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POLAROID AUTOMATIC 250 LAND CAMERA

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1

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
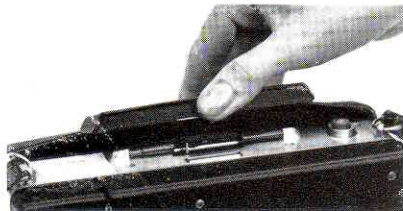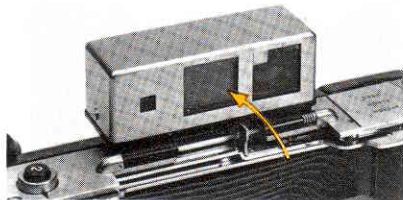
1. Magnet holds cover down. Lift back edge.

POLAROID AUTOMATIC 250 LAND CAMERA

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

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

4. Lift finder up and back; magnet will grip it.
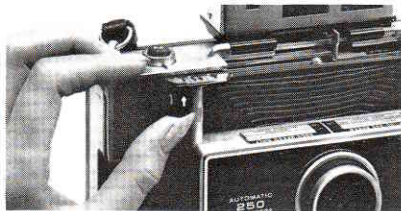
5. Raise button No. 1; this unlocks camera front.
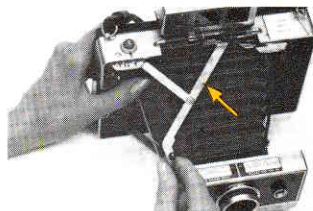
6. Pull camera front out as far as it will go.

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

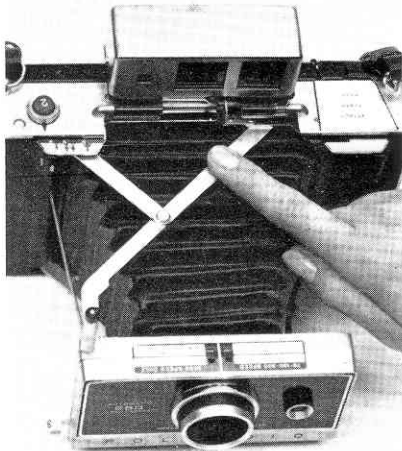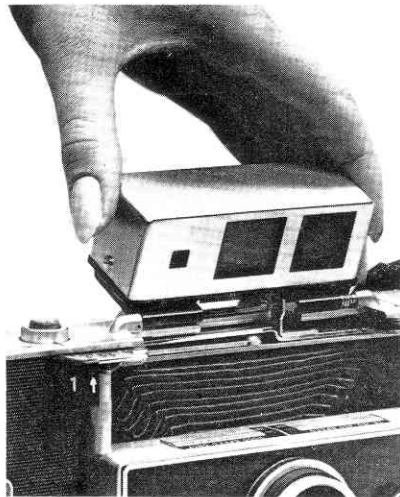A magnet holds the finder up. Fold the finder down gently. Try not to bang it on the camera.

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

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.

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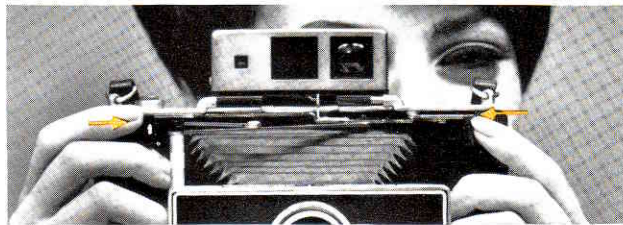
Push the No. 1 buttons back and forth until the two images in the bright spot become one — sharp and clear. Now the camera is focused. The yellow frame automatically adjusts to show what will be in the picture. Center your subject. Shoot.

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 3½ ft. If you want to come closer than 3½ ft., you must use either the portrait or close-up kit described on page 42.

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.

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 page 9). 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, development is started 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.

Copies and enlargements: You can get them in black and white or color from Polaroid Copy Service. For details, see the film instruction sheet.
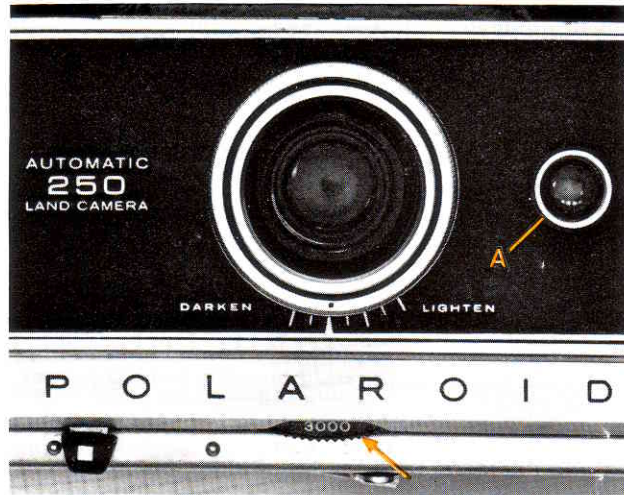

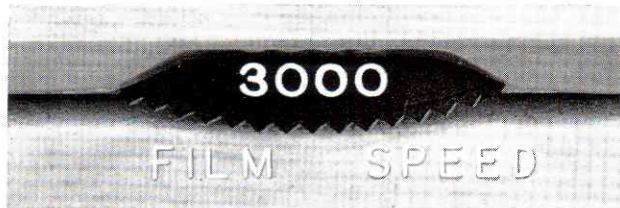3000 speed black and white film. Set the camera's film speed dial to 3000.

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

For 3000 speed black and white film. ▲

▼ For 75 speed color film.

The Film Speed Dial (arrow) 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 (A) can't make a correct exposure. 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.
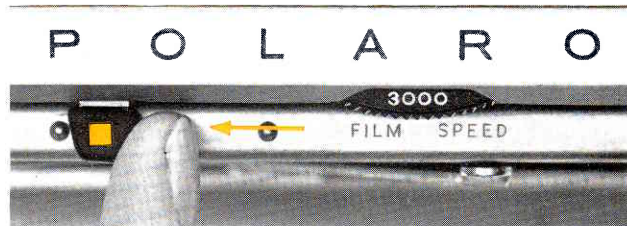
With 3000 speed film

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.

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.

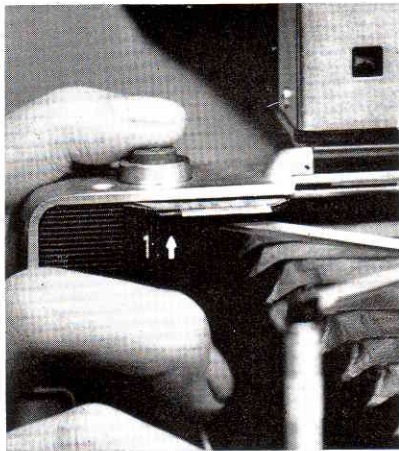With 75 speed color film, use this side of the Lighting Selector.
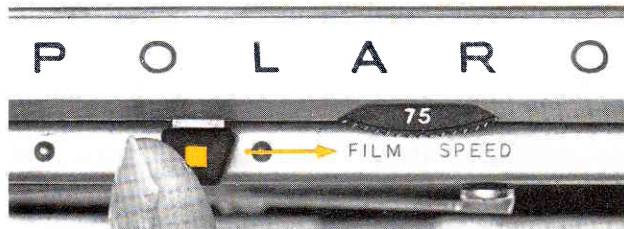
Push the knob to set the yellow square.

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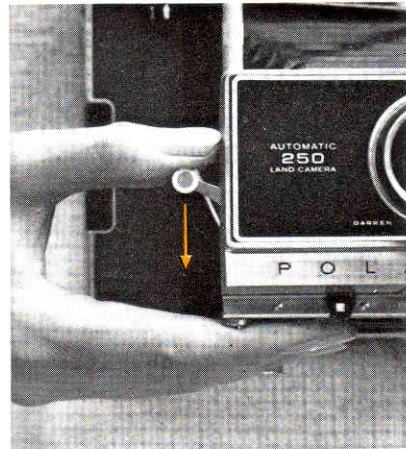
THREE is for resetting. Right after snapping a picture, always push down No. 3 button firmly until it locks and stays down. This resets the shutter for the next picture. If you don't reset No. 3 button, you won't be able to shoot.

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 little package of silica gel 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.
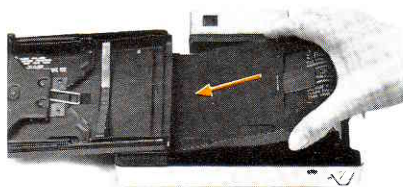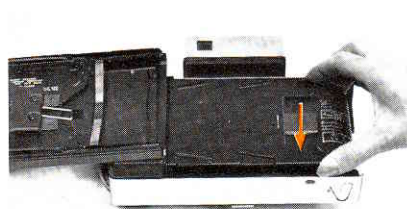
HOW TO LOAD A FILM PACK (Cont.)
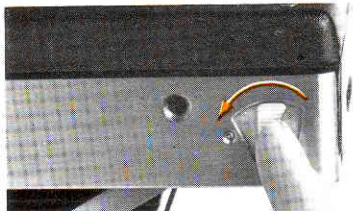
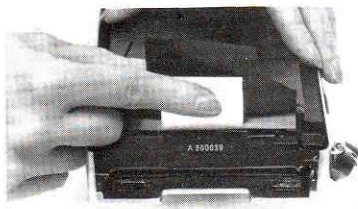**1.** Push the back door latch; the dcor will pop up.
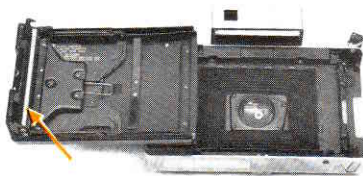
2. Open it all the way. Are the rollers (arrow) clean? If not, clean them as shown on page 38.

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.
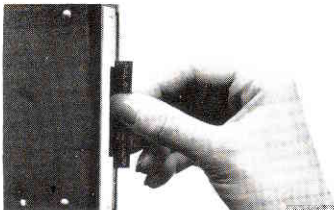

4. Push the pack down into the camera. You'll feel it snap into place.

5. & 6. Be sure the white tabs are free and not folded under. 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.
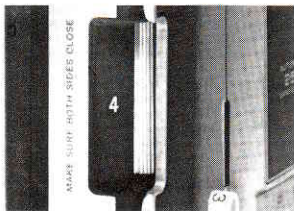
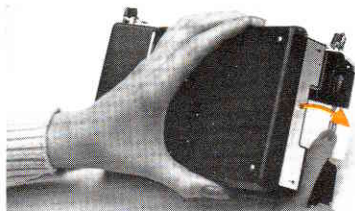**7. & 8.** Pull the safety cover all the way out of the camera without stopping. Don't rip it.

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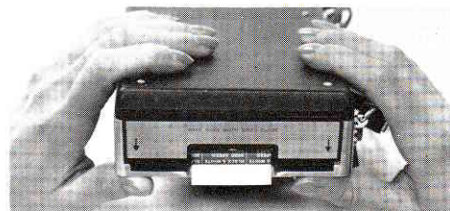
IF NO WHITE TAB APPEARS

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

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

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 75 SPEED COLOR FILM

75·150·300 SPEED

BRIGHT SUN ONLY

BRIGHT SUN OR DULL DAY
ALSO FLASH

Set the yellow square as shown for most color pictures.

75·150·300 SPEED

BRIGHT SUN ONLY

BRIGHT SUN OR DULL DAY
ALSO FLASH

This setting is used only for special situations.

DARKEN · LIGHTEN

P O L A R O I D

75
FILM SPEED

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.

DARKEN · LIGHTEN

P O L A R O I D

75
FILM SPEED

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.

18

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 30).

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 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 25, 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 26 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

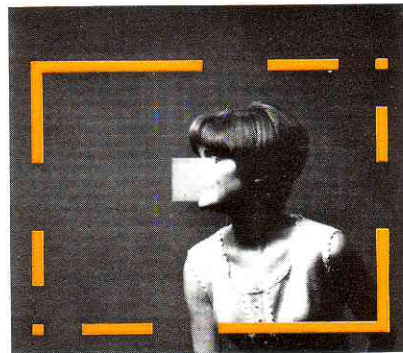**Never try to use flash with daylight color pictures.**
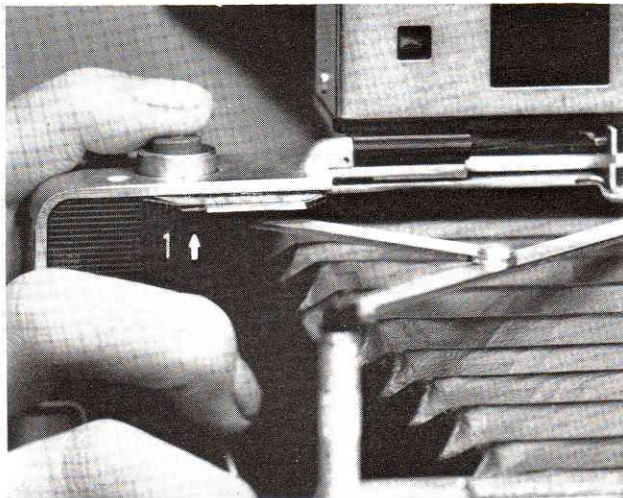
HOW TO TAKE A PICTURE!
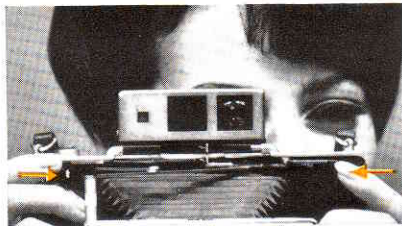
FRAME

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. 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 taking pictures in the shade or indoors without flash, 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.
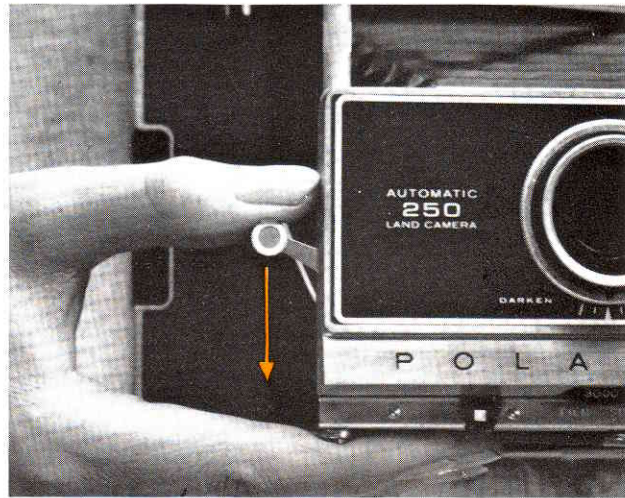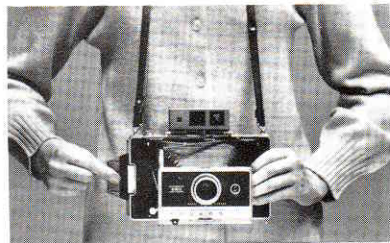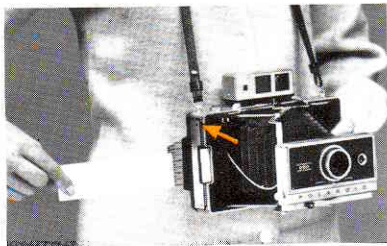
3 **RESET:** Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away.

HOW TO DEVELOP THE PRINT
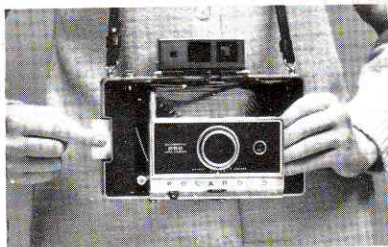
First, the small white tab.   Pull it all the way out of the camera.   Don't block the door (arrow).

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 (arrow) 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

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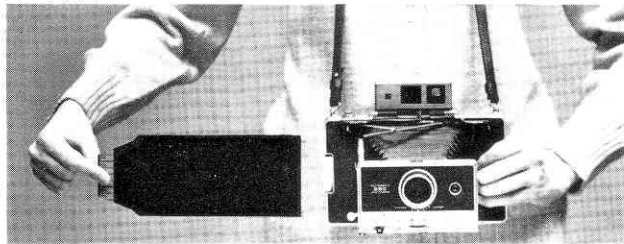
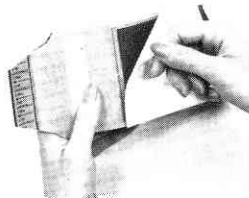Pull it straight out of the camera, swiftly.   Begin timing development.

Strip off the white print.

Fold up the negative.

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.
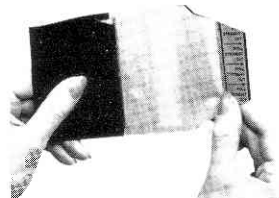
After the recommended development time, quickly strip the white print off the brown paper starting from the end nearest to the yellow tab. A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print 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 27 for how to coat prints).

To avoid contact with chemicals left after the print is removed, fold up the negative with the moist side in. Please put it in a waste basket 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 24 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 24.

**Check the temperature! It's important. See page 25.**

# IF NO YELLOW TAB POPS OUT WHEN YOU PULL THE WHITE TAB, STOP!
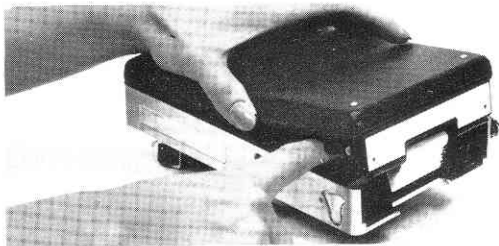
Don't pull another white tab. Instead, gently open the camera back just enough to get one finger under it to hold down the film pack and keep it in place. Do this indoors
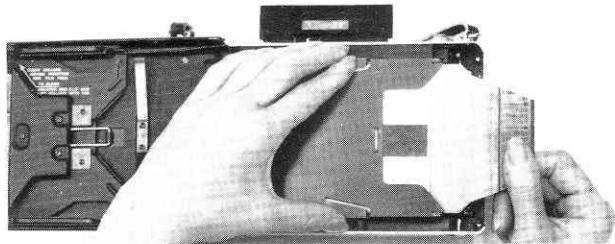
or in the shade. While holding the pack down lightly (picture at left) slowly open the back all the way and take hold of the topmost yellow PULL tab, as shown.
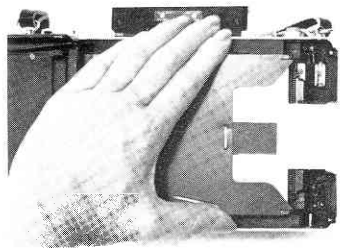
Gently pull the entire picture assembly all the way out of the pack and discard it. Don't try to save it. While the back door is open check that the rollers are clean (page 38).
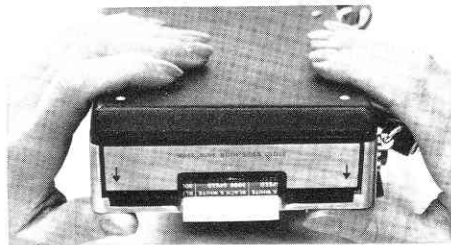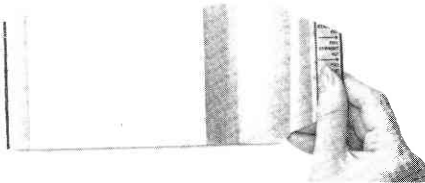
Close the back of the camera, making sure that the next white tab sticks out of the small slot next to No. 4. Check that both sides of the back latch securely.