

Illustrated Catalogue
of
The Eastman
DRY PLATE AND FILM COMPANY
1886

14

INTRODUCTORY.

TO THE PHOTOGRAPHIC PUBLIC :

ALTHOUGH only a short time has elapsed since its introduction, the success of our *System of Film Photography* is already assured. Its unparalleled success is due to the fact that it was presented at the start as a complete system and the only complete system of Film Photography which has ever been offered.

Combining as it does an improved material for making negatives, a practical means for exposing it and a complete process for manipulating, the system presents advantages especially to the outdoor photographer which render it indispensable.

It reduces the weight of photographic implements to such an extent as to make the practice of the art a pleasure where it was before a burden, and enables the possessor of a camera to use it in many cases where otherwise it would be impossible, in other words it facilitates the production of negatives, and good negatives too. To those photographers who have not tried the negative paper we would recommend the purchase of a couple of film carriers and a package of paper, (which may be obtained by mail,) and a fair trial of the same in comparison with glass dry plates for quality of results. We rely upon such tests for the sale of our roll holders and we are quite willing to accept the verdict given after such trial.

Another success scored in the past few months by this Company, is the introduction of Permanent Bromide Paper. This paper supplies the demand for a rapid printing paper, and is a pronounced success in a field where all others have failed. It gives pure whites and pure blacks, (not the greenish yellow

tones of former papers,) and is adapted to almost every conceivable use ; it enables the photographer to make life sized prints from his small negatives that are in no way inferior to contact prints, it enables him to make quick proofs from his negatives without waiting to dry them, it enables the amateur photographer to do his printing at night by lamplight ; it is simple to manipulate, it requires no toning, and finally it gives results that combine the fidelity to detail of a photograph, and the beautiful quality of a fine steel engraving. Permanent Bromide Paper is made in three grades of paper to suit the most varied requirements. Each grade is uniform in quality, both chemically and mechanically. The paper meets with the unqualified approval of every one who tries it.

In connection with the paper for enlargements we present a new enlarging camera and a new enlarging easel, which enables the operator to work the paper to the best advantage. A full description of this apparatus will be found in its proper place.

In addition to the new goods manufactured by the Company, we continue to manufacture glass dry plates of the well-known " Eastman Special " brand, and in this department maintain the very highest standard of excellence.

THE EASTMAN DRY PLATE AND FILM CO.

March 1st, 1886.

KLORO PAPER.

A reliable photographic printing-out paper. This paper will print with brilliant high lights, giving silky half-tones and rich transparent shadows. Can be used with combined or separate toning baths, and suitable for strong or soft negatives.

Kloro Paper neither cracks, curls nor blisters. A finished Kloro print is durable and not easily scratched and marred.

The Only Substitute for Albumen Paper.

Prices of Kloro Paper.

		DOZ. GROSS.			DOZ. GROSS.	
2¼ x 3¾	Carte de Visite,	\$15	\$ 75	5½ x 7¾	Paris Panel, \$ 45	\$ 3 40
3 x 4	Mantello, -	15	1 00	6 x 8	- - -	50 3 75
3½ x 3½	Trokonet No. I, -	20	1 20	6½ x 8½	- - -	55 4 10
2¾ x 5¾	Swiss Panel, -	20	1 20	7 x 9	- - -	65 5 25
3¼ x 4¼	-	20	1 20	7½ x 9½	- - -	70 5 75
*3¾ x 5½	Cabinet, -	25	1 35	8 x 10	- - -	75 6 00
3¾ x 5¾	-	25	1 35	10 x 12	- - -	1 10 9 00
4 x 5	-	25	1 50	11 x 14	- - -	1 25 11 25
4 x 6	-	25	1 50	14 x 17	- - -	1 85 18 00
4¼ x 6½	-	30	2 00	16 x 20	- - -	2 50 24 00
5 x 7	-	35	2 65	18 x 22	½ doz. \$1.75	3 00 30 00
5 x 8	-	40	3 00	20 x 24	½ " 2.00	3 50 33 00

*STANDARD CABINET SIZE.—This size will be furnished on all orders for "Cabinets" when no special size is mentioned.

Orders for all sizes under 7 x 9 in less than gross lots will be charged at dozen prices. 7 x 9 and up to 18 x 22 in dozens, ½ gross and gross lots only. In half-gross an additional charge of 25 cents to ½ of gross price will be charged for packing.

Seconds.—A limited quantity of Standard Cabinet size and 4 x 5 trimmed Seconds at 75 cents per hundred sheets.

Kloro Concentrated combined Toning and fixing solution including Chloride of Gold—50 cents per 12-ounce bottle, \$3.00 per gallon.

Kloro Hardener sufficient for 96 gross cabinets, 50 cents.

Dry combined Toning and fixing ingredients without Chloride of Gold.

One box sufficient for 1 gross Cab. Kloro, Price 25 cents.
 " " " " 5 " " " " \$1.00.

The Photo-Materials Co.,

Rochester, N. Y.

Directions for working Kloro Paper see over.

Revised Oct. 1st, 1894.

READ CAREFULLY.

Separate Bath.

Directions for Kloro Paper :

The manipulation of this paper is very simple. It will tone in most any of the standard combined or separate toning baths. Beautiful results are obtained by exercising a little care.

Separate Toning Bath.—For this bath the printing needs only to be carried a shade deeper than the finished prints.

Wash prints in eight changes of water, five minutes apart. You cannot wash them too much. Should prints show any tendency to soften, immerse the dry print, before washing, in a solution composed of Alum 1 lb., water 2 gals.; or better still, when wash water is quite warm, in the following solution: Borax 2 ozs., Sulphate Soda (not Sulphite) 3 ozs., Alum 9 ozs., Water 2 gals. Either of above solutions may be used repeatedly.

Toning, Separate Bath, Water 48 oz., Gold chloride 1 gr. Neutralize with borax.

Should prints tone in less than five minutes, dilute bath. When water contains sediment it is best to filter before making up the bath. When prints have reached desired tone place them in plenty of clean water. Two or three changes before going into fixing bath is best.

Fixing Bath:

Water,	-	-	-	-	48 ounces.
Hyposulphite of Soda,	-	-	-	-	2 "
Meta-bisulphite Potash,	-	-	-	-	1/8 "
or Kloro Hardener,	-	-	-	-	1 dram.

To the above add 1/4 ounce of Alum Crystal. Alum is not necessary when the Kloro Hardener is used.

Keep this bath always acid by adding a few drops of a saturated solution of Meta-bisulphite or Hardener.

Washing.—Directly after fixing, the prints are to be washed in eight or ten changes of water. For this purpose use a large tray, and be careful to separate each print from time to time. The washing will be complete in about one hour.

Meta-bisulphite or Kloro Hardener must be used as above to produce best results.

If any of the chemicals in these formulae cannot be obtained from your regular dealer, order direct of

THE PHOTO-MATERIALS CO.,

Combined Toning and Fixing Bath.

A {	Water, (boiling) 32 ounces.	B {	Water, (boiling) 32 ounces.
	Hypo, 8 "		Alum, 4 "
	Acetate of Soda, 2 "		

When the chemicals are dissolved add "B" to "A." allow to cool and filter.

To the above amount of bath add 6 grains of Gold Chloride, and 6 grains Lead Acetate, each dissolved separately in 1 ounce of water.

This bath should tone in from 20 to 30 minutes, and the amount is sufficient for one gross of cabinets; no more.

Green or yellow half-tones are caused by sulphuration, or over-toning, and also to, insufficient gold in the bath, or to the use of an exhausted bath.

It is not safe to tone any quicker, as the prints may not be thoroughly fixed. To insure permanency the prints may be immersed into a *hypo bath* composed of 2 ounces of hypo, $\frac{1}{8}$ ounce Meta-bisulphite Potash, and 32 ounces of water, but this we do not consider necessary if worked as already described.

Much trouble with printing-out papers is due to the water used in making baths, fixing solutions, etc.

Gelatine prints will soften in alkaline solutions. This causes sticky prints. We therefore recommend slightly acidifying the last wash water—after fixing—with acetic acid.

Where water is hard, alkaline, or contains sediment, it is best to purify same. This can be done easily with simple apparatus. Take a barrel holding about 50 gallons (an alcohol barrel is best), knock out the head and set on end, put in a faucet about 6 inches from the bottom, fill with water and add from one to four ounces of a saturated solution of alum. Some water requires more. The amount can easily be determined by experiment. Where water is acid, neutralize with Sal Soda before adding the alum. In a few hours the water will be perfectly clear and can be used for baths, etc.

Fixing before Toning.

If desired prints may be fixed before toning in the combined bath. This method has the advantage that the toning bath can be used for a much larger number of prints. The fixing bath should not be stronger than 2 ounces of Hypo to 32 ounces of Water.

This solution should be used at a low temperature. The prints are to be immersed in the Hypo bath before the toning solution or wash water, and should be left there for about five minutes, or until all streakiness disappears. Then for convenience they can be placed into a tray of water, and from there into the toning bath and toned until the desired tone is

obtained; then to the wash water. Care should be taken to free the surface of prints from air bubbles, or brown spots will appear.

The prints should be printed at least a shade darker for this method.

Finishing Prints.—The prints can be mounted like Albumen prints, using a thin strawboard to rub them in contact with the card mount, and burnish when thoroughly dry.

To secure the highest gloss squilgee the prints on a ferrotype plate. The prints are put face down on the plate while wet, and passed over with a rubber squilgee in all directions to expel the water. They are allowed to dry spontaneously, and then can be taken off the plate, but not until they are perfectly dry.

Formula for Mounting Squilgeed Prints.

Gelatine (White), 2 ounces; Water, 10 ounces.

Soak till soft, dissolve by heat and add

Alcohol, 5 ounces; Glycerine, $\frac{1}{2}$ ounce.

Apply with brush. A convenient method of applying is to cut an opening in thin metal slightly smaller than the print and apply the mixture to the card through the opening, then rub print down on the mount.

Hints on Combined Toning and Fixing Bath.

Keep the fingers from the surface of the paper, as the moisture from the fingers will invariably produce red marks that will not tone. Toning bath conveyed by the fingers to a dry print will produce yellow stains.

Keep your bath cool (about 70°); too warm bath will tone too rapid and produce grayish high-lights.

It is safer to use an additional fixing bath, especially after a number of prints have been toned, as the prints may have obtained the desired tone before they are thoroughly fixed. Leave them in the fixing bath for about five minutes.

When the dry print is discolored it is not fixed sufficiently.

When ordering Gross lots to be sent by mail add the amount for postage as given below:

1 Gr. Cab. Kloro,	13c.	1 Gr. 5-7 Kloro,	20c.
1 Bx. " "	2nds 10c.	1 Gr. 5-8 "	23c.
1 Gr. 4-5 "	13c.	1 Gr. 6 $\frac{1}{2}$ -8 $\frac{1}{2}$ "	30c.
1 Gr. 4-6 "	15c.	1 Gr. 8-10 "	36c.

We pay no return charges on orders sent C. O. D. of less than \$5.

Kloro Combined Toning and Fixing Bath, concentrated solution.
Including Chloride of Gold, 50 cents per 12 ounce
bottle, \$3 per gallon.

KLORO HARDENER, sufficient for 96 gross cabinets, - 50 cents.