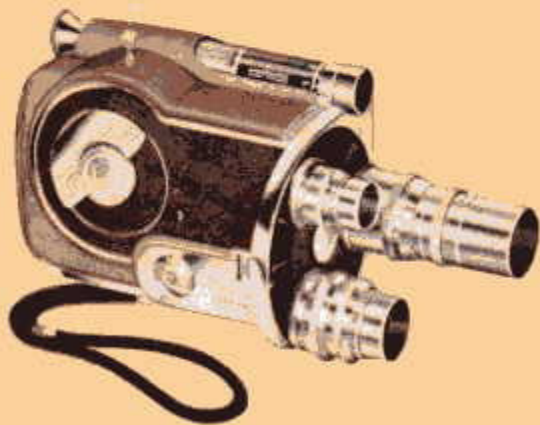


HOW TO TAKE MOVIES WITH

Revere 16mm

Magazine Turret Camera



OWNERS' INSTRUCTION MANUAL

Registration Card

A Revere Registration card is included with your camera.

On this card, please print the Serial Number which you will find inside your camera when you raise the cover; it is located at lower left hand rear edge.

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 East Twenty-first Street, Chicago 16, 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

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Printed in U.S.A.

FOREWORD

The 16mm camera at its best—that's the Revere Magazine Turret! This versatile camera gives you the advantages of rapid magazine loading **plus** the broader scope of a **3-lens turret** and an adjustable Micromatic viewfinder.

Other features to increase and facilitate your movie-making pleasure include: Continuous run . . . ratchet-winding key . . . single frame exposure for trick shots and titles . . . built-in film rating guide and exposure chart . . . footage indicator . . . and five speeds—12, 16, 24, 32 and 48 frames per second.

It's easy to take good movies with the Revere "16", starting with your very first magazine of film. Just follow these simple pointers—Know your camera. Read the instructions carefully before you use it. Give the camera proper attention by referring to this instruction manual from time to time. Treat your camera with the same care you would give to a fine watch. Do these few, simple things and your Revere Magazine Turret Camera will faithfully produce the very finest movies for you.

REVERE CAMERA COMPANY

GENERAL CAMERA INSTRUCTIONS

To make good movies with your Revere "16" Magazine 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 all controls and parts mentioned in this manual. Referring to the opposite page (p. 4), learn to: (1) Look thru the Micromatic View-Finder. (2) Turn Adjustable View-Finder Barrel. (3) Wind motor with Ratchet Winding Key. (4) Set Speed Control Dial. (5) Pull Operating Button. (6) Read Exposure Chart on back of Camera, as illustrated on page 9. (7) Fasten Safety Wrist Cord. (8) Grasp Lens Barrels and rotate Turret Head. (9) Set 1" F 1.9 Focusing Mount Lens. (10) Set 3" F 3.5 Telephoto Focusing Mount Lens. (11) Set 1" F 2.5 Universal Focus Lens.

WINDING SPRING MOTOR—Before winding spring be sure that Operating Button (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 BUTTON—For titling and still shots Operating Button makes Single Frame exposure when pushed forward.

For Normal run pull Operating Button back to approximately one-half way point.

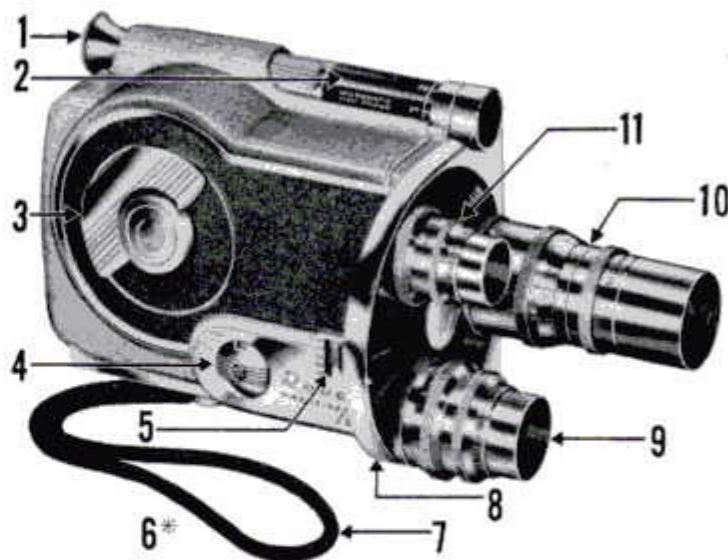
For Continuous run pull Button all the way back.

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

FIVE SPEEDS—Revere "16" Magazine Cameras are provided with five speeds and single frame for trick shots.

These are embossed on the Speed Control Dial located on the side of the camera. (see Page 4).

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

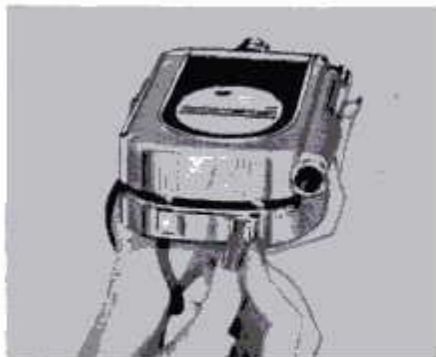


1. Micromatic View-Finder
2. Adjustable View-Finder Barrel
3. Ratchet Winding Key
4. Speed Control Dial
5. Operating Button
6. *Exposure Chart (See page 9)

7. Safety Wrist Cord
8. Three-Lens Rotating Turret Head
9. 1" F 1.9 Focusing Mount Lens
10. 3" F 3.5 Telephoto Focusing Mount Lens
11. 1" F 2.5 Universal Focus Lens

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.



1. Push knob to "Open" position.



2. Raise cover to full height.



3. Insert film magazine with side up marked "This side out and this end toward lens."



4. Close camera door tightly and push knob to "Closed" position.

HOW TO UNLOAD THE CAMERA

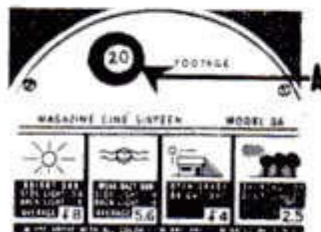
Push knob to "Open" position . . . raise cover . . . and pull out film magazine.

THE VIEWFINDER

The view-finder on your Revere 16mm Magazine Turret Camera is parallax corrected and glare-free. It provides you with an easy view of your subject and the size of the field which will appear in your projected picture when you are using a (17mm) wide angle lens, (25mm) standard 1" lens, (50mm) 2" Telephoto lens (75mm) 3" Telephoto lens or (100mm) 4" Telephoto lens. Finder barrel is calibrated for these five lenses.

Remember, however, subjects closer than four feet from the camera cannot be centered accurately with the view-finder. When taking extreme close-ups, the subject must be centered from the center of lens by measurement. Also, it must be centered below arrows that appear on each side of view-finder.

THE FOOTAGE METER



The Footage Meter automatically registers the number of feet of exposed film in the magazine. A visible window is provided (see figure A) which plainly shows amount of unexposed film left in magazine at all times. When figure "0" appears, all fifty feet of film have been exposed. Magazine then is ready for removal.

HOW TO SET THE LENS DIAPHRAGM

The lenses used on Revere cameras are 25 mm. or "one-inch" lenses. Standard F 2.5 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 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	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 Weston at a factor number 8, on page 20, 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.

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 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.

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 TELEPHOTO LENS ON REVERE CAMERAS

When it is impossible to take pictures from a close vantage point, the telephoto lens is employed to tele-scopically 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 2" lens will produce an image twice the size of the standard 1 inch lens, and a still narrower field is covered with the 3" 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 1 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.



BRIEF COURSE IN MOVIE-MAKING

1. Load camera per instructions.
2. Check Speed Control Dial (should remain at 16 frames for normal movies).
3. Wind Camera.
4. Set Lens Diaphragm to proper position.
5. 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 "16" Magazine Turret 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.
6. Check to see that the View-Finder Barrel is properly set to coincide with lens being used.
7. Sight through the View-Finder. Pull Operating Button and you're making movies. It's as simple as that.

Illustration on opposite page shows an excellent method of holding a Revere "16".

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 of Revere's large reels. Splicing your films with a Revere Curvomatic Splicer is easy. Ask your dealer.

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 3 to 4 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 3 SECONDS TO RUN 1 FOOT OF FILM. TIME EACH SHORT SCENE FOR AT LEAST TEN 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 center of finder. Triangles in view-finder aid in parallax correction at approximately three feet from camera lens. To use it, proceed as follows:

1. Frame picture in close-up at approximately three feet, using view-finder in normal fashion. When satisfied with framing . . .

2. Note line in view which is cut by top of view-finder mask and then tilt camera upwards until the points of the two triangles rest in the position formerly held by the top of the mask.

3. Take the picture. The view framed in 1., above will be taken with camera held as at 2., above.
(See page 8 for close-up focusing limitations while using Universal Focus lens.)

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 Lamps	Distance from Lamps to Subject				
		F1.9	F2.8	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 Lamps	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.
	2	10 ft.	7½ ft.	7 ft.	4¾ ft.	3½ ft.
No. 2 Photoflood Lamps in Bright Reflectors	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.

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 (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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A SOUND ACHIEVEMENT

Revere 16 SOUND PROJECTOR

For HOME, SCHOOL, CHURCH
and INDUSTRY

The Revere 16mm Sound Projector is the perfect mate for your "16" camera. Made for either sound or silent projection. It features AC-DC Universal Operation . . . Extremely easy threading . . . Positive automatic re-wind . . . 750-watt brilliancy . . . Fast 2-inch F 1.8 coated lens . . . Microphone and phonograph connections.

Complete with speaker-carrying case and cord, take-up reel, 1600' extension arm and instruction manual.

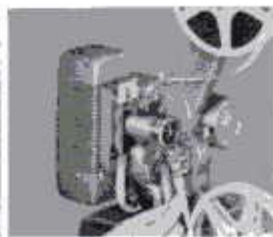
\$287.50



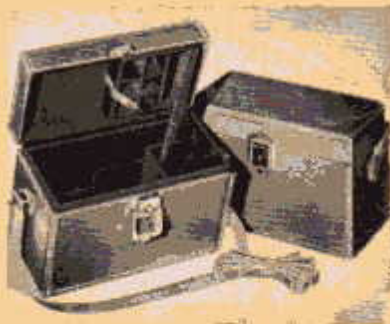
One Unit—Speaker fits over projector as carrying case, forming single compact unit, weighing approximately 33 pounds.

Simple Threading—So easy, a child can thread and operate this projector. Re-winding is automatic.

1600 Foot Capacity—Instantly adjustable from 400 to 1600 foot reel with simple arm attachment.



ACCESSORIES



EXTRA LENSES for the Revere 16mm camera are available at your dealer, with mountings fitted by Revere. With the three lenses listed below, you are equipped for every situation.

- 1-inch F 1.9 Focusing Mount
Revere Cine Lens
- 1-inch F 2.5 Universal Focus
Revere Coated Lens
- 3-inch F 3.5 Focusing Mount
Revere Telephoto Coated Lens

CARRYING CASE for Revere 16mm Magazine Camera. A beautiful custom-built case of selected top-grain tan cowhide, with extra adjustable shoulder strap. Richly lined. Assures adequate protection for camera when not in use. The safe, convenient way to carry and store your Revere.

Revere

CINÉ EQUIPMENT

REVERE CAMERA COMPANY • 320 E. 21st Street • CHICAGO 16