

Wigtlander
PERKEO II
2 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ "

INSTRUCTIONS FOR USE

The most important point

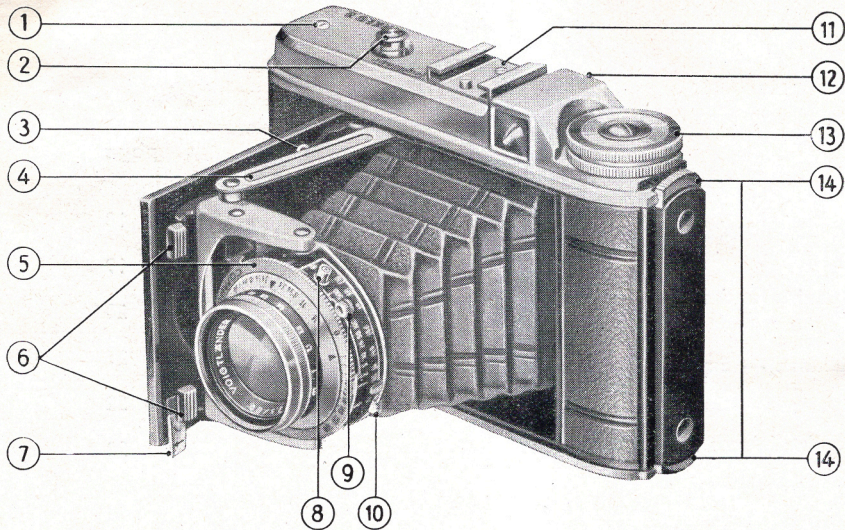
of the Instruction Book will be found on this page, it is to ask you to read these instructions carefully, to make yourself conversant with the manipulation before starting to take photographs or investigating the mechanism.

Do not overlook the fact that the Perkeo II is a fine mechanical precision instrument. It should be handled with a gentle touch and understanding. It will re-pay you the good treatment by giving you an endless series of wonderful and sharp pictures.

Voigtländer & Sohn
Aktiengesellschaft, Braunschweig

Contents

	page		page
Double interlock	8	Instaneous and time	
Loading and unloading the		exposures	18
film	9	Flash pictures	19
Opening and closing the		Close-ups	20
camera	14	Yellow filter — Lenshood .	21
Distance — Exposure	15	Short Lesson	22
Aperture — Snapshots . . .	16	Care of the lens	23
Depth of focus	17		

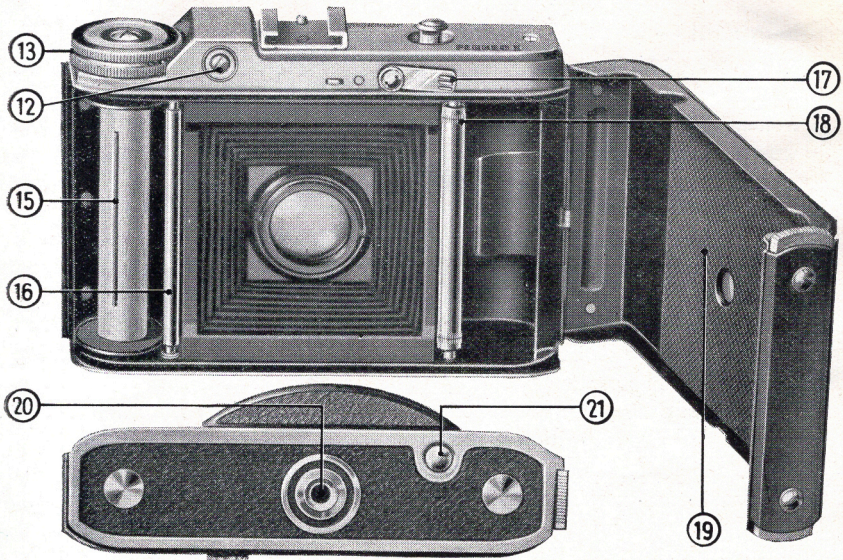


- 1 Picture counting window
- 2 Release
- 3 Cable release thread
- 4 Strut
- 5 Exposure setting ring
- 6 Keys for closing camera front
- 7 Camera front support (swung out)
- 8 Flash contact
- 9 Shutter setting lever
- 10 Aperture lever
- 11 Accessory clip
- 12 Optical finder
- 13 Film transporter
- 14 Camera-back latch

Explanations
to illustration on left

- 12 Optical finder
- 13 Film transporter
- 15 Take-up spool
- 16 Film roller
- 17 Locking lever
- 18 Picture counting shaft
- 19 Film pressure plate
- 20 Tripod thread
- 21 Button to open camera front

Explanations
to illustrations on right



Important — Double interlock

The automatic release and film transport interlock of the Perkeo II protects against double exposure and against winding on of an unexposed film frame. That means: the shutter can only be released if the film has been wound on after an exposure has been made, and the film can only be wound on after the previous frame has been exposed.

Please remember: The release interlock is always in action. The film transport lock comes into play only when the locking lever **17** is pointed to the left — towards film transporter **13**. The film transporter may be turned unhindered as long as the locking lever points to the right. The locking lever can only be moved if (after inserting the film) the film-winder **13** has been wound to a definite stop, or (in an empty camera) the picture counting shaft has been turned to the left until an audible click is heard. Therefore **never** try to actuate the release **2** or the film transporter by force, this would, without doubt, lead to damage of the mechanism.

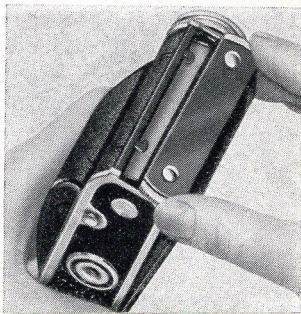
If you should want to release the shutter without film in the camera, wind the picture counting shaft **18** first (as described above).

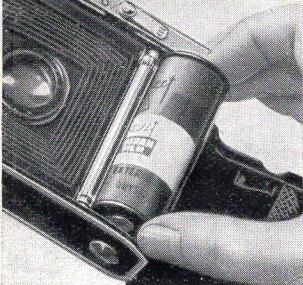
Loading and unloading the film

It is recommended to execute the manipulations as shown and explained on pages 9 to 13. Get into the habit to change the film only in subdued light — the shadow of ones own body is sufficient — never expose the roll film to any direct light.

Camera back is opened on compressing both latches 14

The empty spool **15** has to be in the left spool chamber below the film transporter (see illustration on page 7). If it should still be in the right chamber, the transporter **13** has to be lifted and fixed in this position. Remove empty spool from the right hand chamber and place into the swung out left hand side spool carrier (the circular spool opening towards the pin). Now the spool carrier is swung back, the transporter **13** is pushed back and has to engage the spool on turning it.





Roll film is placed into the right hand spool carrier

The roll film — wedge-shaped paper end pointing to the left! — is easily pushed into the sprung spool carrier. Now break the gummed seal. If the seal is broken earlier there is a danger that the film will unwind itself on insertion.




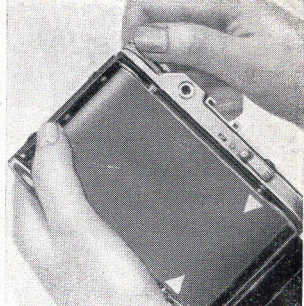
Wedge-shaped paper end is inserted into the wide slot of the empty spool

Before doing so — the printed side of the film backing paper has to show upwards — the film backing paper has to go over the picture counting shaft **18** and the film roller **16**. Make sure that the paper runs straight in its slide.

Film transporter requires three full turns

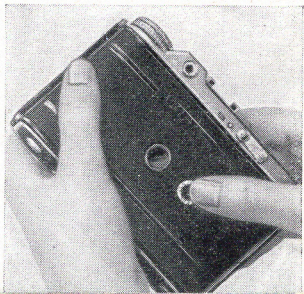
Care! If the locking lever **17** points to the left turn it first to the right — as explained on page 8.

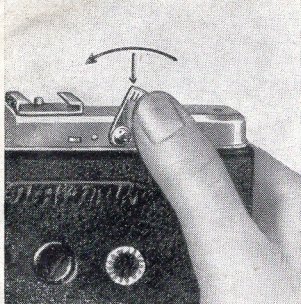
On turning, the backing paper will wind itself on the empty spool. The film must not be turned too far — at the most up to the marks  — otherwise the beginning of the film may become fogged.



Close camera back and open film window

After closing the camera back and both latches **14** have engaged, the red film window in the camera back is opened. While closed, it shows a white cross. On turning the milled ring to the right the window will open.

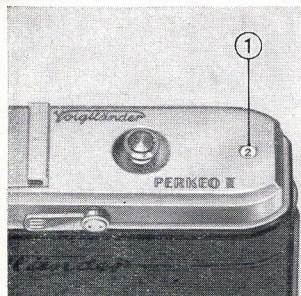




Turn film for the first exposure and engage film transport interlock

Turn knob **13** to the right until No. 1 appears in the film window, after a hand and three dots have passed. Now close the window.

Care! Turn locking lever **17** to the left. This engages the film transport interlock and the picture counting window will automatically show a **1** (= 1 picture) in place of the red-white signal.



The film is now ready for the first exposure

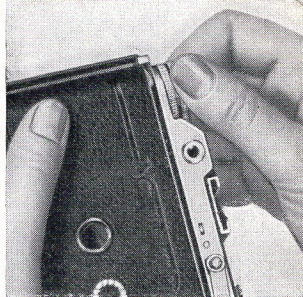
and after setting the camera and cocking of the shutter, the first picture can be taken. Do not forget: film transporter **13** has to be turned as far as it will go after each exposure, the picture counting window **1** will then show the following picture number.

Care! The locking lever must not be moved in-between exposures otherwise the automatic counting device would be reset to number 1.

After the 12th exposure

turn film transporter again as far as it will go; the picture counting window **1** will then show the red signal.

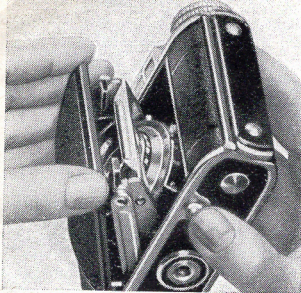
Care! Now turn locking lever to the right and wind on the film until it is completely wound off on to the spool in the left chamber. The passing of the paper end of the film may be observed in the film window which one has to open up.



Remove exposed film

Open camera back, pull up the film transporter and fix it in this position, pull out spool carrier and remove film. Take care to hold film tight to avoid it unrolling. Hold over paper-end and seal it with the gummed tape fixed to it. Transfer empty spool.

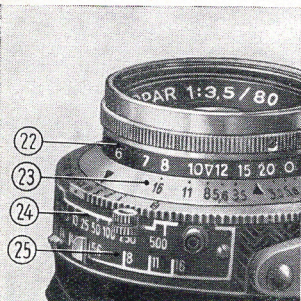




Opening and closing camera front

On depressing button **21** the camera front will open up. It is pulled down with thumb and index finger on both corners until the two struts **4** engage.

To close, depress **both** keys **6** simultaneously, press front back towards camera body. **Attention!** Camera front support (**7**) must be completely swung in before.



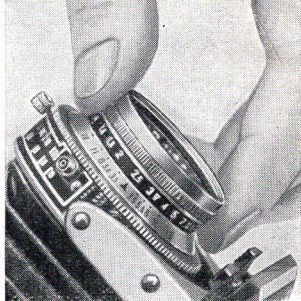
Setting of the camera

is exceptionally convenient as all scales may be observed in one direction from above.

- 22** Distance scale on the lens mount
- 23** Aperture scale on the front plate allowing to read off depth of focus
- 24** Shutter speeds scale
- 25** Aperture scale.

Distance setting

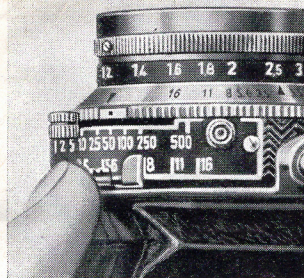
Turn lens mount **22** until the distance in feet shows to the mark **▲** on the front plate. Beside the distance figures the distance scale shows a few signs: ∞ = infinity, O = far zone (33 feet) and ∇ = near zone (10 feet). The latter two are zone focusing settings. Details on these may be found on page 16.



Exposure time

Turn rim 5 until the red dot comes exactly opposite the time on the shutter scale **24**. All figures are fractions of seconds with the exception of "1" (= 1 sec.). Setting "B" (time exposures) see page 19. The shutter has to be set before each exposure (pull setting lever **9** downwards as far as it will go) $1/500$ sec. can only be set **before** setting lever **9**.

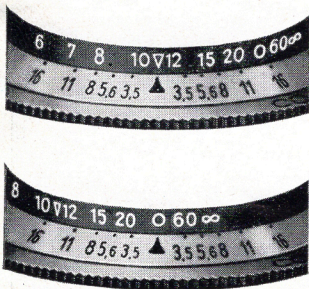




The Aperture (= opening of the lens; stop)

is set by the lever **10**. It regulates the amount of light reaching the film and controls the depth of focus. Small figure (e. g. 3.5) = large aperture = short exposure time. Large figure (e. g. 16) = small aperture = long exposure time. Each following larger number requires twice the exposure time of the preceding one.

Exception: From 3.5 to 4 and 4 to 4.5 it is advisable to follow the exposure meter when using Colour film.



The Snapshot setting

will help to obtain surprisingly nice shots. For snapshots (e. g. playing children), sports scenes etc. one does not set to the exact distance but to the signs ∇ and O. On near zone setting ∇ one obtains a depth of focus from 8.5 to 18 feet and on far zone setting O from 18 feet to ∞ , the condition being that the lens is at least stopped down to 8.

The depth of focus

covers the part of the depth of the picture from the foreground to the background, reproduced fully sharp. This does not remain constant but depends on **(1)** the distance to which the camera has been set and **(2)** the aperture used. As the distance should be set to the main subject we have only the aperture to regulate the depth of focus.

Please remember: Large aperture (e. g. 3.5) = little depth of focus.

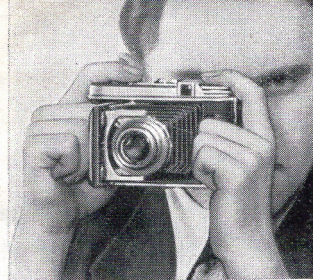
Small aperture (e. g. 16) = large depth of focus.

The depth of focus can be read off any time for any distance setting and any aperture on the scale **23** (see page 16). To the left and right of the index mark **▲** the aperture figures will be observed. The depth of focus extends from the distance above the aperture on the left to the distance above the aperture on the right.

Example (see page 14).

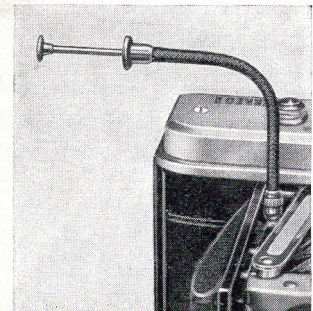
On setting to 18 feet and aperture 3.5 the depth of focus extends from 13.2 feet to 23 feet. At aperture 8 from 10 feet to 33 feet, at aperture 16 from 8.3 feet to ∞ .

To reproduce a definite area sharp, the lens mount 22 has to be turned until the two distances come to be opposite two same aperture figures.



Instantaneous shots ($1/25$ sec. and less)

may be taken from the hand (see illustration). With a very steady hand or by leaning against some support one can secure unmoved pictures with longer exposure times. The subject is observed through the centre of the finder **12**. All four corners of the view finder should be seen clearly. The release **2** has to be depressed gently — never pull sharply — this will lead to camera shake.



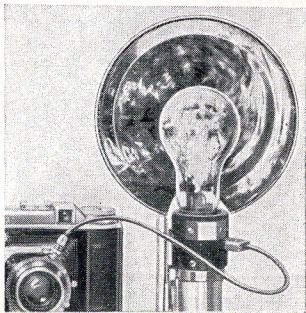
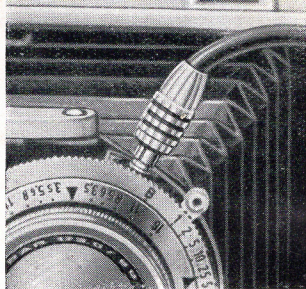
Time exposures

require a rigid support. The Perkeo II can be screwed with its tripod thread **20** to a tripod or it may be placed on a flat support after erecting the camera front support **7**. Release by cable to be screwed into the cable release thread **3**. On setting to "B" the shutter will remain open as long as the release remains pressed.

Flash pictures

The shutter is internally synchronised allowing the use of the usual flash bulbs and speed lamps with the help of which photographs may be taken in poor light or in complete darkness. The flash unit has to be connected by cable to the flash contact **8**. After setting and on releasing the shutter the flash is released simultaneously at the moment the shutter is fully opened up (O-synchronisation).

The correct exposure time in connection with aperture, subject distance and film speed, should be taken from the instructions issued by the makers of the flashes. On buying a flash outfit your dealer will help you with his expert advice.



Close-ups

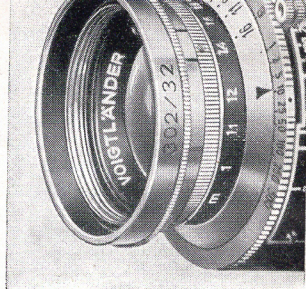
with Voigtländer Focar lenses open up a particularly interesting photographic field.

To take pictures, fix the camera to a tripod with the tripodbush **20** and approach the subject until the finder shows it in the size required. If the distance is between 80 cm. and $44\frac{1}{2}$ cm. use Focar lens No. 1, if it is between $44\frac{1}{2}$ and 31 cm., Focar lens No. 2 should be chosen. Now the distance between front of Focar lens and subject is measured and the distance scale set in accordance with the table on the right. The exposure time remains unchanged when using Focar lenses.

When focussing on	Sharp definition with	
	Focar 1	Focar 2
∞	2' $7\frac{1}{2}''$	1' $5\frac{1}{2}''$
60'	2' $6\frac{1}{4}''$	1' 5''
\bigcirc	2' $5\frac{1}{4}''$	1' $4\frac{3}{4}''$
20'	2' $3\frac{3}{4}''$	1' $4\frac{1}{4}''$
15'	2' $2\frac{3}{4}''$	1' 4''
12'	2' $1\frac{3}{4}''$	1' $3\frac{3}{4}''$
\triangle	2' $1\frac{1}{2}''$	1' $3\frac{1}{2}''$
10'	2' 1''	1' $3\frac{1}{4}''$
8'	1' $11\frac{3}{4}''$	1' $2\frac{3}{4}''$
7'	1' 11''	1' $2\frac{1}{2}''$
6'	1' 10''	1' 2''
5'	1' $8\frac{3}{4}''$	1' $1\frac{1}{2}''$
4,5'	1' 8''	1' $1\frac{1}{4}''$
4'	1' 7''	1' $\frac{3}{4}''$
3,5'	1' 6''	1' $\frac{1}{2}''$

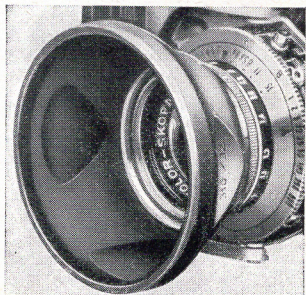
Voigtländer yellow filter

is almost indispensable in outdoor photography and particularly with snow. You can get these filters from your photographic dealer; they are simply pushed on to the lens mount. Filter G 1 is suitable for most pictures, for more dramatic effects use filter G 2. Filters increase the exposure time. G 1 requires $1\frac{1}{2}$ to $2 \times$ normal exposure, G 2 3 to $4 \times$.



The Voigtländer lenshood

is recommended for photographs against the light, being exceptionally effective, and it is advised to use the lenshood even with coated lenses to protect them from direct sun rays. In poor weather it will protect at the same time from drops of water. The Voigtländer lenshood is satin-chromed outside and black inside.



Instructions in short

1. Open camera back.
2. Insert film spool into right hand side chamber (locking lever must point to the right).
3. Fix paper end to the empty spool in left hand side chamber.
4. Close camera back and open film window.
5. Turn film transporter until No. 1 appears in window. Close window.
6. Turn locking lever to the left (the counting window will now show 1 = first picture).
7. Open camera front, set distance, exposure time and aperture.
8. Set shutter, observe subject in view finder, release.
9. Turn film transporter as far as it will go.
(Counting window will automatically show the next number.)
10. Close camera front.

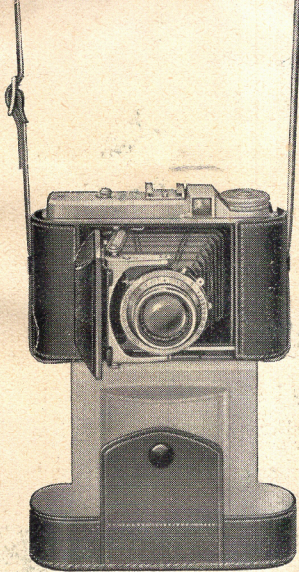
After the 12th exposure:

Turn film transporter to a definite stop (the counting window will now show a red signal) — turn locking lever to the right — turn transporter until film has been wound off completely, open camera back, remove film from left hand side chamber and seal it.

Care of the Lens

The lens is as valuable to the camera as the eye to the human. It has to be treated with particular care. Further the glass surfaces, including the outer ones, are coated with an anti-reflective film, which is of an almost infinite fineness. Its thickness is about $\frac{1}{10\,000}$ mm. Taking this into consideration the coating is very hard and will withstand careful cleaning methods (see below). On the other hand these careful cleaning methods are a condition for maintaining the best possible optical performance.

Finger marks are poison to the lens and have to be avoided at all cost. They reduce the difinition. Dust or sea sand should be removed with a fine hair brush or a soft chamois leather. Oil or grease can be dabbed off with a piece of cotton wool dipped into alcohol or ether.



The stylish

Voigtländer Ever Ready Case

has been made "to measure" from best leather. The camera can remain in this case even during the exposure, it offers full protection and does not reduce the quick readiness of the instrument.

169 09—13 A/550

Printed in Germany