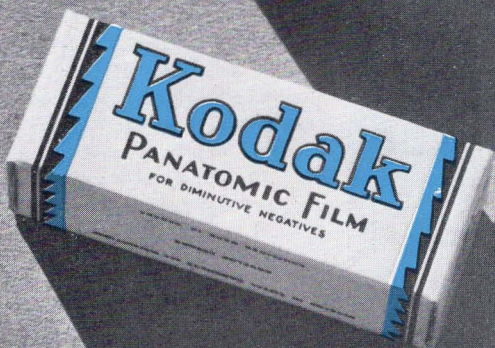


Choose the  
**Kodak**  
**Film** that  
suits you best





# Why are there **4** GRADES OF KODAK FILM?

So that whatever kind of pictures you want . . . whatever kind of camera you've got . . . whether you are a beginner or an expert . . . you can select the grade best suited to your particular purpose.

Mary takes the usual kind of holiday snaps—beach and bathing subjects, picnic groups, etc. Joan is more ambitious; she takes all kinds of pictures—landscapes, groups, 'close-ups'—whether it's dull or fine. John, exacting owner of a high-precision miniature camera, demands highest quality pictures that make fine big enlargements. His brother likes to be 'different'—he goes in for high-speed work, takes fireside snaps of the family in the evening, and other subjects by artificial light, indoors and out.

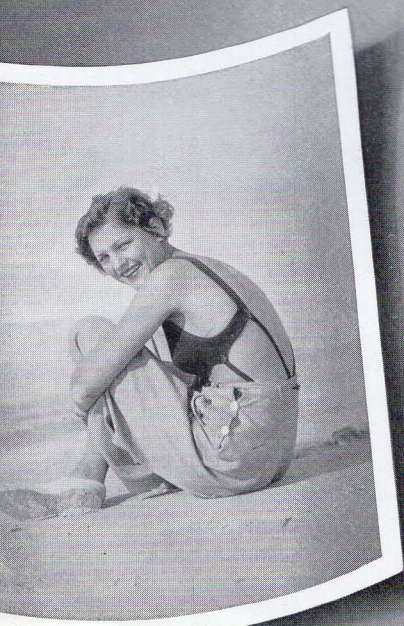
Four different needs—four different grades of Kodak Film to satisfy them. That is one of the best things about Kodak Film—it gives you exactly what you want, every time.

"Which grade do I need?" The next few pages tell you that—just what each grade is best suited for and why. See how to choose—and take better pictures than ever this year by using the right grade—your grade—of the finest film—Kodak Film.

## KODAK ROLL FILMS AND KODAK FILM PACKS IN ALL 4 GRADES.

Kodak Film is made to suit every kind of camera as well as every kind of picture. All four grades are available in Roll Films and Film Packs as well. If you have a plate camera you can enjoy all the advantages of Kodak Film by using Kodak Film Packs in an adapter.

## KODAK REGULAR FILM



This is the standard 1/- film, utterly reliable for snapshots in fair weather and time exposures under any conditions. It has been the snapshotter's choice for over 40 years; improved again and again as a result of research by Kodak experts it is still first choice for ordinary subjects—such as the usual kind of holiday pictures—that do not demand high speed.

Regular Kodak Film has made a great reputation for dependability—you can always rely on it. And it has good latitude; that is to say if you happen to overshoot the mark as regards the exposure time, the film makes allowance for the mistake and within wide limits still gives you a first-class picture.

- Regular Kodak Film excels at simple, sunny snapshots like this.



# KODAK "VERICHROME" FILM

"Verichrome" turns your camera into a more lively picture-getter, makes you a better photographer.

First of all it is *faster* than Regular Film—more sensitive to light. With "Verichrome" you can safely take pictures on cloudy days, earlier and later in the day, earlier and later in the year—and you get better and brighter pictures at all times of day and year.

"Verichrome" is more *colour-sensitive*. You never say about a "Verichrome" picture 'This green dress has come out black' or 'that yellow cornfield looks too dark.'

"Verichrome" is coated with *two layers* of sensitive silver emulsion. It has a fast one, quick to pick up detail in the shadows, which prevents the black, sooty effect shown in B below, by helping to prevent under-exposure; and a slow one which holds on to detail in the high lights and prevents the weak, washed-out effect, shown in A, by correcting over-exposure. The two together give you the clear, crisp picture shown in C. See illustrations.

An anti-halation backing is a valuable feature of "Verichrome" Film. This prevents the reflection of brilliant light from the shiny surface of the film support, and the consequent effect of blur or glare in the finished picture.

Finally, "Verichrome" has enormous *latitude*. If you make a mistake—use the largest lens stop when you should have used a small one—"Verichrome" takes the blame—and gives you the picture.

"Verichrome," then, for a little more per spool, rewards you with finer pictures all round.



● Good example of 'back-lighting': sun, shaded from lens, shining towards camera. "Verichrome's" anti-halation qualities are invaluable for this kind of picture. Note detail in shadows.





## PANCHROMATIC FILMS



● Same hat—same frock—but taken on different films! The top picture on Ordinary Film, bottom picture on Kodak Super Sensitive Panchromatic Film. Hat and dress were orange; flowers red.



Both the remaining grades of Kodak Film, "Panatomic" and Super Sensitive Panchromatic, belong to the special type called 'panchromatic.' That means they are sensitive to all colours—not only blue, green and yellow, but red and orange and the infinity of tints between. And *that* means a tremendous gain in the vividness in the final black-and-white pictures.

If you want the finest, most delicate, most discriminating sensitive material made, choose from the grades described on this and the following pages.

## KODAK "PANATOMIC" FILM

If you look at a negative underneath a microscope you will see that the image is made up of millions of tiny black silver grains.

The smaller the grains the clearer the detail and the more the film will stand enlargement, because, of course, when a negative is enlarged, these grains are enlarged too.

"Panatomic" is the finest-grain film. The grain is so microscopically fine that "Panatomic" gives pictures of superfine quality and wonderful enlargements from any negative, however small.

It is therefore pre-eminently the film to use in miniature cameras (it is made in 35 mm. form to fit the "Retina," "Leica," "Contax" and similar models. For the larger, standard-size roll-film and film pack cameras too, "Panatomic" Film is the finest all round sensitive material made.



Whether you have your pictures enlarged or not, you notice the difference when they're made on "Panatomic".

It gives you the benefits of minute grain without detriment to other qualities. It has ample speed for all ordinary subjects, and is fast enough for indoor pictures by artificial light. It is halation-proof—prevents light-spread round bright objects. It is double-coated. And being panchromatic it gives all colours their true black-and-white values, imparts to every picture that subtle glow that only a panchromatic film can give.

But seeing is believing, and the best argument for "Panatomic" Film is a "Panatomic" picture. See, for example, the one reproduced below. Certainly, if you value superfine quality above all in your pictures, you will load with "Panatomic."

● *Negatives on "Panatomic" Film—the film of superfine grain—have quite exceptional enlarging qualities, as you see here.*





# KODAK SUPER SENSITIVE PANCHROMATIC FILM



- How's this for a jolly night-time snap? Exposure 1/10th second on Kodak Super Sensitive Panchromatic Film at f6.3 with 2 "Photoflood" Lamps.

this when you've got Kodak Super Sensitive Panchromatic Film in your camera.

Useful in artificial light work is the non-halation backing, which stops the

Fastest of the four Kodak grades  
..... the fastest film made  
.... that is Kodak Super Sensitive Panchromatic Film.

In the daytime it gives brilliant results in almost any weather, getting full-toned, well-timed pictures in the yellow light of the early hours of morning and late hours of afternoon. It is the film to use for all quick-action shots—pictures of athletics, car-racing, etc. (see foot of opposite page). But it is at night, by artificial light, that its speed is most apparent.

Kodak Super Sensitive Panchromatic Film is *six times* as fast as Kodak Regular Film to artificial light. So speedy is it that it enables you to take pictures *indoors* as well as out. It opens up a whole new world of subjects centring round the domestic hearth. With the aid of one or two \* "Photoflood" Lamps, for instance, you can make novel records of the baby in its bath, a game of cards, father with his wireless set, and so on. Short time exposures—in some cases even snapshots—are sufficient to get pictures like

\*Special electric light bulbs that give out an intensely brilliant light. Made in all voltages. 2/6 each, at your Kodak dealer's.



- Showing how the anti-halation backing stops the blur round bright lights (left) and gives clearer, more detailed pictures (right), "Verichrome," "Panatomic," and Kodak Super Sensitive Panchromatic Films are all anti-halation backed.





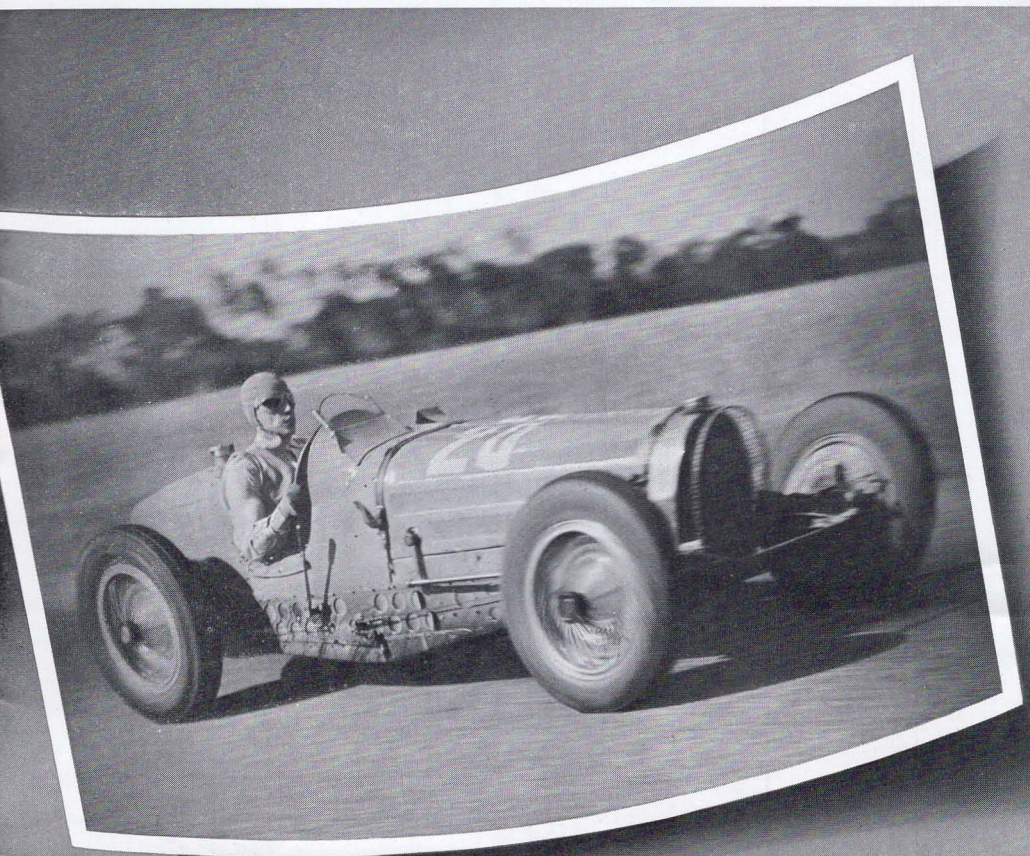
blurring effect round bright lights and keeps detail crisp and clear.

Like "Verichrome" and "Panatomic," Kodak Super Sensitive Panchromatic Film has two coatings of light-sensitive silver emulsion. The super sensitive coating catches detail in dark parts of the subject, thus guarding against *under-exposure*. Beneath it is a slow coating to retain detail in bright parts and guard against *over-exposure*. Kodak Super Sensitive Panchromatic Film records colours in their true tone values in monochrome; it does not make red come out black, for instance, but in a tone correctly related to all the other colours in the subject you are taking.

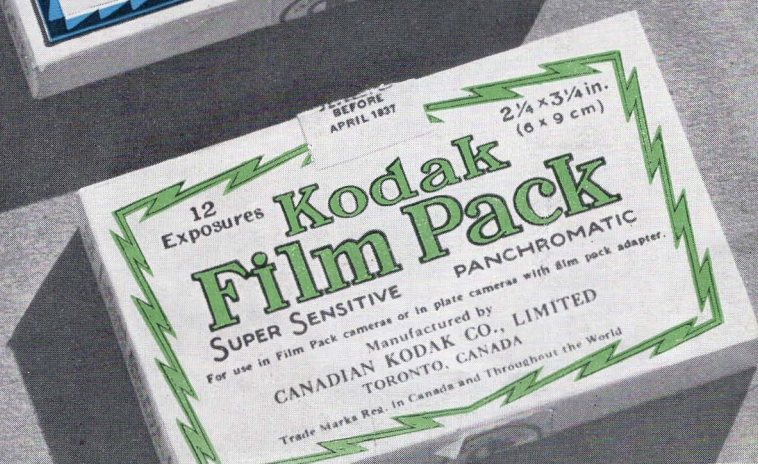
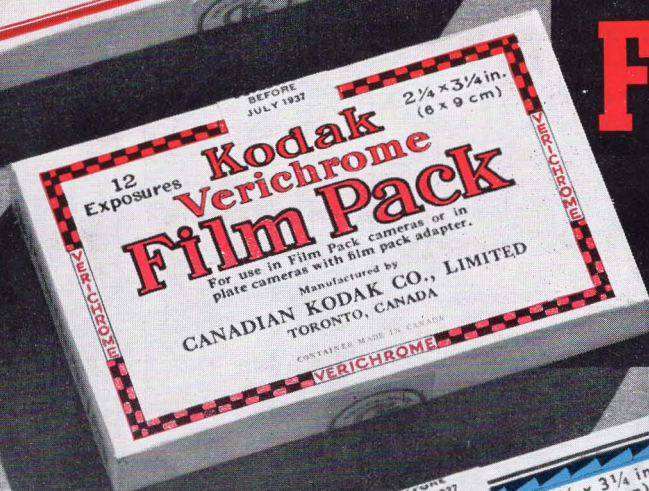
### **If you do your own developing . . .**

Kodak Super Sensitive Panchromatic Film (and "Panatomic" Film) are so sensitive to all colours that special care is needed in the illumination of the dark room used for development. If you do your own developing, you must carry out the first stages in total darkness, and complete it by the light of a green safe-light specially designed for panchromatic material.

● J. P. Wimille driving a Bugatti at over 150 m.p.h. in the Dieppe Grand Prix, 1935. Exposure : 1/1000th second at f4.5 on Kodak Super Sensitive Panchromatic Film.







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