

# WILSONWERKS ARCHIVES

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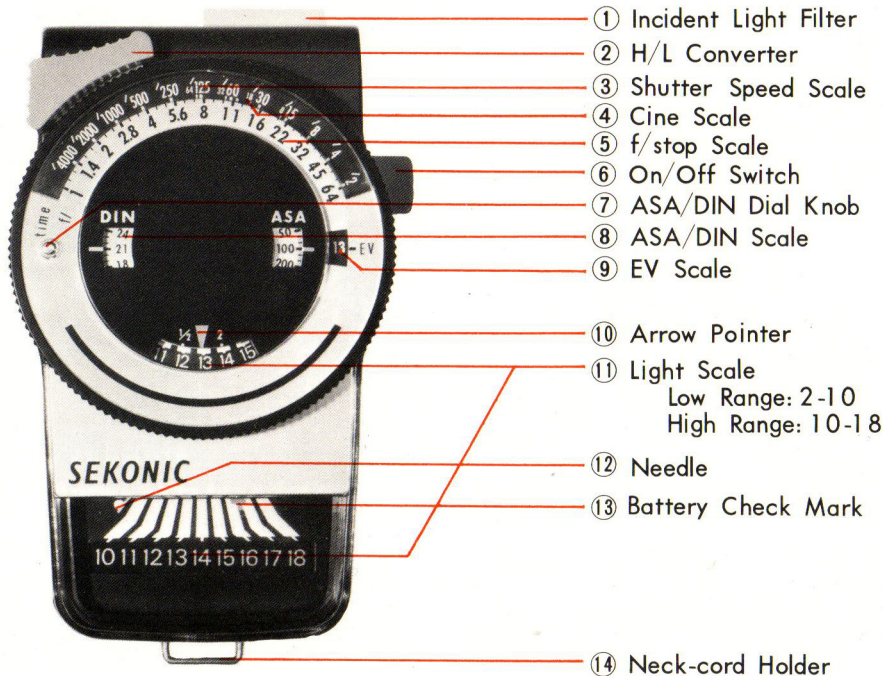
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# *SEKONIC* MULTI-LUMI

model **L-248**



## COMPONENTS





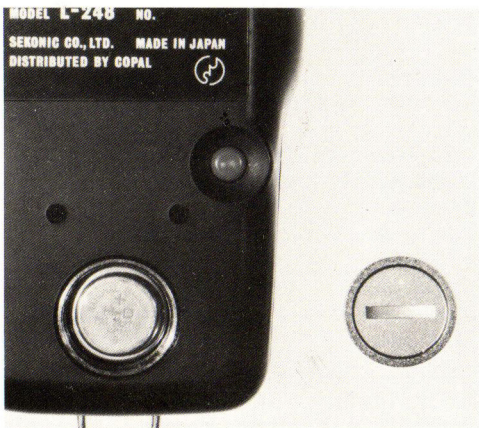
## SPECIFICATIONS

Measuring system :	Reflected light type (with built-in provision for incident light type)
Accuracy :	$\pm 1/3$ f/stop
Measuring range :	High:EV10-18/ASA100 Low:EV 2-10/ASA100
Light receiving angle :	High:38° (reflected light type) Low:32°
EV scale :	-3~23
ASA scale :	ASA 6 ~ 12000
DIN scale :	DIN 9 ~ 42
f/stop scale :	f/1 ~ 64
Shutter speed scale :	30 min. ~ 1/4000 sec.
Cine scale :	8 ~ 64 fps.
Calibration Constant :	K=12.5 C=24.0
Size :	100 × 60 × 32.8 mm
Weight :	163 gr. nett.

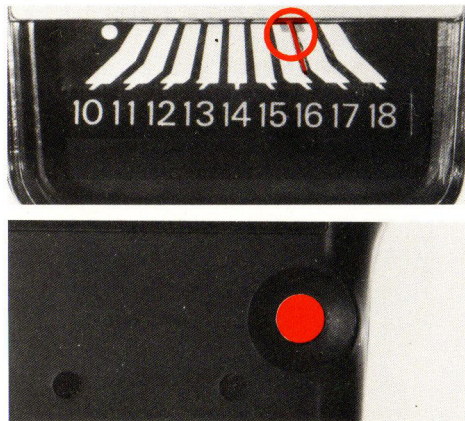
⑮ Battery Check Button

⑯ Battery Chamber

## 1. Battery & Battery Check:



This meter requires 1.35V mercury battery such as Mallory PX-13, RM-625 or the equivalent, which normally lasts for about a year and a half. In order to avoid possible damage from corrosion of the battery, keep it out of the meter when the meter is not in use for some extent of time.



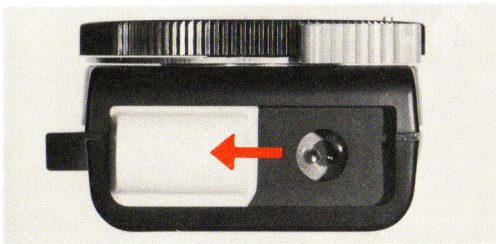
Before using the meter, test the battery for sufficient strength. Press the red checker button ⑮ on the back of the meter and see if the needle ⑫ swings up to the red mark ⑬ on the scale plate.

## 2. Reflected Light or Incident Light :

Reflected light is the light reflected from the subject to be photographed, and the light which actually falls on the subject is called incident light. Measurement of either reflected or incident light can be used to determine correct exposure.

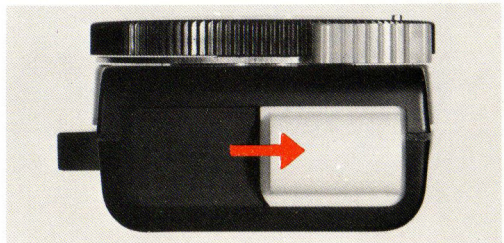
Sekonic Multi-Lumi is basically designed for reflected light measurement, but can also be converted to read incident light simply by sliding the filter ① onto the right position.

Reflected light measurement :



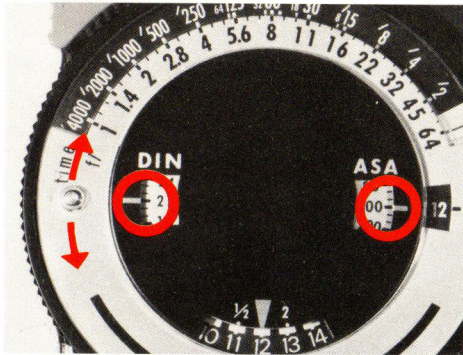
Slide the incident light filter fully to the left side as shown in the above photo. Hold the meter in the same plane and direction as the camera lens, and point the meter TOWARD THE SUBJECT.

Incident light measurement :



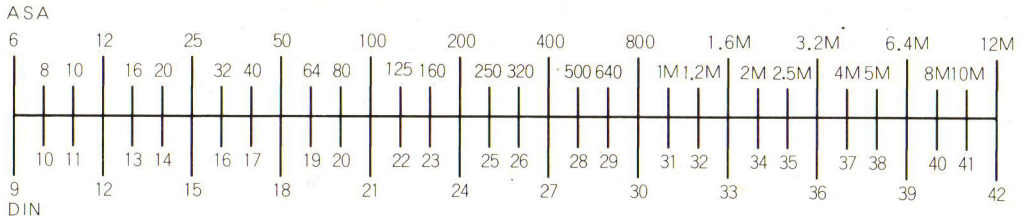
Move the incident light filter to the right so as to cover the CdS cell. Hold the meter in the same plane as the camera, and point the meter TOWARD THE CAMERA.

### 3. ASA ( or DIN ) Setting:

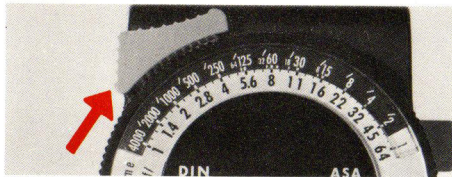


Firstly turn the dial knob ⑦ to show a correct ASA ( or DIN ) number aligned with the yellow line by the ASA ( or DIN ) index window.

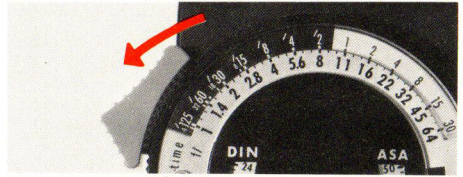
Values of unnumbered blocks on the ASA ( or DIN ) scale are as follows ;



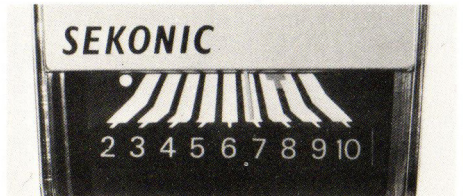
#### 4. High & Low Brightness Range:



High range



Low range

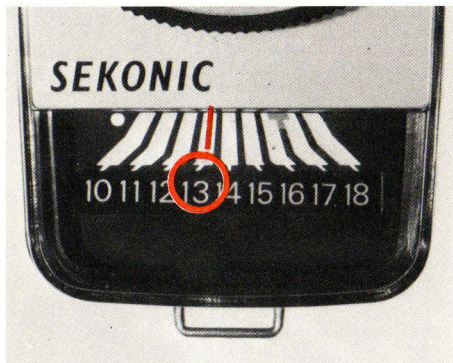


High/Low converter ② changes measuring range of brightness. For High range measurement keep the converter knob on the position shown in the above photo. In dim condition, turn the knob counter-clockwise until it stops. By turning the converter the light reading scale is also converted automatically for Low range measurement.

IT IS ADVISABLE always to try HIGH RANGE FIRST unless it is very dark, and only when the needle fails to deflect convert to Low range.



## 5. Reading the Scale :



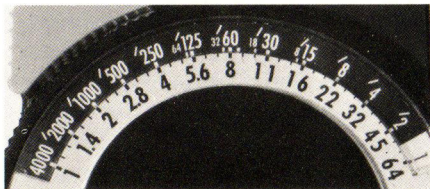
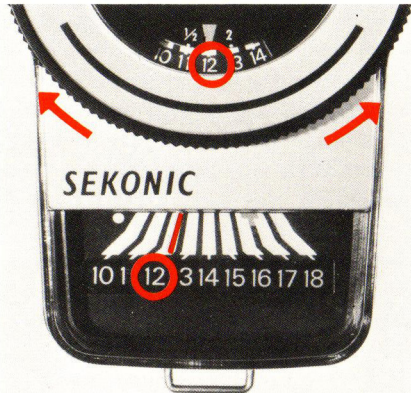
High range



Low range

Aim the meter as explained in the paragraph 2, and press the On/Off switch ⑥ to permit the needle to deflect and indicate a certain point on the light reading scale. Then, remove your finger off the switch to lock the needle, and read the figure pointed with the needle.

## 6. Calculation of Exposure:

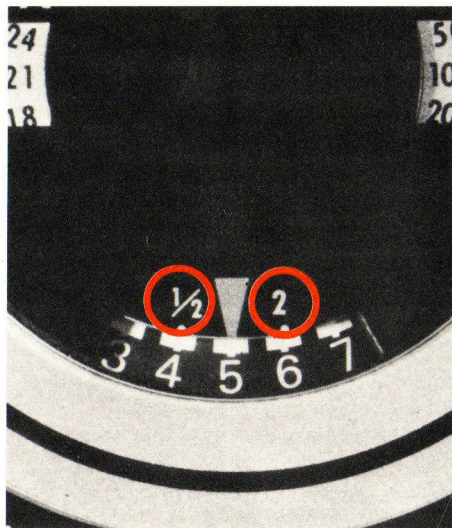


Rotate the large knurled outer dial and set the yellow arrow pointer ⑩ on the exposure control dial to the reading of the needle.

Select any combination of f/stop and shutter speed opposite each other. For example, if the needle indicates 12 with the ASA 100, you can get the combinations of 1/1000 at f/2, 1/500 at f/2.8, 1/250 at f/4 etc.

The combination you select depends on whether you want a fast shutter speed with its corresponding lower f/stop number to stop action occurring in the scene; or depth of field with a higher f/stop number and its slower shutter speed.

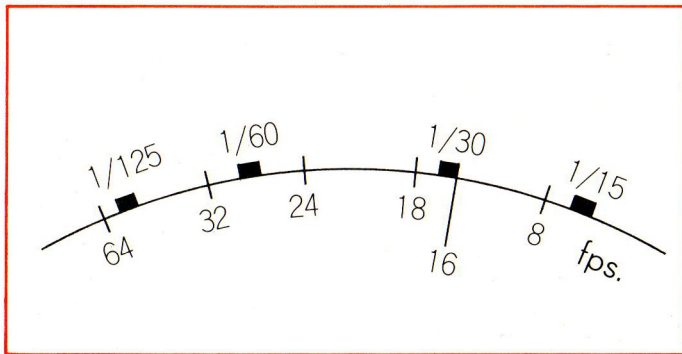
## 7. The “2” and “1/2” position :



The “2” and “1/2” positions which represent a brightness ratio of 4 to 1 can be of great value in exposing for color shots. Attempt to have the primary colors of interest fall between the “2” ~ “1/2” positions for most faithful rendering of those colors. While most color films now have a range, or latitude, that exceeds this ratio, if the primary colors fall within the “2” and “1/2” position you can then be assured that the balance of the scene will be properly exposed within the limits of the film you are using.

With black & white film the point marked “1/2” provides a convenient way of halving normal exposure for “flat” scene such as landscapes where there is no extreme contrast between highlights and shadows. The point marked “2” provides double normal exposure and is used for scenes of very high contrast such as backlighting subjects. In these instances, set the light scale to either “2” or “1/2” instead of the arrow pointer.

## 8. Movies :



Any of the methods of determining exposure described for still cameras can be used for cine cameras. Cine speeds ranging 8~64 frames-per-sec. are given on the shutter speed scale ④ as illustrated above. Find the cine speed used by your cine camera and read the corresponding figure on the f/stop scale. Standard speed of most cine cameras for Super-8 film is 18 fps., and for Double-8 film 16 fps.



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