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Polaroid Automatic 100 Land Camera

CONTENTS

Getting Acquainted

Operation (see the blue-edged pages)

Ideas

Miscellaneous

HOW TO GET THE MOST OUT OF THIS CAMERA

The Automatic 100 is one of the world's easiest-to-use cameras, once you understand a few simple techniques. However, because this camera is completely unlike anything you've ever seen before, it is very important you learn these operating steps or you're bound to waste film and money and be disappointed with your picture results.

This booklet has four parts: Getting Acquainted; Operation; Ideas; Miscellaneous.

We hope that you'll look at Getting Acquainted before loading your Automatic 100 with film. Then you'll be completely familiar with this wonderful camera before you make your first picture. And that's as it should be.

But if you're the impatient type that just can't wait to start taking pictures, turn to the pages with blue edges — the Operation section. There you'll see in detail the few very simple steps in loading film, setting the camera, and making the

picture. And once you get going, if you forget the simple routine, there's a reminder diagram on the back cover to set you straight again.

The Ideas section is for those ambitious owners who have the routine down pat and get a good picture every time, but who want to make more than just everyday snapshots. Here you'll find ideas for accessories to increase your picture fun, hints on better portraits and scenics, how to make pictures in very dim light, etc.

The Miscellaneous section tells you how to correct your mistakes (if some pictures don't come out right), how to take care of the camera, where to get it repaired if it gets damaged, and much other useful information.

So, this booklet does more than just get you started. It's a guide to future picture pleasure, and a valuable reference piece in case you have problems. Keep it handy in the camera cover.
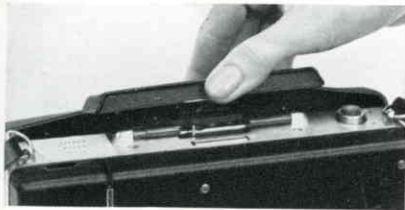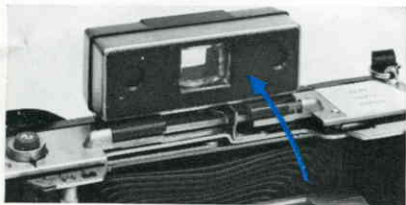
1. Magnet holds cover down. Lift back edge.

2. You can let cover hang down or . . .

3. . . . to remove it, push spring (arrow) and lift.

4. Lift finder up and back; magnet will grip it.
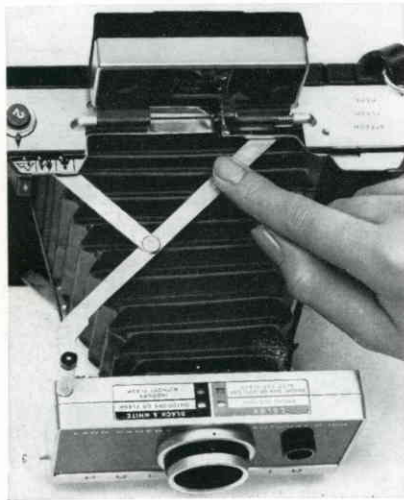
5. Raise button No. 1; this unlocks camera front.

6. Pull camera front out as far as it will go.

PHOTO 6, IMPORTANT: Be sure to pull the camera front out until there is a definite click and the locking bar (arrow) snaps into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

HOW TO CLOSE AND COVER THE CAMERA

Press down on the locking bar. This releases the front of the camera. Push the front in all the way until it locks.

A magnet holds the finder up. Fold the finder down gently. Try not to bang it on the camera.
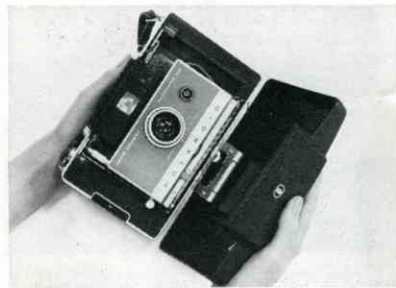
If you have removed the cover: to replace it slide the hinge down over the lock spring until it snaps into place (top). Swing the cover up and over; the magnet on top of the camera will hold it.

4

HORIZONTAL: Grip the two ends. Place your forefingers on the No. 1 buttons; you can easily shift the right forefinger to No. 2 button. To steady the camera, press your elbows into your ribs; rest the camera against your nose.
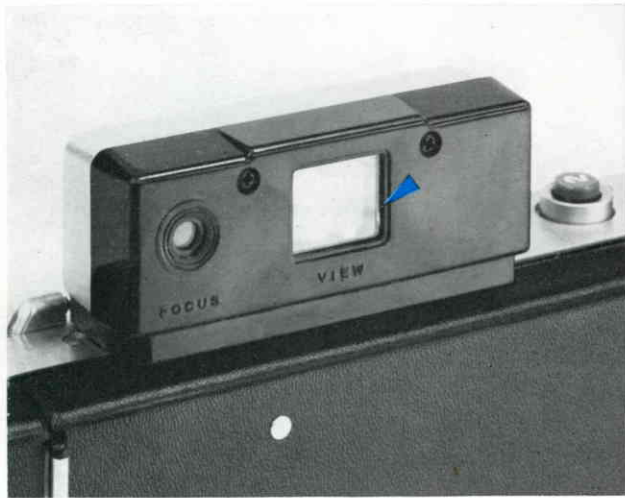
VERTICAL: Grip the camera as you would for a horizontal picture, turn it so your right hand is below (center). Or, turn it so your right hand is at the top (right). Either way, brace the camera against your forehead and face.

HOW TO USE THE VIEWFINDER

Looking through the viewfinder window (arrow) you'll see a bright, white broken line. Frame the scene with this line. Always try to look through the center of the window and concentrate on your subject, not on the white line. If your subject is very close (3½ ft., for example), allow a little extra space between your subject and the top frame line (above). If not, you may accidentally cut off the top of someone's head in your picture.
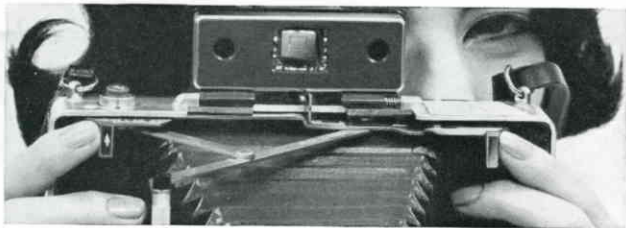
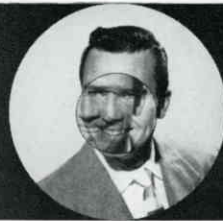# HOW TO FOCUS THE CAMERA

Look through here at the bright spot. ▲

▼ Push No. 1 buttons.

OUT OF FOCUS

IN FOCUS

Holding the camera horizontal place your forefingers on both No. 1 buttons as shown and push them all the way to your left. Look through the Focus window and aim the bright spot in the center at a nearby subject (about 5 ft. away,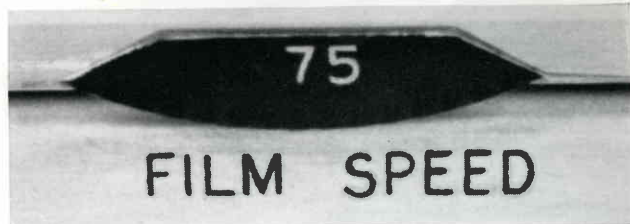 for example). You should see two images of your target in the bright spot; this means that the camera is not focused for that distance. Push the No. 1 buttons back and forth until the two images become one — sharp and clear. Now the camera is focused. For vertical pictures, focus with the camera horizontal; turn it to aim and shoot.

7

WHAT THE FILM SPEED DIAL DOES

For color film. ▲
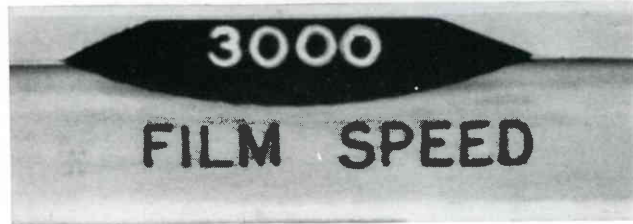
▼ For black-and-white film.

The film speed dial (blue arrow) sets the exposure controls for the kind of film you are using. For color film turn the dial to 75; for black-and-white film turn to 3000. If you don't do this, the electric eye (white arrow) can't 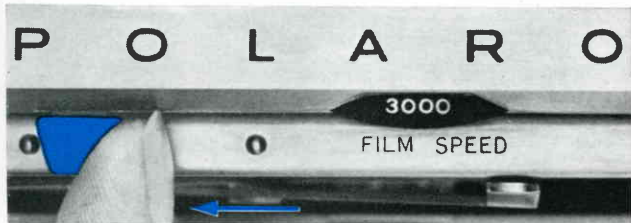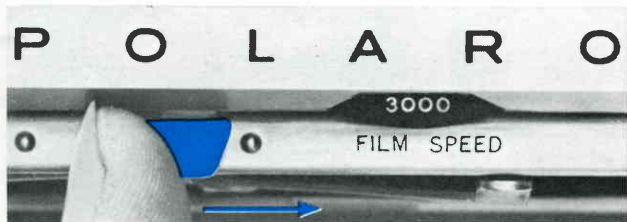make a correct expo-sure. To prevent accidental turning, this dial has a strong spring. It must be turned a rather long way to make it snap to its next position. The other numbers (besides 75 and 3000) are for films which may be sold in the future.

▲ Move the blue knob this way . . .

COLOR		BLACK & WHITE	
BRIGHT SUN ONLY	■	■	OUTDOORS OR FLASH
BRIGHT SUN OR DULL DAY ALSO FOR FLASH	▫	▫	INDOORS WITHOUT FLASH

to set the blue squares here. ▲

▲ Move the blue knob this way . . .

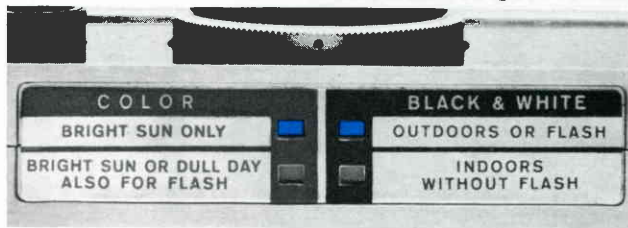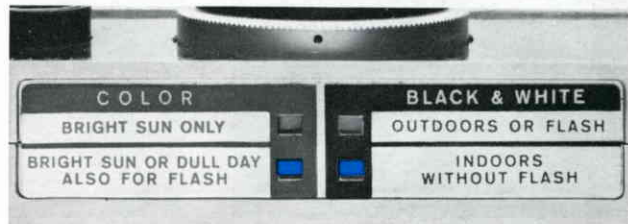| COLOR		BLACK & WHITE	
BRIGHT SUN ONLY	▫	▫	OUTDOORS OR FLASH
BRIGHT SUN OR DULL DAY ALSO FOR FLASH	■	■	INDOORS WITHOUT FLASH

to set the blue squares here. ▲

Are you shooting color or black-and-white, and what kind of light are you going to use? Outdoor daylight, bright or dull? Ordinary room light? A flashbulb?

When you decide, move the blue knob as shown to set the blue square in the hole next to the kind of lighting you are going to use for that picture. If the camera is loaded with color film, look only at the red part of the Lighting Selector; with black-and-white film, look only at the black part. Just move the blue knob and set the blue square where you want it.

9

PRACTICE THE 1, 2, 3 SYSTEM

ONE is for focusing. Look through the Focus window and aim the bright spot at various subjects. Push the No. 1 buttons and practice bringing together the two images of your subject in the bright spot to make one clear image.
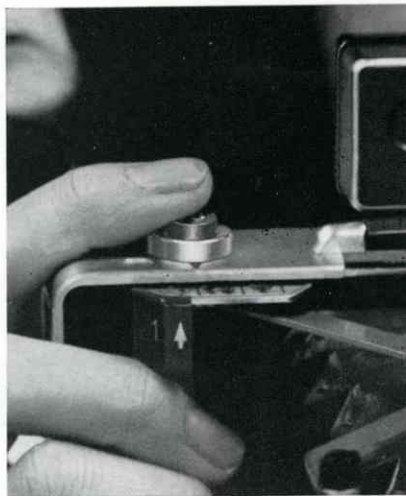
TWO is for shooting. Practice pressing the No. 2 button slowly until the shutter clicks. In dim light hold No. 2 down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up.
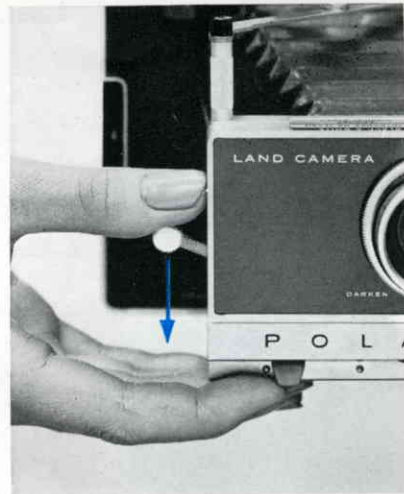
THREE is for resetting. Right after snapping a picture, always push down No. 3 button firmly until it locks and stays down. This resets the shutter for the next picture. If you don't reset No. 3 button, you won't be able to shoot.

10

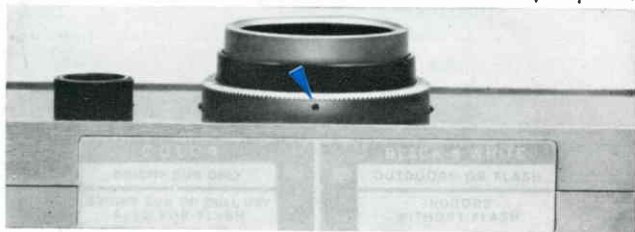# HOW TO SET THE LIGHTEN/DARKEN (L/D) CONTROL
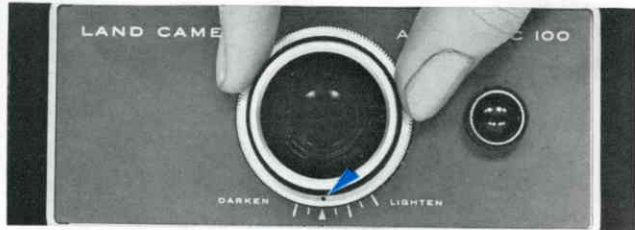
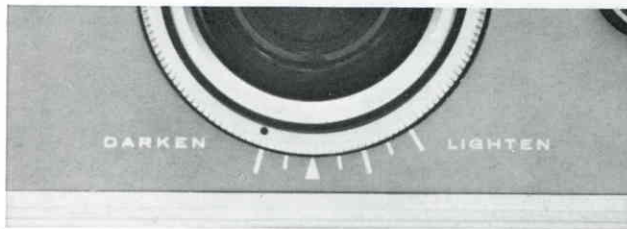Normal position for most pictures. ▲ Front view. ▼ Top view.

To make prints darker. ▲

▼ To make prints lighter.

Try to arrange your subjects so the light on them comes from behind you or from the side. With such lighting, and for all flash pictures, set the black dots on the L/D control at the Normal position, as shown (blue arrows).
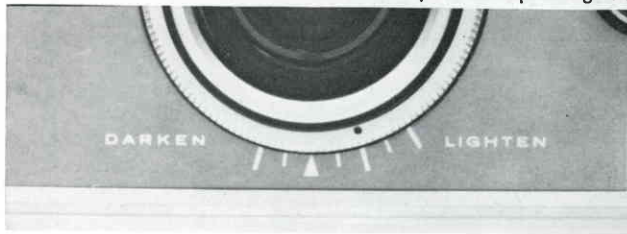
If the light comes from behind your subject, or if it's brighter behind your subject than in front, or if there's a strong light in the scene, the electric eye will be "fooled" and your pictures will come out too dark. Page 28 explains what to do to prevent or correct this.

To make prints come out lighter or darker than they do at the Normal setting, turn the L/D control towards Lighten or Darken as shown above. Page 23 shows what this does.

11

HOW TO LOAD A FILM PACK: THE IMPORTANT FIRST STEP
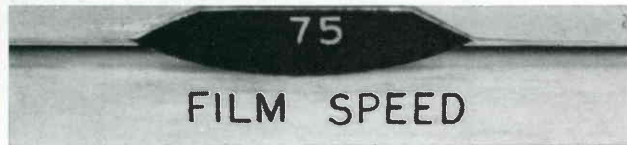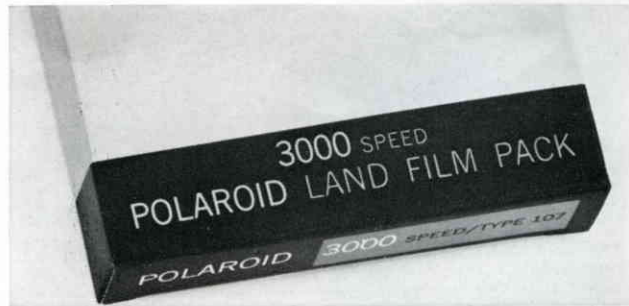
SET FILM SPEED: When you decide whether you are going to load color film or black-and-white, set the film speed dial to the right number — 75 for color, 3000 for black-and-white. Do this before anything else, so you won't forget to do it. If the film speed dial is set wrong, your pictures won't come out right; they will be all white or all black.
Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.
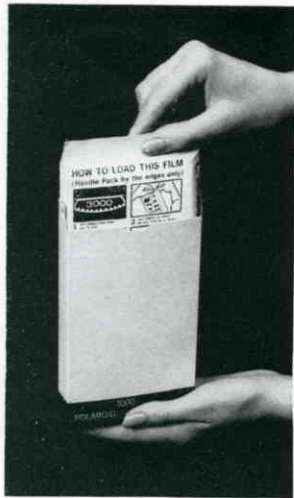
Open the top of the box. With color film there's a set of mounts; with black-and-white film there's a coater. Remove these and the instruction sheet (please read it). Pull out the film package. Handle it only by the edges. Save the box to carry prints in safely. On the back of the black-and-white box is a device to help you coat prints. You need this.
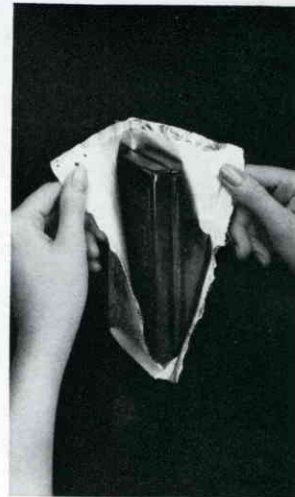
Hold the package as shown, with thumbs on the grip marks (left). Starting at the notch, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Always handle the pack by the edges only.

HOW TO LOAD A FILM PACK (cont.)
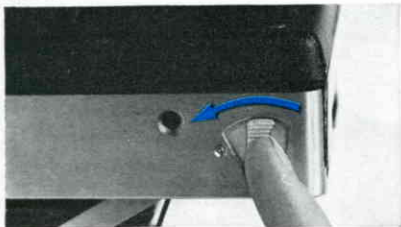
1. Push the back door latch; the door will pop up.

2. Open the back door all the way.

3. Hold the film pack by the edges, this way.
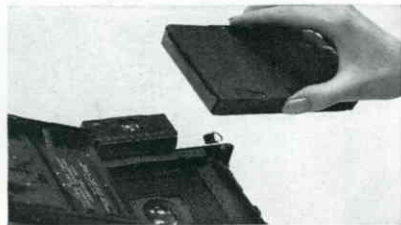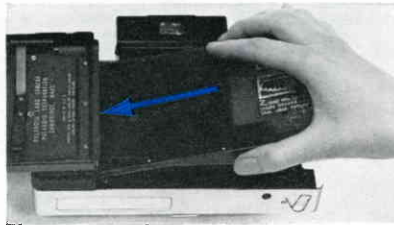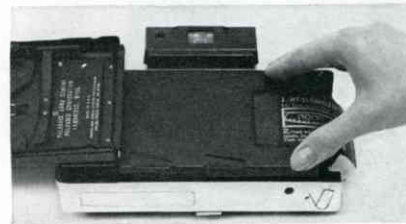

4. Flip your wrist so the printing on the safety cover faces the lens.

5. Push the closed end of the pack under the door hinge, against a light spring tension.

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

Close the back door. Be sure both sides are shut tightly. Important: The black paper tab of the safety cover (arrow) must stick out of the No. 4 slot. If it doesn't, reopen the back door and straighten the tab so it sticks out.

Grip the tab firmly with thumb and forefinger and pull it straight out of the camera, all the way. With the safety cover
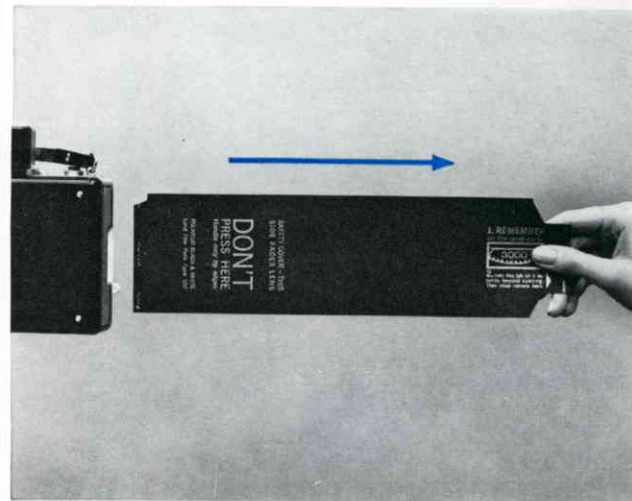
out of the pack, you're ready to take the first picture.

IMPORTANT: Never pull the safety cover before loading the film pack, and don't remove the film pack from the camera after pulling the safety cover. If you do, one or more of your pictures will be lightstruck and ruined.

15

HOW TO SET THE CAMERA FOR A COLOR PICTURE

▲ Move the blue knob this way...
to set the blue square here ▼

COLOR	
BRIGHT SUN ONLY	
BRIGHT SUN OR DULL DAY ALSO FOR FLASH	■

ALL-PURPOSE SETTING: Use this for pictures in bright sun, in the shade, or on a dull day. It's also for flash indoors or for long exposures in dim light.

Check that the Film Speed Dial is set to 75, the L/D control is at Normal position, and the light is coming from behind you or from the side. At this setting the lens is wide open and you must focus the camera carefully.

▲ Move the blue knob this way...
to set the blue square here ▼

COLOR	
BRIGHT SUN ONLY	■
BRIGHT SUN OR DULL DAY ALSO FOR FLASH	

EXTRA DEPTH SETTING: Use this only for subjects in bright sun. It sets a smaller lens opening and slower shutter speed than the All-Purpose setting, adds "depth" to your picture by getting more near and far objects into focus at the same time. Check that the Film Speed Dial is set to 75, the L/D control is at Normal, and the light is coming from behind you or from the side of your subject.

16

▲ Move the blue knob this way...
to set the blue square here ▼

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 in rooms of average size. Check that the Film Speed Dial is set to 3000, the L/D control is at Normal, and the light is coming from behind you or from the side of your subject.

▲ Move the blue knob this way...
to set the blue square here ▼
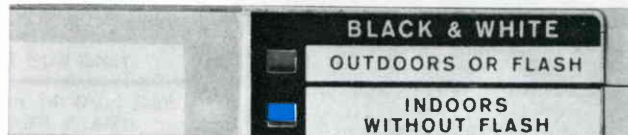
DIM LIGHT SETTING: Use this for pictures without flash indoors or in other dimly lit places, and for outdoor night scenes. With light from windows or fluorescents, set the L/D control at Normal; with ordinary tungsten lamps set it halfway to Lighten (see page 29). Check that the Film Speed Dial is set to 3000, and that there is no strong light source behind or near your subject.
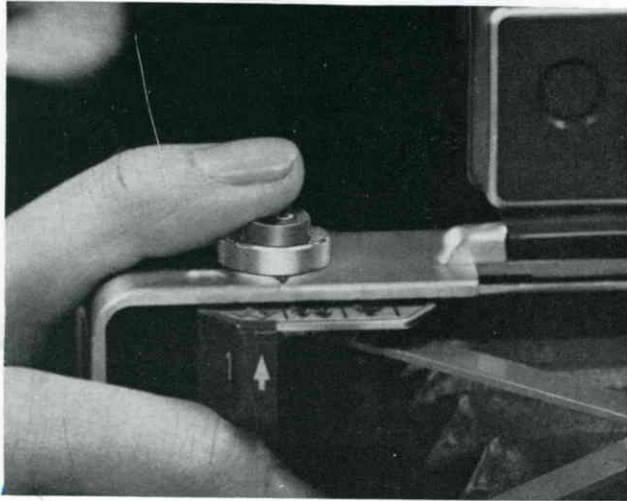
17

HOW TO MAKE A PICTURE!

FRAME
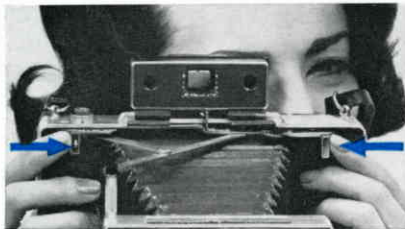
FOCUS

AIM

**1** **FOCUS:** Look at your subject through the View window. Come close enough to fill most of the frame. Shift your eye to the Focus window. Push the No. 1 buttons until the bright spot shows a single clear image of the most important part of your subject. Shift your eye back to the View window, center your subject in the white frame.

18

2 **SHOOT:** Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black-and-white indoors without flash, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then let No. 2 button come up.
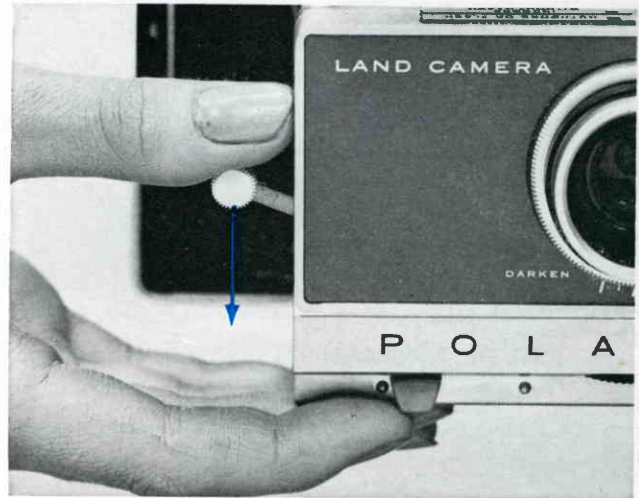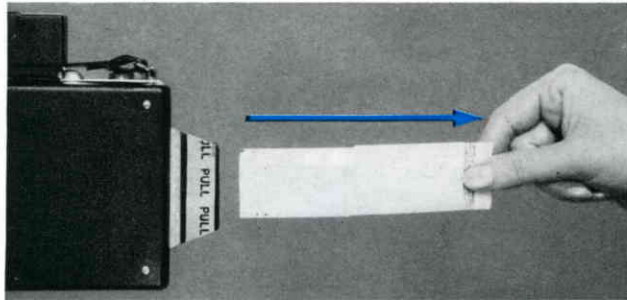
3 **RESET:** Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away.
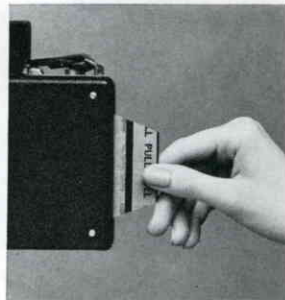
HOW TO DEVELOP THE PRINT
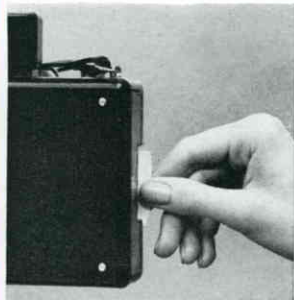
First, the small white tab.

Pull it straight out of the camera.

Next, the large yellow tab.

4 **PULL THE TABS:** Grasp the small white tab and pull it straight out of the camera, all the way, without stopping. This causes a large yellow tab marked "PULL" to pop out. Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow tab in the center so it will come out straight when you pull it.

WARNING: Never pull a white tab when you can see a yellow tab. If you do, you'll ruin the entire film pack.

When you pull the yellow tab, hold the camera so the lens faces straight ahead of you, not pointing down. This, plus gripping the center of the tab, helps you to pull it out of the camera straight.
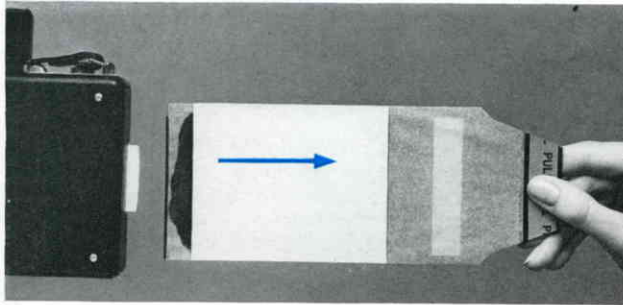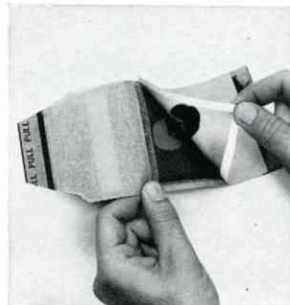
Pull it straight out of the camera. Begin timing.

Lift off the white print.

Fold up the negative.

Pull the yellow tab straight out of the camera all the way, moderately fast, without hesitating. This starts the developing process, so begin timing the development of your picture as soon as you pull the yellow tab out of the camera.

The picture develops outside the camera. While it's developing, hold the tab only by the yellow tip, or lay it down flat, but don't touch or bend the white paper or lift it off. Develop for the full time recommended in the film instruction sheet. In cold weather you must develop for a longer time (see the film instruction sheet).

After the recommended development time, quickly strip the white print off the brown paper starting from the end nearest to the word PULL. 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 Polacolor print mount, which is supplied with the film.

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