

CANADIAN
Journal of Photography.

NEW SERIES.

VOL. I.

1ST SEPTEMBER, 1875.

No. 9.

Our Prize.

In case any one failed to get the August number of our Journal, we again publish our terms, as follows :

In order to prevent any future misapprehension on the part of our friends, we now definitely state the terms of competition for the Gold and Silver Medals in September. It will be seen that one or two important alterations have been made at the suggestions of our readers—we have determined to reduce the number of negatives, and also to allow only those which have not been *retouched* to compete—we believe this will render the contest fairer, and induce a greater number to exhibit—the rules are therefore as under :

- 1 C. de V. Full length portrait
- 1 do $\frac{3}{4}$ " "
- 1 do Vignette.

The three above negatives must be from different subjects.

- 1 Cabinet full length portrait.
- 1 do $\frac{3}{4}$ " "
- 1 do Vignette.

The same subjects will answer both cards and cabinets, but would prefer different.

Competitors keep the negatives, and send us prints only.

No negatives to be retouched.

The successful competitor to send the negatives to us to print from for our October JOURNAL. Such negatives we will return after we have printed what copies we require.

There must be no name on the prints.

Each lot of prints must have a distinguishing mark, and each competitor must send a sealed envelope with a similar mark upon it, which envelope must have the name and address of the sender.

No Toronto photographer can compete.

The judges will decide which photographs are entitled to the prize, and will then open the envelope bearing the distinguishing mark and announce the name.

All prints must be in our hands by 15th Sept.

Our Chair is just the thing. Try one.

Mount with Gum Royal, the cleanest and best, always ready.

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.

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 October 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 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 arms equally fitting for a lady or a gentleman. Price \$30. Photos. on application.

Mr. Adamson says, the Derogy $\frac{1}{2}$ size lens he bought from us can't be beat; it cuts clean to the edge. He showed us samples of work made with the lens. They are really very fine. We have a few $\frac{1}{4}$ and 4-4 size left, *cheap*.

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.

BURNISHERS.

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

EWING & CO.,

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

Lenses by Ross.

Lenses by Harrison.

Lenses by Derogy.

Dallmeyer, or any other maker to order.

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.

Still a few of our beautiful Fancy Border Negatives on hand. Card size, 25 cents ; Cabinet, 50 cents.

Burnishers.

Before buying burnishers elsewhere, ask our prices. We sell a burnisher, we warrant superior to the Entrekin, at nearly 25 per cent. less.

If you have a scratched Entrekin burnisher, the best thing to repair it, is to whet well with an oil-stone till scratches are removed.

Bigelow's Revolving Back-ground.

Having secured a large lot cheap, can now offer above splendid Back-ground at the very low price of \$7 50 ; former price, \$9 75.

Cameo Presses.

At the request of numerous customers, we have made a few more of our wooden Cameo presses. They are much superior to the iron one, all of which are cheap imitations of our invention.

Price, C. D. V. \$4 00.

“ Cabinet, \$5 00.

The Alba Plate.

A ferrotype plate, but white instead of black, is destined to have a great run. They closely resemble a porcelain plate, but are much more manageable, and are believed to be absolutely permanent. We expect a large increase to business from their use.

They will make superb pictures for locket, for colouring, and for framing.

Have you tried the Promenade Picture yet? they are beautiful, can often be printed from Cabinet Negatives, and frame splendidly, specimens 3 for \$1.00.

BACKGROUNDS.

We have in stock some new backgrounds, very good, painted in flatted oil.

Plain 6 x 8, \$6.00

7 x 8, 7.00

8 x 10, 8.00

Splendid interiors about 8 x 10, from \$12.00 to \$18.00 ; also on hand, a few in water colour (*distemper*) at cost, some of them very good ; a paper background (French) 6 x 8, finely painted, in distemper, at \$3.00—only four left.

The *Philadelphia Photographer*, in speaking of Mr. Rocher's prize Promenade Pictures, says : "The more we look at them the more are we charmed. There is so much in them that cannot be described which must be seen or felt. But each one has its meaning ; tells its own story. All of them are ladies, beautiful and graceful, as most of them are. One inhales the sweet perfume from a vase of flowers ; another is in the act of opening a sideboard, and taking from a fruit basket a bunch of grapes ; another admires a picture on the mantelpiece ; another, in character and costume, sits at an old fashioned spinning-wheel, a veritable Marguerite, &c., &c." Ewing & Co. can supply these exquisite photos as follows :—

Six elegant studies by H. Rocher, Chicago.

Nine " " L. G. Bigelow, Detroit.

Six " " I. W. Taber, San Francisco.

Selections, per dozen, - - - - \$4.00

" per two dozen, - - - - 7.00

The 21 of Messrs. Rocher, Bigelow and Taber, 6.00

The Largest Stock of Frames in the Dominion.

Robinson's Photograph Trimmer. Try one and you will discard the knife and punch. For ovals and rounded corners it is worth its weight in gold. Price \$3.50.

CATALOGUE OF PHOTO. PUBLICATIONS.

Philadelphia Photographer, per year	- - - -	\$5.00
Photographic Mosaics. 144 pages	- - - -	50
How to paint Photos in Water Colours	- - - -	2.00
Bigelow on Lighting and Posing	- - - -	6.00
Practical Printer, by Hearn	- - - -	2.50
Reference Book, by Vogel	- - - -	1.50
Wilson's Lantern Journeys	- - - -	2.00
Hints on Composition	- - - -	3.00

Every photographer should have one or more of these valuable standard works.

Instantaneous Baby Cameras, to take two Pictures on one Plate; no shifting out the focus glass to put in the plate holder: done in a moment.

A writer in the *Philadelphia Photographer* says, "I keep one toning bath in use all the time. After I am done toning I just add enough C. P. acid to turn litmus paper red; by so doing I never have to throw any gold baths away, and it is always ready by neutralizing and adding sufficient gold each time I wish to use it."

SECRET PROCESSES.

Be careful or you may regret it. Ewing & Co. are willing to tell all they know about new or secret processes, *free of charge.*

The Printer's Corner.

BY CHARLES W. HEARN.*

First, a few suggestions on the management of the silver bath, judged by the appearance of the freshly printed paper.

Now the mere matter of floating a sheet of paper upon the silver bath is not, at first thought, a matter seemingly of much consequence, as regards the fine appearance of our prints (providing, for example, we do not float so that it will have the mottled, weak appearance), but I would here endeavour to show that it is a just and sufficient reason why our whole attention should be turned to this fact in the very beginning of photograph printing.

Paper should *never* be floated a long time to get rid of the so-called *weakness*, for in ninety and nine cases out of a hundred it is not the time that the paper is floated that causes weakness, but it is the fault of the bath itself. Well, you say, but we can use a weaker bath, and float a longer time, and thus not only save silver, but will also prevent weakness by so doing. Permit me to say, with all gentleness of expression, that this view of things is wrong, because by preventing one thing you cause another which is equally as bad, if not in many cases worse, for paper can only be floated just so many seconds (according to the strength of the bath), and *no more nor any less*, because, in the

*Author of the *Practical Printer*.

first instance, if you float too long you make the printed picture have a sunk-in appearance, lose brilliancy, and cause the paper, in this hot weather especially, to turn yellow, whereas, in the latter case it will not have taken up sufficient silver in the short space of time allotted to it to properly convert the salt into a rich surface of chloride of silver.

Who of my readers have not time and time again experimented with floating pieces of paper different times upon the silver bath, and what has been the result? Simply the settling of a question according to their views, of how long paper should be floated, for which purpose you have gone to the labour and expense of so doing. Now to get some idea of what is the right time to float a sheet of paper, and to illustrate my point, let us suppose that you have a new silver bath of *exactly 40 grains strong of silver* and 20 grains of nitrate of ammonium, made slightly alkaline with liquid ammonia; how long would you float a sheet of single albumen paper upon it? About three quarters of a minute?

“Yes, *about that time,*” you uncommittingly answer, “but that is altogether too strong for this hot weather, and should be reduced down to 35 grains (at most) of silver alone, and float, as before said, about three-quarters of a minute.”

Let us see how this would work, and so we will try it just as you propose. Dry the paper after it has been drawn over a rod, fume say ten minutes, and place out to print. The print is done, and now let us examine it.

“Well, nothing is the matter with that!” you may say.

We will see. Yes, it is as I thought, for the print is utterly ruined so far as getting any very fine result from it during the

toning and other operations through which it is destined to go.

“ Well, how is that ? Explain, please.”

In the first place, the print is most wofully “ *woolly*,” and looks as though it had almost been floated a week upon the bath, so bad is it, for there is no richness whatever. In fact it looks *dead*, for there is not any relief to it, but all together looks alike, flat and mean.

Yes, I understand what you are going to say, and it is the following, is it not ?

About the *negative* not being so very bold, and hence a very bold print cannot be expected from such, was not that it ? Yes, I thought so. Well, let us place out *this other negative* to print, and see if the print is any bolder printing it on a piece of the same sheet of paper. Now is this print as bold as might be obtained from the very rich negative ?

“ No ; I must confess that it is not. How can I make it, by floating longer so as to get more silver on it ?”

“ No ! For you make it worse in every respect than what it is now, for there is now too much silver on the paper.”

“ Why, how is that ? I thought that it was a great deal of silver that made the prints so bold.”

“ You are right, if it is worked in harmony with other things, such as the time of floating, which is the point under discussion now ; but we are wandering from our subject, and let us return to that now, and we will take this up after awhile. I said a short time ago, that the print was not bold, but sunk in, and to make it bold, you wanted to know if it should be floated longer. I answered, no ! but will say, that to make it bold, it must be floated not longer, but *shorter*. Oh ! I see you look surprised,

but this is by no means a new thing ; on the contrary, it was an accepted rule some two or three years ago, and to-day it is followed out in a measure, but not by any means is it done as it should be. Of all the prints that have been sent to me thus far, in regard to some trouble or other that they have got into, there is only *one* print that I have seen as yet that is not 'woolly' ; all the others are floated too long ; in fact, the general run of galleries intrust their silvering to boys or girls, who really know not what importance is attached to it. But this is not their fault, for you should tell them to silver the paper to a *second* of a specified time, and *you* should be certain that you give the right time, which is governed by the strength of the bath, which should always be tested every morning before use ; not with such a detestable things as the common actino-hydrometer, but with some test that tells you somewhere nearer than *twenty* grains of the real strength of the bath.

“ Now, in the above case, instead of floating your paper three-quarters of a minute in a thirty-five grain bath, just float it twenty-five seconds ; fume ten minutes, and in every respect let the two sheets be treated as near alike as possible, with the exception of the difference in the time of floating. Now, note the difference how much more brilliant the shorter-timed sheet of paper prints than what the other does ; and what is the difference except that of time ? Nothing ; and the reason why the shorter-timed piece of paper prints best, is because you have all of the silver on the *surface*, instead of far into it, and this has had the beneficial results that you have seen. But is there nothing the matter with the print ? We have boldness, but the shadows are too weak, and how shall we get over this ? Not by

floating longer at all, because the result will be as was seen above when the paper was floated three-quarters of a minute, but we will increase the strength of the bath itself. Try it at forty grains strong, and if the paper is Spencer's, it will be found to answer, but do not float a second longer than thirty seconds after it has laid on the bath. I have noticed a very great change in the appearance of paper floated thirty seconds and that floated thirty-five seconds, the latter sheet printing decidedly 'woolly.' As a rule, take this for a calculation to determine as to the time of floating paper :

“ Summer-time, 85° to 90° F.

Strength of Bath.

Time of Floating.

30 grains

float

20 seconds.

35 “

“

23 “

40 “

“

25 “

45 “

float from 28 to 30 “

“ Winter-time, 35° to 40° F.

Strength of Bath.

Time of Floating.

50 grains

float

45 seconds.

55 “

“

50 “

60 “

“

60 “

70 “

“

75 “

“ In winter-time, the room in which the silvering is done should be about a temperature of 60° F. The above calculations are made for single albumen paper, and with the understanding that the paper is to be dampened thoroughly, that it will not repel the solution and cause tear-drops. Rubbing the paper quite briskly with a tuft of cotton will have the result of making it lay on to the bath.

“Of course in the winter-time the solution itself has got to be of about 60° temperature, and in fact during that season of the year (winter), there are many things, as we all know, that have got to be contended with. A good way to judge whether the paper is floated too long, is to look at the back of it after it is printed, and if it is at all discoloured, or if the picture shows through it any, as we look at it, then you may be assured that the paper is floated too long, whereas if it is of a pure white, then it is not floated too long. It is told also by experienced printers, by simply looking at the surface of the paper as it leaves the bath, and if the paper is ‘woolly’ it will show it. Try to determine this, never mind how much the trouble, and you will notice a decided improvement in the look of your prints.”—*Philadelphia Journal*.

COMPOSITION.

We have just received a fine lot of Studies, after the best Artists, illustrating Composition, Balance of Lines, Unity, &c., &c. A careful study of these valuable subjects will benefit any Photographer. The size is 20 x 26, price 25cts. each ; or \$2 50 per doz.

We have just received the following second-hand goods for sale, they are in good order and cheap, namely :—

1 Card Lense, Derogy	-	-	-	\$8 00
1 4-4 Lense and Box, Perry	-	-	-	40 00
1 Cabt. Weston Burnish	-	-	-	12 00
2 Head Rests	-	-	-	2 00 each
1 Porcelain Silvering Dish, 11 x 14				
2 “ Funnels, 5 and 6 inch				

On Printing.

BY CHARLES WALDOCK.

Several cases have come under my notice of weak prints which refuse to tone. One of our stockdealers here has on several occasions good brands of albumen paper returned to him because the paper was "not good." Now, all these cases were cases of imperfect silvering, and since weak baths have come into general use such troubles are very common.

Two degrees of imperfect silvering have come under my notice. 1st. When the silver was not taken up sufficiently to combine with all the salt and the albumen of the paper. Result, well-known spots. 2nd. All the salt and albumen have combined with the silver, but not sufficient nitrate of silver remains on the surface to produce vigour. Results pale and weak prints.

Imperfect silver may be owing to several causes. If the solution is at a low temperature, the combination of the chloride of albumen with the silver takes place more slowly, which necessitates longer floating. It may also happen that, after preparing several sheets of paper, the solution is weakened on the surface. It requires in this case agitation from time to time. The use of a small quantity of solution also brings on such troubles. When silver solutions of sixty and eighty grains strong were used, they could be worked for a long time without getting too weak. Thirty and forty grain solutions require to be well kept up as to strength. One of the cases of imperfect silvering I referred to above, was caused by the use of a tray which was slightly concave. In the middle there was solution enough, but a deficiency at the ends, so that the middle part of the paper was silvered sufficiently, but the ends not.

I have adopted for some time a mode of drying paper which gives me great satisfaction. At the end of the tray nearest to the person I lay a heavy glass rod, resting one end at the bottom and the other on the upright side of the tray. The paper being floated is pulled across this rod, thus wiping off the surface solution. Not more than one or two drops will drop down after this. The paper is then hung up for a minute or two, after which it is put to dry between the leaves of a quire of blotting-paper. A quire can be used any length of time. This prevents the curling up of the paper, one of the principal causes of certain parts of it not coming in contact with the negative.

Have you a Burnisher? Get our prices.

Cleanliness is next to Godliness, especially in the gallery. Take a dose and try it.

We expect an article for our little Journal from one of our lady photographers for our next number.

If you know a photographer who does not get our little journal, please send us his or her name and we will send it to them.

As an advertising medium our little journal can't be beat, it reaches every photographer in Canada, and only costs \$1.00 for 10 lines. Give it a trial!

The finest assortment of card mounts in the Dominion at Ewing & Co's. Samples supplied free of charge.

Wilson's Stereo' Views for sale.

The *Philadelphia Photographer* says:—"So far as we are able to judge, the best landscape photographer in the world is Mr. George Washington Wilson, Aberdeen, Scotland. We have had occasion, heretofore, to review his magnificent effects in his stereoscopic views—such effects—common in his works, but rare in those of others. All things in his pictures seem to be on their best behaviour. The greensward seems swept cleaner, the pebbles more brightly polished, the beach whiter, the smoke more soft, the breakers madder and merrier, the aerial effect more enchanting, and the lights and shadows more wonderful in the work of Mr. Wilson than in that of any other known to us. We have been led to make these remarks by a series of twelve cabinet-size and forty-two smaller size views received from Mr. Wilson recently. The latter series are photographs to illustrate the Queen's book: "Leaves from the Journal of Our Life in the Highlands." Every picture is a gem, and a subject for study and thought, fully as much so as any of his work we have yet seen. Words are futile. They seem overwhelming to one who loves good photographs. Mr. Wilson is a true artist,

and every one engaged in out-door photography should study his stereoscopic views, which are readily to be had in this country, and we will gladly select for any who honestly desire to study for their improvement. Indeed there is no greater photographic enjoyment than we have with Mr. Wilson's work."

Z. Received the photo. you sent, it is over-toned, and we think your burnisher was too hot. The Spencer paper is not at fault, it is really good.

P. This photo. would be more in keeping if the lady had on a hat or bonnet, as the scenery is out-doors. Ladies don't usually sit out in a field in low-neck dress and no hat. Try again, and let us have the result. Our silver is perfectly pure, warranted.

A. A really nice photo., fair in all particulars. Thanks for your good opinion of our collodion.

J. Under-exposed face, too chalky, nicely lighted, pose might be improved. Yes, we test all our chemicals.

B. Position too stiff, not easy or graceful, chemical effect really good, definition splendid. It is easy to see you use the Ross Lens.

L. Not quite up to the mark. Perseverance and a little more time at the business will make you an expert. You do well to use our collodious.

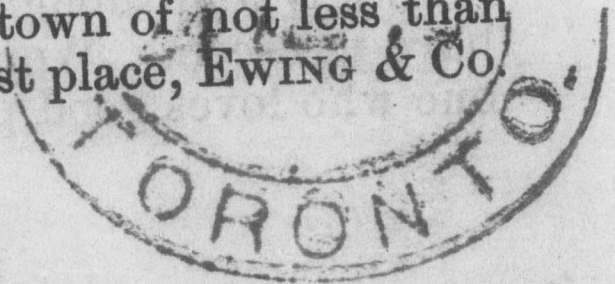
T. This is a photo. one never tires looking at. The pose is easy and graceful, the chemicals are in thorough working order, and the lights are just right. You have made a decided hit, or we are mistaken. Send us some more like this one.

Subscribe for the "Philadelphia Photographer."

Our Ether is pure, and concentrated to 725 deg.

TO PHOTOGRAPHERS.

A gentleman of some experience in Photography is desirous of entering into partnership with a practical photographer who has a gallery in good running order, in a town of not less than 3,000 or 4,000 inhabitants. Address in first place, EWING & Co.



Messrs. EWING & CO.,

39 AND 41 KING STREET WEST,
TORONTO,

*Wholesale dealers in Photographic Chemicals and Apparatus of
all kinds.*

PRINTING IN WINTER.

Regularly in November we have a series of complaints that the albumen paper is faulty, and this year, owing to the cold weather coming on, more severely than usual, the complaints are more frequent. The best papers are those most readily complained of, since a good firm paper, which yields the best results, is most liable to failures if silvered in a very cold room. We have thought it well to jot down a few notes from our note book as a reminder to printers of the most frequent causes of trouble at this season; and to show that we are not alone in the idea that heat is wanted to produce the best effect in cold weather, we copy the following from the directions of Trapp & Munch in their instructions for printing their paper. After giving their formula, which we do not repeat, they state:—

“Float the paper, in winter, four minutes. Temperature for all our baths about 80 Farenheit.”

The copies must be mounted damp to avoid cracks in the albumen.

This tallies exactly with our own experience. The paper we recommend most highly is the Wilsonian, but owing to the hard surface, it requires care in the manipulation.

We can produce testimonials from our best photographers as to its great excellency—many stating that it is the best paper they ever used. Mr. Owen, of Stratford, states that it has kept for over two weeks after being sensitized and then printed

and toned well ; a great advantage in winter weather. A porous paper, such as Hovey's, sensitizes even on a cold bath, but turns red in a few hours, and it never takes a high finish.

To obtain the best results we advise the following precautions :—

SILVER BATH.

The silver bath should be about 40 grains, but no harm will result from using it stronger in very cold weather. A few drops of ammonia and a little alcohol added to the solution will be an improvement.

Now as to precautions to be used. Most studios and dark rooms are very cold at this time of the year, and in the morning the solution and dishes are decidedly so. Many people will have noticed that paper prepared on Monday is more faulty than that prepared on the other days of the week. The cause is the room and the dishes are colder on that day than usual, from having no fire on Sunday. To avoid trouble, never begin silvering till the room, dishes and solution are decidedly warm—(Trapp & Munch advise 80 degrees.) A cold porcelain silvering dish will chill a large quantity of silver bath. When we found the trouble begin this fall we changed our time of silvering, and silvered in the evening instead of morning. In the afternoon we filtered our silver beside the stove, and kept our silvering dish near it ; and as soon as it was dark commenced to silver, hanging our paper in a dark room ; on the following morning it was ready to fume better than if done hurriedly in the morning for whilst the paper was well dried it was not hard and liable to crack.

TONING BATH.

We have nothing new to add in this, but will repeat how we make our own, which has now been in constant use for three years. The using the old bath over and over again is a great saving in gold, and the certainty with which it works is very great.

TO PREPARE, TAKE

Calcio chloride of gold.....	4 drams.
Water, soft.....	1 oz.
Powdered Chalk.....	1 dram.
Acetate of Soda	2 drams.

Mix these all together in a measure glass in the morning ; stir frequently during the day ; and in the evening, just before beginning to tone, add nineteen ounces of more water, put into a porcelain evaporating dish, and bring *almost* to the boil ; when it is cooled down again to about 70 degrees it will be in excellent condition to tone. Never take less than ten minutes to tone ; if done more quickly the prints will have a tendency to be grey, and are apt to be uneven in colour. When you pour off your bath into your toning dish do not throw away the chalk, but preserve it to add to your next bath. There is gold in it. When done toning pour your bath into a bottle till next day ; next morning take, say 1 dram of gold, 30 grains acetate of soda and the chalk, mix in your measure dish, and stir occasionally during the day ; in the evening mix with your old bath, bring nearly to the boil and use as before. You may use this bath for years without any waste ; and the longer it is used the better it gets. Instead of a porcelain evaporating dish some use a common red clay jar for boiling the bath in, and it answers very well. Some prefer to have chloride of lime in the bath. If you use it, add it in the morning to the strong solution, and not more than a grain at a time.

Fix in fresh hypo 1 oz. to 5 oz. water. Never use it over again if you want permanency. It would be well to heat the hypo solution slightly, as its fixing power is greatly impaired by the intense cold produced by mixing hypo with very cold water.

You ought to wash much more thoroughly in winter than in summer ; and if you have not running water to wash in, finish off with at least two warm waters in winter.

From some old notes on printing troubles we transcribe the following :—

Prints having a dark mottled appearance when looked through. Imperfect fixing ; fixing solution too cold ; leave longer in and strengthen the hypo solution.

Loss of Albumen when silvering, (silvered on too weak a solution or too alkaline) ; also some papers require a little alcohol in bath.

Mealiness.—Printing from weak negative ; too much gold in toning solution, or too much carbonate of soda ; toning bath acid, or used too soon, or used too hot ; washing prints too much before toning.

Prints Patchy.—Paper not properly floated, or floated too short a time on a very cold solution.

Negative Process.—A few precautions about the negative process may not come amiss :—

I. Use all your solutions a little stronger in winter than in summer.

II. Keep all your solutions comfortably warm.

III. Have your operating room comfortable.

IV. Do not leave your dark shield against a very cold wall ; have it also warm enough to keep your plate comfortable during exposure. If your plate be cold or camera cold, then your exposure will be long and the result hard.

V. Have your negative glass as warm as your room to prevent condensation of moisture on its surface, and thus produce slipping of the film.

VI. It is a good plan to keep your bath in a box of water heated to about 70°.

VII. Expose longer in winter than in summer, and be sure you do not grudge exposure ; you will save time in the end.

VIII. Make your negatives not too intense. If you use a dark background a very thin negative will do.

EWING & CO'S PRICE LIST.

Our Mr. Ewing was in Europe this summer, and has imported all the novelties. Our stock is now larger than ever. We are assured by travellers from the States that it is the largest in America out of New York city. The tendency of all goods is to go up. Frames (oval) have gone up 50 per cent. Ferro-plates have advanced over 50 per cent.

Card stock has gone up, but not very much, but we must be prepared for a rise. Mouldings are on the advance. Combinations are taking place among manufacturers, and for a time things may be expected to rise. Could not the price of photographs be raised too ? The country is prosperous ; money plenty, and every thing else rising, *follow suit*.

ALBUMS.

Mr. Ewing bought in Berlin a large lot of albums. They are now to hand. Some, especially the better class, would make magnificent Christmas presents. We quote a few :—

EWING & CO.'S PRICE LIST.

5

				PRICE.
Small size, square, holding 24 portraits.....				\$2.70 dozen.
No. 312	“	36	“	3.64 “
“ 568	“	36	“	3.65 “
“ 45	“	38	“	4.70 “
“ 50	“	50	“	4.75 “
“ 63	“	38	“	4.92 “
“ 1452 Oblong,	“	40	“	5.28 “
“ 645 Square,	“	50	“	6.50 “
“ 6604 Oblong,	“	80	“	7.43 “
“ 340 Square,	“	50	“	22.69 “
“ 616 Oblong,	“	100	“	ea. 3.75
“ 680 Quarto Cabinet and Card	ea.			2.20
“ 508	“	“		2.50 “
“ 907	“	“		5.20 “
Musical, two tunes.....				5.00

The above are well bought, and buyers can have a good margin.

CAMERAS.

We offer during this month our magnificent stock of cameras, English made, at cost prices. They are very fine ; but considering our stock too large for the trade, we offer them for one month at these rates to cash purchasers :—

Polished mahogany, swing back, 4-4 Camera, with screw focus, rising front, telescopic body and spring focus glass, complete, for \$28.00.

Polished mahogany cabinet camera, swing back, with screw focus, rising front, telescopic body and spring focus glass, complete, \$23.00.

Polished mahogany, do. do. not swing, for 4-4, at \$24.00.

Polished mahogany, do. do. not swing, Cabinet, \$20.00.

Repeating back (Child's Camera), \$18.00.

These goods can never be replaced for the money. Intending purchasers will please apply promptly.

ROLLING MACHINES.

We intend shortly to introduce a new roller of our own manufacture, and will sell our present stock of rollers, cabinet and 4-4, at largely reduced rates. They are all Parisian made (not imitation) and very elegant. Many prefer them to all other make.

EWING & CO.'S PRICE LIST.

We offer Parisian Cabinet Rollers—two rollers, wood bed and steel plate, former price \$16.00, reduced for a month to \$12.00.

Do. do. for 4-4—two rollers, wood bed and steel plate, old price \$25.00, now \$20.

As our stock is not large early application is necessary. These prices are only for cash in advance.

CARD PHOTOS.

We have imported direct from Germany a quantity of Card Photos consisting of retouched female heads. We offer plain, finely finished German heads in neat case at 75c. per dozen. Collodion Enamelled Cameo Vignette Ditto of celebrities, at \$2 per dozen.

CAMEO VIGNETTING MACHINES.

We have just imported a few from London, which we offer at \$6.75 each. Only a few yet to hand, and as this style of picture is very fashionable and brings a good price, they will soon go.

PHOTO-ENAMEL.

Ewing's Photo-Enamel is now in use in every well appointed gallery in the Province. We have no hesitation in stating that it is the best enamel in use in America, and makes the pictures look fifty per cent. better. It is water proof, a great preservative, and does not mark or stain with the fingers like the waxy compounds in use. Price, with directions for use, 50 cents per bottle.

ALBUMEN PAPER.

We offer to the trade a new paper as used by Wilson, of Aberdeen, the celebrated photographer. We have called it the

WILSONIAN

Formula for use in this number, every sheet good. Price :—

Per Ream, - - - - -	\$30.00.
Per half Ream, - - - - -	16.09.
Per 10 dozen, - - - - -	9.00.
Per dozen, - - - - -	1.00.

EWING & CO.'S PRICE LIST.

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As we are sole agents for the manufacturers of the above paper, and the price is fixed in conjunction with them, no deviation will be made from above rates. We highly recommend it.

We have on hand Hovey's paper, at usual rates; also Spenser, London, Rive & Saxe.

We have a large variety of plain, salted and arrowroot papers for coloured work (Solar Camera.)

Plain Saxe Salted,	27 × 41.....	\$3.00	dozen
“ Arrowroot,	27 × 41... ..	3.00	“
“ “	17 × 22.....	1.00	“
Albumen paper,	27 × 41.....	4.00	“

FRAMES.

We quote very excellent rustic leaf Corner Oxford frames at a reduction :

4-4 at	\$3.40
8-10 at	3.60
10-12 at	4.40
11-14 at	5.30

Well varnished and with gilt slip; an excellent frame.

This is a great reduction on former rates. We do not guarantee this to continue, as frames are rising.

We employ a large staff of gilders, and manufacture frames of all kinds, square and oval, from simple moulding or elaborately carved and gilt. Our prices are as low, or lower, than any other house. Gilt oval frames from 4 × 5 to 25 × 30. Rose and gilt from 4 × 5 to 20 × 24.

A large rise may be expected in the price of these goods shortly. The No. 2½ Rose and gilt oval 8 × 10 and under has gone up 50 per cent. We cannot offer them at less than \$4 per dozen.

FANCY FRAMES.

C D V, with metal mat glass and back, polished oak			
“ “	“ Oxfords.....	12	cents.
“ “	“ White English mat, 12½	“	“
“ “	“ Gothic	25	“
“ “	“ Alhambra	22	“
“ “	“ Double	20	“
Cabinet, Spear pattern.....		40	“
Cabinet, Fret mat.....		45	“

EWING & CO.'S PRICE LIST.

Fire Gilt C D V, No. 25.....	12 cents.
“ Metal Mat.....	22 “
“ No. 36 Oxford (fine).....	36 “
C D V Morocco Asst. Colours.....	\$2.00 doz.
Cabinet “ “.....	50c. ea.
Cabinet, union.....	78c. ea.
Victoria “.....	61c. ea.
Card No. 46.....	26c. ea.
Ferrotypes Frames, with mat glass and rim.....	30c. doz.

FRAMES.

We manufacture largely for the trade frames from mouldings. We charge the mouldings at wholesale and charge for glass and back. To facilitate calculation, we annex price list of moulding and table to calculate prices. It will be easily understood.

MOULDINGS.

Table showing price of glass and back, and number of feet of moulding in a frame of any of the sizes, marked in left hand column, of the different widths of moulding stated in top line :—

Size of Rabbit.	Cost of Glass.	Cost of Black.	No. of feet of Moulding required for Frame of width of Moulding mentioned below.							
			$\frac{1}{2}$ to $\frac{3}{4}$	1	$1\frac{1}{2}$	2	$2\frac{1}{2}$	3	$3\frac{1}{2}$	4
8 x 10.....	4	2	$3\frac{1}{2}$	$3\frac{3}{4}$	4	$4\frac{1}{2}$	$4\frac{1}{2}$	5	$5\frac{1}{2}$	6
10 x 12.....	6	2	4	$4\frac{1}{2}$	5	5	$5\frac{1}{2}$	$5\frac{3}{4}$	6	$6\frac{1}{2}$
11 x 14.....	8	3	$4\frac{1}{2}$	5	$5\frac{1}{2}$	$5\frac{1}{2}$	6	$6\frac{1}{2}$	$6\frac{1}{2}$	7
12 x 16.....	10	3	5	$5\frac{1}{2}$	6	6	$6\frac{1}{2}$	7	$7\frac{1}{4}$	$7\frac{1}{2}$
13 x 18.....	12	4	6	6	$6\frac{1}{2}$	7	$7\frac{1}{4}$	$7\frac{1}{2}$	8	8
14 x 18.....	14	4	6	$6\frac{1}{2}$	$6\frac{1}{2}$	7	$7\frac{1}{2}$	8	$8\frac{1}{2}$	$9\frac{1}{2}$
16 x 20.....	17	5	$6\frac{1}{2}$	7	7	$7\frac{1}{2}$	$8\frac{1}{2}$	$8\frac{3}{4}$	9	9
16 x 24.....	20	5	$7\frac{1}{2}$	$7\frac{1}{2}$	8	$8\frac{1}{2}$	$8\frac{1}{2}$	9	$9\frac{1}{2}$	$9\frac{1}{2}$
18 x 24.....	24	6	$7\frac{1}{2}$	8	$8\frac{1}{2}$	$8\frac{1}{2}$	9	$9\frac{1}{4}$	$9\frac{1}{2}$	10
18 x 26.....	25	7	8	8	$8\frac{1}{2}$	9	9	$9\frac{1}{2}$	10	$10\frac{1}{2}$
20 x 24.....	27	7	8	$8\frac{1}{2}$	9	9	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$
20 x 26.....	30	7	8	$8\frac{1}{2}$	9	$9\frac{1}{4}$	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$
20 x 28.....	31	8	$8\frac{1}{2}$	9	$9\frac{1}{4}$	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$	11
22 x 28.....	34	9	9	$9\frac{1}{4}$	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$	11	$11\frac{1}{4}$
22 x 30.....	40	9	9	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$	11	11	$11\frac{1}{2}$
24 x 30.....	45	$9\frac{1}{2}$	$9\frac{1}{2}$	10	$10\frac{1}{4}$	$10\frac{1}{2}$	11	$11\frac{1}{4}$	$11\frac{1}{2}$	12
24 x 36.....	57	$10\frac{1}{2}$	$10\frac{1}{2}$	11	$11\frac{1}{4}$	$11\frac{1}{2}$	12	$12\frac{1}{4}$	$12\frac{1}{2}$	13

EWING & CO.'s PRICE LIST.

Our price for joining is 6 cents for all frames under 1 inch width of moulding ; for frames over 1 inch, 8 cents per inch. A 1½ inch frame will cost, to join, 12 cents ; a 2 inch frame 16 cents, etc., etc.

To use the table: Suppose you wish to calculate the price of a frame 20 × 28 of 1½ Rose and Gilt, look in left hand column for size 20 × 28, then price of glass, 31 cents, of back 8 cents. Number of feet in frame will be found in column under 1½=9¼ feet. On turning to price of Moulding you will find it costs 5 cents=46 cents.

Total Glass	31
Back.....	8
9¼ feet Moulding, at 5 cents.....	46
Joining	12
	97 cents.

We make hundreds of frames for the trade and guarantee satisfaction.

We have a full line now on hand of all kinds of mouldings of the best quality. Sample board to order, and at prices as low as the lowest. White compo mouldings for gilders, best American styles, from largest factories in the States. Three full lines from different factories in order to give a choice.

Rose and Gilt.

¾	No. 11,	per foot.....	\$0 03
1	“	“	0 03½
1¼	“	“	0 04¼
1½	“	“	0 05
2	“	“	0 06¾
2½	“	“	0 08½
3	“	“	0 10¼

Rose and Gilt Stencil.

1½,	No. 19,	per foot.....	\$ 9 00
2	“	“	12 00
2½	“	“	15 00
3	“	“	18 00
3½	“	“	
4	“	“	

Gilt Mouldings.

$\frac{1}{2}$	inch gilt, rabbit lining	\$0 02 $\frac{1}{4}$
$\frac{3}{8}$	“ “	0 02 $\frac{1}{2}$
$\frac{1}{2}$	“ “	0 03 $\frac{1}{4}$
$\frac{3}{4}$	“ “	0 02 $\frac{1}{4}$
$\frac{1}{2}$	Bead!.....	0 03 $\frac{1}{2}$
$\frac{3}{4}$	Pearl gilt moulding.....	0 04 $\frac{1}{2}$
1	“ “	0 05 $\frac{3}{4}$
$1\frac{1}{4}$	“ “	0 06 $\frac{3}{4}$
$1\frac{1}{2}$	“ “	6 09
2	“ “	0 11 $\frac{1}{4}$
$2\frac{1}{2}$	“ “	0 13 $\frac{1}{2}$
3	“ “	

Gilt Stencil.

$1\frac{1}{2}$	No. 19, per foot.....	\$0 10
2	“ “	0 13
$2\frac{1}{2}$	“ “	
3	“ “	0 19 $\frac{1}{2}$

ROSS LENSES.

These celebrated Lenses are everywhere acknowledged to be the best—we have all that any Photographer can require.

No. 2 carte for rooms under 20 feet long.

No. 3 “ “ over 24 “

No. 2 cabinet for rooms under 20 “

No. 3 “ “ over 24 “

No. 3 a, Portrait for cabinets, 4-4s, 8×10 heads, and copies up to 11×14.

INSTANTANEOUS DOUBLETS to cover cabinet size, with diaphragms in case. We warrant these to make cabinet pictures in a good well-lighted room. They are little gems, only 1 inch diameter, but they far excel the celebrated Stienhiel Lense!!! Price, \$22.

PICTURES.

We are glad to state that Photographers are beginning to take the lead as art dealers. It is right this should be so. They have more art education than most people in other business, and

are better fitted to lead the taste than people without art training. We have imported this year a large variety of pictures of all kinds, and can sell them at extremely low rates. We are selling the usual black German Lithograph, 22×30, for 18 cents each by the dozen; by the hundred, 17 cents. The very best do. we sell at 20 cents each. Coloured do., 36 and 40 cents, according to quality. The black were never offered before this year at less than \$3.00 per dozen. Coloured lithographs, 14×18, in great variety, from 8 to 11 cents each. Of these we are nearly sold out, but expect a new lot shortly.

German Oligraphs, size from 18×24 to 22×28, from \$1.10 each to \$12.00. We offer an excellent selection at from \$1.54 to \$2.75 each, any one of which will bring at retail \$6.00.

English Chromos.—We have over 1,000 in stock, comprising best selections from Rowney, McQueen, Shaw & Sons, and Hanhart. Our collection comprises everything worth purchasing by the trade, and we are prepared to offer them free, Toronto, at English rates. Try say a ten dollar order as a sample.

We will forward to any Photographer, on receipt of \$10.00, English Chromos to the value of £3 sterling, English published rates, on which he can make a profit of 50 per cent., and still sell at London prices.

French Heads.—We have still a large variety of these beautiful Chromos, at \$1.20 per sheet. An excellent sheet of four large heads, by Dupuey, of Paris, for 86c.

Decalcomanie.—A splendid collection. We cordially invite Photographers to give us a call and look through our new establishment. We have lately enlarged by building clear back through the block.

Wishing all a Merry Christmas,

We are, truly yours,

EWING & CO.,
39 & 41 King St. West, Toronto.

are better fitted to lead the trade than people without art training. We have imported this year a large variety of pictures of all kinds, and can sell them at extremely low rates. We are selling the usual black German lithographs, 22x30, for 18 cents each by the dozen. Coloured do., 23 and 40 cents, according to quality. The black were never ordered before this year at less than \$2.00 per dozen. Coloured lithographs, 14x18, in

EWING & CO.,

39 and 41 King Street West, Toronto,

German Lithographs, also from 18x24 to 22x30, from \$1.10 each to \$12.00. We offer an excellent selection at from \$1.54 to \$2.75 each. **WHOLESALE DEALERS AND IMPORTERS OF**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **PHOTOCRAPHIC STOCK,**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **PICTURE FRAMERS & GILDERS,**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **PICTURE DEALERS,**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **MANUFACTURERS OF MIRROR FRAMES,**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **Importers of American Mouldings,**

English Chromos.—We have over 7000 in stock, comprising best selections from London, Queen, Swan & Sons, and Hans. **&c., &c.**