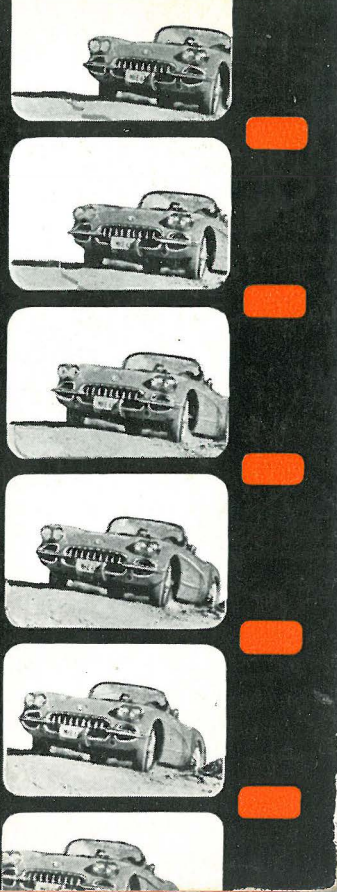
Every film

(including the first)

a success

An introduction to expert movie-making with the

Beaulieu R8



Neophytes, experts...

Beaulieu

meets

all requirements

Before releasing their 8 mm Reflex-viewfinder cine-cameras, BEAULIEU carried out an exhaustive survey to define the needs of the home-movie public. They interviewed non-users, amateurs and experts alike, to gain an unbiased notion of what the ultimate answer should be.

BEAULIEU found that there are two conflicting approaches: that of the would-be amateur who wants push-button simplicity...aim, trip and, hey presto, another screen masterpiece...and then, the expert who demands the most advanced mechanical and optical features.

Actually, the first attitude does not preclude the other:

After the first spell of indiscriminate "shooting" neophytes soon acquire film-sense: they grow critical and even exacting. Image quality becomes a necessity and the new experts soon demand the utmost of their camera.

If the camera possesses the required facilities, all well and good. If it falls short of requirements our enthusiast will soon lose interest.

This much BEAULIEU's survey has proved beyond question. The result: an 8 mm cine-camera that one buys for keeps.

In fact: a "maximized" camera with a host of advanced features packed into a small volume fit for the most demanding.

But also a camera usable by neophytes who will shoot excellent films by simple aim-and-trip method before, as their skill improves, making full use of the remarkable facilities of their cameras.

Beginners may rest assured: with the R8, the first film can and will be a success, thanks to the unique *Beaulieu Reflex-Viewfinder.*

Odds on your wide...

Movie shooting is like...shooting: aim straight if you want to score a hit. Yet with conventional cameras, you aim but without any guarantee of success. The reason ?

Conventional viewfinding

Conventional viewfinders generally consist of an optical system located a few centimeters above the camera lens framing a limited field of vision, the same as that of the lens and impressed on the film.

Theoretically, this type of viewfinding is perfect. In practice, it suffers from certain drawbacks:

Your subject is too close or is moving closer to the camera

Then, when the distance decreases to say less than twelve feet, your viewfinder will not register quite the same image as the film. The offset between viewfinder and lens, negligeable at medium ranges becomes a real drawback at close ranges: you will point above the line-of-sight of the lens. This "parallax" error can be compensated by a built-in corrector...if the operator does not forget to use the device, an oversight which is quite frequent,

judging by the number of chopped heads in amateur films.

Interchangeable lenses

A feature of most quality cameras: a choice of several lenses with different field angles. But this facility also implies different viewfinders with different framing for each lens. True, some cameras are equipped with pre-settable viewfinders, but the range of settings is limited and there is always the risk of absent-mindedness.

And, most important of all, you can't use the viewfinder for focussing

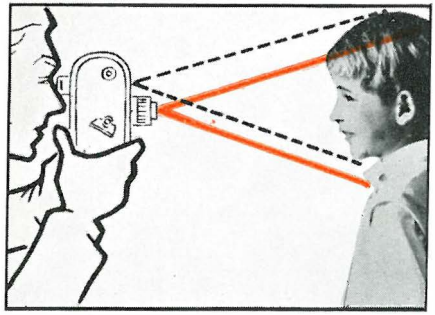
The image which you observe through your "straight" viewfinder is two-dimensional: the third dimension, depth, cannot be assessed. The subject, whatever the range, 1 meter or 50 meters, will always appear in focus, to

...with the Beaulieu reflex viewfinder

the difference of your lens, which "sees" it in correct focus, only within a specific depth.

The ideal solution would consist in focussing through the lens itself—assuming that the observer's eye could be placed directly behind the lens, which is obviously impracticable. Yet this solution is effectively applicable not by straight but by *reflex viewing* method.

With Reflex viewing, the image is momentarily intercepted by a mirror inserted between the lens and the film. What the operator sees is not a parallel image, but the image actually transmitted



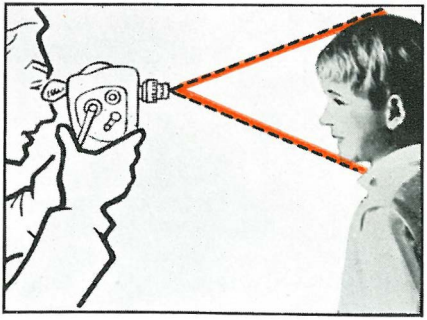
Normal viewfinder...

through the lens, so that framing and composition are faithfully duplicated on the impressed film, with millimeter accuracy, leaving no room for errors of the parallax type.

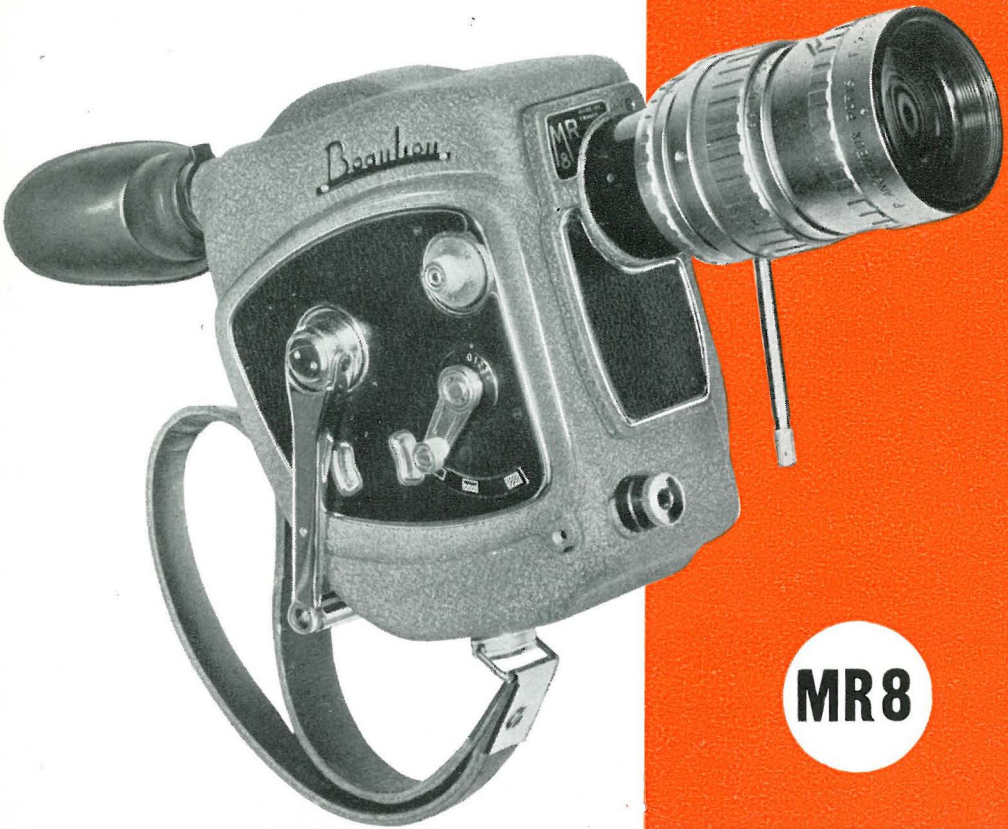
Another advantage: the operator can use lenses of any desired focal length. Eye, lens and film form one single system and record the same scene.

Better still: The *Beaulieu Reflex Viewfinder* enables "straight" error-free focussing.

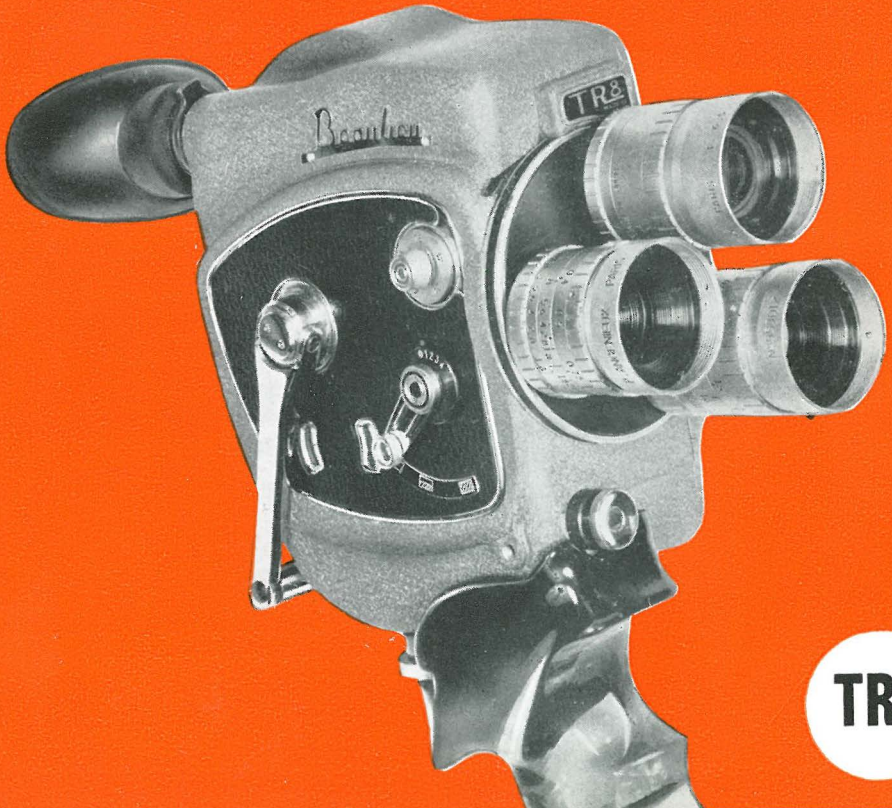
This major advantage derives from another built-in Beaulieu feature: the ground-glass lens.



Beaulieu Reflex viewfinder



MR8



TR8

Merits of ground-glass focussing

Everybody knows that both cine and still cameras feature a "focussing" ring mounted on the lens. The setting of the ring is altered according to the distance between the subject and the camera. With non-reflex cameras, the estimated distance (in meters or feet) is set on the ring. In very bright environments (lens stopped down), approximate focussing will do, but in conditions of average or dim light or at short ranges focussing must be exact.

If, for instance, the subject stands at a range of 4 meters, while the focussing ring is set for 3 meters, the recorded image will lack definition. Yet, exact range estimations, to a precision of a few centimeters, are not always obtainable.

The ground-glass lens incorporated in the Beaulieu Reflex Viewfinder disposes of any ambiguity in focussing.

Located in exact symmetry with respect to the film and the mirror, the lens receives the reflected image and "fixes" it in the 3-dimensional field, a function which the eye is incapable of performing because of its over-rapid "accomodation" ability.

The image, gated by the lens, is displayed on the ground-glass surface, exactly as it will be impressed over the sensitive surface of the film, in sharp focus within a given range, out-of-focus beyond that range. All you need do is to adjust the focussing ring to bring your subject into focus, set the stop to obtain the required luminosity, push the trip-button.

Then, in rapid succession, the film will be unmasked and impressed, masked again by the shutter and mirror, so that the image will again appear in the View-

finder, and so on, the sequence being repeated without interruption at the rate of 18 or 24 frames per second: exposure, vuewing, exposure... All the while, the operator is able to monitor and control the framing and focussing, centering it, at will, on this or that subject.

One glance into the Beaulieu R8 Viewfinder and the outstanding merits of ground-glass viewing become immediately apparent. Experts will readily appreciate the advantages of the system, for instance for special effects, macro-cinematography, etc.

For the non-expert, the *Beaulieu Reflex Viewfinder* will be, literally, an "eye-opener": 3-dimensional previewing gives him complete mastery over the final results, with the certainty of obtaining films of the highest quality as long as he keeps a straight aim at the subject and follows it accurately.

Sharp, to the wing tips, thanks to Beaulieu reflex viewfinder.

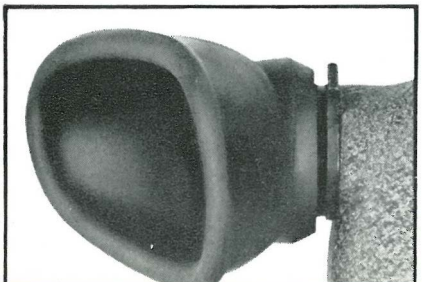
MR8 *or* TR8 ?

Two versions of the R8 are equipped with the *Beaulieu Reflex-Viewfinder*: the models MR8 and TR8. Except for the lens equipment, the two models are identical. They feature compact size (height: 13 cm, width: 10 cm, thickness: 5 cm), lightweight: (1200 g, without lenses) and are functionally styles in ash-grey shades with black polyvinyl inserts.

Features of
MR 8 and TR 8 Beaulieu cameras

Reflex viewfinder

The ocular is adjustable to the operator's eyesight. Amateurs who normally wear spectacles can remove them for filming. A rubber eyepiece shields-off external light.



Film drive

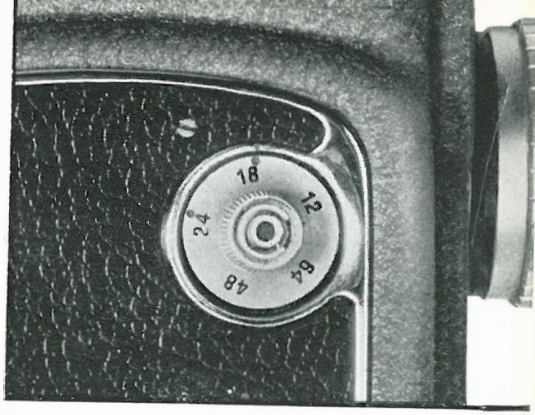
A crank handle permits effortless and rapid rewinding of the spring motor. Rewinding is completed in approximately ten turns of the handle. Total running time is 30 seconds for a speed of 18 frames-per-second. Film drive is controlled by a push button. Quarter-turn rotation of the trip button blocks the mechanism on the "continuous-run" position (for unattended operation, for instance, when the operator wishes to be included in the filmed scene).
A quick-disconnect flexible trip

cable can be screwed into the inner threading of the release button, for use when utmost camera stability is essential. Also, to prevent accidental tripping, the release button can be locked.

Speeds

Five calibrated speeds are provided, but all intermediate speeds are obtainable by means of the continuously-variable speed setting.

A new Beaulieu feature: the standard speed of 16 frames-per-second has been changed to 18 f.p.s., giving improved smoothness on screening. The 12 f.p.s. permits accelerated-motion effects. It can also be used to compensate for inadequate lighting conditions, exposure time per frame being longer at 12 f.p.s. than at 18 f.p.s.



Other speed settings of 32, 48 and 64 f.p.s. provide for varying slow-motion rates. Contrary to the 12 f.p.s. setting, they can be used to temper excessive light intensities when fast film emulsions are used.

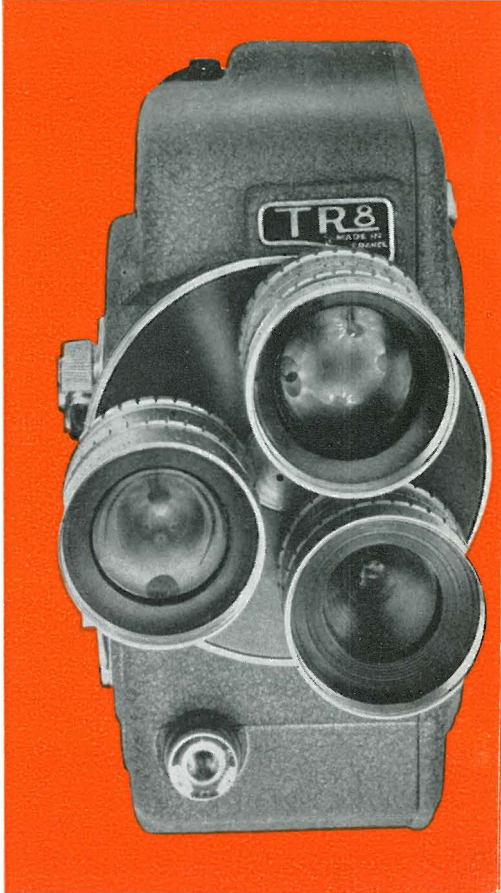
The variable-speed provision permits the introduction of accelerated or slow-motion effects during the actual filming.

Lens equipment

The advantages of interchangeable lenses are obvious.

Each lens has well-defined field and light-handling capacities, so that with the different lenses, scenes of widely different scope can be recorded: vast panoramas with "wide-angle" lenses, selected scenes with "tele" lenses. This diversity of shots—close-up, medium and long-range—obtainable with interchangeable lenses brings true life to your films.

The model TR8 is equipped with an automatically-positioned turret mounting three different lenses: normally, a "standard" lens of 12.5 cm focal length, a 6-5 mm "wide-angle" lens and a 35 mm "tele-lens". The three lenses



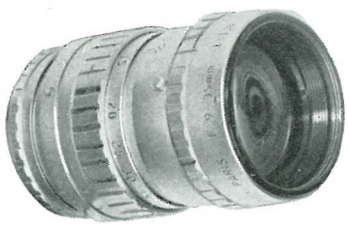
should cover all requirements. The turret can be readily equipped with lenses of other type, provided they have standard mounts, including lenses of extra-long focal lengths.

The MR8 is equipped with a single lens. The economy solution is the standard (12.5 mm) lens, which will cover most amateur-movie requirements. Subsequently, the MR8 owner can invest in other lenses: the lenses are easily interchangeable by simple unscrewing and screwing. But there is also the advanced solution: ZOOM lenses.

These lenses have a focal length which can be varied within a limited range, by simple lever action. The Angenieux "ZOOM" lens (illustrated below), for instance, can be varied from 9 mm (wide-angle) to 35 mm (tele-lens).

With "ZOOM" lenses, the operator can continuously control the framing in the course of filming, widening it for receding subjects, narrowing it for close-ups: in effect, modern "travelling" facilities from a static position, by simple lever control.

Here, again, the Beaulieu Reflex Viewfinder permits further economies: there is no need for the reflex-viewfinding attachment normally required by ZOOM lenses.



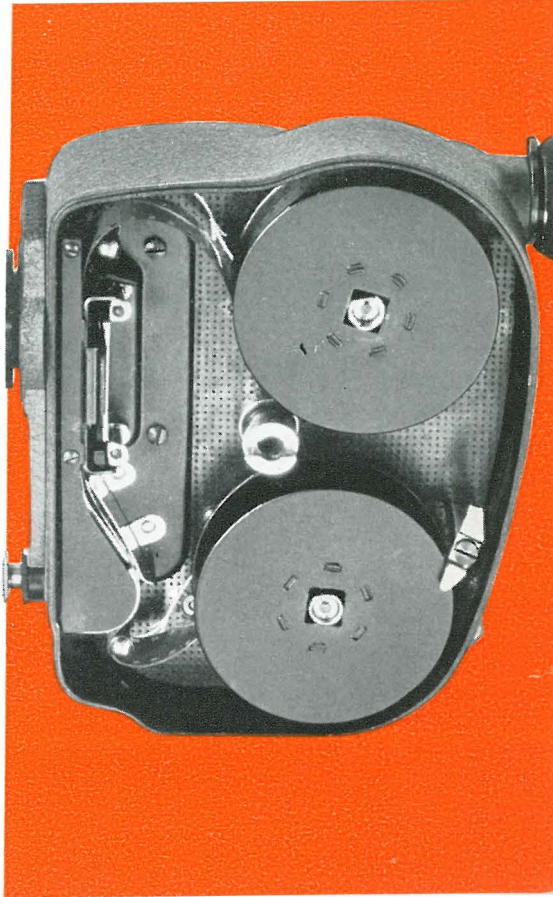
Footage counter

A footage counter graduated in meters and feet indicates the length of unexposed film left in the feeder spool. A red tell-tale mark gives unmistakable warning when the film is nearly spent.

Loading

The photo on the right shows how easy loading is: feeder spool, film gate, take-up spool form a simple through-system of great simplicity. The R8 take 7.50 m lengths of standard 2 × 8 mm black-and-white of color films of all speeds and makes.

The *Reflex-Viewfinder* guarantees the quality of the optical performance, the other components,



that of the mechanical recording. Perfect image control will be yours, you know, sooner or later, and then you will want to try those special effects which spell the difference between amateur and expert film making. The Beaulieu R8 will help you.

Special R8 facilities for the expert amateur

Fade-in
Fade-out
Lap-dissolve
Double-exposure

Gradual fade-in or fade-out transitions provide an attractive method for switching from one scene to another. Lap-dissolves are a combination of the two, involving the fading of a scene while the other is gradually emerging. These special effects are current practice in professional movie-making. They can be achieved with the Beaulieu's special facilities: variable-aperture shutter, controlled reel-up and frame counter.

The variable shutter system enables the operator to gate, as requiered, the amount of light reaching the film.

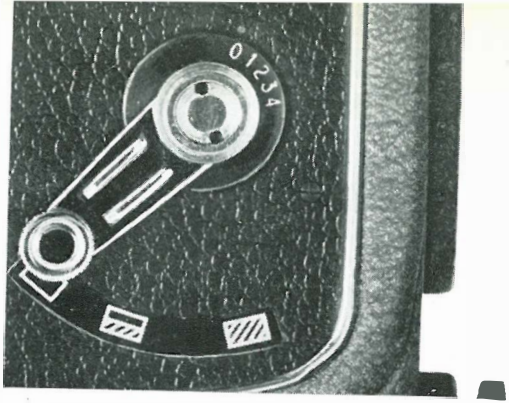
It is controlled by a lever which shifts it from the wide-open to

the fully-closed position (where the film drive mechanism is stopped) and vice-versa.

The lever is easily operated by simple thumb pressure, the camera being held in the right hand. Numerals engraved on the hub skirt of the lever permit uniform timing of the close-down and opening-up operation.

And another advantage

The shutter lever locks in three different positions. Combined with the stop settings, it can be used to correct the amount of light transmitted by the lens, to modify field depth and to obtain attractive "hazy" effects. Without altering the stop setting, car or horse racing scenes can be filmed with improved definition by suitably adjusting the variable-shutter.



All these notions may, at first glance, appear somewhat complex, but with a minimum of practice, they will soon become routine operations for the owner of an R8.

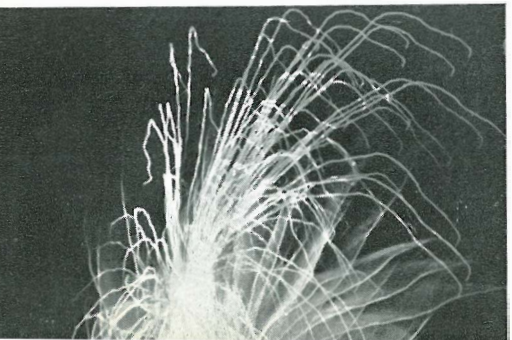
Integral reel-up

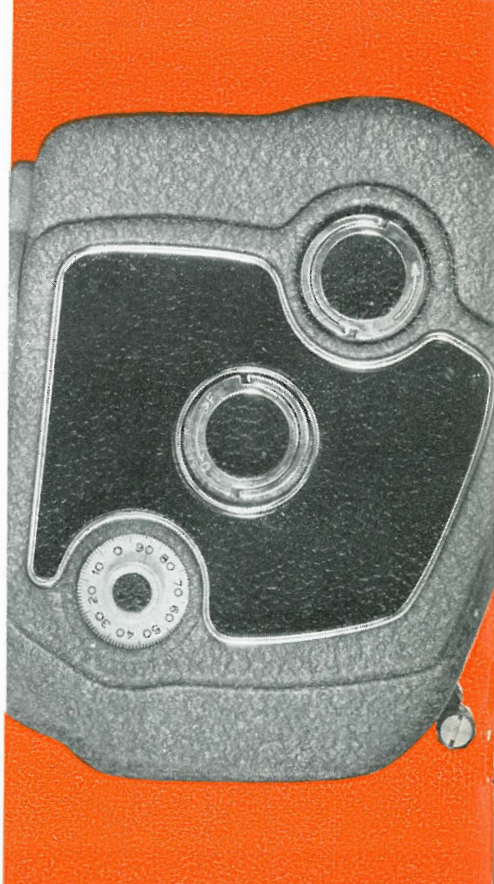
The R8 permits the reverse reel-up of any desired length of spent film. This facility is needed, for instance, for lap-dissolves or deli-

berate double-exposure, when the film is impressed twice (or several times) in succession in order to achieve trick effects, like, for instance, the multi-exposure of a firework display to give a mass effect. Reverse reeling-up is controlled by a single button which clutches the drive directly on the feed-spool.

Advantages of the R 8 reverse reel-up

During reverse reel-up, the shutter remains in the closed position and there is no need to mask the lens (as in conventional cine-cameras).



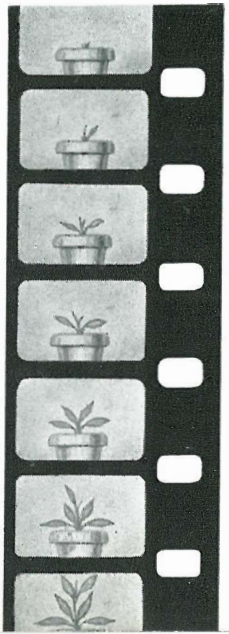


The single-frame counter

The single-frame counter permits an accurate check of spent-film or reeled-up film length. It is controlled by a sprocket wheel toothed into the perforations of the film. The counter features a mobile index for the accurate evaluation of spent frames over a given period of filming or reel-up.

Accelerated motion and animated cartoons

The technique consists in shooting a succession of still pictures of an object or scene featuring elements undergoing a slight displacement between each shot. This is the case with animated cartoons or the filming of slowly-changing phenomenons, for instance, plant growth, which may be filmed at the rate of one exposure every 24 hours.
A special "single-frame" socket is provided on the R8. A flexible trip cable screws into the threading to facilitate single-frame filming over long intervals without disrupting the stability of the camera.



R 8 Accessories

A stylish grip handle of transparent amber polyester, shaped for optimum ease of handling, screws into the underside of the camera and helps to secure a firm and stable hold while filming.
A leather bag: for a minimum size, packs-in camera and *all* accessory equipment.

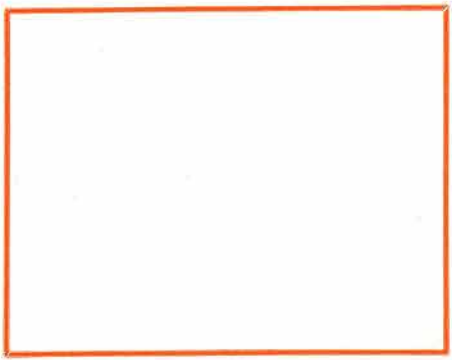
And now, meet your R8

ask an official Beaulieu dealer

Beaulieu

No descriptive literature, not even the most comprehensive can substitute for the presentation of a "live" R8, especially of its *Reflex Viewfinder* is to be fully appreciated. Before making your final choice, you *must* see the R8. Hold it, get the "feel" of its lightweight and handiness. Glance into the Viewfinder: the subject will appear in sharp 3-dimensional definition and you will immediately realize that the *Beaulieu Reflex Viewfinder* offers the certainty of success and equality for your very first films.

All official BEAULIEU dealers are appointed on the strength of their technical competence and servicing facilities. They will be pleased to introduce you to he rewarding art of movie-making.



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