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Hints to Ferrotypers.

THE NITRATE BATH.

We are constantly in receipt of letters from our country friends asking us to give them directions how to keep their bath in good working order. All information on this subject must necessarily be of a very similar character, and we therefore give the ideas of one eminently qualified to give an opinion.

“The greatest care should be exercised in the preparation of the nitrate bath. We need not remind the old photographer that the bath is the father of good and of evil, and yet as a child never cries unless something ails it, so the bath never refuses to do its work properly unless something ails it. *That something* is generally the result of some imprudence on the part of the operator, and a careful and patient search will generally set matters right.

The ferrotype bath is prepared as follows :

Water.....	1 ounce.
Nitrate of Silver.....	45 grains.

Iodize with iodide of potassium. There are two ways of iodizing the bath. One is, to add the iodide (say four grains to a half gallon of solution) directly to the silver solution, and then after dissolving, filter. The following method, however, we think it better :

Dissolve the iodide, as near as possible, in a small portion, an ounce or so, of the silver solution ; allow it to settle, and then

pour off the solution ; now wash the iodide with water, pouring off the water when the salts settle, and repeating the operation two or three times. Finally, add the iodide to the silver bath ; shake well, and treat the whole to at least a whole day of sunshine. Before using it, add nitric acid sufficient to turn blue litmus paper slightly red, when, after standing a few hours, the solution is ready for use.

NOTES.

The bath should be kept as near neutral as possible. If it causes the least sign of muddiness or grayness of the film, add acid cautiously until the trouble disappears.

A bath decidedly acid, and one deficient in acid will cause harshness and slowness, besides a lack of brilliancy and roundness of the image—gray high-lights and dark shadows.

Keep an eighty-grain stock solution of silver on hand with which to strengthen the bath when it becomes weakened by work or overcharged with iodide. Set the bath in the sun a few hours after such additions, and filter before use.

It is unnecessary to filter your bath every night, though if it can be done in the dark it is recommended as being the best plan.

An over acid bath causes specks of comet shape to appear on the film. The only remedy is to mix some plain neutral solution with the other, enough to counteract the acidity.

The addition of ammonia would answer if care is had not to add too much.

Should the bath show indications of being over-acidified, in the hurry of work, a collodion salted with cadmium salts will give temporary relief.

Be careful that the plate-holders, shields, and dark-slides are carefully protected from the action of the silver solution. Shellac, asphaltum, paraffine and lard are all good protectors.

An extra bath should always be kept ready for an emergency.

Do not use your ferrotype bath for negatives.

It is not a good plan to add silver of one manufacture to a bath made up of that of another manufacture. The acid and the metal used by different manufacturers vary in their nature, and, of course, the resulting nitrate varies. Hence the silver made by one party would be very apt to cause some chemical disturbance if added to a solution made up from silver of another brand.

The ferrotype bath in its workings and disposition is very similar to the negative bath, and one accustomed to the management of the latter can readily manipulate the former. The novice, when in trouble with his bath, will find full instructions how to proceed in works on photography more pretentious than this, such as Dr. Vogel's *Handbook of Photography*; Elbert Anderson's *Skylight and Dark-room*, &c."

We keep every possible adjunct for the ferrotyper, and would call attention to the June number of our Journal for the prices of the different articles used, our aim has ever been to put the best materials into the hands of our customers, and thereby greatly assist them in the production of the best of work.

Revolving Backgrounds, finely shaded.... \$7 50

The Prize Medals.

We regret to state that notwithstanding we received very numerous entries of intending competitors comparatively few sent in their work at the time appointed. The gold and silver medals are now in our hands, and have been universally admired, and we would call attention to the following extracts:—

PHOTOGRAPHIC ART EXHIBITION.—Sometime since Messrs. Ewing & Co., of this city, offered for competition a gold and silver medal for the best *carte de visite* and cabinet portraits from the studios of country photographers. Messrs. Lash & Co. were entrusted with the preparation of the medals, which are now on view at Williamson's Art Gallery, 41 King street. The value is \$50, and the design most chaste and elegant. Due notice will be given of the exhibition.—*Globe*.

PRIZE MEDALS FOR PHOTOGRAPHERS.—A short time ago Ewing and Co., of this city, entrusted Messrs. Lash & Co. with the manufacture of two gold and silver medals, valued at upwards of \$50, to be offered in competition for the best *carte de visite* and cabinet portraits produced by country photographers. These medals may now be viewed at Williamson's art gallery, and are worthy of notice for their elegance and beauty of design.—*Leader*.

FINE ARTS.—Two gold and silver medals of exquisite design and workmanship from the atelier of Messrs. Lash and Co., made to the order of Mr. R. D. Ewing, and valued at \$50, of-

ferred for competition to country photographers for the most finished specimen of their art, may be seen at Nos. 39 and 41 King street West.—*Liberal*.

In inaugurating these contests we were fully aware we had at the outset a difficult task before us, not from the lack of talent among our friends, but simply and solely from an amount of diffidence prevailing amongst them which would prevent their competing, and which it would be necessary to overcome. We have a very great desire that the first exhibition should be a success, and in this desire no sordid motives take part. It is perfectly true that we have a great stake in photography as a *business*, but we also love photography as an *art* and in the movement we have set on foot, have been actuated by an earnest wish to elevate and improve the standard of taste throughout the community. As we before stated, the response (notwithstanding promises) to our invitation has been limited, and we therefore placed ourselves in communication with those friends who were in readiness to exhibit, asking their permission to postpone the time further. This permission has been granted, and as our Mr. Ewing is at present in Europe buying, and will not return before the end of August, we name the month of September as the time most likely to suit all parties. We wish our friends to remember that we have spent no little time and money in furthering this object, and would ask their hearty co-operation and support.

Caution.

In using the Manson Collodion, always pour the Collodion into the Iodizer. This is a fine collodion, sold by Ewing & Co. only.

Filterings.

To print from hard negatives. Tint your paper slightly, before printing. Try it.

There is no one thing, which tends to increase one's business so much as promptness.

Customers are nearly always in haste to see their pictures, but are not offended, if you tell them, you will be obliged to wait a week, in order that you may have ample time to do it well. It is really a good advertisement for you, it indicates you are appreciated by the public and your patrons numerous.

Never *trust to memory* for any thing which can be forgotten. Chalk it down.

If you wish to retouch an old negative, on which the varnish is very hard, instead of revarnishing it, which in many cases would injure it, take a printing frame, the same size as the negative, lay it on a piece of paper, put a few drops of alcohol on the paper, and place the negative in the frame, face down, leave it so a few seconds. You can then retouch as easily as if newly varnished.

Ewings "Marble" Negatives

for printing borders on Glace or Vignette photos; these are of exquisite patterns, and are far ahead of any borders yet produced. *You must* use them, if you want to keep up with the times. The price for Card negative is 25c.; Cabinet 50c.

A DANBURY (CONN.) photographer promises to revolutionize the business by the introduction of a gas which renders the sitter unconscious during the taking of a picture. He has already issued cards announcing, "Photographs in all styles taken without pain," very like a whale.

Mr. Hallenbec says a good way to avoid blisters is to add 2 ounces of chloride of ammonia to the hypo-sulphate.

If you want a nice back ground. Try Ewing & Co.

CLIPPINGS.

The Printer's Corner.

BY CHARLES W. HEARN.*

AHEAD OF TIME.

Now before the hot season comes upon us, I will proceed to write a few thoughts in reference to the troubles of the photographic printer during the summer months, for there will not probably be more than another issue of the *Photographer* before they will be upon us, "and it behooves us all to be up and stirring" (not the silver-bath, but our brains), so that we will be ready to attack it whenever it may come.

ALBUMEN PAPER.

All albumen paper, before it is floated upon the positive bath, should be subjected to severe criticism, for it is often here, even in the very beginning of photographic printing, that troubles arise that are laid to one thing and another, and it is often a long time before the right cause is discovered.

We are aware that considerable blame is attached to different brands of albumen paper, which is unjust; yet there are some troubles that are really the fault of the paper, a few of which I will name.

Coarseness is bad, and all paper that is coarse should be laid aside, and other brands used.

Another one of the troubles which is very noticeable, and gives rise to the most aggravating results, is *the little spots or minute bubbles that appear much redder than the rest of the paper* (especially so when the paper is that of the pinkish tint), and continue still to be so, even during the extended operations of the printed photographs, giving an appearance in the toning bath of weak paper in places, as the spots at that time very much resemble those produced by weakness. I have very frequently seen the surface of the albumen paper so thoroughly covered by these spots, that it has seemed to me that a mere novice would surely notice it. All such paper should be rejected.

I would not give the idea to the photographic printer, that this poor albumenizing is characteristic of summer months, for it is the case at all times, but as it occurred to my mind, I have here inserted it.

Another and a greater cause of trouble during the summer months, is the discolouring of the sensitive albumen paper so very rapidly, as to be a great source of annoyance to the printer. Bovey Preservation Medium is a remedy, \$1.00 per book.

There are many excellent papers in the market, which discolour very rapidly during hot weather, yet if a peculiar treatment of the same be adopted, they can be kept in excellent condition. That known as the "German paper" can be most successfully treated as follows:

Make a *very slightly alkaline* bath of nitrate of silver, forty grains to the ounce of distilled water; float three-quarters of a minute, *dry thoroughly*, and as quickly as possible without placing it in such a ridiculous affair as an iron oven just large enough

to hold about a half-dozen sheets of paper, as the writer has seen done often, and then a great wonder why the paper discolours so rapidly, when it is almost literally baked or roasted. Have the drying-room of a *dry* atmosphere, and *not damp*, and then a small gas-stove about three feet below the paper, will dry it thoroughly and quickly, and will not discolour a particle. After drying, fume in a *dry* fuming-box about ten minutes if the positive bath is a trifle alkaline, but if neutral fifteen minutes, and if slightly acid, as it is used by some photographic printers, then twenty minutes will be required. Long fuming discolours, so it would be best to have the bath a little alkaline, and fume less. When fumed keep in a cool place, and the most difficult paper to work will be found to keep very nicely.

If you want a Ross Lens send for prices.

VIGNETTING IN DULL AND CLOUDY WEATHER.

It is well known that the most general popular style of photographic printing is, and justly so, the vignette. It is also equally well known, that a beautifully graded and artistically proportioned vignette print, is the most difficult and tedious style of photographic portraiture, requiring the most taste, experience, and care on the part of the regular photographic printer.

Having an unusually large amount of this style of printing to do, and having rainy or very cloudy weather to do it in, I, by the aid of my "thinking cap," succeeded in making this style of printing, of at least equal rapidity with the ordinary printing in dull weather. I cheerfully give my method to the fraternity, hoping that it will be found of service to my brethren in our beloved art. In an ordinary box printing-frame of a large size, place a plate of clear glass, free from scratches and bubbles, etc. Upon this lay a piece of *white* sensitive albumen-paper, and clean up the back as usual.

Reverse your frame and raise the outside edges or rabbets about an inch from the glass, by tacking along the sides and ends wooden strips. Tack upon this raised frame your regular vignetting-board, being certain that it is of a large size and suitable shape; cover with tissue-paper, and print until the centre

of the vignette print is bronzed, and until the edges have blended out *very softly*. Wash, tone, fix, and mount in the regular way, and you have all that is necessary to produce any number of vignetting-glasses you may desire.

I produce them by simply making very intense negatives of the above described black vignette oval print. Use a good strong-bodied old collodion. Flow your plate very slowly, so as to obtain a good even film. The centre of the negatives should be in appearance about clear glass, with quite dense outside edges. With these negatives placed over my ordinary printing-frames, and held in place by a couple of tacks upon the outside edges or rabbets of said printing-frames, which will of course raise them about a quarter of an inch from the face of the regular portrait negative in such printing-frames, I can print vignettes with exactly the same rapidity as ordinary plain down prints. As the centres of these vignetting negatives are clear glass, you can easily see exactly where to place them, to take in as little or much of the bust or shoulders as you desire. By placing a piece of ordinary plain glass over the varnished side of these vignetting negatives, and binding the edges, they are thus preserved from all danger of being scratched or defaced, and can be used indefinitely with ordinary care.

J. H. L.

We test all our chemicals. They are warranted pure.

Enterprise in Photography.

In every kind of business, the man who is most enterprising is the one who succeeds the best, and of no profession is this truer than of photography, as it is in some measure a luxury. It does not require much enterprise to introduce something new after your patrons have all found it out, and come and demand it. Enterprise in photography consists in *making the demand*; in introducing new styles and being on the alert for everything new.

French Retouching Powder

can't be beat. 25 cents per bottle.

Chips.

Silvering paper.—Having never seen a rule for the length of time, paper should be silvered, and having often seen articles containing instructions which said “silver the requisite time,” and being at a loss to know what a “green hand” would do with such instructions. We give the following which has proved good. Paper which, when removed from the solution, and held by one corner curls *back*, is under silvered; and that which curls *front*, is over silvered; and that which hangs straight a few seconds and then curls *back*, is just right. Try it, and then you will know how it is yourself.

Papier Oxyline

beats cotten all to pieces, only \$1 10c. per ounce.

There is no humbug about this.

Copying Ferrotypes.

First warm them; then varnish with thin varnish, which removes all traces of marks, and makes the type as bright as new.

Another way, and we think better, by means of the *vapour of alcohol*. Place a small dish or saucer containing about two ounces of alcohol upon a moderately hot stove, and when it begins to boil, hold your picture in a slanting direction, in such a manner that the alcoholic vapour strikes directly upon the film of varnish. Here it is rapidly condensed, and, absorbing the gums, runs off of the plate in large drops. In a very few seconds the plate will be perfectly clean and every atom of the varnish have disappeared, leaving the collodion film in its original delicate condition.

Politeness to sitters is a virtue that it pays to practice.

Never use a smaller stop than is necessary to give good definition, whether it be a landscape, an architectural view, a copy, or a portrait. The use of a very small stop causes a flatness and want of detail, that no amount of exposure will compensate for.

Bon Ton $\frac{1}{4}$ Envelopes at reduced rates at Ewing & Co's.

A Photographic Love Story.

Allow us first then to inform you that our hero is no myth, but a real, live, practical photographer—faulty and frail, embodying within himself a good share of weak human nature. By these characteristics, you may know he *is* a verity.

Beside, he had unfortunately a dreadfully crooked nose, which perversely twisted into a devious route in his youth, and years had only confirmed it in its obstinacy—very sparse hair, individualized whiskers (if the few stray hairs which garnished his chin could enjoy that honorary appellation,) was slim—very—almost lank, wore unbecoming colours, very bad fits, and *patched* boots, which last conclude the outside view of this unprepossessing, yet worthy knight of the black art.

It was a dull day—nobody came for pictures. It snowed, and rained, and froze, and thawed—the wind blew umbrellas into wrecks, men into streamers, and women into balloons, consequently Jonah (that was his name) was cross, and would not be comforted. Finally, after a most dismal morning, he stalked off and got a sandwich, and came back mollified and quite tractable.

Business was a foregone conclusion for the day, and Jonah yielded to the enticements of a pumpkin-coloured lounge that stood in the corner, and was in the midst of an audible slumber, when the door opened, and covered with sleet and snow, in tripped the roundest, rosiest, most animated little bundle that ever dawned on waking eyes. It was a very sunbeam for brightness, that would have smitten a drowsier man than Jonah.

Looking straight at Jonah, who sat petrified like a statue in the rough, it shook off the clinging elements—not in the least like a great Newfoundland dog—but precisely like a dainty little fairy, as she was, and impatient of preliminaries, communicated her desire to *sit* immediately.

Now Jonah, aged 30, was never in love in all his life, a solecism in this the nineteenth century. Of all the glossy ringlets and false frizzles, it had become his onerous duty to rearrange, not one had ever galvanized his fingers or quickened his pulse. Of all the many pretty faces at which he had squinted through the unabashed camera, not one had penetrated his “wescut.” Thus Jonah, at this advanced age, peculiarly tempted, we find like the snow on the little maiden’s mantle, untarnished.

"What a funny nose," thought the breezy small maiden, taking her own position and thumping her heels.

"I wonder why it don't come out and take my picture." It was just because Jonah had fallen in love—blindly, irrevocably in love—it had taken him by the greatest violence, and he had fled into the dark-room, where, in front of a mirror the size of a saucer, he was laying his locks and quaking like an ague.

"Guess he thinks I came to spend the day. Dear me! could have made the tour of the continent while I'm waiting!" and thump, thump, went the heels, and thump, thump, went Jonah's heart. Force of circumstances, and sundry impatient ejaculations from without, at last drove him forth a very feeble man, as though convalescing from a debilitating attack of cholera morbus.

Gazing a mile or two over her head into the distance, he stammeringly inquired, if she wished to "sit standing."

"Certainly—that would be so novel. Please help me into the position," promptly answered the small maiden, who always did things fast. Jonah was paralyzed at the thought, with those eyes on him too—large, active eyes, that didn't look at all like a "German reverie," nor believe in the least in dropping behind long silken lashes. His knees smote together—he wondered if he could walk. At length he stumbled round on to the head-rest to get out of his vision, and in so doing got his legs inextricably tangled up in the ruffled petticoats that lay spread out over the carpet, and fell helpless and headlong through the background.

"Great Peter and Miss Muhlback," swore Jonah, drawn asunder by the jagged edges of the torn fabric. Attitude is everything—particularly to artists. This pose however, was not flattering to Jonah's style.

In astonishment too blank for examination, the small maiden turned her large, restless eyes round to the disastrous scene, and beheld a dissolving view and a pair of *patched* boots.

It was highly suggestive of the tour taken by Jonah's renowned ancestor into the whale, for which animal he prayed lustily to come, and mercifully swallow him out of his dilemma. But, alas! the fish failed to respond, so the boots in despair followed their leader, nought remaining but a gaping rent and diminishing sounds.

We all know the sensation of missing a seat, and plumping

down on to the floor—how collapsed and foolish we feel—but foolishness were happiness to Jonah's state of mind.

Frenzied and frantic, he plunged likewise through a back window over a "six foot" fence, into a barn, where he burrowed in the grateful hay till the sun careering behind an unpromising black cloud, was supposed to have set in veiled glory.

Stereoscopic Portraits.

A writer says the lenses on a stereoscopic camera should never be farther apart than 3 inches. No matter how far from the camera to the principal object or to any object.

It has been said, I believe, that the distance between the lenses should be the focal length of the lenses used. There is some doubt about this. For stereoscopic portraiture a 4x4 box may be used, if it will close enough to bring the ground glass within the focus of the lenses used. A pair of Ross stereo lenses $\frac{1}{4}$ size is the best size for indoor portraits. The demand for stereographs is increasing. The common taste is being educated for them. This demand may be greatly increased by the efforts of photographers. Scarcely any one sees a good stereograph of his acquaintance, but that desires one for himself. A little exertion in this direction will increase your trade very materially.

Stereo Boxes and Stereo Lenses at Ewing & Co's.

In sitting a group, do not allow the figures all to look one way, unless your light absolutely requires you to do so. No matter how much they vary in size or looks, if the faces are all turned one way, the picture becomes monotonous. As a usual thing, re-developing or intensifying is better done before fixing. When the picture is slightly over-exposed, it is better after fixing.

Ewing & Co. have a large stock of Albumen Paper, fresh from the maker, at lowest rates.

Never having seen the following in print, I sent it to you for the benefit of the craft, if you will have the kindness to give it space in your excellent Journal.

Certainly we will, much obliged. To make a cheap and durable black paint for inside of dark-rooms, camera boxes, slides, &c., &c.—Take lampblack, first dampen with alcohol, then mix with sweet milk to a proper consistency, when it is ready for use. It dries almost instantly, and will not crack or rub off. The same process will apply to other colours.

The first thing to learn is to focus sharply.

Backgrounds.

We would call the attention of our customers to the following kinds of backgrounds in oil which we have in stock at the following low prices :—

One 8 x 6 with tree and landscape base.....	\$9 00
One 9 x 9 " clouds	10 50
One 8-6 x 8 with pillar about centre	11 50
One 8 x 7-6 " window	9 50
One 10-6 x 7-6 " landscape	11 50
One 9 x 9 with glass window and frame.....	10 50
One 8 x 10 " window each side and ground work	12 00
One 8 x 8 " pillar fluted, trees light and dark shades	9 50
One 7 x 9 with bridge river, landscape, &c.	9 75
Several 7 x 8 with landscape.....	9 50
Several 8 x 10 " plain.....	8 00
Several side slips 3 x 8	5 25

MOULDINGS.

Our Mouldings still continue to maintain the excellent reputation they have had for the past two years—every day adds to our experience and the quality of our manufactures. We employ the very best workmen in all departments, using only the finest materials, and warrant our Mouldings superior to anything made in Canada. Ours is the only house in the Dominion manufacturing them complete from the wood, all others only finish. We do not offer so many lines of mouldings as some dealers, believing it not to the interest of our customers to keep too many kinds on hand, necessitating a very large stock and causing great waste from cuttings and odd pieces.

ROSE AND GILT MOULDINGS.

No. 15, 1-inch, O. G. pattern.....	per ft.	3c.
" 15, 1½ "	"	4½c.
" 15, 2 "	"	6c.
" 15, 2½ "	"	7½c.
" 15, 3 "	"	9c.

HIGH BACK PATTERN.

No. 17, ¾ inch, R. & G.....	per ft.	2½c.
" 17, 1 "	"	3c.
" 17, 1½ "	"	4½c.
" 17, 2 "	"	6c.
" 17, 2½ "	"	8c.
" 17, 3 "	"	10c.

ROSE AND GILT STENCIL.

No. 19, 1½ inch.....	per ft.	8½c.
" 19, 2 "	"	11½c.
" 19, 2½ "	"	14c.
" 19, 3 "	"	17c.

D. S.—The photos. you sent us are to hand. They show very fine photography, the printing is exquisite, the tone is very rich, and are deserving of much better mounts than those you are using. Try again.

A. J.—We are very much pleased with each of the photos. you sent, especially do we admire the photo. of the child, the position is admirable. Toned a little too much, otherwise really first class.

L.—You need not be ashamed of your work, if you can turn out such as those you sent us. They are prime.

J. C.—Badly lighted; faces chalky; they possess some good points, however; go on.

GEORGE.—There is a lack of play of light and shade about it. Rather too stiff, a good deal of the *Cast-Iron* look. Pose more gracefully, and try again.

J. D. W.—Sends us a very fine Card Photo, after the style of the celebrated "Berlin Heads," somewhat Rembrandtish in effect. The posing is good, and the lighting very fine, at the same time, had the light been a little less front, a more pleasing picture would have been had, a little less intensity in the negative would also give a more agreeable print. Taken as a whole, this photo is hard to beat.

FOR SALE.

A BUSINESS in good town, long established, first rate chance. Price will depend on amount of fixtures left.

WANTED.

A SITUATION, as retoucher by an experienced hand. Salary \$15 per week. Apply to Ewing & Co.

WANTED.

A PRACTICAL OPERATOR wishes a permanent situation, salary \$12.50 per week. References given and required. Apply to Ewing & Co.

WANTED.

A SECOND-HAND SOLAR CAMERA must be complete and low price. Address Ewing & Co.

WANTED.

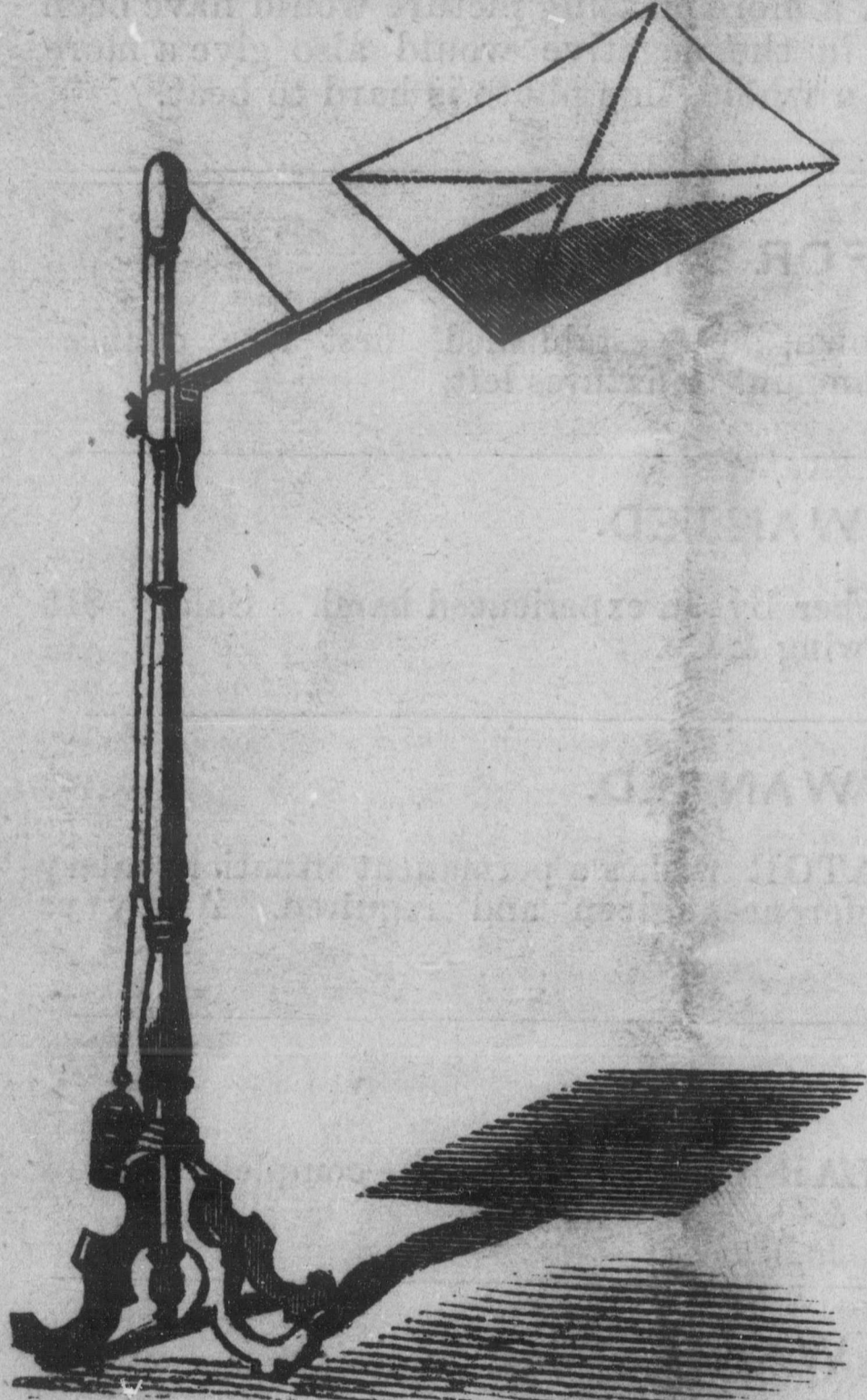
A CARD SIZE ROSS' LENS. Also a 4 x 4, Ross' Lens. No other make will answer. State lowest price and time in use, to Ewing & Co.

WANTED.

A FIRST CLASS OPERATOR and Retoucher, generally useful. Ewing & Co.

BIRD'S PATENT HEAD SCREEN.

This Apparatus is the best yet devised for producing the best effect with the least trouble. It is now conceded that the best place to



make a sitting is under or near the centre of the Sky-Light, and by using **BIRD'S PATENT HEAD SCREEN** you entirely do away with the white patch usually seen on the top of the head, and also the shadow under the eye, and impart to the face a soft and subdued effect, and save half the necessary re-touching, and correct the **FAULTS OF A DEFECTIVE LIGHT**. One hour's practice with the apparatus used as a screen and reflector will better instruct an Artist in the true science of lighting than years of experience with other methods. Any desirable effect is got instantly. The testimony of all who have used it is that they would not be without it, on account of its superior advantages. The Head Screen is neatly and substantially made and is a

nice piece of furniture for any Gallery.

The Head Screen will be sent by Express or as otherwise directed on receipt of Price.

PRICES.

- No. 1, Head Screen, Black Walnut Finish\$10 00
- No. 2, Head Screen, Solid Black Walnut..... 12 00

For Sale, by

EWING & CO.,
Toronto, Ont.