

# CAMERA CLUB LIBRARY

Catalogued & Indexed 1930 by

Hal. L. Bernstein, Librarian  
CANADIAN

## Journal of Photography.

NEW SERIES.

VOL. I.

1ST JANUARY, 1875.

No. 1.

We have been so often requested by many of our old friends to resume the publication of the *Canadian Journal of Photography*, that we have at last consented to give it another trial. We shall at least try to give the spirit of the journals, both American and European, along with one or two original articles monthly. From the small space at our command, nothing but really practical papers can be admitted. Our readers, if they want to be informed more thoroughly on Photographic matters, must subscribe to one of the larger journals. We cordially recommend the *British Journal of Photography* and the *Philadelphia Photographer* to their notice, sure that the careful study of one or both of these will be found conducive to the improvement of their productions. We have no hesitation in stating that the Photographer who is not also a hard student, will make very little improvement in the art. Among all our Photographic acquaintances, those who give the Journals the most careful study we invariably find are the artists who make the best work and the most money. We commend, then, our little Journal once more to your notice, and beg for it an indulgent perusal, most of it being written at spare moments taken from our evening hours.

### ROSS LENSES.

A new invoice of these celebrated Lenses expected daily. Ross has been so pressed with business that our order has been nine months in filling. They are the finest Lenses in the world, and those coming to hand have all been inspected by Wenham, the famous optician.

### What we would like.

We would like very much if Canadian Photographers would favour us with occasional papers on Photographic matters. There is no reason why we should not have a purely Canadian Photographic literature. Our Photographers are not behind any in the world either in ability or education, and the works of many of them are equal to, and often excel, the best the old world can produce. Let us see then if we can have a few papers for insertion in our February number—papers on glass cleaning, on collodion or developers, on negative making or painting, on toning, in short on any subject Photographic. Let us tell one another how we do it, and as far as in us, elevate our art, feeling sure, as we do, that the increase of patronage, and consequently of cash receipts, follow surely on the improvement of our productions both as artists and Photographers.

*We are selling the Royal Ferroplate,  $\frac{1}{4}$  size, at \$1.50 box. We have been asked how we can sell these lower than our neighbours. In 1871 we sold them for 83c. as may be seen from our old price list, and would have continued to sell them at that rate but for an iniquitous combination between Dean and Emerson to raise them. We have succeeded in getting as good a plate at the low rate of \$1.50 a box, and hope to be able ere long to sell at \$1.00.*

### Something New.

We would like to see a Canadian Photographic exhibition, where the best works of our artists would be brought side by side and compared, and where Photographers would meet and in a friendly way give their experience and modes of manipulation; but it is difficult to see how this can be accomplished. In order, however, to bring together a number of our best artists' best productions, we offer

THREE PRIZES, AMOUNTING TO FIFTY DOLLARS,

For competition, each competitor to send in to us twelve cabinet and twelve *carte de visite* pictures, as follow:—

Four each full length portraits,  
Four each three-quarter do.  
Four each Vignette do.

To the artist adjudged as the best we will give a prize of Twenty-five dollars; second, Fifteen dollars; third, Ten dollars. At least twelve Photographers must compete.

Our first competition will be limited to artists in Ontario, and the City of Toronto will be excluded from the competition.

Intending competitors must give in their names before the First of March. Pictures must be in our hands before the First of May; prizes will be awarded before the First of June. Regulations as to sending competing pictures, and how to mark them, will be published in abundant time; negatives of prize pictures to be our property. Judges will be selected by a vote of the Competitors, from a list submitted to them next month.

Competing pictures to be our property. We will place them in an album for the inspection of visitors to our wholesale establishment, so that every one may have an opportunity of inspecting them at leisure.

As our intention is solely to stir up a spirit of generous rivalry in order to induce some small advance in the art, we hope a large number will enter as Competitors, and that really good works will be sent in Competition.

---

*We make a very handsome table for the studio; Walnut top, richly carved in imitation of walnut. It is the handsomest table for the money yet offered to Canadian Photographers. Price \$16.00. Photographs on application.*

---

### Distillate from the Journals,

The following may be useful to our readers, now that glass is so dear.

#### TO CLEAN OLD VARNISHED PLATES.

In a saucepan or iron pot, capable of holding half-a-gallon, place two pints of water and half-a-pound of carbonate of soda (common washing soda), and dissolve by heat; in fact, bring it to the boiling point, and while boiling, stir in gradually two ounces of freshly-slaked lime mixed with two ounces of water. Let the whole boil for five minutes, and the solution will be ready for use. Pour it, while still hot, into a flat porcelain dish, and then slip the plates into it, one by one. After an immersion of half-a-minute even the hardest varnished film will peel off like a piece of loose gelatine; and by a wash under the tap the plates will be freed from every trace of the solution. They may then be wiped dry, or allowed to become so spontaneously, when they will be in the condition of unused plates.

The solution will keep indefinitely, and may be used over and over again, only requiring to be brought to the boiling point each time.

## GLACE PICTURES. — ENAMELLING.

The glass upon which the enamelling is to be done must be scrupulously clean. Plate glass, free from scratches, is the best, although good photograph glass will do if not scratched. Blisters in the glass hurt nothing. After it is thoroughly clean, sprinkle over it by means of a five-cent pepper-box, "powdered talc" (or French chalk), and with a tuft of cotton, rub in a circular motion (carefully going over the whole surface), until no trace of the chalk is perceptible. *Do not rub heavily.* The chalk gives a surface to the glass that assists in the lifting the enamelled print from it. Now flow the plate with collodion made as follows:—Ether four and a-half ounces, alcohol three and a-half ounces, cotton to thicken (say from five to seven grains to the ounce of solution), and twenty-four drops (or minims) of castor oil. When this flow is dry, apply the prints, *face down*, after immersing them in a gelatine solution made as follows:—Cox's gelatine one ounce, water eight ounces, glycerine fifty drops. Add the gelatine and glycerine to the water, and let it stand over night, when it will be ready for use after filtering, which can be done by warming sufficient to make the solution limpid. Allow the prints to remain in this solution about five minutes before laying them on the collodionised glass, and then pass a gum roller lightly over them to press them tightly to the glass, and also to remove the surplus gelatine. After the prints are nearly dry they are ready for the mounts. For this purpose light Bristol board is best. Use the gelatine solution for mounting, and mount on the glass as the prints lie. The whole thing must be perfectly dry before an attempt is made to remove them from the glass. When they are dry run a knife-blade around the edge to start them up, and if thoroughly dry and the work properly done they will come off all right. I forgot to say in the proper place that it is a good idea to lay upon the back, after the mounts have been applied, a weight of some kind—say a heavy piece of glass—which should remain there for an hour at least. This assists in securing a complete contact to the print. At the end of an hour remove the weight and leave the print, back up, until perfectly dry *all through*. Sometimes they start off without help, which shows perfect success. Remember that "careful manipulation" is the only surety for success. A little experience will enable any one to perform this operation well.

We supply thin Bristol board for mounting above, it is manufactured for the purpose.

### A good substitute for Orange Glass.

We offer an excellent substitute for orange glass called *Frank's lacquer*. All you require to do is to flow a pane of plain glass with the lacquer as with collodion, when dry it is fit for use ; if not deep enough with one coat, flow twice. It may also be put on windows in place, by flowing with a flat brush. Try it ; 50c. bottle.

### An old Negative Bath.

Mr. Stanton, who has been our operator and photographic manager many years, has the same silver bath, in use in the dark room, with which he began four years ago. We have asked him for his mode of preserving it. He tells his own story—read it.

### Preparation and Management of the Negative Bath.

8 oz Nit., silver.  
88 oz Water,  
8 grs. Iodide of Potassium.

Dissolve the iodide of potassium in one ounce of the water, and the silver in the balance. Then add the iodide to the silver solution—Shake well, and place the bottle (a white glass one) in the sun for an hour at least.

After this, filter through two thicknesses of paper into a clean bottle, and *now* add—say two drops of C. P. Nitric Acid for every ounce of Crystals of Silver used. With most brands of silver this will be found sufficient to give an acid reaction to test paper. If, however, litmus paper on being immersed in it remains blue, add, cautiously, a few more drops of Acid until the test paper is slightly reddened.

The Bath is now ready for use and *can be relied on* to produce clean and brilliant negatives, and will keep in order until impoverished by use, and charged with alcohol and other impurities—the legitimate result from sensitizing a large number of plates in a bath.

It is well to keep in reserve a solution of 1 oz. silver in 9 oz. water that has been exposed to the sun and filtered.

By adding to your bath from this solution you can easily maintain the standard strength of forty grains (which is desirable, except in very warm weather, when thirty-five may be found to work best.)

A plate when sensitized in a new bath comes from it clean and smooth, without any tendency to creep. However, after many plates have been coated in the same bath, if we find on removing one from it, that the solution runs off as though oil was present, and we plunge again and move it up and down, then remove it—the solution still creeping upon its surface, though fully coated.

Now this effect is produced by the presence of alcohol in the bath, and as good results are obtained with difficulty in such a bath, it ought to be purified at once by pouring it into an evaporating dish and boiling until one-third or one-half its volume has evaporated. This can be done by placing the dish on the stove over a moderate fire, or over a large spirit lamp.

When the solution has become cool, add water until it marks forty grains to the ounce when tested with an actinohydrometer, (an indispensable instrument.)

Bottle the solution and place it in the sun for an hour, or longer, after which filter and it is again ready for use, and will be found equal to the best new bath ever made. A few drops of C. P. Nitric Acid may possibly be needed—a trial plate will decide this.

*Occasionally*—after a bath has been boiled a few times—it should be neutralized with bi-carbonate of soda (or aq. ammonia) boiled down, crystallized and *fused*. When cool, add water to dissolve and make up to forty grains, sun, filter and acidify for use as at first. Test with litmus paper of course.

By treating a negative bath in this manner, and keeping up the quantity by the addition of new silver solution, the same bath may be kept in working order for years. I am working to-day the same negative baths, I used three years ago, by simply feeding it with silver, boiling and fusing occasionally, and exposing to strong sun-light.

The negative bath is the great stumbling block of many who make photography their business, yet when well understood its management is very simple.

Pure distilled water, which any one can easily make, is always desirable.

A clean transparent piece of ice makes a very pure article of water.

Condensed steam from an engine is contaminated with oil, &c., hence should be discarded.

Large negative baths are worked with more pleasure than small ones, because they are not so soon impoverished and charged with impurities.

It is advisable to have at least two negative baths in order. In adding acid to a bath, always add it to the clean *filtered solution*.

If by mistake too much acid has been added to a bath, *neutralize*, sun, filter and acidify for use.

A too acid bath produces weak-flat negatives, lacking detail in the shadows; An alkaline bath—hard, foggy negatives.

Heat is an important consideration in the operating room. The studio and dark room should never be below 60° Fh., and the bath and developer should always be kept at from 60° to 65°.

In winter the glass baths should be placed in a zinc box, and kept at this temperature by warm water in the box.

Care should be taken never to raise the temperature of the negative bath above 70°

In summer this zinc receiver can be made use of to keep the temperature down to 60° by placing water and ice in it.

Bear always in mind that it is difficult to produce good negatives in a 40 grain bath much below 60° Fahrenheit or above 70°.

Very respectfully yours,

E. STANTON.

### Re-Touching Powder.

We have to hand, new French re-touching Powder which does not scratch the negative, and which makes the pencil adhere to the varnish very readily, and from which, if needed, the pencil marks can easily be removed. To use it, you simply dip the point of the finger in the powder, and then with the finger now slightly coated, rub the negative very gently. A very fine and excellent grain is produced for the re-touching pencil. 25c a Bottle.

*We have a very pretty chair in walnut and drab rep. It is the best arm chair we have had yet. As a posing chair it is splendid, and from the shape of the arm, equally fitting for a lady or gentleman. Price \$28. Photos. on application.*

### Clemons's Porcelain Prints with Albumen only.

I will conclude his communication by giving Mr. Clemons's method of making porcelain prints with albumen only. Take—

Albumen .....	3 ounces.
Water.....	1 ounce.
Chloride of ammonia .....	30 grains.
Liquid ammonia.....	3 to 5 drops.

Beat the egg and water together well ; then add sixty grains of the salt. Take eight ounces of water to make four ounces of silver, afterwards reducing it to a sixty-grain solution. You then take out three ounces and make the ammonio-nitrate in the usual way. After you albumenise your porcelain plates dry them, and then put them into the ammonio-nitrate bath, leaving them there five minutes. Take the plate from the bath, and pour a little alcohol over it, and go over it with a piece of cotton ; pour on more alcohol, and leave it a minute or two, and dry off. After it is printed it is washed and finished precisely as the albumen print is produced, except in the toning. You may find one sufficiently toned and another not toned enough. Go over the latter again, pushing it into the hyposulphite of soda. This seems simple enough, but as "the proof of the pudding is in the eating," your readers must try it for themselves.

### Albumen Papers.

During the cold winter weather, it will be well to have the room in which the silvering takes place fairly warm before beginning to silver. The solution and dishes too *must* be of a temperature not less than 65°. Nearly all papers are made for a weak bath now-a-days—not more than 40 grains—and preferably slightly acid. Fume in a close box not more than five to ten minutes, and on no account allow your paper to hang in the fuming closet, more than ten minutes if you wish to avoid mealy, flat, measly prints.

We have on hand—

Genuine Spencer Paper.....	per doz.
Eagle Paper, Elliott's.....	do
Albion Saxe .....	do
Trapp and Munch, Dresden .....	do
Hovey, plain and pink .....	do
Clemons Paper, superb .....	do
Anthony's best picked .....	do
Cross swords, anchor brand .....	do
Arrow Root .....	do

Chemicals of the utmost purity and at lowest rates. We sell no goods that we do not test, and the quality of everything with our own label, guaranteed :—



- Alcohol, pure, warranted, 95 per cent.  
 Alcohol, 95 per cent. for varnish, lamps, &c.  
 Ammonia Liquor Fortis (880°)  
 Ammonia Chloride, pure in powder.  
 Ammonia Carbonate, " lump.  
 Acid, Nitric C. P., per lb.  
     Do do in oz. stop bot.  
 Acid, Muriatic, for purifying bath,  
     Do commercial, lb.  
 Acid, Sulphuric, do do  
 Acid, Acetic, Beaufoys 30° lb.  
     Do Tully's preparation, the most economical in  
     market.  
 Acid, Acetic, Glacial.  
 Acid, Pyrogallic, No. 1, fresh.  
 Acetate of soda.  
 Hypo Soda.  
 Proto Sulphate of iron.  
     Do do and Ammonia.  
 Cyanide of Potassium.  
 Uranium Nitrate.  
 Marine glue the best material known  
 for repairing dishes, baths, gra-  
 duates filters, Camera shields, &c.  
 Impervious to water and acids, does  
 not affect Nitrate of silver, per oz., 10c.

Materials for making Collodion, necessarily of the greatest purity.

We have just received from the manufacturers, the following chemicals for making Collodion, all of which we guarantee of the greatest purity :—

- Alcohol, patent, free from all impurities,  
 thrice distilled—last time over quick-  
 lime  
 Ether, pure, Sp. Grav., 812°  
 Soluble Cotton, Anthony's.  
     Do do snowy.  
     Do Cooper's do  
     Do English do  
     Do Berlin do  
     Do French do

Iodides of Ammonia, per oz.

Do Potassium, do

Do Cadmium, do

Do Lithium, do

Do Magnesium, do

Bromide of Cadmium, do

Do Potassium, do

Do Ammonium, do

Barum Chloride to salt paper, Albumen and Collodion.

Chloride of Gold and Calcium, wet.

Do do Sodium, dry.

### Ewing & Co.'s solution of Chloride of Gold

Has long been famous ; it tones more pictures for the same price than any gold in the market.

### Otto's Danish Intensifier

Has had a good reputation for many years, and for intensifying weak negatives, especially for copies, it is the best thing known.

### A Glace Wrinkle.

“ So much attention is now given to the ‘ Glacé ’ finish, that a point gained by experience is worth considerable.

“ To insure success, great care should be taken in every branch of the process. I find that several different methods for preparing the plate (glass) for enamelling are published, and presume that all are equally good in the hands of those who use them. What I particularly wish to call attention to, is the fact of such a great difference in securing a complete divorcement in all cases ; you may for ten days produce perfect surfaces in every instance, and all at once you lose everything in consequence of the print adhering to the glass. Now the query comes up, why the difference ? Watch the barometer, and act according to its rising or falling propensities. To insure a perfect clearing from the plate, the photograph must be perfectly dry before the mount is applied to it, and then both must be thoroughly dried before an attempt is made to separate them. Artificial heat is not altogether reliable unless applied as a *general heater*. For instance, similar to the heat of an oven, and that, too, very gradual. A *violent heat* will spoil all. A ‘ hint to the wise being sufficient,’ I forbear to enlarge.”

All who have to do with "post-mortem photography," will find an idea worth considering in the following from Mr. G. W. Edmondson, of Plymouth, Ohio. He says :

"I can only think of one 'dodge' that I have never seen or heard of in any photographic publication, and that in the most unpleasant part of our art, 'post-mortem' photography. In taking a corpse, I turn everybody out of the room excepting some person well acquainted with deceased, and I then set to work on the *eyes*, opening and working the lid of one eye till it is pronounced 'natural' by the acquaintance, when I quickly pour on the eyeball a little plain collodion which effectually hold the eye and lids in the desired position. It is then easy to make the other eye match the first operated upon, when you may move the body where you please without any change in expression of eye. A wet sponge will remove the collodion."

Those who want to use Mr. Black's acid bath may be assisted by the following from Mr. A. L. McKay, of Decota, Iowa :

"I first make a collodion as Mr. Black directs, with this exception, I do not use so large an excess of alcohol. The formula I use is this :

Alcohol, . . . . .	32 ounces.
Iodide of Ammonium, . . . . .	72 grains.
Iodide of Cadmium, . . . . .	72 "
Chloride of Calcium, . . . . .	36 "
Cotton (Pary's), . . . . .	432 "
Ether, . . . . .	28 ounces.

"I set this aside for a week before using. I then take my 40-grain bath and dilute to 20 grains, filter, and add to each half-gallon one-half ounce nitric acid C. P. If the bath works slow or hard I add more acid. When you have too much, white spots form on the plate ; remedy, a few drops of dilute ammonia. The process is so very simple, it does not seem possible for any one to fail with it. You could not induce me to go back to the old 40-grain bath and highly salted collodion. I will answer any questions that may be asked through the journal. I hope more photographers will try this process, and publish their experience in the *Philadelphia Photographer* ; it would be of great benefit to all."

Mr. William Lawson, of Effingham, Illinois, gives us his formulæ, both negative and positive, as follows :

"Silver bath for negatives, 40 grains ; silver bath for paper,

60 grains. Float one minute in cold weather ; in warm weather, thirty seconds.

*Collodion.*

Alcohol, and ether, . . . . .	equal parts.
Iodide of Ammonium, . . . . .	2½ grs. to oz.
Iodide of Cadmium, . . . . .	2½ "
Bromide of Cadmium, . . . . .	1½ "
Bromide of Potassium, . . . . .	1½ "
Coopers best Gun-cotton, . . . . .	5 "

" I am very careful to dissolve the bromides thoroughly, so there is no precipitate to cause pin-holes.

" Developer, usual strength.

" Fix in hypo. I aim to get my negatives an olive brown. Redevelope with critic and pyrogallic acid when redeveloping is required.

*Toning Bath.*

" Gold enough, in the requisite amount of water, to tone in from five to ten minutes. Make it alkaline with borax and acetate of soda. Use also a pinch of common salt.

*Fixing Bath.*

Water, . . . . .	6 ounces
Hypo, . . . . .	1 ounce.
Bicarbonate of Soda, . . . . .	6 grains.

" Fix till perfectly clear.

" But the best formula of all is carefulness, cleanliness, and the best of instruments and material."

**What I know about Baths.**

" In looking over the *Philadelphia Photographer* for the last three years, I find a great deal said about baths. Now I do not propose to find fault with any one's method of preparing a bath, but will confine myself to what has given the best results to me with very little trouble.

" One says he never suns his bath, another says he never boils his bath, still another says never iodize a bath.

" Now I do not think that a good bath can be made without sunning it, or an old one without boiling it. In treating an old bath that is not overcharged with ether and alcohol, I set it in the sun for a week or ten days, then take it in, filter clean, and

it is ready to use. When sunning fails to do any good, evaporate to dryness, first neutralizing with liquid ammonia, when cold, dissolve it in pure ice-water, to the strength of forty grains to the ounce, then sun it about a week; after which, bring it in, filter clean, and add nitric acid, C. P., to make it slightly acid, and if not ready to use it, set it in the sun until wanted, when by filtering, it will be found to be in good condition for working. Never add acid to a bath until it is filtered clean, and then always ten or twelve hours before wanted.

"I prepare a new bath as follows: I take the quantity of distilled or ice-water that I want, which is one or two gallons, the more the better. I then add nitrate of silver, C. P. (J. F. Magee & Co.'s make), until I have a solution of 40 grains to the ounce; I then take two grains of iodide of potassium to each ounce of silver used, dissolve it in a small quantity of water, which add to the bath, shake it well, and set it in the sun for a week or so, then filter it clean and make slightly acid with nitric acid, C. P., let it stand ten or twelve hours, then it is ready for use. When it shows signs of failing, treat as I said about old baths. Always have two or more baths, and never under any circumstance use a negative bath for making ferrotypes in; always have two or more of each, and remember a ferrotype bath requires more acid than a negative bath.

"If this meets the eye of some brother photographer who is in trouble, and does him good, I will be amply repaid for writing it. I do not claim anything new in what I have written, but it is what I have tried and found true."

"Here is a good dodge which has just *dodged* into my brain; it may be old, but it is new to me if I *am* one of the oldest operators.

*Dodge*: Fume cotton before dissolving for collodion.

*Theory*: Cotton generally is slightly acid, causing red collodion with even the best of chemicals. Ammonia neutralizes; washing in water and ammonia is troublesome, and takes time.

*Experiment*: I made a batch of 218 ounces of collodion, using 3 ounces of cotton; fumed strongly with ammonia, then aired a short time.

*Result*: Splendid collodion, which after three days has but a slight trace of colour, while another batch made at same time of same amount with same chemicals, but not fumed, was of a quite high colour in the same length of time.

Yours truly,

E. LONG, of LONG & SMITH,  
Quincy, Ill.

# EWING & CO.,

Having the best facilities for buying both in America and Europe, and buying in large quantities for Cash only, can sell every thing at lowest rates:—

Lenses by Ross.

Lenses by Harrison.

Lenses by Derogy.

Dallmeyer or any other maker to order.

The best Collodion "Hawarden."

All good Collodions.

American Optical Co's Cameras.

Anthony's Success Cameras.

Weston's Burnishers, 6, 9 and 14 inch.

Silk Curtains, 30 inch wide.

Oval Walnut Frames, to 18 by 24.

Square Walnut Frames, all sizes.

Oval Rose and Gilt, all sizes.

Gold Gilt Ovals at cost, all sizes.

Materials for the Glacé process.

Instantaneous Lenses for Children.

Instantaneous Lenses, Camera takes two on one plate, and you can focus with the plate holder in place.

---

A 10 by 12 second hand brass bound Kinear's Camera in stock, worth \$50. Sell \$30.

---

WHOLESALE ONLY, 70 KING STREET WEST.

---

## BACK GROUNDS.

---

**W**E have just received some splendid Back-grounds in flatted oil interiors. They are well painted under our own supervision, and extraordinarily cheap. \$12 and \$15.

---

---

## BURNISHERS.

---

**B**EFORE buying a Burnisher, get quotations from Ewing & Co. On hand, 6in., 9in., and 14in.

---

---

## PHOTOGRAPHIC GALLERY FOR SALE,

---

**I**N the thriving Town of Millbrooke, sixteen miles North of Port Hope. A large and first-class business has been done during the last ten years. Every requisite and convenience for a first-class trade. Satisfactory reasons for selling. Apply to W. H. Greer, Millbrook, Ont.

---

---

## ADVERTISING.

---

**W**E will receive each month a limited number of Advertisements, such as Galleries for Sale, Lenses and Apparatus for Sale or to Buy, Want Assistants or Operators, or Want Places. Ten lines for \$1. No charge less than \$1. Guaranteed Photographic circulation, 600 copies.

# MESSRS. EWING CO.,

ARE INSTRUCTED TO SELL THE

## STOCK AND GOODWILL

OF A

## PHOTO GALLERY,

IN THE THRIVING TOWN OF

# PETERBOROUGH.

The premises are more than usually convenient, comprising front shop, on main street, finely fitted up with show cases, &c., where a very large trade in pictures, frames, mouldings and mirrors is carried on.

## STOCK

In this department worth about \$2,000. Photo gallery on first floor; two entrances, one through shop and one at side door; everything of best quality; lenses by Ross;

## 20,000 NEGATIVES,

reception-room, dressing-room, work-rooms and gallery, with north side and top light. Inventory of this department about \$1,500.

## *Dwelling House,*

attached, with furniture to the amount of \$800.

Business done over \$10,000 per annum.

Apply at once to **MESSRS. EWING & CO.**