



LAKE SCENE NEAR LINDSAY.

divided along the line, forming two masks, one for the sky, the other for the landscape.

For printing, the sensitive paper and landscape negative are placed in the frame in the ordinary way, and the sky mask placed over the sky on the outside of the frame, the edges being further softened by cotton wool loosely pushed between mask and glass. When the landscape is sufficiently printed, the negative is removed and the sky one put in its place. The landscape mask replaces the sky mask, only covering the portion already printed, and the whole again exposed. Just how deep to print the clouds must be a matter of experience, but it may be taken for granted that they should never be prominent enough to concentrate attention on themselves. But this is a question in which no hard-and-fast line can be drawn, much depending both on the nature of the subject and on the clouds themselves. In some cases, a printing just deep enough to leave, after toning and fixing, a faint indication of cloud-

land, while in others they may be printed to full ordinary depth.

Simple as is the description of this method, it is really much simpler than it seems, and I have never known one who did not succeed to his satisfaction after one or two trials. There is, therefore, no reason why anyone should continue to send out landscapes with bare white or dull greyish skies, and I am quite certain that he who will give this method a fair trial will always thereafter beautify his pictures with the charm-giving clouds.



Date of the Convention.

To the Editor of THE JOURNAL:

DEAR SIR,—Will you allow me to ask, through you columns, why the meeting of the Association of Canadian Photographers was put off until the cold, rainy, muddy, and otherwise disagreeable days of November?

Is it possible that the Executive Committee were aware that the best of foreign photographers will be in