

HOW TO SET THE CAMERA FOR 3000 SPEED FILM



Move the knob to set the yellow square for the lighting conditions.



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.

Turn the Film Speed Dial to 3000. Set the dot on the Lighten/Darken control (A) as shown. This is the Normal position for the L/D control.



DIM LIGHT SETTING: Use this for pictures without flash indoors, in dim daylight, and outdoors at night.

Turn the Film Speed Dial to 3000. With light from windows or fluorescents, set the dot on the Lighten/Darken control (A) at Normal position, as shown. With ordinary tungsten bulbs, set it two marks toward Lighten.

TIPS FOR GOOD NATURAL LIGHT BLACK AND WHITE PICTURES

OPERATION

OUTDOORS

Use bright, even light, coming from behind you: Place yourself so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun. For portraits you'll get best results when a cloud blocks the direct sun, or on an overcast but bright day, or in open shade. For scenic pictures, avoid high overhead sun.

Watch the background: The light on the background, behind your subject, should be just about as bright as the light on the subject. Don't photograph someone in the shade if the background is out in the open and brightly lit. Strong light behind the subject will "fool" the electric eye (page 30).

INDOORS (with 3000 speed film only)

Have even light coming from behind you: Whether the light is coming from a window or from lamps it should come from behind you or from directly over your head. The electric eye can set correct exposure in quite dim light, if the scene is evenly lit. But if part of the scene is brightly lit and the rest is in shadow you won't get good results.

Don't include windows or lamps: If there's a sunlit window or a strong lamp behind your subject or elsewhere in the scene, this light will "fool" the electric eye (page 30).

Don't move; hold down No. 2: In dim light, exposures may be as long as several seconds. Use a tripod or other support to steady the camera. Hold No. 2 button down until you hear the shutter click a second time as it closes.

ALL PICTURES

Move in close: The bigger your subject is in the print, the more details you'll be able to see. For scenic pictures, try to get something big and solid looking into the foreground.

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

Keep an eye on the temperature: Cold weather can affect the quality of your pictures. Be sure to read carefully page 25, which explains how the temperature affects your pictures and what to do about it.

If your picture is too dark or too light: Use the L/D control as shown on page 26 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

CHECK THE TEMPERATURE! IT'S IMPORTANT

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

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

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

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

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 38).

OPERATION

HOW TEMPERATURE AFFECTS COLOR FILM

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

When the temperature gets to 65°F and below, the chemical action is so sluggish that the picture won't develop well without help. That help is the Cold-Clip (page 28). Prints developed in cold weather without using the Cold-Clip will be dark, with muddy colors.

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

You'll get your best colors 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 more details, see the film instruction sheet.

HOW TEMPERATURE AFFECTS BLACK AND WHITE FILM

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

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

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

HOW TO MAKE PRINTS LIGHTER OR DARKER



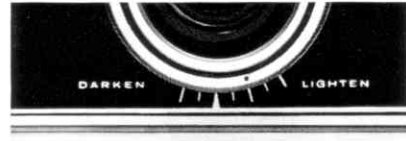
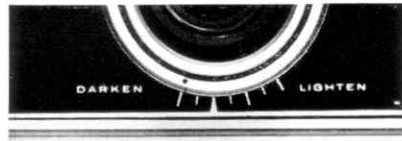
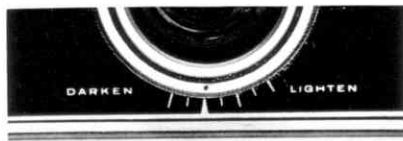
This is well exposed . . . leave the L/D control here.



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



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



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

to the first small mark. Use the L/D control in the same way to lighten or darken flash pictures, too. On some color film packs you may find a printed instruction advising you to set the L/D control one mark toward Lighten for all pictures made with that film pack. Please follow those suggestions; they are important.

BLACK AND WHITE PRINTS MUST BE COATED

Black and white prints should be coated as soon as it is convenient to do so — within two hours, if possible. Coating protects the face of the print from scratches, fingerprints, and fading.

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

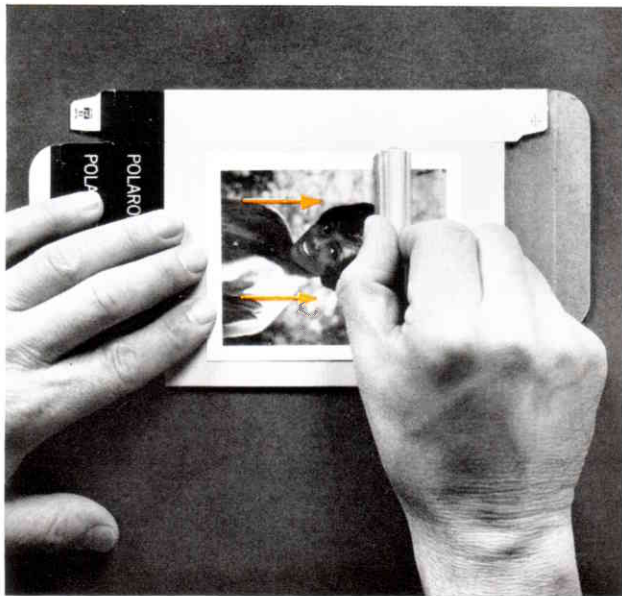
Lay the print, face up, on a clean smooth surface, such as a piece of paper on a table, and hold it down by one edge. An empty film box will do; open the ends of the box and press it flat.

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

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

NEVER TRY TO COAT COLOR PRINTS!

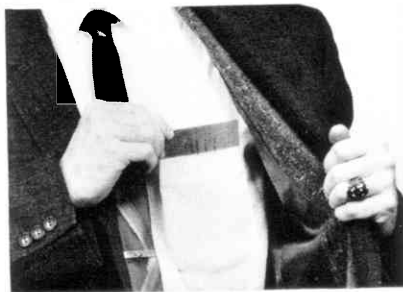
OPERATION



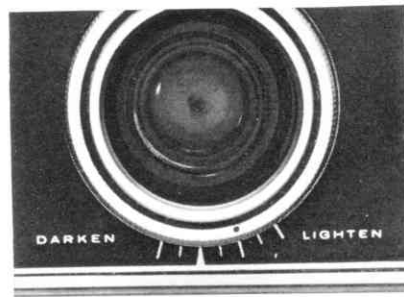
HOW TO USE THE COLD-CLIP WITH COLOR FILM



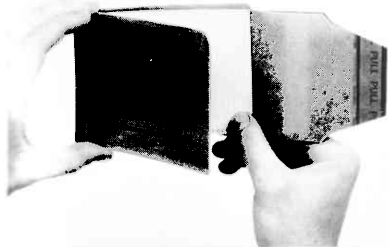
The Cold-Clip, which should be stored in your camera cover when not in use, makes it possible to get good color pictures in low temperatures (65°F or below). If you are unsure of the temperature, use the Cold-Clip anyway. It may make a noticeable improvement in the color of your pictures and it can do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



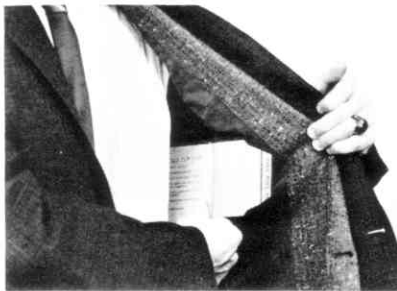
To use the Cold-Clip, take it out of the camera cover and put it in a warm inside pocket for five minutes before you start taking pictures so it will be warmed by body heat.



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



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 65°F to 40°F. To get effective warming at near freezing temperatures (40°F or below) hold the Cold-Clip between body and arm, both to preheat the Cold-Clip and to develop the pictures.



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

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

TROUBLESOME LIGHTING SITUATIONS TO AVOID



Face in shade, bright sun behind.



Bright window behind or near subject.



Bright lamp behind or near subject.

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.

To beat this problem, arrange your subjects so the light on them comes from behind you or from the side.

FAST FOCUSING FOR PICTURES MADE WITH 3000 SPEED FILM

OPERATION



Portraits, up close, $3\frac{1}{2}$ 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 3000 speed black and white film in the camera and you're shooting outdoors in daylight or indoors with flash, it's not always necessary to use the rangefinder 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 frame your subject in the view-

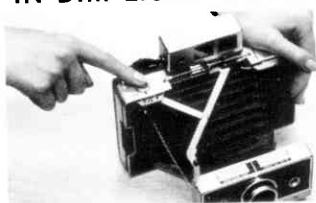
finder and shoot. The Fast Focus Scale is handy for snapping children, pets, etc. in action nearby, or for getting both near and distant subjects sharp in the same picture (top, right).

Use the Fast Focus Scale only with 3000 speed black and white film in bright sunshine or with direct flash. Don't use it in dim light, with bounce flash, or with color film at any time.

HOW TO USE 3000 SPEED FILM IN DIM LIGHT WITHOUT FLASH



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



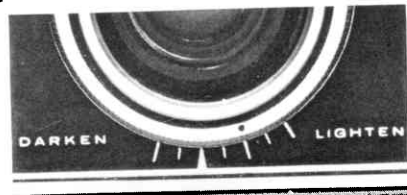
Set the camera on a solid surface, press the back of it down firmly to prevent movement.



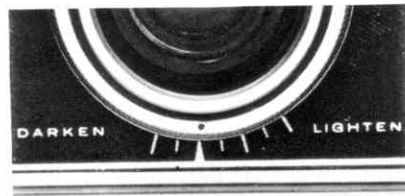
Brace it against a wall or door.



Rest your elbows on something.



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



For window light or fluorescents, set it here.

If there's enough light to read comfortably, you can use 3000 speed film to make good black and white pictures indoors (or outdoors) without flash. Set the yellow square in the Lighting Selector to **INDOORS WITHOUT FLASH** and the L/D control as shown (above, right). The shutter will move slowly, so the camera must be rock steady or your pictures will be

blurred. Try to place your subjects so the light on them is even. 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 several seconds. Hold No. 2 button down and don't move until you hear the second click as the shutter closes.

HOW TO ATTACH AND USE THE FLASHGUN



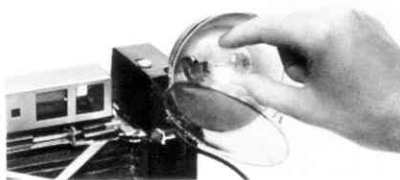
1. A removable sticker shows where the flashgun goes. Hold the gun as shown and move it toward the camera so the front hook catches the bright trim.



2. Press the back of the gun down and move the lever as shown. When the gun is flat, release the lever. A rear hook on the gun will catch.



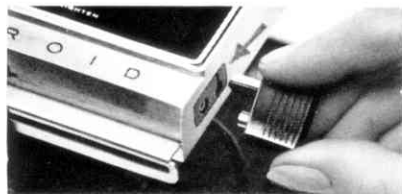
4. This is how the gun looks in place. To remove it: pull out the plug, push the locking lever to disconnect the rear hook, lift the gun from the rear.



5. 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.

Use only M-3 (clear, not blue) flashbulbs.

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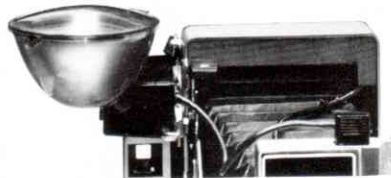
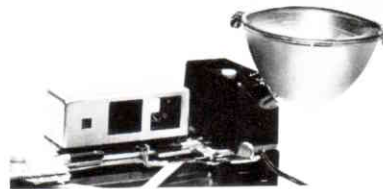
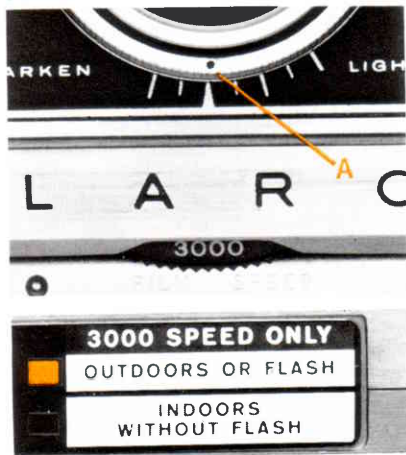


3. Push the plug into the outlet (arrow). **Remove the plug before making any pictures without flash.** If you don't, your pictures will be too dark.



6. To remove a used bulb, push the red button. Put used bulbs in a waste basket, away from children, animals, and everybody's feet.

HOW TO SET THE CAMERA FOR FLASH WITH 3000 SPEED FILM



Use only M-3 (clear, not blue) flashbulbs. Turn the Film Speed Dial to 3000. Set the yellow square and the L/D control (A) as shown. Close the blue shield after inserting a bulb.

For almost all flash pictures, point the flashgun straight ahead (center). Stand 4 to 15 ft. from your subject. Focus, shoot, and develop as you would for a daylight picture.

Occasionally, you may want to experiment with bounce

flash, which gives a soft, natural looking light and is easy on the eyes. Swivel the flashgun (above) so it points at the ceiling, which must be white and 7 to 9 ft. high. Stand $3\frac{1}{2}$ to 5 ft. from your subject. When shooting bounce flash, don't aim at a strong light source such as a lamp or window.

This camera is not designed for use with electronic flash units. Don't shoot flash pictures in explosive atmospheres.

TIPS FOR GOOD FLASH BLACK AND WHITE PICTURES

OPERATION

FOR DIRECT FLASH

Watch your distance: You'll get best results and good sized details at about 5 ft. Up close, the flash may be uncomfortable for people looking right at the camera. Let them look elsewhere. This also reduces "hot spots" on foreheads and noses. For very close portraits try bounce flash (but only with 3000 speed film).

Try to have a nearby background: Don't shoot flash pictures where there's no background or it's far away.

For most medium toned or brightly colored backgrounds: Place your subject about an arm's length in front of the background, set the L/D control to Normal.

If the background is plain white: Place your subject as close to it as possible, turn the L/D control one or two marks toward Lighten. Or, place your subject about as far from the background as the camera is from the subject and set the L/D control to Normal. Example: If you're shooting from 5 ft. the white wall ought to be about 5 ft. behind your subject.

If the background is dark: Try to avoid it. If you must use it, place your subject next to the background, set the L/D control to Normal.

FOR BOUNCE FLASH (with 3000 speed film only)

There must be a white ceiling: It should be no more than 8 ft. high and unobstructed by beams, etc.

Always have a nearby background: Bounce flash is effective only in medium-sized and small rooms.

Move in close: Bounce flash is ineffective beyond about 5 ft. Because the flash goes straight up it's easy on the eyes. Both you and your subject should be standing for best results.

No windows or lamps in the scene: The light from a window or lighted lamp will "fool" the electric eye and the camera will make an accidental time exposure.

ALL PICTURES

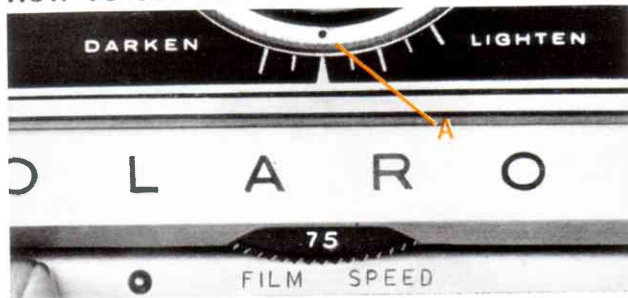
Time development carefully: Follow the recommendations in the film instruction sheet. With black and white film no harm is done if you overdevelop for a few extra seconds. However, if you develop for less than the recommended time your prints will have a gray, washed-out look.

Keep an eye on the temperature: Cold weather can affect the quality of your pictures. Be sure to read carefully page 25, which explains how the temperature affects your pictures and what to do about it.

If your picture is too dark or too light: First check the background (see suggestions above) to determine if it's causing the problem. If not, adjust the L/D control as shown on page 26 to make the next picture of the same subject in the same location come out exactly as you want it to.

Never try to use flash in daylight; your pictures will be too dark.

HOW TO SET THE CAMERA FOR FLASH WITH 75 SPEED COLOR FILM



Use only M-3 (clear, not blue) flashbulbs. Turn the Film Speed Dial to 75. Set the yellow square as shown. Leave the L/D control at normal position (A) unless instructions printed on the film pack recommend a different setting.

Close the blue shield after inserting a bulb. Point the flash-



gun straight ahead. Stand $3\frac{1}{2}$ to 10 ft. from your subject. If you're farther than 10 ft., the picture may be too dark.

Focus, shoot, and develop as you would for a daylight picture. Don't shoot flash pictures in explosive atmospheres. This camera is not designed for use with electronic flash units.

TIPS FOR GOOD FLASH COLOR PICTURES

Have plenty of color: Bright colors in big, solid chunks are important for flash shots. If people are wearing colorless clothes, add color with a bright shirt, sweater, etc. Or brighten the background with cushions or drapes.

Come close, but spare the eyes: You'll get best flash results at 4 to 5 ft. Beyond that distance you'll be less able to see details and colors in the print. However, up close the flash may be uncomfortable for people looking right at the camera. Let them look elsewhere. This also reduces "hot spot" reflections from foreheads and noses.

Always have a background: Don't shoot flash pictures where there's no background or it's far away.

If the background has bright, strong colors: Orange, light red, deep yellow, medium blue, etc. are the best backgrounds. Place your subject about an arm's length in front of the background, set the L/D control to Normal.

If the background is plain white: Place your subject as close to it as possible, turn the L/D control two marks toward Lighten. Or, place your subject about as far from the background as the camera is from the subject, and set the L/D control to Normal. Example: If you're shooting from 4 ft. the white wall ought to be about 4 ft. behind your subject.

If the background is dark: Try to avoid it. If you must use

OPERATION

it, place your subject next to the background, set the L/D control to Normal.

Place groups carefully: Try to get everyone in a group approximately the same distance from the camera so they will be lighted evenly.

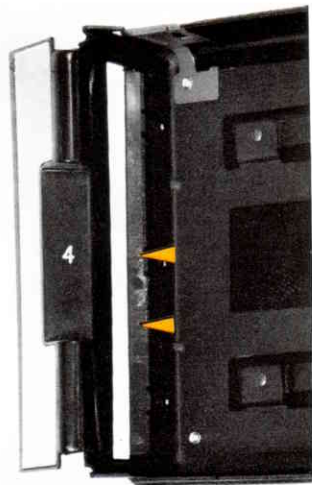
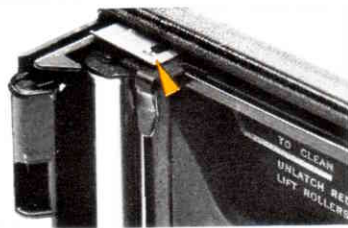
Time development accurately: Follow the recommendations in the film instruction sheet. These may change from time to time. Use an accurate timepiece. If you have a Polaroid Development Timer, check it occasionally against a watch with a second hand; if it's fast or slow allow for this when developing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

Keep an eye on the temperature: Cold weather or excessive heat can affect the quality of your pictures. Be sure to read page 25, which explains how the temperature affects your pictures and what to do about it.

If your picture is too dark or too light: First check the background (see suggestions above) to determine if it's causing the problem. If not, adjust the L/D control as shown on page 26 to make the next picture of the same subject in the same location come out exactly as you want it to.

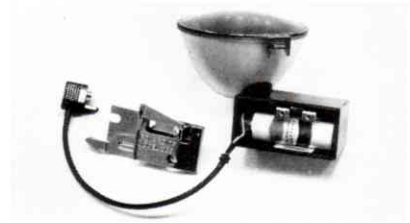
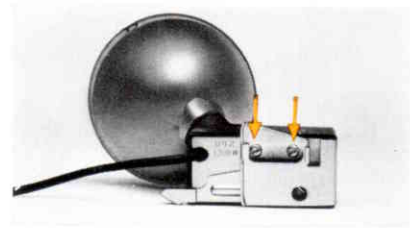
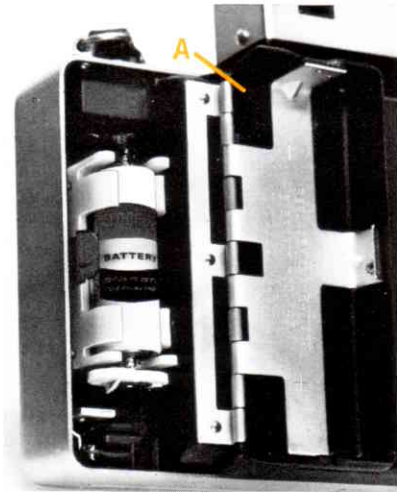
Never try to use flash in daylight; your pictures will be too dark.

YOU MUST TAKE CARE OF YOUR CAMERA



KEEP THE ROLLERS CLEAN: Dirt on rollers can cause repeated spots on the print (above) and poor colors. It can even prevent the yellow tab from popping out. Bits of developer can collect on the rollers, particularly at the ends, and in the back of the camera. Inspect the rollers before loading. Lift up the red latch (center, top). Swing out the rollers; turn

and inspect them, especially at the ends. Wipe the rollers clean with a damp cloth, 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 (arrows, right). Blow out lint or dust in the back of the camera. Push the roller assembly back into place.

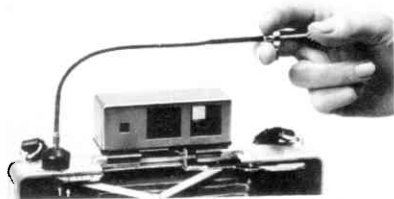


CLEAN THE LENS GENTLY: Never use silicone coated eye-glass tissue on it. Blow dust off or brush it off lightly. Breathe gently on the lens to moisten it, wipe lightly with clean, dry, absorbent cotton. Also clean the lens over the electric eye.

THERE ARE TWO BATTERIES: They should be replaced every year (see your Polaroid Land camera dealer). The bat-

tery 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 (A) 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.

SOME HELPFUL ACCESSORIES



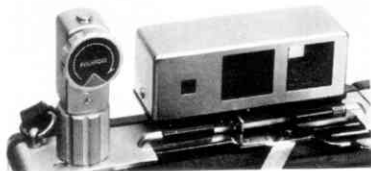
Cable release #191, with plastic adapter, fits over No. 2 button. Great for time exposures.



Cases #322 and #324 hold camera, spare film packs, flashgun, bulbs, other accessories.



Development Timer #128 fits on camera strap, times development of your pictures.



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



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



Picture Album #519 holds 72 black and white or mounted color prints in jackets.

These simple accessories can add much to your picture-taking pleasure. On the following pages you'll see other

helpful accessories with examples of how they can extend your picture-taking range and give better results.

A FILTER CAN PEP UP BLACK AND WHITE SCENICS



Without the filter, a blank sky.

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



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



ground, such as a blonde head, white building, etc. The #516 filter has no effect on gray skies, in the fog or rain, or at night. Don't use it with color film at any time.

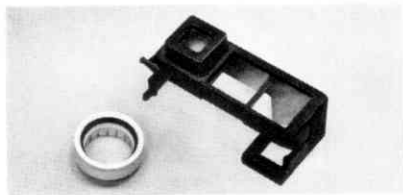
With the filter in place, set the L/D control to Normal position. If your print comes out too light or too dark, adjust the L/D control as shown on page 26.

MISCELLANEOUS



With the filter, dramatic sky effects.

CLOSE-UPS AND PORTRAITS ARE EASY WITH THESE DEVICES



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

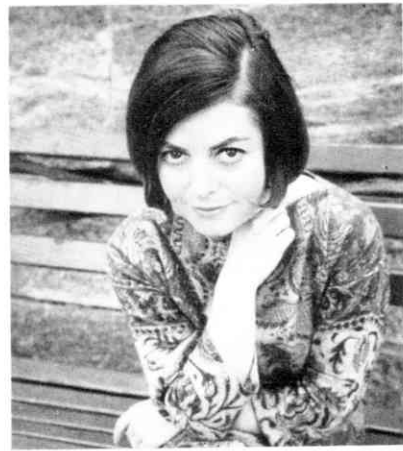


The lens goes over the camera lens; the adapter fits over the viewfinder.

The normal closest picture-taking distance with your camera is about 3 ft. With the Polaroid Portrait Lens #581A you can get within 19 inches for portraits, pictures of children, pets, etc., including an area of $12\frac{1}{2}$ " x $16\frac{1}{2}$ ". With the Polaroid Close-up Lens #583A you can come within 9 inches to make pictures of flowers, book pages, etc., up to 6" x 8" in



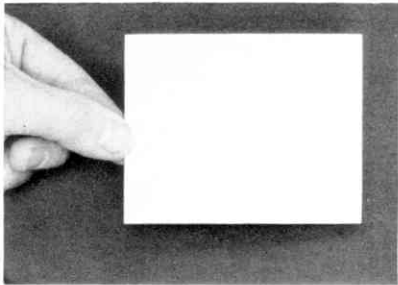
Close-up Lens #583A covers areas from 6" x 8" to $8\frac{1}{2}$ " x 11" for pictures like this.



Portrait Lens #581A covers areas from $12\frac{1}{2}$ " x $16\frac{1}{2}$ " to 25" x $32\frac{1}{2}$ " for pictures like this.

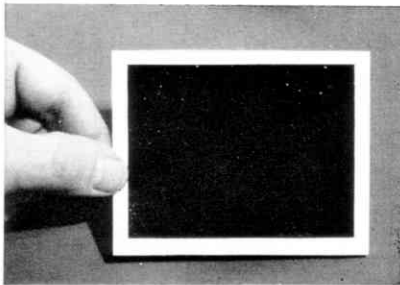
size. These lenses fit over the camera lens; each has a matching view/focus adapter that fits right over the camera's viewfinder. For portraits or close-ups made with 3000 speed film, either indoors or outdoors, use the OUTDOORS OR FLASH setting. For color close-ups or portraits (even with flash) use the BRIGHT SUN ONLY setting.

PICTURE TROUBLES, THEIR CAUSE AND CURE



WHITE, FAINT IMAGE OR NONE

Film was greatly overexposed or light-struck. If it happens with 3000 speed black and white film, you probably had the Film Speed Dial set at 75. Reset it to 3000. 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 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. Or, the front of the camera wasn't pulled out all the way and locked. Or, the camera battery is dead. Or, the shutter has been damaged.

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

MISCELLANEOUS



MANY WHITE SPECKS

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

PICTURE TROUBLES (Cont.)



TOO DARK: ALL PICTURES

Probably the L/D control was set incorrectly. For pictures outdoors or by direct flash, set it to Normal. If that's where it was to begin with, turn it toward Lighten (page 26). For pictures in dim light, set it as shown on page 32.



TOO LIGHT: ALL PICTURES

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



U-SHAPED WHITE AREA

Several possible causes: One or more white tabs were folded under when you loaded the film pack (correct this as shown on page 15, bottom). Or, you pulled the yellow tab too slowly (page 23). Or, there may be dirt on the ends of the rollers; keep them clean (page 38). Or, in some way you squeezed the tab slot end of the camera back while pulling the yellow tab (see page 23 for the correct way to hold the camera).

Daylight pictures will be badly exposed if the flashgun is plugged in. Check that the flashgun is not plugged in when making daylight pictures.



REPEATED WHITE SPOTS

Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 38).



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 28 for details of how to use the Cold-Clip with color prints. If you don't develop long enough, color prints will be brownish pink over-all; black and whites will be muddy gray.



SUBJECT FUZZY, REST SHARP

If the subject didn't move but is unsharp you didn't focus carefully. Check page 6 to be sure that you are focusing in the proper manner.

PICTURE TROUBLES (Cont.)



UNDEVELOPED EDGES OR CORNERS

Picture flaws such as this one are usually caused by pulling the 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 the yellow tab out straight and swiftly, all the way (pages 22, 23).



ORANGE-RED MARKS ALONG EDGE

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



OBLONG IN PRINT

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

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



STREAMERS OF LIGHT

You made a flash color picture with the Lighting Selector set to BRIGHT SUN ONLY, instead of ALSO FLASH. At this small lens opening there was not enough light from the flash so the electric eye also made a time exposure during which you or the lights moved. Or, with the correct setting you were too far from the subject, the flash was too weak and the electric eye also made a time exposure.



CORNERS, EDGES VERY DARK

This happens mainly with 3000 speed 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 16).

It may also occur, to a lesser degree, with color in very bright sun. If so, shift the yellow square in the Lighting Selector to BRIGHT SUN ONLY (page 18).

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 or luggage compartment 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

If you have any questions about the operation and performance of the camera, films, and accessories, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139. 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 include a clearly 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 the opposite page. This guarantee covers the camera for one year from date of original purchase.

The guarantee does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or 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.

If the problem concerns flash pictures, be sure to return the flashgun with the camera and in the same package.

LIST OF REPAIR STATIONS

CALIFORNIA

Polaroid Corp.
333 W. Mission Drive
San Gabriel 91776

Cudabac Camera Repairs
184 Second Street
San Francisco 94105

COLORADO

Rocky Mountain Camera
Repair
100 E. 20th Ave.
Denver 80205

DISTRICT OF COLUMBIA

SPTS, Inc.
1240 Mount Olivet Rd., N.E.
Washington 20002

FLORIDA

SPTS, Inc.
24 Second St., S.
St. Petersburg 33701 or,
Suite 417,
10 N. E. 3rd Ave.
Miami 33132

GEORGIA

Polaroid Corp.
1325 Logan Circle, N. W.
Atlanta 30318

HAWAII

Photocine Servicenter, Inc.
1354 Kapiolani Blvd.
Honolulu 96814

ILLINOIS

Polaroid Corp.
2041 N. Janice Ave.
Melrose Park 60160

International Camera Corp.
844 West Adams St.
Chicago 60607

IOWA

Polaroid Corp.
2801 Bell Ave.
Des Moines 50321

KENTUCKY

Camera Service, Inc.
445 South Fifth St.
Louisville 40202

LOUISIANA

Murphy's Camera &
Projector Repairs
2320-22 Tulane Ave.
New Orleans 70119

MASSACHUSETTS

Polaroid Corp.
640 Memorial Drive
Cambridge 02139

MICHIGAN

Midwest Camera Repair
318 Oak St.
Wyandotte 48192

MINNESOTA

Northwest Camera Repair
415 First Ave. N.
Minneapolis 55401

MISSOURI

Newton J. Draper
Photographic Equipment
Services, Inc.
2915 S. Brentwood Blvd.
St. Louis (Brentwood)
63144

NEW JERSEY

Mack Camera Service
1025 Commerce Ave.
Union 07083

NEW YORK

Photo Tech Repair
Service, Inc.
78 East 13th St.
New York 10003

OHIO

Polaroid Corp.
4640 Manufacturing Rd.
Cleveland 44135

Mack Camera Service
15504 Industrial Pkwy.
Cleveland 44135

PENNSYLVANIA

Mack Camera Service
1211 Arch St.
Philadelphia 19107

TEXAS

Polaroid Corp.
8919 Diplomacy Row
Dallas 75247

Camera Services, Inc.
3407 So. Shepherd
Houston 77006

WASHINGTON

Photo-Tronics, Inc.
223 Westlake Avenue, N.
Seattle 98109

AUSTRALIA

Polaroid Australia Pty. Ltd.
11 Smail Street
Ultimo, N.S.W.

BELGIUM

Polaroid (Belgium) S.A.
12-16 Rue de la Victoire
Brussels 6

CANADA

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

ENGLAND

Polaroid (U.K.) Ltd.
Queensway House
Queensway
Hatfield, Hertfordshire

FRANCE

Polaroid (France) S.A.
118 Rue des Champarons
Colombes (Seine) Paris

GERMANY

Polaroid GMBH
Koenigsbacher Strasse
15-21
Frankfurt/Main

ITALY

Polaroid (Italia) S.p.A.
Via dei Cignoli 9
Milan

JAPAN

Nippon Polaroid Kabushiki
Kaisha
No. 22-8, 2-chome
Shiba, Minato-ku
Tokyo

THE NETHERLANDS

Polaroid (Nederland) N.V.
Haspelsstraat 2
Amsterdam — Slotermeer

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zurich 5

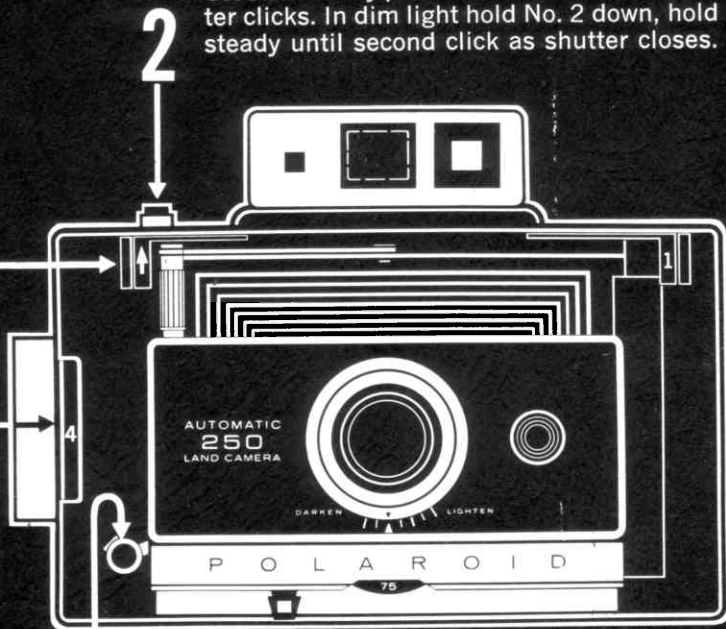
SHOOT Gently press No. 2 button until shutter clicks. In dim light hold No. 2 down, hold steady until second click as shutter closes.

1 FOCUS

Look through viewfinder 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.