

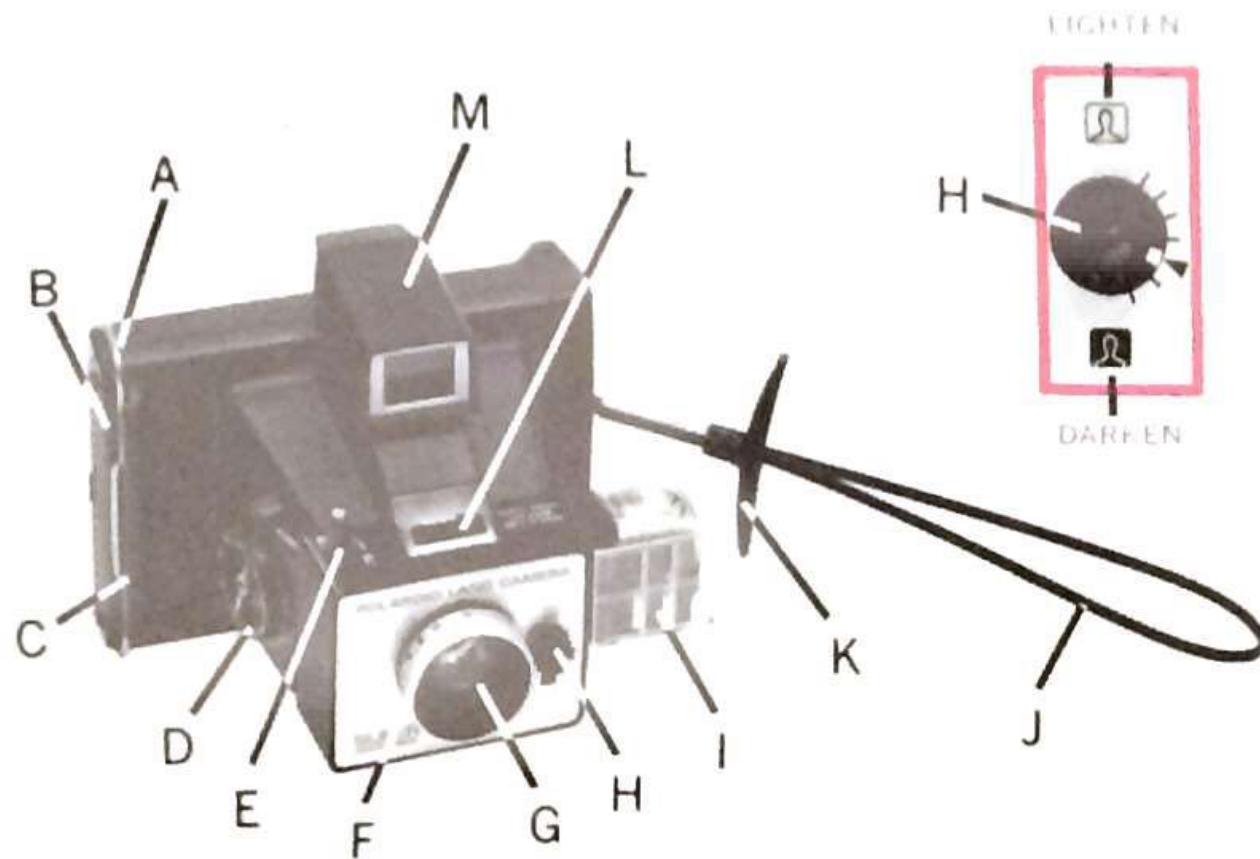
POLAROID **SUPER COLORPACK LAND CAMERA**

with Distance Finder and Focused Flash

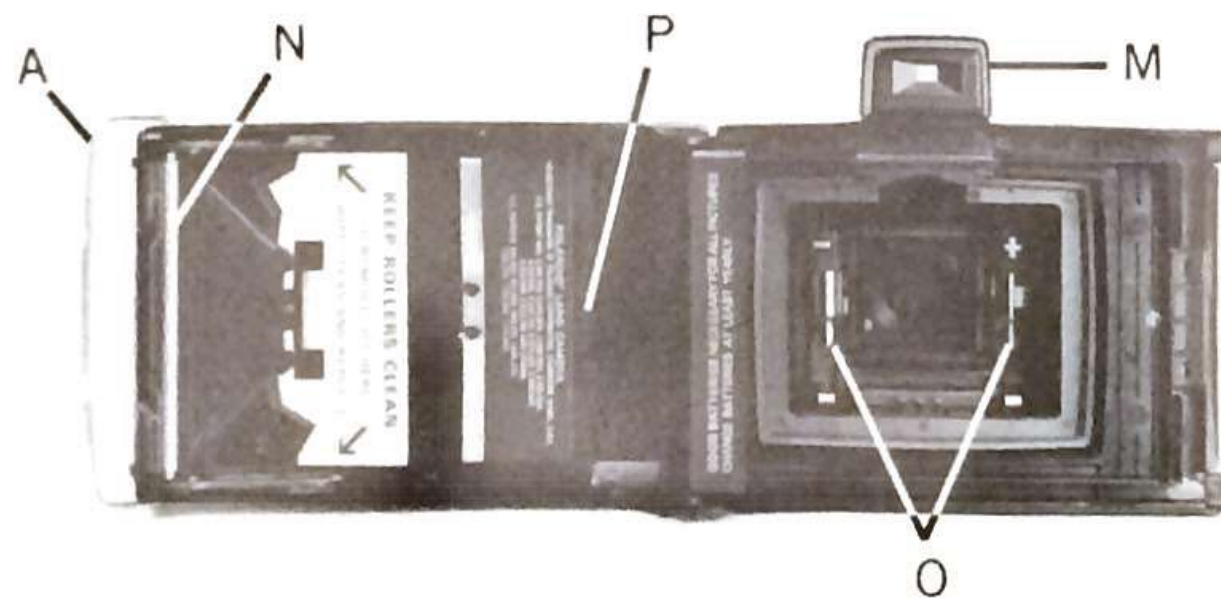
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Hints for better pictures
Copies and enlargements
Care of the camera
What to do in cool weather
How the Distance Finder and Focused Flash work
Trouble shooting
Information and Customer Service
Repairs



SHUTTER LOCK: To unlock shutter release button (E), turn it counterclockwise. When to lock shutter (see page 32).



IMPORTANT: The developer spreader (N) must be kept clean or you won't get good pictures. Check it and clean it as shown on page 24. Install new batteries (O) at least once a year (see page 25).

KNOW YOUR CAMERA

- | | |
|---|---|
| A. Back lock | I. Focused Flash unit, flash shield, and G.E. Hi-Power cube or equivalent |
| B. Yellow tab slot | J. Wrist strap |
| C. White tab slot | K. T handle |
| D. Development timer (described on page 27) | L. Film selector |
| E. Shutter release and lock | M. Viewfinder and Distance Finder |
| F. Lens ring and distance scale (silver part shows range of distances for flash pictures) | N. Developer spreader |
| G. Lens (3-element, 114mm, f/9) | O. Battery holder |
| H. Electric eye and LIGHTEN/DARKEN control | P. Camera number |

FILM AND FLASHCUBES TO USE

This camera takes two kinds of Polaroid Land film packs — Type 107 black and white, and Type 108 color. **Use only G.E. Hi-Power flashcubes or equivalent.**

HOW TO GET THE MOST OUT OF THIS BOOK AND YOUR CAMERA

We know you want to load the camera with film and take pictures, but we urge you to first take a few minutes to read this book in the following way:

1. Identify the camera parts from the pictures on page 2.
2. Look briefly at every page in the book.
3. Read very carefully pages 4-9 and practice using the Distance Finder while reading those pages.
4. Continue step-by-step to page 12 and make your first picture as described there. Please go through each step exactly as shown in the book.

PRACTICE TAKING THE PICTURE WITHOUT SHAKING THE CAMERA

Many nice pictures are ruined because the photographer jabs at the shutter release button and shakes the camera.

To prevent this, hold the camera as shown, so your thumb stops your forefinger from pushing the camera down.

Squeeze the red button down, smoothly and firmly, all the way, without moving the camera; hold it down briefly, then let it up. Practice this many times, before loading the camera with film.

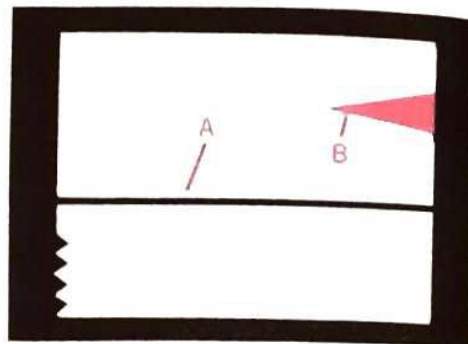


MEET THE DISTANCE FINDER: IT'S IN THE VIEWFINDER

The Distance Finder helps you to set the lens for the correct distance from the camera to the subject so your picture will be in sharp focus and show details clearly. Look through the viewfinder and identify these moving parts.

The black line (A) is pivoted so that it swings up as you tip the front of the camera down. Try this, several times.

The red arrow (B) is connected to the lens ring so that it moves as you turn the lens ring. Try turning the lens ring.



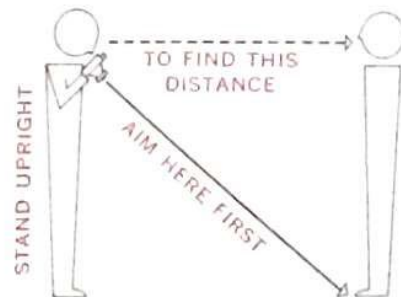
To use the Distance Finder you first aim the black line at a point on the ground directly below the most important part of the subject, usually the face. Then, without moving the camera turn the lens ring to place the red arrow on the black line.

This sets the lens for the distance from the camera to the subject.

The lens ring also is connected to the Focused Flash system (C, opposite page) so that turning the lens automatically adjusts the Focused Flash system to give the right exposure for flash pictures. More about this in the section on flash.

The Distance Finder is intended for use with nearby subjects. For subjects farther away than 15 ft., just set the lens ring for the correct distance from the camera to the subject.

The Distance Finder is designed to be used by adults of average height who are standing upright. If you are very tall or very short, the difference in height may cause a distance error. What to do about this is explained on page 9.



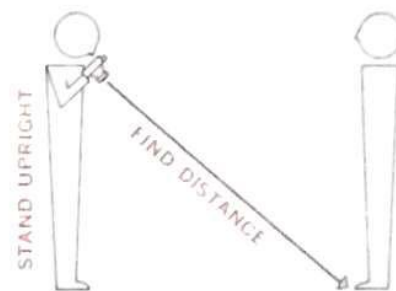
If you want to make a vertical picture, don't turn the camera on its side until after you have used the Distance Finder.

Please practice using the Distance Finder many times, before loading the camera with film.

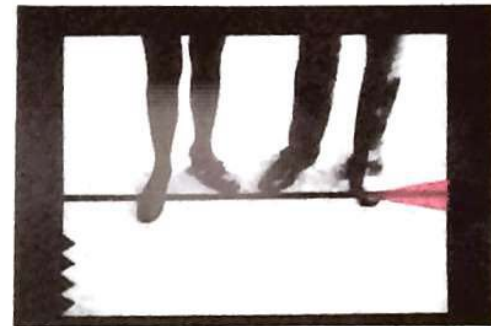
IMPORTANT TO REMEMBER ABOUT USING THE DISTANCE FINDER

1. Always stand up straight when using the Distance Finder.
2. If you can't locate an aiming point, use a substitute aiming point (see page 8).
3. Some subjects will be located so that you can't use the Distance Finder. Measure the distance from the camera to the subject and set the lens for that distance.

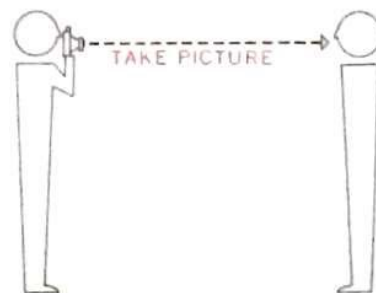
HOW TO USE THE DISTANCE FINDER: STANDING SUBJECTS



1. Aim black line: Stand upright, look through the viewfinder, tip the front of the camera down and aim the black line at a point on the ground directly below your subject's face — usually the toes, with standing subjects. Then, hold still.



2. Turn lens ring to place red arrow over black line: This sets the lens for the correct distance. Don't move the camera or yourself while turning the lens ring.



3. Raise camera front, frame subject: Without moving from your position, frame the subject in the viewfinder. As you raise the camera front the black line will drop down. Disregard it and the red arrow. Then, take the picture.

FOR SEATED SUBJECTS AND OTHER SITUATIONS, SEE PAGE 6

HOW TO USE THE DISTANCE FINDER: SEATED SUBJECTS

This is a different situation from a standing subject and the Distance Finder must be used in a different way.

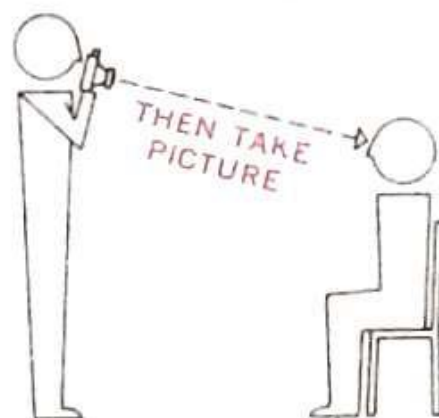
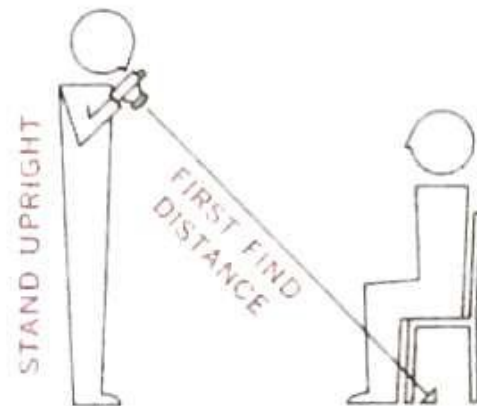
Don't aim the black line at the toes of seated subjects. Instead, pick out a point on the floor that is directly below the subject's face and aim the black line at that point.

If the subject is behind a desk or table

you may be unable to see such a point on the floor. In that case you'll have to imagine where that point may be. Often, you can use a substitute aiming point, as explained on page 8.

If the subject is located so that it is impossible to use the Distance Finder, measure the distance and set the lens for that distance.

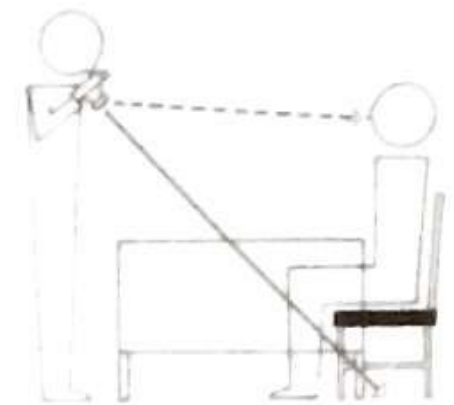
With seated subjects, aim the black line at a real or imaginary point on the floor directly below the subject's face. Or, if you can't locate a good aiming point, use a substitute aiming point as explained on page 8. Don't aim at the toes of seated subjects!



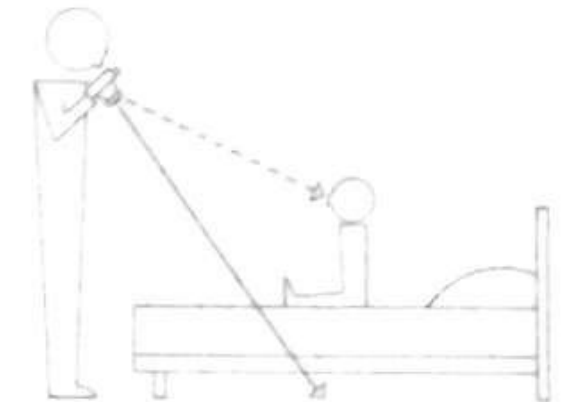
SPECIAL SITUATIONS REQUIRE SPECIAL TECHNIQUES



Behind table or desk: Aim the black line down through the table at an imaginary point on the floor directly below the subject's face, or use a substitute aiming point (see page 8), or measure the distance and set the lens for that distance.



Child or pet on a bed: Imagine an aiming point on the floor, or use a substitute point (see page 8) or measure the distance and set the lens for that distance.



Stretched out subject: This would look better if shot from the side. But whether you move around or not, aim the black line at a point on the floor below the subject's face.





HOW TO USE A SUBSTITUTE AIMING POINT FOR THE DISTANCE FINDER

If it is impossible to see a point on the floor directly below the most important part of your subject, move straight to one side until you can see the floor.

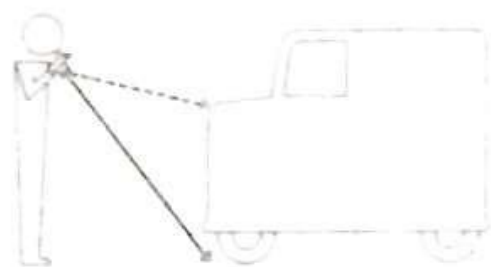
Pick out a point on a floor board, a rug pattern, etc. that is in line with a point directly below the subject. Or, place an object on the floor (A) in line with a point below the subject.

Aim the black line at the substitute point and turn the lens ring to place the red arrow over the black line; this sets the lens for the distance to the substitute point. Then move sideways until you are again in front of the subject. You should be the same distance from the subject as you were from the substitute aiming point, and ready to take the picture.



FIND DISTANCE

TAKE PICTURE



FIND DISTANCE

TAKE PICTURE



FIND DISTANCE

TAKE PICTURE

OTHER SPECIAL WAYS TO USE THE DISTANCE FINDER

For a low, near subject: If the subject is closer than 10 ft. and much below your eye level (children, pets, someone sitting on the ground, etc.) stand upright and aim the black line at a point on the ground directly below the most important part of the subject. Turn the lens ring to place the red arrow on the black line. Then stoop to the level of the subject to take the picture; be careful not to move closer to the subject as you stoop.

For a large object: Stand upright, aim the black line at a point on the ground directly below the most important part of the object. Turn the lens ring to place the red arrow on the black line. Frame the subject and shoot.

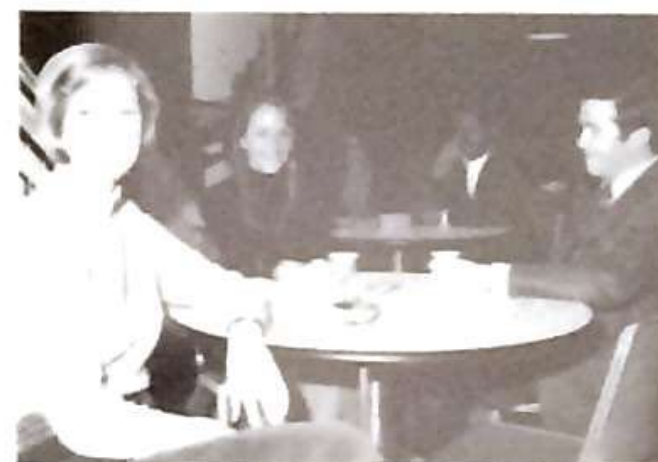
Object on table: Aim the black line at a point on the floor directly below the most important part of the object. Turn the lens ring to place the red arrow on the black line, then frame the object in the viewfinder and take the picture. If the table is very low, stoop to the level of the subject to take the picture; be careful not to move closer as you stoop.

DON'T TRY TO USE THE DISTANCE FINDER IN THESE SITUATIONS

Uphill or down: The Distance Finder is designed for use when the photographer and the subject are both on fairly level ground. It should not be used when they are on widely different levels — on stairs, or on a steep hill, for example.

Near and far subjects at same time: The Distance Finder can set the lens for only one distance at one time. Here, some of the subjects are much nearer than others. Since the Distance Finder also sets the Focused Flash system, it will be impossible to get all these people correctly exposed in one flash picture.

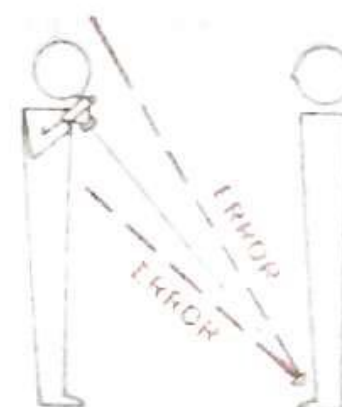
When the Distance Finder cannot be used: Measure the distance from the camera to the most important part of the subject and set the lens for that distance.

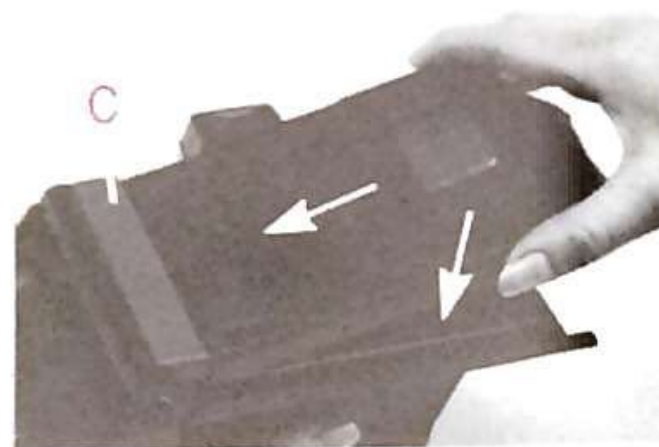
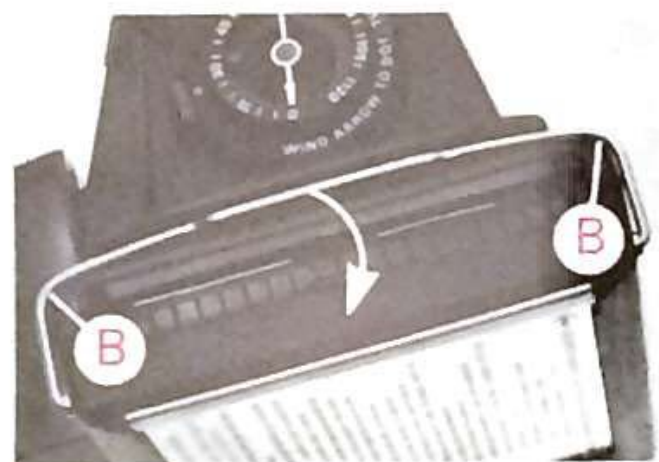
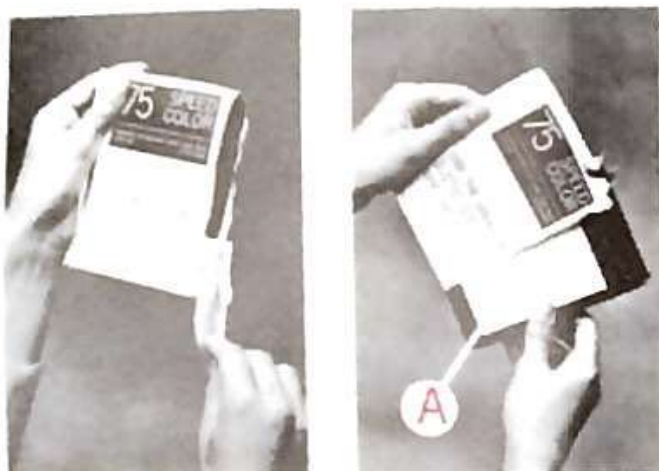


DISTANCE FINDER ERRORS DUE TO DIFFERENCES IN HEIGHT

The Distance Finder assumes that the photographer is about 5 ft. 7 in. tall and is standing upright.

If you are very tall (6 ft. or more) the Distance Finder will set the lens for a distance a few inches shorter than the right one. To prevent this error, bend your knees a bit while using the Distance Finder. Or, if you stand at full height, step forward a few inches after the lens is set. **If you are very short (5 ft.)** the lens will be set for a distance a few inches longer than the right one. You may prevent this error by standing on tiptoes while using the Distance Finder. If that doesn't help, step back a few inches after the lens is set. These errors are especially critical when the subject is closer than 5 ft. and with flash pictures at any distance.





HOW TO LOAD FILM

Always do this in the shade, not in direct sunlight, to avoid fogging the film.

The film: This camera takes two kinds of Polaroid Land film packs — 3000 speed black and white, Type 107, or 75 speed color, Type 108. Each pack makes eight pictures, $3\frac{1}{4} \times 4\frac{1}{4}$ in.

1. Open the package: Slide the film bag out of the box. Handle it carefully and only by the edges. Tear the bag along the dotted line and remove the pack. Hold it only by the edges. Discard the moisture absorbing card (A) supplied with color packs (some packs may not have a card). Save the box to carry prints and the foil bag to hold waste paper.

Please be sure to read the instruction sheet so you'll know how long to develop your pictures.

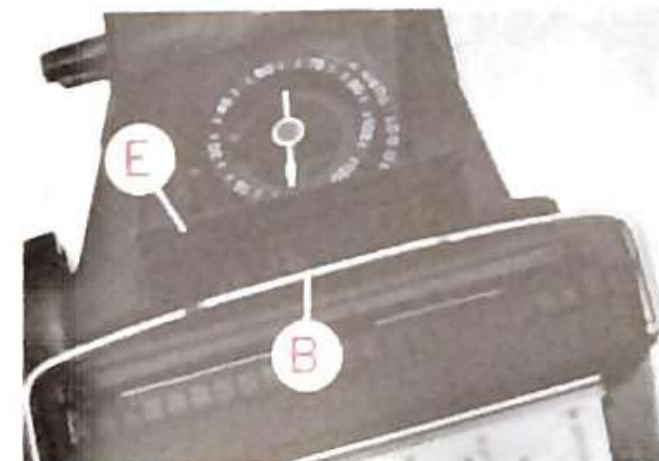
Print mounts are supplied with color film; with Type 107 black and white film there's a print coater.

2. Unlock and open the back: Push up both ends of the back lock (B) and open the back all the way. Be careful not to drop the camera as the back opens.

3. Insert the pack: Hold the film pack by the edges as shown. Push the closed end of the pack under the light shield (C) against a spring and then push the pack down into the camera.

4. Check the white tabs (D): Be sure that they are not caught between the pack and the camera.

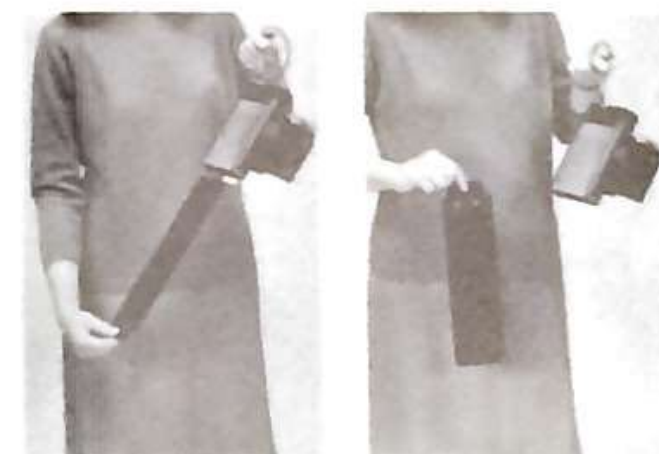
5. Close and lock the back: Hold the back closed and push down on the center of the lock (B). The black tab on the safety cover (E) sticks out behind the lock.



6. Grip the black tab: Hold the camera by the handle and get a grip on the black tab (E) as shown. The black tab is the end of the safety cover.



7. Pull the safety cover all the way out of the camera: Pull it straight and be careful not to rip it.



8. Look for the white tab: When the safety cover is removed, a white tab (F) should stick out of the small slot next to the lock.

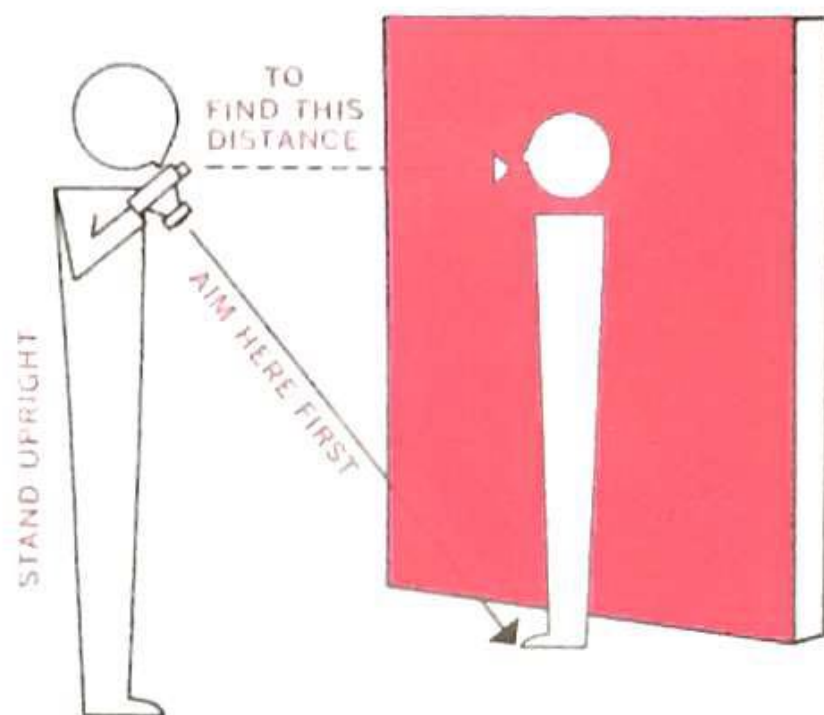


IF YOU CAN SEE A WHITE TAB, YOU ARE NOW READY TO MAKE YOUR FIRST PICTURE. SEE NEXT PAGE.

If there is no white tab: Turn to page 22.

HOW TO MAKE YOUR FIRST PICTURE

Make it indoors with flash and exactly as described below, so that you will be sure to get a good picture the first time.



1. Set your camera for flash pictures as shown on the opposite page.
2. Place your subject near a brightly colored wall or other background and standing so that his or her feet can be seen.
3. Stand about 5 ft. from your subject, use the Distance Finder and take the picture exactly as shown on page 14.
4. Develop the picture exactly as shown on page 18.

If your first picture is not a good one, please stop and read the instructions again before you try to take another.

Please pay particular attention to pages 4, 10, 14, and 18. If you still have trouble, we urge you to make use of our Customer Service (see page 34, TO OBTAIN INFORMATION AND HELP). You can even call us collect at (617) 864-4568 from anywhere in the U.S.A. or Canada.

HOW TO SET THE CAMERA FOR FLASH

Use only G.E. Hi-Power flashcubes, or equivalent. Each cube contains four flashbulbs. After each flash a spring motor turns the cube to the next good bulb. After the fourth flash the cube stops at a 45° angle.

1. **Swing out the shield (A):** This uncovers the flashcube socket (B). The louvers (C) are part of the Focused Flash system. Turn the lens ring back and forth between the 3½ ft. and 10 ft. marks and notice how the louvers open and close to control exposure for flash pictures.

2. **Insert cube and wind:** If the socket spring motor is fully unwound, a new cube goes in at a 45° angle. Press it into the socket firmly, then turn it clockwise as far as it will go to wind up the spring motor. It will stop with one bulb pointing straight ahead.

If you insert a partly used cube, wind up the motor and place the cube so a new bulb points straight ahead and a blown bulb points down.

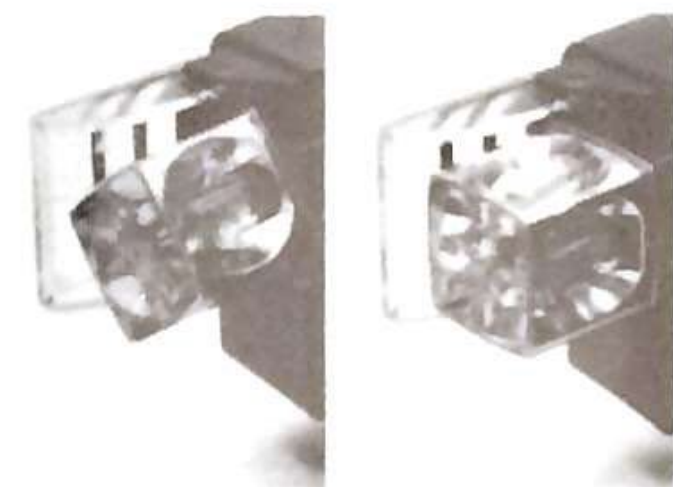
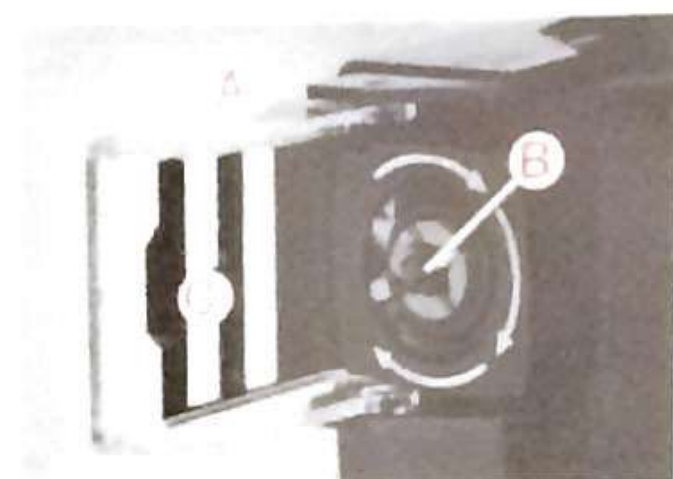
To remove the cube, just pull it straight out of the socket. Always remove the cube before taking daylight pictures.

3. **Set the Film Selector:**

To 75 for color film.

To 3000 for black and white film.

4. **Check the L/D control:** Ordinarily, there's no need to touch it. Leave it at the Normal position, as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice.



HOW TO MAKE FLASH PICTURES

Use the Distance Finder carefully for all flash pictures, to be sure the lens is set for the correct distance. If the lens is set for the wrong distance, your picture will be too light or too dark, in addition to being out of focus.

These instructions are for standing subjects. For seated subjects and other situations use the Distance Finder as shown on pages 6-9.

If the subject is located so that you can't use the Distance Finder, measure the distance and set the lens for that distance; the Focused Flash system will adjust automatically to give well exposed flash pictures.

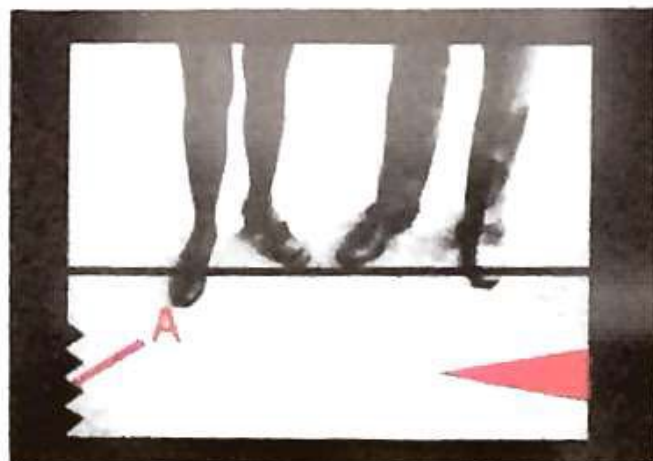
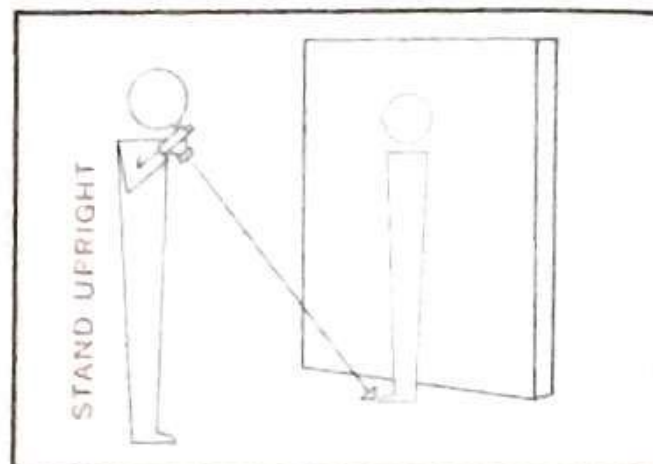
For some important FLASH HINTS and FLASH DON'TS, turn to page 29.

**THE MAXIMUM DISTANCE FOR
FLASH PICTURES IS 10 FT.**

1

Place your subject: Try to have a bright colored background nearby. For groups, try to have everyone about the same distance from the camera.

Aim black line: Stand upright and tip the front of the camera down to aim the black line at a point on the floor directly below the subject's face (at the toes of a standing subject). Then hold still.



The sawteeth (A) are a flash distance warning. You should not take a flash picture if the black line is touching the sawteeth while you are aiming the black line at the floor — if it does touch the sawteeth, your subject is too far away for flash pictures.

2

Turn lens ring to place red arrow on black line: This sets the lens for the correct distance. Don't move the camera or yourself while turning the lens.



After you have placed the red arrow on the black line, forget about both of them. Pay no attention to the line or the arrow while framing the subject in the viewfinder and taking the picture.

3

Raise camera front, frame subject: Without moving from your position, frame the subject in the viewfinder.

As you raise the camera front, the black line will drop to the bottom of the viewfinder. Disregard it and the arrow.



Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Squeeze the red button down, smoothly and firmly, all the way, without moving the camera. Hold the button down briefly, then let it up.

**YOU ARE NOW READY TO DEVELOP
THE PICTURE AS SHOWN ON PAGE 18.**



HOW TO SET THE CAMERA FOR BRIGHT DAYLIGHT PICTURES

1. Set the Film Selector:

To 75 for color film.

To 3000 for black and white film.

2. Check the L/D control: Ordinarily it should be at the Normal position, as shown. However, on the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice; it's important.

HOW TO TAKE PICTURES IN BRIGHT DAYLIGHT OUTDOORS

1. Place yourself: Stand so the light on the subject is coming from behind you or from the side, but not from in front of the camera. Hold the camera in your left hand, with the strap around your wrist.

2. Use the Distance Finder: For color pictures of people and other nearby subjects, use the Distance Finder as shown on pages 4 and 5. You need not use the Distance Finder for distant scenes nor for black and white daylight pictures (see opposite page for details). **For vertical pictures,** turn the camera on its side only after using the Distance Finder.



FIND DISTANCE TAKE PICTURE

3. Shoot: Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

Squeeze the red button down, smoothly and firmly, all the way, without moving the camera. Hold the button down briefly, then let it up.

**YOU ARE NOW READY TO DEVELOP
THE PICTURE AS SHOWN ON PAGE 18**



LIGHTING TO AVOID

Bright light behind a subject in the shade will "fool" the electric eye. Your subject will be too dark in the picture.



LENS SETTINGS: DISTANT SCENES AND B & W DAYLIGHT PICTURES

All distant scenes: It is not necessary to use the Distance Finder. Just turn the lens to 50+ and take the picture.

Black and white daylight pictures: It is not necessary to use the Distance Finder. For most pictures, turn the lens to the 6 ft. mark — everything from about 3 ft. to far away will be in focus. For the sharpest pictures of very distant scenes, turn the lens to 50+.

HOW TO DEVELOP YOUR PICTURE

Don't hold onto the camera body!
Use the T handle, as shown.

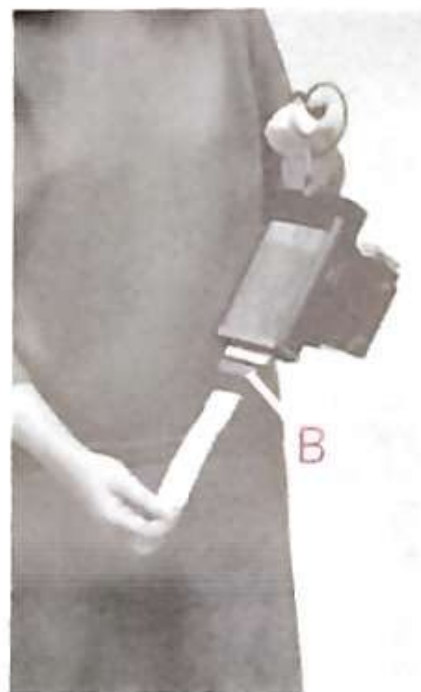
FIRST, PULL THE WHITE TAB OUT OF THE CAMERA.



1. Set the timer and let the camera hang freely: Do not start the timer now.



2. Pull the white tab (A) all the way out of the camera: This causes a yellow tab (B) to pop out of a narrow door in the end of the camera.



THEN, PULL THE YELLOW TAB OUT.



3. Grip the center of the yellow tab.



4. Pull the yellow tab all the way out of the camera: As you pull the tab out with your right hand, pull the camera to your left with the T handle. Pull smoothly, at medium speed, without slowing down or stopping.



IF A YELLOW TAB DOES NOT COME OUT, DON'T PULL ANOTHER WHITE TAB!

The yellow tab usually gets jammed because of dirt in the developer spreader. First, remove the jammed yellow tab, as shown on page 23. Then clean the developer spreader (see page 24).

NEVER PULL A WHITE TAB IF YOU CAN SEE A YELLOW TAB, OR YOU WILL CAUSE A JAM!

If you accidentally pull a white tab while a yellow tab is showing, don't pull another. Instead, follow the steps shown on page 23.

THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START THE TIMER RIGHT AWAY.

NEXT PAGE, PLEASE.

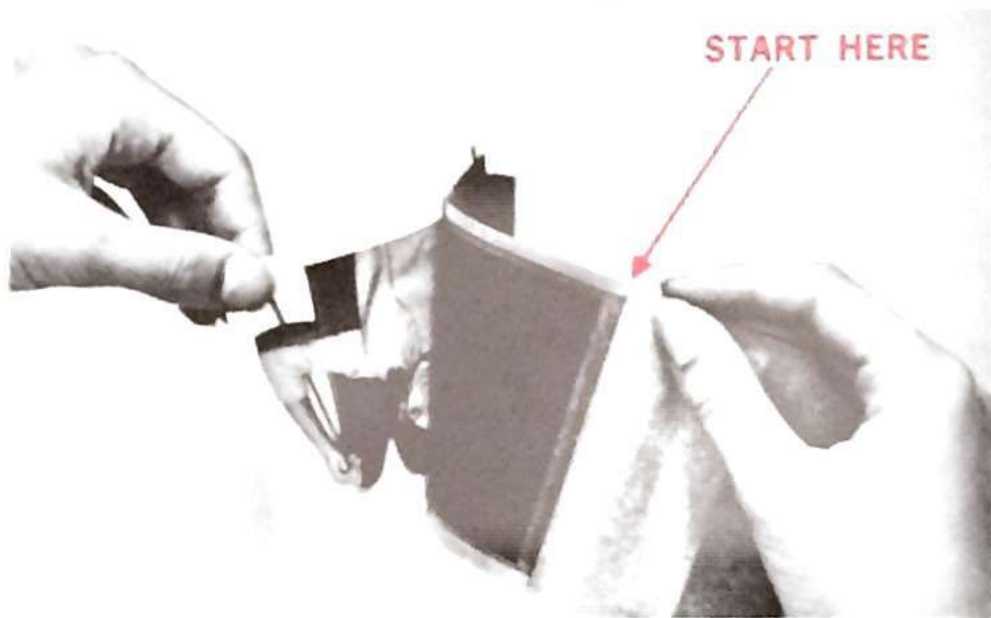


5. Develop the picture for the full time given in the film instruction sheet: Let the film hang from the yellow tab without moving, or lay it down flat.

Don't touch or bend the part where the picture is developing (A).

6. Separate the print: After the full development time, quickly lift the print away from the rest of the paper, starting from the end near the yellow tab, as shown. Don't start at the other end of the print; you will get developer chemicals on your fingers.

START HERE



7. Fold up the negative: To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a waste-basket.



Caution: Please be sure to read the CAUTION notice on page 34.

HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

To lighten or darken another flash or daylight picture of the same subject in the same place, with the same lighting, use the LIGHTEN/DARKEN control. For a small change, turn the control one mark toward LIGHTEN or DARKEN; for a bigger change, move it two marks. Don't forget to return the LIGHTEN/DARKEN control to the Normal position when a special setting is no longer necessary.

CARE OF COLOR PRINTS

A newly separated color print will look nearly dry, but it is actually slightly moist and the surface can be damaged by handling. Don't touch the surface for a few minutes; it will dry hard and glossy. Be sure the print is fully dry before allowing it to touch another print, or the two may stick together.

When the print is dry, protect it against curling, cracking, etc. by putting it on one of the cardboard mounts supplied with the film. Do not coat color prints.

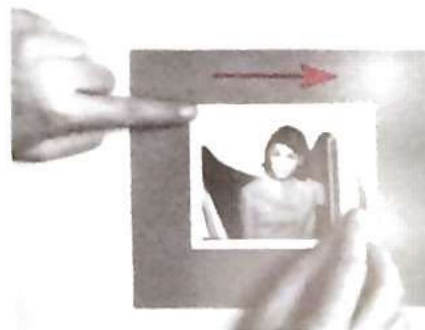
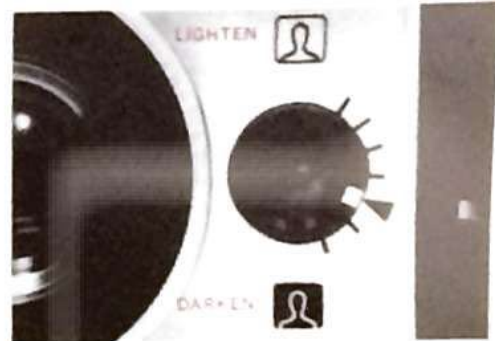
The dyes used to form colors in the prints are long lasting. However, like all dyes, they will fade if exposed to bright light for long periods of time. The best way to protect your prints is to keep them in Polaroid Picture Albums.

CARE OF BLACK AND WHITE PRINTS

Pictures made with Type 107 film must be coated to protect them from fading and other damage. A coater is supplied with each film package. The film instruction sheet gives full details of how to coat and handle Type 107 pictures.

COPIES AND ENLARGEMENTS

You can get excellent copies and enlargements of your Polaroid pictures from Polaroid Copy Service. See page 33.





IF NO WHITE TAB APPEARS AFTER PULLING OUT THE SAFETY COVER

If there's no white tab in the slot, do the following in the shade or indoors, but not in bright sunlight.

1. Unlock the back of the camera, open it part way and, without disturbing or moving the film pack, push the white tab (A) out into the open.

2. Close and lock the back of the camera, making sure that the white tab (A) is outside and behind the lock (B).

REMEMBER: YOU CAN OPEN A LOADED CAMERA, IF YOU DO IT CAREFULLY

If you're indoors or in the shade, and if you don't move the film pack, you can open the camera back to adjust film tabs, or to clean the developer spreader (page 24). If you move the pack while the back is open, only one piece of film will be ruined; the rest will still be good.

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

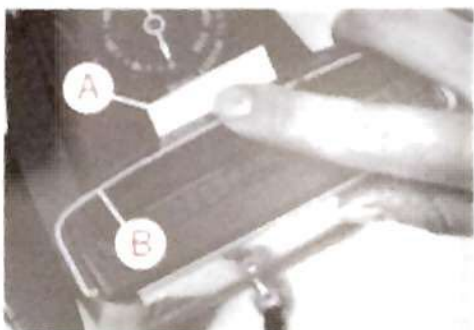
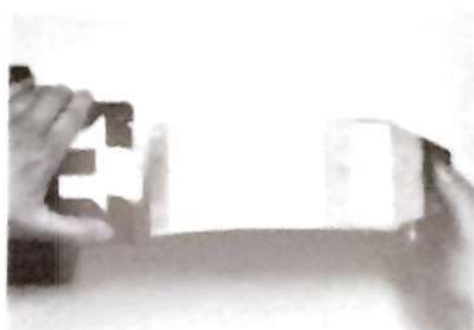
Don't pull another white tab. Instead, do the following in the shade or indoors:

1. Carefully open the camera back without moving the pack and take hold of the yellow tab that failed to come out through the slot. You can use a pencil point to make sure the pack doesn't move.

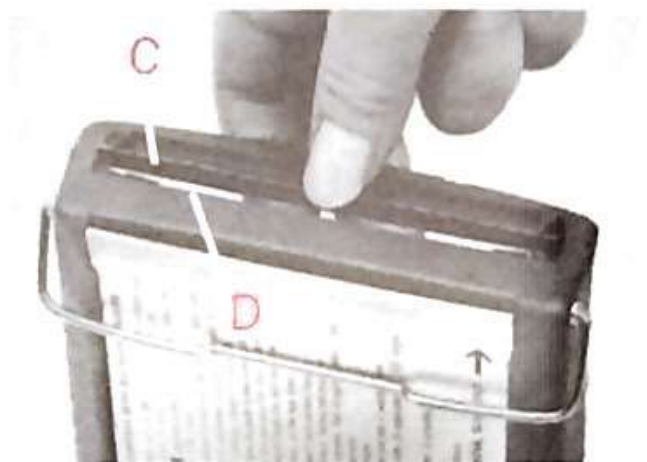
2. Still being careful not to move the pack, gently pull the yellow tab all the way out of the camera and discard that piece of film. **Don't** try to save it.

3. While the back is open, check that the developer spreader and the yellow tab slot are clean. If necessary, clean them as shown on page 24.

4. Close and lock the camera back, making sure that the next white tab (A) is outside and behind the lock (B).



DIRT IN THE SPREADER OR THE YELLOW TAB SLOT WILL BLOCK THE YELLOW TAB. BE SURE TO KEEP THEM CLEAN. SEE PAGE 24.



YOU MUST KEEP THE DEVELOPER SPREADER CLEAN

The spreader must be kept clean, or you will not get good pictures. The two steel rollers in the spreader assembly play a leading part in development of your picture. **Inspect them frequently; if possible, do it before loading each new film pack.** If the rollers are not kept clean, you may have the following problems: (1) no yellow tab appearing when a white tab is pulled; (2) developer chemicals smeared on the back of a picture; (3) repeated spots on the face of a print.

1. Remove the spreader assembly: Use two hands and lift both steel loops (A) together. Lift the assembly out of the camera.

2. Clean the rollers: Wipe the rollers clean with a dry, lint-free cloth. Never scrape them with anything metallic, nor with your fingernail. Rotate **both** rollers, to be sure they are completely clean. On the side (B), where the rollers are partially covered, there is a narrow slot. Inspect the slot and clean it if necessary.

If any particles on the rollers or in the slot are particularly difficult to remove, use a damp cloth. **Never submerge the rollers in water;** doing so could eventually hamper the free rotation of the rollers.

3. Clean the tab slot: If dirt collects here, the yellow tab cannot pop out. Carefully open the narrow door (C) and clean the slot (D) with a cloth.

4. Replace the spreader assembly: First, be sure the roller assembly is the right way up. The edge outline (E) of the assembly should match and cover the outline printed inside the camera door. With your thumbs in the position shown, press lightly in the direction of the rollers and then down. The assembly will click into place.

CHANGE BATTERIES EVERY YEAR

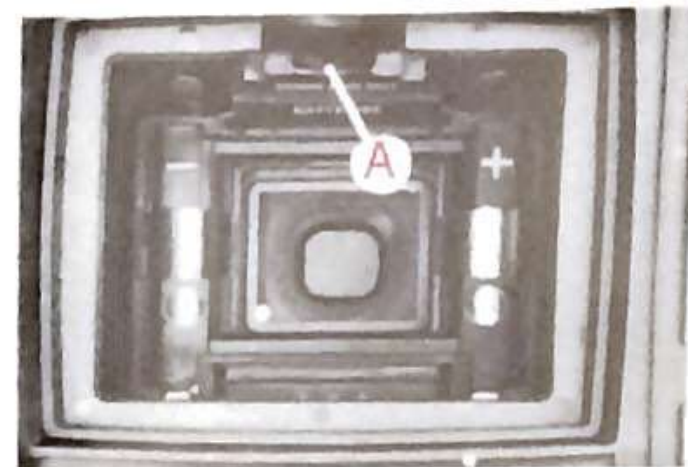
There are two batteries for the electric eye and to fire the flashcube. They should be changed once a year. If they get weak you will get all-black pictures.

The battery holder is marked with plus + and minus — signs to show how the batteries should be placed.

Take hold of the finger grip (A) on the holder latch. Pull down to unlatch it.

The holder swings out on a hinge. Tip the camera, and the batteries will slide out. Put in new batteries of the same kind, in the same positions.

To replace the holder, push it back up until the latch snaps into place.



GENERAL CARE OF CAMERA AND FILM

Protect film and camera from heat and humidity: Extreme heat can damage your film, even if it is in a sealed package, and high humidity can cause corrosion and other damage to your camera. After the film pack has been placed in a camera, both the film and the camera can be damaged by excessive heat and humidity.

Don't remove film from its sealed bag until you are ready to use it.

Don't leave a loaded camera or packages of film in direct sunlight, or in a car in hot weather. If you store film or a loaded camera in a closet, keep it near the bottom where it's cooler.

If you live in a hot, humid climate, particularly if close to salt water, it would be advisable to write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139, and ask for the special instructions for the care of cameras and films in tropical climates.

How to clean the lens: Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. **Never** use silicone coated eyeglass tissues. Clean the viewfinder windows in the same way.

CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the quality of the picture. Even moderate cold can ruin your pictures unless you take steps to prevent trouble.

The important thing is the temperature of the camera and film at the time you are developing the picture.

The normal development time for color film is set for temperatures of 75°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. In each film instruction sheet there is a little thermometer drawing showing how long to develop at different temperatures.

When the temperature gets below 65°F the chemicals act so slowly that color film won't develop well unless you use the Cold-Clip, as described below.

Black and white pictures are also affected by the cold, but not as much as color pictures. Don't use the Cold-Clip for black and white pictures. Instead, develop for longer times, as shown in the instruction sheet thermometer.

HOW TO USE THE COLD-CLIP

1. The Cold-Clip is carried in a pair of slots on the back of the camera. Slide it out. Instructions are on the back.

2. Before starting to take pictures, warm up the Cold-Clip by placing it in an inside pocket, or between your body and arm, for about five minutes.

3. Pull the white tab out, but just before pulling the yellow tab take out the warmed Cold-Clip and hold it partly open so it will be ready to receive the film after you pull the yellow tab out. If you find it awkward to hold onto both the T handle and the Cold-Clip while pulling the yellow tab (left), just let the camera hang from your wrist by the strap (far left).

4. Pull the yellow tab out of the camera and immediately place the entire piece of film inside the Cold-Clip with the tab hanging out as shown. **This must be done within 10 seconds after pulling the tab out.**

5. Put the Cold-Clip, with the film inside, between your body and arm while the picture develops. **Don't squeeze the Cold-Clip tightly, or you may force developer from the film.**

6. Develop the picture for 60 seconds inside the Cold-Clip, then remove the film and separate the picture.

Occasionally, developer may leak from the film and stick to the Cold-Clip. Avoid contact with this material. **(Please read the CAUTION notice on page 34.)** Before using the Cold-Clip again, wipe it clean with a damp cloth.

Don't use the Cold-Clip for black and white pictures.

THE DEVELOPMENT TIMER

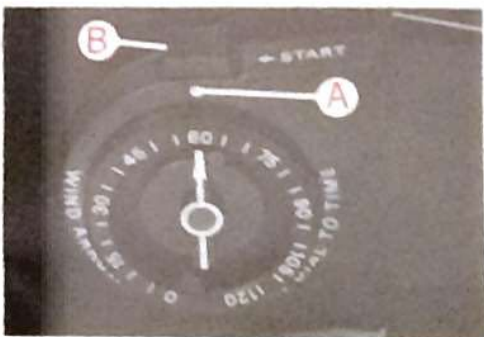
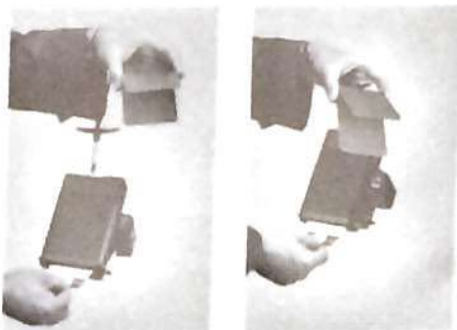
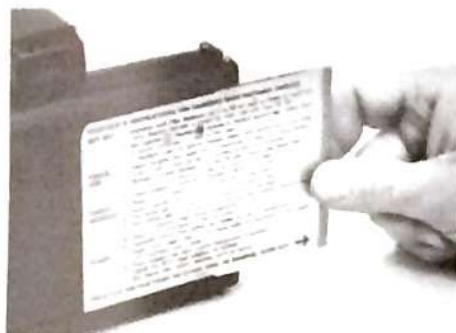
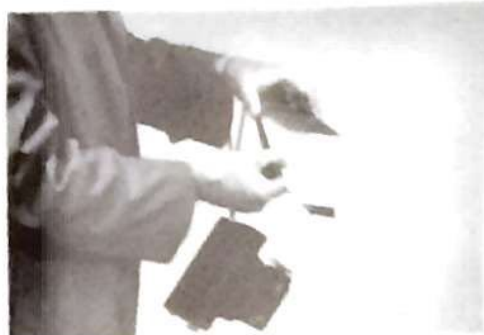
It helps you to be sure that pictures are developed for the right length of time. This is most important for color pictures.

To set the timer: Wind the arrow clockwise to the red dot (A); be sure it stays there. Then turn the number ring so the desired time is at the point of the arrow.

To start the timer: Push the button (B) away from START.

Never try to turn the arrow counter-clockwise - you will damage the works. If you have turned the arrow too far, start the timer, let it run for a few seconds and then reset it again.

The timer is designed to be sufficiently accurate for its purpose but should be checked occasionally. If it's fast or slow, allow for this when developing pictures.





DAYLIGHT PICTURE HINTS

The best light for pictures of people: On a very bright, hazy day the light is even and the shadows are soft.



To fill the picture nicely: Shoot two heads close together.

Give your subjects something to do, or to hold; they'll be more relaxed.



In the shade or on a dark day: The shutter will move quite slowly because the light is not bright. Therefore, you have to be very careful not to shake the camera. Hold the shutter release button down for at least a second and don't move at all until you let it up.

For pictures of places and things: Try to shoot on bright, sunny days when you can see shadows at one side of your subject. You won't get your best pictures when the sun is right overhead.



For real close-ups, use black and white: With 3000 speed film in the camera, set the lens to $3\frac{1}{2}$ ft. You can then get sharp pictures of objects about 30 in. from the lens. **Don't try this with flash.**

FLASH PICTURE HINTS

Get close to your subjects: For all flash shots of one, two (or even three) people, you'll get best results if your subjects are 4-5 ft. from the camera. For larger groups, back up a bit. Always use the Distance Finder carefully.

THE MAXIMUM DISTANCE FOR FLASH PICTURES IS 10 FT.



Pick a good background: For color shots always try to have your subjects near a brightly colored background. For black and white, any light-toned nearby background will be good.



Line up groups: Try to have everyone about the same distance from the camera so they'll all be lighted evenly. If some are nearer to the camera than others, parts of your picture will be much too light or too dark.

Spare the eyes: Let your subjects look elsewhere than right at the flash.



FLASH DON'TS

Don't try to make flash pictures in daylight. **Don't** try to make daylight pictures with a used flashcube in the socket. **Don't** shoot flash pictures in explosive atmospheres.

POSSIBLE PICTURE TROUBLES

Two yellow tabs out at same time: You pulled two white tabs in a row without pulling a yellow tab. Both pieces of film will be ruined and, unless you are careful, you may lose a third picture.

Grip **both** yellow tabs firmly, pull them **both** out together, and discard both pieces of film. This may cause developer to be spread around the inside of the camera back. Open the back of the camera and, without disturbing the film pack, remove the developer spreader. Carefully clean it, the yellow tab slot, and any other areas that need cleaning.

Never pull a white tab if you can see a yellow tab.

Black picture: If no details can be seen, no light reached the film. One common cause is accidentally trying to make a fifth flash picture with a four-shot flashcube. Another common cause is a dead battery (see page 25). Or, the camera shutter may be damaged.

If a color print shows faint details, the Film Selector probably was set to 3000; reset it to 75.

Flash pictures too light or too dark: Probably the lens was set for the wrong distance, so the Focused Flash system (see page 32) could not produce a well exposed picture. To prevent this, always use the Distance Finder, as shown on page 14, or carefully measure the distance from the camera to the subject and set the lens for that distance.

Fuzzy flash pictures: If the picture is well exposed but all the details are a bit unclear, you probably shook the camera as you pressed the shutter release button. Don't poke at the button. Instead, squeeze it down smoothly as shown on page 3.

Black and white prints gray and muddy; color prints with weak colors: You didn't develop the picture for the full time given in the film instructions. Remember, in cool weather you must develop black and white pictures longer and use the Cold-Clip for color pictures. See the film instructions for details.

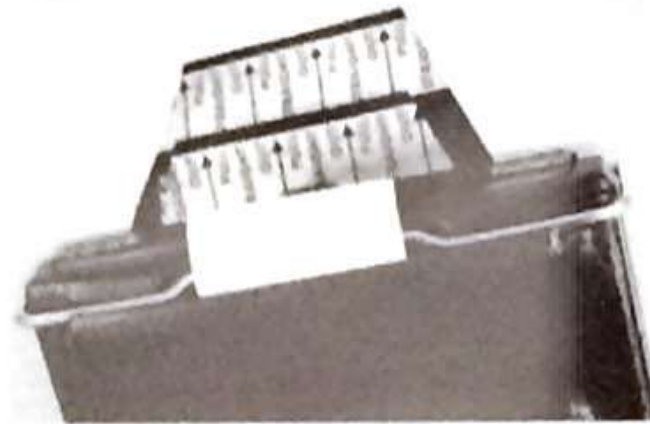
Overall bluish or reddish tint: If you develop for too long a time, color pictures will look too blue overall. Pictures with a definite pink or reddish tint probably were not developed for the full recommended time.

Color pictures consistently dark: May be due to LIGHTEN/DARKEN control being set incorrectly. First, check that it is not accidentally set towards DARKEN. If not, carefully open the back of the camera and, without moving the film pack, check to see if there is a label on the pack advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. If so, set the L/D control to that position.

Many white spots: This happens if you pull the yellow tab out too fast. Try to pull the next tab slower, but steadily and without stopping or slowing down.

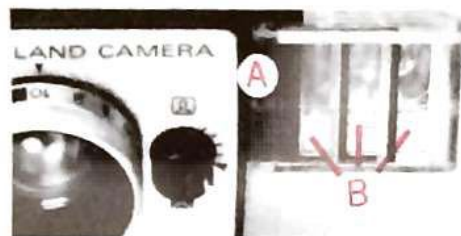
One corner missing: You pulled the yellow tab out crookedly, instead of straight. This can happen if you jerk the tab out very fast, or if you hold the camera the wrong way while pulling the tab. To stop this trouble, hold the camera and pull the tabs as shown on pages 18-19.

Two corners missing: You probably pulled the yellow tab out too fast. This is most likely to happen in cold weather. Always pull the yellow tab out smoothly and only medium fast.



HOW THE FOCUSED FLASH SYSTEM WORKS

The lens ring is connected to a set of louvers (A) built into the shield that is in front of the flashcube. Turning the lens ring opens or closes the louvers, thereby controlling the amount of light from the flash that can reach the subject. This is the Focused Flash system. In any lens setting from 3½ ft. to 10 ft., the louvers pass the right amount of light for a well exposed flash picture.



Since the Distance Finder and the Focused Flash system are both connected to the lens ring, operating the Distance Finder automatically sets the Focused Flash system to give well exposed pictures at any distance from 3½ ft. to 10 ft. However, **if the lens is set for the wrong distance, flash pictures will be too dark or too light**, in addition to being out of focus.

10 ft., maximum light: With lens set for 10 ft. louvers are wide open (B).



3½ ft., minimum light: With lens set for 3½ ft. louvers are closed to slits (C).



WHEN TO LOCK THE SHUTTER

The shutter release button should be locked if the camera is to be carried in a bag or in a box with other things, etc. To lock the button, turn it clockwise.

This precaution is recommended because steady light pressure on the shutter button may depress it just enough to cause current to flow out of the camera batteries. If the batteries are weak or dead, the shutter will not operate.

HOW THE DISTANCE FINDER WORKS

The Distance Finder is a simple, tiny computer that makes use of a principle known as triangulation (see diagram).

The Distance Finder assumes that the photographer is about 5 ft. 7 in. tall and is standing upright. Thus, the distance from point A (the camera) to point B (the ground) is known, and angle B is also known to be a right angle.

When you aim the black line at your subject's toes a pivoted weight swings forward, raising the black line. This, in effect, measures the angle at which the camera is pointing down (angle A).

Since the computer now knows angle A, as well as angle B and distance A-B, it can figure distance B-C (which is also the camera-to-subject distance). This it does when you turn the lens ring to place the red arrow over the black line; the lens is automatically set for distance B-C.

If you are much taller or shorter than 5 ft. 7 in. a distance setting error may occur. What to do about this is explained on page 9.



HOW TO GET COPIES AND ENLARGEMENTS OF YOUR PICTURES

It's done easily by mail. You send your original Polaroid pictures—color or black and white—to Polaroid Copy Service, using the Copy Service order form supplied with cameras and films. You can get excellent same-size copies or enlargements of various sizes at moderate prices.

To make really good copies and enlargements you must start with a sharply focused, well exposed picture. Pick color pictures that have plenty of color in them.

Try to avoid scratching or finger-printing pictures that are to be enlarged. Remember—the better your original picture, the better the copy or enlargement will be.

TO OBTAIN INFORMATION AND HELP

If you ever have a problem with the camera or film, or if you don't know whether or not a repair is needed, we urge you to seek help promptly to avoid film waste and disappointment. See your dealer or write to the nearest Polaroid office (list opposite), or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. **Or, call Customer Service collect at (617) 864-4568** from anywhere in the U.S.A. or Canada. When writing, send sample pictures and, most important, state what camera model you have. Please be sure to include a clearly printed return address.

WARRANTY

If this camera proves defective within one year of original purchase date, we will repair or, at our option, replace it free of charge. We will make no charges for labor, "service" and parts.

For cameras returned to us from inside the U.S.A. we will refund an amount approximately equal to the mailing cost of incoming insured parcel post, when we send back the repaired camera; we will also supply one pack of film to replace pictures spoiled before the defect was identified.

The warranty does not cover damage

caused by accident, misuse, or tampering with the camera. A charge will be made for such repairs.

To take advantage of the above warranty, the camera must be returned to and repaired by a Polaroid Service Center (list opposite) or an Authorized Independent Repair Station (list available on request). For return instructions, see below.

TO RETURN A CAMERA FOR REPAIR

To return your camera for repair, you may either ask your dealer to handle the return for you or you may mail the camera yourself. Pack it carefully to assure safe travel (if you request it, we will send a preaddressed shipping carton to any point in the U.S.A.) and send it by insured parcel post mail. Address it to the nearest Polaroid Service Center. (See list opposite for Polaroid Service Center addresses and for information about Authorized Independent Repair Stations.)

Whichever method you select, be sure to include a note describing the nature of the problem or sample pictures which illustrate it.

If you are near a Service Center, it may be more convenient for you to bring the camera in, instead of mailing it.

POLAROID SERVICE CENTERS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010

Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

GEORGIA

Polaroid Corp.
3720 Browns Mill Road, S.E.
Atlanta 30315

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

NEW JERSEY

Polaroid Corp.
P. O. Box 607
W-95 Century Road
Paramus 07652

OHIO

Polaroid Corp.
4640 Manufacturing Avenue
Cleveland 44135

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

PUERTO RICO

Polaroid of Puerto Rico, Inc.
Charlyn Industrial Park
Road 190, Km 1.7
Carolina 00630
Mailing address:
P. O. Box 2032, Ceramica Annex
Carolina 00630

AUSTRALIA

Nippon Polaroid Australia Pty. Ltd.
2 Small Street
Ultimo, N.S.W. 2007
Mailing address:
P. O. Box 335
Broadway, N.S.W. 2007

AUSTRIA

Polaroid GmbH
Kegelgasse 27
A-1035 Wien 3

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
1060 Bruxelles

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario

ENGLAND

Polaroid (U.K.) Ltd.
Office, Rosanne House
Welwyn Garden City
Hertfordshire
Service Center
Huggins Lane
Welham Green, near Hatfield
Hertfordshire

FRANCE

Polaroid (France) S.A.
57, rue de Villiers
92-Neuilly sur Seine
Service Center
61, rue Chaptal
92-Levallois

GERMANY

Polaroid GmbH
Königsbacher Strasse 15-21
6 Frankfurt/Main-Niederrad 1

ITALY

Polaroid (Italia) S.p.A.
Viale Certosa 222
20156 Milano

JAPAN

Nippon Polaroid Kabushiki Kaisha
Mori Bldg. No. 6
32, Nishikubo Tamoe-cho
Shiba, Minato-ku
Tokyo

MEXICO

Michelmex S.A.*
Apartado Postal #6-952
Mexico 6 D.F.

THE NETHERLANDS

Polaroid (Europe) N.V.
Verkoopkantoor Nederland
Office, Maassluistraat 258
P.O. Box 9167
Amsterdam-W 111
Service Center
Markt 24
Enschede

NORWAY

Polaroid (Norger) A/S
Hvamkryssset
Boks 35
2007 Kjeller

SOUTH AFRICA

Frank & Hirsch (Pty.) Ltd.*
P.O. Box 1803
Bree and Nugget Streets
Johannesburg

SWEDEN

Polaroid AB
Box 20
S-127 21 Skärholmen

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zürich 8037

*Authorized Independent
Repair Station

Additional Repair Stations: Besides Polaroid's own Service Centers listed here, there are several Authorized Independent Repair Stations in the U.S.A. and Canada. To locate the one closest to you, write to the nearest Polaroid Service Center or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139, or call Customer Service collect at (617) 864-4568.

CAUTION: The Polaroid Land process uses a caustic jelly which is safely packed inside sealed containers within the metal-plastic pack. **If accidentally you should get some of this jelly on your skin, wipe it off immediately.** To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.

WHAT'S WRONG WITH THIS SCENE?



Nothing—and please don't spoil it!

Some of your favorite Polaroid Land pictures will be of beautiful scenes like this one. Please be careful not to spoil them for yourself or others by dropping your negative tabs or other film material on the ground or in the water.

What to do with the waste paper? You can use an empty film box or the foil bag (open it carefully and it will make a convenient little litter bag) to carry discarded materials to the nearest litter basket.

Scenes like this one **can** stay beautiful — but only if everyone makes an effort. Please help.