



## OUTSTANDING FEATURES OF RICOHMITE 88E

Weedle-sharp Rikenon F/ 1.8 13mm. Standard lens. Unifocus allows rapid photography. For the discriminating amateur, there are the Rikenon F 1.8 9.1mm. (wide angle) and Rikenon F/ 1.8 22.1mm. (telephoto) conversion lenses.
Weedle and rapid exposure readings allow absolute exposure control over both color and blak & white photography.

.....The multi-purpose VIEWFINDER can also be used with both the Rikenon wide angle and telephoto lenses.

·····Precision electric motor drive eliminates time-consuming spring winding.

.....The built-in mobility, portability and featherweight features of RICOHMITE 88E has made the 8mm. camera a daily accessory.

## PRINCIPAL PARTS 1) Electric Eye Window

- 2) Viewfinder Window
- 3) Rikenon F/ 1.8 13mm. Standard Lens
- 4) F/ Stop Dial
- 5) Cover Lock Tab
- 6) Shutter Release Button



- 7) ASA Number Dial
- 8) Shutter Release Button Lock
- 9) Battery Compartment Cover
- 10) Battery Compartment Cover
- 11) Viewfinder Eyepiece
- 12) Footage Inbicator





## 8 MILLIMETER FILM

The film used in 8mm. movies is 16mm. (0.63 in.) wide and 7.5 meters (25 ft.) long with perforations on both sides of the film. Only onehalf of this width is exposed at one time. Then, the entire film is turned over to expose the other unexposed half of the film.

After developing, the entire film strip is sliced down the middle and the two half strips are spliced end to end with the perforations on one side only, to form one 50 ft. long roll of 8mm. film.

The screening time for one reel (50 ft.) of 8mm. film is 4 minutes.



## LOADING RICOHMITE 88 E

#### AVOID DIRECT SUNLIGHT ALWAYS LOAD AND UNLOAD FILM IN SUBDUED LIGHT OR SHADE

Place the camera on your lap or on some soft, thick material to prevent any damage to camera controls. Pull the SHUTTER RELEASE BUTTON LOCK (Fig. ①). This precaution prevents accidental release of the camera while loading and unloading the camera.



1) Push on the BATTERY COMPARTMENT COVER BUITON with your finger and open the BATTERY COMPARTMENT COVER. Insert two 1.5 volt penlite batteries in the manner of the drawing inside the BATTERY COMPARMENT (Fig. @). Snap the BATTERY COMPARTMENT COVER shut. Do not use flashlight batteries.

2) Raise up the COVER LOCK TAB and give it a quarter turn to the left and remove the COVER (Fig. (3)).

3) Take out the TAKE-UP SPOOL on the TAKE-UP SPINDLE.

4) Carefully remove the rubber band or seal from the new rcll of 8mm. film while holding down the loose leader end. (The leader is on entirely extra 3 ft. long strip of film attached to both ends of a new roll of 8mm. film to prevent any accidental exposure of the net 25 ft. of film you will use in photography.) Then, while





holding on to the leader end, unroll carefully about 10 inches of the film leader (Fig. ④). Insert the tip, with the dull-colored side (or emulsion side) of the film (facing outward). into the TAKE-UP SPOOL slot and turn the SPOOL a few times clockwise so the inserted film end will not come loose (Fig. ⑤).

5) Hold both the TAKE-UP SPOOL and first place the TAKE-UP SPINDLE, Next, open the FILM PRESSURE PLATE by just flipping sidewise the FILM PRESSURE PLATE HOLDER. Insert the film in the FILM GATE securely (Fig. (6)) and let close the FOOTAGE INDICATOR CONTROL LEVER place the FEED SPOOL on the FEED SPINDLE (Fig. 7).

6) After both spools are securely in place, check to make sure that the film is properly threaded and the FILM ADVANCE CLAW is centered with the film perforations.



7) Pull the SHUTTER RELEASE BUTTON to unlock it. With the COVER off, hold the camera with the FILM COMPARTMENT face up and depress the SHUTTER RELEASE BUTTON just long enough to determine if the film is being advanced correctly (Fig. (E)). Push forwards the SHUTTER RELEASE BUTTON LOCK to lock the shutter for safety sake. This SHUTTER RELEASE BUTTON LOCK to lock the shutter for safety sake. It can be used as a lock or it can serve as a lock for continuous shooting, the SHUTTER RELEASE BUTTON LOCK is locked after the SHUTTER RELEASE BUTTON is depressed.

8) Replace the COVER, turn the COVER LOCK TAB to the right a quarter turn and then fold the TAB flat against the COVER.

9) Unlock the SHUTTER RELEASE BUTTON LOCK. While looking at the FOOTAGE INDICATOR, depress the SHUTTER RELEASE BUTTON until the FOOTAGE INDICATOR needle shows the start number "25 ft." (Fig.  $(\bar{9})$ ).

This FOOTAGE INDICATOR always only shows the number of unexposed or remaining footage. The camera is now ready for use.



#### **REVERSING THE FILM**



After the first 25 ft. of film has been exposed, the film is reversed in the following manner.

1) After the FOOTAGE INDICATOR shows "O" (Fig. (10), run the camera for about 15 seconds to prevent any premature exposure or possible loss of important subject material. Then, lock the SHUTTER RELEASE BUTTON LOCK.

2) Raise up the COVER LOCK TAB and turn the COVER LOCK to the left to open the COVER.

3) Carefully remove the full SPOOL so that it does not unravel. Turn over this SPOOL so that you can see the number "2" (Fig. (II). While holding the FOOTAGE INDICATOR CONTROL LEVER back, remove the empty SPOOL. Carefully unroll about 25cm. (10 inches) of the film leader. Insert the tip, with the dull-colored side (or emulsion side) of the film (facing outward), into the TAKE-UP SPOOL slot and turn the SPOOL a few times clockwise so the inserted end will not come loose.

Both spocls have identical notched holes. On one side of the SPOOL, there is a 3-notched hole and on the other side a 4-notched hole. This is a foolproof arrangement to prevent any possible mistake in loading and reversing film. Place SPOOLS inside.

4) Unlock the SHUTTER RELEASE BUTTON LOCK. With the COVER off, run the camera just long enough to determine if the film is advancing correctly.

5) Replace the camera COVER in the reverse manner of opening the camera.

### UNLOADING RICOHMITE 88 E

1) When all 50 ft. of the film has been exposed and the FOOTAGE INDICATOR shows "O", run the motor about 15 seconds to completely wind any remaining footage of film.

2) Open the COVER in the manner described previously (Fig. (12)). In removing the exposed film, be careful that the roll of exposed film does not unravel accidentally. It is best to re-bind it with a rubber band immediately to prevent the film roll from unrolling and return to original container.



## RIKENON F/ 1.8 13 MM. STANDARD LENS

The versatile Rikenon F/ 1.8 13mm. standard lens offers maximum efficiency in a variety of photographic situations.

The specially designed uni-focus lens guarantees spur-of-the-moment shooting of rapid action subject material. In other words, your RICOHMITE 88E is always JOHNNY-ON-THE-SPOT.

By attaching the Rikenon F/ 1.8 9.1mm. wide angle or the Rikenon F/ 1.8 22.1mm. telephoto, your RICOHMITE 88E becomes an all purpose 8mm. camera capable of numerous 8mm. techniques. (Fig. (B)).



### ELECTRIC EYE

The built-in electronic brain gives you split-second and continuous exposure readings at all times without once taking your eyes off the subject material.

By moving the F/STOP DIAL, the electric eye needle is always kept between the two black lines. As long as the needle is within the two black lines the exposure is always correct.

#### VIEWFINDER

The multi-purpose VIEWFINDER on the RICOHMITE 88E can be used with any Rikenon conversion lens without any change or attachment whatsoever. The frame outline you see in the VIEWFINDER indicates which frame outline to use with a particular conversion lens. The RED outline is used with the Rikenon F/ 1.8 9.1mm. wide angle lens, the WHITE outline with the standard 13mm. lens and the YELLOW outline with the 22.1mm. telephoto lens, respectively. In other words, the RED frame outline indicates that the 9.1mm. wide angle lens covers the widest area and the YELLOW frame outline indicates that the 22.1mm. telephoto lens photographs the smallest area.





## ELECTRIC MOTOR DRIVE

The most attractive feature of an electric motor drive is that it enables 25 ft. (or 2 minutes and 5 seconds of projection time) of continuous, non-stop shooting.

In the spring drive camera, the spring must be wound after every shot. Therefore, when shooting long, continuous action, the electric motor drive enjoys absolute superiority over the spring drive camera.

To be on the safe side, always change to a fresh set of new batteries after taking 3 rolls,

## HOLDING YOUR RICOHMITE 88 E

As a considerable amount of shooting will be done with the camera hand-held, always bring the camera close to you, with your arms jammed solidly against your chest or sides and the back of the camera pressed against your cheeks.

Any erratic movements of the camera will result in shaky and eye-fatiguing movies. This is because when 8mm. film is projected and magnified on the screen, any movement of the camera will also be magnified many hundred of times.

Circumstances permitting, try as much as possible to use a tripod or some flat, solid surface when you take movies.



## TAKING

### THE MOVIE

Take off the lens cap.
 (Fig. (4)).

2) Adjust the ASA number of the film with the black dot on the ASA NUMBER DIAL. (Fig. (15)).

3) Unlock the SHUTTER RE-LEASE BUTTON LOCK.

4) Carefully frame your subject material within the colored frame which corresponds with the type of lens you are using.

5) Revolve the F/STOP DIAL until the VIEWFINDER needle is between the two black lines. As lighting conditions change as you move, keep the needle between the black lines. (Fig. (6).

6) Hold the camera in such a manner as to suit the locaticn of your subject material and GENTLY depress the SHUTTER RELEASE BUTTON.









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## THE ART OF 8 MM. PHOTOGRAPHY The Length of a Cut

The average length of a cut is usually anywhere between 5 to 10 seconds depending on the location and subject material.

The longer cuts are usually used in expressing an emotional theme requiring long presentation. The shorter cuts are chiefly used to control or add tempo to the story.

It is sometimes difficult to judge the length of a shot during shooting because even a brief shot seems like a long shot.

If you are a beginner, you should use a tripod and time your cuts

with a stopwatch. As you repeat this, you will soon acquire some idea of the length of your cuts. The distance of subject material is classified into five basic types -- long shot (distant scenery), semi-long shot, medium shot, semi-close-up and close-up.

1) Long Shot (L. S.) Used in interpreting the location or scale of the particular scenery. It provides sentimental background to a story. 8mm. long shots are not effective because of the relative short focal length of 8mm. lens and its small frame size. Therefore, try to use medium and semi-close-up shots as much as possible and go sparingly with long shots.

 Semi-Long Shot (S. L.) In a semi-long shot, one can barely distinguish a human subject in the foreground of a landscape shot.





3)Medium Shot (M. S.) Scenery at intermediate distance where the human subject appears full length and distinguishable.

4) Semi-Close-Up(S. C.) Here, the human subject is portrait size. The preceding M.S. and S. C. shots give ample details to the audience. In any movie, these two types of shots form the backbone of the whole story.

 Close-UP(C. U.) This is usually a close-up shot of the main topic of the story. If the main topic is a human subject, this cut usually shows his facial expression.

Slipshod or proper sequence of these all important shots can either make or break a movie. An example of a typical combination of shots in an average scene is·····long shot·····semilong shot·····redium shot····· close-up.

## PANORAMIC PHOTOGRAPHY

Panning is a slow uninterrupted shot around a common pivotal point.....from left to right, right to left or from top to bottom.

It is no exaggeration to say that the true enjoyment of shooting 8mm. movies lies in the technique of panning.

The knack of correct panning is in the position of your feet. If you are panning from right to left, point both feet (slightly apart) toward the left and, point your feet toward the right when panning from left to right. In both cases, do not move the feet but just twist the upper part of your body.

Of course, it is needless to say that you should make it a habit to first look through the VIEWFINDER and go through a "dry run" or rehearsal to decide on the path of the pan before you actually shoot the panorama.

In panning, be extra careful the camera is not tilted in any direction because unlike still photography, 8mm. film cannot be trimmed. Even when using a tripoa, make doubly sure the tripod is always on a flat horizontal plane before attaching the camera.

Always move the camera at one slow and steady speed and avoid any jerky or fast movements. The time required in panning depends on the overall angle you intend to shoot. The rule is to shoot 3 or 5 seconds of film before beginning a pan and after at the end of a pan. This introduces what is to come and also establishes the climax or purpose of the particular panning.



Panning from right to left

Panning from left to right

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## EXPOSURE IN CINE MOVIES

The ELECTRIC EYE WINDOW of the RICOHMITE 88E automatically measures the slightest change in lighting conditions. However, in scenes of strong light and dark contrast, always concentrate on the main subject material.

In shooting subject material against a bright window or in a shade (on a fine day), the ELECTRIC EYE WINDOW is liable to measure too much of the bright light and not enough of the light from the dark subject. Therefore, the knack is to either close in on the dark subject material, change camera position or make the necessary F/stop allowance on the F/STOP DIAL.

### THE USE OF FILTERS

Filters are colored glass which change the amount and quality of light reaching the film through the lens. In still photography, faults in black & white film can be corrected to a great extent through dark room techniques. But, the same can not be said about 8mm. films. Therefore, the proper use of filters will add much more to the success of your movies.

Filters are very effective outdoors on a fine day but, in cloudy or rainy weather filters are of very little sense. Snow and beach scenes can be beautifully interpreted with the proper use of filters. DUV Filter (both B-&-W and color film)

The UV filter is a colorless filter which absorbs invisible ultraviolet rays so that distant views, and subjects under strong sunlight will turn out clear. It absorbs excessive blueness so is ideal for average color photography.

Make it a practise to keep the UV filter on the lens at all times to prevent any damage to the lens.

Yellow 2 Filter (B-&-W only)

This filter absorbs ultra-viclet rays, bluish purple and a part of blue but admits red and yellow. It darkens the sky and makes the white clouds prominent.

This filter is used most often when taking scenery with a blue sky background, human subjects and in snapshot photography.

Without this filter, the clouds would disappear and the whole sky would turn out white.

Conversion A Filter (color only)

Use this filter when Tungsten-type Kodachrome is used in daylight photography.

The UV requires no exposure allowances but all other require exposure corrections according to the subject material, light source and the film used.



## **COLOR PHOTOGRAPHY**

Basically, there are two types of color film ..... daylight and tungsten. There are two types because of the difference in light source and color temperature.

The daylight [type film is [designed to render the proper color balance during the brightest hours on a fine day..... from 10 a.m. to 3 p.m. The UV filter left on the camera at all times, checks any bluish effect of ultra-violet rays or skylight on daylight film prevalent in fine weather.

On the other hand, the tungsten type film is designed to produce the proper color balance for shooting subject material such as stage or night scenery under special photographic lamps. If used in daylight, the subject material will be covered with deep blue. If the tungsten type is used under regular home tungsten lamps, the movie will turn out reddish. In both of these cases a color temperature conversion filter is used to correct this discrepancy in color temperatures.



## 8 MM. NIGHT PHOTOGRAPHY

The advent of super high speed ASA 200 8mm. monochrome film has opened up an entirely new 8mm. field in indoor and night photography.

Tw:light scenery, neon signs, general illumination and fireworks are termed night photography.

For indoor and night photography, ask your neighborhood camera dealer for the exposure information you need when you buy 8mm. film.



## TITLE PHOTOGRAPHY

Your titles give your movies personality and introduces or explains scenes in your story.

In making appropriate titles for your movies, a complete ready-made titling kit may be used or perhaps, if you are mechanically minded, you could design and make your own titling equipment.

In your titles, either black poster color on lusterless white drawing paper or white poster color on black-painted drawing paper may be used as color schemes.

If you desire a moving background in your title, sandwich your title between two perfectly flat glass plates and place it between the moving background and your camera.

The standard length of a title is usually about 5 seconds. It is standard procedure to make the main title slightly longer than five seconds and the end title a little shorter.

#### 8 MM. EDITING

After the 8mm. film is returned to you from the processing laboratory, it can be projected immediately. However, without adding proper titles, putting the cuts in sequence and cutting out unwanted parts, your movies will lack the true qualities of a good movie.

Editing is done with a splicer (a mechanism to cut and join film), viewer or editor. To avoid too many splices, make it a practise to write scripts before shooting any type of movie.

## THE CARE OF YOUR CAMERA

1) When not in use for long periods of time, always keep the RICOH WITE 88E in its leather case, remove the batteries from the camera and place the lens cap over the lens.

 Brush lens lightly with a lens brush and wipe fingerprints off with soft chamois, soft bleached cotton or gauze daubed with a little alcohol applied with a circular motion beginning at the center and working outward.

 When you have taken photographs by the seashore or in wet weather, always wipe the camera thoroughly before putting it away.

4) When putting the camera away, put it in its original box and store in a dry, cool place. A bag of silica gel, a drying agent, should be placed in the box with the camera.

5) Make a note of the camera lens number or body number and keep it in an inconspicuous place. The numbers will be of great help in case the camera is stclen.

6) Always keep the film gate clean by dusting off the film gate area with a soft lens brush.

7) The eyepiece and viewfinder should also receive the same care as the camera lens.

 It is not necessary to oil any part of the camera.

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The use of Batteries other than

Leakproof	
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703	
EVEREADY	915

MAY VOID GUARANTEE

as wormal flashlight batteries are prome to leakage if subjected to high draw, and can cause serious damage to your camera.

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