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ROSS ENSIGN

see what you get with the new . . .

FUL-VUE *super*

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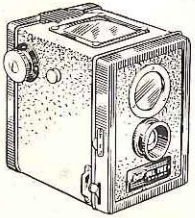
THE CAMERA WITH A PEDIGREE

The first model of the Ful-Vue camera appeared on the market in 1939. It looked like almost any other inexpensive camera of its day, except that it was fitted with an unusually large reflex viewfinder, which made a pleasant change for anyone who had tried using other box cameras with viewfinders only half the size of a postage stamp.

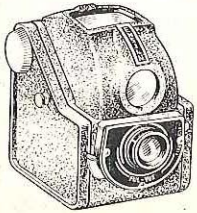


FUL-VUE 1939

Although this first model had no other special features, its success was immediate for the large viewfinder solved one of the difficulties met by every amateur photographer. It enabled a picture to be accurately composed in the viewfinder before it was taken.

The enthusiastic reception of the first Ful-Vue led to the introduction of an improved model fitted with a better lens in a focussing mount, so that close-ups and portraits could be taken as well as distant views. In this second model, also, the familiar box which formed the body of the camera was streamlined, while the compact viewfinder improved the appearance of the camera and reduced its weight.

The introduction of midget flash bulbs at a reasonable price led to the addition of a built-in synchroflash socket on the third model of the Ful-Vue and the streamlining of the body was taken a stage further.



FUL-VUE 1946

Ever since the first Ful-Vue camera appeared, however, its designers were making notes of improvements and modifications which could be introduced when the time came to re-design the camera completely, and in the Ful-Vue

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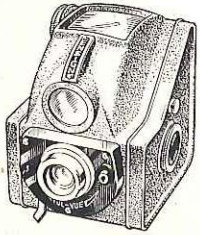
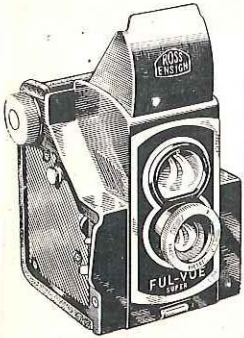
Super you have the result of over fourteen years research and development on one camera design.

What were the main features of this new model to be? First and foremost the cost had to compare with any other box camera on the market. It had to be good optically and mechanically. It had to be simple to use, light, compact, built to last and to include all the best features suggested by thousands of earlier Ful-Vue owners. This specification seemed ambitious at the beginning, but when the first Ful-Vue Super left the production line, it was clear that the designers had done their work well, for here was a truly remarkable instrument, impeccably made and a credit to any photographic manufacturer.



FUL-VUE 1949

It is simple enough to make an inventory of this camera's features, but almost the only way to appreciate the finer points of the design is to try it; expose a roll of film and see the superb pictures it will give you. The Ful-Vue Super has all the best features of cameras in the luxury class at a fraction of the cost and with none of the complications which always baffle the amateur. Even a beginner can take first-class shots right from the start.



FUL-VUE SUPER

An entirely new camera design incorporating improvements suggested by the manufacture of over a million earlier models.

On raising the hood, which protects the giant viewfinder, the exact view taken by the camera is seen crystal clear, almost as large as a finished print. No need to cup your hand round the edges of the viewfinder, as the hood also prevents stray light from striking it. The picture you see is far brighter than in any camera employing ground glass in the

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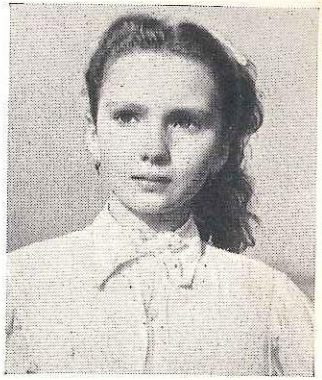
viewfinder, and off-centre, tilted and badly composed shots can be entirely avoided.

A quick examination of the camera movements will indicate the excellent workmanship throughout, but perhaps the most pleasant surprise in store for every Ful-Vue Super owner is the ease with which the film can be loaded, thanks to its unique swing-cradle loading chamber. The simple device is fully described on pages 10-13 and readers will see

This delightful bed-time snapshot was taken with the Ful-Vue Super and special flash unit described and illustrated on page 7. It is as easy to take indoor flash photographs as snapshots in the sunshine.



An attractive outdoor portrait taken with the Ful-Vue Super at 6ft. It is not advisable to come closer to the subject as distortion is unavoidable at any shorter distances.

the unique advantages of this ingenious loading system illustrated in pictures.

Inexpensive cameras are usually made from one of three types of material; compressed cardboard or wood, which is least satisfactory in use, various types of plastics, which invariably break easily, and sheet metal which is liable to bend and cannot be worked accurately. As on all high-class cameras today, therefore, the Ful-Vue Super has a pressure diecast body made to a high degree

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of precision. It will last a life time.

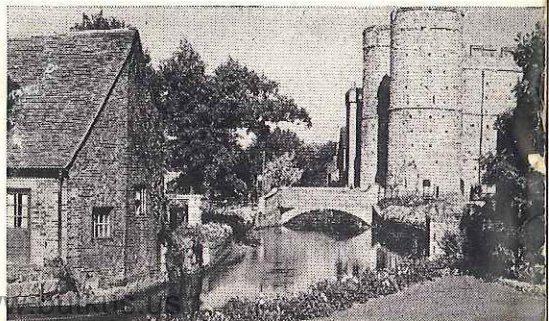
It is often imagined that a box camera is capable of little more than Sunday snapshots or back-yard portraits in the sunshine. While this is true of certain other inexpensive cameras on the market, it will be found that the Ful-Vue Super can be used for flash shots, close-ups and distant views, night photography and even action pictures. There are in fact many advantages in using a simple camera without a lot of complicated adjustments, for it allows you to concentrate on taking pictures instead of on solving technical problems.

Some typical Ful-Vue Super pictures which were taken by an amateur photographer are reproduced for your guidance and these illustrations show what can be done with this remarkable camera after some experience has been gained in using it.

FUL-VUE SUPER EVER-READY CASE

A beautifully made ever-ready case is specially made to protect the fine finish of your Ful-Vue Super and the camera need only be removed from the case in order to load a new film. From the carrying position you can be ready for action with the camera in a

These typical holiday snapshots were taken with the Ful-Vue Super at Canterbury.



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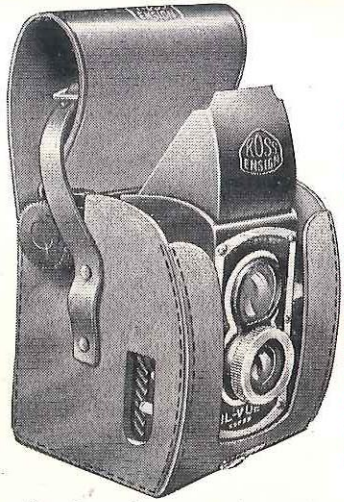

This handsome ever-ready case provides the most convenient way of carrying and protecting your Ful-Vue Super and pictures can be taken without having to remove the camera from its protective case.

fraction of a second, simply by releasing the catch and folding back the top of the case as shown in the accompanying illustration. The case also allows the shutter to be adjusted and the film to be wound on without opening the front. A generous shoulder strap is supplied.

The camera is locked in the case automatically by the studs on the body, which fall into slots in the ever-ready case. No loose straps are required to hold the camera and yet it can be easily removed for loading a film by pressing on the sides of the case, so as to release the studs from the slots.

How the Ful-Vue Super is used in its ever-ready case for instantaneous pictures.

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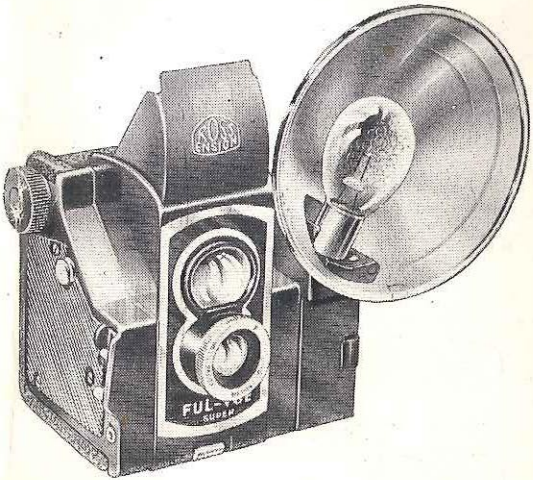
FUL-VUE SUPER FLASH UNIT

To bring your Ful-Vue Super right up-to-date, a miniature flash unit may be obtained which screws on the side of your camera. There are no loose wires, plugs or sockets to be connected. Electrical contact is made automatically as the flash unit is screwed in position on the side of the camera and when the shutter is released in the usual way, the flash bulb will fire as the shutter opens. Taking flash pictures with the Ful-Vue Super is just as simple as taking snapshots in the sunshine.

Special instructions on flash photography are obtainable from the different flash bulb manufacturers, but as a guide to owners of the Ful-Vue Super, tests indicate that well exposed pictures can be taken at distances up to 10 feet using a fast panchromatic film and a bulb such as the Phillips PF.14. in the flash unit specially designed for the camera.

The battery case holds two 1½v. cells and any flash bulb with an A.S.C.C. cap of the M class may be used. Further advice on flash photography with the Ful-Vue Super may be obtained from any Ross Ensign dealer.



View of the Ful-Vue Super with its special flash unit attached. Note its compact size.

We are anxious that you should obtain the best possible results from your Ful-Vue Super and if you have any special problems you may always write to us for advice.

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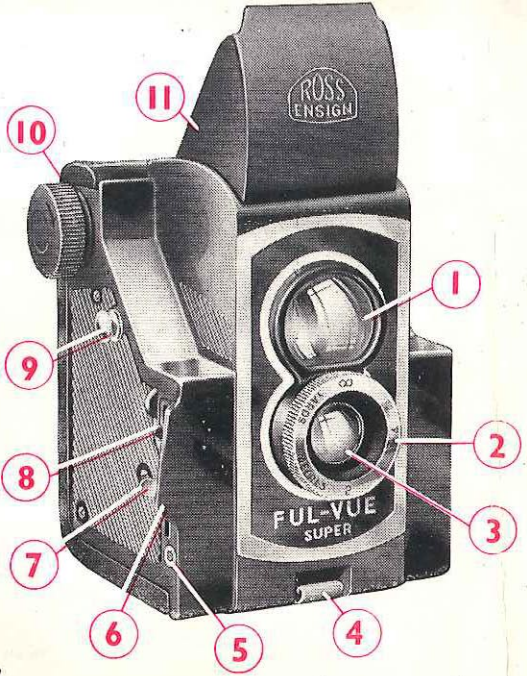

PRINCIPAL PARTS OF THE FUL-VUE SUPER

1. Viewfinder Lens.
2. Focussing Mount.
3. Camera Lens.
4. Back Release Catch.
5. Cable Release Socket.
6. Safety Guard.
7. Shutter Release.
8. Shutter Setting Lever.
9. Stud For Neck Cord.
10. Film Winding Knob.
11. Viewfinder Hood.
12. Shutter Unit.
13. Film Loading Cradle.
14. Film Path.
15. Camera Back.
16. Take-up Spool.
17. Viewfinder Unit.
18. Die-cast Body Section.

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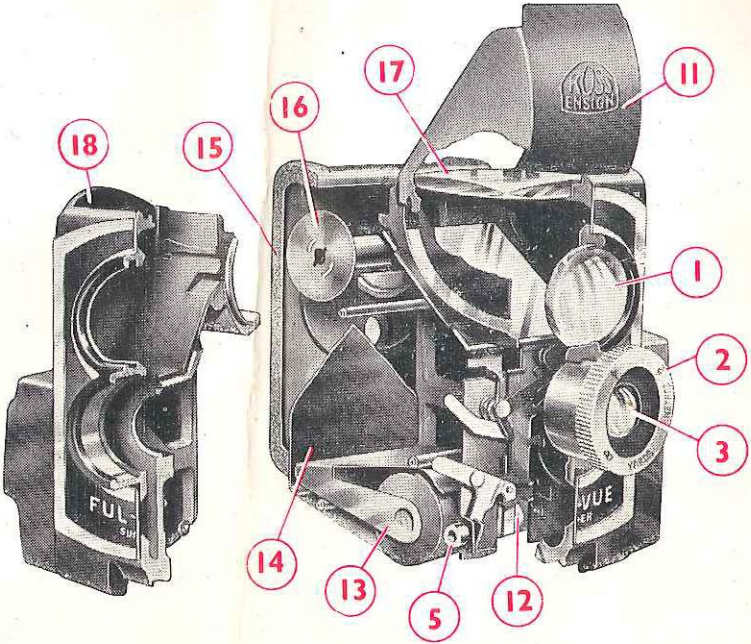
DETAILS OF CONSTRUCTION

The body of the Ful-Vue Super consists of two pressure die-cast aluminium sections into which the various components are fitted on the unit principle. For example, the lenses (1) and (3), the viewfinder (17) and the loading cradle (13) may all be renewed if ever necessary; a service which few other photographic manufacturers can provide. The two castings are joined by tie rods and sealed at the front.



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HOW TO USE THE FUL-VUE SUPER

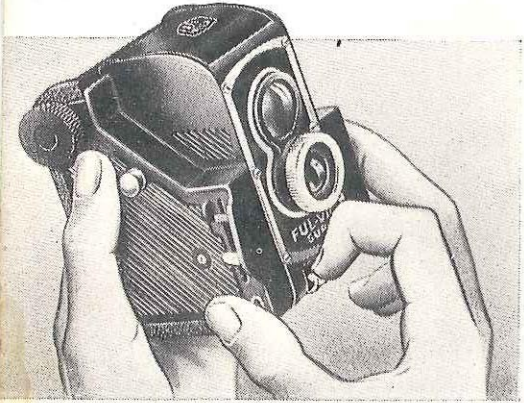

Fig. 1. Releasing the camera back.

Hold the camera as shown in Fig. 1, press the back catch down with one finger and remove the camera back as shown in Fig. 2. An empty 620 spool will be found ready in the take-up chamber when the camera is first received and it will be necessary to see that an empty spool is fitted in this position every time a new 620 film is to be loaded.

After removing the new film from its carton, take off the wrapping paper but do not break the seal until you are ready to load it into the camera. The new film is simply slipped into the loading cradle, which will swing clear of the camera body by pressing on the inside wall with one finger (Fig. 3). *Size* 120 *film cannot be used.*

Fig. 2. Removing the camera back.

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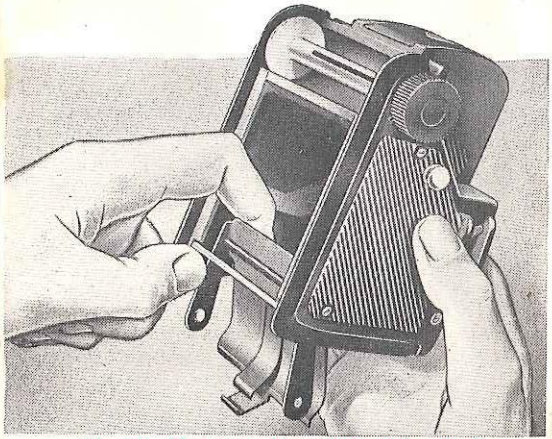
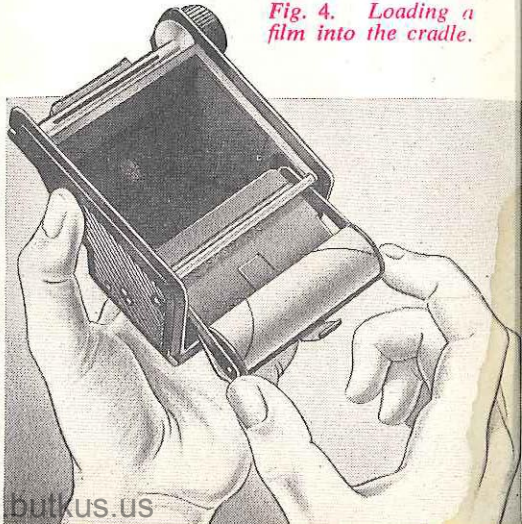


Fig. 3. Opening the film-loading cradle.

The film is held in the loading cradle by spring tensioned clips at either end and it is only necessary to press one end of the spool against one of the outer clips of the cradle, for the other side of the spool to drop into position. (Fig. 4.)

It is particularly important to see that the triangular shaped end of the paper leader underneath the sealing label on the new film faces towards the top of the camera when the loading cradle is open, so that the black inside surface of the paper leader will face towards the lens when the paper is drawn over

Fig. 4. Loading a film into the cradle.



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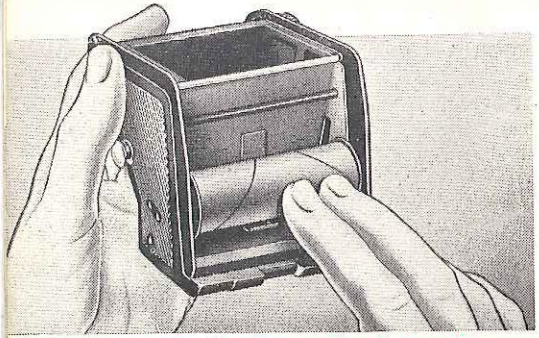


Fig. 5. Closing the loading cradle.

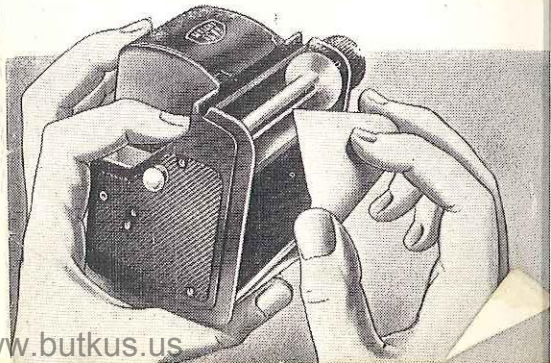
the picture aperture to the take-up spool.

Make sure that the new film is properly seated in the cradle and then press on the centre of the spool as shown in Fig. 5, in order to return the cradle carrying the film into the camera body.

Next remove the paper seal from the centre of the 620 film and by gently turning the film spool in the loading chamber, unwind just sufficient of the paper leader to pass across the back of the camera and into the wide slot of the empty spool in the take-up chamber. Do not unwind more of the paper leader than necessary.. (Fig. 6.)

Thread the triangular end of the paper leader into the wide slot in the take-up spool and then turn the film winding knob on the side of the camera in order to wind three or four inches of paper on to the empty spool. The object of this operation is to make sure that the paper is winding freely and squarely from the one spool to the other and that the end of the paper is securely attached for winding purposes.

Fig. 6. Threading up the take-up spool.



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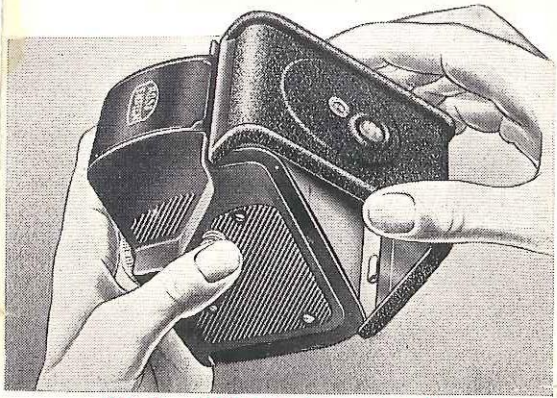


Fig. 7. Replacing the camera back.

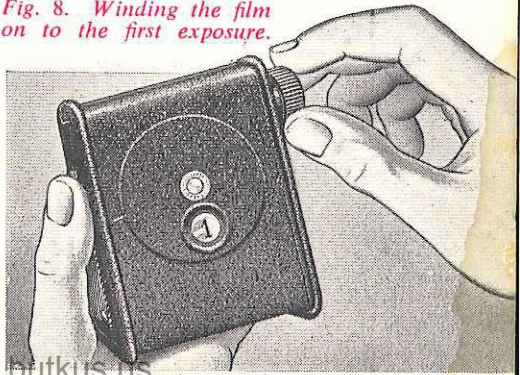
Two or three turns of the film winding knob should be sufficient.

The new film has now been loaded into the camera and it only remains to replace the camera back as shown in Fig. 7.

Before an exposure is made the ruby window at the back of the camera should be opened by turning the screw immediately above it. The film winding knob should then be turned until first a warning hand and then the number 1 appear (Fig. 8) in the ruby window, but keep the ruby window closed except when winding on the film after each exposure. When number 12 has been exposed, the film winding knob should be turned until the end of the paper leader has been seen to pass across the ruby window.

To remove the exposed film from the camera, take off the camera back as previously described, pull out the film winding knob and remove the film from the take-up chamber.

Fig. 8. Winding the film on to the first exposure.



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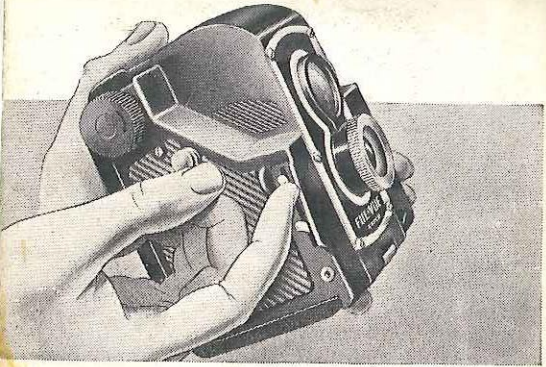

Fig. 9. Setting the shutter.

It is important not to allow the paper leader to unwind at this stage and the paper leader of the exposed film should be firmly held until the gummed sealing label has been used to secure the end.

Before putting the camera away, it is a good plan to transfer the empty metal spool from the lower chamber into the upper chamber ready for loading a new 620 film.

The shutter may be set at I for instantaneous or at B for time exposures by the control lever shown in Fig 9. For taking snapshots in daylight this lever should be moved towards the top of the camera to the position marked I. Once the lever has been set in this position, it need never be altered except to make a time exposure, in which case the lever will require to be moved as far as it will go in the opposite direction, to the position marked B.

Particular care should be taken to avoid jerking the camera when releasing the shutter.

There are three markings on the lens

Fig. 10. Focussing the lens.

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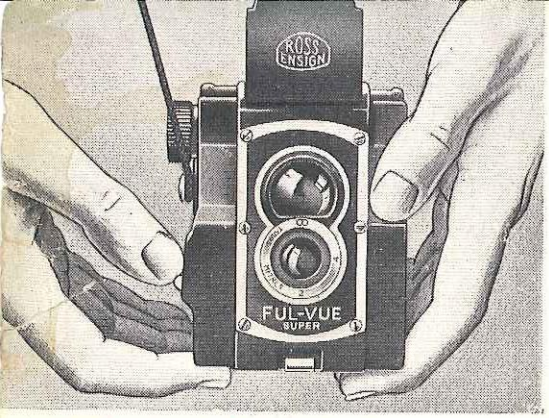

Fig. 11. How to hold the camera for snapshots.

mount as shown in Fig. 10 ; infinity for which a symbol ∞ is used, 4 yards and 2 yards. The lens should be set at the infinity position for landscapes and all types of distant views, at 4 yards for small groups of people and similar subjects at about this distance from the camera and at 2 yards for close-ups and portraits. It is not advisable to come closer to the subject than 2 yards.

For making time exposures, the use of a flexible cable release (which screws into the socket just below the shutter release lever and is obtainable as an accessory for the Ful-Vue Super) may be helpful as it is essential that the camera should remain perfectly still during a time exposure. When set at B, the shutter release must be held down for the required number of seconds ; the shutter will close automatically as soon as pressure is released.

Fig. 12. For time exposures support the camera as illustrated or use a tripod.

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FUL-VUE SUPER OWNERS

To obtain the best possible pictures with your Ful-Vue Super, it is important to read this booklet carefully before attempting to use your new camera. The instructions on pages 10-15 are particularly important.

If you are a beginner in photography we recommend the "Ful-Vue Guide" (published by the Focal Press Ltd., 31, Fitzroy Square, London, W.1.), which contains further hints on photography with the Ful-Vue.

TAKE CARE OF YOUR CAMERA

No matter how roughly you may treat your Ful-Vue Super, it can always be put into perfect order again at very small cost, as your dealer will be able to identify and renew any tiny part if ever necessary.

If a little care is taken in looking after it, however, the Ful-Vue Super should never require attention. It is particularly recommended that the camera should be kept at all times in the specially made ever-ready case, which will not only prevent damage to the lens and shutter, but will also keep your camera in first-class condition.

Publication No. 2825.

ROSS ENSIGN

GUARANTEE

The Ful-Vue Super camera is guaranteed against any defect arising from faulty material or workmanship for a period of twelve months from the date of purchase, provided that the seal on the front of the camera is unbroken and that the camera has not been damaged through maltreatment, accident or misuse. Any claim under this guarantee, which applies in the U.K. only, should be made in the first instance to the Ross Ensign dealer from whom the camera was purchased. The customer will be required to meet the dealer's charge for service and to pay the cost of carriage one way if the camera has to be returned to the Works.

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