I have on several occasions had to do so and encountered no trouble.

During development, if the image comes up flat, with little or no contrast, the print is over exposed; if weak and no detail in the highlights it is undertimed.

Now, there is some hope of saving an over-exposed print, but not whatsoever of making an under-exposed picture look decent, and you might just as well tear it to pieces.

The over-exposed print may be bleached with solution of corrosive sublimate, then re-developed with iron developer which has been used before.

Prints which have been over or under-developed can be reduced or intensified, but I do not think the game worth the candle, as it is so easy to make another print and use more care in the development. To come back to the exposure, we must bear in mind that the farther away the paper is from the lens the greater the size of the picture, and if the distance happens to be doubled, trebled or quadrupled the exposure must necessarily be lengthened; in fact, a great deal more than what one would first surmise. If the exposure at one foot be 20 seconds, at two feet it would be 20 seconds multiplied by the square of 2 or equal to 80 seconds at 3 feet 20 x 9=180, and so on in the same ratio; in other words, it squares itself. This is a useful table to follow, as if you desire to make an 8 x 10 from a 4 x 5 the exposure for an enlargement double the size is easily calculated.

The principle of vignetting is as simple as it is interesting. To carry this out all that is necessary is a piece of strawboard about the size of the enlargement. A piece about 10 x 12 will be found the most useful, as it will cover ground up to its own size, or even larger. Punch a portion out of the centre, either oval or round, or the shape of the usual vignette, but the size of the aperture would be better not larger than the diameter of the lens. Having exposed your paper, place the vignetting card with the aperture in front of the lens, and draw back and forth from lens to paper (judging at the same time by the light thrown on the paper).

Some prefer to use a vignette serrated at the edge, as it gives a gradual and modified effect of shade on the developed print. This is worked nearly always from a fixed point.

In case you enlarge from a negative, and require a certain portion of the picture exposed longer than others, you will find the process very simple. Take a landscape, for instance, where if you expose for the clouds you may get an over-exposed picture in other places. This can be remedied by making a correct exposure for the principal portion of the landscape, and again using a piece of cardboard with a smaller hole in it than when vignetting, and passing this parallel to the print, so that the light will play evenly on the denser parts, you will thereby block out the light from that portion which is already correctly exposed. If this does not meet with your approval, you can expose for the clouds first, and leave the balance of the picture till the end of the exposure. This also applies to portrait work where you would like to get any portion of the face, dress or hair brought out strong, as in some portraits the dress comes out weak while the face is fully exposed. To rectify this defect proceed as in the cloud process just described.

The mounting of fair sized enlargements is a bugaboo to a good many amateurs, but is an obstacle which is remarkably easy to overcome. The print can be mounted immediately after the washing has been finished, and must invariably be mounted wet. The paste I generally use is one made with starch and boiling water (about 1 in 9). In the latter dissolve a few grains of alum, adding a few drops of carbolic or oil of winter green. This, carefully made, will give you a paste which will be absorbed evenly by the paper, and at the same time keep for a long time.

The print still wet I lay face down on a piece of rubber cloth such as this, then place a clean towel over same and pass your hand lightly over towel so as to absorb the superfluous moisture, then paste the back of the print evenly (taking care that the corners get their requisite share), lift the print and place evenly on the mount and rub very lightly with a piece of absorbent cotton wet with clean, cold water, then, as the Irishman said, "Lave nature take its coorse."

Instead of the cotton, another piece of rubber cloth placed over the face of the print and rubbed lightly into place with a handkerchief passed gently across the back of the rubber cloth.

The print immediately after mounting may appear uneven and lumpy, but when dry it assumes a perfectly smooth surface. Do not use a squeezer or any such pressure, or you will find the print when dry will crack right across, due to the contraction of the paper.

Any number of different mounts can be procured at reasonable prices, but it takes a certain amount of judgment to combine the style of print with that of the mount.

Should you not desire to mount the print immediately after washing you can, of course, allow it to dry, but previous to mounting allow it to soak in clean, cold water until limp, then mount it as first described.

Obtaining sepia tones from a finished print has not met with marked success amongst amateurs, but the process seems simple enough, and can be produced by immersing in a solution of hypo and alum for some time. It is generally advisable to use a cold bath, as greater care is necessary with a warm one. When using the cold bath immerse the prints (after fixing and washing) face down in the solution and tone to the desired color. It is necessary to leave it soak over night as the action is slow, taking about fifteen hours to obtain the brown tone. I find that the print before being toned for sepia should be darker than a correctly exposed print as the process has the knack of bleaching the print quite considerably. Other methods are recommended, such as uranium nitrate, but this has been proved to be unstable and, to my mind, is none other than the old process of intensification.

I have got here some bolting cloth, which is occasionally used with portrait work. It gives a beautiful, soft effect to a great many enlargements, and should you have a good portrait negative to enlarge I would advise you to try one without the cloth first and another with it, and note the difference.

It is excellent, especially for negatives which have not been retouched, as the coarseness of a sharp negative is very much done away with. You will see there are a few different meshes and you must judge by a trial exposure which will look the best. The cloth in some instances is laid immediately over the bromide, and in other cases one, two, or three inches off. Its use necessitates a longer exposure, this especially according to the mesh. I find it very applicable in the case of bromide enlargements of negatives made from portraits, as it reduces the roughness which is visible in direct copies.

There are some amateurs I know who, when they get a good negative, try to satisfy their curiosity too quickly by endeav-