

MPORTANT

THIS camera is a precision instrument, which produces excellent photographic results when operated properly. The correct manipulation of the parts is as mechanical as driving an automobile, although much simpler, and should be learned at the outset. After that, the art in photography is acquired with some practice and experience.

We have attempted to make the sections in this booklet logical and plain, so that no technical knowledge is needed to understand its contents. Therefore, please read these instructions carefully. Simulate taking pictures without film in the camera until you are familiar with all the controls. Study the section on the subject of exposure to understand its application.

Then you are ready for your first roll of film and can expect to get good results.

FOREWORD

Behind the Univex Mercury stand progressive engineering and the extensive resources of the Universal Camera Corporation, one of the largest unit manufacturers of cameras in the world. Check this list of a few of the Mercury cardinal features:

A modern metal focal plane shutter with accurate speeds to 1/1000th of a second.

A built in flash synchronizer for flashbulb pictures that ensures positive synchronization of the exposure and flashbulb when the latter is burning at its maximum brilliancy.

Interchangeable lenses starting with the f3.5 Tricor 35mm. Lens, which has unusually great depth of field.

A helical focusing dial with graduations on it for photographing subjects at distances from the camera of eighteen inches to infinity.

The ability to take fast successive action shots of a moving subject without taking the camera away from the eye.

Attachments for a range finder and an exposure meter.

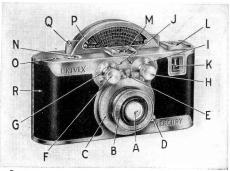
A metal exposure calculator on the back of the camera.

A depth of focus table on the front of the camera.

Concentrated control within a very small area of all the dials and scales to be operated.

Three types of films in both eighteen and thirty-six pictures lengths producing miniageneratives of negligible cost yet capable of sharp enlargement at 8" x 10".

A camera which immediately classifies itself with superior photography.



A. Lens.

B. f "stop" Scale.

C. Focusing Mount Distance Scale.

D. Distance Scale Knob.

E. Distance Scale Index Line.

F. Shutter Winding Knob.

G. Exposures Counting Indicator. H. Shutter Timing Scale Knob.

I. Shutter Timing Scale.

J. Index Line for the Exposures and Shutter Timing Scales.

K. Direct Optical View Finder.

L. Clip for Range Finder and Exposure Meter.

M. Flash Synchronizer Clip for Flashbulb.

N. Shutter Release Button.

O. Socket for Cable Release.

P. Depth of Focus Table.

Q. Metal Loops for Neck Cord.

NOTE: These letters will be used throughout the instructions when mentioning parts of the camera.

KNOW Your Camera FOR BEST RESULTS



WHICH FILM TO USE?

Univex offers the choice of three fine quality 35 mm. films in both the eighteen and thirty-six exposures lengths. The type of film to use depends upon the conditions under which the pictures are to be taken.

UNIVEX MICROTOMIC FILM No. 236-M and 218-M

This is an extremely fine grain panchromatic film of moderate speed sensitive to all the colors. It is used for indoor and outdoor photography, and is excellently suited for work where the fineness of grain for enlargements to unusual size is more important than speed. It has very good latitude, producing tone values from the deep shadows to strong highlights. It has an anti-halo backing to eliminate glare and fuzziness around bright spots and highlights in the picture; and can be loaded and unloaded in subdued daylight.

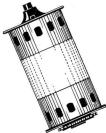
UNIVEX ULTRACHROME FILM No. 236-C and 218-C

This is an orthochromatic type of film, which means that it is not sensitive to red light, and is used for general outdoor pictures. It has generous speed, is fairly fine in grain, and has

good latitude—better than the usual for this class of film. Has an anti-halo coating, and can be loaded and unloaded in subdued daylight.

UNIVEX ULTRAPAN SUPERSPEED FILM No. 236-SS and 218-SS

A super sensitive type of film designed particularly for use under adverse conditions of light or with high shutter speeds. Sensitive to all colors of the spectrum, it is an excellent medium for work in artificial light and for special effects with filters. It has unusually fine grain for a film of such high speed and will produce very satisfactory enlargements of moderate magnification. Possesses a remarkable degree of latitude, and is a most versatile film for candid photography either in or out of doors. It has an anti-halo backing. Can be loaded and unloaded in subdued daylight.



TO LOAD CAMERA

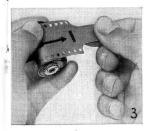
FIG. 1. Wind the shutter by turning the knob (F) as far to the right (clockwise) as it will go. Hold the camera in the left hand so that the release button (T) for the back cover is facing you and is above your hand. Press this release button and open the back cover (V) at the same time.

FIG. 2. Lay the camera, lens down, on a table or other solid support so that the bottom of the camera is facing you. Be careful not to sit the lens on a projecting object that would touch and scratch it. Remove the empty spool.

FIG. 3. Depending upon the conditions under which the pictures are to be taken, load the camera with either Microtomic, Ultrachrome, or Ultrapan Superspeed film in either the hirty-six or the eighteen exposures length. For an explanation of the special features of each type, see the preceding section in this booklet regarding films.





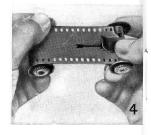


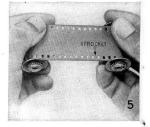
Leader and trailer strips of protective paper are attached to the start and end respectively of each roll. This protects the film proper from being fogged by light and also eliminates the inconvenience of rewinding after the pictures have been taken. Loading and unloading should be done in subdued light, not in direct sunlight, and the protective paper should not be permitted to loosen from the roll.

When ready to load the camera, remove the outside wrapping of the roll and save it for rewrapping after the pictures have been taken. Hold the full spool in the left hand so that the gear side is down and break the paper seal, which can generally be done conveniently with the right hand thumbnail. Do not tear the small end of the protective paper since this is needed for thread in ginto the spool.

FIG. 4. Pick up the empty spool and hold it with the gear side down in the right hand. Thread the end of the paper through one of the slots as far as it will go, and turn the end back so that it lies smoothly on the hub.

FIG. 5. Wind up the paper to the right and away from you on the empty spool until the vertical arrow and the word *Sprocket* that are







printed on the back of the paper are about an inch from the hub.

FIG. 6. Holding both spools, set the full spool of film into the loading chamber, fitting the gear end onto the projecting pin at the bottom of the camera. The curved spring in the chamber keeps the paper from loosening on the roll. Keep the left thumb on the spool.

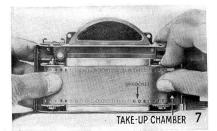


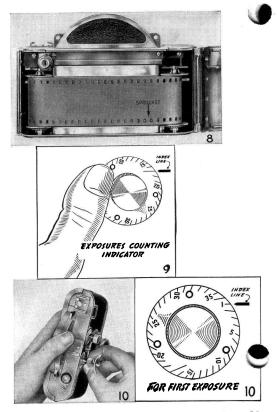
FIG. 7. Pull out enough film with the right hand to be able to seat the take-up spool in the take-up chamber. The spool's gear side must be seated on the projecting pin in the bottom of the camera.

FIG. 8. The camera should now appear as illustrated, with the colored side of the paper showing. If the printed vertical arrow is not directly over the sprocket then turn the take-

up spool by hand slightly until this is the case. Close the back cover (V) and listen for the click which indicates that it has locked.

FIG. 9. Hold the camera in the right hand. Set the number 17 graduation mark of the exposures counting indicator (G) opposite the indicator index line (J.). This is done with the thumb of the left hand by pushing against one of the three small buttons on the disc. The number 17 mark can be recognized easily as a longer line than the others.

FIG. 10. The film should now be moved into position for the first exposure. Press down the shutter release button (N) and while holding it down turn the shutter winding knob (F) until the shutter has clicked about ten times. The shutter timing scale (I) may be at any setting except "bulb" or time for this. The film is advanced automatically the distance of one frame each time that the shutter is wound up. After that, wind up the shutter and press down the release button (N) alternately as many times as necessary to bring number One on the exposures counting indicator (G) opposite the index line (J). Be careful at this point to stop at One, otherwise some film will be wasted. The film is now ready for the first picture.



TO UNLOAD CAMERA

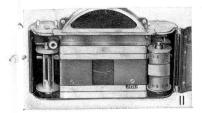
After the thirty-sixth picture has been taken on the large roll, or the eighteenth on the small roll, the film should be removed from the camera. To do this, press and hold down the shutter release button (N) and, at the same time, turn the shutter winding knob (F) through about twenty revolutions, or until there is a noticeable difference in the amount of force needed to turn the knob. This indicates that the trailer strip has been completely unwound from the supply spool.

FIG. 11. Open the back cover (V) and place the camera, lens down, on a solid support. The curved spring in the chamber keeps the paper tight on the spool.

FIG. 12. Remove the take-up spool and hold it firmly, being careful not to let the proceed trailer end, then seal the roll with the gummed strip on the paper. The film spool should be wrapped and kept in

its container in order to prevent any possible fogging or collection of dust.

The film is now ready to be developed, which should be done as soon thereafter as





possible, by a photo-finisher or by yourself. The quality of the image on all sensitized products is retained by prompt development after exposure.

Before closing the back cover (V), transfer the empty spool to the take-up chamber. The camera is ready for the next roll of film.



TO TAKE PICTURES

NIEVER photograph directly into the sun or other source of illumination. It is generally best to have the light behind the camera.

Keep the lens (A) clean since dirt on it results in pictures that are fuzzy and clouded. Use a soft cloth or lens tissue for this and be careful not to scratch the surface of the glass.

When you are ready to take the pictures, determine the proper exposure to use

(f number and shutter time) for the existing light conditions on the subject. Details on this are discussed under the heading of Exposure and of Exposure Nalculator, in separate sections further in this booklet.



FIG. 13. Turn the knurled ring of the f "stop" scale (B) to line up the proper f number with the short white index line adjacent to the scale. Do not try to force the ring

> beyond its limits of movement. The illustration shows the lens set properly for f5.6.

FIG. 14. Press in the shutter timing scale SHUTTER TIMING

> FOCUSING MOUNT DISTANCE SCALE

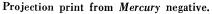
knob (H) and turn the scale until the desired shutter time is

aligned with the index line. An accurate alignment will be made if the shutter is wound up first. Let the knob spring back, or pull it back, so that the disc is flush with

Excellent results can be obtained with the *Univex Mercury* over a wide range of photographic subjects, including informal portrait work and others right up to fast action shots.

Standard enlargements measuring about the same size as popular contact prints (see opposite page) are available nationally at commercial photo-finishers for very low cost. Simply ask your photo-finisher to give you this standard type of "larger-print." Of course, the negatives can be enlarged to any size desired, and sharp results can be expected at 8" x 10".

The quality of the pictures, as in all photography, depends a great deal upon the quality of the work turned out by your photofinisher. He should use fine grain developer, have equipment to keep the negatives free of dust and scratches, and use modern projection printers to produce the standard size "larger-prints" at economy prices. If you cannot get this type of service, our list of dependable commercial photographic houses throughout the country who do this type of work is available upon request.



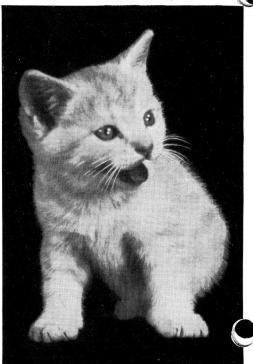


Photo-finishers can supply prints about this size at low cost.

he face of the camera or slightly raised from it. The scale is not reset again for continuous exposures until a different shutter speed is desired.

The illustration shows the shutter set for 1/40 second (200 on the scale represents 1/200th second, etc.). The shutter timing scale (I) is marked for instantaneous exposures of 1/20th, 1/30th, 1/40th, 1/60th, 1/100th 1/200th, 1/300th, 1/1000th second, and "bulb," and time.

FIG. 15. Estimate fairly accurately the distance to the subject and turn the distance scale (C) by its knob (D) to line up the proper number with the index line. The illustration shows the lens focused for a subject 10 feet from the camera.

Settings can be made on the scale for subjects from 1'-6'' from the camera to infinity, made possible by the special characteristics of the lens. For close-ups, measure distance from front of lens.

FIG. 16. For pictures with the long dimention vertical, hold the camera steady in front f or against the face as illustrated.

FIG. 17. For pictures with the long dimension horizontal, hold the camera as shown.

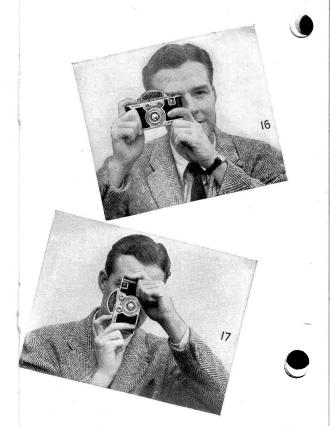


FIG. 18. Look through the optical view finder (K) and center the subject in it. The camera is being aimed directly when the finder front window appears centered in the finder tube, as shown in the illustration. Sighting should be perpendicular to the subject, except for landscapes and similar scenes. Interesting pictures can be taken at an angle, but distortion may result if the angle is too great.

For close-ups, subject within 3 feet of the camera, center the subject with the two arrows located in the lower right corner of the finder. This corrects for parallax (the deviation caused by the small distance between the lens and the finder) and ensures centering of subject in picture.

FIG. 19. Be careful not to move the camera, then press the shutter release button (N) gradually by rolling the finger down into the beveled section. The bevel design keeps the camera from being jarred by quick pressure on the button.

Do not have any of the fingers touching the shutter timing disc (H and I) while taking the picture. If the rotation of the disc is interfered with, the shutter will be slowed down.

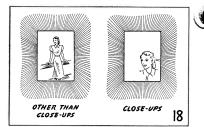




FIG. 20. The Univex Cable Release can be attached to the camera for convenience in oper-

ating the shutter, particularly for "bulb" and time shots when there is a possibility that the camera might be moved. Just



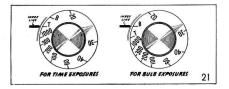
screw the cable into the cable release socket (O), and press the cable button when ready to operate the shutter.

The picture has now been taken, and the shutter should be wound up again for the next exposure. It is impossible to get a double exposure (two pictures on the same section of film) with this camera since the film is moved to the next frame automatically each time that the shutter is wound. Do not have any of the fingers near the shutter release button (N) when doing this, otherwise an exposure may be made accidentally.

"Bulb" and Time Shots

FIG. 21. When it is desired to take a picture needing a longer shutter time than 1/20th second, use either the "bulb" or the time shot method. It is best to set the camera down on a solid support for both.

The "bulb" method is recommended for a short time shot. Align B on the shutter



timing scale (I) with the index line. Prest the shutter release button (N) on the camera or on the cable release, to open the shutter. Hold it down for the desired length of time and then let go, thus ending the exposure.

When making a long time shot, align T on the shutter timing scale (I) with the index line. Press the release button to open the shutter, wait for the desired length of exposure time, then press the button again to end the exposure.

A convenient way to time the exposure in both of the above methods is to count "one one-thousand, two one-thousand, etc. ten one-thousand," say, for ten seconds.

EXPOSURE

Exposure, explained practically, refers to the "stop" opening (f number) combined with the shutter time needed for taking a picture. This can be worked out with the exposure calculator (U), or with the exposure meter and a simple setting on the calculator.

The film needs a predetermined amount of light in order to register the picture properly. An number represents a certain size of diaphragm opening in the lens. A larger opening (smaller f number) is needed on a dull day in order to get

sufficient light on the film. And a smaller aperture (higher f number) is needed on a bright day in order not to have too much light on the film.

The f3.5 Tricor lens has the following f "stop" markings: f3.5, 4, 5.6, 8, 11, 16, 22. F3.5 represents a much greater diaphragm opening than f22. F3.5 passes approximately 50% more light through the lens than f4, which passes 100% more than f5.6, which passes 100% more than f8. The latter is 100% bigger than f11, which passes 100% more than f16, which is 100% bigger than f22.

The following method by arithmetic is used for juggling exposures: f8 at 1/30 second equals f5.6 at 1/60 second. For 100% increase, use f5.6 at 1/30 second. For 100% less, use f8, 1/60 second, or f5.6 1/100 second, etc.

DEPTH OF FOCUS

The depth of focus, also known as the depth of field, refers to the depth of the scene which shows up sharply in the picture. As can be seen from the depth of focus table on the front of the camera, the depth increases as the distance from the subject to the camera is increased and also as a smaller lens aperture (larger f number) is sed. For instance, using aperture f5.6 for a subject 8 feet from the camera, objects will be seen clearly in the picture from 5 feet 9 inches to 13 feet from the camera. If the camera is moved back to 25 feet, objects will be seen clearly from

11 feet to infinity. If the subject stays 8 feet from the camera, but "stop" f16 is used then objects will be seen clearly in the picture from 3 feet 9 inches to infinity. Using this method, pictures can be made with different depths, remembering to use the correct exposure, of course.

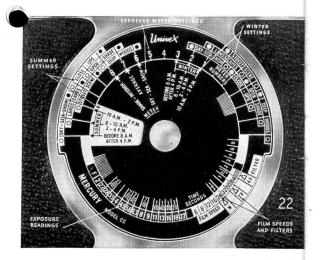
For quick successive action shots of a subject in motion without taking the camera away from the eye, estimate the average distance at which the subject is expected to be, and refer to the table for an f number that will give all the extremes of distance needed. Make proper exposure and distance scale settings. The shutter can be wound up after each picture while sighting.

EXPOSURE CALCULATOR

FIG. 22. Set the Weston film speed rating of your film opposite the arrow marked N, or opposite the proper filter factor if a filter is used. If a film speed is not one of the numbers on the dial, use the nearest one. For instance, use 24 for a film speed of 26.

Place the arrow for the hour of the day and season opposite the type of subject (see below). Any one of the exposure readings (f number and shutter time) can then be taken. Have only white areas on the metal discs opposite white areas, and black areas opposite black.

The information regarding the Weston speed



of the particular Univex film used is available at the supply store where the film is purchased.

Each type of subject is bordered by a white and a black circle to the left and right of it. There are also three lines between each such pair of a circles. The line next to the white circle represents bright light for the particular subject, the middle one is for average, and the one beside the black circle represents relatively dull light.

FIG. 22 shows the condition for a film speed of 24. no filter, picture taken on a summer day at 12

P.M. Subject is a street scene in bright light. Exposure is 1/60 sec. at f11, or 1/100 sec. at f8, etc.

Meter settings on the calculator are used for the exposure meter only.

Explanation of Types of Subject

Sky-Sea-Snow: Marine and beach scenes, distant landscapes, snow scenes that do not have important dark objects in foreground. All of them in brilliant or almost brilliant sunlight.

Landscapes: Landscape scenes of open country,

sport scenes, etc., in bright light.

Street Scenes: The average scene on a street, in a back yard showing some sky, and other places that are not open landscape. In good light.

Close-ups: Close-ups in normal light. If the light is brighter and is directly on the subject then use a corresponding setting above. If the light is very dull use shade or deep woods setting. Open Shade: Portraits in open shade, not the shade of a building, or tall trees, etc.

Deep Woods: Subjects under poor light, as in

deep woods, indoors with dark walls, etc. A general rule to follow is to estimate the type

of subject by the amount of light on the most important part of the picture. For instance, when making a portrait picture the exposure should normally be made for the subject's face and not the background. If a background is more important then, of course, expose for that,

MISCELLANEOUS

Flash Synchronizer. The built-in flash synchronizer renders perfect timing between the shutter and the flashbulb. The accessory flashbulb unit is seated in its clip (M).

Interchangeable Lenses. All the Mercury lenses are interchangeable. To remove the lens, grip it firmly by its rear black knurled ring and unscrew it to left. To put one on, wipe the lens and threaded sections clean, then screw it to the right as far as it will go, which seats it properly.

Range Finder. When a range finder is used it is seated in its clip (L) on the camera.

Exposure Meter. The exposure meter is seated in the clip (L). It can also be used at the same time with the range finder. The meter simplifies exposure calculating and eliminates possible error in estimating the amount of light. It is particularly useful for taking pictures in artificial light.

Tripod Socket. The socket (S) in the bottom of the camera will fit any standard American tripod.

REMINDERS

Keep the lens and inside of the camera clean. Use a soft brush or tissue.

The rubber lens cap must be removed when taking pictures.

Be sure to load the film into the camera as described in the section of loading.

Do not let the protective paper unwind from the film when loading or unloading.

In operating the exposure calculator, use summer settings for summer pictures, winter settings for winter pictures, and meter settings when using exposure meter.

Before taking a picture, check to see that the proper exposure and the distance to the subject are set on the camera.

Do not point the camera into the sun or other source of light. Hold the instrument level and steady.

Do not have the shutter wound if the camera is put away for a long time.

If it is forgotten whether there is film in the camera after having put it away for some time the following check can be made with out opening the back cover. Wind up the shutter. There is film in the camera if there is a drag against turning, and there is no film if the knob turns freely.



THE MERCURY EVEREADY CASE

• Protects The Camera and Lens

• Leaves the Camera Always Ready For Instant Use.

To eliminate the danger of scratched lenses and damaged exteriors, this sturdy and beautiful case was designed—especially for the MERCURY.

YOU TAKE ALL YOUR PICTURES WITHOUT EVER REMOVING THE CAMERA FROM THE CASE. Dropping the front of the case open leaves the exposure calculator, exposure meter, lens, and all adjustment controls ready for instant use.

Handsomely constructed of top grain cowhide and lined with soft, protective plush, it is an accessory you can't afford to be without!

No. K-10

\$5.00

THE MERCURY Photoflash Reflector UNIT



Used in coordination with the built-in photoflash synchronizer of the MER-CURY, this photoflash reflector unit enables you to take pictures that ordinarily would be called "impossible."

Attaching quickly and easily, the unit consists of a chromium plated reflector, moulded flashbulb socket, compact battery case, and connection fittings. A standard flat 2 cell battery is used.

This unit will open new, previously impossible avenues of photography for you!

Complete Photoflash Reflector Unit

No. M-29

\$3.95

UniveX MERCURY 35mm FILM

Because of the amazingly low cost of UniveX Microtomic, Ultrapan Superspeed and Ultrachrome films, candid photography costs for the MERCURY are reduced approximately 60%.

The versatility and sensitivity of these film practically guarantee a fine strip of clear, grainless negatives.

For the best possible results with the MERCURY, UniveX 35mm film should used exclusively. 300

oe used exces	- cures	30ψ
brome*	18 exposures	40¢
35mm Ultrachrome*	36 exposures	35¢
- Illtracino	18 exposures	45¢
- MICIOIOIII	36 exposures	100
	18 exposures	-04
35mm Ultrapan SS*	36 exposures	50¢
35mm Ulltrapan SS	36 67900	C1
Illtraball	ri o	. tilli

- * Ultrachrome, an orthochromatic film 35mm Ultrapa
- for normally lighted action. * Microtomic, a fine-grained medium speed panchromatic film.
- * Ultrapan SS, a super-speed all-around fast panchromatic film.

The MERCURY EXPOSURE **METER** Take the guesswork out

of your photography by mounting this accurate, easy-to-work exposure meter on your MERCURY! This compact little extinction type meter, specially designed for use only on the MERCURY, makes consistently perfect negatives a mathematical certainty. Excellent for determining the correct exposure for pictures taken in artificial light.



No. M-30-\$2.00

Made of polished aluminum to match the exterior finish of the MERCURY.

CABLE RELEASE

FOR THE MERCURY CAMERA

The UniveX cable release is a finely tuned, precision made cable which is attached quickly to the camera. For time and bulb exposures. tripod work, or general use when a cable is preferred to the regular button release.



Backed by Written Guarantee

Every UniveX Mercury is accompanied by a guarantee bond. Should any defect develop due to poor material or workmanship within a period of ONE YEAR, repairs will be made without charge, provided the bond registration post card has been detached from the bond and returned to us filled in within TEN DAYS after purchase. Be sure to ask your dealer for this card if it does not accompany the MERCURY that you buy.

SERVICE. Your UniveX Mercury Camera is constructed to give many years of uninterrupted service. If damaged by accident or careless handling, send it to us for repair. We will notify you promptly of the charge for putting the camera back in normal operating condition. IMPORTANT. When sending in your camera for repair or service, please write spar y and fully covering the nature of the difficulty, and send both your letter and camera direct to our negrest service station.

UNIVERSAL CAMERA CORP.

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