

Photographs.

HERE is a pretty and handy way to arrange photographs, where one cares for them and does not want the depth of tone faded by exposure to the light.

First, prepare any number needed of sheets of rough-surfaced, thick cardboard, allowing two more than the number of pictures. In size, the sheets should be four inches longer and two inches wider than the photographs. These sheets can be purchased of stationers already cut, and with gilded edges, serrated or plain; but one can buy the board in large sheets, cut pieces to suit, place them closely together and brush with liquid gilt once or twice, at half the price.

Attach one picture to each card by a touch of good mucilage, top and bottom, leaving equal spaces at the sides, and a little less at the top than below—to allow for the name written below the photograph.

On one of the extra cards paint an easy design of any favorite flower—mine has yellow daisies and their leaves; the other extra card may be left blank like the first.

Fasten the cards together, the painted card at the front and the plain one at the back, by punching a hole through them all, about an inch below the upper edge; tie with a bow of satin ribbon to match the flower. A bunch of blue violets, a spray of cherry or apple blossoms, or of the lovely white lilac, with dainty blue or rose or lavender ribbons, are pretty combinations. If preferred, three holes may be punched and run with narrow ribbon, tied loosely, allowing the collection to open like leaves of a book.

No more appropriate remembrance for Christmas or a birthday could be

devised than the entire family in photograph, with the recipient's favorite blossom and her or his monogram in gilt on the covering leaf. A bridal gift could be all in cream and silver, with ivory satin ribbon and a spray of orange blossoms, with their pretty green leaves as a decoration.

This is also a convenient way in which to group pictures of favorite artists, or authors, or actors, or composers.

EMMA I. McLAGAN.

The Eastman Company's New Paper.

AS will be seen by their advertisement in our column, the Eastman Company have now perfected their new gelatino-chloride paper, noticed by us in a previous issue, and have placed it on the market. We notice that this paper was demonstrated to the members of the Photographic Convention of the United Kingdom at the late annual meeting at Edinburgh, and the results obtained were thought by these hundreds of able judges to be very fine and exceedingly satisfactory. We have not had an opportunity of putting it to the test, but the photographic men who have, speak of it as follows;

This paper, which has only just been placed upon the market, gives very fine results. We have lately had the opportunity of testing it under negatives of very varied character, and find that it readily adapts itself to all. The chief charm in papers of this kind is the power they evince, not only to register in the printing frames the most delicate tones, such as the shadows in white drapery, snow, etc., but to retain them through the toning, fixing, and washing operations. The Eastman Company assert that any of the usual toning formulæ may be used, but they recommend the following combined toning and fixing bath. No. 1.—Alum and hypo solution: hyposulphite of soda, 8 oz.; alum, 6 oz.; water, 64 oz. When dissolved add to above