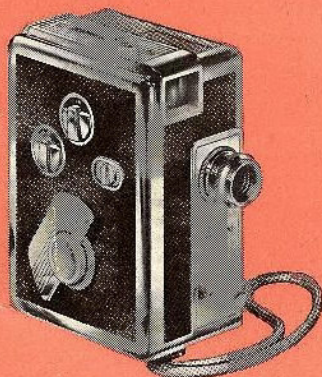


HOW TO TAKE MOVIES WITH

*Revere* —EIGHT

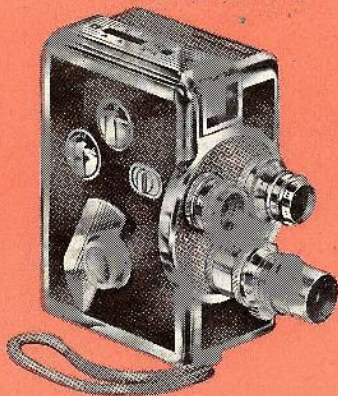
*"40" and "44"*

*Magazine Cameras*



Model "40"

Model "44"



OWNER'S INSTRUCTION MANUAL

# *Registration Card*

A Revere Registration card is included with your camera.

Please print the serial number which you will find inside your camera on the etched name plate.

Please give complete information requested on the card, and to insure accuracy please PRINT.

Send card within ten days after making purchase to the Revere Camera Company, 320-336 East Twenty-first Street, Chicago, Illinois. This is important. The guarantee does not go into effect until you mail the registration card.

## **REVERE CAMERA COMPANY**

General Offices and Factory

320-336 East Twenty-First Street • Chicago 16, Illinois

Copyright 1951, Revere Camera Company

Printed in U.S.A.  
10M 3-52

## FOREWORD

REVERE "40" and "44" 8mm cameras represent the proud result of years of engineering to achieve the finest in magazine cameras. Handsomely designed, ultra compact, and expertly built in true Revere tradition, they offer the very newest and simplest in movie camera operation.

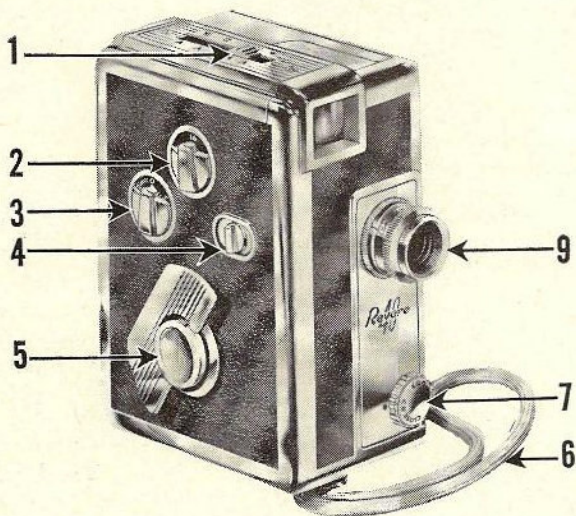
Loading Revere "40" or "44" with film magazines is so easy a child can do it. No threading—you change quickly from Color to Black-and-White at any time without spoiling the film.

Numerous other outstanding features include: continuous run . . . single frame exposure for titles and trick shots . . . built-in micromatic view-finder . . . footage meter . . . exposure chart . . . five speeds including slow motion. Coated lenses available are 13mm F2.5 (Universal Focus) or 13mm F1.9 (Focusing Mount) for model "40" . . . and 13mm F2.8 or 13mm F1.9 (Focusing Mount) or 13mm F1.9 (Universal Focus) for model "44." Interchangeable lens mounts also permit use of wide-angle and telephoto lenses. Accessory lenses available for both cameras include a 25mm (1") F2.5 telephoto, and 38mm (1½") F3.5 telephoto.

It's easy to take good movies with the Revere "40" and "44," starting with your first magazine of film. If you follow the simple instructions, you soon will master your camera. Give it the proper attention by referring to these instructions occasionally. It will help you produce the finest movies easily.

REVERE CAMERA COMPANY





1. Slide-o-matic View-Finder  
Button

2. Speed Control

3. Adjustable Footage Meter

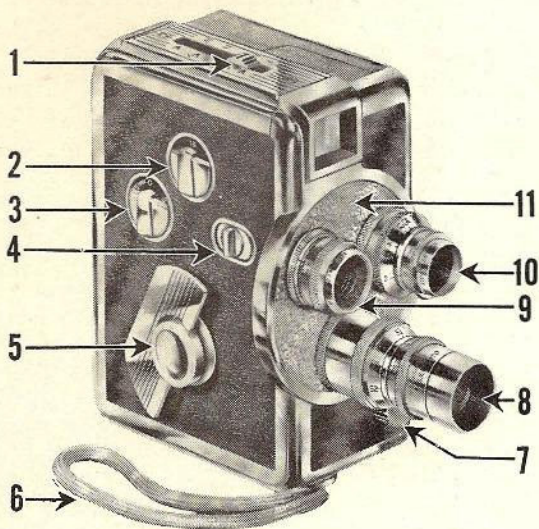
4. Operating Button

5. Winding Key

6. Safety Wrist Cord

7. Door Lock

9. Lens



1. Slide-o-matic View-Finder Button

2. Speed Control

3. Adjustable Footage Meter

4. Operating Button

5. Winding Key

6. Safety Wrist Cord

7. Door Lock

8. 1 1/2" F3.5 Telephoto Lens

9. 1/2" F2.5 or F1.9 Lens

10. 1" F2.5 Telephoto Lens

11. Three-Lens Turret Head

## HOW TO LOAD THE CAMERA

The film magazine should never be exposed to direct sunlight. When handling it outdoors, remove from carton only in subdued light.

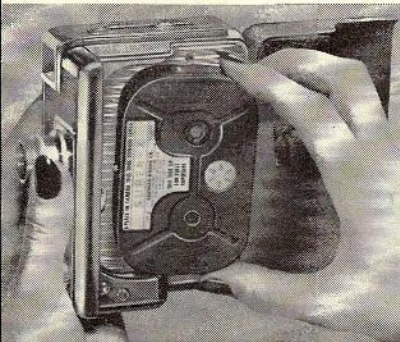


Turn door lock completely in "open" direction. Be sure that the "open" dot on door knob *lines up* with the dot on camera. Door will spring open.

Door opens wide to permit easy, smooth insertion of film magazine. Be sure that "open" dot on door lock *lines up* with dot on camera while inserting magazine.



Insert magazine under door catch, slide forward and press down. Side marked, "This Side Up For First Exposure" should be face up for first 25 feet, then reversed to complete 50-foot roll. Close door tight and turn lock completely in "close" direction. Be sure that "close" dot on door knob *lines up* with the dot on camera.



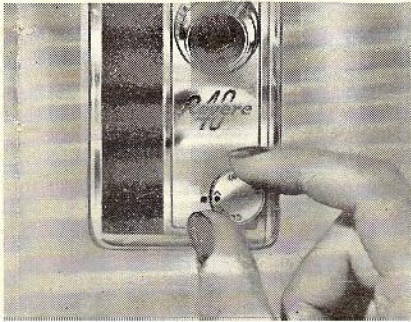


## HOW TO UNLOAD THE CAMERA



Turn door lock completely in "open" direction. Be sure that the "open" dot on door knob lines up with the dot on camera. Open door wide.

Simply lift out magazine. ➡



Close door tight and turn door lock completely in "close" direction. Be sure that "close" dot on door knob lines up with dot on camera.

## GENERAL CAMERA INSTRUCTIONS

To make good movies with your Revere "40" or "44" Magazine Eight Camera, it is necessary to familiarize yourself with its construction and operation.

First, examine the outside of your camera. It is advisable to memorize the names of the controls and parts referred to in this book. See pages 3 and 4. Learn to: sight through the view-finder and slide Slide-o-matic view-finder button (1) to desired click stop indicated for various focal lengths; set speed control (2); adjust footage meter (3); slide operating button (4); wind spring motor (5); fasten safety wrist cord (6); open and close camera door (7); set lens (10) for correct exposure as indicated by exposure guide on door of camera; rotate turret head (11).

**WINDING SPRING MOTOR**—Before winding spring motor, be sure operating button is in neutral position. Powerful motor runs 10 feet of film per winding.

**OPERATING BUTTON**—For normal shooting, slide button back about half-way.

For continuous run, slide button all the way back. This gives you a chance to leave camera unattended while you get into your own movies.

For single frame exposures, push button forward. One frame at a time is exposed, permitting you to take as many as 4000 pictures with a single magazine of film! Single frame exposures are ideal for titling and trick animation of inanimate objects.

**FIVE SPEEDS**—Revere "40" and "44" Magazine Cameras are provided with five speeds: 12, 16, 24, 32, and 48 frames per second.

Set at 12 for fast motion (e.g. crowded street corner traffic can be speeded up to hectic pace for an amusing sequence). Use 12 also when lighting conditions are poor.

Set at 16 for all normal shooting.

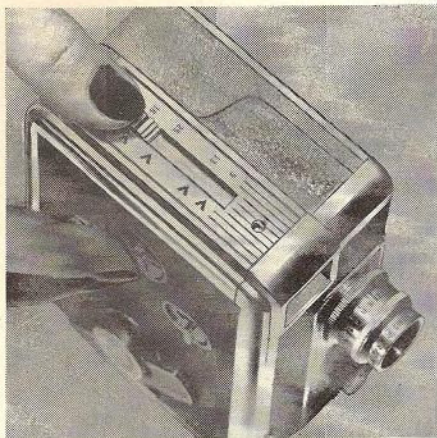
Set at 24 when shooting from moving vehicles to offset speed of motion.

Set at 32 for semi-slow motion shots.

Set at 48 for slow motion. Subjects will appear to move on screen at one-third speed. This speed offers a host of possibilities for comical and trick shots. (Also ideal for disclosing the rhythm and form of a high dive or golf swing, etc.)

(Note: Different speeds require corresponding changes in lens opening. For example, scenes shot at 48 frames per second require three times the exposure for scenes shot at 16 frames.)





## THE VIEW-FINDER

The Slide-o-matic view-finder on your Revere Model "40" or "44" Magazine Eight Camera is parallax corrected and glare-free. One of its outstanding features is the click stop optical adjustment, which eliminates masks and gives you a full view of the field for the lens being used. Simply slide button to the proper click stop calibration. (Click stops are marked at 9mm for wide-angle lens, 13mm for standard  $\frac{1}{2}$ " lens, 25mm for 1" telephoto lens, and 38mm for  $1\frac{1}{2}$ " telephoto lens.)

When taking extreme close-ups, remember that subjects closer than four feet from the camera cannot be centered accurately through the view-finder. Either center subject by measuring to the center of the lens, or by making visual allowances (i.e., sighting "high" through the view-finder so that top of subject appears in lower half only).

## THE FOOTAGE METER

The Footage Meter automatically registers the number of feet of exposed film in the magazine. Place this dial at "0" after loading camera, and again to "0" when magazine is turned over and camera is reloaded.

When Meter registers 25 feet, the end of the film has been reached. The magazine should then be turned over for second run, after which magazine should be removed for processing.

If the magazine is changed before being completed, mark the scale on the magazine to agree with the reading on Footage Meter. When magazine is again in place, Footage Meter should be set at the footage indicated on the magazine scale.

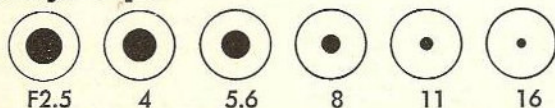
If a magazine should be replaced with another after only one side has been entirely exposed, indicate plainly on the dial on the side of the magazine marked "This Side Up." This will prevent double exposure.

## DEPTH OF FOCUS FOR FOCUSING MOUNT LENSES

On pages 21 and 22 are Depth of Focus Tables to be consulted when using Revere Focusing Mount lenses, such as the  $\frac{1}{2}$  inch F 1.9, the one inch F 2.5 telephoto, and the  $1\frac{1}{2}$  inch F 3.5 telephoto. The Depth of Focus tables give you the distance in front of and behind the point of focus within which all subjects will be in sharp focus. Hyperfocal distance is the nearest distance in sharp focus when the lens is focused at infinity. If the lens is focused on the hyperfocal distance, the depth of sharp focus will then extend from a point one-half the hyperfocus to infinity.

## HOW TO SET THE LENS DIAPHRAGM

The lenses used on Revere cameras are approximately 13 mm or "half-inch" lenses. Standard F 2.5 and F 2.8 lenses are Universal or fixed focus type, which means focusing for distance is not necessary, except as described below. If camera is equipped with F 1.9 focusing mount lens, footage must be adjusted to your needs. These lenses have diaphragm openings or stops calibrated on the rotating lens barrel. The purpose of these openings is to control the amount of exposure light to the film. As the size of the opening or stops is increased, the amount of exposure light is increased. The drawing below shows the relative opening of the diaphragm stops.



**RELATIVE OPENING OF DIAPHRAGM STOPS**

| When Universal Focus lens stops, listed below, are used: | Pictures will be in sharp focus from distances, listed below, to infinity. |
|--|--|
| F 2.5 or F 2.8   | 8.35 feet  |
| F 3.5  | 5.95 "   |
| F 4  | 5.2 "  |
| F 5.6  | 3.7 "  |
| F 8  | 2.6 "  |
| F 11   | 1.85 "   |
| F 16   | 1.3 "  |

Auxiliary portrait lenses may be used when subjects are nearer the camera than the above distances. Important: Viewfinder cannot be used with accuracy when working at shorter distances than 4 feet from subject to camera; subjects must then be centered with center of lens by measurement.





## EXPOSING THE FILM

It is vitally important that the correct lens aperture opening be used in order that the film may be properly exposed. The setting of the lens aperture opening is determined by two factors: first, the emulsion speed of the film which is being used in the camera, and secondly, the amount of light on the subject.

The emulsion speed rating on each film is merely a comparative number or factor set up by the exposure meter manufacturers to denote differences between film emulsions and the rapidity with which each film accepts the light to which it is exposed. Before you can make a properly exposed picture you must know the proper rating of that film. If you do not use an exposure meter, you must use an exposure guide for that particular film rating. Since color films and the more popular black and white panchromatic films are

rated by A.S.A. 10 or Weston 8, we have prepared on page 18, an exposure guide for this speed film. On the same page, you will find an exposure guide for film having an A.S.A. 40 or Weston 32 rating. You should study both of these exposure guides, and test yourself by studying the light conditions on several different subjects. Then figure out which in your opinion would be the proper exposure for each subject.

## **LIGHTING THE SUBJECT**

Light is as important in photography as gasoline is to an automobile. Always remember, to make good pictures, you must properly expose the film. The rapid rise in popularity of color film makes it imperative that you give careful thought and study to lighting conditions and the exposure of your film.

Lighting is of vital importance regardless of which film you use. When working with black and white film the form and shape of your subjects are made more interesting by shadows. The exact reversal of this is true when you are working with color film. When working with color film the colors of your subjects provide the contrast, and produce the shape and form of the subject. Shadows, especially heavy black shadows, should be avoided.

For best results with color film, the source of light should be almost directly behind the camera. A flat, front lighting on your subject is the best. Side lighting or back lighting should be avoided when working with color films, unless you use a reflector to throw light up into the darkened areas of the subject. Also avoid making outdoor exposures of people with a bright sun



directly overhead. The sun, in this position, makes deep shadows around the eyes and the neck. These deep shadows can only be removed through the use of a reflector. You will find that some of your best results with colored pictures will be obtained when the sky is lightly overcast or when your subject is in open shade, receiving light from the sky but not directly in the sun.

A great deal more care must be exercised in determining the proper exposure for color film than is required with black and white film. This is because color film has considerably less latitude for exposure error. Incorrectly exposed pictures will be slightly off color and they will lack clarity and sharpness. The exposure guide for colored film on page 20 should be studied with extreme care. The basic exposures given in the table are based on the use of front lighting as described above. When it is absolutely necessary to use side lighting on the subject be sure to use at least one diaphragm opening larger than for front lighting.

## **FILTERS FOR COLOR FILM**

### **HAZE FILTER**

When working with regular color film outdoors, no filter is necessary for close ups and medium close up "shots." When taking distant shots of landscapes or over water it is advisable to use a haze filter. Atmospheric haze or ultra-violet light has a tendency to photograph as violet. This haze tends to make your pictures fuzzy or indistinct, because the ultra-violet light is more prevalent in extremely distant scenes, snow scenes, water scenes and those taken at high



altitudes. When taking such scenes the haze filter will improve the color rendition.

Also, on a gray day and in the shade, the light is colder in tone. Taking color pictures under such lighting conditions is usually not advisable; however, a haze filter used under these conditions will help to bring about a warmer tone to the colors.

### **TYPE A FILTER FOR COLOR FILM**

Indoor color film is different from regular daylight color film. It is especially prepared for use with white photoflood lights. This film cannot be used in sunlight or daylight unless a Type A filter is used on the lens. This special filter is required to change the quality of daylight to that of regular photoflood illumination; therefore the color of the filter is reddish yellow. It is not necessary to use the haze filter when using the Type A filter. When using the Type A filter with indoor color film outdoors, the speed rating of the film is then the same as that given the regular outdoor color film. When using the indoor color film with photofloods, it is not necessary to use any filter.

Regular color film, prepared especially for use in daylight, can be used with regular white photoflood lights, if the proper blue filter is used in front of the lens. The use of the blue filter is not practical because of the effect of the filter on the speed of the film. The speed of the film is cut down to less than half when the blue filter is used. Reasonably good results can be obtained with day light color film by using blue photoflood lights. With these blue lights no filter is required. Blue photoflood lights are especially useful when there is a combination of daylight and artificial light.

# **FILTERS FOR BLACK AND WHITE FILM**

## **YELLOW FILTERS**

The filters for black and white film are made in varying degrees of yellow, red, green and blue. The most popular filter, as well as the most useful, is the yellow filter. There are many shades or intensities of yellow filters, but the most widely used is the "medium yellow" filter. The yellow filter helps the lens to penetrate mist, fog and haze. It helps to sharpen up your pictures by giving better detail especially in shaded areas. It reduces the glare from sun, water or sand. It also tends to darken the blue of the sky sufficiently to allow the white clouds to stand out more naturally.

## **RED FILTER**

Another popular filter is the "red" filter. This filter is also available in a variety of intensities of the color.

The red filter is used for more dramatic effects. It darkens the blue sky more than the yellow filter. It will help bring out more detail in subject matter in the darker colors such as purple, dark red, and deep shadows. It is also helpful when taking pictures in bright sun light and on snow and water.

When you purchase a filter it is important that you obtain information as to the "filter factor". When using a filter, it is necessary to increase the exposure. The filter factor, which should be supplied by the manufacturer of the filter, will tell you how much more light is necessary when using that particular filter.

Remember, a filter will make objects of its own color photograph as white, and objects of the opposite color will photograph as dark gray or black.



## PLANNING AND TAKING PICTURES

Always plan interesting pictures that tell a story. Your first movies will likely be of the children, the family and your close friends. Always avoid any attempt to make the subjects act, or pose in front of the camera. Have them relax and act natural. Never take pictures directly into the rays of the sun. Before high noon or early afternoon is the ideal time to take movies. Don't make the mistake of "clipping" scenes too short; keep the camera operating long enough on each scene. When a short scene is projected upon the screen it flashes on and off so quickly it is difficult for the eyes to grasp the meaning of the image. You should never run less than 1½ to 2 feet of film on each scene. At times you will use a longer period, depending on the importance of the subject. You cannot conveniently take pictures and watch the footage meter at the same time; however you can easily memorize operating time — IT TAKES ABOUT 5 SECONDS TO RUN 1 FOOT OF FILM. TIME EACH SHORT SCENE FOR AT LEAST EIGHT SECONDS.

Close-up scenes and portraits are interesting and add to the variety and interest of your reels. CAUTION — Be sure the entire subject or face you wish to take is seen in the center of the finder. Only what is seen in the view finder will be recorded on the film. The only exception to that statement is when you are taking extreme closeups of less than 4 feet, then it will be necessary to center subject with center of lens by measurement. (See page 10 for closeup focusing limitations while using universal focus lens.)



## BRIEF COURSE IN MOVIE-MAKING

1. Load camera per instructions.
2. Set footage meter to ZERO.
3. Check Speed Control Dial (should remain at 16 frames for normal movies).
4. Now wind Camera.
5. Set Lens Diaphragm to proper position.
6. Hold Camera steady. *This is important.* For extreme accuracy, a tripod may be used. However, as most Movie Cameras are held by hand, the REVERE "40" and "44" Magazine Cameras are so designed that a firm, steady grip is easily obtained. Safety wrist cord should be securely around the left wrist. This assists you in obtaining steadiness and prevents dropping camera.
7. Sight through the Viewfinder. Slide operating button and you're making movies. It's as simple as that.

## TITLES AND SPLICING

Titles help you tell your story and make your pictures more interesting. Titles may be spliced into the film at any desired place. You can make your own titles or purchase them from your photographic dealer.

When you have taken several reels of pictures, you will want to splice them together and place them all on one or more Revere 300 foot reels. Splicing your films with a Revere Curvomatic Splicer is easy. Ask your dealer.

## EXPOSURE GUIDES

FOR DAYLIGHT USE WITH KODACHROME  
OR ANY FILM RATED WESTON 8

| Camera Set at<br>16 Frames<br>Per Second | Bright<br>Sun       | Hazy<br>Sun          | Bright<br>Open<br>Shade | Over-<br>cast<br>Cloudy | Deep<br>Shade        |
|--|---------------------|----------------------|-------------------------|-------------------------|----------------------|
| Basic<br>Exposure                        | Between<br>F8 & F11 | Between<br>F5.6 & F8 | Between<br>F3.5 & 5.6   | Between<br>3.5 & 5.6    | Between<br>2.5 & 3.5 |
| Light Sub.                               | F11                 | F8                   | F5.6                    | F5.6                    | F3.5                 |
| Dark Sub.                                | F8                  | F5.6                 | F3.5                    | F3.5                    | F2.5                 |
| Side Light                               | F5.6 to 8           |                      |                         |                         |                      |
| Back Light                               | F3.5 to 5.6         |                      |                         |                         |                      |

FOR DAYLIGHT USE WITH  
FILM RATED WESTON 32

| Camera Speed<br>16 Frames<br>Per Second | Bright<br>Sun      | Hazy<br>Sun       | Bright<br>Open<br>Shade | Over-<br>cast<br>Cloudy | Deep<br>Shade      |
|---|--------------------|-------------------|-------------------------|-------------------------|--------------------|
| Basic<br>Exposure                       | Between<br>11 & 16 | Between<br>8 & 11 | Between<br>5.6 & 8      | Between<br>5.6 & 8      | Between<br>4 & 5.6 |
| Light Sub.                              | F16                | F11               | F8                      | F8                      | F5.6               |
| Dark Sub.                               | F11                | F8                | F5.6                    | F5.6                    | F4                 |
| Side Light                              | 8 to 11            |                   |                         |                         |                    |
| Back Light                              | 5.6 to 8           |                   |                         |                         |                    |

## EXPOSURES WITH FLOODLIGHTS

Motion pictures of fine quality may be made indoors at night with Color or Black-and-White Film. There are only a few details to consider for making satisfactory indoor pictures. Follow the Photoflood Exposure Guide. Be sure of proper light distribution and use proper exposure stop on lens. Also follow these suggestions:

1st. Arrange lights so they come from different directions—this breaks up strong shadows and gives finer detail to the pictures. If you are using two Mazda lamps—place one on each side of camera, this will give an even distribution of light on subject.

2nd. Use white photofloods with bright reflectors. Number 1 photoflood bulbs have a rated life of two hours. Number 2 photoflood bulbs have a rated life of six hours and will give slightly more than twice the illumination of the number 1 bulbs. To conserve lamp life, turn them out when scene is complete.

3rd. Direct some light behind the subject to lighten the background.

4th. Eliminate bright reflections *glaring into the camera lens*—reflections will fog pictures.

5th. Locate lamps higher than subject. The lights should flood the subject. Take care that lamps do not show in picture. Determine this by looking through view finder.

6th. When possible use a tripod for indoor pictures, or rest camera on table or stand—to keep camera steady.

7th. Remember the distance between the camera and subject does not affect the exposure. It is the distance from light to subject that is important. Do not crowd your subjects. Stand well back with camera to include as much of the subject as desired, but of course the reflectors must not show in finder.

8th. Follow the PHOTOFLOOD EXPOSURE GUIDE. Take ample time and excellent results will follow.



# PHOTOFLOOD EXPOSURE GUIDES

FOR INDOOR COLOR FILMS AND OTHER FILMS  
TUNGSTEN RATING A.S.A. 16 OR WESTON 12

| Camera Set at<br>16 Frames per Second             | No. of<br>Lamps | Distance from Lamps to Subject |        |        |        |        |
|---|-----------------|--------------------------------|--------|--------|--------|--------|
|   |                 | F1.9                           | F2.5   | F3.5   | F4     | F5.6   |
| No. 1 Photoflood<br>Lamps in<br>Bright Reflectors | 1               | 6½ ft.                         | 4½ ft. | 3½ ft. | 3 ft.  | .      |
|   | 2               | 9 ft.                          | 6½ ft. | 5 ft.  | 4½ ft. | 3 ft.  |
|   | 3               | 11 ft.                         | 7½ ft. | 6 ft.  | 5½ ft. | 3¾ ft. |
|   | 4               | 13 ft.                         | 9 ft.  | 7 ft.  | 6½ ft. | 4½ ft. |
| No. 2 Photoflood<br>Lamps in<br>Bright Reflectors | 1               | 8 ft.                          | 5½ ft. | 4½ ft. | 4 ft.  | 2½ ft. |
|   | 2               | 12 ft.                         | 8 ft.  | 6½ ft. | 5½ ft. | 4 ft.  |
|   | 3               | 14 ft.                         | 10 ft. | 8 ft.  | 7 ft.  | 5 ft.  |
|   | 4               | 16 ft.                         | 12 ft. | 9 ft.  | 8 ft.  | 5½ ft. |

FOR ALL FILMS WITH  
TUNGSTEN RATING A.S.A. 32 OR WESTON 24

| Camera Set at<br>16 Frames per Second             | No. of<br>Lamps | Distance from Lamps to Subject |        |        |        |        |
|---|-----------------|--------------------------------|--------|--------|--------|--------|
|   |                 | F2.5                           | F3.5   | F4     | F5.6   | F8     |
| No. 1 Photoflood<br>Lamps in<br>Bright Reflectors | 2               | 7½ ft.                         | 6 ft.  | 5½ ft. | 3¾ ft. | 2½ ft. |
|   | 3               | 9 ft.                          | 7½ ft. | 6½ ft. | 4½ ft. | 3½ ft. |
|   | 4               | 11 ft.                         | 8½ ft. | 7½ ft. | 5½ ft. | 3¾ ft. |
| No. 2 Photoflood<br>Lamps in<br>Bright Reflectors | 2               | 10 ft.                         | 7½ ft. | 7 ft.  | 4¾ ft. | 3¼ ft. |
|   | 3               | 12 ft.                         | 9½ ft. | 8½ ft. | 6 ft.  | 4 ft.  |
|   | 4               | 14 ft.                         | 11 ft. | 10 ft. | 7 ft.  | 4¾ ft. |

The above tables are based on exposures of average or medium colored subjects. For dark colored subjects, use next half stop larger; for light colored subjects, use next half stop smaller.

**CAUTION:** Do not use more than six number 1 photoflood lamps or three number 2 lamps on a single fused circuit.

DEPTH OF FOCUS TABLES & HYPERFOCAL DISTANCES  
 $\frac{1}{2}$ " FOCUS CINE LENSES

| Distance<br>Focused<br>Upon | f1.9       | f2.7      | f3.5      | f4       | f5.6      | f8        | f11       | f16       |
|-----------------------------|------------|-----------|-----------|----------|-----------|-----------|-----------|-----------|
| 2 Feet                      | 1.10-2.2   | 1.8-2.3   | 1.9-2.5   | 1.7-2.5  | 1.7-2.9   | 1.6-3.2   | 1.4-4.2   | 1.2-8.0   |
| 3 Feet                      | 2.8-3.6    | 2.5-3.7   | 2.5-4.0   | 2.3-4.2  | 2.2-4.11  | 1.11-16.0 | 1.8-18.3  | 1.5-Inf.  |
| 4 Feet                      | 3.5-4.10   | 3.2-5.4   | 3. -5.11  | 2.9-6.6  | 2.7-8.5   | 2.3-15.11 | 1.11-Inf. | 1.7-Inf.  |
| 6 Feet                      | 4.9-8.2    | 4.3-9.8   | 4. -11.10 | 3.9-14.2 | 3.4-28.6  | 2.10-Inf. | 2.4-Inf.  | 1.10-Inf. |
| 8 Feet                      | 5.11-12.5  | 5.3-16.6  | 4.10-23.2 | 4.6-34.6 | 3.11-Inf. | 3.2-Inf.  | 2.7-Inf.  | 2.1-Inf.  |
| 12 Feet                     | 8.2-26.6   | 6.7-54.3  | 5.10-Inf. | 5.6-Inf. | 4.6-Inf.  | 3.7-Inf.  | 2.9-Inf.  | 2. -Inf.  |
| 15 Feet                     | 9. -45.0   | 7.6-Inf.  | 6.9-Inf.  | 6.1-Inf. | 5.1-Inf.  | 4.2-Inf.  | 3.1-Inf.  | 2.3-Inf.  |
| 25 Feet                     | 11.10-Inf. | 9.5-Inf.  | 8.2-Inf.  | 7.4-Inf. | 5.10-Inf. | 4.7-Inf.  | 3.4-Inf.  | 2.5-Inf.  |
| 50 Feet                     | 15.6-Inf.  | 11.7-Inf. | 9.10-Inf. | 8.6-Inf. | 6.4-Inf.  | 4.7-Inf.  | 3.5-Inf.  | 2.5-Inf.  |
| Hyperfocal<br>Distance      | 21.9       | 15.4      | 11.9      | 10.4     | 7.4       | 5.2       | 3.7       | 2.6       |

DEPTH OF FOCUS TABLES & HYPERFOCAL DISTANCES  
1½" FOCUS CINE-TELEPHOTO

| Distance<br>Focused<br>Upon | f3.5      | f4        | f5.6      | f8        | f11        | f16       | f22       |
|-----------------------------|-----------|-----------|-----------|-----------|------------|-----------|-----------|
| 5 Feet                      | 4.7-5.2   | 4.7-5.3   | 4.6-5.4   | 4.5-5.5   | 4.3-5.8    | 4.1-6.3   | 3.6-6.6   |
| 6 Feet                      | 5.6-6.4   | 5.6-6.4   | 5.6-6.7   | 5.4-6.10  | 5.2-7.3    | 4.9-8.11  | 4.5-9.3   |
| 7 Feet                      | 6.5-7.4   | 6.5-7.5   | 6.3-7.8   | 6. -8.2   | 5.8-8.8    | 5.3-9.9   | 3.3-11.9  |
| 8 Feet                      | 7.3-8.9   | 7.3-8.7   | 7.2-9.1   | 6.10-9.8  | 6.6-10.5   | 6. -12.2  | 5.5-15.2  |
| 10 Feet                     | 8.10-11.4 | 9.0-11.1  | 8.8-11.9  | 8.3-12.8  | 7.9-14.2   | 7. -17.6  | 6.4-24.4  |
| 12 Feet                     | 10.9-13.5 | 10.6-13.7 | 10.2-14.7 | 9.7-16.2  | 8.10-18.6  | 7.11-24.7 | 7. -40.10 |
| 15 Feet                     | 13.1-17.5 | 12.1-17.8 | 12.3-19.4 | 11.5-22.  | 10.5-26.10 | 9.2-42.   | 8. -Inf.  |
| 25 Feet                     | 20.2-32.7 | 19.7-34.  | 18. -40.  | 16. -54.  | 14. -94.   | 12. -Inf  | 10. -Inf. |
| 50 Feet                     | 34. -93.8 | 32.6-Inf. | 20.8-Inf. | 24.1-Inf. | 20.2-Inf   | 15.9-Inf. | 12.6-Inf. |
| Hyperfocal<br>Distance      | 107       | 93.7      | 66.9      | 46.8      | 34         | 23.4      | 17        |



## PICTURE DEFECTS

PICTURES  
UNSTEADY:

Caused by shaking of camera when taking scenes. Practice more, or if unable to hold steady — use a tripod.

PICTURES  
NOT SHARP:

Usually caused by dirty lens, or lens not resting against seat.

PICTURES  
TOO DARK:

Under exposed film. Due to improper lens stop used, or if taken inside — insufficient artificial light was used.

PICTURES  
TOO LIGHT:

Over exposed film. Due to improper lens stop used, or if taken inside — too much artificial light was used.

EDGES OF  
PICTURE  
BLACK:

Finger or object obstructed lens barrel when picture was taken.

EDGES OF  
PICTURE  
LIGHT OR  
CLEAR:

Camera loaded in too brilliant light. To avoid edge-fog, film magazine should be kept in carton and handled in subdued light.

The above defects are based upon reversible film that has been developed and processed—meaning negative picture reversed into a positive picture.

## THINGS TO REMEMBER

1. Always remove rubber lens cap before taking pictures.
2. Clean camera lens at regular intervals with dry lintless cloth or tissue.
3. Wind camera after each exposure.
4. Plan pictures before operating camera. Make sure everything is in readiness.
5. Follow exposure instructions when setting lens stops. Shutter speed  $1/30$  second at 16 frames.
6. Check lens before each scene to see that it has not been accidentally moved from proper setting.
7. Hold camera steady. Brace it against your face, forehead or stationary objects. Use Safety Cord.
8. Panoramizing (swinging camera as you shoot) should be avoided. When necessary it must be done very slowly and steadily. Otherwise, pictures will annoy the audience when projected.
9. When taking "slow motion" scenes caution subjects to move naturally.
10. Don't attempt to take pictures in poor light.
11. Hold camera vertically — never tilted sideways.
12. Don't oil camera — send to factory.

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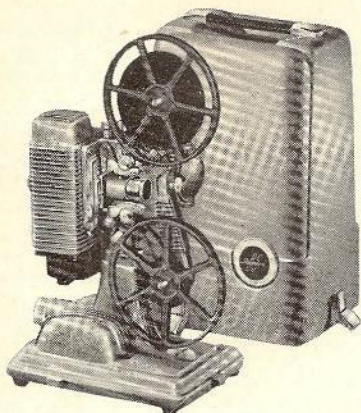


## ULTIMATE IN 8mm PROJECTION

*Revere* —EIGHT

*De Luxe "85"*

### PROJECTOR



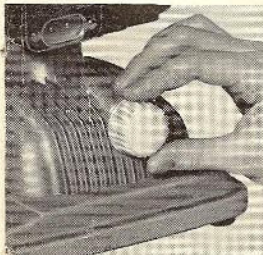
Designed to finest professional standards, this all-new deluxe projector makes a thrifty mate to the "40" or "44" eight! Handsome plastic carrying case is included in the modest price! Precision-built to run as perfectly as a fine watch, the "85" gives amazing "theatre quality" performance. Striking in appearance, with smart russet brown finish enhanced by bright chrome plated fittings, it embodies many important innovations that are exclusively Revere. Among these are: finest and most precise film track ever designed for safe film transport . . . professional type, sturdy, stainless steel film retainers and guides that defy comparison for film preservation . . . built-in, self-contained film compartment. In every respect, it is a projector you will be proud to own!

Complete with carrying case, 500-watt lamp, 300-ft. reel, and fast 1-inch F1.6 coated lens.

**Instant Tilt Control—**  
Easy action tilt knob quickly centers image on screen. Pilot light and "still" picture projection are other important features.

**Reel Compartment —**  
Convenient Storage space in projector base holds two 300-foot reels securely, keeps them immediately available.

**Slip-over Case —** Fits snugly over projector, lifts off instantly to simplify and speed setting up. Streamlined, easy to carry. Flexible handle.



## ACCESSORIES

**EXTRA LENSES** — The following 8mm lenses are available at your dealer's. With these interchangeable lenses, you are equipped for every movie making situation.

**F 1.9** — Focusing Mount 13mm Coated Lens

**F 2.5** — Focusing Mount 25mm (1" Telephoto) Coated Lens

**F 3.5** — Focusing Mount 37.5 (1½" Telephoto) Coated Lens

**CARRYING CASE FOR "44"** — Top-grain cowhide, richly lined, dustproof and durable. Protective partitions for camera, film, lenses and filters. Has lock and key.

**CARRYING CASE FOR "40"** — Sturdy binocular type. Custom-built of selected top-grain tan cowhide. Attractively lined. Extra adjustable shoulder strap included.

**300-FOOT METAL CONTAINERS** — Ideal protection for your precious film in storing or transporting.

**300-FOOT REELS** — Reinforced for additional sturdiness, yet lightweight.

**REVERE CAMERA COMPANY**

320 E. 21st St., Chicago 16, Ill., U. S. A.