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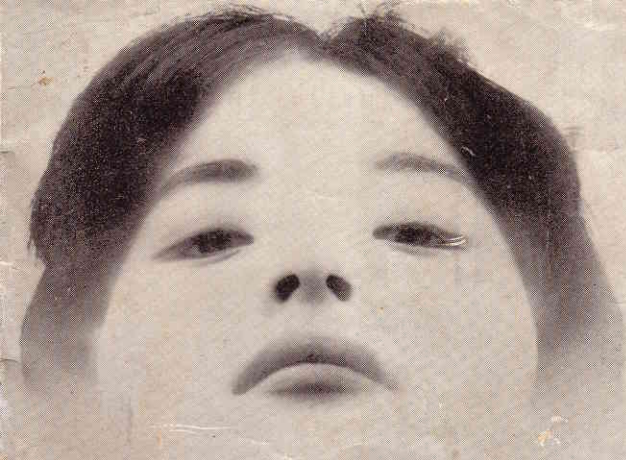
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RICOHMATIC 44



RICOH

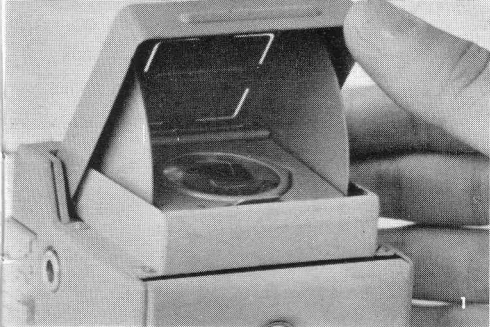
HANDLING THE RICOHMATIC 44

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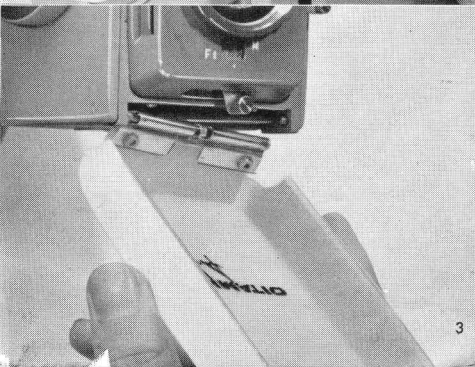
Some Important Points to

Remember are :

- The front cover is so constructed as to automatically open when the FOCUSING HOOD is raised. Please do not force the front cover by pulling on it.
- The FOCUSING HOOD rises very lightly with just a slight pressure of the fingers (Fig. 1). Push lightly on the front of the FOCUSING HOOD to close it.
- When closing the FRONT COVER always set the DUO-LEVER at infinite or its opposite position. Of course, the FRONT COVER is closed AFTER the FOCUSING HOOD has been closed.
- The shoulder strap is attached as follows: First, plug both metal ends of the shoulder strap (with cut-in part facing down) into the SHOULDER STRAP HOLE. This will engage the cut-in with an inside spring lock making it impossible to slip loose. When the shoulder strap is to be removed for any reason, turn the shoulder strap metal ends a half turn in either direction and it can be easily taken off.

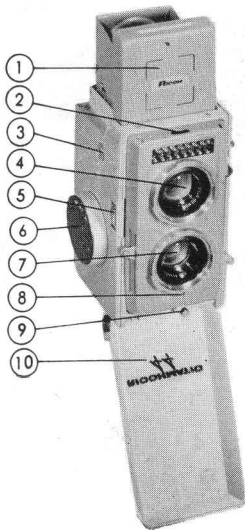


● If the FRONT COVER is not needed it can easily be removed entirely. As in illustration (Fig. 3), push to the left and disengage the right side (facing the camera) first.

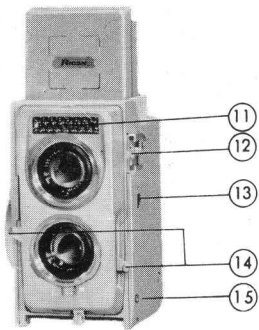


PRINCIPAL PARTS

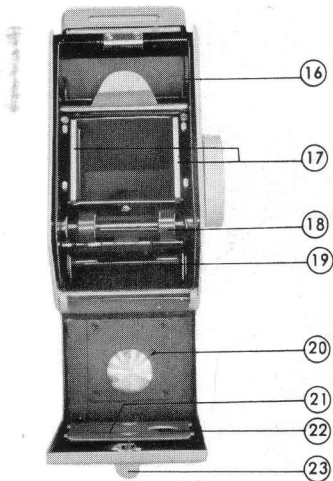
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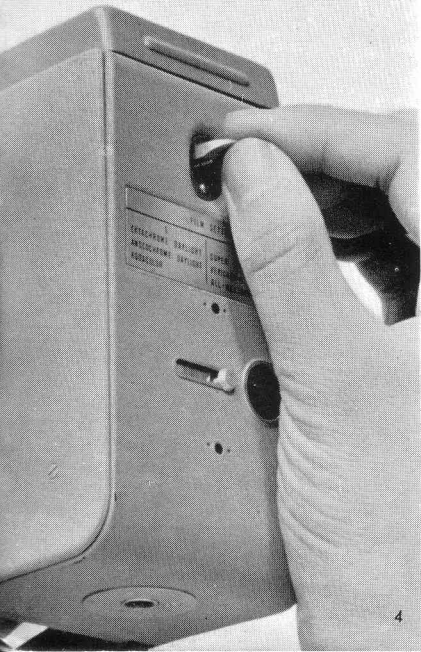


- 1) Focusing Hood
- 2) Exposure Adjustment Window
- 3) Shoulder Strap Plug-in Holes
- 4) Focusing Lens
- 5) Exposure Adjustment Dial
- 6) Film Winding Knob
- 7) Taking Lens
- 8) Distance Scale Window
- 9) Shutter Release Lever
- 10) Front Cover
- 11) Light Window
(Selenium Photocell)
- 12) Accessory Shoe
- 13) Film Index Dial
- 14) Duo-Lever
- 15) Cable Release Socket
- 16) Spool Holder
- 17) Film Rail
- 18) Film Guide Roll
- 19) Spool
- 20) Back Cover



- 21) Film Pressure Plate
22) Exposure Number
Window
23) Back Cover Locking Tab



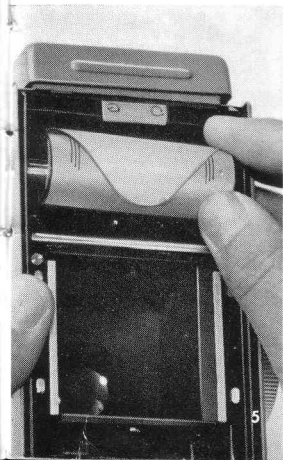


- 1) Raise the BACK COVER LOCKING TAB and turn it counter-clockwise to open BACK COVER (Fig. 4). In the bottom chamber of the camera an empty take-up spool can be found. Turn the FILM WINDING KNOB a few times to ascertain whether the take-up spool is properly engaged and revolving.

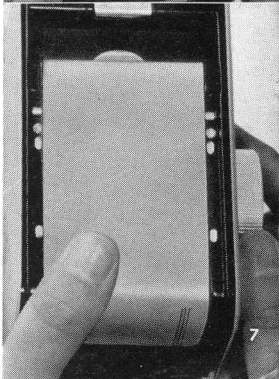
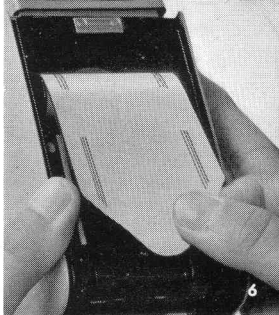
FILM LOADING

The RICOHMATIC 44 uses 127 Roll Film.

**WHEN LOADING ALWAYS AVOID
DIRECT SUNLIGHT**



- 2) Insert new roll of film in the upper chamber of the camera.
- 3) Remove the seal of the film and pull out 4 or 5 inch. of the tapered leader paper. (Fig. 5)
- 4) Insert this tapered leader paper into the longer slit on the empty take-up spool (Fig. 6). If the slit is out of position turn the **FILM WINDING KNOB** a little until the proper slit is in position.
- 5) Turn the **FILM WINDING KNOB** slowly and wind-up a short length of the film (Fig. 7). After making sure the film is winding properly, close the **BACK COVER**.



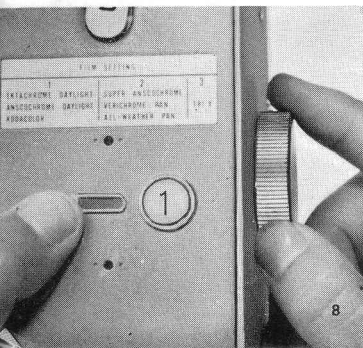
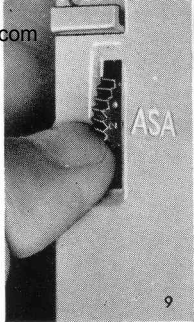
6) Make doubly sure that the **BACK COVER** does not open prematurely. In other words, close the **BACK COVER** in reverse order of opening.

7) While holding open the **EXPOSURE NUMBER WINDOW**, carefully wind the film until the number "1" appears. (Fig. 8)

The number "1" indicates that the camera is ready to take its first photograph.

SETTING

THE FILM INDEX NUMBER



Next, please match the **EXPOSURE INDEX** of the film used. If this step is neglected the exposure will all be out of adjustment and cause uncalled for failures.

Please look at the table on the **BACK COVER** of the camera. If the film used is Super Anscochrome the Film number "2". So, adjust this "2" on the **FILM INDEX DIAL** with the yellow dot (Fig. 9). The **DIAL** will turn freely by pressing it towards the yellow dot.

Now the camera is ready for taking photographs. The film numbers are calibrated into 5 steps of 3, 2, 1, M and B. M is used for flash photography (this will be explained more in detail later). When B is used the shutter will remain open as long as the SHUTTER RELEASE LEVER is pushed and close when the lever is released. Therefore, it is used for long time exposures.

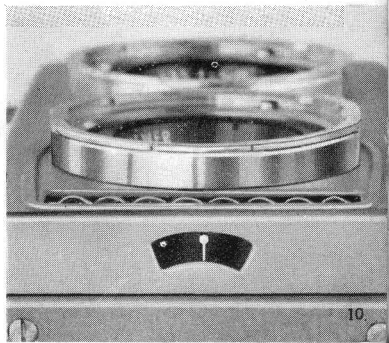
TAKING THE PHOTOGRAPH

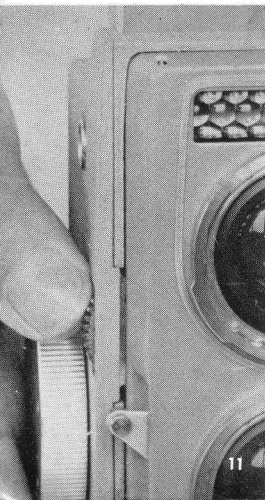
Determining the Exposure

Now, raise the FOCUSING HOOD which automatically opens the FRONT COVER.

Point the camera at the subject.

When the white needle in the EXPOSURE ADJUSTMENT WINDOW centers on the white dot then the shutter may be released. (Fig. 10)

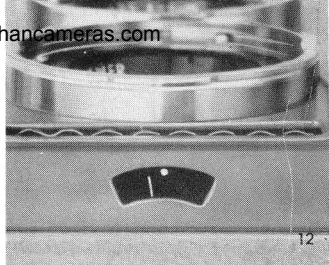




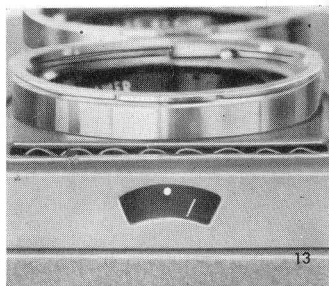
If the needle and dot do not match, turn the EXPOSURE ADJUSTMENT DIAL until they do. (Fig. 11)

If the needle just will not match-up with the dot please make the area lighter by turning on the lights, for example.

If the area cannot be lighted then flash photography must be employed. Regarding flash photography, details will be given later.



Underexposure Position



Overexposure Position

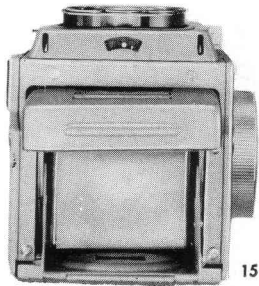
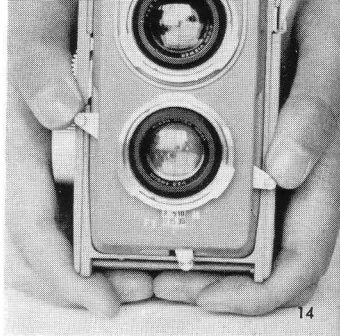
HOW TO FOCUS

Focusing is done by the exclusive RICOH DUO-LEVER method.

While firmly holding the camera with both hands, move the DUO-LEVER with both thumbs to adjust focus. Of course, this operation can also be done with one thumb, too. (Fig. 14)

Now, look at the FOCUSING GLASS. (Fig. 15) When the image in the FOCUSING GLASS is blurred, then the subject is out of focus. Move the DUO-LEVER until the image becomes clear and sharp.

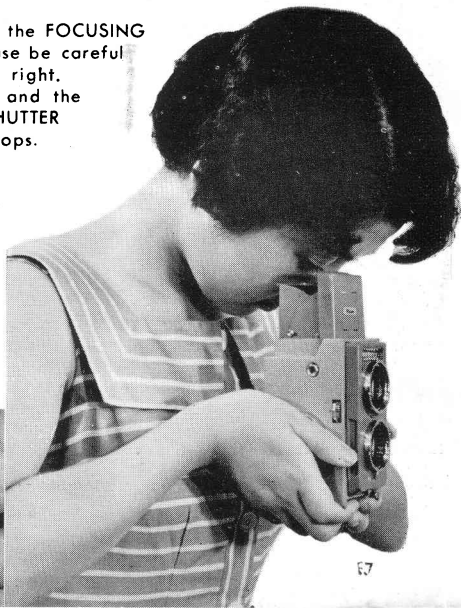
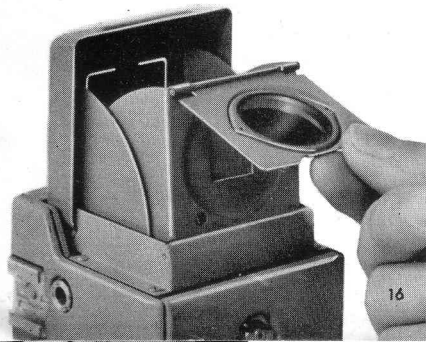
For hair-line focusing use the MAGNIFIER FOR CRITICAL FOCUSING. Release the lock with the finger and flip it over the FOCUSING GLASS. (Fig. 16) When using the MAGNIFIER the whole field cannot be seen unless the eyes are brought very close to the MAGNIFIER. (Fig. 17)

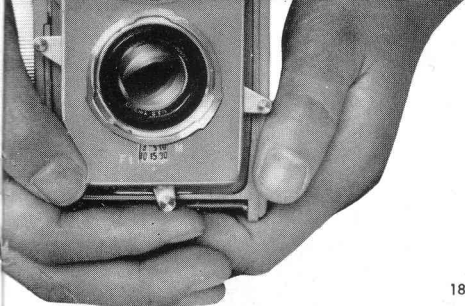


Whatever image that can be seen in the FOCUSING GLASS is what is recorded on film. Please be careful not to cut-off the top, bottom, left or right.

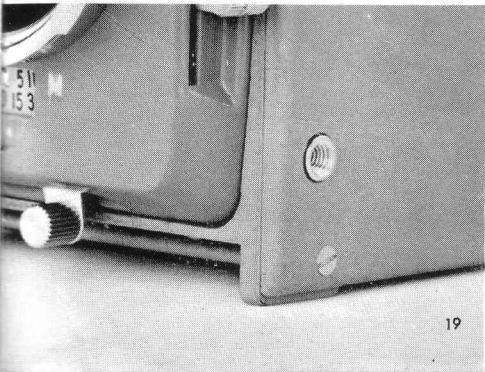
When the subject is in sharp focus and the composition is just right, pull the SHUTTER RELEASE LEVER to the right until it stops.

(Fig. 18)





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Please be extra careful to release the **SHUTTER GENTLY** to prevent any camera movement.

This completes exposure of photograph number "1". For the second photograph, pull the red **EXPOSURE COUNTER WINDOW** and while watching the window wind the film until the number "2" appears in the window. Everytime the film is wound, the shutter is automatically set. Therefore, double exposures are prevented.

Repeat The Following Until Every Frame Has Been Exposed :

- 1) Wind The Film
- 2) Adjust Exposure
- 3) Adjust Focus
- 4) Release Shutter

When using a cable release or a self-timer, screw them into the cable release socket. (Fig. 19)

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VARIOUS CAMERA POSITIONS

Before taking a photograph, steady the camera and release the shutter lever GENTLY to prevent the camera from moving. Regardless of how good the lens or exposure, moving the camera will certainly spell double trouble.

We recommend the use of a tripod when absolute steadiness is necessary. Please screw in the tripod into the socket on the bottom of the camera.

These are only the basic camera positions.

1. WAIST-LEVEL POSITION



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This is the most common position for the twin-lens reflex type cameras. To prevent any movement of the camera, keep the carrying strap taut. (Fig. 20)



2. EYE-LEVEL POSITION

This position is convenient when taking fast action or snapshots (Fig. 21). The RICOHMATIC 44 uses the exclusive contour type auxiliary finder. With both eyes open, use one eye for the MAGNIFIER and the other for viewing the subject direct. Then, a white frame and the subject can be seen at the same time. (Fig. 22)



3. GROUND-LEVEL POSITION

Acute angle up-shots are taken from the ground level. Put something under camera to steady it. (Fig. 23)

4. ABOVE EYE-LEVEL POSITION

The camera is placed higher than the eye-level and focusing is done upside down. Here, also note how the carrying strap is used to full advantage in keeping the camera steady. (Fig. 24)

5. HIDDEN SHOOTING POSITION

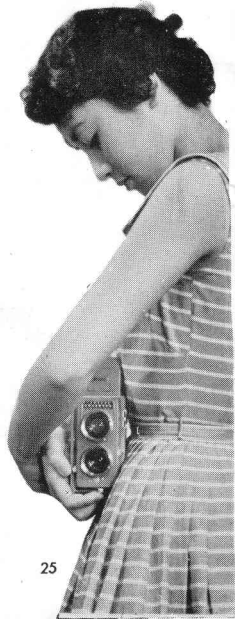
When this position is used, photographs can be taken without the knowledge of the subject. (Fig. 25)



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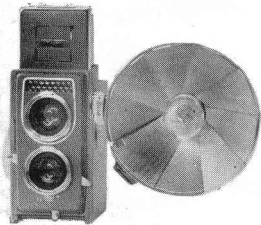
FLASH PHOTOGRAPHY

Flash photography is just as easy as determining the exposure. When the exposure needle in the EXPOSURE ADJUSTMENT WINDOW does not center with the white dot, photograph is impossible without a flashunit.

Flash photography must be employed in rooms, at night and in dark places.

Flash photography is not a difficult procedure. On the contrary, it can be said that flash photography absolutely prevents failures regardless of whoever takes the photograph or wherever it is taken.

On the RICOHMATIC 44, all that is necessary is to slip the exclusive flashunit into the ACCESSORY SHOE. This makes no cords necessary whatever.



The type of flashbulbs is determined by the film used. The following table is showing the relation between the film and the flashbulb. When Super Ansco is used, the flashbulb M 2 B is used.

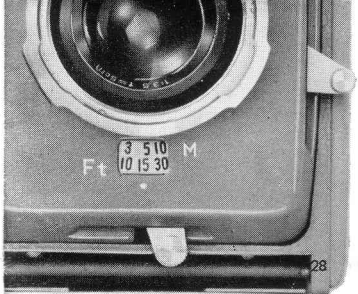
Regardless of what type of film is used in flash photography, always set the FILM INDEX DIAL on "M." (Fig. 27)

SET FILM SETTING **M** ALWAYS
WHEN YOU TAKE FLASH PICTURES

ANSCOCHROME DAYLIGHT-----	●
EKTACHROME DAYLIGHT -----	●
KODACOLOR -----	●
SUPER ANSCOCHROME -----	○
ALL-WEATHER PAN -----	○
VERICHROME PAN -----	○
TRI X -----	○

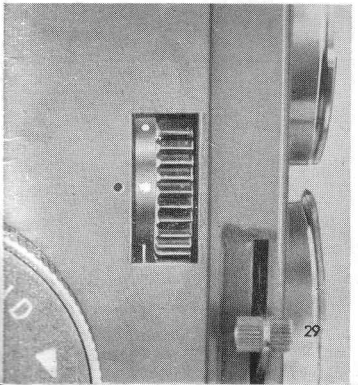
M5B, M-25B ● M2B ○ M2 ○





First, adjust focus and then look at the DISTANCE SCALE WINDOW (Fig. 28). Then, match-up the color of the DISTANCE SCALE WINDOW NUMBER with the corresponding color of the EXPOSURE ADJUSTMENT DIAL (Fig. 29). For example, suppose a subject was in focus at 15 feet. The color of the number "15" is red so match it up with the red dot on the EXPOSURE ADJUSTMENT DIAL.

Now, all that remains to be done is to release the shutter. The flashbulb and shutter will fully synchronize and no matter how dark the place, good photographs can be taken as same in broad daylight.

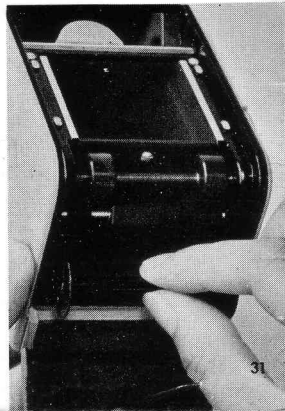
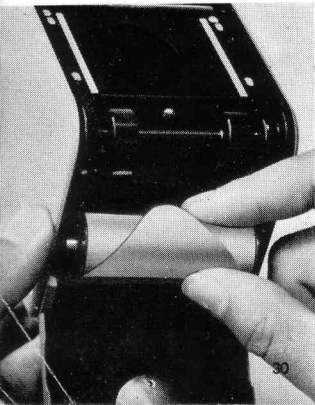


UNLOADING THE FILM

Avoid direct sunlight when unloading exposed film. After the film has been completely exposed, take-up the remainder of the film. The film has been completely taken up when the FILM WINDING KNOB becomes suddenly light. (This is also possible by watching the red window)

Now open the BACK COVER and remove the exposed film. By slightly pushing the spool holder to the left (facing the camera) the holder will jump out a little making it easy to remove the film. (Fig. 30)

Here, be careful the film roll does not become unwound. Now, fold the tapered end a little and seal the end tightly. The empty spool is moved to the bottom chamber for the next roll. (Fig. 31)



THE CARE OF THE CAMERA

1) Take extreme care in cleaning the lens. Brush lightly with a lens brush and wipe fingerprint marks off lightly with soft chamois, soft bleached cotton or gauze dipped in alcohol. Apply and working out.

2) When photographs are taken at the seashore or in extremely damp weather wipe the camera well with a soft dry cloth.

3) When the camera is not used for a long period of time, please store in a dry place and avoid direct sunlight.

MEMO

LENS NO. _____

BODY NO. _____