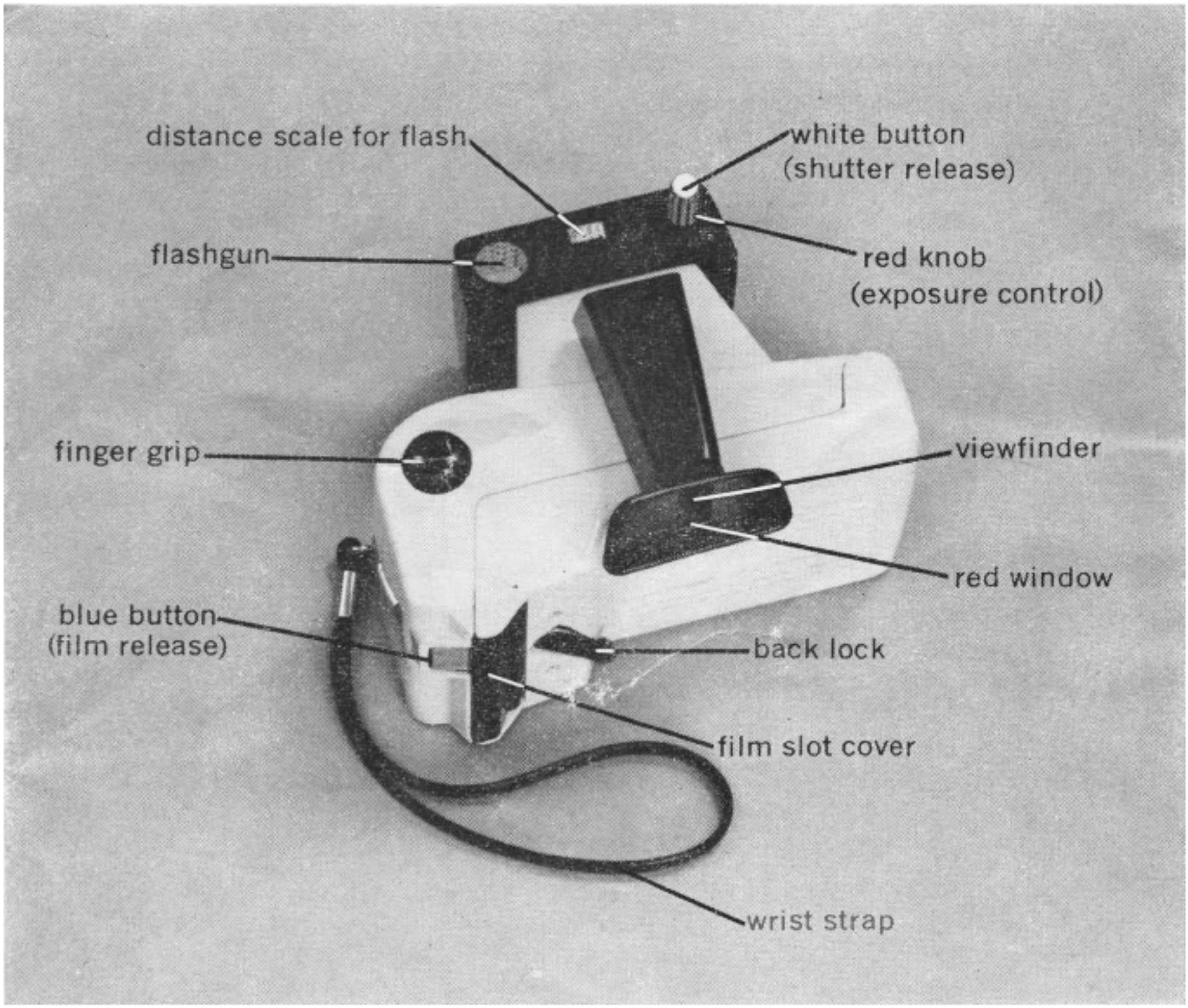
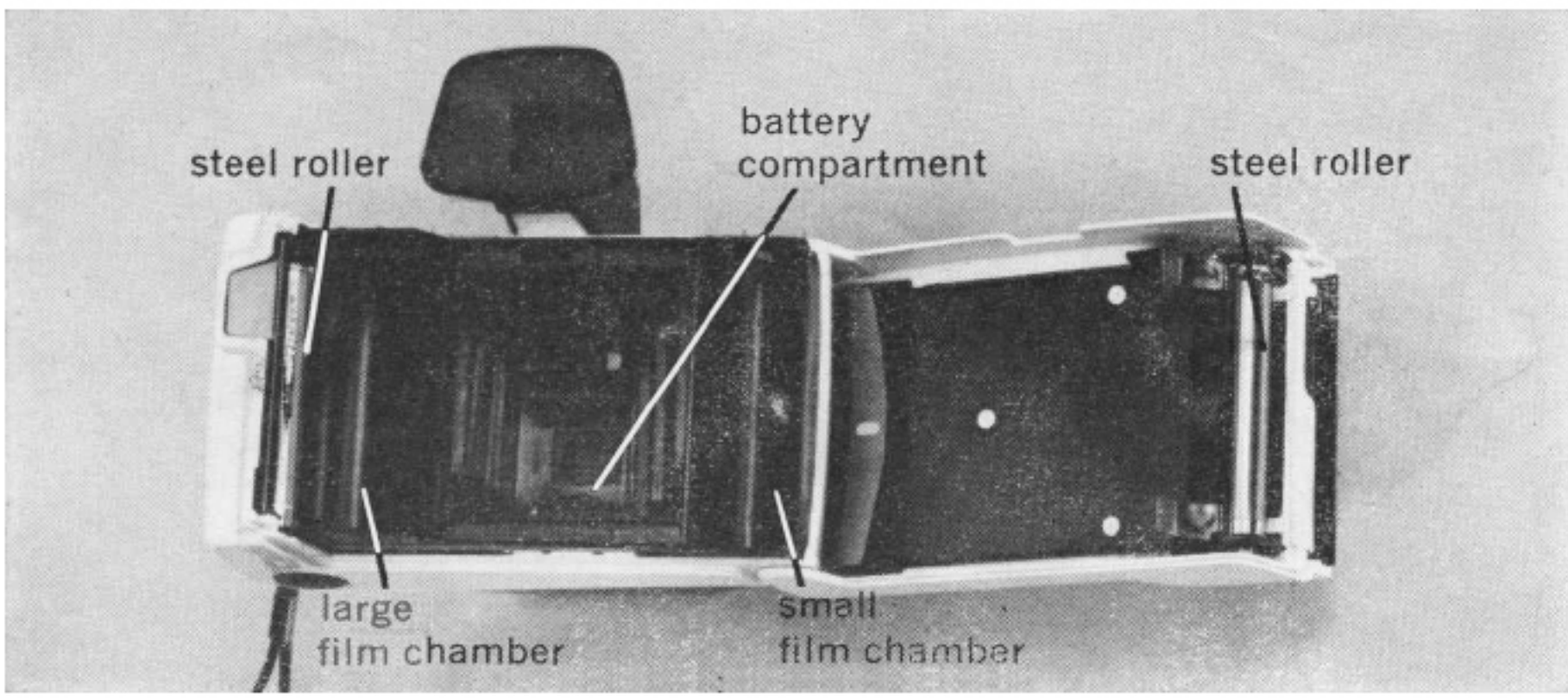
MEET THE SWINGER

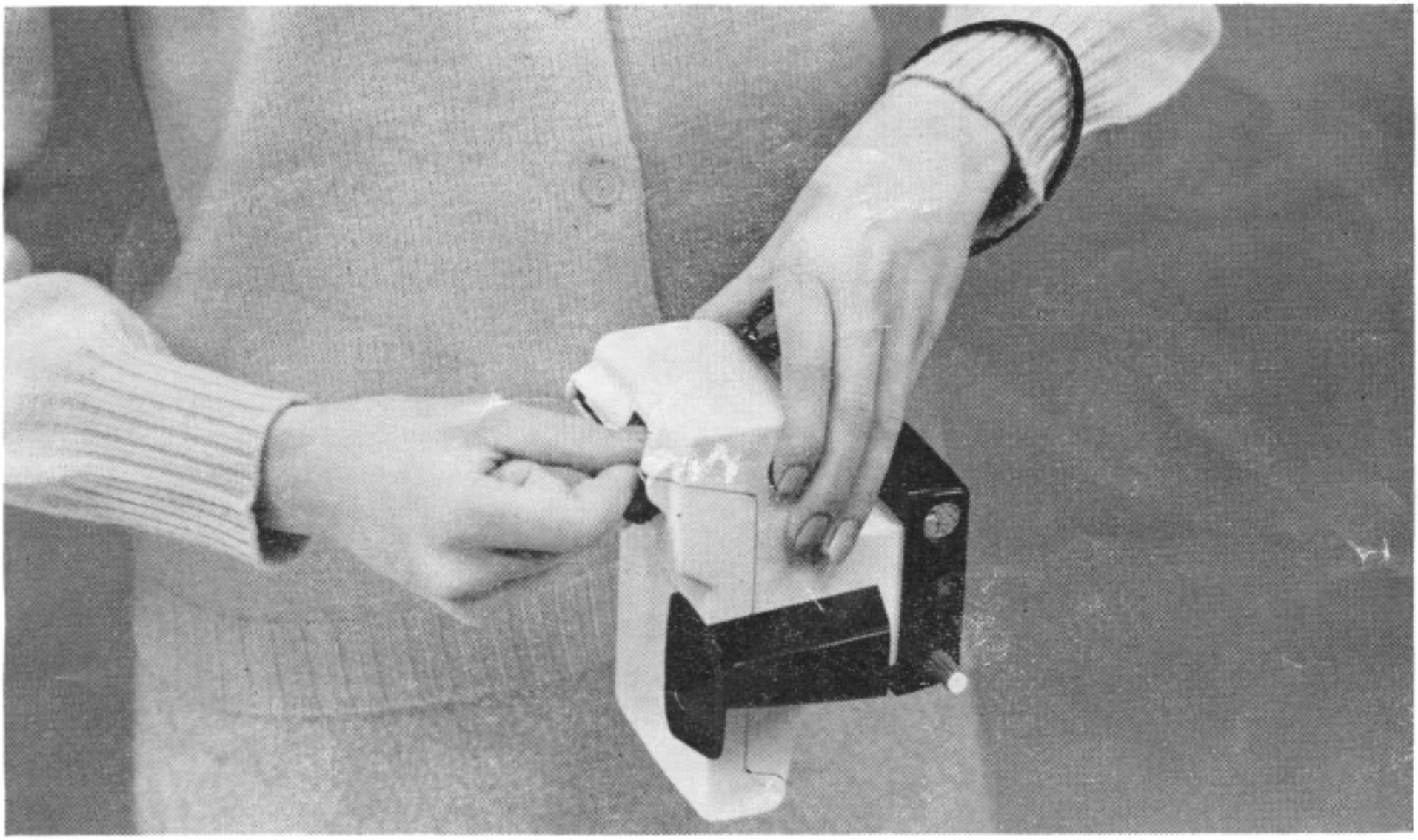
How to use the POLAROID LAND CAMERA MODEL 20


distance scale for flash
white button
(shutter release)
flashgun
red knob
(exposure control)
finger grip
viewfinder
red window
blue button
(film release)
back lock
film slot cover
wrist strap


steel roller
battery
compartment
steel roller
large
film chamber
small
film chamber

HOLD IT, PLEASE!

THIS IS THE MOST IMPORTANT PAGE IN THE BOOK



The Swinger is so simple to use that you may want to start right in without reading the instructions. That's a mistake.

Please take a few minutes to read this book before you load film and try to take pictures. The simple operating steps must be done in a certain way or the results will be disappointing.

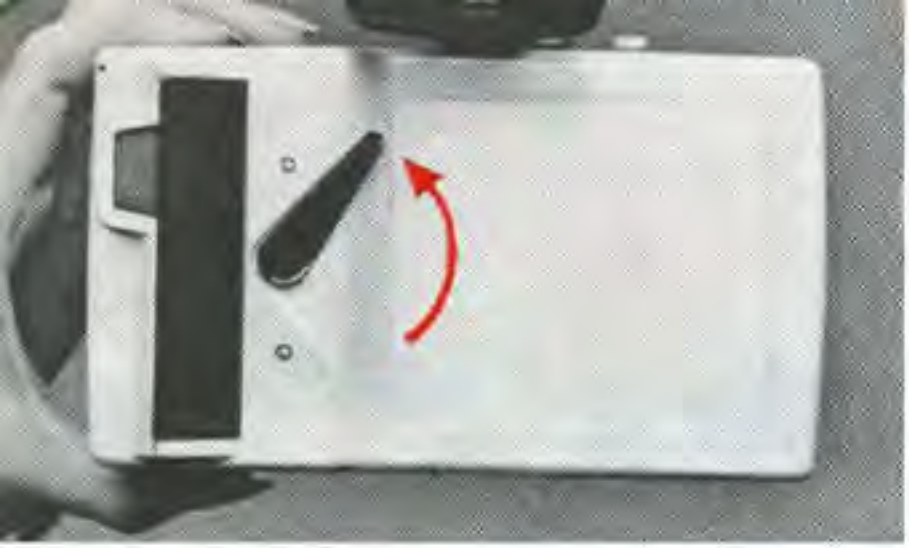
For example, this picture shows you the only correct way to hold the camera when you're ready to develop the picture.

You **must** hold the camera in your left hand, as shown, with the strap around your wrist. That's all the left hand does at any time — it just holds the camera.

You **must** depress the blue button **only** with your **right** thumb. If you try to do it with your left thumb or forefinger you'll ruin your picture every time.

Right now, before you do anything else, practice holding the camera this way and depressing the blue button.

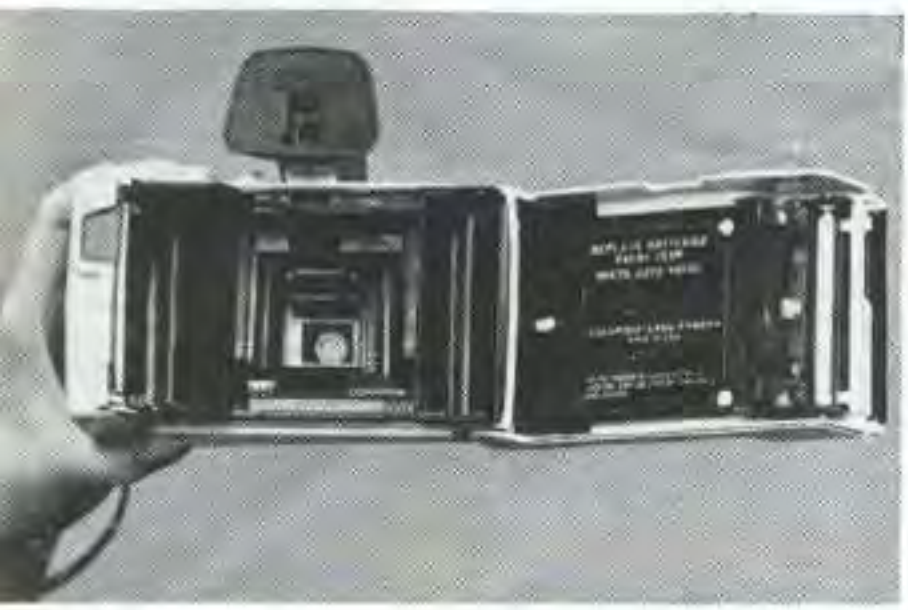
We're showing you this picture ahead of time to impress upon you the importance of following the instructions exactly. If you do, picture taking with the Swinger will be a breeze. But if you don't follow the instructions, you're heading for trouble.



HOW TO LOAD FILM

This camera uses only Polaroid Land film Type 20 and makes only black and white pictures. No other film fits it. The film box contains the film, a coater in a tube, and an instruction sheet (please read it).

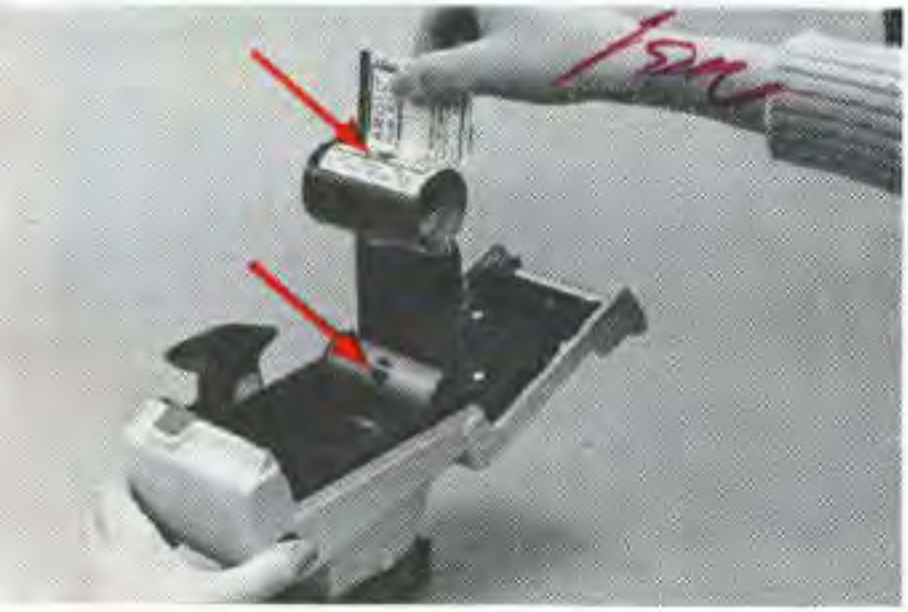
Unlock the back: Swing the lever up.



Open the back: If you want to, you can let the camera hang from your wrist so both hands are free to open the film.

Tear open the film bag: Be careful not to squeeze the rolls.

Unwrap the rolls: A short length of paper holds the two rolls together. Open the seal at the end of the paper and hold the film as shown below.



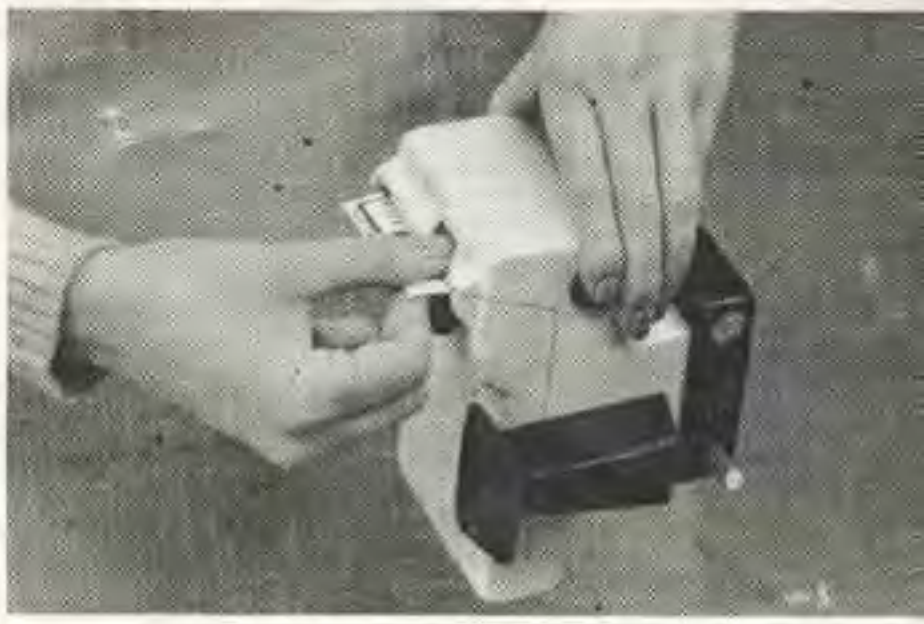
Caution: Don't break the transparent tape seals on the rolls (arrows).

First the small roll: Drop the small roll into the small film chamber.

Then the large roll: Drop it into the large film chamber. (There are loading instructions on the film, too.)

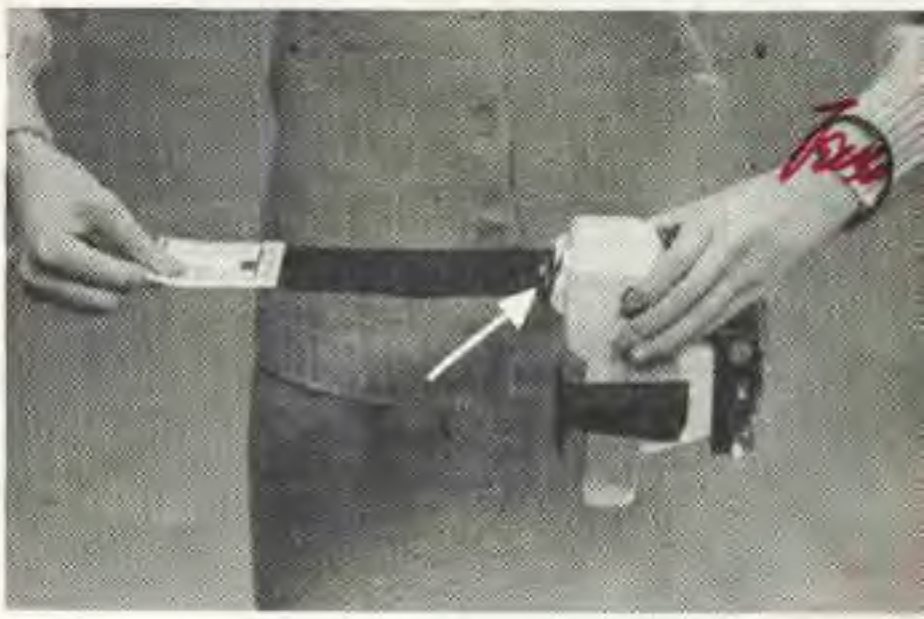
Close and lock the back: Swing the lock lever down rapidly and firmly. Check that both sides lock tightly. The paper (arrow) should stick out of the slot.

Hold the camera in your left hand, as shown, with the strap around your wrist.

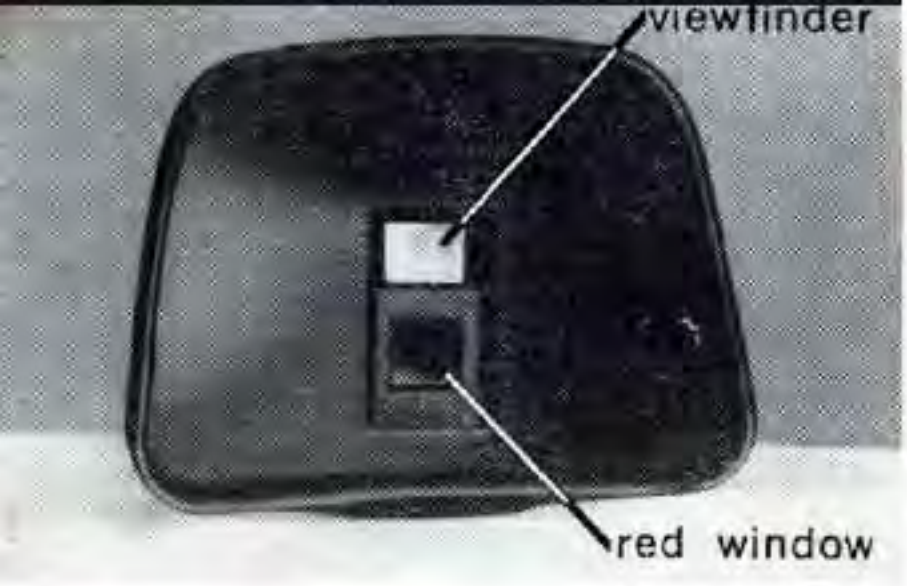


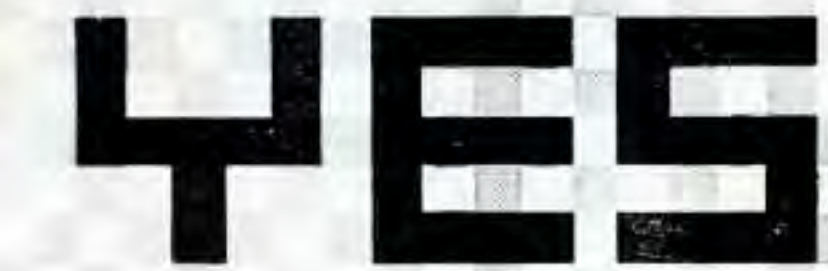
Grip the paper firmly: Use your right thumb and forefinger.

Pull the paper straight out, swiftly, vigorously, without hesitating: It will stop automatically at the right place; if you can't see the dotted line (arrow), pull farther until you see it.



Tear off the paper along the dotted line: Start at the edge near the blue button (arrow). Tear up and toward you. You're ready for picture No. 1.





FOR OUTDOOR DAYLIGHT PICTURES

Stand so the light on the subject is coming from behind you, over your shoulder. Hold the camera in your left hand, with the strap around your wrist, as shown on the front cover.

Aim: Center your subject in the viewfinder; then, being careful not to tip the camera, look down slightly into the red window. You'll see a checkerboard pattern.

Squeeze the sides of the red knob: The red window will light up as you do so.

Turn the red knob to get the clearest YES: Still squeezing the red knob, turn it either way (as if you're rolling a pencil between your fingers).

When you have the clearest, best YES, exposure is set correctly. Release the knob; the light will go out and the checkerboard will reappear, but pay no attention to it.

Incidentally, the clearest YES will never be as strongly outlined as the checkerboard.

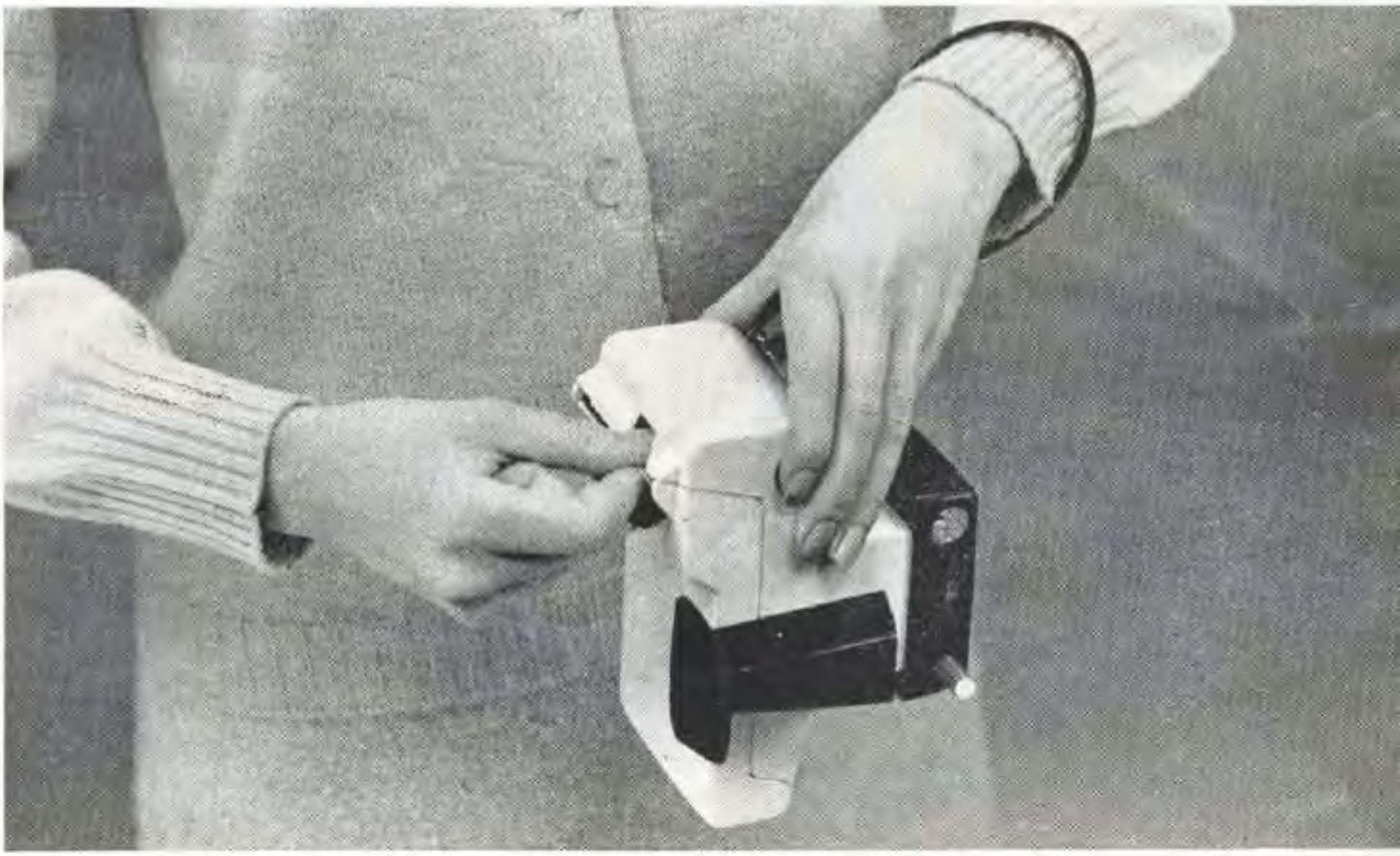
(If you can't get a clear YES, the light is too dim; use flash. See page 12.)

Recheck aim: Be sure that your subject is still centered in the viewfinder.

Shoot: Press the white button smoothly and slowly without moving the camera. Don't jab at the button — you may shake the camera and make a fuzzy picture.

Hold the camera as shown, so the right thumb balances the pressure of the forefinger. For vertical pictures, use the same grip but turn the camera on its side.

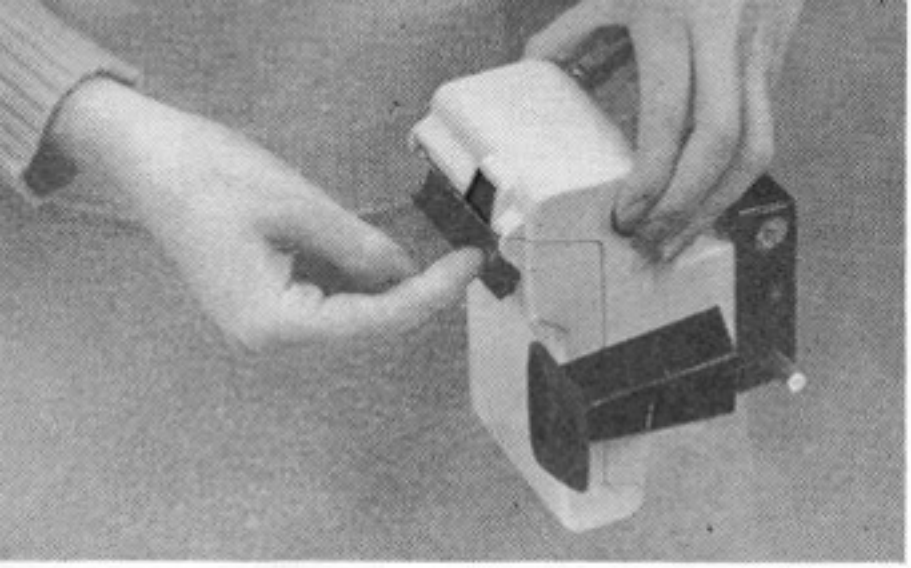
YOU ARE NOW READY TO DEVELOP THE PICTURE AS SHOWN ON THE NEXT PAGE



Here's an important reminder: This is the only correct way to hold the camera when you develop the picture.

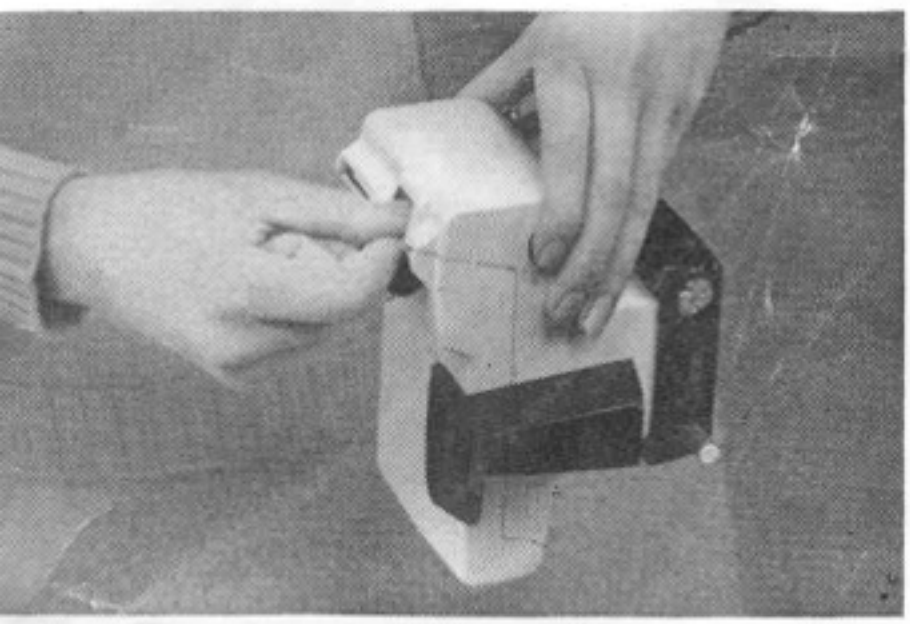
The strap goes over your wrist. The left hand does nothing but hold the camera.

The simple steps necessary to develop the picture are done with the RIGHT thumb and forefinger, as shown on the next page.



Shade the camera from direct sunlight during all the steps shown on this page.

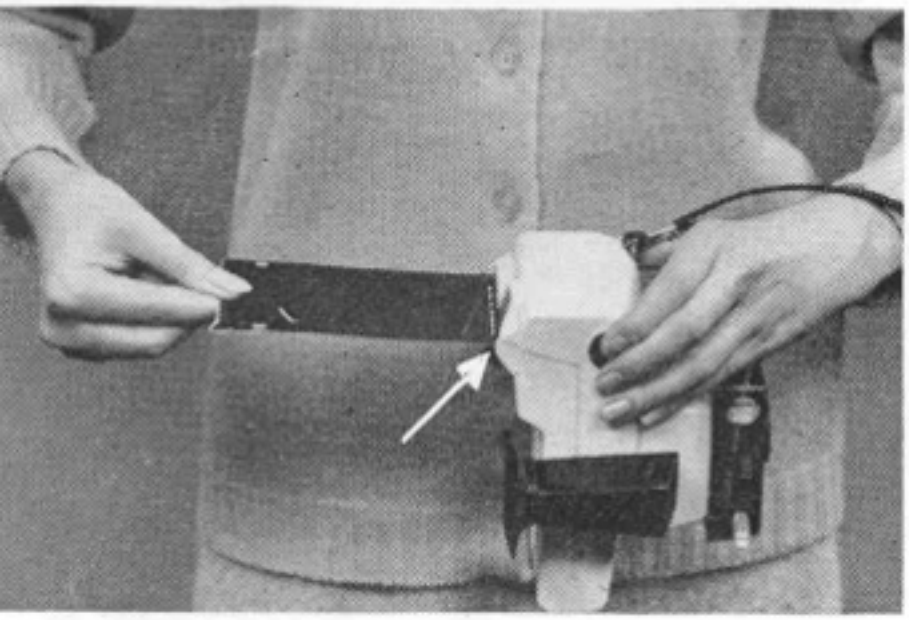
Open the black film slot cover:



Push the blue button with your RIGHT thumb until you hear a click: Keep the button pushed in and grip the film firmly with your right thumb and forefinger.

NEVER try to depress the blue button with your left hand.

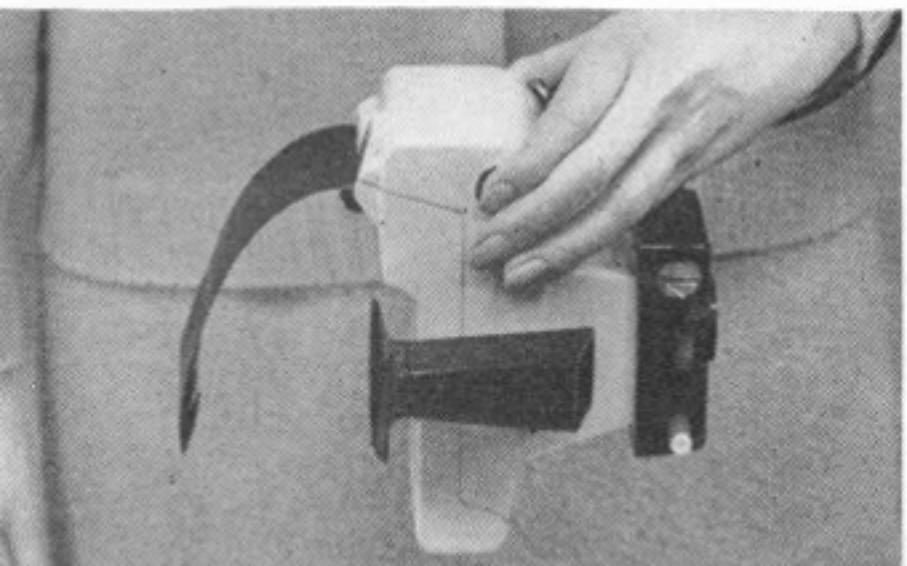
Don't push the film back into the camera as you depress the blue button.



Pull the film straight out, swiftly, vigorously, without hesitating: It will stop automatically at the right place. If you can't see the dotted line (arrow), pull farther until you see it.

THE PICTURE IS NOW DEVELOPING OUTSIDE THE CAMERA.

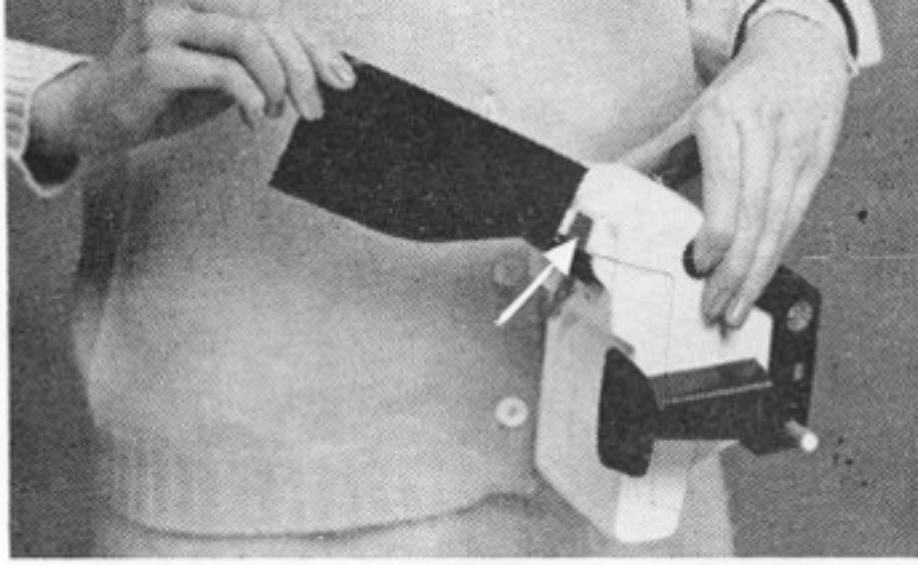
The blue button pops out as soon as you pull the film. Don't try to hold the button down while pulling the film.



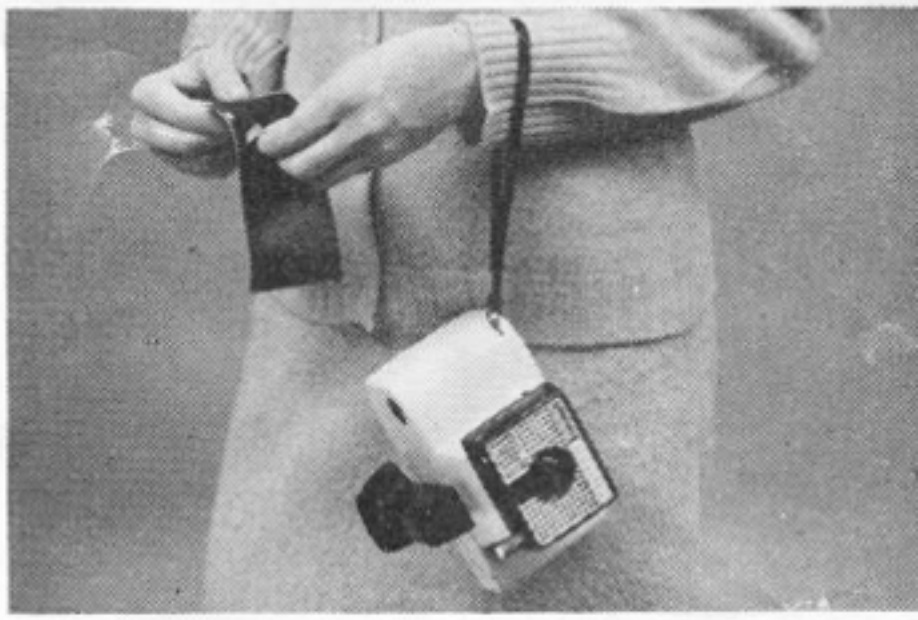
Let the film hang without moving: Wait 15 seconds (longer in cool weather—see the instruction sheet packed with the film).

Don't touch or move the film while the picture is developing.

After the full development time tear off the film along the dotted line: Start at the edge near the blue button (arrow). Tear up and toward you.

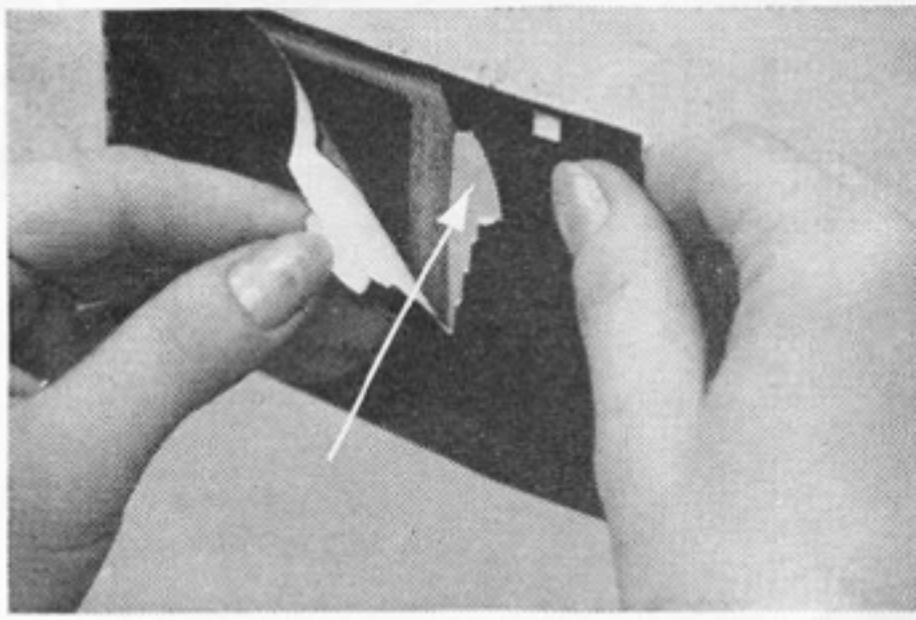


Let the camera swing: Now both hands are free to handle the film.



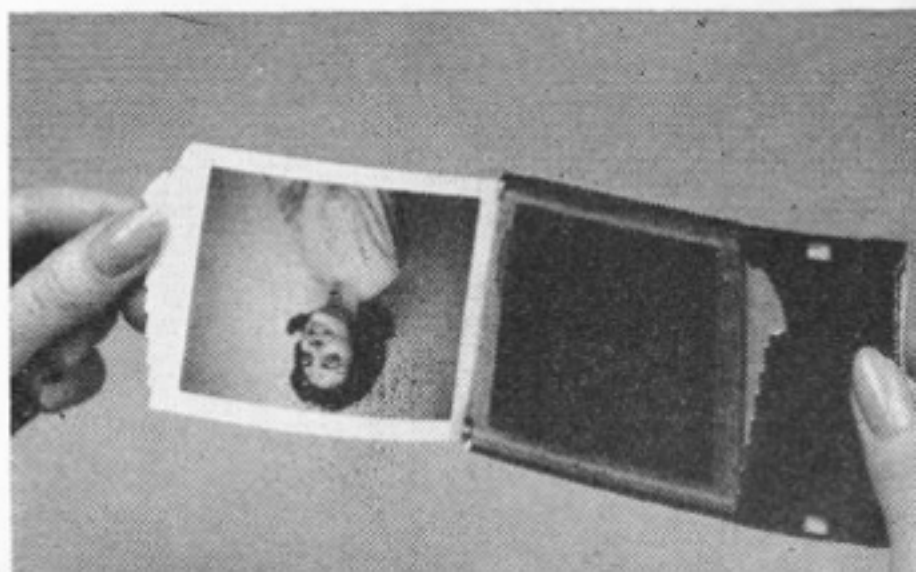
Peel off the print: Insert a fingernail in the curved slot (arrow).

In one rapid motion lift the tab and separate the picture from the rest of the paper. Note the correct way to hold the print and paper. Please don't be a litterbug; put the paper into a wastebasket.

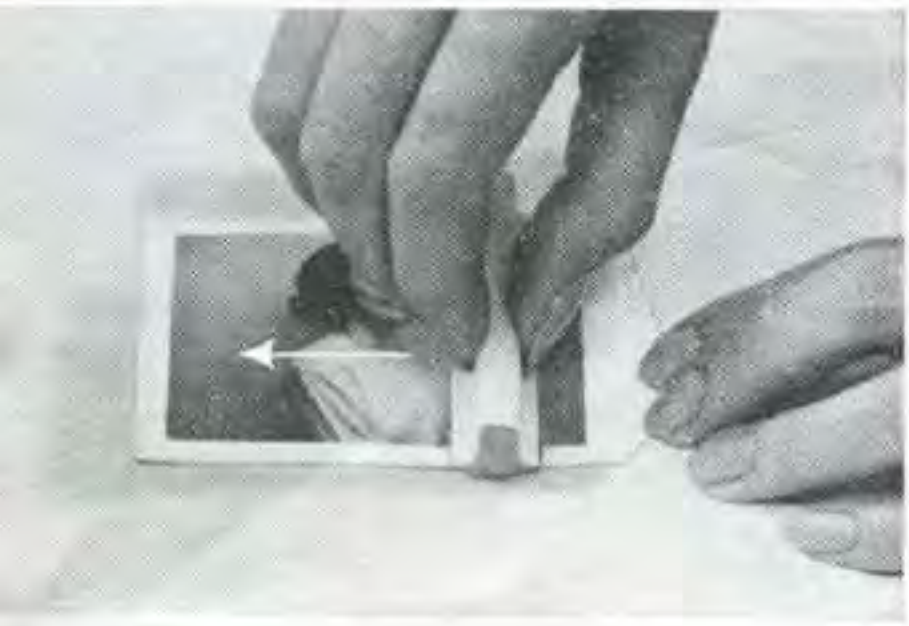


AT THE END OF THE ROLL

When you pull the film to develop the eighth picture, the end of the film will come out of the camera. Hold the film in your hand while the picture develops.



Straighten the print: Remove the curl by drawing the print face up across a smooth straight edge, such as a table top.



Coat the print: Do it as soon as convenient — within two hours, if possible. If prints are left uncoated for more than a few hours they may begin to fade and streak.

Coat the entire print with 4 to 6 overlapping strokes, making sure that corners and borders are covered. Keep prints separated until thoroughly dry.

For information about the care of prints, see the instructions packed with the film.

Picture too light or too dark? To darken the next picture of the same subject in the same lighting conditions, turn the silver pointer on the red knob toward DARKEN; to lighten the picture, turn it away from DARKEN. For a small change, move the pointer one mark; for a bigger change, move it two marks.

DAYLIGHT PICTURE HINTS

Stand so the light on the subject is coming from behind you, over your shoulder.

For pictures of people: Come close to get a big image. In bright sun you can move in to 2½–3 ft., but noses may be exaggerated; for real close ones, try a profile.

To fill the print nicely, shoot two heads close together.

Watch the background. Both near and far objects will be sharp in your pictures, so look for simple backgrounds — sky, water, sand, plain walls, etc.

The best light for pictures of people is on a very bright hazy or overcast day — the light is even and shadows are soft.

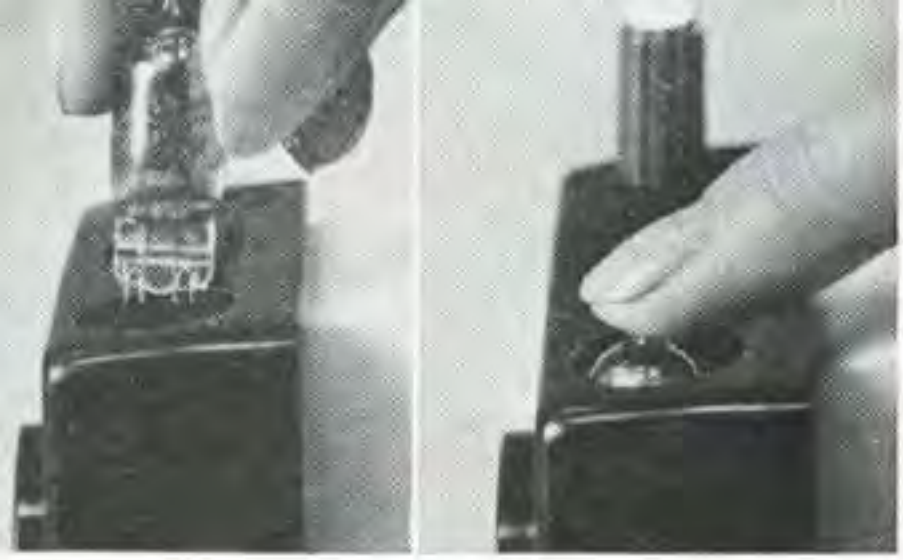
For scenics: Try to shoot on bright, sunny days when there are good shadows. Avoid shooting when the sun is right overhead.

Add foreground interest. Something big and solid looking nearby, at one side of the picture, adds a feeling of depth. Part of a house, tree, wall, or boat — even a person — will improve most scenics.

Special situations: To snap someone when the face is shaded but there's a bright background, bring the camera very close, turn the red knob to get the best YES, then back away the usual distance and shoot.

Eyeglass wearers may find that bright sun sometimes shines into the red window from the side, dimming the YES. If so, shift the camera to the other eye so your head blocks the sunlight.

In deep shade, or on a dark day, you may have to turn the red knob almost as far as it will go to get a clear YES. This sets a wide lens opening and a nearby subject may look a bit fuzzy against a sharp background. If you back up a few feet the image will be sharper, but smaller. Your best bet is to stay fairly close and use flash.



FOR INDOOR PICTURES USE FLASH

Insert the bulb: Use either AG-1 clear or AG-1B blue bulbs. Drop the bulb in, press it down firmly.

Don't look through the red window: Don't try to use the YES system for flash; it's only for daylight pictures.

Set the distance: Estimate carefully the distance from camera to subject (for best results, measure). Turn the red knob to set the DISTANCE FOR FLASH ONLY scale to that distance. Here it's set for 4 ft.

Aim, shoot, develop: Press the white button. Then develop the picture (page 7).

Eject the bulb: Push the black lever up (arrow). Turn the camera upside down and the bulb will drop out.

Picture too light or too dark? You probably didn't estimate the distance accurately. If you have difficulty judging distance, measure with a ruler.

If you don't have a ruler: To darken the next picture of the same subject, shot from the same position, turn the silver pointer on the red knob toward DARKEN; to lighten the next one, turn away from DARKEN. For a small change, move the pointer one mark; for a bigger change, move it two marks.

FLASH PICTURE HINTS

For best results, measure the distance from camera to subject. Even a slight error in judging distance can make your picture too light or too dark.

Look for nearby light or medium tone backgrounds; avoid dark or distant ones.

For group shots, try to have everyone about the same distance from the camera so they'll all be lighted evenly.

For close flash portraits, spare your subjects' eyes; let them look elsewhere than right at the camera and flash.

If the flashbulb doesn't fire: Don't pull the film out; unless there was a bright light in the scene the film wasn't exposed. Insert a new bulb, try again.

If the bulb fires but the picture is all black: Occasionally, the bulb may not fire at the exact moment the shutter is open. There's nothing you can do to prevent this. However, if it happens frequently, the camera may be out of order.

POSSIBLE PICTURE PROBLEMS

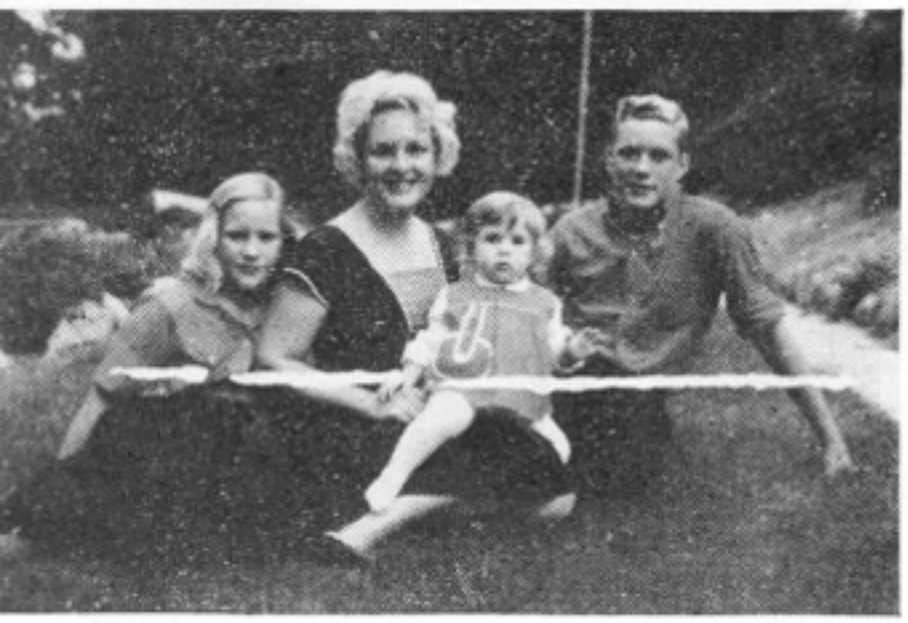
End torn off: You didn't pull the film out to the dotted line. See page 8.

One end black: This is what happens to the next picture if you didn't pull the previous one far enough (above).

Broad vertical streak: One or more running across the short dimension of the picture. You hesitated or stopped in the middle of pulling the film to start development. Pull the film straight out in one smooth motion (page 8).

(A) **Ragged Edge:** May appear on any edge of the print. Usually due to moving the film while the picture is developing. Once you have pulled the film out of the camera to begin development, let it hang without moving for the full development time.

(B) **Missing corner:** Probably due to pulling the film too fast, particularly in cold weather.



Jagged white line: It may be short or may run across the full length of the picture. Probably the result of holding down the blue button with the left thumb or forefinger while pulling the film out — a fingernail scrapes across the film.

Or, may be caused by pulling the film against the edge of the film slot instead of straight out. Hold the camera and pull the film as shown on pages 7 and 8.

Flat, muddy, gray look: You didn't develop for the full recommended time (most likely to happen in cold weather). Always develop for the full time recommended in the instruction sheet packed with the film.

Repeated spots: Bits of dirt or dried developer chemicals on the steel rollers will cause evenly spaced marks across the length of the picture. Inspect and clean the rollers regularly, as described below.

MAINTENANCE AND CARE

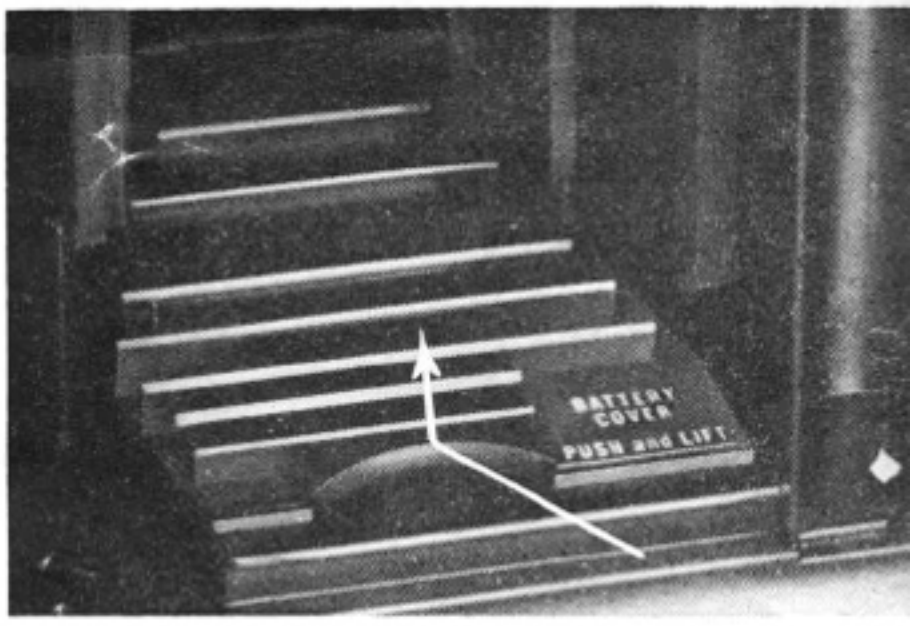
Cleaning the rollers: Check the rollers frequently (see page 2). If they're dirty, wipe them with a damp cloth and dry them. If bits of developer chemicals have dried hard, scrub them loose with a damp cloth. Never use your fingernail nor anything metallic to scrape the rollers.

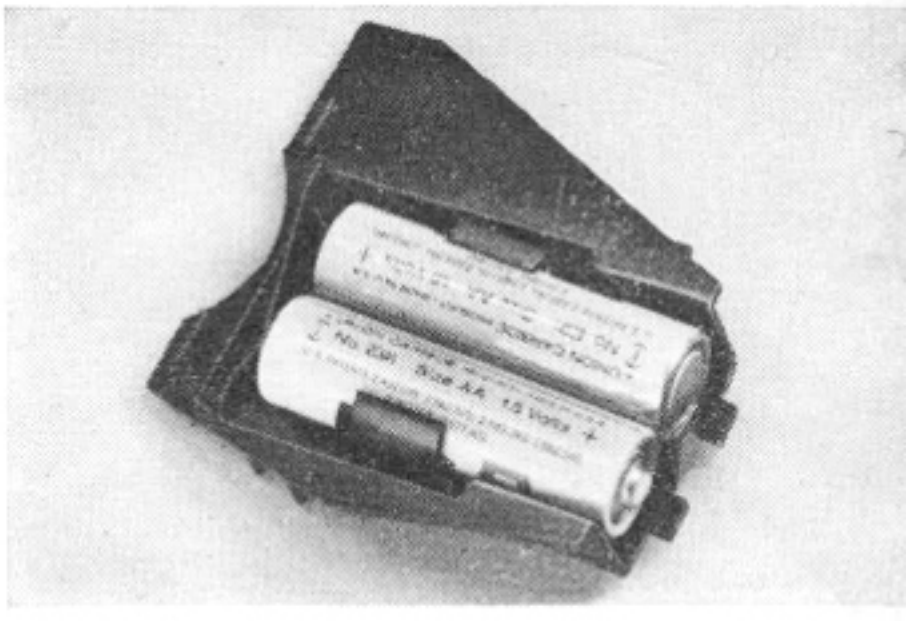
Cleaning the lens: Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. Never use silicone coated eyeglass tissues. Clean the viewfinder and the window directly over the lens in the same way.

The batteries: Two batteries supply power for the flashgun and to light the red window when you squeeze the red knob. They should be replaced once a year. If they get weak, your pictures will get steadily darker. Push in and up on the battery cover (arrow), then lift it out. Install new batteries of the same type in the same positions. The holder is marked for plus and minus ends.

To replace the cover, push it in against a light spring; then push the near end down. Be sure it latches into place. As a test, squeeze the red knob and check that the red window lights up.

Protect film and camera from heat: Extreme heat and high humidity can damage your film, especially after the film has been placed in the camera. Don't leave a loaded camera or packages of film in direct sun. Remember that the glove or luggage compartment of a car can get oven-hot. If you store film or a loaded camera in a closet, keep it near the bottom where it's cooler. Don't remove a film from its sealed foil bag until ready to use it.





FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139. Send picture samples with details, and please be sure to include a clearly printed or typed return address.