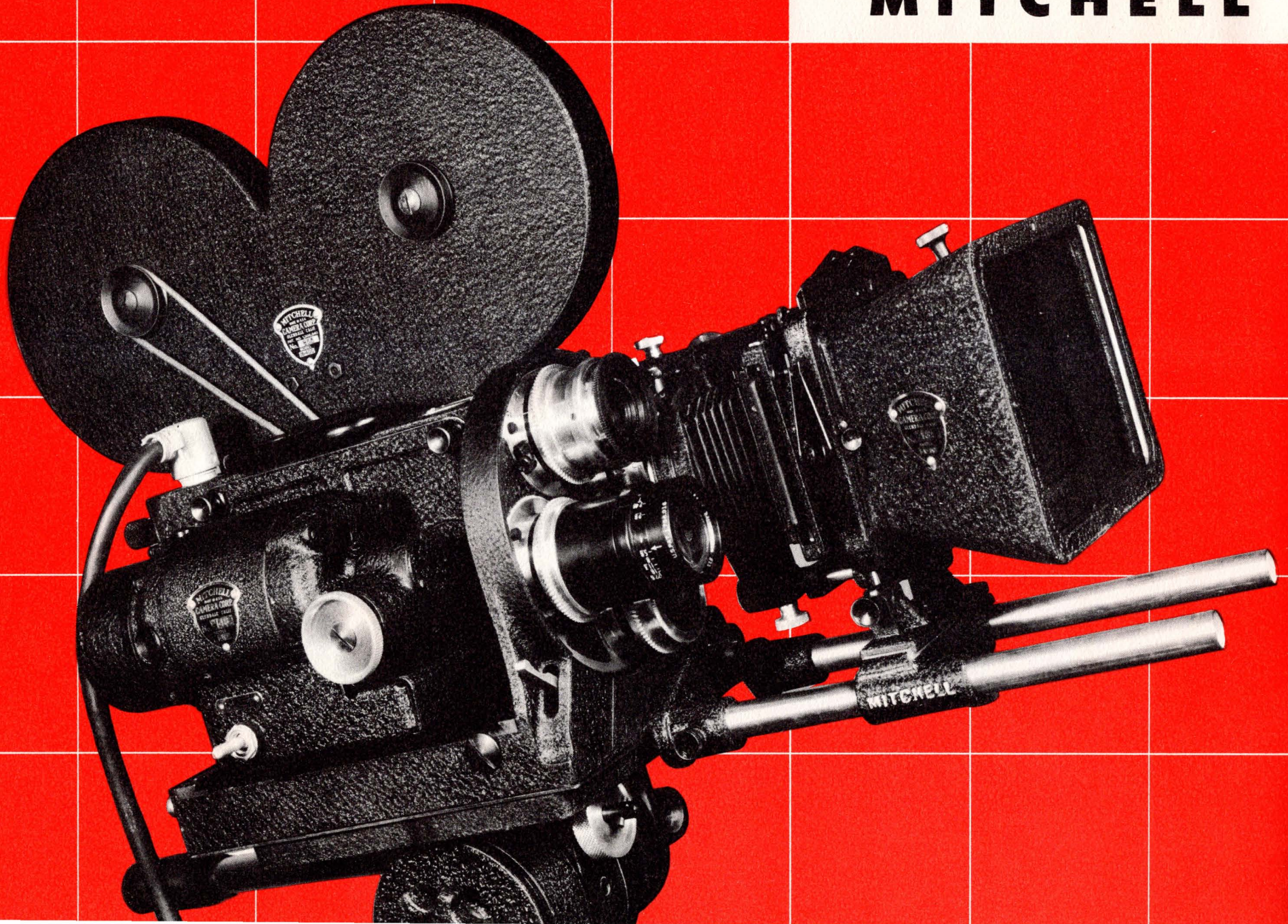


MITCHELL 16 MM PROFESSIONAL



MITCHELL



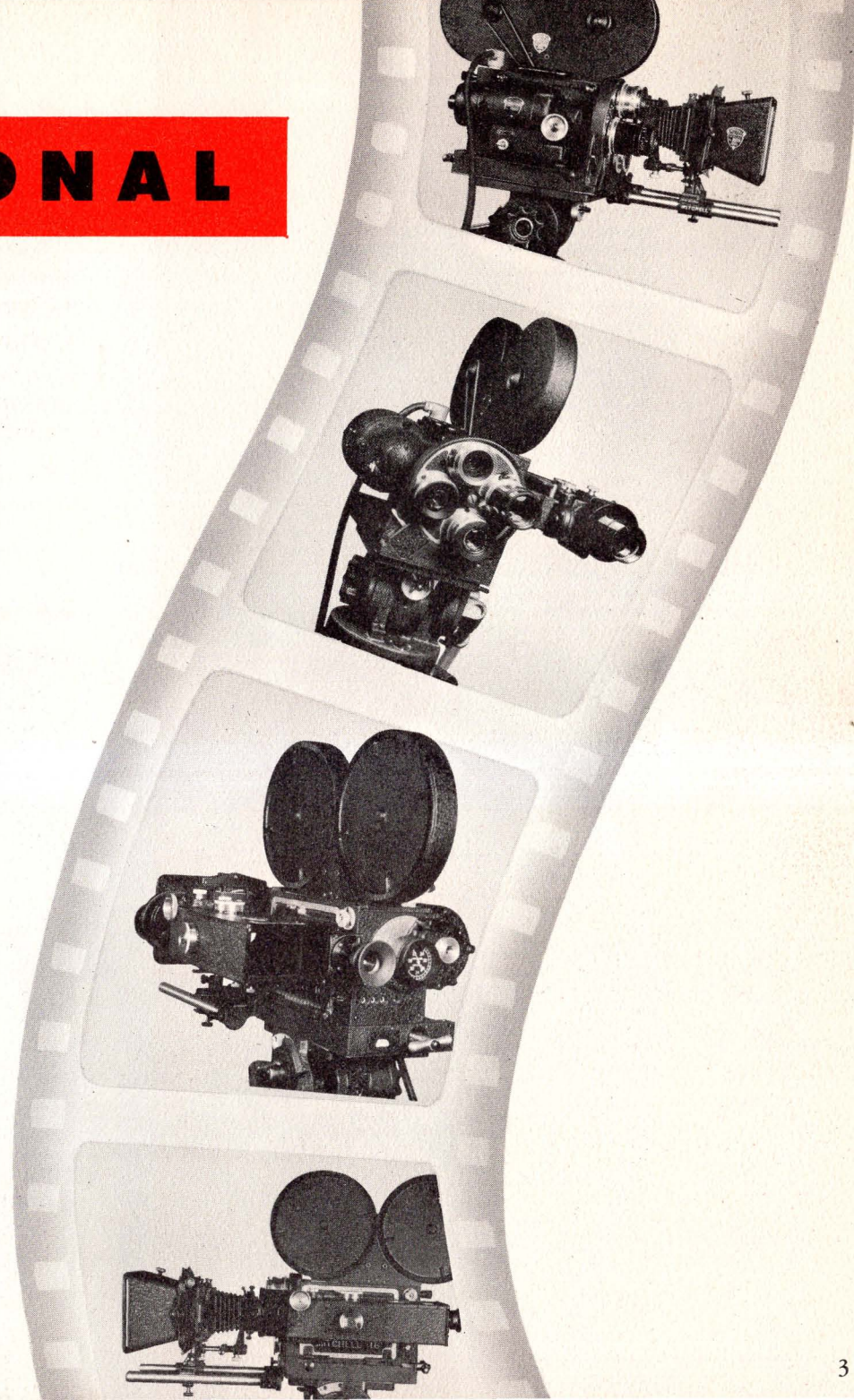
16 mm PROFESSIONAL

*... First truly professional
16mm Camera*

The 16 mm motion picture industry has thrown away its swaddling clothes. Having demonstrated its vigorous possibilities in entertainment, education, religious and vocational training, selling and research, the 16 mm film industry has reached adult stature. As an adult, it can no longer be confined by inadequate equipment, improvised cameras, makeshifts designed for other uses. It needs a truly professional camera, a camera designed to function perfectly under exacting conditions.

The Mitchell 16 mm Professional is such a camera. Designed and engineered in Hollywood, it is the first 16 mm camera built to meet unflinching the high standards of professional cinematographers. All the technical achievements of the 35 mm motion picture can now be transferred, for the first time, to the 16 mm screen.

This is not surprising, since the Mitchell 16 mm Professional is virtually identical to the Mitchell 35 mm, the camera which for more than 30 years has dominated motion picture photography. Every major studio, in Hollywood and throughout the world, uses the Mitchell. Cinematographers all recognize the central part the Mitchell Camera Corporation has played in developing the motion picture to its present high level of technical perfection. The Mitchell 16 mm Professional will play the same part in advancing the art of the 16 mm motion picture.



OWNERS OF MITCHELL 16mm PROFESSIONAL CAMERAS:

Caravel Films, Inc.
Wilding Picture Productions, Inc.
RKO Pathe News
Jerry Fairbanks Productions
National Maritime Union of America
Sportsreel Productions
A. B. Thermanius Films, Sweden
National Bureau of Standards
University of Washington
Audio Productions, Inc.
Reid H. Ray Film Industries, Inc.
Robert Y. Richie
National Film Board of Canada
The Jam Handy Picture Organization, Inc.
General Electric Company, Schenectady
National Advisory Committee for Aeronautics
National Institute of Health
George W. Colburn Laboratory, Inc.
Western Electric Company
Paramount Pictures Corporation
American Television Productions, Inc.
Societe Belge Industrielle, Belgium
Collins Radio Company
University of California
Imperial Oil Limited, Canada
William Fox Productions
Dr. Frank Tate, Australia
U. S. Public Health Service
Aerojet General Corporation
Universal Pictures Company, Inc.
Calvin Company
Coronet Instructional Films
Sheldon Advertising Agency
Movius Films, Peru
Government of Puerto Rico
Loew's Incorporated
RAI-Radiotelevisione Italiana
Consolidated Vultee Aircraft Corp.
Brigham Young University
Edgar A. Bergen
Boy Scouts of America
United Printing and Equipment Co., Thailand
Eastman Kodak Company
Walter Reed Army Medical Center
Television Corporation of Japan
McDonnell Aircraft Corp.
Sturgis-Grant Productions
Rainbow Pictures, Inc.
Georgia Institute of Technology
University of Mississippi
Northrop Aircraft, Inc.
American Film Productions
Encyclopedia Britannica Films
Kearney and Trecker Corporation
State of New York
Hughes Aircraft Company
U.S. Navy
U.S. Air Force
U.S. Signal Corps
U.S. Marine Corps
U.S. Atomic Energy Commission

Limitation of space permits only a partial listing of users.

MITCHELL ...

Because of its unusual versatility under even the most difficult of filming conditions, the Mitchell 16mm Professional Camera is being used today in every field of professional motion picture photography.

Whether tracking a high flying rocket or filming a top-rated television show, the Mitchell "16", because of its exclusive professional operating features plus its smooth, trouble-free Mitchell movement with its .0001 inch tolerances, insures the success of a film as can no other single element of production.

On these pages are shown only a few of the many fields in which the now-famous Mitchell Cameras are serving.

Business and Industry



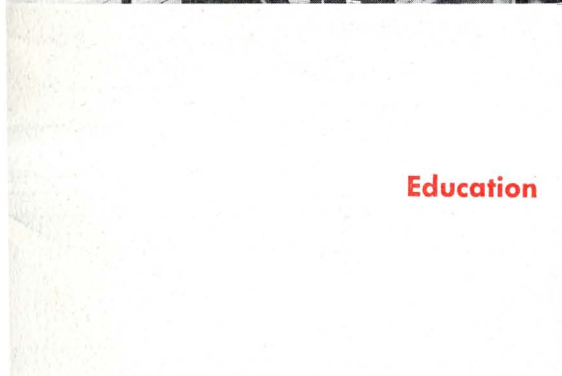
Found wherever Fine Films are being made...



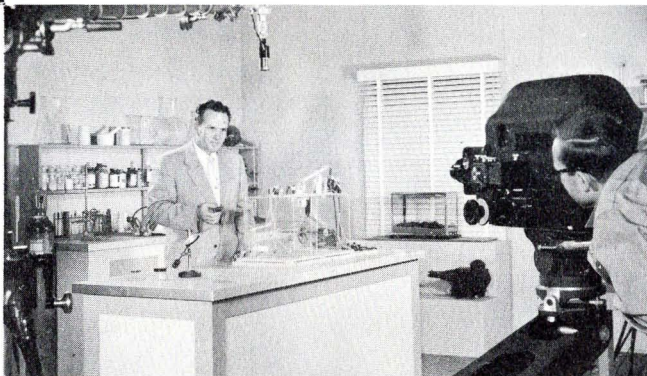
Television



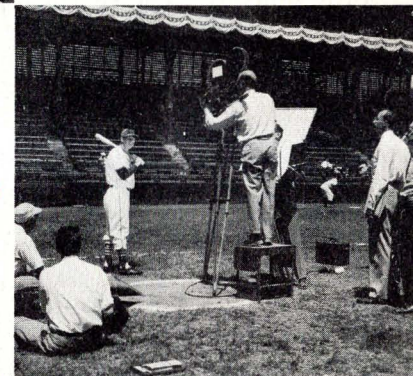
Religion



Education



Sports and News



Research



Armed Forces



Official U. S. Air Force Photo

THE MITCHELL TRADITION

WHEN HOLLYWOOD WAS YOUNG

Early day audiences suffered while films flickered and jerked, and even the best interior shots often resembled the inside of a dark cave. Before the budding motion picture industry could attain its position as *the medium* of mass entertain-

ment and communication, the camera itself had to be perfected. The part that the Mitchell Camera Corporation played in this achievement resulted in a revolutionary contribution to the standards of motion picture photography.

THE FIRST MITCHELL The first Mitchell symbolized the change. The new camera was a carefully engineered design, easy to operate and with a dependable precision movement. For perhaps the first time, audiences enjoyed a motion picture. Soon every major studio was equipped with Mitchells. This was the beginning of the great tradition which has seen Mitchell Cameras used in filming over 85% of the motion pictures shown in theatres throughout the world.

An interesting sidelight on the durability and capability of Mitchell equipment is the fact that the first Mitchell Camera—built over 30 years ago—is still in regular studio service.

With the advent of the Mitchell, film producers found that their costs decreased. No time was ever lost by having the action wait until some adjustment was made. The Mitchell Camera was always ready—always on the job.

The men who photographed films preferred the Mitchell also. For them the camera proved to be a flexible instrument over which they had complete control at all times. The “rack-over” mechanism,

which permits direct focusing through the camera lens, eliminated all guesswork and allowed the operator to see exactly what he was photographing.

Maintenance costs dropped to a minimum when the Mitchell was used. The rugged, precision-built movement could be counted on to function perfectly for long periods.

It is one thing to create success—another to maintain it. When the Mitchell Camera Corporation was established, its principles and ideals were publicly announced:

“To make cameras which will take the world’s finest pictures—to keep faith with an industry whose beneficial influence upon humanity is today at its inception.”

This conception of progressive service was the basis of the Mitchell tradition. It was decided from the first that Mitchell Cameras should never become static—that they should incorporate constant improvements to meet the changing demands of time. Mitchell’s engineers and technicians proved capable of meeting any urgency when, in 1926, the movies learned to talk.

SOUND AND FURY In 1926, the addition of sound to motion pictures produced an upheaval that Hollywood will never forget. With the changing of the old order, there was a frenetic demand for new cameras—new types of technical equipment.

Mitchell took the lead in removing that ominous clicking noise which anchored the camera to the sound stage. Soon after the advent of sound, Mitchell produced the “BNC”, a compact, noiseless camera. The famed “BNC” *silent* cameras being used today have become standard in Hollywood and in many other film studios throughout the world.

... the ideal that grew with an industry

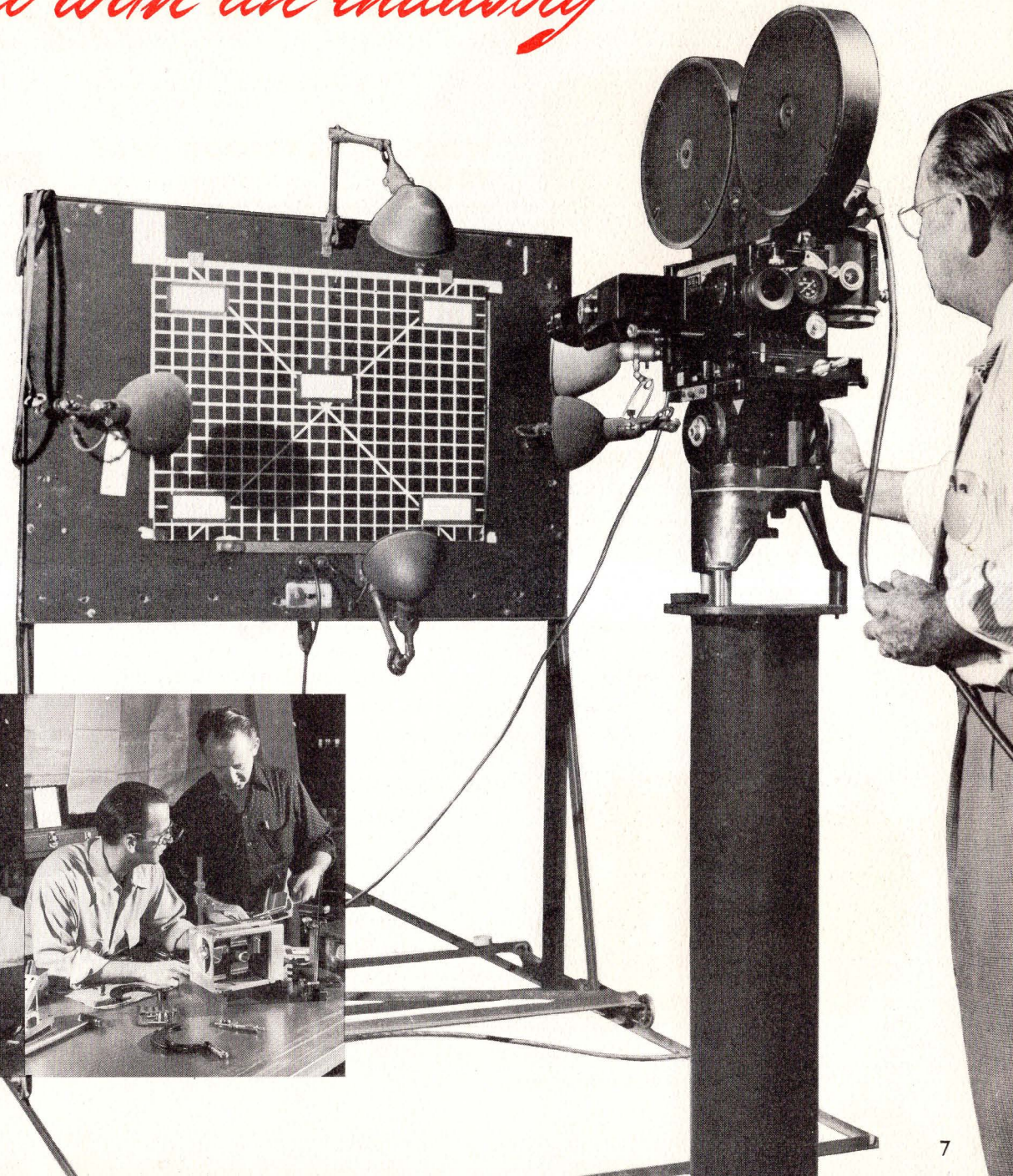
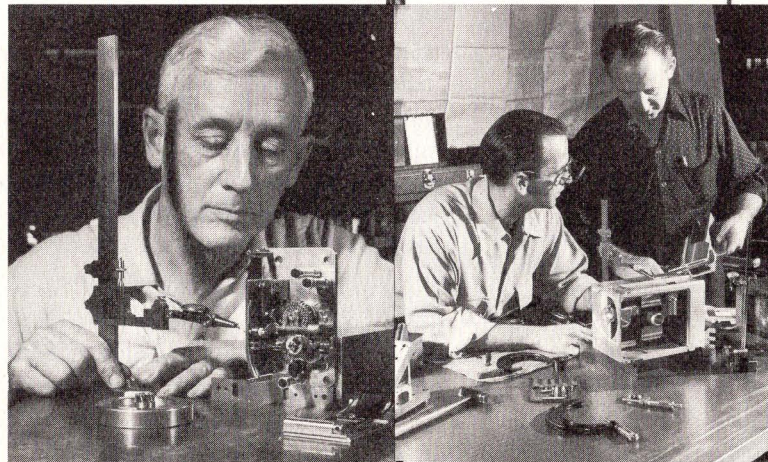
TODAY The Mitchell 16mm Professional is now playing the same part in advancing the art of the 16mm motion picture as have Mitchell Cameras in 35mm productions.

There are two factors which contribute equally to Mitchell "16" superiority: one is design; the other is workmanship. Mitchell design is the sum total of knowledge acquired through 30 years of manufacturing studio cameras. It is based upon performance requirements, upon proven professional needs and close, constant contact with the motion picture industry.

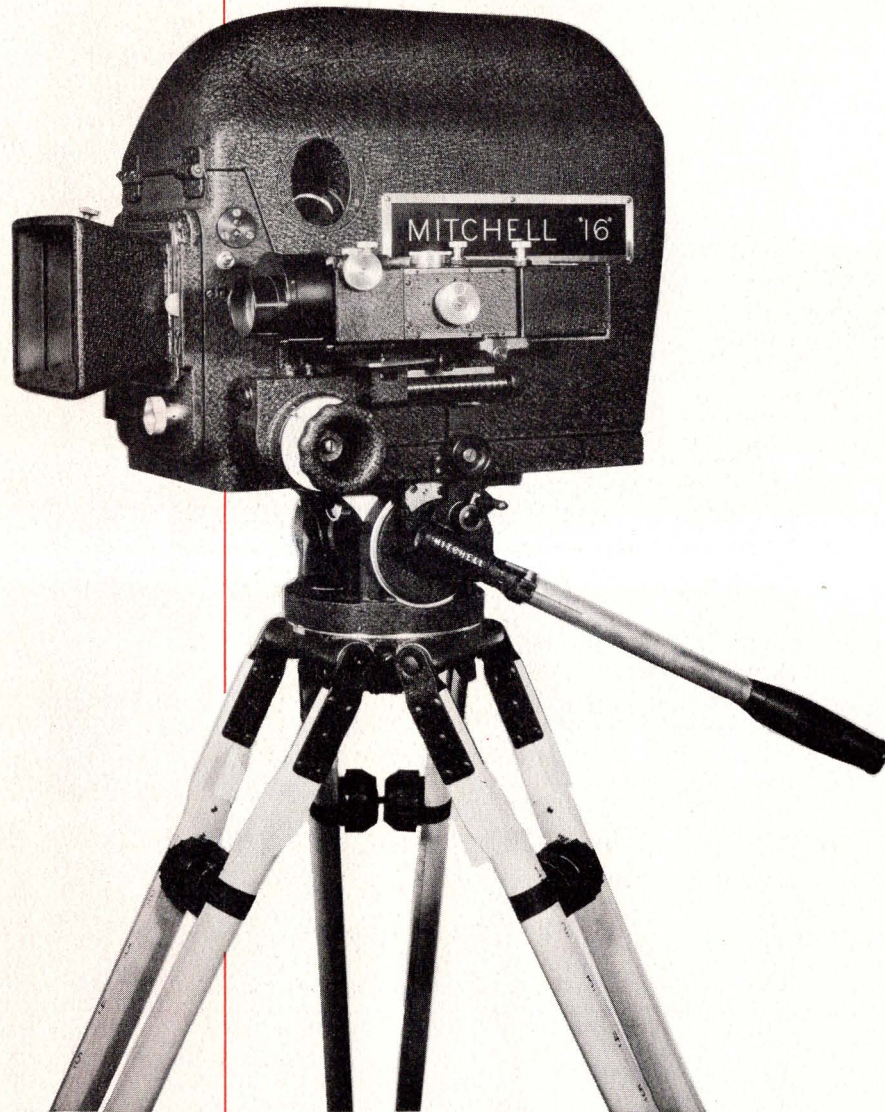
The Mitchell 16mm Professional cannot be compared with any existing 16mm camera. It is not a mass produced, assembly-line camera, for it is individually built, designed for your requirements. No time or effort is spared to create a camera unequalled in performance—unsurpassed in efficiency and quality. The Mitchell "16" may be used with any double recording system equipment on the market—the only qualification being that the camera and recording equipment have the same type motor.

The type of workmanship
which goes into a Mitchell Camera
defies duplication.

Each part is made of the finest
materials, machined to exacting tolerances.
Camera assembly is a painstaking,
methodical procedure,
and the completed unit is tested
and retested to insure
continuously perfect operation.



The How and Why of the



• The 16mm Mitchell Blimp—
Used with the Mitchell 16mm Professional Camera
this sound-proof blimp meets all professional
requirements for sound cinematography.

HOW the Mitchell "16" Benefits You

If you are a cinematographer you will at once realize the technical benefits to be derived from a Mitchell 16mm Professional Camera. Its ease of operation will save you many valuable hours. Furthermore, a properly operated Mitchell Camera means positive results. You have perfect control over the mechanism at all times, and there is no guesswork—nothing is left to chance. Its remarkable flexibility makes it ideal for high speed photography or for use in connection with sound recording. Finally, it will enhance your personal prestige—for the Mitchell 16mm Professional removes all technical restrictions from 16mm photography.

If you are a producer, there are several important factors to consider. The first is cost. Your production costs are certain to drop measurably when a Mitchell is used, since valuable time consumed in setting up, focusing and adjusting is reduced to a minimum. By making the cinematographer's job easier and assuring accurate results, the camera will materially cut the "cost per foot of perfect film." The rugged construction of the Mitchell "16" means little, if any, expense for repairs.

Secondly, the producer must consider quality. All the time, money and effort expended in a 16mm production is virtually wasted if the quality of reproduction is second rate. Which brings up the most important point of all: *Only with a truly professional camera can you obtain truly professional quality.* There was, perhaps, a time when quality in 16mm motion pictures was not too important. But the standard has risen—and it will rise even higher.

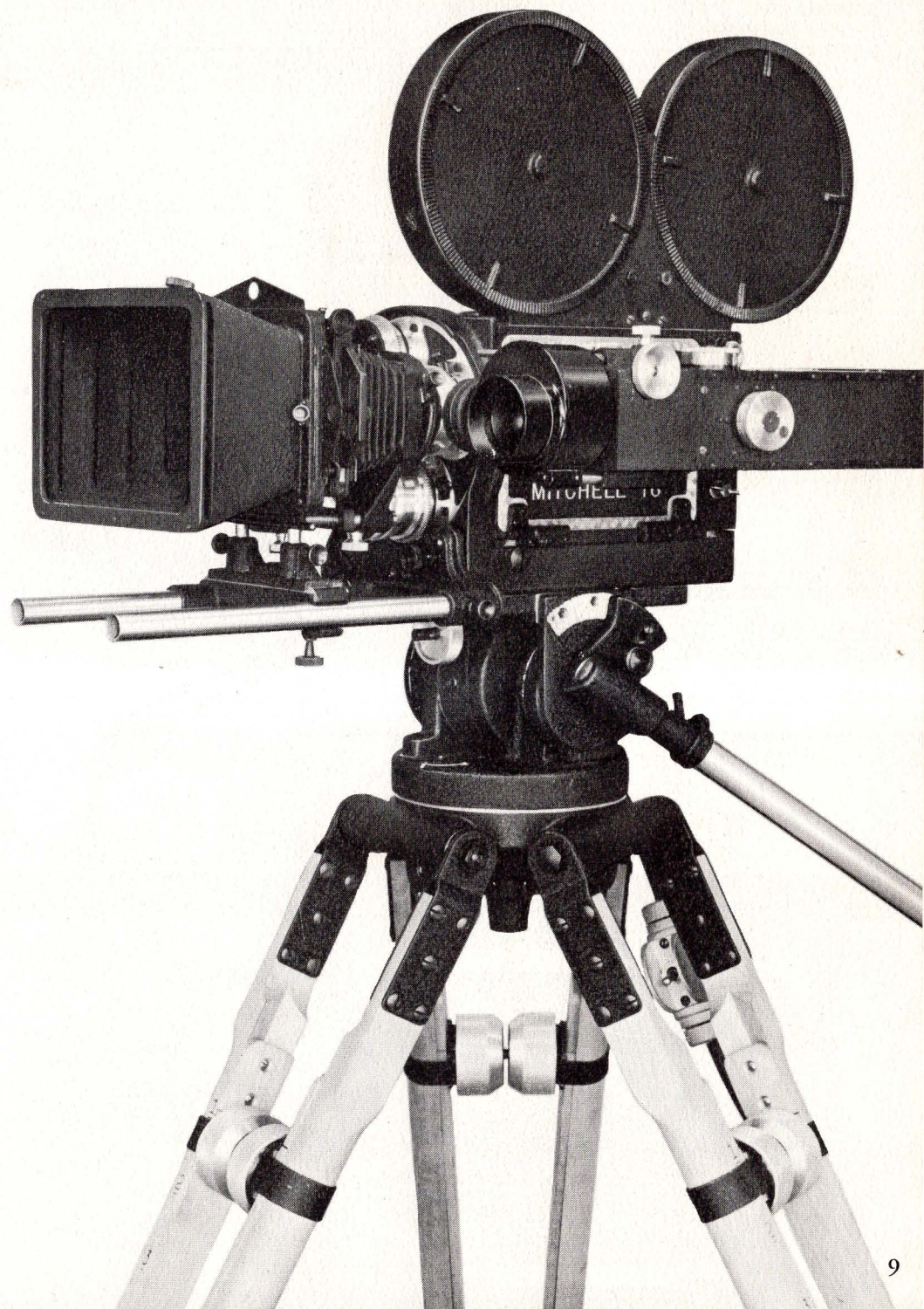
In developing this camera, Mitchell had one purpose above all else. That purpose was to produce a camera which would make it possible to photograph on 16mm film with the same brilliance, clarity and fidelity that has been realized with 35mm cameras.

MITCHELL "16"

WHY the Mitchell "16" is superior

Your Mitchell 16mm Professional Camera will be unlike any other 16mm camera, for it will incorporate features which have heretofore been found exclusively only on 35mm Mitchells.

- **The "rack-over" mechanism** permits you to focus through the photographing lens without disturbing the lens position. Shifting is done with one hand—almost instantly. You can always see what you are photographing, and there's always a chance for that "last look."
- **An erect image focusing telescope** built in the camera door provides five and ten power magnification.
- **Specially-designed Mitchell movement** is rugged and sturdy, designed for long service-free operation. The main shaft operates on ball bearings; other bearings are fitted to precision tolerances.
- **Built-in hand dissolve** incorporates a graduated segment which can be locked for any desired shutter opening.
- **Calibrated tachometer** shows both the frames per second and times the normal speed at which the camera is running.
- **Film magazine with frictionless light trap** is readily removable and designed to use standard film core or daylight loading spools.
- **Built-in Veeder footage counter** and single frame counter are always visible to the operator.
- **Four lens turret** accommodates any type of lens from 15mm on up. Has positive lock, trigger release.
- **Stop Motion to High Speed Photography** is an unusually flexible asset of the Mitchell movement. Speeds range from "stop motion" to 128 frames per second.
- **Exclusive Mitchell film moving mechanism** threads easily without tearing or cutting film — making possible rapid, convenient switching from one stock to another. Guide rollers must be returned to operating position or camera box door will not close.



CAMERA IN
PHOTOGRAPHING
POSITION

CAMERA IN
FOCUSING
POSITION

FOCUSING
TELESCOPE

HAND DISSOLVE
LEVER

BUCKLE TRIP
RESET BUTTON

COUNTER RESET KNOB

FOOTAGE AND FRAME
COUNTERS

LEVEL

SHIFT
HANDLE

EYE PIECE
ADJUSTMENT

FILTER BUTTONS

FOCUSING TELESCOPE

VARIABLE MAGNIFICATION
ADJUSTMENT

GROUND GLASS

MITCHELL 16

FOCUSING FEATURES

No other camera has the famed Mitchell focusing features. Focusing is done through a telescope built into the left side door. When in focusing position, the telescope is directly behind the camera lens. A shift handle at the rear of the camera base allows the camera box to be moved from focusing to photographic position, or vice-versa. A release button in the center of this handle controls a locking pin, which insures positive, accurate alignment in either of the two positions. "Racking" the camera over is an instant, effortless operation, accomplished with one hand. The camera box slides smoothly on dovetail tracks (gibs) which are an integral part of the base frame.

When you focus the Mitchell "16", you see exactly what is seen by the camera lens. The photographing lenses are never moved, except when a change to a lens of different focal length is desired. The image seen on the ground glass of the focusing telescope is erect and correct as to right and left.

The focusing telescope is equipped with a variable magnification system of five and ten times. With the image magnified five times, the entire field is visible; at ten times, the field is slightly reduced. Magnification is changed by moving a knurled knob on the under side of the telescope. The large eyepiece is adjustable for individual vision.

A sliding door on the side of the telescope allows you to remove the ground glass readily, without the use of tools.

Two filters are installed inside the telescope: a monotone filter and a panchromatic filter. These filters are easily swung into position by the filter buttons.

SHUTTER AND HAND DISSOLVE

A three-blade dissolving shutter is built into the camera box. A shutter adjusting lever at the rear of the camera is used for hand dissolves or can be set at fixed shutter openings in increments of 10° . The lever moves in a calibrated segment graduated from 0° to a maximum opening of 235° , which indicates the degree of shutter opening.

The hand dissolve has a positive pin lock, so that the shutter setting will not change while the camera is being operated. The pin lock can be held in the released position by pulling out the knurled knob on the lever and turning it one half turn. This makes it possible to vary the shutter opening smoothly for dissolves.

A tachometer, calibrated in frames per second, is located directly below the hand dissolve lever.

235° CAMERA MOVEMENT

The movement is a double cam type: both cams mounted on a single shaft. One cam actuates the pull-down mechanism; the second cam operates the pilot pins.

The pull-down arm has a single claw on each side of the film. Two pilot pins are adjacent to the aperture. This is a standard means of registration, and is, beyond question, the best known method. A convenient knurled knob is provided on the pilot pin arm, a partial turn of which withdraws the pilot pins for threading. The main shaft of the movement is mounted in precision ball bearings.

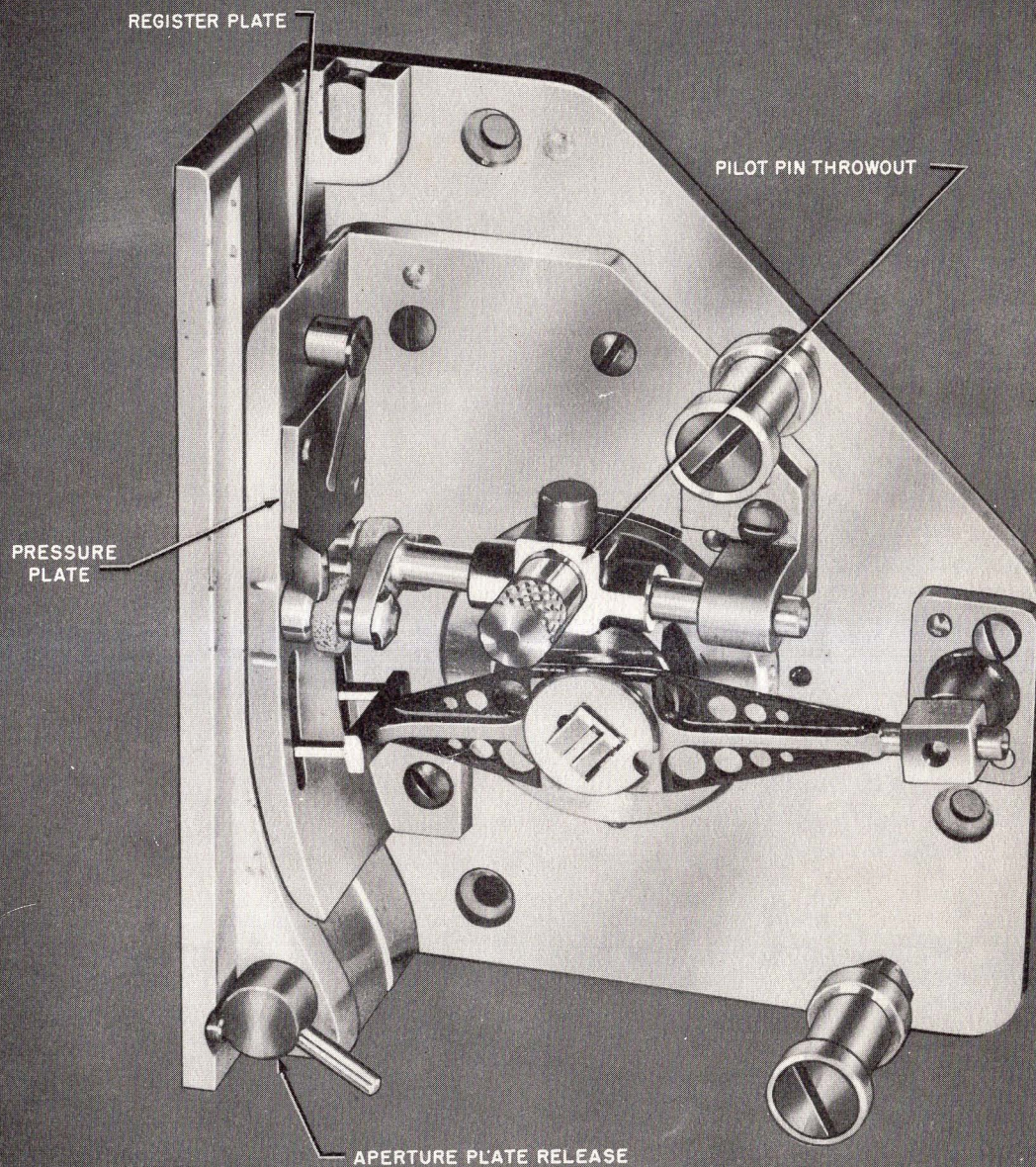
An aperture plate, mounted on two studs, is at the front of the movement. It can be removed conveniently for cleaning without disturbing the movement. The aperture plate is made of stainless steel, hard chrome plated.

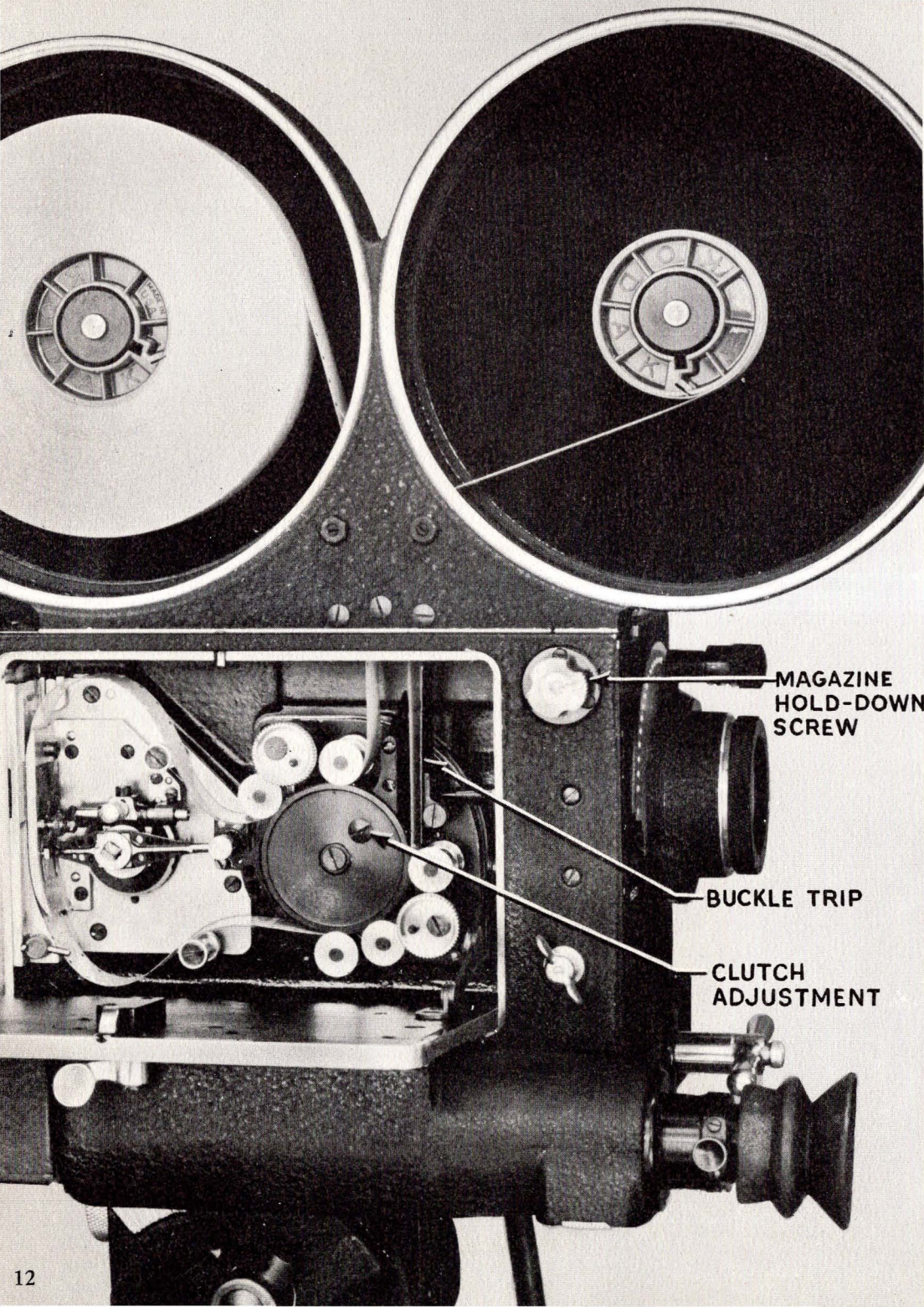
The register plate is directly behind the aperture plate, and a removable pressure plate fits into a recess in the register plate. The pressure plate contains two rollers which bear on the back of the film, keeping the film flat. Film passes between the pressure plate and aperture plate.

Constructed for years of steady, dependable operation, the sturdy movement of the Mitchell "16" is the heart of the camera.

BUCKLE TRIP

A buckle trip at the upper rear of the camera box will operate if the film fails to return to the magazine. Two micro-switches are incorporated in the buckle trip. A reset button is located at the back of the camera above footage counter. Built-in switch in camera prevents operation except when in photographing position.





FILM-MOVING MECHANISM

The Mitchell 16 mm Professional Camera is threaded quickly and easily. The magazine is securely attached to the camera box by a screw. The screw is rotated by turning the knurled knob at the left side of the camera box. Threading is accomplished without tearing or cutting the film, making it possible for you to switch rapidly and conveniently from one stock to another.

Film is fed into and out of the camera by a sprocket. Guide rollers hold the film securely in place, and idler rollers guide it from the sprocket into the magazine. If, after threading, the guide rollers are not returned to operating position, the camera box door will not close. This prevents film from being damaged.

The sprocket incorporates a clutch, which transfers belt slippage from the magazine to the inside of the camera. Roll tension may be adjusted by removing a screw in the clutch cover and turning the clutch as desired with a pointed tool such as a scribe.

COUNTERS AND LEVEL

A Veeder (footage) counter is built into the rear of the camera box. A frame counter is also provided to register each frame, invaluable for trick photography, enabling the operator to return to the same frame. A reset knob is located to the left of the counters. The Camera base incorporates a spirit level. All these devices are in plain view and are well protected.

TURRET

The turret is mounted on the camera base and holds four lenses. It will accommodate lenses from 15 mm focal length on up. A trigger release at the lower left hand side of the turret enables you to shift from one lens to another rapidly, with a minimum of effort. A positive locking device locks the desired lens into the exact position when the turret is revolved.

ACCESSORIES

LENSES AND LENS MOUNTS

A wide variety of lenses are obtainable with the Mitchell "16". The Baltar lenses are optically centered in special Mitchell lens mounts which are readily removable. Each mount incorporates an iris adjustment and focusing calibrations. These lenses are of the same high quality as those supplied with Mitchell 35mm cameras, and may be used for both black-and-white and color photography.

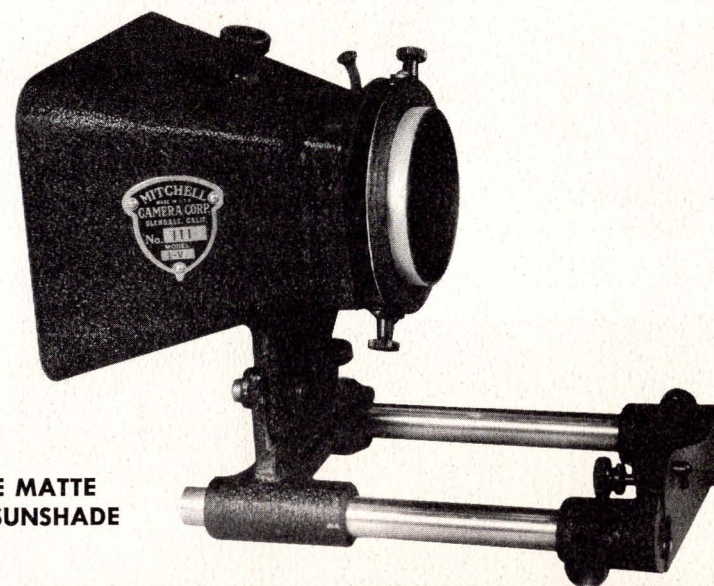
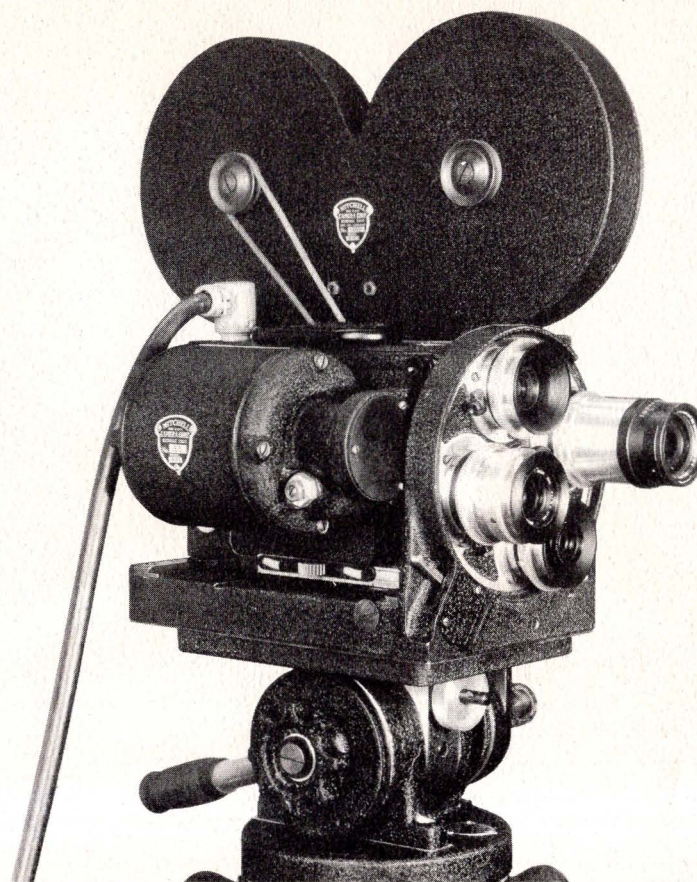
The Mitchell 16mm Professional Camera may be equipped with Baltar, Balcoted t2.5 lenses in the following sizes: 15mm, 17.5mm, 20mm, 25mm, 30mm, 35mm, 40mm, 50mm, 75mm, 100mm, and 152mm.

Also available are Eastman Ektar lenses in Eastman "C" type mounts, used with "C" type adaptors. Various lens sizes available are shown on the Mitchell "16" price list.

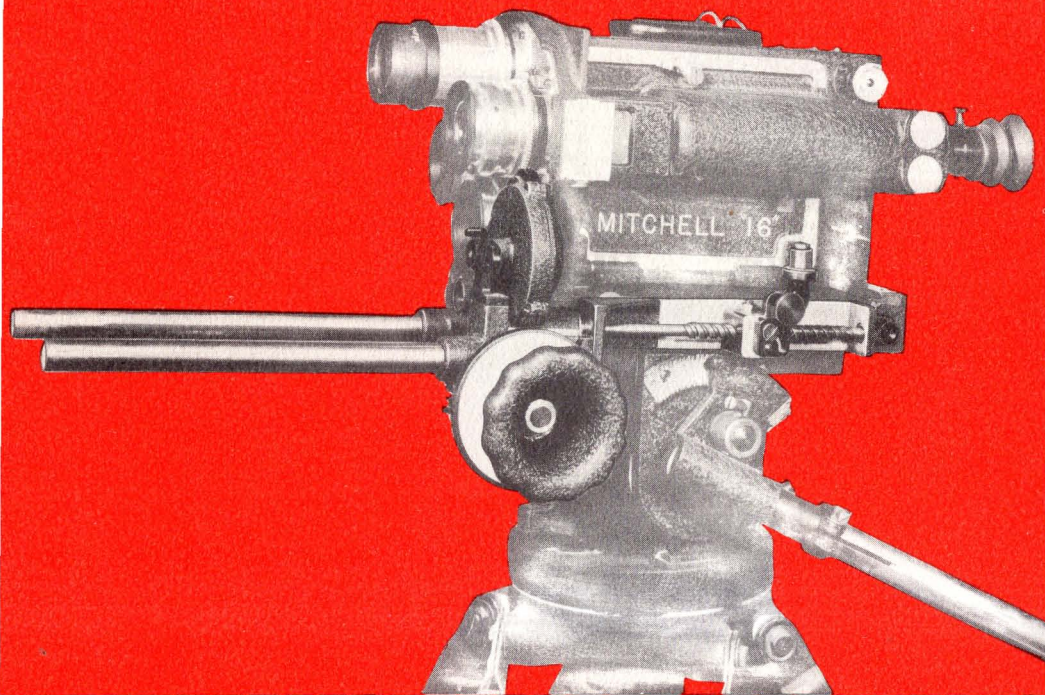
MATTE BOX AND SUNSHADE

The 35mm Type combination matte box and sunshade is a lightweight, serviceable unit which has found wide use. It mounts directly on the camera, supported by two steel tubes, and has provision for both horizontal and vertical adjustment. The matte box contains holders for filters or diffusion discs of either 2 or 3 sq. inches, gauze, slides, solid mattes and a pola screen. The matte box may be collapsed to any point required, and when fully collapsed clears lenses. (The 35mm Type combination matte box and sunshade is illustrated on page 2.)

Also available is a 16mm Type combination matte box and sunshade. This has 1 holder for 2" sq. filter or diffusion disc, and holder for a pola screen.



16mm TYPE MATTE
BOX AND SUNSHADE

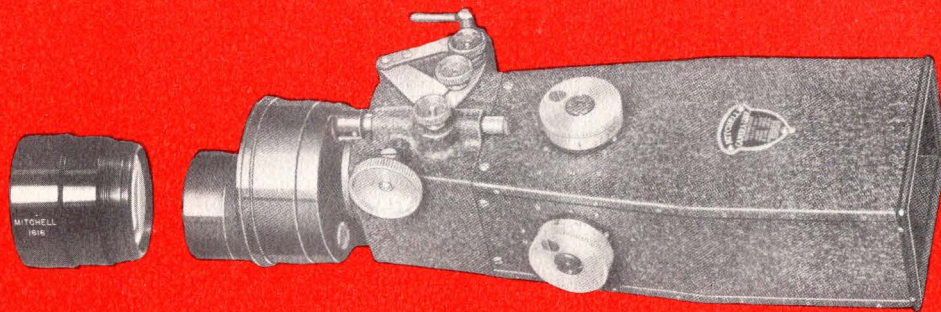


FOLLOW FOCUS ATTACHMENT

This Follow Focus Attachment permits the 16mm Mitchell Professional to be used for action shots moving toward or away from the camera. It assures full control of picture framing and lens focusing, particularly at close, critical ranges.

The Follow Focus mechanism is lightweight, easy to install and remove. The Attachment does not interfere with the use of all standard accessories, and is supplied complete with bracket for attaching the matte box.

Once the Follow Focus Attachment is fastened to the camera, all follow focus control is accomplished through the use of *one knob*—the Follow Focus Control Knob. This saves much lost production time on the set normally required for the solving of follow focus parallax control. (Note: Follow Focus Attachment cannot be used with Eastman lenses.)



FINDER REDUCING
ADAPTOR LENS

VIEW FINDER

THE VIEW FINDER

The camera is equipped with a Mitchell erect image view finder with built-in adjustable matte. The view finder has an exceptional brilliant field with a picture area about $1\frac{7}{8}'' \times 3 - 5/16''$ when magnified by the optical system. An erecting prism causes the image to be seen erect and correct as to right and left.

Matting is accomplished by means of built-in mattes which are controlled by two knurled knobs on top and side of the finder. The knobs are graduated to correspond with the various photographing lenses.

An independent throwout permits the view finder to be swung out of the way so that the camera door may be opened for threading. This throwout does not disturb the focusing and parallax adjustment. When not in use, the view finder may be quickly detached and used for studying camera angles.

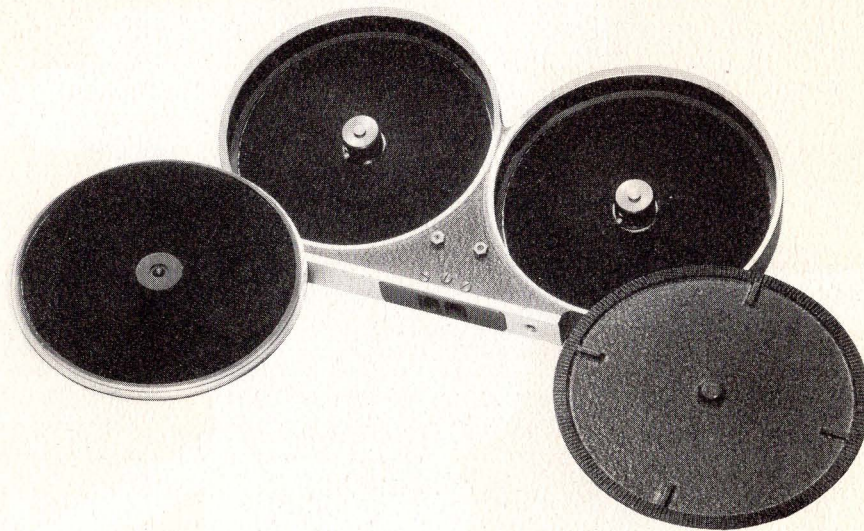
Also available is an automatic focusing viewfinder. In this type the viewfinder lens and photographing lens are always in the same focus, with automatic correction of parallax. This viewfinder is recommended for use with the Follow-Focus Attachment.

MAGAZINE

The film magazine is a one-piece unit with two compartments which are light-proof from each other. Two light-tight covers on the side of the magazine unscrew to provide for easy removal or loading of film. The film take-up compartment spool has a keyway to fit standard film cores, as supplied by the film manufacturer, and also accommodates daylight loading spools. A spring-loaded ball at the center of each lid ensures a snug fit and prevents rattling. Magazine throat or light trap consists of three velvet-covered rollers held in contact at even pressure on the outer rollers. This feature keeps the corduroy-velvet lined magazine light-tight at all times and prevents film scratches as film is drawn from the magazine.

Loading is very simple and is quickly accomplished. The take-up insures a uniformly even pressure, and the film takes up as easily at the end of the roll as it does at the beginning. Magazines are interchangeable, without breaking the film.

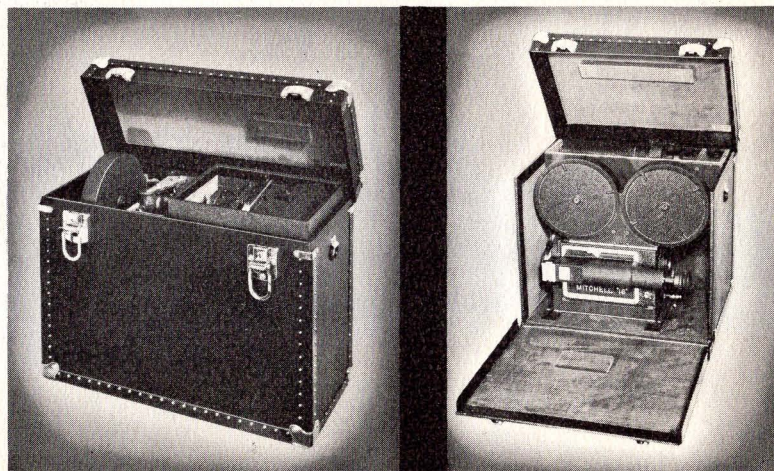
Magazines are available in sizes to hold either 400 feet or 1200 feet of film.

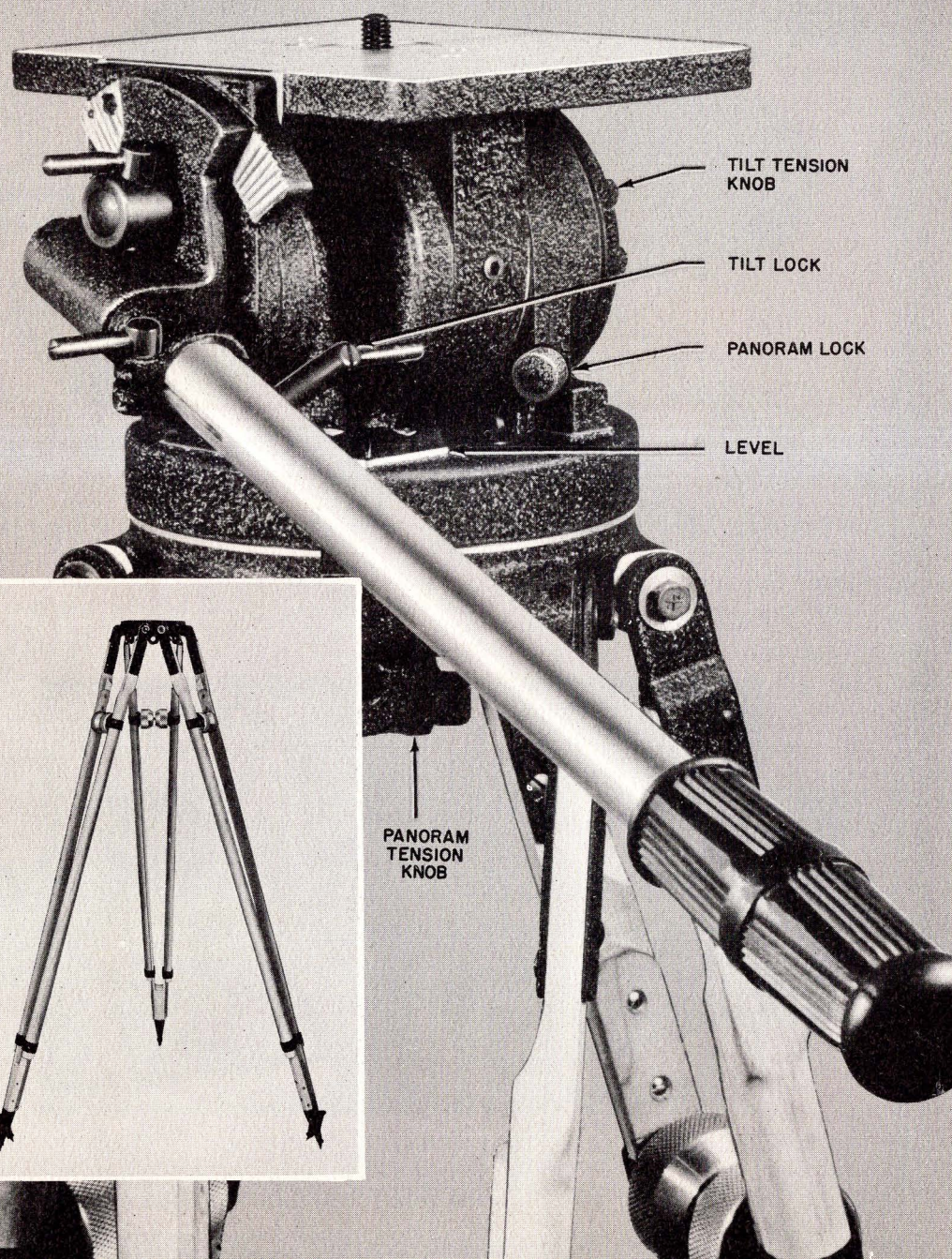


CARRYING CASES

The camera and magazine both fit into one case. Accessory cases will vary to accommodate the various accessories purchased.

All cases are sturdily built and reinforced to withstand long, hard service. The corners are metal covered, and all edges are protected by composition fibre, securely riveted in place. Top quality lining and leatherette covering make each case a handsome, durable piece of equipment.





FRICION TILTHEAD

Rugged, sturdy, the friction tilthead is almost a duplicate of tilt-heads used with 35mm Mitchells. The panoram section permits smooth, effortless operation around the entire circle, and the tilt section has a wide range of tilt upward and downward. Both the panoram and tilt movements may be made at the same time, as they are controlled by a single handle.

A quick release lever allows the handle to be dropped out of the way in an instant, for focusing or for working on the camera.

The camera is securely attached to the tilthead by a $\frac{3}{8}$ -16 screw. The screw is rotated by turning a knurled knob at the front of the tilthead. Further tightening may be done with the camera hand crank. A two-way level is mounted on the tilthead in a convenient and shielded position.

The 35mm standard size friction tilthead (see price list) is recommended if camera is to be used with blimp. The 16mm professional friction tilthead will meet all requirements where blimp is not used.

TRIPOD

Tripod legs are of seasoned maple, impregnated with a special oil to prevent shrinking or swelling when exposed to the weather.

The base shoes are cast brass, with points of steel screwed in and locked with a nut. Inside each shoe, set at a 45-degree angle, is a second point for low settings.

Underneath the tripod casting are three hold-down eyes which can be used to anchor the tripod.

The tripod has a height of 78 inches when extended and 50 inches when retracted. A baby tripod and Hi-hat are also available for use with the Mitchell "16".

MOTORS

Motors are available for the Mitchell 16mm Professional Camera to meet every type of photographic work. All motors are built integrally with the rightside camera door and are quickly interchangeable. The motor drive is direct to the movement, which in turn drives the shutter shaft through right angle helical gears. All motors are of the finest quality, built to last indefinitely.

Motors available:

Synchronous (220 volts, 3 phase, AC, and 110 volt, single phase, as illustrated here, and starting relay and cable.

Interlocking (220 volts, 3 phase AC)

Multi-duty (96 volt DC or 220 volt, 3 phase, AC)

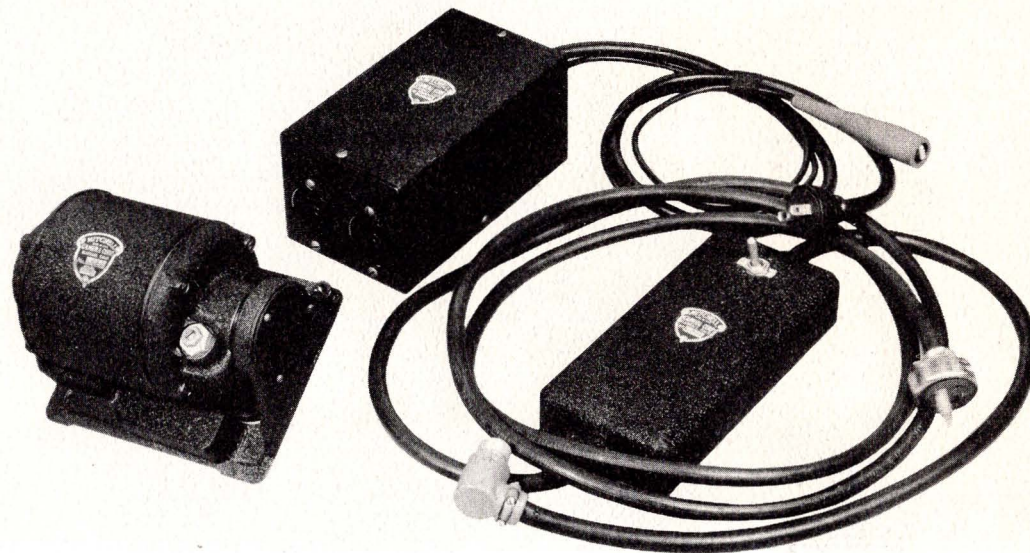
Used for synchronized sound photography, these motors are shock-mounted in a specially insulated case. A turning knob at the rear of the motor enables the operator to turn the motor manually for threading the camera. The motor has a built-in electrical cut-off switch which connects with the buckle-trip on the camera and stops the motor in case of take-up failure. As the power supply for operating these motors varies in different parts of the world, it is necessary that we know the voltage and cycles desired.

Variable Speed—wild (110 volts, AC or DC)—as shown in illustration on page 2.

For silent photography or when variations in camera speed of 12 to 36 f.p.s. are required, the variable speed (wild) motor is used. This motor can be operated from radio "B" dry batteries. Motors with speed range of 12 to 36 f.p.s. can be supplied for battery operation, in 12 or 24 volts.

High Speed (110 volts, AC or DC)

Operates at speeds of from 48 to 128 frames per second.



110 volt, single phase
Synchronous Motor
and starting relay and cable.

TO MAKE IT EASY FOR YOU TO PAY FOR YOUR MITCHELL

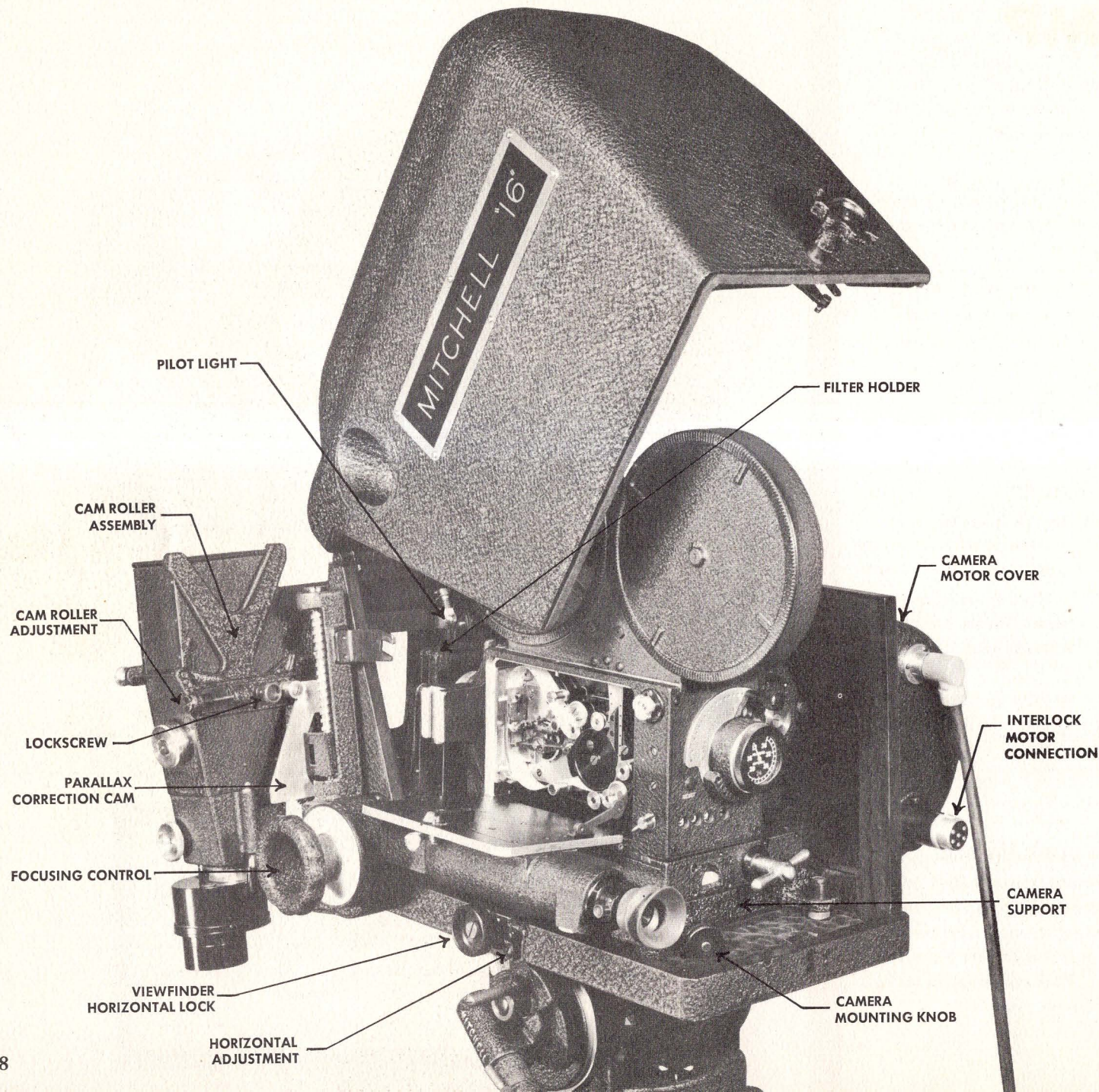
Arrangements have been made with the Commercial Credit Corporation, a nationally recognized credit concern, to help you finance your purchase of a Mitchell. Convenient budget terms, based on a one-third down payment and twelve monthly installments, permit you to pay for your Mitchell while you use it. Full information on the Mitchell Credit Plan is promptly available, on request.

16MM PROFESSIONAL CAMERA WEIGHTS

Camera head only with four lenses	19 3/4 lbs.
Tripod and friction head	33 lbs.
Magazine, 400 foot	3 1/2 lbs.
Motor, 110 volt variable speed	7 3/4 lbs.
COMBINED WEIGHT OF ABOUT	64 lbs.

Combination matte box and sunshade	4 3/4 lbs.
16mm type matte box	1 1/2 lbs.
16mm view finder	3 1/2 lbs.
Camera Blimp	45 lbs.

The 16mm



The Mitchell 16mm Camera Blimp has been designed to equip your Mitchell "16" for the filming of sound pictures. With this light, scientifically sound-insulated blimp, the Mitchell "16" meets every requirement for sync-sound motion pictures. Even extreme "close-ups" can be made without danger of recording unwanted camera noises. By the simple addition of this blimp, your Mitchell "16" becomes the finest 16mm sound camera in the world.

MITCHELL BLIMP

In addition to its ability to meet all requirements for sync-sound cinematography, the Mitchell "16" Blimp offers many features which provide for fast, easy operation and adjustment of the camera. One of the most outstanding features is its design which permits the incorporation of the Follow Focus Attachment as a part of the Blimp. Ease of focusing and smooth, time-saving operation is thus assured for follow focus photography.

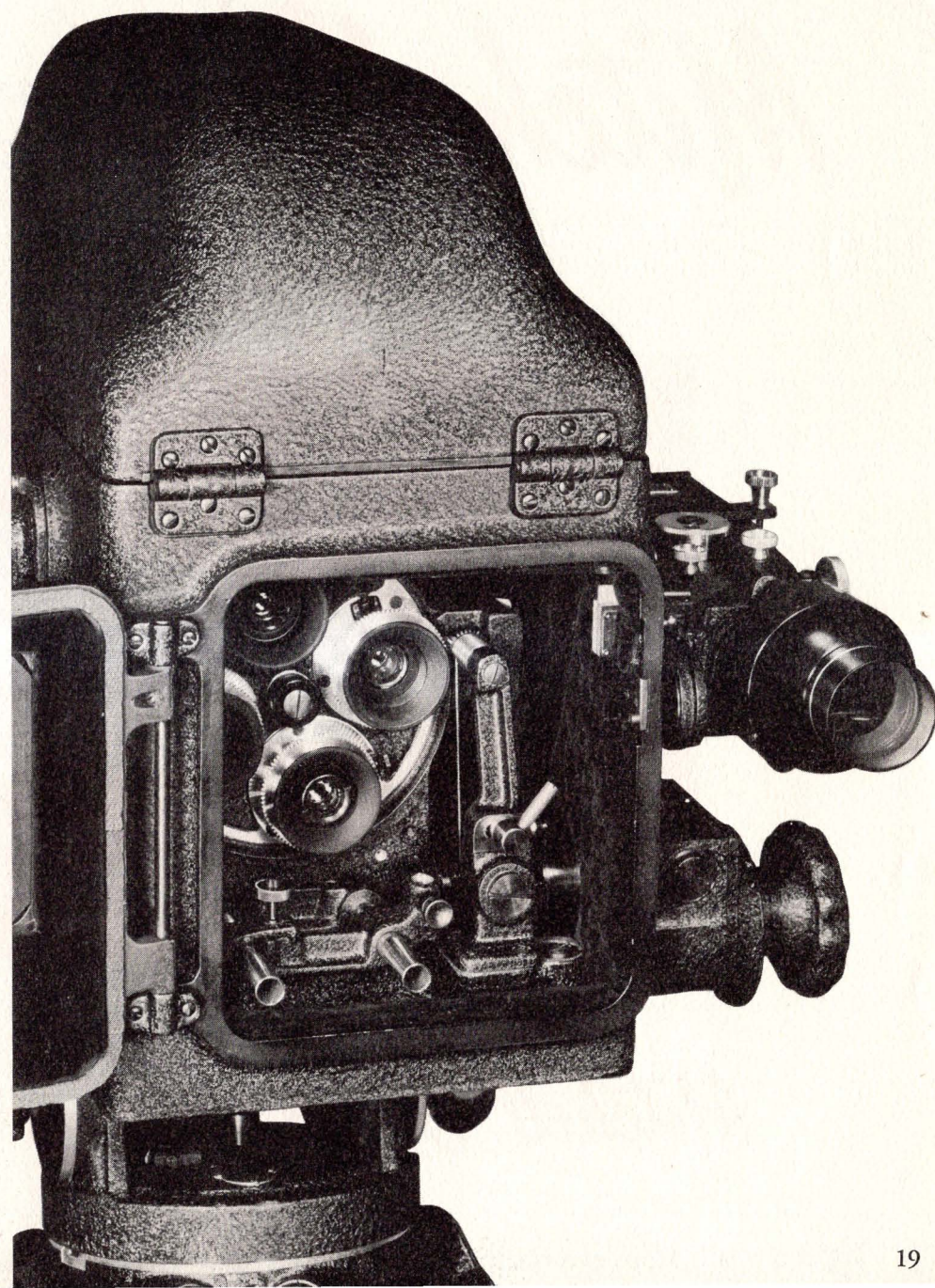
All interior walls of the Mitchell "16" Blimp are lined with the finest sound-absorbing materials available, and are covered with black velvet. Even the camera support rests on specially designed rubber mounts to eliminate any possible transmission of sound to the exterior casing.

The base of the blimp holds the camera support, follow-focusing mechanism and the filter holder. An access door in the front upright section of the base accommodates the sunshade. The regular camera viewfinder attaches to the left side of the base by means of a dovetail bracket which is identical to the viewfinder mount on the camera. A detachable camera motor cover, designed to accommodate both synchronous and interlocking motors, is incorporated into the right side of the base. A quick-action locking control is conveniently located at the rear of the blimp cover, permitting the operator to open and close the blimp instantly for that quick "last look" before the take.

Although the blimp is compactly designed, ample room is provided to make all camera adjustments. When the blimp cover is fully raised and the viewfinder is swung into the vertical position, the complete left side and rear of the camera are accessible for reloading and shutter and frame counter adjustments. All lens adjustments are readily made through the front access door.

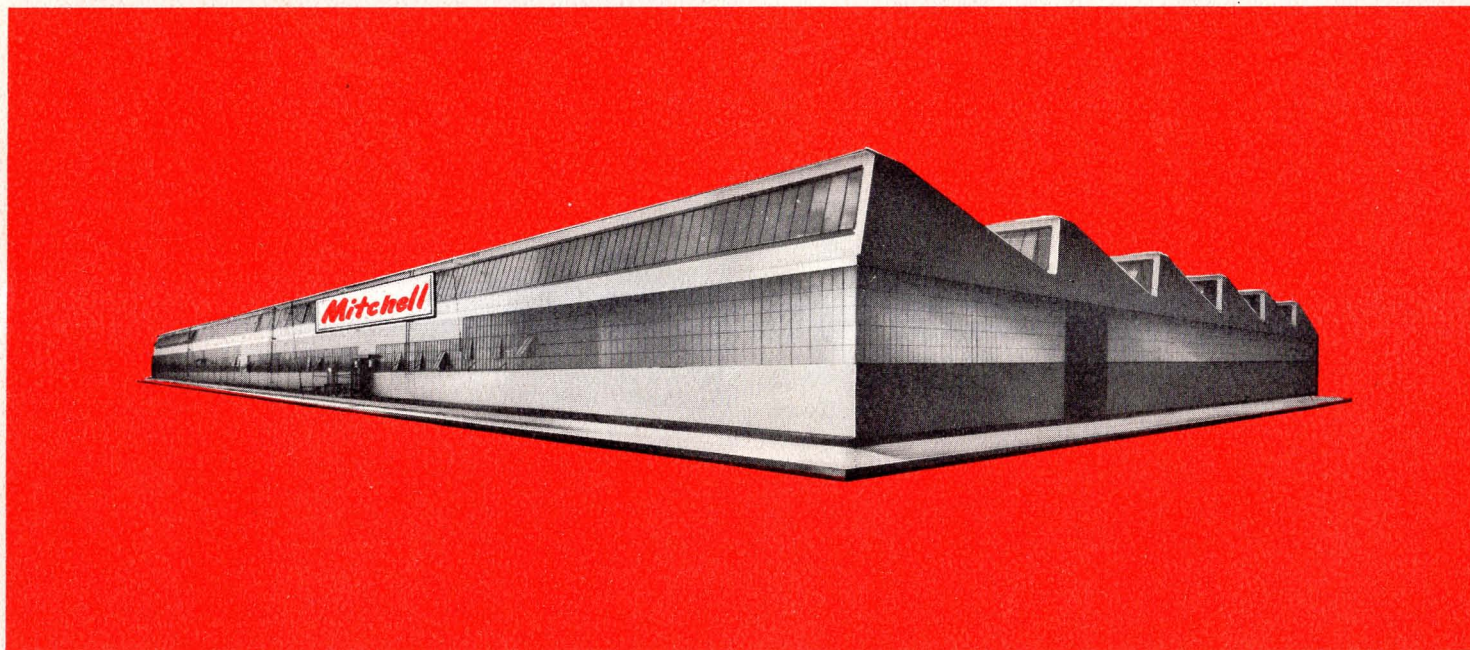
When the blimp is closed the camera tachometer is always visible through the window at the rear of the blimp cover. The camera lens calibrations are readily checked through the port, which contains a magnifying lens, located at the left side of the blimp cover. A pilot light is provided to illuminate the lens calibrations.

The blimp fits any tripod or dolly-head having a $\frac{3}{8}$ -16 hold-down screw.



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❄ **85% of the motion pictures shown in theatres throughout the world are filmed with a Mitchell**