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How to Make Better Polaroid Color Pictures

☑ *A Check List for Color Pack Camera Owners*



Introduction

This booklet is for all Polaroid Color Pack Camera owners. It offers suggestions for correcting operating problems as well as ideas for improving the composition and color of your pictures.

The booklet is divided into three sections: 1) Know Your Camera — which concentrates on the most frequently encountered operating problems; 2) Sharpening Your Shooting Eye — which gives ways to improve any picture; 3) A gallery of good color pictures with descriptive notes.

Please write Customer Service, Polaroid Corporation, Cambridge, Massachusetts 02139 if you have questions that aren't answered or if you wish more detailed information. Be sure to send sample pictures with your letter. Pictures will be returned with helpful information.



Know Your Camera

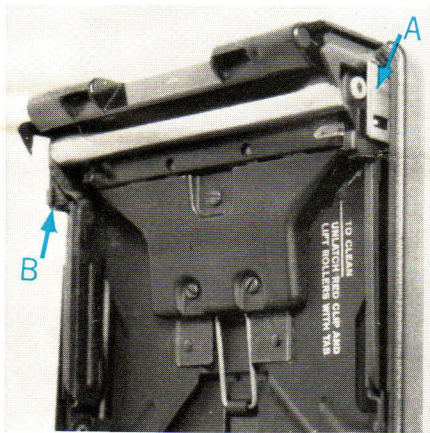
☑ Are the Rollers Clean?



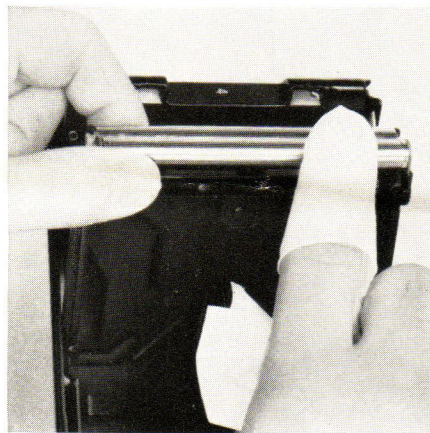
Before you load your camera, make certain the rollers are clean. If they are not clean, your pictures may have white spots, streaks, poor color quality and fogged edges. Also, dirty rollers can cause failure of the yellow tab to pop out when the white tab is pulled.

Spots on the picture (orange or yellow on Polacolor prints, white on black and white pictures) are caused by dirt in the camera. If spots are evenly placed, as in this picture, there is an accumulation on one or both of the steel rollers.

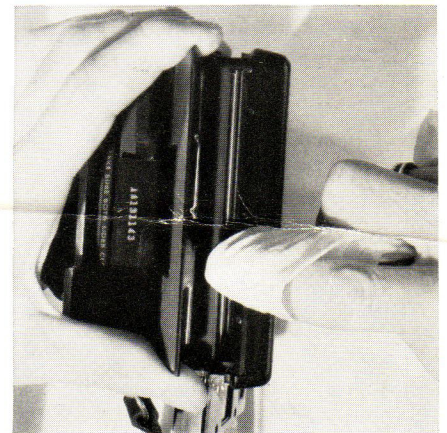
Keep the rollers clean, as shown below.



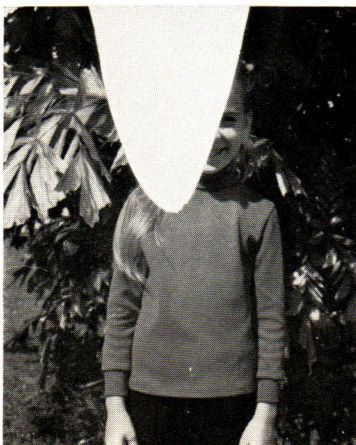
1. Pull the red clip (A) with your right thumbnail and with your left index finger lift the tab (B). The roller assembly will raise easily to a vertical position.



2. Turn the rollers, examining them carefully as you do so. Clean them if necessary with a water-dampened cloth, scraping any stubborn particles with your thumbnail or a matchstick. Never use a nail file or other metal instrument. Reposition the rollers gently, making certain the red latch engages and holds them fast.

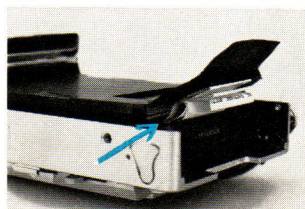


3. With the back open as it would be for loading, lift up the spring-loaded door with your thumb and forefinger as shown. Then clean the back of the door as well as the edges of the exit slot. Use a water dampened cloth — never a metal instrument.

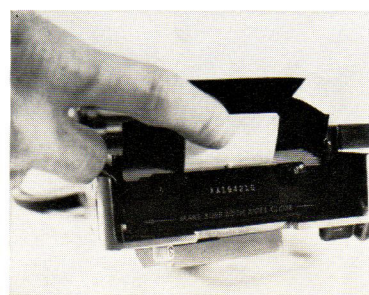


☑ Check the White Tabs

Before you close the camera back, be sure the white tabs are not folded under. If your picture looks like this, the white tabs may have been folded under.



1. You must be careful not to let the white tabs get folded under like this.



2. Slip a finger under all the white tabs to be sure they are free. If any are caught, lift up the end of the pack, extend the tabs and reseat the pack.

☑ Preliminary Checks

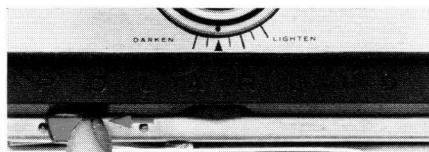
Be sure to make the following checks each time you load your camera with color film. Please relate the checks to your camera model.



Model 100: Set the film speed dial to 75. Then set the lighting selector . . .



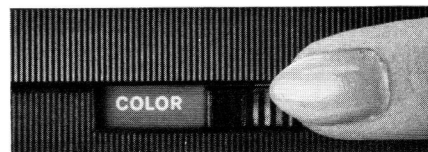
(Model 100) . . . to the correct position.



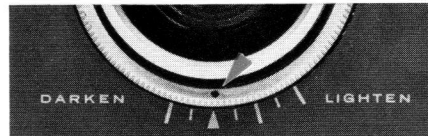
Model 101: Set the film selector so . . .



(Model 101) . . . the arrow points to color.



Model 103 and 104: Move the switch so "color" appears.



All Models: Remember to check the film pack for the correct L/D setting for all Color Pack Cameras.

☑ Pull Straight, Pull Fast

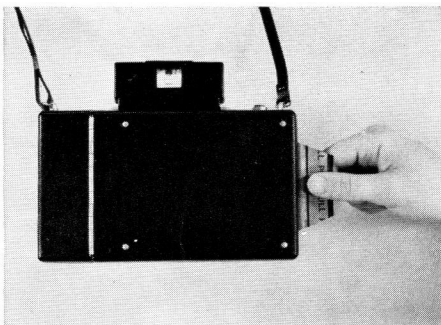


Incompletely developed pictures such as this one are usually caused by "mistracking." This means you pulled the yellow tab out at an angle.

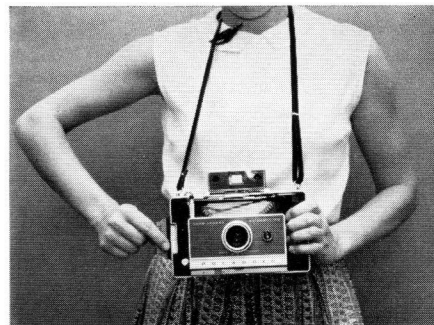
This U shape at the end of the picture is caused by pulling the yellow tab too slowly.



1. Pull the white tab straight out of the camera and discard it.



2. Grasp the yellow tab in the center between your thumb and forefinger. Never grip it in the corner.



3. With your elbow out and your upper arm parallel to your shoulder, pull the yellow tab straight out. Pull quite fast, but don't whip it out and don't stop or hesitate.

☑ Never Pull Two White Tabs in a Row

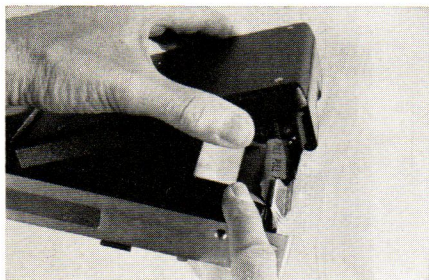
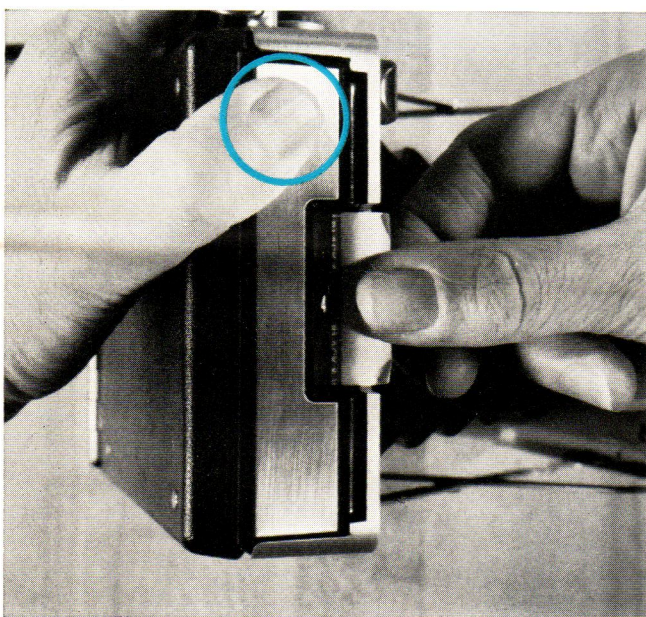
After taking a picture, pull the white tab all the way out of the camera and then pull the yellow tab all the way out of the camera. Never pull the white tab when a yellow tab is in view. If you pull a white tab and a yellow tab doesn't pop into view, *do not pull another white tab* (see the next section).

Your pictures may look like one of these if you pull two white tabs in a row. In some instances you will jam the camera and get no picture whatsoever. Sometimes you can save the film pack as shown in the next section.



☑ If the Yellow Tab Fails to Pop Out

This failure may stem from several things. You may have held the upper slot closed (as in the picture at left) when you pulled the white tab. Your camera may have dirty rollers (see page 2). Below are directions on how to save the pack if the yellow tab fails to pop out.

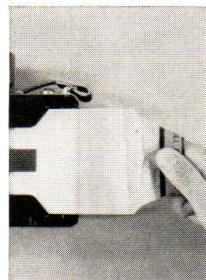


1. Push the back door latch just as you do when loading the camera and lift up the door slowly and gently. Take care not to jiggle or lift the film pack out of its position. To prevent this, put a finger on the edge of the pack to hold it secure as you lift the door. (If the film pack does lift up, the negative for the next picture will be fogged, giving a white picture, but all the rest in the pack will be all right.)



2. Usually, you will see a crumpled yellow tab looking like this. Pull it gently out of the film pack and discard it.

(Infrequently the yellow tab may have caught part-way through the camera rollers. Never attempt to push it through the rest of the way. Instead, work it back out of the rollers as you continue lifting the door to the full open position. When it is completely free, pull the packet out of the camera and discard it.)



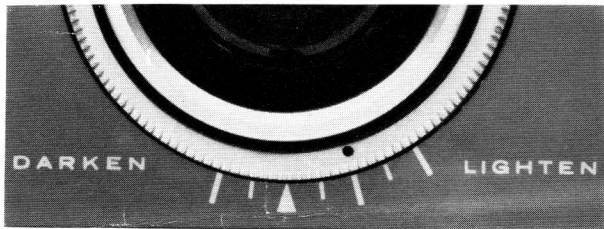
3. When the jammed packet is out of the way, unfold the white tab (but don't pull it) so that it sticks out beyond the camera.

Close the camera, making sure that both sides lock. The tab will be sticking out of the slot and you can resume picture-taking.

☑ *Avoid Backlighting*

If your picture looks like this, the electric eye has been “fooled” by a bright light source behind or near the subject. When the electric eye “looks” at a scene, it “sees” more than just the subject. If the subject’s face is shaded (as in this picture) but there is a large bright area in the scene, the eye is affected by the bright light and sets the wrong exposure.

In outdoor pictures, always try to have the light on the subject coming from behind you, over your shoulder. Indoors, avoid having bright windows or strong lamps in the background, or next to your subject. Outdoors or indoors, always follow this rule: *The light on the subject should be just about as bright as the light on the rest of the scene.* If it isn’t, the electric eye can’t set the correct exposure.



If you absolutely must shoot against the light in order to get your picture, turn the L/D control towards lighten. If the light behind the subject is only moderately bright, compared to the light on the subject, turning the L/D control halfway towards lighten may be enough; if the light behind the subject is very bright, turn all the way towards lighten. This won't guarantee correct exposure, but it should improve the results.

☑ *Develop Color Pictures 60 Seconds* *Develop Black and White Pictures 10 to 15 Seconds*

This picture was not developed long enough.

An underdeveloped black-and-white picture is flat, gray and muddy-looking, with no rich blacks. It may also be mottled, or blotchy.

An underdeveloped Polacolor picture lacks brilliance and has pink-tan overtones. If it is developed for as little as 10 to 20 seconds, it will be very orange, with a faint, hardly discernible image.

After pulling the yellow tab to remove the packet from the camera, do not separate the picture from the negative until after the *full* recommended development time.

For color pictures use 60 seconds at 70°F and above. In the cold, use the Cold Clip (see page 10). Read your instructions carefully. Black and white pictures should be developed 10 to 15 seconds. It is better to overdevelop than to underdevelop. When it is cold, increase the time — up to 45 seconds at 35°F. Read the instructions packed with the film carefully.

Text continued on page 10





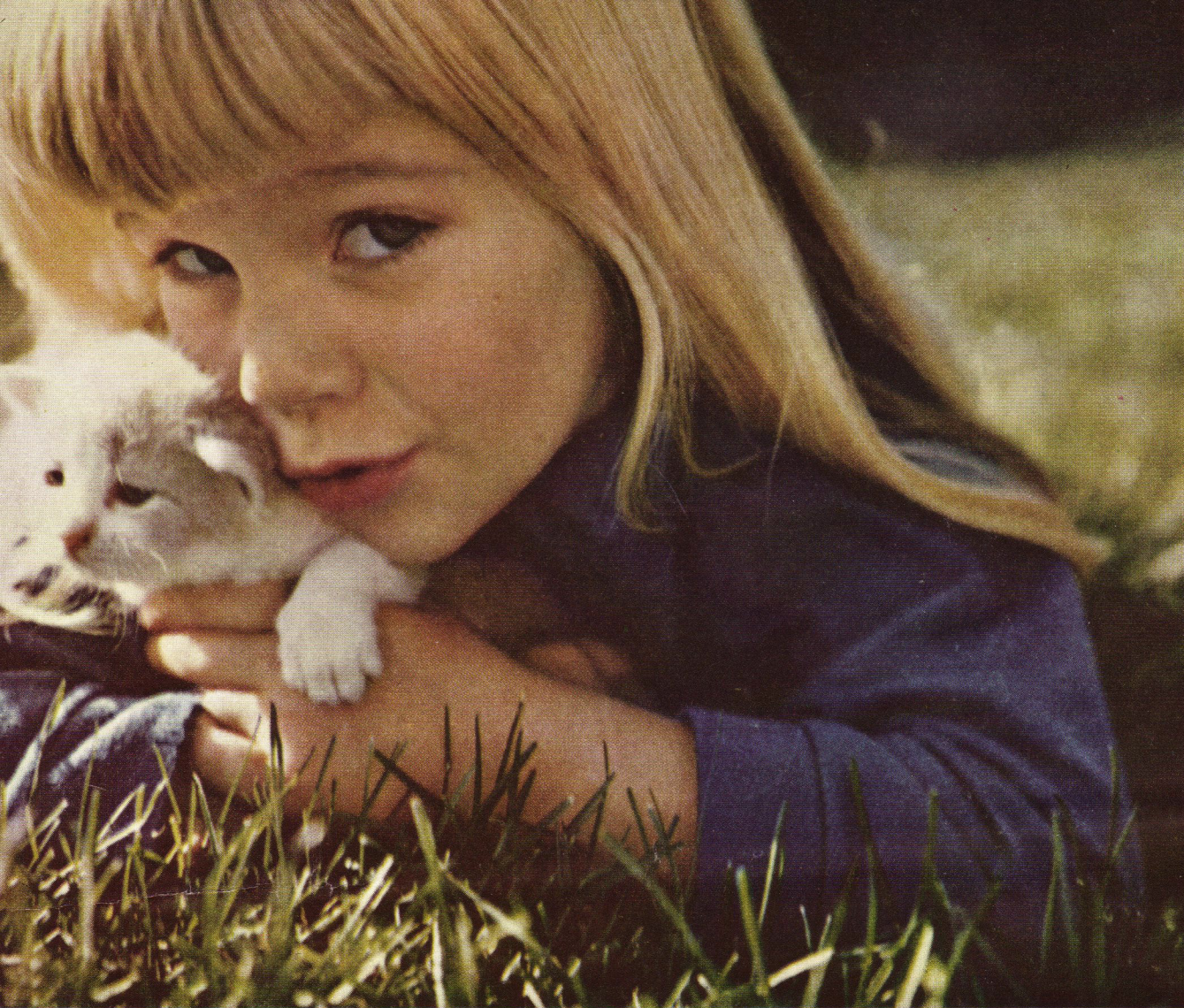
Strong crosslighting on a scene dominated by several shades of yellow make this an unusually pleasing picture.

A Gallery of Polaroid Color Pictures

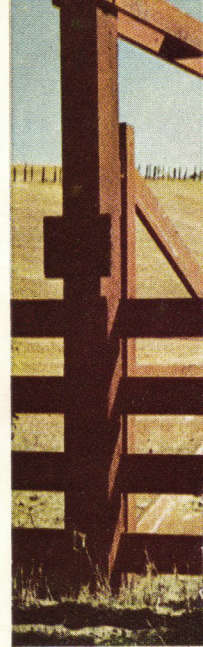
On these next four pages you'll find some excellent color pictures. What makes them excellent? To begin with, each was properly exposed, properly developed and properly timed. But even more important, the photographer took care with his composition, his lighting, his use of color and his shooting position. Study the pictures and captions. It should help you improve your own pictures.

A portrait lens plus two strong patches of red "made" this picture. Imagine how uninteresting the picture would have been had the girl worn a white blouse. The Portrait lens may be used on all Color Pack Cameras except the Model 104.

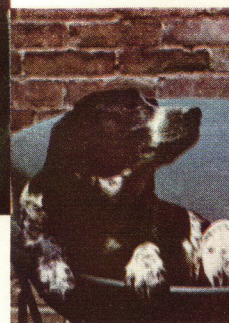




Again, use of the portrait lens gives this picture unusual strength. The kitten adds interest and by using backlighting the photographer achieved softness appropriate for a little girl. Proper exposure, because of the backlighting, called for moving the L/D control three marks to "lighten".



The fence in the foreground. There's little color in the scene, but the fence to show the fence to show the fence to provide foreground interest.



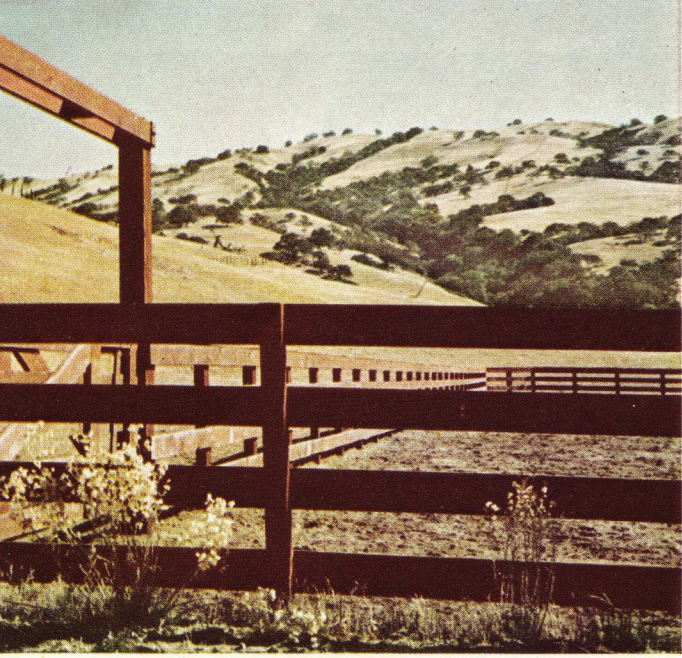
There's not much color in the dog, but the blue chair solves that problem.



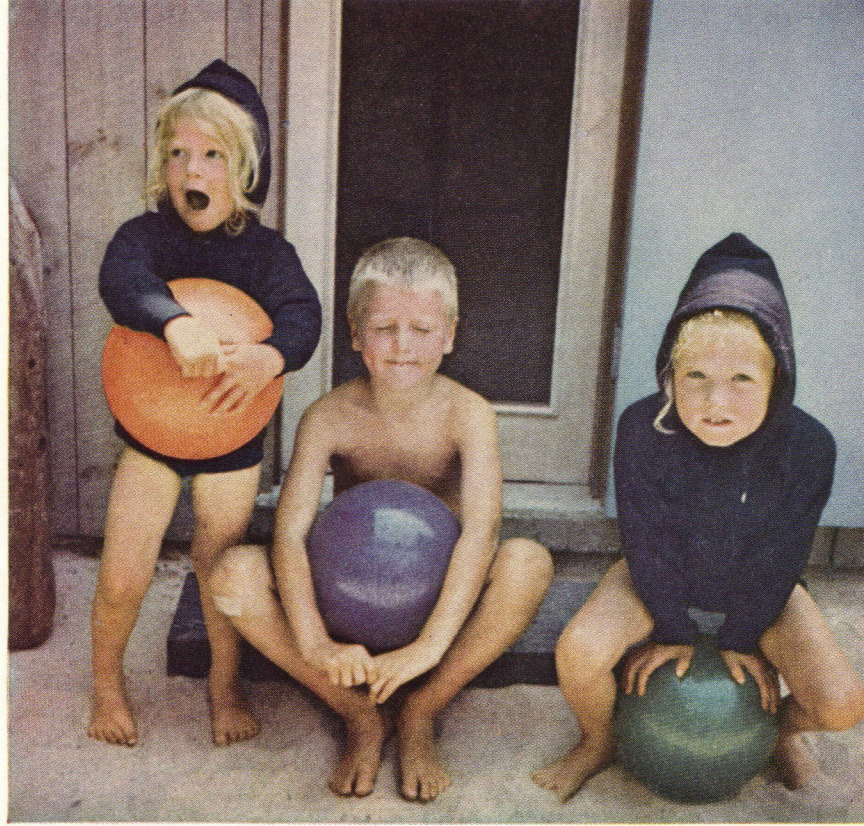
Sidelighting in this picture adds interesting shadows. The boat makes a simple, unobtrusive background that centers attention on the subject.



Using the colorful balloon to fill the print area helped this picture and having the boy blow it up made for a more relaxed situation.



foreground keeps this landscape from being dull and featureless. or in the sky or the ground. Too many people would climb over w more of the hills. Instead, this photographer used the fence to nd interest, large details, strong contrast and a fine picture.



Excellent pictures can be made on bright, hazy days. The light is even; shadows are soft and pleasing. This type of light is especially good for groups because everyone gets about the same amount of light no matter which way he is facing.

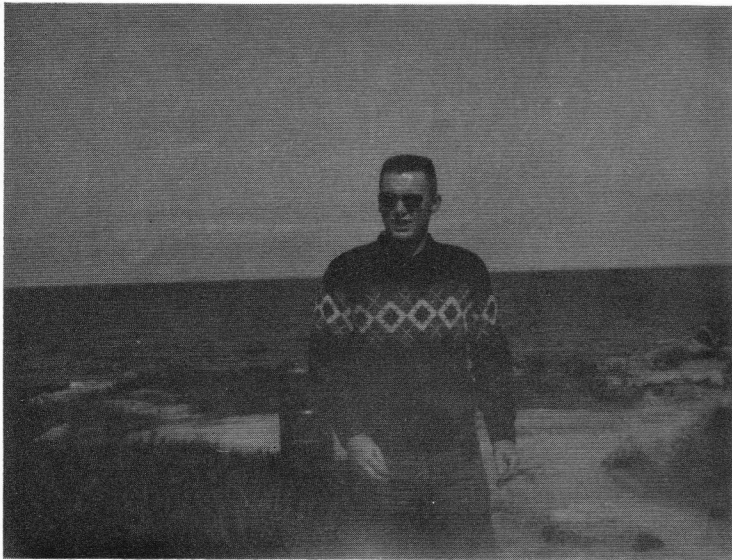


The photographer used both composition and contrast to make this picture interesting. He got good contrast by posing the little girl against the massive doors, good composition from the metal work on the doors.

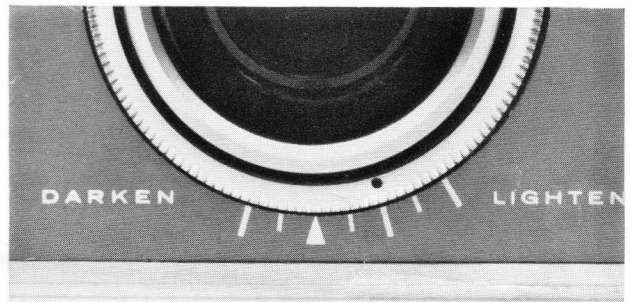


Large, brilliant areas of color will help any picture. In this instance, the photographer looked around, found the beach umbrella and used it as a background. Incidentally, Polaroid Copy Service makes beautiful enlargements of Polacolor prints. A 5 x 7 enlargement (slightly smaller than the picture above) costs \$1.75 and an 8 x 10 enlargement costs \$5. See the envelope packed with each box of film.

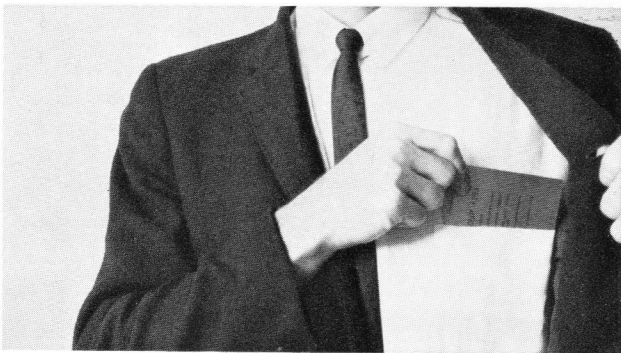
☑ Use the Cold-Clip



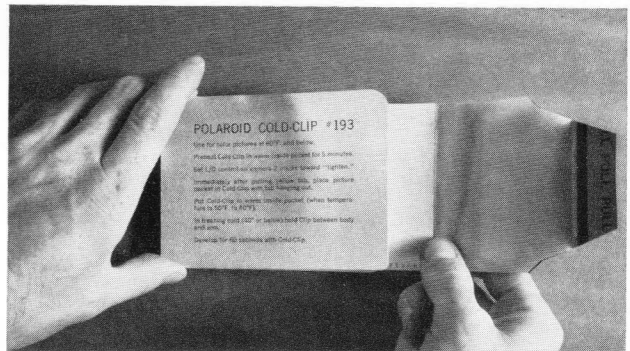
If you have color pictures that are dull, with muddy colors, poor contrast and tiny cracks or abrasions, the film was too cold when you developed it. This usually happens when temperatures fall below 65°. Use the Cold-Clip that came packed with your camera to prevent this. If in doubt about the temperature, use it anyway.



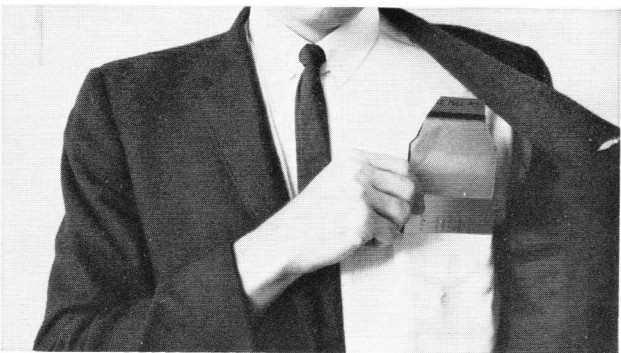
1. Set the L/D control two marks more toward lighten.



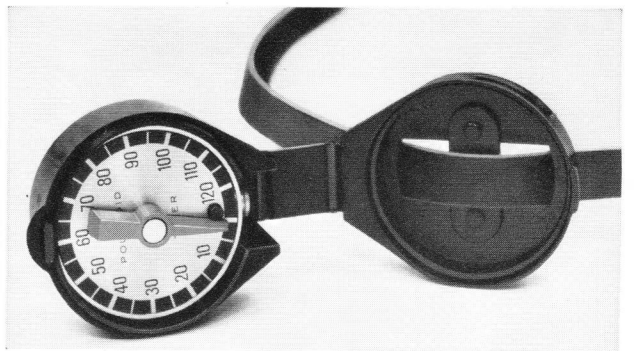
2. At least five minutes before you need to use it, put the clip in an inside pocket so body heat will warm it up.



3. No more than 10 seconds after pulling the yellow tab out of the camera, put the picture inside the Cold-Clip.

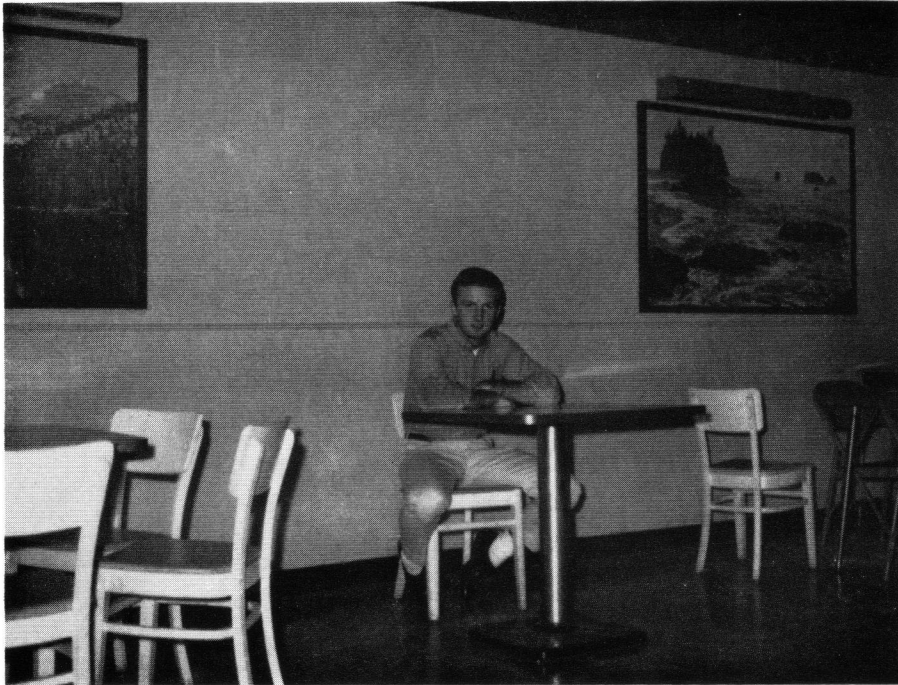


4. Immediately place the Cold-Clip in a pocket where body heat will keep it warm. If the temperature is near freezing, hold the clip between body and arm to be sure it stays warm enough.



5. After developing the picture for a full 60 seconds inside the Cold-Clip, remove it and separate it in the usual way.

☑ Move in Close for Flash



Your pictures will look like this if you get too far back from your subjects. Details are too small, colors look weaker than when you're close and your pictures may be too dark.

With direct flash the maximum distance for color pictures is about 10 feet; 4 to 5 feet is the ideal distance. Black and white pictures are best if made under 10 feet.

Additional hint: have plenty of color. You can't make a colorful Polacolor picture if your subjects lack color. Dark suits, white shirts, pale tinted dresses — none of these will add any color to the picture. Perhaps you can get your subjects to add color in the form of scarfs, sport shirts, ski jackets, sweaters, etc. Or add color to the surroundings with gay pillows, a brightly hued chair, a patchwork quilt over a couch, or by moving in front of a brightly colored door or wall.

☑ For Flash, Place the Subject Near a Wall



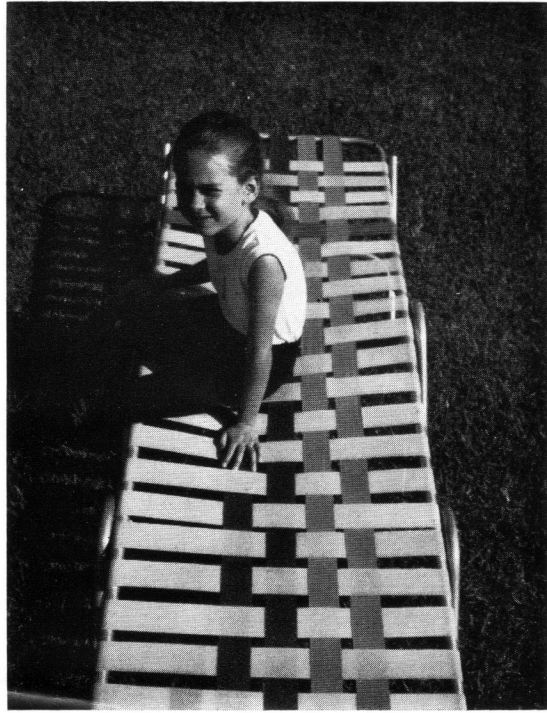
You can avoid flash pictures like this if you place your subjects near a medium colored wall. The background, whether it is light or dark, near or far away from your subject, has more to do with getting a well-exposed flash picture than any other single factor. Here's what to do about different kinds of backgrounds.

Bright, strong colors, such as orange, deep yellow or medium blue are the best backgrounds. Place your subject about an arm's length in front of the background.

If you have a white wall or drape, place your subject right against the background, turn the L/D control one or two marks more toward lighten. Or place your subject as far from the background as the camera is from the subject. Example: if you're shooting from 3½ ft., the white background should be 3½ ft. behind your subject.

Dark drapes, woodwork, etc. are not desirable, but if you must use them, place your subject as close to the background as possible.

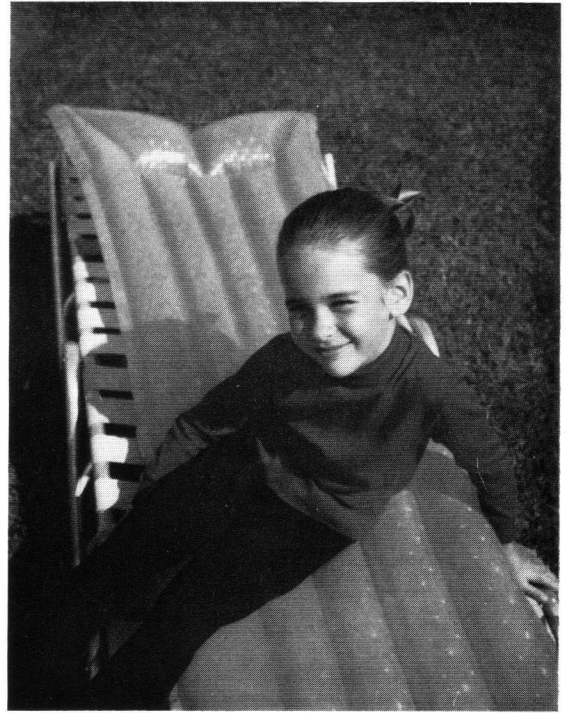
Sharpen Your Shooting Eye



When this picture was first shot, the little girl was in a white shirt and the chaise was faded and dark with little color.

The picture was brightened by putting her in a red shirt, and throwing a bright yellow float on the chaise.

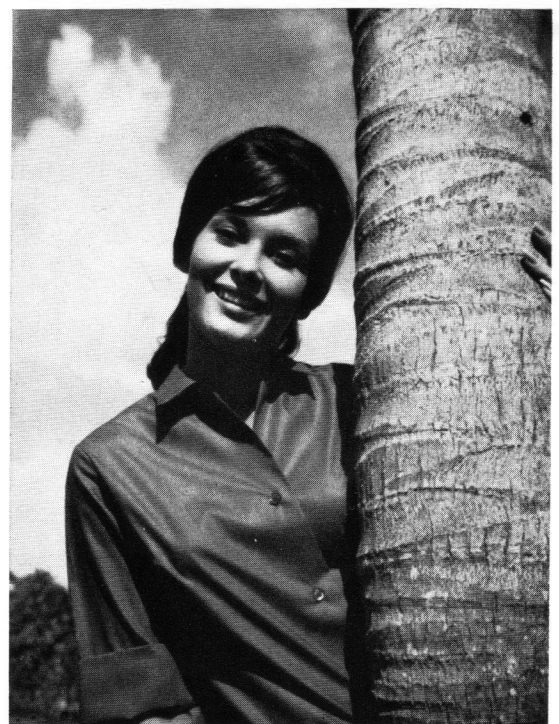
Put Color in Your Picture



Watch Your Backgrounds



This is an awkward pose. The tree seems to be growing out of her head. The head-on camera angle and horizontal format creates a confused background that competes with the subject.



How easy it was to correct! The same tree is used to advantage by having the girl lean around it. The tree forms a natural frame and the emphasis on the girl is unmistakable. The shot was made from a lower angle to simplify the background, (and give a massive patch of blue). The camera was changed to a vertical position and moved closer to let the subject fill the picture.



This picture lacks something in the composition. There is no central point to which your attention is drawn.



A tree makes an ideal "frame" for the picture and may only mean stepping back a few paces. Attention is now drawn to the boats. The addition of foreground gives the picture a "jumping-off place". In other situations, look for an arch, a gate, etc. If nothing else is available, place a person in the foreground as you shoot the scene.

Accessory Check List for Color Pack Cameras

Accessories add a lot to the fun of taking instant pictures. Check this list for your Color Pack Camera model.

Model Number	#128 Timer	#192 Self-Timer	#191 Cable Release	#581 Portrait Kit	#583 Close-Up Kit	#585 UV Filter	#516 Cloud Filter	Flashgun Model #	#322 Case	#324 Case
100	X	X	X	X	X	X	X	#268 or #345	X	X
101	X	X	X	X ¹	X ²	X	X	#268 or #345	X	X
103	X	X ³	X ³	X ¹	X ²	X	X	#268 or #345	X	X
104	X	X ³	X ³	NO	NO	NO	NO	#268 or #345	X	X

¹ Performance is the same as the Automatic 100 with black and white film. However, with color film, there is less depth of field and greater care is needed in using it.

² Use with this model is limited to black and white film.

³ This camera must be placed on a sturdy table since it has no socket to permit using a tripod.

☑ *Move in Close*



The subjects are lost in this picture. There is no dominant element. The main interest is not clear.



The camera was moved a few paces closer, to 3½ feet, (approximately arm's length) and what an improvement! There is no question about the interest here.

☑ *Relax Your Subjects*



A pretty picture of a pretty girl, but can it be improved?



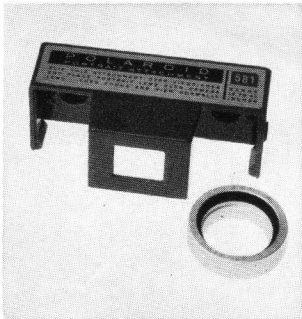
Yes, give her something to do. Pouring the coffee created a more natural, less posed result and took her mind off the camera. There are a dozen alternatives that might be used. She could be taking a bite out of an apple, looking into a mirror, tying a kerchief, etc. Action, or implied action, helps to give your picture interest and animation.

Accessories for the Polaroid Color Pack Cameras

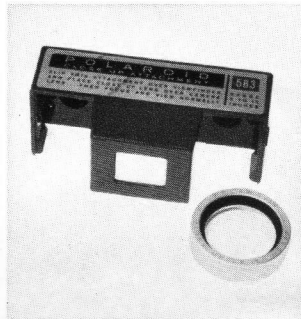
There is a complete line of accessories especially designed for the Polaroid Color Pack Cameras. They let you try special effects; make instant photography even more fun than ever. Here is a brief description of each accessory. Your nearest photographic dealer will be glad to demonstrate them for you.



Carrying Cases make it easy to carry everything necessary for on-the-spot picture taking. The #322 (left) holds camera, flash-gun, several boxes of film, flashbulbs and accessories. The #324 (right) is larger and has fitted accessory compartments. The #326 (not shown) is a compartmented case at a budget price.



#581 Portrait Lens clips on the lens; it permits pictures 19" away from the subject. Excellent results are obtained with the Automatic 100, 101, and 103 with either color or black and white film. Greater care is needed with color film and the Automatic 101 and 103 because there is less depth of field. The Portrait Lens cannot be used with the Automatic 104.



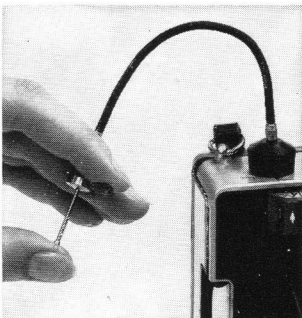
#583 Close-Up Lens clips on the lens; brings the camera within 9 inches of the subject. A focus adapter fits over the viewfinder. Excellent results are obtained with either color or black and white film and the Automatic 100. Use with the Automatic 101 and 103 is limited to black and white film. The Close-Up Lens cannot be used with the 104.



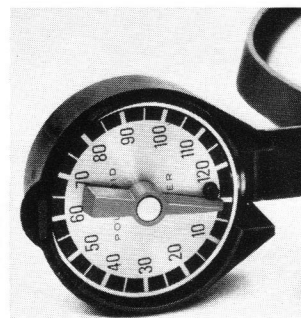
#519 Picture Album is a convenient way to store and display 72 pictures, either black and white or mounted color shots. They lie flat in strong transparent jackets, protected by durable padded vinyl covers. Eight subject index cards are included.



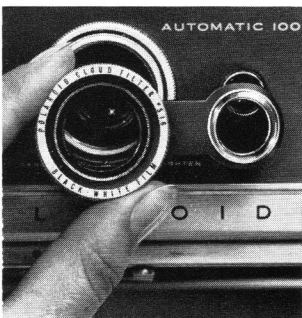
#192 Self-Timer lets you put yourself in the picture. Simply attach it, set the release and walk into the picture. The shutter snaps automatically within 10-15 seconds. Camera should be mounted on a tripod.



#191 Cable Release fits over the shutter button and allows you to trip the shutter without danger of moving the camera. Use it for making automatic time exposures when the camera is on a tripod or other stable surface.



#128 Development Timer attaches to the camera strap and ensures accuracy in timing picture development. Set dial to desired time, push button. It will time up to 2 minutes and is especially useful for making color pictures.



#516 Cloud Filter is for use with black and white Type 107 film only. An orange filter, it improves the contrast in pictures showing an expanse of sky and produces beautiful cloud effects. It fits over the lens and electric eye of all Color Pack Cameras except the Automatic 104.



#585 UV Filter is used for outdoor color pictures only. It fits over the camera lens and removes excess blue from shadows and makes colors look more natural. No exposure adjustments are necessary. It is not used with the Automatic 104.