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VITO C

24x36·35 mm



INSTRUCTIONS FOR USE

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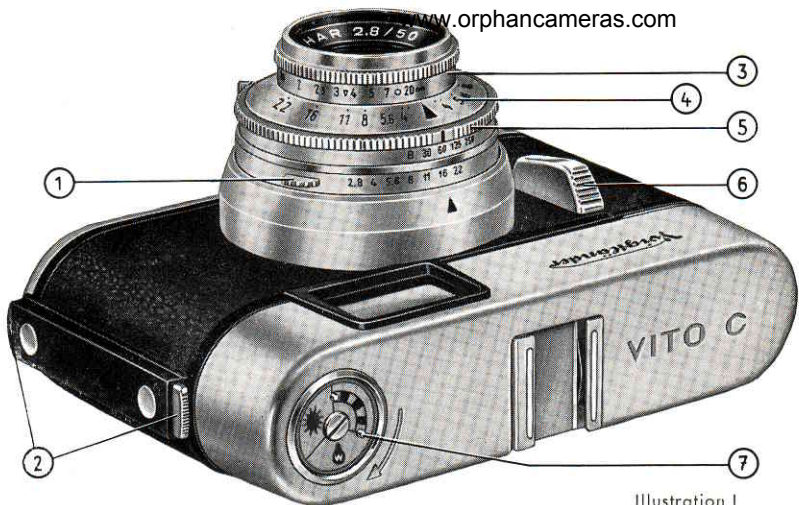


Illustration I

VITO C

24 x 36 — 35 mm

- | | |
|--|--|
| 1 Aperture ring with lever | 6 Shutter release |
| 2 Back lock | 7 Film indicator
to show the type of film
loaded in the camera |
| 3 Distance scale
with 3-point setting | 8 Cable release socket |
| 4 Depth of field scale | 9 Flash socket |
| 5 Shutter speed ring
with shutter speed scale | 10 Self-timer |
| | 11 Tripod bush |
| | 12 Film counter with setting button |

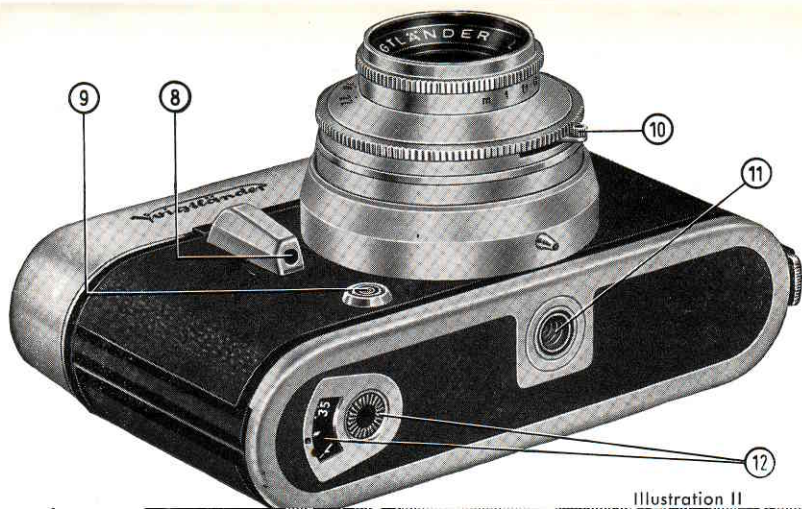


Illustration II

RIGHT HERE

is the most important piece of advice in this carefully prepared booklet: please read it thoroughly before you do anything else. Practice makes perfect: so try out the various camera controls without a film in the camera.

Remember also that the VITO C, though very robust, is an optical and mechanical precision instrument. It therefore needs gentle and sensible handling. The camera will repay careful treatment with perfect pictures for many years to come.



VOIGTLÄNDER A. G. BRAUNSCHWEIG

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Getting the Camera Ready . . . with Every New Film

- ➡ **Inserting the film.** Press together the locking catches (2) and open the camera back. Push the film reversing lever (15) to the left, and fully pull out the rewind knob (13) which springs up (see illustration 3). Push the film leader into the slit of the take-up spool and anchor it to the hook (20 und 24) with a perforation hole. Draw the cassette across the film track, insert it in the cassette chamber (16) and fully push back the rewind knob. The rewind shaft (22) must engage in the centre spool of the cassette, and the lower sprocket of the transport shaft (23) should engage the film perforations (see illustration 4). Close the camera back.
- ➡ **Setting the film counter.** Turn the milled knob (12) until the diamond  mark (for a 36-exposure cassette) or the  mark (with a 20-exposure cassette) is opposite the red dot. Alternately operate the rapid winding lever and the release button until the film counter indicates No. 36 or No. 20 respectively for the first exposure.

While you are at it, set also the film indicator (7) before loading the film — while the rewind knob is pulled out. Turn the indicator disc accordingly:  = black-and-white film;  = daylight type colour film; and  = artificial light type colour film.

Unloading the Camera . . . after the Last Exposure

- ➡ **Rewinding and removing the film.** Push the reversing lever (15) to the left, letting the rewind knob (21) 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 C you can always remove a partly exposed film and change it for another one (for instance to switch over from black-and-white to colour film) without the need for a darkroom.

- ➡ Make a note of the number of the last exposed frame, and rewind the partly exposed film into its cassette. When reloading this partly exposed film later on, proceed as already, described.

As soon as the ♦ appears in the film counter window, depress the release button, 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 you can carry on shooting.

Setting the Exposure . . . Shutter Speed and Aperture

- ➡ **Setting the shutter speed.** Rotate the shutter speed ring (5) until the red line clicks into position opposite the required exposure time.

The exposure times from $1/250$ second to $1/30$ second are automatically timed by the shutter. When set to B the shutter remains open as long as you keep the release depressed. For such time exposure (support the camera firmly or mount it on a tripod) use a cable release which screws into the socket (8).

- ➡ **Setting the aperture.** Rotate the aperture ring by the lever (1) until the required aperture figure is opposite the triangular ▲ index mark. See also page 5 for notes on aperture and depth of field.

With some experience you can easily estimate the correct shutter speed and aperture required. The leaflets enclosed with most films also give useful hints. To be really sure, however, use a photo-electric exposure meter.

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 having set the distance (see next page) hold the camera so that you can read the aperture marks on the depth of field scale (4) as well as the distance scale (3) at the same time. The depth of field extends from the distance figure above any given left-hand aperture number to the distance figure above the corresponding aperture number at the right side of the ▲ mark.

Consider the depth of field when you adjust the aperture to match a pre-selected shutter speed. If your subject calls for a greater depth of field zone than obtainable at the correct aperture setting, you may have to pre-set a longer exposure time in order to arrive at a smaller aperture.

Setting the Distance . . . by Simple Symbols

The distance scale (3) carries the following red symbols for three-point distance settings between the distance figures:

- = **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.

Shooting . . . Frame by Frame

The Voigtländer crystal-frame viewfinder. The unique 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 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.

Releasing. Always press the release gently; 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 counter and transports the film. An automatic lock prevents a second operation of the lever before you have made an exposure. Similarly, you can only release the shutter after working the rapid winding lever. This therefore prevents double exposures and blank frames.

The Self-timer

Once you have set exposure (shutter speed and aperture) and the distance, and tensioned the shutter, pull down the small red lever (10) as far as it will go. On pressing the release, the exposure now takes place automatically after a delay of about 10 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 in the accessory shoe on top of the camera. Larger guns or the lamp holders of electronic flash guns are generally mounted to one side of the camera with a special bracket. The flash cable completes the electric circuit between the flash unit and the shutter; it plugs into the flash socket (9) on the shutter.

The Pronto shutter is only X-synchronised. For flash shots (with or without the self-timer) you must therefore use only the shutter speeds shown in the table opposite.



The lens aperture required for correct exposure 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. To find the correct aperture divide the appropriate guide number by the distance in feet between the subject and flash gun on the camera.

Aperture = guide number ÷ distance

Example :

$$\frac{\text{guide number } 75}{\text{Distance } 15 \text{ feet}} = 5$$

So set the aperture half-way between f/4 and f/5.6.

Flash bulbs	Shutter speed
Philips PF 1 PF 5 PF 14 PF 25 Osram XM 1 XM 5	1/30 second
M 2 M 5 No. 0 No. 5 No. 25	
Electronic flash	Shutter speed
Instantaneous release	1/30 to 1/250 second

Voigtländer Focar Lenses

extend your scope to cover highly interesting large-scale close-ups of small objects and animals.

Blossoms or the inhabitants of aquariums and terrariums can just as well be photographed as coins or stamps and all this can be taken as you see it — with Voigtländer Focar lenses and Proxirect attachment.

You can now approach the subject with the camera considerably closer than the usual focusing limit of $3\frac{1}{2}$ feet, and thus increase the scale of reproduction.

Focar Focusing Table

Camera lens set to	Distance from Subject to Front of 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' $1\frac{1}{2}$ "	$8\frac{3}{4}$ "

Instructions for use of Focar lenses:

- **Focusing** — Approach the subject with the camera until you see it in the viewfinder in the size desired. Then — according to the distance (table, columns II to IV) — fit the appropriate Focar lens or both lenses over the camera lens mount (F 2 on the camera lens and F 1 on top of the F 2 lens).

Measure the exact distance from the summit of the lens to the centre of the subject and set the lens to the appropriate distance as per column I of the table corresponding to what is given by columns II to IV.

- **Aperture and depth of field** — To make sure of adequate depth of field, stop down to at least $f/5.6$ or $f/8$. For copying of text matter $f/11$ or $f/16$ is recommended.
- **Viewfinder Image** — Fit the Proxirect attachment into the accessory shoe of the camera so that it is in front of the viewfinder. Then rotate the front and rear scale rings to set the distance corresponding to the subject distance. You now see the finder image free from parallax. The slight vignetting of the corners, due to the rounded shape of the Proxirect, will, of course, not appear in the picture.
- **Exposure** — The Focar lenses do not affect the exposure value determined in the normal way. When using a colour filter, mount it in front of the Focar lens and take into account its 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. |

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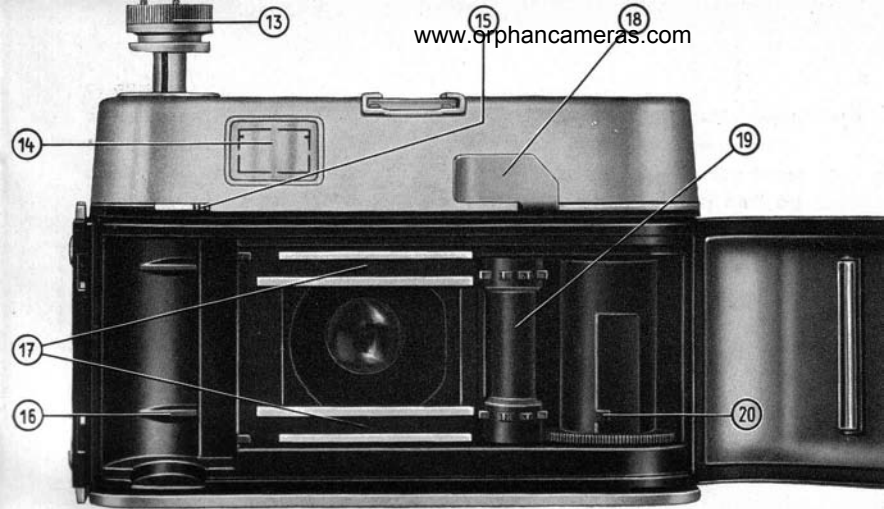


Illustration III

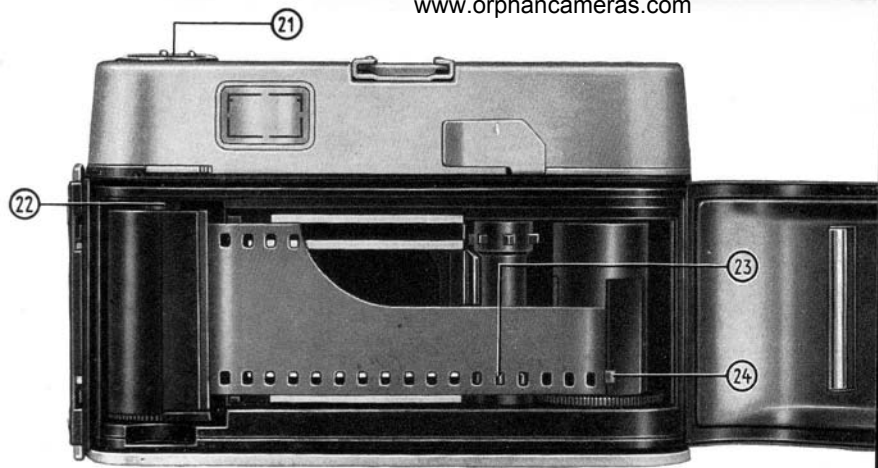
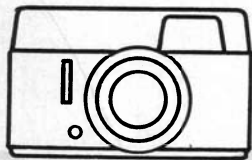


Illustration IV

- 13 Rewind knob** fully extended
- 14 Viewfinder eyepiece**
- 15 Film reversing lever**
- 16 Cassette chamber**
- 17 Film track**
- 18 Rapid winding lever**
for tensioning the shutter
and advancing the film
- 19 Film transport shaft**
- 20 Take-up spool** with hook for
attaching the film leader
- 21 Film rewind knob**
pushed into the camera body
- 22 Shaft of rewind knob**
to engage cassette spool
- 23 Sprocket of transport shaft**
engaged in the film perforations
- 24 Film leader**
fixed to the take-up spool

All brands of films in the market can be used in the VITO C. The daylight cassettes with the perforated 35 mm film give 36 or 20 frames, resp., 24 x 36 mm — no matter whether black-and-white or colour negative or colour reversal film.

CARE OF THE CAMERA AND LENS



Successful results and long life of your VITO C depend largely on proper care and correct operation.

Therefore always handle the camera gently; never use force. In particular protect the camera against hard knocks and do not drop it.

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.