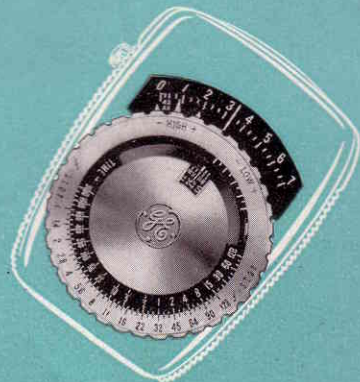


APPARATUS DEPARTMENT

GENERAL  ELECTRIC

SCHENECTADY, N. Y.



How to use your



TYPE PR-1


Exposure meter

THE METER WITH A MEMORY

8-47 6336

Price U.S.A.—25¢





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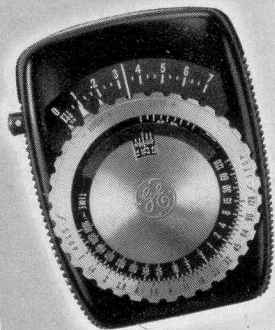
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Introducing

the Type PR-1 Exposure Meter



Here is an exposure meter so *easy to operate* that the beginner can use it with the minimum of effort—yet it is *so complete* in every respect that it meets the demands of the most advanced photographer.

Improved techniques and new materials developed during the war enable us to bring you a meter that is the *smallest in size* and *lightest in weight* of any top-quality meter. Only the G-E meter gives you such exclusive features as the *trident analyzer*, the *synchro-calculator*, and the *pointer lock*.

Your meter can be used for *reflected light*, for *incident-light*,* in the darkroom, and for general *light-measuring purposes*. It has been designed for either movies or still photography and *black-and-white* or *color* films. Because of its *sturdy* construction it will, with reasonable care, provide many years of faithful service.

*The incident-light attachment is available at photographic dealers.

Copyright, 1947 by General Electric Company

Book + Mater 9/11/82 Z
B. Muhl

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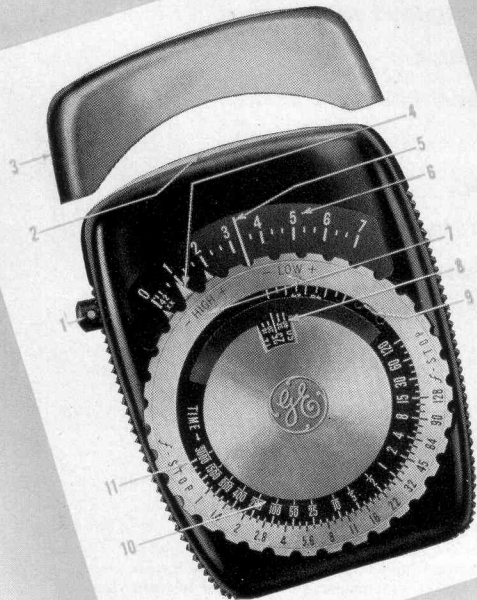
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The first few pages of this book identify parts of the meter and tell you where to look for all the essential information you will need to start using it. Naturally, the more you know about your meter—and about light measurement—the better your photographic results will be. A leisurely study of all of the information in this book is recommended.

Getting

Acquainted

with your meter



- 1 Pointer-lock button
- 2 Light-gathering lens (for photovoltaic cell)
- 3 Incident-light attachment
- 4 Trident analyzer
- 5 Pointer
- 6 Light-value scale
- 7 Light range
- 8 Film-exposure-index number
- 9 Tab for setting film-exposure-index number
- 10 Shutter-speed (inner) dial
- 11 f-stop (outer) dial

For more information about various parts of your meter, read the section on Design Features on pages 35 to 42.

Using your Meter

PRESETTING

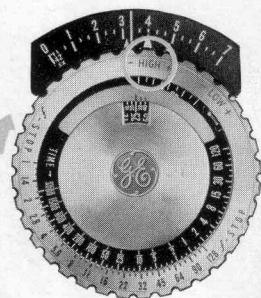
Set Film-exposure Index

Still-camera
Film

Set the proper exposure index opposite the main index mark. The tab and the *shutter-time scale* should be in the approximate position shown in "A" below.

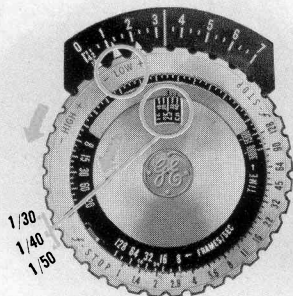
Motion-
picture Film

The tab and the *frames/second scale* should be in the approximate position shown in "B" below. Respective index marks for cameras with exposures of 1/30th, 1/40th, and 1/50th of a second at 16 frames/second are indicated in the illustration.



A

B. For *medium or dim light* turn *f-stop dial counter-clockwise* until trident appears above **LOW**.



B

Set Apparent Light Range

A. For *bright light* turn *f-stop dial clockwise* until trident appears above **HIGH**.

With your presetting accomplished you are now ready to proceed with the **PRESS • SET • READ** operation of your meter.

PRESS • SET • READ

1 **PRESS** the pointer-lock button to free the pointer. Proceed with your light measurement as explained on pages 13 to 21. If pointer is above "6" on **LOW** range shift to **HIGH**. If pointer is below "1" on **HIGH** range shift to **LOW**. When you have obtained the proper reading release the pointer-lock button. The meter holds your reading—remembering what it has read.



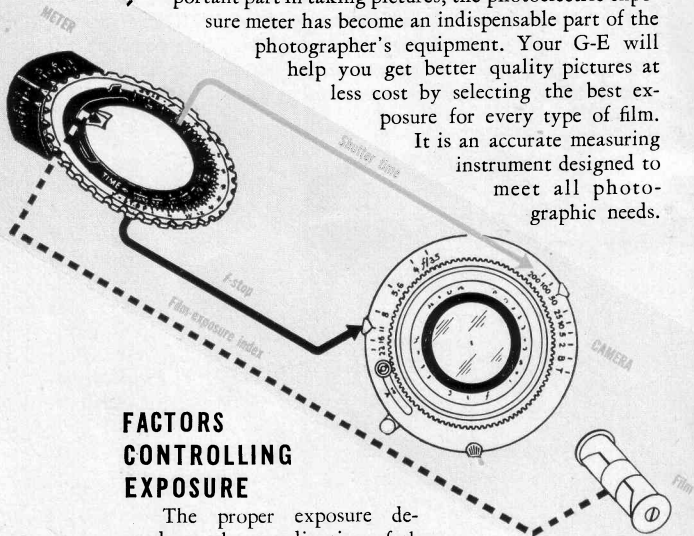
2 **SET** the trident in alignment with the meter pointer by turning the *f-stop dial*. See page 12. The light value is then automatically interpreted into exposure settings on the dials.

3 **READ** the dials. Any combination of shutter speed and *f-stop* appearing opposite each other will give proper exposure. Information on page 41 will help you select your camera setting.

Elements of Photographic Exposure

Because the correct measurement of light plays such an important part in taking pictures, the photoelectric exposure meter has become an indispensable part of the photographer's equipment. Your G-E will help you get better quality pictures at less cost by selecting the best exposure for every type of film.

It is an accurate measuring instrument designed to meet all photographic needs.



FACTORS CONTROLLING EXPOSURE

The proper exposure depends on the coordination of three important factors.

1 **Film-exposure index** defines the film's relative sensitivity to light. The faster the film,

the higher its number. For example, an exposure index of 50 is assigned to a film which has twice the sensitivity (speed) of a film with an exposure index of 25.

The G-E Film Value Leaflet GED-744, furnished with your meter, lists exposure indexes for practically all U.S. films.

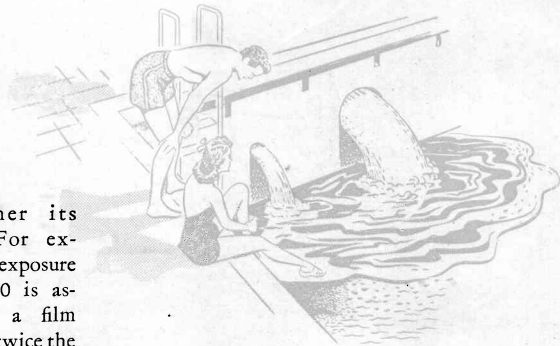
Since there is more red in tungsten (T) light than there is in daylight (D), all films are rated with the two values.

2 **f-stops** control the amount of light that is allowed to enter the camera by changing the size of the lens aperture. Low f-numbers indicate large diaphragm openings; high f-numbers refer to small diaphragm openings.

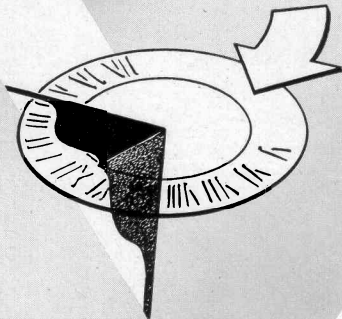
3 **Shutter speeds** regulate the length of time that light is admitted by the camera.

The analogy which follows illustrates the effects of these factors on exposure.

Consider the light entering the camera as a stream of



LIGHT X TIME = EXPOSURE



water flowing into a swimming pool. If the stream of water were small it would require more time to fill the pool than if the stream were large. Similarly, light entering a small opening in the diaphragm of the camera requires longer time to give the same exposure to the film than does light entering a large opening. Various

films have different sensitivities to light, just as various swimming pools have different capacities to hold water.

INCIDENT- AND REFLECTED-LIGHT MEASUREMENTS

There are two methods of light measurement by which proper exposure settings can be determined.

Reflected light • light reflected from the subject or scene to the camera. Measure by pointing your meter at the subject



or scene. (Examples are shown on pages 13 to 17.)

Incident Light • in this instance the light falling upon the subject is measured. (Examples are shown on pages 19 and 20.)

Personal preference and specific conditions will dictate the method best suited to your needs. The practical examples on pages 13 to 20 will serve as a guide to the development of your techniques.

The Trident Analyzer

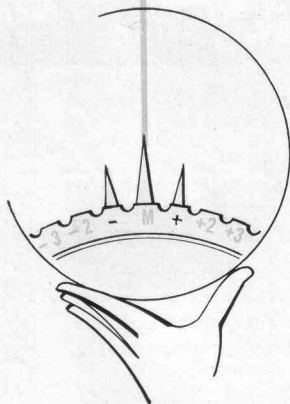
Accurate exposure measurements require proper analyzing of both the subject and the lighting. This, you can accomplish by the use of the trident.

The trident is a unique analyzing device which is exclusive with your G-E exposure meter. It has three tines (or teeth) each of which has a specific use, in the operation of your meter. Generally, the (M) or mean tine should be aligned with the meter pointer.

The (+) tine is used for increasing the exposure by one *f*-stop and the (-) tine is used for decreasing the exposure one *f*-stop.

An additional device for exposure calculation is provided by the spacing of the projections on the outer dial which are spaced at one *f*-stop intervals. This feature facilitates scanning, light balancing, and selection of the best exposure for unusual scenes.

The examples on the following pages show you which settings to use. Detailed information is also given in the tables on reflected- and incident - light measurements on pages 18 and 20.



Exposure by Reflected Light



ONE



Practically all outdoor exposures can be measured by pointing the meter at the subject or scene. Hold the meter approximately level at the camera position and point in the same direction as the camera is pointing.

Other Useful

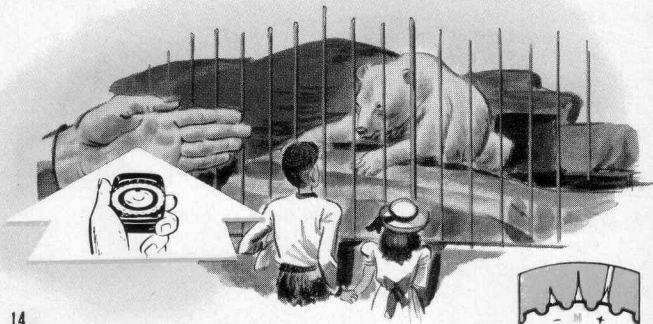


TWO

In photographing people, a good exposure is obtained by making a close-up reading on the face. This method gives proper exposure to the actual subject and the measurement is not influenced by background details.

THREE

If the subject is inaccessible, objects in the same illumination which have like characteristics may be substituted. For example, when it is not convenient to make a close-up reading, make a measurement on the palm of your hand. Should the subject be in a shadow, hold the hand in a shadow also.

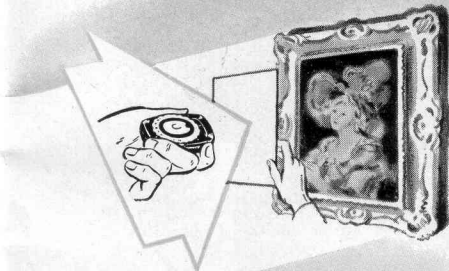


Methods for Measuring

FOUR

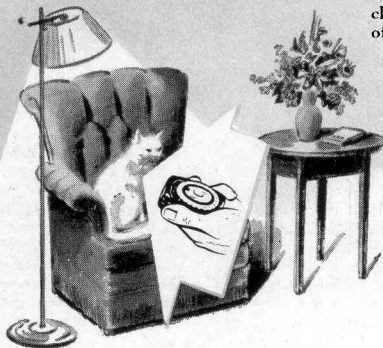
Reflected Light

To determine the proper exposure for copying, take a close-up reading on a white card held in the copy position. Use T* exposure index as given in your Film Value Leaflet (GED-744) or divide the regular exposure index by five.



FIVE

A small subject, of a different brightness than the background, should be measured close-up. Hold the meter close to the main center of interest.



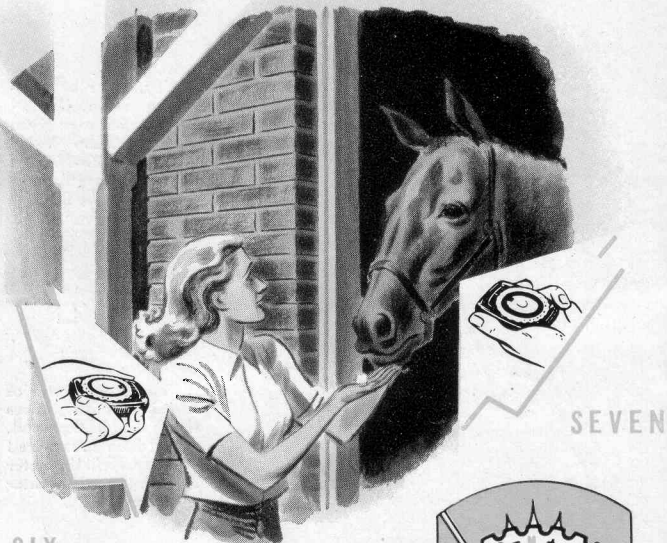
Scanning

Measurement of the brightness of different parts of a scene is called scanning.

The trident facilitates scanning of scenes for improving tone or color reproduction. In *color photography* take close-up readings of the lightest and darkest objects of importance. Set the (M) tine midway between these readings. Color film will record proper color of objects with brightness readings falling between the (+) and (-) tines.

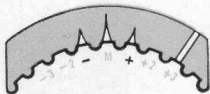
With *black-and-white film* the scene may be scanned by taking close-up readings on the lightest and darkest objects. The brightness range of the scene in terms of *f-stops* is the difference between the extreme pointer positions as illustrated.

A few films have latitude of about 1000 to 1 which corresponds to approximately -5 to +5 *f-stops*. The relationship of scene brightness ranges in *f-stops* and their equivalent numerical ratios is given on the following page.

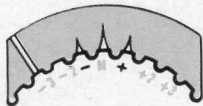


SEVEN

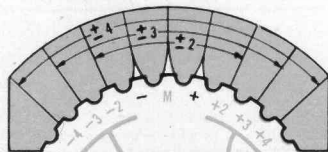
SIX



Lightest-object method—take a close-up reading of the lightest portion of the scene that is in the brightest light. This method is most useful when minimum exposure for highlights is required with- out sacrificing shadow detail.



Darkest-object method—take a close-up reading of the darkest part of the subject that is in the shadow. This method is most useful when shadow detail must be included in an exposure for a scene of great brightness range.



Sometimes it will be necessary for you to change scales to evaluate measurements which cover both HIGH and LOW light-range settings. The relationship to the right may be used to evaluate the scale readings.

<i>f</i> -STOPS	NUMERICAL RATIOS
-1 to +1 (Times).....	4 to 1
-2 to +2	16 to 1
-3 to +364 to 1
-4 to +4256 to 1
-5 to +51024 to 1

LOW scale	1 2 3 4 5 6 7
Equivalent HIGH scale ..	5 6 7 8 9 10 11
(add 4 to LOW values)	

For example, if the extreme readings are 3 on the LOW scale and 5 on the HIGH scale, the brightness range is $(5 + 4) - 3 = 6$ *f*-stops. The mean setting of the (*M*) tine is midway between the two extreme readings, or $5 + 4 + 3 \div 2 = 6$ on the LOW range.

Another method of obtaining the average exposure reading is to select the shutter speed which you want to use and note the *f*-stops opposite the (*M*) tine when the trident is aligned with the pointer in the two extreme positions. An *f*-stop midway between these two extreme values will then give proper exposure.

TABLE OF REFLECTED-LIGHT MEASUREMENTS

1 Point meter at scene from camera position:

	TRIDENT ANALYZER SETTING (As explained on page 12)		
	Front Lighting	Side Lighting	Back Lighting
a Average subjects with average background	M	+	+2
b Dark subject with dark background	M	+	+2
c Light subject with light background	M	+	+2
d Light subject with dark background	-	M	+
e Dark subject with light background	+	+2	+3

2 Make close-up reading on:

a Center of Interest for			
Average object	M	M	M
Face or light object (palm of hand*)	+	+	+
Dark object			
b Lightest object in highlight	+3	+3	+3
c Darkest object in shadow	-3	-3	-3

*Use (*M*) tine if subject is very light and +2 position if subject is very dark.

Exposure by Incident Light

Exposure measurements by incident light are made by reading the illumination falling on the subject. This method is highly dependable and requires the least thought and study.

When measuring incident light, always use the incident-light attachment.



You can measure incident light by holding the meter near the subject and pointing toward the camera. The incident light can be measured from any convenient position where the illumination is the same.

Key Light Measurements



NINE

Incident light may also be determined by measuring the key light. Point the meter at the brightest (key) light source from the subject position.

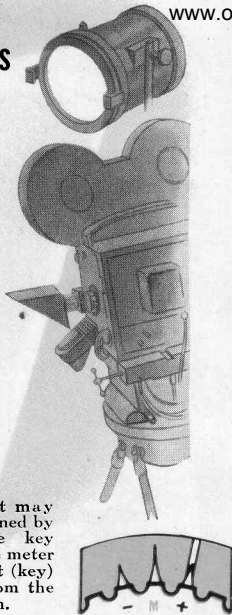


TABLE OF INCIDENT-LIGHT MEASUREMENTS

(Use incident-light attachment)

1 Meter at subject position pointing toward the camera (see page 19)

- a Average subjects
- b Very light subjects
- c Very dark subjects
- d Snow scenes
- e Marine scenes

TRIDENT ANALYZER SETTING
(As explained on page 12)

Front Lighting	Side Lighting	Back Lighting
M	M	M
-	-	-
+	+	+
+	+	M
+	M	M

Table of Incident-light Measurements (Cont.)

2 Meter at subject position pointing toward key light (see page 20) †

TRIDENT ANALYZER SETTING
(As explained on page 12)

Front Lighting	Side Lighting	Back Lighting
+*	+**	+***
+	+ or +2	+2 or +3
+	+	+

a Average subject (studio)

b Average subject (sunlight)

c Average subject (no sun)

† Increase one *f*-stop for very dark subject; decrease one *f*-stop for very light subject.

* If key light is near camera use (M) tine.

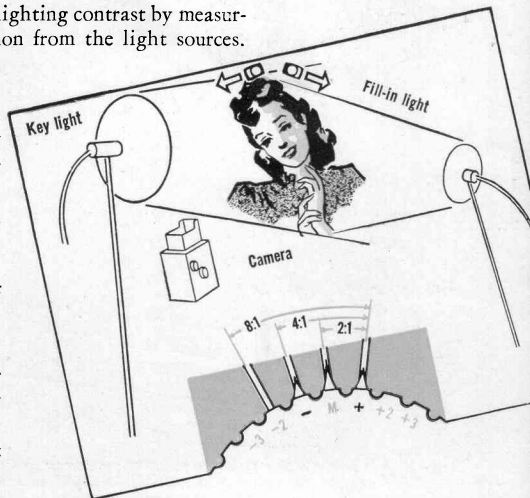
** This setting gives exposure for highlight.

*** This setting gives rim-lighted effect. For normal exposure use method 1 a.

Light Balancing

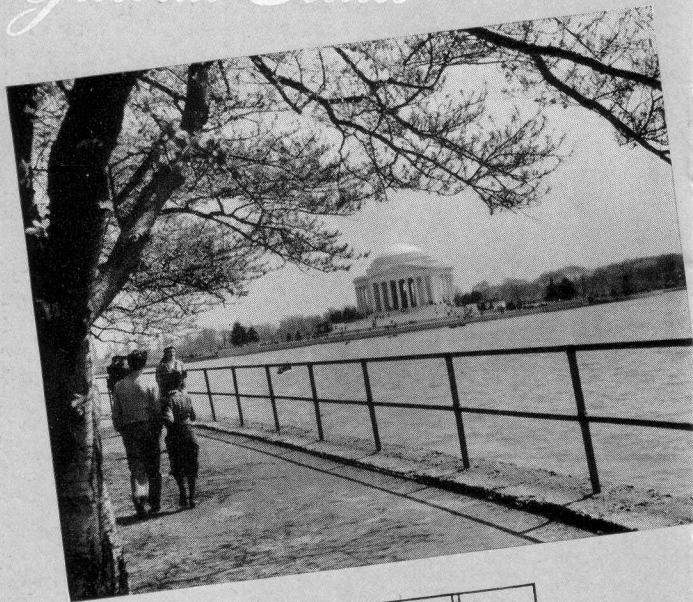
You can evaluate lighting contrast by measuring the illumination from the light sources.

- Put on the incident-light attachment and point the meter at the key light from the subject position.
- Lock pointer in position at measured light value.
- Align (+) tine of the trident with the pointer.
- Point meter at fill-in light and unlock pointer.
- Read the contrast ratios as illustrated.



TYPICAL EXAMPLES OF GOOD EXPOSURES

General Scenes



**REFLECTED
LIGHT**

Point meter at
scene



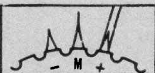
These photographs are for your guidance. You can obtain similar results if you'll use the methods suggested for each of these conditions. In several cases alternative procedures are given. Set the trident analyzer of your meter as indicated opposite the method of exposure measurement which you select.

Seascapes



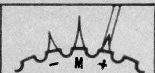
**REFLECTED
LIGHT**

Point meter at
scene



**INCIDENT
LIGHT**




Point meter at
sun







Scenes with
Contrasting Subjects

**REFLECTED
LIGHT**

Take reading on darkest object	
Take reading on lightest object	
Average of lightest and darkest readings	

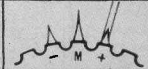
**INCIDENT
LIGHT**

Point meter at camera	
Point meter at sun	


Scenes with
Contrasting Light



**REFLECTED
LIGHT**

Point meter at scene	
----------------------	---

**INCIDENT
LIGHT**

Point meter at camera	
-----------------------	---

Aerial Photographs

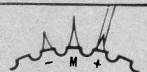
**REFLECTED
LIGHT**

Point meter at
ground



**INCIDENT
LIGHT**

Point meter at
sun



Portraits

**REFLECTED
LIGHT**

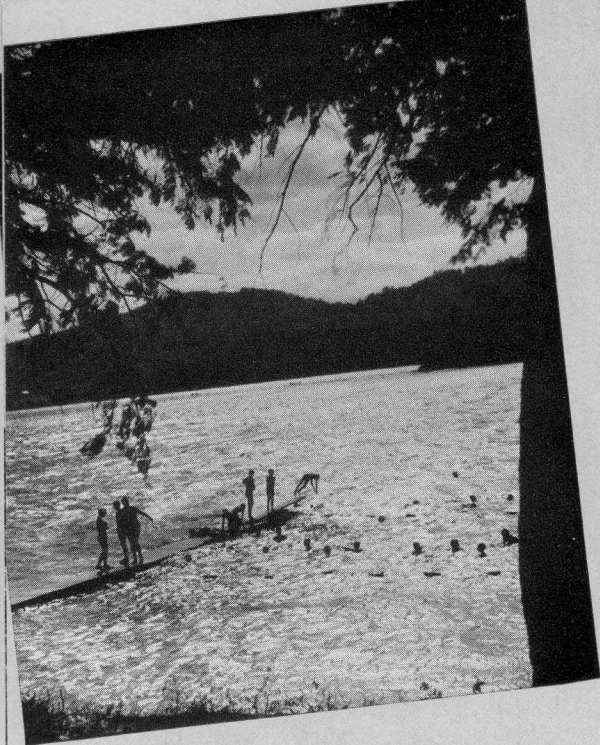
Take close-up reading
on face



**INCIDENT
LIGHT**

Point meter at
camera





Silhouettes

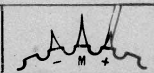
**REFLECTED
LIGHT**

Point meter at
scene



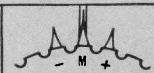
**REFLECTED
LIGHT**

Take reading on palm
of your hand or off
subject's face



**INCIDENT
LIGHT**

Point meter at
camera





Inaccessible Subjects

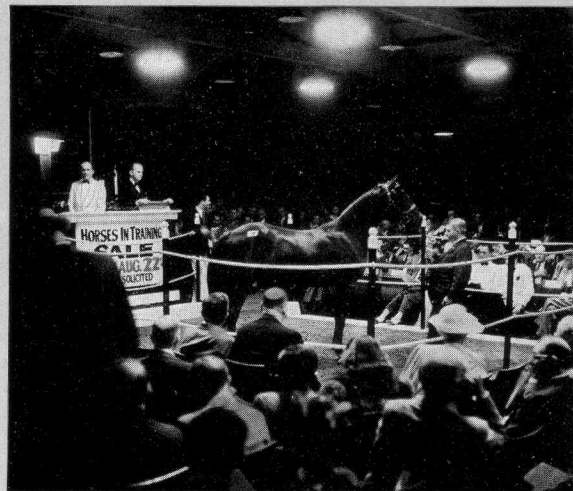
**REFLECTED
LIGHT**

Take reading off palm of hand	
Point meter at scene	

**INCIDENT
LIGHT**

Point meter at sun	
--------------------	--

Dark Backgrounds



**REFLECTED
LIGHT**

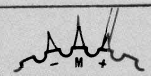
Point meter at scene	
----------------------	--



Light Backgrounds

**REFLECTED
LIGHT**

Point meter at
subject

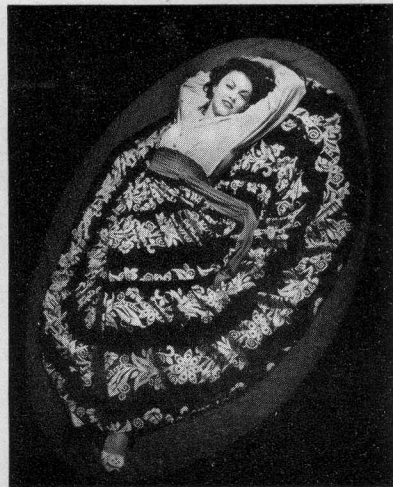


**INCIDENT
LIGHT**

Point meter at
camera

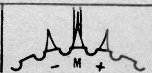


Copy Shots



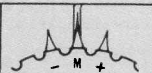
**REFLECTED
LIGHT**

Take reading on white
card held in copy
position†

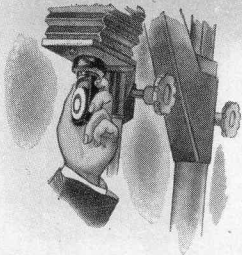


**INCIDENT
LIGHT**

Point meter at
camera



Darkroom Use and LIGHT MEASUREMENTS



When using your meter under these conditions, unlock the meter pointer.

Exposures required for printing and enlarging can be determined from comparative readings made with your meter. In contact printing, the light transmitted by the negative is measured by holding the meter against the negative.

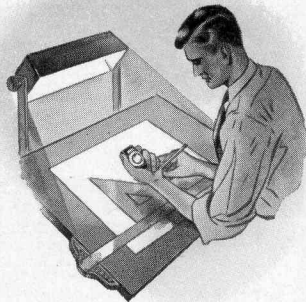
For enlargements, the light transmitted by the negative through the enlarger lens is measured by holding the meter close to the lens. Additional information relevant to this subject is given in the G-E Photo Data Book.

Your meter may be used to determine proper illumination in the home, office, and shop. Recommended footcandles of light required for various activities are listed below:

ACTIVITIES	RECOMMENDED FOOTCANDLES
Factory	
Rough work	10
Fine work	50-100
Stores	15-20
Offices	30-50
Drafting Rooms	30-50
Schools	20-50
Home	
Sewing	50-60
Reading	25-35

(See *Technical Data*, page 43 and 44, for approximate scale equivalents.)

When measuring light, hold the meter at the place on which your eyes are normally focused, with the incident-light attachment held parallel to work and pointed toward the light source.



Design Features

The exposure-meter case is molded from fiber-impregnated plastic, capable of withstanding high shock. Ridges along the sides insure a nonslip grip of the meter.

The lens is made of specially formed plastic. Its angle of acceptance corresponds to the angle of view of the average movie or still camera.

A light-reducing shutter, mounted directly behind the plastic lens, is mechanically coupled to the *f*-stop dial. It is automatically opened or closed when you preset your meter.

A HIGH (bright light) range selection closes the shutter, reducing the incoming beam of light to a low-intensity level for high-accuracy measurements. A LOW (medium or dim light) range selection opens the shutter, allowing an unobstructed beam of light to be focused upon the photovoltaic cell, assuring maximum sensitivity.

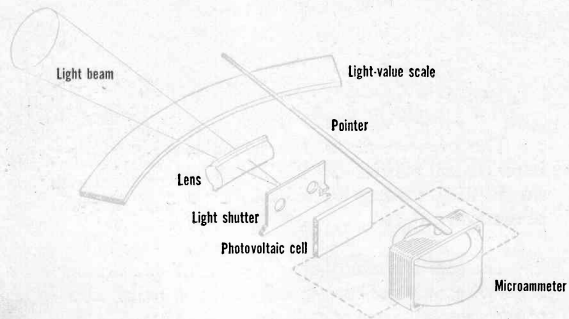
This photoelectric cell directly transforms light energy into measurable electric power. A current of approximately 150-millionths of an ampere is being

Case

Lens

Light
Shutter

Photovol-
taic Cell



produced by the light cell when the meter pointer is at full-scale position.

The sensitivity of the cell to light of different colors is comparable to that of the average panchromatic film.

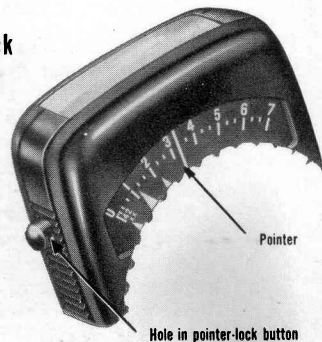
Microammeter

The microammeter operates quite similarly to a small electric motor, except that its rotating element is not required to make more than an approximate one-quarter turn. The meter pointer is attached to this element and moves across the light scale in exact proportion to the film's response, assuring uniformly accurate readings throughout the range of the meter.

Pointer Lock

The pointer lock allows your meter to remember what it has read. For normal usage, the button is pressed to free the pointer, and released to accurately fix it at the measured light value.

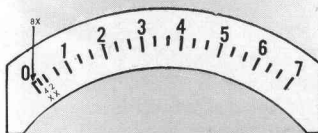
This meter has been modified to incorporate an improved type of pointer lock. Meters with this new type of lock do not have the small hole in push button as is shown on the preceding pages.



Light-value Scale

The light-value scale has major divisions from 0 to 7. Each unit is the equivalent of a full *f*-stop. Normally it will not be necessary to read this scale since the light values are synchronized with the *f*-stop dial.

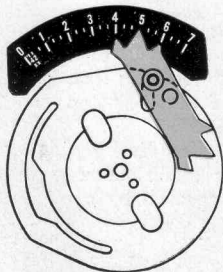
Very dim lighting conditions accompanied by ex-



treme contrast may give exceptionally low meter readings. The LOW trident, however, cannot be moved down scale beyond the first small division to the left of the number one. To evaluate readings which appear lower on the scale, first, move the trident as far down scale as it will go. The multipliers 2 \times , 4 \times , or 8 \times associated with the pointer position should then be used. The shutter time should be increased by multiplying the time by this factor; or the aperture setting may be increased 1, 2, or 3 *f*-stops, respectively. Dividing the film-exposure-index number by the \times factor will give similar results.

For light measurements the instrument readings may be converted into fundamental light units by referring to the tables on pages 43 and 44.

Trident Analyzer



Light values are interpreted and transferred into accurate exposures by means of the trident analyzer. This exclusive feature of the G-E meter is also a convenient means of analyzing scenes. It enables the user quickly to evaluate the subject for high-lights and shadows.

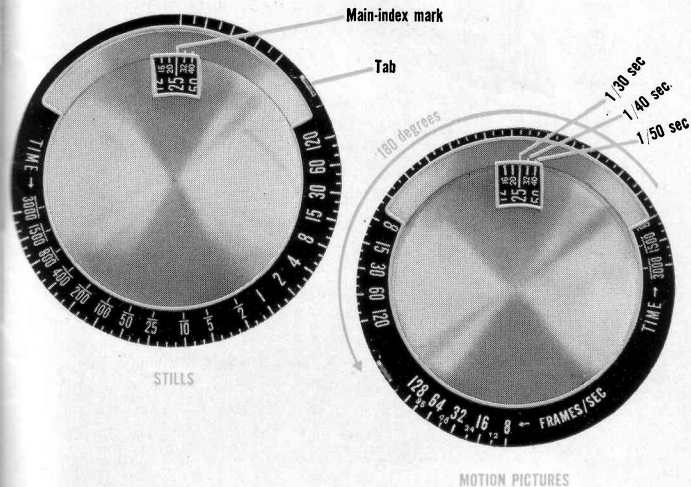
The trident analyzer has three tines (or teeth) each of which has a specific use. The use of the trident has been previously described on page

12, and sample settings are also shown with each of the illustrations appearing in this book.

Two tridents are coupled to the mechanism of the meter, but only one is in view at a time. Setting the relative light range on the *f*-stop dial will automatically select the proper trident. Shifting illumination ranges from LOW to HIGH causes the trident opposite LOW to go off the high end of the scale and to go out of sight. Simultaneously a second trident appears midway on the scale opposite HIGH.

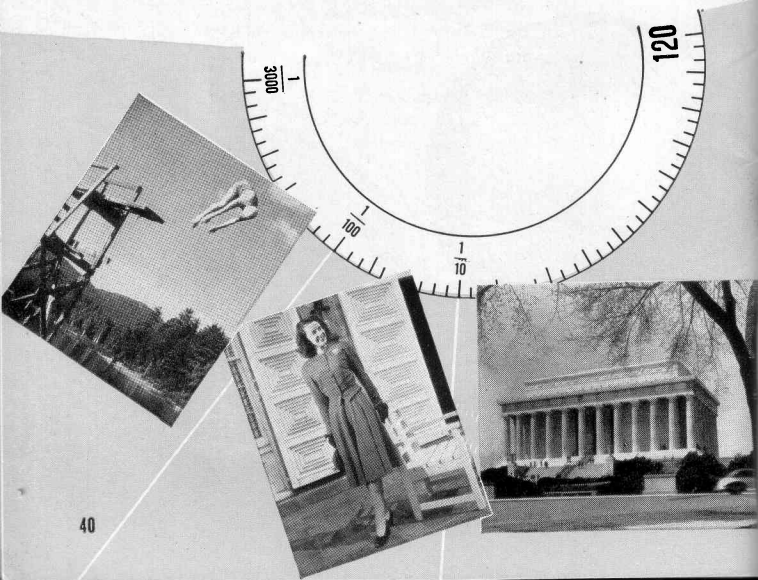
Film-exposure Index

Your meter has a complete range of standard film-exposure indexes for both still-camera and motion-



picture films. These index numbers are in accordance with American Standard Z38.2.1 for evaluating photographic film and may be obtained from all film manufacturers or from the G-E Film Value Leaflet (GED-744) packed with your meter.

Color filters may be used by dividing the film-exposure index by the filter factor. For example, if the listed film-exposure index is 100, and the filter factor 2, then the film-exposure index should be set at 50.



f-stop Dial

Diaphragm settings are marked on the *f*-stop (outer) dial. *f*-stop divisions have been spaced around the outside edge of this dial. These can be used advantageously when analyzing or scanning.

Aligning the trident indicator with the meter pointer automatically positions the *f*-stop dial. Accurate combinations of *f*-stops on the outer dial and shutter speeds on the inner dial are then arranged opposite each other. In order to select the most desirable combination it is necessary to decide whether a fast or slow shutter speed is required to stop the action and, correspondingly, what depth of field is most desirable. The examples shown on page 40 suggest the portion of the dials from which the exposures were taken for several typical subjects.

Conversion of *f*-stops to U.S. stops are as follows:

<i>f</i>	4	4.5	5	5.6	6.3	8	11	16	22	32
U.S.	1	1.4	1.6	2	2.5	4	8	16	32	64

Intermediate *f*-stops are given in the *Technical Data* section, page 44.

Shutter-speed Dial

Exposure time in seconds, and frames per second are scaled on the shutter-speed (inner) dial.

Intermediate shutter speeds, not evaluated on the dial, are given in the *Technical Data* section, page 44.

Incident-light Attachment*



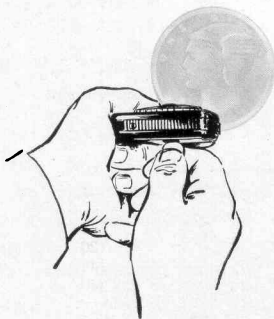
Incident-light measurements can be made by simply slipping the incident-light attachment over the cell end of your meter. The attachment and exposure meter have been carefully calibrated and should be used together only for measuring incident light. When the meter and attachment are used in combination, the dial readings are direct and do not require correction.

Zero-set Adjustment

If your meter receives normal use and care, no special adjustments will be required. From time to time, however, the zero position may be checked.

To do this, hold your meter horizontally and cover the lens with your hand so that no light is admitted to the photovoltaic cell. Press the pointer-lock button and observe whether the meter pointer is directly over the zero-scale mark.

Correct any deviations from an absolute zero setting by turning the zero-set adjustment slightly left or right until the meter pointer is directly over the zero position.



*Available at photographic dealers as a separate accessory.

Technical Data

Scale length, each range . . . 60 deg
Scale distribution (logarithmic) . . . 10 deg per *f*-stop
Ratio between HIGH and LOW trident readings . . . 16 to 1

Scale

The exposure required to photograph an average subject is given by the formulas—

Calibration
Formulas

$$\text{Incident Light} \\ T = \frac{CA^2}{IS}$$

$$\text{Reflected Light} \\ T = \frac{KA^2}{BS}$$

T = Exposure time in seconds

A = Relative aperture or *f*-number of lens

S = Film-exposure index

B = Scene brightness, reflected light, in candles per square foot

I = Incident light in footcandles

K = 1.35; ASA calibration constant, reflected light

C = 20; ASA calibration constant, incident light

Calibration
Data

Incident light • The light falling upon an object is called incident light. This illumination is measured by using the incident-light attachment with the meter.

Scale Point	LOW Range (ft-c)	HIGH Range (ft-c)
• (SMALL DOT)	6	96
4×	12	192
2×	24	384
7 deg	48	768
1	60	960
2	120	1900
3	240	3800
4	480	7600
5	960	15000
6	1900	30000
7	3800	61000

Reflected Light • Reflected light can be expressed in terms of the brightness of the reflecting surface. The brightness of a surface is expressed in footlamberts or in candles per sq ft (c/sq ft) which is equal to π footlamberts. The brightness (footlamberts) of a perfectly diffusing surface is equal to the illumination (ft-c), multiplied by the reflectance of the surface. The reflectance of a surface is the fraction of the incident light which is reflected in a given direction.

Scale Point	LOW Range		HIGH Range	
	c/sq ft	ft-L	c/sq ft	ft-L
• (SMALL DOT)	.4	1.26	6.4	20
4×	.8	2.52	12.8	40
2×	1.6	5.03	25.6	80
7 deg	3.17	10	50	160
1	4	12.5	64	200
2	8	25	128	400
3	16	50	256	800
4	32	100	512	1600
5	64	200	1024	3200
6	128	400	2048	6400
7	256	800	4100	12800

Angle of incidence for 50 per cent cut off:

LOW trident	horizontal	± 38 deg
	vertical—up	+ 16 deg
	vertical—down	- 22 deg
HIGH trident	horizontal	± 30 deg
	vertical	± 17 deg

Reflectance of equivalent gray card... 20 per cent

Care and Handling

Your exposure meter is a precision instrument. It should receive the same careful handling and treatment that are given to an expensive camera or any fine precision instrument. Your meter has been assembled with watchmaker's skill and should not, under any circumstances, be tampered with or taken apart.

Several general precautions must always be observed.

EXTREME TEMPERATURES

Your meter should not be subjected to extreme heat. Temperatures in excess of normal atmospheric conditions (130F) may be injurious to the photovoltaic cell.

Due to its hermetically sealed construction, the cell is not affected by low temperatures and is resistant to moisture.

CARE OF LENS

Avoid scratching the lens, or allowing dust to accumulate on its surface, which will hinder the transmission of light.

CARRYING THE METER

Although your G-E exposure meter will withstand normal shock and handling, be particularly careful not to drop or bang it. A neck cord is provided with each meter. Your meter may be conveniently carried in the G-E everready leather case.

Mailing Instructions for Repairs

If your exposure meter becomes damaged and fails to operate, return it to your photographic dealer.

If not convenient to return to the dealer, it should be mailed directly to the General Electric Company—40 Federal St., West Lynn 3, Mass., or (West of Rocky Mountains) to 361 Bryant St., San Francisco 6, Calif. If a resident of Canada send to Canadian General Electric Company, Ltd., 212 King St., West, Toronto, Canada.

When returning an exposure meter for repairs, attach an identification tag bearing the sender's name, address, and the instrument's serial number.

To avoid further damage during shipment, carefully pack the meter in a stiff, sturdy box; make sure that sufficient padding is around the instrument to absorb the shock of handling.



Photo Data Service

General Electric has made available for your use its Photo Data Service Bureau and Sensitometric Laboratory.

The purpose of this Bureau and Laboratory is to offer assistance in solving your problems dealing with exposure, lighting, and the use of the G-E meter in the darkroom.

Address all correspondence relevant to these subjects to:

GENERAL ELECTRIC COMPANY

Photo Data Service Bureau

Meter and Instrument Division

40 Federal St., West Lynn 3, Mass.

Your Exposure Meter

For Quality Control

Lord Kelvin, a British scientist who pioneered in scientific measurements, once said, "When you can measure what you are speaking about, and, express it in numbers, you know something about it."

The Type PR-1 G-E exposure meter has been designed specifically to help photographers accurately measure the quantities which are essential for making high-quality pictures. Any picture can be lost by underexposure or degraded by overexposure. By using the G-E exposure meter, even the inexperienced picture taker can obtain good results.

Frequently pictures cannot be retaken to catch the particular mood of loved ones, friends and pets. Neither are the pleasant memories of vacations commensurate with poorly preserved pictures. He who has mastered the simple technique of using a good exposure meter has the greater assurance of picture success.

In many instances, uniform exposures which are within the printable latitude of photographic emulsion, particularly color film, will often result in a savings of more than the price of film.

It can truly be said that your G-E exposure meter is the ideal companion for your camera.

Photographs in this book by

GEORGE BURNS

GLEN ANDERSON

ALLEN STIMSON

