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Polaroid Corp.  
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Polaroid Corp.  
2040 East Maple Ave., El Segundo 90245  
Graf's Camera Repair\*  
4129 Beverly Blvd., Los Angeles 90004  
R. M. Cudabac Camera Repair\*  
184 Second St., San Francisco 94105

### COLORADO

Rocky Mountain Camera Repair Co.\*  
240 Broadway, Denver 80203

### DISTRICT OF COLUMBIA

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

### FLORIDA

SPTS, Inc.\*  
1750 9th Ave., N., St. Petersburg 33713 or,  
Suite 424, 10 N.E. 3rd Ave., Miami 33132

### GEORGIA

Polaroid Corp.  
3720 Browns Mill Road, S. E.  
Atlanta 30315

### HAWAII

Photocine Servicer, Inc.\*  
1892A Kalakaua Ave., Honolulu 96815

### ILLINOIS

Polaroid Corp.  
2020 Swift Drive, Oak Brook 60521  
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.  
89 Second Ave., Waltham 02154

### MICHIGAN

Midwest Camera Repair\*  
318 Oak St., Wyandotte 48192

### MINNESOTA

Northwest Camera Repair\*  
415 First Ave. N., Minneapolis 55401

### MISSOURI

Camera & Electronic Service\*  
711 Westport Road, Kansas City 64111

### NEW JERSEY

Polaroid Corp.  
380 Franklin Turnpike, Mahwah 07430  
Mack Camera Service\*  
1025 Commerce Ave., Union 07083

### NEW YORK

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

### NORTH CAROLINA

SPTS, Inc.  
1103 Elizabeth Ave., Charlotte 28204

### OHIO

Polaroid Corp.  
4640 Manufacturing Ave., Cleveland 44135  
General Camera Service, Inc.  
15504 Industrial Pkwy., Cleveland 44135

### PENNSYLVANIA

Mack Camera Service\*  
1211 Arch St., Philadelphia 19107

### PUERTO RICO

Francisco N. Castagnet, Inc.  
621-623 Fernandez Juncos Avenue  
San Juan, Puerto Rico 00903  
Attn: Walter Fleischer

### TEXAS

Polaroid Corp.  
9029 Governors Row, Dallas 75247  
Camera Services, Inc.\*  
3407 So. Shepherd, Houston 77006

### WASHINGTON

Photo-Tronics, Inc.\*  
223 Westlake Ave., N., Seattle 98109

### AUSTRALIA

Polaroid Australia Pty. Ltd.  
2 Smail St., Ultimo, N.S.W. 2007  
Mailing address:

P.O. Box 335, Broadway, N.S.W. 2007

### BELGIUM

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

### CANADA

Polaroid Corp. of Canada, Ltd.  
350 Carlingview Drive  
Rexdale, Ontario  
Western Camera Service, Ltd.\*  
1855 West 4th Avenue  
Vancouver 9, British Columbia

### ENGLAND

Polaroid (U.K.) Ltd.  
Office, Rosanne House  
Welwyn Garden City, Hertfordshire  
Repairs, Huggins Lane  
Welham Green, near Hatfield  
Hertfordshire

### FRANCE

Polaroid (France) S.A.  
118 rue des Champarons  
92 Colombes

### GERMANY

Polaroid GMBH  
Königsbacher Strasse 15-21  
6 Frankfurt/Main-Niederrad 1

### ITALY

Polaroid (Italia) S.p.A.  
Via dei Cignoli 9  
20151 Milan

### JAPAN

Nippon Polaroid Kabushiki Kaisha  
Mori Bldg. No. 6  
32, Nishikubo Tomoe-cho  
Shiba, Minato-ku, Tokyo

### THE NETHERLANDS

Polaroid (Nederland) N.V.  
Office, Haspelsstraat 2  
P.O. Box 8047, Amsterdam—Slotermeer  
Repairs, 24 Markt, Enschede

### SWITZERLAND

Polaroid A.G.  
Hardturmstrasse 175, Zurich 8037

\*Authorized Repair Station.

## MEET THE BIG SWINGER



This book is the key to fun with  
your Polaroid Land camera Model 3000.  
Please take a few minutes  
to read it carefully.

donated to [www.butkus.us](http://www.butkus.us)

# HOW TO MAKE A BIG

# SWINGER PICTURE

a quick look



**FOR DAYLIGHT**  
Set clearest YES, p. 8



**FOR FLASH**  
Set distance scale,  
p. 10

**1** AIM AND SET



**2** SHOOT, p. 9



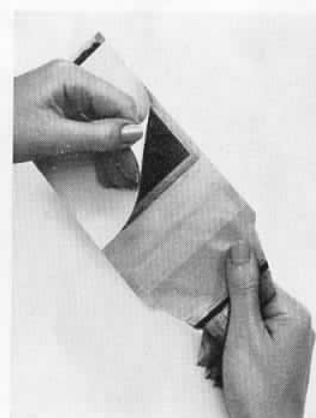
**3** PULL WHITE TAB, p. 12



**4** PULL YELLOW TAB, p. 13



**5** WAIT, p. 14

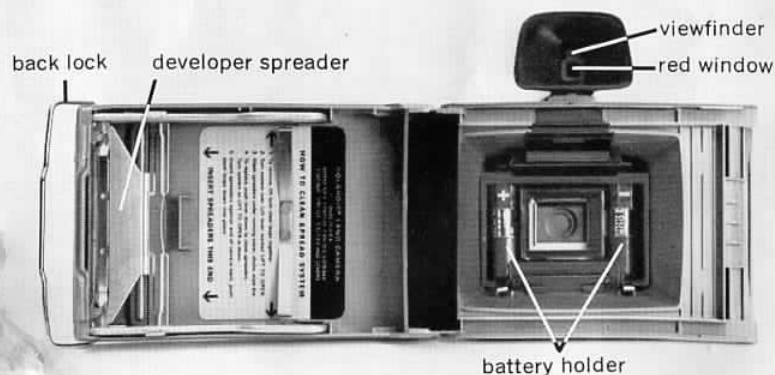
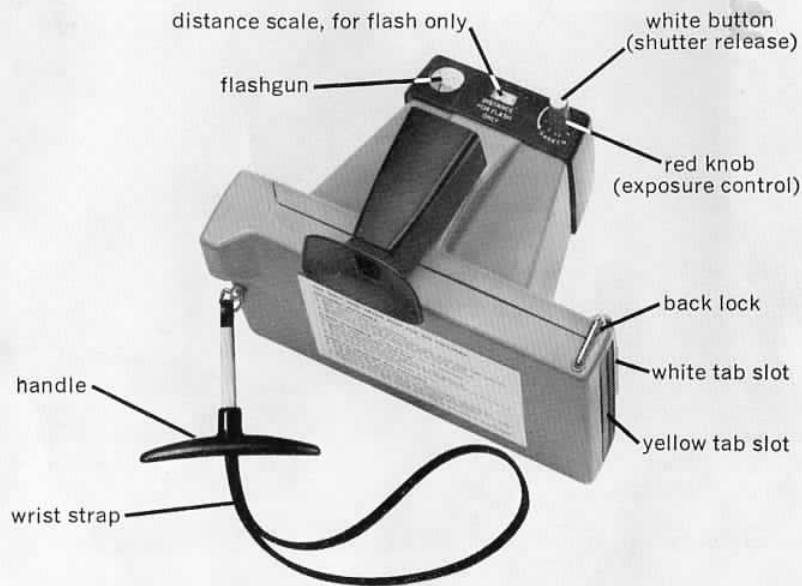


**6** SEPARATE, p. 14



**7** COAT, p. 15

## KNOW YOUR CAMERA

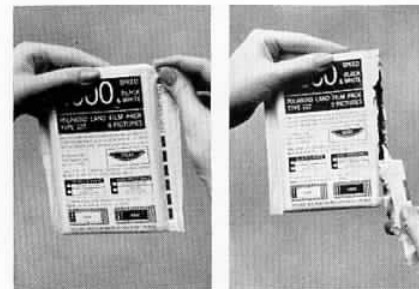


**IMPORTANT:** Keep the developer spreader clean; change the batteries once a year (see pages 16 and 22).

## HOW TO LOAD FILM

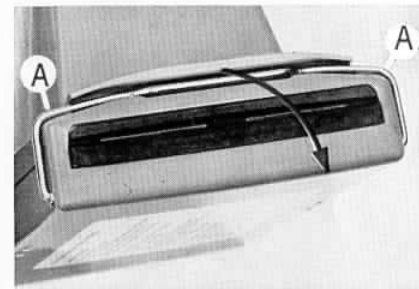
Always do this in the shade, not in direct sunlight, to avoid fogging the film.

**Use 3000 speed film:** The Big Swinger uses only Polaroid 3000 speed film, Type 107. Each pack makes eight black and white pictures,  $3\frac{1}{4} \times 4\frac{1}{4}$  in. **Don't try to use color film packs in this camera.**

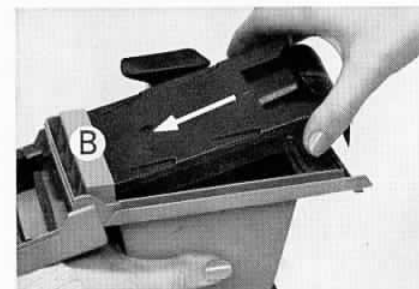


**1. Open the package:** Pull out the film bag. Handle it carefully and **only** by the edges. Also in the box are a print coater and an instruction sheet (please read it so you'll know how long to develop your pictures). Save the box to carry pictures.

Tear the bag along the dotted line, then pull the two sides apart and lift out the pack. Handle it **only** by the edges.

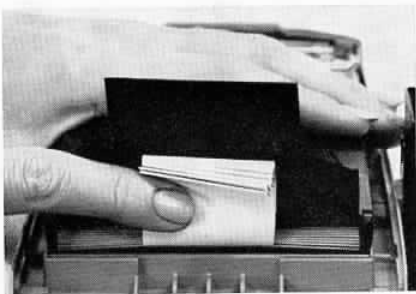


**2. Unlock and open the back:** Push up both ends of the back lock (A) and open the back all the way. Be careful not to drop the camera as the back opens.

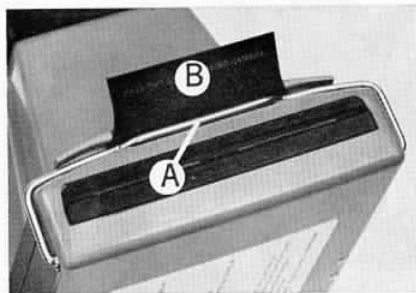


**3. Insert the pack:** Hold the film pack by the edges as shown. Push the closed end of the pack under the light shield (B) against a spring and then push the pack down into the camera.





**4. Check the white tabs:** Be sure that they are not caught between the pack and the camera.



**5. Close and lock the back:** Hold the back closed and push down on the center of the lock (A). The black tab on the safety cover (B) sticks out behind the lock.



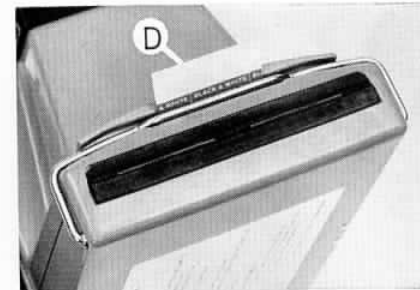
**6. Grip the black tab:** Hold the camera by the handle and get a grip on the black tab (C) as shown. The black tab is the end of the safety cover.



**7. Pull the safety cover all the way out of the camera:** Pull it straight and be careful not to rip it.

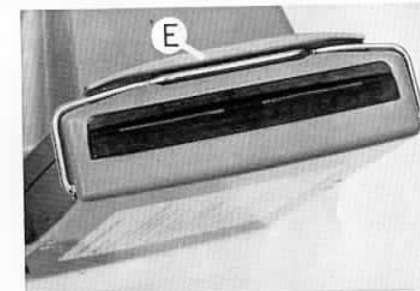
**8. Look for the white tab:** When the safety cover is removed, a white tab (D) should stick out of the small slot next to the lock.

If you can see a white tab, you are now ready to take picture No. 1.



#### IF NO WHITE TAB APPEARS

If there's no white tab in the slot (E), do the following in the shade or indoors, but not in bright sunlight.



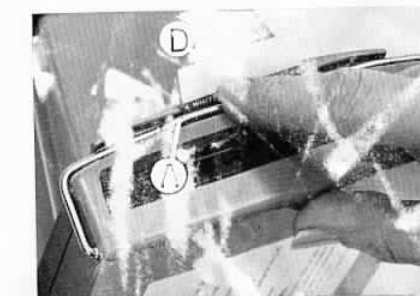
**1. Unlock the back of the camera, open it part way and, without disturbing or moving the film pack, push the white tab (D) out into the open.**



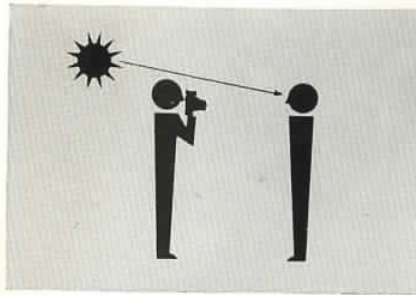
**2. Close and lock the back of the camera, making sure that the white tab (D) is outside and behind the lock (A).**

#### REMEMBER: YOU CAN OPEN A LOADED CAMERA, IF YOU DO IT CAREFULLY

If you're indoors or in the shade, and if you don't move the film pack, you can open the camera back to adjust film tabs, or to clean the developer spreader (page 18). If you move the pack while the back is open, only one piece of film will be ruined; the rest will still be good.



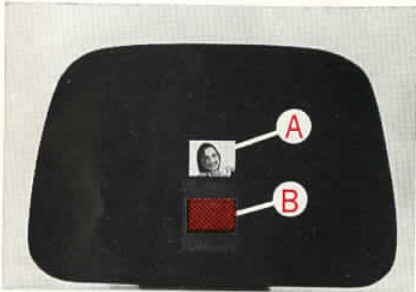




## HOW TO TAKE PICTURES IN BRIGHT DAYLIGHT OUTDOORS

Stand so the light on the subject is coming from **behind** you. Hold the camera in your left hand, with the strap around your wrist.

Raise the camera and bring the rubber eyecup **close** to your eye.



**1. Aim:** Center your subject in the viewfinder (A). Then, without tipping the camera, look down into the red window (B). You'll see a checkerboard.

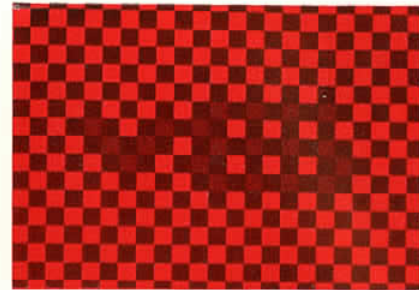


**2. Squeeze the sides of the red knob:** This makes the red window light up.



**3. Squeeze and turn the red knob to get the clearest YES:** Turn it back and forth as if you're rolling a pencil in your fingers, and squeeze while you turn it. The red knob controls the amount of light going through the lens to the film.

At first the YES may be weak and hard to see. Keep on squeezing and turning both ways to get a better YES.



When you see the clearest, best YES, the camera is set to take the picture. (If you can't get a clear YES, the light is too dim; you must use flash. See page 10.)



**4. Let go of the knob:** The light will go out and you'll see the checkerboard.

**5. Check aim:** Be sure that your subject is still centered in the viewfinder.



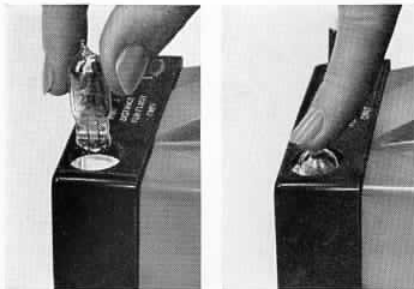
**6. Shoot:** Press the white button smoothly and slowly without moving the camera. **Don't** poke at the button—you may shake the camera and make a fuzzy picture.

Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

For vertical pictures, use the same grip but turn the camera on its side.



**YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 12**



## HOW TO MAKE FLASH PICTURES

**Don't look through the red window:** Never try to use the YES for flash; it's only for daylight pictures.

**Use only AG-1 clear or AG-1B blue bulbs:** Drop the bulb in, push it all the way.

**1. Measure the distance:** To get good flash pictures you **must** know how far it is from the front of the camera to the subject. Here are some simple ways to measure quickly. Of course, you can also use a tape measure.

**For 4 ft., two arm lengths:** 4 ft. is the best distance for flash pictures of one or two people.

Face your subject and touch fingertips, then drop arms. With the camera at your eye it should be about 4 ft. from the front of the camera to your subject. With two very tall people it may be a bit more than 4 ft.; with two short people it may be about 3½ ft.

**For more than 4 ft., count footsteps:** If you know the size of your shoe it's easy to measure distance by stepping toe-to-heel. For example, a man's size 10 shoe is about 1 ft. long.

**For very close pictures, one arm's length:** The closer you are to the subject, the harder it is to get good flash pictures. So, we suggest that you don't come closer than two arm lengths. But, if you do have to come very close, a tall man's arm length will put the front of the camera about 2 ft. from the subject; you should not come closer than that.

**2. Set the distance:** After you have measured, turn the red knob to set the **DISTANCE FOR FLASH ONLY** dial to that distance. For example, for two arm lengths, set it to 4 ft., as shown here.

To make small changes in this distance setting, turn the silver pointer on the red knob a little bit toward **DARKEN** or away from **DARKEN**.

Turning the red knob controls how much of the light from the flash will go through the lens to the film.

**3. Aim, shoot:** Center your subject in the viewfinder and press the white button.

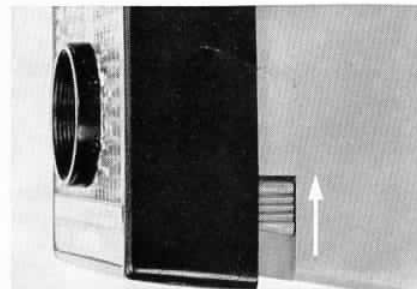
Hold the camera as shown, so your right thumb stops your forefinger from pushing the camera down.

For vertical pictures, use the same grip but turn the camera on its side.

**YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON PAGE 12**



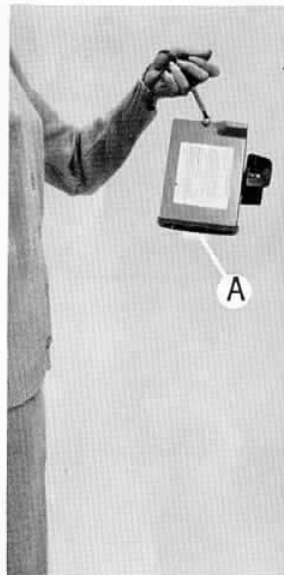
**How to get rid of the bulb:** Push the lever up (arrow). Turn the camera upside down and the bulb will drop out. Please put it in a wastebasket where pets and babies won't try to eat it and it won't be stepped on.



## HOW TO DEVELOP YOUR PICTURE

Shade the camera from direct sunlight for all the steps shown on these pages.  
**Don't hold onto the camera body!**

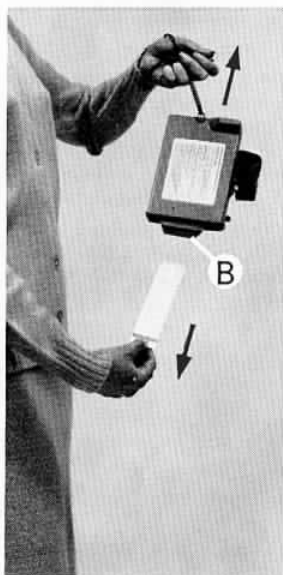
**FIRST, PULL THE WHITE TAB OUT OF THE CAMERA.**



**1. Let the camera hang:**



**2. Pull the white tab (A) all the way out of the camera:** This causes a yellow tab (B) to pop out of a narrow door in the end of the camera.



**THEN, PULL THE YELLOW TAB OUT.**



**3. Grip the center of the yellow tab:**



**4. Pull the yellow tab all the way out of the camera:** Pull it straight, smoothly, at medium speed, without slowing down or stopping.

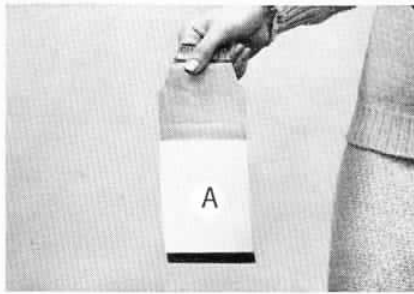
If you have trouble pulling the yellow tab out smoothly, turn to page 19.

**Never pull a white tab if you can see a yellow tab:** If you accidentally pull a white tab while a yellow tab is showing, don't pull another. Instead, follow the steps shown on page 17.

**If no yellow tab pops out:** Don't pull another white tab. Instead, follow the steps shown on page 17.

THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START TIMING DEVELOPMENT RIGHT AFTER PULLING THE TAB OUT. NEXT PAGE, PLEASE.

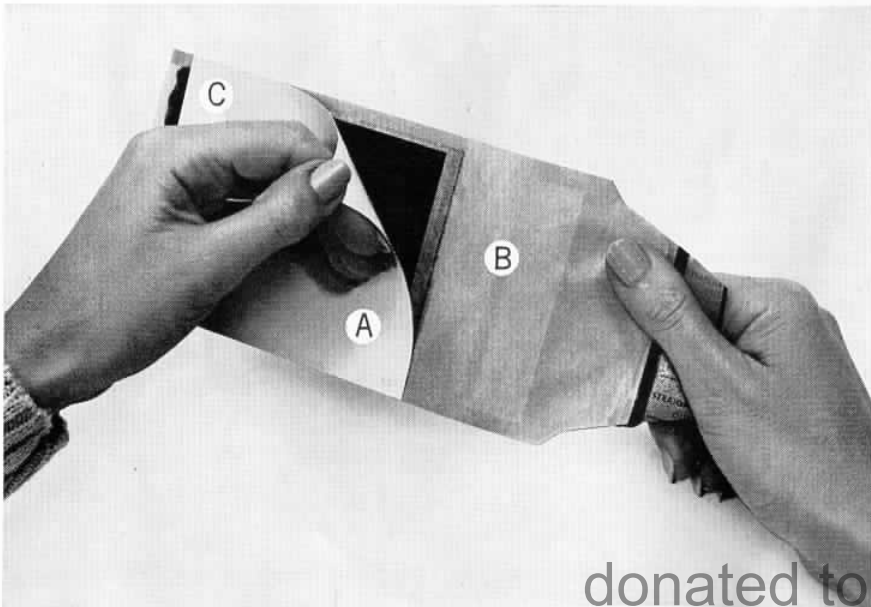




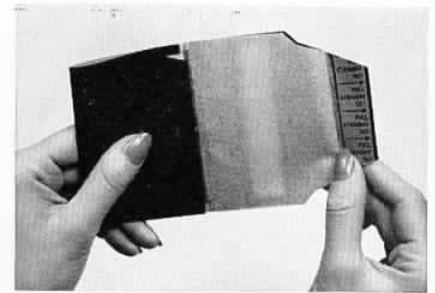
**6. Develop the picture for the full time given in the film instruction sheet:** Let the film hang from the yellow tab without moving, or lay it down flat.  
**Don't touch or bend the part where the picture is developing (A).**

**7. Separate the print:** After the full development time, **quickly** lift the print (A) away from the rest of the paper (B), starting from the end near the yellow tab, as shown. **Don't** start at the other end (C); you will get developer chemicals on your fingers.

Some Polaroid pictures may have dark backs, not white as shown here. Separate those in exactly the same way.



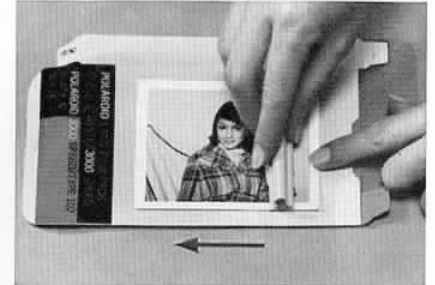
**8. Fold up the negative:** To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a wastebasket.



**9. Coat the print:** Do it as soon as you can — in less than two hours, if possible. If pictures are left uncoated for more than a few hours they may begin to fade and show marks.

Open the print coater tube, remove the coater and hold it by the plastic handle. **Wipe the face of the picture 6 to 8 times with the soft, wet coater.** Be sure to coat every bit of the picture, and don't forget the edges and corners.

Keep prints from touching each other until they are fully dry and not sticky. To stop the coater from drying out, seal it in the tube when it is not being used.



#### HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

**Daylight picture:** To make another picture of the same subject in the same place, with the same light, don't look at the YES. Instead, to make the next picture darker turn the pointer on the red knob toward DARKEN; to make the next picture lighter, turn the pointer away from DARKEN. For a small change, move the pointer one mark; for a bigger change, move it two marks.



**Flash picture:** If it is too light or too dark, you probably didn't measure carefully, so check the distance.

To make a darker picture of the same subject from the same distance, turn the pointer on the red knob one mark toward DARKEN; to make a lighter picture, turn the pointer away from DARKEN.

Here's another way to do the same thing. Don't touch the red knob. Instead, to make your next picture darker, back up about 1 ft. Or, to make it lighter, come a little bit closer.



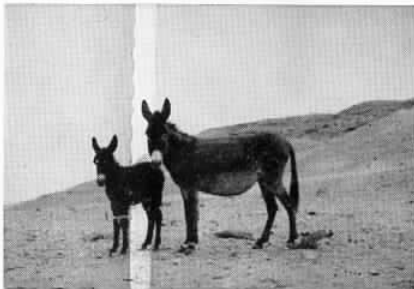
## POSSIBLE PICTURE TROUBLES

**Many white spots:** This happens if you pull the yellow tab out too fast. Try to pull the next tab slower, but steadily and without stopping or slowing down.



**One corner missing:** You pulled the yellow tab out crookedly, instead of straight. This can happen if you jerk the tab out very fast, or if you hold the camera the wrong way while pulling the tab. To stop this trouble, hold the camera and pull the tabs as shown on pages 12-13.

**Two corners missing:** You probably pulled the yellow tab out too fast. This is most likely to happen in cold weather. Always pull the yellow tab out smoothly and only medium fast.



**Broad streak:** One or more running across the short width of the picture. You stopped or slowed down in the middle of pulling the film to start development. Pull the film straight out in one smooth move.

Usually, the streak is not as easy to see as the one shown here.

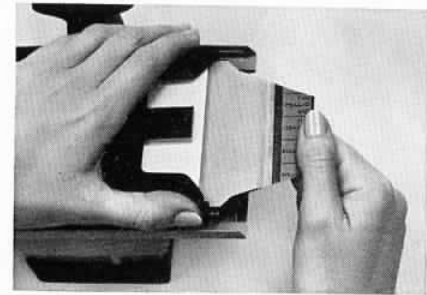


**Muddy, gray look:** You didn't develop the picture for the full time given in the film instructions. Always develop for the full time. Remember, in cool weather you must develop longer. See the film instructions for more information.

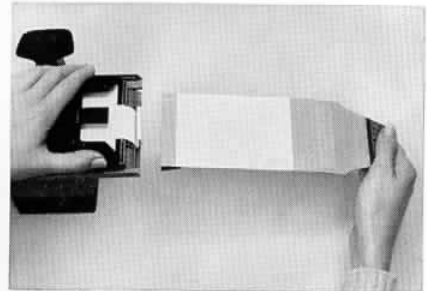
## IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!

**Don't** pull another white tab. Instead do the following in the shade or indoors:

1. Carefully open the camera back and take hold of the yellow tab that failed to come out through the slot.

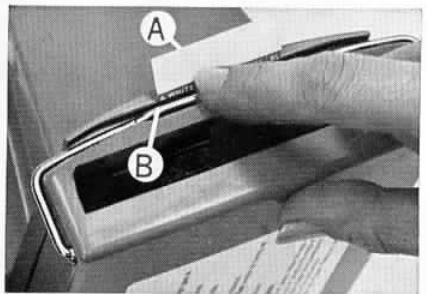


2. Without moving the pack, gently pull the yellow tab all the way out of the camera and discard that piece of film. **Don't** try to save it.

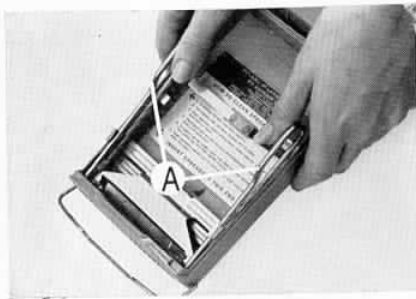


3. While the back is open, **check that the developer spreader and the yellow tab slot are clean.** If necessary, clean them as shown on page 18.

4. Close and lock the camera back, making sure that the next white tab (A) is outside and behind the lock (B), as shown.



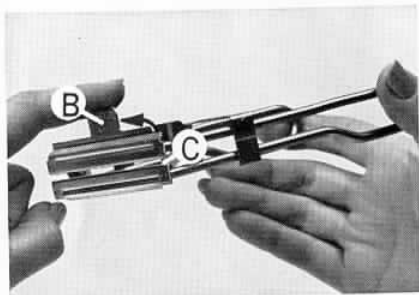
**DIRT IN THE SPREADER OR THE YELLOW TAB SLOT WILL BLOCK THE YELLOW TAB. BE SURE TO KEEP THEM CLEAN. SEE PAGE 18.**



## KEEP THE SPREADER CLEAN

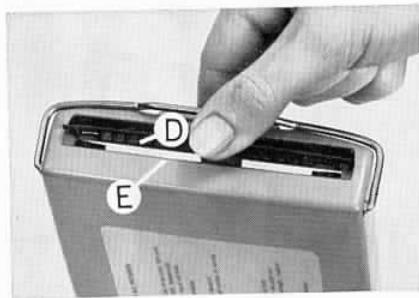
The developer spreader is the most important part of your camera. It must be kept clean, or you won't get good pictures. Signs that the spreader must be cleaned are: a yellow tab does not pop out when a white tab is pulled; or, there are developer chemicals on the back of a picture.

**1. Remove the spreader:** Use two hands and lift both steel loops (A) together. They are held by springs. The spreader will come out of the camera.



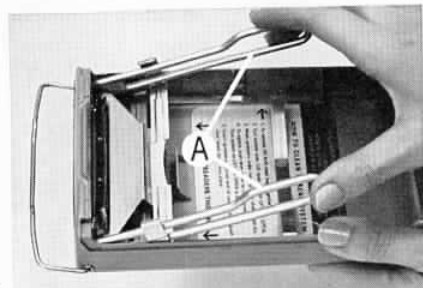
**Handle it carefully!** If you drop it, twist it, or otherwise handle it roughly, some of the parts may get bent and you will be unable to get good pictures. The camera will then have to go to a Polaroid repair station (see list on last page).

**2. Open the spreader bars:** Turn the spreader over so you see THIS SIDE DOWN. Lift the flat lever (B) marked LIFT TO OPEN. This opens the spreader bars (C).



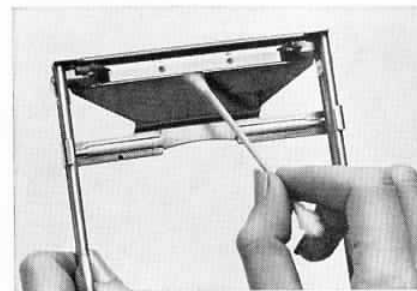
**3. Wash, shake, wipe dry:** Hold the spreader under running water to clean out any developer chemicals that may be on it. Shake off the water, then wipe the parts dry with a lint-free cloth or tissue. Hold the spreader as shown above, so your fingers can't get caught, and push down the lever (B) to close the spreader bars.

**4. Clean the tab slot:** If dirt collects here, the yellow tab can't pop out. Carefully open the narrow door (D) and clean the slot (E) with a damp cloth.



**5. Replace the spreader:** Turn it so THIS SIDE DOWN is down. Place the spreader in the camera back as shown and push the steel loops (A) down so they snap into place.

**If you have no water:** In an emergency you may be able to clean the spreader with cotton or cloth on a thin stick, such as a toothpick. This is not as good as washing and the spreader should be washed as soon as possible.



## TAB PULLING HINTS

If you have trouble pulling out the yellow tab as shown on page 13, try one of the

ways shown below. You can also pull out the white tab in the same way.



**If you're sitting:** Hold the strap handle so the camera hangs freely. Grip the center of the yellow tab and use it to



raise the camera so it's more level. Then, pull the tab straight out, all the way, smoothly and at medium speed.



**If you can't pull smoothly and easily:** Using the strap handle, hold the camera low (so the handle is about at your waist).



Grip the center of the yellow tab. Pull the camera up smoothly, at medium speed, so the tab comes out all the way.





### DAYLIGHT PICTURE HINTS

The best light for pictures of people is on a very bright, hazy day — the light is even and the shadows are soft.

**Move in close to get a big picture:** In bright sun you can come as close as 2½-3 ft., but noses may look too big; for very close ones, try a side view.



To fill the picture nicely, shoot two heads close together.

Give your subjects something to do, or to hold; they'll be more relaxed.

**If you wear eyeglasses:** Bright sunlight may shine into the red window from the side, making the YES dim. If so, move the camera to the other eye so your head blocks the sunlight. You may have to remove sunglasses to see the YES clearly.

**For pictures of places and things:** Try to shoot on bright, sunny days when you can see shadows at one side of your subject. You won't get your best pictures when the sun is right overhead.

**In the shade or on a dark day:** You may have to turn the red knob almost as far as it will go to get a clear YES. When you do this, nearby subjects (3-4 ft.) may look a bit fuzzy against a sharp background. If you back up a few feet, your subject will look sharper, but it will also be smaller.

If you can't move out of the deep shade into bright sunlight, the best thing to do is to stay fairly close to your subject and use flash.

### IMPORTANT TO REMEMBER

**Always** look for the clearest YES in the red window. You never have to measure distance — just be at least one arm's length from your subject. **Don't** look at the DISTANCE FOR FLASH ONLY dial. That is used only for flash pictures.

### FLASH PICTURE HINTS

**Stick to one or two distances:** Try to shoot all pictures of one or two people at two arm lengths (about 4 ft.). If they stand close to each other, you can even snap three at that distance. For larger groups, try 6 ft.

**Pick a good background:** Look for nearby light colored walls; try not to take flash pictures where the background is dark or very far away.

**Line up groups:** Try to have everyone about the same distance from the camera so they'll all be lighted evenly. If some are near to the camera and others far away, parts of your picture will be much too light or too dark.

**For close flash shots, spare the eyes:** Let your subjects look elsewhere than right at the camera and flash.

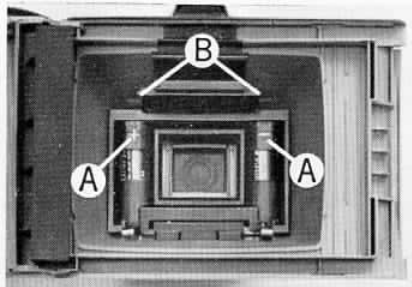
**If the flashbulb doesn't fire:** Don't pull the film out. Unless there was a bright light in the room the film should still be good. Put in another bulb, try again.

**If the bulb fires but the picture is all black:** Once in a while the bulb may not fire at the exact moment the shutter is open. There's nothing you can do about this. However, if it happens often, the camera may be out of order.

### IMPORTANT TO REMEMBER

**Don't** try to use the YES system; it's only for daylight pictures. **Always** measure carefully the distance from the front of the camera to your subject and set the DISTANCE FOR FLASH ONLY dial to that distance.



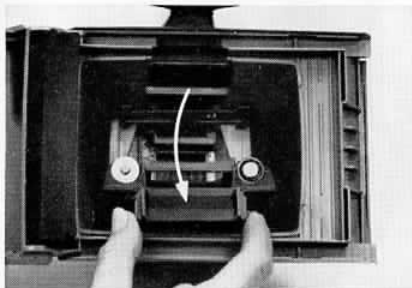


### CHANGE BATTERIES EVERY YEAR

There are two batteries for the flashgun and to light up the red window when you squeeze the red knob. They should be changed once a year. If they get weak, your pictures will get darker and darker.

The battery holder is marked with plus + and minus — signs (A) to show how the batteries should be placed.

Take hold of the finger grips (B) on the holder latch. Pull down to unlatch it.



The holder swings out on a hinge. Tip the camera and the batteries will slide out. Put in new batteries of the same kind, in the same positions.

To replace the holder, push it back up until the latch snaps into place.

### GENERAL CARE, CAMERA AND FILM

**Protect film and camera from heat:** Film can be damaged by heat, even if it is in a sealed package. After the film has been put in a camera it is also important to protect it from dampness and humidity.

**Don't** leave a loaded camera or packages of film in direct sunlight. 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 it's cooler.

**Don't** remove film from its sealed bag until you are ready to use it.

**How to clean the lens:** Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. **Never** use silicone coated eyeglass tissues. Clean the viewfinder and the window right over the lens in the same way.

### FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139 or, if you are overseas, to the nearest Polaroid office (see next page for addresses). Send sample pictures with full information. Please be sure to 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 without charge repair it or, at our option, replace it with a camera carrying this warranty, providing the camera is shipped by prepaid transportation to one of the authorized repair stations listed on the next page. This warranty covers the camera for one year from date of original purchase.

The warranty 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 warranty and charges will be made for any subsequent work 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 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 repair 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.