

but has been demonstrated to me in my experience.

After a careful consideration, and experimenting with different colors for mounting the mat surface picture, I have come to the conclusion that, while there are a variety of colors which are effective and harmonious, including some of the shades of grey, tea color, terra cotta, etc., there is nothing so truly artistic, refined and pleasing in the long run as white. In recommending a white mount I would add that there should be a border around the print about a quarter of an inch wide, of India tint or some other subordinate shade, which, though hardly visible against the white, adds greatly to the effect of the picture when mounted.

A few months ago I prepared some prints of different sizes, from 20 x 24 down to cabinet, for exhibition purposes, and mounted them as follows: The prints were toned to the black and white tone, mounted on ordinary white cardboard mounts and bevelled, leaving no margin of mount whatever. They were next mounted with glue, on deep cream-colored, pebbled mat board. I next cut a mat out of pure white mat board, making the opening one inch larger each way than the bevelled print. This mat was mounted on the cream board so as to leave an equal border of cream color half an inch wide around the print. The whole was then placed in a plain gilt frame half an inch wide and without glass. The effect is not only exceedingly pretty, but is neat, and does not detract from the picture itself, which is always to be avoided.

Another mount which is very artis-

tic and effective for the black tone is one of black. The print should be bevelled as before and mounted upon the black cardboard; or if for framing, the mat should be black, with a deep white bevel and a gold frame.

As I confine myself to the black tone, I have not been as observant of the effects for sepia; still, I should again recommend the white mount. A nice effect is obtained with sepia tone and sepia mount to match, but there must be harmonious blending of the two, or the effect is entirely lost. In using the sepia mount as above mentioned, there should be a narrower border of white between the print and the mount, to give the best effect.

The mat prints should have wide margins about them; the margin of the ordinary cabinet mount for a cabinet print is not sufficient to show it to the best advantage.

In preparing pictures for the showcase, I think it would be difficult to decide upon any one background as the best, because where the pictures are changed the background should also be changed in order to make a complete revolution, which is the only way to attract the most attention. All of the backgrounds must be good and selected with great care, but each one should be different from the preceding.

In my present display the background is gold produced by coating large sheets of matboard in the same manner as for gold mats. The prints are mat surface, toned black, which is the only kind I exhibit or make. They are mounted on cardboard and bevelled, then mounted on black card-