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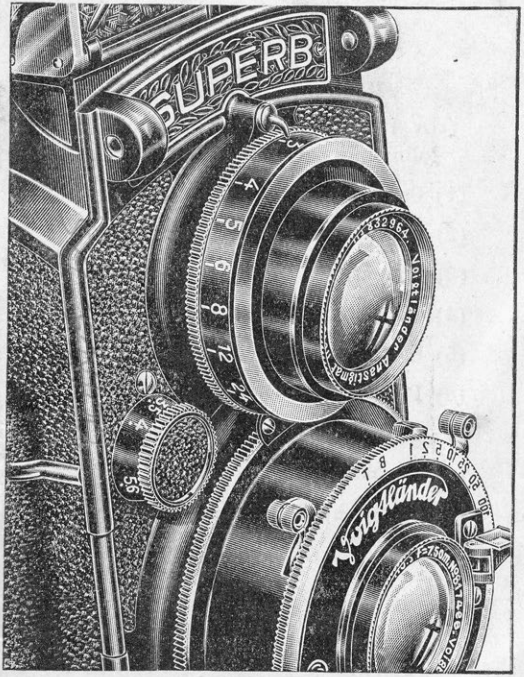
The Films to use for your Superb

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!



INSTRUCTION BOOK

Nr. 3251 a/138 engl.

In fig. 1 the arrows indicate the following parts:

(1) Carrying-sling eyelet

(2) Setting knob for automatic counting

(3) Diaphragm (Stop) setting knob

(4) Control window for $2\frac{1}{4}'' \times 3\frac{1}{4}''$ film

(5) Spigot head for full spool

(6) Finder hood cover

(7) Film transporting lever

(8) Focussing lever

(9) Spigot head for empty spool

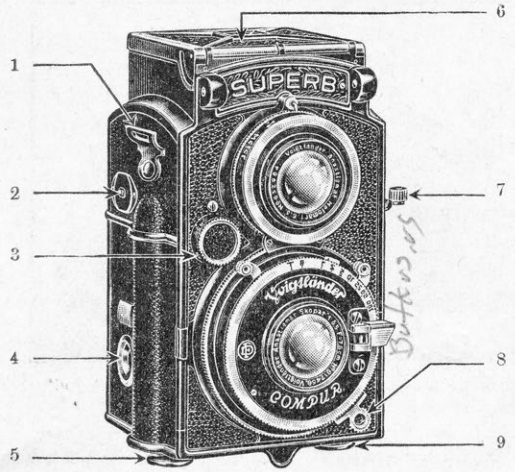


Fig. 1. Superb, even in its appearance!

"All Your Attention On The Picture!"

That is the basic idea which has been fully developed and expressed in the "Superb". One movement follows another in easy rythm — you cannot forget anything and not a single awkward movement distracts your attention from the pictorial composition of the picture. All you have to

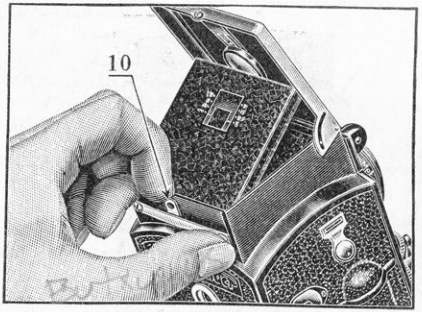


Fig. 2. One movement and the finder hood springs open

do is to acquaint yourself with the new camera in such a way that it becomes a familiar instrument in your hands. The dealer will probably show you the principle movements, but nevertheless it will be to your advantage to read this booklet and see for yourself how wonderfully every part of the camera combines to make it what it is.

The Ground-Glass

Focussing Hood. A touch of the spring 10 (fig. 2) releases the lock of

the focussing hood, the four sides of which open automatically. There under your eye is the ground-glass, well protected from any sidelight (fig. 4). When closing, first fold the two side pieces, then the back and lastly the cover.

Ground-Glass Picture. The image thrown on the ground-glass by the large aperture "Helomar" Finder Anastigmat lens is very brilliant and easy to discern. It stands the right way up, but is reversed sideways as in all mirror reflex cameras. The fact that the ground-glass image is not influenced by the shutter and remains visible during the exposure is particularly useful.

Parallax Compensation. The clever way in which the finder and the focussing mechanism are coupled together completely obviates the effect of parallax. The finder lens tilts automatically downwards as the camera is focussed. In this way the ground-glass image of the "Superb" always corresponds exactly with the image thrown on the film, even in

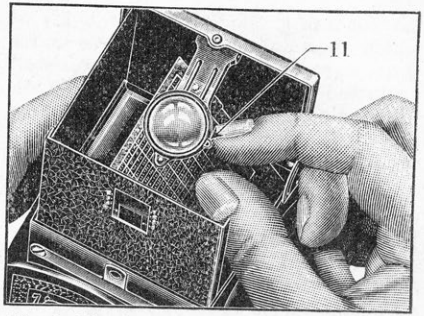


Fig. 3. The finder magnifier snaps into place centrally over the ground-glass

"close-ups"; this is an advantage which has never before been incorporated in a mirror reflex camera with separate finder system.

The Focussing Magnifier is spring-hinged to the cover of the finder hood and is simply snapped up when required. The easiest way to do this is to press one of the side pieces of the finder hood down so that you can get your finger nail under the lip 11 of the magnifier (fig. 3). When focussing

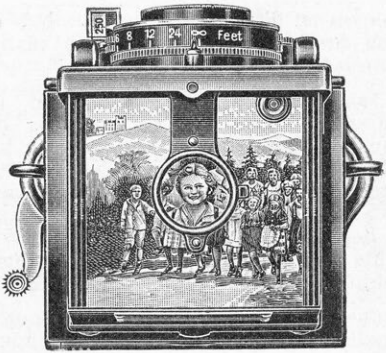


Fig. 4. The finder magnifier enlarges 3×, and next to the ground-glass image is the spirit level

with the magnifier, hold it as close as possible to the eye. The ground-glass image is greatly enlarged and completely shaded by the head so that very critical control of the focus is possible. As you see practically the whole of the image it can be used for composing the picture; the exposure will then be made from almost eye-level. You can leave the magnifier in position when using the

camera at the normal height, but if you find it inconvenient, it is easily pressed down out of the way.

Spirit Level. The spirit level is mounted above the ground-glass in the top right hand corner and can be observed at the same time as the ground-glass image. In this way you can always be certain that the camera is held level and not tilted up or down (this is especially important when taking pictures including architecture).

The Frame-finder. For taking photographs at eye level the frame-finder in the light hood is used. You lift up the light hood and press the centre piece of the light hood cover marked with a blue and yellow badge inwards, until it is fixed and releases the frame opening. Then the frame finder is ready for use.

By raising the camera, you bring the diopter opening in the back of the finder hood so closely to the eye that its edges cover the frame in the light hood cover. The angle of view now visible, forms the confines of the resulting photograph.

For the frame-finder, the equalization of the parallax is effected by moving the diopter opening. You read the number of feet from the focussing scale of the lens, and move the diopter so that one of the two index marks is placed on the point next to the corresponding number of feet in the back of the finder. If the focussing-distance figure agreed with the diopter figure, the frame-finder works absolutely without parallax.

Before closing the finder hood, you withdraw the back a little, and by the pressure of a spring the centre piece of the cover is shut. Then the finder hood can be closed as usual.

The Taking Lens

Focussing. The taking and finder lenses of the "Superb" are focussed together by means of an accurately coupled micro-thread screw which guarantees absolutely equal sharpness of the finder and film images. Focussing is however very simply carried out with the knurled focussing lever 8 (fig. 1). If, as in fig. 1, it is against the right hand stop, the camera is focussed

on infinity (∞), i. e. at full aperture, F/3·5, everything which is more than 95 ft. from the camera will be sharp. The focussing of nearer objects is controlled on the ground-glass; the mount of the lens is, however, engraved with an accurate focussing scale (3 ft. to infinity) which is particularly useful when used in conjunction with the "Depth of Focus" table.

Depth of Focus. The Heliar as well as the Skopar F/3·5 lenses are Voigtlander Anastigmats of world reknown which, of course, project everything in the focussed plane absolutely sharply on the film, right up to the corners. The ground-glass and focussing magnifier contribute to this very critical control of the focus distribution, and as the depth of focus of the short focus lens is very extensive, full use can be made of the large aperture of the lens. It is only when you have to reproduce with equal sharpness objects which are close to and also distant from the camera that the depth of focus must be increased by stopping down the lens.

The Iris Diaphragm which is situated between the front and back cells of the taking lens is controlled by turning the knob 3. The engraved stop value is brought exactly opposite the nickelled mark above the knob. The higher the figure of the stop value chosen, the smaller is the aperture and each stop value requires double the exposure necessary for that immediately preceding it (except with the stops F/3·5 and F/4 where the ratio is 1:1·3). From the above you will see that increased depth of focus is co-incident with increased exposure so that a compromise must be struck between these two.

Depth of Focus Table. The finder lens has no diaphragm, for the ground-glass image must retain its brilliance when the taking lens is 'stopped down', also it is easier to determine exactly where the focus must be set with the lesser depth of the finder picture. The effect of stopping down can be seen from the 'Depth of Focus' table on the back of the finder hood. In the left hand vertical column are the distances and in the top horizontal

column the stop values. If you look along the horizontal column opposite a particular distance until you come to the vertical column under a certain stop value the figures found here give you the extent of the depth of focus which this particular aperture and focus render. To be very accurate, first focus on the most distant object which needs to be sharp and then on the nearest, reading off the distance from the focussing scale each time, if for instance the distances are 24 ft. and 8 ft. you must look for the depth of focus zone 8′ to 25′ in the table, which you will find means focussing on 12′ and stopping down to F/16.

The Compur Shutter

The Compur Shutter is mounted integrally with the mechanism of the camera and is easy to handle. On the setting ring 15 (fig. 5) are engraved the instantaneous speeds from 1 sec. to $^1/_{250}$ sec. and the letters *B* (short time exposures) and *T* (long time exposures) in reversed type. They are read from above through the prism 17 so that they are then the right way

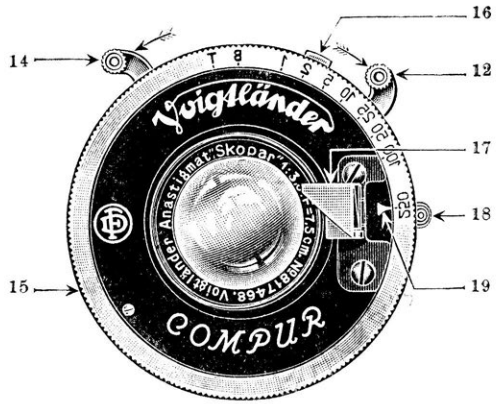


Fig. 5. The Compur shutter works as perfectly as the camera

round. For cleaning purposes the prism is swung round as in fig. 5. The shutter can be released by pressing the lever 14 with the right hand or wire release screwed into the nipple 16. The shutter is set by pushing the lever 12 down as far as it will go, the shutter is only set for instantaneous speeds and the delayed action device. **It is locked when the shutter is set to *T* (time) and *B* (brief) and must on no account be forced down.**

Instantaneous Exposures. The ring 15 is turned until the speed required is opposite the pointer 19. Now set the shutter by pressing the lever 12 as far as the stop. When released the shutter opens and closes automatically after the correct time has elapsed. For speeds between those engraved on the setting ring, the ring is set so that the pointer comes between the two nearest figures. The shutter cannot however be set to speeds between $^1/_{100}$ and $^1/_{250}$ sec. or between *B* and 1 sec.

Short Time Exposures. Set the letter *B* to the pointer. The shutter will now open on the lever or wire release being pressed and remain open as long as the pressure is maintained. If, for instance, you wish to expose the film for 2 seconds you should count at normal speed: 'one little second, two little seconds' at 'one ...' press the lever and at the end release it.

Long Time Exposures. If *T* is opposite the pointer the shutter will open on the lever being pressed and remain open until it is pressed a second time. This setting is used for exposures

lasting minutes and for flash-light exposures so that you need not maintain pressure on the lever.

The Delayed Action Device. This can be used in conjunction with all instantaneous speeds except the highest speed. After the setting lever has been pressed down as far as it will go to set the shutter, the knob 18 (fig. 5) is pushed towards the camera when it will be found that the lever can be further depressed to set the delayed action device. On the release lever or the wire release being pressed the delayed action device will start running and the shutter will be released after an interval of about 12 seconds, so that you can include yourself in the photo.

The Exposure

Holding the Camera. The fascinating moment which you wish to preserve for ever in a photo disappears as quickly as it comes; you must be prepared. It is not enough for you to know what this lever or that knob does, you must learn to handle your camera as instinctively as the pianist

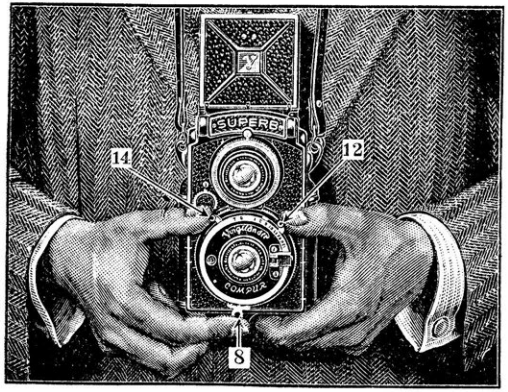


Fig. 6. The essential movements concentrate in three points

finds his notes. The "Superb" makes this very easy for you because, as can be seen from fig. 6, all movements are concentrated in three points. The first finger of the right hand serves the focussing lever 8, whilst the thumb lies on the release lever 14 and the diaphragm setting knob. The left hand holds the camera firmly against the chest and the thumb lies ready on the setting lever 12 of the shutter.

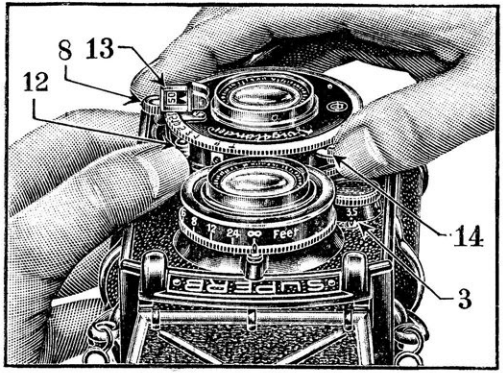


Fig. 7. And you can see all the scales and levers at a glance

Control from above. Neither the hands nor the eyes must have to look for the levers and scales, therefore all the important parts of the "Superb" can be seen from above (fig. 4 and 7). At the same moment you can see the ground-glass and spirit level, the focussing and iris diaphragm scales, the shutter speeds in the prism and all the levers. How can you possibly forget anything?

Make a special note of the following order of movements for speed in preparation and don't forget the right order:

(1) Set the shutter speed

(2) Set the shutter spring

(3) Set the iris diaphragm

(4) Focus sharply

(5) Stand firm with the feet well apart

(6) Hold your breath

(7) Release the shutter

(8) Move the film on at once.

Carrying Sling. A carrying sling of soft leather to hang round your neck holds the "Superb" at the correct height (fig. 6). With its safety hooks it can easily be attached to the eyelets 1 (fig. 1) and taken off again.

Tripod Bush. Exposures of $^1/_{25}$th sec. and shorter can easily be made with the camera held in the hand but for longer exposures the camera must stand firm on the edge of a table or screwed on to a tripod with the bush 20 (fig. 8).

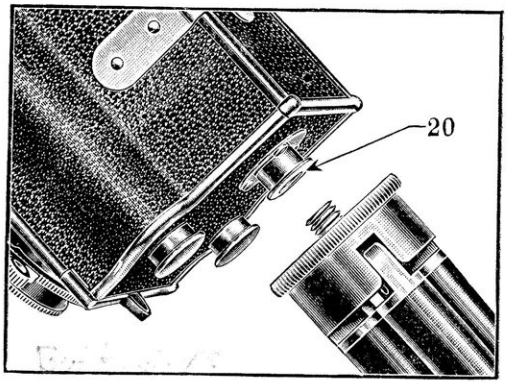


Fig. 8. This is where the tripod screws in

Exposure Calculator. Included in the equipment of every "Superb" is a Voigtlander Exposure Calculator which gives you the correct exposure for any subject anywhere in the world by moving one scale and without any independent calculations.

The Film Transport

The Film Size. When purchasing a Voigtlander camera you know you are acquiring an instrument of precision and quality and therefore you will of

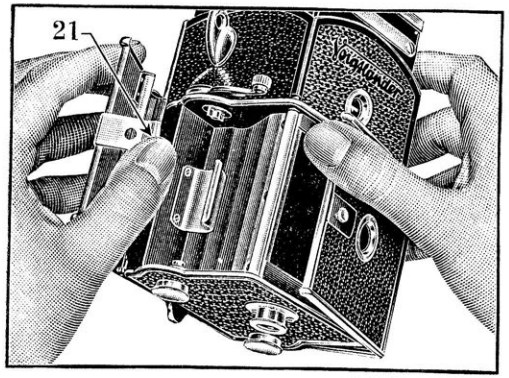


Fig. 9. It's so easy to open the film chambers

course also use a Voigtlander film, thus ensuring success. The Superb takes the $2\frac{1}{4}'' \times 3\frac{1}{4}''$ film, which gives you twelve pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$.

Opening the Back. If you lift the spring tongue 21 (fig. 9) the left hand side can be opened and then the back and right hand side open together.

Inserting the Empty Spool. The empty spool is inserted in the left hand film chamber with the film transporting

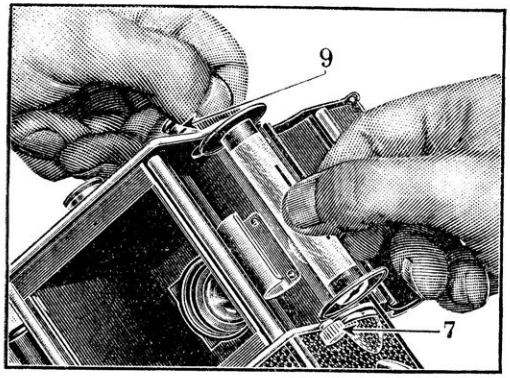


Fig. 10. One grip and the spool is inserted

lever 7 (fig. 10) so that the slotted end comes opposite the lever. As can be seen in fig. 10 the knob 9 is pulled right out and the spool inserted parallel in the film chamber; when released the knob 9 automatically grips the spool. Now swing out the film transport lever once or twice as in fig. 13 when the key will find the slot in the film spool.

Inserting the Full Spool. The full spool is inserted in the same way in the opposite film chamber by pulling

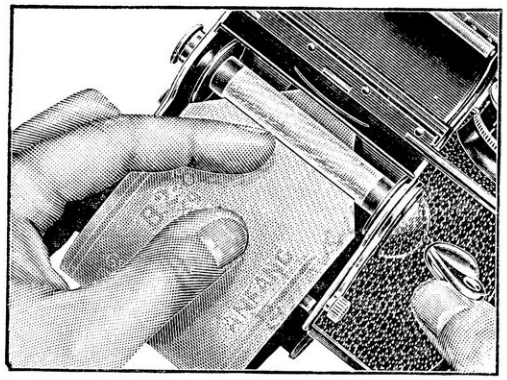


Fig. 11. Push the safety paper into the wide slit in the empty spool

out the knob 5 (fig. 1). In doing this you must see that the end of the safety paper comes out on the hinge side of the film chamber. Now tear the seal and draw the safety paper over the two large rollers on the left and right of the film window and insert the end in the wide slit of the empty spool (fig. 11). By swinging the transport lever the film is wound once or twice round the spool so that it is tight and smooth. If everything is in order close

the back and side of the camera and make sure that the spring has clicked into place.

Control Window. The transport lever is swung backwards and forwards until a hand, a few dots and lastly the figure 1 appear in the red control window 4 (fig. 12) on the right hand side of the camera.

Above the control window 4 you will find a square knob 24 (fig. 12). On giving this knob a turn to the left respectively right the window is covered or uncovered. It is uncovered when one corner of the knob points to the window. On loading with a $3^1/_4'' \times 2^1/_4''$ film you should cover the window as soon as the number 1 appears. This precaution is decidedly necessary on using panchromatic film as otherwise traces of reflected ruby light may reach the film after a time and fog the edges.

Automatic Counter. The film windows have now done their work and for the further control of the film transport

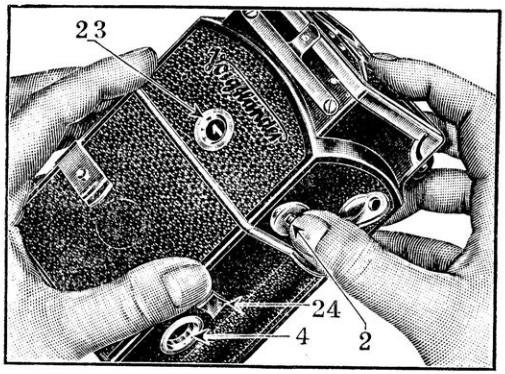


Fig. 12. The counter sets itself automatically

the automatic counter comes into use. If you push the little knob 2 (fig. 12), which is protected by a nickelled cover, to the right the counter will run back of its own accord so that the figure 1 is in the window 23 (fig. 12). The camera is now ready for the first exposure and for every further exposure the transport lever is moved until the numbers 2 to 12 have appeared between the two red lines in the window. It is a good idea to move the film on to the next number

immediately after each exposure so as to make double exposures impossible.

The Film Transporting Lever is very strong and can, without fear of damage, be moved quickly backwards and forwards (fig. 13). On account of the movement of the film and the accurate film guides, scratches on the film, the so called "tram lines", are impossible. When making night exposures or taking scenes in the theatre etc. and the numbers of the counter are hard to distinguish, move the transport lever seven times back and forth after each exposure. The distances between each exposure will be greater and you will only get 11 pictures on the spool but you will be sure that the pictures do not overlap.

Unloading the Camera. After the last exposure of the film, let the counter run back to avoid its overstraining when the film is wound further! Then go on moving the transport lever until the end of the safety paper has gone

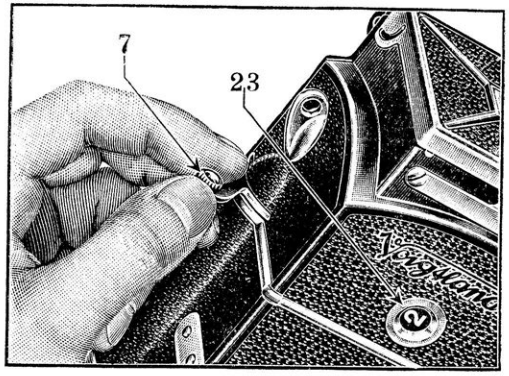


Fig. 13. The film transport is easy and simple

past the control window. Now open the camera and hold the end of the paper whilst you move the transport lever once or twice more so that the film is tightly wound and no light can get in, then hold the film with the middle finger and pull out the knob 9, catch the spool between the thumb and first finger as it jumps up, taking it out of the chamber. Hold the film firmly until the end has been stuck down with the strip of gummed paper which you will find ready prepared. It is a good idea

to pack the exposed film in the paper and carton of the new film marking it in some way to prevent any confusion.

Some Accessories Which Will Help You

Voigtlander Yellow Filters. In order to reproduce clouds, flowers, fair hair and all natural colours in the correct degrees of tonal values, a film which is sensitive to colours must be used. However, the excellent qualities of such a film can be only really effective if the predominant blue rays are subdued by a yellow filter. Ask your photo dealer for a reliable Voigtlander Special Filter with a large mount for the Superb, which prevents the obstruction of the rays at the edges.

Voigtlander Yellow Filters are optically flat, cut out of the best optical glass, tested in a spectroscope, and manufactured in the "Moment" and "Normal" densities. The exposure times

are increased as follows, when using the Voigtlander filters:

Type of film	"Moment" density	"Normal" density
Illustra	2 ×	4 ×
Bessapan	1.5 ×	3 ×

For films of less colour-sensitivity, the filter factors are, of course, longer. When using Bessapan film, the green filter usually applied for panchromatic films is superfluous, as the sensitivity to colours has been made to suit our yellow filters.

Focar Lenses for Close Ups. In the normal way the focussing of the "Superb" is as close as 3 feet from the camera. You can, however, if you wish, photograph nearer objects, e. g. 'Large head' portraits, plants, small animals, still life, etc. Your dealer will sell you two identical Portrait Focar lenses No. 52 for objects between 28 and 19 ins. or two identical Wide-angle Focar lenses No. 30 for objects between

20 and 13 ins. from the camera. The distances engraved on the focussing scale will then correspond with the following table:

Focussed on	Sharp at	
	P. Foc. No. 52	Wa. Foc. No. 30
∞	—	20 inches
24 feet	—	18½ „
12 „	—	17½ „
8 „	28 inches	16 „
6 „	25 „	15½ „
5 „	24 „	14½ „
4 „	22 „	14 „
3 „	19 „	13 „

When using the Focar lenses slip one each over the taking and finder lens. The exposure is the same as usual. Portraits should be taken slightly from the side, so that the perspective is more natural and not distorted. On account