

**Eastman's . . .**

**Enameled . . .**

**Bromide Paper**

**. . and . .**

**How to Use it.**

**EASTMAN KODAK CO.,**

**ROCHESTER, N. Y.**

**MANUFACTURERS OF**

Kodaks,  
Eastman's Solio Paper,  
Eastman's Permanent Bromide Paper,  
Eastman's Enameled Bromide Paper,  
Eastman's Transparent Films,  
Eastman's Transparency Plates,  
Eastman-Walker Roll Holder,  
View Cameras, and  
Other Specialties.

*Dec. 1893.*

## Eastman's Enameled Bromide Paper.

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PRINTS on Eastman's Enameled Bromide Paper when untuned combine the soft effects of a platinum or bromide tone with a highly enameled surface. This paper has a slightly pink tint which especially commends itself to those who object to the coldness of an ordinary bromide tone.

Prints on Eastman's Enameled Bromide Paper when toned with the Hypo toning bath given further on and dried on ferrotype plates are in no wise inferior to the best aristo prints in richness of tone and depth of detail and gloss, hence enlargements made in this way from good negatives are fully equal to contact prints and require no finishing.

By using this paper photographers who have heretofore been neglecting large work can increase their business and their profits.

**DIRECTIONS FOR USING**  
**Eastman's Enameled Bromide Paper.**

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**Oxalate Developer.**

**No. 1.**

Oxalate of Potash,	...	...	...	1 lb.
Hot Water,	...	...	...	48 oz.
Acetic Acid.	...	...	...	3 drams.

**No. 2.**

Proto-Sulphate of Iron,	...	...	1 lb.
Hot Water,	...	...	32 oz.
Acetic Acid (or Citric Acid $\frac{1}{4}$ oz.)			$\frac{1}{2}$ dram.

**No. 3.**

Bromide Potassium,	...	...	1 ounce.
Water,	...	...	1 quart.

These solutions keep separately, but must be mixed only for immediate use.

## To Develop.

Take in a suitable tray—No. 1, 6 ounces ; No. 2, 1 ounce ; No. 3,  $\frac{1}{2}$  dram.

Mix in the order given ; use cold. After exposure, soak the paper in water until limp ; then immerse in the developer.

The image should appear slowly, and should develop up **strong, clear** and **brilliant**. When the shadows are sufficiently black, pour off the developer and flood the print with the

## Clearing Solution.

Acetic Acid,	...	...	...	1 dram.
Water,	...	...	...	32 ounces.

**Do not Wash** the print after pouring off the developer and before applying the clearing solution.

Use a sufficient quantity to flow over the print, say 2 ounces for an 8 x 10. Allow it to act for one minute and then pour it off and apply a fresh portion ; repeat the operation a third time, then rinse in pure water and immerse for ten minutes in the

## Fixing Bath.

Hyposulphite Soda,	...	...	3 ounces.
Water,	...	...	36 ounces.

After fixing, wash thoroughly **two hours** and hang up to dry. Use fresh developer for each batch



of prints. With a glass bottomed tray, seven ounces of developer are sufficient for a 25x30 print.

**Object of Clearing Solution.**—The object of the clearing solution is to prevent the precipitation of the iron from the developer into the fiber of the paper. This can only be done by keeping the paper acid while washing out the developer.

**Citric Acid** may be used instead of Acetic in the clearing solution, in which case use  $\frac{1}{8}$  ounce to the quart of water.

**Clean Dishes.—Clean Hands.**—The faintest trace of Hyposulphite of Soda or of Pyrogallie Acid is fatal to good results with Bromide paper, and the operator cannot be too careful to avoid any contamination. The tray used for developing with oxalate should never be used for anything else.

## To Avoid Yellow Prints

**Four things are absolutely necessary.**

FIRST—The developer must be acid.

SECOND—The clearing solution must be used as directed.

THIRD—Fresh Hypo solution is required for fixing each batch of prints.

FOURTH—The washing must be thorough after fixing.

**Mealy Prints** are caused by **over-exposure**, alkaline oxalate or too little iron and are never the fault of the paper.

### **Other Developers,**

AMIDOL,

EIKONOGEN,

HYDROCHINON,

PARA AMIDOPHENOL.

May all be used to develop **Eastman's Enam-  
eled Bromide paper** formulas for the use of which  
accompany the chemicals.

### **Does not stain the hands.**

Eastman's Eikonogen Developer Powders are a  
mixture specially adapted for Bromide paper. *See  
Price List.*

### **Cleaning the Prints.**

The surface of Enameled Bromide Paper is  
extremely delicate and liable to abrasion which  
shows in hair like lines like pencil marks after  
development. Fortunately they can easily be  
removed from the *dry print* before mounting by  
rubbing with a tuft of wet cotton.

### **Hypo Toning Bath.**

By using the following formula rich brown and  
sepia tones can be readily obtained on Eastman's  
Enameled Bromide paper. The tones produced  
are believed to be permanent and not subject to  
the bronzing in the shadows which occur in bro-  
mides toned with Uranium.

## Directions.

### Sepia Toning Bath.

Hyposulphite of Soda, ... ..	10 OZ.
Ground Alum, ... ..	2 "
<u>Boiling Water</u> , ... ..	70 "

Dissolve the Hypo in the water first, then add the alum slowly. When all is dissolved the solution should be milk white. This solution should not be filtered. It can be used repeatedly.

The best results are obtained by keeping the bath hot, or as warm as the emulsion will stand; say 130 to 140° Fahr.

In this bath Enamelled Bromide prints will tone in ten to twenty minutes.

Until this bath has been used several times it may be inclined to bleach the prints a little, but as it grows old this tendency will disappear.

The print should be fixed, then immersed in a cold toning bath and then transferred to the hot bath. After toning rinse in a tepid solution of

Water, ... ..	70 OZ.
Alum, ... ..	2 "

Then wash thoroughly.

The object of putting the print in a cold toning bath first, is to harden the gelatine before putting in the hot bath. Plain alum solution will not answer because transferring the prints from it will overcharge the hot bath with alum.

The object of the final alum bath is to prevent blisters and it need not be used unless they occur.



## Glossy Prints Without a Burnisher.

By following these directions prints on **Eastman's Enamelled Bromide paper** may be mounted *with a gloss far exceeding that produced by any burnisher*. The process is so simple and certain that any one of ordinary intelligence can produce results the first time trying fully equal to the beautiful but troublesome glacé process.

### Directions.

1—Clean the ferrotype plate with warm water each time it is used. Polish with a soft cloth until plate is absolutely free from dirt or specks of any description. Swab with a tuft of soft cloth or cotton batting, wet with a solution composed of benzine 1 oz., paraffin 10 gr. Rub dry with a clean cloth, and polish with a chamois skin or very soft cloth. Use a soft brush to remove particles of dust from plate.

2—Lay the wet print on to the ferrotype plate. It must be in perfect contact to produce a uniform glossy surface. This contact is better secured by avoiding air bells in laying the print down than by endeavoring to expel them by heavy pressure—light rolling with a print roller (with cloth between being all that is required—heavy pressure being liable to make prints stick in spots.

3—When surface dry brush over the back of print (while still on the plate) with a thin solution of white glue.

4—When “bone” dry strip the print from the plate and lay the print on the mount the face of which has been well moistened with a wet sponge.

5—Rub down with a dry blotter, then dry face up, free from dust.

## Remarks.

**The Print.**—ENAMELED BROMIDE prints almost always have more or less abrasion marks on them, and they should be dried first and the abrasion marks rubbed off with a wet piece of cotton, and then thoroughly soaked in water before squeegeeing on to the plate.

**Spotting** should be done before squeegeeing and the color used in spotting should be mixed with a little of the glue solution to which has been added a little alum. This will prevent the color from washing out. This should be used warm.

**The Ferrottype Plate** must have the highest gloss possible.

**The Glue** must be white and clean ; gelatine is purer and better. Take

Best White Glue,	3 OZ.	} This will keep but must be heated for use.
Water, - - -	18 OZ.	

Soak the gelatine in cold water  $\frac{1}{2}$  hour, then heat to  $110^{\circ}$  until dissolved, filter through fine linen, brush on back of print, as it lies on ferrottype

plate, with a tuft of cotton or fine brush, put it on thin and even. If it is desired to keep the mounting solution add a little carbolic acid or thymol.

**Stripping.**—The print must be bone dry or it will not strip.

**The Mount** must be well moistened on the face with a wet sponge. If it has a lithographed India tint centre it should be rubbed with powdered pumice stone and then dusted before moistening.

**Cleaning the Plate.**—The ferrotype plate must be cleaned with warm water each time it is used.

## **Two Grades of Enameled Bromide.**

**“Hard” and “Soft.”**

To get the most brilliant prints with this paper photographers should always use “Hard” Enameled Bromide for printing from thin or soft negatives and “Soft” Enameled Bromide for strong or harsh negatives. By following this rule first-class enlargements can be got from negatives that do not yield as good contact prints.

# Prices of Eastman's Enameled Bromide Paper.

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SIZE.	Cut Sheets.	PER DOZ.
3 $\frac{1}{4}$ X 4 $\frac{1}{4}$ .....		\$ 0 25
4 X 5 .....		40
4 $\frac{1}{4}$ X 5 $\frac{1}{2}$ ....		50
4 $\frac{1}{4}$ X 6 $\frac{1}{2}$ .....		55
4 $\frac{3}{4}$ X 6 $\frac{1}{2}$ .....		60
5 X 7 .....		65
5 X 7 $\frac{1}{2}$ .....		70
5 X 8 .....		75
6 $\frac{1}{2}$ X 8 $\frac{1}{2}$ .....		1 10
8 X 10 .....		1 50
10 X 12 .....		2 25
10 X 14 .....		2 65
11 X 14 .....		3 00
12 X 15 .....		3 35
14 X 17 .....		4 50
16 X 20 .....		6 00
17 X 20 .....		6 40
18 X 22 .....		7 50
20 X 24 .....		9 00
22 X 27 .....		11 25
24 X 30 .....		13 50
25 X 30 .....		14 00
24 X 36 .....		16 00
30 X 40 .....		22 50

OTHER SIZES IN PROPORTION.

If ordered in packages of less than one dozen, an extra charge of 25 cents will be made for packing.



**Price List. —(Continued.)**

**In Rolls or on Patent Spools for  
Enlarging Easels.**

10 inches wide.....	\$0 56 per yard.
11 " " .....	62 " "
12 " " .....	68 " "
14 " " .....	79 " "
16 " " .....	90 " "
18 " " .....	1 00 " "
20 " " .....	1 12 " "
22 " " .....	1 24 " "
24 " " .....	1 35 " "
25 " " .....	1 40 " "
*30 " " .....	1 68 " "
*36 " " .....	2 00 " "

NOT LESS THAN TEN YARDS ON A SPOOL.

**Ferrotypes Plates.**

Extra heavy 18 x 24, 50c. each.

**Eastman's Eikonogen Powders.**

Per package sufficient for 48 oz. developer, 50 cents.

Manufactured only by

**EASTMAN KODAK COMPANY,**

Rochester, N. Y., U. S. A.

Send for illustrated circular "ENLARGING WITH PERMANENT BROMIDE PAPER," showing how to improvise an Enlarging Apparatus with apparatus in ordinary use.

\*Extra heavy.

## **A Sample Enameled Enlargement.**

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**WE** will make a sample print 18 x 22 inches mounted on heavy pebbled plate sunk  
∴ India tint mount 28 x 32, including ordin-  
∴ ary spotting from first class life negative  
∴ (any size) for the sum of \$3.00.

**Progressive Photographers** will do well to introduce this style of print.

**EASTMAN KODAK Co.,**  
**ROCHESTER, N. Y.**

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**LONDON,**  
**115 OXFORD ST.**

**PARIS,**  
**4 PLACE VENDOME.**

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**FACTORIES :**

**ROCHESTER, N. Y.**

**HARROW, ENGLAND.**