

tint below the high lights of the print will be preferable, because by playing second to the print in this respect it will give it more importance. Delicate shades of gray invariably show photographic prints to advantage. But great care and a refined judgment of harmonics, are required to accommodate precisely the tone of the mount to that of the print. It is a mistake to suppose that the mount should contrast the print strongly. When attempted it will generally be found that they war with each other; as, for instance, when we place a sepia print upon a slaty or blue-gray mount. The mount should support and echo the prevailing tone of the print. A warm print requires a much warmer toned mount than a cold black and white print. Think of a black and white print upon a terra cotta mount, and yet we have seen such. Be it remembered though that sometimes slight contrast is necessary in order to avoid tameness. In order to give spirit or attractiveness to the whole, the mode at present much adopted of having a narrow border of white immediately surrounding the print is excellent. Cool prints upon stone gray mounts with this slight interposition of white have a very attractive effect. But when the amount of white border is increased, the effect is not so good, as the mount immediately becomes too conspicuous, and begins to war with the print. Borders or matts with exaggeratedly rough surfaces are not in good taste. They may attract for a moment as a novelty, but will not hold a lasting place in the estimation of persons of good judgment.

BROMIDE PRINTS BY CONTACT PRINTING.

By R. W. GODWIN.

During the winter months bromide paper is an especially desirable process for the photographer, because of the facility it affords one of making his prints in the evenings as well as in the day-time. Probably no photographic printing paper has received more attention from the manufacturers during the last couple of years, so that in place of the old soapy-surfaced bromide, the paper is now procurable in all manners of tints and surfaces, and even in "hard" and "soft" varieties, thus giving us an adaptability to almost any negative. Then the introduction of the newer and cleaner developers, doing away with ferrous-oxalate and its attendant clearing bath, is a real boon. The great fault to be found with bromide work is the chalk and soot character of the results produced, with clogging and want of transparency in the shadows. This must be avoided by care in exposure and development, as a soft image