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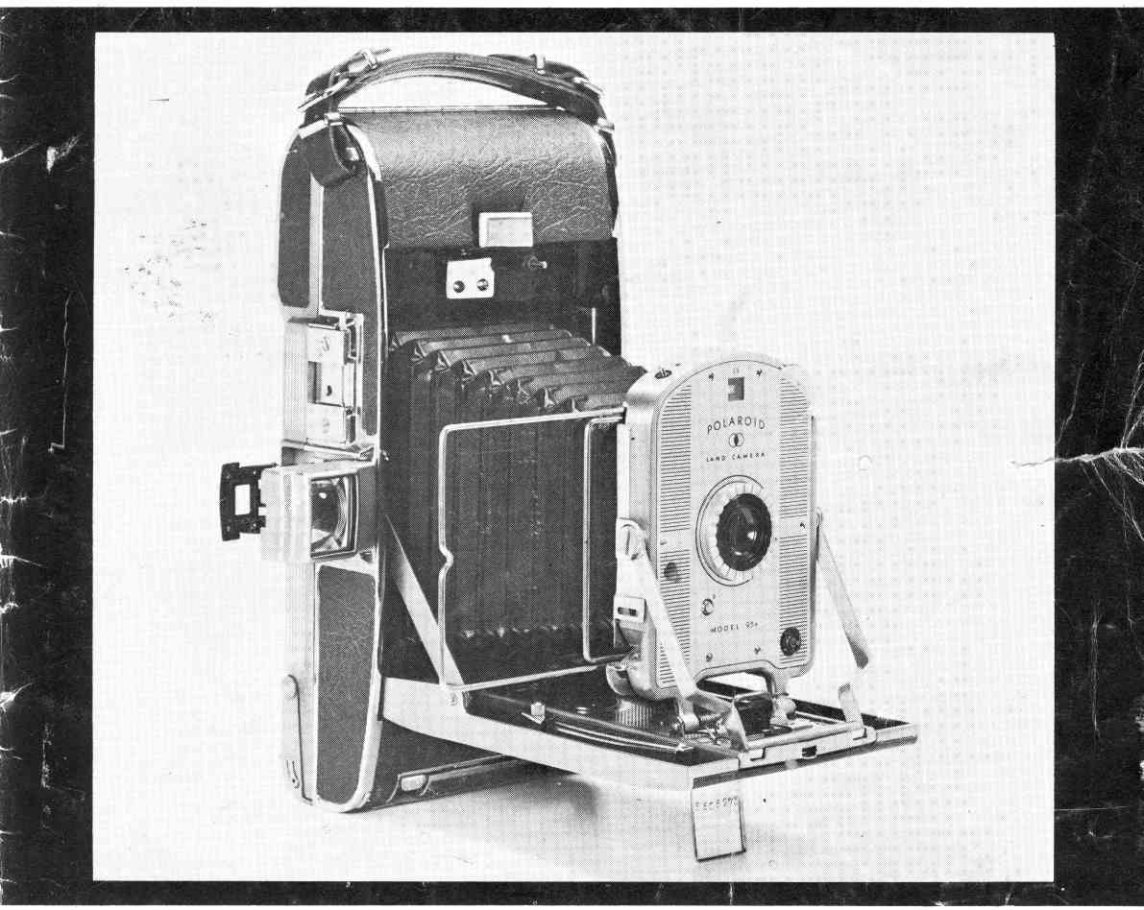
How to make good pictures with your

POLAROID LAND CAMERA



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Models 95A, 95B, 700

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KNOW YOUR CAMERA

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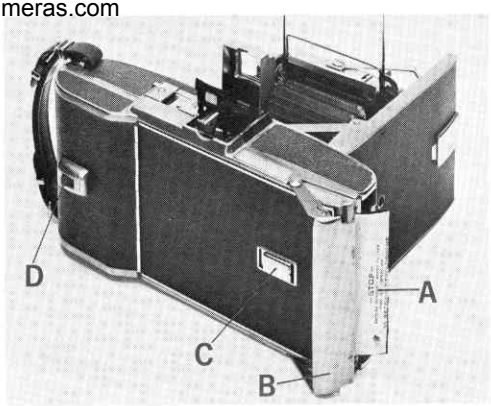
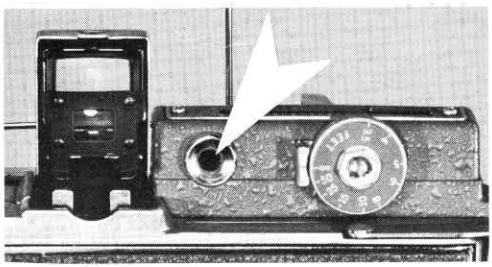


Rear view shows: (A) film tab in tab slot; (B) cutter bar; (C) back door lock; (D) film release switch. Model 700 also has rangefinder housing shown below.



MODEL 700: This camera has an auxiliary rangefinder to help you get correct focus and sharp pictures. Use of this device is explained on page 6. Except for the rangefinder, the camera operates in exactly the same way as the Model 95A.

PLEASE

Do yourself a big favor and spend a few minutes reading this booklet **before** you take your first picture.

Model 95A cameras were manufactured from 1954 to 1957; Model 700 cameras from 1955 to 1957; Model 95B cameras from 1957 to 1960. This booklet has been specially prepared for new owners of used cameras of those models.

The Model 95A, 95B, and 700 cameras were almost identical in construction and with minor variations one set of instructions will do for all models. Where necessary, special instructions have been included.

In the time since your camera was manufactured, there have been important changes in Polaroid Land films and improvements in camera design to assure better results with those films. For best results with current films, certain modifications should be made in your camera by an authorized Polaroid camera repair station. There is no charge for this work (page 6).

Provided that it has not been damaged, your modified camera will be capable of making excellent black-and-white and color pictures.

Because the Polaroid Land camera is the only camera in the world that develops its own pictures, it is unlike any other camera you have ever owned or used. We urge you to read the instructions carefully, not because the camera is difficult to use — it isn't — but because it's different.

A few minutes now with this booklet, practicing the operation of the camera **before** loading it with film, will help you to get good pictures on your first roll.

If you want more information about any of the material in this booklet, or about your camera, film, or other equipment, write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.

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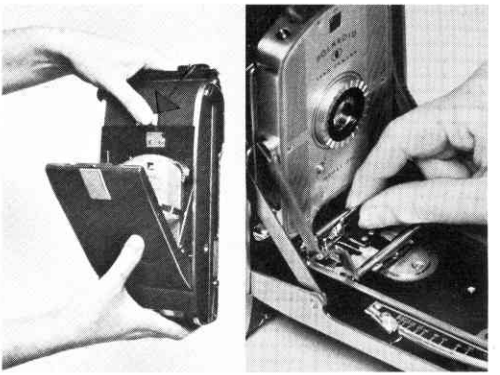
KNOW YOUR CAMERA

Get acquainted with the camera without any film in it. First, try opening and closing the camera a few times.

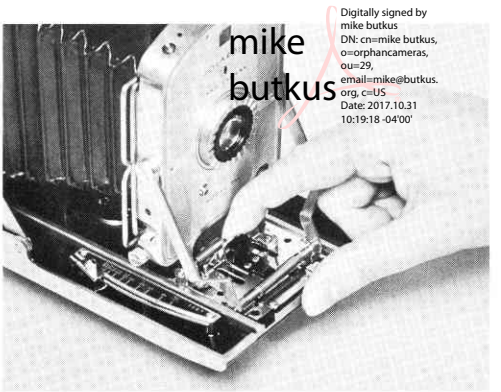


How to open the camera

Press the front cover latch (arrow) and the cover will pop open part way. Open the cover fully so the braces click into place and lock it open rigidly.

Grip the metal bracket directly under the shutter housing and start to pull the shutter slide out.

Pull the slide out all the way, until it locks firmly in place. If the slide is not pulled out all the way and locked, pictures will be blurred.



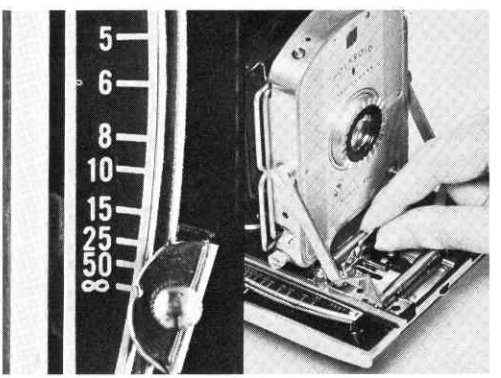
How to close the camera

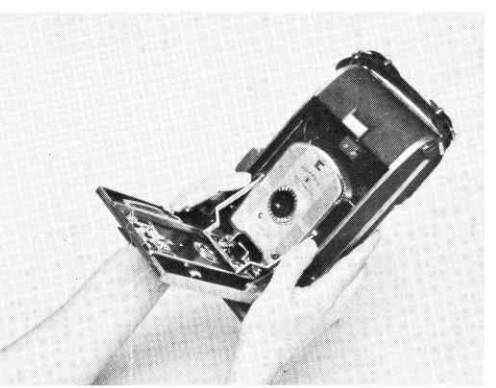
Always set the distance scale to the Infinity mark (as shown) before closing the front cover. If it's not set to Infinity you may not be able to close the front cover, and if you do get it closed it may jam so that you can't open it.

Also, be sure that the front viewfinder is pushed down before closing the camera.

Squeeze the slide release (black piece) and push the shutter slide all the way back into the camera body.

To close the front cover, hold the camera as shown, press the side braces with both thumbs to unlock them and then push the front cover closed.





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The exposure controls

Turn the wheel (A) on the shutter housing; note that the numbers in the window (B) change.

On the Model 95A and 700 these are called the exposure numbers and they run from 1 to 8. On the Model 95B they are called EV numbers and run from 10 to 17. Except that they are nine numbers higher, the EV numbers on the Model 95B have exactly the same function as the exposure numbers on the 95A and 700.

Number 8 (EV 17) sets the smallest lens opening and fastest shutter speed, for use in brightest sunlight. Turn to #7 (EV 16) and you give twice as much exposure as at #8 (EV 17); turn to #6 (EV 15) and you double the exposure again, and so on. At #1 (EV 10), which is for dimmest light, you are giving 128X as much exposure as you did at #8 (EV 17).

When you turn from a lower number to the next higher number you cut the exposure in half each time (#7 gives half the exposure of #6, for example, and EV 16 gives half the exposure of EV 15).

Use high numbers (6, 7, 8 or 15, 16, 17) for subjects in bright light; use low numbers for subjects in dim light. On page 10 we'll explain how you pick the right exposure number or EV number.

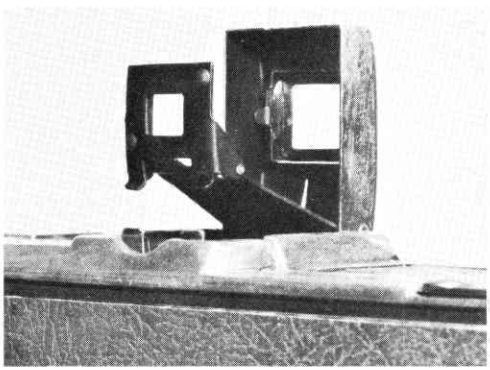
For all pictures except time exposures the I/B switch (D) must be set to "I" (Instantaneous, or snapshot). How to make a time exposure is explained on page 13.

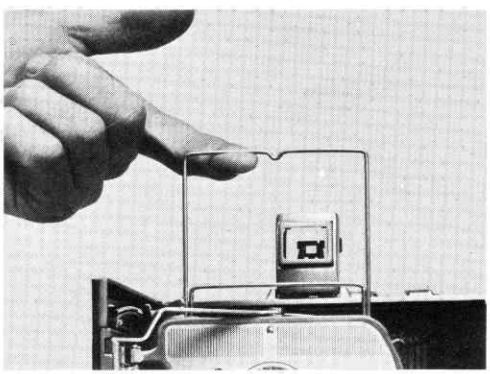
Aiming and focusing

Flip up the rear finder. This is only half of the viewing system; you also need the front finder.

The front finder is made up of two wire frames. Pull it out all the way, by the outer frame. This will also raise the smaller, inner wire frame.

Look through the rear finder; you should see the complete outer frame of the front finder. This finder setting is accurate for distant scenics and other subjects as close as about 8 ft. However, for subjects closer than 8 ft. the front finder should be reset (page 5).





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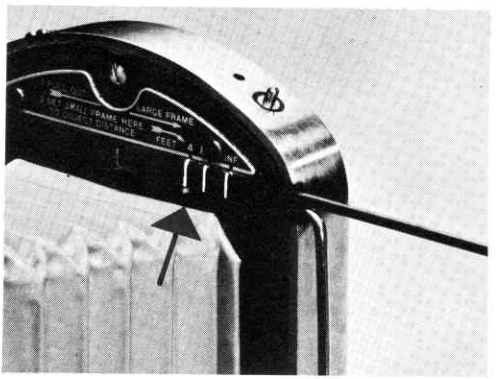
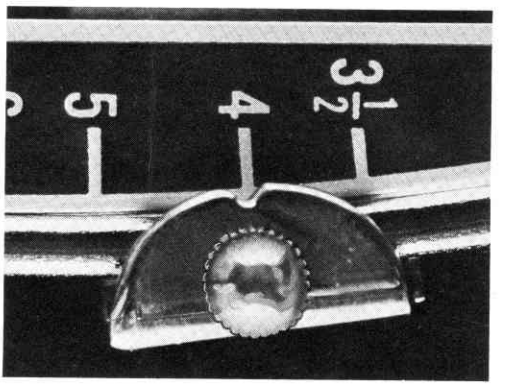
Subjects closer than 8 ft. may be partly cut off in the picture unless you adjust the front finder.

On the back of the shutter housing you will find the markings 4, 8, INF. Push in on the inner wire frame until the end of the wire frame (arrow) is at the desired distance mark (4 ft. here).

The camera actually records slightly more of the scene than you see in the viewfinder to allow for small errors in centering and focusing.





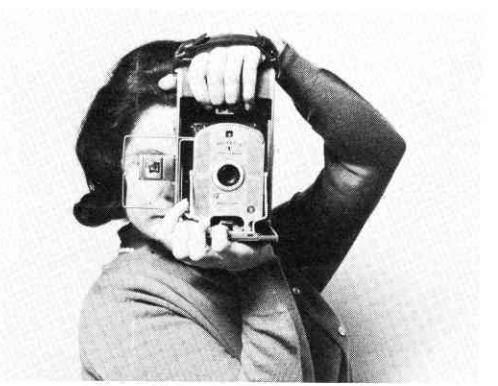
Estimate the distance carefully. Then press down the lever and slide it along the distance scale until the notch is opposite the estimated footage (4 ft. here). For very accurate settings, measure distance from the subject to the front of the lens.

How to hold the camera

Pass your left hand underneath the carrying strap and get a firm grip on the camera body. Grasp the front of the camera with your right hand, leaving the index finger free to press the shutter release. Your hold will be steadier if you can rest the camera on your right shoulder and against your nose. Get your eye close to the viewfinder but don't press on it.

Gently squeeze the shutter release lever until you hear a distinct click. Don't poke it or jab at it.

For vertical pictures the grip is the same as for horizontals. In fact, it's easiest to first hold the camera correctly horizontally and then just shift to the vertical position.



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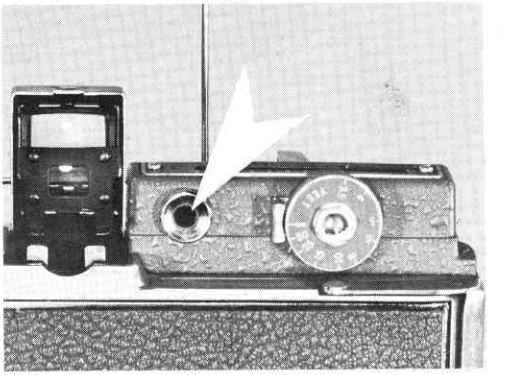
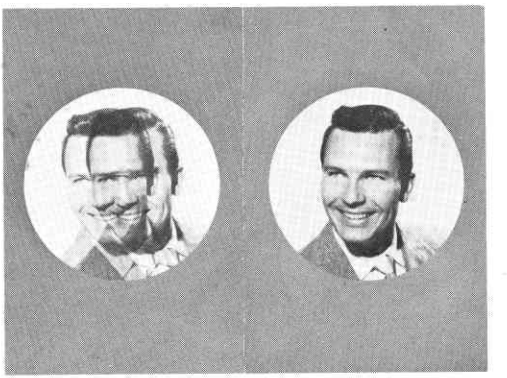
Focusing the 700

The rangefinder on the Model 700 tells you the distance in feet from the camera to the subject — it does not set the camera for that distance.

To learn how the rangefinder works, do the following: First, set the rangefinder wheel to the Infinity mark (∞). Now look through the little window — you will see a bright spot in the center. Aim the bright spot at a nearby subject (a lamp, for example, 4-5 ft. away).

You should see two images of the lamp in the bright spot. Turn the wheel until the images come together to make one image; the rangefinder now is focused. Look at the footage markings to get the right distance and set the distance scale.





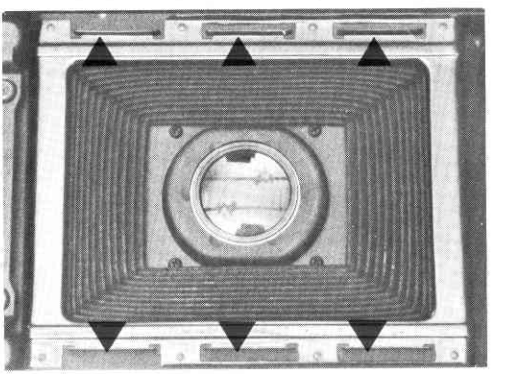
Out of focus In focus

FREE CAMERA MODIFICATION

Open the back of your camera (as shown on page 7) and compare it with the photo. If your camera does not have the guide rails (arrows) it should be modified without delay. There is no charge.

Pack your camera carefully and ship it insured to the nearest authorized Polaroid camera repair station (page 20) or ask your dealer to handle the shipping.

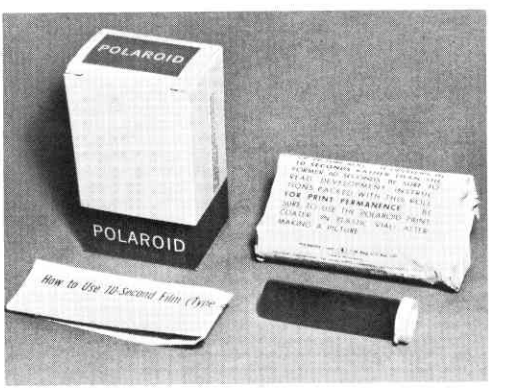
Enclose a note stating: "Install tracking guides." Be sure to include your name and address, clearly printed or typed. Also ask for an estimate of the cost of any repairs that the repair station may find necessary.



CHOOSING A FILM

For most black-and-white snapshots you'll get best results with Type 42 (200 speed) film. Use it for both daylight and flash pictures. For information about using 3000 speed film, see page 13.

Your camera can make excellent color pictures. Ask your dealer for the free booklet about making color pictures with roll film cameras, or write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139 for the booklet.



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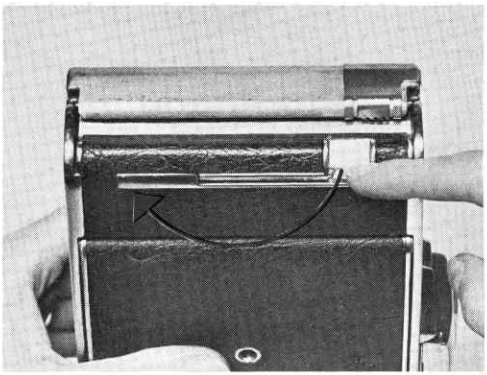
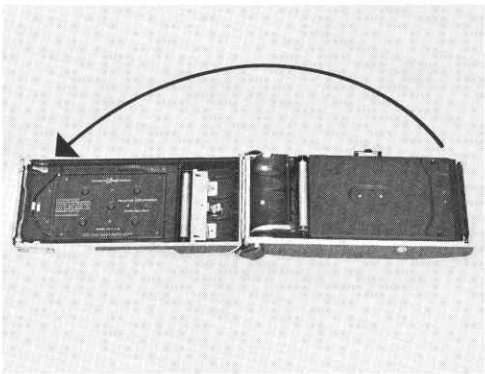
LOADING THE FILM

We suggest that you start with a roll of Type 42 (200 speed) film.

Hold the camera as shown and swing the back latch lever as far as it will go. The back will open slightly. Don't open it all the way yet; first lay the camera on a clean, flat surface, front down.

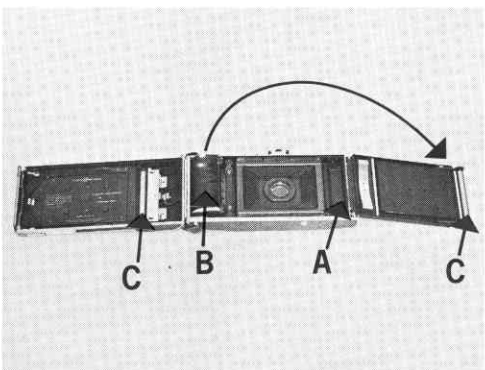




Open the outer back and lay it flat. Then open the inner back panel. If there is a spool in the negative film chamber (A) remove it. The larger chamber (B) is for the positive print roll.

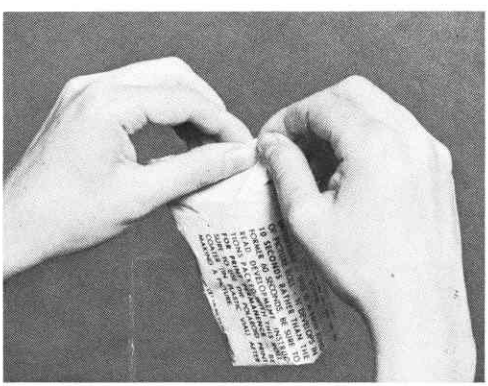
Examine the steel rollers (C) carefully. They are the heart of the developing mechanism. The negative and positive materials pass between these rollers, which squeeze the developer pods and distribute the developer chemicals evenly between the negative and positive sheets.

It's important to keep these rollers clean. Use a damp cloth to remove any specks or deposits that may appear on the rollers as the camera is used. Inspect the rollers each time you load a film.



To open the foil bag, hold it as shown, tear the top right corner open (there's a thumb grip mark there) and pull down to rip the bag open.

Don't grab the film around the middle when trying to open the foil bag. You may crush one or more developer pods and ruin some of your pictures.



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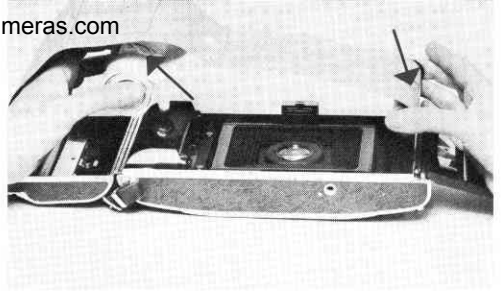
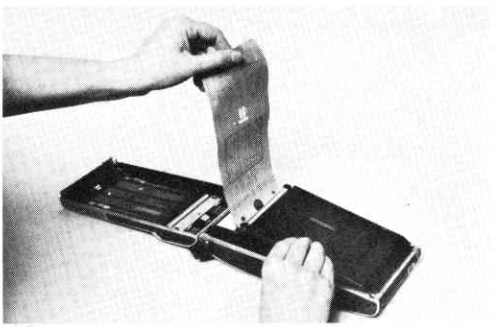
Loading (cont.)

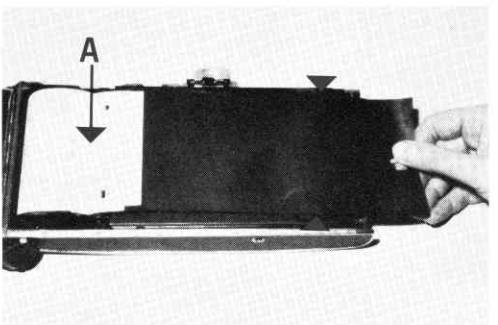


The two rolls that make up the film are wrapped in a paper leader. Open the seal that holds the leader closed, unwrap the leader, and hold the large white positive roll and the smaller negative roll as shown. Be careful not to break the clear tape seals (arrows) on the two rolls. If you do, you're likely to have serious picture troubles later.

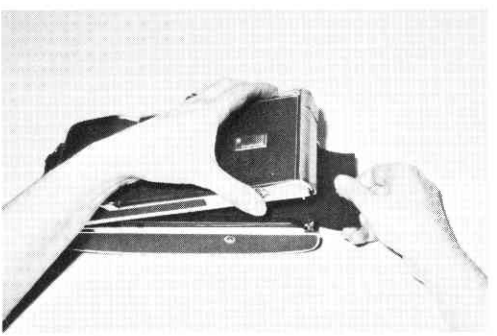
Insert the two rolls in the chambers next to the bellows. If the larger one sticks, push it in only by the edges; don't press the middle of the roll.



Hold the leader straight up (but don't pull hard) and close the inner back panel. The steel roller should be about ¼ in. from the small holes in the leader.



Lay the paper leader flat between the metal guides (arrows) on the inner back. Check that the white paper is smooth and flat (A). If there is a deep crease at (A) it means that part of the leader has been tucked into the positive roll chamber; open the inner back again and carefully lift the leader straight up to remove the crease in the leader.



Close the outer back; be sure that the leader stays between the metal guides.

Raise the camera and hold it as shown. Swing the back latch lever as far to the left as it will go, squeeze the back cover tightly shut, and then swing the lever back all the way to the right. Check both sides of the outer back to be sure that they are fully closed and locked.

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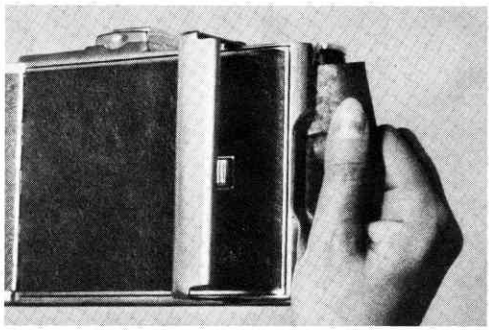
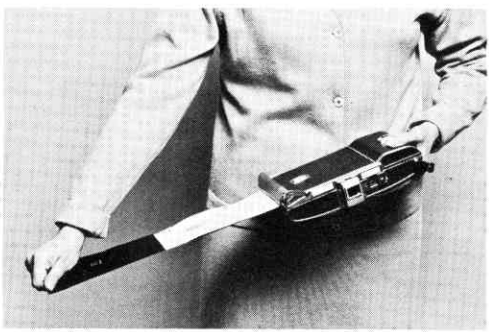
IMPORTANT: Hold the camera as shown, left hand under the strap and gripping the top of the camera securely, but flexibly enough to let it line up with the direction of your pull when you start to pull the leader out of the camera. Keep your thumb off the film release switch.

If you hold the camera in any other way, you are apt to pull the leader out at an angle and damage the film.

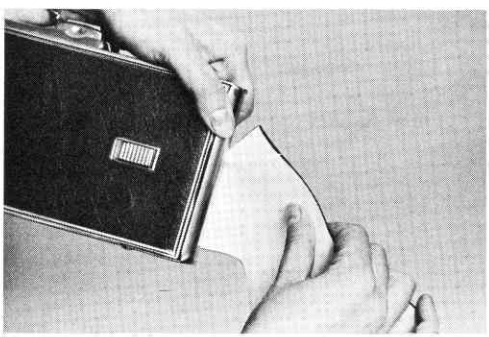


Pull the leader straight out of the camera until it stops firmly. Don't be surprised if you seem to be pulling out a lot of paper on this first pull. You must pull out the entire leader (about 15 in.) before the film stops, but it will stop automatically. Raise the cutter bar; you should see the word STOP (bottom photo). If not, keep pulling until you see it.



Don't touch the film release switch while pulling the leader. If you do, the film won't stop automatically and you'll waste a considerable part of the roll.

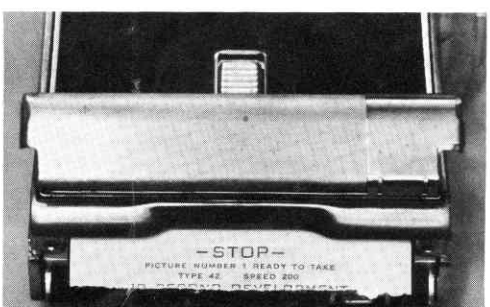
Now change your grip on the camera. You can press the strap end against your body as you hold the cutter bar tightly closed with the left thumb and tear the leader off with your right hand. Please discard the waste paper carefully — don't be a litterbug.



The most recently manufactured Model 95B cameras have a locking cutter bar; once it's snapped into place you needn't hold it down. To unlock the cutter bar, lift the plastic strip.

Tearing off the leader against the cutter bar leaves a small white tab, which you will pull later to develop your first picture. **Never tear off the leader with the cutter bar open.** If you do, there'll be no tab for you to pull to develop your first picture.

The camera is now ready for the first picture. You can always tell what number picture is ready by lifting the cutter bar and looking at the tab.



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HOW TO MAKE A PICTURE

We suggest that you make your first picture of an average subject in bright sunlight with the light on the subject coming from behind you, over your shoulder. Use Type 42 (200 speed) film.

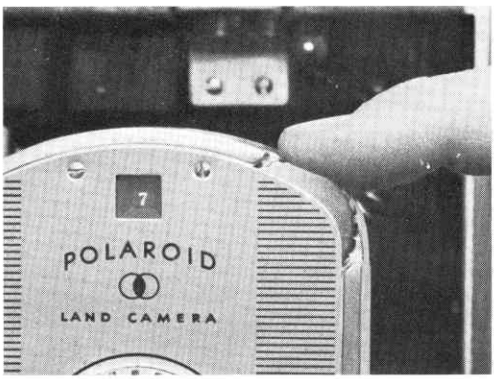
Decide what exposure number or EV number to use: Look at the exposure guide printed on the instruction sheet in the film package. If your camera is numbered 1-8, use the exposure information printed in black; if it's numbered 10-17, follow the red numbers. Here you can see that for average subjects in bright sun the correct setting is #7 or #6, EV 16 or 15.

If you have a Polaroid exposure meter, use it as shown on page 13.

EXPOSURE GUIDE: Use this chart if you do not own a meter. Note: The larger red numbers are for cameras using the Exposure Value (EV) system (also known as Light Value or LVS). The smaller black numbers are for cameras using the original Polaroid Land Camera numbers (#1 to #8) found on Models 95, 95A, 100 and 700.

SUN / SUBJECT	Bright	Hazy Soft Shadows	Cloudy No Shadow	Dull
AVERAGE: People, pets	16 or 15 *7 or 6*	14 *5*	13 *4*	12 *3*
BRIGHT: Beach, snow	17* *8**	16 or 15 *7 or 6*	14 *5*	13 *4*
DARK: Shady spots	14 *5*	13 *4*	12 *3*	11 *2*

*Use filter over lens if picture is too light.



Set exposure: Turn the exposure control wheel until the desired number shows up in the window — #7 here.

Focus, aim, shoot: Estimate the distance carefully and set the distance scale. Center your subject in the viewfinder. Gently squeeze the shutter release.

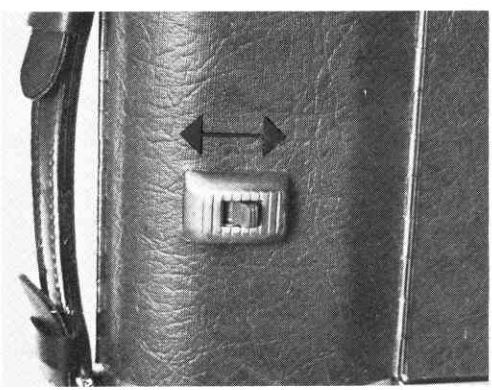
You have taken the picture, but it will not start developing until you operate the film release and pull the tab.

Some people have been known to snap the picture, wait the full development time, then pull the tab and immediately remove the print which, of course, is usually a faint, underdeveloped one. Don't do that. Instead, go through the following steps, starting below.

HOW TO DEVELOP IT

Release the film: Flip the film release switch either way. Once is enough, but if you do it twice it will do no harm. This releases the stop pins holding the film so you can pull the tab. Then keep your fingers off the switch.

Don't touch the film release switch while pulling the tab.



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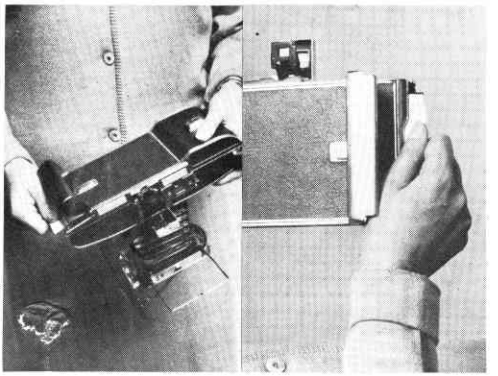
Get ready to pull: Turn so as to shield the camera from direct sunlight. Hold the camera as shown, left hand under the strap and gripping the top of the camera securely, but flexibly enough to let it line up with the direction of your pull when you start to pull the tab.

With your right hand, lift the cutter bar and get a tight hold on the tab with your thumb and several fingers.

If you hold the camera in any other way, you are apt to pull the tab out at an angle and damage the film.

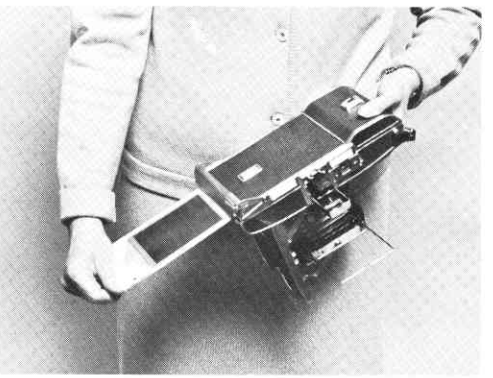


Pull the tab to start development: Keep your finger away from the film release switch. Pull the tab straight out with a single smooth, decisive motion. This starts development, so begin timing as soon as you pull the tab.

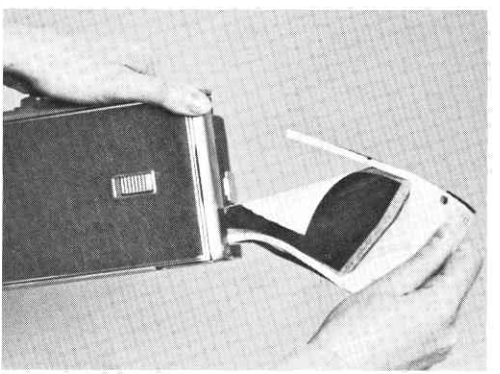
Pull it about as hard and rapidly as you might to pull down a window shade; not hard enough to pull the shade off the roll (or the film off the spool) but not slowly and hesitantly either. The film will stop automatically.

If the tab will not pull easily, flip the film release switch again (and don't touch it afterwards).

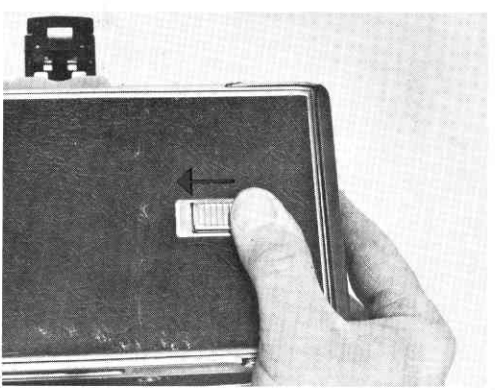
If it's still balky, the film may be sticking to the inside of the back door. Open and close the door and pull again.



Wait the recommended development time: While waiting, hold down the cutter bar and tear off the excess paper. (If you have a Model 95B with locking cutter bar you need not hold it down; once pressed down it locks in position.) Please discard the paper carefully — don't be a litterbug.



Check the film instruction sheet for exact development time: This time varies for different types of film, and even the development time for a particular film may change. Temperature also affects developing times, so be sure to get the correct development recommendations.



Open the door: When the development time is up, slide the latch of the back door and open the door.

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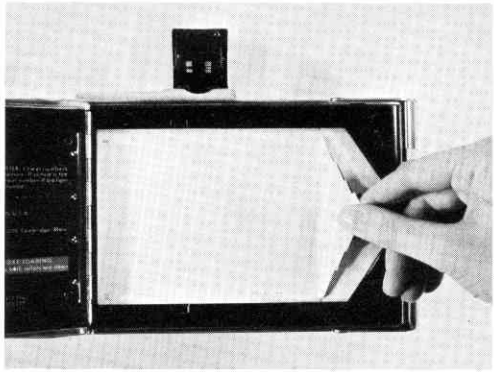
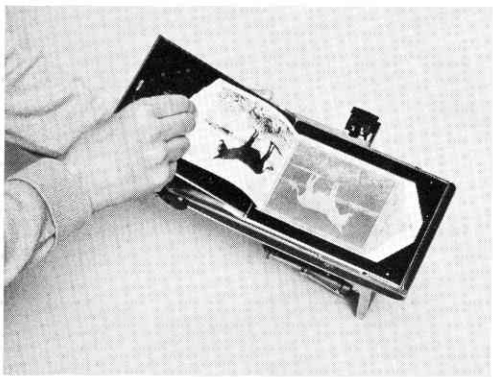
Remove the print: Get your fingernail under the triangular cutout and lift the print out carefully. Notice that it's lifted out straight, not at an angle.

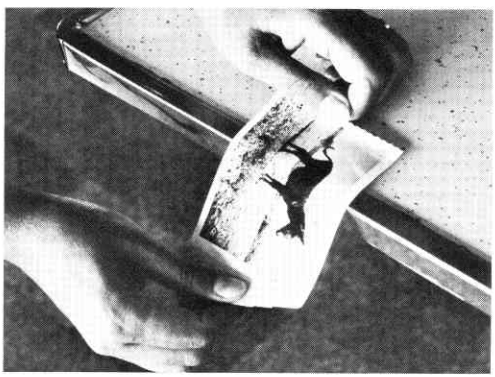
Don't let the print fall back on the damp negative.

Separate the print by tearing the precut edge that holds it to the rest of the roll. Close and lock the back door.





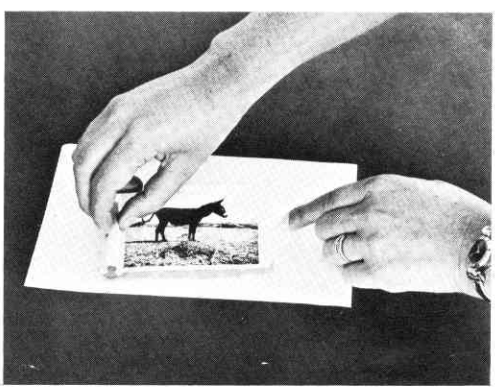
Straighten black-and-white prints: Remove the curl by drawing the print face up over a straight edge, as shown. **DON'T** do this with color prints; if you do you will crack and damage the surface.



Coat black-and-white prints: Lay the print face up on a clean, smooth, disposable surface, such as a piece of paper. Apply the Print Coater along the entire length of the print, including edges, borders, and corners, with 6 or 8 overlapping strokes. For the last two or three pictures in each roll, press the coater hard against the tab end of the print (not right on the image) for a moment to release extra liquid, then spread the liquid smoothly across the print.

If a clean, flat coating surface is not available, flatten the film box and store the prints in it until you get to a more convenient location.

DON'T coat color prints



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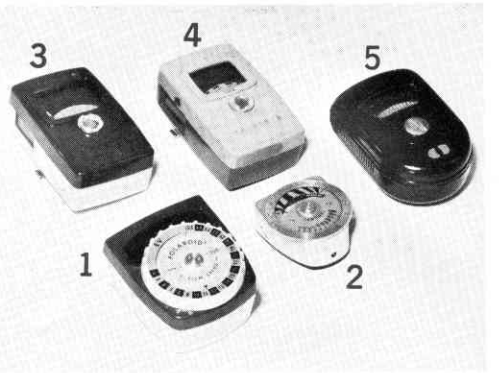
EXPOSURE METERS

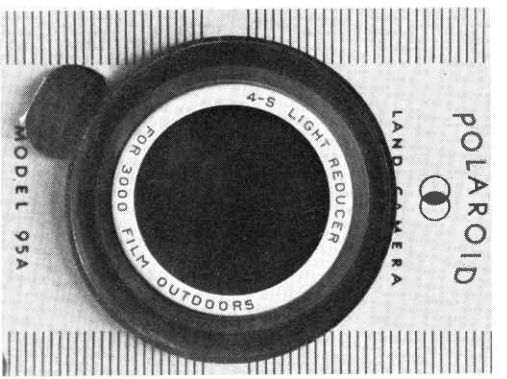


The photo at right identifies the different models of Polaroid photoelectric exposure meters that have been marketed over the years. Only (1), the #625, is available new and this is the one to buy if you need a meter. The others are discontinued models but they may turn up in used camera kits. They are: (2) #620; (3) PR-23A or PR-23B; (4) PR-23; (5) PR-22. For information about any of these meters write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.

No matter which of the above meters you have, keep in mind that it measures the brightness of the light reflected from the subject. Therefore, when taking a reading be sure to bring the meter close enough to the most important part of your subject so that the meter's electric eye "sees" only the subject and not the background. However, don't come so close as to cast a shadow on the subject.

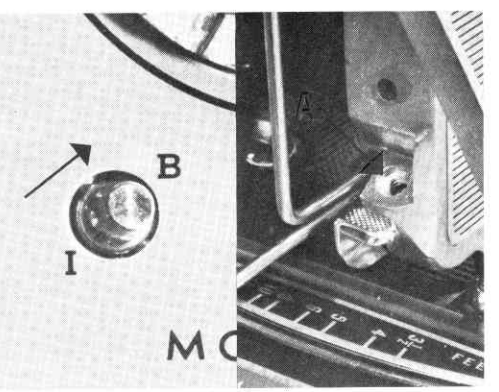
3000 SPEED FILM OUTDOORS

Type 47 (3000 speed) film can't be used in your camera in daylight without special accessories. You need the 4S Light Reducer, which fits over the lens; then you use the same exposures as for Type 42 film. Cameras that do not have an "L" before the serial number (on the folding foot under the front cover of the camera) must be fitted with light seals. To get these and the 4S Light Reducer, see your Polaroid Land camera dealer or write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.



HOW TO MAKE A TIME EXPOSURE

Set the I/B switch to "B" and the shutter will stay open as long as the shutter release is held down. The I/B switch automatically returns to "I" after each exposure. Place the camera on a firm support. For best results, screw a cable release into socket (A). Exposures must be arrived at by trial and error. If the picture comes out too dark, increase the exposure time; if too light, decrease it.



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FLASH PICTURES

Your camera has synchronization for flashbulbs at all exposure numbers (or EV numbers) and for electronic flash at #4 through #8 (EV 13 through EV 17).

The flashgun wire connection is on the front of the shutter housing. Guide the wire under the bellows and around the shutter so it can't block the lens.

The electronic flash connection is on top of the shutter housing. A special adapter cord (Polaroid #490) is needed. This is shown at far right.

If a used flashgun came with your camera be sure it has fresh batteries. The Polaroid BC flashgun #202 is the correct one for your camera. (There were also similar guns, but gray to match the Model 700 camera, designated #240.) It is shown with its diffuser for close work and bounce flash bracket #290. Use Press 25 or No. 5 bulbs for black-and-white; Press 25B (blue) or No. 5B (blue) for color.

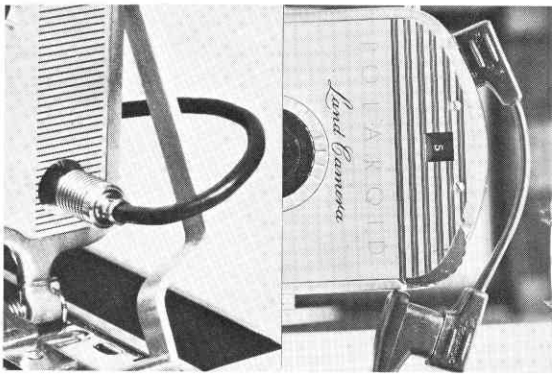
The #202 flashgun can be used for either direct flash (far right) or bounce flash (below) with the gun aimed at a white ceiling 7-9 ft. high. Bounce flash is preferable for all black-and-white snapshots in average sized rooms with white ceilings of ordinary height.

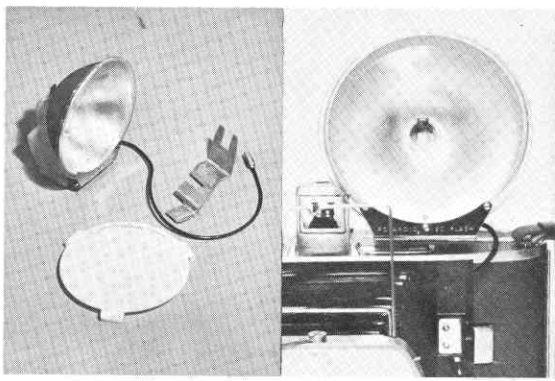
The film instruction sheet contains complete, accurate exposure guides for flash pictures. It's most important to estimate correctly the distance in feet from the camera to the subject, as the flash exposure guides are based on the camera-to-subject distance.

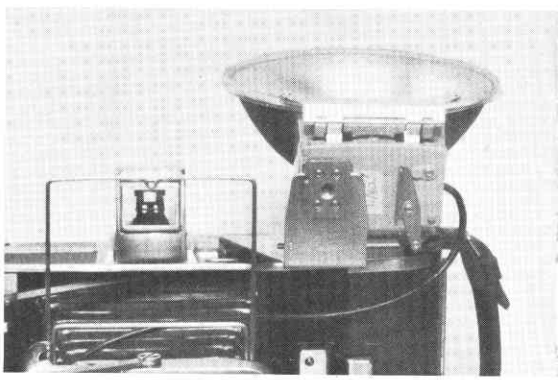
If your camera is numbered 1-8, follow the exposure recommendations printed in black; if it's numbered 10-17 follow the exposure recommendations in red.

Direct flash pictures with Type 42 film and Press 25 bulbs will be overexposed if the subject is closer than 6-7 ft., even at #8. To cut down the light the equivalent of two exposure numbers, place the diffuser over the flash gun shield.

Don't try to make flash pictures of your subjects at ordinary distances with Type 47 (3000 speed) film unless the 4S Light Reducer (described on page 13) is over the lens. Then use the exposure guide for 200 speed film.







SHUTTER SETTINGS FOR TYPE 42 ROLLS
For No. 5 or Press 25 Flashbulbs only

Dist. (Feet)	3½	4	5	6	8	10	15	20
DIRECT FLASH	16* 7*	16* 7*	17 8	17 8	16 7	16 7	15 6	14 5
BOUNCE FLASH	← 14 5 →					13 4		12 3

*Use diffuser over flash gun.

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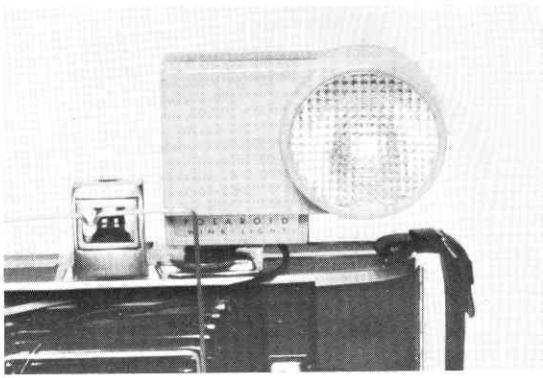
THE WINK-LIGHT

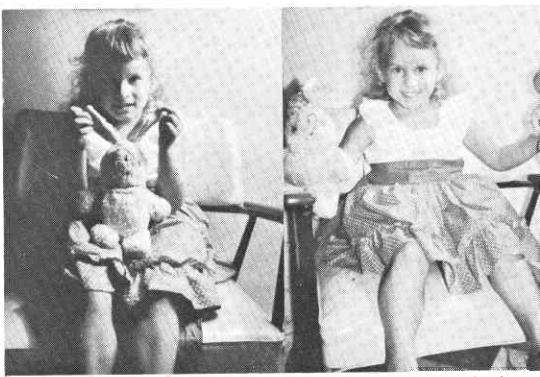
The wink-light is not meant to be a substitute for a flashbulb and it can't light a large group or a whole room.

The wink-light is meant for use only with Type 47 (3000 speed) film. Its low-powered repeating flash is designed to "fill in" deep shadows in subjects up to about 8 ft. away (examples at right), or to add a little overall light. Try to aim the flash at the shadowed side of the subject; shooting at the bright side won't help at all.

The connecting cord goes to the flash outlet on the shutter. You should wait at least 15 seconds between flashes. On the back of the unit is an exposure guide.

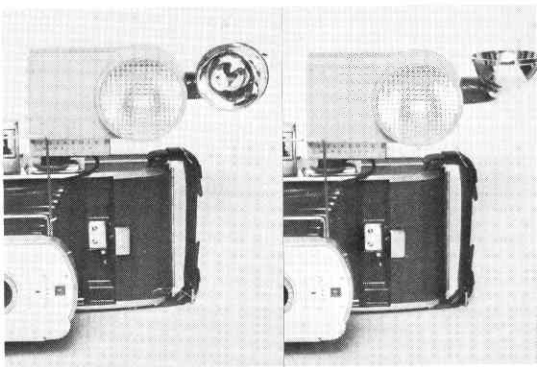
For information about the wink-light write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139.





Without wink-light. With wink-light.

The wink-light flasher #256 plugs into the side of the wink-light and makes it into a capable flashgun. The reflector swivels for direct flash (color or black-and-white) or bounce flash (black-and-white only and Type 47 preferably). Use AG-1 flashbulbs for black-and-white; AC (blue) bulbs for color pictures.



Direct flash Bounce flash

SHUTTER SETTINGS FOR TYPE 42 ROLLS
For AG-1 Flashbulbs only

Dist. (Feet)	3½	4	5	6	8	10	15	20
DIRECT FLASH	*	*	17 8	16 7	16 7	15 6	14 5	12 3
BOUNCE FLASH	← 12 3 →					← 11 2 →		

*Use bounce flash.

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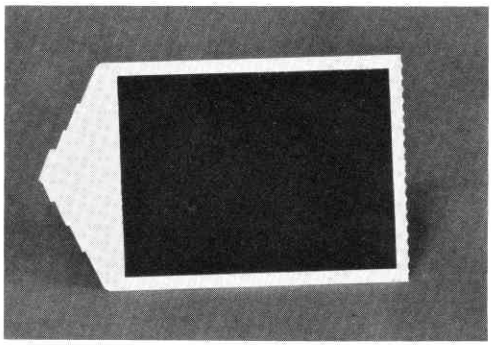
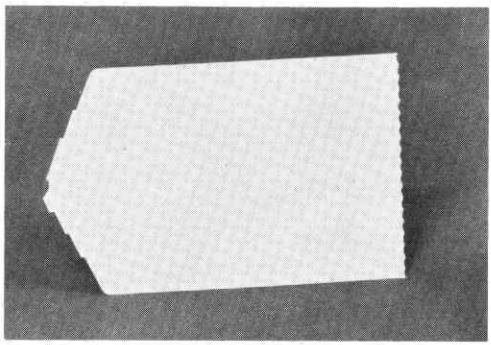
PICTURE TROUBLES

We hope that no single Polaroid Land camera owner ever encounters all the kinds of picture taking and camera operation troubles shown on these pages. However, if you are faced with one or more of these difficulties, stop and carefully decide what you must do to correct the trouble and prevent it from recurring.



All black: No light reached the film. Perhaps you made only one exposure but pulled two tabs in a row. The flash sync may be inoperative; the shutter may be broken. If some faint details are visible, perhaps you used a high exposure number (EV 16 or EV 17) in dim light where you should have used EV 10 or EV 11 Check all your picture taking steps. Test the shutter, without film if possible.



All white: No image or a few barely visible details. If the picture area has an overall cream tint with china white borders, the film developed correctly but the negative was greatly overexposed or was light struck in some way.

You may have left the back door open while pulling the tab. Or perhaps the camera back was opened after loading with film. If there are faint details, perhaps you used EV 10 or EV 11 in bright sunlight when you should have set EV 16 or EV 17.

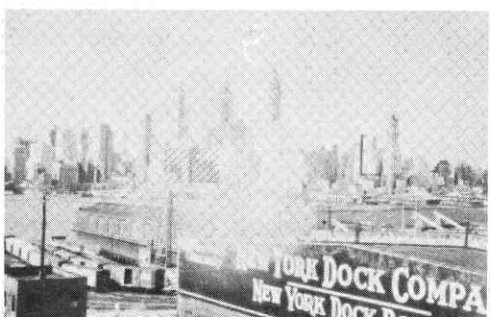
Or, you were using 3000 speed film when you thought the camera was loaded with Type 42 (200 speed) film.

Or, the I/B switch may have been at "B" instead of at "I".

EXPOSURE, NATURAL LIGHT

Too dark: Underexposed, probably because the camera was set incorrectly. Follow the exposure guide in the film instruction sheet or use an exposure meter.

To make a lighter picture of the same subject in the same lighting conditions, turn the exposure control to the next lower number.



Too light: Overexposed, probably due to setting the camera incorrectly. Follow the exposure guide in the film instruction sheet. To make a darker picture of the same subject in the same lighting conditions, turn the exposure control to the next higher number.

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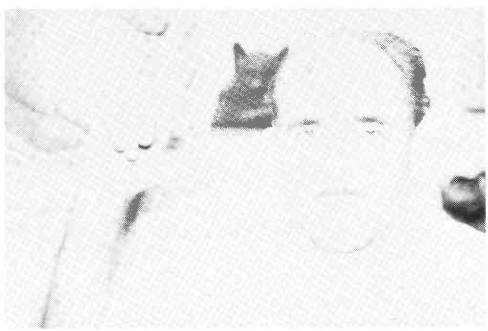
EXPOSURE, FLASH OR WINK-LIGHT

Too dark: Moderately underexposed. Either you misjudged the distance in feet from camera to subject, or you set the exposure control to the wrong number. Follow the flash exposure guides in the film instruction sheet, or the wink-light exposure guide on the back of the wink-light. Or, use the same exposure setting but come closer to the subject.

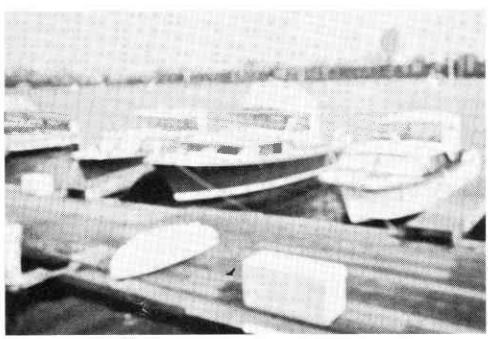
Too light: Moderately overexposed. Either you misjudged the distance in feet from camera to subject or you set the exposure control to the wrong number. Follow the flash exposure guides in the film instruction sheet or the wink-light exposure guide on the back of the wink-light. To make a darker picture of the same subject from the same distance, turn the exposure control to the next higher number.



Burned out: Heavily overexposed even though the exposure control was set to a high number. You were too close for direct flash. Or you tried to use Type 47 (3000 speed) film for direct flash. Follow the direct flash exposure guides in the film instruction sheet. Use the flash diffuser for pictures of close subjects. Don't use 3000 speed film for direct flash.

This can also happen with Type 47 film and the wink-light. Follow the exposure guide on the back of the wink-light.

FUZZY PICTURES



Movement, camera or subject: Most likely to happen in dim light when the shutter moves slowly, but can happen even in bright sunlight. Squeeze the shutter release, don't poke at it. If your subject is moving around rapidly, wait for or ask for less movement while you shoot.

Be particularly careful when shooting wink-light pictures. These are usually made at very slow shutter speeds.

Subject blurred: If everything else in the picture is sharp and the subject did not move, you had the camera set for the wrong distance. Estimate the distance in feet carefully and set the distance scale. For most accuracy with close subjects, measure from the front of the lens.

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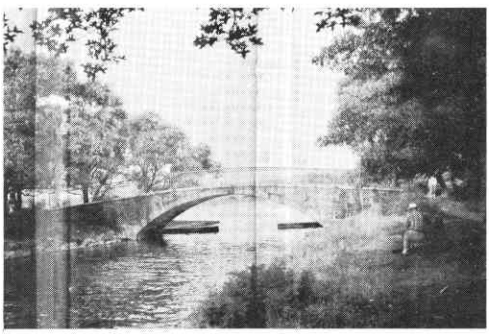
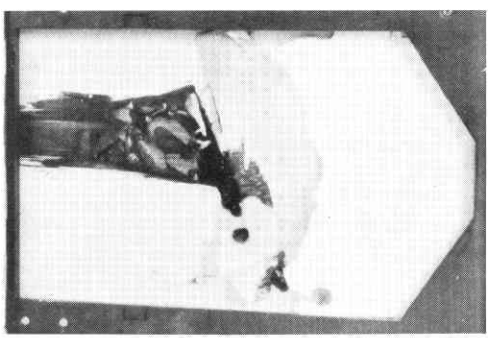
TAB PULLING ERRORS

Marks like these: This is called mistracking, and is caused by pulling the tab out at an angle instead of straight out of the slot. With moderate mistracking (top photo) you may save some of the remaining exposures by pulling the remaining tabs very straight. Once severe mistracking gets started (right) the rest of the roll probably will be ruined.

Pull the tab only as shown on page 11. If your camera doesn't have the tracking guide rails shown on page 6, have this free modification done without delay.



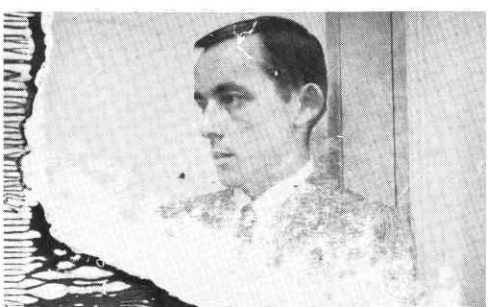
Hesitation marks: You slowed down, hesitated, or stopped in the middle of the tab pull. Don't stop or hesitate while pulling the tab. Pull it straight out of the camera fairly rapidly, smoothly, in one continuous motion, until the film stops automatically.



Torn print roll: You pulled the tab too strongly. When the film reached the stop, the positive print roll was torn in half and the print to be developed was dragged part way out of the slot. When this happens, throw away the rest of the film, clean the back of the camera and the rollers. Pull the tab less violently and follow the tab pulling instructions on page 11.

Torn negative: Only part of the print is developed and developer chemicals are smeared over the rest and inside the camera. The negative roll was torn in half in some way, either due to an error in loading or pulling the tab at an angle.

Discard the rest of the film. Clean the rollers and the back of the camera with a damp cloth. Follow the loading instructions carefully. Pull the tab straight. If your camera doesn't have the tracking guide rails shown on page 6, have this free modification done.



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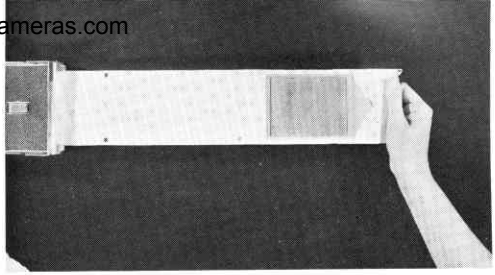
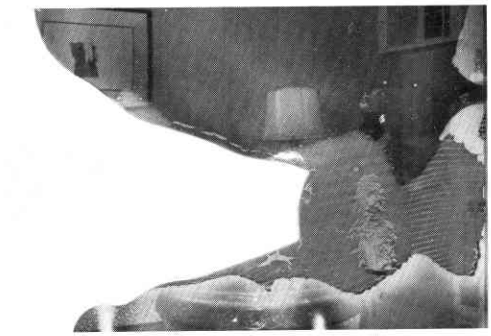
Film didn't stop: Usually caused by touching the film release switch while pulling the tab. Once you have released the film, keep your fingers away from the film release switch. If it happens when you're not touching the release, the mechanism may need to be repaired.



Partial development: If an irregularly shaped section of the picture stays blank, it means that the developer pod for that picture was damaged in some way before you developed the picture. Perhaps you broke the pod during loading. **NEVER** squeeze the roll of film. Follow the loading instructions on page 7.

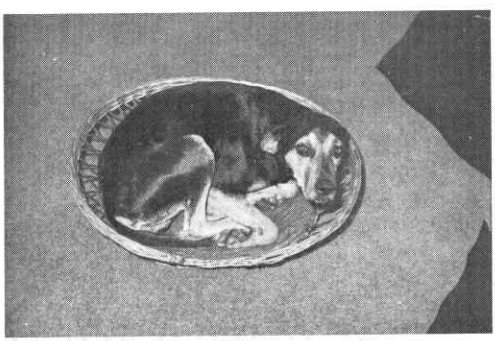


Fogged film: Heavy fogging from the long edges of the print towards the middle is probably due to loading the camera in bright sunlight, or breaking the negative roll seal during loading, allowing the negative to partly unroll. Load film out of the bright sun; don't break the seal on the negative roll.

If you get a wedge shaped fog strip at the tab end of the print, the back door probably was unlatched when you pulled the tab. If the door was wide open, the entire print will have an even fog.

Dark stains: Caused by developer chemicals that stick to the print. To avoid this, lift the picture from the back of the camera quickly; don't let it fall back on the negative.

If you work fast you can get rid of the stain. With color, wipe it off immediately with a dry tissue; with black-and-white, use the coater liberally, discard the coater to avoid staining other prints.



Series of spots: Usually two or three sets of spots (pinkish in color prints). Caused by dried developer or other dirt on the steel rollers. Keep the rollers and the back of the camera clean.

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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 print. Before loading each roll of film, turn the rollers slowly and remove any foreign deposits. Use a moistened cloth; scrape hard accumulations loose with a matchstick or piece of card, never with anything metallic. Don't use your fingernails, either.

Interior: Foreign matter also may collect on the black painted parts of the interior. Clean those parts in the same way as you clean the rollers.

Lens: Keep both the back and the front clean, and be particularly careful to avoid fingerprints. First blow off loose lint or dust, then breathe lightly on the surface to moisten it, gently wipe with a piece of clean absorbent cotton or wadded facial tissue. Don't scrub it!

Lubrication: Don't try to oil any part of your camera.

PRINT CARE

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

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 stored safely in a Polaroid Picture Album, or in albums with separate transparent acetate pages.

COPIES AND ENLARGEMENTS

Excellent copies and enlargements of black-and-white and color pictures are available from Polaroid Copy Service. An order blank is included in the film package. It gives details of prices, sizes available, mailing, etc.

POLAROID CAMERA REPAIR STATIONS

CALIFORNIA
Polaroid Corporation (West Div.)
333 West Mission Drive
San Gabriel, California 91776
R. M. Cudabac
678A Howard Street
San Francisco, California 94105

COLORADO
Rocky Mountain Camera Repair
100 E. 20th Avenue
Denver, Colorado 80205

DISTRICT OF COLUMBIA
Strauss Photo-Technical Service
930 F Street, N.W.
Washington, D.C. 20004

FLORIDA
Southern Photo-Technical Service
24 Second Street, S.
St. Petersburg, Florida 33701

GEORGIA
Polaroid Corporation (Southeast Div.)
1325 Logan Circle, N.W.
Atlanta, Georgia 30318

ILLINOIS
Polaroid Corporation (Midwest Div.)
2041 N. Janice Avenue
Melrose Park, Illinois 60160
International Camera Corp.
844 West Adams Street
Chicago, Illinois 60607

KENTUCKY
Camera Service, Inc.
445 South Fifth Street
Louisville, Kentucky 40202

LOUISIANA
Murphy's Camera Repair
2320-22 Tulane Avenue
New Orleans, Louisiana 70119

MASSACHUSETTS
Polaroid Corporation (Factory)
640 Memorial Drive
Cambridge, Massachusetts 02139

MINNESOTA
Northwest Camera Repair Co.
209 Loeb Arcade
Minneapolis, Minnesota 55402

MISSOURI
Newton J. Draper
Photographic Equip. Services
2915 S. Brentwood Blvd.
St. Louis (Brentwood), Missouri 63144

NEW JERSEY
Mack Camera Service
1025 Commerce Avenue
Union, New Jersey 07083

NEW YORK
Mack Camera Service of N.Y.
78 East 13th Street
New York, New York 10003

OHIO
Polaroid Corporation (No. Central Div.)
4640 Manufacturing Road
Cleveland, Ohio 44135

TEXAS
Polaroid Corporation (Southwest Div.)
8919 Diplomacy Row
Dallas, Texas 75247

WASHINGTON
Photo-Tronics
223 Westlake N.
Seattle, Washington 98109

CANADA
Polaroid Corporation of Canada, Ltd.
24 Plywood Place
Toronto 18

ENGLAND
Polaroid (U.K.) Limited
Queensway House
Queensway
Hatfield
Hertfordshire

GERMANY
Polaroid GMBH
Holzhausenstrasse 30
Frankfurt/Main

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