On-line camera manual library
This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of $3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you $7.50 for a electronic copy or $18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs. It'll make you feel better, won't it?
If you use Pay Pal or wish to use your credit card, click on the secure site on my main page.

How to make good pictures with your

POLAROID ELECTRIC EYE LAND CAMERA
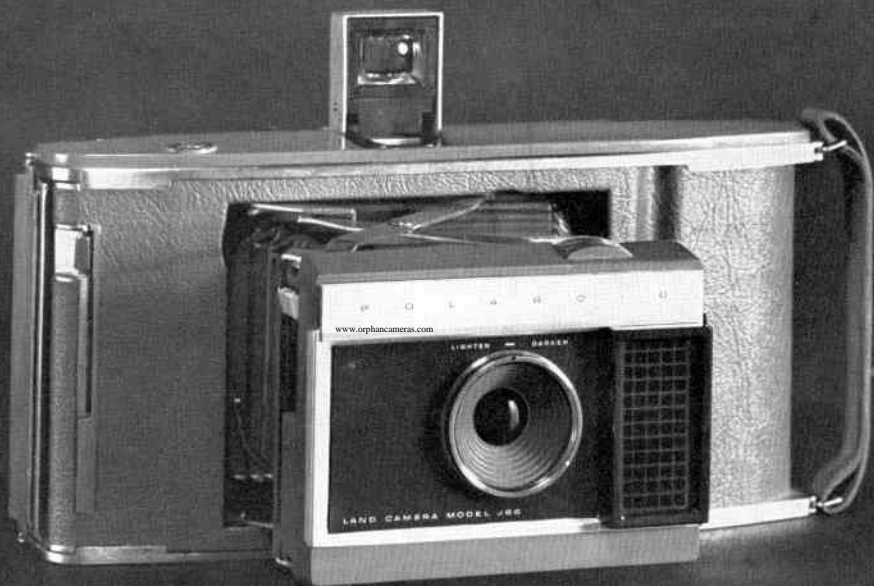
Model J66

PLEASE

Spend a few minutes reading this booklet before you take your first picture.

Because the Polaroid Land Camera is the only camera in the world that takes and develops its own pictures, it is unlike any other camera you have ever owned. We urge you to read these instructions carefully — not because the camera is difficult to use, but because it is *different*.

This brief instruction book (containing plenty of pictures) has been designed to acquaint you with the unique Polaroid Land Camera and to be kept as a handy guide.

A few minutes now with this booklet, practicing the operation of the camera, will help you take perfect pictures on your first roll.
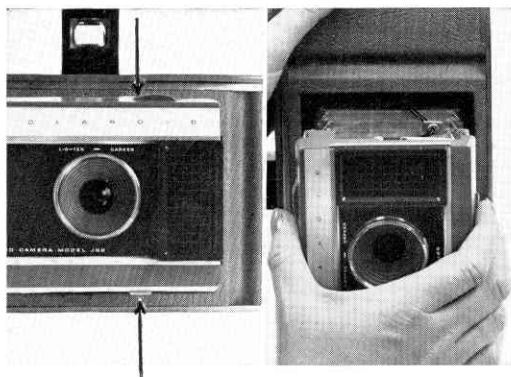
KNOW THE CAMERA

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

To Open: Raise viewfinder by holding between the fingers as shown.

Grasp the camera as shown and pull out the camera front until it locks open.

To Close: Squeeze the lock releases (see arrows) on both sides of the camera front and push the shutter housing back.
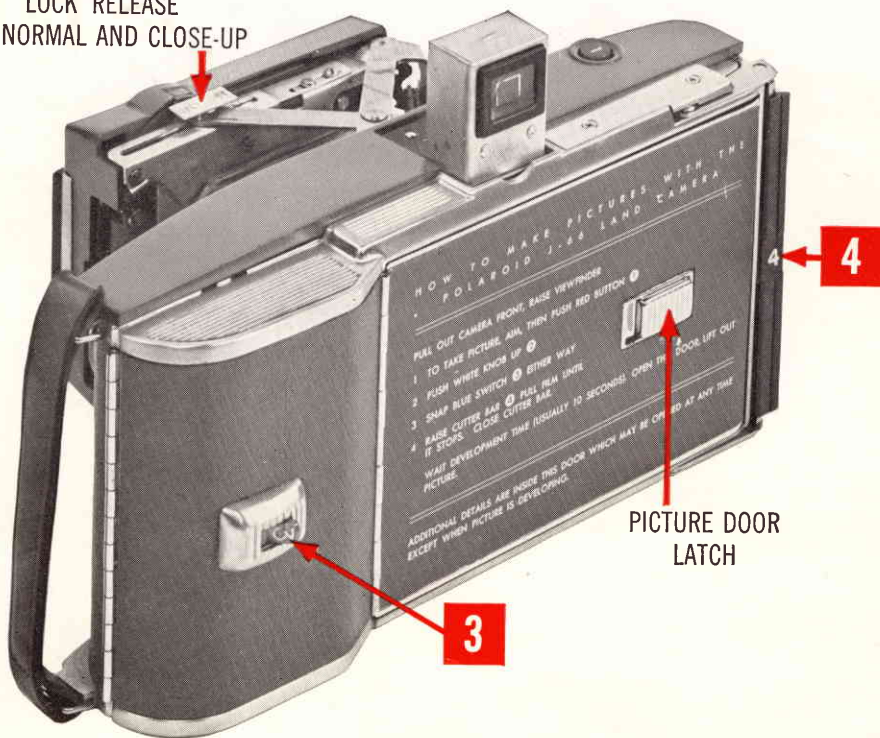
Fold the viewfinder down.

Now, fold back this flap so you will have front and back views of the camera constantly in sight as you study the rest of this book.

1

LOW LIGHT
WARNING
INDICATOR

LIGHTEN-
DARKEN
CONTROL
RING

2
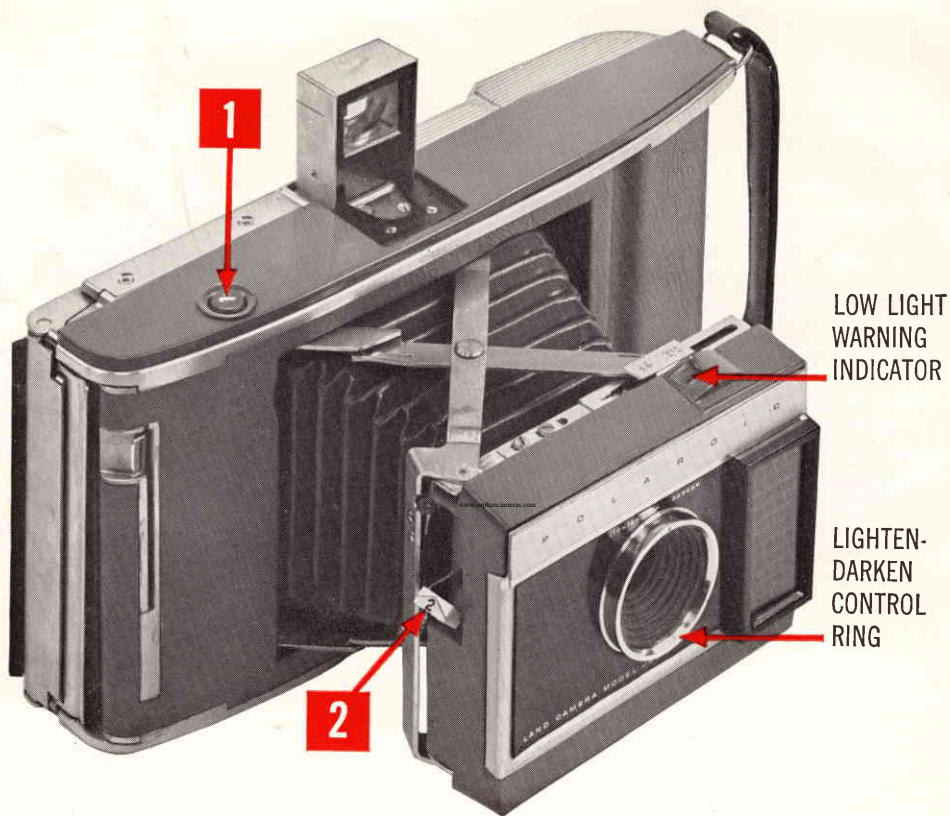
LOCK RELEASE
FOR NORMAL AND CLOSE-UP

4

PICTURE DOOR
LATCH

3

FOUR EASY STEPS

There are four simple steps involved in making every picture. Each is numbered on the camera. Practice them now a few times before you load the camera. Get your eye as close as you can to the viewfinder and find the position for your eye that lets you see the entire lighted frame without shifting your eye position.

1 To take picture, aim through viewfinder, then push the red button **①**. This exposes your picture.

Learn to hold the camera steady by pressing it against your face for both horizontal and vertical pictures as shown.

Important: The shutter actually closes **after** you hear the loud click. Get in the habit of holding the camera still for a moment after the click. This is especially important in low light-level situations outdoors, and indoors where you are using flash. You will notice that the flashbulb does not go off until an instant after the click is heard. Be sure to hold the camera steady until the bulb is fired.
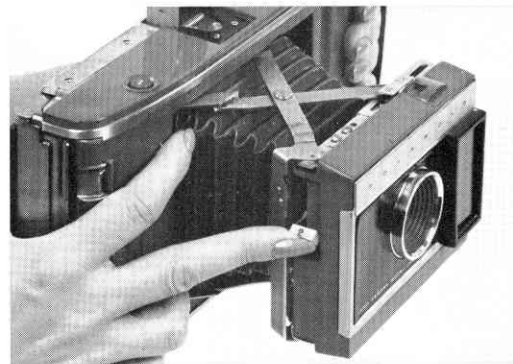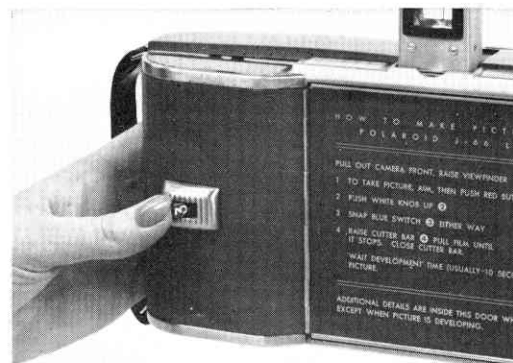
Horizontal Pictures

Vertical Pictures

2 Push the white knob up **②**. (This cocks the shutter and readies the camera for the next picture.)
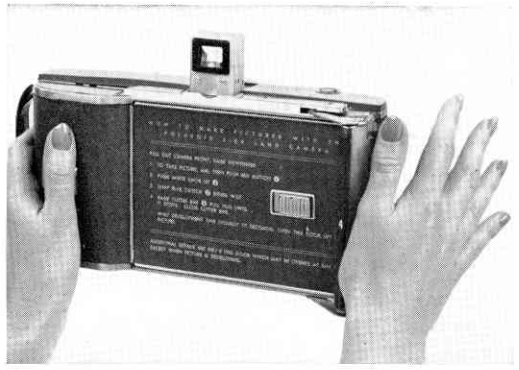
3 Snap the blue switch **③** either way. (This simply unlocks the film so that you can proceed with step 4.)

4   Raise the cutter bar **4**. Pull the film until it stops. Close the cutter bar and tear off the film.

(For your practice runs with an un-loaded camera, there'll be no film to pull, but you can get used to the feel of raising the cutter bar.)

After the development time (usually 10 seconds) open the back door as shown and lift out your picture.

That's all there is to it. Make several dry runs of these steps so that when you put film in the camera, your very first picture will be a good one.


OTHER CONTROLS

There are two other controls you will use from time to time:

Lighten-Darken Control

In general, it is best to leave the red dot on the control ring halfway between the words "lighten" and "darken", as shown. This is the normal position. If you want lighter pictures, rotate the dot towards "lighten," and if you want darker pictures, rotate it toward "darken." The exact amount will depend largely on your personal taste. Usually, sufficient change can be obtained by rotating the ring only to the mid-mark positions (see arrows).
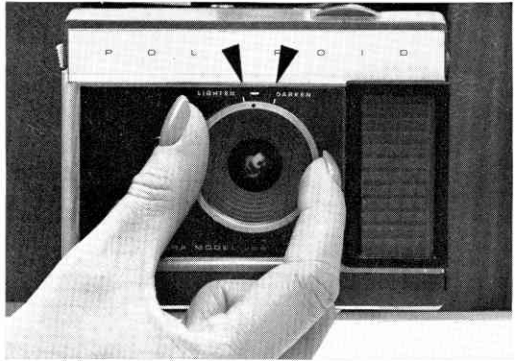
Close-ups

For pictures closer than five feet, you simply pull the camera front out an additional notch. This is done by pressing the lock releases on both sides (the same ones used for closing the camera) and pulling the front forward until it locks in a new position. (Notice how the arrow on the brace indicates position.) When using this close-up position, you will find that you can shoot subjects that are 3 feet from the camera, or even closer.
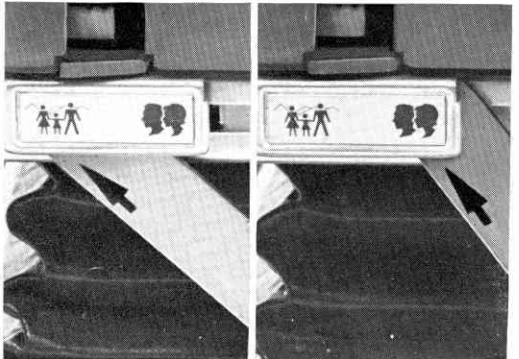
Normal   Close-Up

THE FILM

For black and white pictures, **always use Type** 47 — 3000 Speed Polaroid Land Film.

LOADING THE CAMERA

Avoid opening the film or loading the camera in direct sunlight, because you may fog the film. Find some shade, or if none is available, turn your back to the sun and shield the film with your body.

When you remove the film from the box, save the print coater and printed Picture Tips which come with it. (The Picture Tips contain up-to-date information about the film and an order blank for copies and enlargements.)

To prepare the camera for loading, hold it as shown and swing the latch lever down. The back will open slightly.

Set the camera down on a flat surface, then lift open the back cover as far as it will go. The cover will not lie completely flat. Do not force it.

Lift up the inner panel and lay it flat. This is the position in which the camera is loaded.

Before loading, examine the rollers (arrows). The two steel rollers are the heart of Polaroid Land photography. The picture roll papers will pass between these rollers, which squeeze the developer reagent evenly between the positive and negative sheets.

It is 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.
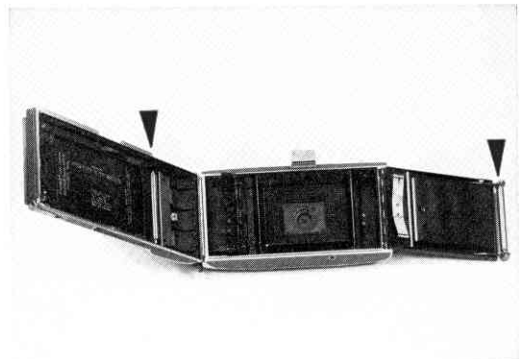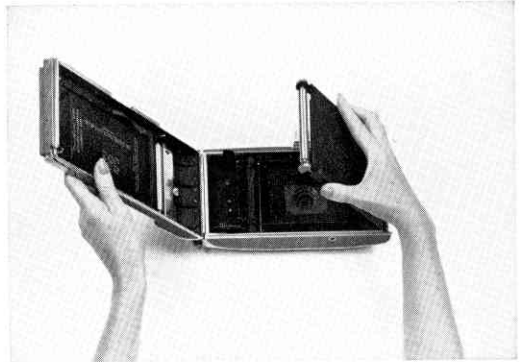
Remove the film carefully from its foil wrapper. The film actually contains two rolls: a large white (positive) roll and a spooled (negative) roll. When you unwrap the film, be careful not to break the tape seals on the top of the spooled roll and the underside of the large roll (arrows).

Drop the rolls into the wells on either side of the bellows, as shown. The positive roll (white) should go in first, the negative roll (small) second.
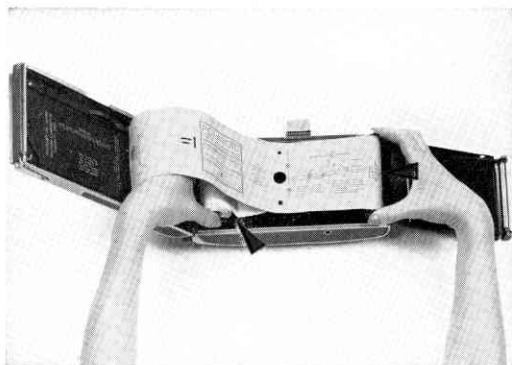
Now close the inner panel, folding the film leader over the steel roller on the edge of the inner panel.
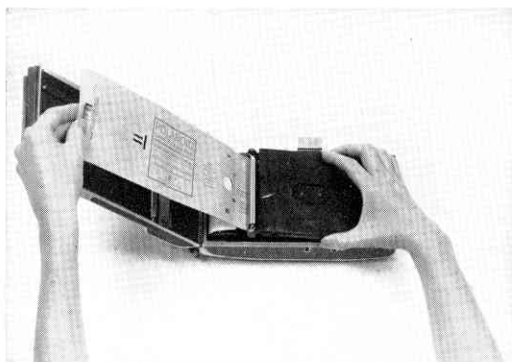
Lay the leader flat between the guides (arrows) at the outer edge of the panel. Be sure the white paper lies smooth and flat, **not** tucked into the well.
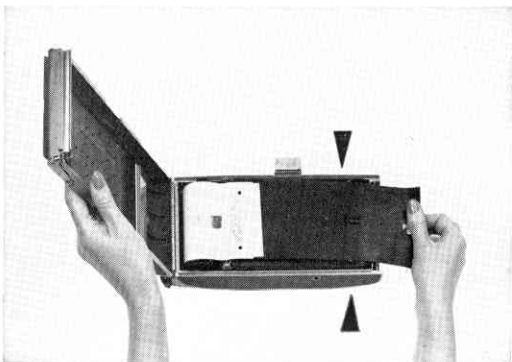
Then close the back cover, squeeze it tightly shut, and swing the latch all the way to the left to engage the prongs, then all the way to the right to lock. There will be a short tab of black paper extending beyond the cutter bar.

Important: Hold the camera as shown, the left hand under the strap, gripping the camera securely. **If you hold the camera in any other way, you are apt to pull the tab out at an angle, which can cause it to mistrack and tear.**

With your right hand, lift the cutter bar by its plastic edge and grip the tab firmly.

Pull the film straight out until it comes to a firm stop. 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 inches) before the film stops, **but it will stop automatically.**
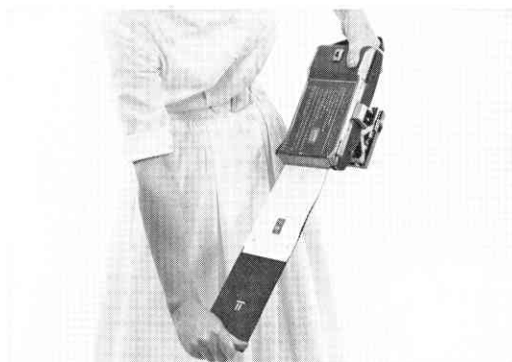
Close the cutter bar by pressing it **all the way** down. It will latch closed, and you can now tear off and discard the excess paper. (Naturally, you will discard it carefully — don't be a litterbug!)

The camera is now ready for the first picture. You can always tell what picture is ready to be taken by lifting the cutter bar and looking at the tab beneath it. The number on the tab tells what number picture is ready to be taken.
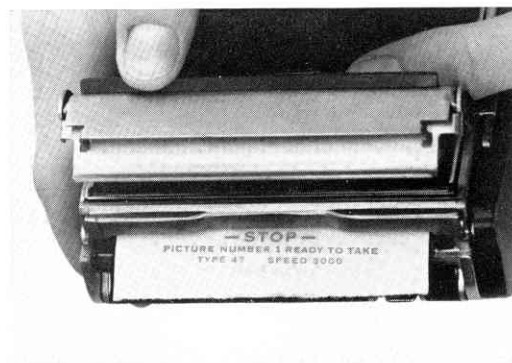
TAKING THE PICTURE

With the camera loaded, you are now ready to make your first picture. Remember the four easy steps —

1 To take the picture, aim, then push the red button ❶. Press this button slowly, don't punch it or you will jar the camera and get a blurred picture. Remember, hold the camera steady for an instant *after* you hear the click.

Important Warning: On the shutter housing is the low light level indicator. If the red needle is not visible at all, or in the white area, it is safe to take a picture. If this red needle is well into the black area, there is *not* enough light, and you should use the flash. If the needle is just entering the black area, you can check by passing your hand in front of the electric eye. If the needle moves, there is enough light to make a picture.

Enough light

Not enough light
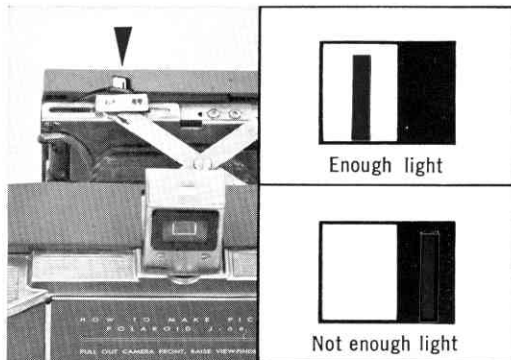
Low Light Indicator

2 Push the white knob ❷ up. Get in the habit of doing this right after you push the button ❶ to take the picture, so that you ll always be set for the next one. Also, the camera front will not close if the knob is not pushed up. Incidentally, the shutter can never go off accidentally when the front is closed, even if you push the red button. Try it and see.
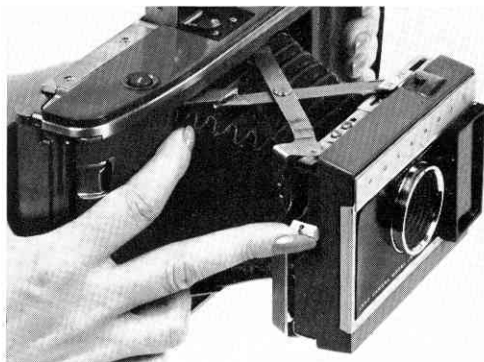
3 Snap the blue switch ❸ either way.

The picture will not start developing until you pull the film (step 4 described in detail on the next page). Some people have been known to go this far, wait the recommended development time, then pull the film and immediately remove the print — a very faint, underdeveloped one.

4 Raise the Cutter Bar ➍. Pull the film until it stops. Close the cutter bar and tear off the film.

Step 4 is that simple. After you do it a few times, it becomes second nature and the brief reminder on the camera is all you need. This first time, however, we would like to go into some detail with the four pictures on this page.

Hold the camera with the left hand under the strap. It is important to hold it this way to assure the correct advance of the film.
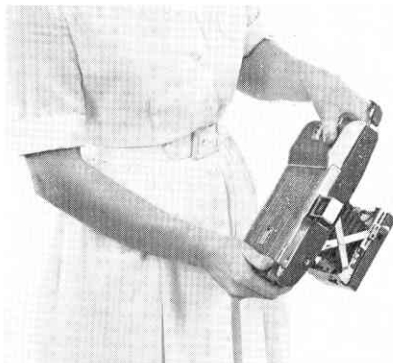
Shield the camera from direct sunlight when you pull the film. Hold it in the shadow of your body so that no sunlight falls on the tab slot.

Open the cutter bar by lifting the plastic edge and take a firm grip on the film. You'll find the best grip to use is along the length of the forefinger and thumb, as shown.

Pull the film straight out with a single motion. Pull it about as hard and rapidly as you might 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. Remember, the film will stop automatically.

Note: If the film will not pull easily, throw the blue switch again, as in step 3, previous page.

After you pull the film, press down and latch the cutter bar, and tear off and discard the excess paper.
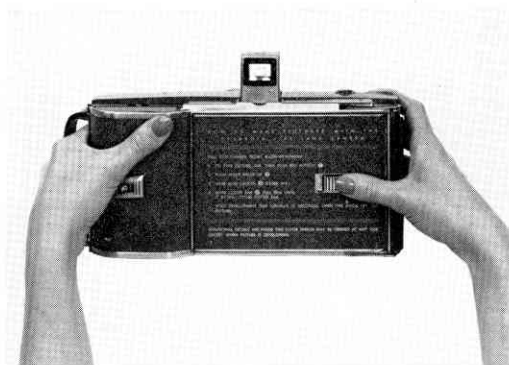
WAIT RECOMMENDED DEVELOPMENT TIME

Pulling the film has started the development process — and advanced the film into position for the next picture. Follow the instructions in the Picture Tips for development times under various conditions.

10

When the development time is up, slide back the latch on the print door and open the door.

Lift the print out rapidly, but carefully, starting with the cutout. Don't let the print fall back on the damp negative. Then close and **relatch** the print door.
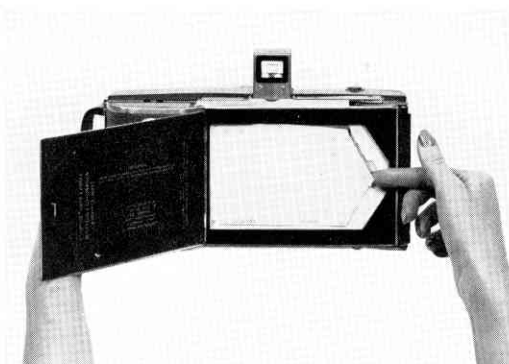
COATING THE PRINT

Coat each print as soon after removal from the camera as possible. If you coat your print properly, it will last as long as any fine print. First remove the curl by drawing the print face up over a straight edge, such as a table edge, as shown.
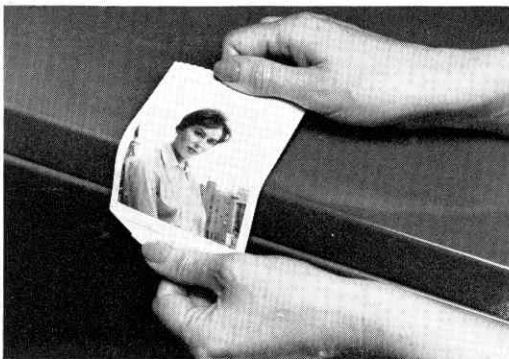
Apply the print coater along the entire length of the print, including edges, borders and corners, with 6 or 8 firm overlapping strokes. For the last two or three pictures in each roll, press the coater hard against the tab end of the print (not the image) for a moment to release extra liquid, then spread the liquid smoothly across the print.

Note: If a clean, flat coating surface is not available, flatten the film box and store the prints within it until you get home. (See page 18 for print storage recommendations.)
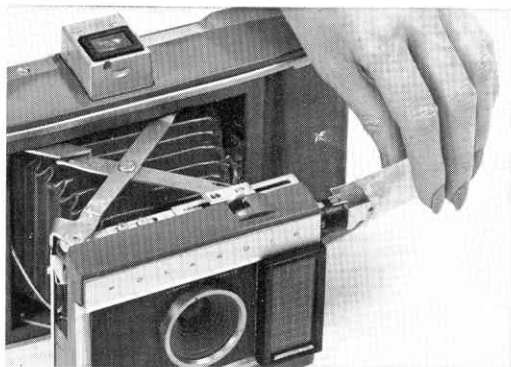
FLASH PICTURES

The flashgun on the J66 is built right into the front of the camera and can be used for bounce flash or direct flash.

Use Sylvania AG-1 bulbs (or the equivalent). Be sure to *slide* the bulbs out of the packaging tube. If you remove them in any other way, you may deform the tiny contact wires, and the bulb will not fire.

To insert the bulb, slide off the safety shield.

Remove safety shield

Insert the bulb by sliding it sidewise between the flash contacts in the gun, making sure the bulb is completely seated. Replace the safety shield (for clarity of illustration, the shield is not shown in the following pictures).

To eject used bulbs, push white plastic button at base of flashgun (see arrow).

Remember to hold the camera steady for the instant between the click and the flash of the bulb (page 4).
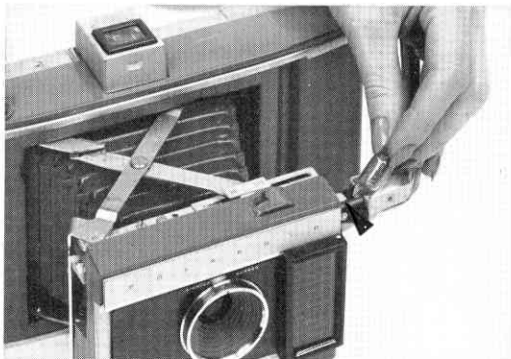

Insert bulb sidewise

Bounce Flash

This is the **preferred** type of flash and should be used in any room where there is a reasonably white ceiling no more than 12 feet high. Bounce flash makes pictures with a natural daylight quality and the distance from subject to camera is not critical, as it is with direct flash.

To make bounce flash pictures, aim the reflector straight up, for either vertical or horizontal pictures. **You must remember to swivel the flashgun** when you change from vertical to horizontal.
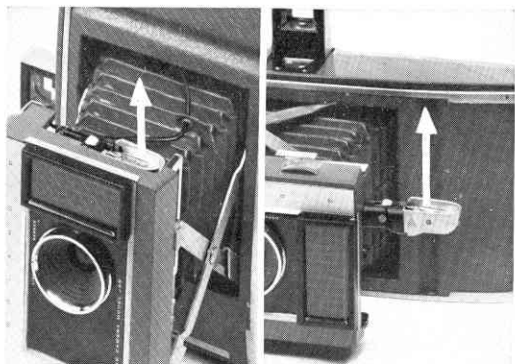
Vertical bounce   Horizontal bounce

As an alternative, so you won't have to remember to swivel the flashgun into a new position when you change from vertical to horizontal, the flashgun can be set at a 45 degree angle as shown. This bounces the light off both the ceiling and a light-colored sidewall. It may result in somewhat darker pictures than the regular bounce position above, but this can usually be corrected by adjusting the control ring to the midway mark between the center position and the word "lighten".
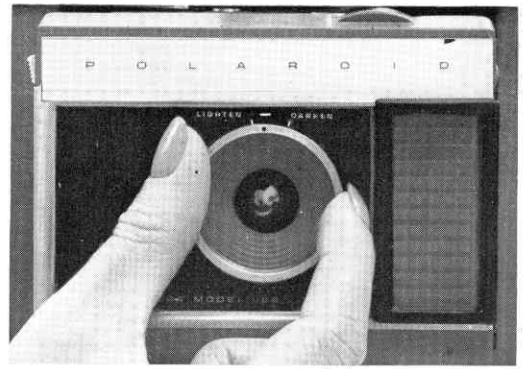

45° Position

12

Lighten-Darken Control Ring

The color and height of your ceilings, and to a lesser degree, the distance to the subject, will affect the exposure for your bounce flash pictures. You will soon determine the best settings for your own home.

For rooms with white ceilings and average height, 7 to 8 feet, set the control ring with the red dot on the center position.


For 7' to 8' ceilings

If you have a higher ceiling, 9 to 11 feet, or a darker ceiling, set the red dot to the mid-mark "lighten" or extreme "lighten" position.

The settings for the lighten-darken control ring given above can only be approximate. It is impossible to be precise because there are endless combinations of ceiling heights and ceiling colors, as well as wall colors which can affect exposure.

If these approximate guides do not give you proper exposure, just change the lighten-darken control a little to make your next picture perfect. Once you get a perfect exposure for any particular room, that setting will always be good.

Caution: Turning the control ring from the center position to the mid-mark positions will change your picture considerably; turning it from the center position to either extreme "darken" or extreme "lighten" may give you more change in exposure than you need.

When it is impossible to use bounce flash, use direct flash as described on next page.
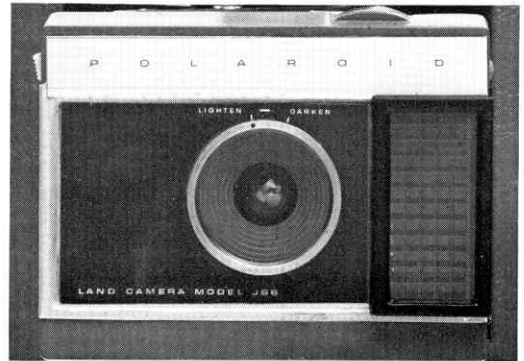
Mid-mark lighten
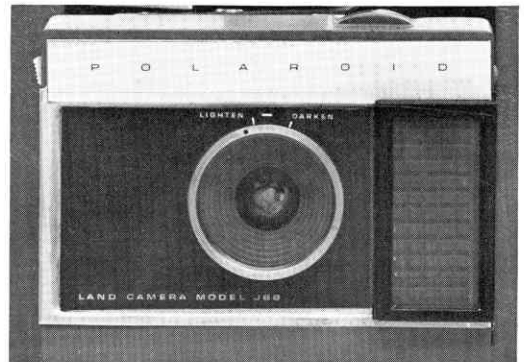
Extreme lighten

Yellow Dot For Color: The yellow dot on the control ring (see arrow) is not to be used for black and white pictures. When Polaroid Color Film is marketed, a footage scale will be provided for insertion in this corner of the camera front, and the yellow dot will serve as a footage indicator for direct flash pictures.

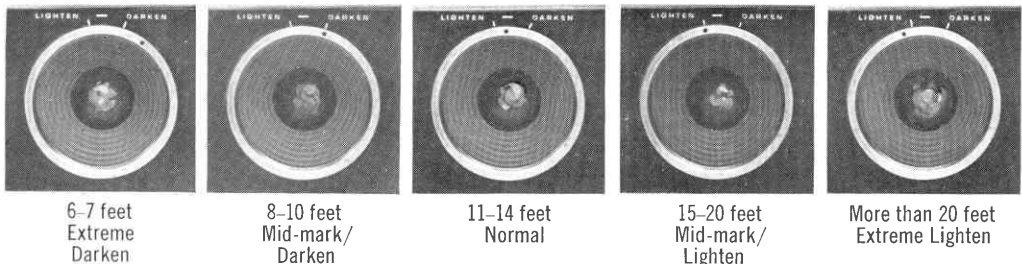
13

DIRECT FLASH PICTURES

Under some circumstances bounce flash is impractical. Outdoors at night, or when ceilings are too high or too dark, or distances too great, you can use direct flash by simply rotating the flashgun reflector so it is aimed directly at the subject.

Distance from camera to subject affects exposure critically in direct flash pictures. Reflectivity of surroundings, subject color, etc., can also affect exposure. With so many variables, the instructions below can only be an approximate guide.
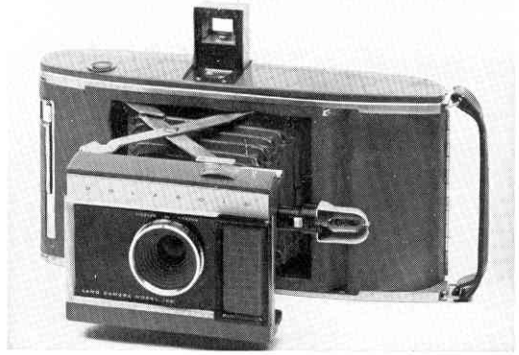
For distances of six feet and beyond, with the reflector aimed at the subject, the control ring sets the exposure. The chart below shows approximate settings. Estimate distances with some care because the amount of light falling on the subject varies greatly as distances change.

CONTROL RING POSITIONS FOR DIRECT FLASH

6–7 feet Extreme Darken	8–10 feet Mid-mark/ Darken	11–14 feet Normal	15–20 feet Mid-mark/ Lighten	More than 20 feet Extreme Lighten

Direct Flash in Extreme Close-ups: When bounce flash is impractical, and you want the camera only 3 to 5 feet from your subject, the reflector is not aimed directly at subject. Instead, swivel the flashgun into the 45° position (see page 12) and aim the reflector upwards. Light coming through a small hole in the side of the reflector will be enough to light the subject.
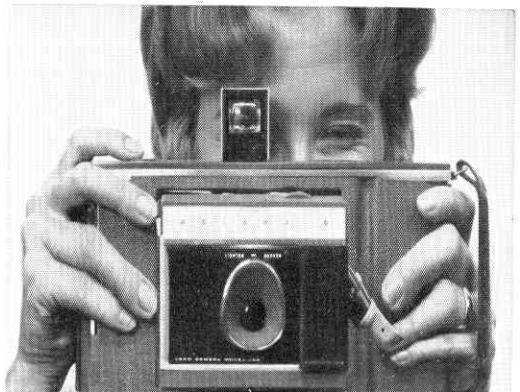
REPLACING FLASHGUN BATTERY

The battery which comes with your new camera will last from 2 to 5 years under normal storage conditions. A replacement is easy 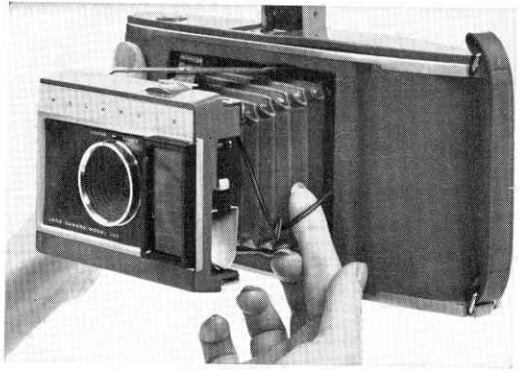to install. Simply put your forefinger under the wire behind the eyelet on the bellows, as shown, and pull outward toward the shutter housing.

When the battery appears, lift it out and discard.

Replace with Eveready #E91 or Mallory #Mn1500 or equivalent.

Be sure that the "plus" (+) terminal, marked on the battery, is toward the view-finder side of the camera. As you ease it in with your fingers, you can feel it fall into place between the clips which are out of sight.

We recommend not removing the battery until it needs to be replaced.
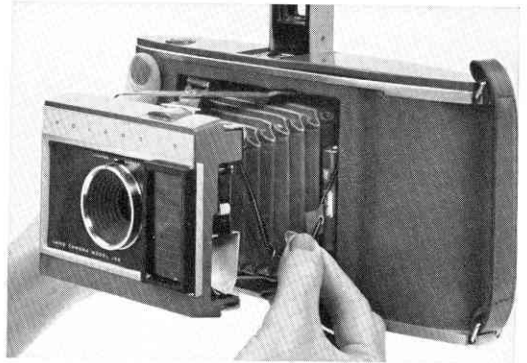
USING VIEWFINDER FOR CLOSE-UPS

For most pictures, what you see in the white, reflected light frame will be what will appear on your picture.

For pictures taken 5 feet from subject, use an imaginary framing line between the two pointers at the upper edge of the frame.

Framing line for 5-foot pictures with camera front in normal position.
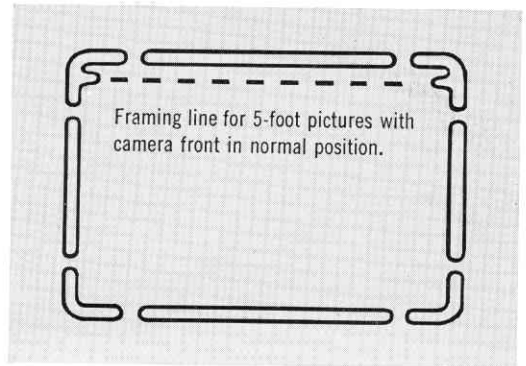
For pictures taken 3 to 4½ feet (with the camera in the close-up position), use an imaginary framing line between the upper gaps in the illuminated frame, as shown here.

Framing line for 3-4½′ pictures with camera front in "Close-up" position.

15
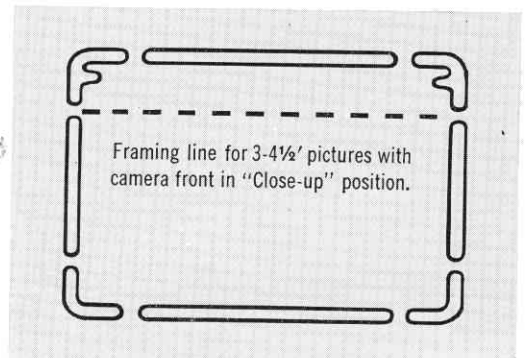
CORRECTING PICTURES

Here is how to spot some common errors and how to correct them:

Everything Blurred: The camera moved. Be sure to hold the camera securely, and do not punch the shutter release — press it down slowly. Get in the habit of holding the camera still for an instant or so **after** you hear the loud click.

Subject Blurred: The subject moved as the picture was taken.

Subject Fuzzy: When the subject is fuzzy but the background sharp, the camera was not set on close-up position. Remember, closer than five feet, set to the close-up position.

All-Black Picture: Film not exposed. You may have pulled tab without releasing the button ❶. Or, you may have forgotten to push the white knob ❷ up to cock the shutter. Get in the habit of doing this immediately after snapping the shutter.

All-White Picture: The film was fogged. Or, the tab was pulled while the picture door was open.

Subject Dark: Pictures in which a great deal of brilliant sky, water, snow or sun are in the background may come out too dark. Avoid low angles, or back-lighted pictures. If you do need or want such pictures, compensate by setting the "lighten-darken" control ring to the extreme "lighten" position. Be sure to return to normal after you take your picture.

16

Too-Dark, Side-Lighted Flash Picture: This was caused by forgetting to swivel the flashgun when you changed from a vertical to a horizontal picture. Use the 45° position as described on page 12.

White Areas: Light struck the negative roll during loading. Do not load in direct sunlight. Do not break the seals on the positive and negative rolls when loading.

Streaks Across Print: The tab was pulled unevenly. Do not stop or hesitate while pulling the tab. Pull the tab fairly rapidly until the film stops automatically.

Spots on Print: Evenly-spaced spots on the picture are caused by foreign matter adhering to the steel rollers. Keep the rollers clean (see page 6).

Dull or Faint Picture: The picture is underdeveloped. Check the Picture Tips for developing times under various conditions. Usually, you will want to wait a full 10 seconds after pulling the tab.

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 picture. Before loading each roll, turn the rollers slowly and remove foreign deposits with your fingernail or a moistened cloth.

Plates: Foreign matter may also collect on the black interior plates. Clean them carefully with a water-dampened cloth.

Keep the lens clean: First blow off loose lint or dust particles, then polish gently with lens tissue or a soft, lint-free cloth.

PRINT CARE

The print coater leaves a hard plastic coating on your print. If you bend or crease your pictures, or write on the back of the print, you can crack this coating, which can lead to discoloration along the cracks. Use the tab or back edges for notes.

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

COPIES AND ENLARGEMENTS

Superb copies and enlargements of your pictures are available quickly and inexpensively from Polaroid Copy Service. The Picture Tips packed with each roll of film contain all necessary details for ordering. The J66 cannot be used with Polaroid Print Copiers.

POLAROID REPAIR STATIONS

CALIFORNIA
Polaroid Corporation (Western Division)
333 West Mission Drive
San Gabriel

COLORADO
S. O. Lindahl Photo Sales
1637 Court Place
Denver 2

DISTRICT OF COLUMBIA
Strauss Photo-Technical Service
930 F Street, N. W.
Washington 4

GEORGIA
Camera Service Company
2247 Cascade Road, S.W.
Atlanta

ILLINOIS
Polaroid Corporation (Midwestern Division)
2041 N. Janice Avenue
Melrose Park

KENTUCKY
Camera Service, Inc.
445 South Fifth Street
Louisville 2

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

MASSACHUSETTS
Polaroid Corporation (Factory)
10 Albany Street
Cambridge 39

MINNESOTA
Northwest Camera Repair Co.
209 Loeb Arcade
Minneapolis

MISSOURI
Newton J. Draper, Camera Repair
2319 Brentwood Boulevard
St. Louis 17 (Brentwood)

NEW JERSEY
Mack Camera Service
1025 Commerce Avenue
Union

NEW YORK
Mack Camera Service of N. Y.
20 West 31st Street
New York 1

TEXAS
Polaroid Corporation (Southwestern Division)
8919 Diplomacy Row
Dallas 7

WASHINGTON
Photo-Tronics
223 Westlake N.
Seattle 9

FOREIGN STATIONS

CANADA
Polaroid Corporation of Canada, Ltd.
1 Beaverdale Road
Toronto 18

GERMANY
Polaroid GMBH
13 Frauensteinstrasse
Frankfurt/Main, Germany