

side, and on which they should confer additional beauty.

Why this should be so is a puzzling question, as cloud negatives are easily made, or, failing that, may be bought at reasonable rates, and printed in without difficulty; and my object in this article is to urge photographers to commence the work of the season with a determination to do their best to remove the reproach.

The first step, is, of course, for each to supply himself with a stock of suitable cloud negatives; and, as it is better and more pleasure-giving to employ one's own handiwork, he should photograph them for himself. As suitable arrangements of clouds, in some parts of the world at least, are neither regular nor frequent visitors, he should be always lying on his arms—always ready to take advantage of an opportunity when it occurs.

For this purpose a slow plate is to be preferred—one that gives considerable latitude in development, as, although a cloud negative should not be dense, it should be brilliant and without a trace of fog. The too common practice of tilting the camera upwards towards the zenith cannot be too strongly condemned, as the printing-in of clouds so photographed is an outrage on nature. A little consideration will show that, as the clouds are to be seen with a horizon on a level with the eye, they should be photographed from as nearly as possible that position; that is to say that the camera should be as nearly level as possible, and that the lower part of the negative should include the landscape to the extent of nearly one-third from the bottom.

The printer-in of clouds is often, and not without cause, found fault with for placing clouds and landscapes together

lighted from different directions; and, while such incongruity may not be noticed save but by a trained observer, it should, of course, never be perpetrated, especially as, even without any careful examination, it is easily avoided.

Cloud studies *per se* are very beautiful, and it has been my habit for years to photograph them whenever I had a chance. To render the negatives available for printing in without a careful examination, and with the certainty of being correctly lighted, every negative, as soon as taken from the dark slide, is marked on the back with a writing diamond, say, as follows: "May 1, 1893, 10.20, S.W.," and my landscape negatives are all marked in the same way. They may be matched without the slightest trouble.

Fault is also sometimes found with clouds as not altogether suited to the landscape in consequence of the accidental distribution of the lights and darks on the latter, but this is a degree of hypercriticism that may be safely disregarded, the fault generally being such as not to be noticed by one in a thousand.

There are many methods of printing-in clouds, each preferred by its advocate, and probably each better for those who practise it than would be either of the others, while all appear to give equally good results. The following method is as simple as any, and has been employed by me for many years with uniform satisfaction.

The negative is placed upright against a window pane and covered with a piece of paper sufficiently translucent to show the detail, and a pencil line roughly drawn of the junction between sky and landscape. This is pasted on a piece of opaque stout paper the full size of the printing frame, and, when dry,