

Arriflex 416 [2006]



Pros

- Reflex viewfinder
- Registration pin
- Natively Super 16
- Very easy to use
- Silent for sync sound filming
- Choice of new professional lenses
- Bright viewfinder and video assist

Cons

- Expensive camera
- Big and heavy for handheld filming
- Only accepts 400ft cores
- Lenses are too expensive

Arriflex SR1, SR2 & SR3 [1970-2006]



Pros

- Reflex viewfinder
- Registration pin
- If not Super 16 they can be easily converted
- Very easy to use
- Silent for sync sound filming
- 100 foot daylight spools can be used

Cons

- Big and heavy awkward to handhold
- Lenses are too expensive
- Super 16 modification may be too expensive
- SR3's have too many custom electronic parts
- Servicing and repairing them might be difficult

Aaton LTR's and XTR's [1982-Present]



Pros

- Reflex viewfinder
- Easy to hand hold whilst filming
- If not Super 16 they can be easily converted
- Very easy to use
- Silent for sync sound filming
- 100 foot daylight spools can be used in most models

Cons

- Lenses are too expensive
- Super 16 modification may be too expensive
- Newer cameras too many custom electronic parts
- Servicing and repairing them might be difficult

Aaton Minima [1999]



Pros

- Reflex viewfinder
- Small, light and easy to hand hold and whilst filming
- Excellent bright 'distance' viewfinder
- Natively Super 16
- Very easy to use
- Not as quiet as the larger cameras but has sync speed for sound filming

Cons

- Only special 200ft spools can be used
- Lenses are too expensive
- The special Minima spools are rare, expensive and difficult to load
- Servicing and repairing them might be difficult

Éclair NPR and ACL [1960-1986]



Pros

- Reflex viewfinder
- C mount means a wider choice of lenses
- Most are Standard 16 but they can be converted Super 16
- 100 foot daylight spools can be used
- Very easy to use
- Silent for sync sound filming

Cons

- Super 16 conversion is not easy on the ACL
- The NPR is big and heavy
- The ACL is small and compact,
- The ACL has an additional small 200ft magazine
- Servicing and repairing them might be difficult as these cameras are now pretty old

Ikonoskop a-cam SP-16 [2004 -2006]



Pros

- Natively Super 16
- C mount - Greater choice of cheaper lenses
- Precision, , robust
- Small and easy to handhold
- Uses 100 foot daylight spools
- Very easy to use
- Sync speeds ideal for sound recording

Cons

- Non Reflex viewfinder
- This camera is noisy for sound recording
- Difficult to load film
- Prone to light leaks
- Only 100 foot capacity
- Servicing and repairing them is difficult as getting parts is impossible

16mm Cameras

Canon Scoopic 1965 - 1977



Pros

- Reflex viewfinder
- Has a decent integral lens
- Natively uses 100 foot daylight spools
- Very easy to load and to use

Cons

- Cannot be converted to Super 16
- This camera is noisy not good for sound recording
- Does not have crystals sync
- Servicing and repairing them is virtually impossible.

Beaulieu R16 1958 - ?



Pros

- Reflex viewfinder
- C mount 3 turret lens port
- Natively uses 100 foot daylight spools
- 200ft magazine is available
- Very easy to load and to use

Cons

- Cannot be converted to Super 16
- This camera is noisy not good for sound
- Does not have crystals sync
- Servicing and repairing them might be expensive
- Quite fragile, it's not as tough as others

Bolex H 16 1935-1980 [?]



Pros

- Reflex viewfinder [depends on model]
- Natively uses 100 foot daylight spools
- 400ft magazine is available
- Standard 16 but they can be converted Super 16
- Very easy to load & use
- External electric motors & accessories available

Cons

- Spring wound fully wound run for 30 seconds
- Super 16 modification is expensive
- Too noisy for sound recording
- No sync speed [unless a crystal sync motor]
- Reflex prism can present issues with lenses

Pathe Webo 1950-1970 [?]



Pros

- Reflex viewfinder
- C mount 3 turret lens port
- Natively uses 100 foot daylight spools
- 400ft magazine is available on some models
- Very easy to use
- Very easy to load
- Quiet running

Cons

- Standard 16 only Super 16 modification is not possible [widening the gate wont work]
- Does not have crystals sync [unless using a crystal sync motor]
- Servicing and repairing them is not possible

Kodak K-100 1955-1973



Pros

- C mount; Single lens version or with 3 turret lens
- Precision, robust and a well built camera
- Natively uses 100 foot daylight spools only
- A simple Super 16 mod [widening the gate]
- Very easy to load and to use
- When fully wound it can run for over 1 minute
- Hand crank and an electric motor available
- Viewfinder is very large and bright
- Quiet and smooth running

Cons

- Non-Reflex viewfinder
- Standard 16
- You have to service and repair this camera yourself, service manual is easily available online

Keystone A, Revere 101/103, Bell an Howell 240 1950's



Pros

- Very cheap
- C mount some have 2/3 turret lens port [exception of 240EE]
- Natively uses 100 foot daylight spools
- Very easy to load and to use
- A simple Super 16 mod [widening the gate]
- Small and portable, but deceptively heavy

Cons

- Non-Reflex viewfinder [Small poor viewfinder]
- Standard 16
- Bell and Howell 240 cannot be modified to S 16
- Very loud most cannot maintain accurate speeds
- The best of the three is Revere 101, Keystone A15, BH 240
- Servicing and repairing them is not possible