Beaulieu

6008 PRO

INSTRUCTIONS FOR USE

FOREWORD

Thoroughly reading this manual and carefully studying all instructions will help you get the best possible performance from your camera. Complete familiarity with the camera will allow you to avoid costly mistakes.

Do not discard the packing your camera has been supplied in. It will ensure the most efficient protection when shipping it to a Beaulieu service facility for a check.

The Beaulieu Worldwide Guarantee Card you have been given by your dealer is to be returned to the Beaulieu agent in the country where you reside.

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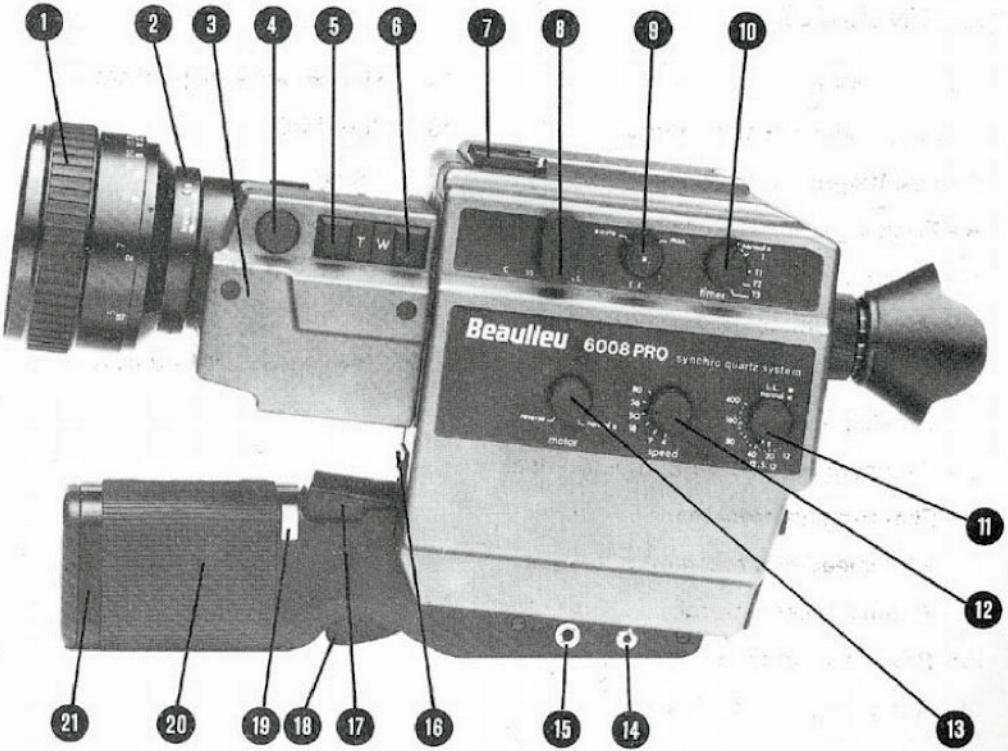
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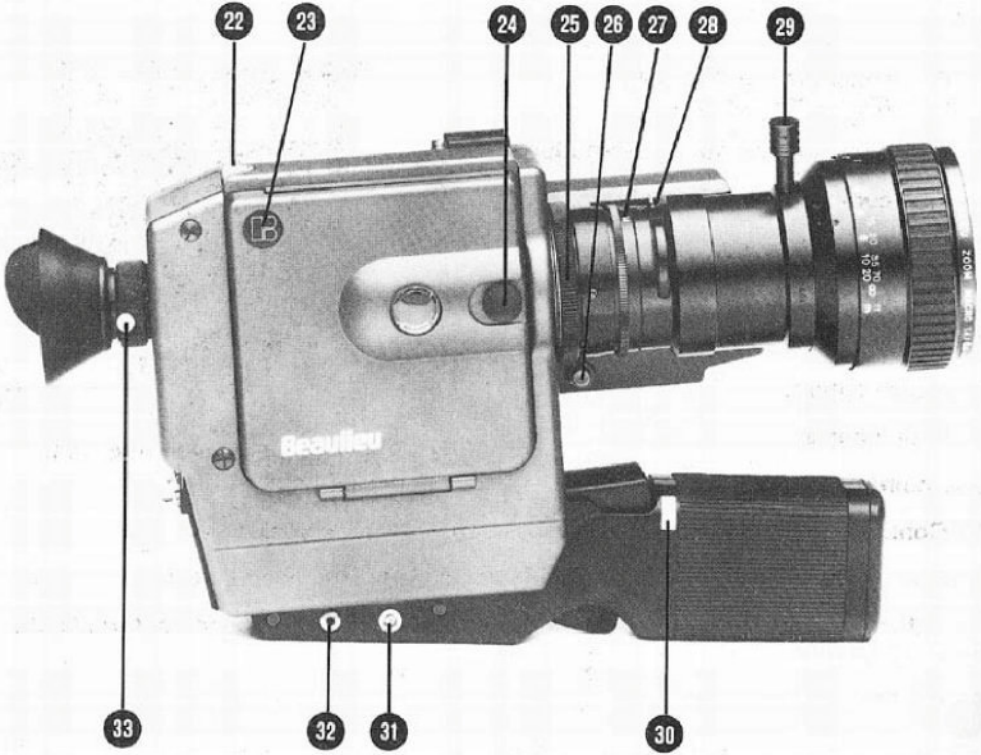
T W
Beaulieu 6008 PRO synchro quartz system
motor
speed
filmes

NOMENCLATURE

1 - Focusing ring
2 - Zoom/macro focusing ring
3 - Diaphragm/zoom servocontrol
4 - Zooming speed control
5 - Power zoom control (WA→T)
6 - Power zoom control (T→WA)
7 - Accessory shoe
8 - Variable shutter
9 - Exposure mode control/memory lock
10 - Film running mode control
11 - Film speed control, with correction
12 - Filming speed control
13 - Reverse wind control
14 - Remote control socket
15 - External power supply socket
16 - "Cue" LED
17 - Trigger
18 - Power supply switch
19 - Continuous run lock button
20 - Handgrip
21 - Battery compartment cover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Beaulieu

22 - Film compartment flap key (60 m/200 ft cartridge)

23 - Film compartment door push-button

24 - Film compartment door catch

25 - Lens mounting ring

26 - Full aperture/telephoto control

27 - Diaphragm ring

28 - Macro control

29 - Filter control

30 - Zoom/macro focusing lever

31 - Continous run release button

32 - Flash/sync socket

33 - Battery charge socket

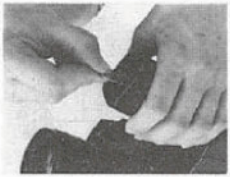
34 - Eyesight adjustment ring, with locking screw

35 - Tripod socket

36 - Slide locking screws

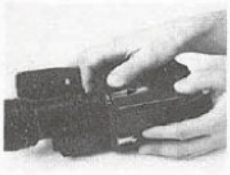
37 - SQ filming speed control (24/25)

BASIC OPERATION



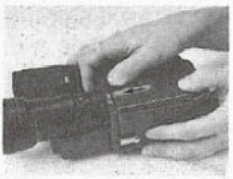
1 - Unscrew battery compartment cover **21** (p. 12).

2 - Load six penlight, LR-6 batteries into the sleeve **with their + and — ends as indicated** (p. 12).



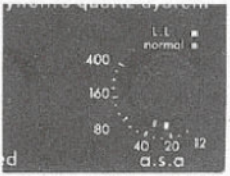
3 - Insert the sleeve and close the compartment; then mount the lens (p. 13).

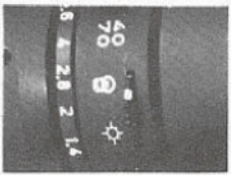
4 - Open film compartment door **24** (p. 14).



5 - Load the film into the camera (p. 14).

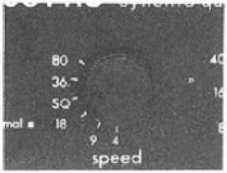
6 - Close film compartment door **24** (p. 14).





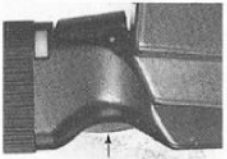
7 - Set film speed **11** (orange dot) (p. 15).

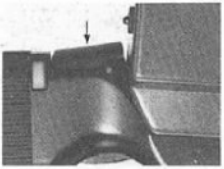
8 - Rotate filter control **28** opposite ☼ or ⊂o depending on whether you will shoot with daylight or tungsten light (p. 16).



9 - Choose your filming speed (18 or 24 fps) by means of control **12** (p. 16).

10 - See that all controls on the left side of the camera are on their "normal" orange positions: variable shutter **8**, exposure mode control **9** and film running mode control **10**.



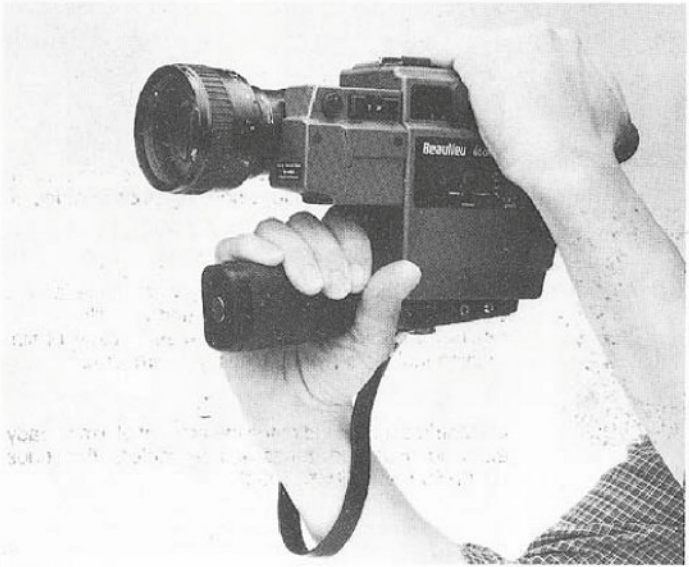


11 - Power the camera by depressing switch **18** (p. 21).

12 - Keeping switch **18** in position, depress trigger **17**. "Cue" LED **16** lights up (p. 21).

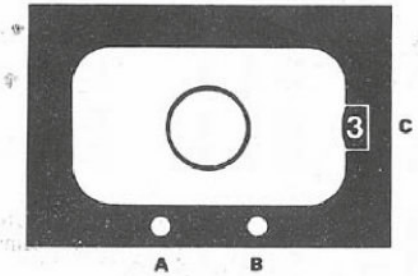
13 - When your cartridge has been exposed, unload the film (p. 14).

HOLDING THE CAMERA



The picture above shows how you should hold the camera when filming. You power and release the camera with your right hand. The strap around your wrist will avoid accidentally dropping the camera.

WHAT THE VIEWFINDER TELLS YOU



A - Yellow LED. Shows incorrect exposure in manual or automatic mode (the latter when ring stops at widest or smallest aperture).

B - Red LED. Shines continuously when batteries are weak. Flashes on and off at the end of a film and to remind of camera stop. Also flashes in case of film running incidents (wrong loading or film jam).

C - Metric counter. Indicates the amount of film already exposed. Hatched zones appear before film ends (15 m/50 ft and 60 m/200 ft).

PREPARING THE CAMERA

1) Setting the batteries

The Beaulieu 6008 PRO's handgrip also serves as a compartment accepting the power supply necessary to its operation.

To insert the batteries, turn the slotted screw at the base of the handgrip in the direction of the arrow, using a small coin. Withdraw the battery holder from inside the grip.

Load six LR-6, alkaline manganese, 1.5 V batteries into the holder with their + and — ends as indicated (ignoring that precaution automatically cancels the guarantee).

Then insert the loaded holder back into the grip and lock the compartment cover by turning the screw in the opposite direction of the arrow.

Under normal conditions, a set of fresh alkaline manganese batteries will power 3 to 6 15 m/50 ft cartridges.

Battery check

Looking into the viewfinder, power the camera by depressing trigger **18**. The red LED of the viewfinder flashes, whether the camera is running or not. No problem. Its staying on indicates battery exhaustion. In such a case, replace them with a fresh set.

Q/A

Q: Can I use rechargeable batteries in my camera?

A: Indeed you can load R-6, NiCad, 1.2 V batteries with sintered electrodes into your Beaulieu 6008 PRO. Such batteries are rechargeable and will expose between 5 and 10 15 m/50 ft cartridges under normal conditions. They are advised when using the synchro quartz slide. The camera also accepts an external power supply, advisable or even necessary in some cases (see pages 29 and 35-36).

2) Mounting the lens

The Beaulieu 6008 PRO comes with no lens on. To fit it, you have a choice of three lenses: the Beaulieu 6.9 - 55 mm f/1.4 macro zoom, the Schneider Optivaron 6-70 mm f/1.4 macro zoom, or the Iscorama 10 mm f/1.8 lens for a cinemascope-like picture, with a 1: 1.5 ratio (the front part of the lens, once detached, must be applied to the projection lens to maintain the effect).

To mount your lens on the camera, remove the cap covering the camera film gate, then the rear cap of the lens. Hold the lens firmly and position it onto the camera, with diaphragm servocontrol **3** on the left side. Secure the lens by tightening ring **25**.

To remove the lens

Unscrew ring **25** until the lens can be separated from the camera.

Q/A

Q: Can I mount other lenses on my camera?

A: Yes. Your 6008 PRO accepts any Beaulieu-mount or C-mount lens (its mechanical extension is 17.52 mm-11/16 in.), as well as most 35 mm SLR lenses via adapter rings. Then of course, exposure must be controlled manually. To do so, set mode control **9** to "manual".

Note
Using 16 mm or 35 mm SLR lenses at f/stops larger than 8 or 11 may cause light fall-off at the edges of the viewfinder image. But that does not affect the image on film.

BEFORE SHOOTING

1) Loading the film

The Beaulieu 6008 PRO receives all silent and sound Super-8 cartridges.

Although such a camera does not allow sound recording directly on the film, it may be interesting to use sound cartridges — e.g. if you record sound separately while filming, to transfer it onto the film magnetic stripe later when editing (see "Accessories" p. 36-37).

Still, good film running in a 15 m/50 ft sound cartridge needs capstan drive. For sound filming then, avoid 15 m/50 ft cartridges and turn to 60 m/200 ft ones preferably.

Slide catch **24** leftwards and hinge the door open downwards.

Taking care not to disturb the film, lower the front end of your 15 m/50 ft cartridge into the compartment, its label facing outwards. Now press it down at the rear, overcoming the resistance of the retaining springs, until it lies flat.

Silent cartridges must be loaded in the same way as sound cartridges but do not extend into the lower part of the film compartment.

Close the film compartment door, pressing down push-button **23** and sliding catch **24** towards the right.

Q/A

Q: Does my camera accept 60 m/200 ft sound cartridges?

A: Yes. To load them, first remove the compartment upper flap turning key **22** with a small coin, then proceed as with regular 15 m/50 ft cartridges.

Unloading the film

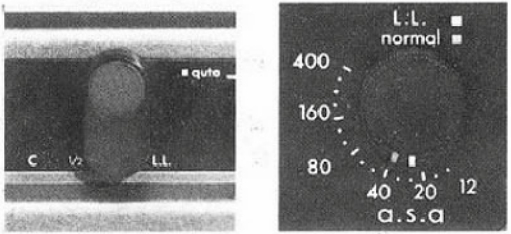
To unload your film from the camera, reverse operations. At the end of the film, the red LED of the viewfinder starts flickering, and the camera automatically stops. As soon as you remove the cartridge from the camera, the metric counter resets to its start position (0).

2) Setting the film speed

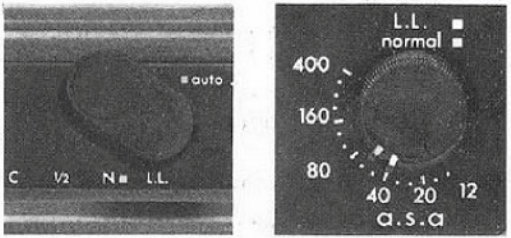
A film's relative sensitivity to light is expressed by an ASA/ISO value. To ensure that your films will be properly exposed, that value must be set on the camera as explained hereunder.

See that variable shutter control **8** is in "normal" vertical position (orange).

Turn film speed control **11** until its **orange** index comes opposite the ASA/ISO "tungsten" value of the loaded film. For example, with Kodachrome 40*, bring the orange index as shown hereunder.



To shoot in dim light, e.g. indoors, or to have more depth of field outdoors, pull variable shutter control **8**, set it to its "LL" (low light) position and push it back. Then bring the **white** index on film speed control **11** opposite the ASA/ISO "tungsten" value of the loaded film. If you use Kodachrome 40*, do as shown below.



3) Adjusting the eyepiece

The eyepiece is adjustable within **h** 4 diopters.

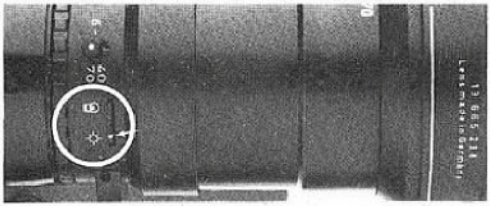
Set exposure mode control **9** for "manual", diaphragm ring **27** for full aperture, zoom ring **2** for wide-angle and focusing ring **1** for infinity (∞). Looking through the viewfinder at a subject far away, rotate adjustment ring **33** until the subject is sharp. You can then lock it by means of its screw.

Accurate eyepiece focus is for your convenience; it does not affect the sharpness of the films you shoot.

* *Kodachrome is a registered trademark of Eastman Kodak Company.*

4) Setting the filter

All Super-8 films at present available are designed to render colours "accurately" with tungsten lighting. To get the same colour rendition in daylight, you must "warm up" the subject — with a Wratten 85*-type filter. Such a filter is built into the zooms proposed for your



camera. To film in tungsten light, bring the index on filter control **28** opposite the ∞ symbol: the filter is retracted and the image in the viewfinder remains untinted. In daylight, bring the filter into position by sliding the index opposite the ☼ symbol: the subject is seen in the viewfinder with an orange tint due to the filter.

When using a lens other than the Beaulieu or Schneider zoom in daylight, do not forget to fit the front of the lens with a Wratten 85*-type filter.

In both cases, bring the index on film speed control **11** opposite the "tungsten" speed of your film — e.g. 40 in case of Kodachrome 40*, etc.

*Wratten and Kodachrome are registered trademarks of Eastman Kodak Company.

5) Setting your filming speed

The Beaulieu 6008 PRO offers seven filming speeds, from 4 to 80 frames per second, whatever type of cartridge you use.

To set the desired filming speed, turn control **12** until the index is opposite the right number. The SQ position stands for 24 or 25 fps, depending on your setting of control **36**, at the back of the camera.

Shutter speeds

Shutter setting / Filming speed	Normal (N)	Low Light (LL)
4 fps	1/ 18 sec.	1/ 10 sec.
9 fps	1/ 36 sec.	1/ 20 sec.
18 fps	1/ 72 sec.	1/ 40 sec.
24 fps	1/ 96 sec.	1/ 60 sec.
36 fps	1/140 sec.	1/ 80 sec.
80 fps	1/300 sec.	1/200 sec.

Exposure compensation is automatic when changing speed.

For single-frame filming, refer to page 26.

Q/A

Q: What speed shall I use on a regular basis? What is exactly the 25 fps speed?

A: Always choose **18** or 24 fps. Both are standard running speeds in cinema, and will do equally well. But take care to use the very same speed on your projector later on. Broadly speaking, projected images are better at 24 fps, whereas filming in low-light conditions is made easier at 18 fps, because of the slower shutter speed.

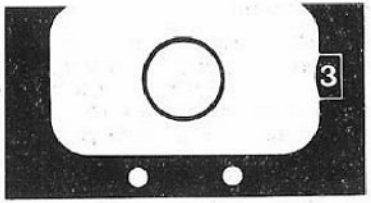
The 25 fps speed is used by television exclusively. So, do not set it on your camera unless your films are for television or video broadcast. For safety's sake, triggering the camera at 25 fps is not possible unless filming speed control **12** has been set to SQ.

Counter

The counter on the Beaulieu 6008 PRO is graduated in meters and visible on the right-hand side of the viewfinder. At any time, it lets you know how much film has been exposed. Hachures appear just before your 15 m/50 ft or 60 m/200 ft film ends.

The counter automatically returns to zero when you remove your cartridge. If you remove a cartridge before the whole film has been used — to shoot a few scenes on film of a different type — note the scale reading before.

In all cases, the red LED of the viewfinder will start flickering at the end of your film, and the camera will automatically stop.



Special effect

Slow motion

Whatever type of cartridge is loaded in your camera, you can film a scene or part of a scene so as to get a slow motion effect on the screen. All you have to do is increase the filming speed by turning control **12** until the index is opposite number 36 or 80. Under automatic exposure control, the necessary alteration of lens aperture is made by the camera.

Quick motion

You can also shoot a sequence so as to get a quick motion effect on the screen. To do so, set the index on control **12** opposite number 9 or 4.

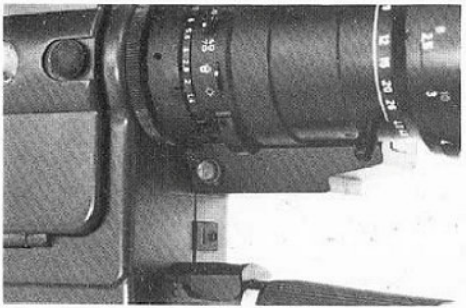
Note
At the 4 fps speed, work with manual exposure control preferably.

6) Focusing

It is now time to focus the camera on the scene you plan to shoot.

For pin-point focusing, viewing should be as bright and depth-of-field as shallow as possible. That can be achieved by depressing control **26** below the lens: diaphragm ring **27** then automatically rotates to full aperture and zoom ring **2** to maximum telephoto. Aim your camera at your main subject — the person or thing you wish to appear in the sharpest focus. On the focusing screen, that subject is out-of-focus. Rotate focusing ring **1** until the image is as sharp and crisp as possible, then release control **26**.

Note
With the Iscorama lens, depress both push-buttons and rotate the front ring until the distance index faces upwards. Then frame a subject with vertical lines (e.g. a building) and improve the picture adjustment by making lines appear vertical in the viewfinder.



7) Composition

Composition gives strength to a picture. A good subject, when badly composed, usually loses part of its interest. A zoom range is wide enough to offer you unlimited possibilities.

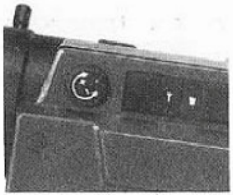
Rotate zoom ring **2** until the scene in the viewfinder is framed as you wish it to appear on the screen. The number on the ring, in conjunction with the white line on the camera, shows the focal length to which the lens has been set.

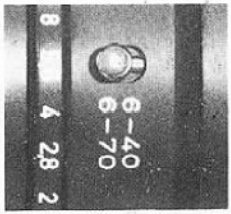
Power zooming

Two push-buttons are used to control the focal length variation, from wide-angle to telephoto ("T button **5**) and vice-versa ("W" button **6**), with perfect smoothness.

Zooming will be fast or slow, depending on your setting of control **4**, located next to the "T" and "W" buttons on the lens. Zooming speed control **4** may be rotated while actually zooming.

It is sometimes wiser, when hand-holding the camera, not to zoom all the way to telephoto, as it might result in unsteady pictures. So the Schneider zoom is fitted with a switch which automatically stops zooming at 40 mm ("6-40" position).





Manual zooming

At any time, you can also use zoom lever **29** to rotate the zoom ring manually.

Q/A

Q: Should I take certain precautions when shooting in telephoto?

A: Yes. Telephoto emphasizes any unsteadiness in your holding of the camera. Mounting your camera on a tripod by means of socket **34**, or putting it on a firm support is advisable in that case. Release carefully or use remote control (refer to page 26 for details).

More than ever, focus with the lens in telephoto position. At such a setting, all lenses give reduced depth-of-field, and the slightest mistake will affect focus noticeably! Once focused for telephoto, the lens will remain in focus throughout its whole zoom range.

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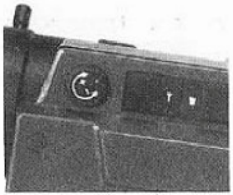

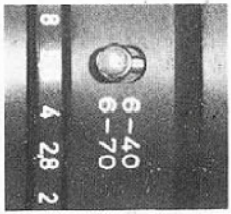

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8) Exposure control

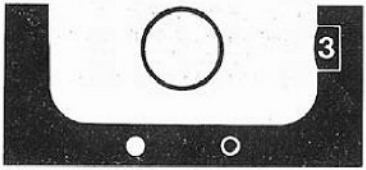
Automatic control

With any of the three lenses proposed for your Beaulieu 6008 PRO, you can choose to let the camera provide the aperture automatically and unfailingly. All you have to do is turn exposure mode control **9** to the "auto" setting. Taking into account the scene brightness, the film sensitivity and the filming speed, the diaphragm servocontrol instantly and constantly sets the aperture to give the correct exposure.

As long as exposure is correct, the yellow LED in the viewfinder does not show.

Important

In automatic exposure control in extreme low or bright light conditions, diaphragm ring **27** may butt at its widest or smallest setting. In such a case, the yellow LED in the viewfinder flashes to warn of under- or overexposure.



A special case: backlight

When the background is much brighter than the main subject in your scene, or to expose for a small detail in an overall contrasty scene, your camera's memory lock **9** will help you get properly exposed films.

Make a close-up reading of that particular part you wish to emphasize. Depress memory lock **9**: the meter reading is now frozen. With the memory lock still pressed, recompose as desired and shoot. As long as you keep the memory lock depressed, the camera will continue to work at this aperture — the correct one for the important detail — even after your have recomposed.

The memory "hold" disconnects upon releasing the finger from the memory lock.

That further refinement of your camera's will definitely enhance the professional touch in your films.

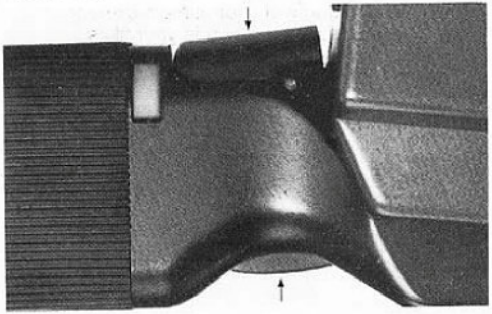
Manual control

If needed, the automatism on the Beaulieu 6008 PRO can be uncoupled for you to set the aperture manually. Working in manual control is necessary when using 35 mm still photo lenses with your camera.

To do so, set exposure mode control **9** to its "man" position, and rotate diaphragm ring **27** until the f/number you require is opposite the dot. Exposure is correct when the yellow LED goes out.

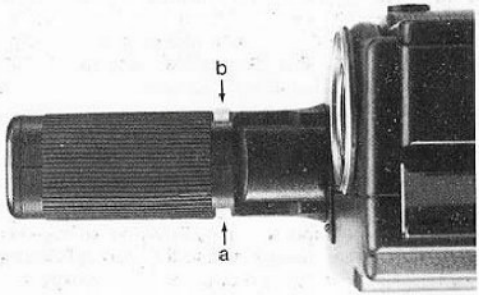
9) Camera release

As soon as your subject is ready, take your 6008 PRO camera, your hand keeping power supply switch **18** depressed (if not, releasing the camera would be impossible).



Then, holding the camera as steadily as you can, depress trigger **17** as far as it will go. Your scene is now being filmed, and the small red "cue" LED below the lens comes on.

To stop shooting, release the trigger.



Trigger lock

For a rather long sequence, you can lock trigger **17** (and power supply switch **18**) for continuous filming. Once you have depressed trigger **17**, just push in the orange lock button **19** located on the left-hand side of the grip (a).

To release trigger **17** and power supply switch **18**, push in the other orange button, visible on the right-hand side of the grip (b).

TECHNICAL DETAILS

1) Exposure measurement

The Beaulieu 6008 PRO exposure meter reads light over the entire focusing screen, but its sensitivity is concentrated in the central and lower parts of it, thus avoiding "sky effect". For best results, always place the main subject in those central and lower areas when metering.

2) Depth of field

Depth of field refers to a zone in front of and behind the plane of sharpest focus, within which blur is negligible and everything can be accepted as being in sharp focus.

Depth of field depends on three factors: focal length, aperture and lens-to-subject distance. The smaller the aperture and the shorter the focal length of the lens, the greater the depth of field. Also, the closer the subject, the smaller the depth of field. Those three factors can be adjusted independently or in combination.

The following chart gives you some idea of that depth of field, depending on the three abovementioned factors.

DEPTH OF FIELD CHART

F	Object distance (feet)	1.4		4		8		16	
6 mm	∞	5'00	∞	2'00	∞	1'02	∞	0'09	∞
	10	3'07	∞	1'10	∞	1'02	∞	0'09	∞
	5	2'09	64'01	1'08	∞	1'01	∞	0'09	∞
6.9 mm	∞	6'01	∞	2'04	∞	1'04	∞	0'10	∞
	10	4'00	∞	2'01	∞	1'04	∞	0'10	∞
	5	3'00	19'00	1'10	∞	1'03	∞	0'10	∞
10 mm	∞	12'00	∞	4'05	∞	2'04	∞	1'04	∞
	10	5'08	47'10	3'03	∞	2'00	∞	1'03	∞
	5	3'09	7'09	2'07	∞	1'09	∞	1'02	∞
12 mm	∞	17'01	∞	6'02	∞	3'02	∞	1'08	∞
	10	6'06	22'01	4'00	∞	2'07	∞	1'07	∞
	5	4'00	6'08	3'00	18'00	2'02	∞	1'05	∞
15 mm	∞	26'06	∞	9'05	∞	4'09	∞	2'06	∞
	10	7'07	15'05	5'00	∞	3'05	∞	2'01	∞
	5	4'04	6'00	3'05	9'04	2'08	75'04	1'10	∞
20 mm	∞	46'11	∞	16'05	∞	8'03	∞	4'02	∞
	10	8'04	12'06	6'04	23'02	4'08	∞	3'01	∞
	5	4'07	5'06	3'11	6'10	3'03	10'07	2'05	∞
28 mm	∞	91'09	∞	32'00	∞	15'11	∞	7'11	∞
	10	9'01	11'02	7'08	14'02	6'01	24'01	4'06	∞
	5	4'09	5'03	4'04	5'10	3'10	6'11	3'02	11'02
40 mm	∞	187'00	∞	65'03	∞	32'05	∞	16'00	∞
	10	9'06	10'07	8'08	11'09	7'08	14'02	6'02	23'10
	5	4'10	5'02	4'08	5'05	4'04	5'10	3'10	7'01
48 mm	∞	269'00	∞	93'11	∞	46'08	∞	23'01	∞
	10	9'08	10'05	9'00	11'02	8'03	12'08	6'11	17'00
	5	4'11	5'01	4'09	5'03	4'06	5'07	4'01	6'04
55 mm	∞	367'00	∞	128'00	∞	63'07	∞	31'05	∞
	10	9'09	10'03	9'03	10'10	8'07	11'10	7'06	14'06
	5	4'11	5'01	4'09	5'03	4'07	5'06	4'03	6'00
70 mm	∞	573'00	∞	200'00	∞	99'05	∞	49'03	∞
	10	9'10	10'02	9'06	10'07	9'00	11'02	8'03	12'07
	5	4'11	5'01	4'10	5'02	4'08	5'04	4'05	5'08

Diameter of circle of confusion: 0.02 mm

DEPTH OF FIELD CHART

F	Object distance (meters)	1.4		4		8		16	
6 mm	∞	1.53	∞	0.61	∞	0.37	∞	0.24	∞
	3	1.09	∞	0.55	∞	0.35	∞	0.24	∞
	1.5	0.84	15.60	0.50	∞	0.34	∞	0.23	∞
6.9 mm	∞	1.86	∞	0.72	∞	0.42	∞	0.26	∞
	3	1.22	∞	0.63	∞	0.39	∞	0.26	∞
	1.5	0.91	5.41	0.55	∞	0.37	∞	0.25	∞
10 mm	∞	3.66	∞	1.34	∞	0.71	∞	0.40	∞
	3	1.72	13.50	0.98	∞	0.62	∞	0.38	∞
	1.5	1.12	2.31	0.78	∞	0.54	∞	0.35	∞
12 mm	∞	5.21	∞	1.87	∞	0.97	∞	0.52	∞
	3	1.97	6.49	1.21	∞	0.78	∞	0.47	∞
	1.5	1.21	1.98	0.90	5.16	0.65	∞	0.43	∞
15 mm	∞	8.08	∞	2.86	∞	1.45	∞	0.75	∞
	3	2.24	4.58	1.52	408.00	1.03	∞	0.63	∞
	1.5	1.30	1.78	1.04	2.75	0.79	17.90	0.55	∞
20 mm	∞	14.30	∞	5.01	∞	2.51	∞	1.26	∞
	3	2.51	3.73	1.92	6.80	1.42	∞	0.93	∞
	1.5	1.37	1.65	1.19	2.03	0.98	3.12	0.73	∞
28 mm	∞	28.00	∞	9.76	∞	4.86	∞	2.41	∞
	3	2.72	3.34	2.32	4.22	1.89	7.06	1.37	∞
	1.5	1.43	1.58	1.31	1.74	1.17	2.07	0.95	3.28
40 mm	∞	57.00	∞	19.90	∞	9.88	∞	4.88	∞
	3	2.85	3.16	2.61	3.51	2.31	4.23	1.87	7.00
	1.5	1.46	1.54	1.39	1.62	1.30	1.76	1.14	2.10
48 mm	∞	82.10	∞	28.60	∞	14.20	∞	7.02	∞
	3	2.89	3.11	2.71	3.35	2.47	3.78	2.10	5.05
	1.5	1.47	1.53	1.42	1.59	1.35	1.68	1.22	1.90
55 mm	∞	112.00	∞	39.00	∞	19.40	∞	9.57	∞
	3	2.92	3.08	2.78	3.25	2.59	3.55	2.27	4.32
	1.5	1.48	1.52	1.44	1.57	1.38	1.64	1.27	1.79
70 mm	∞	175.00	∞	60.90	∞	30.30	∞	15.00	∞
	3	2.95	3.06	2.85	3.16	2.71	3.34	2.47	3.77
	1.5	1.48	1.52	1.46	1.55	1.41	1.60	1.33	1.70

Diameter of circle of confusion: 0.02 mm

SPECIAL TECHNIQUES

1) Macrocinema

Used in the ordinary way, your zoom lens will focus on anything which is 1.5 m/5 ft or further from the camera (to be precise, from the film-plane of the camera).

But the zooms available for your Beaulieu 6008 PRO will also focus on very close subjects. Which means that, when you project the film, the screen can be filled with a detail only 3 cm/1 1/5 in. wide in real life.

Beaulieu 6.9-55 mm f/1.4 zoom

Rotate zoom ring **2** until the 6.9 mm index reaches opposite the white line. Pull the top of zoom lever **29** upwards and continue to rotate the zoom ring: the yellow line corresponds to the macro range.

The zoom ring now becomes the macro focusing ring, giving increasing sharpness as it is rotated. The front focusing ring can be in any position for macro shots.

With the exceptions that you must focus with the zoom ring and cannot change the zoom setting, use the camera exactly as if you were making an ordinary shot.

Right close to the front lens, the field covered is 30 × 36 mm/ 1 1/5 × 1 1/2 in. At a distance of 9 mm (2/5 in.), it is 32 × 43 mm/ 1 1/3 × 1 2/3 in. At 35 mm (1 2/5 in.), 44 × 50 mm/ 1 3/4 × 2 in.

To revert to ordinary filming, rotate the zoom ring until the macro area is clear of the white line. You will hear a faint click as the macro system disengages, restoring the ring to its original function of manual zoom control and returning focus adjustment to the front ring of the lens.

With the macro control set to macro, you can shoot close-ups from 0.95 m/ 3ft down to the front lens. Focus by means of zoom ring **2** positioned in its macro range — either manually or by a slow powered zooming.

Right close to the front lens, the field covered is 31 × 42.5 mm/ 1 1/4 × 1 2/3 in. At a distance of 4 mm (1/6in.), it is 34 × 45 mm/ 1 1/3 × 1 3/4in. At 25 mm (1 in.), 45 × 61 mm/ 1 3/4 × 2 2/5 in.

There is an alternative to that method. Whatever position the macro control is given, you can also shoot close-ups at a distance of 1.1 mm/ 3 ft 7 in. from the film-plane, i.e about 0.95 m/ 3ft from the front lens. All you have to do is set zoom ring **2** to a telephoto setting and focus by means of ring **1** positioned in the yellow range. To recompose, rotate ring **2** towards the wide-angle setting.

The smaller possible subject field is 52 × 77 mm/ 2 × 3in.

2) Camera remote control

Remote control of a camera can prove very useful when filming is dangerous, requires discreet operation (nature scenes) or just steadiness (macrocinema).

Your Beaulieu 6008 PRO can be remote controlled at any filming speed and in either position of variable shutter control **8**. All you need is the optional remote control lead.

Set your camera on a tripod, via socket **34** in the baseplate. Plug the lead jack into R "remote" socket **14** on the camera. So that no light enters the eyepiece and causes fogging on the film, close the shutter by means of the cap provided with the camera.

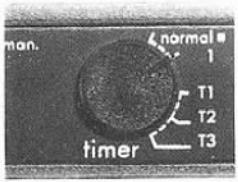
Using lock button **19**, lock power supply switch **18** and trigger **19** in depressed positions. Start filming by actuating the remote control lead switch.

3) Single-frame

Summing up the blooming of a flower into a few seconds of projection only, or speeding up the setting of the sun behind the skyline. These are two examples of the many optical effects you will soon achieve with single-frame filming. The Beaulieu 6008 PRO has the capability of single-frame exposure at any speed up to 25 fps, whatever type of cartridge is used. And in every case through normal release or remote control.

To film single-frames, mount the camera on a tripod, and set film running mode control **10** to "1". If desired, connect your remote control lead to "R" socket **14**, and as a rule, set exposure mode control **9** to "auto". Refer to page 16 for shutter speeds.

For each single-frame you wish to expose, power the camera and depress the camera trigger or the remote control switch; then release it, ready for the next exposure. And remember you will need 18 or 24 frames for one second of running time on the projector.



Remote control operation is highly recommended, as it avoids camera movements producing unsteady pictures. However, do think of putting the small cap on the viewfinder eyepiece.

Flash synchronization

Single-frame filming will often benefit by constant lighting, a change of light during a sequence being likely to look strange and unpleasant on the screen. An electronic flash unit can provide an even and constant lighting.

The Beaulieu 6008 PRO is fitted with a flash socket **31** for synchronizing electronic flash units at a single-frame speed by means of a lead. Setting variable shutter control **8** to its LL "low light" position is highly recommended.

4) Time-lapse filming

The Beaulieu 6008 PRO also enables to shoot single frames at regular intervals.

By means of film running mode control **10**, you can "program" time-lapsed camera release and frame exposure, at any filming speed up to 25 fps.

Put your camera on a firm tripod and rotate exposure mode control **9** to "auto" to ensure correct exposure throughout the scene you shoot. Depending on the

position of running mode control **10**, the shooting frequency will be approximately:

- T1: one frame exposed every second
- T2: one frame exposed every 10 seconds
- T3: one frame exposed every 30 seconds.

Then depress power supply switch **18** (which exposes the first frame).

Think of putting the small cap on the camera eyepiece.

Time-lapse filming enables the operator not to stay by his camera all the time. It can prove very useful if operation is dangerous or whenever subject evolution happens to be very slow.

Note:
An optional "interval timer" accessory allows frequencies as slow as 1 frame per minute.

5) Fades

Fade-ins, fade-outs and lap-dissolves can be obtained with variable shutter control **8** set to its N, vertical position. Never try any of those techniques if you have set your camera for "low light" (LL) operation or tungsten light.

Fade-ins/fade-outs

The variable shutter control of your Beaulieu 6008 PRO allows you to end a scene with a smooth "fade out" to total darkness, and begin the next one with an equally smooth "fade in" to full aperture. Thus you can suggest that there has been a change of location or mood, or even a lapse of time between two consecutive scenes.

To fade out: A few seconds before you intend to end the scene, slowly push variable shutter lever **8** from N to C, as far as it can go (= closed). If you wish, lock it there by pulling lever **8** away from the camera.

To fade in: Take your camera, and without running it, push lever **8** from N as far as it will go, if it has not been done yet. The camera shutter is then closed, and as explained above, you can lock it in C. Depress power supply switch **18**, then trigger **17** and slowly release lever **8** back to N.

6) Lap-dissolves

The lap-dissolve technique will be easily achieved by adding a time lag reverse wind between a fade out and a fade in.

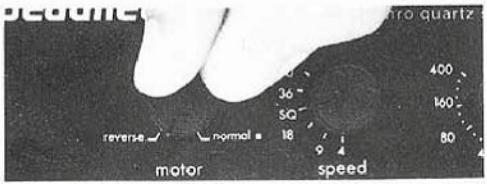
In other words, the image gradually appearing when fading in superimposes that which slowly vanishes in the fade out, until it stands alone.

Film reverse wind (sound cartridges only)

To avoid film exposure during reverse wind, do not forget to lock variable shutter lever **8** in its closed position (C). Set the desired filming speed. Then depress power supply switch **18** and rotate reverse wind control **13** to the "reverse" setting — leaving trigger **17** free. Film rewind immediately starts at 9 fps and lasts 10 seconds.

To stop film rewind, release control **13.**

With a 15 / 50 ft cartridge, never run more than 90 frames in reverse wind, as it might result in blocking and damaging all the film in the cartridge. On the other hand, you may repeat operation several times with a 60 m / 200 ft cartridge because of its different conception.



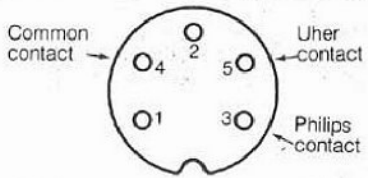
7) Tape recorder remote control (optional)

In case you feel like recording sound while filming, it may help to start/stop your tape recorder from the camera trigger (although you must in no way expect real sync sound recording).

How to operate

The tape recorder remote control unit is fitted with two jacks and a DIN plug. The red-plugged jack connects to the remote control socket of the camera, the other one goes into the charge socket. The DIN plug delivers three contacts (rest, operation, common) issued from a relay; it receives one of the leads described hereunder.

All tape recorders are not actuated the same way.



DIN plug

Electromagnetic-type recorders (such as UHER) start at the opening of a circuit, classical-type ones (e.g. Philips) need the closing of a circuit.

Consequently, Beaulieu offers two remote control leads — an electromagnetic-release, black-plugged one, and a classical-release, grey-plugged one. Because of the wide variety of tape recorder remote control sockets, users will have to make their own connections, using the white wire and its casing only (not the red wire). Since the circuit is isolated from the camera's, wires are not guide-marked. Once connections are completed, depressing the camera trigger will start both the camera and the tape recorder simultaneously.

Note.
The tape recorder remote control unit also features a ∅ 2.5 mm socket. Connecting the camera remote control unit to it will allow to operate both the camera and the tape recorder simultaneously from a distance. Useful when working with the camera on a tripod.

8) External power supply (optional)

Using an external power supply is sometimes necessary (quartz slide, 60 m/ 200 ft cartridge) or may be preferable (for instance to allow the operator to put the battery pack in his pocket and protect it from the cold, thus ensuring reliable service at low temperatures). It should be plugged into the "9V" socket of the camera.

The external battery pack must be recharged by means of its special charger, available as an optional accessory.

With an external power supply, the batteries loaded in the handgrip are automatically disconnected.

SHOOTING WITH SYNC SOUND

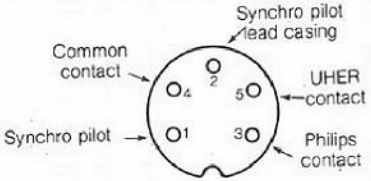
Equipped with its standard rear slide, the Beaulieu 6008 PRO does not allow a real synchronization of the sound recorded on a tape recorder. Using the tape recorder remote control unit, you can start sound recording and picture shooting simultaneously from the camera trigger. But the stability of the film running speed, although quite remarkable (about 0,1 %), rules out any possibility of precise, lip-synchronization.

An optional synchro quartz slide makes real sync sound recording possible. Combined with a separate tape recorder, the 6008 PRO then becomes a "double system" picture/ sound unit.

With the quartz slide, the film running speed inside the camera is controlled by a high-precision quartz oscillator. A lead connects the camera with the tape recorder. One track of the magnetic tape records a synchronization signal, and the other one receives the sound modulation. Transfer and editing are done later in a laboratory or with a projector - tape recorder controlling element.

Presenting the synchro quartz slide

The synchro quartz slide features:
— a switch with two positions (24-25 fps), to set the quartz-controlled speed,
— a five-pin DIN plug delivering a synchro pilot signal and fitted with three contacts issued from a relay, to start/stop any type of tape recorder from the camera.



Synchro quartz slides 25 and 24

Two models of synchro quartz slide are available. Your choice will depend on the country where you will use it.

The quartz slide 25 has been designed for countries with a 50 Hz mains frequency. You can set the filming speed switch to the following positions:

- quartz 25 fps - the running speed is 25 fps and is quartz - controlled; synchro pilot signal on the DIN plug: 50 Hz, 0.7 V r.m.s.
- SQ 24 fps, for a standard 24 fps speed; synchro pilot signal on the DIN plug: 48 Hz, 0.7 V r.m.s.

The quartz slide 24 is for the countries where the mains frequency is 60 Hz (USA, Canada, Japan). Settings for the built-in switch are as follows:

- Quartz 24 fps - the filming speed is 24 fps and is quartz - controlled; synchro pilot signal on the DIN plug: 60 Hz, 0.7 r.m.s. (if required, the 60 Hz frequency can be reduced to 48 Hz).
- SQ 24 fps, for a standard 24 fps speed.

Setting up the unit

Unscrew the two screws of the standard slide of your camera. Slip a fingernail into the small slot beneath the slide, then pull upwards. You can now withdraw the slide from inside the camera. Insert the synchro quartz slide instead, making sure it fits well along the guide-rails on both sides of the compartment. Then secure it in by means of the two screws.

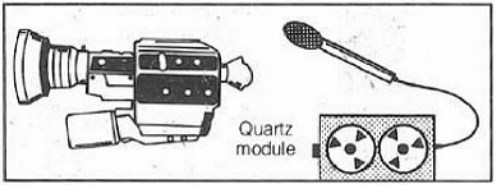
Setting the filming speed for quartz control

In the quartz position of the switch, the filming speed is adjusted by a potentiometer operating a green LED.

Push the switch to the quartz-controlled setting ("quartz 25" with the quartz slide 25, "quartz 24" with the quartz slide 24). With the camera at rest, slip the small screwdriver supplied with the quartz slide into the upper recess of the DIN plug, then turn the potentiometer located in there counterclockwise as far as it will go (O setting). Start the camera. Slowly turn the potentiometer clockwise until the green LED goes out, then slightly backwards again so that the light goes on again. The filming speed is now regulated.

Note.
Do not worry if the LED does not go on as the potentiometer reaches the O setting. It will as soon as you start rotating the potentiometer clockwise.

Using a quartz-controlled tape recorder



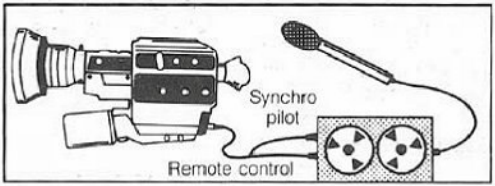
A quartz module built-into a tape recorder emits a signal which is recorded on one track of the magnetif tape. Consequently, it becomes no longer necessary to use a lead between the camera and the tape recorder. That does make for a greater mobility of the filmaker vis-à-vis to the sound engineer.

Recording sync sound

Besides its quartz function, the synchro quartz slide allows to film with sync sound recording.

With the slide switch on its "quartz" setting, performances are just as good as with a quartz-controlled tape recorder.

Set the filming speed control of the camera to SQ, and the switch of the synchro quartz slide to the desired speed. Other operation is as usual.



Connect the DIN plug of the synchro quartz slide with the sync input socket of the tape recorder, using the appropriate accessory lead:
— black-plugged lead for the remote control and synchronization of a tape recorder with "electromagnetic" release (UHER type),
— grey-plugged lead for the remote control and synchronization of a tape recorder with "classical" release (Philips type),
— special lead for the synchronization of a tape recorder of either type expected to run continuously.

Because of the wide variety of tape recorder input sockets you will have to make your own connections, using the red wire and its casing (sync signal). For remote control, refer to page 29. As for the rest, do as usual.

Note
Triggering the camera is not possible with the switch in the "quartz" position unless filming speed control **12** has been set to SQ.

LENSES

Beaulieu proposes two zooms and a special lens for its 6008 PRO camera. All three lenses have the Beaulieu mount. They are fitted with a servomotor for exposure automatic control. Both zooms also have power zooming capability.

Beaulieu 6.9 - 55 mm f/1.4

With 14 elements in 12 groups, the Beaulieu zoom boasts genuine medium wide-angle-to-telephoto picture coverage. Focusing is possible down to macro ratios, for close-ups of small subjects. Also featured is a retractable Wratten 85*-type filter, for daylight filming. For other effects, the lenshood base accepts any Ø 77 mm, screw-in filter.

Wratten is a registered trademark of Eastman Kodak Company.

Schneider 6-70 mm f/1.4

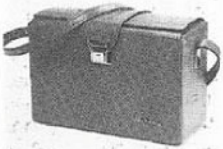
With its wide focal range, the Schneider zoom offers almost unlimited possibilities. It features macro capability and a Wratten 85*-type filter for tungsten light — daylight correction. Any Ø 77 mm, screw-in filter can be attached to the lenshood base. A focal range limit switch makes it possible to stop zooming at 40 mm if necessary. 15 elements in 14 groups.

Iscorama 10 mm f/1.8

That special lens has been designed to allow ultra-wide, cinemascope Super-8 pictures (ratio of sides: 1.5:1). Once vertical lines appear vertical in the finder (see p. 18), you can film any subject up to infinity: because of the enormous depth-of-field, focusing is unnecessary. The front lens accepts any Ø 72 mm, screw-in filter. When shooting in daylight, do not forget to attach a Wratten 85*-type filter to it. The front part of the lens, once detached, must be applied to the projection lens (via a collar and an accessory shoe) to maintain the cinemascope effect.

ACCESSORIES

A - CASES



Hard leather case
Made of leather, this robust case accepts the 6008 PRO camera plus several films and accessories.

60 m/200 ft - cartridge pouch
That leather pouch receives two 60 m/200 ft cartridges. It is made in the same colour as the hard case and can be fixed to it.

Carrying case
Made of aluminium, this case accommodates the camera with a 60 m/200 ft cartridge and various accessories.

2 - TRIGGERING

Camera remote control unit
That 10 m/33 ft lead connects to the "R" socket of the camera via a Ø 2.5 mm jack and allows remote triggering of your 6008 PRO (see page 26).

Interval timer
Powered by two LR-6, 1.5 V batteries, this accessory is to be connected with the "R" socket of the camera. It allows time-lapse filming from 2 fps to 1 frame per minute. LED check.

3 - POWER SUPPLY

Nicad batteries: The 6008 PRO can be powered by 6 R-6, NiCad, 1.2 V batteries to be inserted into the handgrip holder. Rechargeable. They will expose between 5 and 10 15 m/50 ft cartridges. Advised with the synchro quartz slide.

Standard charger: Multivoltage. For charging the 6 R6-type batteries inside the camera handgrip. Plug the jack at the end of its lead into "the charge socket of the camera. Check that power supply swich **18** is not depressed, then connect the charger with the mains. The red LED of the charger stays on as charging proceeds. The charging time is 6 hours with 220 V, twice as long with 127 V.

IMPORTANT. Never charge dry batteries with the charger.

Charging box - charger
50 mA - 220 V
For charge of the 6 R6-type batteries outside the camera. Just insert the batteries in the charger **(seeing that - and - ends are properly set)** then connect the charger with the mains.

Charging time: approx. 12 hours with 220 V, twice as much with 110 V. No risk of overcharge.

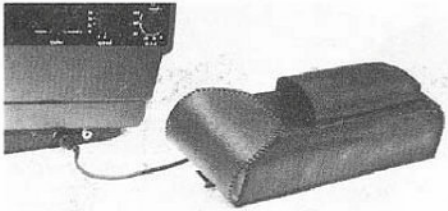
DC/DC charger

For charge of the 6 R6-type batteries inside the camera handgrip, from a 12 V battery. Connects to the "9V" socket of the camera via a jack.

Supplied with a cigar lighter plug. Crocodile clips also available, to be soldered instead, if necessary.

Charging time: approx. 12 hours.

External power supply unit
Necessary with a 60 m/200 ft Super-8 cartridge. Advised by cold weather to keep batteries warm and ensure reliable service.



Accepts 6 R 14-type, NiCad, 1.2 V batteries and connects with the "9V" socket of the camera (see page 29). Those R 14-type batteries are supplied uncharged. Charging them is possible from the specially designed charger.

External power supply charger

Multivoltage
Allow the charge of the R 14-type batteries of the external power supply unit. First plug the external power unit into the Ø 3,5 mm jack socket of the charger, then connect the charger with the mains. A red LED shows as charging proceeds.

The charging time is indicated on the charger.

4-SOUND Synchro quartz slide

This optional slide includes a quartz module for a most precise control of the film running speed.

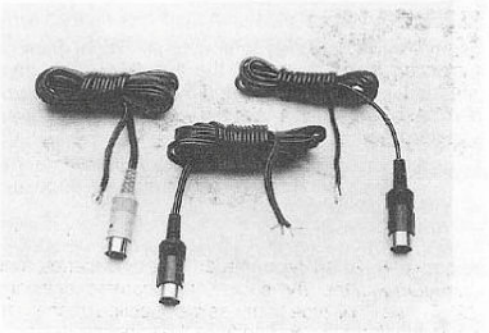
It features a selector with two positions (24-25 fps), one being quartz-controlled, and a DIN plug with a synchro pilot signal and remote control contacts for all types of tape recorders.

Necessary to film with sync sound recording on a separate tape recorder (double system).

Two models are available:
— synchro quartz slide 25 (quartz-controlled 25 fps) for 50 Hz mains frequency,
— synchro quartz slide 24 (quartz-controlled 24 fps) for 60 Hz mains frequency.

Tape recorder remote control unit

To actuate a tape recorder with the camera trigger. Must be used with one of the leads described hereunder (either black or grey-plugged), depending on the release type concerned. Compatible with camera remote control by lead.



5 - MISCELLANEOUS

- Rubber double eyecup
- Lens front and rear caps
- Strap
- Eyepiece cap
- Shutter window cap

Remote control and/or sync leads

— Black-plugged lead: for remote control and synchronization of a tape recorder with "electromagnetic" release (UHER type).
— Grey-plugged lead: for remote control and synchronization of a tape recorder with "classical" relase (Philips type).
— Special lead: for synchronization of a tape recorder of either type running continuously.

Aspherical lens

May be screwed on the front lens of the Schneider zoom directly, and on the Beaulieu lens via an adapter. Changes the focal length into 4 mm approximately.

Filters

Your zoom is designed to accept additional color or correction filters in one of the standard, Ø 77 mm threaded mounts. Engage the threaded filter mount with the thread inside the rubber lens hood and screw it until it is secure.

Available:

— Yellow, green, orange, red, UV
— Wratten* 1A, 80B, 85
— Neutral density: 0.30 (light transmission: 50%) and 0.60 (light transmission: 25%)
— Polarizing.

2 rubber lenshoods

Threaded to receive Ø 77 mm. Folding type.
For Beaulieu or Schneider zoom.

Adapter rings for 35 mm SLR lenses

Ø 42 mm screw-in — Alpa — Canon — Contarex — Contax/Yashica — Exakta — Icarex — Konica — Leica (rangefinder, screw-in type) — Leica (rangefinder, bayonet type) — Leica (SLR) — Minolta — Miranda — Nikon — Olympus OM — Pentax K — Rollei (SL 35) — Bessamatic — Foca Ø 36 mm, screw-in.

60 m/200 ft cartridge blimp

For protection and sound-deadening of 60 m/200 ft cartridge.

* *Wratten is a registered trademark of Eastman Kodak Company.*

CAMERA CARE

Whenever you insert a new cartridge, check the condition of your batteries. If the red LED of the viewfinder lights up as soon as you power the camera, change your batteries or recharge them. Before inserting a cartridge, use a soft brush to remove dust and fluff from the film compartment, paying special attention to the polished film runners and the aperture. Any deposit of emulsion on the runners can be removed with a piece of sharpened wood.

Two lens surfaces may need cleaning from time to time: the front of the camera lens and the rear element of the viewfinder. Treat them with care. Use a soft brush to remove all dust and if necessary, polish gently with a new lens tissue. If this is not sufficient, breathe on the lens before polishing. Obstinate marks should be removed by moistening a lens tissue with a lens cleaning fluid. Try never to touch the lens with bare fingers.

GUARANTEE

The Beaulieu Worldwide Guarantee Card, on which your camera registration number is indicated, certifies that the camera it corresponds to is brand new.

Fill in both sheets of the Worldwide Guarantee Card: Keep the one that is for you, and send the registration form to the official Beaulieu agent of your country within ten days. That card gives you a one-year guarantee wherever there is an official Beaulieu agent in the world, subject to the conditions listed on the card.

Beaulieu agents are the only ones to give you Beaulieu Worldwide Guarantee Cards. We will not guarantee a camera sold without a Guarantee Card since it could be second-hand.

Please note that the Beaulieu Worldwide Guarantee is automatically cancelled in case of damage due to a wrong positioning of the batteries inside the handgrip of the camera (+ and — ends inverted).

IN CASE OF MALFUNCTION

In case of mulfunction, this guide may help you put your Beaulieu 6008 PRO back into operation.
If the problem still persists, or for other malfunctions not shown on this guide, send the camera (complete with lens, batteries and charger if any) in for service.

Conditions	Possible cause and correction
Camera drive inoperative	• Discharged or defective batteries: recharge or change them. • Film running incident: check film. • At 25 fps, filming speed control wrongly positioned: change setting.
Image blurred	• Improper focusing or eyepiece improperly set: refer to instruction book.
Diaphragm servo-control inoperative	• Discharged or defective batteries: recharge or change them.

SPECIFICATIONS

Format
Super-8

Lenses

- Beaulieu 6.9-55 mm f/1.4 zoom

14 elements in 12 groups
macro capability
front size: 68 mm
filters: 77 mm, to be screwed into the lenshood base.

- **Schneider** 6-70 mm f/1.4 zoom

15 elements in 14 groups
macro capability
front size: 62 mm
filters: 77 mm, to be screwed into the lenshood base.

- Iscorama 10 mm f/1.8

front size: 72 mm
filters: 72 mm, screw-in
Consisting of two separate optical groups, that lens gives a cinemascope picture, much wider than the standard Super-8 frame. Its front part must be applied to the projection lens to maintain the effect.

Diaphragm
- Fully automatic settings provided by a servomotor.
- Automatism can be uncoupled for manual setting.
- Correct exposure check by yellow LED in the viewfinder.
- Memory lock provided.

Zooming
- Electric or manual.
- Zoom range travel time adjustable.
- Instant start/stop.

Focusing aid
- Fingertip pressure on push-button below lens automatically zooms the lens to its maximum telephoto position and opens the diaphragm to full aperture.

Viewfinder
- Reflex.
- Matte focusing screen. Fine central area.
- Exposure and power check by means of LEDs.
- Additive-type, metric counter (0-60 m). Automatically resets when unloading cartridge.

Shutter
- 45°, mirror-type.
- Shutter speeds.

at 4 fps: 1/18 sec (N); 1/10 sec (LL)
at 9 fps: 1/36 sec (N); 1/20 sec (LL)
at 18 fps: 1/72 sec (N); 1/40 sec (LL)
at 24 fps: 1/96 sec (N); 1/60 sec (LL)
at 36 fps: 1/140 sec (N); 1/80 sec (LL)
at 80 fps: 1/300 sec (N); 1/200 sec (LL)

Filming speed
- 4, 9, 18, 24/25, 36 and 80 frames per second, with silent or sound cartridges.
- Selection 24-25 fps, via a control on the slide, at the back of the camera.
- Single-frame filming capability, at any speed.
- Time-lapse filming possible (3 speeds).

Exposure meter
- CdS cell. Center-weighted, TTL metering.
- Film speed range: ASA 12-400.

Camera loading
- Instant loading with silent or sound, 15 m/50 ft or 60
- Instant loading with silent or sound 15 m/50 ft or 60 m/200 ft cartridges

Filter
- Wratten 85*-type. Built-into zoom lenses.

Camera release
- Electromagnetic trigger
- Remote control possible

Power supply
- 6 LR-6, alkaline manganese, 1.5 V batteries.
- R-6, NiCad, 1.2 V and (external) R-14, NiCad, 1.2 V rechargeable batteries in option.
- Powering via switch.

- **Fades**
- Fade-in/fade-out.
- Lap-dissolve (includes reverse wind).

Input sockets
- External power supply.
- Remote control.
- Charge.

Output sockets
- Flash synchronization.

Double system sound sync
- By quartz (optional synchro quartz slide).

Dimensions
- 298 mm (L) × 157 mm (H) × 87 mm (D)
11 4/5 (L) × 6 1/5 (H) × 3 1/3 in (D)

Weight
- Body only: 1 kg/2 lbs 3 oz.
- Beaulieu lens: 0.76 kg/1 lb 11 oz.
- Schneider lens: 0.8 kg/1 lb 12 oz.

* *Wratten is a registered trademark of Eastman Kodak Company*

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Specifications and designs shown herein are subject to change without notice.

Beaulieu

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