1985-86.-87

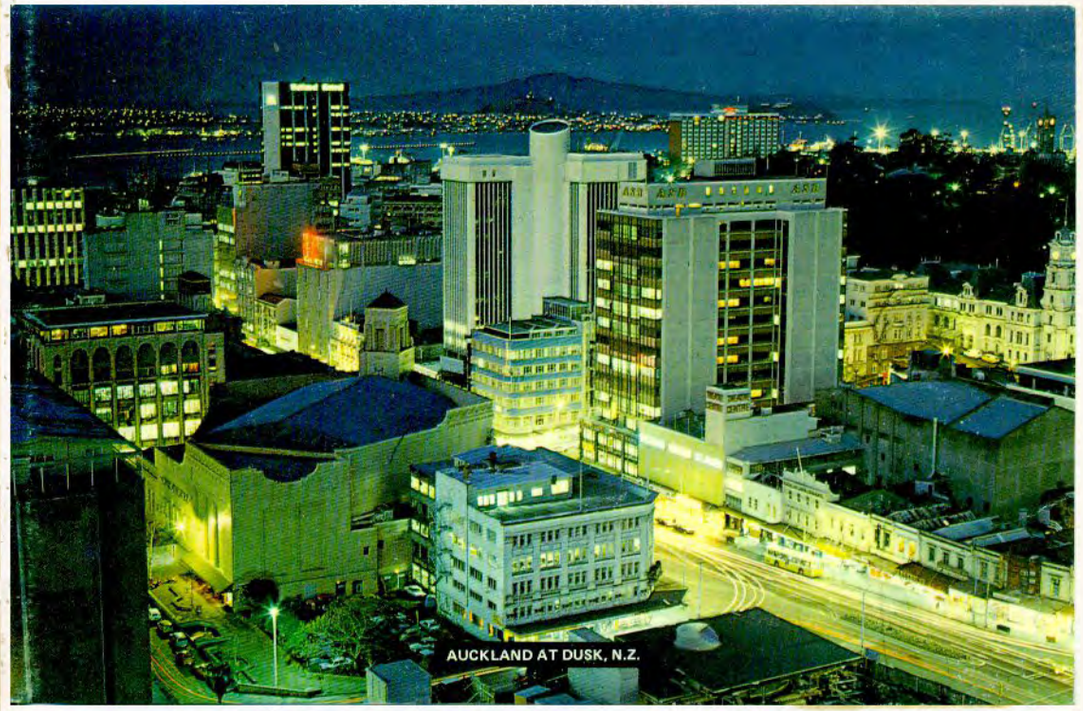
1985-86-87.

ARTHUR WICKS.

INDEX

Here are the two postcards that I used in New Zealand (ANZART 85) for my one minute video slot made with Bendavelli & Randall.

Get a copy of this & log exact sequence & colour change through the minute.



Roof of National Gallery at Auckland. - Shot by me a week before doing the 24 hour Solstice Project on the rooftop there.

This was used in the handout/announcement of the work made + copied in Auckland + distributed the day prior to my rooftop work. I stayed on the roof top 22/23 May '85.

Check + log the NZTV videotapes.
+ note reactions for future work.
Like this.

(11) The role of drawing in my (ie this) work
- line?
- colour
- gesture.
- texture?
- etc?

(6) Video + film works
- existing library.
- future images.

(7) General painting + attitudes to 2D surfaces.
Resurrection of old ideas from sketch books + note books.

(8) 3D prints + other prints for:
- Frechen (?)
-

(9) Photo images
- their development/extension
- incorporate into other projects/media.

(10) mini-installations as form of boxes (eg as in Print as Object).

Return to the NZ Anzart work + its repercussions later on.

No, I'm breaking into here to list future projects. The pages against each refer to thoughts, notes + drawings to be found following.

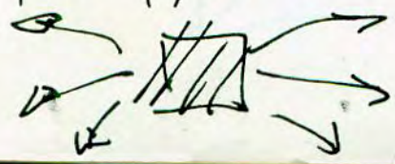
(1) Biennale project
(Art trap/cage:
also known as the Mobile Observatory.

(2) Solstice collection

(3) Fibre glass sheeting + mini installations incorporating dimensioned space.

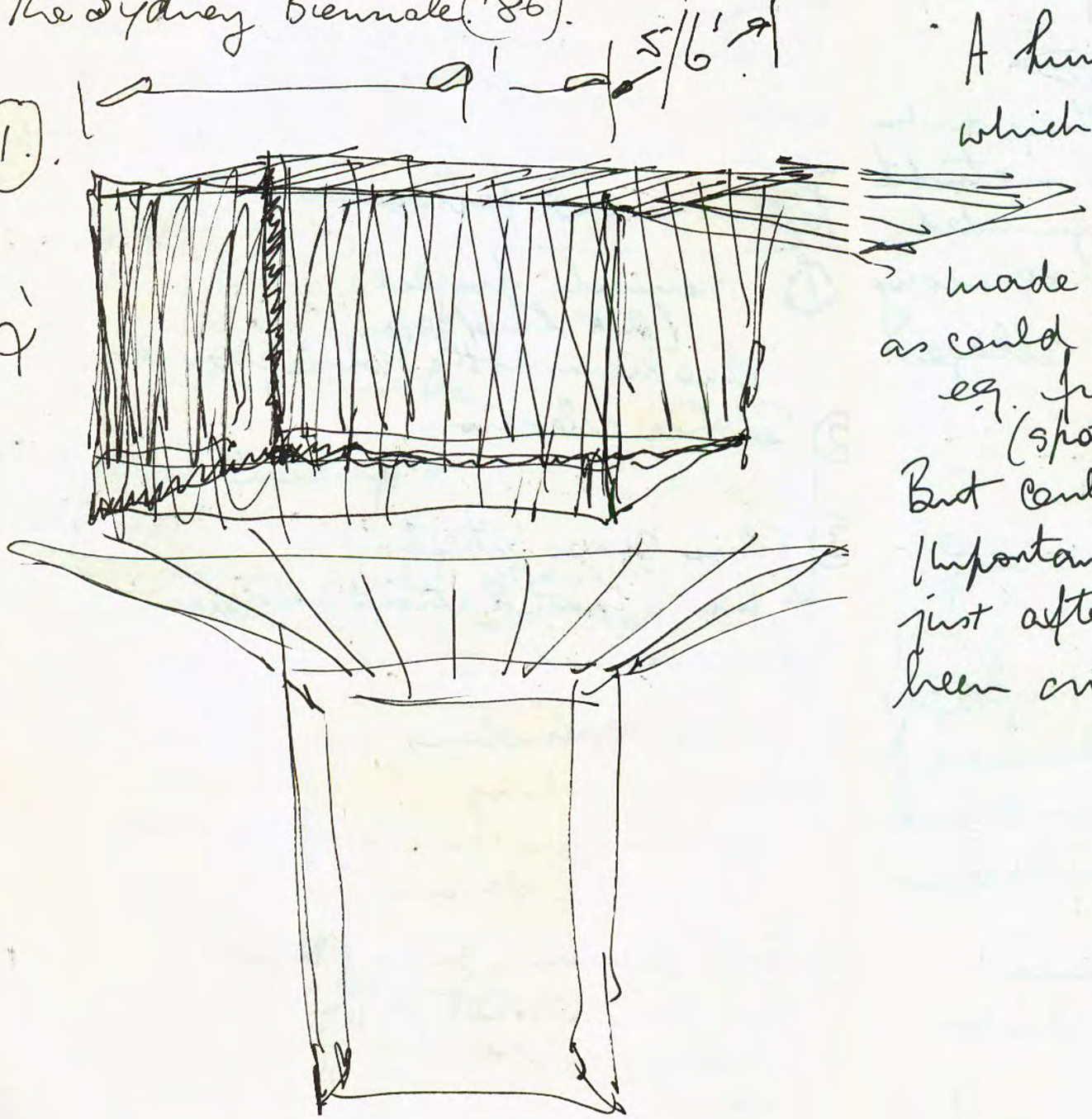
(4) Stick structures + fibre glass skins.
following on from Survival boat + experience.

(5) Self-generative series of works.
for Ken Scarlett + Graham Oldley, Houston.



4 Jan 85.

(1) In the meantime, check out possible proposals for the works for the Sydney Biennale ('86).



A human-size/scale box which would act/double as a trap/cage.

made from saplings - as straight as could be got hold of: eg. from the South coast (spotted gum).

But could also use wattle saplings. Important to strip the bark off just after the young trees have been cut down.

Measurement possibilities:

Cardy prints (eg. 4 steps, 3 times) related to measurement:

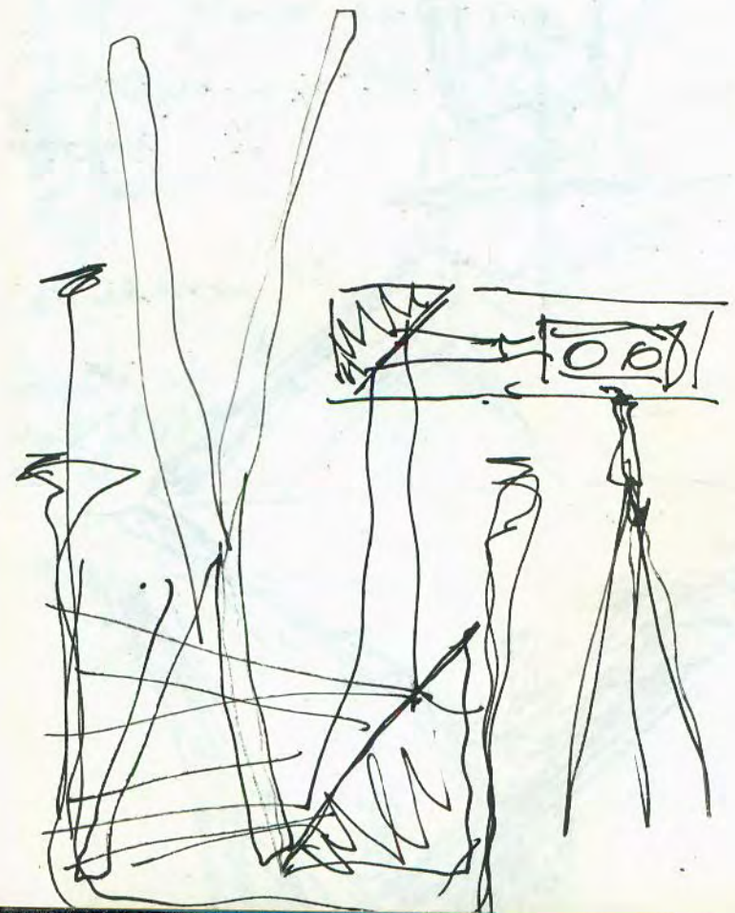
my scale (ie. individual human scale) against the global scale.

How to reduce the global scale to human. eg. measuring by hand spans (Kit for measuring the world) & foot spans.

So; think about developing (new) measuring devices that could keep this metaphor alive.

Eg. re-consider the device used in "measuring stick" to set the camera with mirror(s) to film inside the box

So "measuring devices" could be set against "relics" resulting from these "measurement experiments (experiences)".



From the tent skeleton:

which I've used now:

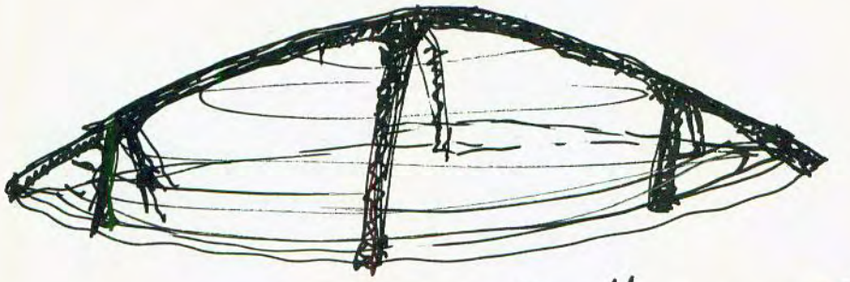
made in Berlin for:

1983 - Hamburg (Kunstverein) solstice roof occupation.
- Berlin (Künstlerhaus) solstice roof work.
- Portugal: installed in "Alternativa 3." as static object.
- back to Hamburg (in city) for videoing the performance from June.

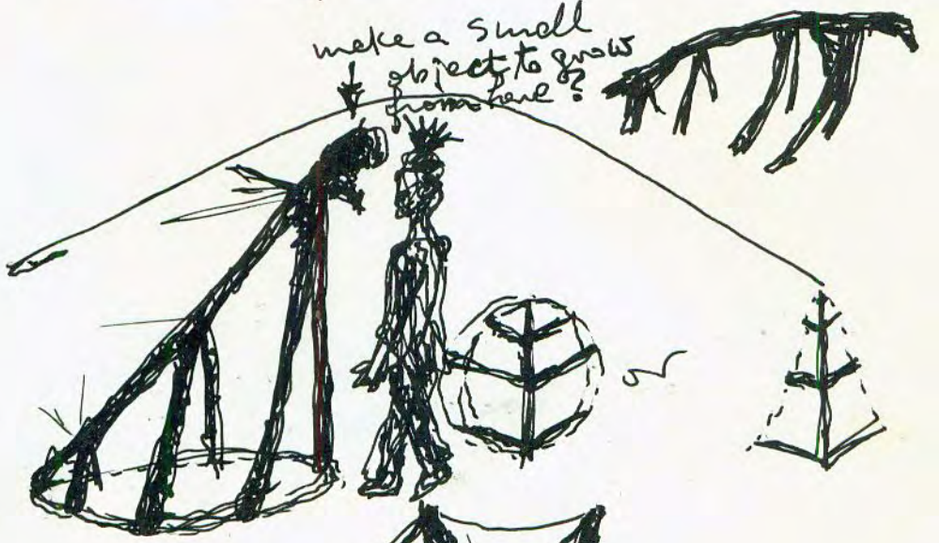
1984 - Künstlerhaus installation for my solo show.

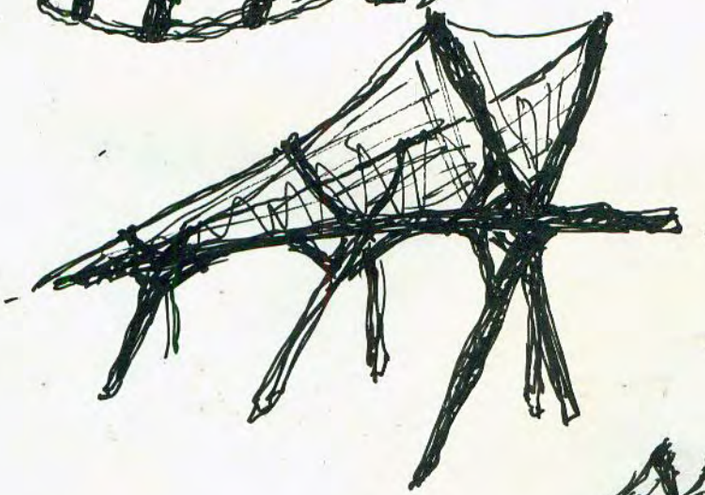
abandoned canvas but brought the wooden skeleton to Australia:
remade the canvas tent + stitched + cut more carefully - to follow more closely the skeleton.

1985 - lecture + show: Wagga City Regional Gallery.
- Perspecta 85, Sydney: installed in the Irving Sculpture Gallery.



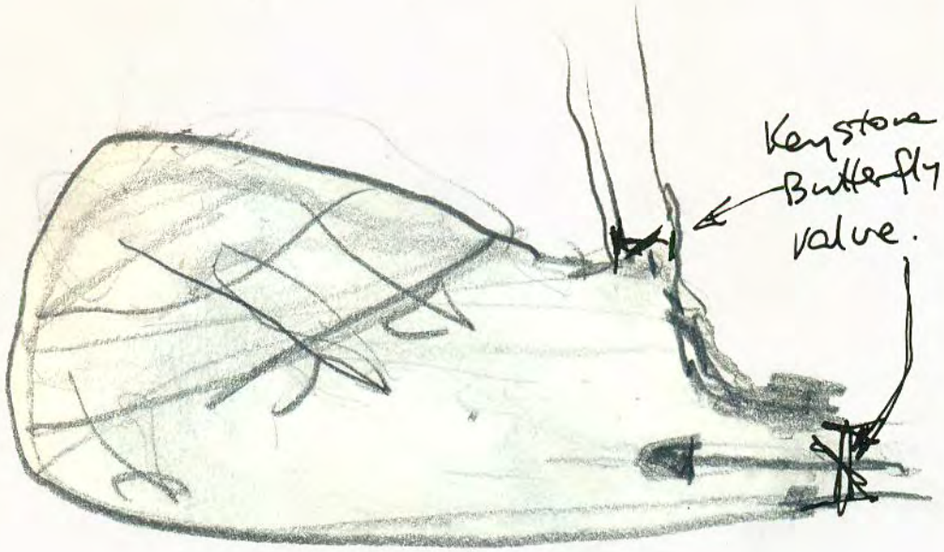
make a small object to grow from here?





Not very large

back to the X shape!!!!



Arthur Nixon.
Fred Barker. (SRCC).
213637.
× 53.

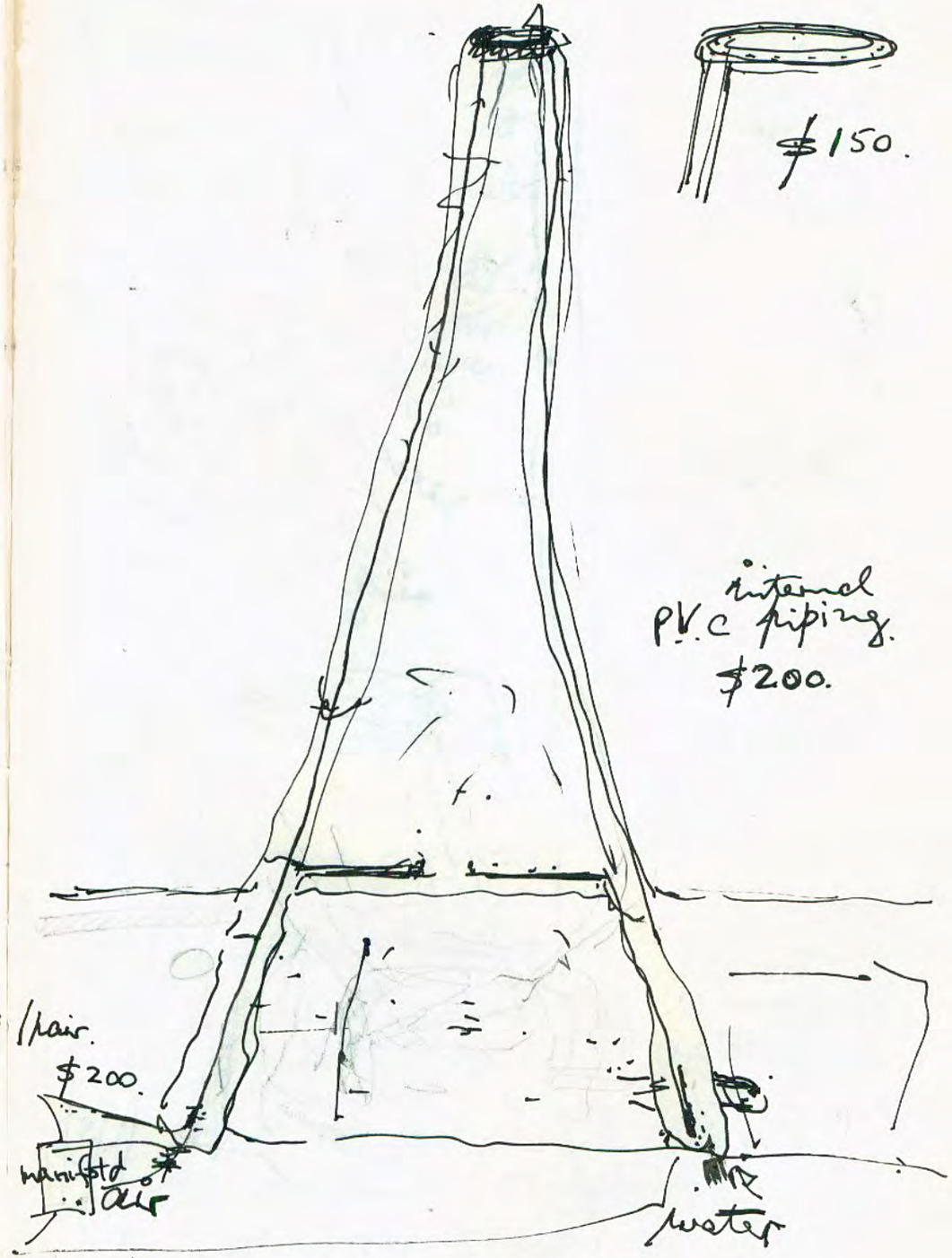
6.228.
1559.ft.
62280
31140
93420

town water
50psi.

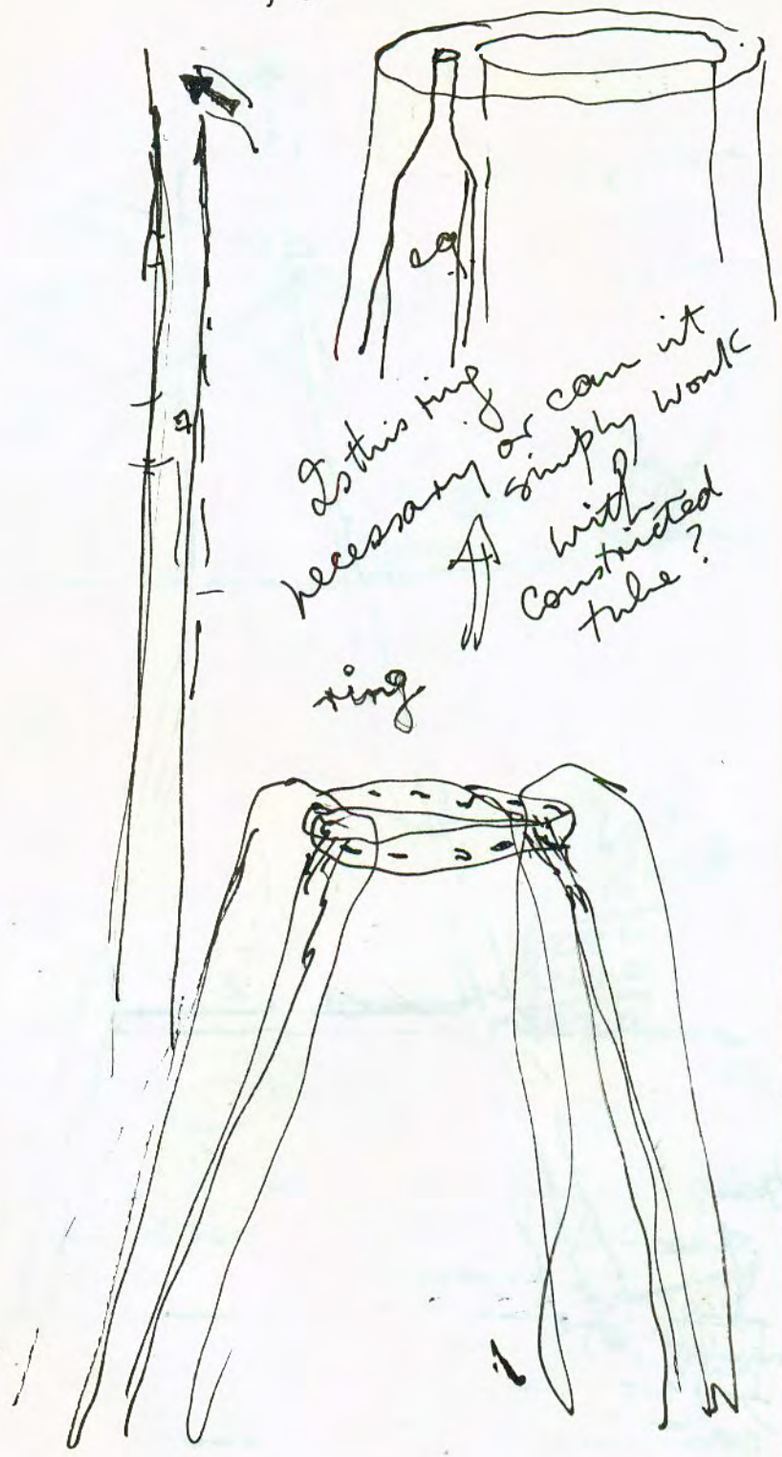
$500. air Compressor. $500 /hair. ≈100psi (-150)

$1000. water pump. solenoid valve (timed). ≈100psi. (-150)

(Bruce Beaver).

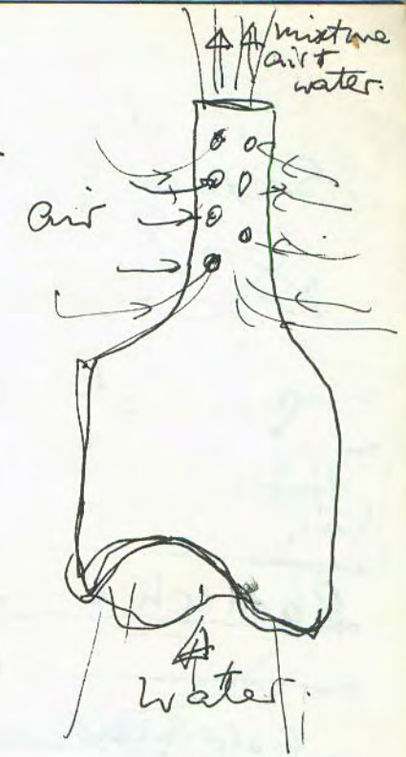


but could mix at base of cone.

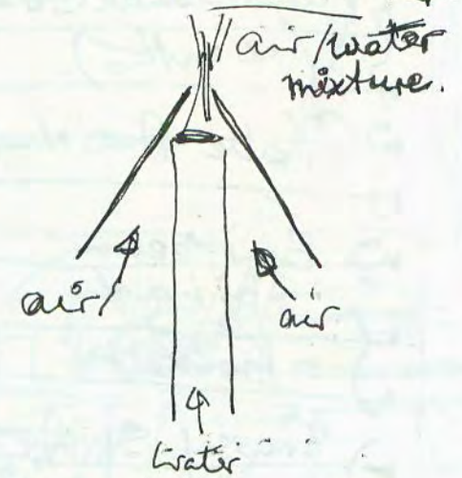


Venturi effect. —

Could use this at the top of blowhole.



OR ALTERNATIVELY



In the system need one or both of:

(1). (water) pressure system with sudden volume at given (?) velocity.

(2) Air compressor + receiver to produce supplementary air in the flow.

A dimension:
Seedling grouping

Broccoli.
Hybrid Green Duke

Radicchio

Field Salad
(Feldsalat).

Hybrid Cabbage
Beauty (large
Semi Hat.

Winter Radish

Cauliflower:
Deepheard.
5 months.

Cauliflower
Phenomenal Early.
(4 months).

Globe Artichoke.

European
Spinach.
- Monnopa.

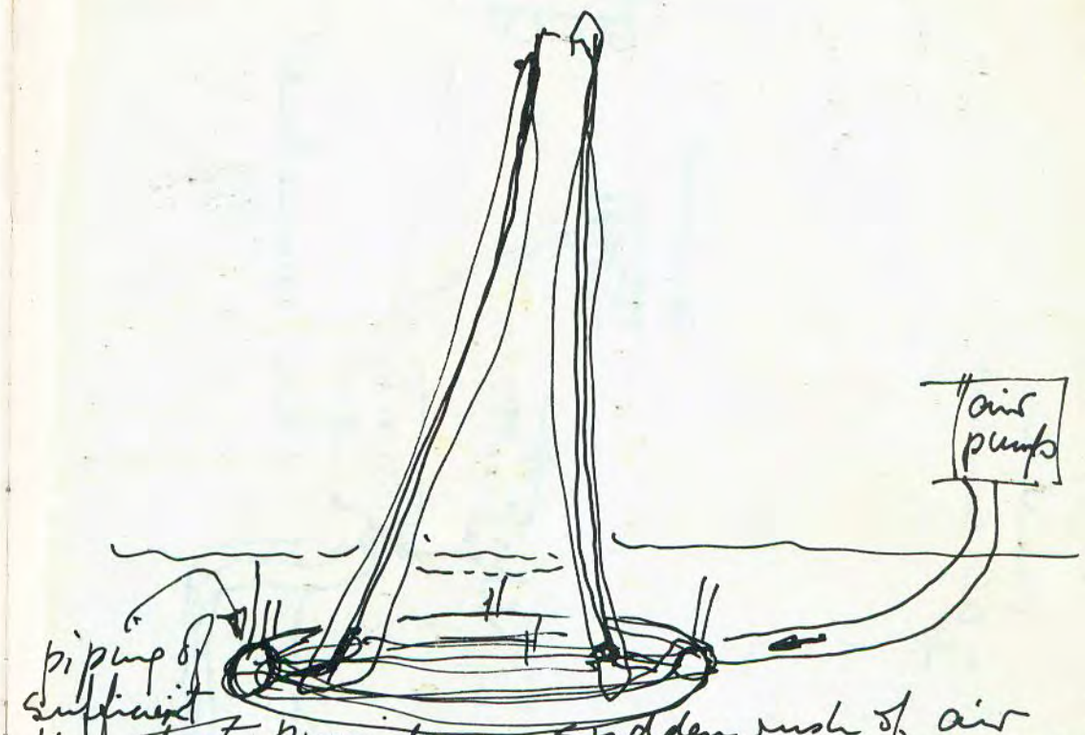
Brussel Sprouts.
Long Island Mid Crop.

Broccoli Skiff.

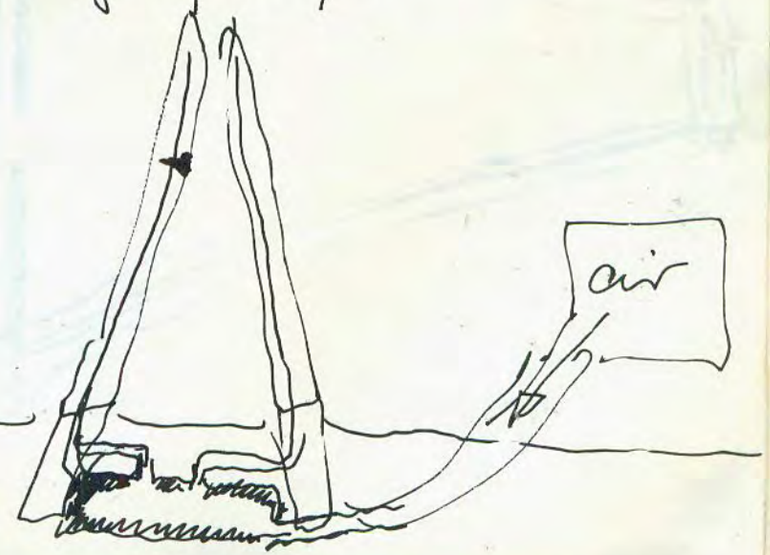
Califlower - 120.
3½ months.

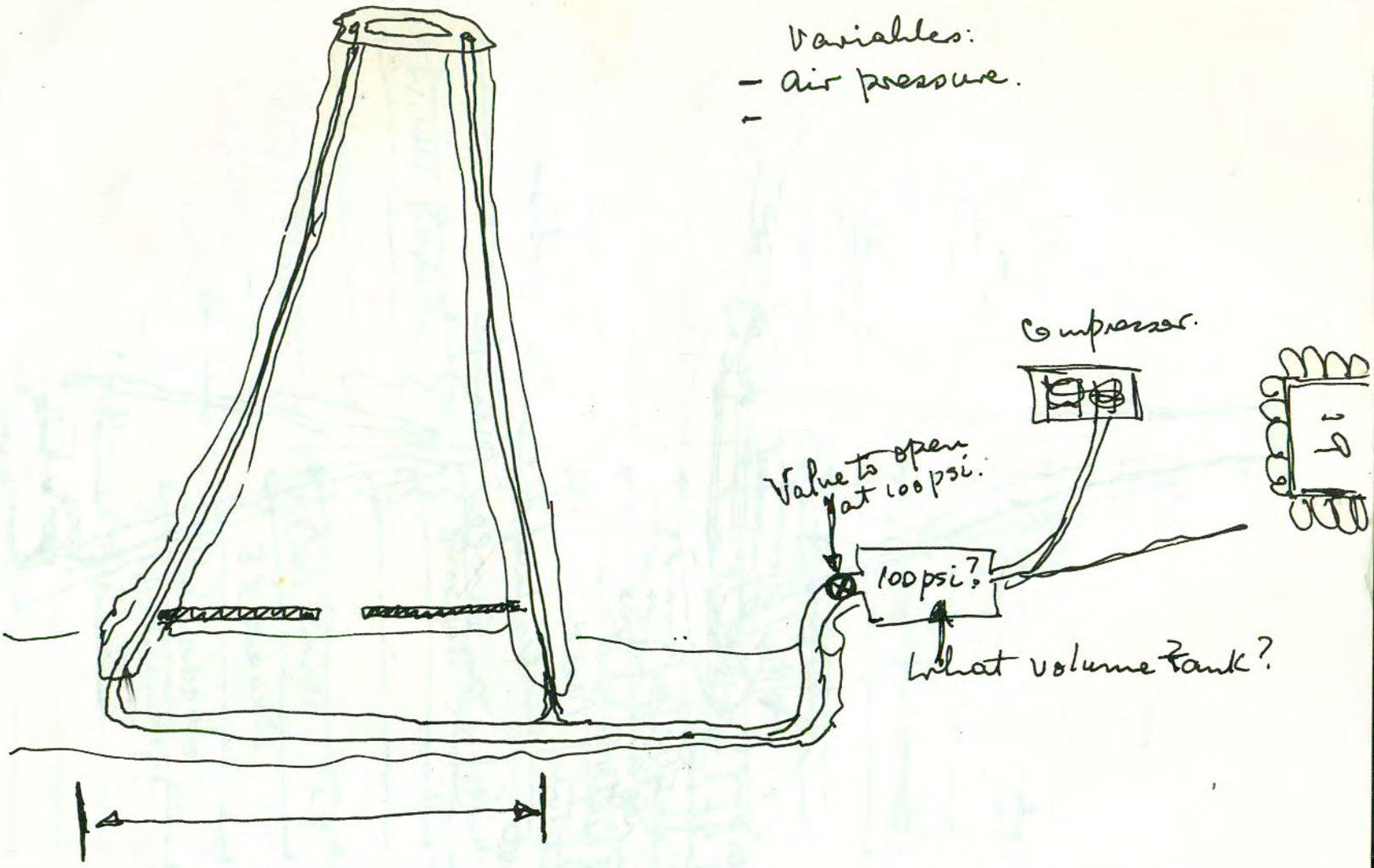
Red Cabbage
(Rotkraut kopf).

Onion - Stuttgarter Riesen



sudden rush of air
but how much & how fast?
Need to test on a mini scale.
Perhaps could introduce
a surge pump





What diameter base to ensure that ~~total structure~~ is stable on the mud floor?

centrifigal pump. + air compressor.

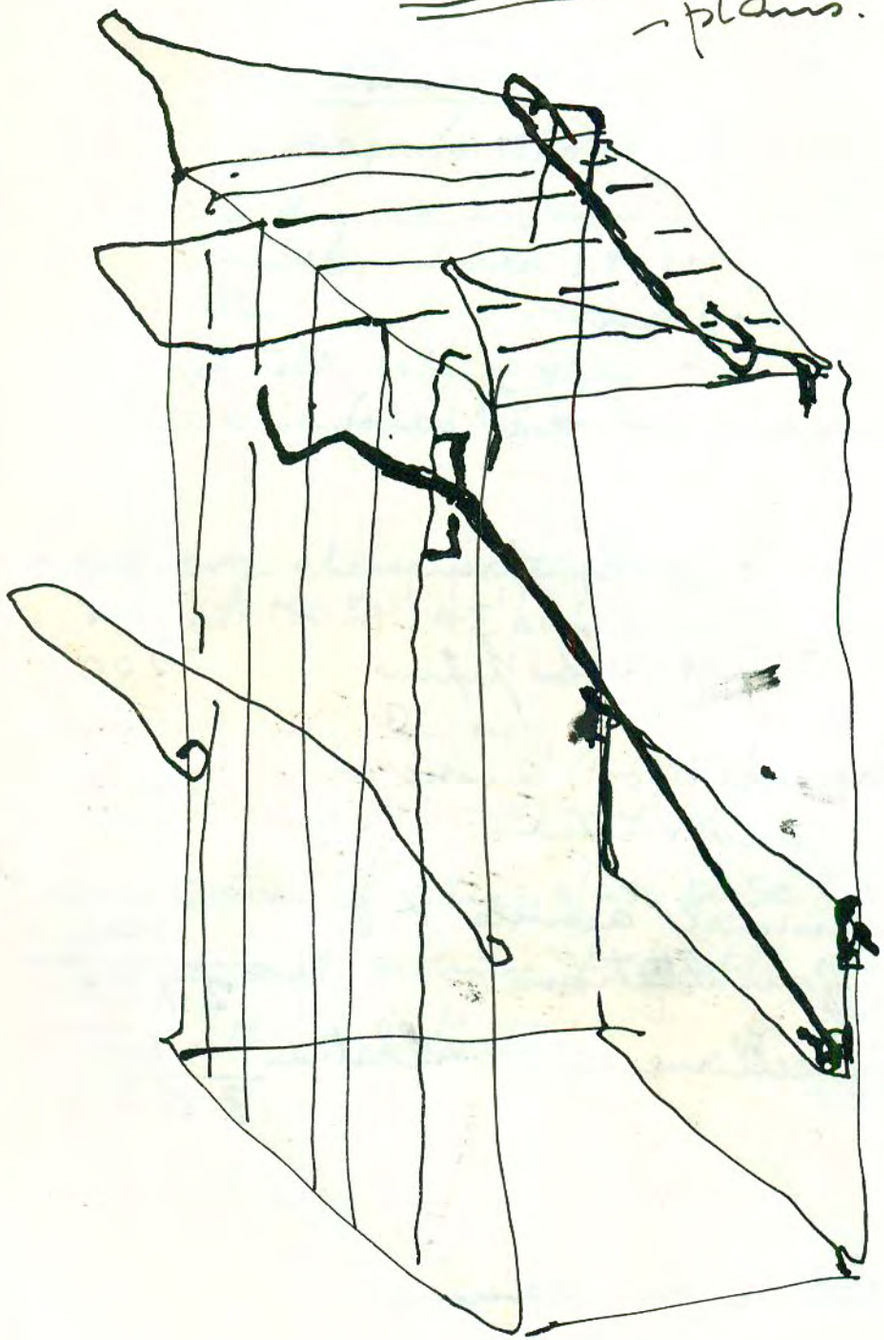
Cost of construction.

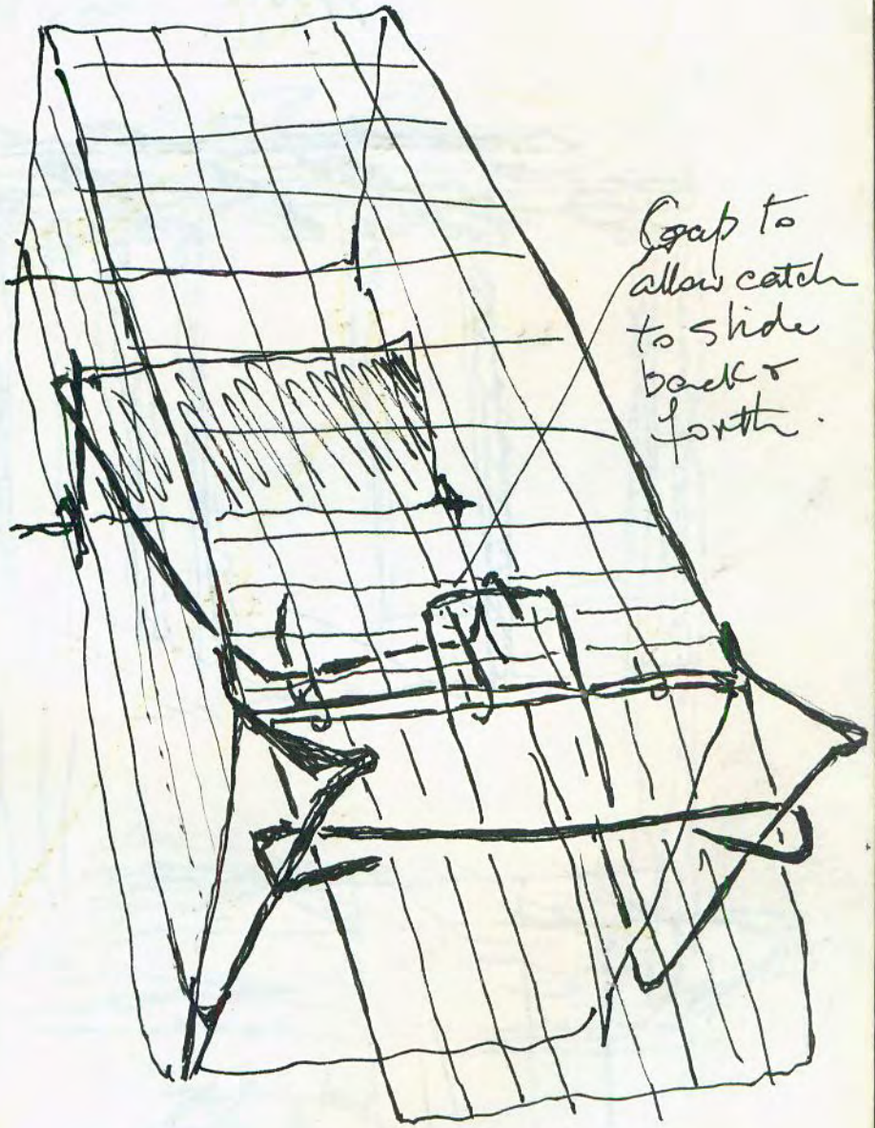
	$
1000 sandbags. (0.45 ea).	450.
15 metres dry-mix low-tension concrete delivered ($75/m)	1125.
[20 metres — — — — — —	1500] ✓
Student help. 60hrs @ $6/hr.	360.
Public insurance (Workers Comp.)	100.
Hire of large cherry picker ($110/day) max wt. 150 Kg., 45' high, 21' reach 1 week.	440.
Hire of brick conveyor. 21-23' length. ($40/day) needs support at other end.	160.
Fabrication of fibre-glass base	300.
Professional advice & consult.	200.
	3510.
Miscell. & inflation.	351
	3861

Mechanisation.

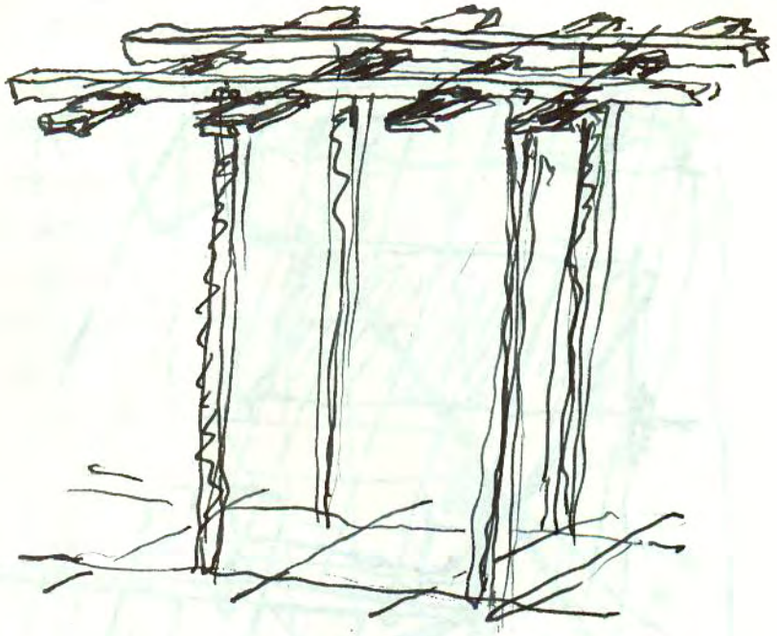
	$ (approx).
Water Pump.	1000.
~~and~~ air Compressor.	500.
Solenoid valves. (1 pair)	500.
'Gas' ring fountain	150.
PVC internal piping	200.
Manifold or 'air lock' constructions.	200.
Professional advice & consultations.	200.
	2750
Miscellaneous & inflation	275
	3025
	3861.
	6886.
Artists honorarium.	3000.
	9886

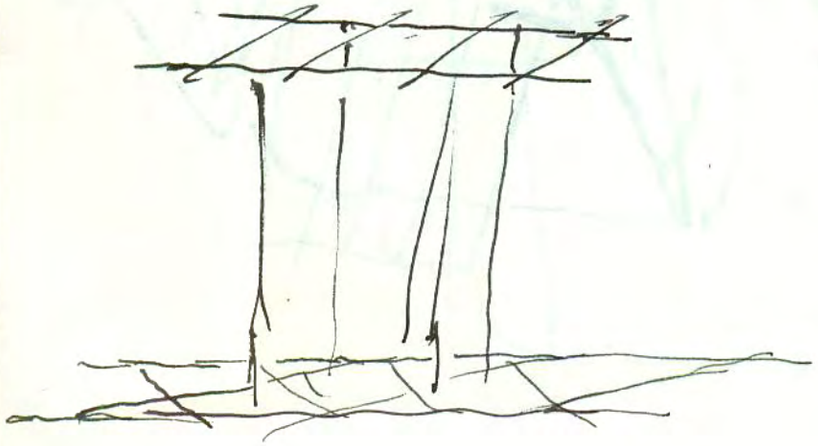
Possum Trap
- plans.



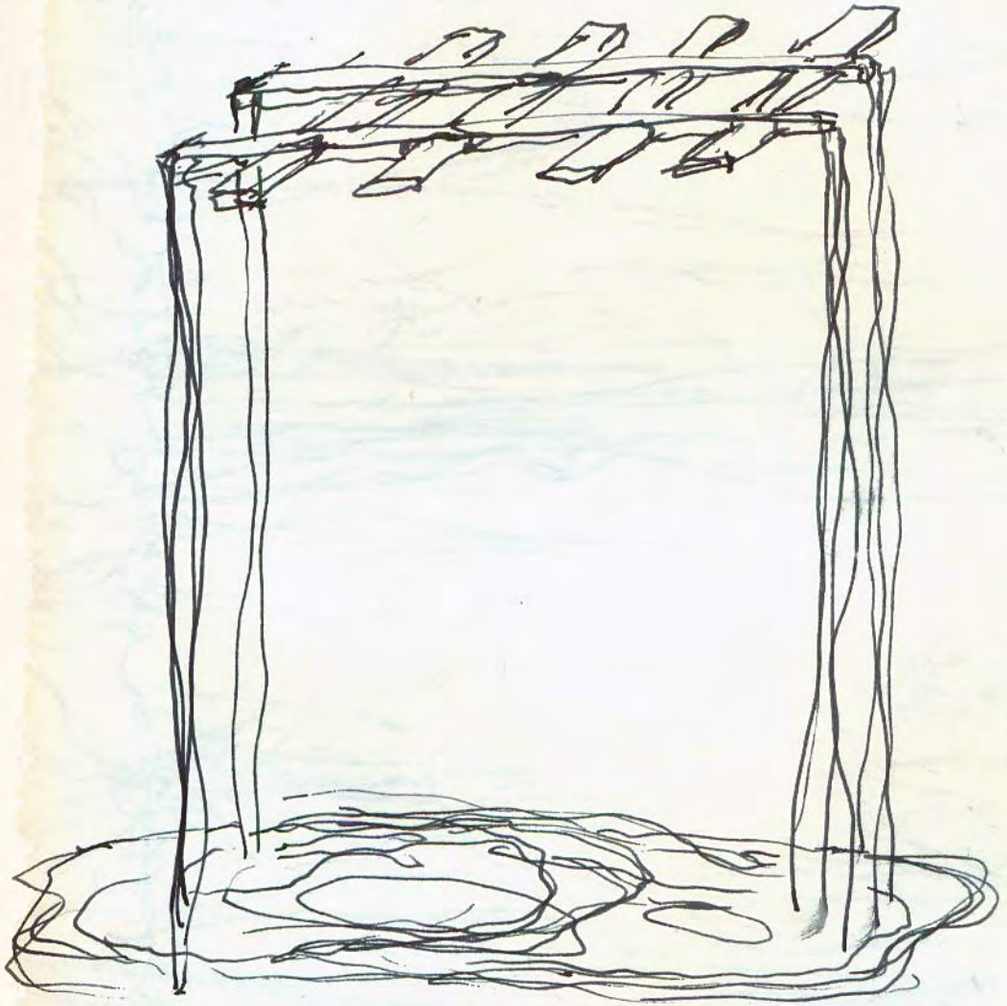


For the "Boatmans Kit".
Support Structure.

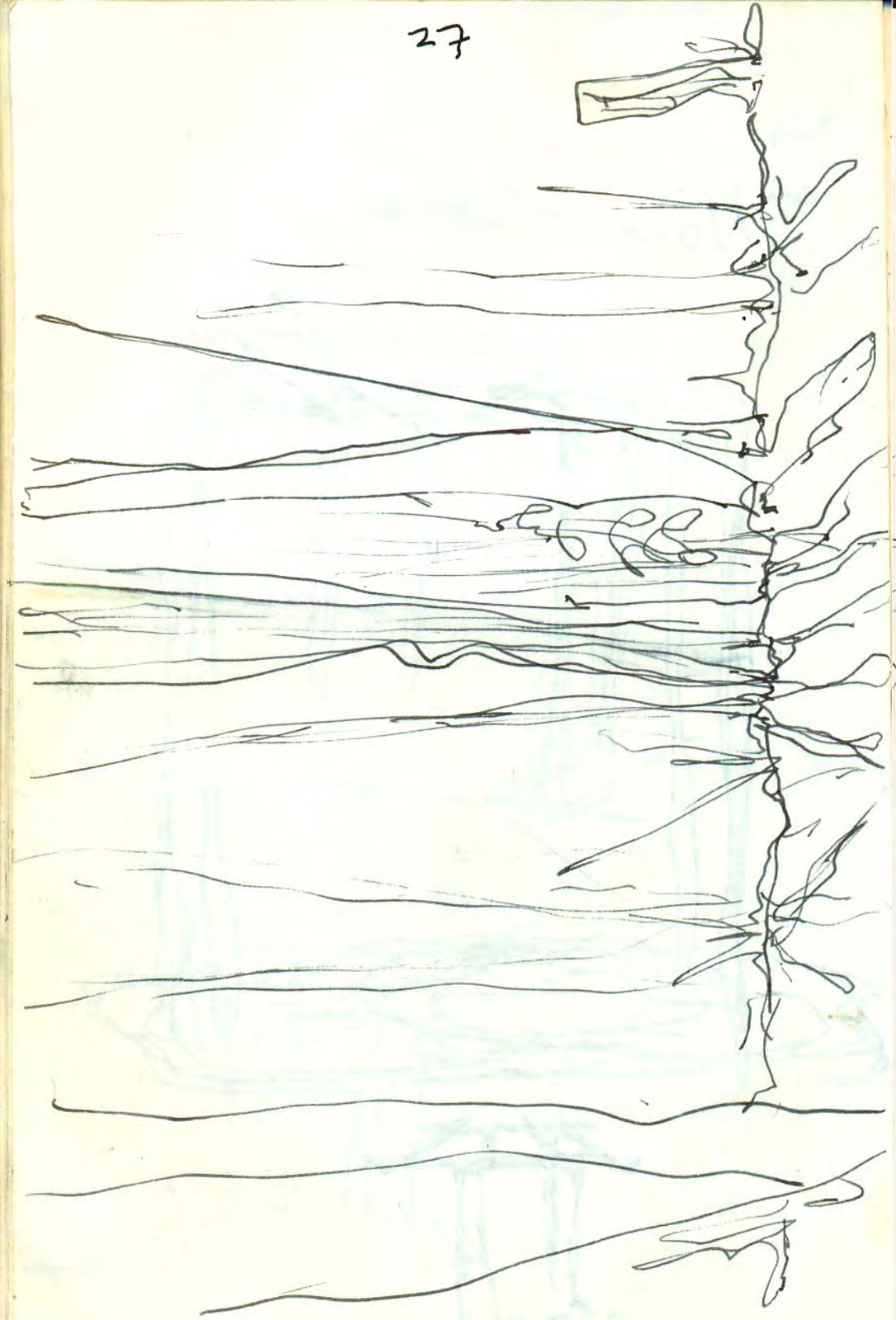




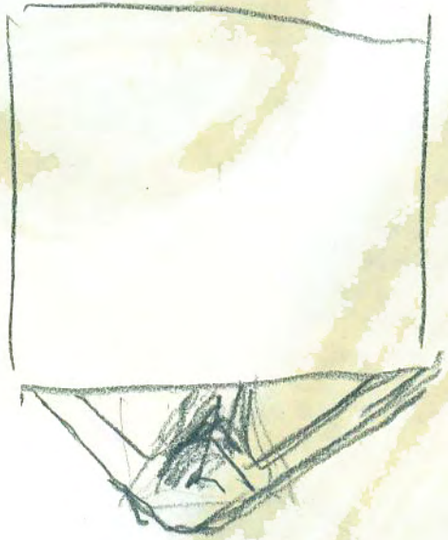
None of these.

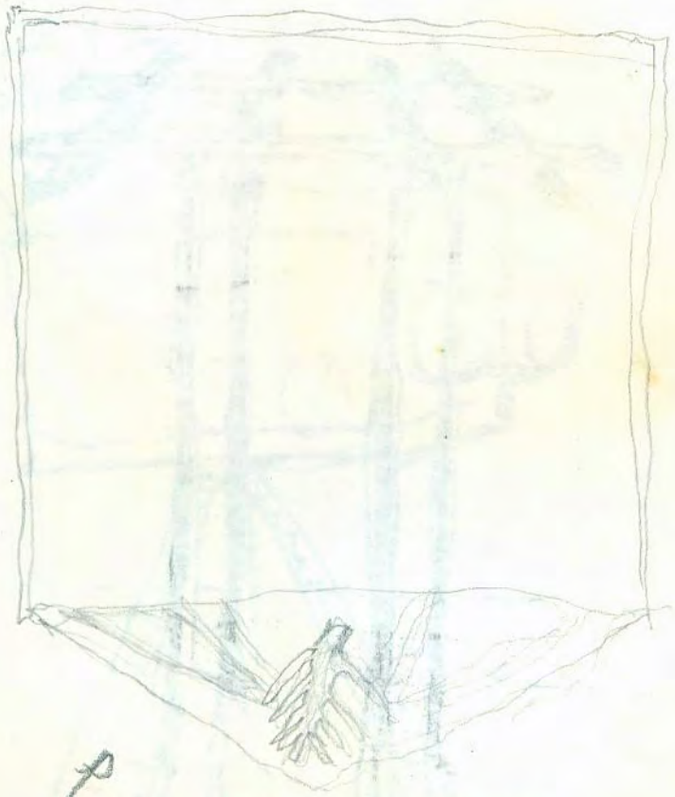


See p 35.

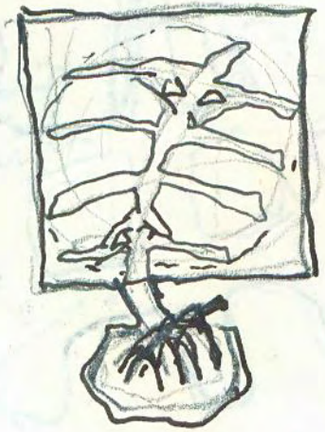


Pomingalarna 19 October 1986.

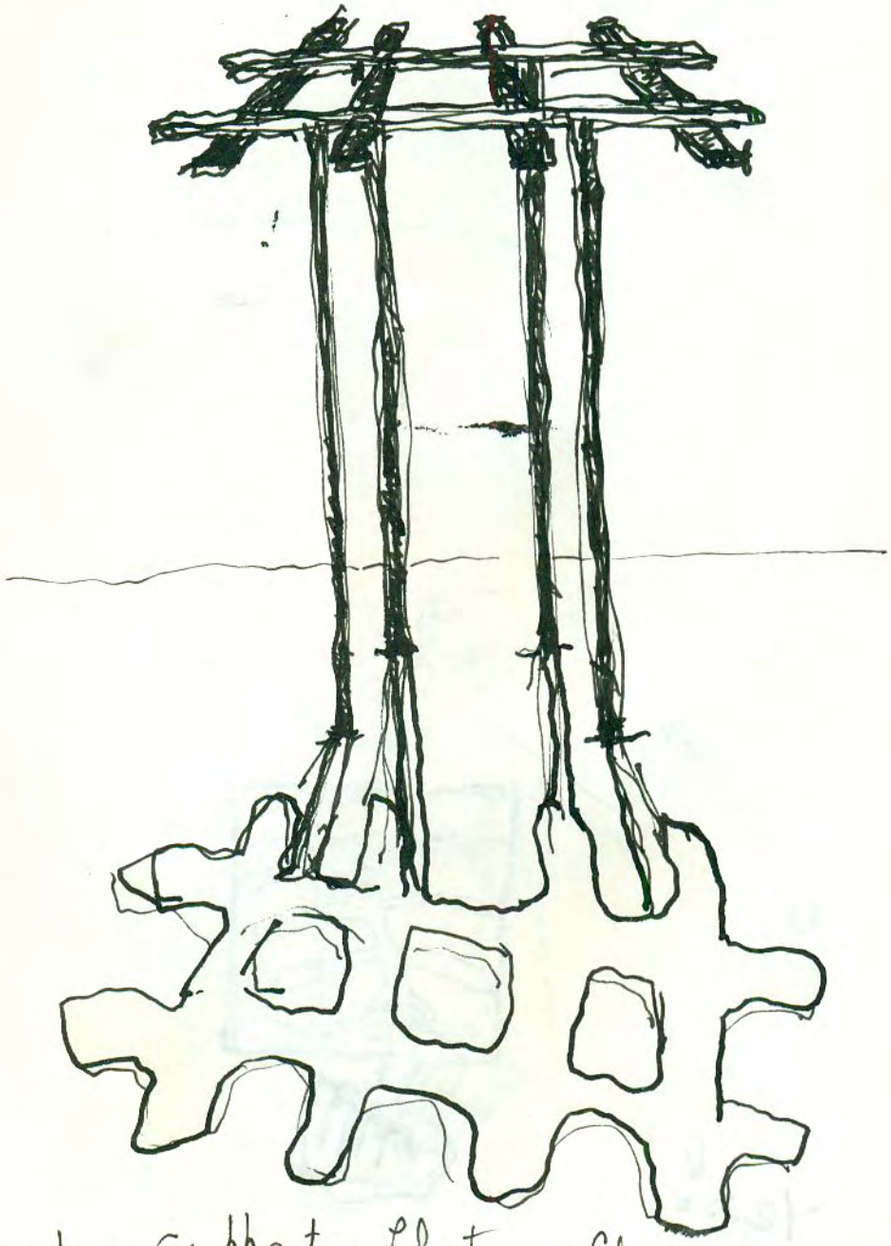




no

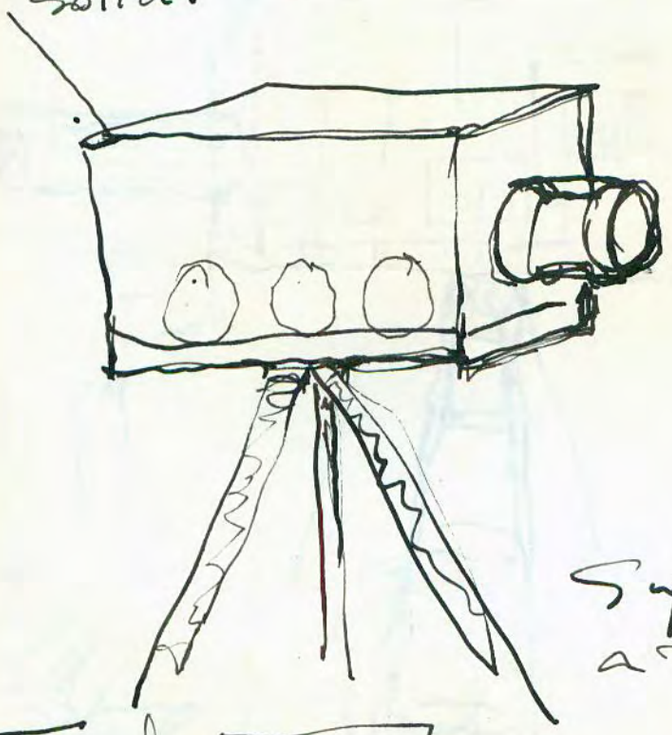


yes!



Wooden support. flat on floor + coated with sheet lead.

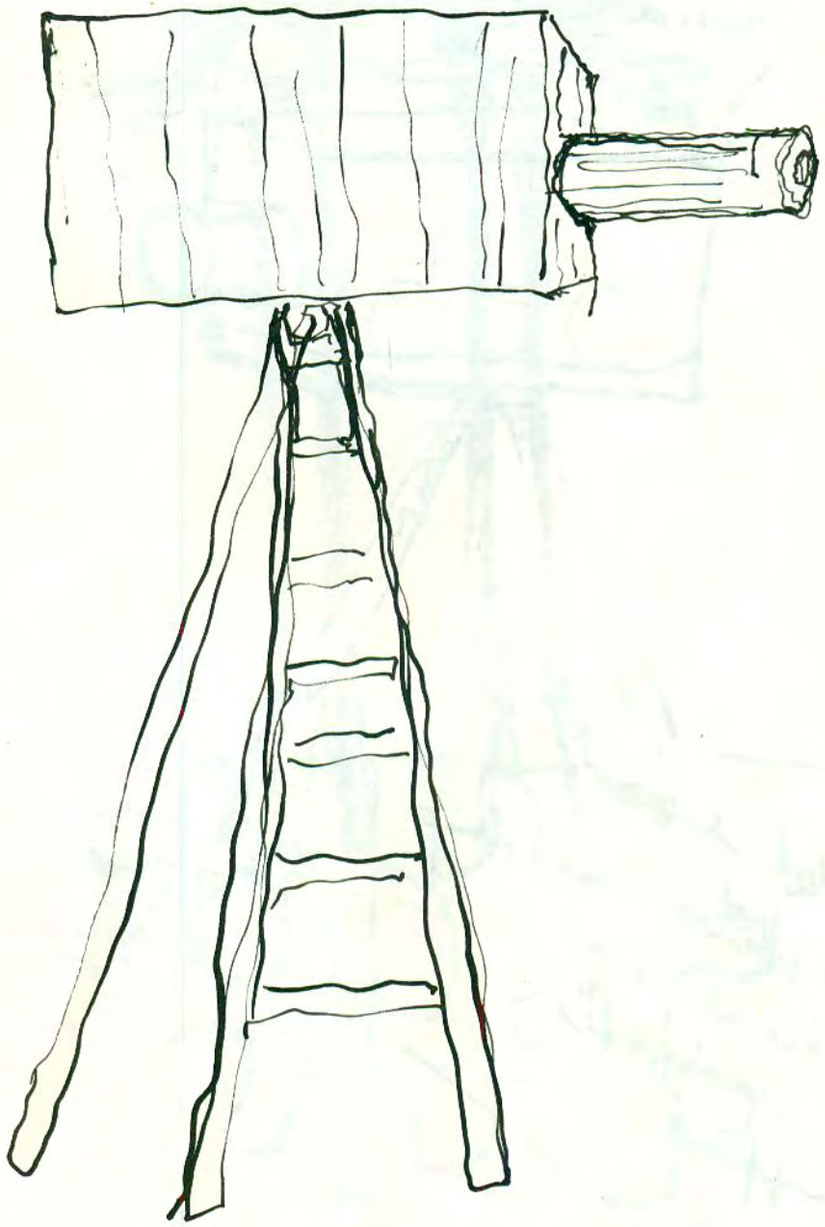
Looking at the "Camera."
In the meantime I've constructed a rectangular box - it is too solid.

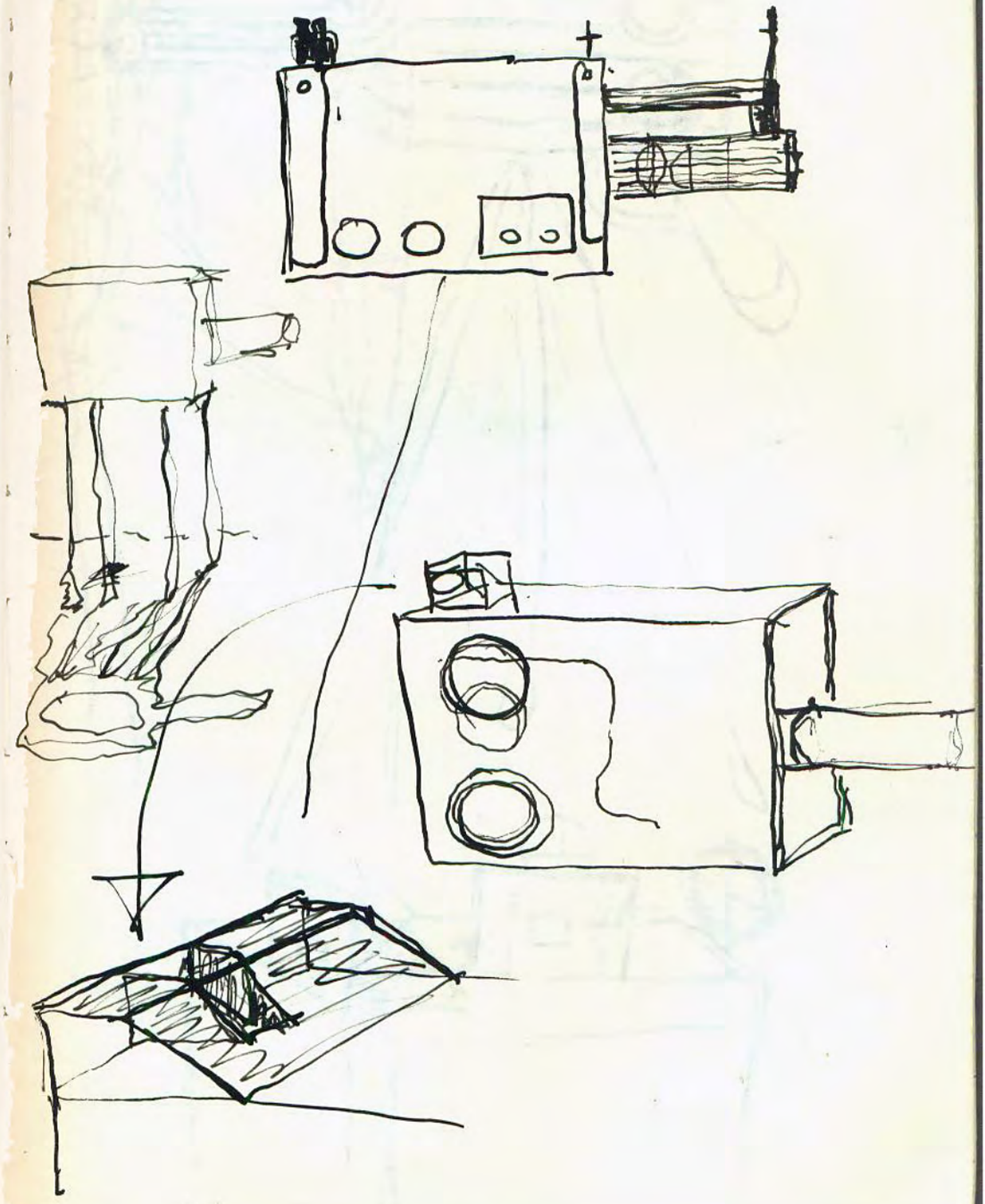


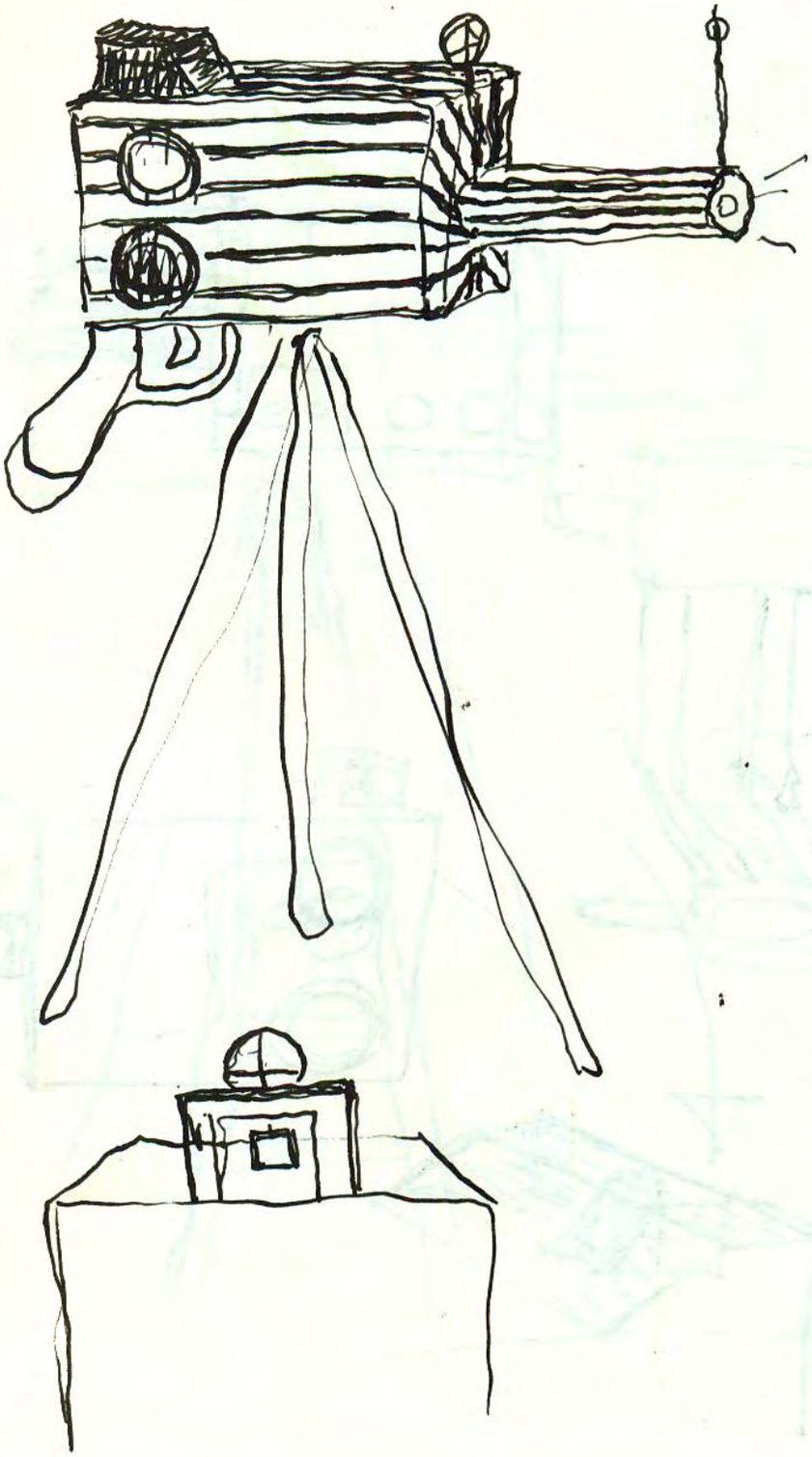
Support on a tripod.

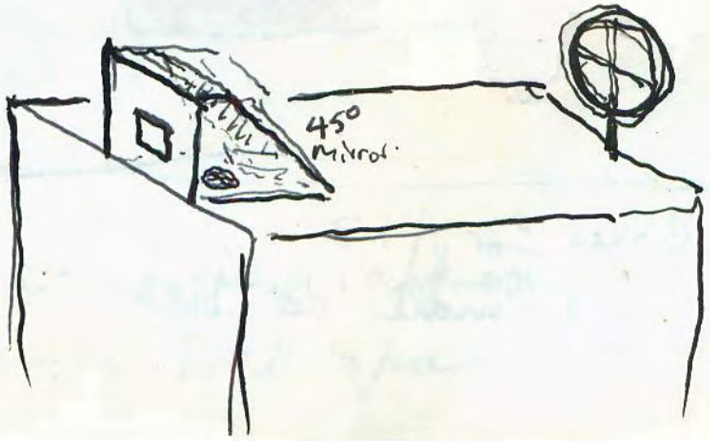
Need angle brackets connecting vertical legs with the horizontal support.

Why not convert it to a projector.

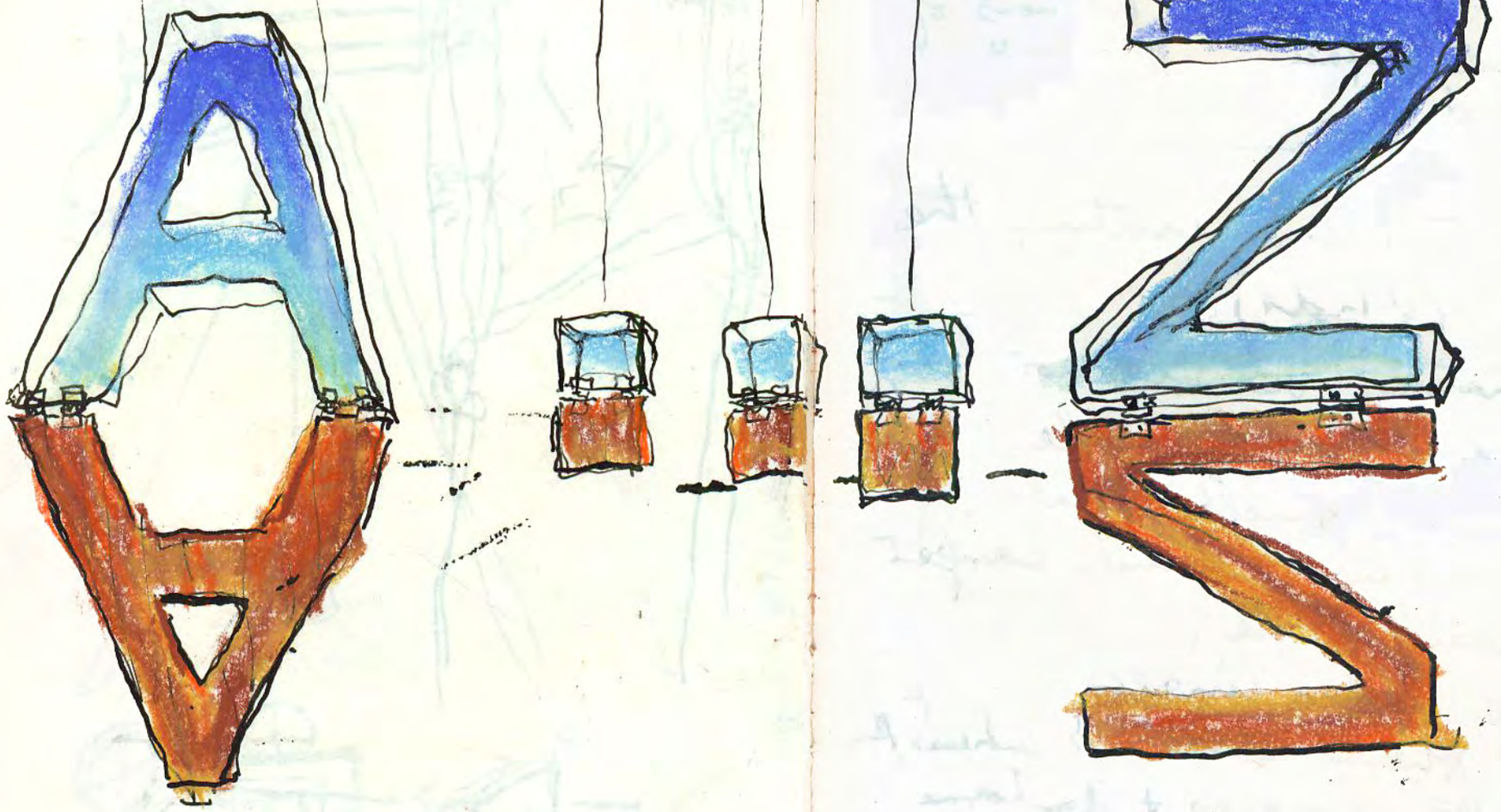







45°
Mirror.

A through Z.



Boxes for A + Z
+ series of small 'dot' boxes.

Occupying approx.
20 – 30' wall space.

1. Use the boxes as 'skyscapes' + 'landscapes'.

interiors of box

inside surface of lid.

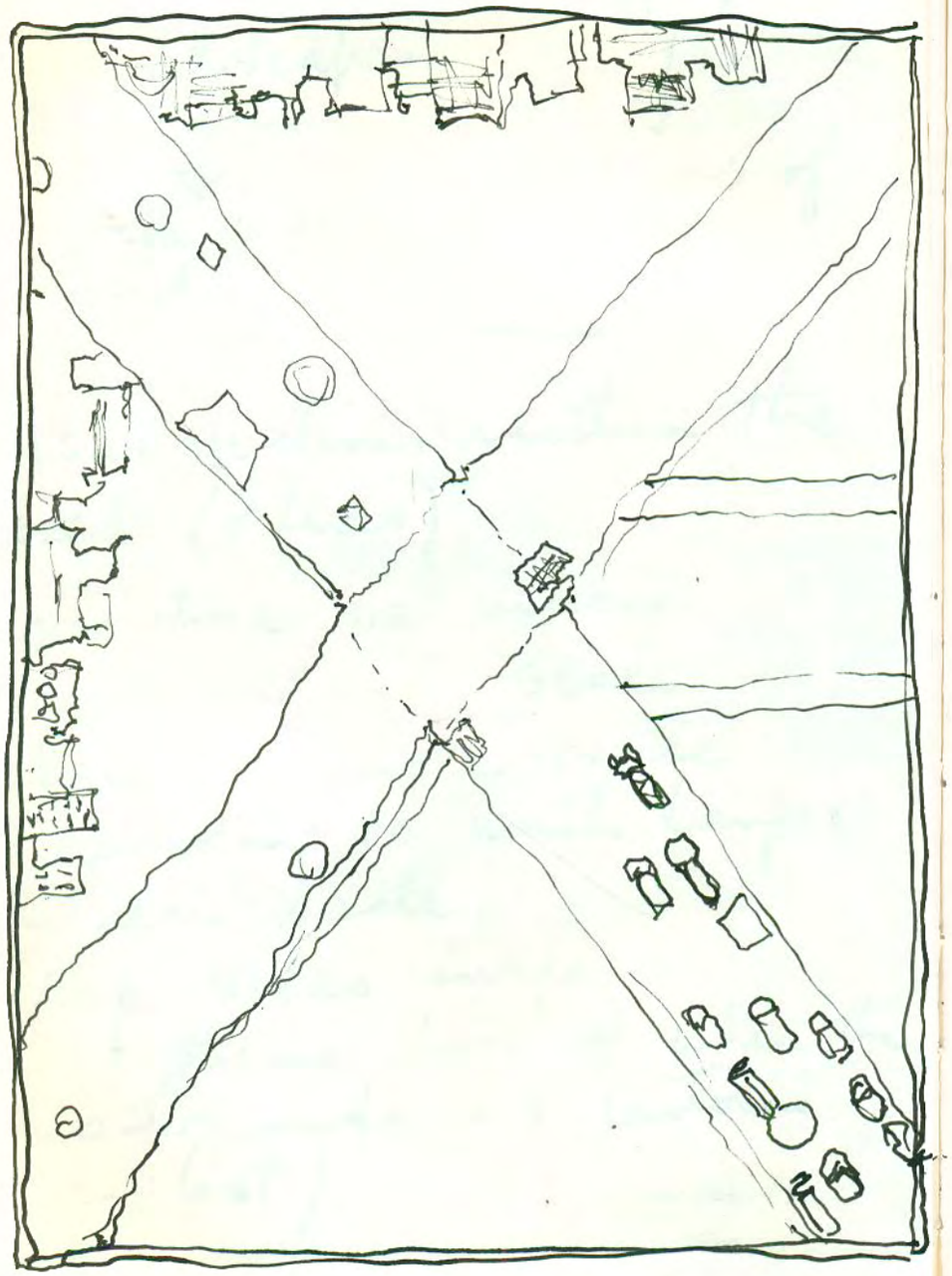
2. Installations within the boxes (+ lids).

miniature vs macro.

ie. use notion of scale.

boxes – small scale alluding to much larger 'real' scale.

(cp. video images. ~~x~~treme close up where the outer surfaces + contours are lost).

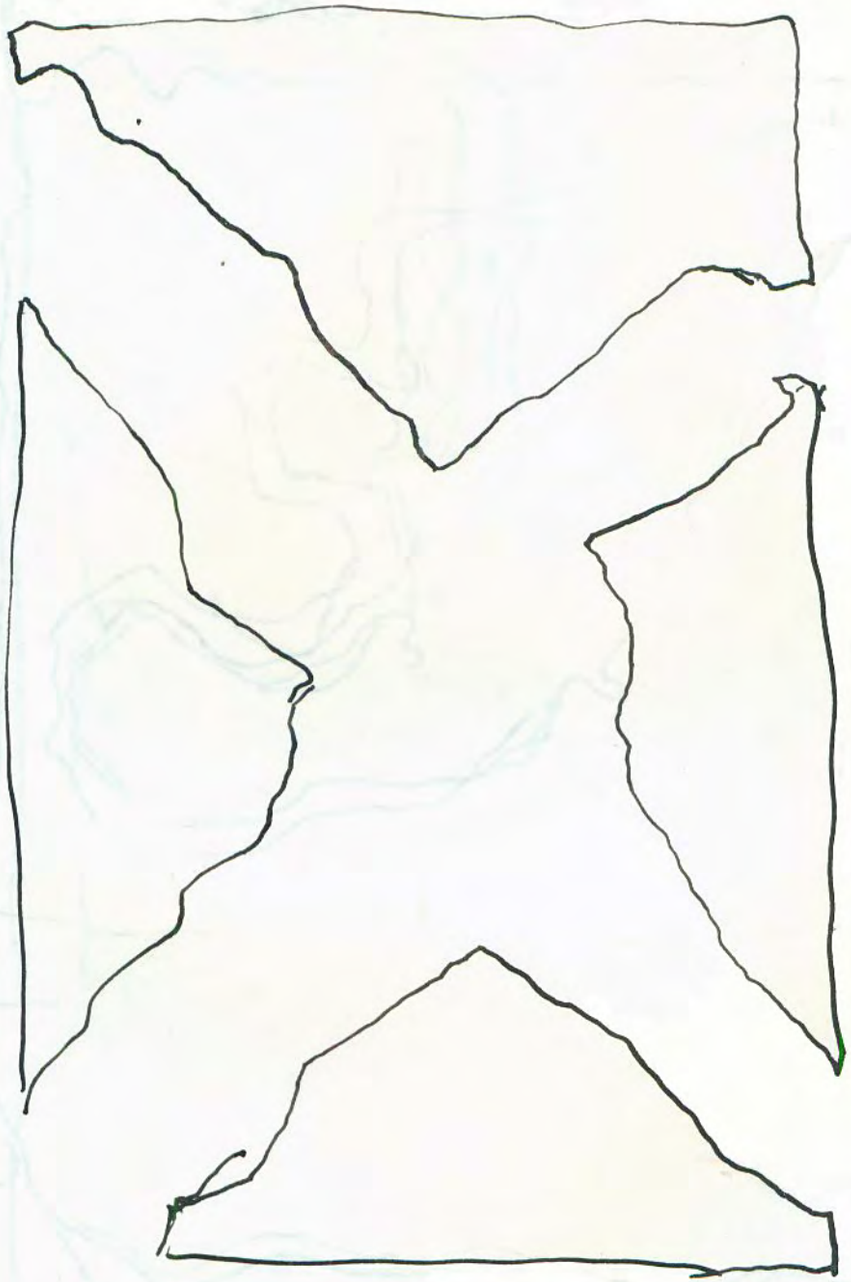


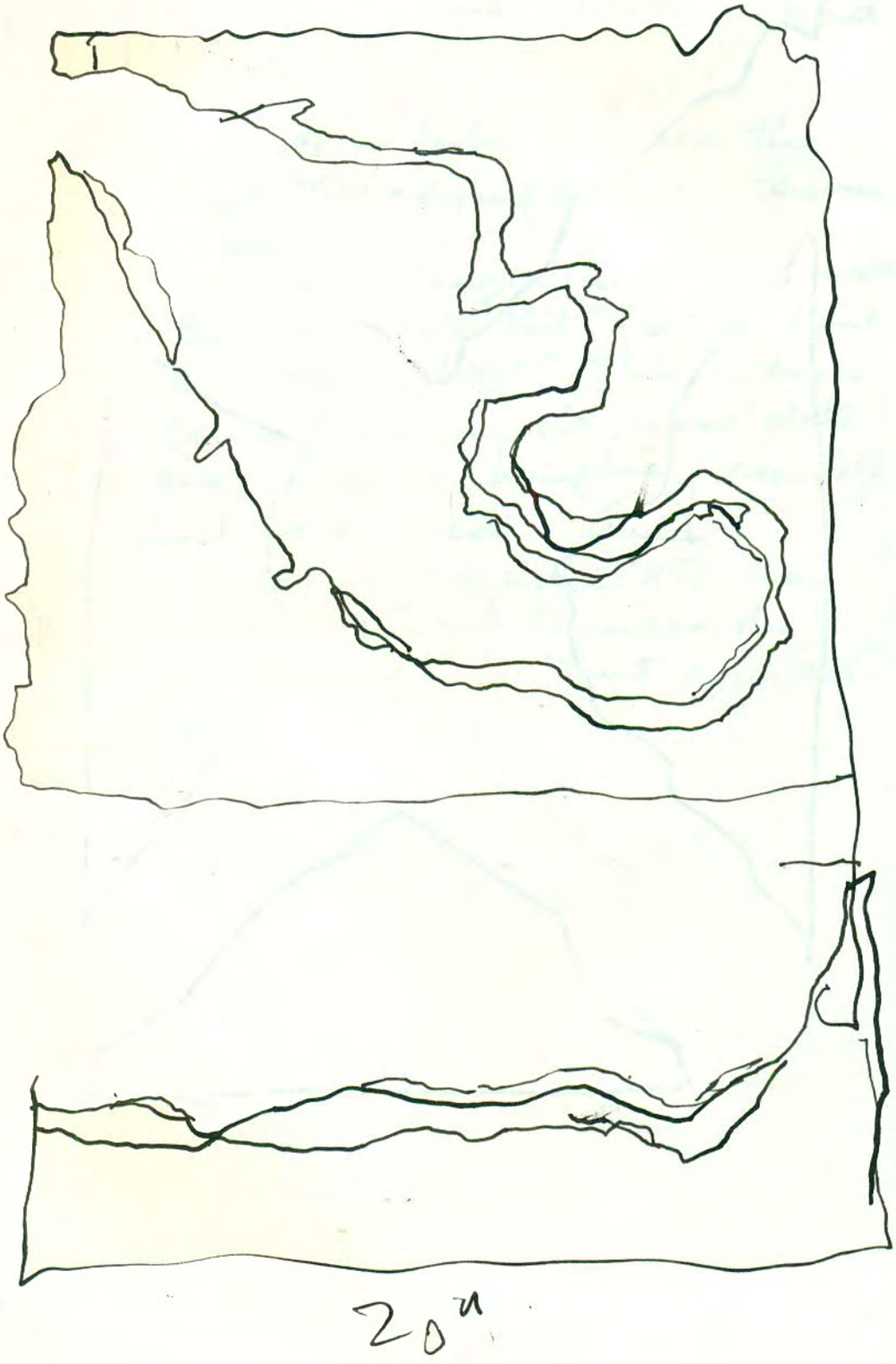
Fragments from Old, Dead Plates.

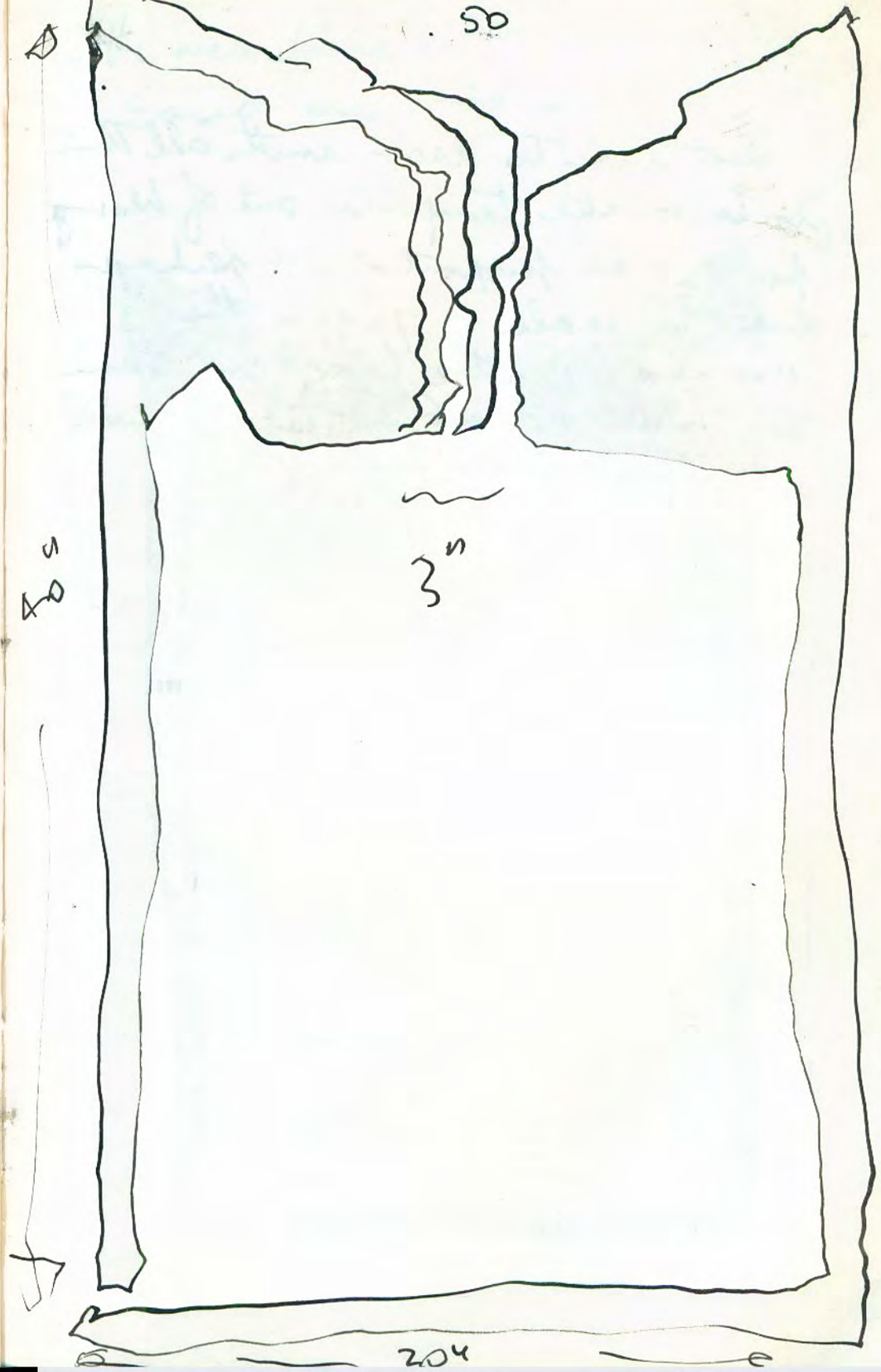
- used (a) in Berlin (in 1983) to make the print "Steadying a Simple Seismic Device"

(b) in Wagga (in 1985) to make the "Underwater Kit" for the "Print as Object Show". This, in turn came from an old 20"x40" plate photo imaged c̄ hemisphere (screen dot) but never used.

(c) in Wagga. (in '85) an unused 20"x40" to make the "Kreuzberg Kit" for "Print as Object" show.

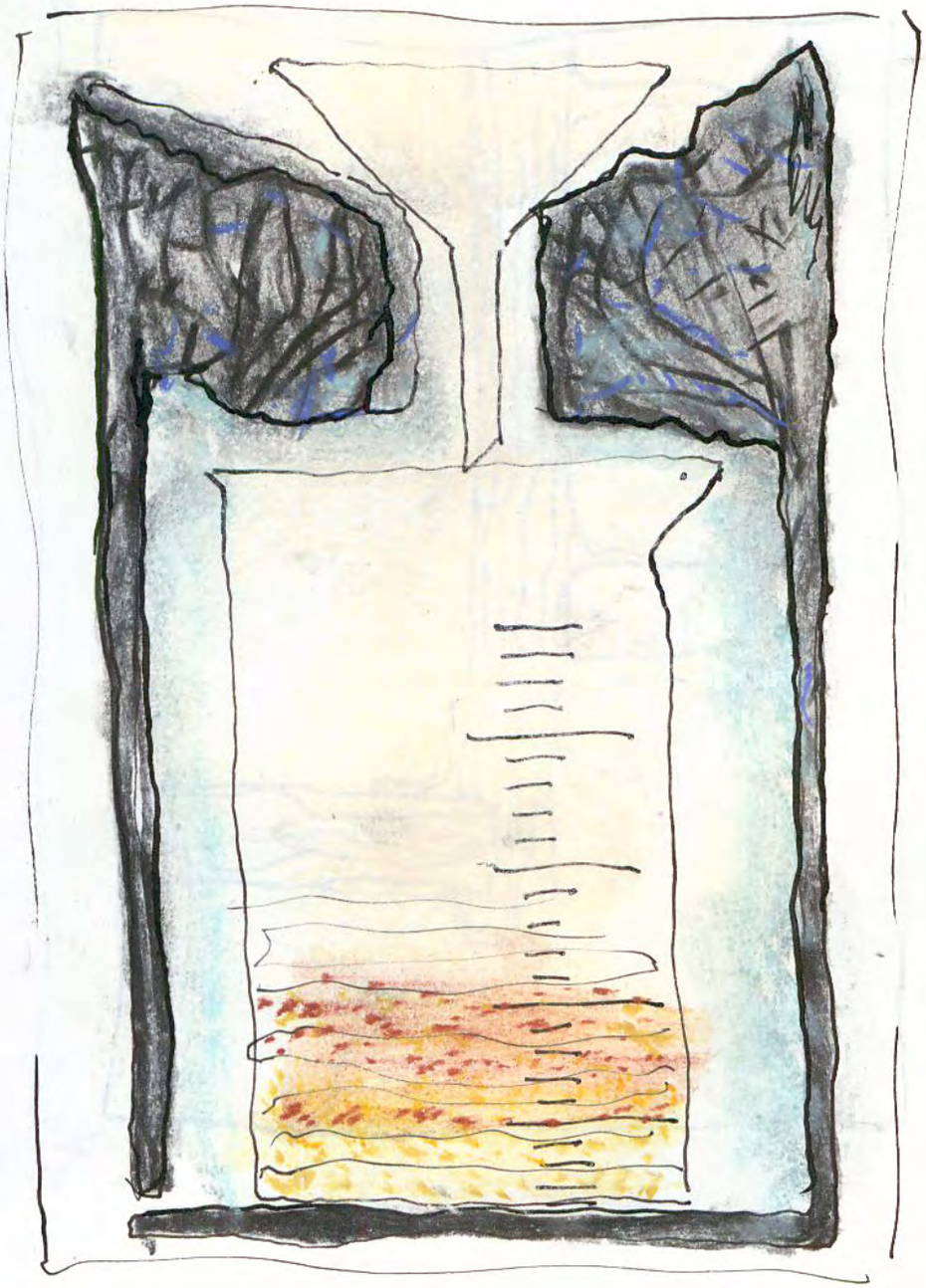


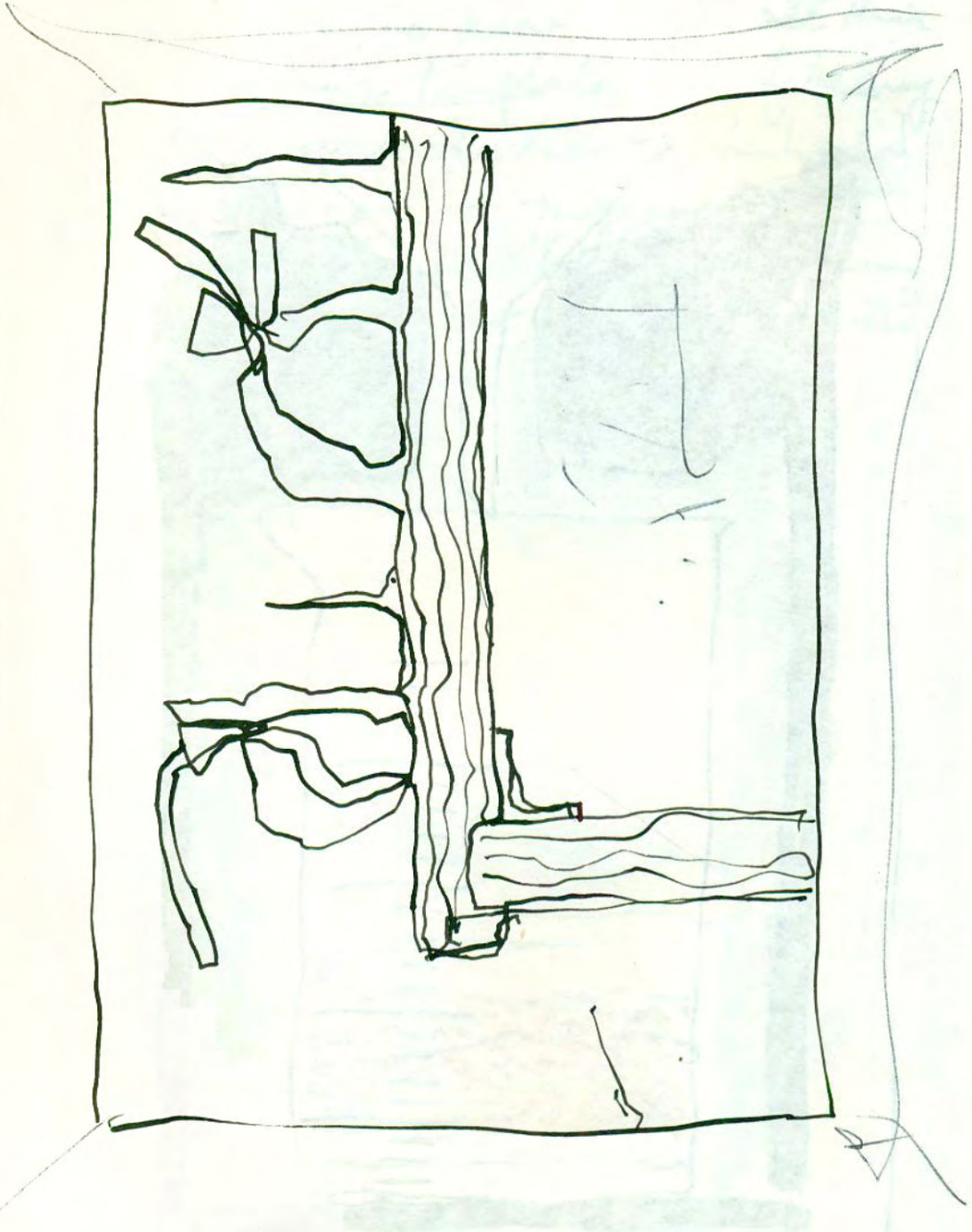

20"


40"
3"
20"

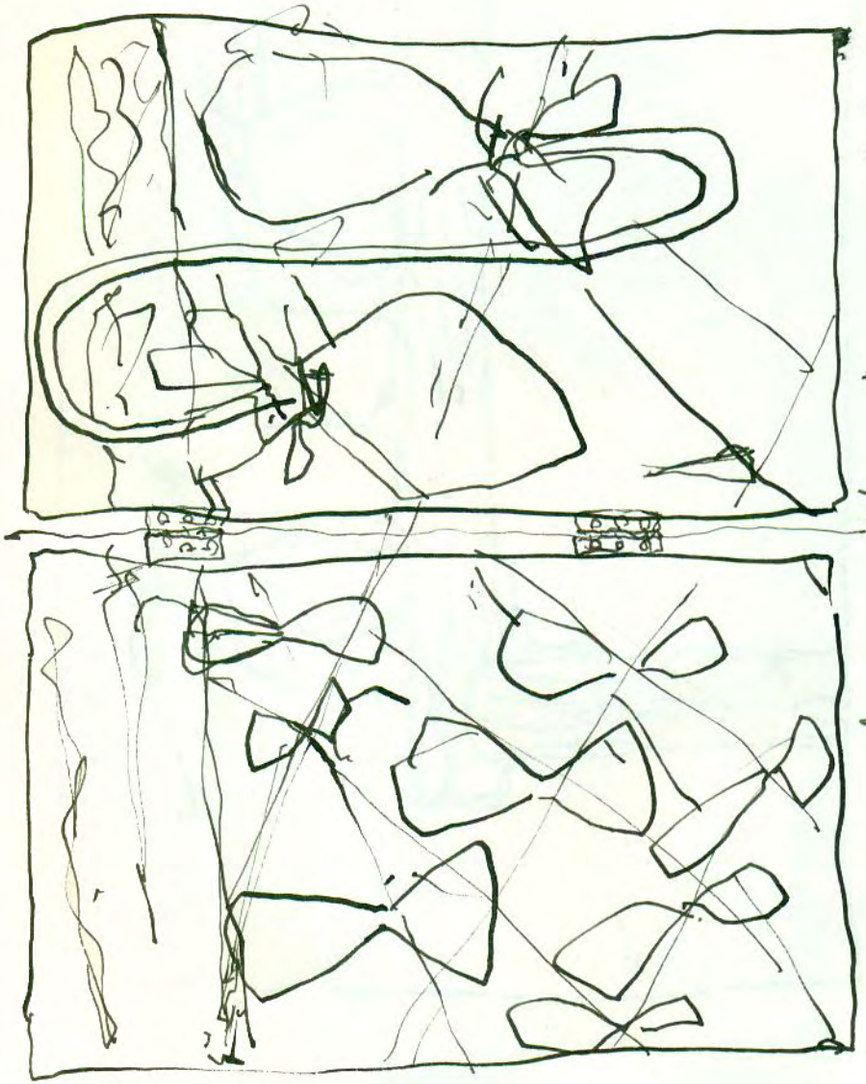
Best way to deal with all this is to make templates out of heavy paper & in proportion & perhaps even to scale & jiggle these around. A little later, cut them to shape & draw on them & we'll be almost there! Ha!

In the meantime
Sketch on this set.

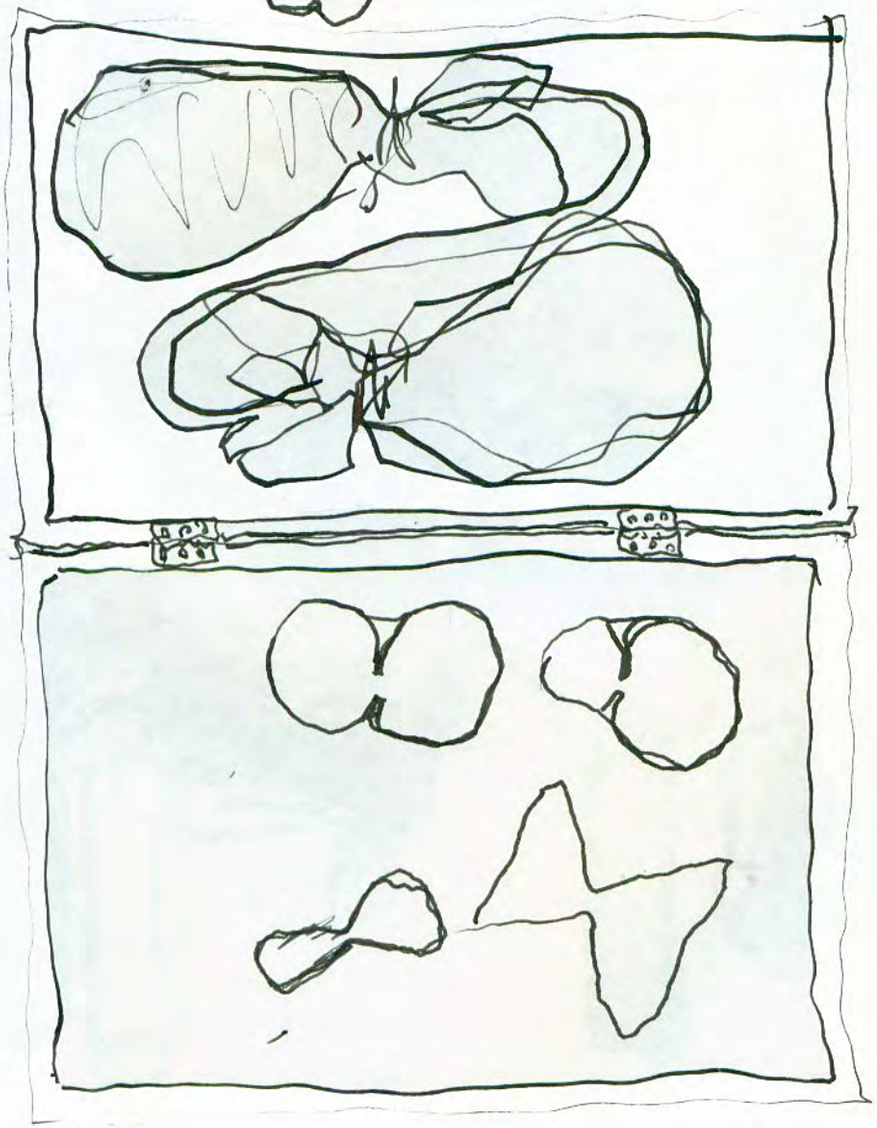




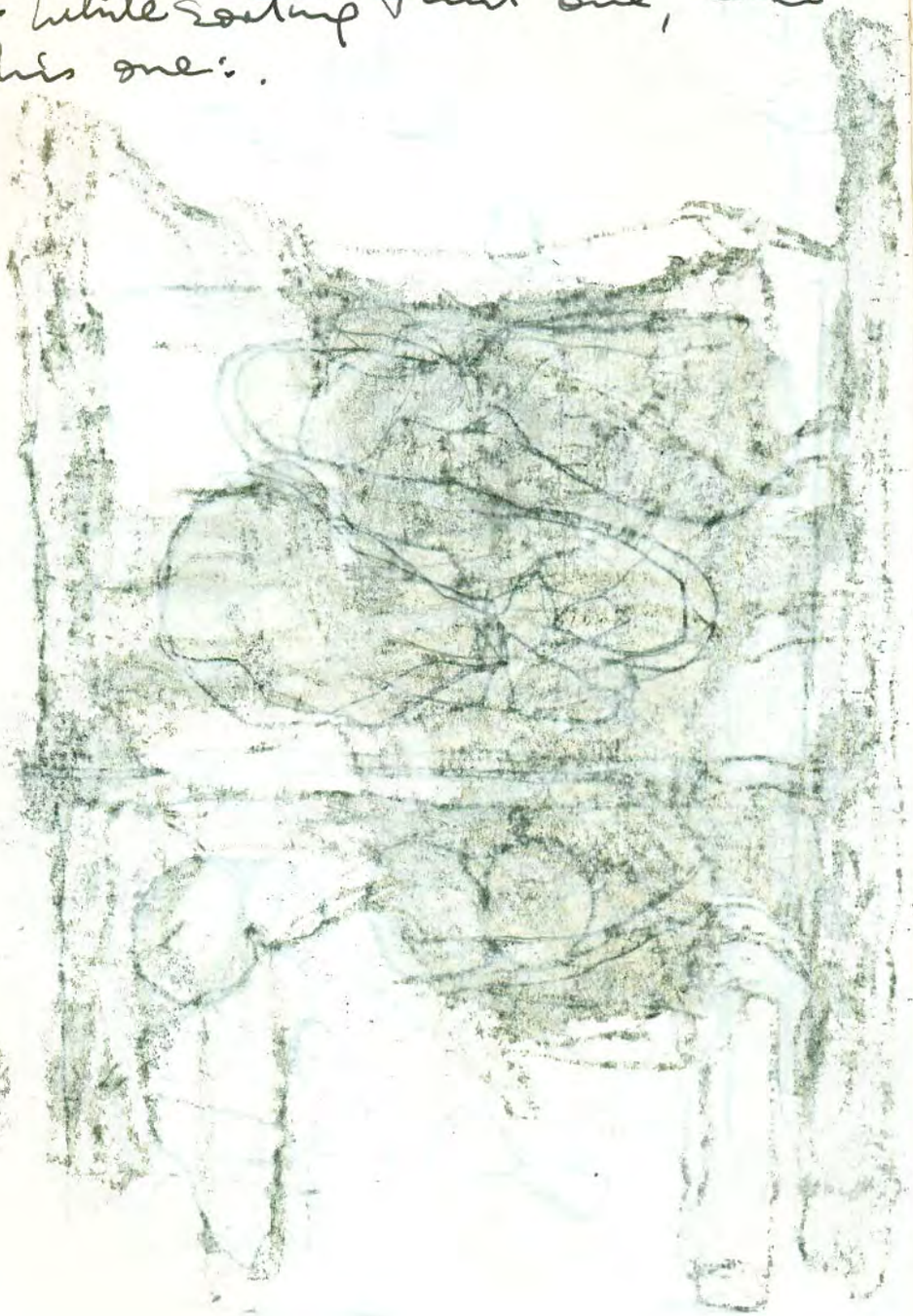
This is the next small painting.
Lets get this one sorted out.

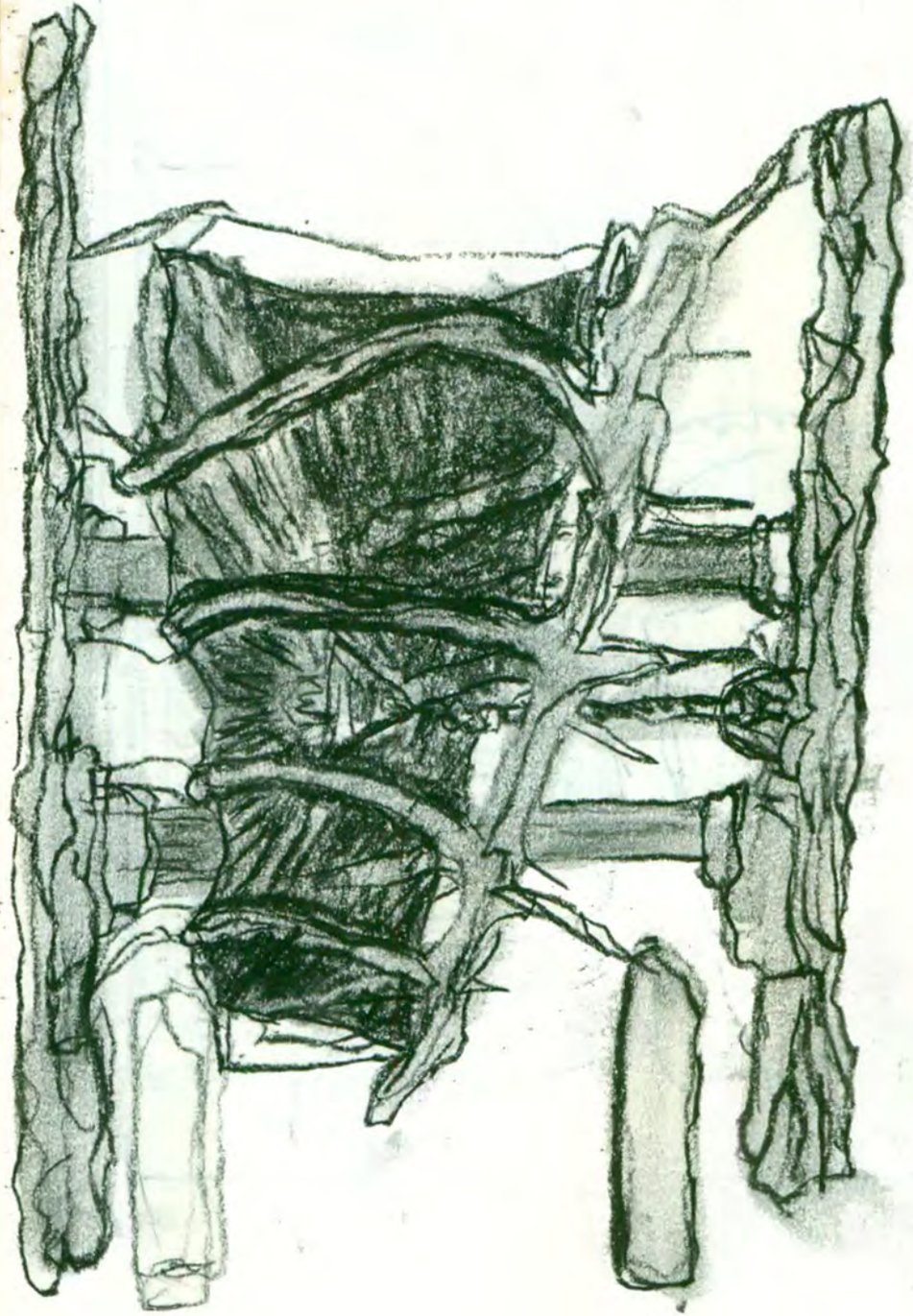


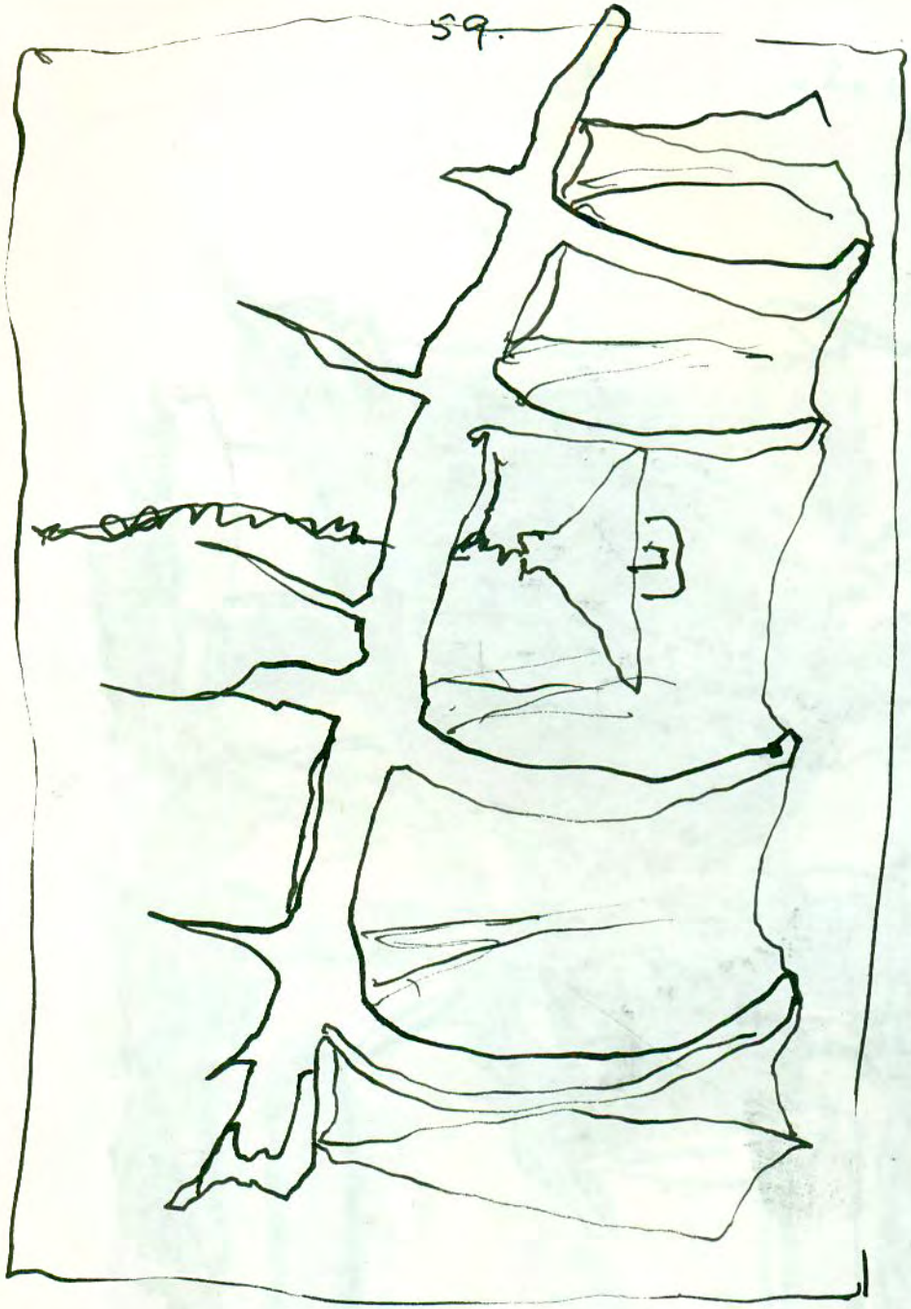
Paint surfaces with zinc paint & polish.

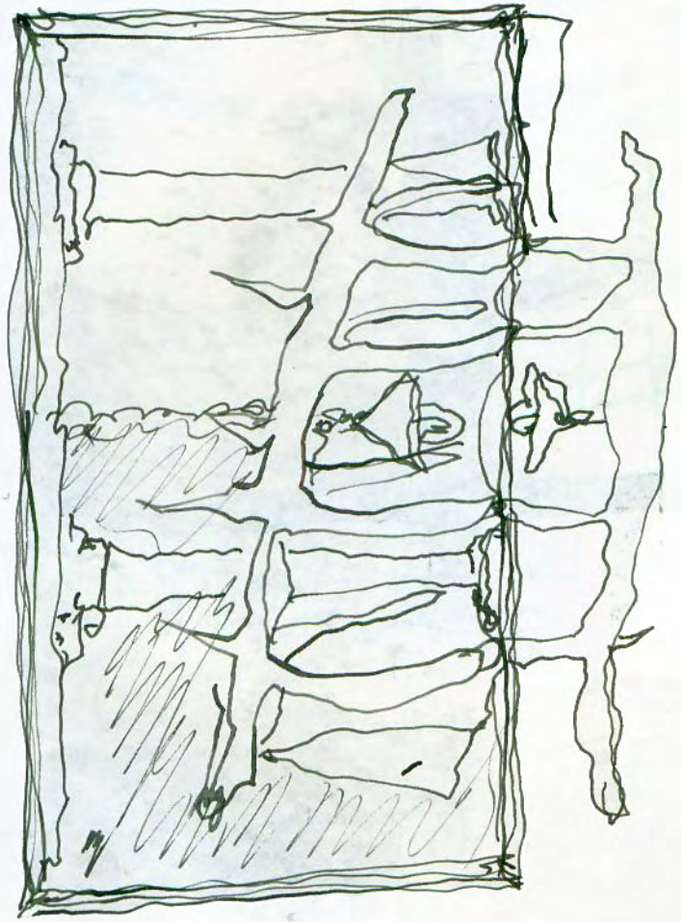


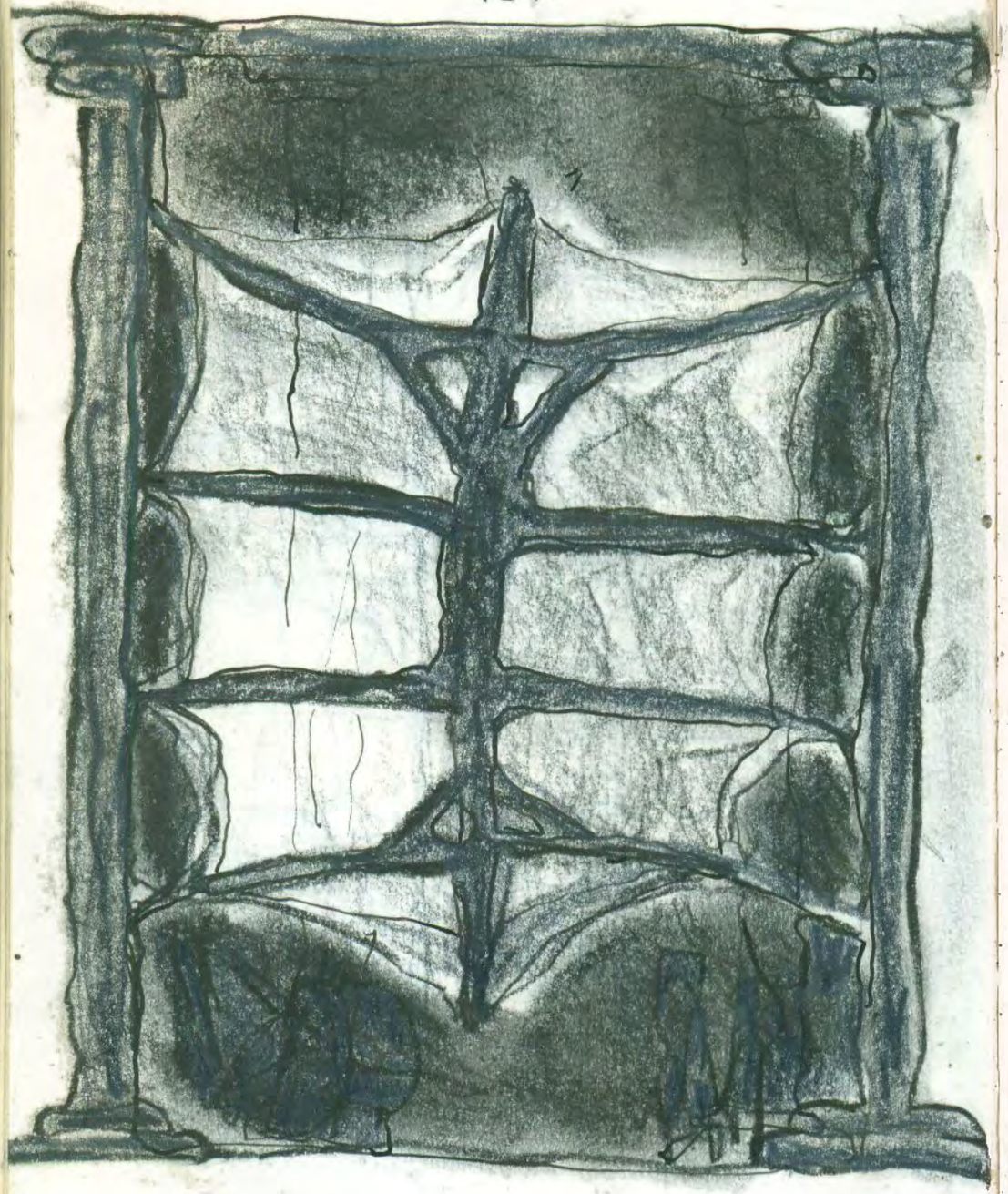
& while sorting that one, also this one:.

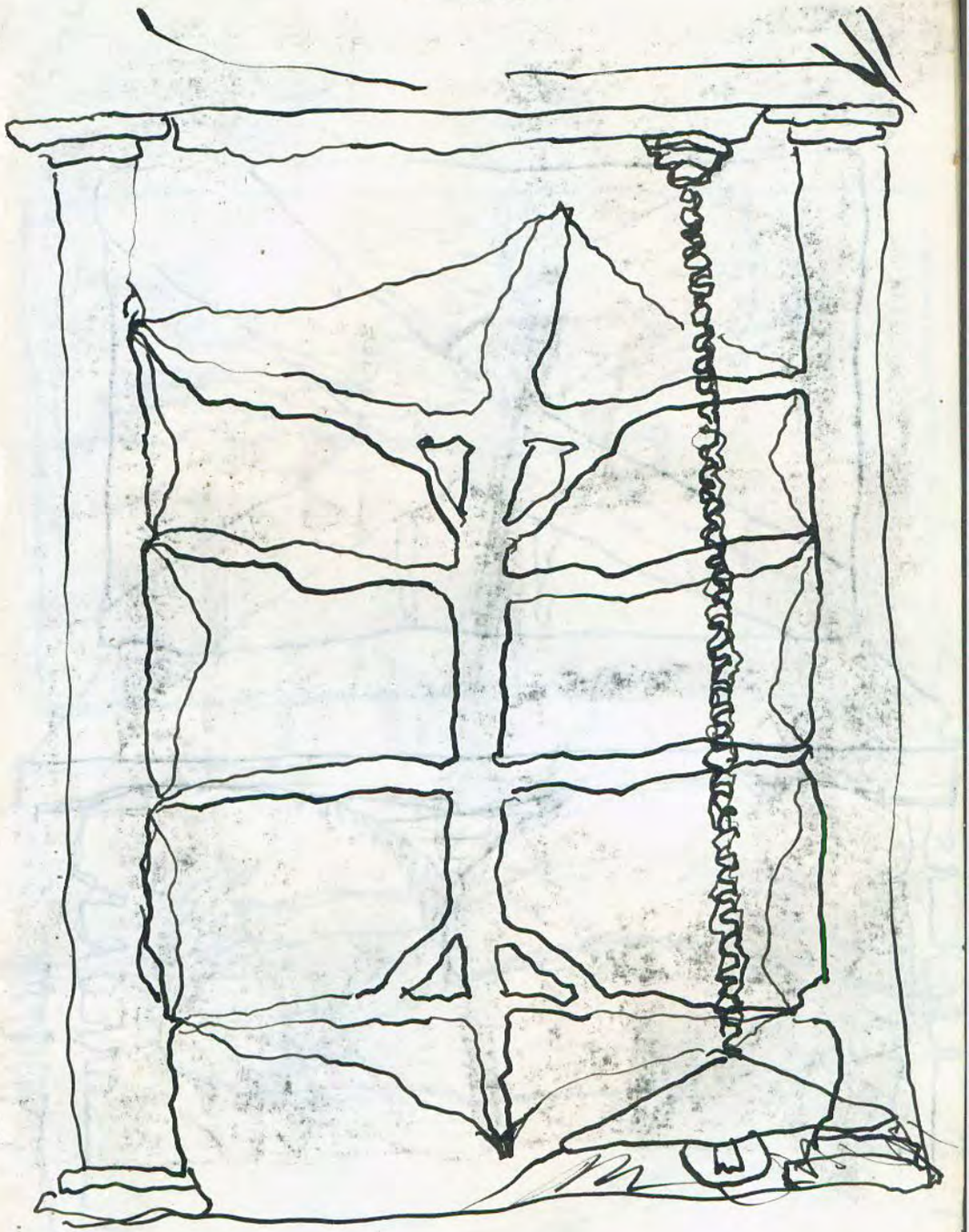


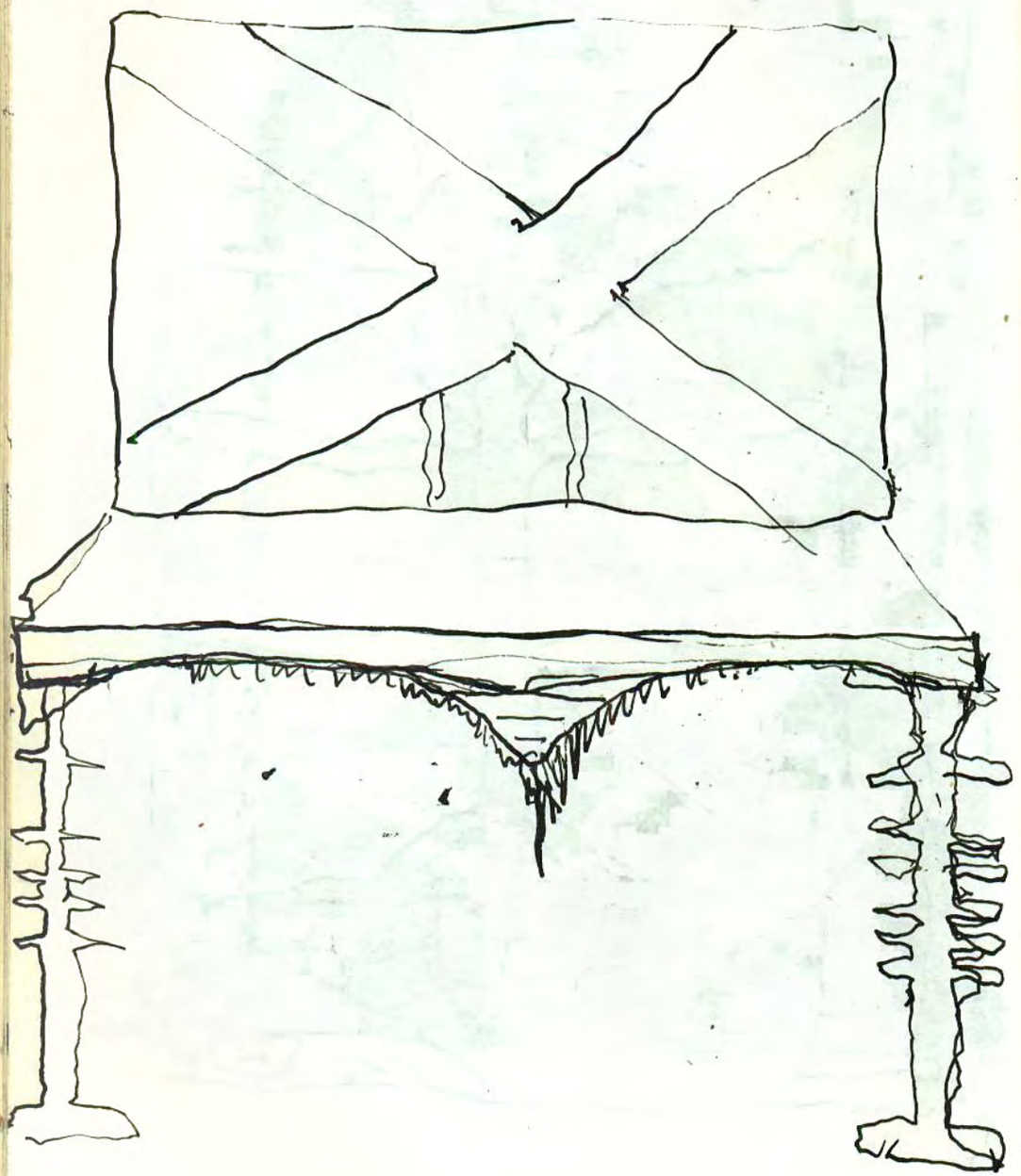


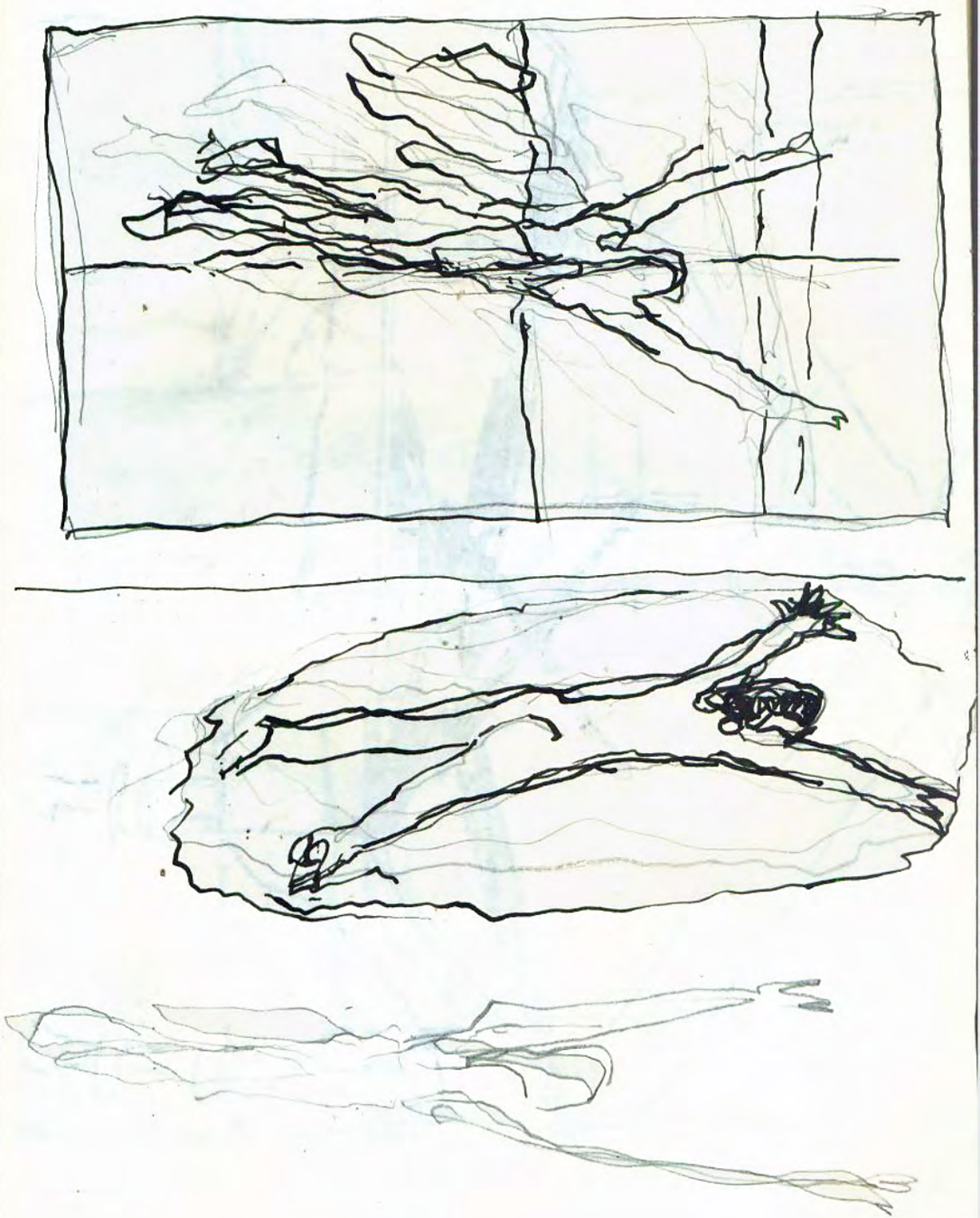


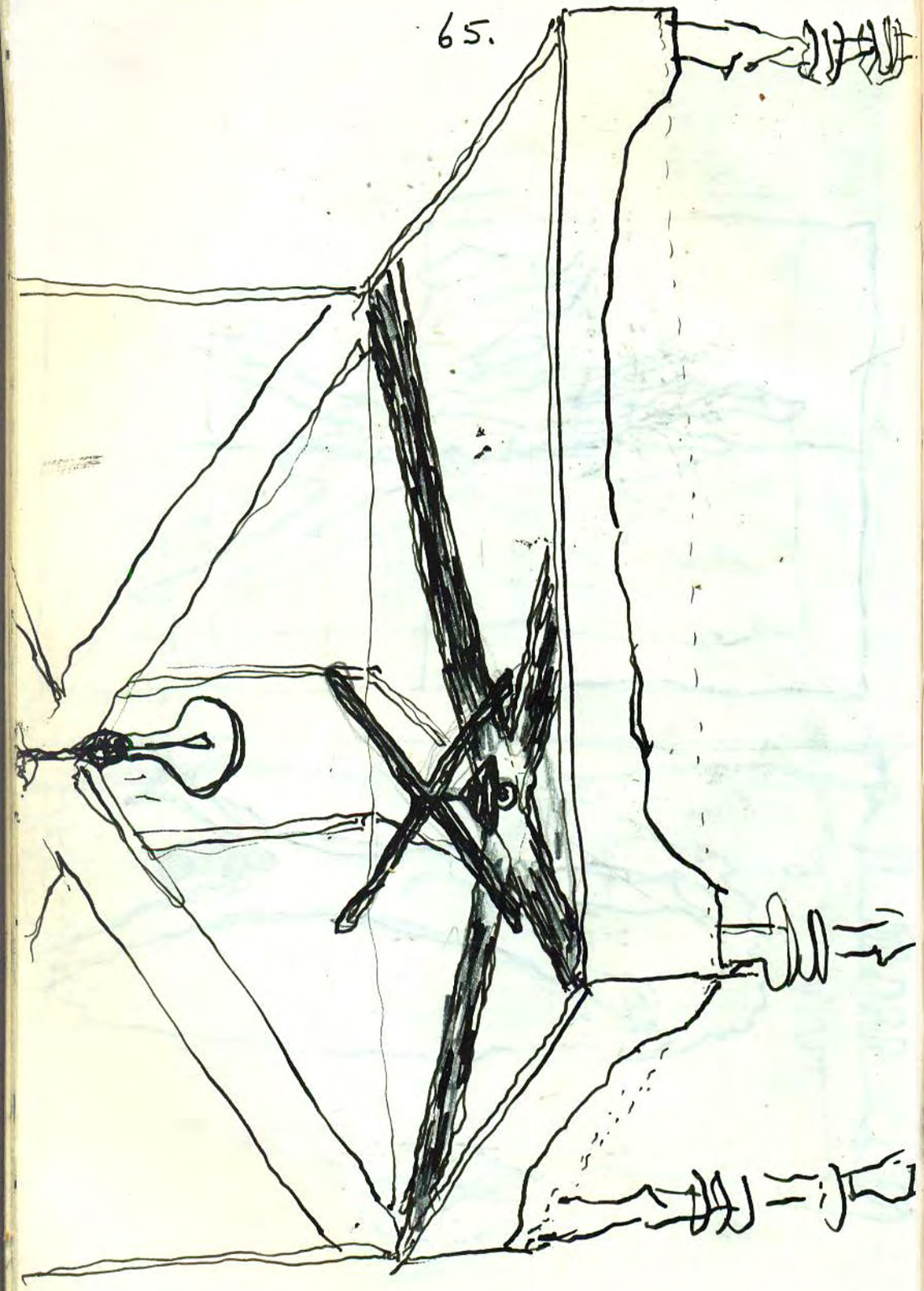


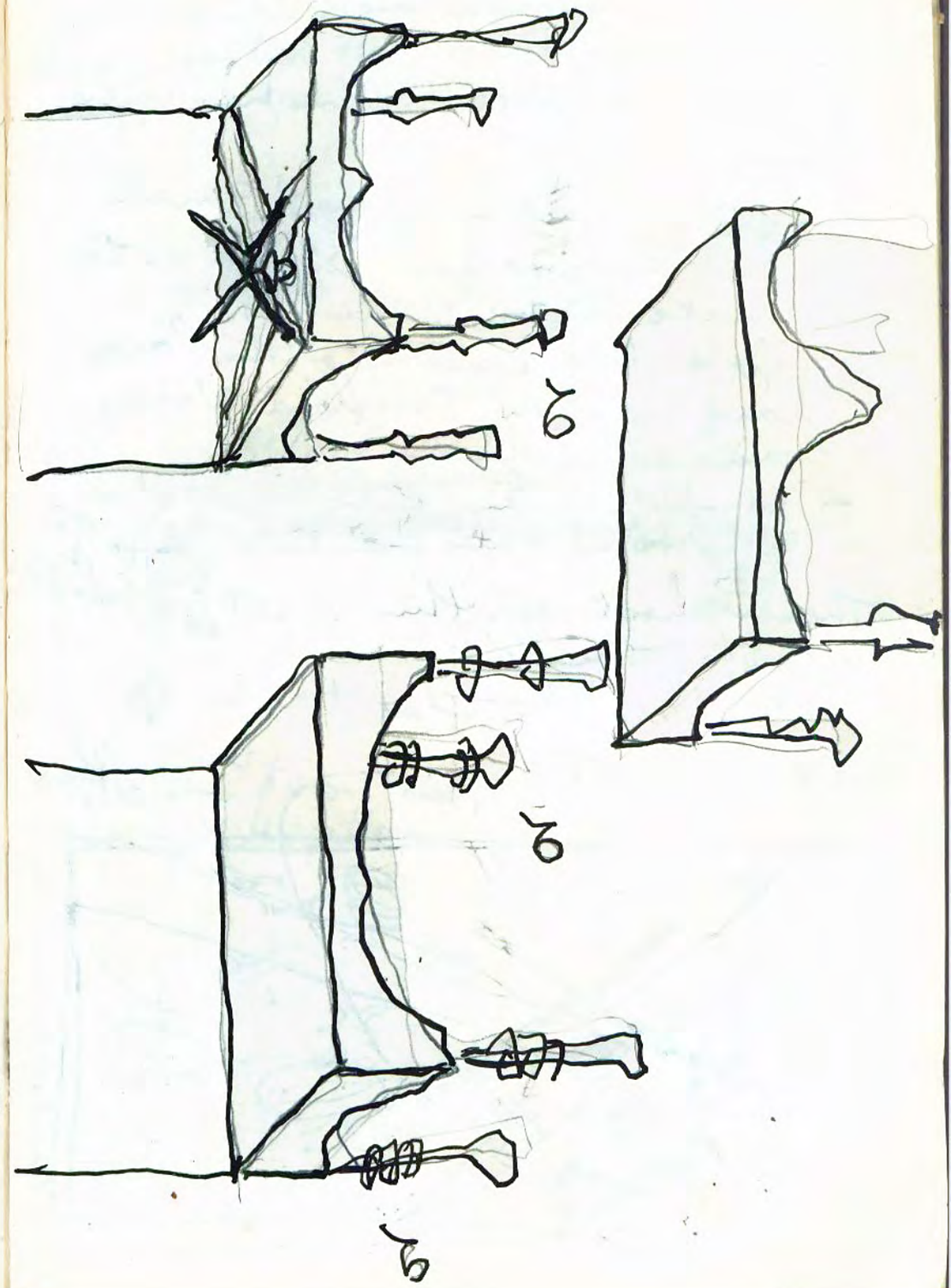












This one has gathered its own momentum.

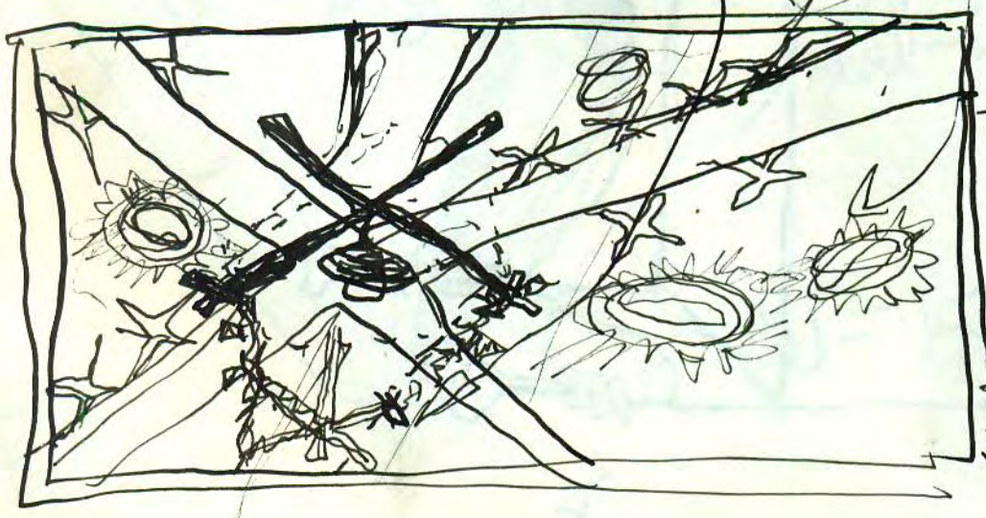
So, at 14 August. this has to be done:

- fit + check working of small bulb hanging from X (need to make the mini shade).
- fit + check working of the lamp hanging 250W. Fotoflood globe, with dimmer.
- complete cutting of the 'fringe' + get total satisfaction. → got it 15/8!

Then unhook all this + get it back into the studio.

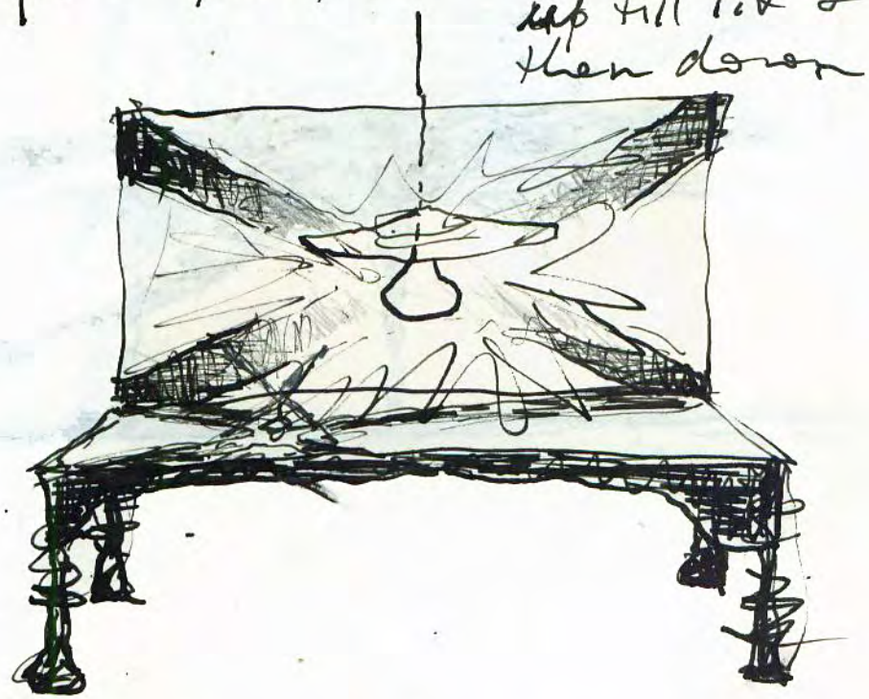
Complete the flat tabletop.

Check out.

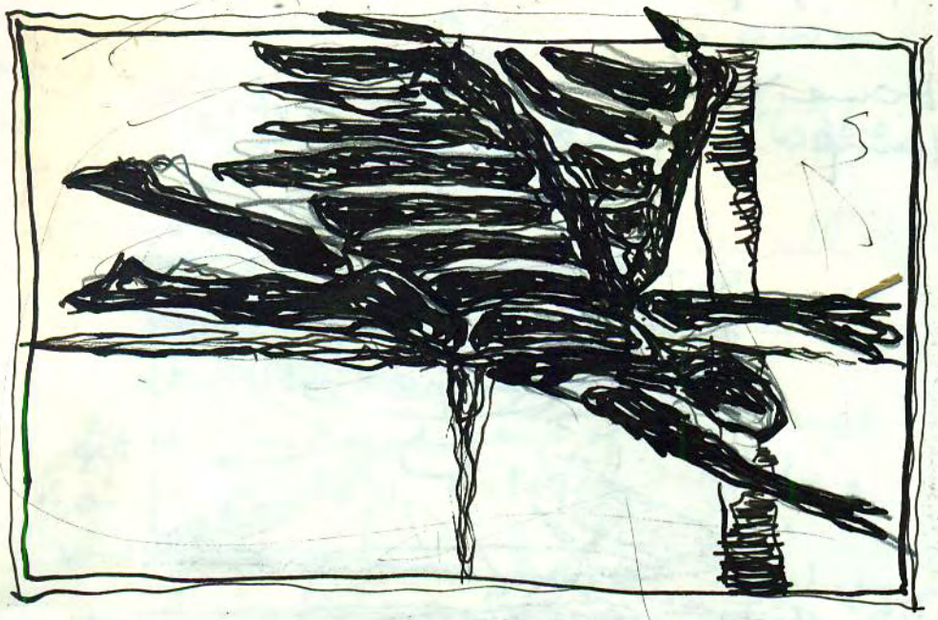


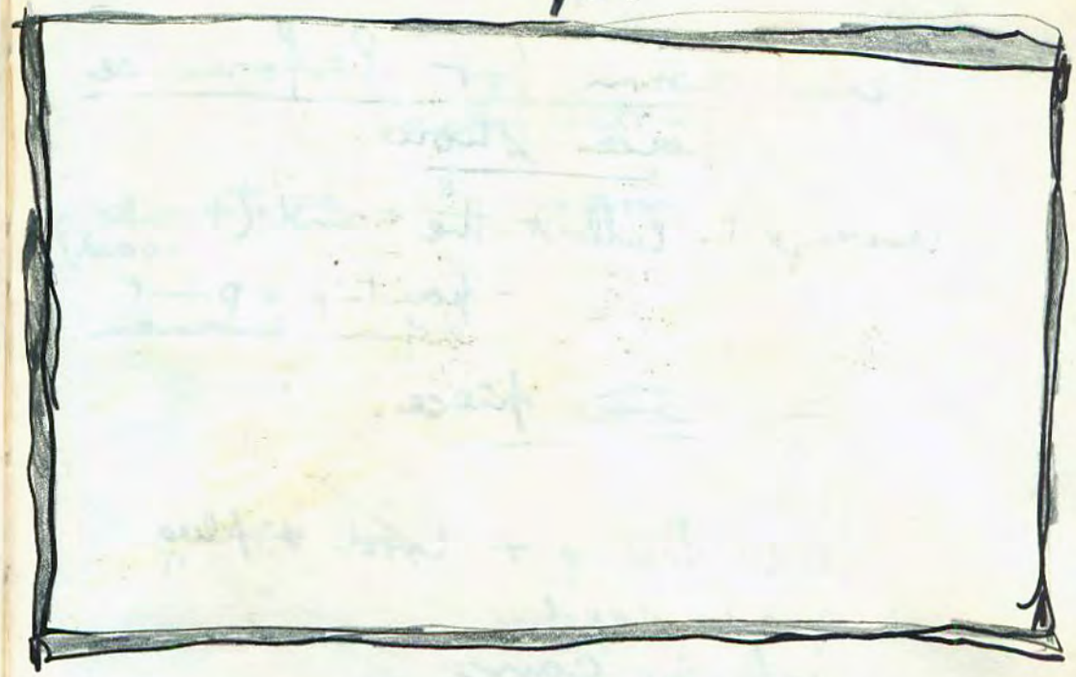
This, the final page on "The Solstice Voyeur's Altarpiece".

Have tested the 250W photoflood lamp. - good, but need to turn it up till lit + then down.



to the point where it can be turned up gradually.





Cent down for Performance
Space show.

Arrange to collect the sand (trailer load).
- painting + print from Hoorman.

For the piece.

- globe
- light fitting + cord + plug.
- grass seed
- watering can.
- sand bags.

For the performance.

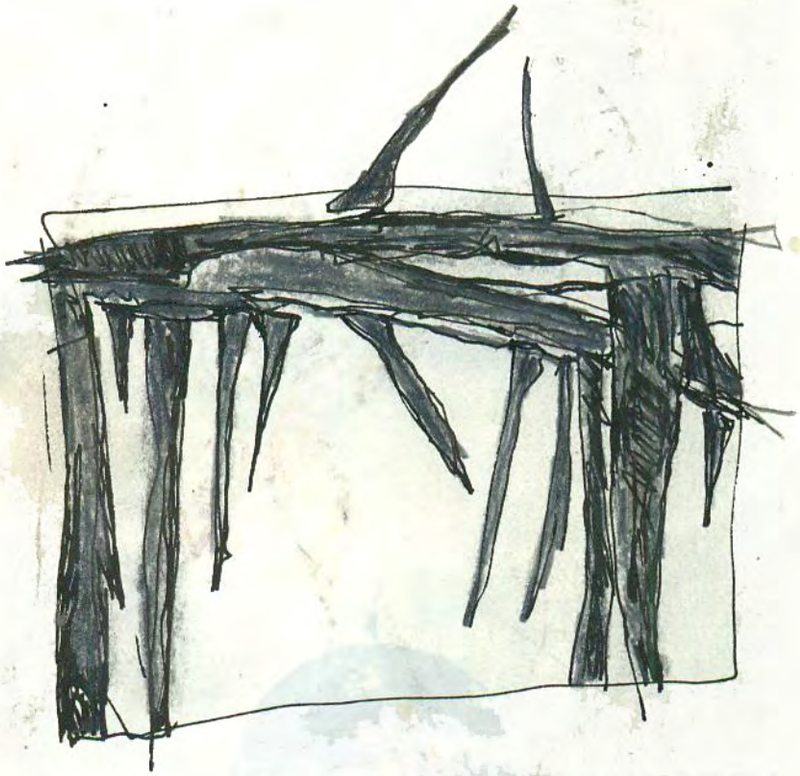
- towel.
- clay./mud.
- speaker system.
- prepared tape.
- shit, shirt, tie.

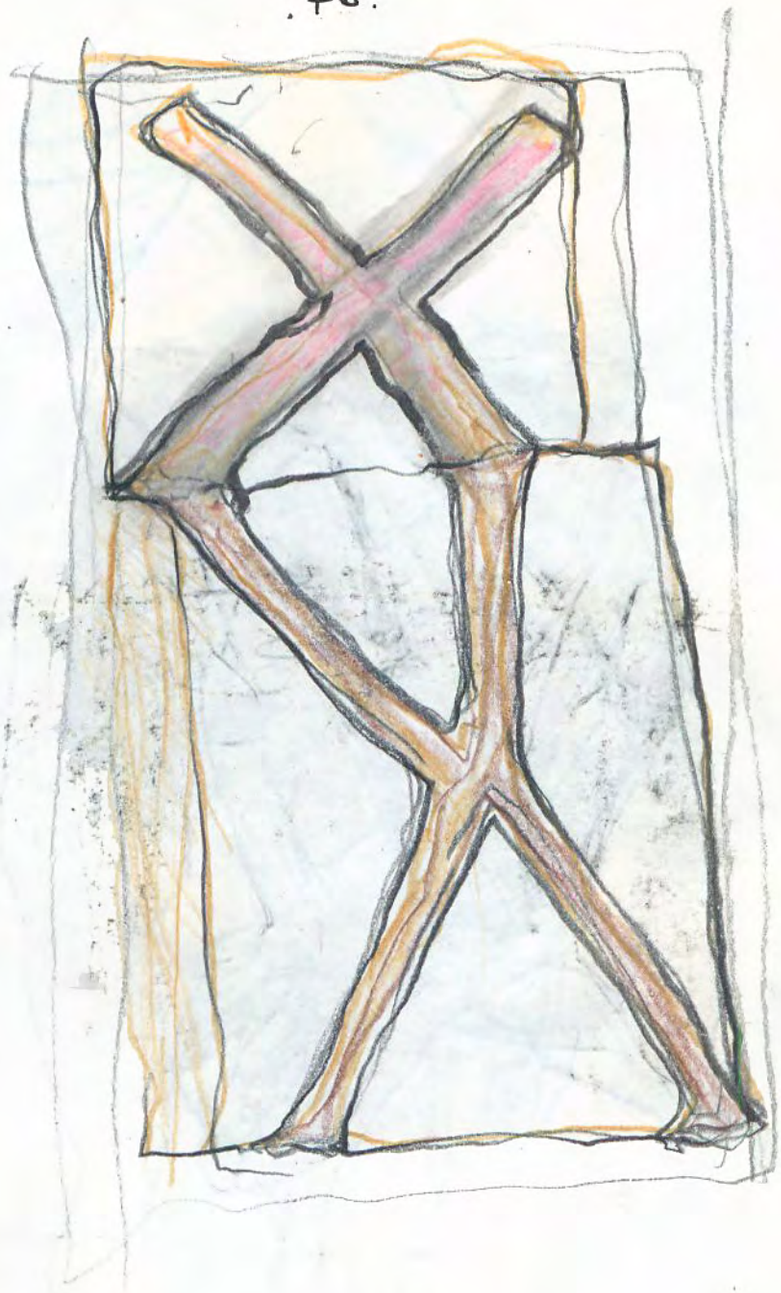
Packing the trailer.

1 x 4½' x 6' x 1" foam.

73A.

Look at a series of skeletal images/objects (see p. 61 + 62 for prototype).



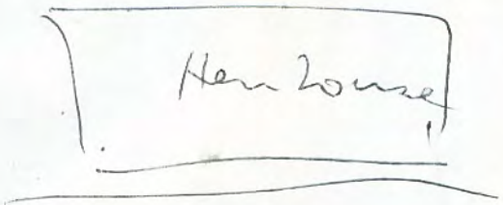


77.

78.

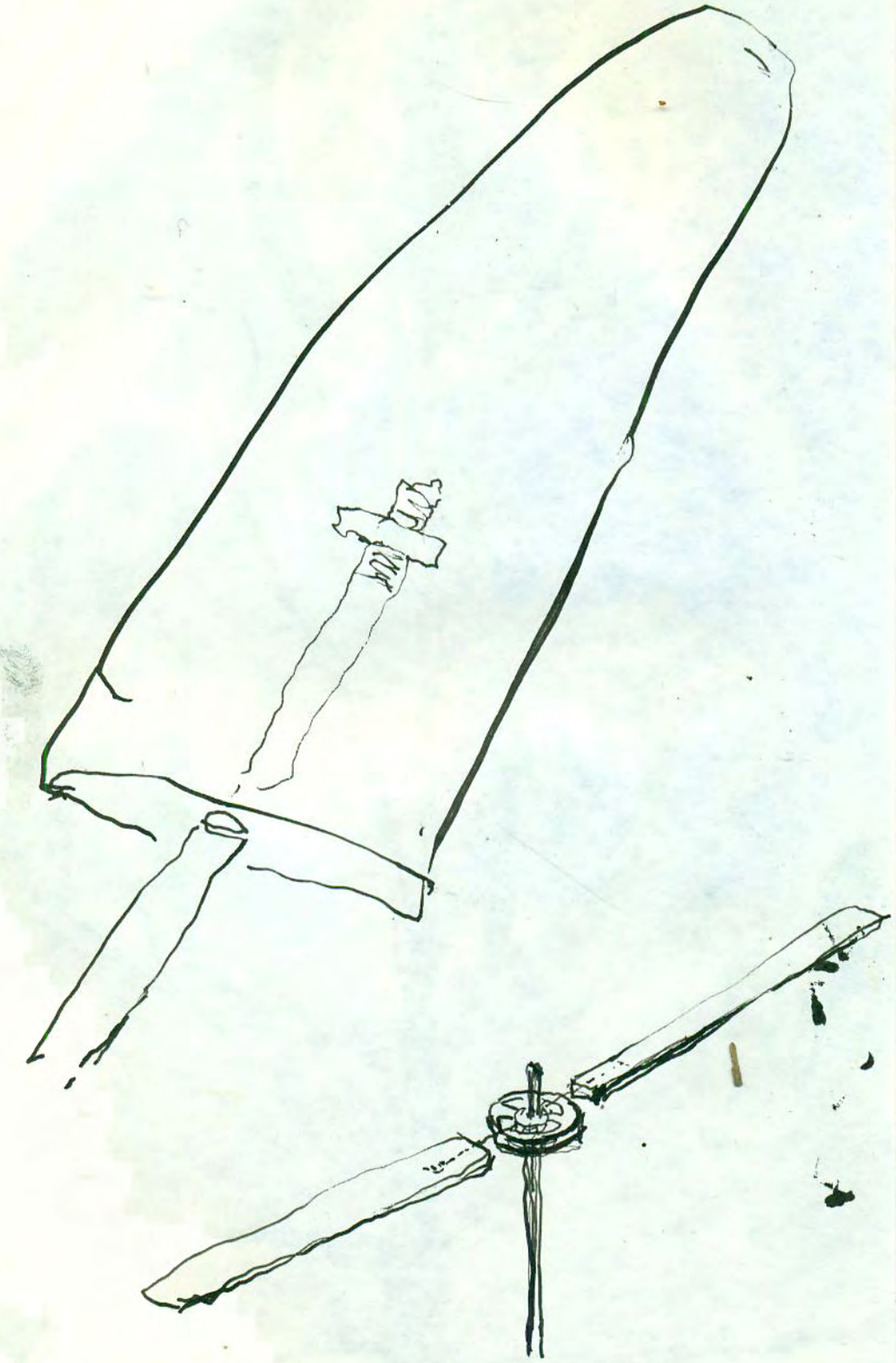
Dame Pattie.	lemon cactus.
Morning Glow	pink apricot.
Rose Fletcher	salmon pink cactus.
Fay Andrews.	cerise dec.
Mrs. Burkett,	white.

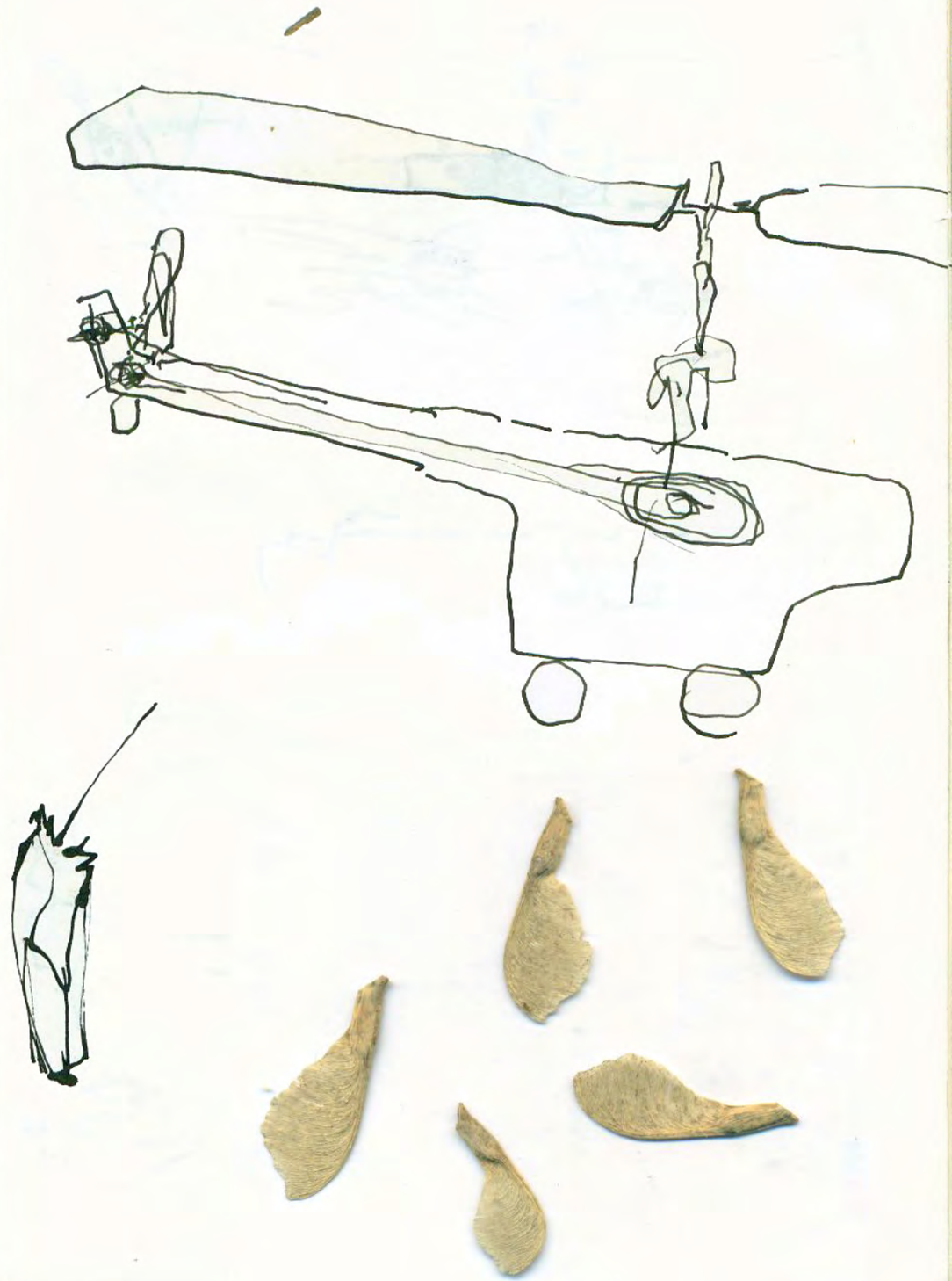
Dahlia Configuration



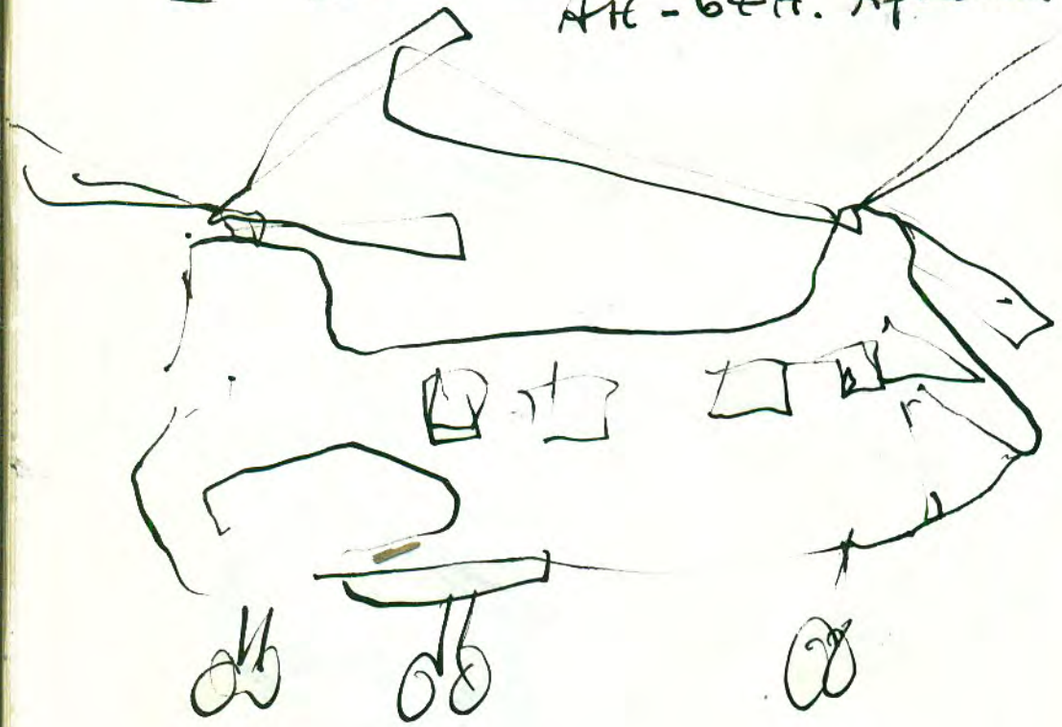
1 ○
2 ○
3 ○ New Church (orange Decorative)
4 ○
5 ○
6 ○ New Church (orange Dec.)
7 ○ Dinner Plate Summer
8 ○ Dec. Pink Pearl.
9 ○ Dec. Alpine Charm (Pink)
10 ○ Dec. Black Embers (black.
11 ○ Cactus. Jules Simon (deep lavender to pale blue)
12 ○ Cactus. Cha Cha (cream base. cerise edging)
13 ○ Cactus. Rosie (mauve to white)
14 ○ Night Life (Red with gold tips). Cactus

○
○
○
○ Golden Leader (yellow chrome - Decor.).
○
6 ○
7 ○ Pompone Little Con (Blood red)
8 ○ ~~Pompone Golf Ball (Gold red black)~~
9 ○ ~~Pompone Buttercup Yellow~~
10 ○ Cac. Lilian Crossman Deep Red.
11 ○ Dec. Duet velvet red c̄ white tips.
12 ○ Cactus. Regent Lodge Apricot. Yellow base
13 ○ ~~Pomp. Willo Violet Violet Purple~~
14 ○ Pompone. Glenbank Pink Mauve Pink
15 ○ Cactus. Edith Humphries Clear White.





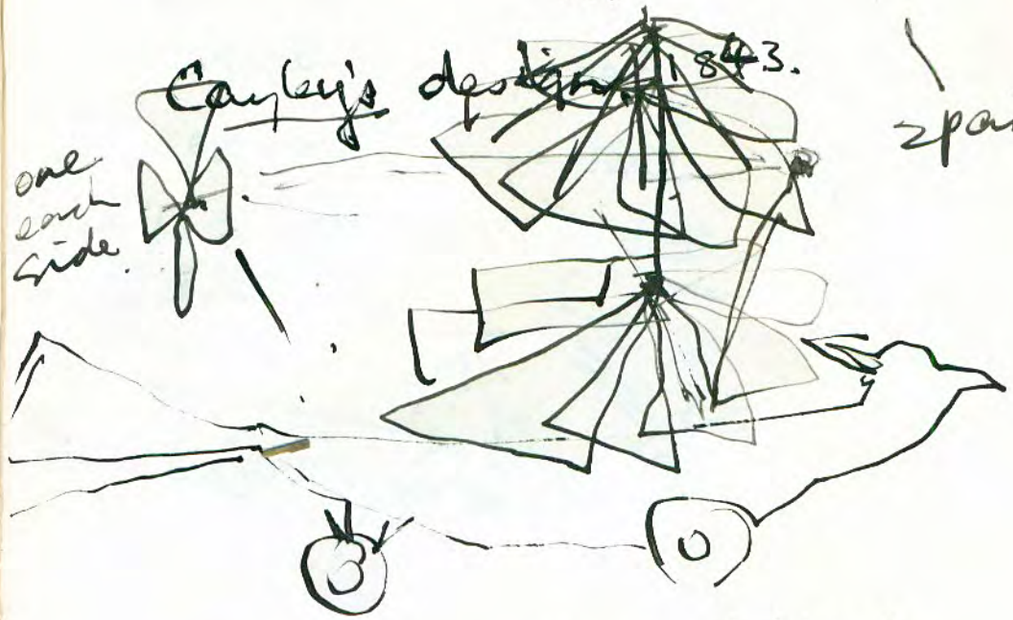
AH-64A. Apache



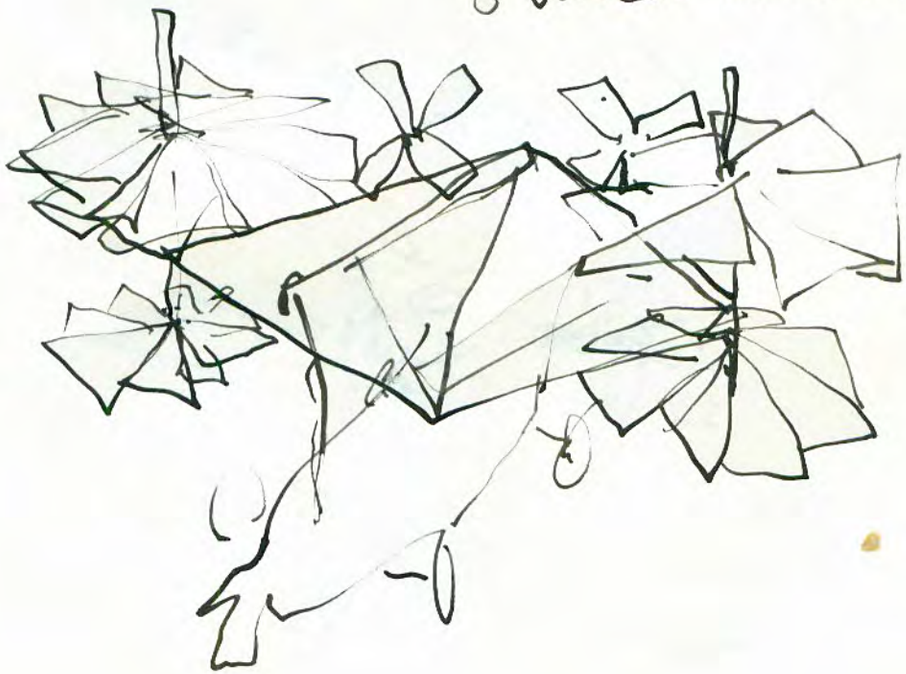
Cayley's design 843.

2 pairs

one each side.



8 vaned blade.



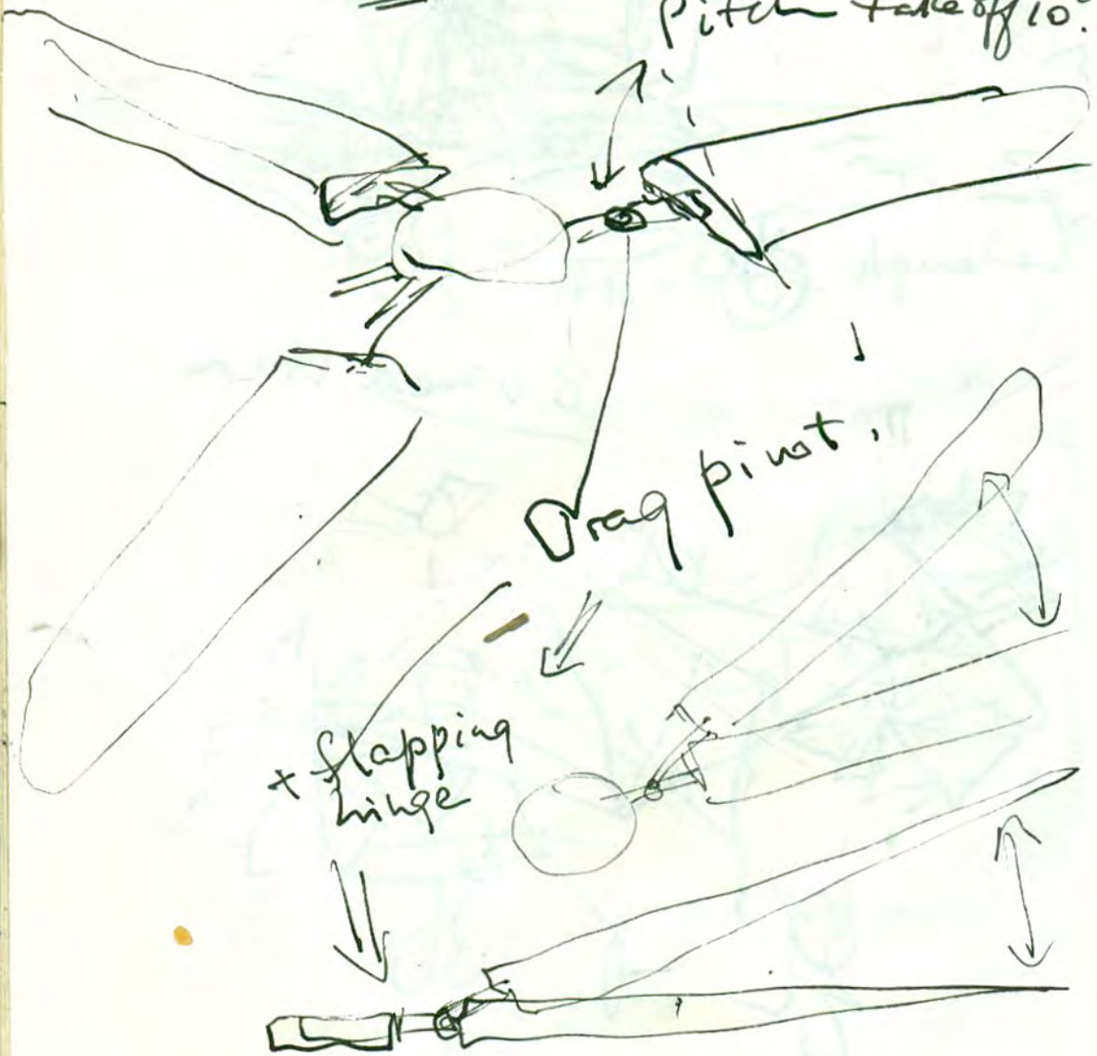
$\frac{300}{60}$ $\frac{1200}{60}$

Main rotor: 300 r.p.m. . 5 r.p.s.

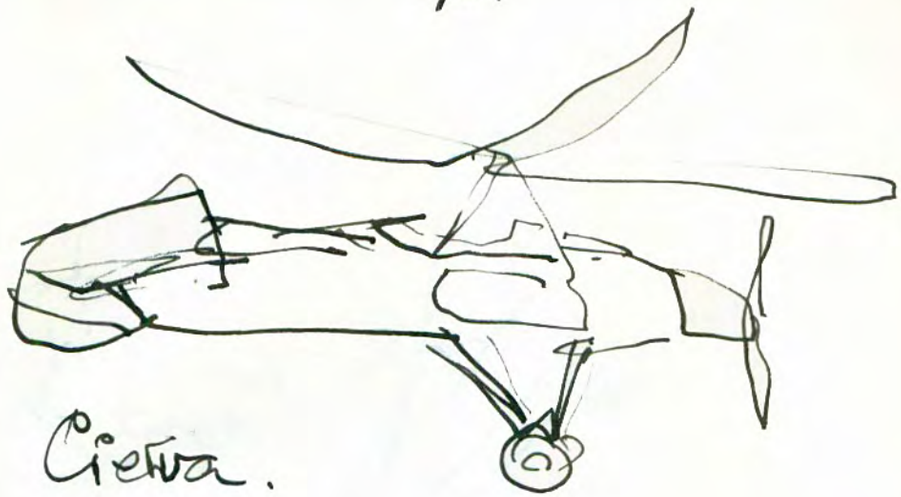
Tail rotor: 1200 r.p.m. . 20 r.p.s.

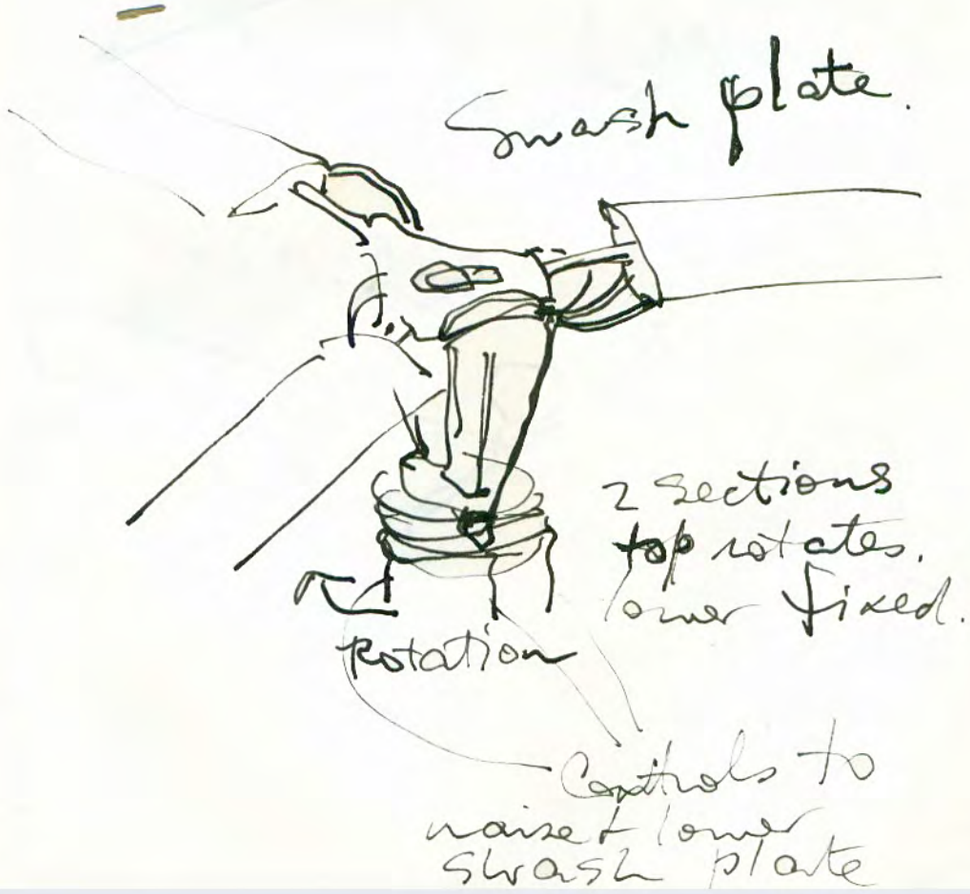
1 : 4.

Blade pitch 2° ± 15°
Pitch normal at take off 10°.

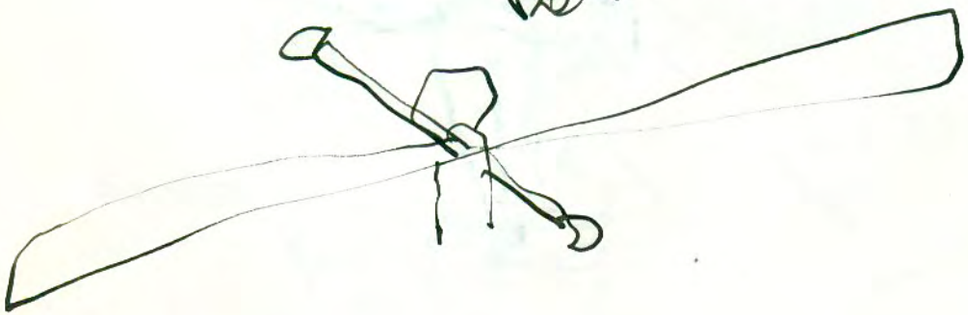


"Basic Guide to Helicopters"
Q 629.13335 / Uni.



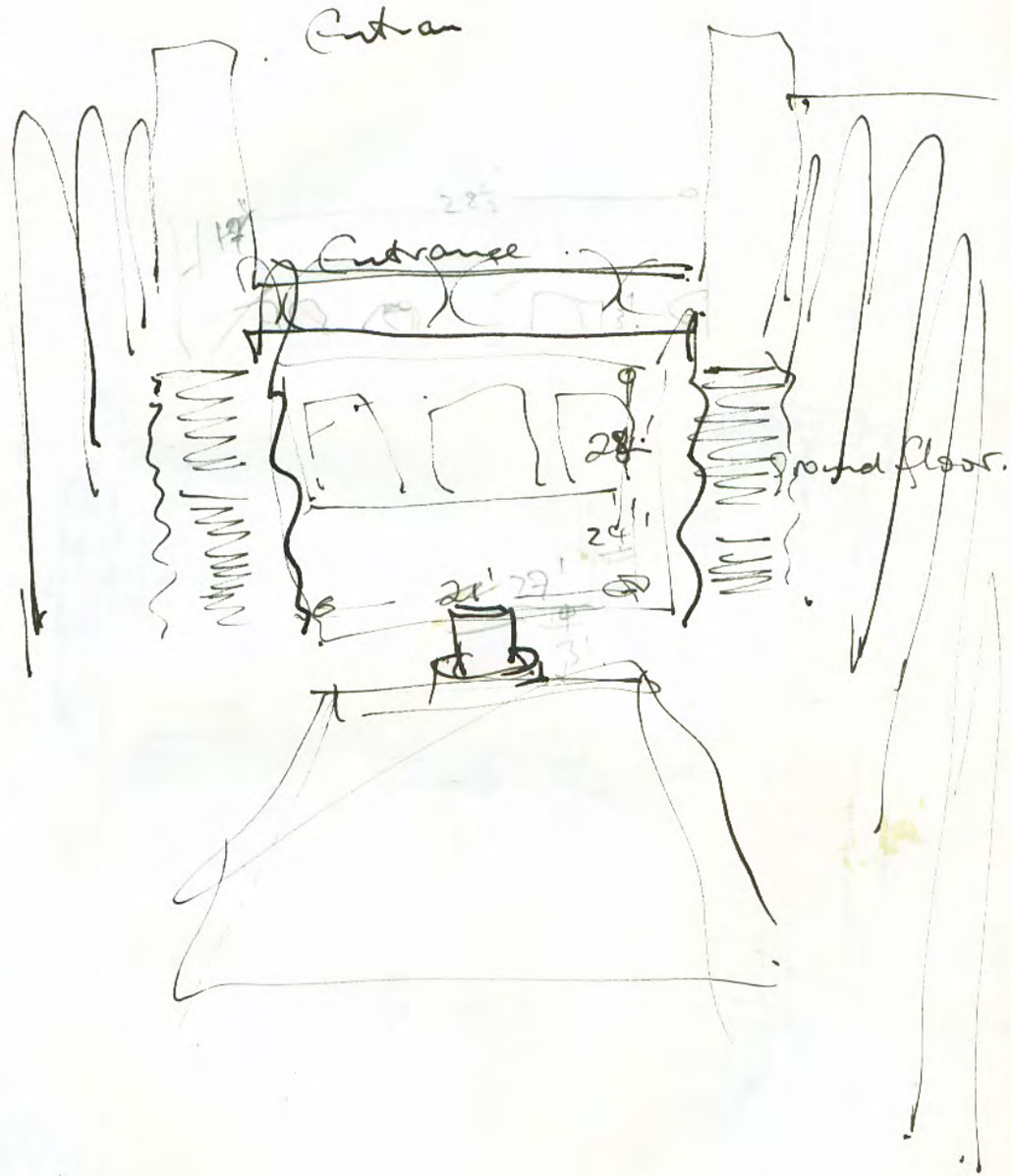


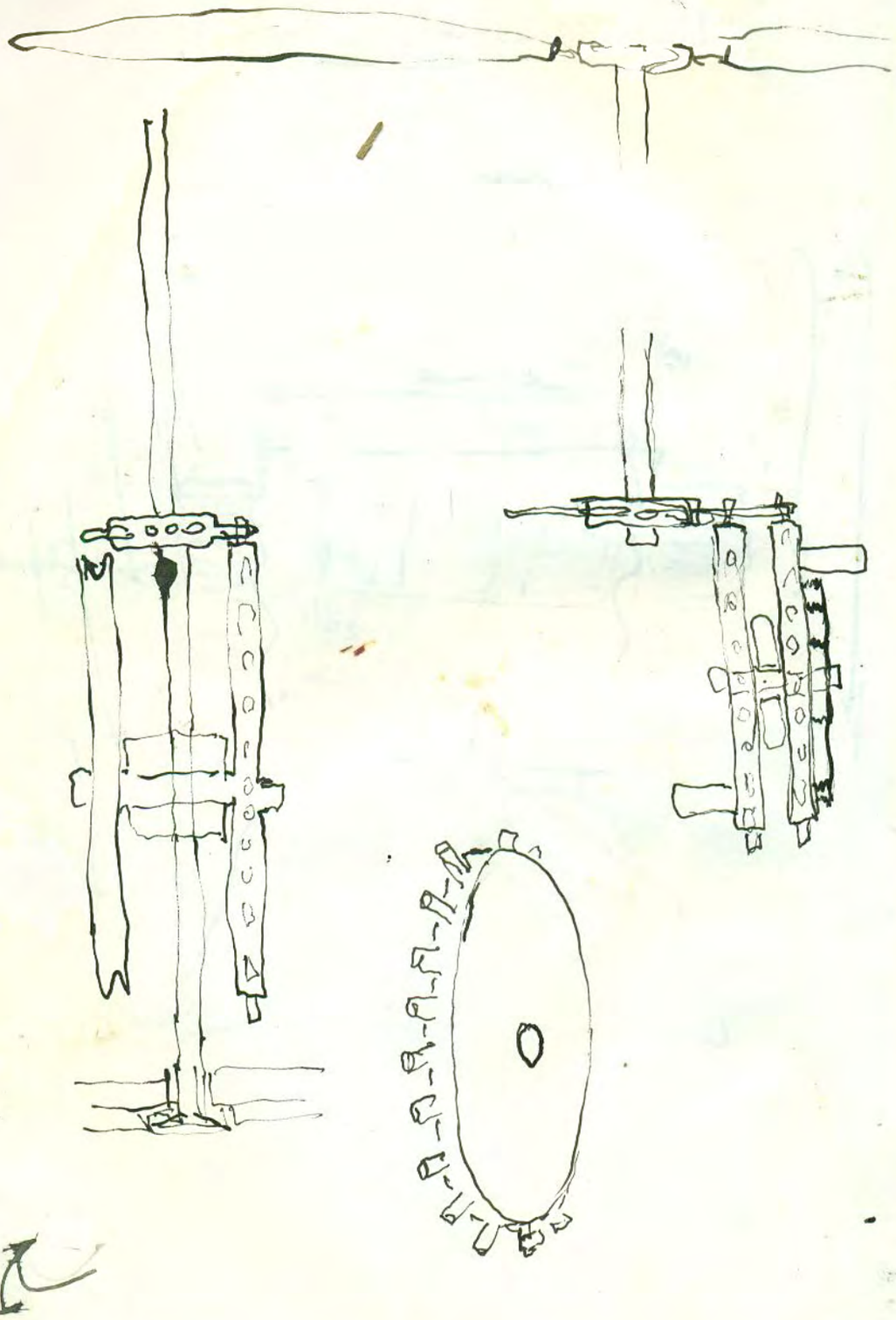
Bell. 47J.

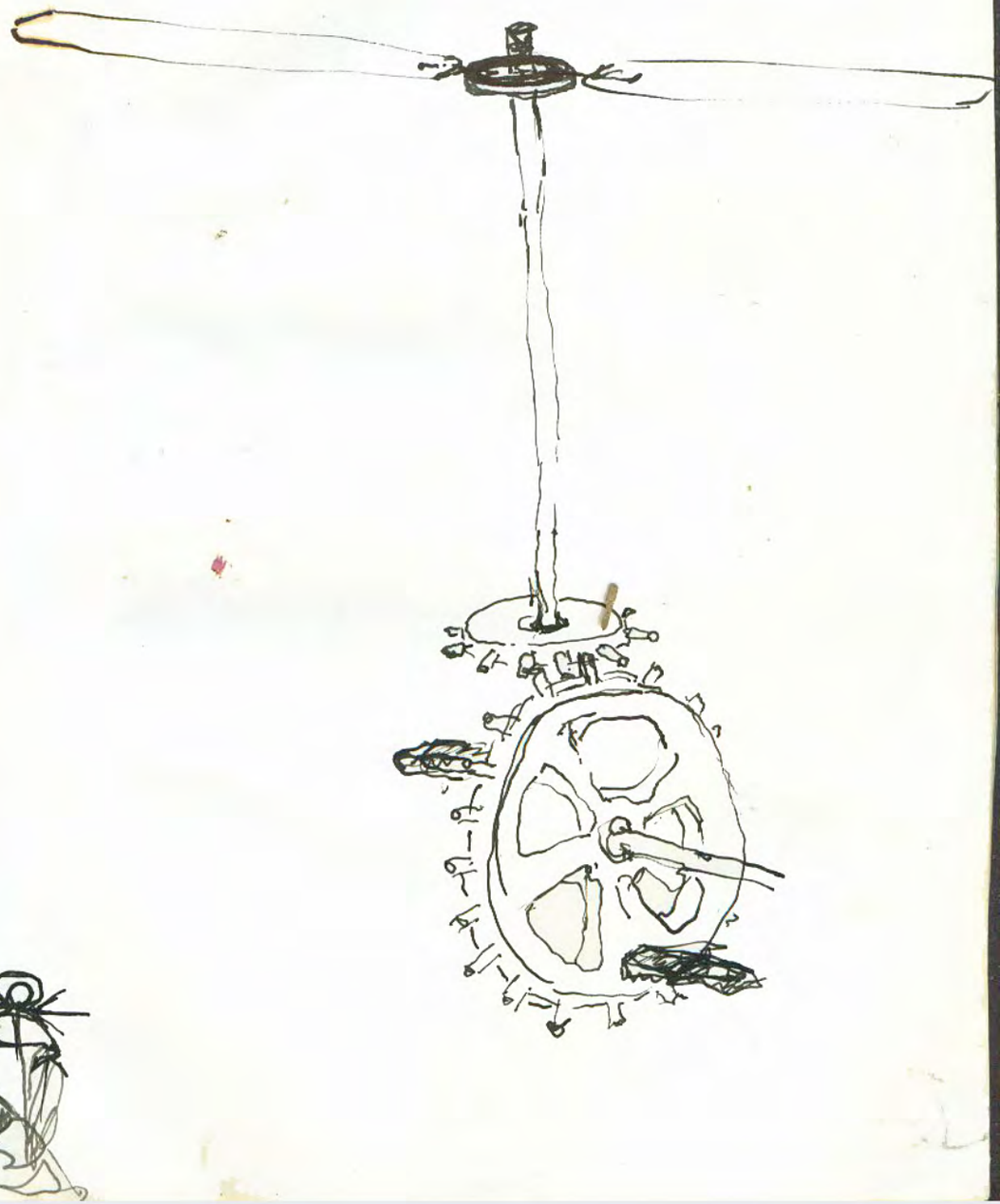


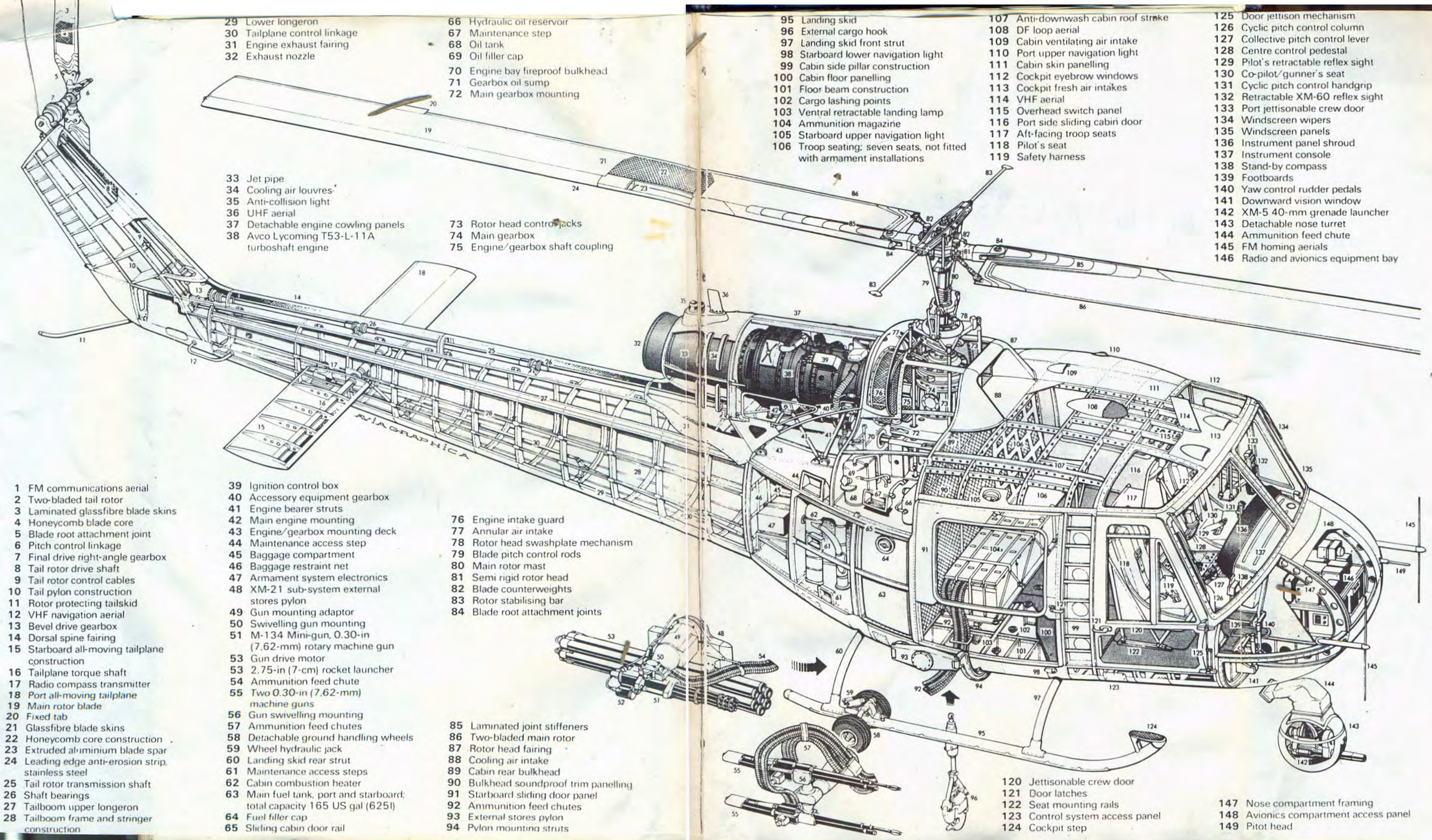
Miller ARDE-1.

War Memorial, Canberra.









29 Lower longeron
30 Tailplane control linkage
31 Engine exhaust fairing
32 Exhaust nozzle

33 Jet pipe
34 Cooling air louvres
35 Anti-collision light
36 UHF aerial
37 Detachable engine cowling panels
38 Avco Lycoming T53-L-11A turboshaft engine

66 Hydraulic oil reservoir
67 Maintenance step
68 Oil tank
69 Oil filler cap
70 Engine bay fireproof bulkhead
71 Gearbox oil sump
72 Main gearbox mounting

73 Rotor head controls
74 Main gearbox
75 Engine/gearbox shaft coupling

95 Landing skid
96 External cargo hook
97 Landing skid front strut
98 Starboard lower navigation light
99 Cabin side pillar construction
100 Cabin floor panelling
101 Floor beam construction
102 Cargo lashing points
103 Ventral retractable landing lamp
104 Ammunition magazine
105 Starboard upper navigation light
106 Troop seating; seven seats, not fitted with armament installations

107 Anti-downwash cabin roof strake
108 DF loop aerial
109 Cabin ventilating air intake
110 Port upper navigation light
111 Cabin skin panelling
112 Cockpit eyebrow windows
113 Cockpit fresh air intakes
114 VHF aerial
115 Overhead switch panel
116 Port side sliding cabin door
117 Aft-facing troop seats
118 Pilot's seat
119 Safety harness

125 Door jettison mechanism
126 Cyclic pitch control column
127 Collective pitch control lever
128 Centre control pedestal
129 Pilot's retractable reflex sight
130 Co-pilot/gunner's seat
131 Cyclic pitch control handgrip
132 Retractable XM-60 reflex sight
133 Port jettisonable crew door
134 Windscreen wipers
135 Windscreen panels
136 Instrument panel shroud
137 Instrument console
138 Stand-by compass
139 Footboards
140 Yaw control rudder pedals
141 Downward vision window
142 XM-5 40-mm grenade launcher
143 Detachable nose turret
144 Ammunition feed chute
145 FM homing aerials
146 Radio and avionics equipment bay

1 FM communications aerial
2 Two-bladed tail rotor
3 Laminated glassfibre blade skins
4 Honeycomb blade core
5 Blade root attachment joint
6 Pitch control linkage
7 Final drive right-angle gearbox
8 Tail rotor drive shaft
9 Tail rotor control cables
10 Tail pylon construction
11 Rotor protecting tailskid
12 VHF navigation aerial
13 Bevel drive gearbox
14 Dorsal spine fairing
15 Starboard all-moving tailplane construction
16 Tailplane torque shaft
17 Radio compass transmitter
18 Port all-moving tailplane
19 Main rotor blade
20 Fixed tab
21 Glassfibre blade skins
22 Honeycomb core construction
23 Extruded aluminium blade spar
24 Leading edge anti-erosion strip, stainless steel
25 Tail rotor transmission shaft
26 Shaft bearings
27 Tailboom upper longeron
28 Tailboom frame and stringer construction

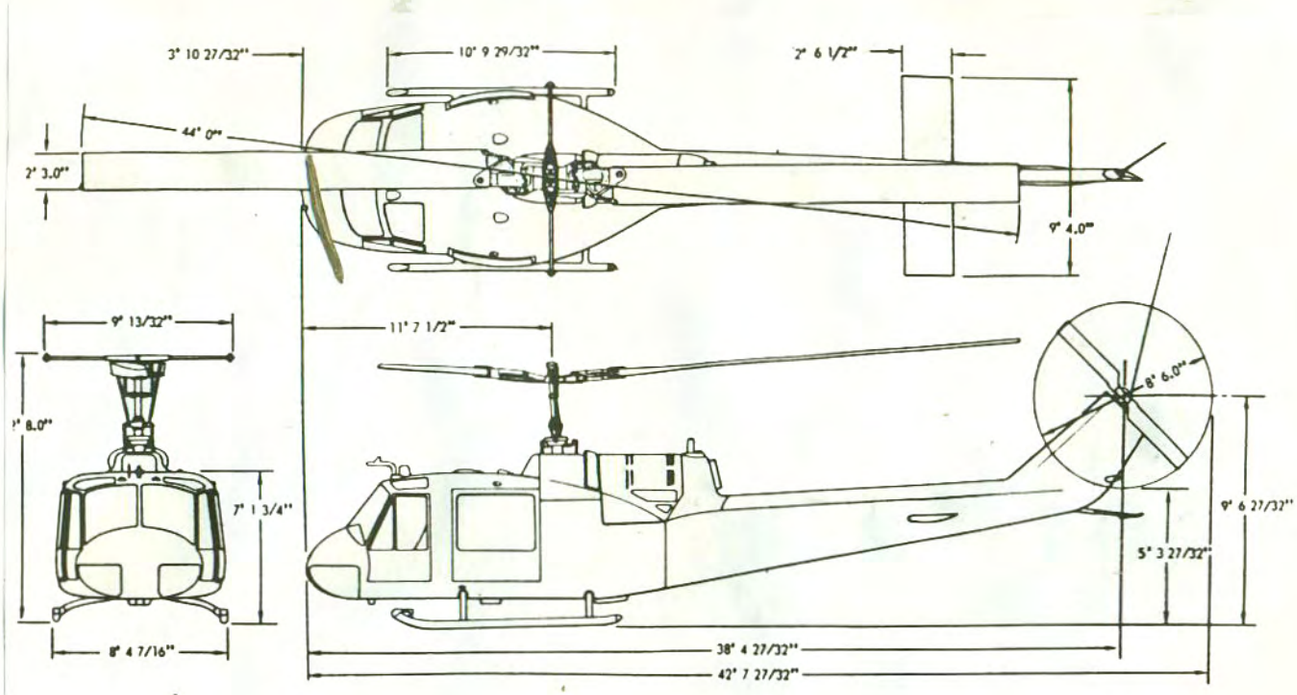
39 Ignition control box
40 Accessory equipment gearbox
41 Engine bearer struts
42 Main engine mounting
43 Engine/gearbox mounting deck
44 Maintenance access step
45 Baggage compartment
46 Baggage restraint net
47 Armament system electronics
48 XM-21 sub-system external stores pylon
49 Gun mounting adaptor
50 Swivelling gun mounting
51 M-134 Mini-gun, 0.30-in (7,62-mm) rotary machine gun
53 Gun drive motor
53 2.75-in (7-cm) rocket launcher
54 Ammunition feed chute
55 Two 0.30-in (7,62-mm) machine guns
56 Gun swivelling mounting
57 Ammunition feed chutes
58 Detachable ground handling wheels
59 Wheel hydraulic jack
60 Landing skid rear strut
61 Maintenance access steps
62 Cabin combustion heater
63 Main fuel tank, port and starboard; total capacity 165 US gal (625l)
64 Fuel filler cap
65 Sliding cabin door rail

76 Engine intake guard
77 Annular air intake
78 Rotor head swashplate mechanism
79 Blade pitch control rods
80 Main rotor mast
81 Semi rigid rotor head
82 Blade counterweights
83 Rotor stabilising bar
84 Blade root attachment joints

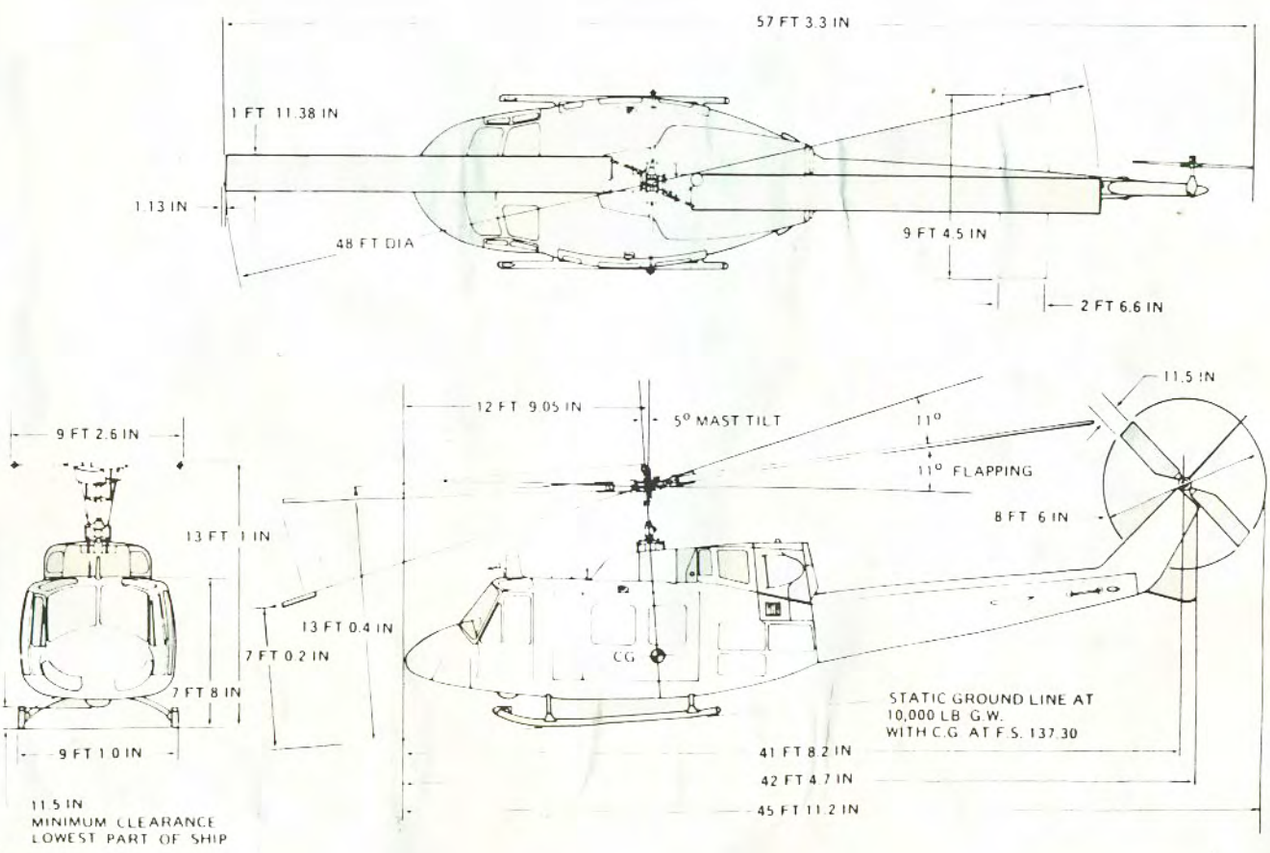
85 Laminated joint stiffeners
86 Two-bladed main rotor
87 Rotor head fairing
88 Cooling air intake
89 Cabin rear bulkhead
90 Bulkhead soundproof trim panelling
91 Starboard sliding door panel
92 Ammunition feed chutes
93 External stores pylon
94 Pylon mounting struts

120 Jettisonable crew door
121 Door latches
122 Seat mounting rails
123 Control system access panel
124 Cockpit step

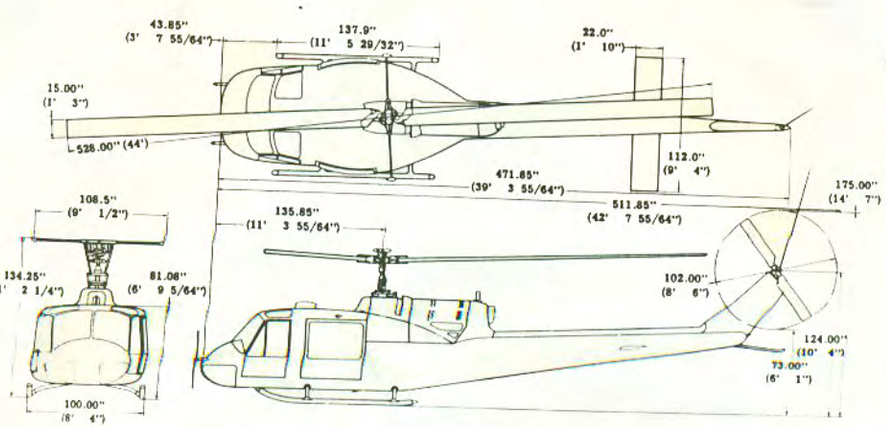
147 Nose compartment framing
148 Avionics compartment access panel
149 Pitot head


3' 10 27/32"
10' 9 29/32"
2' 6 1/2"
44' 0"
2' 3.0"
9' 4.0"
9' 13/32"
11' 7 1/2"
8' 6.0"
7' 1 3/4"
9' 6 27/32"
5' 3 27/32"
8' 4 7/16"
38' 4 27/32"
42' 7 27/32"

99


57 FT 3.3 IN
1 FT 11.38 IN
1.13 IN
48 FT DIA
9 FT 4.5 IN
2 FT 6.6 IN
11.5 IN
12 FT 9.05 IN
5° MAST TILT
11°
11° FLAPPING
9 FT 2.6 IN
8 FT 6 IN
13 FT 1 IN
13 FT 0.4 IN
7 FT 0.2 IN
CG
7 FT 8 IN
STATIC GROUND LINE AT
10,000 LB G.W.
WITH C.G. AT F.S. 137.30
9 FT 1.0 IN
41 FT 8.2 IN
42 FT 4.7 IN
45 FT 11.2 IN
11.5 IN
MINIMUM CLEARANCE
LOWEST PART OF SHIP

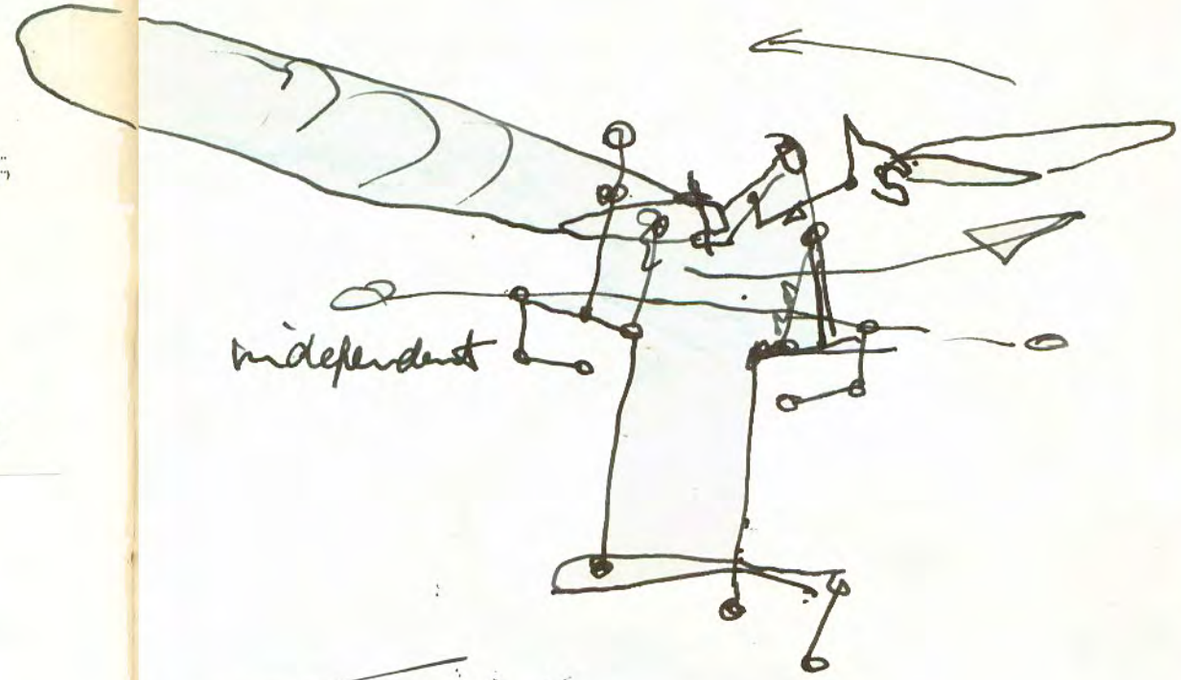
100

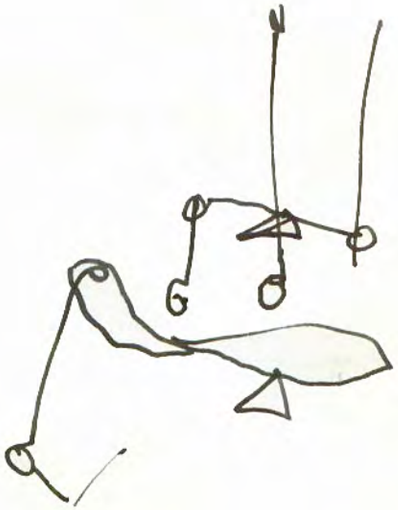


9

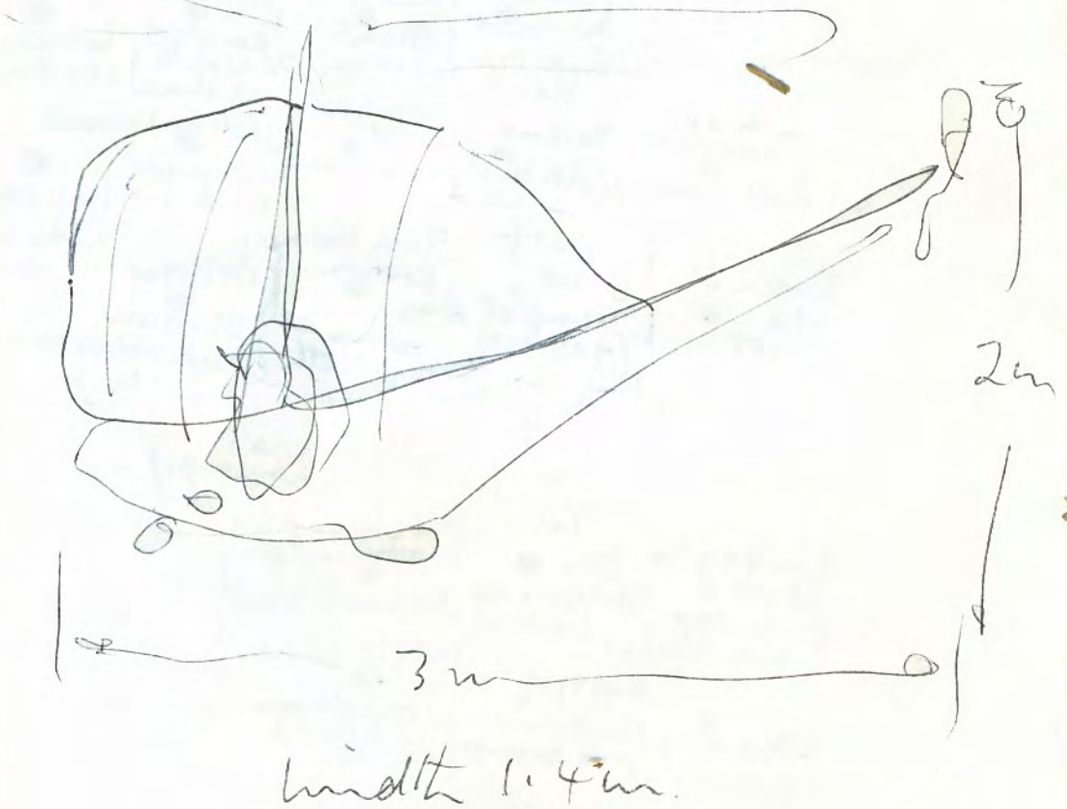
From R.A.A.F.
Sqdn-Leader Jim Young.
23. 3400.

±10°.





Swash plate.


2m
3m
width 1.4m

Statice

Early

Hyacinth | Daffodil | Dutch Iris

Queen of Violets. (dk. violet)

Princess Margaret (Pink lge flowers)

Mary Blonk (orange)

White Excelsior (Pure white Yell. throat)

Wedgwood (Lt. Blue)

City of Haarlem (soft primrose)

Marie (dk blue)

Somerset Gold (v. tall strong)

Golden Harvest. (Pure gold. Yell.)

Imperator. (Dk. Sky blue late)

Daff.

Queen of the Pinks.

Giant trumpet (Yell. tall)

Russ. Holland Green.

Professor Blaauw (Deep velvet blue late)

Hyacinth Hermein.. v. late

Lady Derby (Light pink)

Hyacinth Arentine Arendse (pure white late)

(Sky bl. Pink shadings)

Dutchess of Westminster (mauve blue)

King of the Blues (rich deep blue. late)

Dr. Streseman (Sweet blue)

Delfts blue (Porcelain blue).

Gypsy Queen (autumn clr → orange)

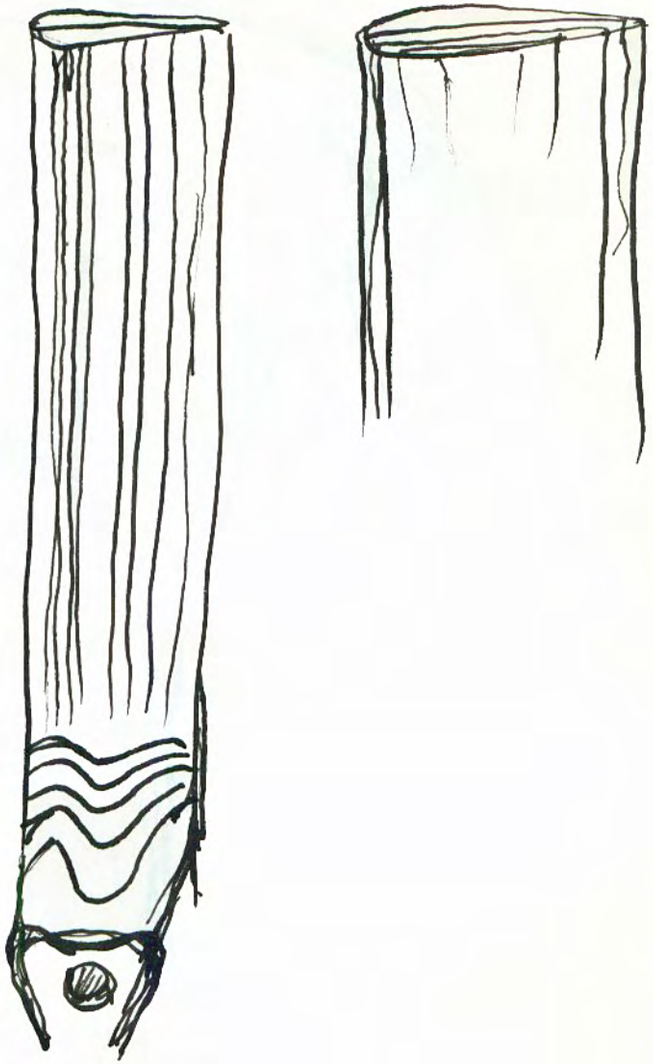
l'Innocence (pure white)

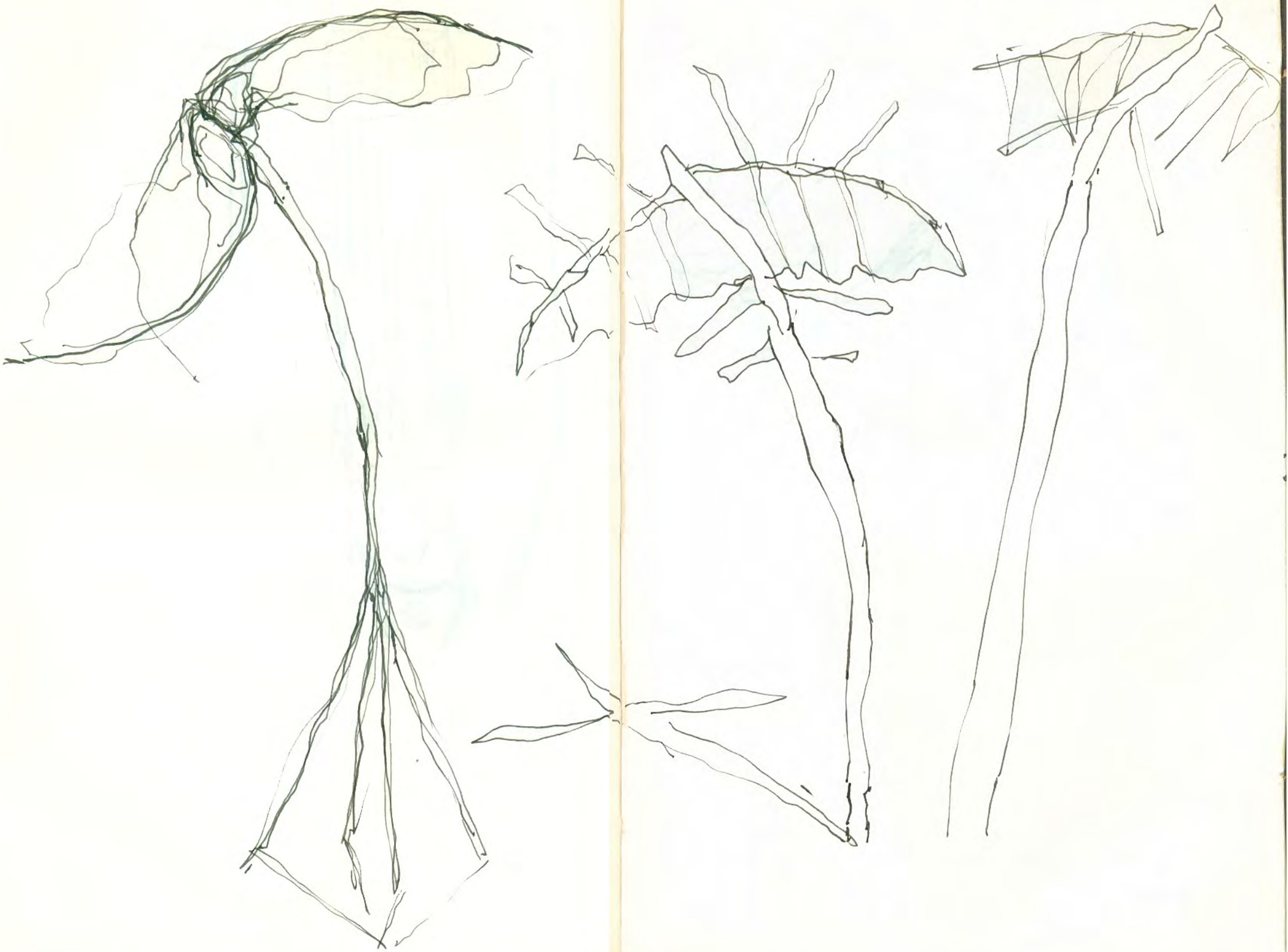
Marconi (deep pink red)

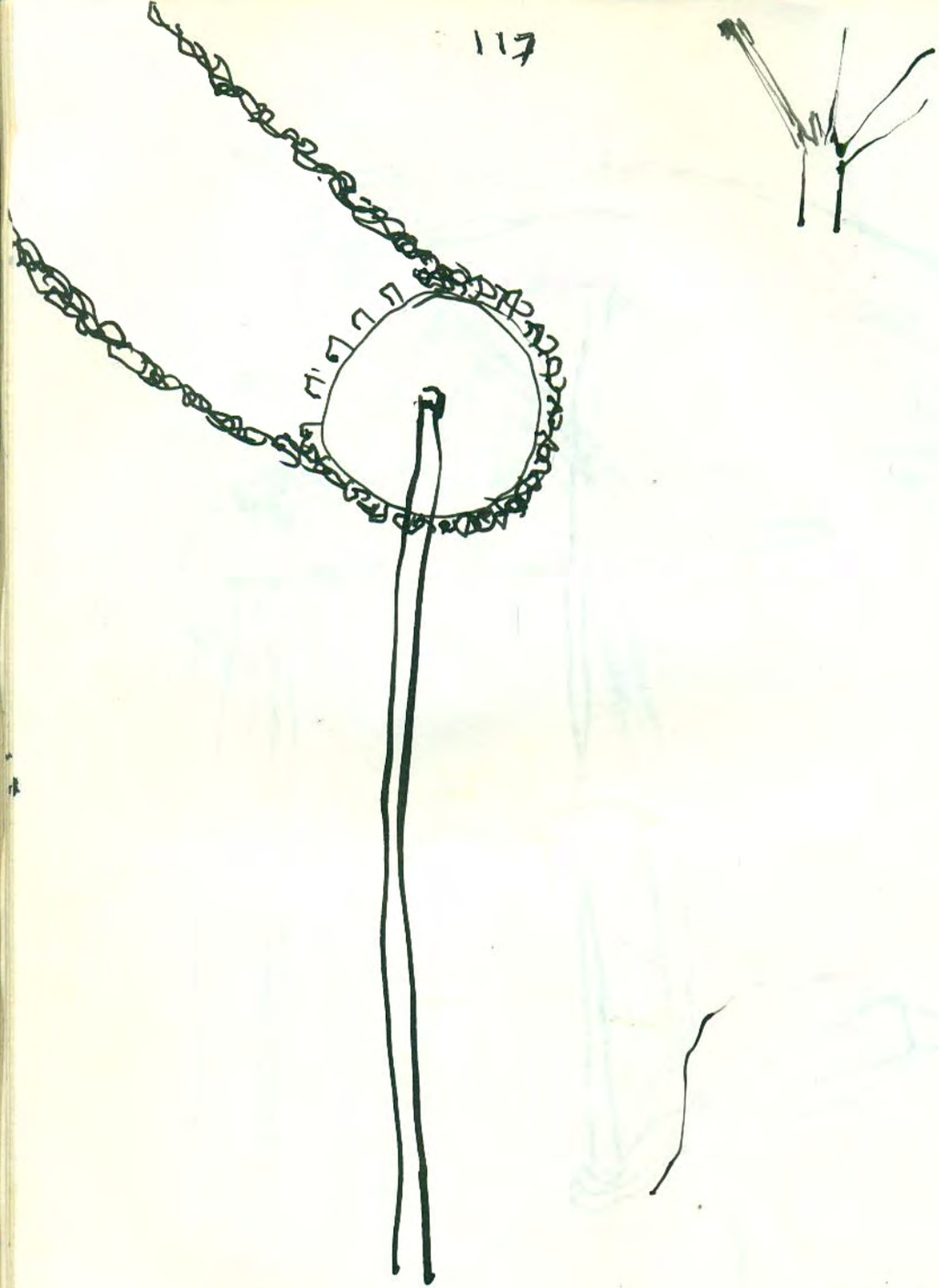
Freesias.

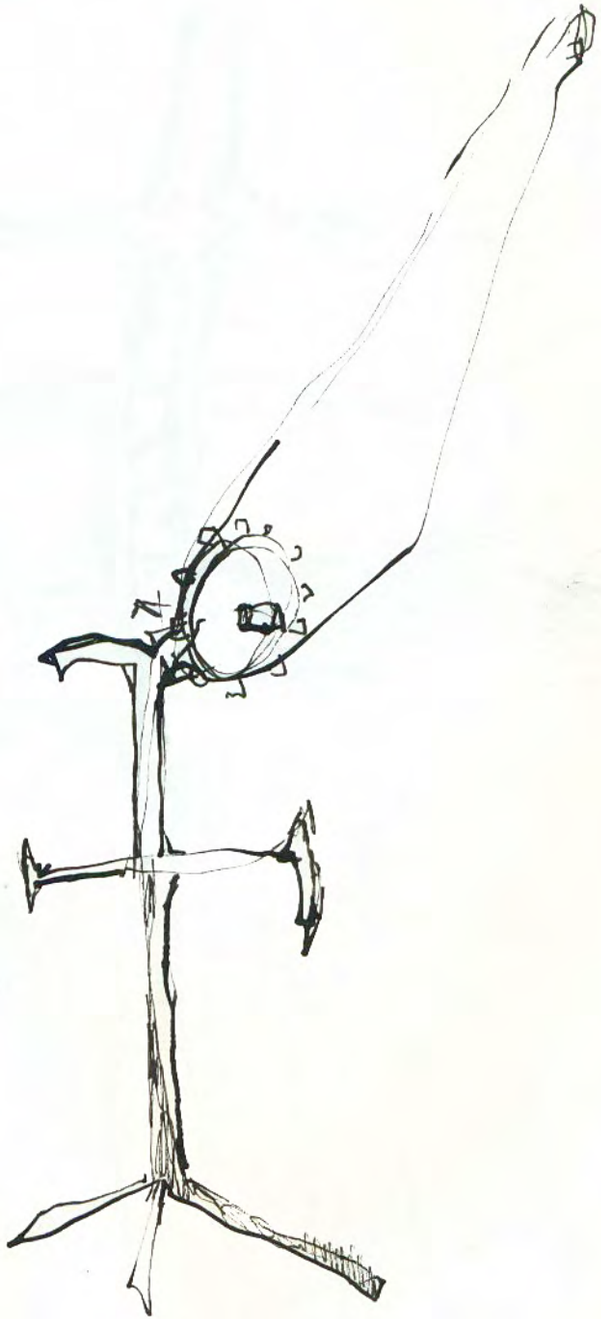
Super Grandiflora Hybrids.

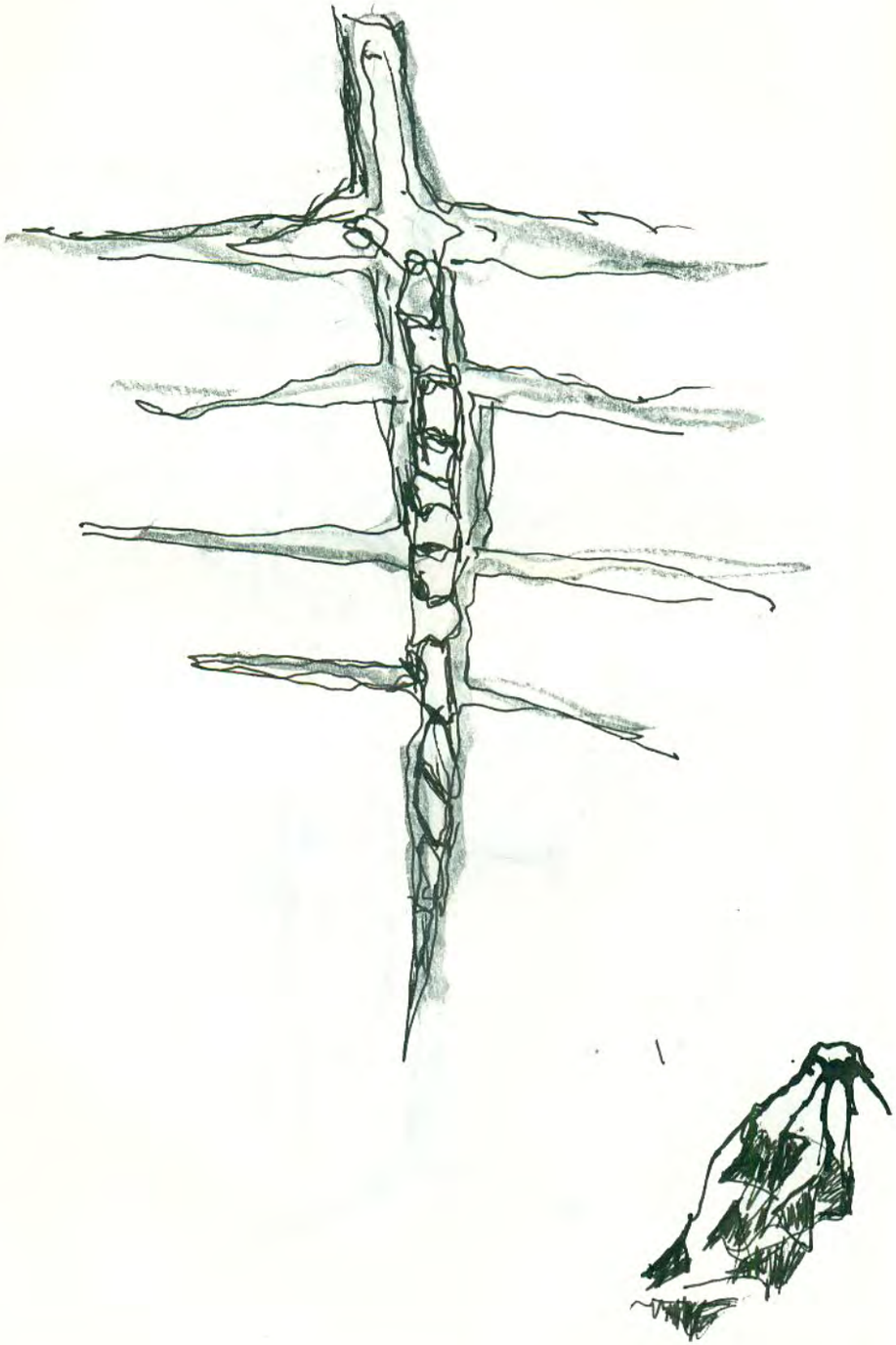
(Wulfinghoff Imperial Mixed).











Approx timing.

10 - 15 mins.

Slides.

Lighting.

low intensity yell. atmos.

Bright spot illuminating top ½ of S.V.

Hamburg.

Berlin etc.

Blue	Red		Naoprtil
140	060	065.	161
171	080		011
160	81		
161			
159			

Draft sequence for Woop Woop, Adelaide.
"The Escape of the Solstice Voyeur".

Visual.

~~Stage in subdued yellow atmos.~~

Sound.

Intrd - music. (along lines of an 'overture').

silence.

1. Appearance of S.V. (clay head). - Intrd.
Statements of 'facts'. (a) the earth is flat.

(b) the earth is the centre of the universe.

HB
6B
3B
refills

Sound effects
to Brett.

Helicopter.
Siren.

Kunst kommt von

GALERICO

POUR FILMS NOIR ET BLANC

FILTRE NO.	EFFET DU FILTRE	COEFFICIENT MULTIPLICATEUR			
		Film Type B		Film Type C	
		Lumière natur.	Lumière artif.	Lumière natur.	Lumière artif.
Y(2)	Interprète bien les tons et donne un contraste correct entre le bleu du ciel avec des nuages et le sol.	2	1.5	2	1.5
O(G)	Donne un fort contraste entre les couleurs rouge et jaune.	2.5	2	2.5	2
V(X1)	Eclaircit les feuilleages au soleil Efficace pour des jardins avec des fleurs multicolores et aussi des portraits en lumière douce.	4	3	5	4
UV(O)	Absorbe les rayons U. V. sans augmenter l'exposition, éliminant les effets de brouileard. On en recommande l'usage constant pour protéger les lentilles.	1	1	1	1
SKYLIGHT (1A)	Filtre tout usage. Absorbe efficacement les rayons U. V. rendant l'équilibre naturel des couleurs.	1	1	1	1
R(25A)	Avec un filtre I.R. donne des effets I.R. partiels pour des scènes d'extérieur.	8	4	6	3
ND × 4 (gris)	Les filtres N.D. (densité neutre) réduisent seulement la quantité de lumière sans affecter la couleur du sujet, ce qui est important en photographie. Le ND × 4 réduit la quantité de lumière à un quart (25%) et le ND × 8 à 1/8 (12,5%).	4	4	4	4
ND × 8 (gris)		8	8	8	8

POUR FILMS COULEUR

FILM	FILTRE	Lumière du jour	Soir & Matin	Nuageux	Flash	Flood (3400°K)	Flood (3200°K)	Flash Electronique
TYPE	FILTRE	1A ou UV	82A	81A	80C	80B	80A	81A
D	E.M.		1.3	1.4	1.9	2.0	2.4	1.4
TYPE	FILTRE	85		85B	81C	pas de filtre	82A	
A	E.M.	2.0		2.1	1.5		1.3	
TYPE	FILTRE	85B	85		81A + 81C	81A	pas de filtre	
B	E.M.	2.1	2.0		2.1	1.4		
TYPE	FILTRE	85C		85	pas de filtre			
F	E.M.	1.8		2.0				

FL-Day	Pour l'emploi en photos couleurs avec des films lumière du jour en lumière fluorescente lumière du jour. (2.0)
FL-w	Pour l'emploi en photos couleur avec des films un lumière du jour en lumière fluorescente blanche (2.0)

HOYA

Filtre photographique traité.

Fait avec le même verre optique que les lentilles photographiques.
Poli avec la même précision que les lentilles photographiques.
L'absorption (couleur) ne change pas.
Pour des effects photographiques encore meilleurs, employer le filtre polarisant HOYA.

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Comment Utiliser Cette Table

Employer le filtre indiqué par le croisement de la ligne du filtre et de la colonne de la source de lumière.
Exemple. Employer le filtre 85 si votre film est du type A et la lumière celle du jour.
E.M. est l'abbréviation pour coefficient multiplicateur. Multiplier la valeur du temps d'exposition par la valeur du coefficient E.M. ou augmenter l'ouverture.
Exemple. Pour une exposition normalement au 1/100 à F:11 et un E.M. 2.0 prendre 1.50 F:11 ou 1/100 F:8.

Imprimé au Japon.

FOR BLACK & WHITE FILM

FILTER No.	EFFECT OF FILTER	EXPOSURE MAGNIFICATION			
		BTYPE FILM		CTYPE FILM	
		DAY LIGHT	ART. LIGHT	DAY LIGHT	ART. LIGHT
Y(K2)	Renders a good tonal interpretation and gives about correct contrast between blue sky with clouds and ground.	2	1.5	2	1.5
O(G)	Renders a strong contrast between red and yellow colors.	2.5	2	2.5	2
G(X1)	Lightens foliage in sunlight. Effective for gardens with multicolored flowers, also portraiture in soft sunlight.	4	3	5	4
UV(O)	Absorbs ultraviolet radiation without increase in exposure, eliminating fogginess. Constant use to protect lens is recommended.	1	1	1	1
SKYLIGHT (1A)	"All-purpose" filter. Effectively absorbs ultraviolet rays, rendering natural color balance	1	1	1	1
R(25A)	With infra-red filter gives partial infra-red effects for outdoor scenes.	8	4	6	3
ND × 4	N.D. (neutral density) filters reduce only the amount of light without affecting color rendition of subject, which is important in photography. ND × 4 reduces amount of light to a quarter (25%) and ND × 8 to 1/8th (12.5%).	4	4	4	4
ND × 8		8	8	8	8

FOR COLOR FILM

FILM	FILTER	DAYLIGHT	MORN & EVE	CLOUDY	CLEAR FLASH	PHOTO FLOOD (3400°K)	PHOTO FLOOD (3200°K)	ELECTRONIC FLASH
TYPE	FILTER	1A or UV	82A	81A	80C	80B	80A	81A
D	E.M.		1.3	1.4	1.9	2.0	2.4	1.4
TYPE	FILTER	85		85B	81C	NO FILTER	82A	
A	E.M.	2.0		2.1	1.5		1.3	
TYPE	FILTER	85B	85		81A + 81C	81A	NO FILTER	
B	E.M.	2.1	2.0		2.1	1.4		
TYPE	FILTER	85C		85	NO FILTER			
F	E.M.	1.8		2.0				

FL-DAY	For use in color photography with daylight type film under daylight fluorescent light. (2.0)
FL-W	For use in color photography with daylight type film under white fluorescent light. (2.0)

HOYA

PHOTOGRAPHIC FILTER COATED.

- MADE OF THE SAME OPTICAL GLASS AS PHOTOGRAPHIC LENS.
- POLISHED TO THE SAME ACCURACY AS PHOTOGRAPHIC LENS.
- ABSORPTION QUALITY (COLOR) DOES NOT CHANGE.

FOR STILL BETTER PHOTOGRAPHIC EFFECTS, USE HOYA POLARIZING FILTER.

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HOW TO USE THIS TABLE

USE THE FILTER IN THE SECTION WHERE YOUR FILM AND LIGHT SOURCE CROSS.

EXAMPLE: USE 85 FILTER IF YOUR FILM IS TYPE A AND LIGHT SOURCE DAY-LIGHT.

E.M. IS SHORT FOR EXPOSURE MAGNIFICATION. MULTIPLY NORMAL SHUTTER SPEED BY E.M. VALUE OR INCREASE THE APERTURE.

EXAMPLE: IF NORMAL EXPOSURE IS 1/100, F:11 AND THE E.M. VALUE 2.0, EXPOSE AT 1/50, F:11 OR 1/100, F:8.