



How to use your

♦ GUARDIAN ♦

EXPOSURE METER

TYPE PR-2

GENERAL  **ELECTRIC**

YOUR G-E

GUARDIAN*

EXPOSURE METER

You will enjoy using your new G-E GUARDIAN exposure meter because it has many outstanding features to help you to take photographs that you will always be proud to show.

Its superior sensitivity offers you a much wider working range than you will probably ever need—even for the newest super-fast films. (You can set it as high as ASA 12000, if you wish.)

Each GUARDIAN is made and tested to be accurate for a lifetime. Whether your camera uses f-stops, Exposure Values (LVS), or Polaroid *Land* Camera shutter-numbers, you will know the exact exposure setting for perfect photos every time.

It's so easy to use. There's nothing to remember, no calculations to make. With push-button settings, and instantaneous readings, only the GUARDIAN keeps pace with your need for a meter that's more versatile—yet quicker and easier to use.

Pointer Lock
memorizes reading

Window for setting
Exposure Index

Window for setting
Frames per Second
(For Movies)

Incident Light Reflected Light
Range Setting with Dynacell

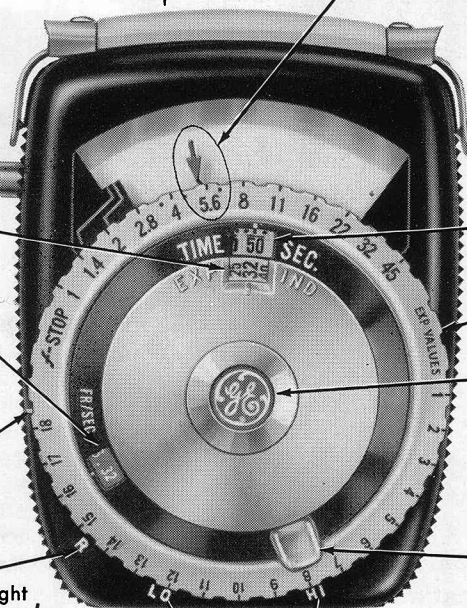
Dim Light Bright Light
Range Settings

Pointer, Direct Reading on Dial

Window for Setting
Shutter Time
(For Stills)

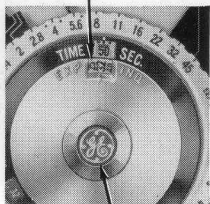
Outer Dial
Button Releases Dial
to Set Exposure Index

Range Selector Handle




DETAILED OPERATING INSTRUCTIONS

EXP—IND Window




G-E Button

Film: Press the  button and turn the outer dial until the exposure index for your film appears in the EXP—IND window. The correct exposure-index for your film is given in the instruction sheet enclosed with the film. The most frequently used films are listed also on the last page. When taking pictures in daylight, use the daylight index; with artificial light, use the tungsten index.

Outer Dial TIME—SEC Window



FR/SEC Window (for Movies)

Time—Stills: Turn the outer dial (*do not press  button*) until the shutter time you have chosen appears in the TIME—SEC window. Fractions of a second are black numerals, full seconds are in the green area.

Time—Movies: The corresponding time in frames per second for movies appear in the red area in the FR/SEC window.

Pointer Lock

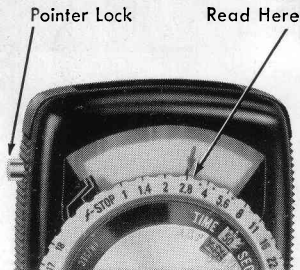
Range Selector Handle

LO
(Dim Light)

HI
(Bright Light)

Range: Select the range by setting the range-selector handle to LO. Then aim the meter toward the scene and press the pointer-lock button. If the pointer goes off scale to the right, move the range-selector handle to HI*. For extreme sensitivity, in very dim light, use the accessory DYNACELL. (See page 8.)

*If the same reflected-light reading can be taken on two ranges, the meter is more directional on the higher range.

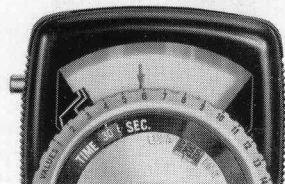


f-Stop: Release the pointer-lock button when the pointer comes to rest. Read the lens f-stop indicated by the pointer. (If you want to use an f-stop other than that indicated, *leave the pointer locked* and simply turn the outer dial until the f-stop you want is opposite the pointer. Then reset your camera to the new shutter time appearing in the TIME—SEC window.)



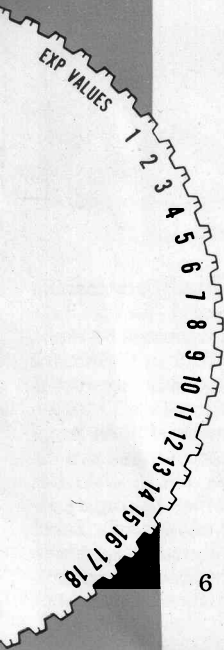
Exposure Values: To read Exposure Values (red numerals on the outer dial), turn the outer dial until the red triangle appears in the TIME—SEC window. Then read EXP. VALUE indicated by the pointer.

(Exposure Values were formerly designated as light values, abbreviated as LVS.)



Polaroid Land Cameras: To read Polaroid Land Camera shutter-numbers, turn the outer dial until the dot over 30 seconds (in green) appears in the TIME—SEC window. Then read the shutter number directly off the EXP. VALUE scale. (Before taking readings for Polaroid Land Camera shutter - numbers set the correct exposure-index for the film.)

EXPOSURE-VALUE SCALE (Light Values)



The numbers 1 to 18 on the outer dial of the GUARDIAN exposure meter represent Exposure Values which are for use with cameras employing this system of setting lens apertures and shutter speeds. Each numeral denotes a definite camera exposure equivalent to various combinations of lens openings and shutter times. For example, an Exposure Value of 12 is equivalent to 1/30-sec. at f11, 1/60 at f8, 1/125 at f5.6, etc. Provision is made in these cameras for independently setting the shutter time and f-stop if desired. Each number on the Exposure Value scale represents twice as much exposure as the next preceding higher number.

Note: Exposure Values were known previously as Light Values (LVS), but this term is being superseded because of confusion with the use of the same term on existing exposure meters to indicate light.

Polaroid *Land* Camera shutter-numbers can also be read directly from the Exposure Value scale when the meter is preset for use with Polaroid *Land* Cameras. (See Detailed Operating Instructions on page 5.)

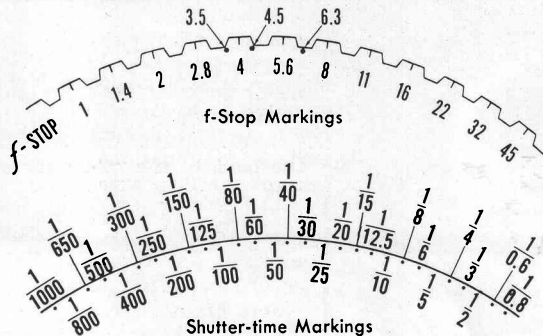
SHUTTER TIME AND f-STOP DIAL

www.orphancameras.com

The dial of your GUARDIAN is marked with American Standards Association preferred shutter-time numbers and lens openings. All unnumbered settings are indicated on the dial by dots. The times and f-numbers represented by these dots are shown here.

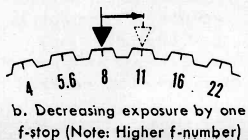
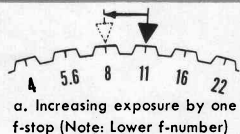


Frames per Second (For Movies)



EXPOSURE INCREASE OR DECREASE

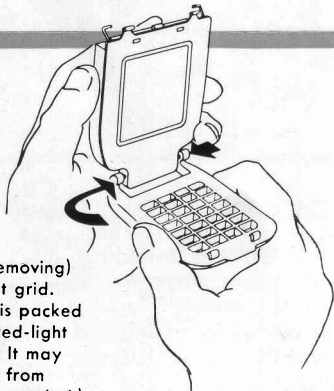
As you will see later in this book, there are certain unusual conditions where your photographs can be improved by increasing or decreasing the exposure from that indicated by the meter. The outer dial of your GUARDIAN is designed to assist you in finding this exposure adjustment at a glance. The “cogs” of the outer dial are equally spaced, one full f-stop apart. The illustrations at right show how to increase or decrease the exposure.



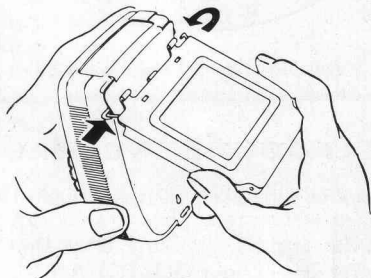
DYNACELL

The DYNACELL is an accessory to your GUARDIAN, for obtaining greater sensitivity in dim light (when the pointer on the meter does not move far enough to obtain a reading).

The exclusive design of the everready DYNACELL permits it to be attached to the GUARDIAN at all times. It folds flat against the back of the meter for ease in carrying. In this position it is



1
Attaching (or removing)
reflected-light grid.
(The DYNACELL is packed
with the reflected-light
grid attached. It may
be removed from
the cell when not needed.)



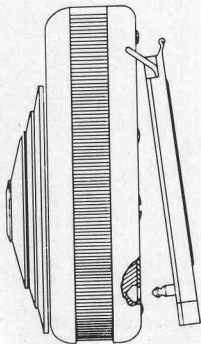
2
Attaching (or removing) DYNACELL

automatically disconnected so that the meter can be used for normal sensitivity. To increase the sensitivity, the DYNACELL is simply raised into the operating position.

The GUARDIAN with the DYNACELL can be used for measuring both incident and reflected light and the methods are the same with or without the DYNACELL. These methods are described later.

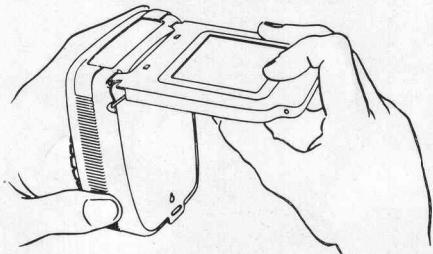
The following illustrations show how to attach and use the DYNACELL.

9



3

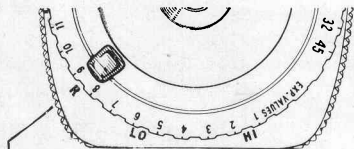
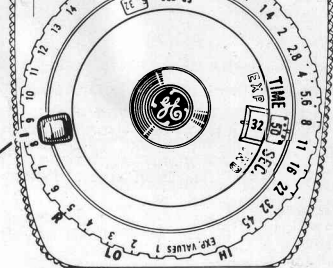
Folding DYNACELL
to carrying position



4

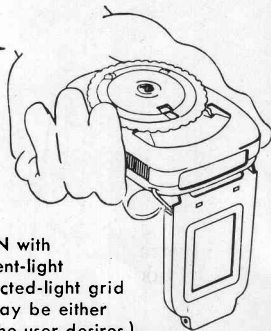
Raising DYNACELL to operating position

DYNACELL



5

Holding GUARDIAN
with DYNACELL for
Reflected-light measurement



6

Holding GUARDIAN with
DYNACELL for Incident-light
measurement (Note reflected-light grid
is shown removed. It may be either
removed or lowered as the user desires.)

REFLECTED VS INCIDENT LIGHT

There are two schools of thought on the use of a meter in measuring exposure. Some prefer to measure reflected light and others, incident light. Through extensive tests, it has been found that each method has definite advantages and limitations.

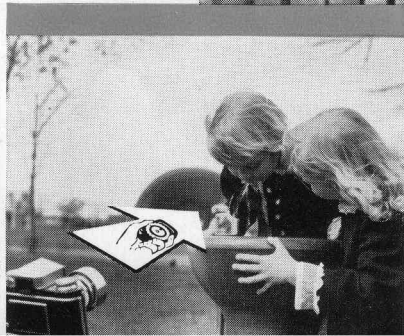
In general, for all *outdoor scenes*, the reflected-light method has proven to be more dependable. For small objects outdoors and for indoor pictures with artificial light, the incident-light method is preferred.

Your GUARDIAN can measure either with equal ease. By simply placing the incident-light attachment (an accessory) on your meter, you change it from a reflected-light meter to an incident-light meter.

In the following sections you will see illustrations of the different methods for taking light readings.

REFLECTED LIGHT
is light reflected from subject to camera. Aim meter towards subject from camera position.

INCIDENT LIGHT
is light which falls on the scene or subject. Aim meter directly towards camera from subject position.



Methods of Taking

Usual Method

For the majority of outdoor pictures, aim the meter directly at the center of the scene from the camera position.

Close-up Method

When precise exposure for a particular part of the scene is desired, take a close-up reading. Hold the meter 3 to 4 inches from the important subject matter, taking care that the meter does not read its own shadow.

When photographing people, take the reading on the face and, since flesh reflects twice the light of an "average" scene, open the lens by one f-stop or use the next lower Exposure Value number.



Reflected Light

REFLECTED-LIGHT READINGS





Reflected Light

Substitute Method

When the subject is inaccessible and a close-up reading is desired, take the reading on a substitute object of similar characteristics and in similar light. If the palm of the hand is used as a substitute, hold the meter 3 to 4 inches from it and open the lens by one f-stop or use the next lower Exposure Value number.

Scanning the Brightness Range

In scenes having a wide range of light and dark values, it is sometimes desirable to use the average exposure, particularly in black-and-white photography.

Take readings on the lightest and darkest objects in the scene, and choose an f-stop or Exposure Value half way between the extreme readings.

In addition, your GUARDIAN can be used to calculate the numerical brightness range either as a ratio, or in f-stops and Exposure Values.



Reflected Light

Determine the ratio as follows:

1. Set a shutter time of 1-second in the TIME—SEC window.
2. Take a reading on the brightest object and note the position of the pointer on the f-stop scale.
3. Aim the meter at the darkest object and lock the pointer. Turn the outer dial counter-clockwise until the pointer lies directly opposite the f-stop position noted in Step 2.
4. The numerical ratio of the brightness range of the scene will be indicated in the TIME—SEC window.

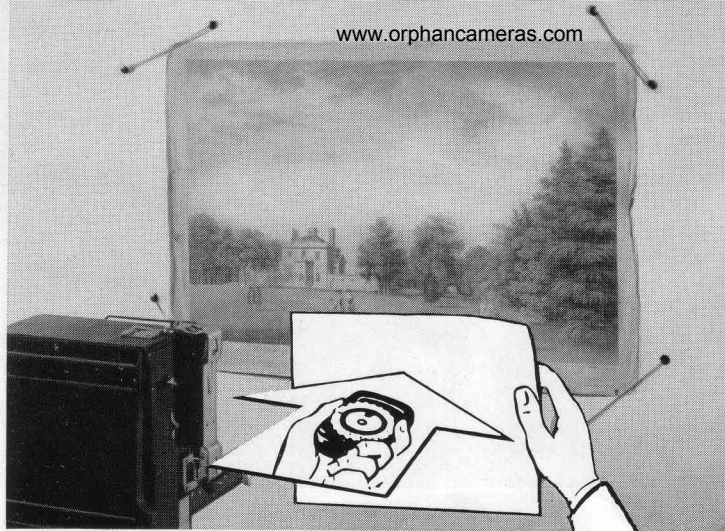
Determine the scene brightness range in f-stops or Exposure Values as follows:

1. Set the meter for reading Exposure Values (red triangle in TIME—SEC window).
2. Take a reading on the brightest object and note the Exposure Value.
3. Take a reading on the darkest object and subtract the Exposure Value from that noted in Step 2 for the brightest object.
4. The result will be the brightness range in f-stops or Exposure Values.

Darkest and Lightest Object Methods for Contrasty Scenes

To record as many tone values as possible in a contrasty scene having deep shadows, a compromise exposure can be used. This exposure may be for either the shadow areas or the highlight areas, depending upon which is desired in the final picture. If the shadow area is more important, aim the meter at this part of the scene, and *decrease* the indicated exposure by three f-stops for black-and-white, or by two f-stops for color. By decreasing the exposure, the shadows will be underexposed, but not enough to be blocked up, and many tones in the highlight area will be recorded rather than lost due to overexposure. Conversely, if the highlight area is more important, aim the meter at that part of the scene, and then *increase* the indicated exposure by the three f-stops for black-and-white, or one to two f-stops for color. Although the highlights will be somewhat overexposed, they will be rendered reasonably well, and many of the darker tones will also be recorded.





Reflected Light

Copying

In making copies of documents or photographs in color or in black and white, take a close-up reading on a white card held against the copy. Divide the film

exposure-index by 5. Take readings with the card held at various points on the copy to check uniformity of illumination.



Methods of Taking INCIDENT-LIGHT READINGS

Usual Method

Always use the incident-light attachment. Hold the meter at the center of interest of the subject and aim it toward the camera.

In case the subject is inaccessible,

the incident light may be measured from another place where illumination is judged to be the same, remembering that the direction of aiming the meter is always toward the camera or in a parallel direction.



Key-light Method

In some cases it is desirable to measure incident light by pointing the meter with the incident-light attachment in place toward the “key” or main light source instead of toward the camera.

Hold the meter as close to the subject as possible, or in a place where illumination is the same. Aim toward the key light source and increase the indicated exposure by one f-stop or use the next lower Exposure Value number.

Lighting-contrast Method

It is frequently desirable to adjust the lighting-contrast, that is, the ratio of "key" light to fill-in light. A ratio of between 2:1 and 4:1 is usually used. Your GUARDIAN can be used to measure the ratio as follows:

1. With the incident-light attachment in position, hold the meter near the subject (the forehead in portraiture) and take a reading with the meter aimed at the fill-in light.

2. Rotate the outer dial to set Exposure Value 1 opposite the pointer.

3. Aim the meter directly at the key light and take a reading as before but do not move the outer dial.

4. Provided the key light is stronger than the fill-in light, as it should be, the number opposite the new pointer position will be the lighting ratio expressed in Exposure Values or in f-stops.



The corresponding numerical ratios are:

Number on Exposure Value Scale	Numerical Lighting Ratio
1	1:1
2	2:1
3	4:1
4	8:1

White-card Method for Reflected-light Measurements at Very Low Light Levels

In some cases where the light is very low and the reflected-light method is preferred, the reading may be made on a white card, provided the exposure index for the white-card reading is set on the meter. (This index is simply the

normal index divided by five, because the white-card reading will be about five times as great as the average reading.) Hold the white card near the center of the scene and hold the meter about six inches from the card.

HOW TO ALLOW FOR FILTERS

There are two ways to allow for filter factors in using your GUARDIAN exposure meter.

1. When the same filter is to be used for a series of pictures, as frequently is the case in black-and-white photography, divide the exposure index for the film by the filter factor and set the result in the Exposure-Index window. The filter factor will then automatically be taken into account in your exposure measurements until the exposure-index setting is changed.

2. For occasional use, a filter factor generally is more conveniently applied to the final exposure-meter reading. Increase the exposure indicated by the necessary number of f-stops or fractions of f-stops, or decrease the indicated Exposure Value by one for each f-stop. A table of f-stop equivalents for the common filter factors is given below:

Filter Factor	Exposure Increase in f-stops
1.5	$\frac{2}{3}$
2	1
3	$1\frac{2}{3}$
4	2
5	$2\frac{1}{3}$
6	$2\frac{2}{3}$
8	3
10	$3\frac{1}{3}$

The three major factors which control exposure are:

● Exposure Index

Photographic film is manufactured in many types. The main difference between them affecting your exposure meter is sensitivity to light. The sensitivity rating of the film must be set on your meter before taking a measurement.

The American Standards Association has assigned numbers for rating films according to their sensitivity to light. These numbers are called exposure-index numbers, which, numerically, are higher for the more sensitive films and lower for the less sensitive.

● f-Stops

The amount of light that is allowed to reach the film is controlled by the relative size of the camera lens opening. The relative lens opening, in most cameras, is adjustable and is set according to a numbering system. These settings (relative openings) are called f-stops and are marked on your exposure meter and camera. f-stops are numerically higher for small relative openings and lower for larger relative openings; for example, $f/2$ admits 4 times as much light as $f/4$, and $f/4$ admits 4 times as much light as $f/8$.

Thus, the amount of light which reaches the film is controlled by setting the f-stop on your camera. And since the f-stop system deals with *relative* openings, different sized lenses admit the same relative amount of light when set at the same f-stop.



FILM SENSITIVITY



AMOUNT OF LIGHT

1**Exposure Index**

www.orphancameras.com

2**f-stops****3****Shutter Time****Time (Shutter Speed)**

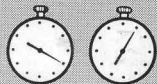
The length of time the film is exposed to light is controlled by the length of time the camera shutter stays open. This is called shutter speed and is usually expressed in seconds and fractions of a second; for example 1/25 second, 1/100 second, etc.

It should be remembered, especially when using speeds in the average range, that more pictures are spoiled by camera movement than in any other way, and it is recommended that speeds at 1/50 second or higher be used for hand-held exposure.

Exposure Setting

The pointer-lock of your GUARDIAN remembers the light reading. The pointer indicates the correct lens f-stop for the Time and Film Exposure index you have preset. You can dial any other combination without having to take a new light reading. You may want a higher shutter time to "freeze" action, or a smaller lens opening to increase depth of field.

The depth of field is the distance between the nearest and farthest points in which all objects will appear acceptably sharp in the photograph. The smaller the lens opening, the greater will be the depth of field.



1/25 SEC. 1/100 SEC.
TIME

**EXPOSURE**

Exposure Hints

For most scenes in color and black-and-white photography, your GUARDIAN exposure meter will give the preferred exposure when aimed directly at the scene from the camera position.

For certain unusual conditions, however, results can be improved by either increasing or decreasing the exposure from that indicated by the meter, depending upon the nature of the scene.

Exposure for color film transparencies differs from that for ordinary negatives in that increased exposure makes the image lighter on the projection screen. This is often desirable to brighten the mood of a picture or to portray more naturally a light subject.

Color can be controlled slightly by exposure. Less exposure increases color saturation, while more exposure reduces saturation and the colors tend toward pastel shades.

Exceptionally bright scenes usually reflect proportionately more light and influence the exposure meter to indicate slightly less exposure than is actually desired.

The following are hints to assist you in obtaining preferred exposures for several scenes and lighting conditions.

Snow or Sky

For scenes which are mostly snow or sky a preferable exposure is usually obtained if the indicated exposure is increased by one f-stop.

Overcast Scenes

For scenes in overcast or foggy weather there is very little lighting contrast. For more realistic rendering with color transparencies, the indicated exposure may be increased by one f-stop. With black-and-white a thinner negative is usually desired for enlarging, and this may be obtained by decreasing the indicated exposure by one f-stop.

Back-lighted Subject

For back-lighted subjects where shadow detail is required, the indicated exposure may be increased by one f-stop. Direct sunlight should be prevented from shining into the meter. However,

for sunsets, aim the meter directly at the scene and use the exposure indicated by the meter.

Fog and Water

A scene which is a combination of fog and water is similar to overcast or foggy scenes, where the atmosphere itself becomes the source of light and is bright compared to foreground objects. For color photography, increase the exposure indicated by the meter by one f-stop because of the fog. For black-and-white, decrease the exposure one f-stop because the brightness ratio is low and the thinner negative is preferable.

Metered-flash Outdoors

In outdoor photography, especially of back-lighted subjects, photoflash is used to reduce or increase lighting contrast between the foreground and background objects. For the combination of

film, lamp, and shutter time, find the guide number on the photoflash lamp carton. Aim the meter at the scene and determine the f-stop. Then divide the photoflash guide number by this f-number to get lamp distance from subject.

If the distance found is too great for convenience, cover the flash reflector with a handkerchief and advance the lamp $\frac{1}{3}$ of the way to the subject.

Television

Use a tripod for the camera and adjust the TV image for best brightness and contrast. Focus on the lines across the screen, rather than the image itself.

Set the shutter for 1/25 second. Dim the room lights. Hold the meter about $\frac{1}{2}$ screen diameter from the set and obtain an average exposure reading.

Aerial Pictures

Aim the meter toward the ground and

for color photography increase the indicated exposure by one f-stop. Pictures taken on color film from high altitudes are improved by use of a warm-colored filter to reduce the blue haze.

Other Special Uses

Projection-Screen Brightness

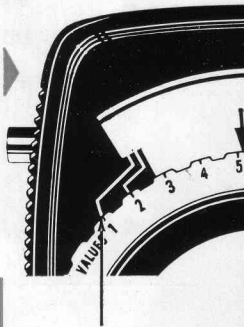
To obtain the best possible projected image, your screen should reflect 9 to 14 footlamberts (with no slide in the projector). Measure screen brightness by holding the meter light-cell against the center of the illuminated screen and then drawing the meter (set for LO range) away from the screen until the maximum reading is obtained. Convert the scale reading to footlamberts. See Scale Equivalents on page 28. Move the projector towards or away from the screen as required to adjust the brightness.

Scale Equivalents

When using the incident-light attachment, the GUARDIAN exposure meter measures the quantity of illumination falling on an object or scene. This can be expressed in footcandles by use of the tables given on the following page.

Any object or scene absorbs some of the light which falls on it, and reflects the remainder. The percent that is reflected is called the reflectance of the object. Reflected light may be expressed as the brightness in footlamberts, which is equal to the illumination in footcandles multiplied by the reflectance. The GUARDIAN is calibrated for average scene reflectance of 18 percent.

For special purposes it may be desired to measure incident illumination (in footcandles) and brightness (in candles per sq ft or footlamberts). To do this, rotate the outer dial until the Exposure Value numeral 1 appears exactly opposite the lowest reference line in the window, as shown in the illustration. In this position, the scale numerals correspond to the photometric equivalents in the following tables.



**INCIDENT-LIGHT
SCALE EQUIVALENTS
(in footcandles)**

**REFLECTED-LIGHT
SCALE EQUIVALENTS
(in candles/sq. ft.*)**

Scale Numeral †	With DYNACELL	With Incident-light Attachment		Scale Numeral †	With DYNACELL and Reflected Light	Low Range	High Range
		Low Range	High Range				
Threshold	0.055	3.5	56	Threshold	0.05	0.2	3
1	0.136	8.7	140	1	0.12	0.5	8
2	0.27	17.4	280	2	0.25	1.0	16
3	0.55	35.0	560	3	0.5	2.0	32
4	1.09	70.0	1,110	4	1.0	4.0	64
5	2.19	140.0	2,230	5	2.0	8.0	128
6	4.37	280.0	4,450	6	4.0	16.0	256
7	8.75	560.0	8,900	7	8.0	32.0	512
8	17.50	1,110.0	17,800	8	16.0	64.0	1,024
9	35.0	2,230.0	35,600	9	32.0	128.0	2,048

*If the value for reflected light is required in footlamberts, multiply candles/sq. ft. by π (= 3.14.)

†See page 27.

Calibration Data

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

$$\begin{array}{l} \text{Incident} \\ \text{Light} \end{array} \quad T = \frac{CA^2}{IS}$$

$$\begin{array}{l} \text{Reflected} \\ \text{Light} \end{array} \quad T = \frac{KA^2}{BS}$$

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 = 1.15; ASA calibration constant, reflected light

C = 20; ASA calibration constant, incident light

Acceptance

Specific acceptance angles of the meter are:

LO range	◀	horizontal	± 34°
		vertical—up	+ 22°
		vertical—down	- 25°

HI range	◀	horizontal	± 30°
		vertical	± 17°

HOW TO CARE FOR YOUR GUARDIAN EXPOSURE METER

Your GUARDIAN 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. It should not be subjected to prolonged heat or moisture.

Although your GUARDIAN 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 leather case.

Zero-set Adjustment

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

Mask the light cell thoroughly by putting black or other opaque paper inside the incident-light attachment and placing the attachment on the meter. Never use any type of gummed paper or tape on the plastic lens or window. Press the pointer-lock button. The pointer should be exactly over the left-hand mark on the small scale underneath the pointer, or aligned with the extreme left of the window.

Correct any deviation by turning the zero-set adjustment (large screw in back-center of meter) slightly left or right until the meter pointer is directly over the mark.

Exposure- meter Information

General Electric maintains an Exposure-meter Information 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 meter in the darkroom. Address all correspondence to: General Electric Company

Exposure-meter Information Bureau
40 Federal St., West Lynn 3, Mass.

Feel free to contact the Bureau on any questions you may have relative to the use of your meter.

If your GUARDIAN exposure meter proves defective, return it to your dealer or, after packing carefully in a well-padded box, to the General Electric Company at the nearest address listed below:

40 Federal Street, West Lynn 3, Massachusetts
1098 Harrison Street, San Francisco 3, California
1135 So. Lamar Street, Dallas, Texas

For Canadian users, send to:

Canadian General Electric Company, Industrial Center No. 5,
Quebec City, P.Q., Canada

For foreign users:

Contact your nearest International General Electric Company office for service instructions.

Your General Electric GUARDIAN exposure meter is warranted to be free from defects in material or workmanship for the lifetime of the device. If your meter requires servicing because of any defects in materials or workmanship, it will be serviced without charge. This warranty does not extend to servicing or repairs resulting from mishandling, or normal wear.

The obligation of the General Electric Company shall be limited to repairing or replacing the exposure meter and in no event shall it be liable for consequential damage.

**Service and
Warranty**

FILM VALUES

- *For meters marked for American Standard exposure indexes.
 †With Conversion No. 10 Filter.
 ‡With Conversion No. 11 Filter.
 §With Kodak Photoflood Filter No. 80B.
 ¶With Kodak Wratten No. 85C Filter.
 ††With Kodak Wratten No. 85 Filter.
 **With Kodak Wratten No. 85B Filter.
 ¶¶With Photoflood lamps and Kodak Wratten No. 82A Filter.
 †††For Tungsten 3200 lamps and Kodak Wratten No. 82C Filter.

If your film is not listed here, see the instruction sheet packed with the film. For any further information, write to Exposure-meter Information Bureau (see page 30).

Exposure-index numbers for some of the most frequently used photographic films are given here.

EXPOSURE INDEX*

COLOR FILM

	Daylight	Tungsten
Ansochrome, Daylight Type.....	32	8†
Ansochrome, Flash Type.....	...	20¶
Anscocolor, Daylight Type.....	10	3†
Anscocolor, Tungsten (35 mm, roll and sheet).....	10‡	12
Anscocolor, Tungsten (16 and 8 mm).....	10‡	10
Ektachrome, Daylight Type (35 mm and 828).....	32	12§
Ektachrome, Daylight Type (sheet).....	12	...
Ektachrome, Daylight Type (620 and 120 roll).....	8	...
Ektachrome, Type F (except sheet).....	20	16¶
Ektachrome, Type B (620 and 120 roll).....	6**	10
Ektacolor, Type B (sheet).....	5**	8
Kodacolor, Universal (roll only, for daylight and flash)	32	25
Kodachrome, Daylight Type (35, 16, 8 mm and 828).	10	2.5§
Kodachrome, Type A (35, 16, 8 mm and 828).....	10††	16
Kodachrome, Type F (35 mm and 828).....	10	10¶ or 8††

BLACK AND WHITE FILM

Anso — Superpan Press.....	125	80
— Supreme.....	50	32
— Plenachrome.....	50	25
— All-weather Pan.....	64	50
— Triple S Pan.....	200	160
Dupont — Arrow Pan.....	160	125
Kodak — Tri-X.....	200	160
— Plus-X.....	80	64
— Panatomic-X (35 mm and roll).....	25	20
— Panatomic-X (sheet).....	32	25
— Super Panchro-Press Type B.....	125	100
— Royal Pan.....	200	160
— Verichrome Pan.....	80	40

INSTRUMENT DEPARTMENT, GENERAL ELECTRIC COMPANY, WEST LYNN, MASS.