Instructions for use

Voigtländer

VITESSA

www.butkus.us

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.

www.butkus.us www.PayPal.me/butkus

THE MOST IMPORTANT POINT of these instructions for the VITESSA is on this page: Before you start taking pictures or investigate the mechanism of the camera, please read the first part of this booklet very carefully — the sections with the "red guide" running through them — and get to know the various operations really well.

The guide is in the form of a detailed picture book to help you to carry out each operation correctly. So please follow the red guide step by step.

You will find further explanations of specific techniques and hints on accessories in the second part of these instructions. Study these too, as soon as you have become familiar with the ways of handling your camera.

Voigtländer

VOIGTLÄNDER A.G. BRAUNSCHWEIG

THE GREAT ADVANTAGES

of the 24×36 mm. VITESSA spring from its entirely new design, and the high-quality Voigtländer lens with which it is fitted.

- The combi- plunger — operated by one finger — tensions the shutter, transports the film by one frame, advances the film counter, and at the same time actuates the pressure plate. During film transport this is automatically lifted off the film, and immediately afterwards is pressed flat against it again.

- The combined precision view- and range-finder is coupled to the lens. The eyepiece is compensating the parallax error with close-ups automatically.

- The SYNCHRO-COMPUR between-lens shutter is speed-synchronized for flash bulbs and electronic flash up to the fastest shutter speed of $^1/_{500}$ second.

- Any Voigtländer Filter may remain on the lens mount when the camera is closed.

www.butkus.us

VITESSA

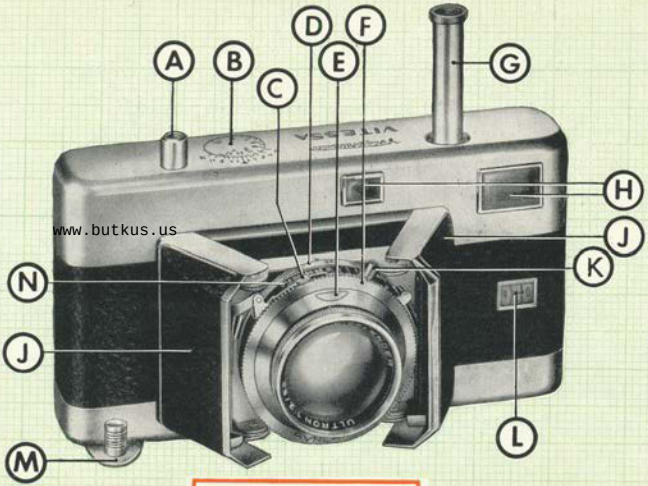
24 x 36 — 35 mm.
with SYNCHRO-COMPUR

A Release Button with cable release socket

B Focusing Scale with depth of field indicator

C Synchronizing Lever for setting the flash synchronization

D Aperture Scale



www.butkus.us

Front View

E Front Cover of Shutter with grips for closing front doors

F Shutter Speed Ring for setting the shutter speeds

G Combi-Plunger for tensioning the shutter and winding the film

H View- and Range-finder Windows

J Front Doors

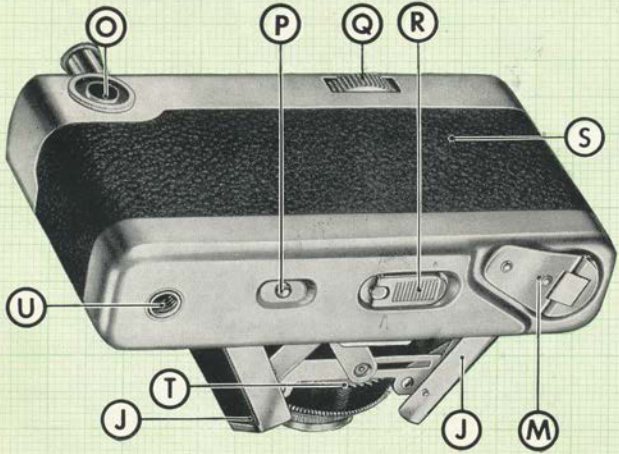
K Flash Socket
for connecting flash guns

L Film Counter and **Film Indicator**

M Rewind Crank
(at left swung out to support the camera)

N Shutter Speed Scale

O Rangefinder Eyepiece



P Rewind Button

Q Focusing Wheel

R Latch
for opening and locking the camera back

S Camera Back

T Aperture Setting Wheel

U Tripod Bush

Back View

www.butkus.us

M Rewind Crank

O View- and Rangefinder Eyepiece

Q Focusing Wheel

R Latch
for opening and locking the camera back

S Camera Back

www.butkus.us

U Tripod Bush

V Peg
for film cartridge

W Film Track

X Film Chamber

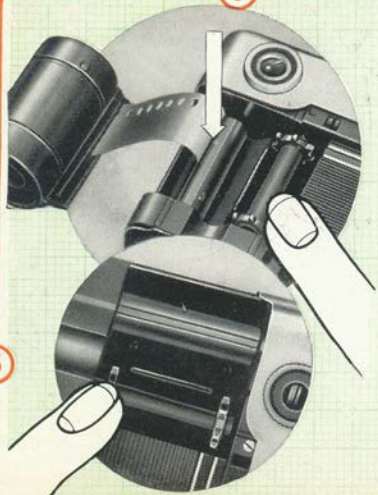
Y Film take-up Spool

Z Film Transport Shaft

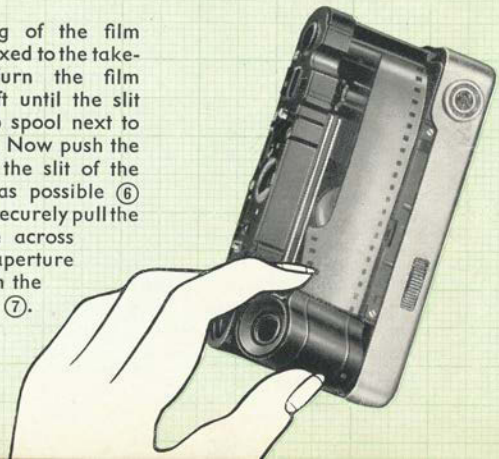
Interior View

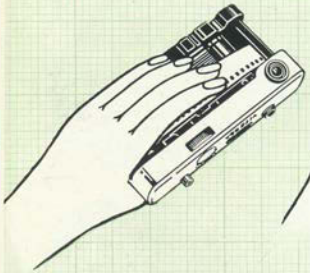
Hold the camera in your left hand ①, with the four fingers firmly gripping the lower edge of the front doors ②. Lift up the latch and give it a quarter turn so that it points to "Off" ③. Grip the latch and pull the camera back off the body ④, using your left thumb which lies against the back to help in pushing it off.

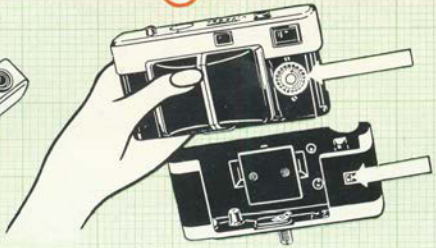
www.butkus.us

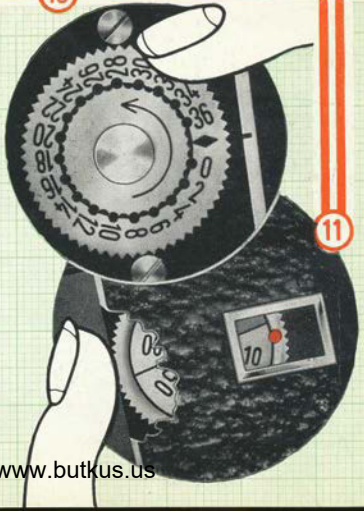


The beginning of the film must now be fixed to the take-up spool. Turn the film transport shaft until the slit in the take-up spool next to it is visible (5). Now push the film end into the slit of the spool as far as possible (6) — to anchor it securely pull the film cartridge across the picture aperture and insert it in the film chamber (7).





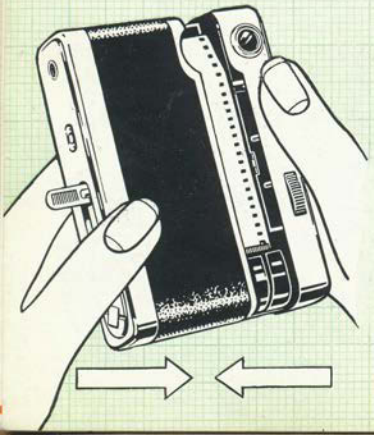




Hold the camera with the left hand to stop the cartridge from dropping out ⑧, and turn over ⑨. Turn the milled edge of the film counter disc in the direction of the arrow until the ◀▶ mark is opposite the index line on the body ⑩. Finally, set the round film indicator in the back ⑪. To avoid errors later on, decide from the start on the numbers or colour marks you propose to use for the different film types.

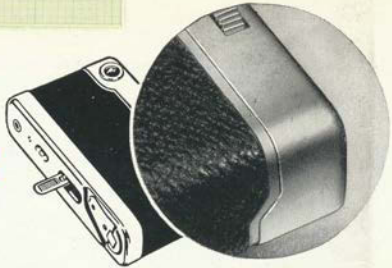
www.butkus.us

12



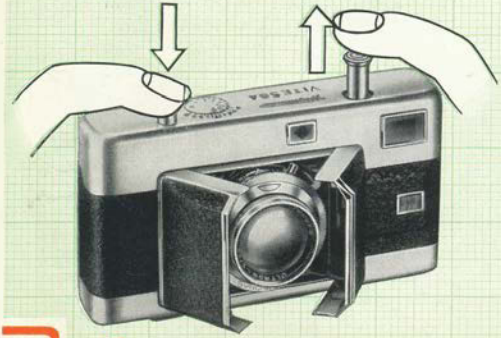
Push the camera back and body together again ⑫. If the back will not close completely ⑬, slightly move the latch or the rewind crank to and fro ⑭. Then push the back fully home, turn back the latch to lock it, and fold down ⑮.

13

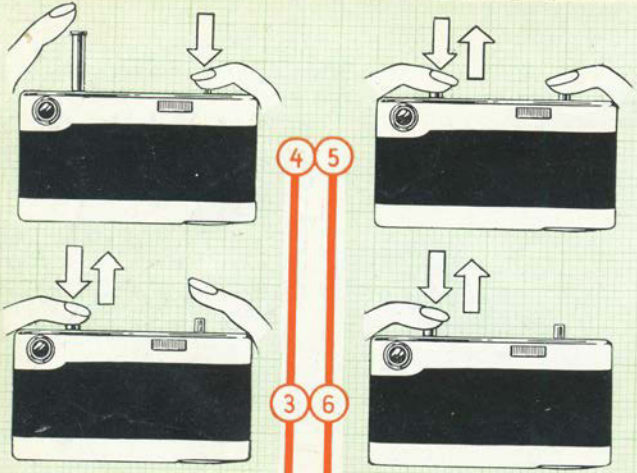


14 15

Hold the camera in both hands, point it downwards, and press the release. The doors will spring open, and expose the shutter and lens. **During opening use your left index finger to catch and arrest the combi-plunger which shoots out at the same time** ①. If the lens does not come fully forward at once, gently pull one of the front doors outwards. The open camera appears as shown in illustration ②.



① ② www.butkus.us



To prepare the film for exposure, press down the combi-plunger as far as it will go, and immediately let go again ③. Press the release button, and, keeping it depressed ④, work the combi-plunger once more ⑤. Let go off the release button, and push the plunger fully home for the third time ⑥. The film counter now shows "0", and the film is ready for the first exposure ⑦.

7

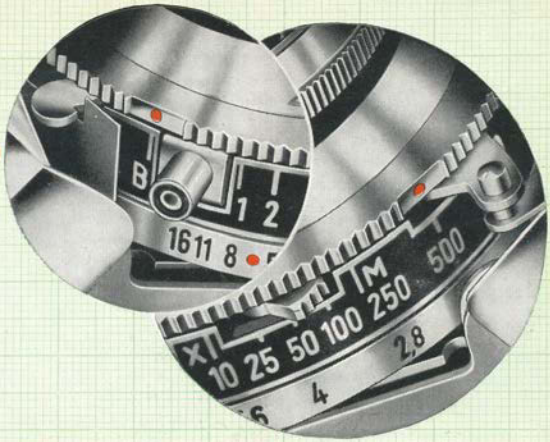
To set the aperture or stops turn the setting wheel underneath the shutter housing ①. Use your left index finger to work the wheel ②. The aperture scale — which rotates during setting — is easily read from above ③. The required aperture number must click into position opposite the tip of the ▲ mark ④.

www.butkus.us

To set the shutter speed, turn the large milled shutter speed ring (⑤ and ⑥). All the settings are easily read off from above ⑦. Set the red dot on the shutter speed ring ⑧ opposite the required shutter speed.

mike butkus
Digitally signed by Mike Butkus
DN: cn=mike butkus, o=orphancameras, ou=29, email=mike@butkus.org, c=US
Date: 2019.10.02 17:14:37 -04'00'

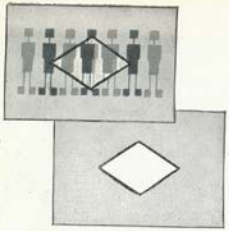
The figures on the shutter speed scale stand for fractions of a second — "1" is one second. Intermediate speeds can be set, except between $^1/_{10}$ and $^1/_{25}$ second, and between $^1/_{250}$ and $^1/_{500}$ second. At the extreme left is the "B" setting ⑨; at this setting the shutter remains open as long as the release is kept pressed down. At the right is the setting for $^1/_{500}$ second. This can only be set before tensioning the shutter ⑩.

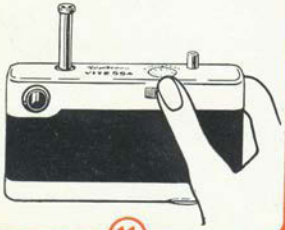


⑨

⑩

www.butkus.us





11

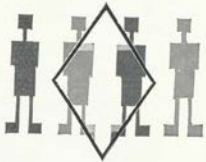
13

12

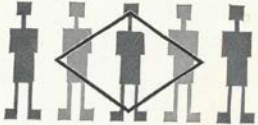
To set the Distance turn the focusing wheel at the back of the camera (11). Hold the eye-piece of the view- and rangefinder right up against your eye, so that you see the whole viewing image right up to the corners. In the middle of the viewfinder area you will see a bright diamond-shaped focusing area (12). As long as the rangefinder is incorrectly focused, the focusing area shows a double image of the subject (13). Now turn the focusing wheel until the two images in the focusing area (14 and 15) coincide and fuse into one sharp image (16). With horizontal pictures watch the vertical lines of the subject (17), for upright views focus on the horizontal lines (18).

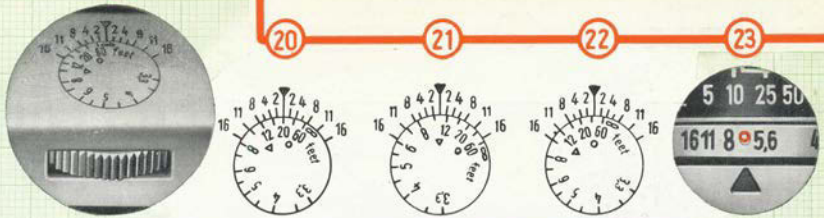
14

15



16

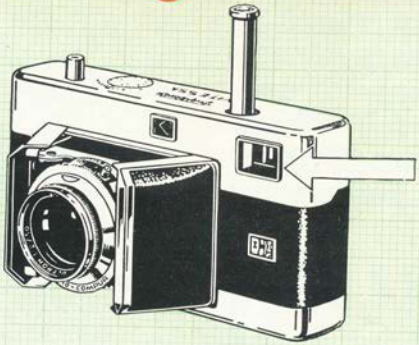




Turning the focusing wheel also moves the focusing scale (19). In the centre of the depth of field scale (20) — see p. 34 for aperture and depth of field — is the triangular index mark ▼ which points exactly to the focused distance. The distance scale also carries two red zone settings for quick focusing without using the rangefinder. When the distance is set to the ▽ mark (21) everything between 8 and 16 feet will be sharp; when set to the 0 mark (22), the zone of sharp focus extends from 16 feet to ∞. Necessary, however, are good light conditions and setting the aperture to the red dot on the aperture scale (between 5.6 and 8).

www.butkus.us

www.butkus.us

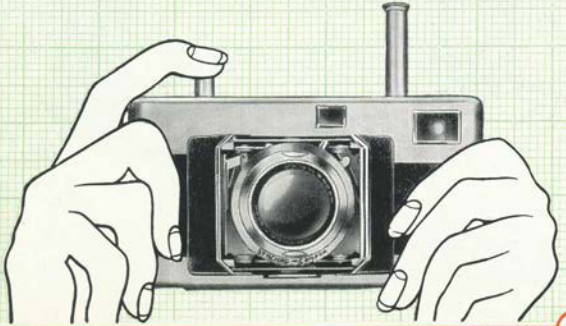


The combined view- and range-finder of the Vitessa automatically compensates the parallax error with **any** distance set (with the exception of exposures with focar lenses, see p. 29).
Make sure that your fingers are clear of the left front-window (25), whilst you are looking through the eyepiece.

For single exposures hold the camera as shown in the illustrations.

① = horizontal shots
② = upright shots.

Hold your breath while exposing, and gently press the release — never jerk it. After exposing remove the camera and press the combi-plunger down as far as at will go.



① ②

www.butkus.us

For rapid exposure sequences the camera remains in shooting position, and the combi-plunger should be worked as shown in illustrations. ③ and ④ = horizontal shots
⑤ and ⑥ = upright shots.

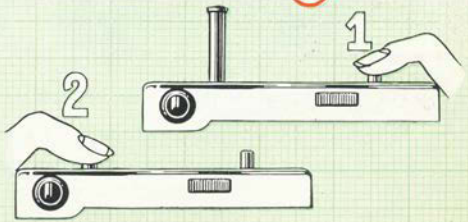
General hints: By pressing down the combi-plunger immediately after each exposure (7) the VITESSA is always ready for action. Pressing down the plunger several times without exposing does no harm.

Attention: In case the combi-plunger is not pressed down entirely it will get locked in the lower part of its way out and will only be released after being pressed firmly down once more. The automatic double exposure lock of the VITESSA prevents double exposures (exception see p. 24) and blanks.

Illustration (8) shows the VITESSA working rhythm.

7

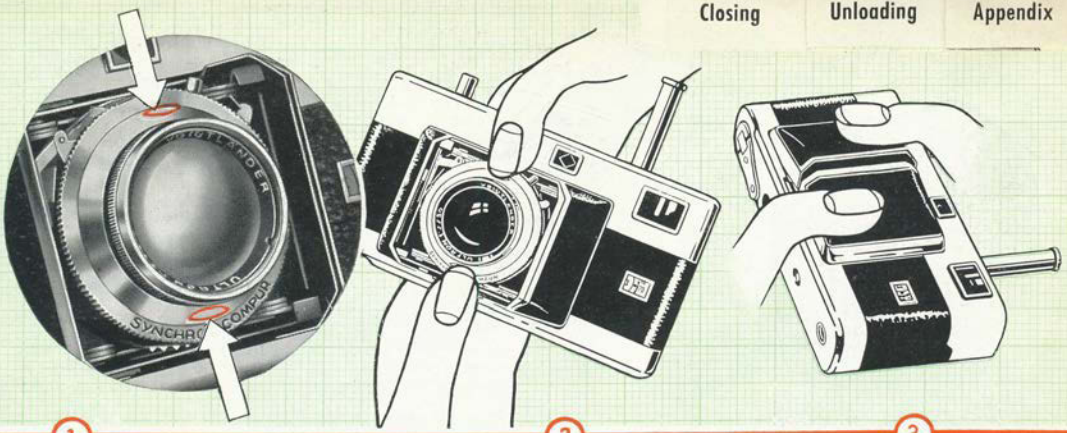
8



www.butkus.us

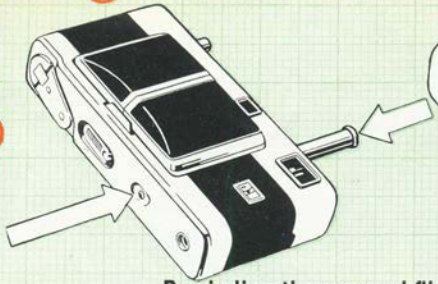
9 10 11

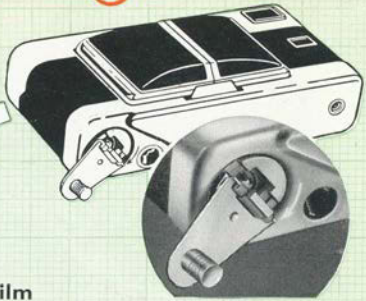
For time exposures (shutter set to "B") the camera must have a firm support. One way is to fold the rewind crank outwards, and stand the camera on a level surface ⑨. Alternatively, mount it on a tripod ⑩. For such exposures a cable release with lock is useful; this screws into the release button ⑪.



The front cover of the shutter carries two crescent-shaped finger holds ①. To close the front doors, hold the camera in both hands, simultaneously press with both thumbs on the two marks ②, and push the lens and shutter into the camera body. Then close the camera by folding down the two doors until they engage ③ and push in the combi-plunger. Finally the release must be pressed down to its first stop.

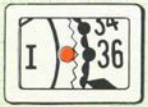
www.butkus.us

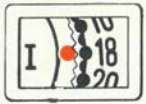




Rewinding the exposed film

When the red dot in the film counter window indicates the last exposure ①, or the combi-plunger cannot be depressed fully ②, the whole film is exposed and has to be rewound in the following way: Close the camera, depress the rewind button once (no constant pressure) and push the combi-plunger in at the same time ③. Unfold the rewind crank ④ and turn it in the direction of the arrow until the counter dial stops moving. Now draw the camera back off and lift the cartridge out.





Changing partly exposed films

First make a note of the number of exposed frames as shown by the film counter ⑤. Then rewind the film in the normal way, **but stop winding** immediately the film counter ceases to rotate ⑥. Now open the camera back, and take out the cartridge. When reloading, start off as before ⑦. Then half open the front doors, press down the release and keep it depressed, and push in the combi-plunger repeatedly ⑧ until the film counter shows the number following the one you noted when unloading the film ⑨.

End of Guide

www.butkus.us

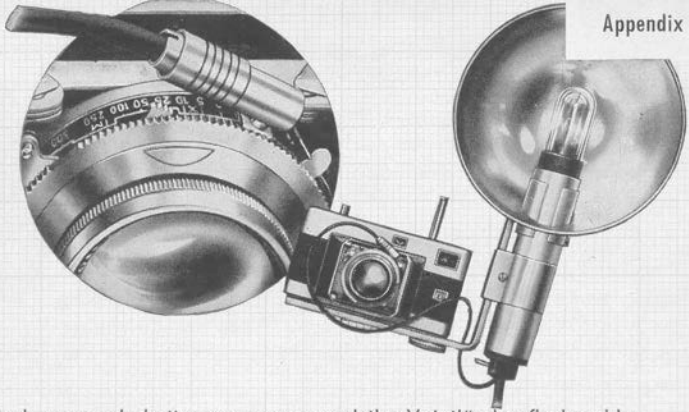
Practical Hints

- If the beginning of the film is not properly anchored on the take-up spool, it may slip out and will not be advanced on pressing the combi-plunger. **To check:** Unfold the rewind crank and let it hang down. Hold the camera horizontally to see whether the crank turns when you work the plunger. If it does not move, the beginning of the film has slipped out and must be fixed afresh to the take-up spool after opening the camera back (see page 6).
- Deliberate double exposures (e. g. for trick shots) are quite easy, despite the automatic double exposure lock. Proceed as follows. After the exposure depress the rewind button, let go, and then **fully push in** the combi-plunger. This tensions the shutter without advancing the film, and you can make the second exposure. Then carry on in the normal way as already described.
- If in doubt about the correct exposure, expose black-and-white film generously; a certain amount of overexposure does not matter much. Underexposure, however, always gives poor results. With colour film, exposure must be accurate; use an electric exposure meter at all times. For details about film speeds see page 37.

Fully Synchronized Flash Shots

The SYNCHRO-COMPUR makes flash shots of moving subjects possible up to the fastest shutter speeds. All makes of flash units — flash guns for bulbs as well as electronic flash equipment — can be used with the shutter.

Some light-weight flash units can simply be pushed into the detachable accessory shoe (see p. 33). For all other types, screw the camera to a bracket by means of a tripod screw.



For the electrical connection of flash gun and shutter we recommend the Voigtländer flash cable. This special cable carries the camera plug — which is pushed over the flash socket on the camera (see illustr. left) — at one end, while the wires are bared at the other end for fitting a suitable plug for your particular flash gun. Get an electrician to do this.

Note: Before connecting the cable to the socket, preferably push the shutter slightly inwards. Now you can connect or remove the plug, turning it slightly. **Never try to twist it off sideways.**

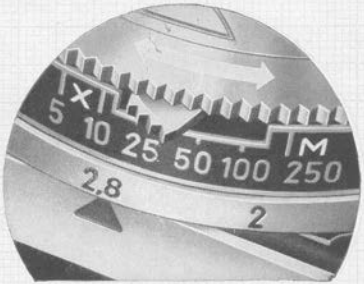
www.butkus.us

The Settings on the SYNCHRO-COMPUR Shutter:

The synchronization, exposure time, and aperture must be set according to the type of flash in use to ensure that the peak brightness of the flash coincides with the instant when the shutter is fully open.

Flash bulbs and electronic flash tubes vary in their firing delay times, and are classified in the table on the right. The synchronizing lever on the shutter must be set either to X or M, according the type of flash employed (see illustr.). Then set the shutter speed as indicated in the table, and the camera is ready to take the flash shot.

For setting the correct apertures look up the so-called "guide-numbers", which will be found in the instructions furnished with all kinds of flash. The aperture-number will be found by deviding the respective guide-number by the distance in feet between the camera with flash and the subject. (Aperture = guide-number : distance)



X-Setting
The contact closes at the moment when the shutter is fully open.

M-Setting
The contact closes a short time — corresponding to the firing delay of class M bulbs — before the shutter begins to open.

Suitable shutter speeds for flash bulbs			Synchro-lever setting	
Class	Make	Type	X	M
F	General Electric Westinghouse	SM	1 to 1/100	No intended for "M" shots
	Sylvania Wabash	SF		
—	Osram	XP	1 to 1/50	
		F1, F2, XO	1 to 1/25	
M	Osram	S2	1 to 1/10	1/25 to 1/500
		SO, S1	1 to 1/25	1/50 to 1/500
	Philips	PF 14/25/56		
	General Electric Westinghouse	No. 5/11/22		
	Sylvania Wabash	No. 0/2/25/40		
		No. 8	1 to 1/25	1/50 to 1/100
	Philips	PF3N		
S	Philips	PF110	1 to 1/10	1/25 to 1/50
	General Electric Westinghouse	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 Data

To avoid wiring up the leads the wrong way round, get an electrician to fix the cable to the flash gun **in the first instance,** since the outer pole of the flash socket is earthed.

The flash contact will carry the firing current of all types of electronic flash tubes. With flash bulbs it will carry a temporary load of 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 contacts must never be used to fire bulbs from 110 or 220 volt supply mains.

www.butkus.us

Close-up Work with Focar Lenses

Do not miss this highly interesting branch 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, excellently copy pages of a book, stamps, or small pictures. Care, however, is recommended in portraiture, as perspective may easily appear distorted in this case.

The effect of the Focar lenses is that they shorten the focal length: this permits the camera to be brought nearer the subject than can be done with the unaided camera lens. Thus the subject is reproduced on a bigger scale.

There are Voigtländer **Focar Lenses** for two different distance ranges:

F 1 for subject distances from 2′7 1/2″ to 1′6″ (art. 125/23)

F 2 for subject distances from 1′5 1/2″ to 1′1 1/2″ (art. 125/24)

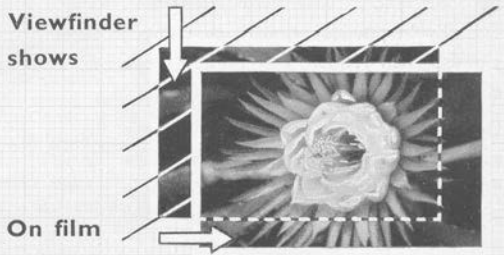
FOCUSING TABLE

Distance scale on camera set to	Plane of sharp focus when using	
	Focar 1	Focar 2
∞	2′ 7 1/2″	1′ 5 1/2″
60′	2′ 6 1/4″	1′ 5″
◯	2′ 5 1/4″	1′ 4 3/4″
30′	2′ 5″	1′ 4 3/4″
20′	2′ 3 3/4″	1′ 4 1/4″
15′	2′ 2 3/4″	1′ 4″
12′	2′ 1 3/4″	1′ 3 3/4″
▽	2′ 1 1/2″	1′ 3 1/2″
10′	2′ 1″	1′ 3 1/4″
8′	1′ 11 3/4″	1′ 2 3/4″
7′	1′ 11″	1′ 2 1/2″
6′	1′ 10″	1′ 2″
5′ 6″	1′ 9 1/4″	1′ 1 3/4″
5′	1′ 8 3/4″	1′ 1 1/2″
4′ 6″	1′ 8″	1′ 1 1/4″
4′	1′ 7″	1′ 3/4″
3′ 6″	1′ 6″	1′ 1/2″

How to Use the Focar Lenses:

- Approach the subject until it appears in the desired size in the view-finder field. Then fix a Focar lens F 1 or F 2 (according to the subject distance on the lens mount).
- Now measure accurately the distance between the front of the Focar lens and the centre of your subject, and look for 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.
- At full aperture the image is slightly unsharp, especially near the corners. By stopping down definition is improved, and will be normal at aperture f 11.
- No change in exposure time is required when using a Focar lens.
- The area reproduced when using these close-up lenses does not fully correspond with the view-finder image (parallax), but is shifted in the direction of the lens (see comparison in illustration below).

Subject distance in cm. and feet and ins.	80 2' 7 1/2"	60,5 1'11 3/4"	44,5 1'6"	40 1' 3 1/2"	35 1' 1 1/2"	31 1'
Viewfinder image shifted by	1/9	1/7	1/6	1/5	1/4	1/3

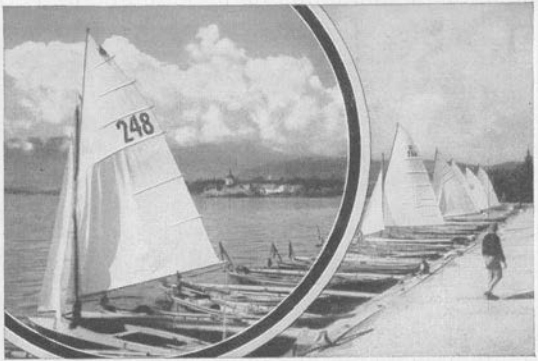


www.butkus.us

Use Filters for Even Better Pictures

Your Voigtländer lens will satisfy your most exacting demands as far as definition is concerned, but you can greatly enhance the mood of your pictures or obtain special effects with Voigtländer filters. With a few exceptions, therefore, use a filter for all outdoor shots whenever you can. The sky in particular, with or without clouds, will show up much more effectively with the help of a filter.

Do without a filter only when the subject calls for very short exposure times in poor light — e. g. sports shots in dull weather, fog and mist subjects, and the like.



Voigtländer filters are made of spectroscopically tested glass, dyed in the mass, with all surfaces ground and polished absolutely parallel. All filters are available in bayonet mount for the Vitessa and can remain in position when the camera is closed.

Voigtländer-Yellow-Filter G 1 (art. 125/21)

It is used when only slight correction is desired, or where the increase in exposure time required with filter G 2 cannot be given.

Filter Factors: 1.5 — 2 times.

Voigtländer-Yellow-Filter G 2 (art. 125/22)

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

Filter Factors: 2 — 3 times.

Voigtländer-Orange-Filter Or (art. 125/28)

A filter for special effects. Renders the blue of the sky rather darker than natural, makes yellow and red colours stand out clearly. In distant views it reduces atmospheric mist so that details become clearer. In portraits taken out of doors it considerably subdues skin blemishes.

Filter Factors: 5 — 6 times.

Voigtländer-Green Filter Gr (art. 125/26)

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

Filter Factors: highly red sensitive panchromatic emulsions, 3 — 4 times.

Voigtländer-UV-Filter (art. 125/29)

It suppresses ultra-violet rays, especially at high altitudes. It preserves the delicate aerial perspective and so does not cut out mist in the distance. In colour photography it counteracts any disturbing blue tinge, securing warmer tones.

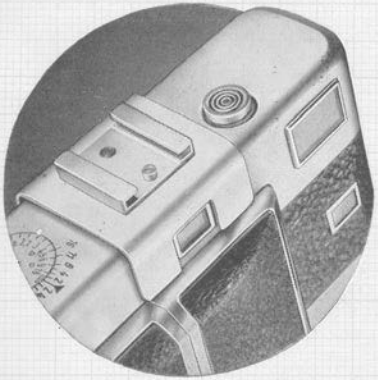
Filter Factors: For black and white no increase; for colour film 1.5 times.

www.butkus.us

The Voigtländer view-finder "KONTUR"

is excellent for following fast moving subjects (sports, action shots etc.) and 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 from 3.3 to. 6.6 ft.

The view-finder KONTUR (art. 335/36) fits into the accessory shoe (art. 335/25) which is first puhed over the fastening pegs on the top of the camera.

Attention! Do not allow any direct sunlight to reach the eye-piece of the KONTUR finder.

The Voigtländer lens hood is a valuable accessory for against-the-light shots and artificial light exposures, for it screens the lens from stray light. It also protects the lens against drops of water in rainy weather. The lens hood will fit directly on the lens mount, or on top of Voigtländer filters or Focar lenses already placed over the camera lens (art. 125/20).

The Voigtländer Ever-Ready Case for the Vitessa is made of best quality hide, lined inside, and fitted with a carrying and neck strap.

The case fully protects the camera without reducing its instant readiness for action (art. 90/104).

www.butkus.us

Aperture and Depth of Field

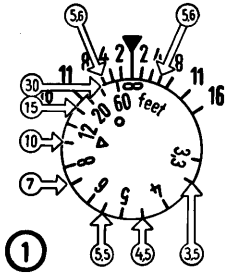
The iris diaphragm regulates the amount of light which reaches the film, and thus controls the **exposure** as well as the **depth of field.** Remember: the smaller the aperture, the larger the aperture number. Going from one number to the next, the exposure time required is always doubled or halved respectively. For example:

Aperture	f/2	f/2.8	f/4	f/5.6	f/8	f/11	f/16
Relative exposure time (seconds)	$1/500$	$1/250$	$1/100$	$1/50$	$1/25$	$1/10$	$1/5$

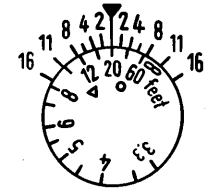
The depth of field of any shot is that part of the subject area which is still reproduced sharp in front of, and behind, the actual focused distance. **Large apertures give little depth of field, small apertures give great depth of field.**

You can read off the depth of field for any occasion from the focusing scale and depth of field indicator. The values of the unmarked intermediate settings are shown in illustration ①.

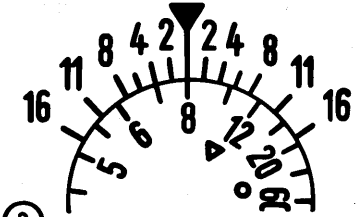
After focusing the ▼ mark points exactly to the subject distance. Two series of aperture numbers are engraved symmetrically at either side of this focusing mark. The depth of field then extends from the distance shown by the figure opposite the selected left hand aperture number to the distance opposite the identical aperture number on the right.



1



2



3

For example, if you have focused on 20 feet, the depth of field scale shows that at f/4 everything will be sharp from about 15 to 30 feet, at f/8 from about 12 to 60 feet, and at f/11 from about 10 feet to ∞ (infinity) ②.

To find the most suitable settings for aperture and distance for a given depth of field, set the limits of the sharp zone required opposite two equal aperture numbers. For instance, for a depth from 6 to 12 feet, illustration ③ shows that you have to stop down to slightly beyond f/8. The indicator then automatically shows the required distance setting (8 feet).

www.butkus.us

Care of Camera and Lens

Successful work and long life of your camera depend largely on correct handling and careful treatment.

- Do, please, handle it delicately, and never use force. If anything should not go smoothly, it is much better to read again the relevant sections of this booklet.
- Before inserting a film, make quite sure there is no dust inside the camera; if necessary, clean it carefully.
- If the camera is not in use for a number of days, it is better not to leave the shutter tensioned, particularly not at $^1/_{500}$ second.
- At the seaside carry the camera in its closed ever-ready case. Open it only when actually making an exposure.
- Avoid finger prints on the lens; they spoil definition.
- All lenses are coated even on the outer surfaces (anti-reflection layer). The lens may be cleaned with a very 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.

The Sensitivity of the Film
Film speeds are determined by manufacturers in various ways, and expressed in several different systems. The most usual figures are compared in the table (right).

Films of 26° B. S. Log. Index and slower
are fine grain films of the highest resolving power which will stand a correspondingly high degree of enlargement. They tend to be somewhat contrasty, and require accurate exposures.

Films of 27—29° B. S. Log. Index
are suitable for nearly all average subjects. They are fast and give fairly fine grain.

Films of 30° B. S. Log. Index and over
are extreme speed types. They are useful when short exposures are necessary in poor lighting conditions. In view of their high red sensitivity they are specially suitable for artificial light shots. The grain is, however, not as fine as with the other types.

Note: For every increase or decrease of 3° B. S. Log. Index the exposure time is halved or doubled respectively.

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

www.butkus.us