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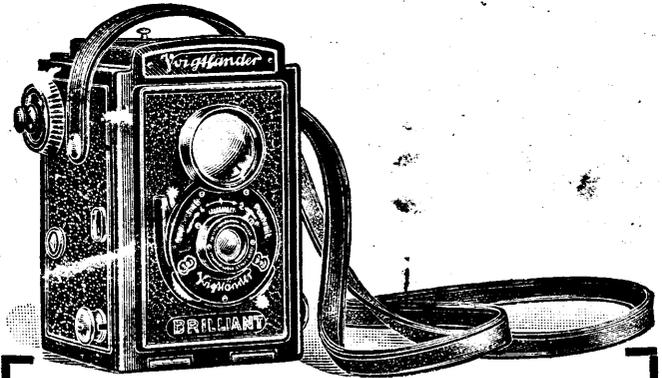
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# The Films to use for your Brilliant

**Illustra**, the highly sensitive Ortho film for blue, yellow, and green – most efficient yet only standard price – **Bessapan**, for all colours, also sensitive to red. The material to suit the most exacting demands, for artificial light and portraits. – Both are, of course, fine-grain and perfectly free of halation. A point which you will especially appreciate: they have an extensive latitude for exposure!



**Voigtländer**  
**BRILLIANT**  
**Camera**  
**F/7,7**  
**Instructions for use**

**The movements in their proper order when using the Brilliant Camera are: —**

The camera having been loaded, and the film wound until the number 1 is in the window in the back panel of the camera; the indicator put back to number 1,

- (1) Set the lens to "Landscapes", "Groups" or "Portraits".
- (2) See that the shutter is correctly set.
- (3) Open the finder hood.
- (4) Observe the picture in the finder and release the shutter.
- (5) Turn on the film to the next number.

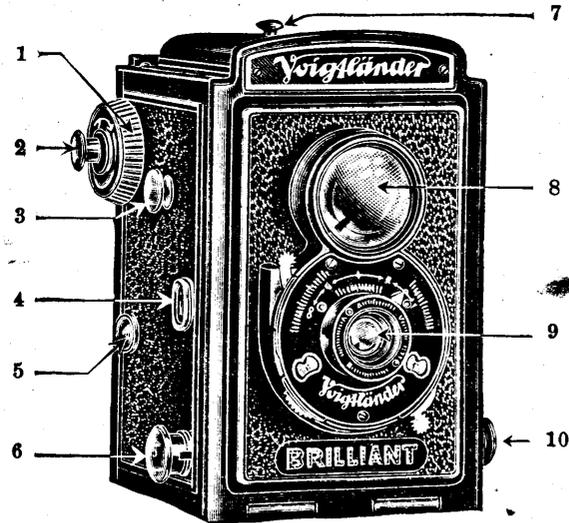


Fig. 1 The Voigtlander Brilliant

### Introduction

In spite of the marvellously simple construction of the Brilliant Camera, it has characteristics which are usually only found in complicated apparatus. You are quite right to be proud of your new „Voigtlander“, and how satisfied you will be when the first dozen good pictures are in your hands! Very few movements are necessary

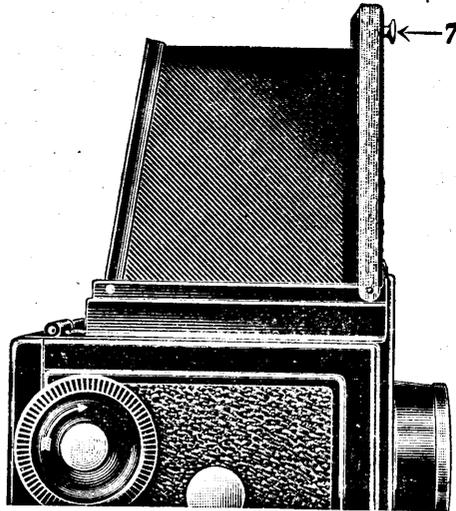


Fig. 2 Finder hood open

when making a picture with the Brilliant Camera; these few must however be understood, we would therefore recommend you to read this booklet so that you are conversant with the handling of the camera before you start.

### The Finder

The finder consists of a large aperture finder lens 8 (fig. 1) a mirror

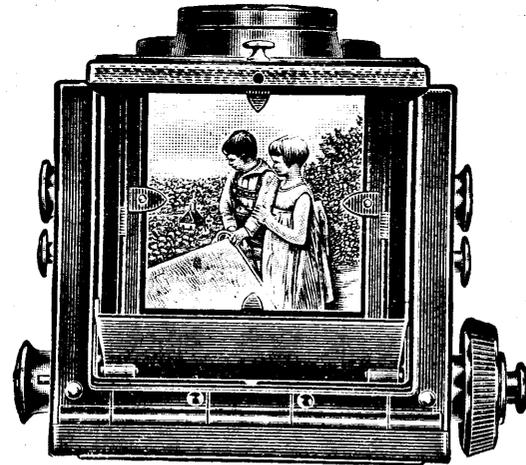


Fig. 3 Looking into the finder

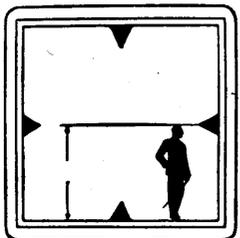
inside the camera and a second lens which is covered by the folded finder hood when the camera is not in use. If you lift the cover by the knob 7 (fig. 2) the other three sides open of their own accord. If you now look down vertically at this lens from a distance of about 10", you will see the finder picture (fig. 3) the limits of which coincide exactly with those of the picture thrown on the film. It is the right way up, is very brilliant



a



b



c

Fig. 4

and measures  $1\frac{9}{16}$ " square, i. e. two thirds the size of the picture.

The four pointers on the edges of the finder point towards the middle of the picture and enable you to see that the camera is held correctly. As a particular size of the object in the finder always corresponds with a certain distance from the object, you can determine the focussing point with the aid of the pointers.

For example: if a man 5' 5" tall appears as in fig. 4a — that is, so that the view of him reaches from top to bottom of the finder, he is exactly 7' 7" from the camera. If the view

in the finder should coincide with the tip of the pointers (fig. 4b) the subject would be 9' 2" from the camera, and a picture from the right or left hand pointer to the bottom edge of the finder (fig. 4c) represents a distance of 16' 1". The following table gives the distances for people of various heights, with reference to figs. 4a, b and c.

Height of person	Distance		
	a	b	c
3' 3"	4' 5"	5' 3"	9' 2"
4' 3"	5' 11"	7' 3"	12' 2"
4' 11"	6' 11"	8' 2"	14' 1"
5' 5"	7' 7"	9' 2"	16' 1"
5' 11"	8' 2"	10' 2"	17' 5"
6' 7"	9' 2"	11' 6"	19' 8"

You would find it very convenient to stick this table on the back of the finder hood.

When shutting the finder hood the two sides must first be closed, then the back, and lastly the cover.

### The Shutter (Fig. 5)

Below the finder lens is the shutter with the taking lens, the Voigtar Anastigmat F/7.7. The shutter has to

keep the lens closed and only during the exposure of the picture to let more or less light take effect on the rollfilm.

On the lower left hand side of the shutter there is a small window 14 behind which is the exposure setting dial. This can easily be revolved with the point of the finger on the edge. The figures on the dial represent  $\frac{1}{25}$  and  $\frac{1}{50}$  second, they are only written as whole numbers so that they can be more easily read. The letter *B* stands for Time Exposures.

If you wish to make an instantaneous exposure, turn the dial 15 so that the dot over the corresponding number is exactly under the arrow head in the window. If you now press the lever 13 or a wire release that has been screwed in the nipple 12 the shutter will open itself and close of its own accord after the correct period has elapsed.

If the dial is turned until the letter *B* is under the arrow the shutter will open as soon as the lever 13 or the wire release is pressed and remain open as long as the pressure is exercised. If you wish to expose for



Fig. 5 Shutter with "Three Point" focussing

instance three seconds, you should count as follows, "One little second, Two little seconds, Three little seconds". At one, press the release, and at the end of "Three little seconds" relieve the pressure. It is necessary for the camera to be firmly held when making time exposures. It should be placed on a tripod or table as otherwise the picture will be shaken.

If it is required to keep the shutter open for any length of time (flashlight pictures etc.), it is quite easy to open it by pressing the lever 13 when the dial is set to *B*, and pushing a little

wedge of paper between the lever and the wire release nipple.

### The "Three Point" focussing (Fig. 5)

The focussing is greatly simplified by the "Three Point" system. On the lens mount 17 there is a small pointer 16 which when the mount is turned moves over the scale "Landscapes", "Groups" and "Portraits". Before each exposure, the pointer should be set to the correct word; for "Landscapes" and "Portraits" up to the stop and for "Groups" to the middle of the arrow.

Engraved beneath the three words on the focussing scale are the "depths of focus" at full aperture, F/7,7. "Landscapes": 20 feet to Infinity ( $\infty$ ), "Groups": 6 to 20 feet, "Portraits": 3 to 6 feet. The figures 6 and 20 feet are so placed that they can also be used as focussing; when the pointer is exactly over 20 feet, the greatest degree of sharpness will be the plane 20 feet away. For 3 and infinity ( $\infty$ ) the correct focus is when the pointer touches the stop, i. e., as far as it will go.

The words "Landscapes", "Groups" and "Portraits" should not be taken

literally. If for instance you are photographing one person about 9 feet from the camera the lens must naturally be set to "Groups". In the same way a still life 4 feet from the camera must be taken with the lens set to "Portraits".

### The Diaphragm (Fig. 5)

Behind the second window 18 on the right hand side of the shutter is the diaphragm plate which is moved by the lever 19. If the lever is pushed to the left so that the figure 7,7 is under the arrow the lens is fully open so that it has an aperture of F/7,7. By turning the lever to the right the figures 11 and 22 snap into place under the arrow thus making the lens aperture smaller. The diaphragm plate must never be set between two numbers as the centre rays of the lens would then be cut off. The figures must always snap into place below the arrow.

With the great depth of focus of the short focal length of the Voigtar Anastigmat you will usually work at full aperture. Only when there is some particular reason for greater depth of focus, for instance, when both the very

near foreground and the background have to be sharp, will it be necessary to stop down. The following table gives some idea of the distribution of the depth of focus at the different focussing points with the various diaphragm openings.

**Depth of Focus table  
for Voigtar F/7,7 f = 8 in. (7,5 cm.)**

Focussing on	F/7,7	F/11	F/22
"Landscapes"	20'-∞	13'2''-∞	7'3''-∞
"Groups"	6'-20'	5'11''-23'	4'7''-∞
"Portraits"	3'-6'	2'11''-7'3''	2'10''-10'6''

If you look along the horizontal column opposite the focussing point in question until you come to the vertical column beneath the diaphragm number, you will find the depth of focus in feet that this particular setting represents.

When you stop down you make the aperture of the lens smaller so that you must give longer exposures. The exposure must be, in fact, at F/11

twice as long as at the full aperture of F/7,7, and at F/22 eight times as long as at F/7,7. That is the disadvantage of stopping down, and as it is impossible to avoid it you will usually work at F/7,7.

### “Close-ups” with a Focar-lens

At your photo-dealers you can get a Portrait Focar-lens No. 62 which will enable you to get a large scale picture with your Brilliant Camera.

The Portrait Focar-lens has only to be placed in the front of the camera lens, slipping on the mount quite easily.

It alters the focus thus:—

With pointer on:	Sharp at:
“Landscapes”	40 inches
“Groups”	31 ”
“Portraits”	24 ”
	(from camera to sitter)

In close ups there is a slight displacement of the finder picture owing to the unalterable difference in position of the taking and finder lenses;

it amounts to  $\frac{1}{8}$ th to  $\frac{1}{4}$  inch at the front edge of the finder. This discrepancy which is known as "parallax" is much less noticeable in the Brilliant than with most finders, so that it can easily be allowed for with a little care.

Portraits are best taken when the head of the sitter is slightly turned to one side. Should the Focar lens not fit easily, the mount can be pressed in or out a little.

## Holding the Camera

Most pictures come out best if you can expose without wasting too much time. The Brilliant Camera has been specially built for this type of picture. It is however a good idea to practice the few movements necessary with the camera unloaded until everything is quite instinctive.

The lanyard fixed to the knob 3 (fig. 1) on the side of the camera is put round the neck. It is so long that the finder comes the right distance away from the eye, if necessary you can cut a little off. Whilst you are setting the shutter and focus and opening the finder hood you should take up a firm

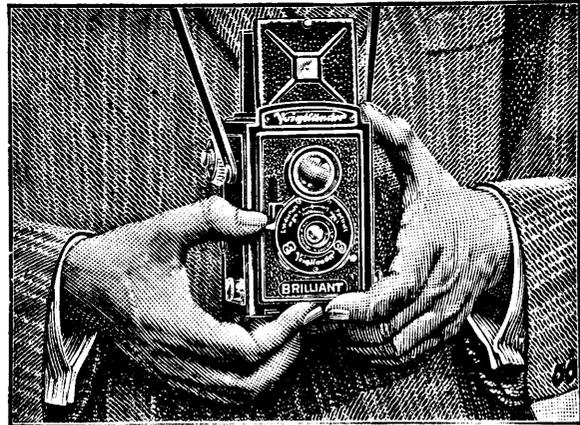


Fig. 6 Holding the Camera

position as the slightest shake of the camera during the exposure will result in double outlines in your pictures. With the left hand you can hold the lanyard tight at the same time pressing the camera against the chest (fig. 6). In doing this however you must make sure that the camera is held quite vertical and horizontal as otherwise the lines in your picture will all be crooked. It is quite easy to see whether the camera is held correctly by the four arrows at the edges of the

finder. Further, when taking pictures of architecture the camera must on no account be tilted upwards or downwards, as this would result in so called "drunken lines".

The large hooded brilliant finder has the great advantage that you can watch the picture not only before but also during the exposure.

The shutter is most comfortably released with the thumb on the lever (fig. 6) you must however — as with a rifle — find the release position and then press smoothly without a jerk. If you find that you are moving the camera when releasing with this lever, you had better use the wire release which should be held in a gentle curve so that the movement of the hand is not transferred to the camera.

Exposures of  $\frac{1}{25}$ th and  $\frac{1}{50}$ th sec. can be quite easily made out of the hand. If you have to expose longer, the camera must stand still so that you will stand the camera on a table or other flat surface or the camera should be screwed on a tripod. For the latter

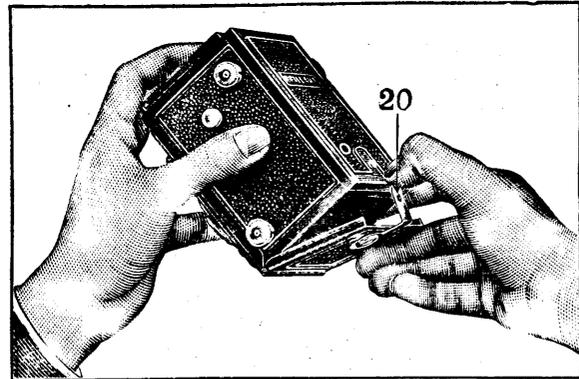


Fig. 7 Opening the base

eventuality, a tripod bush is incorporated in the base of the camera. Should the screw on the tripod be too long, it must be shortened or a washer must be placed underneath the camera as it is otherwise possible to damage the thread.

## Loading the Camera

On a rollfilm  $2\frac{1}{4} \times 3\frac{1}{4}$  (B 2) you can make 12 pictures  $2\frac{1}{4}$ " square with the Brilliant Camera.

The loading of the camera with rollfilm can take place in daylight as the actual film is protected by many layers

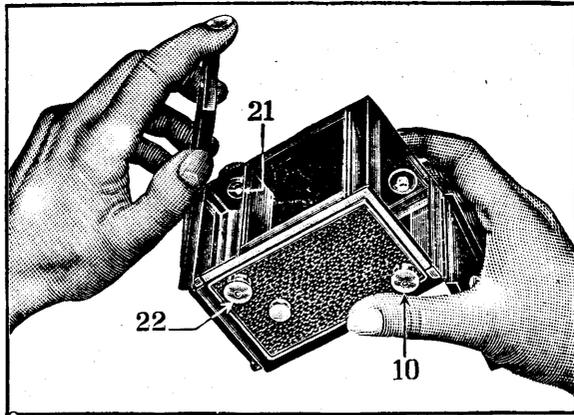


Fig. 8 Opening the back

of light tight paper. You will of course not load the camera in brilliant sunshine but at least in the shadow of your own body. To open the film chamber, lift the clip 20 (fig. 7) with the thumb when the base, and afterwards the back (fig. 8), can be easily opened. By the hinge of the back is the film chamber for the empty spool with the film turning knob 1 (fig. 1) and by the hinge of the base is the film chamber for the full spool.

First you must put in the empty spool, to do this pull out the nickelled

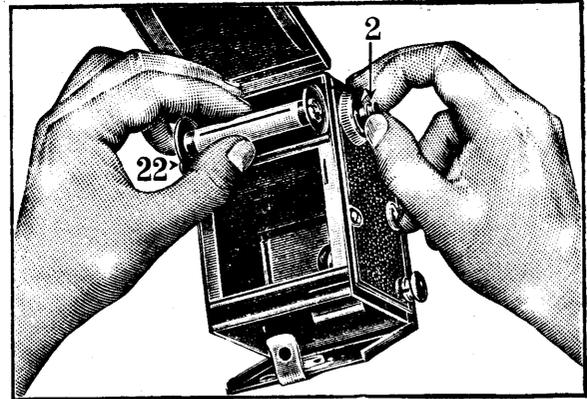


Fig. 9 Inserting the empty spool

knob 22 (fig. 8) on the opposite side of the film turning knob so that the pin disappears from the inside of the camera. This knob 22 can be kept in this position by turning it slightly to the right or left. On the inside of the film turning knob there is a key 21 (fig. 8) which conveys the movement of the knob to the spool. If you pull out the polished knob 2 (fig. 9) on the film turning knob the key 21 disappears from the spool chamber and the empty spool can be easily inserted (fig. 9). You must take care that the

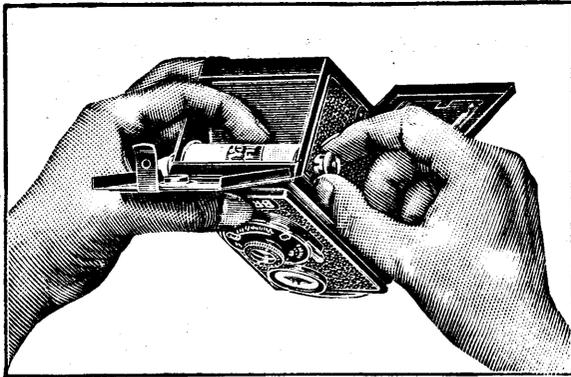


Fig. 10 Inserting the full spool

slotted end of the spool faces the film turning knob. If the knobs 2 and 22 are allowed to snap back into place and the film turning knob is turned a few times to the right the key will automatically find the slot in the spool.

The lower spool chamber by the hinge of the base has two knobs 6 and 10 (fig. 1) which can be pulled out and held by turning. This is where you put the full film spool (fig. 10). Here you must insert the new film spool so that it lies with the point of the safety paper appearing on the hinge side of the chamber so that the bottom spool

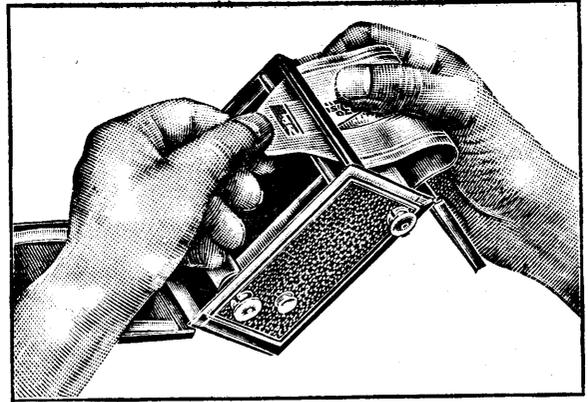


Fig. 11 Attention! thread safety paper like this

turns in the same direction as the empty spool. As you press the spool lightly against the spring in the film chamber you can release the knobs and the pins will hold the spool firmly.

Now remove the seal of the new spool with your finger nail and draw the safety paper about 4" out. Then take the safety paper *underneath* the plush light trap (fig. 11) so that it glides over the rolls provided for this purpose and insert it in the long slot of the empty spool in the upper film chamber (fig. 12). *It is wrong to draw*

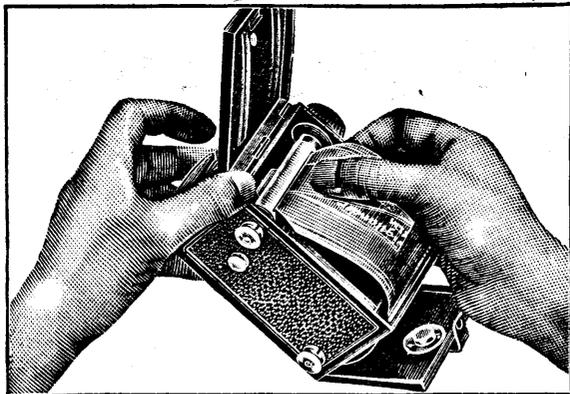


Fig. 12 Fixing the safety paper

*the safety paper over the light trap or to thread it under the gliding roll as otherwise the film is scratched and the camera damaged. By turning the film turning knob, the safety paper should be rolled on one or two turns, so that it is lying tightly in the picture opening of the camera. At the same time, you should make sure that the safety paper is running quite parallel to the spool as otherwise the film will jam later.*

If everything is correct, the back and the base of the camera should be carefully closed when the catch on the

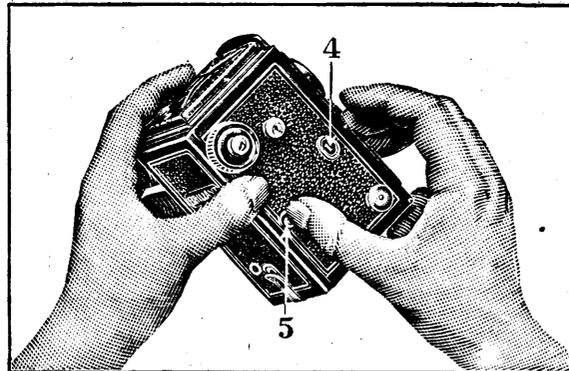


Fig. 13 Setting the indicator

back will snap into place. Now turn on the film turning knob slowly until after about 15 turns a hand, a few points, and lastly the number 1 appears in the red window in the back panel of the camera. The camera is now ready for the first exposure.

### The Indicator

For the further control of the film transport you can disregard the window in the back panel of the camera for an automatic indicator now comes into action. Number 1 of the new film being in the window of the back panel

of the camera the small knob 5 (fig. 13) on the side should be pushed to the right. The indicator will then set itself automatically so that the figure 1 appears in the oval red window 4 (fig. 13). For the second and each further exposure the film key is turned until the respective number from 2 to 12 appears in the red window of the indicator. It is best to turn on the film to the next number immediately after each exposure as it is then impossible to expose any picture twice.

## Unloading the Camera

If the whole film is exposed the film key should be turned on until the end of the safety paper has gone past the window and the film is all on the top spool. You can't overwind anything doing this. The base and back of the camera are now opened as described under "Loading" (fig. 7 and 8) then hold the end of the safety paper with the left hand and turn the winding knob a little further so that the film is tightly wound but not too much as

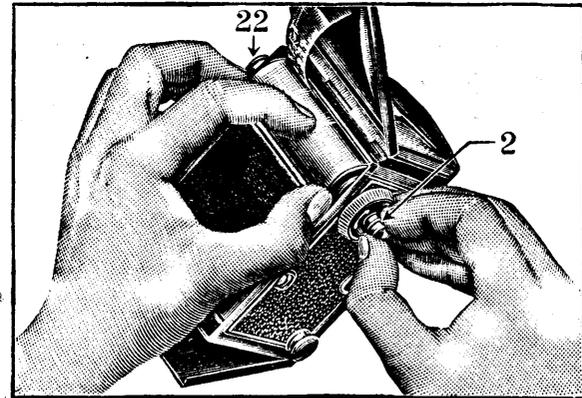


Fig. 14 Removing the exposed spool

otherwise you might scratch the film. A too loosely rolled film lets the light in at the edges.

Now pull out the knob 22 and turn it slightly take hold of the spool with the thumb and middle finger holding the paper with the index finger so that it cannot unroll. Pull out the knob 2 on the film key (fig. 14) and the spool can then be easily removed from the camera. The index finger is kept on the spool until it is fixed with the piece of gummed paper which you will find ready prepared.

All this can be done in daylight, but is naturally better not to do it in direct sunlight but at least in your own shadow. The best way to pack the exposed film (provided you are going to load the camera immediately) is to wrap it up in the paper and to put it in the carton of the new film, and so as to avoid mixing up exposed with unexposed films, you should make some mark on the box. The empty spool in the bottom film chamber is now moved up to the top chamber as described under "Loading". To be sure you must take care that a  $3\frac{1}{4} \times 2\frac{1}{4}$ " is not wound on an empty  $2\frac{1}{4} \times 2\frac{1}{4}$ " spool, as the respective surface sides are too narrow to protect the film against light. *Therefore when again loading the camera with a  $3\frac{1}{4} \times 2\frac{1}{4}$ " film after using a  $2\frac{1}{4} \times 2\frac{1}{4}$ " film it is absolutely necessary to replace the empty  $2\frac{1}{4} \times 2\frac{1}{4}$ " spool by an empty  $3\frac{1}{4} \times 2\frac{1}{4}$ " spool.*

## Exposure

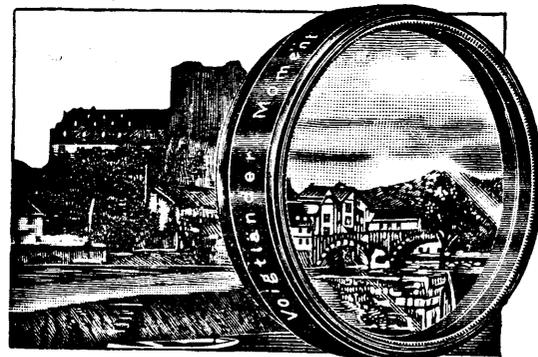
The correct exposure is a very important point in photography. You need not however be anxious as

Speed of Film 1000—1500° H. & D.

A. Exposure in seconds in fine weather <sup>1)</sup> with stop $F/7,7$		
I. Out of doors		
Landscapes	Groups	Portraits
$1/50$	$1/25$	$1/25$
II. Indoors, near window		
Light interiors	$1/2$ to 1	
Medium lighted interiors	2 to 5	
<sup>1)</sup> In dull weather exposures should be 2 to 4 times those given. In very dull weather exposures should be 6 to 8 times those given.		
B. Flashlight exposures at $F/7,7$		
Distance of flash from subject	Flash-powder grs	
10 to 15 ft.	7	
16 to 25 ft.	14	
26 to 35 ft.	28	

correct development of the film allows appreciable latitude in the exposure. You should however always remember: when in doubt it is better to over than under expose. Normal exposures at full aperture in fine weather with a film of 1,000-1,500 H. & D. can be seen from the preceding table, and it is a good idea to make these figures a base for your calculation. In dull weather you must expose from 2 to 4  $\times$  as long. The intensity of light is also less in the morning and evening.

If you wish to be more accurate with your exposures we would recommend you to acquire a Voigtlander exposure calculator which is very light and about the size of an international postcard so that it can be carried about in the breast pocket. The advantage of this exposure calculator over most of its rivals is that you have only one sliding scale to move, in order to find the correct exposure without any reckoning at all. The exposure values are liberal so that under exposure need not be feared.



### **Voigtlander Yellow Filters**

A white heavy sky, black flowers, grey fruit blossom against the dead white sky, pale, expressionless eyes and heavy freckles are things that no one wishes to see in his pictures.

The colors of nature will only have the right tone values in your pictures if you use really orthochromatic films. Be sure, therefore, that your films have not only "Orthochromatic" printed on the box, but really are color sensitive. The orthochromatism of the film cannot be fully utilised unless the blue rays are to a certain extent cut down by a yellow filter. Do not take

any filter but be sure that you have a Voigtlander Yellow Filter which is in a special mount to fit over the lens of your Brilliant. The Voigtlander Moment filter increases the exposure to about double so that instantaneous exposures are often possible.

### **In Conclusion**

We want you to get the best possible results from your Brilliant Camera and this aim can best be achieved step by step. We would therefore advise you to give the developing and printing to your dealer—at least at the beginning—. The correct development of a film is the most certain test for the mastery of exposure technique. The exposure — and we must always remember this — is the foundation of the photographic picture. If you have any difficulties, your dealer will be very pleased to help you.