

INSTRUCTIONS
100' SPOOL
LOAD
CAMERA

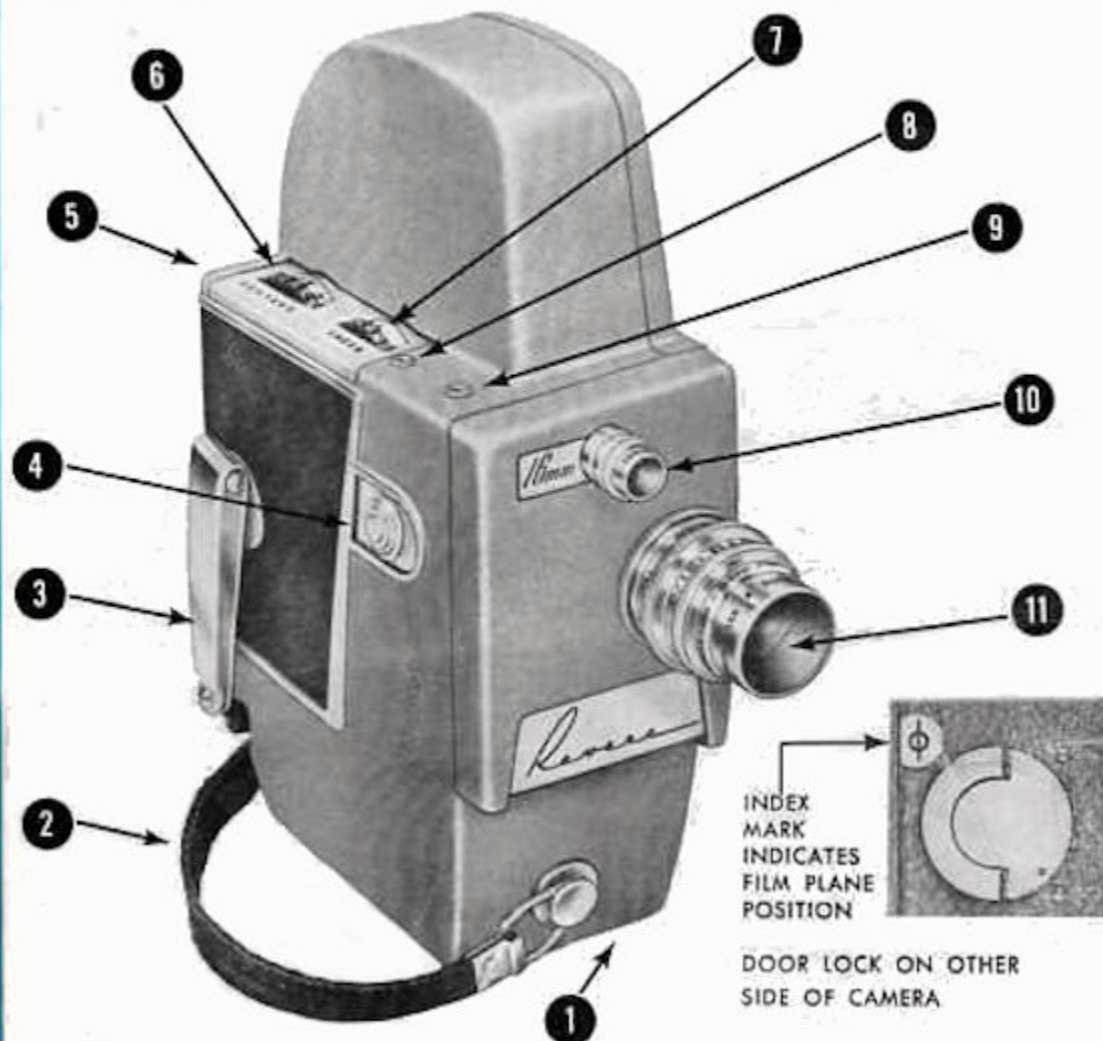
16
mm

Revere

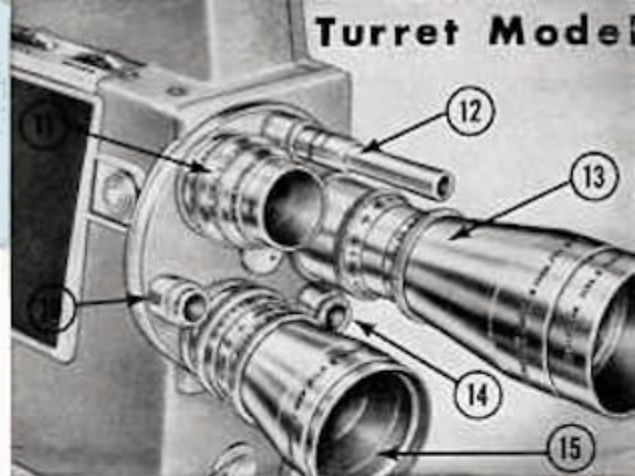
WELCOME TO THE REVERE FAMILY

Congratulations. You are now the proud owner of a finely engineered camera backed by many years of skilled craftsmanship in the photographic field. The Revere Camera Company wants you to derive the greatest amount of pleasure from your investment and is ready to serve you at all times.

All Revere cameras are rigidly inspected and film tested as they leave our assembly lines. Read your instruction manual carefully and you will obtain professional results from the very start.



Turret Model



1. TRIPOD SOCKET
2. CARRYING STRAP
3. WINDING CRANK
4. OPERATING BUTTON
5. VIEWFINDER EYEPIECE
6. FOOTAGE DIAL
7. SPEED DIAL
8. SINGLE FRAME CABLE RELEASE SOCKET
9. CABLE RELEASE SOCKET FOR NORMAL USE
10. OBJECTIVE FINDER FOR NORMAL LENS
11. NORMAL LENS
12. OBJECTIVE FINDER FOR TELEPHOTO LENS
13. TELEPHOTO LENS
14. OBJECTIVE FINDER FOR WIDE ANGLE LENS
15. WIDE ANGLE LENS

MODELS

SINGLE LENS MODELS are equipped with one **NORMAL 1" Wollensak Raptor lens** and one 1" matched objective finder.

Model No. 101 with f/2.5 fixed focus.

Model No. 102 with f/1.9 focusing mount.

Model No. 104 with f/1.5 focusing mount.

TURRET TYPE MODELS are equipped with one **NORMAL 1" Wollensak Raptor lens** and one 1" matched objective finder.

Model No. 103 with f/2.5 fixed focus.

Model No. 105 with f/1.9 focusing mount.

Model No. 106 with f/1.5 focusing mount.



Turret model accommodates a choice of three lenses in assorted focal lengths and matched objective finders. Lens and viewfinder combinations are changed simultaneously simply by grasping two objective finders and rotating turret disc in either direction until the next index position is felt as a positive click.

VIEWFINDER

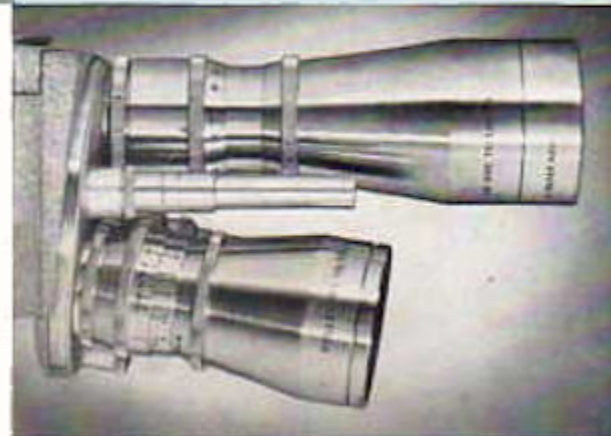
Accurately centered subjects will be obtained by sighting and composing image in the full area of the viewfinder mask from INfInity to the following minimum distances:

Normal and Wide Angle	6 feet
2 inch telephoto	15 feet
3 inch telephoto	20 feet
4 inch telephoto	30 feet
6 inch telephoto	50 feet

For subjects appearing approximately one-third closer than the above minimum distances, image should be composed slightly toward the lower left hand corner of the viewfinder field. Make certain top and right side of principal subjects are included within the boundaries of the two small detents seen along the edge of the viewfinder mask. This will compensate for the offset position of the viewfinder in relation to the lens.

Precision engineered divergent turret permits installation of any combination of lenses, varying in focal length from $\frac{1}{2}$ inch to 6 inch without obstructing the lens in actual use.

Slight obstruction will be noticed, only in the wide angle viewfinder field, when a long focus telephoto is installed on the camera. Cut-off is not serious enough to hinder composition of subject seen in the viewfinder and does not interfere with the picture taking field.



OPERATING BUTTON. For normal run, slide the operating button back slightly to start motor. Release finger to stop motor. For continuous run, slide **OPERATING BUTTON** back and apply slight pressure. This locks button in place, allowing you to step into your own movies. For single frame exposures, slide **OPERATING BUTTON** forward and release finger. This action exposes only one frame at a time and is applied in time lapse movie making. Use tripod for continuous run or single frame operation. If preferred, a standard straight thread cable release can be installed for normal and single frame use. See first illustration for cable release socket locations.

AUTOMATIC LOAD

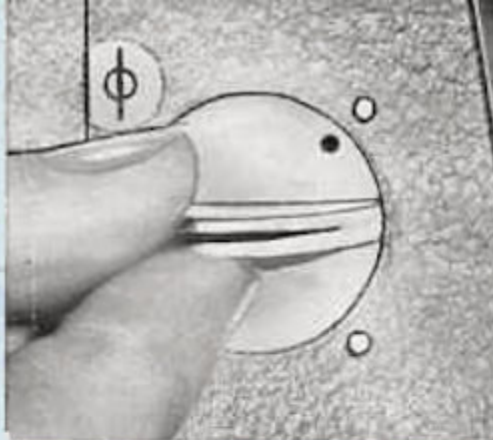


Lift **WINDING CRANK** and fold open. Grip camera securely and turn crank in clockwise direction until spring is wound nearly tight. Fold crank closed and nest crank handle into camera recess.

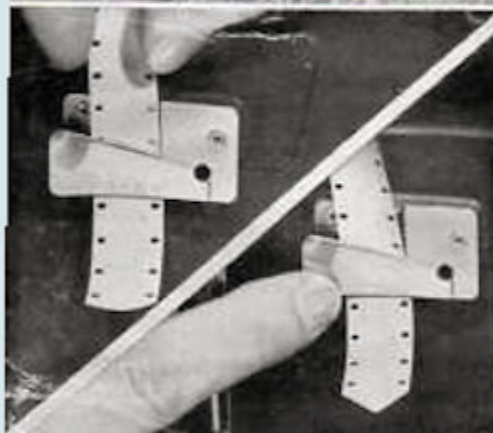


Turn **FOOTAGE DIAL** until **BLACK ARROW**, on dial, lines up with the **BLACK LINE** mark on the camera.

Set **SPEED DIAL** at normal speed for loading.



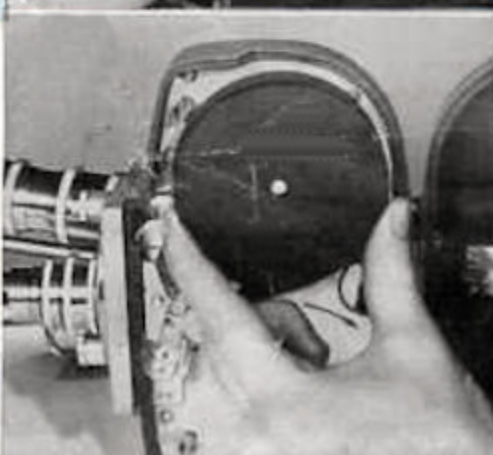
To open door, turn the **DOOR LOCK KNOB** to the left until the **RED DOT**, on dial, lines up with the upper pin on door.



IMPORTANT

End of film must be cut for Automatic threading. Insert film in slot of cutter, which is conveniently located inside door. Press down on lower blade, as shown, to obtain a clean diagonal cut.

DISCARD CLIPPING.



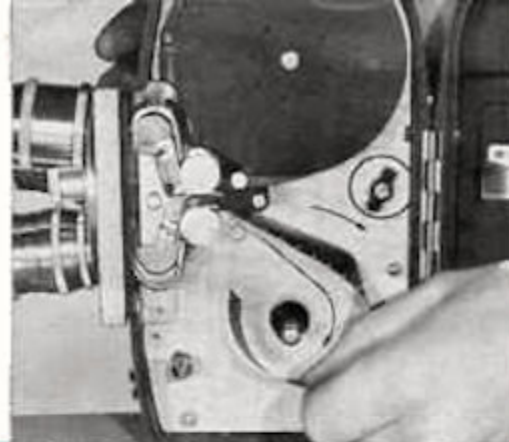
Place spool of unexposed film on the top spindle with the square hole, in spool, facing plate.

To prevent fogging of usable footage, six additional feet of leader footage are provided, on daylight load spools, for threading purposes. Three additional feet of film are provided at the end for unloading.

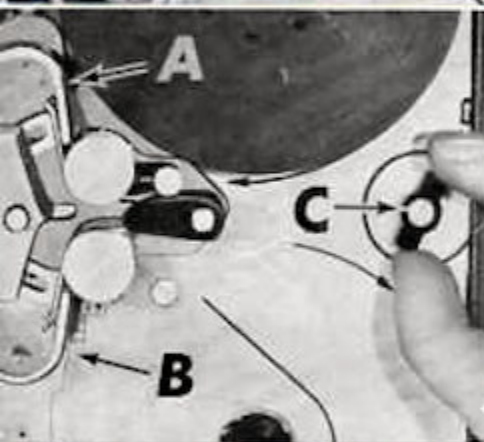


For Automatic threading, make certain **FILM GATE** is in **FORWARD CLOSED** position. For manual threading or when unloading partially exposed film, **FILM GATE**, may be opened by pulling back on the small knob (arrow).

Safety feature prevents door from being closed if **FILM GATE** is accidentally left in open position.



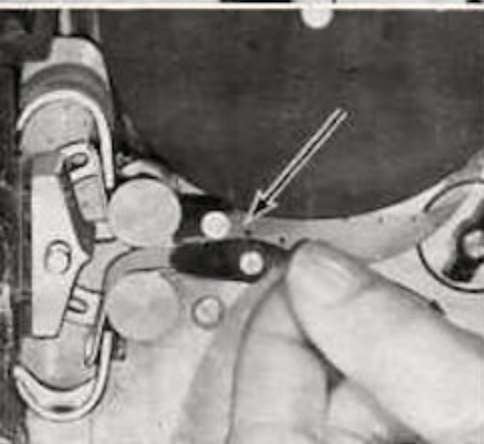
Pull back **OPERATING BUTTON** to start film in motion. Run motor briefly until approximately one foot of film passes through the film gate area.



For Automatic or Manual loading, close **LOOP FORMERS "A" & "B"** by turning the **AUTO LOAD LATCH "C"** to the right. This establishes the correct size of the upper and lower film loops. **LOOP FORMERS** open automatically when door is closed to permit free film travel, or may be opened manually by turning the **AUTO-LOAD LATCH "C"** to the left prior to closing door.



Pick up end of film and engage deeply into the slot of the empty **TAKEUP SPOOL** (also with square hole facing plate). Wind spool, with finger, in direction of arrow, on plate, to takeup film slack.



Before threading film double check and make certain **LOOP FORMERS** and **FILM GATE** are in **CLOSED POSITION**.

Guide end of film, which has been cut, into the **AUTOMATIC THREADING SLOT** and . . .



CLOSE DOOR. Turn **DOOR LOCK KNOB** to the extreme right until the **RED DOT**, on knob, lines up with the lower pin on door

Run off film leader until **FOOTAGE DIAL** reads "0". Proceed to expose roll of film. When **FOOTAGE DIAL** reads 100 feet, discontinue actual shooting but continue to run motor until 3 foot trailer is consumed and **BLACK ARROW**, on dial again meets the **BLACK LINE** on camera. **RELOAD.**

1" (25mm) **FIXED FOCUS f/2.5 LENS** supplied on Revere Models 101 and 103 is the popular Wollensak Cine Raptar designed especially for the beginner. No focusing is required, but extreme closeups should be avoided unless scene is sufficiently bright to permit use of smaller aperture settings. The distance between the closest and farthest objects, photographed in sharp focus, is referred to as "depth of field." As lens aperture is reduced, depth of field is increased as follows:

f/2.5	10½ feet to 27 feet
f/4	9 feet to 54 feet
f/5.6	7½ feet to INF.
*f/8	6½ feet to INF.
f/11	5 feet to INF.
f/16	4 feet to INF.

*With camera operating at **NORMAL** speed of 16 frames per second, exposure most generally used, on a bright day, with Daylight color film is f/8. Note: Lens will reproduce all objects in sharp focus from 6½ feet to INF., with this "f" aperture setting.

1" (25mm) **FOCUSING MOUNT f/1.9 LENS** supplied on Revere Models 102 and 105, or the ultra-fast 1" (25mm) **FOCUSING MOUNT f/1.5 LENS** supplied on Models 104 and 106 have independent focusing ring adjustments in addition to the "f" settings. The added versatility of these fast lenses permits accurate focusing on small objects as close as 2 feet. Just rotate the rear movable knurl of the lens barrel until distance, marked in feet, matches distance of object being photographed.

When taking movies in bright sunlight, focusing ring may be set on the 15 foot mark, (engraved in red), and used as a fixed focus lens with all aperture settings marked f/5.6 and smaller, (also engraved in red). It is well to remember that focusing becomes more critical as the lens aperture is increased and distance from subject decreased.

THE TELEPHOTO LENS. Although the movie camera, equipped with a normal 25mm lens, will permit movie making at close distances, there are times when a telephoto is a great advantage. Pictures of sports events, animals at the zoo, or any subject that cannot be approached closely can best be made with a telephoto lens. In 16mm cinematography, focal length of lens also indicates magnifying power of lens used. Example: 3" lens magnifies image 3 times, 6" lens magnifies image 6 times, etc.

Since depth of field is considerably shallower with telephoto lenses, distance must be accurately estimated and focusing ring set accordingly. Correct "f" stop setting is obtained by rotating knurl at front of lens barrel.

Ordinarily, it is not possible to hold a camera sufficiently steady when taking telephoto scenes. Since a telephoto lens magnifies every movement of the camera, a rigid tripod is highly recommended for professional results.

WIDE ANGLE LENS. The opposite of a telephoto lens is a wide angle lens. This lens will include an area much larger than normally covered by a standard 1" lens. Wide angle lens eliminates unnecessary panning and is ideal when used in confined quarters. Due to the short focal length, wide angle lenses possess remarkable depth of field . . . even at full aperture. Aperture and focus adjustments are basically the same on all Wollensak lenses.

For best results with your Revere Movie Camera, always choose Wollensak lenses.

SELECTING SPEEDS

SPEED DIAL SETTING	TYPE OF SUBJECT	LENS APERTURE CORRECTION
16 NORMAL *1/40 sec.	For reproduction of action at NORMAL pace. (Amateur standard for silent movies.)	NONE
24 *1/60 sec.	For producing NORMAL pace movies to be projected at Sound Speed of 24 frames per second.	½ stop larger than normal
32 *1/80 sec.	Semi-slow motion speed for reducing action by one-half. Use when filming sports action, panning, or exposing movies from moving vehicles.	1 stop larger than normal
48 *1/120 sec.	For slow motion studies to reduce speed of action to 1/3 normal.	1½ stops larger than normal
64 *1/160 sec.	For recording fast action in ultra-slow motion. Reduces rate of activity by four times.	2 stops larger than normal

*Equivalent speed of individual movie frames exposed with film in motion.

Single frame shutter speed approximately 1/30 second at all speeds.

EXPOSURE

EXPOSURE DIAL

Convenient exposure dial, situated on door, is designed especially for use with the small card supplied with popular brands of movie film. Slip this card into the exposure dial recess. Correct "f" stop is determined by setting shutter speed opposite condition described on card. Daylight exposures, based on average color subjects, are indicated on one side of card and flood lamp exposures on the other.

AVERAGE SUBJECTS include people, animals or objects with an equal distribution of light and dark tones. Use normal exposure as dial indicates.

LIGHT SUBJECTS are people in light clothing or beach, marine and snow scenes. Compensate by reducing lens aperture $\frac{1}{2}$ stop, as indicated on dial.

DARK SUBJECTS are scenes with deep foliage, dark furred animals, old buildings, persons with deeply tanned complexions, etc. Increase aperture $\frac{1}{2}$ stop, as indicated on dial.

SERIAL NUMBER OF CAMERA APPEARS IN EXPOSURE DIAL RECESS.

Mounting the camera on a portable light bar, equipped with two or four reflector floods, is the easiest and most popular method of supplying illumination for indoor movie making. Distance from lamps to subject determines the correct "f" stop opening.

CHOICE OF FILM

Your Revere 16mm spool type camera will accept either double or single perforated film in 50 and 100 foot daylight spool loads. Color is the popular choice.

DAYLIGHT KODACHROME, ASA 10 and High Speed **ANSCOCHROME**, ASA 32 are color balanced for use in sunlight. No special filters are necessary under normal conditions. Distant landscapes or scenes exposed in the shade, on a clear day, will tend to be slightly bluish in color. If objectionable, this bluishness may be minimized by installing a Wollensak Haze Filter behind the lens hood. No exposure increase is necessary.

INDOOR TYPE KODACHROME, ASA 16 is color balanced for use with artificial light supplied by photoflood lamps. No special filter is required. When necessary Type A color film may be exposed in Daylight through a Wollensak Chrome A Conversion filter. With filter in place, film speed is reduced to ASA 10.

BLACK AND WHITE emulsions offer a wider variety of reversal and negative films to suit every amateur and professional need. Particularly, when high speed is essential, black and white film is available in ASA ratings as high as 200. Consult data furnished by film manufacturers for additional information.



NORMAL LENSES

(Wollensak)

1" f/1.5 Super speed . . . all purpose lens of normal focal length. Extreme speed will capture special events in full color such as stage shows, circus acts, roller derbies, etc. . . with existing light. Choice of professional cinematographers as well as discriminating amateurs.

1" Focus f/1.5 Wollensak Cine Raptor lens in focusing mount with haze filter and case but without objective finder. **L-168**

1" f/1.9 General purpose . . . high speed lens, of normal focal length, for shooting pictures under adverse light conditions. Highest quality lens with special appeal to price-minded movie makers. Can be used, by beginners, as a fixed focus lens simply by setting red markings.

1" Focus f/1.9 Wollensak Cine Raptor lens in focusing mount with haze filter and case but without objective finder. **L-161**

WIDE ANGLE LENSES

(Wollensak)

1/2" f/1.5 Super-speed . . . highest quality wide angle lens. Covers 4 times area of standard lens. Eliminates unnecessary panning and is extremely useful when shooting space is limited. Very popular with cinematographers specializing in banquets, wedding receptions, etc.

1/2" Focus f/1.5 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-210**

0.7" f/2.5 Fast wide angle lens covering 2.2 times the area of a standard lens. Superb quality 0.7" wide angle lens. Designed for those who do not require the speed and extreme coverage of the 1/2" wide angle lens.

17mm Focus f/2.5 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-211**

TELEPHOTO LENSES

(Wollensak)

2" f/1.5 Super-speed telephoto with 2 time magnification. This fast medium telephoto is especially useful when shooting indoor sports events. Extra speed will record special events, such as ice show extravaganzas, in full color, under existing light. Perfect companion to the ultra-fast f/1.5 normal and f/1.5 wide angle lenses.

2" Focus f/1.5 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-213**

2" f/2.5 High speed telephoto with 2 time magnification. Ideal for closeups and table tops. Eliminates distortion in perspective for portraiture. Ideal for all medium telephoto effects.

2" Focus f/2.5 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-212**

3" f/2.8 A high quality 4 element lens priced competitively with the 3 element telephotos of comparable speed. Three time magnification plus high speed makes this lens a versatile addition to your Revere camera.

3" Focus f/2.8 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-214**

6" f/4.5 A moderate speed telephoto with 6 time magnification. Excellent for extreme closeups of very distant objects. Highest quality 6" lens at this speed. Preferred by naturalists and outdoor sportsmen.

6" Focus f/4.5 Wollensak Cine Raptor lens in focusing mount with haze filter, Objective finder and case. **LK-215**

CARRYING CASE

Sturdy custom built case of selected top grain cowhide in attractive cordovan brown. Will accommodate single lens or turret model. Space for film and accessory compartment provided. Extra adjustable shoulder strap included. **MODEL 622**

Printed in U.S.A.
FORM No. C-25

REVERE CAMERA CO.

CHICAGO 16, ILLINOIS

**WOLLENSAK CINE SET**

All Raptor accessory lenses are furnished with beautiful and sturdy jewel-type cases. Wide angle and telephoto lenses are supplied in sets complete with matched objective finder and haze filter. Normal 1" lenses are supplied with haze filter but without objective finder. Wollensak Cine Raptor lenses have the highest covering power and are corrected for color and all aberrations. Optical surfaces are Wocated to reduce internal flare and greatly improve brilliance and detail. Positive click stops give quick, precise diaphragming. Wollensak quality is your assurance of the highest standards of lens performance.