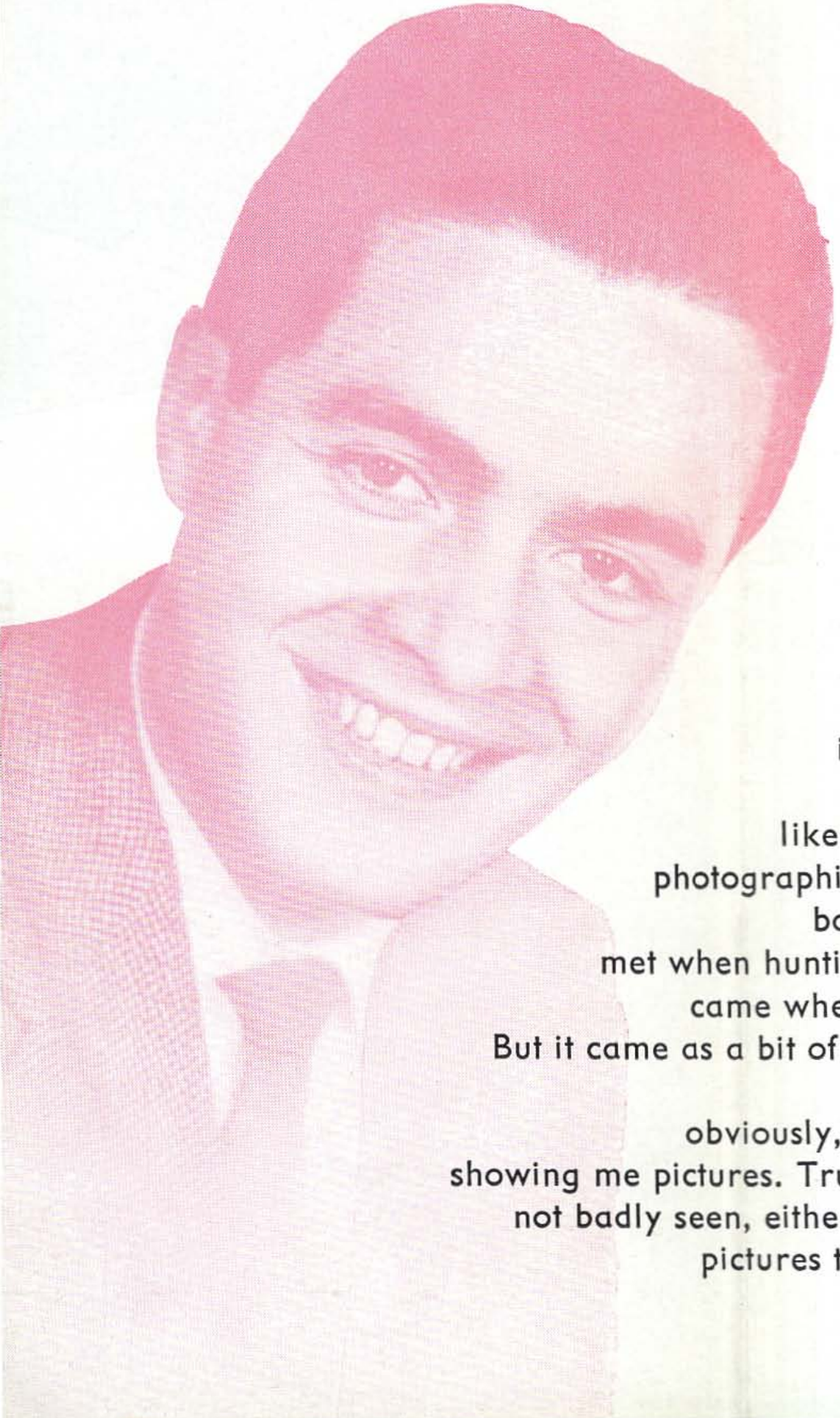

SECRETS?

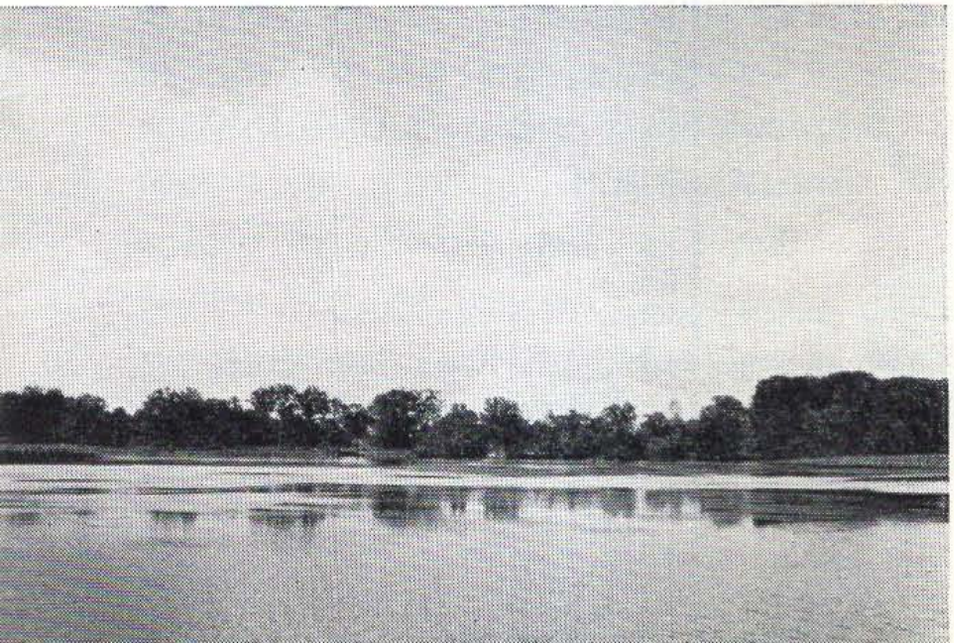


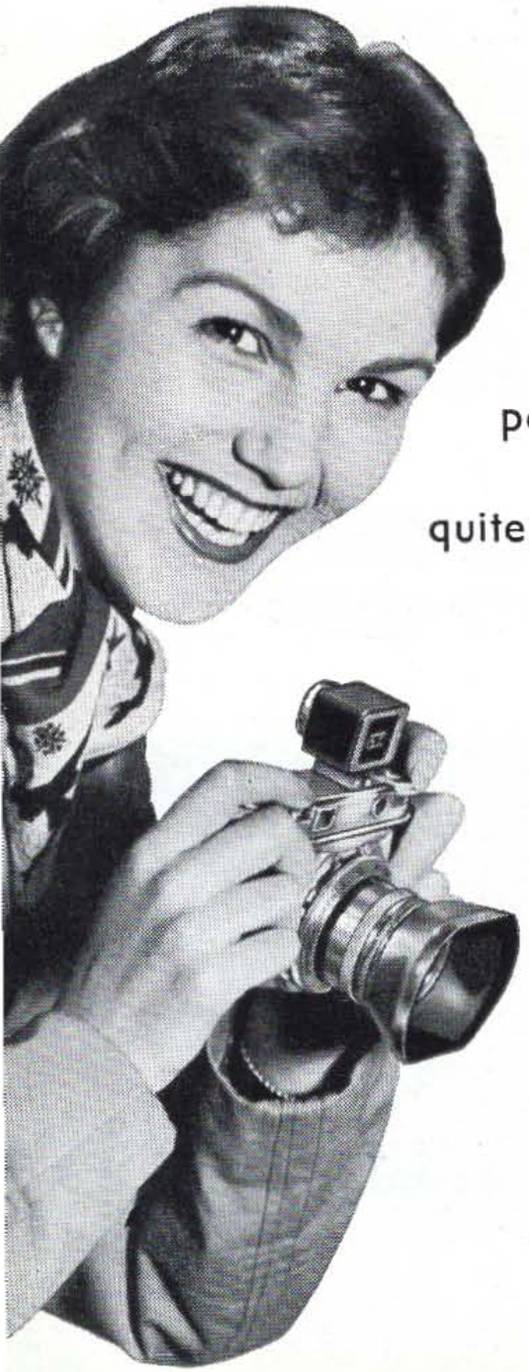
# *Decidedly...*

I was very lucky to meet the charming girl with the camera you see in our cover picture. I dare say you would like to know who she is. Well, she was my photographic adviser on my last holiday. We were both staying at the same place, and often met when hunting for photographs. Inevitably, the day came when we showed the results to each other. But it came as a bit of a shock to me to see the big difference between her pictures and mine. Very obviously, I was showing her snaps, and she was showing me pictures. True, my efforts were perfectly sharp and not badly seen, either. But there was something in the girl's pictures that was definitely missing in my snaps.

You can see for yourself what I mean by having a look at the two photographs. The subject was easy enough, a small lake taken from our hotel.
On the left is my work, on the right hers. Her picture shows beautiful clouds standing out brilliantly from a finely toned sky.
And my snap? Hardly a hint of clouds. I was amazed and just a little disappointed, I admit. I had been hoping to make an impression with my pictures.
When at last the charming girl admitted to being a professional photographer, I thought naturally she would turn out better pictures than a mere amateur. However, she showed me how any amateur can improve his pictures. He merely needs a few small aids, such as filters, Focar lenses, a lens hood, or the Kontur finder.
So it came about that my delightful companion became my photographic adviser, and showed me the way to better photographs, to pictures I am proud to show to my friends. In fact, since I met her I have been getting far more fun out of my photography. And so can you.

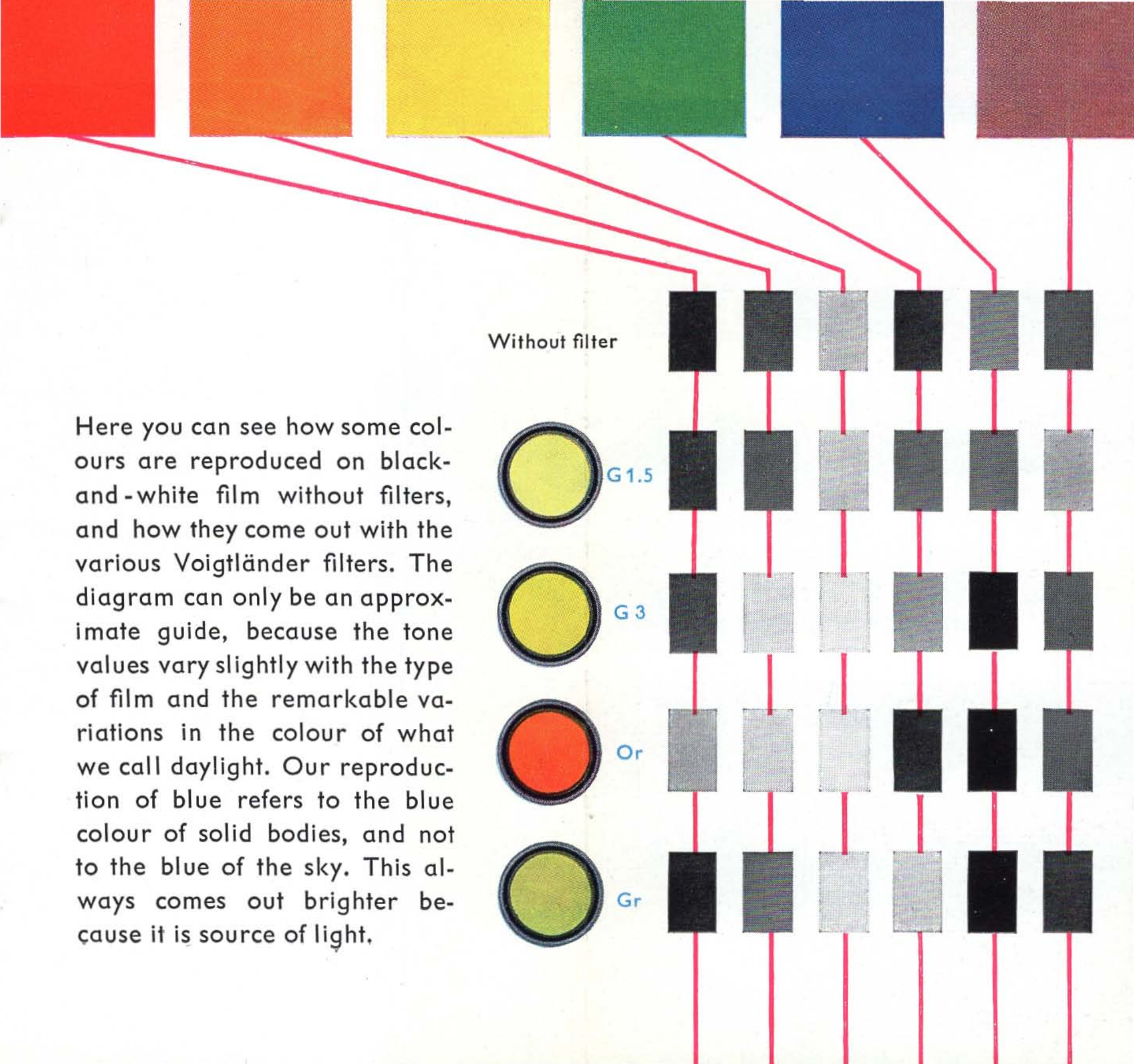
Voigtländer





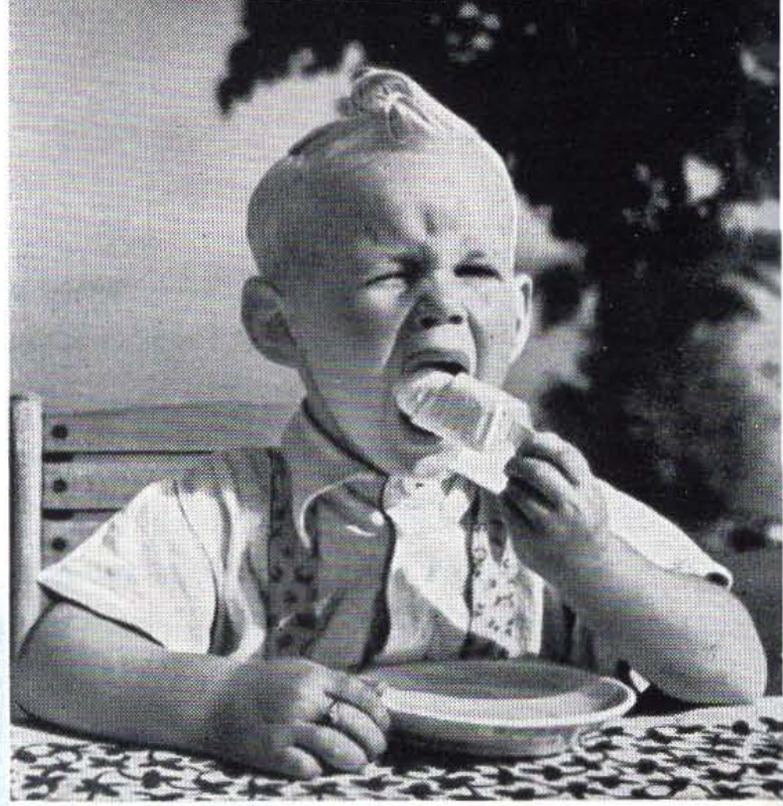
You might think that two people taking the same shot would produce the same picture. But—we selected the same subject, stood in the same place, used the same camera, and even the same film. And in spite of all that sameness we turned out completely different results. The reason was nothing more than a harmless looking little yellow Voigtländer filter "she" had used. What then does a filter do? That's easily explained. But first we must remember that with black-and-white film nature's colours are translated into different tones of grey. The point is that the brightness of these grey tones does not necessarily correspond to the impression of brightness a colour makes on our eyes. This "difference of opinion" is particularly great with the blue of the sky which so often turns out a very light grey or even white in our pictures. Of course, it is quite impossible for the clouds to show up at all on that light background. That is why we use a yellow filter—simply because it filters away a portion of the blue light. It makes the sky appear darker so that the clouds can stand out in beautiful contrast. That, in a nutshell, is the secret of filters. A rule of thumb says that every coloured filter darkens its complementary colour, and brightens objects of its own or similar colours.

| | | | | |
|---|---|---|---|---|
| Yellow filter | **brightens** | yellow, green | **darkens** | blue |
| Orange filter | **brightens** | orange, red | **darkens** | blue, green |
| Green filter | **brightens** | green | **darkens** | red, violet, blue |




Here you can see how some colours are reproduced on black-and-white film without filters, and how they come out with the various Voigtländer filters. The diagram can only be an approximate guide, because the tone values vary slightly with the type of film and the remarkable variations in the colour of what we call daylight. Our reproduction of blue refers to the blue colour of solid bodies, and not to the blue of the sky. This always comes out brighter because it is source of light.

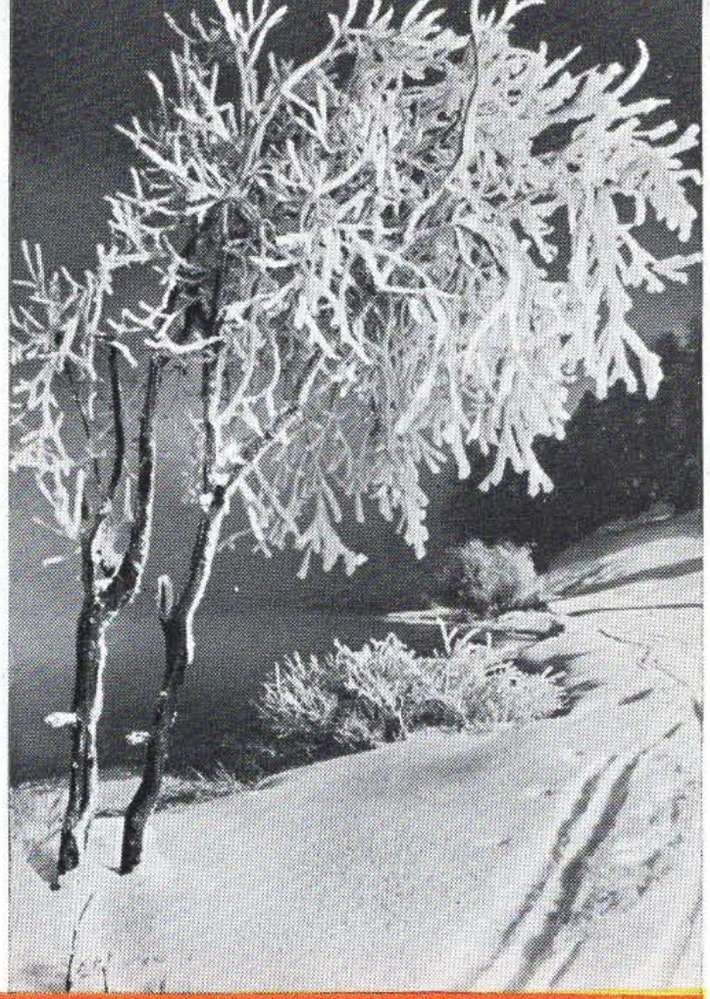

# *Yellow Filters*



The yellow Voigtländer filters G 1.5 and G 3 render the sky darker, lend brilliancy to fair hair and especially to autumn foliage, give a correct tone rendering of other colours, and are indispensable for snow pictures. Some instances of the effect of the G 1.5 filter with quite different subjects contrasting with the background. A blank white sky, so easily the result of taking photographs without a filter, would completely destroy the mood of all these pictures.

Always use the G 1.5 filter when you have to give a short exposure because of movement in the picture. This filter has a slight filter effect and therefore only needs an increase in exposure of $1^1/_2$ to 2 x, or when setting according to light values 0.5 to 1 LV less.

On the other hand, the G 3 filter has a strong effect.
On this page: beautiful cloud effects as appreciated by all photographers. When the subject shows little movement you can easily use the G 3 filter with its exposure increase of approx. 3 x. An example: instead of $^1/_{100}$ sec use $^1/_{30}$ or $^1/_{25}$. This corresponds with a reduction of the LV by 1.5.



# *Orange Filter*

Look at the beautiful plastic effect of the frost covered tree against the dark background—effects like this are beyond the scope of the yellow filter. You must enlist the aid of an orange filter. With intentional over-filtering you can give even summery subjects their own note. The Or filter has many uses; for instance it greatly reduces atmospheric haze in distant views of mountains or landscapes in humid climates. You can also brighten up all the red hues which otherwise might easily come out too dark, and the Or filter will even suppress freckles to a very large extent. Filter factor: 5×, when setting on light values 2.5 LV less.

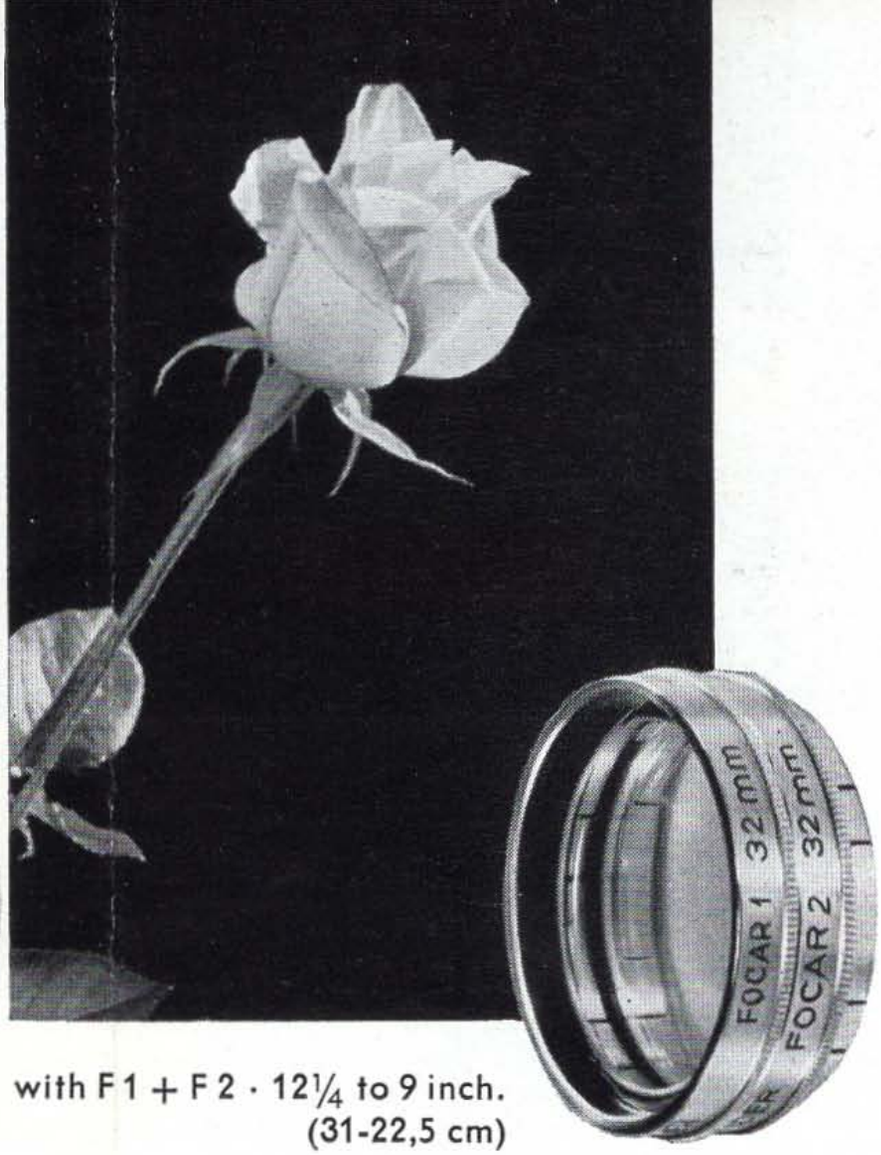
## *Green Filter*

Nature, particularly in spring time, presents a wonderful range of green hues. The Green filter brings out all their brilliancy with black-and-white film. It lightens all greens and darkens all reds. It is a very useful aid for good portraits taken by artificial light because it renders the red of the lips and the skin in stronger and more natural tones. Filter factor: 3—4×, when setting on light values 1.5 to 2 LV less.


## *Ultra-Violet Filter*

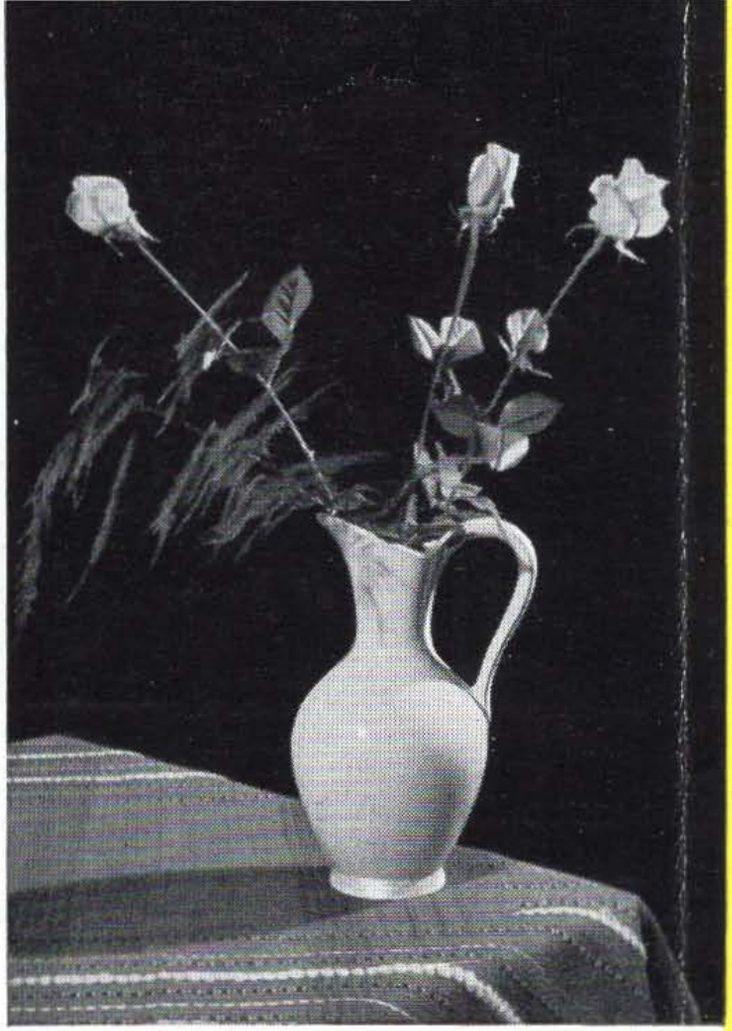
The colourless UV filter has quite a different task. It suppresses the excess of ultra-violet light which very often causes blurred pictures by the seaside or in high mountain scenes. It will prevent the blue cast frequently seen in the shadow parts of colour film and intensify warm colours. No extension of exposure time required.


with F 2 · 17 to 12¼ inch.
(44-31 cm)

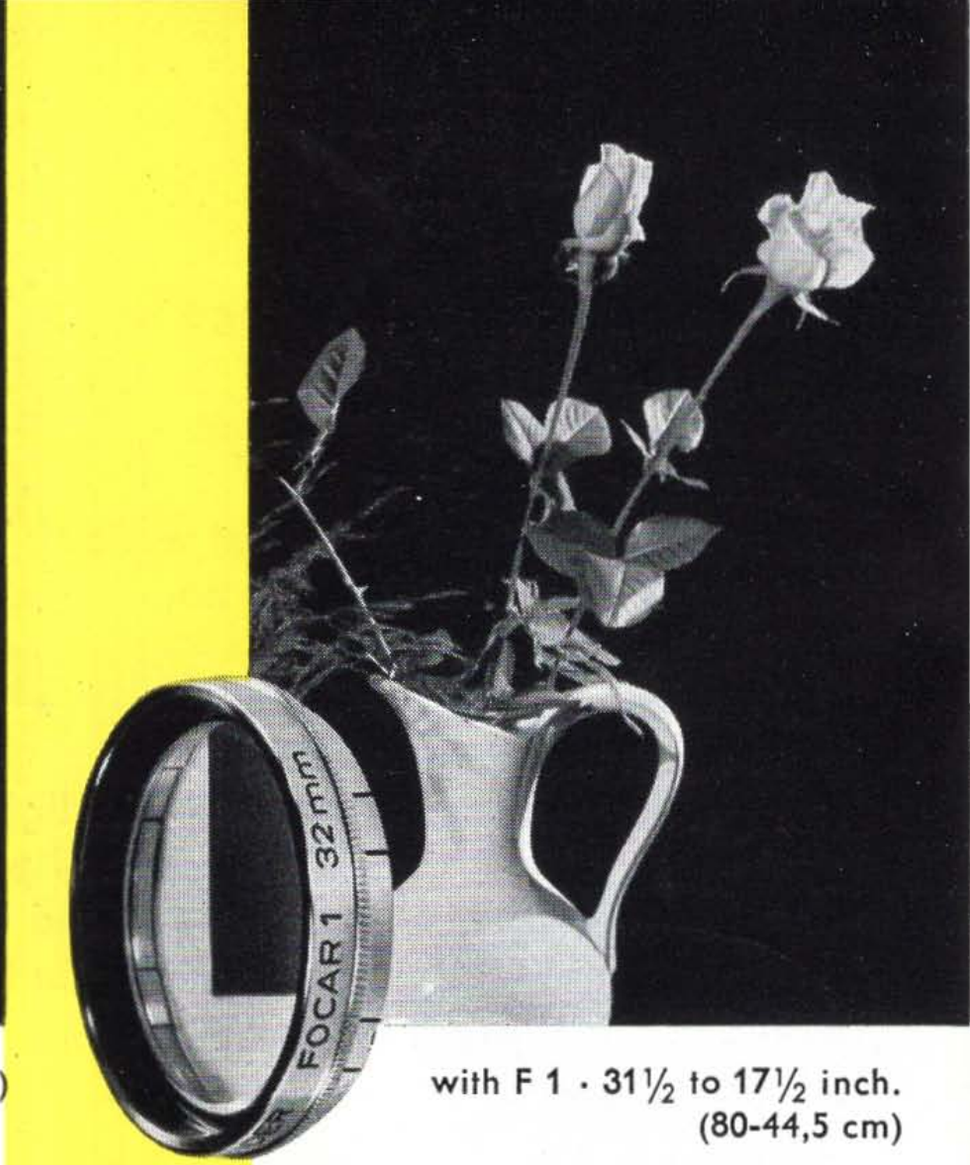



with F 1 + F 2 · 12¼ to 9 inch.
(31-22,5 cm)

Voigtländer Focar lenses open up this field for you. These pictures show you how to take large scale photographs of small objects with the Focar lenses. Simply fit the lens over the camera lens mount like a filter.
The photograph on the extreme left was taken with the camera only at a distance of 3½ feet. The second picture shows the effect of the Focar 1, the third that of the Focar 2. And the last picture, with only one large rose, shows the result of using the two Focar lenses together. Simple and small though these accessories may be yet they give you truly wonderful pictures.



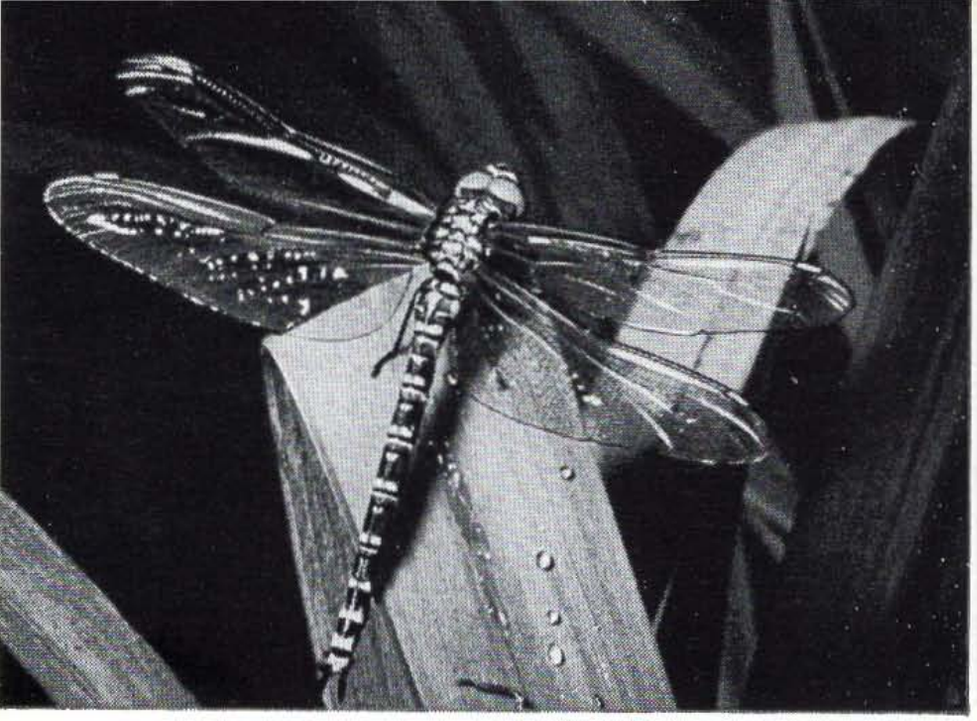
Without Focar lens · Distance 3½ feet (1 m)




with F 1 · 31½ to 17½ inch.
(80-44,5 cm)

# *Jumping the barrier*

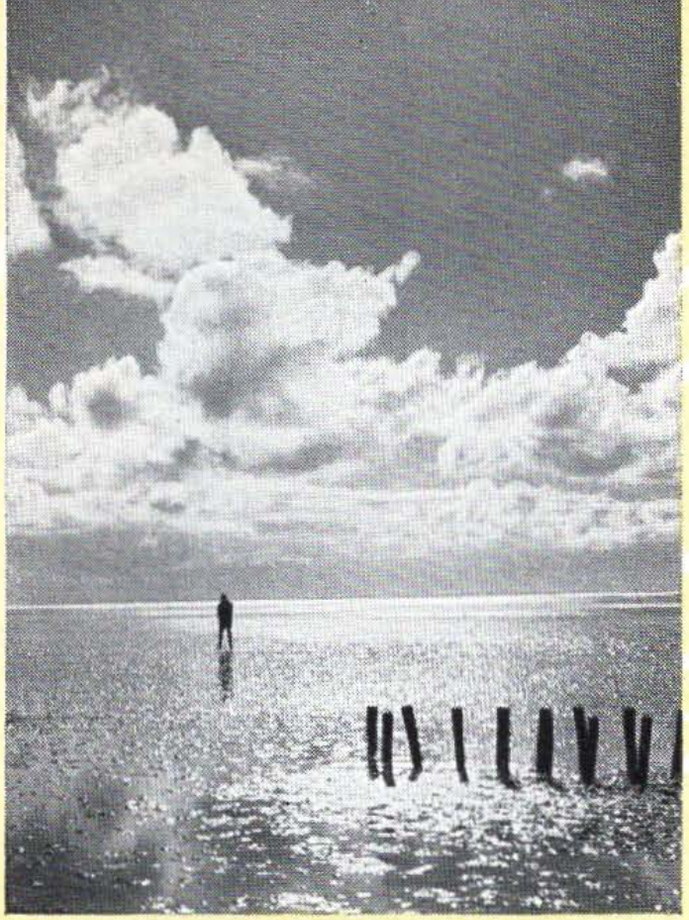
3½ feet—that's as near as you can approach your subject with the great majority of cameras. Yet it is on the other side of the barrier that you find the field of close-up photography, a field so fascinating that you rob yourself of a very great pleasure if you don't explore it.

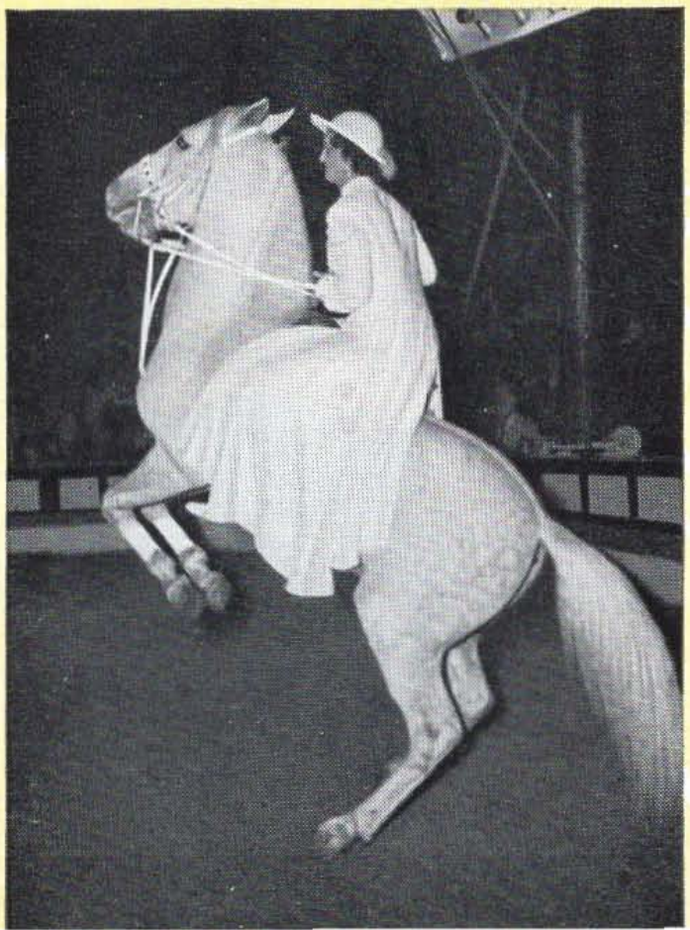



Whether your aim is to take pictures of flowers or insects, to copy stamps or pages of books, the Voigtländer Focar lenses make the job easy for you. There is an inexhaustible wealth of subjects in the world of little things, and if you want really good colour pictures you can't do better than get yourself a couple of Focar lenses as soon as possible. Colour pictures of just a few flowers, perhaps even a single bloom, are far more effective than a photograph of a whole botanical garden.

# *Against-the-Light*

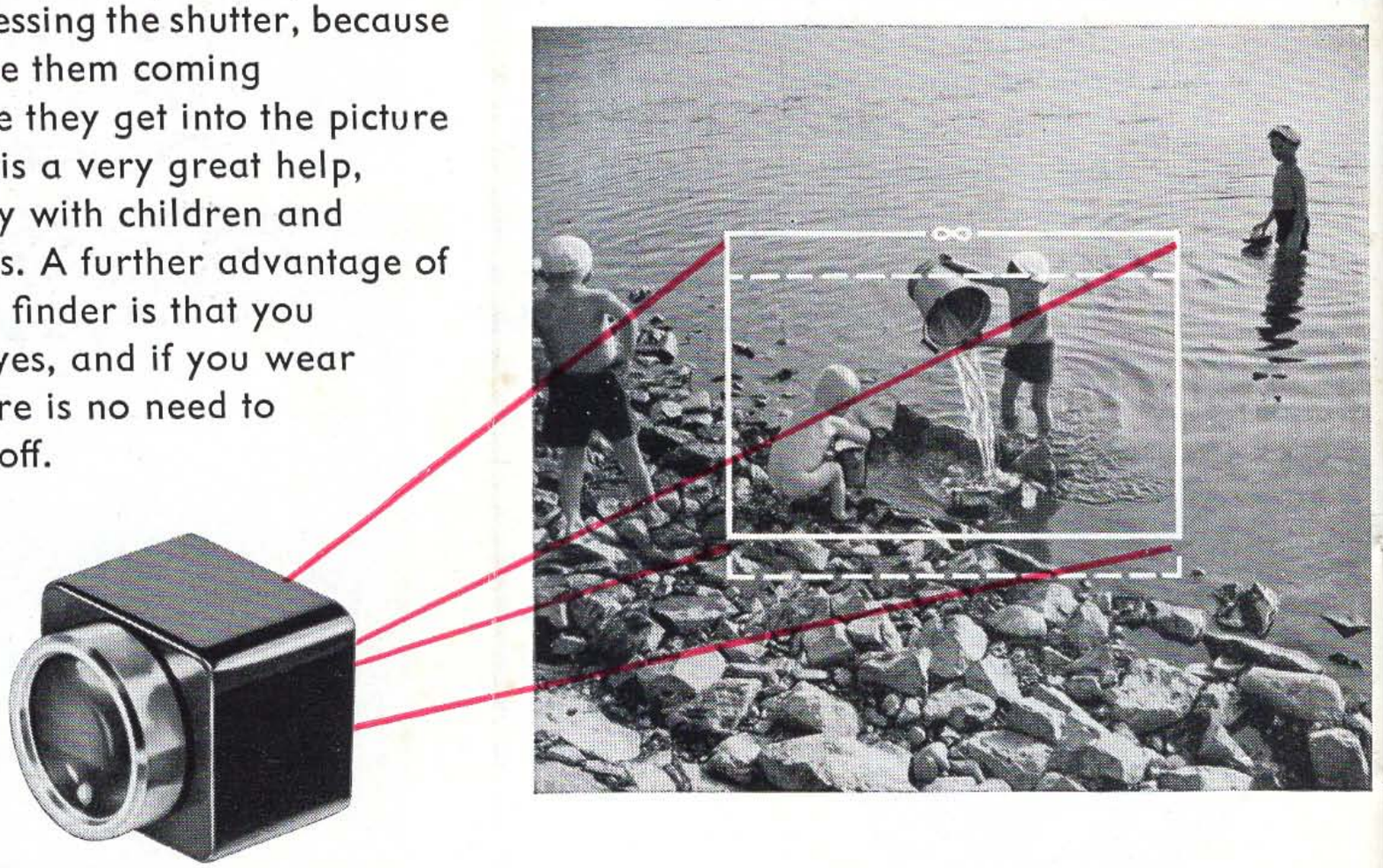
Against-the-light shots are very effective, and there is nothing difficult about taking them. Just one thing you must not forget, though, and that is to protect your lens with a lens hood. It keeps off all the troublesome side light which can easily cause flare and reduce the contrast of your photograph. The lens hood is invaluable with artificial light. Incidentally, the masters of the camera never take pictures without a lens hood.





# *The Kontur Finder*

"Finder" is just the right word for this ingenious accessory because it really does find your picture for you. With the Voigtländer Kontur viewfinder you see not only your subject, but its entire surroundings as well, and that in life size. In the centre of your field of view a brilliant white frame shows the outlines of your picture area. In the twinkling of an eye you have found the best presentation of your subject. Nor will you suddenly get somebody walking across the picture just as you are pressing the shutter, because you will see them coming long before they get into the picture area. This is a very great help, particularly with children and action shots. A further advantage of the Kontur finder is that you use both eyes, and if you wear glasses there is no need to take them off.



# *Without Light*

you can't take photographs.
So what do you do when there is not sufficient light? The lucky owners of PROMINENT or VITESSA cameras always carry their light with them — in the same case as the cameras. Nothing could be more practical than the new flash case, an ever-ready case and flash outfit in one. You don't have to carry a separate flash gun yet you are always prepared to use flash when you want it. If you prefer to use a separate flash gun, or if you have a different camera, the Voigtländer flash gun will supply all the light you need. It's small, handy, light, powerful, and its "magic eye" even tests your flash bulbs for you.

Your dealer will be glad to let you have the leaflets describing these two fine flash outfits.

# 200 YEARS Voigtländer

The development of photography, right from the beginning up to the present-time first-class achievements, is prominently connected with the name of Voigtländer. 200 years of practical knowledge are represented in every Voigtländer lens or camera, gained in never-ending activity to attain technical completeness in the optical and fine mechanical field.

Voigtländer **because the lens is so good**

Subject to alterations

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