

EAGLE DRY PLATE COMP'Y!

MANUFACTURERS OF

GELATINE



DRY PLATES

OFFICE, 54 EAST 10th STREET,
NEW YORK.

GENTLEMEN :

We beg to inform you that a Company has been organized under the name of

Eagle Dry Plate Co. of New York,

We are pleased further to state that henceforth there will no longer be a scarcity of good, reliable Dry Plates. Our factory is in operation and has such capacity as will enable us to fill at short notice the largest orders that may be sent us.

The parties who, up to the 15th of October, 1885, made the St. Louis Dry Plate, and who improved its quality to such a degree that it had no superior in the market and was preferred by the leading photographers of the United States, are connected with us and will manufacture the Eagle Dry Plate, for which we solicit your kind orders, assuring you that they are **QUICK, CLEAR, RELIABLE**, and outrival in cleanliness, perfect coating and general excellence, any other plate now in market.

Yours respectfully,

Eagle Dry Plate Co.

For Sale by Richard Walzl, Baltimore, Md.

THE
PHOTOGRAPHERS' FRIEND
A
RECORD
OF
PROGRESS
IN
PHOTOGRAPHY
& REQUISITES

ISSUED FROM THE
NATIONAL PHOTOGRAPHIC EMPORIUM
BALTIMORE.

Van Lagen - Druker



WALZL'S

Photographic Journal

AND

PHOTOGRAPHERS' FRIEND.

PREFACE.

The progress of civilization is more rapid with each year that is added to the age of the world. What formerly occupied centuries in its accomplishment is now performed in a few months, and that which was once deemed impossible is an everyday occurrence.

Foremost in the marvels which have in these latter days been discovered and domesticated, as it were, for man's greater development, comfort and advancement, unquestionably stands *photography*. From the smallest beginning it has become one of the greatest factors of commercial, scientific and artistic vitality. In its infancy a luxury, it is now in its lusty youth, a recognized necessity, until there is scarcely an industry that does not rely in some measure on it as an ally.

The *National Photographic Emporium* has been intimately connected with its history for nearly a quarter of a century, not only keeping pace with its rapid strides forward, but assisting it in no small degree by anticipation.

It is now many years since the first edition of *THE FRIEND* was issued from this establishment, but its influence was almost magical, awaking an enthusiasm and creating a new interest in the wonderful art-science which bore fruit "an hundred-fold." This but paved the way for other and greater publications on the subject, which, in their turn, achieved a world-wide reputation and still further aided in instructing students in the art, and winning fresh adherents to the increasing army of "Knights of the Camera." Cleanly, practical, brimful of information to the point and issued at prices that placed them within the reach of the humblest; they were welcomed everywhere with acclaim.

Each literary venture, if pre-assured successes can be so termed, aimed at a higher mark, and hit it every time.

The present work, a combination of "*THE PHOTOGRAPHER'S FRIEND*" and our latest periodical *WALZL'S JOURNAL*, we intend shall overshadow all former efforts in intrinsic worth and magnitude of design. The undertaking of pub-

lishing a handbook of photography, brought down to the present time, a guide for professional and amateur alike, a compendium of processes, formulas and items of interest to all, was a formidable task, but we place the result in the hands of our thousands of readers with justifiable pride as another proof of our unwearied determination to "keep the lead."

There is an old adage, "that one should not look a gift-horse in the mouth," but *THE PHOTOGRAPHER'S FRIEND* and *WALZL'S PHOTOGRAPHIC JOURNAL* combination will not only bear examination, but invites it. Those whose names are found in our advertising pages are "good men and true" whose wares are known and have stood the test of time, and having joined us in this enterprising work, deserve the attention of all. If you need anything photographic, refer to this volume and find out where it can be best obtained. It is not for one, but many herein is pabulum for every sort and condition of photographer.

As on former occasions, so now, we bid each reader welcome to the feast, and, while wishing our friends an increase of happiness and prosperity, we seize this opportunity to return our grateful thanks for their generous patronage in the past, and to assure them that our efforts to please shall continue to be unsparring.

Photography.

THE FIRST PHOTOGRAPHIC PARTNERSHIP.

Daguerre was a painter of some eminence, and director of the Diorama in Paris. For some time it had been known he had been endeavoring to fix the image reflected in the camera; and, although he asserted that he had been successful in his attempt, no evidence of his being able to do so was ever shown. Niepce and Daguerre were brought into communication by Chevalier, and corresponded with each other for some time; and subsequently the two entered into a partnership to work out the invention together. The deed of partnership is still extant. . . . The document states that a partnership has been

entered into under the title of Niepce-Daguerre, in order to elaborate a process invented by Niepce and improved by Daguerre—the former, as his contribution to the concern, agreeing to make known all details of his invention, and the latter contributing a new form of camera and the benefit of his study and labors. The contract was to last for ten years, it being expressly stipulated that in case of the invention ever being published, it should be made known under the title of Niepce-Daguerre; and should either partner die before the expiration of the period agreed upon, the natural successor of the partner so dying should fill the vacancy. The contract contains a most interesting account of Niepce's experiments and of the results he had obtained hitherto. Although it gives, however, full details of Niepce's work, there is not one word of Daguerre's results; and we must infer therefore, that till that date, nothing of a practical nature had been secured by the junior partner.

H. BADEN PRITCHARD.

Recent Advance in Photography.

The introduction of the Gelatino-Bromide Dry Plate marked a distinct era in the history of photography, and while plates of nearly equal sensitiveness had been produced by experimentalists with the wet collodion process, the greater portability, and reliability of the dry plate together with the manifold advantages accruing to the manipulator by its preparation passing into the hands of a manufacturer, soon triumphed over all other methods and won the hearts of professional and amateur alike. Nor was this all, for the various photo-mechanical processes received a new impetus and with the demand for better materials came the supply, and with it improvement in all branches.

But it is chiefly with the improvements in photography-proper that we have to deal, and, in the words of Mr. Nesbet, "You all know from experience how photography has grown, what grand strides it has made year after year, and how it is marching on: First, a shadow on a metal plate; an impression upon glass, when all art attempted was a little colored powder to give it a life-like look; a staring print upon paper, where art sometimes stepped in and painted over. Then the modelling upon the negatives, where art must reign supreme, where anatomy must be studied and mind dominated; and which, as far as I can see, has no ending in the way of possibilities." In short, the mind of the photographer having no longer to concern itself with the preparation of his plate, found time to devote itself to the study of the principles of art, the effect of

light and shade, and concentrate his energies upon the ideal rather than the mechanical. He had long felt that his profession was held in too light esteem, and his position thereby a dubious one, but with the introduction of the dry-plate of commerce, photography put forth its strength and its artistic possibilities for which its votaries had so long contended, began to be recognized. With one leap it stood upon higher ground. Those of its followers who had laid claim to pre-eminence on the slim pretensions of being good chemists, took a back seat, or became manufacturers, or the employees of manufacturers, while they who had had the artists' souls, but not the chemists' hands, took their rightful position as leaders.

The advances made in photography are too far reaching and include too many branches of industry to be enumerated here, but the greatest of its advances has been artistic.

It is to further this in particular that the present volume is issued, for by furnishing the photographer with information on all practical matters so that he may not have to concern himself with lengthened search and by collecting the results of the leading minds on the various subjects, he may the better devote his energies to a study of photography as an art.

An object of almost equal importance is to show clearly how photography may be made profitable as a business. In great part the latter will be the natural outcome of the former, for the demands of the public for a higher grade of excellence in photographs is growing with the growth of the art itself, and the masses are becoming educated by the better class of work into a knowledge of what can be done, and with the knowledge comes the insistence for such, and it follows, therefore, that he who shows artistic feeling in his work will draw about him the best *clientele* of custom. Although we have allowed ourselves a generous space for information the number of topics found necessary to be treated was so great that we have been obliged to be somewhat brief, here and there giving most prominence to the most important subjects. Nevertheless we have endeavored to use discretion in such abbreviation and believe we have succeeded, omitting nothing upon which the everyday photographer would be likely to need information.

With these introductory remarks we proceed to business.

Copyrighting Photographs.

The Supreme Court of the United States decided that Congress has constitutional power to grant copyright in photographs.

Buying a Photographic Business.

The object of every buyer is "not to be sold." In buying a business make a thorough examination first of the business records. Beware of purchasing any photographer's business where books have not been kept, or you will be buying a "pig in a poke." Do not be satisfied with the showing of one year's business, unless the establishment has only been running that length of time. One year may be disastrous and the next profitable. Take the record for two or three years and see if the profits are on the increase or the reverse.

Don't buy a business that is "going to the dogs," unless you are so sure of the superiority of your work and your business tact and ability that you would succeed anywhere.

Calculate as far as possible the probable cost of running the concern, never cheating yourself into the belief that you can do it for less than the former proprietor, unless you have positive proof that he has been extravagant or careless.

Put down all the items you can think of, rent, help, taxes, gas, water, advertising, cost of materials (requisite to produce the amount of work called for by the books for the year) allowing for a reasonable waste, etc., etc., and, having deducted the total from the receipts, reckon whether the balance shows a fair return for the sum you are called upon to invest.

Examine the lease well, and see that no ambiguous wording makes you responsible for more expense than is just. See whether you are expected to keep the roof in repair, whether the lease is renewable and upon what terms.

Not only examine the stock of negatives, but see whether there is much call for duplicate orders. Negatives improperly kept are useless.

Don't expect to get the apparatus, furniture, etc., for nothing, but don't pay the value of new material. If the chemicals are good, pay the regular price, unless you can get them for less.

Make a thorough examination of the premises, see that everything is in good order, or if not, calculate item by item how much it will take to put it to rights before you close the bargain. If the seller is well-known and an old resident, be sure that he does not contemplate moving up into a more flourishing part of the town and taking all his old custom with him. In all cases make certain that the reason given for selling is the right one. If there is any law business it is cheaper in the end to engage a solicitor to do it for you. It is a poor business being one's own lawyer.

If there is doubt upon any of the above points it will be better to be the seller, than the buyer.

The Gelatino-Bromide Process.

This process, which is now so largely used as to have almost supplanted all others, has among its multiple advantages that of simplicity. Many have been the attempts to play upon the "chemical weakness" of photographers whom long usage had wedded to the love of mixing and manufacturing everything for themselves, by "process-mongers," but the difficulty attending the making of gelatino-dry plates is such, that the vast majority of consumers are content to purchase them ready for use, and with them ease of mind and comfort beyond measure.

It would be invidious for us to attempt to point out any particular make as being the best, for time has winnowed out the first crop of manufacturers, and we may safely assert that those that are left have a close fight for supremacy. Each one should test for himself, and having found the plate which gives the best results in his hands, should stick to it.

With every box come ample instruction for use, which if adhered to, may be supposed to be particularly adapted to that brand of plates. We advise all dry-plate workers to keep closely to these, except where experiment may show alteration to be beneficial.

The first article of the dry-plate men is absolute immunity of white-light in camera, plate-holders and dark-room, be it day or artificial light.

The majority of makers insist on ruby glass being used in lantern or window, and that the plates shall be exposed to no other light either during examination, or development. Considerable has been said during the past year regarding the injurious effect of ruby-light on the eyes, and not without reason, for few who have employed it for any length of time but have suffered more or less from dimness of vision or severe pain in the eye-ball. Various "mediums" have been devised to do away with this evil, the most successful of which seems to be that suggested by Mr. Debenham, to employ "cathedral green" with the addition of two thicknesses of yellow paper.

Light-tight grooved plate boxes constructed to hold the sized plate in use are necessary to comfort and order in establishments where many negatives are taken during the day, in which to place the plates after exposure.

Each plate should be numbered with a lead pencil, in the upper right-hand corner before setting it in the holder. Too great nicety cannot be displayed in giving the exact exposure, as the success of every subsequent operation will be largely regulated thereby. Under-exposure will result in excessive contrast and absence of detail in the shadows.

Over-exposure gives negatives that are hazy, flat, lacking in contrast, and, if fully developed, will take "forever and the day afterwards" to print.

The following is a standard developer that will suit the majority of plates:

PYRO-STOCK SOLUTION.

Salicylic Acid.....6 grains.
Dissolve in Alcohol.....1 drachm.
Add Water......6 ounces.
Pyrogallic Acid......1 "

SODA STOCK SOLUTION.

Water......30 ounces.
Sulphite of Soda (granular)... 4 "
Sal Soda......4 "

These solutions must be kept in well stoppered bottles.

DEVELOPER.

To one ounce of soda solution add 7 ounces of water, and from $\frac{1}{4}$ to $\frac{1}{2}$ ounce of the pyro-solution (according to the degree of intensity desired, which is governed by the amount of pyro used.) The developer can be used for several plates in succession, but it will be found to work slower and give greater density with each one. Under and over timed negatives can therefore be somewhat regulated by an intelligent use of this knowledge.

If instead of the granular sulphite, crystals are used, the proportion will be six instead of four ounces for the solution given above. A good standard

PYRO AND AMMONIA DEVELOPER

is the following:

PYRO STOCK.

Salicylic Acid.....6 grains.
Dissolve in Alcohol.....1 drachm
Add Water......6 ounces.
Pyrogallic Acid......1 ounce.

AMMONIA STOCK.

Water......7 ounces.
Sulphite of Soda (granular)... $\frac{1}{4}$ ounce.
Bromide of Ammonium.....380 grains.
Conc. Liquid Ammonia......1 ounce.

The pyro stock solution should remain clear and in good order for about a month.

Keep both stock solutions in well stoppered bottles.

DILUTED PYRO SOLUTION.

Pyro Stock Solution......1 ounce.
Water......15 ounces.

If great intensity is wanted, from $1\frac{1}{2}$ to 2 ounces pyro stock solution may be used for same quantity of water.

DILUTED AMMONIA SOLUTION.

Ammonia Stock Solution......1 ounce.
Water......15 ounces.

DEVELOPER.

Mix both diluted solutions, equal parts.
Quantity, sufficient to cover the plate.

ORDINARY ENGLISH PYRO DEVELOPER.

Sol. No. 1. Strong Liquid Ammonia... $1\frac{1}{4}$ ounces.
Bromide Potassium......240 grains.
Water......80 ounces.
Sol. No. 2. Pyrogallic Acid......30 grains.
Water......10 ounces.

Where correct exposure has been given, mix equal quantities.

WRATTON AND WAINWRIGHT'S DEVELOPING FORMULAR—FRESHLY MIXED.

A.—Pyro Acid......2 grains.
Water (ordinary)......1 ounce.
B.—Bromide of Potassium...15 grains.
Water......1 ounce.
C.—Liquid Ammonia......1 drachm.
Water......1 ounce.

To use. Lay the exposed plate in the dish in cold water (hard, not soft water), for one minute, during which time pour into developing cup one ounce of A. Pour off the water and apply the A, leaving it on the film about a minute. Then pour into the cup (say) three minims per drops each of B and C, return A from the plate to the cup, and a perfect admixture will result. Re-apply and in about thirty seconds or so the image will begin to appear, and will gradually progress until the power of the developer is exhausted.

Learn to make correct exposures and do not have recourse to "retarders." If, however, it has to be used, Cramer gives the following for in conjunction with the developer first given:

RETARDER.

Pyro Stock Solution......6 ounces.
Bromide of Ammonium.....120 grains.

Add as soon as you see that the plate has been over-exposed, 1 to 4 drachms of this solution to each 8 ounces of the developer. If under-exposed, one of the best remedies is to lift the plate from the developer without draining and set it in a dish of clean water, when it is surprising how much extra detail will make its appearance.

Over-exposure may also be corrected by adding to each ounce of developer from 2 to 4 drops of the following solution: Bromide of ammonium 1 ounce to 10 ounces of water, or by putting the plate into a weak solution of bromide of ammonium (1 to 50 water) before the development has proceeded too far, and then returning it to the developer to gain sufficient intensity.

After development wash the negative slightly, and immerse in a solution of chrome alum (5 grains to the ounce of water) which solution can be used as long as it retains its green color.

FIXING BATH.

1 pound Hyposulphite of Soda to
1 gallon of water.

In hot climates it is advisable to add
8 ounces Chrome Alum Solution,
(1 ounce Chrome Alum in 8 ounces water),
to each gallon of fixing bath. If the fixing bath becomes too weak or discolored from continued use, it will require longer time for fixing and have a tendency to impart a yellow color to the film; it should therefore be renewed occasionally.

IRON DEVELOPMENT.

Prepare the two following solutions in large quantities, as they will improve by age.

Oxalate: Dissolve 1 pound neutral oxalate of potassium in 3 pints hot water and allow it to cool and settle perfectly clear. Try the solution with blue litmus paper; if the paper remains blue after a few minutes immersion, add a few drops solution of oxalic acid, just enough to make the paper turn slightly red.

Iron: Make a saturated solution of common protosulphate of iron in hot water. Let it cool and stand until settled. Decant the clear solution and to each two ounces add one drop sulphuric acid.

Both solutions must be settled or filtered perfectly clear before mixing.

For the developer mix of the two solutions enough for one or two days use in the proportion of 1 part iron solution to 4 parts oxalate. Add the iron to the oxalate but never the reverse. The mixture should have a deep red color, perfectly clear and not muddy. The fresh developer is very powerful and apt to produce flat pictures, but after being used a few times or by getting old will soon lose in strength and develop slowly with too much intensity. Therefore the best way to proceed is as follows: Have two bottles of different shapes but of same size, one for the new and one for the old developer, which bottles should be cleaned once every day, always saving some of the clear part of the solutions. After developing a plate, pour the solution from the developing dish into the bottle for old developer. Commence to develop the next plate with the old developer which you had saved, using plenty of solution and moving the dish gently, and if the picture comes out too easily it is a sign of over-exposure. In this case add a few drops solution of bromide of ammonium to it, but if after a minute the picture does not commence to appear, pour away a little of the solution and add some from the fresh, which will bring out the picture clear and brilliant; for very short exposure finish entirely with fresh developer. The new developer brings out the detail without giving much intensity to the lights and is best for very short

exposure. Old developer produces intense lights and clear shadows and is best for full time or over-exposures. Both developers, new and old, should be used with the proper judgment, commencing with the new and finishing with the old, or *vice versa*, as the case may require.

MODIFIED FERROUS-OXALATE DEVELOPER.

Amongst many modified ferrous-oxalate developers I have experimented with during a prolonged series of experiments with developers in general, the following promises so well that I venture to ask you to allow me to submit it to your readers:

To 1 ounce of the usual ferrous-oxalate developer, add one drop of a saturated solution of bichloride of mercury. Fully, but not over-expose, and develop as usual. Wash well and fix. The color of the negative or transparency is a rich full black with clear shadows. For lantern transparencies on slow plates, the developer has in my hands given most excellent results.

Henry Pocklington, in the Photo. News.

IF THE PLATES DEVELOP THIN, without sufficient intensity and clearness add to each 4 ounces of the mixed developer about 1 drachm of a solution of bromide of ammonium (1 brom. of ammon. to 10 water.)

MANY NEGATIVES ARE SPOILED BY NOT BEING DEVELOPED FAR ENOUGH.—The shadows should be well brought out and the lights of sufficient intensity, as the fixing bath will reduce the strength of the negative to some extent. If an intensifier has to be used with this form of development unquestionably the best is the following:

SOLUTION A.

Bichloride of Mercury......2 drachms.
Bromide of Potassium......2 "
Water......30 ounces.

SOLUTION B.

Cyanide of Potassium......2 drachms.
Nitrate of Silver......2 "
Water......15 ounces.

Add the silver very gradually, shaking well. Flow the negative with solution A until it whitens, wash well, and flood with solution B until the film is uniformly darkened, and for a

REDUCER,

Sat. Sol. Bichloride Mercury...2 ounces.
Cyanide of Potassium......2 "
Water......12 "

But where pyro has been used we recommend intensifying solution.

Prepare a saturated solution of bichloride of mercury in water and pour of this a sufficient quantity gradually into a solution of $1\frac{1}{4}$ ounces

iodide of potassium in 6 ounces water, until the point is reached, when the forming red precipitate is not dissolved any more after shaking, but be careful not to add more mercury than just enough to make the solution *very slightly* turbid. Now add one ounce of hyposulphite of soda in crystals, dissolve and fill up with water to make 20 ounces solution. This should be diluted with about three parts of water for use and strengthened from the stock solution as required. If traces of hypo are left in the film, the application of intensifying solution will produce yellow stains, which may be removed by soaking the plate in weak hypo (1 hypo to 20 water). Be careful not to overdo the intensifying. Should it have gone too far, the negative can be reduced again by placing in fixing bath for a short time.

Intensifying should be avoided as the desired results can be obtained by proper development.

FOR REDUCING INTENSITY

Dissolve one ounce of red Prussiate of potash in a pint of water. Wrap the bottle in yellow wrapping paper, as the solution is affected by light and will not keep long. Immerse the negative in hypo solution, 1 ounce hypo to a pint of water, to which has been added a little of the above. When reduced enough, wash thoroughly.

It is well while developing to screen the plate as much as possible from the direct rays of the developing lantern or glazed window.

Never take your plate from the box or holder until the developer is ready for use.

It is false economy to try and use the same developing solution for several plates in succession, that is, if you value the quality of your work.

We have found it better to use a stronger fixing solution than that usually given, but every worker must be his own judge of this. Do not be stingy with your hypo at any rate. Change the fixing solution frequently. Strong hypo bath favors frilling, so regulate it by the temperature.

FAILURES.

Weak and Foggy Negatives. Caused by over-exposure; white light entering camera or dark room; too much light during development; decomposed pyro; introduction of hypo, or nitrate of silver into the developing solution, from the fingers or from tablets used for wet plates.

Weak Negatives with clear Shadows. Under-development.

Too strong with clear Shadows. Under-exposure.

Weak Negatives with plenty of Detail in the Shadows. Want of Intensity, caused by over-exposure. Shorter exposure with longer development will in most cases produce sufficient intensity, and an addition of more pyro stock solution to the developer will seldom be necessary.

Fine transparent Lines; using too stiff a brush in dusting off the plates.

Transparent Spots; dust on the plate, or air bubbles while developing.

Crystallizations on the Negative, and fading of image; imperfect elimination of the hypo.

Frilling is caused by not leaving the plate sufficiently long in the chrome alum solution, or by developing solution being warm or too strongly alkaline.

Blisters occurring while fixing or washing, can be prevented by using a fixing bath diluted with water until the trouble has ceased.

Flow the negative while wet, with a weak solution of gum arabic before setting it in the rack to dry. It preserves the film, and gives one an opportunity to do the necessary retouching before making a proof.

With the "oxalate" development use a palette knife to slide under the negatives and raise them from the solution.

With the "pyro" development, use a developing "thimble."

TO REMOVE YELLOW COLOR

from gelatine negatives soak them as long as necessary in a strong solution of alum after fixing. By some the addition of a small quantity of citric to the above is recommended. This should be used with caution, however, as it is likely to cause frilling.

TO PREVENT FRILLING.

Before developing the plate, soak it in a saturated solution of epsom salts. Wash the plate thoroughly and proceed as usual. In hot weather keep the solution in ice, dilute them for use with ice water, and use a little epsom salts in the water employed for washing them, also use every precaution and your wits.

OPALS AND TRANSPARENCIES.

Carbutt's formula is as follows:

When to be made by contact, use artificial light. Use a deep printing frame with a piece of plate or flat glass to lay negative on, place over the negative a gelatino-albumen plate, then expose from 10 to 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. For lantern slides the dry plate is placed in contact with the negative without a mask.

No. 1.

Neutral Oxalate Potash.8 ounces.
Warm distilled or Water from
ice.32 ounces.
Citric Acid.60 grains.
Bromide Potass.180 "

No. 2.

Sulphate of Iron.2 ounces.
Distilled or Ice Water.32 "
Sulphuric Acid.8 drops.

For use mix equal parts No. 1 and No. 2, pouring number two into number one.

No. 3.—FIXING SOLUTION.

Hyposulphite of Soda.4 ounces.
Water.20 "

No. 4.—CLEARING SOLUTION.

Water.20 ounces.
Sulphuric Acid.1 ounce.
Alum.1½ ounces.

DEVELOPER FOR TRANSPARENCIES.

No. 1. Oxalate Solution.2 ounces.
No. 2. Iron Solution.2 "

Place solution in developing dish and lower plate into it, letting the developer flow over in one even wave; develop until detail in high lights is plainly visible, wash off developer and fix in No. 3 solution; when quite cleared of all unreduced bromide, wash well, immerse one or two minutes in No. 4, again thoroughly wash and finish by going over the surface with a swab of absorbent cotton, while water runs over the plate; dry spontaneously.

DEVELOPMENT OF OPALS.

Proceed as for transparencies, developing until detail in face of a portrait is just well out, remove from developer and flow over a 5 grain solution bromide potass to *instantly* arrest development and preserve brilliancy; wash, fix, etc., as recommended for transparencies.

NOTE.—Opals to be viewed as positives by reflected light, development should be stopped as soon as the fine half-tones in the face of a portrait are visible; when to be viewed by transmitted light either for the window or lamp shades, development should continue until detail in face of a portrait or high lights in a landscape is well out increasing the exposure to 25 or 30 seconds to lamp or gas light and diluting developer with one-third water gives warmer tones.

The Collodion Process.

For the benefit of those who still cling to the old style of photography, we give a few standard formulas:

THE GLASS.—Examine carefully and reject what is not good enough for your *best* negatives. Roughen the edges and fit each plate to the carrier. Rinse them in running water and place them *one by one* into an earthen pot of undiluted commercial nitric acid. Leave for an hour or two.

ALBUMENIZING.—Take the white of one fresh egg. Put this in a wide-mouthed ten ounce bottle, together with some clean broken glass and froth it well. Fill the bottle with ordinary cistern water, add from eight to ten drops of stronger water, ammonia and the solution is ready. No filtering is required. Set a smooth board beneath the spigot in your dark room, place a plate flat on it and scrub vigorously both sides, with a small brush, (a nail-brush will do admirably). Rinse well and while wet, flow the plate on the concave side (few plates are perfectly straight) with the albumen solution. Rinse the back of the plate quickly beneath the spigot, and, turning it over, let one small wave of water run across the face—that albumenized. Set in the rack to drain and dry. Stow away in plate boxes for use, when needed.

COLLODION.

Alcohol.5 ounces.
Ether.5 "

Gun cotton, 6 grains to the ounce of alcohol and ether.

Iodide of Ammonium.25 grains.
Iodide of Cadmonium.25 "
Bromide of Ammonium.16 "
Bromide of Cadmonium.16 "

Grind in a mortar, adding the alcohol and as they are dissolved, pour into a bottle of sufficient size for the whole. There should be no residues, it should be transparent and should flow smoothly.

THE NEGATIVE BATH.

Nitrate of Silver (recrystallized). 6 ozs.
Distilled or pure water.80 fluid oz.
Nitrate Acid (pure).10 minims.

Saturate with Iodide of silver and filter.

DEVELOPER.

Photo-sulphate of Iron.1 ounce.
Glacial Acetic Acid.1 "
Water.16 "

INTENSIFIER.

Saturated Solution of Iron.4 ounces.
Citric Acid.2 "
Distilled Water.40 "

VARNISH.

- Sandarac..... 1 ounce.
- Castor Oil..... 80 grains.
- Alcohol..... 6 ounces.

First dissolve the sandarac in the alcohol, and then add the oil.

Ferrotypes.

These pictures possess two advantages which make them popular with the public. They are inexpensive and they can be delivered promptly. They are also much less trouble to the artist, for he can do all the work on them himself and there is no painting with its vexations and disappointments to mar his work or perhaps, in the case of a broken negative, destroy it altogether. The formulas we give are by that well-known master of the art Mr. E. M. Estabrooke, of New York.

FERROTYPE COLLODION.

- Alcohol..... 1 ounce.
- Iodide Ammonium..... 4 grains.
- “ Cadmium..... 2 “
- Bromide Cadmonium..... 2 “
- Ether Sulph. Conc..... 1 “

To this add gun cotton sufficient to give as much body as possible and not interfere with good flowing quality (say from 5 to 8 grains) to the ounce. A ferrotype collodion should be as thick as possible, consistent with an even and smooth film.

SILVER SOLUTION.

This is best made from rain or ice water. Place this in a glass bottle and add from a half ounce to one ounce of silver and place in the sun for an hour or two. If the sun is not shining, have it exposed to the light a day or more—the silver being dissolved, the effect of the light is to cause the water to change color, first to red, and after, black, when a sediment forms, and is deposited, filter the solution and add silver to make at least forty grains to the ounce of water, together with a grain or two of iodide of potassium. When all is dissolved, permit to stand an hour or more; filter again and add silver to make the solution forty-five grains in summer and fifty grains in winter. Should there be any traces of fog upon the surface of the plate after the third or fourth trial, add one or more drops of nitrate acid C. P.

If after long use, the solution coats the plate slowly or the developer flows badly, if in the summer, pour the solution into a shallow dish or tray, and leave exposed under the sky-light for a day. If in the winter, boil it in an evaporating dish until it is one-half its original bulk, after

which, restore to its original strength and quality and use again.

DEVELOPER.

- Water (rain or other soft water) 64 ozs. fluid
- Iron..... 4 “
- Acetic Acid, No. 8. 4 “
- Alcohol..... 4 “

The alcohol may be omitted ordinarily, though it is nearly always advantageous to use it.

FIXING SOLUTION.

‡ Cyanide of potassium and water. This should be kept in a solid glass bath-dish, upright in a box, with a cover so as to do away as far as possible with the fumes.

VARNISH.

Pure white shellac and alcohol. The shellac should be broken up small and placed in the hot sun, that it may become thoroughly dry, when it should be put in a wide-mouth bottle, which fill with strong alcohol and well stoppered. Place it in a warm corner, when, as it dissolves and becomes thick enough, it may be decanted as required.

The Argentic Positive Dry Plate.

These metallic dry plates, perfected and placed on the market by the Phenix Plate Co., will certainly prove a boon to the photographer, and mark another and a very important advance in the history of gelatine emulsion. To the ferrotype they mean a stride forward artistically, a total banishment of silver solution, iron developer, pin-holes, streaks, fog, &c., and all the evils now almost forgotten by the average photographer, but still present bug-bears to the worker on the humble tin—no plates lost in waiting for a fussy lady's toilet or a fractious child. And to the photographer they mean a new source of revenue, a “type” of a character, he need not feel ashamed to attach his name to, and something which we feel certain the public will take to very readily.

An advertisement of them is to be found in these pages, but that some idea may be formed of the simplicity with which they are manipulated, we make the following brief extracts from the circular which accompanies each box:

Almost any ammonia developer can be successfully used with these plates, but greater rapidity and more beautiful results are produced by using the Phenix Stock Solution, which is put up in 12 oz. bottles.

FORMULA.

- No. 1. Pyrogallic Acid..... 1 ounce.
- Water..... 12 “
- Citric Acid..... 30 grains.
- No. 2. Phenix Stock Solution.

It is important that No. 2 be kept well corked.

DEVELOPER.

To four ounces of water, add two drachms of No. 1 and four drachms of No. 2.

This developer may be used so long as it remains clear, but will work slower each time. Developing should be discontinued when the outlines of the picture are fully brought out.

FIXING SOLUTION.

- Cyanide of Potassium..... 120 grains.
- Water..... 10 ounces.

The plate should be guarded against white light, and permitted to remain in the bath until every particle of Bromide silver is eliminated. Wash well after fixing and dry by gentle heat.

VARNISH.

Any varnish suitable for positive or negative plates may be used, and gentle heat should be applied to prevent chilling.

Printing.

THE SILVER PRINTING BATH.

Without doubt, the best results are obtained from the use of a plain neutral solution, kept as near as possible to its full strength and kept as near neutral as possible by means of carbonate of soda, and floating from three to five minutes.

To prepare a sensitive paper that keeps white a week or so, nothing has been published that works so well as Mr. Blanchard's formula:

Prepare the silver solution, sixty grains to the ounce, and be careful not to allow it to sink lower than fifty grains to the ounce. For each ounce of nitrate, add ten drops of a saturated solution of citric acid, now add nitric acid, drop by drop, until the slight precipitate of citrate of silver formed is just re-dissolved. Float from three to five minutes, and upon taking from the bath place between sheets of clean blotting-paper, which may be used over and over again until their power of absorption is almost destroyed, when they are available for the silver waste basket. Paper so prepared, has been kept white and good for nine months.

Year Book of Photography, 1885.

BLISTERS.

A prolific cause of blisters of large size—sometimes as large as a hen's egg—is the use of a strong sensitizing bath in conjunction with a highly glazed albumen surface. This mistake is often made under the notion that a highly surfaced paper must need a strong silver solution in order to get brilliancy. The remedy in this case is obvious. Dilute the sensitizing solution as much as compatible, without risk of dissolving the surface, and increase the time of floating, to avoid the risk of weak prints.

“Tear drops will come on paper in a very cold drying room, but on removing the paper to a higher temperature, the trouble will cease.”

MR. HECKEL.

“A tramp” relates his experience in a recent number of “The Eye.”

Last July, while trying to make a few prints for the exhibition at Buffalo, I was astonished by the appearance of blisters, big enough in some cases, to make two pictures. I had not seen them before for a long time, and I asked myself for a reason. After two days' hard work, the answer for me came just as easy—well—I found that I had simply silvered my paper too long.

FAILURES IN DRYING THE PAPER.—Dark stains on the back of the paper are caused by the sheets swinging together under the influence of draught.

When tear drops show in the drying, blot them up with bibulous paper.

Numerous failures are caused by drying, as weakness and inequality in printing; and caused by too great addition of chloride of gold.

Softening of the albumen paper and disintegration of the albumen more frequently happens in the spring and fall than at any other time, either when it is too late or too early for fires. A weak bath will invariably produce the result. If more liberality is shown, at such times with silver and fire, we think the trouble will be found to disappear.

FUMING.

“When moist paper is fumed, there will always be measles.”

MR. HUBBARD.

“Insufficient fuming causes measles.”

MR. GRENIER.

New York Society of Operative Photographers.

CUTTING THE PAPER.

Albumen paper expands in the direction of its width, when dampened. Therefore, it should be cut for portraits, so that the length of the face or figure may fall in that direction, when printed on it.

Removing stains from negatives caused by damp silver paper.—Mr. Wilkinson said he found a solution of two ounces nitric acid and five ounces of saturated solution of alum to quite clear a plate of any stain from this cause.

The printing room should be so designed as to allow of printing in stormy or cold weather. A shelf fitted from a large window and the sash built out to cover it, is the best arrangement yet devised.

Taking account of the prints—A small slate tablet fastened on each printing frame is the handiest device for keeping a record. State it as follows: 12, 10, that is, twelve prints are wanted, the tenth one is in the frame.

If your negative be hard, tint your paper slightly by exposing to light before printing; if your print be hard, tint it likewise, after printing.

It is wiser not to print in direct sunlight, as blisters, scratches, &c., in or on the glass would be faithfully reproduced. Moreover, many varnishes will not stand the heat of the sun's direct rays. Be careful that stray rays of light, reflections or shadows are not cast on the negative, or unequal prints will be the result.

Ovals.—Between the negative and the sensitized paper is placed a piece of opaque paper from which an oval has been cleanly cut out. The figure on the negative is thus printed in oval form. The border may be left white or be slightly shaded by the exposure to light. By placing the oval cut from the paper over the print, a shade on one side so that a fine line of the print shows the line of the print is darkened, and on the opposite side a fine line of white appears. In adjusting oval masks to bust pictures, see that the shoulders are evenly balanced and do not extend higher than one-third up the oval; also, where possible, let an equal distance exist between the sides of the head and the outer line.

Ornamental borders are taken from designs specially prepared. A sheet of rough drawing paper brushed evenly with a camel's hair brush dipped in thin sepia gives a fine effect. Various fancy leathers and small patterns in wall-papers may also be used.

VIGNETTES.

Where the background of any picture has been much retouched it is best to vignette it. This is often the only way to make a copy presentable. Delicate gradation and perfect balance are the points to be considered in vignetting. A grave error is to make the shading follow the form of figure closely. The Seaver's vignetting papers we have found the best.

COMBINATION PRINTING.

The great secret in combination printing is to hide the joins, which can only be done by having them come in places that are least noticeable.

The figures are photographed with white or very light backgrounds. Proofs are taken which are used for marks by cutting them out and fixing them face downwards on the portion of the landscape or interior they should occupy in the picture. Print the figures to the proper depth, and then lay over them the marked background negative, the mark of course, exactly covering the figures. Examine before exposure, to see that no hard dark lines of the background touch the figures, and tone down such with India ink. If white lines form round the figures on the second exposure, it will be necessary to scrape away the

edge of the mark a trifle. Dark background must be stopped out either with a mark or by a black varnish applied to the back of the negative.

PRINTING FROM A BROKEN NEGATIVE.

Put a clean glass plate into the printing frame and on it the negative, carefully fitting the edges. Then arrange a sort of spit by boring holes through the four corners of a board, passing strings through them—drawing them together and suspending it by a double cord. Place the printing frame on the hanging board, start it spinning, and the print can be made without difficulty.

Toning.

Toning formulæ selected by the British Journal.

No. 1.

Chloride of Gold.....1 grain.
Acetate of Soda.....30 grains
Water.....8 ounces.

This must not be used till one day after preparation. It keeps well, and gives warm, rich tones.

No. 2.

Chloride of Gold.....1 grain.
Bicarbonate of Soda.....4 grains.
Water.....8 ounces.

This is ready for immediate use after preparation, but it will not keep.

No. 3.

Chloride of Gold.....1 grain.
Phosphate of Soda.....20 grains.
Water.....8 ounces.

This gives rich tones of a deep purple nature, but must be used soon after preparation.

No. 4.

Gold Solution.....10 drachms.
Acetate of Lime.....20 grains.
Chloride of Lime.....1 grain.
Tepid Water.....20 ounces.

The 'gold solution' before mentioned is prepared by neutralizing as much as is required of a one-grain solution of chloride of gold by shaking it up with a little prepared chalk, then allowing it to settle, and filtering off the clear liquid. This toning bath improves by keeping. To use, add two ounces of it to eight ounces of tepid water, which will prove sufficient to tone a full-sized sheet of paper.

No. 5.

Chloride of Gold.....15 grains.
Water.....5 ounces.

Neutralize with lime water, make up to fifteen ounces with water, and add two drachms of

chloride of calcium. This stock solution will keep for a long time for use. Dilute one ounce with ten ounces of water.

Before toning, wash prints thoroughly until all the soluble silver is eliminated. Most printers redden the prints slightly before toning by passing them through water slightly acidified with acetic acid followed by another washing.

Care must be taken not to let any trace of hyposulphite of soda get into the toning bath.

Uneven tones are frequently the result of placing too many prints in the toning solution at one time.

FIXING BATH.

Hyposulphite of Soda.....5 ounces.
Water.....30 "

Prints should be kept face downward and be moved constantly while fixing. If prints are found to blister in the fixing bath, a repetition of the trouble can be avoided by adding to the fixing solution a few drops of liquid ammonia. From ten to fifteen minutes immersion is generally sufficient. A print should be occasionally held up to the light. Until sufficiently fixed it will have a mottled appearance. Wash in running water several hours.

TONING AND FIXING IN ONE BATH.

Chloride of Gold.....1 grain.
Phosphate of Soda.....15 grains.
Sulphocyanide of Ammonium.25 "
Hyposulphate of Soda.....240 "
Water.....2 ounces.

Dissolve the gold separately in a small quantity of water and add it to the other solution.

Mounting the Prints.

Cause of fading is laid at the door of the mounting materials used, and the complaint in some cases is not without reason. Any acidity will surely cause spots and fading, but if the common mounting agents are used in a fresh state, there is no cause for suspicion. Of all the substances in use, none are better than starch. The only way to prepare it is to dissolve the starch to a stiff paste with cold water, in a suitable basin; pour boiling water over it, stirring well all the time, until, after it has thinned, it has again stiffened. It is now thinned with hot water to the required consistency. These directions must be rigidly followed.

The prints of one size are placed in a heap, face downwards on a level. The most suitable condition for mounting is while they are still slightly damp, not wet, at which time they are more manageable than when dry and curled up.

Paste over the back of the top print of the heap evenly, remove any hairs or lumps, and

place in position on the card. Rub into contact with the hand a sheet of clean writing paper being placed between the hand and print, and rub down more securely with a smooth, hard substance. The bottom of a bottle serves better than anything. Slightly bend the card back to counteract the contraction of the face in drying.

To prevent the expansion of paper when wet, Mr. A. Cowan, advises a method that is admirable. After the prints are laid downwards on the glass and drained, brush them with starch as usual, but instead of mounting, lift them up one by one and lay them out to dry. This they do without curling up. They may then be mounted at once or remain as they are for years without deterioration.

SPOTTING.

In spotting prints with India ink, rub up a little at a time with pure water. Be careful to use *while wet*, with an almost *dry brush*. It "bites" well, and does not clot as when the brush is moistened at the lips. Use the point of the brush, not the side.

BURNISHING.

The best lubricator for prints is castile soap. Rub a flannel rag over the soap and go over the print carefully with it. They will burnish better if a little moisture is in them. Should they have become dry, make a lubricator of shavings of castile soap dissolved in alcohol. Brush the pictures lightly with the mixture and let them dry before placing under the roller. The polish will depend upon the temperature of the burnisher. If too hot it will produce scratches.

TO USE OVER-PRINTS.

For these there is no salvation, save in one way: this is to utilize them by making cases for mailing orders. To do this, the picture is first obliterated, or soaked roughly off. Then wrapping paper is cut in the shape of a split cabinet envelope, having small flaps at the sides. These flaps are passed, folded, over two disused mounts, when a strong cardboard envelope, open at the ends is formed, which looks neat, and can be made to hold either a dozen or a half a dozen photographs at will. The paper can be printed with the photographer's address in the usual fashion before pasting it on the cardboard.

Solar Printing.

The solar camera still holds its own in spite of the many methods which have been devised and invented for producing large photographic work intended to serve as a basis on which to work with crayon or color.

To secure the best results see that the negative is sharp, full of detail, but not dense. It is better

not to varnish the negative. Treat the paper as in the following instruction for

PRINTING ON PLAIN PAPER.

Float the paper for fifteen seconds on a bath prepared as follows: Ammonium chloride, 250 grains; gelatine, 15 grains; water 30 ounces. Dissolve the gelatine in hot water, add the chloride and filter. Filter the bath each time after using. Dry the paper by heat. Sensitize on a pure silver nitrate bath forty grains strong. Fume, wash prints with care as they tear easily. For artists work give a cold tone. Usually mounted untrimmed and covered with a fancy mat.

Printing on Porcelain.

The following formula is in every way satisfactory:

ALBUMENIZING THE PLATES.

Dissolve three grains strontium chloride in four drachms of water and add the white of one egg, beaten with a stiff froth; let it settle and filter through sponge.

Clean the porcelain plate by placing it in acid for several hours; wash thoroughly, and, when dry, wipe with flannel dipped in alcohol and rub dry with clean flannel. Remove particles of dust with camel's hair brush and pour on the albumen cold, drying it over heat. Plates thus prepared can be kept any length of time and are ready for use at any moment.

SENSITIZING THE PLATE.

Dissolve one ounce of silver in twelve drachms of water by grinding the silver in a glass mortar and adding the water.

Take of this four drachms into a clean graduated measure or wide-mouthed bottle, and add thereto by drops, liquor ammonia, which will brown the solution; continue adding until it is clear. Add this to the other eight drachms of plain silver; this will brown all the solution; add by drops pure nitric acid, until it is clear, then add the twelve drachms of silver thus treated to twelve ounces 95 per cent. alcohol, stirring while adding; filter, and it is ready for use.

This solution will keep for any length of time, and when it requires replenishing, make new and mix with old; filter and it is ready for use.

When wanted for use, filter and pour into clean sensitizing dish. Warm the plate and dip it into the bath, allowing it to remain therein two minutes for polished plates, and three minutes for those with a ground surface; remove from the bath and let it drain, then flow with 95 per cent. alcohol, pouring on the corner sufficient to cover the plate. A repetition of this upon a different corner of the plate may be required before it presents an even surface.

When the plate is drained and dried by heat, it is fumed from five to ten minutes. Should a vapor appear after fuming, gently heat the plate and it will disappear. Print a shade deeper than for prints on paper.

TONING THE PRINT.

When printed, place the plate in acid water in proportion of half an ounce of acetic acid to sixteen ounces of water; let it remain therein for several minutes, or until the picture is changed to a uniform red tint, then wash in several changes of water or under a tap, and tone in a solution prepared the same as for paper prints.

Examine the progress of the toning by transmitted light; care being taken not to overtone the print.

FIXING.

When toned, wash and place in the fixing solution,

Sodium Hyposulphite..... 1 ounce.

Water.....10 ounces.

Fix from five to ten minutes, then wash under a running stream from ten to fifteen minutes; dry with gentle heat.

For plain prints or those to be tinted, plates with a polished surface are used for fine artistic finish in colors, plates with a ground surface produce the desired results.

Photographic prints upon watch-dials can be made in the same manner. A few specimens made by this process, displayed in handsome velvet cases or frames, will result profitably to any establishment.

Copying.

A faded print or one which will show the grain of the paper should be placed against glass, a printing frame will serve the purpose, as it can be well secured. Another plan consists in covering the picture with a film of collodion. The surface of the print is first rubbed with a tuft of cotton, wool, or camel's hair brush to remove all the dust, then any mending or touching that has to be done is effected, and finally the collodion is poured over. A thin normal collodion is best, and the mounted picture is taken in the fingers and coated precisely as if it was a glass plate. Certain inequalities all over the surface will appear during the application of the collodion and drying, but these mottled markings subsequently disappear again. The card is soon dry, but during the process it should be put in a safe place, away from dust and dirt.

The collodion film answers the purpose admirably of glazing the whole surface of the picture, and thus making rough and smooth places alike before the camera. Meakiness disappears almost

entirely upon the reproduced negative, and the retouched portions of the picture are blended in a great measure into the rest of the print. Naturally, any coarse markings upon the print still shows up prominently through the transparent film of collodion, but these are covered with the same glaze that is over the rest of the print. In this case, obviously, there is no chance of false reflections.

MOUNTS FOR COPIES.

The copy should be mounted on as good a mount as any other picture, but there should be some distinguishing mark by which the uninformed public should be told, what it is and how much of a hand we had in making it. Thus it would be a very simple matter when ordering mounts from the stock dealer to have a certain number printed with the words "copied by" directly over the name. This would at once place the copyist on a different footing with all those into whose hands the picture might fall, and if the work were creditable he would receive credit, where before he would have been sneered at. For it is amazing how stupid the vast majority of people are about matters outside of their particular business? How many there are to this day, who speak of the proof as the "negative," and even think that the pictures are in some way made from the proof.

COPYING OIL PAINTINGS.

Clean the painting off with rain water and a sponge and then wipe it dry with a clean linen cloth. If it is cracked, use a little soap—clear, pure soap—and then wipe that off. Then the lighting is very important. The best plan is to put the painting under a good sky-light, a little way back from the sky-light, and have dark shawls and dark screens all surrounding the camera, facing the painting, so that there will be nothing whatever to come down to reflect upon the painting, and in that way it is claimed that a painting can be very successfully copied.

COPYING MAPS, PLANS, &C.

Herschel's Blue Process, whereby is obtained an impression in white on a blue ground:

Citric of Iron.....140 grains.

Ferrocyanide of Potash.....120 "

Dissolve in two ounces of water.

Apply the solution to the surface of the paper by means of a brush. An exposure of two minutes of sunshine will be sufficient for a drawing on tracing paper.

Retouching.

LIMITS OF RETOUCHING.—"Retouching is legitimate when it does not falsify nature; it should be used only to aid the well known short coming

of photography. In nature we scarcely see a freckle on the face, if we do not look for it; in the negative the freckle is represented by a hole, which prints much darker than the freckle appears in nature; it is legitimate to fill up this hole, so that the result may the better represent nature. A warm shadow or reflected light may come out darker than in nature; these places may be aided and strengthened. A high-light may fall short of the sparkle of the original; this may also be strengthened.

To know when to leave off should be the aim of the retoucher. He is the best artist who knows when his work is done. If as much time and thought were taken to get perfect negatives as is spent in correcting imperfections, the retoucher's art would come nearly to an end in his new work.

H. P. ROBINSON.

Retouching Preparation.—Dissolve ordinary resin in spirits of turpentine in a waterbath, until it shall be of the consistency of cream when cold.

Pencils.—A. H. H. Faber will be found the best for ordinary work.

Post Mortem Photography.

If the subject be on a bedstead or board, it should be brought as near to the window as possible and raised, if this is practicable to a sitting or semi-sitting position. A curtain or table-cloth should be skilfully arranged so as to give it the appearance of being thrown over a chair in which the person may be supposed to be sitting. The hands may either be hidden, or what is still better, placed so as to look as if holding a book. One of the best post-mortem photographs we remember to have seen, was of a curate, who was so posed as to look as if he had fallen asleep in the act of reading. In this case no effort was made to open the eyes, and a really beautiful picture, having no suggestion of death in it, was the result.

In order to get detail on the side of the face furthest from the light, a sheet or any large white surface may be hung or placed. But care must be exercised in the use of it not to create unnatural high-lights, and it were better to have the shadow too heavy than to give the effect of cross lighting.

If the subject is in the casket and cannot be removed, the task is much more difficult. It is better in that case to attempt nothing but the head. Tilt the casket as much as possible and raise the camera as high as is necessary. Then provide yourself with sheets of white, whitey-brown and light green paper. Slip a sheet of the green paper into the casket on the light side

of the head, and then try the effect of a sheet of white paper inserted as a lining to the casket at the top and on the shadow side of the head. If the reflection is too great, substitute a sheet of the whitey-brown paper. Nearly a front light has to be used. In printing, the background can be blocked out and a new one substituted by double printing or by judicious tinting, having first vignettted the head quite closely.

Where the skin is discolored, it can generally be remedied by the careful use of face powder. In some cases this may also be used with effect on the hair.

The Entrance.

Make your entrance attractive by keeping it clean, pavement, door-way and show-case or window. Ladies do not care to stand in a dirty place. In the winter a little glycerine rubbed on the inside of the panes of glass will keep them from being frosted and your display will thus be especially attractive. Change your specimens as soon as they show the effect of exposure. Change them oftener, as often as you can afford the outlay in money and time. A painted floor is unquestionably the cheapest and best (if you cannot afford parqueteries) for a hall-way or broad entrance. A neat, strong and inexpensive stair carpet which is unnecessary, when the stairs are narrow, can be made of cocoa matting, edged with a bright border, such as is used for carpet. If the door leading into your reception room is not in full view of the incomers, have signs placed where they cannot fail to be seen.

THE RECEPTION ROOM.

A man may not be able "to fix up much," but cleanliness and order are within reach of all. Bric-a-brac is good, (some of it, at least,) but a well polished show-case, bright, clear windows and a well swept floor are better. An order book should be kept by the reception room attendant, in which should be entered the number of the negative, the name of each sitter, the date, style of picture, number ordered, amount paid, and balance due. Receipts for the sitter should have coupons attached, to be filled out as duplicates of the orders entered on the book, this coupon to be given to the operator. A register should also be kept with the names of sitters, arranged alphabetically and the numbers of their negatives. This saves much time and bother when duplicate pictures are ordered. We quote an eminent authority on

PROOFS AND RE-SITTINGS.

The right of seeing a proof leads naturally to the claim for a re-sitting in case the proof is not satisfactory. Now I would ask anyone who is op-

posed to the practice of granting re-sittings, one question—do you fancy you are a gainer by forcing a customer to take a picture which is unsatisfactory to him? I feel sure no one who recognizes the fact that the photographer depends entirely on the good will of his customers can avoid the conclusion that not only have the public an undoubted right to see proofs of their sittings, and in cases of reasonable objection to re-sitting, but that the arrangement is advantageous to the photographer, preventing in many cases dissatisfaction and annoyance.

There may be unreasonable beings who are never satisfied, for whom exceptional treatment is requisite, but these do not affect our contention. Our business is to please the public on whose favors our success depends, and we can surely not attain our desire by refusing to accede to the reasonable demands of our customers.

WM. HEIGHWAY.

Posing.

The following notes are gleaned from Mr. H. P. Robinson's admirable articles on the subject:

HEAD-REST.

I still strongly advise the use of the head-rest, even for short exposures. The rest should be a comfort, instead of a nuisance. It should never be applied until everything else is ready.

A SITTER.

A sitter should be so managed that sufficient stillness is a natural result. During the few seconds' exposure, a slight touch of the rest, properly applied, is enough to secure steadiness, but its great use is in making slight variations of the pose, and the confidence it gives the sitter, that he is not going to spoil your plate by moving. If you dispense with the rest, the sitter makes a desperate struggle to keep still, and *looks like it*.

The less the operator handles the sitter, the better. It worries him and oftener tends, except in very skilled hands, to stiffen the figure, rather than add to its grace.

THE HEAD.

The first thing to decide, should be: "Which side of his face will make the best picture?"

If you will look critically at a full face, you will find that the eyes are not level—one is higher than the other. If you take a photograph of the face in a three-quarter position, with the eye that is highest away from you, the unevenness will be still more visible; but if you take the other side of the face, and have the highest eye nearest to the camera, the lower eye will seem to fall away naturally, through the effect of perspective. The same facts apply to

THE NOSE.

But it fortunately happens in nine cases out of ten that the eyes and nose agree as to which is the best side of the face. When they disagree, the portrait is seldom satisfactory.

I keep an illustrated catalogue of all the portraits I take, and on looking through several volumes, in my judgment, in four out of five cases the left side was the best.

FULL FACE.

If with a full face, the body is also turned full towards the camera, a line drawn down the middle of the picture would divide it into two halves, as nearly corresponding as variety-loving nature will allow; but if the body is turned a little away, and the face to the camera, there will be variety of line.

THREE-QUARTER FACE.

For a three-quarter face, it is better to turn the figure quite in profile, or even showing a little of the back; or the figure may be full, and the head turned away. In a "head" the shoulders should be always nearly level, and the figure upright. Some sitters, if you ask them to sit upright, think they are complying if they lean back, and stick their chins in the air. The best remedy is to make the subject stand.

THE EYES.

The eyes should always *go with the head*. Nothing is more disagreeable than to see an eye looking out of the corner.

Care should be taken to have the camera the proper height. If it is raised so high that the lens looks down on the sitter, the neck will be shortened, and the shoulders will appear raised. If too low, the face is foreshortened from the chin to the forehead, and the nostrils are unduly visible.

The proportions of the head in a picture should have great consideration.

THREE-QUARTER LENGTH.

The three-quarter length is generally supposed to include the figure down to the knees.

For ordinary every day portraiture of ordinary humanity, no great variety of pose is necessary—or, indeed, admissible. Human beings seldom stand on both legs at once, except in their first and second childhood. Do not let the head be in exact line with body; if the figure is turned full, let the face be in three-quarter view; if the figure is slightly turned away, the face may be full or in profile. Do not let the hands appear as two spots exactly opposite to each other, on both sides; do not allow uniformity in the furniture and accessories. Seated positions, in arm-chairs for preference seem to be most suitable for age. If possible,

avoid the leaning position—the pedestal and back of chair business has been thoroughly over-done.

A lady walking past a table slightly stoops to pick up a book or flower, and raising herself, turns her head to speak to a friend. This action, if made by an easy and graceful figure, is full of animation, and gives great variety. In the pose just described, if the left foot rests on the toe, as in the act of walking, the gracefulness of the action is much increased, and there is more "go" in the figure. In attempting to give life and motion to a figure, avoid going to extremes.

As a rule for the ordinary lady sitter, there is nothing better than the simple attitude a figure takes when standing in a room with the hands together, or, one hand may be on the table or behind the back.

SEATED FIGURES.

Seated figures are usually more easily managed than standing ones. There seems to be so much more for a seated lady to do than when in standing position. Reading, working, sewing, drawing, writing, a cup of tea, all lend their aid. A great deal also can be done with a fan, which lends itself admirably to a variety of change of pose.

When other devices fail, a passable portrait can be got by making the sitter look down, as in reading a book, arranging flowers, knitting or sewing, thus evading difficulties of staring eyes and open mouths.

HANDS.

The great fault that ladies find is that their hands are too large, even when it can be demonstrated that they are in proportion with the head. There are positions of the hand in which it looks much larger than others, especially where the broad back of it is seen, or where the two hands are joined together in a broad light, and look at a little distance, like one hand. When the fingers are interlaced, the effect is similar; so also when a long wrist is shown without being broken by a bracelet or other means.

Care should be taken that the light does not fall too flatly or strongly on the hands, that the fingers curve gracefully, and that the hand does not look like a claw.

A well-formed hand is of great use pictorially.

FULL-LENGTH.

A full-length admits of a more florid treatment than any other style of picture. A more elaborate make up of the furniture and surroundings is permissible, and pictorial backgrounds may be employed.

STANDING FIGURE.

It is not easy to make a pleasing picture of the whole length of a gentleman. If for a standing figure, get some idea of the posture you think

would suit the case in hand, and arrange the furniture so that it should lead, as it were, to the pose you require. Then get the model to stand in the place you have prepared for him, and instantly take advantage of all accidents. It will probably require some slight alterations; these are easily made. If you want him to raise his arm, with his hand on his hip, assume this position yourself, you will find in most cases he will follow your lead.

A lady should never be seated in a very low chair; however easy and natural it may look in life, and if seated in a high-backed chair, it is well to avoid letting the back of the chair rise above each shoulder, which produces the appearance of deformity.

CHILDREN.

There can be very little posing of a young child: you must do, not what you would, but what the child will allow. There is one thing open to you—you may so arrange your furniture and accessories, that the child shall ultimately take a good pose. A simple pose, such as sitting on a table (which, for a three-quarter vignette, is a very suitable position), will suit a child better than any elaborate arrangement. It does not do to look down too much on your subject—and working at a low camera is not conducive to comfort.

Short Focus.

We here give our readers a collection of useful "odds and ends" gathered from many sources, journals, home and foreign, which may prove of use to them.

Photographing Silver-ware.

Those who photograph silver-ware are more or less bothered by the reflections of the polished surface. This can be obviated by putting a lump of ice in the vessel, and allowing it to stand until the surface is slightly beaded.

Waterproof Glue for Wooden Dishes.

Soak $\frac{1}{2}$ pound of best glue in cold water until quite soft, melt in glue kettle. When quite dissolved, pour in 1 ounce of hot saturated solution of bichromate of potash and well stir. It is now ready for use; apply with brush. Put the article so treated to dry in full daylight for a day or two, and then apply strong alum solution. The vessel is now ready for use, but must be washed first.

Ground Glass Varnish for Transparencies.

Gum mastic. 40 grains.
Gum sandarac. 160 "
Ether. 4 ounces.
Benzole. 2 to 3 "

This varnish may be applied to back of negative for retouching purposes.

To Clean off Old Films, Varnished Collodion or Gelatine.

"Grey lump potash (crude carbonate of potash), to be obtained of oil and colorman, $\frac{1}{2}$ pound. Place in stone pan or deep tin baking dish; pour 2 pints boiling water on potash, and immerse plates one by one till dish is full; soak for 1 hour; pour off solution, and fill up with water. Now proceed to clean in the ordinary way. The film will come off without any labor. This solution will not injure the surface of the glass, like soda.

Encaustic Paste.

Best white wax (cut in shreds) 1 ounce.
Turpentine. 5 ounces.

Dissolve with gentle heat, and pour out in pomatum pot. If too hard when cold, add a little more turpentine.

Effective Enamelling Process.

Coat a sheet of plate glass with plain collodion, as thin as possible—that is, so thin as not to give iridescent colors on the face of the print when finished. Allow this to become quite dry. Soak the print to be enamelled in the following solution, kept hot:—

Gelatine. 1 ounce.
Hot water. 20 ounces.
Chrome alum dissolved in one-third of the hot water. 10 grains.

Lay the soaked print face downwards on the collodion surface, and with the india-rubber scraper remove the superfluous fluid, and place the plate and print in a rack to dry. When perfectly dry, the collodion, with the print firmly attached to it, may be readily removed, and will be found to have as perfect a polish on its face as that of the plate glass employed.

To tell Patent Plate.

To tell if glass is "patent plate," hold the plate in your hand, and look down upon it at any reflection of straight lines—the lines of a studio roof is a capital test. The lines should appear reflected on the glass surface as straight as they are in reality; if the markings are wave-like, then it is not patent plate.

Permanent Soap Bubbles.

Castile Soap. $\frac{1}{2}$ ounce.
Cold Distilled Water. 1 pint.

Shave the soap very fine, and allow the water to stand upon it for a day. Pour off the supernatant solution, and mix it in the proportion of two ounces to one of glycerine. Blowing a soap-bubble is a capital "dodge" for keeping children still during exposure.

To Renovate Bronze-work.

Mix 1 part muriatic acid and 2 parts water. Remove all grease and dust, and apply with a cloth. When dry, polish with sweet oil.

Jottings from the British Journal.

Cut a gelatine plate on the *film side*, and not on the back.

Lampblack and starch paste makes a good black matt varnish.

Shreds of gutta-percha dissolved in benzole, forms a capital supermeanable coating for corks.

If stoppers are slightly smeared with vaseline, they will not stick in their bottles, and the latter are far more air-tight.

Gelatine films can be floated off glass by a thirty-grain solution of citric acid.

Two ways of rapidly drying a gelatine negative:—1. Flooding with spirit. 2. Mopping with a handkerchief, and carefully *fanning* the plate; not too near a fire.

Glycerine or treacle added to gum, glue, or gelatine, will render it pliable and less liable to crack when dry.

In taking dark interiors, oil the focussing glass slightly. There is more light, and the image is better seen. (See also the following:—)

To Prevent Blurring in Interiors.

A correspondent writes:—After focussing, I stretch a fine wire across the room in front of the lens, at a distance of a few inches from it. Upon this wire I hang one or more little pieces of brown paper, roughly cut to about the size and shape of windows as they appear on the focussing screen.

With a little help from an assistant I find no difficulty in accurately adjusting the little papers over the light masses of the picture. They may be suspended so near to the lens that you can reach to shift them into a position, while your head is under the cloth.

Where you require help is in fixing the wire at the right height while you hold that portion which comes in front of the lens so that it is accurately adjusted, you want the assistant to take the loose end and fix it. If the wire is fine, it has no visible effect on the negative.

Leaf Photographs.

In the *Picture and Art Trade* we find an excellent process for taking leaf photographs. Put an ounce of bichromate of potassium into a pint bottle of water. When the solution has become dissolved, pour off some of the clear liquid into a shallow dish; on this float a piece of ordinary writing paper till it is thoroughly moistened. Let it become dry in the dark; it should be of a bright yellow. On this put the leaf—under it a piece of soft black cloth and several sheets of newspaper. Put these between two pieces of glass (all the pieces should be of the same size), and with spring clothes-pins fasten them together. Expose to a bright sun, placing the leaf so that the rays will fall as nearly perpendicular as possible. In a few

moments it will begin to turn brown, but it requires from half an hour to several hours to produce a perfect print. When it has become dark enough, take it from the frame and put it in clear water, which must be changed every few minutes until the yellow part becomes white. Sometimes the leaf veinings will be quite distinct. By following these directions it is scarcely possible to fail, and a little practice will make perfect.

Cracked Negatives.

Cracked Negatives: Press pieces on to a glass smeared with glycerine; mop up crack ooings with blotting-paper.

A negative broken into many small pieces is first put together properly, and a piece of unsalted paper coated with strong glue stuck firmly on the glass side, edges all round overlapping. Turn the negative over, and rub down the overlapping edges on the collodion side, care being taken that it does not encroach on any portion required in the print. As the paper dries, it will contract, and more closely draw together the pieces. With castor oil, etc., the paper may be rendered semi-transparent.

How to Improve a Poor Sky-Light.

Mr. Henry Levino, (in WALZL'S MONTHLY,) made the following suggestion:

"I have never seen any practical remedy offered to my brother-photographers in the country, where sky-lights are generally low, poorly constructed and on the worst side of the building, (there are of course exceptions,) but I am speaking of the majority. If you have the space in your paper, the following suggestions may benefit some one: Cover the inside of sky-light with with good bleached white muslin, sewed together in one piece, stretched from the highest part of light down, within three feet of the floor, on side-light. Then a straight piece on the three feet of side-light, closing up the three-cornered opening left in the ends with white muslin on one end and dark cloth on the end from which you use the camera."

Photographic Glass-ware for Engravings.

The whole secret lies in letting the light shine through the glass-ware instead of on it. To be able to do this, there must be constructed a large frame like the three sides of a box, the fourth side being supplied with strength by two cross strips of wood. Now the arrangement will look like a box with one side, and the top and bottom missing. This is set against the side light in the studio, and at the back of it—that part which is next to the light—a sheet of the ground glass is fixed. On the inside of the frame and against the ground glass, is arranged a narrow shelf, on which the glass-ware to be photographed is placed.

The next operation is to draw down all the blue blinds at the top of the studio and at the sides, so that the only light admitted comes through the ground glass and the glass-ware. The camera is then put directly facing the light. The ground glass forms a beautifully soft background, and the negatives will exhibit clear outlines, while the highlights will be conspicuous by their absence.

How to Renovate Back-grounds.

If a background becomes stained by water trickling down, if it be in distemper, and the damage be noticed while it is wet, it can frequently be remedied by immediately wetting the background all over with clean water, not merely dampening it, but making it thoroughly wet. It will dry free from stain.

An old background can be covered with plain paper, which can be bought of any paper-hangers. Ask for plain grounds, and get it in twelve yard lengths. Hang the paper horizontally, and instead of edges overlapping they should simply butt against each other.

The photographer who studies picture-making should be careful to have his accessories and his backgrounds correspond, and to use them appropriately. For instance, a lady in a ball-dress would not be out of doors in broad day-light, nor would an arm-chair be in the fields; nor a photographer's table in a garden. Read, mark, learn and inwardly digest the moral.

Lighting.

In a photograph of a well-lighted head will be seen the extremes of white and black in small quantity united by masses of ever-varying gradation. See that the extreme point of the nose is the lightest part of the face, a light resting on the edge of the bridge of the nose nearest the light, and that the little streak or spark in the eyes is in the same position in each. The shadow sides of the face, while it is darker than the side to the light, should be full of detail, soft, and transparent. Against this light and shadow the graduated background should be placed in harmonious contrast.

Landscape Photography.

The spring and the fall are the best seasons for woodland views. In the spring the young leaves give a peculiarly soft image, while the glorious tints of autumn offer a variety of detail not obtainable at other times. Dr. Vogel advises landscape photographers to be chary of taking views in sunlight, as different light will almost always give better results. For architectural work, unless the building or statue be white and therefore dazzling

in the sun, sunlight is preferable. White structures should be taken when the sun is low, so that the contrasts shall not be too strong.

Many artists contend that clouds should be photographed with the landscape. So eminent an authority as H. P. Robinson, however, differs from them. We doubt whether the most careful critics could point out discrepancies between clouds artistically printed in and the landscapes they shadow. Care must be taken that the clouds are lighted from the same direction as the landscape, that the shadows correspond. Dr. Nicol, editor of the "Beacon," confesses to making a point "of always including a narrow line of the landscape below the horizon, which settles the upper and under question, and as soon as the negative is finished, paste a slip of paper on one corner, on which is noted the direction and hour, thus: S. W. 11.30," so that, without any trouble, clouds suitably illuminated for any particular negative are easily selected."

Landscape photographers should lose no opportunity to get a series of good cloud negatives. For the benefit of those unacquainted with the conditions necessary, we would say you must have a clear atmosphere, an open range of space and a low horizon line. The seaside or prairie offer the best vantage ground for such experiments. Not only can you get a better view of the objects you wish to photograph, but it is a scientific fact that the cloud effects are finer over broad expanses where evaporation is going on. Those who have spent much time at Niagara will be able to verify this fact from their own experience. A recent authority says: Strongly colored clouds seldom photograph satisfactorily; grey clouds must be sought, the energy running into light and shade, rather than color. It is generally said that certain months are especially favorable for this work; my experience does not endorse that; I have found fine effects at all seasons, I think. The weather is of course important, all important, but the right sort for this seems to come almost regardless of seasons, and for a good long time may not come at all.

Now as to the printing in of these cloud negatives after they are secured. Those who are accustomed to double printing will have no trouble, the others will need patience for a time, but the results are so much superior to plain skies in landscapes that the labor is well expended. We give a few brief directions condensed from an able article on the subject published some time ago in the British Journal of Photography. Hold the negative of the landscape against the light and trace the sky-line with a pencil on white paper. Use this paper as a guide for cutting a mark on the same principle as a vignetting paper. One mark

of card-board may be used or two, one of tracing-paper and one of brown paper, the tracing-paper being allowed to overlap the landscape about one-sixteenth of an inch and the brown paper being cut to the precise outline. By this means the landscape can be printed with a white sky. This will not be a difficult operation unless there be masses of foliage breaking the sky-line. The way to get over this is to select a cloud negative, which will enable you to project the foliage against a shaded portion not against white clouds. If the rough outlines of the trees be carefully marked, the different portions of the sky may be so graded that an experienced eye can scarcely detect the dodging.

Printing in the clouds is comparatively easy. Mark the landscape as you did the sky in the earlier stage, the cloud negative and the landscape print being placed in contact in the printing frame. In most cases it is sufficient to place between the negative and print an opaque mass cut to the outline of the landscape portion, but leaving a narrow border a sixteenth of an inch wide outside the mark.

Snow scenes and ice views make pleasing photographs. A well-known landscape artist recommends that these pictures be taken as soon after the snow has ceased falling as possible, and as in photographing white buildings or statues, these snow pictures are best when secured early in the morning or late in the afternoon. Ice scenes are more difficult than snow views, as the ice is apt to reflect light upon the lens. Get them from the shadow side.

Those who live far away from famous places may lament the fact and think their home surroundings are not worth taking. But he who has the artist's eye and the artist's soul may reproduce charming bits of country life, a glen, a rock, a rough road overshadowed by great trees, and these views may touch some heart in a far distant place like the simple poems of Burns, of Whittier or of Longfellow.

Landscape pictures which are made for trade purposes may be enhanced in value by the introduction of models, who shall be posed so as to give point to the title of the picture.

One more hint with regard to architectural views. Make them distinctive. Study the subject and take them from the point which will illustrate their individuality, if we may use the term in regard to inanimate objects. At least get them in perspective.

For all landscape work use plates prepared expressly for it, see that your apparatus is complete before setting out, and then have patience.

Hints for Amateurs.

If you don't know exactly what you want in the way of apparatus, go or send to some reliable stock house and explain the kind of work you wish to do, landscapes, interiors or portraits, and you will be supplied with the right thing. The manager of the National Photographic Emporium gives his personal attention to every such letter. The apparatus bought, study it before you set out to take a picture. See that you understand the use of every part. Then learn to focus. A square of black velvet is the best for in-door work, a rubber cloth is advantageous for out-door practice, as it may be serviceable in a sudden shower. The clearness of the picture depends on the sharpness with which the view appears on the ground glass at the back of the camera. Remember that not a ray of white light must strike the plates before the exposure is made in the camera. Learn to handle plates and photographs by taking hold of the sides, so as not to leave thumb marks on either. Use a camel's hair brush for dusting the plates lightly before placing in the carrier. Elastic bands on your plate box, causing it to fall shut when you forget to close it, may save you many a plate. See that your carrier is closed tightly before taking it into the light. Make an exposure from a quarter to half a minute according to the light. Experience will teach you the exact number of seconds required. Use the developer recommended in your box of plates. "Develop until you can see the greater portion of the image on the back of the film when you look at it by reflected light on the glass sides. It is better to have the image appear at least one-third darker by the ruby light than you think it ought to." If the negative prove too thin to give good prints, use an intensifier. See "Gelatin-Bromide Process." For fixing, see same article.

A recent writer in WALZ'S PHOTOGRAPHIC MONTHLY gives the following excellent suggestions in regard to a "dark room."

It has occurred to me that many of my readers may have been sorely put about in their earlier operations by not having a suitable room to develop their negative in. It is so difficult for one to forget that amateurs have not the conveniences with which we are naturally surrounded. Indeed I fancy that I should be badly bothered if I were turned loose in an ordinary house, and told to go ahead and make good negatives. The amateur works at a disadvantage, and if he turns out good work, it is so much more to his credit.

The best suggestion that I have seen as yet is to utilize the bath room. Almost every house, that is a house, is fitted up with one, these days. The only objection that I can see, is that if the

solutions are allowed to get into the bath-tub, they would in a very short time ruin the zinc lining. But with a little ingenuity even that trouble could be done away with.

A wooden cover should be made in such a way that it can be removed when not in use. If it is provided with short legs, so that it will rest firmly on the sides of the tub, so much the better as a table of a convenient height is at once formed. It should be somewhat shorter than the length of the tub, so that free access can be had to the faucet. A rubber tube that will fix easily over the tap, and of a sufficient length to enable you to fill a dish as it stands on the improvised table will be of great service.

Now set to work and make the room dark. Do it thoroughly. The best way is to have a roller shade of "Canary medium," in place of the ordinary one. Cover the glass with bank-post paper. If this is neatly done it can be made to look quite respectable, for the paper covering the middle panes may be cut in a small pattern, by folding it in even folds and clipping it in any design the fancy may suggest. Flour paste is the most convenient to use for fixing it to the glass. Now pull down the shade, and drape to heavy curtains so that they exclude all the light. Pin them together at the bottom, and also half way up. Next open them between the pins and fasten them back. This will leave a diamond shaped space fully protected from white light by the orange colored paper and one thickness of canary medium.

The object in view has been to so fix the window that when the curtains are withdrawn and the shade rolled up the window will present a respectable appearance, yet at a moment's notice the bath-room can be transformed into a safe developing-room. When the short-legged table has been placed in position and the hose attached to the faucet, there is little else needed so far as the room is concerned. If there is a cupboard, take possession of it. Then you can keep your chemicals and dishes, &c., out of everybody's way and have them always ready at hand. Get a negative washing box by all means, and when you have finished developing you can stand it in the bath-tub, attach the rubber tube and—there you are.

Now about keeping the place clean. With some neat people it will be as easy as sleeping, with others nothing I could suggest would save the floor or wood-work from being ruined. However I would advise that a liberal supply of enameled cloth, (the thickest obtainable) be purchased, and used on the floor and developing table. This can be wiped off and rolled up, and put away when the work is done. And finally don't throw the waste into the wash-tub, but empty it into a bucket and throw it where it can do no harm. One of those capital paper buckets, which retail for about forty cents is the best.

Ten Business Maxims for Photographers.

- 1.—Keep open early and late, it pays. Remember that your harvest time is in other men's leisure.
- 2.—Give satisfaction to all. The least likely customer may bring you more business than one from whom you expect much.
- 3.—Reduce your waste to a minimum. What is saved is that much added to your capital.
- 4.—Save time as well as money, for time is money.
- 5.—Be systematic. Have a place for everything and everything in its place, a time for everything and everything in its time.
- 6.—Buy for cash and sell for the same.
- 7.—Strike a balance frequently, so that you may know just where you stand.
- 8.—Be plucky. "One constant element in luck, is genuine, solid, old Teutonic pluck."
- 9.—Be well-informed, well-read in your art.
- 10.—Push your business, or your business will push you.

Ten Don'ts for Photographers.

- 1.—DON'T go into business unless you have a little capital besides what it costs to get started.
- 2.—DON'T buy what you can get along without, unless you are sure you can afford it.
- 3.—DON'T promise what you are not sure you can perform.
- 4.—DON'T trust your memory for special orders.
- 5.—DON'T trust a boy anywhere without constant supervision.
- 6.—DON'T indulge in the studio in habits which are offensive to ladies, for they form the larger part of every photographer's patrons.
- 7.—DON'T take things out in trade that you wouldn't buy otherwise.
- 8.—DON'T buy secret processes. A valuable patent is never kept a secret, and there are monied men in plenty, who will advance funds for patents.
- 9.—DON'T wait for business to come in. Devise some means to bring it in.
- 10.—DON'T forget that the National Photographic Emporium is a bureau of information; that its goods are reliable, and that its prices are the lowest that honest goods can be purchased for.

The *British Journal* gives the following as a "capital French polish" for "seedy" apparatus:

- Linseed oil. 1 pint.
- Strong vinegar. 5 ounces.
- Spirits Turpentine. 2½ "
- Hydrochloric acid. ½ "

Sometimes a little chloride of antimony, (but-ter of antimony,) say ½ ounce, is added to the mixture.

Poisons.	Remarks.	Characteristic Symptoms.	Antidote.	
Vegetable Cauterics, Acids, Alkalies.	OXALIC ACID, including POTASS, OXALATE AMMONIA POTASH SODA	1 drachm is the smallest fatal dose known. Vapour of ammonia may cause inflammation of the lungs.	Hot burning sensation in throat and stomach; vomiting, cramps and numbness. Swelling of tongue, mouth and fauces; often followed by stricture of oesophagus.	Chalk, whiting, or magnesia suspended in water. Plaster or mortar can be used in an emergency. Vinegar and water.
	MERCUR. CHLORIDE	3 grains the smallest known fatal dose.	Acrid, metallic taste, constriction and burning in throat and stomach, followed by nausea and vomiting.	White and yolk of raw eggs with milk. In emergency, flour paste may be used.
	ACETATE OF LEAD	The sub-acetate is still more poisonous.	Constriction in throat and at pit of stomach; crampy pains and stiffness of abdomen; blue line around the gums.	Sulphates of soda or magnesia. Emetic of sulphate of zinc.
	Metallic Salts.	CYANIDE OF POTAS.	a Taken internally, 3 grs. fatal. b Applied to wounds and abrasures of the skin.	Insensibility, slow gasping respiration, dilated pupils, spasmodic closure of jaws. Smarting sensation.	No certain remedy; cold affusion over the head and neck most efficacious. Sulphate of iron should be applied immediately.
BICHROM. OF POTASSIUM		a Taken internally. b Applied to slight abrasions of skin.	Irritant pain in stomach and vomiting. Produces troublesome sores and ulcers.	Emetics and magnesia, or chalk.
NITRATE SILVER			Powerful irritant.	Common salt to be given immediately, followed by emetics.
Concentrated Acids.	NITRIC ACID	2 drachms have been fatal. Inhalation of the fumes has also been fatal.	Corrosion of windpipe, and violent inflammation.	Bicarbonate of soda, or carbonate of magnesia or chalk, plaster of the apartment beaten up in water.
	HYDROCHLO. ACID	½ oz. has caused death.		
	SULPHURIC ACID	1 dr'm has been fatal.		
	ACETIC ACID, concentrated,	has as powerful an effect as the natural acids.		
IODINE	Variable in action; 3 grs. have been fatal.	Acrid taste, tightness about the throat, vomiting.	Vomiting should be encouraged, and gruel, arrowroot, and starch given freely.	
ETHER	When inhaled.	Effects similar to chloroform.	Cold affusion and artificial respiration.	
PYROGALLOL	2 grs. sufficient to kill a dog.	Resemble phosphorus poisoning.	No certain remedy. Speedy emetic desirable.	

Rate of Postage on Photographs.

Photographs, blue prints, etc., formerly rated as fourth class mail matter, are now rated as third class matter, and can be sent two ounces for one cent.

The envelope, paper or package must not contain writing of any kind, and must be so fastened as to admit of examination at the postoffice.

Weights and Measures.

APOTHECARIES' WEIGHT.

SOLID MEASURE.			
20 Grains	= 1 Scruple	= 20 Grains.	
3 Scruples	= 1 Drachm	= 60 "	
8 Drachms	= 1 Ounce	= 480 "	
12 Ounces	= 1 Pound	= 5760 "	
FLUID. Symbol.			
60 Minims	= 1 Fluid Drachm	f. ʒ	
8 Drachms	= 1 Ounce	f.	
20 Ounces	= 1 Pint	O. ʒ	
8 Pints	= 1 Gallon	gall.	

The above weights are those usually adopted in formulæ. All Chemicals are usually sold by

AVOIRDUPOIS WEIGHT.

27½ Grains	= 1 Drachm	= 27½ Grains.
16 Drams	= 1 Ounce	= 437½ "
16 Ounces	= 1 Pound	= 7000 "

Precious metals are usually sold by TROY WEIGHT.

24 Grains	= 1 Pennyweight	= 24 Grs.
20 Pennyweights	= 1 Ounce	= 480 "
12 Ounces	= 1 Pound	= 5760 "

NOTE.—An ounce of metallic silver contains 480 grains, but an ounce of nitrate of silver contains only 437½ grains.

FRENCH WEIGHTS AND MEASURES.

AND THEIR EQUIVALENT IN ENGLISH.

1 Cubic Centimetre	= 17 minims nearly.
3½ " "	= 1 drachm.
28.4 " "	= 1 ounce.
50 " "	= 1 oz. 6 drachms 5 min.
100 " "	= 3 oz. 4 drachms 9 min.
1000 " "	= 35 oz. 1 drachm 36 min.
= 61 cubic inches	

The unit of French liquid measures in a cubic centimetre.

A cubic centimetre of water measures nearly 17 minims (16.896); it weighs 15.4 grains, or a gramme. A cubic inch of water weighs 252.5 grains.

The unit of French weights is the gramme = to 15.4 grains; thus a drachm (60 grains) is nearly 4 grammes (3.88). An easy way to convert grammes into English weight is to divide the sum by 4, which gives the equivalent in drachms very nearly thus:—

Grammes.	Drachms.	Oz.	Drachm.	Grains.
100 ÷ 4	= 25	= 3	. 1	+ 43

Revised and Reduced Prices Current FOR PHOTOGRAPHIC SUPPLIES

FURNISHED BY THE

National Photographic Emporium and Stock Exchange,

No. 205 West Baltimore Street, Baltimore, Md.

(ESTABLISHED AND SUCCESSFULLY CONDUCTED SINCE 1864.)

RICHARD WALZL, Proprietor.

The National Photographic Emporium.

ITS ADVANTAGES.

1st. Its situation is in BALTIMORE, which makes it more accessible to the West and South than any other Eastern market.

2d. Its location in Baltimore 205 W. BALTIMORE STREET, the centre of the business portion of the city.

3d. Its premises are DIRECTLY OVER ADAMS' EXPRESS OFFICE. Our elevators discharge freight into the dispatch department of the company.

4th. It is an IMPORTING HOUSE that imports photo supplies direct. Note the saving in *dealers' discounts*, all of which we allow our customers.*

5th. It has NO DRUMMER'S expenses, salary, commission and "extras" to pay. The FRIEND is our only drummer. It doesn't "talk you blind" and get you to buy what you don't want.

6th. Its proprietor is a PRACTICAL PHOTOGRAPHER who knows the requirements of every branch of the business, for he has risen with the art science step by step. He gives his personal attention to orders and will select just the goods you want.

7th. Its CASH SYSTEM. No customer has to pay his own bills and his rival's debts.

8th. Its economy of expenditure, by reason of ORDER, SYSTEM and PROMPTNESS, enabling the business to be conducted on the principle of QUICK SALES and SMALL PROFITS.

9th. Its SOLID FINANCIAL STANDING. No risk in sending orders to it. The proprietor's word is as good as his bond, and in all his record he has never been known to "go back" on either.

10th. Its GO-AHEAD-ATIVENESS. Its proprietor tests the improvements and inventions in his own studio, and recommends or ignores them according to their worth or uselessness.

A short biography of Richard Walzl, the proprietor of "The National Photographic Empo-

rium," was published in a former edition of the FRIEND. He is an Austrian by birth, but an American by education and by business training. He started in life with nothing but the legacy of a good name and the parental blessing; he has built up a business whose transactions aggregate millions of dollars. The corner-stone of his success is HONESTY, and not a block in the vast structure has been "chiselled" out of any fellow-creature's portion. His business has "been conducted behind glass doors." Like all self-made men, he has had to contend with all manner of obstructions, which he has manfully overcome—as *Mida's Criterion* tersely says:

"In the struggle for superiority and recognition, a man of inherent strength elbows his way, and is bound to push aside those who obstruct his path. That some of these feel sore at being pushed aside, and give vent to their feelings by a vicious snarl, is a natural and inevitable sequence. No positive man can fail to create gratuitous enemies."

Thus, when his envious, mean-souled competitors cut *secretly* under him in prices for photographs, he met them openly and said publicly, 'I will only charge so much,' and his prices were standard measures, not a sliding scale. When those who sought to undermine his business saw that they could not, since it was founded upon a rock, they broke forth into vituperation and the throwing of mud and stones through their *Exposé*—upon which was applied a 'Developer'—copies furnished on application.

Rules and Regulations of the National Photographic Emporium.

I.

MONEY SAVED IS MONEY EARNED. Pay as you go and remit with your orders and save five cents on every dollar's worth of goods you use. Remember we allow an extra special discount of five per cent. on all orders (tents alone excepted) over

\$10, accompanied with the cash from the following already greatly reduced prices. Bear this in mind before you send your orders.

II.

C. O. D. ORDERS must be accompanied by one-third the amount in cash or by reference. An order for thirty dollars, for instance, should be accompanied by \$10, when the goods will be sent, balance C. O. D. On this class of order, amounting to \$10 or more, a special *discount of three per cent.* will be deducted, and the cost for the return of the money on all bills below \$20 is charged on the bill.

III.

ALL ORDERS AMOUNTING TO \$10 OR MORE AND ACCOMPANIED BY CASH are allowed a *discount of five per cent.* Thus an order for a hundred dollars' worth of goods is filled for \$95, a saving of five dollars, besides what is saved by the original low prices and superior quality of the goods.

IV.

PREPAID ORDERS take precedence in execution.

V.

BOX AND PACKING CHARGES:

Below \$10	15 cents.
\$10 to \$20	25 "
\$20 to \$40	40 "
\$40 to \$60	50 "
Above \$60	75 "

Boxing for matts, frames and bulky articles at cost, extra.

All communications should plainly set forth the goods required, price, and the name and address to which they are to be sent, as well as the manner in which they are to be forwarded, viz., mail or express. The following form is a good one:

P. O. State. Date.

R. WALZL, Baltimore, Md.:

Please send by.....the following goods.

(Here name the goods required and carry out the prices.) At bottom give the total amount of order and deduct the discount when money is sent with order, which will save you considerable on your stock bills.

Forward by.....to.....
(Signature in full).....

The safest way to send money is by P. O. order made payable to Richard Walzl. See that the postmaster spells the name correctly. Bank drafts and checks on New York are obtainable at any bank and form a convenient means of remittance. *Individual checks must be properly endorsed.* Money may also be sent safely by registered letters through the mail or by express.

These precautions should be observed to secure yourself against loss.

Fractional parts of a dollar may be sent in U. S. postal notes or in postage stamps. Canadian patrons can remit in currency of their dominion, which we receive at par.

In case of over remittance, we return the surplus with the bill of goods.

Acknowledgment is always made of the receipt of orders and cash.

See that all orders and letters are correctly addressed,

RICHARD WALZL,
205 W. BALTIMORE STREET,
Baltimore, Md.

PHOTOGRAPHIC LENSES.

WALZL'S EXCELSIOR LENSES.



These justly celebrated instruments, introduced by us in 1877, have, through their merit, scored a grand success.

These Lenses are made for our trade by the most advanced optician in Europe, whose productions have been awarded the highest prize medals whenever and wherever exhibited in competition with other prominent makers of lenses.

In adjusting the values of WALZL'S EXCELSIOR LENSES, we have taken as a basis the cost to manufacture and the duties to import them, and as we do not offer them for sale through the dealers, we have allowed the discounts usually given them to the photographers; hence the economy in price, which, combined with their great excellence of working capacity, make the WALZL'S EXCELSIOR LENSES *the best and cheapest photographic instruments there are in the market to-day.*

From the following prices, we allow a special extra discount of five per cent. when the funds accompany orders above \$10—a saving all should avail themselves of, as we guarantee every Lens we sell and agree to refund the money if not found entirely satisfactory after a week's trial, and when returned to us, freight prepaid, in as good order as when received.

Those wanting any of our Lenses sent C. O. D. at

the prices quoted (no discounts on C. O. D. orders), we will send with instructions to express agent to hold money six days to allow a trial of the instrument, and to refund the money if not perfectly satisfactory, less the charge for returning the package.

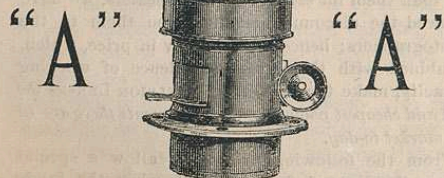
In our former editions we have given the unsolicited testimonials from many well-known artists throughout the union who have them in daily use, and who, therefore, attested to their great excellence and superiority from practical experience with the Lenses.

We believe that the progressive photographers are fully able to judge for themselves of the merits of our instruments, and will, therefore, simply request that they give WALZ'S EXCELSIOR LENSES a trial by the side of any other make instruments in the market, regardless of their cost, and decide upon the results produced.

EXCELSIOR PORTRAIT LENSES—A.

First Series—Quick-Acting.

In this series are embraced Lenses especially constructed for fine portraiture in the Studio. They are made of the finest white English glasses, of improved curvature, substantially mounted in brass tubes of new designs, with rack and pinion movements, and supplied with a set of central diaphragms in morocco case. The special merits of the Lenses in this series are in their performances of wondrous delicacy, perfect roundness and modeling, fleshy texture and transparency, exquisite definition and great brilliancy. Each Lens is registered and has the number and name engraved on the tube. These Lenses work rapidly and at the same time define accurately the image, when used without a diaphragm, while any range and depth of focus can be obtained by means of the diaphragm, which renders them equally serviceable for groups, pictorial and genre effects. The tubes are so constructed as to admit of the ready removal of the back Lens and placing the front Lens (without removing it from the mountings) in its place, when a greater field is obtained and plates double the size specified as covering for portraits can be sharply defined by using one of the smallest stops.



No. 2 A.—Double Achromatic Lenses, of 2 1/8 inch diameter, 4 3/4 inch back focus, covers, plates 4x5 inches, especially adapted for fine card work. Distance for a standing figure, card size, about 15 feet. Price.....\$25.00
No. 3 A.—Double Achromatic Lenses, of 2 3/4 inch diameter, 6 inch back focus, covers, plates 6x8

inches, very desirable for card and cabinet work. Distance for a standing figure, card size, about 18 feet.

Price.....\$35.00
No. 4 A.—Double Achromatic Lenses, of 3 1/4 inch diameter, 9 1/2 inch back focus. This is one of the most useful instruments for the studio, as it will perform in the best manner general work from card to 8x10 size. Distance for standing figure, cabinet size, about 18 feet.

Price.....\$50.00
No. 5 A.—Double Achromatic Lenses, of 4 3/8 inch diameter, 18 inch back focus, covers, plates 11x14 inches, an invaluable Lens for the larger portraits down to cabinet size.

Price.....\$100.00
No. 6 A.—Double Achromatic Lenses, of 5 1/2 inch diameter, 20 inch back focus, covers, plates 14x17 inches, especially suited for the now popular grand panel portraits, and for large work in general.

Price.....\$175.00
No. 7 A.—Double Achromatic Lenses, of 6 1/2 inch diameter, 23 inch back focus, will cover plates 18x22 inches, and can be safely recommended as the very best working mammoth Lens in the market.

Price.....\$275.00

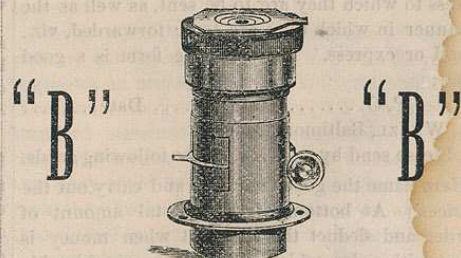
Improved Stereoscopic Lenses.

These are especially constructed for instantaneous work out of doors, as also for groupings and portraiture in the studio. They will cover the artistic size plate (5x8) sharp to the edges.

Double Objectives, of 1 1/2 in. diameter, 3 1/2 in. back focus.

Price, per pair.....\$17.00
By removing the back combination and inserting in its place the front lens, the focus is changed to 6 inches, when it will cover a 5x7 plate.

The "Excelsior" Portrait Lenses—B.



Second Series, of Usual Rapidity.

The instruments comprised in this series are made of the very best white French glasses, well mounted in brass tubes, with rack and pinion, and fitted with a set of central stops.

While we would in all cases recommend our letter A series, we can endorse these as possessing great depth of focus, and for producing fine, clear definitions. They will upon trial prove superior to any other lenses made with French glasses.

No. 1 B.—Double Objective, 1 1/8 inch diameter, 4 3/4 inch back focus for one-quarter size plates. Price.....\$7.50

No. 2 B.—Double Objective, 2 3/8 inch diameter, 5 inch back focus for one-half size plates.

Price.....\$12.50
No. 3 B.—Double Objective, 2 1/2 inch diameter, 6 inch back focus for 5x7 plates.

Price.....\$15.50
No. 4 B.—Double Objective, 3 1/4 inch diameter, 10 inch back focus for 8x10 plates and smaller.

Price.....\$30.00
No. 5 B.—Double Objective, 4 3/8 inch diameter, 14 inch back focus for 11x14 plates and smaller.

Price.....\$85.00
No. 5 B.—Double Objective, 1 1/8 inch diameter, 4 3/4 inch back focus for one-quarter size plates.

Price.....\$6.00
This Lens is especially adapted for copying, and is used for solar cameras and also for ferrotypes. It is like No. 1, with the difference that it has no stops.

The Excelsior Gem Lenses.



These are especially constructed for gem work. The Lenses are of superior quality and set in tubes without rack-work or hood. They fit into blocks or brass plates for gem cameras, and can be furnished in sets of any number desired, accurately matched. We warrant these Gem Lenses to be the best in the market.

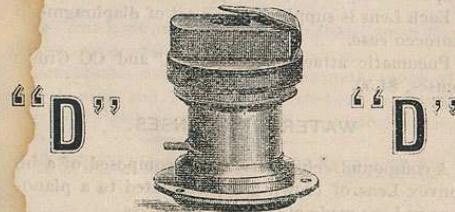
Table with 4 columns: Size, Diameter of Lenses, Back Focus, Price each. Includes prices for 1-9, 1-4, and 1-4 inch lenses, and prices for brass plates to hold four lenses.

Focusing Glasses.

An instrument useful for drawing a sharp focus upon the ground glass.

Price, each.....75 cents.

The Excelsior Rapid Landscape Lenses.



Third Series—The Surprise Artoscope.

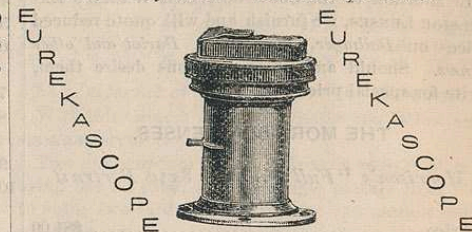
These Lenses are desirable for quick landscape work, out-door groups, etc., as also for interiors and mathematically correct copying. They are mounted in solid settings, furnished with a set of diaphragms in morocco cases, and embrace an angle of seventy

degrees. The surprising power and exquisitely artistic results produced with Lenses of this series have suggested the name of the "Surprise Artoscope."

DIMENSIONS AND PRICES.

Table with 5 columns: No. of Lenses, Diameter of Lenses, Focus of Lenses, Size of Landscape, Size of Portrait, Price. Lists prices for various lens models and sizes.

The "Perfection" EurekaScope Lens.



For Full-Length Figures, Groups, Etc.

These Lenses are among the most useful instruments the artist can be possessed of. With the full opening they work nearly as rapid as a regular portrait Lens; therefore they are well adapted for general studio work, and especially for groups and full length portraits, owing to the uniform and equal illumination from centre to margin of the plate. When used with smaller stops they answer equally well for out-door photography, such as landscapes, architectural views, groupings, etc.

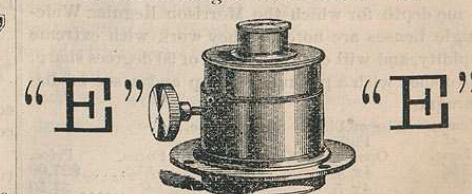
The Lenses are made of select optical glass, mounted in solid setting and supplied with a set of diaphragms in morocco cases.

DIMENSIONS AND PRICES.

Table with 5 columns: No. of Lenses, Diameter of Lenses, Back Focus, Size of Landscape, Size of Portrait, Price. Lists prices for various lens models and sizes.

No. 0 can be had in matched pairs for stereoscopic work.

Excelsior Single View Lenses—E.



These are single combination Lenses, mounted in tubes, with rack and pinion movement and supplied with three sizes diaphragms to fit in front of the tubes, and are adapted for general viewing only.

No.	Diameter of Lenses.	Back Focus.	Size of Plate.	Price.
1 E	1 1/2 in.	5 in.	Stereoscopic.....	\$ 4.00
2 E	1 3/8 "	5 1/2 "	4 3/8 x 5 1/2 in.	4.50
3 E	1 1/8 "	7 "	5 x 8 "	5.50
4 E	2 3/8 "	10 "	7 x 9 "	6.50
5 E	2 1/2 "	13 "	10 x 12 "	8.25
6 E	2 3/4 "	16 "	11 x 14 "	12.00
7 E	3 1/4 "	20 "	14 x 18 "	16.00

The Nos. 1 and 2 can be supplied in pairs, accurately matched, for stereographs.

TAKE NOTICE.

In addition to the above described WALZ'S EXCELLENT LENSES, we furnish and will quote reduced prices on Dallmyer, Voigtlander, Darlot and other Lenses. Should any of our patrons desire them, write for special prices.

THE MORRISON LENSES.

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

Price.....\$81.00
The "Peerless" Portrait Lenses.
"Peerless" Quick-Acting.

No. 1 A.—1-4 size, Double Achromatic Lenses, 2 1/2 in. diameter, focal length 4 in., rack and pinion, and fitted with five Waterhouse diaphragms in morocco case.

Price.....\$22.75

No. 2 A.—1-2 size, Double Achromatic Lenses, 2 3/8 in. diameter, focal length 5 in., rack and pinion, and fitted with seven Waterhouse diaphragms in morocco case.

Price.....\$36.00

No. 3 A.—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.

Price.....\$54.00

These Lenses are guaranteed first-class in every respect.

Extra Rapid "Peerless" Lenses.

Size.	Diameter.	Back Focus.	Price.
1/2 Rack and Pinion.....	2 3/8	6 1/2	\$ 54.00
4-4 Rigid Mounting.....	3 3/8	8	76.50
Ex. 4-4 Rigid Mounting.....	4	12	144.00

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. Furnished with a pneumatic drop and a set of diaphragms.

Diameter of Lens.	Size of Full Opening.	Size of Plate, when Stopped Down.	Focus.	Price.
1 1/2	4x 4	5x 7	5 1/2	\$27.00
1	4x 5	8x 10	8	31.50
1 1/8	5x 8	10x 12	10	36.00
1 1/4	8x 10	14x 17	13	40.50

Protectors for any of the above Lenses.....\$10.80
Protectors for C Group Lenses.....18.80
Protectors for CC Group Lenses.....15.30
Pneumatic Drop.....12.50

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	1/4	2 1/2 x 2 1/2	1 1/4	\$ 22.50
0	3/4	3 x 3	2 3/4	22.50
1	3/4	4 x 4	3	22.50
(These 3 sizes will fit into 1 flange.)				
2	1	4 x 5	3 1/2	22.50
3	1	4 1/2 x 7 1/2	4 1/4	22.50
4	1	5 x 8	5 1/4	22.50
5	1	6 1/2 x 8 1/2	6 1/2	22.50
6	1	8 x 10	8	27.00
(These 5 sizes will fit into 1 flange.)				
7	1 1/4	11 x 14	10 1/2	36.00
8	1 1/4	14 x 17	14	54.00
(These 2 sizes will fit into 1 flange.)				
9	1 1/2	17 x 20	17	72.00
10	1 3/4	20 x 24	22	108.00
(These 2 sizes will fit into 1 flange.)				

REMARKS.—Nos. 1 and 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 New Rapid Copying Lens.

For Copying, Outdoor Groups and Instantaneous Views.

Size of Group.	Size of Landscape.	Back Focus.	Equivalent Focus.	Price.
B	4 x 4	5 x 8	5 1/2	\$22.50
C	4 x 5	6 1/2 x 8 1/2	7 1/2	27.00
CC	5 x 6	8 x 10	10 1/4	36.00
D	6 1/2 x 8	11 x 14	12 1/4	45.00
E	8 x 10	14 x 17	15	54.00
F	10 x 12	17 x 20	18	72.00
G	11 x 14	18 x 22	23	90.00

The B Lens is supplied with sliding stop for instantaneous work, without extra charge. Sliding stop to C and CC, \$4.50 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, \$4.50.

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.

No.	Single.	Matched pair.	Price.
1.	Single.	Matched pair.	\$3.15
2.	Single.	Matched pair.	6.30
3.	Single.	Matched pair.	4.00
3.	Single.	Matched pair.	7.20

THE LEUKOSCOPE LENS.

The construction is such as to ensure equal illumination all over the plate. When used with a medium diaphragm it will take an instantaneous group out of doors, every figure being sharp.

No. 1. Diameter, 4 inches; size of group, 18x22; size of landscape, 25x30; back focus, 32 inches; equivalent focus, 34 inches. Price, \$162.00.

No. 2. Diameter, 4 inches; size of group, 17x20; size of landscape, 17x20; back focus, 25 inches; equivalent focus, 26 inches. Price, \$153.00.

No. 3. Diameter, 3 3/8 inches; size of group, 16x18; size of landscape, 17x20; back focus, 21 inches; equivalent focus, 22 inches. Price, \$135.00.

No. 4. Diameter, 3 inches; size of group, 11x14; size of landscape, 14x17; back focus, 19 inches; equivalent focus, 18 inches. Price, \$90.00.

NOTE.—All orders over \$10.00 are subject to a discount of five per cent. from these very low prices when accompanied with the funds.

CONDENSING LENSES.

Imported.

Made of white crown glass; short focus, and perfectly polished. The best lenses made for solar work.

10 inch diameter, 14 inch focus.....	\$ 24.00
12 " " " 16 " "	38.00
14 " " " 18 " "	52.25
15 " " " 20 " "	61.75
16 " " " 21 " "	71.25
18 " " " 25 " "	109.25

American.

These are made of the finest Crown Glass, and are of superior quality.

ORDINARY.

6 inch diameter, 15 inch focus.....	\$ 7.45
7 " " " 15 1/2 " "	8.55
8 " " " 16 " "	9.90
9 " " " 21 " "	11.00
10 " " " 25 " "	12.00
11 " " " 28 " "	17.00
12 " " " 32 " "	19.75
13 " " " 39 " "	24.75
14 " " " 44 " "	45.00

Cameras and Apparatus.

We furnish all first-class goods in that line in the market at reduced prices.

Consult and compare our figures with those of other houses, and be convinced that we are headquarters for cash buyers in everything photographic.

PHOTOGRAPHIC APPARATUS

MANUFACTURED BY THE American Optical Company.

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 8x10, with a patent focusing screw. Larger sizes, 8x10 and upwards, are furnished with our Lever Focusing Attachment, by which the most delicate focus can be adjusted with the utmost facility and ease. Bonanza Holders furnished when so desired and specified with the order:

No.	Size.	To cover plates.	Without Swing-back.	Single Swing-back.	Double Swing-back.
1	1-4	3 1/4 x 3 1/4 in.	\$10.20	\$13.60	\$17.00
2	1-2	4 1/4 x 5 1/2 in.	14.45	18.70	22.95
3	4-4	6 1/2 x 8 1/2 in.	28.05	32.30	36.55
4	Extra 4-4	8 x 10 in.	32.30	36.55	40.40
4 1/2		10 x 12 in.	40.40	46.75	51.00
5		11 x 14 in.	46.75	54.40	60.35
6	Mammoth	14 x 17 in.	57.80	66.30	74.80
7		17 x 20 in.	72.25	80.75	89.25
7 1/2		18 x 22 in.	80.75	85.00	93.50
7a		20 x 24 in.	85.00	93.50	97.75
7b		25 x 30 in.	127.50	136.00	148.75

The Imperial or Cabinet Portrait Cameras.

With this Camera of the 8x10 size the following sizes and styles can be made:

Two promenade or imperial cards on an 8x10 plate, using one 4-4 tube; any size single picture from 1-4 to 8x10; two cards on a 4 1/4 x 6 1/2 or 5x8 plate, using a 1-2 size lens.

The same style of Camera is made in 4-4 size.

The 10x12 Imperial Camera is the same as the 8x10 Imperial and 4-4, only larger.

No.	Without Swing-back.	Double Swing-back.
22.—4-4 Imp. Camera.....	\$36.15	\$44.20
" 23.—8x10 "	40.40	48.45
" 24.—10x12 "	44.20	56.50
" 24a.—11x14 "	59.50	68.00
" 24b.—14x17 "	76.50	85.00

Bonanza Holders can be put on these Cameras.

Boston Imperial Cameras and the Royal Cameras furnished to order at special prices.

The American Optical Co.'s Nine Tube Multiplying Camera.

No. 25.—8x10. This Camera will make seventy-two, thirty-six and eighteen gems on a 7x10 plate; nine gems on a 5x7 plate; eight 1-4 size cards on a 7x10 plate, using two 1-4 or 1-3 lenses; eight cards, using one lens for copying, on a 7x10 plate; four small imperials or four Victoria cards on a 7x10 plate, using a 4-4 lens; regular work from 1-4 to 8x10 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).....\$72.75
Fitted with nine 1-9 tubes.....90.75
Fitted with nine 1-9 and two 1-4 tubes.....98.00
Fitted with nine 1-9 and four 1-4 tubes.....104.75

American Optical Company's Standard Gem Cameras.

No. 153.—"New York Gem" complete, with four 1-9 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, reversibly.
Price.....\$23.25
Without the four 1-9 tubes.....15.25

American Optical Company's Plate Holders and Inside Frames.

Plate Holders.	No Inside Frame.	Price
1-4	\$ 3.75
1-2	4.25
4-4	6.25
8x10	7.25
10x12	9.35
11x14	11.40
14x17	14.30
17x20	16.60
20x24	20.40
1-9 inside frame to fit 1-4 or 1-2 size	\$.50
1-6 " " 1-4, 1-2 or 4-4 size57
1-4 " " 1-2, 4-4 or 8x10 size65
1-2 " " 4-4, 8x10 or 10x1275
4-4 " " 8x10, 10x12 or 11x14	1.00
8x10 " " 10x12, 11x14 or 14x17	1.15
10x12 " " 14x17 or 17x20	1.60
11x14 " " 14x17 or 17x20	1.60
14x17 " " 17x20 or 20x24	2.10
17x20 " " 20x24	2.50

The above are for solid glass cornered holders. When ordering a Plate Holder send the old one as sample, otherwise give the exact dimensions. Special sizes made to order. Estimates furnished.

The Improved Bonanza Plate Holder.

PRICES.		
1-4	.....	\$ 3.85
1-2	.....	5.75
4 1/4 x 6 1/2	.....	7.20
4-4	.....	8.65
8x10	.....	9.45
10x12	.....	14.40
Bonanza Holder for Cincinnati Camera	.....	11.50
" " Multiplying " "	.....	11.50

Dry Plate Holders.

Scovill's Patent Double, without Kits.

4 x 5	.....	\$ 1.58	8 x 10	.....	4.50
4 1/2 x 5 1/2	.....	1.67	10 x 12	.....	6.30
5 x 8	.....	2.00	11 x 14	.....	7.65
6 1/2 x 8 1/2	.....	3.42	14 x 17	.....	9.70

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.

New Haven Acme Portrait Cameras.

These Cameras are manufactured in the most substantial manner, and are supplied with solid glass corners.

	Without Swing.	Single Swing Back.	Double Swing Back.
3 1/4 x 4 1/2 reversible	\$ 8.50	.....
4 1/4 x 5 1/2	10.20	\$12.75
6 1/2 x 8 1/2	19.15	23.00
8 x 10	25.00	27.20
10 x 12	27.75	33.15
11 x 14	34.00	39.75
14 x 17	42.50	49.00
17 x 20	51.00	57.50

New Haven Imperial Cameras.

	Without Swing.	Double Swing Back.
6 1/2 x 8 1/2 Imp. Camera	\$25.50
8 x 10	29.75
10 x 12	38.25
10 x 12	46.75

New Haven 5x7 Standard Victoria Cameras.

Without Lenses	.....	\$12.50
With four 1/4 Lenses on a brass plate	.....	26.50

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.

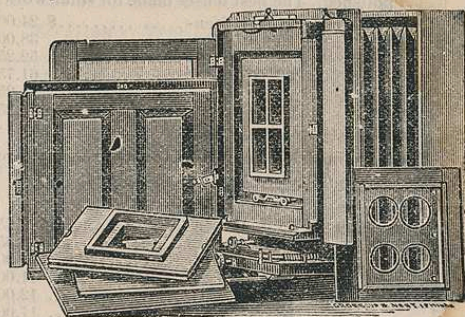
1-4 Reversible Portrait Cameras	.....	\$ 6.50
1-2 " " " "	.....	7.25
4-4 " " " "	.....	11.00
8x10 " " " "	.....	14.50
10x12 " " " "	.....	21.75
11x14 " " " "	.....	29.75

New Haven Card Cameras.

Boston Standard Card Cameras. Two cards on a 4 1/4 x 6 1/2 plate; extra shield for 1-9 to 1-2 pictures, reversible.

Price.....\$11.90

Imperial or Cincinnati Gem Cameras.



This Camera, by some called the Lakeside, is one of the most serviceable, making with one tube one picture on either a 1-4, 1-2, 4-4, 8x10, 5x7 or 7x10 plate, and two on either a 5x7, 7x10 or 8x10 plate.

It makes, with four 1-4 Gem tubes on brass plate, four or eight pictures on a 5x7 or 7x10 plate.

The 7x10 and 5x7 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	\$18.50
*Carriage movement	20.00
*Double swing	28.00

Camera Stands.	
The Perfect Camera Stand	.....\$14.00
S. P. C. (iron centre) Excelsior Camera Stand, for 1-4 and 1-2 Cameras	..... 2.50
do do for 4-4 and 8x10 Cameras	..... 2.50

The Acme Camera Stand, for galley use, No. 1, 1-2 and 4-4	.....	6.75
do do No. 2, 8x10 and 10x12	.....	10.25

Tripods for Field Photography.

No. 1.—Stereoscopic, double jointed legs, 6 in. wooden top	.....	\$2.45
No. 2.—Stereoscopic, double jointed legs, 12 in. wooden top	.....	4.00
No. 3.—Stereoscopic, hinged legs, 12 in. wooden top	.....	4.85
No. 4.—Stereoscopic, hinged legs, 11 in. metal top	.....	8.00
No. 5.—Six foot, rigid legs, 12 in. wooden top	.....	5.10
No. 6.—Six foot, rigid legs, 15 in. wooden top	.....	6.80

The Scovill Extension Tripod.

No. 1.—For 1-4 to 4x5 Cameras, each	.....	\$2.55
No. 2.—For 5x8 Cameras, each	.....	2.80
No. 3.—For 6 1/2 x 8 1/2 Cameras, each	.....	4.25

The Taylor Tripod.

Adapted for Cameras from 1-4 to 8x10 size.....\$2.00

Retouching Frames.

For 1-4 to 8x10 negatives, black walnut	.....	\$3.00
For 1-4 to 11x14 " " " "	.....	6.00

They have a drawer and all the modern improvements.

Head Rests.

Of first quality cast iron, with thumbscrews of cast brass.

Tall, complete, each	.....	\$ 2.25
Short, " " " "	.....	2.00
Back Supports, extra	.....	.70
The "Spencer" Head Rest, for a child or tall person, nickel plated rods	.....	14.00

Jenny Lind Stands.

With 14 in. Round top, each.....\$2.65

AMERICAN OPTICAL COMPANY'S AMATEUR OUTFITS.

Scovill's Ne Plus Ultra Apparatus Outfits.

These outfits are lighter, more compact, far handsomer and more accurate than any which are offered at the same price. Many professional photographers have bought them and use them constantly.

In each outfit the lens alone is worth the price we charge for the whole outfit.

OUTFIT A, price \$8.00, comprises

- A View Camera with rubber bellows and folding platform, for making 4x5 inch pictures, with 1 Patent Double Dry Plate Holder (reversible).
- 1 Taylor Folding Tripod.
- 1 No. 1 "Waterbury" Achromatic Nickel Plated Lens.
- 1 Carrying Case.

OUTFIT B, price \$9.60, comprises

- A View Camera with rubber bellows and folding platform, for making pictures 5x8 in., also,
- 1 Patent Double Dry Plate Holder (reversible).
- 1 Taylor Folding Tripod.
- 1 No. 2 "Waterbury" Achromatic Nickel Plated Lens.
- 1 Carrying Case.

OUTFIT C, price \$14.80, comprises

A View Camera for making 5x8 inch pictures.

This Camera is constructed so as to make either a Picture on the full size of the plate (5x8 inches), or by substituting the extra front (supplied with the outfit) and using the pair of lenses of shorter focus, it is admirably adapted for taking stereoscopic negatives; also by the same arrangement, two small pictures, 4x5 inches each, of dissimilar objects can be made on the one plate. Included in this outfit are also

- 1 Patent Double Dry Plate Holder.
- 1 Large "Waterbury" Achromatic Nickel Plated Lens.
- 1 Pair "Waterbury" Achromatic Matched Stereoscopic Lenses.
- 1 Taylor Folding Tripod.
- 1 Carrying Case.

OUTFIT D, price \$11.20, comprises

A View Camera with rubber bellows and folding platform, for making pictures 6 1/2 x 8 1/2 inches, also

- 1 Patent Double Dry plate Holder (reversible).
- 1 Taylor Folding Tripod.
- 1 No. 2 "Waterbury" Achromatic Nickel Plated Lens.
- 1 Carrying Case.

OUTFIT E, price \$21.00, comprises

A View Camera with rubber bellows and folding platform, for making pictures 8x10 inches, also

- 1 Patent Double Dry Plate Holder (reversible).
- 1 Taylor Folding Tripod.
- 1 No. 3 "Waterbury" Achromatic Nickel Plated Lens.
- 1 Carrying Case.

EQUIPMENT A-A.

Consists of Apparatus Outfit A, with 1 Scovill Focusing Cloth, 1 dozen 4x5 Dry Plates, 1 W. I. A. Ruby Lantern. Complete for field service, price \$10.00

EQUIPMENT B-B.

Consisting of Apparatus Outfit B, with the additional articles enumerated in A-A. (Dry Plates 5x8 size). Complete for field service, price \$12.20.

EQUIPMENT C-C.

Consisting of Apparatus Outfit C, with the additional articles mentioned in Equipment A-A. (Dry Plates 5x8 size). Complete for field service, price \$17.40.

EQUIPMENT D-D.

Consisting of Outfit D, with the additional articles enumerated in A-A. (Dry Plates 6 1/2 x 8 1/2 inches). Price \$14.20.

Where sensitive plates are taken to a photographer and there developed, printed from and mounted on card-board, any of the above Equipments lack nothing that is essential. We recommend the amateur to finish his own pictures, and hence to procure one of the following equipments:

Scovill's Pure Chemicals and Accessories for Making Negatives.

We offer for use with any outfits to take pictures 4x5 inches, the following goods packed securely in a wooden case:

Kits or Inside Frames.

Table with 3 columns: To hold, Fits in., Price. Lists various plate sizes and their corresponding kit prices.

Anthony's Patent Perfect Plate Holders or Shields. (Wet Plate Focus.)

Reversible except the 5x8. They fit the regular Success or Climax View Cameras, but not the Dry Plate Cameras. In ordering the above, please give the exact outside measure of your wet plate shield.

Table listing regular sizes supplied as follows: 5x8, 6 1/2 x 8 1/2, 8 x 10, 10 x 12, 11 x 14, 14 x 17, 17 x 20. Includes prices and a note about special sizes.

Anthony's Patent Perfect Double Dry Plate Holders or Shields.

Table listing double dry plate holder sizes: 4 x 5, 4 1/2 x 6 1/2, 5 x 8, 6 1/2 x 8 1/2, 8 x 10. Includes prices.

Lewis' Patent Double Dry Plate Holders.

For those who prefer the negative to slide in a groove, the following are provided. They have springs also to force the negatives out.

Table listing Lewis' Patent Double Dry Plate Holder sizes: 4 1/2 x 6 1/2, 5 x 8. Includes prices.

Special sizes to order.

Inside Dry Plate Kits.

Thin wooden frames to hold small sized plates, fitting in larger shields, thus enabling the amateur who has a large camera to use small plates as well as large ones.

Table listing inside dry plate kit sizes: 4 x 5, 5 x 8, 6 1/2 x 8 1/2, 8 x 10, 10 x 12, 11 x 14, 14 x 17. Includes prices.

Anthony's Instantaneous Drop.

Prices, for 4x5, \$1.45; 5x8 and 6 1/2 x 8 1/2, \$1.90. Larger sizes to order.

FERROTYPE OUTFITS.

Outfit No. 1.

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

Table listing items for Outfit No. 1: 1 1/4 Gem Camera and Holders, 1 Short Head Rest, 1 1/4 Excel. Camera Stand, 1 1/4 Rubber Bath and Dipper, 1 4x5 Rubber Dish, 2 No. 0 Rubber Funnels, 1 3 oz. Collodion Vial, 1 3 oz. Graduated Glass, 1 Alcohol Lamp, 1 Box Ferro. Colors, Brushes, &c., 1 1/2 pt. Jar Pearl Paste and Brush, 1 Quill Duster, 1 Instruction Book, 1 Box 1/4 Ferro. Plates, 500 No. 4 Ferrotypes Envelopes, 1 pt. Silver Bath Solution, 1/2 lb. Ferrotypes Collodion, 1 lb. Acetic Acid, 1/4 lb. Cyanide Potassium, 1 lb. Sulph. Iron, 1 Bottle Varnish, 1 Pint 95° Alcohol. Total \$32.50.

Those who wish to make single pictures, 1-9, 1-6 and 1-4, can do so with this outfit by adding a No. 1 B Portrait Lens, with central stops, which will cost extra, \$7.00.

Ferrotypes Outfit No. 2.

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

Table listing items for Ferrotypes Outfit No. 2: 1 1-2 Studio Camera makes 1-9, 1-6, 1-4 and 1-2 single Ferrotypes, and two card size on a 1/2 plate with 1 1/2 size Lens, 1 1/2 Excel. Camera Stand, 1 Tall Head Rest, 1 1/2 Glass Bath in Box and Dipper, 1 5x7 Rubber Dish, 1 Alcohol Lamp, 1 4 oz. Collodion Vial, 1 4 oz. Graduated Glass, 2 No. 1 Rubber Funnels, 1 pt. Silver Solution, 1 lb. Sulph. Iron, 1 lb. Acetic Acid in bottle, 1/2 lb. Cyanide Potassium, 1/2 lb. Ferro. Collodion, 1 Bottle Varnish, Crystal, 1 Box Colors, Brushes and Gold Saucer, 1 pt. 95° Alcohol in bottle, 1 Box each 1/4 and 1/2 Ferrotypes Plates, 100 No. 11 Ferrotypes Envelopes, 50 No. 24 Card Envelopes, 1/2 pt. Jar Pearl Paste and Brush, 1 inch Camel's Hair Duster for Plates, 1 Copy Ferrotypers' Friend. Total \$46.00.

The same outfit, but instead of the Studio Camera, we will send the New York Gem Camera with four 1-9 Lenses and 1 1/2 No. 3 B Lens for \$56.00.

Ferrotypes Outfit, No. 3.

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

Table listing items for Ferrotypes Outfit No. 3: 1 8x10 Cincinnati Gem Camera and Holder, 1 4-4 No. 4 B Excelsior Lens, C. S., 1 No. 2 Acme Camera Stand, boxed, 1 Tall Head Rest, 1 9x12 Glass Bath in Box and Dipper, 1 8x10 Rubber Dish, 1 Alcohol Lamp, 1 8 oz. Collodion Vial, 1 8 oz. Graduated Glass, 2 No. 3 Rubber Funnels, 1 Box Ferrotypes Colors, Brushes, etc., 3 pts. Silver Bath Solution, 2 lbs. Acetic Acid, 1 lb. Sulph. Iron in bottle, 1 lb. Cyanide Potassium, 1 lb. Ferro. Collodion, 1 pt. Ferro. Varnish, 1 pt. 95° Alcohol, 1 1/2 pt. Jar Pearl Paste and Brush, 1 1/2 inch Camel's Hair Duster, 50 10x14 Ferro. Plates, 100 No. 11 Ferrotypes Envelopes, 500 No. 15 Ferrotypes Envelopes for 1/2 size, 24 No. 20 Cabinet Envelopes, 1 Copy Ferrotypers' Friend. Total \$110.00.

The same outfit with a 4 A Excelsior instead of 4 B, \$130.00.

The same outfit with a 4 A Lens and Double Swing Cincinnati Gem Camera, \$136.00.

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 chairs, tent, etc.

ANTHONY'S AMATEUR OUTFITS.

Equipment No. 1.

Dry plate camera for making pictures vertically or horizontally measuring 4x5 inches, with one double dry plate holder, fine single achromatic lens, improved tripod and carrying case, \$8.10.

If parts only of outfit No. 1 are desired, the prices will be:

Table listing parts for Equipment No. 1: Camera, with one double dry plate holder, \$5.25; Extra, for each double dry plate holder, 1.85; Single achromatic lens, 3.35; Improved tripod, 2.15; Carrying case, .70.

Equipment No. 1 1/2.

Dry Plate Camera, for making pictures measuring 4 1/2 x 6 1/2 inches, with removable front, one double dry plate holder, fine single achromatic lens, improved tripod and carrying case, \$9.00.

Parts of the above outfit supplied as follows: Camera, with one patent double dry plate holder, \$6.50; Extra, for each patent double dry plate holder, 2.15; Single achromatic lens, 4.00; Improved tripod, 2.15; Carrying case, .90.

Equipment No. 2.

Dry plate camera, for making pictures measuring 5x8 inches, with removable front, one double dry plate holder, fine single achromatic lens, improved tripod and carrying case, \$9.00.

Parts of the above outfit supplied as follows: Camera, with one patent double dry plate holder, \$6.50; Extra, for each patent double dry plate holder, 2.15; Single achromatic lens, 4.00; Improved tripod, 2.15; Carrying case, .90.

Equipment No. 3.

Dry plate camera similar to No. 2, with lens for making 5x8 pictures and a pair of fine achromatic lenses for making either stereoscopic views on a 5x8 plate, or two 4x5 views on a 5x8 plate. Price, including the three lenses, tripod and carrying case, \$15.00.

Where the lens for making single pictures on a 5x8 plate is not desired, the remainder of the outfit, including the stereoscopic lenses, will be supplied for \$12.00.

Equipment No. 4.

A mahogany camera for making pictures vertically or horizontally measuring 4x5 inches, complete with rising front, folding bed, rubber bellows, and focusing screw, one fine single achromatic lens, improved tripod, six 4x5 patent double dry plate holders and carrying case, \$22.50.

Parts of No. 4 supplied as follows: 4x5 camera, as above, without shield, \$9.45; 4x5 patent double dry plate holders, each, 1.90; Single achromatic lens, 3.50; Improved tripod, 2.15; Carrying cases, each, .70.

Equipment No. 5.

A 5x8 mahogany stereoscopic camera, with rising front, folding bed rubber bellows, removable ground glass, focusing screw, extra front board, six 5x8 patent double dry plate holders, improved folding tripod, carrying case and one pair of fine achromatic stereoscopic view lenses, \$29.70.

Parts of No. 5 outfit supplied as follows: 5x8 camera, as described, without shield, \$11.85; 5x8 patent double dry plate holders, each, 2.15; Pair achromatic stereoscopic lenses, 7.00; Improved tripod, 2.15; Carrying cases, .95.

Equipment No. 6.

Same as No. 5, with the addition of a fine single achromatic lens, for producing single views on plates measuring 5x8 inches. Price complete, including the three lenses, \$33.75.

Equipment No. 7.

Dry plate camera with folding bed, changing front and focusing screw, for making pictures on a 6 1/2 x 8 1/2 plate, including one patent double dry plate holder and carrying case. (Lens and tripod not included.) \$12.75.

Extra patent double holders, each \$3.80
Improved folding tripod 2.15
6 1/2 x 8 1/2 single achromatic lens, with rack movement and diaphragms. 6.00

Equipment No. 8.

Dry plate camera in same style as No. 7, but for pictures on 8x10 plate, including one patent double dry plate holder and carrying case. (Lens and tripod not included), \$15.30.

Extra patent double holders, each \$4.75
Improved folding tripod 2.15
8x10 single achromatic lens, with rack movement and diaphragms. 7.20

CAMERA STANDS.

The New and Improved Bowdish Camera Stand.

No. 1—For 8x10 camera \$14.25
No. 2—For 11x14 camera 19.00

The Knickerbocker Stand.

No. 0—For 4 1/4 camera, Knickerbocker top \$ 4.75
No. 1— " " " " " 5.90
No. 2—For 8x10 camera, Acme top 8.65
No. 3— " " " " " 10.00
No. 4—For 8x10 camera, Stoddord top 12.75

The Magic Camera Stand, No. 2.

Price \$12.75

The Bonanza Camera Stand.

Price \$14.25

Jointed Tripods.

No. 1—Anthony's Imp. Folding Tripod, 6 inch circular top \$2.15

No. 2—Anthony's Imp. Folding Tripod, 8 inch circular top 2.15

No. 3—Jointed Tripod, folding iron top, adapted for large cameras. 4.20

No. 4—Telescopic legs, adapted to Stereo. and 8x10 sizes. 3.30

No. 5—Telescopic legs, adapted to 11x14 size. 3.60

No. 6—Large Tripod with unjointed legs and 12 inch top, sufficiently strong for the heaviest view cameras. 5.65

Nos. 4 and 5 having telescopic legs, are especially useful wherever difficult and uneven surfaces are encountered, for the reason that either of the legs may be shortened at will.

Improved Focusing Lever for Cameras.

Self-fastening, price each, nickel-plated, \$2.35.

Anthony's New Enlarging Cameras.

Used for making enlargements on gelatino bromide rapid printing paper by artificial light. Price \$19.00.

Any 1-4 lens can be used in connection. If you have none, select such from our lens department and remit the price with the cost of camera.

PRINTING FRAMES.

Our printing frames have been greatly improved by the placing of a washer under the spring, thereby saving the wear and tear of the wood work, and the springs are fastened with rivets instead of screws. The catch buttons are also riveted to prevent turning.

Table with 3 columns: Size, Price, and Description. Includes items like 1-4 size, flat \$.38, 1-2 size, deep \$.63, 4x7 or 4x8 \$.47, etc.

When the backs open lengthwise, 10 per cent. additional is charged.

NEGATIVE BOXES.

Table with 3 columns: Holding, Plates, Price. Includes items like Holding 24 1-9 Plates \$.43, 24 1-6 \$.48, 24 1-4 \$.53, etc.

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

IMPROVED PHOTOGRAPHIC APPARATUS

OF

Semmendinger & Son's Make.

Superior Camera Boxes.

These are made of mahogany, warranted perfectly true, plate holders reversible with the celebrated Patent Silver Corners.

Table with 4 columns: No., Size, Reversible to, Price. Includes items like No. 1 1-4 1-9 \$ 7.25, No. 2 1-2 1-9 8.15, etc.

Mammoth to

Table with 4 columns: No., Size, Price, Description. Includes items like 7 14x17 4-4 \$ 32.25, 8 17x20 8x10 39.00, etc.

Excelsior.

Extra quality, with Patent Double Silver Corners and Holders.

Made from the best mahogany, highly polished, rubber bellows and fine focusing screws. An extra tube slide to each box, and those with swing-backs raised with a screw from the top of box.

Table with 4 columns: No., Size Plates, Without Swing, *Single Swing, *Double Swing. Includes items like No. 11 1-4 to 1-9 \$ 7.65, No. 12 1-2 to 1-9 8.50 \$ 10.65 \$ 12.75, etc.

*With tube raising screws on all swing-back boxes.

Ferrotypc Boxes.

For gem pictures. Made of best mahogany, polished and warranted correct.

Table with 4 columns: No., Size, Pictures, Tubes, Price. Includes items like No. 20 1-4 4 4 \$ 6.00, No. 21 1-4 Rev. 4 4 7.65 Reg. to 1-9, etc.

Card Victoria Boxes.

No. 28—5-7 admit two Victoria, with one tube and four cards with four tubes, by reversing the tubes eight bon tons.

Price \$12.75
5-7 do. with swing-back 17.75

Studio Card Boxes.

No. 29—1-2 size, reversible, two cards, one tube on 1-2 and also two on a 1-4 with regular to 1-9.

Price \$11.00
No. 30—5x7 reversible, two with one tube on 1-2 and 1-4.

Price \$11.50
No. 31—4 1/4 reversible, two cabinets with one tube, and regular to 1-6.

Price \$13.60
No. 32—8x10 reversible, four cabinets with two tubes, or two imperials with one tube and regular to 1-4.

Price \$18.70

Imperial Card Combination Boxes.

No. 33—4 1/4 reversible, with one tube will make two pictures on 4-4 and 5x7, and regular to 1-6; fit ted with four tubes, four and eight pictures by reversing the tubes.

Price \$20.40

No. 35—Same box with double swing-back \$25.50
No. 36—8x10 with extra 7x10 and 5x7 rabbit kit frames, doing the same work as 4-4 with one and four tubes.

Price \$21.75
Same box with swing-back 25.50
Same box with double swing-back 29.00

No. 37—8x10 reversible, will make seventy-two, thirty-six and eighteen gems on a 7x10 plate, nine gems on a 5x7 with nine tubes, eight cards on a 7x10 with two tubes, four imperials with one tube and two large size on 7x10 or 8x10.

Price \$51.00
With Tube Raising Screw S. Sw'g. D. Sw'g.

Table with 4 columns: Description, Price, Price, Price. Includes items like 8x10 Imperial, two pictures on 8x10 and 5x7 and regular to 1-4 \$23.00 \$30.00 \$34.00, etc.

Stereoscopic Camera Boxes.

Table with 4 columns: Description, Price, Price, Price. Includes items like 4x7 with solid beds \$ 9.00, 4x8 " " 9.35, 5x8 with folding bed, raise screw and swing-back 10.50, etc.

View Boxes.

Finely polished, with folding beds, conical bellows, focus screw, tube-raising screw and patent silver double corner.

Table with 4 columns: Size Reversible, Without Swing, Single Swing, Double Swing. Includes items like 1-2 \$15.90 \$18.75 \$20.40, 4-4 17.75 20.25 21.25, etc.

Cofying Camera Boxes.

With a middle piece and two bellows, also a conc.

Table with 4 columns: No., Reversible, Price, Price. Includes items like No. 52 8x10 length folding bed 42 in \$25.50, No. 53 10x12 " " " 48 " 32.25, etc.

NOTE.—The prices of Cameras are quoted without lenses.

Patent Double Silver-Corner Plate Holders.

Table with 4 columns: Description, Price, Price, Price. Includes items like 1-4 size \$3.00 11x14 size \$ 9.75, 1-2 " 3.80 14x17 " 12.25, etc.

Kits or Inside Frames.

With Silver Wire Corners.

Table listing various kit sizes and prices, including 'To hold 1-9 plate. Fits in 1-4...' and '1-6', '1-4', '1-2', '4 1/4 x 6 1/2', etc.

Patent Elevator Camera Stands.

Table listing camera stand sizes and prices: 'For 8x10 box to 11x14...', '14x17', '20x24'.

DOUBLE HOLDERS.

FOR DRY PLATE WORK EXCLUSIVELY.

These are made of the best seasoned whitewood, warranted to stand and extra light tight; light in weight, 11x14, two pounds; having wooden slides, not to wear out on ends as the press board does. Opens like a book.

Table listing double holder sizes and prices: '4 x 5 \$2.10', '8x10 \$5.10', '4 1/4 x 5 1/4 2.35', etc.

These holders cannot be fitted to a camera having a carriage at the back, for the frame will not permit of a reversal of the double holders.

FOLDING NEGATIVE RACK.

For holding 8x10 and smaller... 45 cts.

Improved Focusing Lever for Cameras.

Self fastening, nickel plated, price each... \$2.25

EXPOSURE SHUTTERS.

THE LIGHTNING.

Table listing exposure shutter sizes and prices: 'No. 1-4 inch opening \$5.75', '2-4 1/2 6.75', '3-5 7.50'.

THE CHAMPION.

For 4 1-4 Gem size, each... \$5.00

GARLAND'S NEW SKELETON SHUTTER.

Made in two sizes, 3 and 4 inch opening. Each style \$4.00.

SOLAR CAMERAS, REFLECTING AND DIRECT PRINTING

Each Camera will contain all important improvements, including the vignetting apparatus.

Table listing solar camera models and prices: '10 inch condenser \$147.25', '12 inch 177.65', '14 inch 199.50', etc.

The new "Gem" Solar Cameras (for 1/4 negatives) will print any dimension up to life-size, including all the finest lenses, with license and instructions for use, are sold complete for \$45.00

ENTREKIN'S EUREKA BURNISHER.

NOTE OUR REDUCED PRICES.

Table listing burnisher models and prices: '9 inch roll \$11.75', '14 inch roll \$27.00', '10 inch 18.00', '20 inch 45.00'.

No box or packing charges on Burnishers.

The Duplex Rotary Burnisher.

The picture never stops while passing through. Pictures Burnished without Lubricator, and gives a superior polish. Prices, including Gas Heater or Oil Stoves.

When ordering, please state which to send.

Table listing burnisher sizes and prices: '10 inch \$16.25', '15 inch 22.50', '20 inch 31.50', '25 inch 40.50'.

EASTMAN ROLL HOLDERS.

First Model, with audible indicator and detachable key.

Table listing roll holder sizes and prices: '4 x 5 \$10.80', '6 1/2 x 8 1/2 \$18.00', '4 1/4 x 7 1/2 14.40', '8 x 10 21.60', '5 x 8 14.40'.

New Model, with both audible and visible indicator and non-detachable key.

Table listing roll holder sizes and prices: '3 1/4 x 4 1/4 \$10.80', '8x10 \$27.00', '4 x 5 13.50', '10x12 32.40', '4 1/4 x 7 1/2 18.00', '11x14 37.80', '5 x 8 18.00', '14x17 45.00', '6 1/2 x 8 1/2 21.60', '16x20 54.00'.

All sizes up to 11x14 in stock, larger sizes to order.

We send out with every Roll Holder a spool of plain paper, to enable the operator to learn to manipulate it in the white light.

Roll Holders.

Extra parts, extra keys, (old model) 23 cts.

Extra Reels.

Table listing roll holder and extra reel sizes and prices: '3 1/4 Inches, each .45 cents', '11 Inches, each .90', '4 inch .45', '14 inch .90', '4 1/2 inch .45', '16 inch 1.13', '5 inch .45', '17 inch 1.13', '6 1/2 inch .68', '18 inch 1.13', '8 inch .68', '20 inch 1.35', '10 inch .65', '25 inch 1.80'.

Extra Reels enable the operator to remove the exposed paper from the Roll Holder without separating the exposures or rewinding the paper film, an operation that should always be avoided. Enough extra Reels should be provided to carry all exposures that are intended to be made before developing.

Film Carriers.

3-32 or 1/8 Inch Thick.

Table listing film carrier sizes and prices: '3 1/4 x 4 1/4 Each .23 cents', '4 x 5 .27', '5 x 8 .32', '6 1/2 x 8 1/2 .36', '8 x 10 .45'.

Film Carriers.

3-16 Inch Thick for Wet Plate Holders.

Table listing film carrier sizes and prices: '5 x 8 Each .32 cents', '6 1/2 x 8 1/2 .36', '8 x 10 .45', '11 x 14 .68', '10 x 12 .64', '14 x 17 .90'.

Sizes not mentioned are not made.

Squeegee Velvet Rubber.

6 inch 36 cents; 8 inch 45 cents; 12 inches 68 cents. Squeegees are used to scrape off the water from the paper negative when laid on the plate to dry.

Hard Rubber Plates.

For drying Paper Negatives, 1-16 Inch Thick.

Table listing hard rubber plate sizes and prices: '4 x 5 Each .10 cents', '5 x 7 .18', '5 x 8 .19', '6 1/2 x 8 1/2 .29', '8 x 10 .38', '10 x 12 .57', '11 x 14 .72'.

Eastman's Negative Paper.

This Negative Paper is adapted for landscape and interior work, and for large portraits. For these purposes it is equal to glass in all respects, and has the important advantages of portability, freedom from halation, and economy. Full directions with every package.

Cut Sheets.

Table listing cut sheet sizes and prices: '3 1/4 x 4 1/4 Two Dozen in Box \$.62', '4 x 5 .86', '4 1/4 x 6 1/2 1.33', '5 x 7 1.47', '5 x 7 1/2 1.58', '5 x 8 1.66', '6 1/2 x 8 1/2 2.30', '8 x 10 3.30', '10 x 12 One Dozen in Box 2.47', '11 x 14 3.30', '14 x 17 5.20', '16 x 20 6.85', '17 x 20 7.35'.

On Spools to fit Roll Holders.

Table listing spool sizes and prices: '4 Inch for Two Dozen 4-5 Exposures \$.95', '4 1/4 inch 1.75', '5 inch 5 x 8 1.90'.

Table listing film sizes and prices: '6 1/2 Inch for Two Doz. 6 1/2 x 8 1/2 Exposures... 2.57', '8 inch 8 x 10 3.80', '10 inch 10 x 12 5.70', '11 inch 11 x 14 7.60', '14 inch One Dozen 14 x 17 5.70', '16 inch 16 x 20 7.60', '17 inch 17 x 20 8.00'.

Spools wound with one, two, three or four dozen if required.

Eastman's American Films.

Table listing film sizes and prices: 'Cut Sheets. Per Package. 3 1/4 x 4 1/4, two dozen in package \$.67', '4 x 5 .95', '5 x 7 1.65', '5 x 8 1.90', '6 1/2 x 8 1/2 2.67', '8 x 10 3.80', '10 x 12, one dozen in package 2.85', '11 x 14 3.80'.

Films on Spools to fit Roll Holders.

Table listing film sizes and prices: '4 inch for 24 Exposures 4 x 5 \$1.05', '5 inch 5 x 8 2.10', '6 1/2 inch 6 1/2 x 8 1/2 2.85', '8 inch 8 x 10 4.28', '10 inch 10 x 12 6.42', '11 inch 11 x 14 8.55'.

Other sizes in proportion.

Pure Para Gum (soluble), for transferring Eastman's Films.

Per package... 23 cents.

Eastman's Permanent Bromide Paper.

Is made in Three Varieties.

A-Smooth surface, thin, for positive printing, copying, drawings, etc., by contact.

B-Smooth surface, heavy, for enlargements and working in ink, oil and water colors.

C-Rough surface, heavy, for enlargements, plain, and for working in crayon, ink, water color and oil. All one price.

Rough surface recommended for plain enlargements and contact prints of all kinds, on account of the fine artistic effects to be obtained.

CUT SHEETS.

Table listing cut sheet sizes and prices: 'Size Per Doz. Size Per Doz. 4 x 5 \$.32 11x14 \$2.40', '5 x 7 .52 14x17 3.60', '5 x 8 .90 16x20 4.80', '6 1/2 x 8 1/2 .90 17x20 5.10', '8 x 10 1.20 18x22 6.00', '10 x 12 1.80 20x24 7.20', '10 x 14 2.12'.

Other sizes in proportion.

ON SPOOLS.

Table listing spool sizes and prices: '10 inches wide \$.45 per yard', '11 inch .50', '12 inch .55', '14 inch .63', '20 inch .90', '22 inch 1.00', '24 inch 1.08', '25 inch 1.12', '30 inch 1.35'.

Eastman's Enlarging Easels.

With Spool Holder.

Price Complete.

- No. 1—For spools up to and including 12 1/2 in. \$ 6.75
No. 2— " " " 17 " 9.00
No. 3— " " " 22 " 11.25
No. 4— " " " 25 " 13.50

The above apparatus is for use with either natural or artificial light, enlarging cameras or with the magic lantern, and consists of an easel made to stand upon the floor and a spool holder fixture, which holds the roll of permanent bromide paper.

PRICES OF EXTRA SPOOL HOLDERS.

- For No. 1 Easel any length up to 12 1/2 inches \$1.80
For No. 2 " " 17 " 2.25
For No. 3 " " 20 " 2.70
For No. 4 " " 25 " 3.60

Eastman's Daylight Enlarging Cameras.

For use with Eastman's Enlarging Easels and Bromide Paper. With one of these cameras and one of the enlarging easels, any one can make enlargements from small negatives upon the Eastman Bromide Paper. Any lens large or small may be used, and the size of the enlargement depending only on the relative distance between the negative and easel and the focal length of lens. Full instructions accompany each camera. 5x8 camera with Kits for 1/2 negatives and under, price complete, \$18.00.

8-10 camera with Kits for 8-10 negatives and under, price complete, \$27.00.

Outfits for Copying Drawings.

With Eastman's "A" Bromide Paper.

- 12x15—price, boxed \$10.00
14x17 " " " 12.60
20x24 " " " 21.20

Each of the above outfits contains one deep printing frame and one glass for same, two Japanese trays, one graduate, four glass jars, one lantern, one dozen bromide paper, one pint oxalate, iron, hypo., alum and sulph. acid.

The above list comprises everything necessary to make copies of drawings with the permanent bromide paper. An ordinary Patent Office drawing on thick Bristol board can be copied in five seconds in ordinary light. No previous knowledge of photography required. Full instructions with each outfit.

Enlarging Outfits.

For making enlargements on Eastman's bromide paper. For enlarging from 1/2 negatives or smaller up to 12 1/2 x 15 1/2.

- 1 5x8 Eastman's Daylight Enlarging Camera (no lens) \$18.00
1 No. 1 Eastman's Enlarging Easel and Spool Holder 6.75
2 15-18 Japanned trays 1.80
\$26.55

The above is all the apparatus required for making enlargements up to size indicated, in addition to the apparatus and chemicals commonly used in

making small negatives, with which it is supposed the operator is already supplied.

- Outfit for enlarging from 1/2 negative or smaller up to 16x20 \$30.60
Outfit for enlarging from 1/2 negative or smaller up to 20x24 36.00

Outfits for Developing

Eastman's Negative Paper and Eastman's Films and making positives on Eastman's Permanent Bromide Paper.

- For 4 x 5 pictures, complete \$ 6.75
For 5 x 8 " 7.85
For 6 1/2 x 8 1/2 " 8.40
For 8 x 10 " 10.00

Each of the above outfits contain a ruby lamp, trays, graduates, developer, bromide potassium, Hypo. soda, alum, iron, oxalate, French chalk, sulphuric acid, 1 bottle rubber, Sheet hard rubber, 1 bottle Gel. varnish, 1 squeegee, 1 bottle translucentine, printing frame, paste pot, pot paste and mounts—in fact, all apparatus and materials necessary to make finished photographs, except camera, roll holder, tripod, lens and a supply of negative and bromide paper.

Translucine.

A new material for rendering paper negatives translucent without the aid of heat.

Price per bottle 32 cents.

PHOTOGRAPHER'S TENTS.

We were the first in America to introduce the light, airy and portable tent for the cumbersome car and portable house.

Tents are pretty and attractive and draw customers. They can be set up to secure the best light, and are easily moved from one place to another.

If you want a tent, we are headquarters and can please you.

Think over these prices and calculate the money you can save by addressing your orders to us.

Prices and sizes of Photo. Tents, of Army Tent Duck, including poles, pins, ropes and skylight, opening and cover. Side lights furnished without extra charge if wanted.

Table with columns: Width, L'th, Walls, Roof, 8 oz., 10 oz., 12 oz. Rows include various tent sizes like 10 x 11 x 5 x 11, 10 x 14 x 5 x 11, etc.

Table with columns: Width, L'th, Walls, Roof, 8 oz., 10 oz., 12 oz. Rows include 16 x 24 x 6 x 14, 16 x 30 x 6 x 14, etc.

Dark room 3 feet 9 inches square, made of black enameled cloth, \$11.00.

Eight per cent. off if no poles are wanted. Enlarging 4 per cent. extra.

Blue dying will be 15 per cent. additional on the price of the tent. For example, a tent 14x18x6x13 in 8 oz. white duck at \$40.00, would cost \$46.00 in blue.

TAKE NOTICE.

As all tent orders must be accompanied with the funds covering the cost, we have figured the prices Net, Without Discount. All other goods except tents are subject to 5 off cash with orders above \$10.

PROTOGRAPHIC FURNITURE. Backgrounds and Accessories.

Bryant's Rustic Accessories.

We have these goods shipped direct from the manufacturer, thus avoiding damage by removals and shop-wear, as also saving in freightage. We add no boxing or carting charges to the following reduced prices.

Papier Mache Accessories.

A Wonderful Combination, 60 Accessories in One.

No. 245 COMBINATION.

Making sixty beautiful changes. We will not attempt a description of this accessory, as it is necessary to see it, or photographs of it, which will be shipped with the combination showing sixty changes. The accessory is made entirely of Papier Mache, and does not include any backgrounds or painted scenery, except the Bridge Slip and Waterfront, used to carry the stream to the front in bridge scenes.

Price of No. 245 Combination, complete, and photographs showing 60 changes, boxed, \$36.00

Stairways.

No. 239—An Interior and Exterior Stairway, to be used with steps in front or back of banister, making two changes.

Price, boxed, \$7.40

No. 239—Stairway and No. 240 Pedestal and Electric Lamp.

Price, boxed, \$10.85

No. 242—Exterior Stairway, making two changes. Price, boxed, \$6.55

Bridges.

No. 243—Makes eleven changes as a bridge and all that are shown in the photographs of Nos. 239, 240, 242, 243, 244 and part 245, making in all twenty-eight pretty changes.

Price, boxed, \$18.25

No. 240—Pedestal. Price, \$3.40 Electric Burner. \$5

No. 241 COMBINATION

No. 241.—It forms Windows, Doorways, Arches and Gateways, making thirteen changes. The top of window raises and lowers, forming a window of any height desired.

Price, boxed, \$18.25

No. 238—Window and Door Combination. It is furnished with a lace curtain, mounted so as to be easily removed. The double shutters are mounted on hinges and swing back.

Price, boxed, \$27.00

No. 229—Tree, eight feet high, it has four movable limbs.

Price, boxed, \$9.25

No. 229—Circular Rustic Park Seat, fifteen inches high, made especially to use with tree.

Price, crated, \$5.60

Rock.

No. 246—Rock, reversible, is forty-five inches high in one position and thirty-two inches high in another. It has three seats in one position and four in the other. A nice rock for single figure or for groups.

Price, crated, \$7.20

Set Accessories.

No. 16a—Cottage Window, 7x5 1/2 feet, with blinds. Price, boxed, \$9.50

No. 16a—Cottage Window, without blinds. Price boxed, 7.80

Lace Curtain to use with window. Price, .90

Piano.

No. 22a—Imitation Steinway Upright Piano. Price, boxed, \$5.85

Cabinet.

No. 18a—Profile Cabinet and Fireplace, eight feet high. Price, boxed, \$7.60

Stairway.

No. 19a—Profile Set Stairway, eight feet high with movable ornament on post. Price, boxed, \$5.85

No. 276—Boat, 8 ft. long, with movable oar. Price, boxed, 4.75

Separate water front, 1.30

No. 35—Vase, 15 in. high. Price, 1.30

" 233—" 19 " " 1.05

" 350—Lawn Vase, 32 in. high. Price, 3.40

" 247—Vase, Hand Painted, 19 in. high, 1.50

" 249—Boquet Holder, Hand Painted, 13 in. high. Price, 1.05

" 248—Vase, 12 in. high. Price, .85

" 351—Vase, 11 in. high. Price, 1.10

Baby Holder.

Made to fit the seat and back of a baby, and does not show at all. It takes hold of the baby's dress, and holds it firm and steady, and makes it impossible for the baby to fall out.

Price, \$ 4.75 Price with movable arms, 6.30

No. 215—Combination of a Balcony, a Bridge, a Balustrade, an Interior and Exterior Stairway, a 8x4 House Side Slip, a large and small vase filled with grasses and flowers all combined in one accessory, capable of making 40 beautiful changes. Will furnish

photographs showing changes, all of which are easily understood and made. It is elegant, light, strong and richly ornamented. There is harmony in all its parts. It will furnish a gallery with nearly all the accessories it needs.

Price.....\$27.50

No. 216—Balustrade. The Pedestal on one side is round and on the other square. The ornamenting and form on one side are different from that on the other, making two Balustrades. The Pedestal is not attached to balustrade and is a nice accessory to use alone. This accessory admits of 8 changes.

Price of Balustrade.....\$12.00
With large and small vases filled with grasses and flowers.....\$18.75

No. 217—An Interior and Exterior Stairway. Is made to use one either side or face to the right or left. The banister and post transfers from right to left side of stairs, it can be used either way, with the banisters at the front or back of stairs. The ornamenting and form on one side is entirely different from that on the other, representing rich, solid carving and presenting an elegant appearance. It is so constructed as to make four entire changes as an interior and the same as an exterior stairway. The pedestal makes a nice accessory when used alone and admits of two changes, being square on one side and round on the other.

Price of stairway.....\$11.20
With large vase and bouquet..... 13.00

No. 218—An 8x4 feet House Side Slip, finished on both sides to represent corner of house and can be used on either side of ground. It is furnished with No. 215 combination.

Price, when sold alone.....\$5.50

No. 237—Balustrade, 32 inches high and 3 1/4 feet long. The pedestal is round on one side and square on the other. The style and ornamenting is entirely different on opposite sides, making two distinct balustrades in one. It is got up in elegant style and profusely ornamented.

Price, without vase.....\$7.55
With 12 inch vase and bouquet..... 9.25

No. 236—It is a combination of a Stone Wall and Rustic Fence, with Gate and Rustic Stile to use with either fence or wall; also a Rustic Bridge to use between the sections of rustic fence or stone wall, with water front extending the stream to the front. The rustic bridge can be used alone by placing grass mats at the ends of the bridge to form banks. The combination is capable of ten beautiful changes.

Price of full combination.....\$13.50
Price of Rustic Fence, Gate, Stile and Stone

Wall alone.....10.90
Price of Rustic Bridge and Waterfront alone.. 4.50

Fences.

No. 224—Imitation Iron Fence and Gate seven feet long, posts 38 inches high. The gate hangs on hinges and swings both ways, is very light and strong and an elegant accessory.

Price.....\$9.25

No. 210—Rustic Fence, with gate mounted on hinges. The gate is easily removed and replaced by bars.

Price.....\$9.25

No. 211—Rustic Stile, made to use with 210 fence, has several changes. When used alone, is excellent four groups and children.

Price.....\$ 6.50
Nos. 210 and 211 when sold together..... 13.00

Chairs and Seats.

No. 220—Chair, represents solid carving, and is easily changed from a carved to an upholstered chair. Is substantially made and upholstered in permanent colors, and is a desirable accessory.

Price of combination chair.....\$11.00
Carved chair, alone..... 8.40

No. 223—Carved seat, three feet long, each end of the seat is different; the two seats are shown in photograph 221 and 223.

Price.....\$9.25

Stumps, Trees, &c.

No. 73—Log or Block, two feet long.....\$2.40

No. 72—Stump, and No. 73, Log..... 4.50

No. 72—Stump, 16 inches high..... 2.80

No. 81—Double Stump, 40 inches high, seat 16 inches high..... 6.30

No. 139—Jagged Stump, 45 inches high, with rock at base 16 inches high..... 6.30

No. 229—Tree, eight feet high, has a limb for a swing and a vine entwining it.

Price.....\$9.25

Rocks.

No. 143—Rock, 45 inches high, has two seats constructed for photographing small children and babies.....\$8.15

No. 127—Rock, 34 inches high, with three seats..... 5.45

No. 209—Rock, 36 inches high, has two seats—an excellent rock.

Price..... 6.00

No. 60—Rock, 45 inches high, has three seats and is a very fine accessory.

Price..... 7.20

No. 226—Rock, 30 inches high, has two seats and is a very fine accessory.

Price..... 7.00

No. 83—Rock, two feet high, with two seats.. 3.65

No. 137—Rock, 36 inches high, has two seats especially adapted for photographing children and babies from three months to fifteen years old. The seat is so constructed that a baby can't fall out of it. It has a hole in seat so that a child can be held from behind the rock if desired. Can be used with grown sitters.

Price..... 6.30

No. 63—Rock, 16 inches high..... 2.35

Head Rest Plants.

No. 209—It is useful in hiding head rest or to use as an accessory with any out-door picture. We will furnish Cala Lilly, Scotch Thistle, Geranium, Rose Bush or Arbor Vitae Shrub.

Price, each..... .85

Stump Rock.

No. 354—Stump Rock, 35 inches high. It is a stump on one side and rock on opposite. The rock has three seats and the stump two, a very desirable accessory.

Price.....\$5.45

No. 355—Stump Rock, two seats and 17 and 25 inches high. One side represents a double stump, the opposite a rock with two seats. It has an extension 20 inches long made to fit both seats; when used on the upper log it makes the stump and rock 45 inches high; when used on the lower seat it makes it 37 inches high. It is the finest accessory of the kind I have ever made, and is capable of a great variety of positions.

Price complete.....\$6.70

SCHINDLER'S PHOTO. STUDIO FURNITURE.

No. 1—Position Chair, upholstered in rep, five inch fringe on seat and sliding arm.....\$ 8.00

No. 3—Position Chair, ash rail frame, upholstered in terry, spring seat, six inch fringe. 11.90

No. 16—Posing Chair, sliding back, with arms, velvet, five inch fringe on seat and arms... 19.00

No. 17—Posing Chair, sliding back, with arms, velveteen, six inch fringe on seat and arms. 22.80

No. 23—Child's Chair, velveteen, six inch fringe, the best in shape and richest ever offered for..... 17.10

No. 32—Baby Attachment, separate, to fit seat of Posing Chair No. 16 and 17..... 9.50

No. 39—Curtains, of imitation silk, manilla or velvet with border all round..... 9.50

No. 39 A—Stander for curtains..... 7.60

No. 53—Centennial Chair, for easy and graceful positions..... 28.50

No. 60 AA—Rectangular Combination Chair, four different heights..... 33.25

No. 73—A new and graceful child's chair..... 15.20

GEORGE KNELL'S PHOTOGRAPHIC CHAIRS.

Pharaoh Chair.—The back on this chair can be raised and lowered, the arms can be removed at will. This chair is very durable made, spring seat, spun silk covering, suitable colors.

Price.....\$21.85

Saloon Chair.—Has a prominent 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.....\$17.10

Queen Anne Child's Lounge.—A novelty itself, the open space between the seat and back is for 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.....11.40

Turkish Chair.—The back is so curved to assist the artist to get good positions for children. Figured goods for covering.

Price.....\$11.40

Covered in mouse color, sateene or French corduroy, with plush ruffling on front of seat and back.

Price.....\$23.75

Scroll Chair.—Upholstered in figured goods.

Price.....\$11.40

Corner Chair.—This chair is of the latest Queen Anne design, with half round front, fine worsted Queen Anne fringe.

Price.....\$15.20

Sliding Arm Chair.—The Pioneer of Photographic Chairs. Green terry covering, six inch fringe.

Price.....\$7.25

BIRD'S PATENT VIGNETTES.

Useful for making either black or white vignettes, has front, back and side swing, so it can be easily adjusted to figure and light. Can be put on any head rest.

Price.....\$2.25

BACKGROUNDS.

Scenic, Plain and Woolen.

Scenic backgrounds of any design painted artistically, exterior or interior, furnished to order on short notice, by the best talent in the art of background painting, at the following reduced prices:

Artistic Scenic Grounds.

Size.	Price.	Size.	Price.
5x8.....	\$6.75	8x 9.....	\$ 9.50
6x8.....	7.75	8x10.....	10.00
7x8.....	8.75	8x11.....	12.00
8x8.....	9.25	8x12.....	13.50

Boxing and roller, 40 cents.

Backgrounds in stock not painted to orders of which we have a lot constantly on hand. 8-10 at \$8.00, net.

Plain Painted Backgrounds.

Can be furnished in light, medium and dark shades.

Size.	Price.	Size.	Price.
5x8.....	\$3.40	8x 8.....	\$5.25
6x8.....	3.95	8x 9.....	6.00
7x8.....	4.45	8x10.....	6.50

Roller and boxing, 40 cents.

Woolen Backgrounds.

Can be folded into a small package when not in use, which makes them desirable for traveling artists. It can be washed when soiled by leak or wear.

Size.	Price.	Size.	Price.
5x8.....	\$ 7.10	8x 8.....	\$11.55
6x8.....	8.65	8x 9.....	12.60
7x8.....	10.00	8x10.....	14.15

French's Ornamental Relief Borders Flexible Negatives.

Three Designs, by mail.....\$2.25
Samples by mail on application.

FINE AND EFFECTIVE PHOTO. DRAPERIES.

They are all selected for their photographic effects and are the latest out.

Turkish curtain No. 100, reversible.....\$6.75

Guipine (imitation lace) curtain, reversible..... 6.30

Heavy English tapestry curtain—Carfu. R. No.

20, reversible..... 0.45

Heavy Manila tapestry curtain, No. 3986, reversible..... 4.50
 Mikado table-cover, with fringe, No. 573..... 3.60
 Tapestry table-cover, with fringe, No. 860..... 3.60
 Tinsel table-cover, with fringe, No. 770..... 1.50
 Ingrain carpet, 7x9 feet, 6-1-1..... 9.00
 Floor rug, 7x9 feet, 212..... 7.20

New Artificial Grass Mats.

2x4 feet, each.....\$1.65
 2x5 " "..... 2.00
 2x6 " "..... 2.45

PHOTOGRAPH ALBUMS AND CASES.

In this department we offer an entirely new line of original designs and patterns. For panel, cabinet and card portraits, finished in plush, morocco or sealskin, with vellum, cloth guard joints, durable binding, and the finest gold-leaf gilding, which we furnish at the following extremely low prices:

Pocket Albums.

	Price each.
No. 3—Morocco (tuck) holding 12 cards.....	25 cents.
" 3 C—Cloth " " 12 " ".....	18 "
" 4—Morocco " " 18 " ".....	30 "
" 5—Morocco " " 24 " ".....	35 "
" 5 C—Cloth " " 24 " ".....	30 "
" 10—Cloth (clasp) " " 12 " ".....	18 "
" 11—Cloth " " 12 " ".....	20 "
" 12—Cloth " " 24 " ".....	25 "
" 13—Mr'oco " " 12 " ".....	25 "
" 14—Mr'oco " " 24 " ".....	25 "
" 6—Leatherette (no clasp) 12 " ".....	15 "
" 7—Leatherette " " 18 " ".....	18 "
" 8—Leatherette " " 24 " ".....	25 "
" 9—Leatherette " " 30 " ".....	30 "

Medium Quartos 9x11, Morocco Embossed Antique.

Embracing 12 Beautiful Designs, Floral, Wicker Pattern, Buckle, etc., each.....\$2.10

Morocco with Plush Lettering Inlaid.

No. 314—Word Album on side in plush and gold, each.....\$2.50

Morocco Embossed in Gold.

10 Designs, each.....\$2.10
 No. 323—Gold and silver, cherry pattern..... 2.50
 No. 324—Gold and silver, floral design..... 2.50

Turkey Morocco Embossed Antique.

Square Rolled with Gold.

No. 331—Hinge pattern, each.....\$3.00
 No. 332—Plain sides, each..... 3.00
 No. 333—Arabesque floral design, each..... 3.00

Imitation Alligator.

No. 340—Nile grain, plain, each.....\$2.10
 No. 339—Word Album, in plush..... 2.20
 No. 338—With plush corners..... 2.20

Russia, Square Rolled with Gold.

Four designs, each.....\$3.00

Genuine Sealskin, Square Rolled with Gold.

No. 342—Plain sides.....\$4.00
 Imitation sealskin, two designs, each..... 2.50

Fine English Calf Skin.

Plain and embossed patterns, each.....\$3.00

Imitation Calf Skin.

Floral, wicker and broken glass patterns, each.....\$2.25

Embossed Brocade (Garnet) Nickel Ornaments.

With either shield, Album or Souvenir on side, each.....\$2.25

Fine Silk Plush, Nickel Ornaments.

With plain sides, shield and the word Album or Souvenir on side, each.....\$2.50

No. 283—Plain sides, with mirror..... 2.65

All of the above albums are made to hold 28 Cabinets, 2 Panels and 24 Card Portraits. They can be made to order to hold all cabinets, or cabinets and panels.

Oblongs, 9 1/2 x 12 1/2

Holding 52 Cabinets, 2 Panels and 24 Card Portraits, or 63 Cabinets and 2 Panels.

Morocco, three designs, each.....\$3.50
 Silk plush, with nickel word Album, each..... 3.50

Extra Large Oblongs, 10 3/4 x 13 1/2

Holding 68 cabinets and 2 panels.

Morocco, three designs, each.....\$4.00
 Silk plush, with nickel word Album, each..... \$4.00

FIRST QUALITY FINE VELVET OVAL CASES

Manufactured by F. Reifschneider.

These are the best goods in the market. Lyons velvet, convex glass and nickel preservers. (Turkey morocco same price).

1-16 per doz.....	\$ 8.50	Each.....	\$0.75
1-12 " ".....	9.50	" ".....	.85
1-9 " ".....	11.00	" ".....	1.00
1-6 " ".....	13.00	" ".....	1.10
1-4 " ".....	15.50	" ".....	1.35
1-2 " ".....	40.00	" ".....	3.50

	Per doz.	Each.
Oval Plush Cases, 1st quality.....	\$11.50	\$1.00
" " 2d " ".....	10.50	.90

Made only in 1-6 Size.

PLUSH PHOTO. BOOKS FOR CABINET PHOTOS.

Single fold, each.....\$1.25 Two fold, each.....\$1.20
 Three fold, each..... 1.75 Four fold, each..... 2.25
 Also made in imitation alligator, all shades.
 Single fold, each.....\$1.20 Two fold, each.....\$1.15
 Three fold, each..... 1.70 Four fold, each..... 2.20

THE STUDIO REGISTER.

Keeps a Complete Record of Your Business.

Containing 160 pages.....	\$2.60
" 240 " ".....	3.30
" 320 " ".....	3.95
" 400 " ".....	4.45

STEREOSCOPES AND VIEWS, ETC.

Hand Stereoscopes.

No. 00—Black Walnut, Imit. Rosewood Hood, 30-30 lens, per doz.....\$ 2.60
 No. 0—Black Walnut, Imit. Rosewood Hood, 33-33 lens, per doz..... 3.15
 No. 0 1/2—Black Walnut, Imit. Rosewood Hood, 33-33 lens, per doz..... 3.40
 No. 0 1/2—Stand, Walnut, Imit. Rosewood Hood, 33-33 lens, per doz..... 5.25
 No. 130—Stand, Walnut, Walnut Hood, 33-33 lens, per doz..... 6.05
 No. 5—Black Walnut, Imit. Rosewood Hood, 35-35 lens, per doz..... 4.50
 No. 120—Black Walnut, Embossed Hood, 35-35 lens, per doz..... 5.00
 No. 125—Black Walnut, Pol. Walnut Hood, 35-35 lens, per doz..... 5.75
 No. 105—Black Walnut, Rosewood Hood, 35-35 lens, per doz..... 6.05
 No. 115—Black Walnut, Tulip Hood, 35-25 lens, per doz..... 6.04
 No. 10—Black Walnut, Imit. Rosewood Hood, 40-40 lens, per doz..... 5.25
 No. 20—Black Walnut, Embossed Hood, 40-40 lens, per doz..... 5.25
 No. 50—Black Walnut, Rosewood Hood, 40-40 lens, per doz..... 6.80
 No. 55—Black Walnut, Tulip Hood, 40-40 lens, per doz..... 6.80
 No. 65—Rosewood Polished, Nickel Trimmed, 40-40 lens, per doz..... 15.25
 No. 70—Tulip Polished, Nickel Trimmed, 40-40 lens, per doz..... 15.75
 No. 100—Satin Polished, Nickel Trimmed, 40-40 lens, per doz..... 15.25
 No. 110—Rosewood Polished, Nickel Trimmed, Russia Hood, 40-40 lens, per doz..... 17.85
 No. 110 1/2—Rosewood Polished, Nickel Trimmed, Plush Hood, 40-40 lens, per doz..... 17.85

The above embrace the latest improvements in the line of Scopes, and will be found the most saleable in the market.

Stereoscopic Views.

	Per Doz.
Assorted Jobs.....	\$.50
" Intermediate.....	.35
" Regular.....	.50
Rlain Groups.....	.40
Colored Groups.....	.75
Young Idea, Plain.....	.90
Young Idea, Colored.....	1.74
Illuminated Groups.....	1.25
" Scenery.....	1.25
" Diablies.....	1.75
Artistic Series, Regular.....	.75
" " Selects.....	.80

There is no catalogue of views now published—they are sold in bulk only—our stock comprises all the novelties and new scenery in the stereoscopic line. We have no old stock on hand, everything fresh and nice.

Drawing Room Transparency Frames.

4 x 5.....	\$.25	8x16.....	\$.45
5 x 8.....	.30	10x12.....	.65
6 1/2 x 8 1/2.....	.25	11x14.....	.80

Please specify when ordering "rings on end" or "rings on side."

Twisted Bright Wire Baskets.

For Holding Stereo. Views, Photos., Etc.
 Price, each.....50 cts.

FRAMES AND FITTINGS.

AN ENTIRELY NEW LINE OF THE BEST SELLING PATTERNS.

Embossed or Carved Walnut Rustic Frames.

Size.	Per Doz. Empty.	Per Doz. Fitted.
2 1/2 x 4.....	\$.78	\$.90
4x5.....	.96	1.12
4 1/2 x 6 1/2.....	1.00	1.28
6 1/2 x 8 1/2.....	1.20	1.68
8x10.....	1.30	1.80
10x12.....	1.50	2.40
11x14.....	1.75	2.85
13x16.....	2.00	4.00
14x17.....	2.00	4.00
16x20.....	2.40	4.80
18x22.....	3.25	7.20
20x24.....	3.35	7.80
8 1/2 x 21 (Motto Size).....	1.68	3.00

Shell Frames.

	Per Doz. Empty.	Per Doz. Fitted.
8x10 Genuine walnut and gilt.....	\$3.50	\$4.00
8x10 California " ".....	3.00	3.50
10x12 " ".....	3.50	4.40
11x14 " ".....	3.75	4.65

German Papier Mache Frame

Card size, assorted styles, per doz.....\$ 2.25
 " " " per gross..... 2.50

Polished Walnut Frames.

No. 101—1 inch California walnut, 3/4 inch stenciled gilt.			
	Per Doz.		Per Doz.
8x10 Empty.....	\$2.00	8x10 Fitted.....	\$2.60
10x12 " ".....	2.50	10x12 " ".....	3.40
11x14 " ".....	2.75	11x14 " ".....	3.85
No. 102—1 1/2 inch California walnut, 3/4 inch stenciled gilt.			
	Per Doz.		Per Doz.
8x10 Empty.....	\$3.75	8x10 Fitted.....	\$4.35
10x12 " ".....	4.25	10x12 " ".....	5.15
11x14 " ".....	4.85	11x14 " ".....	6.00
No. 104—2 inch walnut, 1 inch stenciled gilt.			
	Per Doz.		Per Doz.
8x10 Empty.....	\$7.50	8x10 Fitted.....	\$8.10
10x12 " ".....	9.00	10x12 " ".....	9.90
11x14 " ".....	9.60	11x14 " ".....	10.70

SHOW CASES.

Square Case No. 4.

Full German silver frame, made also in Walnut.

Feet long,	2	3	4	5	6
Price, walnut,	\$5.00	\$5.65	\$6.55	\$7.80	\$9.40
" metal,	7.20	9.00	11.40	12.90	14.15
Feet long,	7	8	9	10	
Price, walnut,	\$10.95	\$13.00	\$15.00	\$17.00	
" metal,	16.50	18.60	21.50	23.50	

ARTISTS' MATERIALS.

FOR

Colorists and Photographers.

In his department we offer the best goods for the least money, which our cash system enables us to do.

The New Acme Water Colors.

For Coloring Photographs.

They are easier to use than liquid colors, more convenient, of greater permanency, more powerful. The photographer will find them invaluable. By burnishing over the colors, the photo is rendered doubly attractive, and colors more brilliant. For spotting and covering up blemishes on photographs, a set of the New Acme Colors will furnish every requisite.

Price of colors per box.....\$1.50
Price of gloss compound per bottle......35

Egyptian Chemical Colors.

Triple Strength, per box.....	\$2.25
Egyptian Transparency Compound, per bottle.....	.65
Liquid Water Colors, Dresden, per box, six bottles.....	.90
Japanese Cone, per bottle.....	.09
Moist Water Colors, per box of 12 tints.....	.55
Chinese Water Colors, per box of 12 bottles.....	1.00
Per single bottle.....	.09

Dry Colors for Ferrotypes.

Anderson's Dry Colors, for Ferrotypes, per box of 14 colors, gold saucer at.....	\$1.50
Single colors, except carmine, per box.....	.10
Carmine.....	.10

Gihon's Opaque.

For spotting out backgrounds, etc., per box...\$.45

Gold and Silver Saucers.

Gold Saucers, small, each.....	\$.08
" " medium ".....	.12
" " large ".....	.18
Silver " medium ".....	.08

Chromo-Photography Outfits.

Printed directions in full for use, and instructions for coloring accompanying each set, which contains 10 tubes, superfine oil colors, 3 artists' brushes, 1 ivory tool for mounting, 1 package Gum Tragacanth, 1 transparent compound, 1 package gum paper, 1

tin tray, 1 wire easel, cabinet size, all enclosed in a handsome wooden case.

Price, complete.....\$1.50

Convex Glasses for Chromo-Photography.

Superior quality, paired, thick and thin together.

Card Size, Oval, 2 1/2 x 3 1/2 per doz.....	\$.25
" " Square, 2 3/4 x 3 3/4 ".....	.28
Quarter " Oval, 3 x 3 3/4 ".....	.40
" " Square, 3 1/4 x 4 1/4 ".....	.45
Half Size, Oval, 4 1/8 x 5 1/8 per doz.....	.45
" " Square, 4 1/8 x 5 1/8 ".....	.50
Imper'l " Oval, 4 1/2 x 6 1/4 ".....	.60
" " Square, 4 1/2 x 6 1/4 ".....	.60
Promenade, 4 1/2 x 6 1/2 ".....	.75
Panel Size, 5 1/2 x 8 1/2 ".....	.95
Full " 5 1/2 x 8 3/4 ".....	1.65
Square and Oval, 6 1/2 x 8 1/2 ".....	1.75
" " 8 x 10 ".....	2.75
" " 10 x 12 ".....	7.00

MATERIAL FOR OIL PAINTING.

Prepared Canvas, on Keyed Stretchers.

	Winsor and Newton's Smooth.	American prepared on best Eng. Linen, Smooth.
8x10.....	\$.35	\$.30
10x12.....	.45	.40
11x14.....	.50	.45
14x17.....	.65	.55
16x20.....	.80	.70
18x22.....	1.00	.90
20x24.....	1.05	.90
22x27.....	1.10	1.00
22x28.....	1.20	1.00
24x20.....	1.20	1.00
25x30.....	1.25	1.05

Winsor & Newton's Prepared Canvas.

In Rolls of Six Yards.

Width.	Per Yard. Smooth.	Per Roll. Smooth.	Per Yard. Roman.	Per Yard. Twilled.
27 inches.....	\$1.00	\$6.00	\$1.25	\$1.50
30 ".....	1.15	6.90	1.35	1.70
36 ".....	1.30	7.75	1.65	2.00
38 ".....	1.55	9.00	1.90	
42 ".....	1.65	10.00	2.25	2.50

Winsor and Newton's Finely Prepared Oil Colors in Collapsible Tubes.

Eight cents each for colors, except the following tints:

14 CENTS EACH.

Burnt Lake	French Vermillion
Cerulean Blue	Vermillion
Chinese Vermillion	Brown Madder

23 CENTS EACH.

Citron Yellow	Mars Brown
Extract of Vermillion	Oxide of Chromium
French Veronese Green	Mars Violet
Carmine, No. 2	Oxide of Chromium
Lemon Yellow, Pale	Mineral Gray, Transparent
Cobalt Blue	Rubens' Madder

Lemon Yellow, Deep	Orange Vermillion
French Ultramarine	Scarlet Vermillion
Malachite Green	Pink Madder
Mars Red	Strontian Yellow
Madder Lake	Rembrandt's Madder
Mars Yellow	Rose Madder

36 CENTS EACH.

Ex. Malachite Green	Viridian
Madder Carmine	Mars Orange
Brilliant Ultramarine	Carmine
Purple Madder	Violet Carmine
Burnt Carmine	

65 CENTS EACH.

Ultramarine Ash	Cadmium Yellow, Deep
Aureolin	Cadmium Yellow, Orange
Field's Orange Vermillion	Orient Yellow
Cadmium Yellow, Pale	Indian Yellow

French Oils and Varnishes.

	1 oz.	2 oz.
Siccative de Courtrais.....	\$.25	
" Harlem.....		\$.45
Soehnle's Retouching Varnish, No. 2, for Water Colors.....	.25	
Soehnle's Retouching Varnish, No. 3, for Oil Colors.....	.23	
Robertson's Medium, per tube.....		.40

Artists' Oils, Varnishes, Etc.

	Bottles.		
	1 oz.	2 oz.	4 oz.
Linseed Oil.....	\$.06	\$.10	\$.15
Nut Oil.....	.10	.15	.25
Poppy Oil.....	.10	.15	.25
Strong Drying Oil.....	.06	.10	.20
Pale Drying Oil.....	.10	.15	.25
Spirits Turpentine.....	.06	.10	.15
Balsam of Fir.....	.10	.20	.35
Japan Gold Size, for Gilding.....	.15	.25	
Fat Oil, for Gilding.....	.13	.25	
Brilliant Gold Paint Liquid.....	.15	.25	.40

Wooden Palettes.

Oval and Oblong.

	Oval.	
	Oiled.	Polished.
Mahogany, Walnut and Birdseye Maple Wood.		
9 inch.....	\$.25	\$.60
10 ".....	.30	.65
11 ".....	.30	.65
12 ".....	.35	.70
13 ".....	.35	.70

Tin Palette Cups.

For Oil Painting.

Single, without cover, each.....	\$.05
" with " ".....	.10
Double, without " ".....	.10
" with " ".....	.20
Single, with screw cover, each.....	.12
Double, with " ".....	.25

Artists' Steel Palette Knives

3 inches, each.....	.25
3 1/2 " ".....	.25

4 " ".....	.30
4 1/2 " ".....	.35
5 " ".....	.40
6 " ".....	.50

ARTISTS' FINE BRUSHES.

Oil Color Brushes.

BRISTLE BRUSHES IN TIN.

Round or Flat. Polished Handles.

No. 1 each.....	\$.07	No. 7 each.....	\$.08
" 2 ".....	.07	" 8 ".....	.08
" 3 ".....	.07	" 9 ".....	.08
" 4 ".....	.07	" 10 ".....	.08
No. 5 each.....	.07	No. 11 each.....	.08
" 6 ".....	.07	" 12 ".....	.08
Doz. 75 cts.		Doz. 90 cts.	

Artists' Red Sable Brushes.

Superfine. Polished Handles. Round or Flat.

No. 1 each.....	\$.08	Per doz.....	\$.90
" 2 ".....	.10	".....	1.10
" 3 ".....	.12	".....	1.30
" 4 ".....	.14	".....	1.50
" 5 ".....	.16	".....	1.75
" 6 ".....	.18	".....	1.90
" 7 ".....	.22	".....	2.25
" 8 ".....	.25	".....	2.50
" 9 ".....	.28	".....	3.00
" 10 ".....	.30	".....	3.25
" 11 ".....	.35	".....	4.00
" 12 ".....	.40	".....	4.50

Assorted, No. 1 to 12, per doz., \$2.50.

EXTRA SIZES.

No. 13 round, each.....	\$.45
" 14 " ".....	.55
" 15 " ".....	.60
" 16 " ".....	.70
" 18 " ".....	.75
" 20 " ".....	.90

Red Sable Riggers, same price as Artists' Red Sable Brushes.

Flat Camel's Hair Brushes.

1 Inch, each.....	\$.15	2 1/2 Inch, each.....	\$.35
1 1/2 ".....	.19	3 ".....	.40
2 ".....	.30		

Flat Bristle Varnish Brushes.

1 Inch, each.....	\$.10	3 Inch, each.....	\$.40
1 1/2 ".....	.15	3 1/2 ".....	.50
2 ".....	.20	3 ".....	.75
2 1/2 ".....	.30		

Round Badger Hair Blenders.

Black Polished Handles.

No. 1, each.....	\$.15	No. 5, each.....	\$.40
" 2, ".....	.20	" 6, ".....	.45
" 3, ".....	.25	" 7, ".....	.50
" 4, ".....	.35	" 8, ".....	.60

MATERIAL FOR WATER COLOR PAINTING.

Winsor & Newton's Water Colors.

In Cakes and Half Cakes, and Moist, in Pans, and Half Pans.

All colors marked * are not in moist.

Half Cakes or Half Pans, each.....	10 cents.
Whole Cakes or Pans, each.....	20 "
Antwerp Blue	Ivory Black
Bistre	King's Yellow*
Blue Black	Lamp Black
Black Lead	Light Red
British Ink*	Mauve
Bronze*	Naples Yellow
Brown Ochre	Neutral Tint
Brown Pink	New Blue
Burnt Roman Ochre	Olive Green
Burnt Sienna	Orange Chrome
Burnt Umber	Payne's Gray
Chinese White	Prussian Blue
Chrome Yellow	Prussian Green
Cologne Earth	Raw Sienna
Deep Chrome	Raw Umber
Dragon's Blood*	Red Lead*
Emerald Green	Roman Ochre
Flake White*	Sap Green
Gamboge	Terre Verte
Hooker's Green, No. 1	Vandyke Brown
Hooker's Green, No. 2	Venetian Red
Indian Red	Vermillion
Indigo	Yellow Lake
Italian Pink	Yellow Ochre
Half Cakes or Half Pans, each.....	20 cents.
Whole Cakes or Pans, each.....	40 "
Black Lead*	Purple Lake
Brown Madder	Roman Sepia
Cerulean Blue	Ruben's Madder
Constant White*	Scarlet Lake
Crimson Lake	Scarlet Vermillion
Leitch's Blue	Sepia
Mars Yellow	Warm Sepia
Neutral Orange	
Half Cakes or Half Pans, each.....	25 cents.
Whole Cakes or Pans, each.....	50 "
Cobalt Blue	Orange Vermillion
Lemon Yellow	Violet Carmine
Indian Yellow	Viridian
Half Cakes or Half Pans, each.....	40 cents.
Whole Cakes or Pans, each.....	80 "
Aureolin	Green Oxide Chromium
Burnt Carmine	Indian Purple
Cadmium Yellow, Pale	Intense Blue
Cadmium Yellow	Pink Madder
Cadmium Orange	Pure Scarlet
French Blue	Rose Madder
Gallstone	Carmine
Half Cakes or Half Pans, each.....	\$.60
Whole Cakes or Pans, each.....	1.20
Field's Orange Vermillion*	Purple Madder
Madder Carmine*	Small
Mars Orange	Ultramarine Ash
Gen. Ultramarine Blue, per quarter cake.....	\$1.75

India Ink, in Sticks.

Super Super, Square, each.....	\$1.25
" Lion Head, Round Gilt.....	.15
" " Oval Plain.....	.25
Square, Gilt, each.....	10 .15
" Plain, ".....	05 .10

We have also in stock, a choice collection of the BEST GRADES of India Ink.

Winsor & Newton's Water Color Preparations and Liquids.

	Per Bottle.
Liquid Chinese White.....	\$.30
" Gold Ink.....	.30
" Indian Ink.....	.30
" Indelible Brown Ink.....	.30
" Lamp Black.....	.30
Liquid Prout's Brown.....	.30
" Ox Gall.....	.30
" Water Color Megilp.....	.30
Silver Ink.....	.30
Soehnee's Water Color Varnish, No. 2.....	.25
Newman's Preparation for Sizing.....	.50
Prepared Gum Water.....	.12

Extra Fine Camel's Hair Water Color Brushes.

Short Polished Handles.	
No. 1, each.....	\$.06 doz.....\$.65
" 2 ".....	.06 doz......65
" 3 ".....	.08 doz......90
" 4 ".....	.08 doz......90
" 5 ".....	.10 doz.....1.00
" 6 ".....	.10 doz.....1.00

EXTRA LARGE SIZE.

No. 1, each.....	\$.12 No. 4 each.....\$.16
" 2 ".....	.13 " 5 "......18
" 3 ".....	.15 " 6 "......20

China Palettes.

Oval or Oblong.

5 inches, each.....	\$.25 8 inches, each.....\$.40
6 ".....	.30 9 "......50
7 ".....	.35 10 "......60

Faber's Lead Pencils.

English Natural Silver (Round).

H, 2 H, 3 H, 4 H, F, H B, B, 2 B, 3 B, 4 B,	
each.....	\$.05 dozen.....\$.50

Round Gilt.

No. 1, 2, 3, 4.....each.....	\$.65 dozen.....\$.50
------------------------------	-------------------------

Hexagon Gilt.

No. 1, 2, 3, 4, 5, each.....	\$.07 doz.....\$.75
------------------------------	-----------------------

Siberian (Hexagon).

H, 2 H, 3 H, 4 H, 6 H, F H B, 2 B,	
each.....	\$.10 doz.....\$1.10
3 B, 4 B, each.....	.12 doz.....1.35
6 B, ".....	.15 doz.....1.60

Artists' Hexagon Gilt.

With Movable Lead.

No. 1, 2, 3, 4, 5, each.....	\$.20 doz.....\$2.00
------------------------------	-----------------------

Hexagon Leads.

No. 1 to 5, each.....	\$.07 Per Box of 6.....\$.35
-----------------------	--------------------------------

Siberian Leads.

2 B to 6 H, each.....	\$.12 Per Box of 6.....\$.60
3 B and 4 B, ".....	.13 "......70
6 B, ".....	.14 "......75

India Rubber, from 5 cents to 20 cents.

Retouching Glasses.

German Silver Band—Ebony.

Handle.	Each.	Handle.	Each.
2 Inch Lens.....	\$.75	3½ Inch Lens.....	\$2.00
2½ ".....	1.10	4 ".....	2.85
3 ".....	1.55	4½ ".....	3.40

MATERIALS FOR CRAYON DRAWING AND PASTEL PAINTING.

Crayons.

	Dozen.
Conte's Square Black, No. 1, hard.....	\$.15
" " " 2, medium.....	.15
" " " 3, soft.....	.15
" Round " " 1, 2, 3.....	.30
" Square Red.....	.15
" " White, Nos. 1, 2, 3.....	.15
" " Bistre.....	.15
Sauce Crayon very soft and black, wrapped in foil.....	.65
Duret, Grey, Square.....	.15
Conte's Black Crayon Pencils, in polished wood, Nos. 1 and 2.....	.55
Conte's Black Crayon Pencils, in polished wood, No. 3.....	.75
Conte's White Crayon Pencils, in polished wood.....	.55
Conte's White Crayon Pencils, in polished wood, extra long.....	.65
Conte's Red Chalk, in Cedar.....	.50

French Charcoal.

Ordinary 50 Sticks in Paper Bundle, per bundle.....\$.15

Extra Soft Pastel Crayons.

In Flat Wood Boxes. Each Crayon in Tissue Paper.

Double Size, containing 164 Crayons, assorted colors.....	\$ 6.00
Full Size, containing 138 Crayons, assorted colors.....	4.00
¾ Size, containing 90 Crayons, assorted colors.....	3.25
½ Size, containing 60 Crayons, assorted colors.....	2.25
¼ Size, containing 46 Crayons, assorted colors.....	1.50
⅛ Size, containing 28 Crayons, assorted colors.....	.60

Hard Pastel Crayons.

In Round Fancy Paper Boxes.

Boxes of 6 Assorted Shades.....	\$.08
" 12, ".....	.15
" 18, ".....	.20
" 24, ".....	.25

PHOTOGRAPHIC CHEMICALS

OF ABSOLUTE PURITY

And Full Weight and Measurement.

Prices include bottles when required, and no extra charges whatsoever is added to the following figures:

Acid Acetic, No. 8, in 1 lb. bottle.....	\$0.15
" " in 2 ".....	.30
" " in 5 ".....	.65
" Glacial, 100 per cent., in 1 oz. bottle.....	.10
" Citric, in 1 lb. bottle.....	.75
" " in ½ ".....	.40
" " in ¼ ".....	.22
" Mixed for cleaning glass, in 2 lb. bot.....	.30
" " " in 7 ".....	.70
" Muratic, C. P., in 1 lb. bottle.....	.35
" " " in ½ ".....	.23
" " " in ¼ ".....	.17
" Nitric, C. P., in 1 ".....	.37
" " " in ½ ".....	.25
" " " in ¼ ".....	.18
" Sulphuric, C. P., in 1 ".....	.35
" " " in ½ ".....	.25
" " " in ¼ ".....	.18
Acid, Pyrogallic, Shering's, put up in bottles, each containing 100 two-grain tablets, price per bottle.....	\$0.45
" Pyrogallic, Shering's, per 1 oz. can.....	.36
Alcohol, Atwood's Patent, in 1 gal. bot.....	3.30
" " " in ½ ".....	1.65
" " " in 1 qt. bot.....	.85
" " " in 1 pt. bot.....	.45
Alcohol, Photographic, pure 95 per cent. in 1 gal. bottle.....	2.85
do do do in ½ gal bot.....	1.45
do do do in 1 qt. bot.....	.75
do do do in 1 pt. bot.....	.40
Alcohol, Wood, for burning, 1 gal. bot.....	1.75
" " " ½ ".....	.90
" " " 1 qt. ".....	.45
" " " 1 pt. ".....	.25
Alum, Lump, 1 lb. package.....	.04
" Ground, 1 lb. package.....	.06
" Powdered, 1 lb. package.....	.10
Ammonia, Liquor, Conc., 1 lb. bot.....	.28
" " " 4 ".....	.75
Ammonia, Nitrate Cryst. or Fused, 1 lb. bot.....	.38
" " " ½ ".....	.23
" " " ¼ ".....	.14
Ammonium, Bromide, 1 lb. bottle.....	.60
" " " 1 oz. ".....	.10
" " Iodide 1 lb. ".....	5.50
" " " 1 oz. ".....	.40
Cadmium, Bromide, 1 lb. ".....	2.25
" " " 1 oz. ".....	.20
" " Iodide 1 lb. ".....	6.00
" " " 1 oz. ".....	.45
" " Chloride 1 oz. ".....	.40
Chloroform, 1 lb. bottle.....	1.10
" ½ lb. ".....	.60
" ¼ lb. ".....	.35

Collodion, Excelsior or O. K., 1/2 lb. bot.....	.50
“ Cooper's Neg. or Pos., 1/2 lb. bot.....	.50
“ Lewis & Holt's Neg. or Pos. 1/2 lb. bot.....	.55
“ Anthony's Neg., New Neg., Pos. or Inst., 1/2 lb. bot.....	.58
“ Kelsey's Banner, 1/2 lb. bot.....	.58
Cotton, Absorbent, 2 oz. packages.....	.15
“ “ 4 oz. “.....	.20
“ “ 16 oz. “.....	.70
“ Filtering, per 1/2 lb. package.....	.25
“ Soluble, Neg. or Pos., Excelsior, per oz.....	.45
“ Soluble, Neg. or Pos., Anthony's per oz.....	.45
Dextrine, 1 lb. package.....	.12
Distilled Water, 1 gal. bot.....	.40
“ “ 1/2 gal. bot.....	.20
“ “ 1 qt. bot.....	.15
Ether, Sulphuric Concentrated, 1 lb. bot.....	.80
“ “ “ 3 1/2 “.....	2.60
Gelatine, Hinrich's, gold label, per lb.....	.75
“ “ for emulsion, per lb.....	1.15
“ Nelson's, in shreds, per lb.....	1.40
“ “ No. 1, per lb.....	1.15
“ “ No. 3, “.....	.70
“ Coignet, gold label, per lb.....	1.15
“ “ silver label, per lb.....	.85
Glycerine, pure, 1 lb. bottle.....	.50
“ “ 1 oz. “.....	.10
Gold, Chloride, pure crystals, per bottle of 15 grains.....	.55
Gold, Chloride, pure crystals, per dozen bottles of 15 grains each.....	6.25
Gold, Chloride and Sodium, per bottle of 15 grains.....	.30
Gold, Chloride and Sodium, per dozen bottles of 15 grains each.....	3.35
Gum Arabic, selected, per lb.....	.60
Gum Sandarac, per lb.....	.50
Gum Shellac, brown, per lb.....	.30
Gum Shellac, bleached and refined, per lb.....	.55
Iodine, Resublimed, in 1 oz. bottles.....	.35
Iodine, Tincture, in 1 oz. bottles.....	.22
Iron, Sulphate, pure, 1 lb. packages.....	.05
Iron, Double Sulphate and Ammonia, 1 lb. package.....	.10
Kaolin, 1 lb. package.....	.07
Oil Lavender, 2 oz. bottle.....	.20
Lithium Bromide, 1 oz. bottle.....	.38
“ Iodide, 1 oz. bottle.....	.95
Mercury, Bi-chloride, 1 oz. bottle.....	.10
“ “ 2 “.....	.15
“ “ 4 “.....	.25
Potash, Caustic, common, per lb.....	.11
Potassa Nitrate, pure, per 1 lb. bottle.....	.30
“ Bi-chromate ch., pure, 1 lb. bot.....	.45
“ Oxalate Neutral, per 1 lb. package.....	.30
“ Permanganate, pure, 1 oz. bot.....	.10

Potassium Bromide, 1 oz. bottle.....	.09
“ Cyanide, 1 lb. bottle.....	.60
“ “ 1/2 “.....	.35
“ Iodide, 1 oz. bottle.....	.30
“ Sulphurate, 1 lb. bottle.....	.30
“ “ 1/2 “.....	.20
Silver Nitrate, cryst. or fused, pure, the best article in the market, 1 oz. bottle.....	.78
do do do 2 “.....	1.55
do do do 4 “.....	3.05
do do do 8 “.....	6.05
do do do 16 “.....	12.05
Soda Acetate, 1 lb. bottle.....	.45
“ “ 1/2 “.....	.25
“ “ 4 oz. “.....	.18
“ Bi-Carbonate, pure, 1 lb. package.....	.08
“ Carbonate, pure, 1 lb. package.....	.05
“ Hyposulphite, 1 lb. package.....	.05
“ “ in kegs of 112 lbs.....	3.75
“ Sulphite Crystal, in 1 lb. bottles.....	.25
“ “ “ 1/2 “.....	.16
“ “ Granular 1 “.....	.35
“ “ “ 1/2 “.....	.22
“ Tungstate, 1 oz. bottle.....	.12
Sodium Bromide, 1 oz. bottle.....	.08
Sodium Iodide, 1 oz. bottle.....	.30
Strontia, Chloride, 1 oz. bottle.....	.10
Uranium Chloride, 1 oz. bottle.....	.75
“ Nitrate, 1 oz. bottle.....	.75
Zinc Bromide, 1 oz. bottle.....	.25
Zinc Iodide, 1 oz. bottle.....	.55
Dermaline, for softening the skin.....	.25
Aniline Blue, for prints, Water Blue, R, per box.....	.30
<i>Varnishes.</i>	
Excelsior, per bottle.....	.30
“ per pint.....	.70
“ per quart.....	1.35
Clemons', per bottle.....	.30
“ per pint.....	.70
“ per quart.....	1.35
Mountford's, per bottle.....	.35
Flint, per bottle.....	.35
Diamond, per bottle.....	.30
Crystal, per bottle.....	.30
Ground Glass Substitute, per bottle.....	.40
Excelsior Retouching Composition, per bot.....	.15
<i>Prepared Solution—Ready for Use.</i>	
Silver Baths, for Negs. or Pos., per qt.....	\$2.75
“ “ for Paper, per qt.....	2.75
Developer Concentrated, pint bottle.....	.25
Pyro. and Silver Intensifiers, in two bots.....	.35
Toning Bath, per quart bottle.....	.50
Developer, in powder, per 1/2 lb. package.....	.13
Excelsior Lubricator, per bottle.....	.50
<i>Parlor Paste.</i>	
In corked bottles, holding 1 pint.....	\$.35
“ “ “ 1 quart.....	.50
Carbonate Soda Developer, works equally well with all brands of plates, per package.....	.45
Glue, ready for use, per jar.....	.25

Vessels for Photographic Manipulations.

New Stock—Improved Styles.

REDUCED PRICES.

INDIA RUBBER WARE FOR PHOTOGRAPHERS.

No.	Gal- lery.	Cov'd for Field.	Dip- pers.
4, 5 x 7 Ind. Rub. Baths.....	\$1.20	\$4.50	\$.40
5, 7 x 10 “ “ “.....	1.80	5.50	.45
6, 9 x 11 “ “ “.....	3.50	7.00	.50
6 1/2, “ “ “.....			.55
7, 12x16 “ “ “.....	5.50	10.50	.60
8, 14x18 “ “ “.....	6.50	13.50	.90
9, 17x20 “ “ “.....	8.50	17.50	1.10
10, 19x24 “ “ “.....	11.50	22.50	1.60
2, A 4 1/2 x 5 1/2 India Rubber Pans.....			.66
3, 5 x 7 “ “ “.....			.80
3, A 5 1/2 x 8 1/2 “ “ “.....			1.05
4, 7 x 9 “ “ “.....			1.15
5, A 8 1/2 x 10 1/2 “ “ “.....			1.65
6, A 10 1/2 x 12 1/2 “ “ “.....			2.75
7, 12 x 16 “ “ “.....			3.50
8, 15 x 18 “ “ “.....			5.00
9, 18 x 22 “ “ “.....			7.75
10, 21 x 26 “ “ “.....			8.75
6 1/2, 10 x 12 Do extra deep.....			4.00
7 1/2, 12 x 16 Do “.....			6.00
8 1/2, 15 x 18 Do “.....			7.15
9, B 18 x 22 Do “.....			8.25
9 1/2, 19 x 24 Do “.....			9.55
10 1/2, 21 x 26 Do “.....			12.00
0, 1/4 pint Ind. Rub. Funnels, each.....			.40
1, 1/2 pint Do.....			.50
2, 1 pint Do.....			.55
3, 1 quart Do.....			.60

Improved Glossy Rubber Trays.

Size, 4 3/8 x 5 3/8, for 1/4, 4x5 and 4 1/4 x 5 1/2 plates, each.....	\$.27
Size, 5 1/2 x 8 1/2, for 4x7 and 5x8 plates, each.....	.60
Size, 7x9, for 6 1/2 x 8 1/2 plates, each.....	.80
Size, 8 1/2 x 10 1/2, for 7x9 and 8x10 plates, each.....	1.30

PHOTOGRAPHIC AGATE IRON WARE.

Agate Iron Lipped Pans.

	Shallow.	Deep.
5x 7.....	\$.70	\$.85
7x 9.....	.85	1.05
8x10.....	1.05	1.35
10x12.....	1.70	1.90
11x14.....	2.55	2.87
14x17.....	4.25	5.10
15x19.....	5.95	6.80
19x24.....	10.20	12.75

Agate Iron Corrugated Funnels

Gill.....each 18 c.	Quart.....each 45 c.
1/2 Pint......21 c.	2 Quarts......55 c.
Pint......31 c.	4 Quarts......80 c.

Agate Iron Evaporating Dishes.

No.	Diameter.	Capacity.	Each.
1.....	5 inches.....	1 Pint.....	\$.43
2.....	8 “.....	1 Quart.....	.65
3.....	9 “.....	1/2 Gall.....	.85
4.....	12 “.....	1 “.....	1.40
5.....	16 “.....	2 “.....	2.55
6.....	18 “.....	3 “.....	3.40
7.....	20 “.....	4 “.....	4.90
8.....	22 “.....	5 “.....	7.25

GLASSWARE FOR PHOTOGRAPHIC USE.

New Style Solid Glass Baths.

Size Inside Meas't.	In original Packages.	In boxes for studio.	In tight top boxes for Outdoor.
EACH.			
5x 7.....	\$.85	\$ 2.00	\$ 4.50
7x10.....	1.25	3.00	5.25
9x11.....	1.80	3.85	6.50
11x14.....	3.00	5.75	8.25
12x16.....	4.75	7.50	10.00
16x20.....	16.50	17.00	23.00
18x24.....	24.00	27.00	34.50

The New Patented Graduate.

Absolutely Accurate.

1 ounce, each.....	15 c.	8 ounce, each.....	30 c.
2 “ “.....	15 c.	12 “ “.....	40 c.
3 “ “.....	20 c.	16 “ “.....	55 c.
4 “ “.....	20 c.	24 “ “.....	65 c.
6 “ “.....	28 c.	32 “ “.....	90 c.

Fine Glass Funnels.

1/2 pint, each.....	9 c.	2 quarts, each.....	20 c.
1 “ “.....	11 c.	1 gall. “.....	38 c.
1 quart “.....	15 c.	2 “ “.....	70 c.

Anthony's Combined Funnel and Filter.

Pints.....	45 c.	Quarts.....	56 c.	1/2 gal.....	90 c.
------------	-------	-------------	-------	--------------	-------

Glass Stirring Rods.

Both ends are glaze finish.			
8 inch, each.....	\$.06	20 inch, each.....	\$.22
9 “ “.....	.07	22 “ “.....	.25
12 “ “.....	.08	24 “ “.....	.30
15 “ “.....	.12	26 “ “.....	.36
18 “ “.....	.18		

Glass Mortars and Pestles.

2 1/2 inch, each.....	\$.12	4 inch, each.....	\$.33
3 “ “.....	.15	5 “ “.....	.55
3 1/2 “ “.....	.25	6 “ “.....	.75

Collodion Vials.

	Plain.	Cometless.
2 ounces.....	\$.13	
4 “.....	.15	\$.70
6 “.....	.18	.80
8 “.....	.25	1.10
10 “.....	.30	1.40
16 “.....	.48	1.60
Scovill's Pouring Bottle, 8 oz.....		.12
Phenix Dreg Bottle, 8 oz.....		.15

Collodion Filterers.

Table with 2 columns: Quantity and Price. Items include 4 oz., 6 oz., 8 oz., 12 oz. bottles and a cross' filtering and pouring bottle.

Actino-Hydrometers.

For Testing Strength of Baths.

Table with 2 columns: Item and Price. Items include Best Single Degree Scale and Pile's Silver Test Tubes.

Scovill's Glass Pans.

Table with 2 columns: Size and Price. Items include 5x7, 5 1/2 x 8 1/2, and 7x9 glass pans.

Anthony's Glass Trays.

Table with 2 columns: Size and Price. Items include 5x7, 7x9, 8x10, and 10x12 glass trays.

The Acme Developing Tray.

This tray enables the operator to develop a plate without removing it from the solution until it is fully developed. Being made of walnut, with glass bottoms and cup in end to hold the solution while looking at the plate.

Table with 4 columns: Size, Price, Size, Price. Items include 4 1/4 x 6 1/2, 5 x 7, 5 x 8, and 6 1/2 x 8 1/2 trays.

Trays for silvering whole sheets, 18x22, made of walnut with double-thick glass bottom. Price, \$5.00.

PHOTO. PORCELAIN WARE.

Photographic Porcelain Ware Trays.

Table with 4 columns: Size, Shallow Price, Deep Price, Size, Price. Items include 5x7, 7x9, 8x10, 10x12, 11x14, 14x17, 15x19, and 19x24 trays.

Porcelain Mortars and Pestles.

Table with 4 columns: Size, Price, Capacity, Price. Items include 2 inch diameter, 2 1/2 inch, and 3 inch mortars.

Best Saxony Evaporating Dishes.

Glazed inside with heavy rim around top.

Table with 4 columns: Capacity, Price, Capacity, Price. Items include 1 pint, 1 1/2 pint, 1 quart, and 1/2 gallon dishes.

Remember we make no box or packing charges.

PHOTO. TIN WARE.

Black Japanned Developing Trays.

Table with 4 columns: Size, Depth, Each, Size, Depth, Each. Items include 4 1/2 x 5 1/2, 5 1/2 x 8 1/2, and 7x9 trays.

Table with 4 columns: Size, Depth, Each, Size, Depth, Each. Items include 9x11, 10x12, 12x15, 15x18, 19x24, 22x26, 24x30, and 26x32 trays.

The Common Sense Tray.

For washing, silvering, etc.

Table with 2 columns: Size and Price. Items include 15x19, 1-2 sheet size and 19x24, whole sheet size.

Scale and Weights.

Table with 2 columns: Item and Price. Items include 5 inch Tin Boxes, 5 inch Wood Boxes, 6 inch Tin Boxes, and 6 inch Wood Boxes.

LANTERNS, LAMPS AND STOVES.

Spirit Lamps.

Table with 2 columns: Item and Price. Items include No. 1. Britanized, small flame, No. 2. medium flame, and No. 3. large flame.

The Queen Kerosene Oil Stove.

Latest improved pattern, with water basin for keeping the tank cool that holds the oil.

Table with 2 columns: Item and Price. Items include No. 0. One Burner, 1 1/2 inch wick, No. 1. One Burner, 3 inch flame, No. 2. Two Burners, each 3 inch flame, No. 2 1/2, and No. 3.

Dark Room Lanterns.

Table with 2 columns: Item and Price. Items include The Carbutt Multum in Parvo, Climax Dark Room Lantern, Oil Lamp with Ruby Chimney, Anthony's Perfect Ruby Lantern, Pocket Ruby Lantern, Waterbury K. D. Lantern, Gas Burner, and Scovill's Non-Actinic Lantern.

Locket Shears.

Table with 2 columns: Item and Price. Items include Of good size and quality, and Of extra size and quality.

Leaden Faucets.

Table with 2 columns: Item and Price. Item: Price.

Gas Stoves.

Table with 2 columns: Item and Price. Items include Crescent pattern and Inodorous Gas Furnace.

PHOTOGRAPHIC PAPERS Of Genuine Brands.

When ordering paper, and no brand is specified, we shall send what we consider THE BEST.

Dresden Albumen Paper.

Brands P. A. of A., N. P. A., S. & M. Eagle Cross Swords, Three Crown, in Pink, white and genuine Pense.

FIRST QUALITY—EXTRA BRILLIANT!

Table with 2 columns: Item and Price. Items include Per ream of 480 sheets and dozen sheets.

FIRST QUALITY—SINGLE GLOSS.

Table with 2 columns: Item and Price. Items include Per ream of 480 sheets and dozen sheets.

H. Extra and Morgan's Albumenized Papers.

WHITE, PINK OR LILAC.

Table with 2 columns: Item and Price. Items include Rives' Double or Brilliant Brand, per ream of 480 sheets and Do. per dozen sheets.

Morgan's Mat and Salted Papers.

Table with 2 columns: Item and Price. Items include Per ream of 480 sheets and dozen sheets.

Ready Sensitized Albumenized Paper.

Table with 2 columns: Item and Price. Items include Price per dozen 18x22 size, 11x18, 9x11, 5x8, and 4x5.

Ferro Prussiate Paper for making Blue and White Pictures.

Simple in manipulation, rapid in action, suitable for proofs and the reproduction of Mottos, Plans, Drawings, etc.

Table with 2 columns: Item and Price. Items include 4 x 5 in 2 doz. light tight parcels, 5 x 8, 6 1/2 x 8 1/2, and 8 x 10.

In full rolls of 11 yards, each 29 inches wide, \$4.75 per roll.

NOTE.—Album Paper sent by mail when postage, 15 cents per doz. is allowed; other sizes and quantities in proportion. If this is not complied with, we will send paper for the amount remitted less the cost of postage.

Filtering Paper.

Pratt, Dumas & Co. (Genuine)

ROUND FILTERS.

Table with 2 columns: Item and Price. Items include No. 19, per pack, No. 20, per pack, No. 25, No. 27c, No. 33, No. 40, No. 45, No. 50, Square Filtering Paper, and per doz.

Litmus Paper.

Table with 2 columns: Item and Price. Items include Red or Blue, per dozen sheets and per sheet.

Blotting, Tissue and Sticking Papers.

Table with 2 columns: Item and Price. Items include White Blotting Paper, Tissue Paper, Heavy Yellow Paper, Cepa Skin, White Gum Paper, and Non-Actinic Paper.

Vignetting Papers and Devices.

WAYMOUTH'S VIGNETTE PAPERS.

Table with 2 columns: Item and Price. Items include Nos. 1, 2, 3, 4 and 5, for Cards, Nos. 6, 7, 11, 12 and 13 for Vict., Nos. 8, 9, 10, 14, 15 and 15 1/2 for Cabinets, 4-4's, per dozen, Set containing one each Nos. 1 to 15, and Nos. 16, 17 and 18, for Cab. and 1-2 sizes.

Seaver's Vignetting Device.

These are the best Vignette Boards in the market, and as they outlast a dozen of the others, they are the cheapest in the end.

Table with 2 columns: Item and Price. Items include Nos. 1, 2, 3, 4, oval, Nos. 5, 6, 7, 8, 1A, 2A, oval, Nos. 9, 10, oval, Nos. 6A, 7A, 11, 12, oval, Nos. 5, 6, pear shape, Nos. 7, 8, Nos. 9, 10, Nos. 11, and Nos. 12.

Cut-Outs or Medallion Masks.

Table with 2 columns: Item and Price. Items include For Carte size Neg's per set of 12, Victoria, Cabinet, Panel, 4-4, 8x10, and Gihon's Cut-Outs, 30 assorted sizes for.

PHOTOGRAPHIC GLASS.

French Crystal Glass

of Superior Quality for Photographic Use.

Table with 4 columns: Size, No. of Lights, Per Box, Per doz. Lights. Items include 6 1/2 x 8 1/2, 8 x 10, 10 x 12, 11 x 14, 14 x 17, 16 x 20, 18 x 22, 20 x 24, 22 x 28, and 25 x 30.

Crystal Glass.

CUT TO SIZES.

Table with 4 columns: Size, Per Doz., Per Gross, Size, Per Doz., Per Gross. Items include 1-4, 1-2, 5-7, 5x8, and 4 1/4 x 6 1/2.

Genuine B. P. C. Glass.

STRICTLY FIRST QUALITY.

Table with 4 columns: Size, Per Doz., Per Gross, Size, Per Doz., Per Gross. Item: 1-4.

Orange Ruby Glass, For the Dark Room.

Table with columns for ORANGE and RUBY glass sizes and prices per light.

Glaziers' Diamonds and Glass Cutters.

No. 10.—Novelty Glass Cutter and Patent Combination Tool, combining knife, scissor sharpener, paper cutter, can opener, graduated wrench and cork screw.

Table listing prices for various glass cutters and tools.

DRY PLATES.

We furnish all the leading makes, including Carbutt's, Cramers, St. Louis, Stanley, Eagle, Seeds, Eastman's, at the following prices:

NOTE THESE REDUCED PRICES. Send on your orders and be happy.

Table showing prices per dozen for various sizes of dry plates.

Remember 5 per cent. discount from the above already reduced rates on all cash accompanied orders of \$10.00 and over.

THE TRIUMPH PLATE

AT THE FOLLOWING REDUCED PRICES.

Table showing prices per dozen for Triumph plates in various sizes.

Remember on these already reduced prices we allow a further special discount of 5 per cent. on all cash orders of \$10.00.

THE LATEST.

THE ARGENTIC DRY PLATES.

FOR POSITIVES.

Manufactured by the Phenix Plate Co.

Ready for use. No more Silver Bath, Collodion, Pin Holes, Stains, etc., and are much more rapid than Wet Plates.

Note the following Reduced Prices:

Table showing reduced prices for various sizes of plates per box of 2 dozen.

Full directions for use in each box. Phenix Stock Solution No. 2. Per Bottle....25 cents.

THE GAZELLE DRY PLATES.

FOR POSITIVES, (FERROTYPE.)

Manufactured by McPherson & Neel.

Per box of 2 dozen Plates.

Table showing prices for Gazelle Dry Plates in various sizes.

Directions for use accompany each box.

PORCELAIN PLATES.

A NEW INNOVATION.

Coated with Gelatino Chloride or Gelatino-Albumen, ready for printing, when they are developed in the manner as a Dry Plate. Opal Pictures have always been the most beautiful of the Photographer's productions, but their fading have been against them. They have not become popular. Now with the new order of things, permanency as well as ease of manipulation, enables all to introduce them.—Note the greatly reduced prices—cheaper by thirty per cent. than what was formerly charged for ordinary plain Porcelain Glass.

Table showing prices for Porcelain Plates in various sizes.

FERROTYPE PLATES.

BLACK OR TINTED.

Table showing prices for Ferrotypes in various sizes and finishes.

Columbia per Dozen..... .60
Union "..... .85
Champion Black or Tinted, Glossy, per doz.....\$1.25
Columbia, per box of 200, 10x14, Egg Shell..... 8.00

Photographic Specialties.

Cherry and Golden Fabric for dark room, 75 cents per yard. Better and cheaper than glass.

Scherings Re-sublimed Pyrogallic Acid, per ounce Can, 36 cents.

S. P. C.—Carb. Soda Developer will work with any Brand of Dry Plates, per bottle, 45 cents.

Carbutt's Pyro and Potash Developer for Dry Plates put up in two bottles. Price, 60 cents.

The Russell Negative Clasp and Drying support, each 15 cents.

Scovill's Efficient Plate Sifter, each 12 cents. The American Songster, a decided novelty. The best Baby Charmer ever offered to the trade, each 90 cents. Sings like a living bird.

Wheeler's Sensitized Paper hangers to suspend Silvered paper when drying. Price per pair, 45 cents.

Brockets and Castors complete for Backgrounds, made of cast iron. Price per pair \$2.20.

NOVELTIES.

Lockwood Photo. Clips, hand made and very strong.

Price per dozen, without hooks.....\$.75
" " with hooks..... .80

Mason's Clothes Pins, per dozen..... .15
The H. T. A. Developer (for Ferrotypes) put up in 1/2 Gallon Packages, each..... .08

In 1 " " " "..... .15

Calcined Flour for Retouching Negatives per Box..... .30

Gilbert's Metallic Pencils, hard G., Soft G. G., Each..... .20

Anthony's New Economical Developer for Dry Plates, per Bottle..... .40

Coolidge's Photo-Caricatures.

We wish to call the attention of photographers to the advisability of taking these very humorous pictures. An outfit of foregrounds costs but a small amount, and is sure to bring into the till many a welcome dollar. People like to laugh, and are willing to pay liberally for the pleasure of it. Give your customers a chance. If you wish to control the taking of them in your town, purchase an exclusive right, and send on double price asked for a single gallery right.

Note reduced prices, from which we allow a special extra discount of five off on orders above \$10, with cash accompanying.

For gallery right in town under 10,000 population.....\$6.00

For Gallery right in town over 10,000 population.....10.00

Foreground 6, 7, 8 and 9, with full directions, furnished free with every right. The following extra foregrounds, except numbers mentioned, will be furnished at one dollar each in addition to price of right.

As a special inducement to any person purchasing a gallery right and six extra foregrounds, at one dol-

lar each, a hand-made, humorous water color piece, entitled "That's Me," suitable for hanging at a photographer's entrance door, will be included free. Cash must invariably accompany order.

The foregrounds are securely rolled on pasteboard rollers, and forwarded by mail at no extra expense.

- 1—Riding a Donkey.
2—A Father Promenading with Twins.
3—Man Riding a Flying Goose.
4—New Boots, (boy figure).
5—Man Writing at Table.
6—Man in Donkey Cart.
7—Man Fishing from Bank.
8—Hunting Rabbits.
9—"Good-bye, Jane."
10—Man Standing in Hat.
11—The Fat Man.
12—Man's Head on Table.
13—"No One to Love," (weeping scene.)
14—"Coming Through the Rye."
15—Girl Skating.
16—Girl Promenading.
17—When I Joined the Masons, (riding goat).
18—Father with Baby in Arms.
19—The Bachelor, (threading needle).
20—Man Drinking Glass Lager.
21—"Put Me in My Little Bed."
22—"Pull Down Your Vest."
23—A Fashionable Swell.
24—A Skating Scene.
25—Base Ball Player.

Read a few among many testimonials in our possession:

"I consider it a big thing, and am working it most successfully." P. H. DEAN, Winchester, Ind.

"This is to certify that I have paid Mr. C. M. Coolidge, up to date, over two hundred dollars royalty, for the privilege of taking his photographic caricatures at my gallery." GEO. W. GODFREY, Rochester, N. Y.

"I have only had the process two days and have got back half what I paid. The whole town is under excitement. I would not be without the right for four times what it cost me." A. B. RUE, Danville, Ky.

"They will take here. * * I shall want more of your foregrounds." R. T. JONES, Greencastle, Ind.

"I have furnished numerous parties your photo-caricatures by the hundred. They are an immense success." G. H. MONROE, Rochester, N. Y.

I bought the right and five caricatures three years ago. They more than paid for themselves the first day I used them. Please send the following photo-caricature. H. H. LANGILL, Hanover, N. H.

NOTE.—Photographers are cautioned against buying foregrounds for taking photo-caricatures from irresponsible traveling agents, or from any other parties not possessing proper authority from the patentee. Address your orders to R WALZL, Baltimore, Md

PHOTOGRAPHERS' STATIONERY.

CARD BOARDS, CARD MOUNTS, ENVELOPES, MATS, FERRO FRAMES, PRINTING, ETC.

NOTE.—Our Card Stock is of A. M. Collins, Son & Co's. Celebrated Manufacture.

Plain White Photograph Card Boards.

PRICE PER ONE HUNDRED.

Table with columns: Double Ext. No. 1, Ext. No. 1, A. No. 1, and various card sizes (e.g., 25x30, 22x28, 20x24) with prices.

Table with columns: No. 1, No. 2, No. 3, and various card sizes (e.g., 25x35, 22x28, 20x24) with prices.

PRICE PER HUNDRED.

Table with columns: No. 50, No. 51, No. 52, and various card sizes (e.g., 25x35, 22x32, 22x28) with prices.

Tea, Gray, Light Buff, Dark Buff, Dove, Pearl, Granite-Blue, Granite Drab, Slate.

PRICE PER HUNDRED.

Table with columns: A. No. 1, No. 1, No. 2, and various card sizes (e.g., 22x28, 20x24, 18x22) with prices.

Table with columns: A. No. 1, No. 1, No. 2, and various card sizes (e.g., 15x18, 14x18, 13x16) with prices.

In addition to the above plain card boards, we also furnish the Waterbury Card Board, at the following reduced price:

Table with columns: Size, Extra No. 1, No. 1, No. 2, and various card sizes (e.g., 22x28, 20x24, 18x22) with prices.

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 and 14x17 photographs.

PRICE PER HUNDRED.

Table with columns: No. 1, No. 2, No. 3, and various card sizes (e.g., No. 21, 10x12, No. 21, 14x17) with prices.

No. 32, 14x17, white or pearl, India tint and gilt, square opening, 10x13.....11.70
No. 32, 16x20, white or pearl, India tint and gilt, square opening, 10x13.....12.60

Price per One Hundred for Printing the following Forms in Gilt, with or without imprint.

Square or oval, plain forms, on cards 6 1/2 x 8 1/2 to 11x14 \$.80

Forms A, B, C, D, E, F, on cards 6 1/2 x 8 1/2 to 11x1480

Rustic Forms, on cards 6 1/2 x 8 1/2 to 11x14 1.13

For less than 100, same price, Square or oval, plain forms, on cards 12x14 to 14x18..... 1.80

Forms A, B, C, D, E, F, on cards 12x14 to 14x18..... 1.80

Rustic Forms, on cards, 12x14 to 14x18..... 2.25

For a lot of 50 or less, deduct 20 per cent. The above prices will apply to the sizes of openings and style of borders as follows:

Table with columns: Rustic, Oval or Square, Plain Forms, and various card sizes (e.g., 12 x15, 11 x14) with prices.

Table with columns: Form D. and Form E., and various card sizes (e.g., 4 1/2 x 7 1/2, 4 x6) with prices.

Sizes of Openings. For Form A, 6x8, 5x8, 5 1/2 x 7 1/2, 5x7, Square. For Form A, 6x8, 5 1/2 x 7 1/2, Oval.

For Form B, 4x6, Square or Oval. For Form C, 2 1/2 x 3 1/2, Oval. For Form C, 2 1/2 x 4, Square.

For Form F, 4 1/4 x 5 1/4, 5x8, 5 1/4 x 7 1/4, 6x8, Square.

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, White, Gray or Light Buff Cards. PRICE PER HUNDRED.

Cards 11x14, Openings 7x9, 7 1/2 x 9 1/2, 8x10..... \$3.15

Cards 10x13, Opening 5x7, 5 1/2 x 7 1/2, 5 3/4 x 7 1/4, 6x8 6 1/2 x 8 1/2, 7x9, 7 1/2 x 9 1/2, 8x10..... 1.17

Cards 8x10, Openings 2 1/2 x 3 1/4, 2 1/2 x 3 1/2, 3x4, 3x4 1/2, 3 1/2 x 4 1/2, 3 1/2 x 5, 3 3/4 x 5 1/4, 4 1/4 x 5 1/2, 4x6, 4 1/2 x 6, 4 1/2 x 6 1/2, 5x7, 5 1/4 x 7 1/4, 5 1/2 x 7 1/2, 5 3/4 x 7 1/4, 6x8..... .95

Square or Arch Top Openings, White, Gray or Light Buff Cards.

Cards 10x12, Openings 5x7, 5 1/2 x 7 1/2, 6x8, 6 1/2 x 8 1/2, 7x9, 7 1/2 x 9 1/2, 8x10..... 1.17

Cards 8x10, Openings 2 1/2 x 3 1/4, 2 1/2 x 3 1/2, 3 1/2 x 4 1/2, 3 1/2 x 5, 3 3/4 x 5 1/4, 4x6, 4 1/2 x 6, 4 1/2 x 6 1/2, 5x7, 5 1/4 x 7 1/4, 5 1/2 x 7 1/2, 5 3/4 x 7 1/4, 6x8..... .95

Black Paper Mats.—A.

On C'ds 10x12 \$2.70 per 100. On C'ds 8x10 \$2.05 per 100.

Table with columns: Oval or Square Openings, Arch Top Openings, and various card sizes (e.g., 6 x 8, 6 1/2 x 8 1/2) with prices.

Ferrotypes Mats.

PRICE PER THOUSAND.

No. 2, White, gray or buff cards, red borders..\$1.80
Nos. 3, 4, 4 1/2, 5, 6, Oval Openings. Nos. 9 and 10, arch top openings, white, buff, or gray cards, with gilt or red borders..... 1.80

No. 11 Bon Ton Cards, 3 1/2 x 4 1/2.

PRICE PER THOUSAND.

Oval and arch top openings, 2x3 1/4, white cards, gilt borders, buff cards, red borders.....\$2.25

Fitzgibbon's Patent Adhesive Ferrotypes Mounts. PRICE PER THOUSAND.

Nos. 3, 4, 4 1/2, 5, 6, oval openings, buff cards, red borders.....\$2.95

Nos. 9 and 10, Arch top openings, buff cards, red borders..... 2.95

Photograph and Ferrotypes Visiting Cards.

PRICE PER THOUSAND.

With one opening, on white Bristol cards, 2x3 1/2.....\$2.70

With two openings, on white Bristol cards, 2 1/4 x 4..... 3.40

Envelopes for Mailing Photographs.

PRICE PER THOUSAND.

For Imperial Size.....\$7.43
" Boudoir..... 7.20
" Panel Size 4x8 1/2..... 5.00

" Cabinet Size..... 3.60
" Card Size..... 2.15
" Promenade Size..... 5.00

Granite. Olive or Blue. Fawn Ant'e.

For Cabinet Size.....\$4.75
" Card Size..... 2.70
" Cabinet Size, No. 74 1/2..... 3.15

Philadelphia Carte Envelopes.

PRICE PER THOUSAND.

No. 20, Cabinet or Imperial size, pink, arch top openings, 3 1/4 x 5 1/2..... \$13.50

No. 21, Half size, pink, round corner openings, 3 1/2 x 4 1/2..... 11.25

No. 22, Victoria size, pink, oval openings, 2 1/2 x 3 3/8, round corner openings, 2 1/2 x 4..... 9.00

No. 23, Card size, side flap, embossed, oval openings, 2x3 1/4, buff, pink, green, or white.... 5.60

No. 24, Card size, side flap, embossed, arch top openings, 2x3 1/4, buff, pink, green or white. 5.60

No. 27, Gem size, side flap, embossed, oval openings, 1 1/2 x 2 1/2, buff, pink, green or white... 4.50

No. 28, Gem size, side flap, embossed, arch top openings, 1 1/2 x 2 1/2, buff, pink, green or white..... 4.50

No. 17, Buff or rose, oval or arch top openings, red borders..... 2.25

No. 15, Oval or arch top openings, 8x4 1/2, with pink flap, buff or pearl cards, red borders, for cabinet size ferrotypes..... 8.10

No. 13, Oval only openings, 1 1/2 x 3, floral designs, 5.60

No. 12, Oval or arch top openings, 2x2 1/2, pink flap, buff or white cards, embossed..... 3.60

No. 11, Oval or arch top openings, 2x2 1/2, Maroon cards, brown flap, buff or white cards, pink flap, gilt borders..... 3.15

No. 11, Oval or arch top openings, 2x2½, pink flap, buff, white or pearl cards, red borders.	2.40
No. 11, Black cards, gilt borders, oval and arch top openings, 2x2½.	4.05
Nos. 3, 4, 5 and 9, oval openings, pink flap, buff or white cards, embossed.	2.93
Nos. 3, 4, 4½, 5 and 9, oval openings, Nos. 9 and 10, arch top openings, pink flap, buff or white cards, gilt or red borders; or pearl cards, red borders.	2.92

Caterson's Improved Ferrotype Holders.

PRICE PER THOUSAND.

Black, rose or gray cards, with gilt borders, and rose or pearl cards, with red borders. Nos. 2, 4, 4½, 5 and 6, oval openings.	3.60
Do do Nos. 9 and 10, arch top openings.	3.60
Black, rose or gray cards, with gilt borders, and buff, rose or pearl cards, with red borders, No. 30, oval and arch top openings.	3.85
Do do No. 21, rose tint or black, Gilt borders, oval and arch top openings, 3½x5, for cabinet size.	16.20

Caterson's Cases.

PRICE PER THOUSAND.

No. 102, Buff or pearl cards, red borders, arch top opening, 2x3¼.	\$ 2.50
No. 103, Buff or pearl cards, red borders, round corner openings, 2½x3½.	2.50

No. 90, Thick Gold Beveled Edge Cards

With clean cut edges, pure non-tarnishable gold leaf. White, rose, primrose, pearl, gray, buff, azure, granite-blue or light green cards.

PRICE PER THOUSAND.

2½x 4½	\$2.50	8 x10	\$ 9.00
4¼x 6½	3.95	7 x14	9.90
4½x 7½	4.50	7½x13	10.80
4 x 8	5.00		
4¼x 9	5.75	10 x12	12.60
5 x10	6.10	11 x14	14.40
6½x 8½	6.30	10½x17	17.55
7 x 9	6.75	14 x17	24.00
6 x12	9.00		

No. 91 Gold Beveled Edge Cards.

White, Rose, Primrose or Gray Cards.

PRICE PER HUNDRED.

4½x 9½	\$2.82	6 x 8½	\$ 4.75
4 x 8	2.60	8 x10	6.87
5 x10	4.75	10 x12	10.00
7½x13	7.90	11 x14	10.35

Maroon Face, Bottle-Green, Black or Chocolate Cards.

4¼x 6½	\$3.38	9½x 8½	\$ 6.08
4 x 8	4.50	8 x10	8.78
5 x10	6.08	10 x12	12.83
7½x13	9.90	11 x14	13.50

Thin Gold Beveled Edge Cards.

With clean cut edges, pure non-tarnishable gold leaf.

PRICE PER THOUSAND.

No. 27 White, Rose, Pense, Primrose, Pearl or Gray Card Size, Round Corners, 2½x 4½	\$ 6.30
Cabinet " " 4¼x 9½	11.15
Panel " " 4 x 8½	16.00

No. 19 Unenameled, White, Rose, Primrose or Pearl.

Card Size, Round Corners, 2½x 4½	\$ 5.40
Cabinet " " 4¼x 6½	8.80

No. 43 White, Pink, Pearl, Primrose, Violet, Dove, Light Green or Light Olive.

Card Size, Round Corners, 2½x 4½	\$ 7.00
Cabinet " " 4¼x 6½	13.05
Victoria " " 2½x 5 1-16	11.70
Promenade " Square " 4½x 7½	16.20

No. 43 Enameled both sides, Black, Chocolate, Olive, Dark Olive, Brown, Maroon or Bottle-Green.

Card Size, Round Corners, 2½x 4½	\$ 7.00
Cabinet " " 4¼x 6½	13.05
Promenade " Square " 4½x 7½	16.20

No. 26 White, Primrose, Pearl, Gray or Rose.

Cabinet Size, Round Corners, 4¼x 6½	\$14.00
Panel Size, " " 22.50 4 x 8½	20.00
Boudoir Size, " " 28.10 5¼x 8¼	24.75
Imperial Size, " " 39.15 6½x 9½	34.65
4¼x5½	13.50
5 x8	24.75

No. 26 Black, Chocolate, Olive, Dark Olive or Brown, Enameled both Sides.

Cabinet Size, Round Corners, 4¼x 6½	\$15.75
Panel Size, " " 4 x 8½	21.60
Boudoir Size, " " 5¼x 8¼	27.00
Imperial Size, " " 9½x 9½	38.00
4¼x5½	14.40
5 x8	27.00

No. 67 Maroon Face, Gray Backs.

Cabinet Size, Round Corners, 4¼x 6½	\$15.75
Panel Size, " " 4 x 8½	21.60
Boudoir Size, " " 5¼x 8¼	27.00
Imperial Size, " " 9½x 9½	38.00
4¼x5½	14.40
5 x8	27.00

Bottle-Green or Maroon Faced Cards, Gray Backs.

No. 97, Card Size, Round Corners, 2½x 4½	\$ 6.55
" 97, Cabinet Size, " 4¼x 6½	11.25
" 65, Card Size, " 2½x 4½	7.00
" 65, Cabinet Size, " 4¼x 6½	13.05
" 95, Panel Size, " 4 x 8½	19.00
" 65, Imperial Size, 6½x9½	33.75
" 65, Boudoir 5¼x8½	24.00

Gilt or Silver Face Cards.

2½x 4¼	\$3.60	7 x 9	\$12.38
4¼x 6½	3.98	9 x12	18.00
4½x 7½	7.88	8 x10	18.45
4 x 8	8.78	10 x12	26.10
4½x 9	10.58	7 x15	29.10
5 x10	11.48	10½x17	35.10
9½x 8½	11.93		

Other sizes of the above made to order in lots of 20 cards of one size.

Bottle-Green or Maroon Cards, Colored both Sides.

No. 81, Card Size, Round Corners, 2½x4½	\$ 8.10
" 81, Cabinet Size, " 4¼x6½	15.30
" 68, Panel Size, " 4 x 8½	25.20
" 68, Boudoir " 5¼x8½	32.40
" 68, Imperial Size, " 6½x9½	45.00

Cartes De Visite Mounts.

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

	Square Corners Per 1000.	Round Corners Per 1000.
No. 22, White and tinted	\$1.47	\$1.92
No. 24, White, rose, primrose, pearl, buff, pense, cuir, duplex gray-white	1.80	2.25
No. 35, White, toned, primrose, light and dark buff, pearl, pink, green, violet, rose, tea, terra-cotta, granite-drab, gray, granite-blue, duplex green-primrose, dove	2.25	2.70
No. 5, White, light and dark buff, gray, green, primrose, pearl, dove, rose or violet	2.43	2.93
Nor 36, White	3.15	3.60
No. 41, White, cream, fawn, silver gray, steel gray, sea foam, sea shell, shell rose or moss green	3.15	3.60
No. 47, Enameled, white, light and dark buff, green, pink, pearl or primrose	2.48	2.93
No. 18, Enameled, white, pink, pearl, buff, green, rose, primrose, black, chocolate or light and dark olive	2.93	3.38
No. 88, White, pink, pearl, buff, primrose, or pense, enameled backs, plain face	2.05	2.50
No. 42, White, cream, green, primrose, pink, pearl, dove, gray, buff, violet or pense, enameled backs, unenameled face	2.93	3.38
No. 96, Maroon or bottle-green face, gray backs	2.50	2.95
No. 25, Light buff, white, primrose, pink, pearl, violet or green, red borders	3.15	3.60
No. 25, Light buff, white, primrose, pearl, pink, violet, rose or green, gilt borders	4.05	4.50
No. 33, Dove, white, cream, primrose, violet, green, pearl or pink cards, gilt borders	4.75	5.25
No. 33, White, primrose, green or pink cards, red borders	4.50	5.00
No. 53, White, pink, pearl, green, primrose, violet or dove, figured backs, unenameled face	3.85	4.30
No. 37, White, pink, pearl, primrose or dove, figured backs, unenameled face, gilt borders	5.20	5.65
No. 63, White, buff, cream, primrose, pearl, pink, dove, green or violet, enameled backs, unenam'd face, with W. P. red borders	4.85	5.30

No. 38, White, pink, pearl, buff, green or primrose, enameled both sides, W. P. red borders	4.85	5.30
No. 57, White, light buff, primrose, pearl or rose, unenam., gilt lines	2.95	3.40
No. 39, White, primrose, pearl, pink, green or buff, enam'd both sides, gilt lines	4.05	4.50
No. 39, Maroon or bottle-green, enameled both sides, gilt lines	5.00	5.40
No. 61, Black, chocolate, primrose or pink, gilt borders	4.75	5.20
No. 79, White, rose, violet, pearl or primrose, gilt or red rustic lines	2.70	
No. 69, Maroon face, gray backs, gilt borders	5.00	5.40
No. 80, White, pink, pearl, primrose, violet or green, extra wide gilt borders	4.50	
No. 89, White, pearl, violet, pink or primrose, with flower backs	4.30	4.75
No. 86, White, pearl, violet, pink or primrose, plain face, ornamented backs	4.75	5.20
Additional per one thousand for Card Mounts.		
With gold eagles	1.65	
" tinted enameled edges	1.15	
" gold or tinted lines, in lots of 1000 or more	1.35	

Cabinet Cards.

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

	Square Corners Per 1000.	Round Corners Per 1000.
No. 24, White, rose, primrose, pearl, buff, pense, cuir, duplex gray-white	\$4.50	\$5.00
No. 35, White, toned, primrose, light and dark buff, pearl, pink, green, violet, tea, rose, gray, granite-blue, dove, terra-cotta, duplex green-primrose	5.65	6.10
No. 5, White, light and dark buff, gray, green, primrose, pearl, rose or violet	6.30	6.75
No. 9, White, light and dark buff, gray, primrose, pearl, dove or rose	7.45	7.90
No. 36, White	7.65	8.10
No. 41, White, cream, silver gray, steel gray, shell rose or sea foam	9.00	9.45
No. 9, Maroon or bottle-green, enameled both sides	12.60	13.05
No. 9, Black, chocolate, light and dark olive	9.00	9.45
No. 9, Maroon or bottle-green face, gray back	9.45	10.00
No. 47, White, light and dark buff, green, pearl, pink or primrose	6.30	6.75
No. 18, Enameled, white, pink, pearl, buff, green, primrose, light and dark olive, black or chocolate	7.45	7.90

No. 88, White, pink, pearl, buff, primrose or pense, enameled backs, plain face.....	5.00	5.45
No. 42, White, cream, green, primrose, pink, pearl, dove, gray, buff, pense or violet, enameled backs, unenameled face.....	7.45	7.95
No. 96, Maroon or bottle-green face, gray backs.....	6.75	7.30
No. 62, Maroon, claret or bottle-green, enameled both sides.....	10.00	10.45
No. 8, White, rose, green, pearl, light buff, violet, pink or primrose, gilt borders.....	8.10	8.55
No. 7, White, pearl, pink, green, dove, primrose or violet, enam'd backs, unenameled face, gilt borders... ..	10.35	10.80
No. 61, Primrose, pink, pearl, black or chocolate, enam'd both sides, gilt borders.....	10.35	10.80
No. 53, White, pink, pearl, green, primrose, violet or dove, figured backs, unenameled face.....	9.45	9.90
No. 37, White, pink, pearl, primrose or dove, fig'd backs, gilt borders.....	11.70	12.15
No. 79, White, rose, violet, pearl or primrose, gilt or red rustic lines.....	6.75	
No. 57, White, light buff, primrose, pearl or rose, unenam'd, gilt lines.....	7.20	7.65
No. 39, White, primrose, pink or pearl, enameled both sides, gilt lines.....	10.00	10.45
No. 39, Maroon or bottle-green, enameled both sides, gilt lines.....	12.15	12.60
No. 69, Maroon face, gray backs, gilt borders.....	10.80	11.25
No. 86, White, primrose, violet, pearl or pink, plain face, ornam'd back.....	11.25	11.70
No. 80, White, pink, pearl, primrose, violet or green, with extra wide gilt borders.....	10.80	
No. 76, White, cream, primrose, violet, pink or pearl, tinted border on backs.....	10.35	10.80
No. 82, White, primrose, pink, pearl or violet, with flower backs.....	10.35	10.80
Additional per one thousand for Cabinet Mounts.....		
With gold edges.....	2.70	
" tinted enameled edges.....	1.80	
" gilt or tinted lines, in lots of 1000 or more.....		1.60

Carte De Visite Mounts with Slee's Preparation.

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

No. 22, White, light and dark buff or pearl.....	2.37	2.82
No. 22, Dark buff, red lines.....		3.60
No. 35, White, light buff, primrose, pearl, rose, violet, pink or green.....	3.15	3.60
No. 36, White.....	4.05	4.50

No. 42, White, primrose, pearl, pink or green.....	3.83	4.28
No. 45½, White, assorted, fig'd backs.....	4.05	4.50
No. 53, White, pink, primrose, pearl or green.....	4.75	5.20
No. 54, White, rose, light buff, green, violet, primrose or pearl, red borders.....	4.50	4.95
No. 54, Primrose, pearl or rose, brown borders.....	4.50	4.95
No. 55, White, pearl, dark buff, primrose or rose, red lines.....	4.28	4.73
No. 70, White, rose, pearl or primrose, red rustic lines.....	3.60	

Victoria Card Mounts, Round Corners, with Slee's Preparation.

No. 35, White, primrose, light and dark, buff or pearl.....	\$6.08	
---	--------	--

Cabinet Cards with Slee's Preparation.

PRICE PER THOUSAND.	
Square Corners.	Round Corners.
No. 35, White, rose, primrose, pearl, green, violet or pink.....	\$7.65 \$8.10
No. 36, White.....	9.70 10.15
No. 42, White, primrose, pearl, pink or green.....	9.45 9.90
No. 45½, White, assorted, fig'd backs.....	9.90 10.35
No. 53, White, primrose, pearl, pink or green.....	11.50 11.95
No. 54, White, rose, primrose or pearl, red borders.....	10.35 10.80
No. 54, Primrose, pearl or rose, brown borders.....	10.35 10.80
No. 55, White, light and dark buff, pearl, primrose or rose, red lines.....	10.35
No. 70, White or primrose, red rustic lines.....	9.00

Price List (additional to the cost of cards) of

Photograph Cards, with Slee's Preparation.

PRICE PER THOUSAND.	
Minette Mounts.....	\$ 0.32
Card Mounts.....	.90
Victoria Mounts.....	1.35
Cabinet Mounts.....	2.03
Promenade Mounts.....	2.25
Stereoscope Mounts, 3½x7.....	1.67
" " 4x7.....	1.89
" " 4¼x7.....	2.03
" " 4½x7.....	2.25
Thin Panel Mounts, 4x8½.....	2.93
Boudoir Mounts, 5½x8½.....	3.15
Imperial Mounts, 6½x9½.....	5.18
6½x8½.....	3.60
7x9.....	4.28
8x10, 9x11.....	6.30
10x12.....	9.45
11x14.....	9.90
12x14, 12x15.....	18.90
13x16, 14x17, 14x18.....	18.90
16x20.....	20.70
18x22.....	36.00
20x24.....	40.50
28x28.....	40.50

Victoria Card Mounts, Round Corners.

PRICE PER THOUSAND.	
No. 24, White or tinted.....	\$ 3.60
No. 35, White or tinted.....	4.73
No. 33, White.....	6.08
No. 41, White or tinted.....	6.53
No. 18, Enameled, white or tinted.....	6.08
No. 42, White and tinted, enameled backs, enameled face.....	6.08
Nos. 49 and 53, plain face, figured backs.....	7.20

ADDITIONAL PER THOUSAND.	
With gold edges.....	\$ 2.70
With tinted enameled edges.....	1.80
With gilt or tinted lines.....	1.60

Cabinet Panel Cards, Square Corners.

PRICE PER THOUSAND.	
No. 42, White or tinted, 3½x6½.....	\$ 7.88
No. 7, Pink, pearl or primrose, gilt borders, 3½x6½.....	9.90

Promenade Photographic Cards, Square Corners.

PRICE PER THOUSAND.	
No. 35, White, light buff, rose, granite blue, primrose, pearl, pink, violet or green....	\$ 7.20
No. 36, White.....	9.45
No. 41, White or tinted.....	11.25
No. 18, White or tinted, enameled.....	9.90
No. 42, Pink, pearl, green, primrose, white, dove, buff or gray, enameled backs, plain face.....	9.90
Nos. 49 and 53, Figured enameled backs, plain face.....	11.25
No. 8, White, primrose, pearl or rose, gilt borders.....	10.80
No. 7, White, pink, primrose or pearl, gilt borders.....	13.50
No. 61, Black or chocolate, gilt borders.....	13.50

ADDITIONAL PER THOUSAND.	
With gold edges.....	\$ 3.40
With red edges.....	2.25

Imperial, Boudoir and Thin Panel Cards.

No. 9, White, Primrose, Pearl, Gray, Rose, Plain Cards, Round Corners.

PRICE PER THOUSAND.	
Imperial, 6½x9½.....	\$21.60
Boudoir, 5½x8½.....	14.00
Panel, 4x8½.....	12.15
4x5 or 4¼x5½.....	7.20

No. 13, White, Primrose, Pearl, Gray or Rose, Round Corner Cards, Gilt Borders.

Imperial, 6½x9½.....	\$30.60
Boudoir, 5½x8½.....	20.70
Panel, 4x8½.....	18.00

No. 9, Black, Chocolate or Maroon Face, Gray Backs, Plain Cards, Round Corners.

Imperial, 6½x9½.....	\$25.65
Boudoir, 5½x8½.....	18.00
Panel, 4x8½.....	14.40
4x5 or 4¼x5½.....	8.55

No. 13, Black or Chocolate Color Cards, Round Corners, Gilt Borders.

Imperial, 6½x9½.....	\$32.40
Boudoir, 5½x8½.....	22.50
Panel, 4x8½.....	19.00
Cards, in black only, 6½x8½.....	30.00

No. 9, Moroon Enameled both sides, Plain Cards, Round Corners.

Imperial, 6½x9½.....	\$32.40
Boudoir, 5½x8½.....	22.10
Panel, 4x8½.....	18.00
4x5 or 4¼x5½.....	10.80

ADDITIONAL PER THOUSAND.

Imperial, with red edges.....	\$ 4.30
Boudoir, with red edges.....	2.95
Panel, 4x8½, with red edges.....	2.50
Imperial, with gold edges.....	6.50
Boudoir, with gold edges.....	5.00
Panel, 4x8½, with gold edges.....	4.05

Minette Cards, Square Corners.

PRICE PER THOUSAND.	
No. 24, white, rose, primrose, pearl or buff....	\$.90
No. 24, white, primrose, pearl or rose, gilt borders.....	1.50
No. 53, white or tinted.....	1.45
No. 37, white, pink, primrose or pearl, gilt borders.....	2.07
No. 42½, pink, with ornamented border, size of card, 2x3½.....	3.15
Additional for gold edges.....	1.13

Stereoscopic Mounts, with Round Corners.

Square Corners 50 cents per one thousand less.

PRICE PER THOUSAND.	
No. 1, Enameled face, unenameled backs, light yellow and violet, 3½x7, \$7.20; 4x7, \$8.10; 4½x7, \$9.00; 5x8, \$13.50.	
No. 101, Amber, enameled both sides, 3½x7 \$6.75 4x7, \$7.65; 4¼x7, \$7.88; 4½x7, \$8.78; 5x8, \$12.60.	
No. 2, Enameled both sides, green, light buff, dark buff, red and pink, 3½x7, \$5.97; 4x7, \$6.75; 4¼x7, \$7.20; 4½x7, \$7.88; 5x8, \$10.80.	
No. 2, Enameled face, unenameled backs, green and light buff, dark buff and tea, light buff and tea, yellow and gray, red and solferino, 3½x7, \$5.52; 4x7, \$6.30; 4¼x7, \$6.53; 4½x7, \$7.20; 5x8, \$10.35.	
No. 6½, Enameled both sides, red and pink, dark buff, light buff or green, 3½x7, \$4.40; 4x7, \$4.95; 4¼x7, \$5.18; 4½x7, \$5.63; 5x8, \$8.10.	
No. 6½, Enameled face, unenameled backs, red and solferino, dark buff and gray, light buff and tea, green and tea, 3½x7, \$4.05; 4x7, \$4.62; 4¼x7, \$4.85; 4½x7, \$5.30; 5x8, \$7.65.	
No. 5, Unenameled, light buff, dark buff, gray, tea, green, pearl, dove, primrose or pink, also granite-blue face, light buff back, 3½x7, \$5.20; 4x7, \$5.85; 4¼x7, \$6.30; 4½x7, \$6.75; 5x8, \$10.00.	
No. 9, Unenameled, tea, gray, light buff, dark buff, green or primrose, 3½x7, \$5.90; 4x7, \$7.20; 4¼x7, \$7.65; 4½x7, \$8.35; 5x8, \$12.60.	
No. 35, Unenameled, tea, gray, light buff, dark buff, pearl, green or primrose, 3½x7, \$5.00; 4x7, \$5.40; 4¼x7, \$5.75; 4½x7, \$6.30; 5x8, \$9.00.	

Additional per 1000 for Gold or Enameled Edges of Stereoscope Mounts.

3½x7 to 4½x7, gold edges.....	\$3.60
5x8, gold edges.....	5.00
Tinted enameled edges 3½x7 to 4½x7.....	2.25
“ “ “ 5 x 8	2.90

The Standard Picture Frame.

Cabinet size, rose primrose, pearl, buff or black cards, gilt borders, in boxes of one dozen, 45 cents. Card size, pearl, rose, primrose, buff or black cards, gilt borders, in boxes of 250, \$8.10 per 1000.

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.

Card, Victoria, Cabinet, Promenade, Stereoscope or Thin 4x8½ Panel Mounts, 1000, 75 cts.; 2000, 3000, 5000 or 10,000, 65 cts. per 1000.

Envelopes for mailing and Philadelphia Carte Envelopes, 1000, 75 cts., 2000, 3000, 5000 or 10,000, 65 cts per 1000.

For 500 or less, the charge is 65 cents for each lot. Imprint in gilt, double the above prices.

New emblematic designs for back of cards when desired without extra charge. Autographs engraved from 75 cents to \$1.50 each.

Anthony's New Embossed Envelopes.

An elegant receptacle for either Carte de Visite or Bon-Ton Ferro. Embossed on toned paper, 95 cents per 100.

The Negative Preservers.

Best quality, 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.

	Per 100.
No 1—For Negatives 3¼x4¼.....	\$.28
“ 2— “ “ 4¼x5½.....	.35
“ 3— “ “ 4½x6½.....	.40
“ 4— “ “ 5 x 8 .....	.55
“ 5— “ “ 5½x8½.....	.60
“ 6— “ “ 8 x 10 .....	.75
“ 7— “ “ 10 x 12	1.50
“ 8— “ “ 11 x 14	1.80
“ 9— “ “ 14 x 17	2.75

Glass Forms.

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

Carte de Visite size.....	each \$.25
Stereo Cards “ square or arch.....	“ .35
Victoria “	“ .35
Imperial “	“ .50
Promenade.....	“ .60
Panel.....	“ .85
6¼x8½, oval or square.....	“ 1.15
7x9 “ “	“ 1.40
8x10 “ “	“ 1.75
9x11 “ “	“ 2.00
4x5 “ “	“ .40
5x8 “ “	“ .90
Boudoir, “ “	“ 1.10

Trimming Knives, each.....20 cts.

FINE MATS AND DISPLAYERS.

For the Entrance, Reception Room and Studio.

Our stock will be found of the latest designs and best construction, and will prove a good source of revenue to those that offer them on sale. NOTE REDUCTION IN PRICES FOR SPOT CASH.

Display Mats for Photographs.

Size.	No. of Openings.	Style.				
		217	49	134	13½	
25x30	5 panel, 6 cabinet	\$3.00	\$5.00	\$4.25	\$3.00	\$3.00
“	4 p, 1 b, 4 “	3.00	4.75	3.75	2.7½	3.00
22x28	4 p, 5 “	2.50	4.25	3.00	2.00	2.75
“	9 “	2.25	4.00	2.75	1.75	2.50
“	5 cab, 4 cds,	2.25	3.75	2.50	1.75	2.25
20x24	1 p, 4 cab, 4 cds,	2.25	3.75	2.50	1.65	2.25
“	4 cab, 5 cds,	2.00	3.50	2.25	1.65	2.00
“	1 tab, 8 cds,	2.00	3.50	2.25	1.50	2.00
18x22	1 p, 2 cab, 4 cds,	1.80	3.25	2.00	1.50	1.75
“	5 cds, 4 cab,	1.80	3.25	2.00	1.50	1.75
16x20	9 cds,	1.80	2.50	1.75	1.35	1.65
“	4 cab, 2 cd3,	1.50	2.25	1.75	1.25	1.50
14x17	6 cds,	1.50	2.00	1.75	1.25	1.50
“	1 cab, 4 cds.	1.25	2.00	1.50	1.15	1.25

DESCRIPTION.

No. 217—Pebble paper fronts, assorted colors, deep burnish gold bevel, oval, arch and square openings. The same mat, single opening, per dozen:

8x10.....	\$1.50	14x17.....	\$5.00	20x24.....	\$ 9.00
10x12.....	2.50	16x20.....	6.00	22x28.....	10.50
11x14.....	4.00	18x22.....	7.50	25x30.....	15.00

No. 49—Chocolate front, gold lined, thin gold bevel edge, maroon inner face, ornamental opening. The same mat, single opening, per dozen:

8x10.....	\$2.40	11x14.....	\$4.75	16x20.....	\$8.25
10x12.....	3.60	14x17.....	6.60	18x22.....	9.75

No. 50—Drab or stone color, fancy cut and ornamented with gold lines, rep. inner face, with thin gold bevel edge. The same mat, with single opening, per dozen:

8x10.....	\$2.40	11x14.....	\$4.75	16x20.....	\$8.25
10x13.....	3.50	14x17.....	6.60	18x22.....	9.75

No. 134—Chocolate front, lined in gold and white, maroon flock, gilt fillet, oval, arch and square openings. The same mat, single opening, per dozen:

8x10.....	\$.90	11x14.....	\$1.75	16x20.....	\$3.60
10x12.....	1.20	14x17.....	2.75	18x22.....	5.00

No. 13½—Assorted tinted fronts, puffed satin bevel, white rep. fillet, gilt edge. The same mat, single opening, per dozen:

8x10.....	\$2.50	10x12.....	\$3.60	11x14.....	\$4.50
-----------	--------	------------	--------	------------	--------

English Display Mats.

Assorted Colors, Gilt Edge, Etc.

25x30, 4 P., 1, 4-4, 8 cds.....	\$1.50
22x28 1, 4-4, 12 cds.....	1.00
“ 1, P., 8 cds., 4 cab.....	1.00
“ 25 cds.....	2.35
“ 9 cab.....	.90
20x24 4 cab., 5 cds.....	.90
“ 9 cab.....	.90
18x22 16 cds.....	.90
“ 1, 4-4, 8 cds.....	.80

16x20 9 cds.....	.65
“ 4 cab., 2 cds.....	.50
14x17 9 cds.....	.50
“ 1 cab., cds.....	.50

No. 103—English mat, made of thick card board, assorted colors, cut on a bevel, gilt edge line.

8x10.....	\$.45	13x16.....	\$1.25	18x22.....	\$2.25
10x12.....	.60	14x17.....	1.50	20x24.....	2.40
11x14.....	.75	16x20.....	1.80	22x28.....	2.75
				23x30.....	4.50

Doubled Pebbled Display Mats.

Gilt Opening.

22x28 25 cds.....	\$.63	16x20 12 cds.....	\$.30
20x24 20 cds.....	.50	14x17 10 cds.....	.35
18x22 16 cds.....	.40		

Double Pebbled Mats.

Assorted Colors.

	100.	Doz.		100	Doz.
8x10.....	\$1.25	\$.18	18x22.....	\$10.10	\$1.50
10x12.....	2.00	.30	20x24.....	11.50	2.00
12x14.....	3.00	.50	22x28.....	15.00	2.25
14x17.....	6.60	1.00	23x30.....	1	4.50
16x20.....	8.00	1.25			

No. 53½—Gray, black, chocolate, etc., colored fronts, gilt edge and white fillet.

8x10.....	\$.40	11x14.....	\$.60	16x20.....	\$1.25
10x12.....	.50	14x17.....	1.00		

No. 100 T—Chocolate top, with ornamented lining, maroon flock, fancy cut inside and plain gilt inside around opening.

8x10.....	\$.72	11x14.....	\$1.50	16x20.....	\$3.25
10x12.....	1.00	14x17.....	2.25		

No. 295—Is made of various tinted fronts, ornamentally lined in white, with openings in the top showing satin puffing in assorted colors, made in cabinet and panel openings.

8x10.....	\$1.00	10x12.....	\$1.50	11x14.....	\$2.25
-----------	--------	------------	--------	------------	--------

No. 272—Is made of French pebble paper front, ornamentally cut, next a small edge of velvet paper, then a bevel of sanded gilt and inner edge of chocolate, making a very nice contrast.

8x10.....	\$1.20	10x12.....	\$1.75	11x14.....	\$2.73
-----------	--------	------------	--------	------------	--------

No. 298—Is made of various tinted fronts, cut in scallop edge, ornamentally lined in white, gold and black, with sanded gilt, then an edge of velvet paper, and finished with a lining of French pebble.

8x10.....	\$1.50	10x12.....	\$2.25	11x14.....	\$3.25
-----------	--------	------------	--------	------------	--------

No. 291—Is made out of heavy card-board, cut on a bevel, sanded all over top and bevel and finished in imitation gold, and is a very effective and neat mat for a gilt frame.

8x10.....	\$1.75	10x12.....	\$2.50	11x14.....	\$3.75
-----------	--------	------------	--------	------------	--------

No. 303—Is made of various French tinted card-boards, and has two cabinet oval openings, handsomely lined in white and gold with sanded gilt around each opening, and is a beautiful mat.

8x10.....	\$2.00
-----------	--------

No. 306—Is a beautiful mat, top is of two tints, one lapping on the other, at the top an opening through which shows sanded gold at the bottom and around the opening, it is lined very effectively in gold and black, and sanded gold around opening—altogether very nice.

8x10.....	\$2.75
-----------	--------

No. 217 S—Is a deep burnished gold bevel edge mat with gilt sanded front, rich in effect.

8x10.....	\$3.00	14x17.....	\$7.20	20x24.....	\$14.00
10x12.....	4.00	16x20.....	8.50	22x28.....	10.00
11x14.....	5.50	18x22.....	10.60	25x30.....	25.00

No. 216 W—Is just the mat for a crayon portrait, finished with a deep white torschon bevel and French pearl gray top, perfect in effect and harmonizes with any frame.

14x17.....	\$5.60	18x22.....	\$7.75	22x28.....	\$11.00
16x20.....	6.25	20x24.....	0.40	25x30.....	15.00

No. 293—Is another beautiful mat for crayon portraits, finished around the opening with a row of gold sanded pearls, the top is of French white torschon paper, with an impressed line around the opening.

14x17.....	\$8.40	18x22.....	\$12.00	22x28.....	\$18.00
16x20.....	9.60	20x24.....	15.00	25x30.....	30.00

No. 314—Is a rich and beautiful mat with a silk plush face and gold sanded pearls on inner edge.

8x10.....	\$6.50	10x12.....	\$10.00	11x14.....	\$15.00
-----------	--------	------------	---------	------------	---------

NOTE.—We can furnish any special size or style of mat to order. When ordering please state size of opening desired, also shape which can be had in oval, arch top or square.

We offer the finest goods for the least money in this as well as in all other lines comprising our complete stock of Photographic Supplies.

A PROFITABLE BUSINESS.

Improved Cosmoscopes,

Stereopticons, Lanterns and Views,

AT GREATLY REDUCED PRICES.

Photographers should call this valuable invention to their aid as a profitable co-adjutant, bearing in mind that their profession renders them especially suited to use it and give exhibitions, they being familiar with the use of lenses, &c. The dry plate affords the chance to utilize many negatives on hand by making transparencies, as with this new process they are easily produced, which enables the photographer to intersperse an evening's entertainment with local scenes and familiar faces, thereby adding greatly to the interest of his exhibition. Any enterprising photographer may devote, and with much profit, a number of evenings each season by giving lantern exhibitions in his town, and he will very soon find that he will have invitations to extend his trips to the surrounding towns, as well as chances to give entertainments to Sunday schools, academies, public audiences, lyceums, lodges and private families. Comparing the receipts of the excellent business done, the outlay is certainly a very good paying investment, while the subsequent expense of giving exhibitions are so trifling that we know of no business that affords a greater revenue of clear profit. To a person with but a moderate capital no more favorable chance for a secure profitable investment could be presented.

In the new and beautiful instrument of our introduction, entitled

THE COSMOSCOPE.

We offer the most splendid and brilliantly illuminating Magic Lanterns in the world. It has been awarded the highest prize upon comparative trial with all the best oil lanterns in the market.

In design it is a model of scientific economy. It is constructed entirely of metal, fitted with magnificent lenses. The condensers, 4 inches in diameter, are mounted in metal frames, and have steam and heat escape, and are easily separated for cleaning, while the front lenses are the best photographic double combination, mounted in elegant nickel tube with rack and pinion.

The Lamp is triplet power, concentrating reflector, thus producing the most brilliant light of any oil lantern, and equalled only by the Oxy-Calcium light. The reflector is nickel plated, with an eye piece of ruby glass, allowing the regulation of the light and inspection of the interior while in operation.

A tin canister, holding sufficient oil for one night's entertainment, with funnel attached, accompanies each lantern. The chimney is made to telescope, thereby saving space. The improved slide carrier, which admits any sized slide made for lanterns, accompanies the instrument. When not in use the Cosmoscope is packed in a light Russian iron case, secured with lock and key, and leather handle for convenient carriage.

The Cosmoscope will enlarge a picture from 9 to 12 feet in the shortest distance possible. It is admirably adapted for enlargements with the gelatinobromide paper, thus serving the purpose of Solar Camera, as well as a Magic Lantern.

Directions for use accompany each instrument. Price complete, \$30.00.

Price per pair of Cosmoscopes, forming a Stereopticon with key for producing the dissolving effects, \$60.00.

From among the hundreds of testimonials received bearing expressions of delight with the Cosmoscope, we annex one, as giving the tenor of all.

I have had a great deal of experience with old-fashioned oil lanterns and new-fashioned stereopticons. The Cosmoscope is superior to any \$150 Oxy-Calcium stereopticon that I ever saw. The clear white, strong light of the Cosmoscope magnifies the picture brilliantly up to nine feet square. It far exceeds your printed description.—W. T. JAMISON, Escanaba, Mich.

We can also furnish all Stereopticons and Magic Lanterns made by T. H. McAllister at 10 per cent. Discount from his List.

Magic Lanterns or single apparatuses, which are fitted with a slide carrier to hold the views.

A Catalogue giving a detailed description of any of the instruments enumerated, also of any of the Views and Lecture sets sent on application.

Screens.

Made of best quality material, with loops around the four sides of the screen.

7½ Feet Square...\$2.37	15 Feet Square....\$ 9.50
9 " " ... 3.80	18 " " 11.40
12 " " ... 6.25	24 " " 17.10
Screens, second quality material, made without loops.	
7½ Feet Square...\$1.90	15 Feet Square...\$ 9.00
9 " " ... 3.55	18 " " 10.95
Sets of four screw rings for attaching screen, 25 cents.	

Posters, Programmes and Tickets for Exhibitions.

These we furnish with an attractive cut at the head, representing an audience enjoying an exhibition of the Magic Lantern.

POSTERS.

Size.	Price per 100.	Per 1000
19x24 in., White Paper.....	\$2.60.....	\$10.50
" Colored Paper.....	3.65.....	12.00
" Blue Ink.....	4.20.....	12.60
" Two Colors.....	5.25.....	17.75

PROGRAMMES.

11x15 in., White Paper.....	\$2.60.....	\$ 4.20
" Colored Paper.....	2.90.....	5.25
" Blue Ink.....	3.15.....	6.30
" Two Colors.....	4.20.....	7.35
Colored Admission Tickets, on heavy card, single 100, \$1.50.	Each additional 100, 75 cents.	

THE MUSICAL CASKET.

A new musical invention, easily operated, ready for use at any moment, and affording the cheapest manner of supplying music to give variety to Magic Lantern Entertainments in small halls. Excellent in tone, perfect in execution. A child can perform on it.

Only.....\$8.00
Including one roll of music. When ordering extra rolls state if desired in popular airs, sacred, operatic or dance music.

Music for the Musical Casket, in rolls of an average length of 25 feet, price \$1.25 per roll.

Chemically Prepared Oil.

This oil gives a far more brilliant and uniform light than that of ordinary quality, and is especially suited for the Cosmoscope. It is put up in patent cans containing one gallon. Price \$1.00.

VIEWS.

Illustrating Every Subject of Popular Interest.

Fine Colored Views, mounted in wooden frames 4x7 inches, price each.....	\$ 1.43
Comprising in this Series Bible History.	
The Ten Commandments, in 12 Scenes.....	17.00
The Lord's Prayer, in 7 Scenes.....	10.00
The Prodigal Son, in 3 Scenes.....	4.25
The Pilgrims' Progress, in 12 Scenes.....	17.00
The Voyage of Life, in 4 Scenes.....	5.70
The Gambler's Career, in 6 Scenes.....	8.55
The Drunkard's Career, in 12 Scenes.....	17.00
The Bottle, in 8 Scenes.....	11.40

The Ill Fated Ship, in 6 Scenes.....	8.55
Uncle Tom's Cabin, in 12 Scenes.....	17.00
A Visit from Santa Claus, in 4 Scenes.....	5.70
Life of Washington, in 8 Scenes.....	11.40
Irving's Rip Van Winkle, in 6 Scenes.....	8.55
Astronomy, in 20 Scenes, with Lecture.....	23.75
Geology, in 20 Scenes, with Lecture.....	23.75

Dissolving Views.

Comprising all the latest and most attractive Scenes.

In sets of two slides, colored and mounted in frames, per set.....	\$2.85
In sets of three slides, per set.....	4.25
In sets of four slides, per set.....	5.70

Chromotropes or Artificial Fireworks.

An appropriate slide for the opening or closing of an exhibition.

The "Washington" and "Good Night" are the most desirable, price each \$3.55.

Dioramic Painting with Moving Figures.

These are slides from 12 to 14 inches long; 2 glasses, on one of which the scene is painted, and on the other the figures. The glass containing the figures is moved in a groove, and the figures, vessels, etc., appear to cross the scene. Price per painting, \$2.85.

Choice Statuary.

The backgrounds black, thus making the figures more distinct. Photographed from the finest originals in the various galleries of London, Paris, Rome, Florence, Naples, Rogers' Group, etc., price per Slide, 70 cents.

Moveable Comic Views.

Mounted in Slides, 4x7 inches.

Colored, with fantastic, life-like and unexpected motions to the figures. Price per slide, 62 cts. Per doz. \$7.10.

Crayon Transparencies.

These are uncolored photographs on glass, reproductions of fine engravings, original crayon drawings, etc., and including comic, choice subjects, natural history, portraits, etc. Price per view, 47 cents; per hundred, \$42.75.

Views of World-Renowned Places of Interest, Foreign and Domestic.

These are uncolored views upon glass taken directly from nature; they yield a brilliant effect and reproduce the original scenes upon the canvas in all its truth and beauty. Price per view, 47 cts.; per hundred, 42.75.

The "Economic" Series.

Colored views of medium execution, each view three inches diameter, on square glass 3¼x4 inches, at so low a price as to make them very desirable to those who wish to secure a large assortment of views at a small outlay.

Silhouettes.

The designs are original and pleasing, and the price being so low they have proved very saleable. The figures are painted with bold outlines, filled in with black, and show well in any lantern.

Each silhouette is on glass 3¼x4 inches square. Price 28 cents each; \$2.85 per dozen.

Lecture Sets.

Sets of choice photographic views, uncolored. Each set accompanied with an interesting descriptive lecture. The following sets of views have therefore been arranged, with an interesting lecture for each set, giving the chief points of historical or other information necessary for the proper appreciation of each view, thus enabling a lecturer to go before an audience well prepared to describe the various scenes intelligently.

The Life of Christ, 24 views, \$9.50 per set.

Each view is on square slide 3¼ inches wide, with protecting cover glass.

America: or, The Land We Live In.—61 views, with lecture, by Rev. C. R. Treat. Price, \$28.50.

Around the World in 80 Minutes.—61 views, with lecture, by Rev. C. R. Treat. Price, \$28.50.

Holy Land.—60 views, with lecture, by Rev. J. Comper Gray. Price, \$28.50.

Egypt.—60 views, with lecture, by Rev. J. Comper Gray. Price, \$28.50.

English Cathedrals.—60 views, with lecture. Price, \$28.75.

London.—60 views, with lecture. Price, \$28.50.

The Tower of London.—30 views, with lecture. Price, \$14.25.

Paris.—50 views, with lecture. Price, \$23.75.

Italy and Rome.—61 views, with lecture, by Rev. C. R. Treat. Price, \$28.50.

Old Testament.—24 views, with lecture. Price, \$11.40.

New Testament.—48 views, with lecture. Price, \$22.80.

Switzerland.—50 views, with lecture. Price, \$23.75.

The Solar System.—50 views, with lecture. Price, \$23.75.

OUTFITS.

From the compact form we here have presented the lantern exhibition department complete outfits can readily be made up to suit any purse, thus:

\$25.00 outfits can be made up with the cabinet lantern and plain views.

\$50.00 outfits, with the Phantasmagoria Lantern and sufficient views for an evening's entertainment, including screen, oil, programmes and admission tickets.

\$75.00 outfits, with the Cosmoscope, will make a splendid exhibition.

\$100.00 outfits, with the Cosmoscope sufficient views for two evenings' entertainment.

\$125.00 outfits, with the Stereopticon will make a first-class show.

\$150.00 outfits, with the Stereopticon

will obtain either a finer class of views or sufficient for two evening's exhibitions.

Higher priced outfits can be made up with our Stereopticon Cosmoscopes, or any of the dissolving view apparatus herein described.

Our experience in filling such orders is a guarantee that we can give the greatest satisfaction when the selection of outfits is left to our taste and judgment, thus making our emporium the fittest place to entrust your orders for lanterns or views, if you desire the most attractive goods for the least money.

Photography for the Trade.

Many years ago we established and successfully conducted ever since, a department intended to work in harmony with our photographic friends, by executing for them such enlargements, and finishing the same artistically, at a cost less than what they could get up the work for themselves, for the reasons that we have permanently engaged a staff of skilled artists, and likewise have unrivalled facilities for the execution of orders in every style.

PHOTOGRAPHS—PLAIN AND COLORED.

Size.	A.		B.		C.		D.		E.	
Cabinet.....	.50	.75	1.25	1.75	2.50	3.50	4.50	5.50	6.50	8.00
6½x8½.....	.50	.85	1.50	2.25	3.50	5.00	6.50	8.00	11.00	15.00
8x10.....	.65	1.20	2.00	3.00	4.50	6.50	8.00	11.00	15.00	20.00
10x12.....	.90	1.50	2.50	4.00	5.50	8.00	11.00	15.00	20.00	25.00
11x14.....	1.25	2.25	3.50	5.00	6.50	9.00	12.00	17.00	22.00	28.00
14x17.....	2.25	3.50	5.00	6.50	8.00	11.00	15.00	19.00	24.00	30.00
16x20.....	2.50	4.00	6.00	8.00	11.00	15.00	19.00	24.00	30.00	35.00
18x22.....	3.00	4.50	7.50	10.90	15.00	20.00	25.00	30.00	35.00	40.00
20x24.....	5.00	7.00	9.00	12.00	17.00	22.00	28.00	35.00	40.00	45.00
22x27.....	6.00	8.00	10.00	13.00	19.00	25.00	30.00	35.00	40.00	45.00
25x30.....	7.00	9.00	12.00	15.00	20.00	25.00	30.00	35.00	40.00	45.00

NOTE.—The prices in the several styles include the picture furnished copied, enlarged or reduced from any picture that may be sent to us.

The prices quoted are for single figures, in case of a group, add twenty per cent. to the price in the grade it is to be furnished for each additional figure on the same picture, this to cover the cost for the extra artistic work. No extra charge for groups in grade A.

DESIGNATION OF THE LETTERS.

A.—Signifies a plain, untouched picture on albumen paper. Originals which are clean and free from defects may be taken in that style, and will give satisfaction in a plain photograph. Do not expect a good picture from a poor one in that style.

B.—Signifies photographs printed on albumen paper, and touched up either in India ink or colors to give it a finished tone. If desired in tints, the directions for the color of hair, eyes and complexion should be given with the order.

C.—Signifies photographs printed on plain paper, and finished either in India ink or water color. Pictures that will not make a perfect copy in either A or B style should be ordered in grade C.

D.—Signifies photographs printed on plain paper, and finished in a fine style of India ink or water color. Defective copies requiring considerable artistic work to cover defects, or where any alterations are desired, should be ordered enlarged in this grade.

E.—Signifies photographs mounted below 14x17 size on heavy card-board, and above that size on muslin covered stretcher, and painted in oil by a new process resembling the oil painting on canvas. This style should be avoided for defective, faded or mutilated pictures, as also where any decided alteration in likeness or dress is required.

Patrons desiring their pictures framed can make their selection from the frame department, and add the price thereof to the cost of the picture, when the same can be returned complete ready for delivery.

PORTRAITS IN PASTEL, CRAYON OR OIL.

We have engaged the best talent in this country on this class of portraiture. Photographers should improve this opportunity of taking orders for a large class of fine portraits, which we will execute for them either from negatives made from life or any kind of small pictures at these reduced prices:

Size.	Portrait in Crayon.	Portrait in Pastel.	Portrait in Oil Colors.
14x17.....	\$ 8.00	\$10.00	\$15.00
18x22.....	10.00	14.00	18.00
20x24.....	12.00	17.00	20.00
22x27.....	14.00	23.00	25.00
25x30.....	16.00	27.00	30.00
29x36.....	20.00	35.00	40.00

Our Crayon Portraits are acknowledged by all as superior in artistic qualities, strong likeness and fineness of finish.

Our Portraits in Pastel are delicate in execution, realistic and life-like in appearance, and correct in the likeness and expression.

Our Oil Paintings are upon the finest English canvas mounted on stretcher, and are first-class in finish and the faithful rendering of details.

A specimen of either one of these styles tastefully framed and conspicuously hung in the salesroom of your studio would bring you a rich revenue in orders, for which you can readily get double the price for than what we offer to execute the same for complete.

With pictures to be finished in pastel and oil, please send directions of hair, eyes, complexion, dress, etc.

SOMETHING NEW.

Absolutely Permanent Enlargements on Bromide Paper.

Superior in every quality requisite for first-class productions to the old silver development or platinum processes, and owing to the great sensitiveness of the new material, all delays occasioned for want of sunlight is removed—artificial light answering as well for making these enlargements.

We have fitted up a perfect arrangement for the prompt and successful enlargement upon Permanent Bromide Paper, and are now executing orders promptly at the following low prices to the trade:

	Unmounted.	Mounted on Card.	Mounted on Stretcher.
10x12.....	\$1.00 each.	\$1.10 each.	\$1.35 each.
11x14.....	1.00 "	1.10 "	1.35 "
14x17.....	1.25 "	1.40 "	1.75 "
16x20.....	1.50 "	1.70 "	2.00 "
18x22.....	1.75 "	2.00 "	2.25 "
20x24.....	2.00 "	2.25 "	2.50 "
22x27.....	2.25 "	2.50 "	3.00 "
25x30.....	2.50 "	2.85 "	3.25 "

NOTE.—Unmounted Prints can be sent by mail, in which case remit ten cents additional to cost of print for sizes below 18x22, and fifteen cents for those above that size.

Mounted Prints can only be sent by express, and require to be boxed, for which allow twenty cents for prints below 18x22 and thirty cents for any above that size.

Pack negatives carefully and send by express, prepaid, and specify whether to be vignettted or solid; also give the size head wanted, measuring from the root of the hair to the tip of the chin.

Negatives made from any picture that may be sent us for twenty-five cents each extra. When negatives from original settings are sent us for enlargement, see that they are securely packed and prepaid.

SOLAR CAMERA PRINTING.

On Artists' Prepared Cameras.

We are now prepared to supply artists, the trade and amateurs with first-class prints on oil-ground canvas, at the following reduced prices, including canvas and stretchers:

10x12.....	\$2.00 each.	20x24.....	\$3.75 each.
11x14.....	2.25 "	22x27.....	4.00 "
14x17.....	2.25 "	25x30.....	4.00 "
16x20.....	2.50 "	26x32.....	5.00 "
18x22.....	2.75 "	29x36.....	7.25 "

Our Solar prints on Canvas are made under the supervision of Prof. Woodward, and are the best made in that line.

CONTACT PRINTING.

For Professionals or Amateurs.

Price when Negatives are Furnished.

From Negatives Size.	For Prints Unmounted Each.	For Prints Mtd. & Burnish'd Each.	Retouching Negatives Each.
Card.....	\$.05	\$.06	\$.10
Cabinet.....	.08	.10	.16
5x8.....	.10	.13	.20
6½x8½.....	.12	.15	.25
8x10.....	.15	.20	.30
10x12.....	.25	.30	.40
11x14.....	.30	.35	.50
14x17.....	.50	.60	.75

The price is for printing the pictures full out; 25 per cent. additional will be charged when vignettes

are desired, owing to the extra time required in their production.

All negatives and originals must reach us prepaid, and with the cost of the work accompanied, as we place no orders in hands unless this rule is complied with.

We execute all work in rotation as received, and return the same with the original as soon as possible, consistent with its proper finishing.

Select Specimen Photographs.

For those about opening studios, and who may not have specimens of styles for case or counter, we will furnish select prints with the proviso that should any of the parties object to the same being exhibited, that the picture be returned to us, and we will send another in its place, or refund the amount paid for it. This to avoid any unpleasantness with our patrons.

PER DOZEN, ASSORTED.

Cabinets.....	\$1.50
Panels.....	2.00
Boudoirs 4-4.....	3.00
Souvenirs 8x10.....	4.00
Library Panel 11x14.....	6.00
Grand Panel 14x17.....	9.00

Please specify in order if you desire the picture mounted or unmounted. There is no difference in the price on specimen prints.

Pictures up to 11x14 in size are mailable; if to be returned by mail, allow one cent per ounce for postage, and ten cents if you wish the package registered.

For other mailable merchandise, allow one cent per ounce to the price of the article. Our profits are so uniformly reduced that this rule must be complied with.

Photographic News Department.

WALZ'S LIBRARY OF POPULAR PHOTOGRAPHIC HAND BOOKS.

Practical Portrait Photography.

This work completely covers the field of portraiture, giving in such language that any one may readily comprehend and follow its instructions with success. Price reduced to 75 cents.

The Photographic Printer's Assistant.

This valuable work treats on all the various printing processes, giving reliable formulæ and a list of failures, their causes and remedies. It is handsomely embellished with a "reclining portrait" made by G. M. Elton, Esq., of gold prize fame. Price reduced to 75 cents.

The Hand-Book of Photographic Terms.

AN ENCYCLOPEDIA OF THE ART,

Containing full instructions in the manipulations of every process connected with photography. Explanations of every term, artistic and scientific, having application in photography. Its usefulness is unlimited. Sent postpaid for \$1.00.

Guide to Painting Photographs.

This was one of the first books on this important subject that was issued. It is illustrated with twelve diagrams in colors. It will teach any one with any degree of skill or taste, how to artistically color photographs. Complete in one volume, 75 cts.

Notes on Dry Plate Photography.

This seasonable work was the first published in this country on the subject. It is brimful of practical information. Just such as those who use dry plates require. It is illustrated with a photograph of the United States Capitol at Washingtons made with a dry plate. Price only 75 cents.

The Ferrotypers' Friend.

A chapter on "Defects and Failures" is worth to any practical man more than is asked for the book. It is illustrated with a fine specimen ferrotyp, by the celebrated ferrotyp, Mr. E. M. Estabrooke, of New York, and we furnish the book complete for 50 cents.

Pictorial Effect in Photography.

The price heretofore asked for it (\$3 50) prevented the general circulation its merits would naturally command. The demand of the public, who have become thoroughly informed as to what constitutes first-class photography, should be sufficient to induce every photographer, who desires to advance with the requirements of the period, to secure a copy of "*Pictorial Effect in Photography.*" Price per copy only 90 cents.

Photographic Art of To-day.

A unique little volume, dedicated to the patrons of photography, containing valuable information and hints to sitters; a medium of bringing the photographer and his patrons more congenially together in a business way. The circulation of this brochure will naturally increase the business of the photographer as well as give tone to the establishment, and prove a permanent advertisement. "Photographic Art of To-day" contains within its beautifully designed covers twelve pages of interesting matter on the art, splendidly printed on delicately tinted paper, and is supplied at the following low rates, which include the purchaser's name and address. Note reduced prices:

Five hundred copies.....	\$ 6.00
One thousand copies.....	9.00
Three thousand copies.....	25.00
Five thousand copies.....	35.00

Your neighbors will gladly put in their advertisements, which we print on inside cover page free, and which will more than pay for the lot. Specimen copy on application.

In addition to the foregoing proprietary standard publications we can furnish any or the following Photo. Publications at the annexed GREATLY REDUCED PRICES.

The Photographic Amateur. By J. Traill Taylor. A guide to the young photographer, either professional or amateur. Price 40 cents.

How to Make Pictures.—Second edition of 5,000 copies.—The A B C, of Dry Plate Photography. By Henry Clay Price. Price 60 cents.

Photography with Emulsions. By Capt. W. De W. Abney, R. E., F. R. S. A treatise on the theory and practical working of Gelatine and Collodion Emulsion Processes. Price 75 cents.

The Modern Practice of Retouching. As practiced by M. Pignepe, and other celebrated experts. Price 20 cents.

Twelve Elementary Lessons in Photographic Chemistry. Presented in very concise and attractive shape. Price 20 cents.

Hardwich's Chemistry. A manual of photographic chemistry, theoretical and practical. Ninth edition. Edited by J. Traill Taylor. Price \$1.75.

Twelve Elementary Lessons on Silver Printing. Presented in very concise and attractive shape. Price 25 cents.

The Chemical Effect of the Spectrum. By Dr. J. M. Eder. Price 45 cents.

Picture Making by Photography. By H. P. Robinson. Author of Pictorial Effect in Photography. Written in popular form and finely illustrated. Illuminated cover. Price 70 cents.

The British Journal Almanac, and the Photo. News Year-Book of Photography. For the two 70 cents.

The Silver Sunbeam. By Prof. Towler, M. D. Ninth edition. Cloth, 655 pp. large 12 mo. The most popular and complete of all the photographic manuals. One hundred wood cuts. Price \$2.60.

The Art of Retouching. Revised by the author Mr. J. P. Ourdan. Cloth, large 12 mo. Tinted super-calendered paper. Illustrated with lithographic drawings, photographs and wood cuts. Price 85 cts.

The Art and Practice of Silver Printing. By Capt. W. De W. Abney and Mr. H. P. Robinson, 128 pp. large 12 mo., cloth. Price, cloth 65 cents, in paper 25 cents.

How to make Photographs. By T. C. Roche, edited by Mr. H. T. Anthony. The best, most comprehensive and reliable work published on Amateur Photography. Illustrated, upwards of 100 pp. Price, paper 45 cents, cloth 65 cents.

Anything and Everything in the Photographic line not mentioned in this work will be furnished at special reduced rates.

Estimates given, Correspondence invited, and all orders carefully filled, promptly forwarded, and satisfaction assured, when addressed to

RICHARD WALZL,

205 W. Baltimore St., Baltimore, Md.

TAKE NOTICE.

This List Cancels all previously quoted prices and is subject to a Discount of Five Per Cent on all cash accompanied orders above \$10.00, (tents alone, excepted). Any change in price will be announced by circular, as occasion may require.

Please Preserve this List for Future Reference.

ANNOUNCEMENTS

OF THE

Photographic Times for 1886.

For the year 1886 we have made arrangements to publish in THE PHOTOGRAPHIC TIMES articles written expressly for this journal by the following well-known Photographic writers:

CAPT. W. DE W. ABNEY, of England,	ANDREW PRINGLE, of Scotland.
W. M. ASHMAN, of England,	ARNOLD SPILLER, of England,
W. K. BURTON, of England,	G. WATMOUGH WEBSTER, F. C. S., of England,
W. E. DEBENHAM, of England,	DR. H. W. VOGEL, of Berlin,
CHARLES SCOLIK, of Vienna.	VICTOR SCHUMANN, of Leipzig,
	KARL SCHWEIER, of Germany.

Mr. H. P. ROBINSON, of Tunbridge Wells, will supply a series of articles on Landscape Photography. Of our American contributors we announce the following names:

PROF. H. D. GARRISON,	REV. G. M. SEARLE,
PROF. S. W. BURNHAM,	PROF. WILLIAM HARKNESS,
GAYTON A. DOUGLASS,	C W. CANFIELD,
HENRY L. TOLMAN,	P. C. DUCHOCHOIS,
A. HESLER,	HENRY M. PARKHURST,
GUSTAV CRAMER,	REV. C. E. WOODMAN, Ph.D.,
W. H. SHERMAN,	H. EDWARDS-FICKEN,
J. F. EDGEWORTH,	S. H. HORGAN,
DAVID COOPER,	WILLIAM KURTZ,
H. McMICHAEL,	J. M. MORA,
GEORGE EASTMAN,	PROF. J. C. DRAPER, M.D., LL D.,
PROF. H. W. LORD,	GEORGE H. JOHNSON,
A. E. DUMBLE,	DR. JOHN H. JANEWAY, U.S.A.,
JOHN CARBUTT,	C. D. CHENEY, D.D.S.,
W. H. WALMSLEY,	L. C. LAUDY,
PROF. KARL KLAUSER,	A. BOGARDUS,
CHARLES WAGER HULL,	CHARLES D. FREDERICKS,
FREDERICK A. JACKSON,	A. MORENO,
ISAAC PAXSON,	C. W. DEAN,
PROF. RANDALL SPAULDING,	ERNEST EDWARDS,
	Dr. O. G. MASON.

The above is in addition to our regular Editorial staff, and many additions will be made to the list.

Subscriptions: Weekly, \$3.00 per Year. Monthly, \$2.00 per Year.

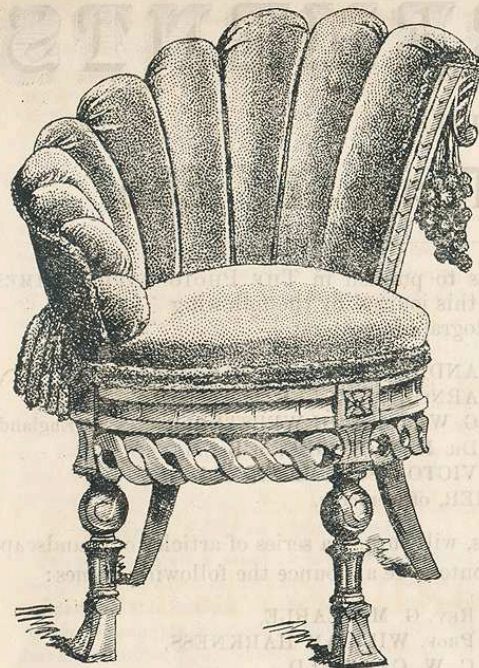
An offer is made of a month's trial (four weeks) for 30 cents.

SCOVILL MFG. CO., Publishers,

423 BROOME STREET,

W. IRVING ADAMS, Agent.

NEW YORK.



OUR "LATEST IMPROVEMENT," THE
NO. 72 POSING CHAIR, "ELITE."
DESIGNED AND PATENTED BY C. A. S.

ESTABLISHED AT NEW YORK IN 1849.

SCHINDLER'S Studio Furniture AND NOVELTIES.

MOST PICTURESQUE AND EASY POSING
Chairs, * Cabinets * and * Accessories,
OF NEW AND SUPERIOR DESIGNS AND MAKE.

None Photographic in appearance, but emi-
nently fitted for the purpose.

APPROVED BY ALL WHO USE THEM.

PRICES LOW FOR GRADE.

ILLUSTRATED LIST ON APPLICATION.

Address,

C. A. SCHINDLER & SONS,
WEST HOBOKEN, N. J.

N. B.—We ship at New York and Jersey
City at special low freight.

The Reynolds Photo-Card Manufacturing Company,

GEO. P. SCHINZEL, JR., President,

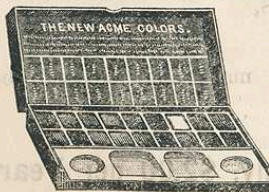
Office and Salesrooms, 22 Spruce St. | Warehouse and Factory, 456-464 Cherry St.
NEW YORK.

WE MANUFACTURE ONLY THE FINEST QUALITIES OF

PHOTOGRAPHERS' CARDS

OF EVERY DESCRIPTION, AND OUR CARDS ARE WARRANTED THE BEST IN THE MARKET
FOR PHOTOGRAPHERS' USE.

Our Cards can be had from all the Photographic Materials and Stock Dealers.



THE NEW ACME WATER COLOR

Are Superior to all others for Coloring

PHOTO-PORTRAITS, VIEWS, &c., AND FOR SKETCHING.

The most Permanent, Powerful, Beautiful & Economical.

Large Box, 18 colors, and Palette...\$2.50 Amateur Box...\$1.00. Medium...50 Cents.
Tinting Colors, separately...20 cents each.

DEALERS HAVE THEM; OR, SEND DIRECT TO

T. M. STARR, - - 87 25th STREET, CHICAGO, ILL.

TRY THE NEW DRY PLATE: "STANLEY'S LIGHTNING,"

The most rapid Plate yet made. Fully twice as sensitive as Stanley's
Extra Rapid. For sale by all dealers.

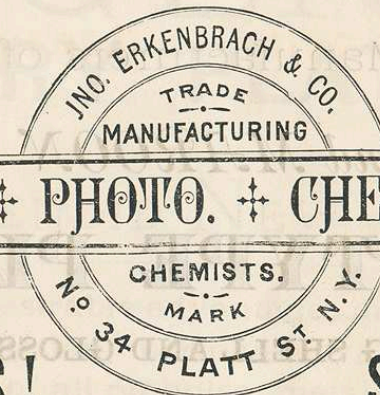
E. & H. T. ANTHONY & CO., Sole Agents,

594 BROADWAY, NEW YORK.

ESTABLISHED 1869.

JOHN ERKENBRACH.

GEO. A. ERKENBRACH.



PURE + PHOTO. + CHEMICALS

SPECIALTIES!

CONC. SULPH. ETHER, in Bots. and 1, 2
and 5 lb. Cans.

C. P. NITRATE SILVER.

C. P. GOLD, 15 Gr.

C. P. GOLD and SODIUM, 15 Gr.

SULPHITE SODA CRYST.

SULPHITE SODA GRAN.

OXALATE POTASH NEUTRAL.

CYANIDE POTASSIUM.

CONC. LIQ. AMMONIA.

SULPH. IRON, PURE.

SPECIALTIES!

ERKENBRACH'S PERFECTION COLLO-
DION, Neg. & Pos. Never Turns

or Sour.

Erkenbrach's Perfection Cotton, No. 1.

do do do No 2.

ACETIC ACID, No. 8.

C. P. ACIDS.

IODIDES AND BROMIDES.

ALCOHOL.

Schering's Pyrogallic Acid.

Schering's Hypo Soda.

With a Full Line of Photo. Chemicals.

TRY

Erkenbrach's Perfection Collodion,
NEGATIVE AND POSITIVE.

THE BEST IN THE MARKET.

THE

DUQUESNE COMPANY,

Manufacturers of

BLACK and MAROON TINTED FERROTYPE PLATES,

EGG SHELL AND GLOSSY.

PITTSBURGH, PA., U. S. A.



We now manufacture THE BEST FERROTYPE PLATES ever offered to the trade. We guarantee each grade of our brands more uniform, and of better value in quality, than any Plates sold for same price made by any other manufacturer. If you have not seen our Plates, write for free samples.

PRICE LIST.

FERROTYPE PLATES—Black or Tinted.

Per Box of 2001 Sheets.	Egg Shell.	Glossy.
Duquesne, 10 x 14.....	\$28.00	\$30.00
Monogram, 10 x 14	20.00	22.00
Autograph, 10 x 14	15.00	.....
Ebonite, 10 x 14.....	10.00, (black only)	.....
Competitor, 10 x 14.....	7.50 " "	.....

Liberal discount to the trade.

For Sale by all reliable Dealers throughout United States, Canada and Europe.

THE ARGENTIC DRY PLATE.

A SPLENDID NEW PICTURE.

Among the desirable advantages are rapidity, cleanliness in manipulation, permanency, certainty of good results, absence of all pinholes, metallic stains, discoloring, fog, frilling, and other dry-plate ills. Pictures deliverable ten minutes after the sitting. Full directions with each box.

LIST OF SIZES AND PRICES.

2 dozen $\frac{1}{2}$, per box,	\$0 90	2 dozen 5 x 8, per box,	\$2 25
2 " 4 x 5, "	1 25	2 " $6\frac{1}{2}$ x $8\frac{1}{2}$, "	3 75
2 " $\frac{3}{4}$, "	1 50	2 " 7 x 10, "	4 00
2 " $4\frac{1}{2}$ x $6\frac{1}{2}$, "	1 80	1 " 10 x 14, "	4 00
2 " 5 x 7, "	2 00		

Phenix Stock Solution, No. 2, 25 cents per 12 oz. bottle, which should be used for developing.

A splendid opportunity to increase business is offered by the New Argentic Dry Plate.

FOR SALE BY ALL DEALERS.

PHENIX PLATE COMPANY

MANUFACTURERS,
WORCESTER, MASS.

— THE —

Keystone Dry Plates

MADE IN THREE DEGREES OF RAPIDITY.

Special Instantaneous (Blue Label) for Portraits and Drop Shutter Views.

"THE NE PLUS ULTRA OF DRY PLATES."

The Landscape Plate "B" White Label, is without a Rival for General Work.

The Transparency Plate "A" Red Label, has no Equal for Lantern Slides and Large Transparencies.

Special attention is directed to the fact that the "Keystone" Dry Plates are made on flatted English Glass, and under the direct supervision of Mr. Carbutt.

The New Keystone Dry Plate Factory, built expressly to meet the increased demand for these celebrated plates, is a GRAND SUCCESS, with pure water from a deep artesian well, a perfected system of controlling temperature and ventilation throughout the factory. Skilled employees in every department makes the "Keystone" the accepted standard of what a dry plate should be.

SIGNIFICANT.

At the Exhibition of the Philadelphia Photographic Society, held January, 1886, there were 45 makes of plates represented, 16 of which were Foreign, with prints from 1406 exposures. Of this number 705 were on Carbutt's "Keystone" Plates, and the highest number on any other one make was 65.—*Extract from Secretary's Report.*

Besides Dry Plates, we manufacture numerous Photographic Specialties, a full price list of which will be sent on receipt of address.

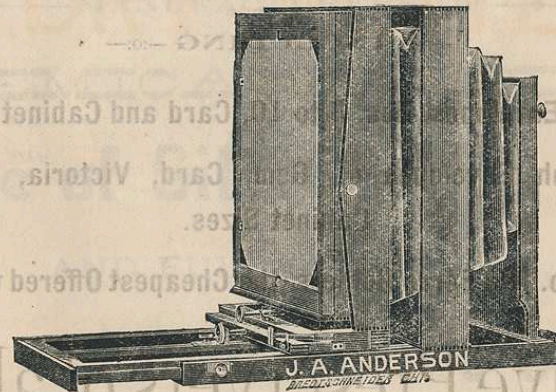
Our goods are kept on sale by most dealers in Photo Materials, or can be obtained direct from the factory.

J. CARBUTT,
Keystone Dry Plate Works,

Wayne Junction, Phila., U. S.

J. A. ANDERSON,

MANUFACTURER OF



Photographic Apparatus,

63 & 65 EAST INDIANA STREET,



CHICAGO, ILLINOIS.

THE PHILADELPHIA
Photograph Envelope,

—:0:— INCLUDING —:0:—

Ferro Envelopes, Nos. 3 to 10, Card and Cabinet Sizes.

Also Photograph Envelopes of Gem, Card, Victoria, Half Size and Cabinet Sizes.

Caterson's No. 103 Ferro Holders (the Cheapest Offered to the Trade.)

Negative Preservers of all Sizes

ON HAND OR MADE TO ORDER.

CARD & CABINET MAILING ENVELOPES

Made of Manilla or Colored Papers.

Price Lists furnished Dealers on application to

Martin & Wm. H. Nixon,

515 and 517 Commerce Street,

PHILADELPHIA, PA.

James F. Magee & Co.

622 RACE STREET, PHILADELPHIA.

— MANUFACTURERS OF —

CHEMICALLY PURE

Nitrate of Silver ←

AND FULL STRENGTH

→ **Chloride of Gold.**

Our Nitrate of Silver is White, Dry and Uniformly Neutral, and is acknowledged by all who use it to be the most **RELIABLE** in the market. We have been manufacturing this preparation for a long period of years, and always with the same care and attention, and can guarantee its perfect **PURITY**.

**ASK YOUR STOCK DEALER FOR
 MAGEE'S SILVER AND GOLD**

IF YOU WISH TO GET THE BEST.

AN EXPERIENCE OF OVER TWENTY-FIVE YEARS IN

REFINING PHOTO. RESIDUES

Of all kinds, enables us to recover the Gold and Silver from wastes in the most accurate and satisfactory manner. Particular attention is given to Hypo. and other wet Residues, which give large returns, if properly cared for and carefully refined. We will be much pleased at any time to write to parties concerning the most practical methods of saving these wastes, should they communicate with us with the intention of sending us their Residues.

WASTE SENT THROUGH YOUR STOCK DEALER WILL RECEIVE THE SAME PROMPT ATTENTION.

ESTABLISHED 1860.

H. F. CARPENTER,

29 & 31 PAGE STREET, PROVIDENCE, R. I.

Analytical & Manufacturing Chemist.



Refiner of Photographic Wastes.

MANUFACTURER OF

Carpenters' C. P. Nitrate of Silver, neutral.
" Chloride of Gold and Sodium.
" C. P. Metallic Gold, Prepared especially for Photographic Use, \$1.10 per dwt.

Warren's Silver Retouching Pencils.

HOW TO SAVE WASTE.

A Circular sent on application, with full directions, Free.

ESPECIAL FACILITIES FOR REFINING DRY PLATE EMULSION, &c.

Established Oct. 1, 1883.

Incorporated Sept. 22, 1885.

OFFICE OF THE

I. C. Dry Plate Company,

FRONT AND WASHINGTON STREETS,

IOWA CITY, IOWA.

OUR old quarters being entirely too small, and otherwise unsuitable for producing first-class Plates, in sufficient quantity to meet the demand, we have had constructed under our personal supervision, one of the largest and best equipped DRY PLATE WORKS in America. In this model Factory we have combined in the most scientific manner, every feature (many of which are new in principle and application) that experience and a thorough knowledge of the business could suggest as essential to the production of Plates of the highest degree of excellence and uniformity.

Before shipping plates from any emulsion they are put to the most critical test in regular studio work in our Photographic rooms, a great many plates from each emulsion being used in this way. This, with the great care and skill employed throughout the works, enables us to warrant the **NEW I. C. PLATES** perfect in every respect.

Our new Works are now in operation. Capacity sufficient to enable us to fill all orders promptly.

Persons wishing to try them will learn how they may do so at a trifling expense, by corresponding with us.

All Stock dealers in the United States and Canada are our authorized Agents, and will receive your orders.

I. C. DRY PLATE CO.

Correspondents will mention "Photographers' Friend."

N. C. THAYER & CO.

Photographic ♦ Merchants,

GIVES ESPECIAL ATTENTION TO THE PRODUCTION

OF ARTISTIC

BACK GROUNDS

For beauty of design and pleasing effects, our Grounds are simply unrivalled. A full set of samples sent when requested.

We have a line of Backgrounds that we sell at ten cents per foot, or \$8.00 each, for any size not larger than 8 x 10. These are not as fine as our standard 15c. grounds but as good as any \$8.00 ground in the market.

We also have what we call "bargain" Grounds—all 8 x 10 size at \$6.00 each, but do not furnish Photographs of these. If not satisfactory will be taken in exchange for \$8.00 or \$12.00 Grounds.

All grounds larger than 8 x 10 are painted to order and in no case for less than 15 cents per square foot.

Eight feet high by ten feet wide we mean always to have in stock at \$12.00 each any design.

In ordering, to avoid mistakes, please name the *height* of Ground first, also shade desired, and *do not fail* to state how your light falls on sitter, (right or left side) when facing the Camera.

NO CHARGE FOR BOXING OR ROLLER.

When two or more Grounds are ordered at *one time*, we allow a discount of *ten per cent*. Also, \$1.00 each towards express charges.

CASH TO ACCOMPANY ORDER IN EVERY INSTANCE.

N. C. THAYER & CO.

46, 48 & 50 E. JACKSON STREET,

CHICAGO.

THE

CRAMER PLATES

EXTRA RAPID

— AND —

LIGHTNING,

UNIVERSALLY ACKNOWLEDGED TO BE

The ♦ Best ♦ Plates ♦ Made.

FOR SALE BY ALL DEALERS.

G. Cramer Dry Plate Works,

ST. LOUIS, MO., U. S. A.



CLEAR, BRILLIANT, BEAUTIFUL,

Resembling in Appearance the

WET PLATE NEGATIVES.

Our Plates are now Great Favorites all over the Country.

UNSUGHT FOR TESTIMONIALS REACH US FROM ALL POINTS, SHOWING THE GREAT SATISFACTION OUR

ARROW PLATES

GIVE TO ALL WHO USE THEM.

ONE TRIAL WILL VERIFY THE ABOVE STATEMENT.

FOR SALE BY ALL DEALERS.

The M. A. SEED DRY PLATE CO.

1202 Washington Avenue,

WORKS AT WOODLAND.

ST. LOUIS, MO.

WE OFFER AT WHOLESALE!

- C. P. Nitrate Silver.
- C. P. Bromides.
- Heinrich's and other Gelatines.
- Negative and Positive Cotton.
- Conct. Sulphuric Ether.
- Collodion sensitized with double Iodides and Bromides.
- Oxalate Potash.
- Schering's Pyrogallic Acid.
- Concent. Pure Ammonia.
- Pure Acetic Acid.
- Pure Hyposulphite Soda.
- C. P. Chloride Gold, Cryst. & Liquid.
- Chloride Gold and Sodium.
- Pure Sulphate Iron.
- And a full line of other Chemicals.

Drop cheap and nasty goods and demand the best.

CHAS. COOPER & CO.,

194 WORTH STREET, NEW YORK.

AT THE
CARD & WAREHOUSE

OF
A. M. COLLINS, SON & Co.

527 Arch Street, and 522 Cherry Street,

PHILADELPHIA.

MAY BE FOUND ALL THE REQUISITES FOR

MOUNTS

For * Photographers * and * Ferrotypers.

PRICE LISTS ON APPLICATION.

J. M. FOUTS & CO.,

ARTISTIC BACKGROUND PAINTERS.

ALL ORDERS PROMPTLY ATTENDED TO.

PHOTOS FROM OUR NEW DESIGNS ON APPLICATION.

ADDRESS,

EAST GROVE, ILLS.

ROCKWOOD & SOLAR & PRINTING & CO.

17 UNION SQUARE, NEW YORK.

TIME.—It is our intention that every order received in the morning's mail, (when not to be put on stretchers,) shall leave this establishment the same day or the following morning. If too late for the morning work, it is sent on the second day. Having our own engine and electric light, we are not at all dependent on the weather.

GEORGE H. ROCKWOOD,

BUSINESS MANAGER.

GREAT ATTRACTION IN THE PRICES OF
Coolidge's Photo-Caricatures.

IMMENSE SUCCESS EVERYWHERE,

Process Patented. Patent No. 149724.

A Word with every Enterprising Photographer in America.

My motto, **LOW PRICES AND MANY SALES.**

For Gallery Right in Town under 10,000 Population.....\$6.00

For Gallery Right in Town over 10,000 Population10.00

FOR EXCLUSIVE RIGHTS DOUBLE THAT PRICE.

CASSIUS M. COOLIDGE, Patentee.

ADDRESS ALL ORDERS TO

RICHARD WALZL, 205 W. BALTIMORE STREET, BALTIMORE, MD.

5 per cent. discount on all Cash accompanied Order over \$10.

JOHN COX'S SONS,

BOOK, JOB & POSTER PRINTERS,

Cor. Pratt Street and Spear's Wharf,

Branch Office—212 and 214 W. Baltimore St.

BALTIMORE, MD.

GAZELLE DRY PLATES,

FOR POSITIVES.

Manufactured by McPHERSON & NEIL,
McKEESPORT, PA.

Superior to all other form of Positive Plate. No silver bath, collodion, pin holes, stains or fog, being eight times more rapid than wet Plates. Always ready at hand, and can be developed any time after exposure. By using our own stock solution, you will always obtain splendid results.

McPHERSON & NEIL,
McKEESPORT, PA.

ESTABLISHED 1880.

Minott M. Govan,

Successor to LEHMANN & BROWN.

Importers of Photographic Draperies.

Imported Curtains.....	\$5.00	Ingrain Art Squares.....	10.00
Imported Stand Draperies.....	4.00	Outdoor Fore Ground.....	9.60
Floor Rugs, Light, Medium & Dark.....	8.00	Sole Agent for Bird's Patent Vignetter.....	2.50

Am also prepared to supply Backgrounds, Papier Machie Accessories, Grass Mats, Flowers, Ivy, etc.

Address for Price Lists,

MINOTT M. GOVAN,

28 West 14th Street,

NEW YORK.

FILM PHOTOGRAPHS!

Send for our New Illustrated Price List, with all particulars about Paper Negatives and Roll Holders.

PERMANENT BROMIDE PAPER.

Send for our New Circular "Enlarging with Permanent Bromide Paper," showing how to make an enlarging apparatus without expense.

A new era in photographs, life size heads from small negatives.

Permanent Bromide Paper is made in three varieties, "A," "B" & "C" for all kinds of work, contact printing and enlarging.

GLASS DRY PLATES.

Our new "Specials" are the finest plate made. Try them.

THE EASTMAN DRY PLATE & FILM CO.

149 STATE STREET,

Rochester, N. Y.

—ECONOMY IS WEALTH.—

Some years ago we issued a small pamphlet on Saving Photographic Wastes, and had the gratification to see it reprinted in Supplement No. 307 of the *Scientific American*. Thus endorsed, we take pleasure to submit it again to you for perusal:

It is a fact that only about 5 per cent. of the Gold and Silver used in producing a Photograph remains on the finished picture; the balance is lost, and in giving below a few short and simple methods of saving and reducing Photographic Wastes and Residues, we believe we confer a favor upon some of the Fraternity.

OLD BATHS, AND THE WASHING OF THE PRINTS,

Should be precipitated with ordinary salt, thereby forming Chloride of Silver. Add the Salt gradually, stirring up the solution, until it forms no longer a precipitate, which you may easily determine by taking a sample of it in a tumbler or white bottle, holding it up to the light when adding a little salt. Don't add too much as an excess will redissolve the Chloride. When the Silver is all down, pour in a little Acid, either Nitric, Sulphuric or Muriatic, which will clear the Solution; allow it to stand for about 24 hours, then draw off your clear water and you have the Chloride on the bottom of the vessel.

The Hypo or Fixing Solution is very Rich,

It should be precipitated with Sulphuret of Potassium, previously dissolved in water, also adding it as long as it will form a precipitate. The latter when down may be thrown on a plain muslin-filter to allow the water to drain off. Such a filter may be readily constructed by taking a piece of common unbleached muslin, say a yard square, tying loops to the four corners, and hanging it up on sticks.

A good many Photographers are in the habit of precipitating their washing solutions with metallic zinc expanded in sheets therein. The action of zinc, however, is slow, and must be accelerated by acidifying the solution. Now it frequently happens that the fixing solution is allowed to run into the same vessel, and, the Hypo being an alkali, suspends the action of the zinc. In the course of time a deposit out of the water is formed, but the happy proprietors of the "Mud" are sadly disappointed in its value, as it is sometimes even so poor as not to pay for the trouble of refining.

ALL PRINTS SHOULD BE TRIMMED BEFORE TONING,

as it saves Gold, and besides toned paper is of hardly any value. Keep the untuned clippings and filters clean by themselves; do not throw sweepings, pieces of glass and spoiled Ferrotypes among them, as their bulk only decreases the real value. If you wish to burn the paper, have your stove cleaned of cinders and ashes, and proceed slowly, for a good draft will carry many particles of Silver through the flue.

YOUR TONING SOLUTION throw down with Sulphate of Iron, but be sure and have the Solution "acid," as otherwise the Iron will be precipitated, and your Gold goes where the "woodbine twineth." SAVE YOUR DEVELOPER AND COLLODION SKINS, they will also amount to something in the course of time.

We have likewise found that the wood of barrels which contained Waste Solutions for a number of years, was quite impregnated with Silver, some barrels yielding as many as thirty ounces of Metal; so when yours are unfit for further use you know what to do with them.

Last, but not least, do not send small lots of waste to be refined, but wait until you have a reasonable quantity, for expenses and charges are then comparatively less.

We have, beyond doubt, the largest facilities for smelting, and do more in that line than any one house. Our charges are very reasonable, to which hundreds will testify, and, as we make quick and honest returns, it will be for your benefit to give us a trial.

Respectfully yours,

CHAS. COOPER & CO.,

Office: 194 Worth Street, New York.

Works at Newark, N. J.

IF YOU ARE INTERESTED

In any of the following Articles, send to us for Descriptive Circulars and Prices:

Magic Camera Stands. { The Best Stands Made for Portrait Cameras from 6½ x 8½ to 20 x 24, 4 sizes. They have no equal either in Quality or Price.

Duplex Rotary Burnishers. { BALDWIN'S PATENT, which is the FIRST and ORIGINAL PATENT, are the only SUCCESSFUL Machines of this style. All others are infringements and imitations. They produce a gloss almost equal to an enamel.

Baldwin's Baby Holder. { This is the only Baby Chair that has ever proved a SUCCESS. It is indispensable to those who have used it.

The Queen Posing Chair. { This for Posing Subjects requiring bust pictures has NO EQUAL. And for general posing is unsurpassed. The most USEFUL Chair ever introduced. PRICES LOW.

Packard Shutters. { If you want a Shutter that you can depend upon in the Studio—one that NEVER FAILS TO WORK, and is light, tight, that don't fan the dust, one that works easy, buy this. IT IS WARRANTED.

Studio Registers. { Nothing like it to help you to keep a correct and systematic record of your business. Buy one and it will save you its cost every month.

Common Sense Trays. { Are the BEST and CHEAPEST large Trays made. LOOK OUT FOR COUNTERFEITS with crossed strips of wood on the bottom, not lined. The genuine are marked "Pat. May 27th, 1884. E. Bloomfield."

The Suter Lens. { No Lens ever made has received so popular a reception. We believe them fully equal to the very best regardless of price. They are truly WONDERFUL AND CHEAP.

Revolving Show Cases. { Nothing equals them for attracting attention. A Chicago Photographer says of them: "I would not allow mine taken away for \$15.00 per day. It PAYS to have them."

Backgrounds. { 35 new designs by one of the most talented Scenic Artists in the United States, interior and exterior. LOW PRICES. Send for Photographs.

Papier Mache Goods. { A Large and complete assortment of Rocks, Fences, Trees, Balustrades, Vases, Backgrounds, and all novelties in this line constantly on hand.

Accessories { Are among our leading specialties. We have the largest and most complete line in the United States of Papier Mache Goods, Set Pieces, Curtains, Rugs, Floor Cloths, Chairs and Furniture of every description, Artificial Plants, Vines, all the latest novelties, etc.

Our General Stock { Of Photographic Supplies is one of the largest and most complete in the country. Everything FRESH and NEW. Our Prices are always THE LOWEST.

If your regular dealer cannot supply you with our specialties, send direct to us. Don't allow them to palm off old and inferior articles on you in place of them.

Smith & Pattison, | MANUFACTURERS, IMPORTERS | **Chicago,**
AND DEALERS IN
Photo. Supplies of every Description.

WE CONTINUE TO RECEIVE REGULAR SUPPLIES OF

Cross-Sword Dresden Albumen Paper

Single and Extra Brilliant, in white, pink and pense. We are the Sole Importers of this celebrated paper, and would call your attention to the fact that every sheet is waterlined and stamped with two crossed swords.

THE DOUBLE ALBUMENIZED PAPER BEARS THE WORDS

"EXTRA BRILLIANT"

UNDER THE SWORDS.

Ask Your Stock Dealer for it.

WISHING TO CLOSE OUT OUR STOCK OF

C. F. USENER'S PORTRAIT LENSES,

WE OFFER:

1-4 Size, focus 5 inches	-	-	-	-	-	\$17 50
1-3 " " 5½ "	-	-	-	-	-	20 00
1-2 " " 6 "	-	-	-	-	-	25 00
4-4 " " 8 and 9 inches	-	-	-	-	-	40 00
Extra 4-4 " " 11 and 12 "	-	-	-	-	-	90 00
8-4 " " 20 "	-	-	-	-	-	125 00

These instruments are of superior quality, fitted with Central Stops and Nickel-plated. We will send them subject to approval, the express agent to retain the money for one week to give the purchaser ample time for trial.

THESE ARE REAL BARGAINS.

Respectfully yours,

CHAS. COOPER & CO.,

194 Worth Street, New York.

PICTURE FRAMES, MOULDINGS, CHROMOS, &c.

HIRSHBERG BROS. & HOLLANDER,

28 HOPKINS PLACE, Baltimore, Md.

MANUFACTURERS AND IMPORTERS OF

Picture Frames of Every Description,

Mirrors, Chromos, Engravings, Oil Paintings, Pole Cornices.

❖❖❖ ART NOVELTIES. ❖❖❖

FANCY CABINET WARE, &c.

Illustrated Price List, (to the Trade only,) furnished on application.

SOLE AGENTS FOR THE AMERICAN CONTINENT

DETROIT, MICH.

14 & 16 E. Larned Street,

ALLEN BROTHERS,

There are, we are informed, some dealers who recommend other Lenses than the SUTER Lenses to their customers, because they get a larger discount. In buying a Lens your judgment is infinitely superior to that of your dealer; and if, for any reason, he recommends other Lenses, insist on trying THE SUTER. If he has none, send direct to us. We would like to have every photographer in the United States, who wishes to improve his work, try THE SUTER with other best known makers, and note carefully the result. Send orders early as the demand is very large. Fraternally,

To the Photographic Fraternity.

PERRIGO & FAUPEL,

— MANUFACTURERS OF —

DEEP GOLD, BEVEL AND FANCY MATTS.

FINE MATTS FOR CRAYONS.

DISPLAY, VELVET, ENGLISH AND PEBBLED MATTS.

MATTS FOR THE PHOTO. COPYING TRADE.

81 N. HOWARD ST.

Balto., Md.

St. Louis Dry Plate Co.

827 CHOUTEAU AVE.,

ST. LOUIS, MO.

Have recently ENLARGED their FACTORY and are now able to FILL ALL ORDERS PROMPTLY. And under their NEW MANAGEMENT have IMPROVED the QUALITY of their PLATES, so that they are more UNIFORM and RELIABLE than heretofore, and are PRONOUNCED by those who have used them to be equal to the

❖❖❖ **BEST IN THE MARKET.** ❖❖❖

ST. LOUIS DRY PLATE CO.,

No. 827 Chouteau Avenue,

ST. LOUIS, MO.

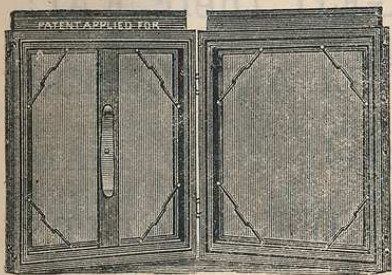
A. Semmendinger Sons,

FORT LEE, NEW JERSEY,

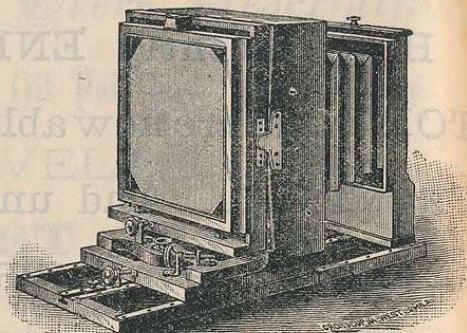
The Oldest Firm of

Photographic Camera and Apparatus Manufacturers,

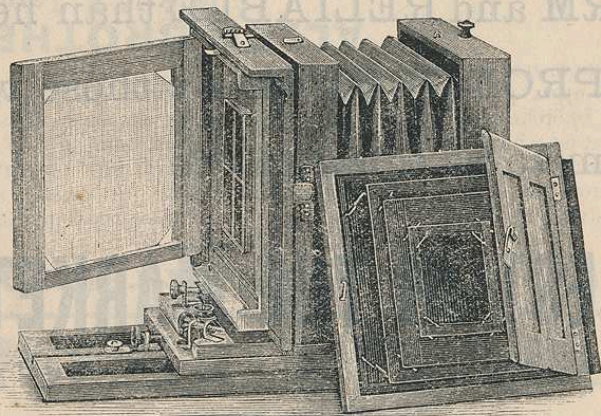
ESTABLISHED 1859.



REVERSIBLE DOUBLE HOLDERS
For Dry Plates.



OUR EXCELSIOR VIEW,
Strong, Durable, Everlasting, No Frailties,
Yet Light in Weight.



THE IMPERIAL COMBINATION,
Showing the Silver Wire Double Corner in Plate Holders.
Pat. Nov. 25, 1873.

Thousands of these are in use, and unexcelled for superior workmanship, design, beauty and finish.

PRICES LOWER THAN EVER.

SEND FOR NEW ILLUSTRATED CATALOGUE.

SPECIAL ANNOUNCEMENT.

A Grand Monument to Instantaneous Photography.

THE REWARD OF BUSINESS INTEGRITY.

ELEVATING THE PROFESSION THROUGH A UNION OF THE FINE ARTS WITH PHOTOGRAPHY.—A CELEBRATION IN HONOR OF THE EVENT.

AN OCCASION IN WHICH ALL MAY PARTICIPATE AND PROFIT.

GREAT REDUCTION IN PRICES OF ALL GOODS.

Thousands of Dollars worth of Useful Merchandise for less than half its value.

AN EXTRA SPECIAL DISCOUNT OF FIVE PER CENT.

To the Photographic Fraternity of the
United States.

When we first introduced in our city the *Instantaneous Process* and announced a straightforward scale of reduced charges to meet openly the then prevailing underhanded cut and club rates of envious competitors, our honorable business principles and effort to elevate the profession through legitimate means, and our recognition of the greatest improvement in the art-science of photography, was seized upon and perverted to suit the base designs of a dishonest repudiator, whose name is registered upon the criminal court docket of this city for violating the laws of the State, as he has outraged that of morality and trade, and disturbed the peace of the profession and degraded the art through his scandal-monging *Exposes*, wherein he endeavored by the vilest falsehoods, meanest hypocrisy and conspiracy to besmirch the reputation of honest men, and to put his crime upon the shoulders of the innocent, which atrocity was resented in *THE DEVELOPER*, a copy of which should be in the hands of every one that has ever perused the *Expose*. From the multitude of endorsements of our course in this matter we present this as a keynote to the universal opinion:

MR. WALZL.—*Dear Sir*,—Your *DEVELOPER* received and read throughout. It is evident you were forced into a war and have used the best means and *completely routed the enemy*. Your dealings with me have been square in every particular, and that alone has more weight than all slanders the disreputable *Expose* concocted against you.
A. S. WHEELER.

That those whose names appeared in opposition to us had no grievances or cause in fact, is attested by their letters of regrets since received, of which this is a sample:

"Perhaps it would be more pleasing to you, Mr. Walzl, if I made no reference to the past, but allow me to say that it will ever be with feelings of gratitude that I shall think of you, and especially so as I have been particularly undeserving of your kindness.
Very respectfully,
A. L. ROGERS."

The public of this city and fraternity throughout the country have testified to their appreciation of our defence of truth, honesty and progress, in bestowing upon us during and since the war the largest patronage the house has enjoyed in its quarter of a century's existence, for which confidence and trust reposed we hereby return our acknowledgments.

Such was the constant increase of business that it required a succession of enlargements and improvements to accommodate the same, until it became necessary in order to extend our scope of usefulness in the most substantial and satisfactory manner to secure new and larger quarters, in the selection of which we have been eminently successful, having secured a most eligible corner site, "set on a hill," at the very gate, as it were, to the most progressive and solidly improving section of our city, whereupon we will erect, "founded upon a rock," an elegant structure of artistic architectural design, embracing the late modern improvements, and which we will dedicate to the photographic and fine arts—a monument that will tend to elevate and dignify our profession before the world.

As we cherish this event as the most important one in the history of our business career, and with a view to make the occasion one of pleasure and profit to our patrons, we shall, in addition to the great reduction in the prices for all merchandise photographic, as set forth in *Walzl's Journal and The Photographers' Friend*, offer several thousand dollars' worth of good and useful articles for less than half their value, and will allow a further extra special discount of five per cent. as stated under our terms.

We make these unprecedented reductions and discounts in honor of our triumphant victory of right over wrong, and as a fitting tribute of the event.

Remember, a dollar saved is a dollar earned, and that economy is wealth—therefore let all embrace this splendid opportunity and make money by saving it in the prices for materials, which, in the face of an advancing market, we furnish at greatly reduced prices, and present, besides, the following attractive and EXTRAORDINARY LINE OF SPECIAL BARGAINS:

Photographic Lenses.

Nearly ten years ago we introduced to the photographic fraternity the Excelsior Lenses, which through time, the test of all things, have proven what we claimed for them. We ask but a trial of these instruments by the side of any in the market—then compare prices, and you will find ours nearly fifty per cent. cheaper, which great contrast in their favor has made them the target for attack by a convicted law breaker, who, because he could not bulldoze us to change our rules as to terms for a lense he wanted, and which before he had pronounced after a trial a fine instrument, he turned himself about and traduced the same via the dead.

Now, in order to disabuse the minds of any who have been prejudiced through such malicious innuendoes as appear in the disgraceful Expose, we will for a period allow an extra special discount of five per cent. from the already greatly reduced prices on all cash-accompanied orders above \$10, and agree to refund if the lense is not up to the requirement. Do not pay any more exorbitant prices for lenses when we furnish better ones at moderate cost. Some dealers recommend lenses at extravagant prices because they make more money on them. The photographers make the money on our lenses.

In addition to the reduction in the prices for New Lenses, we have the following valuable Stock Lenses AT A GREAT BARGAIN:

LENSES.

Will sell for

1 10 inch Woodward Reflecting Solar Camera, fitted with best imported Condensing Lenses, new, a rare bargain, cost \$140 00..	\$ 75.00
The following Excelsior Lenses are new. The extra quick "Baby" Lenses. Send your order early and secure one of these fine instruments:	
1 No. 10A will cover 8-10 plates and smaller, cost \$125.00.....	65.00
6 No. 9A for Cabinet Photos, cost \$65.00.....	32.50
4 No. 8A for Cards and Victoria, cost \$45.00....	22.50
1 No. 2 Artoscope Lenses, have been used, but in good order, new, complete with stops, cost \$20.00.....	15.00
1 No. 2D Artoscope Lense, good as new, has no cap, complete with stops, cost \$20.00....	14.00
1 No. 2A Excelsior Portrait Lense, 2d hand, with rack and pinions and central stops, cost \$25.00.....	18.00

	Will sell for
1 No. 1A Excelsior Portrait Lense, with rack and pinions and central stops, new, for Card work.....	7.00
1 No. 3A Excelsior Portrait Lense, a first class Lense for Cabinet work, as good as new, cost \$35.00.....	27.00
1 No. 4A Excelsior Portrait Lense, 2d hand but as good as new for use, cost \$50.00.....	40.00
1 No. 6 "E" Excelsior View Lense, single, complete with rack and pinion and stops, good as new, cost \$12.00.....	9.00
1 No. 2 "E" Excelsior View Lense, good as new, cost \$4.50.....	3.50
1 No. 0 "B" 1-4 size Excelsior Portrait Lense, no cap and stops, good for copying, cost \$6.00.....	4.00
1 No. 1 "B" 1-4 Excelsior Portrait Lense, complete with rack and pinion and stops, in good order, cost \$7.00.....	5.50
1 No. 4B 8-10 Excelsior Portrait Lense, brass work slightly tarnished, otherwise good as new, cost \$30.00.....	25.00
1 No. 3B 5-7 Excelsior Portrait Lense, good as new, complete with stops and cap, cost \$15.00.....	12.00
1 No. 1B Excelsior Portrait Lense, complete with exception of stop, new, cost \$7.00..	5.00
1 No. 8A Extra quick Excelsior Lense, 2d hand for Cards, cost \$45.00.....	25.00
1 Extra 4-4 C Harrison Portrait Lense, no cap or stops, a fine instrument, cost \$75.00..	35.00
2 No. 6 "C" Excelsior Wide Angle View Lenses, will cover a 14-17 plate, new, cost each \$50.00.....	each 30.00
1 No. 5 "C" Excelsior Wide Angle View Lense, will cover a 11-14 plate, new, cost \$35.00	25.00
2 No. 2 "C" Excelsior Wide Angle View Lenses, will cover a 4-5 plate.....	each 9.00

The latest Parisian Novelty in Amateur Outfit, consisting of a powerful Field Glass, to which can be attached an extra Lense and Plate holder, with instantaneous drop for making views from steamboats, trains, or anywhere. Just the thing for tourists. Has a silk lined changing bag to re-fill holder. The dry plates are each enclosed in a neat little rubber bag to prevent injury by light. The most useful and unique outfit ever made. Size of dry plates 2x3 inches. The whole outfit contained in a fine Russia leather case, with shoulder strap, making it convenient to carry. New, cost \$100.00.....

1 18-inch fine imported Condensing Lense, new, cost \$98.00.....	55.00
1 9-inch American Condensing Lense, good as new, mounted in wood frame.....	8.00
1 No. 8 Voightlander & Son's Portrait Lense, slightly used but in splendid order, complete with stops, a good instrument, cost \$78.00, will cover a 14x17 plate.....	165.00

Will sell for

1 8-10 Voightlander & Sons' Portr. Lense, long focus, a first class lense, as good as new, cost \$86.50.....	40.00
1 1-2 size Voightlander & Son's Portrait Lense, new series, with rack and pinion and central stops, no cap, a quick lense, cost \$45.00.....	20.00
1 Dallmyer View Lense, will cover a 4-5 plate, with rack and pinion, no stops and flange, cost \$25.00.....	6.00
1 1-3 size Darlot Portrait Lense, ordinary rapidity, new, cost \$12.40.....	9.00
1 No. 3B Excelsior Portrait Lens, nearly new, brass tarnished, with stops and cap, cost \$15.00.....	13.00
1 set of 4 1-9 Gem Tubes, 2d hand, in brass plate, cost \$9.25.....	6.00
3 1-16 Gem Tubes, matched.....	each .50
1 1-4 Holmes, Booth & Hayden Lense, without cap & stops, concave back lense missing	1.00
1 1-4 Voightlander & Son's Portrait Lense, no rack or pinion, flange or central stops...	3.00
The following Gem Lenses are not matched, and are suitable for copying:	
Lot of 1-9 size Gem Tubes, cost \$2.50.....	each .75
Lot of 1-4 " " cost \$3.25.....	each 1.50
Lot of 1-6 " " cost \$3.00.....	each 1.00

Photo. Cameras and Apparatus.

We have a fine stock of the latest construction, which we have reduced in prices above 20 per cent. from the regular rates, from which we allow also a special extra 5 per cent. discount for cash accompanying orders above \$10; and furthermore, we offer the following Special Bargains in the department of

Cameras and Apparatus.

Will sell for

1 17x20 New Portrait Camera, no swing, extra quality silver corner holder, price \$43.00..	\$33.00
1 14x17 New extra quality Cone Bellows View Camera, double swing back, folding bed, silver corner plate holder, cost \$47.25....	37.00
1 8-10 Double Swing Back Imperial Card Combination Camera, will make single work with one lens from 1-4 to 8.10, and 2 on either a 5-7 or 8-10 plate, and will make 4 or 8 on either a 5-7 or 7-10 plate with 4 1-4 lenses. New, silver corner holder, cost \$30.00.....	22.00
1 8-10 Double Swing Back Cincinnati Gem Camera, in perfect order, fitted with 4 1-4 Gem Lenses, the whole as good as new, having only been used a few weeks, will make single work from 1-4 to 8-10, and with the 4 lenses will make 4 and 8 on either a 5-7 or 7-10 plate, cost \$39.50....	30.00
1 5-7 Victoria Camera, fitted with 4 1-4 Gem Lenses. Almost new. Lenses perfectly matched, will make 4 and 8 on a 5-7 plate with the 4 1-4 lenses; also single work and 2 on a plate with 1 lense, cost \$26.50	20.00
1 8-10 Double Swing Back Imperial Cabinet Camera, black walnut polished, glass corner holder for single work from 1-4 to 8-10, and 2 on either a 4 1/2 x 6 1/2 to 8-10 plate. New, cost \$30.00.....	20.00
1 18-22 A. O. Co.'s Double Swing back Portrait Camera, in good order, with Bonanza plate holder, raising front, a big bargain, cost \$115.00.....	45.00
1 14-17 Double Swing Back A. O. Co.'s Portrait Camera, has been used but in good order, holder fitted with solid glass corners, cost \$88.00.....	25.00
6 5-8 Stereo. Cameras, solid bed and plate holders, new, cost \$9.00 each.....	each 4.00
1 5-8 Single Swing Stereo. Camera, folding bed, reversible for either single or stereo views, has been used and fitted with silver corner plate holders, cost \$20.00.....	8.00
1 18x22 old styla Portrait Camera, with sliding bellows, complete with glass corner plate holder and ground glass, could be used for copying.....	7.50
1 5-7 Stereo. Camera, solid bed and plate holder, cost \$10.00.....	4.00
1 8-10 Cincinnati Gem Camera, complete with holder and kits, new, it is slightly damaged, but not to effect its working order, at front on bottom of bed chipped in packing, otherwise good as new, cost \$18.50.....	15.00
1 5-8 Reversible Stereo. and Single View Camera, raising front, folding bed, single swing, with one double dry holder, new, cost \$18.00.....	9.00
1 5-8 Scovill Camera, from "B" outfit, with 1 double dry holder, new, cost \$7.00.....	4.00
1 8-10 A. O. Co.'s Perfect Camera Stand, in good order, only used a short time cost \$14.00.....	10.00
2 Tall Head Rests, complete, cost ea. \$2.25..	ea. 1.50
3 Tall Pillars and Base of Head Rests.....	each 1.00
1 Short Pillar and Base.....	75
3 6-inch Climax Burnishers, cost ea. \$12.00. ea.	8.50
3 9-inch Climax Burnishers, cost ea. \$20.00. ea.	13.00
The above Burnishers are new. Order early, as they cannot be duplicated at this price.	
1 10-inch Climax Burnisher, slightly used, as good as new, a bargain at.....	12.00
1 10-inch Eureka Burnisher, has been used a short time, is in splendid order.....	14.00
1 20-inch Entekin's Eureka Burnisher, complete with gas fixtures, as good as new, cost \$48.50.....	33.00
1 Barker's Cabinet Cameo. Press, with 3 dies, new, cost \$7.50.....	4.00
5 10-12 Negative Boxes, new, cost each \$2.75 will close them out at.....	each 75
1 14-17 Negative Box, has been used but is in good order, cost \$3.00.....	1.25
2 8-10 Todd's Vignettes, new, cost ea. 75c..	ea. 30
1 6 1/2 x 8 1/2 Porcelain Printing Frame, new, cost \$3.00.....	75

	<i>Will sell for</i>
2 4½x5½ Porcelain Printing Frames, new, cost each \$2.00.....	50
4 Carbon Tinting Frames, 2 oval and arch top and 2 arch top, card size.....lot	1.00
2 17x20 Deep Printing Frames, used but are in good order, cost \$4.75.....each	1.75
3 4-8 Deep Printing Frames.....lot	1.00
1 4-8 Shallow do.....	25
5 8-10 " do.....each	50
1 Tripod Folding Legs for 8-10 Camera, in good order, 12½ inch top, cost \$4.50.....	2.00
1 18x24 Pieced Glass Bath, in good order, suitable for gallery use, cost \$15.00.....	4.00
1 20x24 Newell's Patent Composition Bath, in good order, for gallery use.....	4.00
3 6½x8½ Kits to fit in 8-10, cost 90c.....each	35
1 4½x5½ Kit to fit in 6½x8½, cost 70c.....	25
1 Show Case for street entrance, made of wood and finished in black and red, 7 feet 8 inches high. It has 3 sides, with lights of glass of the following dimensions: 1 40x60 inches, 1 10x60 inches, and 1 18x60 inches. A splendid case for any one starting in the business. Cost to make, \$45.00.....	25.00
1 Silver-mounted Show Case, suitable for an entrance, 53 inches high, 32-18-22 inches wide, fitted with good glass, all in good order, a great bargain, cost \$40.00.....	10.00
1 Silver-mounted Show Case, suitable for the wall in reception room, fitted with movable shelves, 44 inches high, 11 inches wide, 44 inches long, cost \$25.00, in good order.....	7.50
1 11x14 Shallow Agate Tray, has been used, cost \$2.40.....	1.0
1 11x14 Deep Agate Tray, has been used, cost \$2.70.....	1.10
2 8-10 Negative Boxes, 2d hand, but in good order.....each	60
2 5-8 Do.....each	40
2 Pneumatic Shutters, new, for 4-4 Lenses, works inside of Camera, cost \$5.00.....ea.	2.50
1 No. 3 Magic Camera Stand, for 14-17 Camera and smaller, new, cost \$20.00.....	18.00
1 No. 7½ A. O. Co.'s Patent Lever Stand for Cameras from 11-14 to 20-24, new, cost \$28.50.....	15.00
1 New style <i>Chair Back</i> Head rest, nickel plate, best thing out for traveling photographers, cost \$4.00.....	2.00
1 8x10 Scott's Vignetter, new, cost 85c.....	65
2 5x8 " " " cost ea. 70c.....ea.	60
3 5x7 " " " " 70c.....ea.	60
1 4½x5½ " " " cost 60c.....	50
2 3½x4½ " " " cost ea. 50c.....ea.	40
1 Fume and Drying Box, 7 feet 6 inches high, has two compartments measuring each inside 22x22 inches and 30 inches high. The upper part is fitted with all the necessary gas fixtures for drying the paper, and the bottom part has a drawer for holding the tray with ammonia for toning. In first class order, cost \$20.00.....	7.50

Photographic Furniture, Back-grounds and Accessories.

In this department we have made a great reduction in honor of the event. A comparison of prices will convince you that now is the time to refit your studio with new Drapery, Furniture and Scenic properties, which, in addition to the liberal inducements offered on new goods, we present the following list of Special Bargains in that line:

Backgrounds.

The following Grounds are all new, the regular price of which is \$10.50 each.

	<i>Will sell for</i>
No. 1—8-10 Interior, fire place in one end and door in other, a good ground.....	\$7.00
No. 2—8-10 Interior and Exterior, can be used as two grounds, with a window in one end and ferns and trees in other.....	7.00
No. 3—8-10 Combination Ground Interior and Exterior, fire place and mantel in one end and exterior stairway and balustrade with vase in other, very artistic.....	7.00
No. 4—8-10 Exterior Ground Foliage.....	6.00
No. 5—8-10 Interior Ground, window in one end, fire place and mantel in other.....	7.00
No. 6—8-10 Interior Ground, window in one end, fancy paneled wall, with a good plain centre.....	7.00
No. 7—8-10 Interior, fire place and mantel in one end, window in other.....	6.50
No. 8—8-10 Exterior Ground, with trees in one end, very good.....	6.50
No. 9—8-10 Interior Ground, with window and book shelves in one end, mantel in the other, a splendid ground.....	7.50
No. 10—8-10 Exterior Ground, beautiful water scene.....	7.50
No. 11—8-10 Exterior Ground, trees in both ends, with good plain centre.....	7.00
No. 12—8-10 Interior Ground, with fire place and mantel with clock, etc.....	6.50
No. 13—9 ft. high 8 ft. wide Interior of a Conservatory, with ferns and trees, a good ground.....	7.00
No. 15—8-10 Interior by Seavey, paneled wall..	7.00
No. 16—8-10 Exterior, Sea View, with large waves in foreground.....	7.00
No. 11—8-10 Interior by Seavey, has been used, a good ground.....	5.00
No. 17—7-8 Ground, 2d hand, by Seavey, view of beach with cliffs and house in distance	2.50
1 Child's Lounge, a good thing for babies, new, cost \$8.00.....	6.00
1 New "Queen" Poser, the latest and most useful chair for the operating room. It has a circular arm and an extra back rest. The seat revolves on an elevating screw. Upholstered in drab velvet and 6-inch ball fringe, cost \$14.50.....	13.00

	<i>Will sell for</i>
3 Chicago Posing Chairs, upholstered in drab velvet, have removable arms, high back for standing pictures, which can be raised or lowered, also has the incline movement in back, a most beautiful and useful chair, new, cost \$25.00.....	18.00
2 Rocks, one small and one 2 ft. high.....lot	2.00
1 Wood Balustrade 5 ft. long, extra wood base with round and square end, has been used, cost \$9.00.....	4.00
1 Papier Mache Balustrade (by Bryant), 5 ft. long, front end has two sides, square and round. This can also be used as a separate accessory. Has a small and large vase, 2d hand, cost \$12.00.....	5.00
1 Papier Mache Balustrade, both ends are loose and can be used as a pedestal, has an extra base to raise the Balustrade, the centre can also be used separate, 7 ft. long, has been used, cost \$12.00.....	5.00
1 Seavey Circular Balustrade, fine figure, pieces on end made of papier mache and wood. The large end can be used separately and balustrade has an extra base 12 in. high to raise it, 2d hand but in good order, cost \$50.00.....	25.00
1 Cottage Window 4½ x 8 ft., as good as new, cost \$25.00.....	10.00
1 Seavey Stone Wall, in 4 parts, 2 ft. high, 8 ft. long, nearly new, cost \$20.00.....	10.00
1 Seavey Hedge Fence, 4 parts, gate posts, stone wall and hedge fence, cost \$15.00.....	6.50
1 Papier Mache Vase, 18 inches high, has been used but as good as new.....	2.00
1 Fine Table Cover and Drapery 2 yards square, with fringe. Can be used on both sides, a good photo pattern, cost \$9.00.....	4.50
1 Manilla Curtain, 4 by 10 feet, as good as new, cost \$10.00.....	5.00
1 9-12 Background Exterior, with trees in one end and house in distance, a very fine ground, slightly used, cost \$25.00.....	10.00
1 9-22 Exterior Ground Landscape, cost \$25.00	10.00
1 9-12 Exterior Ground, by Seavey, water in foreground, a beautiful and artistic ground, cost \$20.00.....	10.00
1 8-10 Exterior Ground, interior of a conservatory, with plants, trees and fences, nearly new, cost \$20.00.....	10.00
1 3x8 Feet Side Slip of Interior Stairway, good as new, cost \$12.00.....	5.00
1 6x7 Plain Painted Ground, medium shade, has been used.....	1.50
1 5x7 Black Velvet Ground for making Black Vignettes, cost \$8.00.....	3.00
4 5x7 Ground (by Seavey) imitation of envelope with hole in centre for photographing the head. A good ground for Christmas and Holiday Photos. (With many happy returns.) in corner, good as new, cost \$15.	7.00
1 Rustic Door, with Gate, Walnut Carved, made to order, a splendid accessory, cost \$25.00.....	7.00

	<i>Will sell for</i>
2 Seavey Plaques, new, a beautiful accessory, cost each \$20.00.....	5.00

Frames for Photographs.

In this department we have made important changes and additions and besides offering a fine line of new goods, at a reduction on an average of 20 per cent. from former prices—we append this list of Special Bargains in Frames.

Frames.

These frames are new, having a large stock we close them out at these low figures to make room for other goods.

	<i>Will sell for</i>
10 dozen 8x10 No. 8, Imitation Walnut and Gilt Oval Frames, flat pattern, cost per dozen \$2.25.....per doz.	1.50
10 dozen 8x10 No. 15, ¼ Imitation Walnut and Gilt Oval Frames, deep pattern, cost per dozen \$3.00.....per doz.	1.75
30 10-12 No. 15½ Oval Deep imitation Walnut and Gilt Frames, cost per dozen \$4.00...	2.00
24 10x12 No. 2½ Imitation Rosewood and Gilt Oval Frames, per dozen.....	1.50
4 10x12 Polished Walnut Oval Frames, lot.....	1.50
7 11x14 No. 46 Square Frames, Polished Walnut and Flat Engraved, Panel 2½ inch, cost \$8.00, lot.....	4.00
7 11x14 No. 36 Square Frames, 3 inch Polished Walnut, with double gilt inside, a good heavy pattern, cost \$8.00, lot.....	4.00
14 8x10 2 Inch Gilt Frames, cost \$5.00, lot....	3.00
13 8x10 2 Inch, Ebony and Gilt Frames, cost \$4.75, lot.....	2.75
7 10x12 No. 2½ Imitation Rosewood and Gilt Square Frames, flat pattern, lot.....	1.50
9 8x10 1½ Inch, Polished Oak and Gilt Square Frames, a good salable frame, lot.....	2.00
6 8x10 3 Inch, Heavy Gilt Frames, lot.....	2.00
24 8x10 No. 331 Flat Ebony Engraved Frames, per dozen.....	2.00
24 8x10 No. 332 Flat Ebony Engraved Frames, per dozen.....	2.00
The above two patterns are very stylish, sides of 1 inch and bottom and top of 2 inch moulding, finely engraved in gilt.—They will sell rapidly.	
Lot of 16, 1 inch Flat Engraved Frames, 6x10 square, assorted colors.....	1.00
Lot of 12, 8x10 2 inch Ebony and Gilt Frames	2.00
Lot of 5, 11x14 Frames, assorted, walnut and gilt and imitation, engraved.....	1.75
9 10x12 No. 40 Square Frames, walnut and gilt inside, engraved in black, lot.....	3.00
All the above frames are empty.	
8 11¼x14¼ C. L. Rustics, fitted, lot.....	1.50
12 5½x5½ C. L. Rustics, fitted, lot.....	75
Lot of 12, Cabinet and 8-10 Comb'n Frames, ebony and gilt, with silk and paper fancy cut mats, about 4 dozen, slightly worn, lot.....	2.25

	<i>Will sell for</i>
Lot of 8-10, Walnut and Gilt and imitation French Walnut Veneered and Engraved square Frames, assorted, empty, per doz.	3.50
Lot of about 20, 10-12 and 11x14 Walnut and Gilt and Imitation Engraved Frames, empty, each.	40
2 13x16 Velvet Passepartouts, 8x10 oval opening, with glass and backs, worn, lot.	1.25
Lot of 3 Panel Passepartouts, with Photos, fine beveled mats, lot.	60
Lot of Cabinet Passepartouts, with Photos, fancy cut mats, beveled opening, each.	15
1 11x14 3 inch polished walnut and ebony and 1½ inch stencilled gilt square Frame, fitted, deep pattern, new, cost \$2.00.	1.25
The following frames are all new and beautiful goods, suitable for crayons, pastels or oil photographs, <i>all empty</i> :	
1 No. 190, 25x30, 4¼ inch veneered Frame, gilt inside, deep pattern, cost \$10.00.	2.50
2 No. 190, 22x28, 4½ do. " 9.00....each	2.00
1 No. 177, 25x30, 4½ do., flat pat. cost \$8.00...	2.00
1 No. 300, 22x28, 4 inch flat pat. Frame, gilt on inside and outside, black and gilt panel in centre, cost \$7.00.	2.00
2 No. 792, 22x28, 3½ inch veneered Frames, deep pattern, gilt inside, a good selling frame, cost each \$7.00.	2.00
The following are second-hand frames:	
1 No. 200, 22x28 square gold gilt Frame, soiled by dust, oval opening, a very rich frame, empty, cost \$12.00.	2.00
1 20x26 3½ inch polished walnut, 1 inch, gilt inside, fitted with glass and back, good as new, cost \$8.00.	2.00
1 25x30 2 inch flat polished oak Frame, ebony inside, a good frame, empty, cost \$4.00.	1.50
1 20x24 2½ inch bronze Frame, flat pattern, plush inside, a very stylish frame, soiled by dust, empty.	1.50
1 25x29 1½ inch red stained Frame, fitted with glass and back, in good order.	1.00
1 25x30 oval gilt Frame, empty, soiled by dust	1.00
5 25x30 met. gilt Frames, shop worn, emp. ea.	1.00
5 14-17 met. gilt square Frames, shop worn, lot	1.00
3 11-14 " " " lot	75
8 ½ size Union square Frames, for lot.	50
5 6½x8½, " " for lot	50
19 ½ C. V. Cases, empty, sell the lot for.	50
7 Black Easels and Frames, 18 inches high, engraved in white and gilt, opening in frames 9x10 inches, lot of 7 only.	1.50
1 Black Easel, black and engraved in white and gilt, 15 inches high, with frame for cabinet photo, cost 65 cts.	20
1 16x20 2½ inch square gilt Frames, shop worn	50

	<i>Will sell for</i>
1 18x23 4 inch square polished walnut and gilt Frame, carved top, in good condition, empty.	1.50
1 20½x35½ 3 inch square gilt Frame, shop worn, empty.	2.00
Any of the above frames will answer admirably for specimens, and save considerable in cost.	
<i>The following Frames are new:</i>	
2½ doz. 8-10, No. 3052, 1½ in. bronze Frames, good, value \$6.00, per doz.	4.00
1 doz. 8-10, No. 3044, 2¼ in. bronze Frames, well worth \$8.00, per doz.	5.00
1 doz. 8-10, No. 3047, 1½ in. Do., regular price \$9.50, per doz.	4.00
10 11-14 3 inch bronze Frames, regular price \$1.00, each.	60
1 doz. 8-10, No. 280, 2½ inch imitation veneered French Walnut and engraved in white and gilt, deep pattern, a good and salable frame, per doz.	4.00
3 doz. 8-10, No. 357, 3½ inch imitation veneered and ebony, engraved in white and gilt inside, deep pattern, per doz.	5.50
2 8-10 4 inch Frames, 2 inch ebony and gilt, with 1 inch plush panel and 1 inch gilt inside, cost \$4.00, lot.	2.00
2 8-10 solid oval ebony Frames, square outside, corners engraved in gilt, gilt inside, tarnished, cost \$4.00.	2.00
1 10-12 solid oval ebony Frame, same as 2 8-10, cost \$2.50.	1.00

Photographers' Stationery.

We supply of Collins, Son & Co., first quality, and direct particular attention to the uniform mark down in the recently already reduced prices; and now, when you know that in addition to the savings in cost of the most useful article in the profession we allow a discount of five per cent. off, it will not be necessary to throw out a hint to the wide-awake reader that now is the time to lay in a stock of Cards, and ours is the house from which to secure the supply.

In the departments of ALBUMS, ARTISTS' MATERIALS, CHEMICALS, PAPER, GLASS, DRY PLATES, SPECIALTIES, LANTERNS and SLIDES, PHOTOGRAPHY FOR THE TRADE and PHOTOGRAPHIC LITERATURE, we have made a corresponding and equal reduction all around, and ask but a comparison in prices to insure us frequent orders, and we wish you to bear it in mind that our extra special discount is applicable to all of these goods when ordered in amounts above \$10 with cash. In these departments we offer the following SPECIAL BARGAINS:

Dry Plates.

Having a very large stock of Dry Plates which we wish to reduce, we offer them at the following greatly reduced prices. They cannot be duplicated at these figures when they are sold. So order early if you wish them, and specify in your order if you want others substituted or money returned in case they are gone by the time your order may reach us.

	<i>Cost price.</i>	<i>Will sell for per doz.</i>
100 doz. 3¼x4¼ Beebe.	\$0.43	\$0.25
50 " 5x8 "	1.20	50
1½ " 11x14 "	4.75	2.50
2 " 14x17 Star	8.50	5.00
2 " 11x14 "	4.75	2.00
3 " 10x12 "	3.65	2.50
8 " 8x10 "	2.30	1.50
24 " 5x 8 "	1.20	75
10 " 5x 7 "	1.10	65
20 " 4¼x5½ "	73	50
12 " 5x 8 American	1.20	75
13 " 5x 7 "	1.10	65
7 " 8x10 Neidhart spec.	2.30	1.50
12 " 5x 8 " " " " " " "	1.20	75
5 " 1-2 " " " " " " "	73	50
3 " 5x 8 Tropical	1.20	75
6 " 4¼x5½ " " " " " " "	73	50
3 " 8x10 Gazelle.	2.30	1.50
30 " 8x10 Ruby.	2.30	1.50
33 " 5x 8 " " " " " " "	1.20	75
25 " 5x 8 Crystal	1.20	75
3 " 5x 8 Triumph	1.20	75
3 " 4x 5 " " " " " " "	93	40
12 " 8x10 Wheeler	2.30	1.50
30 " 5x 8 " " " " " " "	1.20	75
1 " 11x14 Eastman spec.	4.75	3.00

Will sell for

Over a thousand sheets assorted Albumen Paper, extra brilliant and single, first and second choice, good paper for small work 8-10 and down, per doz. \$0.25

We also furnish a fine Dresden Albumen Paper extra brilliant, 2d choice, for \$23.50 per ream, or per doz. 60

5000 5-8 Negative Preservers, good on one side, have been used, per 100. 25

3000 8-10 Do. per 100. 35

Lot of 8 fine colored Slides, 2d hand, mounted in wood frames 4x7, for magic lanterns, (Bible history,) cost \$10.00, lot. 2.50

2 fine colored Slides, one of animals, cost \$3.00 75

The following six are new and are finely colored Dissolving Views:

2 Life of Christ, 1 of the Last Supper and 1 of the Crucifixion, cost \$3.00 for 2. 2.00

	<i>Will sell for</i>
2 Slides, Light in the Window, very attractive, 1 The Snow-clad Window, 2 a Beautiful Girl appears at the window, cost \$2.00.	2.25
2 Slides, Blackberries and Black Brudders, very comic, 1 a bunch of ripe blackberries, 2 each berry replaced by a smiling ebony countenance, new, cost \$5.00.	2.25
200 Card Photos of Actresses, lot.	1.50
10,000 No. 111 Bon Ton Envelopes, cheap at per 1000.	1.50
1,000 Stereoscopic Views, artistic size, splendid series on 1st class mounts, etc. p.100	2.00
Fine Unmounted Photos, suitable for specimens or studies: Cab. \$1.00 per doz., Panel, \$1.50 per doz., 7-4 \$2.00 per doz., 8-10 \$2.50 per doz., 11-14 25c. ea., 14-17 50c. ea.	
Lot of 58 Lantern Transparencies, full size, 3¼x4¼ glass, embracing the following subjects: Reptiles and Insects, Plants, Natural History, Trees, Manners and Customs, Biblical Antiquities, cost \$27.25. Will sell the lot for.	7.00

Books.

1 copy Modern Dry Plates or Emulsion Photography, by Dr. J. M. Eder, cloth, new, cost \$1.00.	50
3 copies Silver Printing, by H. P. Robinson and Capt. Abney, cloth, new, cost \$1.00.	50
1 copy Studios of Europe, cloth, by H. Baden Pritchard, cost \$1.00.	50
1 copy Do. paper, cost 75 cts.	30
1 copy Carbon Manual, cloth.	15
1 copy American Almanac 1864, Towler, cloth.	15
4 copies Manual of Photography, Coale.	15
50 copies The Photographic Amateur, by J. Traill Taylor, paper, cost each 50 cts.	10

TAKE NOTICE.

As the articles on this list cannot be duplicated at any such prices as we offer them for, we request that orders are sent in as early as possible, and that it be stated in case the article is already sold when your order reaches us what other stock is desired to cover the remittance. Compare our prices, and see what money you can save on every item used in the profession and direct your orders to

RICHARD WALZL, Baltimore, Md.

NOTE.—All bargains are subject to the five per cent. discount when terms are complied with.

SPLENDID BUSINESS OPPORTUNITIES!

\$1,500.00 CASH

WILL SECURE A

HANDSOME PHOTOGRAPHIC STUDIO,

Eligibly Located in the best square on a leading thoroughfare in Baltimore.

Only one easy flight from street, with Sky-light on same floor and a suite of rooms on the floor above, which could be rented for business purposes, or would be convenient for house-keeping.

This offers a rare chance for any one wishing a well-established Photographic Studio and place of residence combined in Baltimore, the most delightful city for residence in this country.

The business is yielding a certain and constantly increasing revenue, with everything complete and in successful operation.

To those meaning business, photographs showing the exterior and interior of the establishment will be sent on application to

RICHARD WALZL, BALTIMORE, MD.

\$1,250.00 CASH

WILL SECURE A GOOD PAYING

PHOTOGRAPHIC STUDIO IN WASHINGTON,

Situated on the best square on Pennsylvania Avenue. Perfectly Equipped in every respect. North Sky and Side-Light in Operating Room, especially constructed for obtaining best results.

One of the oldest established Studios in the city, with many thousand Negatives, the duplicate orders of which will yield a handsome revenue.

Washington rivals Paris for beauty, and has a population of 160,000, with a floating population of 6,000 *daily*.

For particulars address RICHARD WALZL, BALTIMORE.

Anything and Everything

— IN THE —

PHOTOGRAPHIC LINE,

From a Pocket to a Solar Camera.

From a Petite to a 36x70 Mount.

From a 1-4 to 20x24 Dry Plates.

— WITH EVERYTHING ELSE IN AS VARIED AN ASSORTMENT FOR —

Professionals or Amateurs,

—:O:— FOR —:O:—

PHOTOGRAPHS & FERROTYPES,

— INCLUDING THE —

* NEW ARGENTA PLATES, *

And all other Novelties and Improvements in the Art. All orders filled promptly and in rotation. The lowest prices for the best Merchandise, with an

Extra Special Discount of Five Per Cent.

Which liberal offer is made in honor of the event. All cash buyers should embrace this exceptional opportunity to save money by sending their orders to the

National Photographic Emporium,

No. 205 West Baltimore Street,

BALTIMORE, MD.

RICHARD WALZL, Proprietor.

A BEAUTIFUL STUDIO FOR SALE.

Everything in first-class order and in successful operation, with about seven thousand negatives made on the premises the past few years, and systematically arranged for duplicate orders. Price, \$1,500.00. Parties wishing to locate in Baltimore, a most pleasant city to reside and do business in, should embrace these splendid chances of securing fine, well established places of business in the best trade favored localities. Address,

R. WALZL, Baltimore, Md.

\$650.00 CASH WILL PURCHASE

A cosy Studio, newly fitted up and located on the principal thoroughfare in Baltimore. This is an excellent stand for first-class ferrotype work. Nice entrance, all the apartments on second floor. The third floor could be rented out, permission to do so being granted in the lease. Inquire of

R. WALZL, Baltimore, Md.