

ground glass (sky down) which has been inclined at an angle of 45 degrees, over a tray that will catch the drip, and before a light that will enable you to see through the negative. Now take a tuft of cotton soaked in the solution and gently rub that portion of the negative that you wish to reduce. You should also go over the surface every three or four minutes with a second tuft of cotton saturated with clear water in order that the negative reduce evenly. Be sure to keep the reducer off any portion of the negative that you do not wish it to act upon. Watch the action of the solution closely so that it does not go too far. When the negative is reduced to the proper density, place it in running water for an hour or so in order to stop all action of the reducer.

**The
Printing-in
Method:**

Before attempting to add clouds to your landscapes by the printing-in process, it would be well to obtain a collection of cloud negatives in order that you may be able to select one that will fit each case, for it must be remembered that the clouded sky needed in each instance depends almost entirely upon the conditions existing at the time the landscape negative was obtained. For instance, should you picture a landscape when the sun is directly back of the camera and then print-in from a negative, the clouds of which have received their illumination from immediately in front of the instrument, you can readily imagine the result, due to cross lights throughout the picture.

Then again, if the landscape is illuminated from the left, see that the clouds in the negative used are illuminated from the same point. Do not combine clouds taken on a sunless, lowry day with a landscape taken when illuminated by the direct rays of the sun, or vice versa.

Cloud negatives that are to be used for printing in should be thin. They should, however, have sufficient strength to give brilliancy to the print. There are several advantages in using a cloud negative which is more or less transparent, as you can see through it and better judge as to its adjustment over the print to which you propose to add the clouds.

**The
Negative:**

When obtaining negatives for printing-in, it is necessary to make very short exposures because if we over-expose, even very slightly, we destroy the delicate contrasts that exist between the high-lights and shadows and thereby flatten the negative. For instance, if we make an exposure of $\frac{1}{80}$ of a second with stop U. S. 8 for an ordinary landscape fully illuminated by the direct rays of the sun, we in most cases properly time the foreground but overtime the sky, destroying its beauty, and for that reason, when exposing for the sky alone, $\frac{1}{10}$ or even $\frac{1}{100}$ of a second with stop U. S. 32 will in most cases give perfect detail.

An exposure thus obtained should be carefully developed, too much contrast avoided and development stopped the moment that full detail appears. You will then have a negative that will print rapidly and give you all the gradations of light and shade that were impressed upon the eye at the time the exposure was made.