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# THE PHOTOGRAPHER.

“EXCELSIOR.”

A Good Picture is without Price.

Vol. 1.

MONTREAL, SEPTEMBER, 15, 1868.

No. 2.

## THE PHOTOGRAPHER,

A pamphlet devoted to the interests of the Public in the Photographic Art, is published gratuitously from Mr. BALTZLY'S Photograph Rooms, 372 Notre Dame Street, Montreal.

Copies of the PHOTOGRAPHER may be obtained gratis at BALTZLY'S Photograph Rooms, 372 Notre Dame Street. Call and get one for yourself and neighbor, and read it, and also preserve it as a pocket-piece, too precious to be lost.

### Our Second Number.

Once more we appear before the public in this our Second Number of the PHOTOGRAPHER, in the prosecution of our original design “of building up the glorious cause of Art, and conveying such information as we believe will tend to turn public attention in a channel which we hope may lead to a greater interest in artistic efforts, and also in inducing many persons to have representations executed of themselves, their friends, relations, or homes, in the highest style of Art, and the most perfect manner.”

Though this is our second appearance before the public in an Editorial and Publishing capacity, we yet feel greater diffidence therein than heretofore, arising from the fact that since the publication of our first number we have been so busily engaged making sun-paintings, that we have had but little time to devote to THE PHOTOGRAPHER. We are of necessity compelled to insert a few articles which we had in our first number; but as many persons will receive the second number—especially during the Exhibition—who did not read the first, it will not come amiss.

The numerous readers of this little sheet have not been slow to give us an opportunity to try our skill to see whether our “record is true.” We feel greatly encouraged at the plaudits we daily hear in praise of our photographs. The photographic fraternity have greatly censured us for taking pictures so cheap for the past month. But as we have not them to please, we care not. As long as our numerous customers are pleased and satisfied with our dealings with them, we shall feel that our labor is not in vain, and make still greater efforts to give satisfaction.

It will be seen that we have inserted in our columns, various general directions as to dressing for pictures, &c., which will doubtless be of great use to the public if observed and acted upon. We also give some gleanings from Photographic History, and present to our kind readers two pieces of music, which are very good as musical productions and in sentiment. It was our intention to have in this number an entire new piece, entitled “The Pilgrims of the Night.” For obvious reasons it had to be omitted.

To give all the

## BEYOND THE SMILING AND THE WEEPING.

Be - yond the smiling and the weeping, I shall be soon; Be-  
 Be - yond the rising and the setting, I shall be soon; Be-  
 Be - yond the parting and the meeting, I shall be soon; Be-  
 Be - yond the frost-chain and the fever, I shall be soon; Be-

yond the waking and the sleep - ing, Be - yond the sowing and the  
 yond the calming and the sleep - ing, Be - yond the remembering and for-  
 yond the farewell and the part - ing, Be - yond the pulse's fo - ver  
 yond the rock-waste and the riv - er, Be - yond the ev - er and the

### CHORUS.

reaping, I shall be soon. Love, rest and home! Sweet, sweet home!  
 getting, I shall be soon.  
 beating, I shall be soon.  
 never, I shall be soon.

O how sweet it will be there to meet The dear ones all at home.

received from our contemporaries is needless, as it would fill many numbers of such a publication as ours. We have, however, a few extracts from the Worcester Paper, where our balance of Art was mentioned, and which of course, be read by all. To our customers and the public generally, we extend our cordial thanks for the kind treatment we have re-

ceived at their hands, and hope to be able to carry on our art in such a manner as shall deserve their favor.

### “Excelsior.”

“Excelsior,” is the motto we have adopted for this, our publication, and we will endeavor to carry out its meaning in conducting our

business. It has been our watchword, as many of the citizens of Montreal can testify, since we came to this place and commenced taking Sun-Pictures—first as principal operator for Parks, and latterly in the fitting up of our own establishment.

Through the whole time that we have been engaged in Photography (which is about eleven years,) we have been making the business a special study. The extracts from other journals, which we insert in these columns, testify as to our success.

If a new style of picture is discovered which will prove of benefit to society, we shall be prompt in introducing it into Montreal. Opposition we expect, but, by our energy and attention to business, we hope to surmount all difficulties. We are sparing neither time, money, nor trouble to present to the citizens of Montreal, a superior establishment. The Rooms are new, and the light is constructed on the most scientific plan. The chemicals are pure, and the accessories will be according to the wants of the time.

### What constitutes a Good Picture.

Many persons think the only necessary qualifications for a good picture are, that it should look like the subject, and be easily recognized. This is a great mistake. A picture may be a perfect resemblance, and yet be devoid of artistic merit. It would be possible to sketch a correct likeness with a whitewash brush on a brick wall, but who would call it a good picture? In like manner it requires something more than to be recognizable, though this is very necessary, to constitute a superior work of Art. To be a good picture, the likeness must be a pleasing one. This quality depends much upon the arrangement of light, and the position given to the subject. It often happens that one view of a face presents a much better appearance than another, and it requires an artist's eye to correctly decide upon this point. Another requisite of a good picture is, that it should denote character; that the artist should so place the person as to bring out in the picture the indescribable something which denotes the cast of the mind, or peculiar habits of the sitter. This can only be learned by experience, and not even then unless the operator be indeed an Artist. The tone or color of a picture should also be good. Its appearance should correspond with the complexion of the sitter. There should be no unnatural shade upon it, or a dark spot in one place, and a light spot in another; but the shades should appear just they would to the close observer of the face. The person of the subject should have a round and full appearance in the picture, standing out as it were, from the background. It should also have an easy and natural position of the body, being destitute of the restrained or stiff appearance, which is too common in pictures. There are other minor points which aid in constituting a good picture, but which are too numerous to allow of record here. The above general requirements will, however, be of benefit to any one who can comprehend them in judging of works of art.

### Gleanings from Photographic History.

"Photography," is the name given to the

art of delineating or printing by light, or by invisible rays which accompany the different varieties of light.

This art is one of modern invention, which we owe to M. Nicéphorus Niepce, Mr. Fox Talbot, and M. Daguerre. So early as June, 1802, Mr. Thos. Wedgwood published in the *Journal of the Royal Society* "An Account of a Method of Copying, Painting upon Glass, and of making Profiles by the agency of Light upon Nitrate of Silver," with observations by Sir Humphrey Davy. "When white paper or white leather," says Wedgwood, "covered with a solution of nitrate of silver, is placed behind a painting on glass, exposed to the solar light, the rays transmitted through the differently-painted surface produce distinct tints of brown and black, visibly differing in intensity according to the shades of the picture, and where the light is unaltered, the color of light becomes deepest."

Mr. Wedgworth, however, tried in vain to fix the copies which he obtained—that is, to prevent the uncolored portion of the pictures from being darkened by light. His process seems to have excited very little notice.

In 1803, Sir David Brewster called the attention of the public to it in a Scottish journal, but no person seems to have improved, or even repeated the process during the next thirty years. Some time previous to 1834, Mr. Henry Fox Talbot, without any knowledge of what had been done by Mr. Wedgwood, had been led to the same process, and, in the spring of that year, he had actually taken pictures in a camera, by the agency of light, upon paper washed with nitrate of silver, and had succeeded in fixing them. To this new art he gave the name of *Calotype*.

At an earlier period, another branch of photography had taken its rise in France. So early as 1814, M. Niepce had attempted to fix the pictures produced in the camera obscura, and to copy engravings by means of light transmitted through them upon substances made visible to its action. The substances used by M. Niepce was a tablet of copper, coated with highly-polished plate-silver, and he gave to his process the name of *Heliography*.

In the year 1829, M. Daguerre had made experiments with the view of fixing the pictures in the camera, but he seems at that time to have had no definite results.

Having heard of each other's labors, M. Niepce and M. Daguerre entered into a partnership in December, 1829, in order to pursue the study of heliography for their mutual benefit. The processes of the two artists were essentially different. M. Niepce used, as the ground-work of his picture, a thin film of a solution of asphaltum, dissolved in essential oil of lavender, and spread over the clean surface of a plate of silvered copper. After the plate was exposed in the camera about five hours, the picture was developed by covering it with a mixture of one part of essential oil of lavender, with ten parts of oil of white petroleum. In order to produce a better effect, M. Niepce darkened the silver surface with a film of iodine, which no doubt suggested to Daguerre the use of that material in his process. M. Daguerre introduced considerable improvements; and, in the course of his investigation, he discovered, by accident, an entirely new photographic

process; in the success of which M. Niepce did not live to share. He died in July, 1833; and, soon after, a co-partnership was formed between his son, M. Isidore Niepce, and M. Daguerre, in which it was admitted that the process discovered by the latter was essentially a new one, and should be called the *Daguerreotype*, after its inventor, or accidental discoverer.

The accident was in this wise: Daguerre, "working with plates of silver which had been submitted to the fumes of iodine, strove to obtain an image in the camera which should be visible and permanent. Heart-sick with disappointment, he put away in a cupboard, which contained a heterogeneous assemblage of chemicals, his broken spells and charms—the tablets which bore no record of the image to which they had been submitted in the camera. Taking up one of these tablets one day, in order to clean it and recommence experiments upon it, he found, to his surprise, a perfectly delineated picture thereon. The circumstance was incomprehensible; no picture had been there when the plate was put away; but here, in its minutest detail, was the image to which the plate had been submitted. The operation was repeated with like success. A few hours in the magic cupboard produced a picture on the iodized tablet, which showed no trace of anything of the kind before. After long and puzzling search, a vessel containing mercury, a substance which slowly vaporizes at the ordinary temperature of the atmosphere, was found to be the cause. The action of light on the iodide of silver, although not made apparent by any visible change, had actually impressed a latent image on the surface, sufficient to determine the deposition of the vapors of mercury on certain parts where light had acted, and thus bring out and develop a picture."

While these two ingenious Frenchmen were occupied with heliography, Mr. Henry Fox Talbot was, as we have already stated, occupied with the same subject. On the 30th January, 1839, six months before M. Daguerre gave his process to the world, Mr. Talbot communicated his discovery to the Royal Society, and in the following February he published his process of *Photogenic Drawing*, to which he afterwards gave the name of *Calotype*, which his friends changed to *Talbotype*, in imitation of the example set by the friends of Daguerre. In this process, he made paper sensitive to light by nitrate of silver, and fixed the image with common salt.

Notwithstanding the beauty of some of the pictures obtained by Mr. Talbot with the process which he had published, the art was but in its infancy. The discovery of a more sensitive process was necessary; and, after much experimental research, he was led to the valuable photographic method which he secured by a patent, sealed on the 8th Feb., 1841.

The Talbotype process, after it became accessible to the public, underwent numerous improvements by Herschel, Cundell, Bingham, and many others; but the most important improvements were made by M. Victor Niepce, and Mr. Scott Archer, who introduced into photography—the one the use of albumen, and the other that of collodion, as substitutes for the

# THE PHOTOGRAPHER.

## Notice of Baltzly's Gallery and Pictures.

It is by far too common for persons who are engaged in following any of the branches of business designated as "the Arts," to be compelled to issue favorable notices or "puffs" of themselves, in order to bring themselves into general notice. Happily for Baltzly he has been spared this unpleasant necessity simply because he and his artistic heretofore have been, perhaps, as generally eulogized as has any other operator on the continent. In the course of his eventful life, he has been the subject of eulogistic notices in a large number of periodicals. He has repeatedly taken prizes at the finest displays of Art, and never yet exhibited pictures without obtaining prizes therefor. A few extracts of what the local press of Wooster has said in his favor will be given elsewhere. In fact, he might fill several editions of this publication exclusively with notices of his works, and then not have published half which he has received, without asking or expecting them.

### Our Rooms.

The Rooms we occupy are in the building formerly occupied by Mr. Boisseau as a Photographic Gallery, 372 Notre Dame street, Montreal. They are very centrally located, being but a short distance west of the French Church, about the centre of the city. They can be easily distinguished by the large Camera sign, and also by our large show of pictures at the door. These are the only Photograph Rooms on Notre Dame street, west of the French Church. The Rooms and arrangements as occupied by Mr. Boisseau did not meet our approbation, and were not suited for the present style of photography. We changed and re-modelled every part of it. The old skylight has been removed, and a new sky and side-light has been built, and so arranged that the operator has the light entirely under his control. Portrait painters who examined it have pronounced it to be the finest light in the city. Photographic artists are eulogising it as "superb." The reception-room is easy of access. The show room is fitted up for comfort and pleasure. The ladies' toilet-room is exclusively for them. The gentlemen's toilet room is very convenient and pleasant. The ascent to the glass-room is easy, and here the accessories will be according to the wants of the age. We shall endeavor to work with nothing but the purest and best chemicals. Our object is not so much to make cheap pictures as good. All scientific photograph artists agree that a good, satisfactory photograph cannot be made without cost. The great majority of cheap work fades in a short time. To make a good photograph requires pure chemicals, and the best materials, and "time," and all agree that these are expensive, hence a good picture at the extreme low rates is out of the question. Our customers shall have all the benefits of the "new discoveries" in colors, etc., advertised by some artists. We do not hesitate, therefore, to invite the public to our rooms to test our skill.

### Beware of Botches.

There is probably no equally extensive business of which the mass of the people are

so ignorant as they are of making sunlight pictures. It requires a practical eye to discover the merits or demerits of specimens of this art. As a necessary consequence, communities are often imposed upon by pretenders, who, having taken a few lessons, will start out to astonish the world with their productions in photographs, Ambrotypes, &c., while at the same time they are destitute of the requisite knowledge of chemicals, and have no correct and artistic idea of the proper arrangement of light, and the position in which to place the sitter in order to produce a good effect.

Our object being to convey all the information possible (for one whose works are good does not dread the light), we propose to give elsewhere such instruction as will enable the public in some degree the better to judge of work of this kind, so that they may not be deceived therein.

### Directions for Dressing, Etc.

On this subject we quote Notman's "THINGS YOU OUGHT TO KNOW!"

#### GENERAL REMARKS.

"To consider Photography a mere mechanical art, is a great mistake. The too prevalent desire for cheapness, and the ease with which a little may be done in Photography, has induced many to embrace the profession lacking the necessary qualifications, but Photography, to be successful, requires expensive apparatus, a skilfully-constructed and well-lighted studio; pure, and, therefore, not cheap chemicals, and a practical and artistic knowledge of composition.

"Generally the portrait depends for its success on the operator, who regulates the details of posture and effect; to do this satisfactorily demands skill and a well-educated eye."

"Avoid if possible being in a hurry when you go to have your portrait taken, and when practicable, make an appointment, for although not now owing to the increased accommodation, an absolute necessity, yet it prevents confusion and loss of time.

#### DRESS.

"The best materials, and those which look the richest, are silks, satins, reps and winceys."

"The most suitable colors are black, and the different shades of green, brown, drab, grey or slate, provided they are not too light. Those to be most avoided are white, blue, mauve and pale pink. Dark checks, and plaids take very distinctly, sometimes, too much so, as they form too prominent an object in the picture."

"Lace scarfs, opera mantles, shawls, &c., greatly assist in securing graceful and pleasing lines."

"Avoid opaque white shawls, such as blue, or purple, avoid also dressing the hair in any style unusual to the individual, or of any unfamiliar kind of hair-dressing."

"The above precautions apply to all Photography; where colored pictures are required, the painter can restore or add to the Photograph any color necessary. Uniforms, fancy dresses, and articles of ladies' attire can be sent to the studio, where dressing rooms are provided for the use of visitors."

#### ATTITUDE AND EXPRESSION.

"The one thing needful for a sitter is how to forget himself. If he could be perfectly free from self-consciousness, he would secure a natural and truthful picture. The nearer you approach this condition, the better your portrait. In a great majority of cases, if the sitters are left to take their own way, they throw themselves into some awkward and unnatural posture. The eye of a trained eye and long experience will judge when you look at a picture, and its reputation will be as good as yours. So as to convey a natural and truthful impression. Nature cannot be imitated."

by the aid of a judicious operator.

operating room, out of temper, and in a hurry or bustle, you will find your face may be red. The operator should counteract the operation by the use of some white powder for a few minutes. Some cosmetic of a darker shade of moustache, or beard, will be supplied if asked. These will be supplied if asked. The assistance given to apply the expression is desirable, a character is still more so, as nothing is so valuable as a forced smile.

#### CHILDREN.

"Children dislike taking children's pictures, and are sometimes troublesome and uncertain; but again they are so graceful, and their pure coloring, and delicate half tones that some of the best pictures are those of children. Seeking after excellence would be a waste of time, for choice, the opportunity is given."

"For children it is necessary to choose the best light, which is generally the afternoon light."

"Do not mention sweets to children, or fuss too much with them. A child will sit best if left to its own devices."

#### THE WEATHER.

"Almost any day is suitable, and the best results are obtained when the weather is clear and bright."

#### Copying.

"A large number of copies since we were engaged in a Photographic Publishing House in Boston, and we have devoted all our time to engraving, paintings, and all kinds of old and new pictures. Therefore, for much of our business we think we have more experience than any one else in the city."

"Copying any kind of pictures, charts, maps, engravings, which they wish copied, and bringing them to our rooms."

"Engraving, Ambrotypes, or photographs of deceased or absent friends can be made more effective and permanent shape by being copied into a photograph, to the size of the original, and, if desired, painted in with ink, or water-color, equal to portrait from life."

### Pictures Sent by Mail.

"Persons visiting the city, can easily avail themselves of the opportunity of sitting for a portrait, even if they have not the time to wait until they are finished. We send portraits, if desired—by mail to any part of the Dominion, or the United States, at our own risk and expense. Therefore, if you have a few minutes time, you can call on us, and sit for a negative, and feel assured that in due time, receive your photograph, you direct. Do not fear but that your pictures will be good. It is to our credit when we send them by mail, to send you good ones."

### Stereoptic (Magic Lantern.)

"No doubt have the largest Oxy-Hydrogen Stereoptic Exhibition—for dissolving views—in the city. For an evening's amusement in the parlor, this exhibition is so arranged that it is far superior to the Magic Lantern, and, for a public entertainment, we

know that it has no equal of producing a picture over thirty feet square.

We have a large collection of America, England, France, Spain, Italy, Prussia, Russia, Norway, and a large number of States and Humorous views.

Liberal arrangements at our rooms to exhibit schools, festivals, bazaars, assemblies of any kind, or elsewhere.

**Ambrotypes**

Let no one think I have commenced making such styles of sun-paintings. I have stopped taking those sun and other pictures for want of interest. My customers are rapidly becoming more particular upon, whatever style of pictures they wish executed; no one's business shall be delayed because others are being taken. I am prepared to serve with any style of pictures quickly, cheaply, and well.

**Bring in your Friends**

Citizens of Montreal, who are interested in the success of their friends from other parts of the State, who may be visiting Baltyzly's Photographic Rooms, they may see a fair specimen of progress and enterprise. And if their visits be made to our own Montreal's manufacturing and establishments, generally, should in this manner more than they want to occupy our true position, strive to help each other along, as in every other way, advertise our advantages, our enterprises, and our inductions.

**A Correction.**

While I was operating for J. C. Parks, which was over two years, I was frequently taken for him, and called by his name than Parks himself. This arose from the interest I took in my business, and the energy I gave to it, and from the fact that I was evidently a business man of his Gallery. Even at that time, parties frequently called me, and some of my friends, laboring under the impression, have gone to his Gallery, and thought they were favored by his work. Others, not knowing me by name, but by my work, have called at Parks' Gallery, and enquired for the "tall, black-whiskered man," or "black tall-whiskered man," and asked him to do some work for them, as if the "tall-whiskered man," had done work for them satisfactorily.

For the information of friends and the public generally, I would say that my name is not Parks, but as subscribed; that the "tall, black-whiskered man" has left Parks and

set up for himself at 372 Notre Dame street, Montreal, where he will be happy to see any of his friends who heretofore have mistaken him for Parks; and not only those, but the public in general, are invited to call and see my Rooms and examine my light before going elsewhere for pictures.

B. F. BALTZLY.

**A Personal Suggestion.**

It may be suggested by some bright readers of this publication, that its columns are too much occupied by articles in reference to Baltyzly's Photographic Rooms, making rather a sameness of subject, though the manner of treating them is so different. Before any one gives utterance to this thought, we beg leave to remind them that as Baltyzly foots the bulk of the "bills," he has the best right to dictate its contents; and as it really contains an abundance of information and nothing that can possibly be construed into harm, the public have only to read its truths, and learn therefrom. "Nuf ced."

The Third Number will contain an article entitled, "A Tradition of the North American Indians, or The Ten Lost Tribes of the Children of Israel."

**Opinions of the Press.**

**BALTZLY'S PALACE OF ART.**

(From the Wooster Republic.)  
Mr. B. F. Baltyzly, so widely and well known as one of the most skillful artists in this part of the State, is now engaged in making extensive improvements in his Gallery, and refitting his Palace in a very handsome style. Baltyzly is never behind the times. He has lately purchased two large show-cases for the choicest specimens of the art, and a handsome Brussels carpet will decorate his exhibition-room. Mr. Amsden is putting up one of the finest counters in Worcester, and the most elegant wall-paper will tend a charm to the whole. Mr. B. is about enlarging his operating-rooms and has purchased the largest sized Camera and copying instrument. He has also erected a beautiful show-case on the side walk in front of his gallery—which is to be filled with the best samples of his skill—and has engaged in the Worcester Post-office a large number of smaller four-fourths, and in all one hundred and twenty. If Baltyzly is not mistaken. If Baltyzly is not mistaken, what will he do with his powerful instruments arrive?

B. F. BALTZLY.

(From the Wayne County Democrat.)  
A gentleman has lately supplied himself with the latest improvements in his art, and refitted his gallery in a handsome style. He is taking photographs and Ambrotypes in the very best style of the art. As a proof of his skill and work, we refer to his specimens in his gallery, and to his cabinet in the Wooster Post-Office, embracing a hundred and four pictures of different styles. These pictures speak for themselves in longer terms of recommendation than any words can, and good judges will, after a careful examination of

with the beautiful gems of art with which his former Palace of Art, or Gallery, was decorated. These gems have first to be made; and, having every facility, it will not be long before his Rooms will be well adorned with a photographic display.—Ed. Pho.]

**LIEUT. BALTZLY BACK AGAIN.**

(From the Wooster Republic.)

Having served faithfully in the ranks of the army, Lieut. Baltyzly is again at his Gallery of Art, better prepared and more determined than ever to give the public the best satisfaction in his line. We bespeak for the Lieutenant a liberal share of patronage. He dropped business and left all at the call of his country, and has done his duty to the letter, and deserves to be remembered by every patriot who wishes a good likeness or picture of any kind.

[The Lieut.'s Photographic Rooms are now in 372 Notre Dame Street, Montreal.—Ed. Pho.]

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