



BAUER
C1/C2
super



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Dear moviemaker,

in buying one of the new BAUER super 8 cameras, C 1 or C 2, you have not only made an investment in one of the most modern 8 mm movie cameras but have also become one of the first moviemakers to take part in the latest and most revolutionary development in the field of 8 mm shooting: The super 8 film, which features an unprecedented film quality through its enlarged picture area. Your first film will certainly convince you that you have chosen the finest in movie camera when buying a BAUER C.1 or C.2.

Although filming with the BAUER C 1 and C 2 super is surprisingly simple and easy, you should read this little book very carefully. The knowledge you derive from these lines will make the handling of the camera all the more easy and safe for you. We have endeavored to describe everything concisely and easy to understand. We wish you a lot of shooting pleasure with your new BAUER camera.

ROBERT BOSCH ELEKTRONIK UND PHOTOKINO GMBH · BERLIN/STUTTGART

A subsidiary company of the Robert Bosch GmbH



Technical data

Common features of C 1 and C 2

Designed for super 8 film cartridges

Handy release

Battery-powered electric drive

Practical hand grip housing the batteries

Three running speeds: Slow motion — 24 frames per second;
normal — 18 fps, and fast-motion — 12 fps

Cable release sockets for continuous run and single-frame

Brilliant cross-hair reflex viewfinder permitting instant critical focusing

Adjustable eyepiece

Battery control in viewfinder

Exposure control in viewfinder

Cartridge sets film speed automatically when it is dropped into the camera

Automatically resetting footage counter indicating the number of feet yet to be exposed

Film-type indicator window to show type of film loaded

Swing-in conversion filter for adapting camera to daylight or artificial light

Tripod thread

Here are the differences between the two models:

C 1: The lens is an f/1.8, 9-36 mm

BAUER Vario zoom focusing from 3 feet to infinity;
snapshot setting at 21 feet.

C 2: The lens is a Schneider Variogon f/1.8, 8-40 mm

zoom lens focusing from 3 feet to infinity.

In addition, this model is equipped with a wiping mask for wiping out and wiping in.

Design subject to alteration without notice

The batteries

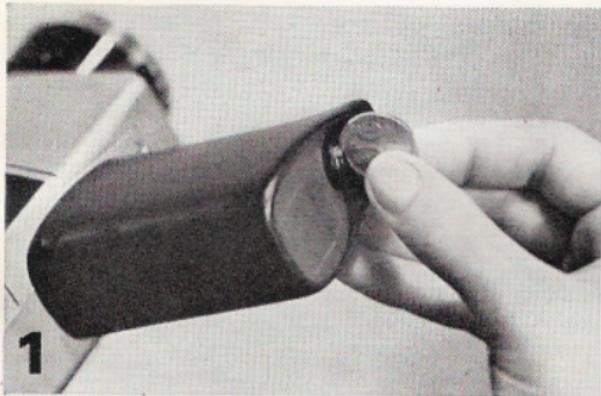
C 1 and C 2 are driven by an electric motor which — like the light meter — is powered by four 1.5 volt penlight batteries (we recommend Mallory batteries Mn 1500)

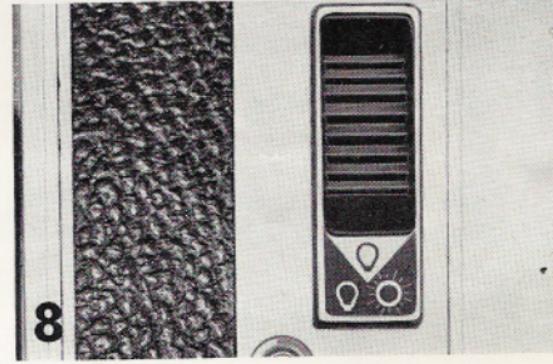
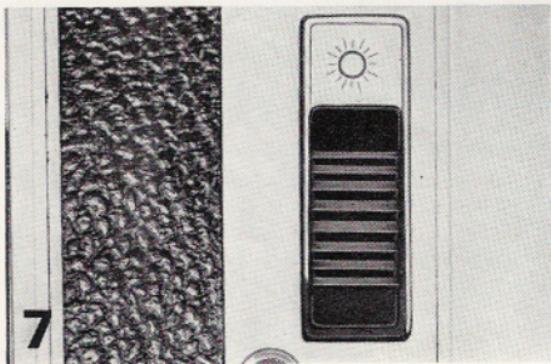
These batteries are housed in the hand grip which can be opened with a coin: Turn the lock clockwise and open the cover (ill. 1). The batteries must be inserted according to the polarity chart at the bottom of the grip (ill. 2). At a normal temperature a set of batteries will run through about 15 films. A green signal (ill. 3) in the viewfinder indicates the state of the batteries. Once this signal does not light up any more at a speed of 18 frames per second, the batteries should be replaced. It is recommended to remove the batteries if the camera is not used for some time.

The film

When you buy films make sure to ask for super 8 cartridges. These are available in the length of 50 feet in color and black and white. One cartridge contains enough film for a screen time of three and a half minutes. This length of film may be run through the camera without interruption because the C 1 and C 2 super are equipped with a battery-powered drive.

With the super 8 cartridge, loading is surprisingly simple and easy. First open the cover (ill. 4) by pushing the lock upward. Just take the cartridge into your left hand (visible length of film pointing to the lower right) and drop it right side first into the cartridge housing so that the pin in the camera slides in the guiding groove of the cartridge (ill. 5).





Press the cartridge into the cartridge housing also on the left side. Then the two holding springs will keep the film in the proper position. Close the cover and lock it. In loading the camera, the cartridge automatically sets the light meter for the proper film speed. A special film-type indicator window shows with what type of film the camera is loaded (ill. 6).

Important note

After dropping the cartridge into the C 1 or C 2 it is important to position the filter in accordance with the type of light available. For daylight push the slide downward (ill. 7); push it upward for artificial light (ill. 8). This manual filter control has a distinct advantage: You may shoot with daylight or

artificial light on the same type of film. For black and white film the slide remains in its upper position.

The footage counter (ill. 9) of the C 1 and C 2 indicates the number of feet yet to be exposed. The camera motor stops automatically when the entire film has run through (counter on '0'). Upon removal of the cartridge the counter resets itself automatically to '50 feet', as it does when a partially exposed film is taken out. Make sure to take a note of the number of feet already exposed whenever you change the type of film midway. If the dial of the footage counter should not move during your shooting, there is trouble in the cartridge. In this case, remove the cartridge and push the film ahead by an inch or so with your finger. Then drop the cartridge into the camera and the film will run on smoothly. In-

cidentally, it is very easy to ascertain whether a cartridge has been exposed or not. The end of the film is clearly marked 'exposed'.

Running speeds

Most films are taken at 18 frames per second (ill. 10). BAUER projectors run at the same speed. This means that at this speed motions will appear very natural. For this reason this frame speed is called the 'normal' running speed.

For special effects you may choose one of the other running speeds: 24 fps or 12 fps. Some sports events, for instance, will be taken best at 24 frames per second. This speed produces a slight slow-motion ef-

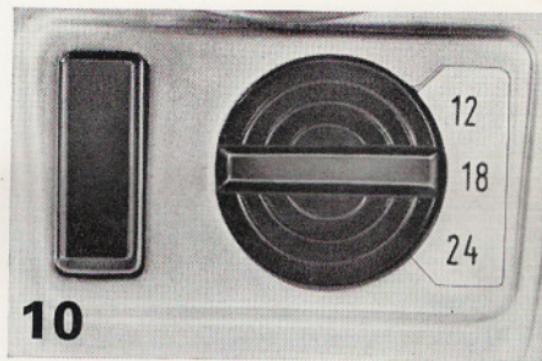
fect. For this purpose set the running speed setting knob on 24 (ill. 11). The use of this running speed is also the best safeguard against blur and jerk during panning or when shooting from a car. However, this speed should be applied only for such shots in which a slight slow-motion effect does not disturb later in the projected scene.

A running speed of 12 frames per second produces a fast-motion effect (ill. 12). It is used to pretend a much higher cruising speed of a boat or a car, for instance. The odd way in which motions are recorded at this speed make such scenes most humorous and exhilarating in projection.

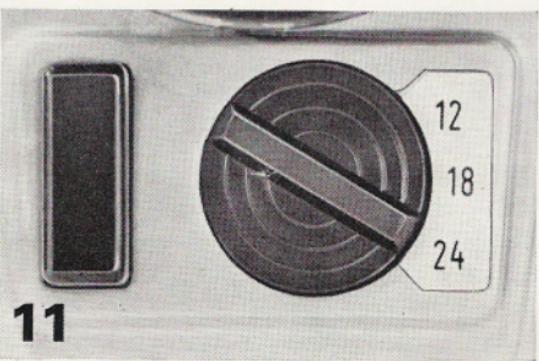
You do not have to worry about any light meter correction when you change the shooting speed. The BAUER C 1 and C 2 adapt their light meter systems automatically to such changes.



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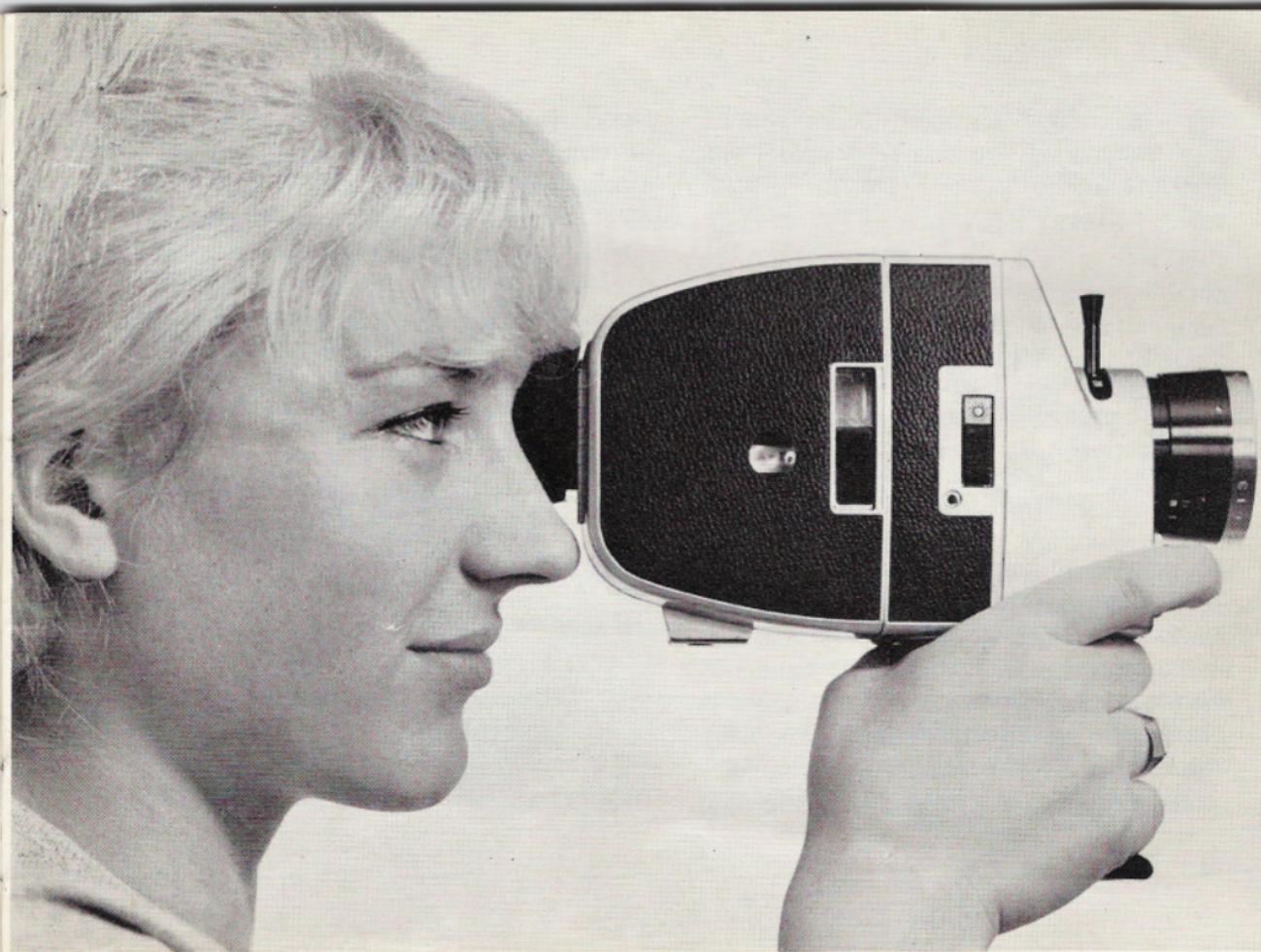
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Viewfinder, lens and light meter

The two models are equipped with a through-the-lens reflex viewfinder which permits very critical focusing. Before using the rangefinder you must adjust the eyepiece to your eye: For this purpose set the lens to infinity (ill. 13) and to its longest focal length (extreme telephoto setting as in ill. 14). Then view an object which is at least 160 feet away and adjust the eyepiece until the cross-hair and the object are in perfect focus. After this adjustment has been made you may determine through focusing the exact distance of any further scene or object. Focusing, however, must always be done with the lens set to the extreme telephoto length. Always focus until both object and cross-hair appear sharp. When you have finished focusing

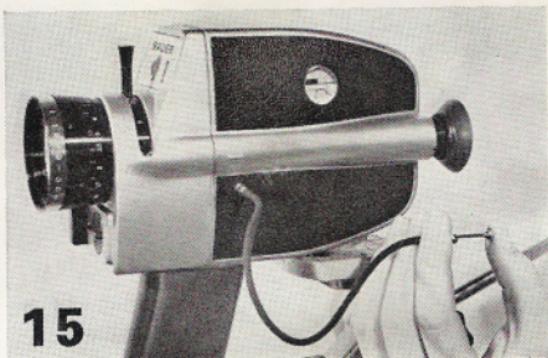


you may choose any focal length and do your framing as you like. The object will remain in focus.

The C 1 camera has also a so-called snapshot setting (the red line at 21 feet). In good lighting conditions and at short or medium focal lengths, as well as within the range of 12 feet and infinity, everything will be rendered sharp with this setting. This can be used for convenience or whenever there is no time for focusing.

The fully-automatic behind-the-lens light meters of the C 1 and the C 2 guarantee perfectly even exposure for every scene. This means you may devote your full attention to your shooting. All you have to watch is the lens stop indicator at the bottom of the viewfinder. When it turns red, there is not enough or too much light for shooting. The fully-automatic BAUER light regulator reads through the lens and only the light

that falls upon the film. Measuring behind the lens means that the measuring angle is always equal to the taking angle. If you shoot a wideangle scene and gradually zoom in on an interesting shadow detail, the BAUER electric eye will automatically adjust the lens opening in accordance with the change in lighting conditions. This means that even during panning and zooming the exposure will remain even and correct.



The shooting

The handgrip and the head-rest of the BAUER C1 and C2 ensure absolutely steady releasing of the camera (see ill. on page 13). Avoid abrupt motions and jerks during your filming because any such unsteadiness would extremely disturb the showing. Do your panning from a tripod or at least use 24 fps as a running speed. The cable release socket for continuous run is on the left side of the camera (ill. 15). Within one scene, please pan slowly and only in one direction.

A scene should normally be about 6 seconds. Longer scenes are very boring and, above all, constitute a waste of film. Your film will be more fascinating if you shoot your object from different angles. You should dare making candid shots and especially big close-ups. To this end the zoom lens is a very valuable aid. In a split second

you may do smart framing with your zoom lever. You may also go through the full range of focal lengths during one scene, from wideangle to telephoto. This is called the zooming effect in which the object seems to move up to you although you do not change your standpoint.

For telephoto shots the camera must be held very steadily. Such scenes should be taken from a tripod. Make sure that the distance is set correctly for telephoto shots because the depth of field is very small.

A very interesting field of the battery-powered camera is the non-stop recording of sports events. During a soccer game, a bicycle race or an ice skating championship you may record the highlights up to a length of three and a half minutes without interruption. Moreover, the super 8 cartridge can be exchanged within a split second so that very important scenes will certainly not be missed.

Refinements

As mentioned above, the behind-the-lens electric eye controls the exposure automatically. However, there are cases in which the prevailing exceptional lighting conditions require individual adjustment. For this purpose the C 1 and C 2 are equipped with a diaphragm locking device. When you shoot from out of a tunnel, for instance, you have to proceed as follows: Lock the diaphragm before you enter the tunnel (ill. 16). Keep pressing the lens stop locking knob until you come out of the tunnel. If you do so the sunlit landscape outside the tunnel will be properly exposed. But keep pressing the knob until the scene has come to its very end.

Trick shots and animation

Single-frame exposures on the C 1 and C 2 cameras open to you the fascinating field of



trick shots and animation. For such scenes put the camera on a tripod and screw your cable release into the single-frame socket on the right side of the camera (ill. 17). Whenever you press the cable release, the film is advanced by a single frame. As you already know, 18 fps is the normal speed. This means that if you take a pencil 18 times, for instance, as a single-frame shot and move the pencil between the individual shots just a little bit, you will 'lend life' to this object. The animation effect you achieve depends on how many single shots you take.

With this refinement it is possible to venture a step into the land of Walt Disney. Technically it is important to know that the film speed must be set on 18 fps for single-frame exposures (ill. 10). Of course, the BAUER electric eye will also ensure perfect exposure for single-frame shots.

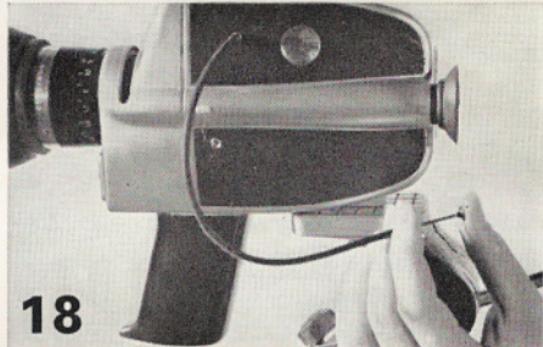
Titling and close-ups

The brilliant through-the-lens reflex view-finder of the BAUER C 1 and C 2 highly facilitates titling. You do not need special titling devices. All you may additionally want to have is a close-up lens. Titling, however, requires the use of a tripod. With this equipment you may safely shoot your own titles from travel leaflets, postcards or from your own drawings.

Close-ups add impact to your films. With the C 1 and the C 2 you may shoot at distances down to three feet even without a close-up lens. In combination with the long focal length even very small objects can be taken as big close-ups. With the aid of a close-up lens, however, you may focus as close as one foot and a half.

The wiping mask (exclusive feature of the C 2 super)

This wiping mask of the C 2 camera permits the gradual wiping-out or wiping-in of a view at the beginning and at the end of a scene. For this purpose insert a cable release into the socket (ill. 18). Pressure on the cable release will now make the mask travel diagonally across the frame and obscure the picture. When the cable is released the mask will gradually reveal a new scene. In projection the mask seems to wipe out the scene diagonally from the bottom right to top left. Upon release of the plunger on the cable release the scene will open from the top left to the bottom right. If smartly used this refinement will make for very effective changes in your films.



Maintenance

Your BAUER C 1 or C 2 will be a faithful companion if you protect it from sand, water, extreme heat and severe shocks. Just keep clean all the mechanical and the optical constructional elements to which you have free access. Use a very soft brush or special lens tissue paper for cleaning the lens. Avoid fingerprints on the lens. You

have easy access to the film gate. Just clean it with a brush. If you should ever have reason to be in doubt about the functioning of your camera see your dealer or your nearest BAUER service department.

Accessories

Case for BAUER C 1 / C 2 Super

This elegant, black-leather case protects your camera. When you put the C 1 / C 2 into this case fold the rubber sunshade back and set the distance to infinity.



Close-up lenses

For shooting close-ups with the BAUER C 1 / C 2 use conventional screw-in close-up lenses (screw-in diameter 49 mm).

Filters

The C 1 / C 2 use conventional size G filters. Such a filter is put into the sunshade. It is not necessary to adjust the light meter according to the filter factors. The BAUER electric eye does that automatically.

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