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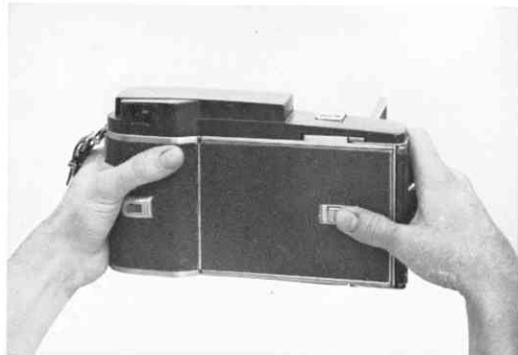
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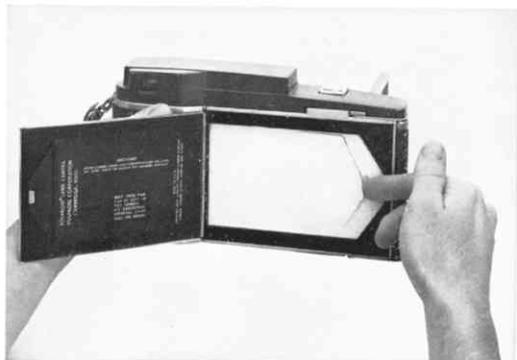
If you use Pay Pal, go to my web site

www.orphancameras.com and choose the secure PayPal donation icon.

When the development time is up, slide back the latch on the print door and open the door.



Lift the print out rapidly, but carefully, starting with the cutout. Don't let the print fall back on the damp negative. Then close and **relatch** the print door.



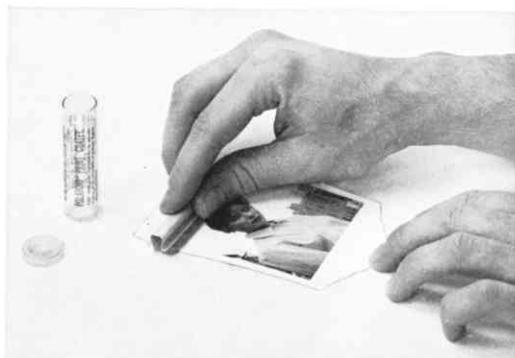
COATING THE PRINT

Coat each print as soon after removal from the camera as possible. If you coat your print properly, it will last as long as any fine print. First remove the curl by drawing the print face up over a straight edge, such as the camera edge, as shown.



Apply the print coater along the entire length of the print, including edges, borders and corners, with 6 or 8 firm overlapping strokes. For the last two or three pictures in each roll, press the coater hard against the tab end of the print (not the image) for a moment to release extra liquid, then spread the liquid smoothly across the print.

Note: If a clean, flat coating surface is not available, flatten the film box and store the prints within it until you get home. If you have the Model 310 Polaroid Deluxe Fitted Case, use the built-in coating platform to coat prints on the spot.



TAKING OUTDOOR PICTURES

When you use the Electric Eye Camera outdoors with 3000 speed film, the camera will be operating at very fast shutter speeds and extremely small lens openings. The brighter the daylight, the faster the shutter, and the greater its action-stopping capabilities. Shutter speeds actually approach 1/1000th of a second in brightest light, and in average daylight will be around 1/300th of a second. You'll want to take advantage of this fast-action capability for sports shots.



The small lens openings that the camera selects in bright outdoor light provide a tremendous range of sharpness from foreground to background in your pictures. Focusing is unnecessary, although you'll be doing it automatically anyway in order to frame your picture exactly.



A big advantage of this great "depth-of-field" is that it permits you to take extreme close-ups without auxiliary lenses. You can set the focus scale at 3½ feet, and make portraits as close as 20 inches away in bright light. Note, however, that the viewfinder frame does not correct its aiming angle closer than 3½ feet, which means that you'll have to have your subject center himself in the lens. This he will do naturally if you tell him to place himself so that the lens is looking right at him.



At dusk, well after the sun has set, the eye will still be in control, although the quality of lighting may in some cases become confusing to the eye. It's best to clip the wink-light to the camera so that any needed fill-in lighting will be provided. The wink-light won't register if it's not needed.

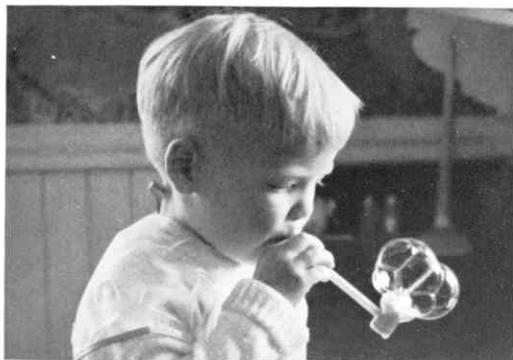


TAKING INDOOR PICTURES

The wink-light is a "must" for taking consistently good indoor pictures, day or night, because it fills in the shadows that dim or contrasty indoor lighting is quite apt to cause. Just clip it to the camera and leave it there for all indoor pictures. The eye will use its light only when needed.

Important: Use only 3000 speed film indoors with the wink-light; with other films, you'll need to use regular or electronic flash.

By day, set the Scene Selector to "Indoor Day", focus carefully, and take pictures. As noted on page 4, avoid shooting directly into a large window, one so big or so close that it fills half or more of the viewfinder scene. Squeeze the shutter release carefully, because shutter speeds will be slow in dark rooms, and you'll get fuzzy pictures if you jar the camera.



Daylight

By night, set Scene Selector to "Indoor Night", and use the same care in focusing and tripping the shutter. In living rooms lighted by floor and table lamps, your best pictures will be those with some lamp light falling directly on the subject, (as shown in the pictures of the little girl) and the camera distance between 4 and 8 feet. Beyond 8 feet, the wink-light loses effectiveness rapidly, and subjects not well lighted by the room lights will be too dark. For long-range pictures in dim lighting, use the auxiliary flasher furnished with the wink-light, following instructions given in detail in the wink-light instruction book.



Without wink-light

Fluorescent Lighting, either by day or night (such as in well-lighted offices or kitchens with fluorescent fixtures), requires a special setting of the Scene Selector. Set it to "Indoor Fluorescent", and leave the wink-light attached.



With wink-light

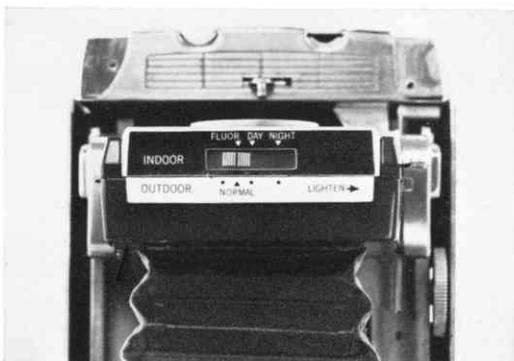
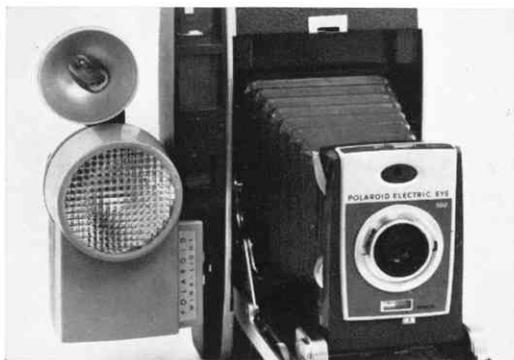
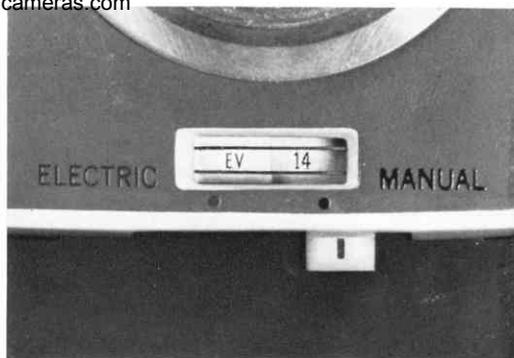
TAKING FLASH PICTURES

You can take either regular or electronic flash with the Model 900 by shifting the eye-control button from "Electric" to "Manual" and then using the "EV" (Exposure Value) settings that appear in the window as you turn the film speed dial.

Regular Flash: With each wink-light there is furnished a small auxiliary flasher that plugs into the top of the wink-light. This is designed to be used with 3000 speed film beyond the 8-foot wink-light range, and it can also be used to take indoor flash pictures with Polaroid PolaPan 200 film.

The auxiliary flasher uses the tiny AG-1 flashbulb, the smallest and least expensive flashbulb made. The reflector swivels for "bounce" flash (aimed at the ceiling) or direct flash. Complete instructions for using the flasher are given in the wink-light instruction book. Remember, you must use manual exposure settings when you use the auxiliary flasher.

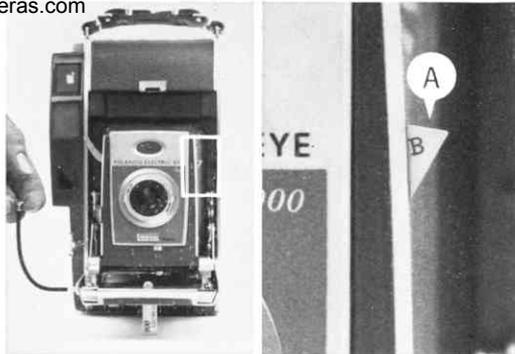
Electronic Flash: The connection for electronic flash is the small socket ("European" type) on the back of the shutter, just above the corner of the bellows (arrow). Remember to set the control button to "Manual" for all electronic flash pictures. Electronic flash can be used only at the EV settings given in the table below which yield the apertures indicated.



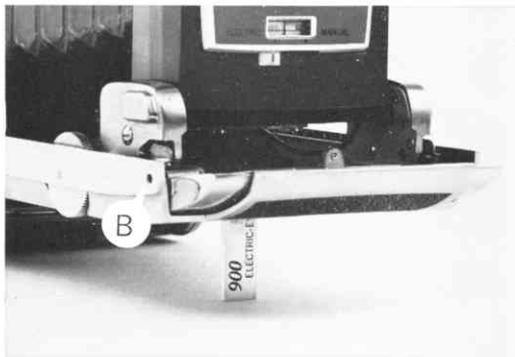
EV 12 = f/8.8	EV 15 = f/25
EV 13 = f/12.5	EV 16 = f/35.4
EV 14 = f/17.6	EV 17 = f/50

MAKING TIME EXPOSURES

To make time exposures, set the control button to "Manual", and press the time lever (A) all the way down. You will see the letter "B" on the lever (standing for "Bulb", a holdover from the days when photographers squeezed a rubber bulb to open and close the shutter). With the lever set to "B", cock the shutter, and press the release. The shutter will stay open as long as the shutter release is held down. Remember to re-cock the shutter before each time exposure.



For any time exposure, the camera must be held rigidly. If you do not have a tripod, pull out the folding support on the front cover and stand the camera on a flat surface. A "long throw" cable release should also be used to eliminate any camera motion. Attach it by screwing it into the socket (B).



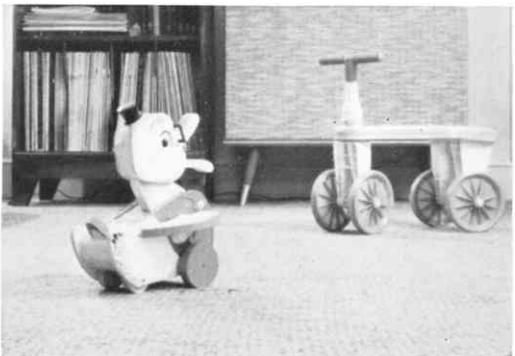
Exposures are arrived at by trial and error. If the picture is too dark, double the exposure time; if it is too light, halve exposure time.

Time exposures can be used for situations like these:

(A) Pictures where light is too dim for snapshots, and where the wink-light or flasher is impractical or not available (long distance outdoor scenes at night, as in the skyline scene, for instance).



(B) Pictures where maximum depth-of-field (sharpness of focus from foreground to background) is desired, and the subject is absolutely still. Note the uniform sharpness of the duck, the wagon, and the records in the cabinet. For this type of picture, set to EV 23, which gives the smallest lens opening, and use a long exposure (try six seconds with Type 47 film).



Do not forget to reset the time lever when you are finished taking time exposure pictures.

The following four pages illustrate common errors in pictures and tell you how to correct them.

Outdoor Pictures Too Dark or Too Light

In general, it is best to leave the scene selector button set to "normal", as shown at right. Do not try to outguess the eye — it will almost always be more accurate than your guess. However, if with the button set at "normal", your picture turns out:

... very dark

correct the picture by setting the button to the extreme right.

... slightly dark

correct the picture by setting the button one notch to the right.

... too light

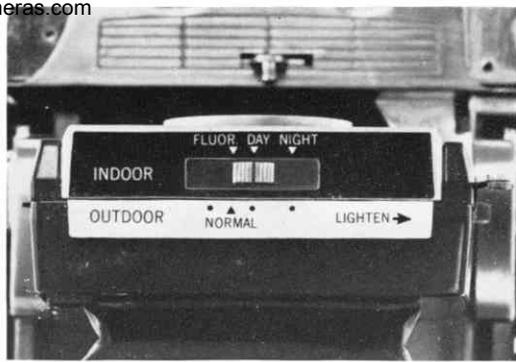
correct the picture by setting the button to the extreme left.



Indoor Pictures Too Dark

When taking indoor pictures, you must tell the eye what kind of lighting is being used, as described on page 16. However, there are two situations in which the picture may still turn out too dark:

Indoor "Daylight": For this type of picture, the scene selector button should be set as shown at right.



However, if the picture turns out too dark (because of backlighting)



correct the picture by setting the button to the extreme right.



Indoor "Night": For this type of picture, the scene selector button should be set as shown at right.



However, if the picture turns out too dark, there is not enough light — move closer to the subject or use the auxiliary flasher.



Pictures Not Sharp

In the four pictures on this page there is a lack of sharpness or clarity in the subject or in the over-all picture.

Everything Blurred: The camera moved. Be sure to hold the camera securely, and do not punch the shutter release — squeeze it slowly. Try holding your breath when you press the shutter release.



Subject Blurred: The subject moved when the picture was taken.



Subject Fuzzy: When another part of the picture is sharp while the subject is fuzzy, the camera is out of focus. Be sure the two images in the rangefinder (yellow spot) coincide exactly. Be sure the bellows are pulled all the way out and locked.



Dull or Faint Picture: The picture is underdeveloped. Check the Picture Tips for correct developing time.



Picture Defects

The following defects in the finished print resulted from incorrect handling or operation.

White Areas: Light struck the negative roll during loading. Do not load in direct sunlight. Do not break the seals on the positive and negative rolls when loading.



Streaks at Print Edge: The tab slot was not shielded from the sun while the tab was being pulled. When taking pictures outdoors, turn your back to the sun when you pull the tab, so that your shadow covers the camera.



Streaks Across Print: The tab was pulled unevenly. Do not stop or hesitate while pulling the tab. Pull the tab fairly rapidly until the film stops automatically.



Spots on Print: Evenly-spaced spots on the picture are caused by foreign matter adhering to the steel rollers. Keep the rollers clean (see page 24).



USE OF FILTERS

For certain kinds of outdoor scenes, a yellow or orange filter will enhance the picture. Blue sky can be darkened to make clouds stand out more prominently, and in hazy scenes, contrast can be improved. Polaroid Corporation markets filters in sets and individually for its other cameras, and these can be used with the Model 900 as well, providing the electric eye is adjusted to compensate for the light absorbed in the filters. Filters made by Polaroid bear markings reading "set shutter one number lower" or "— two numbers lower." To adjust the electric eye for a one number correction, shift the Scene Selector button one dot toward "Lighter." For two numbers, shift two dots.



CARE OF THE BATTERY

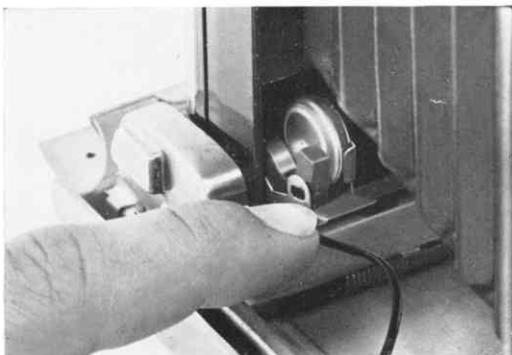
The battery that powers the eye has a minimum life expectancy of two to three years, and a probable life in use of four to five years. The battery is at rest as long as the shutter is uncocked. Its life will be shortened if the opened camera, with shutter cocked, is left in bright light for several hours at a time.

How to Tell When the Battery Needs Replacement

When the battery nears exhaustion it very rapidly changes its output, and your pictures will rapidly become increasingly overexposed (too light). When this happens, switch to "Manual" and set your exposure using the EV numbers until you get a battery replacement.

How to Replace the Battery

You can obtain a replacement battery from any Polaroid Land Camera dealer. Open the battery compartment in the rear of the shutter, remove the old battery and insert a new one in exactly the same way.



CARE OF THE CAMERA

Rollers: The two steel rollers must be kept clean and free of foreign matter which can cause evenly spaced spots along the length of the picture. Before loading each roll, turn the rollers slowly and remove foreign deposits with your fingernail or a moistened cloth.

Plates: Foreign matter may also collect on the black interior plates. Clean them carefully with a damp cloth.

Keep the lens clean: First blow off loose lint or dust particles, then polish gently with lens tissue or a soft, lint-free cloth.

PRINT CARE

The Print Coater leaves a hard plastic coating on your print. If you bend or crease your pictures, or write on the back of the print, you can crack this coating, which can lead to discoloration along the cracks. Use the tab or back edges for notes.

As with any photograph, it is wise not to use paste or rubber cement to mount your pictures. Impurities in many adhesives may cause the pictures to discolor. Polaroid Land prints may be safely stored in a Polaroid Picture Album, or in albums which have separate transparent acetate pages.

COPIES AND ENLARGEMENTS

You can make excellent on-the-spot copies of your Land prints (and often improve on them) with the Model 240 Polaroid Print Copier. Or you can get quick, inexpensive copies and enlargements from Polaroid Corporation. See the Picture Tips for copy order blanks and further details.

