



# THE LITTLE MAN

THE OFFICIAL ORGAN OF THE  
PHOTOGRAPHIC MINIATURE POSTAL PORTFOLIOS  
PHOTOGRAPHIC POSTAL PORTFOLIOS

*All contributions should be forwarded to The Editor,  
88, Elfindale Road, Herne Hill, London, S.E.24. Bri. 3545.*

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## THE LITTLE MAN SPEAKS.

THE pace of events within the Clubs is steadily increasing. Membership continues to grow in spite of the many handicaps that impose themselves upon the camera enthusiasts. While Inter-Circle competitions have just been completed and almost immediately the Inter-Club competition and C.A. Exhibition looms ahead of us.

Many will find May a month of more than ordinary photographic interest for the C.A. Exhibition returns to a pre-war standard. The Postal Clubs will compete in the Inter-Club competition on the same footing as the ordinary clubs and will compete with them for the honour of walking off with the famous Switch Shield. It is not beyond the bounds of possibility that one or the other of the Postal Clubs will head the list this year. We should make every possible effort to try and secure that honour for OUR Club. It rests with you.

“ Let us have a club rally during the May Exhibition ”, this has been the general demand from all parts of the country. No such opportunity has been offered since the 1939 Rally was, at the last moment, cancelled. Well, I am happy to be able to say that the Emergency Council has decided to hold such a Rally in May. The date and the programme details will be found in this issue.

Here's hoping to meet you all in LONDON in MAY.

Your obedient servant,

THE LITTLE MAN.

## CLUB RALLY.

In response to the many requests for a rally of the sister Clubs, the P.M.P.P. and the P.P.P., such a meeting has been called for Saturday, May 13th, 1944, and Sunday, May 14th, 1944.

The Saturday will be spent informally at the House of the Royal Photographic Society, 16, Prince's Gate, London, S.W.7, where the Central Association Exhibition will be on view. The Sunday will be another informal gathering at the London Zoo, Regents Park, where there is no restriction of any kind on the use of hand cameras.

Here are a few remarks that may help you to complete your own arrangements for this grand weekend. The Saturday meeting, for those who can make so early a start in the day, will commence with an informal assembly at the Royal at 10-30 a.m., and another "get together" at 2-30 p.m., both in the exhibition hall on the first floor. It is hoped that ALL members that can attend the Saturday meeting will make a special point of the 2-30 p.m. assembly.

It is suggested that all club members should wear their club buttonhole or brooch badge, and IN ADDITION, a white disc about the size of a penny bearing their circle number, *e.g.*, C.I. This would greatly assist members to get into touch with friends from their own immediate circle. Secretaries and members of the Emergency Council will bear yellow discs of the same size.

The Sunday, weather permitting, should prove a very interesting and profitable day. The Zoo presents ample opportunity for all grades of cameramen, and who would say that the inmates provide all the interesting possibilities?

The Sunday rendezvous will be at 11 a.m. inside the Zoo at the entrance to the Refreshment Room. Here again, there will be a second time of assembly at 2-30 p.m. It is hoped all members will again wear their badges and discs.

It is not easy to find accommodation in London at short notice, nor can the Club officials undertake to secure hotel bookings, those who intend taking part in the rally should therefore make their arrangements as far in advance as is possible. London members have in previous years been able, and generous enough, to provide some of the needed accommodation, and, no doubt, those who are still able to do will let their circle secretary know in good time. But rationing and other war-time hindrances may seriously affect the generosity of our London friends. So plan your weekend as early as you can.

If you are coming to the Rally please notify the Rally Secretary, S. H. BURCH, 12, Lambert Road, LONDON, N.12, as soon as you can. This will greatly help the Council to complete its final arrangements.

## THE CLAIMS OF ART.

In a series of talks under this heading given over the radio, and published in "The Listener", E. M. Forster made the following statement, and since it has a bearing on recent note book discussions I quote it here :

"In these Talks you have not so far been addressed by a fanatic. Well a fanatic is speaking now. *I am a fanatic on the subject of art. I believe passionately and perhaps unreasonably in the human activity which has created books, music, paintings, sculpture, the films. I hold that it is an activity which distinguishes us from the animals and has raised us from their level, and that if we stop practising it we shall not rise higher. I also hold that it's worth practising for its own sake, whether it is appreciated or not. So a world which does not produce art would not be a world I should want.*"

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## LETTERS TO THE EDITOR.

DEAR SIR,—I am quite sure that it is only my membership of Circle 7/8 (happiest of Circles under Pilot's guidance) which has prevented my completely dropping THE hobby for the last three years. I am quite certain that the P.M.P.P. and P.P.P., are doing even better work now than before the war. By work I don't mean prints, slides etc., but the work of keeping enthusiasts in touch and giving them well-earned relaxation in these days of stress and strain.

Yours,

ROLAND JONAS, Cpl., R.A.F.

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It is indeed gratifying to know that, in times like these, with all that England is going through, the old photographic bug is doing its work. Here in Argentina, photographically speaking, we are having a tough time. Materials are very scarce. Films cannot be had for love nor money, save some 35 m/m. Nevertheless, we manage to survive, and all our societies have been having their salons. I was able to view the exhibition of works by British workers held at the Foto Club Argentino by arrangements with the British Council and the R.P.S. There are quite a number of prints, some by such authors as Mortimer, Harris, Maingot. It is a beautiful expression of British photographic endeavour and I wish it could be repeated in times to come.

Yours,

ROGELIO ICART,  
Fotocamara & Cinecamara, Buenos Aires.

\* \*

From Capt. Fred Dixon, Bombay, we get very much the same kind of news regarding the trials of the photographer, and we here at home can sympathise with our overseas friends

for how many hours do we have to spend in almost vain attempts to find the Open Sesame to that cupboard below the counter? To quote from Fred's letter: "Some folios exist here (India) and from what I can gather they are becoming popular. Actually folios are vital out here because of distances and the utter impossibility of many people to contact a society or even to contact another photographer. At the moment of course photography is well nigh impossible, there is little film and hardly any paper and it looks as though soon my camera will have to be put away."

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### 1944 EXHIBITION.

This year the Central Exhibition will be of more than usual interest to all Club members. The Exhibition Committee having decided to reinstate the pre-war SWITCH SHIELD Inter-Society competition, in addition to the Alliance (Inter-Association) competition and the W.L.F. Wastell Memorial Trophy competition for individual entries.

There are some changes in the Regulations for the Exhibition this year, and it may be advantageous to provide a few comments upon the main differences you should have in mind when your entries are ready for sending in.

First of all there is the closing date, **April First**, and the exhibition of the successful pictures will be open during the month of May. It should be noted that the opening date of the show is the third of May and the last day for viewing is twenty-seventh of May. As in previous years the show has the honour to be hung in the House of the Royal Photographic Society, this in itself should attract the best work to this exhibition.

This year, as in the pre-war years, **Entries must be sent to your Club Secretary and not direct to the Exhibition Secretary. This is an important change and should be carefully noted.**

The closing date is that by which the Club Secretaries must submit the **Club** entries. Thus it will be necessary that you let your club secretary have your entries a little before that date in order that he has sufficient time left to complete his forms and submit the entries. In exceptional cases entries may be sent to the Exhibition direct, in which case they should be clearly addressed and marked as "Part of \_\_\_\_\_ Society entry".

**All Entries** go before the Board of Judges, who will award marks for each individual print or lantern slide and such marks will be credited to the Society to which the author belongs. Thus we have the Team effort to consider as well as the individual effort. It therefore becomes the duty of each member to put forward his or her best work for the benefit of his or her society.

The conditions of the Switch Shield competition, Rule 13, only concern Club Secretaries, thus copies of the leaflet concerned have not been sent out with the rules. Club secretaries have been provided with copies and the full text will be quoted in the C.A. Bulletin.

Entries from any one worker must not exceed three in the Pictorial Class, plus another three in the Scientific, Technical and Record Print Section. While in both these sections six lantern slides are permitted. These figures include those prints that are intended to compete for the Wastell Memorial Trophy. All entries rank for competition in the Switch Shield.

Again this year it is hoped that a special section of the Exhibition may be set aside for the display of work by the Postal Club Members.

In the Wastell Trophy competition the definition has been extended to include photographs taken within the London Zoo. Another welcome change in this competition is that the Judges may at their discretion award a plaque in **both** the print and lantern slide sections. Only the premier award will be engraved upon the Trophy.

There are no entry forms for this exhibition. Each Club Secretary will compile a list of the entries submitted by his Club members, this list will provide the names of the authors, the titles of the pictures, and the class for which each is entered. The list will be headed with the name of the club and the name and full address of the Club Secretary. This list will be submitted together with the prints and slides. **There are no fees.**

Do not overlook the fact that you must put your own name as well as your Club's name upon the entries, the title of your picture, and should you wish it to be considered for the Wastell Trophy mark it plainly with a letter "W".

You will notice that the Exhibition Committee have only stated the maximum size of mounts, thus for those who desire it, the road is open for smaller prints and smaller mounts. There is no reason why the miniature prints and mounts as used in the small print (P.M.P.P.) circles should not this time find their way to the exhibition walls. While supplies of paper and mounts are so very hard to come by, it was most considerate of the Committee to fix the maximum size and leave the hard-pressed author the freedom to use whatever size materials he might be fortunate enough to secure.

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#### ADDITIONS TO THE LIBRARY.

Photograms, 1944.

A Peep inside an African Village. *By Capt. J. Cotterell, R.E.*

Speaking of two exhibitions of portraits, the one at Burlington House, the other at the Leicester Galleries, Eric Newton, in "The Listener", 18/11/43, made the remarks: ". . . not more than five per cent. of visitors to either exhibition will know the sitters personally and will therefore be able to judge the portraits as likenesses; and admittedly, fifty years hence, no one will know and few will care whether the likenesses were good or bad. All the same, the portrait painter should be acutely conscious of his particular duty. If, in addition, he can "reveal his sitter's soul" so much the better. It isn't essential. Holbein didn't. Perhaps Rembrandt did . . . . As already stated, less than five per cent. of people can judge a portrait on these grounds, but there is an odd, instinctive conviction, as one stands in front of a portrait, that the artist has (or has not) been in contact with the human being, that a spark has passed from Sitter to Painter, that the picture has been illuminated by that spark and that the portrait is therefore a vital work of art. Any lover of pictures will recognise it instinctively. Edward le Bas' "Thelma" —here the spark is warm and radiant as well as vitalising."

That is the essential "something" that is demanded, from Painter and Camera artists alike. That spark that is warm and radiant and vitalising. That spark of life that responds only to the sensitive appreciation that the soul is as necessary as the likeness of the features.

It is very interesting to compare the views of Clive Bell in "The New Statesman", writing upon these same two portrait exhibitions. Bell says: "the official portrait and the portrait of Commerce aim at photographic likeness and generally miss it; almost always a good photograph is to be preferred to an official portrait". Here he tends to insinuate that the camera portrait can go no further than producing the perfect likeness, that its ultimate destiny is reproduction of the texture of the carcase, that the camera lens cannot interpret the soul, that the camera artist cannot experience, or at least, by his chosen medium cannot portray, that vital spark of life. How wrong such an insinuation is.

Continuing, Clive Bell observes: "Cezanne's portraits of his wife are as beautiful as his pictures of apples; but they tell us little or nothing about Madame Cezanne's soul, except that it was weary of sitting. Renoir's girls are as delicious as Renoir's roses; but in the logos of their psyches the master appears to have been uninterested. The fact is, modern artists have been so busy rendering the significance of shapes and colours that they have had little time or energy to spare for the human soul".

How true it is, no time to spare to give life and vitality to their portraits, but skill, time and labour to endow a soulless carcase with superficial beauty. R.C.L.H.

**LIST OF MEMBERS AND HONORARY MEMBERS**  
**P.M.P.P. and P.P.P.**

*President*—R. C. LEIGHTON HERDSON, F.Z.S., A.R.P.S.  
*Vice-President*—SQDN./LEADER E. J. EPRILE, F.R.I.B.A.  
*Hon. General Secretary, P.M.P.P.*—S. H. BURCH, Esq.  
*Hon. General Secretary, P.P.P.*—J. H. HOLE, Esq.

\*Denotes members who are also members of the R.P.S.

†Denotes Honorary Members (those now in the Services).

‡Denotes Circle Secretaries.

- \*Aldington, A., 493, Seven Sisters Road, Tottenham, London, N.15.  
Allsop, C., Eastcote, Longstamps Avenue, Chelmsford, Essex.  
\*Alsop, J. S., c/o, Watson & Sons Ltd., Bells Hill, Barnet.  
Anson, A. H. B., Holly Dene, Bank Street, Malvern, Worcs.  
Atkins, F. L., 266, St. Helens Road, Hastings.  
Atkinson, D. S., 5, Millfield Gardens, Tynemouth.  
Atter, C. W., 3, St. George's Road, Petts Wood, Kent.  
Austin, P. E., Craig Lee, Woodstock Road, Barnsley.
- Badland, A., 13, Rawson Place, Bradford.  
Badland, Miss E., 13, Rawson Place, Bradford.  
Barker, R., Coed Melyn, Ogmores-by-Sea, Glam.  
Barnes, G. C., 2, Granville Road, Timperley, Altrincham, Cheshire.  
Bartlet, C. H., 15, Carter Street, Sandown, Isle of Wight.  
\*Barton, Col. G. B., Oak Tree, Chesworth Close, Horsham, Sussex.  
†Bartrop, T. H. C., Pond Cottage, Margaretting, Ingatestone, Essex.  
Baxby, A., 1, McNeill Avenue, Crewe.  
†Berrie, B., 12, Knowsley Road, Wallasey.  
Bird, L. W., 22, Chantry Avenue, Seamore, Walsall.  
Bissett, Lt. A. H., 25, Marlpit Lane, Coulsdon, Surrey.  
Black, R., 18, Fergussons Lane, West Benwell, Newcastle 5.  
Bland F., 32, Killinghall Drive, Bradford.  
Blunden, Dr. R., 221, Northwood Hall, Hornsey Lane, London, N.6.  
Bolton, E. W., 19, Meadow Walk, Harpenden, Herts.  
Bond, S. J., The Gables, Lavernock Road, Penarth, Glam.  
Boyd, W. F., 7, Great Stewart Street, Edinburgh 3.  
Brady, J. J., 3, Nelson Street, Lincoln.  
Brewes, R., 41, Whaimlands Road, South Denton, Newcastle-on-Tyne 5.  
Briggs, Wm., 14, Somerset Place, Glasgow C.3.  
\*Brimble, J. A., 23, Beresford Road, Chingford, Essex.  
Brocksom, H. E., 56, Ridge Hill, Golders Green, London, N.W.11.  
\*Brockway, F. G., 321, Laceby Road, Grimsby.  
\*Brookes, H. T., Ford House, Victoria Road, Dartmouth, S. Devon.  
Brown, H., 9, The Avenue, Nunthorpe Station, Middlesbrough.  
†Brownrigg, Lt. J. E. A., Church Cottage, Wyke Regis, Weymouth, Dorset.  
Bryson, H. C., Farn dish, Wellingborough, Northants.  
†Burch, S. H., 12, Lambert Road, North Finchley, London, N.12.  
Burnett, K. J. W., High Street, Stockbridge, Hants.  
Butcher, B., 8, Circular Drive, Lochs Lane, Chester.  
Butterton, H. W., 21, Knoll Avenue, Swansea, Glam.  
Byrne, J., 124, Oakhampton Crescent, Welling, Kent.
- †Cadman, J. W., Crossways, 227, Dodworth Road, Barnsley.  
Caister, R., 50, Glebe Lane, Maidstone, Kent.  
Callick, C. A., 68, Queen's Road, Twickenham, Middlesex.

- Capel, Dr. E. H., Jalna, Walsall Road, Four Oaks, Warwick.  
 Carthy, C. W., 223, Albert Road, Southsea, Hants.  
 Cartwright, C. E., Forest Side, Liss, Hants.  
 Cater, P. J., 10, Harold Street, Llanharan, Nr. Pontyclun, Glam.  
 Chadwick, C. A., Gunnedown, South Molton, N. Devon.  
 †\*Chatfield, A. B., 17, Heathfield Avenue, Crewe, Cheshire.  
 †Clarke, G. D., 229, Allesley Old Road, Coventry.  
 †\*Clement, S. C., Southfields, Wickwar, Glos.  
 \*Collier, M. E., Inglewood, Polmont, Stirlingshire.  
 Collins, S. C., 31, Connaught Road, Newbury, Berks.  
 †Cook, Flt.-Lt. R., c/o R.A.F.  
 Cooper, H. G., 29, Danes Drive, Scotstoun, Glasgow, W.4.  
 †Cotterell, Capt. J., R.E.  
 Coulthard, H., 180, Hillhouses Lane, Sheffield 11.  
 \*Crosby, Capt. W. N., M.C., Neasham Hill, Neasham, Nr. Darlington,  
 Cox, P. M., The Cottage, Cowhill, Thornbury, Glos. (Co. Durham.  
 Currall, A., c/o Currall & Stevens, 29, Hollyfast Road, Coventry.
- Dadley, A. E., 46, The Mount, Coventry.  
 Dann, Mrs. J., 72, Beresford Avenue, Skegness.  
 Darby, I. R., 31, Hill Crest Grove, Erdington, Birmingham.  
 Davies, H. J., 63, Pipe Heyes Road, Birmingham 24.  
 \*Davies, R. J., Llwyn Melyn, New Road, Ynysybwl, Pontypridd, Glam.  
 †Denwood, Sub-Lt. W. C., c/o G.P.O.  
 †Dixon, Capt. F. J., Lloyd's Bank, Bombay, India.  
 Doughty, G. H., 32, Bleak Hill Road, Studland Road, Birmingham.  
 Downs, D. C. P., 2, Headlands Drive, Hessele, East Yorks.  
 Doyle, C. A. L., 54 Pannal Ash Drive, Harrogate, Yorks.  
 †Dunderdale, P., R.A.F.
- \*Eadie, D., Blackford, Wilmslow Park, Wilmslow, Nr. Manchester.  
 Edlestein, B., 21, Beech Hall Road, Highams Park, Essex.  
 Edmunds, G. E., 40 Huxley Gardens, Twyford Abbey, London W.10.  
 Edney, W. F., Winton Square, Basingstoke, Hants.  
 †Elias, R. C., Lancoed, Gwynfryn Road, Pontardulais, Swansea.  
 Elliott, L. A., c/o Watson & Sons Ltd., Bells Hill, Barnet.  
 Ellison, Rev. J. R., St. James' Parsonage, Eccleston Park, Prescott, Lancs.  
 \*English, B. C., Linden's Pool House, Aldridge Rd., Streetly, Nr. Birmingham  
 †Eprile, Sqdn.-Ldr. E. J., R.A.F., Tunstal Hall, Market Drayton.  
 Esson, A. W., 103, Somerset Avenue, Hook, Surrey.  
 \*Evans, E. E., School House, Parkmill, Swansea, Glam.
- Farbridge, W. R. E., 57, Arundel Road, Luton, Beds.  
 Farnsworth, G., Redland Villa, Industrial Road, Matlock, Derbyshire.  
 Fellows, S. H., 9, Pemberton Road, Coseley, Wolverhampton.  
 †Fisher, D., Staneleigh, Queen's Road, Swanage.  
 Fisher, J., 13, Kingsway, Ruskin Park, Crewe.  
 Fisher, J. S., St. Paul's Chambers, St. Paul's Parade, Sheffield.  
 †Fletcher, R. W., Q.M.S., R.A.M.C.  
 Flett, J. M., 112, Craneford Way, Twickenham, Middlesex.  
 Fowles, P. M., North Cliff Hotel, Brixham, South Devon.  
 Francis, J., Windways, Ogmere-by-Sea, Bridgend, Glam.  
 Freebody, G. W., 14, Belgrave Road, Grosvenor, Bath, Som.  
 Frizell, J. G., 10, Skinnergate, Darlington.
- \*Gaisford, G. E., 41, Herries Drive, Sheffield 5.  
 Gays, A. E., 362, Saffron Lane, Leicester.  
 †Geary, E. W., Salcombe, High View Road, Guildford, Surrey.  
 Glover, R., 5, Holline Park Parade, Oakwood Lane, Leeds 8.  
 \*Goldring, F., Timberscombe Guest House, Fridays Hill, Fernhurst, Hasle-  
 †Graham, R. J., 3, Olive Grove, Liverpool 15. (mere.  
 Griffiths, B., 17, Lon Danycod, Swansea, Glam.  
 Guylee, G., 12, Lampmead Road, Lee, London, S.E.12.



- Hall, A. L., 128, Oakfield Road, Selby Park, Birmingham.  
 ✓ Hall, L. F., 25, Lawrence Avenue, New Malden, Surrey.  
 Handley, G. F., 4 Riverway, Barry Avenue, Windsor.  
 Hannay, E. W., 13, Priory Avenue, Bridgend, Glam.  
 \*Harris, G. F., Dilkusha, Barnwood, Glos.  
 Harvey, R. M., Brookside, High Street, Street, Som.  
 †Hawker, C., 199, Colway Road, Wolverhampton.  
 Hepworth, F., 12, Arnold Street, Birkley, Huddersfield.  
 ‡\*Herdson, R. C. L., 88, Elfindale Road, London, S.E.24.  
 Hewitt, H. J., 1, Croyde Close, Sidcup, Kent.  
 Hey, H., 1025, Oxford Road, Tilehurst, Nr. Reading.  
 †Hole, J. H., 103, Northbrook Street, Newbury, Berks.  
 Hollow, L. W., 64, Holywood Avenue, North Harrow, Middlesex.  
 Hosier, W. R. L., Swaylands, Arnos Lane, Wednesfield, Staffs.  
 Howell, L., 20, Mays Hill Road, Shortlands, Kent.  
 Hunt, C. W., 1, Thanet Court, Queen's Drive, London, W.3.  
 \*Hunt, G. L., 108, Baysham Street, Hereford.  
 †Huntley, F., 22, Lyon Street, West Hartlepool, Co. Durham.  
 Hurstfield, H., Chell Heath, Heathside, Hassell Rd., Alsagar, Stoke-on-Trent
- Jackson, B., Smedley Street West, Matlock, Derbyshire.  
 Jackson, J., 29, Hillside Crescent, Newsome, Huddersfield.  
 ✓ Jonas, R. P., Townsend Close, Iffley, Oxford.
- Jones, G., 82, Oxford Street, Pontycymer, Bridgend, Glam.  
 Jones, I. H., Penrhiew, Neath Road, Tonna, Neath, Glam.  
 †Jordon, S. F. J., 45, Granville Street, Barnsley.  
 †Joy, I., 144, Lomond Drive, St. Andrews.  
 Junor, D., Eagle House, Aberdovey, North Wales.
- ‡Keable, H. G., 7, Orchard Avenue, Andover, Hants.  
 Kearney, J. B., Greenacre, Boroverc Hill, Alton, Hants.  
 Ker, F., 45, Sandersfield Road, Banstead, Surrey.  
 \*Kershaw, L., 22, Haworth Road, Heaton, Bradford, Yorks.
- Lack, Miss M., 57, Baldry Gardens, Streatham Common, London, S.W.16.  
 Lancashire, A. H., 11, Queen's Avenue, Warrington.  
 Lane, G. W., 41, Stamford Avenue, Coventry.  
 Lanman, J., 87, Wynn Road, Wolverhampton.  
 Lawer, F., 13, Ferndene Grove, Newcastle-on-Tyne.  
 Lawrence, W. E., Longcliffe, Park Street, Irthlingborough, Northants.  
 \*Lee-Thomas, W., Delfan, Newlands, Leominster.  
 Lewis, G., 9 Osborne Terrace, Nantymoel, Glam.  
 Littlewood, J. H., 27, Cleeve Lodge Road, Downend, Bristol.  
 Lodge, A. H., 316, Dalstone Lane, Stockport.  
 †Lombardi, G., Sqdn.-Ldr., 77, Watermoor Road, Cirencester, Glos.  
 Looker, J. M., 2, Looker's Row, Penrheol, Gorseinon, Swansea, Glam.
- Malden, Rev. R., The Vicarage, Wigton, Cumberland.  
 Marion, A., 12, Victoria Gardens, Palm Grove, Oxtou, Birkenhead.  
 \*Marshall, Mrs. A. M., Oakdene, Leicester Road, Hale, Cheshire.  
 Martin, C. A., 28, Woodland Drive, Worksop, Notts.  
 †Mason, E., R.E.  
 \*Mason, R. H., Talbot Mansions, Museum Street, London, W.C.1.  
 \*Massey, H. C., 51, The Ridgeway, London, W.3.  
 †Mattinson, J. W., 45, Trafalgar Street, Carlisle.  
 \*Mattishaw, H. B., Feckenham Road, Astwood Bank, Redditch.  
 \*Miller, Dr. T. D., 132, Foxley Lane, Purley, Surrey.  
 \*Milner, W. J. H., 114, The Causeway, Petersfield, Hants.  
 \*Mirfield, F. G., Glen Arun, Horsham, Surrey.  
 Mogridge, W. E., 8, Pennard Drive, Parkmill, Swansea, Glam.  
 Moore, E. J., 38, Gainsborough Road, Liverpool 15.  
 Morgan, H., 74, Penrhos Road, Bangor, N. Wales.  
 †Morris, D., Charterhouse, Godalming, Surrey.

Morris, J., 17, Broomfield Crescent, Headingley, Leeds 6.  
Morrow, C., 26, Barnhill Road, Wembley Park, Middlesex.  
Moss, P. R., 49, Baldock Road, Ware, Herts.  
Mulholland, P., Bowfield, Gee Cross, Hyde, Cheshire.  
MacDonald, A., 89, Whitefield Terrace, Heaton, Newcastle-on-Tyne.  
McCombe, L., Roseon, Bay View Road, Port Erin, I.O.M.  
McGeorge, R. H., 24, Ardlie Road, Ayr, Scotland.

Nicholson, W., Aldersyde, Kirkham Road, Freckleton, Nr. Preston.

†Nifosi, C., 20, Everard Road, Bedford.

\*Norman, Lt.-Col. S. R., Tigh-an-Rhu, Bridge of Weir, Renfrewshire.

Oakley, G. E., 31, Eastbourne Avenue, Acton, W.3.

Oliver, W., 27, Market Street, Ripon, Yorks.

†\*Ollerenshaw, Dr. R. G. W., R.A.M.C.

†\*Owen, D., 203, Penrhos Road, Bangor, N. Wales.

†Oxley, J. R., 97, Wood Road, Sheffield 6.

Page, R. A., Prospect Place, Julian Road, Ludlow, Shropshire.

†Palmer, C. C., 24, Windsor Crescent, Dustan Road, Northampton.

Palmer, F. N., 12, Wickham Court Road, West Wickham, Kent.

†Parnell, L. F., 31 Lloyd Avenue, Shiphay, Torquay.

Parsons, H. F., 136, Sandford Grove Road, Sheffield, 7.

Phillipson, S., The Fell, Burnopfield, Newcastle-on-Tyne.

Pickard, J., 41, Prestongate, Hessle, East Yorks.

Picken, V. N., 1007, Tyburn Road, Birmingham 24.

Pickett, F. G., 448, Barrows Lane, Sheldon, Birmingham 26.

Pinney, F., 16, High Street, Skegness.

\*Pleon, A., 123, Stockwell Park Road, London S.W.9.

Plummer, S., 14, Prospect Avenue, Uddington, Lanarkshire.

Pollard, S., 80, Owley Wood Road, Waverham, Cheshire.

†Potheary, R.

†Powell, D. J., 17, Grove Road, Lydney, Glos.

†Price, A., Cpl., R.A.F.

Purves, W., 19, Brunton Crescent, Carlisle.

†Ralph, E., 721, Ecclesall Road, Sheffield 11.

Ransden, F. C., 132, Cross Lane, Crookes, Sheffield 10.

\*Redmond, H. B., 126, Stow Hill, Newport, Mon.

†Rees, I. J., 125, St. John Street, Ogmere Vale, Glam.

Reeve, P., St. Ives, Spencer Road, Thornhill, Southampton.

Reid, S. C., 12, Stoney Lane, Winchester.

†\*Roberts, A. J., Leicester House, Bank Road, Matlock, Derbyshire.

\*Robertson, A. F., 1, Cicely Villa, Forres, Morayshire.

†Robinson, H. A., 136, Raddlebarn Road, Birmingham 29.

\*Russell, J. H., 80, Grimsbury Manor Estate, Banbury, Oxon.

Saillard, A. H.

†Salmon, W. G., 30, Carlton Avenue, Worksop, Notts.

Samuel, Mrs. L., 29, Chapel Road, Llanharan, Glam.

Saunders, J. M., 14, Harle Street, Neath, Glam.

\*Scadden, G. W., The Broadway Pharmacy, Didcot, Berks.

Scanes, Fl.-Lt. W. A., 114, Chase Road, Southgate, London, N.14.

†Seale, F., 45, Cleveley Road, Southport.

\*Sergeant, Dr. F. G., 200, High Road, Tottenham, N.15.

Sharp, V. R., Lingwood, Crabbs Cross, Redditch, Worcs.

\*Shaw, Mrs. M., 38, Manor Park Gardens, Edgware, Middlesex.

Shepperd, J., The Shop, Parkmill, Swansea, Glam.

Sherratt, C., 7, Highfield Avenue, Burslem, Stoke-on-Trent.

†\*Simpson, Dr. H. C., Meadow Bank, Thursby, Carlisle, Cumberland.

\*Smalley, C., 31, Lynton Road, Acton, London W.3.

\*Smith, E., 17, Trafalgar Road, Wigan, Lancs.

†\*Smith, I. R., c/o Fraser, Newton of Petty, Dalcross by Inverness.

- ✓ Smith, R. H., c/o British Sugar Corp. Ltd., Foley Park, Kidderminster,  
 Snelling, C. W., 118, Craneford Way, Twickenham, Middlesex. (Worcs.)  
 Somers, N., Chepyng, Mears Ashley Road, Earls Barton, Northampton.  
 \*Sparshott, L. J., Westmere, Shenstone, Lichfield, Staffs.  
 Steel, E., 24, Blunt Street, Carlisle.  
 Stewart, Miss H. D. P., Dungoyne, Warren Drive, Kingswood, Surrey.  
 †Steward, V.  
 Stubbs, R. L., Hill View, Howhone, Olveston, Bristol.  
 †Styles, D., Gandhurst, Somerset Road, Wimbledon Common, London.  
 Symons, K. C. M., 53, Sterne Street, London, W.12.
- Tandy, G. A., The Gables, Glynderwen Crescent, Parkmill, Swansea, Glam.  
 Taylor, C., 33, Buller Road, Longsight, Manchester 13.  
 Thirkell, S. L. H., 7, Strathaven Road, London S.E.12.  
 Thompson, Saml., West Bank, Scotforth Road, Lancaster.  
 Thorpe, D., 129, Hollingdean Terrace, Brighton, Sussex.  
 Thorpe, F. F., 79, Seagrave Crescent, Gleadless, Sheffield.  
 ✓ Tootell, G. A., 24, Kelvin Grove, Prince's Park, Liverpool 8.  
 Towell, S. W., 98, Station Road, Hendon, London, N.W.4.  
 Townson, R. H. C., The Haven, Epsom Road, Guildford, Surrey.
- Wagstaff, Miss B., 4-9, Northwood Hall, Hornsey Lane, London, N.6.  
 \*Walker, G. A., 134, Bastow Road, Totley, Sheffield.  
 \*Walker, G. M., The Laurels, High Street, Astwood Bank, Redditch.  
 \*Walker, H. W., 53, Bardney Road, Morden, Surrey.  
 Waller, E. D., High View, Langdon Hills, Essex.  
 †Wallington, E. F., Harlestone, Dysant Road, Grantham.  
 \*Ward, J., 7, Normanton Avenue, Liverpool 17.  
 †Watkins, H. C., Windrush, Watling Street, Grendon, Atherstone, Worcs.  
 Watkins, W. J., 20, Whinbush Avenue, Allerton, Derby.  
 \*Webster, W. T. G., Fairfax, Wellsays, Bath, Som.  
 Wellings, J., The Thatched House, Middleton Road, Streetly, Staffs.  
 West, P. J., Rookwood, Picton Avenue, Bridgend, Glam.  
 \*Wheeler, A. G., 77, Darnick Road, Sutton Coldfield, Worcs.  
 White, D. C., 27, Hillcrest Road, Whyteleaf, Surrey.  
 White, R., 75, Foreland Road, Whitchurch, Cardiff, Glam.  
 \*White, R. M., 125, Shawmoss Road, Glasgow, S.1.  
 \*Willets, A. Royden, 19, Widemarsh Street, Hereford.  
 Willets, Mrs. R., 19, Widemarsh Street, Hereford.  
 \*Williams, J. H., 38, Dunbabin Road, Liverpool, 15.  
 \*Williams, V. G. P., 49, Melrose Avenue, London, N.W.2.  
 Wilson, J. H., 1, Queen's Drive, Great Malvern, Worcs.  
 Winsor, C. E., Laburnam Villa, Kingsbury Road, Minworth, Birmingham.  
 Wise, S., 19, Lawton Street, Crewe, Cheshire.  
 Womersley, H., 25, Central Boulevard, Wheatley Hill, Doncaster.  
 \*Wooller, M. P., Wendover, Marlecombe Road, Camelsdale, Haslemere,  
 (Surrey).  
 Yeats, K., 4, Sunnyside Gardens, Newcastle 5.  
 †Young, R., Capt., 111 R.E. Works Section, M.E.F.