

# WILSONWERKS ARCHIVES

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**Polaroid Automatic 100 Land Camera**



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## HOW TO GET THE MOST OUT OF THIS CAMERA

The Automatic 100 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 you learn these operating steps or you're bound to waste film and money and be disappointed with your picture results.

This booklet has four parts: Getting Acquainted; Operation; Ideas; Miscellaneous.

We hope that you'll look at Getting Acquainted before loading your Automatic 100 with film. Then you'll be completely familiar with this wonderful camera before you make your first picture. And that's as it should be.

But if you're the impatient type that just can't wait to start taking pictures, turn to the pages with blue edges—the Operation section. There you'll see in detail the few very simple steps in loading film, setting the camera, and making the

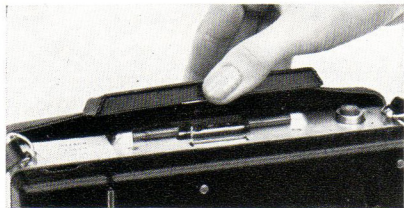
picture. And once you get going, if you forget the simple routine, there's a reminder diagram on the back cover to set you straight again.

The Ideas section is for those ambitious owners who have the routine down pat and get a good picture every time, but who want to make more than just everyday snapshots. Here you'll find ideas for accessories to increase your picture fun, hints on better portraits and scenics, how to make pictures in very dim light, etc.

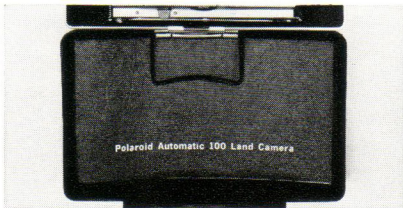
The Miscellaneous section tells you how to correct your mistakes (if some pictures don't come out right), how to take care of the camera, where to get it repaired if it gets damaged, and much other useful information.

So, this booklet does more than just get you started. It's a guide to future picture pleasure, and a valuable reference piece in case you have problems. Keep it handy in the camera cover.

## HOW TO OPEN THE CAMERA

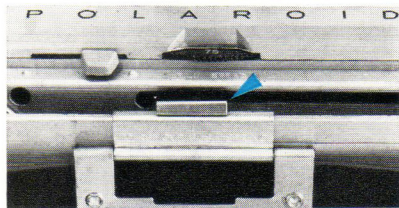


1. Magnet holds cover down. Lift back edge.

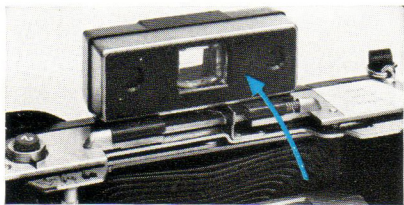


2. You can let cover hang down or ...

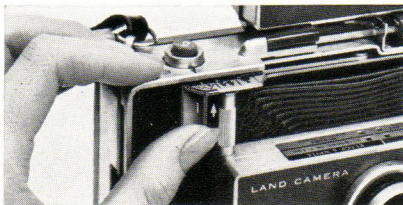
## GETTING ACQUAINTED



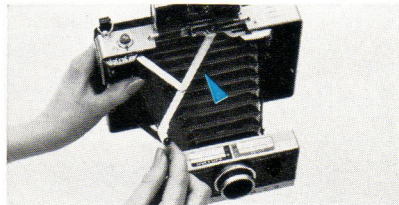
3. ... to remove it, push spring (arrow) and lift.



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



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



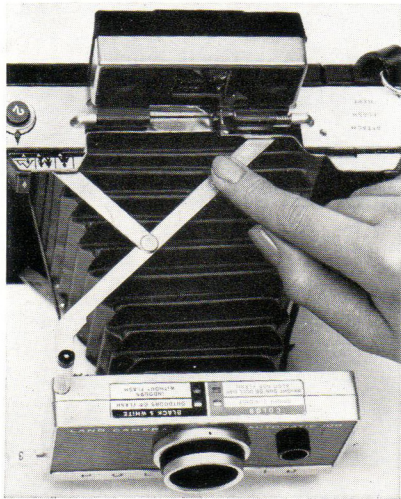
6. Pull camera front out as far as it will go.

**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.



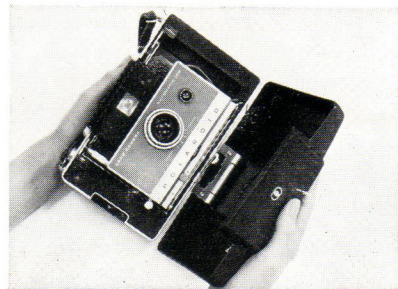
## HOW TO CLOSE AND COVER THE CAMERA



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

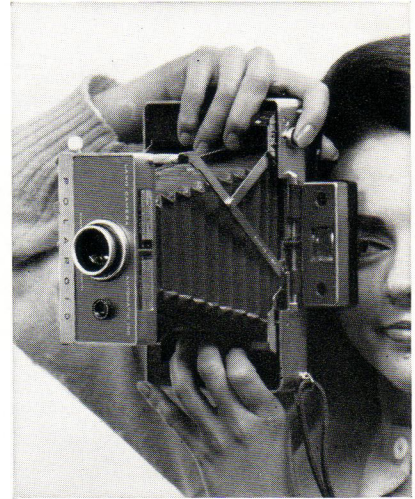


**HORIZONTAL:** Grip the two ends. Place your forefingers on the No. 1 buttons; you can easily shift the right forefinger to No. 2 button. To steady the camera, press your elbows into your ribs; rest the camera against your nose.



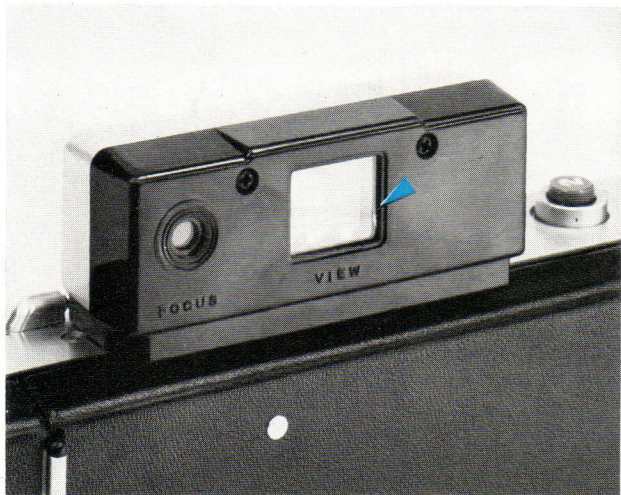
**VERTICAL:** Grip the camera as you would for a horizontal picture, turn it so your right hand is below (center). Or, turn it so your right hand is at the top (right). Either way, brace the camera against your forehead and face.

## GETTING ACQUAINTED





## HOW TO USE THE VIEWFINDER

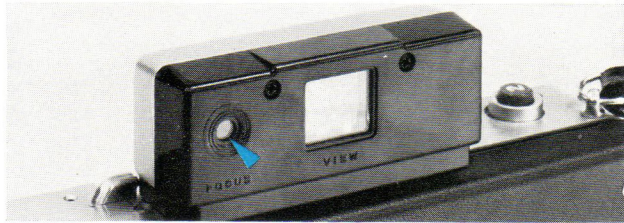


Looking through the viewfinder window (arrow) you'll see a bright, white broken line. Frame the scene with this line. Always try to look through the center of the window and concentrate on your subject, not on the white line. If your



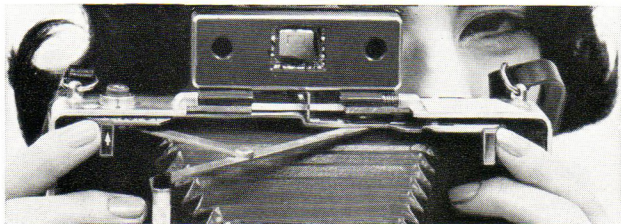
subject is very close ( $3\frac{1}{2}$  ft., for example), allow a little extra space between your subject and the top frame line (above). If not, you may accidentally cut off the top of someone's head in your picture.

## HOW TO FOCUS THE CAMERA



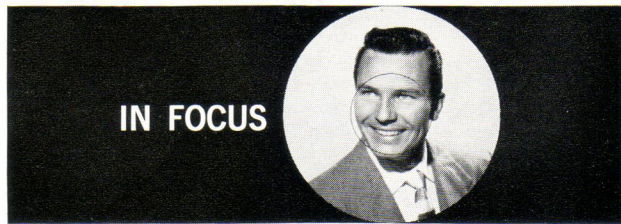
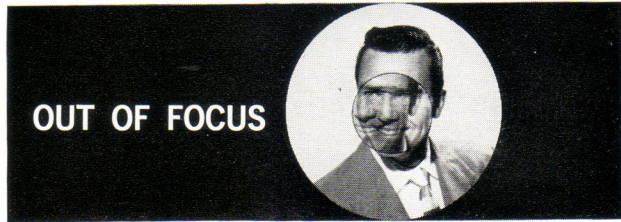
Look through here at the bright spot. ▲

▼ Push No. 1 buttons.



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

## GETTING ACQUAINTED



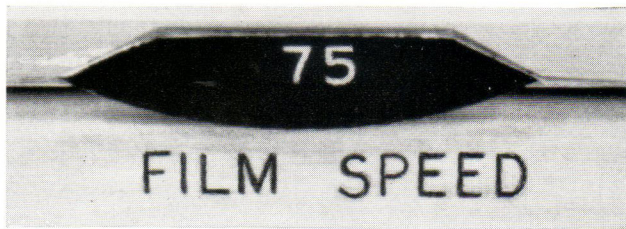
the bright spot; this means that the camera is not focused for that distance. Push the No. 1 buttons back and forth until the two images become one — sharp and clear. Now the camera is focused. For vertical pictures, focus with the camera horizontal; turn it to aim and shoot.



## WHAT THE FILM SPEED DIAL DOES



The film speed dial (blue arrow) sets the exposure controls for the kind of film you are using. For color film turn the dial to 75; for black-and-white film turn to 3000. If you don't do this, the electric eye (white arrow) can't make a correct expo-



For color film. ▲

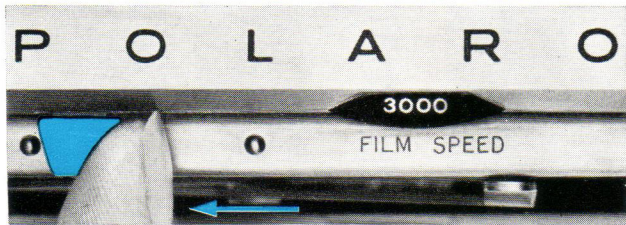
▼ For black-and-white film.



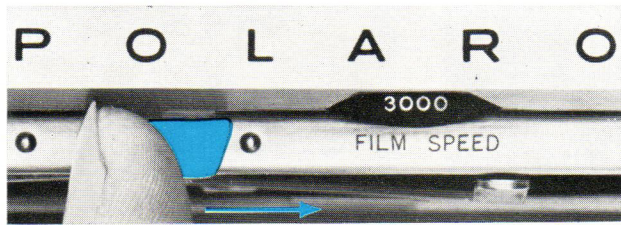
sure. To prevent accidental turning, this dial has a strong spring. It must be turned a rather long way to make it snap to its next position. The other numbers (besides 75 and 3000) are for films which may be sold in the future.



## WHAT THE LIGHTING SELECTOR DOES



▲ Move the blue knob this way . . .

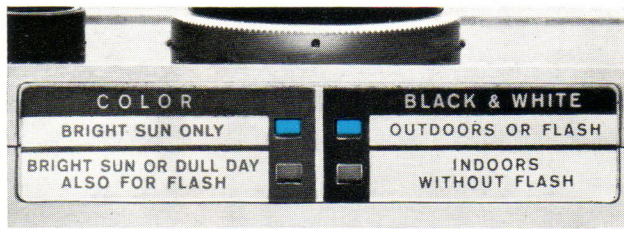


▲ Move the blue knob this way . . .

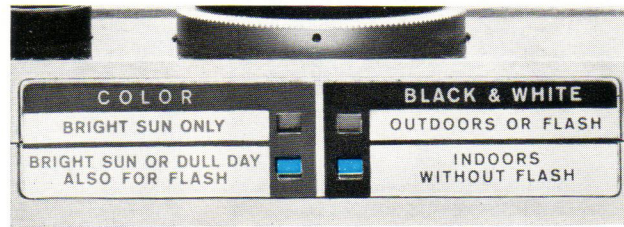
Are you shooting color or black-and-white, and what kind of light are you going to use? Outdoor daylight, bright or dull? Ordinary room light? A flashbulb?

When you decide, move the blue knob as shown to set the blue square in the hole next to the kind of lighting you are

## GETTING ACQUAINTED



to set the blue squares here. ▲



to set the blue squares here. ▲

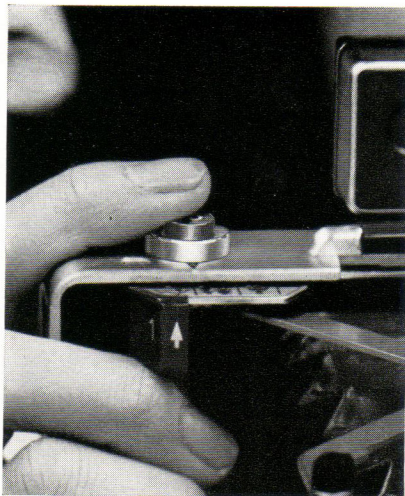
going to use for that picture. If the camera is loaded with color film, look only at the red part of the Lighting Selector; with black-and-white film, look only at the black part. Just move the blue knob and set the blue square where you want it.

## PRACTICE THE 1, 2, 3 SYSTEM

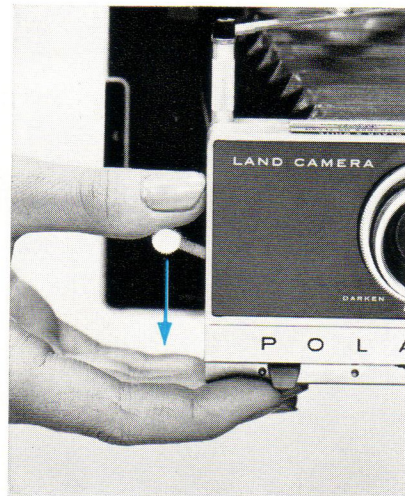


**ONE** is for focusing. Look through the Focus window and aim the bright spot at various subjects. Push the No. 1 buttons and practice bringing together the two images of your subject in the bright spot to make one clear image.

10



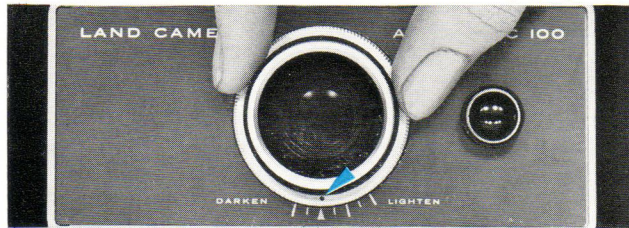
**TWO** is for shooting. Practice pressing the No. 2 button slowly until the shutter clicks. In dim light hold No. 2 down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up.



**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.

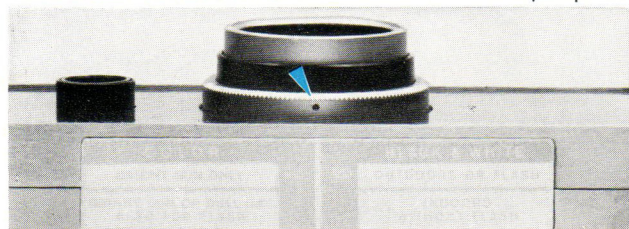


## HOW TO SET THE LIGHTEN/DARKEN (L/D) CONTROL



Normal position for most pictures.

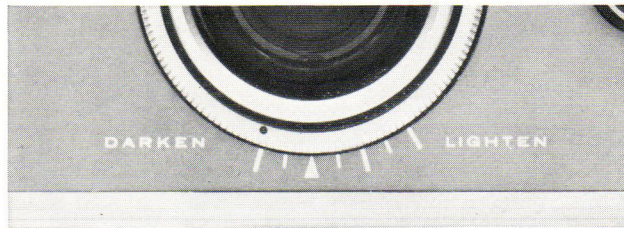
▲ Front view. ▼ Top view.



Try to arrange your subjects so the light on them comes from behind you or from the side. With such lighting, and for all flash pictures, set the black dots on the L/D control at the Normal position, as shown (blue arrows).

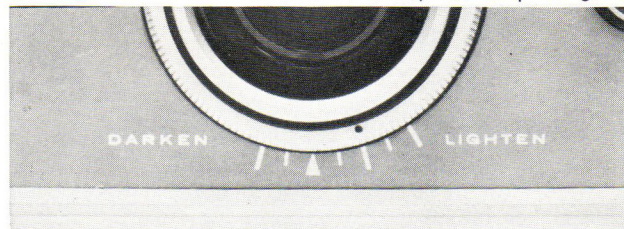
If the light comes from behind your subject, or if it's brighter behind your subject than in front, or if there's a strong light

## GETTING ACQUAINTED



To make prints darker. ▲

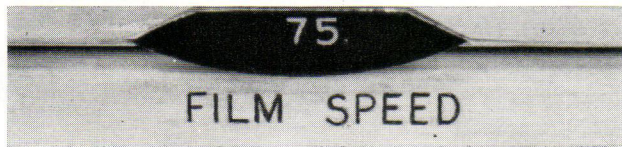
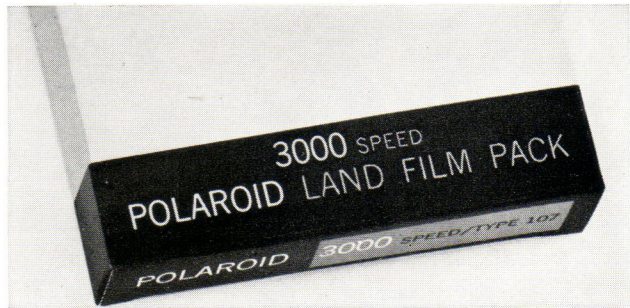
▼ To make prints lighter.



in the scene, the electric eye will be "fooled" and your pictures will come out too dark. Page 28 explains what to do to prevent or correct this.

To make prints come out lighter or darker than they do at the Normal setting, turn the L/D control towards Lighten or Darken as shown above. Page 23 shows what this does.

## HOW TO LOAD A FILM PACK: THE IMPORTANT FIRST STEP



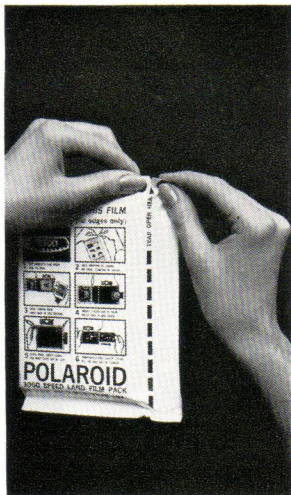
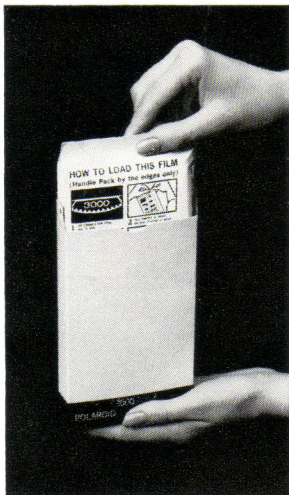
**SET FILM SPEED:** When you decide whether you are going to load color film or black-and-white, set the film speed dial to the right number — 75 for color, 3000 for black-and-white. Do this before anything else, so you won't forget to do it. If the

film speed dial is set wrong, your pictures won't come out right; they will be all white or all black.

**Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.**

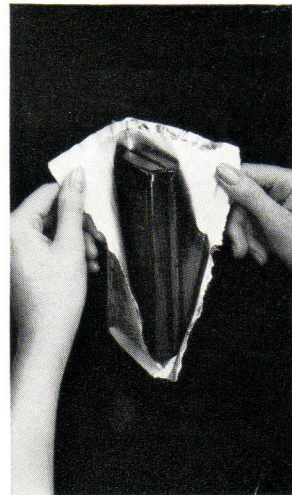
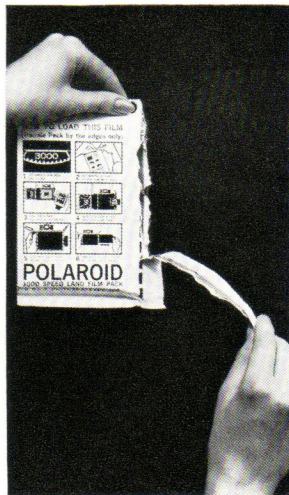


## OPEN THE FILM AND SAVE THE BOX



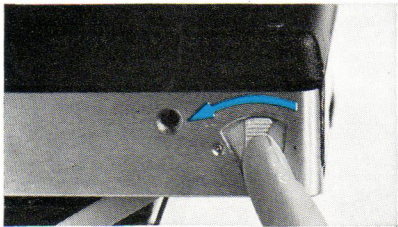
Open the top of the box. With color film there's a set of mounts; with black-and-white film there's a coater. Remove these and the instruction sheet (please read it). Pull out the film package. Handle it only by the edges. Save the box to carry prints in safely. On the back of the black-and-white box is a device to help you coat prints. You need this.

## OPERATION

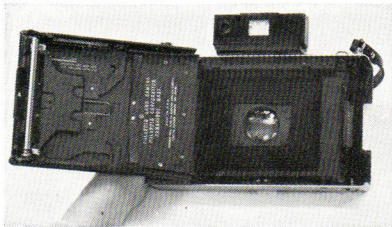


Hold the package as shown, with thumbs on the grip marks (left). Starting at the notch, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Always handle the pack by the edges only.

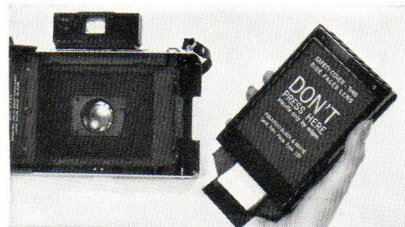
## HOW TO LOAD A FILM PACK (cont.)



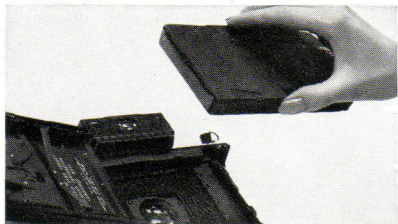
1. Push the back door latch; the door will pop up.



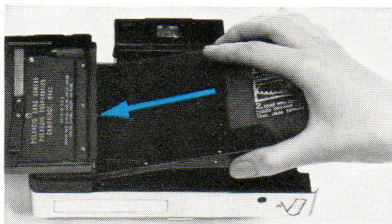
2. Open the back door all the way.



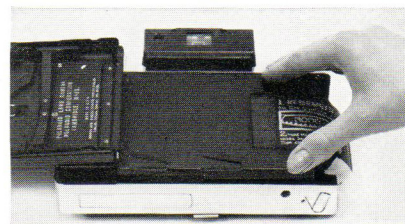
3. Hold the film pack by the edges, this way.



4. Flip your wrist so the printing on the safety cover faces the lens.

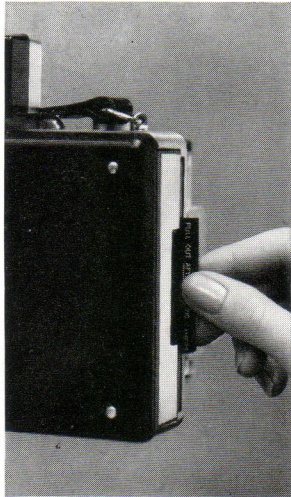
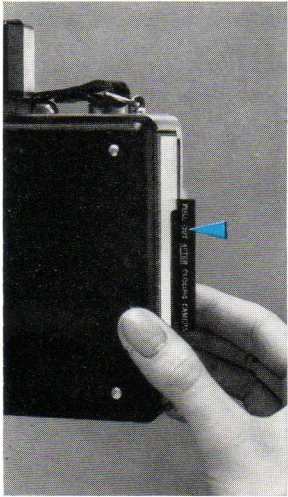


5. Push the closed end of the pack under the door hinge, against a light spring tension.



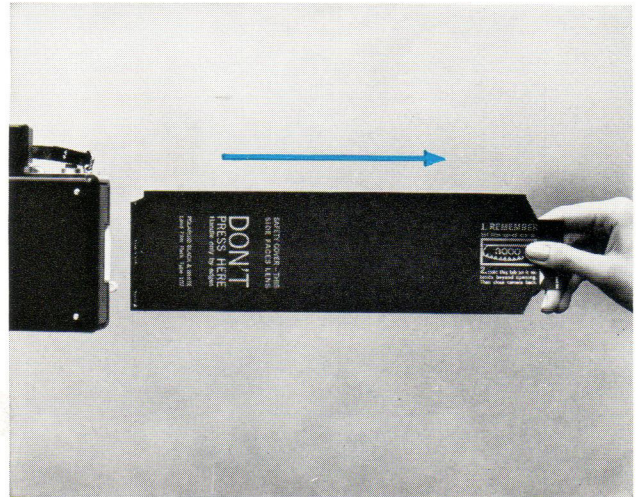
6. Push the pack down into the camera. You'll feel it snap into place





Close the back door. Be sure both sides are shut tightly. Important: The black paper tab of the safety cover (arrow) must stick out of the No. 4 slot. If it doesn't, reopen the back door and straighten the tab so it sticks out.

Grip the tab firmly with thumb and forefinger and pull it straight out of the camera, all the way. With the safety cover



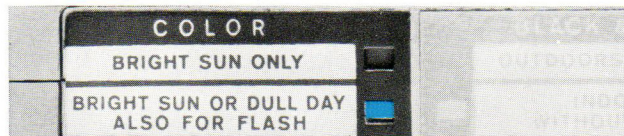
out of the pack, you're ready to take the first picture.

**IMPORTANT:** Never pull the safety cover before loading the film pack, and don't remove the film pack from the camera after pulling the safety cover. If you do, one or more of your pictures will be lightstruck and ruined.

## HOW TO SET THE CAMERA FOR A COLOR PICTURE



▲ Move the blue knob this way ...  
to set the blue square here ▼



**ALL-PURPOSE SETTING:** Use this for pictures in bright sun, in the shade, or on a dull day. It's also for flash indoors or for long exposures in dim light.

Check that the Film Speed Dial is set to 75, the L/D control is at Normal position, and the light is coming from behind you or from the side. At this setting the lens is wide open and you must focus the camera carefully.



▲ Move the blue knob this way ...  
to set the blue square here ▼



**EXTRA DEPTH SETTING:** Use this only for subjects in bright sun. It sets a smaller lens opening and slower shutter speed than the All-Purpose setting, adds "depth" to your picture by getting more near and far objects into focus at the same time. Check that the Film Speed Dial is set to 75, the L/D control is at Normal, and the light is coming from behind you or from the side of your subject.

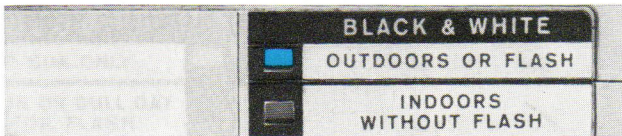


## HOW TO SET THE CAMERA FOR A BLACK-AND-WHITE PICTURE

## OPERATION



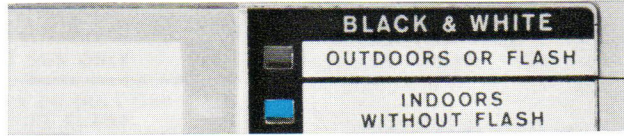
▲ Move the blue knob this way ...  
to set the blue square here ▼



**OUTDOORS OR FLASH SETTING:** Use this for all subjects in daylight outdoors, in bright sun, in the shade, or on cloudy days. It's also for all flash pictures in rooms of average size. Check that the Film Speed Dial is set to 3000, the L/D control is at Normal, and the light is coming from behind you or from the side of your subject.



▲ Move the blue knob this way ...  
to set the blue square here ▼

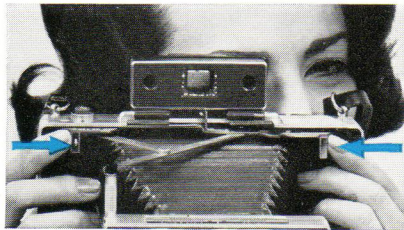


**DIM LIGHT SETTING:** Use this for pictures without flash indoors or in other dimly lit places, and for outdoor night scenes. With light from windows or fluorescents, set the L/D control at Normal; with ordinary tungsten lamps set it halfway to Lighten (see page 29). Check that the Film Speed Dial is set to 3000, and that there is no strong light source behind or near your subject.

## HOW TO MAKE A PICTURE!



FRAME



FOCUS

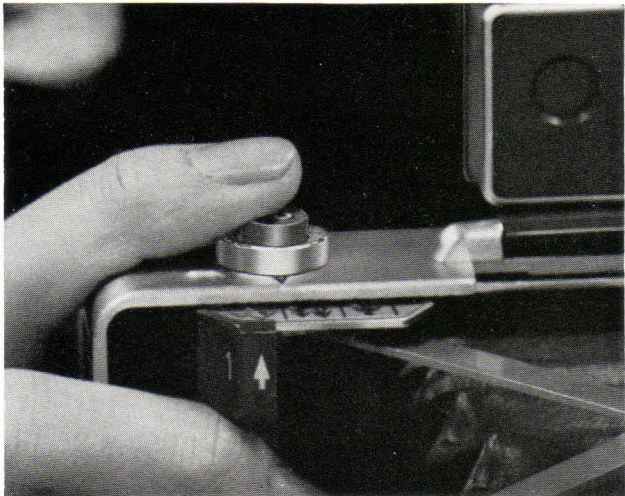


AIM

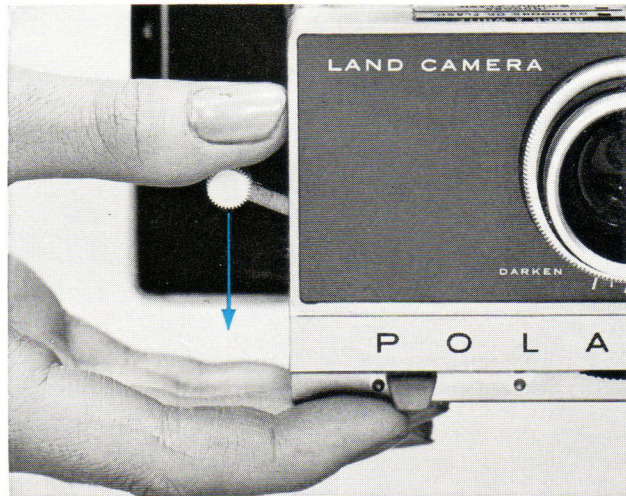
**1 FOCUS:** Look at your subject through the View window. Come close enough to fill most of the frame. Shift your eye to the Focus window. Push the No. 1 buttons

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.



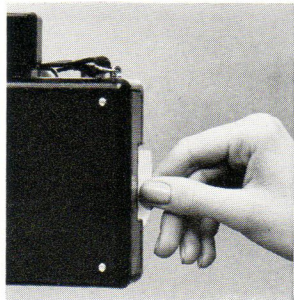


**2 SHOOT:** Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2—you may shake the camera. When shooting color in the shade or black-and-white indoors without flash, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then let No. 2 button come up.

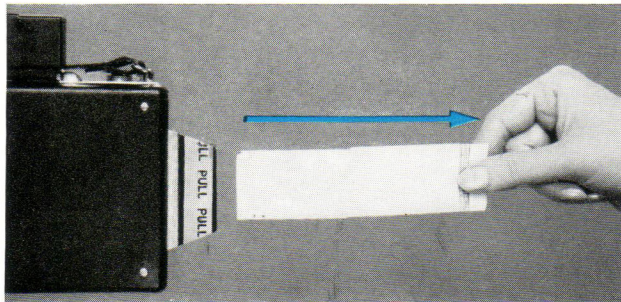


**3 RESET:** Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away.

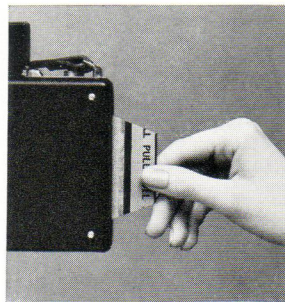
## HOW TO DEVELOP THE PRINT



First, the small white tab.



Pull it straight out of the camera.



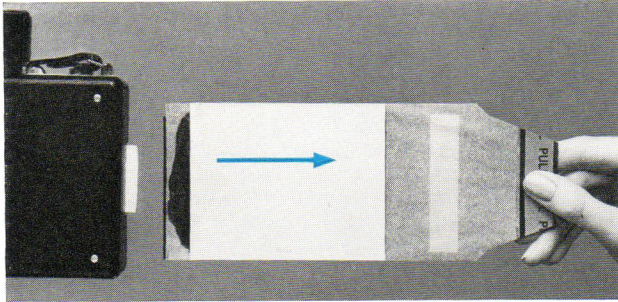
Next, the large yellow tab.

**4 PULL THE TABS:** Grasp the small white tab and pull it straight out of the camera, all the way, without stopping. This causes a large yellow tab marked "PULL" to pop out. 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 tab in the center so it will come out straight when you pull it.

**WARNING:** Never pull a white tab when you can see a yellow tab. If you do, you'll ruin the entire film pack.

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 of the camera straight.

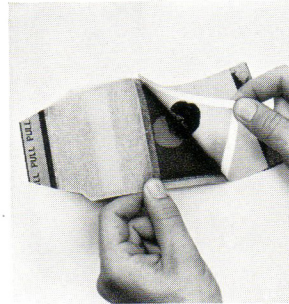




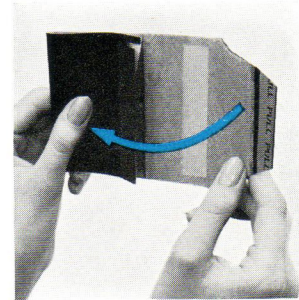
Pull it straight out of the camera. Begin timing.

**Pull the yellow tab straight out of the camera** all the way, moderately fast, without hesitating. This starts the developing process, so begin timing the development of your picture as soon as you pull the yellow tab out of the camera.

The picture develops outside the camera. While it's developing, hold the tab only by the yellow tip, or lay it down flat, but don't touch or bend the white paper or lift it off. Develop for the full time recommended in the film instruction sheet. In cold weather you must develop for a longer time (see the film instruction sheet); with Polacolor film, be sure to use the Cold-Clip described on page 44.



Lift off the white print.



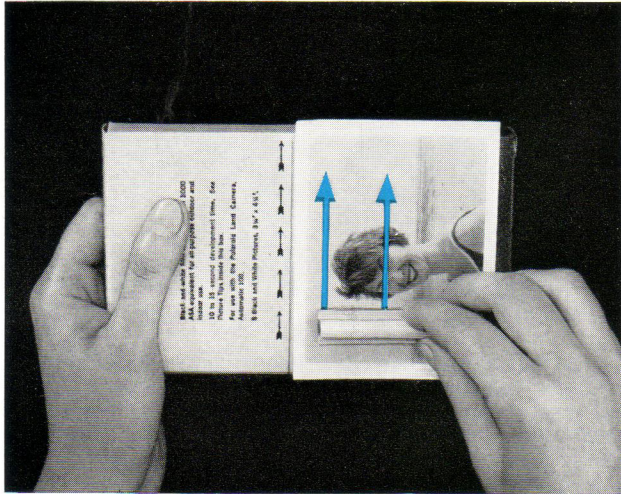
Fold up the negative.

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 Polacolor 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 next page 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!

## BLACK-AND-WHITE PRINTS MUST BE COATED



On the back of the film box is a device to hold the print while coating; also, instructions for its use. If you don't have a film box, lay the print on a clean, smooth surface, such as a piece of paper on a table, and hold it down by one edge.

There's a coater in each black-and-white film box. Remove it from the plastic 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.

The coating dries quickly and forms a tough protective layer over the image. Coat prints as soon as possible. For more details, see the film instruction sheet. Keep freshly coated prints away from each other, or they will stick together.

**NEVER COAT COLOR PRINTS!**



## HOW TO MAKE PRINTS LIGHTER OR DARKER

## OPERATION



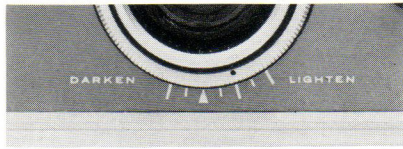
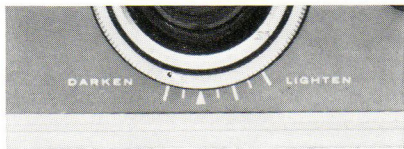
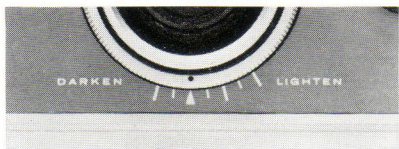
This is well exposed . . . leave the L/D control here.



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



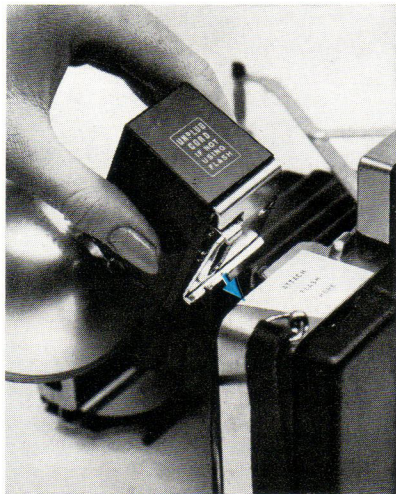
If it's too dark . . . set the L/D control here.



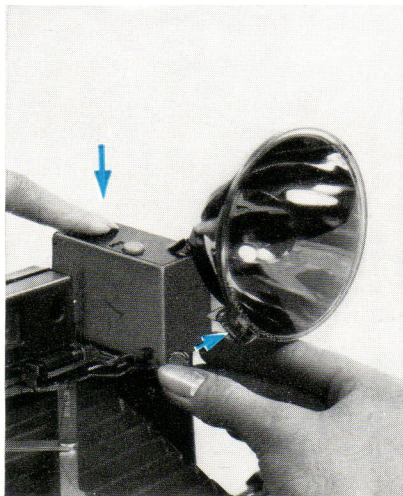
Most pictures made with the light coming from behind you or from the side will be well exposed with the L/D control at Normal position (left, above), but sometimes you may prefer a lighter or darker print. To lighten or darken the next print of the same subject, adjust the L/D control as shown. To make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

If the light comes from behind your subject, or if the light is brighter behind your subject than in front, or if there is a strong light in the scene, the electric eye will be "fooled" and your picture will be too dark. You will have to set the L/D control towards Lighten to get a well exposed subject. See page 28 for details of when and how to do this.

## HOW TO ATTACH AND USE THE FLASHGUN



A removable sticker on the camera body shows where the flashgun goes. Hold the gun as shown and move it toward the camera so the front hook (under the gun) catches the bright trim.



Next, press the back of the gun down and move the lever as shown. When the gun is flat on the camera, release the lever. A rear hook on the gun will catch the bright trim and hold the gun in place.

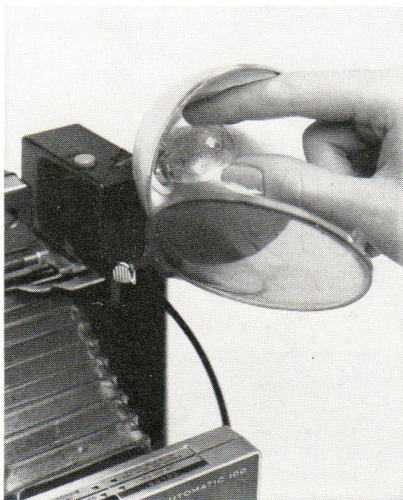


Push the plug into the outlet (arrow). This affects the exposure controls, so be sure to **remove the plug before making any pictures without flash**. If you don't, your pictures will be too dark.

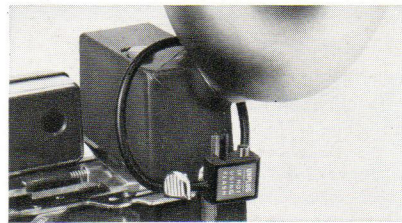
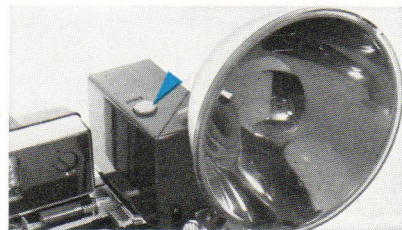




This is how the gun looks in place. To remove it: pull out the plug, push the locking lever to disconnect the rear hook, lift the gun off, starting from the rear.

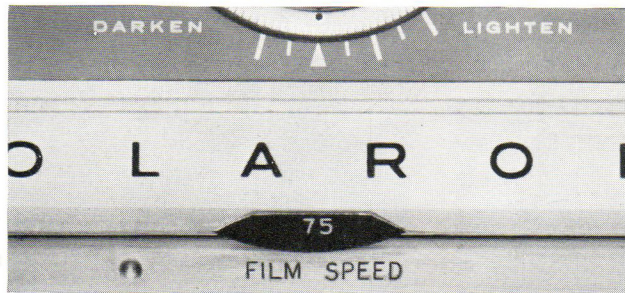


To put in a flashbulb, open the blue shield, push the bulb into the socket until it catches. Close the blue shield before shooting your picture.



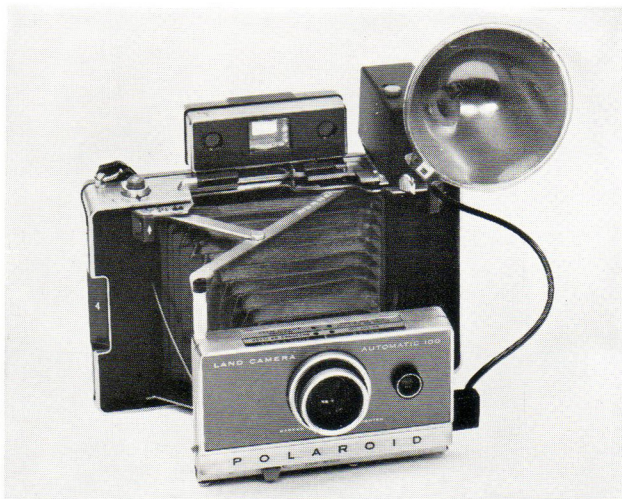
To remove a used bulb, push the red button. Put used bulbs in a waste basket, away from children, animals, and feet. When the cord is disconnected, wind it out of the way around the gun.

## HOW TO MAKE A COLOR FLASH PICTURE



Use only M-3 (clear, not blue) flashbulbs. Set the blue square in the Lighting Selector, the L/D control, and the Film Speed Dial as shown.

Swivel the flashgun so it's aimed straight ahead (right). Stand  $3\frac{1}{2}$  to 10 ft. from your subject. (If you're more than 10-12 ft. away, the picture may be too dark. )

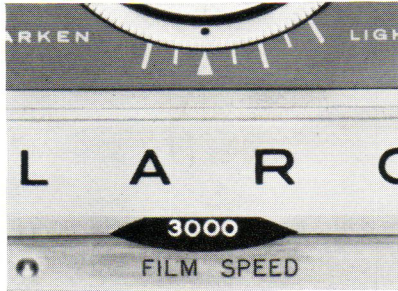


Look for backgrounds that are simple and fairly near to your subject. With groups, try to place all the people about the same distance from the camera, so the light on them is even. Large areas of color will add interest to the scene.

If your print comes out too dark or too light, adjust the L/D control as shown on page 23.

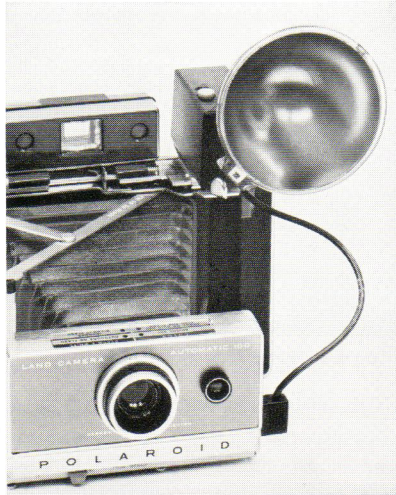


## HOW TO MAKE A BLACK-AND-WHITE FLASH PICTURE

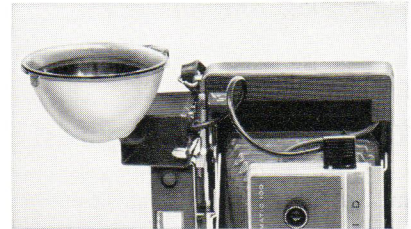
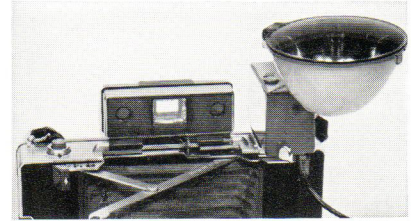


Use only M-3 (clear, not blue) flashbulbs. Set the blue square in the Lighting Selector, the L/D control, and the Film Speed Dial as shown.

For your first flash pictures, swivel the flashgun so it's aimed directly ahead (center). Stand 4 to 12 ft. from your subject. Later you may want to try bounce flash, which gives a soft,



## OPERATION



natural looking light and is easy on the eyes. Swivel the flashgun so it points at the ceiling (above), which must be white and 7 to 12 ft. high. Stand 4 to 10 ft. from your subject. Don't aim at a strong light source when shooting bounce flash. If your direct flash or bounce flash picture comes out too dark or too light, adjust the L/D control as shown on page 23.

## WHEN THE LIGHT IS BEHIND YOUR SUBJECT



Face in shade, bright sun behind.



Bright window behind or near subject.



Bright lamp behind or near subject.

**These are some of the most common troublesome lighting situations. Always try to avoid them.**

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 is brighter behind your subject than in front, or if there's a strong light in the scene, 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 or in a fairly dim light, but either the background is bright or there's a strong light in the scene.

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 to Normal position.



## PICTURES IN DIM LIGHT WITHOUT FLASH

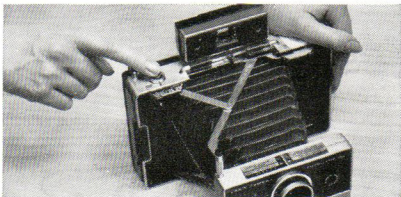


Use a tripod. For verticals, the tripod head must be able to tip sideways.



Brace it against a wall or door.

If there's enough light to read comfortably, you can make good black-and-white pictures indoors (or outdoors) without flash. Set the blue square in the Lighting Selector to Indoors Without Flash, and the L/D control to Normal position. The shutter will be moving slowly, so the camera must be rock steady or your pictures will be blurred. Some ways to steady

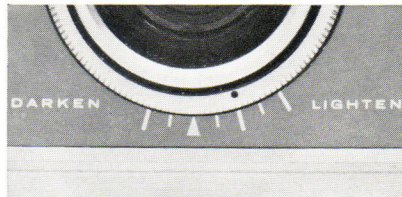


Set the camera on a solid surface, press the back of it down firmly to prevent movement.

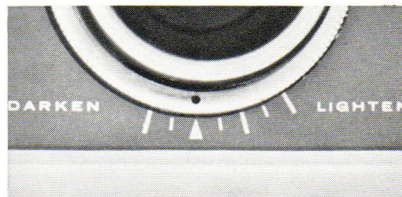


Rest your elbows on something.

## IDEAS



For subjects lit by ordinary household lamps (tungsten bulbs) set the L/D control here.



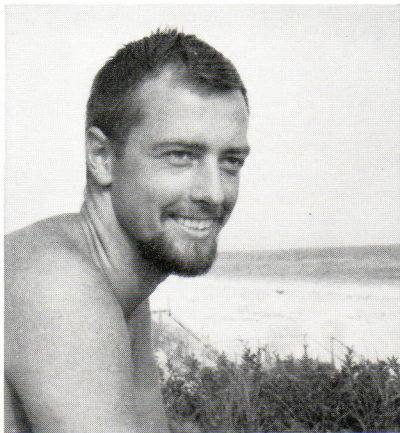
For window light or fluorescents, set it here.

the camera are shown. Try to place your subjects so the light on them is even, without bright spots or deep shadows. Don't include bright lamps or windows in your picture or it will come out too dark. In very dim light the electric eye will make a time exposure, which may be as long as a second or two.

## WHAT MAKES A GOOD PORTRAIT ?



Bright sun



Hazy day



Indoors

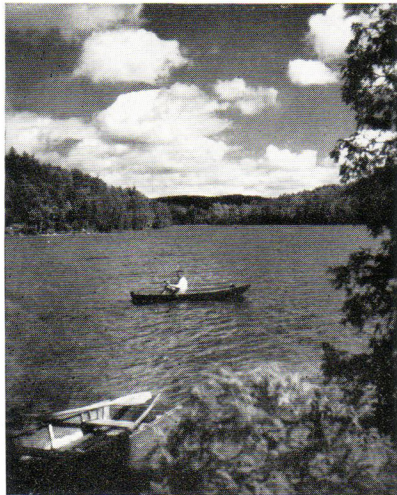
Use simple backgrounds, such as a clear blue sky or plain wall. Avoid high overhead sun, which makes harsh shadows. To prevent distortion, arrange subjects so all parts of their bodies are about the same distance from the camera.

Come close enough to nearly fill the white frame in the View window. Try the soft light of a bright hazy or overcast

day, but hold very steady as the shutter moves slower than in direct sun. Try to place the outline of the nose either completely inside or completely outside the cheek line.

Keep chins up, to avoid unsightly double chins. Use bounce flash, but only with black-and-white film under an average white ceiling. Focus carefully; hold still.





Side shadows give objects shape. For this you need bright sidelighting, so don't shoot when the sun is right overhead. This is more important in black-and-white than in color.

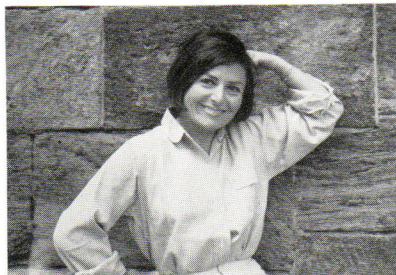
In most scenes, distant objects are too small to see clearly. Try to have something important and interesting in the foreground or mid-distance. In color, a bright object helps. Or



frame the top or side with a tree, building outline, etc. In black-and-white this can be a silhouette.

Look for large, simple shapes, splashes of color. Don't try to include everything in sight; be selective. If you're shooting black-and-white and there's a blue sky with white clouds, use the #516 Cloud Filter (page 34).

## 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 or indoors with flash, it's not always necessary to look through the Focus window in order to get sharp pictures. Just push the No. 1 buttons to preset the Fast Focus Scale (bottom) 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).

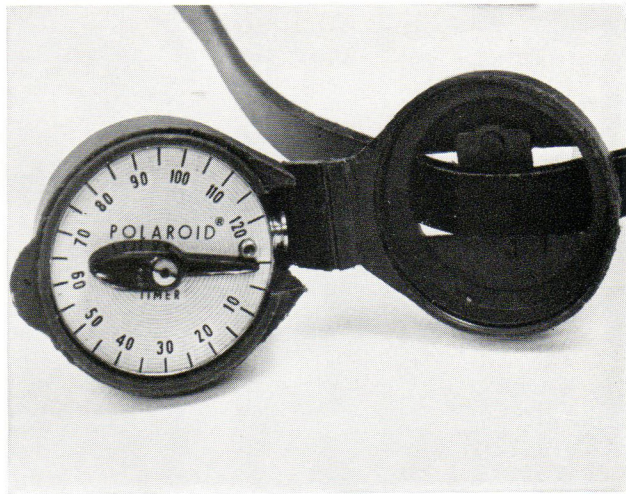
Use the Fast Focus Scale only with black-and-white film outdoors on a bright day or for direct flash indoors. Don't use it in dim light or for bounce flash, or with color film at any time.





#322 Case. The Polaroid Fitted Carryall Case holds everything you need for a picture-taking trip: camera, 3 spare packs of film, flashgun, bulbs and other accessories.

#128 Development Timer. Attach this handy timer to your camera strap and it will time the development of your pictures up to 2 minutes (above, right).



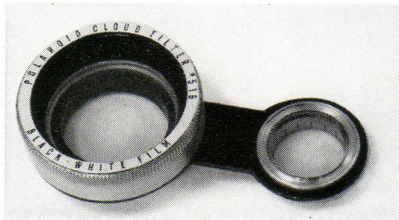
Other useful accessories include:

- #516 Cloud Filter. For beautiful cloud pictures (see p. 34).
- #191 Cable Release. Useful for time exposures (see p. 35).
- #192 Self-timer. To put yourself in your pictures (see p. 35).
- #581 Portrait Kit. For in-close portrait photography (see p. 36).
- #583 Close-up Kit. For extreme close-up pictures (see p. 36).

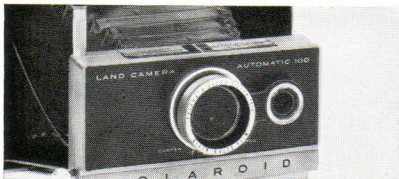
## A FILTER CAN PEP UP BLACK-AND-WHITE SCENICS



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.

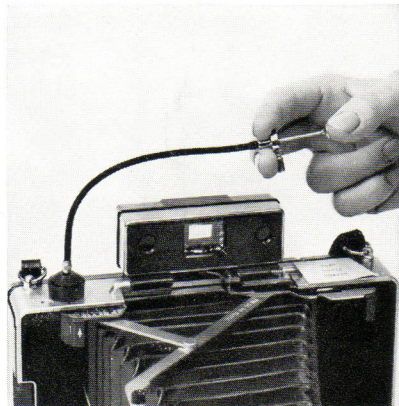
Black-and-white scenic pictures are often disappointing because bright blue skies and fleecy white clouds come out as a dull whitish nothing in the print. The Polaroid Cloud Filter #516 darkens clear blue skies, makes white clouds stand out beautifully. The darkened skies also make fine contrasting backgrounds 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.

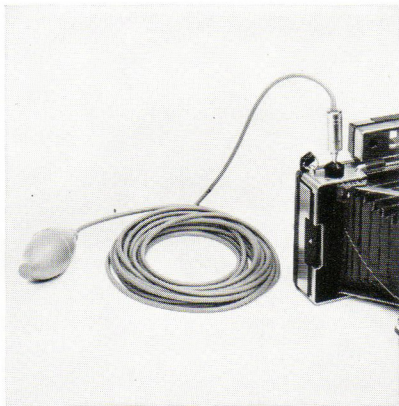
With the filter in place, set the L/D control to Normal position. If your print comes out too light or too dark, adjust the L/D control as shown on page 23.



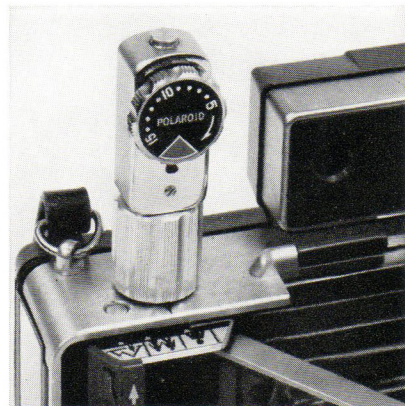
## GET YOURSELF INTO THE PICTURE



Cable release #191, with plastic adapter, fits over No. 2 button.



Short release can be removed and long air release screwed into adapter.



Self-timer #192, with its own metal adapter, also fits over No. 2 button.

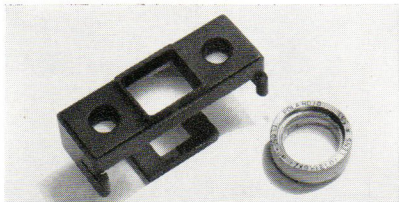
The Polaroid Cable Release #191 comes with a small plastic adapter cap. Just push this adapter onto the collar around No. 2 button; friction holds it in place. The cable release makes it easier to shoot dim-light time exposures without shaking the camera. A long air release, sold by most dealers, also can be screwed into the plastic adapter cap for pictures

of yourself, or anything else, from as far away as 40 feet.

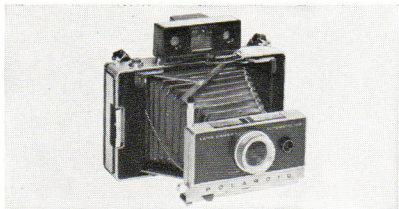
The Polaroid Self-Timer #192, with its own adapter cap, also fits over No. 2 button. You attach it to the camera, set the desired delay time, press the release on the self-timer, walk into the picture, wait for the shutter to be snapped. The camera should be on a firm support.

## IDEAS

## CLOSE-UPS ARE EASY WITH THESE DEVICES



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

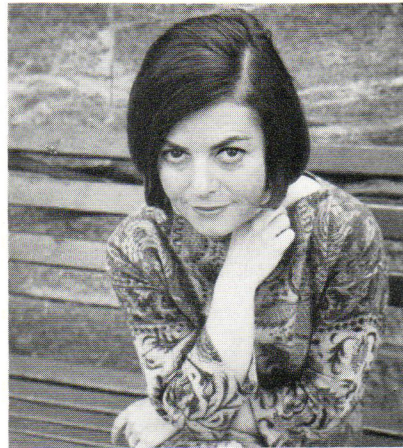


The lens goes over the camera lens; the adapter fits over the viewfinder.

The normal closest picture-taking distance with your camera is about 3 ft. With the Polaroid Portrait Lens #581 you can get within 27 inches for portraits, pictures of children, pets, etc., including an area of 21 x 16. With the Polaroid Close-up Lens #583 you can come within 11 inches to make pictures of flowers, book pages, etc., up to 7 x 9 in.



Close-up Lens #583 covers an area measuring 7" x 9" for pictures like this.



Portrait Lens #581 covers an area measuring 16" x 21" for pictures like this.

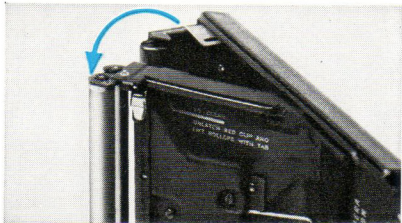
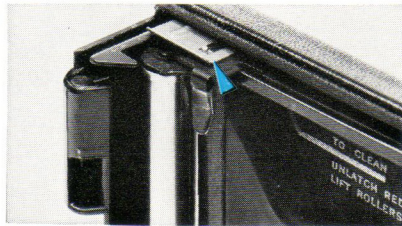
in size. These lenses fit over the camera lens; each has a matching view/focus adapter that fits over the camera's viewfinder. You preset the Fast Focus Scale to Groups position, look through the Focus window, move in or out until the two images in the bright spot become one, and shoot. For best results, use the Close-up Lens in bright light.



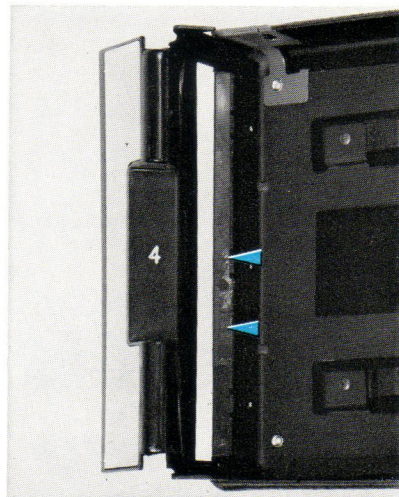
## HOW TO TAKE CARE OF YOUR CAMERA



**KEEP THE ROLLERS CLEAN:** Repeated spots on the print (left) show that the rollers are dirty. With color, the spots are pink. Bits of excess developer chemicals can collect on the rollers and elsewhere in the back of the camera. It's a good idea to inspect the rollers before loading a fresh film pack. To do so, push up the red latch (center, top). Swing out the roller

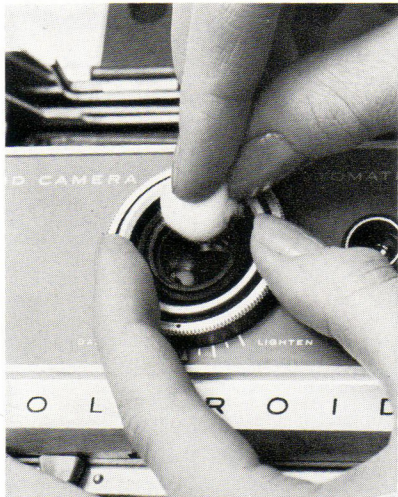


## MISCELLANEOUS



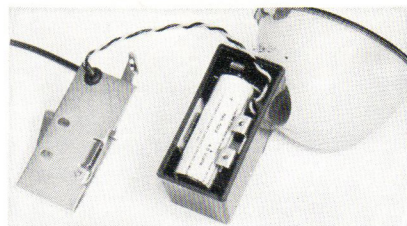
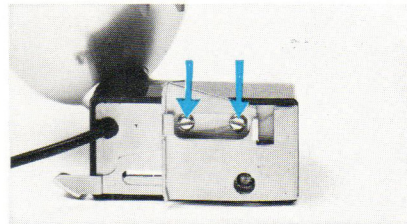
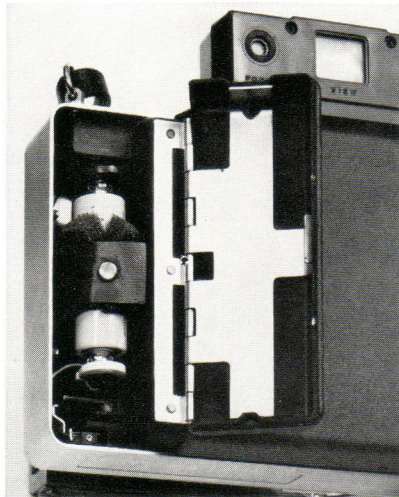
assembly. Turn and inspect the rollers. Scrape loose any dried chemicals with a matchstick or a piece of thin, stiff cardboard (never anything metallic). Wipe the rollers clean with a damp cloth, dry them. Clean out any dirt around the tab slot (arrows, right). Blow out lint or dust in the back of the camera. Push the roller assembly back into position.

## CARE OF CAMERA (Cont.)



**CLEAN THE LENS GENTLY:** Use clean absorbent cotton. NEVER use silicone coated eyeglass tissues on it. Blow dust off or brush it off lightly. Breathe gently on the lens to moisten it, wipe lightly with cotton.

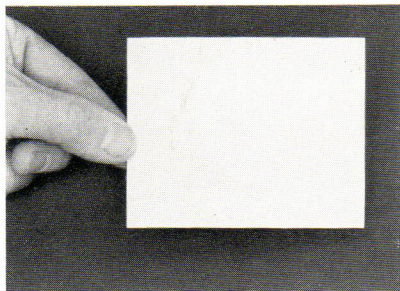
**THERE ARE TWO BATTERIES:** They should be replaced every two years (see your Polaroid Land camera dealer). The



battery in the camera back powers the electric eye and shutter controls. If it's weak you'll get all-black prints. To get at it, open the compartment door with a fingernail. The other battery is in the flashgun. To replace it, remove the screws (arrows) and bottom plate. Install new batteries of the same or equivalent type in the same position as the old ones.

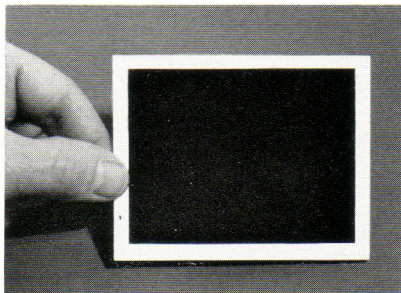


## PICTURE TROUBLES, THEIR CAUSE AND CURE



### WHITE, FAINT IMAGE OR NONE

Film was greatly overexposed or light-struck. If it happens with black-and-white, you probably had the Film Speed Dial set for color at 75. Reset it to 3000 (page 12). Both color and black-and-white films will be light-struck if you pull out the safety cover before putting the film pack in the camera (page 14) or if you remove a film pack from the camera after pulling the safety cover.

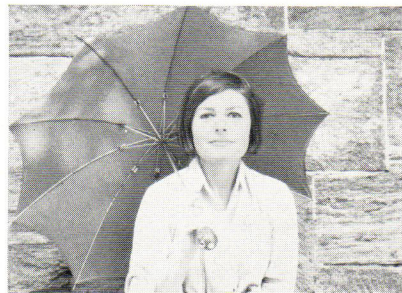


### BLACK, FAINT IMAGE OR NONE

If no details at all are visible, the shutter didn't open. Perhaps you didn't reset No. 3 button (page 19). Or, the front of the camera wasn't pulled out all the way and locked (page 3). Or, the camera battery is dead (page 38). Or, the shutter has been damaged.

If a color print shows a few faint details, the Film Speed Dial was set to 3000. Set it to 75 (page 12).

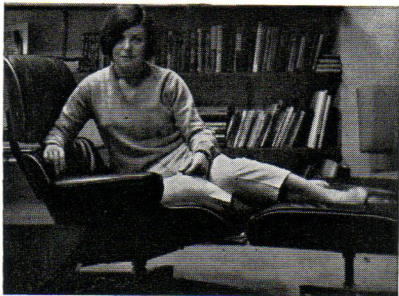
## MISCELLANEOUS



### TOO LIGHT: ALL PICTURES

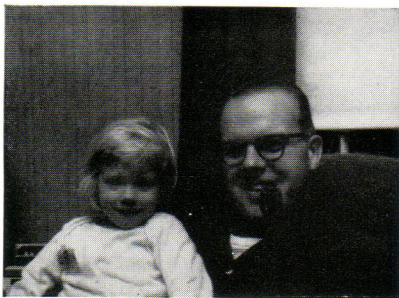
Overexposed, probably because the L/D control was set incorrectly. For most pictures, set it to Normal position (page 11). If that's where it was to begin with, turn it towards Darken (page 23).

## PICTURE TROUBLES (Cont.)



### TOO DARK: ALL PICTURES EXCEPT BOUNCE FLASH

Probably the L/D control was set incorrectly. For pictures outdoors or by direct flash, set it to Normal (page 11). If that's where it was to begin with, turn it towards Lighten (page 23). For pictures in dim light, set it as shown on page 29. Another possible cause: the flashgun cord was plugged in when you made a non-flash picture.



### TOO DARK: BOUNCE FLASH

If you can see plenty of detail, even though the print is dark, turn the L/D control towards Lighten (page 23). If the print is so dark that there is little detail, the Lighting Selector may be set wrong or the ceiling may be too high or too dark (page 27). Remember: use bounce flash only with black-and-white film under certain conditions; never try to use bounce flash with color.



### STREAKS LIKE THESE

They are called hesitation marks and are caused by pulling the large yellow tab too slowly, or by hesitating in the middle of the pull. The large yellow tab should be pulled right out of the camera, moderately fast, without hesitation.





### 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 18-20).



### REPEATED WHITE SPOTS

Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 37).



### 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 packed with the film. See page 44 for using Cold-Clip with Polacolor prints. If you develop too long, color prints will be too bluish; it won't harm black-and-whites. 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 indoors without flash 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 (page 29).



### 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).

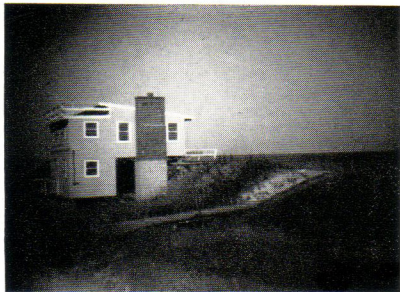
If the subject moved, there's not much you can do except ask him or her to hold still or try to press No. 2 when there's no movement. Or, shoot a flash picture; this will stop most action.



### EVERYTHING FUZZY

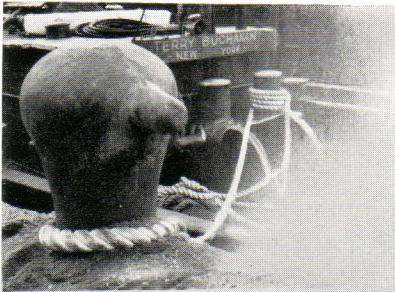
The camera didn't move but nothing is sharp in the print. Most probable cause is failure to pull the front of the camera all the way out until it locks (page 3). Or, perhaps you accidentally touched the locking bar and released the front of the camera (page 4). Pull the front out all the way, until it locks.





### **CORNERS, EDGES VERY DARK**

This happens only with black-and-white film and only with subjects in the bright sun. Caused by having the Lighting Selector set to Indoors Without Flash when it should be set to Outdoors Or Flash (page 17).



### **EDGES OR END FOGGED**

Probably due to pressing on the middle of the film pack while loading. Or, loading 3000 speed film in bright sun. Or, after the film was loaded, both sides of the camera back didn't lock, or the back was opened and the film pack was moved. Hold the pack only by the edges, load out of direct sun (pages 13, 14).

## IF IT'S COLD (Color Pictures)



The Cold-Clip, which can be stored in your camera cover when not in use, makes it possible to get perfect color pictures in low temperatures (60°F. or below).

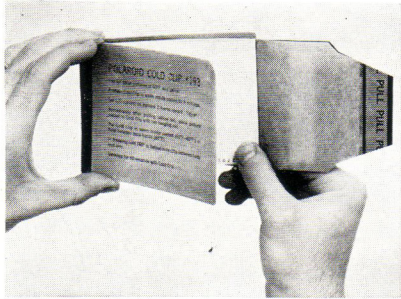


To use it, take it out of the camera cover and put it in a warm inside pocket for five minutes before you start taking pictures so that the Cold-Clip will be warmed by body heat.

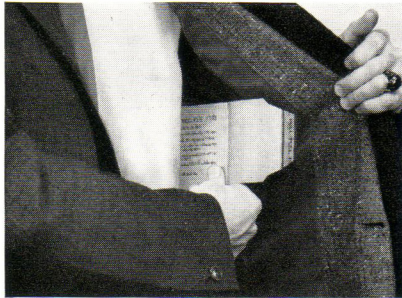


Expose your color pictures with the L/D control set two marks toward "lighten" (for temperatures under 60°F.).

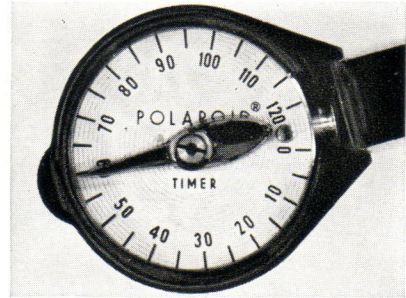




As soon as you have pulled the yellow tab to remove the picture packet from the camera and start development, place the packet inside the Cold-Clip with the tab hanging out. This must be done within 10 seconds.



Put the Cold-Clip back in a warm spot: an inside pocket next to body heat when the temperature is 60°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 packet and separate the picture.

**For black-and-white pictures, see the instruction sheet packed with each box of film.**

## **IF IT'S VERY HOT**

In very hot weather, when camera and film are thoroughly warmed, the speed of the film (particularly color film) tends to increase and your pictures may come out a bit too light. To correct this, adjust the L/D control (page 23).

## **PROTECT FILM AND CAMERA FROM HEAT**

Extreme heat and high humidity can damage your films, especially after the film pack has been placed in the camera. Don't leave a loaded camera or packages of film lying in direct sun. Remember that the glove compartment or trunk of a car can get as hot as an oven. If you store film or a loaded camera in a closet, keep it near the bottom where the air is cooler. Don't remove a film pack from its sealed foil inner wrapping until you are ready to use it.

## **WHERE TO WRITE FOR INFORMATION**

Polaroid Corporation maintains a special department to supply information and assistance to Polaroid Land Camera owners. Its name and address is: CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE 39, MASS.

If you have any questions about the operation and performance of the camera, films, and accessories, write to Customer Service. If you have any picture difficulties which are not explained in this booklet, send samples to Customer Service with details about how you made the picture. Please be sure to include a printed or typewritten return address.



**WARRANTY**

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will repair it at no charge providing the camera is shipped by prepaid transportation to one of the authorized repair stations listed on page 48. This guarantee covers the camera for one year from date of original purchase.

The guarantee does not cover (and charges will be made for) repairs required to correct damage from accident, dropping, mishandling and wear and tear from rough or very heavy use. Only authorized repair stations have the properly-trained staff, and the approved tools, testing equipment and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the guarantee and charges will be made for any subsequent work that may be required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent needless film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

## LIST OF REPAIR STATIONS

### CALIFORNIA

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

R. M. Cudabac  
678A Howard Street  
San Francisco 5

### COLORADO

Rocky Mountain Camera Repair  
100 E. 20th Avenue  
Denver

### DISTRICT OF COLUMBIA

Strauss Photo-Technical  
Service  
930 F Street, N. W.  
Washington 4

### FLORIDA

Southern Photo-Technical  
Service Inc.  
24 Second Street, S.  
St. Petersburg 1

### GEORGIA

Polaroid Corp. (Southeast Div.)  
1325 Logan Circle, N. W.  
Atlanta 25

### ILLINOIS

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

International Camera Corp.  
844 West Adams Street  
Chicago 7

### KENTUCKY

Camera Service, Inc.  
445 South Fifth Street  
Louisville 2

### LOUISIANA

Murphy's Camera Repair  
2320-22 Tulane Avenue  
New Orleans

### MASSACHUSETTS

Polaroid Corporation (Factory)  
640 Memorial Drive  
Cambridge 38

### MINNESOTA

Northwest Camera Repair Co.  
209 Loeb Arcade  
Minneapolis

### MISSOURI

Newton J. Draper  
Photographic Equip. Services  
2915 So. Brentwood Blvd.  
St. Louis (Brentwood) 17

### NEW JERSEY

Mack Camera Service  
1025 Commerce Avenue  
Union

### NEW YORK

Mack Camera Service of N. Y.  
20 West 31st Street  
New York 1

### OHIO

Polaroid Corp. (No. Central Div.)  
4640 Manufacturing Road  
Cleveland 35

### TEXAS

Polaroid Corp. (Southwest Div.)  
8919 Diplomacy Row  
Dallas 7

### WASHINGTON

Photo-Tronics  
223 Westlake N.  
Seattle 9

### 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

"Polaroid" and "Polacolor"®  
Printed in U.S.A.  
F2968A

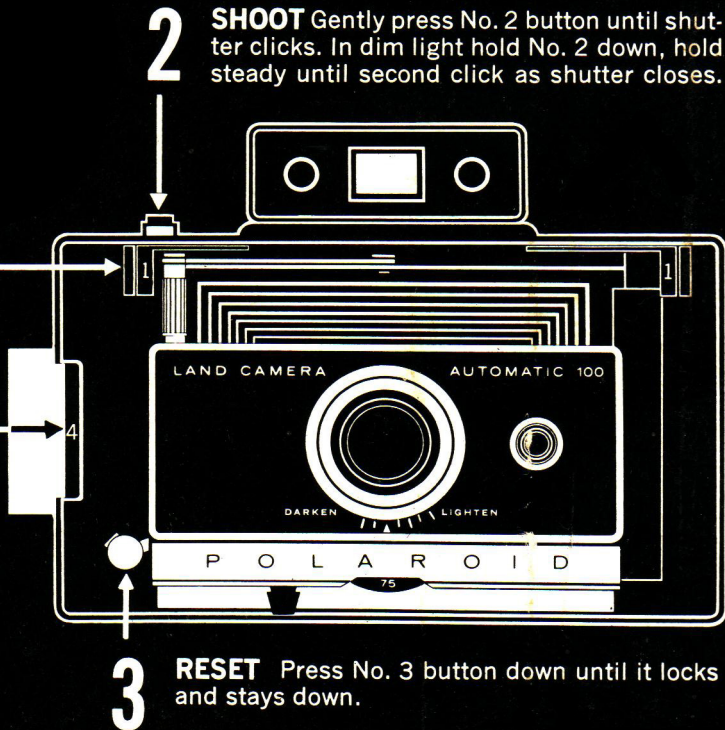


**2****SHOOT** Gently press No. 2 button until shutter clicks. In dim light hold No. 2 down, hold steady until second click as shutter closes.**1****FOCUS**

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.

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