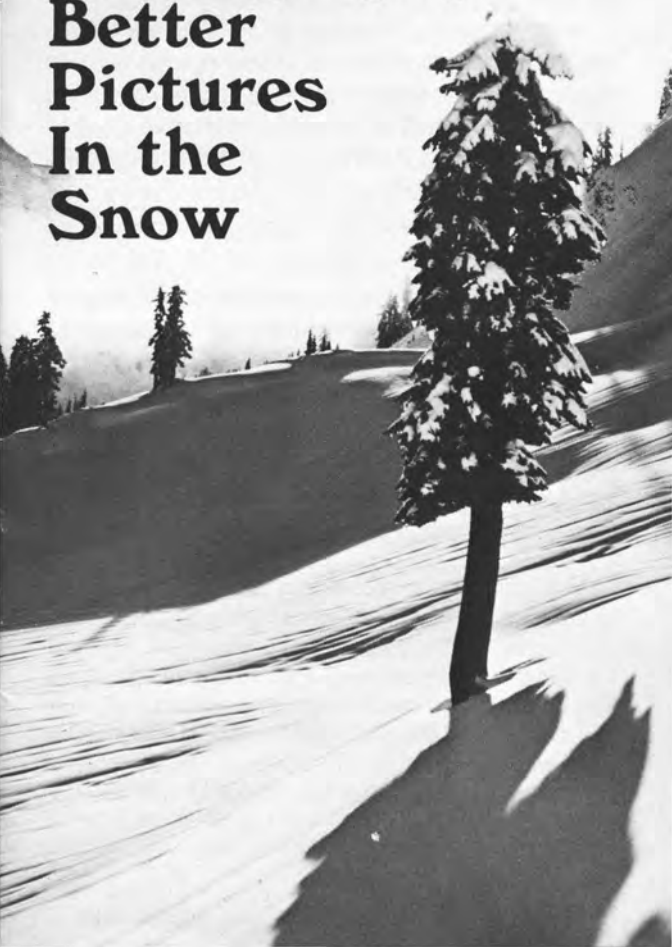


# Winter Photography— Better Pictures In the Snow



AC-65



Don't put your camera away! Wintertime recreation offers you a sparkling new gallery of great picture subjects. The whole landscape wears white change-of-season clothing that can isolate and emphasize people, buildings, animals, and brightly colored subjects of all types. Your friends and family will enjoy a completely different set of activities. Nature photographers will find that animals have grown long, warm coats that often set them off against the snow, and that discovering these four-legged subjects can be much easier on snow-covered terrain. The subtle geometry of monochromatic landscapes will provide the scenic enthusiast with intriguing challenges of pictorial design. Skiing, skating, snowmobiling, ski touring, snowshoeing, rock-climbing, ice fishing, and even weekend walks bundled up in your bright parkas can give you exciting pictures to cool off a late-August slide show or personalize your Christmas card for next year.

Although picture-taking on a chilly February afternoon is technically no different from recording water-skiing scenes in August, there are some camera-handling techniques and aesthetic considerations that can help you improve your winter pictures. With few exceptions, the tips in this folder are applicable to all winter picture-taking situations and all types of photo equipment—unless you fly south with the Canadian geese!

## **STAYING WARM**

You'll take better pictures when you're comfortable. If you're warm all over and the wind isn't knifing through gaps in your clothing, you'll feel more like taking that second look to find the best camera angle or to spot the best detail in a frozen branch. It's important to dress for the occasion. Warm boots, a good hat, thermal underwear, a bulky parka, and thin gloves covered by warm mittens will all help you to concentrate on better pictures. Your handgear is most important. If you wear thin cotton, silk, or synthetic fabric gloves inside your mittens, you'll be able to handle your camera for short periods without chilling your fingers and lessening their dexterity. When the shooting is over, you can pull on your mittens for long-duration warmth. You can also buy special hunter's mitts with finger openings to facilitate camera handling. You'll want your front-opening parka big enough to zip up over a camera when the wind starts whipping snowflakes around and into nearly everything. Some photographers enjoy the extra warmth of a hunter's vest under their parkas as well as the extra pockets for keeping film and other smaller types of photo equipment warm and dry.

## **KEEPING YOUR CAMERA WARM**

Generally speaking, it's a good idea to keep your camera warm. Your camera is a precision instrument designed to work best at normal temperatures—

somewhere in a range of 45 F to 85 F. It may not function quite as well at temperatures much greater or less than these.

When you keep your camera warm, the batteries, if you have batteries, can supply their normal flow of energy to the exposure meter, flash, or film advance. If the batteries are cold, chances are they'll supply less than the required amount of energy. Use alkaline batteries instead of zinc-carbon batteries whenever possible, and if your camera takes PX-13-size batteries, replace them with PX-625 batteries. If the temperature is going to drop out of sight, keep some spare warm batteries in an inside pocket.

To combat static fogging and possible breakage of chilled, brittle film, advance and rewind your film slowly and with a steady motion. You can minimize condensation on your camera and lens by allowing the camera to warm up slowly when you go indoors. This prevents droplets of water from forming on your equipment. If snow blows onto your camera, brush it off immediately. Although the snow won't harm it, the warm camera will turn the snow to water and that *is* harmful. Don't breathe on your camera, lens, or viewfinder. If there's a snowfall under way, and you're plagued by a snow-covered camera, put your camera in a plastic bag, leaving the lens and viewfinder exposed. This is a perfect time to cover your lens with a skylight filter, both for protection and to eliminate some of the bluishness typical in snow scenes. Incidentally, if you carry your camera under your coat,

you may not need the ready case, which can be a nuisance when you're trying to take a hurried picture. The smaller your camera is, the easier it is to hide from the elements. KODAK Pocket INSTAMATIC® Cameras are ideally suited to outdoor picture-taking in the cold. You can easily keep one warm and still accessible. The controls on the more advanced models are simple to locate and manipulate with gloves. You can carry a day's supply of film and mag-cubes in one inside pocket, and drop-in cartridge loading makes a film change short and simple.

## **GENERAL PICTURE-TAKING HINTS**

- For sharp pictures, hold your camera steady and gently s-q-u-e-e-z-e the shutter release. With an adjustable camera, use a shutter speed of at least 1/125 second. If your subject is moving and you want to stop the action, use a faster shutter speed, such as 1/250 or 1/500 second.
- Photograph speeding skiers and other fast-moving subjects with a shutter speed of at least 1/500 second if the movement is across the field of view, or 1/250 if movement is toward or away from you.
- With simple cameras you can minimize blurring of fast-moving subjects by "panning," or swinging the camera as you take the picture to keep the subject at precisely one point in the viewfinder.
- Hold your camera level so that your subject won't appear to be sliding out of the picture.

- Personalize your pictures. Ask friends or members of your family to pose in the foreground (15 to 20 feet from your camera) and look into the scene. Ask them to wear their brightest clothing to add a dash of color to your pictures.
- Make "title" pictures by photographing signs. Include people looking or pointing at the signs.
- Add depth and interest to your pictures. "Frame" them by including foreground objects such as rock formations or overhanging tree branches.
- Take flash pictures of outdoor subjects at night. To help insure flash operation, use live, warm batteries and keep battery and equipment contacts very clean by wiping them with a cloth dampened with clean water only.
- In shaded areas it's often too dark to take properly exposed pictures with simple cameras without flash. Use flash for nearby subjects.
- Take plenty of pictures. It's the best way to remember all the fun and to share it with others.
- Take exciting close-ups of minute snow and ice formations and other small objects. If you have a close-up lens, you can use it to take pictures of subjects closer than the normal minimum focusing distance for your camera.

## **SPECIAL TIPS FOR WINTER PICTURES**

Here are some special techniques to keep in mind that will probably improve your winter photos. First,

and most important, don't be dismayed by cloudy, lackluster skies. Overcast conditions will help you take better pictures of people against a snowy background. Your film will be better able to record the tonal range existing in the scene, and you'll have recognizable detail from the darkest to the lightest parts of the negative or transparency. If, on the other hand, the sun decides to come out, you'll be blessed with sparkling crystals and startling brightness. Your exposure meter and the latitude of the film will be startled, too, so prepare to compromise your exposure.

In a sunlit outdoor winter snow scene, the tonal range is so wide that no film can record it completely. If you have a simple, nonadjustable camera, use a negative film for prints, such as KODACOLOR II or KODACOLOR-X Film (color) or KODAK VERICHROME Pan Film (black-and-white). The exposure latitude of these negative films should help you get acceptable results with a simple camera on a bright day in the snow. If you want slides, have your photo-finisher make slides from your negatives.

If you use an automatic camera, move in close to a person for accurate flesh-tone exposure. If you're more interested in the landscape, stay at least ten feet away from your subject. If your camera is automatic but allows you to make the film-speed settings manually, set the film-speed indicator at half the actual film speed. For film with a speed of ASA 80, you would set the indicator at ASA 40. You can also

try to fool the electric eye a bit by blocking half of its window with your finger, if your exposure isn't metered through the lens. It's wise to set the *lighten/darken* control two marks lighter than normal on automatic-exposure instant-picture cameras. The instruction manuals for these instant-picture cameras give exposure advice for low-temperature conditions, and the film instruction sheets give special developing advice.

If you have an adjustable camera, your film instruction sheet or film carton will indicate approximate exposures. If you're posing a person against the snow, your exposure will record detail in the subject's face *or* in the snow, not in both. To achieve accurate exposure for the person, move in close to his face to make your meter reading. To record detail in a snowy scene, take an overall meter reading and then give about one *f*-stop more exposure than recommended by the meter. An exposure meter wants to make every scene a medium-gray tone overall, and with bright snow this can be a disaster. You want the snow to look sparkling white, not dull grey. Needless to say, there are no hard-and-fast rules about "correct" exposure under these conditions, and the safest procedure is to bracket your exposure by about half a stop on each side of the estimated exposure.

You can silhouette your close-up subject by exposing for detail in the snow, or you can get the effect of a white, seamless background with no details when you expose for a person's face. If you



overexpose a scene slightly with color film, you may get a soft pastel rendition of the scene. If you underexpose slightly, you may deepen the intensity of all the colors, making the scene more striking. These techniques work to a lesser degree with black-and-white film.

One way to conquer exposure difficulties in snow scenes including people is to use fill-in flash. (For information on fill-in flash, see the KODAK Photo Book *Advanced Camera Techniques*, AC-56, \$.95; *How to Make Good Pictures*, AW-1, \$1.50; or the *KODAK Master Photoguide*, AR-21, \$2.50. Ask your photo dealer for these books. If he doesn't have them, order directly by title and code number from Eastman Kodak Company, Dept. 454, Rochester, New York 14650.) Flash lets you brighten your subjects enough so that their faces will match the rest of the snow scene in reflected illumination. Remember that if the batteries in your flash unit are allowed to cool off drastically, they'll lose some of their power, so it's wise to keep them warm.

Sunlight can produce other interesting effects. Early and late in the day, the color of the light is quite warm, bathing all subjects in a golden glow. At noon, the light is much colder in color. Sunset and sunrise offer you a rainbow of fairyland colors from pale rose to deep purple. A snow picture with a backlit or sidelighted subject looks three-dimensional, with sharp, dramatic shadows. Powdery snow makes a wonderful subject for backlit pictures.

Your subject may be a skier racing down a slope, or perhaps snow falling from frosty trees in a fine mist. But be careful of the sun! In such situations a lens hood may be insufficient to avoid flare and inaccurate meter readings, so you should also shield the lens and electric eye with your hand or some other object.

Look for detail and design in your scenes. The strength of winter pictures lies in the hard, geometric lines provided by bare trees and rocks, contrasting with the rippling undulations of drifted snow and white-bearded pine boughs. Look for compositions and designs emphasized by these elements; eliminate the unnecessary and move in as close as you can to fill the viewfinder. Sometimes a dash of color from bright clothing or a red barn can enhance a winter scene.

We've discussed sunlight, but what about moonlight? Some of the world's best-known winter pictures have been made at night, under the moon. All you need is patience, a fast film and a fast lens ( $f/2.8$  or faster), a tripod and a cable release, and the will to take night pictures. Some scenes can be more exciting when you include the cheerful lighted windows from a nearby town. Check the position of the moon when you make preparations. Nighttime pictures that don't show the moon are ghostly but generally unimpressive. With a fast film such as KODAK High Speed EKTACHROME Film (Daylight)—ASA 160, or ASA 400 with ESP-1 Processing—try expo-

tures of 4, 8, 15, and 30 seconds at  $f/1.9$ , exposing the film at ASA 400. For prints you might also try KODACOLOR-X or KODACOLOR II Film with exposures of 15 seconds, 30 seconds, 1 minute, and 2 minutes at  $f/1.9$ . The exposure latitude of the film will give you acceptable results under many conditions.

You can occasionally improve your winter pictures and protect your camera lens through the judicious choice of over-the-lens filters. When you're taking color pictures, a skylight filter will reduce the bluish look of some snow scenes and add a bit of warmth. A polarizing filter will enrich the color and contrast of the sky and clarify detail in the snow. If you use a polarizing filter, forget the skylight filter. Black-and-white photography requires a different bag of filters. Starting with a light- or medium-yellow filter, you can pick up contrast and bring out the detail in snow shapes and clouds. This effect is increased when you replace the yellow filter with an orange filter. If you go all the way and attach a red filter, you'll end up with positively eerie results—an extremely contrasty rendition of a normal scene with minimized middle tones.

Once you get used to the idea of taking pictures outside in cold weather, you'll be swamped with new ideas for great photos. Keep in mind that a Christmas card including a picture of your family is a perfect way to tell your friends how the family is doing.

If you expect to encounter extreme conditions with

your camera, write to Eastman Kodak Company, Dept. 412L, 343 State Street, Rochester, New York 14650, and request the pamphlet *Photography Under Arctic Conditions* (Kodak Publication No. C-9). For more picture-taking ideas and techniques, ask your photo dealer to show you the complete line of KODAK Photo Books. If you want one that he doesn't have, order directly by title and code number from Eastman Kodak Company, Dept. 454, Rochester, New York 14650. Please include remittance with your order, plus state and local taxes where applicable. Prices are subject to change without notice.

Merry picture-taking and happy photo-hunting!

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