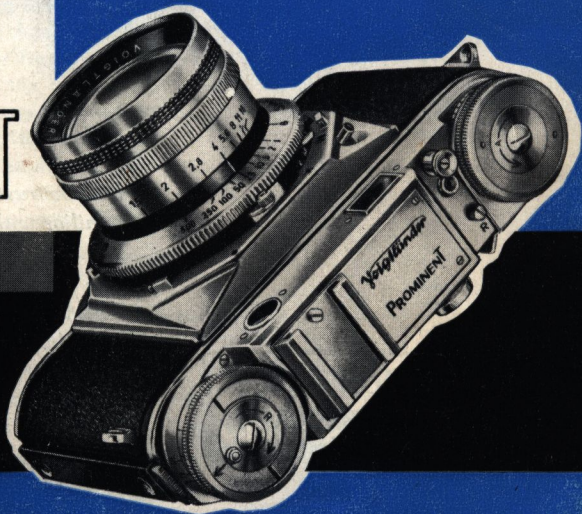




PROMINENT

24 x 36 · 35 mm

Instructions for use



200 YEARS

Voigtländer

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.

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.

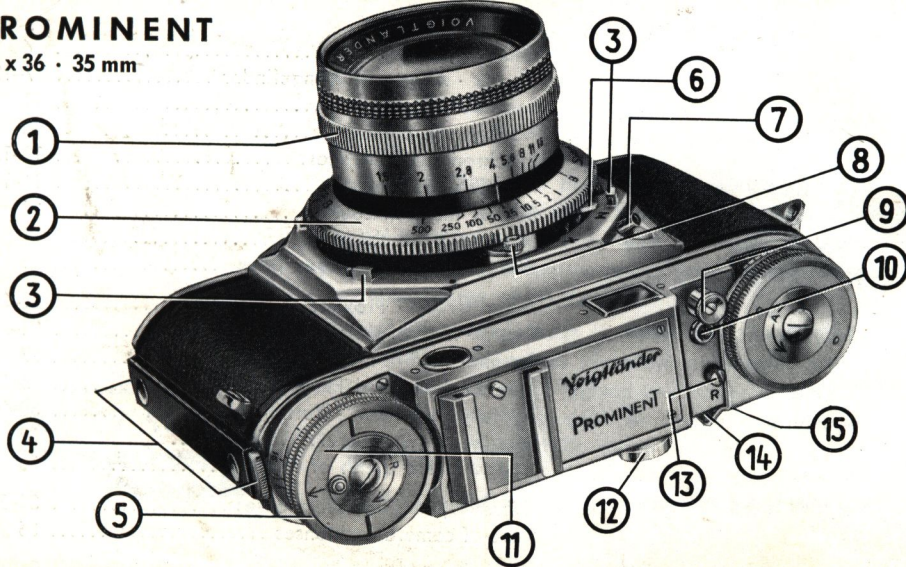
VOIGTLÄNDER A. G. BRAUNSCHWEIG

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PROMINENT

24 x 36 · 35 mm



- 1 **Aperture ring**
to set the iris diaphragm
- 2 **Shutter speed ring**
to set the shutter speeds
- 3 **Jaws**
to hold the interchangeable lenses or
the reflex housing
- 4 **Latch**
to open and close the back
- 5 **Focusing knob of the rangefinder**
- 6 **Synchronizing lever**
to set the MX synchronisation
- 7 **Flash socket**
to connect the flash gun
- 8 **Shutter lever**
to tension the selftimer
- 9 **Shutter release**
- 10 **Threaded cable release socket**
- 11 **Rewind key**
- 12 **View- and rangefinder eye-piece**
- 13 **Rewind button**
to enable rewinding
- 14 **Rapid lever wind**
- 15 **Film release**
(covered by the rapid winding lever)

3 Jaws
to hold the interchangeable lenses or
the reflex housing

4 Latch
to open and close the back

5 Focusing knob of the rangefinder

12 View- and rangefinder eye-piece

14 Rapid lever wind

16 Distance scale

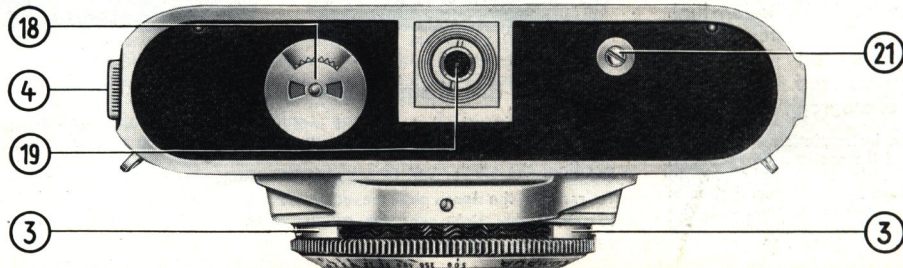
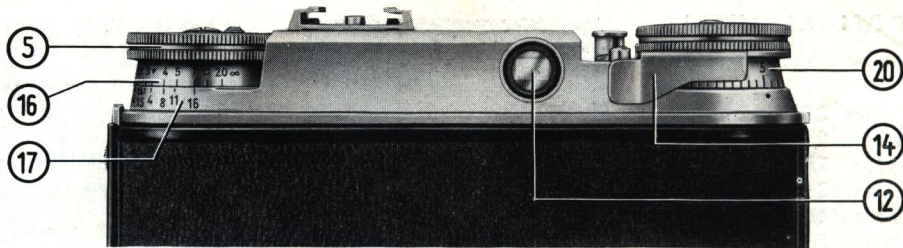
17 Depth of field indicator

18 Film indicator

19 Tripod bush

20 Film counter

21 Rewinding indicator



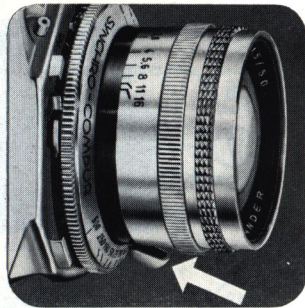
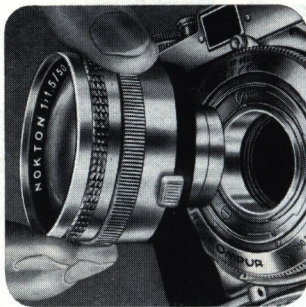
THE OPTICAL OUTFIT

With the interchangeable lenses

Color-Skopar 3,5/50 mm
Ultron 2,0/50 mm
Nokton 1,5/50 mm
Skoparon 3,5/35 mm
Dynaron 4,5/100 mm
Telomar 5,5/100 mm
in reflex housing

a series of Voigtländer high efficiency anastigmats is available offering all possibilities to adapt yourself to the prevailing photographic situation.

Note: The instructions for changing lenses and the sections on focusing, depth of field etc., apply only to the standard 50 mm lenses. A special instruction booklet is supplied with all lenses having a different focal length.



Changing the 50 mm Lenses

When inserting the lens push it into the shutter (left) and turn it until you hear the inner bayonet engage with a click. When the lens is in the correct position, the catch must be underneath.

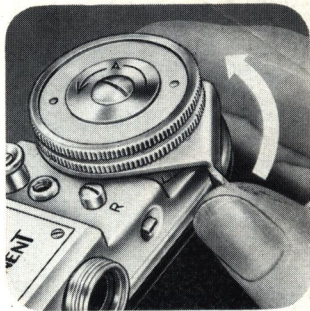
To remove the lens, pull the catch forward (right), turn the lens about 60° to the left or right, and lift it out. ALWAYS CHANGE LENSES CAREFULLY AND NEVER USE FORCE.

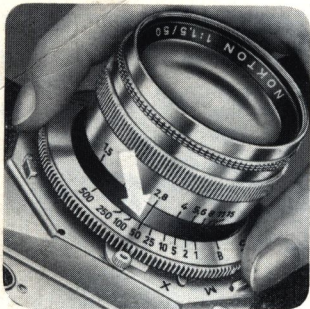
THE SYNCHRO-COMPUR DIAPHRAGM SHUTTER

has speeds from 1 – $\frac{1}{500}$ second as well as the short time setting "B". A delayed action mechanism (selftimer) is also provided. The shutter is speed-synchronised for all types of flash (MX). The correct contact can be set with the synchronizing lever (see flash pictures, pages 13 bis 15). For all photos without flash it is immaterial whether the synchronizing lever is set to M or X. A double set of shutter blades renders it absolutely light proof.

Tensioning the shutter — as well as film transport and advancing the film counter at the same time — will be effected with the rapid winding lever (see illustration top right). This must be pulled to the right so often (normally twice) until it becomes locked.

The automatic interlock prevents double exposures and blanc frames. Thus you cannot tension the shutter unless there has previously been an exposure, nor will you be able to press the shutter release unless the rapid winding lever has been fully advanced. If you want to expose the same frame twice intentionally (for instance with trick shots), proceed as follows: Tension the shutter after the first exposure by hand by means of the shutter tensioning lever (8) which has to be moved to the left until the red-dotted mark. For the second exposure release the shutter by means of the small lever **which protudes from the body** on the right below the shutter speed ring (see illustration bottom right). Please do not mix up with the lever below which only opens one set of blades.

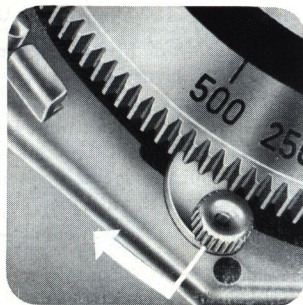
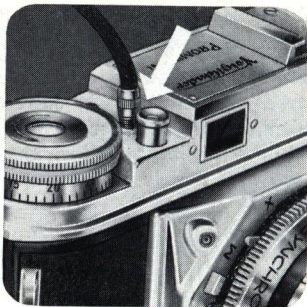




Setting the Shutter Speeds

Turn the shutter speed ring until the selected speed is opposite the index line on the lens mount. The shutter can be set to any intermediate speeds, except between $\frac{1}{10}$ and $\frac{1}{25}$ second, 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, and the shutter will stay open as long as the release is pressed down. For time exposures, it is advisable to use a cable release, preferably with locking device. The cable screws into the threaded socket behind the shutter release (centre).



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.

APERTURE 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. Page 33 tells you how to determine the depth of field.

Note that the largest aperture (f/1.5 with the NOKTON and f/2 with the ULTRON) allows the greatest amount of light to pass through the lens. The successive numbers of the aperture ring halve the amount of light from number to number.

This means in practice that in identical lighting conditions you must halve or double the shutter speed from stop to stop either way. You may also set intermediate values, described under "Setting the Shutter Speed".



Setting the Aperture

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

THE VIEW and RANGEFINDER

are combined in a precision rangefinder which is automatically coupled with the interchangeable lenses with exception to the f/5,5 Telomar 4 in. in reflex housing. Superimposed brilliant image frames outline the limit of field of views for the $1\frac{3}{8}$ in. (35 mm), 2 in. (50 mm), and 4 in. (100 mm) lenses.

Viewing the Subject

On looking through the viewfinder ocular you bring your subject into the correct superimposed frame. The short outside angular lines indicate the correct field of view for the 35 mm Skoparon lens, the short inside lines the field of view for the 100 mm Dynaron lens, whilst the viewfinder field for the standard 50 mm lenses is covered by the nearly closed brilliant image frame in the middle (see ill. 2). With close-ups at $3\frac{1}{2}$ feet (1 meter) with standard 50 mm lenses the field of view is displaced downwards or sideways as indicated by the two short lines on the 50 mm image frame, according to which way the camera is held.

Focusing

The bright circle in the field of view is the measuring area. When the rangefinder is not focused correctly, the subject appears as a double image within the circle (see ill. 1). By turning the focusing knob until the two images coincide the lens will be accurately focused on the subject (see ill. 2).



illustration 1

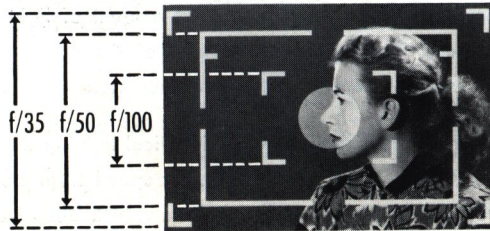
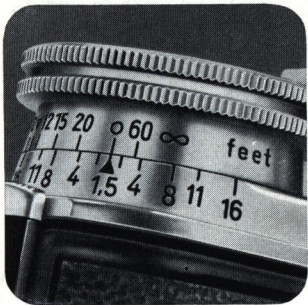


illustration 2



Snapshots

For children at play or action shots use the snapshot settings on the distance scale instead of the rangefinder.

At f/8 the ∇ mark setting (11 feet) gives you a sharp depth of field from 8 to 16 feet (left), at f/8 setting the distance at \circ extends from 16 feet to infinity (right).

Accessory Viewfinder

for snapshots, tele and wide-angle pictures

The new Voigtlander TURNIT-3-Viewfinder enables the photographer to follow his subject in all details when taking a picture. It shows a remarkably bright image for the three different focal lengths, 35, 50 and 100 mm.

For more details on the Turnit viewfinder and on the KONTUR finder (for 50 mm focal length only), please see pages 30 and 31.



Holding the Camera

It is advisable to hold the camera as shown in the illustrations. Slightly press the top of the camera against your forehead to keep it steady, and to avoid camera shake during exposure. Keep your eye close to the eyepiece of the rangefinder, so that you can see all the four corners of the image at the same time.

Hold your breath during exposure and press the release down gently as far as it will go. Don't jerk it.

Slow Speeds

To shoot with the camera held in the hand at speeds slower than $\frac{1}{25}$ second, e. g. $\frac{1}{10}$, $\frac{1}{5}$, $\frac{1}{2}$, and even 1 second, you need a very steady hand, or some support for your 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. 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.

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:

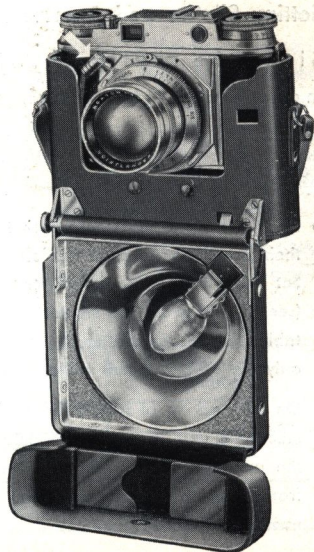
With black-and-white film the flash (clear or blue bulbs, or electronic flash) can be used on its own, or combined with daylight or with artificial light sources such as tungsten lamps.

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.

Mounting the Flash Gun on the Camera:

The illustration shows the Voigtländer flash case which contains a complete battery capacitor flash gun. Small light-weight units, such as the Voigtländer battery-capacitor flash gun, can be fitted directly into the accessory shoe on top of the camera (see illustration left). Larger flash guns or the lamp holders of electronic flash units are generally fitted to the side of the camera by means of a special bracket.

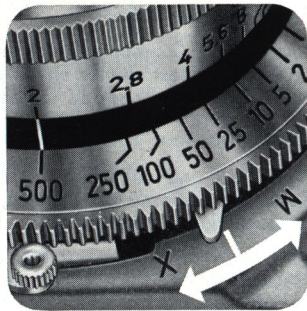
The flash cable completes the electrical circuit between the flash unit and the camera shutter. Push the plug of the cable over the flash socket on the shutter (see illustration right).



Setting Shutter and Aperture

Since the shutter must be fully open at the moment when the flash reaches its peak brightness, the synchronisation (M or X) must 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 ill.). Then set the shutter speeds according to the values shown in the table. Tension the shutter in the usual way. **Note:** When using the self-timer, only the shutter speeds indicated under X can be used.
- On the packing of flashbulbs, or in instructions enclosed with the bulbs or electronic unit you will find details about "guide numbers" which govern the aperture setting. Dividing the guide number by the distance (in feet) from flash to subject gives you the aperture setting (**aperture = guide number: distance**).



X Setting:

The contact closes at the instant when the shutter is fully open.

M Setting:

The contact closes a short time — corresponding to the firing delay of class M flash bulbs — **before** the shutter is open.

SHUTTER SPEEDS WITH FLASH

Flashbulbs		Synchro-Lever Setting	
Make	Type	X	M
General Electric West Electric West Electric Sylvania West Electric	} SM SS SF	1 — 1/100	Not intended for M synchronization
Philips Osram Philips Osram General Electric Sylvania West Electric	PF 1 XM 1 PF 5 XM 5 } M-2 2-M	1 — 1/25	1/50 — 1/500
West Electric West Electric West Electric General Electric West Electric General Electric Sylvania Sylvania	0 3 } 5 P-5 } 8 25	1 — 1/25	1/50 — 1/500

Electrical Data:

The flash contact will carry the firing current of all types of electronic flash tubes. When used with flash bulbs 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 $1/10$ second.

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

Electronic Flash	Synchro-Lever Setting
Type	X
Instantaneous firing	1 to 1/500
5 ms delay	1 to 1/100

LOADING THE CAMERA

as well as unloading is done easily and safely for the hinged back comes completely away from the **PROMINENT** body and leaves your hands in unimpeded freedom of movement.

The perforated miniature film available in the usual daylight loading cartridges provides 36 or 20 exposures 24 x 36 mm in black-and-white as well as colour. If you wish to use daylight or dark room refills or film in bulk we recommend you to let your dealer show you how to load the cartridge.

Daylight cartridges are light proof. But it is still advisable not to handle them in any strong light and to load and unload the camera

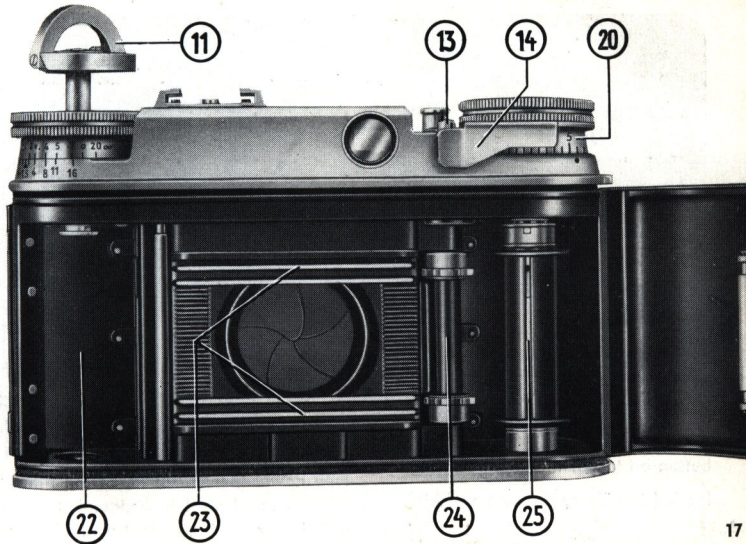
16 always in the shade – the shadow of your own body will do.

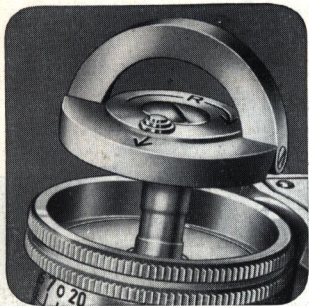


Opening the Back

Press together both latches on the left side of the camera and pull the back away from the body.

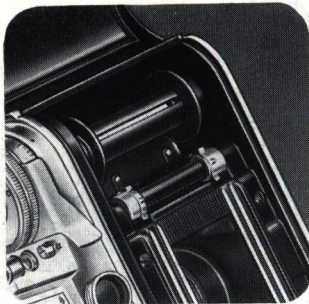
- 11 Rewind key**
to rewind the film. Showing the handle open and the key pulled out.
- 13 Rewind button**
to enable rewinding
- 14 Rapid lever wind**
- 20 Film counter**
- 22 Film chamber**
- 23 Film guides**
- 24 Film transport shaft**
with two sprocket wheels which must engage the perforations on both sides of the film.
- 25 Take-up spool**





The Rewind Key

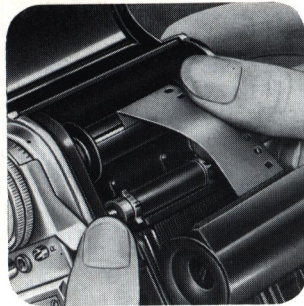
Pull up the semi-circular handle as far as it will go. On pushing the button on top of the key the spring-loaded handle opens automatically.



Turn the Take-Up Spool

by means of the rapid lever wind until the longer of the two slots points upwards (see middle illustration). If the rapid lever wind should become locked too early, press the film release once.

Fold down approx. $\frac{5}{16}$ in. of the film leader and push it into the slit of the take-up spool until it wedges between the core and the shell of the spool, pointing towards the centre of the camera (right).

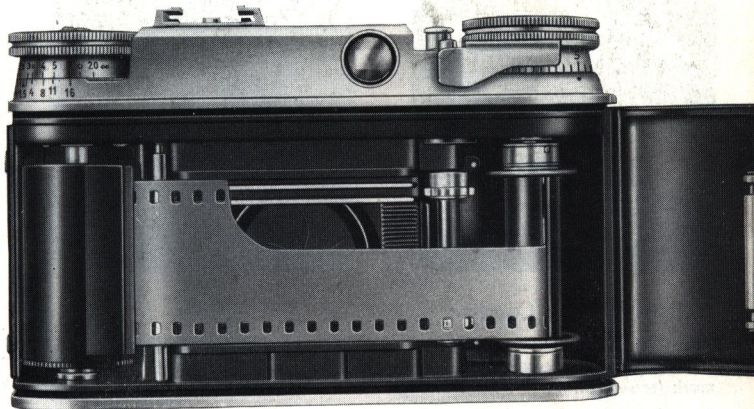


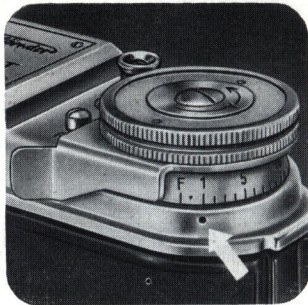
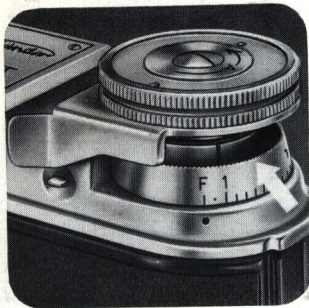
Pull the Cartridge

over the film guides and insert it in the film chamber. Push back the rewind key, giving it a slight twist if necessary, and fold down the handle.

Close the Back

The illustration on the right demonstrates how the loaded camera must look like before it can be closed. Make sure that both latches engage properly.





Setting the Film Counter

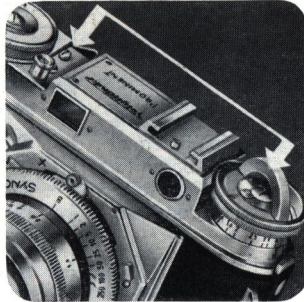
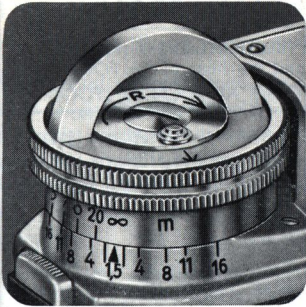
Turn the rapid winder until it locks (unless it is already locked). Then pull it up and turn the counting disc to set the letter F exactly opposite the index mark (see arrow in left illustration).

Push the rapid winder back again until it fits tight on top of the counting disc. Press the film release once and turn the rapid winder until it locks. Repeat this once more. Now the index mark points to No. 1 (see illustration on the right) and the film is in position for the first exposure.

After Loading

set the film indicator on the base plate of the camera. Choose your own colour code for the different films to help your memory.

Please note: The film release (15) underneath the lever of the rapid winder (see illustration on the left) is used in practice only for loading and changing partly exposed films (see page 21). Do **not** use it for rewinding.



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 reloading a partly exposed film, proceed in the usual way up to setting the film counter to No. 1. Then lift rapid winder with milled knob **half way**, slightly turn same, and the film release (15) will become accessible. Depress rapid winder and press the film release. Keep it pressed down with your left thumb while turning the rapid lever in short movements until the film counter indicates once more the previously noted number.

Let go film release and turn lever until it becomes locked. Then finish exposing the film in the normal way.

Unloading the Camera

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

While rewinding the film, watch the slotted end of the film transport shaft turning in the base of the camera (see ill. p. 5). When it ceases to turn release the rewind button, and pull out the rewind key by its handle. Finally open the camera back and take out the cartridge.

VOIGTLÄNDER FOCAR LENSES

**for standard 50 mm lenses
and the 4 inch Telomar f/5.5 in reflex housing**

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 Voigtlander Focar Lenses you can also copy without trouble pages from books, stamps, or small pictures.

The effect of Focar lenses can be explained by the fact that they shorten the focal length of the camera and make it possible to jump the normal 3½ feet barrier set by the standard camera lens. The range of distances for the different lenses is as follows:

FOCAR "A" 100 to 50 cm (39½" to 19¾") ✓

FOCAR "B" 50 to 33.5 cm (19¾" to 13¼") ✓

FOCAR "C" 29 to 22.5 cm (11½" to 9")

FOCAR "0" is only used with the TELOMAR f 5.5 (f = 100 mm) with the reflex housing to cover distances from 1 to 2 metres (3¾" to 6'7").

Detailed instructions for use and data for scale of reproduction, depth of field etc. are contained in a small brochure which we shall be pleased to supply on request.

Focusing table for FOCAR lenses

Camera distance scale set to:	Distance between the subject and the front of the FOCAR lens		
	FOCAR "A"	FOCAR "B"	FOCAR "C"
∞	3' 3½"	1' 7½"	11½"
60'	3' 1½"	1' 7"	11½"
○	2' 11½"	1' 6½"	11"
20'	2' 10"	1' 6"	11"
15'	2' 8½"	1' 5½"	11"
12'	2' 7"	1' 5½"	10½"
▽	2' 6"	1' 5"	10½"
10'	2' 5½"	1' 5"	10½"
8'	2' 4"	1' 4½"	10"
7'	2' 3"	1' 4"	10"
6'	2' 1½"	1' 3½"	10"
5'	2'	1' 3"	9½"
4'6"	1' 10½"	1' 2½"	9½"
4'	1' 9½"	1' 2"	9"
3'6"	1' 8½"	1' 1½"	9"

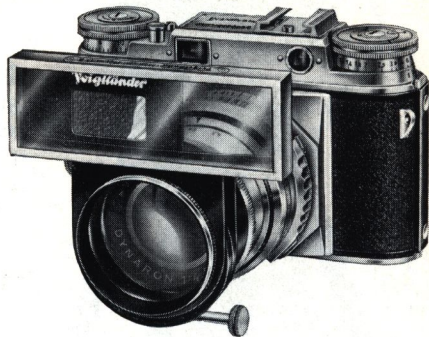
THE VOIGTLÄNDER PROXIMETER

for standard 50 mm lenses and the 4 inch Dynaron f/4.5.

The special advantage of this ideal close-up attachment is that it permits hand-held near shots with the camera instantly ready for action – an important point with live or other rapidly moving subjects. At the same time the viewfinder parallax error is automatically corrected, and even at closest range the eye views the image as at infinity.

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 $3\frac{1}{4}$ feet to infinity.

The PROXIMETER close-up attachment is available in two focal lengths and covers a focusing range from 37 to $9\frac{3}{4}$ inches. A copy of the special PROXIMETER leaflet with detailed instructions will be sent on request.



Scale of Reproduction and Size of Subject in inches

	distance				
	3' 1"	2' 6"	1' 7 $\frac{1}{2}$ "	1' 1"	9 $\frac{1}{2}$ "
f = 50 mm	1 : 18.1 1'5" x 2'1 $\frac{1}{2}$ "	1 : 14.1 1'2" x 1'9"	1 : 9.4 8 $\frac{1}{2}$ " x 1'1 $\frac{1}{2}$ "	1 : 6.4 6" x 9"	1 : 4.8 4 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "
f = 100 mm	1 : 9.5 9" x 1'1 $\frac{1}{2}$ "	1 : 7.7 7" x 10 $\frac{1}{2}$ "	1 : 5 4 $\frac{1}{2}$ " x 7"	1 : 3.3 3" x 4 $\frac{1}{2}$ "	1 : 2.5 2 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "

COPYING AND CLOSE-UPS

with the Voigtländer copying outfit.

The copying outfit with the 2 inch. (50 mm) Repro-Skopar f/3,5 in focusing head can be universally used for professional and scientific photography as well as for amateur purposes. It ideally combines great stability and absolute rigidity with multiple utility.

For the field of documentation the copying outfit permits quick and easy large-scale reproductions of small subjects (stamps etc., pages of books, letters, documents, drawings of all sizes between 74 x 105 mm (approx. 3 x 4³/₈ inch.) and 297 x 420 mm (approx. 11¹/₂ x 16 inch.) in vertical direction. With the copying outfit assembled as multi-purpose table tripod it is also possible to copy subjects up to a size of 349 x 523 mm (13³/₄ x 20¹/₂ inch.) in horizontal direction.

Close-ups of plastic subjects (blossoms, coins, minerals, interesting insects etc.) are made really easy with the ground glass adapter, which excludes parallax error and with 5 x magnifier, furthermore with the continuous focusing of the Repro-Skopar from 70,9—14,6 mm (22³/₄—5³/₄ inch.), achieving scales of reproduction from 1 : 14,5 to 1 : 3.



MACRO-PHOTOGRAPHY 1:1 and 2:1

with the Voigtländer Macro Unit

The macro unit is a very useful addition to the Prominent system of accessories for close-ups (i. e. the Focar lenses, Proximeter, and copying outfit).

With this handy and reliable unit flat objects as well as subjects of slight depth are easily reproduced in natural size or magnified 2 times on the film. It is particularly suitable for optical same-size printing of black-and-white and colour negatives and transparencies.

The 24 x 36 mm. PROMINENT miniature camera thus becomes an ideal tool for certain and instant use in all professional and scientific fields, or for private purposes where natural size or 2 times magnified pictures are required. Applications include forensic work (photographing finger-prints, forgeries, and other clues), medical photography, botany, technology, examination of handwriting, philately, and many others.




PHOTOMICROGRAPHS

of prepared and live specimens are widely used in science and technology, and are the basis for study and research in medical and experimental establishments, academical as well as industrial.

Compared with photomicrographs taken on sheet films or plates, work with the PROMINENT offers decided advantages of not inconsiderable weight:

- The micro accessories are not costly; they are handy, quickly assembled, and permit photomicrography on even the smallest desk.
- With miniature film series of up to 36 black and white or colour photographs can be taken in rapid sequence and with short exposures, as for instance when observing crystallisation, or biological and other processes.
- Filing and storage of a large number of photomicrographs occupies the smallest possible space.
- The cost of 35 mm. miniature film is low, an important consideration particularly with colour material.



Viewing unit with
focusing eyepiece
and PROMINENT
with 50 mm
standard lens

THE 4 in. (100 mm) TELOMAR f/5.5 with Reflex Housing

has universal possibilities of use:

- Close views of distant objects,
- Large scale photographs of small objects as well as copying with the aid of Focar Lenses,
- Photomicrographs with any scientific or student's microscope on the market (25.1 mm eyepiece diameter), with the Clamping Collar.

Two viewfinder systems are available with the reflex housing: the focusing screen magnifier (5x), giving an upright image free from parallax, combined with the Kontur finder (ill.), or magnifying prism showing the image laterally correct on the focusing screen.



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: 1½ times. |
| Yellow Filter G 3 x | Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures.
Filter factor: 3 times. |
| Green Filter Gr 4 x | Lightens green tones in landscapes. Recommended for artificial light portraiture and copying of coloured originals.
Filter factor: 4 times. |
| Orange Filter Or 5 x | Strong filter effect through appreciable suppression of blue. Reduces atmospheric haze in distant views.
Filter factor: 5 times. |
| 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. |

INFRA RED PHOTOGRAPHS

Where photographs taken with a red filter already show strong deviations from the normal visual impression, infra-red photographs taken with an infra-red filter on infra-red material completely falsify the tone values. The sky comes out pitch black, foliage white, and the normally invisible far distance becomes visible. Since naturally the PROMINENT lenses are scaled for visible light only, the setting must be altered, namely the distance from film to lens has to be increased when using an infra-red filter.

The infinity (∞) setting of the PROMINENT lenses is altered thus: 35 mm f/3.5 Skoparon to 33 feet, 50 mm f/1.5 Nokton to 40 feet, 50 mm f/3.5 Color-Skopar, 50 mm f/2 Ultron, 100 mm f/4.5 Dynaron to 66 feet, and the 100 mm f/5.5 Telomar to 160 feet.

Where the subject distance is nearer than ∞ , first focus by means of the rangefinder, and then turn the focusing knob (with the reflex housing, the lens) further in the direction for nearer distances: with the 100 mm f/5.5 Telomar by $\frac{1}{2}$ division of the scale, the 50 mm f/3.5 Color-Skopar, 50 mm f/2 Ultron and 100 mm f/4.5 Dynaron by 1 division, the 50 mm f/1.5 Nokton by $1\frac{1}{2}$ divisions and the 35 mm f/3.5 Skoparon by 2 divisions.

The exposure varies with the type of film and filter used and will have to be determined by the user. Start by assuming a film speed of 21° Sch. = 10 ASA for a sunlit landscape.

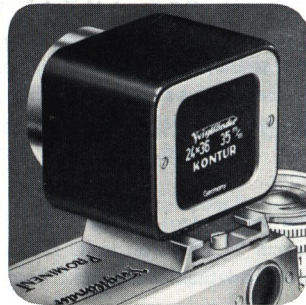
THE VOIGTLÄNDER KONTUR FINDER

Quick framing of moving subjects and easier composing of pictorial shots – these are the striking features of the Voigtlander Kontur viewfinder. The eyepiece, almost an inch in diameter, eliminates all the previous difficulties with finders, especially for spectacle wearers.

Use: Keep BOTH eyes open while watching the subject. The eye looking directly at the subject sees it in its natural size and brightness, while the eye looking into the finder sees a frame which outlines the picture area. Your mind's eye combines the two visual impressions into one image consisting of your picture framed by the brilliant white line.

A dotted line indicates the viewfinder parallax for close-ups.

Caution: Do not allow direct sunlight to reach the eyepiece of the finder.



Simply push the Kontur finder into the accessory shoe as far as it will go (above).

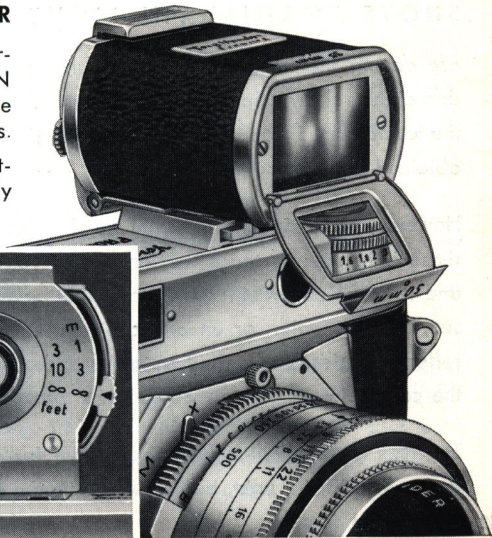
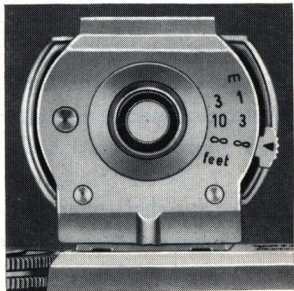
A small leather case which fits on the neck strap of the camera case is available for easy transport (p. 34)

THE VOIGTLÄNDER TURNIT-3-FINDER

This special viewfinder is available for use with the interchangeable lenses, namely the $1\frac{3}{8}$ inch (35 mm.) SKOPARON f/3.5, and the 4 inch (100 mm.) DYNARON f/4.5. It can be used likewise for the standard 2 inch (50 mm.) lenses.

A point to note is that the finder can be used in two directions. When used with the SKOPARON 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 DYNARON. 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.

The illustration on the right features the Turnit 3 finder with folded-down size mask for standard lenses of 2 inch focal length.



SHOTS AGAINST THE LIGHT

are among the finest and most rewarding of photographs. People and objects show a sparkling rim of light; the shadows point towards the camera and convey an impression of depth which cannot be obtained with any other lighting.

However, shots against the light need a lens hood. It allows only those light rays to reach the lens which you need for your picture and it keeps out troublesome stray light, which may come from the sun, the sky, water, or an artificial light source. It can cause slight reflections, decrease definition and reduce contrast, notwithstanding the coated lenses.

The lens hood is not only indispensable for shots against the light and with artificial light, but also protects the lens from rain or snow during bad weather.



Always fit the lens hood so that the flat sides are parallel with the camera top to avoid vignetting.

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.

The depth of field is, however, not constant. It becomes greater the more the lens is stopped down, and it decreases as you open the aperture. So remember:

- **Large apertures** (e. g. $f/4$) = **produce little depth of field,**
- **Small apertures** (e. g. $f/11$) = **produce great depth of field.**

You can read off the depth of field (with 50 mm lenses only) for each exposure from the depth of field scale on 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 (see "Snapshot Focusing" on p. 11).

VOIGTLÄNDER EVERREADY CASES AND LEATHER CONTAINERS

In order to enable the photographer to always carry his interchangeable lenses and the various accessories with him easily and to have them available any time, Voigtländer introduced various cases and containers made of best quality hide, velvet-lined inside and fitted either with a carrying and neck strap or slots for attaching them to the neck strap of a case.

Everready Case (see illustration)

For Prominent with one lens. The lid can be moved in any direction with upright shots, it cannot swing accidentally in front of the lens.

Accessory Case

to take three push-on filters respectively Focar lenses and one lenshood or two screw-in filters respectively Focar lenses and lenshood.

Leather Case

for 35 mm Skoparon f/3,5 – 100 mm Dynaron f/4,5 – Proximeter field mask – Kontur finder – Turnit finder.



Lens Case UNOP - B

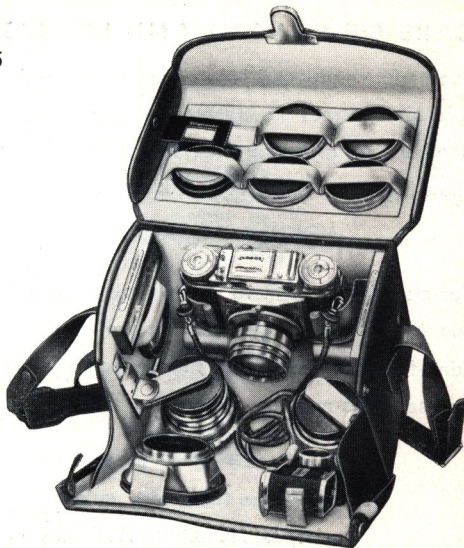
will take:

- 4 Filters
- 1 Lenshood
- 1 Mask for lenshood when used with the 4 inch Dynaron lens.
- 1 2 inch standard lens
- 1 4 inch Dynaron f/4,5
- 1 Turnit finder
- 1 Kontur finder
- 1 Set of Proximeters I and II
- 1 Field mask for Proximeter

Universal Hold-all gadget Case UNIT - B

will take:

- 6 Filters
- or 4 filters and 1 field mask for Proximeter
- 1 Prominent with standard lens
- 1 Skoparon f/3,5
- 1 Dynaron f/4,5
- 1 Turnit- and 1 Kontur finder
- 1 Lens hood
- 1 Mask for Dynaron lens hood
- 1 Set of Proximeters I and II
- 2 Spare film cassettes and a tripod to be housed underneath the case



CARE OF CAMERA AND LENSES

Successful results and long of your camera depend largely on proper care and correct handling. Therefore always treat the camera very gently and never use force. If you are doubtful on any point, have another look at the appropriate section of these instructions. If the camera appears to have a fault show it to your dealer or post it to

VOIGTLÄNDER A.G. BRAUNSCHWEIG (GERMANY), Dept. Service VA.

For cleaning the camera lens we recommend the carefully tested Voigtländer Special Lens Cleaning Tissue, two sample leaves of which are attached to these instructions. Large specks of dust or grains of sand from the beach must first be carefully removed with a soft sable brush; finger prints and similar grease stains must be wiped off with a piece of cotton wool moistened with medicinal alcohol or ether.

Voigtländer Special lens Cleaning Tissue (free from chlorine or acids, leaves no fluff), also eminently suitable for cleaning filter glasses, spectacles, transparencies, etc., is obtainable from your dealer.

Dear Voigtländer User,

May we wish you many happy hours with your new PROMINENT, 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.

Every *Voigtländer* PROMINENT

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. Should the camera or a lens get lost, a knowledge of the serial numbers may help in recovering it.

We Guarantee

this camera against defects due to faulty materials or workmanship according to the present standard of technical perfection. Should any such defects become apparent in use they will be rectified free of charge if the claim is made within a reasonable period after purchase. Claims for further damages, consequential or otherwise, or for the free repair of faults due to incorrect handling or storage cannot be recognised.

VOIGTLÄNDER A. G. BRAUNSCHWEIG



PROMINENT

24 x 36 · 35 mm

Your Photo Adviser: