

NIGHT-LIGHT SCENES

- Ice shows, in multiple white spotlights. If spotlights are colored, use Scene 4.
- Burning buildings, fires. For detail in surrounding areas, use Scene 5.
- Brightly lighted stage-theater acts. If lights are colored or subdued in "mood" situations, use Scene 6.
 - Brightly lighted boxing, wrestling rings. For spectator-shots in close proximity of ring, use Scene 5.
- Neon-electric signs, theater marquees. To capture some detail in surrounding area, use Scene 7.
- Campfire groups. (Keep subjects close, but gate from heat and flames.)
 - Bright TV and movie screen pictures, at 1/25 or 1/30 sec only. If in color, use Scene 8.
 - Brightly spotlighted aerial circus performances. For acts on ground level or spectators in lower seats, use Scene 7.
- Brightly illuminated store display windows.
 - Brightly lighted gas stations.
- Indoor, lighted Xmas trees. For detail in tree decorations, gifts, etc. (or, if people are in picture), a double exposure may be necessary. Use long exposure, sufficient to include flash fill-in. However, if room is brightly lighted, flash fill-in will not be needed.
 - Brightly lighted interiors of homes, offices, restaurants and stores.
 - Portraits, by brightly illuminated store display windows and theater marquees.
- Broadway-type, brightly lighted Main streets. For emphasis on reflections of rain-wet streets, use Scene 6.
 - Baseball and football night games, and other sports-events on floodlighted fields and stadiums.
 - Race tracks.
- Fireworks, lightning bolts. Use 1/stop calculated at one-second exposure for set camera at OPEN for each burst, or streak. Try double exposures for pleasing results.
 - Brightly lighted amusement parks, fairs, carnivals, and shopping centers.
 - Intricate pattern designs of vehicular headlights, ferris wheels, and other illuminated amusement rides, etc. Use an extra-long exposure, sufficient to include several elliptical, circular, and straight movements of lights.

- Gymnasiums, auditoriums, arenas, and average bright artificially lighted indoor exhibitions (basketball games, flower shows, boat shows, etc.)
 - Portraits, by 150-watt table lamp.
- Floodlighted water fountains, monuments, and buildings at close distances. At 25- to 50-ft distances, use Scene 13. If lights are colored or subdued, open up lens from one to two full stops... depending on density of lighting effect.
 - Dimly lighted gas stations. (See Inside Flap For Other Night-Light Scenes)

THE JIFFY CALCULATOR

FOR NIGHT-LIGHT EXPOSURES

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NIGHT LIGHT SCENE	ASA FILM SPEED	SHUTTER SPEED IN 1/250 TIME	EXPOSURE
1			STOP
2			1/250
3			1/250
4			1/250
5			STOP
6			1/250
7			1/250
8			1/19
9			1/16
10			1/13
11			1/13
12			1/11
13			1/9.5
14			1/8
15			1/6.3
16			1/5.5
17			1/4.5
18			1/4
19			1/3.5
20			1/3
21			1/2.5
22			1/2
23			1/1.7
24			1/1.4
25			1/1
26			1/1

FOLD BACK ALONG THIS LINE

ACTIVITY RESEARCH & DEVELOPMENT
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- Medium-bright artificially lighted interiors of homes, offices and stores; hotel and theater lobbies, hospital rooms; and airport, bus, and train terminals.

- Outdoor lighted Xmas trees, home and building decorations. If taken after dusk, to capture some outlines of surroundings, use long exposure sufficient to include underexposed flash fill-in (at one-half recommended guide number). However, if taken at dusk... no flash will be needed.
 - Match-light, candlelight, or cigarette lighter close-ups. (Use white reflector fill-in for detail in shadowed area.)
- Medium bright, artificially lighted interiors of subway trains, pullman coaches, busses, and airliners.
- Medium bright street-lamp corners and side streets.
 - Big-city, Manhattan-type "night" moonscapes at DUSK only. Try double exposure effect, combining Scene 15 at dusk and Scenes 21 or 25 at night. Moon may be included if exposure is 1/25 sec or faster. Otherwise, superimpose moon with a separate exposure. (See MOON SHOTS)

- Niagara Falls, in white lights.
- Dimly lighted subway stations, platforms, and stairways.
- Dimly lighted night-clubs, ballrooms, etc.

- Railroad stations (outdoors), freight yards, and dimly lighted industrial plants with scattering of window lights, bulbs, and pole-lamps. On rainy or foggy nights, use Scene 17. If snow is on ground, use Scene 21.

- Niagara Falls, in colored lights.

- Mannhattan-type "skylines" of buildings, bridges, etc., with scattering of window lights and other minute illuminations. Try double exposure... with a superimposed moon!

- Dimly lighted boat yards, docks, and wharfs. On rainy or foggy nights, use Scene 24.

- Dimly lighted small towns, villages, hamlets, etc., with a scattering of faint window lights and street lamps

- Full-moon snowscape, and icescape.

- Full-moon seascape, and landscape.

- Full-moon landscape.

MOON SHOTS

For pictures of moon only (not scenes), find exposure as follows: Set film speed at Scene 1. For "full-moon" close lens down one stop. For "half-moon" use exposure on calculations and for "crescent moon" open up lens one stop. Note: Shutter speed must be 1/25 sec (or faster) or moon will be blurred in picture.

STAR TRAILS

Line up film speed at Scene 26, and then convert shutter speeds to time exposures as follows: seconds become minutes, and minutes become hours. Use long exposures!

For night photography, use fastest film possible. With black and white films, use tungsten emulsions. Flash-type and tungsten-type color films tend to give more normal relations in "mazed" light. Daylight-type color films render much warmer results, but are quite satisfactory.

It may be advisable at first, and especially with slow films, to bracket all exposures at least one stop over and one stop under, until light values, and special effects of various "night scenes" are more easily predetermined with use of the Jiffy Calculator.

NOTE: If exposures are less than 1/25 sec. USE TRIPPOD

(See back-flaps for Nightlight-Scene Numbers)

SLIDE

To make this calculator fully adapt-
 able for all film speeds, and to
 incorporate their equivalent expo-
 sure allowances for reciprocity
 failure, it is advisable to take a few extra
 shots with lens opened up.
 a stop or two, especially with long
 exposures

RECIPROCAL FAILURE

8000	1/800 sec
6400	1/640 sec
4000	1/4000 sec
3200	1/3200 sec
2000	1/2000 sec
1500	1/1500 sec
1000	1/1000 sec
800	1/800 sec
500	1/500 sec
400	1/400 sec
250	1/250 sec
200	1/200 sec
125	1/125 sec
100	1/100 sec
64	1/64 sec
50	1/50 sec
32	1/32 sec
24	1/24 sec
16	1/16 sec
12	1/12 sec
8	1/8 sec
6	1/6 sec
4	1/4 sec
3	1/3 sec
2	1/2 sec
1.5	1/1.5 sec
1	1 sec
	2 sec
	3 sec
	4 sec
	6 sec
	8 sec
	12 sec
	15 sec
	22 sec
	30 sec
	45 sec
	1 min
	90 sec
	2 min
	3 min
	4 min
	6 min
	8 min
	12 min
	15 min
	22 min
	30 min
	45 min
	1 hr
	90 min
	2 hr

SLIDE