



VITO CD

24x36·35 mm



INSTRUCTIONS FOR USE E

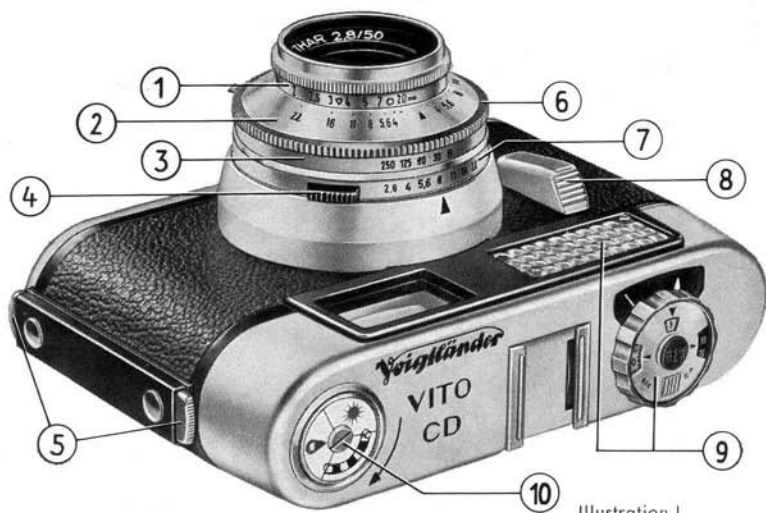


Illustration I

VITO CD

24 x 36—35 mm

- | | |
|---|---------------------------------------|
| 1 Distance scale with 3-point settings | 8 Release |
| 2 Depth of field scale | 9 Exposure meter — see page 4 |
| 3 Shutter speed scale | 10 Film indicator in rewind knob |
| 4 Exposure value setting lever | 11 Flash socket |
| 5 Back lock | 12 Cable release socket |
| 6 Shutter speed ring | 13 Exposure values with setting index |
| 7 Scale ring with aperture and exposure value figures | 14 Self-timer tensioning lever |
| | 15 Film counter with setting button |
| | 16 Tripod bush |

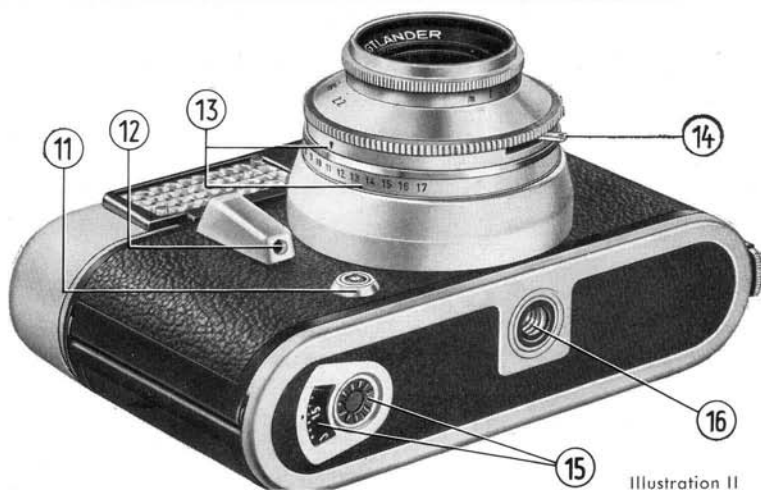


Illustration II

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Getting the Camera Ready . . . with Every New Film

- ➡ **Setting the film speed** — Turn the setting control (k) on the exposure meter (see page 4) to the left or right until the film speed figure is opposite the black index mark on the appropriate scale. For example, set it to 32, corresponding to 32 ASA; or to 17, corresponding to 17 degrees DIN.

■ This film speed setting is essential to ensure correct exposures with the automatic exposure control.

- ➡ **Inserting the film** — Press together the locking catches (5) and open the camera back. Push the film reversing lever (21) to the left. The rewind knob (20) springs up; pull it out fully (see illustration III).

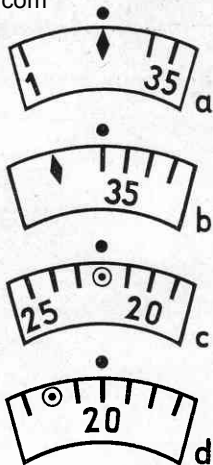
Push the beginning of the film into the slit of the take-up spool and anchor it to the hook (24 and 28) by a perforation hole. Draw the cassette across the film track, insert in the cassette chamber, and fully push back the rewind knob. The rewind shaft (25) must engage the centre spool of the cassette, and the sprocket of the transport shaft (27) should engage the film perforation (see illustration IV). Close the camera back.

➡ **Setting the film counter** — Turn the milled button (15) until the diamond ♦ mark (for a 36-exposure cassette — illustration a) or the ⊙ mark (with a 20-exposure cassette — illustration c) is opposite the red dot. Alternately operate the rapid winding lever and the release until the film counter indicates No. 36 (illustration b) or No. 20 (illustration d) for the first exposure.

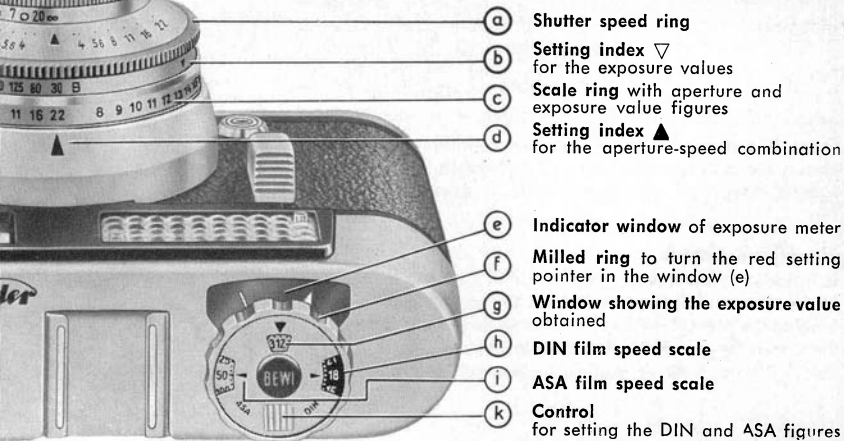
From this point onwards the film counter automatically shows the number of shots still available every time the film is advanced. In other words, it runs backwards to No. 1.

➡ **The Film Indicator**

is intended to remind you of the type of film you have loaded in the camera — it has no effect on the exposure. Set it before loading the film (while the rewind knob is pulled up) by rotating the disc:  = black-and-white film;  = daylight type colour film; and  = artificial light type colour film.



Setting the Exposure . . . Shutter Speed and Aperture



- ➡ **Taking the meter reading** — Turn the milled ring (f) — preferably with the thumb from behind — to line up both pointers in the window (e). Do this while pointing the camera at the subject. For special hints see pages 12 to 13.

The exposure meter does not cover brightness ranges in which the pointers cannot be lined up because of insufficient or too intense light.

- ➡ **Setting the exposure** — Read off the exposure value figure obtained (or intermediate value) in the window (g). Set this value on the red scale of the ring (c), by pressing in the lever (4) and rotating the scale ring (c) and the shutter speed ring (a) against each other as far as required.

The aperture-speed combination actually set by this operation is now visible opposite the index (d). If your subject calls for a different combination, turn the shutter speed ring to the left or right until the required speed or aperture engages opposite the triangular ▲ mark.

Exposure times from $1/250$ to $1/30$ second are timed automatically by the shutter. When set to B, the shutter remains open as long as you keep the release depressed. A cable release can be screwed into the socket (12).

Simple Distance Settings

In addition to the actual distance figures, the distance scale (1) also carries the following red symbols for easy 3-point settings:

- = **PORTRAITS** — subject distance $4\frac{1}{4}$ feet
- ▽ = **GROUPS** — subject distance 11 feet
- = **VIEWS** — subject distance 33 feet

According to your subject, set the distance scale simply to one of these three symbols. This gives you, among others, the following depth of field zones:

Aperture	● ($4\frac{1}{4}$ feet)	▽ (11 feet)	○ (33 feet)
f/5.6	$3\frac{3}{4}$ to 5 ft.	$8\frac{1}{4}$ to $16\frac{1}{2}$ ft.	$16\frac{1}{2}$ ft. to ∞
f/8	$3\frac{1}{2}$ to $5\frac{1}{4}$ ft.	$7\frac{1}{2}$ to 23 ft.	$13\frac{1}{2}$ ft. to ∞
f/11	$3\frac{1}{4}$ to 6 ft.	$6\frac{1}{2}$ to 40 ft.	10 ft. to ∞

You can of course set individual subject distances on the distance scale. Here the accessory Voigtländer rangefinder is a great help.

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 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 (1). 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 ▲ mark.

Shooting . . . Frame by Frame

The Voigtländer crystal-frame viewfinder — The brilliant reflected-frame finder 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.

Please note: with subjects at about $3\frac{1}{2}$ 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.

Releasing — Always press the release gently and smoothly — never jerk it as that would produce blurred pictures.

The rapid winding lever — After every shot pull out the lever as far as it will go (with one full stroke or several short ones). This tensions the shutter, advances the film, and advances the film counter. An automatic lock prevents operation a second time before you have made an exposure. Also, you can only release the shutter after working the rapid winding lever.

Unloading the Camera . . . after the Last Exposure

- **Rewinding and removing the film** — Push the reversing lever to the left, letting the rewind knob jump up. Turn the knob in the direction of the arrow until the ♦ or the ⊙ mark reappears in the film counter window. Then open the camera back, fully pull out the rewind knob, and remove the cassette.

Changing Partly Exposed Films

With the VITO CD 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 the ♦ mark.

Then press the release, let go, press down again, and hold it down in this position. Keep on pulling out the rapid winding lever as far as it will go, until the film counter again indicates the number of the frame you noted before. Now let go of the release, work the rapid winding lever once more, and carry on shooting.

The Self-Timer

Once you have set the exposure (shutter speed and aperture) and the distance, and tensioned the shutter, pull the small red lever (14) sideways as far as it will go. On pressing the release, the exposure now takes place automatically after a delay of about ten seconds. You therefore have time to take your place quickly in front of the camera. **Do not, however, use the self-timer with the shutter set to B.**

Synchronized Flash Shots

Small light-weight flash guns can be mounted directly in the accessory shoe on top of the camera. Larger guns or the lamp holders of electronic flash units are generally mounted to one side of the camera with a special bracket. The flash cable completes the electric circuit; it plugs into the flash socket (11) on the shutter.

The shutter has only one synchronizing setting: X. For flash shots (with or without the self-timer) you must therefore use only the shutter speeds shown in the table opposite.



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

Aperture = Guide No. $\div$ Distance

Example :

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

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

Flash bulbs	Shutter speed
Philips PF 1 PF 5 PF 25 Osram XM 1 XM 5 Mazda No. 1 G.E.C. No. 5	1/80 second
G. E., M 2 Sylvania, M 5 etc. No. 0 No. 5 No. 25	
Electronic flash	Shutter speed
Instant firing	1/80 to 1/250 second

Meter Readings . . . in a Nutshell



Generally you get a reliable exposure setting by pointing the exposure meter straight at the subject from the camera position. This so-called reflected light measurement is suitable for all average conditions without excessive contrasts of light and shade.

Out of doors – especially with open views – it is advisable to point the camera slightly downwards as the bright sky reflects far more light than the actual subject. Exceptions are cloud studies with figures, buildings, or other landscape features deliberately rendered as silhouettes; also beach and snow scenes.



In some cases a more accurate way of taking reflected light readings is necessary, namely close-up readings. This may arise with bright objects against a dark background, with close-ups with the aid of Focar lenses, and with 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 over the area which you are measuring.

Close-ups with Supplementary Focar Lenses

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, aquarium or insect life, coins or postage stamps — you can record it all just as you see it, with the Voigtländer Focar lenses and the Proxirect viewing unit.

The Focar lenses permit the camera to approach the subject closer than the usual $3\frac{1}{2}$ -foot focusing limit; in this way the subject is reproduced appreciably larger.

Focar Focusing Table

Distance Scale Setting	Distance from Subject to Front of Focar Lens		
	Focar 1	Focar 2	F 1 + 2
I	II	III	IV
∞	2' $7\frac{1}{2}$ "	1' $5\frac{1}{2}$ "	11 $\frac{1}{4}$ "
60'	2' $6\frac{1}{4}$ "	1' 5"	11"
○	2' $5\frac{1}{4}$ "	1' $4\frac{3}{4}$ "	11"
20'	2' 4"	1' $4\frac{1}{2}$ "	10 $\frac{3}{4}$ "
15'	2' 3"	1' 4"	10 $\frac{1}{2}$ "
12'	2' 2"	1' $3\frac{1}{2}$ "	10 $\frac{1}{2}$ "
▽	2' $1\frac{1}{2}$ "	1' $3\frac{1}{4}$ "	10 $\frac{1}{4}$ "
9.5'	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 $\frac{1}{2}$ "
4.5'	1' 8"	1' $1\frac{1}{4}$ "	9 $\frac{1}{4}$ "
4'	1' 7"	1' 1"	9"
●	1' $7\frac{1}{2}$ "	1' 1"	9"
3.5'	1' 6"	1' $1\frac{1}{2}$ "	8 $\frac{3}{4}$ "

Using the Focar Lenses

Setting the distance — Bring the camera (preferably mounted on a tripod) close to the subject until the latter appears in the desired size in the finder. Then fit the corresponding Focar lens, or both lenses (No. 1 and 2) together, in front of the camera lens — according to the subject distance involved (see columns II to IV in the table opposite).

Next measure the exact distance from the front of the lens to the centre of the subject. Look up this distance in columns II to IV, and trace across to column I find the necessary distance scale setting on the camera. Set the focusing mount to this figure.

Aperture and depth of field — To obtain sufficient depth of field, stop down to at least $f/5.6$ or $f/8$. When copying documents even $f/11$ or $f/16$ is advisable.

The finder image — Insert the PROXIRECT into the accessory shoe of the camera so that the unit is in front of the finder window. Then set the front and the rear scale rings to the distance corresponding to the exact subject distance. This now gives you a parallax-free finder image. The slight darkening in the corners of the finder image, due to the round shape of the PROXIRECT, does not, of course, appear in the picture.

Exposure — The exposure is virtually not affected by the Focar lenses. Filters should be mounted in front of the Focar lens (remember to allow for the filter factor).

Voigtländer Filters

are hard coated and carry a 32 mm. dia. push-on mount. Every filter (except for the ultra-violet filter) needs some extra exposure. The exposure increase in the form of a filter factor, is marked on the filter, e. g. 4 x (exposure without filter $\frac{1}{125}$ second — with filter $\frac{1}{30}$ second).

- Yellow filter G 1.5 x** Slight filtering effect for outdoor shots. Ideal for sports and action subjects and pictures with low sun.
Filter factor: 1.5 x, or open the lens aperture by $\frac{1}{2}$ stop.
- Yellow filter G 3 x** Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures.
Filter factor: 3 x, or open the aperture by $1\frac{1}{2}$ stops.
- Green filter Gr 4 x** Lightens green tones in landscapes. Recommended for artificial light portraiture and for copying coloured originals.
Filter factor: 4 x, or open the aperture by 2 stops.
- Orange filter Or 5 x** Strongly cuts blue for dramatic effects. Reduces atmospheric haze in distant views.
Filter factor: 5 x, or open the lens aperture by $2\frac{1}{2}$ stops.
- 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.

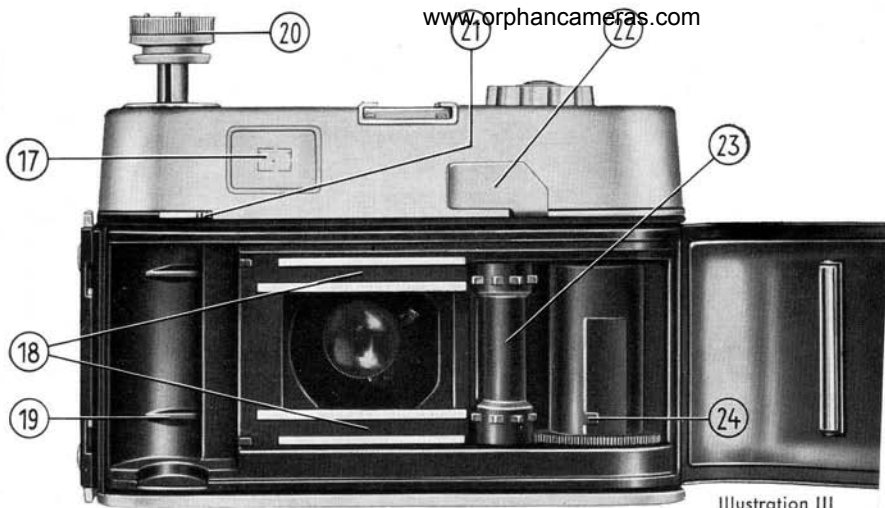


Illustration III

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|---|--|
| <p>17 Viewfinder eyepiece</p> <p>18 Film track</p> <p>19 Cassette chamber</p> <p>20 Rewind knob fully extended</p> <p>21 Film reversing lever</p> <p>22 Rapid winding lever for tensioning the shutter and advancing the film</p> <p>23 Film transport shaft</p> | <p>24 Take-up spool with hook for attaching the film leader</p> <p>25 Shaft of rewind knob to engage the cassette spool</p> <p>26 Rewind knob pushed into camera body</p> <p>27 Sprocket of transport shaft engaged in the film perforations</p> <p>28 Film leader fixed to the take-up spool</p> |
|---|--|

You can load the VITO CD with all makes of film on the market, wherever you may buy it. Standard daylight cassettes of perforated 35 mm. miniature film yield 36 or 20 exposures 24 x 36 mm. and are available in black-and-white as well as colour negative and colour reversal film (for transparencies).

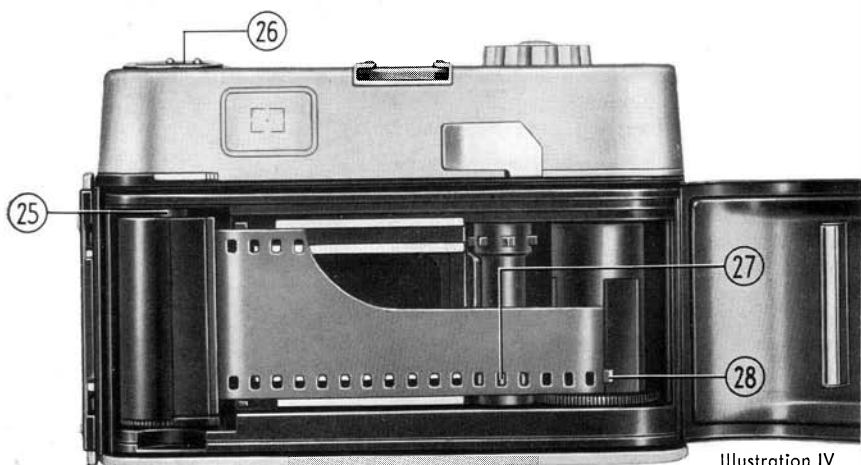
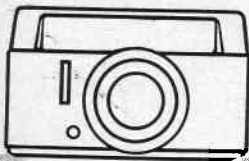


Illustration IV

CARE OF THE CAMERA AND LENS



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

Therefore always handle the camera gently; 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 surface can be removed with a piece of cotton wool moistened with pure alcohol or ether.