

and cutting off part of the sky. Look at the halo of light surrounding it. The illumination appears to be strong and to have spread out over the building. The explanation that it has been reflected back at an angle from the back of the plate is almost too old to refer to. But consider a moment something that you have probably overlooked, because there was no building to attract your attention to it. If the light overspreads in one instance, what is there to prevent it doing the same thing every time? And in a bright sky, who is ever going to notice it? Yet, the fact remains, it is there all the same and just as much as it obscured the brilliancy of that building's edge, does it detract from the clearness of outline of the cloud forms. Moreover, inasmuch as the edges of the cloud are usually the thinnest and most delicate parts, one of the chief beauties of the subject is lost. To avoid the difficulty, a most excellent idea is to use the double-coated, non-halation plates made by some manufacturers. Though these are a trifle slower in their action, owing to the thickness of the film to be penetrated by the light, when one is using the shutter referred to herein, but little inconvenience results. Should one not care to go to the expense of buying such plates, however, ordinary plates coated with the usual lamp-black backing, are quite satisfactory. There are also a number of prepared backings on the market that are very simple and clean to handle.

The question of orthochromatic plates is more or less debated. Some workers contend that the most true to life results are to be had on ordinary plates, whilst others claim that a ray screen and all the rest of that paraphernalia is an absolute necessity. The fact is, ordinary plates, under certain conditions, will give fairly realistic results. On a day, for instance, when we have very pronounced clouds standing out against a colorless ground of plain grey, there is no real reason why the ordinary plate ought not to supply all needs. Take, however, a day when the heavens are overcast with light, fleecy clouds on a blue field, and one will require both orthochromatic plate and color screen to get anything like truth in values. With an ordinary plate all would appear white and plain, owing to

the fact that blue leaves no impression on the sensitive film. But even with all the proper equipment, it is no easy matter to render blue properly. A very common error that the tyro in cloud photography is going to fall into is the using of too dark a screen. The result will be that the picture will resemble that imitation impressionistic thing that came out in the July number of the *Photo Era*, and the clouds will bear a strong resemblance to tufts of white cotton wool pasted to a sheet of carbon-black cardboard. This is caused by the combination of the dark orange screen and the blue sky; the heavens take on a dark green tinge and don't photograph at all. The difficulty is easily obviated by using a Bausch and Lomb ray filterer and diluting the bichromate solution. Thus, it will be perceived that a very strongly defined cloud on a blue sky is going to necessitate a weak ray-screen and *vice versa*. But the only way to judge when a screen is too dark is to note the occasions on which it leaves the sky underexposed and at the same time fully exposed the dark, heavy foreground. Color sensitive plates, particularly Cramer's, may be used alone and yield very satisfactory results. Inasmuch as they are partially corrected for blue in their making, they serve to show the contrast between those portions of the picture and such as are white, or at least lighter. It goes without saying, of course, that a screen is unnecessary with a yellow sunset, just as at the same time, it is understood, that where the sky is red, it is an essential.

While referring to sunset pictures, it may not be amiss to just mention and call attention to the falsity of the so-called moonlights made in this way. These pictures, so frequently made across a sheet of water, are the result of a short exposure with a small stop and a development long enough to secure white clouds and a dark ground for them. Their resemblance to a real moonlight is most remarkable, owing to its absence, a fact which is easily proven by making a real moonlight and seeing it for yourself. In the genuine night picture the foreground is the most brightly lighted portion, the distance and heaven gradually fading away into nothingness. In