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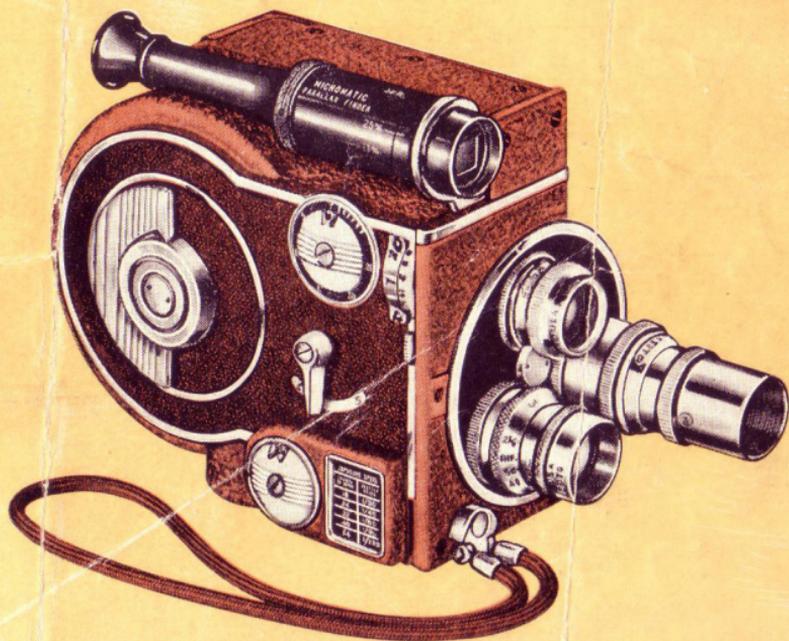
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taking movies with

Revere EIGHT

*"60" Turret
Magazine Camera*



owners instruction manual

Registration Card



A Revere Registration card is included with your camera.

Please check the number on this card with the serial number which you will find inside your camera on the lower right hand corner of the etched instruction plate on the drawer. Any variation in number should be noted on your card.

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

FOREWORD

SUPREME of Cine Eight Cameras. Revere "60" is the proud result of years of engineering to achieve a Magazine Turret Camera of outstanding Revere quality. Handsomely designed and expertly built in true Revere tradition, it offers the very newest and simplest in movie camera operation.

Loading Revere "60" with film magazines is so easy a child can do it. "No Threading"—you can quickly change from color to Black and White without loss of film.

Numerous other innovations include . . . continuous run . . . single frame exposure for titles and trick shots . . . New type ratchet winding key . . . Provision for cable control . . . Film rating guide as well as built-in Micromatic Parallax telescopic view-finder . . . Viewfinder Parallax Adjustment Dial, adjustable for parallax . . . coated lenses . . . footage indicator . . . exposure chart, Five speeds, with 13mm F2.8 Bausch & Lomb (Universal Focus) Coated Lens.

It's easy to take good movies with the Revere "60", starting with your first magazine of film, if you follow these simple instructions. Know your camera. Give it the proper attention by referring to these instructions from time to time and you will produce the finest movies easily.

REVERE CAMERA COMPANY

GENERAL CAMERA INSTRUCTIONS

To make good movies with your Revere "60" Magazine Eight Turret Camera, it is necessary to familiarize yourself with the camera's 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 page 4. Learn to (1) Look through the Micromatic Parallax View Finder, (2) Turn Adjustable View Finder Barrel, (3) turn the Adjustable Footage Meter, (4) wind the motor with the Ratchet Winding Key, (5) Use the Parallax Release Button, (6) start the operating lever, (7) Provision for Cable Release Outlet, (8) set the Speed Control Dial, (9) read the Exposure Speed Chart, (10) fasten the safety-wrist cord, (11) set the 25mm telephoto Focusing Mount Lens (1"), (12) set the 38mm Telephoto Focusing Mount Lens (1½"), (13) set the standard 13mm Universal Focus Lens (½"), (14) Grasp the Lens Barrels and rotate the Turret Head, (15) Turn the Parallax Adjustment Dial.

WINDING SPRING MOTOR—Before winding spring be sure that operating lever (See Page 4) is in neutral position.

Winding Key (See Page 4) is of ratchet type which eliminates necessity of removing fingers from key. Winds like a watch.

OPERATING LEVER—For tilting and still shots Operating Lever makes Single Frame exposure when pushed forward.

For Normal run pull Operating Lever Back to approximately one-half way point.

For Continuous run pull lever *all the way back*.

Be sure to release Operating Lever to neutral position before rewinding.

FIVE SPEEDS—Revere "60" Magazine Cameras are provided with five speeds, 16, 24, 32, 48, 64 frames per second.

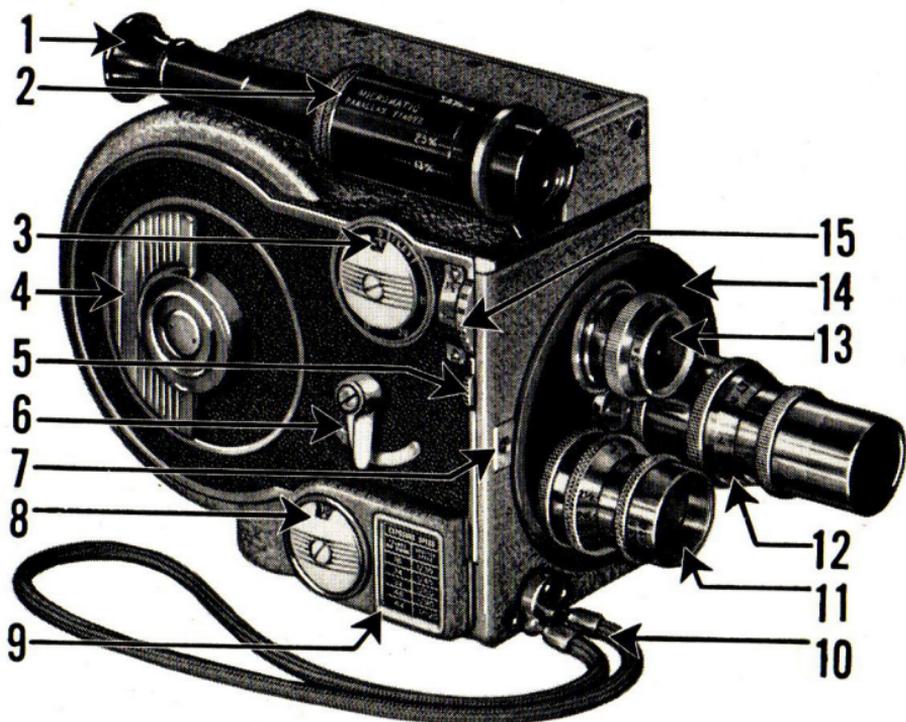
These are embossed on the plate located on the side of the camera, (see Page 4).

Normal speed—set at 16, for taking 16 pictures or frames per second.

Semi-Slow—set at 24 or 32.

Intermediate—set at 48.

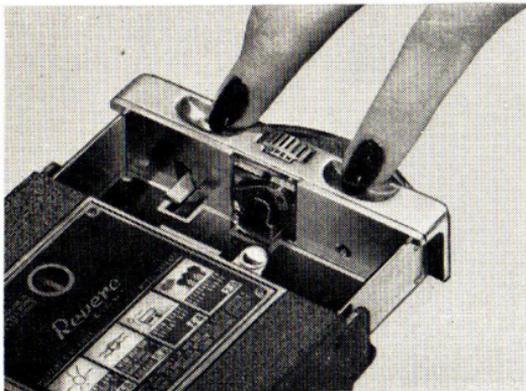
Slow Motion—set at 64, the subject will appear on the screen to be moving one-fourth of the taking speed. Trick shots may be obtained by using this speed.



- | | |
|----------------------------------|---|
| 1. Micromatic View Finder | 10. Wrist Cord |
| 2. Adjustable View Finder Barrel | 11. 25MM Telephoto (1") Focusing Mount Coated Lens (F-2.5) |
| 3. Adjustable Footage Meter | 12. 38MM Telephoto (1½") Focusing Mount Coated Lens (F-3.5) |
| 4. Ratchet Winding Key | 13. 13MM Universal Focusing (F-2.8) Coated Lens |
| 5. Parallax Release Button | 14. Three Lens Rotating Turret Head |
| 6. Operating Lever | 15. Parallax Adjustment Dial |
| 7. Cable Release Outlet | |
| 8. Speed Control | |
| 9. Exposure Speed Chart | |

HOW TO LOAD THE CAMERA

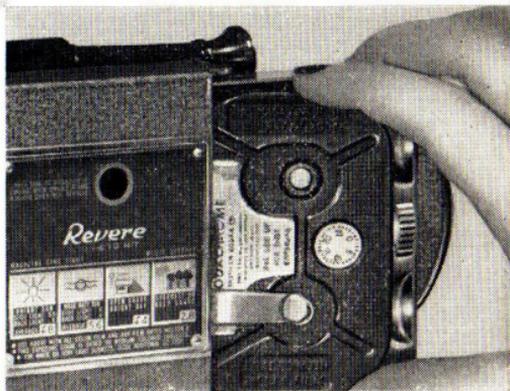
The film magazine should never be exposed to direct sunlight. When handling it out-doors, keep it in carton or in subdued light.



To Load:

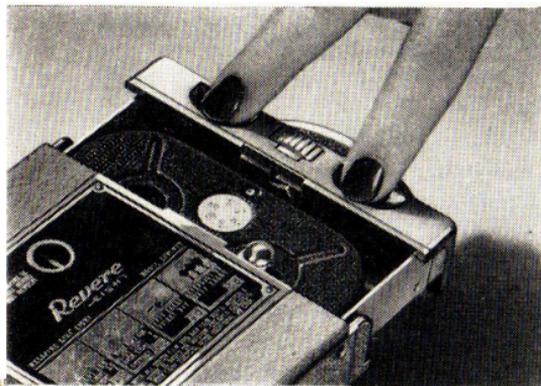
- ◀ Turn knob to "open" position and slide open the film drawer.

Insert film magazine—with proper side up, marked, "This Side Up For First Exposure"—toward the lens in drawer. ▶



- ◀ Close drawer and turn knob to "closed" position.

HOW TO UNLOAD THE CAMERA



Turn knob down to "open" position and pull drawer out fully.

Turn knob down to eject Magazine.



Close drawer and turn knob to "closed" position.

THE VIEWFINDER

The Micromatic Parallax View Finder on your Revere "60" Magazine Turret Camera is adjustable for parallax and due to our special construction is glare-free. Except for special critical situations the View Finder should be allowed to remain locked in Universal position marked in red on Parallax Adjustment Dial.

For critical focus on extreme closeup Parallax may be adjusted to desired setting by releasing Parallax Button (see page 4—Illus. 5) immediately beneath Parallax adjustment Dial. The same procedure may be used for extreme critical Parallax to Infinity.

An outstanding feature of your Micromatic Parallax View Finder is the optical adjustment which eliminates masks and gives you a full view of the field desired by a simple turn of the View Finder Barrel (See page 4—Illus. 2) to coincide with the lens being used (for instance when using standard $\frac{1}{2}$ " lens turn barrel to calibration marked 13mm. When using 1" Telephoto lens turn barrel to calibration marked 25mm. When using $1\frac{1}{2}$ " Telephoto lens turn barrel to calibration marked 38mm).

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.

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.

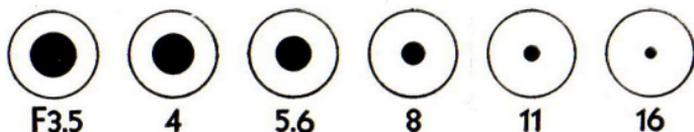
If a magazine should be replaced with another after only one side has been entirely exposed, indicate plainly on the dial on the side of the magazine marked "This Side Up". This will prevent double exposure.

PLEASE NOTE THE FOLLOWING SPECIAL FEATURE:

In the event that you have started to take pictures and have failed to set the Footage Meter properly, a visible Window is provided (See Fig. A, Page 15) which plainly shows a notched hub. When hub is revolving, film is being transported and camera is in operation. When hub ceases to revolve, 25 feet of film has been completed. This visible notched hub will tell you at any time whether or not camera is operating properly.

HOW TO SET THE LENS DIAPHRAGM

The lenses used on Revere cameras are approximately 13 mm. or "half-inch" lenses. Standard F 2.8 lens is Universal or fixed focus type, which means focusing for distance is not necessary, except as described below. If equipped with F 1.9 focusing mount lens footage must be adjusted to your needs. This lens has diaphragm openings or stops calibrated on the rotating lens barrel. The purpose of these openings is to control the volume of exposure light to the film. As the size of the opening or stops is increased, the volume of exposure light is increased. The drawing on page 9 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 2.8	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.

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 19 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 redish 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 subject 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 $1\frac{1}{2}$ 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 9 for closeup focusing limitations while using universal focus lens.)

INSTRUCTIONS FOR USING THE F 1.9 CINE VELOSTIGMAT LENS

The F 1.9 Cine Velostigmat is a high speed lens designed primarily to increase the scope of movie making possibilities by allowing additional exposure where intensity of light is very low. A fast lens of this type when used at full aperture has a very shallow depth of field, and in order to obtain sharp well defined pictures, distance for near subjects must be determined with more accuracy than for subjects further away. To be doubly sure of correct focus on closeups, it is advisable to actually measure the distance from the camera to the subject and setting the lens accordingly. The focusing ring is located to the rear of the lens barrel and can be revolved until the proper number, representing distance in feet, lines up with the engraved white line marker.

Consult the exposure guide on the side of the camera for the correct diaphragm opening or the data sheet enclosed with the roll of film. The diaphragm ring which governs the F stop is set towards the front of the lens barrel. After determining the proper exposure, this setting is made by rotating the ring until it meets with the same white line used in focusing.

Where smaller F stops are recommended, with favorable light conditions, this lens may be used as a Universal focusing type merely by setting the footage indicator at twenty-five feet, (marked in red), and cutting the diaphragm opening between the range of F 5.6 to F 16 depending upon the brightness of the subject matter being photographed.

INSTRUCTIONS FOR USING WOLLENSAK TELEPHOTO LENS ON REVERE CAMERAS

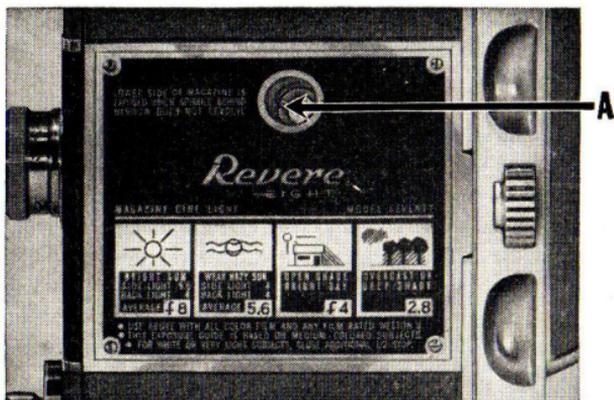
When it is impossible to take pictures from a close vantage point, the telephoto lens is employed to telescopically draw the image closer. This eliminates unnecessary surrounding area and reveals more details with greater clarity. The field which is covered in the picture taking area of the camera aperture is governed by the focal length of the lens. The longer the focal length, the greater the magnifying power. Therefore a 1" lens will produce an image twice the size of the standard $\frac{1}{2}$ inch lens, and a still narrower field is covered with the $1\frac{1}{2}$ " lens which has a 3X magnifying power.

The center knurled ring is used in focusing, and can be turned to the proper number indicating the distance from the camera to the subject in feet. Because the depth of field is always shallower with increased focal lengths, here again accuracy in gauging distance must be strongly stressed.

When the proper exposure has been determined, the movable ring to the front is turned until the proper F stop number meets the stationary line marker. Because the diaphragm markings of Telephoto lenses are calculated in proportion to their focal length, the same F stop can be used as on the regular $\frac{1}{2}$ inch lens under identical light conditions.

Ordinarily it is not possible to hold a camera steady enough when making telephoto exposures. Motion of an unsteady camera is magnified in proportion to the focal length of the lens, producing a very disturbing effect upon the audience viewing the projected image. Therefore, a good rigid tripod is strongly recommended for best results.

Movies of good clarity can only be expected if the lens is kept clean and free from dust, dirt and fingerprints. To clean the elements, use only soft lint-free tissues, wiping gently in a circular motion. When not making exposures, replace the rubber lens cap to reduce possibility of dirt accumulation or damage.



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 Weston at a factor number 8, on page 18, we have prepared an exposure guide for this speed film. On the same page, you will find an exposure guide for film having a Weston rating of 32. 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.



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 "60" Magazine Camera is 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. Check to see that View Finder Barrel is properly set to coincide with lens being used.
8. Sight through the Viewfinder. Press operating lever and you're making movies. It's as simple as that.

Illustration on opposite page shows an excellent method of holding a Revere "60".

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 Curvamatic Splicer is easy. Ask your dealer.

EXPOSURE GUIDES

FOR DAYLIGHT USE WITH KODACHROME
OR ANY FILM RATED WESTON 8

Camera Set at 16 Frames Per Second	Bright Sun	Hazy Sun	Bright Open Shade	Over- cast Cloudy	Deep Shade
Basic Exposure	Between F8 & F11	Between F5.6 & F8	Between F3.5 & 5.6	Between 3.5 & 5.6	Between 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 16 Frames Per Second	Bright Sun	Hazy Sun	Bright Open Shade	Over- cast Cloudy	Deep Shade
Basic Exposure	Between 11 & 16	Between 8 & 11	Between 5.6 & 8	Between 5.6 & 8	Between 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 RATED WESTON 8

Camera Set at 16 Frames per Second	No. of L'amps	Distance from Lamps to Subject				
		F1.9	F2.5	F3.5	F4	F5.6
No. 1 Photoflood Lamps in 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 Lamps in 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
WESTON RATINGS OF 24 to 32

Camera Set at 16 Frames per Second	No. of L'amps	Distance from Lamps to Subject				
		F2.5	F3.5	F4	F5.6	F8
No. 1 Photoflood Lamps in 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 Lamps in 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 Focused 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 Distance	21.9	15.4	11.9	10.4	7.4	5.2	3.7	2.6

DEPTH OF FOCUS TABLES & HYPERFOCAL DISTANCES
1 1/2" FOCUS CINE-TELEPHOTO

Distance Focused 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 z	34. -93.8	32.6-Inf.	20.8-Inf.	24.1-Inf.	20.2-Inf.	15.9-Inf.	12.6-Inf.
Hyperfocal 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, dirt under gate preventing contact, 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. Panoramimg (sweeping camera from left to right) 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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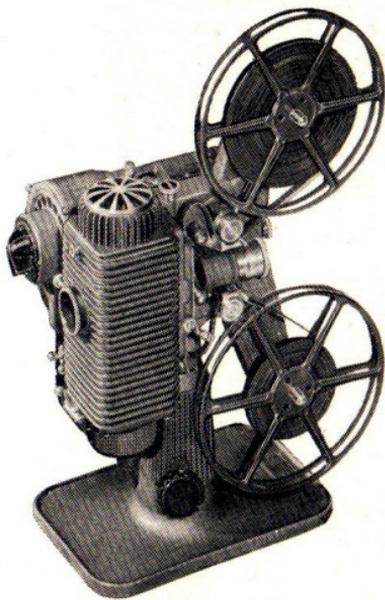
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ULTIMATE IN 8mm PROJECTION

Revere

EIGHT

"85"



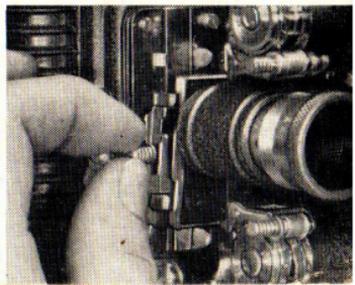
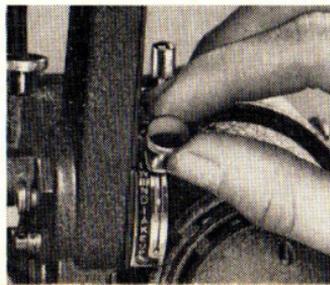
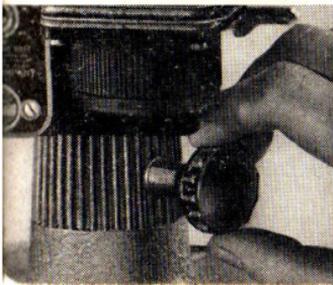
Designed to finest professional standards, Revere "85" is outstanding in appearance, gives "theatre-quality" performance and is the ideal projector for home use. Revere's features . . . brilliant illumination . . . double-blower cooling system . . . extreme steadiness of operation . . . easy threading . . . assure safe, smooth, brilliant projection. You'll appreciate Revere's fast, automatic re-wind (no belts) . . . coated lenses . . . manual clutch for still projection . . . removable aperture for easy, thorough cleaning . . . pilot light . . . improved gate assembly with self-adjusting film guides . . . rheostat speed control . . . and duo-light shield to reduce ceiling light. Ask to see these features demonstrated and learn why experts consider Revere "85" the ultimate in 8mm projection.

Complete with long-life 500-watt lamp, fast 1-inch F 1.6 coated lens and 300-ft. reel.

Tilting Control—Sensitively geared. Turn knob to tilt projector up or down, quickly centering pictures on screen.

Automatic Re-Wind—Fast, effortless, clutch controlled; all enclosed positive drive. No belts to change.

Removable Aperture—Easily removed without disturbing film. Permits frequent cleaning for a clear, sharp frame line.



ACCESSORIES

EXTRA LENSES—Should you decide to purchase one or more—in addition to the lens furnished you as standard equipment—these special Revere Bausch & Lomb Animar and Wollensak Velostigmat coated lenses are available at your dealer, with mountings fitted by Revere. With them on hand you are equipped for every ciné situation.

F 2.8—Universal Focus 12.7mm Bausch & Lomb Animar Coated Lens

F 1.9—Focusing Mount 13mm Wollensak Coated Lens

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

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

CARRYING CASE for Revere "85" Projector—Protects and holds projector rigidly in place. Separate compartments also for reels and lamps. An attractive, extremely durable case, metal reinforced, richly lined and covered with lasting, black grained leatherette.

CARRYING CASE for Revere "60" Turret Magazine Camera—A beautiful case. Custom-built . . . of selected top-grain tan cowhide. With extra adjustable strap.

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

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