

Picture-making with the No. 2 Cartridge Hawk-Eye Camera

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Kingsway, London, W.C.2**

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No. 2 Cartridge Hawk-Eye

PART I

KODAK film for Cartridge Hawk-Eye cameras is furnished in light-proof spools (Fig. 1). The Hawk-Eye cameras can, therefore, be loaded in daylight. This operation should, however, be performed in a subdued light, not in the glare of bright sunlight.



Fig. 1.
The Spool
of Kodak
Film.

Opening the Hawk-Eye

Place the Hawk-Eye on a table in front of you and pull up the winding key as in Fig. 2.

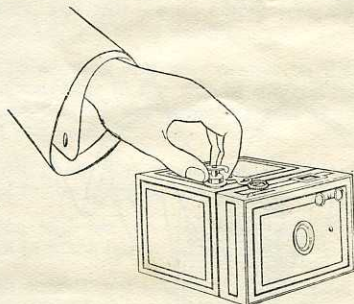


Fig. 2. Pulling up the Winding Key.

Now push inward on the spring catches, just in front of the winding key, Fig. 3, and to the left of the handle, Fig. 4.

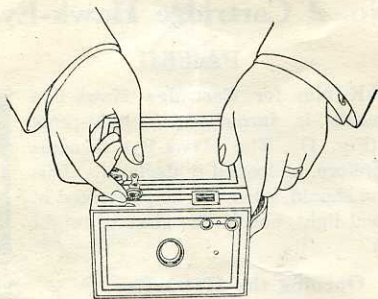


Fig. 3. Unfastening the catch at the side.

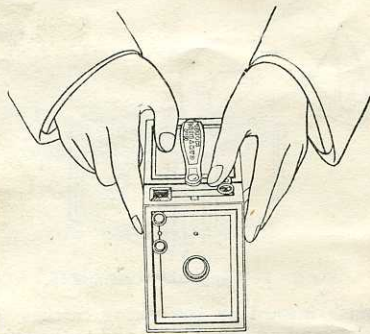


Fig. 4. Unfastening the catch at the top.

You can now withdraw the roll holder, Fig. 5.

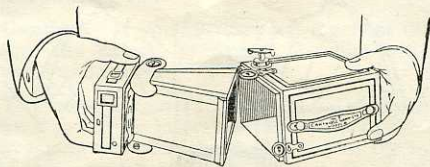


Fig. 5. Taking out the Roll Holder.

Loading

In both top and bottom of the roll holder there is a recess.

In the recess, which has only one spool pin, at the bottom, you will see an empty reel, upon which the exposed film is to be wound.

The winding end may always be distinguished by the small hole in the side of the roll holder, and the slotted end of the receiving reel should always be next this hole.

Spring out the spool pins, and place an unused spool in the recess at the top, Fig. 6.

You will see the word TOP near one end of the spool in black letters on the red paper.

Be sure to get this end of the spool at the right-hand end of the spool holder; otherwise your film will come on the wrong side of the paper when reeled off, and total failure will result.

Now push the spool pins back into place so that the spool will revolve upon them.

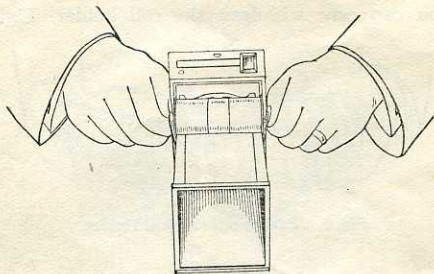


Fig. 6. Inserting the Spool of Film.

Now remove the gummed slip that seals the paper on the spool; pass the paper across the opening in the back of the roll holder, Fig. 7. The receiving reel has a slit in it longer on one side than the other. Thread the paper through the longer side, *being extremely careful that it draws straight and true*, and turn the reel counter-clockwise two or three times. You can readily do this by inserting your

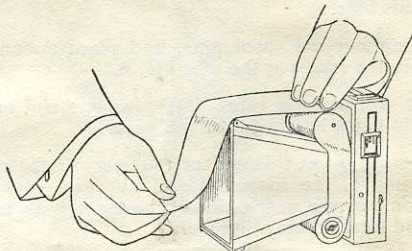


Fig. 7. Starting the Spool Paper across the back of the Roll Holder.

finger tip in the end of the reel through the opening in the winding side.

Caution. If you turn off too much of the paper before the camera is closed, the film will be uncovered and ruined.

To close the camera reverse the actions shown in Figs. 2 to 5. Re-insert the roll holder in the outside box, taking care that the slotted end of the receiving reel comes under the winding key in the outside box.

Fasten the catches on the top and at the side.

Press down on the winding key, and, at the same time, turn it until it fits into position, the web at the lower end of the key engaging with the slot in the end of the reel.

This is a reversal of the operation shown in Fig. 2.

Turn the key slowly as indicated by the arrow on its base and watch the little red window at the back of the camera. When 15 to 18 half-turns have been given, a hand will appear pointing toward the No. 1 section of film; then turn slowly until the figure 1 (black on red) is visible through the window (Fig. 8).

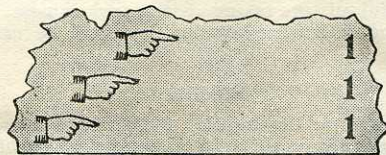


Fig. 8. The Warning Hand before the first section of Film.

The film is now in position for the first picture.

PART II

Making the Exposures

THE No. 2 Cartridge Hawk-Eye Camera is of the fixed focus type, therefore, objects nearby and at a distance will be sharp without the necessity of focussing. Subjects that are about 13 feet and farther from the camera will be perfectly sharp, and objects as near as 9 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 9 feet without using a Kodak Portrait Attachment. See pages 18 and 20.

Before making an exposure with the No. 2 Cartridge Hawk-Eye Camera, be sure of two things:

FIRST, that shutter is adjusted properly, for "instantaneous" or "time" exposures as desired.

SECOND, that your camera is loaded and a fresh film is in position.

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.

Snapshots

The shutter of the No. 2 Cartridge Hawk-Eye Camera is always set, and is operated by pushing the lever on the right-hand side of the camera up or down, page 11. Push the lever *slowly* and in one direction only, from one end of the slot to the other. The nickelled projecting slide at the top of the camera must be kept *pushed down*, all the way in.

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

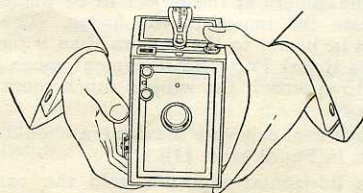


Fig. 9. Upright Pictures.

When making instantaneous exposures, or snapshots, the subject should be in the broad, open sunlight. The sun should be behind the back or over the shoulder of the operator. If it shines directly into the lens it will spoil the picture

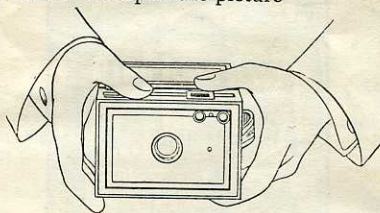


Fig. 10. Horizontal Pictures.

Long Exposures

The nickelled slide controls the shutter for time and instantaneous exposures. When the slide is *pushed down*, all the way in, the camera is ready for instantaneous or snapshot exposures. For long exposures (time exposures) the slide must be pulled out as far as it will go.

Arranging your Picture

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 9 feet unless you use a Kodak Portrait Attachment, when you will be able to approach the subject much more closely, see page 10.

For a vertical exposure the camera should be held as shown in Fig. 9 (page 11).

For a horizontal exposure hold the camera as shown in Fig. 10, illustrated above.

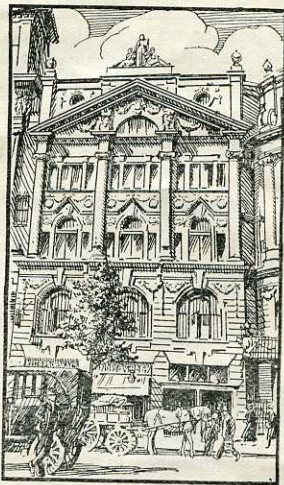


Fig 11. Result produced by pointing the Camera upward.

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, page 11, to opposite side of slot with the thumb of the right hand. Push in one direction only.

Important

When making the exposure, push the shutter lever *slowly* up or down so as to avoid jarring the camera. **If the camera is not held steadily a blurred picture will result.**

Hold the Camera Level

If the operator attempts to photograph a tall building, while standing near it, by pointing the camera upward (thinking thereby to centre it) the result will be similar to Fig. 11, page 12.

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 low, like a small child or a dog, the camera should be held level with the centre of the object.

Time Exposures—Indoors

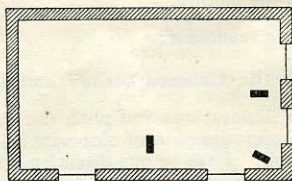


Fig. 12. Diagram showing positions for Camera.

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. 12, page 14) 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 nickelled slide to the limit of motion. When this slide is pulled out the shutter opens and remains open until the lever is pressed to the other end of the slot again.

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

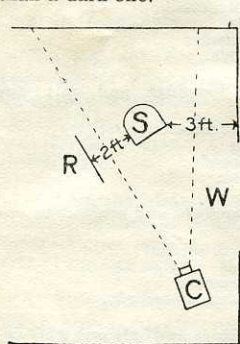
bright sun outside, 40 seconds;
hazy sun, 80 seconds;
cloudy bright, 2 minutes, 40 seconds;
cloudy dull, 5 minutes, 20 seconds.

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 centred 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 nine feet, unless a Kodak Portrait Attachment is used. The background should form a contrast with the subject; a light background will usually give a more pleasing effect than a dark one.



C—Camera S—Subject
W—Window R—Reflector

To produce a satisfactory illumination of the face, have the subject, camera and window in positions as shown in the diagram. It is advisable to use a reflector, to reflect a little more light on the shaded side of the face. A white towel or sheet placed over a screen or high piece of furniture will make a suitable reflector; place it at an angle and in the position as indicated in the diagram.

If portraits are made out of doors when the sun is

shining brightly, have 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 14. Be careful not to jar the camera, when pushing the exposure lever, or a blurred picture will result. By following the above rule you will avoid unpleasant and distorting shadows on the face.

Kodak Portrait Attachment

By using a Kodak Portrait Attachment with the No. 2 Cartridge Hawk-Eye 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 the lens opening in the front board, and in no way affects the operation of the camera except that when using it you must hold your camera at the correct distance from the subject as noted in the directions.

When ordering, be sure to specify KODAK PORTRAIT ATTACHMENT No. 1, which is the correct size to use with the No. 2 Cartridge Hawk-Eye Camera.

Kodak Diffusion Portrait Attachment

The Kodak Diffusion Portrait Attachment is a supplementary lens used in exactly the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect entirely free from objectionable "fuzziness" or out-of-focus appearance. By using this attachment, portraits are made more artistic, due to the softening effect of diffusion.

Use KODAK DIFFUSION PORTRAIT ATTACHMENT No. 1, which is the size that fits the No. 2 Cartridge 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.

Flashlight Exposures

By the introduction of Kodak Amateur Flashlight Outfit, picture taking at night has been made possible.

Many interiors can be taken by the flashlight 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 easily made by the use of the Kodak Amateur Flashlight Outfit, thus

enabling the amateur to obtain souvenirs of many occasions which, but for the flashlight, would be quite beyond the range of his camera.

For full information and instructions regarding flashlight photography, ask your dealer or write to Kodak Limited, Kingsway, W.C., for a free booklet on flashlight photography.

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. If for instance the back of the lens is lightly touched with the thumb, which is slightly damp with perspiration, the lens will be appreciably soiled and will not give bright photographs until it is cleaned.

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. Great care must be exercised in doing this as a particle of grit in your handkerchief may spoil your lens by grinding itself in.

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

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

The instructions in this little book are sufficient 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 Kodak Film Tanks (for developing in daylight).

For use with Kodak Film (No. 120) used in the No. 2 Cartridge Hawk-Eye Camera, provide a Brownie Developing Box or a Brownie Kodak Film Tank.

Those who wish to develop their own pictures without using a tank should write for our leaflet, "Development of Roll Film." This contains full instructions for the development of the Film, and can be had post free upon application.

In keeping with our plan and purpose to provide the users of our cameras with every help in the pro-

duction of good pictures, we will be glad to supply such developing and printing instructions, at any time, whether a tank or outfit is purchased or not.

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

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 one 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 obligation 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.

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Advice to the owner of this Camera

TAKE your camera to the nearest Kodak dealer and he will show you how to use it.

Kodak Film, the dependable film in the familiar yellow carton, and other supplies needed in your photographic work may be obtained from any Kodak dealer.

Developing and printing your own pictures is fascinating work, your dealer will show you how easy it is to make prints from your negatives on Velox paper.

If you do not care to do your own finishing the Kodak dealer will be glad to do it for you at a reasonable charge.

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You will find *The "Kodak" Magazine* invaluable to you in your new hobby.