



ELECTRIC  
*EYE-MATIC*

FULLY AUTOMATIC  
f/1.8 LENS SYSTEM

8 mm. SPOOL

LOAD CAMERAS

CA-1 & CA-2

*Revere*

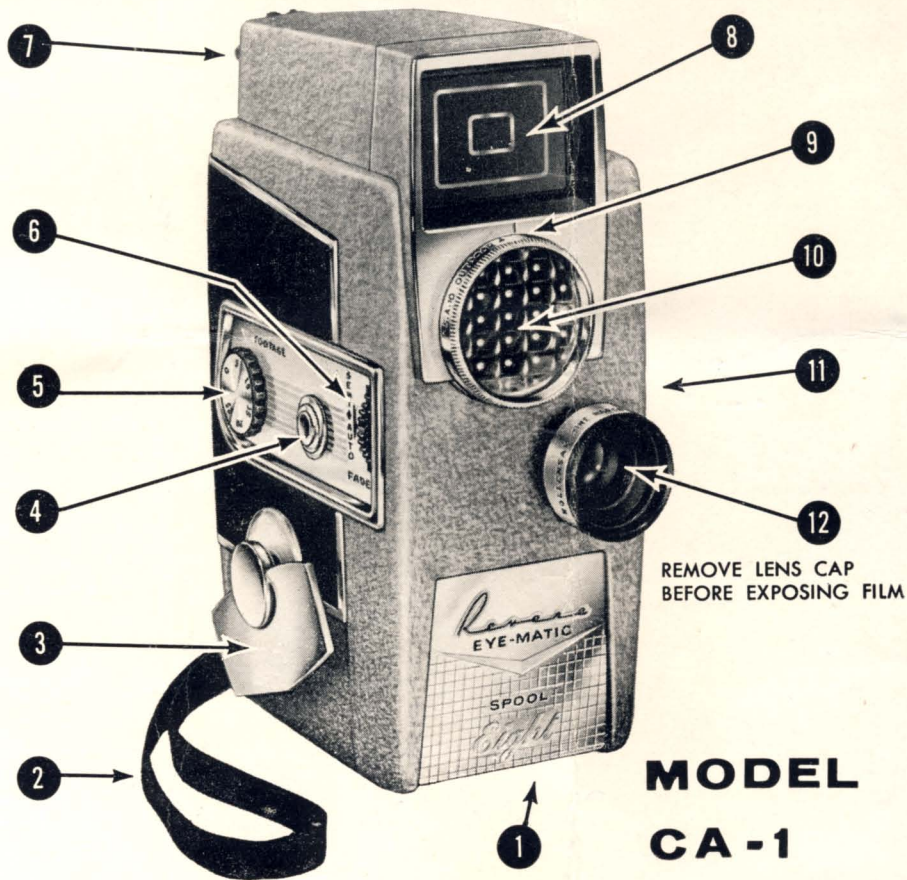
OPERATING INSTRUCTIONS



WELCOME TO THE REVERE FAMILY

Congratulations. You are now the proud owner of the world's first completely new fully automatic 8mm camera with versatile "SPECIAL EFFECTS" features. We know you will find pleasure in using the Revere Electric Eye-Matic camera and will marvel at the ease with which you can produce truly beautiful movies with completely automatic exposure settings.

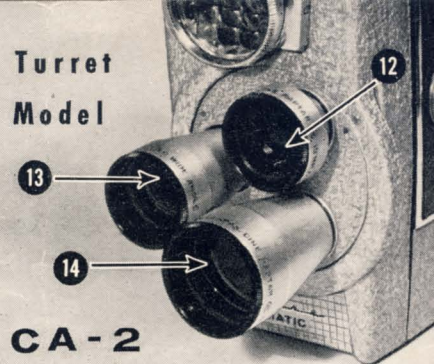
As with all other Revere products, this camera has been rigidly inspected and film tested. To insure complete familiarity with its operation, we recommend that you shoot one roll of film at your earliest convenience.



**MODEL  
CA-1**

Turret  
Model

**CA-2**



- 1 TRIPOD SOCKET
- 2 CARRYING STRAP
- 3 WINDING KEY
- 4 OPERATING BUTTON
- 5 FOOTAGE DIAL
- 6 EXPOSURE CONTROL DIAL
- 7 VIEWFINDER EYEPIECE
- 8 PICTURE WINDOW FINDER
- 9 FILM SETTING
- 10 EXPOSURE COMPUTER LENS
- 11 DOOR LOCK (not visible)
- 12 NORMAL LENS (13mm) f/1.8  
Accepts Size 4.5 filter
- 13 WIDE ANGLE (9mm)  
Accepts Size 4.5 filter
- 14 TELEPHOTO (32.5mm)  
Accepts Size 5 filter

See page 2 for filter sizes used in accessory adapters for Model CA-1.



**MODEL CA-2  
THREE LENS TURRET**

Turret disc rotates to positive click stops. For correct shooting position, DOT above lens must line up with DOT on camera front.

LENS BARRELS ARE FACTORY MATCHED AND NON-DETACHABLE.

**WIDE ANGLE AND TELEPHOTO  
ADAPTERS FOR MODEL CA-1**

**REVERE EYE-  
MATIC CAMERA**  
• No. 808

9mm four element Wollensak Cine Raptor WIDE ANGLE

ADAPTER. Accepts Size 5.5 filter.

• No. 809

32.5mm precision five element Wollensak Cine Raptor TELEPHOTO ADAPTER. Accepts Size 5.5 filter.

• **WOLLENSAK WIDE ANGLE  
AND TELEPHOTO**

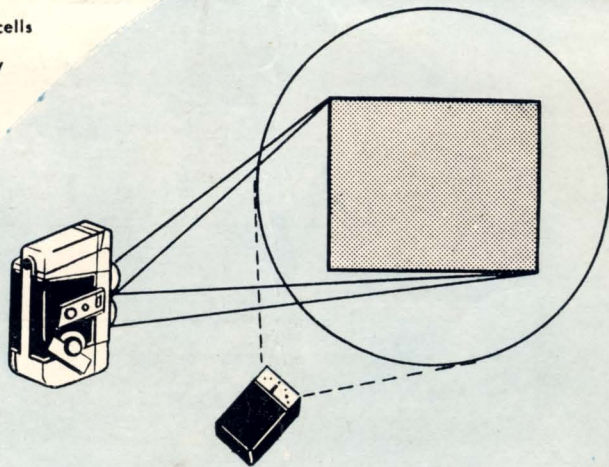
ADAPTERS are available at your Revere dealer. To install simply remove the filter ring, from the normal lens and screw the adapter into the lens hood.



# Just Load, Aim and Shoot For Perfect Results

For full AUTOMATIC operation keep the SEMI-AUTO dial in the DETENT position. RED DOT on dial must line up with ARROW on camera. No special knowledge of photography is required to make perfectly exposed movies with your Revere Eye-Matic 8mm camera. To operate simply LOAD, AIM and SHOOT. Without any delay, the lens aperture automatically sets itself even before your finger touches the OPERATING BUTTON. Detailed explanations of light conditions and lens settings are no longer necessary. To operate your camera successfully simply review the easy loading instructions and you are ready. Results of your very first roll of movies will reveal what a truly amazing camera the Revere Electric Eye-Matic really is.

The Revere Electric EXPOSURE COMPUTER LENS is composed of many ultra-sensitive rectangular cells and measures the rectangular area as seen by the camera. Extraneous light outside the actual picture taking area cannot influence the meter reading. Ordinary exposure meters pick up excess light surrounding the picture area. The Exposure Computer Lens is self-energized and there are no batteries to replace in order to maintain the peak efficiency of your camera.





Color film is the popular choice of all amateur movie makers. The Revere Electric Eye-Matic cameras are designed for use with Daylight color film as well as the Indoor type color film, usually referred to as Type A.

DAYLIGHT COLOR FILM, rated ASA 10, is balanced for use in sunlight. Under normal conditions, no special filters are required. Very distant landscapes or scenes exposed in the shade, on a sunny day, will tend to

be slightly bluish in color. If this is objectionable, bluishness may be minimized with a HAZE filter.

ADJUST THE "FILM SETTING" TO THE ASA 10 INDICATION WHEN USING DAYLIGHT COLOR FILM, WITH OR WITHOUT HAZE FILTER.

INDOOR "TYPE A" COLOR FILM, rated ASA 16, is balanced for use with artificial light supplied by photoflood lamps. These are generally used on a camera light bar. No special filter is required for indoor use.

ADJUST THE "FILM SETTING" TO THE ASA 16 INDICATION WHEN USING TYPE A COLOR FILM.

When necessary, INDOOR TYPE A COLOR FILM may be exposed in daylight with a No. 85 CONVERSION FILTER behind the lens hood. With filter in place, film speed is reduced from ASA 16 to ASA 10.

ADJUST THE "FILM SETTING" TO THE ASA 10 INDICATION WHEN USING TYPE A FILM WITH A No. 85 CONVERSION FILTER.

## FILM AND FILTERS

3

## LOADING

Spool type 8mm film is double width and exposed one-half width at a time. In order to expose the film completely, it is necessary to run the film through the camera twice. When double width film is processed, it is slit down the center and the two halves spliced together in one continuous length. The film is returned by the processing station, on a fifty foot reel, ready for screening.



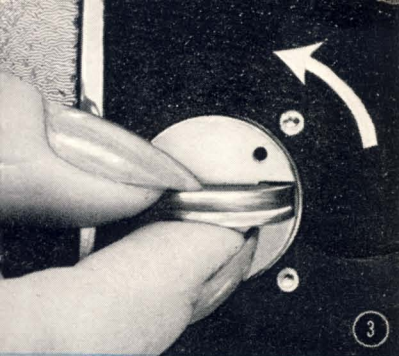
Set the DOT of the FOOTAGE METER on the GOLD ARROW before loading camera.

Never handle unprocessed light sensitive film in direct sunlight. Select a shaded area to thread the camera. Extra footage is provided on both ends of the reel to prevent fogging of usable film.

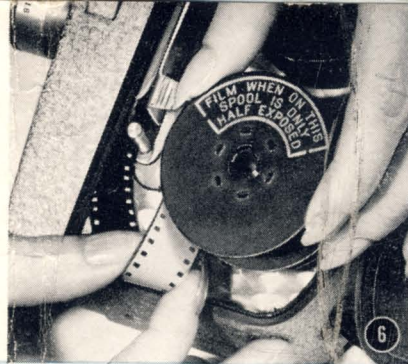


Fully wind spring by turning the WINDING KEY in the clockwise direction.

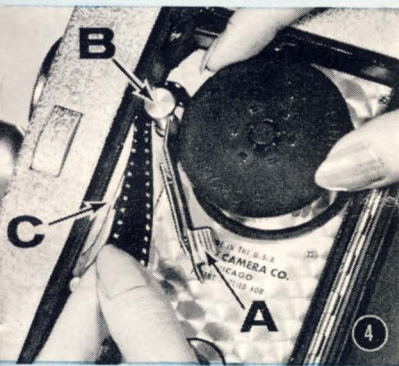




Turn camera on the other side and open door by turning the **DOOR LOCK** counter clockwise (direction of arrow), until the **BLACK DOT** lines up with the **UPPER MARKER** on the camera. Remove film from its container and remove the protective paper band.

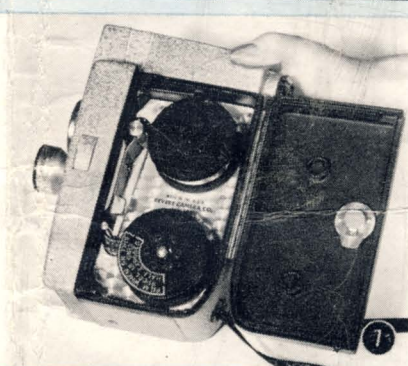


Hold empty take-up spool with side marked "**FILM WHEN ON THIS SPOOL IS ONLY HALF EXPOSED**" facing up. Insert end of film deep into slot of take-up spool and turn several times (in clockwise direction) until securely engaged. Slip spool over lower take-up spindle. Spool will not fit if inverted.



Place the unexposed roll of film on the top spindle so that film unwinds from bottom of reel. Hole in spool is notched so that reverse loading is impossible.

Swing **GATE (A)** open. Pull out a few inches of film and follow line with arrow around the **UPPER GUIDE POST (B)** and through the **APERTURE TRACK (C)**.

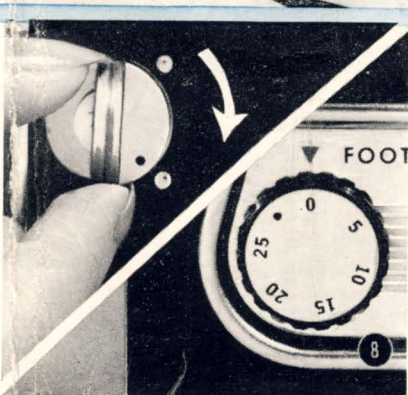


With camera door still open, slide the **OPERATING BUTTON** back and run a few inches of film to see that it is advancing smoothly.



Continue to pull film through by following the guide line around and in front of the **LOWER GUIDE POST (D)**. Make certain film is between the side bars and flush against the aperture plate. Close **GATE** against the film.

Note: **GATE** is automatically held in proper tension when camera door is closed.



Close camera door and turn the **DOOR LOCK** until the **BLACK DOT** lines up with the lower marker on the camera, (direction of arrow).

Pull back **OPERATING BUTTON** and run camera until **FOOTAGE METER** reads "0" feet. Failure to run off leader will result in fogging of the opening scenes. Wind spring to full tension and proceed to expose the first half. See page 5 for procedure of exposing the second half.



## OPERATION

**OPERATING**—Hold the camera firmly against the cheek, bracing the elbows against the body. For best results hold the camera very still and let your subjects provide the action. Panning, moving camera from left to right, should be done very slowly only when absolutely necessary. Faster panning is permissible when following a subject in motion providing action is kept well centered at all times. Expose each scene at least five seconds.

**OPERATING BUTTON**—For normal use, slide the OPERATING BUTTON back lightly to start camera. Release finger to stop camera operation.

**CONTINUOUS RUN**—To lock button in place, allowing you to step into your own movies, slide the OPERATING BUTTON back and apply slight pressure. Reverse procedure to stop camera.

**SINGLE FRAME**—To make single frame exposures, slide the OPERATING BUTTON forward and release finger. This action exposes only one frame at a time and is a feature the advanced movie maker can apply when producing time lapse effects.

## SECOND HALF

When the FOOTAGE METER indicates "25" feet, the film is only half-exposed. Stop taking pictures, but continue running camera until balance of film runs out. FOOTAGE METER will indicate "0" when all the film is on the take-up spool. To expose the second half, apply the following instructions:

Open door and proceed to unload camera in a shaded area, NEVER IN DIRECT SUNLIGHT. Film on take-up spool will be tightly coiled except for a short strip around the LOWER GUIDE POST which prevents unnecessary spill.

Remove both spools, turn them over and reverse their positions so that the full spool is now on the top spindle. Then follow instructions as given on pages 3 and 4 for loading.

When the second half has been exposed, remove the full take-up spool and place it in the metal container supplied with film. Submit to the nearest laboratory for processing. DO NOT MAIL EXPOSED FILM TO REVERSE FOR PROCESSING.

## VIEW FINDER



The PICTURE WINDOW FINDER of the Electric Eye-Matic camera is designed to provide a large easy to sight and easy to compose image.

To insure well centered subjects, at all distances, the VIEWFINDER EYEPIECE has a special parallax adjustment for near and distant subjects.

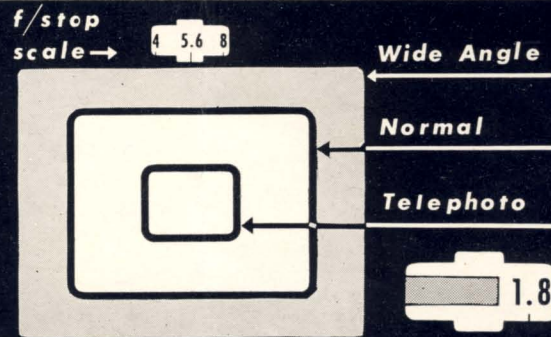
FOR CLOSEUPS USE THE 3-12 FOOT SETTING.

FOR AVERAGE MOVIE MAKING USE THE 8-INF. SETTING.

When sighting through the VIEWFINDER EYEPIECE you will see field outlines for the following lenses:

WIDE ANGLE	Full area.
NORMAL	Area bordered by a gray transparent field.
TELEPHOTO	Small center field.

For your convenience, the correct f/stop setting is always clearly visible in the special f/STOP SCALE directly above the lens fields.



A RED WARNING SIGNAL, immediately following the f/1.8 indication, will appear when the light is insufficient for movie making.

## LENSES

The Revere Electric Eye-Matic camera is equipped with a Wollensak fixed focus  $f/1.8$  lens system which eliminates need for focusing. This feature applies to the three lens turret Model CA-2 as well as the single lens Model CA-1 accepting the accessory No. 808 WIDE ANGLE and No. 809 TELEPHOTO ADAPTERS.

The 13mm NORMAL lens is the type most frequently used for general movie making. The 9mm WIDE ANGLE covers twice the area of a normal lens and is employed mainly where conditions make it impossible to move back sufficiently to include everything in one scene. The 32.5mm TELEPHOTO is most useful for distant scenes . . . where the subject is too far away and you can't move up closer. Since the TELEPHOTO magnifies the image  $2\frac{1}{2}$  times, a tripod is recommended for the steadiest results.

Study the depth of field scale and make certain that subjects do not appear closer than the recommended minimum distances for the lens and aperture chosen for exposure. For example: When using the NORMAL 13mm lens at  $f/8$ , all objects from  $3\frac{1}{2}$  feet to INFINITY will be in focus. However, when the TELEPHOTO is used at the same  $f/8$  aperture, the near subject should not be closer than 14 feet.

**SHARPEST MOVIES WILL BE OBTAINED BY OBSERVING THE FOLLOWING MINIMUM SUBJECT TO CAMERA DISTANCES FOR EACH LENS AND APERTURE USED.**

LENS	f/STOP LENS OPENING						
	f/1.8	f/2.8	f/4	f/5.6	f/8	f/11	f/16
9mm WIDE ANGLE	5'	4'	3' 2½'	2' 1½'	1'		
13mm NORMAL	10'	8'	6' 4½'	3½'	2½'	2'	
32.5mm TELEPHOTO	25'	22'	20'	17'	14'	11'	7'

Sharp focus extends from the minimum distances indicated to INFINITY in all instances.  $f/STOP$  SCALE visible in the viewfinder will be helpful when referring back to the above depth of field chart, particularly when using TELEPHOTO.



## HAVE FUN WITH YOUR CAMERA

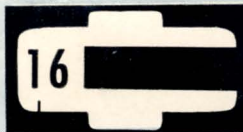
In addition to complete automatic operation, exclusive SEMI-AUTO DIAL control makes precise exposure control possible as you shoot. Special effects such as complete fades, deliberate under and overexposure and balanced tone control of sub-normal scenes are now at your finger tips.

To obtain these SPECIAL EFFECTS, place your finger on the SEMI-AUTO DIAL and then sight through the viewfinder eyepiece. Observe the  $f/STOP$  SCALE directly above the lens fields and practice operation by slowly rotating the SEMI-AUTO DIAL up and down. Notice the  $f/stop$  lens settings change as soon as the SEMI-AUTO DIAL is moved out of the COMPLETE AUTOMATIC "DETENT" POSITION.

Rotate the SEMI-AUTO DIAL "UP" to decrease the lens aperture. The larger numbers indicate smaller lens openings. When an average or light colored subject is situated against a dominantly dark background, the exposure can be balanced by reducing the lens aperture by one-half to one full  $f/stops$ .

Unusual effects, such as a brilliant sunset, can be excitingly dramatized by various degrees of deliberate underexposure.

If a complete fade is desired, continue to rotate the SEMI-AUTO DIAL "UP" until it comes to a stop. Note that a BLACK BAND now appears in the  $f/STOP$  SCALE indicating complete exposure blackout.



To fade back into normal exposure, slowly rotate the SEMI-AUTO DIAL "DOWN" until it rolls into the COMPLETE AUTOMATIC "DETENT" POSITION.

When a dark or average subject is situated against a dominantly light background an exposure increase of one-half to one full  $f/stop$  is recommended for correct exposure balance. Rotate the SEMI-AUTO DIAL downward to increase exposure over normal. Smaller  $f/numbers$  indicate larger lens openings. Deliberate exposure increase over normal is also desired, occasionally, when lightening dark colors or when greater shadow detail is desired in back lighted subjects.

**IMPORTANT:** ALWAYS REMEMBER TO RETURN THE SEMI-AUTO DIAL BACK TO THE CENTRAL DETENT POSITION WHEN OPERATING CAMERA AUTOMATICALLY. RED DOT on the SEMI-AUTO DIAL must line up with the ARROW ON THE CAMERA.





**No. 513  
CASE  
FOR  
MODEL  
CA-1**

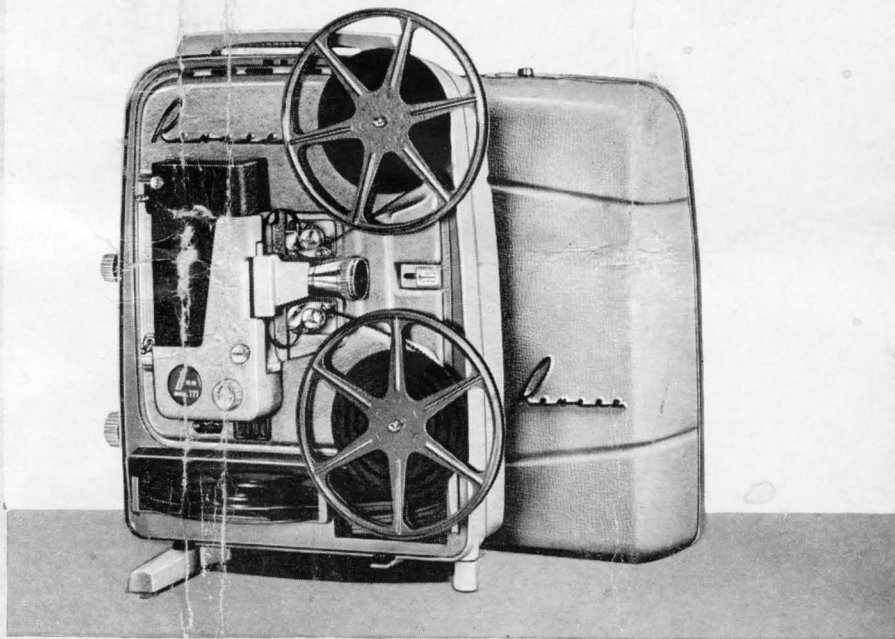
Complete your camera outfit with a smart custom designed Revere carrying case. Hand crafted workmanship . . . bass wood veneer covered in hand boarded aniline dyed full grain genuine cowhide leather. Elegant "Ranch Tone" color is most eye appealing. Compact yet large enough to include extra packages of film and small accessories. Choice of two models for either single lens or turret cameras. Shoulder strap included.



**No. 524  
CASE  
FOR  
MODEL  
CA-2**

**REVERE "777" 8mm PROJECTOR**

Here in the modern manner is Revere's newest contribution to 8mm movie projection. The 777 is the last word in modern styling and precision engineering. Optional choice of  $\frac{3}{4}$ " or 1"  $f/1.6$  coated projection lens, one simple FORWARD-REVERSE control; high speed rewind; ultra modern stainless steel film retainers and swing open gate for easy threading; rheostat speed control; 750 watt illumination; ultra-bright still picture; instant tilt control; retractable handle; automatic room-lamp accommodation; built-in film and cord compartments; 115 volt AC-DC operation; no lubrication required for life. Complete with stream-lined carrying case and two 400 foot reels.



**REVERE CAMERA COMPANY**

Printed in U.S.A.  
FORM No. B-508-2

CHICAGO 16, ILLINOIS

**ACCESSORIES**





## HELPFUL HINTS

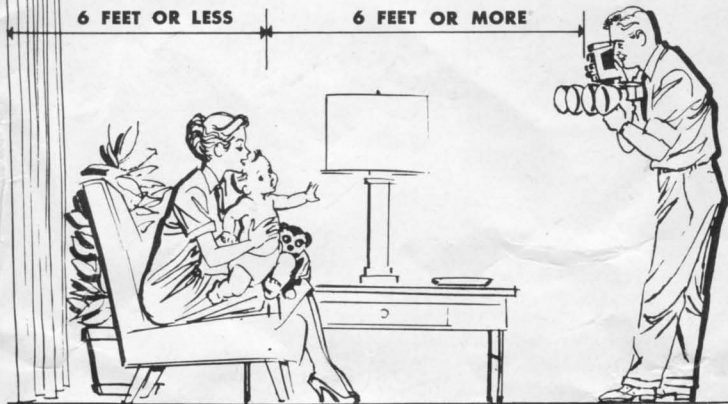
*for making  
better movies  
under all light conditions*

*Revere*

ELECTRIC EYE-MATIC CAMERA

REVERE CAMERA COMPANY, CHICAGO 16, ILL. • LOS ANGELES 7, CALIF.





Set camera at **AUTOMATIC** where subject is six feet or less from background. Best results will be obtained if camera and lights are six feet or more from subject. Exposure adjusts automatically.

## Taking indoor movies automatically

The use of a light bar is the most popular method of taking indoor movies. Here the camera is mounted between the lamps. The light follows the subject in whatever direction the camera is aimed. If subject is 6 feet or less from background (usually in average size rooms of most homes) and camera and lights are six feet or more from subject, set camera on **AUTOMATIC**. It adjusts itself automatically to amount of light.

In extra large living room, ballroom or public hall the subject may be more than 6 feet away from background. The illumination naturally drops off behind the subject. Your Revere Electric Eye-Matic has a provision for this sub-normal light condition. Use **SEMI-AUTO DIAL** and simply set exposure manually according to Guide printed below. Exposure shows on "Optic-Scale" as you view scene through viewfinder.



Indoor movies in large room, ballroom, etc. where background is more than 6 feet away from subject. Use **SEMI-AUTO** according to Guide at right.



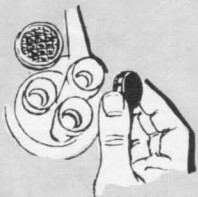
### Exposure Guide when using **SEMI-AUTO** for occasional subnormal lighting.

LAMPS TO SUBJECT	MANUAL SETTING
3 feet	f/8
4 feet	f/5.6
6 feet	f/4
9 feet	f/2.8
13 feet	f/1.8

This table based on light bar with 4 medium beam 375 watt reflector floods. With 2 reflector bulbs increase aperture one f/stop.



**always remember:**



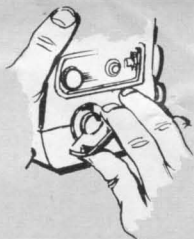
**Remove lens caps.**

**Load and unload camera in shaded area.**



**Keep lenses spotlessly clean.**

**Wind motor fully before each scene.**



**Hold camera very steady. Pan when following action — and very slowly if subjects are posed.**

## Keep the sun behind you when you shoot

Sunshine is fine for outdoor movies and sunburn. When the sun is high in the sky and behind you, affording FULL FRONT ILLUMINATION (as shown below), it doesn't matter if the day is Bright, Hazy or Cloudy. Your Revere Electric Eye-Matic camera takes perfectly exposed, brilliant movies automatically. Truest colors are captured if movies are made two hours after sunrise and two hours before sunset. Avoid situations where subjects are partly in shade and partly in the sun. Set camera at AUTOMATIC, just aim and shoot!

### FULL FRONT ILLUMINATION



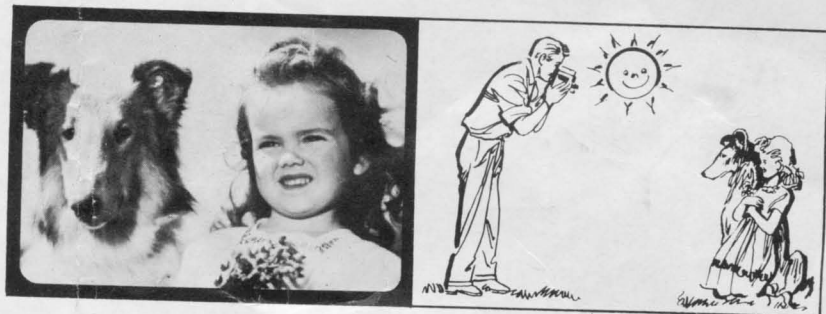


For "difficult" light conditions  
the "OPTIC-SCALE"  
comes in handy

Occasionally you want to take movies when the sun is not behind you. Strong, glaring sidelight or shooting directly into the sun are difficult shots for any camera and should be avoided. To cope with these situations, your Revere Electric Eye-Matic is equipped with an ingenious "OPTIC-SCALE". It permits you to manually and visually make simple adjustments for these "difficult" shots to assure perfectly exposed movies. By dialing the SEMI-AUTO knob you can easily make compensations for sub-normal lighting, an advantage not available with cameras lacking this manual optional control.

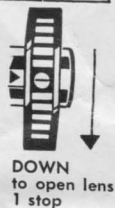


The "OPTIC-SCALE" indicates exposure through the viewfinder as you shoot. Without taking your eye away from camera you can make adjustments for sub-normal lighting by dialing the SEMI-AUTO knob conveniently adjacent to the operating button.



**SIDELIGHT ILLUMINATION**

Sun shines only on one side of subject. If dramatic, contrasty effects are desired continue to operate on AUTOMATIC. To get more details in shadow portions operate camera on SEMI-AUTO. First note exposure on "Optic-Scale" when in AUTOMATIC position. Then rotate SEMI-AUTO DIAL down one full stop. (example f/8 to f/5.6)



**BACK LIGHT ILLUMINATION**

Sunlight directly behind or overhead. For dramatic silhouette effects operate in AUTOMATIC. For precise details: When it is possible to approach subject, take "Optic-Scale" reading at very close range, 6 to 8 inches away from subject with camera in AUTOMATIC. Then step back to shooting position and match close-up reading by rotating SEMI-AUTO DIAL down. When not possible to approach subject, note exposure on "Optic-Scale" in AUTOMATIC. Then rotate SEMI-AUTO DIAL down two stops (example f/8 to f/4).

