

Polysales Pocketbook



Mail order catalogue of the World's finest photographic equipment



POLYSALES PHOTOGRAPHIC LIMITED

POLYSALES HOUSE · MEADOW · GODALMING · SURREY · GU7 3JX



Telephones: Godalming (STD 048 68) 7998 trade only, 23399 retail sales enquiries
Registered in England, No. 1101556; Registered Office as above
Directors: ALEC FRY, A.R.P.S. (Managing); M. L. FRY

Photographic Manufacturers, Importers, and Mail Order Distributors; member of Photographic Dealers' Association and Godalming Chamber of Commerce. Suppliers to public schools, universities, research institutes and education authorities; The Department of Trade and Industry; The Ministry of Supply; The Medical Research Council; The U.S. Navy; Crown Agents; The United Kingdom Atomic Energy Authority; B.B.C.; C.E.G.B; hospitals and medical schools; and to tens of thousands of individual customers.



Dear Customer,

Most of you reading this introduction will be old friends, for any reputable company offering a good and genuine service inevitably builds up a considerable following of valued regular customers. To you we give our thanks for your past custom; we hope you will agree that the increased range listed in this catalogue, and the clearer layout, makes it the best so far.

To our newcomers, a sincere welcome. As we hope you will come to understand for yourself, we believe we can help you achieve more pleasure, more success from your hobby through the correct use of carefully chosen accessories. Our aim is not achieved when we sell you the equipment, but only when it gives you the desired result, and our unusually far-reaching service is organised with this goal in mind. In return we ask but one favour — if we succeed and our efforts are appreciated, please tell your friends . . . for it is on this basis alone that we have built our business.

Yours sincerely,
On behalf of us all at Polysales,

Alec Fry, ARPS, FRSA
Managing Director

PERSONAL CALLERS

The plain, rugged exterior of our 175-year-old solid Bargate stone warehouse which offers us 28,000 cubic feet of storage and office space belies its modern, centrally heated interior, and we have a small but pleasant showroom at which we are delighted to serve customers who are able to call in person. You can park right outside and shop in comfort!



We are within easy reach of London (via A3), Hampshire (A31), Kent (A25) and Sussex (A281/283). Polysales House is situated on the main A3100 Guildford-to-Godalming road; when approaching from Guildford, look out for the Railway Hotel on the right, about 300 yards inside the 30 m.p.h. zone, and drive through their forecourt.

Our showroom is open from 9 a.m. to 4 p.m. each weekday, 10 a.m. to 4 p.m. Saturdays; if you are making a special journey to see us, we advise

telephoning (Godalming 23399) beforehand to check that all the items you require are in stock. If, when you arrive, you can present us with a completed order form, this will avoid delays in collecting together your goods and will also ensure that you are retained on our mailing list.

Cover photograph of a Peacock butterfly, from a 2 1/4" sq. Ektachrome by Heather Angel (author of the nature books on page 58).

Polysales offer you - **SERVICE**

- Britain's finest photographic mail-order catalogue which includes advice to help you choose and use the products.
- A wide range of goods, carefully chosen by keen photographers like yourself, who realise that the cheapest is not necessarily best value, nor the dearest automatically best quality.
- Prompt dispatch by an established and experienced mail-order company whose entire organisation is arranged so that your order can be quickly assembled, carefully packed and promptly dispatched.

PLUS THE POLYSALES EXTRAS...

Free Camerachat Magazine

Over a quarter of a million copies have already been printed of this lively quarterly A5-size magazine. **Camerachat** pulls no punches and its outspoken equipment tests judge one brand against another for quality, results, value. Add to this its clear, readable technical articles and its well printed halftone



We compared the performance of enlarging lenses in one recent issue, after exhaustive testing.

photographs, and you'll see why we receive so many letters comparing **Camerachat** in glowing terms with those photographic magazines on the bookstalls.

And **Camerachat** has one more point in its favour. **It's free** to Polysales customers. Your first order to the value of £5 or more places you on our mailing list for the next year, and we'll send you each issue in the post.

Free Polyguides

These 16-page technical guides are packed with information and advice intended to help you get greater success, increased pleasure from your hobby. They cost 15p each if bought separately, but you can have one free on request with every £2 value of your order. Choose from these titles:—

1. Better pictures from a simple camera.
2. Making the most of your S.L.R. camera (including lenses, lens adaptors, attachments etc.).
3. Using filters (for correction and effect).
4. The exciting world of the close-up.

5. Making your hobby pay for itself.
6. Colour slides — including reversal processing, projection, slide copying.
7. Exposure meters, flash, lighting and portraiture.
8. Developing your films.
9. Setting up a darkroom.
10. Make better enlargements (incorporating advice on enlargers).
11. Print finishing and glazing.
12. Starting colour printing.

Free updated price lists

We don't believe in keeping you in the dark over prices. Everyone knows they have to rise from time to time, but we try to avoid the situation where underpayment might lead to annoying delays. So every customer on our mailing list gets sent an up-to-date price list, three or four times a year. And when a complete new catalogue comes out, you are sent that as well.

Access and Barclaycard credit

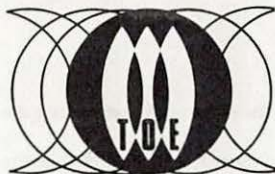
Buy now at current prices and pay later through Access or Barclaycard extended credit. Also, if your order is urgent (and straightforward) you can order by telephone on Godalming 7998.

And, last but not least, our —

Guarantee OF SATISFACTION

All goods not considered satisfactory may be returned for credit, provided we are notified within 7 days of delivery and they are received undamaged. Most products are guaranteed for a year (sometimes two or more) according to manufacturers' individual terms, and during that time any inherent fault will be repaired free of charge, only postage being payable. Our sole interest is your complete satisfaction, and the above terms are in addition to your full rights under common law.

CAMERAS



T.O.E. RUSSIAN CAMERAS

From the simplest to the most advanced model, these have all received acclaim from independent consumer tests as offering outstanding performance and exceptional value for money. The importers have possibly the best repair and after-sales facilities currently offered, and each camera — no matter how inexpensive — is pre-tested before dispatch to us and supplied complete with a test certificate. All have a full 12 months guarantee.

LEAFLET FROM SUPPLIER SEE PAGE 61

COSMIC SYMBOL 0401

An excellent basic 35mm camera: no meter, no range-finder, but capable of giving superb results at minimum cost. Excellent coated Russian lens which gave 48 lines per mm at full aperture (Camerachat 33).

Exposure is controlled by a simple film speed/weather symbol exposure control system (in addition to manual control if preferred). Shutter speeds 1/15th sec to 1/250th sec + B; X synchronised with hot shoe contact. Single stroke lever wind, double exposure prevention, fast crank rewind, optical finder, easy-load take-up spool, self zeroing film counter and other features normally only expected in cameras costing four times as much. Filter size 35.5mm.



LUBITEL 2 0402

A versatile 2 1/4" x 2 1/4" twin lens reflex camera from Russia at an incredibly low price. Fully coupled focusing — simply adjust the taking lens until the image on the screen snaps into sharp focus. Twelve exposures on 120 film. The focusing screen combines a brilliant optical image with a ground-glass central area. Folding magnifier, optical direct vision finder. The lens is equal in quality to that of the Cosmic, a 75mm f/4.5 and fully coated; the shutter has five speeds from 1/15th to 1/250th second, is fully synchronised for flash, and has a built-in self-timer. Lens focuses down to 4ft (or as close as you like with supplementary lenses added). With free every-ready case, cable release and lens cap. A comprehensive test report in the March 1973 issue of "Practical Photography" magazine concluded "you'll have to pay nearly £50 for anything better"; we have ourselves produced 20" x 16" enlargements of outstanding quality from negatives taken with this camera.



Lubitel filters 0403

- (A) 27mm push-on filter holder.
- (B) 25mm filter glasses to fit above, in haze, yellow, orange or No. 1 close-up.
- (C) 27mm push-on lens hood.

ZENITH EM 0404

The very latest Zenith single lens reflex from Russia, with a fully automatic lens diaphragm, fresnel screen and micro-prism focusing spot incorporated to update the basic tried-and-tested fifteen year old design that has outsold all others. Features an excellent 58mm f/2 six-element Helios 44M lens (52mm filters); focal plane shutter speeded 1/30th



to 1/500th sec and B; built-in exposure meter; XM flash synchronised; Pentax thread interchangeable lenses; every-ready case included.

ZENITH E f/2 0405



Basically similar to the Zenith EM, but without the automatic lens diaphragm, fresnel screen and microprism spot, and accepting 49mm filters.

Lenses for the Zenith 0406

The new Zenith EM has an automatic diaphragm and we recommend the Photax-Paragon lenses listed on page 7. The Zenith E will accept Photax pre-set lenses, but we also stock the Russian-made Jupiter 11a (40.5mm filters).

SEAGULL REFLEX DF

0501

An amazingly low-priced single lens reflex of advanced specification from China. Looking surprisingly like a contemporary Minolta SR, and accepting interchangeable lenses of Minolta fitting, it offers these features – six element 58mm f/2 fully coated standard lens, focusing down to 0.6m; filter size 52mm; fully automatic diaphragm; focal plane shutter speeded 1 – 1/1000th sec and B; delayed action; synchronised for electronic and FP flash; automatically zeroing magnified frame counter; depth of field preview button; leather ever-ready case included.

Test reports on this camera all agree that

- its construction is rugged and reliable, lacking only the fine finish expected in cameras costing around four times as much;
- performance is excellent;
- in the concluding words of the "A.P." test (19th May 1976), "the DF must be considered excellent value for money."

As it accepts interchangeable lenses with the easy-fitting



Minolta bayonet, choose from the Photax-Paragon selection of these on page 7.



PENTACON Cameras

Outstanding value cameras from the makers of the world's first 35mm SLR now with new features for even greater reliability – including a steel-blade shutter unit which has been praised by our repairers as potentially reliable and easy to adjust very accurately. Compare our prices to see just how keen they are.

LEAFLET FROM SUPPLIER SEE PAGE 61

ALL MODELS have these advanced features –

- Fully automatic diaphragm.
- Swedish steel shutter unit speeded 1 – 1/1000th sec and B.
- Electronic flash sync. to 1/125th sec.
- Standard 42mm screw thread interchangeable lenses.
- PL rapid-loading system.
- Lever wind of new design.
- Delayed action mechanism.

INDIVIDUAL FEATURES are listed below.



PRAKTIKA L2

0502

Low-cost model without exposure meter, available with a choice of standard lenses.

- Praktica L2 with Domiplan 50mm f/2.8.
- Praktica L2 with Tessar 50mm f/2.8.
- Praktica L2 with Pentacon 50mm f/1.8 MC.
- Praktica L2 with Pancolar 50mm f/1.8 MC.

PRAKTIKA LTL3

0503

With through-the-lens metering on the easiest "stop-down" system yet devised. And of course you use standard lenses



and accessories to keep the cost down to an amazingly low level.

- Praktica LTL3 with Domiplan 50mm f/2.8.
- Praktica LTL3 with Tessar 50mm f/2.8.
- Praktica LTL3 with Pentacon 50mm f/1.8 MC.
- Praktica LTL3 with Pancolar 50mm f/1.8 MC.

PRAKTIKA PLC2

0504

With the easiest form of open aperture TTL metering – plus electric diaphragm control irrespective of accessory or lens in use. Takes the special EDC range of Pentacon lenses and accessories for open aperture metering use, or any other lens or accessory can be used on a stop-down technique.

- Praktica PLC2 with Pentacon 50mm f/1.8 EDC/MC.
- Praktica PLC2 with Pancolar 50mm f/1.8 EDC/MC.

PRAKTIKA VLC2

0505

The most advanced and versatile model of the range, with an interchangeable pentaprism and behind-mirror metering added to the features of the PLC2. Supplied complete with pentaprism, waist level finder (superb for low-angle shots and close-ups!) and focusing magnifier.

- Praktica VLC2 with Pentacon 50mm f/1.8 EDC/MC.
- Praktica VLC2 with Pancolar 50mm f/1.8 EDC/MC.

- (A) 29mm f/2.8 Pentacon E.D.C. for PLC2/VLC2.
 (B) 135mm f/2.8 Pentacon E.D.C. for PLC2/VLC2.

PENTACON EVER-READY CASES

0602

These fit all current Praktica cameras listed here.

- (A) **Hard case** — the traditional hard, shiny black case, offering maximum protection.
 (B) **De-luxe soft case** — an attractive, easy-to-use soft luxury black case.



PRAKTIKA

accessories

0603



Focusing Magnifier



Right Angle Finder

Rubber Eye-Cup
Correction Lens Holder

Although many of the accessories in our catalogue will fit Praktica cameras, we list in this section the official factory-made items. Most of these accessories are for the current range of cameras, as well as the immediately previous L, LTL, LLC range, unless stated otherwise.

(A) Focusing Magnifier

For critical focusing — fits over the viewfinder and gives a 2.7x magnification of the central area on the focusing screen, yet can be flipped up out of the way in an instant to view the entire image. Adjustable to + or - 7 dioptres for spectacle wearers. Essential for close-up work or copying, this accessory will also instantly bring sharper results on all subjects for those with eyesight problems.

(B) Right Angle Finder

Enables you to view the finder image at right angles to the taking direction. Eyesight correction incorporated for spectacle wearers. Essential for shooting from ground level, or microscope and technical work.

(C) Rubber Eyecup

Excludes extraneous light to increase brilliance; useful at all times but almost essential for close-up and telephoto work where the image is less bright. Includes provision to insert eyesight correction lens if required (obtain from your optician). **SEE ALSO Hot Shoe Adaptor (3304); Copying Stand (1205); Reverse Pin Depressor (1401); Practical LLC "Electric" extension tubes (1103H); Z ring and double cable release (1206).**

The Photoguide to the Single Lens Reflex is a comprehensive guide to this versatile design of camera; top paperback value. See 5702 for full details.

CAMERA GUIDES give detailed technical data and advice on using most popular models. See 5803 for full details.

HOW TO AVOID CAMERA REPAIRS

For an article in issue 35 of our magazine *Camerachat*, we visited the well-known camera repair firm of H. A. Garrett & Co. Ltd., and asked the Managing Director for his advice on avoiding camera repairs. He replied:

1. **Keep your camera clean.** A single grain of grit in the wrong place is enough to jam up an SLR. On the beach, keep your camera inside a securely fastened polythene bag.
2. **Avoid vibration.** This is the next worst enemy; many repairs are necessary because of internal screws working loose, springs detached. Never carry a camera in the glove compartment of your car.
3. **Avoid disuse.** Camera **don't** like a rest. Keep them going through the winter.
4. **Avoid hot sun.** This melts grease, deposits it on the wrong places (e.g. shutter blades) and leaves bearings dry.
5. **Have your camera overhauled.** Yes, this is necessary, just as with a watch or any other fine mechanical instrument. A good quality SLR really ought to be cleaned and lubricated every three years or so, if you want it to have a long life and maintain its accuracy. Cheaper types, on the other hand, are better left alone while they are working satisfactorily.

If, despite all precautions, your camera **does** need repairing, you cannot do better than entrust it to Garrett's via our repair department, knowing that it will be handled by experts who care every bit as much for it as you undoubtedly do. See full details of our repair service below.

REPAIR SERVICE. Post your damaged still or cine camera, lens, meter or electronic flash to us for really prompt, efficient repair, which will be carried out (depending upon individual circumstances) either by the original importer or by a reliable independent specialist such as H. A. Garrett (former president of the Institute of Photographic Apparatus Repair Technicians). A detailed estimate is submitted within a week or so of receipt by the repairer, without any obligation to accept, although there is a small inspection charge (A) plus postage if declined. The repair normally takes only a couple of weeks, subject to availability of any spare parts required, and every repair is guaranteed for six months. A **shutter testing service** is also offered by ourselves, using the well-proven Holdings apparatus, and a full report issued for a fixed fee (B) plus return insured post; this can be done at the same time as a repair if you wish.

0604

SECONDHAND DEPARTMENT. In response to many requests we have opened a secondhand department for cameras, lenses, enlargements and accessories over £5 in value. No longer need you face the agonising decision of whether to buy new equipment of a supermarket-type cut-price merchant and lose the value of your existing equipment, or to do a part-exchange deal at your local shop against new equipment at full retail price. Our combination of fair part-exchange offer and a good discount will, in most cases, result in lower cost. So just parcel up your equipment carefully and send it to us for a prompt cash or credit offer — if you decide to decline it (and it is most unusual for our offer to be considered unreasonable) you have nothing to lose except the return postage. Details of secondhand goods for sale, checked and guaranteed, will appear in our price list when they are available.

just one of the tests...



... that you can apply to a lens before you buy is to look at the advertisements. Which lens was used to produce the illustration that accompanies the advertisement? It is fairly certain that there will be no credit line. And it is fairly certain that the picture was taken on large format and through very expensive optics.

So how was the picture of the 135mm f/2.8 Paragon Auto (left) produced? Through a 35mm f/3.5 Paragon Auto!! Not a specially selected lens but one picked at random from our Eastbourne stocks.

For well over a year all Photax publicity for Paragon lenses has been illustrated with pictures taken with Paragons. It is just one way we **prove** our belief that these lenses have a quality that belies their price. Another proof of our faith in these superb optics is our unique **five year guarantee** — a guarantee that covers mechanical function and optical quality.

And here at Polysales we add:

ALL OUR PHOTAX LENSES ARE USED.

Not in the secondhand sense, of course. What we mean is that their quality impresses us so much that — like Photax — we also use them for our advertising work. Throughout the range from the wide angle to the superb zoom, they have that extra edge of sharpness which makes their results really stand out. They are beautifully finished, smooth and sweet in use. But most of all they represent terrific value.

Available in these focal length and fittings:—

PHOTAX-PARAGON AUTOMATIC LENSES

Order ref.	Lens	No. of elements	Filter size	Minimum aperture	Closest focus	Fittings
0701	28mm f/2.8	8 in 6 groups	52mm	f/22	1.5ft	(A) Pentax*, (B) Minolta, (C) Nikon, (D) Canon
0702	35mm f/2.8	6 in 5 groups	52mm	f/22	2ft	(A) Pentax*, (B) Minolta, (C) Nikon, (D) Canon
0703	135mm f/2.8	5 in 4 groups	58mm	f/22	8ft	(A) Pentax*, (B) Minolta, (C) Nikon, (D) Canon
0704	200mm f/3.5	5 in 4 groups	62mm	f/22	12ft	(A) Pentax*, (B) Minolta (C) Nikon, (D) Canon
0705	85-210mm f/4.5 zoom (made by Sun for Photax). Slightly different appearance to model on rear cover.	13 in 8 groups	67mm	f/22	8ft	(A) Pentax*, (B) Nikon, (C) Olympus OM

PHOTAX PRE-SET LENSES

0706	35mm f/3.5	6 in 5 groups	46mm	f/22	2.5ft	Pentax* only
0707	135mm f/2.8	4 in 4 groups	58mm	f/22	7ft	Pentax* only

*These fittings are 42mm screw thread for Pentax, Praktica, Zenith, etc.

LEAFLET FROM SUPPLIER SEE PAGE 61

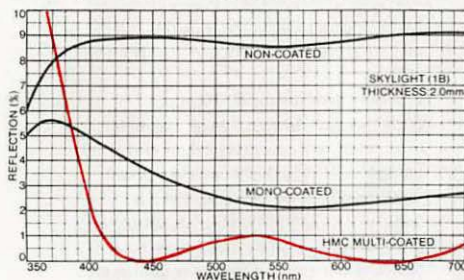
FILTERS

These apparently insignificant-looking pieces of glass and metal can make a greater improvement to your results for less cost than any other accessory. A reasonable selection of filters, carefully chosen, will widen your scope and change your results from snapshots into real pictures.

Polysales were the first to sell a really comprehensive range of filters by post and we continue to be the foremost specialists.

HOYA Filters

Hoya is the 'number one' optical glass manufacturer in the world and produces glass for many of the top camera makers. Hoya filters are of the very finest quality and they are indisputably the brand leader. Our turnover of this speciality is colossal, and as a result we can offer Hoya filters at amazingly competitive prices.



See how multi-coating of the Hoya HMC range improves performance: over the average visible spectrum, an uncoated (not Hoya) filter reflects 8.8%, a coated Hoya 2.6% and a Hoya HMC a mere 0.5%.

All Hoya filters are coated, and supplied in a clear storage box with technical data. The more popular colours are also made in multicoated (HMC) type and these are listed first:

HOYA MULTI-COATED (HMC) FILTERS 0801

Although these top quality filters cost a little more with this new coating, their reflection of the visible spectrum is reduced to one-fifth that of single coated filters. For the very finest results, particularly if your lens is multicoated, we advise this type which is available in the colours below:

U.V. haze for black-and-white or colour. Absorbs excess ultra-violet without otherwise affecting colour balance. The most usual filter to keep permanently over a lens as an insurance against damage. No exposure increase.

Skylight 1A (colour): the standard haze filter which eliminates excess ultra-violet radiation and blue colour cast. For use on days with a perfectly clear blue sky, or near the coast or lakes; can be kept permanently in place if required for lens protection. No exposure increase.

CHECK YOUR FILTER SIZE. The scale indicates the most common filter sizes and allowance has been made for the depth of the thread. Simply place the end marked "O" against one side of the filter screw, and read off the size against the screw on the opposite side of the lens.

LEAFLET FROM SUPPLIER SEE PAGE 61



Filters can make all the difference to your results — as in this superb example by Louis Peek using a red filter. The subject is the windmill on Wimbledon Common.

Yellow (K2) for black-and-white only. Brings out cloud effects by darkening the sky. Where the sky is a fairly deep blue, use this filter in preference to the orange. Factor 2x.

Red (25A) (black-and-white). Gives dramatic effects on deep blue skies, or a natural looking result from a pale sky. Cuts through distant mist and haze. Also useful for architecture, particularly stonework and wood. Factor 8x.

81A "cloudy" (colour) to avoid a blue cast on colour shots taken on a cloudy or rainy day, or in the shade. Factor 1.3x.

80B (colour) for shooting on daylight film under photoflood or similar artificial lighting ("D to A" conversion). Factor 4x.

82A "morning and evening" (colour) avoids an orange colour cast when shooting on daylight type film during the early morning or late afternoon in summer, or any time except noon in winter. Factor 1.3x.

STOP PRESS: yellow-green and orange filters now also available in multicoated type.

HOYA SINGLE-COATED FILTERS 0901

Competitively priced filters of the same optical quality as above but without the multicoating. Available in these colours:

- UV haze as described above
- Skylight 1A as described above
- Yellow x 2 as described above
- Red x 8 as described above
- 80B as described above
- 81A as described above

and in addition the following:—

Yellow-green (X0) (black-and-white). A good all-round filter for landscape work, improving the sky and emphasising variations in shades of green. Factor 2.5x.

Orange (G) (black-and-white). Skies in this country tend to be of rather weak contrast, and this is the best filter to give a pleasing effect. On deep blue skies it produces a bold result. Increases contrast and greatly reduces haze. Subdues freckles or skin blemishes on portraits. Factor 2.5x.

Green (X1) (black-and-white). For the landscape specialist — really brings out subtle differences in shades of green. Gives the "outdoor look" to portraits, enhancing skin tone and emphasising suntan. Factor 4x.

85 (colour) for shooting on artificial light film under daylight ("A to D" conversion). Usually results in better correction than the reverse way. Factor 2.1x.

NDx2 and NDx4 (colour or black-and-white). Reduce only the amount of light without affecting colours. Avoids over-exposure on cine or some auto cameras, or enables aperture to be opened for selective focusing on fast film. Factors 2x and 4x respectively.

See also **BLUE** filters, not made by Hoya, below.

SKYLIGHT 1B 0902

(for colour photography): A general purpose haze filter which eliminates excess ultraviolet radiation and removes blue colour cast. For use on days with a perfectly clear blue sky, or near the coast or lakes; can be kept permanently in place if required, for lens protection. This is the improved (and dearer) version of the skylight 1A, using more expensive dyes with more selective peak absorption which definitely give an improved colour rendering. No exposure increase.

HOYA FL/D 0903

Gives an improved colour rendering when shooting under fluorescent lighting on daylight colour film.

HOYA POLARISING FILTER 0904

One of the most useful and under-estimated filters of all in our opinion, which should be part of every outfit. Not only does it remove unwanted reflections from the surface of water or glass (e.g. a portrait subject's spectacles), but it will deepen and enrich the sky in colour pictures without affecting other colours. Complete with a rotating mount which can still be twisted for maximum effect after screwing completely home. Factor 4x.

BLUE FILTERS 0905

For black-and-white photography. Essential for taking portraits on modern panchromatic films, which otherwise give the effect of pale lips and complexion. Also emphasises haze in landscapes to give better recession of tones and reduce contrast. NOT made by Hoya but available in another quality brand. Factor 2x.

TWIN LENS REFLEX FITTINGS 0906

Although not available from Hoya, we can supply a limited range of filters, close-up lenses and hood in the standard No.1 bayonet size which fits Rollei V, T and 3.5, Yashicamat and Minolta Autocord, as follows:

(A) Filters: available in U.V., Skylight 1A(haze), red, green, orange, yellow x 2, A to D (85), D to A (80B), ND x 2.

(B) Supplementary Lens Sets: Matched pairs of parallax-corrected supplementary close-up lenses of high quality, in leather case to fit camera strap. Choice of No. 1, No. 2 or No. 3 to take you down to about 1ft 7in, 1ft 2in and 10in respectively.

(C) Lens hood: Square type to avoid intrusion into viewing lens, in leather case.

FILTER STORAGE PURSE

An ideal method of carrying and protecting your filters, the colour being easily seen through the transparent pocket against the white inner layer. Holds four filters of any size from 40.5mm to 55mm. Attractive zip-up leather-grained outer finish, padded for protection in your gadget bag or pocket.



0907

FILTER STORAGE CAPS

The safest and most compact way to store any quantity of threaded filters — screw each one into the next, and screw a metal protective cap on each end of the stack.

In all common sizes (see price list). Not suitable for close-up lenses. Prices given are for the pair.



0908

LENS HOODS

If your pictures lack sparkle, failure to use a lens hood may be the reason, but it is essential to choose the correct type.

De-luxe standard hoods 0909

These are of the modern parallel style, which apart from its attractiveness offers practical advantages of giving better accessibility to the lens controls and not interfering with the viewfinder's field of view in non-s.l.r. cameras. They have an attractive satin-black exterior finish and of course a dead black interior.

Collapsible rubber hoods 0910

Becoming increasingly popular with the practical photographer. Although they lack the sleek finish of our de-luxe hoods, they offer the advantage that you can keep them permanently fitted to the camera. When you close the front of your ever-ready case, the hood snaps back completely flat. Open the case, and with a quick flip of the finger the hood again pops up ready for use. They can also be folded partly back for use with 35mm wide-angle lenses.

Wide-angle hoods 0911

Essential for use with lenses having focal lengths from 25-35mm which cover such a wide angle that stray reflections are easily collected, yet on which standard hoods give cut-off.

Telephoto hoods 0912

Necessary for lenses of 100mm and over, on which standard length hoods are ineffective.

SPECIAL EFFECT FILTERS

Add that touch of sparkle, or the mysterious charm of subtle soft focus, to your shots with these fine Japanese-made attachments at surprisingly low prices. Available in all common filter sizes including No. 1 bayonet (see price list).



Add impact to your results with these attachments. Photographs above by Alec Fry show the effect of the Cross Screen (left) and the Spot Screen at full aperture (right).

Soft focus lenses 1001
Produce delightful yet subdued softness, ideal for portraiture or against-the-light shots. Particularly effective in colour.

Spot screens 1002
These are, in effect, a variable soft focus attachment. The centre of the screen is clear optical glass, surrounded by an area producing diffusion; increase the lens aperture and you increase the degree of soft focus, particularly around the outside of the picture giving a very pleasing effect.

Cross screens 1003
These produce a striking four-pointed star around all naked lights and other bright areas in your picture – an effect often used on TV.

Crystal screens 1004
Similar to the Cross Screens, but these turn each spot of light into a multi-pointed star to give a glittering effect. Most attractive and highly recommended.

Multiple image adaptors, 3-face 1005
Optical prisms cut into the surface of this attachment split up the image so that it appears three times in the same picture, spaced as if at the points of a triangle. The result is dramatic and mysterious, offering unlimited scope particularly for colour photography, and you can rotate for best effect and view the result (with an SLR camera).



Multiple image adaptors, 5-face 1006
As above but producing five images of your subject for an even more striking effect.

The Photoguide to EFFECTS AND TRICKS explains, in top-value paperback form, how to obtain excitingly different effects with attachments such as the above. See 5707 for full details.

PAN VIEWING FILTER 1007
Avoid over half of your wasted negatives! Scenes and objects do not appear the same to photographic film as to your eye. The sensitivities are quite different. As a result, you may for example imagine there is sufficient shadow detail to reproduce on your film when in fact the result would be unsatisfactory; by viewing the subject through this special filter, you can more easily judge how the final picture will appear, as it largely removes colour differences and shows tones in their true value. Filters can be added to show their effect. One of the most popular and useful items we sell, essential for landscape photography and portraits, and recommended by many camera clubs. Supplied as a 2" x 2" glass square through which you observe the subject. In handy storage box.

TAKING CLOSE-UPS



With many cameras you can't get any closer to your subject than about three feet without some form of attachment; on others, you may be able to approach to within a couple of feet. But even at this distance, there's a whole new world of photogenic subjects which you cannot tackle – insects, flowers, small pets and so on. We can supply exactly the right type of attachment which will fit your camera and provide the passport to this fascinating new sphere at very reasonable cost. Close-up lenses (supplementary lenses) are suitable for ANY camera, from the humblest Instamatic to the most lordly Leica. Other types of attachment fit only interchangeable-lens SLR cameras.

Remember there are a few other accessories which will make close-up photography even more successful and enjoyable. There's a tripod (consider also the Grip-pod for low level close-ups); electronic flash which will "freeze" all motion and capture amazing detail; a focusing magnifier for ensuring perfect focus under tricky conditions; and the invaluable Focuslide or Focusing Slide Rack.

CHOOSING CLOSE UP ATTACHMENTS

Supplementary lenses are suitable for all types of camera, whether reflex or not; they are inexpensive, simple to fit, there is no loss of automation (on an S.L.R.), and no exposure adjustment to be made. They should not be used at wide apertures, but apart from this they have a good performance. They are available in a wide range of fittings and strengths. **The variable close-up lens** is particularly useful and has an incredibly crisp performance. The following

alternatives are only suitable for cameras which have interchangeable lenses, particularly of the single lens reflex cameras. **Extension tubes** are fairly inexpensive and give excellent definition. The set usually covers the entire range from your present closest focusing distance down to about 10 centimetres, giving a same size copy. **Bellows** take you down even closer for photographing small insects etc., and have an infinitely variable choice of extensions, but unless you are photographing a static subject you should also fit a

separate Z ring to operate the lens diaphragm. **Reverse Macro Adaptors** (Reversing Rings) enable you to fit the lens to the extension tubes, or bellows in a reverse position, which gives sharper results, better correction. **Coupling rings** used in conjunction with a 135mm lens take you into the range of bellows at much lower costs.

HOYA CLOSE-UP LENSES

1101

These are available as optically-polished and coated lenses fitted in smart black filter holders. There is a choice of strengths as below. Each lens is supplied with a chart giving precise focusing distances. Choose the No. 1 (one dioptre strength) for shooting between 3' 3/4" down to 1' 6 1/2"; the No. 2 for between 1' 7/8" and 1' 1"; the No. 3 between 1' 1" and 9/8".

VARIABLE CLOSE-UP LENS (ZOOM PROXAR)

1102

Results from this easy-to-use attachment have been among the sharpest we have ever seen; our illustration was taken using a variable close-up lens on a Zenith camera by 15-year-old pupil T. Williams of Fowey Comprehensive School, and on the original 8 x 10in. print the rows of "feathers" (wing scales) normally only visible



under a microscope can be clearly seen and counted!

This highly corrected, fully coated attachment screws into the filter thread of your S.L.R. lens, and its strength zooms at a twist of the scale so that you can shoot from 1 inch to 1 foot away. It will often give noticeably sharper results than tubes or bellows because it requires no exposure increase, which not only gives you a brighter image to focus upon, but also enables a smaller aperture or faster shutter speed to be used.

We have sold many thousands of these attachments under the offer "if not amazed by its performance, send it back for a refund." Not a single one has been returned yet!

EXTENSION TUBES

1103

High quality tubes of independent make (mostly Japanese) which offer far better value than those from most camera manufacturers.



Automatic Pentax screw fitting (A)

Suitable for standard 42mm screw thread cameras - Pentax, Praktika, Zenith etc. Set of

three precision-made automatic tubes which can be used one, two or all three together. Maximum extension produces 1:1 life size copies. Can also be used for non-auto cameras (e.g. Zenith), since manual tubes cannot be obtained by us any cheaper than this amazing price.

Other cameras

Fully automatic top quality independent tubes in the following fittings -

- (B) Canon (not FTB)
- (C) Canon FTb + F1
- (D) Minolta SRT
- (E) Nikon
- (F) Olympus OM1/2
- (G) Pentax K

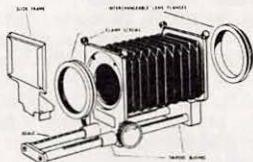
Note: some of the less common fittings may not be held in stock but will be obtained specially for you.

- (H) Praktika "electric" set (exposure coupled): 2 tubes.

BPM BELLOWS UNIT

1104

An extremely versatile and popular bellows unit offering amazing value for money when compared to the camera manufacturers' units. Extension range 30mm to 150mm, with twin focusing pillars, rack and pinion movement, rigid lock and clearly engraved exposure scale. Two tripod holes for balanced support. Each unit is supplied complete with one pair of interchangeable mounts, which can be easily replaced if you should change your camera. This feature also enables the mounts to be swapped front-to-back so that the pillars can be reversed back under the camera, to prevent their inclusion in the picture area with wide angle lenses or minimum extension. In addition, a simple slide copying frame is supplied which fits the rails and enables 1:1 copies to be made; for selective copying, fit the Reprotran. Supplies of these units are limited and occasionally we experience delays, but we feel they are so well-made and versatile that they are worth waiting for. Available in these fittings -



(A) Pentax 42mm thread, including Zenith, Yashica etc. but not Praktika.

(B) Praktika 42mm thread with special diaphragm operating flange.

(C) Canon bayonet.

(D) Exa/Exakta bayonet.

(E) Minolta bayonet.

(F) Miranda (one screw, one bayonet).

(G) Nikon bayonet.

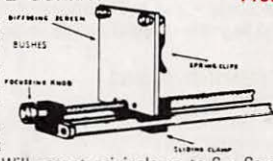
(H) Olympus OM bayonet.

OTHER TYPES available to special order.

REPROTRAN SLIDE COPIER

1105

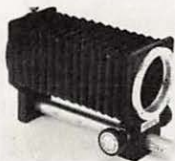
Versatile slide copying attachment for use with the BPM Bellows Unit, to which it attaches. With opal slide holder screw focusing knob, and full instructions covering exposure etc. Will accept originals up to 6 x 6cm, plus of course 35mm. Selective enlarging is possible using shorter focal length lenses - e.g. a 28mm wide-angle will give up to 4x enlargement.



See also slide copying section, page 28.

42mm BELLOWS UNIT

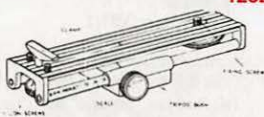
A top-value bellows unit available in 42mm screw fitting only, to fit Praktika, Zenith, Pentax screw etc. Sturdy construction, giving a continuously variable extension from approx. 30mm to 135mm and scaled in magnifications from 0.6x to 2.2x. Rack and pinion movement with lock. Rotating, lockable camera mount. Tripod bush fitted.



1201

BPM FOCUSLIDE

If you attempt to focus extreme close-ups, when using bellows or extension tubes, simply by racking the lens backwards and forwards, you won't find it easy. This is because you are altering the lens-to-subject and lens-to-film distance simultaneously, and one should be kept constant. The BPM Focuslide overcomes this difficulty; it attaches to the tripod and enables the complete bellows-plus-camera unit to be moved backwards and forwards. Suitable for all makes of s.l.r. camera. A special clamp is designed to grip the rails of the BPM Bellows Unit for absolute rigidity.



B.P.M. FOCUSLIDE

1202

LEAFLET FROM SUPPLIER SEE PAGE 61

POLYSALES FOCUSING SLIDE

A really sturdy focusing slide attachment for accurate focus and distance adjustment when taking close-ups. The base of the heavy duty casting screws on to your tripod, and your camera fits via the adjustable screw on to the sliding platform. Twin guide rails ensure rigidity and accuracy, and the platform can be firmly locked in any desired position. Available only from Polysales, this invaluable item offers astounding value for money.



1203

SPLIT FIELD CLOSE-UP LENSES

1204

The amazing accessory that gives you a fantastic depth of field from about a foot to infinity with any standard lens. Imagine the fun you can have combining tiny daisies and distant trees in the same shot — or including a Rolls-Royce radiator badge in a street scene . . . The possibilities are endless! To fit all common filter sizes as in price list.

PENTACON VIELZWECK COPYING STAND

Strong, robust and efficient, offering excellent value, as you would expect from the Pentacon factory. Camera may be attached via tripod bush or by optional extra bracket which screws into the filter thread and thereby automatically centres it. Solid base measures 50 x 33cm; height of column 62cm; fully adjustable reflector positions on flexible swan neck arms, movable up and down column. We use one of these ourselves almost daily and have nothing but praise for it. Accepts standard ES fitting lamps; complete with switch and plug. Prices listed are for —



- (A) Copying stand with arm;
- (B) Lighting unit as in our illustration;
- (C) Filter thread fitting bracket (state size).

1205

Z-RING AND DOUBLE RELEASE

1206

Few appreciate the usefulness of this inexpensive gadget which converts bellows, manual extension tubes etc. into fully automatic operation. It is a slim adaptor which fits between the camera lens and the bellows, and operates the diaphragm flap and the camera shutter simultaneously by means of a special double cable release, one cable being screwed into the Z-ring and the other into the camera. A really essential item. Praktika/Pentax thread only.



- (A) Standard type
- (B) Special type with electric coupling for Praktika PLC2 and VLC2.

ADAPTORS

This is the section of our Pocketbook which can really save the budget-conscious photographer many pounds — for the purpose of many adaptors is to adapt something to another role, thus avoiding the need to buy the original article in both sizes. This particularly applies to our stepping rings.

STEPPING RINGS

Enable you to use an existing set of filters and other lens accessories on different sized lenses. Say for instance you have a camera with a set of 49mm filters and subsequently buy a telephoto lens which needs, say,



1207

46mm filters, then a simple inexpensive S 46/49 stepping ring will save you buying a completely new set for the other lens. Generally speaking it is best to have the filters in the larger of the two sizes, but if there is no more than four or five millimetres difference it is usually satisfactory to break this rule **except in the case of wide-angle lenses.**

See list of stepping rings on following page.

STEPPING RINGS 1207

Lens size mm.	Filter size mm.	Reference	Lens size mm.	Filter size mm.	Reference	Lens size mm.	Filter size mm.	Reference
40.5	43	S40.5/43	48	55	S48/55	52	58	S52/58
43	40.5	S43/40.5	48	58	S48/58	55	46	S55/46
43	49	S43/49	49	46	S49/46	55	48	S55/48
46	43	S46/43	49	48	S49/48	55	49	S55/49
46	48	S46/48	49	52	S49/52	55	52	S55/52
46	49	S46/49	49	55	S49/55	55	54	S55/54
46	52	S46/52	49	58	S49/58	55	58	S55/58
46	55	S46/55	52	46	S52/46	55	62	S55/62
48	46	S48/46	52	48	S52/48	58	49	S58/49
48	49	S48/49	52	49	S52/49	58	52	S58/52
48	52	S48/52	52	55	S52/55	58	55	S58/55

COUPLING RINGS. For the photographer who has a 135mm and a standard lens — these rings enable you to use the standard lens, mounted in reverse, in front of the 135mm lens to create a 9 element macro combination of high resolution yielding microscopic results. The subject of several articles in the photographic press which praised the technique; takes you to within a couple of inches of the subject; which is then bigger than life size on the negative or colour slide and becomes enormous when enlarged!

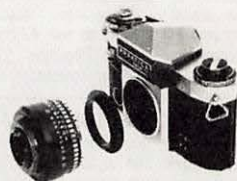
1301



Lens filter sizes	Reference	Lens filter sizes	Reference	Lens filter sizes	Reference	
40.5	43	C40.5/43	48	48	C48/48	
43	46	C43/46	48	49	C48/49	
46	46	C46/46	48	52	C48/52	
46	48	C46/48	48	58	C48/58	
46	49	C46/49	49	49	C49/49	
46	52	C46/52	49	52	C49/52	
46	58	C46/58	49	55	C49/55	
				52	52	C52/52
				52	55	C52/55
				52	58	C52/58
				55	55	C55/55
				55	58	C55/58
				58	58	C58/58
				67	67	C67/67

REVERSING RINGS (Reverse Macro Adaptors). Consist of a double-male-thread adaptor which screws into the filter thread at one end and the camera body at t'other, enabling you to mount your lens back to front on the camera. This is desirable when taking close-ups because the design of a lens is computed for distant work; reverse mounting therefore gives better colour correction (and hence sharpness) on close-ups. The reversing ring itself enables you to focus within about 8" of the subject, and extension tubes or bellows can be used to get still closer if you wish.

1302



Camera body	Lens filter	Reference	Camera body	Lens filter	Reference
Praktica, Pentax, Edixa, Yashica, Zenith EM	46	RP46	Old Zenith and Leica screw	39	RZ39
	49	RP49		49	RZ49
	52	RP52	Minolta	52	RMN52
	55	RP55		55	RMN55
Exakta Pentax K	49	RE49	Nikon	52	RN52
	52	PK49	Olympus OM	49	RO49

CAPKEEPERS prevent loss of lens caps

Precious lens caps that mysteriously disappear are no longer a problem. Inexpensive new devices known as CAPKEEPERS save much frustration and possible damage to your valuable lenses.

CAPKEEPER I

Designed for lenses that are fixed permanently to your camera, or where most of your lenses have the same filter

1303

size. Attaches by a pressure sensitive pad to your lens cap, and by a cord and clip to your D ring.

CAPKEEPER II

Designed for interchangeable lenses which are not permanently on your camera. Attaches by a pressure sensitive pad to the lens cap, and by an unobtrusive garter to the lens barrel.

1304

PRAKTICA REVERSE PIN DEPRESSOR 1401

On the Praktica and certain other cameras which do not have an "auto/manual" switch, the lens remains at full aperture when removed from the camera, regardless of the scale setting. This means that when it is mounted on a reversing ring, the lens aperture cannot normally be adjusted unless the operating pin is pressed by hand, which invariably results in camera shake. Our new adaptor does this automatically. It also enables a Praktica lens to be used on your enlarger by means of an RZ 49 adaptor in reverse.

LENS ADAPTORS - LEICA/PENTAX 1402

Why pay the earth for an expensive "Macro" lens for close-up work when you already have one in your darkroom which you can utilise for so little? Look at it this way: (1) Most enlarging lenses have a Leica thread. (2) They are highly corrected to give a flat field at close distances. (3) They therefore make ideal lenses to use on a camera for close-ups in general and flat copying in particular, which is a proven fact. (4) We can provide an inexpensive adaptor to enable you to fit an enlarging lens on a Praktica/Pentax/Zenith E etc. camera.

LENS ADAPTORS, PENTAX (OR PRAKTIKA) TO LEICA 1403

These enable Pentax thread lenses (42 x 1mm thread) to be used on a Leica fitting screw mount (39 x 1mm). For example, they enable you to use your camera lens on your enlarger without further modification.

Registering type 1404

As above but individually made to incorporate sufficient extension to enable Praktica/Pentax lenses to register and focus correctly (by scale) on a Zorki, Fed or screw-thread Leica camera (but not old Zenith).

PENTAX SCREW/BAYONET ADAPTOR 1405

For owners of the new Pentax K series bayonet-fitting cameras who want to use 42mm Praktica thread lenses or accessories on it. Registers for correct focus, but **not** automatic diaphragm coupled.

MADE-TO-MEASURE ADAPTORS 1406

This service we offer is now very well known and widely used. Any type of adaptor (except in bayonet fittings) can be made to special order - non-standard stepping rings, adaptors to photograph through binoculars, telescopes, microscopes and so on. Where the screw threads are standard filter sizes (i.e. those listed in our filter price list), or to standard Leica or Praktica/Pentax body threads, we do not need any samples for working to; in all other cases (e.g. where the adaptor is to be fitted to a binocular or monocular, among which there is apparently no standardisation) we must have the screw thread in our possession over which the adaptor is to be screwed, as otherwise we cannot guarantee a perfect fit. Often the complete eyepiece can be unscrewed from the body for this purpose. Alternatively, enclose a drawing, giving the dimensions to which the adaptor will be precisely made. Allow 6-8 weeks for delivery although we aim to supply more quickly than this.

"I am writing to thank you for the adaptor which you so kindly had made for me... this confirms the view that I have held for some time that you really do give value for

money, and I shall recommend you to my friends" - P. J. Williams, Cheltenham.

SERIES VII (Z MOUNT) ADAPTORS 1407

A number of Japanese made accessories which are screwed into the lens thread, such as slide copiers and Mirrotach are fitted with what is known as a "Z Mount". This is in fact the same as a series VII, and can be identified by its thread diameter of approximately 52mm. This means that if you change your camera, you can adapt the accessory without undue expense. Sizes available from 40.5mm to 62mm (see price list).

BODY CAPS AND LENS CAPS 1408

SLR Body Caps
When the lens is removed from a camera, the mirror, pentaprism and shutter mechanism are exposed to dust, which can result in mechanical damage and scratched films. A body cap prevents this, enables your camera to be carried in the minimum of space, and enhances your outfit. Black anodised finish with milled edge for easy grip.

- (A) Pentax/Praktica/Zenith screw.
- (B) Minolta.
- (C) Nikon.
- (D) Canon.
- (E) Leica/old Zenith 39mm.

Screw-in Lens Caps 1409
Protect your lens, look attractive, cannot drop off. Smart black anodised finish; sizes as per price list.

Rear Lens Caps 1410

Precision engineered alloy for maximum protection and security for your precious lenses; not only protects the rear element, which is often very near the end of the lens and therefore easily scratched, but prevents dust from working inside to the automatic diaphragm mechanism.

- (A) Pentax/Praktica/Zenith.
- (B) Minolta.
- (C) Nikon, Nikkormat etc.
- (D) Canon.
- (E) Leica/old Zenith 39mm.

TRIPOD BUSH ADAPTOR 1411

A small screw-in bush to convert the 3/8" Continental socket of many Russian fittings, to the standard 1/4" size.



CASE RETAINING SCREW 1412
Holds ever-ready case or flash bracket in place; standard 1/4" fittings. Ideal for "do-it-yourself" fiends, useful for fitting all manner of weird whatnots to your camera.

T-MOUNT ADAPTORS 1413

Many non-automatic interchangeable lenses, and some other accessories like slide copiers which are required to fit a selection of camera bodies, are made with a very fine 42mm T-mount thread. This will **not** itself fit any camera body, but instead you screw on first a **T-mount adaptor**. If you have such lenses or accessories and later change your camera, you only need to replace the adaptors with the correct type. Available in (A) Pentax/Praktica/Zenith; (B) Miranda; (C) Canon; (D) Nikon/Nikkormat; (E) Olympus OM; (F) Exakta; (G) Konica Auto Reflex; (H) Konica Auto T3; (I) Minolta; (J) Pentax K.

CAMERA ACCESSORIES

FILM IDENTIFIERS

1501

Never again need you forget what film is in your camera, whether it is 20 or 36 exposures, whether daylight or artificial light (if colour), what film speed ... once you have fitted one of these transparent plastic pockets to the back of your camera, you simply slip in the end of each film packet after loading it. Soft self-adhesive pad attaches firmly, even to rough body materials; rigid plastic case lightly grips the card. A special Polysales import direct from the manufacturers in the States. 35mm or 120 version available (state which you require).



S.L.R. RUBBER EYECUP

1502

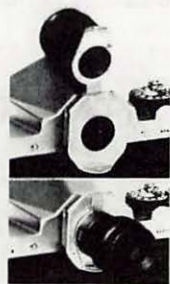
By excluding all stray light from the viewfinder window, this increases visual contrast of the image and thus makes focusing easier and quicker. Useful at all times, but well-nigh essential for close-up and telephoto work, where the image is less bright. Available as follows –
(A) Pentax (all models), Yashica, Mamiya Sekor.
(B) Canon.
(C) Minolta.
(D) Nikon, Nikkormat etc.
(E) Praktica (all current and previous models except Nova and Praktikamat).
(F) Olympus OM.
(G) Zenith E and EM, Konica.



FOCUSING MAGNIFIER

1503

A beautifully made precision accessory which virtually guarantees sharper results from your SLR! It clips on to the viewfinder eyepiece and magnifies the central portion of the screen by approximately 7 x area for really pin-sharp results; flips quickly upwards out of the way to view the entire area. Incorporates an eyesight correction for spectacle wearers – just rotate the adjuster to use the camera without wearing your glasses, which is easier, more precise and avoids scratching your lenses. Available only to fit Pentax (all models), Yashica, Mamiya Sekor.



RIGHT ANGLE FINDER

1504

Clips on to the viewfinder eyepiece and rotates in any direction beyond the extremities of the camera body; essential for close-up and copying, low angle and high angle shots, photography through a microscope or telescope etc.; incorporates eyesight adjustment for spectacle wearers (+ or – 2 dioptres), size 87 x 45 x 27mm, weight 70 gms. Smart black anodised finish, complete with plush lined black case which will fit camera strap. Available only to fit Pentax (all models), Yashica, Mamiya Sekor.



SPIRIT LEVEL

1505

Really expensive pro tripods incorporate a spirit level because it is essential for architecture and outdoor work (particularly if sea or lakes are included). You can add this useful facility with an accurate, inexpensive accessory-shoe fitting gadget. Works horizontally and vertically.



ONE-FILM CASES

1506

Always keep a spare film with you in this handy case, which fits the strap of your camera case.



STRAPS, RINGS, CHAINS

Cameras are expensive things to drop, so if your neck strap is showing the slightest sign of wear – particularly at any bend, buckle or rivet – do the sensible thing and replace it now. We sell only well-made branded straps which have proved their reliability over the years.



Leather Neck Strap

1507

Strongly made of nice chunky leather in black finish; fully adjustable, with secure quick-release ends which will fit either straight into the camera lugs or into the split rings.

Snake chain

1508

Extra-supple, extra-strong. Free-rotating ends, safety clip and split rings included, with protective sleeve to prevent scratching camera.

Shoulder pad

1509

Relieves discomfort, prevents slipping. Suitable for camera or gadget bag.

Super-Wide Pro Strap

1510

Approx. 1½" wide strongly woven strap does away with the misery of a thin strap cutting into your shoulders, and provides the sheer luxury of day-long comfort. The latest trend, out-selling conventional straps. Fully adjustable, with quick release safety clips, and highly recommended at our special-purchase price.

AIRSHIELD LENS CASES

1511

Combine the protective properties of a hard case with the flexibility of a soft case. The walls inflate to give superb protection, tested at Photokina by dropping onto concrete floor! Lenses in a variety of sizes all fit snugly without rattling.



(A) Small, for 28/35/standard lens.

(B) Medium, for 135/200mm lens.

(C) Large, for 250/500mm and most zoom lenses.

INTERCHANGEABLE LENS CASES 1601

A well-known range of black leatherette cases in sizes to fit all focal lengths (including the standard lens — very necessary if you remove this to fit other lenses at all frequently). A novel and very useful feature is the squared-off back — fits flat against your body or inside your gadget bag so that the catch always faces outwards, and will not roll off a table. All prices include a full-length shoulder strap, camera strap clips and foam insert top and bottom.

Case dimensions	Suggested for	Ref.
2 7/8" diameter x 3"	28-30-35-50mm	A
3" diameter x 4 1/2"	100-135mm	B
2 7/8" diameter x 8 1/2"	200-300mm	C

See also gadget bags, camera cases and cloth lens bags (page 24).



big as normal from many unaided 135mm lens... I can assure you that if I enlarge picture number three (unaided 135mm lens) by three diameters it wouldn't come anywhere near number six (135mm + Cimako) in quality." Our own test in **Camerachat 33** confirmed this — 120 lines per mm. at the edge of the picture at f/8, as opposed to only 84 l.p.m.m. from the standard lens alone at the same distance. Only available in Pentax/Praktica fitting. Complete with leather case. Not suitable for Pentax SP2/ES.

PHAGO 2x AUTO CONVERTER 1604

An amazingly inexpensive 2x auto converter complete with case. Our test in **Camerachat 33** proved that results with this converter are at least as sharp as those taken from the same distance without it on fine grain film and enlarging up a quarter of the negative area. On faster film there would be a great improvement, and of course it's ideal for colour too. Pentax/Praktica fitting only; also suitable for Zenith E and EM.



LENS CONVERTERS

A less expensive way of obtaining a telephoto lens is to fit a lens converter, as this work in conjunction with your existing lens and thus the cost is reduced.

Rear lens converters fit between the lens and camera body. Many are fully automatic and thus equivalent to the more expensive types of interchangeable lens. Their great advantage is that they extend the range of every lens you have. Say you already have a standard 50mm and a 135mm lens, a 2 x 1/3 x zoom converter will give you a continuous zoom range from 100mm to 405mm.

For colour work in particular, a zoom converter is very useful, enabling you to frame the subject exactly within the picture, just as with a true zoom lens.

KOMURA TELEMORE AUTO CONVERTER 1602

Multicoated 4-element 2x converters of superb quality — unquestionably the best. **British Journal of Photography** tested them and found they "show considerable optical advantage over others"; **SLR Camera** said "in front by a sizeable margin"; **Victor Blackman in Amateur Photographer**: "better than I imagined a converter could be. I have ordered a number of these for photographers on the **Daily Express**." Not the cheapest of course, but excellent value at our prices. Normal focusing and metering retained. Available in the following fittings: Pentax/Praktica screw, Canon, Nikon, Minolta, Olympus OM, Konica.



CIMAKO ZOOM TELE-CONVERTER (AUTO) 1603

A behind-lens converter that offers SLR owners a zoom from 2 to 3x magnification and enables exact cropping of colour transparencies, without the expense of a true zoom lens. This converter also works well with the standard lens for close-ups, making it even more versatile.



The most amazing thing about this useful attachment is its performance, which is remarkably good; to quote from the "A.P." test report of 15/10/1969: "I would happily use the Cimako zoom rather than pull up an image twice or thrice as

FRONT LENS CONVERTERS

MONOCULAR LENS ATTACHMENT 1605

New this year — a monocular teleconverter with superb Russian optics which screws in front of your standard lens to provide a 400mm combination, equivalent in quality to many of the best 400mm interchangeable lenses — but at what a saving in cost! And, as a bonus, you can of course still use the monocular separately as a mini-telescope, for viewing sports etc.



On the left, the full frame with 55mm standard lens. Right, a 12 diameters (144 x area) enlargement from a shot taken from the same spot with this Russian monocular fitted.

Specification: 8 x 30 prismatic monocular with fully coated optics and complete with adaptor to any of the standard filter threads listed in our price list. Claimed optical resolving power of monocular 7.5 secs. of arc. When fitted to 50mm lens provides 400mm f/13 combination focusing from approx. 12ft to infinity. No detectable corner vignetting with 55mm SMC Takumar as tested, full frame usable.

Adaptors 1606
Necessary for fitting this monocular to the filter thread of the camera. Available in common sizes only (see price list).

Non-stock sizes 1607
Made to order only at extra cost.

MACRO-WIDER 0.6x WIDE ANGLE CONVERTER 1608

Even more essential than a teleconverter — for while you can enlarge up part of a negative or mask down a slide in an



emergency, there's no possible way of including **more** in the picture! This attachment fits the SLR camera, and simply screws into the front of the lens to reduce the focal length by 40% — e.g. a 50mm lens becomes a 30mm super-wide angle. There is no alteration to focus. Performance is best judged from the full-page test in "Camerachat" No. 30, when a giant 14 diameters enlargement (i.e. 196x area) at f/8 showed almost contact-print quality. You can even convert a wide angle lens into a fish-eye, and a bonus is that the rear portion provides a colour-corrected 8 dioptres screw-in supplementary lens. Price includes series V11 adaptor to fit filter thread. (49mm to 62mm only). N.B: Most f/1.2 — f/1.4 lenses require a special adaptor at no extra cost.

MIRROTACH CANDID-CAMERA ATTACHMENT

1701

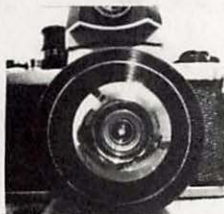
Candid photography becomes easy when you can shoot at right angles to the subject, who remains completely ignorant of the fact that he is being photographed. An optical mirror — as used on the reflex mirror of your s.l.r. — avoids loss of definition. Price includes one adaptor, and spare adaptors are available (see 1407). State filter size when ordering.



FISH-EYE LENS ATTACHMENT

1702

If your photographs are beginning to look all much the same, here's how to add real impact to your results — with this remarkably inexpensive fish-eye attachment. Whether your needs are serious (such as making use of the tremendously wide angle for architectural shots with a difference) or flippant (like producing ridiculous caricatures of your friends



from six inches away), this device will prove ideal.

The advantages of a fish-eye lens are, basically, an almost infinite depth of field — from 1" to infinity — and an extremely wide angle of almost 180°. This attachment brings you these features at an amazingly low price. Of Japanese origin, all of its elements are of polished optical glass set in a chrome barrel which contrasts with the satin black adaptor disc. A recent test concluded: "The attachment undeniably has its limitations — it works at f/16 and isn't too happy with

distant scenes or back lighting. But it does work, and it does produce a quite staggering result."

If you doubt that it can be of real practical use at such a low price, please ask for one on Money-back approval as we **know** you'll be convinced! See quote from just one of our delighted customers:

I was astounded by the results. I would just like to express my thanks to your firm for selling this attachment at such a low price. Its results really are first class — M. J. Kerry. (Pontypool, Mon.).

Available to fit filter sizes 46mm, 49mm, 52mm, 55mm and 58mm only; please state size when ordering.

SEMI-FISHEYE ATTACHMENT

1703

A remarkable front-lens converter unit which produces a dramatically wide focal length of around 20mm with a standard camera lens, and a fish-eye result if fitted to an existing 28–35mm lens. Gives an excellent performance which you can judge for yourself from the interior shot reproduced here; a really



useful addition to any outfit which will extend your scope into the field of the expert. Our price **includes** the adaptor to 46mm, 49mm, 52mm, 55mm or 58mm (as sold elsewhere as an "extra"); if you want

SELF EMPLOYED? Are you perhaps an architect, builder, contractor, dentist, designer, doctor, engineer, garage owner? Photography can help you in your job, by recording progress, in research, or for showing to clients. By using your hobby in this way you should be able to claim a worthwhile proportion of capital depreciation and running costs against tax. Ask your accountant for details.

OVERSEAS ORDERS: We welcome orders from residents abroad in BFPO addresses or in Eire, to whom we can dispatch goods free of British VAT. Please allow sufficient extra to cover postal expenses: if too much is sent we can easily credit the balance, but underpayment will result in delay. Note that it is uneconomic to send very large or heavy items abroad.

ARE YOU SATISFIED? Our aim is complete satisfaction, and our business has grown largely as a result of personal recommendation. If you are not satisfied in any way with our service, please let us know, as we can usually solve any problem you may have; and if you are satisfied, please help us by telling your friends.

TRIPODS

Some of the photographs you take are quick, snatched, candid or action shots where it would be almost impossible to use a tripod. But be honest with yourself – do many of your pictures fall into this category? Probably not.

- All the remainder could be vastly improved by using a tripod. Consider the advantages –
- A tripod completely eliminates the dreaded mirror vibration which takes the edge off SLR sharpness.
- A tripod gives you time to arrange and compose your shots properly – so you take fewer and better pictures.
- A tripod enables you to use slow, fine grain film all the time, producing better results than you ever thought possible from 35mm.
- A tripod makes use of the shutter speeds from 1/30th to 1 sec on your camera which are otherwise a waste of money.
- A tripod opens up available light and night photography to you without resort to atmosphere-destroying flash.
- A tripod takes you into the exciting fields of interior architecture and portraiture.
- A tripod is easily adapted for close-ups, vertical copying (unscrew pan and tilt head and fit to lower tripod screw), low angles, multiple exposures.

A "cheap" tripod is a complete and utter waste of money. Because of our vast turnover in this major speciality, we are able to offer top quality tried and tested models at deceptively low prices. Please compare these with other advertised offers and you will see what we mean.

TOPMAN CHM88

A superb rigid channel-section tripod, offered at a very special price thanks to our substantial turnover of this extremely popular model. Squared girder-type legs give supreme rigidity; three sections, satin-finished, which can be solidly locked at any height by quick flip-lever action; geared centre column, crank handle and locking knob; 3-way pan-and-tilt head including tilting platform for instant switch from horizontal to vertical shots. Complete head unscrews if required to reveal plain tripod screw; screw also at lower end of column; large rubber-padded camera platform with camera screw adjustable for length and position. Soft rubber tips screw back to reveal spikes for use on soft ground or carpets. Weight 1.7kg (2lb 12oz), size 60cm (1ft 11½in) collapsed, 144cm (4ft 8½in) extended.



1801

CHERRY DASH 3DX PROFESSIONAL 1804

Just added to the top of our range – the most attractive and superbly finished tripod we have seen for a long while,



TOPMAN CHM202 PROFESSIONAL

Special self-erecting stabilising braces between each leg and centre column give supreme rigidity. Specification similar to the CHM88 above but slightly sturdier (1.8kg, 4lbs) and higher (152cm, 5ft) while still as compact. Our top-selling model and especially recommended: rigid enough for studio work, light enough to carry anywhere.

Topman case 1803

Smart, tough black carrying case with handle for either Topman model above; optional extra.



1802

incorporating just about every desirable refinement for convenience and durability. Sturdy girder-section braced legs with lever locks; 3-way pan-and-tilt head with adjustable-depth spring-loaded screw; extra screw at other end of column; spikes/non-marking pads; weight 2.6kg (5lb 10oz); height 4ft 11½in (151cm), collapsing to 24in (61cm). The quality is superb – bolts are used where lesser tripods would have made do with rivets, for instance – but most of all you will be struck by the durable black anodised professional finish.

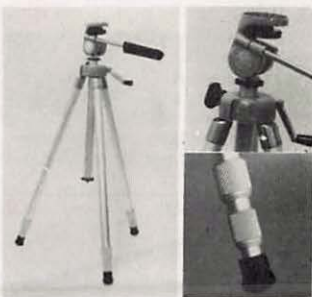
TOPMAN E-3

1901

A well-made and easily portable Japanese tripod. Stout 3-section tubular satin legs which can be locked by twist action to any height; geared centre column to give maximum height of 4ft 6in (137cm) with crank handle and locking knob; 2-way pan-and-tilt head (can be unscrewed completely to reveal plain tripod screw), with rubber padded camera platform and adjustable length camera screw. Really outstanding value, comparable with some models costing almost twice as much. Weight 1.05kg (2lb 5oz), collapsed size only 52cm (1ft 8½in). Additional tripod screw at bottom of centre column for vertical copying.

Case for Topman E3

1902



CAMERA GRIPS

It's not always possible to use a tripod. It may be too heavy to carry on a long hike; you may be on private property where its use is forbidden. Or you may simply not want to bother with one, or even have forgotten it.

Under such circumstances, hand-held camera grips can be of real help towards achieving sharp results at quite slow shutter speeds.

Some grips go further than this — they have extra uses of their own. The Rifle Grip, for example, is ideal for action work (motor racing, fast moving aircraft etc.) using telephoto lenses. The Grip-Pod or Kaiser Grip leaned against a wall, table or tree give you the stability of a tripod. And the Universal Camera Clamp should be in every gadget bag.

UNIVERSAL CAMERA CLAMP 1903

Carry one in your gadget bag and you'll be prepared for the emergency time exposure at any time. Measuring only 4½in long, this useful device will clamp on to a chair, fence, car mirror, etc. (or screw into a post or tree-trunk). Soft protective pads on clamp. Complete with ball and socket head, and legs to convert it into a table tripod for close-ups. Also makes an ideal clamp for any lighting unit or extension flash with a standard ¼" tripod bush.



Dear Sir — I purchased a Rifle Camera Grip from you two weeks ago to see if it would add that extra crispness to my photographs which are mainly of fast moving objects.

I processed my first results last night and was so pleased that I wondered if the enclosed would be of interest.



Technical details: it shows an F111 aircraft moving at approx. 150 m.p.h. Film, FP4; camera, Praktica LLC; exposure, 1/125th sec at f/8 using a 135mm lens.

Yours faithfully, W. K. Allen (Cold Ash, Newbury, Berks).

RIFLE CAMERA GRIP 1904

The rifle-grip principle gives the ultimate in stability and accuracy, second only to using a tripod; well-nigh essential for accurate telephoto work. Ingenious design enables it to hang comfortably from your shoulder when not in use, sliding instantly into the shooting position. Fully adjustable and complete with a professional quality 24" cable release in stainless steel, coated in transparent plastic, which is smoothly operated by a built-in trigger. Please do not confuse this item with any inferior product — we invite you to send for it on our money-back guarantee of satisfaction.



When tested in **Camerachat**, hand-held at 1/125th sec using a 135mm lens, it produced a top 58.1% increase in definition over a hand-held shot.

KAISER 6002 PISTOL GRIP 1906

There are innumerable pistol grips on the market and we have tried many of them. Most are disappointing, many are a sheer waste of money, through design faults or short, poor release cables. This one is comfortable, convenient and efficient, and the wide L-shaped bracket at front and along the base allows it to be rested against a solid surface for maximum steadiness. There is a ¼" tripod-bush socket in the base, and the camera attachment screw on top allows adjustable positioning. Complete with a 20" PVC covered, smooth-action adjustable cable release and built-in trigger.



Spare cable release extra

1905

Spare cable release

1907

GIANT RELEASE BUTTON

2001

Imagine how much easier it would be to release the shutter really smoothly if the release button was four times as large, and wasn't half-hidden inside a protective ring? Screwing this oversize button into the cable release socket overcomes the problem, gives a practical "customised" appearance. Attractive plated finish to enhance your camera.



HAKUBA UNIPOD (MONOPOD)

2002

Monopods are ideal for general outdoor work, being far lighter than a tripod and yet completely eliminating the up-and-down movement which causes camera shake. This model is exceptionally well made of 1" dia. alloy tubing for stability, yet weighing a featherweight 10 ozs. Extends to over 5ft, collapses to under 2ft; 3 twist-lock sections; wrist strap; tripod screw; rubberised platform; rubber foot.



PHOTAX GRIP-POD

2003

An outstandingly versatile table tripod/grip/support, small enough to carry anywhere and far better value than the similar items made by camera manufacturers. Use it as a —



1. "Lowpod" or table tripod only 8" high — essential for photographing wild flowers and other low-angle subjects.

2. **Pistol grip:** provides useful extra support against camera shake at slow speeds.

3. **General support:** lean the legs against a wall, tree, etc., adjust the camera position using the built-in ball and socket head and you have a rock-steady support.

The legs fold inside the body to make a compact unit that should be in every gadget bag.

TRIPOD ACCESSORIES

BALL AND SOCKET HEADS

2004

Essential for tripods which do not have a pan and tilt head fitted, but some photographers prefer them to the pan/tilt head (which, after all, started life as a cine accessory only!) and fit one in addition. Often the centre column reverses for this purpose. We have tested many to find the one which grips best and looks smartest; there are slightly cheaper ones available, but it's your camera on top and so we strongly advise these strong and well-finished models. Available in two types:

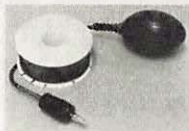


- (A) Standard model, excellent value
(B) Professional model, extra sturdy

20ft REMOTE RELEASE

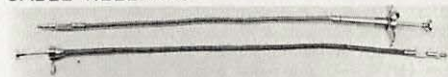
2005

Release your shutter while up to 20ft away by silent, easy pneumatic action. Capture superbly intimate nature photographs — on the bird table for example; enthralling candid shots of



the children watching TV (camera on top of set facing audience!), or perfectly timed self-portraits, far better than with delayed action. Once you have one, you'll discover many uses for yourself. Better than a cable release for shake-free shots on a tripod. Complete with storage drum.

CABLE RELEASES



A tripod or other camera support is of little use without a long, smooth-acting cable release which enables the shutter to be fired without jarring the camera. We have selected those which give smoothest action, longest life and best value.

Japanese metal-woven release

2006

Particularly hard-wearing, with locking knob for long time exposures on the "B" setting. 25cm (10") long.

Astron professional release

2007

If you are fed up with throwing away cable releases that are kinked and rough, this one's for you. Made to last a lifetime in stainless steel embedded in crystal-clear plastic, it is so smooth in operation that it even works when knotted! Comfortable finger grips, lock for time exposures and rotating end for easy fitting. In two sizes — (A) 25cm (10"); (B) 50cm (20").

Leica/Nikon/Yashicamat adaptors

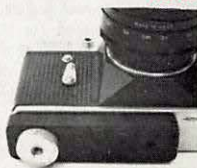
2008

To fit any standard cable release to these cameras.

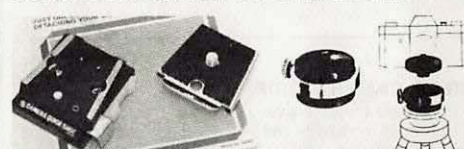
ZENITH TRIPOD BAR

2009

With Zenith and many other cameras, the tripod bush is at one end of the camera base, which can be awkward and sometimes unstable. This exclusive Polysaler attachment screws into the existing bush and provides a new standard bush at the centre of gravity.



QUICK-RELEASE TRIPOD CONNECTORS



With one section screwed to the underside of your camera and the other to your tripod, you can attach the camera to the tripod — firmly and safely — in half a second! Does not impede reloading. Essential for Wedding photographs where time is all-important. Two types are available —

Rowi Quick-Release Connector

2010

The top (camera) section pushes downwards into the other, clicks into position but will pivot horizontally until the side clamp is tightened (A).

Spare top sections also available (B).

U.N. Quick-Shoe

2011

A sturdy professional type with a larger, rubber-covered camera platform, slide-in click-sure connection with lever release and safety lock for extra security, but just as rapid in use (A).

B: Spare top section

For rapid camera change.

CAMERA CARE

The occasional minute or two spent on looking after your camera will not only add to its value but help to ensure trouble-free results. Many problems, including loss of contrast, scratches on films, etc., can be tracked down to a dirty lens or camera.

If your camera is a few years old and is beginning to look a little "tired", here's how to make it look like new again. The satin chrome on the top will glow again if you clean it with a lens tissue moistened with lens cleaning fluid. A trace of furniture polish on the leather of the body and case, thoroughly polished off, followed by a good shine with a silicon polishing cloth will make it gleam like new.

Blower Brush 2101

Always brush away any dust before cleaning your lens. This soft brush has a powerful blowing action by pressing the bulb, and the brush head can be removed to reveal a spout which will reach inaccessible corners of your camera.

Polysales Lens Cleaning Tissue 2102

A wallet of 50 double-sized sheets of genuine Greens acid-free tissue, made specially for this purpose, with full instructions. Preferably use slightly moistened.

Silicon Polishing Cloth 2103

A large soft, fluffless cloth specially prepared for photographic use, impregnated to remove dust and grease from equipment and keep it looking like new. Many other uses.

Matt Black Paint 2104

Keep the non-reflective parts of your camera and lens hood efficiently coated to prevent flare and low contrast. 14cc Humbrol tinlet, hard wearing, quick drying.

Lens Cleaning Kit 2105

A special kit imported from Japan, the land of the modern camera lens (so they should know what's best for it!). Specially recommended for all coated lenses. Contains bottle of safe cleaning fluid with foam applicator, large blower lens brush, packet of lens cleaning tissues and a lens polishing cloth, all in a neat storage pack. Anti-static and leaves no smears. Marvellous for spectacles too!



Instrument Screwdriver Kit 2106

Major repairs must have specialist attention by our repair department, but it's amazing how much money the practical man can save by making the odd minor adjustment, or tightening lock screws and avoiding major damage later — providing that you use proper tools. These have hardened, ground blades which will not "chew" the screw heads. Four blades in standard sizes 1½, 2, 2½ and 3mm, rotating handle (sizes included may vary slightly).

Chamois leather 2107

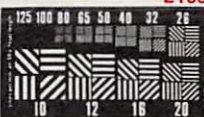
The softest, kindest material for lens cleaning and film wiping. Supplied direct from the Tannery, sizes vary but are around 6" x 6" and offer outstanding value.

FOCUSING CHECK SCREEN 2108

We can supply a finely acid-etched screen to fit in the back of any 35mm camera so that the image can be clearly and accurately focused. Invaluable for checking accuracy, and particularly useful for ensuring critical focus and accurate positioning of the subject when using a strong close-up lens on a simple camera. Offers the facilities of a reflex camera for minimum cost. With instructions.

POLYSALES LENS TESTING CHARTS 2109

Have you really got confidence in your lens performance — are you sure it is of good quality, correctly adjusted to give the sharpest possible results? Our own inexpensive lens testing charts enable you to carry out an accurate indication of lens performance, simply by photographing them at a convenient distance, indoors or out, according to instructions and carefully examining the negative using any enlarger or projector. Set of five cards with full instructions.



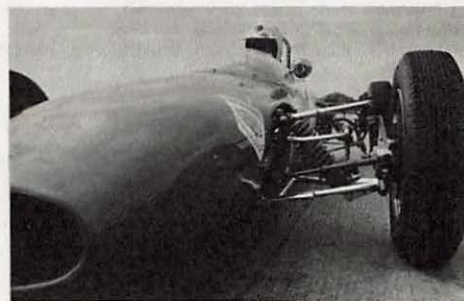
PATERSON OPTICAL TEST TARGET 2110

An up-to-date test target for assessing the comparative performance of lenses, films and developers. Designed by Geoffrey Crawley, inventor of the Acutol range. Consists of a series of 63 optical test patterns in black and three primary colours, covering an area 38" x 26". Designed to enable resolution figures up to 100 lines per mm to be obtained. It can also be photographed at greater distances in order to increase the resolution scale. A comprehensive instruction manual is supplied. Packed in a transparent protective tube.



FILM SHIELD 2111

Going abroad? Guard your unrepeatable shots against fogging from X-rays, which according to the advice of Kodak Ltd. is a real and growing menace. Lined with lead foil. Will hold up to twenty 35mm rolls.



Punch some impact into your results with a 28mm Photax-Paragon wide angle lens — see page 7. Photograph by Alec Fry.

Colour reversal films**2201**

Ref.	Film	Exp.	ASA
RA	Kodachrome 25	135-20	25
RB	Kodachrome 25	135-36	25
RC	Kodachrome 64	135-36	64
RD	Ektachrome X	135-36	64
RE	Ektachrome X	120	64
RF	High Speed Ektachrome	135-20	160
RG	Agfacolor CT18	135-36	50
RH	Agfacolor CT21	135-36	100
RI	Agfachrome 50S	135-36	50
RJ	Orwochrom UT18	135-36	50
RK	Fujichrome R100	135-36	100
RL	3M Ferraniacolor CR100	10 metres	100

Colour negative films

NA	Kodacolor 2	135-20	80
NB	Kodacolor 2	135-36	80
NC	Fujicolor	135-20	100

Cine films

CA	Kodachrome 25 Std. 8		25
CB	Kodachrome 25 Super 8		40

Monochrome Films

MA	Ilford Pan F	135-36	50
MB	Ilford Pan F	17 metres	50
MC	Ilford FP4	135-20	125
MD	Ilford FP4	135-36	125
ME	Ilford FP4	17 metres	125
MF	Ilford FP4	120 pro. pack (5)	125
MG	Ilford HP5*	135-36	400
MH	Ilford HP5*	120 pro. pack (5)	400
MI	Kodak Tri-X	135-36	400
MJ	Kodak Tri-X	17 metres	400

* When introduced, before which time HP4 will be supplied.

FILM

Our way of helping keep down the cost of your photography — packs of ten films (the standard trade packing) are sold at the trade price we would have to pay for one of these, with a small handling charge on top if we are required to break these packs down into single films.

All films are factory-fresh from latest batch and fully guaranteed. The brands and types we normally keep in stock are as follows; the prices are given on the price list corresponding to the reference figures below. Please note, however, that as we keep only a very few weeks supply of films to ensure fresh stocks, and as film prices change quite frequently, prices are subject to amendment without notice.

SPECIAL PURPOSE FILMS

(These are not included in our trade-price offer.) All fresh stock from latest batch.

Dia-Direct**2202**

The price of this film includes processing by Agfa to produce monochrome transparencies of remarkable quality and wide tone range. Speed 32 A.S.A. 36-exposure 35mm cassette.

Kodak Infra-Red Film**2203**

Cuts through haze and fog like a knife, and records detail in the distance which may be quite invisible to the naked eye. White grass and foliage, black skies — the effects obtainable are quite astounding. Recommended developer Microdol X. Full instructions supplied; normally used in conjunction with red filter. 20-exposure cassette.

Kodalith Ortho 2556 type 3**2204**

15 metres of extreme high contrast (lith) 35mm bulk film with wide exposure and development latitude. Ideal for copying line drawings or books, turning photographs into "lith" or tone-separation effects etc. 32-40 ASA; can be handled by red safelight. (A).

Special RT lith developer, 5 litres. (B).

USING BULK FILM

The most sensible way to reduce film costs with black-and-white film is to reload your own cassettes from bulk film. A standard 17 metre (50ft) length of 35mm film will load ten 36-exposure cassettes, the cost of which — if you bought them over the counter — would cost *two and a half times as much* as your bulk length at Polysales trade price! Savings of this order are well worth making, and will soon repay the cost of a bulk film loader which (after initial loading of the bulk length in the dark) will enable you to make your own trouble-free reloads, in daylight, whenever you need them, of any desired number of exposures.

TELESAR COMPUTERISED LOADER**2205**

A newly designed, easy-to-use loader with these top features —

1. Accepts up to 100ft of film.
2. Direct film path — no possibility of scratching.
3. Safety lock prevents accidental fogging.
4. Automatic frame counter.
5. Virtually unbreakable type of plastic construction.
6. New and vitally important **Memory Counter** which automatically shows how much bulk film is left.

This fully guaranteed quality product is designed to give a



lifetime of service, available at a very reasonable price. As tested in **Camera User** August 1976 issue.

ECONOMY LOADER**2206**

An inexpensive but well-made daylight loader which will soon pay for itself even if your film requirements are modest. Holds up to 100ft of film which is protected by a thick felt light trap. The omission of a frame counter cuts the cost — you count the number of turns of the handle instead.



PLASTIC RELOADABLE CASSETTES

2301

Save pounds on film costs by "rolling your own". Well-made plastic cassettes, designed for continued use, with quick-screw end caps. Easily reloaded from bulk film, either by hand or (more conveniently and accurately) using a Bulk Film Loader.

FREE with every pack of 10 - ten self-adhesive reload labels as on right.



RELOAD LABELS

2303

Identify your cassettes of bulk loaded film for peace of mind, and stick one on the loader too. Space for make and type, ASA speed, number of exposures, expiry date. Easy to fix - peel off backing and press into place - and easy to write on. Per 24.

KAISER CASSETTE OPENER

2304

A simple but effective device to lever the tops off metal cassettes, leaving them undamaged for re-use.



ONCE-USED CASSETTES

2302

Use these 35mm cassettes for loading your own bulk film - will save you pounds! Guaranteed perfect condition, carefully stored and used once only.

FREE with every 10 - ten self-adhesive reload labels as on right.

CAMERA CASES

Why do so many photographers spend a considerable amount of money on a good quality camera, lenses and accessories, and then carry them in the same battered old gadget bag which you bought many years before? A well-designed case will not only enhance the appearance of your outfit, but will protect it from damage and thus maintain its value.

Logically, you need TWO camera cases, and this is not as extravagant as you might imagine. One of these will house your complete outfit - camera, all your lenses, tripod (on suitable straps), meter, flashgun, extension tubes and so on, keeping them safe and readily accessible for those special occasions when any of them may be needed. For this you will choose between a large conventional gadget bag, a large foam custom case, a compartment s.l.r. case or a trendy professional holdall. But you *also* need a small, light case which will hold the basic essentials you would take with you on a walk, when you don't want to be burdened with the complete outfit. For this, a small light gadget bag, with a selection of soft lens purses to prevent damage from the contents rattling together, would be ideal.

SLR OUTFIT CASES are among our main specialities and the offers in this section really are unbeatable. Unfortunately these small illustrations cannot do justice to their superb quality and finish - please let us send one on money-back approval so that you can judge this for yourself.

POLYSALES FITTED S.L.R. CASE

2305

Carefully designed to take a typical single lens reflex camera outfit, offering maximum convenience and protection in the smallest possible space. It will accept any 35mm SLR camera, plus two extra lenses, exposure meter, flash gun, filters, films, etc. - all within the confines of an outer size measuring just 8 1/2" x 4" x 6" deep. Black leatherette case, full-length straps, red plush interior, fitted separator. Remarkable value.



COMPARTMENT S.L.R. CASE

2306

A superbly finished 2-tier case which offers the ultimate in design and convenience for the SLR enthusiast. The bottom layer allows a full 10" x 5" x 2 1/4" of storage space for exposure meters, flash etc.; on top of this fits a rigid separator, with moulded inserts to fit any SLR camera (complete with elastic retaining strap), a second lens up to 2 1/2" diameter by 4 1/2" deep, and another telephoto lens up to 2 1/2" diameter by 8" deep. Elasticated holder for filters in the lid, shoulder carrying strap in an extra-thick plastic which



will not separate or break in normal use, and which wraps around the entire case for extra security; solid moulded rubber shoulder grip; tough corner studs below; plated lock with key; superbly finished in red corduroy inside, attractively grained black vinyl outside. Overall size 10 1/4" x 8" x 5 1/4".

HAKUBA HA209M CASE

2307



One of the nicest and most practical cases we have seen in a long time - tough, rugged and smart, and ideal for a comprehensive SLR or TLR outfit. Inside the lid is a separate divided compartment which will hold a lens up to 14in long, plus up to three other lenses or accessories totalling the same length. The main compartment measures 14in x 6 1/2in x 6in deep, is padded all around, and can be divided into up to five compartments by means of the adjustable separators. Other features:-

1. Strong, completely rigid construction; attractive dark tan finish with contrasting stitching.
2. Moulded aluminium dustproof "gasket seal" between lid and body.
3. Strong, comfortable hand grip, with optional easily

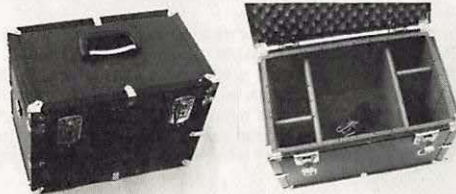
- detachable adjustable shoulder strap with pad.
4. Studs to protect base.
 5. Adjustable tripod carrying straps.
 6. Lock and key.
 7. Free identification tag for your name and address.

LONG COMPARTMENT S.L.R. CASE 2401

Most fitted, compartmentalised SLR cases – useful though they are – have one drawback: they are insufficiently long to accept a 300-400mm or zoom lens. This one is. Superbly made, as you would expect from the importers of Hoya filters, it is basically similar to the Compartment SLR Case but will accept lenses up to 14" (35½cms) long in the lower section. Alternatively this can be reduced to 9½" by the divider supplied, and the extra space utilised for other accessories. Ideal for SLR outfit with standard, wide angle, 135mm, 200mm and 400mm or zoom lenses plus flashgun and still room to spare. Shoulder strap converts to double hand grip. Overall size 14½" x 9" x 5½".



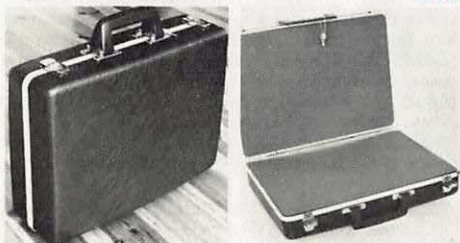
PROFESSIONAL DE-LUXE CASE 2402



Added by popular request to the very top of our range, for those who want the ultimate in capacity, appearance, protection. A large, very strong foam-lined professional case with a unique system of movable rigid, foam-lined separators which divide it into five adjustable compartments, with additional foam in floor and lid. Attractive non-scratch black moulded finish with microdiamond embossing, metal hinged lid with extra strong catches and locks; handle fitted and clip-on shoulder strap supplied; ideal for comprehensive two-SLR, TLR or 5 x 4 outfit. Overall size 16in (40cm) x 12in (30cm) x 10in (25cm). We even stood on ours in perfect safety when shooting over the heads of a crowd, but as our customers come in a wide variety of shapes and sizes we don't necessarily suggest that you can do the same! This really is a very nice case that will provide an ideal home for the most exclusive outfit.

FOAM-FILLED CASES

TOPPER TC2 CASE 2403



A well-made foam filled case offering outstanding value, and suitable for a comprehensive 35mm SLR outfit. Nicely

finished in a wipe-clean grained black rigid case measuring approx. 17in x 12½in x 5½in deep, the foam has a smart velvet-simulated surface and the bottom section is pre-cut into tiny squares which you remove as required. "Gasket rim" sealed against dust and damp, with keys (A)

(B) Refill foam (base only)

ALUMINIUM CASE

A sturdy reinforced case finished in heavy duty aluminium alloy with a smart, hardwearing micro-diamond embossed pattern and chrome trim. Inside, the top is filled with compressible "corrugated" foam, while the main body is filled with plain foam (luxuriously finished in a bonded velvet-like surface) which you cut to suit your outfit using the knife provided. Reinforced at all corners, eight stud feet, strong handle and locks (with keys). Clip-on wide, comfortable shoulder strap also supplied. One of our specialities, and amazing value even by our standards. Size approx. 18¼" x 13¼" x 6¼" (A)



2404

(B) Refill foam (base only)

Thank you very much for the very nice aluminium camera case, really excellent value. – F. J. Cunningham (Dartford DA1 5AN).

GADGET BAGS

POLYSALES ECONOMY GADGET BAG 2405

Specially made for us to sell direct, thus ensuring unbeatable value. Beautifully made in pig-skin-grained black vinyl with all points piped and reinforced. Measures approx. 29 x 20 x 10cm, with full-length zip, plus front zip-up pocket 21 x 12.5 x 4cm. Fully adjustable double-thickness shoulder strap, studded base. Suitable for s.l.r. camera, three lenses and full outfit; no separators, as it is designed for use with soft lens purses (see later).



POLYSALES LUXURY GADGET BAG 2406

Amazing value for a bag of this quality, which looks and feels like real leather. It features double skin construction with padding all round for extra protection; zip fastener; adjustable shoulder strap 2cm wide, internally padded for even greater comfort. The heavy quality grained, shaded dark tan material with black trim on all seams looks like leather, feels like leather but is waterproof and scuff-resistant. Size 12in x 10in x 7in. In choice of black or dark tan.



Don't let your lenses rattle around inside a gadget bag – that way they will soon become chipped and damaged. Protect them inside one of the soft lens purses on the next page, or the excellent new air-filled purses on page 15.

POLYSALES SOFT LENS PURSES

2501

The new, practical approach to lens protection — slip each inside one of these soft, handy cases before putting them in your gadget bag, rucksack or anorak pocket, and they will be saved from the rattling about which soon chips their finish and ruins their appearance and value. Unlike conventional solid lens cases they take up no extra space, and the drawstring top loosens in a flash.



C	5" x 9½"	2¼" dia x 8½"	180-250mm
D	5" x 12"	2¾" dia x 11"	300-500mm

Made of heavy quality soft plush corduroy material with black cord draw-strings. Being made specially for us, they represent excellent value and we already have over five thousand satisfied customers.

Lenses are easily slipped into these purses to give complete protection against dust and damage. Illustrated above are the soft lens purse and luxury lens purse.

LUXURY SOFT LENS PURSES

2502

A de-luxe version of our own soft lens purses, but imported from Japan. Supple glove leather-like black vinyl pouch — gusseted for correct shape — with foam and velveteen lining; draw-string closing; including when available free stitched identifying tag with transparent cover. For (A) 28–55mm lenses; (B) 85–135mm; (C) 200–300mm. (Included in our illustration on the left).

Ref	Size (flat)	For up to	Suggested for
A	4½" x 5"	2½" dia x 4"	28-55mm
B	4¾" x 7½"	2¾" dia x 6½"	90-135mm

COLOUR SLIDES

There is nothing particularly difficult about colour photography — indeed, many beginners often obtain excellent results simply by following the exposure table supplied with the film — but a little extra care will pay rich dividends. With colour slides in particular, exposure is critical as there is no intermediate stage at which errors can be corrected. Usually the exposure indicated will give the best result, but not always; when you've got an exceptionally good subject in your sights it's often worth taking a couple of extra shots at slightly different exposures, as it's amazing how often one of these "incorrect" exposures will give a more effective result.

Filters are particularly necessary for colour work; see page 8 for a description of how and when they should be used.

When your slides come back from the processors, treat them with the care they deserve. Fit them in decent mounts, label them with the subject and date before you forget these details, and store them in a properly indexed slide storage album so that you can pick out any subject at once. Handle the slides carefully by the edges, "spot" each one and project them on to a proper screen, not the wall — it really does make all the difference.

Have you ever thought of processing your own colour slides, by the way? It really is simple (you don't need a darkroom, just a developing tank, a few other bits and pieces and a processing kit) and it's a great thrill to see your results an hour or so after taking the pictures. Refer to our Colour Processing Section for more details. And of course you can now easily make superb colour enlargements from your slides using the Cibachrome-A process.

SLIDE MOUNTS

Our range covers all requirements at minimum cost, and the selection below has been specially chosen from the tremendous variety available as offering better value than the others.

SLIDE MOUNTS WITH GLASS

GePe SLIDE FRAMES

Absolutely unique 6-piece precision construction: only 2mm thin and that includes two layers of glass, metal mask and plastic. The pre-cleaned glass protects the film from dust and dirt and also the fingerprint effect if you ever pass them around singly.

The metal mask ensures razor sharp edges at any projecting distance and two slots ensure a firm grip on the film. The plastic frames give the rigidity and protection from damage that buckles other inferior mounts. The white side faces the lamp to reflect the heat. The grey side, facing the lens,

2503



lessens light reflections inside the projector. Assembly is simplicity itself, just snap the two halves together. The special GePe Mounting Press (see later) makes this even easier.

GePe is the slide binder that is used by more professionals, hospitals, colleges than any other.

If it all sounds too good to be true, send 10p with your next order and we'll enclose a sample slide.

(A) Standard 24 x 36mm, per 20.

(B) Half-frame 18 x 24mm, per 20.

(C) 2¾" sq. for 2¼" sq. (6 x 6cm), per 20.

Have been bitterly disappointed with all slide mounts purchased during past 10 years — am delighted with GePe — E. Broadbent.

LEAFLET FROM SUPPLIER SEE PAGE 61

POLYHINT! — the standard 24 x 36mm GePe frames enable instant "cropping" to 24 x 24mm if desired — simply join the two halves crosswise!

CENEI 'C' MOUNTS

Few photographers realise that it is possible to fully protect card-mounted slides (Kodachrome etc.) without removing them from their card mounts, but in fact this is a quick, simple and very satisfactory method. One major advantage – the card mount forms a "spacer" around the film to combat troubles from Newton's rings or condensation. The Cenei mount protects the slide between two glasses, with an aluminium frame around, thus offering all the protection of normal frames at lower cost, without the inconvenience of removing from card mounts. A special offer (shop-soiled boxes) at greatly reduced price.



2601

TRANSPARENCY OR NEGATIVE CUTTER

Chopping up home-processed film with scissors is slapdash, risky and leads to uneven mounting. This neat device cuts cleanly and accurately, adjustable to 18 x 24, 24 x 24 or 24 x 36mm. Specially designed to avoid scratching.



2606

GLASSLESS SLIDE MOUNTS

GePe GLASSLESS

2602

Well-made glassless frames, made with the accuracy and ease of mounting common to all GePe designs – will hold your film perfectly flat and reduce popping out of focus. Only in boxes of 100, size 24 x 36mm.

POLYSALES CARD READYMOUNTS

2603

Still the cheapest method of slide mounting. Stout white card, self-adhesive and guaranteed to stick really firmly. Made for us in bulk, hence the very competitive prices. Free sample on request.

(A) 24 x 36mm (full-frame), per thousand approx.

(B) 2 1/4" sq. for 2 1/4" x 2 1/4", per 100 approx.

Even quicker to use with the GePe Mounting Press.

ECONOMY GLASSLESS PLASTIC MOUNTS

2604

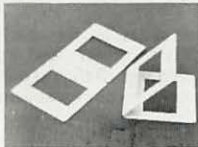
We have really broken the price barrier by bulk-buying the same type of glassless plastic mounts as used by actual film processors. The two halves of this lightweight mount snap together like a book. Extra slim 2mm thick, ideal for rotary magazines. Full-frame only.

(A) Per 100 approx.

(B) Per 600 approx.

Free sample upon request – send s.a.e. please, unless with an order for other goods.

So many customers are now buying these slide mounts from us over and over again that we are now ordering from the manufacturers 84,000 at a time, resulting in even greater price savings. Try them yourself – we know you will be delighted! Even quicker to use with the GePe Mounting Press.



MOUNTING ACCESSORIES

GePe MOUNTING PRESS

2605

Enables you to mount your slides more quickly and accurately without risk of damage from fingerprints, scratches or dust. You place one half of a mount on the battery-illuminated jig, position the slide with the special film width forceps supplied, place the other half mount on top and securely seal the slide together with a single easy movement of the lever. Also suitable for our tremendously popular ECONOMY glassless mounts as well as all GePe types.



AGFACOLOR 50 PROJECTOR

2608

An advanced design of semi-automatic projector for which you don't use a magazine – slides are tipped straight into a stack in the projector tray. Imagine the saving in time and effort! What's more, the slides can be mixed (i.e. glass, plastic or carborundum) and the slide changing mechanism is guaranteed to be jam proof. The 12v 50w tungsten halogen lamp gives brilliant illumination and a crisp picture from the special 85mm Agfa lens. Capacity 36 slides in card mounts, rather less if glass mounted.



SLIDE PROJECTORS

From the wide and rather confusing selection currently available, we have chosen two brands which seem to us best value. One is unashamedly an economy model, yet offering rugged if basic construction and good performance; the other will satisfy the most ardent enthusiast.

PLUSJECTOR 150D

2607

The Plusjector has always been a popular slide projector mainly because of its very competitive price and sturdy construction. The latest version is the Plusjector 150D and as supplied it comes complete with a push/pull slide carrier. However, with the use of special accessories (optional extras) the unit can be converted to take horizontal film strips and to project disco psychedelic lighting effects.

The Plusjector 150D basically comes complete with a push/pull slide carrier all set to project 5 x 5cm slides. It has a sturdy metal body and a good quality f/2.8 85mm all glass lens and it takes a 150 watt lamp. The lens is set in an easy focusing mount, there is a raise/lower adjustable foot, on/off switch and the whole unit is fully guaranteed for 12 months.

If you want to change over to film strip operation then you require the very inexpensive film strip attachment which simply replaces the push/pull slide carrier. This will show horizontal film strips and features dual rotating controls so that the film strip can be moved both forward and backwards.

To make your lighting really exciting you need the disco attachment which shows psychedelic lighting patterns. The unit electrically wires into the projector and has a built-in motor to rotate the liquid effect wheel. The accessory is easy to fit and is completely self contained.

(A) Plusjector 150D projector alone

(B) Film Strip Attachment

(C) Disco Attachment

LEAFLET FROM SUPPLIER SEE PAGE 61



AGFACOLOR 50 AUTOMATIC

Accepting standard DIN-type magazines, this model with remote control cable has facility for forward and reverse auto slide change. 12v 50w tungsten halogen lamp, 85mm Agfa Agomar projection lens, push-button height control and smart two-tone styling.



2701

LEAFLET FROM SUPPLIER SEE PAGE 61

PROJECTOR STANDS: this year we are not listing a projector stand as such, due to the overwhelming success of the following item which performs the same task efficiently and at a considerable saving in cost.

TRIPOD PROJECTOR TABLE

2702

Screw this on the top of any sturdy tripod and you have a perfect projector table, readily adjustable for height and angle. Raised edges and ribbed surface for extra safety. Approx. size 15" x 11".



AGFASCOP 10 DE-LUXE MAINS SLIDE VIEWER

2703

A unique mains-operated slide viewer which not only gives the clearest, brightest picture we've seen - it's also designed to be used for examining negatives. Built-in slide ejector - you drop in the slides from the top, and they stay precisely in position until you press the ejector, when the viewed slide drops out to the front. Particularly suitable for Ektachrome or Ferranicolour fans who like to view the unmounted result before deciding which ones to mount.



STANDARD 13-AMP PLUGS now available - see page 33.

SLIDE PROJECTOR MAGAZINES

2704

Type A: British Standard - for Gnome and Hanimex, also Boots, Prinz but NOT Aldis or Halina. 36 slide magazine.

Type B: DIN (German) Standard - For Zeiss, Agfa, Voigtlander, Rollei, Leitz, but NOT Noris.

Two 36 exposure magazines, with index, in stackable box.

Type C: Rotary Carousel in storage box. Fit Kodak Carousel projectors used in many schools etc.



SLIDE TRANSFER TRAYS

2705

The sensible, economical way to store your slides instead of taking up space in expensive magazines. Keep your slides in these trays, then tip them straight into the magazine - in one easy movement - when they are needed for use. Takes 36 slides for transfer into German standard magazines - Agfa, Rollei, Voigtlander, Zeiss, etc. Complete with transparent storage cover.



SLIDE TITLE STRIPS

2706

Self-adhesive white strips each 1 1/2" x 1/4" approx., for titling plastic slide mounts. Approx. 312 per packet.

SLIDE NUMBERING SPOTS

2707

Round self-adhesive spots clearly numbered 1-520; useful for combined spotting AND indexing.

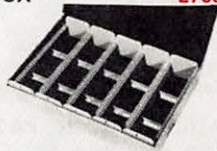
How to "spot" your slides: Hold the slide over a sheet of white paper so that the subject is the right way up and correct way round. Add the spot (either by means of a punch or adhesive spot) in the bottom left hand corner. When you insert the slides into a projector or slide magazine, if your right thumb touches the spot (i.e. it is in the top right-hand corner when looking towards the screen) you will never again suffer from the annoyance of wrong-way-round slides.

SLIDE CASES

PHOTAX K175 SLIDE BOX

2708

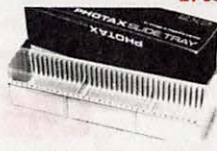
Outstanding value in the cheaper range; holds 175 slides in five separate 35-slide trays which lift out for convenience. PVC-covered fibreboard finish in an attractive colour. With index. The tray inserts in this box are available separately for the do-it-yourself fan (see Slide Case Inserts).



SLIDE CASE INSERTS

2709

Do-it-yourself fans fit these 35-slide units (which are exactly as used in many proprietary slide boxes) inside their own boxes, racks or cabinets to make a custom-made storage unit exactly suited to their own requirements. Each partition numbered for easy filing. They offer the added advantage of easy slide transfer to a standard magazine. Overall size 7 3/4" x 2 1/4" x 2", as used in the K175 slide case.



FILM HANDLING GLOVES

2710

Do as professionals and film laboratories do - wear these ultra-thin gloves when handling your films, particularly during mounting, to avoid any possibility of finger prints which can be almost impossible to remove. Easily washable, and fantastic value. Universal stretch size.



POLYSALES SLIDE STORAGE ALBUM

2801

A new approach to the problem of slide storage. The modern, neat, convenient way to store your slides that out-dates slide boxes! Not only does it provide dust-free storage in the minimum of space, but you can easily view your slides a page at a time, without removing them individually. The elegant plastic-surfaced ring binder measures 12 1/4" x 10" x 1 1/4" and is supplied with eight crystal-clear plastic sheets to hold 120 slides* initially. You can build up your slide collection by adding extra pages as required - the total capacity is around



20-25 sheets (i.e. up to 375 slides*) according to thickness of mounts. Complete with index card. Both types of page can be mixed in the same album if required.

*less in 2¼"sq. version of course.

(A) 35mm slide storage album complete.

(B) Extra 35mm sheets, per 10.

(C) 2¼"sq. slide storage album complete.

(D) Extra 2¼"sq. sheets, per 10.

2801

POLYSALES MAXI SLIDE STORAGE ALBUM

2802

Accepting the same sheets as the standard version, but supplied as a two-ring lever arch binder with over twice the capacity, and with a compressor that clamps the pages in position, whether few or many. Complete with twenty pages.



(A) 35mm Maxi slide album

(B) 2¼"sq. Maxi slide album

Spare pages as for standard album.

ALBUM "POUCH" PAGES

2803

Clear plastic pages, open at top only, punched to fit the Polysales Slide Storage Album or Maxi Album, or the Negative File, each accepting two prints up to 8¼" x 11 5/8". Ideal for showing and protecting valuable prints – 8" x 10" Cibachrome prints with your slides, for instance. Other papers, brochures, etc. can also be included to make a rep's portfolio or sample album. Per ten.

LAMITOL SCRATCH REMOVER

2804

Ever had a film ruined by scratches? Don't throw the slides away – this amazing product will eliminate the scratches by filling them in with a "skin" having the same refractive index as the film base. Now packed in wide-necked plastic jar in which you can immerse a 35mm film, thus avoiding any risk of contamination when transferring to another container. We were delighted to notice the following comments on Lamitol in the monthly newsletter of the Saltburn Photographic Society –



"I have made some tests which have proved very satisfactory – it really does seem to work. I have tried it on both Agfa and Ektachrome positives . . . having tried out the process I was so impressed that I am now searching through my many boxes of rejects looking for those which were put aside merely because of scratches – I am sure that a large proportion of them can be rescued".

"When slides are scratched, you can coat a little film lacquer or "scratch remover" over the emulsion surface so that marks and scratches become unnoticeable" – advice in the official Ilford Cibachrome Manual.

(A) 112cc jar Lamitol

(B) 112cc Lamitol solvent

For cleaning soiled film before treatment, or for removal of spilled or mis-applied solution.

CREATIVE SLIDE DUPLICATING

We make no apology for the considerable space devoted to this subject, for suddenly it seems everyone is interested in this exciting subject. The reason is obvious – mainly because of the steeply rising cost of commercial "dups" for sending copies of family and holiday colour slides to your friends and relatives. But apart from straight copies, you can lighten or darken the copy to correct exposure faults; you can experiment with filters to correct colour casts from unbalanced lighting when you took the picture, or even introduce spectacular effects for fun; with some copiers you can use soft focus attachments, star screens, or multiple image prisms; and with others you can zoom in on to small portions of the original slide and improve the results beyond recognition. Also you can shoot colour or monochrome negatives from slides and make as many prints as you want, or even copy monochrome negs on to monochrome neg film to make B/W transparencies!

OHNAZ ZOOM SLIDE COPIER

2805

Our most popular slide copier – easy to use, versatile and giving excellent results. It offers the easiest way to make spectacular copies of portions of your slide, whether in the centre



or not; thus enables you to make copies which are far superior to the originals! Uses a 6-element colour-corrected, fully coated zoom lens, computed to work at only f/16 for really crisp copies. Will copy the entire slide – or any portion down to a quarter of the original area. The original will rotate and slide into any required position. Opal diffuser, filter compartment, comprehensive illustrated instructions written specially by Polysales, covering daylight or flash exposures. Complete with T-mount to fit your camera body.



Famous guitarist Chet Atkins, photographed by Polysales customer Patrick Wise of Burford and enlarged from one quarter of the original colour slide using an Ohnar Zoom Slide Copier.

OHNAK STANDARD SLIDE COPIER 2901

Like the Ohnar zoom, this fits directly into the body of an SLR camera via a standard T-mount supplied, and has its own ready-focused optical system; but this cheaper model will only give straight 1:1 copies. Price includes T-mount.

BDB UNIVERSAL SLIDE COPIER MK. II 2902

If you already have a set of extension tubes of the same length as the focal length of your camera lens, or bellows capable of racking back to that distance, this model offers the cheapest available means of producing 1:1 copies. Of simple construction, it screws straight on to the filter thread of your lens, holding the slide at the correct position in front. Can be rotated for correct alignment. Available in these sizes only — 46, 49, 52 and 55mm.



One-piece extension tubes 2903

Provide exactly the right extension to match your camera lens and thus give sharp focus with the above BDB copier. Available in these types only:

- (A) Pentax thread, length 50mm (Praktica etc.)
- (B) Pentax thread, length 55mm (Pentax etc.)
- (C) Pentax thread, length 58mm (Zenith)

See also the BPM Bellows Unit and Reprotran Slide Copier (1104 and 1106).

SLIDE SORTING DESKS

If you have ever actually tried sorting a mixed collection of slides into order for projection, or comparing and eliminating those which aren't quite up to scratch, you'll understand why our sales of these desks run into many thousands. The mounted slides rest on sloping shelves in the illuminated surface and can be easily re-arranged. Mains illuminated by two tubes, complete with a good length of flex and plug. Available in two versions:



Standard model 2904

An inexpensive version accepting up to 30 slides in five rows of six each. May be stood on table or wall-mounted.

De-luxe major model 2905

A larger, more heavily constructed version with many extra useful features. Takes up to 40 slides in 5 rows of eight, and has a powerful magnifier (which stores inside the desk) which rests on top for critical examination. Two recesses in the surface accept up to a further 40 slides each, stacked vertically. As illustrated.

Spare tubes for either desk, each 2906

PROJECTION SCREENS

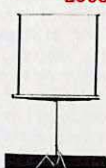
POLYSALES WALL/TABLE SCREEN 2907

A versatile, top-value screen of brilliant white plastic material, 100 x 100cm (40" x 40") which incorporates a tensioner to eliminate creases, and a table stand. Can be hung from the wall (hint: fix a spare curtain runner and hook to the curtain rail for this!) or stood on table, sideboard etc. Really good value.

DE-LUXE TRIPOD PROJECTION SCREENS 2908

A tripod screen is easy to store, quick to assemble, and ultra-convenient to use as the height and distance is easily adjusted. These screens are well made, nicely finished and genuine good value. The self-tensioning screen has an intense white washable surface and it retracts automatically within the lower tube; all metal fittings have an attractive hammered enamel or plated finish. Ideal for school or club use in the largest size. Road delivery extra (see scale of charges). Sizes:—

- (A) 100 x 100cm (40" x 40").
- (B) 127 x 127cm (50" x 50").
- (C) 150 x 150cm (60" x 60").



SCREEN BEADS 2909

Turn any convenient surface into a genuine beaded screen for added brilliance, activate old screens — even make reflective house signs! Millions of tiny beads which are easily applied by dusting onto a layer of varnish. 1lb size to cover 20sq.ft.

ARROW TORCH POINTER 2910

Throws a bright, clear V-shaped arrow on to the screen. Essential for every club but also extremely useful for home slide shows — enables you to indicate details without leaving your seat.

SPII batteries (two required), each: (A)
Spare arrow bulb: (B)



EXPOSURE METERS

If you have a camera with a built-in exposure meter, or a separate exposure meter which you find 100% satisfactory, ignore this section — it's not for you. But if like many others, you're still basing your exposure on faith, hope and guesswork, why not take this opportunity of buying the one accessory that will improve your results more than any other... an exposure meter.

JONAN METERS. In case you haven't heard of these exposure meters, we should explain that the makers — Jonan Electrical Co. Ltd., of Kawasaki, Japan — make the exposure meters which are built into the finest precision Japanese cameras like the Nikon, the Rolls Royce of the photographic world. And as with the Rolls, the makers ensure that each part used is of unimpeachable quality. You may not be able to afford a Nikon — but you can afford a meter built to the same exacting standards!

JONAN MINI 2911

A compact, pocket-sized meter which is quick and easy to use. Selenium cell, shutter speeds 1/8000th sec to 8 minutes, apertures f/1 to f/64, acceptance angle 31° horizontal and vertical. Size 74 x 40 x 31mm. Also E.V. and movie scale. Needs no battery. Case and lanyard included.



JONAN-COM CdS

Small enough to clip on to the camera accessory shoe, yet equally convenient to use in the hand. Simple match-needle operation for speed and efficiency. Amazingly sensitive for its size, scaled to 2 hours. Large, easily read dial.

Scaled f/1 to f/64, 1/8000th sec to 2 hours, ASA 6-6400. Only 51 x 39 x 31mm. Takes standard RM 675H battery (supplied free). With black ever-ready case.

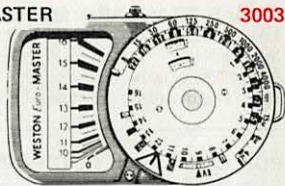


3001

WESTON Euro-MASTER

The sensational successor to the most reliable, most accurate and best selling Weston V meter.

It has the same shock-resistant movement; the same practical stainless steel finish, leather ever-ready case and incident light attachment. NEW features include wider scales, and an easier-to-use dial. The meter is never cheap, but our price brings this superb professional instrument within the amateur's scope.



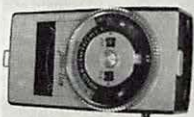
3003

SECONDHAND CAMERAS

We have a flourishing secondhand department which usually offers a wide range of s.l.r. and other cameras which represent outstanding value.

JONAN ELITE CdS

An extremely sensitive CdS meter which compares with some of the most sensitive (and expensive) models on the market. Actually reads exposures **up to eight hours** — in far dimmer lighting than it would be possible to read the scales, which is why there's a needle lock! Built-in incident light baffle comes into operation for really accurate colour readings at the flick of a switch. Acceptance angle only 14°, size 4" x 2 1/4" x 1 1/4". E.V. and cine scales incorporated. Covers 6-25,000 ASA. Built-in battery check. A real precision instrument with shockproof movement, guaranteed for a long and dependable life. Let us send you one on money-back approval for a week — we know you'll be convinced! Takes Mallory MS76H battery (supplied free).



3002

LENINGRAD-4

This popular meter from the USSR is small and lightweight. But it's also very sensitive, accurate and positive. It's calibrated 3-800 ASA/6-30 DIN. It covers both incident and reflected light readings in an exceptionally wide measuring range: for example, at 100 ASA, from 1 second at f5.6 to 1/1000th at f16. It also has a cine scale for 8, 16, 18, 24, 32, 48 and 64 fps. The meter is supplied complete with lanyard and leather case.



3004

KODAK NEUTRAL GREY TEST CARDS 3005

For really accurate control of exposure and colour balance, particularly with portraiture and copying — completely eliminate the element of guesswork. Sets of four cards, with full instructions. The grey side simulates the reflectance of an average scene and you take your meter reading from it. Include the card in the first shot on every roll of colour film intended for home printing and your colour correction problems are over. One of our most useful and popular lines.



There can hardly be a wiser investment for any photographer than a good electronic flash outfit. Small enough to fit your gadget bag and ready for use at any time, each exposure you take saves you the cost of a flashbulb. Recent advances in electronics have brought the size down but the power up, and solid-state reliability is such that breakdowns are virtually unknown with the better makes.

LEAFLET FROM SUPPLIER SEE PAGE 61



National

MATSUSHITA ELECTRIC
ELECTRONIC FLASH UNITS

The quality and reliability of these units, made by one of Japan's largest manufacturers of electronics, radio and TV, is legendary: at the time of going to press, having sold several thousand of these over five years, we cannot recall a single instance of a faulty unit.

The flash-tubes used in these units — so vital to their efficiency, reliability and consistency — are made by National themselves to specially rigid standards, which largely accounts for the superiority of National units. Each leakproof tube is fitted into a special gold-tinted diffuser/reflector which gives more natural flash colours than you've ever seen before! And remember — these units use penlight batteries for ultimate convenience; no tedious waiting for half-exhausted accumulators to recycle... just pop in easily-carried inexpensive replacements and you're ready for action with seconds.



Technical data:

You get between 100 and 350 flashes per set of batteries, depending upon whether you fit standard penlight or manganese alkali (Mn 1500) type. They are all suitable for hot shoe or flash cable operation, and there is a safety lock on the accessory shoe fitment. Those models which can also be operated from the mains are supplied complete with a long mains cable and plug. Special features are as follows:—

NATIONAL PE200**3101**

The inexpensive, quality compact unit you can carry anywhere. 150/600 flashes from a set of batteries; size approx. 4½" x 2½" x 1¼"; recycles in approx. 4 seconds. Flash factor 132 Tri-X/33 Kodachrome 25. Accepts 4 penlight batteries (see 3307C/D)

NATIONAL PE2002**3102**

COMPUTER AUTO version of the PE200, combining its advanced circuitry and high output with fully automatic exposure control — its sensor cell measures the light reflected from your subject and cuts off the flash when just enough light has been emitted for perfect exposure. Automatic operation over the range 2ft—12ft at a price which brings computerised flash within everybody's reach. Manual override if required. Other technical data as for the PE200 above. Accepts 4 penlight batteries (see 3307C/D)

NATIONAL PE204**3103**

Can be used on battery or mains — useful if you have a lot of pictures to take at the same time and want to economise on batteries, or in an emergency. Can be fitted to the camera horizontally or vertically; flash factor 132 with Tri-X, measures a slim 4" x 2½" x 1¼", recycles in approximately four seconds, gives 130/500 flashes from a set of batteries. Accepts 4 penlight batteries (see 3307C/D)

NATIONAL PE2410**3104**

The most popular computer-exposure model in the range at an incredibly keen price — automatically cuts its duration according to light reflected back from the subject to ensure exact exposure. Its extra capacity gives a flash factor of 160 with Tri-X/40 Kodachrome 25; size 1½" x 3½" x 4". 95/350 flashes per set of batteries, recycling in 4½-5 seconds. Accepts 4 penlight batteries (see 3307C/D)

NATIONAL PE2850**3105**

A versatile computer-exposure model that gives automatic exposure for flash-on-camera, flash-off-camera, bounced flash or broolly flash shots. This it achieves by having the sensor cell separate from the flash head, so that you can keep the cell on your camera but move the flash head where you please.



Alternatively the two can be kept together as a single unit fitted to your accessory shoe, when the flash can either be fired straight ahead or tilted upwards and locked. The perfect answer for the mobile child/pet/portrait photographer to guarantee professional results. Powerful output giving flash factor 184 Tri-X/46 Kodachrome 25; flash duration from 1/1000th to 1/30,000th sec for real bullet-catching action; recycles in 0.5-8 secs; 200/1000 flashes per set of batteries; size 4" x 1¼" x 3¼" to fit any gadget bag. Auto range 2-15 feet. With 3ft connecting lead and wide angle diffuser. Optional manual control.

Accepts 4 penlight batteries (see 3307C/D)

YOUR HOME STUDIO

Home portraiture is one of the most challenging, satisfying and absorbing aspects of your hobby — and if you're interested in making it pay for itself, one of the most lucrative too.

Schools in particular are finding it worthwhile to set up a small studio, not only to instruct students but also for taking all those school magazine shots, official portraits and instructional slides.

Although we can supply suitable tungsten or electronic flash equipment, we find the current trend is to follow the professionals and rely upon electronic flash. Its advantages are many — cool running, very portable equipment, short duration giving pin-sharp results, no frequent replacement bulbs to buy, constant output and of course perfect balance for colour film.

We have therefore increased our range of suitable electronic equipment and we can now claim to be one of the foremost specialists in this field. The technique of working with flash in the studio is particularly easy (for instance with broolly flash equipment it is virtually impossible to produce the sort of harsh effect so common with tungsten), but if you want to learn more about it we can thoroughly recommend the *Photoguide to Flash* — a 202-page paperback dealing with every aspect in a practical way. See our book section at the end.

COURTENAY COLORFLASH 100**3106**

— the low-price professional studio flash

A studio electronic flash with a Guide Number of 110 when using 125 ASA film, a 2 second recycling time, a 1/1000th of a second flash duration, 200 watts of modelling light — the silver-grey Courtenay Colorflash 100 will appeal equally to the professional and the advanced amateur. Utterly reliable, it weighs only 5lb and has an overall length of 11¼" with a width of 8¼". In its neat satchel (included in the price) it can be carried and



set up anywhere there is a supply of electricity.

Photographers used to handheld flash will find the big reflector produces much softer shadows, but for even softer results umbrella reflectors can be fitted, the shaft running through a tunnel in the unit.

In use, a single Colorflash 100 is connected to the socket on the camera by means of a synchronising lead. Extra units can be triggered simultaneously either by connecting them with "interlink cables" or by means of a photo-cell which plugs into one of the jack sockets. The folding stand is of low cost, light and compact. Snoots and barndoors are listed and a complete studio can be equipped for little more than the cost of ordinary 500 watt photographic lighting.

The advantages of studio flash — constant colour temperature, no heat or glare, low running cost, no chance of subject movement or camera shake, great depth of field — have long been appreciated by the upper-bracket professionals. The Colorflash 100 brings these advantages to the

LEAFLET FROM SUPPLIER SEE PAGE 61

advanced amateur, and having used these units ourselves we can thoroughly recommend them.

(A) Colorflash 100 complete with 4.5m (15ft) cable, stand, carrying satchel and camera sync. cable.

(B) RE.19 33" silver umbrella fits socket on Colorflash 100 unit.

(C) AE.09 interlink cable. Jack plug at each end for coupling two Colorflash 100 units together.

(D) AE.12 photocell trigger unit. Automatic slave unit that plugs into Colorflash head to connect two units together without cable.

The makers — Courtenay Photonics — have received many letters similar to the following from T.N. of Alness, Ross-shire:

I am very grateful to you for putting on the market such a wonderful lighting set-up within the price range that most amateurs can afford. To me a studio flash arrangement was just a pipe dream until I read your Test Report in "Amateur Photographer".

COURTENAY FLASHMETER 303

3201

Professionals always use a flash exposure meter in their studios. No matter how complex the arrangement of flash units, used direct or bounced, it indicates exactly what aperture will give perfect exposure.

Such meters used to be so expensive that they were beyond the resources of the average keen amateur. This model changes all that; but despite its low cost it is accurate to within one third of a stop and its features offer advantages over other models: a linear scale with equal spacing, a built-in battery which lasts for years because it is only brought into use when the test button is pressed; dual range scale; colour corrected photocell.

It is simplicity itself to use. You set up your flash unit or units, direct or bounced, with or without brolly etc., then connect the meter's 4.5 metre long cable to the synchronising lead that normally plugs into your camera. Point the flashmeter at the subject, press the button on the meter; the flashes fire and the needle indicates the correct aperture.

(A) Flashmeter 303 complete with 4.5 metre cable with 3mm socket R22400/4.5m/CE, batteries and instructions.

(B) De-luxe padded zip pouch

(C) Spare battery Px23 (two needed)



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SLAVE FLASH UNIT

3202

Fires additional electronic flash units as if by magic — gives you all the advantages of multiple flash work without the long lengths of extension cable trailing everywhere — a small, simple, self-powered remote slave unit which you clip on to the synchronising cable of the extension flashgun (or flashguns) which fires it automatically when activated by light from the main flash unit on your camera. Works up to 50 feet away, indoors or out; special transistorised circuit gives extra sensitivity so that it is even activated by bounce flash. Brings professional multi-electronic effects within the scope of the amateur. (Design may vary from that illustrated.)



POLYSALES BROLLY-FLASH

Some subjects are best suited to hard, undiffused light; others, particularly portraits of children and women, are not. For these you need the Brolly-Flash, which produces a delightful soft, yet directional lighting effect. Widely used by professionals, these useful, portable and easily stored items are an essential part of every amateur flash outfit at our bargain prices. At the base is an accessory shoe to accept your flashgun, aimed at the centre of the diffuser, and there is also a socket so that it can be screwed on to a tripod. Folds down like an umbrella after use, and in our opinion the most effective, useful and essential flash accessory ever made. Three models cover all requirements:



Standard Brolly-Flash

3203

Opens to 33" diameter and has a lightweight white nylon skin which is used to diffuse rather than reflect the light.

Professional Brolly-Flash

3204

Larger 40" diameter gives softer light, double skin gives maximum reflection for greater efficiency. White surface.

Courtenay Brol-Flash

3205

At last a complete brolly outfit that includes all you need, saves tedious improvisation. Consists of 33" dimpled silver brolly suitable for colour or monochrome, an adjustable telescopic folding stand, provision for fitting modelling light, a 10ft extension lead, and instructions written specially by Kevin MacDonnell.



TELEFLASH REMOTE FLASHGUN

3206

A direct import by Polysales from the Maez-Electronics factory in Italy brings you the most ingenious and useful flash accessory ever seen — a completely self-contained remote flashgun which fires itself automatically by the light from any type of flash.

This really is the only cordless self-contained extension slave flashgun which is triggered automatically by the flash on your camera — whether bulb or electronic. Just plug in a flashcube, place anywhere in the room (even if shaded from main light, or if the flash at the camera position is bounced), and it fires itself to fill in shadows or give superb modelling. The most significant flash development for years; essential for every professional yet it even works with an Instamatic! Multiple lighting without trailing leads. Pocket-sized, completely self-contained. Fires in perfect synchronisation at 1/30th sec. Automatically triggered by bulb or electronic. Solid state reliability — 2 year guarantee. Even works from bounced flash, or outdoors. Maximum range in excess of 50ft. Powered by inexpensive PP3 battery. Perfect colour balance with electronic flash, and does not upset computerised exposure if kept away from centre line.

We promise you this is the flash breakthrough of the century — and it's a scoop for Polysales! Let us send you one for no-risk home trial on money-back approval and we are sure you'll be convinced. **(A)**

(B) PP3 battery for Teleflash, extra

(C) Flashcubes extra, per three (12 exp)





A single flashgun used with any of the flash umbrellas described on the left can produce delightful, soft portrait illumination. Photograph by Alec Fry.

FLASH ACCESSORIES

FLASH EXTENSION LEADS

3301

Fitting your flashgun directly to the camera is convenient and quite satisfactory for many purposes, but it does produce flat lighting, blank white faces and an ugly black background shadow. A really professional result can be obtained simply by holding the flashgun a few feet to one side. To do this you need a flash extension cable: one end plugs into the camera flash socket, the other into the end of the flashgun cable.



- (A) 3ft plain extension (for hand-held use)
- (B) 6ft plain extension (for hand-held or studio)
- (C) 12ft plain extension (for studio use)
- (D) Approx 15ft coiled extension (for hand-held or studio)

MULTIPLE FLASH CONNECTOR

3302

Use two flash guns together for advanced lighting technique — one of them connected to an extension lead so that it can be positioned away from the camera to get better modelling — with this simple Y-shaped connector. If intended for use with electronic flash, it is usually necessary for both units to be of the same make — if not, use the slave unit instead.



- (A) 2-way connector.
- (B) 3-way connector for coupling 2 or 3 units.

PENLIGHT BATTERY CHARGER

3303

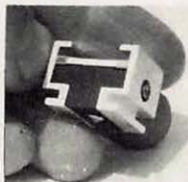
Replace the penlight batteries in your electronic flash, pocket radio etc. with same-size NiCd cells and recharge them by plugging into the mains. This new model from a major electronic flash manufacturer accepts two or four NiCd cells (extra).



- (A) Rechargeable penlight cells, each

"HOT SHOE" TO FLASH CABLE ADAPTOR

Some cameras do not have a separate flash synchronising socket, but are instead fitted with what is colloquially known as a "hot shoe" — i.e. an accessory shoe with centre contact. This inexpensive adaptor enables an ordinary flashgun or flash extension lead to be used on such cameras.



An essential accessory for owners of many Praktica models.

3304

BALL AND SOCKET BOUNCER

3305

Slides into camera accessory shoe, flashgun fits top, enables flash to be aimed and locked in any tilted position leaving both hands free. The extra 75mm height improves direct flash shots, too.

FOLDING FLASH BRACKET

3306

An anatomical-type bracket which gives additional camera support and holds the flash above and to one side for better modelling. The accessory shoe can be tilted and locked in calibrated positions for bounce flash, and the hand grip has a socket and guard to accept a cable release for one-handed operation. The entire bracket folds flat to fit any gadget bag or pocket. Plus features include a fully adjustable camera position and a safety lock on the accessory shoe to prevent accidental loss of the flashgun. One of our most popular accessories, of which the "A.P." review reported "a handy gadget, convenient to use and working well in practice."



"The folding bracket was all that you claimed it to be and fits my Microcord and Pentax cameras beautifully. I am delighted with it and think that it is the best piece of equipment I have bought for a long time." (Miss G.L.W., London N.17.)

BATTERIES for flash, exposure meters, views etc. Guaranteed fresh from the wholesaler in peak condition for maximum life and dependability.

3307

- (A) SP11 leak-resistant normal type for torch pointer etc.
- (B) HP11 high-power, long-life version of above.
- (C) HP7 high-power, long-life "penlight" cells for most electronic flash units.
- (D) Mn1500 extremely long-life manganese "penlight" battery for most electronic flash units.
- (E) PP3 Hearing aid type, for Teleflash unit etc.
- (F) PX625 for most built-in camera exposure meters.
- (G) PX23 for Courtenay Flashmeter.
- (H) RM675H replacement for Jonan Com etc.
- (I) MS76H replacement for Jonan Elite etc.

13 AMP RUBBER PLUGS

3308

Durable rubber to resist dangerous breakage which can occur more easily with portable equipment (projectors etc). Standard 13 amp flat pin type.

BOOKS ON PORTRAITURE. See the Photoguide to Portraits, Portrait Photography, Child Photography in book section at end.

BINOCULARS

A good pair of binoculars is a lifetime investment, for they last indefinitely, never become outdated and can even save you money by providing a front-row view of any sporting event at back-row prices.

The first figure in a binocular's specification, e.g. 8 x 30, refers to the magnification of the image. To put it in another, possibly clearer way, if you are observing an object 800ft away through 8x glasses, you get the same view as from only 100ft away with the unaided eyes. The second figure, e.g. 8 x 30, is the diameter of the object (front) glass in millimetres; the larger this is, the brighter the image. For most purposes, and 8 x 30 is ideal — and fairly cheap. A 7 x 50 is widely used at sea because it is easier to hold steady and gives a brighter image at dusk, while the neatly designed 12 x 40 is smaller and lighter than most others of this strength but of course its magnification of 144 times the area needs a steady hand for best results.

RUSSIAN BINOCULARS

3401

The top-performance range which have received such acclaim in independent consumer tests, and of course even better value at our reduced prices. Many experts consider that you have to pay nearly treble these prices to equal their value in any other brand. They come complete with real leather case and straps, and clip-on anti-glare filters (in the smaller sizes). Sizes available:

(A) 6 x 24 (530gms, 11°30' angle) is an ideal lightweight glass for the hiker, cyclist or for theatre use, with a 36x area magnification adequate for most purposes.

(B) 7 x 50 (980gms, 6°48') is particularly good under low light levels.

(C) 8 x 30 (660gms, 8°30') is the most popular model — light, compact and ideal for general holiday and sport use.

(D) 12 x 40 (850gms, 6°) gives maximum power in a surprisingly light and compact design.

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Many thanks ... a very good glass and remarkable value in these days of rising prices ... as an old customer of yours I have known good value and outstanding service (R. L. Hocking, Dover).

DARKROOM EQUIPMENT

Darkroom work is half the fun of photography — more than half, many would say — for that's when you really *make* (and not just take) your pictures. We hope that the equipment listed in these pages, and the tips that go with them, will help you on the road to greater success and enjoyment.

If you are starting this branch of the hobby from scratch, or need some further advice, don't forget to ask for the relevant free Polyguides with your order — in particular No. 8, Developing Your Films; No. 9, Setting Up a Darkroom; No. 10, Making Better Enlargements; No. 11, Print Finishing; No. 12, Colour Printing. See also our book section at the end.

SETTING UP A DARKROOM?

Here's a useful check list of the basic essentials at minimum cost: Paterson 35 tank, 20oz Polysales measure, Polysales thermometer, Paterson orange safelight, enlarger of your choice, easel/masking frame, economy dev. dishes, chemicals (e.g. 600cc Promicrol, 600cc Bromophen, Ilfofix, Polystop) and paper (say 100 sheets 6½" x 8½" normal lustre), print washing attachment, print dryer or large blotter book. Or you can buy one of the excellent Paterson kits.

3402

PATERSON PHOTO-LAB DEVELOPING KIT

All you need to start developing, at a very reasonable price, and yet everything is of the highest quality to give first-class results from the outset. Contains: Paterson System 4 Universal developing tank, Paterson 11oz clear measure, Paterson darkroom thermometer, Paterson Film Wiper, Paterson Force Film Washer, bottle Acutol developer, bottle Acufix fixer. Packed in a permanent storage box, with fully illustrated "can't go wrong" instructions on rigid glossy board. Highly recommended.



3403

PATERSON PHOTO-LAB ENLARGING OUTFIT

All the equipment you need to begin enlarging except the enlarger, all of the excellent Paterson quality and packed into a useful storage box. Contains: Enlarging Easel; Orange Safelight and Bulb; 3 8" x 10" Developing Dishes; 2 Print Forceps; Spirit Thermometer; 300ml Measure; Micro Focus Finder. The items are housed in a "fitted" expanded polystyrene pack which provides permanent storage and protection. 16-page illustrated manual gives clear instructions and advice.



DARKROOM FITMENTS

POLYSALES BLACKOUT SHEETING

Plastic blackout sheeting provides the simplest, quickest way to convert any room into an efficient darkroom — taped or pinned into position over the window in an instant. Made to our stringent requirements of density, this tough sheeting is made in a 48" (122cm) width — this is sufficiently wide to cover the top-to-bottom measurement of most windows, but if necessary it can be joined with the fixing tape (or with a sewing machine set to wide stitching in the case of the heavy duty type). Sent rolled in strong tube to arrive in perfect condition, complete with instructions — so please add 30p extra p/p for this separate parcel.

The most popular method available — we have now sold half a million square feet, with every customer delighted — like R. I. Bristow of Stafford who wrote to say *it is excellent all round; excellent value for money, excellent blackout qualities and excellent in the way it folds down to comparatively nothing for storage — I make a point of telling all my friends about your excellent firm.*

Standard blackout 3501
Dense black polythene, same grade as used to wrap bromide paper; 48" wide.

Heavy duty blackout 3502
A good quality grained 48" wide black vinyl as also used for furniture covering etc, better for frequent use or in direct sunlight. Can be attached to roller blinds (available locally from hardware shops, not from Polysales); a similar material to that advertised elsewhere at a higher price. *I have just finished making a blind with your blackout sheeting — it really is excellent material* wrote Ernest Rogers of Caer-narvon.

Blackout fixing tape 3503
The perfect partner for our blackout, this special black water-proof tape is completely opaque, and strongly self-adhesive giving an excellent grip on any surface. It leaves no sticky trace behind when removed. In 5yd rolls, ¾" wide. Many other uses around the home; also useful for joining blackout sheeting.

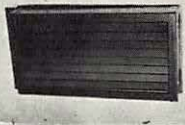
DOOR BLACKOUT KIT 3504
Prevents chinks of light creeping around the door of your darkroom and causing fogging. This new version of our popular kit is simple to fit, and is equally suitable for a temporary darkroom as it does not harm the door. It consists of special self-adhesive dense black foam strip, which compresses up to 90% of its thickness to form a perfect seal. Also stops draughts! 33ft money-saving roll, sufficient for two doors.

DARKROOM GLOW STRIPS 3505
The latest aid to darkroom efficiency — self-adhesive squares of luminous plastic measuring 2" x 4" which can be cut into strips and attached to light switches, enlarger controls, developing tanks — anything you want to locate in the dark. Glow with amazing brilliance yet will not fog. Completely waterproof, surprisingly inexpensive.

DARKROOM VENTILATOR

3506

An efficiently baffled lightproof ventilator measuring 12" x 6" giving a flow of cool, refreshing air into the darkroom for healthy and pleasant working conditions. An inch-wide flange all around, drilled with six holes, makes it easy to fit into any hardboard or wood panel or door. Completely proof against direct sunlight.



Permanent blackout tip

Here's how we blacked out a boxroom as a semi-permanent darkroom, and we recommend the method to you. Have a piece of hardboard cut to fit against the entire outer wooden window frame. Paint it black. Fix in place with 3/16" x 1" screw bolts (half screw, half bolt) and wing nuts for rapid removal. Attach door blackout foam strip to the panel where it makes contact. Cut out a 12" x 6" hole corresponding to the top fanlight window, bolt the ventilator in position and leave window open.

DARKROOM EXTRACTOR FAN

3507

A powerful, lightproof extractor fan specially designed for darkroom use. Designed for simple do-it-yourself installation in a window, hardboard panel or directly into any exterior wall, including cavity walls (or this can be done for a few pounds by any builder).

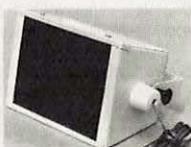
Full fitting instructions supplied. The models listed below have a powerful electric fan which completely changes the air 10 times per hour in rooms of the size given. They can be easily fitted into a glass or hardboard panel as supplied; for wall fitment, also order the wall adaptor kit.



- (A) 6" dia. fan (10½" overall diameter) for rooms up to 8' x 10'.
- (B) 7½" dia. fan (13" overall diameter) for rooms up to 10' x 12'.
- (C) 9" dia. fan (15½" overall diameter) for rooms up to 12' x 15'.
- (D) Wall adaptor kit 6"
- (E) Wall adaptor kit 7½"
- (F) Wall adaptor kit 9"

5" x 7" SAFELIGHT 3508

Well-ventilated safelight of conventional pattern, in which the standard 5" x 7" screen is interchangeable. Can be stood on the bench or hung at almost any angle; tough enamelled finish, with matt white reflector. Recommended where the brightest possible safe illumination is required. Complete with lampholder, flex and 5" x 7" screen suitable for bromide paper.



5" x 7" SAFELIGHT SCREENS 3509

These diffused, glass-bound screens are designed for the brightest possible safe illumination. They fit our own 5" x 7" safelight and others of this standard size.

- (A) Bromide orange for all bromide and chlorobromide papers.
- (B) Kodak Wratten 13: a very dark amber screen for all colour papers.

PATERSON SAFELIGHT 3601

Neat and unpretentious, and yet completely efficient, this inexpensive fitment will stand on the bench, or hang on the wall or ceiling. It is efficiently ventilated and supplied complete with lampholder and flex. It takes any 15 watt bulb (not supplied).



(A) Orange safelight complete, for all bromide papers.

(B) Red safelight complete, for orthochromatic materials (ortho film, Autone papers etc); also suitable for bromide papers although less bright.

(C) Spare orange cover.

(D) Spare red cover.

FILM DEVELOPMENT

PATERSON SYSTEM 4 DEVELOPING TANK

The most popular tank ever – easy to load, quick to fill and empty (vital factors for accurate timing). The system is based around the remarkable translucent white acetal spiral. This is self-loading (ball-bearing ratchet action), and it adjusts by bayonet action from 35mm (or 126) to 120 (or 220), or to separate completely for easier film removal. The various tank bodies are all the same diameter to accept the same spirals and lid, but they differ in height to take various combinations of film; each 35mm film requires a convenient 10ozs (285cc) of solution. The spirals accept a full 36-exposure 35mm or 220 length.



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Paterson Universal Tank 3602

Complete with lid, cap, stirring rod, sealing ring, centre pillar and one self-loading spiral. Will hold either (a) one spiral set at 120 width, or (b) a choice of one or two spirals set at 35mm width. This ability to hold either one or two full-length 35mm films at once makes it particularly popular and we suggest that you purchase an additional spiral at the same time.

Paterson 35mm Tank 3603

Complete as above, but the body is less deep and will only accept the single spiral supplied, when set to 35mm width.

Spare Universal Self-Loading Spiral 3604

For converting the Universal tank into a dual 35mm model, for rapid re-use of any tank without waiting for the previous spiral to dry, or for filling the Multi-Unit tanks described below.

PATERSON MULTIPLE TANK BODIES 3605

Extra-tall bodies with lids, etc. which will accept several spirals on a tall centre pillar supplied for developing together. Well worth using as your standard tank (as we do), for when developing a single film they require no more developer than with any other tank (e.g. 10oz per 35mm). Spirals extra.

(A) Multi-Unit 1

Accepts up to 3 spirals adjusted to 35mm (or two adjusted to 120).

(B) Multi-Unit 2

Accepts up to five 35mm or three 120.

(C) Multi-Unit 3

Accepts up to eight 35mm or five 120.

JOBBO 1200 UNIVERSAL/DUAL TANK 3606

An advanced modern design constructed of the very best materials regardless of cost. The universal rapid-loading spiral, adjustable or detachable with particular ease, is made of a new transparent plastic which is so tough it can even be boiled, and this makes the tank better suited to colour reversal work. The quick-filling body has a lid with a built-in seal that really is watertight for a change; requires only 260cc per film. Five minute washing possible using the Jobbo Cascade attachment. Thoroughly recommended.



Extra Jobbo Uni set 3607

Additional spiral to enable the above tank to develop two full-length 35mm films together.

STAINLESS STEEL TANKS

There's a special attraction about stainless steel. A stainless steel tank will last a lifetime, never break, never lose its pristine finish, never stain and films never stick. Loading is extremely easy once the simple centre loading technique is learned, and wet films or wet spirals can be reloaded with ease.



(A) Complete 35mm tank

3608

(B) Spare 35mm spiral

PATERSON FORCE FILM WASHER 3609

A useful accessory which helps to wash films more efficiently in less time, by directing a force of water into the top of the tank. Fits any sink, wash basin or bath tap. 18" hose provided. Can be coupled directly to Paterson Filter System.

CASCADE TURBO-WASHER 3610

An amazingly efficient new film washer which generates a powerful "turbo" action by mixing a measured quantity of air with the washing water and blasting it towards the film. As a result, medium speed films are washed in only five minutes – a fine example of Teutonic efficiency! Built-in flow adjuster, and complete with tap connector. Fits Paterson as well as Jobbo tanks! A real breakthrough in film washing, used in our own darkroom and thoroughly recommended.



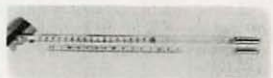
Print Washer Attachment

For the Cascade, converts any developing dish into a powerful and efficient print washer. One suction pad and clip holds the Cascade, and another attaches a separate overflow syphon tube which sucks away hypo-laden water from the bottom of the dish. See 4708 for details.

THERMOMETERS

PATERSON CERTIFIED THERMOMETERS

Accurate temperature control is vital, particularly for colour work, and the Certificate of Accuracy supplied with these individually calibrated thermometers ensures



peace of mind. The markings are absorbed into the glass and are completely permanent. Each is 23cm (9") long, complete with storage case.

Standard range mercury **3701**

Dual scale marked in quarter degrees from 56-86F and in fifth degrees from 20-30C.

Wide range mercury **3702**

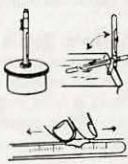
Extended scale for high temperature colour processing. Marked in half degrees 60-120F and 15-50C.

Polysales Certified mercury 9" TT **3703**

General purpose semi-wide scale graduated 15-45C in one-fifth degrees, certified accurate + or - 1/2 deg. In square (non-roll) plastic case. Bulk purchase direct from makers ensures outstanding value.

DISH THERMOMETER **3704**

The most sensibly designed dish thermometer we have ever seen! You clip it on to the side of your developing dish, then rotate it until the large, clear scale faces you. The scale (from 20 deg. - 120 deg. F) is coated in vinyl so that the figures will not rub off, and there is a sliding pre-set marker which makes it even easier to use. It hinges on the clip so that it will swing vertically out of the way, leaving the entire dish free for a larger print, and the clip and case are of stainless steel. It can be used in a developing tank.



DIAL THERMOMETER **3705**

Made for colour paper processing drums where accuracy and reliability is important, but equally suitable for general tank use - being virtually unbreakable it will outlast many others. The whole unit is stainless and watertight, with larger clear 1 1/4" dia. dial calibrated °C and °F. Wide scale. Quick acting and robust. As supplied to makers of colour print tanks, but buying direct from the supplier keeps the cost down.



DEVELOPING ACCESSORIES

FILM CLIPS **3706**

Although it is possible to hold a wet film up to dry with clothes pegs, paper clips or even Bulldog clips, it only has to slip on to a dusty floor and you will regret never having bought the right tool for the job. Proper film clips have tiny teeth which grip securely without retaining water. Out of the wide selection on the market, we have chosen to stock just one type which offers maximum efficiency and durability at minimum cost: stainless steel pairs, 1" wide, one of which is weighted with lead for a perfectly flat film when dry.



FILM WIPER **3707**

The safe way to remove surplus water from wet films is with a rubber blade type of wiper which has no pores to trap harmful grit. A reasonably priced, efficient model suitable for 35mm and 120.



CHAMOIS LEATHER SQUARES

Many photographers still prefer to wipe down their films with chamois leather, and provided this is carefully stored in its plastic bag so that it cannot attract dirt, it certainly removes more moisture than any other method - particularly from 35mm film. Approx. 6 x 6in pieces of superior quality. See 2107.

STERALIC WATERMASTER TAP FILTER **3708**

The most efficient filter of its type with an activated carbon element which traps all particles below 3 microns and clears excessive chlorine and other dissolved gases which cause airbells on the film, spoiling development. Complete with "Kleanall" type cartridge as described, which slightly reduces water flow.



Replacement Kleanall cartridge **3709**

Activated carbon. Removes dissolved gas which causes airbells, also the very finest particles down to 3 microns. Recommended for best results but not re-usable.

Replacement Terylene cartridge **3710**

Almost as fine, can be cleaned for re-use almost indefinitely, does not reduce water flow - use this for film washing.

INCAMATIC POURING FILTERS **3711**

Pour your developer or fixer through these funnels into your tank, or back into their bottles after use, and harmful particles down to 50 microns are removed - and yet this is done, almost incredibly, at a rapid flow (one pint of solution passes in about 7 seconds!) instead of the usual filter-paper dribble. Solutions pass through crystal-clear! The greatest darkroom invention for years; easily cleaned under the tap. Also available in pairs of two different colours, so that one can be kept for developer use only.



Customer F. Joselin of Southampton wrote to say "Incamic filter funnels are a great boon!"

PATERSON PHOTO FILTER SYSTEM **3712**

Combines a highly efficient filter funnel with a tap water filter, thus suitable for solutions of washing water. Based upon a stainless steel filtering element sealed into a polythene ring which then fits into either the funnel or the tap unit. The tap filter can be fitted directly to the Paterson force film washer for film washing. Only sold as a complete outfit.



PATERSON LABORATORY APRON **3713**

A strongly made, inexpensive apron, ideal for use in the darkroom and providing good protection from water and chemical splashes. The use of an apron is desirable for all chemical processing but it is especially recommended when making up and using colour processing solutions. This Apron is 40ins (1.06m) long, has strong cotton waist tapes and head loop, and is made from grey heavy gauge plastic.

CHANGING BAGS 3801

Keep one in your gadget bag in case of emergency (jammed cameras always occur at the least convenient times); also useful for loading developing tanks without the need to black out a room.



(A) Polysales changing bag

Imported especially for us; incredible value. Tough rubberised nylon outer layer with separate cloth inner compartment to combat sweating. 17" x 16½", plus sleeves. Each compartment has separate zips, running in opposite directions to ensure an extra margin of safety.

(B) Phago professional changing bag

Two layers of Italian sateen material which will not deteriorate or perish in a lifetime of use, and have less tendency to make your hands sweat. 22" x 20" size for added comfort and convenience.

(C) Phago king size changing bag

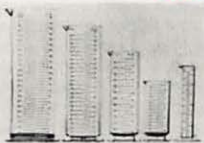
"Bags" of room for complete freedom of movement in this 30" x 30" super luxury bag.

MIXING AND STORING SOLUTIONS

PATERSON MEASURING CYLINDERS 3802

Solidly made in thick transparent polystyrene, resistant to all photographic chemicals, alcohol, dilute acids, strong alkalis. Specially moulded for accuracy. Oversized for easy mixing and pouring.

- (A) 1½oz (45ml) measure with ¼oz and 1ml graduations.
- (B) 5oz (150ml) measure with ¼oz and 10ml graduations.
- (C) 11oz (300ml) measure with ½oz and 25ml graduations.
- (D) 22oz (600ml) measure with ½oz and 25ml graduations.
- (E) 42oz (1200ml) measure with 1oz and 25ml graduations.



POLYSALES MEASURING BEAKERS 3803

With our price for these still little more than half the cost of many others, and offering the advantage of being completely unbreakable, these are amazing value indeed. Translucent white polythene, easy-to-read embossed graduations in ounces and ccs. Maximum capacity 21ozs (600ccs), with wide clip-on base for stability.



DEVELOPER BOTTLES

It is illegal (and very foolish) to store poisonous chemicals in food containers such as squash bottles. Keep your solutions in these special bottles, properly marked; you will avoid expensive mistakes, increase shelf life and keep your darkroom looking neat and tidy.



600cc (21oz) Bottle 3804

Our best-selling bottle, made of low density polythylene which can be squeezed together when partially empty to exclude air and increase shelf life of developers. Four of these will hold a 2½ litre mixing, which is an economical way to buy. Complete with cap and airtight seal.

1000cc Bottle 3805

A well-made high density polythene bottle, with cap.

Air-Evac Bottle 3806

A new idea in storage to give maximum life to developers etc — as the solution is used the Air-Evac is compressed until the liquid is level with the top, and the cap replaced. Complete with plastic coated label that can be wiped clean for re-use. Capacity 1 litre, wide neck for rapid filling/emptying.

GLASS-MARKING PENCILS 3807

These "Chinagraph" black grease-pencils write clearly on glass or plastic bottles. Use them to mark the developer type, number of films developed, date mixed; also invaluable for marking glossy proof prints, or noting vital information on the glass of your safelight.

FUNNY GURGLEFUNNEL 3808

Our own flippant nickname for the very useful Durst accessory which enables you to measure and mix solutions in the funnel, and then release them direct into tank or bottle at the press of the button, three times as quickly as with conventional funnels. It automatically shuts off when bottle or tank is full. Capacity 400 ccs.



STIRRING ROD 3809

A 9" rod constructed of finest stainless steel for a lifetime of service. The fine, flexible, coiled spring makes an easy job of crunching and dissolving the most stubborn powders.



PLASTIC FUNNELS 3810

Translucent white unbreakable polythene, designed for rapid filling of bottles. 4½" diameter.

ENLARGERS

The quality of an enlarger, and in particular of its lens, is every bit as vital to your results as the camera you use. Poor quality equipment in the darkroom has led many an amateur to blame his disappointing results on his camera or technique, so don't make this mistake. Our keen enlarger prices, which represent an even greater discount this year, mean that you can afford the best.

ZENITH UPA-5M AUTOFOCUS 35mm 3901

The ideal beginner's enlarger — inexpensive, portable and yet capable of excellent results from the 4-element anastigmatic, coated lens supplied. Offers a facility previously only provided in far more expensive models — fully automatic focussing. As you raise or lower the lamp house to adjust the picture size, the enlarger automatically focusses itself with complete accuracy — saving time and avoiding any chance of an unsharp picture. Packs away into its own neat suitcase in seconds after use. As with all Russian equipment, it is supplied with an impressive list of accessories — a first-class f/3.5 lens, two optically worked condensers, 75 watt high intensity opal lamp, single-glass carrier, spare carrier glass, red swing filter and full instructions. The lamp height and position are fully adjustable for even illumination. Provision for using a masking frame or borderless easel without losing automatic focus. Other features: instant switch from automatic to manual operation; bigger degree of enlargement; built-in filter drawer for colour enlarging; masks provided for negatives smaller than full 35mm. This enlarger is one of our main specialities, and is very highly recommended at our keen price.



Please add for road carriage at cost.

LEAFLET FROM SUPPLIER SEE PAGE 61

GNOME ENLARGERS photographic

In the extensive Gnome range of enlargers, covering all negative sizes from 35mm to 2 1/4" x 3 1/4" there is a model to suit your requirements; backed by over thirty years' experience of enlarger design and manufacture, their sturdy modern construction with built-in "adaptability", makes them the enthusiasts' choice.

A wide range of Gnome lens flanges and converter flanges permits the fitting, and quick interchangeability, of most lenses, and the range of condenser mounts and condenser conversion mounts offer the same facility for the fitting and interchanging of the condenser lenses.

GNOME BETA II UNIVERSAL

The cheapest universal enlarger and an ideal model for the beginner, robust and sturdy. Suitable for all negative sizes from 35mm or 126 up to 2 1/4" x 3 1/4". 23" column, 15" x 12" baseboard. Our price includes 4 1/2" condenser mount and flange to fit Leica thread lens. Condenser lenses and/or conversion mounts, red swing filter unit and 75w B.C. lamp extra — see next column.



3902

GNOME UNIVERSAL ALPHA II 3903

The enlarger that has outsold all others, and deservedly so — for this well-designed, robust model is reasonably priced, yet capable of giving results of the highest quality. It is available complete with colour drawer at extra cost, or it can be converted for colour at any later date. Suitable for all negative sizes from 35mm to 2 1/4" x 3 1/4". Its extra-large lamphouse ensures efficient cooling with any lamp up to 150 watts, giving a useful reserve of power for denser negatives or big enlargements. The polished baseboard is an extra-large 18" x 15" and 3/4" thick. The lamp position is adjustable to allow for even illumination on any negative size. Lamp, condensers, conversion mount and lens extra to your choice (see this section below and lenses on page 41).



Gnome Alpha II with colour drawer 3904

As above, but fitted with modified lamphouse which incorporates a drawer for standard 70mm square colour filters.

GNOME ENLARGER FITTINGS 3905

Condenser lenses: Note that condenser lenses are extra on universal models, leaving you free to choose as required according to negative size. These are best quality optical lenses of Chance Pilkington glass.

- (A) For 35mm — size 2 1/4" diameter.
 - (B) For 2 1/4" sq. — size 3 1/4" diameter.
 - (C) For 2 1/4" x 3 1/4" — size 4 1/2" diameter.
- All prices are per pair.

Condenser mounts

- (D) Ref. 1E42, fits Alpha/Beta universal models and accepts two ref. B. lenses above for enlarging 2 1/4" sq.
 - (E) Ref. 1E23, fits Alpha/Beta universal models and accepts two ref. A. lenses above for 35mm.
- Lamps — please see page 41.

- (F) Red swing filter unit
- (G) and (H) Lens flanges

Available in the standard 39mm Leica thread (G), or in Praktica/Pentax 42mm thread (H) in case you wish to use your camera lens on the enlarger.

- (I) Spare carrier glasses, per pair
- Code "KING" for current negative carrier measuring 3 7/32 across glass.

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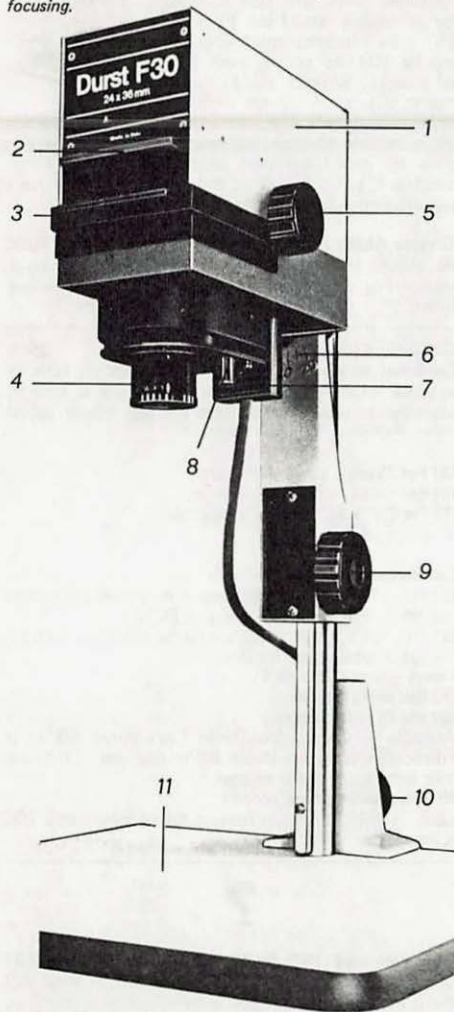
Have you read THE PHOTOGUIDE TO ENLARGING?

Much as we hate using superlatives, we have to admit that this is the best and most down-to-earth book on enlarging we have ever seen. Unlike so many others on the subject, the illustrations and text depict actual items of equipment which are currently on sale from Polysals (and others); but while there is a complete chapter on darkroom equipment, the book is essentially practical and gives a step-by-step guide to making perfect enlargements. Among special techniques described in detail are — making giant enlargements, reductions, using opal film, shading and burning-in, chemical reduction, grain, solarization, lith, montage, tone-separation and double exposures. 168 pages, with many illustrations throughout and a large halftone section. See page 57.

Durst®

When buying an enlarger check the extreme standards of performance and quality — features which go without saying for Durst. The two-year guarantee for all amateur equipment further confirms our confidence in Durst quality.

Among the finest enlargers you can buy, and first choice for colour work. Even the least expensive models in the range incorporate the advanced basic features, such as the brilliant reflex illumination system, tilting head, and silky-smooth focusing.



1. Lamphouse and condenser housing
2. Filter drawer
3. Hinged book-form negative carrier
4. Lens (extra)
5. Focusing knob for precision sharpness control
6. Degree scale for the tilting angle of the enlarger head
7. Lamp centering control
8. Operating knob for the red filter
9. Friction drive for height adjustment
10. Locking knob for the column
11. Baseboard to take the paper

DURST F30

Durst quality at very reasonable cost — the ideal beginner's 35mm enlarger, yet also capable of advanced work, colour enlarging etc. Reflex lighting keeps the negative cool, combined with even illumination and compact design; built-in red filter; rotating and tilting head for floor or wall enlargements and distortion correction; filter drawer for colour printing; glassless hinged negative carrier; the enlarger head can be unscrewed from the carrying arm to leave a perfect copying stand on to which you can screw your camera. The head at its raised position gives a 720mm throw resulting in 10x linear magnification on to the 360 x 360mm baseboard, or — with the NEAR extension column — a 15x magnification. **LEAFLET FROM SUPPLIER** SEE PAGE 61

4001



Durst F30 enlarger Leica thread flange complete with condensers; 75w ES lamp extra.

NEAR extension column — see page 45.

ES lamps — see page 41.

Enlarging lenses — any 50mm lens from our selection on page 41 is suitable.

DURST F60

4002

Specification as F30 above, but this versatile dual-purpose version is suitable for either 6 x 6cm or 35mm negatives. Will not accept NEAR extension column.

(A) Durst F60 enlarger complete with condensers, Leica thread flange and negative carrier for 6 x 6cm; 150w ES lamp extra (see page 41).

(B) Condensers for 35mm

LEAFLET FROM SUPPLIER SEE PAGE 61

Enlarging lenses — any 75mm lens for enlarging 6 x 6cm (or 35mm to small sizes), or 50mm lens for 35mm — see our selection on page 41.

DURST M301

4003

In our opinion, without doubt the ideal enlarger for the advanced amateur — compact, beautifully made, precise and smooth in use. In fact the only real choice for the enthusiast lies between this and the more expensive M601 which follows, with its dual-size versatility and its ability to use more powerful lamps.

One useful feature of the M301 is its compactness, and in fact after every session you can in a few minutes repack the enlarger in its space-saving and dust-proof packing. With a 50mm lens fitted you can obtain up to 11.5x linear magnification on the 360 x 360mm white laminated baseboard, increased to about 15x if the "NEAR" extension column is fitted. Lenses screw into a circular panel supplied which clips conveniently in and out of the enlarger for cleaning and can be rotated so that the aperture scale is correctly located. The negative carrier is glassless, and mask inserts are available for other sizes. There is a standard size filter drawer, or alternatively the enlarger



can be supplied complete with colour mixing head (see below). A patented Focus Indicator – a colour-matching rangefinder device – ensures spot-on focus, and a red filter is built in.

4003

LEAFLET FROM SUPPLIER SEE PAGE 61

(A) Durst M301 enlarger

Complete with Leica flange; 75w ES lamp extra.

(B) Durst M301 with colour mixing head

Enlarging lenses: any 50mm lens from our selection below is suitable.

ES lamps: see 4103.

DURST M601

4101

An advanced enlarger for all negative sizes up to 6 x 6cm. Its slightly larger size means that enlargements up to 15.5 diameters are achieved with a 50mm lens, and the lamp-house will accept a 150 watt lamp. The larger baseboard measuring 19"sq. is ideal for exhibition size enlargements. Bellows focusing enables lamp-house and lens panel to be tilted independently for correction of distortion. Built-in colour drawer, or colour mixing head supplied as an alternative. Glass negative carrier will mask down to 35mm, convertible to glassless – see Mask (C).



(A) Durst M601 enlarger Lens board and 150w ES lamp extra.

(B) Durst M601 with colour mixing head, lens board and special lamp extra (see 4102C).

(C) Mask for 35mm (Sivopar). Others available same price.

(D) Lens panel for 50mm lenses (Setopla).

(E) Lens panel for 75mm lenses (Lapla).

DURST COLOUR MIXING HEAD

4102

Simplifies the task of obtaining exact colour balance when making colour enlargements by means of built-in fade-proof dichroic filters, each infinitely variable at the turn of a knob. Low voltage tungsten-halogen illumination supplied via a transformer gives short exposures, optimum colour saturation and long lamp life. Although the head is excellent for purely manual control, it is ideal for use in conjunction with the Durst Colorneg Analyser (page 46) which determines the scale settings required. The colour mixing head is available fitted to the M301 or M601 (see these sections for prices), or as an accessory as follows:—

(A) Durst colour mixing head

complete for fitting to M301, lamp extra.

(B) Durst colour mixing head

complete for fitting to M601, lamp extra.

(C) Special lamp

ENLARGING LAMPS

4103

All opalised Photocrescenta type for perfectly even illumination. Regret can be posted separately only at purchaser's risk.

(A) 75w B.C. (Gnome Beta etc).

(B) 150w B.C. (Gnome Alpha etc).

(C) 75w E.S. (Durst F30, M301 and Zenith Autofocus).

(D) 150w E.S. (Durst F60, M601).

Ten minutes can be very profitably spent by dismantling your enlarger, carefully cleaning all surfaces of the condensers and applying a trace of vaseline to the column and moving parts. Use an enlarger cover to prevent any further trouble.

ENLARGING LENSES

The choice of an enlarging lens is a vital decision, for it will influence the sharpness of every single enlargement you produce from now on. The selection now available is confusingly great, and the position is further complicated because (a) advertisements often do not state whether the lens is 3-element or 4-element construction; (b) In many cases a lens produced by the same Japanese factory is marketed in Britain under different names – and at different prices! (c) Performance varies a very great deal between different makes of similar apparent construction, yet you normally have no opportunity to "try before you buy" from any ordinary shop.

Following a detailed test in Camerachat last year, in which a specially prepared resolution chart test negative was



enlarged through various lenses and the results assessed for resolving power, distortion, contrast and coma, we have eliminated from our stocks several quite well-known brands that proved distinctly disappointing, including some of the very dearest. This means that we can confidently guarantee the performance and value of those we now list.

Focal length	Aperture	No. of Elements	Name	Fittings	Country of origin	Ref.
50mm	f/3.5	3	Soligor	39mm Leica	Japan	A
50mm	f/3.5	6	Komuranon-E*	39mm Leica	Japan	B
50mm	f/4.5	4	Phago-T (Astron)†	39mm Leica	Japan	C
50mm	f/4.5	4	Phago TL multicoated*†	39mm Leica	Japan	D
75mm	f/3.5	3	Gnome Anastigmat	39mm Leica	Japan	E
75mm	f/3.5	4	Kominar	39mm Leica	Japan	F

4104

* these are the two lenses that came out top for overall performance in the Camerachat test programme.

† Also available in recessed mount version, see 4201.

SUNKEN MOUNT LENSES

When using a 50mm lens on a universal enlarger, the maximum degree of magnification which you can obtain is often limited by the distance between the lens and negative, which cannot be reduced below a certain amount because of the design of the enlarger. In such cases we can supply a special sunken-mount lens, in which the body of the lens



4201

protrudes slightly into the screw-in mount. The same standard Leica-thread fitting is used and the aperture control is just as easy to set, in fact there are no disadvantages in this feature, which is available on the following 50mm lenses -

(A) Phago T sunk mount

(B) Phago TE sunk mount

which is a sunken-mount version of the top-performance TL and optically similar. Both 50mm f/4.5.

Another Polysales First —

DATE STAMPED PAPER

A unique Polysales service that *guarantees* the freshness of your paper for the first time.

Does your print quality vary sometimes despite your most thorough care - blacks that aren't quite, and whites that would disgrace a soap-powder? Bromide paper only remains really fresh for about two years from date of manufacture; much of the stock on the shelves of small shops throughout the country is already "on the way out". Even mail-order purchase is not necessarily a guarantee of freshness, for quantity discounts offered by makers to firms like us are so tempting - particularly with prices rising all the time - that it is all too easy to buy in quantities that will remain in the warehouse for long periods... a point to think about when prices seem particularly low.

Your print quality is the most important single factor influencing the appearance of your results. Don't jeopardise it by buying carelessly. **POLYSALES - AND POLYSALES ONLY** (up to the time of going to press) **DATE STAMP EVERY PACKET.** We buy manufacturer's factory-fresh stock and immediately stamp it with a date two years hence. Within days or weeks it will be in your hands. And if for any

unforeseen reason any of our paper should reach the stage where it has only one year of freshness left, it's yours for half price! What could be fairer than that?

This unique service is combined with the same discount on paper as previously offered... so you have nothing to lose and everything to gain!

4202

KODAK BROMIDE. Well known for their consistent quality, surface sparkle and richness of tone, and are used by more professionals throughout the world than any other for these very reasons. Grade 1 is soft; grade 2 is normal and gives perfect results with most properly exposed and developed negatives; grade 3 is hard, and gives that extra "punch" to negatives taken under dull conditions. Grade 4 is extra-hard and is only needed in extreme conditions, but it is useful for creating "soot-and-whitewash" and poster effects.



Order by ref 4202/	Size	Quantity	Grade (see above)	Single or Double Weight	Surface
K 1	8.9 x 14cm (3½" x 5½")	100	2	D	Glossy
K 2	(postcard)	100	3	D	Glossy
K 3	16.5 x 21.6cm (6½" x 8½")	25	2	S	Glossy
K 4	(wholeplate)	25	3	S	Glossy
K 5		100	2	S	Glossy
K 6		100	3	S	Glossy
K 7		100	2	D	Lustre
K 8	20.3 x 25.4cm (8" x 10")	25	2	D	Glossy
K 9		100	2	S	Glossy
K 10		100	3	S	Glossy
K 11		25	2	D	Lustre
K 12	24 x 30.5cm (12" x 9 5/8")	25	2	D	Lustre
K 13*	30.5 x 40.6cm (12" x 16")	25	2	D	Lustre
K 14*	40.6 x 50.8cm (16" x 20")	25	2	D	Lustre

* To ensure the arrival of these large sizes in perfect condition we advise you to add 30p (per order for any number of packets) to cover the cost of protective hardboard covers.

ILFORD "ILFEBROM" 4301

This excellent new paper has gained wide acceptance because of its wide tone range and the fact that all grades have the same speed (except No. 5 which needs double the exposure), so



you can switch grades at will without re-calculating exposure. Ilford do not identify grades except by number, but most photographers find that grade 1 is slightly soft with full tone range, grade 2 is normal, grade 3 is a useful, "plucky" normal-to-hard and grade 4 is hard. Grade 5 is extra-hard for "soot-and-whitewash" effects.

Order by ref. 4301/	Size	Quantity	Grade (see above)	Single or Double Weight	Surface
IB1	16.5 x 21.6cm(6½" x 8½")	25	2	D	Lustre
IB2		25	3	D	Lustre
IB3		25	2	S	Glossy
IB4		25	3	S	Glossy
IB5	20.3 x 25.4cm(8" x 10")	25	2	D	Lustre
IB6		25	3	D	Lustre
IB7		25	1	S	Glossy
IB8		25	2	S	Glossy
IB9		25	3	S	Glossy
IB10		25	4	S	Glossy
IB11		25	5	S	Glossy
IB12		100	2	S	Glossy
IB13		100	3	S	Glossy

RESIN-COATED (RC or PE) PAPER 4302

There has lately been a tremendous swing towards the use of so-called "resin coated" (or more correctly polyethylene coated) papers. Although a little more expensive, they are far quicker and easier to process and dry - fixing is complete in 30 seconds, wash-



ing takes a mere 30-120 seconds and drying in a warm current of air only about a minute. No glazing or other treatment is needed to produce a superb flat print in either a gloss or silk finish. We have chosen to stock and recommend only **Ilfospeed RC** paper because it combines all the advantages of the same maker's Ilfobrom (q.v.), has a completely plain back and can be processed in conventional bromide developer. Medium-weight base.

Order by ref. 4302/	Size	Quantity	Grade	Surface
IM1	3½ x 5½	100	2	Glossy
IM2		100	2	Silk
IM3	6½ x 8½	25	2	Glossy
IM4		100	2	Silk
IM5	8 x 10	100	2	Glossy
IM6		25	3	Glossy
IM7		25	3	Silk
IM8		25	2	Glossy
IM9		25	2	Silk
IM10		100	2	Glossy
IM11		100	2	Silk
IM12		25	3	Glossy
IM13	25	3	Silk	
IM14	12 x 16	25	4	Glossy
IM15		25	5	Glossy
IM16*		10	2	Glossy
IM17*		10	2	Silk

* Plus 30p for hardboard postal protection

Ilfospeed developer 4303

For quicker processing than in Ilfobrom - the image appears in six seconds and development is complete in 35 to 60 seconds. (A) 500cc or (B) 1 litre of concentrate.

Ilfospeed fixer 4304

A high speed fixer specially compounded to fix Ilfospeed paper in 30 seconds. (A) 500cc or (B) 1 litre of concentrate which is diluted 1 + 3 for use.

MURAL BROMIDE PAPER 4305

Brighten your home with giant enlargements of your favourite pictures, 30" wide and as many feet long as you like! Many enlargers have a tilting lamphouse which makes the job even easier, and the paper can be "saw-saw" processed in a makeshift tray or box lined with polythene, or mopped over with a sponge. Fresh Ilford "Ilfobrom" bromide, normal doubleweight, 30" x 10 metres, lustre surface, in strong tube.

PHOTO LINEN

Bromide emulsion coated on to stiff, real woven linen fabric. After exposure and processing as if paper, the result is hardwearing and washable. Equally effective when backlit. Make unusual gifts with it — table mats, serviettes etc — the picture is of a lampshade we made in half an hour, showing views of Godalming. 10 sheets 10" x 12".



4401

KODAK PANALURE F

A panchromatic-emulsion paper for making monochrome enlargements from colour negatives. Handle in dark or under very dark green safelight, process as for bromide paper. Singleweight, 25 sheets 8" x 10" glossy.

4402

AUTONE COLOURED PAPERS

Create vividly colourful effects without the complications of true colour enlarging, with these unique enlarging papers with a choice of 14 brilliantly pre-coloured base tints. The result obtained from straight printing is a normal enlargement with an overall base colour, particularly striking, and useful for making your own posters, Christmas cards or gifts.

4403

(A) **Rainbow Pack** — 50 sheets 8" x 10" (10 sheets each blue, green, orange, red, yellow).

(B) **Fluo-Pack** — 40 sheets 8" x 10" (10 sheets in fluorescent "dayglo" colours peach, lime, pink, primrose).

(C) **Metal-Pack** — 50 sheets 8" x 10" (10 sheets each on glistening metallic base tinted silver, gold, steel blue, green and pink).

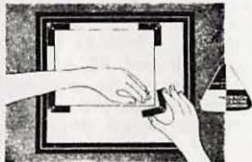
ENLARGING ACCESSORIES

These appear in the following order: Easels and Masking Frames; Enlarger Attachments; Timers and Enlarging Exposure Meters; Dishes and Paper Handling Equipment; Print Washing and Drying Accessories; Combating Dust; General Darkroom Accessories; Negative Filing; Chemicals; Colour Printing.

EASELS & MASKING FRAMES

PATERSON ENLARGING EASEL

Unique magnetic construction enables it to be used for borderless or normal white-bordered enlargements up to 10" x 12". When used as a conventional masking frame, the paper is slid into the corner and the magnetic arms moved up until they stop. This gives a white border of 1/8" (which is often considered more attractive than 1/4"). For borderless use, four spring-loaded magnetic corner pieces grip the edge of the paper but do not overlap the top. Many other uses for copying and titling. Complete with magnetic corners.



4404

Set of corners only

For use on any metal surface or baseboard.

4405

POLYSALES BORDERLESS EASEL MkV

The world-famous "tacky easel" used by countless professionals and several newspapers as well as by tens of thousands of amateurs, which gently grips the back of the enlarging paper with just enough force to hold it flat, yet releases it easily after exposure. By using the entire paper area in this way, you rapidly save money (did you realise that 1/4" white borders on a 1/4-plate print waste a third of its area?) and obtain a professional appearance. Marked up in all standard paper sizes for easy composition. An added advantage is the ability to hold the paper securely in any position — at an angle for correction of verticals, even vertically for making giant enlargements. Makes a superb copy board, too! **Ideal for colour printing**, particularly on Cibachrome and other reversal processes to avoid a black



4406

border; effective on PE paper too.

The new MkV version introduced in 1975 are designed to have a thin transparent sprayed-on layer which — in addition to the "tacky" properties as before — enables the entire base area to be used for focusing and composition. The coating needs renewal after approx. 200–300 prints or every 6–8 weeks by a ten-second spray from an aerosol can containing sufficient for dozens of such applications. The new easels have non-slip backing and are supplied complete with full instructions and a five year guarantee.

(A) 8 x 10 easel alone

(N.B. one can of spray MUST also be purchased).

(B) 12 x 15 easel alone

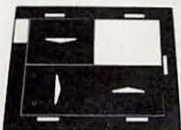
(N.B. one can of spray MUST also be purchased).

(C) Aerosol Spray-Mount coating spray

We regret that gelatin coated easels, made between 1966 and 1974, can no longer be resurfaced by us. Instead we suggest that you remove the existing coating with hot water, thoroughly dry and apply the new aerosol coating.

PMM QUADRIMASK EASEL

A new and unique all-Perspex enlarging easel which takes a single sheet of 8" x 10" paper — but it allows you to print on it either one 8" x 10" enlargement, two 8" x 5" or four 5" x 4" for simple processing as one sheet, without wasteful borders. The advantage of this accessory when processing colour paper in a drum for maximum economy is obvious, but it is also extremely useful for monochrome as it saves time and trouble when making large numbers of small prints — it is so much easier to process and glaze a single large print than four separate small ones. Three sliding masks (pat. appd. for) are arranged to uncover the paper in turn, arrows indicating the correct sequence. A



4407

fourth white mask now included allows you to compose and focus a new negative or even switch on the room lights without fogging the paper. Design Centre Award.

GNOME STANDARD MASKING FRAMES 4501

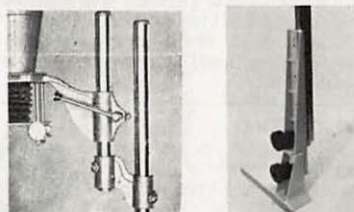
Constructed of high quality sheet steel and fitted with a non-slip foam rubber base, the masking strip sides are spring-loaded for accurate alignment and absence of movement between exposures. Measuring scales are very clearly marked in black on the white baseboard, all portions adjacent to the image are finished in matt black, and it gives standard $\frac{1}{4}$ " wide borders. There are four sizes:



- (A) For up to 8 x 10in (C) For up to 12 x 16in
(B) For up to 10 x 12in (D) For up to 16 x 20in

ENLARGER EXTENSION COLUMNS 4502

Extend the standard column upwards and forwards for bigger enlargements without makeshift improvisation.



(A) Gnome enlarger extension column

Fits all Gnome enlargers; gives 14" longer extension to the column and at the same time moves the image 3" forward, so that you can make much bigger enlargements (7 diameters more with a 2" lens) without having to reverse the enlarger's head on its column. A really solidly cast clamp ensures that the stability of the enlarger is unaffected. Suitable for all types of enlarger having any standard $\frac{1}{4}$ " outside diameter column.

(B) Durst "NEAR" extension

Fits the bottom of the column of Durst F30 and M301 enlargers to give an extension of up to 10" in four alternative positions. Extends the **entire** focusing range, so ideal for keeping in place; probably the most useful Durst accessory.

T-120 ELECTRONIC TIMER 4503

A completely redesigned and vastly improved version of the well-known Polysales Electronic Enlarger Timer, with **no moving parts** other than the controls — the new electronic switch, with solid-state IC containing the equivalent of 29 transistors, switches your enlarger on and off. This leaves your hands free for dodging etc during the exposure, and the exposure can be exactly repeated for multiple printing without the need for re-setting.



Compare these features with units costing twice as much and see how direct supply really saves you pounds —

1. Extra-long two years full guarantee.
2. Solid state circuitry — no valves to burn out, no moving parts.
3. Printed circuit baseboard for reliability.
4. Wide range 0 to 120 seconds, with $\frac{1}{2}$ sec intervals.
5. Repeatability better than 5%.
6. Recycles for next exposure in a fraction of a second.

7. Comparator circuit makes it unaffected by mains voltage variations.
8. Manual over-ride for focusing.
9. Non-conductive case for safety.
10. Mains operated via built-in transformer — no battery needed.
11. For enlarger lamps up to 500 watts, including transformer-fed Durst and similar professional models.
12. Supplied with full instructions.

DAIMIC 60S INTERVAL TIMER 4504

A beautifully made self-actuating mechanically-operated timer/switch which will stand on the bench or mount on the wall, and is both accurate and simple to use. Wire it into your enlarger circuit and it automatically switches the lamp on and off for you. Complete with a pre-set scale, which enables you to repeat exposures of any duration from 0 to 60 seconds to a high degree of accuracy. This is the model which featured favourably in comparative tests in "British Journal of Photography". The timer pivots on its stand, so that it can be tilted and locked in the most convenient angle for easy use.



KAISER EL60 TIMER 4505

Unlike most timers, this model offers supreme **absolute** accuracy (as opposed to just repeatability), as it is operated by a synchronous motor geared to the mains cycle. Will time from 1–60 seconds in 1 second stages. Repeat switch and focusing override. Can stand on bench or hang.



SMITHS DARKROOM SECONDS TIMER

This efficient and reliable Smiths timer has a neatly styled cast alloy case and clockwork mechanism. Levers start/stop and reset the mechanism. The large hand indicates seconds, the small hand minutes, so it is equally suitable for timing enlarging exposures and film developing. Two models are available:



Standard model 4506

For general darkroom use.

Luminous model 4507

Also suitable for timing colour enlargements in complete darkness.

JUNGHANS TIMER 8565 4508

A precision timer with a genuine Junghans West German movement — beautifully designed and a joy to use. In normal operation you press the green button to start, press the red button to stop and then press the white button to reset to zero; but if desired the separate buttons give it unique versatility. For example, you can "freeze" the time by pressing the red button,

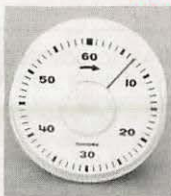


then continue timing with the green button without resetting; or – even more useful for colour print processing where accuracy is vital – you can tap the white button between processes while the timer is still running to re-set at zero **but keep it running**. With luminous dial and hands, up to 60 minutes in one second intervals. Thoroughly recommended and used by us.

HAMA SIGNAL TIMER

4601

An accurate and reliable minute alarm timer with West German movement. Dial your development time and the loud alarm rings exactly 30 seconds before completion to give you time to empty and refill the tank. Will stand or lie flat. We use this to time all film developing and guarantee it is accurate and precise enough for the purpose.



PATERSON CdS ENLARGING METER

4602

A sensitive and versatile mains-operated enlarging exposure meter at a remarkably low price. For use, it is placed on the enlarger baseboard with the special diffusing screen supplied under the lens. The dial is then rotated until the neon indicator light switches on and the correct exposure time is read off directly from the dial. The small area of the CdS cell (diameter 12mm) permits direct spot reading without the diffuser if desired. The diffusing screen is in a holder which can be mounted on most enlargers or held in the hand. An accurate electronic instrument which enables prints of consistent quality to be produced rapidly and its cost quickly recovered from the saving on paper normally used on test strips.



MELICO CADET COLOUR ANALYSER

4603

An extremely sensitive and accurate enlarging exposure meter for rapid readings of colour filtration and exposure, based upon a photomultiplier – the most sensitive and accurate light sensing device known to man, developed and widely used in space research. Solid state reliability, with built-in filters, will detect a filter change of only 0.025. Makes colour enlarging as simple as monochrome – indicates instantly both the exposure **and** the exact filtration you need for a perfect result!



LEAFLET FROM SUPPLIER SEE PAGE 61

DURST COLORNEG II ANALYSER

4604

The Durst Colorneg II consists of two independent units: the Colorneg II filter analyser and the Luxoneg exposure meter. Both use flip-over LED indicators. The measuring probe is mounted directly below the lens and colour balance carried out on the colour mixing head. This eliminates transfer errors from an analyser to a colour mixing head. Density (exposure time) is measured on the baseboard. The units indicate optimum colour or density balance by both lights lighting up on the analyser or exposure meter. With a Durst tungsten-halogen colour mixing head, filter measurement takes place in daylight. **LEAFLET FROM SUPPLIER**

POLYSALES VOLTAGE STABILISER

4605

Essential for colour printing, where fluctuations in supply voltage between test strip and final print can ruin your results. This new model, based on an advanced solid state circuit with nine semiconductors, automatically stabilises voltage to within 2%, and carries a full two year guarantee. Suitable for 75 or 150w. enlarger lamps plus timer/meter etc. Complete with mains lead, enlarger plug, built-in safety fuse and neon indicator. Not for use with transformer-operated low voltage equipment.



ENLARGING EXPOSURE SCALE

4606

A simple, accurate method of making a test strip covering a wide exposure range. The scale – a form of “step wedge” with areas of different density – is placed over a 3” x 4” sheet of bromide paper and a single exposure made, on a typical area of the image. After development you have a large circular test print with exposures of 3, 4, 6, 8, 12, 16, 24 and 32 seconds clearly indicated in the wedge-shaped segments, and it is a simple matter to select the most suitable density.



DURST COLTIM

4607

A unique timer which you programme to ring a bell at the end of up to ten separate stages up to 30 minutes from the start. Suitable for all colour paper development processes and can save many an expensive mistake.



LEAFLET FROM SUPPLIER SEE PAGE 61

DISHES & PRINT PROCESSING

POLYSALES DEVELOPING DISHES

As regularly advertised – the best value on the market for dishes of this quality.



De-luxe dishes 4608

Really heavy-duty developing dishes of conventional design – with all the best features including recessed ridges, moulded spout – at an amazingly low price. Fully turned top edge lip, remain rigid even when full! Dishes are more than an inch oversize compared to the paper sizes quoted; for even easier handling, it's not a bad idea to buy the next size up. **All prices are for sets of three dishes.**

Size A For paper up to 6½ x 8½in

Size B For paper up to 8in x 10in

Size C For paper up to 10in x 12in

Size D For paper up to 12in x 15in

Size E For paper up to 16in x 20in (road carriage extra on this size).

Economy dishes

4609

Colour-coded sets of three solid dishes in virtually unbreakable polypropylene, with flat base for improved temperature control and solution economy. For paper up to 8 x 10in – sets of three.

PRINT TONGS

Fingers aren't for sloshing around in your print developer — it may not stain your fingers but it will almost certainly degrade or stain the prints. Follow the professionals and use print tongs; buy one each for dev. and fix.



4701

(A) Stainless Steel Type

Attractive, practical stainless steel with a unique grip that's normally closed, stays closed with just enough grip until pressure is applied.

(B) Plastic Type

Corrosion-free spring arms in two distinctive colours, with soft rounded tips, per two.

POLYSALES DISHWARMER

An economically priced and yet substantially built and accurate range, thermostatically controlled and offering exceptional value, thanks to bulk purchase and direct supply. Tough plastic coated finish for maximum possible resistance to corrosion. Neon lamp indicates when current is on — a vital factor for initial adjustment to an exact temperature. Five year guarantee.



4702

(A) Standard model (12 x 10in)

Accepts one dish of wholeplate, 8 x 10in or 10 x 12in.

(B) Large model

18in x 10in surface for larger dishes, even up to 16 x 20in with care.

PRINT WASHING

You simply cannot wash enlargements thoroughly by putting them in the sink and turning on the tap. You may think you can, and it may be a year or more before stains on your prints begin to tell the sad truth.

PHOTAX AUTO SYPHON

A cleverly designed attachment which fits over the plug hole. According to the rate at which the water is made to flow, it will either continuously draw hypo-laden water from the bottom of the sink (or bath, with exhibition enlargements), or will allow the water to rise to three or four inches deep before completely emptying it.



4703

POLYSALES PRINT WASHER

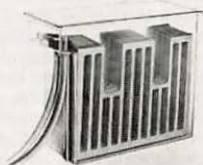
Specially moulded as a one-piece unit in unbreakable opal white polythene, this attachment fits any standard 1½" sink plug hole and drains away the water, giving rapid flow while maintaining a convenient depth automatically. Efficient, reliable and — being made specially for us — unbeatable value.



4704

PATERSON AUTOMATIC PRINT WASHER

Probably the most efficient method of print washing ever devised, and enables washing times to be halved. Each print is held completely separate from the one next to it, and is continuously agitated by an oscillatory action worked from the water pressure. Thus each print is thoroughly washed on both sides in continuously changing water without clumping together. Despite its large print capacity, the Auto Print Washer is very compact and will stand on a small draining board or in the sink itself. The water inlet hose is complete with a bulb adaptor which will fit most domestic taps and an outlet hose of adequate length is provided for draining.



4705

(A) Standard model

Holds up to twelve 12" x 10", 10" x 8" or wholeplate prints, or 24 halfplate or smaller prints.

(B) Major model

Holds up to twelve 15" x 12", 12" x 10" or 10" x 8", or 24 wholeplate or smaller prints. Even this larger model has a base of only 5" x 17".

Please add for road carriage at cost.

KAISER PRINT WASHING TANK

An efficient, inexpensive self-contained tank which can be stood inside the sink, or on a draining board to leave the sink clear. Accepts prints up to 12" x 15". Powerful jets of water give forceful circulatory action, waste being drained from the base. Adjustable water depth. Size 30 x 40 x 16.5cm, capacity 17 litres.



4706

PATERSON HIGH SPEED PRINT WASHER

Designed specifically for resin coated and colour papers, giving efficient and rapid washing from a rapid flow over both sides of the print. Movable separators accommodate two 8 x 10in prints, four 5 x 7, or one 12 x 16 or 11 x 14. Complete with 5ft input hose with universal tap connector, and 2½ft long outlet hose.



4707

TURBO PRINT WASHER ATTACHMENT

The Cascade Turbo is a very efficient turbo-action washing unit for film developing tanks (see page 36). An attachment is available consisting of a tube and sucker which enables this vigorous turbo action to be used for washing prints in a dish.



4708

PROPERLY WASHED? Efficient washing depends upon so many variables that you cannot be certain your films or prints will be permanent without a test. Polysales Wash-Test (page 53) gives a simple, reliable and inexpensive check.

POLYSALES PRINT DRYER/GLAZERS 4801

Find your prints never dry flat? Or do you have difficulty in getting that perfect glaze? Buy this dryer and your troubles are over — glaze your glossy prints face downwards on a chrome sheet, or other surfaces face upwards on the drying surface. Remember, too, that rapid drying of lustre surfaced paper is necessary to bring out its full surface sparkle. This well-made dryer has a spring-tensioned apron, and scratch-free rubber feet. Its extra-low price is thanks to bulk supply direct from the actual manufacturers.



We are confident that there is nothing to beat our range for quality at these prices, which include a free glazing sheet (two for double-sided models).

Remember that the double-sided models save time, as you can be alternately squeegeeing your prints on to the glazing sheet for one side while the prints already inserted on the other side are being glazed.

(A) 14" x 10" Single Sided without thermostat

(B) 14" x 10" Single Sided with thermostat

(C) 14" x 10" Double Sided with thermostat

(D) 21" x 17" Single Sided with thermostat*

(E) 21" x 17" Double Sided with thermostat*

Thermostat models are latest type which includes neon indicator lamp.

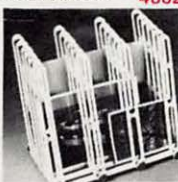
(F) Spare apron 14" x 10"

(G) Spare apron 21" x 17"

*Please add for road carriage at cost on these larger, heavier models.

PATERSON RC PRINT DRYING RACK 4802

If surplus water is removed from a print made on resin-coated paper, it will dry rapidly without heat in a warm room. This rack assists and speeds this process in the minimum of space, drying up to ten 8 x 10in or smaller prints flat and without marks or scratches.



LEAFLET FROM SUPPLIER SEE PAGE 61

PATERSON RC PRINT SQUEEGEE 4803

Specially designed to remove the surplus water from prints on resin-coated paper up to 16 x 20in in size. The pressure of the two blades on the print surfaces is controlled by the gentle spring loading of the floating action of one blade. It is impossible to put excessive pressure on the squeegee blades and thus damage the print. The blade length is 9in and large prints, up to 16 x 20in, can be squeegeed with four strokes, one along each side. Smaller prints can be squeegeed in one or two strokes.



LEAFLET FROM SUPPLIER SEE PAGE 61

PRINT ROLLER SQUEEGEE 4804

A roller squeegee can be more convenient than the flat type when you have to glaze a number of prints on a single glazing plate, but it's essential to choose one capable of applying sufficient pressure. This model is particularly good as it provides a comfortable and rigid grip directly over the centre of the roller. This enables controlled pressure to be applied exactly where required. The 5/4" roller runs in nylon bearings and the rubber covering enables firm pressure to be applied without risk of damage to the print.



PHOTOGRAPHIC BLOTTING PAPER 4805

Blot all prints before drying — glossy prints after squeegeeing on to glazing sheet, other surfaces on both sides before placing in dryer, to reduce drying times and save electricity. Prints can also be dried flat inside the blotter book, but this is slow. Sheets are free from surface fluff, chemically neutral, hypo-free. Books of 12 sheets, size 275 x 215mm (11" x 8 1/2").

See also Photo Enamel (page 54) and Polysales Hotglaze (page 54) — both very useful in achieving that perfect glaze.

WAR AGAINST DUST

Even when you take sensible precautions against dust, like keeping your enlarger covered when not in use and substituting a glassless negative carrier, your negatives must be carefully dusted before placing them in the enlarger. Blemishes on prints caused by the failure to do this correctly are probably the major headache for any keen photographer, whether he works in monochrome or with the more expensive colour materials. Here is our selection of equipment that combines to form a virtually foolproof prevention technique.

Our recommended technique is as follows. Remove your negative slowly from its filing envelope, then give it two slow discharges from the Zerostat pistol while holding it in your left hand. Similarly treat the negative carrier. Apply the blower negative brush to remove the neutralised dust, discharge again and insert negatives in the carrier.

ZEROSTAT PISTOL

A totally effective new introduction with an almost indefinite life (50,000 operations) that totally and safely neutralises the static charge that attracts and holds dust to a negative or glass surface; the dust can then be wiped off and it will stay off. Utilises the piezo-electric effect to produce a power-

4806



ful but safe concentrated ion discharge — but the important thing is that, unlike so many other gimmicks, this one really works and is totally endorsed by tests in the photographic press (e.g. "worked extremely well in practice, virtually eliminating dust spots from all our prints" — Practical Photography, April 1975). And, incidentally, in the hi-fi magazines too, for it will cut out all those static crackles on your records. Complete satisfaction guaranteed. No batteries required. Three year guarantee.

BLOWER NEGATIVE BRUSH

4901

A powerful blower brush with an inch-wide head and multiple jets for instant dispersal of any dust from your negatives. When used as directed in our introduction, in combination with the Zerostat Pistol, will completely overcome dust problems.



SEE ALSO Drysonal anti-static quick drying fluid, which eliminates dust at its source! (See page 54).

GENERAL ACCESSORIES

DURST TEST STRIP CASSETTE

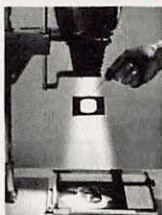
4902

A light-tight holder for b/w or colour paper, enabling six test exposures to be made on an approx. 2 x 5in. strip from the same area for exact comparison. Light-tight slide, and automatic transport for easy use in the dark.

ENLARGEMENT "DODGING" SETS

4903

Some negatives are absolute so-and-so's to enlarge because they contain some areas of dark shadow showing little detail, or portions of highlight which print in a very light tone. If you use a soft grade of paper, you certainly hold the detail in both the shadows and highlights, but all middle tones are compressed and the overall effect is grey and flat.



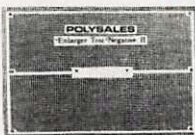
The way to produce a good print from such a negative is to revert to the harder paper, but to "burn in" the highlight areas with extra exposure and "hold back" the shadows by partly shading them. This procedure becomes easy with the Enlargement Dodging Set. It consists of seven rigid matt black masks, measuring up to 4" x 3" and including a spare blank, plus a slim wire holder made of spring steel so that it can be vibrated throughout the exposure to soften the outlines.

Few enlargements would not benefit from the use of this set in one way or another, which was designed by us for our own use and subsequently marketed for our customers.

FOCUSING AND ENLARGER TEST NEGATIVE

4904

Essential for really crisp, "spot-on" enlargements, particularly if you do not possess a focusing device. These new 35mm focusing negatives are really different, for they also incorporate an exhaustive test of your enlarger, checking squareness, alignment, lens performance and distortion, and giving a direct indication of the exact number of diameters and areas of enlargement. With instructions.



"PROOF" NEGATIVE

4905

An invaluable aid to the wedding, child or portrait photographer — ensures that your proofs are not retained by dishonest customers and at the same time provides space for clear and unmistakable reference numbering. Consists of a sheet of transparent film approx. 4" x 5 1/2" bearing the large word "PROOF" in black lettering, and including a space for



the reference number; you simply place it on the paper when making each enlargement so that the wording and reference space appear in white.

PATERSON TEXTURE SCREENS

4906

Now you can add bold, imaginative texture effects to your enlargements without fuss. Specially prepared negatives of texture patterns which are used with black and white or colour negatives during enlarging to produce a textured pattern combined with the subject. The negative size is 35mm and there are two sets each comprising four different patterns. The titles of the patterns which are also reproduced on each negative are:



(A) Set 1: Drawn Cotton, Old Master, Reticulated Grain and Tweed.

(B) Set 2: Tapestry, Dot Screen, Rough Linen and Gravel.

Paterson Gravel Screen illustrated

VARITEX SCREENS

4907

Unlike other texture screens which simply superimpose a pattern negative, these are full-size 10 x 8in. semi-rigid precision embossed plastic sheets which are placed in contact with the bromide paper. Their action is to deflect the image tiny amounts in different directions, thus giving a true textured impression to the eye without masking the image. The extremely effective "Hessian" pattern gives your prints the impression of being painted on canvas, and is particularly striking with colour prints. Set of 3 (wood grain, hessian and fantasy).



Hessian illustrated

POLYSALES TEXTURE SCREENS

4908

The original type, thinner than Varitex and with a less pronounced pattern. 10 x 8in size, per pair (linen and reticulated grain).

CHRISTMAS CARD NEGATIVE

4909

A 35mm negative on lith film containing a holly border, bell motif and the words "Christmas Greetings", which you enlarge on to bromide paper and then re-expose to include any picture of your own. With simple step-by-step instructions. See illustrated review in "A.P." 27/11/74.



Greetings negative. As above, but worded only "Greetings" with tasteful border, suitable for birthday cards and many general applications.

4910

GLASSLESS NEGATIVE CARRIERS 5001

Tests show that by far the greatest proportion of white spots and blemishes on enlargements are the result of dust specks on the carrier glasses, rather than the negative itself. The purchase of a glassless negative carrier can therefore prove to be the greatest single factor in curing this troublesome problem.

**(A) Gnome 35mm glassless**

Fits all manually focused Gnome enlargers and centres itself automatically.

(B) Photax Universal glassless, 35mm

Because these are designed as two flat interlocking sections (with an accurately machined film channel) having no vertical portions, they are free to slide into almost any model of enlarger ever made — and cost a great deal less than the manufacturers' versions. Also suitable, of course, for all home-made types. Black anodised finish; overall size 6½" x 3".

(C) Photax Universal glassless, 2¼"sq.

As above but with 6 x 6cm aperture.

PHOTAX FOOTSWITCH 5002

A gentle foot pressure switches on your enlarger, avoiding any chance of vibration and leaving your hands free for dodging and shading parts of the image. In contrasting black and white for easy location in darkroom illumination. With instructions (wired up in two minutes).

**PATERSON MICRO FOCUS FINDER 5003**

Focuses under powerful magnification on the actual grain of the negative. This way you can obtain focusing of extreme accuracy. The point of sharp focus is very easily determined as the magnified image of the grain "snaps" into focus at the critical point. Double lens system for high magnification, and a clear graticule cross wire provides the reference point for focusing. For maximum comfort in use the eye-piece is provided with adjustment for individual eyesight. Sliding metal shutter protects the mirror when not in use.

See also Focusing test negatives, page 00.

**MYERS PHOTRIM 5004**

A remarkably inexpensive range of wheel-type trimmers made specially for the photographer. Gives precise clean cutting of all photographic papers and thin card up to 0.5mm thick, and the action is self-sharpening. Magnetic indicator for repetition cutting. Designed for use under safelight illumination. Scaled baseboard for greater convenience, and the transparent pressure pad is also marked to aid the cutting of neat, equal print borders. Made in three sizes —



(A) Photrim 26 — 260mm (10¼") cut.

(B) Photrim 36 — 360mm (14¼") cut.

(C) Photrim 42 — 425mm (16¾") cut.

MYERS PRECISION ROTARY TRIMMERS 5005

Heavy duty precision-made rotary trimmers with an incredibly long life — a maker's test gave 400,000 cuts without detectable wear. Scaled in metric and inches. Cuts through paper and card up to 1.5mm (about 1/16") thick cleanly, easily and in perfect safety.

(A) Model 340 with 34cm (13½") cut.

(B) Model 380 with 38cm (15") cut.

(C) Model 460 with 46cm (18") cut.

(D) Model 620 with 62cm (24 3/8") cut.

**PATERSON MAJOR FOCUS FINDER 5006**

When making very big enlargements with the enlarger head at the top of the column, it is difficult to operate the enlarger controls whilst at the same time looking through the eyepiece of the finder. The Major Focus Finder completely overcomes this problem. It uses the same principle of grain focusing as the Micro Focus Finder, but is much taller — the eyepiece stands 14" above the baseboard. Although primarily designed for big enlargements, it can also be used for enlargements down to 3½" x 4½".

**PHOTAX ENLARGER COVER 5007**

An enlarger should always be kept covered when not in use, to prevent dust problems before they begin. The Photax cover of black reinforced PVC material will fit all current enlargers, both 35mm and universal types; it has a draw cord pulled through eyelets to ensure complete protection from all sides.

**J. B. PAPER DISPENSER 5008**

Taking a single sheet of paper out of a box sounds very easy, but it is just as easy to contaminate several sheets with chemicals from wet hands or even forget to replace the lid and fog the contents of the whole box when the white light is switched on. The J. B. Automatic Paper Dispenser is completely light-tight for black-and-white material and very easy to load and use. A turn of the control knob on top of the dispenser ejects a single sheet ready for use. Holds approximately 100 sheets of single-weight paper and can be adjusted for sizes from 4½in x 6½in to 10in x 12in.

**RETOUCHING AND FINISHING****POLYSALES RETOUCHING KITS 5009**

Others can only judge the standard of your work by the results they see. No matter how good your equipment or how clever your technique, it is the final print that they see — and unless this is properly retouched to remove blemishes, dust marks and so on they will gain an



unfavourable impression. Retouching is not difficult, and to make it even easier we have compiled a comprehensive kit which is supplied with step-by-step instructions at an amazing price worth almost twice as much. The kit includes **TWO retouching knives** of high quality steel for use on small and large black spots; a pan of black photographic quality **watercolour pigment**; a size 1 **spotting brush** of the expensive sable hair (cheaper types are unsuitable); and a divided white retouching **palette**.

MARTIN'S RETOUCHING DYES 5101

Quite different to ordinary pigments which remain on the surface, these dyes soak in and actually dye the emulsion, which makes them less detectable. A further advantage is that the depth of colour required can be gradually "built up" to an exact match by successive weak applications. Composite pack containing grey (for lighter tones) and black (for darker tones), with instructions. Buy one in addition to our own retouching kit as its use is covered in our instructions.

MAGNIFIERS 5102

(A) 10x Optical Lupe
Direct import brings fantastic value in extra-powerful magnifying lens system set at the correct height for use; the lower part of the lens tube is clear for subject illumination.



(B) Watchmaker's Eyeglass

Watchmaker's pattern which leaves both hands free. Very powerful and invaluable for retouching, checking negatives and carriers for dust, blemishes, etc. Exceptional value.

20" x 16" PICTURE FRAME KITS 5103

Four pieces of ready-cut (professionally machine-mitred) natural African ramin hardwood, smoothed and finished. Glass extra (buy locally if required - not essential). Add new splendour to your exhibition prints by displaying them in your home. Also useful for clubs - display award-winning prints in this attractive way for publicity. Complete with special coppered picture-framer's hooks, fixing pins and full instructions. Easily assembled by hand but even quicker with the clamps below.



PICTURE FRAME CLAMPS 5104

Make picture frame assembly quick and foolproof. Four separate spring-loaded corner clamps hold the wood securely together while the glue sets hard. Many other woodworking applications - for instance, making drawers or door panels is child's play.

STANLEY RETRACTABLE TRIMMING KNIFE 5105

Ideal for trimming big enlargements, exhibition mounts etc. using a steel rule or similar metal guide. Two-position blade for light or heavy cuts, and it retracts into the smart ABS/chrome body for safety. Amazing value complete with 2 blades. **(A)**



(B) Spare blades, per three.

"DO NOT BEND" LABELS 5106

Large 4" long gummed labels boldly printed in red - help prevent postal damage and so save you money. Per 100.

**PHOTOGRAPHS
DO NOT BEND**

SELF-INKING "PROOF" AND "DO NOT BEND" STAMP 5107

Ready for immediate use; internal ink pad when full holds sufficient for 100,000 impressions before replenishment. Clear wording is a bold 4cm long. Suitable for ordinary bromide paper, or the back of RC paper if allowed time to dry.



(A) PROOF stamp; (B) DO NOT BEND stamp.

PERSONAL RUBBER STAMPS 5108

If you ever sell your work to others, either commercially or as a freelance, professional presentation counts. Your name and address neatly stamped on the back of a print, and on any envelopes and notepaper you use, gives a good impression from the start. We can make a rubber stamp for you in about a week with four lines of any wording you choose **up to a maximum of 24 letters per line**; please type or clearly print the required wording on a **separate** piece of paper and attach to your order. Two sizes are available -

Photograph by John Smith,
99 Upper High Street,
Anytown, Surrey.
Tel. Anytown 12345

(A) Standard size stamp, which is 1½" wide and will fit at the bottom of our Print Data Labels.

(B) Major size stamp, for general use, 2½" wide.

RUBBER STAMP PADS 5109

Rubber stamp pad inked black, not suitable for RC paper.

RC RUBBER STAMP PAD AND INK 5110

Rubber stamp pad uninked, plus ink suitable for almost any non-absorbent surface, i.e. resin coated paper.

PRINT MAILING ENVELOPES 5111

Stiff board-backed buff manilla envelopes, approx. 8½" x 10½", for the safe protection of enlargements up to 8" x 10" in the post. Very strong and highly recommended. **(A)** per 25; **(B)** per packet of 125.

PRINT DATA LABELS 5112

Useful for your own reference in recording exposure data on your enlargements or sheet contacts, but the main advantage is they add the professional touch when submitting pictures to magazines - smart 2½" x 4" gummed labels headed "Technical Data", with space for recording Title, Reference, Camera, Lens, Exposure, Film, Developer and Photographer's Name and Address. Sold in packets only of 100.

Technical Data	
Title	BRITISH GRAND Prix
Number	23/77
Camera	NIKON F2
Lens	NIKKOR 50mm
Filter	
Exposure	1/500 sec f/8
Film	F4-X
Dev.	D76 11
Photographer	
Photograph by John Smith 99 Upper High Street Anytown, Surrey Tel. Anytown 12345	

MODEL RELEASE FORMS

5201

Specially compiled to avoid the complex legal wording that makes models reluctant to sign, yet offering the photographer full protection. A wise precaution; per 100.

DRY MOUNTING TISSUES

5202

Dry mounting is the most permanent and successful way of mounting your prints, and can be carried out with an ordinary domestic iron. With every packet of dry-mounting tissues we add a copy of our own detailed step-by-step instructions which guarantee complete success. All per boxes of 100 sheets, of the slightly more expensive double-coated type for more certain results: (A) 6½" x 8½"; (B) 8" x 10"; (C) 12" x 15"; (D) 20" x 16".

5203

PATERSON THERMAL PRINT MOUNTANT

A brush-on dry mounting medium which is supplied in liquid form and is particularly simple to use with only a domestic iron; simply brush on to the print, allow to dry for 10–15 minutes, and then iron the print on to the mount. Screw-cap jars – use as required. (A) 175cc jar; (B) 500cc jar.

SPRAY MOUNTANT

Giant aerosol cans for economical application without mess. The new, popular way to perfect mounting – quick, easy, professional and permanent; eliminate the shortcomings of all other methods, and contain sufficient for hundreds of applications. Two distinct types, both extremely useful –



(A) Scotch Spray Mount

A clear, one surface adhesive that provides a "tape like" bond on most materials. Quickly tacky, allows repositioning. Excellent for all kinds of mounting; will not soak through, stain or wrinkle light tissue or newsprint. Recommended for mounting singleweight prints and for album use. 391gms (14ozs).

(B) Scotch Photo Mount

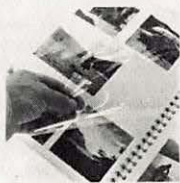
A rubber-based adhesive giving a permanent grip; suitable for all photographic purposes but specially recommended for double-weight paper, exhibition prints, RC and colour papers including Cibachrome. The modern substitute for dry mounting, giving a perfect grip and yet allowing more accurate positioning than with old-fashioned rubber solution. 259gms (9 ozs).

SELF-ADHESIVE ("MAGIC PAGE") ALBUM

5205

Ten large double-sided pages are covered on both sides by a special transparent protective film which clings to the surface. Simply lift this up, arrange your photographs on the tacky surface underneath and lower it again to secure them firmly in position. Offers the great advantage that pictures can be rearranged or changed at any time.

Page size approximately 11¼" x 9", smart plain cover in padded wipe-clean plastic or hessian according to availability.



EXECUTIVE-STYLE PHOTO FRAMES

5206

You may not be an executive wishing to include a photograph of your family on your desk – which is what these luxurious frames are intended for – but they look equally nice in the home and make ideal presents. The tasteful brushed-metal silver-like finish has an oval cut-out and accepts 5" x



3½" prints (including enprints). Glass front, in two versions

(A) **Single frame**, will stand or hang, vertically or horizontally.

(B) **Double frame** which closes book-like for the pocket, opens to stand on the desk.

AUTOMOUNT PICTURE BLOCKS

5207

The smart new way to display your pictures, particularly colour prints: self-adhesive blocks, edged in black, designed to stand or hang. Made slightly undersize and the print is trimmed after mounting to a perfect flush fit.



(A) 6½ x 8½in (16.5 x 21.6cm)

(B) 8 x 10in (20.3 x 25.4cm)

(C) 12 x 15in (30.5 x 40.6cm) (for wall hanging only)

ENPRINT FOLDERS

5208

Slip that enprint (3½" x 5") into one of these attractive cut-corner folders before sending it to a friend or relative. Double fold, white card, gold deckle edge and embossed galleon-motif – really attractive. (A) 25 upright; (B) 25 view.

WHOLEPLATE FOLDERS

5209

The 225/6 is a luxury slip-in folder for wholeplate prints of attractively embossed white card with gold deckle edge. It carries no wording and is therefore suitable for portraits, etc. in addition to wedding pictures. (A) 10 upright; (B) 10 view.

DISPLAY CUBES

5210

Crystal-clear acrylic "Visicubes" make an attractive display for four or five square enprints; inner foam cube grips them tightly against the viewing surface. Makes a lovely gift for relatives if filled with pictures of your children.



CLUB MOUNTS

5211

Twelve high quality 20" x 16" exhibition mounts, white one side and pale ivory the other.

See also trimming knives (page 51), and mounting spray (5204B).

DOUBLE-SIDED SELF-ADHESIVE MOUNTS

Five hundred double-sided strong self-adhesive patches for attaching anything to anything, but particularly photos to album pages or mounts. Each piece approx. ¾" x ½"; in an easy pop-out dispenser.

5212

PROCESSING CHEMICALS



FILM DEVELOPERS 5301

Ilford Perceptol fine grain developer. This developer was originally formulated for professionals. It is now available as a powder in a size convenient to the amateur. Where fine-grain is the first consideration Perceptol is better than anything we've ever tested. The quality of the negative is excellent; they have high acutance, a long range of tones and plenty of detail in the shadows. **A:** 600cc.

Ilford Microphen. Gives the best compromise between fine grain and high emulsion speed, and an excellent standard developer for FP4 and HP5. We like it, too, for Tri-X — the time is 8 mins. **B:** 600cc; **C:** 2.5 litres.

Promicrol. An ever-popular developer by May & Baker, specially formulated to combine finest grain, highest film speed and excellent latitude. Developing times given for all makes. **D:** 600cc.

D76. The standard Kodak fine-grain, full-speed formula recommended by them for all Kodak films. Equivalent to Ilford 1D 11 (the same development times apply). Standard film speed (which can be increased with dilution techniques). **E:** 600cc; **F:** 2.5 litres; **G:** 5 litres.

Johnsons Unitol. An easy-to-use "one shot" developer — dilute one ounce to your tank capacity, discard after use. Gives fine grain with excellent shadow detail and gradation. **H:** 250cc conc. bottle.

REVERSAL PROCESSING OUTFIT. Make your own monochrome slides! Process any make of black-and-white negative film to produce monochrome slides for projection. The resulting slides have a depth and beautiful luminous quality which must be seen to be believed. Several films can be processed in the same kit. Kit contains everything you need except ordinary bromide paper developer. No darkroom required — just a developing tank — and nothing to go wrong, just follow the instructions supplied. To process 8 x 36 exposure films (I).

PRINT DEVELOPER

ILFORD BROMOPHEN 5302
We have found that this gives best possible results with papers of all makes, and we are therefore recommending this alone. It is technologically in advance of many others, being based on the Ilford scientists' discovery Phenidone for clean working and long life, and produces a rich neutral black. It is also very reasonably priced and economical. May we suggest the larger sizes — they will last twelve months in full, stoppered bottles and works out much cheaper. Diluted 1:3 for use. **(A):** 600cc stock; **(B):** 2.5 litres stock; **(C):** 5 litres stock.

FIXERS

ILFOFIX FIXER 5303
Best described as a semi-high speed acid hardening fixer of conventional type. It fixes films in only 4 minutes, and yet offers the cheapness of the slowest types, making it suitable for regular use. **(A):** to make 1000cc stock solution; **(B):** to make 5 litres stock solution.

AMFIX HIGH-SPEED FIXER 5304
The original and still, in our opinion, the best of the high-speed fixers which fix a film in only 30 seconds or so, with complete permanence, and eliminating that tedious wait before you can see your results. Suitable for films (dilute 1 + 3) and papers (1 + 3 or 1 + 7). **(A):** 250cc composite pack complete with sachet of hardener; **(B):** 5 litres (one gallon) J-pak fixer only; **(C):** 500cc S-type hardener only, for adding to B.

ILFOSPEED FIXER for RC paper — see page 43.

STORAGE BOTTLES for chemicals — see page 38.

MEASURING CYLINDERS — see page 38.

OTHER CHEMICALS

POLYSTOP STOP BATH 5305
Immediately arrests development of films and papers, prevents contamination and extends fixer life. Highly economical and considerably cheaper thanks to direct supply. Economy size 8 oz (250cc) dilutes 1 + 30 to make twelve pints (7½ litres) of stop bath.

M & B THIOLIM 5306
Conventional film and print washing can, if efficiently carried out, reduce the level of residual hypo and argento-complex by-products to a very low level indeed, but only a hypo eliminator will completely destroy them. Apart from the reassuring thought that your prints will still be in as good condition in your grandchildren's day, Thiolim will also greatly reduce washing times — 8 minutes will give maximum possible permanence. 250cc bottle.

NEGATIVE REDUCER 5307
Enables more satisfactory enlargements to be made from negatives that are too dark as a result of over-exposure. Makes 1 litre, with instructions.

NEGATIVE INTENSIFIER 5308
A powerful chromium intensifier for improving negatives that are too "thin" and lacking in density as a result of underexposure or underdevelopment. To make 1 litre, with instructions.

POLYSALES WASH-TEST 5309
The time needed to remove all residual fixer from a film or print varies enormously according to the temperature and rate of flow of the washing water. How can you tell with any certainty just when the washing has been adequate to remove any risk of future deterioration and staining? The answer is to use Polysales Wash-Test. A single 56cc bottle will enable

you to test several hundred films, or several thousand prints. It is a colour-change indicator solution which is extremely sensitive and provides a reliable, accurate indication of residual fixer (including high speed types). With full instructions.

DRYSONAL INSTANT DRYING FLUID 5401

Speeds up the drying time of films in complete safety to between 30 seconds and a few minutes depending upon conditions; also toughens the emulsion against scratching and provides an effective anti-static treatment. Essential for every semi-pro with or without a drying cabinet but indispensable to any amateur — the quicker films dry, the less time they are liable to be ruined by dust or damage. Simply pour out the final rinse, shake the spiral, pour in Drysonal, drain and squeeze dry. Can be re-used hundreds of times — our first bottle lasted us two years of frequent use, at under 1p per film! Completely safe and particularly recommended. Giant one litre plastic bottle which makes a perfect storage bottle when empty.



5402


PATERSON ANTI-STATIC WETTING AGENT

For use as final rinse of films and prints before drying, which incorporates an efficient anti-static to inhibit the attraction of dust. 50ml dropper bottle; use 1 drop per ounce.

ANTI-STATIC FLUID 5403

A new and extremely effective solution developed by I.C.I. and bottled by Polysales for minimum cost. Can be applied using any soft, fluffless cloth. 56cc bottle; ideal for negatives, negative carriers and slides.

MHS PHOTO ENAMEL 5404

 A completely new concept in hot glazing, this remarkable product makes it easy to obtain a mirror-like gloss, even on double-weight paper or under difficult conditions such as in hard water areas. If the technical description means nothing to you (it's an acetone derivative with an amino base which works by surface polymerisation on becoming amphoteric under evaporation), just follow the instructions and admire the deeper, foolproof gloss. A perfect partner for our glazing squeegee.

(A) 250ml. (B) 1 litre.

POLYSALES HOTGLAZE 5405

At last — a special wetting agent, chosen for its suitability for hot glazing, available in a dropper bottle complete with detailed instructions on how to achieve a perfect glaze... and at such a reasonable price, as it is compounded and packed specially for us. Imparts a richer, deeper and more even gloss with less difficulty! Each bottle contains sufficient for up to 120 8" x 10" enlargements. 56ml approx.

LAMITOL. Makes scratches disappear. It's amazing how even the tiniest scratch on a negative can ruin an enlargement and take hours to retouch. LAMITOL scratch remover is unbelievably effective in eliminating surface scratches completely: you simply dip the film into the solution, which then forms an even "skin" which fills in all scratches, rendering them invisible since the coating has the same refractive index as the film base itself. For fuller details, picture and prices please see page 28.

NEGATIVE FILING

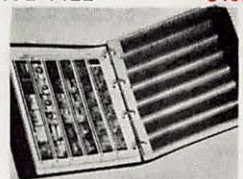
PATERSON CONTACT PROOF PRINTER 5406

Contact-prints a complete 35mm or 120 roll film on a single 10" x 8" sheet of bromide paper. 35mm model will take a full 36 exposure length of film in six strips of six exposures, whilst the 6 x 6 model takes four strips of three exposures 2 1/4" x 2 1/4" (6 x 6cm). The ingenious design of mask allows negative numbers on the film rebates to appear on the proof print underneath each frame. A date panel is also printed automatically along one edge of the print. Glass pressure plate does not become scratched or marked in use. 10" x 8" sheets of proof prints made with the Contact Proof Printer can be interleaved with their corresponding sheets of negatives by means of self adhesive, punched card strips which locate on the rings of the Negative File. This provides an instant visual filing system. (Please specify size when ordering).



LOOSE-LEAF NEGATIVE FILE 5407

Protects your negatives and also provides an efficient filing and reference system — you simply slip your negative strips into the pockets, and insert these into the smartly finished ring binder opposite your contact proof sheets by means of self-adhesive punched card strips.



(A) 35mm Negative File

Complete with 25 filing sheets.

(B) 120 Negative File

Complete with 25 filing sheets.

(C) 25 Spare Sheets

35mm size.

(D) 25 Spare Sheets

120 size.

Punched Adhesive Strips

For attaching to contact proof sheets, enlargements etc. so that they fit the Negative File.

(E) per 25; (F) per carton of 100.

(G) **Spare Index Sheets**, each. (Only sent with orders for spare negative sheets.) STATE 35mm OR 120.

Punched Transparent Pouches are also available for filing loose leaflets, valuable colour prints etc. in with your negatives; see the Slide Filing System on page 28.

ECONOMICAL NEGATIVE STORAGE 5408

(A) Loose negative bags for 35mm film in strips of six, per 100 bags to file 600 negatives.

(B) Loose negative bags for 120 (e.g. 2 1/4" sq. in strips of four), per 100 bags.

Why not file your colour slides with the same care as your negatives, instead of leaving them in a jumble of processors' boxes? See the Polysales Slide File and the Polysales Jumbo Slide File, in our Colour Slide section. PAGE 28.

COLOUR FILM PROCESSING

User processing is back in full swing again, after a period when materials were difficult to obtain. Doing it yourself means that you can see the results without delay, at lower cost, and processing can often be modified to suit individual requirements — higher speed for instance. Furthermore, the advent of Cibachrome printing from slides has made many photographers switch back to transparencies from colour negative, making home processing even more relevant.

3M FERRANICOLOR CR100 KIT 5501
The official kit for processing the new (and excellent) 100ASA CR100 Ferraniacolor (not to be confused with inferior types). Also suitable, with modified times, for Ektachrome. Makes 1 litre, suitable for up to 8 films.

AGFACHROME 41 KIT 5502
Official Agfa kit for processing the recently introduced Agfacolor 50S film. Makes 1 litre; suitable for up to 12 films.

For **COLOUR NEGATIVE PROCESSING** we recommend the Photocolour II chemical kit — see colour printing section which follows.

COLOUR PRINTING

Few developments in photography have ever been as dramatic as the rise in popularity of colour printing during the past twelve months. And that's not surprising, for there have been so many recent introductions which have made it all so easy.

Pay no heed to those who try to put you off with tales of how difficult it is to obtain correct colour balance. Nonsense! For a start, the paper comes complete with a "basic filtration" recommended for the batch, which in itself will probably give you better results than many commercial enprints; furthermore, one of the newly developed calculators like the Simma-Dot will indicate on the first test strip the correct balance. Or you can invest in the Melico Colour Cadet or the Durst Colorneg Analyser and even eliminate test strips!

HOME COLOUR PRINTING STARTER KIT

5503

Carefully avoiding the restricted choice provided by a single maker's kit, we have assembled our own Starter Kit and included those items which we would have chosen ourselves, regardless of make. An additional discount on the complete kit means that it will give you best results by the simplest method at lowest cost. It includes:— 25 sheets 10 x 8 Ektacolor 37RC paper; one Photocolour II processing kit; Control-o-Mat thermostatic heater; Simma-dot calculator; 8 x 10 processing tank; six one-shot bottles; complete set of colour printing filters; book **Photoguide to Colour Printing**.

SIMMA-DOT CALCULATOR FS2

5504

Set up the colour negative in your enlarger, clip on the diffuser supplied and make a contact print of the calculator grid on a 5" x 4" piece of paper. Process and dry it and you have a series of dots in varying shades and colours near to grey. Comparison with a neutral grey reference supplied tells you exactly what filters and exposure you need for a spot-on result. Saves hours of messing about — will pay for itself in no time.



COLOUR PRINTING FILTERS

5505

(A) Kodak set
The full comprehensive Kodak Wratten set of 17 acetate filters, including UV, and suitable for printing from negatives or slides. 75 x 75mm.

(B) Kodak CP40R filter
An additional 75 x 75mm filter which Kodak advise you to add to their set to correct for the stronger masking of Kodacolor II negatives.

(C) Paterson filter set
A recently introduced set of 16 filters in a tough polyester film which can even be washed. Suitable for negatives or slides, complete with UV filter and supplied in a smart,

practical storage wallet for rapid selection. With instruction manual and calculator dial for easy assessment of the exposure changes needed when changing filters, and including an extra Y + M 80 filter. Highly recommended. Size 7 x 7 cm.

(D) Kodak additive set
Three 50 x 50mm gelatin filters for use by the additive technique in front of the enlarging lens by three exposures. A money-saving way to begin colour printing.

COLOUR PAPERS AND CHEMICALS

All of the following are really fresh stock and stored by us under refrigeration to ensure perfect results.

Kodak Ektacolor 37RC 5506
is the most popular paper for printing from colour negatives. Resin-coated for quick drying to an excellent finish:

- (A) 25 sheets 8 x 10 glossy (F)
- (B) 25 sheets 8 x 10 lustre (N)

Kodak Ektachrome 14RC* 5507
is a reversal paper for making prints from slides, and is processed in the new Ektaprint R14 chemistry now available in a 1 litre amateur pack (see 5508). 10 sheets 8 x 10 glossy. * or see price list for any revised designation subsequently introduced.

Kodak Ektaprint R14 chemicals 5508
1 litre pack for processing 16 sheets of 8 x 10 Ektachrome 14RC reversal paper.

Paterson Acucolor 3 kit 5509
Similarly sensational colour paper processing technique to Photocolour II but incorporating also a stabiliser bath claimed to greatly increase print life. Makes 1 litre, sufficient for 20 10 x 8 prints in a drum using 50cc per print.

Photocolor II chemicals

The sensational new introduction that makes colour processing so quick and easy — two-bath chemistry that develops Kodacolor II films in five minutes, Ektacolor 37RC paper in four! Concentrated liquid for rapid mixing — even complete with a measure. To make 1 litre.



COLOUR PRINT TANKS

Although you can develop a colour print in ordinary developing dishes in complete darkness, most photographers now use a tank. The advantages are — **consistency and economy**, because you need only a couple of ounces of solution and then discard it; **easy temperature control** by pre-heating or immersing in a water bath according to type; and **convenience**, because processing is carried out in-room lighting.

Simma-color drums

Suitable for all processes with one temperature-critical stage since temperature control is by pre-heating with a measured volume of water according to the chart supplied. Easily sub-divided to take smaller prints, and can be hand agitated or fitted on the motor base.



LEAFLET FROM SUPPLIER SEE PAGE 61

(A) Simma-color H75

Maximum print size 8 x 10 (also takes 5 x 4 and 5 x 8)

(B) Simma-color H78

For prints of 12 x 15 or below.

(C) Simma-color H79

For prints of 20 x 16 or below.

Cibachrome drum 5603

A particularly easy-to-use and inexpensive drum suitable for all processes, not just Cibachrome. Takes one 8 x 10 sheet (on which you can make four 5 x 4 or two 8 x 5 prints by using the Quadrimask). Chemicals are poured in with the tank vertical but do not touch the paper until turned horizontal for agitation. Temperature control by water bath for the hotter processes.



Simma-Roller 5604

Mains-operated automatic roller for Simma-color drums, with a patented "wave-wash" agitation technique which lifts each end in turn while rolling it, to guarantee even development.



CONTROL-O-MAT IMMERSION UNIT 5605

The complete answer to colour printing temperature problems — the Control-o-mat, a sensitive heater/thermostat unit which will precisely regulate the temperature of a water bath around your tank and solution bottles. Automatically controls to any chosen temperature 28-40°C. Fully submersible, with



sucker. Neon indicator. Recommended in "A.P." feature 11/6/75 and used regularly by us.

One-shot bottles

5606

For use in colour print processing in conjunction with the Control-o-Mat above: pre-measure your solutions (carefully marked) into these 100cc bottles, which are then floated in the waterbath. Per dozen.

CIBACHROME-A

This tremendous new process for making colour prints from slides thoroughly deserves a section to itself, for it gives superior results more easily than any conventional negative technique. Consider these advantages:



1. Sharpness is better than with neg/pos, and grain (from Kodachrome slides) virtually non-existent.
2. Colours are more true, more saturated and so resistant to fading that your grandchildren will still be enjoying your results!
3. Processing is quick, uses only 3 baths and can be carried out at room temperature.
4. Unlike other colour processes, your first print is likely to be correctly balanced. Filter changes between different slides are rarely required.
5. Unlike colour negatives, you can look at your slides and decide which ones are worth enlarging, thus eliminating proofing or uncertainty.

We stock the full range of products at competitive prices. If you need convincing further before buying, order a copy of the excellent manual first.

5607

(A) Cibachrome-A paper

20 sheets 8" x 10" on plastic base which dries rapidly to a brilliant gloss.

ALSO LARGER SIZES and packings when available — see price list.

(B) Cibachrome-A chemical kit

Complete 2-litre kit, sufficient to process the 20 sheets above. With measures and full instructions.

(C) Cibachrome Manual

Simply written but explains every aspect in detail, with colour illustrations. Includes pull-out wallchart.

(D) Cibachrome filter set

Complete set of acetate colour printing filters measuring 120 x 120mm which you can cut down to fit your filter drawer. Or you can use other filter sets described earlier.

Cibachrome drum — see previous column.

COLOUR PRINT VARNISH 5608

Easy to apply, gives an attractive satin matt finish and acts as a UV filter to resist fading. 6oz aerosol. Also reduces reflections when copying shiny originals.

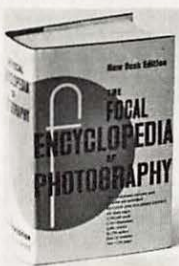
SEE ALSO items in other sections intended for colour printing — the Control-o-Mat thermostat heater for water bath control (5605); one-shot bottles for pre-measuring colour print solutions and immersing in waterbath (5606); the new Paterson equipment for washing and drying RC and colour paper (page 48).

BOOKS

Any of the books listed below begins where the camera manufacturer's instruction book leaves off. You may even *think* you know all about your camera and its accessories — until you read one of these books, which will help you become an expert regardless of the value of your equipment. And remember, books (unlike cameras) aren't taxed . . . so you get full value for your money!

FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY

Still unchallenged as the world's finest photographic reference book. Contains no less than 1,700,00 words and 2,200 illustrations packed into 1,936 pages. The title "Encyclopedia" is perhaps misleading, for this no dull reference book — its information is provided in the form of 2,400 really interesting and readable articles, often running to several pages in length. This book contains something for everybody — it is understandable by the beginner, yet it pursues its subjects to a depth which will still instruct the real expert. Constantly revised to bring it right up to date, its amazingly low price is a reflection of the great numbers printed and sold throughout the world, and we recommend it wholeheartedly.



5701

FOCAL PHOTOGUIDES. Really good advice, really good value have put this series into the photographic best-sellers list. Each thick paperback book contains around 200 pages — some as much as 234 — with dozens of illustrations specially drawn or photographed to make their points clear. Each written by a top expert in his field, we like the way they illustrate and describe actual pieces of current equipment.



The Photoguide to the SINGLE LENS REFLEX

is the most practical, up-to-date and comprehensive book we have seen on the many ways in which you can explore the exciting potential of the world's most versatile camera design, the s.l.r. Although it — like the other books in the series — does not assume vast technical knowledge on the part of the reader, it goes into such detail that even the advanced photographer will learn a lot. It deals with every aspect of use — viewing and focusing; films; shooting; meters (inc. T.T.L.); lenses; close-ups by all methods; flash; lens attachments and accessories for filtering, close-ups, copying, special effects; subjects outdoor (sports, nature, landscapes, people) and indoor (portraits, interiors, children); s.l.r. progress.

5702

The Photoguide to HOME PROCESSING

is the ideal introduction to darkroom work for the beginner. It covers, simply but comprehensively, darkroom layout;

preparation of chemicals; film development; colour negative and reversal processing; extra-rapid and high-temperature processing; processing enlargements in monochrome and colour; plus a useful technical glossary.

The Photoguide to ENLARGING

is the second most popular book in the series (the SLR taking top award), and deservedly so for this is one of the best books on enlarging we have seen at any price. Contents include a sensible guide to buying darkroom equipment; making and processing the enlargement; extra-large and small prints; special printing techniques; graphic effects (grain, solarisation etc.); and a useful trouble-shooting guide at the end.

5704

The Photoguide to PORTRAITS

is described by author Gunter Spitzing as "a sort of cookery-book: a book that gives you detailed recipes, with all the necessary ingredients required to make photographic portraits that everyone will enjoy". And it does just that; its instructions are so simple and yet so comprehensive that nobody could fail to make well posed, well lit and well taken portraits by floods, flash or daylight.

5705

The Photoguide to FLASH

is a really comprehensive guide to flash, showing how to achieve the most effective results the easy way. Covers the use of such attachments as multiple adaptors, brolly, bounce attachments, slave units.

5706

The Photoguide to EFFECTS AND TRICKS

tells you how to take pictures that are excitingly different, mainly by the use of readily-available or home-made accessories, but also to some extent in the darkroom. No less than sixty-two intriguing techniques described in detail.

5707

The Photoguide to MOVIE-MAKING

covers all aspects of using a cine camera (slanted towards Super-8 of course) and shows how you can build up effective films instead of haphazard sequences.

5708

The Photoguide to 35mm

describes the range of equipment available, how to get the most from it, and how to avoid the pitfalls.

5709

The Photoguide to COLOUR

Not to be confused with the next guide, this one is concerned with camera techniques in shooting colour most effectively. Well illustrated, well written and highly recommended.

5710

The Photoguide to COLOUR PRINTING from Negatives and Slides

Unquestionably the most comprehensive, practical and most easily understood book on the subject. Actual branded products are shown in use and the differences between, say, different colour drums is clearly shown. Takes the newcomer to this subject to the point where he will obtain perfect results; includes the latest developments like Cibachrome.

5711

The Photoguide to FILTERS

5801

Correct use of filters makes all the difference to black-and-white or colour results — but only if chosen and used correctly. This well-illustrated book will explain.

5802

The Photoguide to LOW LIGHT PHOTOGRAPHY

Available light photography attracts many because it is such a challenge, but by avoiding the use of artificial light you can capture more natural results. This excellent guide shows how.

FOCAL CAMERA GUIDES

5803

Achieve better results through a clearer understanding of your camera and its accessories. These famous books are completely authoritative (having been prepared in association with the maker or importer of each brand) and offer outstanding value for money. Each contains around 100 or more pages, with an up-to-date technical section on tinted paper which describes the history, construction and use of every model made, plus a complete guide to available accessories. Most have around a hundred illustrations which make the use of the camera particularly clear, and photographs taken with the camera show how it performs in the hands of experts. These books are normally all kept in stock except in rare cases where they are being reprinted by the publisher. Available for the following cameras:



- | | |
|------------------------|-------------------------------|
| (A) Asahi Pentax | (N) Nikon F |
| (B) Canon reflex | (O) Nikkormat |
| (C) Canonet | (P) Olympus Compact (½ frame) |
| (D) Exakta | (Q) Olympus OM |
| (E) Hasselblad | (R) Praktica & Prakticamat |
| (F) Konica Auto Reflex | (S) Retina |
| (G) Konica 35mm models | (T) Retina Reflex |
| (H) Leica | (U) Retinette |
| (I) Leicaflex | (V) Rolleicord |
| (J) Mamiya Sekor | (W) Rolleiflex |
| (K) Minolta SR | (X) Rollei 35 |
| (L) Minox | (Y) Yashica 35mm |
| (M) Miranda | (Z) Yashica TLR |

MY WAY WITH A CAMERA

5804

By **Victor Blackman**: A superb 262-page hard-cover book which includes several hundred of the best press photographs ever taken. Certainly the most readable and enjoyable book of the bunch — a MUST if you are a follower of Vic's column in "A.P." or if you're at all interested in press photography. From the chapter headings you'll see that the book is basically informative and instructive — Choosing a Suitable Camera; Buying Extra Lenses; Exposures; Flash; Films and Processing; Your Camera and You; Thoughts on Colour; Photographing People; Royalty; Wedding Pictures; Starlets and Show-biz; Animal Pictures; In the Air; Sporting Action (a large section of the book!); Breaking Into Press Photography. Yet throughout each page are scattered amusing recollections of V.B.'s own experiences on the subject, told in his own inimitable and absorbing style. Quite the best book of its type we have seen.

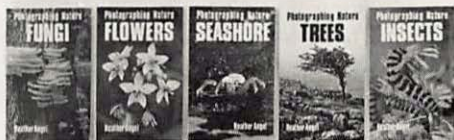
VERSATILE PRAKTIKA

5805

A beautifully produced 104-page paperback printed by Pentacore, hence its amazingly low price. Deals comprehensively with Praktika models and their full range of accessories.

PHOTOGRAPHING NATURE Series

5806



Each of these top-value, profusely illustrated paperbacks is by Heather Angel, MSc, FIIP, FRPS. Heather has the unique combination of being not only a well qualified and experienced photographer and biologist, but she also has a particularly clear and inspiring style of writing. Nature in all its aspects offers the ideal subject, particularly for close-up work throughout the year, and we simply cannot recommend these books too highly; they tell you about the subjects and where to find them, in addition to the specialised techniques needed to take the photographs. Each book has a helpful photographic glossary, an equipment check-list, suggested further reading and an index; each is worth buying for the many colour and monochrome illustrations. Buy one and you will want to own the complete series!

- (A) Photographing Insects
- (B) Photographing the Seashore
- (C) Photographing Trees
- (D) Photographing Fungi
- (E) Photographing Flowers

Other titles in preparation (see price list to find whether yet available) are —

- (F) Photographing Aquaria
- (G) Photographing Birds
- (H) Photographing Fish
- (I) Photographing Mammals
- (J) Photographing Shells

BOOKS FOR THE RELATIVE BEGINNER

That term doesn't mean that these are completely non-technical, but they make no assumptions that you have previous knowledge of the subject and are therefore invaluable to those who find the more technical articles in the photographic press a bit above their heads.



The All-in-One Camera Book

5807

The most popular book on photography ever written — over a million copies sold. Covers all aspects from taking the photographs to developing and enlarging; 232 pages and dozens of illustrations. The huge printing order results in very special value.

Starting Photography

5808

A book for the young and the young in spirit, and ideal for the school camera club or classroom. Compact lessons are followed by projects designed to get you out taking really interesting shots. The book is simply packed with clear illustrations and examples, and Victor Blackman (A.P. 21/7/76) described it as "truly excellent... one of the best I have come across... first class reading for any photographer, not just beginners."

THE PATERSON BOOK OF PHOTOGRAPHY 5901

As you would expect from the makers of Britain's finest range of darkroom equipment, this contains really useful gen on all aspects of processing; but the first half of this excellent value book also covers general camera techniques.

BOOKS ON FREELAN-

CING: Either of these books will pay for itself many times over, by providing the information you need to make money from your photographs.



Photography for Profit

The most practical and down-to-earth book on the subject we have ever seen. This book is angled more towards the keen amateur who, finding his hobby a bit expensive, wants to recoup some of his costs in the most effective way – whether by freelancing, or by taking portraits, weddings, babies, pets and so on. The difference between this book and most others is that it deals in FACTS and figures, not in vague ideas. It will tell you EXACTLY (1) how to get the work; (2) how to carry it out most effectively; and (3) what to charge.

5902

The Writers' and Artists' Year Book

Indispensable handbook for the freelance photographer, containing all the market information you need to begin selling your pictures – names and addresses of all magazines and other periodicals, editor's name, requirements and rates of payment. Many other invaluable articles covering agencies, postcards, copyright, legal advice, etc. 418 pages packed with information. Published annually each February, and normally kept in stock from about March to December.

See also *My Way with a Camera* by Victor Blackman.

5903

FILM FACTS FOR PHOTOGRAPHERS

An inexpensive, pocket-sized guide of vital gen and exposure tables for a range of colour and monochrome films.

5904

CAMERA CLOSE-UP

Warning – this book is infectious. At least, the author's enthusiasm is, and in no time at all you will be achieving the same exciting results with which the book is packed. Strictly for the s.l.r. owner, it contains many useful tables, but it is far from being a dull textbook. Its 232 large-sized (9½" x 6½") pages include some of the best close-ups we have ever seen.

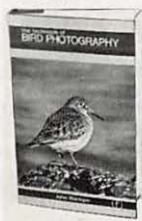
5905



THE TECHNIQUE OF BIRD PHOTOGRAPHY

A comprehensive and exciting guide to the most difficult but most rewarding branch of photography. Angled mainly towards the s.l.r. user, it classifies birds according to their ease of photography and takes you through each stage of photographing them by day or night, summer or winter, in the garden, field, woods or seaside. Generously illustrated, its 218 pages will delight the bird lover or any keen photographer.

5906



BOOKS ON COLOUR PRINTING 5907

(A) Agfacolor Manual – All the basic information needed to produce successful enlargements on Agfacolor paper. 74 pages packed with useful data.

(B) Colour Prints – deals with all processes in a particularly comprehensive way. Sections on equipment and darkroom layout too. 252 pages, 52 illustrations – thoroughly recommended.

(C) Developing, Printing and Enlarging in B/W and Colour – an excellent booklet by Kodak, based of course upon their official kits and recommendations.

SEE ALSO – *The Photoguide to Colour Printing* (page 57).

"PHOTOGRAPHY" (Penguin paperback) 5908

Probably the most comprehensive inexpensive book on photography ever produced – 336 well-illustrated pages covering cameras, accessories, filters, composition, lighting, developing, enlarging and colour.

THE MANUAL OF PHOTOGRAPHY 5909

Formerly the Ilford Manual of Photography. Hard cover, 726 pages 8½in x 5½in with dozens of diagrams and illustrations. First published over 80 years ago and now brought right up to date, it comes closest to "telling you all about photography" than any other book we know. Chapters cover the Photographic Process; the Nature of Light; Light Sources; Image Formation; Lens Design; Using Lenses; the Camera (all types, including a detailed section on the s.l.r.); Film Construction; Sensitometry; Sensitivity; Colour Photography; Filters; Exposure; Papers; Printing and Enlarging; Developers and Development; After-Treatment; Faults; and a 24-page Appendix of facts and figures. The most famous reference book ever published and fantastic value – 726 pages (yes, 726 pages!) . . .

BOOKS ABOUT PORTRAITS & NUDES 5910

(A): Nudes, my Camera and I, by Andre de Dienes, the most famous photographer of nudes in the world, having taken more than thirty thousand. At last he reveals all! A readable account of his life, experience and problems. If you are interested in photography and girls, this book is irresistible. Lavishly illustrated with 244 thrilling photographs.



(B) Portrait Photography: How and Why – a complete study of portrait photography, written in a down-to-earth style, showing how to express your ideas from a sound basis of knowledge. It explains the fundamental reasons for all the rules so that you can use them or break them as you wish! 292 pages, 269 photographs, 24 diagrams.

(C) Lighting for Portraiture is an illustrated guide to hundreds of different lighting effects; in each case there is a photograph of the result, alongside a diagram showing the light positions horizontally and vertically. Single and two-light arrangements are given as much prominence as more complex set-ups; this 186-page book is simple to follow and will guarantee you professional-looking portrait results with the minimum of trouble.

(D) Child Photography by Bernard Fearnley is a sensitive, readable and practical book by a photographer with over 10,000 children to his credit (photographically speaking, of course!). Within its hard covers the 164 pages 9¼" x 7" include 32 pages of illustrations and cover every aspect from candid shots to portraiture, with many hints on how to

capture that elusive expression and hold the child's interest – from new-born to teenager.

See also the **Photoguide to Portraits** in the Photoguide section.

BOOKS ABOUT TRICK PHOTOGRAPHY 6001

There are numerous techniques you can use which will make people sit up and take notice of your pictures – some of them funny, others dramatic. Whether you regard these as cheating or as



legitimate means to an end, remember that the worst sin is to be found out; these books will help avoid that pitfall!

(A) **All the Photo Tricks** is one of the most entertaining photographic books ever written, just reprinted. Its 280 pages contain 63 photographs which prove how the camera CAN be made to lie, often with amusing results, and how YOU can do the same. (B) **Effects and Experiments in Photography** is a more serious look at those effects which have pictorial impact – either in pure abstract photography or as a supplementary aid. Perspective, distortion, movement, film grain, reticulation, using mirrors, filters, interference effects, sandwiches, photograms, dyeline, combines, bas relief, line, tone separation, solarisation, contour colour, vignetting, resists, montage, etch-bleach, bromoil – and dozens of other ideas to stimulate you into producing some really original results. **SPECIAL OFFER:** with each copy of **Effects and Experiments in Photography**, we are including a **FREE** set of our 8" x 10" **Texture Screens**. When you

enlarge your photographs (black and white or colour) through one of these precision embossed plastic screens, you endow them with that elusive mystical romance of an old master painting.

THE COMPLETE ART OF PRINTING AND ENLARGING 6002

Devotes its 250 pages to just one topic – making the perfect enlargements from your negatives. In addition to a really thorough description of standard darkroom technique, it deals briefly with specialised aspects like distortion control, tone control, shading, high and low key, tone separation, posterisation, soft focus, combination printing, montage, solarisation, photograms. How to retouch, tone and mount your pictures are all fully covered, with a glossary of 51 formulae for everything from developer to luminous paint, reducer to toner. Undoubtedly the most comprehensive and authoritative book on this vital subject. See also the **Photoguide to Home Processing** and the **Photoguide to Enlarging** in the separate Photoguide section.



COLOUR PHOTOGRAPHY 6003

One of the Penguin Handbooks, and offers a complete guide to taking superb colour slides. After covering the theoretical side in brief but understandable language, the book goes on to supply the sort of practical advice and information which you can immediately put into practice to improve your results. 160 pages plus 18 in full colour.

See also the **Photoguide to Colour Photography**.



What better argument could we put forward in favour of buying a tripod than this superb shot of the floodlit suspension bridge at Conway Castle by our customer Elwyn R. Sharps of Llandudno Junction. Mr. Sharps uses and recommends the Topman CHM88 tripod described on page 18.

FILM PROCESSING

COLOUR PROCESSING SERVICE –
BY KODAK

6004

Spurning the tempting discounts of other laboratories following our experience that their standards are likely to fall at busy periods, we send all your work to the one firm whom we firmly believe to have the highest standard in the world – Kodak themselves. Until you have seen Kodak's own results from Ektachrome and Kodacolor film, you may not have realised just how good these can be. A useful extra advantage is that all prints are date-stamped on the back.

We do not, therefore, claim a cut-price service. But we can assure you that your precious results will – perhaps for the first time in your life – be treated with genuine care and skill. Is it worth risking less?

INSTRUCTIONS: Please do not mix orders for processing and goods on the same order form, although you can post them together if you wish. Include instead a sheet of paper stating: your name & address; number, size and type of film; the sum enclosed. Unless stated otherwise, Ektachrome film will be mounted and one enprint will be made from each good Kodacolor negative (other makes unacceptable). Place the film in its protective metal can and send in a strong envelope (a larger size folded down and taped together is best).

FREE LEAFLETS!

In order to help you make your choice of certain items in this catalogue, literature is available from the suppliers which gives fuller technical details, illustrations, test report reprints etc. as applicable.

Please write direct to the supplier in each case — the address is given below for your convenience — as we do not hold stocks of these leaflets at Polysales.

Supplier	Products	Supplier	Products
A.I.C.O. Ltd., AICO House, Alexandra Road, Hounslow, Middx.	<i>Komura Telemore converter</i>	Johnsons of Hendon Ltd., 14 Priestley Way, London NW2 7TN	<i>Durst enlargers and accessories, Photocolor II chemistry</i>
Agfa-Gevaert Ltd., 27 Great West Road, Brentford, Middx. TW8 9AX	<i>Agfa projectors</i>	Melicolor Sales Ltd., 32-34 Gordon House Rd., London NW5 1LP	<i>Melico Colour Cadet Analyser</i>
Butterfield Mfg. Co. Ltd., Norway Street, Portslade, Brighton, Sussex	<i>B.P.M. Bellows Unit, Reprotran, Focuslide</i>	Rollei (UK) Ltd., P.O. Box 13, Wellingborough, Northants. NN8 2RG	<i>All Paterson darkroom equipment, Acucolor II chemistry</i>
Bush & Meissner Ltd., 275 West End Lane, London N.W.6	<i>Cimako Zoom converter, Jonan meters, Ohnar zoom slide copier</i>	Paul Plus Ltd., Newcastle, Staffs. ST5 0SW	<i>Plusjector 150D</i>
Clive Courtenay & Co., Horsham Road, Dorking, Surrey RH4 2JN	<i>Colorflash 100, Flashmeter, Brol-Flash kit</i>	Photax Ltd., Brampton Road, Eastbourne, Sussex	<i>Photax-Paragon lenses, Simma-color equipment</i>
CZ Scientific Instruments Ltd., P.O. Box 43, 2 Elstree Way, Borehamwood, Herts. WD6 1NH	<i>Praktica cameras and accessories</i>	Photopia Ltd., Newcastle, Staffs. ST5 0SW	<i>GePe slide frames and accessories (N.B: sample GePe frame available for 10p)</i>
Jonathan Fallowfield Ltd., Strathcona Road, North Wembley, Middx. HA9 8QL	<i>Seagull camera</i>	J.J. Silber Ltd., Engineers Way, Wembley, Middx. HA9 0EA	<i>National electronic flash</i>
Iford Limited, Basildon, Essex	<i>Cibachrome-A process; Ilfobrom and Ilfospeed paper</i>	Technical & Optical Equipment Ltd., Zenith House, Thane Villas, London N7 7PB	<i>Zenith cameras, Zenith enlarger, Binoculars</i>
Introphoto Ltd., 89 Park Street, Slough, Bucks.	<i>Hoya filters, Focal books</i>	Zerostat Instruments Ltd., 9 Station Road, St. Ives, Huntingdon, Cambs. PE17 4BH	<i>Zerostat anti-static pistol (test reports)</i>

You may prefer to make a copy of this coupon to avoid cutting your copy.

Please send me any literature you may have which gives further details of the following equipment I may wish to purchase from Polysales Photographic Ltd:

I enclose a stamp for your reply

NAME

ADDRESS

TECHNICAL DATA

CALCULATOR FACTORS. Now that so many people possess electronic calculators, which they may not be using to the full, we thought it would be helpful to compile a list of conversion factors. These cover the measurements liable to result in confusion during the switch to metrication, as well as other useful data.

To convert	centimetres	to	inches	set calculator to	0.394x
	millimetres		inches		0.039x
	inches		centimetres		2.54x
	metres		feet		3.281x
	feet		metres		0.305x
	cc (ml)		ounces		0.035x
	ounces		cc (ml)		28.41x
	miles or m.p.h.		kilometers or k.p.h.		1.609x
	kilometers or k.p.h.		miles or m.p.h.		0.621x
	tons		tonnes		1.016x
	acres		hectares		0.405x
	kilogrammes		pounds		2.205x
	gallons		litres		4.546x

THE "IMPOSSIBLE EXPOSURE" GUIDE. You can't take a meter reading off the moon, or — unless you have a specialised meter — of a street scene at night; yet unusual subjects of this type present an irresistible challenge. Our "impossible exposure" guide makes these subjects possible!

Subject	50/64 ASA	125 ASA	400 ASA
Full moon (N.B. use telephoto lens)	1/15 sec f/5.6	1/15 sec f/8	1/125 sec f/16
Moonlit landscape	24 min. f/2.8	12 min f/2.8	3 min f/2.8
TV Screen (shutter speed must be 1/30th)	1/30 sec f/2	1/30 sec f/2.8	1/30 sec f/5.6
Fireworks — leave shutter open 10-20 secs at . . .	f/5.6	f/8	f/16
Brightly lit street scenes	1/4 sec f/2.8	1/8 sec f/2.8	1/8 sec f/5.6
Neon signs	1/30 sec f/2.8	1/30 sec f/4	1/30 sec f/8
Well-lit shop windows	1/15 sec f/2.8	1/30 sec f/2.8	1/30 sec f/5.6
Floodlit buildings	1 sec f/2.8	1/2 sec f/2.8	1/8 sec f/2.8
Circus ring	1/30 sec f/2.8	1/60 sec f/2.8	1/250 sec f/2.8
One candle as light source	1/2-1 sec f/2	1/4 sec f/2	1/15 sec f/2
Inside tube train	1/4 sec f/2	1/8 sec f/2	1/30 sec f/2
Star traces around Pole Star — all night at . . .	f/2	f/2.8	f/5.6
Black cat in coal cellar	Pack up and go home!		

PHOTOGRAPHY WITH EXTENSION TUBES. Most sets of tubes are made with three individual extensions of 7, 14 and 28mm, enabling a complete focusing range to be obtained, with various combinations of tubes, right down to a same-size 1:1 at their total of 49mm (plus the 6mm or so of normal lens focusing movement if required). This chart shows how the entire range can be achieved, and gives the vital exposure correction factor by which you must increase exposure.

Extension tube No.	Length (mm)	Lens setting	Reproduction ratio	Subject area (mm)	Lens-to-subject distance (mm)	Exposure factor
1	7	Inf.	0.13	179 x 270	403	1.28x
		3ft.	0.27	90 x 134	206	1.61x
2	14	Inf.	0.27	90 x 134	206	1.61x
		3ft.	0.4	60 x 90	142	1.96x
1 + 2	21	Inf.	0.4	60 x 90	142	1.96x
		3ft.	0.53	45 x 67	110	2.34x
3	28	Inf.	0.53	45 x 67	110	2.34x
		3ft.	0.67	36 x 54	90	2.79x
1 + 3	35	Inf.	0.67	36 x 54	90	2.79x
		3ft.	0.8	30 x 45	77	3.24x
2 + 3	42	Inf.	0.8	30 x 45	77	3.24x
		3ft.	0.94	26 x 38	68	3.76x
1 + 2 + 3	49	Inf.	0.94	26 x 38	68	3.76x
		3ft.	1.07	22 x 34	61	4.29x

This table applies to lenses of 50mm focal length, as in Praktica etc; for 55mm lenses the figures are 10% less, and for 58mm lenses they are 16% less.

100 80 65 50 40



LENS TESTING CHART. To carry out a full test of your lens performance and detect faults, you need to use a detailed lens testing chart such as the Polysales or Paterson items listed in our catalogue on page 21, but this simple test object will enable you to carry out a quick check on its performance, or to make a comparative check, without going to great trouble. Bear in mind that the result it gives represents the combined performance of lens and film; obviously, the slower the film you use, the nearer you will approach a true indication of lens resolution.

Stand the catalogue on a firm surface, either outdoors on a calm day or preferably indoors, under even illumination. Support your camera on a tripod at fifty times the focal length of the lens as indicated in the chart below:—

<i>Focal length</i>	<i>Subject distance</i>
35mm	175cm (5ft 8in)
50mm	250cm (8ft)
55mm	275cm (9ft)
75mm	375cm (12ft)
90mm	450cm (15ft)
135mm	675cm (22ft)

Test for corner and edge performance, at full aperture and three stops down.

Results: the theoretical results of 100 and more lines per millimetre are, often talked about in technical articles, are rarely reached (or needed) under practical conditions. If on the other hand your lens will not resolve 40 lines per millimetre over most of its field when stopped down, as judged by all four sections of the test object being discernible when the negative is examined, then you should try to decide whether your technique, your camera or the lens itself is wanting.

FOCUSING WITH SUPPLEMENTARY LENSES

Supplementary lenses are used in front of the standard camera lens, and have the advantage that they do not interfere with any automatic diaphragm coupling between lens and camera, nor do they call for any exposure increase. Our chart indicates the focusing distance and the area covered, with each of the three common supplementary lens strengths which we stock —

FIELD SIZE IN INCHES

<i>CLOSE-UP LENS</i>	<i>Camera Focus Scale Setting (Feet)</i>	<i>Distance from Subject to Close-up Lens (Inches)</i>	<i>24 x 36 mm Negative, Focal Length 50 mm</i>	<i>2 1/4 x 2 1/4 in Negative, Focal Length 75 mm</i>
+1	Inf. 3 1/2	38 3/4 20 3/8	18 5/8 x 28 9 1/4 x 14	30 x 30 14 3/8 x 14 3/8
+2	Inf. 3 1/2	19 1/2 13 3/8	9 3/8 x 14 6 1/8 x 9 1/4	14 3/4 x 14 3/4 8 7/8 x 8 7/8
+3	Inf. 3 1/2	13 10	6 1/4 x 9 3/8 4 1/2 x 6 7/8	9 7/8 x 9 7/8 7 x 7

EXPOSURE WITH BELLOWS. As with extension tubes, the exposure must be increased to allow for the extra distance from lens to film. The simplest way to calculate the increase is by working out the effective f number for exposure purposes. If we call the indicated f number If (i.e. the aperture set on the lens), and the effective f number Ef , then

$$Ef = If \times \frac{(\text{Focal length} + \text{extension})}{\text{Focal length}}$$

Example: with a 50mm lens, a bellows extension of 100mm, and the lens set to $f/8$, the Effective f number is:

$$\begin{aligned} Ef &= 8 \times \frac{(50 + 100)}{50} \\ &= 8 \times 3 \\ &= f/24 \text{ (or } f/22 \text{ in practice).} \end{aligned}$$

USEFUL TITBITS OF INFORMATION

Your local camera club can be traced by enquiring at the Citizen's Advice Bureau or at your nearest Public Library, each of which keep a list of all local societies.

TEMPERATURE CONVERSION. The rules to follow are — °C into °F: multiply by 9, divide by 5, and add 32° F into °C: subtract 32, multiply by 5, divide by 9.

The temperatures most commonly encountered in photographic processing are as follows —

60° F = 15.5° C	(below which developers become inactive)
65° F = 18.3° C	(lowest recommended developer temperature)
68° F = 20° C	(ideal for film and paper development)
70° F = 21.1° C	(highest usually recommended temperature)
75° F = 23.9° C	(Ektachrome processing etc)

How to Sepia Tone Your Prints: an attractive "olde-worlde" effect is given by the following process. Wash print thoroughly, and bleach in:—

Potassium ferricyanide	50gms
Potassium bromide	20gms
Sodium carbonate (anlayd.)	15gms
Water to	1,000cc

Rinse for 3 minutes and darken to a rich brown sepia tone in 1% sodium sulphide, which also makes superb stink-bombs! Finally wash and dry the prints and deodorise your home.

How to open a 35mm cassette: hold the body and tap the protruding spool end downwards sharply against a firm surface. Or better still, use the special cassette opener described on page 23.

EQUIPMENT RECORD

It is frequently impossible to trace and recover lost or stolen equipment simply because the owner neglected to keep a note of the serial numbers of each item. Don't *you* be caught out in this way — record the data below. You need only fill in the purchase date and cost if your equipment is insured (a wise precaution — see your local insurance broker) as these details will be required in the event of a claim upon your policy.

Make and details *Serial Number* *When purchased* *cost*

CAMERA 1

CAMERA 2

CAMERA 3

INT. LENS 1

INT. LENS 2

INT. LENS 3

INT. LENS 4

EXPOSURE METER

ELECTRONIC FLASH

BINOCULARS

CINE CAMERA

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Here are just three of this year's exciting new introductions, fully described within these pages. The Photax Paragon 85-210mm f/3.5 lens (above) is one of the new generation of zooms, giving outstanding crispness and contrast on test. We took this picture through a Photax Paragon 135mm f/2.8 lens (8 secs at f/11, Kodachrome 25, indoor tabletop by daylight, card reflector); we also shot the 135 through the zoom and it's every bit as sharp!

The symphony in sepia below is our attempt to convey the rich warm luxury of the new Hakuba 209M case. Strapped to it is the 3DX black professional tripod — smart, compact and exceptionally rigid.

