

CANADIAN
Journal of Photography.
NEW SERIES.

VOL. I.

1ST JUNE, 1875.

No. 6.

“MAKING A PICTURE.”

At the express request of numerous friends we reprint, in this month's number, an article issued by us in November 1869. Our modesty prevents us from making use of the flattering encomiums we have received respecting it; but we can truthfully aver that, in this instance, that which might have been a *task* has become a labour of love; and we cordially respond to the suggestions of our friends.

On few subjects connected with Photography have we written with greater diffidence than we do on this. There are so many excellent artists that it seems something like presumption on our part to undertake to teach them anything; but we must just once more shelter ourselves under the declaration that we write, not for the finished artist, but for his humbler brother, who has had fewer opportunities of seeing good work, and acquiring a knowledge of how it is done.

What shall we say? how tell how a picture is made. Confess, courteous reader, that we have chosen a difficult subject. Sometimes proving a negative is useful.

A hard white picture is not a good picture; it may be a resemblance, but can never be a good picture.

A stiff, badly posed portrait is never a good one. Some men have the faculty of making all their sitters ladies and gentlemen. Some turn out more clowns than anything else.

We do not consider a picture of a very awkward sitter a good one, if it represents the subject in all his native stiffness. Something must be done to round the angles, and to lower the hard

knotty bumps. A badly hanging dress must not be portraited just as it is. Something can be done, by judicious arrangement, to hide the defects, and to hide the infirmities. How is this to be done? To begin, then, let us describe our mode of making a portrait.

Our sitter having arrived, we instantly enter into conversation with him. Interest him, if possible, on some subject, if it should be only the weather. A judicious Photographer will not be long in finding out some subject on which his sitter can talk. With the mother, *the children*; the young of both sexes, *the news of the day*; with children, games or a story, however simple; the farmer, the crops or the markets. The merchant will be willing to hear even your opinion of the prospects of trade, and to enlighten your ignorance.

Carefully note the play of features. Every man or woman has a good aspect, a pleasant side if you can only get to see it. Never be content till you have seen their best face. If in the studio, notice the effect of light on the features. Classify your sitters, 1st, as to their features, colour of the eye, blue, grey or dark, deep set eye, full eye; overhanging brows or the opposite; the bridge of the nose high or not; sharp features or flat face; large nose, small nose, smooth face, clear skin, or deeply lined and strongly marked. All these things you can learn almost at a glance, and retain in your memory, if you accustom yourself to the practice.

Having ascertained all these primary notes (let me call them); and if you have not been in the habit of studying them, make a few notes of them, when talking, before you proceed further; but above all get into the habit of carefully summing up your sitter, whilst holding him in converse, before proceeding a step further; then arrange, in your own mind, the pose you think will be most suitable for your sitter—standing or sitting, full length or half length. Already, I think I hear some one say, I could not remember half the things you mention, nor do I think you could do it either. Gentle reader, sometimes we confess we forget. Sorry are we, we often fail to please ourselves; but nevertheless we hold a great deal can be done in this way, and in a few brief moments. We are at a loss how best to continue our subject, it is so voluminous, and many sided, but at random, let us begin by tabulating our opinions in as few lines as possible. A blue eye requires short lighting. Do you understand us? Your top and side light must not be very far in advance of the sitter; the light must not enter at a long angle. A dark eye

will bear a longer and flatter light. The light may be more in advance, and in extreme cases, may even be in front of a dark eye without injury. A deep set eye requires a long light to do it justice; a prominent eye a short light. If the bridge of the nose be very high, your side light must be well forwarded, or you must make use of a reflector. If the nose be very large, you must use a long light. If a very small nose, a tolerably short abrupt light will be best.

For example, you have for your subject a young miss, small nose, round full features, full eyes, light eyebrows—pretty enough, but her photo. is often not very interesting. Then try a short side and top light, and a good long exposure to soften the shadows, and you will be surprised how bold a picture you make, how much more intelligent than what you expected.

Then, again, you have a thin nose large and long, if you light this in the same way. Horrid! says your sitter when he sees himself; but use a long light, a reflector if needed, not too much side light, and how pleasing becomes the picture so detestable before. A clear skin, not very marked features, will bear good strong lighting; a deep lined face requires much forward light to soften the ridges.

Then, again, often the two sides of the face differ—the nose is bent—you must change ends of your room if you can. Generally, it is best to take a bent nose with the hook towards the light. Note, if you turn the hook away from the light and camera, you exaggerate it; if towards you, you lessen it; one cheek is often better than the other; one eyebrow less arched or more so; one whisker better shape; the hair on one side nicer arranged, then by all means take the best. Other things being equal, a man's face looks best on the side the hair is parted—I mean in a picture. Now, look at the dress, the figure, and the feet. Is he flat footed? he will stand awkwardly. Is a ladies' dress very short? set her down, if not in walking costume. Is a man's feet large? don't show them—*half length*. Are his unmentionables badly cut? don't let him stand. Is his figure good, dress good, but feet a little large? try him standing, but on one foot, the other resting on the toe. Is he sitting, but is round shouldered, let him lean gently back. Is it a lady sitting or standing, don't arrange all the folds of her dress in one direction, break them up. Is her dress of poor material? then try to make the folds as large and bold as possible. Small folds tend to make it insignificant.

Then as to lighting. Your window should always be capable of being blinded almost all over, and the more pieces your blinds are in, the more the light is under your control. Your side light should be capable of being turned into *full open window*—high side light, medium side light, long side light, short side light, side light in front of the sitter, at his side, behind him; top light forward of sitter, over him, long and short, high and low—all these conditions are easily obtained by judicious use of screens. Now, before we are done, let us take an example.—

“A gentleman in the reception room wants cabinet portrait.” Don’t show him up; go down to him; talk to him friendly, easily; hear what he has to say of your pictures; you will learn his wishes without asking. “That is a fine picture,” he says, pointing to a standing portrait; so is that still standing; he does not notice your sitting photos. Mem.—*Wants to stand.* Examine his figure—not good for a standing picture. Show him some good gracefully posed sitting photos. Call his attention to them gently, but in such a way as to make him notice them. If you can, show him now a rather awkward standing gent, and tell him it would have been a better photo if he had been seated. Continue quietly to show him the propriety of sitting without offending him, and very probably he will tell you he does not know what will suit him best; he will leave it to you.

Never interfere if possible, with your sitter’s respect for himself. Make him, if you can, of your way of thinking, but apparently of his own accord. But we will suppose his figure good, and you think he will do to stand, then sum up. Clothes well made, sit well, eyes blue, full, nose small; eyebrows small, and light in colour; fat face, round and fresh; feet large, hands ditto.

What shall we do? Assistant prepares plate; talk of the weather; blue eye, put him well forward under the light; full eye, short top light; nose small, short side light; feet large and a little awkward, try on one foot, rest other foot on toe. No; awkward still; try half length if you can’t better it. Now, try a plate. Ah! pretty good, but hands awkward; they are large. What! he has got one behind his back; good, that improves it. Now, call his attention to the book on the table. He opens it; one leaf erect covers half his right hand; leave it so; try again; ah! good.

But now comes a lady. Suppose all the preliminary talking done, you sum her up—Dark eye, deep set, sallow complexion,

thin features, nose large, bent to her own left hand ; deep line in face ; thin cheap black silk dress, rather short too ; not well gored ; sits badly at hips. How proceed :—

Deep set, dark eye, large nose, all require a long flat lighting. The eye is dark, all right, set her well back ; dress bad, better sit. Now, having chosen her pose, look at her face, and watch the light. It was arranged for last sitter short top and side, but it spoils the lady—shadow of nose very black, and nose very prominent ; lines in face very deep ; eye farthest from light in deep shadow. What ? her nose is tremendously bent ; I did not notice that so much before. Oh ! I must light her on the other side. Why, I have turned the bend from the light ; let us change her ; that is better ; nose nearly straight now ; but these deep lines, I lengthen the top light farther in front of my sitter—that improves it.

Bring the curtains at the side more forward, so as to keep the direct side light off the cheek ; now open the blinds further forward ; that does a great deal of good. Mem. give plenty of exposure to soften, and make transparent the still deep shadows. The left eye is still too shady ; try the reflector—that improves it. But the dress, cheap silk, all over small dimples, try to make folds of it : smooth out some of the dimples. Here is her shawl. Hang it on the table ; allow to cover her knee, and down the front of the dress ; or hang from her chair or her arm, and cover the other side ; introduce her parasol, half open, to hide these light shining dimples ; hang something over a chair back, and put close to her, to cast a shadow on the dress. Have a lace shawl at hand to make drapery of. In short, have your lighting soft ; expose long enough ; don't over develop, and all will go well.

If not right, try again.

Bovey's Preservative Medium.

Since our introduction of the above, we have had testimonials from all quarters as to its usefulness ; it keeps paper white in the hottest weather, and is invaluable in keeping albumen paper its original colour fourteen or fifteen days after having been silvered.

Hints on Retouching Negatives.

We are indebted to Mr. P. H. Dufresne, for a few hints on retouching, and as that gentleman is practically acquainted with

the matter in hand, we trust that this article may be of considerable value to our readers.

In the first place, those who have the public to please in the matter of portraits need never fear making their clients *too good looking*.

We will take for granted that the negative comes into the retoucher's hands free from any such blemishes or defects as neglect or carelessness on the part of the photographer proper would entail; it then becomes necessary for the retoucher to determine at a glance in what directions improvements are required, and he must be possessed of such powers of discrimination as to retain without disparaging the leading characteristics of the countenance and yet tone down its defects. The two cardinal virtues, patience and perseverance, are those which must be more especially cultivated by a successful retoucher.

The retouching desk should be placed opposite a window, a northern light being preferable, and a sheet of ground glass should be interposed to subdue the light.

The materials requisite are Ewing's French retouching powder (which is unique in its results), black-lead pencils black-lead in powder, and a stump. Faber's pencils are the best, and we would recommend three sorts, F. H and H H. It is absolutely necessary to obtain a correct knowledge of the *printing qualities* of a negative as it is quite possible to destroy the best negative by unskilful retouching, owing to forgetfulness of this point. If there are any other matters our brethren would like to hear us touch upon we shall be glad to hear from them.

Ross Lenses.

Our sales of the above have been larger during the past year than at any former period. These lenses have completely taken the lead in the English Market, and we quote verbatim from a letter received by us from Ross & Co., dated London, 12th May, referring to a large order placed by us in their hands for immediate execution. "We will send you the lenses ordered with as little delay as possible, but we cannot despatch them at once as we are exceedingly busy, and our lenses are in such demand that we are unable to keep our stock up. They go off as fast as we can make them."

Our stock is still well supplied and we are satisfied that any customer purchasing these instruments will be pleased with the results obtained.

Goods and Prices.

Our price list has been for some time out of print, and though we thought every one of our customers were supplied, still we are so often asked for it that we have thought it well to issue a supplementary list, till our more complete one is finished. We expect to present it to our customers fully illustrated with engravings immediately on the return of Mr. Ewing from Europe, and shall be able to include the latest Parisian and English novelties.

Lenses.

Our stock of Lenses is quite unrivalled in this country, and we have constantly on hand a large variety of the finest quality, from stereoscopic to 8-10 size, larger only to order. Ross's Lenses still maintain their reputation, both at home and abroad. We have no hesitation in claiming for them the name of the *best Lenses*. We have in stock a variety by other makers. We quote—

$\frac{1}{4}$ Ontario Lense.....	\$ 7 50
4-4 "	30 00
No. 2, C. D. V., quick acting, imitation Dallmeyer..	28 00
No. 3, " " "	36 00
4-4 " " "	52 85
No. 5, C. D. V., extra rapid, $3\frac{1}{4}$ diameter and 6 in. focus, amazingly quick for children	60 00

Lenses by Derogy.

These lenses are made to our order by the eminent French optician, and are a very good cheap lens. We particularly recommend his No. 3 C. D. V. and No. 3 Cabinet as being in all respects good.

No. 3 C. D. V.	each, \$40 00
$\frac{1}{2}$ Multiple, has 6 foci	" 35 00
4-4 " "	" 40 00
No. 3 Cabinet, $3\frac{1}{2}$ diameter, 10 in. focus, highly recommended.....	" 75 00
8-10.....	" 100 00

Ross's Lenses.

Portrait Lenses.

These Lenses give fine and correct definition, both at the centre and margin of the picture, and have their visual and chemical-acting foci coincident.

- No. 2A Portrait Lens, consisting of two achromatic combinations, mounted in tubes with rack and pinion movement, the Lenses $2\frac{1}{2}$ inches diameter and $7\frac{1}{2}$ inches focal length, for picture on plates 5×4 inches and under, with a set of Waterhouse Diaphragms in morocco case\$64 62
- No. 3A Do do the front Lens $3\frac{1}{4}$ inches diameter, the back Lens 4 inches diameter, 12 inches focal length, for pictures on plates $8\frac{1}{2} \times 6\frac{1}{2}$ inches and under, with a set of Waterhouse Diaphragms in morocco case.....\$147 12
- No. 4 Do do the Lenses $4\frac{1}{2}$ inches diameter, 15 inches focal length, for pictures on plates 10×8 inches and under, with a set of Waterhouse Diaphragms in morocco case.....210 00

Ross's Quick-Acting "Cartes de Visite" Lenses.

These Lenses are constructed to give the flattest possible field *consistent with good marginal definition*, have their chemical and visual focal coincident, and give the images of objects in their true perspective places. They have Waterhouse Diaphragms and rack and pinion movement.

- No. 2 "Cartes de Visite" Lens, consisting of two actinic combinations, $2\frac{1}{10}$ inches diameter, $4\frac{3}{4}$ inches focal length ; requires from 15 to 16 feet between the subject and focussing screen of Camera..... 35 75
- No 3 Do do $2\frac{1}{2}$ inches diameter, 6 inches focal length ; requires from 19 to 20 feet between the subject and focussing screen of Camera..... 63 25

The following table, shewing the greatest distance required between the subject and focussing-screen to produce figures $2\frac{3}{4}$ inches and 3 inches with each of the Lenses (the standard being 6 feet), is given as a guide to Photographers in their selection of a Lens suitable for the length of their operating rooms :—

	For $2\frac{3}{4}$ inches	For 3 inches
No. 1C. D. V. Lens.....	14 feet	$13\frac{1}{4}$ feet.
No. 2 "	16 feet	$14\frac{3}{4}$ feet.
No. 3 "	20 feet	$18\frac{3}{4}$ feet.
No. 3A "	20 feet	$18\frac{3}{4}$ feet.

In order that the whole image may be in focus, the Camera should be placed level and midway of the subject, or thereabouts; however, some little latitude may be allowed, and the Camera placed somewhat higher, when it will require tilting a little. But if the Camera be put at an elevation of about 5 feet, it must be tilted considerably, and a swing back to the Camera will be indispensable to get the picture all in focus.

Ross's Lenses for Cabinet Portraits.

These Lenses have a flat field, and give remarkably brilliant pictures. They have Waterhouse Diaphragms and rack and pinion movement.

- No. 1 Cabinet Lens, $2\frac{3}{4}$ inches clear aperture, 6 inches focus; should be placed at 14 feet from the sitter. \$72 00
- No. 2 Cabinet Lens, $3\frac{1}{4}$ inches clear aperture, 8 inches focus; should be placed at 18 feet from the sitter. 97 00
- No. 3 Cabinet Lens, $3\frac{1}{2}$ inches clear aperture, 10 inches focus; should be placed at 20 feet from the sitter. 108 00

Stereographic Lenses.

A Stereographic Compound Lens for Portraits, Groups, Views and Interiors. Diameter of front combination 1 3-10 inch, of back ditto, 1 7-16 inch, $3\frac{1}{2}$ in. focal length. This Lens has a rack and pinion movement, a set of Waterhouse Diaphragms, and works *instantaneously*..... 22 00

Ross's Actinic Doublet Lenses.

For Landscapes, Architectural Subjects, Enlarging and Copying.

These Photographic Lenses are remarkable for the angle of view they embrace, the ordinary-angle Doublet giving about 74 degrees, and the large-angle Doublet about 95 degrees (if the smallest stop be used) of perfect definition, measured on the diagonal of the plate the Doublets are advertised to cover. The largest stop should be employed only when using plates two sizes smaller than those for which the Lenses are advertised. As to the absolute dimension of the plate and the size of the stop, much must of course be left to the discretion of the photographer.

The above observations are intended to be of general application for Landscape Subjects only, as the large-angle Doublet

should be limited to 60 degrees of angle for Architectural Subjects. The large-angle Doublet, therefore, possesses two advantages over the other, viz.—it takes in 20 degrees additional of angle for Landscapes, and the photographer has the means of getting much nearer to his subject than he otherwise would. The latter advantage is very frequently of immense importance.

By the construction of these Lenses, which are remarkable for vigour and freedom from distortion, "*Flare*" is most completely prevented.

All the ordinary-angle Doublets have an internal and an instantaneous shutter, the latter being intended to answer the purpose of a sky-shade. The large-angle Doublets are also furnished with an internal shutter; if a sky-shade is required with this Lens, an extra charge is made.

The Doublets are the only large-angle Lenses which are absolutely free from distortion and flare.

Since the introduction of the ordinary and large-angle Doublets, there being a demand for a Lens of smaller angle, constructed on the same principles and equally free from distortion, T. Ross has added a third series to these Lenses, viz., the *Instantaneous Doublets*, which give about 46 degrees of perfect definition measured on the diagonal of the plate they are advertised to cover.

Instantaneous Doublets.

Giving the same amount of Subject as the ordinary Single Combination Landscape Lens.

Angle subtended by diagonal of plate, about 46 degrees; ditto by horizontal base line, about 37 degrees.

Size of Plate.	Diameter of Lenses.	Back Focus.	Equivalent Focus.	Price.
5 x 4* and under...	1 in. ...	5½ in....	6 in. ...	\$20 62
8 x 4½.....	1¾ ...	9 ...	10½ ...	27 50
8½ x 6½.....	2 1-10....	11 ...	12½ ...	41 25
10 x 8	2½ ...	13 ..	15 ...	49 50
12 x 10	3 ...	16 ...	18 ...	57 75
15 x 12	3¾ ...	20 ...	22 ...	82 50
18 x 16	4¾ ...	25 ..	28 ...	132 00

Larger sizes made to order.

* This Lens is suitable for Instantaneous Stereo Marine Views

Ordinary Doublets.

Angle subtended by diagonal of plate about 74 degrees ; ditto by horizontal base line, about 60 degrees.

Size of Plate.	Diameter of Lenses.	Back Focus.	Equivalent Focus.	Price.
5 x 4	1 in.	4 in.	4½ in.	\$22 00
6½ x 4¾ & 7¼ x 4½	1 4-10	6	6¾	24 75
8 x 4½	1½	6¼	7¼	26 12
8½ x 6½	1¾	6¾	7¾	30 25
10 x 8	2	8	9	42 62
12 x 10	2½	9¾	11¼	52 25
15 x 12	3	12	13¾	66 00
18 x 16	3¾	16½	18½	93 50
†22 x 20	4½	19½	22	143 00
†25 x 21	5½	21¼	24	220 00
†30 x 24	6	25	28	330 00

Large-Angle Doublets.

Angle subtended by diagonal of plate, about 95 degrees ; ditto by horizontal base line, about 80 degrees.

Size of Plate.	Diameter of Lenses.	Back Focus.	Equivalent Focus.	Price.
7¼ x 4½	1 3-10 in.	3¾ in.	4¼ in.	\$31 75
8 x 4½	1 3-10	4¾	5¼	34 00
8½ x 6½	1 6-10	5¼	6	41 50
10 x 8	1¾	6	6¾	52 50
12 x 10	2⅛	7	7¾	66 25
15 x 12	2¾	9	10	80 50
18 x 16	3¼	11	12½	114 00

The above Lenses are now in the hands of a great number of professional and amateur photographers, testimonials from whom may be seen on application.

CHEMICALS.

In chemicals, we do not offer much reduction, preferring to pay a high price for articles of undoubted purity—so much depending on the quality of the chemicals for the production of a perfect picture.

†These sizes are made only to order.

The following list comprises the principal chemicals in daily use :—

Acid Acetic, No. 8, per lb., B.E.....	\$0 18
“ “ per 5 lbs	17
“ “ Tully's prep.....	25
“ Glacial, S.B.E., per lb.....	1 00
Acid Nitric, S.B.E., per lb.....	25
“ S.B., per lb., Chemically pure.....	30
Acid Citric, per oz.....	15
Acid Pyrogallic, per oz.....	90
Alcohol, pure, 95 per cent. per gallon, B.E.....	2 60
“ “ per lb.....	35
“ methylated.....	1 50
Ammonium Bromide, per oz.....	30
“ Iodide, per oz.....	70
Ammonia Liquor Fortis, 880, B.E., per lb., Double.....	55
“ “ “ B.E., American.....	28
Cadmium Bromide, per oz., Schering's.....	45
“ Iodide, per oz	80
Nitrate of Silver, per lb.....	16 00
“ “ per oz.....	1 05
Ether Sulph, per lb.....	60
Potass Cyanide, per lb.....	1 00
Iron and Ammonia, per lb.....	25
Sulphate of Iron, “	10
“ “ per 10 lbs.	8
Hypo Soda, per lb.....	10
“ “ 10 lbs	8
Soda acetate, per lb	50

Ewing's Collodions.

Ewing & Co. tender their thanks to the Photographic Profession for the generous aid they have afforded in promoting, by their recommendation, the extended use of Ewing's Collodion. Owing to this help, the past year has been the most successful of the many years during which Ewing's Collodion has now been manufactured.

Ewing's Collodions, the
Photographer's
"sheet anchor."
Possesses special qualities.

THE REASON WHY almost all the best
photographers use Ewing's Collodion is that
they find it to possess special and invaluable
qualities which no other collodions possess.

- Imitated but not equalled. Although every collodion maker takes it for his model, it still remains a perfectly unique preparation.
- Perfect in every respect. The universal verdict of the Photographic Profession is, that Ewing's Collodions are incomparably the best Collodions for all purposes. Their admirable qualities have been testified to by hundreds. They possess every good quality that can possibly be desired in collodion, and every photographer well knows that he must have it in order to produce the finest results.
- They are used in every town in Canada. And its sale has so increased of late that we may safely say its sale probably equals that of all other makes put together.
- Distinguished for purity. They are perfectly pure, and therefore do not disorder the bath, as inferior preparations are apt to do.
- Distinguished for uniformity. They are uniform, and may be always relied upon.
- Distinguished for stability. They are peculiarly stable, keeping unchanged for years in any climate when not iodized; and after iodizing they keep in a most remarkable manner.
- Distinguished for sensitiveness, for producing brilliant negatives, and for rendering delicate gradation. They produce a perfectly structureless film, extremely adhesive, marvellously sensitive, and of a quality which renders it easy to develop negatives, combining the utmost brilliance with the most perfect delicacy and softness of gradation.

Hawarden Collodion Iodized.....	60 c. bottle.
Rembrandt " "	60 c. "
Manson's Collodion, plain with Iodizer.....	\$1 50 20 oz.
Premier Ferrottype Collodion.....	60 c. bottle.
Hearns Collodio Chloride per 4 oz.	60 c.
Critcherson's New Collodio Chloride, in two bottles, not sensitized; mix as you use; will keep any length of time	\$1 65 in box.

We are either agents or manufacturers of all the above collodions, and can warrant them good.

We keep also in stock

Anthony's Negative Collodion	70 c.	bottle.
“ New Negative Collodion.....	70 c.	“
Lewis and Holt's Negative Collodion	65	
“ “ “ Positive	65	
Anthony's “	65	
Phoenix “	60	

Soluble Cottons.

We call attention to a fresh importation of soluble paper, the finest we have ever had. We got specimens for our own use, but finding them so excellent imported a package. It is really splendid. 1 oz. in Envelope, \$1.10.

We have on hand the following useful brands, every one of which we have thoroughly tested, and can guarantee :—

Anthony's snowy.....	per oz.	\$1 08
Anthony's	“	55
Poulence and L. Witman Paris	“	1 25
English	“	45
Schering	“	50
Papier oxyline.....	“	1 10

Camera Boxes.

We would call the attention of intending purchasers to our May Journal, in which the fullest particulars are given, with diagrams, should they not have received the same, the mistake will be at once remedied by application to us.

Albumen Paper.

We keep constantly on hand the best brands of European and American papers :—

Anthony's paper Rives, <i>very fine</i>	\$1 00	doz.
Clemon's “ highly recommended... ..	1 00	“
Hovey's paper, white and pink	1 00	“
Trapp & Munch paper, much used in the States	90	“
Albion Albumenizing Co.'s paper	1 00	“

Cross Sword, pink and white	90 doz.
Wilson's	90 "
Excelsior, pink	90 "
Spencer's	1 00 "

ELLIOTT'S PEARL PAPER, just received a new importation, very highly spoken of. The Editor of the *British Journal of Photography* speaks of this paper as follows:—

EAGLE ALBUMENIZED PAPER.

The manufacturer is now able to offer photographers a paper that will produce in the high lights a pure pearl white.

“A special feature in its preparation being that, owing to certain improvements in the mode of treating the albumen, the familiar yellow tinge so well known in connection with albumenized paper is entirely got rid of, the whites being so pure as to warrant the definite name adopted by the manufacturer as a trade mark. We tried the sample sent, both for portraits and landscapes, and liked the paper very much.”—Vide *British Journal of Photography*, July 26, 1874.

The cross swords paper very fine.

And the new double brilliant paper extra albumenized giving a superb gloss.

All of above papers will work well with a 35 grain bath.

For toning bath use—

Ewing's Chloride of gold.....	1 grain.
Borax	1 dram.
Water	5 ounces.

Will give splendid tones. Put the paper in damp. We can recommend this simple preserver to the attention of our customers, certain that it will repay itself ten times in the course of a summer, and will always give beautiful white prints. We have given it a fair trial with perfect success.

Chloride of Gold.

Liquid Chloride of Gold and Calcium, guaranteed to contain 8 grains pure gold.....	per bot. 45c.
Dry Chloride of Gold and Sodium.....	7 gr. 40c.

Above preparations are used daily by largest city photographers, and they state that they go further than any other.

Enameline.

The glaze pictures have never taken a very solid hold on the community, they are difficult to produce, high in price, and, though undoubtedly very beautiful, not very saleable. EWING'S PHOTO. ENAMEL is just the thing, combined with one of our burnishers, to make pictures quite equal to the glaze, without one-tenth the trouble, and at no expense. Price 50 cents per bottle.

New Bath Holder.

In our last we mentioned that pin holes might be prevented mechanically; since that we have introduced a new bath holder, so arranged that pin holes may be easily prevented. Neat in appearance and perfect in action. They will save their price in a few weeks.

Price for 4 x 4 for German glass bath	\$1 00
" 8 x 10 " " 	1 25
" 10 x 12 " " 	1 50

Cameo Presses.

We have greatly improved our Cameo presses, and can assert that they are now perfect. Never injures a card, raises a deep hollow, and is easy of application. Our own make, \$4.00.

Nonpareil Plates.

Per box of 1 doz. $\frac{1}{6}$ size	\$1 20
" " $\frac{1}{4}$ " 	2 25
" " $\frac{1}{2}$ " 	3 85
" " $\frac{3}{4}$ " 	8 80

Velvet Cases.

We have just received an importation of beautiful Velvet Cases for Nonpareil plates; when fitted with the new porcelain plate they look splendid, and make an admirable present. We have on hand:—

$\frac{1}{6}$ size, Crimson, mauve and purple, each	\$1 00
$\frac{1}{12}$	1 05
$\frac{1}{9}$	1 22
$\frac{1}{8}$	1 37

Photographic Varnishes.

We keep constantly on hand all the Varnishes of the leading makers, but can highly recommend our own preparation. They are cheaper, and purchasers will find that, unlike many makers, both in Canada and the States, who give only *six-ounce* bottles, all our varnishes are put up in *full eight-ounce* bottles.

Gilt Easels.

We have just imported from the manufacturers a splendid line of gilt easels and velvet cabinet frames. These goods are of the very finest class, and though necessarily expensive yet, owing to the stagnation of trade in New York, have been bought very cheap. We quote:

No. 91,	C. D. V. gilt easel and portrait frame,	each	\$	75
“ 21,	“ “ “ “ “	“	“	1 00
“ 91,	Cabinet	“	“	1 10
“ 99,	“	“	“	1 10
“ 21,	“	“	“	1 60
“ 300,	“	“	“	2 20

Splendid silk velvet frames for Cabinet.

No. 599, each \$1 80

No. 609, each 2 40

We can confidently recommend them to artists of taste as very pretty and saleable goods.

English Mats.

While speaking of fine goods, we beg to call the attention of our patrons to our fine line of English mats, all styles. We have just replenished our stock and have now the largest assortment in Canada, from C. D. V. to Imperial, 20 x 26, opening.

American Mats.

Our assortment of American Mats is always large for the convenience of purchasers.

Ferro Goods.

$\frac{1}{9}$	Ferro Mats, ov. and a T..... ..	\$ 23	per C.
$\frac{1}{9}$	“ “	2 20	“ M.
$\frac{1}{8}$	“ “	23	“ C.
$\frac{1}{8}$	“ “	2 20	“ M.
$\frac{1}{4}$	“ “	25	“ C.
$\frac{1}{4}$	“ “	2 50	“ M.
$\frac{1}{8}$	Ferro Envelopes “	45	“ C.
$\frac{1}{8}$	“ “	4 50	“ M.
$\frac{1}{4}$	“ “	50	“ C.
$\frac{1}{4}$	“ “	4 00	“ M.

We draw particular attention to the last line, the price being the lowest in the market.

Our Studio Table.

Has been often imitated, but never equalled, they are elegant in design, fine in finish, and elaborately carved; they are very strong, not so easily injured, as if made of wood, have black walnut moulded top, and stained throughout to imitate walnut, photos. on application. Price \$16.00.

Masks and Disks.

FOR PRINTING TRUE OVALS, &C.

We manufacture a number of sizes of C. D. V. Masks so useful to the photographic printer, they are true ovals and the discs or centres fit them perfectly, price 12c. per dozen. We have also two or three for cabinets, including the new shape arch top and round corner bottom so much admired.

Cabinets 25c. per dozen.

Frames.

Our assortment of frames is unequalled in the Dominion for variety, quality, or price—selected with great care in the markets of Europe and America; besides, we are manufacturers of an immense variety of frames, in moulding of all kinds, in Rose and Gilt, and gold gilt mouldings. The following are our leading lines:—

Rose and Gilt Oval Frames.

Square Walnut Frames, with and without corners.

“ “ ornamented in gold and ebony.

Reeded Walnut Oxford, very cheap.
 Sherman, C. D. V. and Cabinet.
 Rustic Leaf Corner Frames, all sizes.
 Union Frames, C. D. V. and Cabinet.
 Victoria Union Frames.
 Frames, C. D. V. and Cabinet, in morocco.
 Ivory, Cabinet and C. D. V. Frames—very beautiful.
 Brass Frames, all kinds, from 25 cts. per dozen.
 Gilt Oxford C. D. V.
 Velvet Oxford C. D. V.
 Oak Oxford, C. D. V. and Cabinet, with mat and glass.
 “ “ “ Gothic.
 Square Ornamented Frames, imitation gold gilt.
 Gold Gilt Oval Frames, from 4 x 5 to 25 x 30.
 Solid Oval Frames, from 8-10 to 25-30.
 Gold Gilt Square Frames, all sizes, 100 varieties.
 Square Frames, all sizes, of all kinds of mouldings.
 Mirror Frames in Walnut.
 No. 505, Velvet Hollow-Walnut 8-10.....95c.

BIGELOW'S REVOLVING BACK-GROUND.

Having secured a large lot cheap, we can now offer above splendid Back-ground at the very low price of \$7.50; former price, \$9.75.

Photo Glass.

It is almost impossible to give quotations for glass. Customers may rest assured that our price will be as low or lower than any other house. It will be in the recollection of our customers, that four years ago we reduced the price at one bound over 40 per cent. We are still of the same mind—a good article at a small profit and large sale.

All our glass is of the best quality, and will bear comparison with any in the market.

CRAIG'S ALBA EMULSION & COLLODIO CHLORIDE.

We have been appointed agents for above, and confidently recommend the process to our friends—a picture can be obtained equal to the nonpareil at one-tenth the cost. In two bottles. Price per bottle, \$1.25.

Card Mounts.

Our stock in this is the largest in the Dominion, and our prices are low, having bought on the most favourable terms. We quote :

No. 9, E tint.....	\$2 75	per 1000
" 9, White.....	2 75	"
" 11, Grey	3 00	"
" 11, White Double Enamel.....	3 15	"
" 14, Double Enamel.....	3 60	"
" 22, Light and Dark Buff, R. C.....	3 00	"
" 22, " Gilt, R. C.....	3 95	"
Slees Prepared.....	3 75	"
A 14 ply D. K. Buff, R. C.....	4 75	"
No. 26, Super White Enamel Red, R. C ...	6 35	"
" " Gilt	6 35	"

Cabinet Mounts.

A No. 1, 4 ply Bristol Buff Enamel, R.C..	\$ 97	per 100
" " " Gilt, R.C.....	1 14	"
Purple lined	82	"
No. 14, Super Double White Enamel, R.C...	1 40	"
" " " Gilt ...	1 50	"
No. 36, Gilt Beveled.....	5 50	"

Stereo Cards.

No. 2, Red and Pink, R. C.	\$9 50	per M.
" " " $\frac{4}{7}$	10 50	"

Promenade Cards.

No. 37, Extra Gold Opening	\$4 15	per 100
" 36, " Gilt.....	1 83	"
" 36, " Bevel	5 25	"
" 35, Amber Bevel.....	4 25	"
" 42, Gilt Pink Bevel.....	5 50	"

Mounting Board.

FOR MOUNTING CHROMOS.

22 x 28... .. 8 sheet Imperial.....	per doz.	\$1 90
22 x 28.....10 " "	"	2 60
22 x 28..... 5 " Card Board.....	"	2 20
22 x 28..... 6 " "	"	2 60
22 x 28..... 8 " "	"	3 50
26 x 33.....10 " Atlas.....	each	0 60
26 x 38.....10 Dble. Elephant.....	"	0 70

Head Rests.

Large size	\$3 25
Small size ..	3 00

Fancy Goods.

As we are about to relinquish this department of our business, we offer the remainder of our stock at cost, comprising :—

Gent's Sleeve Links, from 20c. to 80c. per pair.

Glass Thermometer Pyramid, 80c.

Lighthouse Thermometer, 55c.

Pincushions.

Glass Book Weights.

Albums—assorted, below cost.

Dinner Mats.

Flower stands for Photo. table.

Draft, cribbage and chess-boards and men.

Solid Walnut Stereo Boxes, &c., &c.

Frank's Lacquer.

Try the above. It will enable you to make a dark room in a few minutes by simply painting the ordinary glass. Price 50 cents per bottle, produces the most brilliant orange colour.

Danish Intensifier

for weak negatives. 25 cents per bottle.

Mezzotints.

We have been asked how these pictures are made, in reply would say:

Print on albumen paper. Rub fine flour of emery all over the back ground till it is quite rough. Daub on your croayons then with smooth glass paper, rub gently to blend the colours, and last

ink your face and other parts as well as you can, and your picture is done.

We keep suitable mats and frames for these pictures.

Fancy Borders.

We have now a large variety of these negatives in stock, and can supply them at 50c each, cab't size. We send full instructions how to print from these borders or negatives. They add very much to the appearance of the picture. *Try one.*

Glass Baths.

5 x 7	.....	each	\$1.30
9 x 7	.....	"	1.75
9 x 11	.....	"	2.55
10 x 12	.....	"	3.00
11 x 13	.....	"	3.35
14 x 16	.....	"	7.50
15 x 18	.....	"	10.75
16 x 20	.....	"	14.00

Developing Cups.

In nests of three 35c

Graduates Conical.

Correctly divided.

1 oz	.....	each	23c
2 oz	.....	"	30
4 oz	.....	"	38
8 oz	.....	"	50
16	.....	"	75
32	.....	"	\$1.50

Glass Funnels.

$\frac{1}{2}$ pint	.....	each	15c
1 "	.....	"	20
1 quart	.....	"	25
2 "	.....	"	30

Glass Dippers, Fluted.

7 inches	.....	30c
9 "	.....	35
11 "	.....	40
12 "	.....	45
13 "	.....	50
14 "	.....	55
16 "	.....	60

Porcelain Dishes.

6½ x 8½ shallow	.....	40c
7 x 9 "	.....	45
8 x 10 "	.....	50 deep 60c
10 x 12 "	.....	75 " \$2.40
11 x 14 "	.....	\$1.40
12 x 16 "	.....	2.00
15 x 19 "	.....	2.56
16 x 19 "	.....	3.24
19 x 23 "	.....	8.00

In addition to the goods enumerated we have every requisite for the photographer, and as we have a practical knowledge of the business in all its branches, we have an enormous advantage over houses whose heads are simply theorists. We have enlarged our premises lately, and it will be to the advantage of our friends to pay a personal visit to our show-rooms. Should they be unable to do this, an order by letter will receive our best attention.

For the price of the following goods send for our Cabinet-makers' Spring Price List, 1875 :—

- Rose and Gilt Mouldings,
- " Highback Mouldings,
- " Stencil,
- Gilt Linings,
- " Beads,

Gilt Mouldings—Pearl,

“ Stencil,

“ Chromo High Back,

“ German Mat,

Enamelled Mouldings,

Gilt Room Mouldings,

Window Cornice Mouldings,

Composite Gold and Silver Mouldings,

Walnut Mouldings, plain and polished,

Lead Corners,

Backs and Backing,

Sawed Backing,

Compo. Corners,

Walnut Carved Corners,

Carved Rustics,

R. and G. Ovals,

Walnut Ovals,

Im. Wal. “

Gold Gilt Portrait Frames,

Silver Wire Cord,

Gold “

Gold Gilt Ovals,

Square Walnuts,

R. and G. Mirror Frames,

Gilt “

Toilet Glasses,

Hanging Glasses,

American Plates,

German Plates,

British Plate Glass,

Gold Gilt Mirror Frames,

Picture Nails and Hooks,

Screw Eyes,

Window Cornices,

Framing Glass,

and every requisite for carrying on the most extensive photographic or picture framing business.

FOR SALE.

PHOTOGRAPH GALLERY, in a town of five thousand inhabitants. No other gallery. Long established. Every requisite for carrying on a first class business. Gallery on ground floor. Ross lenses, &c. Price \$1,200; \$1,000 down. balance to suit purchaser. Apply to Ewing & Co.