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POLAROID® LAND PACK FILM HOLDER

for Mamiya Universal Camera



INSTRUCTIONS

Just a Minute, Please

Eager as you may be to get at your new holder and begin making pictures, please take the time to go through this booklet carefully before loading film.

As you read the text and look at the pictures, go through all the motions of using the holder—without film.

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

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

1. **Be careful about exposure.**
2. **Move in close**, to get a big image in the print.

3. **Choose colorful subjects** for your color pictures.
4. **Pick a good background**, particularly with flash.
5. **Pull the tab correctly.**
6. **Time development carefully.**
7. **Keep an eye on the temperature.**

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

The Film

Two kinds of Polaroid Land film packs are available for use with this holder. Each provides eight pictures measuring $3\frac{3}{4} \times 4\frac{1}{4}$ in.

For color pictures, use Polaroid Polaroid® film, Type 108.

For black and white pictures, use Polaroid 3000 speed film, Type 107.

Complete instructions for loading and using these film packs are given elsewhere in this booklet and in the instruction sheet packed with the film.

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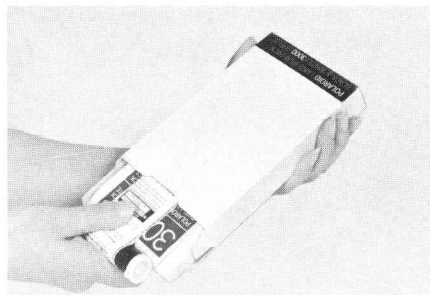
Open the Film Package

Open the top of the box. In addition to the instruction sheet (please read it) there's a set of print mounts with color film, and a coater in a tube with black and white film.

Remove the film package. Handle it gently. Save the box to carry prints in safely.

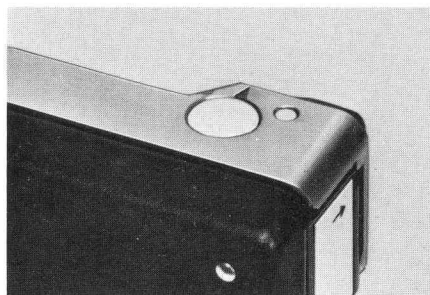
Hold the package near the edges. Don't press on the middle of the package or you may damage one or more pictures.

Tear open the entire side of the package along the dotted line; then rip apart the front and back and lift out the pack. Handle it only by the edges. Dispose of the package of silica gel that comes with color film packs.



Disk for Recording Data

The white disk located on the upper surface of the holder can be used for recording data such as film type (color or B-&-W) or film speed. When written with a pencil, letters can be easily erased by rubbing them off with a finger tip or moist cloth.



How to Load a Film Pack

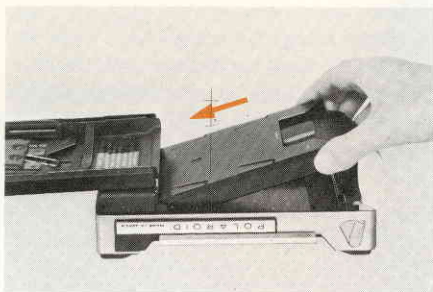
Push the back door latch; the door will pop up a short distance.

Before loading a film pack, make sure that the dark slide is inserted completely into the holder.

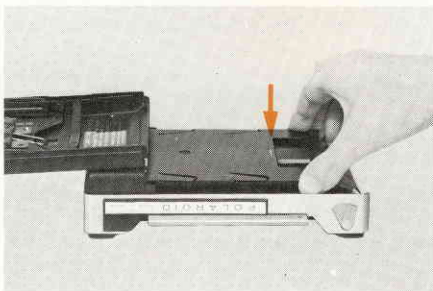


Open the back all the way. Note the steel rollers. They must be kept clean as shown on page 17.

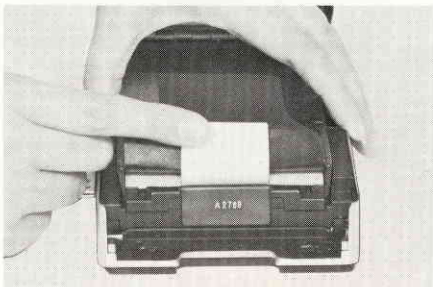
Hold the pack by the edges so the printing on the safety cover faces the dark slide. Push the closed end of the pack under the door hinge, as shown, against a light spring tension.



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

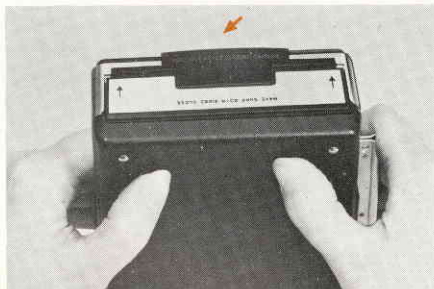


Be sure the white tabs are free and are not folded under the pack.

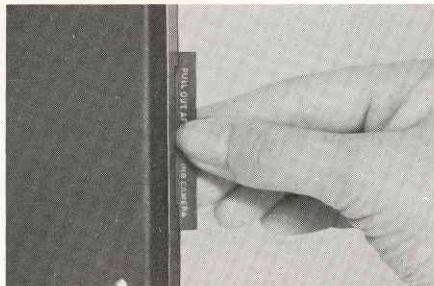


Close the back door. Press both sides firmly to be sure they latch.

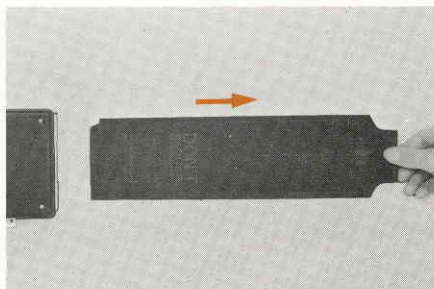
The black tab of the safety cover (arrow) must stick out of the small slot (No. 4). If not, reopen the back and lead the tab out into the slot.



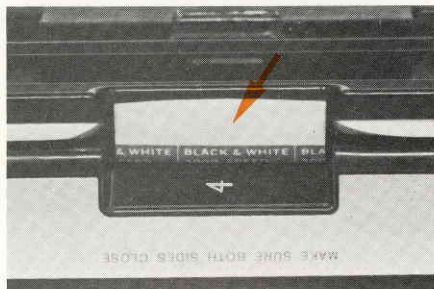
Grip the black tab with your thumb and forefinger.



Pull the safety cover all the way out of the holder without stopping. Don't rip it! Discard the black safety cover.

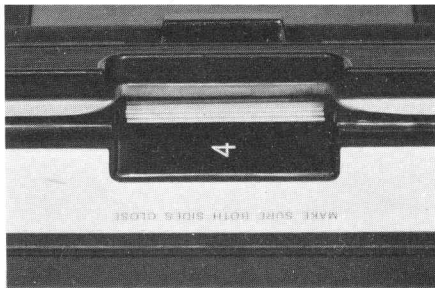


With the safety cover out, a white tab (arrow) should stick out of the small slot (No. 4). Don't pull the white tab at this time. You're now ready to attach the holder to the camera and make your first picture.

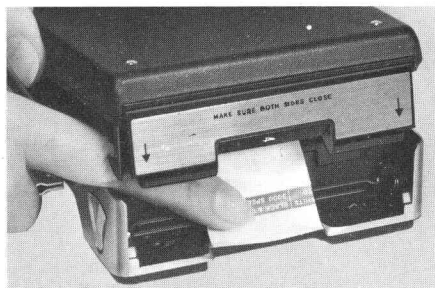


If There's No White Tab

If after removing the safety cover there's no white tab to pull, do the following in the shade or indoors, not in bright sunlight.



Open the back of the holder part way and, without disturbing or moving the film pack, push the end of the white tab out into the open.



Close the back of the holder, making sure that both sides are locked securely and the white tab is out in the slot.

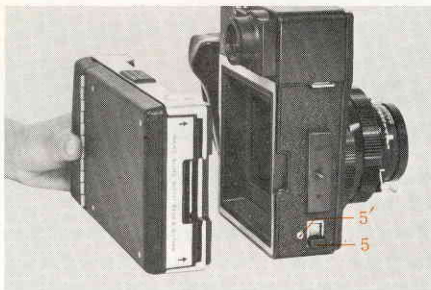
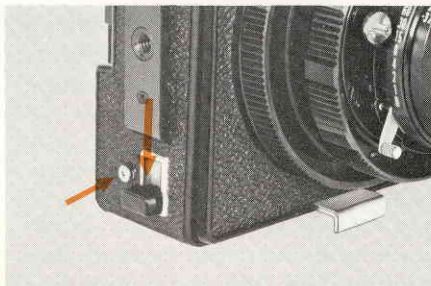


How to Attach the Holder to the Camera

Attach the Polaroid Land pack film holder directly to the camera body. Lower both side locking slides (5) in a condition that the lock button (5') is pushed in. Align the red point on the holder and the red point on the body, then insert the edges on both sides of the holder in the grooves of the camera body, firmly pushing up the locking slides. While pushing up the slide, the lock button will spring out automatically. The lock button functions to prevent the holder from being detached unexpectedly from the camera body.

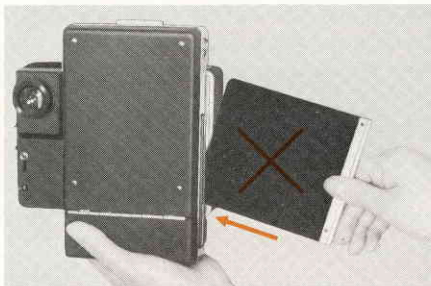
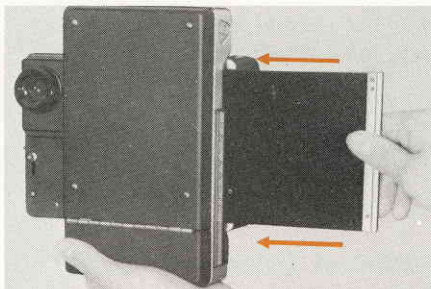
Now the camera is ready for taking pictures. Pull out the dark slide and begin photographing.

Be sure to insert the dark slide, before changing the lens or removing the holder from the camera body, when the holder is still loaded with unexposed film.



How to Insert the Dark Slide

To insert the dark slide, align the edges of the slide squarely with the holder slot. Do not tilt the slide at an angle. If the dark slide is inserted from its corner, it may cause light to leak in. Always insert the dark slide in the correct manner.



Picture Format and Viewfinder Frame

How to Determine the Field of View

Although the viewfinder of this camera is designed for 6×9 and 6×7 cm formats, the actual picture format of the Polaroid film pack is larger than this. Adjust the viewfinder field in the following manner, according to the lens to be used. If you wish to observe an accurate format, use the focusing hood model P. Also, the optical viewfinder model P for 75mm, 100mm, and 127mm lenses is available to ensure accurate field of view.

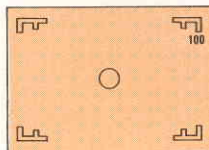
The lens with a focal length of 127 mm is designed to cover the entire picture format of the Polaroid film pack ($3\frac{1}{4}\times 4\frac{1}{4}$ inch). However, ordinary other lenses for Mamiya Press cameras are designed to cover 6×9 cm format pictures. If these lenses are used with the Polaroid Land pack film holder, the photographs may have darkened four corners.

Method of Using the Camera Viewfinder

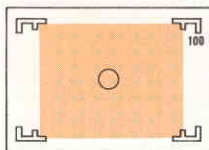
When using a 100mm or 127mm lens, use the camera viewfinder.

For the 100mm lens, utilize the entire viewfinder field. In this case the actual picture format will cover a little wider area.

For the 127mm lens, use the brilliant frame for 6×7 cm format as a guide.



When using 100mm lens



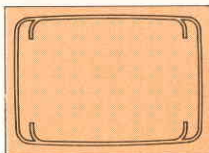
When using 127mm lens

Method of Using the Optical Viewfinder for 50mm Lens

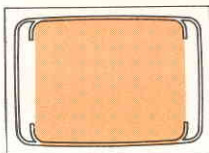
When using either the 50mm or 65mm lens, attach the optical viewfinder for 50mm lens to the accessory shoe.

For 50mm lens, use the entire finder field.

For 65mm lens, use the brilliant frame for 6×7 cm format.



When using 50mm lens



When using 65mm lens



Method of Using the Finder Mask

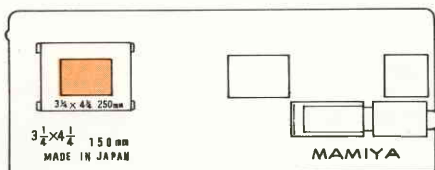
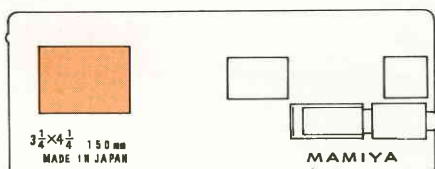
When using a 150 mm or 250 mm lens, correct the viewfinder field by attaching a finder mask for $3\frac{1}{4} \times 4\frac{1}{4}$ inch format to the finder window.

The mask to be attached directly to the camera is that for 150mm lens. The smaller mask for 250mm lens should be first attached to the back of the mask for 150mm lens, and then attached to the camera.

How to Attach the Finder Mask

There is a groove on the inner, left side of the finder window of the camera body. Insert the left edge of the finder mask into this groove, and by pushing the right side catch of the mask inward, the right edge of the mask will be drawn back. By applying the mask toward the finder window and removing your finger, the mask will be secured to the finder window.

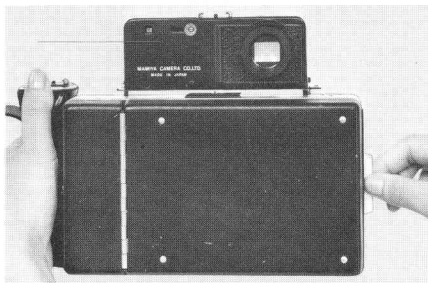
Parallax is compensated by using the brilliant frame of the viewfinder. Select the brilliant viewfinder frame for 250mm lens. Peering into the finder, move your eye until the brilliant frame comes to the center of the viewfinder field; then you can obtain a parallax-compensated field of view.



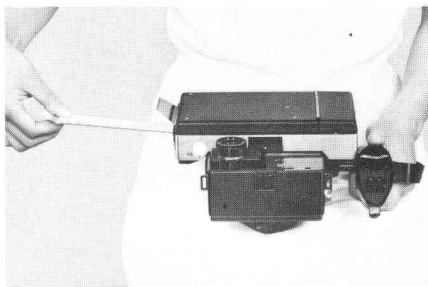
How to Develop the Picture

Hold the camera in your left hand, as shown.

Grip the small white tab with your thumb and forefinger.



Pull the white tab straight out of the camera, all the way, without stopping.



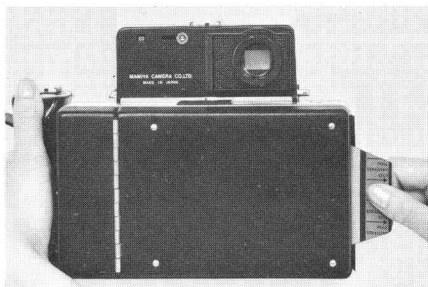
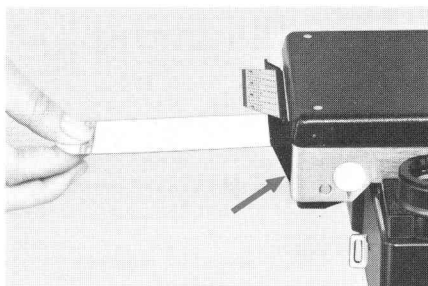
When you pull the white tab out, a concealed door (arrow) opens and a yellow tab pops out. Don't block this door while pulling the tabs.

If no yellow tab pops out when you pull the white tab, stop. Don't pull another white tab. Page 11 shows you what to do in this situation.

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

Pulling the small white tab does not start development; it only prepares the film for the next step, which is pulling the yellow tab (below).

Grip the yellow tab in the center so it will come out straight when you pull.



Pull the yellow tab straight out of the camera all the way, swiftly, without hesitating. This starts development of your picture, so begin timing as soon as you get the tab out.

How fast is a swift pull? It should take about as long as it takes you to say, "PULL IT" briskly, each time you pull the tab. If your picture is full of white specks, pull a bit slower.

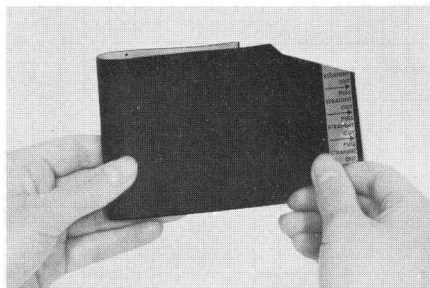
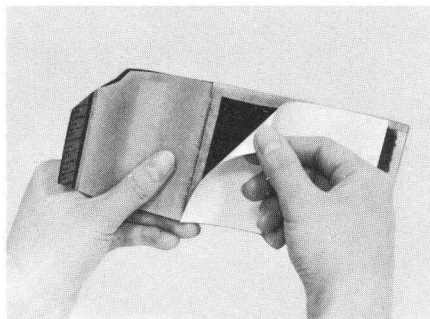
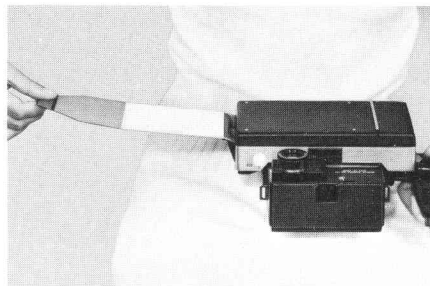
The picture develops outside the camera. While it's developing, hold the tab by the yellow tip, or lay the picture assembly down flat; don't touch or bend the picture assembly or lift off the white paper. Outdoors, don't let the picture assembly flap in the breeze. Develop the picture for the full time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

After the recommended development time, quickly strip the white paper (the print) off the brown paper, starting from the end nearest to the yellow tab.

A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print mount.

Don't touch the face of black and white prints. You must coat them to prevent fading and other damage (see page 16 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.



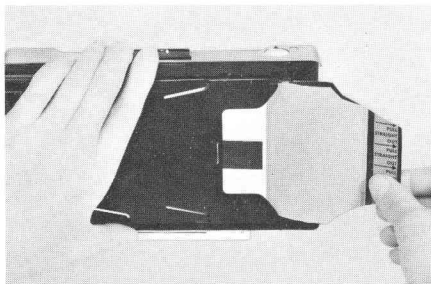
If No Yellow Tab Pops Out As You Pull the White Tab

Stop! Don't pull another white tab. Instead, gently open the back just enough to get one finger under it to hold down the film pack and keep it in place. Do this indoors or in the shade, not in bright sun.

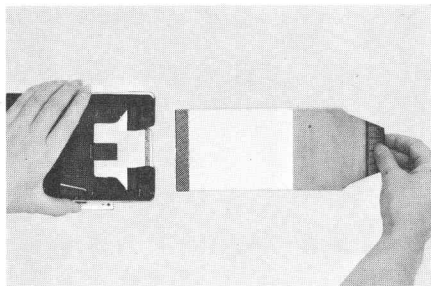
In doing this, if you detach the holder from the camera body, make sure that the dark slide is reinserted completely.



While holding the pack down lightly with a fingertip, slowly open the back all the way. Steady the pack with your left hand and take hold of the topmost yellow PULL tab, as shown.



Gently pull the entire jammed picture assembly all the way out of the pack and discard it. Don't try to save it. While the back door is open, check that the rollers are clean.



Close the back of the holder, making sure that the next white tab sticks out of the No. 4 slot. Check that both sides of the back latch securely.



How to Get Correct Exposure

The best way to assure correct exposure is to always use an exposure meter. Set the film sensitivity index to ASA 75 for color film (when you exposure meter does not have the 75 index mark, use 64 instead), or to ASA 3000 for black-and-white film.

If you have no exposure meter, you can still get well exposed pictures of average subjects in bright sunlight or bright open shade with the settings shown in the table at right.

Bright open shade is what you have when the subject's face is just out of direct sun, with nothing overhead except the bright, open sky.

BLACK AND WHITE

Bright sun (EV20)
1/500, f/45
Bright open shade (EV17)
1/125, f/32
(When using the 100mm f/3.5 lens
in bright sun, use a ND filter.)

COLOR

Bright sun (EV14 or 13½)
1/125, f/11 or
between f/11 and f/8
Bright open shade (EV12)
1/60, f/8

How to Use the ND (neutral density) Filter

The ND filter is utilized to reduce the amount of light passing through the lens. When using the 100mm f/3.5 lens, the least light obtainable is with a combination of f/32 at 1/500 sec. For photographing with black-and-white film in bright sunlight, cut down excess light by using the ND filter.

Bright sunshine in summer or sunny, snow-covered scenes are much brighter than the table shows. Or when you wish to photograph at a larger aperture to create a shallow depth of field effect, use the ND filter.

MAMIYA offers ND filters with a 16X exposure factor in diameters 40.5mm, 55mm (for standard lens) and 72mm.

When using the 16X ND filter, it is necessary to compensate for the exposure in four steps.

Example 1: Open the aperture four steps or slow down the shutter speed four steps.

Example 2: Open the aperture two steps, and further, slow down the shutter speed two steps.

Assuming exposure value measured on exposure meter is 1/500 sec, f/22	Exposure examples when using ND 16X filter
	Ex. 1: 1/500 sec, f/5.6 or 1/30 sec, f/22 Ex. 2: 1/125 sec, f/11

Example 3: Reduce the film speed four steps on the exposure meter. In this case, the exposure indicated by the exposure meter will prove appropriate. For instance, when using Polaroid 3000 speed film, set the film speed to ASA 200.

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

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

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

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

In cool weather, development times may have to be adjusted according to the temperature. The instruction sheet with each film pack contains detailed information about development times and temperatures. Be sure to read these recommendations; they may change from time to time.

In very hot weather there is a greater tendency for chemicals to be squeezed out of the edges of the picture assembly as you pull the yellow tab to begin development. If these chemicals collect on the steel rollers they can cause defects in your prints. So, when it's hot, be extra careful to keep the rollers clean (page 17).

Protect Film and Holder from Heat

Extreme heat and high humidity can damage your films, especially after the film pack has been placed in the holder. Don't leave a loaded holder or packages of film lying in direct sun. Remember that the glove compartment or trunk of

How temperature affects color film:

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

When the temperature gets below 65°F the chemical action is so sluggish that the picture won't develop properly without help. That help is the Cold-Clip (page 14). Prints developed in cold weather without using the Cold-Clip will be dark, with muddy colors.

Whenever it is cool enough so that you must wear warm clothes, use the Cold-Clip for all color pictures.

You'll get your best color in pictures made in pleasantly warm weather.

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

How temperature affects black and white film:

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

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

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

a car can get as hot as an oven. If you store film or a loaded holder 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.

The Cold-Clip

The Cold-Clip (right) makes it possible to get good color pictures when the temperature is 65°F or below.

If you are unsure of the temperature, use the Cold-Clip anyway. It may make a noticeable improvement in the color of your pictures and it can do no harm even if the temperature is somewhat higher than 65°F.

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

In near freezing temperature hold the Cold-Clip between your body and arm for maximum warming.

When it's cold enough to use the Cold-Clip, you should give 2X the normal exposure for your color pictures. That is, set the exposure controls one step slower shutter speed or one f-number lower than is indicated by your exposure meter.

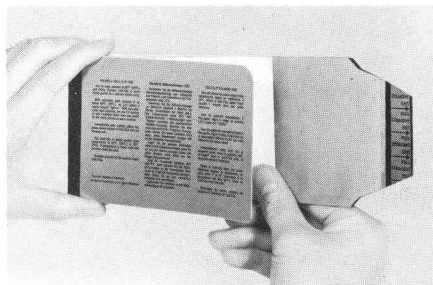
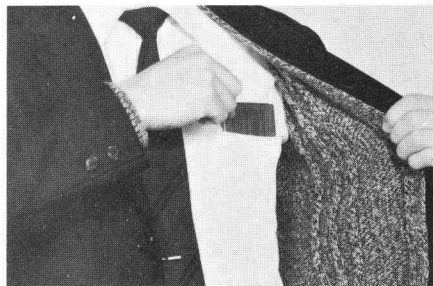
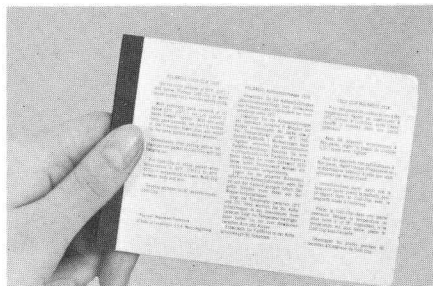
As soon as you have pulled the yellow tab out of the holder to start development, place the picture assembly inside the Cold-Clip with the tab hanging out. This must be done within 10 seconds.

Immediately put the Cold-Clip back in a warm spot. In temperatures down to 40°F use an inside pocket next to body heat. At 40°F and below, hold the Cold-Clip between your body and arm.

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

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

The Cold-Clip can be purchased at an authorized Polaroid Land camera dealer.



FOR COLOR PICTURES

Use bright sun: You'll get strongest colors if your subject is in bright sun (but you can also get very pleasing results on an overcast but bright day).

Have plenty of color: Look for subjects and backgrounds with strong, bright colors in big, solid chunks.

If your subject isn't wearing colorful clothes, add color with a bright skirt, scarf, or jacket. Or, find a colorful background—anything that will fill at least one-third of the picture area with strong, solid color.

Don't expect colorful prints of people in dark clothes, or if they're wearing delicate colors or white.

Plain, drab backgrounds won't add color to your prints.

FOR BLACK AND WHITES

Use bright, even light: For portraits, you'll get best results when a cloud blocks the direct sun, or on an overcast but bright day, or in bright open shade.

For scenic pictures: Avoid shooting when the sun is right overhead; shoot when the light casts shadows to the side.

Indoor snapshots with out flash: Try to have the room lighting even so as to avoid deep shadow areas.

FOR ALL PICTURES

Move in close: The bigger your subject is in the print, the more color and details you'll be able to see.

For scenic pictures: Try to get something big and solid looking (and colorful, if possible) into the foreground to help fill the print.

Time development carefully: Follow the recommendations in the film instruction sheet. These may change from time to time. A few seconds overdevelopment is not harmful. However, if you develop for less than the recommended time, color pictures will have poor colors and black and whites will look gray and washed out.

Keep an eye on the temperature: Cold weather or excessive heat can affect your pictures. See page 13.

How to Lighten or Darken Pictures

When photographing an identical subject under the same condition and the same lighting:

For lighter picture, use one step larger aperture (smaller f-number) or

one step slower shutter speed.

For a darker picture, use one step smaller aperture (larger f-number) or one step faster shutter speed.

Black and White Prints must be Coated

Coat all black and white pictures as soon as it is convenient to do so—within two hours, if possible. If prints are left uncoated for more than a few hours they may begin to fade and streak. Avoid touching the face of uncoated prints as they are easily damaged; carry them in an empty film box.

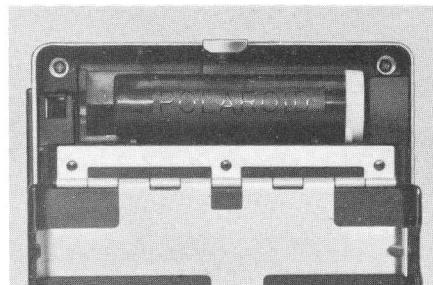
In each black and white film box there's a tube containing a coater. This is a wad of absorbent material soaked with a clear liquid; it's in a plastic handle.

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

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

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

You can carry an extra coater in the small compartment in the rear of the holder, as shown.

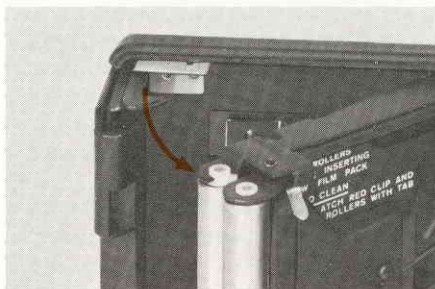


Care of the Holder

Keep the rollers clean: Dirt on the rollers causes repeated spots on the print (right). It may also cause poor colors, and even prevent the yellow tab from popping out. Bits of developer can collect on the rollers and in the back of the holder. It's a good idea to inspect the rollers before loading each new film pack.

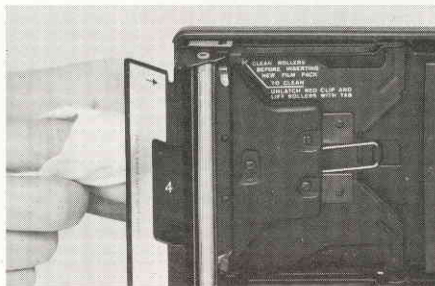


To do so, lift up the red latch (arrow) and swing out the roller assembly. Turn and inspect the rollers.



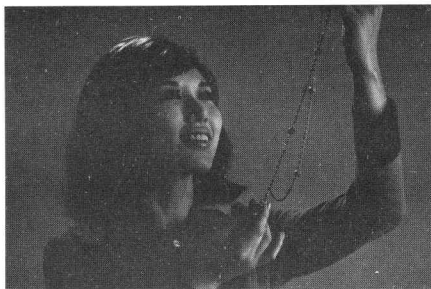
Clean the rollers with a damp cloth and dry them. Never scrape them with anything metallic nor with your fingernail.

Open the tab slot door; clean out any dirt around the tab slot. Blow out lint or dust in the back of the holder. Push the roller assembly back into place.



Possible Picture Problems

Too dark, daylight pictures: Use the next slower shutter speed or lower f-number for the next picture of the same subject in the same lighting conditions. For a small change in exposure, set the aperture control ring a half step toward the next lower f-number.

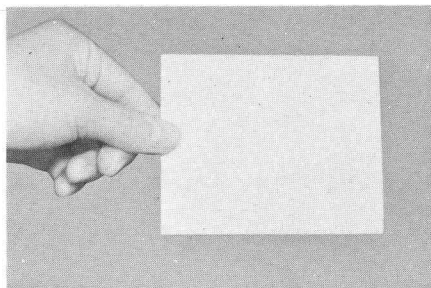


Too light, daylight pictures: Use the next higher shutter speed or f-number for the next picture of the same subject in the same lighting conditions. For a small change in exposure, set the aperture control ring a half step toward the next higher f-number.



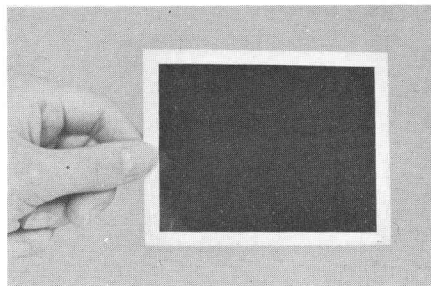
White, faint image or none: Film was greatly overexposed or light struck. This will happen if you pull the safety cover before putting the film pack in the holder, or if you remove a film pack from the holder after pulling out the black safety cover, or if you detach the holder from the camera body without inserting the dark slide.

One possible cause is that you exposed for color film when the holder was loaded with black and white.



Black, faint image or none: If no details at all are visible, the shutter didn't open. Perhaps you didn't pull out the dark slide.

If a color print shows a few faint details, you may have mistakenly used an exposure suitable for black and white film.



Possible Picture Problems (cont.)

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

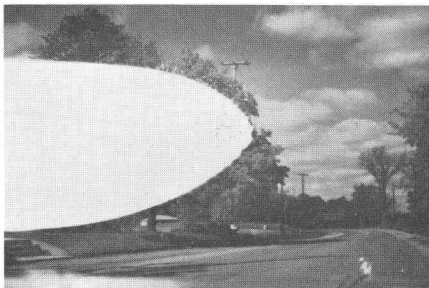


U-shaped white area, any size: Several possible causes: One or more white tabs were folded under when you loaded the film pack (correct this as shown on page 5).

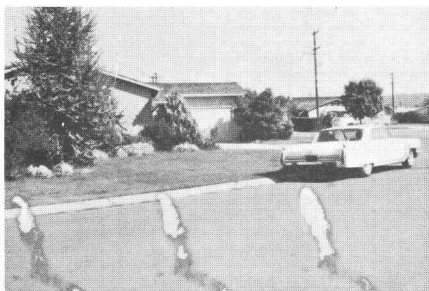
Or, you pulled the yellow tab too slowly (page 10).

Or, there may be dirt on the ends of the rollers; keep them clean (page 17).

Or, in some way you squeezed the tab slot end of the holder back while pulling the yellow tab (see page 10 for the correct way to hold the camera).



Repeated white spots: Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 17).



Muddy looking print: It wasn't developed long enough. Develop both black and white and color prints for the full time recommended in the film instruction sheet. See page 14 for details of how to use the Cold-Clip with color prints. If you don't develop long enough, color prints will be brownish pink overall; black and whites will be muddy gray.

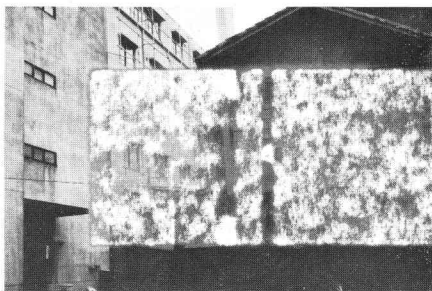


Subject fuzzy, rest sharp: If the subject didn't move but is unsharp you didn't focus carefully. Be sure that you are focusing in the proper manner.



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

Always pull the white tab all the way out of the holder (page 9).



Undeveloped edges or corners: Such picture flaws are usually caused by pulling the white or yellow tab out at an angle. In this example the tab was pulled down, instead of straight. When this happens the developer is not spread evenly over the picture and edges and corners may not develop. Pull both tabs out straight and swiftly, all the way (pages 9, 10).

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



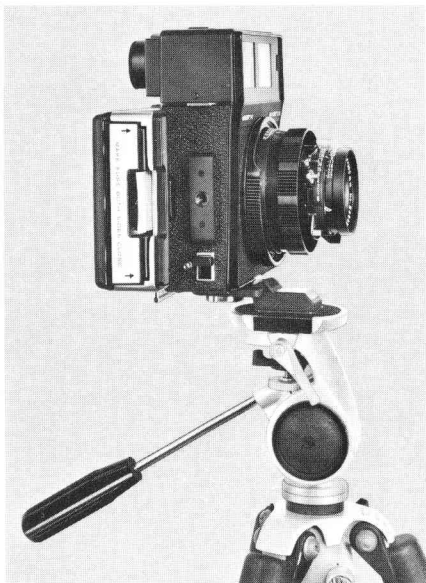
Orange-red marks along edge: Reddish-orange marks like these along the edge and/or in the corners of the print generally indicate that the yellow tab was pulled out of the holder at an angle. Pull the yellow tab out straight, all the way (pages 9, 10).



When Using a Tripod

When using a tripod for photographing with the Polaroid Land pack film holder attached to the camera, use the tripod adapter type P with the tripod. Some tripods will present the problem that the dark slide contacts the pedestal or the arm of the tripod and cannot be pulled out. In such cases, use this adapter to raise and relocate the camera position slightly to the rear, permitting the dark slide to be pulled out.

Match and insert the two pins of the adapter into the holes on the bottom of the camera body, and secure by tightening the screw, then attach the adapter to the tripod. This adapter can be attached to either a U- $\frac{1}{4}$ inch tripod screw or a $\frac{3}{8}$ inch tripod screw. By using a coin or similar object to remove the sleeve screwed in the socket of the bottom of the adapter, and turning it counterclockwise, the adapter can be used with a tripod which has a $\frac{3}{8}$ inch tripod screw. For a $\frac{1}{4}$ inch screw tripod, screw the sleeve into the adapter socket. When used with a quick-shoe, this adapter enables the camera to be rapidly attached to the tripod.



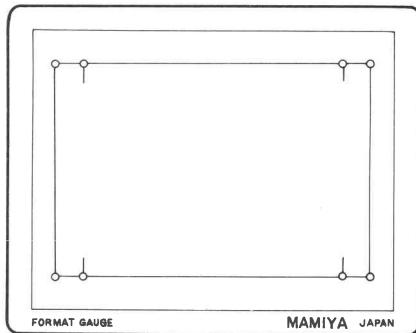
Format gauge

As a preparatory test when taking an important photograph, make a trial exposure with the Polaroid film pack to confirm lighting and composition of the actual object; then photograph the final picture on roll film and so on.

Employing this procedure, unexpected failures can be prevented.

In these cases, when placing this format gauge on the photographed subject, composition when photographing with a 6×9 format or 6×7 format can be ascertained in advance.

Since four corners of the outline indicating the respective size are perforated, the picture can be cut and checked after being marked through these holes.



Focusing Hood Model P

This focusing hood has the same size format as the Polaroid Land film pack type 107 and type 108. The focusing screen has a Fresnel lens, offering a bright, sharp image on the screen. Use this focusing hood to confirm accurate focus or the actual picture format.

Since this focusing screen has indicating lines for 6×9 and 6×7 formats, it can be used as a focusing screen for composing of the roll film holder.

The hood can be separated from the focusing screen panel, by sliding the locking slides on both upper and lower edges.



Optical Viewfinder Model P for 75mm, 100mm, and 127mm Lenses

This optical viewfinder is especially designed for 75 mm, 100 mm and 127 mm lenses, to observe the accurate field of view when taking pictures with the Polaroid Land film pack; 100 series ($3\frac{1}{4}\times 4\frac{1}{4}$ inch).

By attaching the viewfinder to the accessory shoe, and looking through the viewfinder eyepiece, the field of view corresponding to the lens used can be determined.

To compensating for parallax, turn the knob on the back of the viewfinder, and set the focused distance to subject.

