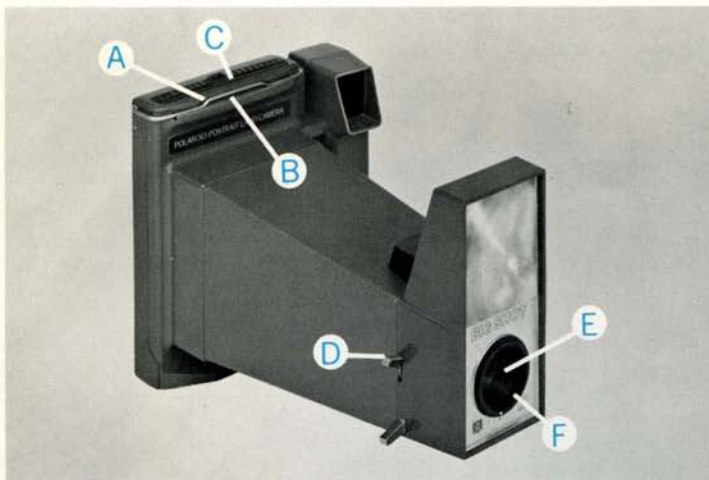


BIG SHOT

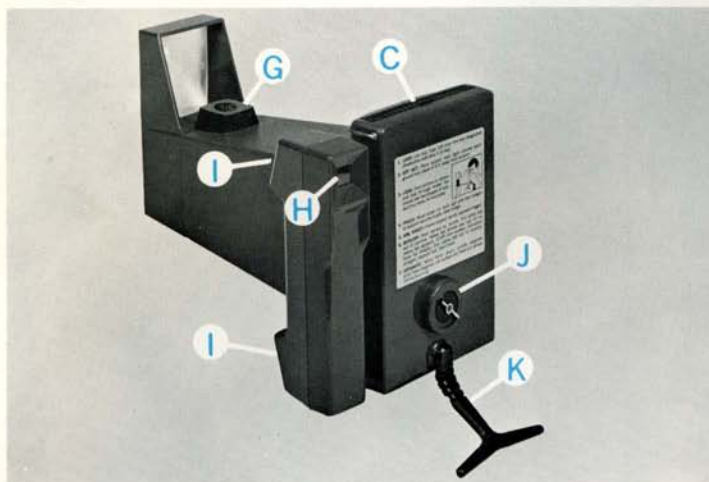


POLAROID PORTRAIT LAND CAMERA

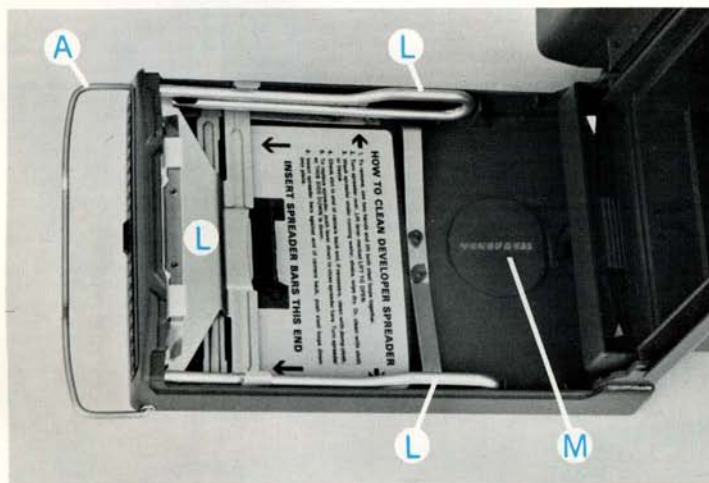
KNOW YOUR CAMERA



- A. Back lock
- B. White tab slot
- C. Yellow tab slot
- D. Shutter release
- E. Lens, single meniscus, 220 mm, f/29
- F. LIGHTEN/DARKEN control



- G. Flashcube socket
- H. Rangefinder/viewfinder rear window
- I. Rangefinder/viewfinder front windows
- J. Development timer
- K. Flexible T handle



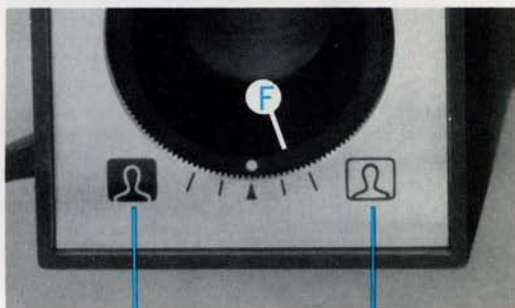
- L. Developer spreader
- M. Camera number

IMPORTANT: The developer spreader (L) must be kept clean or you won't get good pictures. Check it and clean it as shown on page 22.

Development timer: To operate it, turn the arrow clockwise all the way and let go; the timer will run for approximately one minute, the recommended development time for color pictures in ordinary room temperatures (about 75°F). At lower temperatures you must develop pictures for a longer time; see the film instructions for details.



Lighten/Darken control: By turning the ring (F) you can adjust the amount of light reaching the film to make a picture lighter or darker, as desired, or to take care of differences in flashcubes or film packs. When and how to use the L/D control is explained on page 8. It is shown here set to the Normal position.



DARKEN

LIGHTEN

YOU CAN MAKE THESE KINDS OF PICTURES WITH THIS CAMERA

COLOR PICTURES Load the Big Shot only with Polaroid Polacolor Land film packs, Type 108. **Do not use Type 107 black and white film with this camera.**

FLASH PICTURES. It is designed to use only the new batteryless Magicubes, or equivalent. Other kinds of cubes won't fit the socket. Pictures made without flash, even in bright daylight, will generally be too dark.

PICTURES AT ONE DISTANCE. The Big Shot's fixed focus lens is set to make sharp pictures when the subject is about 39 inches from the lens. A simple-to-use but accurate one-distance rangefinder puts you at the correct distance. Objects much closer or further than 39 inches will be out of focus.

VERTICAL OR HORIZONTAL PICTURES You can hold the camera either way, as shown on page 4; the rangefinder works equally well in both positions.

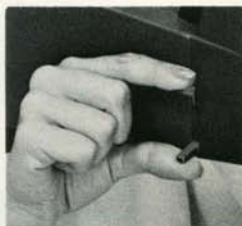
IMPORTANT. **Do not make flash pictures in explosive atmospheres.**

HOW TO HOLD THE CAMERA



Grip the viewfinder housing firmly with your left hand. **Be careful not to cover the lower window of the rangefinder (A).** If you do, the rangefinder won't work. When developing pictures, hold the camera as shown on page 7.

You can operate the shutter release with either your forefinger or your thumb, as shown. Squeeze slowly and smoothly until the bulb flashes. Be careful not to shake the camera.



HOW TO USE THE RANGEFINDER

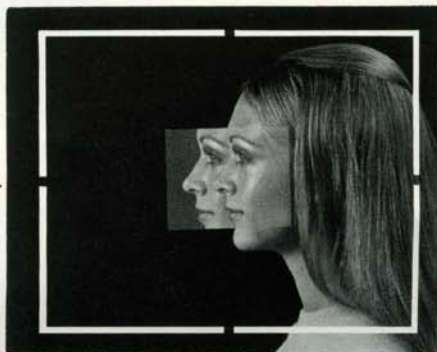
Stand about 4 ft. away. Look through the bright spot at the most important part of your subject (eyes, for example). You should see two images (four eyes). This shows you are at the wrong distance. Move closer, or if too close back up, until the two images in the bright spot become a single, clear image of the most important part. You are now at the right distance. Disregard other parts of your subject which you may see in the bright spot.



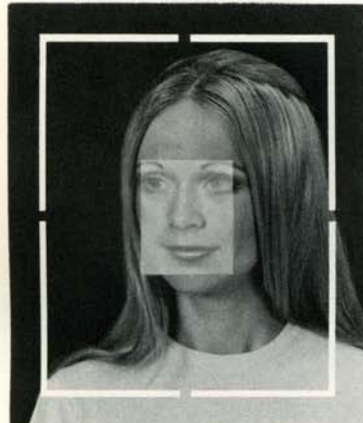
For a vertical picture

← **OUT OF FOCUS**
(two images) →

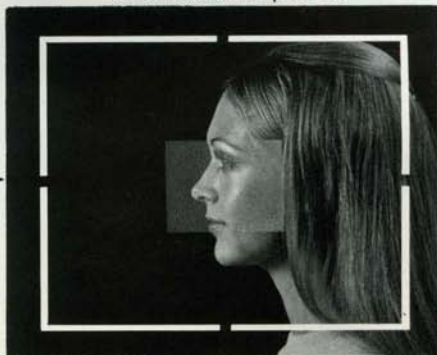
Move closer
or back up



For a horizontal picture



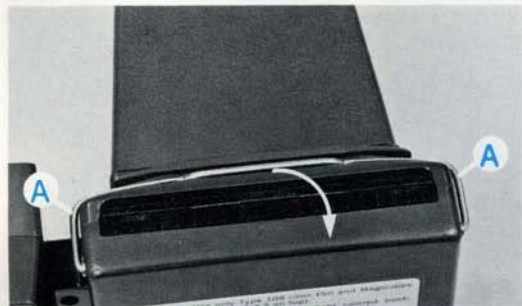
← **IN FOCUS**
(single image) →



HOW TO LOAD THE CAMERA WITH FILM

The film: Use only Polaroid Polacolor Land film packs, Type 108. Each pack makes eight pictures.

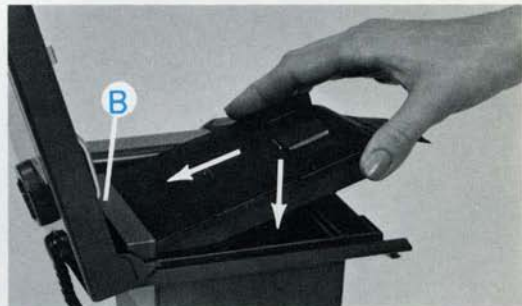
1. Open the package: Slide the foil bag out of the box. Handle it carefully and only by the edges. Tear the bag along the dotted line and remove the pack.



2. Unlock and open the back: Push up both ends of the back lock (A) and open the back all the way.

Hold it only by the edges. Discard the moisture absorbing card which is inside the foil bag with the pack (some packs may not have a card). Save the box and the foil bag for carrying prints and waste.

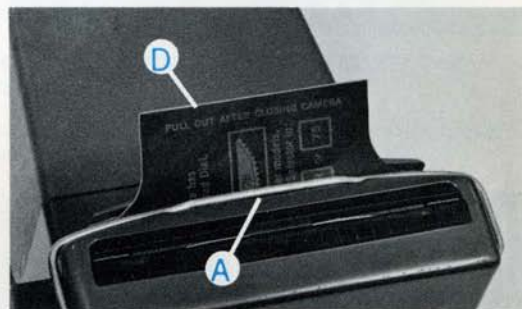
Please read the instruction sheet carefully so you'll know how long to develop your pictures.



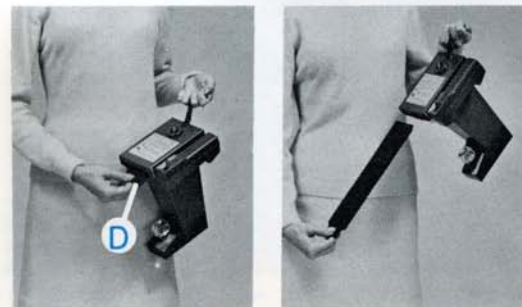
3. Insert the pack: Hold the film pack by the edges as shown. Push the closed end of the pack under the light shield (B) against a spring and then push the pack down into the camera.



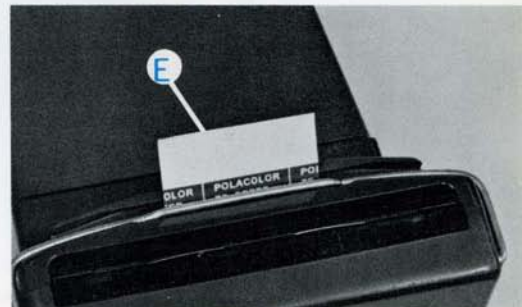
4. Check the white tabs (C): Be sure that they are not caught between the pack and the camera.



5. Close and lock the back: Hold the back closed and push down on the center of the lock (A). The black tab on the safety cover (D) should stick out behind the lock.



6. Grip the black tab: Hold the camera by the handle and get a grip on the black tab (D) as shown. The black tab is the end of the safety cover. **Pull the safety cover all the way out of the camera.** Pull it straight and be careful not to rip it.



7. Look for the white tab: When the safety cover is removed, a white tab (E) should stick out of the small slot next to the lock.

If you can see a white tab, you are now ready to take picture No. 1.

If there is no white tab: Turn to page 23.



BIG SHOT



DARKEN

LIGHTEN

LET'S MAKE A PICTURE

1. Insert a flashcube: Use only batteryless Magi-cubes, or equivalent. Press the cube base into the socket firmly.

2. Check the L/D control: Ordinarily, it should be left at the Normal position as shown. On the back of some color film packs you may find printed instructions advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that pack. Please follow that advice; it's important.



3. Get set: Place your subject close to a background, which should be brightly colored, if possible. Stand about 4 ft. away.

4. Look: Hold the camera as shown. **Be careful not to cover the lower window (A) of the range-finder.** Look through the bright spot at the most important part of your subject (eyes, for example). You should see two images (four eyes). This shows that you are standing at the wrong distance from your subject.

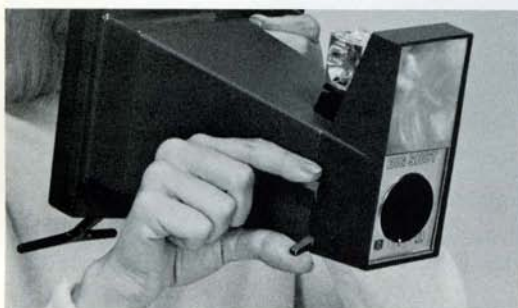


OUT OF FOCUS



IN FOCUS

5. Focus: Move closer (and if you get too close, back up) until the two images in the bright spot become a single, clear image of the most important part. You are now at the right distance. Disregard other parts of your subject which you may see in the bright spot.



6. Aim and shoot: Make sure your subject is nicely placed within the bright frame line. Gently squeeze the shutter release with your forefinger or thumb until the flash fires. Then let go of the shutter release, which will pop up again. The flashcube automatically turns 90° after each flash.

After four flashes the shutter release will not pop up; this is the signal to insert a new cube.

HOW TO DEVELOP YOUR PICTURE

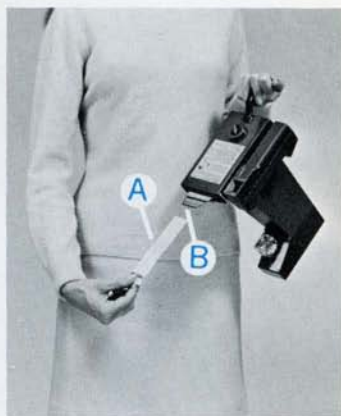
FIRST, PULL THE WHITE TAB OUT OF THE CAMERA



1. Let the camera hang freely:
Hold it by the flexible T handle.
Don't hold onto the camera body!



2. Pull the white tab (A) all the way out of the camera: This causes a yellow tab (B) to pop out of a narrow opening in the end of the camera.



IF A YELLOW TAB DOES NOT COME OUT, DON'T PULL ANOTHER WHITE TAB!

The tab usually gets jammed because of dirt in the developer spreader. First, remove the jammed yellow tab, as shown on page 23. Then clean the developer spreader (see page 22).

NEVER PULL A WHITE TAB IF YOU CAN SEE A YELLOW TAB, OR YOU WILL CAUSE THE FILM TO JAM!

If you accidentally pull a white tab while a yellow tab is showing, don't pull another. Instead, follow the steps shown on page 23.

THEN, THE YELLOW TAB



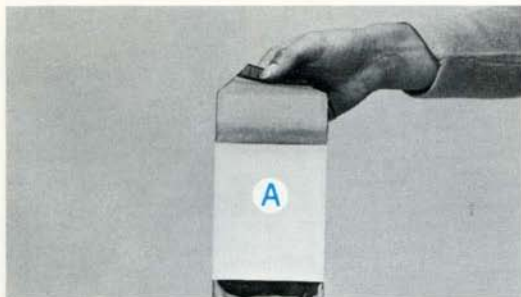
3. Grip the center of the yellow tab.



4. Pull the yellow tab all the way out of the camera:
As you pull the tab out with your right hand, pull the camera to your left with the T handle. Pull smoothly, at medium speed, without slowing down or stopping.



THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA, SO START THE DEVELOPMENT TIMER RIGHT AFTER PULLING THE TAB OUT. NEXT PAGE, PLEASE.

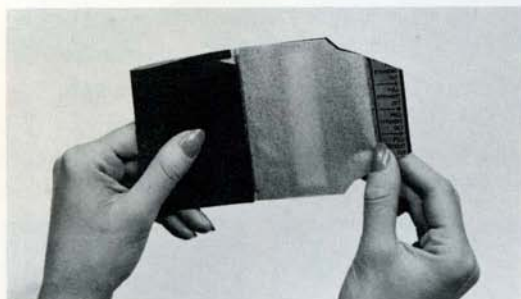


5. Develop the picture for the full time given in the film instruction sheet: Let the film hang from the yellow tab without moving, or lay it down flat.

Don't touch or bend the part where the picture is developing (A).



6. Separate the print: After the full development time, **quickly lift the print** away from the rest of the paper, starting from the end near the yellow tab, as shown. **Don't start at the other end;** you will get developer chemicals on your fingers.



7. Fold up the negative: To avoid touching chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a wastebasket.

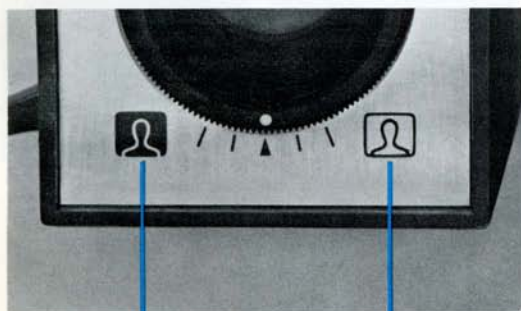
Caution: Please be sure to read the CAUTION notice on page 24.

HOW TO MAKE YOUR NEXT PICTURE LIGHTER OR DARKER

If the camera's LIGHTEN/DARKEN control was at the Normal position, as shown, and if you used the rangefinder correctly, your picture should be well exposed and in sharp focus.

However, variations in flashcubes may cause some pictures to be lighter or darker than others, or you may want a picture to be lighter or darker for reasons of personal taste.

To make the next picture of the same subject lighter or darker, adjust the LIGHTEN/DARKEN control. For a small change, turn it one mark toward the LIGHTEN or DARKEN symbol; for a greater change, move it two marks. Don't forget to return the L/D control to the Normal position when a special setting is no longer necessary.



DARKEN

LIGHTEN

CARE OF COLOR PRINTS

A newly separated color print will look nearly dry, but it is actually slightly moist and the surface can be damaged by handling. Don't touch the surface for a few minutes; it will dry hard and glossy.

Be sure the print is fully dry before allowing it to touch another print, or the two may stick together.

When the print is dry, protect it against curling, cracking, etc. by putting it on one of the cardboard mounts supplied with the film.

The dyes used to form colors in the prints are long lasting. However, like all dyes, they will fade if exposed to bright light for long periods of time. The best way to protect your prints is to keep them in Polaroid Picture Albums.

TRY THESE 20 IDEAS FOR BETTER PICTURES

Here are 11 pages of Big Shot pictures — 20 examples of the many kinds of beautiful and exciting color photos it's easy to make with this camera.

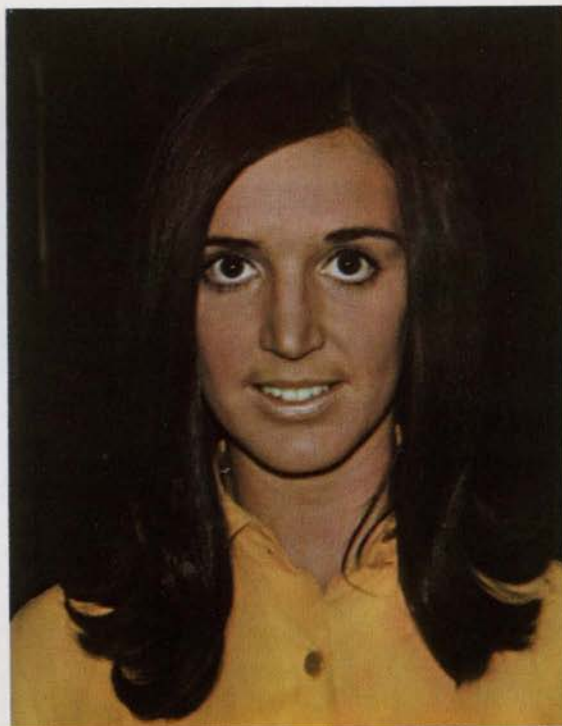
Each presents at least one picture idea. If you did nothing more than imitate them (we suggest that you do so) you'd have a wonderful picture collection. We hope that your results will make you want to try many other ideas of your own.

One word of caution: This camera is very simple to use but, even so, you must know what to do with it to make pictures like these. So, **please read the entire instruction book carefully.**



FIRST RULE — HAVE A GOOD BACKGROUND: Always try to place your subject close to a good background, preferably one that is brightly colored. A wall, a door, a curtain, even a large picture, can make a good background. Try to pick one that contrasts with the color of your subject's hair and clothing — that helps to separate the subject from the background. The top picture is a good example.

In the bottom picture the background was so far away the light from the flash did not reach it and the outline of the head is not clear. However, for a subject with white hair, such a background would not be bad; try it some time.



ADD HANDS TO ADD ACTION



FINGERS WILL DO: Here you see only part of the man's hands, but there's no doubt about what the "action" is. Whether they're old and gnarled or young and graceful, hands can add much to portraits.

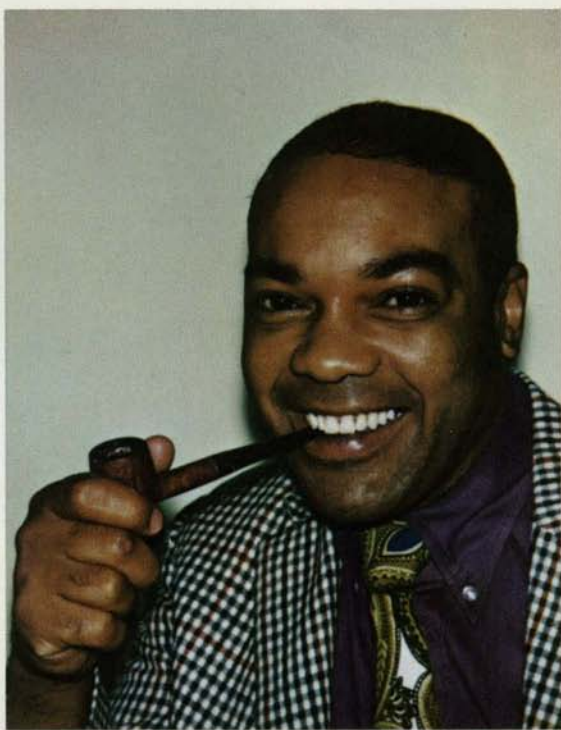


BE A DIRECTOR: An easy way to get a more natural looking picture is to have your subjects use their hands for some simple activity, such as picking up the phone, or pouring something colorful, or holding an ice cream cone, apple, etc.

LOOK FOR INTERESTING ANGLES: Heads and hands don't have to be straight and upright. The tilted head, the sweep of the hair, the angle of the hand, and the graceful curve of the fingers, all help to make this an engaging picture.



CATCH A FAMILIAR POSE: Does he frequently hold a pipe, or tug at an ear, or rest his chin on his fist, or fold his hands behind his head? Many people have characteristic actions that would look good in a picture. Set the scene, wait for the action (or ask for it) and shoot the picture.





TRY SOMETHING OUT OF FOCUS: The range-finder is designed to provide sharp pictures when the subject is about 39 in. from the lens. Actually, everything from about 36 in. to about 42 in. from the camera will be sharp. Ordinarily, you should try to have all the important parts of the subject about the same distance from the camera so the whole picture will be in sharp focus (see the picture at right). How-

ever, putting part of the subject out of focus on purpose can improve some pictures. This is called selective focus. Much of the impact of the picture above comes from the horn, which is blurred because it is too near. Yet, just because it is unsharp, your eyes are drawn to the trumpeter. This also could have been shot with the horn in sharp focus and the boy out of focus.