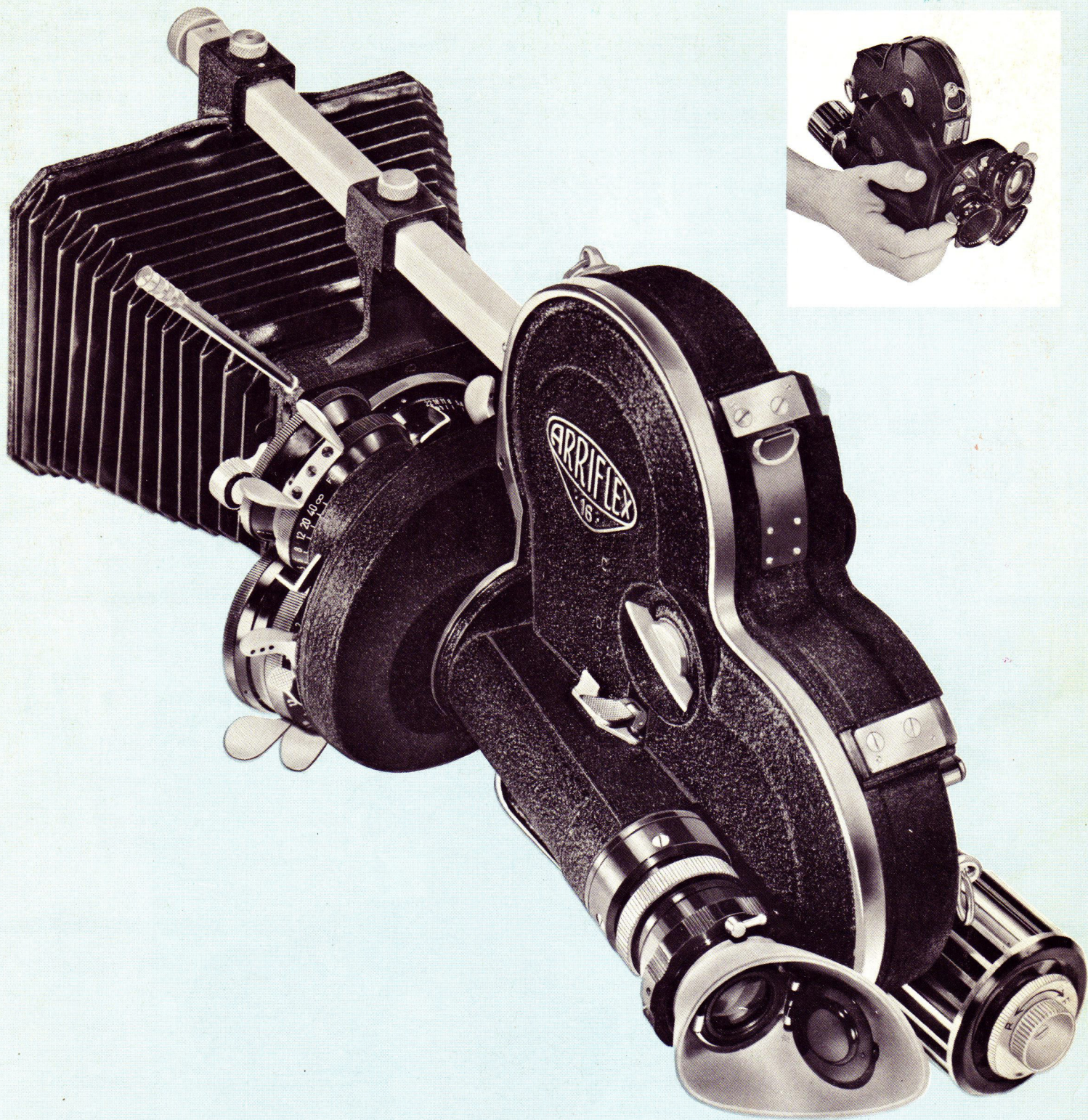


# WILSONWERKS ARCHIVES

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THE MOST VERSATILE PROFESSIONAL 16mm CAMERA

# ARRIFLEX® 16



The Arriflex 16 is the most important camera in the 16mm professional field. It is a masterpiece of design and precision craftsmanship; it offers so much more than other existing equipment that no comparisons can be properly made.

The Arriflex 16 was developed to bring to 16mm work all of the facilities and picture quality available in 35mm cinematography. That this objective has been achieved is understandable in light of the fact that Arnold & Richter has been known — since 1917 — as Europe's leading manufacturer of professional cine equipment. Arri cameras, film lab equipment, printers, etc. are used throughout the world.

The Arriflex 16 is today the most wanted professional 16mm camera in America. The reasons for this preference become quite clear when you consider the many features and advantages it offers.

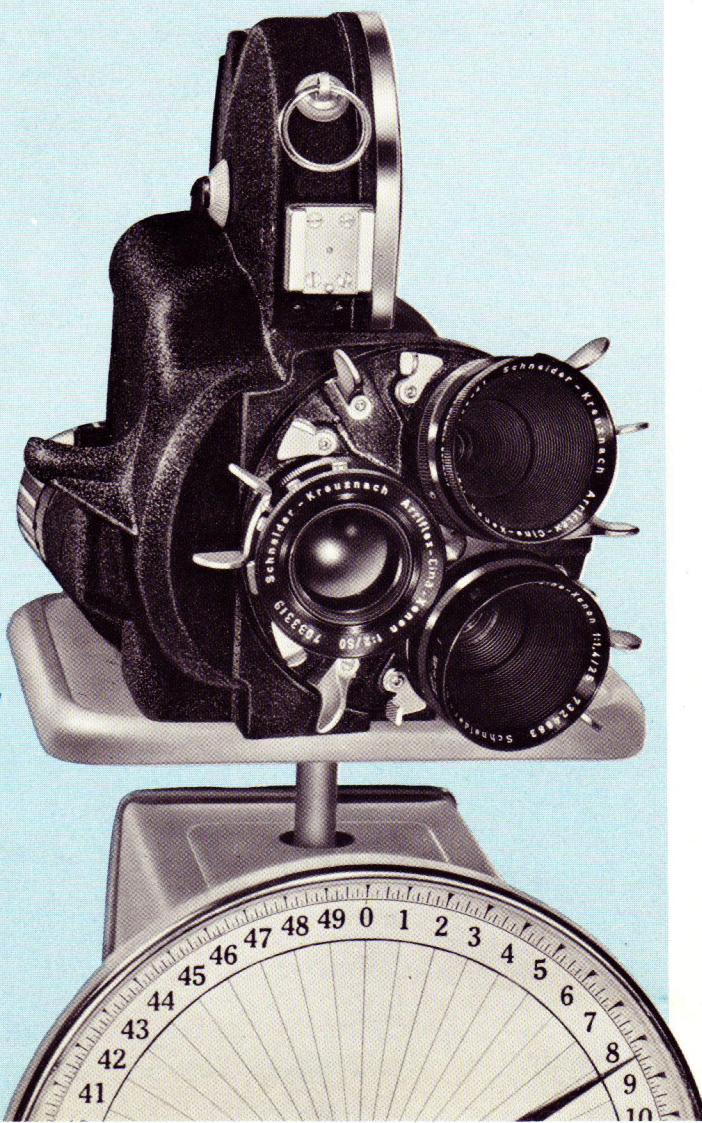
To start with, the Arriflex 16 is a hand camera. It is extremely lightweight, and has an ingenious contour hand grip that makes steady hand-held filming easy. Then with the simple addition of Arri accessories, the Arriflex 16 can be built up to handle every requirement in cinematography, including lip-synch and sound stage double-system recording.

To examine an Arriflex 16 — to handle it — to use it on the set or on location — only once — is to become a confirmed Arriflex enthusiast.

## scaled for portability

Here's how the Arriflex 16 earns its lightweight title.

- The basic camera, 5 lbs. 14 oz.
- Add a variable-speed electric motor, and you've added only 20 ounces
- Complete with three typical lenses, the ready-to-film Arriflex outfit scales just over 8 lbs.



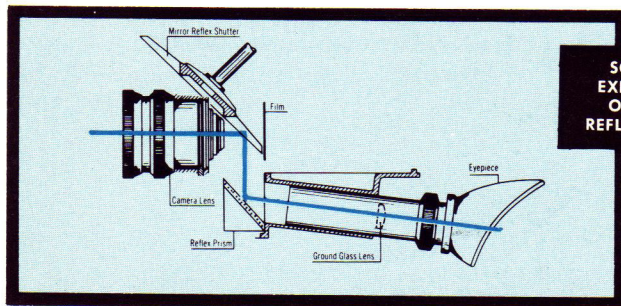
## how the arriflex mirror reflex shutter works

The Arriflex shutter rotates at a 45° angle between the lens axis and film plane. The front of the shutter is an optically flat, surface-coated mirror. When in "closed" position, it reflects the image into the optical system of the finder. In "open" position, the image passes directly onto the film for the exposure.

You will note that the Mirror Reflex System of the Arriflex does not beam-split the light, but makes *all* of the light transmitted by the lens available to both the finder and the film — intermittently. This insures a brilliant image in the finder — even when the lens is stopped down — as well as correct film exposure. The Mirror Reflex System was invented and developed by Arnold & Richter.

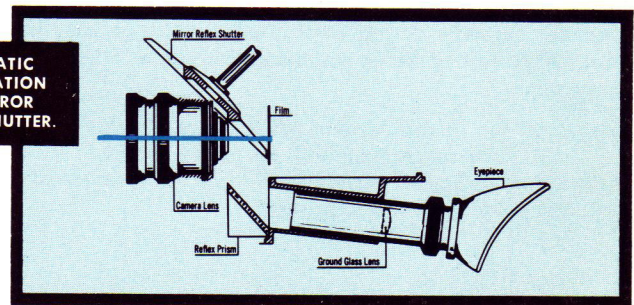
## thru-the-lens focusing and viewing

The advantages of thru-the-lens focusing and viewing — even while filming — are well recognized. They eliminate parallax problems, and the need for multiple finders and masks, and rack-over devices. You can frame accurately, and follow-focus critically, through the very lens that is shooting the scene. And you see the image continuously — right side up and uninverted — through a highly corrected optical system, magnified 10 times. This applies to every lens you use, whether Wide Angle, Standard, Telephoto, or Varifocal. What you see, you get — and what you get, you see!

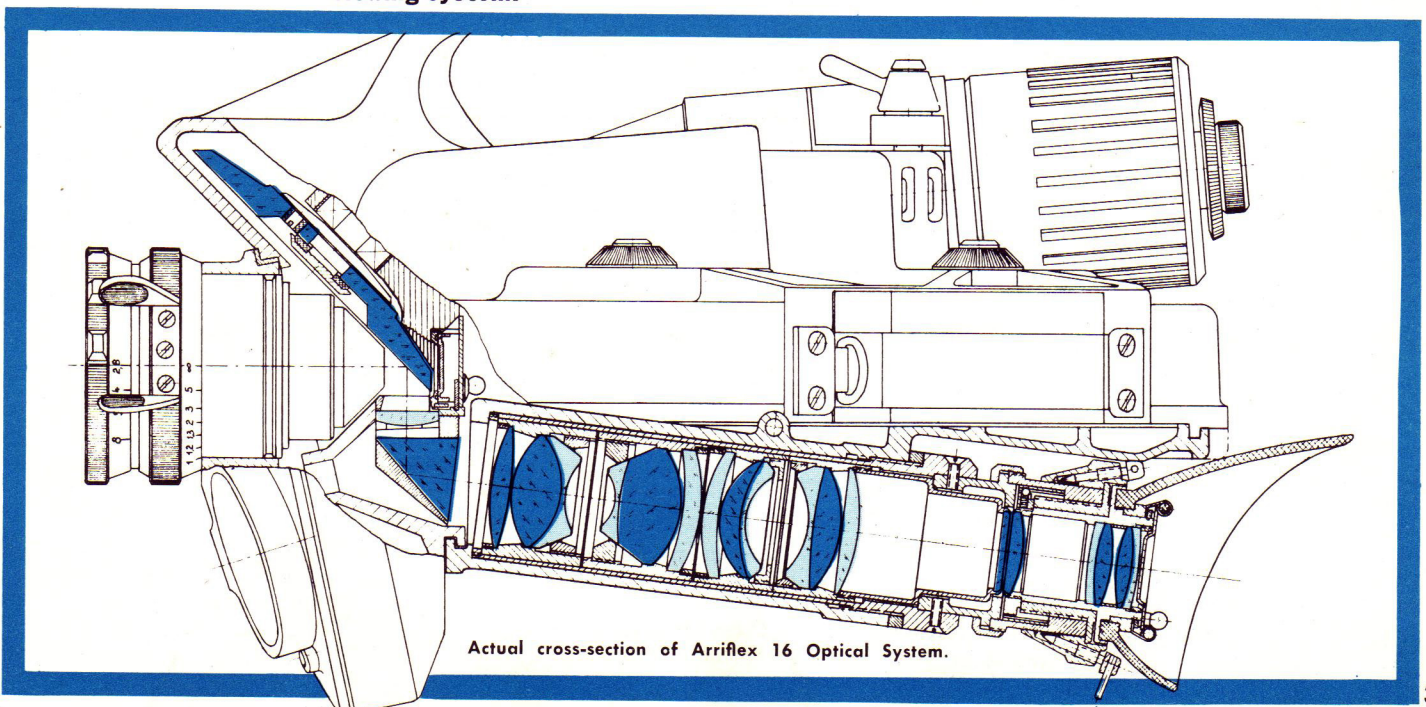


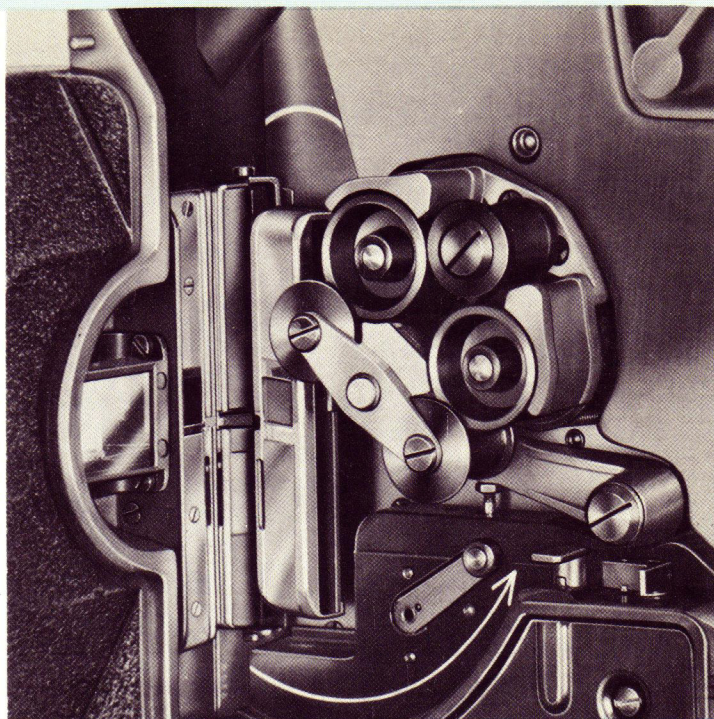
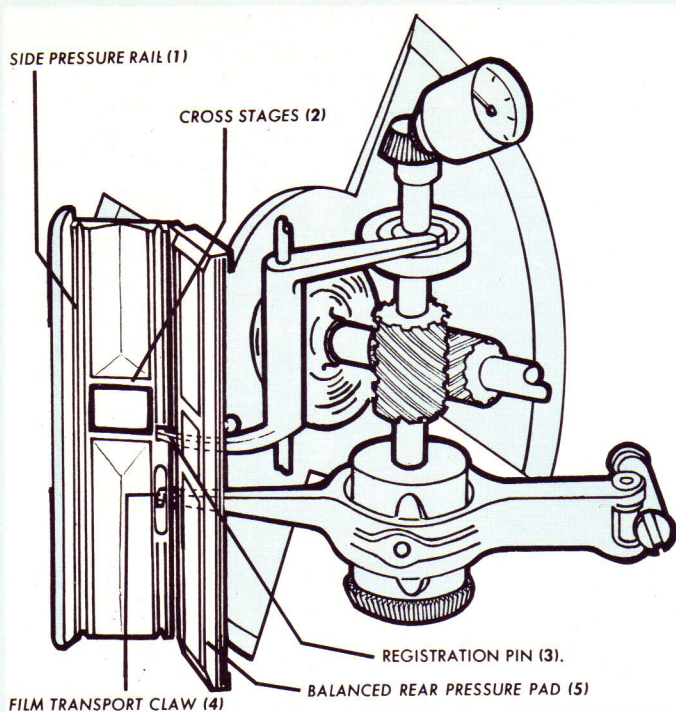
Shutter 'closed' — all light passes through the viewing system.

SCHEMATIC EXPLANATION OF MIRROR REFLEX SHUTTER.



Shutter 'open' — all light passes to film





### precision film gate and registration pin

The film gate is, without doubt, the most important component of a professional movie camera, and the registration pin, a most essential feature.

The function of the film gate is to hold the film perfectly flat and absolutely steady during exposure, and to permit film movement from frame to frame without scratching or otherwise marring the film.

The registration pin in the Arriflex 16 is located in the ideal position — in the bottom frame line! It enters the sprocket hole, engages the film, locks it in position, and holds it rock-steady for the entire duration of the exposure!

### buckle switch with override

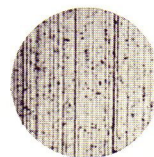
Professional in every detail, the Arriflex incorporates a buckle switch which automatically stops the camera at the end of the film run or in case the film should jam. This is particularly important when the camera is used with sound blimp or barney. An external manual override permits the buckle switch circuit to be bridged without opening the camera.

### here are some of the quality features of the arriflex 16 film gate:

- EXTRA LONG — for precise alignment and steady film direction.
- SIDE PRESSURE RAIL (1) — spring-loaded along entire length of gate, for maximum lateral stability.
  - BALANCED REAR PRESSURE PAD (5) — holds film flat and in correct focal plane.
- CROSS STAGES (2) — around film apertures on front and rear sections prevent film "breathing."
  - FILM TRANSPORT CLAW (4) — independent of REGISTRATION PIN (3). Engages film one sprocket hole below film gate from front (emulsion side), whereas registration pin enters from rear (base side).
- SINGLE SPROCKET DRIVE — accommodates either double or single perforated film.
  - MICRO-SMOOTH SURFACES — gate is made of stainless steel, precision-lapped chrome-plated, and highly polished. All surfaces in contact with film are microscopically smooth.



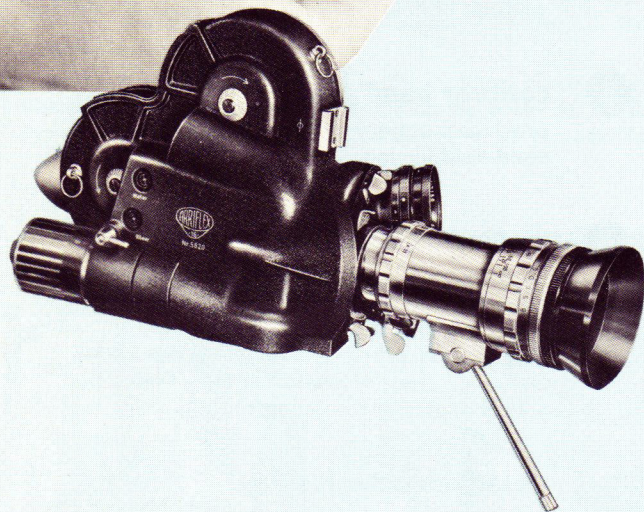
500x photomicrographs demonstrate the precision finish of the Arriflex 16 Film Gate (left), as contrasted with film gate finish of other well known 16mm camera (right).



## instant-change lens mounts

Arriflex instant-change lens mounts have large flange surfaces to insure positive seating, precise flange-focus and alignment. Tolerances are kept to within .0002 of an inch. Lenses can be changed from Arriflex to Arriflex without need for readjustment. Each Arriflex lens has a convenient follow-focus grip. The entire focusing range of the lens is covered by moving this grip in an arc of less than 160°.

(For complete selection of Arriflex lenses, see price list.)



## zoom lenses

The Arriflex 16's mirror-reflex finder greatly enhances the easy-handling, economical advantages of zoom lenses. Because the camera provides continuous through-the-lens viewing while filming, your Arriflex-mounted varifocals need no finders of their own. Various zoom lenses are available in rigid-support Arriflex mounts. Complete selection is shown in the Arriflex price list.



## divergent three-lens turret

The Arriflex 16's unique turret design provides a full 21° divergence between lens axes . . . permitting the side-by-side mounting of long and short lenses, without any mechanical or optical interference. For example, in the dramatic combination of a 300mm telephoto with a 16mm wide-angle lens, the long lens barrel remains completely out of the short one's field. Turret rotation grips are dot-coded on the rearward edges to identify the taking lens from the cameraman's position.



## kilfitt tele lenses

For nature and sports photography, wherever tele lenses are needed. Kilfitt Kilar lenses are recommended. They have won world-wide acclaim. Kilfitt long focus lenses are available from 90mm through 600mm. A complete Kilfitt brochure will be sent on request.



## electric motor drive

Electric motor drive is essential in a professional camera, because it alone can afford continuous, uninterrupted filming, and can supply constant power. The Arriflex 16 is supplied with a variable-speed, 8-Volt (wild) DC motor as standard equipment. This motor can be operated from a compact, light, rechargeable battery pack, dry cell batteries, or from 110-120 Volts AC by means of the Transformer-Rectifier Unit. The speed of the motor is regulated with a continuously variable rheostat built into the motor housing, from 0 to 50 frames per second. There is also a switch for forward and reverse filming.

The standard motor is quickly removable, and can be easily interchanged with the DC Governor-Controlled Motor, the AC Synchronous Motor, or the Animation Time-Lapse Mechanism.

## other arriflex 16 features

These important features contribute immeasurably to the versatility of the Arriflex 16. They serve to demonstrate the amount of planning and study that have gone into the design of the Arriflex 16, to create a well nigh perfect instrument for professional 16mm filming.

- 1 400 foot external magazine**  
for 400-foot darkroom loads or 200-foot daylight spools (see page 9).
- 2 internal film capacity**  
50 and 100 foot standard daylight-load spools.
- 3 tachometer**  
indicates operating speeds from 0 to 50 frames per second. The tachometer is coupled to the film-drive, to assure absolute reliability of frame speed, regardless of motor used, or other conditions.
- 4 footage and frame counters**  
operate both in "forward" and "reverse" filming.
- 5 contour hand grip**  
provides a natural and firm grip for steady hand-held filming.
- 6 matte box and filter holder**  
features adjustable front and rear standards and two stationary and one rotating filter stage. Accepts Arri Optical Glass Filters, Arri Filter Holder with Frame for 2" square Kodak Gelatine Filters, or Series VIII glass filters, with proper screw-on adapter ring.

## detachable neck strap

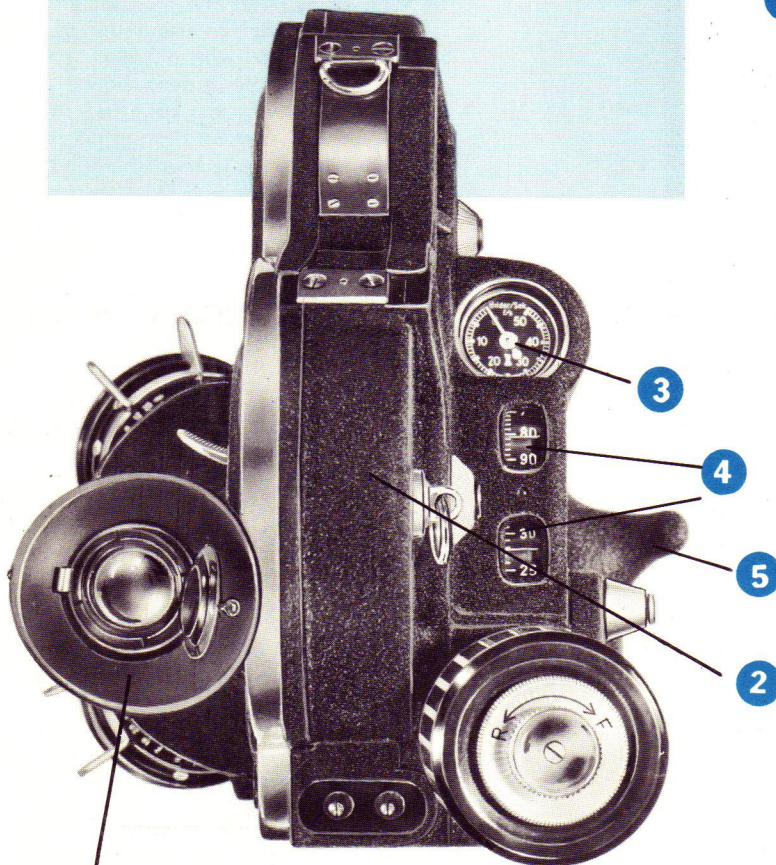
protects camera from accidental dropping when used hand-held.

## lightweight

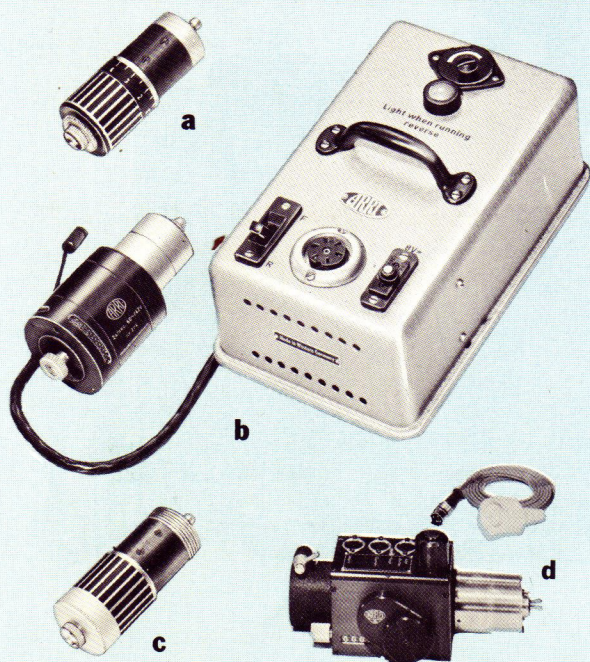
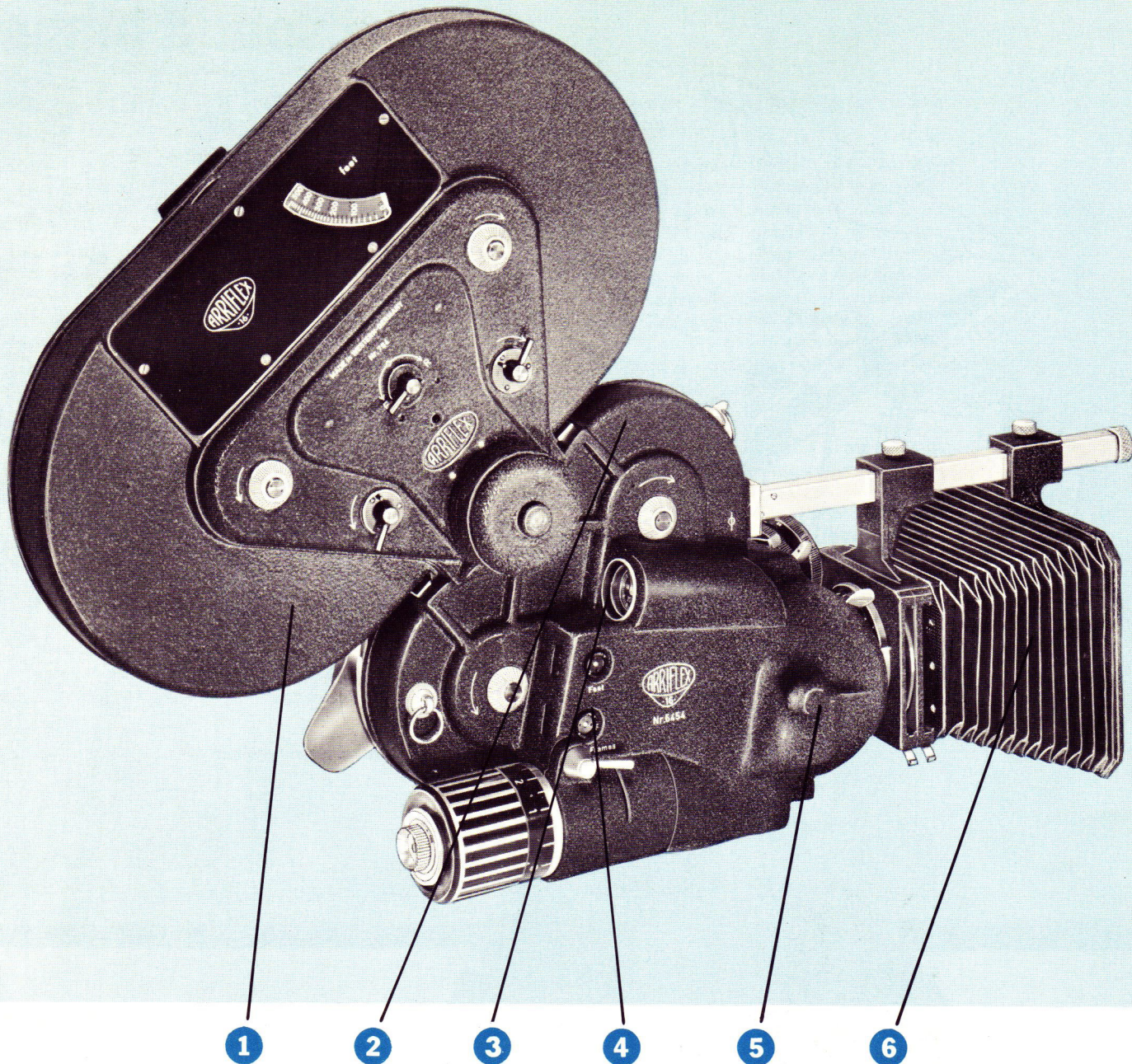
camera with Matte Box (less lenses) weighs only 6½ lbs.

## motors for the arriflex 16

In addition to the Variable Speed (wild) Motor (a), these other motors are available to meet special requirements. They are easily interchangeable with the standard motor, and are likewise designed for "forward" and "reverse" shooting.



● The Arri eyepiece is designed for comfortable, accurate viewing and is rotatable to fit either right or left eye. Full range diopter adjustment facilitates viewing without eye glasses. Hinged door closes viewer when camera is used for remote control filming.



### synchronous motor (b)

The Synchronous Motor operates on 110-120 Volt, 60 cycle, single phase AC (available for other frequencies on request). Its speed is absolutely constant, regulated by the frequency of the alternating current, and unaffected by variations in the line voltage. Because of its speed accuracy, the Synchronous Motor is essential for lip-synchronized sound shooting (at 24 frames per second). Because this motor operates without sparking, it is particularly suited for surgical films in the operating room. Note: The power supply unit of the Synchronous Motor includes a step-down transformer-rectifier, which delivers 8 Volts DC to the Torque Motor of the Film Magazine (see page 9). Weight of motor - 3 pounds; power unit - 10 pounds. Size of motor - 5 $\frac{3}{4}$ " long; power unit - 10-1 $\frac{1}{4}$ " x 5-11 $\frac{1}{16}$ " x 4-7 $\frac{1}{16}$ ".

### governor-controlled motor (c)

The Governor-Controlled Motor requires 8 Volts, DC power and is operated from the same batteries available for the Variable

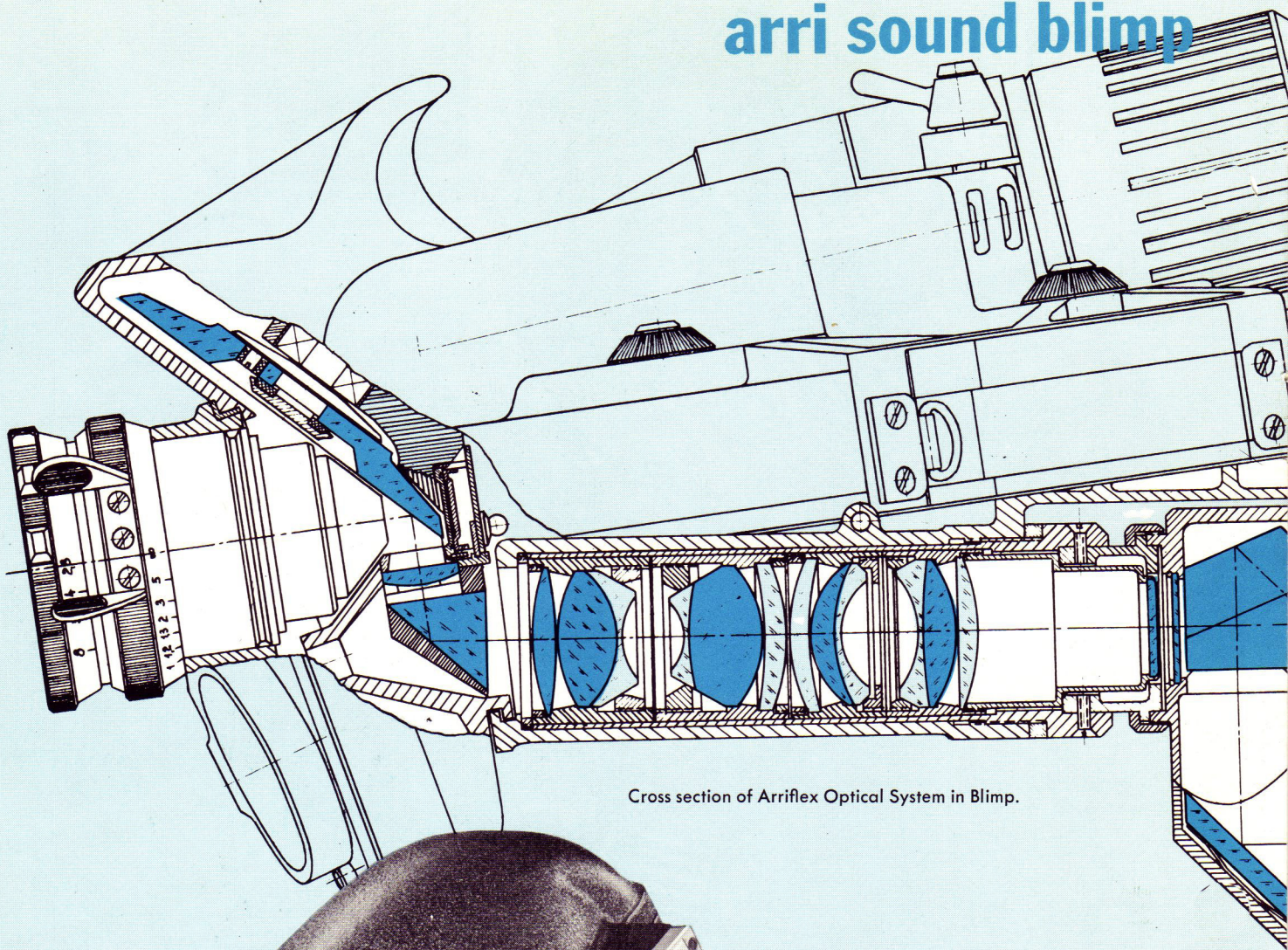
Speed Motor. Speed is held constant by means of an internal centrifugal governor, so that there is no deviation in rpm within a considerable voltage range. The outstanding advantage of the Governor-Controlled Motor is that it permits constant speed operation where 110-120 Volts AC is not available for use with the Synchronous Motor. It is available in two types: 16 and 24 frames per second. It is identical to the wild motor in size, shape and weight.

### single-frame mechanism (d)

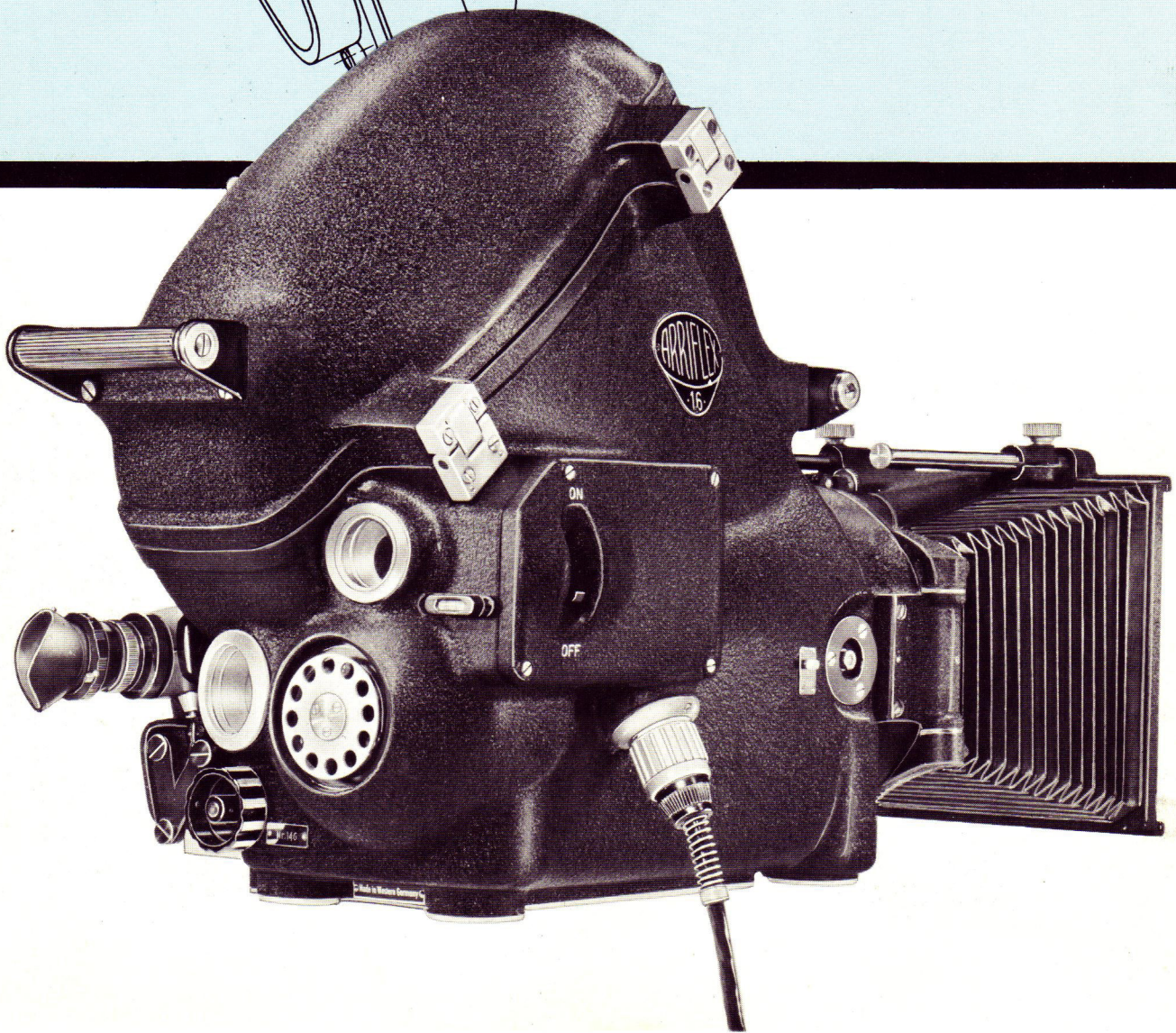
The Arriflex Single-Frame Mechanism may be powered by any one of the Arriflex 16 motors (8 volt DC or 120 volt AC synchronous). It can be adjusted to provide exposure times of 1/10th sec., 3/10th sec., or 9/10th sec. The unit has built-in 4-digit frame counter, electronic flash contacts, outlet for automatic control of auxiliary shutter. Geared head for instantaneous exposures is standard. Interchangeable special geared head for time exposures is available on special order.



# arri sound blimp



Cross section of Arriflex Optical System in Blimp.



# for arriflex 16

The final tribute to the versatility of the Arriflex 16 is its demonstrated efficiency as a studio sound camera, with the Arri Sound Blimp.

The Blimp is constructed with the most advanced techniques of acoustical damping. Extremely sound-proof, it accommodates the camera with 400 ft. Film Magazine and Synchronous Motor. The Blimp Housing is made of strong aluminum alloy casting, precision-machined and black crackle finished. The internal walls are lined with ten layers of goat skin, sheet lead and foam plastic, covered with a top layer of grey corduroy.

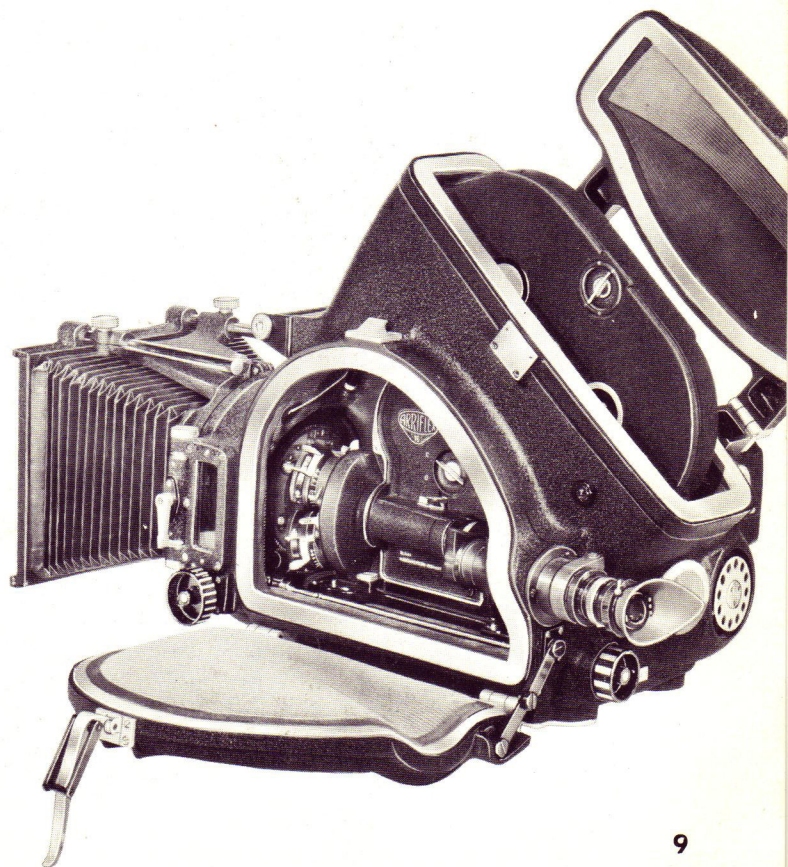
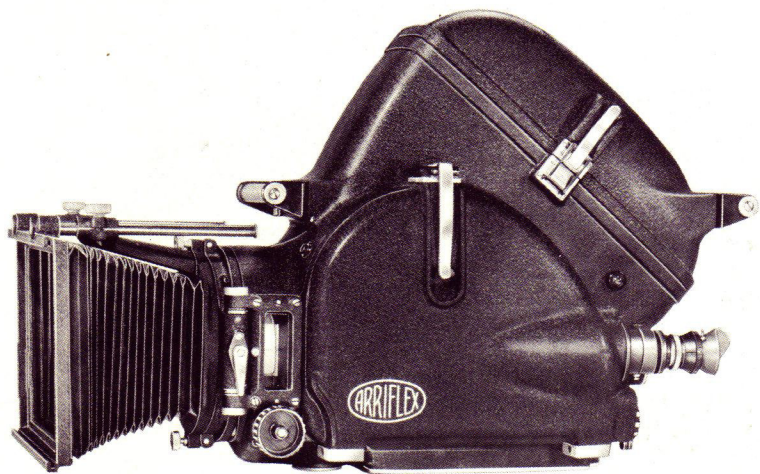
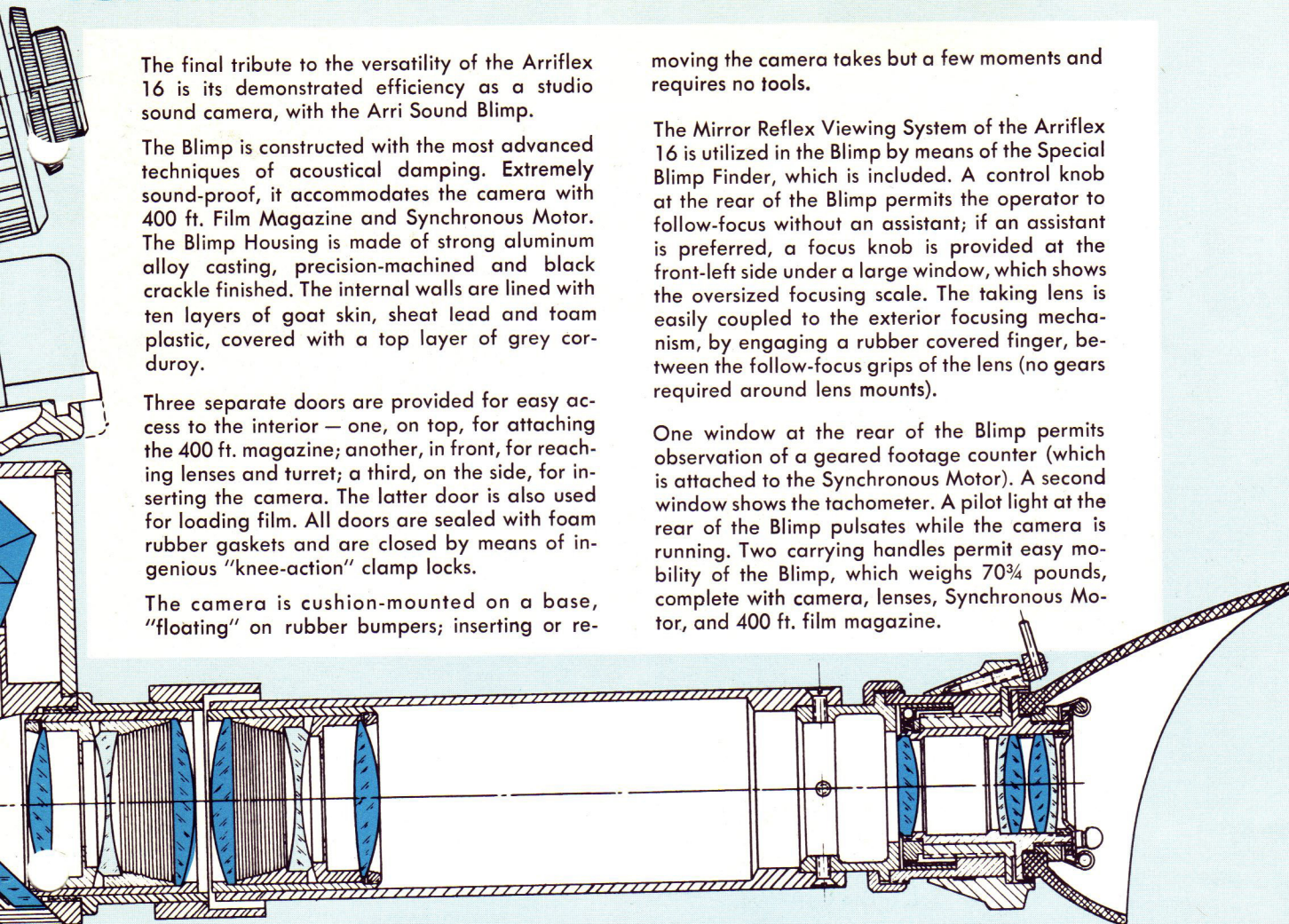
Three separate doors are provided for easy access to the interior — one, on top, for attaching the 400 ft. magazine; another, in front, for reaching lenses and turret; a third, on the side, for inserting the camera. The latter door is also used for loading film. All doors are sealed with foam rubber gaskets and are closed by means of ingenious "knee-action" clamp locks.

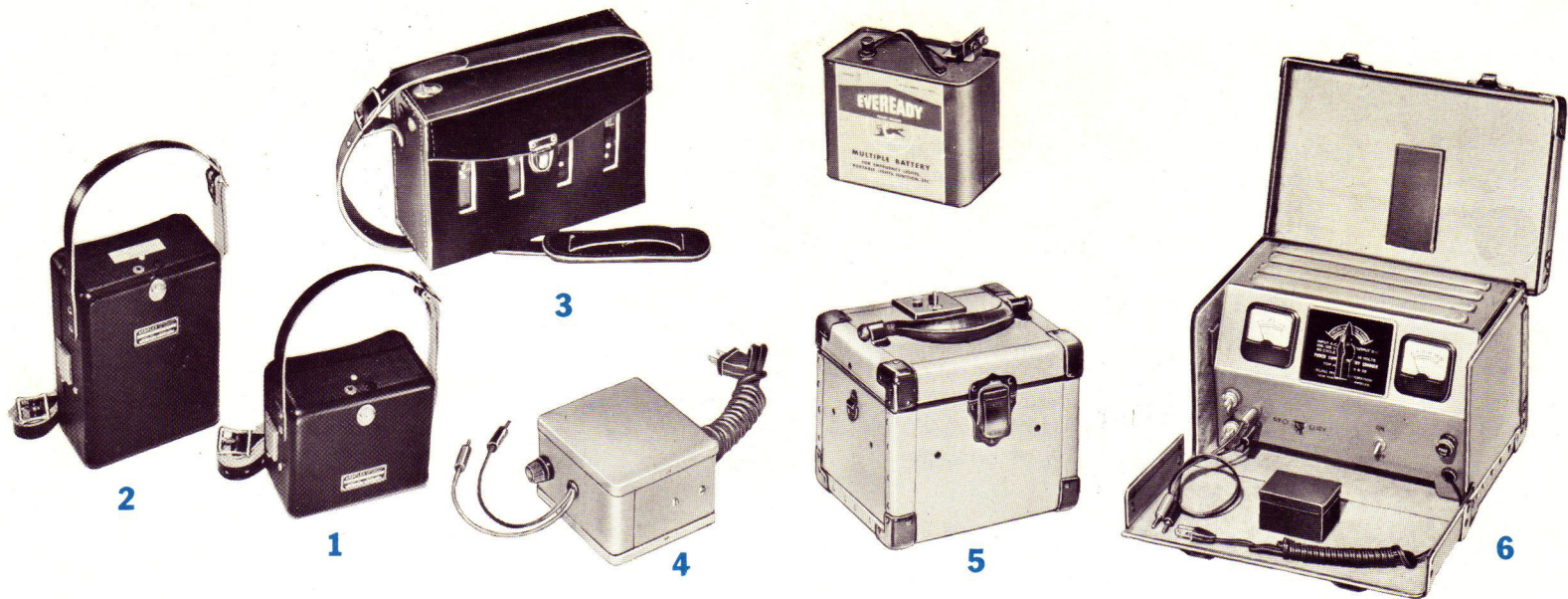
The camera is cushion-mounted on a base, "floating" on rubber bumpers; inserting or re-

moving the camera takes but a few moments and requires no tools.

The Mirror Reflex Viewing System of the Arriflex 16 is utilized in the Blimp by means of the Special Blimp Finder, which is included. A control knob at the rear of the Blimp permits the operator to follow-focus without an assistant; if an assistant is preferred, a focus knob is provided at the front-left side under a large window, which shows the oversized focusing scale. The taking lens is easily coupled to the exterior focusing mechanism, by engaging a rubber covered finger, between the follow-focus grips of the lens (no gears required around lens mounts).

One window at the rear of the Blimp permits observation of a geared footage counter (which is attached to the Synchronous Motor). A second window shows the tachometer. A pilot light at the rear of the Blimp pulsates while the camera is running. Two carrying handles permit easy mobility of the Blimp, which weighs 70¾ pounds, complete with camera, lenses, Synchronous Motor, and 400 ft. film magazine.





## power supplies and batteries

A large variety of power sources are available for running the Arriflex 16. There is a power supply for every location and every application. The power supply packages listed below will provide the best in convenience and economy.

### 1. voltabloc 7V04 battery with built-in Mini-charger\*

This is a battery of advanced design, the finest nickel-cadmium battery available. Each battery cell is hermetically sealed in a steel case. The battery never requires the addition of water, or any of the usual maintenance. The battery has clear advantages in reliability, long life, and long term economy.

A miniature charger is built right in, for maximum dependability and convenience. Recharging takes only overnight. A fully charged battery will operate the Arriflex 16 with 400 ft. magazine for 1000 feet of film. Battery and charger are housed in an attractive, molded, impact resistant plastic case.

Size: 5½" x 3" x 5" Weight: 4½ lbs.

\*Separate Mini-chargers are also available — Weight: 6½ oz. — Size: 2¾" x 2⅛" x 1½"

### 2. voltabloc 14V04 battery

Basic character and construction is identical with the battery described above. However, it is double sized to provide double capacity with the Arriflex 16. It will drive the Arriflex 16 with 400 ft. magazine for approximately 2000 ft. of film. The battery contains a selector switch so that the battery may be tapped for 8 volt (parallel) for use with the Arriflex 16, or 16 volt (series) for use with the Arriflex 35. It has built-in Mini-charger.

Size: 5½" x 3" x 8". Weight: 8 lbs. 4 oz.

### 3. lead-acid battery

The 8 volt, lead acid battery is non-spill and housed in a case lined with foam plastic. The battery will drive the Arriflex 16 for approximately 2000 ft. of film. Expected battery life is 200 cycles, or two years; requires usual maintenance and charging care. Built-in floats serve as indicating Hydrometer. Provides inexpensive, reliable camera operation.

Size: 8" x 3" x 5½". Weight: 6 lbs.

### 4. trickle charger

The charger is intended for use with the 8 volt Lead Acid Battery. Step-down transformer, selenium rectifier system, operates from 110 volt, AC,

50-60 cycle only. It will recharge the 8 volt Lead Acid Battery overnight.

Size: 4½" x 4½" x 3". Weight: 2 lbs.

### 5. dry cell battery pack

The Dry Cell Battery Pack provides a power source on expeditions or whenever regular battery recharging is impossible or undesirable. The Pack consists of two Eveready #716, 9 volt batteries (or similar) in a special fibre case. The case is provided with terminals which accept the Arriflex power cable wiring and lugs for battery connections, and a selector switch to provide either 9 volt or 18 volt output. Two #716 batteries in parallel (9 volt output) will run the Arriflex 16 with magazine for 5-8000 ft. of film at normal temperatures. The pack will also run the Arriflex 35 (18 volt output).

Size: 10" x 9⅜" x 7¾". Weight: 20 lbs. 4 oz.

A single Eveready #716 or similar battery may be used to run the Arriflex 16 with 100 ft. daylight spools. A small adapter for the power cable is available for this purpose.

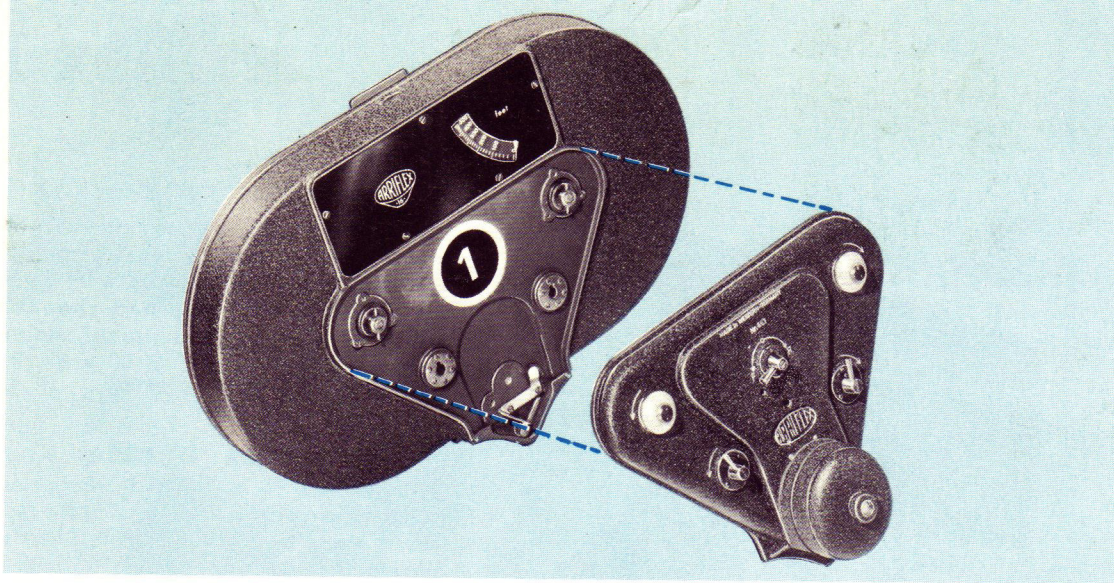
It is important to note that the Arriflex 16 with magazine must be run from two #716 batteries in parallel for proper operation.

### 6. combination power supply — battery charger

This unit makes possible the operation of the Arriflex 16 with DC motor from 110-120 power lines. The Combination Power Supply — Battery Charger plugs into 110 volts 50-60 cycle AC lines. It has a DC output adjustable from 1 to 20 volts (5 amperes, continuous duty.) It has terminals which accept the Arriflex power cables. It may be used to power either the Arriflex 16 or the Arriflex 35 with DC motors.

The unit may also be used to charge lead-acid battery, described above, or any similar battery with recharging rates, from .5 to 5 amperes, 1 to 20 volts. (Not to be used with the low charge rate Voltabloc batteries.) The Combination Power Supply — Battery Charger, comes complete with fibre carrying case and battery connecting cables, built-in Voltmeter, Ammeter and control.

Size: 1½" x 7½" x 7". Weight: 1½ lbs.



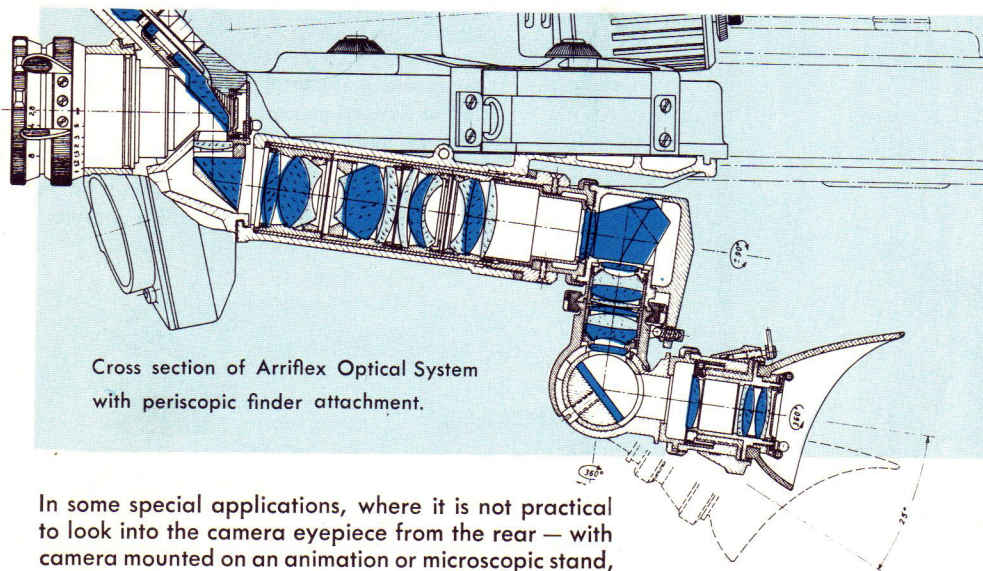
## 400 foot magazine

The Arri 400 foot Film Magazine for the Arriflex 16 is designed on the single compartment displacement principle for greater compactness. Its film capacity in Lab loads (on plastic cores) is in excess of 400 feet, and in daylight loads (on flanged spools) 200 feet.

A Torque Motor drives the take-up spindle, eliminating the necessity for take-up belts. This motor, supplied separately, is easily attached or removed from the magazine. It is readily interchangeable, and can be used with many magazines, hence only one Torque Motor is needed per camera. It can be set for "forward" or "reverse" filming. The Torque Motor operates on 6-8 Volts DC, supplied by either the battery packs, the Combination Power Supply-Charger, or the auxiliary supply included in the Synchronous Motor assembly.

As the magazine is attached to the camera, electrical contact is automatically made. Each magazine is numbered for purposes of identifying the emulsion load or the scenes filmed, and each magazine has its own footage counter. Magazine weight — 3½ pounds. Torque Motor weight — 1½ pounds.

## periscopic finder attachment



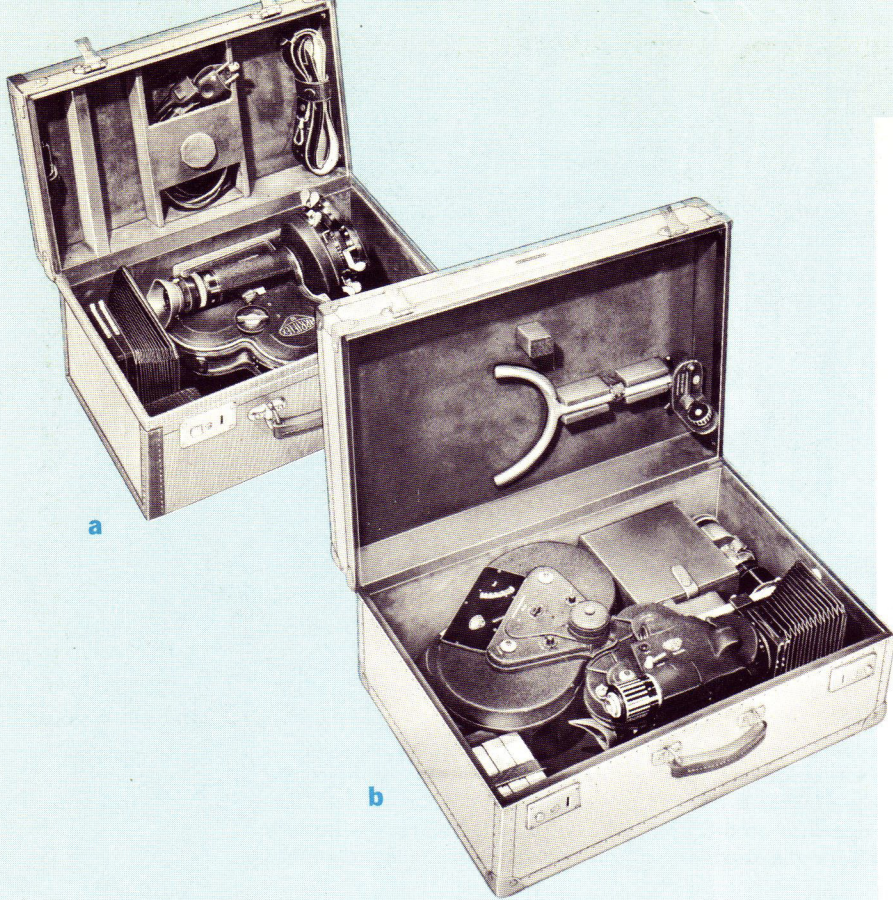
Cross section of Arriflex Optical System with periscopic finder attachment.

In some special applications, where it is not practical to look into the camera eyepiece from the rear — with camera mounted on an animation or microscopic stand, or when shooting upwards from ground level — the Periscopic Finder Attachment offers invaluable convenience. An optical system, consisting of a roof prism and ten lenses, it attaches to the camera between the regular finder and the detachable eyepiece. It carries the image "around the corner" so to speak. An elbow joint permits adjustment of the angle to suit the requirements of the moment.

The Periscopic Finder Attachment also serves as an extension eyepiece, and makes viewing with the left eye possible when the 400' magazine is used on the camera.



# arriflex 16



## **a** arriflex "a" case

Holds camera, three lenses, matte box, filters and small accessories. Covered in hammered aluminum, red-velvet lined, with chrome-plated brass hardware and channeling around cover to insure dustproof, moisture-proof storage. Only 15" x 9" x 8", it fits under an airplane seat.

Weight: 8 lbs.

## **b** arriflex "b" case

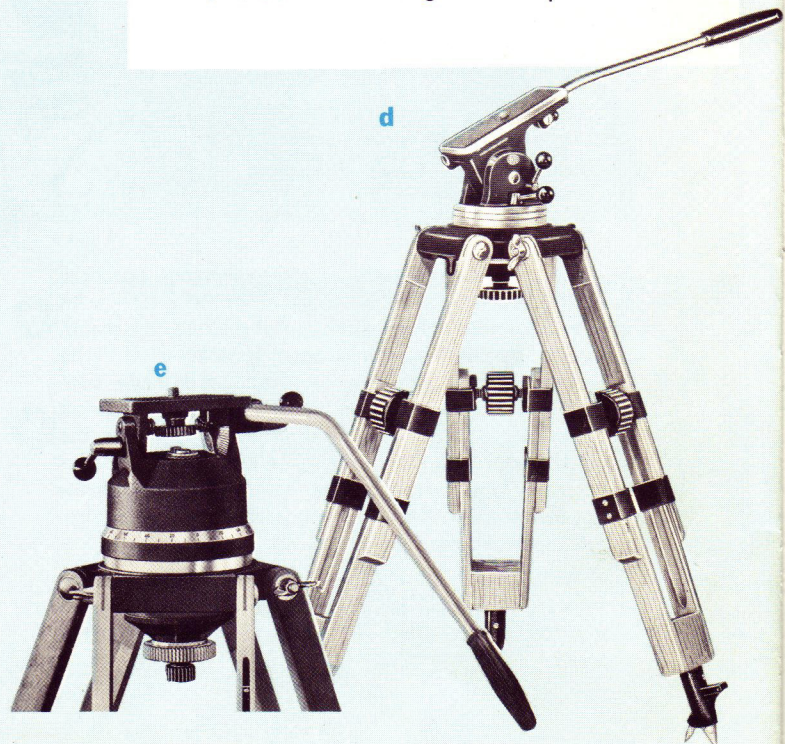
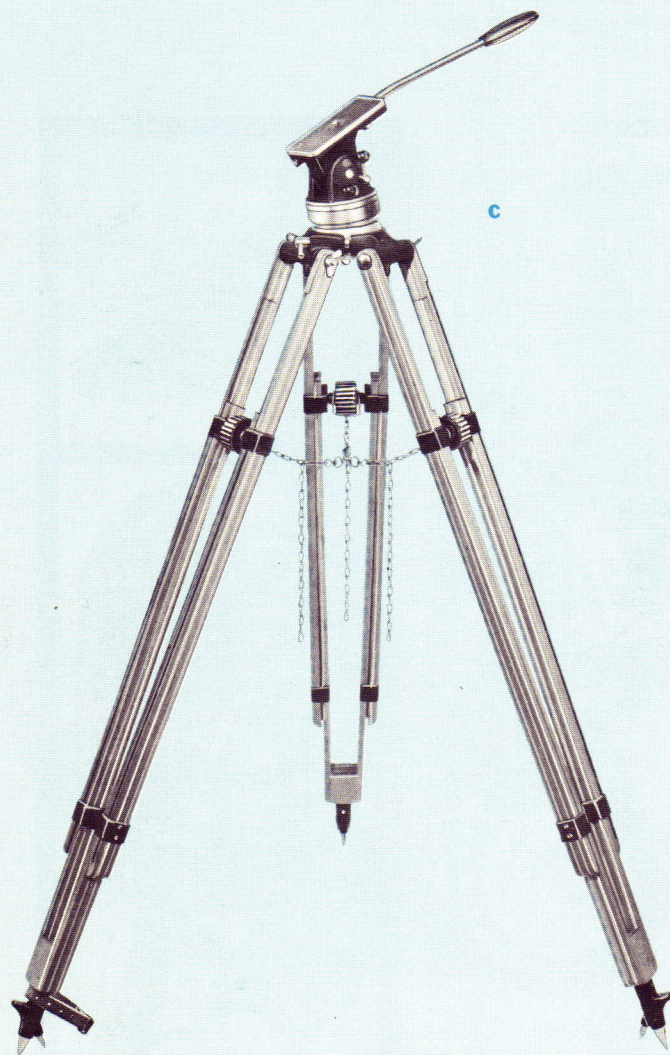
Holds Arriflex 16, with 400 ft. Magazine in position, two spare magazines, Torque Motor, lenses, Matte Box, Shoulder Pod, filters and other accessories. The Model "B" case has hammered aluminum covering, is lined in red velvet and has chromium plated brass hardware, chrome plated brass channelling to insure dust- and moisture-proof storage. Measures 24" x 6" x 8½". Weight 20 pounds.

## **c** arriflex 16 tripod

The Arri 16 Tripod, though an ideal tripod for any camera, was particularly designed for the Arriflex 16. When the camera is mounted, its film plane is positioned directly in line with the pan and tilt axes of the panhead, which results in smoother pan shots.

No matter how uneven the ground, or how tilted the tripod, the exclusive Hemispherical Ball-Joint Head permits you to level the camera quickly without adjusting the tripod legs. And a built-in spirit level indicates when you are set.

Other features: Pan and tilt locks are controlled separately; precise machining of all metal parts provides smooth pan and tilt movements; single-lock collar for setting each leg to desired extension, with equalized pressure on both shanks; calibrated leg scales; adjustable anti-slip chains; tie-down eyelets; tie-down lips; dual spurs. Working height — 15 to 65 inches. Weight — 13½ pounds.



# accessories

## **d** arri 16 shorty tripod

For low angle shooting. Supplied less head. Uses Hemispherical Ball-Joint Head (or Gyro Head) interchangeably with Arri 16 Tripod. Working Height — 9 to 21 inches. Weight — 8½ pounds, less head.

## **e** gyro head for arriflex 16 tripod

A new gyro head is now available for use on Arriflex 16 tripods, interchangeable with the regular heads. The new head offers all the advantages of complete gyro in both the pan and tilt movements.

## **f** arriflex filters

Dyed-in-the-mass, optical glass filters with finger grips and locking notch for Arri Matte Box. See price list for types, and details.

## **g** arriflex shoulder-pod

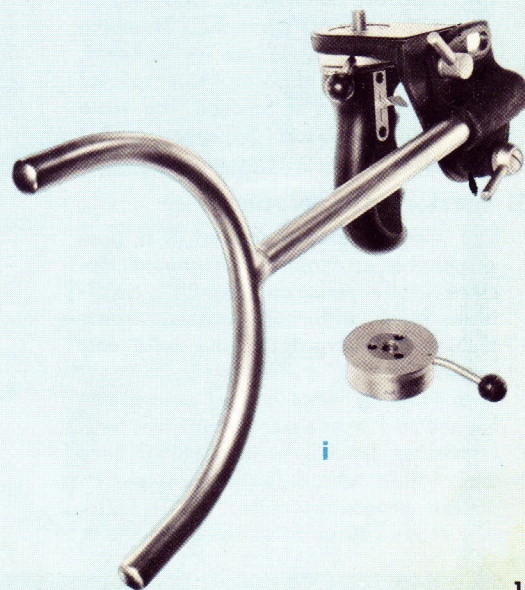
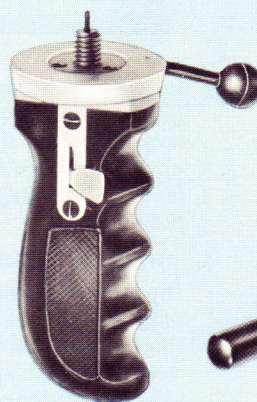
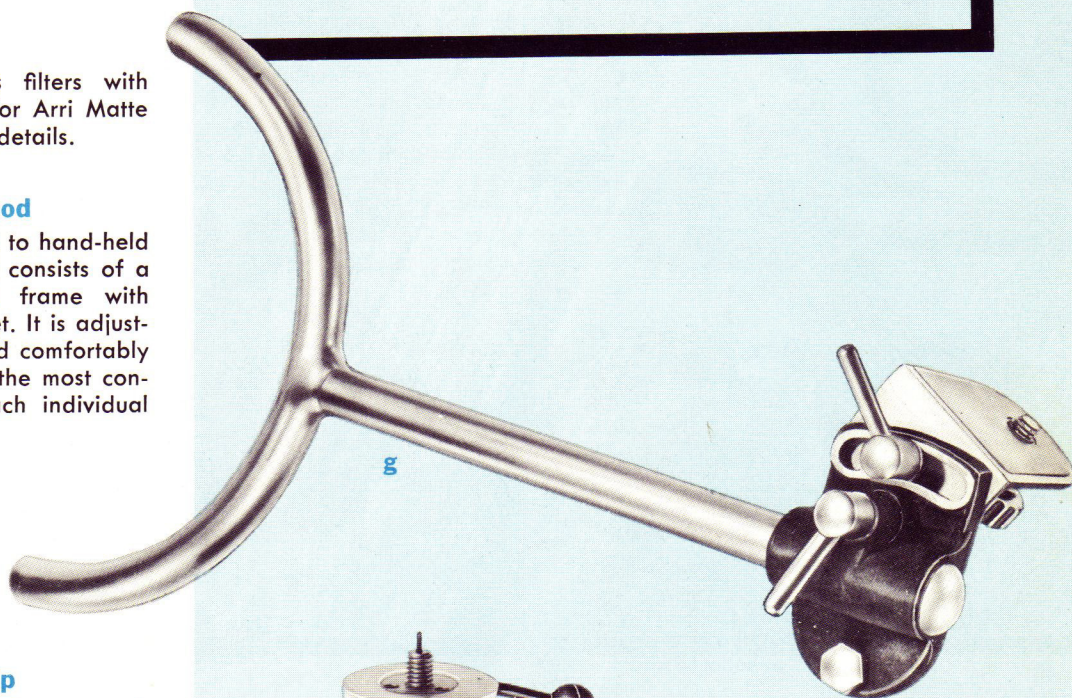
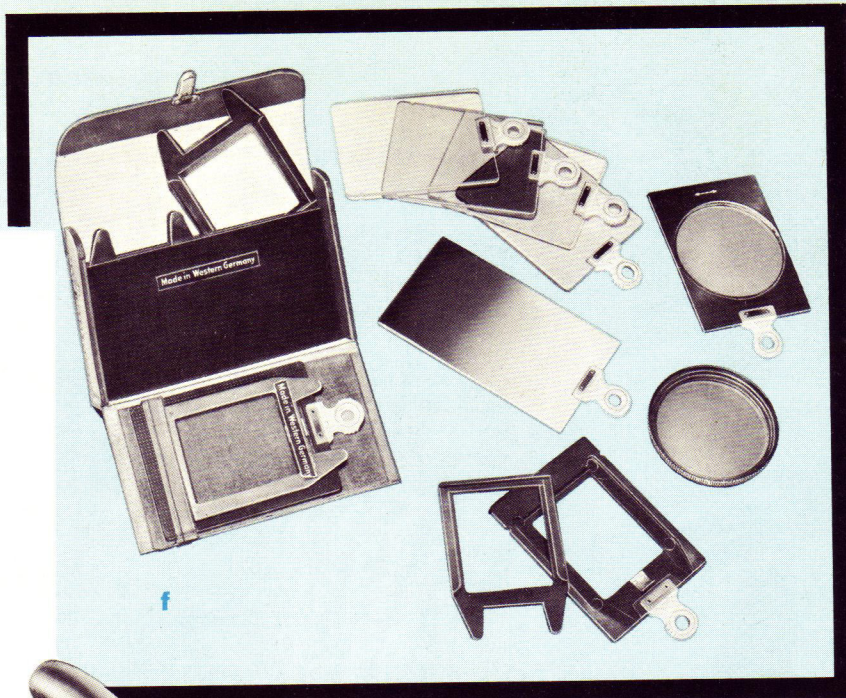
The shoulder Pod is a further aid to hand-held shooting with the Arriflex 16. It consists of a crescent-shaped, chrome-plated frame with sliding and tilting camera bracket. It is adjustable, so that camera can be held comfortably with the viewfinder eyepiece at the most convenient viewing position for each individual photographer.

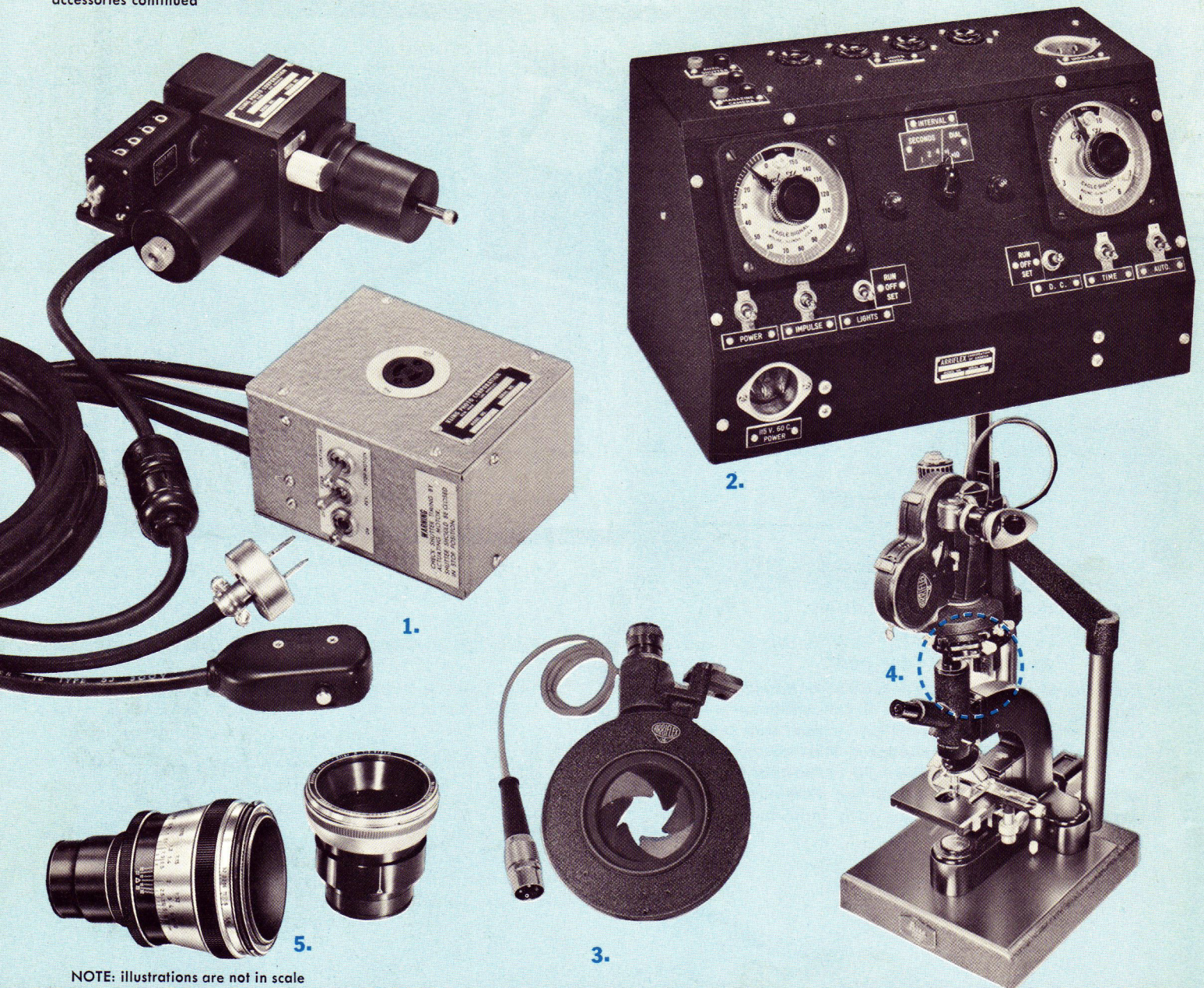
## **h** arriflex pistol grip

The Pistol Grip which screws into the camera's tripod socket, and connects to an internal switch, permits the cameraman to hold the camera and release the shutter with the left hand, while the right hand balances the Arriflex and operates the follow-focus. It is finely machined of lightweight metal alloys, smoothly finished, and is shaped to the contour of a clenched left hand.

## **i** combination shoulder pod pistol grip

For maximum hand-held camera stability, this new unit is an attractive combination of the Arriflex Shoulder Pod and Pistol Grip. In use, the contour grip of the camera itself provides the right hand grip and the automatically shaped pistol grip the left hand hold. Pistol grip has internal trigger-switch mechanism to control camera "start" and "stop". Unit comes complete with an extra counter-plate so that pistol grip may be used alone.





NOTE: illustrations are not in scale

**1. dom animation motor**

The DOM Animation Motor comes complete with integral synchronous motor and separate control box. Operates on 110-120 volt, 60 cycle AC. Selective exposure times, 1/4 or 1/2 second. Strobe contacts built-in. On special order, may be modified for time exposure operation. Separate leaflet available.

**2. master intervalometer**

The Master Intervalometer is a programming or control instrument designed for Arriflex cameras. It is available in 4 different models, which include all or part of the following capabilities: automatic, adjustable framing rates from 1 frame per second to 1 frame per 25 minutes; time exposures from 1 second to 10 seconds (other time variations on special order); programmed control of lights and other 120 volt AC equipment to a

total of 1500 watts; built-in and programmed DC supply and features to make all kinds of time-lapse work easy and convenient for film workers at all technical levels. Write for separate brochure.

**3. auxiliary shutter**

The Auxiliary Shutter serves as a capping shutter to prevent fogging in single-frame applications where light levels are high and a single frame of film remains in the gate for a relatively long time. Operated from its own 8 Volt DC solenoid, it may be automatically controlled by the Arriflex Single Frame Mechanism or certain models of the Intervalometer.

**4. microscope connector set**

Consists of light trap, variable extension tubes, and "Rezar" lens adapter. These accessories permit the use of Arriflex cameras with all popular microscopes.

**5. kilfitt makro-kilar lenses**

These dramatic lenses add tremendous range to the Arriflex 16 — the 40mm f/2.8 permits continuous focusing from infinity down to 4 inches! The 90mm f/2.8, from infinity down to 8 inches. Highly corrected coated optics produce exceptionally sharp, brilliant images. Pre-set diaphragm for rapid operation. Built-in lens shade takes standard Series V filters. Exposure factor scale for extreme close-ups.

**variable extension helical makro adapter** (not illustrated)

Ideal for use with the 90mm Makro-Kilar, it substitutes for the standard Arriflex adapter, and extends the focusing range down to less than six inches. It is also readily used with the 150mm and 300mm Kilars to extend similarly their nearest focus.

#### a dom sound barney

Multi-layered sound camera covering with excellent sound damping (est. at 60%). For location work that demands mobility and light weight — also protects camera against weather. Where the standard blimp is impractical, use the barney permits excellent synch sound. Electrically heated barney also available.



#### b dom underwater housing

Ruggedly constructed of half-inch welded marine aluminum, this new underwater housing has been tested at 300-foot depth. All fittings are stainless steel. Lens aperture control knob operated from rear. Offset pistol grips provide maximum steadiness.



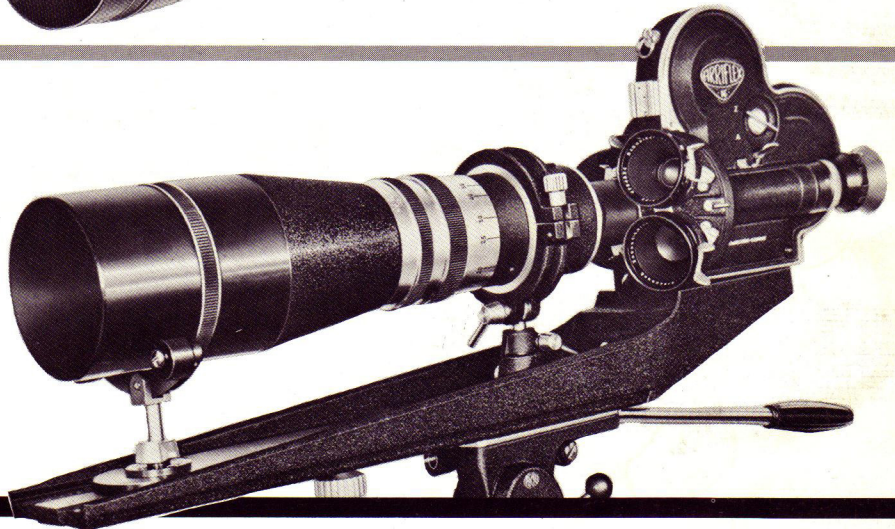
#### c auxiliary target finder

The Auxiliary Target Finder is an ideal supplement for special work, such as sports, wild life, tracking, etc. In these applications, where an extremely long lens is used to obtain a large image on the film, it is difficult to pick up a small, fast moving object. The Albada optics of the Auxiliary Target Finder show a wide field with a bright clear reticle to indicate the center of the frame. Serves with all focal lengths. Models for Arriflex 16 and 35.



#### d arriflex cradle

For exceptionally long focal lengths or extremely large lenses, an Arriflex 16 cradle is essential to provide supplementary support. Arriflex cradles are available for 150mm Pan Cinor, 300mm Pan Tele Kilar, 400mm or 600mm Sports Kilar, etc.



### service and maintenance

Decades of outstanding performance and millions upon millions of feet of film, produced in every application and in every environment, document the ruggedness and reliability of Arriflex cameras.

But, beyond that, the Arriflex Corporation of America is a **service-minded** organization! It backs solidly the proven performance of Arriflex cameras with first-class service departments. These are completely equipped with modern tools and instruments, genuine Arriflex parts and knowledgeable, factory trained personnel. Complete service is available at these addresses:

**ARRIFLEX CORPORATION OF AMERICA**

257 Park Avenue South, New York 10, New York

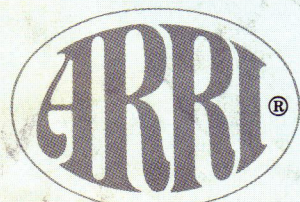
• 826 North Cole Avenue, Hollywood 38, California



# APPLICATIONS — from MISSILES to MICROBES

Thousands of satisfied Arriflex users throughout the nation are our best recommendation. Here is just a partial list . . .

**ARMED FORCES:** U.S. Air Force, 1352nd Motion Picture Squadron, APCS, Los Angeles, Calif.; U.S. Army Ordnance Missile Command, Headquarters, Redstone Arsenal, Alabama; U.S. Army Ballistic Missile Agency, Missile Firing Laboratory, Titusville, Fla.; U.S. Army Chemical Center, Procurement Agency, Army Chemical Center, Maryland; U.S. Army Pictorial Center, Long Island City, New York; U.S. Army Airborne & Electronics Board, Photo Lab., Ft. Bragg, No. Carolina; U.S. Navy, Motion Picture Officer, Hollywood 28, California; U.S. Navy Ordnance Test Station, Pasadena, California; U.S. Navy Underwater Sound Laboratory, Fort Trumbull, New London, Conn.; U.S. Naval Ordnance Lab., White Oak, Silver Spring, Maryland; U.S. Coast Guard Headquarters, Washington 25, D.C. • **FEDERAL AGENCIES:** U.S. Senate Recording Studio, Washington 25, D.C.; National Bureau of Standards, Washington, D.C.; Dept. of Defense, Washington, D.C.; U.S. Department of Agriculture, Washington 25, D.C.; Office of Civil Defense, Battle Creek, Michigan; U.S. Information Agency, Washington, D.C.; National Aeronautics & Space Administration, Langley Field, Virginia; Federal Aviation Agency, Washington, D.C. **SCIENCE & RESEARCH:** American Foundation for the Study of Man, N. Y., N. Y.; Armour Research Foundation, Chicago, Ill.; Bartlett Research, Inc., Detroit, Michigan; Ordnance Research Laboratory, University Park, Pennsylvania; Rockefeller Institute, New York, N. Y.; Bell Telephone Labs., Murray Hill, New Jersey; Brookhaven Nat'l. Labs., Upton, New York; Oak Ridge National Lab., Oak Ridge, Tenn.; Union Carbide Nuclear Co., Oak Ridge, Tenn.; Argonne National Labs., Idaho Falls, Idaho • **CHURCHES & RELIGIOUS CONGREGATIONS:** Baptist Foreign Mission Board, Richmond, Virginia; Missions Televised, Inc., Burbank, California; Protestant Radio & TV Center, Atlanta, Georgia; Reorganized Church of Jesus Christ of L.D.S., Independence, Mo.; United Presbyterian Board of Nat'l Missions, New York, N. Y. • **SCHOOLS, COLLEGES & UNIVERSITIES:** University of California, Berkeley, California; Los Angeles State College Foundations, Los Angeles, Calif.; California Inst. of Technology, Jet Propulsion Lab., Pasadena, California; Yale University, New Haven, Conn.; University of Miami, Radio, TV & Film Department, Coral Gables, Florida; University of Georgia, Athens, Georgia; University of Chicago, Chicago, Illinois; Purdue University, Lafayette, Indiana; Iowa State University, Iowa; Kansas University, Kansas City, Kansas; Johns Hopkins University, Baltimore, Md.; University of Maryland, College Park, Maryland; Boston University, Boston, Mass.; Harvard University, Boston, Mass.; Massachusetts Institute of Technology, Lexington, Mass.; University of Michigan, Ann Arbor, Michigan; Rutgers University, New Brunswick, New Jersey; Princeton University, Princeton, New Jersey; New York State University, Brooklyn, New York; Rensselaer Polytechnic Inst., Troy, New York; Ohio State University, Columbus, Ohio; University of Texas, Houston, Texas; University of Virginia, Charlottesville, Virginia • **AERONAUTICS & SPACE:** American Airlines, Flushing, New York; Bendix Aviation Corp., Eclipse-Pioneer Division, Teterboro, New Jersey; Convair, San Diego, California; Douglas Aircraft Co., Santa Monica, California; Goodyear Aircraft Co., Akron, Ohio; Grumman Aircraft Corp., Bethpage, New York; Kaman Aircraft Co., Bloomfield, Conn.; Lockheed Aircraft Corp., Marietta, Georgia; North American Aviation, Columbus, Ohio; McDonnell Aircraft, St. Louis, Missouri; Pan American World Airways, San Francisco, California; Republic Aviation Corp., Farmingdale, L. I.; Trans World Airlines, Kansas City, Missouri; United Air Lines, San Francisco, California; Aerojet Corp. of America, Sacramento, California; Raytheon Company, Bedford, Mass. • **COMMUNICATIONS:** CBS News, Motion Picture Productions, New York, New York; DuMont Television Network, New York, New York; National Broadcasting Co., New York, New York; Natural Science TV Project, Drumlin Farm, South Lincoln, Mass.; TV Spot, Cedar Rapids, Iowa; Westinghouse Electric Corp., Photo & TV Service, Pittsburgh, Pa.; Movietone News, New York, New York; Time, Inc., New York, New York; National Geographic Society, Washington, D.C.; British Commonwealth Int'l. Newsfilm Agency, New York, New York; The Curtis Publishing Co., Philadelphia, Pa.; Life Photo Labs., New York, New York • **STATE AND LOCAL AGENCIES:** Chicago Park Dist., Chicago, Illinois; Colorado Dept. of Highways, Denver, Colorado; Northern Indiana Public Service, Hammond, Indiana; Kenosha Public Museum, Kenosha, Wisconsin; Michigan State Highway Dept., Lansing, Michigan; New York Police Dept., New York, N. Y.; New York State Department of Commerce, Albany, New York; Ohio Dept. of Highways, Columbus, Ohio; Texas State Department of Health, Austin, Texas; Commonwealth of Virginia, State Board of Education, Richmond, Virginia; Massachusetts Audubon Society, South Lincoln, Mass.; National Wildlife Federation, Washington, D.C. • **INDUSTRY:** Allstate Insurance Company, Skokie, Illinois; American Car & Foundry Industries, Berwick, Pennsylvania; American Cyanamid Company, Bound Brook, New Jersey; American Machine & Foundry Company, Springdale, Conn.; American Motors, Detroit, Michigan; Armstrong Cork Company, Lancaster, Pa.; Chrysler Corporation, Detroit, Michigan; Corning Glass, Corning, New York; Dow Corning Corporation, Midland, Michigan; E. I. du Pont de Nemours, Wilmington, Delaware; The Firestone Tire & Rubber Company, Akron, Ohio; Ford Motor Company, Dearborn, Michigan; General Electric Co., Syracuse, New York; General Motors Corp., Detroit, Michigan; I B M, Oswego, New York; International Harvester Co., Chicago, Illinois; Kimberly-Clark Corporation, Neenah, Wisconsin; LeTourneau Westinghouse Co., Peoria, Illinois; Mitre Corporation, Lexington, Mass.; Pillsbury Mills, Inc., Minneapolis, Minn.; Radio Corp. of America, New York, New York; Remington Rand, New York, N. Y.; R. J. Reynolds Tobacco Co., Winston-Salem, North Carolina; Santa Fe Railroad, Chicago, Illinois; Shell Development Co., Emeryville, California; Standard Oil Company of Indiana, Whiting, Indiana; U.S. Borax & Chemical Corporation, Los Angeles, California; Union Pacific Railroad, Omaha, Nebraska; United States Steel Corp., Pittsburgh, Penna.; Western Electric Company, Princeton, New Jersey; Westinghouse Electric, Sunnydale, California **MEDICAL INSTITUTIONS:** American Medical Research Foundation, Dayton, O.; Mallory Inst. of Pathology, Boston City Hospital, Boston, Mass.; College of Physicians & Surgeons, New York, N. Y.; Henry Ford Hospital, Detroit, Michigan; Dartmouth Medical School, Dept. of Cytology, Hanover, N. H.; Inst. of Ophthalmology, New York, New York; Jefferson Davis Hospital, Houston, Texas; Johns Hopkins Hospital, Baltimore, Maryland; Montefiore Hospital, Bronx, New York; National Institute of Health, Bethesda, Maryland; N. Y. Bellevue Medical Center, Dept. of Ophthalmology, New York, N. Y.; New York Eye & Ear Infirmary, New York, N. Y.; St. Joseph Hospital, Orango, California; Stanford Medical Center, Palo Alto, California; U.S. Public Health Service, Communicable Disease Center, Atlanta, Georgia; Smith, Kline & French, Philadelphia, Pa.; Harvard University Medical School, Boston, Mass.; N. Y. University Medical Center, New York, New York • **FILM PRODUCERS:** Marvin Becker Films, San Francisco, California; Borden Productions, Concord, Massachusetts; Bray Studios Inc., New York, N. Y.; Calvin Productions, Kansas City, Missouri; Campus Film Productions, New York, N. Y.; Candid Camera Co., New York, N. Y.; Capital Film Service, East Lansing, Michigan; The Carson Co., New York, N. Y.; Cavalcade Productions, Chicago, Illinois; Chicago Film Studios, Chicago, Illinois; Coleman Productions, New York, N. Y.; Columbia Picture Corp., Hollywood, California; Coronet Instructional Films, Chicago, Illinois; Craven Film Corporation, New York, N. Y.; Walt Disney Productions, Burbank, California; Douglas Productions Inc., Chicago, Illinois; Elliot, Unger & Elliot, New York, N. Y.; Filmways, Inc., New York, New York; Fiore Films, Jersey City, New Jersey; Rex Fleming Productions, Santa Barbara, California; Forde Motion Picture Productions, Seattle, Washington; Hartley Productions, New York, N. Y.; Max Howe Productions, Rapid City, South Dakota; Iversen-Ford Associates, New York, N. Y.; Dallas Jones Productions, Inc., Chicago, Illinois; Ray Krantz Films, Seattle, Washington; Larry Lansburgh, La Canada, California; MPO Productions, New York, N. Y.; J. Ray McDiarmott & Co., Inc., New Orleans, La.; Fred A. Niles Productions, Chicago, Illinois; On Film, Princeton, N. J.; Harry Pritchett Associates, New York, N. Y.; Republic Studios, No. Hollywood, California; George Ryan Films, Inc., Minneapolis, Minnesota; State Film Productions, Milwaukee, Wisconsin; Sturgis Grant Productions, Inc., New York, N. Y.; Van Praag Productions, New York, New York; Alfred Wagg Pictures, Washington, D.C.; Weston Woods Studio, Weston, Conn.; Wilding, Inc., New York, N. Y.



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