

how to make  
good pictures  
with your

**Polaroid<sup>®</sup>**

**LAND**

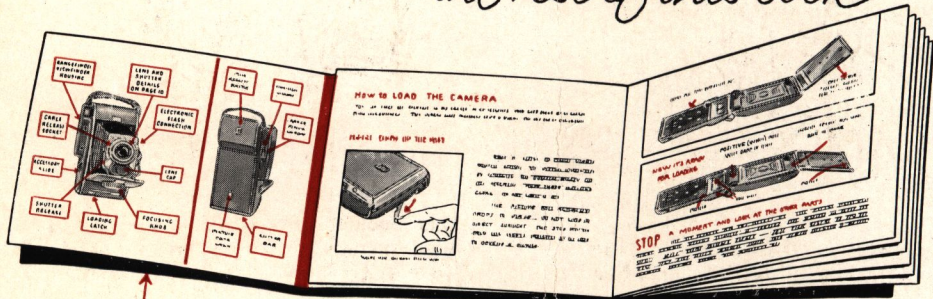
**CAMERA**

*Model 110A*

THE OTHER SIDE OF THIS FOLD IDENTIFIES THE PARTS OF YOUR CAMERA YOU SHOULD BECOME COMPLETELY FAMILIAR WITH.

FOLD THIS FLAP OUT AND LEAVE IT THAT WAY FOR EASY REFERENCE

*as you read through the rest of this book*



This reference page will be in Full View . . .  
regardless of the page you are reading in the book



RANGEFINDER  
VIEWFINDER  
HOUSING

LENS AND  
SHUTTER  
DETAILS  
ON PAGE 10

ELECTRONIC  
FLASH  
CONNECTION

CABLE  
RELEASE  
SOCKET

LENS  
CAP

ACCESSORY  
SLIDE

SHUTTER  
RELEASE

LOADING  
LATCH

FOCUSING  
KNOB

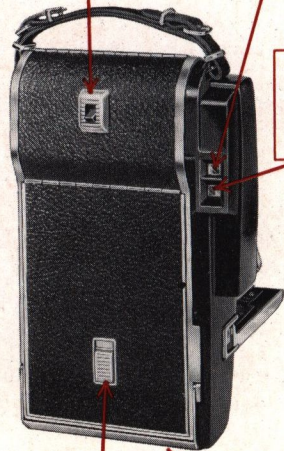
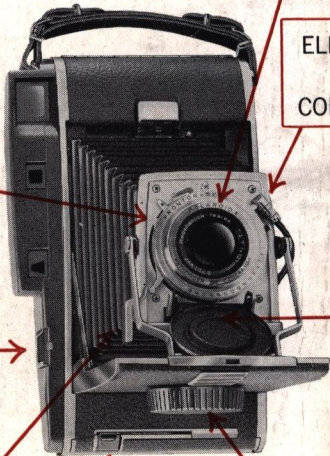
FILM  
RELEASE  
SWITCH

VIEWFINDER  
WINDOW

RANGE-  
FINDER  
WINDOW

PICTURE  
DOOR  
LATCH

CUTTER  
BAR



RESULTS LIKE THIS

*Guaranteed*

... because you can see what you're doing as you go along — and because every Polaroid Land Picture Roll carries a full replacement guarantee assuring you of perfect performance or a new roll free!





# Please

**DO YOURSELF A BIG FAVOR** and spend a few minutes reading this booklet before you take your first picture.



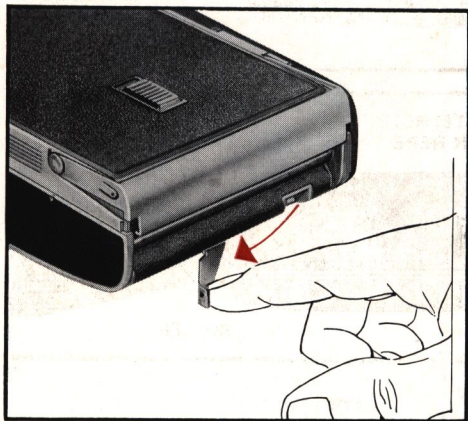
There are over a million Polaroid Land Camera owners who will tell you that their cameras produce wonderful pictures — but they'll also tell you that you can spoil some film if you don't use the camera correctly.



This booklet tells you everything you need to know — the basic operating instructions in the first half, the fine points in the second. If you go through it carefully, your very first picture will be excellent and you'll have a lifetime of wonderful picture-making.

# How to LOAD THE CAMERA

You can load the camera in as little as ten seconds — far less time than it takes you to read these instructions. The picture roll actually drops in place. Do not load in direct sunlight.



Swing latch-lever down. Back will open.

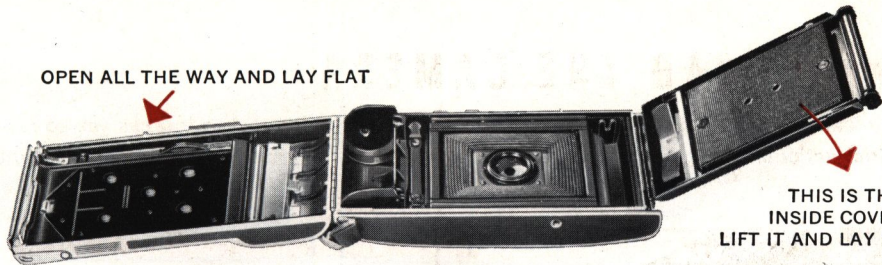
Pick up the camera in your left hand. Swing the MAIN LATCH LEVER down, and you'll notice that the back half of the camera springs open a little, and can then be opened all the way.

Before you do open it all the way, get familiar with the operation of the latch. Notice that to re-latch the camera you must squeeze the back shut with the left hand and hold it shut when you swing the lever to its "locked" position.

Always be sure that both sides of the camera are locked securely after loading.



OPEN ALL THE WAY AND LAY FLAT

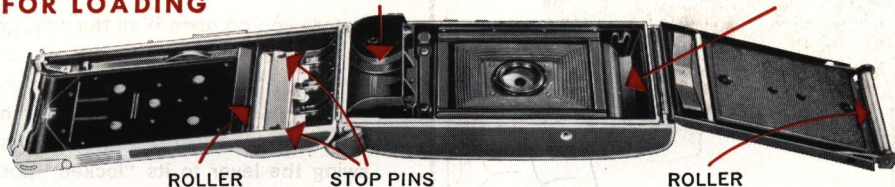


THIS IS THE  
INSIDE COVER  
LIFT IT AND LAY IT FLAT

**NOW IT'S READY  
FOR LOADING**

POSITIVE (WHITE) ROLL  
WILL DROP IN HERE

NEGATIVE (SPOOLED) ROLL WILL  
DROP IN HERE



ROLLER

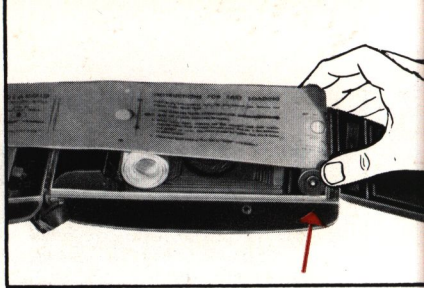
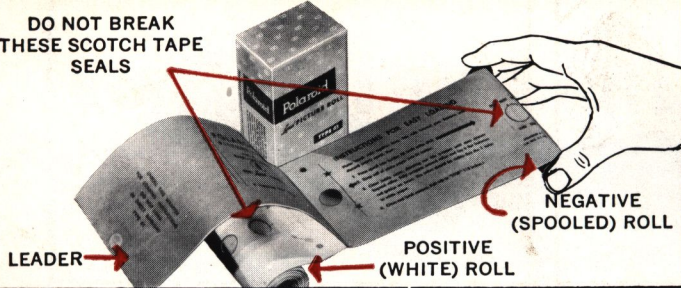
STOP PINS

ROLLER

## **STOP** A MOMENT AND LOOK AT THE OTHER PARTS

The two rollers are the heart of the camera. The picture papers will pass between these rollers, which control the picture-making by squeezing the developer reagent evenly between the positive and negative sheets. Keep these rollers clean — spin them before each roll is loaded, and remove with a damp cloth any particles of dirt. The stop pins shown above drop into holes punched in the paper and stop it automatically in the correct place each time you advance the paper to develop a picture.

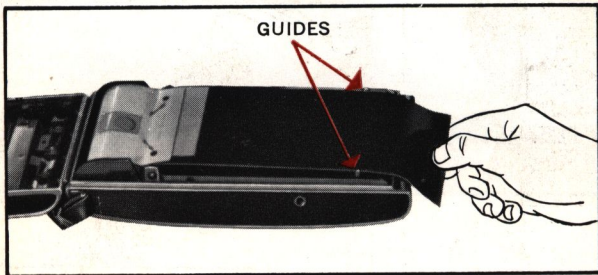
**DO NOT BREAK  
THESE SCOTCH TAPE  
SEALS**



**UNWRAP THE PICTURE ROLL.** Polaroid Land picture rolls are the only ones that can be used in your camera. Open the box and remove the sealed foil wrapper. Unroll gently, being careful not to break the transparent tape seals.

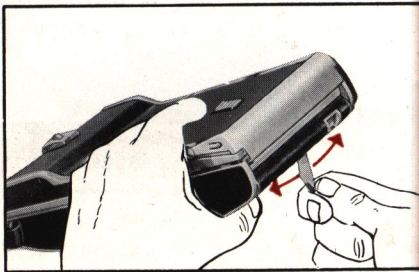
**1**

**PLACE THE SPOOL** in the negative slots so that transparent tape seal is on top of the spool.



**4**

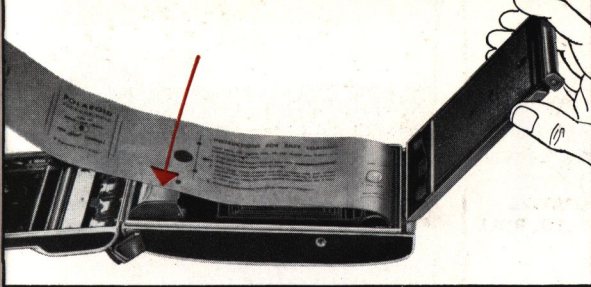
**FOLD LEADER BACK** around roller. Lay it flat between guides. Now close the outside cover.



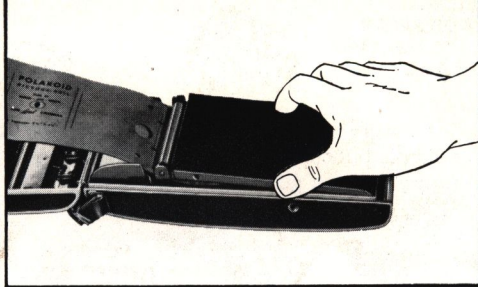
**5**

**PICK UP THE CAMERA** like this. Squeeze it shut and swing the latch all the way left to engage prongs, then all the way right to lock. Make sure both sides lock

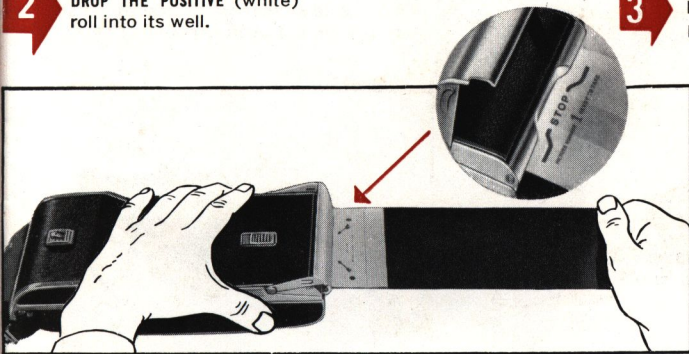




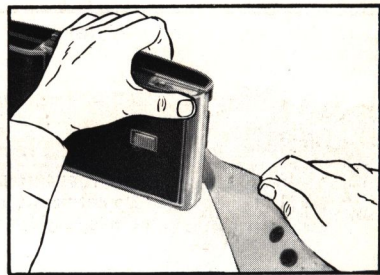
**2** DROP THE POSITIVE (white) roll into its well.



**3** SWING INSIDE COVER BACK as shown. Draw out leader gently until stars appear beyond roller.



**6** PULL THE LEADER TAB straight out about 15" until it clicks and stops automatically at the words, "STOP — PICTURE NO. 1 Ready to Take." Allow the cutter bar to ride along the leader as you pull tab. This will prevent stray light from entering tab slot and fogging film.



**7** HOLD CUTTER BAR down firmly with thumb — tear off and discard excess paper.

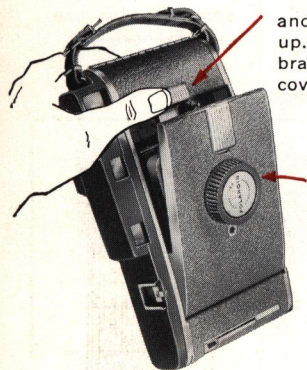
# How to TAKE A PICTURE

The purpose of this brief section is to show you how to take one kind of picture — a simple but common kind. It is a picture of a person, taken out-of-doors and close enough to be a good, informal portrait.



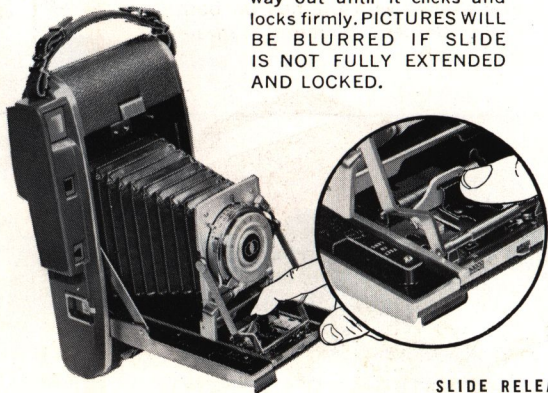
## TO OPEN THE CAMERA

**JUST PRESS THE COVER CATCH** and the cover will pop up. Open fully until cover braces click and lock cover rigidly.



**THIS IS THE FOCUSING KNOB**  
Do not turn it until camera is fully opened.

**PULL SHUTTER SLIDE** all the way out until it clicks and locks firmly. **PICTURES WILL BE BLURRED IF SLIDE IS NOT FULLY EXTENDED AND LOCKED.**



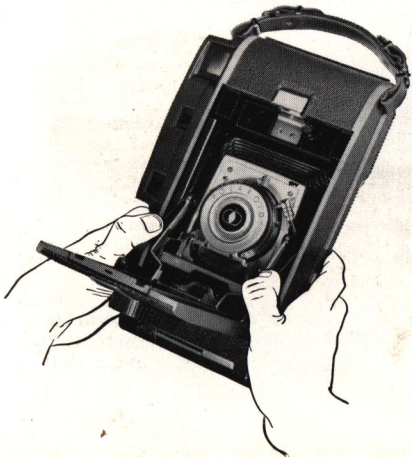
Shutter slide and release.

**SLIDE RELEASE**  
Squeeze black center piece and push in.



## TO CLOSE THE CAMERA

**TURN FOCUSING KNOB** so that camera is set at infinity. **PUSH IN ON SLIDE RELEASE** and push all the way back. Then pick up camera in both hands, lens facing you. Press down with thumbs on both cover braces, squeeze camera cover shut.



## HOW TO HOLD THE CAMERA

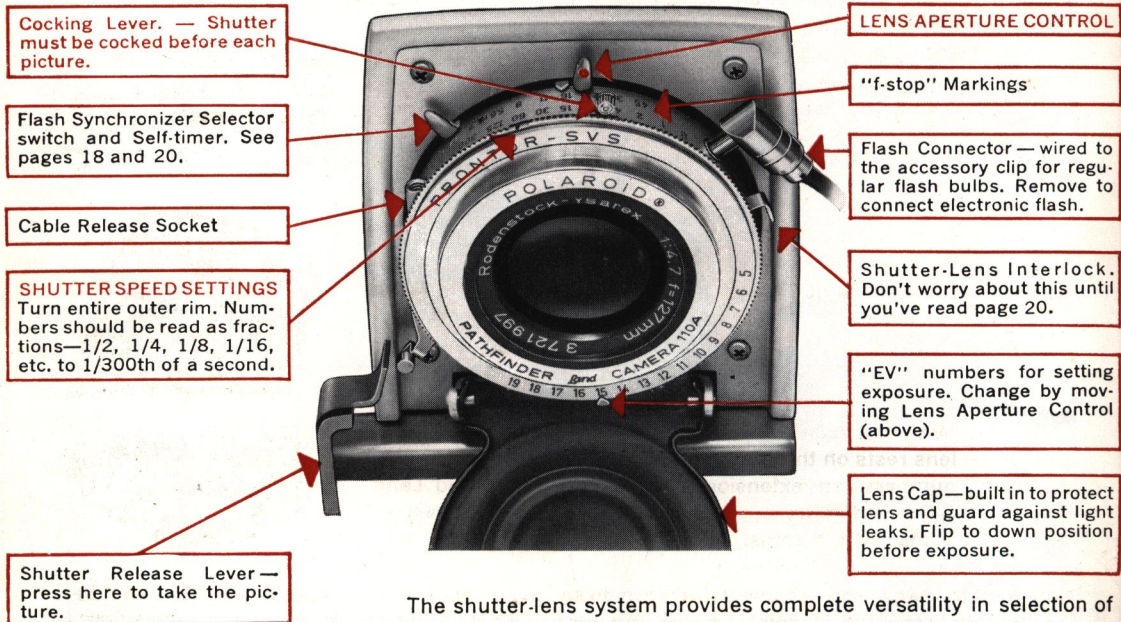


**FOR A HORIZONTAL PICTURE,** hold the camera this way, with your left hand through the strap as shown. Hold camera firmly against face and shoulder to prevent motion.

**FOR VERTICAL PICTURES,** keep your left hand under strap and hold as shown.



# THE SHUTTER AND LENS — Identifying the controls



The shutter-lens system provides complete versatility in selection of lens, shutter and flash settings. It carries conventional "f-stop" markings for those who prefer to work with this nomenclature. However, the simpler Polaroid "EV" number system is recommended for most users. See next page.



# How to SET FOR EXPOSURE (the easiest way)

Although the various controls shown on the opposite page may appear complicated, there is one very simple way to set the camera for correct exposure, and you'll probably want to standardize on it. Here's how:

## FIRST:

Select the shutter speed you want to use. 1/125th is the best average setting. On a bright day, for fast action shots, you can use 1/300th without trouble, and on a dull day use 1/60th. (More on this on page 10.)



## NEXT:

Read the number on your meter (PR-23A or 620) or use the Red EV number in the exposure guide packed with the film.



**SAME NUMBER**

## THEN:

Move the Aperture Control until the pointer below the lens rests on the number you want. These are the "EV" numbers, an extension of the original Polaroid Land Camera number system that makes it unnecessary to bother with "f-stops."



If you want to change shutter speeds, you can do so. You'll notice that this will shift the "EV" numbers and you must reset the EV pointer to the number you want. You'll also notice that there's a limit to how far the pointer will go, and if the number you want is beyond that limit, you must turn the shutter control ring to bring the number to the pointer. For more detailed instructions, see pages 20 and 21.

## HOW FAST A SHUTTER SPEED?

It's tempting to use the fastest shutter speeds all the time, because they stop action better and eliminate camera motion. But you pay a price for this speed, because the faster the shutter speed is, the larger must be the lens opening to let the right amount of light reach the film. And the larger the lens opening is, the less "depth-of-field" you'll have in the picture. Depth-of-field is a term that tells how much of the scene (from foreground to background) will be in sharp focus. The two pictures below show what happens when you use too-fast shutter speeds and thus too-large lens openings.



Using 1/300th

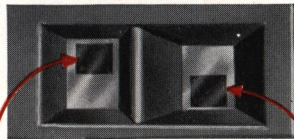


Using 1/15th

Both pictures were at setting No. 13, but the left one resulted in a "wide-open" lens (f/4.7), whereas the right one used a much smaller opening (f/22). See page 21 for more on depth-of-field.

## FOCUS THE CAMERA:

Your camera has a coupled rangefinder that lets you focus accurately on any subject from 3½ feet to miles away. The rangefinder window is the one on the right as you look at the back of the camera.



Viewfinder window.  
Look through this when  
you take the picture.

Rangefinder window.  
Look through this to  
focus the camera.

Look through the rangefinder window at the principal part of the scene — the part you want to be absolutely needle-sharp. If you're photographing a person, it's usually best to "range" on the nose or ears. As you turn the focusing knob on the bed of the camera, you will see a triangular-shaped second image move back and forth across the main image. When the two coincide exactly for the subject you are ranging on, the camera is sharply focused for that subject.

The pictures at the top of the next page show how image will appear. ►





NOT IN FOCUS



IN FOCUS

## AIM THROUGH THE VIEWFINDER WINDOW:

Now that you have focused the camera, just move your eye over to the viewfinder window, and you're ready to take the picture. The viewfinder optical system automatically corrects for parallax when you focus the camera, which means that you simply can't cut off heads or aim the camera inaccurately. Whatever you see through the viewfinder, you'll actually get in the picture. (On long-distance shots you'll actually get a little more in the picture than the viewfinder shows.)

You will notice four little prongs projecting into the viewfinder scene. These are for use with the  $2\frac{1}{4} \times 2\frac{1}{4}$  transparency film. If you imagine lines connecting the **points** of these prongs, this will enclose the **square** format of the scene that will appear on the transparency. Disregard these prongs when making regular  $3\frac{1}{4} \times 4\frac{1}{4}$  prints.

Do not use the viewfinder at all for pictures made with the Close-up Lens Kit, because it will not show you the exact scene. Follow instructions with the close-up kit for aiming the camera.



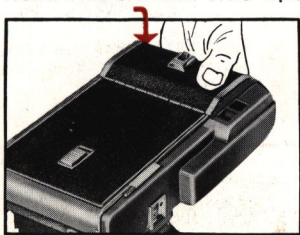
## COCK THE SHUTTER ... then take the picture

Press the shutter release lever slowly. Don't punch it or "snap" it. (Would that pictures had never been called "snapshots"! So many pictures are spoiled by literally "snapping" the shutter, jarring the camera so that the world goes by in a blur while the shutter is open.) Hold the camera firmly against your cheekbone and S-Q-U-E-E-Z-E the shutter release S-L-O-W-L-Y.

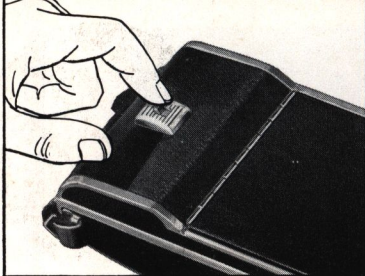
# How to DEVELOP A PICTURE

Shield the camera from direct sunlight during this operation.

HOLD THE CAMERA THIS WAY

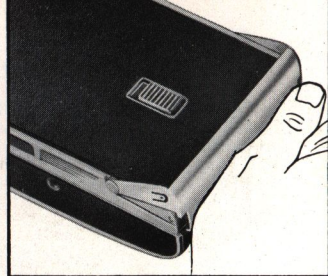


Hold camera with one hand under strap as shown, gripping top of camera securely. If you hold it this way, film will always track correctly because camera and film will be in a straight line. If you hold camera any other way you risk tearing film because you may pull tab at an angle.



1

**SNAP THIS SWITCH** in either direction to release film. (If you snap it accidentally, don't worry — no harm is done.)



2

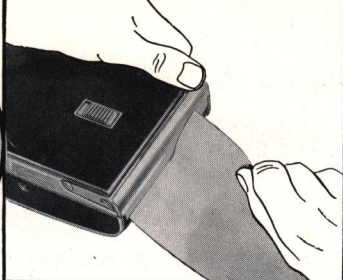
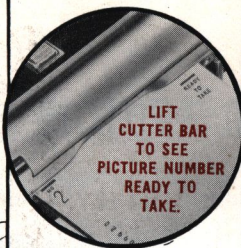
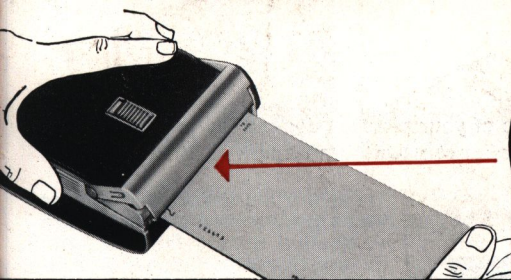
**LIFT CUTTER BAR** and take a firm hold on the paper tab, putting your thumb lengthwise along the top.

5

**WAIT 60 SECONDS!** The picture is now developing inside the camera. Development time is important. Follow the instructions that are packed with the picture roll. In cold weather additional development time is required. Until you get used to estimating development time, check yourself with a watch.

**IMPORTANT.** When you pulled the tab, you started the processing of your first picture — and also advanced the paper for the next. (You can check this by lifting the cutter bar and looking at the printing on the tab.) The “negative” of the first picture remains in the camera until you pull the tab again. At that time it is torn off and discarded.



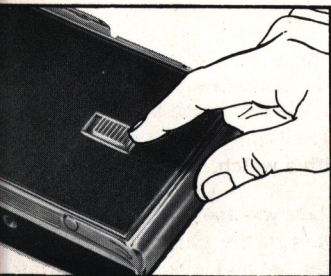


3

**PULL THE TAB** out of the slot with a single fairly-rapid motion, letting cutter bar ride along tab as you pull. Do not hesitate midway. Pull all the way out until you hear a click and the tab stops automatically. Pull straight out, not downward. Paper is now advanced and ready for second picture.

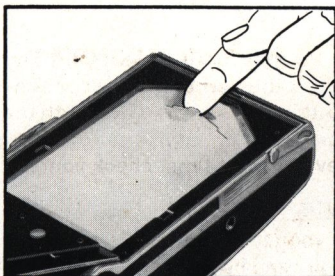
4

**HOLD CUTTER BAR** down firmly with thumb. Then tear off excess paper.



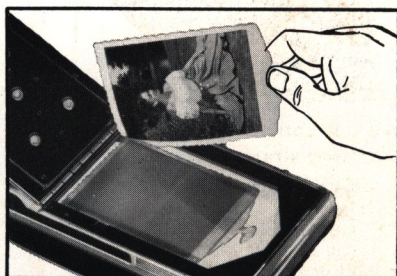
6

**SLIDE LATCH BACK** on the picture door.



7

**LIFT PICTURE DOOR** and remove the finished print, starting with cutout.



8

**LIFT PICTURE CAREFULLY** along perforation to avoid tearing. Then close and relatch picture door by sliding latch back to original position. Your camera is now ready for the next picture.

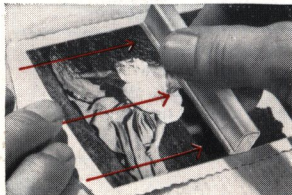


# IMPORTANT

The lasting qualities of your pictures depend on proper coating. Coat prints as soon after removal from camera as possible.

## 1. COAT EACH PRINT IMMEDIATELY.

Flatten print by drawing over a table edge. Apply the print coater supplied with each roll of film. Coat entire surface with 6 or 8 firm strokes, including edges and corners. Get the habit of coating your pictures right away.



## 2. STORE PRINTS IN EITHER OF THESE WAYS:

In a Polaroid Picture Album. (See your dealer.) In any album with separate transparent acetate pages. Do not store prints in ordinary paper albums, or use ordinary black paper mounting corners.



There are many common abuses which are harmful to any picture — whether it be a Polaroid Land Picture or a conventional print. If you want any picture to give you years and years of enjoyment, here are some specific don'ts:

### DON'T WRITE

on the back of your prints or harm them by other mechanical abrasions. If you must make notes, jot them along the very edge of the back of the print.

### DON'T BEND

buckle or crease your pictures in any fashion. Carrying them unprotected in a pocket, for instance, can cause tiny cracks in the surface which may give you trouble in the future.

### DON'T USE PASTE OR RUBBER CEMENT

to mount your pictures. Impurities in almost all adhesives may cause pictures to discolor.

# How to CORRECT YOUR PICTURE ON THE SPOT

Now — let's look at the picture you just made. In case it's not exactly what you want, here's how to spot some common errors and how to correct them.

---

## INCORRECT EXPOSURE

A picture that's **too dark** is **underexposed** (not enough light reached the film). Correct by using a **lower** EV number. You can also correct by using a **slower** shutter speed. For a picture that's **too light**, (overexposed) do just the opposite — use a **higher** EV number or **faster** shutter speed.



**TOO DARK** — set to a lower EV number



**JUST RIGHT** — no change in lens opening required



**TOO LIGHT** — set to a higher EV number

## BLURRED OR FUZZY IMAGE

The three common causes of fuzzy pictures are shown at right. Check focus again. Be sure to hold the camera securely — and hold your breath when you press the shutter release. Don't punch the release; squeeze it slowly. Be sure bellows are pulled all the way out and locked.



**FOCUSING INACCURATE**  
Note subject is blurred.  
Background is sharp.



**CAMERA MOVED**  
All objects in picture  
are blurred.



**SUBJECT MOVED**  
The face is blurred  
while rest of subject  
is sharp.

## LOADING OR DEVELOPING ERRORS CAN CAUSE THESE:



**NEGATIVE ROLL  
LIGHT-STRUCK IN LOADING**  
Note white streaks  
across picture. Do not  
break transparent tape  
seal!



**UNEVEN PULLING OF TAB**  
Pull tab with a single,  
fairly fast motion to  
avoid streaks. Don't  
stop or hesitate mid-  
way.



**TAB SLOT NOT SHIELDED  
FROM SUN**  
Keep tab slot in shad-  
ow when pulling tab.



**UNDERDEVELOPED**  
Allow full minute after  
pulling tab, longer in  
cold weather and with  
certain film types —  
see film instructions.



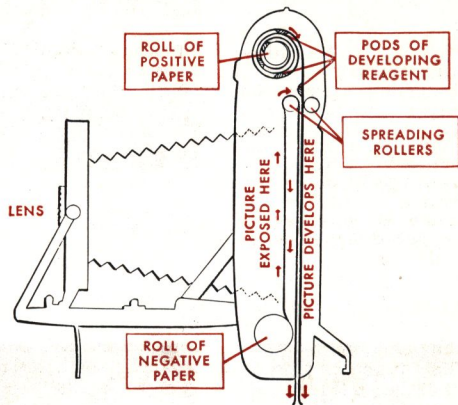
## How the process works

Although it is by no means essential that you understand the Land process to get beautiful pictures, many camera owners are interested in learning how the camera works.

The Land photographic process uses a light-sensitive "negative" material which is something like conventional photographic film. Ordinarily this negative, after exposure, would be developed, fixed, washed and dried, and then used to make positive prints in another series of operations. But in the Land camera, the negative and positive are developed at the same time, by the same chemical reagent.

As the diagram shows, the negative and positive rolls are placed in their containers, with the negative moving past the lens box and around a roller, where it meets the positive sheet.

When the camera back is closed, the upper and lower rollers press the two sheets together. As the sheets are pulled to process a picture, a small sealed "pod" containing a jellied compound and attached to the positive sheet passes between the rollers and breaks out



along one edge allowing the mixture to flow out. The rollers spread the reagent between the two sheets, and development takes place. A true photographic image forms on the white positive paper (which is not light-sensitive). The image is made of metallic silver carried over from the negative in precisely the right amounts to depict the scene as you photographed it.

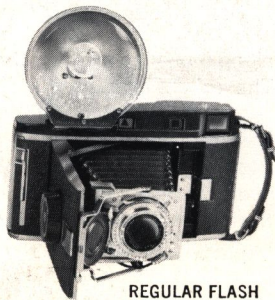
# How to take FLASH PICTURES

The shutter is synchronized for regular wire-filled flash bulbs (the "M" position of the Synchronization Selector) and for electronic flash (the "X" position of the Selector — also used for gas-filled bulbs).

## FOR REGULAR FLASH BULBS ("M" position)

Use the Polaroid Model 281 Flash Gun, which clips right to the camera and makes electrical connection in the clip — no wires needed. The "EV" shutter settings for various distances are given in the flash guide on the back of the gun. Set the shutter at 1/125 second. Focus with the rangefinder, and read the distances on the scale on the camera bed. The flash guide on the gun gives the proper "EV" setting for that distance. NOTE: if you are using the Self-Timer for flash pictures, set shutter to 1/30 instead of 1/125. (See page 20.)

Use "BOUNCE FLASH" for pictures with a natural daylight look. The #291 Bounce Flash Bracket makes this professional technique easy to use. Ask your dealer about the bracket.



REGULAR FLASH



REGULAR  
FLASH

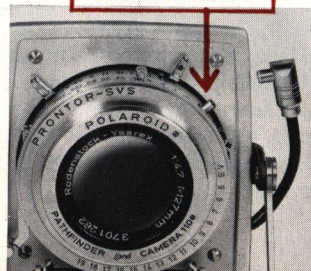
ELECTRONIC  
FLASH

SELF-  
TIMER

## ELECTRONIC FLASH ("X" position)

The "X" position of the Selector Switch provides zero-delay synchronization for high-speed electronic flash lamps (and gas-filled bulbs). Remove flash connector (see picture) and attach cord from flash gun. The fitting is a European standard, for which adaptor cables are available through your dealer. Exposure settings must be worked out experimentally for the individual gun, because of the wide variations in light output among the many units on the market.

ELECTRONIC  
FLASH CONNECTOR



# INDOOR SHOTS and TIME EXPOSURES

The large lens apertures and slow shutter speeds offered in your camera make it possible to take many pictures indoors, using daylight coming through windows or high-level artificial illumination. At the slower shutter speeds, down to  $1/15$ th sec., be particularly careful to hold the camera steady. At  $1/8$ th sec., and below, use a tripod or other firm base to steady camera.

You'll be using the lower "EV" numbers indoors, which means that the lens will probably be "wide-open" for most of your pictures. This requires extra care in focusing, and will limit the sharp zone of the scene. But the pictures can be very rewarding.

Avoid as much as possible a lighting situation which puts all the light on one side of the subject, producing a highly-contrasty print which is apt to be unflattering.

**For Time Exposures**, set shutter to "B" (which means "Bulb"—a hang-over from the old days when shutters were held open by squeezing a rubber bulb). The shutter will stay open as long as you hold the release lever down. Always have the camera mounted on a firm support, and use a cable release, if you have one, to eliminate camera motion. For vertical mounting of camera, see your dealer for #261 tripod adapter.



USE A TRIPOD . . . OR REST CAMERA ON TABLE





# Using the full range of shutter-lens settings

Simplified instructions for setting shutter and lens were given on page 9. Here are further suggestions which will help you explore the full range of the camera.

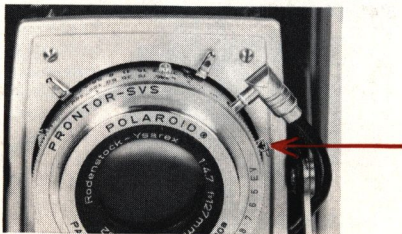
**START WITH THE EV NUMBER.** No matter what shutter-lens combination you finally select for a given picture, there is **one** EV number which is best for that scene. "EV" means Exposure Value, and it is the measure of how much light reaches the film. A short exposure through a large lens opening will pass as much light as a long exposure through a smaller lens opening. For example, if the meter reads EV 12, you can set the shutter at any setting from  $\frac{1}{2}$  second to  $\frac{1}{125}$  second and still have the EV pointer point to "12". Which combination is best?

**CHOOSE BETWEEN FAST SHUTTER SPEED AND MAXIMUM DEPTH-OF-FIELD.** For a given EV setting, the faster the shutter speed you use, the smaller will be the depth of field, and hence the more critical the focusing requirements. This is because the

faster shutter speeds must be offset by larger lens openings, and the larger the lens opening, the less the depth-of-field. Lens openings on the 110A range from f/4.7 (largest) to f/45 (smallest). You can read the actual opening on the top of the shutter plate.

In general, you will use the  $\frac{1}{300}$  speed only for fast-action shots or for scenes that call for EV settings of 16 or higher. The 1 second,  $\frac{1}{2}$ ,  $\frac{1}{4}$ , and  $\frac{1}{8}$  settings are usually used only for very low light-level scenes calling for EV settings of 5 to 8. Do not try to hand-hold camera at these slow shutter speeds.

**EV INTERLOCK.** The shutter provides a convenient locking lever that ties lens and shutter controls together for any particular EV number. Here's how to use it: Set Aperture Control Lever to the EV number indicated by the meter. Then push in on locking lever (see picture) and move it upwards, toward the flash connector pin. Aperture and shutter are now locked together. You can now turn shutter speed control ring as far as it will go in either direction and still preserve the same EV setting. The **fastest** speed will stop action best and give least depth of field. The **slowest** speed will give greatest depth of field. Release lock to reset to another EV number.



**HOW TO USE THE SELF-TIMER.** Your shutter has a built-in 10-second delay timer which lets you get into the picture yourself after you have tripped the shutter release. To use it, **cock the shutter**, then move the flash synchronization lever to the "V" position (see picture). Press the shutter release. The shutter will buzz for about 10 seconds, then trip.

**Note:** If you are using flash bulbs with the self-timer, set shutter to 1/30 second instead of 1/125.



## How to gauge depth-of-field

The focus scale on the bed of the camera shows actual distance focused on (at the arrow) and indicates sharp area for apertures of f/16 and f/32. The table below shows depth-of-field at larger apertures.

Distance Focused on	f/4.7	f/5.6	f/8
3 ft	2'11 $\frac{1}{4}$ " to 3'3 $\frac{3}{4}$ "	2'11" to 3'1"	2'10 $\frac{1}{4}$ " to 3'1.3 $\frac{3}{4}$ "
3 $\frac{1}{2}$ ft	3'5" to 3'7"	3'4" to 3'7"	3'3 $\frac{1}{2}$ " to 3'8 $\frac{1}{2}$ "
4 ft	3'11" to 4'2"	3'10" to 4'2"	3'10" to 4'4"
5 ft	4'10" to 5'2"	4'9" to 5'4"	4'8" to 5'6"
6 ft	5'10" to 6'4"	5'6" to 6'6"	5'6" to 6'8"
8 ft	7'6" to 8'7"	7'4" to 8'11"	7'1" to 9'4"
10 ft	9'1" to 11'	9" to 11'7"	8'7" to 12'4"
15 ft	13'2" to 17'10"	12'7" to 18'6"	12' to 21'
25 ft	20' to 34'	19' to 37'	17' to 47'
50 ft	33' to 105'	30' to 160'	26' to Inf.
INF.	93' to Inf.	74' to Inf.	52' to Inf.

# Accessories designed for your camera . matched to

## POLAROID<sup>®</sup> DELUXE COMPARTMENT CASE #309

This handsome case is designed especially for your Polaroid Land Camera and its accessories. It has compartments or pockets for the camera, flash gun, filter kit, close-up kit, exposure meter, flash bulbs, picture rolls, exposed pictures, albums and an exposure guide — everything you need for every kind of picture. Ingenious compartment arrangement eliminates stuffing and stacking.

\$24.95



## POLAROID<sup>®</sup> FLASH GUN #281

The most modern of flash guns with long battery life, separate diffusing filter, flash shield and built-in flash guide, trigger ejector for used bulbs.

\$12.95

## POLAROID BOUNCE FLASH BRACKET #291

\$2.95



## POLAROID<sup>®</sup> EXPOSURE METER #620 (METRAWATT TYPE)

Increased sensitivity lets this meter read in  $\frac{1}{4}$  the light needed by other meters. Film speed scale runs from ASA 12 all the way to ASA 12,800 for complete versatility. Simple to use, just point meter, read number and set camera to match.

\$16.95



## POLAROID<sup>®</sup> EXPOSURE METER, PR-23A

Compact photoelectric meter makes correct exposure simple and certain. The meter scale reads in numbers corresponding to shutter numbers. Just point the meter, read the number and set the camera to match.

\$14.50



**your camera... results are better... easier... quicker.**



**POLAROID<sup>®</sup>  
FILTER  
KIT  
#551**

Two snap-on filters and a lens shade, used separately or in combination, give exciting special effects with clouds, reflections, distant scenery. \$10.95



**POLAROID<sup>®</sup>  
CLOSE-UP  
LENS KIT  
#550**

Portraits, flower pictures, miniatures, photocopies, can be done simply and quickly with your subject as close as 6 inches with perfect sharpness. Built-in steel measuring tape gives correct adjustments for camera focus and lens attachment. \$14.95

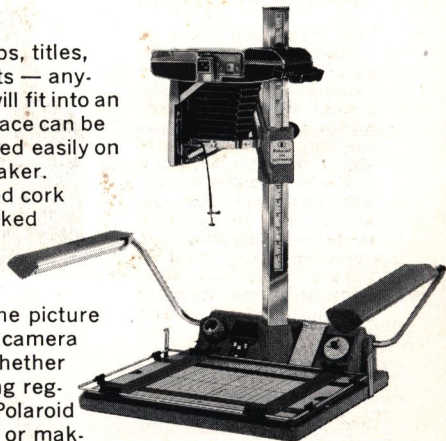
**POLAROID<sup>®</sup> COPYMAKER MODEL 208**

Charts, maps, titles, small objects — anything that will fit into an 11" x 14" space can be photographed easily on this Copymaker.

Double-sided cork easel is marked to show exactly what will

appear in the picture for various camera positions whether you're taking regular paper Polaroid Land prints or mak-

ing transparencies with the new Polaroid Land Projection Film. Built-in electric timer included for timing exposure and development. Two fluorescent lights included to give uniform lighting over entire copy. \$99.75



## CARE of CAMERA

Your Model 110A Camera is ruggedly built to withstand continued use, and with reasonable care your camera should last indefinitely. Some of the parts — even though well protected — are necessarily delicate, and careful handling as noted below will prove rewarding. Periodic cleaning is of great importance, and instructions below should be followed carefully.

**CARE OF SHUTTER:** Do not leave shutter cocked when camera is not in use. Do not leave shutter set at 1/300 even when not cocked. Shutter is lifetime lubricated; do not oil or attempt to adjust shutter.

**CARE OF LENS:** Always keep lens cap in position over lens except when taking a picture. The highly-polished lens surfaces are coated with a special coating to reduce reflections and make sharper pictures. Do not touch surfaces. The coating is relatively hard, but it can be damaged

by fingerprints and scratches. Clean lens by first blowing off or brushing off (with soft lens brush) loose lint and dust particles, then polish gently with lens tissue or soft, lintless cloth.

**CARE OF ROLLERS:** The two steel rollers (see page 3) which control the picture processing are the heart of the camera. They must be kept clean, free of foreign matter which can spoil your pictures by causing white spots  $1\frac{1}{2}$ " apart along length of picture. Before loading each roll, turn each roller slowly and remove foreign deposits with fingernail or moistened cloth.

**Lubrication:** Once a year, or every hundred rolls or so if camera is used continuously, add a drop of light oil at the tips of each of the steel rollers. This will keep rollers turning freely.

**GENERAL PRECAUTIONS:** Keep camera closed when not in use. Keep away from sand and moisture. Do not store camera in direct sunlight or in damp locations. Avoid excessive heat, which can spoil pictures and interfere with proper camera operation.

## YOUR CAMERA MUST BE REGISTERED

- . TO VALIDATE YOUR GUARANTEE.
- . TO PUT YOU ON OUR MAILING LIST SO YOU WILL RECEIVE FIRST-HAND INFORMATION ABOUT NEW DEVELOPMENTS IN 60-SECOND PHOTOGRAPHY.

### SERVICE INSTRUCTIONS

For repair and servicing under the terms of the Polaroid Land Camera Guarantee, send camera in original or comparable packing, transportation charges prepaid to whichever Polaroid Service Station is nearest you (see next column).

Attach a separately-stamped letter giving nature of complaint and enclosing sample pictures. Be sure camera is tagged to show your name and address. Repairs not covered by the guarantee can also be made by the Polaroid Service Department at an appropriate charge, or if more convenient for you, by the local camera service organization suggested by your dealer.

## POLAROID CORPORATION SERVICE STATIONS

730 Main Street  
Cambridge 39, Mass.

Box 277  
Union, New Jersey

Box 8452  
Chicago 80, Illinois

Box 269  
Denver 2, Colorado

Box 6184, Apex Station  
Washington 4, D. C.

826 Cole Avenue  
Hollywood 38, California

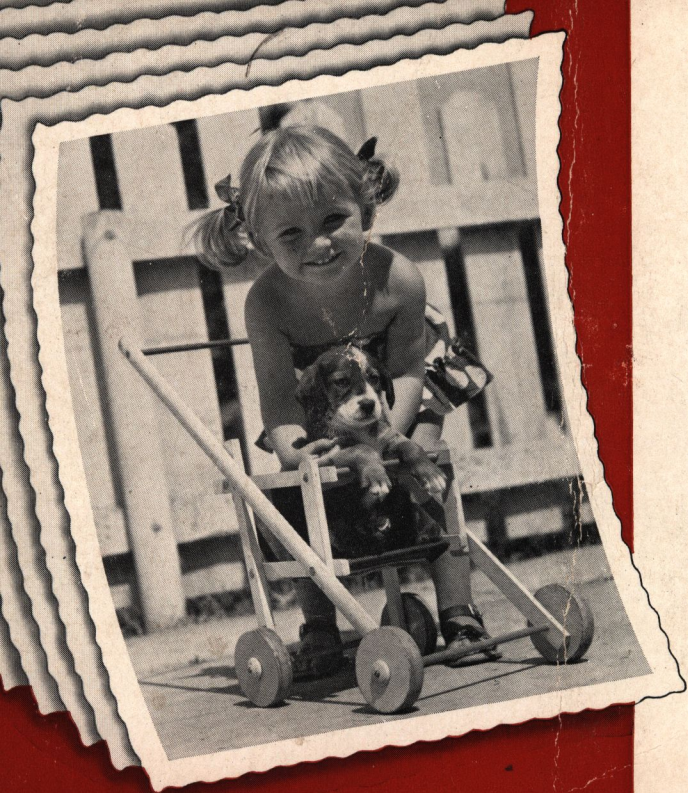
For Canadian  
Residents only:

Graflex of Canada, Ltd.  
137 Wellington Street  
Toronto, Canada

## GUARANTEE

Your Polaroid Land Camera is guaranteed against defects in materials or workmanship for a full year following date of original purchase. During this period, any such defects will be remedied without charge (except for transportation) when camera is returned prepaid to Polaroid Service Department.





## USE POLAROID'S SPEEDY COPY & ENLARGEMENT SERVICE

... you'll want extra copies and enlargements to give your friends and relatives. These sparkling copies, which match the quality of your original print, can be obtained easily, quickly and inexpensively, directly from Polaroid Corporation.

Or, if you prefer, you can order your own regular film negatives for use in your darkroom or by your photo finisher.

Enlargements, either in black and white or hand-colored are also available at low cost. You will find instructions, prices and a handy order blank packed with every Polaroid Land Picture Roll.

**Polaroid Corporation**  
Cambridge 39, Massachusetts