

### The Daguerrotype.

You hev to hold it sidewise  
 Fer to make the likeness show,  
 'Cuz it's sort uh dim an' shifty  
 Till you get it right—'bout so !  
 An' then the eyes winks at yeh,  
 An' the mouth is cherry ripe,  
 Law ! it beats yer new-style picters,  
 This old diggerotype !

Thar's a blush acrost the dimples  
 Thet burrows in the cheeks ;  
 From out them clumps o' ringlets  
 Two little small ears peeks.  
 Thet brooch thet jines her neck-gear  
 Is what they used to wear ;  
 A big gold frame thet sprawled around  
 A lock o'—some one's hair.

'Twas took 'fore we was married,  
 Thet there—your maw an' me,  
 An' times I study on it,  
 Why, 't fazes me to see  
 Thet fifty year 'ain't teched her  
 A lick ! She's jest the same  
 She was when Sudie Scriggens  
 Took Boone C. Curds' name.

The hair is mebbly whiter  
 'An it was in '41,  
 But her cheeks is jest as pinky,  
 An' her smiles ain't slacked up none.  
 I reckon—love—er somethin'  
 Yerluminates her face,  
 Like the crimsont velvet linin'  
 Warms up ther picter case.

'S I say, these cyard boa'd portraits,  
 They make me sort uh tired,  
 A-grinnin forf upun yeh  
 Like their very lips was wired !  
 Give me the old diggerotype,  
 Whar the face steals on your sight  
 Like a dream that comes by night-time  
 When your suppers ' actin' right !

—Eva Wilder McGlasson.

### Useful Hints and Formulas.

**TINTED SILVER PRINTS.**—A method of producing colored silver prints, giving extraordinary results and effects, is published by Ogonowski in his book upon photochromy. The proceeding is as follows: Ordinary plain salted photographic paper is floated on the silver

bath as usual, and printed faintly under the negative; it is then washed, toned, and fixed. This faint positive print while still wet is laid upon a sheet of absorbent paper; then both are placed upon a sheet of glass. The damp print from which all superfluous water has been absorbed, is now worked in with water-colors, using only local tones, avoiding the use of flake white, vermilion, chrome and cadmium yellow. The print is now thoroughly dried; it is then albumenized one to three coats with salted, whipped albumen. It is then again silvered, and again placed under the negative, taking great care that the register be true. The print is now made similar to an ordinary albumen print, washed, toned and fixed. The tints, being protected by the coating of the albumen film, are not affected by the various processes. These tinted silver prints are said to produce the most charming effects.

**DEAD BLACK.**—The best plan is to stain the woodwork of the camera as follows: Clean the woodwork carefully with glass-paper. Then rub over it a tuft of cotton wool, dipped in an infusion of nutgalls, and allow it to dry.

Now go over it again with a clean piece of cotton wool, dipped in muriated tincture of iron. The great advantage of this method is that when once done there is no fear of it wearing off and the black settling on the plate or lens.

But if you prefer it you can use the following:

Alcohol.....	8 ozs.
Lampblack.....	2 "
Gum shellac.....	1 "

Dissolve the shellac in seven-eighths of the spirit, and mix well the lamp-black with the other ounce. Then mix the two.—*Photography.*

**STRENGTHENING NEGATIVES BY HEAT.**  
 —The tendency of intensifiers being to