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VITO
CL
CLR

INSTRUCTIONS FOR USE

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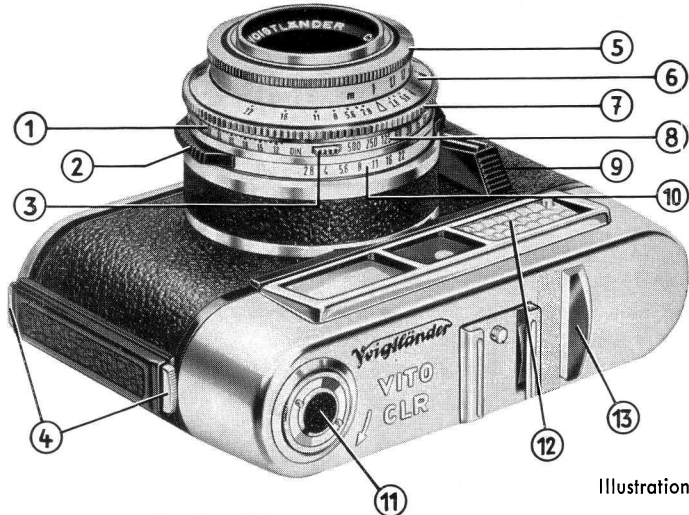


Illustration I

- | | |
|--|--|
| <p>1 Film speed scale for DIN ratings</p> <p>2 Lever of aperture ring</p> <p>3 Uncoupling lever to disengage the shutter speed ring when setting the film speed</p> <p>4 Back lock</p> <p>5 Lens mount with distance scale</p> <p>6 Depth of field scale</p> <p>7 Shutter speed ring</p> <p>8 Shutter speed scale</p> <p>9 Shutter release</p> <p>10 Aperture ring</p> | <p>11 Film indicator in rewind knob</p> <p>12 Honeycomb cell window of exposure meter</p> <p>13 Control window for exposure meter when looking from above</p> <p>14 Flash socket</p> <p>15 Cable release socket</p> <p>16 Film speed scale for ASA ratings</p> <p>17 Self-timer tensioning lever</p> <p>18 Film counter with setting button</p> <p>19 Tripod bush</p> |
|--|--|

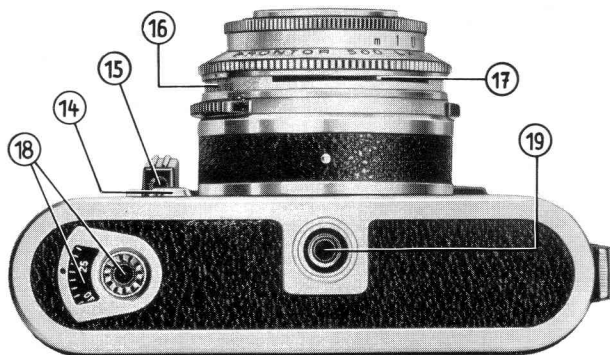


Illustration II

RIGHT HERE

is the most important piece of advice in this carefully prepared booklet: please read it carefully before doing anything else. Practice makes for perfection, so try out the various controls without a film in the camera.

Also remember that the VITO, though extremely sturdy, is an optical and mechanical precision instrument. It, therefore, needs careful and sensible handling. The camera will repay careful treatment with perfect pictures for many years to come.



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Getting the Camera Ready . . . with Every New Film

Setting the film speed: depress the uncoupling lever (3) and hold it in this position. Turn the shutter speed ring (7) to the right or left until the speed rating on the red DIN or ASA scale (1 and 16) corresponding to the speed of the film in the camera, is opposite the red dot on the shutter speed ring. Then release the uncoupling lever.

This film speed setting is essential, as the correct functioning of the automatic exposure control depends on it.

Inserting the film: press the locking catches (4) together and open the camera. Push the film reversing lever (23) to the left. The rewind knob (11) springs up; pull it out fully (see illustration III).

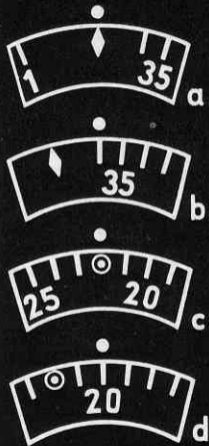
Anchor the beginning of the film to the hook (26) by a perforation hole. Draw the cassette across the film track and insert in the cassette chamber. Now turn the take-up spool by its lower milled ring until both perforated edges of the film engage the sprocket of the transport shaft, and push back rewind knob fully (see illustration IV). Shut the camera.

Setting the film counter: turn the milled knob (18) until the diamond \blacklozenge mark (for a 36 exposure cassette — illustration a) or the \odot mark for a 20 exposure cassette — illustration c) is opposite the red dot. Operate the rapid winding lever and the release alternately until the film counter indicates No. 36 (illustration b) or No. 20 (illustration d) for the first exposure.

From this point onwards the film counter automatically shows the number of exposures still available every time the film is advanced. In other words, it runs back towards No. 1.

The film indicator

is merely intended to remind you of the type of film inserted in the camera; it does not affect the exposure. Set it before loading the film (while the rewind knob is pulled out) by turning the disc: "white" = black-and-white film; "blue" = daylight type colour film, and "yellow" = artificial light type colour film.



Setting the Exposure . . . shutter Speed and Aperture

① Preset the shutter speed

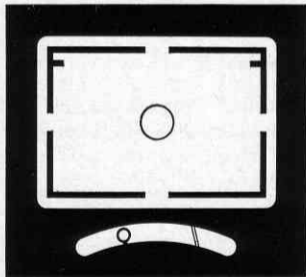
Turn the shutter speed ring (7) until the required speed setting clicks into position opposite the triangular ▲ mark. The exposure times from $1/500$ to $1/15$ second are automatically timed after depressing the shutter release (9). At the "B" setting the shutter remains open as long as you keep the release depressed.

Speeds of from $1/500$ to $1/60$ second are suitable for manually held exposures. For longer times, particularly at "B", hold the camera firmly or mount it on a tripod. A cable release can be screwed into the socket (15).

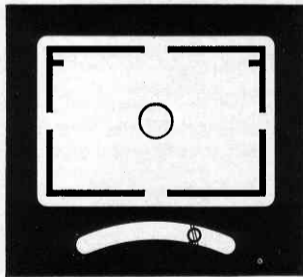
② Align the two pointers in the viewfinder by turning the aperture ring lever (2) while pointing the camera at the subject. This is all: you have now set the correct aperture corresponding to the shutter speed.

If the two pointers cannot be aligned in the viewfinder within the range of the aperture scale (from f/22 to f/2.8), light conditions are not suitable for an exposure with the preselected shutter speed. In this case select a different speed, provided this is possible in the case of the subject to be taken. — In unfavourable light conditions the reflected image of the meter needle may disappear from view.

The alignment of the pointers is normally made **in the viewfinder**, in other words in the exposure position. "Looking from above" into the control window (13) is only required if the aperture, and thus the depth of field zone, has first to be determined. **The alignment of the pointers in the viewfinder, however, must always be checked prior to exposure and, if necessary, corrected.**



pointers not aligned



correct alignment

Setting the Distance on the VITO CL

The red symbols of the three-point setting are found on the distance scale (5) between the distances

- = PORTRAIT: subject distance $4\frac{1}{4}$ feet
- ▽ = GROUP: subject distance 11 feet
- = LANDSCAPE: subject distance 33 feet.

Depending on the subject, either set the actual distance on the scale or simply set it to one of the three symbols. This gives you the following depth of field zones, among others:

Aperture	● ($4\frac{1}{4}$ feet)	▽ (11 feet)	○ (33 feet)
f/5.6	$3\frac{3}{4}$ to 5 feet	$8\frac{1}{4}$ to $16\frac{1}{2}$ feet	$16\frac{1}{2}$ feet to ∞
f/8	$3\frac{1}{2}$ to $5\frac{1}{4}$ feet	$7\frac{1}{2}$ to 23 feet	$13\frac{1}{2}$ feet to ∞
f/11	$3\frac{1}{4}$ to 6 feet	$6\frac{1}{2}$ to 40 feet	10 feet to ∞

Setting the Distance on the VITO CLR

You will see the focusing area of the coupled rangefinder in the form of a bright circle in the centre of the viewfinder. The outlines of the subject in the focusing area are duplicated as long as the setting is not correct (see top illustration).

Turn the lens mount (5) until the double outlines merge into one in the focusing area (see lower illustration). The camera is now set at the correct distance.

You may, of course, set the distance on the distance scale or with the help of the red symbols.



Aperture and Depth of Field

The depth of field zone depends on the aperture setting and covers that part of the subject area which, from front to back, is reproduced on the film with adequate sharpness. Note that:

large apertures (e. g. f/2.8) = **yield limited depth of field,**
small apertures (e. g. f/16) = **yield greater depth of field.**

Reading the depth of field: after having set the distance, hold the camera so that you can read the aperture marks on the depth of field scale (6) as well as the distance scale (5) at the same time. The depth of field extends from the distance figure above the left hand aperture number on the right of the ▲ mark.

Bear in mind the depth of field when adjusting the aperture to match a pre-selected shutter speed. If your subject calls for a greater depth of field zone than can be obtained at the correct aperture setting, you may have to preset a longer exposure time in order to arrive at a smaller aperture.

Voigtländer Crystal-Frame Viewfinder

The brilliant reflected frame viewfinder system shows the subject in actual size. When sighting, therefore, you can keep both eyes open and still have a clear view of the objects surrounding the subject.

Please note: with subjects at a distance of between $3\frac{1}{4}$ and $6\frac{1}{2}$ feet, the limits of the field of view are displaced downwards or sideways (depending on whether you hold the camera horizontally or upright), as shown by the two short lines on the crystal frame.

Releasing

always press the release gently and smoothly. Do not jerk it as this would produce blurred pictures.

Rapid winding lever

after every exposure pull out the lever as far as it will go. This tensions the shutter, advances the film and moves the film counter. An automatic lock prevents it from being operated a second time before you have made an exposure. Similarly, the shutter can only be released after operating the rapid winding lever.

Self-timer

Having set the exposure (shutter speed and aperture) and the distance, tensioned the shutter, push the small red lever (17) sideways as far as it will go. On pressing the release, the exposure takes place automatically after about ten seconds. You, therefore, have time to take your place quickly in front of the camera. **However, do not use the self-timer with the shutter set at "B".**

Synchronized Flash Shots

The flash gun enables you not only to take excellent, lifelike pictures at night amid your family or on social and festive occasions, but also to give portraits taken out of doors on cloudy days a lovely "sunny" effect, or to brighten up dark shadows to a certain extent.

In the case of black-and-white film, the flash gun can be used on its own without additional lighting as well as in conjunction with daylight or artificial light (electric bulbs). When using daylight type colour film or artificial light type colour film, refer to the instructions for use regarding films. Your photographic dealer will advise you in case of doubt.

Mounting the flash gun

Light weight and small flash guns, such as the "Voigtländer Flash Gun", can be inserted in the accessory shoe provided for this purpose. Larger flash guns or lamp holders of flash guns (electronic flash guns) can be mounted on the side of the camera with a special bracket. The electric connection between flash gun and camera is effected by the flash cable which is plugged into the flash socket (14).

Speed and aperture for flash shots

The fastest speed for flash guns with type MX-1/PF-1 or AG-1 bulbs is $\frac{1}{30}$ second. In the case of electronic flash guns, speeds of up to $\frac{1}{500}$ second can be used.

As far as the aperture setting is concerned, you will find details on the packing material or printed literature of the flash bulbs or electronic flash guns in the form of so called "guide numbers". The aperture setting is obtained by dividing the relevant guide number by the distance in feet between the subject and the flash gun. Thus: aperture = guide number : distance.

$$\text{Example: } \frac{\text{guide number } 32}{\text{distance } 8 \text{ feet}} = \text{aperture setting } 4.$$

Voigtländer Filters These are hard coated and have a 32 mm dia. push on mount. Every filter, with the exception of the ultra-violet and skylight filter, calls for a slightly longer exposure or a correction of the aperture.

Yellow filter G 1.5 x Slight filtering effect for outdoor shots. Ideal for sports, action subjects and pictures taken when the sun is low in the sky. Filter factor: 1.5x or open the lens aperture by 1/2 stop.

Yellow filter G 3 x Universal filter for landscapes and other outdoor subjects; indispensable for snow pictures. Filter factor: 3x or open the aperture by 1 1/2 stops.

Green filter Gr 4 x Brightens green tones in landscapes. Recommended for artificial light portraits and for copying coloured originals. Filter factor: 4x or open the aperture by 2 stops.

Orange filter Or 5 x Strongly cuts blue for dramatic effects. Reduces atmospheric haze in distant views. Filter factor: 5x or open the lens aperture by 2 1/2 stops.

Ultra-violet filter UV Absorbs ultra-violet radiation in high mountains or at the seaside. Eliminates unpleasant blue casts in colour shots. Requires no increase in exposure.

Skylight filter SF Its effect corresponds to that of the ultra-violet filter combined with a weak conversion filter. The ultra-violet radiation of the light is fully absorbed. Requires no increase in exposure.

Close-ups with the VITO CLR Proximeter

Do not miss this fascinating and interesting field. You enter an entirely new world, a microcosm of small objects and animals.

Whether you are interested in flowers, fish or insect life, coins, small objets d'art or postage stamps, you are able to record it all just as you see it with the Voigtländer PROXIMETER.

The special advantage of this ideal focusing unit is that it makes possible manually held close-ups down to a distance of 10 inches from the subject. The camera is ready to shoot at any time, an important factor in the case of moving or live objects. At the same time the proximeter compensates for the finder parallax.

The Voigtländer PROXIMETER system uses two supplementary lenses. One is a positive meniscus which fits in front of the camera lens, the other is a spherical-prismatic lens unit which fits over the rangefinder and deflects the two measuring rays. This couples the rangefinder and the lens for the close range as accurately as over the normal focusing range from 3½ feet to ∞ .

Close-ups with the VITO CL Camera

The VITO CL camera has no coupled rangefinder. The PROXIMETER, therefore, cannot be used with it. But you can achieve the identical picture effect for close-ups of less than $3\frac{1}{4}$ feet by using FOCAR lenses and the PROXIRECT attachment to compensate for the finder parallax.

We shall be pleased to forward you upon request a comprehensive table of settings with details of picture scales, depth of field range etc.

Focar Focusing Table

Scale setting	Distance between front of lens and subject		
	Focar 1	Focar 2	F 1 + 2
I	II	III	IV
	2' 7 $\frac{1}{2}$ "	1' 5 $\frac{1}{2}$ "	11 $\frac{1}{4}$ "
65'	2' 6 $\frac{1}{4}$ "	1' 5"	11"
○	2' 5 $\frac{1}{4}$ "	1' 4 $\frac{3}{4}$ "	11"
23'	2' 3 $\frac{1}{2}$ "	1' 4 $\frac{1}{2}$ "	10 $\frac{3}{4}$ "
16'	2' 3"	1' 4"	10 $\frac{1}{2}$ "
13'	2' 2 $\frac{1}{4}$ "	1' 3 $\frac{3}{4}$ "	10 $\frac{1}{2}$ "
▽	2' 1 $\frac{1}{2}$ "	1' 3 $\frac{1}{4}$ "	10 $\frac{1}{4}$ "
10'	2' 0 $\frac{3}{4}$ "	1' 3"	10 $\frac{1}{4}$ "
8'	1' 11 $\frac{3}{4}$ "	1' 2 $\frac{3}{4}$ "	10"
6 $\frac{1}{2}$ '	1' 10 $\frac{1}{2}$ "	1' 2 $\frac{1}{2}$ "	9 $\frac{1}{2}$ "
5'	1' 9"	1' 1 $\frac{3}{4}$ "	9 $\frac{1}{2}$ "
4 $\frac{1}{2}$ '	1' 8"	1' 1 $\frac{1}{2}$ "	9 $\frac{1}{4}$ "
●	1' 7 $\frac{1}{2}$ "	1' 1"	9 $\frac{1}{4}$ "
4'	1' 7"	1' 0 $\frac{3}{4}$ "	9"
3 $\frac{1}{2}$ '	1' 6"	1' 0 $\frac{1}{4}$ "	8 $\frac{3}{4}$ "
3 $\frac{1}{4}$ '	1' 5 $\frac{1}{2}$ "	1' 0 $\frac{1}{4}$ "	8 $\frac{3}{4}$ "

Instructions for use of focar lenses

- **Focusing:** approach the subject with the camera, preferably on tripod, until you see it in the viewfinder in the desired size. Then, according to the distance (see table, columns II to IV), fit the appropriate Focar lens or both lenses (1 in front of 2) over the camera lens mount.

Measure the exact distance between the centre of the lens and the centre of the subject and set the lens to the appropriate distance shown in column I of the table corresponding to columns II to IV.

- **Aperture and depth of field:** to ensure adequate depth of field, set the aperture down to at least $f/5.6$ or $f/8$. When copying documents, $f/11$ or $f/16$ is recommended.
- **Viewfinder image:** fit the "Proxirect" attachment into the accessory shoe of the camera so that it is situated in front of the viewfinder. Then turn the front and rear scale rings to the exact distance between the lens centre and subject. You can now see the viewfinder image free from parallax. The slight shadow in the corners, which is due to the circular shape of the Proxirect attachment, will of course not appear in the actual picture.
- **Exposure:** The Focar lenses do not affect the exposure time. The filters must be placed in front of the Focar lenses, at the same time allowing for the increase of exposure factor.

Photographing against the Light

This is one of the most beautiful photographic subjects. Interesting outlines of light on people and objects, as well as shadows projected to the front, give the picture a depth which it is impossible to achieve with any other form of lighting.

When taking these pictures, however, do not omit to use the lens shade which clears the way to the lens only for those rays which are required to build up the picture, and eliminates any harmful sidelight. The latter, regardless of whether it comes from the sun, the sky, from water or from an artificial source of light, would be liable to cause slight reflections or would have the effect of diminishing sharpness and contrast.

The lens shade is not only essential when photographing against the light or with artificial light, it is equally useful when taking photographs in bad weather to protect the lens against rain or snow.

Hints for Colour Photographs

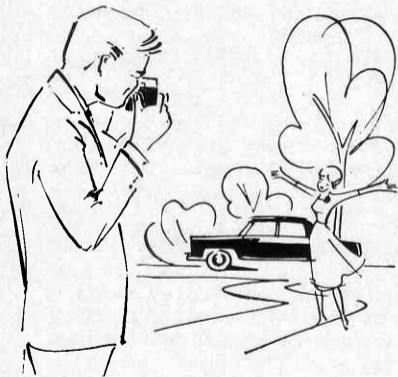
Subjects with large coloured areas, but without considerable difference in brightness, make the best colour pictures. If possible, place people against a quiet neutral background in order to make them stand out. Outdoor portraits are best taken in slightly hazy sunlight.

In the case of landscapes, make sure to get a colourful and lively foreground into the picture. For mountain views and at the seaside, use the ultra-violet or skylight filter to reduce or eliminate disturbing blue casts.

Sunlight tends to be orange in tone in the early morning and late evening. Subjects illuminated only by the blue sky and not directly by the sun frequently take on a predominantly bluish tone.

With daylight photographs, shadows can be brightened up by means of white reflecting screens or blue flash bulbs or electronic flash guns. Mixed lighting such as, for instance, electric lamps in conjunction with daylight, results in colour distortion.

Meter Readings . . . in a Nutshell



A reliable exposure setting is normally obtained by pointing the exposure meter straight at the subject from the camera position. This so called reflected light measurement is suitable for all average conditions in the absence of excessive contrasts of light and shade.

Out of doors, particularly with open views, it is advisable to point the camera slightly downwards as the bright sky reflects far more intense light than the actual subject. Exceptions are interesting cloud studies with people, buildings or other landscape features deliberately rendered as silhouettes, also beach and snow scenes.



In some instances a more accurate way of taking reflected light readings is called for, namely close-up readings. This may arise with bright objects against a dark background, in the case of close-ups with the aid of Focar lenses and, in principle, with all photographs of people, particularly portraits.

For a close-up reading, approach the subject until you only take in the parts that actually matter. Be careful not to cast a shadow over the area which you are measuring.

Unloading the Camera . . . after the Last Exposure

Rewinding and removing the film: press the reversing lever to the left, letting the rewind knob jump up. Turn the rewind knob in the direction of the arrow until the \blacklozenge or \odot mark reappears in the film counter window. Then open the camera, pull out the rewind knob folly and remove the cassette.

Changing Partly Exposed Films

With both cameras you can always remove a partly exposed film between exposures and exchange it for another (e. g. to switch over from black-and-white to colour film).

Remember or, better still, make a note of the number of the last exposed frame and rewind the partly exposed film into its cassette. When subsequently reloading this film, proceed as already described up to the point of setting the film counter to the \blacklozenge mark.

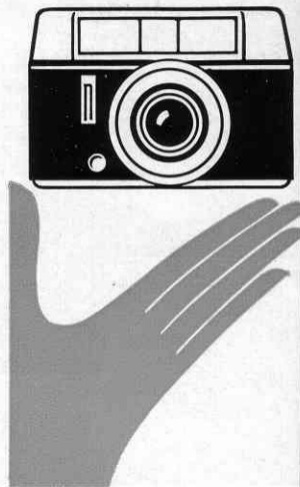
Then depress the release, let go, press down again and hold it down in this position. Keep on pulling out the rapid winding lever as far as it will go until the film counter indicates once more the number of the frame of which you have previously made a note. Now let go of the release, work the rapid winding lever again and proceed to expose the film in the normal manner.

CARE OF THE CAMERA AND LENS

Successful results and a long lifetime of your valuable camera depend largely on proper care and correct use.

Therefore, always handle the camera carefully, never use force. Protect the camera against shocks and do not drop it. When travelling by car, do not keep it in the glove compartment where it is exposed to a great deal of vibration which may harm the built-in photo-electric exposure meter in the long run.

Clean the lens only with a soft, fluffless cloth. However, first carefully dust off coarse particles of dust (or sand at the seaside) with a soft brush. Finger marks and other grease marks on the lens or viewfinder can be removed with a piece of cotton wool moistened with pure alcohol or ether.



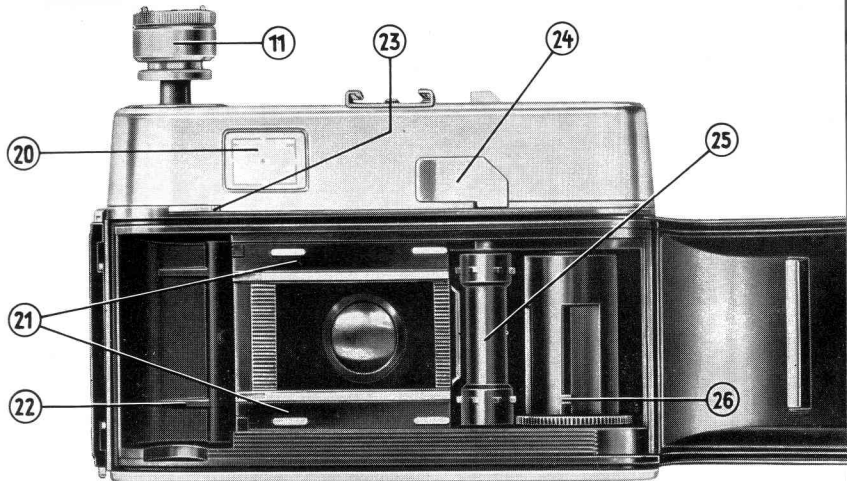


Illustration III

- | | |
|--------------------------------|---|
| 11 Rewind knob | 24 Rapid winding lever for tensioning the shutter and advancing the film |
| 20 Viewfinder eyepiece | |
| 21 Film track | 25 Film transport shaft |
| 22 Cassette chamber | 26 Take-up spool with hook for attaching the film leader |
| 23 Film reversing lever | |

Any brand of film on the market, wherever you may buy it, can be used in the VITO CL/CLR. The daylight cassettes with the perforated 35 mm film give 36 resp. 20 frames size 24 x 36 mm, no matter whether black-and-white, colour negative or colour reversal film (transparency).

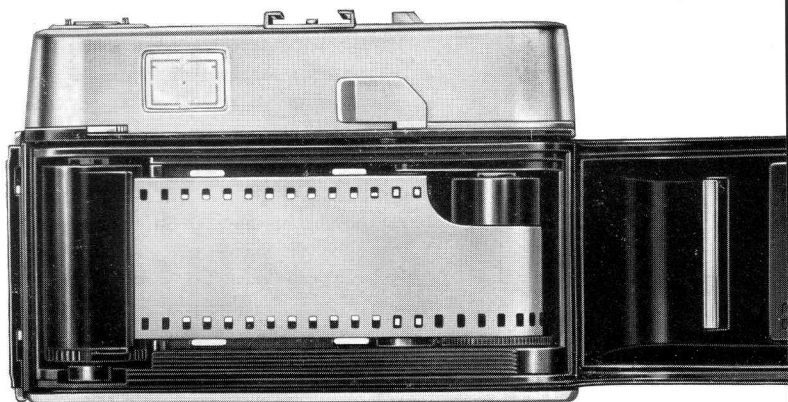


Illustration IV