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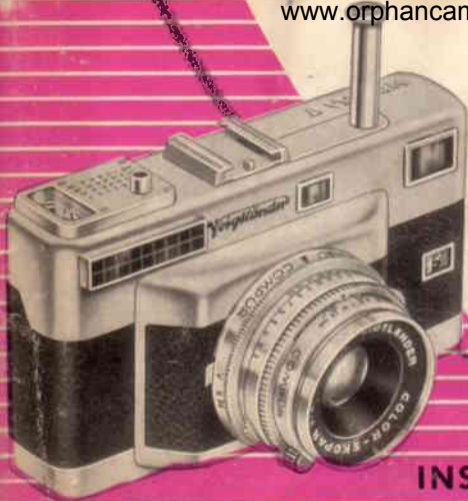
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Voigtlander

VITESSA T

24 x 36 · 35 mm

INSTRUCTIONS FOR USE

Right Here

is the first and most important piece of advice for the VITESSA T: Please read this booklet carefully. Make yourself thoroughly familiar with all the operations and controls of the camera. Then you can load your first film and start taking pictures.

Remember also that the VITESSA T is an optical and mechanical precision instrument which requires gentle and understanding treatment. The camera will repay careful handling with beautifully clear and sharp pictures for many years to come.

200 YEARS

Voigtländer

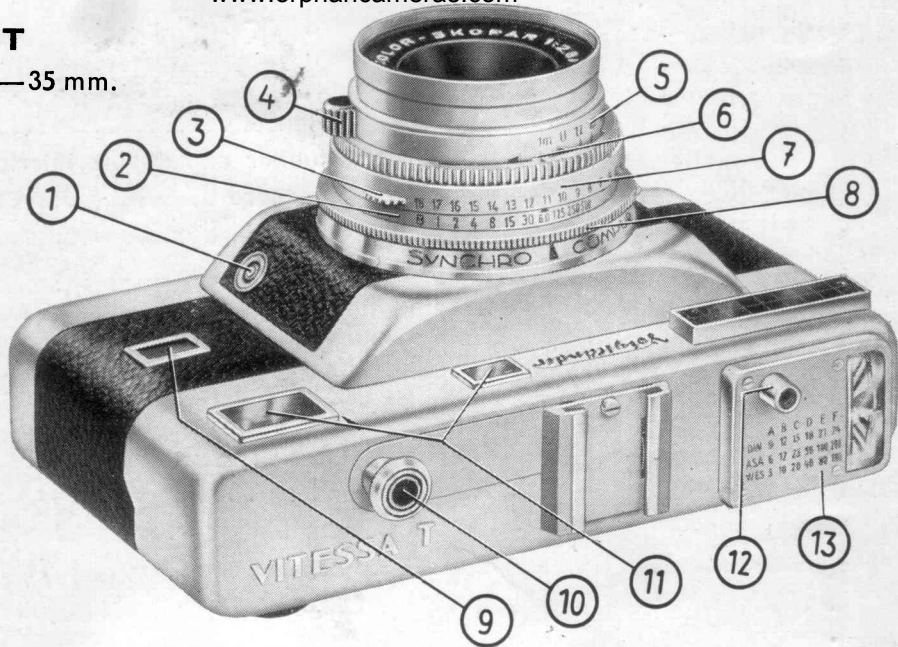
VOIGTLÄNDER A.G. BRAUNSCHWEIG

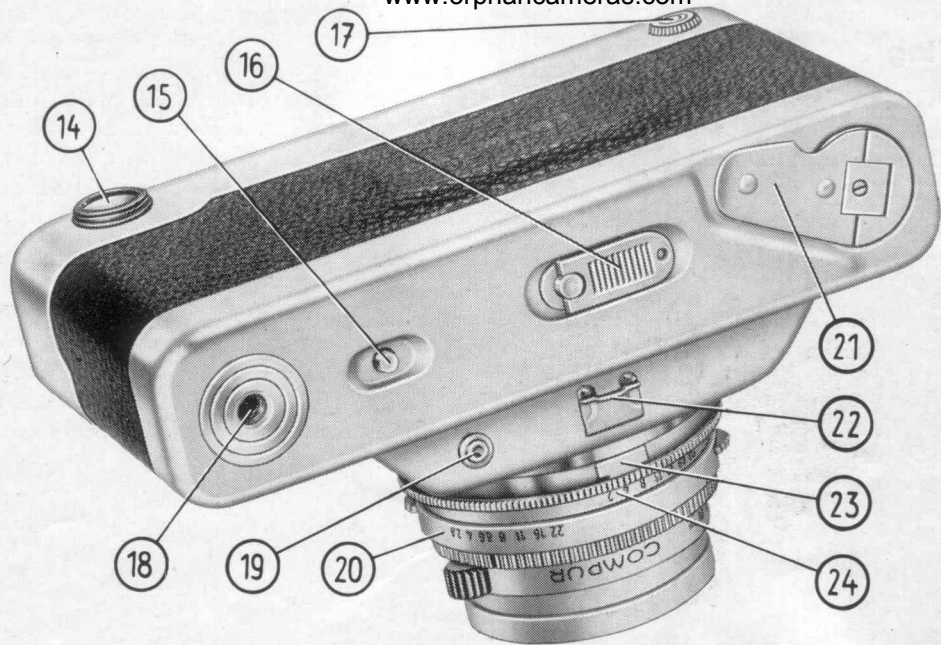
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VITESSA T

24 x 36 mm. — 35 mm.



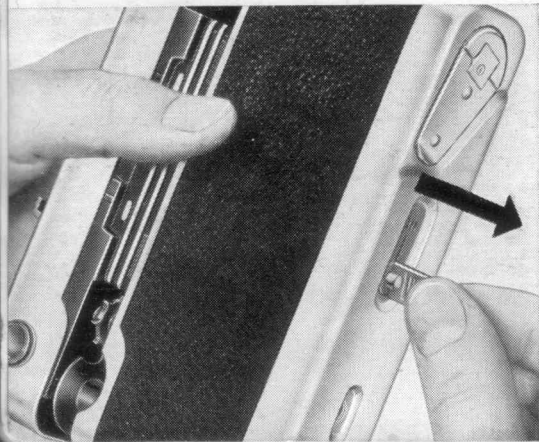


- 1 Flash socket
- 2 Shutter speed scale
for exposures from 1 to $1/500$ second
- 3 Milled catch of exposure value
scale ring
- 4 Milled focusing ring
- 5 Focusing scale
- 6 Focusing index
with automatic depth of field indicator
- 7 exposure value scale ring
- 8 Shutter speed ring
- 9 Film counter and film indicator
- 10 Combi-plunger
- 11 View- and rangefinder windows
- 12 Release button
- 13 Exposure meter

- 14 View- and rangefinder eyepiece
- 15 Reversing button
- 16 Latch
- 17 Setting knob for drum
- 18 Tripod bush
- 19 Film release
for film changing
- 20 Aperture scale
- 21 Rewind crank
- 22 Camera support
- 23 Locking lever
for the bayonet lens mount
- 24 Speed scale (green)
for exposures from 2 to 125 seconds

Loading

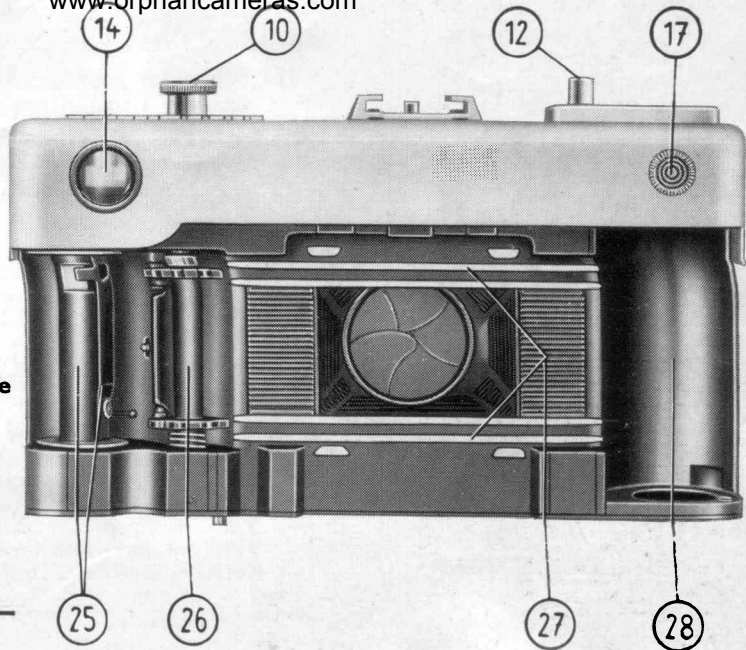
The VITESSA T takes all makes of miniature film, black-and-white or colour, available throughout the world. The film is sold in daylight cassettes holding 36 or 20 exposures 24 x 36 mm. Black-and-white films are also obtainable in darkroom and daylight refills for reloading cassettes, as well as in unspooled lengths of bulk film.

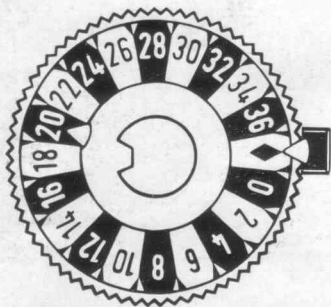


Removing the Camera Back:

Lift up the latch in the base plate, and give it a quarter turn so that it points to "Off". Grip the latch with the right hand, and use it to pull the camera back off the body (see illustration).

- 10 Combi-plunger**
- 12 Release button**
- 14 View- and rangefinder eyepiece**
- 17 Setting knob of exposure meter**
- 25 Take-up spool with retaining spring**
- 26 Film transport shaft**
- 27 Film track**
- 28 Film chamber for cassette**



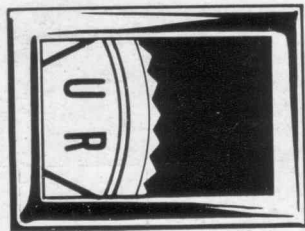


Setting the Film Counter:

Turn the film counter disc (on the left hand side of the camera front) until the diamond mark ◀ is opposite the red arrow on the body. The movable red arrow **on the counter disc** is used for noting the last frame number when loading films of less than 36 exposures.

Setting the Film Indicator:

To help remembering what type of film was loaded into the camera, a film indicator is provided in the form of a rotating milled disc. This is situated on the inside of the left hand end of the camera back, and carries a series of letters as follows:



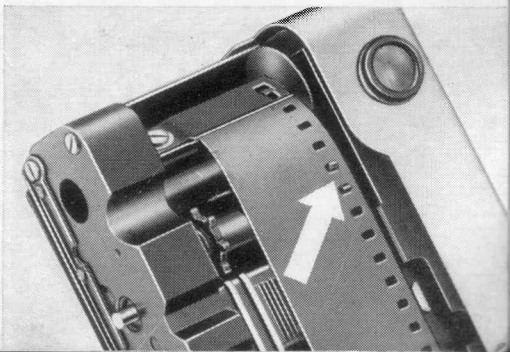
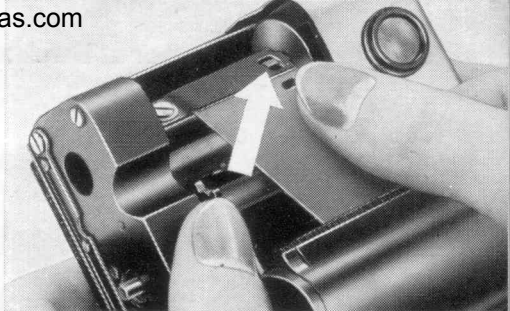
- N** = black-and-white negative film
- UR** = black-and-white reversal film
- TD** = daylight type reversal colour film
- KA** = artificial light type reversal colour film
- TND** = daylight type negative colour film
- KNA** = artificial light type negative colour film

Although the daylight cassettes are light-tight, it is advisable to load and unload the camera in the shade. Even the shadow of your own body will do.

Inserting the Cassette:

Pull out a short length of the film leader from the cassette and push the end underneath the retaining spring so that the tooth on the latter engages the first perforation hole. The upper edge of the film must lie **close** against the spool flange (see top illustration).

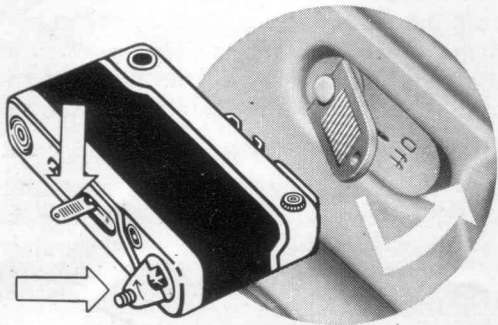
Draw the cassette across the film track, and insert it in the film chamber. Make sure that the sprocket of the film transport shaft engages the perforations of the film (see bottom illustration).



Closing the Camera Back:

Fit the camera back to the body again (see illustration), lightly press together, then turn back and fold down the latch.

If the back should not close immediately, slightly move the rewind crank against the direction of the arrow, or ease the latch to and fro.



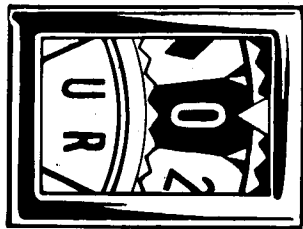
Setting the Film Counter to 0:

Now set the film counter disc from the diamond mark ◀▶ (see page 8) to 0 as follows:

- **First press on the combi-plunger, and let it slide upwards into its operating position.**
- Then push film release knob (19), see also page 27, and keep it in position. Depress the combi-plunger twice until the index points to "0" (see illustration). Let go film release knob.

Now the film counter is set for the first exposure.

Every time the combi-plunger advances the film, the film counter disc also turns, and indicates the number of frames already exposed.



The shaft of the rewind crank underneath the camera carries a red index line which should rotate every time the film is advanced. If it does not move on depressing the Combi-plunger, the film was probably not loaded correctly. In that case remove the camera back again, and secure the beginning of the film leader as described on page 9.

The Lenses of the VITESSA T

Three interchangeable Voigtländer high-efficiency anastigmat lenses are available for the VITESSA T: the standard 2 inch (50 mm.) COLOR-SKOPAR f/2.8, the wide-angle $1\frac{3}{8}$ inch (35 mm.) SKOPARET f/3.5, and the long focus 4 inch (100 mm.) DYNARET f/4.8. With these lenses you can exploit all pictorial possibilities of the subject to the best advantage under any taking conditions.

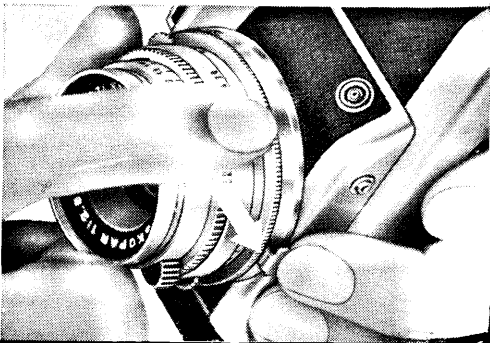
- All the interchangeable lenses are fitted with quick-change bayonet mounts, and on insertion into the shutter are automatically coupled with the rangefinder of the camera. You therefore focus with the view- and rangefinder.
- The finder shows the correct field of view for shots with the standard 2 inch (50 mm.) COLOR-SKOPAR lens. The accessory Turnit finder 3 (see page 34) indicates the subject area covered with the $1\frac{3}{8}$ inch (35 mm.) SKOPARET and with the 4 inch (100 mm.) DYNARET, or with the standard 2 inch COLOR-SKOPAR lenses.
- Special lens hoods are provided to screen off unwanted stray light during exposure. These are the screw-in hood No. 310/41 for the Color-Skopar, the push-on hood No. 310/42 for the Skoparet, and the hood No. 310/41 together with the supplementary push-on hood No. 341/41 for the Dynaret.

Changing the Lenses:

Insertion and removal follow the same procedure for all lenses. Carry out all steps carefully; do not use force.

Insertion: First push the lens into the shutter opening so that the red dot below the exposure value scale ring is opposite the shutter speed index ▲ (see arrow in top illustration). Then turn the lens slightly to the right to engage the bayonet lock and to secure it.

Removal: Press in the locking lever (23; see arrow in bottom illustration), slightly raise the exposure value scale ring, and turn the lens to the left to release the bayonet lock.



The Combi-plunger and Double Interlock

When you fully depress the combi-plunger, it simultaneously transports the film by one frame, tensions the shutter, and advances the film counter.

When the camera is fitted in its ever-ready case or in the Voigtländer flash case (see illustration on page 28), press down the combi-plunger only until it engages just before the lower limit of its travel. To bring it up again later on, press it briefly, and it will slide out.

When shooting, always depress the combi-plunger as far as it will go, and let it come out fully. Repeated working of the combi-plunger (without releasing the shutter) does not harm the mechanism.

An automatic double interlock mechanism prevents accidental double exposures as well as blank frames. The shutter cannot be released unless the combi-plunger has advanced a complete film frame — and it advances the film only when the shutter has been released. Also, when pressing either the combi-plunger or the release button, the other automatically locks.

The Correct Exposure

It is usually sufficient to point the exposure meter at the subject from the camera position. Here the meter measures the light reflected by the subject.

This method is suitable for most average subjects, i. e. those which show no extreme contrasts of light and dark or which are not placed before a very dark or very bright background.

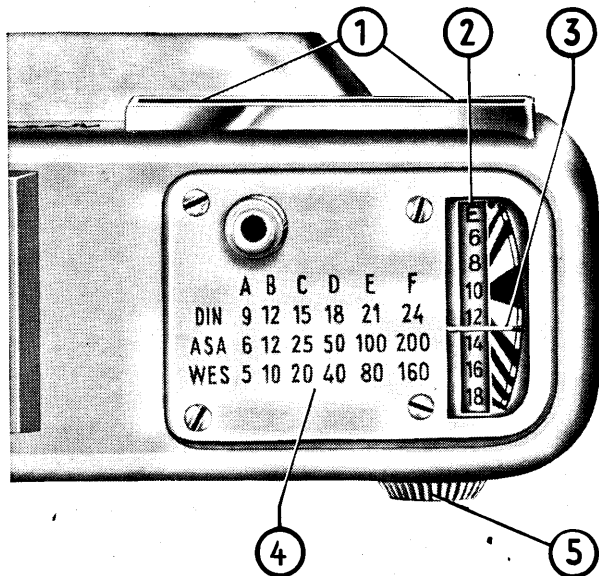
An alternative method is incident light measurement. In this case a diffusing screen is mounted in front of the selenium cell, and the meter pointed from the subject at the proposed camera position. A diffusing screen is enclosed with every camera, and can be carried in the ever-ready case.

Pages 36—39 give further hints for both methods of using the meter. For filter factors see survey on page 35.

Safely protected against shocks by a system of springs, the VITESSA exposure meter covers a large brightness range and has considerable threshold sensitivity.

The light-sensitive photocell of the VITESSA exposure meter is adjusted for the primary colours and thus gives a correct reading of colour values. You can therefore take readings for colour pictures in the same way as for black-and-white ones.

- ① Photocell window
- ② Drum with exposure values
- ③ Sector scale and pointer
- ④ Film speed table
- ⑤ Setting knob for drum



Setting the Film Speed

First find the speed of your film in the table ④ on the exposure meter. The vertical columns of this table each carry a letter at the top; for instance, a film of 50 ASA will be in the "D" column. Then turn the setting wheel ⑤ of the drum until the corresponding letter appears above the numbers on the drum ②.

AMERICAN

If the speed of your film is between the values shown in the table ④, you will find by looking at the table on this page that each letter actually includes three film speeds. If your film speed is, say, 40 or 64 ASA, you still set the drum to the letter D.

Comparative Table of Film Speeds

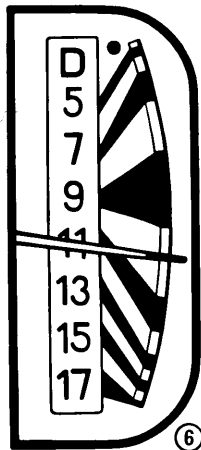
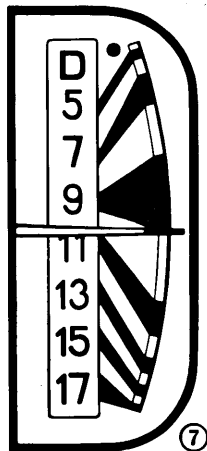
Group	A	B	C	D	E	F
DIN /10°	8	11	14	17	20	23
	9	12	15	18	21	24
	10	13	16	19	22	25
ASA	4	10	20	40	80	160
	6	12	25	50	100	200
	8	16	32	64	125	250
Weston	4	8	16	32	64	125
	5	10	20	40	80	160
	6	13	24	50	100	200
Scheiner	19	22	25	28	31	34
	20	23	26	29	32	35
	21	24	27	30	33	36
H & D	100	200	400	800	1600	3200
	125	250	500	1000	2000	4000
	150	300	600	1250	2500	5000
General Electric	6	12	25	50	100	200
	8	16	32	64	125	250
	10	20	40	80	160	300

Taking the Reading

When taking a reading (see following pages) the **red tip of the pointer** points to either a black or a white sector on the scale **⑥**. Now the left-hand end of the sector (**not** of the pointer) indicates the correct exposure value figure on the drum.

Please Note:

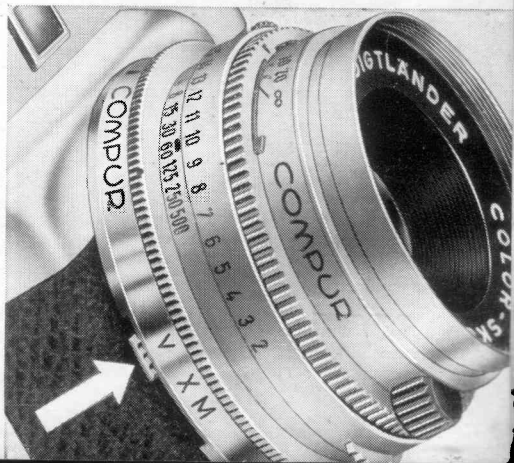
- The photocell window must be kept clear and not even partly obscured by your finger.
- The exposure value numbers on the drum correspond to the black sectors on the scale; the intermediate numbers not marked on the drum correspond to the white sectors. If the pointer indicates an intermediate value **⑦**, use an in-between setting for correct exposure, the reading of the example **⑦** being $9\frac{1}{2}$.
- If the pointer indicates a full exposure value number, for instance **10** **⑥**, then you should set the scale with light values in such a way that the light value 10 is exactly opposite the red dotted mark on the exposure times scale (see also page 20). If your reading was $9\frac{1}{2}$ **⑦** you should set the exposure value scale with the red mark pointing between the numbers 9 and 10.



The Diaphragm Shutter of the VITESSA T

carries shutter speeds from 1 to $1/500$ second, is MX-synchronized for flash, and has a built-in self-timer. The synchronizing settings for flash shots (see pages 28 to 31) and tensioning of the self-timer (see page 25) are controlled by the synchronizing lever (see arrow in illustration). For exposures without flash and without the self-timer it is immaterial whether the lever is set to M or X.

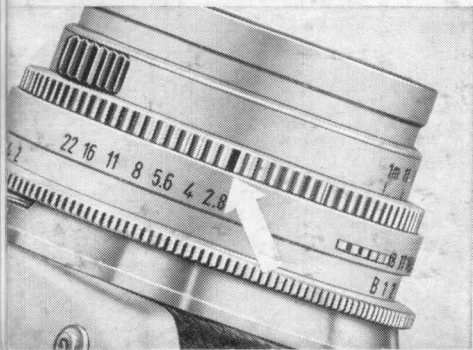
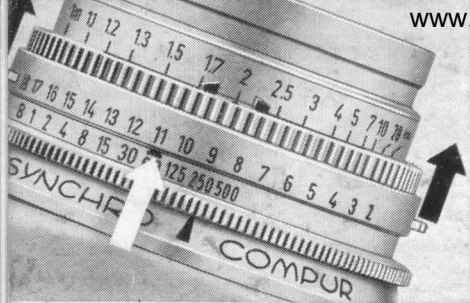
The aperture and speed settings are coupled. The combinations of aperture and shutter speeds are expressed in terms of "exposure values". The exposure value setting required depends on the prevailing lighting conditions, and once set, it gives the right aperture-speed combination for correct exposure. **Every single exposure value** thus corresponds to a whole range of equivalent aperture-speed combinations (e. g. $1/60$ second at $f/5.6$, $1/30$ second at $f/8$, $1/15$ second at $f/11$, and so on).



Setting Aperture and Speed:

Pull the exposure value scale ring slightly outwards by its two milled catches (black arrows) and turn it so that the exposure value previously determined (see page 18) clicks into place above the red index mark on the shutter speed scale (white arrows). If necessary, turn the shutter speed ring in the opposite direction so that exposure value ring can also be set to the numbers at the end of the scale.

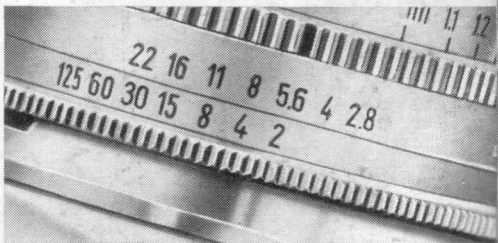
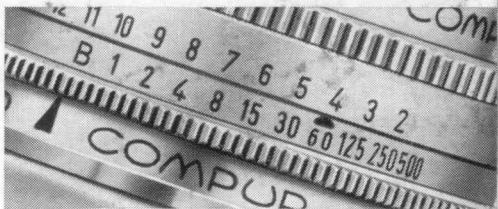
This sets just one of the many possible aperture-speed combinations, for instance $\frac{1}{250}$ second (see top illustration) at f/2.8 (see bottom illustration) with an exposure value of 11. If the subject calls for a slower shutter speed or smaller aperture, simply move the shutter speed ring until the required aperture or speed is opposite its corresponding setting index. The aperture-speed combination changes automatically to compensate, without however altering the exposure value.



One exposure value will not cover all the aperture and speed settings marked on the shutter, for on turning the speed ring you are eventually bound to reach the limit of either the aperture scale or the shutter speed scale.

Note especially: When the triangular speed index ▲ reaches the end of the shutter speed scale and is opposite "B", the exposures are no longer timed by the shutter. The required exposure times are now read off the **green speed scale**. The figures on this scale indicate whole seconds. The example illustrated shows that for a light value of 4 and the shutter set to "B" (see top illustration), the required exposure is 2 seconds at f/5.6.

If a still smaller stop is required (e. g. for increased depth of field—see page 24), use the exposure value scale ring to set the required aperture number to the aperture index mark above 5.6 (in bottom illustration), and expose for the full seconds read off before. As illustrated, therefore, f/8 will need 4 seconds, f/11 needs 8 seconds, with f/16 give 15 seconds, or 30 seconds at f/22.



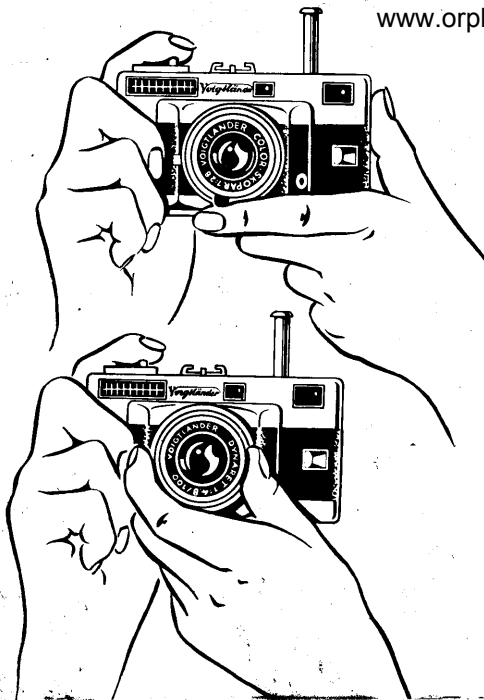
The View and Rangefinder of the VITESSA T

combines a precision rangefinder with an optical viewfinder. The finder — with the bright rangefinder field in the middle — shows the correct view even at close distances (between 3¹/₄ and 7 feet) as it incorporates an automatic parallax adjustment.

The COLOR-SKOPAR and SKOPARET lenses are focused by means of the milled ring below the focusing scale (see top illustration), the DYNARET by turning the large milled focusing mount on the front of the lens (see bottom illustration).

When viewing the subject through the eyepiece take care not to cover up any part of the left hand window with your finger.

View- and rangefinder windows should be free from finger marks.

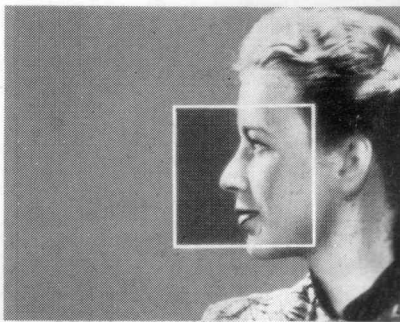
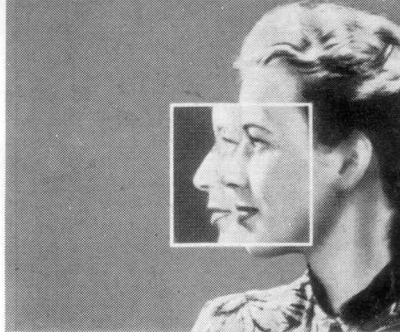


Setting the Distance:

Hold the camera in the shooting position, and sight the subject with the eye close to the finder eyepiece, so that all four corners of the field of view are clearly visible. Look straight into the eyepiece.

- As long as the lens is not focused correctly, the rangefinder field shows a double image of the subject (see top illustration).
- Turn the focusing ring (see opposite page) until the two images of the subject in the rangefinder field fuse into one (see bottom illustration). This automatically sets the camera to the correct distance.

With horizontal shots watch the vertical outlines of the subject, and with upright shots focus on the horizontal lines.



Reading the Depth of Field

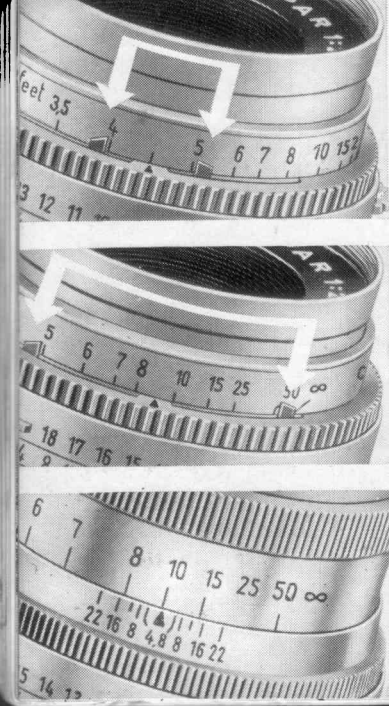
The depth of field covers the subject area in front of, and behind, the focused distance, which appears acceptably sharp in the picture.

- With the COLOR-SKOPAR and the SKOPARET two red index marks slide across the focusing scale. These marks automatically move together or apart when you set the exposure value or change the aperture-speed combination; they indicate the zone of sharp focus.

Example in top illustration: Distance set to 4 feet, depth of field at $f/2.8$ with an exposure value of 9 extends from 4 feet to 5 feet.

Example in centre illustration: Distance set to 10 feet, exposure value 15 and aperture $f/22$. Depth of field extends from about 5 to over 50 feet.

- The DYNARET carries two similar series of aperture numbers to the left and right of the focusing index mark below the focusing scale. After focusing, the depth of field extends from the distance figure above a left-hand aperture number to the distance figure above the same aperture number on the right (see bottom illustration).

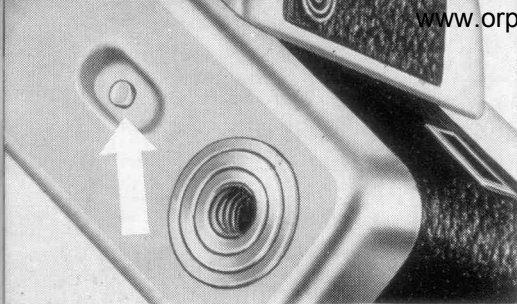


Hints for Shooting · The Self-Timer

When releasing, hold your breath, and gently and smoothly press down the release button as far as it will go. Never jerk it. For time exposures with the shutter set to "B" the camera must have a firm support. Either unfold the leg (22) and set up the camera on a flat surface, or mount it on a tripod by means of the tripod bush (18). The use of a cable release is advisable, this screws into the release button (12).

For intentional double exposures (e. g. for trick shots) briefly depress the reversing button (15) after the first exposure, and then work the combi-plunger in the usual way. This re-tensions the shutter without advancing the film, and the second exposure can be made on the same frame.

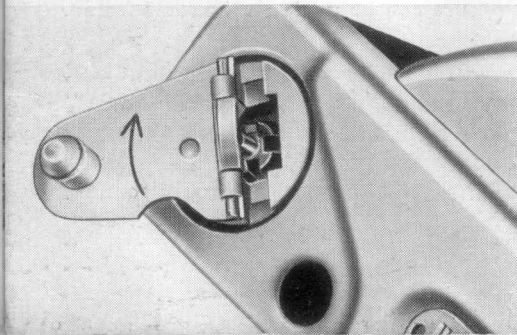
Setting the self-timer: After setting the correct aperture-speed combination and the right distance, tension the shutter. Then move the synchronizing lever to "V" (see illustration on page 19). On pressing the release button the shutter automatically opens after a delay of about 8 seconds. At the same time the synchronizing lever moves back from the "V" position. Do not use the self-timer with the shutter set to "B".



Unloading the Camera

When the film counter indicates the last exposure, or when you can depress neither the combi-plunger nor the release button fully, the whole film is exposed. It now requires rewinding into its cassette.

- Press down the reversing button in the bottom of the camera (see top illustration). There is no need to keep it depressed.
- Unfold the rewind crank (see bottom illustration), and turn it in the direction of the engraved arrow. The film counter rotates at the same time; when it stops, **stop rewinding**. The film is now re-wound, and the cassette can be taken out after removing the camera back.



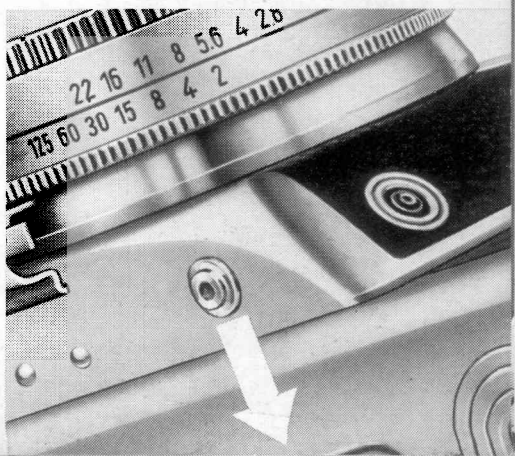
Changing Partly Exposed Films

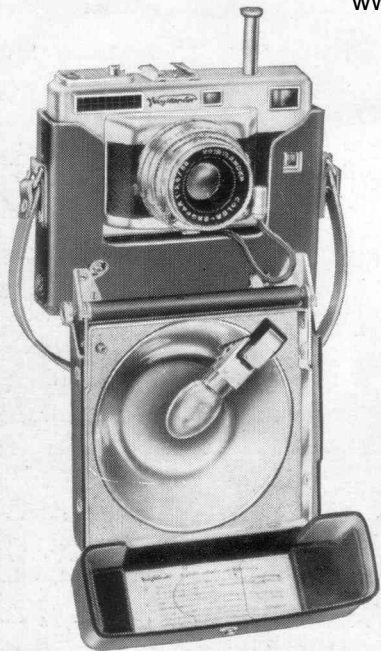
With the VITESSA T you can always unload a partly exposed film during shooting, and change over to another one (e. g. from black-and-white to colour film) without the need for a darkroom.

Rewind the partly exposed film into its cassette as described on page 26. Make a note of the last frame number read off the film counter. Preferably write it down to be on the safe side.

When reloading the partly exposed film later on, proceed first as described on page 6 to 11. Then push the film release (see illustration) back with your thumb, and keep on working the combi-plunger until the film counter indicates the number you had noted when unloading the film.

Finally let go off the film release, depress the combi-plunger once more, and you are again ready to shoot.





Flash Shots

The Synchro-Compur shutter permits speed-synchronized flash shots up to the fastest shutter speed of $1/500$ second. Any flash gun on the market can be connected to the shutter.

Please Note:

With black-and-white film the flash (clear or blue bulbs, or electronic flash) can be used on its own, or combined with daylight or with artificial light sources such as tungsten lamps.

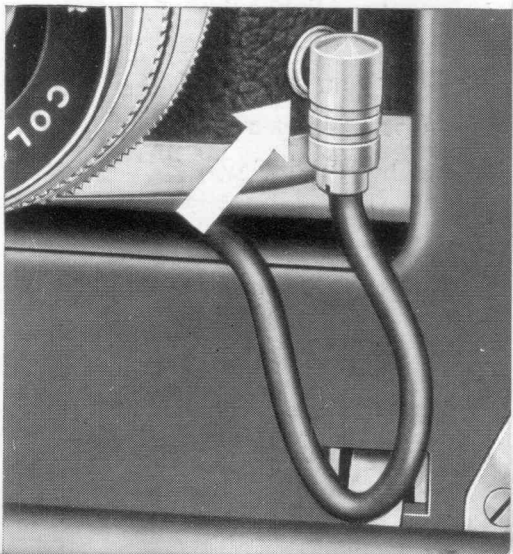
With daylight type colour film only blue-coated flash bulbs or electronic flash can be used as supplementary light. With the artificial light types of colour film only clear flash bulbs should be used.

The illustration on the left shows the VITESSA T in the Voigtländer flash case which contains a complete built-in battery-capacitor flash gun. Other units, such as the Voigtländer flash gun, can be mounted either at the side by means of a camera bracket, or fitted directly in the accessory shoe.

The flash cable completes the electric circuit between the camera shutter and the flash gun. To connect the cable, push the flash plug at the end over the flash socket on the shutter (see illustration right).

Warning: Never use the shutter contacts to fire flash bulbs from the 110 or 220 volt mains.

Mounting the Flash Gun on the Camera



Setting the Shutter and Aperture

Flash bulbs and electronic flash units differ in their characteristics such as firing delay and light output; the table opposite classifies them in several groups. To ensure that the peak brightness of the flash coincides with the instant when the shutter is fully open, there are two types of synchronization: "X" and "M".

Before taking a flash shot therefore set the synchronizing lever of the Synchro-Compur shutter to "M" or "X". You can then use all the types of flash and shutter speeds listed in the table on the right under "M" or "X".

For flash shots with the self-timer (set the synchronizing lever to "V") use only the shutter speeds listed in the table under "X".

The packing or literature enclosed with flash bulbs and electronic flash units usually give so-called "guide numbers" for the correct aperture settings. To obtain the required aperture, divide the guide number by the distance in feet from the subject to the camera with the flash gun. In short, **aperture = guide number ÷ distance.**

SUITABLE SHUTTER SPEEDS

Flash Bulbs		Synchronizing Lever Set to			
Make	Type	X	M		
Gen. Electric West Electric	} SM	1 to 1/125	Not suitable for M-synchronization		
West Electric	SS				
Sylvania West Electric	} SF				
Philips	PF 1	1 to 1/30	1/60 to 1/500		
Osram	XM 1				
Philips	PF 5				
Osram	XM 5				
Gen. Electric Sylvania	} M-2				
West Electric	2-M				
West Electric	0	1 to 1/30	1/60 to 1/500		
West Electric	3				
West Electric Gen. Electric	} 5				
West Electric	P-5				
West Electric Sylvania	} 8				
Sylvania	25				
Electronic Flash Units				Synchronizing Lever Set to X	
Type					
Instantaneous Firing		1 to 1/500			

Voigtländer Focar Lenses

The Focar supplementary lenses extend your scope to highly interesting large close-ups of blossoms, coins, table-top subjects, etc.

They are also eminently suitable for copying book pages, postage stamps, and small illustrations.

In effect, the Focar lenses shorten the focal length of the camera lens, and thus permit the camera to approach closer to the subject than the normal limit of 3¹/₄ feet. We shall be pleased to supply on request a detailed instruction booklet with data for scales of reproduction, depth of field, etc.

Focar Focusing Table

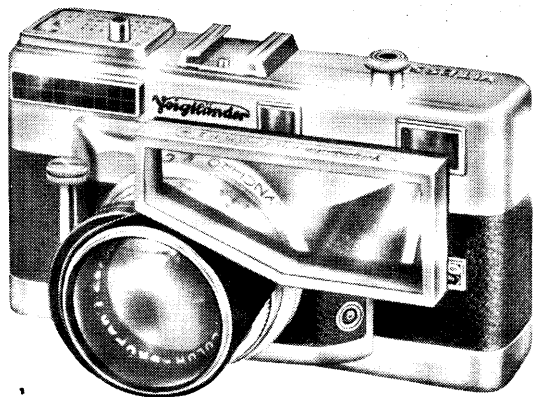
for close-ups with the 2 inch (50 mm) Color-Skopar

Camera Set to	Distance from Subject to Back of Camera (Film Plane) with		
	Focar A	Focar B	Focar C
∞	3'5 ¹ / ₂ "	1'9 ¹ / ₂ "	1'1 ¹ / ₂ "
60'	3'3"	1'9"	1'1"
30'	3'1 ¹ / ₂ "	1'8 ¹ / ₂ "	1'1"
20'	2'11 ¹ / ₂ "	1'8"	1'1"
15'	2'10"	1'7 ¹ / ₂ "	1'1 ¹ / ₂ "
12'	2'9"	1'7"	1'1 ¹ / ₂ "
10'	2'7 ¹ / ₂ "	1'7"	1'1 ¹ / ₂ "
8'	2'6"	1'6 ¹ / ₂ "	1'0"
7'	2'4 ¹ / ₂ "	1'6"	1'0"
6'	2'3 ¹ / ₂ "	1'5 ¹ / ₂ "	1'0"
5'	2'1 ¹ / ₂ "	1'5"	11 ¹ / ₂ "
4'6"	2'1 ¹ / ₂ "	1'4 ¹ / ₂ "	11 ¹ / ₂ "
4'	1'11 ¹ / ₂ "	1'4"	11"
3'6"	1'10"	1'3 ¹ / ₂ "	11"

The Voigtländer Proximeter

In place of the Focar lenses you can also mount the PROXIMETER close-up attachment in front of the 2 inch (50 mm.) Color-Skopar or 4 inch (100 mm.) Dynaret lens. This permits hand-held close-ups with the camera instantly ready to shoot — an important advantage with rapidly moving or live subjects.

The Proximeter achieves this with the aid of two firmly connected supplementary lenses. One is a positive meniscus lens and fits over the camera lens, while the other is a prismatic element to converge the rangefinder rays. This necessarily couples the camera lens and rangefinder just as precisely for close-range shots as normally for subjects from 3¹/₄ feet to infinity.



The PROXIMETER close-up attachment is available in two focal lengths and covers a focusing range from 37 to 9³/₄ inches. A copy of the special PROXIMETER leaflet with detailed instructions will be sent on request.

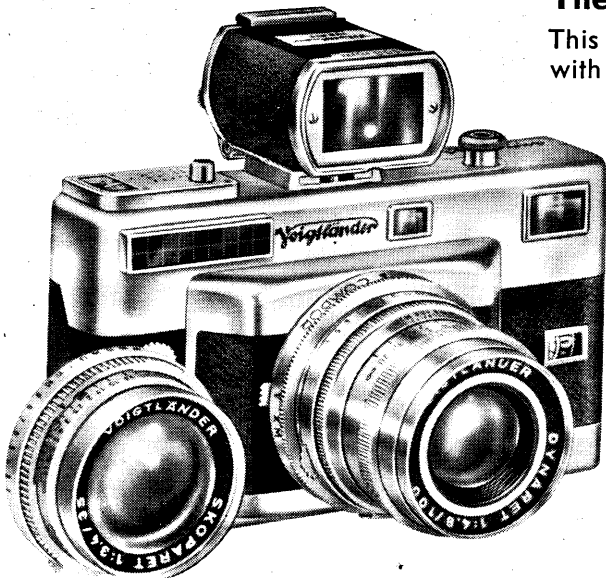
The Voigtländer Turnit Finder 3

This special viewfinder is available for use with the interchangeable lenses, namely the

1³/₈ inch (35 mm.) SKOPARET f/3.4,
and the
4 inch (100 mm.) DYNARET f/4.8.

It can be used likewise for the standard
2 inch (50 mm.) COLOR-SKOPAR f/2.8.

A point to note is that the finder can be used in two directions. When used with the SKOPARET it shows a remarkably large image for a wide-angle finder. Swinging the eyepiece out of the way and turning the finder through 180 degrees converts it to the correct angle of view for the DYNARET. In this case the image is magnified approximately 1.7 times, which is very convenient when taking distant subjects. The Turnit finder further incorporates parallax compensation for near subjects.



Voigtländer Filters

are made of spectroscopically tested glass, dyed in the mass, and coated to reduce reflections. The filter factors given below are approximate values, as they necessarily depend on the colour sensitivity of the black-and-white film used, and on the light conditions prevailing at the time of the exposure.

- Yellow Filter G 1.5 x** Slight filtering effect for outdoor shots requiring short exposures, such as sports and action subjects, and pictures with low sun.
Filter factor: 1 $\frac{1}{2}$ times, or set exposure value $\frac{1}{2}$ step lower.
- Yellow Filter G 3 x** Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures.
Filter factor: 3 times, or set exposure value 1 $\frac{1}{2}$ steps lower.
- Green Filter Gr 4 x** Lightens green tones in landscapes. Recommended for artificial light portraiture and copying of coloured originals.
Filter factor: 4 times, or set exposure value 2 steps lower.
- Orange Filter Or 5 x** Strong filter effect through appreciable suppression of blue. Reduces atmospheric haze in distant views.
Filter factor: 5 times, or set exposure value 2 $\frac{1}{2}$ steps lower.
- Ultra-violet Filter UV** Cuts out ultra-violet radiation in high mountains or near the sea. Eliminates any unpleasant blue cast in colour shots. Needs no exposure increase.
- Polarizing Filter P** Cuts down or eliminates disturbing reflections from shiny surfaces, such as glass, water, or varnish, but not metallic surfaces
Filter factor: 2,5 x, with stronger reflections 4—6 x.

Exposure Meter Hints

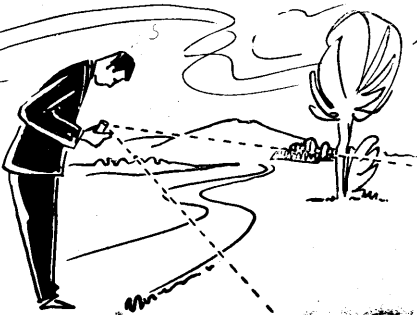
WRONG



Out of doors, particularly in an open landscape, the sky almost always comes into the picture, and therefore also into the angle of acceptance of the exposure meter. But since the bright expanse of sky radiates much more light than the subject itself (landscape, buildings, animals) the light from the sky should be excluded for the reading by pointing the camera slightly downwards as shown in the illustration.

Now the meter cannot be influenced by the sky and gives you the correct reading for the important foreground subject.

CORRECT



Exceptions are: photographs of fine cloudscapes when people, buildings, or details of the landscape can be allowed to appear as silhouettes; and snow, beach, and seascapes. But photographs of people in snow or on the beach **always** need a close-up reading (see next page).

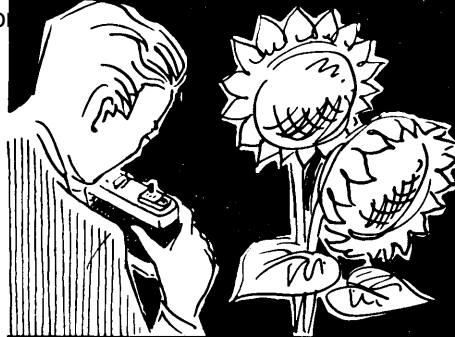
In some cases **close-up readings** are advisable for more accurate measurement. This applies to:

- Light subjects against a dark background, and vice versa;
- Close-ups of small objects and animals;
- Nearly all pictures of people, particularly portrait photographs (see illustration).

In this case only the main subject areas should be used in determining the brightness range.

When taking a close-up reading, approach the subject sufficiently closely so that the cell of the exposure meter only takes in the light reflected by the individual subject areas. If necessary, measure two or three extreme tones, and take a mean value. Always make sure that the shadow of the camera or of your own body does not obscure the part from which you are taking a reading.

Rule-of-thumb for close-up readings: The exposure meter should not be farther away from the area measured than the width of that area.



With tricky subjects or scenes involving extreme brightness differences between the subject and its background or surroundings (e. g. snowscapes), incident light measurement is often more useful.

In that case mount the diffusing screen in front of the meter cell, and take the reading with the meter pointing from the subject at the proposed camera position. This measures the light reaching the subject, without taking into account the brightness of the subject itself. Incident light measurement is also successful with interiors with or without artificial light. You there read the general lighting level rather than the reflected light over a limited angle, since the diffusing screen extends the acceptance angle of the exposure meter.

Subjects against the light are a special case. Here again the diffusing screen is mounted in front of the meter cell, but the latter is pointed at the subject from the camera position. The reading then needs some correction: When dealing with contrasty against-the-light subjects which should still record some shadow detail, open the aperture obtained by two stops. Open up by one stop where the contrast is less.

Exposure for Colour

The light-sensitive selenium cell of the exposure meter is balanced for the primary colours and correctly evaluates the colour brightness of the subject tones. You can therefore take exposure readings for colour shots in the same way as for black-and-white pictures. The only point of importance is that reversal colour film has a very limited exposure latitude, and therefore needs particularly careful readings.

To make quite certain of correct results with colour — especially reversal colour film — it is advisable to calibrate the meter for the camera and film by exposure tests. When you first try out a colour film therefore choose a few interesting subjects, and make an exposure with the exposure value setting indicated by the meter. Then make additional exposures of the same subject from the same viewpoint, and in the same light, but using half a stop and a whole stop above and below the basic setting.

Overexposure of reversal colour film yields a very thin transparency which may, however, still be usable. Underexposure results in dark images. The density of the transparencies should be judged on projection.

Care of the Camera and Lens

Successful results and long life of the camera depend largely on proper care and correct operation. Therefore always handle the camera gently, and never use force. If you are doubtful on any point, have another look at the appropriate section of these instructions. In case of any trouble take the camera to your photo dealer or post it to the Voigtländer agent in your country, or to

The Service Department, VOIGTLÄNDER A. G., BRAUNSCHWEIG (W. Germany)

For cleaning the lens we recommend our Voigtländer lens cleaning tissue. This is a thoroughly tried product; a couple of sheets of it are attached to these instructions. Large particles of dust or grit (or wind-blown sand at the seaside) should first be removed carefully with a soft sable brush. Finger marks or other traces of grease may be cleaned off with a piece of cotton wool moistened with pure alcohol or ether.

Voigtländer lens cleaning tissue (chlorine and acid free, fluffless) is obtainable from your photo dealer. It is equally suitable for cleaning filters, spectacles, lantern slides, etc.

Dear Voigtländer User,

May we wish you many happy hours with your new VITESSA T and lots of lovely pictures.

Because we want you to take really good photographs right from the start we have asked a well-known writer of photographic literature, Mr. H. G. Oberparleiter of Vienna, to have a simple chat with you about the things that matter. He wrote for us a little book called

“Let's Talk about Pictures”

which contains in 48 pages of text and photographs a host of suggestions for better pictures. We should be very glad to send it to you at a cost of only a few pence (see back page).

Yours sincerely,

VOIGTLÄNDER A. G.

“Let’s Talk about Pictures” costs you

2 international reply coupons (postmarked)
(4 if you want us to send it by air mail)

obtainable at any Post Office. Should you be in Germany at the time of ordering, send DM 0.50 in stamps.

To make things really easy for you we have enclosed an addressed envelope for the order card and coupons.

We Guarantee

this camera against defects due to faulty materials or workmanship in accordance with present standards of technical perfection. Should any such defects become apparent in use, they will be rectified free of charge, provided the claim is made within a reasonable time after purchase. Beyond this, we cannot entertain any claims for free repair of faults due to incorrect handling or storage, nor for consequential or other damages.

VOIGTLÄNDER A.G. BRAUNSCHWEIG