

Instructions for use

The most important point

of the whole booklet of instructions is on this page: You are requested to read the instructions carefully, and to make yourself familiar with the manipulation of your camera before you start taking photographs or investigate its mechanical construction.

We suggest that you practice the operating of the camera, as shown in Section 1, without loading it. Having thus gained some experience, read on to get a complete impression, and only then load your first film.

You should always bear in mind that the PROMINENT is a mechanical precision instrument which must be handled with feeling and understanding. It will repay your care with an endless number of beautiful and wonderfully sharp pictures.

Voigtländer

VOIGTLÄNDER A.G. BRAUNSCHWEIG

C O N T E N T S

page:

O p e r a t i o n

Changing lenses	6
Aperture — Shutter speeds — Winding knob .	7- 8
Rangefinder — Snapshot focusing	9
Exposure — Self-timer	10-11

L o a d i n g a n d U n l o a d i n g

Opening and closing the camera back	12-13
Inserting the film — Setting the film counter .	14-15
Rewinding the film	16
Changing partly exposed films	16

A c c e s s o r i e s

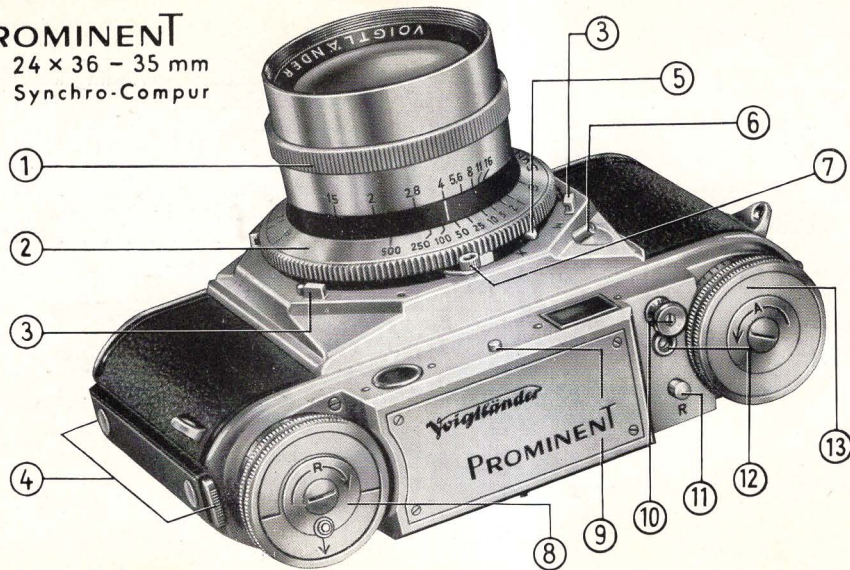
Flash equipment	17-19
Close-up lenses — Filters	20-23
Lens hood — View Finder "KONTUR"	24
Ever-ready case	25

T e c h n i c a l H i n t s

Aperture and depth of field	26
Film speeds	27
Care of camera and lenses	28

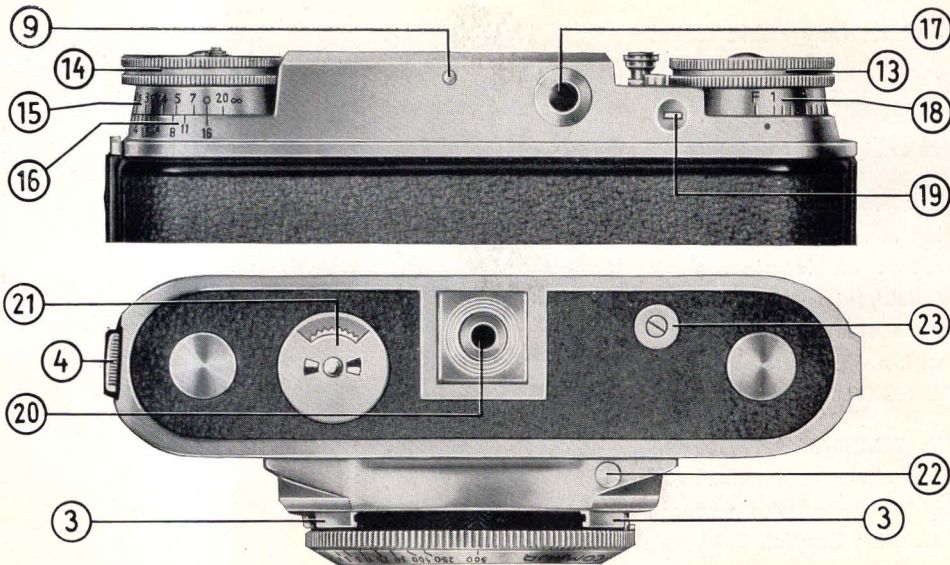
PROMINENT

24 x 36 - 35 mm
Synchro-Compur



- 1 Aperture ring
to set the iris diaphragm
- 2 Shutter speed ring
to set the shutter speeds
- 3 Jaws
to hold the reflex housing
- 4 Back lock
- 5 Synchronising-lever
to set the flash contact
- 6 Synchroniser tip
to connect flash equipment
- 7 Shutter lever
to tension the self-timer
- 8 Rewind key
to rewind the film
- 9 Peg
to hold the detachable
accessory shoe
- 10 Body release
- 11 Rewind button
- 12 Cable release socket
- 13 Winding knob
to tension the shutter and wind
the film

- 3 Jaws
to hold the reflex housing
- 4 Back lock
- 9 Peg
to hold the detachable
accessory shoe
- 13 Winding knob
to tension the shutter and wind
the film
- 14 Focusing knob
of rangefinder
- 15 Distance scale
with zone focusing settings
- 16 Depth of field indicator
- 17 View- and rangefinder eyepiece
- 18 Film counter
- 19 Film release
to release the film lock when
loading or changing partly
exposed films
- 20 Tripod bush
- 21 Film indicator
- 22 Drilled pin
(lately omitted as customs seal
may be fixed to one of the
eyelets)
- 4 23 Rewinding indicator

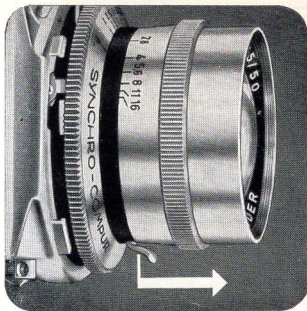


The Interchangeable Lenses

of the PROMINENT all belong to the new series of Voigtländer high-class anastigmats.

These instructions for changing lenses — as well as the sections on focusing, depth of field, etc. — apply only to the standard 50 mm. lenses, i. e. the ULTRON f/2 and the NOKTON f/1.5.

The TELOMAR f 5.5/100 mm. telephoto lens with reflex housing is supplied with a special instruction booklet.



Changing the Lenses

The quick-change mount allows rapid changing of all lenses. For removing simply pull the catch of the bayonet lock forward (left), turn the lens by abt. 45 degrees to the left or the right and lift it out.

When inserting turn the lens until the catch engages with a click. With the lens correctly in position, the catch must show downwards. **When changing lenses proceed gently; never use force!**

Stops and Shutter Speeds

The aperture (or stop) of the iris diaphragm controls the amount of light falling on the film, and thus the exposure. It also controls the depth of field (see p. 26).

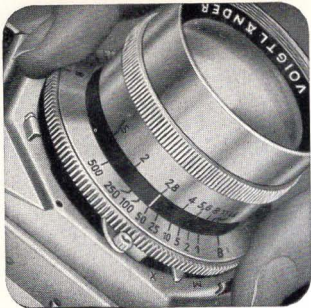
The stated speed of the lens (e. g. f/2 with the ULTRON, f/1.5 with the NOKTON), is always the largest lens aperture. Each successive setting on the aperture scale approximately halves the light transmitted by the lens. Therefore every aperture number requires double or half the exposure of the preceding or following aperture respectively. For instance:

Aperture f/	1.5	2	2.8	4	5.6	8	11	16	
Corresponding exposure	1/500	1/250	1/100	1/50	1/25	1/10	1/5	1/2	sec.



Setting the Aperture

Turn the aperture ring until the selected stop is opposite the index line. The whole of the scale is clearly visible at a glance from above.



Setting the Shutter Speeds

Turn the shutter speed ring until the selected speed is opposite the index line on the lens mount. The figure 1 stands for 1 second, all other figures are fractions of a second. The shutter can be set to any intermediate speeds, **except** between $\frac{1}{10}$ and $\frac{1}{25}$, or between $\frac{1}{250}$ and $\frac{1}{500}$ second. All speeds other than $\frac{1}{500}$ second can be set after tensioning the shutter.

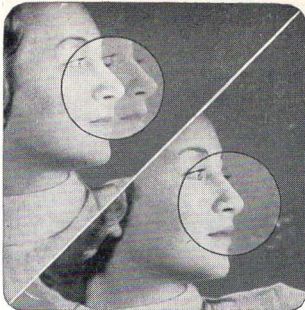
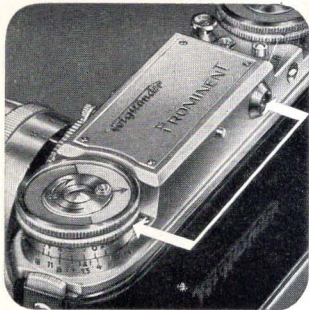
For time exposures over 1 second, set the shutter to B. Press the release,



The Winding Knob

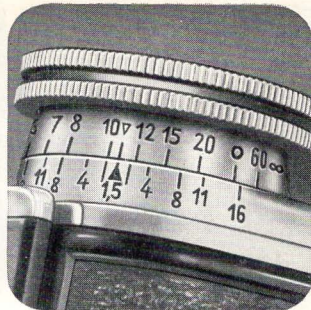
does three jobs. Turning it through a full turn **as far as it will go in the direction of the arrow** tensions the shutter, advances the film by one frame, and also advances the film counter to the next number.

Note: When the Compur shutter is set to $\frac{1}{500}$ second, an additional tension spring comes into action, which makes the winding knob a little harder to turn. It is therefore advisable at this speed to tension the shutter directly with the tensioning lever. Push the lever to the left towards the red dot with your finger as far as it will go. But remember also to wind the winding knob through a full turn **as far as it will go**. You will feel a slight resistance while doing so.



Focusing with the Rangefinder

The combined view- and rangefinder is coupled with the lens. On looking through it, you will see a bright circle in the centre of the view. When the rangefinder is not correctly focused the subject appears as a double image within this circle. Turn the focusing knob of the rangefinder until the two images coincide. The lens is then accurately focused on the subject. Alternatively, set the distance by the scale on the focusing knob.



Snapshots at f/8

These are easy even without the rangefinder. Simply use the two-point settings on the focusing knob:

Set to ∇ = 11 feet, and everything between 8 and 16 feet will be sharp (see above).

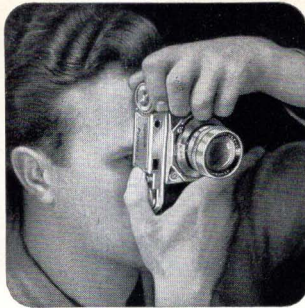
Set to \circ = 33 feet, and everything will be sharp from 16 feet to infinity.



Instantaneous Exposures

When taking the picture, hold the camera as shown above. Press it firmly against the face to keep it steady during the exposure. Keep the eye close behind the eyepiece of the view- and rangefinder so that you can see all four corners of the image at once.

Hold your breath while exposing, and gently press the release down as far as it will go. Take care not to jerk it.

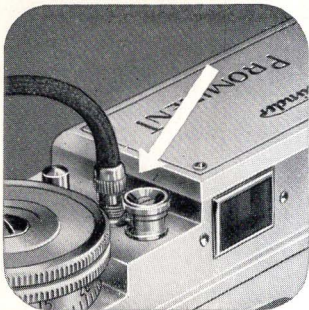


Slow Speeds

To shoot without a rest at speeds slower than $\frac{1}{25}$ second, e. g. $\frac{1}{10}$, $\frac{1}{5}$, $\frac{1}{2}$, and possibly even 1 second, you need a very steady hand, or some support for the arms and body.

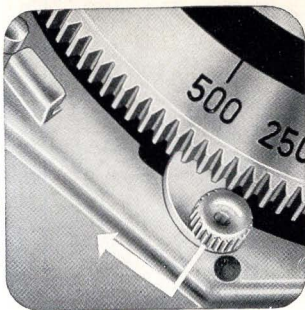
A useful trick to reduce the risk of camera shake with shots of static subjects, e. g. interiors, is to use the self-timer which normally serves for taking pictures of yourself.

Tension the shutter in the usual way, set the shutter speed, and start the self-timer as described on the next page. After about 10 seconds the shutter will release itself without any shake. But do not move the camera until you have heard the shutter close with an audible click.



Time Exposures over 1 Second

Set the shutter to B. Preferably use a cable release with locking screw. The release will screw into the socket behind the body release. The camera must be firmly fixed for such shots; the best way is to mount it on a tripod.



The Self-Timer

When the shutter is tensioned, the tensioning lever is next to the red dot. Pulling it further still as far as it will go, automatically brings a delay mechanism into action, which opens the shutter about 10 seconds after release. **Note:** Do not use the self-timer with the shutter set to B or to $\frac{1}{500}$ second.

The Double Exposure Lock

This automatic device prevents double exposures and blank frames.

After the exposure, the release button is locked until the film is wound on; the film transport is then locked until the next time you press the release.

The Film Release

This is needed mainly when loading the camera or when changing partly exposed films.

A short pressure releases the film transport for one frame.

Continuous pressure releases the film transport while the pressure lasts. Do not use the film release when rewinding the film.

Films

The camera uses perforated miniature film available in daylight cartridges for 36 exposures 24×36 mm. With colour film the number of exposures varies with different makes. Avoid handling the film cartridge in very bright light, preferably load and unload the camera in the shade — the shadow of your own body will do.

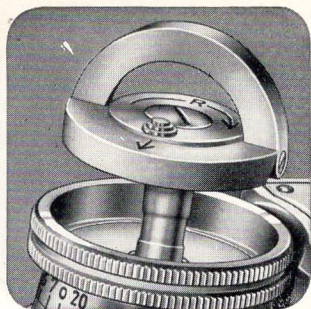
The film indicator is provided to help your memory; choose a colour code for your films, and set the indicator straight

12 after loading.



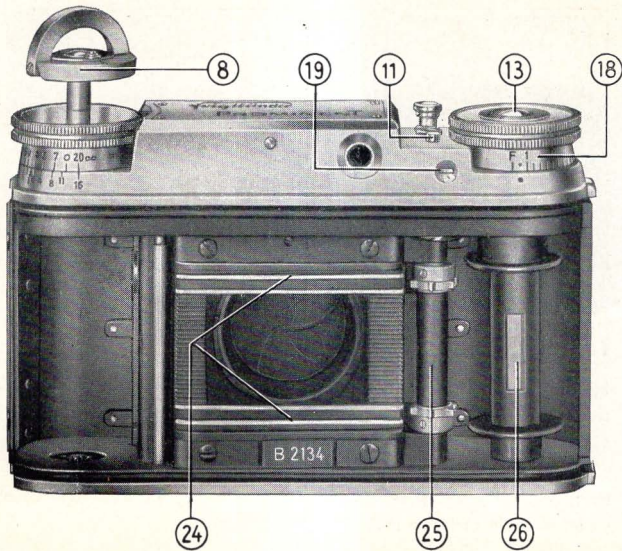
Opening the Camera Back

Press together both latches and open the hinged back. When closing the camera again, make sure both latches engage properly.



The Rewind Key

To pull up the rewind key when loading the camera, push the small button on top in the direction of the arrow, to make the handle spring up. Then pull out as far as it will go.



8 Rewind key
to rewind the film. The handle is open and the key pulled up.

11 Rewind button
to release the film transport shaft when rewinding.

13 Winding knob
to tension the shutter and wind the film.

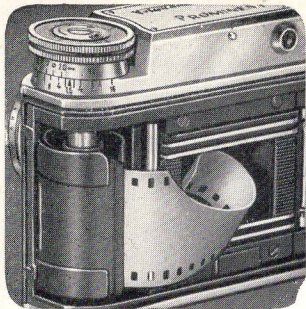
18 Film counter

19 Film release
to release the film transport lock when loading films or changing partly exposed films.

24 Film guides

25 Film transport shaft
with two sprocket wheels which have to engage the perforations at both edges when loading the film.

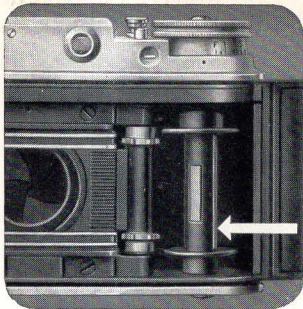
26 Take-up spool



Inserting the Cartridge

The protruding spool knob of the cartridge must fit into the peg at the bottom of the camera. Then push back the rewind key — turning it slightly if necessary, and fold down the handle.

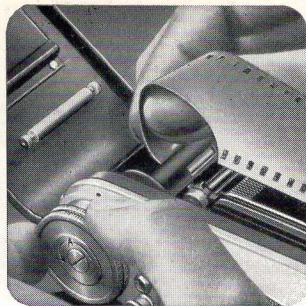
14

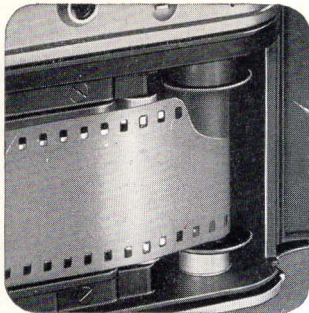


Turn the Take-up Spool

by the winding knob until the longer of the two slots for the film points sideways. If the winding knob is locked, press the film release.

Thread the film end over the film guides and push well into the long slot of the take-up spool (arrow, centre picture). It is advisable to **fold sharply the tapered film end by about $\frac{1}{4}$ inch towards the emulsion side** before in order to make sure the taking up.

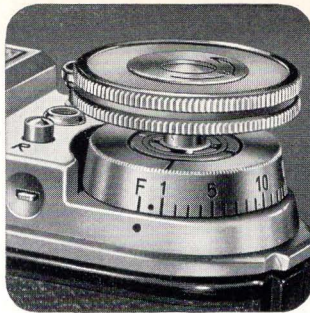




Turn the Winding Knob

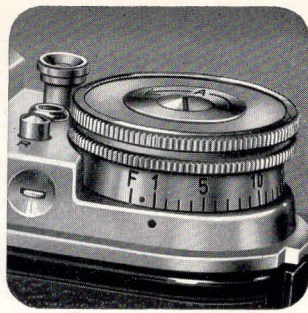
until the full width of the film lies over the transport shaft and both sprockets engage the perforation. Pay attention that the film is running exactly over the slide guide and is winding well.

Now close the camera back.



Setting the Film Counter

Turn the winding knob until it locks (if not already locked). Then pull it up, and turn the counting disc underneath to set the letter F opposite the index mark. Push the winding knob back again, turning it slightly, if necessary, so that it fits snugly on top of the counting disc. Press the film release once, and turn the winding knob until it locks. Repeat this once more. The index mark now points to No. 1 and the film is ready for the first exposure.

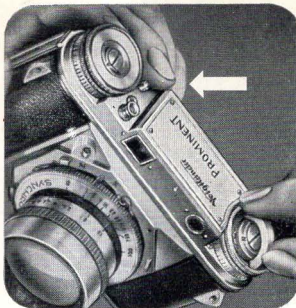




Rewinding the Exposed Film

After the last exposure lift up the handle of the rewind key, but do not pull out the rewind key itself (see illustr. left). Depress the rewind button and keep it depressed while turning the rewind key in the direction of the engraved arrow (see illustr. right).

While rewinding the film, watch the slotted end of the film transport shaft turning in the base of the camera. When it ceases to turn, the film is fully rewound in its cartridge. Release the rewind button, and pull out the rewind key by its handle. Finally open the camera back and take out the cartridge.



Partly exposed films

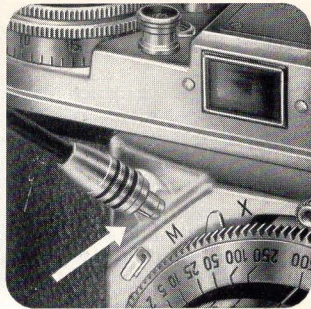
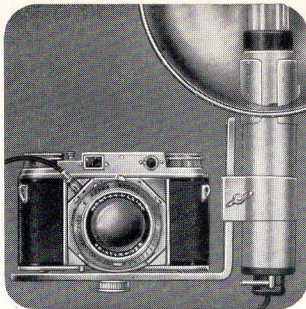
are easily changed at any time (e. g. black-and-white against colour). Rewind the partly exposed film as described, but make a note of the last number on the film counter.

When loading a partly exposed film, proceed in the usual way up to setting the film counter to No. 1. Then press the film release, and keep it pressed down while turning the winding knob until the film counter indicates one number higher than the previously noted number. Now finish exposing the film in the normal way.

Synchronised Flash Shots

The SYNCHRO-COMPUR shutter makes it possible to take action shots with flash at the fastest shutter speeds up to $\frac{1}{500}$ second. The flash can be employed either by itself, or combined with day-light or any other light. It is particularly useful for lighting up the shadow areas in against-the-light shots.

All makes of flash units — flash guns as well as electronic flash — can be used with the Synchro-Compur shutter.



Connecting the flash unit to the camera:

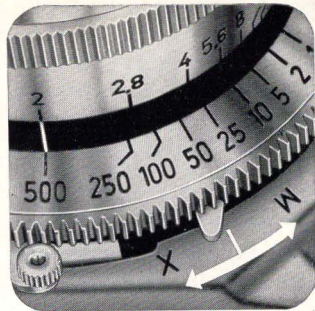
First fix the camera to the bracket with a tripod screw (left). The flash unit should be to the left of the camera so as to allow free access to the body release and winding knob. Some light-weight flash guns can be fixed directly to the detachable accessory shoe (page 24).

Then connect the special synchronising cable to the flash unit and push the plug over the tip of the shutter (right).

Setting the SYNCHRO-COMPUR:

The flash should reach its peak brightness just when the shutter is fully open. The synchronising-lever — and also shutter speed and aperture — must therefore be set to suit the type of flash in use.

Flash bulbs and electronic flash tubes differ in the time they take to reach their peak. They thus fall into several classes as shown in the table opposite. Set the synchronising-lever either to "X" or "M", according to the flash used (see illustration). Then set the shutter speed according to the values shown in the table. Tension the shutter in the usual way, and the camera is ready for the flash shot. Look up the instruction leaflet enclosed with the flash bulbs or electronic equipment for the correct lens apertures needed.



Suitable shutter speeds for flash bulbs			Synchro-lever setting	
Class	Make	Type	X	M
F	General Electric Westinghouse	SM	1 to 1/100	Not intended for „M” shots
	Sylvania Wabash	SF		
—	Osram	XP	1 to 1/50	
		F1, F2, XO	1 to 1/25	
M	Osram	S 2	1 to 1/10	1/25 to 1/500
		S 0, S 1	1 to 1/25	1/50 to 1/500
	Philips	PF 14/25/56		
	General Electric Westinghouse	No. 5/11/22		
	Sylvania Wabash	Press 25/40/50/No. 0	1 to 1/25	1/50 to 1/100
		No. 2		
Philips	EF 3 N			
S	Philips	PF 110	1 to 1/10	1/25 to 1/50
	General Electric Westinghouse	No. 6, 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 Details:

The outer pole of the synchroniser tip is earthed to the shutter.

To avoid wiring up the leads the wrong way round, get an expert to connect the cable to the flash gun **the first time**.

The flash contact will carry the firing current of all types of electronic flash tubes. When used with flashbulbs it will carry a temporary load up to 10 amps at 24 volts, thus allowing simultaneous firing of several bulbs connected in parallel. The longest permissible exposure time in this case is $\frac{1}{10}$ second.

Caution: The flash contact must not be used to fire bulbs from 110 or 220 volt electric mains.

Close-ups with Supplementary Lenses

Do not miss this highly interesting field of photography which so many amateurs seem to neglect. Large-scale pictures of flowers, butterflies and other animals, small "objets d'art", etc. can yield extraordinarily beautiful results. With the Voigtländer Focar lenses you can also copy without trouble pages from books, stamps, or small pictures. But be careful when using Focar lenses for portraiture as the pictures may easily show distorted perspective.

The Focar lenses shorten the focal length of the camera lens and thus allow the camera to approach the subject much closer, giving a larger image.

Voigtländer Focar lenses in 47 mm. push-on mount are available for two close-up ranges:

F 1 for subject distances from 2' 7 $\frac{1}{2}$ " to 1' 6"

F 2 for subject distances from 1' 5 $\frac{1}{2}$ " to 1' 1 $\frac{1}{2}$ "

FOCUSING TABLE

Distance scale on camera set to	Subject in sharp focus when using	
	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 $\frac{3}{4}$ "
∇	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 $\frac{1}{2}$ "
4'6"	1' 8"	1' 1 $\frac{1}{4}$ "
4'	1' 7"	1' 3 $\frac{1}{4}$ "
3'6"	1' 6"	1' 1 $\frac{1}{2}$ "

Working with Focar Lenses:

- Approach the subject with your camera until the image in the finder is of the desired size. Then push an F 1 or F 2 Focar lens — whichever covers the subject distance — over the camera lens mount.
- Accurately measure the distance from the front surface of the Focar to the centre of the subject. Look up this distance in the second or third column of the table opposite. The first column then shows the required distance setting for the camera lens.
- At full aperture the image is slightly unsharp, particularly towards the corners. The definition improves on stopping down, and reaches its usual standard at f/11.
- The Focar lenses have no effect on the exposure time. Longer exposures are, of course, necessary when stopping down.

- The closer you approach the subject the greater will be the **parallax error** (difference between what the viewfinder shows and what will appear on the film). See table and illustration below.

Subject Distance

centimetres 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'
View-finder image shifted by	1/20	1/10	1/7	1/6	1/5	1/4



Improve your shots with filters

Your Voigtländer lens will satisfy your most exacting demands on sharpness, but you can greatly enhance the mood or obtain special effects in your pictures with Voigtländer filters.

With a few exceptions, therefore, use a filter for all outdoor shots whenever possible. With filters the sky in particular — with or without clouds — will show up much more effectively.

Do without a filter only when you need very short exposure times in poor light, such as sports shots in dull

22 weather, or fog and mist subjects.



Voigtländer filters are made of spectroscopically tested glass dyed in the mass. All surfaces are carefully polished and are absolutely parallel. All filters are supplied in a push-on mount (47 mm. diameter for the PROMINENT) and can be used together with a Voigtländer Focar lens or the lens hood or both.

Voigtländer Yellow Filter G 1

A light yellow filter recommended when only slight correction is desired, or where the increase in exposure time required with Filter G 2 (medium yellow) cannot be given. — **Filter factors (exposure increase):** 1.5-2 times.

Voigtländer Yellow Filter G 2

The "universal filter" for all outdoor work. Particularly suitable to bring out cloud effects on blue sky; fair hair, ripe corn, spring and autumn foliage are given more brilliance. Indispensable for snow pictures **in sunshine**. — **Factors:** 2-3 times.

Voigtländer Orange Filter Or

A filter for special effects. Renders the blue of the sky rather darker than natural, makes yellow and reddish colours stand out clearly. In distant views it reduces atmospheric mist, thus bringing out detail. In outdoor portraits it suppresses certain skin blemishes. — **Factors** 5-6 times.

Voigtländer Green Filter Gr

for better reproduction of green in landscapes. When using certain panchromatic films, highly sensitive to red, the action of green is promoted by subduing the red. Consequently too pale lips and too dark eyes are avoided on portraits in artificial light. — **Factors:** 3-4 times.

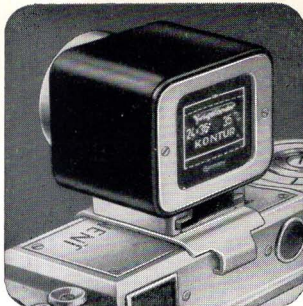
Voigtländer UV Filter

This filter is used in high altitudes (mountains) to suppress ultra violet rays which may cause unsharpness. With black and white material the delicate aerial perspective is fully retained. With colour material it counteracts the much disliked "blue tinge", securing warmer tones in general. — **Factors:** No exposure increase for black and white material. 1.5 times for colour material.



The Lens Hood

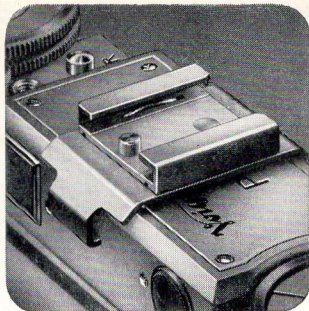
shields the lens against reflections caused by direct light when shooting into the light and further increases the brilliance of the pictures. The hood will fit the lens as well as the 47 mm. Voigtlander filters and Focar lenses or combinations of the two.



The *Voigtlander* View Finder "KONTUR"

This finder is excellent for following fast moving subjects (sports, action shots, etc.). It is 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 subject. The point in the finder shows the centre of the field, while a dotted line indicates the parallax error with close-ups when setting from 3,3 to 6,6 feet

Note! Do not allow any direct sunlight to reach the eyepiece of the Kontur Finder.

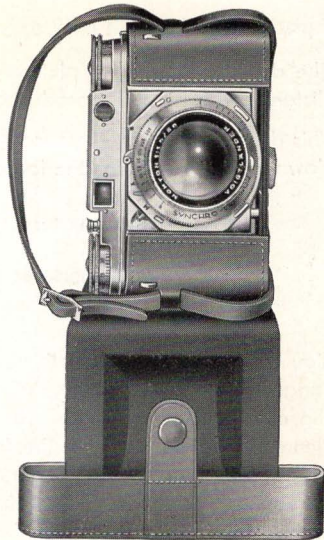


The Ever-ready Case

for the PROMINENT is made of best quality hide, lined inside, and fitted with a carrying and neck strap.

This case holds the camera even while taking pictures, without affecting its instant readiness for action, and has many advantages:

- When closed it shields the camera from the effects of bad weather, and in addition gives appreciable protection against damage through dropping or knocks.
- The lid pivots in any direction. With upright shots it can not therefore swing accidentally in front of the lens.



Aperture and Depth of Field

The depth of field of a picture is the part of the view in front of, and behind, the focused distance which is still reproduced sharply on the film.

This depth of field is, however, not constant. It becomes greater, the more the lens is stopped down, and it decreases the larger the lens aperture used. So remember:

Large apertures (e. g. $f/1.5$ or 2) produce little depth of field,

Small apertures (e. g. $f/8$ or 11) produce great depth of field.

You can read off the depth of field (with 50 mm. lenses only) for each exposure from the rangefinder focusing knob. When the rangefinder is sharply focused, the ▲ mark points to the exact subject distance. The focusing knob also carries two series of aperture numbers symmetrically grouped to the left and right of the distance mark, with the distance scale immediately above. **The depth of field always extends from the distance above the aperture number chosen on the left to the distance above the corresponding aperture number on the right.** (The illustration above the section on Snapshots at $f/8$ on page 9 shows an example.)

Film Speeds

Film sensitivities or speeds are determined by the makers in various ways and often measured by different systems. The table on the right gives a rough comparison of the more usual systems.

Films slower than 24° BS Log Index (20 ASA)

are extra fine grain films of the highest resolving power, allowing very great enlargement. They tend to be somewhat contrasty, and require accurate exposure.

25—27° BS Log Index (25—40 ASA) Films

are best for average subjects. They are fast and give fine grain.

Films faster than 29° BS Log Index (64 ASA)

are high speed films for occasions when the light is poor and the subject demands short exposures. Their high red sensitivity makes them particularly suitable for artificial light photography. Their grain is, however, somewhat coarser than with other types of film.

Remember: Every increase or decrease of 30 BS Log Index (double or half the ASA Index number) halves or doubles respectively the exposure required.

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

Care of Camera and Lens

Successful work and long life of the camera largely depend on correct handling and proper care. So:

- Please treat the camera gently, never use force. If anything seems to jam, better re-read the relevant sections of this booklet.
- When changing lenses, take great care not to get any grit (sand etc.) into the shutter.
- Before inserting a film, remove any dust inside the camera.
- Avoid leaving the shutter tensioned for days on end, particularly when set to $\frac{1}{500}$ sec.
- At the seaside, carry the camera in its closed Ever-ready case to protect it against wind-blown sand. Open the case only when actually taking pictures.
- Never touch the lens surface with your fingers; fingerprints may spoil the definition.
- The surfaces, including the outer ones, of all lenses carry an anti-reflection coating. To clean the lens, use a soft sable brush or a piece of clean soft linen. Grease spots may be removed by careful dabbing with a piece of cotton wool moistened with alcohol.

Every **Voigtländer** PROMINENT CAMERA NO. - B19759

and every interchangeable lens has its serial number. You will also find the lens number on the test certificate which is enclosed with every Voigtländer high efficiency anastigmat.

Please enter these numbers immediately in the space provided below, and keep this booklet in a safe place. Should the camera or a lens get lost, a knowledge of the serial numbers may help in recovering it.

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Your Photo Adviser:

