

comfortable use as hand cameras, if carried for any length of time, except to a strong person, and they are too light and of unsuitable build to stand the knocking about that a landscape camera gets on a long tour, especially if it has as is frequently the case to be strapped on to the back of a pack horse or guide.

Turning now to view work : for all round usage and extensive touring nothing can beat, in my experience, the square reversing back, landscape camera racking out from behind, of the model of Henry Park or Meagher in England (cuts of which may be seen in the British Journal Photo Almanac). Though slightly heavier they are much more durable and rigid than the Kinnear form with tapering bellows. Which ever form be chosen, strength, rigidity and ease and simplicity of manipulation should be first considerations, and it is better to sacrifice appearance, rather than these points. There should be no loose parts, the focussing screen should be protected by the base board when folded. The back should allow of ample swing both ways and the front of ample rise : a revolving turn table fixed to the base board is a great convenience. 7×5 or $6\frac{1}{2} \times 4\frac{3}{4}$ (English $\frac{1}{2}$ pl.) are by far the most useful sizes. At least six double backs should be carried, and if for use in tropical climates, these at any rate should be brass bound. If only one lens is to be available, then let it be a R. Rectilinear of good make; if two, add a mid-angle rectilinear, one of the combinations of either of which can be adjusted at a small extra cost to a separate cell with rotating stops, enabling it to be used as a single long focus view lens at $f/16$.

Have your focusing cloth weighted at the corners, a great help on a windy day. Choose the carrying case of a

long narrow rectangular shape, in preference to the square form, it is more easily carried, and see that the straps are all very strongly double sewed.

If loose stops are carried have a hole punched in the end and string them all together like a bunch of keys. A good shutter of adjustable speed is indispensable. I should prefer two, one of the type of Thornton Pickard Time Instantaneous for general work and a separate foreground shutter for views. Use the slowest plates you can, isochromatic, of speed No. 23 are my favorites, and if taking a yellow screen use it only in very aggravated cases of haziness or coloring. If going abroad it is useful to have a supply of printed notices in the language of the country warning the custom's officials of the nature of the sensitive part of one's material. These can be purchased from dealers gummed and ready for sticking on.

In choosing the camera stand, avoid those shivering slender but beautifully finished tripods one sees so often. Let the material be ash by preference and the legs adjustable to differences of level, and nail or screw on two stout straps on one leg to strap all together when folded.

As regards the overhauling of kit before starting on one's tour—the light-tightness of camera and slides should be proved if the slightest reason for suspecting leakage has occurred. If the slides leak it will be shewn on development by the appearance of foggy streaks across the plate. If the camera is at fault shown by exposing $\frac{1}{2}$ a plate in the camera out of doors with the lens capped for say a minute and developing, then the leak can generally be detected by placing the camera racker out and the lens capped, in full