Polaroid Automatic 103 Land Camera

CONTENTS

HOW TO GET THE MOST OUT OF THIS CAMERA

The Automatic 103 is one of the world's easiest-to-use cameras, once you understand a few simple techniques. However, because this camera is completely unlike anything you've ever seen before, it is very important that you learn these operating steps or you're bound to waste film and money and be disappointed with your picture results.

With this camera, snap all your outdoor pictures in bright daylight, shoot all indoor pictures with flash.

When you press the shutter release button for a daylight picture, a unique electric eye system instantly measures the brightness of the light reflected from the scene and sets the correct exposure for that scene. Exposure for flash pictures also is controlled automatically.

Before you load your camera with film, please be sure to read carefully the first two sections in this booklet: Getting Acquainted, and Operation (the blue edged pages). As you read the text and look at the pictures, go through all the motions of using the camera — without film.

Once you get the simple operating routine down pat, load a film pack. We suggest that you start with black and white. Please remember that even the finest camera and film need some help from the photographer if they are to produce good pictures. That help can be summed up in one sentence:
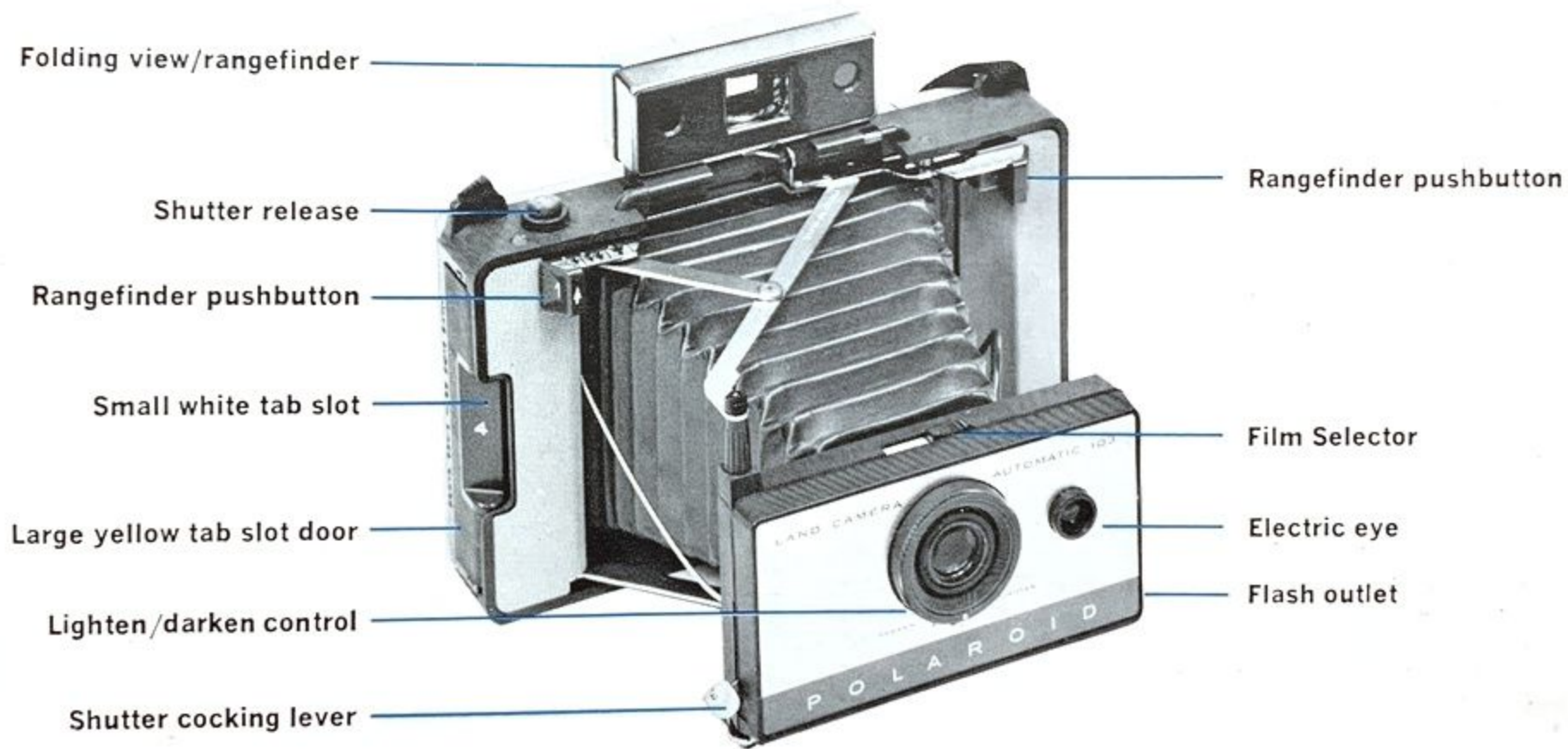
Plan and think before you shoot. As a starter, read carefully the instruction sheet packed with your film. Those instructions may change from time to time, so it's a good idea to review the film instruction sheet occasionally.

Don't just snap away carelessly. You should be able to get eight satisfying pictures from each pack. But unless you think about what you're going to do you'll waste your film.

As a quick guide to help you get a good picture every time, here are seven helpful hints. They're important.

1. In daylight pictures **always have the light on the subject coming from behind you.** For best color pictures place your subjects in bright sunshine.

2. **Move in close,** to get a big image in the print.

3. **Choose colorful subjects** for your color pictures.

4. **Pick a good background,** particularly with flash.

5. **Pull the tab correctly.**

6. **Time development carefully.**

7. **Keep an eye on the temperature.**

As you go through this booklet you'll find these seven points explained in detail. They can make the difference between getting good pictures and poor ones.

Folding view/rangefinder

Shutter release

Rangefinder pushbutton

Small white tab slot

Large yellow tab slot door

Lighten/darken control

Shutter cocking lever

Rangefinder pushbutton

Film Selector

Electric eye

Flash outlet

POLAROID

HOW TO OPEN THE CAMERA
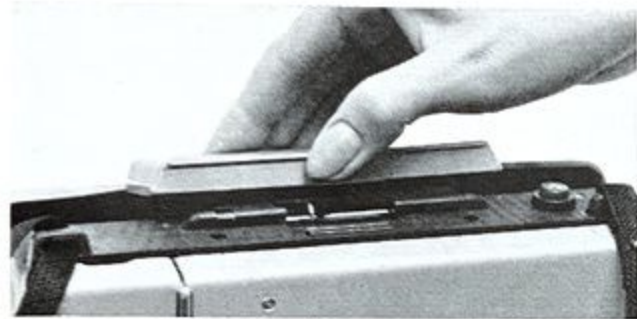
1. Magnet holds cover down. Lift back edge.

2. You can let cover hang down or . . .

3. . . . to remove it, push spring (arrow) and lift.

4. Lift finder up and back; magnet will grip it.

5. Raise button No. 1; this unlocks camera front.

6. Pull camera front out as far as it will go.

PHOTO 6, IMPORTANT: Be sure to pull the camera front out until there is a definite click and the locking bar (arrow) snaps into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

This booklet is designed to fit neatly inside the cover, under a spring clip (photo 2).

HOW TO CLOSE AND COVER THE CAMERA
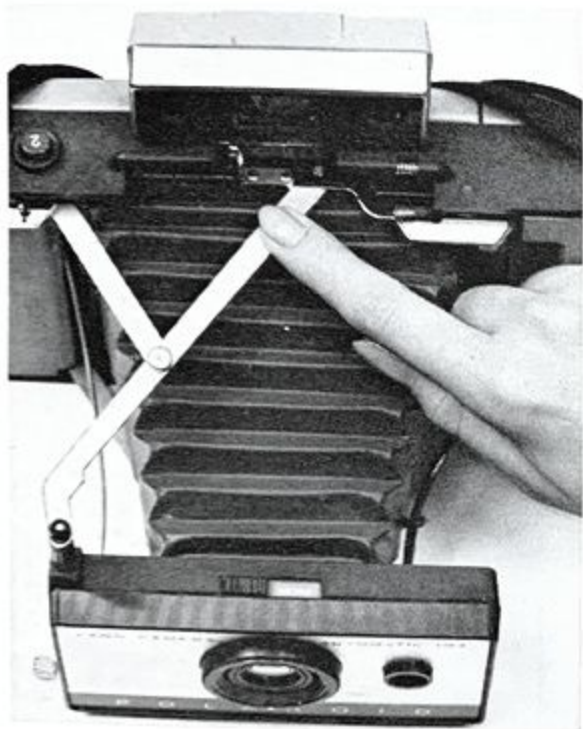
Press down on the locking bar. This releases the front of the camera. Push the front in all the way until it locks.
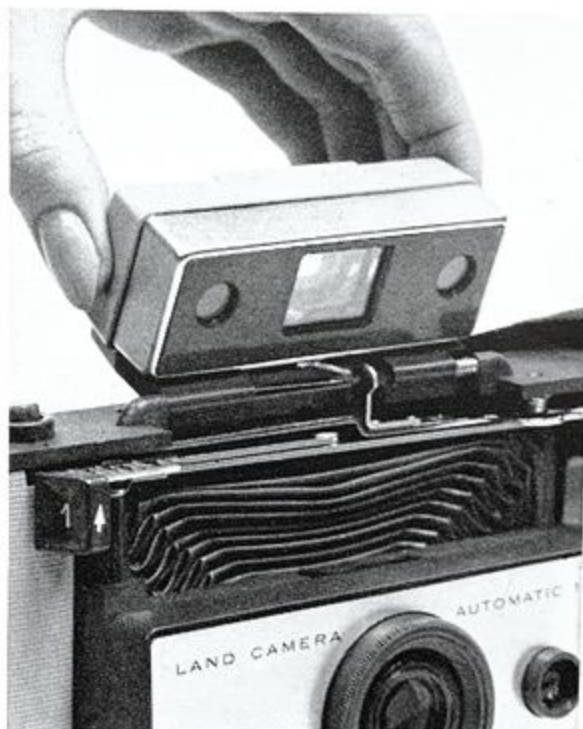
A magnet holds the finder up. Fold the finder down gently. Try not to bang it on the camera.
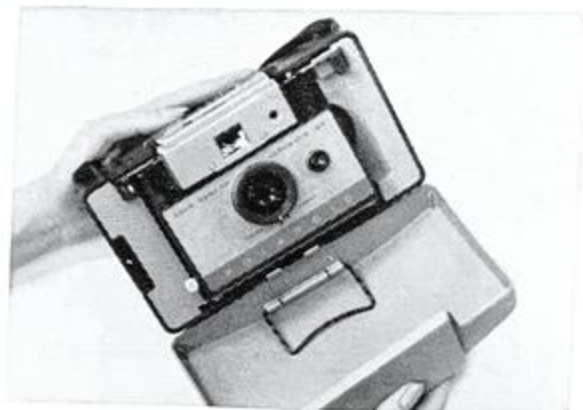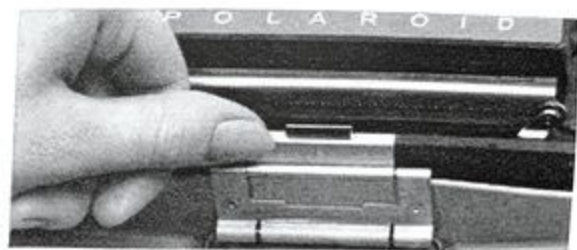
If you have removed the cover: to replace it slide the hinge down over the lock spring until it snaps into place (top). Swing the cover up and over; the magnet on top of the camera will hold it.

HOW TO HOLD THE CAMERA

HORIZONTAL: Grip the two ends. Place your forefingers on the No. 1 buttons; you can easily shift the right forefinger to No. 2 button. To steady the camera, press your elbows into your ribs; rest the camera against your nose.

VERTICAL Grip the camera as you would for a horizontal picture, turn it so your right hand is below (center). Or, turn it so your right hand is at the top (right). Either way, brace the camera against your forehead and face.

HOW TO USE THE VIEWFINDER
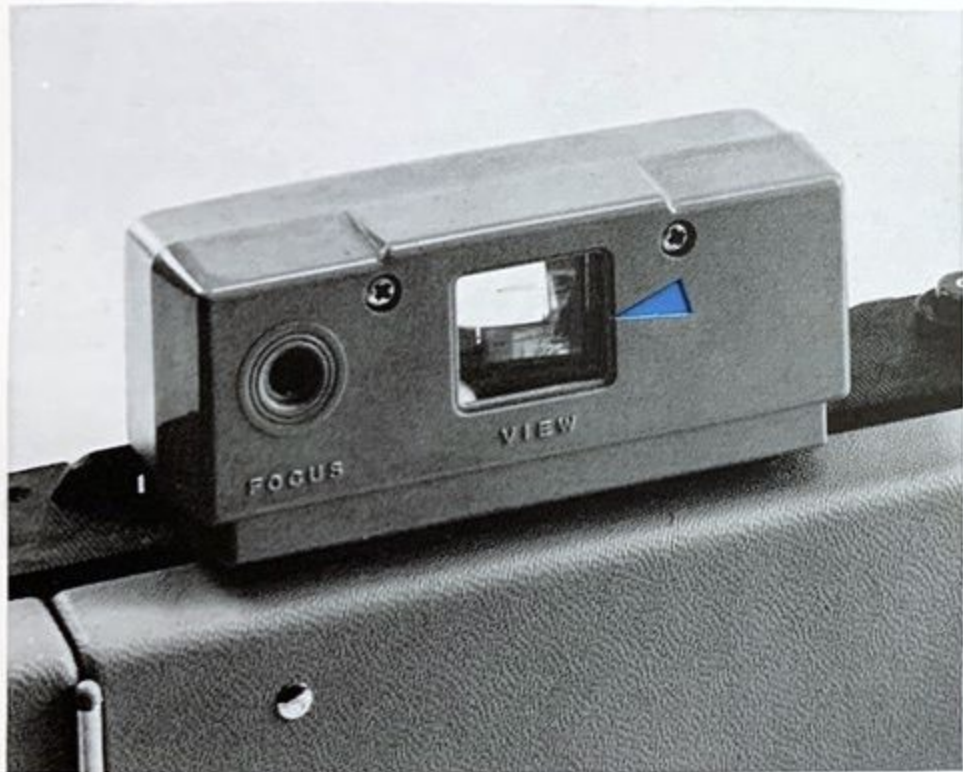
Looking through the viewfinder window (arrow) you'll see a bright, white broken line. Frame the scene with this line. Always try to look through the center of the window and concentrate on your subject, not on the white line. If your subject is very close (3½ ft., for example), allow a little extra space between your subject and the top frame line (above). If not, you may accidentally cut off the top of someone's head in your picture.

HOW TO FOCUS THE CAMERA

Look through here at the bright spot ▲

▼ Push No. 1 buttons.

OUT OF FOCUS

IN FOCUS
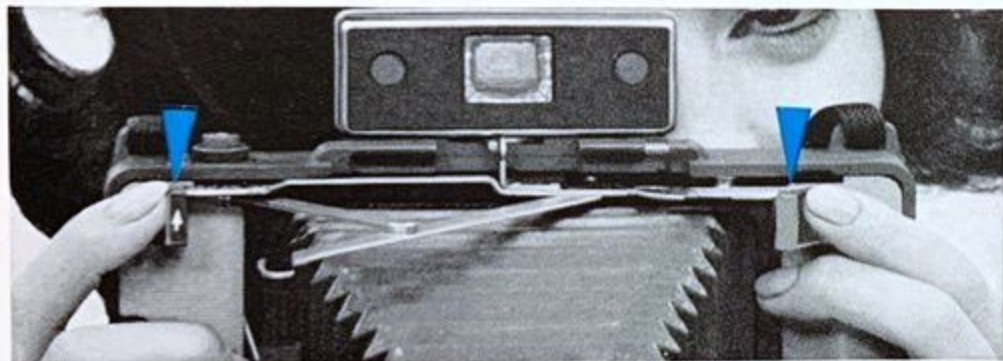
Holding the camera horizontal, place your forefingers on both No. 1 buttons as shown and push them all the way to your left. Look through the Focus window and aim the bright spot in the center at a nearby subject (about 5 ft. away, for example). You should see two images of your target in the bright spot; this means that the camera is not focused for that distance. Push the No. 1 buttons back and forth until the two images become one — sharp and clear. Now the camera is focused. For vertical pictures, focus with the camera horizontal; turn it to aim and shoot.

WHAT THE FILM SELECTOR DOES

For black and white, move the knob this way.

Near and far objects are both in sharp focus.

The Film Selector sets the camera's electric eye and exposure controls for the kind of film you're using. Because 3000 speed black and white film is very "fast" and needs only a brief exposure to light, the Film Selector sets a small lens opening and fast shutter speeds for black and white film.

With black and white it's easy to focus quickly and sharply. In bright sun you can stop fast action; even with shaded subjects the shutter moves fairly rapidly.

For color, move the knob this way.

Color film (75 speed) is much "slower" than black and white; more light must reach the film to make a correct exposure, so the Film Selector sets a larger lens opening and slower shutter speeds for color than for black and white.

Always focus carefully.   Note that the background is blurred.

With color film, you must always focus the camera carefully. You can stop moderate action in bright sunlight, but if your subject's in the shade the shutter will move slowly and the picture may be blurred due to movement.

PRACTICE THE 1, 2, 3 SYSTEM

ONE is for focusing. Look through the Focus window and aim the bright spot at various subjects. Push the No. 1 buttons and practice bringing together the two images of your subject in the bright spot to make one clear image. Then shift your eye to the View window and frame your subject in the white line.

TWO is for shooting. Practice pressing the No. 2 button slowly until the shutter clicks. In dim light hold No. 2 down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up. If nothing happens when you press No. 2, perhaps you forgot to reset No. 3 (right).

THREE is for resetting. Right after snapping a picture, always push down No. 3 button firmly until it locks and stays down. This resets the shutter for the next picture. If you don't reset No. 3 button, you won't be able to shoot your next picture; nothing will happen when you press No. 2 button.
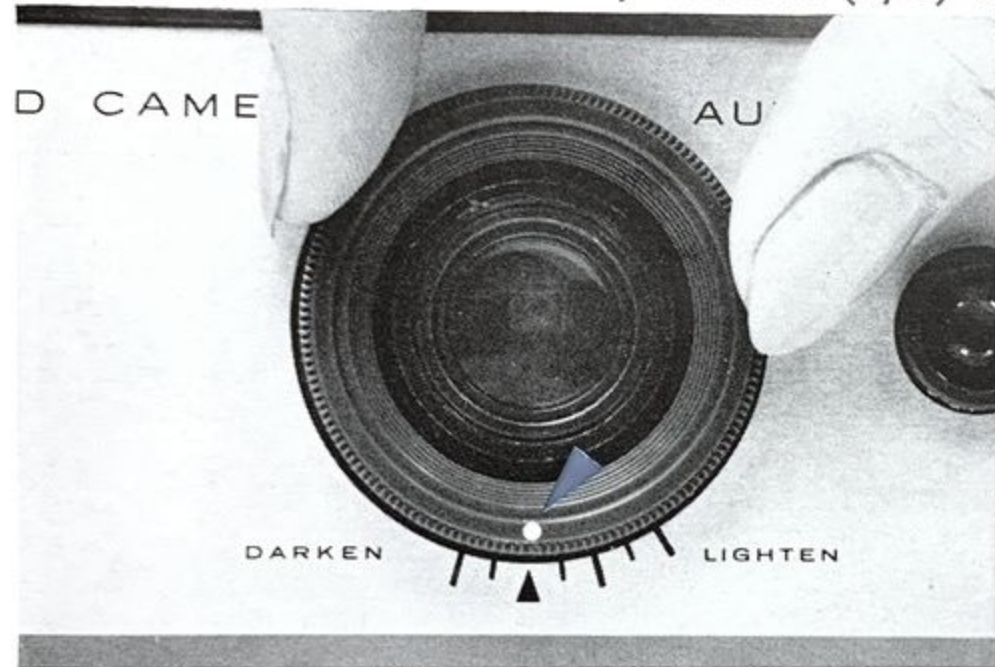
Normal position for most daylight pictures.

To make prints darker. ▲　　　　　▼ To make prints lighter.

For all black and white daylight pictures, set the white dot on the L/D control at the "Normal" position (arrow).

For daylight color pictures the L/D control will not always be set to the "Normal" position. On some color film packs you'll find a printed instruction telling you to set the L/D control one dot toward Lighten for all pictures made with that pack. Please follow those instructions, which may vary from pack to pack. They are important.
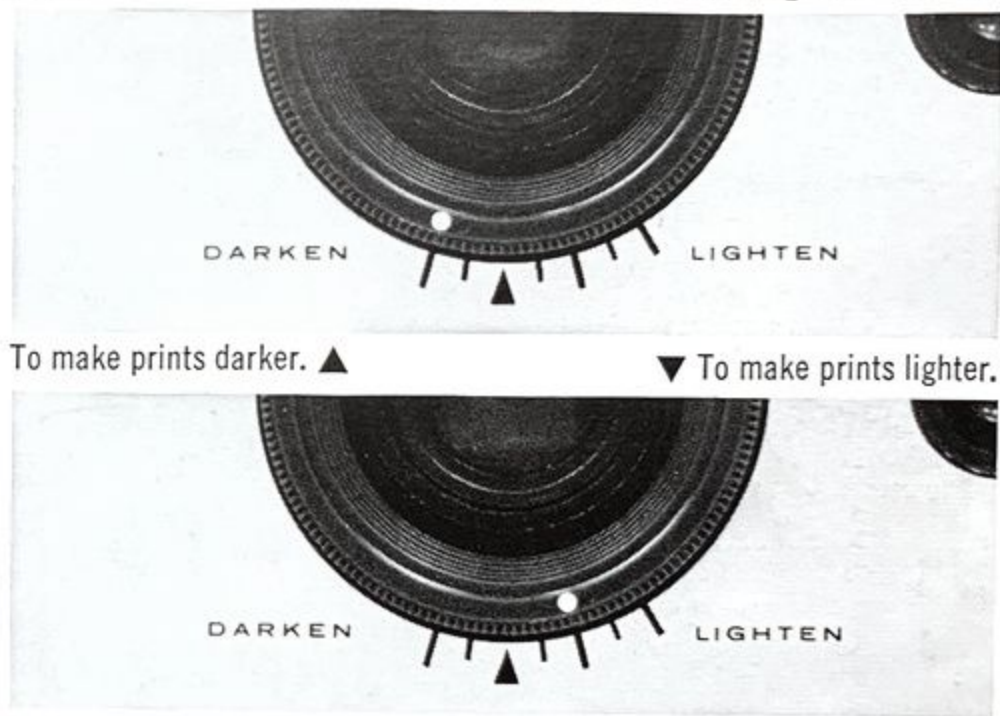
The new position of the L/D control then becomes the "Normal" setting for all daylight pictures made with that pack. You can still make your pictures lighter or darker (p. 26) with the L/D control; only the "Normal" position is different for that pack. If there's no special instruction on the pack, set the L/D control as shown at top left.

To lighten or darken flash pictures: see the instruction booklet for the flashgun.

HOW TO LOAD A FILM PACK: THE IMPORTANT FIRST STEP

COLOR
POLAROID LAND FILM PACK
POLAROID COLOR / TYPE 108

3000 SPEED
POLAROID LAND FILM PACK
POLAROID 3000 SPEED / TYPE 107

COLOR

B & W
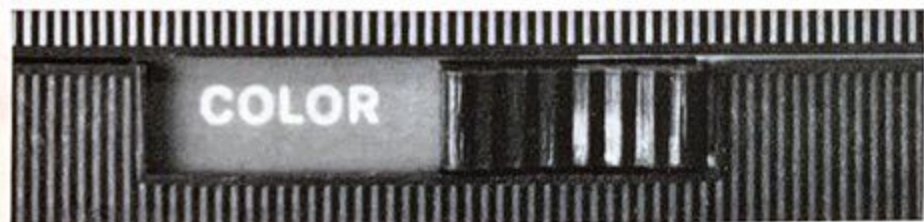
SET THE FILM SELECTOR: As soon as you decide whether you're going to load black and white or color film, set the Film Selector accordingly. Do this before anything else so you won't forget to do it. If the Film Selector is set wrong, your pictures won't come out right — they will be almost all blank white or black with few details showing.
Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.
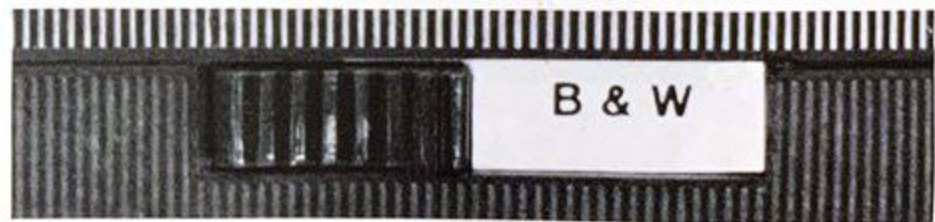
Open the top of the box. With color film there's a set of mounts; with black and white film there's a coater. Remove these and the instruction sheet (please read it). Pull out the film package. Handle it gently, carefully. Save the box to carry prints in safely. It also can be very useful for coating black and white prints.

Hold the package near the edges. **Don't press hard on the middle of the package.** Starting at the corner, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Dispose of the little package of silica gel. Always handle the pack by the edges only. You may encounter some film packages carrying instructions originally intended only for Automatic 100 cameras. Where the instruction is to "Set Film Speed Dial to 75" set the Film Selector to COLOR; where the instruction is to "Set Film Speed Dial to 3000" set the Film Selector to B & W.

HOW TO LOAD A FILM PACK (cont.)
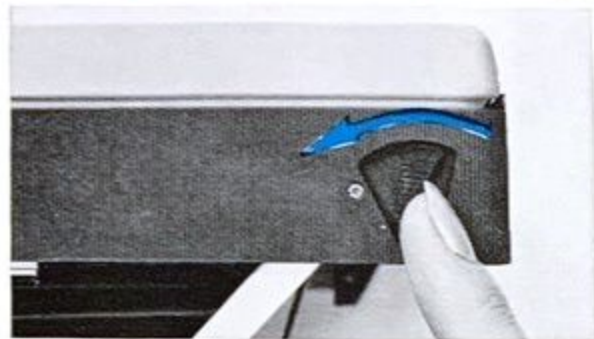
1. Push the back door latch; the door will pop up.
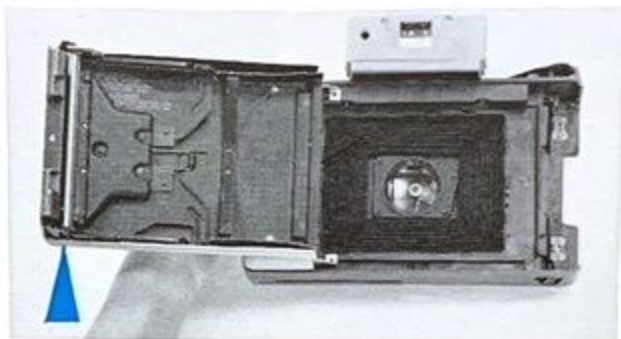
2. Open it all the way. Are the rollers (arrow) clean? If not, clean them as shown on page 35.
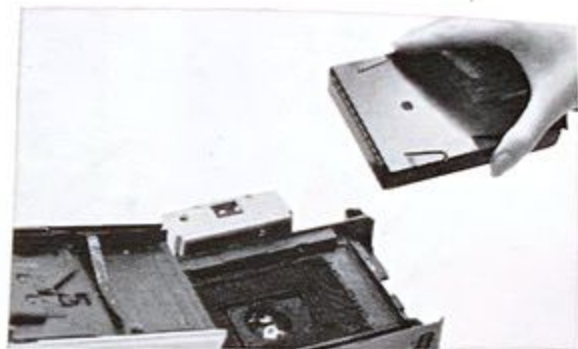
3. Hold the film pack by the edges this way so the printing on the safety cover faces the lens.
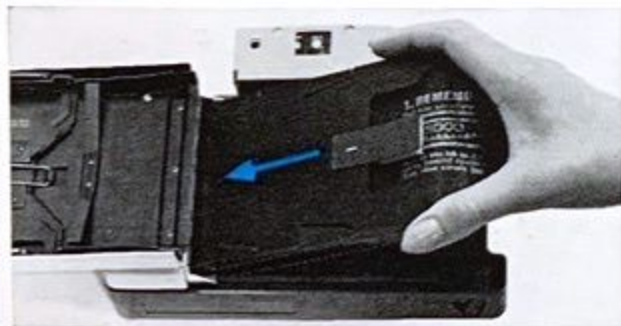
4. Push the closed end of the pack under the door hinge, against a light spring tension.
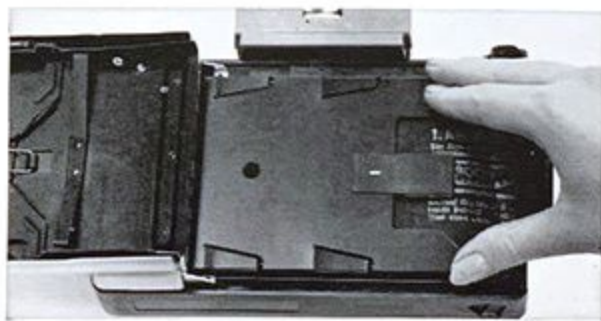
5. Push the pack down into the camera. You'll feel it snap into place.
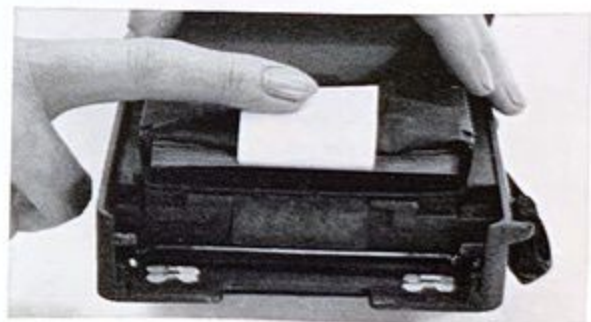
6. Be sure the white tabs are free and not folded under. Close the back door. Press both sides firmly to be sure that both sides latch.

AFTER YOU LOAD BE SURE TO MAKE THESE CHECKS

1. The black tab of the safety cover must stick out of the small slot (No. 4). If not, reopen the back, lead the tab out.

2.&3. Pull the safety cover all the way out of the camera without stopping. Don't rip it!

4. With the safety cover out, the white tab (arrow) should stick out of the small Slot (No. 4). Don't pull the white tab. You're now ready for the first picture.

5. If there's no white tab to pull, do the following in the shade or indoors, not in the bright sun.
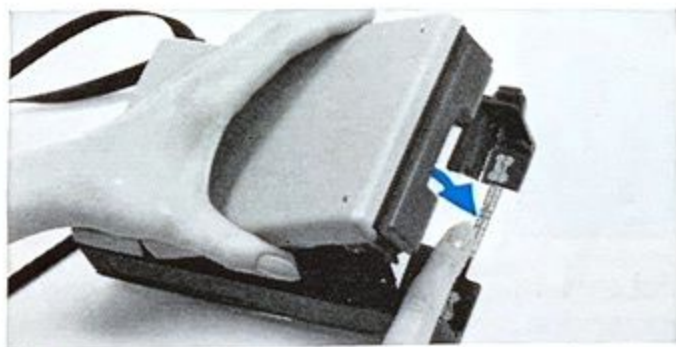
6. Open the back of the camera part way and, without disturbing or moving the film pack, push the white tab out into the open.

7. Close the back of the camera, making sure that both sides are locked securely and the white tab is outside in the No. 4 slot.

15

HOW TO SET THE CAMERA FOR A DAYLIGHT COLOR PICTURE

Set the Film Selector as shown for all color pictures in daylight. Set the L/D control to Normal, with this exception. On some color film packs you may find printed instructions to set the L/D control one mark toward Lighten for all pictures made with that pack. Please follow those instructions, which will improve your results. See p. 11 for details.
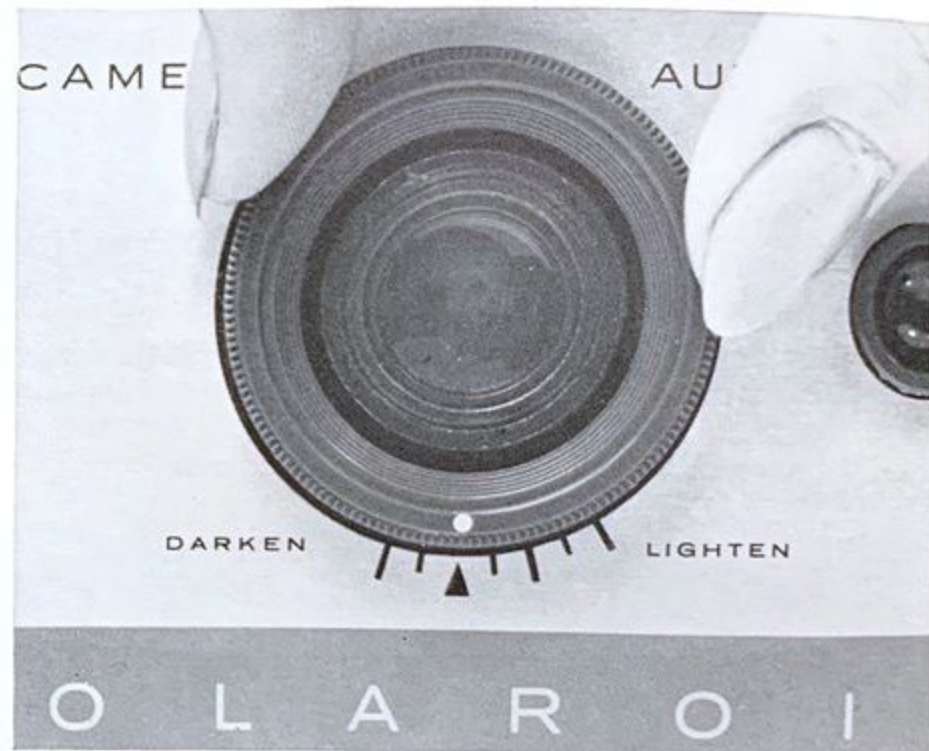
TIPS FOR GOOD DAYLIGHT COLOR PICTURES

USE BRIGHT SUN, COMING FROM BEHIND YOU: You'll get strongest colors if your subject is in bright sun (but you can also get pleasing results on a hazy or overcast but very bright day). Stand so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun; your picture will be too dark.

AVOID DIM LIGHT: The shutter moves slowly and your picture may be blurred. But if you must make a picture without flash in dim light, follow the suggestions on page 29.

WATCH THE BACKGROUND: The light on the background, behind your subject, should be just about as bright as the light on the subject. Don't photograph someone in the shade if the background is out in the open and brightly lit. The strong light behind the subject will "fool" the electric eye; your picture will be too dark (see page 28).

MOVE IN CLOSE: The bigger your subject is in the print, the more color and detail you'll be able to see, and the better the picture will look. For scenic pictures, try to get something big, solid looking, and colorful (if possible) into the foreground to help fill the print.

HAVE PLENTY OF COLOR: Look for subjects and backgrounds with strong, bright colors in big, solid chunks. If your subject isn't wearing colorful clothes, add color with a bright shirt, scarf, or jacket. Or, find a colorful background — anything that will fill at least one-third of the picture area with strong, solid color. Don't expect colorful pictures of people in dark clothes or wearing delicate pastel colors or white; plain, drab backgrounds won't add color to your prints.

TIME DEVELOPMENT CAREFULLY: Follow the recommendations in the film instruction sheet. These may change from time to time. Use an accurate timepiece. If you have a Polaroid Development Timer, check it occasionally against a watch with a second hand; if it's fast or slow, allow for this when developing your pictures. A few seconds overdevelopment is not harmful, but prints that are much overdeveloped may look too bluish; those that aren't developed long enough will have a pinkish cast and the colors will be weak.

KEEP AN EYE ON THE TEMPERATURE: Cold weather or excessive heat can affect the quality of your pictures. Be sure to read page 25, which explains how the temperature affects your pictures and what to do about it.

IF YOUR PICTURE IS TOO DARK OR TOO LIGHT: Use the L/D control as shown on page 26 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

Never try to use flash with daylight color pictures.

HOW TO SET THE CAMERA FOR A DAYLIGHT BLACK AND WHITE PICTURE
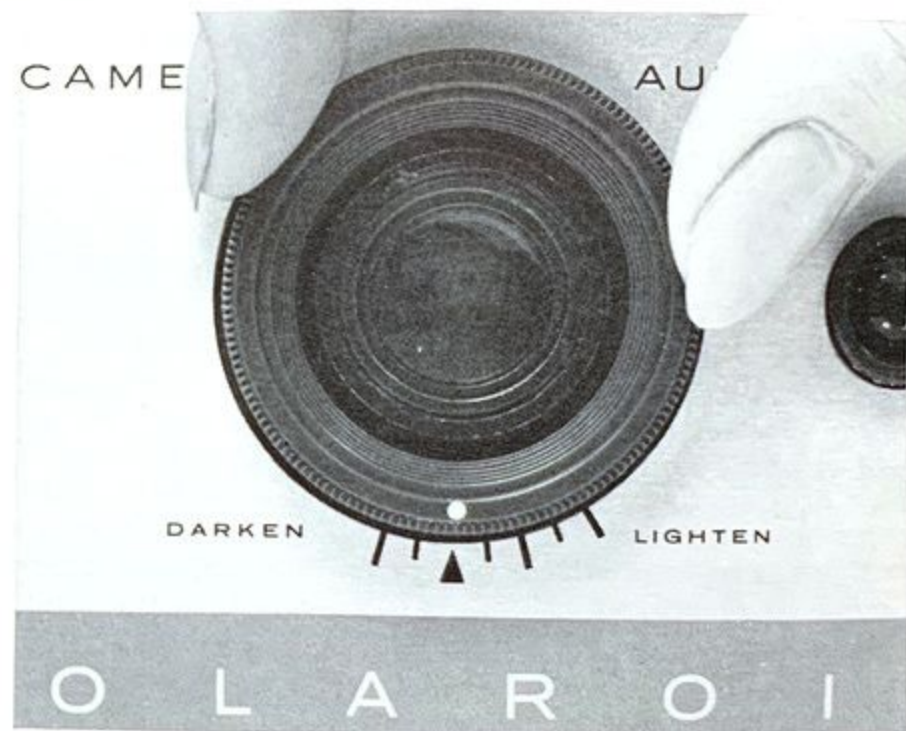
Set the Film Selector as shown for all black and white daylight pictures. Set the L/D control to Normal.

USE BRIGHT, EVEN LIGHT, COMING FROM BEHIND YOU: Place yourself so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun. For portraits you'll get best results when a cloud blocks the direct sun, or on an overcast but bright day, or in open shade.

For scenic pictures, avoid high overhead sun, shoot with the light coming from behind you and from the side.

AVOID DIM LIGHT: The shutter moves slowly and your picture may be blurred. But if you must make a picture without flash in dim light, follow the suggestions on page 29.

WATCH THE BACKGROUND: The light on the background, behind your subject, should be just about as bright as the light on the subject. Don't photograph someone in the shade if the background is out in the open and brightly lit. Strong light behind the subject will "fool" the electric eye (page 28).

MOVE IN CLOSE: The bigger your subject is in the print, the more details you'll be able to see. For scenic pictures, try to get something big and solid looking into the foreground to help fill the print and add a feeling of distance.

**TIME DEVELOPMENT CAREFULLY:** Follow the recommendations in the film instruction sheet. These may change from time to time. With black and white film no harm is done if you overdevelop for a few extra seconds; in fact, it may improve some pictures. However, if you develop for less than the recommended time, your pictures will be of poor quality, with a gray, washed-out look.

KEEP AN EYE ON THE TEMPERATURE: Cold weather can affect the quality of your pictures. Be sure to read page 25, which explains how the temperature affects your pictures and what to do about it.

IF YOUR PICTURE IS TOO DARK OR TOO LIGHT: Use the L/D control as shown on page 26 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

Never try to use flash with daylight pictures.

HOW TO TAKE A PICTURE!

FRAME

FOCUS

AIM

1 **FOCUS:** Look at your subject through the View window. Come close enough to fill most of the frame. Shift your eye to the Focus window. Push the No. 1 buttons until the bright spot shows a single clear image of the most important part of your subject. Shift your eye back to the View window, center your subject in the white frame.
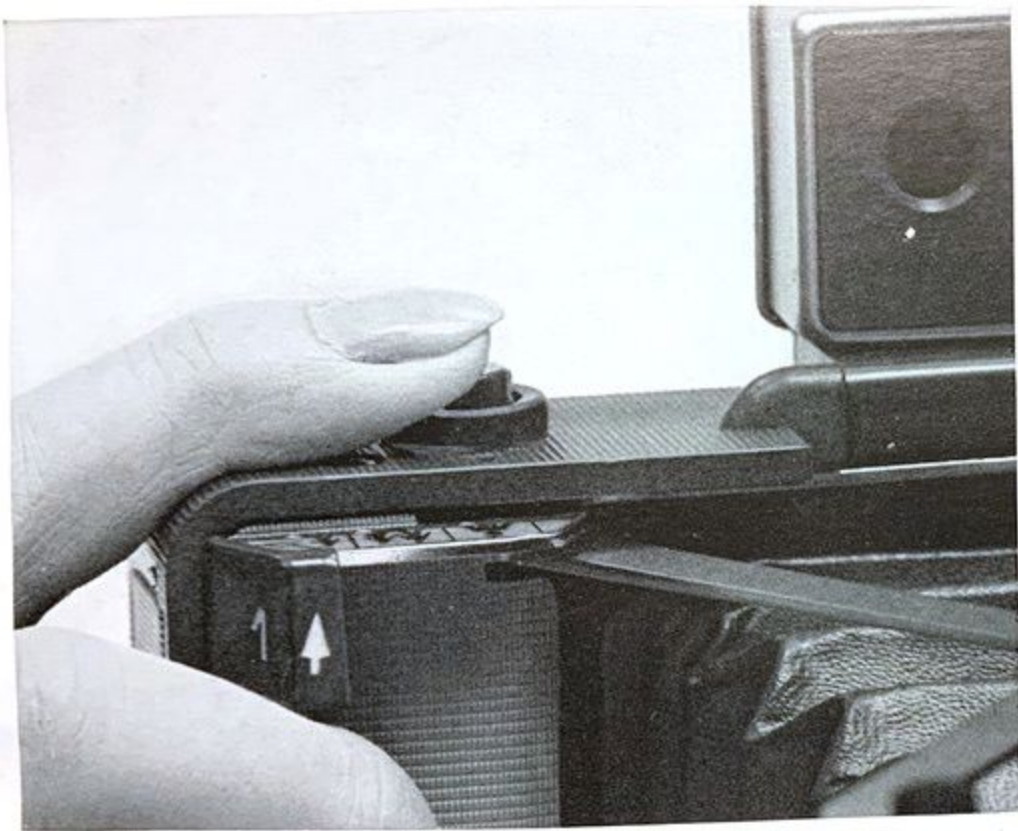
2 **SHOOT:** Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black and white in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then let No. 2 button come up.
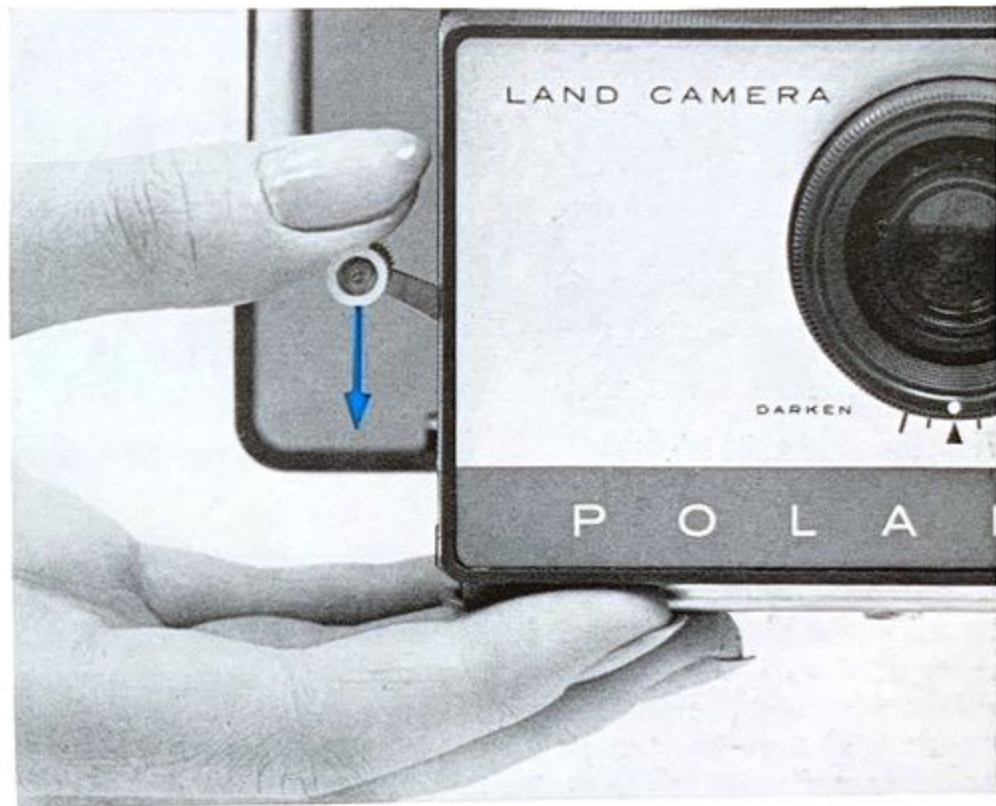
3 **RESET:** Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away; if you don't, nothing will happen next time you press No. 2 button to shoot.

21

HOW TO DEVELOP THE PRINT
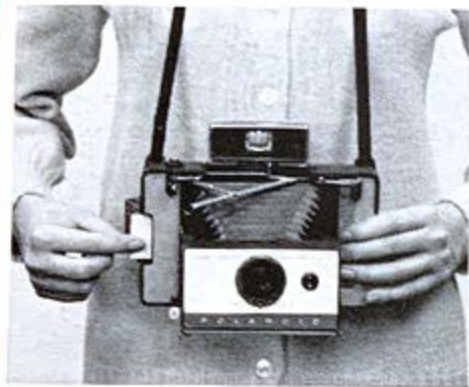
First, the small white tab.
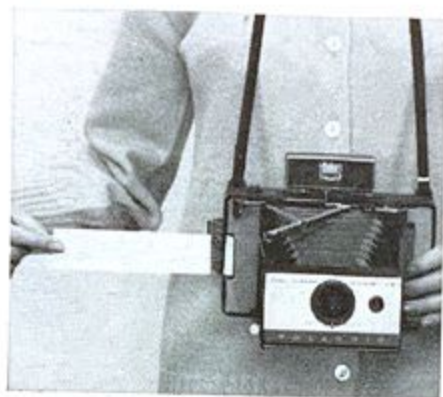
Pull it all the way out of the camera.

Don't block this door (arrow).
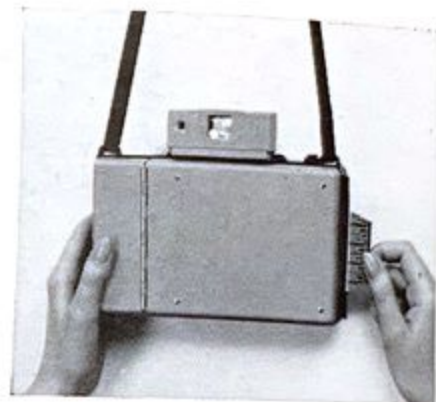
Next, the large yellow tab.

4 **PULL THE TABS:** Hold the camera in your left hand, as shown. (**Don't hold it any other way!**) Grasp the small white tab between the thumb and forefinger and pull it straight out of the camera, all the way, without stopping. When you pull the white tab out, a concealed door (arrow) opens and a yellow tab pops out. Don't block this door in any way while pulling the tabs.

Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow ta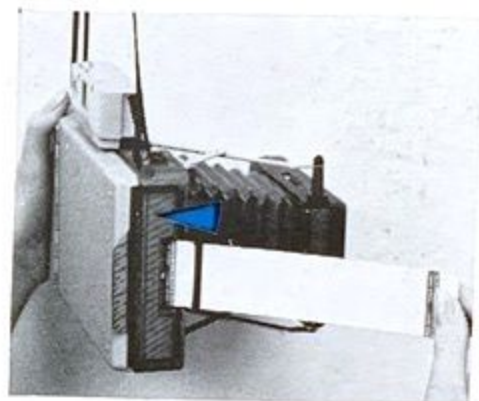b in the center so it will come out straight when you pull it out of the camera. If you pull the yellow tab out at an angle, one edge of your picture may not develop properly (see page 41).

If no yellow tab pops out when you pull the white tab, stop. Don't pull another white tab. Page 24 shows you what to do in this situation.

Never pull a white tab when you can see a yellow tab. If you do so accidentally, don't pull the yellow tabs that appear or you'll spread developer all over the rollers. Instead, as shown on page 24, carefully open the camera back, disengage the tabs from the tab slot and rollers, remove the two picture assemblies, and close the back.

When you pull the yellow tab, hold the camera so the lens faces straight ahead of you, not pointing down. This, plus gripping the center of the tab, helps you to pull it out straight.
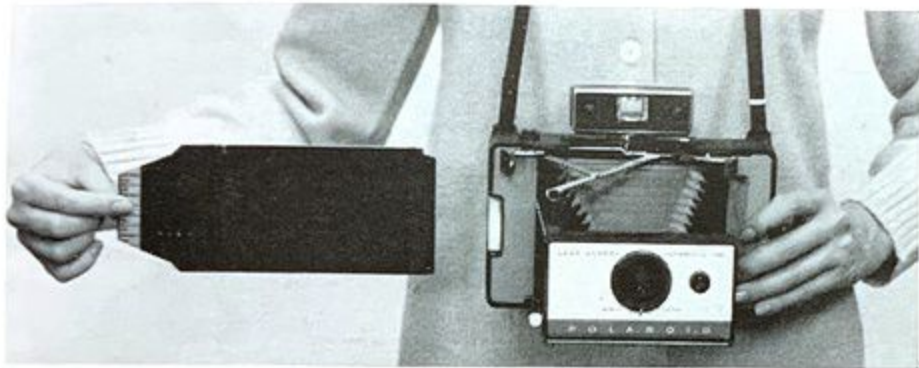
Pull it straight out of the camera, swiftly. Begin timing development.

Lift off the white print quickly.

Fold up the negative.

Pull the yellow tab straight out of the camera all the way, swiftly, without hesitating. This starts development of your picture, so begin timing as soon as you get the tab out. How fast is a swift pull? It should take about as long as it takes you to say "PULL IT" briskly, each time you pull the tab. If your picture is full of white specks, pull a bit slower.

The picture develops outside the camera. While it's developing, hold the tab by the yellow tip, or lay the picture assembly down flat. Don't touch or bend the white paper or lift it off. Outdoors, don't let the picture assembly flap in the breeze. Develop the picture for the full time recommended in the film instruction sheet.

After the recommended development time, quickly strip the white print off the brown paper starting from the end nearest to the word PULL. A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print mount, which is supplied with the film.

Don't touch the face of black and white prints. You must coat them to prevent fading and other damage (see page 27 for how to coat prints).

To avoid contact with chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a waste basket or film box. Don't be a litterbug!

Check the temperature! It's important. See page 25.

IF NO YELLOW TAB POPS OUT WHEN YOU PULL THE WHITE TAB, STOP!

Don't pull another white tab. Instead, gently open the camera back just enough to get one finger under it to hold down the film pack and keep it in place. Do this indoors
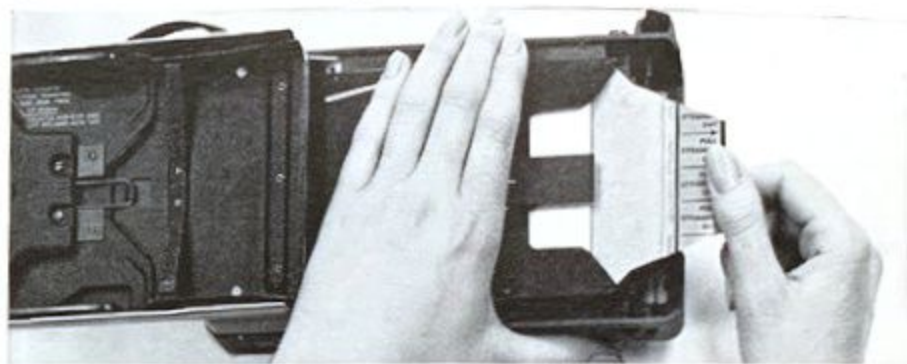
or in the shade. While holding the pack down lightly with a fingertip (picture at left) slowly open the back all the way and take hold of the topmost yellow PULL tab, as shown above.
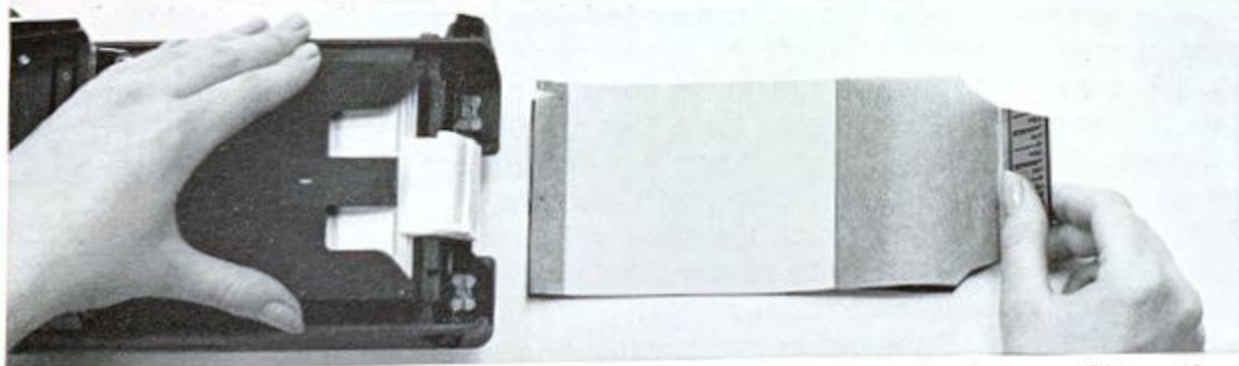
Gently pull the entire picture assembly all the way out of the pack and discard it. Don't try to save it. While the back door is open check that the rollers are clean (p. 35).
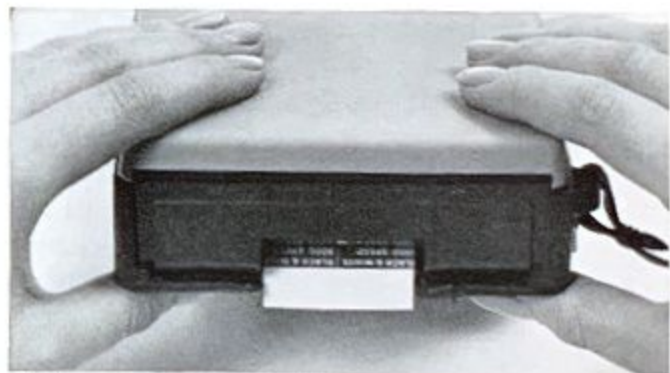
Close the back of the camera, making sure that the next white tab sticks out of the small slot next to No. 4. Check that both sides of the back latch securely.

CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the print quality. Even moderate cold can ruin your pictures unless you take precautions.

The important factor is the temperature of the camera and film at the time you're developing the picture.

A loaded camera carried outdoors in cold weather for half an hour gets thoroughly chilled. If you then enter a warm house and a few minutes later shoot a flash color picture the results are likely to be bad. It takes a long time for a cold camera and film to warm up.

However, if camera and film are indoors and warm, you can step outside to snap the children in the snow, pop back in again in a minute and develop the picture normally.

Both color and black and white films develop well in a fairly wide range of warm and cool temperatures. However, in cool weather, development times may have to be adjusted according to the temperature. The instruction sheet with each film pack contains detailed information about development times and temperatures. Be sure to read these recommendations; they may change from time to time.

In very hot weather there is a greater tendency for chemicals to be squeezed out of the edges of the picture assembly as you pull the yellow tab to begin development. If these chemicals collect on the steel rollers they can cause defects in your prints (page 39). So, when it's hot, be extra careful to keep the rollers clean (page 35).

HOW TEMPERATURE AFFECTS COLOR FILM

The normal developing times for color film are set for temperatures of 70°F and warmer. When it's a bit cooler the action of the developer chemicals slows down and you must develop for a longer time. See the film instruction sheet for more details.

When the temperature gets to 65°F and below, the chemical action is so sluggish that the picture won't develop well without help. That help is the Cold-Clip (page 42). Prints developed in cold weather without using the Cold-Clip will be dark, with muddy colors.

Whenever it's cool enough so that you must wear warm clothes to be comfortable, use the Cold-Clip.

If you're pleasantly cool in shirtsleeves or a thin dress, normal developing times probably will do.

But when you're sweltering and can think only of a cool drink and a swim, it may be too hot for best results with color film; your prints may show weak colors. For more details, see the film instruction sheet.

HOW TEMPERATURE AFFECTS BLACK AND WHITE FILM

The film's normal range of developing times gives good results in temperatures of 60°F and above.

When the temperature of film and camera is below 60°F, develop for a longer-than-normal time. For details see the film instruction sheet.

Never use the Cold-Clip with black and white film.

HOW TO MAKE DAYLIGHT PICTURES LIGHTER OR DARKER

This is well exposed ... leave the L/D control here.

If it's too light ... set the L/D control here.

If it's too dark ... set the L/D control here.
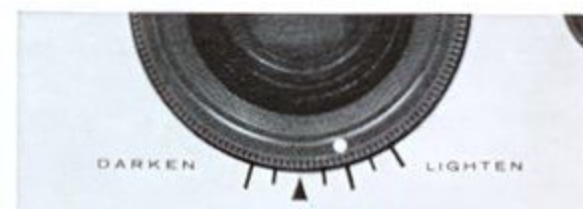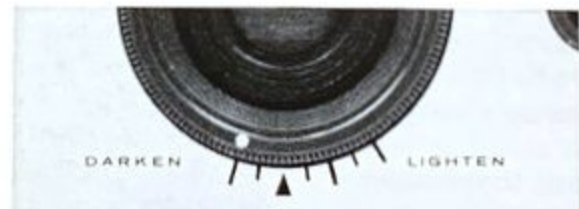
Most pictures made with the light coming from behind you or from the side will be well exposed with the L/D control at Normal position (left, above), but sometimes you may prefer a lighter or darker print. To lighten or darken the next print of the same subject, in the same lighting conditions, adjust the L/D control as shown. To make a small change, turn only to the first small mark. Afterwards, reset to Normal.

On some color film packs you may find a printed instruction advising you to set the L/D control one dot toward Lighten or Darken for all pictures made with that film pack. Please follow those suggestions. For more details, see page 11.

26   **To lighten or darken flash pictures: see the instruction booklet for the flashgun.**

BLACK AND WHITE PRINTS MUST BE COATED

Black and white prints should be coated as soon as possible to protect the face of the print from scratches, fingerprints, and fading.

In each black and white film box there's a tube containing a coater. This is a wad of absorbent material soaked with a clear liquid; it's in a plastic handle.

Lay the print, face up, on a clean smooth surface, such as a piece of paper on a table, and hold it down by one edge. An empty film box will do; open the ends of the box and press it flat.

Remove the coater from the tube. Spread the liquid straight away from you over the ENTIRE print, including the borders. Use 6 to 8 straight overlapping strokes and moderate pressure. Don't scratch the print with the edge of the coater. To get more liquid out of a partly used coater, press it down on the near end of the print; then spread the squeezed-out liquid across the face of the print.

The coating dries quickly and forms a tough protective layer over the image. For more details about coating see the film instruction sheet. Keep freshly coated prints away from each other, or they will stick together.
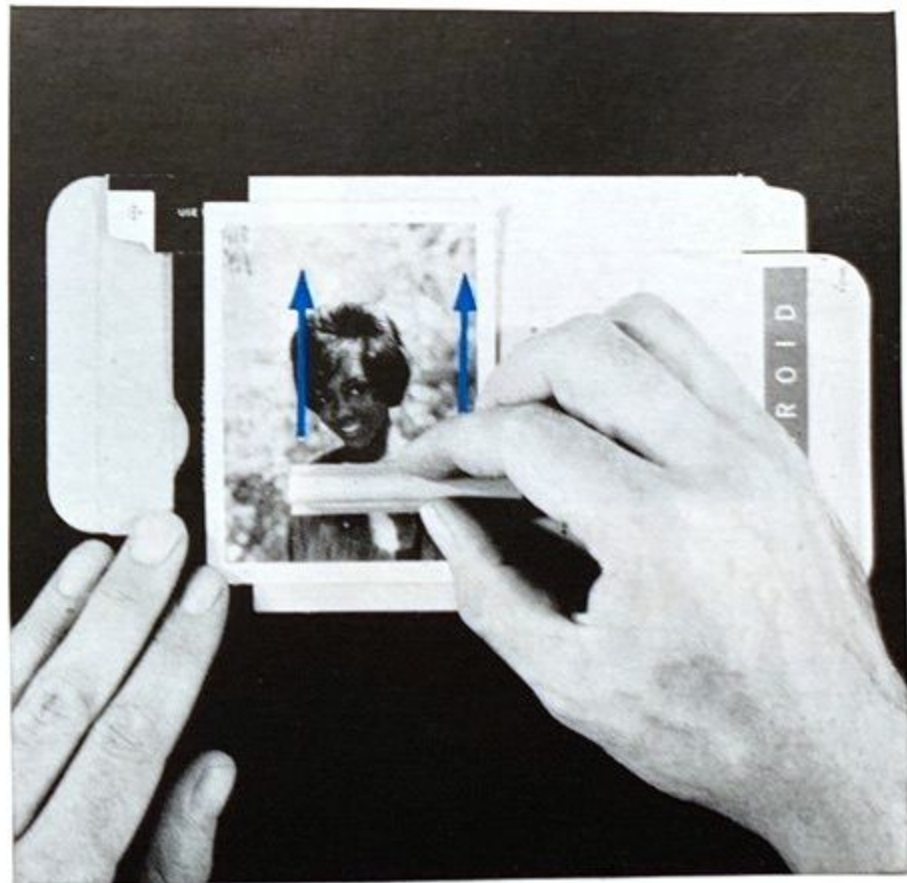
NEVER TRY TO COAT COLOR PRINTS!

TROUBLESOME LIGHTING SITUATIONS TO AVOID

Against the sun.

Subject in shade, bright sun behind.

Face turned out of bright sun.

When you aim your camera at a subject, the electric eye measures the brightness of the entire scene and sets the exposure for what it "sees" there. As long as the light on the main subject is just about as bright as the light on the rest of the scene, the picture will be well exposed.

However, if most of the light comes from behind your subject, or if the light on the background is much brighter than the light on the subject, the electric eye will be "fooled" and your picture will come out too dark. That's what happened in the three picture situations shown above. The subject's face is in the shade, but the background is brightly lit. Result: exposure trouble.

Try to avoid these troublesome lighting conditions. If you have to shoot a shaded subject against a bright background or a strong light, turn the L/D control all the way to Lighten.

The best way to beat this problem is to arrange your subjects so the light on them comes from behind you or from the side. Then set the L/D control as shown on page 11.

Brace it against a wall or door.
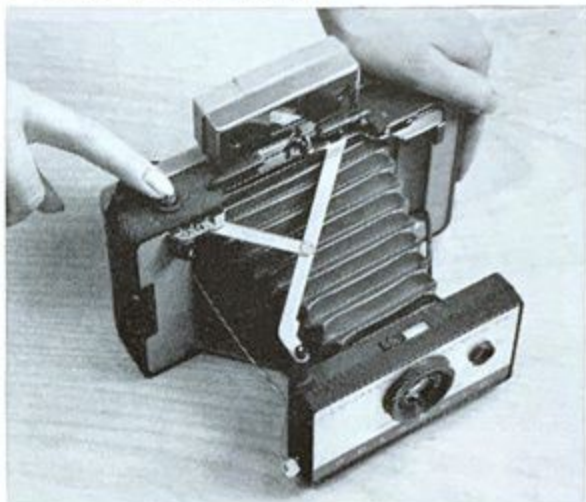
Set the camera on a solid surface, press the back of it down firmly to prevent movement.

Rest your elbows on something.

In dim light hold No. 2 button down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up.

With black and white film you can shoot pictures without flash in the shade or on a dark, cloudy day. Provided that the light on the subject is even and there are no deep shadows or bright light sources in the scene, the electric eye can make a long but correct exposure — it may be 1/10 sec. or as much as a full second. Whatever it is, the camera must be rock steady or pictures will be blurred. Here are shown some ways of steadying the camera.

For best results with color film you should always have your subjects in bright daylight.

FAST FOCUSING FOR BLACK AND WHITE PICTURES

Portraits, up close, 3½ to 5 ft. . . .
set the scale here ▼

Groups, other subjects 5 to 10 ft. away . . .
use this setting ▼

Scenics, everything beyond 10 ft. . . .
set the scale like this ▼

If there's black and white film in the camera and you're shooting outdoors in daylight, it's not always necessary to look at your subject through the Focus window in order to get sharp pictures. Just push the No. 1 buttons to preset the Fast Focus Scale (as shown) for the kind of subject you are snapping. Then aim through the View window and shoot.

It's handy for pictures of children, pets, etc. in action nearby, or if you want to get both near and distant subjects in focus in the same picture (top, right).

Use the Fast Focus Scale only with black and white film outdoors on a bright day. Don't use it with color film at any time; you'll get fuzzy pictures.

FLASH PICTURES

Many of your most interesting and appealing picture situations will occur indoors and for these you must use flash for both black and white and color. Flash pictures are easy to make with your camera and with a little practice you will be able to snap them as simply as you snap pictures in the sunshine.

The Polaroid flashgun clips to the camera and fires when you press the shutter button. You do not have to measure or make special distance settings for flash pictures as you do with other cameras; the camera does that for you automatically. Whether you stand 6 ft. from your subject, or move in to 4 ft., or back up to 8 ft., the picture will be well exposed.

Your camera dealer will be glad to demonstrate the Polaroid flashgun for you. Or, you may obtain information from Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.

SOME HELPFUL ACCESSORIES

Cable Release #191, with plastic adapter, fits over No. 2 button. Great for dim light exposures.

Fitted Case #322 holds camera, three spare film packs, flashgun, bulbs, other accessories.
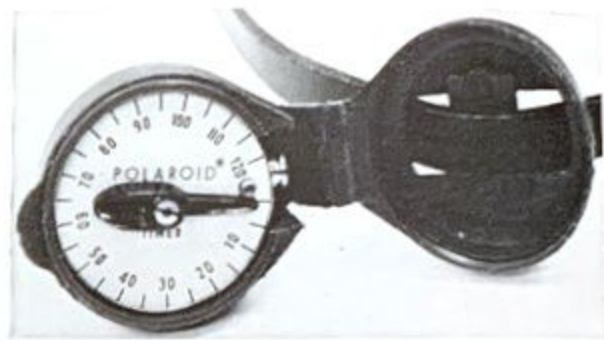
Development Timer #128 fits on camera strap, times development of your pictures.

Self-timer #192 also fits over No. 2 button, lets you get into your own pictures.

UV Filter #585 reduces excessive blue in shadows in outdoor color pictures.

Print File #1501 has five dividers, neatly stores many mounted prints.

These simple accessories can add much to your picture-taking pleasure. On the following pages you'll see other helpful accessories with examples of how they can extend your picture-taking range and give better results.

Without the filter, a blank sky.

Press the filter on over the lens mount (collapsing the lens hood) and the electric eye.

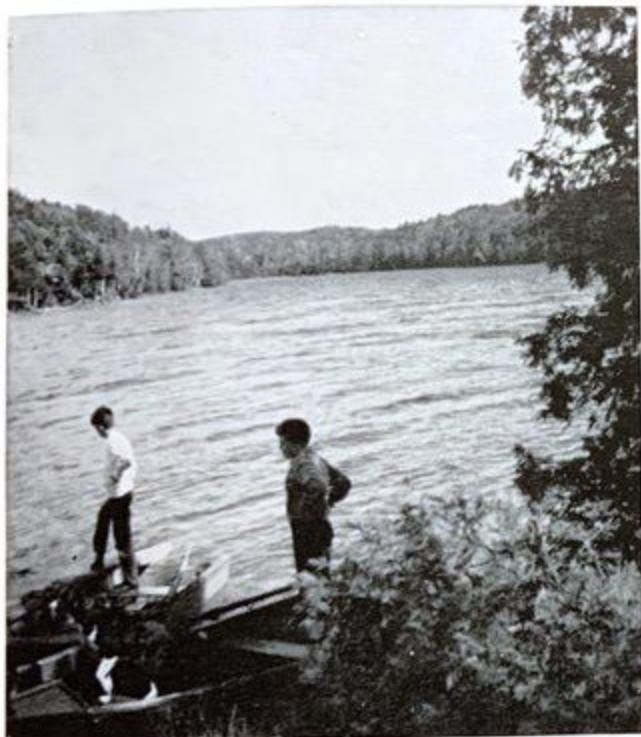With the filter, dramatic sky effects.

Black and white scenic pictures are often disappointing because bright blue skies and fleecy white clouds come out as a dull whitish nothing in the print. The Polaroid Cloud Filter #516 darkens clear blue skies, makes white clouds stand out beautifully. The darkened skies also make fine contrasting backgrounds for light colored subjects on the ground, such as a blonde head, white building, etc. The #516 filter has no effect on gray skies, in the fog or rain, or at night. Don't use it with color film at any time.

With the filter in place, set the L/D control to Normal position. If your print comes out too light or too dark, adjust the L/D control as shown on page 26.

DEVICES FOR CLOSE-UPS AND PORTRAITS

Close-up Lens #583 with its view/focus adapter.

The lens goes over the camera lens; the adapter fits over the viewfinder.

Close-up Lens #583 covers areas from 6" x 8" to 8½" x 11" for pictures like this.

Portrait Lens #581 covers areas from 13½" x 16½" to 25" x 32½" for pictures like this.

The normal closest picture-taking distance with your camera is about 3 ft. With the Polaroid Portrait Lens #581 you can get within 19 in. for pictures including an area of 13" x 16½". It gives excellent results with black and white films, but with color you must focus accurately to get sharp pictures. With the Polaroid Close-up Lens #583 you can come within 9 inches to make pictures of flowers, book pages, etc., up to 6" x 8" in size. The Close-up Lens #583 is not recommended for use with color films or with flash. However, used in daylight with black and white film it produces fine pictures.

34

KEEP THE ROLLERS CLEAN: Dirt on rollers causes repeated spots on the print. It may also cause poor colors, and even prevent the yellow tab from popping out. Bits of developer can collect on the rollers and in the back of the camera. It's a good idea to inspect the rollers before loading. To do so, lift up the red latch (center, top). Swing out the roller as-sembly. Turn and inspect the rollers. Scrape loose any dried chemicals with a matchstick or thin, stiff cardboard (never anything metallic). Wipe the rollers clean with a damp cloth, dry them. Open the tab slot door; clean out any dirt around the tab slot (arrows, right). Blow out lint or dust in the back of the camera. Push the roller assembly back into place.
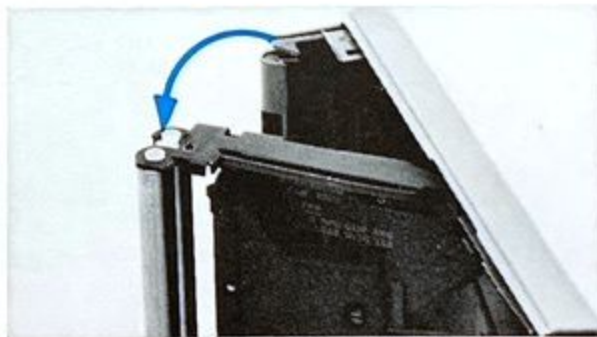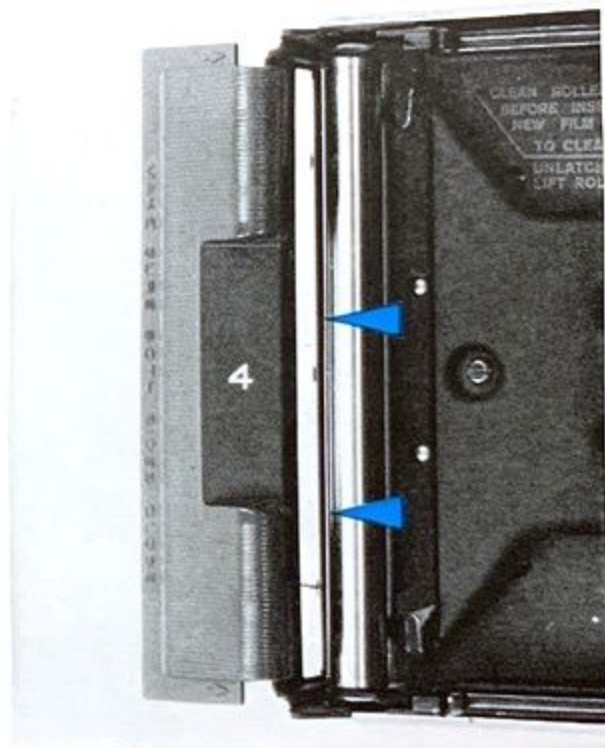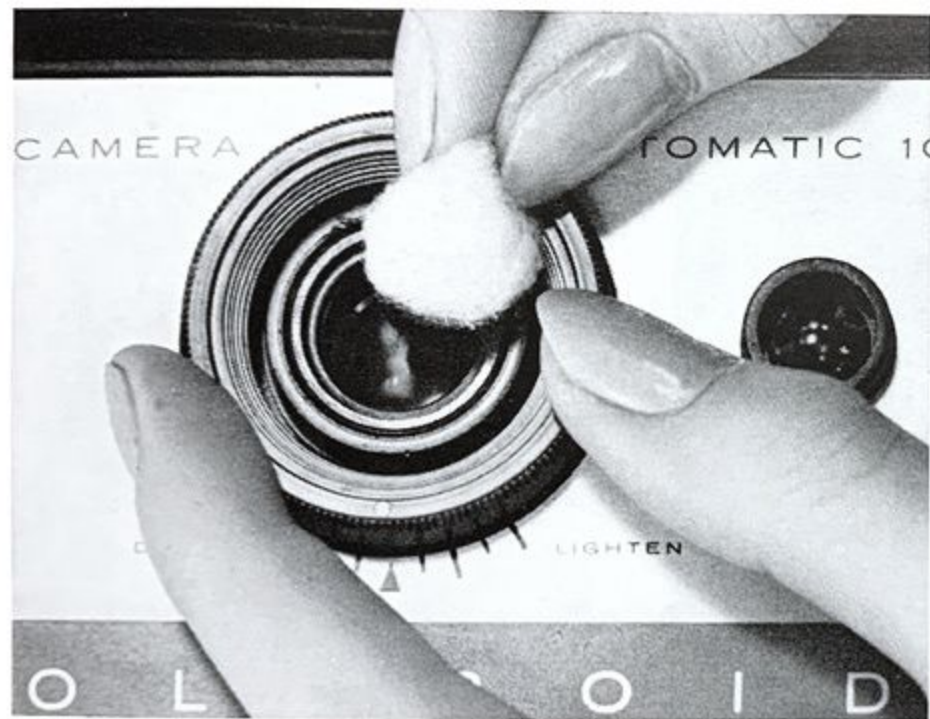
CLEAN THE LENS GENTLY: Never use silicone coated eye-glass tissue on it. Blow dust off or brush it off lightly. Breathe gently on the lens to moisten it, wipe lightly with clean, dry, absorbent cotton. Also clean the lens over the electric eye.

THE BATTERY: It should be replaced every year (see your Polaroid Land camera dealer). The battery powers the electric eye and shutter controls. If it's weak you'll get all-black prints. Use a fingernail to open the compartment door in the back of the camera. Install a new battery of the same or equivalent type, in the same position as the old one.
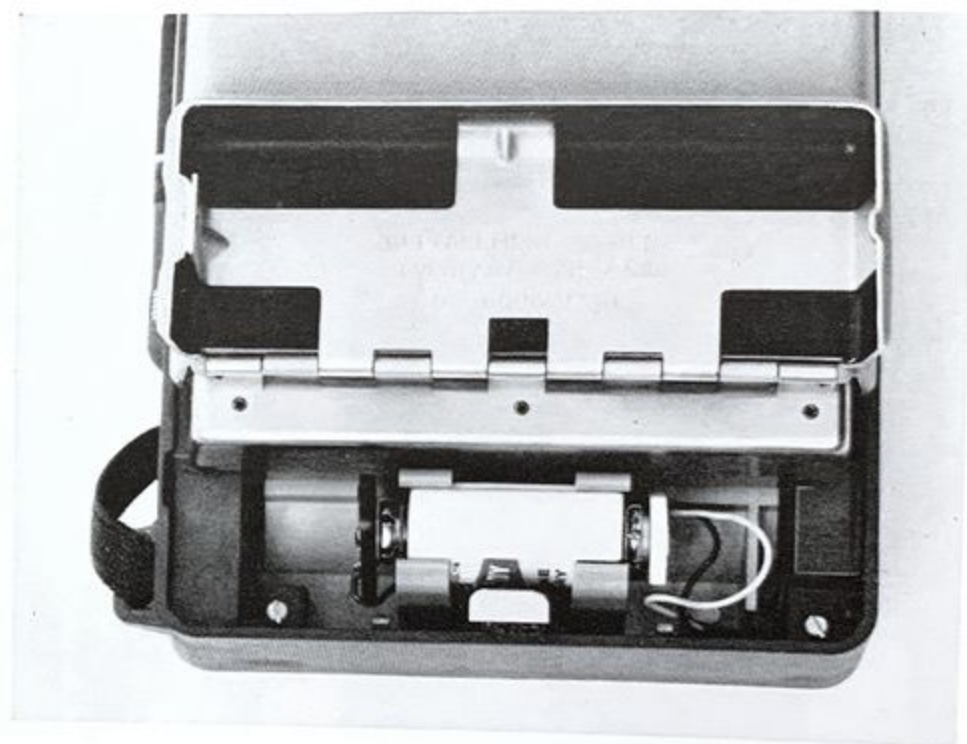
PICTURE TROUBLES, THEIR CAUSE AND CURE
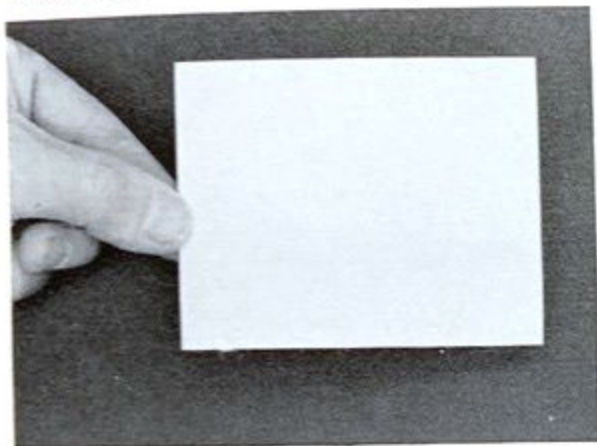
WHITE, FAINT IMAGE OR NONE

Film was greatly overexposed or light-struck. If it happens with black and white, you probably had the Film Selector set to COLOR. Both color and black and white films will be light-struck if you pull the safety cover before putting the film pack in the camera, or if you remove a film pack from the camera after pulling the safety cover out of the pack.
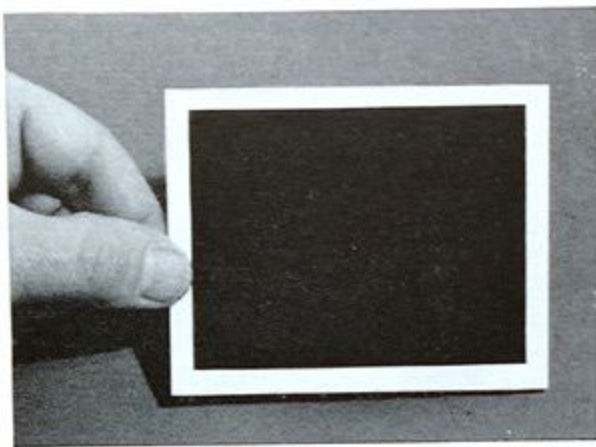
BLACK, FAINT IMAGE OR NONE

If no details at all are visible, the shutter didn't open. Perhaps you didn't reset No. 3 button (page 21). Or, the front of the camera wasn't pulled out all the way and locked (page 3). Or, the camera battery is dead (page 36). Or, the shutter has been damaged.

If a color print shows a few faint details, the Film Selector probably was set to B & W. If so, reset the Film Selector to COLOR.

TOO LIGHT: DAYLIGHT PICTURES

Overexposed, probably because the L/D control was set incorrectly. For most pictures, set it to "Normal" position (page 11). If that's where it was to begin with, turn it towards Darken (page 26). Another possible cause: the flashgun was plugged in when you made a daylight picture.

37

PICTURE TROUBLES (Cont.)

TOO DARK: DAYLIGHT PICTURES

Probably the L/D control was set incorrectly. For most pictures, set it to "Normal" (page 11). If that's where it was to begin with, turn it toward Lighten (page 26).

MANY WHITE SPECKS

They are a sign that you pulled the yellow tab too swiftly; slow down a bit.

U-SHAPED WHITE AREA, ANY SIZE

Several possible causes: One or more white tabs were folded under when you loaded the film pack (correct this as shown in photos 6 and 7, page 15; photo 6, page 14). Or, you pulled the yellow tab too slowly (page 23). Or, there may be dirt on the ends of the rollers; keep them clean (page 35). Or, in some way you squeezed the tab slot end of the camera back while pulling the yellow tab (see page 23 for the correct way to hold the camera).

DOUBLE EXPOSURE

You didn't pull out and develop the first picture before you snapped the second one. Always count 1, 2, 3, 4, and do each of the picture-taking steps as you do so (pages 20–23). Or, you tried a flash picture; the first bulb didn't fire but a second one did. You can get a faint image from the first try.

REPEATED WHITE SPOTS

Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 35).

MUDDY LOOKING PRINT

It wasn't developed long enough. Develop both black and white and color prints for the full time recommended in the film instruction sheet. See page 42 for details of how to use the Cold-Clip with color prints. If you don't develop long enough, color prints will be brownish pink over-all; black and whites will be muddy gray.

PICTURE TROUBLES (Cont.)

FUZZY, WITH MOVEMENT

If the entire picture is fuzzy with a pattern of movement, you moved the camera. This is most common with black and white pictures in dim light and with color shot in the shade. In dim light brace yourself, press No. 2 button gently, hold it down and don't move until you hear the second click as the shutter closes after the exposure.

SUBJECT FUZZY, REST SHARP

If the subject didn't move but is unsharp, you didn't focus carefully. Look through the Focus window, aim the bright spot at the most important part of your subject, push the No. 1 buttons until the two images in the bright spot come together (page 7).

If the subject moved, there's not much you can do except ask him or her to hold still or try to press No. 2 when there's no movement.

OBLONG IN PRINT

The oblong is pink or red in a color picture. You didn't pull the white tab all the way out of the camera. As a result, when you pulled the yellow tab, the white tab was dragged back into the camera and spoiled the picture.

Always pull the white tab all the way out of the camera (page 22).

MISCELLANEOUS

UNDEVELOPED EDGES OR CORNERS

Such picture flaws are usually caused by pulling the white or yellow tab out at an angle. In this example the tab was pulled down, instead of straight. When this happens the developer is not spread evenly over the picture and edges and corners may not develop. Pull both tabs out straight and swiftly, all the way (pages 22, 23).

Dried developer chemicals at the ends of the steel rollers also may cause this. Keep the rollers clean.

ORANGE-RED MARKS ALONG EDGE

Reddish-orange marks like these along the edge and/or in the corners of the print generally indicate that the yellow tab was pulled out of the camera at an angle. Pull the yellow tab out straight, all the way (pages 22, 23).

HOW TO USE THE COLD-CLIP WITH COLOR FILM

DARKEN   LIGHTEN

The Cold-Clip, which can be stored in your camera cover when not in use, makes it possible to get good color pictures in low temperatures (65°F. or below). If you are unsure of the temperature, use the Cold-Clip any-way. It may make a noticeable im-provement in the color of your pictures and it can do no harm even if the temperature is somewhat above 65°F.

To use it, take it out of the camera cover and put it in a warm inside pocket for five minutes before you start taking pictures so that the Cold-Clip will be warmed by body heat.

If the temperature of the camera and film is below 65°F. when you develop the picture, using the Cold-Clip, you should expose your color pictures with the L/D control set two marks toward Lighten, as shown here. If the "Normal" position of the L/D control for that film pack already is one mark toward Lighten, set the L/D control two addi-tional marks toward Lighten for the conditions described above.

As soon as you have pulled the yellow tab to remove the picture assembly from the camera and start development, place the assembly inside the Cold-Clip with the tab hanging out. This must be done within 10 seconds.

Put the Cold-Clip back in a warm spot: an inside pocket next to body heat when the temperature is 65°F. to 40°F. To get effective warming at near freezing temperatures (40°F. or below) hold the Cold-Clip between body and arm, both to preheat the Clip and to develop the pictures.

Develop the picture for 60 seconds inside the Cold-Clip, then remove the picture assembly and separate the print from the negative.

Never use the Cold-Clip for black and white pictures. Instead, follow the cold weather directions on the instruction sheet packed with each box of film.

LIST OF REPAIR STATIONS

CALIFORNIA
Polaroid Corp. (West. Div.)
   333 West Mission Drive
   San Gabriel 91776

R. M. Cudabac
   678A Howard Street
   San Francisco 94105

COLORADO
Rocky Mountain Camera Repair
   100 E. 20th Avenue
   Denver 80205

DISTRICT OF COLUMBIA
Strauss Photo-Technical
   Service
   930 F Street, N. W.
   Washington 20004

FLORIDA
Southern Photo-Technical
   Service Inc.
   24 Second Street, S.
   St. Petersburg 33701

GEORGIA
Polaroid Corp. (Southeast Div.)
   1325 Logan Circle, N. W.
   Atlanta 30318

ILLINOIS
Polaroid Corp. (Midwest Div.)
   2041 N. Janice Avenue
   Melrose Park 60160

International Camera Corp.
   844 West Adams Street
   Chicago 60607

KENTUCKY
Camera Service, Inc.
   445 South Fifth Street
   Louisville 40202

LOUISIANA
Murphy's Camera Repair
   2320–22 Tulane Avenue
   New Orleans 70119

MASSACHUSETTS
Polaroid Corporation (Factory)
   640 Memorial Drive
   Cambridge 02139

MINNESOTA
Northwest Camera Repair Co.
   209 Loeb Arcade
   Minneapolis 55402

MISSOURI
Newton J. Draper
   Photographic Equip. Services
   2915 So. Brentwood Blvd.
   St. Louis (Brentwood) 63144

NEW JERSEY
Mack Camera Service
   1025 Commerce Avenue
   Union 07083

NEW YORK
Mack Camera Service of N. Y.
   78 East 13th Street
   New York 10003

OHIO
Polaroid Corp. (No. Central Div.)
   4640 Manufacturing Road
   Cleveland 44135

TEXAS
Polaroid Corp. (Southwest Div.)
   8919 Diplomacy Row
   Dallas 75247

WASHINGTON
Photo-Tronics
   223 Westlake Avenue N.
   Seattle 98109

FOREIGN STATIONS

CANADA
Polaroid Corporation
of Canada, Ltd.
   24 Plywood Place
   Toronto 18

ENGLAND
Polaroid (U.K.) Limited
   Queensway House
   Queensway
   Hatfield
   Hertfordshire

GERMANY
Polaroid GMBH
   Holzhausenstrasse 30
   Frankfurt/Main

2

SHOOT Gently press No. 2 button until shutter clicks. In dim light hold No. 2 down, hold steady until second click as shutter closes.

1 FOCUS

Look through Focus window. Aim bright spot at subject. Push No. 1 buttons back and forth until two images in bright spot become one.

4 PULL TABS

Pull small white tab straight out of camera, all the way; large yellow tab will pop out. Pull yellow tab straight out of camera, all the way, moderately fast, smoothly, without hesitation. THIS STARTS DEVELOPMENT. Develop for full time recommended in film instruction sheet. Separate white print from brown paper. Don't touch face of print until thoroughly dry.

LAND CAMERA   AUTOMATIC 103

DARKEN   LIGHTEN

P O L A R O I D

3 RESET Press No. 3 button down until it locks and stays down.