

though these are of course indispensable at times. A folding ruby lamp with a few night lights should be taken: Eastman's lamp, made of ruby fabric, is a most excellent one.

Finally, I would strongly advise having a large finder fitted to the camera, and have it sunk or provided with a folding hood.

So much for the kit: a few words as regards methods and scope of work will not be out of place. Hand camera photograms by beginners too often are examples of the tendency towards indiscriminate hasty exposing and overcrowding of subject; the number of views of streets with crowds of people, and vehicles and panoramic views of landscape and towns, which crowded into the space of 5 x 4 inches, require a magnifier to isolate the objects, and both of which, from the short focal length of the lens, exhibit displeasing perspective, are only too common, while isolated figures in characteristic attitude costume, or occupation, typical of the country or season, peeps into odd nooks and sunny corners and such like are conspicuous by their absence. The real scope of the hand camera is understood by comparatively few, and it is difficult to understand except, as in landscape work as well, by a careful study of art composition and endeavor to centralize the interest of a picture on grouping and effect. I remember getting a lesson from a friend some time ago, which though disagreeable, shewed me the above points very markedly. We had strolled down one morning to the fish market, in a Spanish town; the scene in the bright sunshine with the crowd of fisher folk sorting and arranging their fish on temporary stalls outside the market building, others hurrying up from the quay or into the town with huge baskets of

glistening fish on their backs, made a brilliant picture. We watched the busy scene for some time, during which I snapped off several views of the whole crowd. My friend simply watched, then suddenly hurried off to a solitary stall and turned up some time afterwards with a smile and one exposure. I saw his result—a picture—only three figures, a Spanish fisherman in his rough blouse, with his basket just emptied on the slab, behind which his swarthy good-wife presided; she was arranging the fish, while a prospective customer stood by with a critical eye bent on getting the first pick and the best fish for the least money. The scene was natural, typical, and one looked at the delineation on paper without needing to ask for an explanation. As for my results, well—the other fellow looked, smiled, and said, what pretty little *views* of the fish market (which by the bye I could have bought for 10 cents). It was nasty, but I have since realized the significance of his remark, and the difference between making pictures and taking views.

There has sprung up comparatively recently a class of cameras which can be held in the hand, but are provided with swing back and rising front, and can be clamped on to a tripod and used for taking views, etc. While not so suitable for hand camera work, as a simple hand camera, they are handy instruments and offer many advantages, especially to those who, spending their summer vacation at a quiet seaside or country place, have plenty of time to take over their picture making. The larger sizes however (7 x 5 and over) are by no means, when loaded, such light and portable instruments as would at first appear.

They are too heavy and awkward for