

the paper with several colors after having traced the outlines as carefully as possible from the negative. When the choice of colors is well made, landscapes printed by this method are charming. The prints are permanent. It is merely a new application of the carbon process.

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A CORRESPONDENT writing to the *Photographic Times* says, "There are few photographers that really understand the proper care of the eyes in the developing-room. It is a well-established fact that a sudden change of light is a source of injury to eyes, *i.e.*, being in the dark-room for a time and suddenly exposing the eyes directly to a strong light, the strain is at once noticed, with little consideration of the damage to the eyes. This same result can and does occur in the dark-room by looking directly into the red or yellow light for a few seconds, then directly afterward straining the eyes by carefully examining the progress of development, or by trying to notice the resulting sharpness of image or other fine details, etc. No one has more use of perfect eyesight than a photographer. The remedy is obvious. Retouching is, in spite of any amount of care exercised, injurious to eyesight, yet many retouchers are in the habit of looking closer than they should. In the commencement of a face retouching is more straining on the eyes than the final modelling. A retouching glass is certainly a great benefit to the eyes. It not only rests the eye but is also a material benefit to the final results, a closer texture to the surface being possible by the use of

the glass. It is, however, possible to fatigue the eyes by overuse of the glass. When this is the case the glass should for a time be abandoned, when the eyes from the change will again be resting. Any strain, whatever the cause, is injurious, and it is the strain that should at all times be watched and avoided."

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WE have often had to resort to the cutting of the name of some inquirer for sample copy or information from the postal card or letter received and the pasting of it on the journal or letter sent in answer on account of the undecipherable signatures adopted by some people, but the following from an English paper goes a step further: "A curious little incident occurred the other day, which goes to prove what I have always contended, *viz.*, that, however 'wooden' the postal authorities are in their everyday transactions, they seem to save themselves up for special feats which are outside the common ruck. A gentleman connected with this paper spent some days on the East Anglian coast last June, and promised prints from some of his negatives to certain of the fishermen who figured in the pictures. A week ago when these prints were packed up for transit, he discovered, to his annoyance, he had lost both the name and address of the man to whom he had arranged to send the prints for distribution. After a fruitless search for the address he resolved upon an experiment. Taking one of the prints, he cut out the figure of the individual whose name he had forgotten, and pasted it on the outside of an