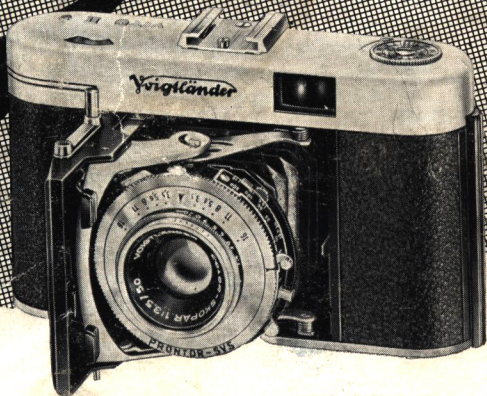


Wigtländer
VITO IIa
24 x 36 - 35 mm



INSTRUCTIONS FOR USE

The Most Important Point

of these instructions for the VITO IIa is on this page: Please read this booklet carefully and make yourself thoroughly familiar with all the operations and controls of the camera before you load your first film and begin to take pictures.

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

Voigtländer

VOIGTLÄNDER A.G. BRAUNSCHWEIG

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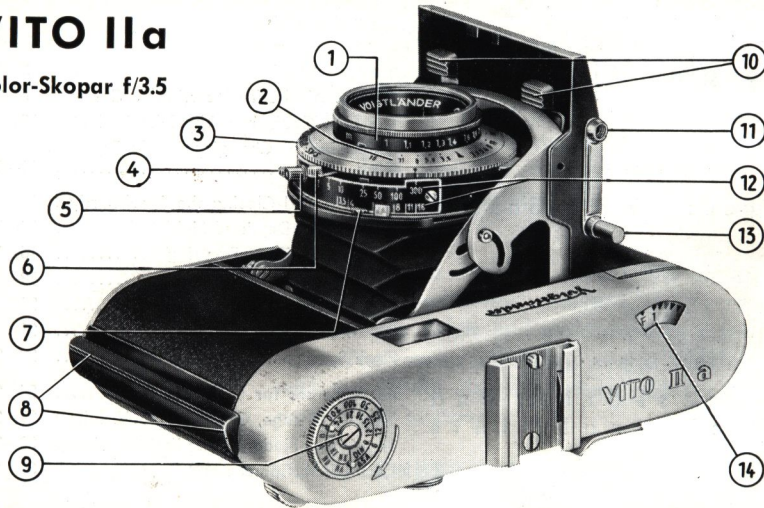
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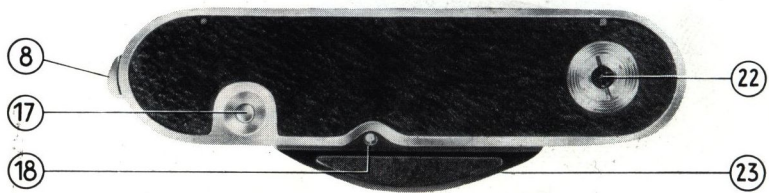
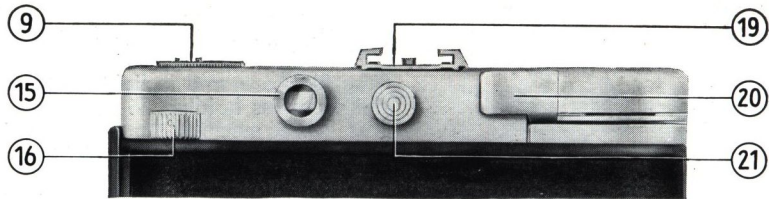
VITO IIa

Color-Skopar f/3.5

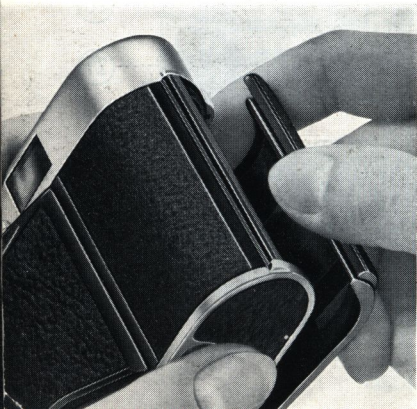


- 1 Focusing Scale
- 2 Depth of Field Indicator
- 3 Shutter Speed Ring
- 4 Synchronizing Lever
- 5 Flash Socket
- 6 Shutter Tensioning Lever
- 7 Aperture Lever
- 8 Back Lock
- 9 Rewind Knob with Film Indicator
- 10 Keys for Closing Baseboard
- 11 Cable Release Socket
- 12 Shutter Speed and Aperture Scale
- 13 Release Button
- 14 Film Counter Window

- 8 Back Lock
- 9 Rewind Knob with Film Indicator
- 15 Viewfinder Eyepiece
- 16 Reversing Lever
- 17 Button to open Baseboard
- 18 Baseboard Leg
- 19 Accessory Shoe
- 20 Rapid Winding Lever
- 21 Film Counter Setting Button
- 22 Tripod Bush
- 23 Baseboard



Loading and Unloading the Camera



The VITO IIa takes all makes of miniature film available throughout the world.

These films are sold in light-tight daylight cassettes holding 36 or 20 exposures 24 x 36 mm. All the same, avoid handling them in brilliant light, and carry out all operations in the shade — even the shadow of your own body will do.

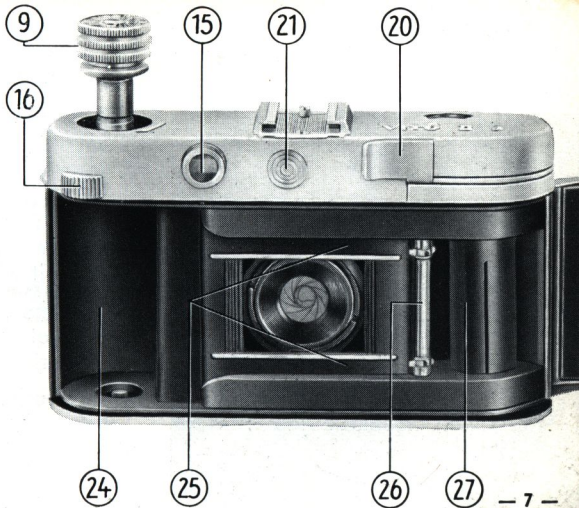
Opening the Camera Back

Slightly raise the back lock (8) and pull the back away from the body (see illustration).

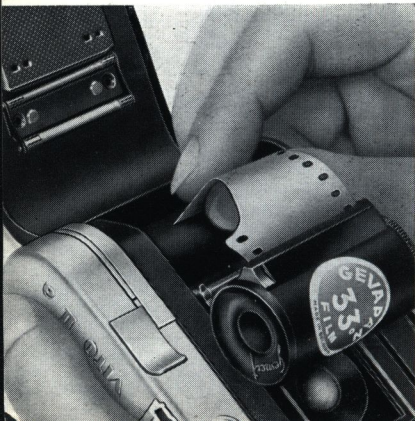
Extending the Rewind Knob

Before inserting the cassette, the rewind knob (9) must be fully extended. To do that, push the reversing lever (16) to the left. The rewind knob will jump up; pull it upwards as far as it will go.

- 9 Rewind Knob with
Film Indicator
(fully extended)
- 15 Viewfinder Eyepiece
- 16 Reversing Lever
- 20 Rapid Winder
- 21 Film Counter Setting
Button
- 24 Film Chamber
- 25 Film Track
- 26 Film Transport
Sprocket
- 27 Take-up Spool

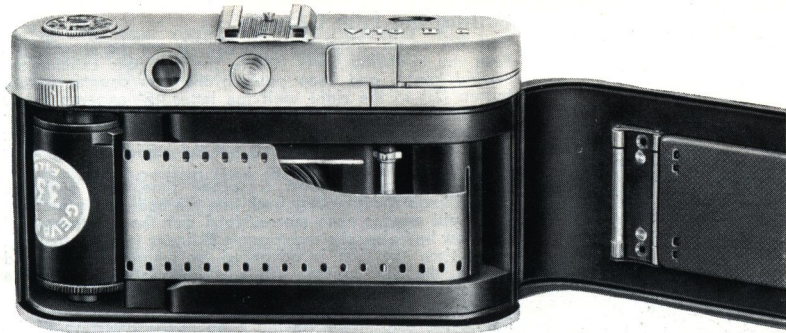


Inserting the Cassette

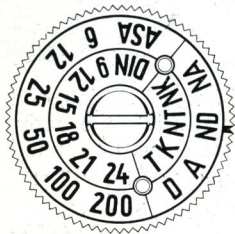


The narrow slit of the take-up spool (27) must face upwards before the film can be inserted. If necessary, turn the spool with one finger or by working the rapid winding lever, until it is in the correct position. Then: —

- Pull out a short length of the film leader from the cassette and push it into the slit of the take-up spool as far as it will go (see illustration);
- Draw the cassette across the transport sprocket and film track and insert it in the film chamber;
- Fully push back the rewind knob into the camera body, turning it slightly if necessary, to engage the centre spool of the cassette.



The illustration shows the correctly loaded camera before closing and setting the film counter. The rewind knob is pushed down into the body, and the film lies flat in the film track. Then fold down the camera back and press it against the body; make sure that the locking ledge engages properly.



Setting the Film Counter

Pull the rapid winding lever (20) as far as it will go. Push the reversing lever (16) to the left (this extends the rewind knob), and keep pushing the film counter setting button (21) to the right until the letter "F" appears below the red triangular index ▼ in the semi-circular film counter window (14). (See illustration). Push the rewind knob back into the body, and again pull out the rapid winding lever as far as it will go.

Work the reversing lever a second time, and push the rewind knob straightaway back into the body. **Fully pull out** the rapid winder once more; No. 1 (for the first exposure) will now be below the red triangle ▼ index (see illustration). Every time the film is advanced by means of the rapid winder, the film counter will now automatically show the correct frame number in the counter window.

Setting the Film Indicator

Rotate the disc in the rewind knob in the direction of the arrow until the index line on the milled edge is opposite the appropriate film speed or type. The black figures stand for film speeds of black-and-white film in ASA index numbers and /10° DIN; the red letters indicate various types of colour film loaded into the camera as follows:

- D (T) = Daylight type reversal film
- A (K) = Artificial light type reversal film
- ND (NT) = Daylight type negative film
- NA (NK) = Artificial light type negative film

After the last exposure the exposed film must be rewound from the take-up spool into the cassette.

Proceed as follows: —

- Push the reversing lever to the left to extend the rewind knob into its working position (see illustration);
- Turn the rewind knob evenly in the direction of the arrow. At the same time watch the film counter window: the film counter will now count backwards from the number of the last exposure;
- When the letter "F" reappears below the red ▼ triangle index in the counter window, the film is fully rewound. To remove it from the camera, open the back, and fully pull out the rewind knob.

For changing partly exposed films see next page.

Unloading the Camera



Changing Partly Exposed Films

With the VITO IIa you can unload a partly exposed film at any time and change over to another emulsion (e. g. from black-and-white to colour) without the need for a darkroom.

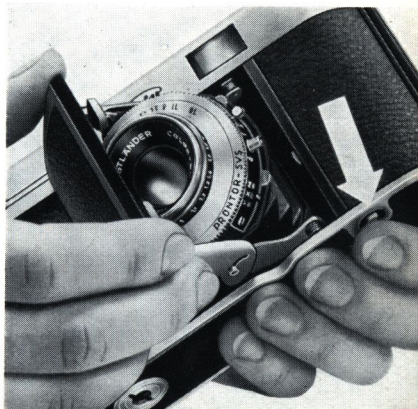
- Rewind the partly exposed film into its cassette, as already described on page 11. But make a note of the last number which appeared in the film counter window.
- When reloading the partly exposed film, proceed as described on pages 8 to 10, up to the appearance of No. 1 in the film counter window.
- Then push the reversing lever to the left (extending the rewind knob) and keep pulling out the rapid winder as far as it will go until the film counter indicates two frames beyond that at which the film was unloaded.
- Finally push back the rewind knob into the body, and once more work the rapid winding lever. Now carry on exposing the film in the normal way.

Press the button (17) underneath the camera to release the baseboard (see illustration). Pull it outwards by its two corners until the struts engage firmly. The lens panel is now in the taking position.

To close, simultaneously depress both keys (10), and press the baseboard back against the body.

Note especially: During all these operations avoid pressing on the release button which rises out of the edge of the baseboard during opening, and automatically disappears again on closing.

Opening und Closing the Baseboard



Setting the Aperture



Aperture and Depth of Field

The depth of field covers that part of the subject area in front of and behind the focused distance which appears acceptably sharp in the picture. The extent of this sharp zone is by no means constant; it increases the more you stop down the lens, and decreases the larger the lens aperture. In short:

Large apertures (e. g. $f/4$) = **yield little depth of field;**

Small apertures (e. g. $f/11$) = **yield great depth of field.**

The depth of field zone available is easily determined. Once you have set the lens to the correct subject distance, look at the depth of field indicator (2). This shows two identical series of aperture numbers to the left and right of the distance index ▲. The depth of field at any setting extends from the distance figure above a left-hand aperture number to the distance figure above the corresponding right-hand aperture number (see illustration for zone focusing on page 17).

Setting the Distance



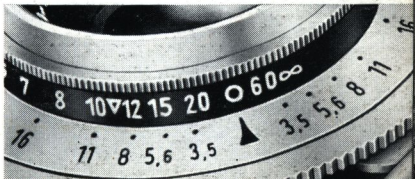
You can determine the distance from the camera to the subject by estimation, or, better still, with the aid of an accessory rangefinder. Such a rangefinder can be mounted in the accessory shoe on top of the camera.

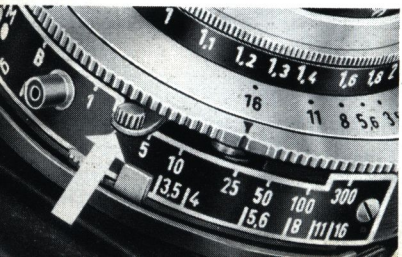
To set the lens to the correct distance, rotate the milled ring of the lens mount until the appropriate distance figure on the focusing scale (1) is opposite the ▲ index (see illustration). The focusing scale also carries two additional marks: ▽ at about 11 feet, and ○ at about 30 feet. These are the zone focusing settings, see opposite.

Zone Focusing

Candid action shots (e.g. of children at play) often yield surprisingly live pictures. On such occasions you manage without accurate focusing, and instead set the scale to the near zone mark ∇ for subjects between 8 and 17 feet, or to the far zone mark \circ for subjects between 17 feet and infinity. You must, however, stop down to at least f/5.6 to ensure adequate depth of field.

Provided the light is good enough, these focusing zones are very useful in sports photography where the subject distance may change rapidly and unexpectedly.





The VITO IIa is available with either the PRONTO ($1/25$ to $1/200$ second) or the PRONTOR SVS (1 to $1/300$ second) between-lens shutters. Both shutters have in addition a "B" setting for time exposures. At this setting the shutter remains open as long as the release button is kept depressed.

To tension, pull the tensioning lever (6) upwards as far as it will go. The shutter equally needs tensioning at the "B" setting.

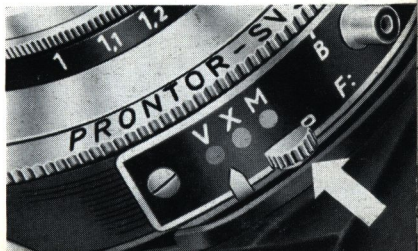
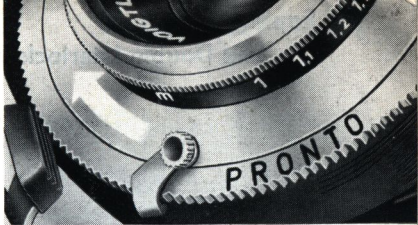
— 18 —

The Self-timer

For self-portraits you can use the delayed action release (self-timer) built into both the PRONTO and the PRONTOR SVS shutters.

To use it: After setting the aperture, distance, and shutter speed, tension the shutter in the usual way. On the PRONTO shutter then pull the red self-timer lever sideways as far as it will go (see top illustration). On the PRONTOR SVS simply set the synchronizing lever to the green dot marked "V" (see bottom illustration).

On pressing the shutter release, the shutter will now automatically open after a delay of about 10 seconds. Note: The self-timer can not be used with the shutter set to "B".



The Rapid Winder and Double Interlock



One full movement of the rapid winding lever (see illustration) transports the film and at the same time advances the film counter. The spring action then returns the winding lever to its rest position. The rapid winding lever can of course also be worked in a number of short movements. In that case carry on pulling it until it comes to a distinct stop.

The automatic double interlock prevents the rapid winding lever from being operated a second time before the shutter is released. At the same time, the shutter can only be released once the film has been advanced.

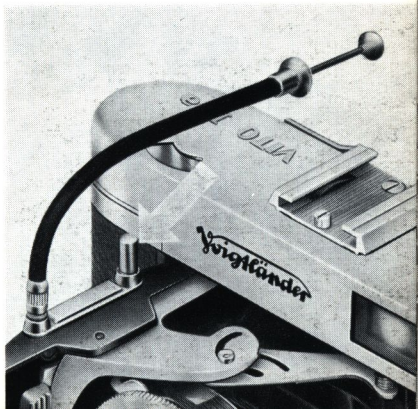
Note: Do not work the reversing lever (16) between exposures, as otherwise the double exposure lock comes into action, wasting a frame.

When taking the picture, hold the eye close to the viewfinder eyepiece, so that all four corners of the finder field are clearly visible. Correction lenses which clip over the eyepiece mount are available for people with defective eyesight, and permit viewing without spectacles.

Release the shutter by depressing the release button gently and smoothly. Do not jerk it or stop half-way.

Short instantaneous exposures ($1/25$ second or faster) are usually taken with the camera held in the hand. Avoid holding the camera unsupported for exposures longer than $1/25$ second; prop up your arms or lean the body against something solid. For time exposures (with the shutter set to "B") the camera is best mounted on a tripod. Release the shutter by means of a cable release (see illustration) which screws into the cable release socket (11).

Holding and Releasing





Synchronized Flash

Both the PRONTO and the PRONTOR SVS shutter permit flash shots of moving objects up to the fastest shutter speed. The flash can be used on its own, or, with black-and-white film, combined with daylight or artificial light sources. It is particularly useful for lighting up shadow areas in against-the-light shots.

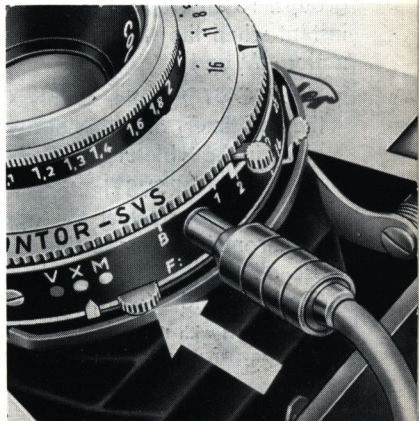
All available flash units can be connected to the shutter. The following pages give a short summary of how to mount the gun, as well as the shutter speeds you can use with different types of flash.

Small light-weight units — e.g. the Voigtländer battery-capacitor flash gun — can be fitted directly into the accessory shoe on top of the camera (see illustration right). Larger units are generally fitted to the side of the camera by means of a special camera bracket.

The flash cable completes the electrical firing circuit. To connect it, push the flash plug at the end of the cable over the flash socket of the shutter (see illustration.)

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

Mounting the Flash Gun on the Camera



The Synchronizing Settings

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

- The PRONTO shutter is only X-synchronized. Flash shots (with or without the self-timer) are possible with the types of flash and shutter speeds given in the table under "Red (X)". The shutter requires no special setting.
- The PRONTORSVS shutter is X- and M-synchronized. Before taking a flash shot therefore select the appropriate synchronization by moving the synchronizing lever to the red dot X or the yellow dot M. You can then use all types of flash and all shutter speeds given in the table under "Red (X)" and "Yellow (M)".

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

SUITABLE SHUTTER SPEEDS

Flash Bulbs			Synchronizing lever set to	
Class	Make	Type	Red ("X")	Yellow ("M")
F	General Electric	SM	1 to 1/100	Not suitable for M-Synchro- nization
	G.E.C. Mazda			
	Westinghouse			
	Sylvania	SF		
	Philips	PFS		
—	Osram	FO	1 to 1/50	
		F1, F2 XO, XP	1 to 1/25	
M	Osram	S 2	1 to 1/10	1/25 to 1/300
		S 0, S 1	1 to 1/25	1/50 to 1/300
	Philips	PF 14		
		PF 25		
		PF 38		
		PF 60		
	General Electric	No. 5	1 to 1/25	1/50 to 1/300
		G.E.C. Mazda		
Westinghouse	No. 22	1 to 1/25	1/50 to 1/100	
	Press 25			
Sylvania	Press 40	1 to 1/25	1/50 to 1/100	
	No. 0			
	No. 2			
	Philips	PF 3		
S	Philips	PF 100	1 to 1/10	1/25 to 1/50
	General Electric	No. 6		
		Westinghouse		
	Sylvania	No. 3		
Electronic Flash			Synchronizing lever set to Red ("X")	
Class	Type			
X	Delay-free firing		1 to 1/300	

Focar Lenses

Macro-photographs of small subjects and animals (flowers, coins, insects) are a highly interesting field of photography. You can take them with the aid of Voigtländer Focar lenses which are also eminently suitable for copying book pages, postage stamps, and small illustrations.

In effect these Focar lenses shorten the focal length of the camera lens, and thus permit the camera to approach closer to the subject than the normal limit of $3\frac{1}{2}$ feet.

The close-up ranges covered are:

With the Focar 1 from $2'7\frac{1}{2}"$ to $1'6"$ inches

With the Focar 2 from $1'5\frac{1}{2}"$ to $1'1\frac{1}{2}"$ inches

With the Focar 2 and 1 combined

from $11\frac{1}{4}"$ to $8\frac{3}{4}"$ inches

CLOSE-UP FOCUSING TABLE

Camera set to	Subject Distance for sharp Definition with		
	Focar 1	Focar 2	Focar 2+1
∞	2' $7\frac{1}{2}"$	1' $5\frac{1}{2}"$	$11\frac{1}{4}"$
60'	2' $6\frac{1}{4}"$	1' 5"	11"
○	2' $5\frac{1}{4}"$	1' $4\frac{3}{4}"$	11"
20'	2' 4"	1' $4\frac{1}{2}"$	$10\frac{3}{4}"$
15'	2' 3"	1' 4"	$10\frac{1}{2}"$
12'	2' 2"	1' $3\frac{1}{2}"$	$10\frac{1}{2}"$
▽	2' $1\frac{1}{2}"$	1' $3\frac{1}{4}"$	$10\frac{1}{4}"$
10'	2' 1"	1' $3\frac{1}{4}"$	$10\frac{1}{4}"$
8'	1' $11\frac{3}{4}"$	1' $2\frac{3}{4}"$	10"
7'	1' 11"	1' $2\frac{1}{2}"$	10"
6'	1' 10"	1' 2"	$9\frac{3}{4}"$
5'	1' $8\frac{3}{4}"$	1' $1\frac{1}{2}"$	$9\frac{1}{2}"$
4.5'	1' 8"	1' $1\frac{1}{4}"$	$9\frac{1}{4}"$
4'	1' 7"	1' 1"	9"
3.5'	1' 6"	1' $\frac{1}{2}"$	$8\frac{3}{4}"$

Working with the Focar Lenses

- For close-up shots with a Focar lens preferably mount the camera on a tripod, and approach the subject until its image fills the viewfinder field to the desired extent. Then fit a Focar 1 or 2, or both together, over the lens mount, according to the distance of the subject.
- Accurately measure the distance from the front of the Focar lens to the centre of the subject, and set the camera lens to the distance indicated in the table on the left.
- Pictures taken at full aperture will show slightly soft definition, especially towards the corners of the image. The sharpness improves on stopping down to $f/5.6$, and reaches its normal high standard at $f/11$.

The use of a Focar lens does not affect the exposure required. If a filter is used in addition (this should be mounted on top of the Focar lens), the filter factor must of course be taken into account.

- At such close range the picture area no longer corresponds exactly to the view through the finder, but is displaced in the direction of the lens — i. e. the optical axis of the camera. With a Focar 1 lens this displacement is up to $\frac{1}{8}$ of the height and $\frac{1}{10}$ of the width of the finder field. With a Focar 2 the vertical displacement may amount up to $\frac{1}{4}$, and the horizontal displacement up to $\frac{1}{8}$ of the finder area; with the Focar 1 and 2 combined the displacement is $\frac{1}{3}$ and $\frac{1}{6}$ of the height and width respectively.

Filters

Your Voigtländer lens will satisfy your most exacting demands on definition, but you can appreciably enhance the atmosphere of your pictures, or create special effects, with Voigtländer filters. With a few exceptions, therefore, use a filter whenever possible for outdoor subjects on black-and-white film. With a filter the sky in particular — with or without clouds — will show up much more effectively and naturally.

Voigtländer filters are made of spectroscopically tested optical glass, ground perfectly flat, and coated to avoid reflections. They therefore fully preserve the extraordinarily high definition of the Voigtländer anastigmat lenses. The filters are dyed in the mass and are completely fast to light and heat.

Colour shots are almost invariably made without filters. An exception is the ultra-violet filter for mountain shots at high altitude, and seaside pictures (see list of filters opposite).

Yellow Filter G1

Slight filtering effect for outdoor shots requiring short exposures, such as sports and action subjects, and pictures with low sun.

Filter factor: 1½ to 2 times.

Yellow Filter G2

Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures.

Filter factor: 2 to 3 times.

Orange Filter Or

Strong filter effect through appreciable suppression of blue light. Reduces atmospheric haze in distant views. Lightens yellow, red, and green tones.

Filter factor: 4 to 6 times.

Green Filter Gr

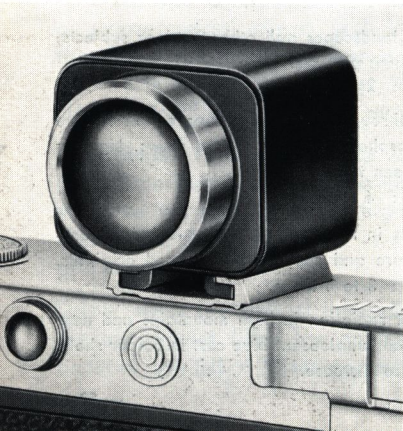
Lightens green tones in landscapes. Recommended for artificial light portraiture and copying of coloured originals.

Filter factor: 3 to 4 times.

Ultraviolet Filter UV

Cuts out ultra-violet radiation in high mountains and near the sea. Eliminates any unpleasant blue cast in colour shots. Requires no exposure increase.

The Kontur Finder



The Voigtländer Kontur finder is specially suitable for capturing rapidly moving subjects — e. g. sports — and is the ideal finder for photographers wearing spectacles.

Keep both eyes open when sighting the subject. The eye looking directly at the subject will see it in natural size and brilliance in its surroundings, while the eye looking through the finder sees a frame outlining the picture area. The dot in the centre of the finder marks the centre of the field of view, while the broken line indicates the parallax correction necessary for subjects between $3\frac{1}{2}$ and 7 feet.

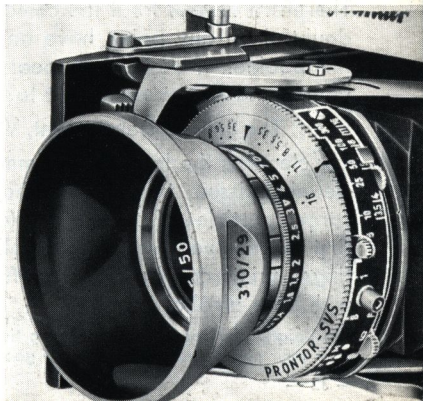
For use insert the Kontur finder into the accessory shoe of the camera, and push fully forward. Do not let any direct sunlight reach the eyepiece of the Kontur finder.

The Lens Hood

Against-the-light subjects with their brilliant rims of light and fascinating shadow effects yield some of the most striking pictures. There a lens hood is a valuable aid, for it screens off any disturbing outside light.

The lens hood is also useful when photographing in bad weather, for it protects the lens against drops of rain.

The lens hood of the VITO IIa fits equally well onto the lens itself, or onto a Voigtländer filter or Voigtländer Focar lens already in position on the lens mount.



Care of the Camera and Lens

Successful results and long life of the camera depend largely on correct handling and proper care.

Therefore always treat the camera gently and never use force. If you are doubtful on any point, have another look at the appropriate section of this booklet. If anything appears to be out of order, take the camera to your photo dealer or send it to:

The Service Department, VOIGTLÄNDER A. G., BRUNSWICK.

For cleaning the lens we recommend the carefully tested Voigtländer lens cleaning tissue; two sample sheets are enclosed with these instructions. Larger particles of dust or grit (and windblown sand at the seaside) must first be removed by careful application of a soft brush; grease spots and finger prints can be cleaned off with a piece of cotton wool moistened with pure alcohol or ether.

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

VITO IIa ACCESSORIES

	order No.
Light yellow filter G 1, AR* in push-on mount	301/29
Medium yellow filter G 2, AR " " "	302/29
Green filter Gr, AR " " "	306/29
Orange filter Or, AR " " "	308/29
Ultra-violet filter UV, AR " " "	317/29
Focar F 1 lens, AR " " "	303/29
Focar F 2 lens, AR " " "	304/29
Lens hood " " "	310/29
Kontur finder	335/23
Battery-capacitor flash gun	90/015
Leather ever-ready case for camera, with surrounding carrying and neck strap	90/111
Ever-ready accessory case for three filters or two Focar lenses plus filter, and lens hood	90/095
Leather case for Kontur finder	90/083
Plastic case with zipp- fastener for flash gun	90/019

* All Voigtländer filters are now supplied exclusively with an anti-reflection coating applied in a high vacuum.

Your Photo Adviser:

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