

POLAROID  
AUTOMATIC 250 LAND  
CAMERA



# CONTENTS

## Getting Acquainted

	Page
Introduction . . . . .	4
How to open the camera . . . . .	5
How to close and cover the camera . . . . .	6
How to hold the camera . . . . .	7
How to aim and focus the camera . . . . .	8
What you should know about your film . . . . .	10
What the Film Speed Dial does . . . . .	11
What the Lighting Selector does . . . . .	12
Practice the 1, 2, 3 system . . . . .	14

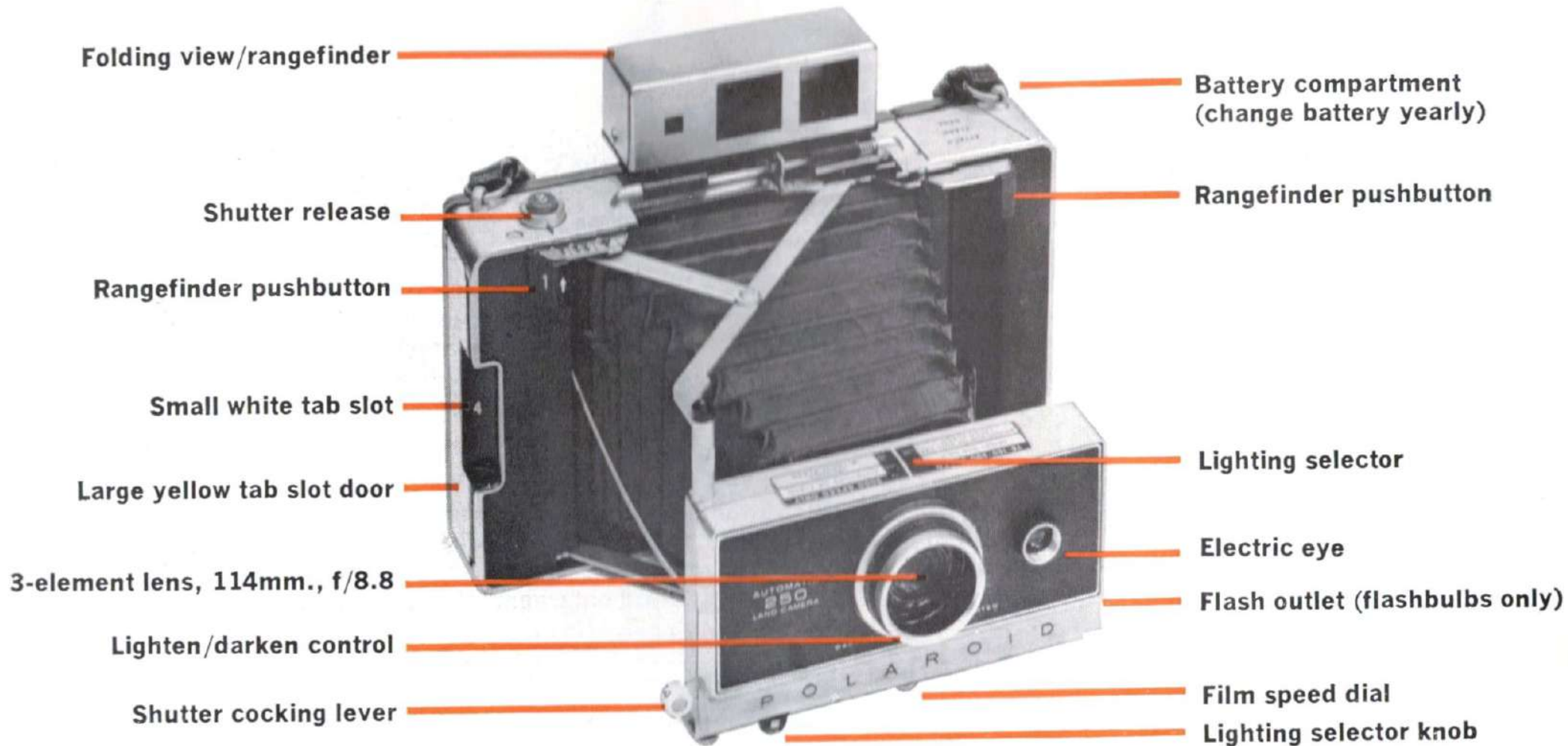
## Operation

How to load a film pack . . . . .	15
How to set the camera for 3000 speed film . . . . .	18
Tips for good natural light black and white pictures . . . . .	19
How to set the camera for 75 speed color film . . . . .	20
Tips for good daylight color pictures . . . . .	21
How to take a picture . . . . .	22
How to develop the print . . . . .	24
If no yellow tab appears . . . . .	26
Check the temperature! It's important . . . . .	27
How to make prints lighter or darker . . . . .	28

Care of the print . . . . .	29
How to use the Cold-Clip with color film . . . . .	30
Troublesome lighting situations to avoid . . . . .	32
Fast focusing for pictures made with 3000 speed film . . . . .	33
How to use 3000 speed film in dim light without flash . . . . .	34
How to attach and use the flashgun . . . . .	35
How to set the camera for flash with 3000 speed film . . . . .	36
Tips for good flash black and white pictures . . . . .	37
How to set the camera for flash with 75 speed color film . . . . .	38
Tips for good flash color pictures . . . . .	39

## Miscellaneous

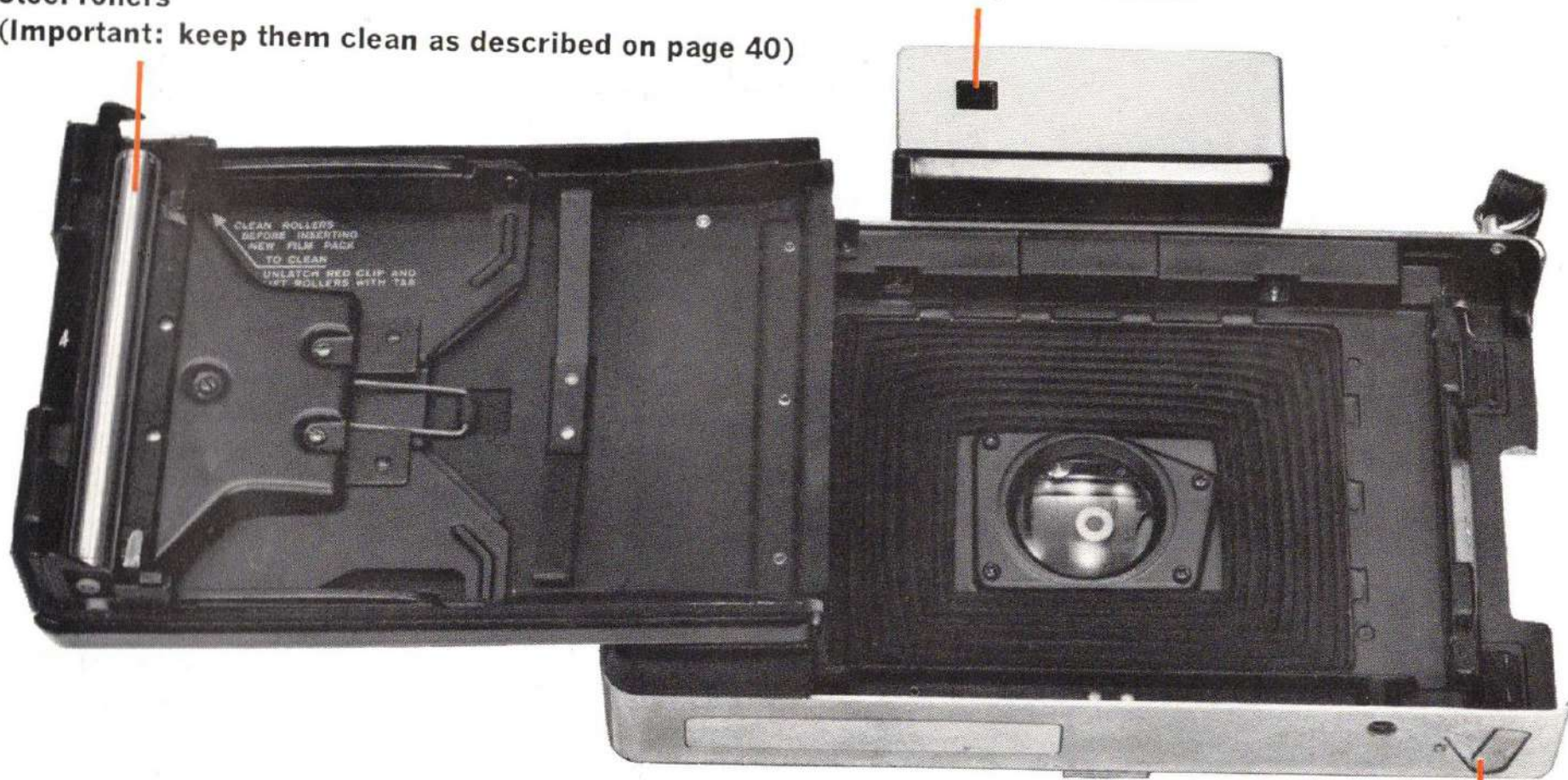
You must take care of your camera . . . . .	40
Some helpful accessories . . . . .	42
A filter can pep up black and white scenics . . . . .	43
Close-ups and portraits are easy with these devices . . . . .	44
Copies and enlargements . . . . .	45
Picture troubles, their cause and cure . . . . .	46
Protect film and camera from heat . . . . .	51
Where to write for information . . . . .	51
Warranty . . . . .	51
List of repair stations . . . . .	52





**Steel rollers**  
(Important: keep them clean as described on page 40)

**View/focus window**



CLEAN ROLLERS  
BEFORE INSERTING  
NEW FILM PACK  
TO CLEAN  
UNLATCH RED CLIP AND  
GET ROLLERS WITH TAB

**Back door latch**



## HOW TO GET THE MOST OUT OF THIS CAMERA

**Before you load your camera with film,** please be sure to read carefully the first two sections in this booklet: Getting Acquainted, and Operation (the pages with colored edges). As you read the text and look at the pictures, go through all the motions of using the camera — without film. Then you'll be completely familiar with it before you make your first picture.

This is one of the world's easiest-to-use cameras, once you understand a few simple techniques. However, it is very important that you learn the basic operating steps or you're bound to waste film and money and be disappointed with your picture results.

Once you get the simple operating routine down pat, load a film pack. We suggest that you start with 3000 speed black and white film. Please remember that even the finest camera and film need some help from the photographer if they are to produce good pictures. That help can be summed up in one sentence:

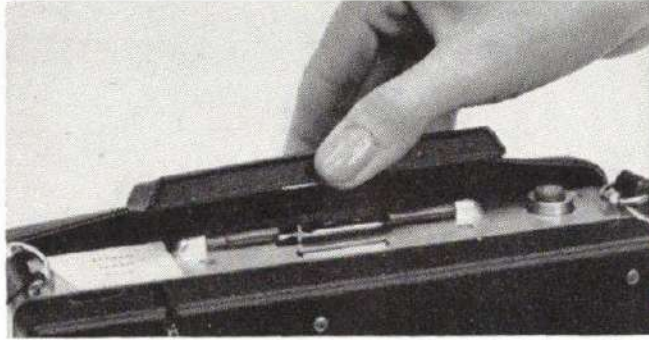
### **Plan and think before you shoot.**

As a quick guide to help you get a good picture every time, here are some helpful hints. They're important.

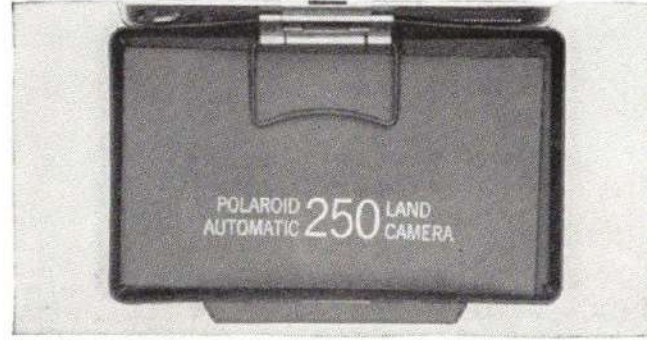
1. **Always have the light on the subject coming from behind you.** For best color pictures place your subjects in bright sunshine.
2. **Move in close,** to get a big image in the print.
3. **Focus carefully,** to get sharp pictures.
4. **Choose colorful subjects** for your color pictures.
5. **Pick a good background,** particularly with flash.
6. **Pull the tabs correctly.**
7. **Time development carefully.**
8. **Keep an eye on the temperature.**

As you go through this booklet you'll find these points explained in detail. They can make the difference between getting good pictures and poor ones.

## HOW TO OPEN THE CAMERA

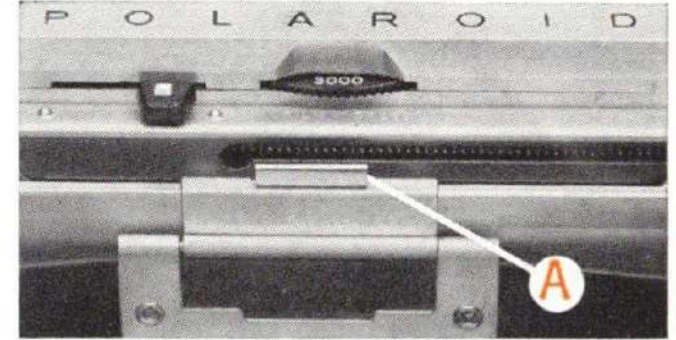


1. Magnet holds cover down. Lift back edge.

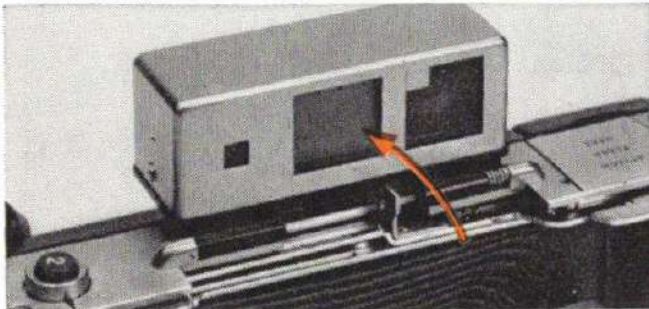


2. You can let cover hang down or . . .

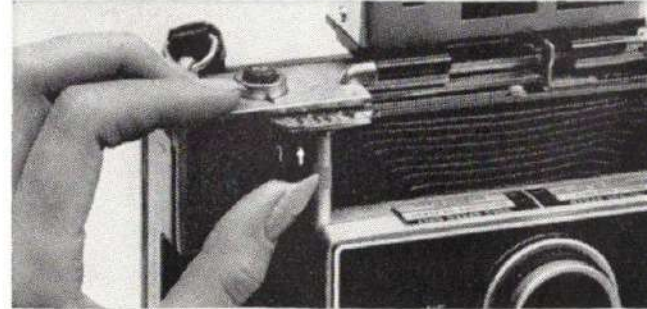
## GETTING ACQUAINTED



3. . . . to remove it, push spring (A) and lift.



4. Lift finder up and back; magnet will grip it.



5. Raise button No. 1; this unlocks camera front.



6. Pull camera front out as far as it will go.

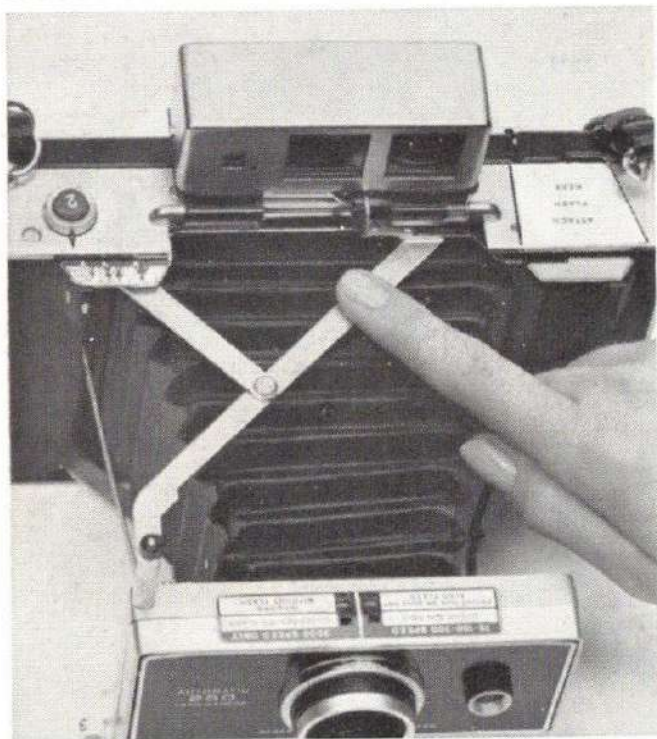
**PHOTO 6, IMPORTANT:** Be sure to pull the camera front out until there is a definite click and the locking bar (A) snaps

into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

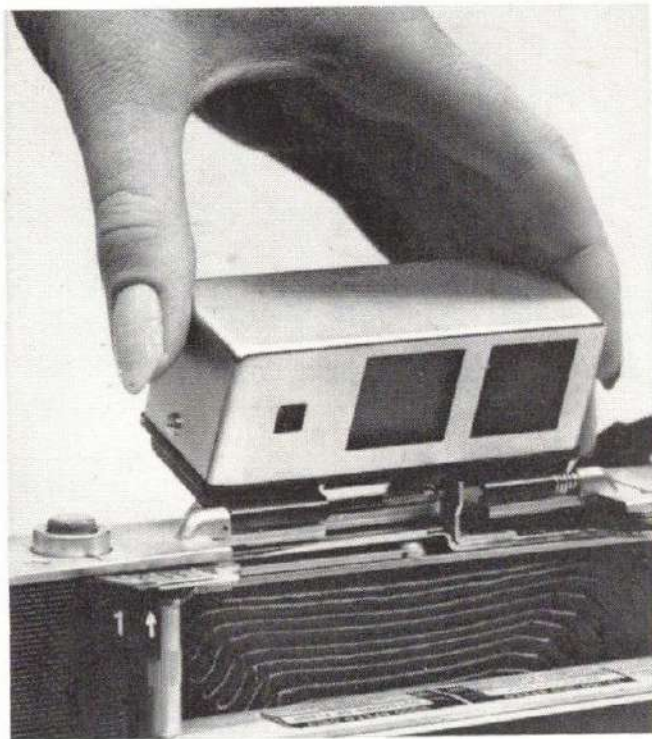
**This booklet is designed to fit neatly inside the camera cover, under a spring clip (photo 2).**



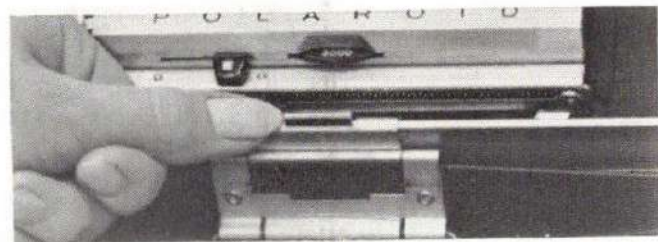
## HOW TO CLOSE AND COVER THE CAMERA



Press down on the locking bar. This releases the front of the camera. Push the front in all the way until it locks.



A magnet holds the finder up. Fold the finder down gently. Try not to bang it on the camera.



If you have removed the cover: to replace it slide the hinge down over the lockspring until it snaps into place (top). Swing the cover up and over; the magnet on top of the camera will hold it.



## HOW TO HOLD THE CAMERA



**HORIZONTAL:** Grip the two ends. Place your forefingers on the No. 1 buttons; you can easily shift the right forefinger to the No. 2 button. To steady the camera, press your elbows into your ribs; rest the camera against your nose.

## GETTING ACQUAINTED



**VERTICAL:** Grip the camera as you would for a horizontal picture, turn it so your right hand is below. Brace the camera against your forehead and face.



## HOW TO AIM AND FOCUS THE CAMERA

It's easy to get sharp, well framed pictures with the Model 250. It has a combined viewfinder and rangefinder made specially for it by the famous German firm Zeiss Ikon.

As you look through the window (A) you'll see two things: First, the viewfinder — a bright yellow frame line that shows how much of the scene will be in the picture. Second, the rangefinder — a bright spot in the center.

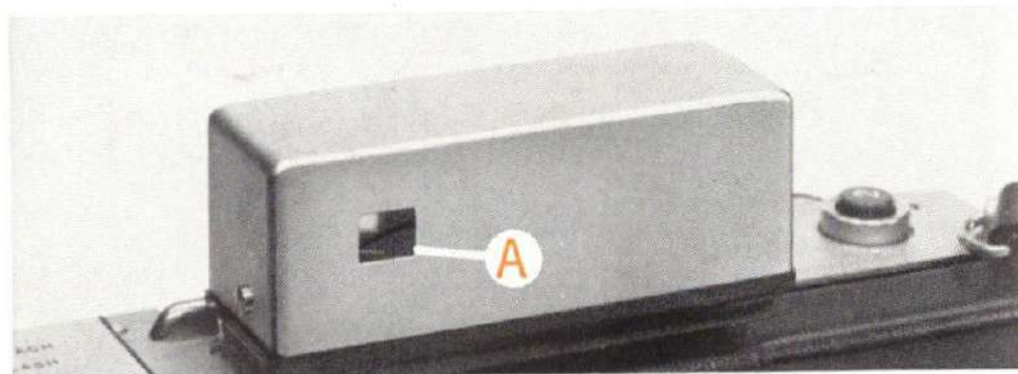
Hold the camera horizontal as shown. Place your forefingers on both No. 1 buttons and move them all the way to your left. Look through the finder window and aim the bright spot in the center at a subject about 4 ft. away.

You should see two images of your target in the bright spot. This means the camera is not focused for that distance; if you made a picture now it would be out of focus and fuzzy.

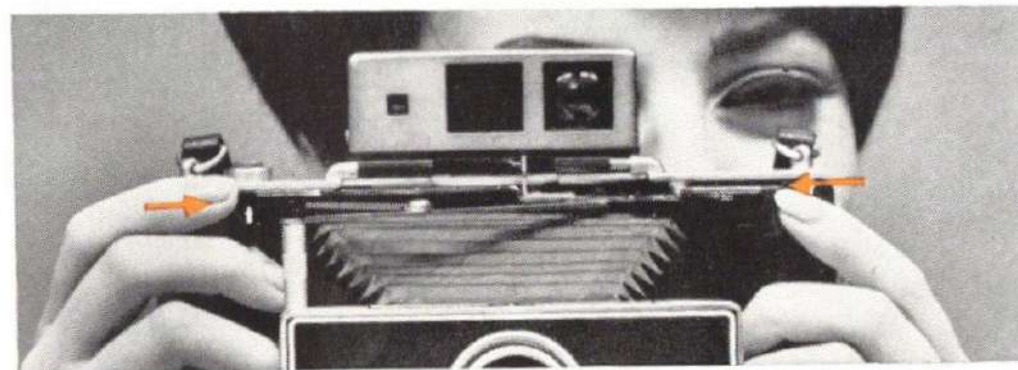
Push the No. 1 buttons back and forth until the two images in the bright spot become one — sharp and clear. Now the camera is focused. The yellow frame automatically adjusts to show what will be in the picture. Center your subject. Shoot.

For vertical pictures, focus with the camera horizontal; turn it to vertical position to aim and shoot.

The closest focusing distance with the rangefinder is about  $3\frac{1}{2}$  ft. If you want to come closer than  $3\frac{1}{2}$  ft., you must use either the portrait or close-up kit described on page 44.



Look through here. Aim bright spot at subject.



Push No. 1 buttons back and forth.





**OUT OF FOCUS:** If you see two images of your subject in the bright spot, the camera is not focused for that distance.



**IN FOCUS:** Move the No. 1 buttons until the two images in the bright spot blend into one that is sharp and clear.

**Keep your eye centered in the finder window or you will be unable to see the bright spot.**



## WHAT YOU SHOULD KNOW ABOUT YOUR FILM

This camera uses Polaroid Land pack films. At present there are two: 3000 speed black and white, Type 107, and 75 speed color, Type 108. There may be additional types of film in the future.

You must know the film speed number, 3000 or 75, to set the camera controls correctly (see opposite page). However, if you should forget the number, just look at the film instruction sheet.

The film speed number describes how "fast" (light sensitive) the film is. For example, 75 speed film is fairly "fast" but should be used in bright daylight or with flash for good results.

However, 3000 speed black and white is 40X as "fast" as 75 speed color film, so you can make pictures with it where there isn't enough light to use 75 speed film. Of course, you can use 3000 speed film in daylight or with flash, too.

The Polaroid film pack contains all the materials to make eight pictures. For each picture there is a piece of negative film, a sheet of print paper, and a thin foil container (the pod) filled with the jelly-like chemicals needed to develop the picture.

After snapping the picture, you start development by the simple act of pulling a piece of paper out of the camera. This drags the exposed negative, a sheet of print paper, and a pod of chemicals between two steel rollers. The pressure of the rollers squashes the pod, spreading the chemicals between the negative and print paper to form a picture "sandwich".

The picture develops outside the camera. After the recommended development time you separate the sandwich and there is your finished picture.



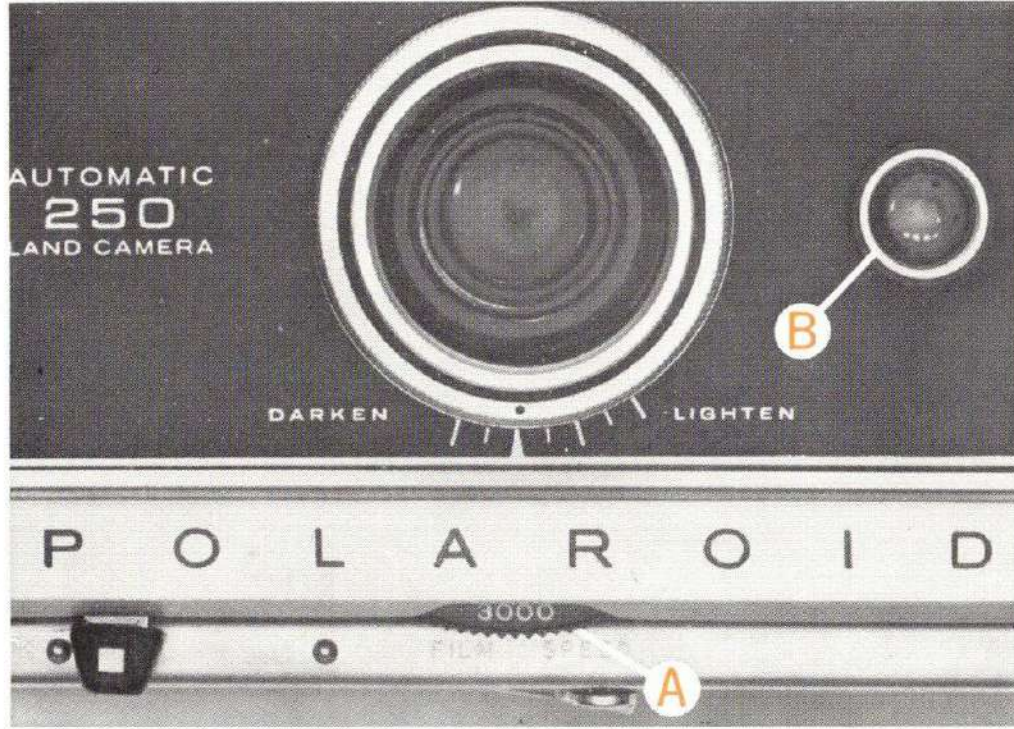
3000 speed black and white film. Set the camera's film speed dial to 3000.



75 speed color film. Set the film speed dial to 75.

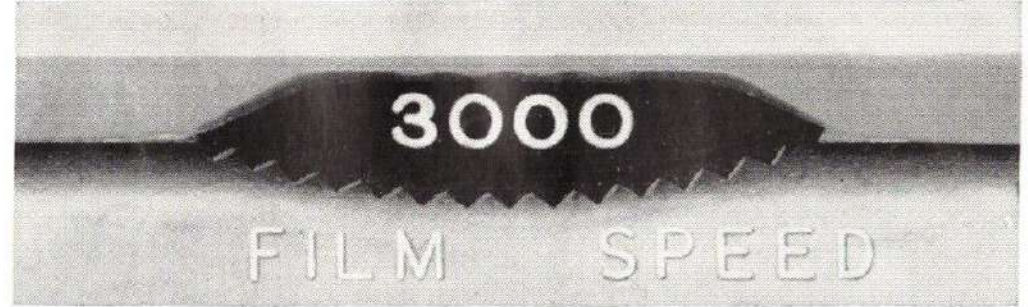


## WHAT THE FILM SPEED DIAL DOES

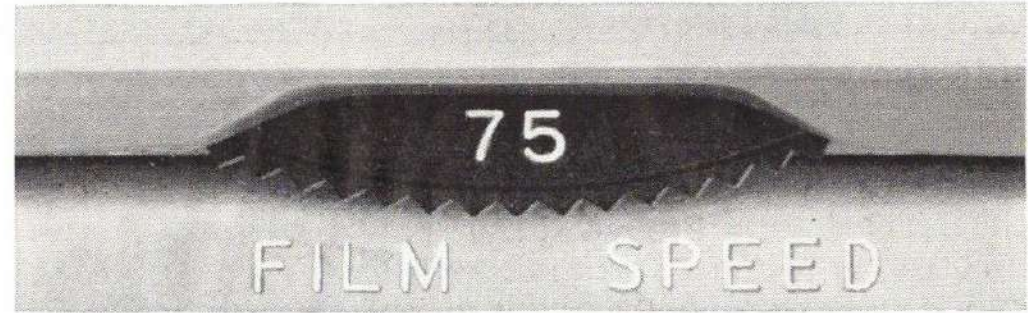


The Film Speed Dial (A) sets the camera for the kind of film you are using. For 3000 speed black and white film turn the dial to 3000; for 75 speed color film turn to 75. If you don't do this, the electric eye (B) can't make a correct exposure.

## GETTING ACQUAINTED



For 3000 speed black and white film. ▲ ▼ For 75 speed color film.



To prevent accidental turning, this dial has a strong spring. It must be turned a rather long way to make it snap to its next position. The other numbers on the dial (besides 75 and 3000) are for films that may be sold in the future.



## WHAT THE LIGHTING SELECTOR DOES

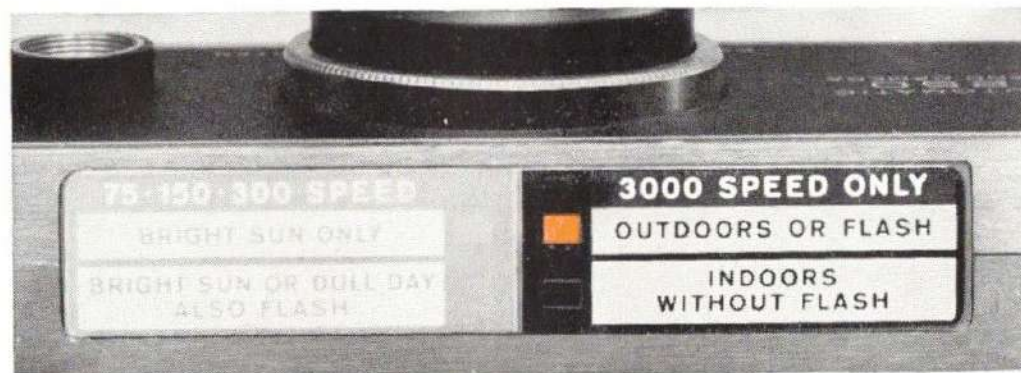
You must set the yellow square in the Lighting Selector (shown at right) for the kind of light with which the picture will be taken. For example, sunlight outdoors, or flash indoors, or just room light.

The yellow squares in the Lighting Selector move back and forth when you push the Lighting Selector Knob (below) from side to side. Try it a few times. The knob is on the front of the camera, below the lens.

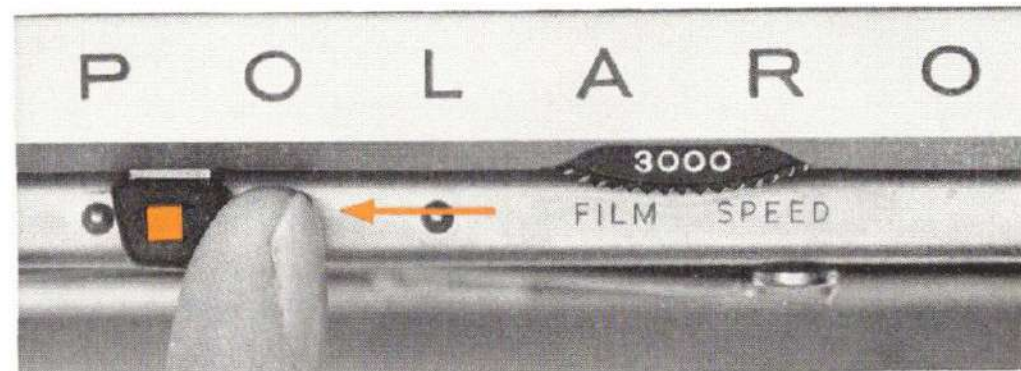
### With 3000 speed film

If there's 3000 speed film in the camera, look at the 3000 SPEED ONLY side of the Lighting Selector and move the yellow square next to the label that describes the lighting conditions. Here it's shown set for OUTDOORS OR FLASH, the right setting for any picture made in daylight or with flash.

For pictures by room light, just push the knob to place the yellow square next to INDOORS WITHOUT FLASH.



With 3000 speed film, use this side of the Lighting Selector.



Push the knob to set the yellow square.

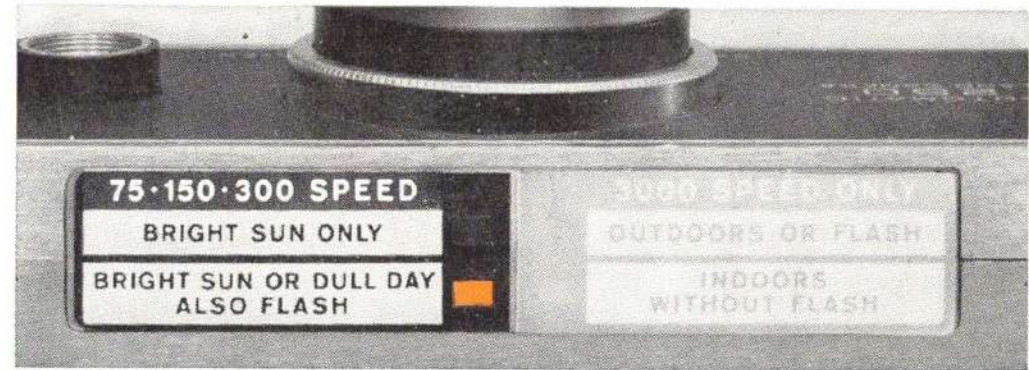
## GETTING ACQUAINTED

### With 75 speed color and all other films

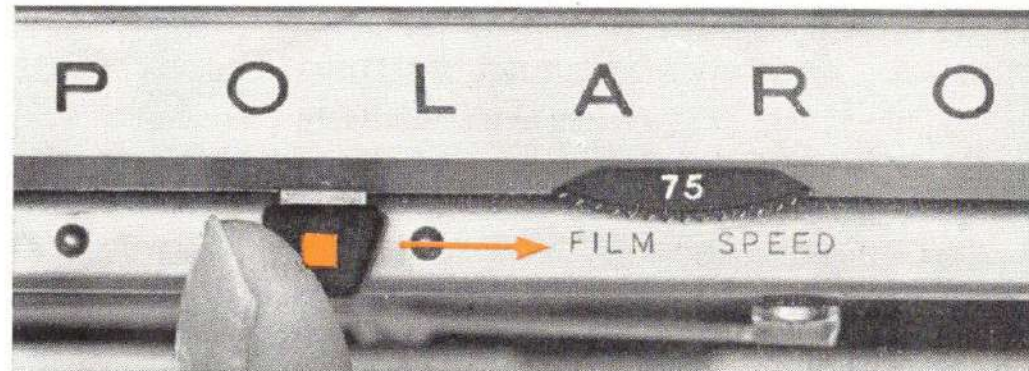
With any film other than 3000 speed film, look at the side of the Lighting Selector marked 75, 150, 300 SPEED. This side is mainly for use with 75 speed color film. The other numbers are for films that may be manufactured in the future.

Use the Lighting Selector Knob to set the yellow square next to the label that describes the lighting conditions.

**Remember:** You must set the Lighting Selector correctly in order to get a well exposed picture.



With 75 speed color film, use this side of the Lighting Selector.



Push the knob to set the yellow square.



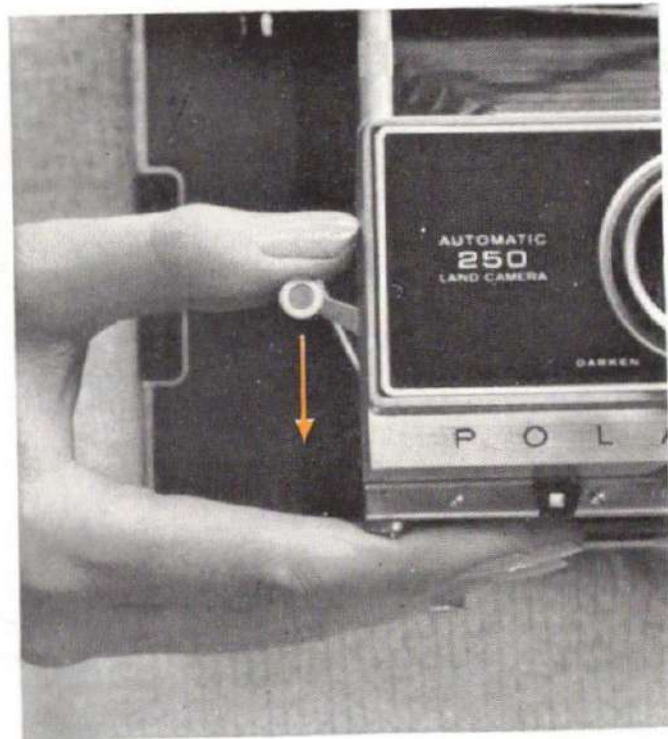
## PRACTICE THE 1, 2, 3 SYSTEM



**ONE** is for focusing. Look through the viewfinder window and aim the bright spot at various subjects. Push the No. 1 buttons and practice bringing together the two images of your subject in the bright spot to make one clear image.



**TWO** is for shooting. Practice pressing the No. 2 button slowly until the shutter clicks. In dim light hold No. 2 down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up.

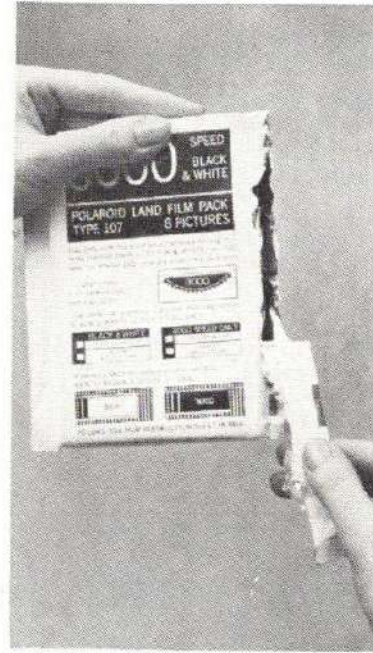
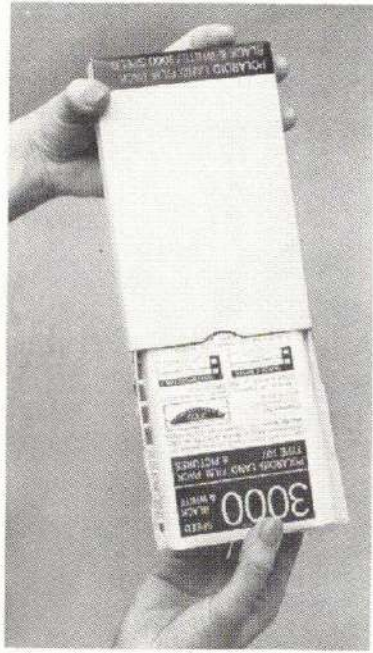


**THREE** is for resetting. Right after snapping a picture, always push down No. 3 button firmly until it locks and stays down. This resets the shutter for the next picture. If you don't reset No. 3 button, you won't be able to shoot.



## HOW TO LOAD A FILM PACK: OPEN THE PACKAGE

## OPERATION



Open the top of the box. With color film there's a set of mounts; with black and white film there's a coater. Remove these and the instruction sheet (please read it). Pull out the film package. Handle it gently, carefully. Save the box to carry prints in safely. It also can be very useful when coating black and white prints.

Hold the package near the edges. **Don't press hard on the**

**middle of the package.** Starting at the corner, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Discard the moisture absorbing card supplied with color film. Handle the pack by the edges only.

**Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.**

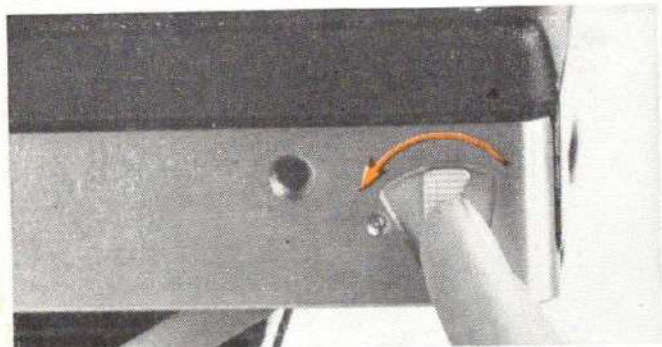
### A special request!

As soon as you open the film pack you will begin to accumulate waste paper. There will be more when you develop the pictures. We hope that it won't become litter in the streets or be scattered around the landscape.

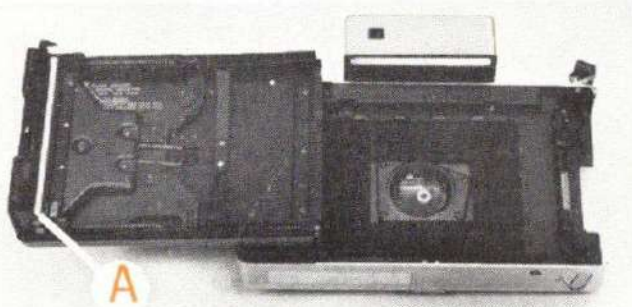
What to do with the waste paper? Usually, it will fit into an empty film box. Or, if you're planning to take lots of outdoor pictures, bring along a paper bag or other container for waste. Everyone will appreciate this little extra effort on your part.



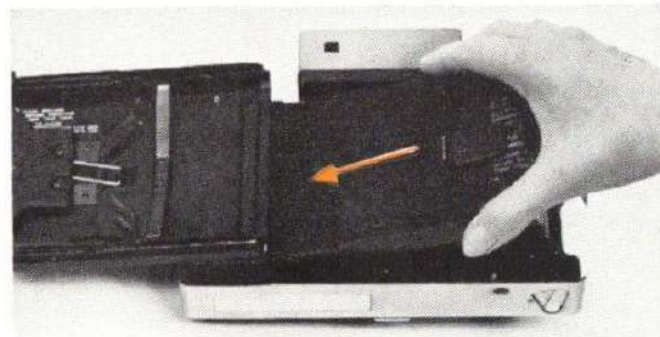
## HOW TO LOAD A FILM PACK (Cont.)



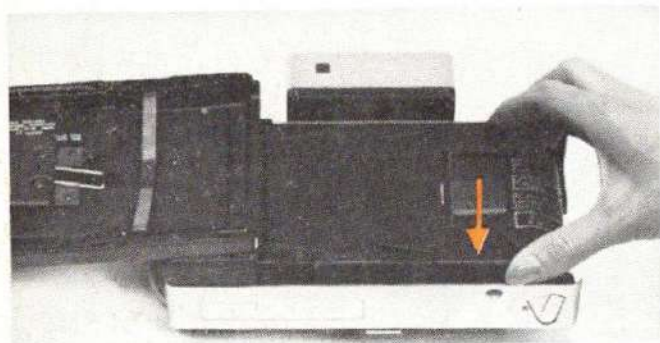
1. Push the back door latch; the door will pop up.



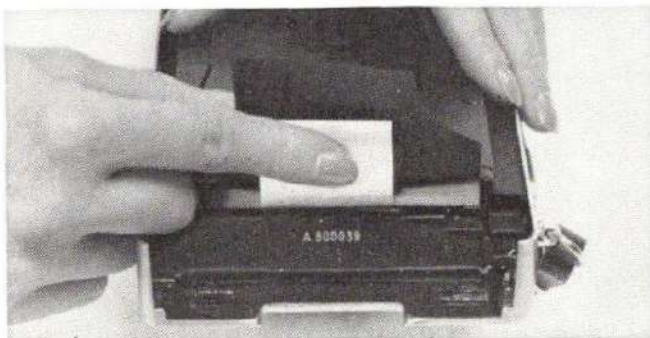
2. Open it all the way. Are the rollers (A) clean? If not, clean them as described in the section on care of your camera.



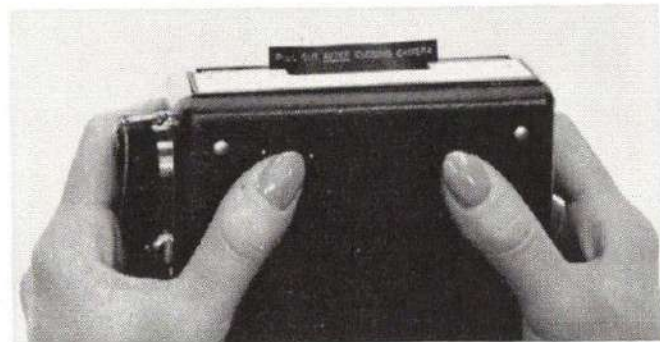
3. Hold the film pack by the edges as shown, and push the closed end of the pack under the door hinge against spring tension.



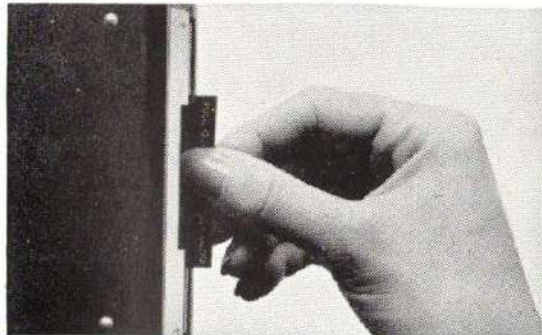
4. Push the pack down into the camera. You'll feel it snap into place.



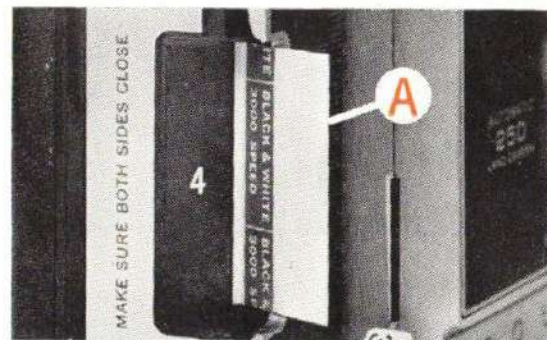
5. & 6. Check to be sure that the white tabs are not caught between the film pack and the camera body. Close the back door. Press both sides firmly to be sure that both sides latch. The black tab of the safety cover must stick out of the small slot. If not, reopen the back, lead the tab out.





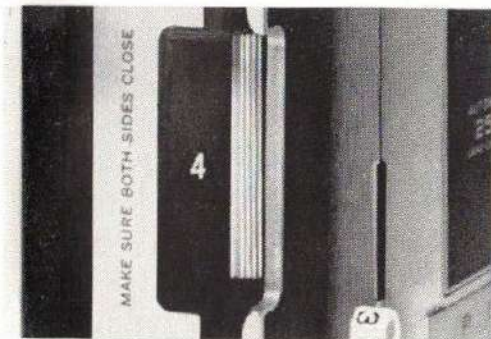


7. & 8. Pull the safety cover all the way out of the camera without stopping. Don't rip it.

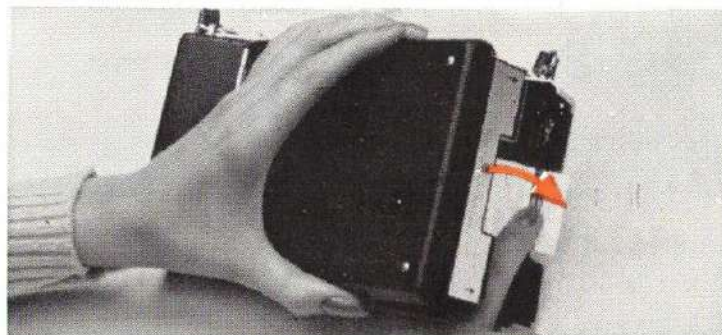


9. With the safety cover out, the white tab (A) should stick out of the small slot (No. 4). Don't pull the white tab. You're now ready for the first picture.

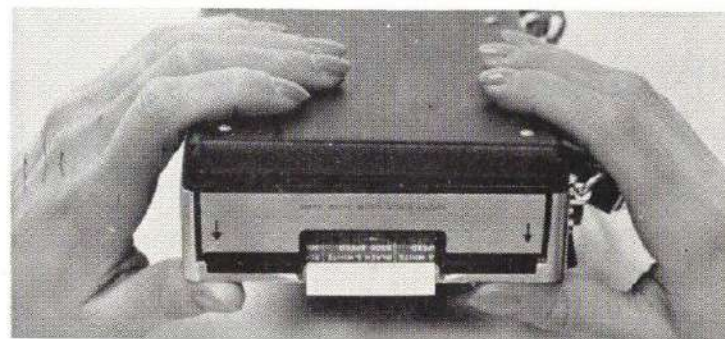
## IF NO WHITE TAB APPEARS



1. If there's no white tab in the No. 4 slot, do the following in the shade or indoors, not in bright sun.



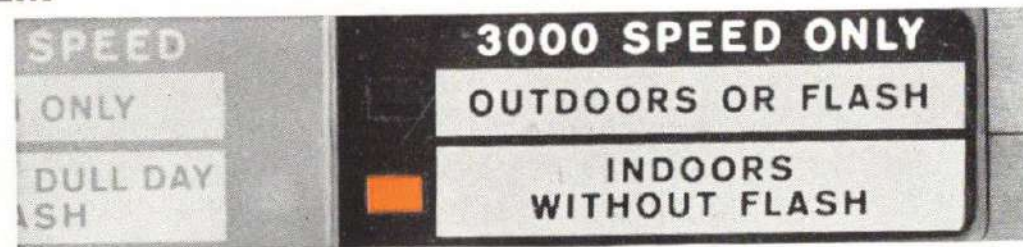
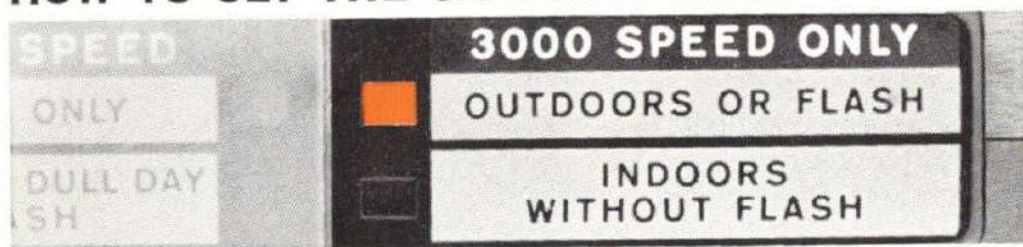
2. Open the back of the camera part way and, without disturbing or moving the film pack, push the white tab out into the open.



3. Close the back of the camera, making sure that both sides are locked securely and the white tab is outside in the No. 4 slot.



## HOW TO SET THE CAMERA FOR 3000 SPEED FILM



Move the knob to set the yellow square for the lighting conditions.



**OUTDOORS OR FLASH SETTING:** Use this for all subjects in daylight outdoors, in bright sun, in the shade, or on cloudy days. It's also for all flash pictures.

Turn the Film Speed Dial to 3000. Set the dot on the Lighten/Darken control (A) as shown. This is the Normal position for the L/D control.



**DIM LIGHT SETTING:** Use this for pictures without flash indoors, in dim daylight, and outdoors at night.

Turn the Film Speed Dial to 3000. With light from windows or fluorescents, set the dot on the Lighten/Darken control (A) at Normal position, as shown. With ordinary tungsten bulbs, set it two marks toward Lighten.



## OUTDOORS

**Use bright, even light, coming from behind you:** Place yourself so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun. For portraits you'll get best results when a cloud blocks the direct sun, or on an overcast but bright day, or in open shade. For scenic pictures, avoid high overhead sun.

**Watch the background:** The light on the background, behind your subject, should be just about as bright as the light on the subject. Don't photograph someone in the shade if the background is out in the open and brightly lit. Strong light behind the subject will "fool" the electric eye (page 32).

## INDOORS (with 3000 speed film only)

**Have even light coming from behind you:** Whether the light is coming from a window or from lamps it should come from behind you or from directly over your head. The electric eye can set correct exposure in quite dim light, if the scene is evenly lit. But if part of the scene is brightly lit and the rest is in shadow you won't get good results.

**Don't include windows or lamps:** If there's a sunlit window or a strong lamp behind your subject or elsewhere in the scene, this light will "fool" the electric eye (page 32).

**Don't move; hold down No. 2:** In dim light, exposures may be as long as several seconds. Use a tripod or other support to steady the camera. Hold No. 2 button down until you hear the shutter click a second time as it closes.

## ALL PICTURES

**Move in close:** The bigger your subject is in the print, the more details you'll be able to see. For scenic pictures, try to get something big and solid looking into the foreground.

**Time development carefully:** Follow the recommendations in the film instruction sheet. These may change from time to time. With black and white film no harm is done if you overdevelop for a few extra seconds; in fact, it may improve some pictures. However, if you develop for less than the recommended time, your pictures will be of poor quality, with a gray, washed-out look.

**Keep an eye on the temperature:** Cold weather can affect the quality of your pictures. Be sure to read carefully page 27, which explains how the temperature affects your pictures and what to do about it.

**If your picture is too dark or too light:** Use the L/D control as shown on page 28 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.



## HOW TO SET THE CAMERA FOR 75 SPEED COLOR FILM



Set the yellow square as shown for most color pictures.



This setting is used only for special situations.



**ALL-PURPOSE SETTING:** Use it for practically all your color pictures — in bright sun, in the shade, or on a dull day. Also for flash pictures indoors or for long exposures in dim light. At this setting the lens is at its widest opening and you must focus carefully. Check that the Film Speed Dial is set to 75.



**EXTRA DEPTH SETTING:** Use it only for subjects in brightest sun, or when you want to add "depth" to your picture by getting more near and far objects into focus at the same time. The lens opening is smaller and the shutter speed slower than at the All-Purpose setting. Check that the Film Speed Dial is set to 75.

Set the L/D control as shown, unless instructions printed on the film pack show a different setting.



## TIPS FOR GOOD DAYLIGHT COLOR PICTURES

**Use bright sun, coming from behind you:** You'll get strongest colors if your subject is in bright sun (but you can also get pleasing results on an overcast but very bright day). Stand so the light on the subject is coming over your shoulder. Don't have the subject between you and the sun.

**Avoid dim light:** The shutter moves slowly and your picture may be blurred.

**Move in close:** The bigger your subject is in the print, the more color and detail you'll see. For scenic pictures, try to have something big and colorful in the foreground.

**Focus carefully on the main subject:** It will be sharp, but objects much farther or nearer may be fuzzy.

**Watch the background:** The light on the background should be just about as bright as the light on the subject. Don't photograph someone in the shade if the background is out in the open and brightly lit. The strong light behind the subject will "fool" the electric eye (see page 32).

**Have plenty of color:** Look for subjects and backgrounds with strong, bright colors in big, solid chunks. If your subject isn't wearing colorful clothes, add color with a bright

## OPERATION

shirt, scarf, or jacket. Or, find a colorful background — anything that will fill at least one-third of the picture area with strong, solid color.

**Time development carefully:** Follow the recommendations in the film instruction sheet. These may change from time to time. Use an accurate timepiece. If you have a Polaroid Development Timer, check it occasionally against a watch with a second hand; if it's fast or slow, allow for this when developing your pictures. A few seconds overdevelopment is not harmful, but prints that are much overdeveloped may look too bluish; those that aren't developed long enough will have a pinkish cast and the colors will be weak.

**Keep an eye on the temperature:** Cold weather or excessive heat can affect the quality of your pictures. Be sure to read page 27, which explains how the temperature affects your pictures and what to do about it.

**If your picture is too dark or too light:** Use the L/D control as shown on page 28 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

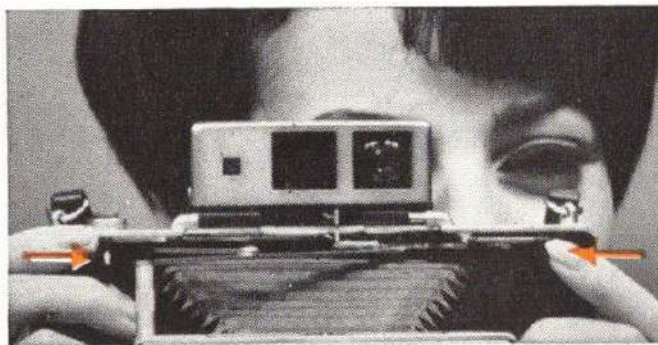
**Never try to use flash with daylight color pictures.**



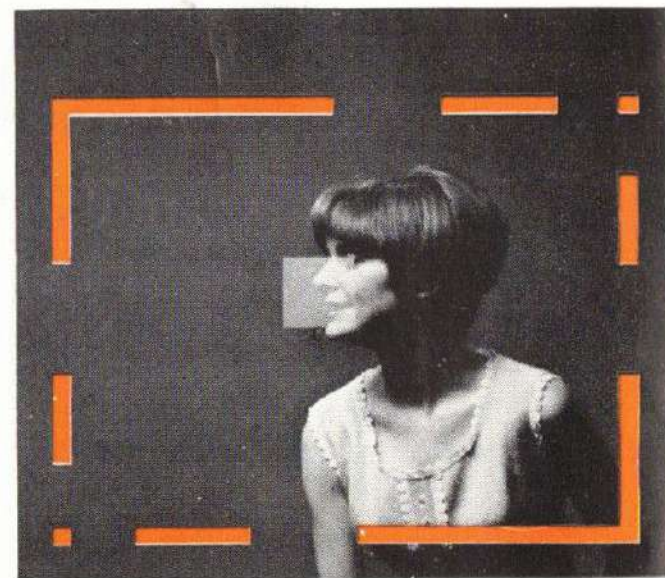
## HOW TO TAKE A PICTURE!



FRAME



FOCUS

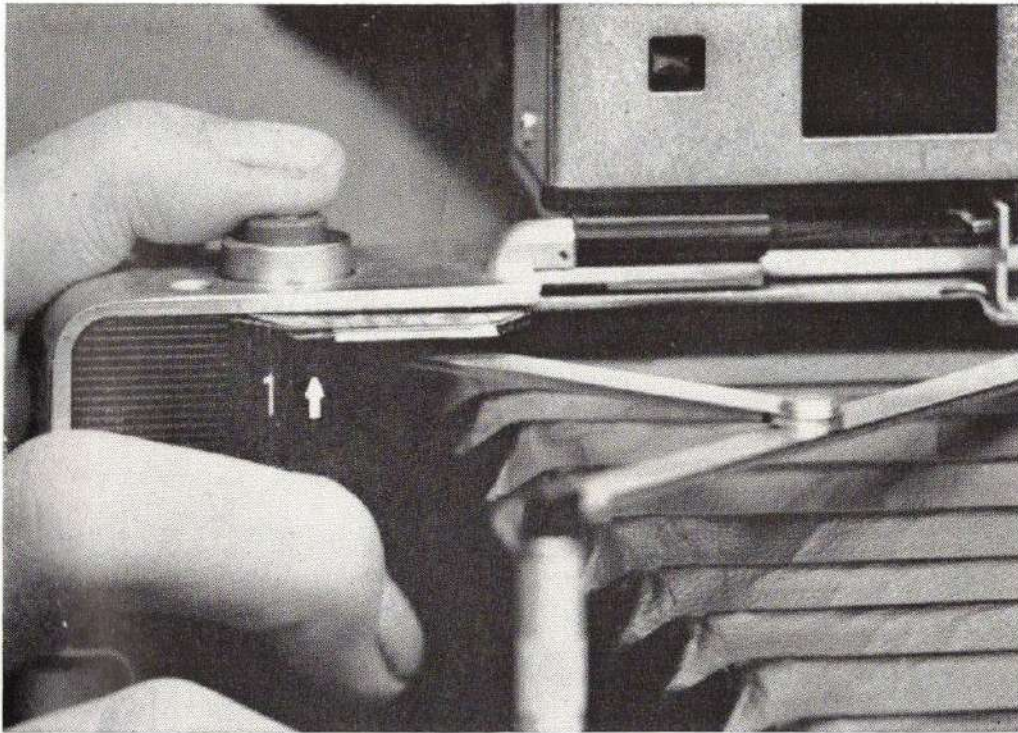


AIM

**1 FOCUS:** Look at your subject through the viewfinder window. Move in close enough to fill most of the frame. Push the No. 1 buttons until the rangefinder bright spot shows a

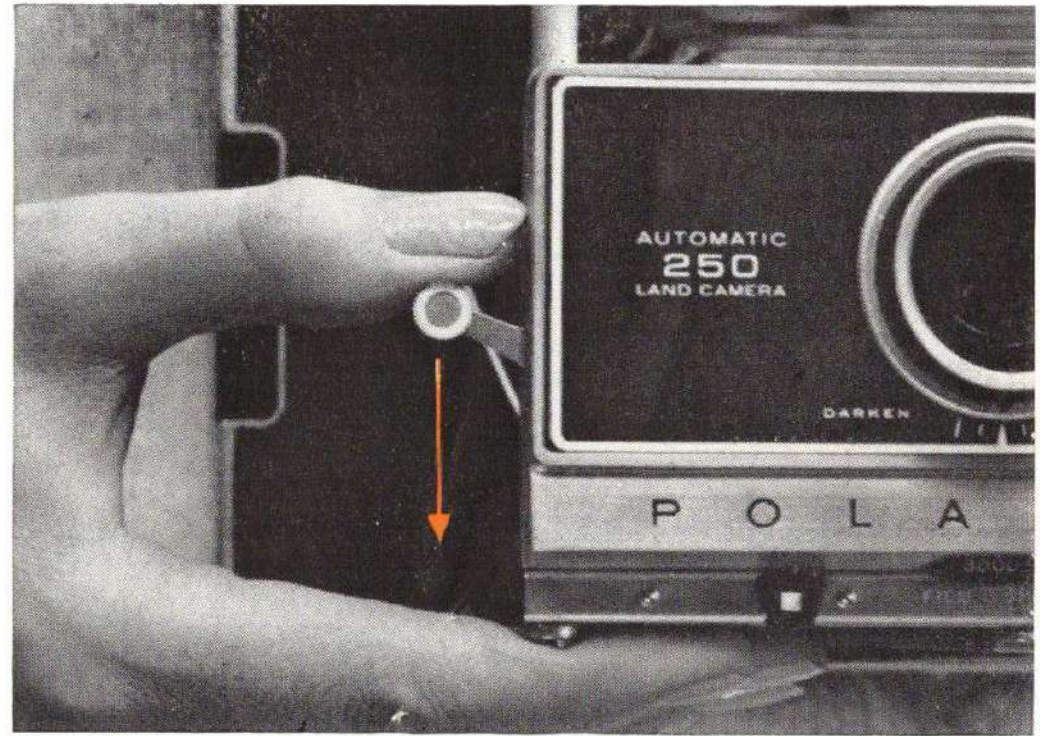
single, clear image of the most important part of your subject. Keep your eye centered in the finder window. Center your subject in the frame.





**2 SHOOT:** Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black and white in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then let No. 2 button come up.

250

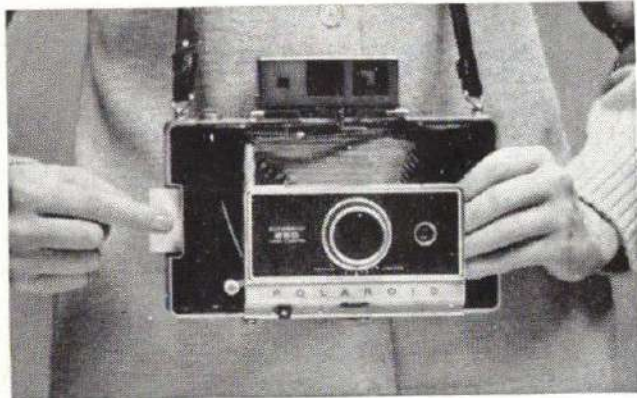


**3 RESET:** Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away.

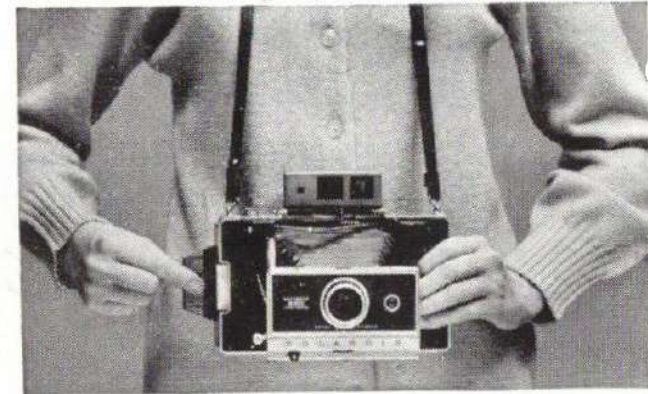
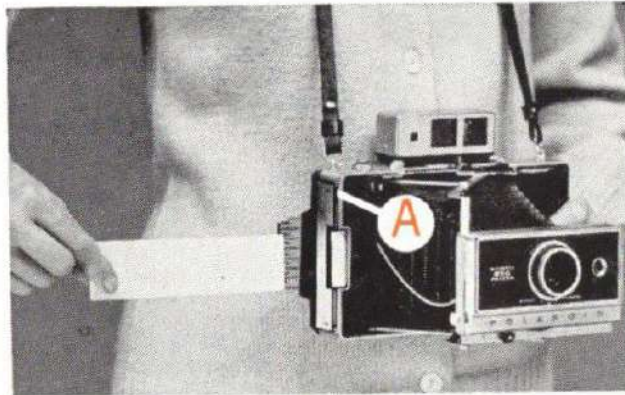
23



## HOW TO DEVELOP THE PRINT



First, the small white tab. Pull it all the way out of the camera. Don't block the door (A).



Next, the large yellow tab.

**4 PULL THE TABS:** Hold the camera in your left hand, as shown. (**Don't hold it any other way!**) Grasp the small white tab between the thumb and forefinger and pull it straight out of the camera, all the way, without stopping. When you pull the white tab out, a concealed door (A) opens and a yellow tab pops out. Don't block this door in any way while pulling the tabs.

Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow tab in the center so it will come out straight when you pull it out of the camera. If you pull the yellow tab out at an angle, one edge of your picture may not develop properly.

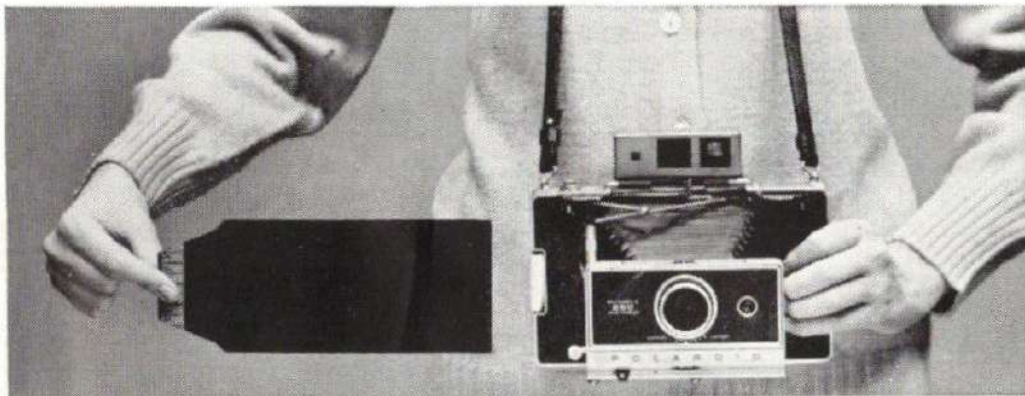
**When you pull the yellow tab,** hold the camera so the lens faces straight ahead of you, not pointing down. This, plus gripping the center of the tab, helps you to pull it out straight.

**Pull the yellow tab straight out of the camera** all the way, swiftly, without hesitating. This starts development of your picture, so begin timing as soon as you get the tab out. How fast is a swift pull? It should take about as long as it takes you to say "PULL IT" briskly, each time you pull the tab. If your picture is full of white specks, pull a bit slower.

**The picture develops outside the camera.** While it's developing, hold the tab by the yellow tip, or lay the picture assembly down flat. Don't touch or bend the white paper or



## PULL STRAIGHT, PULL SWIFTLY



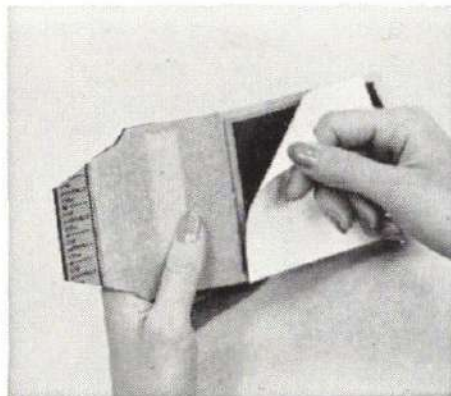
Pull it straight out of the camera, swiftly. Begin timing development.

lift it off. Outdoors, don't let the picture assembly flap in the breeze. Develop the picture for the full time recommended in the film instruction sheet.

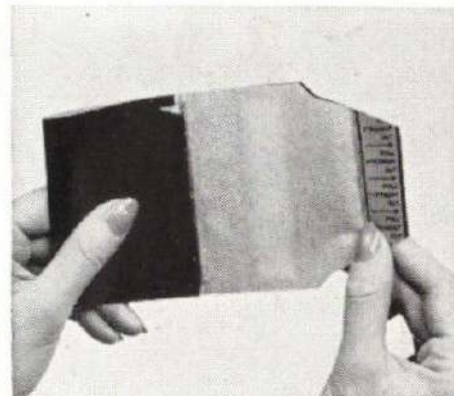
After the recommended development time, quickly strip the white print off the brown paper starting from the end nearest to the yellow tab. A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print mount, which is supplied with the film.

Don't touch the face of black and white prints. You must coat them to prevent fading and other damage (see page 29 for how to coat prints).

## OPERATION



Strip off the white print.



Fold up the negative.

Avoid contact with chemicals left on the negative after the print is removed. (Be sure to read the CAUTION paragraph about this in your film instructions.) Fold up the negative with the moist side in. Please put it in a wastebasket or film box. Don't be a litterbug!

**If no yellow tab pops out** when you pull the white tab, stop. Don't pull another white tab. Page 26 shows you what to do in this situation.

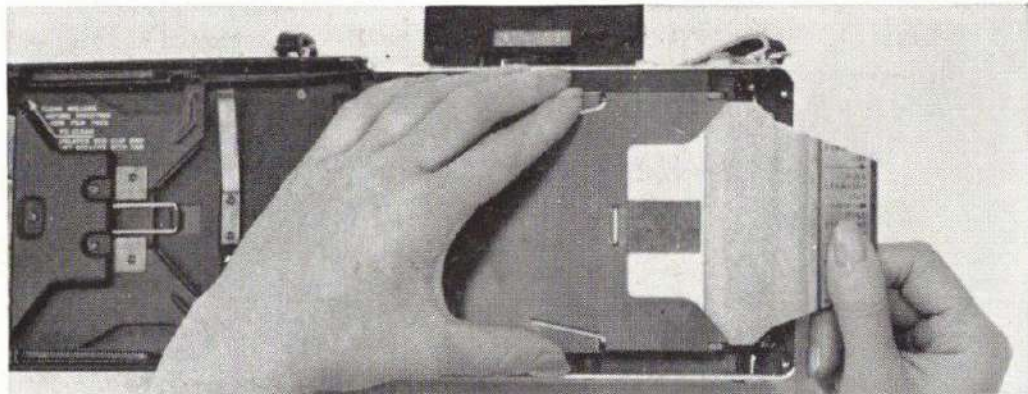
**Never pull a white tab when you can see a yellow tab.** If you do so accidentally, don't pull the yellow tabs that appear or you'll spread developer all over the rollers. Instead, remove the yellow tabs as shown on page 26.



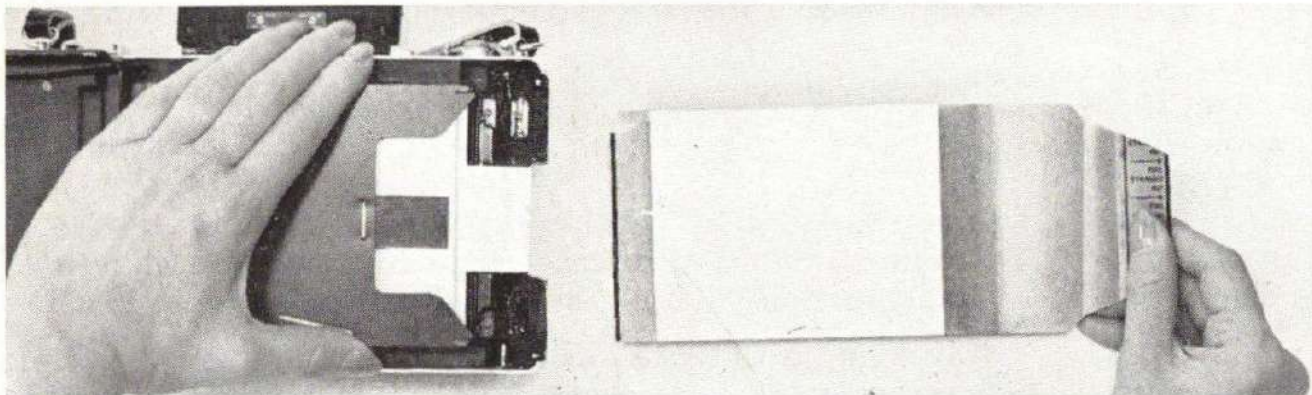
## IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!



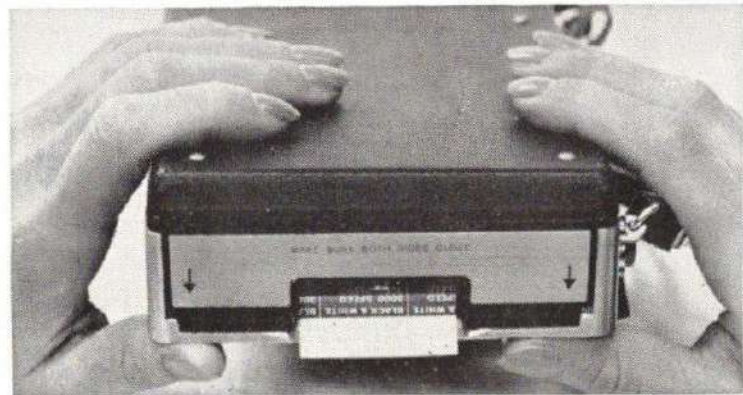
Don't pull another white tab. Instead, gently open the camera back just enough to get one finger under it to hold down the film pack and keep it in place. Do this indoors or in the shade.



While holding the pack down lightly (picture at left) slowly open the back all the way and take hold of the topmost yellow PULL tab, as shown.



Gently pull the entire picture assembly all the way out of the pack and discard it. Don't try to save it. While the back door is open check that the rollers are clean (page 40).



Close the back of the camera, making sure that the next white tab sticks out of the small slot next to No. 4. Check that both sides of the back latch securely.



## CHECK THE TEMPERATURE! IT'S IMPORTANT

Cold and heat have a great effect on the way your picture develops and on the print quality. Even moderate cold can ruin your pictures unless you take precautions.

**The important factor is the temperature of the camera and film at the time you're developing the picture.**

A loaded camera carried outdoors in cold weather for half an hour gets thoroughly chilled. If you then enter a warm house and a few minutes later shoot a flash color picture the results are likely to be bad. It takes a long time for a cold camera and film to warm up.

However, if camera and film are indoors and warm, you can step outside to snap the children in the snow, pop back in again in a minute and develop the picture normally.

In cool weather development times may have to be adjusted according to the temperature. The instruction sheet with each film pack contains detailed information about development times and temperatures. Be sure to read these recommendations; they may change from time to time.

In very hot weather there is a greater tendency for chemicals to be squeezed out of the edges of the picture assembly as you pull the yellow tab to begin development. If these chemicals collect on the steel rollers they can cause defects in your prints. So, when it's hot, be extra careful to keep the rollers clean (page 40).

## OPERATION

### HOW TEMPERATURE AFFECTS COLOR FILM

The normal development times for color film are set for temperatures of 70°F (21°C) and warmer. When it's a bit cooler the action of the developer chemicals slows down and you must develop for a longer time. See the film instruction sheet for more details.

When the temperature gets to 65°F (18°C) and below, the chemical action is so sluggish that the picture won't develop well without help. That help is the Cold-Clip (page 30). Prints developed in cold weather without using the Cold-Clip will be dark, with muddy colors.

**Whenever it's cool enough so that you must wear warm clothes, use the Cold-Clip for all color pictures.**

You'll get your best colors in pictures made in pleasantly warm weather.

But when you're sweltering and can think only of a cool drink and a swim, it may be too hot for best results with color film; your prints may show weak colors. For more details, see the film instruction sheet.

### HOW TEMPERATURE AFFECTS BLACK AND WHITE FILM

The film's normal range of development times gives good results in temperatures of 60°F (15°C) and above.

**When the temperature of film and camera is below 60°F (15°C), develop for a longer-than-normal time.** For details see the film instruction sheet.

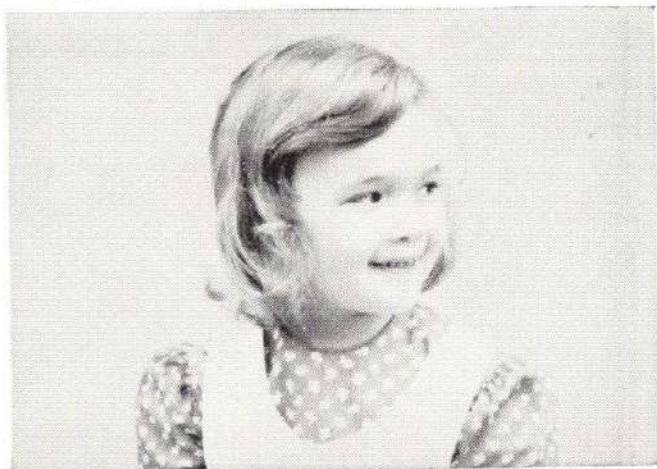
**Never use the Cold-Clip with black and white film.**



## HOW TO MAKE PRINTS LIGHTER OR DARKER



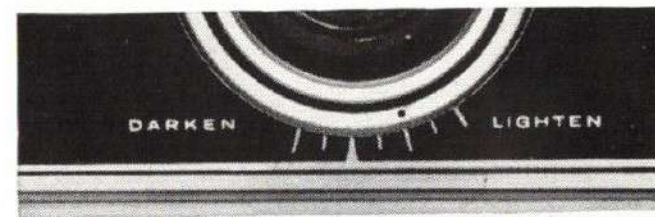
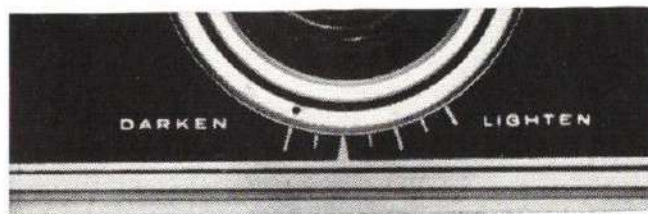
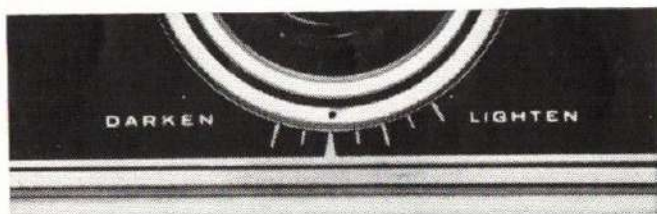
This is well exposed . . . leave the L/D control here.



If it's too light . . . set the L/D control here.



If it's too dark . . . set the L/D control here.

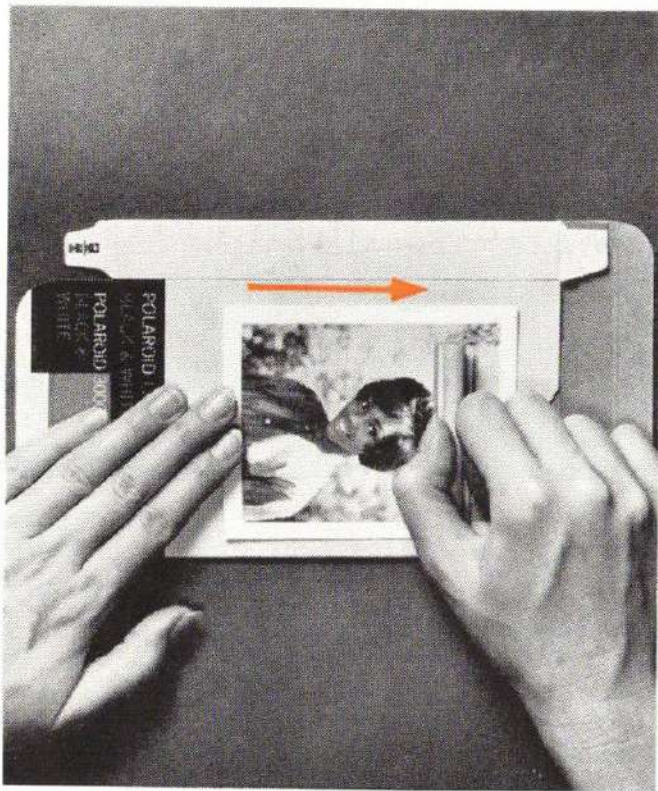


Most pictures made with the light coming from behind you or from the side will be well exposed with the L/D control at Normal position (left, above), but sometimes you may prefer a lighter or darker print. To lighten or darken the next print of the same subject, in the same lighting conditions, adjust the L/D control as shown. To make a small change, turn only

to the first small mark. Use the L/D control in the same way to lighten or darken flash pictures, too. On some color film packs you may find a printed instruction advising you to set the L/D control one mark toward LIGHTEN for all pictures made with that film pack. Please follow those suggestions; they are important.



## CARE OF THE PRINT



### COAT BLACK AND WHITE PRINTS

Black and white prints should be coated within two hours, if possible, to protect them from scratches, finger-

prints and fading. Each black and white film box contains a coater. To coat the print, lay it face up on a clean smooth surface and hold it down by one edge. An empty flattened film box is a good coating surface.

Remove the coater from the tube. Hold it by the plastic handle and run the liquid-soaked side down the length of the picture, away from you. Use 6 to 8 overlapping strokes and moderate pressure. Cover the ENTIRE print, including the borders. Don't scratch the print with the edge of the coater. To get more liquid from a partly used coater, press it down on the near end of the print, then spread the squeezed-out liquid across the picture.

The coating dries quickly and forms a tough protective layer over the image. Don't bend or crease coated pictures, and don't write on the back with a ballpoint pen or a sharp pencil; the coating may crack and cause discoloration in the print. When you write on the backs

## OPERATION

of prints, use a soft pencil and write lightly, and only in the areas around the edges. Keep freshly coated prints away from each other, or they will stick together.

Don't use corner mounts, paste, glue, or rubber cement to mount pictures. Many adhesives contain impurities that discolor pictures. Never put your pictures in albums with black paper leaves; use Polaroid Picture Albums.

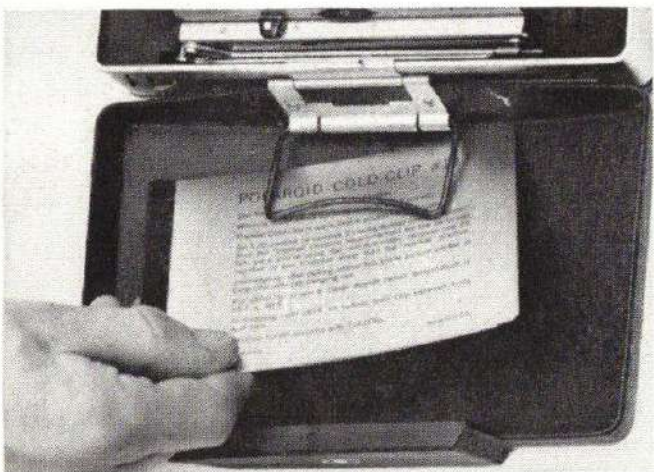
### MOUNT COLOR PRINTS

Color prints should be mounted to protect them from curling or from being bent and cracked due to rough handling. Use the Polacolor Print Mounts supplied with each color film pack. **DO NOT COAT COLOR PICTURES.**

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. For maximum protection and easy access, store prints in Polaroid Picture Albums.



## HOW TO USE THE COLD-CLIP WITH COLOR FILM



The Cold-Clip, which should be stored in your camera cover when not in use, makes it possible to get good color pictures when the temperature is 65°F (18°C) or below. If you are unsure of the temperature, use the Cold-Clip anyway. It may make a noticeable improvement in the color of your pictures and it can do no harm even if the temperature is warm.



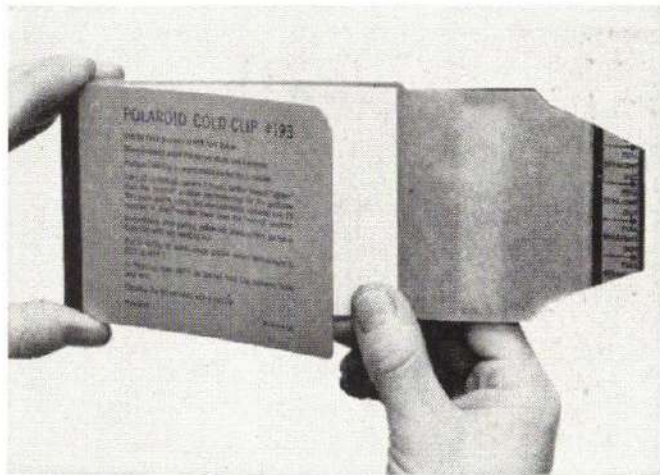
To use the Cold-Clip, take it out of the camera cover and preheat it in a warm inside pocket, or between your body and arm, for about five minutes before starting to take pictures.



If the temperature of the camera and film is 65°F (18°C) or below when you develop the picture, using the Cold-Clip, you should expose your color pictures with the L/D control set two marks toward LIGHTEN as shown here. If the Normal position of the L/D control for that film pack already is one mark toward LIGHTEN, set the L/D control two additional marks toward LIGHTEN for the above conditions.



## OPERATION



As soon as you have pulled the yellow tab to remove the picture packet from the camera and start development, place the packet inside the Cold-Clip with the tab hanging out. This must be done within 10 seconds.



Put the Cold-Clip, with the picture assembly inside, between your body and arm while the picture develops.



Develop the picture for 60 seconds inside the Cold-Clip, then remove the packet and separate the picture.

Occasionally, developer may leak from the picture assembly and stick to the Cold-Clip. Avoid contact with this material. (Please read the CAUTION paragraph in your film instructions.) Before using the Cold-Clip, wipe it clean with a damp cloth.

**Never use the Cold-Clip for black and white pictures. Instead, follow the cold weather directions on the instruction sheet packed with each box of film.**



## TROUBLESOME LIGHTING SITUATIONS TO AVOID



Face in shade, bright sun behind.



Bright window behind or near subject.



Bright lamp behind or near subject.

When you aim your camera at a subject, the electric eye measures the brightness of the entire scene and sets the exposure for what it "sees" there. As long as the light on the main subject is just about as bright as the light on the rest of the scene, the picture will be well exposed.

However, if most of the light comes from behind your subject, or if the light is brighter behind your subject than in front, or if there's a strong light in the scene, the electric eye will be "fooled" and your picture will come out too dark.

That's what happened in the three picture situations shown above. The subject's face is in the shade or in a fairly dim light, but either the background is bright or there's a strong light in the scene.

Try to avoid these troublesome lighting conditions. If you have to shoot a shaded subject against a bright background or a strong light, turn the L/D control all the way to LIGHTEN.

To beat this problem, arrange your subjects so the light on them comes from behind you or from the side.



## FAST FOCUSING FOR PICTURES MADE WITH 3000 SPEED FILM

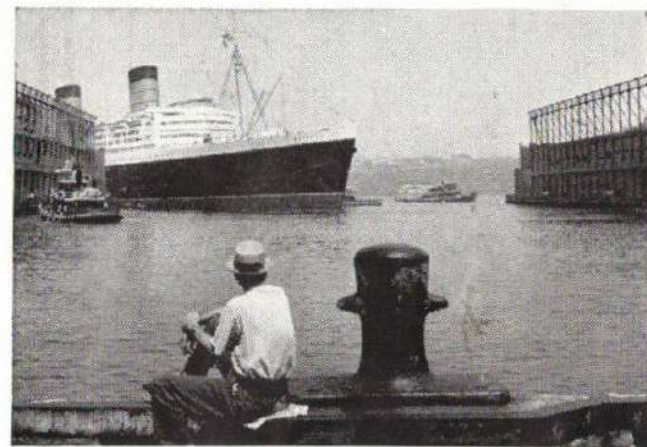
## OPERATION



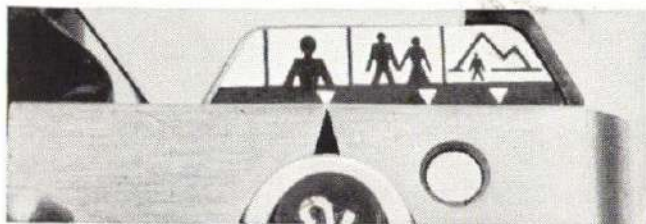
Portraits, up close,  $3\frac{1}{2}$  to 5 ft. . . .  
set the scale here ▼



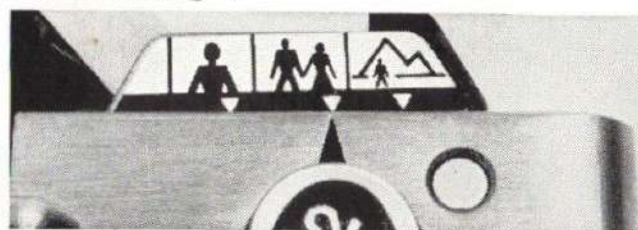
Groups, other subjects 5 to 10 ft. away . . .  
use this setting ▼



Scenics, everything beyond 10 ft. . . .  
set the scale like this ▼



If there's 3000 speed black and white film in the camera and you're shooting outdoors in daylight or indoors with flash, it's not always necessary to use the rangefinder in order to get sharp pictures. Just push the No. 1 buttons to preset the Fast Focus Scale (bottom) for the kind of subject you are snapping. Then frame your subject in the viewfinder and



shoot. The Fast Focus Scale is handy for snapping children, pets, etc. in action nearby, or for getting both near and distant subjects sharp in the same picture (top, right).

Use the Fast Focus Scale only with 3000 speed black and white film in bright sunshine or with direct flash. Don't use it in dim light, with bounce flash, or with color film at any time.

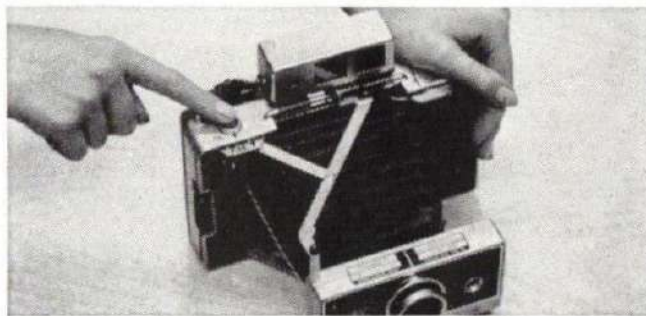




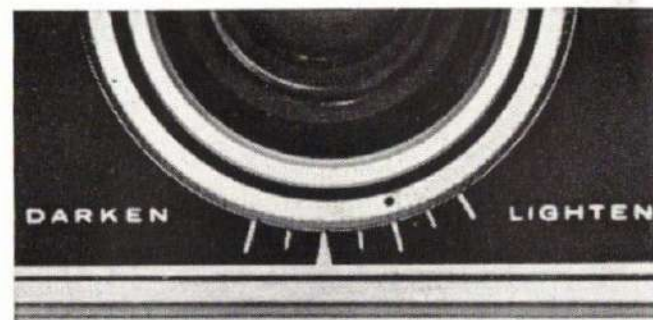
## HOW TO USE 3000 SPEED FILM IN DIM LIGHT WITHOUT FLASH



Use a tripod. For verticals, the tripod head must be able to tip sideways.



Set the camera on a solid surface, press the back of it down firmly to prevent movement.



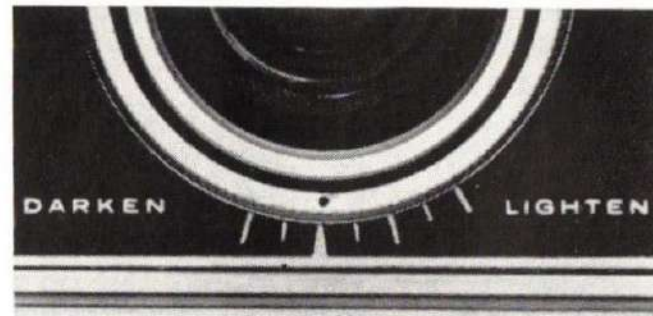
For subjects lit by ordinary household lamps (tungsten bulbs) set the L/D control here.



Brace it against a wall or door.



Rest your elbows on something.



For window light or fluorescents, set it here.

If there's enough light to read comfortably, you can use 3000 speed film to make good black and white pictures indoors (or outdoors) without flash. Set the yellow square in the Lighting Selector to INDOORS WITHOUT FLASH and the L/D control as shown (above, right). The shutter will move slowly, so the camera must be rock steady or your pictures

will be blurred. Try to place your subjects so the light on them is even. Don't include bright lamps or windows in your picture or it will come out too dark. In very dim light the electric eye will make a time exposure, which may be as long as several seconds. Hold No. 2 button down and don't move until you hear the second click as the shutter closes.



## HOW TO ATTACH AND USE THE FLASHGUN



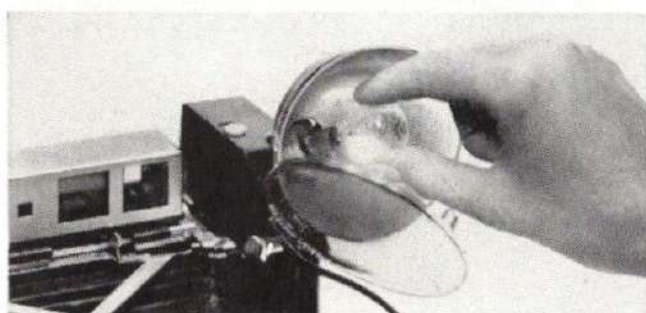
1. Hold the gun as shown and move it toward the camera so the front hook catches the bright trim.



2. Press the back of the gun down and move the lever as shown. When the gun is flat, release the lever. A rear hook on the gun will catch.



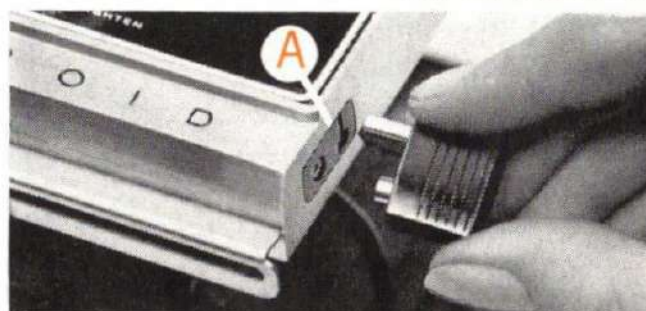
4. This is how the gun looks in place. To remove it: pull out the plug, push the locking lever to disconnect the rear hook, lift the gun from the rear.



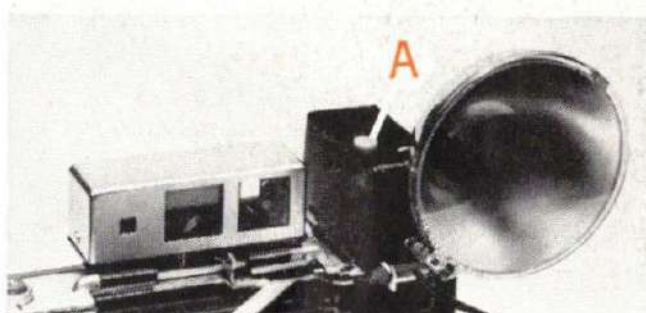
5. To put in a flashbulb, open the blue shield, push the bulb into the socket until it catches. Close the blue shield before shooting your picture.

Use only M-3 (clear, not blue) flashbulbs.

## OPERATION



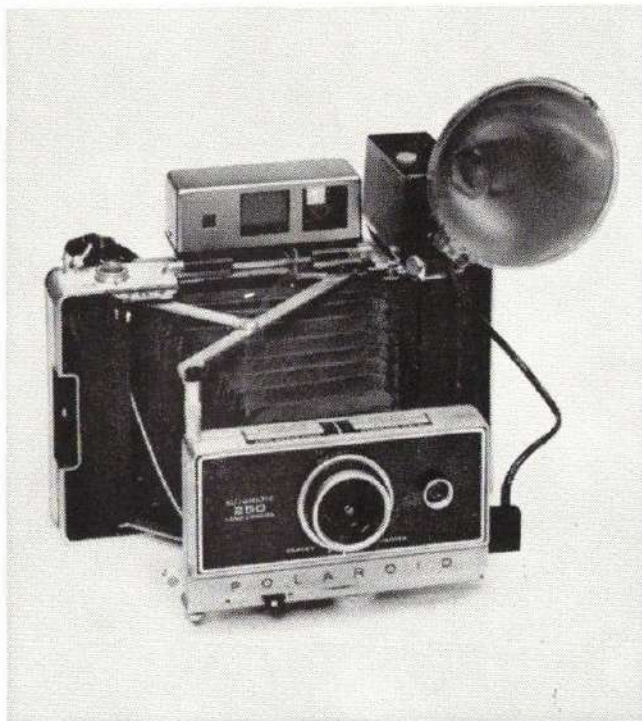
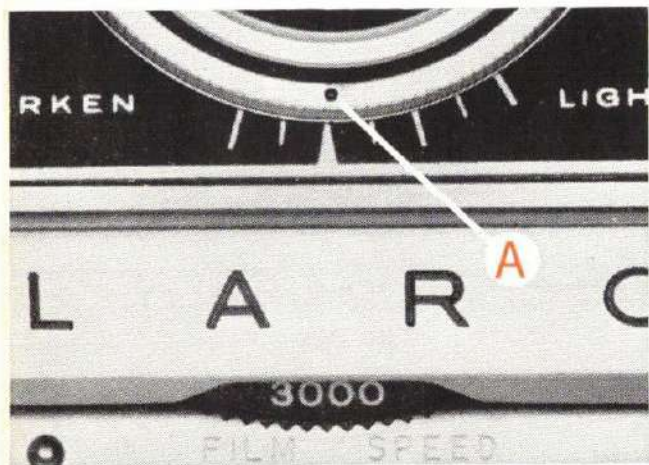
3. Push the plug into the outlet (A). **Remove the plug before making any pictures without flash.** If you don't, your pictures will be too dark.



6. To remove a used bulb, push the red button (A). Put used bulbs in a waste basket, away from children, animals, and everybody's feet.



## HOW TO SET THE CAMERA FOR FLASH WITH 3000 SPEED FILM



**Use only M-3 (clear, not blue) flashbulbs.** Turn the Film Speed Dial to 3000. Set the yellow square and the L/D control (A) as shown. Close the blue shield after inserting a bulb.

For almost all flash pictures, point the flashgun straight ahead (center). Stand 4 to 15 ft. from your subject. Focus, shoot, and develop as you would for a daylight picture.

Occasionally, you may want to experiment with bounce

flash, which gives a soft, natural looking light and is easy on the eyes. Swivel the flashgun (above) so it points at the ceiling, which must be white and 7 to 9 ft. high. Stand 3½ to 5 ft. from your subject. When shooting bounce flash, don't aim at a strong light source such as a lamp or window.

This camera is not designed for use with electronic flash units. Don't shoot flash pictures in explosive atmospheres.



### FOR DIRECT FLASH

**Watch your distance:** You'll get best results and good sized details at about 5 ft. Up close, the flash may be uncomfortable for people looking right at the camera. Let them look elsewhere. This also reduces "hot spots" on foreheads and noses. For very close portraits try bounce flash (but only with 3000 speed film).

**Try to have a nearby background:** Don't shoot flash pictures where there's no background or it's far away.

**For most medium toned or brightly colored backgrounds:** Place your subject about an arm's length in front of the background, set the L/D control to Normal.

**If the background is plain white:** Place your subject as close to it as possible, turn the L/D control one or two marks toward Lighten. Or, place your subject about as far from the background as the camera is from the subject and set the L/D control to Normal. Example: If you're shooting from 5 ft. the white wall ought to be about 5 ft. behind your subject.

**If the background is dark:** Try to avoid it. If you must use it, place your subject next to the background, set the L/D control to Normal.

### FOR BOUNCE FLASH (with 3000 speed film only)

**There must be a white ceiling:** It should be no more than 9 ft. high and unobstructed by beams, etc.

**Always have a nearby background:** Bounce flash is effective only in medium-sized and small rooms.

**Move in close:** Bounce flash is ineffective beyond about 5 ft. Because the flash goes straight up it's easy on the eyes. Both you and your subject should be standing for best results.

**No windows or lamps in the scene:** The light from a window or lighted lamp will "fool" the electric eye and the camera will make an accidental time exposure.

### ALL PICTURES

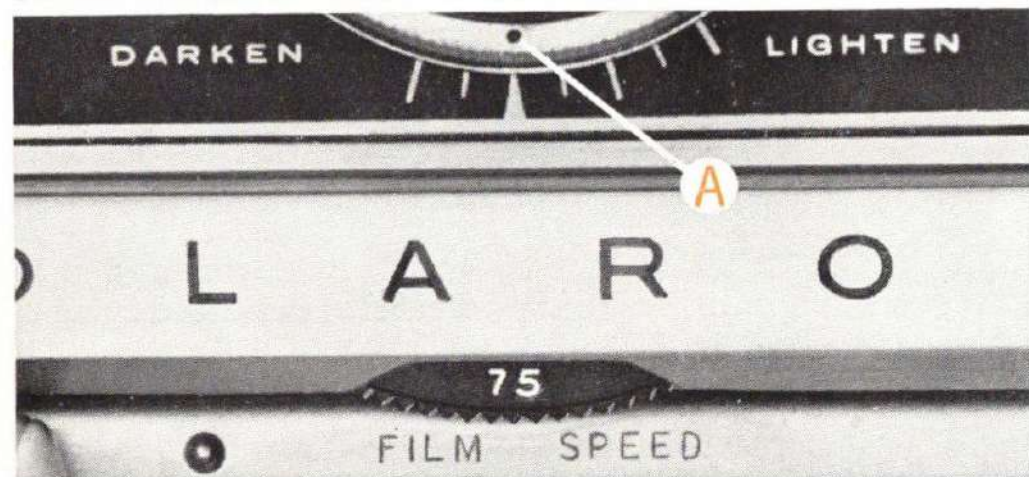
**Time development carefully:** Follow the recommendations in the film instruction sheet. With black and white film no harm is done if you overdevelop for a few extra seconds. However, if you develop for less than the recommended time your prints will have a gray, washed-out look.

**Keep an eye on the temperature:** Cold weather can affect the quality of your pictures. Be sure to read carefully page 27, which explains how the temperature affects your pictures and what to do about it.

**If your picture is too dark or too light:** First check the background (see suggestions above) to determine if it's causing the problem. If not, adjust the L/D control as shown on page 28 to make the next picture of the same subject in the same location come out exactly as you want it to.

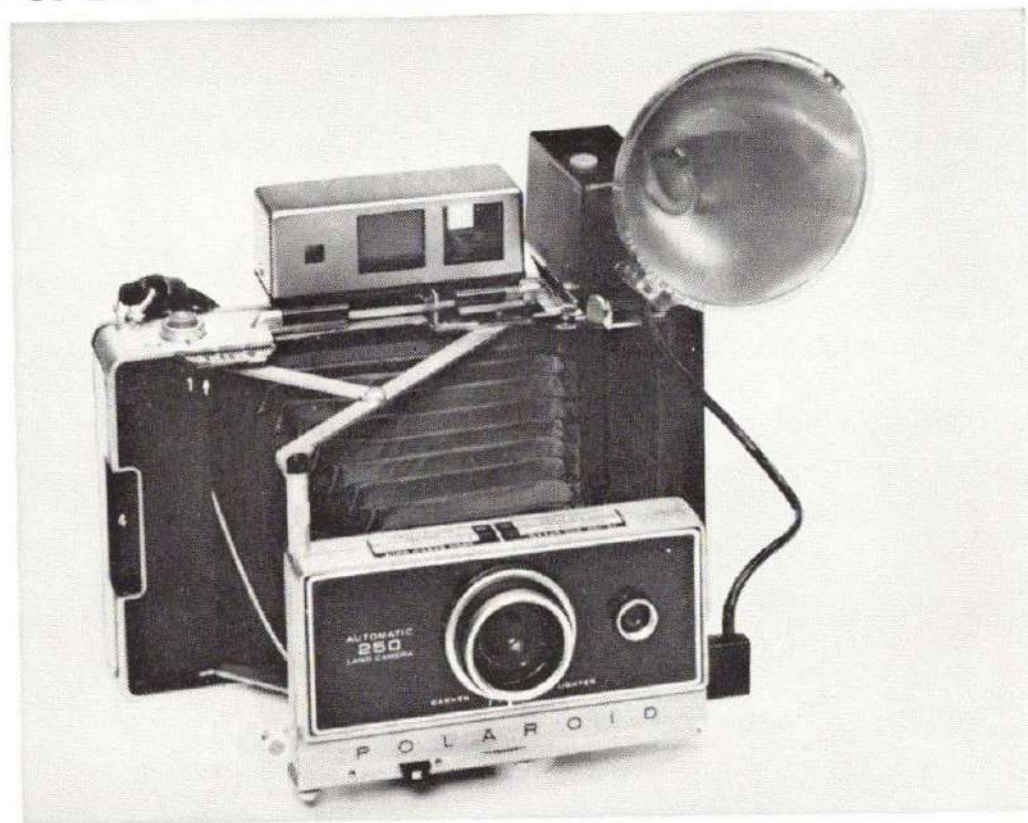


## HOW TO SET THE CAMERA FOR FLASH WITH 75 SPEED COLOR FILM



Use only M-3 (clear, not blue) flashbulbs. Turn the Film Speed Dial to 75. Set the yellow square as shown. Leave the L/D control at normal position (A) unless instructions printed on the film pack recommend a different setting.

Close the blue shield after inserting a bulb. Point the flash-



gun straight ahead. Stand  $3\frac{1}{2}$  to 10 ft. from your subject. If you're farther than 10 ft., the picture may be too dark.

Focus, shoot, and develop as you would for a daylight picture. Don't shoot flash pictures in explosive atmospheres. This camera is not designed for use with electronic flash units.



## TIPS FOR GOOD FLASH COLOR PICTURES

**Have plenty of color:** Bright colors in big, solid chunks are important for flash shots. If people are wearing colorless clothes, add color with a bright shirt, sweater, etc. Or brighten the background with cushions or drapes.

**Come close, but spare the eyes:** You'll get best flash results at 4 to 5 ft. Beyond that distance you'll be less able to see details and colors in the print. However, up close the flash may be uncomfortable for people looking right at the camera. Let them look elsewhere. This also reduces "hot spot" reflections from foreheads and noses.

**Always have a background:** Don't shoot flash pictures where there's no background or it's far away.

**If the background has bright, strong colors:** Orange, light red, deep yellow, medium blue, etc. are the best backgrounds. Place your subject about an arm's length in front of the background, set the L/D control to Normal.

**If the background is plain white:** Place your subject as close to it as possible, turn the L/D control two marks toward LIGHTEN. Or, place your subject about as far from the background as the camera is from the subject, and set the L/D control to Normal. Example: If you're shooting from 4 ft. the white wall ought to be about 4 ft. behind your subject.

**If the background is dark:** Try to avoid it. If you must use

**Never try to use flash in daylight; your pictures will be too dark.**

## OPERATION

it, place your subject next to the background, set the L/D control to Normal.

**Place groups carefully:** Try to get everyone in a group approximately the same distance from the camera so they will be lighted evenly.

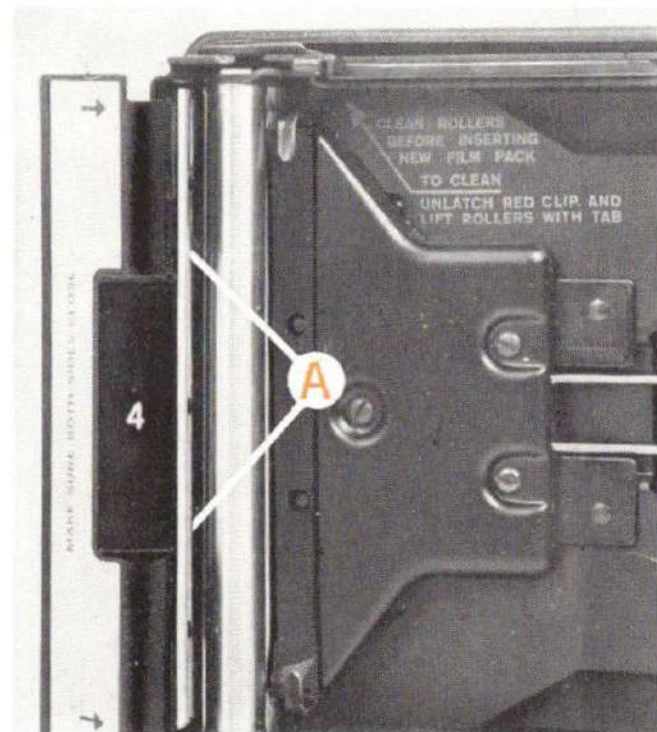
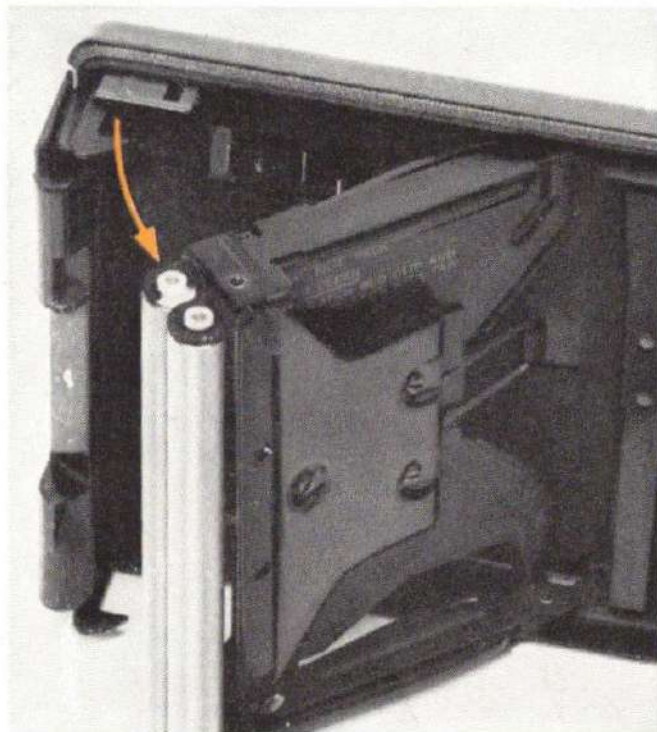
**Time development accurately:** Follow the recommendations in the film instruction sheet. These may change from time to time. Use an accurate timepiece. If you have a Polaroid Development Timer, check it occasionally against a watch with a second hand; if it's fast or slow allow for this when developing your pictures. A few seconds overdevelopment is not harmful, but prints that are much overdeveloped may look too bluish; those that aren't developed long enough will have a pinkish cast and the colors will be weak.

**Keep an eye on the temperature:** Cold weather or excessive heat can affect the quality of your pictures. Be sure to read page 27, which explains how the temperature affects your pictures and what to do about it.

**If your picture is too dark or too light:** First check the background (see suggestions above) to determine if it's causing the problem. If not, adjust the L/D control as shown on page 28 to make the next picture of the same subject in the same location come out exactly as you want it to.



## YOU MUST TAKE CARE OF YOUR CAMERA



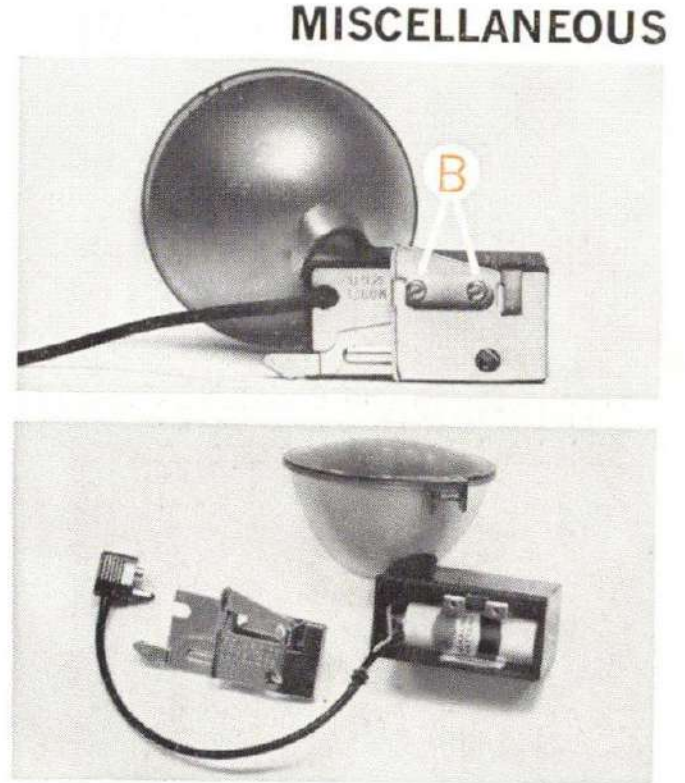
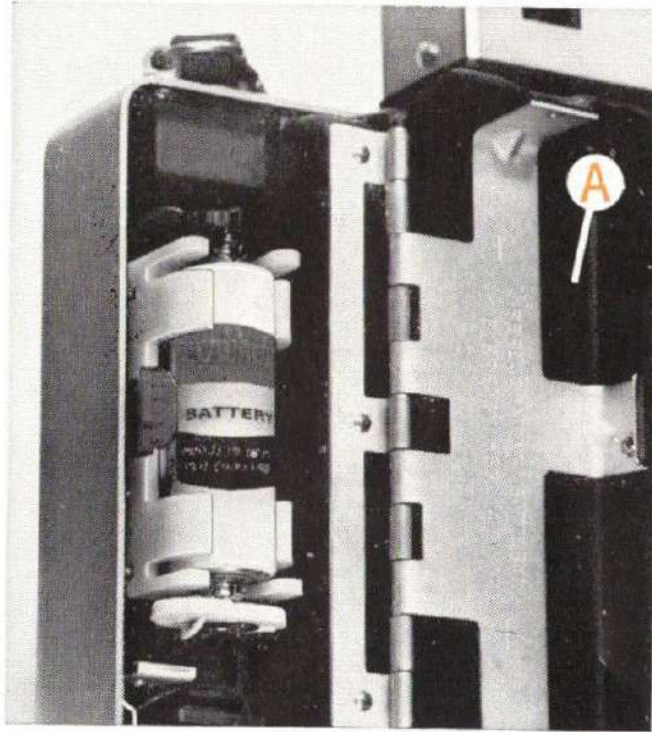
**KEEP THE ROLLERS CLEAN:** Dirt on rollers can cause repeated spots on the print and poor colors. It can even prevent the yellow tab from popping out. Bits of developer can collect on the rollers, particularly at the ends, and in the back of the camera. Inspect the rollers before loading. Lift up the red latch (A, left). Swing out the rollers; turn and inspect them,

especially at the ends. Wipe the rollers clean with a damp cloth, dry them. Never scrape them with anything metallic, nor with your fingernail. Open the tab slot door; clean out any dirt around the tab slot (A, right). Blow out lint or dust in the back of the camera. Push the roller assembly back into place.





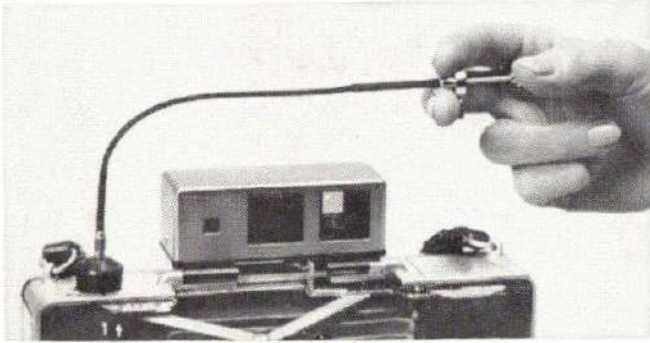
**CLEAN THE LENS GENTLY:** Never use silicone coated eye-glass tissue on it. Blow dust off or brush it off lightly. Breathe gently on the lens to moisten it, wipe lightly with clean, dry, absorbent cotton. Also clean the lens over the electric eye. **REPLACE THE BATTERIES EVERY YEAR:** The battery in the camera back powers the electric eye and shutter controls.



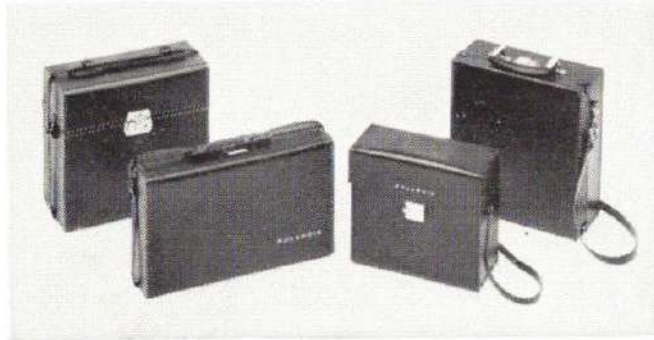
If it's weak you'll get all-black prints. To get at it, open the compartment door (A) with a fingernail. The other battery is in the flashgun. To replace it, remove the screws (B) and bottom plate. Install new batteries of the same or equivalent type in the same position as the old ones. See your Polaroid Land camera dealer for batteries.



## SOME HELPFUL ACCESSORIES



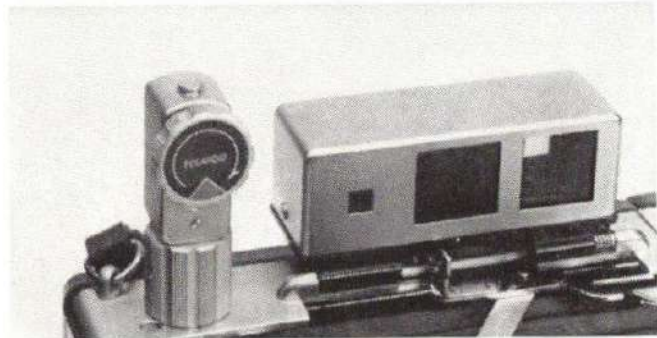
Cable Release #191, with plastic adapter, fits over No. 2 button. Great for time exposures.



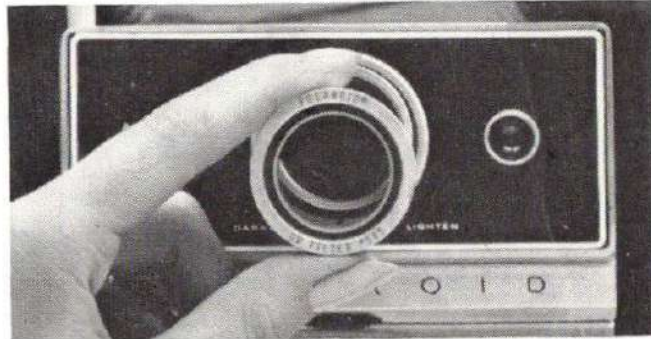
Cases #324, #322, #326 and #325 hold camera, spare film packs, flashgun, bulbs, other accessories.



Development Timer #128 fits on camera strap, times development of your pictures.



Self-timer #192 also fits over No. 2 button, lets you get into your own pictures.



UV Filter #585 reduces excessive blue in shadows in outdoor color pictures



Picture Album #519 holds 72 black and white or mounted color prints in jackets.

These simple accessories can add much to your picture-taking pleasure. On the following pages you'll see other

helpful accessories with examples of how they can extend your picture-taking range and give better results.



## A FILTER CAN PEP UP BLACK AND WHITE SCENICS



Without the filter, a blank sky.

Black and white scenic pictures are often disappointing because bright blue skies and fleecy white clouds come out as a dull whitish nothing in the print. The Polaroid Cloud Filter #516 darkens clear blue skies, makes white clouds stand out beautifully. The darkened skies also make fine contrasting backgrounds for light colored subjects on the

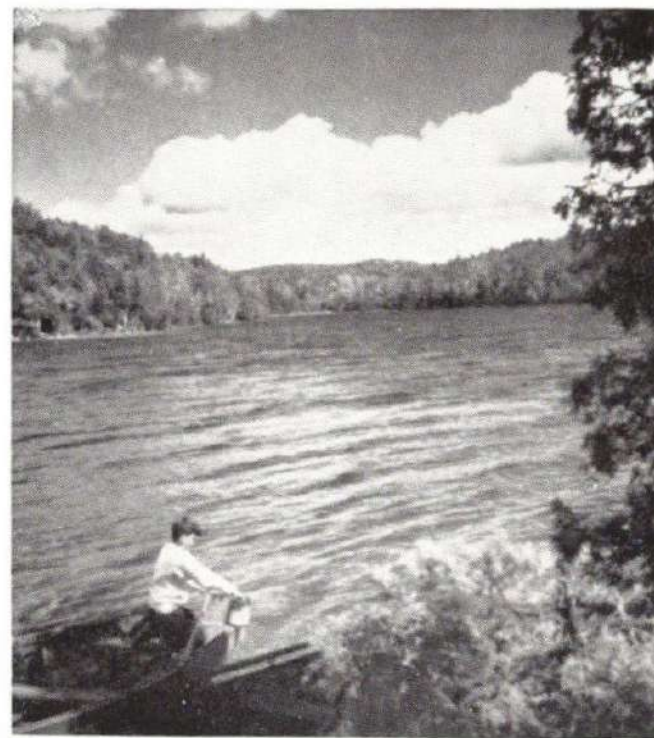
250



Press the filter on over the lens mount (collapsing the lens hood) and the electric eye.



## MISCELLANEOUS



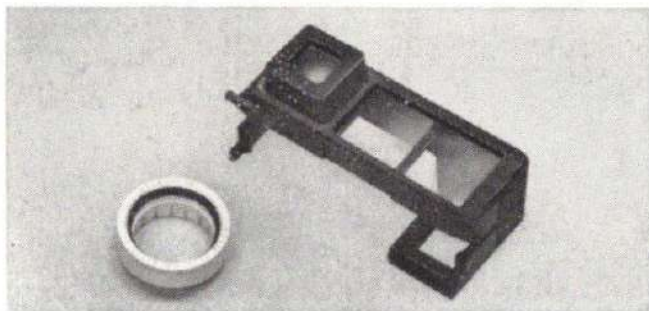
With the filter, dramatic sky effects.

ground, such as a blonde head, white building, etc. The #516 filter has no effect on gray skies, in the fog or rain, or at night. Don't use it with color film at any time.

With the filter in place, set the L/D control to Normal position. If your print comes out too light or too dark, adjust the L/D control as shown on page 28.



## CLOSE-UPS AND PORTRAITS ARE EASY WITH THESE DEVICES



Close-up lens and view/focus adapter.



The lens goes over the camera lens; the adapter fits over the viewfinder.

The normal closest picture-taking distance with your camera is about 3½ ft. With the Polaroid Portrait Lens #581A you can come as close as 19 in. to take head and shoulder portraits, pictures of children, pets, etc. With the Polaroid Close-up Kit #583A you can come as close as 9 in. to photograph small



Close-up Kit #583A covers areas from about 6 x 8 in. to about 8½ x 11 in. for pictures like this.

objects like flowers, coins, etc. For portraits or close-ups made with 3000 speed black and white film, either indoors or outdoors, use the OUTDOORS OR FLASH setting. For color close-ups or portraits (even with flash) use the BRIGHT SUN ONLY setting.



Portrait Kit #581A covers areas from about 12½ x 16½ in. to about 25 x 32½ in. for pictures like this.



## COPIES AND ENLARGEMENTS

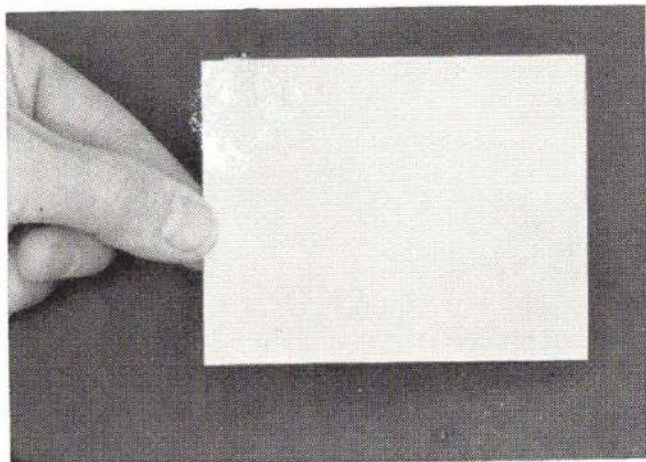
It's easy to get copies and enlargements, both in color and black and white. Just use the form packed with your film or camera to order them from Polaroid Copy Service.

The reproductions are sharp, clear, and remarkably faithful to your original Polaroid picture. Copies are available in either the popular  $3\frac{1}{4} \times 4\frac{1}{4}$  in. size or the  $2\frac{1}{2} \times 3\frac{1}{4}$  in. wallet size. Beautiful mounted enlargements can be made in  $5 \times 7$  in. or  $8 \times 10$  in. sizes. They make handsome gifts for birthdays or anniversaries. You can also order holiday greeting cards featuring your favorite Polaroid Land picture. Service is prompt and as convenient as your mailbox.



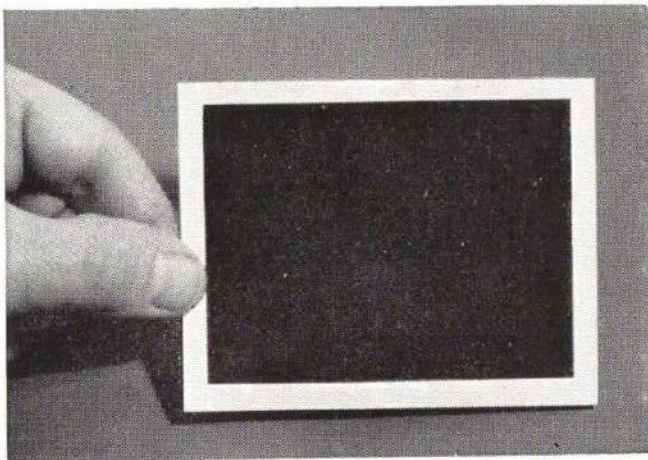


## PICTURE TROUBLES, THEIR CAUSE AND CURE



### WHITE, FAINT IMAGE OR NONE

Film was greatly overexposed or light-struck. If it happens with 3000 speed black and white film, you probably had the Film Speed Dial set to 75. Reset it to 3000. Both color and black and white films will be light-struck if you pull out the safety cover before putting the film pack in the camera or if you remove a film pack from the camera after pulling the safety cover.



### BLACK, FAINT IMAGE OR NONE

If no details at all are visible, the shutter didn't open. Perhaps you didn't reset No. 3 button. Or, the front of the camera wasn't pulled out all the way and locked. Or, the camera battery is dead. Or, the shutter has been damaged.

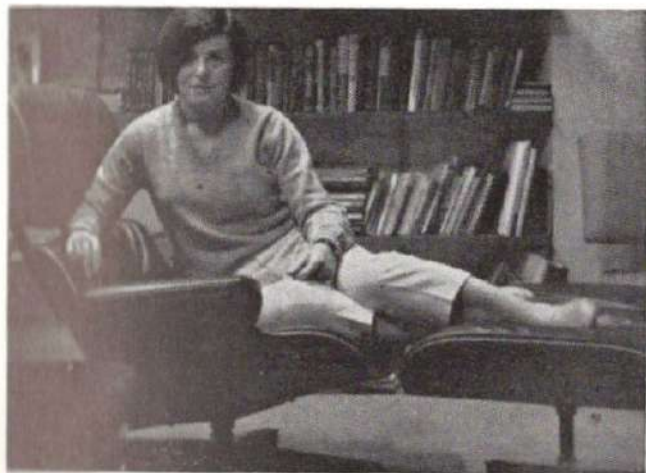
If a color print shows a few faint details, the Film Speed Dial probably was set to 3000. Set it to 75.



### MANY WHITE SPECKS

They are a sign that you pulled the yellow tab too swiftly; slow down a bit.





### **TOO DARK: ALL PICTURES**

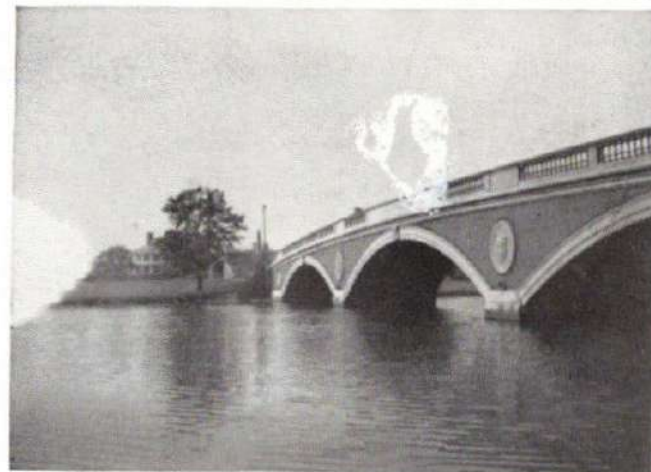
Probably the L/D control was set incorrectly. For pictures outdoors or by direct flash, set it to Normal. If that's where it was to begin with, turn it toward LIGHTEN (page 28). For pictures in dim light, set it as shown on page 34.



### **TOO LIGHT: ALL PICTURES**

Overexposed, probably because the L/D control was set incorrectly. For most pictures, set it to Normal position. If that's where it was to begin with, turn it toward DARKEN.

## **MISCELLANEOUS**



### **U-SHAPED WHITE AREA**

Several possible causes: One or more white tabs were folded under when you loaded the film pack (correct this as shown on page 17, bottom). Or, you pulled the yellow tab too slowly (page 25). Or, there may be dirt on the ends of the rollers; keep them clean (page 40). Or, in some way you squeezed the tab slot end of the camera back while pulling the yellow tab (see page 25 for the correct way to hold the camera).

**Daylight pictures will be badly exposed if the flashgun is plugged in. Check that the flashgun is not plugged in when making daylight pictures.**



## PICTURE TROUBLES (Cont.)



### REPEATED WHITE SPOTS

Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 40).



### MUDDY LOOKING PRINT

It wasn't developed long enough. Develop both black and white and color prints for the full time recommended in the film instruction sheet. See page 30 for details of how to use the Cold-Clip with color prints. If you don't develop long enough, color prints will be brownish pink over-all; black and whites will be muddy gray.



### SUBJECT FUZZY, REST SHARP

If the subject didn't move but is unsharp you didn't focus carefully. Check page 8 to be sure that you are focusing in the proper manner.





### UNDEVELOPED EDGES OR CORNERS

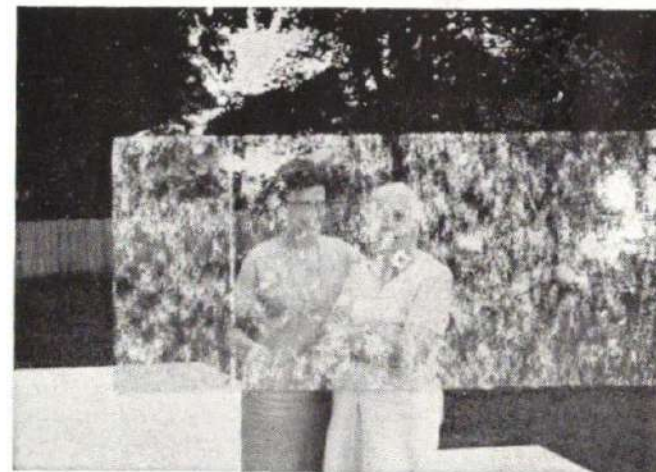
Picture flaws such as this one are usually caused by pulling the yellow tab out at an angle. In this example the tab was pulled down, instead of straight. When this happens the developer is not spread evenly over the picture and edges and corners may not develop. Pull the yellow tab out straight and swiftly, all the way (pages 24, 25).



### ORANGE-RED MARKS ALONG EDGE

Reddish-orange marks like these (A) along the edge and/or in the corners of the print generally indicate that the yellow tab was pulled out of the camera at an angle. Pull the yellow tab out straight and swiftly, all the way (pages 24, 25).

## MISCELLANEOUS



### OBLONG IN PRINT

The oblong is pink or red in a color picture. You didn't pull the white tab all the way out of the camera. As a result, when you pulled the yellow tab, the white tab was dragged back into the camera and spoiled the picture.

Always pull the white tab right out of the camera (page 24).



## PICTURE TROUBLES (Cont.)



### STREAMERS OF LIGHT

You made a flash color picture with the Lighting Selector set to BRIGHT SUN ONLY, instead of ALSO FLASH. At this small lens opening there was not enough light from the flash so the electric eye also made a time exposure during which you or the lights moved. Or, with the correct setting you were too far from the subject, the flash was too weak and the electric eye also made a time exposure.



### CORNERS, EDGES VERY DARK

This happens mainly with 3000 speed black and white film and only with subjects in the bright sun. Caused by having the Lighting Selector set to INDOORS WITHOUT FLASH when it should be set to OUTDOORS OR FLASH (page 18).

It may also occur, to a lesser degree, with color in very bright sun. If so, shift the yellow square in the Lighting Selector to BRIGHT SUN ONLY (page 20).



### UNDEVELOPED AREAS IN PRINT

It may be a single blank white area or a combination of blank areas and streaks (orange in color pictures) as shown. You pulled two or more white tabs before pulling a yellow tab, causing: uneven spread of developer; jammed film; or developer smeared on rollers. Always inspect and clean the rollers before taking more pictures.

If no yellow tab appears when you pull a white tab, never pull another white tab. Follow the directions on page 26.



## **PROTECT FILM AND CAMERA FROM HEAT**

Extreme heat and high humidity can damage your films, especially after the film pack has been placed in the camera. Don't leave a loaded camera or packages of film lying in direct sun. Remember that the glove or luggage compartment of a car can get as hot as an oven. If you store film or a loaded camera in a closet, keep it near the bottom where the air is cooler. Don't remove a film pack from its sealed foil inner wrapping until you are ready to use it.

## **WHERE TO WRITE FOR INFORMATION**

If you have any questions about the operation and performance of the camera, films, and accessories, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139. If you have any picture difficulties which are not explained in this booklet, send samples to Customer Service with details about how you made the picture. Please include a clearly printed or typewritten return address.

## **WARRANTY**

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will repair it at no charge providing the camera is shipped by prepaid transportation to one of the authorized

repair stations listed on the next page. This guarantee covers the camera for one year from date of original purchase.

The guarantee does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, wear and tear, or rough or heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment and parts to repair these cameras. No reimbursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the guarantee and charges will be made for any subsequent work that may be required.

No liability is assumed for film or flashbulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent needless film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

If the problem concerns flash pictures, be sure to return the flashgun with the camera and in the same package.



## FILMS AND ACCESSORIES FOR MODEL 250

### ALL-PURPOSE FILMS

Polacolor®, 75 speed color	Type 108
3000 speed black & white	Type 107

### ACCESSORIES

FLASHGUN #268

Use only M-3 clear, not blue bulbs

DEVELOPMENT TIMER #128

Accurate timing improves color pictures

PORTRAIT KIT #581A

For subjects 19-42 in. from camera

CLOSE-UP KIT #583A

For small subjects 9-15 in. from camera

CLOUD FILTER #516

For b & w only; brings out clouds in blue sky

UV FILTER #585

For color; cuts excess blue in shade pictures

SELF-TIMER #192

Lets you get into your own pictures

CABLE RELEASE #191

For dim light pictures; reduces camera shake

COLD-CLIP #193

Must use with color film in cool weather

PICTURE ALBUMS #519, #521

To safely store, quickly show 72 pictures

CARRYING CASES #322, #324,

For camera, film, accessories, etc. #325, #326



**SHOOT** Gently press No. 2 button until shutter clicks. In dim light hold No. 2 down, hold steady until second click as shutter closes.

**1**

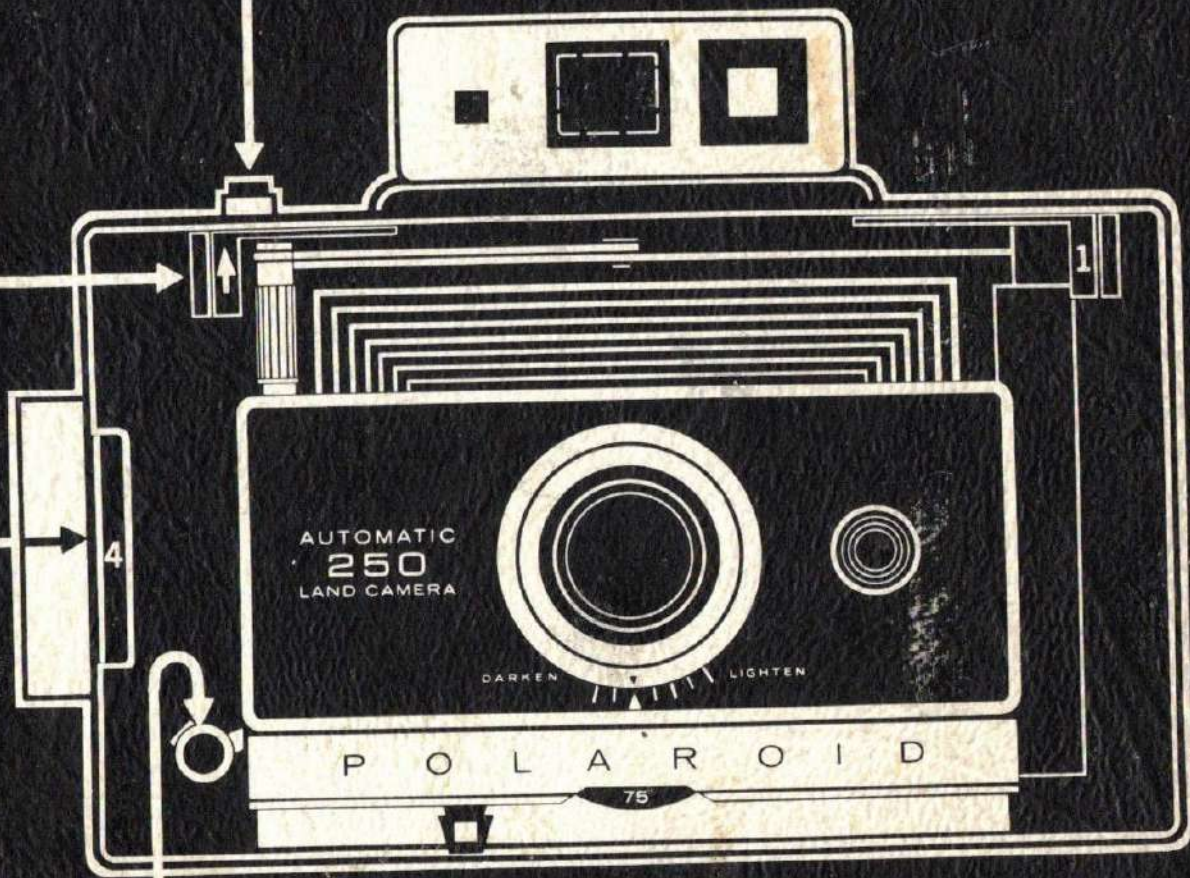
**FOCUS**

Look through viewfinder window. Aim bright spot at subject. Push No. 1 buttons back and forth until two images in bright spot become one.

**4**

**PULL TABS**

Pull small white tab straight out of camera, all the way; large yellow tab will pop out. Pull yellow tab straight out of camera, all the way, moderately fast, smoothly, without hesitation. THIS STARTS DEVELOPMENT. Develop for full time recommended in film instruction sheet. Separate white print from brown paper. Don't touch face of print until thoroughly dry.



**3**

**RESET** Press No. 3 button down until it locks and stays down.