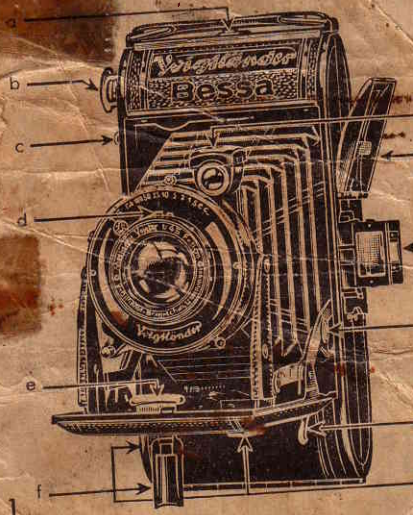
The Films to use for your Bessa

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!

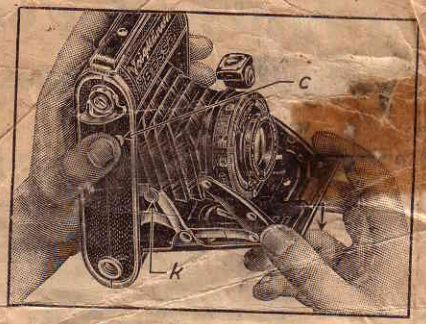
· 3557/637 engl. Printed in Germany

Instructions for use Voigtländer-Bessa

with optical finder



a) Back-panel catch
b) Film winding-key
c) Baseboard catch
d) Focussing scale
e) Automatic side struts release (not in Bessa F/7,7 and F/6,3 without delayed-action release)
f) Baseboard support
g) Brilliant finder
h) Cover for optical finder
i) Optical direct vision finder
k) Side strut joint for closing baseboard in Bessa F 7,7 and F/6,3 without delayed-action release
l) Trigger release under the baseboard
m) Tripod screw-bush



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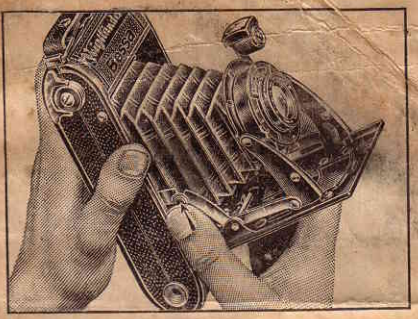
ALTHOUGH

it is easy to operate — without first studying these instructions no attempt should be made to use this new Bessa. Otherwise something might suddenly go wrong — usually too late.

In a precision instrument

such as the Bessa there are refinements of all kinds with which the user must make himself familiar. The following pages do not, therefore, apply only to the beginner. It need hardly be said that the more the camera is mastered, **the better will** be the results **obtained.**

Until section 7 (Loading the Bessa) practice with an empty camera:



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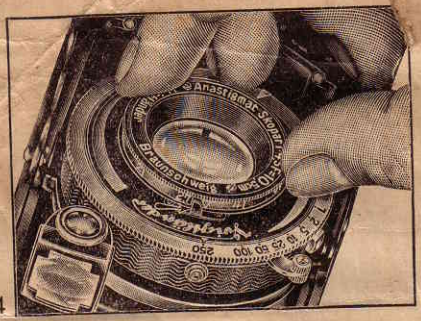
1. Opening (Fig. 2)

Press the button *c* and evenly pull down the open end of the baseboard until the struts snap in at *k*. Do not pull with too much or one-sided force.

and closing

In the case of the Bessa with Voigtar F/3,5, Skopar and Voigtar F/4,5 and Voigtar F/6,3, with delayed-action release: press the catch *e* in the direction of the camera body.

In the case of the Bessa with **Voigtar F/7,7 and F/6,3 without delayed-action release:** Hold the baseboard from below (fig. 3) **and lift struts** at the red buttons. **Do not press inwards.** The baseboard can now be closed without effort.



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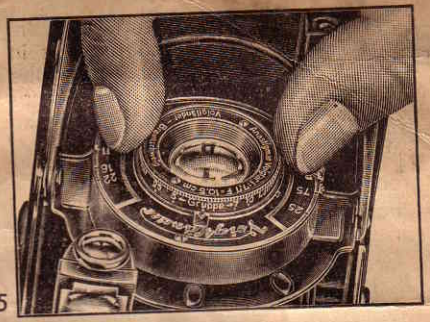
2. Adjust the focus

Bessa F/3,5 and F/4,5: The feet focussing scale is engraved round the edge of the front lens mount. Turn the front lens by the milled ring and set the focus against the mark, as shown in fig. 4. ∞ = infinity, i. e. anything over 100 feet.

Snapshot adjustments are: △ at 12 feet and ○ at 50 feet. If you use as small an aperture as F/8 — as you can almost always do with the highly sensitive Voigtländer film — the sharp zone will extend from 8 feet to 16 feet with focus set at △, 20 feet to ∞ with focus set at ○.

The following rule should therefore be noted:

! For snapshots close up, set at △.
For snapshots at 20 feet or longer range, set at ○.
Use an aperture of F/8.



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Hyperfocal chart (at the back of the camera):

If you set the focus to a certain range, say 25 feet, then not only that point, but a certain zone will be sharp. At 25 feet and F/4,5, for example, everything between 19 feet and 36 feet will be sharp. This zone increases as the aperture diminishes. At 25 feet and F/11, it extends from 14 feet to 102 feet.

To read the depth-of-focus table, find the aperture in the left vertical column (e. g. F/8) and on the corresponding horizontal line there appears under each distance marking, the various distances covering the zone of sharpness (depth-of-focus) e. g., at F/8 when the lens is focussed at 6 feet, everything is sharp between 5 feet and 7 feet.

Bessa F/6,3 and F/7,7. Turn the front lens mount by the milled ring, as in fig. 5, until the red dot under the word indicating the required focus (landscapes, groups, portraits) or the distance in feet is beneath the indicating mark. The distinguishing words greatly facilitate focussing:

Portraits: sharpness extends from 5 feet to 8 feet.

Groups: sharpness extends from 10 feet to 23 feet.

Landscapes: sharpness extends from 35 feet to infinity.

N. B. — When the word "Portraits" is set, the lens is focussed on 5 feet, while at "Landscape" it is focussed up to infinity, so do not strain it by trying to turn the front lens farther on.

3. Stop Adjustment

You already know that the diaphragm increases the depth of focus, while at the same time it reduces the lens aperture and thus lengthens the exposure time. (The smaller the stop [aperture], the higher the stop **number**.) The stop numbers of the Bessa are calculated in such a way that each smaller stop requires double the time of exposure of the preceding one.

Exceptions:

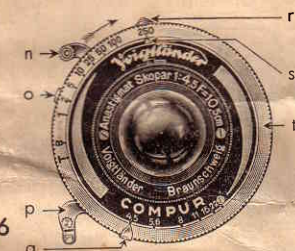
Changing from F/3,5 to F/5,6 — 2½ times as long.

Changing from F/4,5 to F/5,6 — 1½ times as long.

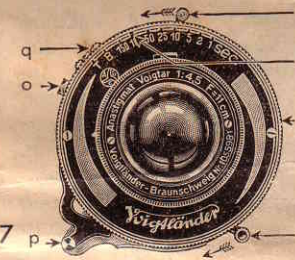
Changing from F/7,7 to F/11 — 2½ times as long.

The stop lever is denoted by *q* in figs. 6 to 10.

4. Shutters:



Compur (fig.6), Prontor II (fig. 7), Pronto (figs.8 and 9) must be set by pressing the lever *n* in the direction of the arrows. Do this for **all** adjustments with the Prontor and Pronto, but with the Compur only when not set on B or T.



The figures n represent fractions of s seconds, e.g. 5 means 1/5th of a second, 100 means 1/100 sec., and so on. For the "T" adjustment the shutter

opens when the trigger is first pressed and closes when it is pressed a second time. For the "B" adjustment, however, the shutter remains open as long as the pressure on the release is maintained. The various markings are set opposite the mark *s* by revolving the milled ring *t*. **All shutters are released by pressing** down the trigger *l* (figs. 1, 12, 13 and 15), which operates the release lever *p*. For further particulars see pages 7 and 8.

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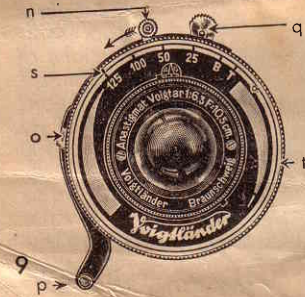
When adjusting and setting at the maximum speed of the Compur, some resistance is encountered, due to the engagement of a powerful spring. Turn the milled ring gently past the tension.



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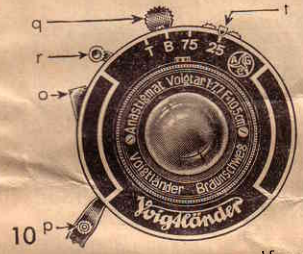
Singlo with and without delayed-action release (figs. 10 and 11). The indicator *t* is set to the desired time and the shutter is released by pressing down the release trigger *l*. 25 = $^1/_{25}$, 75 = $^1/_{75}$ sec. At T the shutter opens on the first pressure and closes on the second, while at B it remains open as long as pressure is maintained, immediately closing when pressure is relaxed.



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For all shutters: If necessary, adjustment is possible between the times indicated, e. g. between $^1/_{50}$ and $^1/_{100}$ sec. = $^1/_{75}$ sec. **Exception:** In the case of the Compur, do not set between the maximum speeds.

If absolutely necessary, the shutters can also be readjusted **after** setting. An exception here again is the maximum speed of the Compur.

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5. Delayed action-release

Compur: Adjust and set lever as usual, then push button 6 *r* back and again set lever 6 *n*.

Pronto and Prontor II: Adjust speed and set shutter as usual. Push lever 7 *r* (or 8 *r* as the case may be) in the direction of the arrow.

Singlo: Push lever 10 *r* upwards, after setting to $^1/_{25}$ or $^1/_{75}$.

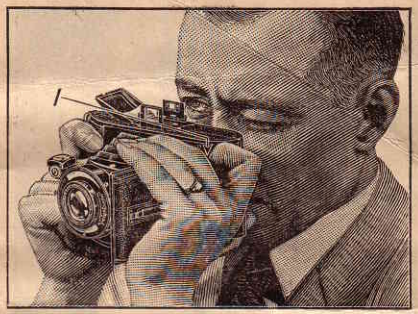
For all shutters: Release in the usual manner. The shutter operates only after the delayed-action mechanism has run down, so that you have about 10 seconds to return to your position. A slight click indicates that the shutter has been operated.

For B and T and the maximum speed of the Compur the delayed-action release must not be used.

6. Finder and release

When the camera is opened, the **optical finder** springs up into position. Use it for preference, since shots at eye level will then have the most natural perspective.

Hold the camera as in figs. 12 and 13, i. e. press it firmly against the face and look through the rear lens of the finder. The front lens indicates the exact angle of view. The **whole** rim of this lens must therefore be visible.



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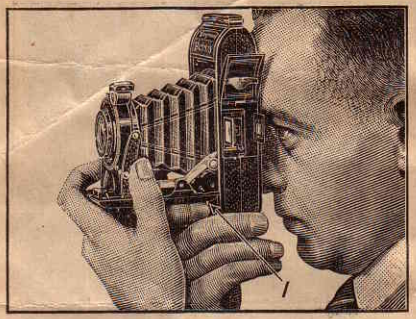
For pictures in the half-size, $2^1/_4 \times 1^5/_8$ in., bring up the small side mask into the frame; this mask is hinged to the front portion of the finder.

Close the finder by simply pushing down the cover, **do not touch the lenses.**

It is very important to become accustomed to holding the camera correctly. A little practice will soon determine the best position; figs. 12 and 13 can only suggest how the camera should be held.

The essentially practical trigger release on the baseboard, ensuring certain release without vibration, will be found very helpful.

To avoid shaky pictures, press down the trigger until it encounters a slight resistance, i. e. be "ready to



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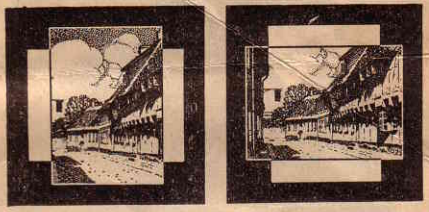
fire" as with a rifle, hold your breath and evenly pull back the trigger. Practice this until it goes smoothly, and in time you will be able to take $^1/_5$ sec. and even $^1/_2$ sec. exposures by hand.

When using the **Brilliant Finder,** hold the camera against your chest and look down vertically into the finder. Fig. 14 shows the limits for upright and horizontal pictures.

For exposures with the camera in the horizontal position, turn the finder round. Operate the baseboard trigger release with the index finger of the right hand (fig. 15) for upright pictures, and with the thumb of the left hand for horizontal pictures.

For both finders: Do not incline the camera forwards or backwards, as otherwise "falling lines" will result,



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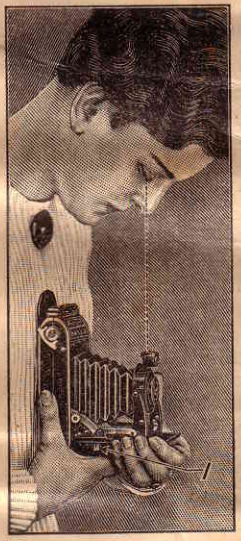
and do not hold the camera obliquely, or the world will seem to be on an inclined plane. (There are of course some cases where this may be intended.)



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So far you have been practising with an unloaded camera, and now we come to the