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Voigtländer

Voigtländer

K20

VITO

automatic II

E

INSTRUCTIONS FOR USE

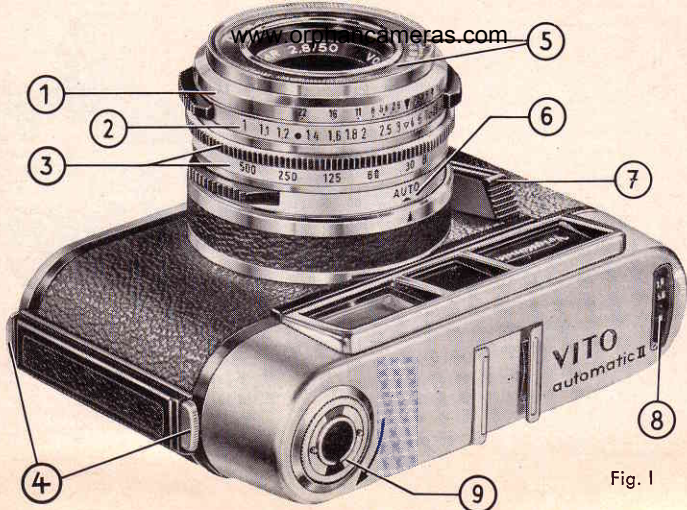


Fig. I

VITO automatic II

- 1 Depth of field scale, used in conjunction with the distance scale
- 2 Distance ring
- 3 Shutter speed ring with milled setting rim
- 4 Back lock
- 5 Film speed scale for DIN with milled setting ring
- 6 Control ring, set to "AUTO" for automatic aperture setting

- 7 Shutter release
- 8 Sighting window for the automatic aperture setting
- 9 Film type indicator in rewind knob
- 10 Flash socket
- 11 Threaded socket for cable release or self-timer
- 12 Film speed scale for ASA, with milled setting ring
- 13 „MANUAL“ aperture scale on the control ring
- 14 Tripod bush
- 15 Film frame counter with milled setting button

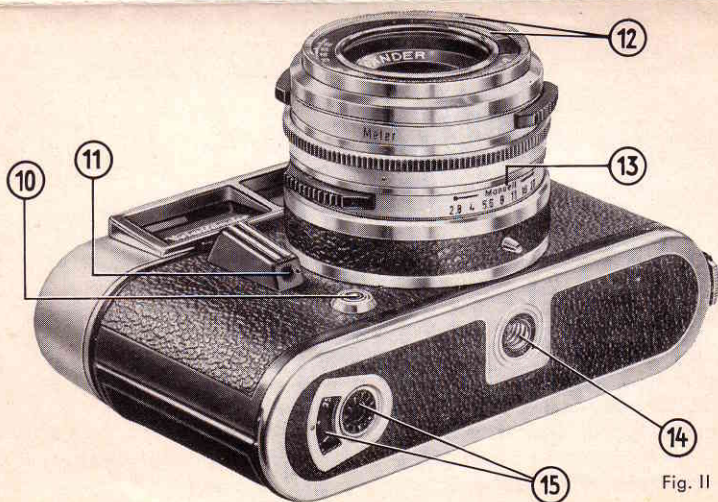


Fig. II



Set the Distance

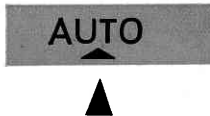
On a clear sunny day, there is no need to set the distance ring (2) to the exact footage. According to your subject, simply set this ring to one of the three symbols which you will find between the footage figures: –

- = PORTRAITS – corresponding to a distance of 4½ feet
- ▼ = GROUPS – corresponding to a distance of 11 feet
- = VIEWS – corresponding to a distance of 33 feet

Only when the light is very poor, and when taking flash pictures (see p. 12) should you set the red triangle ▼ to the exact distance by turning the distance ring; this is particularly important in the case of portraits and groups.

You will find a row of aperture numbers on both sides of the red index mark opposite the distance ring; the 'depth of field' can be read off here (see p. 13).

... And Shooting is Simple



- ① **Set the control ring to "A"**; this engages the automatic exposure control, and the exposure meter pointer now moves freely in the viewfinder (on the right) and on top of the camera.
- ② **Pre-set the Shutter Speed** – by turning the milled ring (3) to bring the red dot opposite the required exposure time. 30 = 1/30 second . . . 500 = 1/500 second. See p. 12 for information on the "B" setting.
- ③ **Take the picture** – by looking through the viewfinder while sighting the subject. If the exposure meter pointer is within the white area; press the release . . . and you have taken your picture.

If the pointer, even with the longest exposure time of $\frac{1}{30}$ second, moves into the tip of the red area beyond 2.8, the light is insufficient for an exposure.

The dots between the aperture figures 2.8, 5.6, 11 and 22 indicate the positions for the intermediate values 4, 8 and 16. See also "Aperture and Depth of Field" on p. 13.

VITO automatic II

Now that you know how beautifully easy picture taking is with the "VITO automatic II", we shall show you how to load and unload the film. Naturally, your photographic dealer will gladly do it for you – but it is so simple that sooner or later you will want to do it yourself.

- ▶ **Setting the Film Speed**
- ▶ **Inserting the Cassette**
- ▶ **Setting the Film Counter**
- ▶ **Setting the Film Type**
- ▶ **Unloading the Film**
- ▶ **Changing Partly Exposed Films**

Setting the Film Speed

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DIN

ASA

The scales for the ASA and DIN film speeds are situated on the front of the lens. Make it an absolute rule to set the film speed before loading a film cassette into the camera. Correct exposures depend on this setting.

To set the speed, turn the large milled ring (5) to the left or to the right to bring the red index mark opposite the film speed figure for the film loaded. The easiest way to turn the milled ring is to use both thumbs. The film speed is usually marked on the film packing.



Inserting the Film Cassette

Press together the locking catches (4) and open the camera back.

Push the film reversing lever (20) to the left. The rewind knob (19) springs up; pull it out fully (see Fig. III).

Anchor the beginning of the film to the hook (23). Draw the cassette across the film track, insert it into the cassette chamber, and fully push back the film rewind knob. Now turn the milled ring at the bottom of the take-up spool until two teeth of the film sprocket engage two film perforations (see Fig. IV). Then close the camera back.

You can load with any make of perforated 35-mm. film on the market. The usual daylight cassettes yield 36 or 20 exposures 36 x 24 mm. — in black-and-white or in colour.

The cassettes are light-tight. Nevertheless, do not expose them to strong light. Above all always load and unload the camera in the shade — even the shadow of your own body will do.

Setting the Film Counter

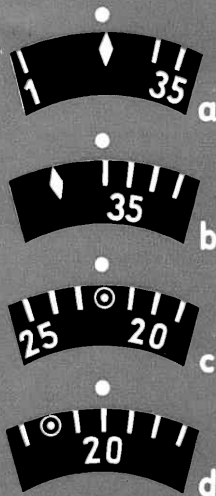
Turn the milled button (15) until the diamond  mark (for a 36-exposure cassette – illustration a) or the  mark (for a 20-exposure cassette – illustration c) is opposite the red dot. Alternately operate the rapid winding lever and the release until the film counter indicates No. 36 (illustration b) or No. 20 (illustration d) respectively 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 counts backwards to No. 1.

The Film Type Indicator (9)

is intended only to remind you of the type of film your camera is loaded with – but it has no effect on the exposure. Set the indicator – by rotating the disc – after having pulled out the rewind knob: –

- White** = black-and-white film;
- Blue** = daylight type colour film;
- Yellow** = artificial light type colour film.



Unloading the Film ... after the Last Exposure

Push the reversing lever (20) to the left, letting the rewind knob (24) jump up. Turn the knob in the direction of the arrow until the  or the  mark reappears in the film counter window (15). Then open the camera back, fully pull out the rewind knob, and remove the cassette.

Changing Partly Exposed Film

With the "VITO automatic II" 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 as described above. When reloading this film later on, proceed as already described up to the point of setting the film counter to the  or  mark.

Then press the release, let go, press 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 winding lever once more, and carry on shooting.

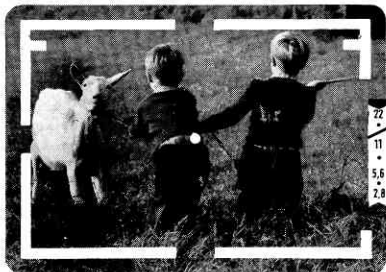
VITO automatic II

We are also going to give you a few further hints for correct and rapid operation of the "VITO automatic II". Finally, you will learn something more about the scope of your camera, how to use filters, and what to note with colour shots.

- ▶ **The Crystal-frame Finder**
- ▶ **The Release – The Rapid Winding Lever**
- ▶ **Manual Control**
- ▶ **Flash Exposures**
- ▶ **Aperture and Depth of Field**
- ▶ **Using Filters**
- ▶ **Colour Shots**

The Chrystal-frame Viewfinder

shows exactly and clearly what will be included on the film. Moreover, the finder shows the subject in full natural size. When sighting, you can therefore keep both eyes open and have a clear view of the surroundings of your subject as well.



The dot indicates the frame centre. 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. This displacement is shown by the two short lines near the top of the brilliant image frame.

The Release Hold the camera perfectly still during exposure, and press the release (7) gently and smoothly. Never jerk it, as that would produce blurred pictures. The threaded socket (11) below the release will take a cable release for longer exposures (see p. 12).

The Rapid Winding Lever After every shot pull out the rapid winding lever (21) as far as it will go (either with one full swing, or with several short ones). This tensions the shutter, advances the film by one frame, and advances the film counter.

An automatic lock prevents operation of the rapid winding lever a second time before you have made an exposure. Also, you can release the shutter only after operating the rapid winding lever. The automatic control with aperture indication only comes into action then, too.

When you turn the control ring to the "Manuell" range, you disengage the automatic exposure control. You can now combine any one of the aperture numbers with any shutter speed at will. On setting the shutter speed ring to "B", the shutter remains open as long as you keep the release depressed.

This manual setting of the camera controls is above all necessary for flash shots. Here the following hints may be useful: –

- **Mounting** – Fit the flash gun into the accessory shoe on the top of the camera, and plug the flash cable of the gun into the flash socket (10).
- **Shutter speed** – Turn the milled ring (3) to $\frac{1}{30}$ second. You can use any flash bulbs or electronic flash unit on the market.
- **Aperture** – The correct setting on the scale (13) can be obtained from the so-called guide numbers usually quoted on the flash bulb packing or in the leaflets issued with the flash unit. To obtain the required aperture, divide the appropriate guide number by the subject distance in feet. Aperture = guide number : distance.

Aperture and Depth of Field

The depth of field zone covers that part of the subject area (in front of, and behind, the focused distance) which is reproduced in the picture with acceptable sharpness. This depth of field depends on the aperture setting, which you can read off in the viewfinder or in the little window on top of the camera, when set to "AUTO".

Note the following rule: –

Large apertures (e. g. f/2.8) yield limited depth of field;

Small apertures (e. g. f/16) yield greater depth of field.

After setting the distance, the depth of field can be easily read off: it extends from the distance figure below any given left-hand aperture number to the distance figure below the corresponding aperture number to the right of the index mark ▼.

If you need a smaller aperture than shown by the pointer, pre-set a longer exposure time (if permissible for the subject!). This automatically yields a smaller aperture and increases the depth of field.

Using Filters

With the "VITO automatic II" you can ignore all filter factors for special exposure; simply mount the filter in front of the lens and the exposure is automatically correct!

Filter	Lightens	Darkens	Applications
Light Yellow G 1.5	Yellow	Blue	{ Sport and action shots, pictures with low sun Landscapes (summer, snow), outdoor portraits
Medium Yellow G 3	Green		
	Orange		
Green Gr 4	Green	Red Violet Blue	Spring and summer subjects, artificial light portraits, copying of coloured originals
Orange Or 5	Orange Red Yellow	Blue Green	Landscapes, cloud effects, distant views
Ultra-violet UV	Cuts down ultra-violet radiation at high altitudes or near the sea. Eliminates unpleasant blue casts in colour shots.		
Sky filter	A combination of the ultra-violet filter and a weak conversion filter It completely eliminates the ultra-violet part of the spectrum.		

Colour Shots

are just as easy to take as black-and-white pictures. Subjects with large areas of colour, but without great brightness differences, make the best colour pictures. Place people against a quiet neutral background whenever possible, 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 and seaside pictures use the ultra-violet (UV) or the sky filter, which both eliminate disturbing blue casts.

With daylight shots you can light up shadows by white reflecting screens or with a blue flash bulb or electronic flash. Avoid mixed lighting (e. g. tungsten lamps used together with daylight), as this leads to colour distortion.

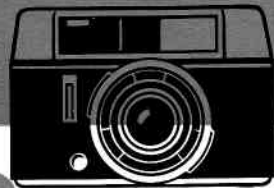
Useful Small Accessories

- If you have any difficulty in estimating distances, use the Voigtländer slip-in rangefinder.
- Voigtländer also make a flash gun. This will enable you to make delightful shots indoors, in dull weather, and even in twilight. This flash gun gives all the light your picture needs and assists you in the recording of lively scenes in all their naturalness.
- Our special brochure "Aiming high" tells you in detail about our full range of camera accessories. Your Dealer will be pleased to give you a copy.

Successful Results

and long life of your valuable "VITO automatic II" depend largely on proper care and correct operation.

- Therefore 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 department. In the long run the vibration there may harm the photo-electric exposure meter.
- Clean the lens only with a soft, fluffless, cloth. First carefully dust off coarse particles of grit (or sand at the seaside) with a soft sable brush. Finger marks and other traces of grease on the lens surface or the viewfinder window can be removed with a piece of cotton wool moistened with pure alcohol or ether.



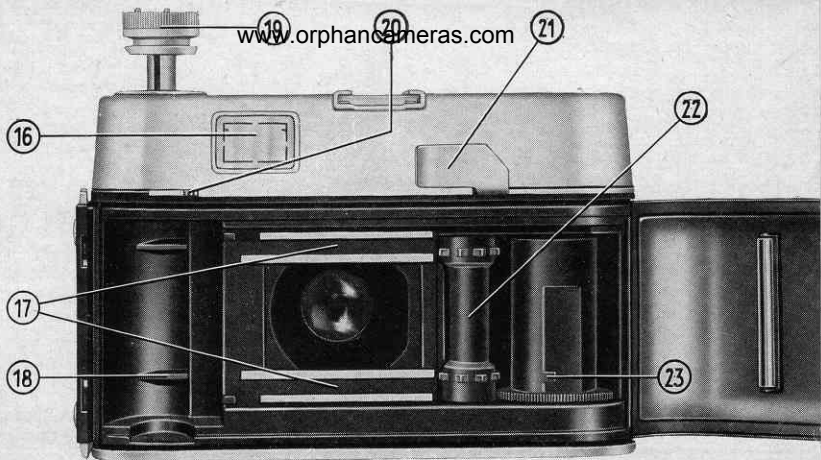


Fig. III

VITO automatic II

- | | |
|--|--|
| 16 Viewfinder eyepiece | 22 Film sprocket |
| 17 Film track | 23 Take-up spool with hook for attaching the film leader |
| 18 Film cassette chamber | 24 Rewind knob, pushed into the camera body |
| 19 Rewind knob, fully extended | 25 Shaft of rewind knob, must engage the cassette spool |
| 20 Film reversing lever | |
| 21 Rapid winding lever for tensioning the shutter and advancing the film | |

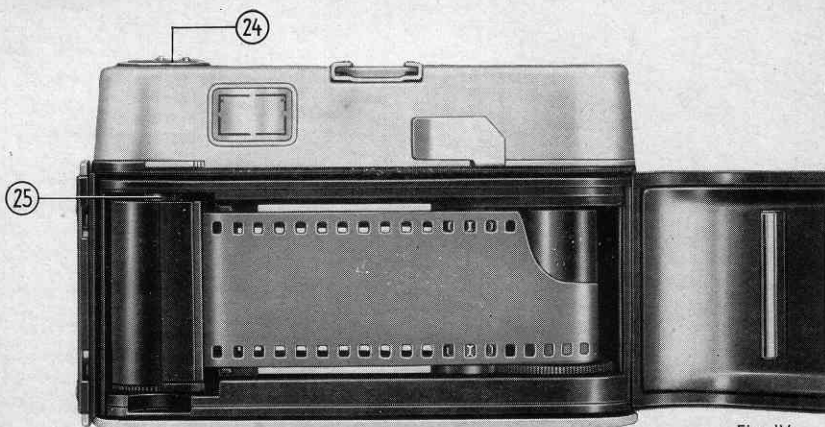


Fig. IV

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Subject to
alterations

Printed
in Germany



... and you will, of course, want to make it a double by projecting your colour transparencies with a projector from the same stable – equally high standards of design and performance as with your Voigtlander camera!

PERKEO

This semi-automatic 2 x 2-in. projector has a 150 W. lamp, slide transport by easy "one-hand" operation, and interchangeable magazines for 36 slides.

ZETTOMAT II

This is a fully automatic projector with a 500 W. lamp, remote control for slide change and focus, and synchro-socket for recorded commentary.

because the lens is so good