

ESTABLISHED IN 1802.



Scovill Manufacturing Co.,

MANUFACTURERS, IMPORTERS & DEALERS

IN ALL ARTICLES PERTAINING TO

PHOTOGRAPHY

WAREHOUSES,
423 Broome St.,
New York.



SEPTEMBER, 1894.

W. IRVING ADAMS, Agent.

FACTORIES:
Waterbury, Conn.
New Haven, Conn.
New York City.





READ CAREFULLY!

The goods enumerated in this Catalogue can be purchased from any dealer in Photographic requisites in this country, Great Britain, Australia, the West Indies, or in Canada.

Photographers often send to New York under the supposition that dealers charge them too high prices. They will see by the prices quoted in this catalogue that such is not the case. On the other hand if goods are offered to them lower than these prices, there is good ground for caution in buying, because good goods cannot be supplied for less money.

As the values of certain classes of goods fluctuate frequently, the prices in this Catalogue are subject to change without notification.

When our goods cannot be obtained of your dealer, send direct to us for them.

Read over the Index to this Catalogue carefully before making out an order, so that nothing which you require shall be omitted.

New Catalogues, Circulars, &c., will be mailed to any one whose address is handed or sent to us with the request for copies.

Do not order your Cotton, Poisonous Chemicals, Liquids or Dry Plates to be forwarded by mail. All goods by mail sent at the risk of customer.

The *Photographic Times* contains a description of new apparatus or goods worthy of notice.

SCOVILL MANUFACTURING CO.

423 Broome St., New York.

W. IRVING ADAMS, Agent.

TERMS.

Persons unknown to us desiring goods sent C. O. D., must in every instance remit at least double the amount of the transportation charges.

Orders for shipment per freight lines must be accompanied with the amount of invoice.

New customers will save delay in their orders by giving approved references, where they seek to establish a line of credit.

As prices of all kinds of goods fluctuate, this Catalogue gives their value at the date of issue.

We pack with the utmost care, and cannot be held accountable for breakage in transportation.

SCOVILLE MANUFACTURING CO.

423 Broome Street, New York.

W. IRVING ADAMS, Agent.

INDEX.

	PAGE		PAGE
Albumen Paper.....	119	Cameras, Pieces for.....	65
" " Sensitized.....	120	Card Stock.....	5 to 33
Agate-Iron Dishes.....	95	Cards, Beveled Edge.....	16
" Funnels.....	94	" Diagram.....	34 to 40
" Measures.....	94	Cepa Skin.....	120
" Pans.....	94	Chairs.....	124, 125
Aniline Blue.....	114	Changing Box for Dry Plate...	70
American Songster.....	117	Chemicals.....	135, 136, 137
Albums, for Views.....	123	Chromo-Photography Materials	116
Baby Charmer.....	117	Coal Oil Stoves.....	108
Backgrounds and Accessories..	128	Collodion.....	134
Bannerette Stands and Rods...	159	Colors, Dry.....	116
Baths, Glass.....	96	" Egyptian Chemical....	115
" Patent.....	71	" Liquid Water.....	115
" India Rubber.....	102	" Moist Water, Cake...	116
" Porcelain.....	95	Cotton, Absorbent.....	133
Bromo Argentic Gelatino-Paper	120	" Filtering.....	133
Brushes.....	113, 114	Cut-Outs or Medallion Masks .	112
Burnishers.....	104, 105, 106	Dark Tent.....	72
Camera Attachments.....	45	Developing Bottles.....	103
" Reversing Attachments.	82	Diamonds.....	101
" Stands.....	78, 79, 80	Diaphragms, etc., for Cameras.	65
" Tripods.....	80, 81, 83	Drapery Curtains.....	118
Cameras, American Optical Co.'s.—		Dry Plates.....	141 to 155
Boston Imperial.....	50	Easels, Wire.....	156 to 158
Chicago Card.....	47	Egyptian Transparency Comp..	115
Copying.....	60, 61, 62	Envelopes for Cartes.....	13
Gem.....	46	Ferrotypes Holders.....	14
Imperial or Cabinet.....	49	" Outfits.....	132, 133
New Victoria.....	48	" Plates.....	131 to 133
Nine Tube Multiplying...	51	Fichus.....	125
Pantoscopic.....	57	Filters, Collodion.....	99
Portrait.....	44, 45	Flanges.....	93
Revolving Back.....	54, 55	Focusing Glasses.....	93
Royal.....	50	Foregrounds, Osborne's...	127, 128
Standard Portrait...	58	Frames, Transparency.....	131
" Gem.....	59	Formulas for Dry Plates, 143 to 148	
Stereoscopic.....	56, 57	148, 155.	
View.....	52, 53	Gelatine.....	122, 123
Cameras, New Haven—		Gihon's Opaque.....	114
Acme Portrait.....	74	Glass Bath Boxes.....	71
Card.....	77	" Baths.....	71, 96
Cincinnati Gem.....	77	" B. P. C.....	97
Imperial.....	74	" Convex....	99
Standard Portrait...	76	" Chance's.....	93
" Victoria, 5 x 7...	75	" Forms.....	101
Stereoscopic.....	76		
Compact View.....	75		
Cameras, Holders and Kits for.	63-65		

	PAGE
Glass Funnels.....	100
“ Graduates.....	100
“ Mortars and Pestles.....	100
“ Negative.....	99
“ Orange.....	97
“ Pans.....	97
“ Rods.....	100
“ Ruby.....	99
Glue.....	118
Gun Cotton.....	134
Head Rests.....	103, 104
Hydrometers.....	101
India Rubber Ware.....	102
Iodides and Bromides, French.....	134
Ivy, Artificial.....	125
Japanned Trays.....	102
Lanterns—	
Scovill's Non-Actinic.....	106
W. I. A. Ruby.....	107
Carbutt's.....	107
Lamps, Alcohol.....	118
Lens Stops, Flanges and Caps..	93
Lenses, Portrait... 88, 89, 90, 91, 92	
“ View.....	90, 92
“ Copying.....	91
“ Waterbury.....	91
“ Gem.....	92
Lockwood's Photo. Clips.....	117
Manipulator, The.....	101
Mats, East India Grass.....	125
“ Fancy Paper.....	121
Metallic Protecting Cases.....	129
Negative Boxes.....	87
“ Preservers.....	121
“ Washing Boxes... 108, 109	
Ormsbee's Photo. Washer.....	118
Paper, Albumen and other....	119
“ “ Sensitized....	120
“ Blotting.....	119
“ Bromo Argentic Gelatino	119
“ Ferro-Prussiate... 120, 121	
“ Filtering.....	121
“ Mats.....	11
“ Onion.....	119
“ Sticking.....	120
“ Tissue.....	120
Parlor Paste.....	122
Pencils.....	114
Picture Cord, Worsted.....	118

	PAGE
Pile's Silver Test Tube.....	101
Pipettes.....	118
Plate Holders..... 63, 64, 65	
Plate Holder, Bonanza.....	66
“ “ Dry.....	67, 68
“ Lifter.....	131
“ Vises.....	86
Porcelain Baths.....	95
“ Dippers.....	95
“ Evaporating Dishes..	95
“ Trays.....	96
“ Headed Nails.....	118
Printing Frames....	83, 84, 85
Pumps, Syphon.....	118
Retouching Frames... ..	86
“ Glasses.....	114
“ Pencils.....	114
Robinson's Guides..... 110, 111	
“ Trimmers.....	110
Rubber Bands.....	118
“ Gloves.....	101
Ruby Lanterns.....	107
Registering Slides.....	69
Scales and Weights.....	118
Scovill's Photo. Series, 1 to 14.	138
Screw Eyes.....	128
Shears.....	118
Standard Picture Frame.....	31
Statue Pedestal Negatives.....	126
Stops....	93
Sundry Apparatus.....	118
Suspending Rings.....	118
Table for Enlargements.....	61
“ Stands, Jenny Lind.....	104
Terms.....	2
Transparencies.....	131
Tripods, Field Photography.. 80, 81	
Taylor Tripod.....	83
Varnish Pot and Filterer.....	130
Varnishes.....	134
Vials, Collodion.....	100
View Albums.....	123
Vignette Papers.....	111
Vignetter, Metallic.....	112, 113
Washing Boxes.....	108, 109
Waterbury Finder.....	94
Wedgwood Mortars and Pestles,	100
Wilson's Photo. Works. 139, 140, 141	
Wire Cord.....	119
“ “ Holders for.....	119
“ Easels.....	156 to 162

Price-List

of

+ | + | + | + | + | + | +

PHOTOGRAPHIC
CARD STOCK

+ | + | + | + | + | + | +

of the Manufacture of

A. M. Collins, Son & Co.

1884



Digitized by the Internet Archive
in 2014

INDEX.

PAGE

Plain White Photograph Card Boards	5
Plain Tinted Photograph Card Boards	6
White Plain Photograph Card Boards, Nos. 50, 51, 52 and Nos. 8½ and 60	7
Nos. 75 and 104, Enameled Face Cards. Nos. 74 and 72 Tinted Face	7
Cards with Designs in Gilt, and India Tint and Gilt, Square and Oval Openings, for Promenade, Cabinet Size, 5 x 8, 4-4, 8 x 10, 10 x 12, 11 x 14 and 14 x 17 Photographs	8 and 9
Scale of Prices for Printing Oval, Rustic, and Single Line Squares, and Forms A, B, C, D, E, F	10
Scale of Prices for Lithographing India Tints on Plain Card Boards	10
White and Tinted Paper Mats	11
Black Mats	11
Cards and Mats for Mounting Chromos	11
Ferrotypes Mats and Bon Ton Cards	12
Fitzgibbon's Patent Adhesive Ferrotypes Mounts	12
Photograph and Ferrotypes Visiting Cards	12
Envelopes for Mailing Mounted Photographs	12
The Philadelphia Carte, Bon Ton and Ferrotypes Envelopes	13
Caterson's Ferrotypes Holders	14
Caterson's Ferrotypes Cases	14
Diagram of Sizes of Openings of Ferrotypes Mats, Envelopes and Caterson's Holders	15
No. 90, Thick Gilt Beveled Edge Paper Panel Cards	16
No. 90, Gilt Beveled Edge Cards	17
Panel Card Boxes, Plain or Easel	17
No. 85 Plain Beveled Edge Cards	17
Nos. 43 and 43½ Minette	18
No. 19 Red Beveled Edge Card and Cabinet Mounts	18

	PAGE
Nos. 19, 46, 43 and 26, Thin Gilt Beveled Edge Card, Victoria, Cabinet, Promenade, Panel, Boudoir, Imperial, $4\frac{1}{4} \times 5\frac{1}{4}$ and 5×8 Mounts	18
Nos. 26, 67, 97, 87, 65, 81 and 68 Thin Gilt Beveled Edge Cards	19
No. 26 Crescent, Egg, Palette, Star, Cross, Triangle, Bell, Leaf and Heart Shape Cards, Medallion 5 and 7 inches	20
Scale of Prices for Making to Order Thin Beveled Edge Cards, Sizes $2\frac{1}{2} \times 4\frac{1}{8}$ to 16×20	21
Cartes de Visite Mounts	22
Cartes de Visite Mounts, and Gilding Edges	23
Cabinet Cards	24
Cabinet Cards, and Gilding Edges	25
Clench's Plaque Cards	26
Cartes de Visite Mounts and Victoria Mounts, with Slee's Preparation	26
Cabinet Cards, with Slee's Preparation	27
Price-list of Preparing Cards, from Minette Size to 22×28 , with Slee's Preparation	27
Victoria Mounts, and Gilding Edges	28
Cabinet Panel Cards	28
Promenade Cards	28
Nos. 9 and 13, Imperial, Boudoir, Panel Cards $4 \times 8\frac{1}{4}$, $4\frac{1}{4} \times 5\frac{1}{4}$, and No. 13 Black $6\frac{1}{2} \times 8\frac{1}{2}$	29
Minette Cards	29
Stereoscope Mounts, and Gilding Edges of same	30
The Standard Picture Frames	31
Scale of Prices for Lithographing in one color, Card, Victoria, Cabinet, Promenade, Stereoscope and Panel Mounts	32
Scale of Prices for Printing by Letter-press, Card, Victoria, Cabinet, Promenade and Stereoscope Mounts and Envelopes, and Cards $6\frac{1}{2} \times 8\frac{1}{2}$ to 22×28 . Also, Thin and Thick Beveled Edge Cards	33
Diagram of Egg and Palette	34
Diagram of Crescent and Star	35
Diagram of Leaf	36
Diagram of Triangle	37
Diagram of Cross	38
Diagram of Medallion	39
Diagram of Bell	40

PLAIN WHITE PHOTOGRAPH CARD BOARDS

PRICE PER ONE HUNDRED.

SIZE OF CARDS.	Double Ex. No. 1	Ex. No. 1	A No. 1	No. 1	No. 2	No 3
36 x 50		90 00				
24 x 70		85 00				
24 x 50		58 00				
30 x 40		51 00		38 00		
25 x 35, 25 x 30	41 00	31 00		22 00	17 00	13 00
22 x 28	25 00	18 00	15 00	13 50	10 50	7 50
20 x 24	22 00	15 00	12 50	11 50	9 00	
18 x 22, 17 x 21		12 50	10 50	10 00	8 00	
16 x 20, 15½ x 19½, 15 x 19, 15 x 18		9 50	8 00	7 00	6 25	
14x18, 14x17, 14x16, 13x16 12 x 14		7 50	6 50	5 75	4 50	
11 x 14		4 50	3 75	3 38	2 63	1 88
10 x 12		3 75	3 13	2 88	2 25	
9 x 11		3 00	2 50	2 25	1 75	1 25
8 x 10		2 50	2 10	1 90	1 50	
7 x 9		2 00	1 65	1 50	1 15	85
6½ x 8½		1 80	1 50	1 35	1 05	75

PRICE PER 100.

PRICE PER 100.

No. 41, White or Tinted, 22 x 28	22 00
No. 36, White, 22 x 28	18 50
No. 35, White or Tinted, 22 x 28	13 00
No. 47, White or Tinted Enameled, 22 x 28	14 00
No. 42, White or Tinted Enameled Back, 22x28	18 00

No. 18, White or Tinted Enameled, 22 x 28	20 00
Extra No. 1, Black or Chocolate, 22 x 28	24 00
No. 3½, White, "	3 50
" 6 " "	3 75
" 16 " "	5 25
" 4 " "	5 00
B " "	4 75

PLAIN TINTED PHOTOGRAPH CARD BOARDS

SIZE OF CARDS.	Per 100
Extra No. 1, Gray, 36 x 50	90 00
“ “ 1, Gray, Light Buff or Granite-Blue, 30 x 40 .	54 00
“ “ 1, Gray, Light Buff or Tea, 25 x 35, 25 x 30 .	33 00
“ “ 1, Gray, Light Buff or Granite-Blue, 22 x 28 .	18 00
“ “ 1, Gray, 20 x 24	15 00
“ “ 1, Gray, 18 x 22, 17 x 21	13 00
“ “ 1, Gray, 16 x 20, 15 x 18	10 00
“ “ 1, Gray, 14 x 18, 14 x 17, 13 x 16 and 12 x 14	8 00
“ “ 1, Gray, 11 x 14	4 50
“ “ 1, Gray, 10 x 12	3 75
“ “ 1, Gray, 9 x 11	3 00
“ “ 1, Gray, 8 x 10	2 50
“ “ 1, Gray, 7 x 9	2 00
“ “ 1, Gray, 6½ x 8½	1 80

PLAIN TINTED PHOTOGRAPH CARD BOARDS

TEA, GRAY, LIGHT BUFF, DARK BUFF, DOVE, PEARL, GRANITE-BLUE,
GRANITE-DRAB, SLATE, TERRA-COTTA.

PRICE PER 100.

SIZE OF CARDS.	A No. 1	No. 1	No. 2	No. 3
22 x 28	15 00	13 50	10 50	7 00
20 x 24	12 50	11 50	9 00	
18 x 22, 17 x 21	11 00	10 00	8 00	
16 x 20, 15½ x 19½, 15 x 19, 15 x 18 .	8 00	7 25	6 50	
14 x 18, 14 x 17, 14 x 16, 13 x 16, 12 x 14	6 50	6 00	4 50	
11 x 14	3 75	3 38	2 63	
10 x 12	3 13	2 88	2 25	
9 x 11	2 50	2 25	1 75	
8 x 10	2 10	1 90	1 50	
7 x 9	1 65	1 50	1 15	
6½ x 8½	1 50	1 35	1 05	

WHITE PLAIN PHOTOGRAPH CARD BOARDS.

Per One Hundred.

SIZE OF CARDS.	No. 50	No. 51	No. 52	No. 8½	No. 60
25 x 35		10 50	9 50		
22 x 32		8 50	7 00		
22 x 28	10 50	6 75	5 75	7 00	9 00
20 x 24	10 00	6 25	5 25		
18 x 22, 17 x 21	8 00	5 50	4 50		
16 x 20, 15 x 18	7 00	5 25	3 50		
14x18, 14x17, 14x16, 13x16, 12x14	5 00	3 25	2 50		
11 x 14	2 63	1 70	1 45		
10 x 12	2 50	1 55	1 30		
9 x 11	1 75	1 13	95		
8 x 10	1 70	1 05	88		
7 x 9	1 20	75	65		
6½ x 8½	1 05	70	60		

ENAMELED FACE CARDS, PLAIN BACK.

Per One Hundred.

No. 75, Black or Chocolate,	30x40	65 00
“ 75, Black or Chocolate,	25x35	28 00
“ 75, Black, Chocolate, Tea, Fawn, Gray or Green, 22x28		8 50
“ 104, “ “ “ “ “ “ 22x28		5 50

TINTED FACE CARDS, PLAIN BACK.

Per One Hundred.

No. 74, Gray, 30 x 40		35 00
“ 74, “ 25 x 35		20 00
“ 74, “ 22 x 28		8 50
“ 74, “ 20 x 24		8 25
“ 74, “ 16 x 20		6 00
“ 74, “ 13 x 16, 14 x 17, 14 x 18		4 25
“ 74, “ 11 x 14, 10 x 12		2 13
“ 74, “ 9 x 11, 8 x 10		1 45
“ 72, “ 22 x 28		7 50

CARD BOARDS, WITH INDIA TINTS, ALSO WITH DESIGNS IN GILT OR INDIA TINT AND GILT,

SQUARE OR OVAL OPENINGS.

For Promenade, Cabinet, 5x8, 4-4, 8x10, 10x12, 11x14 and 14x17 Photographs.

DESCRIPTION.	Per 100
No. 23, 11 x 14, with Plain India Tint, 6¼ x 9¼, for 5 x 8 Photos.	5 00
“ 20, 11 x 14, with Plain Square, India Tint, 8 x 10¼	4 75
“ 21, 10 x 12, with Square, Ornamented India Tint, 7 x 9	4 25
“ 21, 14 x 17, with Square, Ornamented India Tint, 9 x 11	8 00
“ 21, 16 x 20, with Square, Ornamented India Tint, 12x15	11 00
“ 21, 18 x 22, with Square, Ornamented India Tint, 13x16	15 00
“ 12, 7 x 10, White, Light Buff, Gray, Rose or Pearl, Gilt Borders, Square Opening, 4½ x 7½	2 25
“ 10, 8 x 10, White, Light Buff, Gray, Rose or Pearl, Gilt Borders, Square Opening, 4½ x 5¼	2 50
“ 15, 8 x 10, Gilt and India Tint, Oval Opening, 4½ x 5½, Square Opening, 4½ x 6	3 50
“ 17, 8 x 10, White, India Tint and Gilt, Square Opening 4½ x 5¼	3 25
“ 17, 10 x 12, White, India Tint and Gilt, Square Opening, 4½ x 5¼	4 50
“ 17, 10 x 12, White, Buff, or Pink Enameled Cards, Square Opening 4½ x 5¼	5 00
“ 12, 8 x 10, White, Light Buff, Gray or Pearl, Gilt Borders, Square Opening, 6 x 8	3 00
“ 34, 8 x 10, White, Light Buff, Pearl or Gray, India Tint and Gilt, Square or Oval Openings 5¼ x 7¼	3 50
“ 12, 10 x 12, White, Light Buff, Gray or Pearl, Gilt Borders, Square Opening, 6 x 8	4 25
“ 29, 10 x 12, Gilt and India Tint, Oval or Square Openings, 6 x 8	5 00

[For the Cost of Printing Name and Address on the above, see page 33.]

CARD BOARDS, WITH INDIA TINTS, &c.

(CONTINUED.)

DESCRIPTION.	Per 100
No. 31, 10 x 12, Gilt and India Tint, Oval and Square Openings, 6 x 8	5 00
“ 28, 11 x 14, Gilt and India Tint, Square Opening 6 x 8	7 00
“ 12, 10 x 12, White, Light Buff, Gray or Pearl, Gilt Borders, Square Opening, 7 x 9	4 25
“ 11, 11 x 14, White, Light Buff, Gray or Pearl, Gilt Borders, Square Opening, 8 x 10	5 75
“ 30, 11 x 14, India Tint and Gilt, Square and Oval Openings, 7½ x 9½	7 00
“ 11, 14 x 17, White, Light Buff, Gray or Pearl, Gilt Borders, Square Openings, 9 x 11 or 10 x 13	10 00
“ 30, 14 x 17, India Tint and Gilt, Square Opening, 7½ x 9½	13 00
“ 32, 14 x 17, India Tint and Gilt, Square Opening, 10 x 13	13 00
“ 11, 16 x 20, White, Light Buff, Gray or Pearl, Gilt Borders, Square Opening, 9 x 11 or 11 x 14	11 00
“ 32, 16 x 20, White or Pearl, India Tint and Gilt, Square Opening, 10 x 13	14 00
“ 40, 11 x 14, India Tint and Gilt Borders, 7¾ x 9¾ Square Opening	7 00
“ 40, 14 x 17, India Tint and Gilt Borders, 9½ x 11½ Square Opening	13 00
“ 40, 16 x 20, India Tint and Gilt Borders, 10½ x 13½ Square Opening	14 ^m 50
“ 44, 20 x 24, White, Light Buff or Gray, Square Opening 13½ x 16½	20 00

[For the Cost of Printing Name and Address on the above, see page 33.]

PRICE PER ONE HUNDRED FOR
PRINTING THE FOLLOWING FORMS IN GILT,
 WITH OR WITHOUT IMPRINT.

	ON CARDS 6½ x 8½ to 11 x 14.	ON CARDS 12 x 14 to 14 x 18.	ON CARDS 15 x 18 to 16 x 20.	ON CARDS 18 x 22 to 22 x 28.
Square or Oval, Plain Forms	88	2 00	4 00	6 50
Rustic Forms	1 25	2 50	4 00	6 50
Forms A, B, C, D, E, F .	1 25	2 50	4 00	
	For less than 100 same price.	For a lot of 50 or less deduct 20 per cent.	For a lot of 50 or less deduct 25 per cent.	For a lot of 50 or less deduct 25 per cent.

The above prices will apply to the Sizes of Openings and Style of Borders as follows:

RUSTIC, OVAL, OR SQUARE, PLAIN FORMS.

12 x 15	9 x 11	7½ x 9½	6 x 8	5 x 7
11 x 14	8¾ x 10¾	7¼ x 9¼	5¾ x 7¾	4½ x 6½
10½ x 13½	8½ x 10½	7 x 9	5½ x 7½	4 x 6
10 x 12	8 x 10	6½ x 8½	5 x 8	4¼ x 5¾

FORM D, AND FORM E.

4½ x 7½	5 x 7	5 x 8	7 x 9	8 x 10
4 x 6	5½ x 7½	6 x 8	7½ x 9½	11 x 14
4¾ x 7¾	5¾ x 7¾	6½ x 8½	7¾ x 9¾	

SIZES OF OPENINGS.

For Form A,	6 x 8	5 x 8	5½ x 7½	5 x 7	Square.
" " A,	6 x 8	5½ x 7½			Oval.
" " B,	4 x 6				Square or Oval.
" " C,	2¼ x 3½				Oval.
" " C,	2½ x 4				Square.
" " F,	4¼ x 5¼	5 x 8	5¼ x 7¼	6 x 8	Square.

SCALE OF PRICES PER 100 FOR
TINTING CARDS WITH PLAIN INDIA TINTS.

Engraving Imprint to appear in White in the Tint, \$1.75 for the first order. For Imprinting Name and Address by Letter-Press, see page 33.

SIZE OF CARDS. FROM	IN LOTS OF								
	100	200	300	400	500	600 or 700	800 or 900	1000	
6½ x 8½ to 11 x 14 .	4 15	3 20	2 30	2 05	1 87	1 80	1 60	1 45	
12 x 14 to 14 x 17 .	4 25	3 37	3 05	2 35	2 15	2 05	1 95	1 85	
15 x 18 to 18 x 22 .	4 80	3 70	3 30	3 05	2 88	2 80	2 38	2 10	
20 x 24 to 22 x 28 .	7 20	5 20	4 55	4 20	3 85	3 55	3 20	3 10	

PAPER MATS.

The following Prices apply to the Color of Cards and Sizes of Openings herein enumerated. Any deviation in orders from this list, will necessitate an increase in the Prices over those mentioned below.

Oval Openings. Cards, White, Gray or Light Buff.		Per 100
Cards 11 x 14, Openings 7 x 9, 7½ x 9½, 8 x 10		3 50
Cards 10 x 12, Openings 5 x 7, 5½ x 7½, 5¾ x 7¾, 6 x 8, 6½ x 8½, 7 x 9, 7½ x 9½, 8 x 10		1 30
Cards 8 x 10, Openings 2½ x 3¼, 2½ x 3½, 3 x 4, 3 x 4¾, 3½ x 4½, 3½ x 5, 3¾ x 5¼, 4¼ x 5½, 4 x 6, 4½ x 6, 4½ x 6½, 5 x 7, 5¼ x 7¼, 5½ x 7½, 5¾ x 7¾, 6 x 8		1 05
Square or Arch Top Openings, White, Gray or Light Buff Cards.		Per 100
Cards 10 x 12, Openings 5 x 7, 5½ x 7½, 6 x 8, 6½ x 8½, 7 x 9, 7½ x 9½, 8 x 10		1 30
Cards 8 x 10, Openings 2½ x 3¼, 2½ x 3½, 3½ x 4½, 3½ x 5, 3¾ x 5¼, 4 x 6, 4½ x 6, 4½ x 6½, 5 x 7, 5¼ x 7¼, 5½ x 7½, 5¾ x 7¾, 6 x 8		1 05

BLACK PAPER MATS.—A.

On Cards 10 x 12, \$3.00 per 100		On Cards 8 x 10, \$2.25 per 100	
Oval or Square Openings.	Arch Top Openings.	Oval or Square Openings.	Arch Top Openings.
6 x 8	6½ x 8½	3½ x 5	3¾ x 5¼
6½ x 8½	7 x 9	3¾ x 5¼	4½ x 6½
7 x 9	7½ x 9½	4½ x 6½	5 x 7
7½ x 9½	8 x 10	5 x 7	5½ x 7½
8 x 10		5½ x 7½	6 x 8
		6 x 8	

CARDS AND MATS FOR MOUNTING CHROMOS.

Per One Thousand.

White, Buff, Pearl and Gray Cards, 9 x 11, Blue Border	6 25
Black Cards, 9 x 11, Gilt Border	9 00
Black Mats—B. Cards 8x10, 5x7 Oval, Square and A. T. Openings, also 5½ x 7½ Oval Openings	10 50

FERROTYPE MATS.

Per One Thousand.

No. 2, White, Gray or Buff Cards, Red Borders	2 00
Nos. 3, 4, 4½, 5, 6, Oval Openings. Nos. 9 and 10, Arch Top Openings, White, Buff, or Gray Cards, with Gilt or Red Borders	2 00

No. 11 BON TON CARDS, 3⅛ x 4⅝.

Per One Thousand.

OVAL AND ARCH TOP OPENINGS, 2 x 3¼.

White Cards, Gilt Borders, Buff Cards, Red Borders,	2 50
---	------

FITZGIBBON'S PATENT ADHESIVE FERROTYPE MOUNTS.

Per One Thousand.

Nos. 3, 4, 4½, 5, 6, Oval Openings, Buff Cards, Red Borders	3 25
“ 9 and 10, Arch Top “ “ “	3 25

PHOTOGRAPH AND FERROTYPE VISITING CARDS.

Per One Thousand.

With One Opening, on White Bristol Cards, 2 x 3½ . . .	3 00
“ Two Openings, “ “ “ “ 2¼ x 4 . . .	3 75

ENVELOPES FOR MAILING PHOTOGRAPHS.

Per One Thousand.

DESCRIPTION.	No. 81½ Buff.	No. 248 White.	No. 7015 Buff.	Granite- Blue.	Olive or Fawn Antique.
For Imperial Size . .	8 25	8 25	9 50		
“ Boudoir “ . .	8 00	8 00	9 25		
“ Panel “ 4 x 8¼	5 50	5 50	6 50		
“ Cabinet “ . .	4 75	5 25	6 00	5 50	7 50
“ Card “ . .	2 40	2 60	3 00	3 00	4 00
“ Promenade “ . .	5 50				

[For Imprinting Name and Address, see page 33.]

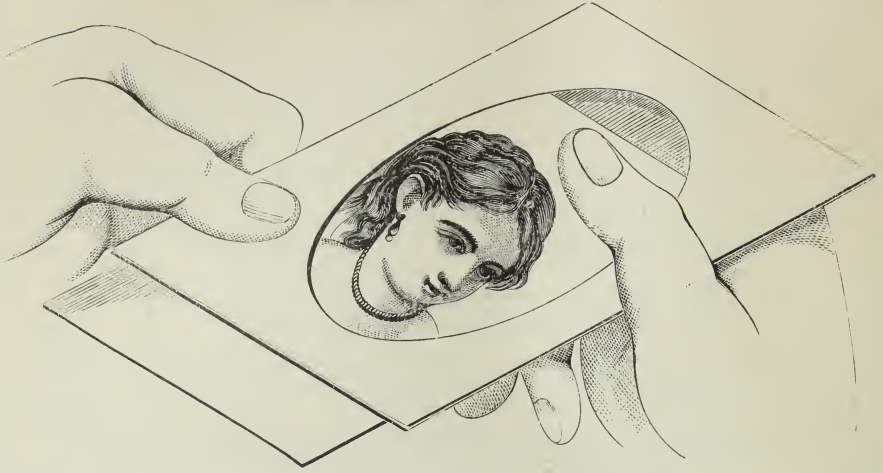
PHILADELPHIA CARTE ENVELOPES.

DESCRIPTION.	Per 1000
No. 20, Cabinet or Imperial Size, Pink, Arch Top Openings 3 $\frac{3}{4}$ x 5 $\frac{1}{4}$	15 00
“ 21, Half Size, Pink, Round Corner Openings, 3 $\frac{1}{2}$ x 4 $\frac{1}{2}$	12 50
“ 22, Victoria Size, Pink, Oval Openings, 2 $\frac{5}{8}$ x 3 $\frac{5}{8}$, Round Corner Openings 2 $\frac{3}{4}$ x 4	10 00
“ 23, Card Size, Side Flap, Embossed, Oval Openings, 2 x 3 $\frac{1}{4}$, Buff, Pink, Green or White	6 00
“ 24, Card Size, Side Flap, Embossed, Arch Top Openings 2 x 3 $\frac{1}{4}$, Buff, Pink, Green or White	6 00
“ 27, Gem Size, Side Flap, Embossed, Oval Openings, 1 $\frac{3}{4}$ x 2 $\frac{5}{8}$, Buff, Pink, Green or White	5 00
“ 28, Gem Size, Side Flap, Embossed, Arch Top Openings 1 $\frac{3}{4}$ x 2 $\frac{5}{8}$, Buff, Pink, Green or White	5 00
“ 17, Buff, or Rose, Oval or Arch Top Openings, Red Borders	3 50
“ 15, Oval or Arch Top Openings, 3 x 4 $\frac{1}{2}$, with Pink Flap, Buff or Pearl Cards, Red Borders, for Cabinet Size Ferrotypes	9 00
“ 13, Oval and Arch Top Openings, 1 $\frac{7}{8}$ x3, Floral Designs	6 00
“ 12, Oval or Arch Top Openings, 2 x 3 $\frac{1}{8}$, Pink Flap, Buff or White Cards, Embossed	4 00
“ 11, Oval or Arch Top Openings, 2 x 3 $\frac{1}{8}$, Maroon Cards, Brown Flap, Buff or White Cards, Pink Flap, Gilt Borders	4 00
“ 11, Oval or Arch Top Openings, 2 x 3 $\frac{1}{8}$, Pink Flap, Buff, White or Pearl Cards, Red Borders	2 70
“ 11, Black Cards, Gilt Borders, Oval and Arch Top Openings, 2 x 3 $\frac{1}{8}$	4 50
Nos. 3, 4, 5 and 6, Oval Openings, Nos. 9 and 10, Arch Top Openings, Pink Flap, Buff or White Cards, Embossed	3 25
“ 3, 4, 4 $\frac{1}{2}$, 5 and 6, Oval Openings, Nos. 9 and 10, Arch Top Openings, Pink Flap, Buff or White Cards, Gilt or Red Borders; or Pearl Cards, Red Borders	3 25

[For Imprinting Name and Address, see page 33.]

CATERSON'S IMPROVED FERROTYPE HOLDERS.

PATENT ISSUED OCTOBER 21st, 1873.



**BLACK, ROSE OR GRAY CARDS, WITH GILT BORDERS, AND
ROSE OR PEARL CARDS, WITH RED BORDERS.**

Per 1000

Nos. 3, 4, 4½, 5 and 6, Oval Openings	4 00
“ 9 and 10, Arch Top Openings	4 00

**BLACK, ROSE OR GRAY CARDS, WITH GILT BORDERS, AND
BUFF, ROSE OR PEARL CARDS, WITH RED BORDERS.**

No. 30, Oval and Arch Top Openings	4 50
“ 31, Rose Tint or Black, Gilt Borders, Oval and Arch Top Openings 3½ x 5, for Cabinet Size	18 00



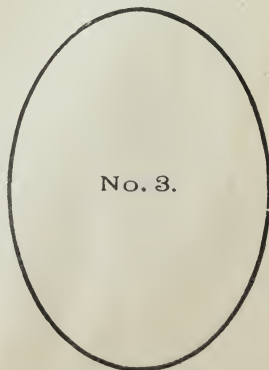
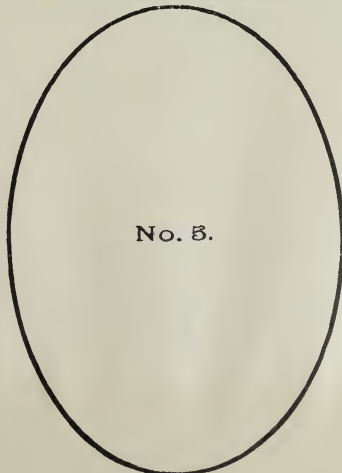
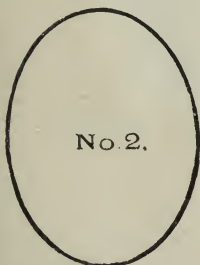
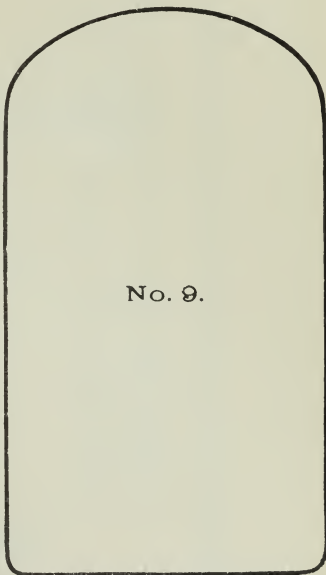
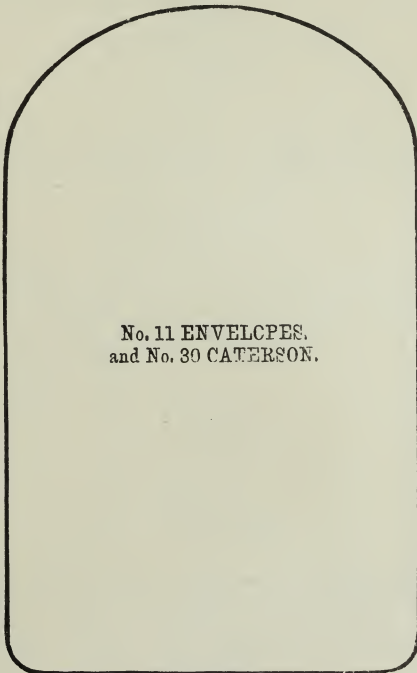
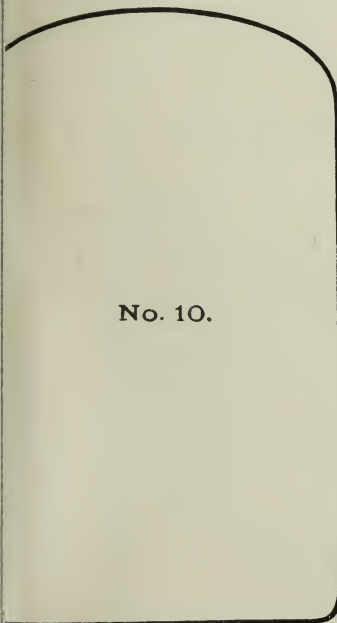
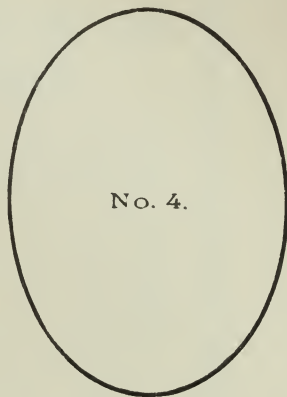
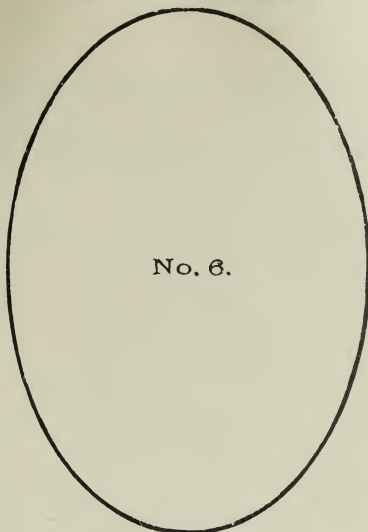
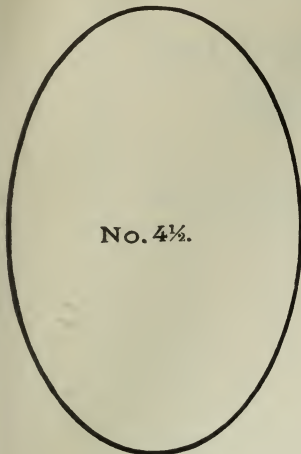
CATERSON'S CASES.

Per 1000

PATENTED JULY 4th, 1882.

No. 103, Buff or Pearl Cards, Red Borders, Arch Top Opening 2x3¼ .	2 75
“ 103, “ “ “ “ “ Round Corner “ 2½x3⅜ .	2 75

Diagram of the Openings of Ferrotypes Mats, Envelopes and Caterson's Patent Holders.



No. 90 THICK GILT BEVELED EDGE CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF.

PRICE PER ONE HUNDRED.

White, Rose, Primrose, Pearl, Gray, Buff, Azure, Granite-Blue or Light Green Cards.

2½ x 4¼	3 25	6 x 12	12 00
4¼ x 6½	5 25	8 x 10	12 50
4⅞ x 7⅞	5 75	7 x 14	14 00
4 x 8	6 00	7½ x 13	14 50
4½ x 9	7 63	7 x 15	17 00
5 x 10	8 25	10 x 12	17 25
6½ x 8½	8 50	11 x 14	19 00
7 x 9	9 00	10½ x 17	23 25
		14 x 17	32 50

No. 90 MAROON FACE, BOTTLE GREEN, BLACK OR CHOCOLATE CARDS.

2½ x 4¼	3 38	6 x 12	13 25
4¼ x 6½	5 63	8 x 10	14 00
4⅞ x 7⅞	6 13	7 x 14	15 25
4 x 8	6 63	7½ x 13	16 00
4½ x 9	8 38	7 x 15	19 00
5 x 10	9 00	10 x 12	19 50
6½ x 8½	9 25	11 x 14	21 00
7 x 9	10 00	10½ x 17	26 00
		14 x 17	36 50

No. 90 GILT OR SILVER FACE CARDS.

2½ x 4¼	4 00	6½ x 8½	13 25
4¼ x 6½	7 75	7 x 9	13 75
4⅞ x 7⅞	8 75	6 x 12	20 00
4 x 8	9 75	8 x 10	20 50
4½ x 9	11 75	10 x 12	29 00
5 x 10	12 75	7 x 15	29 00
		10½ x 17	39 00

OTHER SIZES OF THE ABOVE MADE TO ORDER IN LOTS OF 25 CARDS OF ONE SIZE.

No. 90 THICK GILT BEVELED EDGE CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF.

PRICE PER ONE HUNDRED.

WHITE, ROSE, BUFF, LIGHT GREEN, AZURE, GRAY, PEARL, PRIMROSE, BLACK OR MAROON.

3 inch Circles	7 00	3½ x 4½ Oval	11 00
4 " "	8 00	4½ x 6 "	14 00
5 " "	10 00	5 x 7 "	17 00
6 " "	13 00	6 x 8 "	21 00
7 " "	19 00	7 x 9 "	24 00
9 " "	27 00		

No. 90 GILT OR SILVER FACE.

3 inch Circles	8 00	3½ x 4½ Oval	13 00
4 " "	9 00	4½ x 6 "	17 00
5 " "	12 00	5 x 7 "	20 00
6 " "	16 50	6 x 8 "	24 00
7 " "	22 50	7 x 9 "	28 00
9 " "	33 50		

PATENT CARD BOXES FOR PANEL CARDS, TO HOLD ONE CARD

Per 100

2½ x 4¼, Plain Boxes	9 00
4¼ x 6½, " "	12 50
2½ x 4¼, "Easel" "	12 50
4¼ x 6½, " "	19 50

No. 85 THIN PLAIN BEVELED EDGE CARDS.

(Patented October 5th, 1880.)

A, White—Salmon Edge; B, White—Blue Edge; C, White—Gray Edge; D, Rose—Fawn Edge; E, Pearl—Primrose Edge; F, Primrose—Pink Edge; G, Gray—Cream Edge; H, Primrose—Green Edge; I, Pearl—Pink Edge. Per 1000

Card Size, Round Corners,	2½ x 4½,	5 50
Cabinet " " "	4¼ x 6½,	13 00
Panel, " " "	4 x 8¼,	18 00
Boudoir, " " "	5¼ x 8½,	24 00
Imperial, " " "	6½ x 9½,	34 00
Promenade Size, Square Corners,	4½ x 7½,	15 00

THIN GILT BEVELED EDGE CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF.

MINETTE CARDS.

Per 1000

No. 43½, Pink, Ornamented Border,	1 7⁄8 x 3,	10 00
“ 43, Black, Maroon or Tinted,	1 5⁄8 x 3 1⁄8,	10 00

No. 19 WHITE, ROSE, VIOLET, PINK, PRIMROSE, PEARL, OR GRAY, ROUND CORNERS.

Card Size, Gilt Bev'd Edges, (Prepared, \$9.00 per 1000)	2½ x 4½	7 25
“ “ Red “ “ (“ 7.50 “)	2½ x 4½	5 75
Cabinet “ Gilt “ “ (“ 18.00 “)	4¼ x 6½	14 00
“ “ Red “ “ (“ 14.50 “)	4¼ x 6½	11 00
Panel “ Gilt “ “	4 x 8¼	21 50
Promenade Size, Gilt Bev'd Edges, Square Corners,	4 1⁄8 x 7 1⁄8,	16 00

No. 46 WHITE, UNENAMELED CARDS.

Card Size, Round Corners, (Prepared, \$10.50 per 1000)	2½ x 4 1⁄8,	9 00
Cabinet “ “ “ (“ 22.00 “)	4¼ x 6½,	18 00

No. 43 WHITE, PINK, PEARL, PRIMROSE, VIOLET, DRAB, OR LIGHT GREEN.

Card Size, Round Corners, (Prepared, \$11.50 per 1000)	2½ x 4 1⁄8,	9 75
Cabinet “ “ “ (“ 23.00 “)	4¼ x 6½,	19 00
Victoria “ “ “	3¼ x 5 1⁄8,	15 00
Promenade Size, Square Corners,	4 1⁄8 x 7 1⁄8,	21 00

No. 43 BLACK OR CHOCOLATE.

Card Size, Round Corners,	2½ x 4 1⁄8,	10 25
Cabinet “ “ “	4¼ x 6½,	20 00
Promenade Size, Square Corners,	4 1⁄8 x 7 1⁄8,	22 50

No. 26 WHITE, PRIMROSE, PEARL, GRAY OR ROSE.

Cabinet Size, Round Corners, (Prepared, \$24.75 per 1000)	4¼ x 6½	21 00
Panel “ “ “	4 x 8¼,	27 00
Boudoir “ “ “	5¼ x 8½,	34 00
Imperial “ “ “	6 7⁄8 x 9 1⁄8,	48 50
4¼ x 5¼		19 00
5 x 8		34 00

THIN GILT BEVELED EDGE CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF.

No. 26 BLACK OR CHOCOLATE, AND No. 67 MAROON FACE, GRAY BACKS.

Per 1000

Cabinet Size, Round Corners,	4½ x 6½,	24 00
Panel " " "	4 x 8½,	30 00
Boudoir " " "	5¼ x 8½,	39 00
Imperial " " "	6⅞ x 9⅞,	54 00
4¼ x 5¼		21 00
5 x 8		39 00

No. 87 WHITE, PINK, PEARL OR PRIMROSE, FIGURED BACKS.

Card Size, Round Corners, (Prepared, \$12.50 per 1000)	2½ x 4½	10 50
Cabinet Size, " " (" 24.75 ")	4½ x 6½	21 50

BOTTLE-GREEN OR MAROON FACE CARDS, GRAY BACKS.

No. 97, Card Size, Round Corners,	2½ x 4½	8 38
" 97, Cabinet " " "	4½ x 6½	16 50
" 65, Card Size,	2½ x 4½	10 00
" 65, Cabinet "	4½ x 6½	20 00
" 65, Promenade Size, Square Corners,	4½ x 7½	22 50
" 65, Panel " Round Corners,	4 x 8½	28 00

BOTTLE-GREEN OR MAROON CARDS, COLORED BOTH SIDES.

No. 81, Card Size, Round Corners,	2½ x 4½	11 50
" 81, Cabinet " " "	4½ x 6½	23 50
" 68, Panel, " " "	4 x 8½	35 00
" 68, Boudoir, " " "	5¼ x 8½	43 50
" 68, Imperial, " " "	6⅞ x 9⅞	62 00

No. 26 WHITE, ROSE, PRIMROSE, GREEN, AZURE, GRAY, BLACK OR MAROON. PER ONE HUNDRED.

3 inch Circles	2 50	3½ x 4½ Oval	4 40
4 " "	3 20	4½ x 6 "	6 00
5 " "	3 80	5 x 7 "	7 00
6 " "	5 62	6 x 8 "	8 50
7 " "	8 00	7 x 9 "	9 75
9 " "	12 00		

No. 26 WITH GILT OR SILVER FACE.

3 inch Circles	3 50	3½ x 4½ Oval	6 00
4 " "	4 50	4½ x 6 "	8 50
5 " "	5 50	5 x 7 "	9 50
6 " "	9 50	6 x 8 "	12 50
7 " "	11 00	7 x 9 "	14 50
9 " "	18 00		

No. 26 GILT BEVELED EDGE CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF

WHITE, GRAY, ROSE, AZURE, PRIMROSE, MAROON OR BLACK.

PER ONE HUNDRED.

Crescent,	5 inch,	5 00
Egg,	3 x 4½,	4 13
Palette,	4½ x 6,	8 00
Star,	5 inch,	8 25
Cross,	5¼ x 7¼	8 25
Triangle,	4 inch,	2 00
Bell,	2½ x 5¾	8 00
Heart,	2¾ x 3,	4 25

No. 26 GILT OR SILVER.

PER ONE HUNDRED.

Crescent,	5 inch,	6 50
Egg,	3 x 4½,	5 00
Palette,	4½ x 6,	10 50
Star,	5 inch,	10 50
Triangle,	4 inch,	2 75
Cross,	5¼ x 7¼	10 50
Heart,	2¾ x 3,	5 00

No. 26 LEAF, 3⅛ x 6⅛.

(Patented January 30th, 1883.)

PER ONE HUNDRED.

White, Rose, Gray, Azure, Primrose, Maroon or Black,	5 25
Gilt or Silver,	7 00

MEDALLION, WITH SLIDING BACK.

ROSE TINT FACE, AZURE BACK.

(Patented April 3d, 1883.)

PER ONE HUNDRED.

Five inch Square outside, Opening 3¼ inch Circle,	14 25
Seven " " " " 5 "	18 75

[For Diagrams of above see pages 34 to 40 inclusive.]

LIST OF SIZES OF

THIN PANEL CARDS.

WITH CLEAN CUT EDGES—PURE NON-TARNISHABLE GOLD LEAF.

Made to order in lots of 50 or more in No. 26 White, Primrose, Pearl, Gray, Rose, Black, Chocolate, Gilt or Silver; No. 67, Maroon Face, Gray Back; No. 68, Maroon or Bottle-Green on both sides. Lots of less than 50 subject to an addition to these prices.

PER ONE HUNDRED.

	No. 26 White or Tinted.	No. 26 Black or Chocolate and No. 67 Maroon Face, Gray Bks.	No. 68 Maroon or Bottle-Green	No. 26 Gilt or Silver.
2½ x 4½	1 30	1 40	1 50	2 20
4¼ x 5¼	See page 18.	See page 19.	2 40	3 80
4¼ x 6½	"	"	3 00	4 60
4 x 8¼	"	"	See page 19.	6 25
5 x 8	"	"	4 35	7 50
5¼ x 8½	"	"	See page 19.	7 50
6⅞ x 9⅞	"	"	"	11 50
4⅞ x 7⅞	2 60	2 95	3 25	5 50
4½ x 9	4 00	4 50	5 00	8 25
5 x 10	4 20	4 88	5 40	9 00
6½ x 8½	4 63	5 25	5 75	9 25
6½ x 9	5 25	5 88	6 50	10 75
7 x 9	5 25	5 88	6 50	10 75
8 x 10	6 50	7 50	8 50	14 50
6 x 12	6 50	7 50	8 50	14 50
7 x 14	7 00	8 00	9 00	15 00
7½ x 13	7 75	8 88	9 88	17 00
7 x 15	9 00	10 50	11 75	21 00
10 x 12	9 00	10 50	11 75	21 00
11 x 14	9 50	11 00	12 25	21 50
10½ x 17	11 88	14 00	15 75	27 50
14 x 17	16 25	19 00	22 00	40 00
12 x 20	16 25	19 00	22 00	40 00
16 x 20	21 00	26 00	30 00	55 00

CARTES DE VISITE MOUNTS.

In ordering, please state if Round Corners or Square Corners are wanted.

DESCRIPTION.	Square Corners Per 1000	Round Corners Per 1000
No. 4, White	1 00	1 50
" 22, White, Pearl, Light Buff, Dark Buff, Gray, Green or Tea	2 00	2 50
" 24, White, Rose, Primrose, Pink, Pearl, Light or Dark Buff, Violet or Green	2 25	2 75
" 35, White, Toned, Primrose, Light and Dark Buff, Pearl, Pink, Green, Violet, Rose, Tea, Terra-Cotta, Granite-Drab, Gray, Granite- Blue, Dove, Duplex Green-Primrose	2 50	3 00
" 5, White, Light and Dark Buff, Gray, Green, Primrose, Pearl, Dove, Rose or Violet	3 00	3 50
" 36, White	3 50	4 00
" 41, White, Cream, Silver Gray, Steel Gray, Sea Foam or Shell Rose	4 50	5 00
" 45, White, Enameled Back, Plain Face	2 63	3 13
" 47, Enameled, White, Light and Dark Buff, Green, Pink, Pearl or Primrose	2 75	3 25
" 14, White, Enameled	3 50	4 00
" 18, Enameled, White, Pink, Pearl, Buff, Green, Rose, Primrose, Black or Chocolate	4 00	4 50
" 88, White, Pink, Pearl, Green, Primrose or Violet, Enameled Backs, Plain Face	2 88	3 38
" 42, White, Cream, Primrose, Green, Pink, Pearl, Dove, Gray, Buff, Violet or Pensé, Enameled Backs, Unenameled Face	3 50	4 00
" 96, Maroon or Bottle-Green Face, Gray Backs	3 50	4 00
" 58, Maroon, Claret or Bottle-Green Face, Gray Backs	4 25	4 75
" 62, Maroon, Claret or Bottle-Green, Enameled both sides	5 25	5 75
" 25, Light Buff, White, Primrose, Pink, Pearl, Violet or Green, Red Borders	4 00	4 50
" 25, Light Buff, White, Primrose, Pearl, Pink, Violet, Rose or Green, Gilt Borders	4 50	5 00

CARTES DE VISITE MOUNTS—Continued.

DESCRIPTION.	Square Corners Per 1000	Round Corners Per 1000
No. 33, Dove, White, Cream, Primrose, Violet, Green, Pearl or Pink Cards, Gilt Borders	5 50	6 00
“ 33, White, Primrose, Pink, Pearl or Green Cards, Red Borders		5 50
“ 49, White, Pearl, Pink, Primrose or Green, Figured Backs, Unenameled Face	4 50	5 00
“ 53, White, Pink, Pearl, Green, Primrose, Violet or Dove, Figured Backs, Unenameled Face	4 50	5 00
“ 37, White, Pink, Pearl, Primrose or Dove, Fig- ured Backs, Unenameled Face, Gilt Borders	6 25	6 75
“ 63, White, Buff, Cream, Pink, Pearl, Primrose, Dove, Green or Violet, Enameled Backs, Un- enameled Face, with Red Borders	7 00	7 50
“ 38, White, Pink, Pearl, Buff, Green or Primrose, Enameled both sides, Red Borders	7 25	7 75
“ 57, White, Light Buff, Primrose, Pearl or Rose, Unenameled, Gilt Lines	3 75	4 25
“ 56, White, Buff, Primrose, Pearl or Pink, Enam- eled Backs, Plain Face, Gilt Lines	4 75	5 25
“ 39, White, Primrose, Pearl, Pink, Green or Buff, Enameled both sides, Gilt Lines	5 25	5 75
“ 39, Maroon or Bottle-Green, Enameled both sides, Gilt Lines	6 50	7 00
“ 61, Black, Chocolate, Primrose or Pink, Gilt Borders	6 00	6 50
“ 79, White, Rose, Violet, Pearl or Primrose, Gilt or Red Rustic Lines	4 00	
“ 69, Maroon Face, Gray Backs, Gilt Borders	6 25	6 75
“ 80, White, Pink, Pearl, Primrose, Violet or Green, Extra wide Gilt Borders	5 75	
“ 89, White, Pearl, Violet, Pink or Primrose, with Flower Backs	5 25	5 75
“ 86, White, Pearl, Violet, Pink or Primrose, Plain Face, Ornamented Backs	5 63	6 13

Additional per One Thousand for Card Mounts.

With Gilded Edges	2 00
With Tinted Enameled Edges	1 62
With Gilt or Tinted Lines, in lots of 1000 or more	1 50

CABINET CARDS.

In ordering, please state if Round Corners or Square Corners are wanted.

DESCRIPTION.	Square Corners Per 1000	Round Corners Per 1000
No. 22, White, Light and Dark Buff, Pearl or Gray	5 00	5 50
" 24, White, Rose, Primrose, Pink, Pearl, Light Buff or Green	5 50	6 00
" 35, White, Toned, Primrose, Light and Dark Buff, Pearl, Pink, Green, Violet, Tea, Rose, Gray, Granite-Blue, Dove, Terra-Cotta, Duplex Green-Primrose	6 50	7 00
" 83, White, Cream, Primrose, Green, Pink, Pearl, Dove, Gray, Buff, Violet or Pensé	7 00	7 50
" 5, White, Light and Dark Buff, Gray, Green, Primrose, Pearl, Dove, Rose or Violet	8 00	8 50
" 9, White, Light and Dark Buff, Gray, Primrose, Pearl, Dove or Rose	9 50	10 00
" 9, Black, Chocolate or Maroon Face, Gray Back	12 00	12 50
" 9, Maroon or Bottle-Green, Enameled both sides	15 00	15 50
" 36, White	9 00	9 50
" 41, White, Cream, Silver Gray, Steel Gray, Shell Rose or Sea Foam	11 50	12 00
" 47, White, Light and Dark Buff, Green, Pearl, Pink or Primrose	7 50	8 00
" 14, White, Enameled	9 00	9 50
" 18, Enameled, White, Pink, Pearl, Buff, Green, Primrose, Black or Chocolate	10 00	10 50
" 88, White, Pink, Pearl, Green, Primrose or Violet, Enameled Backs, Plain Face	7 25	7 75
" 42, White, Cream, Primrose, Green, Pink, Pearl, Dove, Gray, Buff, Pensé or Violet, Enameled Backs, Unenameled Face	9 00	9 50
" 42, Duplex: A, (Pink and Pearl;) B, (Pink and White;) C, (Primrose and Rose;) D, (Primrose and White;) E, (Pearl and White;) F, (Pearl and Primrose)	9 00	9 50
" 96, Maroon or Bottle-Green Face, Gray Backs	9 50	10 00
" 58, Maroon, Claret or Bottle-Green Face, Gray Backs	11 00	11 50
" 62, Maroon, Claret or Bottle-Green, Enameled both sides	13 50	14 00
" 8, White, Rose, Green, Pearl, Light Buff, Violet, Pink or Primrose, Gilt Borders	9 50	10 00
" 7, White, Pearl, Pink, Green, Dove, Primrose or Violet, Enameled Backs, Unenameled Face, Gilt Borders	12 50	13 00

CABINET CARDS.

(CONTINUED.)

DESCRIPTION.	Square Corners Per 1000	Round Corners Per 1000
No. 61, Primrose, Pink, Pearl, Black or Chocolate, Enameled both sides, Gilt Borders	13 50	14 00
“ 49, White, Pearl, Pink, Primrose or Green, Figured Backs, Unenameled Face	11 50	12 00
“ 53, White, Pink, Pearl, Green, Primrose, Violet or Dove, Figured Backs, Unenameled Face	11 50	12 00
“ 37, White, Pink, Pearl, Primrose or Dove, Figured Backs, Unenameled Face, Gilt Borders	14 00	14 50
“ 63, White, Cream, Pink, Pearl, Primrose, Dove, Green or Violet, Enameled Backs, Unenameled Face, with Red Borders	14 50	15 00
“ 38, White, Pink, Pearl, Buff, Green or Primrose, with Red Borders	15 50	16 00
“ 79, White, Rose, Violet, Pearl or Primrose, Gilt or Red Rustic Lines	8 50	
“ 57, White, Light Buff, Primrose, Pearl or Rose, Unenameled, Gilt Lines	8 75	9 25
“ 56, White, Primrose, Pearl or Pink, Enameled Backs, Unenameled Face, Gilt Lines	11 50	12 00
“ 39, White, Primrose, Pink or Pearl, Enameled both sides, Gilt Lines	12 75	13 25
“ 39, Maroon or Bottle-Green, Enameled both sides	15 50	16 00
“ 69, Maroon Face, Gray Backs, Gilt Borders	14 00	14 50
“ 89, White, Pearl, Violet, Pink or Primrose, with Flower Backs	13 50	14 00
“ 86, White, Primrose, Violet, Pearl or Pink, Plain Face, Ornamented Back	13 75	14 25
“ 80, White, Pink, Pearl, Primrose, Violet or Green, with extra wide Gilt Borders	13 00	
“ 89, White, Pink, Pearl, Primrose or Violet, with Flower Backs, Gilt Border on Face	16 00	16 50
“ 76, White, Cream, Primrose, Buff, Violet, Pink or Pearl, Tinted Border on Backs	12 25	12 75
“ 82, White, Primrose, Pink, Pearl or Violet, with Flower Backs	12 50	13 00

Additional per One Thousand for CABINET MOUNTS.

With Gilded Edges	3 50
With Tinted Enameled Edges	2 50
With Gilt or Tinted Lines, in lots of 1000 or more	2 25

CLENCH'S CABINET SIZE PLAQUE CARDS.

Patented October 10th and December 5th, 1882.

DESCRIPTION.	Per 1000
Design A, Round Corners, Plain	15 00
“ B, “ “	15 00
“ A, with Gilt Beveled Edges	25 00
“ B, “ “ “	25 00

CARTES DE VISITE MOUNTS

WITH SLEE'S PREPARATION.

In ordering, please state if Square or Round Corners are wanted.

DESCRIPTION.	Square Corners Per1000	Round Corners Per1000
No. 22, White, Light and Dark Buff, or Pearl	3 00	3 50
“ 22, Dark Buff, Red Lines		4 25
“ 35, White, Light Buff, Primrose, Pearl, Rose, Violet, Pink or Green	3 50	4 00
“ 36, White	4 50	5 00
“ 42, White, Primrose, Pearl, Green, Pink or Violet	4 50	5 00
“ 45½, White, Assorted Figured Backs	4 75	5 25
“ 53, White, Pink, Primrose, Pearl or Green	5 50	6 00
“ 54, White, Rose, Light Buff, Green, Violet, Primrose or Pearl, Red Borders	5 00	5 50
“ 54, Primrose, Pearl or Rose, Brown Borders	5 00	5 50
“ 55, White, Pearl, Dark Buff, Primrose or Rose, Red Lines	4 75	5 25
“ 70, White, Rose, Pearl or Primrose, Red Rustic Lines	4 50	

VICTORIA CARD MOUNTS—ROUND CORNERS,

WITH SLEE'S PREPARATION.

DESCRIPTION.	Per 1000
No. 35, White, Primrose, Light and Dark Buff, Pearl or Rose	6 50

CABINET CARDS,

WITH SLEE'S PREPARATION.

DESCRIPTION.	Square Corners Per 1000	Round Corners Per 1000
No. 35, White, Rose, Primrose, Pearl, Green, Violet or Pink	8 75	9 25
“ 36, White	11 25	11 75
“ 42, White, Primrose, Pearl, Green or Pink . .	11 25	11 75
“ 45½, White, Assorted Figured Backs	12 00	12 50
“ 53, White, Primrose, Pearl, Green or Pink . .	13 75	14 25
“ 54, White, Rose, Primrose or Pearl, Red Borders	12 50	13 00
“ 54, Primrose, Pearl or Rose, Brown Borders .	12 50	13 00
“ 55, White, Light and Dark Buff, Pearl, Prim- rose or Rose, Red Lines		12 50
“ 70, White, Rose, Pearl or Primrose, Red Rustic Lines,	11 00	

PRICE-LIST (ADDITIONAL TO THE COST OF CARDS,) OF

PHOTOGRAPH CARDS,

WITH SLEE'S PREPARATION.

Per One Thousand.

Card Mounts, except Gilt or Red Beveled Edge	1 00	Imperial Mounts, 6½ x 9½	5 75
Cabinet Mounts except Gilt or Red Beveled Edge	2 25	6½ x 8½	4 00
Minette Mounts,	35	7 x 9	4 75
Victoria “	1 50	8 x 10, 9 x 11	7 00
Promenade “	2 50	10 x 12	10 50
Stereoscope Mounts, 3½ x 7	1 85	11 x 14	11 00
“ “ 4 x 7	2 10	12 x 14, 12 x 15	21 00
“ “ 4¼ x 7	2 25	13 x 16, 14 x 17, 14 x 18	21 00
“ “ 4½ x 7	2 50	16 x 20	23 00
Thin Panel “ 4 x 8¼	3 25	18 x 22	40 00
Boudoir “ 5¼ x 8½	3 50	20 x 24	45 00
		22 x 28	45 00

VICTORIA CARD MOUNTS—ROUND CORNERS.

Per One Thousand.

No. 22, White or Tinted	4 25
“ 24, White or Tinted	4 75
“ 35, White or Tinted	5 00
“ 36, White	6 75
“ 41, White or Tinted	7 50
“ 14, White, Enameled	6 75
“ 18, Enameled, White or Tinted	7 50
“ 42, White and Tinted, Enameled Backs, Unenameled Face	6 75
Nos. 48, 49 and 53, Plain Face, Figured Backs	8 00
With Gilded Edges Additional per 1000	3 13
With Tinted Enameled Edges “ “ “	2 13
With Gilt or Tinted Lines “ “ “	2 00

CABINET PANEL CARDS,

SIZE $3\frac{1}{2} \times 6\frac{1}{8}$, SQUARE CORNERS.

Per 1000

No. 42, White or Tinted	8 75
“ 7, Pink, Pearl or Primrose, Gilt Borders	11 00

PROMENADE PHOTOGRAPH CARDS—SQUARE CORNERS.

Per One Thousand.

No. 35, White, Light Buff, Rose, Granite-Blue, Primrose, Pearl, Pink, Violet or Green	8 00
“ 36, White	11 00
“ 41, White or Tinted	12 50
“ 18, White or Tinted, Enameled	12 00
“ 42, Pink, Pearl, Green, Primrose, White, Dove, Buff or Gray, Enameled Backs, Plain Face	11 00
Nos. 48, 49 and 53, Figured Enameled Backs, Plain Face	13 00
No. 8, White, Primrose, Pearl or Rose, Gilt Borders	12 00
“ 7, White, Pink, Primrose or Pearl, Gilt Borders	15 00
“ 61, Black or Chocolate, Gilt Borders	16 00
With Gilded Edges Additional per 1000	4 00
With Red Edges “ “ “	2 50

STEREOSCOPE MOUNTS.

WITH ROUND CORNERS.

SQUARE CORNERS 50 CENTS PER ONE THOUSAND LESS.

Per One Thousand.

DESCRIPTION.	3½x7.	4x7.	4¼x7.	4½x7.	5x8.
No. 1, Enameled Face, Unenameled Backs, Light Yellow & Violet	8 75	9 75	10 25	11 25	16 00
“ 101, Amber, Enameled both sides	7 50	8 50	8 75	9 75	14 00
“ 2, Enameled both sides, Green, Light & Dark Buff, Red & Pink	7 00	7 75	8 25	9 00	13 00
“ 2, Enameled Face, Unenameled Backs, Green & Light Buff, Dark Buff & Tea, Light Buff & Tea, Yellow & Gray, Red & Solferino	6 50	7 25	7 63	8 38	12 00
“ 6½, Enameled both sides, Red & Pink, Dark Buff, Light Buff or Green	5 25	5 88	6 13	6 63	10 00
“ 6½, Enameled Face, Unenameled Backs, Red & Solferino, Dark Buff & Gray, Light Buff & Tea, Green & Tea	4 88	5 50	5 75	6 25	9 50
“ 5, Unenameled, Light Buff, Dark Buff, Gray, Tea, Green, Pearl, Dove, Primrose or Pink, also Granite-Blue Face, Light Buff Back	7 00	8 00	8 25	9 13	13 00
“ 9, Unenameled, Tea, Gray, Light Buff, Dark Buff, Green or Primrose	8 25	9 25	9 75	10 75	15 50
“ 35, Unenameled, Tea, Gray, Light Buff, Dark Buff, Pearl, Green or Primrose	5 75	6 50	6 75	7 50	10 75

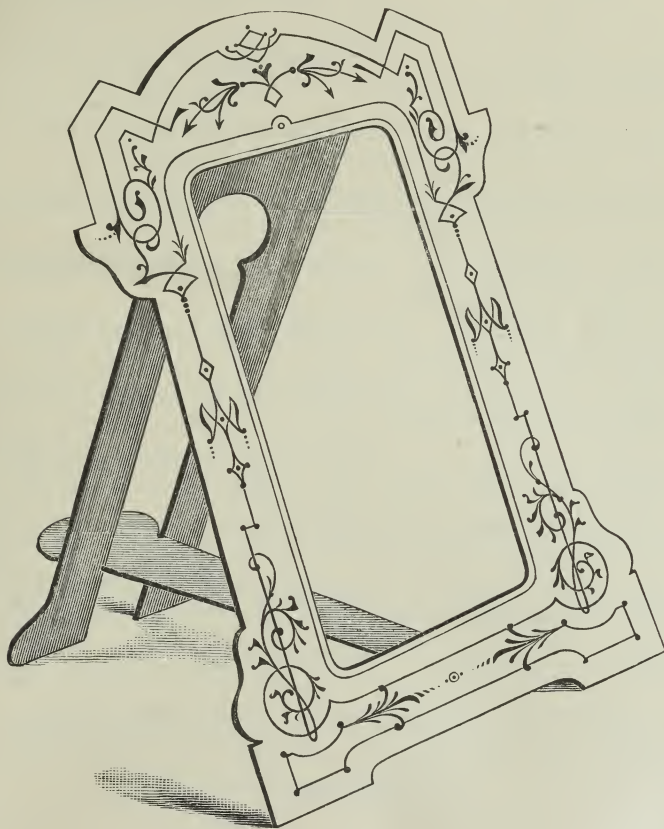
ADDITIONAL PER 1000 FOR GILDING OR ENAMELING EDGES OF STEREOSCOPE MOUNTS.

3½x7 to 4½x7, Gilded Edges . \$4.00 . Tinted Enam. Edges . \$2.50
 5 x 8, “ “ . 5.75 . “ “ “ . 5.00

THE
STANDARD PICTURE FRAME.

Patented February 14th, 1865 ; July 18th, 1871 ; July 6th, 1880 ; July 20th, 1880 ;

August 23d, 1881.



Cabinet Size, Rose, Primrose, Pearl, Buff or Black

Cards, Gilt Borders, in boxes of One Dozen . . . 60 Cents.

Card Size, Pearl, Rose, Primrose, Buff or Black

Cards, Gilt Borders, in boxes of 250 . . . \$12.50 per 1000.

PRICE PER 1000, (ADDITIONAL TO THE COST OF CARDS,) FOR
 PRINTING IN ONE COLOR BY LITHOGRAPHY
CARD, VICTORIA, CABINET, PROMENADE
 AND
STEREOSCOPE MOUNTS.

IN LOTS OF	1000	2000	3000	4000	5000	6000	7000	8000	9000	10,000	15,000	20,000	25,000
Card Mounts, on one side.....	5 10	3 13	2 55	2 20	2 05	1 85	1 70	1 60	1 45	1 10			
Extra for Imprint in Gilt, 40 cts. per M.													
Card Mounts, on two sides.....	9 50	5 75	4 40	3 80	3 50	3 20	2 90	2 75	2 37	1 90			
Extra for Imprint in Gilt, 80 cts. per M.													
Victoria Mounts, on one side.....	5 25	3 20	2 60	2 20	2 10	1 95	1 75	1 60	1 50				
Extra for Imprint in Gilt, 65 cts. per M.													
Victoria Mounts, on two sides.....	9 25	5 88	4 70	4 15	3 85	3 70	3 35	3 00	2 75				
Extra for Imprint in Gilt, \$1.30 per M.													
Cabinet Mounts, on one side.....	5 20	3 75	3 20	3 00	2 70	2 65	2 35	2 00	1 75				
Extra for Imprint in Gilt, 80 cts. per M.													
Cabinet Mounts, on two sides.....	10 00	7 40	6 25	5 90	5 30	5 15	4 60	3 90	3 30				
Extra for Imprint in Gilt, \$1.60 per M.													
Promenade Mounts, on one side.....	5 50	4 10	3 50	3 30	3 00	2 90	2 60	2 25	2 10				
Extra for Imprint in Gilt, 90 cts. per M.													
Promenade Mounts, on two sides.....	10 75	8 10	6 90	6 50	5 90	5 65	5 12	4 55	3 85				
Extra for Imprint in Gilt, \$1.80 per M.													
Stereo. Mounts, 3½ x 7, on one side....	4 80	3 40	2 95	2 70	2 45	2 35	2 15	2 00	1 55				
Extra for Imprint in Gilt, 70 cts. per M.													
Stereo. Mounts, 4 x 7, on one side.....	5 60	4 20	3 60	3 40	3 12	3 00	2 75	2 35	2 15				
Extra for Imprint in Gilt, 80 cts. per M.													
Stereo. Mounts, 4½ x 7, & 4½ x 7, one side,	6 50	5 00	4 50	4 25	4 00	3 85	3 60	3 20	3 10				
Extra for Imprint in Gilt, 90 cts. per M.													
Thin Panel Mounts, 4x8½, on one side	6 80	5 60	5 20	5 00	4 88								
Extra for Imprint in Gilt, \$1.15 per M.													
Thin Panel Mounts, 4x8½, on two sides	11 60	9 35	8 60	8 25	8 00								
Extra for Imprint in Gilt, \$2.30 per M.													

The charge for making Engravings for the first order will be from \$6.00 to \$20.00. For subsequent orders furnished from same design, no further charge for Engraving unless alterations are required.

Unless otherwise agreed to when the first order is given, the Engraving is to remain permanently in our possession.

SCALE OF PRICES FOR PRINTING NAME AND ADDRESS ON ONE SIDE OF CARDS,
BY LETTER-PRESS, ON

CARD, VICTORIA, CABINET, PROMENADE OR STEREOSCOPE MOUNTS, ALSO ENVELOPES FOR MAILING PHOTOS. AND PHILADELPHIA CARTE ENVELOPES.

DESCRIPTION.	PRICE PER THOUSAND, IN LOTS OF				
	1000	2000	3000	5000	10,000
Card, Victoria, Cabinet, Promenade, Stereoscope or Thin 4x8½ Panel Mounts	1 10	80	80	80	80
Envelopes for Mailing, and Philadelphia Carte Envelopes	1 30	1 10	1 00	1 00	1 00

For 500 or less the charge is 95 Cents for each lot.
Imprint in Gilt, double the above prices.

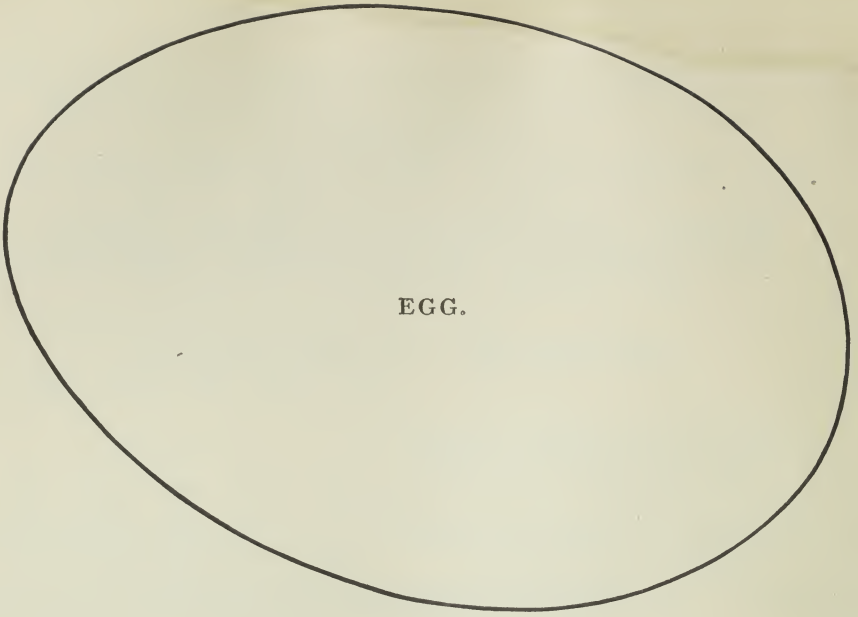
PRICE PER ONE HUNDRED, FOR PRINTING NAME AND ADDRESS, WITH LETTER-PRESS
On Cards 6½ x 8½ to 22 x 28.

STYLE OF PRINTING.	IN LOTS OF					
	100	200	300	400	500	600 to 1000
On Cards 6½ x 8½ to 11 x 14.						
With Black or Colored Ink	1 15	95	80	70	63	60
In Gilt	1 35	1 25	1 05	95	90	80
On Cards 12 x 14 to 16 x 20.						
With Black or Colored Ink	1 55	1 15	1 05	95	80	60
In Gilt	1 75	1 55	1 40	1 35	1 15	1 00
On Cards 18 x 22 to 22 x 28.						
With Black or Colored Ink	2 35	1 95	1 85	1 75	1 55	1 31
In Gilt	3 10	2 70	2 60	2 50	2 30	2 20

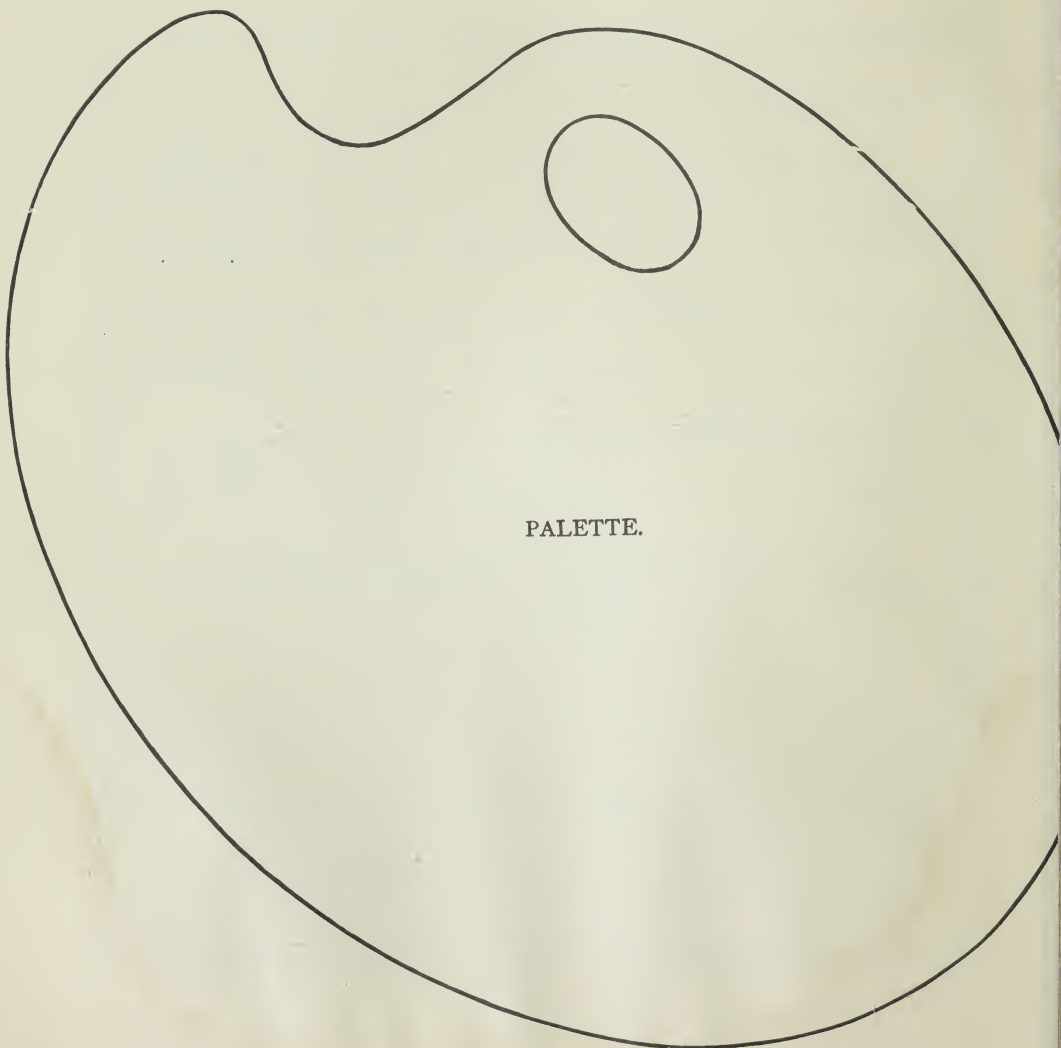
PRICE FOR PRINTING BY LETTER-PRESS, IN GILT OR COLORS,

No. 90, AND THIN, BOUDOIR AND IMPERIAL GILT BEVELED EDGE CARDS.

DESCRIPTION.	IN LOTS OF						
	100	200	300	400	500	1000	2000
No. 90, 2½ x 4¼ to 4½ x 9	95	1 40	1 63	1 80	1 95	2 50	
No. 90, 5 x 10 to 7½ x 13	1 20	1 70	2 40	3 00	3 63	5 00	
Thin, Boudoir and Imperial	95	1 60	1 80	2 00	2 20	2 75	4 38



EGG.



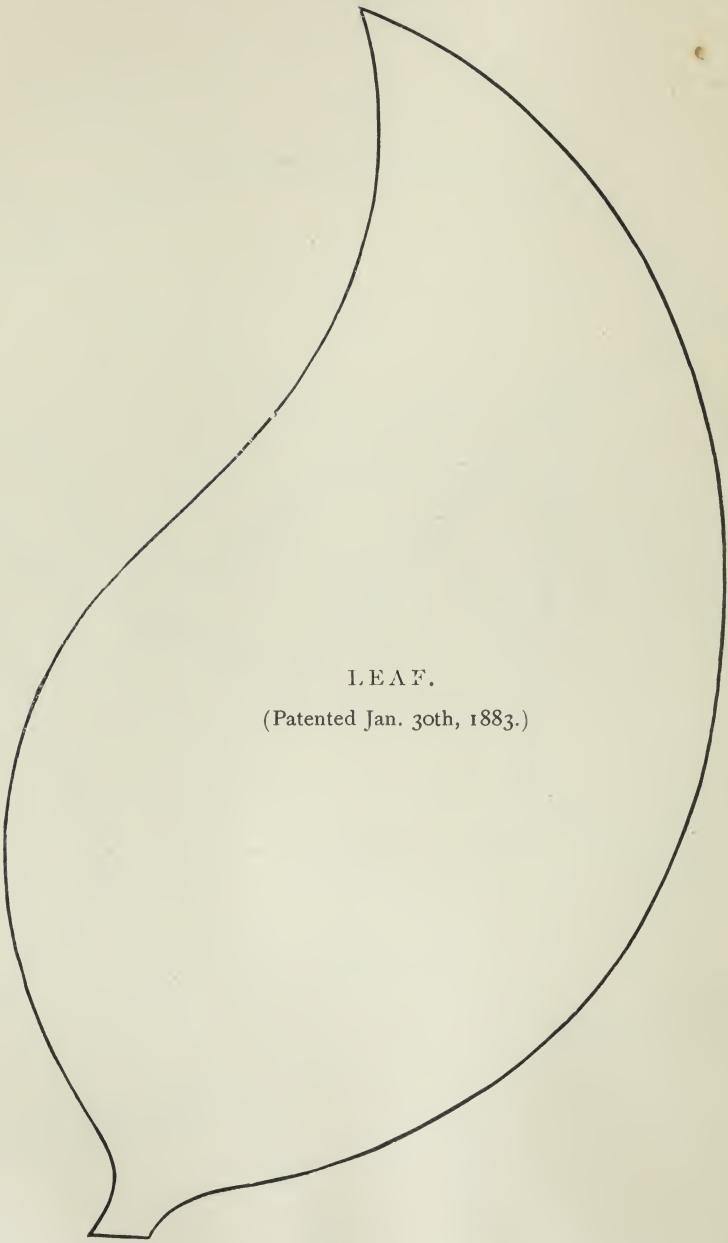
PALETTE.



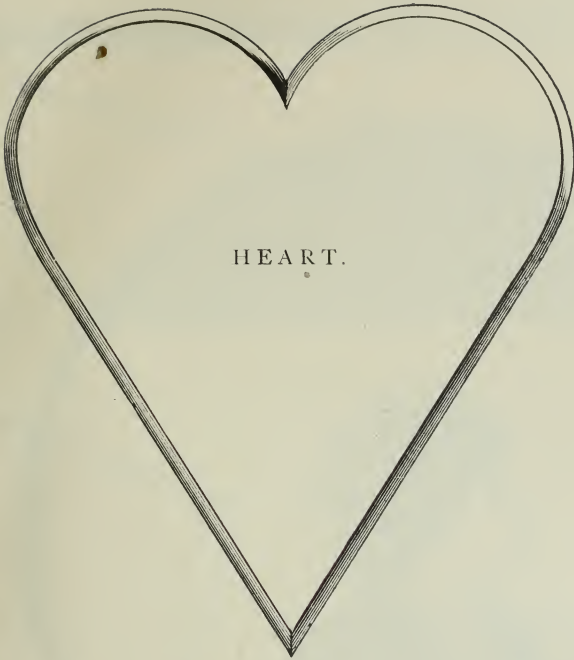
CRESCENT.



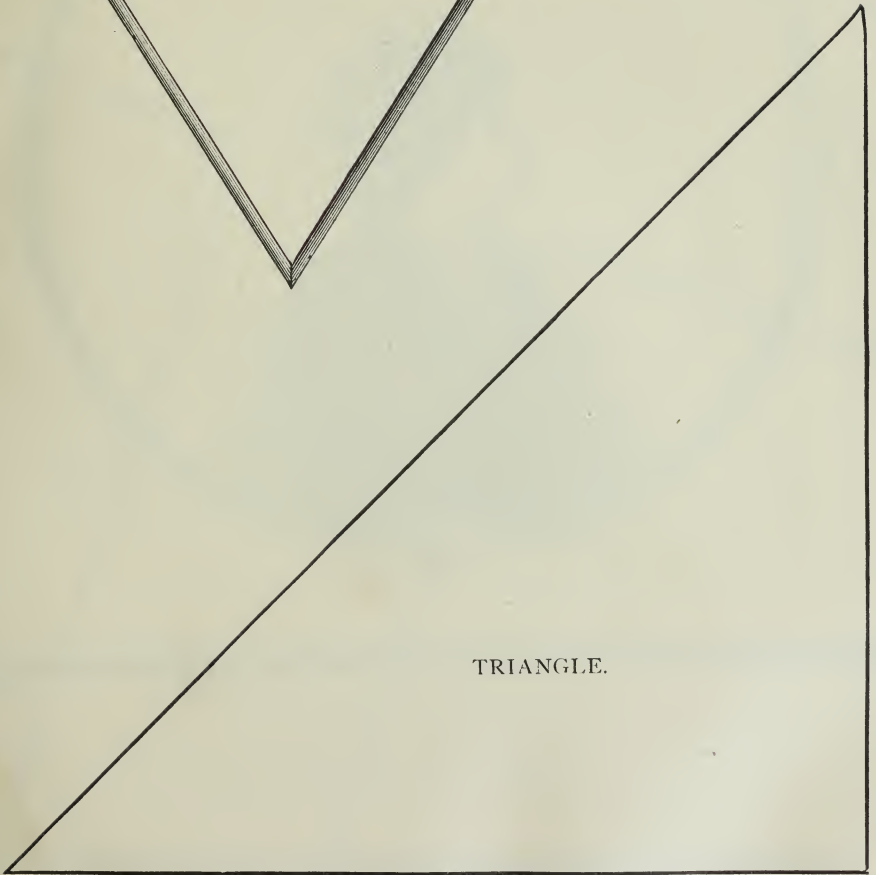
STAR.



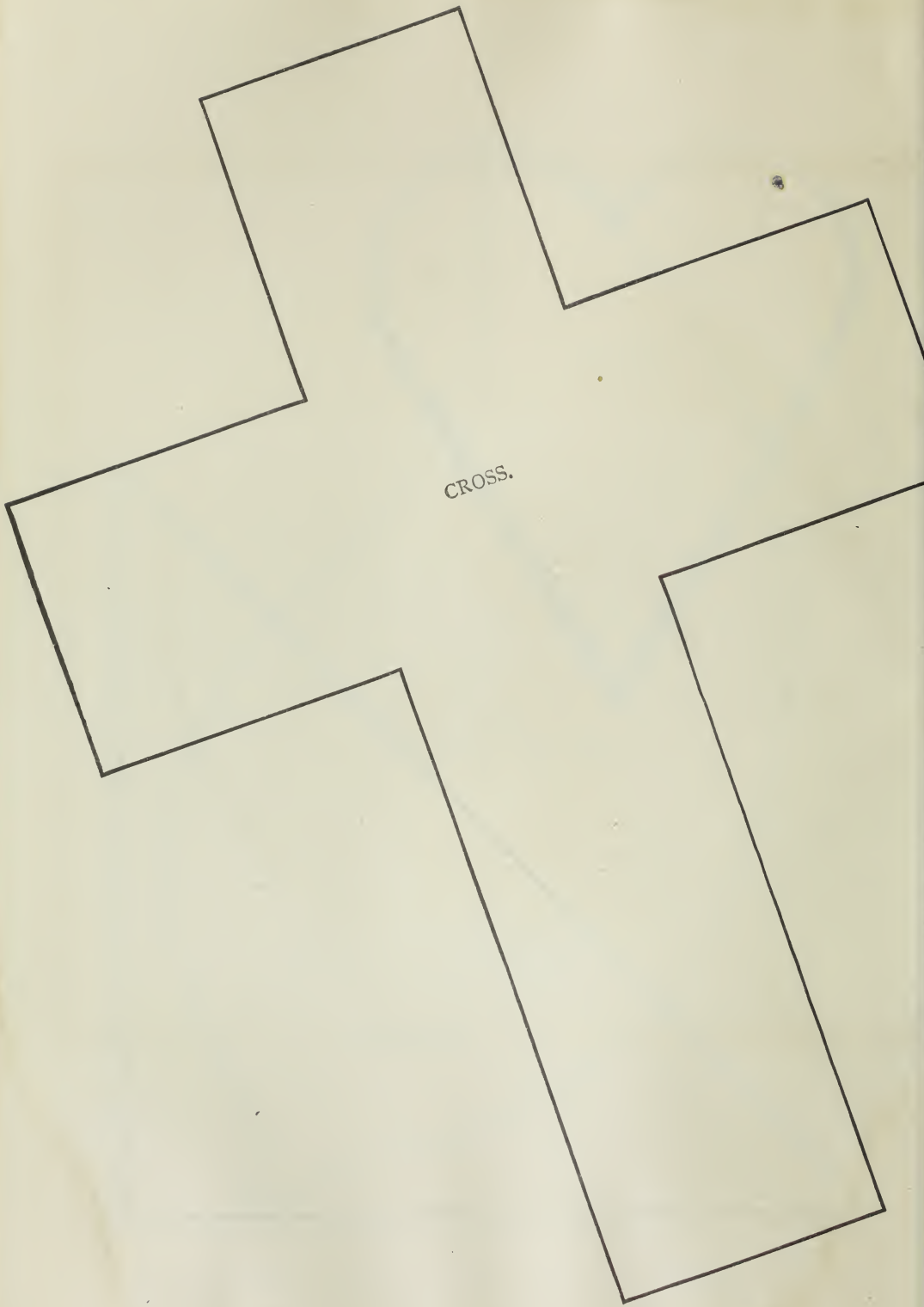
LEAF.
(Patented Jan. 30th, 1883.)



HEART.



TRIANGLE.

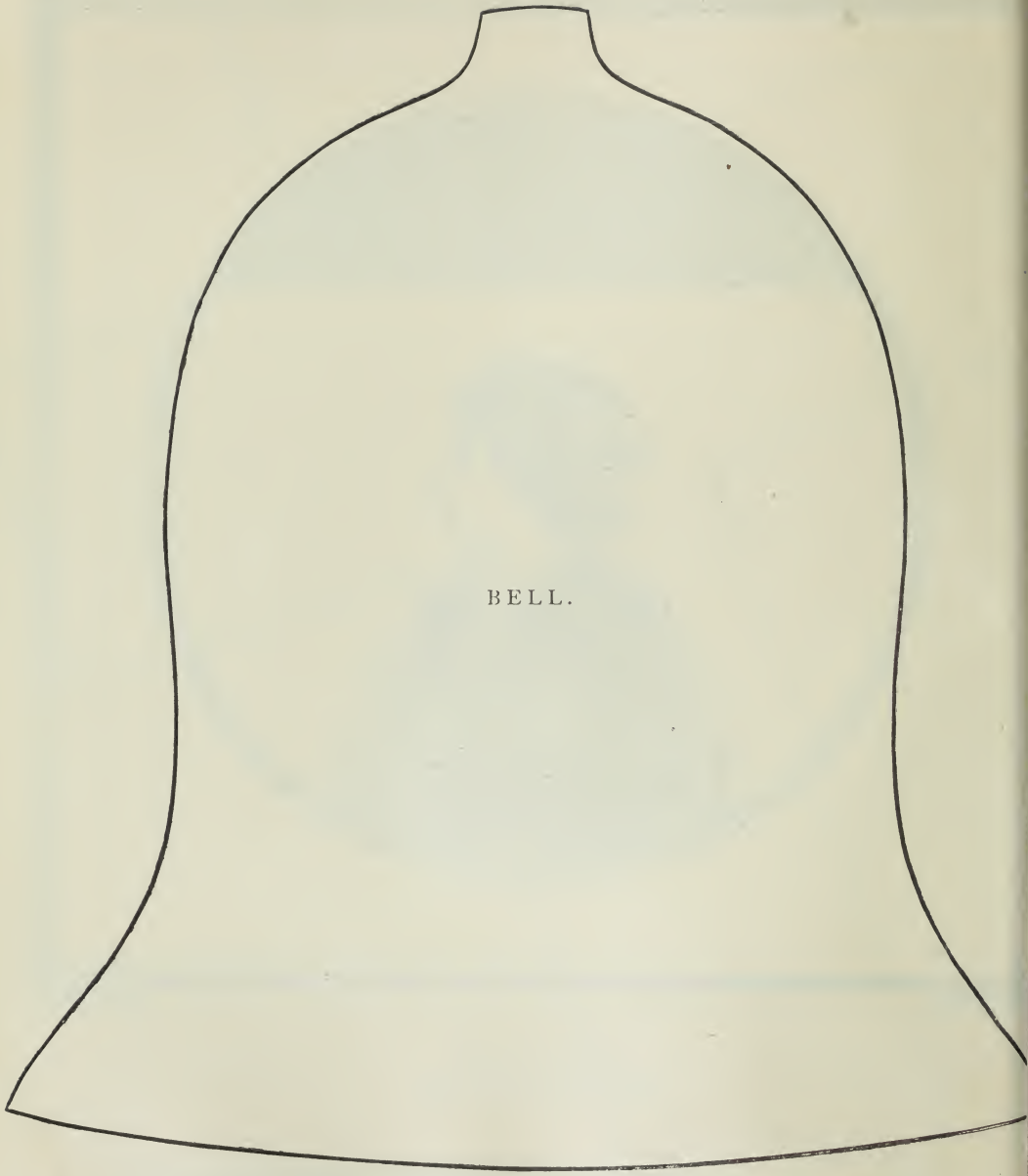


CROSS.



MEDALLION.

Patented April 3d 1883.



BELL.

DESCRIPTIVE CATALOGUE

AND

PRICE LIST

OF THE

Photographic Apparatus

MANUFACTURED BY THE

AMERICAN OPTICAL CO.



SCOVILL MANUFACTURING CO.

Proprietors and Managers.

W. IRVING ADAMS, AGENT.

ILLUSTRATED.

SCOVILL MANUFACTURING CO.

In submitting the following Descriptive Price List of the American Optical Company's Photographic Apparatus to the notice of professional photographers, the manufacturers beg to state that every article is warranted, and will be found upon examination to be exactly as represented.

This apparatus is manufactured in New York City under our immediate personal supervision, and as we employ only highly skilled workmen, and use nothing but the choicest selected materials, we do not hesitate to assert that the products of our factory are unequalled in durability, excellence of workmanship, and style of finish. Their superiority is now freely conceded not only in this country, but throughout England, Germany, Australia, Mexico, the West Indies and South America.

Quality being considered, our prices are moderate, as the same grade of apparatus cannot be supplied for less price.

Dealers in photographic stock throughout this and foreign countries keep our apparatus on hand, but photographers failing to find it where they are accustomed to purchase may send their orders direct to the manufacturers.

To insure attention, all orders for special apparatus must be accompanied by a remittance, covering one-third of the amount of proposed purchase.

Our apparatus is packed with the utmost care by experienced and careful packers, hence we assume no responsibility for breakage or damage in transportation.

SCOVILL MANUFACTURING CO.,

423 BROOME ST., NEW YORK.

Photographic Apparatus Manufactured by the American Optical Company, New York.

All of the Cameras described in this Catalogue are supplied at the same list price, whether they are fitted with Solid Glass Corner, Bonanza, or either of the styles of Dry Plate Holders.

In ordering apparatus, parties should give the marginal numbers and style in full, together with the number of the page of this Catalogue on which the same is described. When separate Holders are ordered, please observe directions given on page 57, and save the delay occasioned by our being compelled to write for the outside dimensions or a diagram of the holder in present use.

It is our boast that we are progressive, and hence our Apparatus is improved when it is found practicable to make changes that are real improvements. This may cause slight departures from the printed description in this Catalogue, but please remember that all changes are for the better, and that we thus voluntarily add to the cost of production.

We beg leave to emphasize the suggestion, that customers, by giving their orders for apparatus before they are actually in want, will favor us greatly and spare themselves annoyance from delays, which in our busiest season are sometimes unavoidable, and at the same time we can give better satisfaction and more attention to their commands.

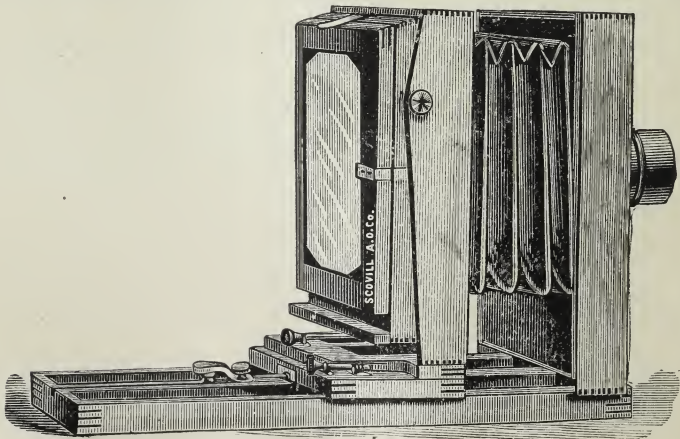
PORTRAIT CAMERAS.

All Portrait Cameras are made with the V-shaped Wooden Guide, which we think is superior to the Metal Guide formerly attached to them. Among the many improvements attached to the cameras described in the following list, to which the attention of operators is called, is the Double Swing-back, which may, during the early stages of construction, be attached to all cameras, whether portrait or view. Any operator who has been annoyed by being unable to reflect the image upon the ground glass without distortion, will immediately see how completely this arrangement overcomes the difficulty.

Very often it is desirable to get a little more of the lower or upper part of the figure, or of one side more than the other in the picture than can be done with the old style camera, without moving the person or the camera. This can be done quickly by means of the Double Swing-Back, which allows the operator to make any change, laterally or vertically, he desires. After the figure is properly delineated on the ground glass, the clamps at the side enable one to fasten the ground glass in whatever position it is wanted. When lenses of very short focal length are used, the face is very often distorted, unless the operator tips his camera, and even then he is apt to get the face elongated or widened, unless he be very careful. The Swing-back is a time-saver, and helps the operator at once to overcome the trouble spoken of. It is desirable with *all* lenses. As it is a very important matter, we will make a little extract on this subject, from Mr. Lake Price's book, "Photographic Manipulation." See page 62.

Extra Quality Portrait Cameras, with Reversible Shields.

The following Cameras are manufactured from the best mahogany, French polished, with India-rubber bellows, the V-shaped wooden guide,



and, in sizes up to 8 x 10, with a patent focusing cam. Larger sizes, 8 x 10

and upward, are furnished with our Lever Focusing Attachment, by which the most delicate focus can be adjusted with the utmost facility and ease.

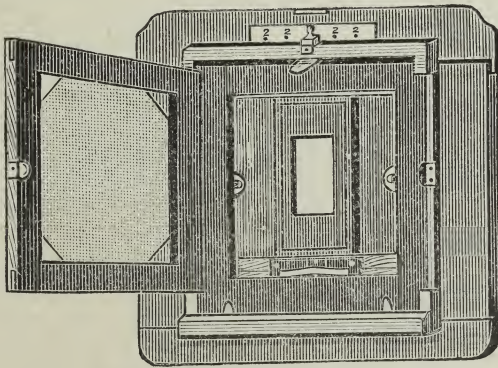
SIZES AND PRICES OF PORTRAIT CAMERAS.

No.	Size.	To cover plates.	Without Swing.	Single Swing-back.	Double Swing-back.
1...	1-4.....	3¼ x 4½ inches.	\$12 00.....	\$16 00.....	\$20 00
2...	1-2.....	4 x 5½ "	17 00.....	22 00.....	27 00
3...	4-4.....	6½ x 8½ "	33 00.....	38 00.....	43 00
4...	Extra 4-4....	8 x 10 "	38 00.....	43 00.....	47 50
4½.....		10 x 12 "	47 50.....	55 00.....	60 00
5.....		11 x 14 "	55 00.....	64 00.....	71 00
6...	Mammoth...	14 x 17 "	68 00.....	78 00.....	88 00
7....	"	17 x 20 "	85 50.....	95 00.....	105 00
7a...	"	20 x 24 "	100 00.....	110 00.....	115 00
7b...	"	25 x 30 "	150 00.....	160 00.....	175 00

NOTE.—A large size shield will be supplied, fitted with a glass bottle at the bottom to receive the silver solution dripping from the plate or a *Bonanza Holder*, if so desired and *specified* in the order.

Attachments for Portrait Cameras

(American Optical Co.'s make, 5 to 7 inclusive).

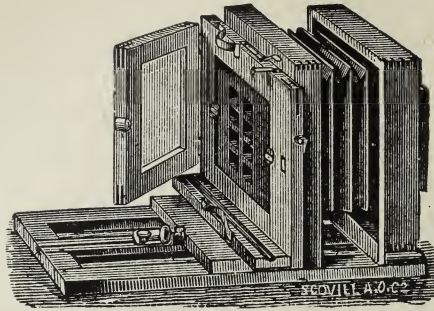


Consisting of a Carriage and Bonanza Holder. These attachments can, without bother, be laid aside when large-sized pictures are to be taken, and be replaced when Imperial work is to be executed, for which service they are available, from the size specified down to the smallest Imperial work.

In ordering these, it will be necessary to specify camera in use, and the outside size at the back, to guard against possibility of error.

Attachment.	Camera.	Attachment.	Camera.
8 x 10 for No.	5, 11 x 14. \$25 50	10 x 12 for No.	7, 17 x 20. \$38 00
8 x 10 "	6, 14 x 17. 28 50	8 x 10 "	7a, 20 x 24.. 38 50
10 x 12 "	6, 14 x 17. 34 25	10 x 12 "	7a, 20 x 24.. 44 25
8 x 10 "	7, 17 x 20 . 32 75	10 x 12 "	7a, 20 x 24.. 50 00

The American Optical Company's Gem, Card and Universal Cameras.



We make several styles of Gem Cameras. The above cut represents our four-tube Gem Camera, which is as complete and useful a piece of apparatus as can be condensed in the amount of space it occupies. It is perfect in all its parts, accurate, and guaranteed to work satisfactorily *the first time a plate is exposed in it*. It has all the little contrivances we have before described as belonging to our Portrait Cameras applied to it to make it perfect.

- | | |
|--|---------|
| No. 8.—Gem Camera for twelve pictures on a 1-4 plate, using twelve tubes; 1-9 to 1-2 sizes, reversible, using one tube; and two cards on a 1-2 plate, using two tubes..... | \$23 50 |
| “ 9.—The same Camera fitted with twelve tubes..... | 57 00 |
| “ 10.—The same Camera fitted with four additional tubes for making four pictures on a 1-4 plate | 68 00 |
| “ 11.—For four, eight, twelve and sixteen on a 1-4 plate; 1-9 to 1-2, reversible, and two cards on a 1-2 plate..... | 33 00 |
| “ 12.—The above fitted with four Darlot tubes (see cut above).... | 45 00 |
| “ 13.—Card Camera for two cards on a 1-2 plate, using one tube, and 1-9 to 1-2 pictures, reversible. (The “Chicago Camera.” For description, see page 47)..... | 26 00 |
| “ 14.—4-4 Card Camera, covered front, for four cards, using four tubes, with side doors for adjusting the focus..... | 38 00 |
| “ 15.—9 x 11 Card Camera, covered front, for eight cards, using four tubes, with side doors for adjusting the focus, sideways movement..... | 57 00 |
| “ 16.—4-4 Card Camera for four cards, using two tubes, upright movement..... | 38 00 |
| “ 17.—4-4 Universal Camera for four cards, using two tubes, and 1-6 to 4-4 pictures, reversible, using one tube, sideways movement..... | 36 00 |
| “ 18.—4-4 Universal Camera for four cards, using two tubes, and 1-6 to 4-4 pictures, reversible, using one tube, sideways carriage movement..... | 42 50 |

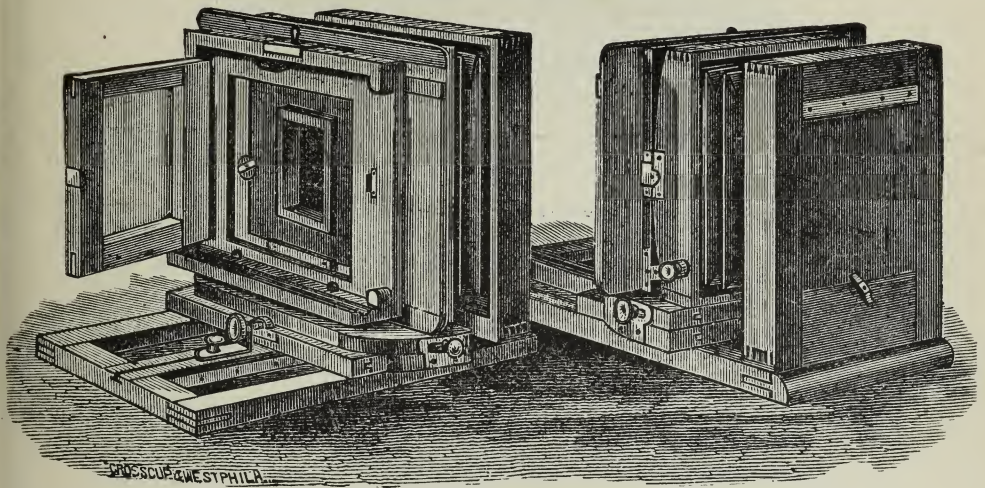
Bonanza Holders cannot be put on these Cameras.

- No. 19.—8 x 10 Universal Camera for four cards on a 4-4 plate, using two tubes, and 1-6 to 8 x 10 pictures, reversible, using one tube, upright movement..... \$47 50
 “ 20.—8 x 10 Universal Camera for four cards on a 4-4 plate, using two tubes, and 1-6 to 8 x 10 pictures, reversible, using one tube, sideway movement..... 47 50

Card Cameras fitted with the double-card attachment, for making two different pictures of the same subject in different positions on the same card, \$5 additional charge.

Bonanza Holders are not put on above Cameras.

The Chicago Card Camera.

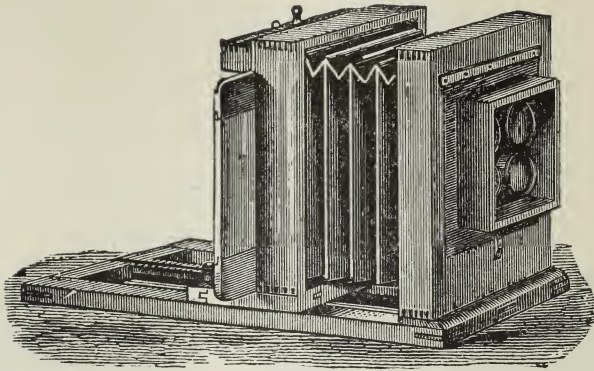


This is a Camera adapted for making two card pictures on one plate with one tube, and at the same time so arranged with holders and tablets that the regular sizes, from 1-9 to 1-2 size, may be made with one tube. Until this camera was made by the American Optical Company, the fraternity had to put up with one of a very inferior grade. We have paid especial attention to quality and strength, as well as to beauty. It meets with an unexpected acceptance and demand. We call it "The Chicago Card Camera." The drawing above shows a rear and a front view of the camera. It will be seen that it is supplied with the Swing-back—although made without—with fine Focusing Screws, V-shaped Wooden Guides, Diaphragms, etc., and that no pains have been spared to make it good and exact. We recommend it to the attention of all who desire a really good camera.

- No. 13.—Chicago Card Camera for two cards on a 4½ x 6½ plate, and 1-9 to 1-2 size pictures, reversible..... \$26 00
 “ The same, with double swing-back..... 36 00

Bonanza Holders are not put on this Camera.

The New Victoria Camera.



The introduction of the beautiful new size of photograph, called in America the "Victoria," in Prussia the "Format," and in Austria the "Elizabeth," made it necessary to manufacture still another camera to accommodate it. This we have done, making it somewhat after the model of the Imperial, only adapting it to smaller sizes. It works a 5 x 7 plate, and may be used to make two Victoria cards, using one tube, on a 5 x 7 plate; four cartes-de-visite, using four 1-4 tubes, on a 5 x 7 plate; and by reversing the four lenses it will make eight "bon tons," on a 5 x 7 plate. It also makes all regular sizes, from 1-6 to 5 x 7, using one tube. Four 1-4 lenses only accompany the camera when it is ordered fitted.

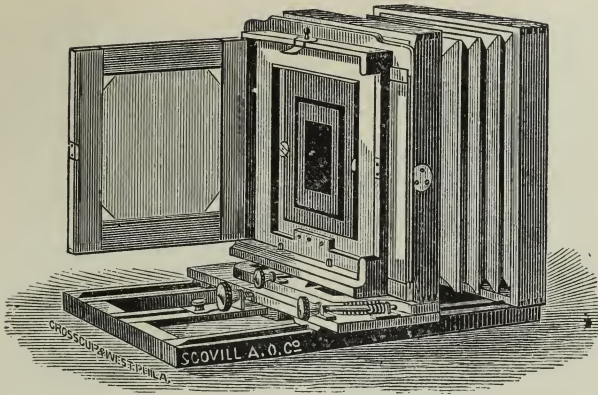
The above illustration is a fair representation. It is a charming piece of apparatus and works admirably. A novelty we have introduced with it is the catch which keeps the carriage movement in place when the camera is used as a multiplier. It is a great improvement on the old contrivance.

The styles are :

No. 21.—Victoria Card Camera, with four 1-4 tubes only.....	\$56 00
" " " without tubes....	36 00
" 21a.—New style, using two 1-4 size tubes only (without tubes)..	36 00
" " with two 1-4 size tubes.....	46 00

N.B.—With this latter camera, which has only two 1-4 tubes, the *same work can be done* as with the four-tube Victoria Camera. It is the *only* two-tube camera that will do this work. The front block separates according to the size required. Formerly these cameras were not made high enough for a Bonanza Holder, but now they are made so that it may be fitted with either an S. G. C. or Bonanza Holder.

The Imperial or Cabinet Portrait Cameras.



Our "Imperial Cabinet" Camera is one of the most useful and acceptable that we have ever produced, and it has probably done more than is generally accredited to it toward the production of the imperial or cabinet size of portraits. We have allowed no pains to be spared in our works to have it answer *exactly* all the requirements that could be made of it, and to make it perfect in all its parts.

The above illustration shows it in all its beautiful proportions. It is provided with the India-rubber Bellows, the Double Swing-back, the Swinging Ground Glass, the Lever Focusing Adjuster, and the V-shaped Guides on the platform. The frame which carries the holder has a horizontal carriage movement, which, with the internal diaphragm provided, enables the operator to make with this camera of the 8 x 10 size the following sizes and styles :

Two promenades or imperial cards on an 8 x 10 plate, using one 4-4 tube ; any size single picture from 1-4 to 8 x 10 ; two cards on a 4½ x 6½ or 5 x 8 plate, using a 1-2 size lens.

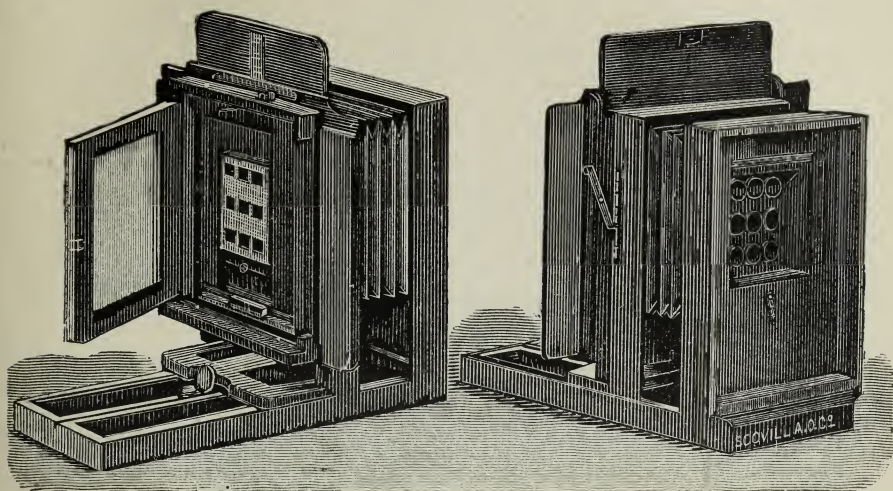
It will be observed, then, that this camera may be used for all single portraits up to 8 x 10 size, and for two promenades or imperials on one 8 x 10 plate. A smaller diaphragm enables you to make two cards on a 5 x 8 plate. The same style of camera is made in 4-4 size.

The 10 x 12 Imperial Camera is the same as the 8 x 10 Imperial and 4-4, only larger. All the Imperial Cameras can be arranged so as to take four cards and two Victoria or card size with two 1-2 lenses (simply by reversing the front board, which requires an extra diaphragm).

	Without Swing.	Double Swing-back.
No. 22.—4-4 Imperial Camera.....	\$42 50	\$52 00
" 23.—8 x 10 "	47 50	57 00
" 24.—10 x 12 "	52 00	66 50
" 24a.—11 x 14 "	70 00	80 00
" 24b.—14 x 17 "	90 00	100 00

Bonanza Holders can be put on these Cameras.

The American Optical Company's Multiplying Cameras.



The gem of all Gem Cameras is the American Optical Company's 8 x 10 Multiplying Camera, which is represented by the double figure above. It is not duplicated by any other manufactory in the world, neither is there any other which approaches it in design and accuracy. One view shows the rear and the other the front of the camera. Its regulation and movements hardly need to be described if the drawings are carefully examined. It is supplied with nine gem tubes to work by sliding movements vertically and horizontally, with assorted diaphragms, catches, scales, and so on, simple in their nature, yet working like an automaton, which, combined, make one of the most perfect and desirable of cameras. It has been lately improved by the supplying of a register directly in front and a carriage at the back, and all are now made after that pattern; consequently, when holders are ordered for Multiplying Cameras, it will be necessary to specify whether the camera in use has a carriage or not.

No. 25.—8 x 10. This camera will make seventy-two, thirty-six and eighteen gems on a 7 x 10 plate; nine gems on a 5 x 7 plate; eight 1-4 size cards on a 7 x 10 plate, using two 1-4 or 1-3 lenses; eight cards, using one lens for copying, on a 7 x 10 plate; four small imperials or four Victoria cards on a 7 x 10 plate, using a 4-4 lens; two cabinets on a 7 x 10 plate, using a 4-4 lens; regular work from 1-4 to 8 x 10 inclusive.

When arranged so as to take eight cards with four lenses, it requires another diaphragm.

The holders contain two sets of kits for ferrotypes and negatives. The latter with glass corners:

Unfitted (that is, without any tubes).....	\$85 50
Fitted with nine 1-9 Darlot tubes.....	109 00
“ “ “ and two 1-4 Darlot tubes	118 00
“ “ “ “ four 1-4 “	128 00

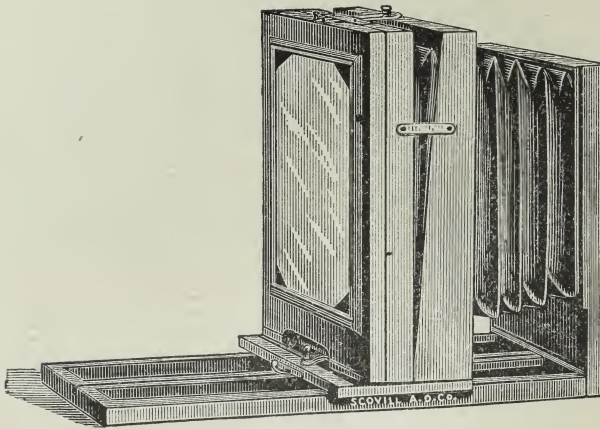
Solid Glass Corner Holders only put on these Cameras.

VIEW CAMERAS.

No pains have been spared to approximate perfection in the construction of these Cameras. They are made as light and delicate as possible with due regard to *strength* and *durability*.

'Cone View Cameras.

The figure represents our 8 x 10 Single Swing-back View Camera, cone bellows partly extended. This bellows is much lighter than the ordinary style, and may be shut much more closely. Being very small on the front, still greater lightness is attained at no expense of strength.



No.	For View.	Without Swing.	Single Swing-back.	Double Swing-back.
51	CONE VIEW CAMERA, 4 $\frac{1}{4}$ x 5 $\frac{1}{2}$, revers. kits,	\$26 00	\$31 00	\$36 00
52	" " 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "	38 00	43 00	47 50
53	" " 8 x 10 "	43 00	47 50	52 00
54	" " 10 x 12 "	57 00	61 50	66 00
55	" " 11 x 14 "	66 00	74 00	78 00
56	" " 14 x 17 "	76 00	85 50	90 00
57	" " 17 x 20 "	90 00	100 00	105 00
58	" " 20 x 24 "	105 00	114 00	124 00

Bonanza Holders can be put on these Cameras.

View Cameras without the cone-shaped bellows and with ordinary bellows are now made to order when desired.

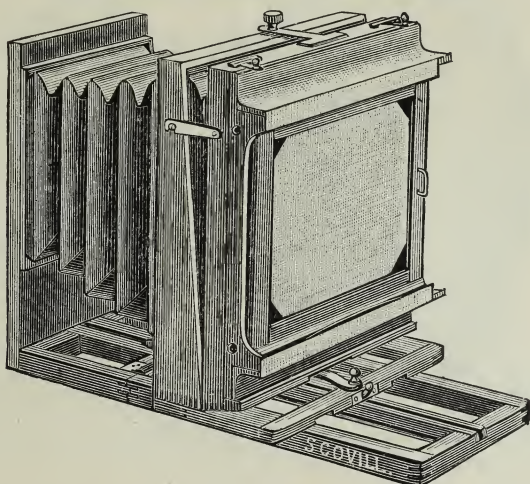
The Venus Camera.

It is very strong, solid and compact. It is the American Optical Company's Cone Bellows View Camera, double swing-back, with the addition of a stereo attachment and a 5 x 8 kit. Its capacity is 1-4, 1-2, 4-4, 5 x 8 and 8 x 10 pictures, reversible, with one tube, and stereos, on 5 x 8 plate, with two tubes.

The brass binding formerly put on these cameras has now been dispensed with, as it was not needed for strength; it added greatly to the weight of the camera, and required considerable care to be kept bright. The improved Venus Camera, 8 x 10 size, weighs but eight pounds. The reduction in weight has been accomplished without sacrifice of strength or any requisite of merit. In fact, the camera is now pronounced to be perfect in all its parts and the maximum of beauty.

	Without Swing.	Single Swing-back.	Double Swing-back.
Price.....	\$47 50	\$52 00	\$57 00
Supplied with a Bonanza Holder without extra charge.			

Reversible-back View Camera.



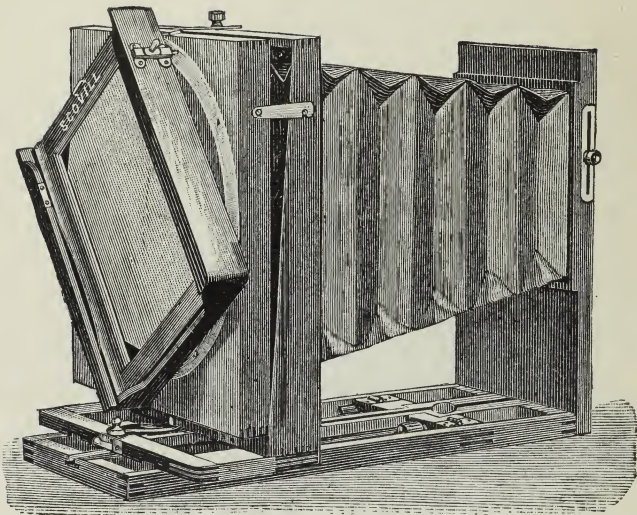
This new pattern of a View Camera has no equal in beauty of design or lightness. The growing use of dry plates and the desire for rapid exposures led to its introduction, and because it adds to the grace and celerity of view taking it has become vastly popular. A novel arrangement of a detachable carriage at the back combines such a multiplicity of adjustments in itself that a dry-plate holder *may be reversed or be set for either an 8 x 10 upright or horizontal picture*—all of these movements without once changing the dry plate holder in the carriage, which may be made to take an S. G. C. or any pattern of dry plate holder, but not a Bonanza Holder.

No	For View.	Without Swing.	Single Swing-back.	Double Swing-back.
351	CONE VIEW CAMERA, 4½ x 5½, reversible,	\$26 00	\$31 00	\$36 00
351a	“ “ 5 x 7 “	35 00	40 00	45 00
352	“ “ 6½ x 8½ “	38 00	43 00	48 00
353	“ “ 8 x 10 “	43 00	47 00	52 00
354	“ “ 10 x 12 “	57 00	61 00	66 00
355	“ “ 11 x 14 “	66 00	74 00	78 00
356	“ “ 14 x 17 “	76 00	85 00	90 00
357	“ “ 17 x 20 “	90 00	100 00	105 00
358	“ “ 20 x 24 “	105 00	114 00	124 00
Reversible Back Venus Camera		47 00	52 00	57 00

When extra plate holders are desired for the Reversible-back View Cameras, be sure to specify that you have this new pattern.

FLAMMANG'S PATENT REVOLVING BACK CAMERAS.

EACH INCASED IN A CANVAS BAG, WITH HANDLE.



“These are the finest View Cameras ever constructed,” so says every photographer who has examined any of them, and this exclamation is not merely a tribute to the beauty and grace of their design, for invariably the desire has at the same time been expressed to possess one of these truly novel and substantial Cameras.

Wherein lies the merit and attractiveness of the Revolving Back Camera, that photographers want to cast aside cameras now in use and procure one of this new pattern? Briefly stated, it enables the view taker to secure either an upright or a horizontal picture without changing the plate holder after it has been slid into the carriage. No other camera can with such wondrous ease and celerity be changed from the vertical to the upright or *vice versa*.

The carriage is simply turned about in the circle and automatically fastened. By this latter provision the carriage may be secured at either quarter of the circle. Ordinarily, the slide will be drawn out of the holder to the right; but, in certain confined situations, the ability to withdraw the slide to the left enables the photographer to obtain a view which he could not get with the usual provision in a camera. The photographer of experience is well aware of the difficulty, when taking an upright picture with a large camera, of reaching up to draw out the slide at the top, and, what is more essential, of getting out the slide without fogging the plate in the holder.

Grace and strength are combined in the Revolving Back Camera, and its highly desirable features are gained without the sacrifice of steadiness or any other essential principle in a good camera. Indeed, its merit is such that outdoor photography has been advanced and made more attractive by its introduction.


For a more detailed description read PHOTOGRAPHIC TIMES for May, 1883.

PRICE LIST.

Revolving Back Cameras, each Incased in a Canvas Bag, with Handle, above 11 x 14 size, with two handles.

No.		Plain.	Single Swing.	Double Swing.
550A.	For View 4 x 5 in., reversible.....	\$26 00	\$31 00	\$36 00
551.	“ 4¼ x 5½ “	28 00	33 00	38 00
551A.	“ 5 x 7 “	30 00	35 00	40 00
551B.	“ 5 x 8 “	30 00	35 00	40 00
552.	“ 6½ x 8½ “	40 00	45 00	50 00
553.	“ 8 x 10 “	45 00	50 00	55 00
554.	“ 10 x 12 “	60 00	65 00	70 00
555.	“ 11 x 14 “	70 00	77 50	82 50
556.	“ 14 x 17 “	80 00	90 00	95 00
557.	“ 17 x 20 “	95 00	105 00	110 00
558.	“ 20 x 24 “	110 00	120 00	130 00
559.	“ 25 x 30 “	150 00	165 00	175 00

These Cameras are fitted with Daisy Dry Plate Holders.

 Please state, when ordering, whether front or back focus is desired.

STEREOSCOPIC CAMERAS.

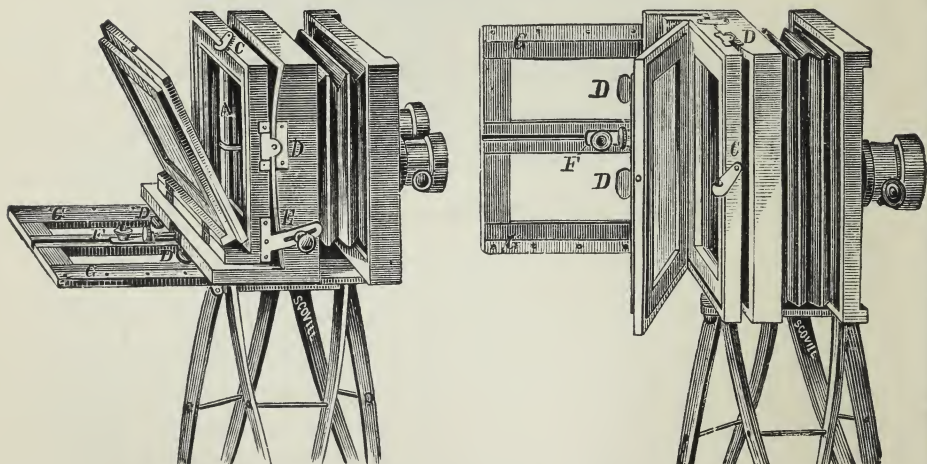
The Model Stereo. Camera.

This is the lightest and most compact Wet Plate Camera ever made for plates of the size below mentioned. It combines every desirable feature in a stereo. camera, and is superior to all others yet introduced in that it has no loose piece or part of any description. It is made with vertical sliding front for adjusting foreground and sky. These cameras are the only ones made in this country which combine portability and lightness with durability and perfect accuracy—qualities which every operator will appreciate, and which have heretofore been overlooked by apparatus makers.

The Model Cameras now made have the ground glass frame arranged in focus for both wet and dry plate work. An illustration is not supplied, as they so nearly resemble the camera next described.

	Without Swing.	Single Swing-back.
For stereo. and single views, reversible, on plates, 4 x 7, 4 x 8, 5 x 8.....	\$28 00	\$33 00

The Philadelphia Stereo. Camera.



This Camera is so arranged that the center diaphragm may be removed, the front changed and, with one tube, vertical or horizontal *single* views may be made with it, as well as all classes of stereoscopic views.

The first illustration represents the camera as it is used for ordinary stereoscopic work. It is a perfect piece of workmanship—beautiful, strong

No Bonanza Holders put on these Cameras.

and light—combining all the little neat parts that go to making up a fine piece of apparatus. It has rubber bellows. The platform is hinged so that it may fold up compactly; the focusing cam enables one to focus exactly and quickly; the swing-back, which is indispensable for landscape work, is attached; the front raises and lowers, and the holder is made to fit on dowel pins, which arrangement is far preferable to sliding the holder. The ground glass is hinged fast. The second figure represents the camera turned over on its side for the purpose of making an upright single view with one tube. The partition or diaphragm (*A*) is removed, so the plate is not obstructed or divided; *C* is a clasp which holds the holder in place when the exposure is being made, and at *E* is a clasp and screw which keeps the holder at a proper swing or angle when it is necessary to use the swing-back. *DD* are screws which bind the platform to the camera when in use. Dr. Vogel carried one of these cameras back to Germany with him, and it accompanies him on all his expeditions.

	Without Swing.	Single Swing-back.
For stereo. and single views, reversible, for plates 4 x 7, 4 x 8, or 5 x 8 inches.....	\$28 00	\$33 00

The Newton Stereo. Camera.

(For making two pictures on a 6½ x 8½ plate.)

The plan of this Camera was suggested by Mr. Henry J. Newton, of New York, the celebrated amateur. The camera differs from the Double Stereo. Camera we formerly made in that two lenses are used instead of four for making stereo. negatives.

The pair of lenses are mounted on a front, with bellows attachment, so constructed that they may be shifted upward and downward for making an exposure on each half of the plate.

Price, without swing..... \$52 00

Bierstadt's Pantoscopic Camera.

This Camera is the invention of Mr. Edward Bierstadt, the first practical worker of the Albertype Printing Process in America, and one of its present owners. The view taker who employs such a camera finds that grand possibilities, by its aid, become verities—pictures with perfect detail and freedom from distortion.

It is a model of simplicity, and may be successfully operated by any photographer. The movement of the plate holder is produced by clockwork so perfectly adapted that the light is admitted from the lens through a narrow, perpendicular slot in the holder, and travels transversely from one end of the plate to the other, embracing an angle of 120 degrees. By this means the lens always works from its centre only, hence the negative is as free from distortion and as well defined on the edges as in the centre.

Mr. Morrison has made a special Lens for use with this Camera.

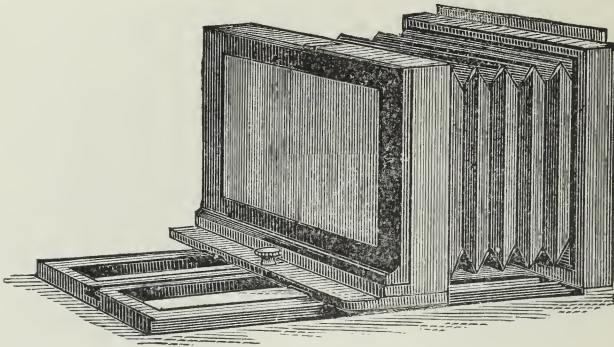
Price of Camera and Lens, complete, for pictures 12 x 24 inches. . \$150 00

Special sizes made to order.

STANDARD QUALITY CAMERAS.

American Optical Company's Standard Quality Portrait Cameras.

To meet the wants of a large class of customers who give preference to the cameras of our manufacture over those of all others, we have been induced to put into the market a cheaper class of cameras, not so highly finished as our extra quality goods, and without swing-back, but, at the same time, *good, well made, true and reliable* cameras, and, without question, the best of their class in the market. We can recommend them as being of superior workmanship when compared with others of the same price.

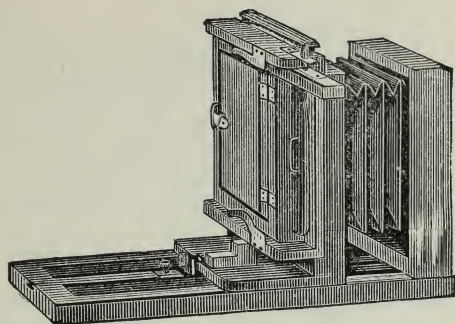


No. 141—	1-4 size, reversible, for plate	$3\frac{1}{4} \times 4\frac{1}{4}$ inches.....	\$9 50
“ 142—	1-2 “ “ “	$4\frac{1}{4} \times 5\frac{1}{2}$ “	13 00
“ 143—	4-4 “ “ “	$6\frac{1}{2} \times 8\frac{1}{2}$ “	17 00
“ 144—	Ex. 4-4, “ “ “	8 x 10 “	23 00
“ 145—	“ “ “ “	8 x 10 “ with focus rack	25 00
“ 146—	10 x 12 size, reversible, with focus rack.....		34 00
“ 147—	11 x 14 “ “ “		40 00
“ 148—	14 x 17 “ “ “		50 00
“ 149—	17 x 20 “ “ “		66 50
“ 150—	$4\frac{1}{4} \times 6\frac{1}{2}$ Boston Card Camera, for two cards, using two tubes.		9 50
“ 151—	4-4, reversible, with attachment for two cards on $4\frac{1}{4} \times 6\frac{1}{2}$ plates, using two tubes.....		24 00
“ 152—	4 x 7, 4 x 8 or 5 x 8 stereo. camera.....		19 00

In the last case, the size of plate desired must be specified.

The Standard Cameras are all fitted with Glass Corners.

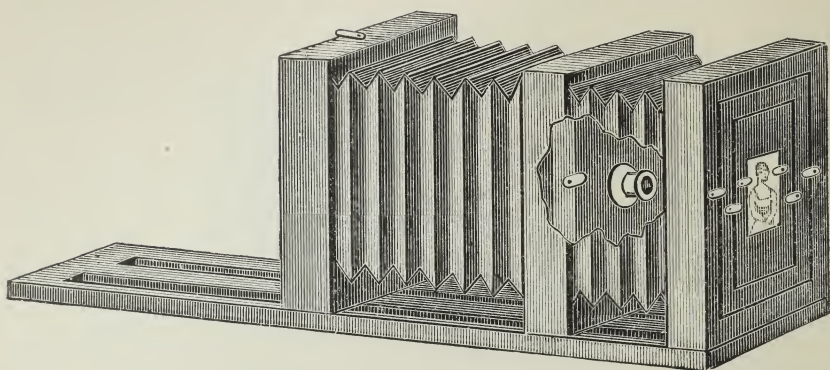
American Optical Company's Standard Gem Cameras.



- No. 153.—“New York Gem,” complete, with four 1-9 Darlot tubes ; will make four, eight and sixteen pictures on a 1-4 plate, two cards on a 1-2 plate, 1-9 to 1-2, reversible .. \$28 00
 Without the four 1-9 tubes..... 18 00
- “ 154.—1-4 size Gem Camera, with four Darlot tubes, complete ; will make four pictures on a 1-4 plate, and 1-9 to 1-4, reversible..... 23 00
 Without the four 1-9 tubes... 11 00
- “ 155.—1-2 size Gem Camera, with six Darlot tubes ; will make six pictures on a 1-2 plate, and 1-9 to 1-2, reversible... 34 00
 Without the six 1-9 tubes..... 17 00
- “ 155a.—5 x 7 size Gem Camera, with four Darlot tubes, complete ; will make four pictures on a 5 x 7 plate, and regular work—not reversible—1-4 to 5 x 7 32 00
 Without the four 1-4 tubes..... 11 00
- The holder and kits for the above camera are rabbeted.
- “ 156.—4-4 size Gem Camera, with twelve Darlot tubes ; will make twelve pictures on a 4-4 plate, and 1-6 to 6½ x 8½, reversible..... 57
 Without the twelve 1-9 tubes..... 23 00
- “ 157.—4-4 size Gem Camera, with four 1-4 tubes ; will make four pictures on a 6½ x 8½ plate, and regular work 1-6 to 4-4..... 42 50
 Without the four 1-4 tubes..... 23 00

No Bonanza Holders put on these Cameras.

Scovill's Enlarging, Reducing, and Copying Camera.



8 x 10 size. Price, \$35.00.

The form of construction of this new Camera is made apparent by the illustration here shown. The experienced copyist will not need any such simple directions for use as we append.

DIRECTIONS FOR USE.

To copy a negative in the natural size, place it in the kit on the front of Camera and button it in. Attached to the center frame of the Camera is a division upon which, on the side toward the Camera front, a Lens is mounted. Suppose this to be a quarter-plate Portrait Lens, the focal length of which we will suppose to be 4 inches—draw back the center frame and the Lens twice the focal length of the Lens (8 inches); slide the back frame with ground glass the same distance from the center frame. To enlarge with the same Lens to eight times the size of the original, the center of the Lens must be $4\frac{1}{2}$ inches from the negative, and the ground glass be 36 inches from the center of the Lens. To reduce in the same proportion, reverse and have 36 inches from the center of the Lens to the negative, and from the center of Lens to ground glass $4\frac{1}{2}$ inches.

These examples will furnish a key to the following table .

TABLE FOR ENLARGEMENTS.

Copied from the "British Journal Almanac for 1882."

FOCUS OF LENS.	TIMES OF ENLARGEMENT AND REDUCTION.							
	1 In.	2 In.	3 In.	4 In.	5 In.	6 In.	7 In.	8 In.
2	4 4	6 3	8 $2\frac{3}{4}$	10 $2\frac{1}{2}$	12 $2\frac{2}{5}$	14 $2\frac{1}{3}$	16 $2\frac{2}{7}$	18 $2\frac{1}{4}$
$2\frac{1}{2}$	5 5	$7\frac{1}{2}$ $3\frac{3}{4}$	10 $3\frac{1}{3}$	$12\frac{1}{2}$ $3\frac{1}{8}$	15 3	$17\frac{1}{3}$ $2\frac{1}{12}$	20 $2\frac{5}{7}$	$22\frac{1}{3}$ $2\frac{1}{6}$
3	6 6	9 $4\frac{1}{2}$	12 4	15 $3\frac{3}{4}$	18 $3\frac{2}{5}$	21 $3\frac{1}{2}$	24 $3\frac{2}{7}$	27 $3\frac{2}{3}$
$3\frac{1}{2}$	7 7	$10\frac{1}{2}$ $5\frac{1}{4}$	14 $4\frac{2}{3}$	$17\frac{1}{2}$ $4\frac{3}{4}$	21 $4\frac{1}{5}$	$24\frac{1}{3}$ $4\frac{1}{12}$	28 4	$31\frac{1}{3}$ $3\frac{1}{6}$
4	8 8	12 6	16 $5\frac{1}{4}$	20 5	24 $4\frac{1}{5}$	28 $4\frac{2}{3}$	32 $4\frac{1}{7}$	36 $4\frac{1}{2}$
$4\frac{1}{2}$	9 9	$13\frac{1}{2}$ $6\frac{3}{4}$	18 6	$22\frac{1}{2}$ $5\frac{5}{8}$	27 $5\frac{2}{5}$	$31\frac{1}{3}$ $5\frac{1}{4}$	36 $5\frac{1}{7}$	$40\frac{1}{3}$ $5\frac{1}{6}$
5	10 10	15 $7\frac{1}{2}$	20 $6\frac{2}{3}$	25 $6\frac{1}{4}$	30 6	35 $5\frac{5}{6}$	40 $5\frac{5}{7}$	45 $5\frac{5}{6}$
$5\frac{1}{2}$	11 11	$16\frac{1}{2}$ $8\frac{1}{4}$	22 $7\frac{1}{8}$	$27\frac{1}{2}$ $6\frac{7}{8}$	33 $6\frac{1}{2}$	$38\frac{1}{3}$ $6\frac{5}{12}$	44 $6\frac{2}{7}$	$49\frac{1}{3}$ $6\frac{2}{6}$
6	12 12	18 9	24 8	30 $7\frac{1}{2}$	36 $7\frac{1}{6}$	42 7	48 $6\frac{5}{7}$	54 $6\frac{2}{3}$
7	14 14	21 $10\frac{1}{2}$	28 $9\frac{1}{3}$	35 $8\frac{3}{4}$	42 $8\frac{2}{5}$	49 $8\frac{1}{6}$	56 8	63 $7\frac{2}{3}$
8	16 16	24 12	32 $10\frac{2}{3}$	40 10	48 $9\frac{2}{5}$	56 $9\frac{1}{3}$	64 $9\frac{1}{7}$	72 9
9	18 18	27 $13\frac{1}{2}$	36 12	45 $11\frac{1}{4}$	54 $10\frac{2}{3}$	63 $10\frac{1}{3}$	72 $10\frac{2}{7}$	81 $10\frac{1}{3}$

It is assumed that the photographer knows exactly what the focus of his lens is, and that he is able to measure accurately from its optical center. The use of the table will be seen from the following illustration:—A photographer has a *carte* to enlarge to four times its size, and the lens he intends employing is one of six inches equivalent focus. He must, therefore, look for 4 on the upper horizontal line, and for 6 in the first vertical column, and carry his eye to where these two join, which will be at 30— $7\frac{1}{2}$. The greater of these is the distance the sensitive plate must be from the center of the lens, and the lesser, the distance of the pict-

ure to be copied. To *reduce* a picture any given number of times the same method must be followed, but in this case the greater number will represent the distance between the lens and the picture to be copied; the latter, that between the lens and the sensitive plate. This explanation will be sufficient for every case of enlargement or reduction.

If the focus of the lens be twelve inches, as this number is not in the column of focal lengths, look out for 6 in this column and multiply by 2; and so on with any other numbers.

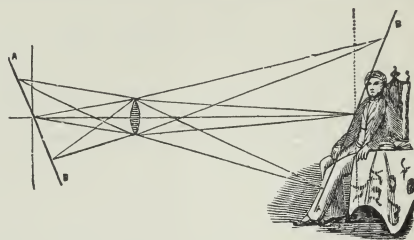
Copying Cameras.

These Cameras are made of hard wood shellacked, not varnished. Naturally, they are without swing, but in every requisite they are complete; and for this particular service, as well as others, the American Optical Company's make is sought for before all others. Such varied lengths of bed are required and ordered that we can only give a price list for Copying Cameras with the regulation length of bed. We make them to order of any length of bed desired, either rigid or detachable, and with either single or double bellows.

Estimates promptly and cheerfully furnished.

6½ x 8½,	with bed 3	feet in length.....	\$25 00
8 x 10	“	3½ “	30 00
10 x 12	“	4 “	38 00
11 x 14	“	4½ “	45 00
14 x 17	“	5 “	58 00
17 x 20	“	6 “	64 00

Extract from “Photographic Manipulation.”



“On focusing any subject in which the lines are inclined from the direct vertical, as in sitting figures, etc., it will be found impossible to bring the lower projecting portions, as at A, into perfect focus with the upper retiring parts at B. Now, if the position of the film is judiciously altered by means of the Swing-back, the portions defective in focus will be seen to assume equally correct definition with the rest of the subject.

“This treatment also applies to subjects in which one or the other side is nearer to the lens; by slightly altering the lateral distances, both sides come in focus. The operator can avail himself of both these movements simultaneously.

“It must be observed that although the ‘Swing-back’ is useful in a modified degree when ‘short focus’ lenses are employed, much discretion must be exercised by the operator not to cause an elongated distortion of the face and person of the sitter by extreme and injudicious use of it.”

PLATE HOLDERS, ETC.

HOLDERS for Regular Cameras, Parts and Complete.

Supplied Improved Solid Glass Double Reversible Corners.
No Ground Glass, as that is furnished with all of the
American Optical Co.'s Cameras.

☞ In ordering Holders, parties should send their OLD Holder as sample IF POSSIBLE, to avoid mistakes; otherwise MAKER'S NAME should be given, and OUTSIDE DIMENSIONS; style of Camera for which Holders are intended; Portrait or Imperial; whether reversible or non-reversible; for PLAIN or SWING Camera (SINGLE or DOUBLE); and whether Silver-saving Bottle is wanted in the Holder.

☞ Unless a Camera is so made as to admit of it, a Saving Bottle cannot be attached to the Holder, as special depth of Holder Frame is required.

☞ It is necessary, where it is desired to put a Dry Plate Holder on a Camera adapted previously for a Wet Plate Holder, to send on the Ground Glass Frame so that the focus may be adjusted for both Holders. A Wet Plate Holder in use has more or less of silver solution adhering to it, and should not be used for dry plate work, because the silver is quite liable to get on the gelatine plate and to mar the picture.

☞ Where View Cameras have the Reversible Back (see page 53), it must be specified when ordering extra Holders for them.

☞ See directions on page 5 I concerning Holders for Multiplying Cameras

	1-4 Camera. 4 x 5 "	1-2 Camera.	4-4 Camera.	8x10 Camera.	10x12 Camera.	11x14 Camera.	14x17 Camera.	17x20 Camera.	20x24 Camera.
1-9 Inside Frames for.....	\$0 58	\$0.58	.....	.....	.....	.....	.....	.....	.....
1-6 Inside Frames for.....	.68	.68	\$0.68	.....	.....	.....	.....	.....	.....
1-4 Inside Frames for.....	.....	80	.80	\$0.80	.....	.....	.....	.....	.....
1-2 Inside Frames for.....	.....	.....	.90	.90	\$0.90	\$0.90	.....	.....	.....
4-4 Inside Frames for.....	.....	.....	.....	1.22	1.22	1.22	\$1.22	.....	.....
8 x 10 Inside Frames for.....	.....	.....	.....	.....	1.35	1.58	1.58	\$1.35	.....
10 x 12 Inside Frames for.....	.....	.....	.....	.....	.....	.....	1.80	1.80	.....
11 x 14 Inside Frames for.....	.....	.....	.....	.....	.....	.....	1.80	1.80	\$1.80
14 x 17 Inside Frames for.....	.....	.....	.....	.....	.....	.....	.....	2.48	2.48
17 x 20 Inside Frames for.....	.....	.....	.....	.....	.....	.....	.....	.....	2 92
18 x 22 Inside Frames for.....	.....	.....	.....	.....	.....	.....	.....	.....	3.38
Outside Holders, no Inside Frames, for	3.60	5.40	8.10	9.45	13.50	18.00	20.25	23.40	30.15
Holders complete, with Inside Frames.....	4.73	7.43	10.35	12.15	16.87	21.60	26.55	30.60	40.50

Holders for Special Cameras, Parts and Complete.

	No. 12. Gem Camera.	No. 13. Card Camera.	No. 21. Victoria Camera.	No. 22. 4-4 Imp. Camera.	No. 22. 8 x 10 Imp. Camera.	No. 24. 10 x 12 Imp. Camera.	No. 25. Multiplying Camera.	No. 153. N. Y. Gem. Camera.	Cincinnati Gem Camera.	5 x 7 or 5 x 8 Stereo. Camera.	No. 53 8 x 10 Venus Camera.
1-9 Inside Frames for.....	\$.58	\$.58						\$.58			
1-6 Inside Frames for.....	.68	.68		\$.68	\$.68			.68			
1-4 Inside Frames for.....	.80	.80	\$.80	.80	.80	\$.80	\$.80	.80	\$.80		
1-2 Inside Frames for... }			RAB. KIT. .90	.90	.90	.90	.90		.90		
4½ x 6½ Inside Frames for....				.90							
5 x 8 Inside Frames for....					1.13	1.13					
5 x 8 Inside Frames for....										\$1.13	
6½ x 8½ Inside Frames for....					1.22	1.22	1.22		1.22		
8 x 10 Inside Frames for....						1.35	1.35		1.35		
5 x 7 Rabbet In- side Frames, 7 x 10 outside, for.....							.90		.90		
7 x 10 Rabbet In- side Frames for							.90		.90		
Outside Hold- ers (no In- side Frames) for..... }	6.75	AMB. HOLD. 6.75 4¼ x 6½ HOLD. 4.50	5 x 7 HOLD. 8.45	8.55	9.90	13.50	9.45	5.85	9.45	4.50	9.45
Holders com- plete with In- side Frames. }	8.78	AMB. HOLD. 8.78	10.12	11.70	14.40	18.90	15.30	7.65	15.30		13.28

Inside Frames—Special Sizes.

6½ x 8½ outside, for 5 x 7 plate.....	\$.09
8 x 10 " " 4½ x 6½ plate.	1.12
8 x 10 " " 5 x 8 plate.....	1.12

Rabbit Kit Frames.

<table border="0" style="width: 100%;"> <tr><td>1-4 size, 1-9 opening.....</td><td>\$0 40</td></tr> <tr><td>1-2 " 1-6 "</td><td>50</td></tr> <tr><td>4¼ x 6½ size, 1-4 opening....</td><td>65</td></tr> <tr><td>5 x 7 " 4 x 5 "</td><td>65</td></tr> <tr><td>5 x 8 " 4¼ x 6½ "</td><td>75</td></tr> <tr><td>4-4 " 1-4 "</td><td>65</td></tr> <tr><td>4-4 " 1-2 "</td><td>75</td></tr> <tr><td>4-4 " 4 x 5 "</td><td>75</td></tr> </table>	1-4 size, 1-9 opening.....	\$0 40	1-2 " 1-6 "	50	4¼ x 6½ size, 1-4 opening....	65	5 x 7 " 4 x 5 "	65	5 x 8 " 4¼ x 6½ "	75	4-4 " 1-4 "	65	4-4 " 1-2 "	75	4-4 " 4 x 5 "	75	<table border="0" style="width: 100%;"> <tr><td>4-4 size, 4¼ x 6½ opening.....</td><td>\$0 75</td></tr> <tr><td>4-4 " 5 x 8 "</td><td>75</td></tr> <tr><td>7 x 10 size, 5 x 7 opening..</td><td>90</td></tr> <tr><td>8 x 10 " 5 x 7 "</td><td>90</td></tr> <tr><td>8 x 10 " 5 x 8 "</td><td>90</td></tr> <tr><td>11 x 14 " 8 x 10 "</td><td>1 25</td></tr> <tr><td>For Multiplying Holder.....</td><td>90</td></tr> <tr><td>" Cincinnati "</td><td>90</td></tr> </table>	4-4 size, 4¼ x 6½ opening.....	\$0 75	4-4 " 5 x 8 "	75	7 x 10 size, 5 x 7 opening..	90	8 x 10 " 5 x 7 "	90	8 x 10 " 5 x 8 "	90	11 x 14 " 8 x 10 "	1 25	For Multiplying Holder.....	90	" Cincinnati "	90
1-4 size, 1-9 opening.....	\$0 40																																
1-2 " 1-6 "	50																																
4¼ x 6½ size, 1-4 opening....	65																																
5 x 7 " 4 x 5 "	65																																
5 x 8 " 4¼ x 6½ "	75																																
4-4 " 1-4 "	65																																
4-4 " 1-2 "	75																																
4-4 " 4 x 5 "	75																																
4-4 size, 4¼ x 6½ opening.....	\$0 75																																
4-4 " 5 x 8 "	75																																
7 x 10 size, 5 x 7 opening..	90																																
8 x 10 " 5 x 7 "	90																																
8 x 10 " 5 x 8 "	90																																
11 x 14 " 8 x 10 "	1 25																																
For Multiplying Holder.....	90																																
" Cincinnati "	90																																

Sundry Pieces.

	Holder without Slides.	Ground Glass, Frame.	Ground Glass, with Frame, for Lenses.	Front Boards or Adjusting Screws.	Focusing Attachments	Lever Attachments
1-4 plate Camera....	\$0 27	\$0 14	\$0 27	\$0 54	\$2 25	....
1-2 "	36	22	68	68	2 25	....
4¼ x 6½ "	36	22	68	68	2 25	....
5 x 7 "	45	36	1 08	90	2 25	....
5 x 8 "	45	36	1 08	90	2 25	....
5 x 8 " (slid'g front) ..	..	..	....	1 20	...	....
6½ x 8½ "	45	36	1 08	90	2 25	....
8 x 10 "	72	68	1 80	1 12	2 70	5 00
Cincinnati "	72	90	2 00	1 24	3 00	....
10 x 12 "	1 35	1 12	2 92	1 35	2 70	....
11 x 14 "	2 02	1 58	3 60	1 58	2 70	6 00
14 x 17 "	2 25	2 02	4 05	1 58	4 50	....
17 x 20 "	2 70	2 48	4 50	1 80	4 50	....
18 x 22 "	3 15	2 70	4 95	1 98	4 50	....
20 x 24 "	3 60	4 05	7 20	1 98	4 50	....

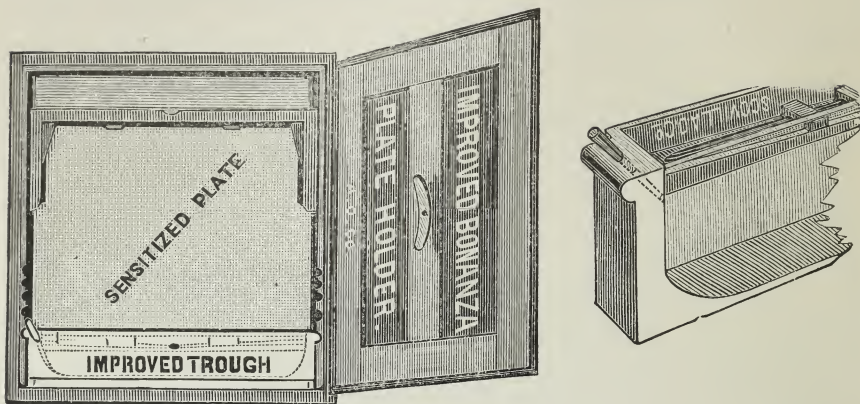
For India Rubber Slides, add 10 per cent. to list prices of Regular Slides.

Diaphragms, Blocks, &c.

	Diaphragms.	Blocks for Lenses.	Brass Plates for Lenses.
For No. 153, 1-2 New York Gem Camera...	\$0 90	\$1 35	\$1 35
" 11, 1-2 Gem Camera.....	90	1 35	1 35
" 154, 1-4 "	90	1 35	1 35
" 155, 1-2 "	90	1 35	1 35
" 156, 4-4 "	1 80	1 80	1 80
" 157, 4-4 "	1 80	1 80	1 80
" 22, 4-4 Imperial Camera.....	1 35	1 80	1 80
" 23, 8 x 10 "	1 35	1 80	1 80
" 24, 10 x 12 "	1 80	1 80	1 80
" 25, 8 x 10 Multiplying Camera..	9 00	1 80	1 80
" 21 or 21a Victoria Camera.....	2 70	1 80	1 80
For Cincinnati Cameras.....	2 00	1 80	1 80

The Improved Patent Bonanza Plate Holder.

THE PHOTOGRAPHER'S SILVER SAVER.



Any practical photographer can, by one glance at the illustration, see where the great merit of this holder lies, how perfectly silver solution is saved, and how the trough may be fastened in the different grooves, avoiding the necessity of kits.

This Plate Holder has now a world-wide reputation, and, because of its great merit, infringements have been attempted.

Being the sole agents for the manufacture and sale of the "Bonanza Holder," we hereby notify all concerned that such holders made by other parties are infringements of said patent, and we will hold all dealers or others having infringing goods in their possession responsible in damages.

In ordering holders, parties should send their old holder as sample, if possible, to avoid mistakes; otherwise the exact dimensions of old holder should be given.

Bonanza Holders cannot be put on any camera that will not take a silver-saving bottle in the holder.

PRICES.

I-4	\$4 25	11 x 14	\$21 50
I-2	6 40	14 x 17	24 00
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	8 00	17 x 20	27 50
4-4	9 60	20 x 24	35 75
8 x 10	10 50	25 x 30	44 00
10 x 12	16 00		

Bonanza Holder for Cincinnati Camera..... \$12 75

“ “ Multiplying “ 12 75

Troughs for Bonanza Holders one-half of the price of the complete holder.

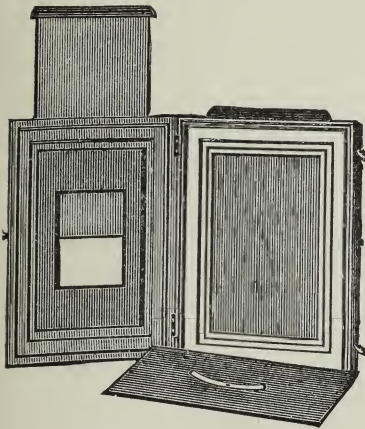
Dry Plate Holders.

The introduction of Dry Plates necessitated special holders, which should be more protected against the admission of light than any before constructed.

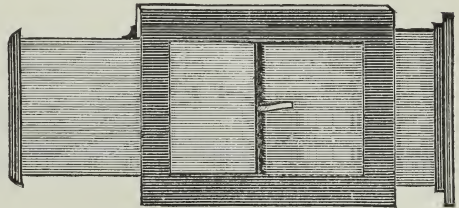
Ever abreast and leading in the manufacture of the finest apparatus, the American Optical Company's factory is producing the best Dry Plate Holders that have been offered to the photographic fraternity. As nothing but seasoned material and the best workmanship is employed, there is a guarantee that the holders will not warp, crack and leak light, as some others soon do.

For the guidance of those who are just taking up dry plate work, we give a brief description of the holders for this purpose now made at our factory.

There is what we denominate Scovill's "Old Style" Dry Plate Holders, which are double, opening out like the covers of a book when plates are to be put in them. They are so devised that kits of lesser sizes may be carried in the outside frame, which permits two plates of different sizes to be used in such a holder.



Scovill's "Old Style."

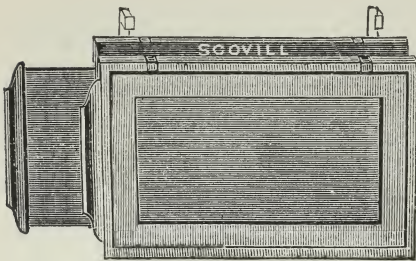


Scovill's Patent.

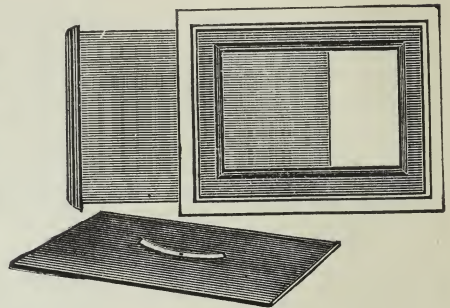
There is another pattern which we denominate as "Scovill's Patent Double Dry Plate Holders." They are reversible, and made to carry two plates of equal size, but no kits. Much as they are employed, we do not recommend them for use with plates above 14 x 17 size, on account of the great weight of two such large lights of double thick glass, taken in connection with that of the holder, making it cumbrous and hard to handle.

Next on the list comes the Daisy Dry Plate Holder. "This holder is a Daisy." The frequent repetition of this exclamation fixed the name by which our new holder is designated. It has the great merit of being lighter and of occupying less space than any other substantial holder ever devised. Although constructed to hold two plates, it is not thicker than a single holder. The Daisy Holder opens like a book when the dry plates are being

put into or taken out of it, and is so arranged that light cannot penetrate from one side to the other. There are no projecting screws on this holder. What supplies their place is simple and more effective. The slides have no catches, as they are unnecessary.



The Daisy.



Flammang's Patent.

Lastly there is the "Flammang Patent Dry Plate Holder," which, although single, is so arranged that kits of lesser size may be placed in it. This holder is especially adapted for use with pocket cameras, because it is so very compact, and also for use with large sized plates in the studio. Their construction is so unique that no meddling person can withdraw the front and expose a plate to white light.

We trust this brief mention is sufficiently comprehensive.

	Scovill's Patent Double. Without Kits.	Daisy Double. Kits charged extra.	Scovill's Old Style Double.	Flammang's Patent with Kits Single.
4 x 5	\$2 15	\$2 15	\$2 15	\$2 15
4½ x 5½	2 15	2 15	2 15	2 15
5 x 8	2 93	2 93	2 93	2 93
6½ x 8½	4 50	4 50	4 50	4 50
8 x 10	7 00	7 00	7 00	7 00
10 x 12	8 00	8 00	8 00	8 00
11 x 14	12 00	12 00	12 00	12 00
14 x 17	14 00	14 00	14 00	14 00
17 x 20	*	17 00	17 00	17 00
20 x 24	*	22 00	22 00	22 00

* Not made because of the weight of holder and of double thick glass.

In ordering holders, parties should send their old holder as sample, if possible, to avoid mistakes; otherwise maker's name should be given and EXACT DIMENSIONS of old holder.

Please specify *whether kits are wanted or not*, and observe directions also given at the top of page 63.

Double Dry Plate Holders cannot be put on any camera having a carriage at the back, as this frame will not permit of a reversal of the double holders.

REGISTERING SLIDES.

(PATENTED.)

Extract from March "Photographic Times."

TO MR. T. W. JACKSON, of Newark, N. J., an amateur of wealth and brains, credit must be given for discovering the application of a silicate surface to holder slides. All photographers, whether professional or amateur, who have in time past puzzled their brains in the endeavor to solve such vexatious questions as these—

“Have I or have I not exposed that plate?”

“If exposed, was the plate used for that prized picture?”

“Shall I incur the risk of making a double exposure?”

henceforth will have themselves only to find fault with if they do not procure and use in their dry-plate holders registering slides. These can be written upon with slate or lead pencil *ad libitum*, and the writing erased without injury to them. Before taking a picture the mottled surface of these slides is seen; afterward they are turned, so that the blackboard

surface, which was toward the sensitive plate, is out, and the data respecting the exposure is pencilled thereon—a very convenient place, by the way, to consult it when developing the plate. In the pleasure or excitement attendant upon picture-taking, holders have been so changed about that the note-book afforded no clue to their identity, and this has frequently been the case with dry plates in the developing-room.

Happily, the remedy is now provided, and by placing the control and manufacture of the patented registering slides in the hands of the Scovill Mfg. Co., there was a guarantee that both quality and quantity would be provided. Not one who has seen the registering slides but that has testified to his appreciation of them by a substantial order. Their introduction marks an era in the improvement of dry-plate apparatus.

The material out of which these Registering Slides is made is impervious to water, and is so hard that they outlast common paper slides in the proportion of five to one. *They will be supplied with new Dry Plate Cameras up to 10 x 12 size, put in the works after this date, without addition to present price list.* Additional Holder Slides of this kind supplied at the rate of 1½ cents per square inch.

American Optical Co.'s Patent Dry Plate Changing Box, with Special Plate Holder, for Field Photography.

Manufactured from the Best Mahogany, very Highly Finished, with Brass Mountings.

This Dry Plate Box is acknowledged by competent judges to be the best arrangement for transferring prepared plates from the plate box to the camera in the open air. It can be adapted to any camera, and made to contain any number of plates.

The essential part of this apparatus consists in the box for holding the plates and the shield for exposing them.

DIRECTIONS FOR USE.

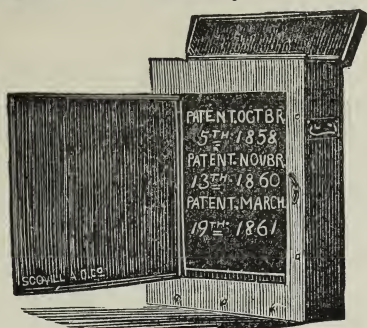
In filling the Dry Plate Changing Box with prepared plates, care must be used to have the film side toward the front. To transfer a plate from the changing box, set the shield on the dowel-pins of the sliding platform—same as an ordinary holder is set on a camera box during the exposure of the plate—push the shield and sliding platform forward until they are opposite the proper place in the box, when they become fast over the opening through which the plate passes. Turn the box and shield *nearly* upside down—say at an angle of forty-five degrees—and let the plate slide *gently* into the shield. Turn the cross-bar of shield around at right angles, thus securing the plate. Draw the shield and sliding platform backward to the first position, and the shield becomes disengaged from the changing box, which becomes closed by the same motion.

No. 1.	To hold twelve 4-4 or 4 x 5 prepared plates, with shield, . . .	\$33 00
“ 2.	“ eighteen “ “ “	35 00
“ 3.	Stereoscopic, to hold twelve 5 x 8 prepared plates, with shield.	35 00
“ 4.	“ “ eighteen “ “ “	37 00
“ 5.	Landscape, “ twelve 6½ x 8½ “ “	45 00
“ 6.	“ “ “ 8 x 10 “ “	55 00

Larger sizes made only to order.

NOTE.—*An ordinary plate holder will not work in connection with a dry plate changing box. One must be especially designed and made for use on the camera, and with attachments to work very accurately in conjunction with those on the changing box.*

Patent Glass Baths for Gallery or Field Photography.



These Baths are already so universally known by the profession that it is almost unnecessary to call attention to their claims for superiority over all others in use.

The interior being manufactured almost entirely of glass, they will contain the silver solution in a perfectly pure state for any length of time, yet, on account of being cased in wood, they are the strongest bath in the market, and are the style generally used in large galleries.

They are furnished with a hinged cover, so that the silver solution is protected from dust, etc., except when a plate is being dipped or removed.

The front of each bath is paneled, so that when the shutter is removed the bottom may be examined as to its freedom from sediment, a convenience which every other make of bath should possess, and of absolute importance in hot weather or tropical climates.

The same sizes are also manufactured with an improved water-tight cover for field photography, and, when so arranged, can be transported filled with the solution without any danger of leaking, thus saving all the trouble of removing it from the bath when not in *actual* use, a very great convenience possessed by no other make.

To receive a Plate.		Water-tight Top for Field.	To receive a Plate.		Water-tight Top for Field.		
No. 0.	4 x 8 inches.	\$10 00	\$13 00	No. 5.	14 x 17 inches.	\$35 00	\$42 50
" 1.	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "	10 00	13 00	" 6.	17 x 20 "	48 00	56 00
" 2.	8 x 10 "	12 00	15 00	" 7.	18 x 22 "	60 00	67 00
" 3.	10 x 12 "	20 00	25 00	" 8.	20 x 24 "	70 00	80 00
" 4.	11 x 14 "	23 00	28 00	" 9.	12 x 26 "	75 00	85 00

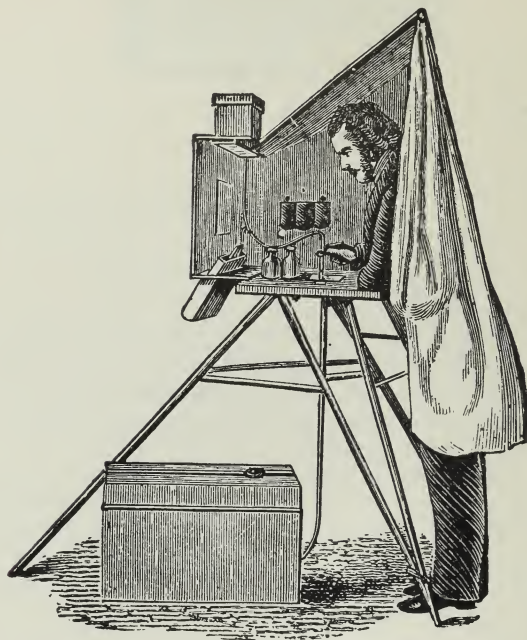
Larger sizes manufactured to order.

Boxes for the Protection of Solid Glass Baths.

Studio Box.		Tight Top Box for Field Service.	Studio Box.		Tight Top Box for Field Service.
For 4 x 5 Bath.	\$1 60	\$4 75	For 11 x 14 Bath.	\$3 60	\$6 75
" 5 x 7 "	1 65	4 80	" 12 x 16 "	3 70	7 00
" 7 x 9 "	1 80	5 00	" 16 x 20 "	4 25	7 75
" 7 x 10 "	2 00	5 20	" 18 x 24 "	4 50	8 50
" 9 x 12 "	2 60	5 75	" 20 x 26 "	4 75	10 00

In ordering the above Boxes for Baths in use, the outside measurements are required, because Baths vary so much in pattern and thickness.

American Optical Co.'s Dark Tent for Outdoor Work.



Very light, durable and portable. The box carrying the tent and forming part of same, together with the reservoir and developing tray for 11 x 14 plates. It is mounted on a light tripod stand, and is in every way desirable for outdoor work..... \$75 00

Larger sizes made to order.



SCOVILL,

NEW HAVEN

FACTORY.

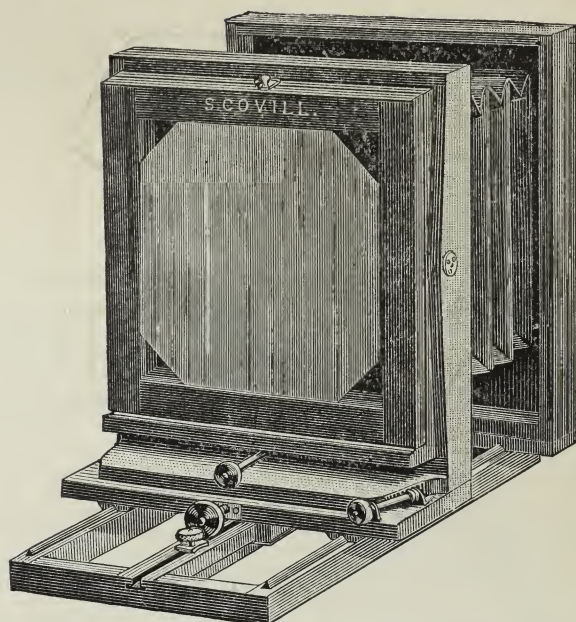
After being completely changed and reorganized, our New Haven Factory is now fairly started under the same management which has made so great a success of the American Optical Company.

The apparatus which is constructed at this factory is without question superior to that made anywhere else in this country, excepting only what we produce at our American Optical Factory.

It is guaranteed to be substantial, well made, and in every respect finished in a workmanlike manner.

SCOVILL MANUFACTURING COMPANY, Proprietors.

New Haven Acme Portrait Cameras.



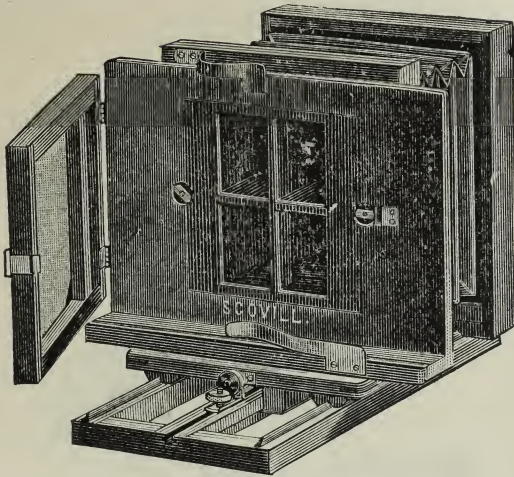
These Cameras are manufactured in the most substantial manner from the best of mahogany, and are handsomely finished in French polish. They are supplied with Solid Glass Corners and are in every respect superior to all other makes, excepting the American Optical Company's.

	Without Swing.	Single Swing-back.	Double Swing-back.
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ reversible.....	\$10 00	....	....
4 $\frac{1}{2}$ x 5 $\frac{1}{2}$ "	12 00	\$15 00	\$18 00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ "	22 50	27 00	31 50
8 x 10 "	27 00	32 00	37 00
10 x 12 "	32 50	39 00	45 00
11 x 14 "	40 00	46 50	52 50
14 x 17 "	50 00	57 50	65 00
17 x 20 "	60 00	67 50	75 00

New Haven Imperial Cameras.

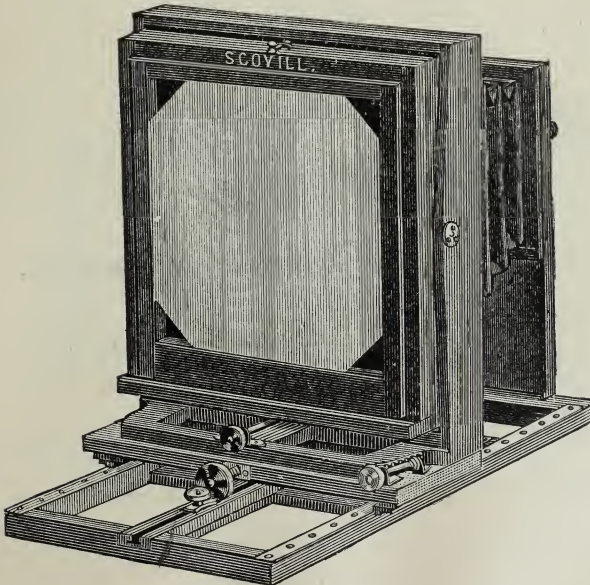
	Without Swing.	Double Swing-back.
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ Imperial Camera.....	\$30 00	\$40 00
8 x 10 "	35 00	45 00
10 x 12 "	45 00	55 00

New Haven 5 x 7 Standard Victoria Cameras.



Without Lenses.....\$18 00 | With four $\frac{1}{4}$ Lenses on a brass plate, \$35 00

New Haven Compact View Cameras.

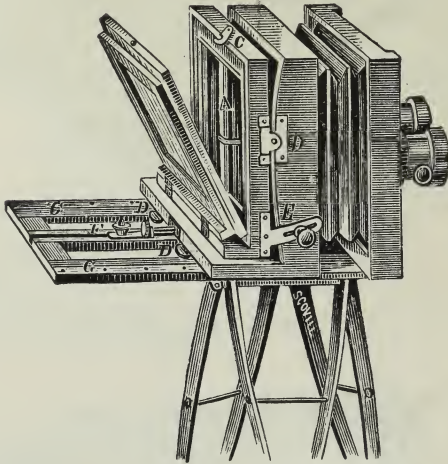


These Cameras are supplied with Vertical Sliding Fronts and Folding Platforms—are very compact, light and portable.

	Without Double Swing. S'w'g-b'k.		Without Double Swing. S'w'g-b'k.	
6½ x 8½ reversible.	\$25 00	\$33 00	11 x 14 reversible.	\$45 00 \$55 00
8 x 10 "	30 00	38 00	14 x 17 "	55 00 65 00
10 x 12 "	35 00	45 00	17 x 20 "	65 00 75 00

New Haven Stereoscopic Cameras.

Sliding Vertical Front and Folding Platform. New style.



Single
Swing-back.

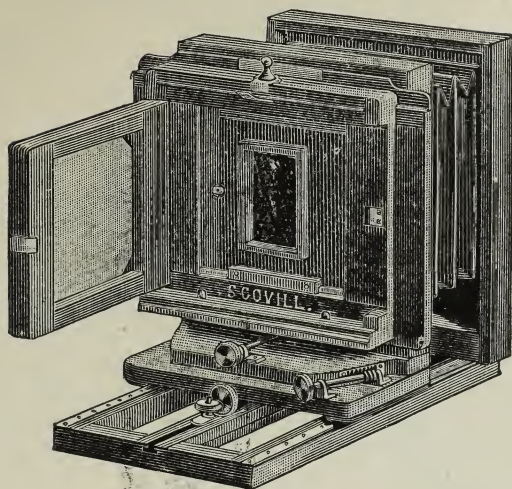
For 5 x 8, 4 x 8, or 4 x 7 plates..... \$25 00

New Haven Standard Portrait Cameras.

These Cameras are made of selected black walnut, solid bed, and are supplied with rubber bellows, swing ground glass, focus rack, reversible shield and solid glass corners.

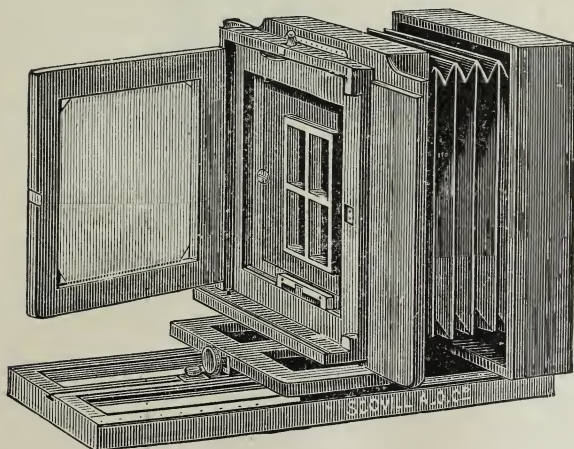
1-4 Reversible Portrait Cameras.....	\$8 00
1-2 " " "	10 00
4-4 " " "	14 00
8 x 10 " " "	20 00
10 x 12 " " "	25 00
11 x 14 " " "	35 00

New Haven Card Camera.



	Without Swing.	Double Swing-back.
Two cards on $4\frac{1}{4} \times 6\frac{1}{2}$ plate, and extra shield for 1-9 to 1-2 pictures, reversible.....	\$18 00	\$25 00
BOSTON STANDARD CARD CAMERAS. Two cards on $4\frac{1}{4} \times 6\frac{1}{2}$ plate;		
Extra shield for 1-9 to 1-2 pictures, reversible.....	\$14 00	

Cincinnati Gem Cameras.



This Camera, by some called the Lakeside, makes with one tube one picture on either a 1-4, 1-2, 4-4, 8 x 10, 5 x 7, or 7 x 10 plate, and two on either a 5 x 7, 7 x 10, or 8 x 10 plate.

It makes, with four 1-4 gem tubes on brass plate, four or eight pictures on a 5 x 7 or 7 x 10 plate.

The 7 x 10 and 5 x 7 are rabbeted kits. The kits for all other sizes are supplied with solid glass corners—Scovill's Improved. It has but one outside holder, in which all the kits reverse.

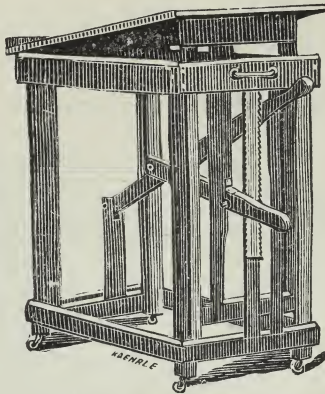
	Unfitted.	Fitted with Four 1-4 Gem Tubes.
Plain	\$24 00	\$41 00
*Carriage movement.....	28 00	45 00
*Single swing.....	28 00	45 00
*Double swing.....	33 50	50 00

*These Cameras may be fitted with Bonanza Holders.

CAMERA STANDS.

We have been induced by the demand for a better class of Camera Stands than have heretofore found their way into the market to introduce several new styles, combining solidity (being perfectly free from vibration) with portability and ease of adjustment, as the camera can be inclined at any angle with great celerity.

Patent Lever Adjustment Gallery Stand.



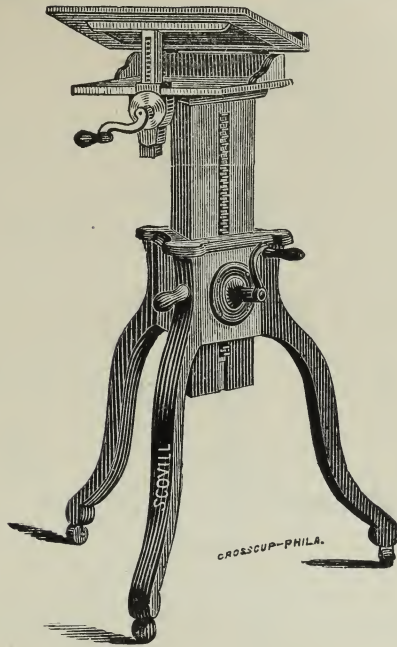
Manufactured with brass mountings and patent lever adjustment.

The only stand suitable for large cameras, being portable, easily adjusted and of great solidity.

- No. 6.—For all sizes to 8 x 10 inclusive... ..\$14 00
- No. 6½.— “ “ “ “ double lever..... 15 00
- No. 7.—Combining in one a stand for all sizes from 8 x 10 to 11 x 14. 19 00
- No. 7½.—Combining in one a stand for all sizes from 11 x 14 to 20 x 24 inclusive..... 28 50
- No. 8.—Combining in one a stand for all sizes from 20 x 24 to the largest size..... 47 50

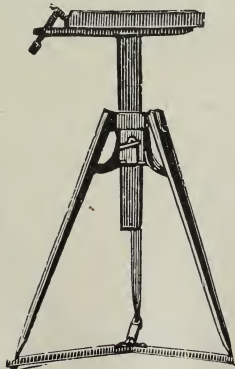
The above Gallery Stands will be found light and easily moved, yet perfectly free from vibration. The adjusting levers are so arranged that the stand may be made level at any desired height and then depressed.

The Perfect Camera Stand.



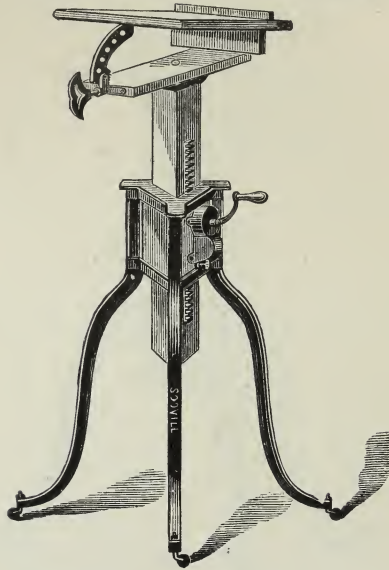
No. 5.—The “Perfect” Camera Stand has been manufactured for several years, and is, as it has been justly called, a “Perfect” Camera Stand, made of finely polished black walnut and best of metal castings. It has superior advantages for cameras up to 10 x 12 size. Price.....\$22 50

S. P. C. (Iron Centre) Excelsior Camera Stand.



No. 1, for 1-4 and 1-2 Cameras.....	\$3 75
“ 2, “ 4-4 “	4 00
“ 3, “ 8 x 10 “	4 00

The Acme Camera Stand.

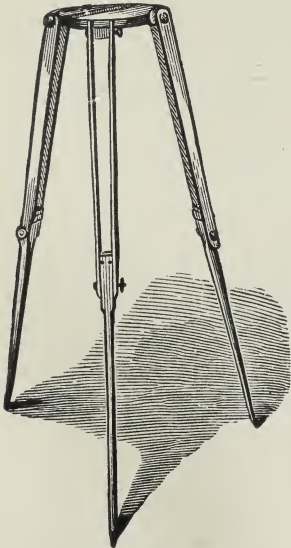


FOR GALLERY USE.

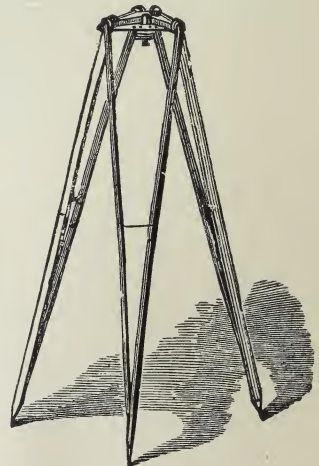
No. 1.—1-2 and 4-4.....\$8 00 | No. 2.—8 x 10 and 10 x 12. . . \$12 00

Tripods for Field Photography.

Manufactured from selected second growth ash, with brass mountings and folding legs, which makes them very light and portable ; yet they are perfectly firm and rigid when extended for use.

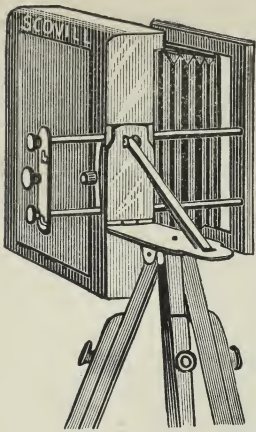


Wood Top.



Metal Top.

Patent Camera Reversing Attachments.



No. 0, for 4 x 5 Camera..... \$3 00

No. 1, for 5 x 8 Camera..... \$3 50

No. 2, for 6½ x 8½ Camera..... \$4 00

These Attachments are fixed to the top of Extension Tripods.

(Extracted from the PHOTOGRAPHIC TIMES for April, 1883.)

MEANS FOR REVERSING CAMERAS.

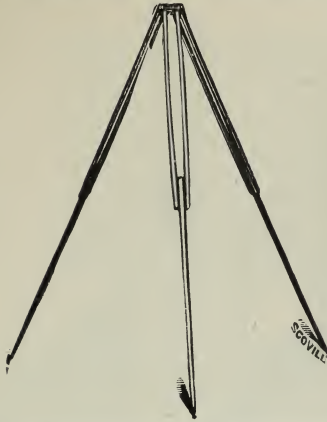
“The degree of merit in an invention is most commonly in proportion to its simplicity, so that men are forced to exclaim, ‘Why was not the idea conceived and wrought out before?’ Given, on the one hand, a bit of apparatus with various intricate movements to accomplish a certain result, and, on the other hand, one that can be made to perform the same service by a single motion, and who can doubt as to which the preference will be given? The highest type of ingenuity is that which avoids a dozen mechanical complications, making a single, simple one answer the same purpose.

“When the means for the reversal of a camera are brought into notice, it is a fair test to ascertain how quickly the movement can be consummated; is the mechanism intricate or the reverse; and, finally, does it aid in picture-taking, or, per contra, impair the worth of the production.

“When the new reversing attachment is seen, no manual of instruction need be consulted to ascertain how it is applied or worked. This is obvious. A cut does not convey an idea of its merit thus readily.

“Two brass plates, hinged at the end, are opened to form a right angle, and held rigidly in that position, or are brought together and tightly clamped by a rod with a hooked end, which plays through an opening in the brass plate secured fast to the tripod top. Upon the upper plate the camera is set or unset at pleasure. Whether in the vertical or horizontal position the camera is held so firmly as to be secured against vibration. The reversal can be effected in an instant.”

The Taylor Tripod.



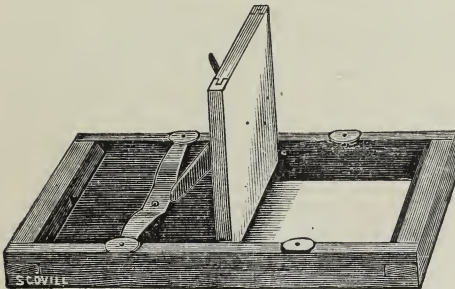
This tripod is of English origin. The illustration here presented makes an extended description unnecessary. Suffice it to say that this tripod is very firm when set up, and folds up compactly by simply pressing together the two upper joints of each leg, thus unsetting them from the pins on the brass top and then doubling them over on to the third joint. This movement is naturally reversed when placing the tripod in position to support the camera. The brass top should have the side uppermost which has the arms flush. Price, each.....\$2 25

Adapted for cameras from 1-4 to 8 x 10 size.

Improved Printing Frames.

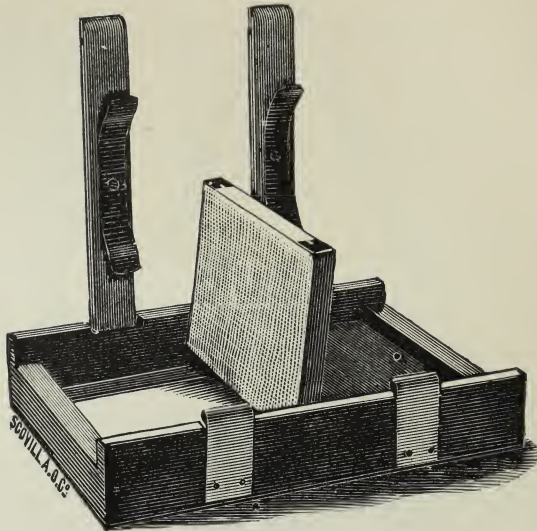
Manufactured of cherry, with Brass Springs and Paneled Backs, a very superior article.

Flat Printing Frame.



Our Printing Frames are constructed so that a uniform pressure is obtained, thus insuring perfect contact between the positive paper and negative plate. The back boards are so arranged that the progress of the printing may be watched without danger of shifting the paper.

Deep Printing Frame.

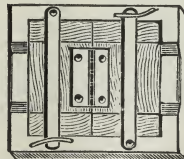


For Plates.	Flat.	Deep.	For Plates.	Flat.	Deep.
3½ x 4½.....	\$ 55.....	\$ 75.....	11 x 14.....	\$2 15.....	\$2 60.....
4 x 5.....	55.....	75.....	13 x 16.....	2 85.....	3 30.....
4½ x 5½.....	55.....	75.....	14 x 16.....	3 10.....	3 60.....
4½ x 6½.....	60.....	85.....	16 x 20.....	5 20.....	5 70.....
4 x 7.....	65.....	95.....	17 x 20.....	5 40.....	5 90.....
4 x 8.....	65.....	95.....	18 x 22.....	5 50.....	6 25.....
5 x 7.....	70.....	1 05.....	20 x 24.....	5 65.....	6 40.....
5 x 8.....	70.....	1 05.....	24 x 30.....	.....	9 00.....
6½ x 8½.....	70.....	1 05.....	35 x 45.....	.....	16 00.....
8 x 10.....	85.....	1 20.....	30 x 60*.....	.....	22 00.....
10 x 12.....	1 15.....	1 40.....			

*Larger or special sizes made to order at short notice, according to specification.

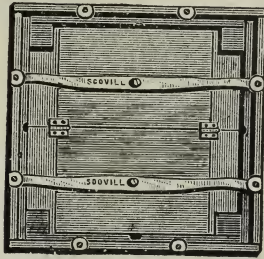
When made with backs to open lengthways, ten per cent. is added to the foregoing prices for the respective sizes.

New York Printing Frame.



This Frame was made in consequence of a demand for such a pattern, combining lightness and strength. 1-4 size, price, each....\$ 50

Atwood's Patent Reversible Printing Frame.



This frame is square, and just as it is shown in the accompanying illustration. It is made with double corners, and in utility combines the action of the regular and the lengthways printing frames.

It will be seen that the back also of this frame is square, with small blocks cut out to fit the corners, thus allowing the back to be placed upon the negative so that the springs and hinges will extend either lengthways or crossways of the subject. The advantage of this action will easily be perceived.

Suppose the negative of a standing figure to have been placed in the Atwood Frame, and the back put in with the springs parallel to the length of the subject. Either half of the back board can be opened and thrown over on the other, in this manner allowing such an examination of the print as to show a view from the head to the foot.

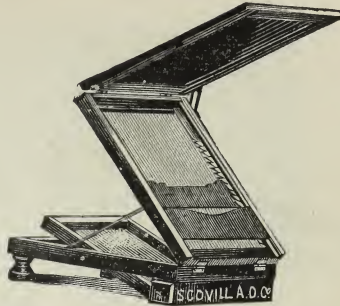
Again, in printing from a group negative, the back of the Atwood Frame can be placed to open crossways of the negative, thus giving an opportunity, when examining the print, of seeing all the faces.

In printing a landscape where cloud negatives are used, and the back has been set in the manner just described, it is possible to contrast the sky with the other features of the view on the print.

There is no reason why prints from two 5 x 8 negatives of different subjects may not be made at one time in an 8 x 10 Atwood Frame. Other good uses will be apparent, and we need not enumerate them. The back can be made to open two-thirds, instead of at the centre, where so desired and ordered.

Size for $\frac{1}{2}$ negatives, each.....	\$0 75
“ 4-4 “ “	90
“ 8 x 10 “ “	1 20
“ 10 x 12 “ “	1 60
“ 11 x 14 “ “	2 75
“ 14 x 17 “ “	3 50

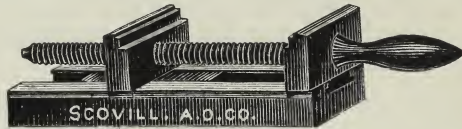
Retouching Frames.



- No. 1, for 1-4 to 8 x 10 negatives, black walnut \$3 75
 " 2, " 1-4 to 11 x 14 " " 7 50
 They have a drawer and all the modern improvements.

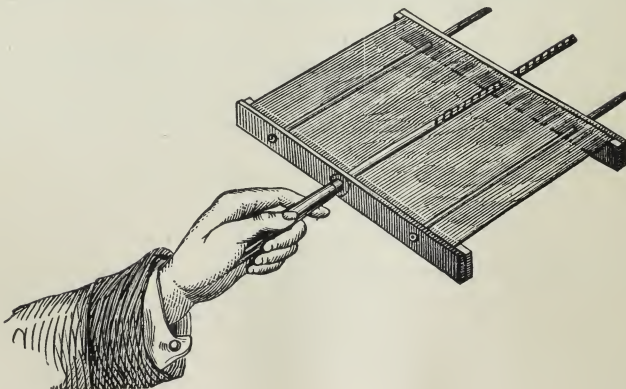
Plate Vises for Holding Glass when being Polished.

Manufactured in Hard Wood, with Improved Screw Adjustment.



- No. 1.—For holding 1-9 to 8 x 10 plates, with best quality of screw,
 price, each, 50 cents.

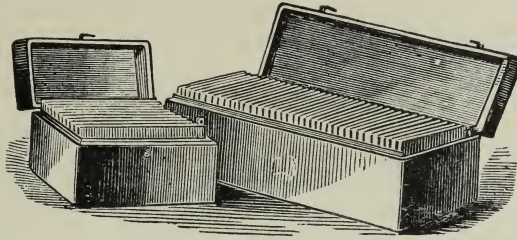
Extra Sizes and Quality.



- No. 2.—For plates from 1-9 to 4-4..... \$3 80
 " 3.— " " 4-4 to 17 x 20..... 5 70

Negative Boxes.

Manufactured from White-wood, with Hinged Cover. A Very Superior Article.



				Regular, with Hook.	Light Tight, with Lock and Key.
For holding twenty-four	1-9	plates, each.....	\$0	60	\$1 75
"	"	1-6	"	60	1 80
"	"	3¼ x 4¼	"	70	1 90
"	"	4 x 5	"	75	1 95
"	"	4¼ x 5½	"	75	1 95
"	"	4¼ x 6½	"	75	2 00
"	"	4 x 7	"	80	2 00
"	"	4 x 8	"	85	2 05
"	"	5 x 7	"	90	2 10
"	"	5 x 8	"	95	2 15
"	"	6½ x 8½	"	1 05	2 30
"	"	8 x 10	"	1 20	2 60
"	"	10 x 12	"	2 40	3 90
"	twelve	11 x 14	"	3 55	5 00
"	"	13 x 16	"	3 80	5 30
"	"	14 x 17	"	4 00	5 75
"	"	16 x 20	"	5 00	6 50
"	"	17 x 21	"	5 20	7 20
"	"	20 x 24	"	6 20	8 00

Special sizes made to order to hold any number of plates required.

AMERICAN LENSES.

The folly of paying large prices for foreign lenses is now well understood by American photographers, since those of domestic manufacture are so much lower in price and fully equal in quality.

That *every* one interested may be fully aware of these facts, what follows is circulated. It will pay you to read the whole carefully, and in purchasing new Lenses do not forget the information here given.

A NEW PORTRAIT LENS.

The selection of a portrait lens has not inaptly been compared to the selection of a horse. An animal which would prove unexceptionable as a race-horse or hunter, might be of little value as a farmer's hack; while, on the other hand, the most serviceable and valuable cart-horse in the farmer's possession would be nowhere in any contested race in which rapidity or getting rapidly over the course formed the *sine qua non*. As in horses, so with lenses. There are instruments which are extremely rapid in action, but in which this valuable quality is secured at the expense of other equally valuable properties. It is emphatically true of lenses that there is no gain without a corresponding loss. Great rapidity in a lens necessarily implies a large aperture in relation to its focus: for this is the condition for rapidity of action. But, unfortunately, this condition is fatal to that degree of depth of definition which ought to be the concomitant of every photograph intended to lay claim to pictorial merit.

Having carefully studied and analyzed the requirements of the most skillful photographers, the Scovill Manufacturing Company brought the full resources of their optical department (which is under the management of Mr. Morrison) to bear upon the production of a class of lenses which should, in the most perfect manner known to modern science, supply the want of the photographer, and hence the introduction of their now world-renowned "Peerless" series of portrait combinations. In this series, it need scarcely be said, are embraced lenses of great rapidity, such as the "*Extra Rapid Peerless*," which, from its large aperture and short focus, is pre-eminently the lens for securing the evanescent smile on the ever-changing face of a baby. This is the "race-horse" among the optical tools required by the photographer. When used without any diaphragm, it possesses an unsurpassed degree of rapidity, and hence its great value as a "baby-lens," or for any purpose in which an abnormally brief exposure is required.

But, owing to the inexorable law of optics to which we have referred, *depth* can only be obtained by the insertion of a diaphragm, by which it is thus brought under the same conditions as other lenses. Possessing a giant's power, which can at all times be drawn upon when desired, it is not always expedient to have recourse to its full capabilities.

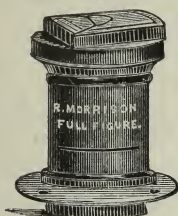
Of late there has arisen a demand for a class of lens somewhat different from any of the recognized favorites among the portrait combinations—something that should, *with full opening*, possess covering power sufficient to fill an 8 x 10 plate, and defining qualities so good as to take a sharp standing figure the same size, while at the same time there should be a degree of penetrative power sufficient to give a depth of definition, to render it equally serviceable for groups. This desideratum is now attained, and we are happy to state that the new "FULL FIGURE" lens more than fulfills these conditions. It has been submitted to experts, who have all pronounced it an unqualified success. Its rapidity is rather greater than that of a larger lens of the same focus stopped down to equal aperture, while its range and depth of focus are remarkable. These excellent properties are obtained by the adoption of an entirely new set of curves, to which the glasses have

been ground ; and we think it well to state that the old lines upon which lenses have been hitherto constructed have been quite departed from, and an entirely new principle adopted in the front lens, by means of which these valuable qualities are not only secured with a degree of perfection, leaving nothing to be desired, but at a cost so low (\$90) as to insure the new "Full Figure" lens a place in every gallery in the country.

Being absolutely rectilinear, it forms a good copying lens. From its great range, it is unsurpassed for groups ; while, when worked without any diaphragm at all, it forms a lens for portraiture second to none which requires an exposure not exceeding, say, ten or twelve seconds in a gallery lighted in an average manner.

The diameter of the lens is three inches, the equivalent focus twelve inches, and the back focus eleven and a half inches.

There is an enormous demand for the new "Full Figure" lens, which, reverting to the simile with which we started, possesses in itself those properties found in the hunter, the roadster, cart-horse, and farm-yard hack, and which thus make it THE UNIVERSAL LENS.



Morrison's "Full Figure" 8x10 Portrait Lens.

Price.....\$90 00

EXTRA RAPID "PEERLESS" LENSES.

Our readers will observe a reduction in the prices of these very popular lenses, *i.e.*, 4-4 size, reduced to \$85.00 instead of \$90.00, and Extra 4-4 to \$160.00 instead of \$200.00.

This change is only possible on account of increased facilities and larger demand for the lenses. Every lens guaranteed to give satisfaction, or no sale.

The stock of "Peerless" Quick-Acting Extra 4-4 Lenses having been exhausted, they—the "Quick-Acting"—will, *in this size*, be superseded by the Extra Rapid "Peerless" Lenses. The 1-4, 1-2, and 4-4 sizes Quick-Acting "Peerless" will be supplied as formerly.

The "Peerless" Portrait Lens.

"PEERLESS" QUICK ACTING.

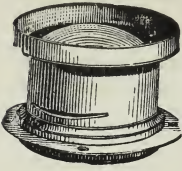
	Price.
No. 1 <i>a.</i> 1-4 size, Double Achromatic Lenses, $2\frac{1}{8}$ in. diameter, focal length 4 in., Rack and Pinion, and fitted with five Waterhouse Diaphragms in morocco case...	\$25 00
No. 2 <i>a.</i> 1-2 size, Double Achromatic Lenses $2\frac{5}{8}$ in. diameter, focal length 7 in., Rack and Pinion, and fitted with seven Waterhouse Diaphragms in morocco case.	40 00
No. 3 <i>a.</i> 4-4 size, Double Achromatic Lenses, 3 in. diameter, focal length 9 in., Rack and Pinion, and fitted with eight Waterhouse Diaphragms in morocco case..	60 00
These Lenses are guaranteed first-class in every respect.	

THE LATEST IMPROVEMENT IN PHOTOGRAPHIC OBJECTIVES

Extra Rapid "Peerless" Lenses.

Size.		Diam.	Back Focus.	Price.
$\frac{1}{2}$	Rack and Pinion....	$2\frac{5}{8}$ inches.....	$6\frac{1}{2}$ inches.....	\$60 00
4-4	Rigid Mounting.....	$3\frac{1}{8}$ "	8 "	85 00
Ex. 4-4	"	4 "	12 "	160 00

These Lenses work with an aperture the full size of the Lens, and, being short focus, are very rapid. They give perfect definition with great depth of focus.



Morrison's Wide-Angle View Lenses.

PATENTED MAY 21, 1872.

These Lenses are absolutely rectilinear; they embrace an angle of fully 100 degrees, and are the most rapid *wide-angle* lenses made.

No.	Diameter of Lens.	Size of Plate.	Equivalent Focus.	Price, Each.	
00...	$\frac{3}{4}$ inch...	$2\frac{1}{3}$ x $2\frac{1}{3}$ inches..	$1\frac{3}{4}$ inches...	\$25 00	} These 3 sizes will fit into 1 flange.
0...	$\frac{1}{2}$ "	3 x 3 "	$2\frac{1}{4}$ "	25 00	
1...	$\frac{3}{4}$ "	4 x 4 "	$\frac{3}{4}$ "	25 00	
2...	1 "	4 x 5 "	$3\frac{1}{2}$ "	25 00	} These 5 sizes will fit into 1 flange.
3...	1 "	$4\frac{1}{3}$ x $7\frac{1}{3}$ "	$4\frac{1}{4}$ "	25 00	
4...	1 "	5 x 8 "	$5\frac{1}{4}$ "	25 00	
5...	1 "	$6\frac{1}{3}$ x $8\frac{1}{3}$ "	$6\frac{1}{2}$ "	25 00	
6...	1 "	8 x 10 "	8 "	30 00	
7...	1 "	11 x 14 "	$10\frac{1}{2}$ "	40 00	} These 2 sizes will fit into 1 flange.
8...	$1\frac{1}{4}$ "	14 x 17 "	14 "	60 00	
9...	$1\frac{1}{2}$ "	17 x 20 "	17 "	80 00	} These 2 sizes will fit into 1 flange.
10...	$1\frac{3}{4}$ "	20 x 24 "	22 "	120 00	

REMARKS.—Nos. 1 to 6 are all made in matched pairs for stereoscopic work. The shorter-focused Lenses are especially adapted for street and other views in confined situations. For general purposes, a pair of No. 5 Lenses will be found most useful.

Morrison's Instantaneous Wide-Angle View Lenses.

With full opening, these lenses have all the extreme depth for which the Morrison Regular Wide-Angle Lenses are noted. They work with extreme rapidity, and will cover an angle of 90 degrees sharp. Furnish with a pneumatic drop and a set of diaphragms.

Diameter of Lens.	Size of Plate, Full Opening.	Size of Plate when Stopped Down.	Focus.	Price.
1 inch.	4 x 4 inches.	5 x 7 inches.	$5\frac{1}{2}$ inch.	\$45 00
1 " "	4 x 5 " "	8 x 10 " "	8 " "	65 00
$1\frac{1}{4}$ " "	5 x 8 " "	10 x 12 " "	10 " "	80 00
$1\frac{1}{4}$ " "	8 x 10 " "	14 x 17 " "	13 " "	80 00

Protectors for any of above Lenses.....	\$12 00
" " C Group Lenses.....	12 00
" " CC " "	17 00

Tested by the best known Experts in this Country and pronounced Unequaled.

Morrison's New Rapid Copying Lens.

This new Lens of Mr. Morrison's is confidently offered to the fraternity in the belief that it is superior—for the particular class of work for which it is intended—to any other make in the market, viz.: COPYING, OUTDOOR GROUPS and INSTANTANEOUS VIEWS.

Parties desiring a first-class Lens at a reasonable price are requested to try the *Morrison New Rapid Copying Lens* before purchasing any other.

	Size of Group.	Size of Landscape.	Back Focus.	Equivalent Focus.	Each.
B....	4 x 4 in....	5 x 8 in....	5½ in....	6 in....	\$40 00
C....	4 x 5 "....	6½ x 8½ "....	7½ "....	8 "....	45 00
CC...	5 x 6 "....	8 x 10 "....	10½ "....	11 "....	60 00
D....	6½ x 8 "....	11 x 14 "....	12½ "....	13 "....	70 00
E....	8 x 10 "....	14 x 17 "....	15 "....	16 "....	80 00
F....	10 x 12 "....	17 x 20 "....	18 "....	19½ "....	100 00
G....	11 x 14 "....	18 x 22 "....	23 "....	24¾ "....	125 00

The B Lens is supplied with sliding stop for instantaneous work, without extra charge. Sliding Stop to C and CC, \$5 extra. Larger sizes to order.

These Lenses work with full aperture for Groups, and will copy absolutely sharp to the corners of the plate, marked under the head of "Size of Landscape." They are absolutely rectilinear.

Each Lens is supplied with a set of Diaphragms in morocco case. Pneumatic Attachment for B, C and CC Group Lenses, \$5 00.

A New Departure in Morrison Wide-Angle Lenses.

(Extract from PHOTOGRAPHIC TIMES, Vol. xiv. page 277.)

Opening the velvet-lined morocco case presented to us for our inspection, we find partitioned-off space containing an ordinary 5-inch Morrison Wide-Angle Lens. on which the front and back combinations are distinctly marked with the figure 5. Beside this, in cells, are four mountings with lenses of varying focal lengths. each marked in white with a number. By unscrewing the back combination marked 5, and putting in its place the mounting marked 6, a lens of 6-inch back focus is obtained. Again, by removing both these cells and replacing them with the two marked 8, a lens of 8-inch back focus is the result. By screwing in the front combination marked 5 and the back combination marked 4, a lens of 4-inch back focus is obtained. Putting a front combination marked 8 and a back marked 6, a focus of 7 inches is produced. Thus the operator has a choice of five focal lengths with the one lens. Price for the whole, \$80.

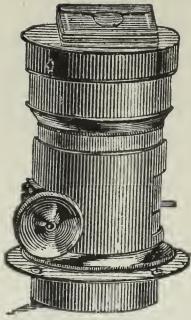
Waterbury Lenses.

A compound achromatic Lens, composed of a bi-convex Lens of crown glass cemented to a plano-convex Lens made of the best flint glass.

The Waterbury Lens is mounted in a nickel-plated tube with a single aperture. which gives the full power of the Lens.

PRICE.

No. 1, Single	\$3 50	No. 2, Single....	\$4 50
" 1, Matched pair.....	7 00	" 3, "	8 00



Darlot Portrait Lenses.

RACK AND PINION, WITH CENTRAL STOPS.

1-4 size, $4\frac{1}{2}$ inch focus.....	\$8 75
1-2 " 7 "	17 50
4-4 " for 8-10 plates, $10\frac{1}{2}$ inch focus...	35 50

The $\frac{1}{4}$ size we can furnish in matched pairs.

Darlot Quick Working Portrait Lenses.

RACK AND PINION, WITH CENTRAL STOPS.

1-2 size, $5\frac{1}{2}$ inch focus.....	\$22 00
4-4 " $8\frac{1}{2}$ "	43 00



Darlot Hemispherical.

WIDE-ANGLE RECTILINEAR VIEW LENSES.

These Lenses embrace an angle of 90 degrees, and are valuable for taking views of buildings, interiors, etc., in confined situations, where those of longer focus cannot be used.

No.	Back Focus.	Size View.	Price.
No. 1,	$2\frac{1}{2}$ inches.....	For Stereoscopic Work, each.....	\$12 50
" 2,	3 "	" " " "	15 00
" 3,	5 "	8 x 10	20 00
" 4,	8 "	10 x 12	25 00

Darlot Rapid Hemispherical View Lenses.

These Lenses embrace an angle of from 60 to 75 degrees; are quick-acting, perfectly rectilinear, and provided with central stops. Will be found very fine lenses for landscapes and outdoor groups; also for copying engravings, maps, architectural subjects, etc.

No.	Back Focus.	Size View.	Price.
No. 1,	$5\frac{1}{2}$ inches.....	5 x 6	\$15 00
" 2,	9 "	5 x 8	25 00
" 3,	$10\frac{1}{2}$ "	8 x 10	35 00

No. 1 can be had in matched pairs for Stereoscopic work.

Darlot Gem Lenses.

PLAIN.

1-9 size, each.....	\$2 50
1-4 " "	4 00
Brass Plate for 4, 1-9, \$1.25; for 4, 1-4.....	1 50

Imitation Dallmeyer Stereo. Lenses, per pair, \$18.00
 " " " " each, 9.00

Prices of Central Stops, Flanges and Leather Caps.

(FURNISHED TO ORDER)

FOR MORRISON'S AND PEERLESS LENSES.

	Drops.	Central Stops, in Leather Case.	Flanges.	Caps.
Wide-Angle, including 10 inch.....	\$. . .	\$. . .	\$1 50..	\$0 60
“ from 13 to 17 inch.....	. . . .	. . . .	2 00..	. . .
B Group Lenses.....	2 00..	3 75..	1 50..	75
C “	2 25..	4 00..	1 85..	75
CC “	2 50..	5 50..	2 00..	1 50
*D “	2 50..	6 75..	2 50..	1 50
*E “	3 00..	6 75..	2 75..	1 50
†F “	3 00..	7 75..	2 85..	1 75
†G “	3 50..	8 75..	3 75..	2 00
10 and 13 inch Instantaneous Wide- Angle View Lenses.....	2 25..	4 00..	1 75..	75
5½ and 8 inch Instantaneous Wide- Angle View Lenses.....	2 00..	3 75..	1 75..	75
¼ size Peerless Lenses.....	. . . .	4 50..	2 50..	1 50
½ “ “ .....	. . . .	5 00..	3 00..	1 75
¾ “ “ .....	. . . .	6 50..	3 50..	2 00
Ex. “ “ .....	. . . .	7 50..	4 50..	2 50

*Drops with Pneumatic Attachments, \$10 00.

† “ “ “ 20 00.

FOR THE DARLOT PORTRAIT LENSES.

	Central Stops.	Flanges.	Leather Caps.
Stereo. Tubes, per set.....	\$1 50.....	\$0 75.....	\$0 50
1-4 size, “	1 50.....	75.....	75
1-3 “ “	1 75.....	80.....	80
1-2 “ “	2 00.....	1 00.....	1 00
2-3 “ “	2 25.....	1 25.....	1 10
4-4 “ “	2 50.....	1 50.....	1 25

C. C. H. FOCUSING GLASSES.

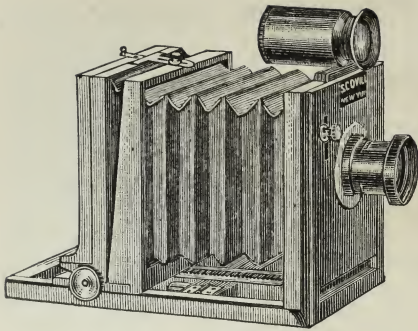
SCOVILL'S FOCUSING GLASS.



This is a desirable little instrument for aiding the operator in getting a sharp focus. Like this cut.

C. C. H.....	\$4 00
Scovill's 3-legged Focusing Glass, each.....	75

Save your eyes by using these instruments.



THE "WATERBURY FINDER,"

Each \$3.00,

To attach to Camera for
instantaneous work.

PRICE LIST OF PHOTOGRAPHIC AGATE-IRON WARE.

Patented May 30th, 1876, Feb. 27th and July 3d, 1877.

AGATE-IRON CORRUGATED FUNNELS.

	Per Doz.
Gill	\$2 25
$\frac{1}{2}$ Pint	2 75
Pint	3 85



	Per Doz.
Quart	\$5 50
2 Quarts	7 00
4 Quarts	10 00

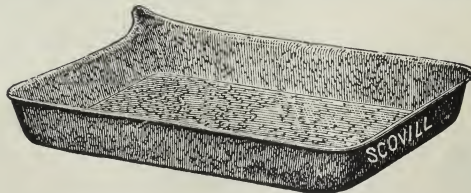
AGATE-IRON MEASURES.

	Per Doz.
Gill	\$4 25
$\frac{1}{2}$ Pint	4 40
Pint	5 50



	Per Doz.
Quart	\$7 90
2 Quarts	11 40
4 Quarts	16 50

AGATE-IRON LIPPED PANS.



(The Dimensions given are for Inside the Bottom of the Tray.)

Nos.	Shallow.	Deep.	Nos.	Shallow.	Deep.
31.	5 x 7	\$0 80	35.	11 x 14	\$3 00
32.	7 x 9	1 00	36.	14 x 17	5 00
33.	8 x 10	1 25	37.	15 x 19	7 00
34.	10 x 12	2 00	38.	19 x 24	12 00
					15 00

ACATE-IRON EVAPORATING DISHES.



No.					Each.
1.	Diameter, 5 inches;	Capacity, 1 Pint.....			\$0 50
2.	“ 8 “	“ 1 Quart.....			75
3.	“ 9 “	“ ½ Gall.....			1 00
4.	“ 12 “	“ 1 “.....			1 65
5.	“ 16 “	“ 2 “.....			3 00
6.	“ 18 “	“ 3 “.....			4 00
7.	“ 20 “	“ 4 “.....			5 75
8.	“ 22 “	“ 5 “.....			8 50
9.	“ 24 “	“ 6 “.....			11 00
10.	“ 26 “	“ 7 “.....			15 00
11.	“ 27 “	“ 8 “.....			20 00
12.	“ 28 “	“ 9 “.....			27 00

PHOTOGRAPHIC PORCELAIN WARE.

	Baths.	Stands.	Dippers.
3¾ x 4¼.....	\$1 00	\$0 25	\$0 30
5 x 6½.....	1 75	40	44
Stereoscopic.....	2 00	50	66
6½ x 8½.....	2 00	60	66
8 x 10.....	4 50	90	82
10 x 12.....	7 75	1 25	1 10
11 x 14.....	11 50	1 25	1 25
13 x 16.....	19 00	2 00	1 50
14 x 17.....	20 00	2 50	1 85

COVERED BATHS, Water-tight Rubber Tops.

(Without Stand or Dipper).

3¾ x 4¼.....	\$1 75	10 x 12.....	\$12 00
Stereo. and 5 x 6½.....	4 00	11 x 14.....	18 00
5 x 8 and 6½ x 8½.....	5 00	13 x 16.....	26 00
8 x 10.....	7 50	14 x 17.....	27 00

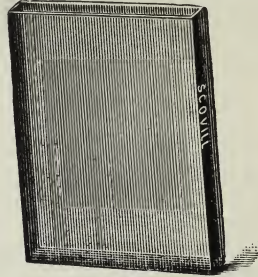
No.					Each.
00.	Diameter, 16 inches, containing	3 Gallons.....			\$3 25
0.	“ 14 “	“ 2 “.....			2 25
1.	“ 12 “	“ 1 “.....			1 25
2.	“ 11 “	“ 3 Quarts.....			1 00
3.	“ 10 “	“ 2 “.....			85
4.	“ 9 “	“ 3 Pints.....			70
5.	“ 8 “	“ 2 “.....			50
6.	“ 7 “	“ 24 Ounces.....			45
7.	“ 6 “	“ 20 “.....			40
8.	“ 5½ “	“ 16 “.....			35
9.	“ 5 “	“ 12 “.....			30

TRAYS.

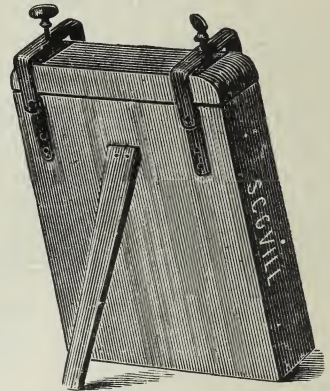
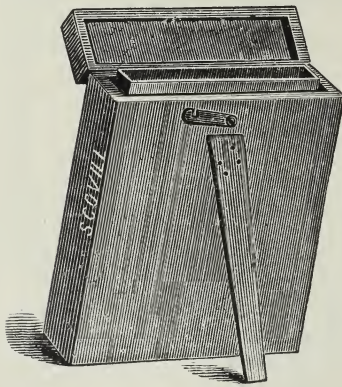
(The Dimensions given are for Inside the Bottom of the Tray.)

		Shallow.		Deep.		Shallow.		Deep.	
5 x 7	.....	\$0 45	.....	\$0 62	11 x 14	.....	\$2 16	.....	\$2 64
7 x 9	.....	66	.....	82	14 x 17	.....	5 10	.....	6 60
8 x 10	.....	82	.....	1 00	15 x 19	.....	6 28	.....	8 00
10 x 12	.....	1 32	.....	1 66	19 x 24	.....	12 88	.....	16 00

OUR NEW STYLE SOLID GLASS BATHS



are made expressly for us of selected metal. Each Bath will be warranted PERFECT in every respect. (We cannot guarantee against breakage in transportation.)



PRICES ARE AS FOLLOWS.

Size Inside Measurement.	In Original Package.		In Boxes. A. O. Co. make, for Studio.		In tight top Boxes. A. O. Co. make, For Outdoor.	
	EACH.		EACH.		EACH.	
4 x 5	\$0 87	.....	\$2 19	.....	\$5 00
5 x 7	1 40	.....	2 35	.....	5 31
7 x 9	2 00	.....	3 44	.....	6 25
7 x 10	2 30	.....	3 75	.....	6 56
9 x 12	2 35	.....	5 00	.....	7 81
11 x 14	4 25	.....	6 00	.....	10 00
12 x 16	5 50	.....	8 50	.....	11 56
16 x 20	16 00	.....	19 00	.....	21 00
18 x 24	40 00	.....	41 25	.....	41 25
20 x 26	62 50	.....	67 50	.....	71 25

Scovill's Glass Pans.

These Pans are made of the best metal and are as serviceable as porcelain ware and much less fragile than india-rubber ware. Their transparency adds to their practical value.

Size.	Price Each.
4 $\frac{1}{4}$ x 5 $\frac{1}{2}$ inches inside bottom of Pan.....	\$0 38
5 x 7 " " "	48
5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ " " "	54
7 x 9 " " "	68
9 x 11 " " "	
10 $\frac{1}{4}$ x 12 $\frac{1}{2}$ " " "	
11 $\frac{1}{2}$ x 14 $\frac{1}{2}$ " " "	
14 $\frac{1}{2}$ x 17 $\frac{1}{2}$ " " "	

GENUINE B. P. C. GLASS.

STRICTLY FIRST QUALITY.

Size.	Per Doz.	Per Gross.
1-9.....	\$0 10.....	\$ 90
1-6.....	20.....	1 80
1-4.....	25.....	2 50
1-2.....	50.....	5 50
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	75.....	7 25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	1 25.....	14 50
8 x 10	2 00.....	26 50
10 x 12	3 00.....	34 50

Orange Glass.

FOR DARK ROOMS.

Sizes.	Per Light.
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	\$0 20
8 x 10	40
10 x 12	50
9 x 16	55
11 x 14	55
13 x 16	70
12 x 20	90
18 x 19	1 25
13 x 32	1 50

Chance's Glass.

	SIZES.	1st.	2d.	3d.	4th.
Photo. Sizes.	{ 6½ x 8½ }	\$4.00			
	{ 8 x 10 }				
25	{ 6 x 8 }	3.80	\$3.33	\$3.24	\$3.06
	{ to 10 x 15 }				
40	{ 11 x 14 }	4.14	3.87	3.69	3.42
	{ to 16 x 24 }				
50	{ 18 x 22 }	5.31	4.95	4.50	4.14
	{ to 20 x 30 }				
54	{ 15 x 36 }	5.94	5.31	4.68	....
	{ to 24 x 30 }				
60	{ 26 x 28 }	6.30	5.76	5.04	....
	{ to 24 x 36 }				
70	{ 26 x 36 }	6.65	6.21	5.22	....
	{ to 26 x 44 }				
80	{ 26 x 46 }	7.38	6.93	5.94	....
	{ to 30 x 50 }				
84	{ 30 x 52 }	8.19	7.56	6.48	....
	{ to 30 x 54 }				
90	{ 30 x 56 }	8.64	7.92	7.11	....
	{ to 34 x 56 }				
94	{ 34 x 58 }	9.09	8.55	7.74	....
	{ to 34 x 60 }				
100	{ 36 x 60 }	10.26	9.36	8.55	....
	{ to 40 x 60 }				

An additional 10 per cent. will be charged for all Glass more than 40 inches wide. All sizes over 52 inches in length, and not making more than 81 united inches, will be charged in the 84 united inches bracket.

NEGATIVE GLASS.

All French and American Glass has advanced rapidly, and the tendency is toward another advance. These are our *present prices* :

Size.	No. of Lights per Box.	Per Dozen.	Per Box
4½ x 5½	282	\$0 33	\$4 67
4¼ x 6½	262	38	4 67
5 x 7	180	50	4 67
5 x 8	180	50	4 67
6½ x 8½	131	66	4 67
8 x 10	90	88	4 67
10 x 12	60	1 32	4 67
11 x 14	47	1 76	6 32
14 x 17	31	3 03	6 32
16 x 20	23	4 40	6 22
18 x 22	18	6 60	8 12
20 x 24	15	7 92	8 12
22 x 28	12	9 90	9 07
26 x 32	9	13 20	9 62
30 x 38	7	19 80	11 37

No allowance for breakage.

Ruby Glass.

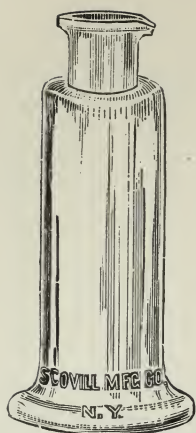
Same price as Orange Glass.

CONVEX GLASS.

	Per Doz.
Card size, Square, 2½ x 3¼ inches	\$0 35
“ Oval, 2½ x 3¼ “	30
One-half size Oval, 4¼ x 5½ “	60
“ Square, 4¼ x 5½ “	65
Cabinet size, Square, 4¼ x 6 “	75
“ Oval, 4¼ x 6 “	70
Promenade size, Square, 4¼ x 6½ inches	85
Panel Shape, 4 x 8 inches	1 00
Boudoir (R. C.) 5¼ x 8½ “	1 35
Square & Oval, 6½ x 8½ “	2 40
“ “ 8 x 10 “	3 00
“ “ 10 x 12 “	7 25

Collodion Filters.

4 oz.....	\$1 25		12 oz.....	\$2 00
6 oz.....	1 35		16 oz.....	2 50
8 oz.....	1 50		24 oz.....	2 50
32 oz.....	\$3 75			



Collodion Vials.

2 oz....plain,	\$0 15	Cometless,	\$....
3 oz....	18	"	....
4 oz....	20	"	1 00
6 oz....	25	"	1 10
8 oz....	30	"	1 25
10 oz....	35	"	1 50
16 oz....	55	"	1 75
8 oz. Scovill's Pour.....			20
8 oz. Phenix Dreg.....			25

Glass Stirring Rods.

8 inch, each.....	\$0 10	15 inch, each.....	\$0 20
12 " ".....	15	18 " ".....	25

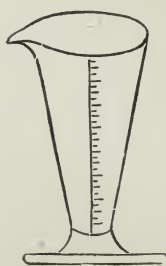
Both ends are glaze finished.

Glass Mortars and Pestles.

Glass, 2½ inch.....	\$0 15	Glass, 4 inch.....	\$0 40
" 3 ".....	20	" 5 ".....	65
" 3½ ".....	30	" 6 ".....	1 00

Wedgwood, holds 20 ounces..... 1 40

Glass Graduates.



Minim	\$0 25
1 oz.....	20
2 oz.....	25
3 oz.....	30
4 oz.....	35
6 oz.....	45
8 oz.....	50
12 oz.....	80
16 oz.....	1 00
24 oz.....	1 00
32 oz.....	1 50

Glass Funnels.

½ Pint.....	\$0 12	2 Quarts.....	\$0 35
Pint.....	15	1 Gallon.....	60
Quart.....	20	2 ".....	75

Actino-Hydrometers.

For testing strength of Silver Baths.

Best Single Degree Scale, each.....\$0 60

Pile's Silver Test Tube.

Price.....\$2 00

Glass Forms.

For cutting out Photographic Prints. Made of fine polished Glass, beveled edge.

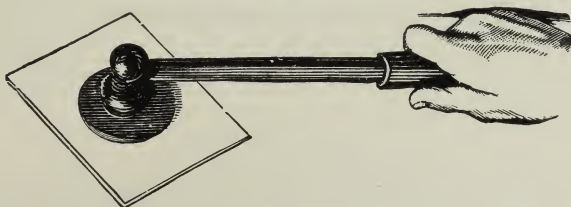
Carte de Visite, square, each.....\$0 35
 Stereo Cards, square or arch, each..... 50
 Victoria Cards, square, each..... 50
 Cabinet Cards, " " 60
 6½ x 8½, square, each..... 1 00

These Forms are good to use with Robinson's Straight Cut Trimmers.

DIAMONDS.

	Price.
Ebony Handle, with Keys, each.....	\$3 50
“ “ plain.....	3 00
Engraving Diamond for numbering or lettering negatives..	3 75

The Manipulator.



A simple and useful contrivance for protecting the hands while making negatives.

Price.....\$0 90

RUBBER GLOVES.

JUST THE THING TO KEEP SILVER OFF THE HANDS.

	Per Pair.
Ladies' long, Nos. 7, 8 and 9.....	\$1 50
“ short, “ “ “.....	1 25
Gents' long, “ 12, 13 and 14.....	1 65
“ short, “ “ “.....	1 35

India Rubber Ware.

No.		Gallery.	Covered for Field.	New Style Dippers.
3.	4 x 5 India Rubber Baths....	\$ 90		\$0 35
4.	5 x 7 " "	1 20	\$4 50	40
5.	7 x 10 " "	1 80	5 50	45
6.	9 x 11 " "	3 50	7 00	50
7.	12 x 16 " "	5 50	10 50	60
8.	14 x 18 " "	6 50	13 50	90
9.	17 x 20 " "	8 50	17 50	1 10
10.	19 x 24 " "	10 00	22 50	1 60
4.	5 x 7 Stereoscopic Covered Baths.....		4 00	
5.	7 x 10 " "		6 00	
6.	9 x 11 " "		7 75	
2.	4 x 5 India Rubber Pans.....		60	
3.	5 x 7 " "		80	
3½.	5 x 8 " "		1 00	
4.	7 x 9 " "		1 15	
5.	8 x 10 " "		1 30	
6.	10 x 12 " "		2 10	
7.	12 x 16 " "		3 50	
8.	15 x 18 " "		5 00	
9.	18 x 22 " "		7 75	
10.	21 x 26 " "		8 75	
6½.	10 x 12 " " extra deep.....		4 00	
7½.	12 x 16 " " "		6 00	
8½.	15 x 18 " " "		7 15	
9B.	18 x 22 " " "		8 00	
9½.	19 x 24 " " "		9 55	
10½.	21 x 26 " " "		12 00	
0.	¼ Pint each, India Rubber Funnels.....		40	
1.	½ " " "		50	
2.	1 " " "		55	
3.	1 Quart each, " "		60	

BLACK JAPANED DEVELOPING TRAYS,

MADE OF SELECTED METAL FOR DRY PLATE PHOTOGRAPHY.

Size.	Price, each.
4¼ x 5½ inches.....	\$0 20
5½ x 8½ "	25
7 x 9 "	30
9 x 11 "	40
10 x 12 "	50
12 x 15 "	60
15 x 18 "	1 00
19 x 22 "	2 00
22 x 26 "	2 50

Developing Bottles.



ALL SUPPLIED WITH PURE RUBBER TUBING—GUARANTEED.

		Price each.
Bottle to hold	1 pint of Solution.....	\$0 60
“ “	1 quart “	75
“ “	2 “ “	1 00
“ “	1 gallon “	1 25

DIRECTIONS FOR USE.

When the developer is prepared for use, if it is left in contact with the atmosphere it gradually decomposes and becomes worthless. This bottle was contrived to guard against this, and has proved perfectly successful. After the developer has been used, instead of allowing it to stand in an open vessel exposed to the action of the air, it is poured into the bottle, care being taken to hold up the end of the rubber tube attached to the nipple at the bottom of the bottle, so that the solution cannot run out; then pour in oil of any kind suitable, such as sperm, petroleum, etc. The oil will float upon the surface of the water and thus effectually protect it from contact with the atmosphere; then insert the cork in its place in the neck of the bottle.

When about to use the developer a second time, place the developing tray containing the plate in a convenient position, take the cork out of the bottle, lower the end of the tube over the tray, and allow the proper quantity of developer to flow into the tray. When a sufficient quantity has been drawn down, replace the cork in the bottle, and keep it there until after completing the development of a plate. Then pour the remaining developer back into the bottle, for the oil will keep the air from the solution, and it may be used over and over again. If the developer shows signs of weakening, a small quantity of new solution may be added to strengthen it.

HEAD RESTS.

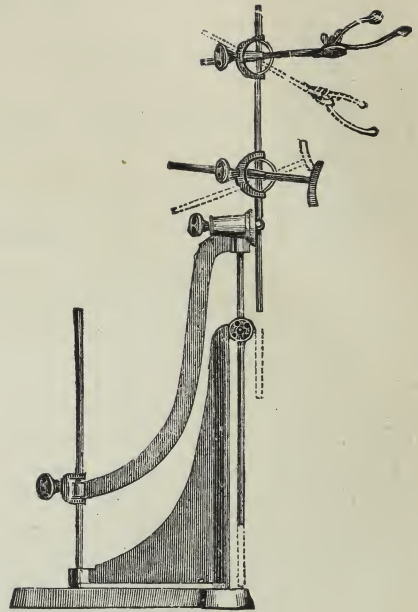
THE “S. P. C.” HEAD RESTS.

These are well made of first quality cast iron. The column is secured firmly by means of a strong wrought iron bolt passing through the base. All the thumbscrews are made of cast brass, which is stronger and more ornamental for this purpose than iron.

Tall, complete, each.....	\$3 00
Short, “ “	2 75
Back Supports, extra.....	75



THE "S. P. C."



THE "SPENCER."

THE "SPENCER" HEAD REST.

The best and most complete Head Rest yet introduced. It affords an effectual and firm support to the person posed, and is quickly adjusted alike for a child or tall person, without the removal of any of its parts.

Price, Nickel Plated Rods.....\$14 50

SCHOLTEN'S HEAD REST CLIPS, EACH, \$2.50.

JENNY LIND TABLE STANDS.

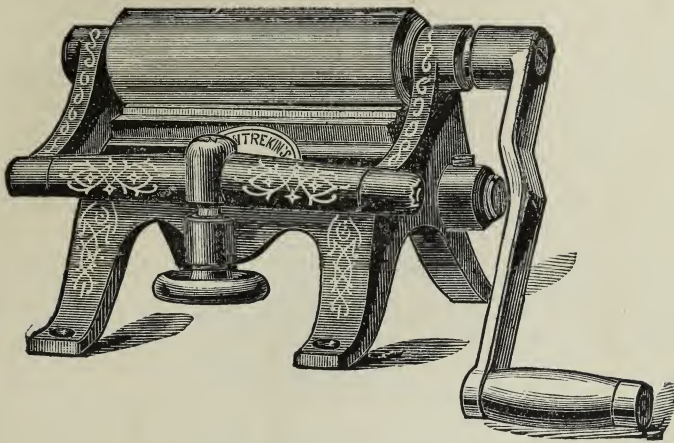
With 14 inch Round Top, each.....\$3 00

Burnishers.

The superiority of this Burnisher over all others, consists in cheapness, simplicity and effectiveness, and the impossibility of the machine getting out of order.

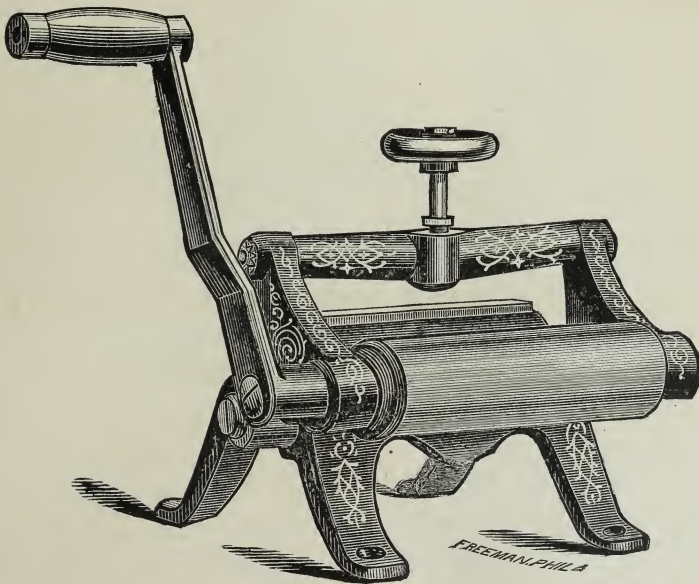
The Burnisher can be heated with any kind of a lamp—alcohol, coal oil or gas. During the process of heating, the roll can be turned back from the burnishing tool, thereby preventing the condensation of moisture forming on the roll or tool.

To dress the burnishing tool, the roll is simply turned back from the tool in an instant. No hot plates to handle, and, consequently, no burned fingers.



CLOSED FOR USE.

The machine has also the patent removable burnishing tool, which is a decided advantage.



OPEN FOR POLISHING THE TOOL.

If, by accident or otherwise, the burnishing tool becomes defaced, it can be replaced with a new tool at mere nominal cost, and the machine is as good as new.

PRICES AS FOLLOWS :

6 inch Roll.....	\$15 00	|	14 inch Roll.....	\$35 00
10 inch Roll.....	25 00	|	20 inch Roll.....	60 00

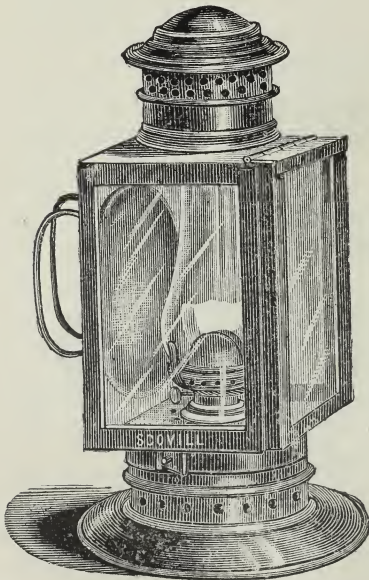
Sizes above 10 inches, to order, at short notice.

BURNISHING TOOLS FOR ABOVE.

We can only supply these to replace broken or imperfect ones. Each new burnisher is furnished with a lamp, cake of lubricator, emery cloth to polish tool, and instructions, free.

SCOVILL'S NON-ACTINIC DARK-ROOM LANTERN.

The development of developers for dry-plate work has been very marked during the past few months. To keep pace and, in fact, to lead in the development of all that pertains to dry-plate

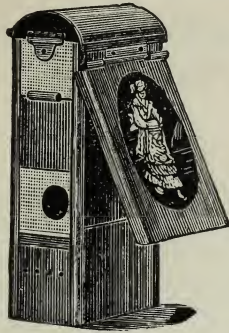


work has been the aim of the Scovill Mfg. Co., and they now announce a new lantern for dark-room illumination, to be styled "Scovill's Non-actinic Dark-Room Lantern." In the opinion of the most eminent medical authority in England, the continued use of ruby light doubtless works very great and permanent mischief to the eyesight. To every one this color of light has been very unpleasant, and the announcement that it can be safely superseded by the light penetrating orange glass properly modulated, will be hailed with satisfaction by

all, both professional and amateur. Verily, the world moves, and the day of the baleful ruby light has passed away.

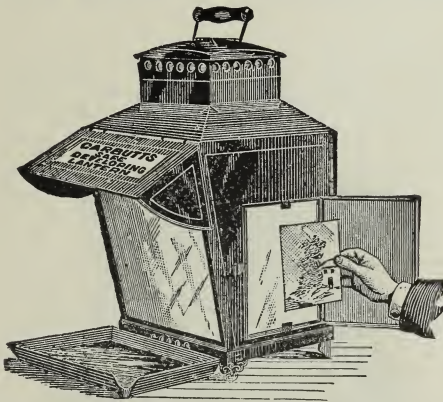
Price, each.....\$2 00

W. I. A. Ruby Light Lantern.



Used when putting Dry Plates into the Holders, and also when developing them. Price, each.....\$0 50

**LIGHT IN THE DARK ROOM.
CARBUTT'S MULTUM IN PARVO LANTERN.**

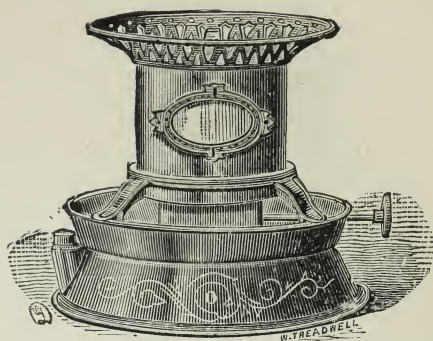


Lantern arranged for developing, and, after fixing, examining negative by opal light.

The following are some of the advantages possessed by this Lantern: It is simple and easy to manage, nothing complicated, yet has three separate and distinct forms of light, and can be used for seven or more different operations in photography. It is adapted for the use of either oil or gas; is provided with coal oil lamp, an improved patent burner and silver reflector; is about nine inches square by fourteen high, with 8 x 10 light of deep ruby glass in front, and hood for protecting the eyes from the glare of the red light. A fuller descriptive circular sent on application.

Price, boxed, ready for shipment.....\$6 00

Coal Oil Stoves.



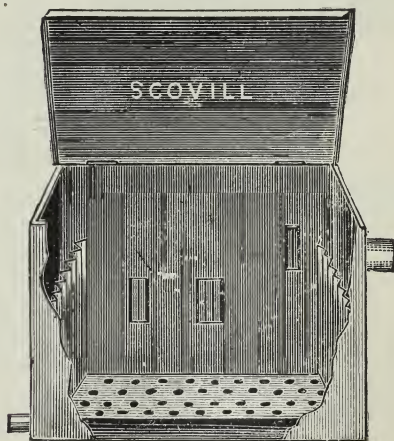
SUMMER QUEEN.

FOR PHOTOGRAPHERS.

No. 1, One Burner, 3 inch flame.....	\$1 80
" 2, Two " each 3 inch flame.....	2 50
" 2½, " " " 3½ "	3 00
" 3, " " " 4 "	3 50

SCOVILL'S ADAPTABLE WASHING BOX.

(PATENTED.)



GUARANTEED NOT TO RUST.

The 8 x 10 Adaptable Box has the desirable feature of being arranged so that plates of $6\frac{1}{2} \times 8\frac{1}{2}$, 5×8 and 4×5 size can be washed in it in addition to the 8×10 size.

	Price each.
5 x 8 Adaptable Washing Box.....	\$2.00
8 x 10 " " " "	2.75
10 x 12 " " " "	3.10

It is necessary at a certain stage of development to remove from photographic negatives all traces of Hyposulphite of Soda, and it is not generally convenient to place them where water will flow over their surface a sufficient length of time to accomplish this effectually, without injury to the sensitive film. To watch the plate is to waste time. The flow over it should be of gentle force. This can best be regulated, and a thorough cleansing from Hyposulphite of Soda of every portion of the negative be assured, by the employment of one of the continuous flow Negative Washing Boxes. The Dry Plates are slid into the grooves, a guarantee that the film will not be disturbed or marred; a bit of hose is slipped over a tap, and then at the other end over the lower spout of the box, which should be used as the inlet. This receiving pipe conducts the water underneath the false bottom, which is perforated in every square inch. The result accomplished by this form of construction is to prevent the water from passing through the box with too great force. Besides acting as a check, it causes the water to be equally distributed, so that every plate and every portion of a plate is washed to the same extent. The upper spout, designed for the outlet, is made fully twice the diameter of the inlet, to guard against the possibility of overflow.

SCOVILL'S WASHING BOXES.

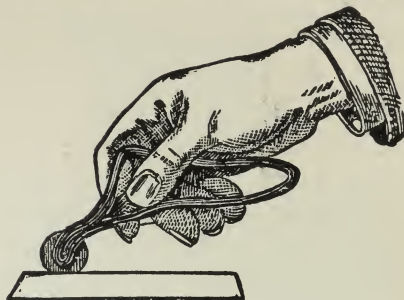
PRICE LIST.

No. 1, for $3\frac{1}{4}$ x $4\frac{1}{4}$ Plates.....	\$1 20
" 2, " 4 x 5 "	1 25
" 3, " $4\frac{1}{4}$ x $5\frac{1}{2}$ "	1 30
" 4, " $4\frac{1}{4}$ x $6\frac{1}{2}$ "	1 35
" 5, " 5 x 7 "	1 40
" 6, " 5 x 8 "	1 50
" 7, " $6\frac{1}{2}$ x $8\frac{1}{2}$ "	1 75
" 8, " 8 x 10 "	2 25
" 9, " 10 x 12 "	3 00
" 10, " 11 x 14 "	3 50

Larger sizes made to order.

Decorated Negative Washing Boxes, 40c. additional for each size.

Robinson's New Model Photograph Trimmers.



Plan of Holding the Straight Cut Trimmer when in use.

Price.....\$0 50



Plan of Holding the Revolving Trimmer when in use.

Price.....\$1 00

Robinson's Photograph Trimmer is substituted for the knife for trimming photographs, and does the work much more expeditiously and elegantly. They save time, save prints, and save money.

They do not *cut*, but *pinch off* the waste paper, and leave the print with a neatly beveled edge which facilitates adherence to the mount. Try one, and you will discard the knife and punch at once. For ovals and rounded corners they are worth their weight in gold.

Robinson's Guides.

Made of sheet iron. We furnish to order the following regular sizes at 10 cents per inch the longest way of the aperture.

OVALS.

2 x 2 $\frac{1}{8}$	2 $\frac{5}{8}$ x 3 $\frac{5}{8}$	3 $\frac{1}{2}$ x 4 $\frac{7}{8}$	5 x 7	5 $\frac{3}{4}$ x 7 $\frac{3}{4}$	7 x 9
2 $\frac{1}{2}$ x 3 $\frac{1}{8}$	2 $\frac{7}{8}$ x 4 $\frac{1}{4}$	3 $\frac{5}{8}$ x 5 $\frac{1}{8}$	5 $\frac{1}{4}$ x 7 $\frac{1}{4}$	6 x 8	7 $\frac{1}{4}$ x 9 $\frac{1}{4}$
2 $\frac{1}{8}$ x 3 $\frac{1}{4}$	3 $\frac{3}{8}$ x 4 $\frac{3}{8}$	4 x 5 $\frac{3}{8}$	5 $\frac{1}{2}$ x 7 $\frac{1}{2}$	6 $\frac{1}{4}$ x 8 $\frac{1}{4}$	7 $\frac{1}{2}$ x 9 $\frac{1}{2}$
2 $\frac{3}{8}$ x 3 $\frac{3}{8}$	3 $\frac{1}{2}$ x 4 $\frac{5}{8}$	4 $\frac{3}{8}$ x 6 $\frac{3}{8}$	5 $\frac{3}{8}$ x 7 $\frac{5}{8}$	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	7 $\frac{3}{4}$ x 9 $\frac{3}{4}$

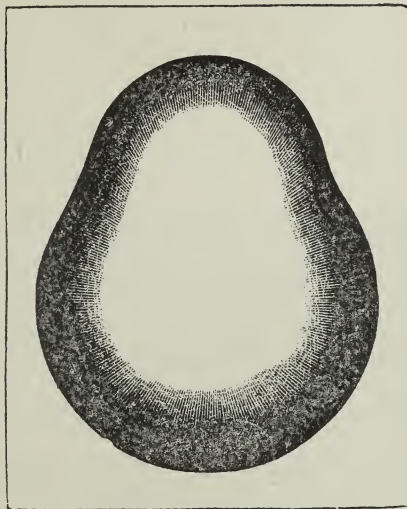
SQUARE OR ROUND CORNERED.

$1\frac{1}{16} \times 3\frac{3}{4}$	$2\frac{5}{16} \times 3\frac{3}{4}$	$2\frac{3}{4} \times 4\frac{1}{2}$	4 x $5\frac{5}{8}$
$1\frac{1}{8} \times 3\frac{3}{4}$	$2\frac{5}{16} \times 3\frac{7}{8}$	$2\frac{7}{8} \times 4\frac{5}{8}$	$4\frac{1}{8} \times 5\frac{7}{8}$
$1\frac{1}{8} \times 3\frac{1}{8}$	$2\frac{3}{4} \times 4\frac{1}{4}$	$3\frac{7}{8} \times 5\frac{1}{4}$	$3\frac{7}{8} \times 6$
$1\frac{5}{16} \times 3$	$1\frac{3}{16}$		4 x $6\frac{1}{8}$
Arch Tops.	Round Cornered.		Round.
$3\frac{1}{16} \times 3\frac{3}{4}$, 3x3	$3\frac{1}{16} \times 3\frac{3}{4}$, 3x3		3x3

The above sizes suit the Collins Card Mounts, and photographers knowing that they can always be had at the low price of ten cents per inch, would do well to *make their sizes accord*, as orders can also be filled more quickly. Ten days is required to make special sizes.

Special sizes made to order at 15 cents per inch the longest way of the aperture.

Weymouth's Vignette Papers.



Nineteen sizes are now made, suiting all dimensions of pictures from a small *carte* figure to Victorias, cabinets, whole size, etc. They are printed in black for ordinary negatives, yellow bronze for thin negatives, and red bronze for still weaker ones.

In envelopes, containing one each Nos. 1 to 15.....	\$1 00
Nos. 1, 2, 3, 4 and 5, for cartes, per doz.....	50
Nos. 6, 7, 11, 12 and 13, for large cartes and Victorias, per doz.....	75
Nos. 8, 9, 10, 14, 15 and $15\frac{1}{2}$, for cabinets and 4-4 size, per doz.	1 00
Nos. 16, 17 and 18, for cabinet and half-size, per doz.....	1 25

Cut-Outs or Medallion Masks.

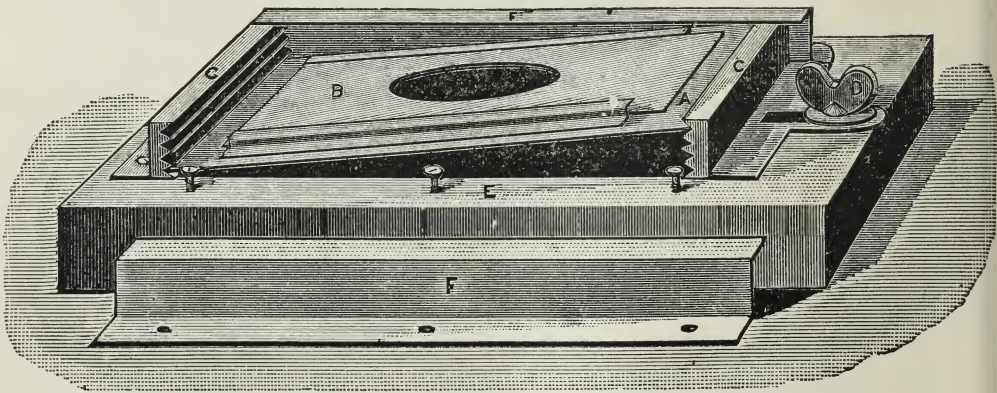


FOR PRINTING PHOTOGRAPHS.

For Carte de Visite 3 sizes, per doz.....	\$0	15
“ Victoria, 1 size, “	20	
“ Cabinet, 2 sizes, “	25	
“ 4-4 Ovals, set of one doz.....	30	
One package, containing six of each of above seven sizes...	75	
Gihon's Cut-Outs, 30 assorted sizes (sold only in sets):....	1	00

McDonald's Metallic Vignetter.

THE GREATEST LABOR-SAVING INVENTION OF THE AGE.



PATENT APPLIED FOR.

The latest and best attachment ever offered to the fraternity. Easily attached to ordinary printing frames. Can be changed to thirty different positions—any one of them in from 3 to 5 seconds. Will save your printer nine-tenths of his time in setting vignettes. The finest and most difficult effects can be produced as easy as the most simple. The card-board slides can be cut any desired shape or size. No photographer can afford to be

without them, for they will save time, labor and money, and gain a reputation for producing fine work. Order a sample.

PRICE LIST.

		Per Doz.			Per Doz.
For	3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ size Frame..	\$6 00	For	5 x 8 size Frame..	\$7 50
"	4 $\frac{1}{4}$ x 5 $\frac{1}{2}$ " " ..	7 50	"	6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ " " ..	9 00
"	4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ " " ..	7 50	"	8 x 10 " " ..	9 00
"	5 x 7 " " ..	7 50			

As a matter of convenience and taste we attach the McDonald Vignettters to American Optical Co.'s Printing Frames, which are conceded to be the most accurate and the finest finished of any in the market. The combined Vignetter and Printing Frame is put in a neat paper box.

PRICES ARE AS FOLLOWS:

	Each.
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ size Vignetter and Amer. Optical Co.'s Print. Frame,	\$1 05
4 $\frac{1}{4}$ x 5 $\frac{1}{2}$ " " " " " "	1 17
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ " " " " " "	1 20
5 x 7 " " " " " "	1 30
5 x 8 " " " " " "	1 30
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ " " " " " "	1 40
8 x 10 " " " " " "	1 60

Red Sable Brushes.

IN TIN FERRULES. CEDAR HANDLES.

For Fine Painting in Oil Colors, or for Coloring Ferrotypes.

No.	Each.	No.	Per Doz.
1.....	\$0 10	1.....	\$1 08
2.....	11	2.....	1 25
3.....	12	3.....	1 42
4.....	13	4.....	1 58
5.....	16	5.....	1 83
6.....	18	6.....	2 15
7.....	21	7.....	2 50
8.....	25	8.....	3 00
9.....	30	9.....	3 50
10.....	35	10.....	4 00
11.....	40	11.....	4 67
12.....	50	12.....	5 33

Flat Camel's Hair Brushes.

For dusting plates or varnishing.]

Width.	Each.	Per Doz.	Width.	Each.	Per Doz.
$\frac{1}{2}$ inch wide....	\$0 10	\$1 00	2 $\frac{1}{2}$ inch wide....	\$0 35	\$4 00
$\frac{3}{4}$ " "	12	1 20	3 " "	40	4 75
1 " "	15	1 50	3 $\frac{1}{2}$ " "	50	5 75
1 $\frac{1}{4}$ " "	17	1 70	4 " "	60	6 75
1 $\frac{1}{2}$ " "	19	2 00	4 $\frac{1}{2}$ " "	70	8 00
1 $\frac{3}{4}$ " "	25	2 50	5 " "	85	10 00
2 " "	30	3 00			

Flat Bristle Brushes.

For mounting or varnishing.

Width.	Each.	Per Doz.	Width.	Each.	Per Doz.
1 inch wide.....	\$0 13	\$1 50	3 inch wide....	\$0 60	\$7 00
1½ " ".....	20	2 50	3½ " ".....	75	9 00
2 " ".....	30	3 25	4 " ".....	1 00	12 00
2½ " ".....	45	5 00			

Retouching Glasses.

GERMAN SILVER BAND.

EBONY HANDLE.

	Each.
2 inch Lens.....	\$0 85
2½ " ".....	1 25
3 " ".....	1 75
3½ " ".....	2 25
4 " ".....	3 25
4½ " ".....	3 75

Retouching Pencils.

FINEST SIBERIAN.

Faber's, 1 to 4 B's, soft, each.....	\$0 15
" HB & F, Middling, each.....	15
" 1 to 4 H's, Hard, each.....	15
The above, Hexagon, per doz.....	1 50
Holders for Leads, each.....	25
Crowell's Metallic Leads, each.....	25

GIHON'S OPAQUE

Is designed for completely obscuring the imperfect backgrounds of copies, retouching faulty skies in landscape negatives, coating the inside of lenses or cameras, backing solar negatives, covering vignetting boards etc., etc. Wherever you want to keep out light, use Opaque. It is applied with a brush, dries quickly and sticks. Price, per box.....\$0 50

Aniline Blue.

CLEMONS' FORMULA.—Dissolve half an ounce of Water Blue Letter "R" in 16 ounces of water, keeping it properly labeled as your stock solution. When you make your Hyposulphite of Soda, or Fixing Bath, add 8 or 10 drops of the blue stock solution to

each 40 ounces of Fixing Bath. If you desire a *blue tint*, take the prints from the hypo. bath and immerse in a *saturated solution of alum*, leaving in a short time, then washing in clean water as usual. If color is *too deep* a blue after leaving the alum bath, immerse in a saturated solution of borax, which will lessen the tint. Water Blue "R," per box, with formula.....\$0 35

Egyptian Chemical Colors, Triple Strength.

Manufactured expressly for painting Photographic Views, etc. Also used in connection with the Egyptian Transparent Compound for producing the Egyptian Crystal Photograph. The most life-like picture in the world.

SPECIAL NOTICE.—All photographs colored on the face of the picture, and mounted on *convex* or flat glass, are done with these colors, under whatever name the picture may be called.

These Colors are put up in polished wooden boxes, labeled "Egyptian Chemical Colors." Each box contains the following colors: Transparent Black, Dark Emerald Green, Orange or Gold Color, Blue, Dark Brown, Light Green, Rose, Violet and Flesh.

For coloring Photographs, Engravings, Views, Maps, etc., these Colors cannot be excelled. In connection with Chinese White, the lace work, etc., can be brought out. These colors are used by all parties coloring photographs, under whatever name they call their picture or art, and are the only colors used for the above purpose that give entire satisfaction. Besides the above named colors, we have Terra Cotta, Cardinal Red, Salmon, Crimson, Vermilion, Lemon Yellow, Magenta, Stone, Royal Purple, etc., which we can sell by the single bottle. *Beware of Imitations in paper boxes.* These colors are all put up in wood boxes and every box is labeled "EGYPTIAN CHEMICAL COLORS."

Architects will find these colors invaluable, as they can be used with pencil or brush.

These colors are indelible, and will not rub off or wash out.

N.B.—Full and complete instructions for the use of these colors and for making the EGYPTIAN CRYSTAL PHOTOGRAPH, accompany each set.

Price, \$2.50 per Box.

Egyptian Transparency Compound, per bottle, 75 cts.

Liquid Water Colors.

FOR PHOTOGRAPHS.

Dresden, per box, 6 bottles.....	\$1 00
Japanese Concentrated per bot.....	10

Moist Cake Water Colors.

Containing the twelve most desirable colors, viz.: Vermilion, Chrome, Ultra, Light Red, Sepia, Cr. Lake, Bt. Sienna, Em. Green, Vandyke, Indigo, Gamboge, Cobalt. Very good for Photographs. Price, per box.....\$0 60

Dry Colors.

Anderson's Paper Boxes, fitted with 14 round boxes Colors, Gold Saucer, 4 Brushes, for Ferrotypes, per box.....	\$1 75
Wood Boxes, fitted with 8 bottles Colors, 3 Sable Brushes, 1 Duster and 1 Gold Saucer, for Ferrotypes, per box....	1 75
Separate Colors, each.....	10
Gold Saucers, medium, each.....	15
“ “ per doz.....	1 00
“ large, each.....	25
“ “ per doz.....	1 75
Silver Saucers, medium.....	15
Silver Ink (French's), for spotting out Ferrotypes, per cake,	35
India Ink, Lion's head, per stick.....	25

S. P. C. Materials for Chromo-Photography.

Price \$1.75.

Superior to all others. Put up in handsome wooden boxes.

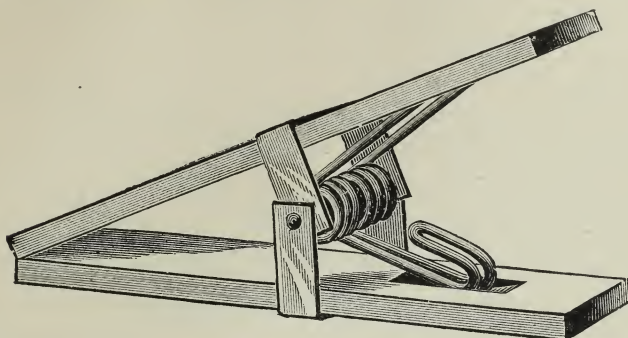
The label on the boxes must bear the S. P. C. trade mark and S. P. C. on the tubes.

Each set contains Ten Tubes of F. W. Devoe & Co.'s Superfine Oil Colors, warranted fully equal to any in the market; three Artists' Brushes; one Ivory Tool for mounting; one package Gum Tragacanth; one S. P. C. Transparent Compound; one package Gum Paper; one Tin Tray; one handsome White Wire Easel, cabinet size.

Printed directions in full for use, and instructions for coloring accompany each set.

LOCKWOOD'S PHOTO. CLIPS.

Just the thing for hanging up paper or plates to dry, etc. Can be used instead of printing frames in some cases. These clips are made *especially for photographic use*. One dozen LOCKWOOD'S CLIPS will outwear a GROSS of Clothes Pins.

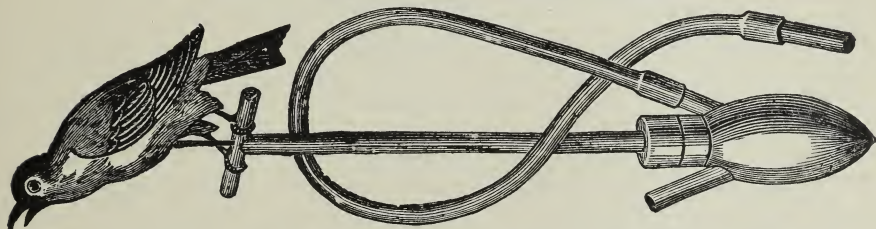


(ACTUAL SIZE.)

They are *hand made*. The wood is yellow birch (the most durable known), the metal work is heavy and very strong brass. The spring is formed with a hook for hanging over a cord or wire.

Price, per dozen, plain.....	\$0 75
“ “ with Hooks.....	85
Mason's Clothes Pins (not warranted) per dozen.....	15
“ “ “ “ “ full gross.....	1 50

THE AMERICAN SONGSTER.



A decided novelty. One of the best Baby Charmers ever offered to the trade. Made of metal, nickel-plated.

The songsters are painted in a variety of bright colors in almost perfect imitation of life. They sing as clear and liquid as the best living song birds. Are substantially and handsomely made and finished, and not liable to get out of order.

While the bird sings it moves its mouth (or bill) and tail in exact imitation of a living bird. In addition to its being a photographic novelty, it is highly useful in teaching birds to sing. It supersedes the bird organ, and when used near a bird, it will induce it to start up its best notes immediately.

Each songster packed in a neat box, with directions.

Price.....\$1 00

SUNDRY APPARATUS.

Britannia Alcohol Lamps, small flame.....	\$0 60
“ “ “ medium “	70
“ “ “ large “	1 25
Tin “ “ medium “	60
Shears, 9 inch, common.....	25
“ 9 “ medium.....	50
“ 9 “ good.....	1 00
“ best.....	\$1 50 to 2 50
Troxell's Silver Erasive Soap, per cake.....	0 15
Ormsbee's Photo. Washer.....	8 50
French Pipettes, each.....	10
Porcelain Headed Nails, No. 9, per gross.....	2 80
Syphon Pumps, $\frac{7}{8}$ x 35, $\frac{7}{8}$ x 40, $1\frac{1}{4}$ x 40, each.....	10 00
Suspending Rings, per thousand.....	2 50

SCALES AND WEIGHTS.

5 inch beam in wood or tin boxes.....	\$0 65
6 “ “ “ “	85
401 “ on stand.....	6 00

Drapery Curtains.

Handsome Draperies for posing, etc. Imitation of raw silk.
Size, 5 x 7 feet.

No. 101. Plain design, with border and fringe, each.....	\$4 00
“ 112. Figured “ “ “ blue tinted..	5 00
“ 105. “ “ “ orange “ ..	5 00

Glue.

Hercules Glue is the greatest sticker of the age. Always ready for use. Put up in jars. A good brush with each jar.

Price.....	\$0 25
Per dozen.....	2 40

Rubber Bands.

	Per Box of 12 Gross.
No. 9. $1\frac{1}{8}$ inches long.....	\$1 90
“ 14. 2 “ “	3 00

WORSTED PICTURE CORD.

No.	IN 36 YARD BOLTS.	Price.
0. Crimson, scarlet or green.....		\$ 30
1. “ “ “		35
2. “ “ “		45
3. “ “ “		60
4. “ “ “		75
5. “ “ “		90
6. “ “ “		1 15
7. “ “ “		1 35
8. “ “ “		1 50

SILVER WIRE CORD.

25-YARD COILS.

No.	Price.	No.	Price.
0. Per coil.....	\$0 06	3. Per coil.....	\$0 25
1. "	12	4. "	33
2. "	19	5. "	42

HOLDERS FOR WIRE CORD.

No. 0..	20c.	1..	25c.	2..	30c.	3..	35c.	4..	40c.	5..	45c.
---------	------	-----	------	-----	------	-----	------	-----	------	-----	------

Albumen Paper.

If color is not specified, we will always send white.

Three Crown, extra brilliant.....	\$0 90
N. P. A. Dresden, Single, Pink, Pensee or White, per dozen	90
" " White, Pearl, Pensee or Pink, Extra Brilliant, per dozen.....	1 00
Irving Special, Pearl, Pensee, or Pink, per dozen.....	90
N. P. A. Dresden, Single, per ream.....	28 00
" Dresden, Extra Brilliant, per ream.....	35 00
Dresden Violet Paper, enameled, per ream.....	46 00
26 x 40 Saxe Extra Brilliant Paper, per dozen.....	7 00

Other Papers.

Bromo Argentic Gelatino Paper, per roll, \$18.00. Per sheet	\$0 41
Leatherized Paper..... per dozen,	90
Saxe's Plain, per dozen.....	60
Endless Roll, 54 inches wide, per yard.....	30
" " 54 " " Extra Heavy, per yard.....	45
Gum Paper, per dozen.....	20
Litmus Paper, Blue or Red, per sheet.....	05
" " " " in books, per dozen.....	50
Post Paper, per dozen.....	50

Onion Paper.

For Vignetting, etc., per dozen.....	\$0 25
--------------------------------------	--------

WHITE BLOTTING PAPER.

EXTRA HEAVY.

19 x 24, per dozen.....	\$1 00
-------------------------	--------

TISSUE AND STICKING PAPERS.

Joseph Paper, for cleaning the Plate Holder and absorbing the waste Silver, thereby protecting the holder, per quire.....	\$0 15
Tissue Paper, best English, for Vignetting, per dozen.....	25
“ “ (Yellow), for Dark Rooms, per dozen.....	10
Sticking “ best Dextrine, per dozen.....	25
“ “ “ per gross.....	1 75
Sheplie’s Sticking Paper, per roll of 300 yards, ½ in. wide..	60

Cepa Skin.

FOR VIGNETTING. VERY FINE.

Per dozen.....	\$0 25
----------------	--------

Scovill’s Ready Sensitized Albumen Paper.

This Paper was expressly manufactured for and introduced by us to give to those who have not the skill, time, inclination or appliances to sensitize photographic paper preparatory to printing, an article of the finest quality and of uniform sensitiveness.

PRICE LIST.

Size.	Per Dozen.
4 x 5 inches, in light-tight rolls, 2 dozen.....	\$0 20
5 x 8 “ “ “ 2 “	37½
6½ x 8½ “ “ “ 2 “	50
8 x 10 “ “ “ 2 “	75
18 x 22 “ “ “ 1 “	3 00

To save loss, rolls are not broken.

Tin Cases to hold one dozen, 18 x 22 Sensitized Paper, 30c. each.	
“ “ three “ “ “ 50c. “	

Bromo-Argentio Gelatino-Paper.

Per sheet, 14 x 18 inches.....	\$0 41
In light-tight tin case by the roll of 11 yards.....	18 00

S. P. C. Ferro-Prussiate Paper, for Making Blue and White Pictures.

The prestige of Photographic Papers manufactured in Europe is so thoroughly conceded, that the supply is drawn from that source.

Recognizing this well known fact, we have our Ferro-Prussiate Paper made expressly for us there. Our brand **S. P. C.** is a sure index of superiority in texture, the paper is better wrapped than any other, and is noticeably free from spots, streaks or flaws.

This paper is extremely simple in its manipulation, and therefore very convenient for making proofs from negatives. It is also adapted for the reproduction of *Mottoes, Plans, Drawings, Manuscript, Circulars*, and to show representations of Scenery,

Boats, Machinery, etc., for an engraver to copy from. The rapidity with which a print can be made with this paper is for numerous purposes, and to men in some occupations, a very great recommendation in its favor.

PRICE LIST.

Size.				Per Dozen.
4 x 5 inches, in 3 dozen light-tight parcels.....	3	“	“	\$0 15
5 x 8 “ 3 “ “				30
6½ x 8½ “ 3 “ “				40
8 x 10 “ 3 “ “				50

To save loss, parcels are not broken. In full rolls of 11 yards each, 29 inches wide, \$5.00 per roll.

Filter Paper.

BEST ROUND GRAY.

No.	Price.	No.	Price.
19. Per pack of 100 sheets, \$0 30		40. Per pack of 100 sheets, \$0 65	
25. “ “ “ 35		45. “ “ “ 75	
33. “ “ “ 55		50. “ “ “ 90	
Best Square white, large, per quire.....		30	

Negative Preservers.

1. For Negatives 3¼ x 4¼, per 100.....	\$0 35
2. “ “ 4¼ x 5½, “	40
3. “ “ 4¼ x 6½, “	50
4. “ “ 5 x 8, “	60
5. “ “ 6½ x 8¾, “	70
6. “ “ 8 x 10, “	85
7. “ “ 10 x 12, “	1 60
8. “ “ 11 x 14, “	2 00
9. “ “ 14 x 17, “	3 00

They consist of an Envelope made of strong, thick paper, one end open, and cut to admit of removing the negative, and having on one side three printed lines for the number, name and remarks.

DOUBLE PEBBLE MATS.

ASSORTED COLORS. OPENINGS OVAL, SQUARE AND ARCH.

	Per 100.	Per Doz.		Per 100.	Per Doz.
6½ x 8½.....	\$1 75	\$0 24	16 x 20	9 00	2 00
8 x 10	1 75	24	18 x 22	12 00	2 50
10 x 12	2 75	36	20 x 24	12 50	3 00
11 x 14	5 00	75	22 x 28	16 25	3 60
14 x 17	7 50	1 15	Large sizes made only to order.		

GRAY ENGLISH MATS.

GRAY ENGLISH BOARD WITH GILT BEVEL OPENING.

	Per 100.	Per Doz.		Per 100.	Per Doz.
8 x 10.....	\$6 00	\$0 50	16 x 20.....	14 25	1 85
10 x 12.....	7 50	75	18 x 22.....	19 00	2 35
11 x 14.. .	7 45	1 00	20 x 24.....	21 25	2 65
14 x 17.....	13 10	1 65	22 x 28.....	23 75	2 95

PARLOR PASTE.



	Price.			Price.
½ pint Jar.....	\$0 25	1 quart Bottle.....		\$0 55
1 " "	45	1 gallon.....		2 00
1 quart "	65	½ "		1 00
1 pint Bottle.....	35			

This Paste is the only really good paste sold ready prepared for mounting photographs. It will not sour, mold or separate; and is always ready for use.

When emptied, you can use these jars for putting up fruit, as good as any.

GELATINE.

The agency for the sale of the Gelatine products of CH. W. HEINRICH and NELSON, DALE & Co., has been placed in our

hands, and we beg to direct your attention to the following quotations :

	Per lb., Net.
Heinrich's Celebrated Gelatine.....	\$1 38
F. Drescher & Co.'s Celebrated Gelatine.....	1 38
Nelson's No. 1 Photo. Gelatine, shred, in $\frac{1}{2}$ lb. parcels..	1 38
“ “ 2 “ “ “ in $\frac{1}{2}$ “ ..	1 00
“ “ 3 “ “ sheets, in 1 “ ..	65
“ X Amber “ “ loose, in cases, 112 lbs.	1 20
“ Special X Patent Opaque, loose.....	2 50

VIEW ALBUMS.

How often the Amateur Photographer is heard to remark that “as fast as he makes prints from a negative, his friends get away with them,” and none are left to be treasured as evidences of his advancement in the art. In order to keep at least one picture from each negative, and to arrange the collection in the best manner for display and preservation, tasteful albums have been introduced by the Scovill Manufacturing Company.

Each Album has 48 pages, 24 leaves. In them the finest cardboard only is used, chemically free from anything that could injure a print. Muslin cloth covers with leather back and corners finish the Albums sufficiently to make them an ornament in a library or on a centre table.

PRICES ARE AS FOLLOWS :		Plain, each.	With Gilt lines, each.	Size of Card.
View Albums, for 4 x 5 pictures,	or smaller size,	\$1 10	\$1 50	6 x 7
“ “ 5 x 8 “	to 4 x 5,	1 30	1 70	7 x 10
“ “ 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ “	.....	1 95	2 36	10 x 12
“ “ 8 x 10 “	.....	2 40	2 80	11 x 14

Scovill's Recherché View Albums,

WITH ADHESIVE SURFACE,

PREPARED FOR MOUNTING PRINTS.

	6 x 7	7 x 10	10 x 12	11 x 14
With gilt lines, each..	\$1.40	1.85	2.85	3.20

GEORGE KNELL'S PHOTOGRAPHIC CHAIRS.



PHARAOH CHAIR.

The back of this chair can be raised and lowered; the arms can be removed at will. This chair is very durably made, richly carved, spring seat, spun silk covering, suitable colors.

PRICE, \$28.00.

PHARAOH CHAIR No. 2 is less expensive in the woodwork; spring seat, Figured Ramie covering. **PRICE, \$18.00.**



ROMAN CHAIR.

Has a prominent carved front, and back arms can be raised and lowered, or fixed with one arm, so as to form a corner chair, handy to have for children; spring seat, spun silk covering, select colors. **PRICE, \$28.00.**

ROMAN CHAIR No. 2 is made plainer in the woodwork; substantially upholstered, Ramie covering, good colors. **PRICE, \$18.00.**



TURKISH CHAIR.

The design and art of upholstering is to slope the back and the seat down to give room for the garments. The back is so curved to assist the artist to get good positions for children. Figured goods for covering; colors especially selected to take easy. **PRICE, \$16.00.**

GRECIAN CHAIR

A very attractive modern design, elegantly upholstered; has removable arms, spring seat, plain or tufted back, spun silk covering **PRICE, \$18.00.**



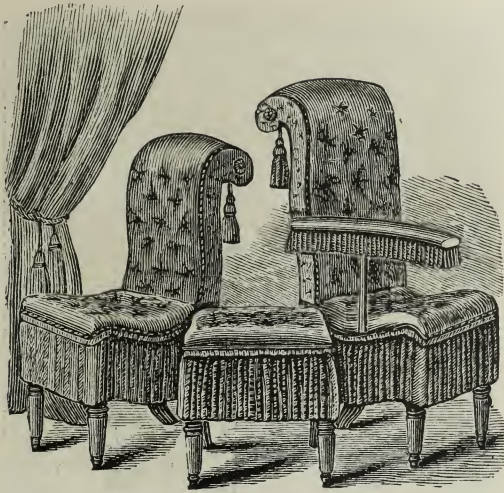
QUEEN ANNE CHILD'S LOUNCE.

A novelty itself, the open space between the seat and back is for the garments, the hole made in the back indicates to its usefulness, and the back is so curved to hold a child comfortable; the seat stands twenty inches high; covering selected to take easy. **PRICE, \$13.00.**

SLIDING ARM CHAIR.

The pioneer of Photographic Chairs. Green Terry covering, six inch fringe. **PRICE, \$8.00.**

Scovill's Improved Posing Chair.



This is the most substantially made of any Posing Chair in the market, and is universal in its adaptation to the requirements of the modern skylight. The frame of the chair is made of iron, and the upholstery is done in the best drab velvet. The back, which raises and lowers—running on iron uprights—sets itself at any desired height. The chair is so constructed that one or two arms may be used at pleasure. A short back is supplied, if desired, for posing children.

Price of Chair with Long Back.....	\$40 00
Short Back for this Chair.....	15 00
Arms, each.....	2 50

Artificial Ivy.

Natural Green. Per yard.....	\$0 25
------------------------------	--------

East India Grass Mats.

3 feet x 6 feet. Each.....	\$1 00
----------------------------	--------

Fichus.

Lace Scarfs for the operating room, each.....	\$0 25
---	--------

STATUE PICTURES MADE EASY.



The above photo-engraving represents the statue picture printed on Osborne's Statue Pedestal.

The negative furnished for statue pictures is a paper negative of a pedestal, which can be adjusted to the negative of the subject that you wish to represent as a statue.

To produce the statue pictures the subject should be draped in white, have the hair powdered, and be taken on a black or very dark background.

After the negative is taken and varnished, the film is scraped off around the figure, cutting off the body as shown above, after which the pedestal negative is adjusted, fastened, and then printed.

This negative is reversible, and can also be used for different subjects. Full directions and samples sent with each negative by mail.

Price, for Cabinet or Boudoir size.....\$1 00

Osborne's Patent Picturesque Foregrounds.



No. 6.



No. 7.

These are Negatives to be used in Photography by Combination Printing.

A print is first made of the Foreground negative, and then the opening of the window or door is cut out. Now it is only necessary to make the negative of the subject to fit in the opening cut out, and print in the usual manner of double printing.

PRICES ARE AS FOLLOWS:

	Each.
5 x 8, for Cabinet.....	\$2 00
6½ x 8½, " Boudoir.....	2 50
8 x 10, " Long Panel, etc.....	3 00
11 x 14.....	5 00
14 x 17.....	6 00

There are 19 designs. Photographs of them will be sent on application.

BRIGHT IRON SCREW-EYES.

No.	Per Gross.
115.....	\$0 33
114.....	35
113.....	38
112.....	40
111.....	43
110.....	45
109.....	48
108.....	55
107.....	63
106.....	65
105.....	88
104.....	1 13

BACKGROUNDS AND ACCESSORIES.

Plain Painted Backgrounds, square foot.....	\$0 08
Interior " " " ".....	20 to 25
Landscape " " " ".....	15 to 45
Sea View " " " ".....	18 to 35
Side Slip " " " ".....	25
Plain Woolen, 8 feet wide and any length, square foot.....	18
Rembrandt Painted Backgrounds, with frame.....	6 00

Per Set.

Bracket Castors for Background Frames, with 2½ in wheel, \$0 75

DEVELOPERS AND CHEMICALS IN SOLUTION

TRANSPORTED SAFELY IN

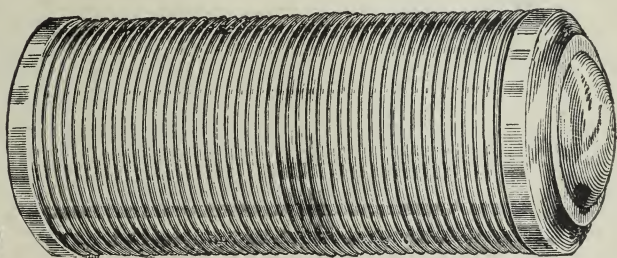
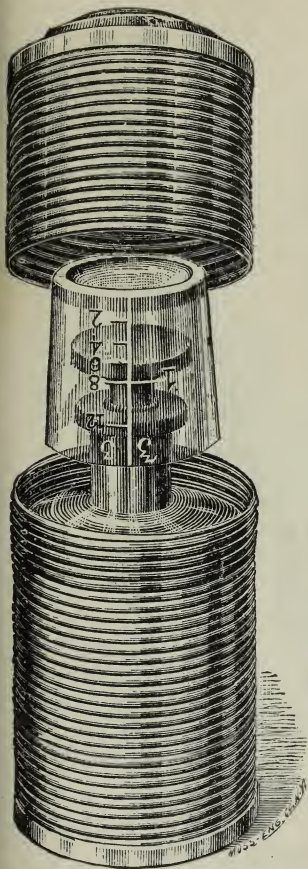
CORRUGATED PROTECTING CASES,

Supplied with Cut Glass Bottles, and Graduated
Tumbler to Measure Liquids.

CORRUGATED PROTECTING CASES are a great convenience to the landscape Photographer and amateur picture-taker when away from home. Though made of thin metal, the corrugation makes them so strong as to resist crushing. Being nickled and finely finished, the external appearance of these Cases is

DECIDEDLY TASTEFUL,

indeed, one would be more inclined to place them in a satchel than in a packing case. Whether carried about in a horizontal or vertical position, the locking ring affords perfect protection for the liquids contained in the bottle.



PRICE LIST.

		Each.
No. 1.	Diameter, $1\frac{3}{8}$ in. Length, $3\frac{1}{2}$ in. Weight, $4\frac{1}{2}$ oz. Furnished with 1 ounce bottle.....	\$.50
No. 3 A	Diameter, 2 in. Length, $5\frac{1}{2}$ in. Weight, $7\frac{3}{4}$ oz. Furnished with 4 oz. bottle, with tumbler, making $\frac{1}{4}$ pint flask.....	.85
No. 4 A	Diameter, $2\frac{1}{2}$ in. Length, 7 in. Weight, 14 oz. Furnished with 8 oz. bottle, with tumbler, making $\frac{1}{2}$ pint flask.....	1.10
No. 13 A	Diameter, $2\frac{7}{8}$ in. Length, 6 in. Weight, 17 oz. Furnished with 8 oz. bottle, with tumbler, making $\frac{1}{2}$ pint flask.....	1.30

PEERLESS VARNISH POT AND FILTERER.

This useful article is just out—bound to be a success. Many are already sold. It is a tin pot, as shown in cut, with a filter and funnel in the top; rubber stopper in spout.

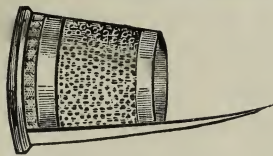


PATENT APPLIED FOR.

Since the above cut was made the pot has been greatly improved, the whole top is slightly sunk, which makes the funnel complete. The spout is now cut level on top, allowing the whole (spout and top) to be covered with a single piece of glass, instead of the rubber stopper.

Put your varnish in clean, flow your plates, and drain surplus varnish back through the funnel in the top, and you will never be troubled with specks or dirt in your varnish. Pot holds 16 ounces. Price, each.....50 cents

Scovill's Efficient Plate Lifter.



Described in the "British Journal Almanac for 1883."

This Plate Lifter is very nearly like an ordinary open end Thimble with a Pointed Piece of Metal soldered securely to it, as shown in the illustration.

Where a number of plates are developed in one dish, this Plate Lifter is not only a convenience, but quite a necessity.

Being the largest makers of thimbles in the country, we are enabled to offer these Plate Lifters for the nominal price of *fifteen cents each.*

Transparencies.

Transparencies are an elegant adornment for the home. Hitherto they have been sold at very high prices, as it was not known how readily such pictures can be made by any one. Consult chapter xii., page 53, second edition of "How to Make Pictures," and see if such is not the fact.

Transparency Frames are made plain or with ornamental border; with rings on the side to make them hang horizontally, or with rings on the end to allow them to hang vertically, In ordering, please specify which pattern is desired.

DRAWING-ROOM TRANSPARENCY FRAMES.

SIZE.	EACH.	SIZE.	EACH.
4 x 5 inch.....	28 cents.	6½ x 8½ inch.....	38 cents.
4¼ x 6½ "	32 "	8 x 10 "	48 "
5 x 8 "	34 "	10 x 12 "	75 "
		11 x 14 "	90 "

Ferrotypes Plates.

BLACK OR CHOCOLATE TINTED. PRICES SUBJECT TO FLUCTUATION.

Sizes.	Egg Shell.	Glossy.
1-9, 2 x 2½, per box of 8 doz., Phenix.....	\$0 80.....	\$0 90
1-6, 2¾ x 3¼, " " 8 " "	1 25.....	1 35
1-4, 3¼ x 4¼, " " 8 " "	1 85.....	2 00
1-2, 4¼ x 5½, " " 4 " "	2 20.....	2 35
4-4, 6½ x 8½, " " 2 " "	2 40.....	2 70
10 x 14, per doz., Phenix.....	1 70.....	1 90
10 x 14, per 100, "	14 00.....	15 00
4¼ x 6½, per box of 4 doz.....	2 20.....	2 35
5 x 7, " " "	2 40.....	2 70
Union, per doz.....	1 00.....	..
Centennial, "	70.....	..
Champion "	1 25.....	1 40
" per 100.....	10 00.....	11 00

FERROTYPE OUTFIT No. 1.

For those who wish to start on a small scale, the following outfit will suffice for a beginning :

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1 $\frac{1}{4}$ Gem Camera & Holders, with 4 1-9 Darlot Gem Lenses to make 4 1-9 Gems on $\frac{1}{4}$ plate..</td> <td style="width: 50%; text-align: right;">\$18 75</td> </tr> <tr> <td>1 Short Head Rest.....</td> <td style="text-align: right;">2 80</td> </tr> <tr> <td>1 $\frac{1}{4}$ Excel. Camera Stand</td> <td style="text-align: right;">3 00</td> </tr> <tr> <td>1 $\frac{1}{4}$ Rubber Bath and Dipper.....</td> <td style="text-align: right;">1 25</td> </tr> <tr> <td>1 4 x 5 Rubber Dish....</td> <td style="text-align: right;">60</td> </tr> <tr> <td>2 No. 0 Rubber Funnels,</td> <td style="text-align: right;">80</td> </tr> <tr> <td>1 3 oz. Collodion Vial..</td> <td style="text-align: right;">18</td> </tr> <tr> <td>1 3 oz. Graduated Glass.</td> <td style="text-align: right;">30</td> </tr> <tr> <td>1 Alcohol Lamp.....</td> <td style="text-align: right;">60</td> </tr> <tr> <td>1 Box Ferrotypes Colors, Brushes, etc.....</td> <td style="text-align: right;">1 60</td> </tr> <tr> <td>1 Jar Parlor Paste and Brush</td> <td style="text-align: right;">40</td> </tr> </table>	1 $\frac{1}{4}$ Gem Camera & Holders, with 4 1-9 Darlot Gem Lenses to make 4 1-9 Gems on $\frac{1}{4}$ plate..	\$18 75	1 Short Head Rest.....	2 80	1 $\frac{1}{4}$ Excel. Camera Stand	3 00	1 $\frac{1}{4}$ Rubber Bath and Dipper.....	1 25	1 4 x 5 Rubber Dish....	60	2 No. 0 Rubber Funnels,	80	1 3 oz. Collodion Vial..	18	1 3 oz. Graduated Glass.	30	1 Alcohol Lamp.....	60	1 Box Ferrotypes Colors, Brushes, etc.....	1 60	1 Jar Parlor Paste and Brush	40	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1 Quill Duster.....</td> <td style="width: 50%; text-align: right;">\$0 10</td> </tr> <tr> <td>1 Instruction Book, Ferrotyping.....</td> <td style="text-align: right;">75</td> </tr> <tr> <td>1 Box $\frac{1}{4}$ Ferro. Plates...</td> <td style="text-align: right;">1 20</td> </tr> <tr> <td>500 No. 4 Ferrotypes Envelopes.....</td> <td style="text-align: right;">1 63</td> </tr> <tr> <td>1 pt. Silver Bath Solution</td> <td style="text-align: right;">1 90</td> </tr> <tr> <td>1 Bottle Ferrotypes Collodion.....</td> <td style="text-align: right;">65</td> </tr> <tr> <td>1 lb. Acetic Acid.....</td> <td style="text-align: right;">20</td> </tr> <tr> <td>1 lb. Cyanide Potassium,</td> <td style="text-align: right;">25</td> </tr> <tr> <td>$1\frac{1}{4}$ lb. Sulph. Iron in bottles.....</td> <td style="text-align: right;">20</td> </tr> <tr> <td>1 Bottle Varnish.....</td> <td style="text-align: right;">25</td> </tr> <tr> <td>1 pint 95° Alcohol.....</td> <td style="text-align: right;">50</td> </tr> <tr> <td colspan="2" style="text-align: right; border-top: 1px solid black;">Total.....\$37 95</td> </tr> </table>	1 Quill Duster.....	\$0 10	1 Instruction Book, Ferrotyping.....	75	1 Box $\frac{1}{4}$ Ferro. Plates...	1 20	500 No. 4 Ferrotypes Envelopes.....	1 63	1 pt. Silver Bath Solution	1 90	1 Bottle Ferrotypes Collodion.....	65	1 lb. Acetic Acid.....	20	1 lb. Cyanide Potassium,	25	$1\frac{1}{4}$ lb. Sulph. Iron in bottles.....	20	1 Bottle Varnish.....	25	1 pint 95° Alcohol.....	50	Total.....\$37 95	
1 $\frac{1}{4}$ Gem Camera & Holders, with 4 1-9 Darlot Gem Lenses to make 4 1-9 Gems on $\frac{1}{4}$ plate..	\$18 75																																														
1 Short Head Rest.....	2 80																																														
1 $\frac{1}{4}$ Excel. Camera Stand	3 00																																														
1 $\frac{1}{4}$ Rubber Bath and Dipper.....	1 25																																														
1 4 x 5 Rubber Dish....	60																																														
2 No. 0 Rubber Funnels,	80																																														
1 3 oz. Collodion Vial..	18																																														
1 3 oz. Graduated Glass.	30																																														
1 Alcohol Lamp.....	60																																														
1 Box Ferrotypes Colors, Brushes, etc.....	1 60																																														
1 Jar Parlor Paste and Brush	40																																														
1 Quill Duster.....	\$0 10																																														
1 Instruction Book, Ferrotyping.....	75																																														
1 Box $\frac{1}{4}$ Ferro. Plates...	1 20																																														
500 No. 4 Ferrotypes Envelopes.....	1 63																																														
1 pt. Silver Bath Solution	1 90																																														
1 Bottle Ferrotypes Collodion.....	65																																														
1 lb. Acetic Acid.....	20																																														
1 lb. Cyanide Potassium,	25																																														
$1\frac{1}{4}$ lb. Sulph. Iron in bottles.....	20																																														
1 Bottle Varnish.....	25																																														
1 pint 95° Alcohol.....	50																																														
Total.....\$37 95																																															

Those who wish to make single pictures, 1-9, 1-6 and 1-4 sizes, can do so with this outfit, by adding a $\frac{1}{4}$ Darlot Portrait Lens, with central stops, which will cost extra, \$8.75.

The same outfit as above, but instead of $\frac{1}{4}$ Camera, Stand, Bath and Dish, we will send $\frac{1}{2}$ sizes.....\$38 70
 With $\frac{1}{4}$ Darlot Lens.....\$46 70 | With $\frac{1}{8}$ Darlot Lens..... 52 50

FERROTYPE OUTFIT No. 2.

The following outfit will be found the best for traveling business on a small scale :

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1 $\frac{1}{2}$ Combination Camera makes 1-9, 1-6, 1-4 and 1-2 single Ferrotypes, and 2 Bon Tons on a $\frac{1}{4}$ plate, and 2 card size on a $\frac{1}{2}$ plate with 1 $\frac{1}{2}$ size Lens. Price of Camera and Darlot Lens.....</td> <td style="width: 50%; text-align: right;">\$30 00</td> </tr> <tr> <td>1 $\frac{1}{2}$ Excel. Camera Stand,</td> <td style="text-align: right;">3 00</td> </tr> <tr> <td>1 Tall Head Rest.....</td> <td style="text-align: right;">3 00</td> </tr> <tr> <td>1 $\frac{1}{2}$ Glass Bath in Box, and Dipper.....</td> <td style="text-align: right;">3 30</td> </tr> <tr> <td>1 5 x 7 Rubber Dish....</td> <td style="text-align: right;">75</td> </tr> <tr> <td>1 Alcohol Lamp.....</td> <td style="text-align: right;">60</td> </tr> <tr> <td>1 3 oz. Collodion Vial..</td> <td style="text-align: right;">18</td> </tr> <tr> <td>1 3 oz. Graduated Glass,</td> <td style="text-align: right;">30</td> </tr> <tr> <td>2 No. 1 Rubber Funnels,</td> <td style="text-align: right;">90</td> </tr> <tr> <td>1 pint Silver Solution...</td> <td style="text-align: right;">1 00</td> </tr> <tr> <td>$1\frac{1}{4}$ lb. Sulph. Iron in bot.</td> <td style="text-align: right;">20</td> </tr> <tr> <td>1 lb. Acetic Acid.....</td> <td style="text-align: right;">20</td> </tr> </table>	1 $\frac{1}{2}$ Combination Camera makes 1-9, 1-6, 1-4 and 1-2 single Ferrotypes, and 2 Bon Tons on a $\frac{1}{4}$ plate, and 2 card size on a $\frac{1}{2}$ plate with 1 $\frac{1}{2}$ size Lens. Price of Camera and Darlot Lens.....	\$30 00	1 $\frac{1}{2}$ Excel. Camera Stand,	3 00	1 Tall Head Rest.....	3 00	1 $\frac{1}{2}$ Glass Bath in Box, and Dipper.....	3 30	1 5 x 7 Rubber Dish....	75	1 Alcohol Lamp.....	60	1 3 oz. Collodion Vial..	18	1 3 oz. Graduated Glass,	30	2 No. 1 Rubber Funnels,	90	1 pint Silver Solution...	1 00	$1\frac{1}{4}$ lb. Sulph. Iron in bot.	20	1 lb. Acetic Acid.....	20	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">1 lb. Cyanide Potassium,</td> <td style="width: 50%; text-align: right;">\$0 25</td> </tr> <tr> <td>$\frac{1}{2}$ lb. Ferro. Collodion...</td> <td style="text-align: right;">65</td> </tr> <tr> <td>1 Bottle Varnish.....</td> <td style="text-align: right;">25</td> </tr> <tr> <td>1 Box Colors, Brushes, and Gold Saucer....</td> <td style="text-align: right;">1 60</td> </tr> <tr> <td>1 pint 95° Alcohol.....</td> <td style="text-align: right;">50</td> </tr> <tr> <td>1 Box each $\frac{1}{4}$ and $\frac{1}{2}$ Ferrotypes Plates....</td> <td style="text-align: right;">2 40</td> </tr> <tr> <td>100 No. 11 Ferrotypes Envelopes.....</td> <td style="text-align: right;">35</td> </tr> <tr> <td>50 No. 24 Card Envelopes.....</td> <td style="text-align: right;">30</td> </tr> <tr> <td>$\frac{1}{2}$ pint Jar Parlor Paste and Brush.....</td> <td style="text-align: right;">40</td> </tr> <tr> <td>1 1 inch Camel's Hair Duster for Plates....</td> <td style="text-align: right;">15</td> </tr> <tr> <td>1 Copy Ferrotypes Guide Instruction Book.....</td> <td style="text-align: right;">75</td> </tr> <tr> <td colspan="2" style="text-align: right; border-top: 1px solid black;">Total.....\$51 93</td> </tr> </table>	1 lb. Cyanide Potassium,	\$0 25	$\frac{1}{2}$ lb. Ferro. Collodion...	65	1 Bottle Varnish.....	25	1 Box Colors, Brushes, and Gold Saucer....	1 60	1 pint 95° Alcohol.....	50	1 Box each $\frac{1}{4}$ and $\frac{1}{2}$ Ferrotypes Plates....	2 40	100 No. 11 Ferrotypes Envelopes.....	35	50 No. 24 Card Envelopes.....	30	$\frac{1}{2}$ pint Jar Parlor Paste and Brush.....	40	1 1 inch Camel's Hair Duster for Plates....	15	1 Copy Ferrotypes Guide Instruction Book.....	75	Total.....\$51 93	
1 $\frac{1}{2}$ Combination Camera makes 1-9, 1-6, 1-4 and 1-2 single Ferrotypes, and 2 Bon Tons on a $\frac{1}{4}$ plate, and 2 card size on a $\frac{1}{2}$ plate with 1 $\frac{1}{2}$ size Lens. Price of Camera and Darlot Lens.....	\$30 00																																																
1 $\frac{1}{2}$ Excel. Camera Stand,	3 00																																																
1 Tall Head Rest.....	3 00																																																
1 $\frac{1}{2}$ Glass Bath in Box, and Dipper.....	3 30																																																
1 5 x 7 Rubber Dish....	75																																																
1 Alcohol Lamp.....	60																																																
1 3 oz. Collodion Vial..	18																																																
1 3 oz. Graduated Glass,	30																																																
2 No. 1 Rubber Funnels,	90																																																
1 pint Silver Solution...	1 00																																																
$1\frac{1}{4}$ lb. Sulph. Iron in bot.	20																																																
1 lb. Acetic Acid.....	20																																																
1 lb. Cyanide Potassium,	\$0 25																																																
$\frac{1}{2}$ lb. Ferro. Collodion...	65																																																
1 Bottle Varnish.....	25																																																
1 Box Colors, Brushes, and Gold Saucer....	1 60																																																
1 pint 95° Alcohol.....	50																																																
1 Box each $\frac{1}{4}$ and $\frac{1}{2}$ Ferrotypes Plates....	2 40																																																
100 No. 11 Ferrotypes Envelopes.....	35																																																
50 No. 24 Card Envelopes.....	30																																																
$\frac{1}{2}$ pint Jar Parlor Paste and Brush.....	40																																																
1 1 inch Camel's Hair Duster for Plates....	15																																																
1 Copy Ferrotypes Guide Instruction Book.....	75																																																
Total.....\$51 93																																																	

FERROTYPE OUTFIT No. 3.

For those who wish to make larger pictures, the following will be found a good outfit :

<table border="0" style="width: 100%;"> <tr><td>1 8x10 Lakeside Camera and Holders, carriage movement, fitted with 4 $\frac{1}{4}$ Gem Darlot Lenses, plain.....</td><td style="text-align: right;">\$40 00</td></tr> <tr><td>1 4-4 Darlot Portrait Lens, C. S.....</td><td style="text-align: right;">35 50</td></tr> <tr><td>1 No. 2 Acme Camera Stand, boxed.....</td><td style="text-align: right;">11 50</td></tr> <tr><td>1 Tall Head Rest.....</td><td style="text-align: right;">3 00</td></tr> <tr><td>1 9x12 Glass Bath in Box and Dipper.....</td><td style="text-align: right;">6 00</td></tr> <tr><td>1 8x10 Rubber Dish...</td><td style="text-align: right;">1 35</td></tr> <tr><td>1 Alcohol Lamp.....</td><td style="text-align: right;">60</td></tr> <tr><td>1 8 oz. Collodion Vial..</td><td style="text-align: right;">30</td></tr> <tr><td>1 8 oz. Graduated Glass,</td><td style="text-align: right;">50</td></tr> <tr><td>2 No. 3 Rubber Funnels,</td><td style="text-align: right;">1 20</td></tr> <tr><td>1 Box Ferrotypes Colors, Brushes, etc.....</td><td style="text-align: right;">1 60</td></tr> <tr><td>3 pints Silver Bath Solution.....</td><td style="text-align: right;">5 70</td></tr> <tr><td>2 lbs. Acetic Acid.....</td><td style="text-align: right;">35</td></tr> </table>	1 8x10 Lakeside Camera and Holders, carriage movement, fitted with 4 $\frac{1}{4}$ Gem Darlot Lenses, plain.....	\$40 00	1 4-4 Darlot Portrait Lens, C. S.....	35 50	1 No. 2 Acme Camera Stand, boxed.....	11 50	1 Tall Head Rest.....	3 00	1 9x12 Glass Bath in Box and Dipper.....	6 00	1 8x10 Rubber Dish...	1 35	1 Alcohol Lamp.....	60	1 8 oz. Collodion Vial..	30	1 8 oz. Graduated Glass,	50	2 No. 3 Rubber Funnels,	1 20	1 Box Ferrotypes Colors, Brushes, etc.....	1 60	3 pints Silver Bath Solution.....	5 70	2 lbs. Acetic Acid.....	35	<table border="0" style="width: 100%;"> <tr><td>1 $\frac{1}{4}$ lb. Sulph. Iron in bot.....</td><td style="text-align: right;">\$0 20</td></tr> <tr><td>1 lb. Cyanide Potassium,</td><td style="text-align: right;">75</td></tr> <tr><td>1 lb. Ferro. Collodion...</td><td style="text-align: right;">1 25</td></tr> <tr><td>1 pint Ferro. Varnish...</td><td style="text-align: right;">90</td></tr> <tr><td>1 pint 95° Alcohol.....</td><td style="text-align: right;">50</td></tr> <tr><td>1 Jar Parlor Paste and Brush.....</td><td style="text-align: right;">40</td></tr> <tr><td>1 $\frac{1}{2}$ inch Camel's Hair Duster.....</td><td style="text-align: right;">25</td></tr> <tr><td>50 10 x 14 Ferrotypes Plates.....</td><td style="text-align: right;">3 00</td></tr> <tr><td>500 No. 11 Ferrotypes Envelopes.....</td><td style="text-align: right;">1 50</td></tr> <tr><td>100 No. 15 Ferrotypes Envelopes for $\frac{1}{2}$ size..</td><td style="text-align: right;">90</td></tr> <tr><td>24 No. 20 Cabinet Envelopes.....</td><td style="text-align: right;">40</td></tr> <tr><td>1 Copy Ferrotyper.....</td><td style="text-align: right;">1 00</td></tr> <tr><td style="border-top: 1px solid black;">Total.....</td><td style="text-align: right; border-top: 1px solid black;">\$118 00</td></tr> </table>	1 $\frac{1}{4}$ lb. Sulph. Iron in bot.....	\$0 20	1 lb. Cyanide Potassium,	75	1 lb. Ferro. Collodion...	1 25	1 pint Ferro. Varnish...	90	1 pint 95° Alcohol.....	50	1 Jar Parlor Paste and Brush.....	40	1 $\frac{1}{2}$ inch Camel's Hair Duster.....	25	50 10 x 14 Ferrotypes Plates.....	3 00	500 No. 11 Ferrotypes Envelopes.....	1 50	100 No. 15 Ferrotypes Envelopes for $\frac{1}{2}$ size..	90	24 No. 20 Cabinet Envelopes.....	40	1 Copy Ferrotyper.....	1 00	Total.....	\$118 00
1 8x10 Lakeside Camera and Holders, carriage movement, fitted with 4 $\frac{1}{4}$ Gem Darlot Lenses, plain.....	\$40 00																																																				
1 4-4 Darlot Portrait Lens, C. S.....	35 50																																																				
1 No. 2 Acme Camera Stand, boxed.....	11 50																																																				
1 Tall Head Rest.....	3 00																																																				
1 9x12 Glass Bath in Box and Dipper.....	6 00																																																				
1 8x10 Rubber Dish...	1 35																																																				
1 Alcohol Lamp.....	60																																																				
1 8 oz. Collodion Vial..	30																																																				
1 8 oz. Graduated Glass,	50																																																				
2 No. 3 Rubber Funnels,	1 20																																																				
1 Box Ferrotypes Colors, Brushes, etc.....	1 60																																																				
3 pints Silver Bath Solution.....	5 70																																																				
2 lbs. Acetic Acid.....	35																																																				
1 $\frac{1}{4}$ lb. Sulph. Iron in bot.....	\$0 20																																																				
1 lb. Cyanide Potassium,	75																																																				
1 lb. Ferro. Collodion...	1 25																																																				
1 pint Ferro. Varnish...	90																																																				
1 pint 95° Alcohol.....	50																																																				
1 Jar Parlor Paste and Brush.....	40																																																				
1 $\frac{1}{2}$ inch Camel's Hair Duster.....	25																																																				
50 10 x 14 Ferrotypes Plates.....	3 00																																																				
500 No. 11 Ferrotypes Envelopes.....	1 50																																																				
100 No. 15 Ferrotypes Envelopes for $\frac{1}{2}$ size..	90																																																				
24 No. 20 Cabinet Envelopes.....	40																																																				
1 Copy Ferrotyper.....	1 00																																																				
Total.....	\$118 00																																																				

Those who do not care to make large pictures can dispense with the 4-4 Lens.

Or, a $\frac{1}{2}$ size Darlot Lens can be substituted for \$17.50, making this outfit very useful.

NOTE.—To these outfits may be added other articles to make them more complete (but can be dispensed with if economy is an object), such as Backgrounds and Accessories, Posing Chair, Tent, etc.

Filtering Cotton.

Prepared expressly for Photo. use. Per bundle.....\$0 50

Absorbent Cotton.

Absorbs any liquid without the use of Alcohol ; the best filtering cotton ever made.

1 lb. package.....	\$0 75
4 oz. paper box.....	25
2 " "	17

Gun Cotton.

	Per oz.
Vogel's Negative.....	\$0 50
Hance's Silver Spray Negative.....	55
“ Delicate Cream Negative.....	80

Collodion.

	Per bot.
Phenix Plate Ferrotypes.....	\$0 50
Wells' Negative, Rich and Rapid.....	60
Lewis & Holt's Negative.....	60
“ Positive.....	60

Varnishes.

S. P. C. Negative.....	\$0 35
Keystone.....	50
Phenix Ferrotypes..... per bot.....	50
Mountfort's Negative..... “	40
E. A. Diamond Ferrotypes..... per bot.....	40
“ “ “	1 pt..... 1 00
“ Crystal “	per bot..... 30
“ Retouching..... “	50
Black, for backing.....	$\frac{1}{2}$ lb..... 50
Climax Negative..... per bot.....	30
Ground Glass Substitute..... “	55

French Iodides and Bromides.

(Poulenc & Wittmann.)

Bromide Ammonium.....	1 oz. bot... \$0 50
“ Cadmium.....	1 “ ... 65
“ Potassium.....	1 “ ... 30
Iodide Ammonium.....	1 “ ... 1 00
“ Cadmium.....	1 “ ... 1 00
“ Potassium.....	1 “ ... 50

Chemicals.

WARRANTED PURE AND OF FULL WEIGHT AND MEASURE.

Remember, all Chemicals are bought and sold by Avoirdupois weight, which is $437\frac{1}{2}$ grains to the ounce, and 16 ounces to the pound, while at the same time they are mixed by Apothecaries' weight—480 grains to the ounce, and 12 ounces to the pound; hence, if you do not get but $437\frac{1}{2}$ grains of any Chemical for an ounce, do not think it short weight.

Acid, Acetic, No. 8, in bots., 1 lb., 20c.; 2 lb., 35c.; 5 lb...	\$0 80
" Glacial.....	1 oz. bot.... 15
" ".....	4 " 40
" ".....	8 " 75
" ".....	1 lb. bot.... 1 40
Acid, Nitric, C. P.....	1 oz. bot.... 12
" ".....	4 " 25
" ".....	8 " 35
" ".....	1 lb. bot.... 50
" Commercial, in bots., 1 lb., 35c.; 7 lb.....	1 30
Acid, Muriatic, C. P., in bots., 4 oz, 25c.; 8 oz., 35c.; 1 lb.	50
Acid, Oxalic.....	per lb..... 30
" Hydrobromic.....	1 oz. bot.... 30
" Pyrogallic, in bots., $\frac{1}{2}$ oz., 30c.; 1 oz.....	50
" Sulphuric, C. P.....	1 oz. bot.... 12
" " ".....	4 " 25
" " ".....	1 lb. bot.... 50
" " ".....	1 oz. can.... 20
" Gallic.....	1 oz. bot.... 20
" Citric, in bots., 1 oz., 15c.; 1 lb.....	90
" Tannic.....	1 oz bot.... 30
" Formic.....	1 " 30
Ammonium, Iodide, white.....	1 " 40
" Bromide.....	1 " 15
Ammonia, Nitrate, crystal.....	$\frac{1}{2}$ lb. bot.... 35
" " ".....	1 " 65
" Liquid Conc., C. S.....	1 " 40
" " ".....	$\frac{1}{2}$ " 30
" " ".....	4 " 1 00
" Chloride, in bots., 1 oz., 15c.; 8 oz.....	35
Alcohol, 95 per cent., no bottle.....	per gall.... 2 65
" " ".....	$\frac{1}{2}$ gall. bot.. 1 55
" " ".....	1 qt. bot.... 85
" " ".....	1 pt bot.... 50
" wood, for burning.....	1 pt. bot.... 35
" " ".....	1 qt. bot.... 60
" " ".....	$\frac{1}{2}$ gall..... 1 10
" " ".....	per gall. bot. 2 10
" Absolute.....	1 pt. bot.... 75
" " ".....	1 qt. bot.... 1 45

Alcohol, Atwood's Pat., for Collodion, no bot., per gall.	\$3 75
“ “ “ $\frac{1}{2}$ gall. bot.	1 90
“ “ “ 1 qt. bot.	1 00
“ “ “ 1 pt. bot.	50
Alum, ground, per lb., 5c.; powdered, per lb.	25
“ Chrome, in bots., 1 oz., 20c.; 1 lb.	65
Baryta, Nitrate 1 lb. bot.	20
Blue Frosting (for skylight) per can.	1 00
Cadmium, Iodide 1 oz. bot.	50
“ Bromide 1 “	30
Calcium, Chloride, in bots., 1 oz., 15c.; 8 oz.	70
Chloroform, in bots., 2 oz., 30c.; 1 lb.	1 50
Copper, Sulphate, purified 1 lb. bot.	50
Dextrine (for Mounting Photos) per lb.	25
Dermaline (protects the hands) per bot.	25
Ether, Sulph., Conc. 1 lb. bot.	90
“ “ “ $3\frac{1}{2}$ “	2 87
Enameline per bot.	75
Entrekin's Lubricator for Burnishing per cake.	25
Glass Cleaning Powder “	20
“ Polish “	25
Gold, Chloride of, and Sodium 15 gr.	35
“ “ “ 30 gr.	60
“ “ pure 15 gr.	65
Gum Arabic, picked per lb.	75
“ Shellac, per lb., white, 80c.; brown.	50
“ Sandarac per lb.	55
“ Benzoin “	95
“ Mastic “	4 80
Glycerine, in bots., 1 oz., 20c.; 1 lb.	1 00
Hydrokinone per oz.	1 50
Iron, Iodide 1 “	50
“ Protosulph., in bulk, per lb., 6c.; 1 lb., box.	10
“ Sulph. and Ammonia per lb.	15
Iodine, Tincture 1 oz. bot.	15
“ Crystal, Resublimed 1 “	50
Kaolin per lb.	10
Lead, Chloride 1 oz. bot.	35
“ Acetate 1 “	20
Lithium, Iodide 1 “	90
“ Bromide 1 “	50
Lime, Chloride 1 lb. bot.	25
Magnesia, Nitrate, in bots., 1 oz., 20c.; 1 lb.	1 10
Mercury, Bichloride, in bots., 1 oz., 15c.; 4 oz.	25
Mardock's Compound Developer per lb.	35
Oil of Lavender 2 oz. bot.	30
“ “ 8 “	1 00
Paraffine per lb. bot.	40
Potassium, Iodide 1 oz. bot.	40

Potassium, Bromide.....	1 oz. bot...	\$0 20
“ Neutral Oxalate.....	per lb.....	50
“ Sulphuret.....	$\frac{1}{4}$ lb. bot....	15
“ “.....	$\frac{1}{2}$ “	25
“ “.....	1 “	45
“ Cyanide.....	$\frac{1}{4}$ “	30
“ “.....	$\frac{1}{2}$ “	40
“ “.....	1 “	75
Potassa, Nitrate, C. P.....	per lb.....	35
“ Permanganate.....	1 oz. bot....	25
“ Bichromate.....	per lb.....	35
Rottenstone.....	$\frac{1}{2}$ lb. bot....	40
Sodium, Iodide.....	1 oz. bot....	60
“ Bromide.....	1 “	20
Soda, Acetate.....	$\frac{1}{4}$ lb. bot....	20
“ “.....	$\frac{1}{2}$ “	35
“ “.....	1 “	65
“ Bicarbonate.....	per lb.....	12
“ Carbonate (Sal).....	“	10
“ Citrate.....	1 oz. bot....	20
“ “.....	4 “	35
“ Granulated.....	1 lb. box....	10
“ Hyposulphite.....	per lb.....	6
“ “.....	1 lb. bot....	15
“ “ in lb. boxes.....	per box....	10
“ “ in kegs of about 100 lbs.....	per lb.....	5
“ Nitrate, Purified.....	1 lb. bot....	25
“ Phosphate.....	$\frac{1}{2}$ “	30
“ Sulphite.....	1 oz. bot....	10
“ “.....	2 “	15
“ “.....	4 “	20
“ “.....	$\frac{1}{2}$ lb. bot....	35
“ “.....	1 “	65
“ Tungstate.....	1 oz. bot....	20
“ “.....	4 “	40
Soap for removing silver stains.....	per cake....	15
Strontia, Chlo. or Muriate.....	1 oz. bot....	15
Silver, Nitrate, cryst.....	1 “	95
“ “.....	2 “	1 70
“ “.....	4 “	3 40
“ “.....	8 “	7 75
“ “.....	1 lb. bot....	13 50
“ fused.....	1 oz. bot....	90
“ “.....	1 lb. bot....	13 50
Tannin.....	1 oz. bot....	20
Uranium, Nitrate.....	1 “	1 00
“ Chloride.....	1 “	1 00
Zinc Iodide.....	1 “	65

STANDARD PHOTOGRAPHIC BOOKS AT POPULAR PRICES.

SCOVILL'S PHOTO. SERIES.

No. 1.—THE PHOTOGRAPHIC AMATEUR.—By J. TRAILL TAYLOR. A guide to the young photographer, either professional or amateur. Price per copy.....50 cents.

No. 2.—Out of print. (The Art and Practice of Silver Printing.)

No. 3.—Out of print. (English Annuals for 1882.)

No. 4 (Second edition of 5,000 copies).—HOW TO MAKE PICTURES.—The A B C of Dry Plate Photography. By HENRY CLAY PRICE. Price, Illum. Cover, 50 cts; Cloth Cover, 75 cts.

No. 5 (Second edition).—PHOTOGRAPHY WITH EMULSIONS.—By CAPT. W. DE W. ABNEY, R.E., F.R.S. Price per copy.....\$1.00

No. 6.—Edition sold out.

No. 7.—THE MODERN PRACTICE OF RETOUCHING.—Price per copy.....25 cents.

No. 8.—THE SPANISH EDITION OF HOW TO MAKE PICTURES.—Ligeras Lecciones sobre Fotografia Dedicados a Los Aficionados. Price per copy.....\$1 00

No. 9.—TWELVE ELEMENTARY LESSONS IN PHOTOGRAPHIC CHEMISTRY. Price per copy.....25 cents.

No. 10.—THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC FOR 1883. Price per copy.....35 cents.

No. 11.—Edition sold out.

No. 12.—HARDWICH'S CHEMISTRY.—Ninth Edition. Edited by J. TRAILL TAYLOR. Price, \$2.00; Cloth.....\$2.50

No. 13.—TWELVE ELEMENTARY LESSONS ON SILVER PRINTING. Price per copy.....25 cents.

No. 14.—ABOUT PHOTOGRAPHY AND PHOTOGRAPHERS. By H. BADEN PRITCHARD, F.C.S. Price per copy.\$1.00

No. 15.—THE CHEMICAL EFFECT OF THE SPECTRUM. By J. M. EDER. Price per copy.....50 cents.

No. 16.—PICTURE MAKING BY PHOTOGRAPHY. By H. P. ROBINSON, M.D., In illuminated cover.....75 cents. In cloth cover.....\$1.00

WILSON'S PHOTOGRAPHIC PUBLICATIONS.

A Treatise on every Branch of Photography.

THE PHILADELPHIA PHOTOGRAPHER.—A monthly Magazine, illustrated by photographs of superior merit. \$5 00 a year; \$2 50 for six months.

THE PRACTICAL PRINTER. By C. W. Hearn. Price, \$2 50. Second edition now ready. This is a most handy and reliable book. It goes into all the operations of plain and fancy silver printing, and is *full* of good.

PHOTOGRAPHERS' POCKET REFERENCE BOOK. By Dr. H. Vogel. Price, \$1 50. For the dark room. It meets a want filled by no other book. Full of formulæ—short, practical, and plain.

PHOTOGRAPHIC PROGRESS SINCE 1879. A new book by Dr. H. W. Vogel. Now ready. Send for circular. Price, \$3 00.

THE FERROTYPYER'S GUIDE. Price, 75 cents. Cheap and complete. For the Ferrotyper, this is the only standard work. Seventh thousand.

PICTORIAL EFFECT IN PHOTOGRAPHY. By H. P. Robinson. For the Art Photographer. Cloth, \$1 50; paper cover, \$1 00.

WILSON'S PHOTOGRAPHICS. The newest and most complete Photographic Lesson-book. Covers every department. 352 pages. Finely illustrated. Only \$4 00. By Edward L. Wilson.

WILSON'S LANTERN JOURNEYS. By Edward L. Wilson. In two volumes. Price, \$2 00 per volume. For the Lantern exhibitor. Gives incidents and facts in entertaining style of about 2,000 places and things, including the Centennial and Paris Exhibitions. Vol. III. in preparation.

BIGELOW'S ARTISTIC PHOTOGRAPHY. Price, \$4 00. For the lover of art. Beats his "Album of Lighting and Posing." Superb! With twelve photographs and instructions.

BURNET'S HINTS ON COMPOSITION. Price, \$3 50. All should study it. A splendid work, largely illustrated, giving all the rules and principles of artistic posing.

STUDIES IN ARTISTIC PRINTING. By C. W. Hearn. Price, \$3 50. Embellished with six fine cabinet and promenade portrait studies.

THE PHOTOGRAPHIC COLORIST'S GUIDE. By John L. Gihon. Cloth bound, \$1 50. The newest and best work on painting photographs.

PHOTOGRAPHIC MOSAICS, 1884. Cloth bound, \$1 00; paper cover, 50 cents. Back volumes same price. Better than any of its predecessors.

WILSON'S PHOTOGRAPHICS.

A partial Photographic Encyclopedia. By Edward L. Wilson. Editor "Philadelphia Photographer," "Photo. Mosaics," etc.

A Standard Book for all Workers in Photography.

CONTENTS.

- A—Treatment of the Subject.
- B—The Needful Apparatus.
- C—The Objective or Lens.
- D—The Dark Room.
- E—Preparation of the Glass.
- F—Chemicals and Solutions.
- G—The Manipulations.
- H—Manipulatory Miseries.
- I—Retouching the Negative.
- J—The Glass Studio.
- K—Accessories and Light.
- L—Managing the Model.
- M—Printing on Albumen Paper.
- N—Printing on Plain Paper.
- O—General Remarks on Printing.
- P—Printing on Various Surfaces.
- Q—Printing Perplexities.
- R—Art in Printing.
- S—Mounting and Finishing.
- T—Photography Outside.
- U—Bromo-Gelatine Emulsion Work.
- V—Vogel's Collodion Emulsion.
- W—Enlargements and Lantern Slides.
- X—Phototypes, Platinotypes and Collodion Transfers.
- Y—Wastes and their Worth.
- Z—Metrical Measuring.
- &—Concluding Confab—Index.

It is believed that this is the most valuable work ever offered to the working photographer.

It contains 352 pages; 7 x 8 $\frac{3}{4}$ inch cover, and is 1 $\frac{1}{2}$ inches thick. More than 100 illustrations. It give full details of all practical

PROCESSES, OLD AND NEW, PUBLIC AND SECRET.

Among the latter are the "Phototype," sometimes call the "Artotype" process, with examples; many of the "Lightning" processes; the "Platinotype" process; the "Collodion Transfer" or "Megatype" process, and many others.

58 pages are devoted to Posing and Lighting ; 37 pages give instructions in Emulsion "Dry" Work ; 29 pages show how to Build and Use Skylights ; 108 pages furnish instructions for Manipulating Negatives ; 37 pages are applied to Printing Formulæ and Dodges ; 175 pages give Notes from Authors all over the world.

It is printed on fine white paper, made especially for it, and sold at the low price of \$4 00, post paid.

DRY PLATES.

Dry Plates are sensitized negative glass (gelatine emulsion), ready for exposure, and will keep good in dry places for an indefinite time. They are put up in light-tight paper boxes, and must be opened, developed and fixed in ruby light, as the smallest ray of white light, or even candle light, will fog them. Cameras and plate holders must also be free from all light inside, except what comes through the lens ; even a full aperture of the lens will sometimes fog in a strong light. These plates are usually about ten times quicker working than Collodion Plates. The Instantaneous are of course much quicker, and require more care.

Any photographer can work these plates with the same instruments as wet plates, but require special plate holders. There is no reason why any one should fail to make good negatives from the start, if directions are followed that accompany each package of plates. They are now used by all the leading galleries, some exclusively.

It may here be added—because of many inquirers—that there are no prepared Dry Ferrotypes Plates ; the process is only negative.

As an aid to the practical photographer, the formulas of the leading standard brands of Dry Plates are given.

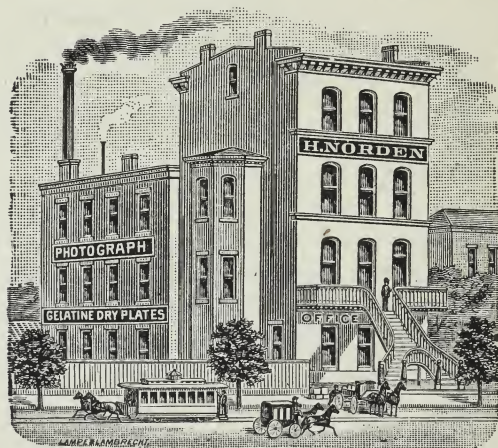
EVERY PLATE GUARANTEED.



H. Norden's Extra Rapid Gelatine Dry Plates.

PRICE LIST.

3¼ x 4¼ per dozen,	- - - \$0 60	10 x 12 per dozen,	- - - \$5 00
4 x 5 " "	- - - 90	11 x 14 " "	- - - 6 50
4¼ x 5½ " "	- - - 1 00	14 x 17 " "	- - - 10 00
4¼ x 6½ " "	- - - 1 20	16 x 20 " "	- - - 16 00
5 x 7 " "	- - - 1 55	17 x 20 " "	- - - 17 00
5 x 8 " "	- - - 1 75	18 x 22 " "	- - - 20 00
6½ x 8½ " "	- - - 2 30	20 x 24 " "	- - - 24 00
8 x 10 " "	- - - 3 40		



DISCOUNTS ARE AS FOLLOWS :

Orders amounting to \$50 00, 5 per cent. off.
 " " over 50 00 and under \$100 00, 10 per cent. off.
 " " " 100 00 " " 200 00, 15 " "

We warrant all our plates to be perfect, and will answer any complaints if the number of emulsion as marked in every box is stated to us, and also the mode of development.

Formulas and Directions for H. Norden's St. Louis Extra Rapid Gelatine Dry Plates.

PYROGALLIC ACID DEVELOPMENT.

STOCK SOLUTION.

No. 1.	No. 2.
Alcohol (absolute) - - - 15 ounces.	Water, - - - - - 14 ounces.
Pyrogallic Acid, - - - 1 ounce.	Strongest Aqua Ammonia, 1½ "
	Bromide of Ammonium, 380 grains.

DAILY USE.

A.—1 Part of No. 1.	B.—1 Part of No. 2.
9 " Water.	9 " Water.

The bottles containing the solutions should be tightly corked.

NORMAL DEVELOPER.

1 Part A.	1 Part B.
-----------	-----------

Fill the developing dish with cold clear water and put the plate from the tablet in it so that the plate is entirely covered with water, then place a cover on it. For a plate 8 x 10 inches, mix in a wide mouth bottle 2 ounces of *A* and 2 ounces of *B*.

After the plate has remained one to two minutes in the water, pour off the same; then pour the developer evenly over the plate, keeping the dish in gentle motion. If air bubbles set on the plate, touch them lightly with the finger tip or with a soft hair brush.

Watch the developing carefully, without exposing it more to the red light than is absolutely necessary. Do not take the plate out of the dish during the development for the purpose of looking through, but try to get accustomed to judge the intensity of the picture by the advancing red light in the dish either to the gray or black or light details. Let the plate remain in the dish until the full detail in the shadows is visible. As by the wet process, the highest lights must appear first, and afterward all detail to the darkest shadow.

If the negative appears equal in all its parts at once, it is a sign of over-exposure. If the plate was under-exposed, the negative shows after two minutes' development no detail in shadows. In both cases the plates ought to be rejected, as the time and expense are more than a new exposure would cost.

If not sure that the time of exposure was correct, or if a second exposure cannot take place, manage as follows:

Mix for a plate 5 x 8 inches, ¼ ounce No. *A* with 1½ ounces of water and ¼ ounce of No. *B*, commencing with this weak developer. If after a minute's development the picture DOES NOT APPEAR, THE TIME OF EXPOSURE WAS TOO SHORT. In this case pour away the developer and use the Normal developer; if the negative desires still more intensity, the time of exposure was by far too short, and it is not advisable to try a stronger developer, as it will generally cause fog. Be careful not to expose too short, as an under-exposed plate produces rough pictures.

If you know the negative was under-exposed, commence with

mixing 1 part of No. *A* with 2 parts of No. *B*, and by using this solution the developer will in nearly all cases develop properly. This last solution mixed of equal parts of No. *A* and of No. *B*, will bring out the picture clear and brilliant.

No. *A* produces intensity and No. *B* produces the detail without giving much intensity to the lights.

Should the negative not show the desired intensity, even if you add less of No. *B*, you can remedy the evil by mixing the Stock Solution with Bromide of Ammonium.

Every one must regulate his developer by experience.

After the development is completed in all its parts, take the plate out of the dish, wash carefully under frequent changes of water, until the gelatine film accepts the water entirely, and put the plate in a fixing bath of 10 per cent. Hyposulphite of Soda. Leave the plate, after all brom. silver has disappeared, a few minutes in the natron, and rinse well with plenty of water. You cannot give too much attention to a thorough washing of the plates.

To give the negative a gray color, pour immediately and repeatedly a dissolution of one ounce of water with ten drops of diluted nitric acid over the plate after taking it from the fixing bath, wash again, and the plate can be set aside to dry exposed to daylight.

The soaking of the smaller plates up to 8 x 10 before developing is not absolutely necessary, and the developer may be poured directly on the dry plates. Larger plates should never be developed without soaking them before, which prevents the gelatine film from turning yellow.

Keep all the solutions cool during hot weather. After the plates are fixed, put them in 10 per cent. Alum solution and then wash them carefully.

There is no reason for apprehension that the film may turn yellow after this process.

In negatives of little intensity the yellowish color should not be removed, as the same is very essential for procuring a brilliant and powerful copy. Under a correct treatment of the developing process, the negative will always produce the required intensity.

Should the negative appear too thin, it can be strengthened as follows :

STRENGTHENING SOLUTION.

No. 1.—A saturated solution of Bichloride of Mercury in water.

No. 2.—6 ounces of water.

The Beebe Gelatine Dry Plates, manufactured by the Chicago Dry Plate and Manufacturing Company.

EVERY PLATE GUARANTEED.

DIRECTIONS FOR THE MANAGEMENT OF BEEBE'S GELATINE DRY PLATES.

To successfully work these plates, follow the instructions carefully, and until you have mastered them, do not find any

fault with the plates or begin any innovations in method of working them.

Before opening the package of plates, see that all White Light is rigidly excluded from your dark room ; but in its place you can have all the ruby light that you want, and I advise that you take two sheets of ruby paper and make an opening for them, then you can see what you and your plates are doing. Little lamps and tiny windows are a mistake—in the quality, not the quantity, of light lies the danger of fog.

The edges of your negative which have not been exposed will be a sure test. They must, when cut, be like clear glass, or your light is wrong.

I take it for granted that your camera and holder are in perfect condition. There must be no cracks to leak light, nor any silver on the holder to get on the plate.

Now, for a trial, take one of the plates from the box, dust it, put into holder, and make an exposure ; give one second, five seconds and ten seconds on the same subject and with the same light.

Returning to the dark room, where we have the following developer ready :

SOLUTION No. 1.

Water.....1 gallon.
Carbonate of potash (salts of tartar).....1 pound.
Oxalic acid.....1 pound.

Mix in a two gallon jar, and see that the solution tests decidedly acid. There will be a small amount of the salt remaining that cannot be dissolved, but will filter out.

SOLUTION No. 2.

Water.....1 quart.
Protosulphate of iron.....12 ounces.

Let iron dissolve slowly ; shake bottle occasionally ; filter, and if 32 drops sulphuric acid be added to the solution, it will stay clear.

Filter these solutions carefully.

If the commercial oxalate of potash is preferred, use

Water (hot).....5 pints.
Oxalate of potash.....1 pound.

See that the solution is somewhat acid ; add a little oxalic acid to make it so ; let cool, filter and use in place of Solution No. 1 given above.

TO DEVELOP A 5 X 8 PLATE, TAKE

Solution No. 1.....2 ounces.
Solution No. 2.....1 dram.

(Always pour No. 2 into No. 1.)

Put the exposed plate in the developing tray, and quickly sweep the developer over ; keep moving. Keep developer on until image is a little sunken in.

Experience will show how far to carry development. When plate is removed from developer, wash carefully. Fix in a solution

of water, one gallon; hyposulphite of soda, sixteen ounces. Wash carefully, and place in a solution of water, one gallon; alum, one pound. Leave for about five minutes, wash for half an hour, and when plate is removed from washing tray, brush off all sediment with a soft brush dipped in water. Let negative dry without heat. Constant motion and careful washing prevent streaks.

After negative is dry, proofs may be taken before it is varnished, but care should be taken to have the paper perfectly dry.

The negative should be varnished with ordinary negative varnish or with plain collodion before any considerable number of prints are made from it, as the film is liable to become stained by the silver in the paper.

NOTES.

Large plates may be wetted before the application of the developer, if preferred.


If extra intensity is desired, add a few drops of a fifteen-grain solution of bromide of potassium to each ounce of developer before applying to the plate.

To make clean work, dust off the plate before exposure, filter the solutions and avoid air bubbles on the plate.

The iron should be added to the oxalate, and NOT *vice versa*. If too much iron is added, it will cause a bright yellow sandy precipitate on the plate. Never add iron to developer in developing tray, always pour into a graduate.

A tray should always be used for developing, and enough developer to fully cover the plate.

A very convenient developing tray can be made of planished copper, tin side in, but such a tray cannot be used for hypo., alum or intensification.

 If the plate is allowed to drain too much between any of the operations, air bubbles will form on the film, which must be removed with a soft brush upon the application of the next solution, otherwise its action will be unequal.

It is sometimes desirable to immerse plate in a strong solution of common alum, either before or after fixing, as it hardens the film and enables it to dry quicker and cleaner.

Always examine the plate from the back on the removal from the hypo.

TO INTENSIFY.

Proper timing and development will render intensification unnecessary, but when it cannot be avoided the following is to be used :

STOCK SOLUTION.

Bichloride of mercury.....	120 grains.
Water.....	12 ounces.

WASH WELL.

Wash thoroughly after fixing and before applying intensifier. Leave in mercury until desired strength is obtained, wash well and

put in a solution of ammonia, 120 drops, water, 12 ounces, until blackened.

TO REDUCE.

Water..... 12 ounces.
Cyanide of potassium..... $\frac{1}{2}$ ounce.
Bichloride of mercury... .. $\frac{1}{2}$ ounce.

The plate must be thoroughly washed both before and after its application.

FAILURES.

A knowledge of failures is sometimes useful as an aid in avoiding them, hence we append some of the most common.

TRANSPARENT SPOTS.—Dust on the plate. *Air bubbles on the plate.* Bubbles in developer.

PINK FILM.—**PURPLE BY REFLECTED LIGHT.**—Too much ammonia in developer. Development too prolonged. Never occurs with ferrous oxalate developer.


WEAK AND FOGGY IMAGE.—Over-exposure. White light in dark room. Reflections in camera.

WEAK AND CLEAR SHADOWS.—Under-development.

STRONG AND CLEAR SHADOWS.—Under-exposure.

CRYSTALLIZATION ON FINISHED NEGATIVES.—Hypo. not washed out.

FRILLING.—Immerse the plate before or after fixing in a saturated solution of common alum.

 Most of the failures in the use of gelatine plates are from imperfect light in the dark room, or imperfect cameras or holders, all of which cause fog more readily on a gelatine plate than a wet plate.

DEVELOPER.

No. 1.—Neutral oxalate of potash.....1 pound.
Water.....5 pints.
Make decidedly acid with citric acid, and filter.

No. 2.—Iron.....1 pound.
Water.....2 quarts
Filter, and add 60 drops sulphuric acid.

TO DEVELOP TAKE

No. 1.—Oxalate solution.....4 ounces.
No. 2.—Iron.....4 drams

ALWAYS HAVE READY A BOTTLE OF

Water.....10 ounces.
Bromide ammonium.....300 grains.

If more intensity is needed, add 10 drops bromide solution and continue the development.

Image should show through on back of plate. An over-exposed plate needs weaker developer and more bromide solution. An under-exposed plate needs stronger developer and less bromide solution.

Carry the development until image is well sunken in; do not try to hurry.

Note Reduction.

PRICE LIST.

Note Reduction.

3¼ x 4¼ per dozen.....	\$ 60	10 x 12 per dozen.....	\$ 5 00
4 x 5 "	90	11 x 14 "	6 50
4¼ x 5½ "	1 00	14 x 17 "	10 00
4¼ x 6½ "	1 20	16 x 20 "	16 00
5 x 7 "	1 55	17 x 20 "	17 00
5 x 8 "	1 75	18 x 22 "	20 00
6½ x 8½ "	2 30	20 x 24 "	24 00
8 x 10 "	3 40		

Add for Stripping Plates 25 per cent. to this list.

DISCOUNTS ARE AS FOLLOWS :

Orders amounting to \$15 00, 5 per cent. off.
 " " over 50 00 and under \$100 00, 10 per cent. off.
 " " " 100 00 " 200 00, 15 per cent. off.

Complete formula for use inclosed in each package.

Manufactured for the Professional Photographer, the Scientific Amateur, the Microscopic, the Artist, the Manufacturer, the Pleasure Seeker, and all who wish to preserve an exact and beautiful representation of any object.

CARBUTT'S
KEYSTONE

DRY PLATES.

Season of 1884. Fifth Year.

With increased experience and greatly increased facilities, we can promise that the "KEYSTONE PLATES" will be found to excel all others in *quality, rapidity, uniformity and technical perfection.* All plates are packed face down in our new boxes.



The Slow Landscape, and for Transparencies—Red Label.



The Rapid Landscape, for Groups and general Photography, a most useful and reliable plate—White Label.



For Rapid Portrait Work, Instantaneous Views, Interiors, &c.—Blue Label.

THE KEYSTONE SPECIAL PLATE.

This plate is, we believe, the most rapid offered the public; about double the speed of the J. C. B., and same treatment in developing; very suitable for Amateur Indoor Photography, Animals and Moving Objects.

REVISED PRICE LIST.—PRICE PER DOZEN.

3¼ x 4¼ per doz.....\$	60	10 x 12 per doz.....\$	5 00
4 x 5 "	90	11 x 14 "	6 50
4¼ x 5½ "	1 00	14 x 17 "	10 00
4¼ x 6¼ "	1 20	16 x 20 "	16 00
5 x 7 "	1 55	17 x 20 "	17 00
5 x 8 "	1 75	18 x 22 "	20 00
6½ x 8½ "	2 30	20 x 24 "	24 00
8 x 10 "	3 40		

DISCOUNTS ARE AS FOLLOWS:

Orders amounting to \$15 00,	5 per cent. off.
" " over 50 00 and under \$100 00,	10 per cent. off.
" " " 100 00 " 200 00,	15 " "

New and Simple Pyro. Developer for Carbutt's Special Portrait and Instantaneous Gelatine Dry Plates.

CAUTION.—Owing to the extreme sensitiveness of these Plates, we would caution customers to be careful of the quality of the light used. Carbutt's Mulum in Parvo Lantern or Translucent Ruby Paper give a safe light with oil or gas.

THIS DEVELOPER will be found to allow of shorter exposure and gives finer modulation to the negative than is generally obtained with Ferrous Oxalate; but for these Plates we prefer and recommend the following simple formula of Pyro. and Common Washing Soda; however, Ferrous Oxalate may be used by those who prefer it.

No. 1.—10 PER CENT. PYRO. SOLUTION.

Pyrogallic Acid.....	1 ounce.
Oxalic Acid.....	120 grains.
Water.....	8 ounces.

Dissolve the Acid, then add the Pyro. and Water to make 10 ounces fluid.

No. 2.—SODA SOLUTION.

Saturated Solution Washing Soda.....	4 ounces.
Sulphite of Soda.....	80 grains.
Water.....	16 ounces.

A Saturated Solution of Soda is made by pouring 4 parts hot water on to 5 parts Carbonate Soda (Common Washing Soda) and allowing to cool.

No. 3.—CITRATE OF SODA.

Take 2 oz. Saturated Soda Solution, add of Citric Acid in powder until a slip of blue litmus remains faintly red, then add water to measure 10 oz.

To develop say a 5 x 8 plate, measure half dram No. 1, pour into 2¼ oz. Soda Solution and flow over Plate in developing pan. If properly exposed, continue till image is well out, then wash off Developer and immerse for two or three minutes in the

No. 4.—HARDENING AND BLEACHING BATH.

Pulverized Alum.....	2 ounces.
Oxalic Acid.....	¼ ounce.
Water.....	20 ounces.

wash for a minute or two, then fix in Solution of Hyposulphite of Soda, 1 to 5 of water, then wash *most* thoroughly. The negative may again be placed in the Alum Solution in case the yellow color had not all been discharged by the first application.

Over-Exposure.—If on applying the Developer the image comes too quick, at once remove Plate and wash off. To the Developer add half a dram Citrate Soda Solution, one dram more Pyro. Solution, and one ounce Water; the development will now be slower and vigor secured as in a properly timed negative. For under-exposure add one or two drams saturated Soda Solution.

For instantaneous Exposure, add one dram No. 1 to 2 ounces No. 2 Soda Solution. This Developer, while the cheapest, has given the most satisfactory results in Portraiture and Landscape, and I strongly recommend a trial of it by those using the Keystone Plates.

How to make Transparencies on Carbutt's Keystone Plates.

When to be made by contact, use artificial light, either gas or coal oil lamp, but the most efficient is the light from CARBUTT'S MULTUM IN PARVO LANTERN.

Use a deep printing frame with a piece of plate or flat glass to lay Negative on, place over the Negative a Keystone A Plate, then expose from 10 or 20 seconds or what may be considered sufficient according to the intensity of Negative being used, the time of exposure and strength of developer are the two principal factors in determining the TONE and DENSITY of the resultant transparency, a short exposure with strong developer yields vigorous transparencies with rich velvet black tone, long exposure and dilute developer gives warm brown tones, fine gradation with transparency of detail in the Shadows, suitable for Optical Lantern Slides.

For transparencies for the window, a mask with a suitable central opening should be placed *between* the Negative and Gelatine Dry Plate. A suitable paper is a thin enameled surface paper of a Turkey red color, this will be found to protect the margin of the plate and give a sharp clean outline to the picture.

Special Developer for Transparencies.

I.—OXALATE SOLUTION.

Oxalate of Potash. 8 ounces. | Water. 32 ounces.

When dissolved, add of a strong solution of Citric Acid sufficient to faintly change blue litmus paper, then add 200 grains more of Citric Acid, when dissolved, filter.

II.—IRON SOLUTION.

Pure Protosulphate of Iron. 4 oz. | Water. 16 ounces.

Dissolve and add of Sulphuric Acid, 16 drops.

DEVELOPER FOR BLACK TONES.

Oxalate Solution. 4 parts. | Iron. 1 part.

DEVELOPER FOR BROWN TONES.

To the above add two or three parts water, bearing in mind what has been said about regulating the exposure to suit the developer. The development should be carried on until the detail in the strongest light of the image is well defined, then wash, and fix in clean and fresh Hypo. Solution, made by dissolving 4 ounces of Hypo. Soda in 20 ounces of water, place in Alum Solution a few minutes, then give a thorough washing, and before putting to dry, with a swab of absorbent cotton go over the surface while holding the transparency under the tap, rinse and place to dry spontaneously, and it is then ready to bind in the metal frames sold by dealers for that purpose.

N.B.—By leaving out the 200 grains Citric Acid in the above Oxalate Solution, it is then suitable for the ordinary Negative Developer.

THE NEW ALKALINE DEVELOPER

FOR MONROE'S PLATES.

FORMULA.—No. 1. In 64 ozs. of water, dissolve 1 oz. Sulphite Soda, then add 20 grains Citric Acid, and lastly 1 oz. Pyrogallic Acid.

This solution will keep indefinitely.

N.B.—Be sure and use Sulphite not Sulphate. We give preference to Power & Wightman's as being the most suitable. Use only the crystals, not granular.

No. 2. Water 64 ozs.; Brom. Potass., 120 grains; Stronger Water Ammonia, $1\frac{1}{2}$ ozs.

Keep well corked.

In warm weather use *alum bath* after development,

DEVELOPMENT.—For proper exposure use equal parts of No. 1 and No. 2. For under-exposure, more of No. 2. For over-exposure, three parts No. 1 to one or two parts No. 2.

The solution can be used for several successive plates, but after standing should have a slight addition of No. 2.

When fixing bath becomes too red, use new solution.

Caution.—Too long development makes the negative too intense and strong. Proper handling will produce the finest results EVER OBTAINED on Gelatine Dry Plates, both for richness in chemical effect and rapid printing qualities.

This developer used on the "semper idem" plate possesses the valuable property of not discoloring the film, which, together with the quickness of its action, makes it vastly superior to oxalate. For additional instruction see the complete directions sent with each package.

Note.—Unless pure chemicals are used for the above, trouble may be expected. Use only Schering's (German) Pyro. or best English makes. Do not use trays that have had Oxalate or Iron in them without first putting in a small quantity of dilute Pyro. developer and then rinsing.

Do not fix plates developed with Pyro. in Hypo. bath that has been used for plates developed with Oxalate.

The No. 1 solution should be only slightly colored by the Pyro.—a perceptible straw color. Should it be darker it is evidence of impurity somewhere. Mix No. 1 in the order written. Any rust from the faucet will change the color very much. The Sulphite can be dissolved in hot water or pulverized in a mortar.

Should any of our customers dislike the Sulphite formulas that we recommend, we give below another formula for Pyro. development, which works perfectly on our plates; it also works somewhat softer than the first mentioned:

DEVELOPERS.—No. 1. Pyrogallic Acid, 1 oz.; Alcohol, 8 ozs.

No. 2. Bromide Potass., 120 grs.; Water, 7 ozs.; Stronger Ammonia, 1 oz.

Use one dram of No. 1, one dram of No. 2, water 4 ozs.

PRICES OF MONROE'S PLATES.

INSTANTANEOUS.

SIZE.	PER DOZ.	SIZE.	PER DOZ.
$3\frac{1}{4}$ x $4\frac{1}{4}$	\$0 60	10 x 12.....	\$5 00
4 x 5.....	90	11 x 14.....	6 50
$4\frac{1}{4}$ x $5\frac{1}{2}$	1 00	14 x 17.....	10 00
$4\frac{1}{4}$ x $6\frac{1}{2}$	1 20	16 x 20.....	16 00
5 x 7.....	1 55	17 x 20.....	17 00
5 x 8.....	1 75	18 x 22.....	20 00
$6\frac{1}{2}$ x $8\frac{1}{2}$	2 30	20 x 24.....	24 00
8 x 10.....	3 00		

Instructions for Using the Inglis Insoluble Dry Plates.

THE DARK ROOM,

The dark room should be free from all white light—small rays entering and diffusing through the room are ruinous to dry plates, where the wet plate, being less sensitive, would work unharmed. Use a lamp or gas jet protected by a copper flashed ruby chimney, or by a sheet of yellow and one of ruby paper, if care is taken to cut off the rays of white light from the lamp. If daylight is preferred, darken all but a pane or two of the window, which is to be covered with ruby paper. Direct sunlight through the paper should be avoided. Yellow paper alone only partially stops the actinic ray, and is therefore worthless. [Lamps and ruby paper are kept in stock and can be supplied by us on short notice, if desired.]

EXPOSURE.

The proper time of exposure can be ascertained by making several exposures on the same plate, say one-half, one, two and three seconds, by successive partial withdrawals of the slide, and developing as if but one exposure had been made, always remembering that these plates are fully twenty-five times the rapidity of the average wet plate, and of a uniformity which obviates the necessity of the experiment ever being repeated.

DEVELOPMENT.

The very great advantage of the Pyro. development over the Oxalate is now admitted by nearly all photographers. Its rapidity and simplicity are points in its favor. The "Insoluble" plate works especially well with the Pyro., and although many developers give good results, we recommend only the following as giving the best quality, producing a rich, velvety texture, combined with great snap and clearness in the finished negative, and we decline to be responsible where any other is used:

FORMULA.

STOCK SOLUTION.

Pyro. (English or German make).....	1 ounce.
Bromide Ammonium.....	600 grains.
Water.....	6 ounces.
Nitric Acid.....	20 drops.
A.—Take of Stock.....	$\frac{1}{2}$ ounce.
Water.....	10 ounces.
B.—Stronger Water Ammonia.....	$\frac{1}{4}$ ounce.
Water....	10 ounces.

The above solutions will keep indefinitely. Equal parts of A and B are a normal developer.

A little more of A will retard and give density—more of B gives additional softness and hastens development.

The development should be begun with a less quantity of B, which may be increased if the image comes up too slowly.

To gain intensity and prevent fog and flatness where a plate has been over-exposed, add from $\frac{1}{4}$ to $\frac{1}{2}$ ounce of the following solution to the

developer. Any amount of density may be obtained by use of more or less of this solution of Bromide of Ammonium or Potassium.

Bromide of Ammonium100 grains.
Water..... 10 ounces.

See that all your chemicals are fresh and pure.

It is absolutely necessary that above instructions be followed to obtain best results from our plates.

FIXING BATH.

A saturated solution of Hypo.

PYRO. STAINS.

To remove the yellow Pyro. stains from a plate, thus giving the appearance of a wet plate, immerse the negative in a saturated solution of alum, after fixing and washing. If reduction of intensity is desired, a very few drops of muriatic acid added to the alum will produce the result.

INTENSIFICATION.

Should intensity be needed, which may arise from over-exposure, the following is recommended.

The operation is to be performed after fixing and washing.

No. 1.—Bichloride of Mercury.....60 grains.
Water 6 ounces.

No. 2.—Iodide Potassium.....90 grains.
Water 2 ounces.

No. 3.—Hypo.....120 grains.
Water 2 ounces.

Pour No. 2 into No. 1, shake and add No. 3. Place negative in dish kept for the purpose, and cover with sufficient solution; when strong enough, wash well. Solution can be used repeatedly. Wash thoroughly after each operation.

INSOLUBILITY.

We have adopted the name "Insoluble" as a distinctive brand for our plates, and with our developer we guarantee them absolutely non-frilling in any climate; we do not, however, recommend the severe and unnecessary test of hot water. The plates can be easily made insoluble to that extent if desired, but at the expense of extreme sensitiveness and quality; it is therefore considered desirable to carry the insolubility only to a point which will make the plates non-frilling at all ordinary temperatures.

RAPID DRYING.

By flowing the plate with alcohol immediately after fixing, draining and hanging on tacks, it will be found to dry rapidly.

Any stains on the hands produced by the use of Pyro. may be removed with a weak solution of Hydrochloric Acid.

REMARKS

Always dust off the plate, before exposure, with a soft brush, to avoid small spots liable to appear in the finished negative.

Always flood the plate at one sweep with the developer, and keep plate out of the solutions for examination as short a time as possible, as in either

instance air bubbles are liable to form on the film. Should such appear they must be instantly wiped away with a small brush. Keep your solution clean by filtering occasionally.

FAILURES.

Some of the most frequent causes of failure are as follows :

Transparent spots—Dust on the plate. Air bubbles allowed to form on the plate. Bubbles in developer.

Pink film (purple by reflected light)—Too much ammonia in developer. Development too prolonged.

Weak and foggy image—Over-exposure. White light in dark room. Reflection in camera.

Too weak with clear shadows—Under-development

Too strong with clear shadows—Under-exposure.

Crystallization on finished negatives—Hypo. not washed out.

NOTICE.

Large figures will be found stamped on the bottom of each package of our plates; they are simply for the manufacturers' convenience; all our plates will be found uniform. A record is kept by aid of these numbers, and parties corresponding with us in regard to any particular lot of plates will kindly quote them.

PRICE LIST.

SIZE.	PER DOZ.
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	\$0 60
4 x 5	90
4 $\frac{1}{4}$ x 5 $\frac{1}{2}$	1 00
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$	1 20
4 $\frac{3}{4}$ x 6 $\frac{1}{2}$	1 40
5 x 6	1 35
5 x 7	1 55
5 $\frac{1}{2}$ x 7	1 70
5 x 8	1 75
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$	2 30
8 x 10	3 40
10 x 12	5 00
11 x 14	6 50
11 x 15	7 80
14 x 17, double thick glass.....	10 00
16 x 20 " "	16 00
17 x 20 " "	17 00
18 x 22 " "	20 00
20 x 24 " "	24 00

Other sizes to order. 11 x 14 and larger sizes packed in boxes containing half-dozen. Each box contains full instructions for exposure and development.

We make a specialty of large plates.

Correspondence solicited.

SHERWOOD'S PICTURE EASELS.

TURK'S HEAD PATTERN.



SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
0	4½ in. high	\$0 70	\$1 40
1	5½ " "	75	1 50
2	6½ " "	1 00	2 00
3	8½ " "	1 25	2 50
4	11 " "	1 75	4 00
5	12½ " "	2 50	5 00

Put up in boxes of one dozen.

INDIAN HEAD PATTERN.



SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
0	5 in. high	\$0 70	\$1 40
1	6 " "	75	1 50
2	7½ " "	1 00	2 00
3	9½ " "	1 25	2 50
4	12½ " "	1 75	4 00
5	14 " "	2 50	5 00

Put up in boxes of one dozen.



SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
10	12¼ in.	\$2 00	\$4 00
12	12¼ " "	2 00	4 00
15	12¼ " "	3 00	6 00

No. 15 with hook for medallion ; Nos. 10 and 12 without hook.

Put up in boxes of one dozen.

RUSTIC PATTERN.



SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
0	5 in. high	\$0 70	\$1 40
1	6 " "	75	1 50
2	7 " "	1 00	2 00
3	9 " "	1 25	2 50
4	11½ " "	1 75	4 00
5	13 " "	2 50	5 00

Put up in boxes of one dozen.

GRECIAN PATTERN.

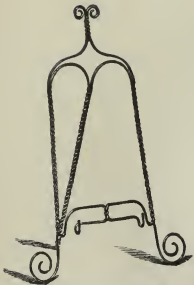


SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
0	4 in. high	\$0 70	\$1 40
1	5 " "	75	1 50
2	6 " "	1 00	2 00
3	8 " "	1 25	2 50
4	10½ " "	1 75	4 00
5	12 " "	2 50	5 00

Put up in boxes of one dozen.

SCROLL PATTERN.

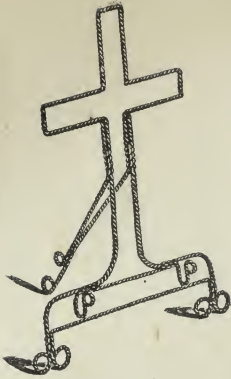


SHERWOOD'S

No.	Extreme Height.	White Lustral, per doz.	Gold Plated, per doz.
0	4½ in. high	\$1 00	\$1 75
1	5½ " "	1 25	2 00
2	6½ " "	1 50	2 50
3	8½ " "	1 75	3 00
4	11 " "	2 25	5 00
5	12½ " "	3 00	6 00

This Easel is so constructed as to support the back of card, and thus prevent it from warping, a common difficulty with mounted photographs.

Put up in boxes of one dozen.

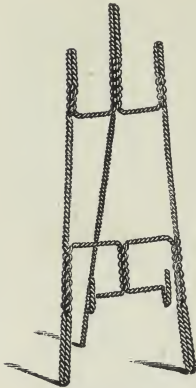


SHERWOOD'S

CROSS PATTERN.

No.	Extreme Height.	Gold Plated, per doz.
0	4 in. high	\$2 50
1	5 " "	3 00
2	6 " "	4 00
3	7 " "	5 00

Put up in boxes of one dozen.



SHERWOOD'S

GOTHIC PATTERN.

No.	Extreme Height.	Gold Plated, per doz.
1	7½ in. high	\$4 50
2	8½ " "	6 00
3	11½ " "	9 00
4	14½ " "	12 00
5	17½ " "	15 00

Put up in boxes of one dozen.

These Easels are adapted to various sizes of Cards, as follows :

No. 0 to "Vignettes," etc., also 3 inch circles and up. Width at rests, 1½ inches.

No. 1 to "Cartes de Visite," etc.; also 4 inch circles and up. Width at rests, 2¼ inches.

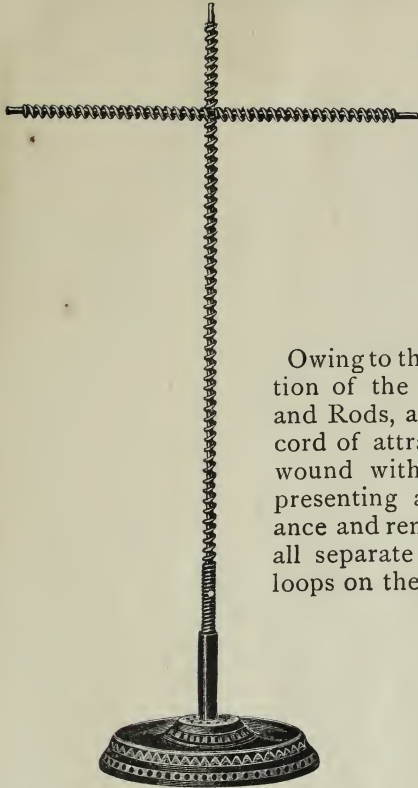
No. 2 to "Victoria," etc.; also 5 inch circles and up. Width at rests, 2⅞ inches.

No. 3. to "Cabinet," "Promenade," etc.; also 6 inch circles and up. Width at rests, 3⅜ inches.

No. 4 to "Boudoir," etc. Width at rests, 4⅝ inches.

No. 5 to "Imperial," etc. Width at rests, 5⅝ inches.

BANNERETTE STANDS.



SHERWOOD'S



SHERWOOD'S

Owing to the peculiar construction of the Bannerette Stands and Rods, and Splasher Rods, cord of attractive color may be wound within the scroll, thus presenting an elegant appearance and rendering unnecessary all separate rings; besides the loops on the rods stay in place.

Extreme Height.	Lustral, per doz.	Gold, per doz.	Extreme Height.	Gold Plated, per doz.
18 in. high....	\$12 00....	\$18 00....	12 in. high.....	\$12 00
			14 " "	14 00
			16 " "	16 00
			18 " "	18 00

Black Enameled and Gilt Bases. Standards in loose Sockets.

Lustral, put up in boxes of one dozen.

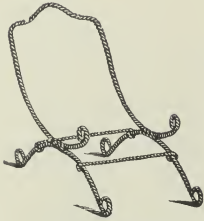
Gold, put up in boxes of one half-dozen.

BANNERETTE RODS.

	Gold Plated, per doz.
6 in. long, shoulder to shoulder.....	\$2 50
7 " " " "	2 88
8 " " " "	3 25
9 " " " "	3 62
10 " " " "	4 00
11 " " " "	4 38
12 " " " "	4 75
13 " " " "	5 12
14 " " " "	5 50
15 " " " "	5 88

SPLASHER RODS.

	White Lustral, per doz.	Gold Plated, per doz.
15 in. long, shoulder to shoulder....	.....	\$8 00
18 " " " "	\$2 50	9 00
21 " " " "	2 75	10 00
24 " " " "	3 00	11 00
27 " " " "	3 25	12 00
30 " " " "	3 50	13 00
33 " " " "	3 75 .....	.....
36 " " " "	4 00 .....	.....



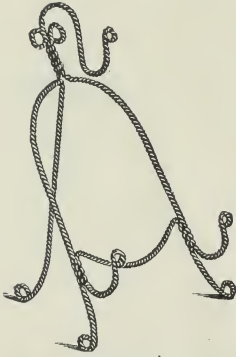
SHERWOOD'S

SHELL EASELS

No.	White Lustral, per doz.	Gold Plated, per doz.
1	\$1 00	\$2 00
2	1 50	3 00
3	2 00	4 00

Put up in boxes of one dozen.

CUP AND SAUCER EASELS.



SHERWOOD'S

No.	White Lustral, per doz.	Gold Plated, per doz.
0 For 5 in. diameter..	\$1 90	\$3 75
1 " 5½ " " ..	1 92	3 88
2 " 6 " " ..	1 95	4 00
3 " 6½ " " ..	2 00	4 25
Assorted to suit.....	2 00	4 25

Lustral; put up in boxes of one dozen.
Gold, put up in boxes of one half-dozen.



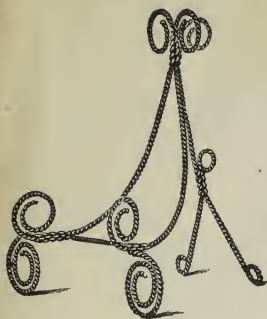
SHERWOOD'S

PLATE EASELS.

No.	White Lustral, per doz.	Gold Plated, per doz.
0 For 6 to 6½ in. diameter..	\$1 65	\$3 25
1 " 7 to 7½ " " ..	1 67	3 38
2 " 8 to 8½ " " ..	1 70	3 50
3 " 9 to 9½ " " ..	1 75	3 75
Assorted to suit.....	1 75	3 75

Lustral, put up in boxes of one dozen.
Gold, put up in boxes of one half-dozen.

SCROLL PLAQUE EASELS.



SHERWOOD'S

No.		White Lustral, per doz.	Gold Plated, per doz.
0..	For 6 to 6½ in. diam..	\$2 00	....\$4 00
1..	" 7 " 7½ " "	.. 2 50	.... 5 00
2..	" 8 " 8½ " "	.. 3 00	.... 6 00
3..	" 9 " 9½ " "	.. 3 50	.... 7 00
4..	" 10 " 10½ " "	.. 4 00	.... 8 00

Lustral, put up in boxes of one dozen.
Gold, put up in boxes of one half-dozen.

GEM CARD HOLDERS.

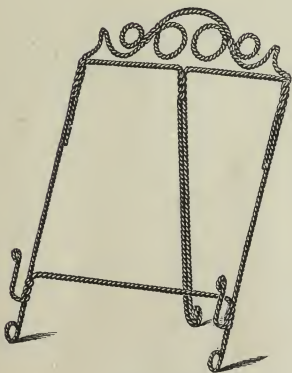


SHERWOOD'S

	White Lustral.	Gold Plated.
Per dozen.....	\$0 60	....\$2 00

Lustral, put up in boxes of two dozen.
Gold, put up in boxes of one dozen.

TILE EASELS.



SHERWOOD'S

Put up in boxes
of one dozen.



SHERWOOD'S

	White Lustral, per doz.	Gold Plated, per doz.	
For 6 x 6, Tile..	\$3 00	....\$6 00	This cut shows Tile in Easel.
" 8 x 8, " ..	4 50	.... 9 00	

PLAQUE HANGERS (IMPROVED).



WITH
SPIRAL SPRING
GUARDS.



(Showing Hanger in use.)

No.	Capacity inches.	Size of Wire.	White Lustral, per doz.	Gold Plated, per doz.
0	6 to 7	No. 13	\$1 20	\$2 90
1	8 " 9	" 13	1 25	3 00
2	10 " 11	" 13	1 50	3 50
3	12 " 13	" 13	1 75	4 00
4	14 " 15	" 11	2 25	6 00
5	16 " 18	" 11	2 50	6 50
6	19 " 21	" 9	4 00	10 00
7	22 " 24	" 9	5 00	12 00

Put up in boxes of one dozen.



1504

SPECIAL

91-B
35213