

Voigtländer

Voigtländer

dynamatic

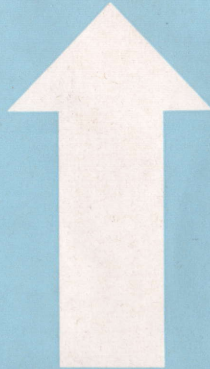
Subject to modification.
Printed in Germany.
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35 mm.

13



When reading this instruction booklet open up the four folded pages at the top and bottom. The clearly labelled illustrations then show you exactly what is what. The reference numbers recur in brackets () throughout the text.



Setting the Distance

— is the only job on the **dynamatic** that you have to do yourself. We could of course have designed this automatic camera in such a way that even that would be superfluous — but then you could not have had such a fast lens with a maximum aperture f/2.8 for shots even in poor light. And this extra scope is so useful that the small effort of setting the distance is well worth it.

In bright daylight you can ignore the distance figures on the distance scale (1) altogether. Simply choose one of the three red symbols and turn the setting ring to bring it opposite the black triangular ▲ index mark.

●	= PORTRAITS	} corresponding to {	4½ feet
▽	= GROUPS		11 feet
○	= VIEWS		33 feet

In poor light, however, set the lens to the exact distance, especially with portrait and group shots.

... and Shooting is Simple

Check first whether the shutter is tensioned (pull out the rapid winding lever as far as it will go), and whether the main setting ring is set to "AUTO" (6). That engages the automatic exposure control; the exposure meter needle now moves freely.

Then just look through the finder while you are sighting the subject: if the exposure meter needle in the finder (to the right of the brilliant frame) is **between** the two red areas, press the release and you have taken the picture.

Please Note: If the needle is within the lower red area, the light is insufficient for an exposure. If the needle is in the upper red area the light is too strong and may lead to over-exposed pictures.
Press the release only when actually ready to shoot; otherwise you lock the meter needle and thus the automatic exposure control.

The figures indicate the approximate exposure time according to the position of the meter needle: 60 = 1/60 second (suitable for slow moving subjects) — 300 = 1/300 second (speed for faster moving subjects). You can of course check the needle position also in the speed window (8) on top, before viewing through the **dynamatic** finder.

The camera will always operate at the fastest possible shutter speed and the smallest possible aperture necessary to produce a correctly exposed photograph.

AUTO





Now that you know how beautifully simple picture taking is with the **dynamatic**, we shall show you how to load and unload the film. For you won't want to have to rely on your photo dealer to do that for you every time. Also you will learn a little more of the scope of the **dynamatic**, how to use filters, and what you should look out for with colour film.

▶ **Setting the film speed**

▶ **Inserting the cassette**

▶ **Setting the film counter**

▶ **Unloading – changing films**

▶ **The finder – the release – the rapid winding lever**

▶ **Flash shots**

▶ **Time exposures**

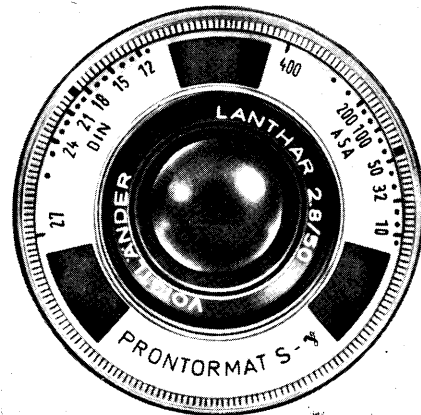
▶ **Pictures with filters**

▶ **Pictures in colour**

Setting the Film Speed

Make it an absolute rule to set the film speed before loading the film cassette into the camera. Correct exposure depends on this setting.

The scales for the ASA and DIN ratings are situated between the three selenium cell windows on the front, surrounding the lens. To set the speed turn the large milled ring (5) to the left or to the right to bring the red index line opposite the film speed figure corresponding to the film loaded. Preferably turn the ring with both thumbs. The film speed is usually marked on the film packing.



Inserting the Film Cassette

Press together the locking catches (4) and open the camera back.

Push the film reversing lever (20) to the left. The rewind knob (19) springs up; pull it out fully (see illustration III).

Push the beginning of the film into the slit of the take-up spool and anchor it to the hook (23 and 27). Draw the cassette across the film track, insert it into the cassette chamber, and fully push back the rewind knob. The rewind shaft must engage the centre spool of the cassette (24) and the sprocket of the transport shaft should engage the film perforation (see illustration IV). Then close the camera back.

You can load with any make of perforated 35 mm. film on the market. The usual daylight cassettes yield 36 or 20 exposures 24 x 36 mm. – in black-and-white or in colour.

The cassettes are light-tight. Nevertheless, do not expose them to strong light. Above all always load and unload the camera in the shade – even the shadow of your own body will do.

Setting the Film Counter

Turn the milled button (14) until the diamond mark (for a 36-exposure cassette – illustration a) or the ⊙ mark (for a 20-exposure cassette – illustration c) is opposite the red dot. Alternately operate the rapid winding lever and the release until the film counter indicates No. 36 (illustration b) or No. 20 (illustration d) respectively for the first exposure.

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

The Film Type Indicator (9)

is intended only to remind you of the type of film you have loaded in the camera – it thus has no effect on the exposure. Set it before loading the film (while the rewind knob is pulled up) by rotating the disc:



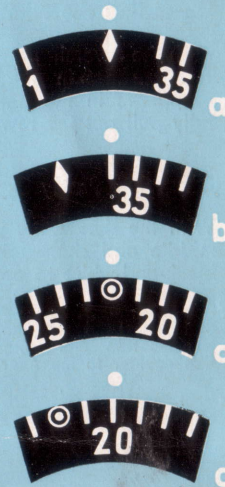
= black-and-white film;



= daylight type colour film;



= artificial light type colour film.



Unloading the Film . . . after the Last Exposure

Push the reversing lever (20) to the left, letting the rewind knob (19) jump up. Turn the knob in the direction of the arrow until the $\blacklozenge$ or the $\odot$ mark reappears in the film counter window (14). Then open the camera back, fully pull out the rewind knob, and remove the cassette.

Changing Partly Exposed Films

With the **dynamatic** you can always remove a partly exposed film in the middle and change it for another one (for instance 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 as described above. When reloading this film later on, proceed as already described up to the point of setting the film counter to the $\blacklozenge$ or $\odot$ mark.

Then press 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 again indicates the number of the frame you noted before. Now let go of the release, work the rapid winding lever once more, and carry on shooting.

The viewfinder. The brilliant reflected-frame finder system shows you the subject in natural size. When sighting you can therefore keep both eyes open and have a clear view over the surroundings of the subject as well.

Note also the two short lines on the reflected image frame. With subjects at about $3\frac{1}{2}$ feet the limits of the field of view are displaced downwards or sideways, as shown by these lines, according to whether you hold the **dynamatic** horizontally or upright.

The release. To take the picture, press the release (7) gently and smoothly – never jerk it as that would produce blurred pictures. A self-timer can be screwed into the threaded socket (11).

The rapid winding lever. After every shot pull out the rapid winding lever (21) as far as it will go. This tensions the shutter, advances the film, and advances the film counter.

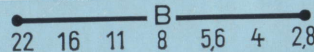
An automatic lock prevents operation a second time before you have made an exposure. Also, you can release the shutter (or in the "AUTO" position, the automatic control is engaged) only after working the rapid winding lever.

Flash Exposures

Turn the setting ring to the **red flash range** (12). This disengages the automatic exposure control — the shutter now works at $\frac{1}{30}$ second throughout the aperture range indicated by the red figures. This is suitable for synchronizing any flash bulb or electronic flash unit on the market. Alternatively, you can also use these settings for instantaneous exposures without flash when you want to choose the actual aperture yourself.

Mount the flash gun in the accessory shoe on the top of the camera, and plug the flash cable from the gun into the flash socket (10). The correct aperture setting can be obtained from so-called guide numbers, usually quoted on the flash bulb packing or in the leaflet issued with the bulb or electronic flash unit. Divide the appropriate guide number by the subject distance in feet: the result is the required aperture.

Aperture = guide number : distance.



Time Exposures

of any length are possible by turning the setting ring to the **green range "B"** (3). This again disengages the automatic exposure control. At each one of the green aperture settings the shutter opens and remains open as long as you keep the release depressed.

For such shots use a tripod whenever possible and release the shutter with the aid of a cable release. This screws into the socket (11).

Using Filters

Here again the **dynamatic** eliminates all figuring. You can ignore all filter factors which normally call for special exposure settings or adjustments. Simply mount the filter in front of the lens: the exposure is automatically correct!

Voigtländer filters are available in various depths and colours. All these filters (except for the ultra-violet UV filter) can of course only be used with black-and-white film — they would falsify the colours on colour film.

Filter	Lightens	Darkens	Applications
Light Yellow G 1.5	Yellow	Blue	{ Sport and action shots, pictures with low sun
Medium Yellow G 3	Green		
	Orange		{ Landscapes (summer, snow), outdoor portraits
Green Gr 4	Green	Red Violet Blue	
Orange Or 5	Orange Red Yellow	Blue Green	Landscapes, cloud effects, distant views
Ultra-violet UV	Cuts out ultra-violet radiation in high mountains or near the sea. Eliminates unpleasant blue casts in colour shots.		

Hints for Colour Shots

Subjects with large areas of colour, but without great brightness differences, make the best colour pictures. Put people against a quiet neutral background to make them stand out; outdoor portraits are best taken by slightly hazy sunlight.

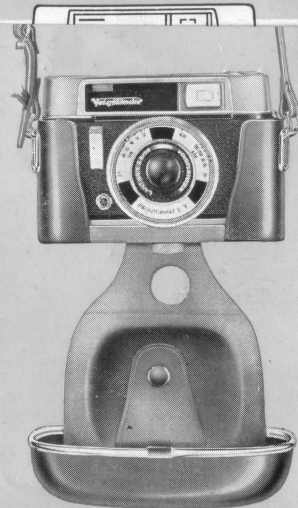
With landscapes be sure to get a colourful and live foreground into the picture. For mountain views and at the seaside use the ultra-violet filter to eliminate disturbing blue casts.

With daylight shots, you can light up shadows by white reflecting screens or with a blue flash bulb or electronic flash. Mixed lighting (for instance tungsten lamps combined with daylight) leads to colour distortion.

The elegant

Ever-ready case

is the best protection for your **dynamatic** – against rain or snow as well as injury. The bottom part of the case is made of best quality hide, the removable top forms a firm and tough cover. A handy tripod screw secures the camera and stops it from falling out, while the strap makes carrying comfortable and convenient.



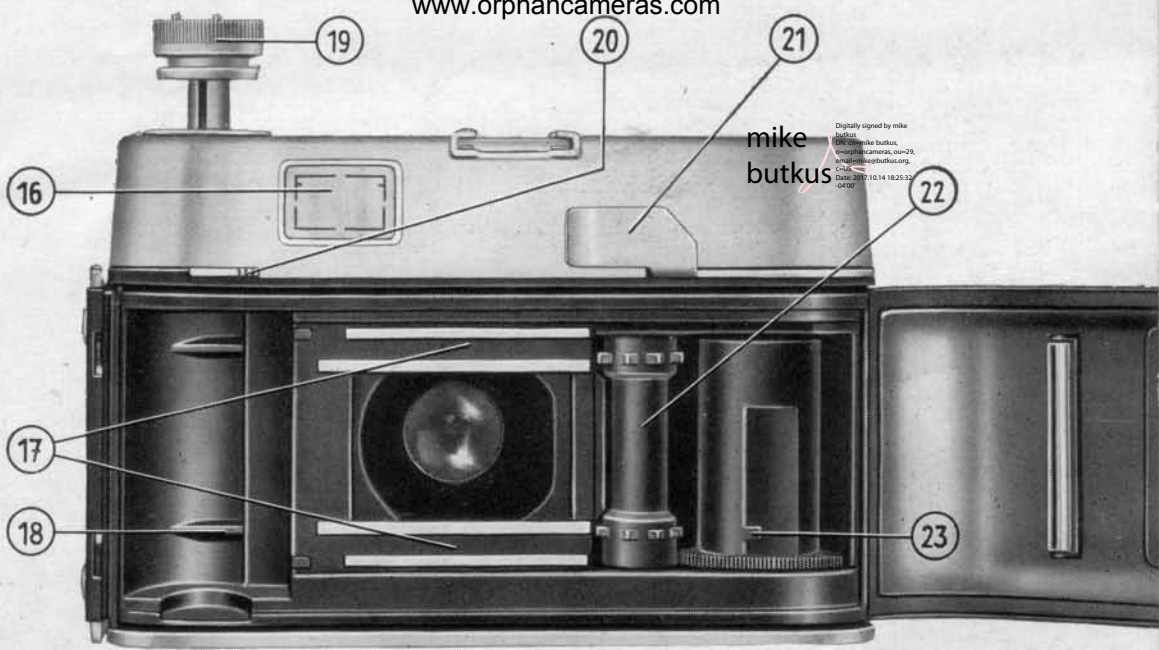


Illustration III

- | | |
|--|--|
| <p>16 Viewfinder eyepiece</p> <p>17 Film track</p> <p>18 Cassette chamber</p> <p>19 Rewind knob
fully extended</p> <p>20 Film reversing lever</p> <p>21 Rapid winding lever
for tensioning the shutter and
advancing the film</p> <p>22 Film transport shaft</p> | <p>23 Take-up spool
with hook for attaching the film
leader</p> <p>24 Shaft of rewind knob,
must engage the cassette spool</p> <p>25 Rewind knob
pushed into the Dynamatic body</p> <p>26 Sprocket of transport shaft,
must engage the film perforations</p> <p>27 Film leader
fixed to the take-up spool</p> |
|--|--|

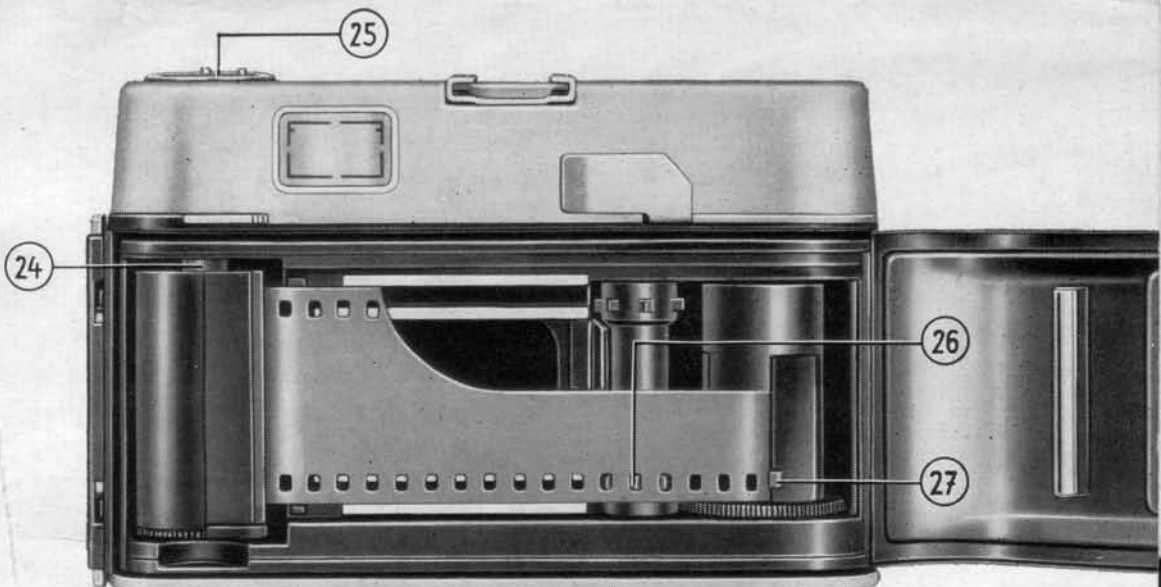


Illustration IV

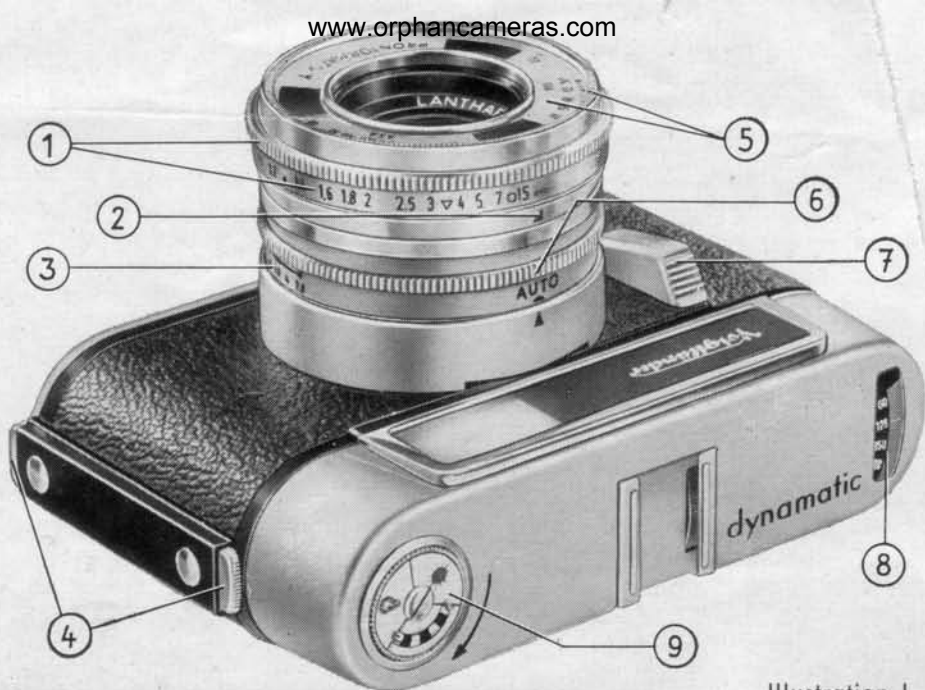


Illustration I

dynamatic

- 1 Distance scale with milled setting ring
- 2 Distance setting index
- 3 "Green-B" aperture scale for time exposures of any length
- 4 Back lock
- 5 Film speed scale for DIN ratings, with milled setting ring
- 6 "AUTO" setting index for fully automatic exposure control

- 7 Release
- 8 Speed window to show the position of the exposure meter needle
- 9 Film type indicator in rewind knob
- 10 Flash socket
- 11 Threaded socket for cable release and self-timer
- 12 "Red-flash" aperture scale for flash shots at $\frac{1}{30}$ second
- 13 Film speed scale for ASA ratings, with milled setting ring
- 14 Film counter with milled setting button
- 15 Tripod bush

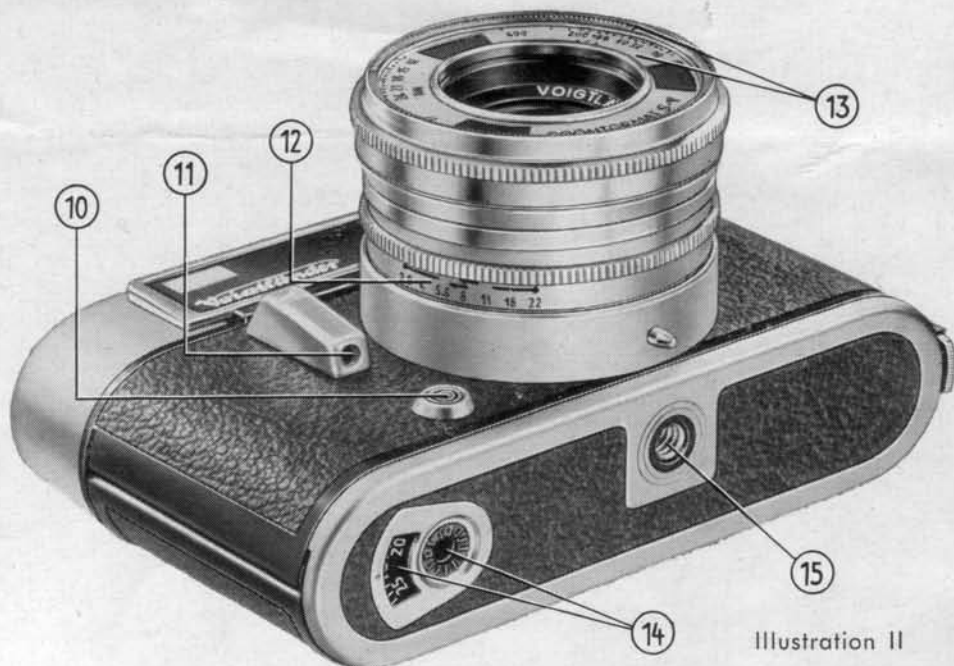


Illustration II