

CANADIAN  
Journal of Photography.  
NEW SERIES.

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VOL. I.

1ST FEBRUARY, 1875.

No. 2.

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Our Little Journal

HAS met a much more cordial reception than we had any reason to anticipate, and we have received dozens of kind and encouraging letters. So far we are sorry to say we have had few or no replies to our request for original photographic articles. Surely among so many good photographers in the Province some may be found who can and will contribute their mite to the photographic literature of their country, and give some of their experience for the benefit of their fellow artists. We believe there are among our friends many well able to give the information desired in the following letter. Will Mr. Adams, of Owen Sound, or some one else accustomed to *dwelt in tents*, write us the necessary reply in time for our next?

“TEESWATER, January 9th, 1875.

“TO EWING & CO.

“DEAR SIRS,—Since I last wrote to you from Little Current I have left the place, after having met with a severe mishap in a great storm among the Indians, which damaged my instruments and destroyed some of my baths and chemicals.

“I intend to commence business about here as soon as I am able. In the spring I intend to return among the Indians of the North Shore of Lakes Huron and Superior; but as an artist

cannot operate successfully without a gallery, and as a person can't carry a gallery around amongst the Indians, I intend to construct a tent about 18 feet or so in length, and of proportionate breadth, in which I can operate in windy or any weather, the same as a gallery, and which I can pack up in a box and easily transport over the mountains and rivers of the North Shore; but as I have never seen a suitable tent, I would wish very much to have your advice on the subject, as without it I cannot successfully work. I would wish to construct one without any woodwork whatever about it, except three sticks and a few little pegs, or even less if it were possible to do so, as any woodwork would be very inconvenient to carry. Please let me know the best kind of cotton to construct it of, how much of the space above the latter ought to be darkened, and the best way to darken it. Would the space above the Camera require to be also darkened? Would sufficient light fall on the sitter if the cotton spanned the whole roof? or would a space require to be left open to represent the glass roof in a gallery? A Photo informed me that such a tent would be improved by varnishing it. Another told me that varnishing it would spoil it. Please give me your advice about it, and all the information you think I may require. Let me know the easiest and best way of toning and fixing vignettes. State particulars in full.

" I remain, dear Sir,

" Sincerely yours,

" H. C. FRASER,  
" Photo."

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### Try the Premier Ferrottype Collodion.

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#### About our Prize.

We have many enquiries regarding our prizes and conditions, and shall try to make them plain. Time for receiving names of intending competitors extended to 1st April. We require six C. D. V. and six cabinet pictures from different negatives, which ought to be from different subjects; at least all the C. D. V. must be from different subjects; also the cabinet, though the same subjects may be chosen for cabinet and C. D. V. This will make the competition a better test of ability. We have been requested to reduce the number of pictures to six of each kind, and believe wisely, as twenty-four negatives would be too many. The only

purpose we have in view in desiring to possess the negatives is, that we may be able to publish sets, so that photographers may see what is done in Ontario, and to learn how much improvement we can make prior to another competition.

We have already a long list of competitors for our prize, and a variety of suggestions as to prints from the negatives, nearly every competitor wishing to have copies of the full set. More than one correspondent suggests that our prize should take the shape of a gold and silver medal. This would limit the number of our prizes to two—a gold medal, suitably inscribed, worth \$35, as first prize, and a silver medal, worth \$15, as second. Let us know by an early day, is it to be money or a gold and silver medal? If before next issue the majority of our correspondents approve of the suggestion as to the medal, we shall take it for granted, and have one prepared ready for engraving the name of the successful candidate. Will intending competitors kindly forward their names?

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**Have you ordered your Alba Plates?**

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### **A BATH THREE YEARS OLD.**

BY W. H. SHERMAN.

The first week in September, 1871, after a series of experiments, I prepared the bath which I am now using, and which has been in constant use ever since. It has never been boiled, nor have any means been employed to rid it of ether or alcohol, and there has never been a drop of alcohol added to the developer used in connection with it. It was sunned at first to precipitate any substance susceptible to the action of light, since which, exposure to sunlight has failed to produce hardly a perceptible effect upon the solution, usually not causing discoloration. It originally measured six gallons, at about which quantity it has been maintained most of the time by such additions, as required, of solution composed and prepared precisely as the original bath, except that no salt of iodine has been added with the subsequently prepared portions. It works to-day (September 26th, 1874) in every respect as well as it did three years ago; *as well*, at least, and, if my recollection is not at fault, decidedly *better*.

Without enlarging further upon the merits or peculiarities of this bath, I will say that the experiment seems to be an import-

ant one, indicating as it does the possibility that a bath may be so constituted as to maintain, through the variable conditions consequent upon continuous use, the qualities or *structure*, so to speak, adapting it to the discharge of its required functions.

Suppose a bath so constituted as never to need any treatment, save only replenishing and the removal of sedimentary matter or filtration. This is as near perfection as is ever possible for a bath. Even the life of an organism requires as much. Whether the bath under consideration shall fully answer such description or not, is not the experiment, if correctly reported, worth repeating? Assuming the affirmative, I will proceed to describe the method of preparing the solution.

Take ice-water, sufficient quantity. In each quart (32 fluid ounces) dissolve 3 ounces of nitrate of silver. For each ounce of silver nitrate, add one grain each, previously dissolved, iodide and cyanide of potassium. Let the solution stand a few hours, shaking occasionally; after which, filter. Then, to each quart of the liquid add one-half fluid drachm glacial acetic acid. Next add slowly, and with constant agitation, sufficient saturated solution of bicarbonate of soda to neutralize the acid. Set in the sunlight until discoloration ceases. Again filter, and finally make *slightly* acid, by adding a few drops of pure nitric acid.

A peculiar reaction takes place, on the addition, of the acetic acid, which it is not necessary to consider here. The excess of this acid being afterwards neutralized by the sodium salt, it follows that acetate of soda is formed in the bath, and that, on addition of the nitric acid, acetic acid is substituted therefor, so that virtually no free nitric acid remains present.

One peculiarity of this bath is, that the usual annoyances arising from the accumulation of ether and alcohol are, in some way, dispensed with; the ether and alcohol being converted into other products, in the main not impairing, if not positively *aiding* the acting forces of the bath.

Another peculiarity is, that the presence of considerable quantity of acetate of soda does not result in the formation of acetate of silver. Immunity from this anticipated trouble is probably due to the cyanide.

When the pinholes which denote over-iodization begin to appear, and this by no means happens prematurely, the bath is replenished by adding sufficient uniodized solution (prepared as at first, omitting only the iodide) to make up for loss of bulk and strength. Filtering occasionally becomes necessary from causes such as usually lead to this operation.

The bath becomes more strongly acid by use, acetic acid being one of the products into which the ether and alcohol are converted. When from this cause its sensitiveness becomes sensibly affected, which is an unfrequent result, I correct the over-acidity by again adding bicarbonate of soda, thus partially neutralizing the acid and adding a fresh supply of the sodium acetate. The number of times this treatment has been required during its lifetime has not been such as to cause the appearance of the unwelcome silver acetate.

I have used this bath under a great variety of conditions, in and out of the studio, in strong and weak light, in summer and winter; with all manner of subjects, such as family groups, on large plates 14 x 18 to 17 x 20, consisting of white-robed children and black-draped seniors; subjects requiring long exposure, such as badly lighted interiors and subjects intensely lighted. It gives a high degree of sensitiveness, together with detail and density. Infants are taken in the shortest possible time. The details of white drapery are exceptionally well rendered; the tendency to hardness or solarization is seldom exhibited. Such certainty of satisfactory results, and such uniformity of action, I never before experienced and enjoyed.

Whether like "the deacon's one-horse shay," it will run exactly one hundred years to the minute, and then, all at once, turn into a small heap of dust, is what I want to know.

It is recommended to the craft as an improvement worth trying. Let those who are so disposed give it a careful trial, following the directions above given for preparing it, without variation, at first; and if found to be a good thing, let those who so find recommend it to others.

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#### USEFUL FORMULÆ.

We copy the following from Anthony's Bulletin for September last, giving formula for making and printing pictures that were exhibited at U. S. Photo' Convention at Chicago. The pictures are said to have been very fine. The formula ought to be good.

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#### Try the new Rembrandt Collodion.

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#### J. A. W. PITMAN'S FORMULA.

*Negative Bath*—From 40 to 45 grains of silver to each ounce of water, made slightly acid with nitric acid.

*Collodion*—Equal parts of ether and alcohol; to each ounce add 5 grains iodide ammonium,  $2\frac{1}{2}$  grains bromide cadmium, and from 3 to 5 grains Anthony's snowy cotton.

*Developer*—Water, 64 ounces; proto-sulphate of iron, 2 ounces; double-sulphate of iron and ammonia, 2 ounces. To every 16 of the above add 2 ounces of acetic acid.

*Positive Bath*—40 grains silver to each ounce of water; saturate with alum, and add one ounce of alcohol to every 32 ounces solution. Float the paper from a half to two minutes, according to the weather and quality of paper used. Fume ten to fifteen minutes.

*Toning Bath*—Water, 12 ounces; gold, one grain, made alkaline with saturated solution of sal soda; chloride of sodium,  $\frac{1}{4}$  ounce.

*Fix* in a moderately weak solution of hyposulphite of soda, to every gallon of which add one ounce of bicarbonate of soda.

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**Remember you can get a Bigelow back-ground cheap from Ewing & Co.**

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#### E. L. EATON'S FORMULA.

I use my silver bath 40 grains to the ounce of water, and keep it in good working order.

My collodion receipt is ether and alcohol, equal parts; iodide of cadmium, 4 grains; bromide of cadmium, 2 grains; iodide of potassium, 2 grains; iodide of ammonium,  $\frac{1}{2}$  grain; Anthony's cotton, 4 grains. An *old* formula but still a *good one*.

*Developer*—The usual strength of iron and acetic acid.

The prints were made on the Dresden paper. My method of working is: silver, 50 grains to the ounce of water; silvered from two to three minutes; dry thoroughly and fume from ten to fifteen minutes.

*Toning Bath*—Made of saturated solution of borax.

*Soda Bath*—Not too strong; prints from the soda to be put in a strong solution of salt, left in but a few minutes, then changed back to a weak solution of soda again before washing. Prints handled in this way do not blister.

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**A French paper back-ground 6 x 8 for \$3.00, worth \$10.50.**

## EDMONSON'S FORMULA.

Plates albumenized with a little bromide of potassium in the albumen.

*Silver Bath*—40 grains, neutralized with carbonate of silver or soda, and acidulated with nitric acid.

*Collodion*—Ether and alcohol, equal parts, iodide of ammonium, 5 grains; bromide of cadmium,  $2\frac{1}{2}$  grains; cotton, 5 grains.

*Developer*—Iron, epsom salts, alcohol and acetic acid,  $1\frac{1}{2}$  ounces each to 40 of water.

*Fixing*—I fix all my solars with cyanide, and other negatives with concentrated hypo.

*Paper*—Sensitized on your alum bath, or nearly that.

*Toning Bath*—Water and neutral gold neutralized with bicarbonate of soda

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Ewing & Co., keep constantly on hand fine Cameras, all sizes.

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## ROBERT'S FORMULA.

*Negative Bath*—Nitrate of silver, 40 grains; water, 1 ounce. Iodize as follows: Dissolve five grains of silver in one ounce of water, in one bottle, and five grains of iodide of potassium in one ounce of water in another bottle; pour the two together, and a yellow precipitate is the result; fill up the bottle with pure water; let it stand (in the dark) till the precipitate settles; drain off the water and fill again, and so on four or five times, or until the water is perfectly clear; after you have drained off the water the last time, pour the precipitate (iodide of silver) into the bath solution; filter, and enough will remain to saturate the solution.

*Collodion*—Alcohol and ether, equal parts; bromide of potassium, 2 grains; iodide of ammonium,  $4\frac{1}{2}$  grains; cotton,  $4\frac{1}{2}$  grains. Dissolve bromide of potassium in a little water (as small a quantity as will dissolve it); add it to the alcohol and ether; next add iodide of ammonia, and lastly the cotton.

*Developer*—Iron, 30 grains; water, 1 ounce. To four ounces of the above solution add one ounce of acetic acid just before using.

*Printing Bath*—50 grains strong, made slightly acid with C. P. nitric acid. Keep in the sun when not in use.

*Toning Bath*—Acetate of soda, 1 drachm ; water, 1 pint ; gold, a sufficient quantity. The prints ought to be removed when quite red, or, when fixed and dry, they will be over-toned.

*Fixing Bath*—Hyposulphite of soda, 2 parts ; water, 5 parts ; use fresh every time. The pictures were printed "in grey" as follows : First make a good vignette, then make another impression from the negative, on waste paper, and trim it around the head as per sample I send you (the dotted lines is where it should be trimmed) ; then place the vignetted print under a *heavy plate* of French glass (1-4 of an inch thick, at least), and hold to its place with another glass at the back ; then adjust the mask (on top of plate glass), and secure with a common glass ; hold all together with clothes pins ; place it in the sun a few minutes *under tissue paper* (two thicknesses) ; tint it to the desired depth.

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**We are the only parties who can supply Ross Lenses in Canada.**

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### Dodges.

Mr. R. Smith, Peterborough, informs us that he has now in use a bath many years old. He seldom boils or, in fact, tampers with it at all ; he simply feeds it with a 50 grain solution, but he uses a *dodge*. The box in which he places his bath is of such a size that he can tilt the bath to either end without moving the bottom of it. Then supposing a plate coated and dipped in the usual way, he tilts the bath till it leans against the other end of the box, the plate falling at the same time against the other side of the bath, but not off the dipper. By this means any deposit of dust, iodide or any impurity afloat in the bath falls on the back of the plate instead of the front. He avers that since he has used this plan, now four years, he has never had a spot on a plate, and that it is a sure cure for pin-holes, &c.

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**Ross Lenses are the best in use.**

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### A DODGE.

BY WELL G. SINGHI.

After printing day is over there are many albumen pictures that need retouching with ink, and I have had bad luck in mix-

ing my ink so as not to show marks of the brush on the prints, until lately I learned a nice little dodge which has been of great value to me. I have inked albumen prints, from cards to 18 x 22 size, as easily as if they had been on plain paper. My method is this: take your print (if you want to ink the whole picture) and powder it all over with very fine pumice-stone, and grind as you would a negative to retouch, dust it all off, and rub with Canton flannel. Now with your ink you can make as many marks on your print as you like, and they will not show any more than plain paper. You have the advantage of better prints to start with, and about half the work to make them fine. If you want to ink any part of the print, such as eyes, face, hands, etc., grind that part only and go ahead with your work. I quite often ink a card in this manner that has been burnished, and find it to work all right. The brilliancy of the print is not lost, and no dimness is seen only by looking across the card.

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**A full assortment of Ross Lenses now on hand, including the wonderful symmetrical.**

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#### **Tinting Negative.**

We lately heard of a good plan to make a negative for tinting the margin of Cameo Vignettes. Coat a plate with thick varnish, and while still wet, sift through muslin, fine sand on the varnished side, when dry it will make a beautiful tinting negative.

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**Ten line Advertisements in our Journal cost only \$1.00, and reach every Photographer in the Province.**

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#### **Another and Very Beautiful.**

Messrs. Sheldon and Davis, of Kingston, make very beautiful fern negatives for finishing the margin of their Cameo Vignettes, they are exquisitely and artistically arranged, and the effect is very fine. We have no doubt they would send specimen prints to applicants for a small sum.

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**If you want an assistant or situation, Advertise, cost only \$1.00.**

### French Retouching Powder.

We are gratified at the success this powder has had among retouchers ; every one says it is the best thing for giving a bite to the pencil they have seen— does not scratch, and the pencil marks are so shallow that they can be cleaned off and renewed. —Price 25c. bottle.

If you want to sell or buy Photo Apparatus or Business, advertise in our Journal.

### The Alba Plate.

A new 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. A special importation expected daily, with all the necessary materials. We copy below Mr. Hearn's directions for making :—

**Ewing & Co., supply Hearn's Collodio-Chloride.**

### Directions for Using "Hearn's Collodio-chloride"

IN CONNECTION WITH THE NEW ALBA PLATE.

"Hearn's collodio-chloride" is made up from this time henceforth for use with the new and beautiful style of print made on the "Alba" Plate, but whereas it will be found most peculiarly adapted to this new style, it will also possess its former merits as an excellent collodion for the porcelain plate itself.

As the use of these plates entirely does away with all preliminary operations, such as the washing and albumenizing, the first thing is the flowing of the plate with the collodion.

*Collodionizing the Plate.*—Take hold of the lower left-hand corner of the plate with one hand, and after carefully removing the stopper, and wiping off whatever dust there may be on the lip, carefully raise the bottle with the other hand so as not to shake its contents, and pour on enough solution on the centre of the plate so that it will flow all over it without having to place on

another quantity. Cant the plate so that the collodion will flow first to the upper right and then left-hand corners, then to the lower left, and finally to the pouring-off corner, gently rocking the plate, as the collodion is being turned from it, so that there will not be any parallel lines running towards the corner from which the collodion was poured, said lines being caused by the collodion having commenced to set before the rocking of the plate was properly accomplished. A much finer effect is obtained if the collodion is not immediately poured from the plate back into the bottle, but is allowed to remain thereon for a few seconds until everything like a small bright speck has disappeared. By thus allowing the collodion to thoroughly combine with the white surface of the plate the best results are produced. After draining, dry by gentle heat, then fume *three* minutes. Print very slightly darker than the print is desired to be after finishing.

*Washing the Plate.*—After printing, the plate is very slightly washed under the tap, and then a solution of alcohol and water, equal parts, is poured over it until the print has turned to a beautiful red colour, then wash until the water flows smoothly over the surface.

#### *Toning the Picture.*

Water . . . . . 10 ounces.  
Chloride of Gold (1 grain to the ounce), . . . . . 12 drachms.

Make up full twenty minutes before wanted, tone a *pretty warm color*, as the results are much finer than when the deep purple is aimed for.

#### *Fixing Bath.*

Sat. Sol. Hyposulp. Soda . . . . . 1 ounce.  
Water . . . . . 12 ounces.

Fix from *five* to *ten* minutes, and then place the plate in a saturated solution of salt water for about *ten* minutes. Wash in constantly changing water for half an hour, and dry by gentle heat.

Yours fraternally,

CHARLES W. HEARN.

PHILADELPHIA, January 1st, 1875.

#### Price List of Alba Plates.

$\frac{1}{4}$	Size, per Box of one dozen	.....	\$2 25
$\frac{1}{2}$	“ “ “ “	.....	3 85
$\frac{3}{4}$	“ “ “ “	.....	8 80

Full directions accompany each box.

One beautiful advantage of these over the regular porcelain plates is that of their being prepared for *immediate* use, at any moment, without preliminary washing, cleaning and albumenizing, a great saving of time and trouble on the part of the photographer; and their being so very low-priced renders them accessible to all. They are prepared ready for flowing, with any good collodio-chloride, *without any fear of the film slipping off during the subsequent washing of the plate*, a fact worthy of the attention of all photographers.

The surface is prepared so that there is no injurious ingredients in them, as there is in the porcelain plate, and hence they can well be called *permanent!*

The formula for working them is extremely simple, and the results are very fine, and with Mr. Hearn's excellent collodion, which he is preparing expressly for this style print, we are certain that it can well be called a great improvement in photography, and coming, as it does, so soon in the year, we can hope and expect for this year an unusual amount of profit by rapid advancement in our beautiful and cherished art.

### Hawarden Collodion.

The reputation of this Collodion has been for many years thoroughly established. There has been but one opinion of its quality—*“unequalled for quickness—soft and full of detail,”* possessing sufficient density. The following letter from one of our best provincial photographers speaks for itself:—

ST. CATHARINES, January 26, 1875.

MESSRS. EWING & Co.—Will you be kind enough to send me two pounds of Hawarden Collodion. Being out of Collodion a short time ago, I got a couple of pounds to try, it gave me the best of satisfaction, it works beautifully, and so long as it continues to work the same, I can assure you I'll neither make my own nor use any other.

Was much pleased to see the “Canadian Journal of Photography” put in an appearance again this month, and hope it will be a success and continue. I should think Canada might support quite a journal devoted to the interests of photography. It's just what we need, and the present number contains many useful facts and formulæ.

Respectfully,  
R. H. HENRY.

### 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.

### 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.

### Camera Boxes.

We keep constantly on hand. The standard box, a  $\frac{4}{4}$  and  $\frac{8}{10}$  sizes, also the Imperial  $\frac{4}{4}$  and 8 x 10, and the usual  $\frac{4}{4}$  and 8 x 10, double swing boxes, our prices owing to our having bought very largely, are at present low, quotations by letter.

### Cards and Card Board.

We have just received from London, to replace shipment lost in Steamer *Delta*, a fine supply of plain and enamelled C. D. V. cards, fine in quality, and unusually low in price—all fit for the burnisher—send for samples. We have also a job lot of about 20 m., various styles, which we will sell at cost. There are only a thousand or two of each kind, and we offer these at this low rate to close out these small lots, since they are apt to be neglected and lie on hand.

### Frames.

*Job lots* of frames, all sizes to close out small lines, they consist of C. D. V. cabinet,  $\frac{4}{4}$ ,  $\frac{8}{10}$  and over, in all styles—rustic, square, walnut, and ovals both Rose and gilt, gold gilt, bronze and walnut frames.

We will clear out all lines of which we have only small lots, at or under cost, to make room for spring purchases (See following extraordinary low list.)

Gilt Frames	.....	worth \$6 50	at \$4 50	per dozen.
"	.....	" 4 75	at 3 75	"
"	.....	" 4 50	at 3 68	"
Gold Oxfords	.....	" 7 50	at 6 25	"
Gothic	"	" 2 60	at 2 10	"
"	"	" 2 40	at 1 65	"
Bronze Frames	.....	" 2 70	at 2 10	"
"	.....	" 4 65	at 3 70	"
"	.....	" 5 75	at 4 60	"
8 x 10 Square Walnut Frames	.....	" 1 20	at 95	each.
"	"	" 1 10	at 95	"
"	"	" 93	at 73	"

A large stock of R. & G. Ovals, all sizes, at close prices.

### New Collodion.

We have just introduced two new Collodions :

#### THE REMBRANDT COLLODION.

For negatives, we believe this will be found a very superior article, the result of much study and experiment. The Iodides and Bromides are combined according to their chemical equivalents—a late discovery of a distinguished photographer.

We believe it will be found to supply a great want, a really *trustworthy Collodion*.—Price 60c. per bottle.

#### THE PREMIER POSITIVE COLLODION.

For Ferrotypes possesses the same advantages as the "Rembrandt," works very quick, gives beautiful detail and makes the finest Ferrotypes of any Collodion we have tried.—Price 60c. per bottle.

### 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.

### POSING CHAIR.

In walnut, finely carved and polished in drab rep ; the best thing made. Price only \$28 00. Photos on application.

**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.

**STUDIO TABLE.**

The best out, only \$16 00. Send for Photo.

**FERRO PLATES.**

Ours is the cheapest house in Canada for Ferro Plates :—

10 x 14 plates . . . . .	\$8 00 per 100.
$\frac{1}{4}$ plates . . . . .	1 50 “
$\frac{1}{6}$ plates . . . . .	1 00 “

Phoenix and Deans' at lowest rates.

**NEW WALNUT FRAMES.**

We have just perfected six new and elegant styles of walnut and gilt frames, very neat, nicely polished, and very cheap. Send for sample.

**Bargains.**

Having the following goods on hand which we desire to dispose of, we offer them at the annexed prices, which will be found much less than cost :—

**CAMERA BOXES.**

A second-hand half plate bellows . . . . .	\$5 00
Camera for 2 cards on one plate (cost \$18 00) . . . . .	12 00
Screw focus Camera, rising front for cabinet and $\frac{1}{4}$ for . . .	16 00
“ “ “ “ “ 4-4 and do . . . . .	18 00
“ “ “ “ swing back do . . . . .	22 00
1 4-4 French Roller, (sells \$25) . . . . .	16 00
1 Revolving Stereoscope, holds 50 . . . . .	15 00
1 English Oil Background, (cost \$30.00) for . . . . .	15 00
1 second-hand Ross Stereo Lense . . . . .	8 00
1 “ “ View 10 x 12 . . . . .	30 00
1 “ “ View, French, 10 x 12 . . . . .	15 00

- 1 New, 4-4, French .....\$30 00  
 1 Derogy,  $\frac{1}{2}$  multiple, has box of Lenses to change the focus, has six different foci, and can make six different sizes of pictures from one station ..... 35 00  
 1 do. do. same kind, 4-4 ..... 50 00  
 1 Kinnear Camera for 10 x 12 views, cost \$50 00, will take \$30 00 for it.  
 1 Ross, 4-4, second hand, good as new, for .....\$90 00  
 A lot of Photo Almanacs at 25c. each, cost 50c.  
 A lot of Oxford and Gilt Frames, odd sizes at half price, a great bargain.  
 A large lot of Albums at cost. We are selling out our Albums, and will give *bona fide* bargains.

EWING & CO,

### TO PHOTOGRAPHERS.

**FOR SALE**, one of the most pleasant and conveniently arranged Galleries in Ontario, with large north light, and recently newly fitted up throughout; in a new building; location in heart of town, and next door to Post-Office; business established six years; population of town 2,000, and no other Gallery within twenty miles; prices good, and reputation of Gallery stands high. This is a rare opening for a Photographer with a few hundred dollars, to step into a business already established. Those meaning business, address for particulars in detail, W. W. DAVIDSON, Amherstburg.

### A PARTNER WANTED, ABOUT 1st APRIL.

**A PRACTICAL PHOTOGRAPHER.** One who can either operate or print, and not afraid to work—who can furnish a 4 x 4 or extra 4 x 4 Instrument, and about \$200 in cash—to take a half interest in a good new building, built expressly for the business, in a well-settled country, where a large business can be done. No other permanent Gallery within 25 miles of the place. One familiar with the Glacé process preferred. Applicants will please enclose stamp for reply. The offer will remain open till the above date. Address E. DUNHAM, Delta, Ont.

### TO RENT.

**PHOTOGRAPHIC GALLERY**—Good North Top and Side Light, with Store connected, and one of the best stands in the City for a first-class business—a few doors from the Notman Studio, in City of Ottawa. Apply to J. D. WALLIS, Ottawa, Ont.

### GALLERY FOR SALE.

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