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# SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR  
MAKING BETTER PICTURES

**A**LTHOUGH we give in this manual all of the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

*We are at your service, write to us—  
there is no charge, no obligation.*

Address all Communications

SERVICE DEPARTMENT  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y., U. S. A.

*Picture taking with the*

No. 2  
FILM PACK  
HAWK-EYE  
CAMERA

*B...*  
EASTMAN KODAK CO.  
ROCHESTER, N. Y.

## Before Loading

**B**EFORE taking any pictures with the No. 2 Film Pack Hawk-Eye Camera read the following instructions carefully. Make yourself perfectly familiar with the camera, taking especial care to learn how to operate the shutter. Work it for both time and instantaneous exposures several times before loading the camera.

The first and most important thing for the amateur to bear in mind is that the light, which serves to impress the photographic image upon the sensitive film in a small fraction of a second when it comes through the lens, can destroy the film as quickly as it makes the picture.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

November, 1922.

## PART I



Kodak  
Film Pack  
(No. 520)

**T**HE No. 2 Film Pack Hawk-Eye Camera is of the fixed focus type of camera, therefore objects nearby and at a distance will be sharp without the necessity of focusing. Subjects that are  $11\frac{1}{2}$  feet and further from the camera will be perfectly sharp, and objects as near as 8 feet distant, while not as sharp, will be sharp enough for all practical purposes. Do not attempt to take pictures of subjects nearer to the camera than 8 feet, without using a Kodak Portrait Attachment. See page 14.

### Loading the Camera

*Open the back of the camera. To do this, hold the camera in the manner as shown in illustration (Fig. I), placing the fingers of both hands on the top of the camera. Push up the back about one-quarter of an inch with the two thumbs and then lift it off. Place the thumbs near the middle of the back, as illustrated in Fig. I. The back is secured by means of two projections on the edges.*

The back of the camera having been removed, place the film

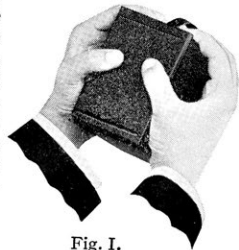


Fig. I.



Fig. II.

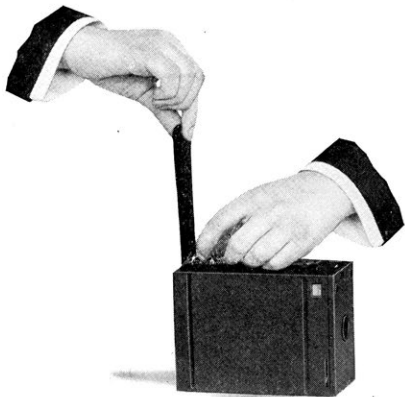


Fig. III.

pack in the opening in camera so that the black paper tabs are at the top, and the red label on the film pack is outside or toward the back of the camera. See Fig. II.

**Caution:** When placing the film pack in the camera, grasp the pack by the *edges* as shown in illustration (Fig. II), *do not squeeze* the films by pressing in the top paper or "Safety Cover". If the films are squeezed, light might be admitted which would fog the edges of the films.

After the pack has been placed in the camera in the proper position, replace the back of the camera. To do this, have the short edge of the back with the long notch in it at the top, fit the two small projections on the long edges into the grooves on each side of the camera, then push the back down, to make it secure. The camera now being loaded, proceed as follows:

### Operation of the Kodak Film Pack

For the first exposure gently pull out tab marked "Safety Cover," pulling the tab out perfectly straight, holding the remaining tabs under the finger and thumb of the other hand to prevent the possibility of pulling out more than one tab at a time, Fig. III.

When the red cross line appears, tear off from left to right by bending tab backward over the metal straight edge.

The first film is now in position for exposure.

After making the exposure pull out in a similar manner the black paper tab marked No. 1 and tear it off. Film No. 2 is now in position for exposure. Repeat the operation of pulling out and tearing off the black paper tabs one at a time as often as additional exposures are made.

NOTE—It is well to make it a rule to always pull out the tab immediately after each exposure so that there will be no uncertainty when making the next exposure as to whether you have or have not pulled out the tab.

Upon pulling out and tearing off tab No. 12 the pack is rendered light-tight, Fig. IV, and may be removed from the camera. To remove the pack, after the last exposure has been made, open the back of the camera as described on page 1, and take out the pack, reversing the operation as shown in Fig. II, page 2.

Load the camera with a fresh pack following the instructions as given on page 1.

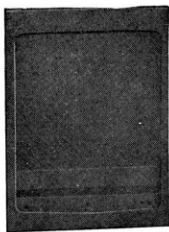
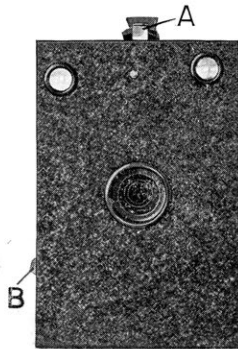


Fig. IV.

## PART II

### Making the Exposures

**B**EFORE making an exposure with the No. 2 Film Pack Hawk-Eye Camera, either instantaneous or time, be sure of two things:



- First**, that shutter is adjusted properly.  
(For instantaneous or time exposures as desired.)
- Second**, that an unexposed film is ready for exposure.

#### Operating the Shutter

Perfect familiarity with the shutter is essential to successful picture taking with any camera. The following directions

should, therefore, be carefully read and the shutter operated several times before attempting exposures.

## “Snapshots”

The shutter of the No. 2 Film Pack Hawk-Eye Camera is always set, and is operated by pushing the lever B, page 5, up or down. Push in one direction only. Slide A on the top of camera, must be *pushed down*, all the way in.

If the lever B stands at the top of slot simply push it to the bottom and vice versa.

If the lever should be pushed the wrong way, the shutter would simply remain unmoved and no “click” would be heard, thus indicating that it should be pushed in the opposite direction.

When making instantaneous exposures, or snapshots, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind the back or over the



Fig. 1.

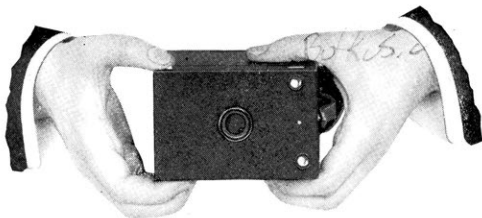


Fig. 2.

shoulder of the operator. If it shines directly into the lens it will blur and fog the picture.

For special instructions in regard to making portraits, see pages 13 and 14.

Slide A (page 5), controls the shutter for time and instantaneous exposures. When the slide A is *pushed down*, all the way in, the camera is ready for instantaneous or snapshot exposures. For time exposures the slide A must be pulled out to the limit of motion.

Aim the camera at the object to be photographed and locate the image in the finder. The subject must not be nearer to the camera than 8 feet, see page 1.

For a vertical exposure the camera should be held as shown in Fig. 1, page 6.

For a horizontal exposure hold the camera as shown in Fig. 2, illustrated above.

Any object that does not show in the finder will not show in the picture.

All being in readiness:

### Hold the Camera Steady and Level

as shown in illustrations and push the shutter lever B, page 5, to opposite side of slot with the thumb of the right hand. Push in one direction only



### Important

When making instantaneous exposures with any camera, hold it firmly against the body as shown in

8



illustrations, and when pushing the exposure lever, hold the breath for the instant.

9

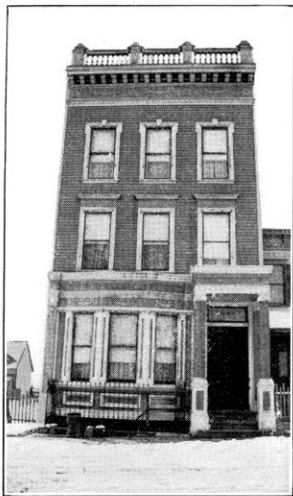


Fig. 3. Result produced by pointing the camera upward

### Important

When making the exposure, push the shutter lever SLOWLY to one side so as to avoid jarring the camera. If the camera is not held steadily a blurred picture will result.

### Hold Camera Level

If the operator attempts to photograph a tall building, while standing near it, by pointing the camera upward (thinking thereby to center it) the result will be similar to Fig. 3, page 10.

When making this picture the camera was pointed too high. This building should have been taken from the building opposite and at a level corresponding with the middle of the subject.

The operator should hold the camera *level*, after withdrawing to a proper distance, as indicated by the image shown in the finder.

If the object is down low, like a small child or a dog, the camera should be held down level with the center of the object.

### Time Exposures—Indoors

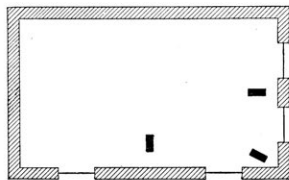


Fig. 4. Diagram, showing positions for camera

Place the camera on some firm support, like a table or chair, in such a position that the finder will embrace the view desired. Be sure, however, to place the camera not more than two or three inches from the edge, so as to avoid including part of the table or chair in the picture.



The diagram (Fig. 4, page 11) shows the proper positions for the camera. It should not be pointed directly at a window, as the glare of light will blur the picture. If all the windows cannot be avoided pull down the shades of such as come within range of the camera.

Pull out the slide A to the limit of motion, as shown in illustration on page 5. When this slide is pulled out the shutter strikes it as it passes the lens, stopping half-way across with the shutter-opening in front of the lens.

All being in readiness, steady the camera with one hand, but do not attempt to hold it in the hands, and push the lever B to open the shutter; give the proper time (using a watch if more than two seconds) and push the lever B in the opposite direction, or push in the slide A, to close the shutter.

### Time Needed for Interior Exposures

The following table gives the approximate time of the exposure required under varying conditions of light. The table is a good guide for making Interior Exposures:

#### White walls and more than one window:

bright sun outside, 4 seconds;  
hazy sun, 10 seconds;  
cloudy bright, 20 seconds;  
cloudy dull, 40 seconds.

#### White walls and only one window:

bright sun outside, 6 seconds;  
hazy sun, 15 seconds;  
cloudy bright, 30 seconds;  
cloudy dull, 60 seconds.

#### Medium colored walls and hangings and more than one window:

bright sun outside, 8 seconds;  
hazy sun, 20 seconds;  
cloudy bright, 40 seconds;  
cloudy dull, 80 seconds.

#### Medium colored walls and hangings, and only one window:

bright sun outside, 12 seconds;  
hazy sun, 30 seconds;  
cloudy bright, 60 seconds;  
cloudy dull, 2 minutes.

#### Dark colored walls and hangings and more than one window:

bright sun outside, 20 seconds;  
hazy sun, 40 seconds;  
cloudy bright, 80 seconds;  
cloudy dull, 2 minutes, 40 seconds.

#### Dark colored walls and hangings and only one window:

bright sun outside, 40 seconds;  
hazy sun, 80 seconds;  
cloudy bright, 2 minutes, 40 seconds;  
cloudy dull, 5 minutes, 20 seconds.

The foregoing table is calculated for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset.

If earlier or later, the time required will be longer.

### To Make a Portrait

Have the subject sitting in a chair partly facing the light and turn the face slightly towards the camera, (which should be located a little higher than an ordinary table). The eyes of the subject should be centered on an object at the same level with the lens. For a full-length figure the camera should be about ten feet from the subject. Do not have the subject nearer to the camera than 8 feet, unless a Kodak Portrait Attachment is used. The background should form a contrast with the subject.

If portraits are made out of doors when the sun is shining brightly, place the subject in the shade of a building or a large tree, but with clear and unobstructed sky overhead, then place the camera on some solid support and make a very short Time

Exposure. Open and close the shutter as quickly as possible, making the exposure in the manner as described on page 12. Be careful not to jar the camera, when pushing the exposure lever, or a blurred picture will result. By following the above rule unpleasant and distorting shadows on the face will be avoided.

### Kodak Portrait Attachment

By using a Kodak Portrait Attachment on this camera, the amateur can obtain large head and shoulder pictures. When the portrait attachment is in position, the subject must be exactly three and one-half feet from the camera.

The attachment is simply an extra lens slipped in lens opening in front board, and in no way affects the operation of the camera except to change the focus.

When ordering, be sure to specify **Kodak Portrait Attachment No. 1**, which is the size that fits the No. 2 Film Pack Hawk-Eye Camera.

### Time Exposures—Outdoors

**With Sunshine**—The shutter can hardly be opened and closed quickly enough to avoid over-exposure.

**With Light Clouds**—From one-half to one second will be sufficient.

**With Heavy Clouds**—From two to five seconds will be required.

The above table is calculated for hours from 2½ hours after sunrise until 2½ hours before sunset and for objects in the open. For other hours, or for objects in the shadow, under porches or under trees, no accurate directions can be given; experience only can teach the proper exposure to give.

*Time exposures cannot be made while the camera is held in the hands. Always place it upon some firm support, such as a table or chair.*

### Flash-light Exposures

By the introduction of Eastman Flash Sheets, picture taking at night has been wonderfully simplified. A package of flash sheets, a piece of cardboard, a pin and a match complete the list of essential extras, although a Kodak Flash Sheet Holder is a great convenience, and we strongly advise its use.

With flash sheets, no lamp is necessary, there is a minimum of smoke and they are far safer than any other self-burning flash medium, besides giving a softer light that is less trying to the eyes.

Many interiors can be taken with the flash sheets that are impracticable by daylight, either by reason of a lack of illumination or because there are windows in a direct line of view which cannot be darkened sufficiently to prevent the blurring of the picture.

Evening parties, groups around a dinner or card table, or single portraits may be readily made by the use of our flash sheets, thus enabling the amateur to obtain souvenirs of many occasions, which, but for the flash-light, would be quite beyond the range of the art.

For full information and instructions regarding flash-light photography, get from your dealer or send to us for free booklet—*By Flashlight.*

*Butkus*

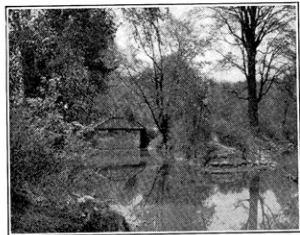
### Keep Dust Out of the Camera

Defective negatives are often caused by particles of dust which have collected on the inside of the camera and settle upon the film. These particles of dust produce small, dark spots upon the prints.

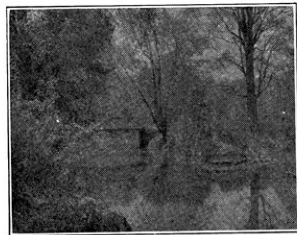
It is, therefore, well to wipe out the inside of camera occasionally, with a slightly damp cloth. In summer weather, or after the camera has remained idle for any length of time, this needs special attention.

## Clean Lenses

Dirty or dusty lenses are frequently the cause of photographic failures. These pictures illustrate this point clearly. The sharp, full-timed picture at the top on this page was taken with the lens clean and in good order. To produce an effect



Clean Lens



Slightly Dirty Lens

as shown in the lower picture on page 16, the back of the lens is lightly touched with the thumb, which is slightly damp with perspiration.

Lenses should be frequently examined. Open the back of the camera (when there is no film in it), and open the shutter, as when making a Time Exposure. Hold the camera so that the front is towards the light, then look through the lens from the back of the camera. If the lens is found to be dirty, it should be wiped both front and back, with a soft, clean linen handkerchief. In summer weather this needs special attention. Large spots of dust or dirt on the lens will cause defects in the picture, while if the lens is evenly covered with a film of dust, dirt, or moisture, the effect will be to cut off a great deal of light and make the picture undertimed.

## Finishing the Pictures

**T**HERE are two distinct steps in the making of photographs—the picture *taking* and the picture *finishing*. In order to free our instruction books from all unnecessary details, which might be confusing, we furnish with the camera the directions for *picture taking* only.

The instructions in this little book are ample for the manipulation of the camera under every condition that the amateur is likely to encounter. Similarly, those who wish to do their own developing and printing will find equally full instructions accompanying the Film Pack Tanks (for developing in daylight, with the exception of loading the film in the tank), or our Outfits for tray or dark-room use.

For use with the No. 2 Film Pack Hawk-Eye Camera, Film Pack, provide a No. 1 Film Pack Tank.

If the tray or dark-room method of development is preferred, an Eastman A B C Developing and Printing Outfit should be provided.

In keeping with our plan and purpose to provide the users of our cameras with every help in the production of good pictures, we will be glad to furnish such developing and printing instructions, at any time, whether a tank or outfit is purchased or not.

With the Film Pack Tank and Velox paper many amateurs find as great pleasure in the finishing of the pictures as in the taking of them, and are able to produce, by the simple methods we have perfected, work of the highest order.

We never lose interest in anyone who obtains one of our cameras. We are not only willing, but are anxious at all times, to help solve any problems that he may encounter, either by sending on the necessary printed instructions or by individual correspondence. Such person, in availing himself of the knowledge of our experts, puts himself under no obligations to us. He is simply availing himself of one of the things that he is entitled to when he obtains one of our cameras—and that is, Kodak service.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## PRICE LIST

<b>Kodak Film Pack, No. 520</b> , (12 exposures), $2\frac{1}{4} \times 3\frac{3}{4}$ , for the No. 2 Film Pack Hawk-Eye Camera . . . . .	\$ .50
<b>Kodak Portrait Attachment No. 1</b> , for use with the No. 2 Film Pack Hawk-Eye Camera . . . . .	.75
<b>Kodak Sky Filter, No. 1</b> . . . . .	.75
<b>Kodak Color Filter, No. 1</b> . . . . .	.75
<b>Film Pack Tank, No. 1</b> , for developing twelve $2\frac{1}{4} \times 3\frac{3}{4}$ films . . . . .	1.75
<b>Developer Powders</b> , for the Film Pack Tank No. 1, in packages of $\frac{1}{2}$ dozen . . . . .	.25
<b>Eastman A B C Developing and Printing Outfit</b> , for dark-room development (for 4 x 5 or smaller negatives) complete . . . . .	1.65
<b>Eastman Hydrochinon Developer Powders</b> (do not stain the fingers), per $\frac{1}{2}$ doz. pairs . . . . .	.30
<b>Kodak Acid Fixing Powder</b> , per 1-lb. package . . . . .	.25
Per $\frac{1}{2}$ -lb. package . . . . .	.15
Per $\frac{1}{4}$ -lb. package . . . . .	.10
<b>Glass Stirring Rod Thermometer</b> . . . . .	1.00
<b>Velox Paper</b> , per doz. sheets, $2\frac{1}{4} \times 3\frac{3}{4}$ . . . . .	.12
<b>Nepera Solution</b> , (for developing Velox), per 4-oz. bottle . . . . .	.28
<b>Velox Transparent Water Color Stamps</b> , complete booklet of 12 colors . . . . .	.45

**Velox Transparent Water Color Stamp Outfit**, consisting of Artist's Mixing Palette, three special Camel's Hair Brushes, and one book of Velox Transparent Water Color Stamps (12 colors) . . . \$ 1.00

<b>Solio Paper</b> , per pkg. 2 doz. sheets, $2\frac{1}{4} \times 3\frac{3}{4}$ . . . . .	.20
<b>Combined Toning and Fixing Solution for Solio</b> , per 8-oz. bottle . . . . .	.50
Per 4-oz. bottle . . . . .	.30
<b>Eastman Flash Sheets, No. 1</b> , per package of $\frac{1}{2}$ dozen . . . . .	.35
<b>Kodak Flash Sheet Holder</b> . . . . .	1.25
<b>Kodak Dry Mounting Tissue</b> , $2\frac{1}{4} \times 3\frac{3}{4}$ , per package, 3 dozen sheets . . . . .	.10
<b>Eastman Photo Blotter Book</b> for blotting and drying prints . . . . .	.40
<b>Eastman Printing Frame, 4 x 5</b> . . . . .	.40
<b>Bull's-Eye Developing Trays, 4 x 5</b> , each . . . . .	.17
<b>Kodak Candle Lamp</b> . . . . .	.40
<b>Eastman Film Negative Album</b> , to hold 100 $2\frac{1}{2} \times 4\frac{1}{4}$ or smaller negatives . . . . .	.75
<b>Agrippa Album</b> , 50 black leaves, size 5 x 8, cloth cover . . . . .	1.15
Size 7 x 11 . . . . .	1.60
<b>Baltic Mounts</b> , for prints $2\frac{1}{4} \times 3\frac{3}{4}$ , per 100. . . . .	2.60
Per 50 . . . . .	1.30
<b>Kodak Trimming Board, No. 1</b> , 5-inch . . . . .	.65
<b>Flexo Print Roller</b> , single, 4-inch . . . . .	.30
<b>Graduate</b> , 8 oz., R. O. C. Tumbler . . . . .	.20