Kodak.

EASTMAN
PHOTOGRAPHIC
EXHIBITION.

New Gallery,
121a REGENT STREET,
LONDON, W.

October 27th to November 16th, 1897.

CATALOGUE.
PRICE SIXPENCE.

Exhibition open daily 10 a.m. to 7 p.m.
Evenings: Mondays and Thursdays, 8 to 10.
JUDGES.

***

ANDREW PRINGLE, Esq.,
Camera Club, London.

H. P. ROBINSON, Esq.,
Camera Club, London.

G. A. STOREY, Esq., A.R.A.

3524
CATALOGUE
OF THE
EASTMAN PHOTOGRAPHIC
EXHIBITION.

GENERAL INDEX.

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Loan Section (West Gallery) ............ 11-17
Technical Exhibits ..................... 18-25

3
CATALOGUE.

CENTRAL HALL.

KODAKS AND APPLIANCES.

In this Hall will be found arranged examples of the various Kodaks, together with pictures—direct and enlarged—made from negatives taken in them. More detailed particulars of the new Folding Pocket Kodak will be found in the Outline of Arrangements.

Pocket Kodaks.
The New FOLDING POCKET KODAKS.
Bullet Kodaks.
Bull’s-Eye Kodaks.
No. 2 Cartridge Kodaks.
Folding Kodaks.
Kodets.

Secto Papers.
Bromide Papers.
The “Royal” Bromide Paper.
Transparent Films and Enlargements.

In the Balcony, above and around the Central Hall, are placed a series of Enlargements, 60 x 40 inches, showing the extent and importance of the Eastman Kodak Company’s works at Rochester, New York.
The refreshment rooms adjoin the Balcony.
NORTH GALLERY.


Competition Section.

£600 in 130 Prizes.

In the Amateur Competition about 25,000 entries from exhibitors in all parts of the world were received, and out of this number a large selection is exhibited in the North Gallery.

Those shown in Classes A, B, and E are numbered consecutively.

Class A. Contact Prints, Snap Shots, extends from No. 1 to No. 1131.
Class B. Contact Prints, Time Exposures from No. 1132 to No. 1236b.
Class E. Pocket Kodak Prints from No. 1237 to No. 2447.

The Enlargement Classes are arranged at the ends of the room for the better general effect.

Class C. Enlargements from any sized negative.
Class F. Enlargements from the Pocket Kodak negatives.

The full Prize List and the names of the successful competitors are appended.
EASTMAN
Photographic Competition
1897.

PRIZE LIST.

CLASS A.
CONTACT PRINTS. SNAP SHOTS.
Any size above Pocket Kodak.

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<th>Name</th>
<th>Cat. No.</th>
<th>Cash</th>
<th>£31 10 0</th>
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<td>Jennings, W. N.</td>
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CLASS B.

CONTACT PRINTS.  TIME EXPOSURES.

Any size above Pocket Kodak.

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<td>Miner, W. H.</td>
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<td>&quot;</td>
<td>5</td>
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<td>No. 4 Bullet</td>
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## CLASS B—continued.

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## CLASS C.

ENLARGEMENTS, ANY PROCESS, 
10 X 12 inches or larger.

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### CLASS C—continued.

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### CLASS D.—LANTERN SLIDES.

Any Subject.

The Prize Lantern Slides are shown in the Technical Room in a covered tunnel specially built for convenient inspection of the transparencies.

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CLASS E.—POCKET KODAK PRINTS.

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<th>Any Subject</th>
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<td>7</td>
<td>Drinkwater, W. R.</td>
<td>1434</td>
<td></td>
</tr>
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<td>8</td>
<td>Bowers, A. S.</td>
<td>2176</td>
<td>No. 2 Bullet 2 2 0</td>
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<tr>
<td>9</td>
<td>Fischer, O. E.</td>
<td>1282</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Wise, J. J.</td>
<td>1309</td>
<td>No. 2 Bull's-Eye 1 13 0</td>
</tr>
<tr>
<td>11</td>
<td>Taylor, Miss M.</td>
<td>1437</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Young, Miss A.</td>
<td>2593</td>
<td>Pocket Kodak 1 1 0</td>
</tr>
<tr>
<td>13</td>
<td>Warburg, Miss A. B.</td>
<td>2112</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Delage, H.</td>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Cadby, Mrs.</td>
<td>1964</td>
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CLASS F.—POCKET KODAK ENLARGEMENTS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Cat. No.</th>
<th>Any Subject</th>
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<tbody>
<tr>
<td>1</td>
<td>Stoiber, A. H.</td>
<td>2520</td>
<td>No. 4 Folding Kodak, etc. £21 0 0</td>
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<td>2</td>
<td>Motterman, W. C.</td>
<td>2532</td>
<td>No. 4 Foldg. Kodak 12 12 0</td>
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<tr>
<td>3</td>
<td>Cueneau, Bernard</td>
<td>2560</td>
<td>No. 4 Cartg. Kodak 5 5 0</td>
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<tr>
<td>4</td>
<td>Rosenheim, O.</td>
<td>2588</td>
<td>No. 4 Bullet 3 3 0</td>
</tr>
<tr>
<td>5</td>
<td>Kuché Mile. Marie</td>
<td>2536</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>De Pulligny</td>
<td>2595</td>
<td>No. 4 Bull's-Eye 2 10 0</td>
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<td>7</td>
<td>Rhodees, W. E.</td>
<td>2517</td>
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<td>8</td>
<td>Roberts, John T.</td>
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<td>No. 2 Bullet 2 2 0</td>
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<td>9</td>
<td>Barton, G. A.</td>
<td>2575</td>
<td></td>
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<tr>
<td>10</td>
<td>Spiriti, Dr. J.</td>
<td>2541</td>
<td>Film or Bromide Paper to value of 0 10 0</td>
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<tr>
<td>11</td>
<td>Dunn, H. E.</td>
<td>2519</td>
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<td>12</td>
<td>Baldry, W. F.</td>
<td>2587</td>
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<td>13</td>
<td>Warnerke, Miss</td>
<td>2596</td>
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<td>14</td>
<td>Marshall, Mrs. L.</td>
<td>2573</td>
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<tr>
<td>15</td>
<td>Knox, Horner H. G.</td>
<td>2580</td>
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</tr>
</tbody>
</table>
WEST GALLERY.

Invitation Room.

Enlargements by the Eastman Company from negatives kindly lent for the purpose.

Eastman Company.

No.
1. Wellington Street, Strand
2. Forest scene
3. Night on a Norwegian Fjord
3a. Cathedral in sunlight
4. Westminster Bridge
5. Lotofos Waterfall
6. Oulton Broad
Eastman Company.
7. Waterloo Bridge
8. Derelict
9. Norwegian Valley
10. Setting Sun
11. Whitby Harbour
12. Sunset in the Pool
Eastman Company.
14. Listening to the birds
15. In Winter's White Robe
16. The Harbour Creek

Alftrei. B.
Pringle, A.
Sutcliffe, F. M.
Thomas, W.

Evans, Frederick H.
INVITATION ROOM (continued).

Ramsay, W. J.
17. Houses of Parliament

Sutcliffe, F. M.
19. Codfish

Thomas, W.
20. Ebb of a Winter's Day

Manly, Thomas
21. Child's Portrait

Annan, J. Craig
22. Mr. and Mrs. E. A. Walton

Nancy

Martin, Paul
24. A frosty night

Ashton, E. R.
24a. Scaring the Evil Eye, Morocco

Davison, George
25. A French Nun

Annan, J. Craig
26. Grime and Glitter

Sutcliffe, F. M.
27. Welcome Shade

Davison, George
28. Ruby

Sutcliffe, F. M.
29. Breaking Wave, Whitby

Davison, George
30. May

Davison, George
31. Wet Day in London

Martin, Paul
32. Wave effect

Eastman Company
33. Child with doll

Mc Nicol, Miss
34. My doll

Dickman, Geo.
35. Fashion

Walton, George
36. One of the Beggerstaff Brothers

Aitken, B.
37. Miss Marjorie Faulkner

Job, C.
38. Sun and Shadow

Davison, George
39. Laughing lady

Cadby, Mrs. Carine
39a. Hemlock

Ramsay, W. J.
40. Houses of Parliament

Mailand, Lord
41. Give us a bite

Eastman Company
42. Still water

A Thames barge

Robinson, H. P.
43. On the common

Annan, J. Craig
44. Portrait

Starnes, H. S.
45. On the quay

46. On the quay
INVITATION ROOM—(continued.)

Lyasghit, Major
47. Irish market scene

Mainland, Lord
48. Washing day

Manly, Thomas
49. Japanese doll

Dresser, H. R.
50. The old monk

Mainwaring, Dr.
51. Winter's vale of mist

Pritchard, Mrs.
52. A monument

Job, C.
53. Snow ruts

Clarke, Mr. Francis
53a. A cooling stream

Dickman, Geo.
54. On the Zuyder Zee
55. Calm at end of day

Martin, Paul
56. A winter's night on the Embankment

Davison, George
57. Flock of sheep

Pritchard, Mrs.
58. A church interior

Job, C.
59. Chain pier, Brighton

Davison, Geo.
60. The sun shade

Calland, E.
61. Railway station, Broad Street

Davison, Geo.
62. Child portrait

Dresser, A. R.
63. St. Mark's, Venice

Davison, Geo.
64. La Chambotte

Johnston, Miss Francis B.
65. In Trafalgar Square

Lyasghit, Major J. D.
66. Pitch boilers

Eastman Company
67. A Strand church

Calland, E.
68. St. Martin's Lane

Aman, J. Craig
69. Interior (decorated by Mr. George Walton)

Mrs. Grosvenor Thomas
70. Agnes Reid Warnock

Johnston, Miss Francis B.
71. Child at fountain

Sutcliffe, F. M.
72. Whitby Harbour

Aman, J. Craig
73. Gevan Ferry

Eastman Company
74. Soho Square

Johnston, Miss Francis B.
75. Woman at cottage door
INVITATION ROOM—(continued.)

Davison, Geo.
77. At Molesey Lock

Eastman Company
78. Northumberland Avenue

Evans, Frederick H.
79. A Stairway

Johnston, Miss Francis B.
80. Portrait
81. Reflections

Emanuel, Charles
82. A Market Place

Barracough, F. A.
82a. Summer time.

Emanuel, Charles
83. The Ville Close,
Concarneau

Eastman, George
84. Arc de Triomphe

Altieri, B.
85. Against sky

Annan, J. Craig
86. Venetian steps

Sutcliffe, F. M.
87. A refreshing draught

Greger, Karl
88. The dark pine trees

Thomas, W.
89. Westminster

Eastman Company
90. Corner of Trafalgar Sq.

Emanuel, Charles
91. Market day, Concarneau

Ramsay, W. J.
92. Sunset

Annan, J. Craig
93. Afternoon tea

Davison, George
94. Burning weeds

Cadby, W. A.
95. A nude figure study

Davison, George
96. Lady in white

Ashton, E. R.
97. A street scene

Greger, Karl
98. Sunset on the coast of
South Wales

Evans, Frederick H.
99. Cathedral choir

Lysaght, Major J. D.
100. Birds at Antwerp Zoo

Clarke, Mrs. Francis
101. Sympathy

Eastman Company
102. The open country

Emanuel, Charles
103. A Normandy village

Baker, Harold
104. Miss Lily Hanbury

Lasaght, Major J. D.
105. Market place in Brittany

Sutcliffe, F. M.
106. Cornfield

Emanuel, Charles
107. A Market Place

Ramsay, W. J.
108. Sunset

Annan, J. Craig
109. Afternoon tea

Davison, George
110. Burning weeds

Cadby, W. A.
111. A nude figure study

Davison, George
112. Lady in white

Ashton, E. R.
113. A street scene

Greger, Karl
114. Sunset on the coast of
South Wales

Evans, Frederick H.
115. Cathedral choir

Lysaght, Major J. D.
116. Birds at Antwerp Zoo

Clarke, Mrs. Francis
117. Sympathy

Eastman Company
118. The open country

Emanuel, Charles
119. A Normandy village

Baker, Harold
120. Miss Lily Hanbury

Lasaght, Major J. D.
121. Market place in Brittany

Sutcliffe, F. M.
<table>
<thead>
<tr>
<th>Eastman Company</th>
<th>Eastman Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annon, J. Craig</td>
<td>122. A Dutch head gear</td>
</tr>
<tr>
<td>107. A Clyde ferry</td>
<td>123. Flower study</td>
</tr>
<tr>
<td>108. An altar piece</td>
<td>Mc Nicol, Miss</td>
</tr>
<tr>
<td>Pringle, A.</td>
<td>124. Hounds</td>
</tr>
<tr>
<td>109. Wave effect on a Norwegian Fjord</td>
<td>Manly, Thomas</td>
</tr>
<tr>
<td>Clarke, Mrs. Francis</td>
<td>125. Japanese screen</td>
</tr>
<tr>
<td>110. Maytime</td>
<td>126. A busy street</td>
</tr>
<tr>
<td>Robinson, H. P.</td>
<td>Davison, George</td>
</tr>
<tr>
<td>111. Maiden meditation</td>
<td>127. Low tide</td>
</tr>
<tr>
<td>Dresser, A. R.</td>
<td>Johnston, Miss Francis B.</td>
</tr>
<tr>
<td>112. Venice</td>
<td>128. Portrait</td>
</tr>
<tr>
<td>Eastman Company</td>
<td>Smith, H. M.</td>
</tr>
<tr>
<td>113. Oxford Street in wet weather</td>
<td>129. By the river</td>
</tr>
<tr>
<td>Robinson, H. P.</td>
<td>Mc Nicol, Miss</td>
</tr>
<tr>
<td>114. Wayside gossip</td>
<td>130. A group of hounds</td>
</tr>
<tr>
<td>Eastman Company</td>
<td>Baker, Harold</td>
</tr>
<tr>
<td>115. Covent Garden</td>
<td>131. Portrait, Miss Lily Hanbury</td>
</tr>
<tr>
<td>Clarke, Mrs. Francis</td>
<td>Davison, George</td>
</tr>
<tr>
<td>116. Lilac sunbonnet</td>
<td>132. Hampton Church</td>
</tr>
<tr>
<td>Robinson, H. P.</td>
<td>Moss, Chas.</td>
</tr>
<tr>
<td>117. Rushall Quarry</td>
<td>133. Mist on the river,</td>
</tr>
<tr>
<td>Surcliffe, F. M.</td>
<td>Manly, Thomas</td>
</tr>
<tr>
<td>118. On the beach</td>
<td>134. Olivia</td>
</tr>
<tr>
<td>Eastman Company</td>
<td>Ashton, A. R.</td>
</tr>
<tr>
<td>119. A full road</td>
<td>135. Shoeblack</td>
</tr>
<tr>
<td>Robinson, H. P.</td>
<td>Eastman Company</td>
</tr>
<tr>
<td>120. Gathering bracken</td>
<td>136. Hill sheep</td>
</tr>
<tr>
<td>Eastman Company</td>
<td></td>
</tr>
<tr>
<td>121. Northumberland Avenue</td>
<td></td>
</tr>
</tbody>
</table>
INVITATION ROOM—(continued.)

Lysaght, Major J. D.
137. At Youghal
138. Log hauling at Interlaken

Johnston, Miss Francis B.
139. A street scene

Eastman Company
140. River at evening

Cadby, Mrs. Carine
141. Honesty

Davison, George
142. Lady and child

Butcher, George
143. The Royal Carriage, Buckingham Palace
144. Group on Royal Yacht “Alberta”
145. The Royal Carriage, Jubilee Procession

Cochrane, Miss Minnie
146. Jubilee day, returning to the palace
147. Jubilee day, returning to the palace

Pictures by Members of the Royal Family.

148. Photographs by H.R.H. Princess Victoria of Wales
149. Photographs by H.R.H. Princess Victoria of Wales
150. Photographs by H.R.H. Princess Victoria of Wales
151. Photographs by H.R.H. Princess Victoria of Wales
152. Frame of photogravures from negatives by H.R.H. Princess Victoria of Wales
153. Photograph by H.R.H. Princess of Wales
154. Photograph by H.R.H. Duchess of York
155. Photograph by H.R.H. Duchess of Fife
156. Photograph by H.R.H. Princess Victoria of Wales
157. Photograph by H.R.H. Duchess of York
158. Photograph by H.R.H. Duchess of York
159. Photograph by H.R.H. Princess of Wales
160. Photograph by H.R.H. Princess of Wales
161. Photograph by H.R.H. Princess of Wales
162. Photograph by H.R.H. Princess of Wales
163. Photogravures from negatives by H.R.H. Princess of Wales
Photographs by Members of the Royal Family—(cont.)

164. Photogravures from negatives by H.R.H.
      Duchess of York
165. Photograph by H.R.H.
      Princess of Wales
166. Photograph by H.R.H.
      Princess of Wales
167. Photograph by H.R.H.
      Princess of Wales
168. Photograph by H.R.H.
      Princess of Wales
169. Photograph by H.R.H.
      Princess of Wales
170. Photograph by H.R.H.
      Princess Victoria of Wales
171. Photograph by H.R.H.
      Duchess of York
172. Photograph by H.R.H.
      Duchess of Fife
173. Photograph by H.R.H.
      Duchess of Fife
174. Photogravures from negatives by H.R.H.
      Duchess of Fife
175. Photograph by H.R.H.
      Princess Henry of Battenberg
176. Photograph by H.R.H.
      Princess Henry of Battenberg
177. Photograph by H.R.H.
      Duchess of Fife
178. Photograph by H.R.H.
      Princess Henry of Battenberg


Lyseagh, Major J. D.
179. The Shannon, Castleconnel

Eastman Company
180. Trafalgar Square

Annan, J. Craig
181. The Ayrshire Beach

Ashton, C. R.
182. At the Well

Hinton, A. Horsley
183. On the banks of the Wey

Bright, C. J.
184. Trafalgar Square
SOUTH GALLERY.

Technical Exhibits.

Examples of colour obtained upon Solio and Bromide paper with different toning baths.

SOLIO PAPER.
Frame No. 1. Toned Solio Prints.

<table>
<thead>
<tr>
<th>Print No.</th>
<th>Description</th>
<th>Solio</th>
<th>Acid Bath</th>
<th>Water</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Plain Fixed.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Eastman's Neutral Combined Bath. (See instructions accompanying the Paper.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Eastman's Acid Combined Bath. (See instructions accompanying the Paper.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sulphocyanide.</td>
<td>15 grains.</td>
<td></td>
<td>16 oz.</td>
</tr>
<tr>
<td></td>
<td>Ammonium Sulphocyanide</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold Chloride</td>
<td>1 grain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Water</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Phosphate.</td>
<td>20 grains.</td>
<td></td>
<td>1 oz.</td>
</tr>
<tr>
<td></td>
<td>Phosphate Soda</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold</td>
<td>1 grain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Water</td>
<td></td>
<td></td>
<td>8 oz.</td>
</tr>
<tr>
<td>6</td>
<td>Borax</td>
<td>60 grains.</td>
<td></td>
<td>16 oz.</td>
</tr>
<tr>
<td></td>
<td>Borax</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Water</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold</td>
<td></td>
<td></td>
<td>1 oz.</td>
</tr>
<tr>
<td>7</td>
<td>Bicarbonate.</td>
<td>4 grains.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bicarbonate Soda</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gold</td>
<td></td>
<td></td>
<td>4 grains.</td>
</tr>
<tr>
<td></td>
<td>Water</td>
<td></td>
<td></td>
<td>10 oz.</td>
</tr>
</tbody>
</table>
Frame No. 1. Toned Solid Prints—(continued.)

<table>
<thead>
<tr>
<th>Print No.</th>
<th>Acetate Solute</th>
<th>Acetate Soda</th>
<th>Gold Chloride</th>
<th>Water</th>
<th>30 grains, 2 oz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Frame No. 2. Various Surfaces on Solid.

<table>
<thead>
<tr>
<th>Print No.</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rough dried.</td>
</tr>
<tr>
<td>2</td>
<td>Squeezed upon Ferrotype plate.</td>
</tr>
<tr>
<td>3</td>
<td>Burnished.</td>
</tr>
<tr>
<td>4</td>
<td>Squeezed upon Plate Glass.</td>
</tr>
<tr>
<td>5</td>
<td>Surface of print rubbed with fine Pumice Stone.</td>
</tr>
<tr>
<td>6</td>
<td>Squeezed upon Ground Glass.</td>
</tr>
</tbody>
</table>

Frame No. 3. Developed Solid Prints.

<table>
<thead>
<tr>
<th>Print No.</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Exposed 1 hour to light from incandescent electric lamp (10 candles) 2 feet away and fixed.</td>
</tr>
<tr>
<td>2</td>
<td>Exposed 3 hours to light from incandescent electric lamp 2 feet away. Developed and toned Sulphocyanide. (See Instructions accompanying the paper.)</td>
</tr>
<tr>
<td>3</td>
<td>Exposed 4 minutes to daylight (not sun) developed and toned in Sulphocyanide bath. See Frame 4.</td>
</tr>
<tr>
<td>4</td>
<td>Exposed to light emitted by burning 12 inches magnesium ribbon 1 foot away. Developed and toned in Sulphocyanide bath. See Frame 4.</td>
</tr>
</tbody>
</table>

Frame No. 4. Four examples of Positives on Solid Emulsion coated upon Transparent Film and backed with various materials.

Frame No. 5. Matte Solid Toned Prints.

<table>
<thead>
<tr>
<th>Print No.</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sulphocyanide Bath.</td>
</tr>
<tr>
<td>2</td>
<td>Platinum Bath.</td>
</tr>
<tr>
<td>3</td>
<td>Neutral Combined Bath.</td>
</tr>
<tr>
<td>4</td>
<td>Tungstate Bath.</td>
</tr>
<tr>
<td>5</td>
<td>Tungstate Bath (slightly toned).</td>
</tr>
<tr>
<td>6</td>
<td>Lead Bath.</td>
</tr>
</tbody>
</table>
Frame No. 6. Solo Paper.

Eastman's Systematic method of toning.

Series A. The result on darkly printed prints.
B. The result on lightly printed prints.
C. The result on correctly printed prints.

Frame No. 7. Two prints on Solo emulsion coated upon white silk, and toned in the Sulphocyanide bath.

BROMIDE PAPERS.

Frame No. 8. Developed Bromide Prints.

Print No. 1. Ferroso Oxi-ate.

2. Amidol.
3. Hydroxy-o-mere.
4. Pyro-Soda.
5. Eikonogen.
6. Rodinal.
7. Metol.
8. Glycin.
9. Pyro Sota; Print much over-exposed and Developer much restrained.

Frame No. 9. The same negative printed upon each of Eastman's papers.

Print No. 1. Eastman's "Royal" Bromide Paper.

3. A Permanent
4. A Soft
5. A Hard
6. B Extra Rapid
7. B Permanent
8. Matte
9. C Extra Rapid
10. C Permanent
11. C Soft
12. C Hard
13. Transferotype
14. Pink Nikko
15. White Nikko
16. Old Formula Pink Solo
17. White
18. Mauve
19. Penso
20. New Formula Pink
21. White
22. Mauve
23. Penso
24. Matte

Eastman Kodak Company: Pamphlets
Frame No. 10. Toned Bromide Prints.

Print No. 1. Untoned.

" " 2. Toned in the following solution:
  Ferric Oxalate (scale) ... 5 grains.
  Potass Ferricyanide ... 5 grains.
  Water ... ... ... 20 ounces.

Frame No. 11. Toned Bromide Prints.

Print No. 1. Untoned.

" " 2. These tones are produced by immersion in the following bath, for varying periods of time. To a 1 per cent. Solution of Copper Sulphate is added a saturated Solution of Ammonium Carbonate, until the precipitate first formed is re-dissolved.

" " 4. Then add Potass Ferricyanide in the proportion of 3 grains to each ounce of bath.

" " 5. ( Vide "Photogram," April, 1896.)

Frame No. 12. Transferotype Paper.

Image transferred to Opal untoned.


Image transferred to Opal toned (Sulphur bath).


Frame No. 15. Toned Bromide Prints.

Print No. 1. Untoned.

" " 2. These tones are produced by immersion in the following bath, for varying periods of time:

" " 3. Potass Ferricyanide ... 10 grains.
  Water ... ... ... 10 ounces.

" " 4. Dissolve and add:

" " 5. Glacial Acetic Acid ... 4 drams.
  and 2 drams of a 10 per cent. solution of Uranium Nitrate.

Frame No. 16. Toned Bromide Prints.

Print No. 1. Untoned.

" " 2. Toned as follows:

After bleaching in a weak Solution of Potass Bichromate, wash thoroughly and bleed with a Solution Schlippe's Salt (Thiosaltsmoniate of Soda), in water (15 grains to 1 ounce).
Frame No. 17.  
Print No. 1.  
\[
\begin{align*}
\text{Nos. 4, 2 and 3 are untoned.} \\
\text{Toned in Eastman's Hypo and Alum bath:} \\
\text{Hypo} & \quad \text{4 ounces.} \\
\text{Alum (use hot)} & \quad \text{5 ounces.} \\
\text{Water} & \quad \text{300 ounces.}
\end{align*}
\]

Frame No. 18.  Toned Bromide Prints  
Print No. 1.  Untoned.  
\[
\begin{align*}
\text{2.} & \quad \text{Toned by Uranium, see description to Frame No. 15.} \\
\text{3.} & \quad \text{Print toned as No. 2, and then immersed in the following bath:} \\
\text{Ferric Chloride} & \quad \text{1 part.} \\
\text{Hydrochloric Acid} & \quad \text{2 parts.} \\
\text{Water} & \quad \text{300 parts.} \\
\text{Water} & \quad \text{20 ounces.}
\end{align*}
\]

Frame No. 19.  A Bromide enlargement upon unprepared canvas.  
Frame No. 20.  Toned Bromide Prints.  
Print No. 1.  Untoned.  
\[
\begin{align*}
\text{2.} & \quad \text{These tones are produced by simple immersion for} \\
\text{varying periods of time in the following bath:} \\
\text{Cobalt Nitrate, 2 per cent. solution, to each} \\
\text{ounce of which is added 3 grains of Potass} \\
\text{Ferricyanide.}
\end{align*}
\]

Frame No. 21.  Three Bromide prints on Eastman's Bromide paper  
exposed and developed on October 10th, 1897,  
the paper being coated on December 2nd, 1891.  
Frame No. 22.  X-Ray Paper.  
10 prints of a hand taken with one exposure of 3  
minutes.  
Frame No. 23.  X-Ray print of a Cat on Eastman's X-Ray paper.  
Frame No. 25.  X-Ray print of a Fowl on Eastman's X-Ray paper.  
Print No. 1.  Developed print.  
\[
\begin{align*}
\text{2.} & \quad \text{Print partly transferred to Opal.} \\
\text{3.} & \quad \text{Print wholly transferred.} \\
\text{4.} & \quad \text{Print toned.}
\end{align*}
\]
Frame No. 27. Three Paper Negatives and Solio from Prints same.

29. Bromide Print from No. 28.
30. Solio
31. Paper Negative.
32. Bromide Print from No. 31.
33. Solio
34. Paper negative.
35. Bromide print from 34.
36. Positive film, backed with cloth of various texture and colours.
37. Solio emulsion on film backed with cloth.
38. Seven enlargements from Folding Pocket Kodak, on Bromide paper and contact print from original.
39. Three 10 × 8 prints off negatives, by Mr. J. Fall upon Eastman's transparent film.

Print No. 1. On Platino Bromide Papers.
2. Matte

Three 8½ × 6½ (whole plate) prints from negatives on Eastman's transparent film, taken by Mr. J. Fall in No 6 Kodak.

Above negatives in slide tunnel.

Frame No. 40. Solio prints upon Solio, negatives by Mr. J. Thomson.

41. Prints No. 1 & 2. In some processes of photographic reproduction it is necessary to obtain a reversed print. These two prints demonstrate that no difference is noticeable whether an Eastman's Film is printed from the back, or from the front. No. 1 is printed in the correct way, while No. 2 is printed through the back of the film.

42. Solio print from Cinematograph, negative by M. Gaumont.
Frame No. 43. Positive Cinematograph Film.

" " 44. Eastman's Transparent Film, Emulsion partly stripped off Celluloid support.

" " 45. Enlargements upon "Royal" Bromide Paper.
   1. Upon "Royal" Paper direct.
   2. Through bolting cloth.

On Table—
Cinematograph Film, Parthé Frères.
Cinematograph Film, Biograph Company.
Booklets of Eastman’s Method of Systematic Toning.

LANERN SLIDE TUNNEL.

Section A.

Exhibit 1 Set of six Lantern Slides on Eastman’s Positive Film.

" 2 Set of six Lantern Slides on Solio Emulsion, coated on Transparent film. Toned with Sulphocyanide bath.

" 3 Set of six Lantern Slides on Transferotype paper, transferred to glass.

" 4 A. Original negative on negative paper.
   B. Direct negative obtained from A by solarization (or reversal).
   C. Positive made from B.
   D. " " " A.
   E. Direct positive made from D by solarization.
   F. Under-exposed negative made from D.
   G. Positive made from F.
   H. Correctly exposed negative made from D.
   I. Positive made from H.
   K. Over-exposed negative made from D.
   L. Positive made from K.

Exhibit 5. Twelve Lantern Slides from Kodak negatives.
LANTERN SLIDE TUNNEL—(continued).

Section B.

Exhibit 1. Positive Emulsion coated on silk.

" 2. Negative in three parts, viz.: intensified; original density; reduced.

" 3. Negative on Eastman’s Transparent Film.

" 4. Print on Positive Film from same.

" 5. Negative on Eastman’s Negative Paper.

" 6. Print on Positive Film from same.

" 7. Negative on Eastman’s Transparent Film.

" 8. Print from same.


" 10. Print from same.

Section C. Competition slides, see Class D.

" D. " " " "

"  E. Three Studio Negatives on Eastman’s Transparent Film, 10×12, by Mr. J. Fall. Prints in Frame No. 39. Three half-plate negatives, made from Eastman’s Stripping Film.

"  F. Competition slides, see Class D.

The nine enlargements on the upper part of the wall represent the phenomenal rapidity in building an extensive addition to the Rochester Kodak Factory, New York.