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125

1 FOCUS

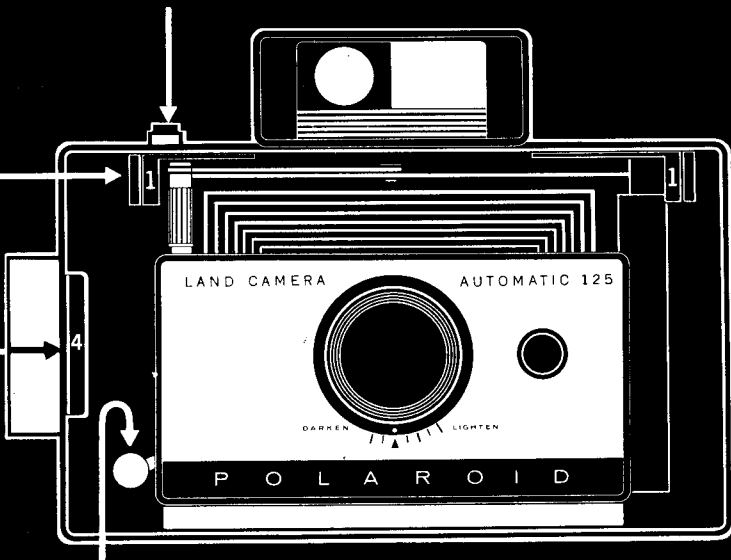
Look through finder. Place top line of rangefinder at top of subject's forehead; push No.1 buttons back and forth to place moving line at bottom of chin. For scenics, set moving arrow at INF.

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.

2

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



3

RESET Press No. 3 button down until it locks and stays down.

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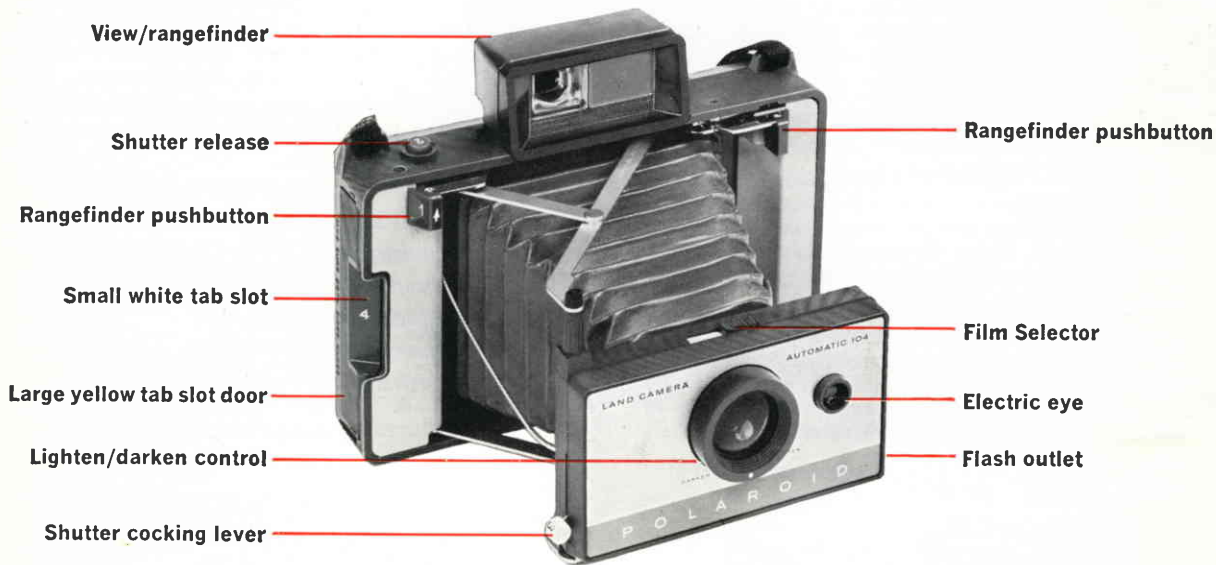
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HOW TO GET THE MOST OUT OF THIS CAMERA

This is one of the world's easiest-to-use cameras, once you understand a few simple techniques. However, it is very important that you learn the basic operating steps or you're bound to waste film and money and be disappointed with your picture results.

With this camera, snap all your outdoor pictures in bright daylight, shoot all indoor pictures with flash.

Before you load your camera with film, please be sure to read carefully the first two sections in this booklet: Getting Acquainted, and Operation (the red edged pages). As you read the text and look at the pictures, go through all the motions of using the camera — without film.

Once you get the simple operating routine down pat, load a film pack. We suggest that you start with 3000 speed black and white film. Please remember that even the finest camera and film need some help from the photographer if they are to produce good pictures. That help can be summed up in one sentence: **Plan and think before you shoot.** As a starter,

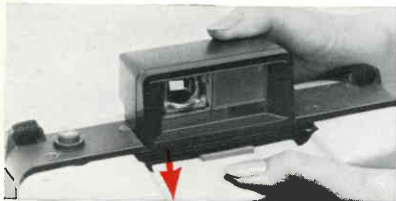
read carefully the instruction sheet packed with your film. Those instructions may change from time to time, so it's a good idea to review the film instruction sheet occasionally.

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

1. In daylight pictures **always have the light on the subject coming from behind you.** For best color pictures place your subjects in bright sunshine.
2. **Move in close**, to get a big image in the print.
3. **Choose colorful subjects** for your color pictures.
4. **Pick a good background**, particularly with flash.
5. **Pull the tab correctly.**
6. **Time development carefully.**
7. **Keep an eye on the temperature.**

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

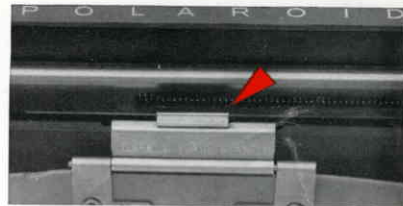
HOW TO OPEN THE CAMERA



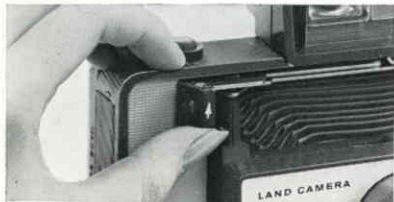
1. To unlatch cover, press on center of top.



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



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



4. Raise button No. 1; this unlocks camera front.



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

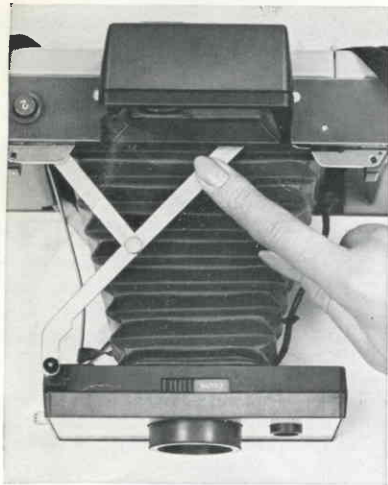
PHOTO 5, IMPORTANT: Be sure to pull the camera front out until there is a definite click and the locking bar (arrow) snaps

into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

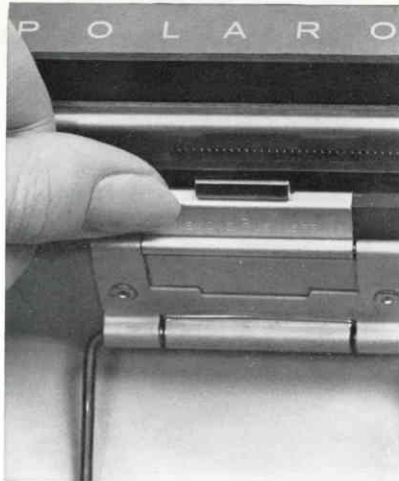
This booklet is designed to fit neatly inside the cover, under a spring clip (photo 2).

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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.



If you have removed the cover: to replace it, slide the hinge down over the lock spring until it snaps into place.



Swing the cover up. Press the top center section under the finder housing so it latches securely.

When storing the camera be sure that nothing presses on the No. 2 button; if it's depressed even slightly, the battery may be drained.

HOW TO HOLD THE CAMERA



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.

GETTING ACQUAINTED

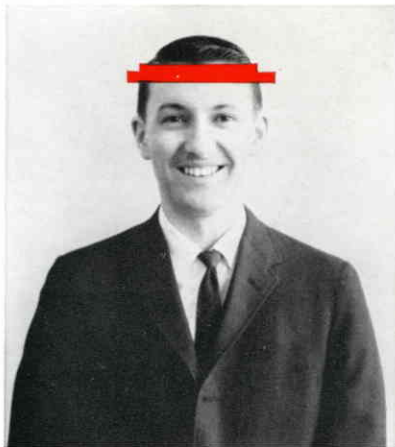


VERTICAL: Grip the camera as you would for a horizontal picture, turn it so your right hand is below. Brace the camera against your forehead and face.

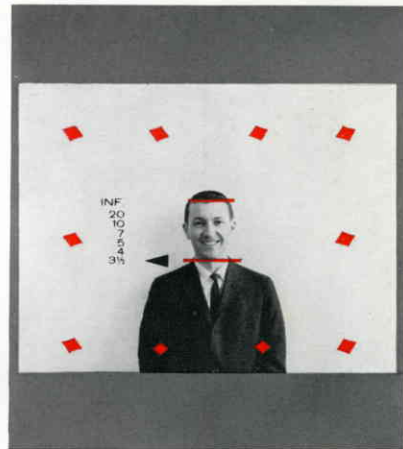
HOW TO FOCUS FOR PICTURES OF PEOPLE



1. Holding the camera horizontal, look at your subject through the finder. Put your forefingers on both No. 1 buttons, as shown, and push them all the way to the left. For vertical pictures, focus with the camera horizontal, then turn it to aim and shoot.



2. Place the top white line (red here) at the top of your subject's forehead. With small children (1-3 years) place the top line at the top of the head.

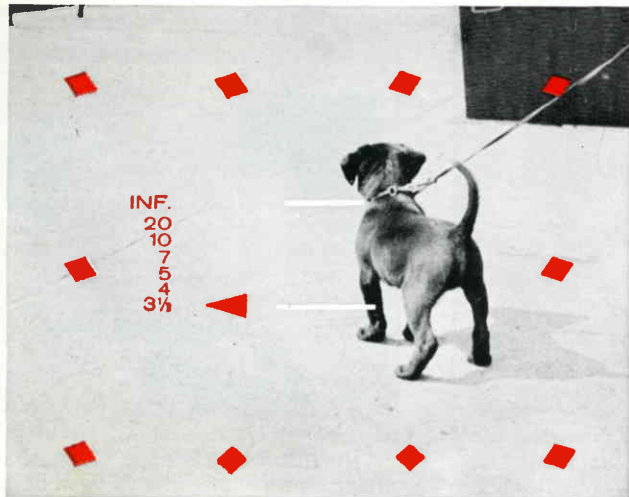


3. Move the No. 1 buttons back and forth to place the moving line at the bottom of your subject's chin.

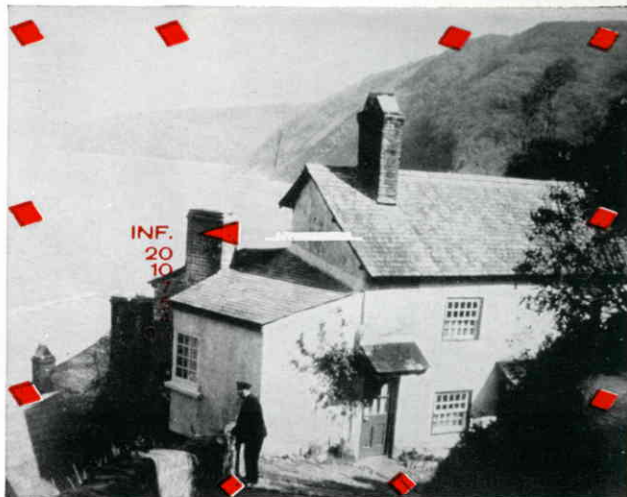
If the lines won't separate far enough to frame the subject properly, you're too close; back up a bit.

The inside points of the diamonds outline the picture area.

FOCUSING FOR DAYLIGHT PICTURES OTHER THAN PORTRAITS



HOW TO FOCUS FOR PETS, BABIES, OBJECTS: For pictures of babies, pets, and inanimate objects up to 20 ft. from the camera, estimate carefully the distance from the camera to the subject. Then push the No. 1 buttons back and forth until the white arrow (red here) points to that estimated distance (3½ ft. here). Do not use the white lines in the rangefinder for subjects such as these.

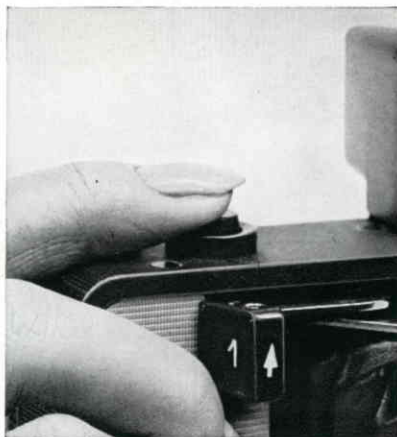


HOW TO FOCUS FOR SCENIC PICTURES: For all scenics, and for all pictures of subjects more than 20 ft. from the camera, push the No. 1 buttons to set the white arrow (red here) opposite the INF. (infinity) setting. Do not use the white lines in the rangefinder; they are for pictures of people up to 20 ft. from the camera.

BEFORE LOADING FILM, PRACTICE THE 1, 2, 3 SYSTEM



ONE is for focusing. Look through the finder at someone nearby and push the No. 1 buttons all the way to the left. Place the top rangefinder line at the top of your subject's forehead. Practice pushing the No. 1 buttons to place the moving line at the bottom of your subject's chin.

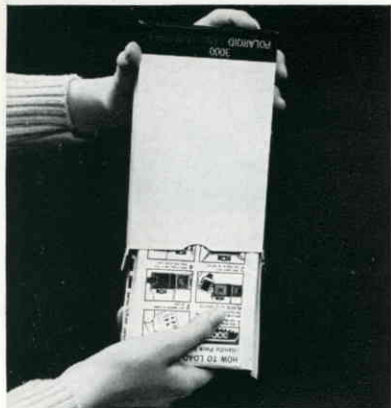


TWO is for shooting. Practice pressing the No. 2 button slowly until the shutter clicks. In dim light hold No. 2 down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up. If nothing happens when you press No. 2, perhaps you forgot to reset No. 3 (right).



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 your next picture; nothing will happen when you press No. 2 button.

LOADING: OPEN THE FILM PACKAGE



OPERATION

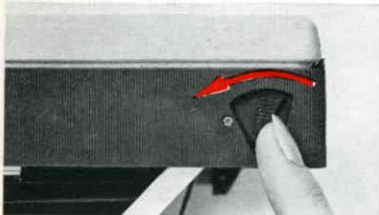
Open the top of the box. With color film there's a set of mounts; with black and white film there's a coater. Remove these and the instruction sheet (please read it). Pull out the film package. Handle it gently, carefully. Save the box to carry prints in safely. It also can be very useful when coating black and white prints.

Hold the package near the edges. **Don't press hard on the**

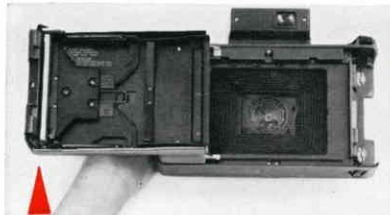
middle of the package. Starting at the corner, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Dispose of the little package of silica gel. Always handle the pack by the edges only.

Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.

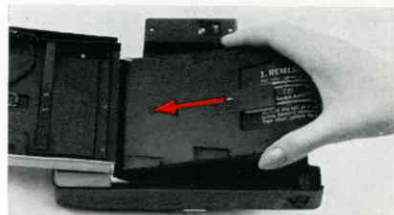
LOADING (Cont.)



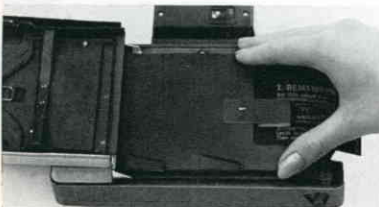
1. Push the back door latch; the door will pop up.



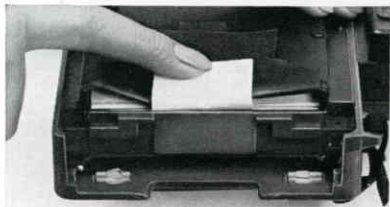
2. Open it all the way. Are the rollers (arrow) clean? If not, clean them as shown on page 28.



3. Hold the film pack by the edges as shown, and push the closed end of the pack under the door hinge against spring tension.

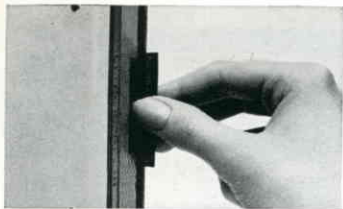


4. Push the pack down into the camera. You'll feel it snap into place.

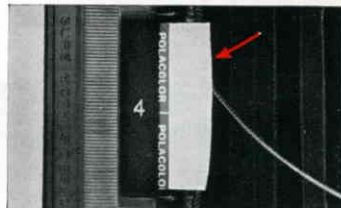
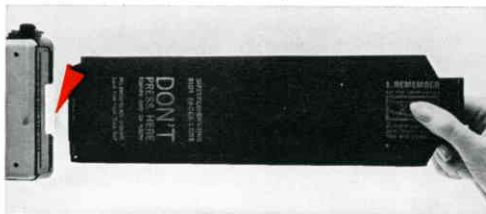


5. & 6. Be sure the white tabs are free and not folded under. Close the back door. Press both sides firmly to be sure that both sides latch. The black tab of the safety cover must stick out of the small slot. If not, reopen the back, lead the tab out.



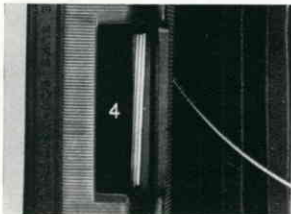


7. & 8. Pull the safety cover all the way out of the camera without stopping. Don't rip it.

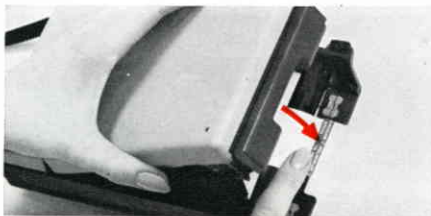


9. With the safety cover out, the white tab (arrow) should stick out of the small slot (No. 4). Don't pull the white tab. You're now ready for the first picture.

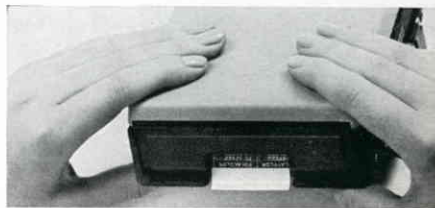
IF NO WHITE TAB APPEARS



If there's no white tab to pull, do the following in the shade or indoors, not in the bright sun.



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

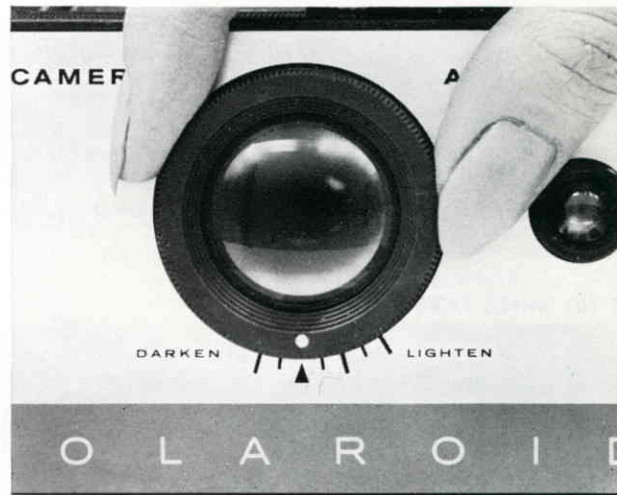


Close the back of the camera, making sure that both sides are locked securely and the white tab is outside in the No. 4 slot.

HOW TO SET THE CAMERA FOR 3000 SPEED FILM



Set the Film Selector as shown for black and white pictures with 3000 speed film.



Set the white dot on the Lighten/Darken (L/D) control next to the arrow, as shown. This is the Normal position.

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, shoot with the light coming from behind you and from the side.

AVOID DIM LIGHT: The shutter moves slowly and your picture may be blurred. But if you are using 3000 speed film and must make a picture without flash in dim light, follow the suggestions on page 25.

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 24).

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 to help fill the print and add a feeling of distance.

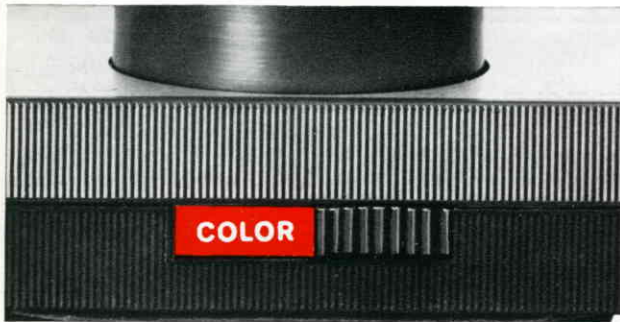
TIME DEVELOPMENT CAREFULLY: Follow the recommendations in the film instruction sheet. These may change from time to time. With black and white film no harm is done if you overdevelop for a few extra seconds; in fact, it may improve some pictures. However, if you develop for less than the recommended 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 page 21, 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 22 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

Never try to use flash with daylight pictures.

HOW TO SET THE CAMERA FOR COLOR PICTURES



Set the Film Selector as shown above for all color pictures. Set the Lighten/Darken control (right) to Normal, as shown, with this exception. On some color film packs you'll find a printed instruction telling you to set the L/D control one mark toward Lighten for all pictures made with that pack. Please follow those instructions, which may vary from pack to pack;



they are important. The new position of the L/D control then becomes the Normal setting for all daylight pictures made with that pack. You can still make your pictures lighter or darker (p. 22) with the L/D control. If there's no special instruction on the pack, set the L/D control to Normal as shown above.

TIPS FOR GOOD DAYLIGHT COLOR PICTURES

USE BRIGHT SUN, COMING FROM BEHIND YOU: You'll get strongest colors if your subject is in bright sun (but you can also get pleasing results on an overcast but very bright day). Stand so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun.

AVOID DIM LIGHT: The shutter moves slowly and your picture may be blurred.

MOVE IN CLOSE: The bigger your subject is in the print, the more color and detail you'll be able to see. For scenic pictures, try to get something big, solid looking, and colorful into the foreground.

FOCUS CAREFULLY: Focus on the main subject. It will be sharp, but objects much farther or nearer than the subject may be fuzzy.

WATCH THE BACKGROUND: The light on the background 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. The strong light behind the subject will "fool" the electric eye (see page 24).

HAVE PLENTY OF COLOR: Look for subjects and backgrounds with strong, bright colors in big, solid chunks. If

OPERATION

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

TIME DEVELOPMENT CAREFULLY: 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 21, which explains how the temperature affects your pictures and what to do about it.

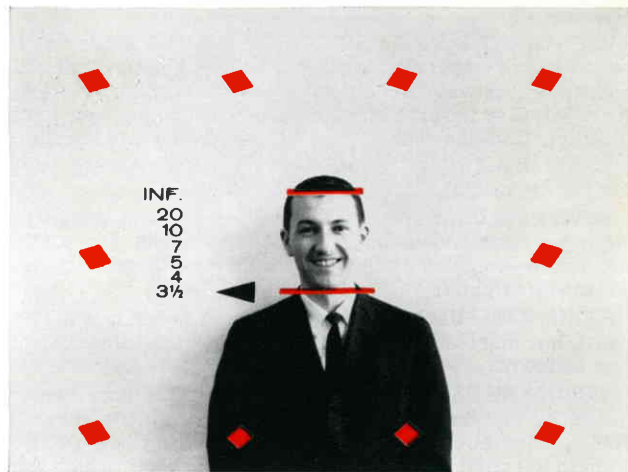
IF YOUR PICTURE IS TOO DARK OR TOO LIGHT: Use the L/D control as shown on page 22 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

Never try to use flash with daylight color pictures.

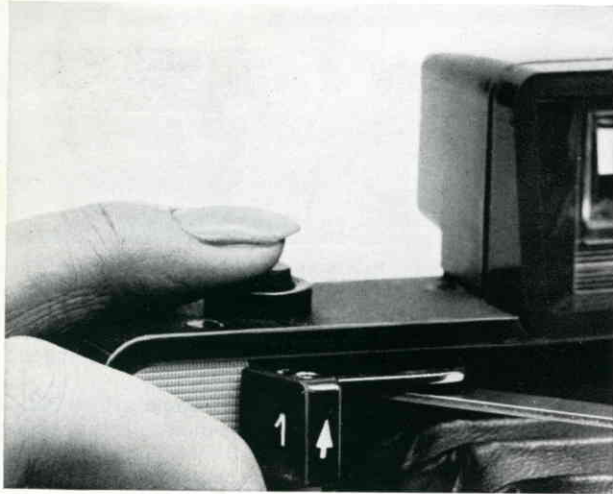
HOW TO TAKE A PICTURE



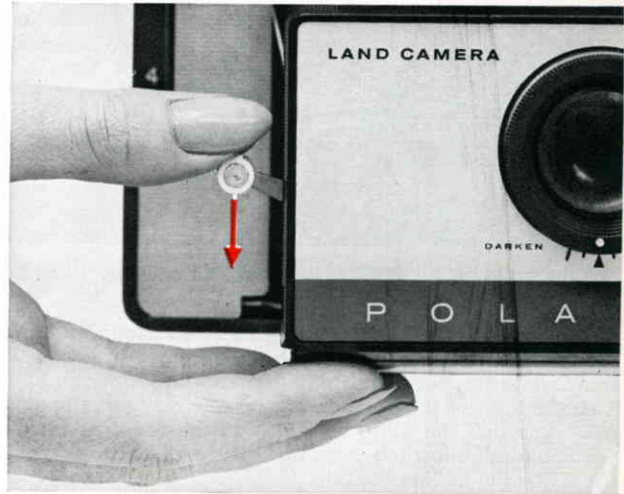
1 FOCUS: Look at your subject through the finder window. Come close enough to fill most of the frame. Push the No. 1 buttons all the way to the left; place the top line of the rangefinder at the top of your subject's



forehead. Then push the No. 1 buttons to place the moving line at the bottom of the subject's chin. For pictures of babies, pets, nearby objects, and scenics, follow the focusing instructions on page 7.

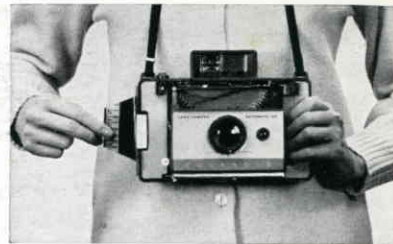
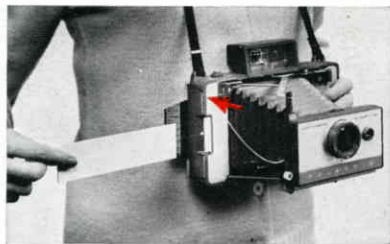


2 SHOOT: Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black and white in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then 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; if you don't, nothing will happen next time you press No. 2 button to shoot.

HOW TO DEVELOP THE PRINT



First, the small white tab. Pull it all the way out of the camera. Don't block the door (arrow).

Next, the large yellow tab.

4 PULL THE TABS: Hold the camera in your left hand, as shown. (**Don't hold it any other way!**) Grasp the small white tab between the thumb and forefinger and pull it straight out of the camera, all the way, without stopping. When you pull the white tab out, a concealed door (arrow) opens and a yellow tab pops out. Don't block this door in any way while pulling the tabs.

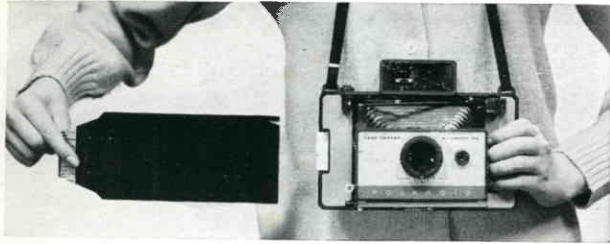
Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow tab in the center so it will come out straight when you pull it out of the camera. If you pull the yellow tab out at an angle, one edge of your picture may not develop properly.

If no yellow tab pops out when you pull the white tab, stop. Don't pull another white tab. Page 20 shows you what to do in this situation.

Never pull a white tab when you can see a yellow tab. If you do so accidentally, don't pull the yellow tabs that appear or you'll spread developer all over the rollers. Instead, as shown on page 20, carefully open the camera back, disengage the tabs from the tab slot and rollers, remove the two picture assemblies, and close the back.

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 straight.

PULL STRAIGHT, PULL SWIFTLY

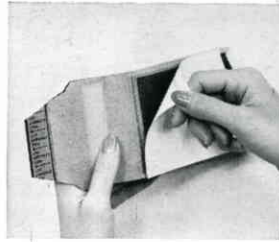


Pull it straight out of the camera, swiftly. Begin timing development.

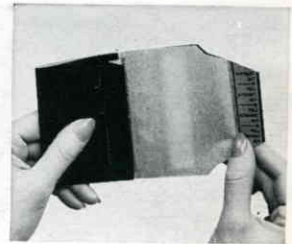
Pull the yellow tab straight out of the camera all the way, swiftly, without hesitating. This starts development of your picture, so begin timing as soon as you get the tab out. How fast is a swift pull? It should take about as long as it takes you to say "PULL IT" briskly, each time you pull the tab. If your picture is full of white specks, pull a bit slower.

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

OPERATION



Lift off the white print quickly.



Fold up the negative.

After the recommended development time, quickly strip the white print off the brown paper starting from the end nearest to the yellow tab. A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print mount, 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 page 23 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!