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Kodak Film

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EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

Outdoor Exposure Guide

Reprinted from Kodakery



GROUP ONE

*A Typical Beach Scene includes
a Distant View*

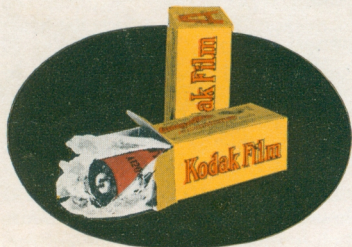
A NEGATIVE is to the printer of photographs what type is to the printer of books. Clean-cut letters cannot be printed from poor type, neither can good photographs be printed from poor negatives.

The quality of a negative is determined by exposure and development. Since exposure is the first, while development is the second step in negative making, it is evident that the first requisite for a good negative is correct exposure.

If there was only one correct exposure for a certain kind of subject, at a certain hour of a certain month, when the sun was shining, there

would be a complex problem to solve when exposures were to be made at other times. *But there is no such problem*, because there are several exposures, each of which will prove correct for various kinds of subjects, during *several hours of every day in the year*.

By listing the kinds of outdoor subjects that are ordinarily photographed into four groups, according to the exposure that they need, and adopting as a standard exposure for each group one that is intermediate between the shortest and the longest that will make a satisfactory record, there will be only four exposures to consider. And these can easily be memorized. With cameras that have double lenses the same shutter speed can be used, with different stops, for each group. With single lens cameras the same shutter speed can likewise be used for three of the groups, and a time exposure given





GROUP ONE

When the object of interest is a mile or more away, the subject belongs in Group One

for subjects in the other group.

Several years ago we adopted the classifications and exposures that are recommended in the accompanying tables. We have examined many thousands of negatives that had received the exposures recommended in the tables, and every one of them contained a good record of the subject.

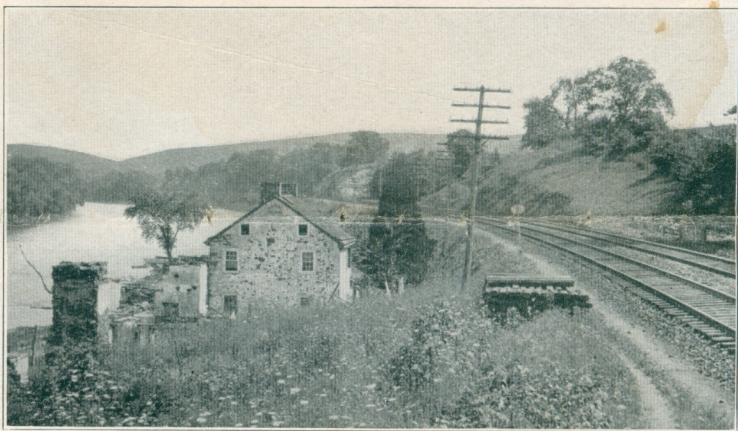
These tables are simple and easy to remember, because they ignore the fact that light which comes from the sky is brighter during the noon-hour than at any other time of day. What makes it safe to ignore this fact is the latitude of Kodak film, which is much greater than is needed for taking care of the difference in the brightness of sunlight during that period of the day that is included between $2\frac{1}{2}$ hours after sunrise and $2\frac{1}{2}$ hours before sunset, *at all times of the year.*

By examining our illustrations, each of which bears the number of the group in which it is classed in the exposure tables, you can readily decide in which group the outdoor subject you wish to photograph should be classed, and then, by giving the exposure that is recommended in the table that applies to the type of camera you are using, you should have no difficulty in obtaining a negative from which good prints can be made.

If your camera has a double lens (which will be either an anastigmat, a Kodar or a rectilinear) use the table on page 4.

If your camera has a bellows which folds up, and a single lens, with stops marked 1, 2, 3 and 4, use the table on page 5.

If it is a box camera, which has only one shutter speed and has no bellows, use the table on page 7.



GROUP TWO

This represents one kind of ordinary Landscape Scene

When the day is cloudy-bright
the exposures should be from two
to three times as long, and when

the day is dull the exposures should
be from four to eight times as long
as those mentioned in the tables.



GROUP TWO

Light toned buildings photographed at close range may be classed in Group Two. Dark toned ones, at close range, belong in Group Three



GROUP THREE

As this subject includes sky and considerable water, it may be classed in Group Three

OUTDOOR EXPOSURE TABLE FOR CAMERAS THAT HAVE ANASTIGMAT, KODAR OR RECTILINEAR LENSES

For 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining

	Anastigmat and Kodar Rectilinear		
	Shutter Speed	Lenses Stop	Lenses Stop
GROUP 1—Snow, Marine and Beach Scenes—			
Extremely Distant Landscapes	1/25	f.22	32
GROUP 2—Ordinary Landscapes Showing Sky, with a Principal Object in the Fore- ground	1/25	16	16
GROUP 3—Near-by Landscapes Showing Little or no Sky—Groups, Street Scenes	1/25	11	8
GROUP 4—Portraits in the Open Shade, not under Trees or the Roof of a Porch— Shaded Near-by Scenes	1/25	7.7, 7.9, 8	4



GROUP FOUR

All Portraits and Story-telling Pictures belong in Group Four

OUTDOOR EXPOSURE TABLE FOR FOLDING CAMERAS THAT HAVE SINGLE LENSES

For 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining

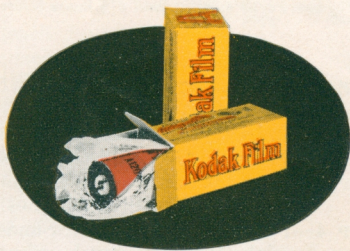
	Shutter Speed	Stop
GROUP 1—Snow, Marine and Beach Scenes—Extremely Distant Landscapes.....	1/25	3
GROUP 2—Ordinary Landscapes Showing Sky, with a Principal Object in the Foreground.....	1/25	2
GROUP 3—Near-by Landscapes Showing But Little or no Sky—Groups, Street Scenes.....	1/25	1
GROUP 4—Portraits in the Open Shade, not under Trees or the Roof of a Porch—Shaded Near-by Scenes	1 sec.	3



GROUP FOUR

Though this subject reflects bright light from water it shows no sky. The obvious aim was to record detail in near-by tree trunks. This calls for ample exposure

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OUTDOOR EXPOSURE TABLE FOR FIXED FOCUS BOX CAMERAS THAT HAVE SINGLE LENSES

For 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining

- GROUP 1—Snow, Marine and Beach Scenes—
Extremely Distant Landscapes . . . Snapshot with Second Stop
- GROUP 2—Ordinary Landscapes Showing
Sky, with a Principal Object in
the Foreground Snapshot with Largest Stop
- GROUP 3—Near-by Landscapes Showing
Little or no Sky—Groups, Street
Scenes Snapshot with Largest Stop
- GROUP 4—Portraits in the Open Shade, not
under Trees or the Roof of a
Porch—Shaded Near-by Scenes . . 1 second with Third Stop

TIME EXPOSURES WITH BOX CAMERAS

To make a time exposure with a fixed focus Brownie camera, draw out the time slide. With cameras that have a time lever, move the lever over to "T." It takes two movements of the shutter lever for making a time exposure—one pressure for opening the shutter and another for closing it. It takes about one second to mentally pronounce "one hundred and one."

MOVING OBJECTS

Though all of the combinations of stops and shutter speeds that are recommended in the preceding tables are eminently satisfactory for photographing stationary objects, all of them are not adapted for photographing moving objects.

It is obvious that sharp pictures of rapidly moving near-by objects can only be secured with very short exposures. A rule, that many adopt when using a compact hand camera for picturing near-by moving objects, is to use the largest stop

and give the shortest exposure that the camera can make. The subject must, of course, be in bright sunlight.

The risk of movement showing in a negative is lessened as the distance between the camera and the moving object is increased, and it is also lessened as the angle at which the object moves across the field of view is reduced. To illustrate: If the object is moving at right angles to the camera, at a speed of ten miles an hour, it should be photographed at a distance of seventy-five feet or more. If it is moving diagonally across the field of view it may be photographed at a distance of fifty feet, while if it is moving directly towards or away from the camera it can be photographed at a distance of about forty feet, and equally sharp images of the object will be obtained in each case.

The most pleasing pictures of moving objects are usually obtained when the subject is moving towards the camera, but diagonally at an angle of about 45 degrees.