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POLAROID 210 LAND
AUTOMATIC 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
How to focus for pictures of people	9
How to focus for subjects other than people	10
Practice the 1, 2, 3 system	11
What you should know about your film	12

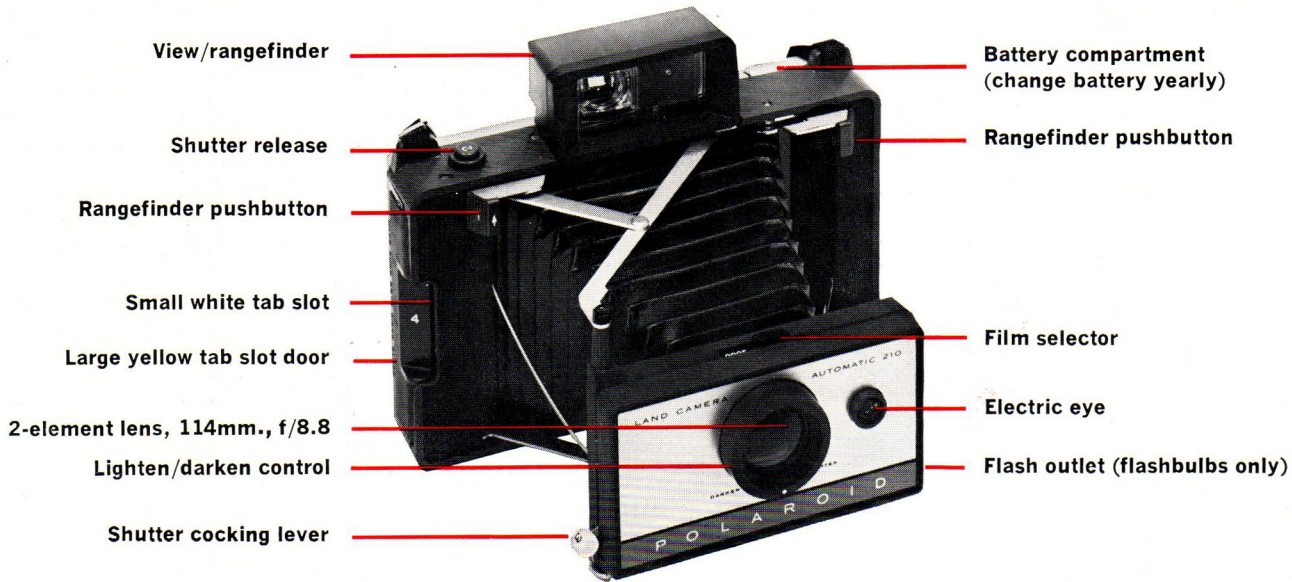
Operation

How to load a film pack	13
How to set the camera for 3000 speed film	16
Tips for good daylight black and white pictures	17
How to set the camera for 75 speed color film	18
Tips for good daylight color pictures	19
How to take a picture	20
How to develop the print	22

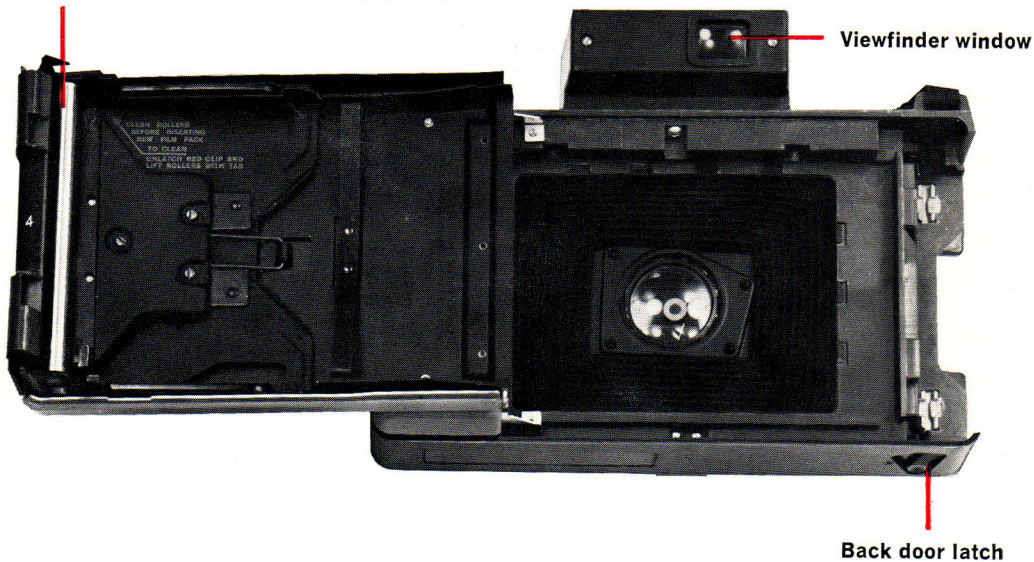
If no yellow tab appears	24
Check the temperature! It's important	25
How to make prints lighter or darker	26
Care of the print	27
How to use the Cold-Clip with color film	28
Troublesome lighting situations to avoid	30
Using 3000 speed black and white film in dim daylight	31

Miscellaneous

You must take care of your camera	32
Flash pictures	34
Some helpful accessories	35
Copies and enlargements	36
Picture troubles, their cause and cure	37
Protect film and camera from heat	41
Where to write for information	41
Warranty	41
List of repair stations	42



Steel rollers
(important: keep them clean as described on page 32)



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. 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:

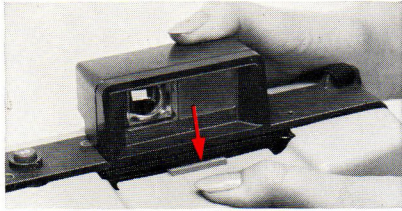
Plan and think before you shoot.

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

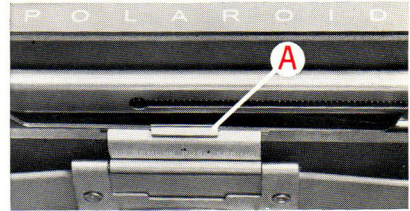


1. To unlatch cover, press on center of top.

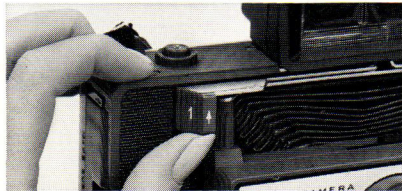


2. You can let cover hang down or . . .

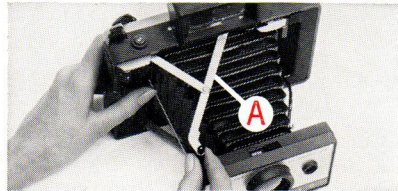
GETTING ACQUAINTED



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



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



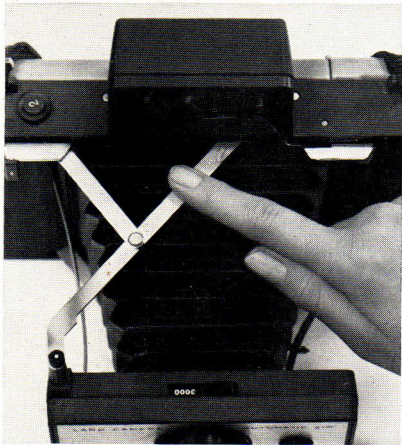
5. Pull camera front out as far as it will go.

PHOTO 5, IMPORTANT: Be sure to pull the camera front out until there is a definite click and the locking bar (A) snaps

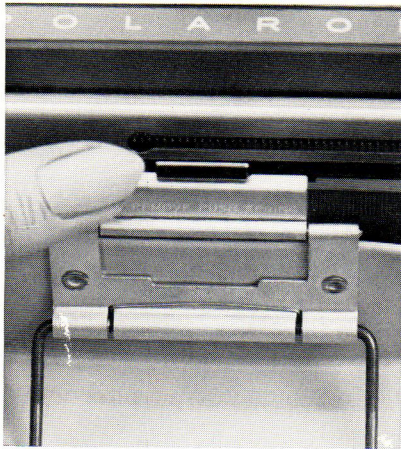
into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

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

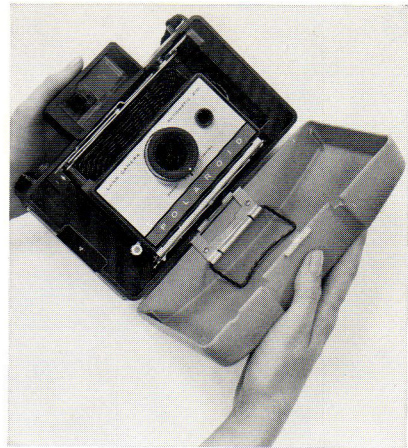
HOW TO CLOSE AND COVER THE CAMERA



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



If you have removed the cover: to replace it, slide the hinge down over the lock spring until it snaps into place.



Swing the cover up. Press the top center section under the finder housing so it latches securely.

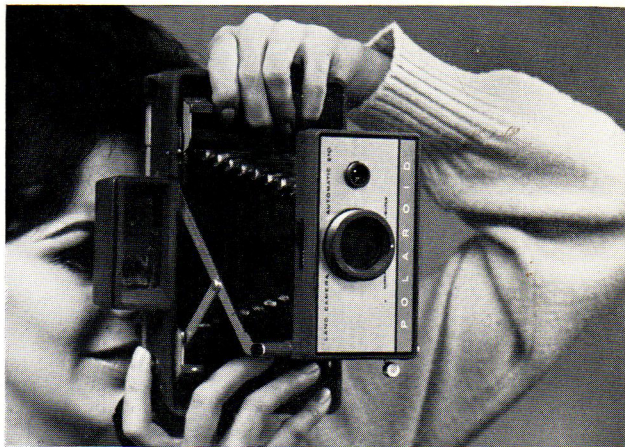
When storing the camera be sure that nothing presses on the No. 2 button; if it's depressed even slightly, the battery may be drained.

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



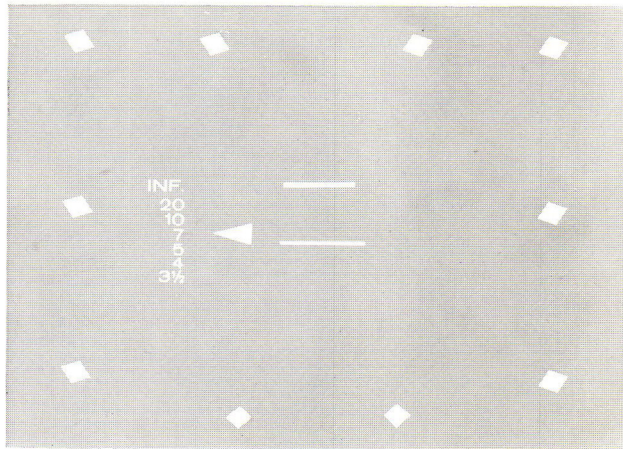
VERTICAL: Grip the camera as you would for a horizontal picture, turn it so your right hand is below. Brace the camera against your forehead and face.

HOW TO AIM AND FOCUS THE CAMERA



THIS IS THE RANGEFINDER: Hold the camera horizontal and put both forefingers on the No. 1 buttons, as shown. Place your eye close to the finder window and look through the finder at a plain wall, or the sky. You'll see the pattern shown at right.

Push the No. 1 buttons back and forth. Notice that one



line moves up and down. Also, the diamonds move in and out. Their inner points outline the picture area.

The two horizontal lines are used to focus for pictures of nearby people, as shown on the opposite page. The distance scale and arrow are for pictures of scenes, big groups, nearby objects, pets, etc. (see page 10).

HOW TO FOCUS FOR PICTURES OF PEOPLE

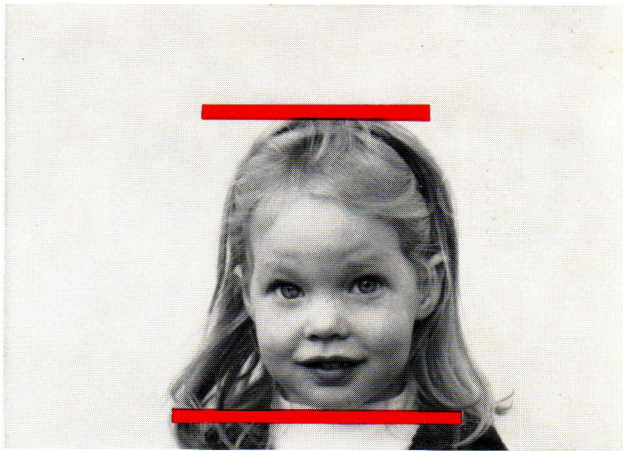


FOR ADULTS: Place the top line at the top of your subject's forehead, and move the No. 1 buttons to place the moving line at the bottom of the chin.

If the lines won't separate far enough to frame the subject properly, you're too close; back up a bit.

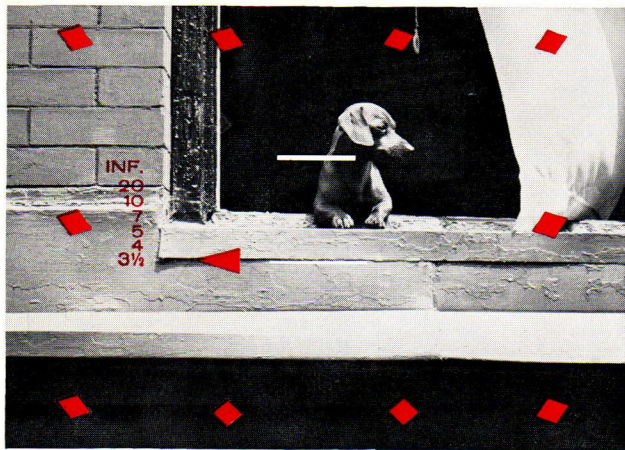
For vertical pictures, focus with the camera horizontal, then turn it to aim and shoot.

GETTING ACQUAINTED

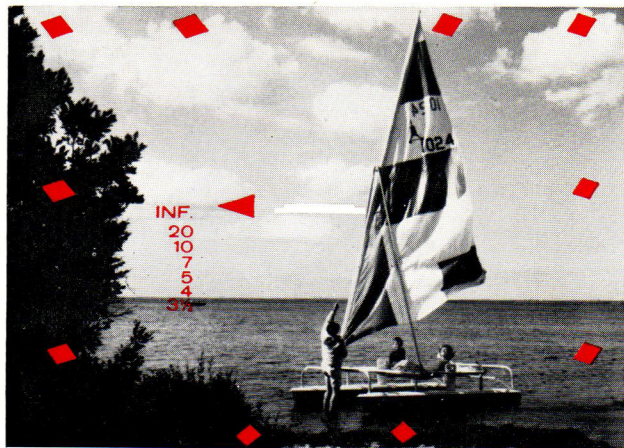


FOR SMALL CHILDREN: If they're 1-3 years old, place the top line on top of the head and the moving line at the bottom of the chin. With bigger children, focus in the same way as for adults.

HOW TO FOCUS FOR SUBJECTS OTHER THAN PEOPLE



FOR PETS, BABIES, OBJECTS: For pictures of babies, pets, and inanimate objects up to 20 ft. from the camera, estimate carefully the distance from the camera to the subject. Then push the No. 1 buttons back and forth until the arrow points to that distance (3½ ft. here). Do not use the two white lines in the rangefinder for such subjects.

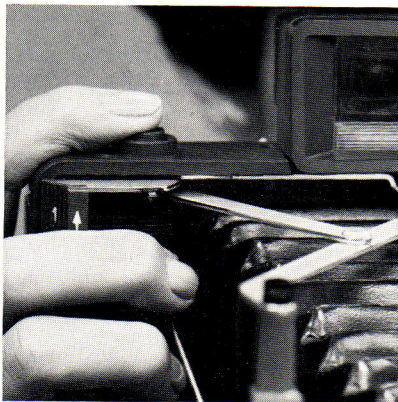


FOR SCENIC PICTURES: For all scenics, and for all pictures of subjects more than 20 ft. from the camera, push the No. 1 buttons to set the arrow opposite the INF (infinity) setting. Do not use the two white lines in the rangefinder; they are only for pictures of people up to 20 ft. from the camera.

PRACTICE THE 1, 2, 3 SYSTEM

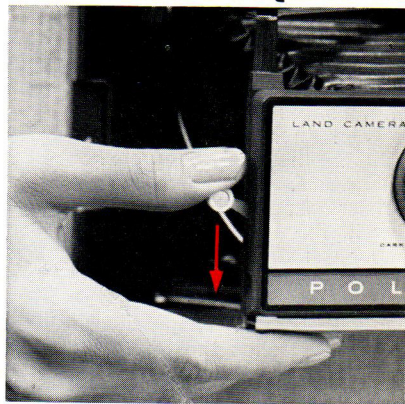


ONE is for focusing. Look through the finder at someone nearby. Place the top rangefinder line at the top of your subject's forehead. Practice pushing the No. 1 buttons to place the moving line at the bottom of your subject's chin.



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.

GETTING ACQUAINTED



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.

WHAT YOU SHOULD KNOW ABOUT YOUR FILM

This camera uses Polaroid Land pack films. A 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 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

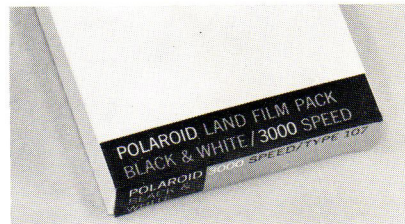
the chemicals between the negative and print paper to form a picture "sandwich".

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

At present there are two Polaroid pack films available: 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).

CAUTION: The Polaroid Land process uses a caustic jelly which is safely packed inside sealed containers within the metal-plastic pack. If accidentally you should get some of this jelly on your skin, wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. It is particularly important to keep the jelly away from eyes and mouth. Keep discarded materials out of reach of children and animals, and out of contact with clothing and furniture, as discarded materials still contain some jelly.



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



75 speed color film. Set the Film Selector to 75.

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.

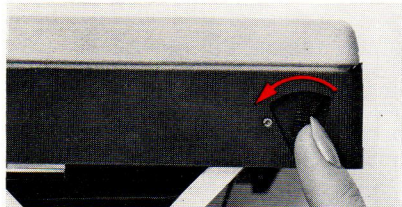
Always open the package and load film in the shade, not in direct sunlight, to avoid fogging the film.

A special request!

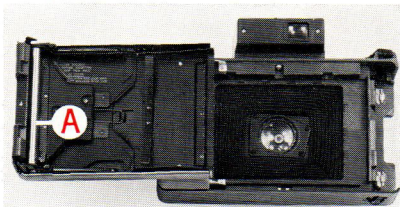
As soon as you open the film pack you will begin to accumulate waste paper. There will be more when you develop the pictures. We hope that it won't become litter in the streets or be scattered around the landscape.

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.

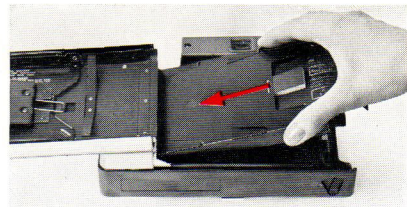
HOW TO LOAD A FILM PACK (Cont.)



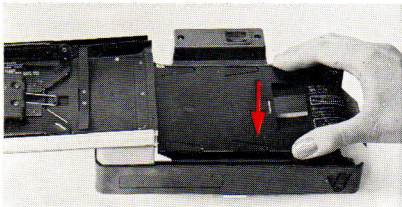
1. Push the back door latch; the door will pop up.



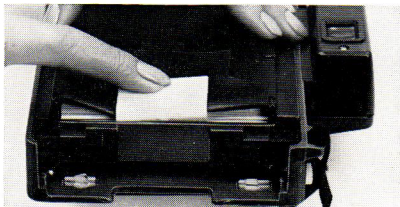
2. Open it all the way. Are the rollers (A) clean? If not, clean them as described in the section on care of your camera.



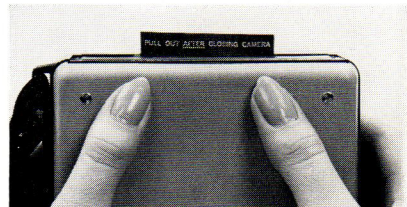
3. Hold the film pack by the edges as shown and push the closed end of the pack under the door hinge against spring tension.

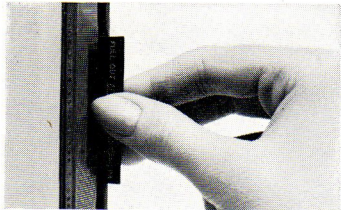


4. Push the pack down into the camera. You'll feel it snap into place.

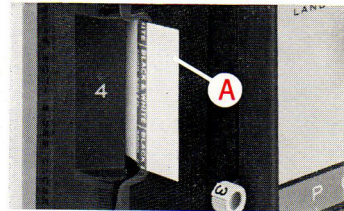
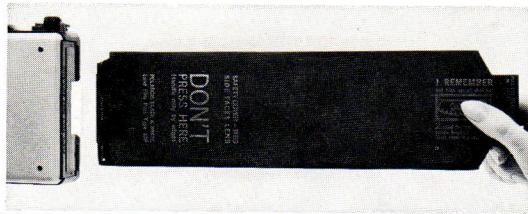


5. & 6. Check to be sure that the white tabs are not caught between the film pack and the camera body. Close the back door. Press both sides firmly to be sure that both sides latch. The black tab of the safety cover must stick out of the small slot. If not, reopen the back, lead the tab out.



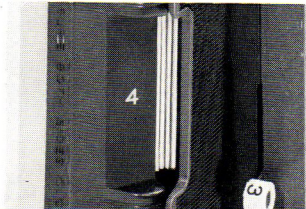


7. & 8. Pull the safety cover all the way out of the camera without stopping. Don't rip it.

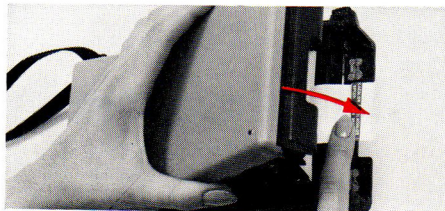


9. With the safety cover out, the white tab (A) should stick out of the small slot (No. 4). Don't pull the white tab. You're now ready for the first picture.

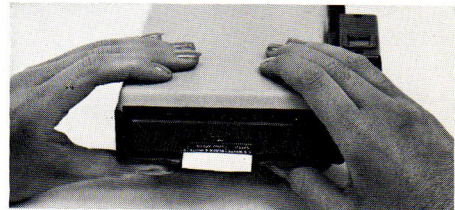
IF NO WHITE TAB APPEARS



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.

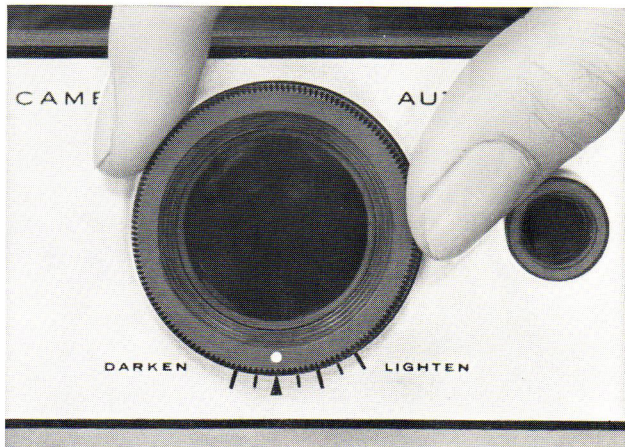


3. Close the back of the camera, making sure that both sides are locked securely and the white tab is outside in the No. 4 slot.

HOW TO SET THE CAMERA FOR 3000 SPEED FILM



Set the Film Selector as shown for black and white pictures with 3000 speed film.



Set the white dot on the Lighten/Darken (L/D) control next to the arrow, as shown. This is the Normal position.

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, shoot with the light coming from behind you and from the side.

Avoid dim light: The shutter moves slowly and your picture may be blurred. But if you are using 3000 speed film and must make a picture without flash in dim light, follow the suggestions on page 31.

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 30).

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 to help fill the print and add a feeling of distance.

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 page 25, which explains how the temperature affects your pictures and what to do about it.

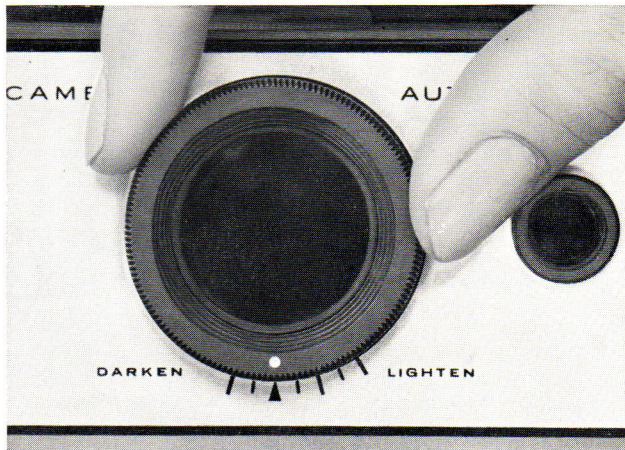
If your picture is too dark or too light: Use the L/D control as shown on page 26 to make the next one of the same subject, in the same location and lighting conditions, come out exactly as you want it to.

Never try to use flash with daylight pictures.

HOW TO SET THE CAMERA FOR 75 SPEED COLOR FILM



Set the Film Selector as shown above for all color pictures. Set the Lighten/Darken control (right) to Normal, as shown, with this exception. On some color film packs you'll find a printed instruction telling you to set the L/D control one mark toward Lighten for all pictures made with that pack. Please follow those instructions, which may vary from pack to pack;



they are important. The new position of the L/D control then becomes the Normal setting for all daylight pictures made with that pack. You can still make your pictures lighter or darker (page 26) with the L/D control. If there's no special instruction on the pack, set the L/D control to Normal as shown above.

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 be able to see. For scenic pictures, try to get something big, solid looking, and colorful into the foreground.

Focus carefully: Focus on the main subject. It will be sharp, but objects much farther or nearer than the subject 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 sub-

OPERATION

ject 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.

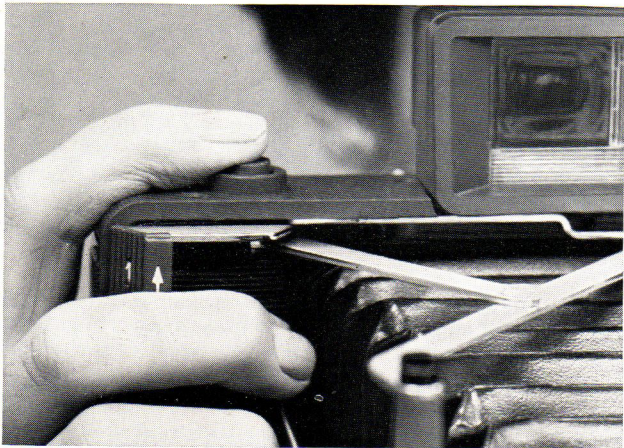
HOW TO TAKE A PICTURE



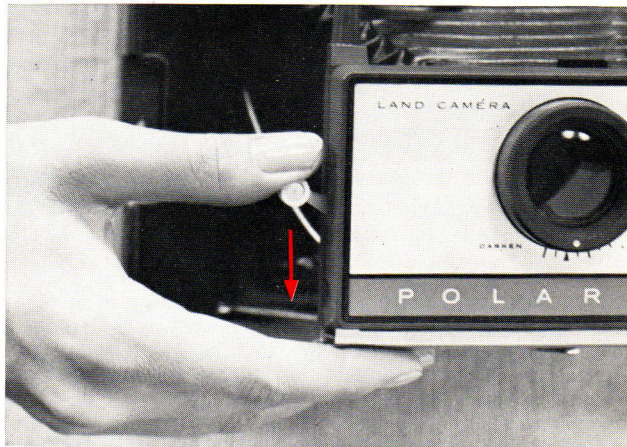
1 FOCUS: Look at your subject through the finder window. Come close enough to fill most of the frame. Place the top line of the rangefinder at the top of your subject's forehead. Then push the No. 1 buttons to place the



moving line at the bottom of the subject's chin. For pictures of children, pets, nearby objects, and scenics, follow the focusing instructions on pages 9 and 10.

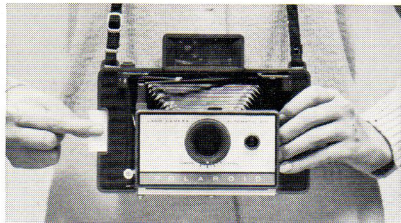


2 SHOOT: Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black and white in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then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

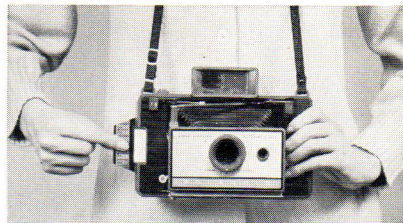
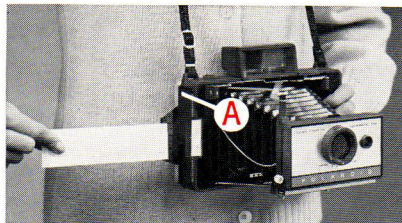


3 RESET: Immediately after snapping a picture, press No. 3 button down firmly until it locks and stays down. This resets the shutter so you'll be ready for the next picture. Always reset No. 3 right away.

HOW TO DEVELOP THE PRINT



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

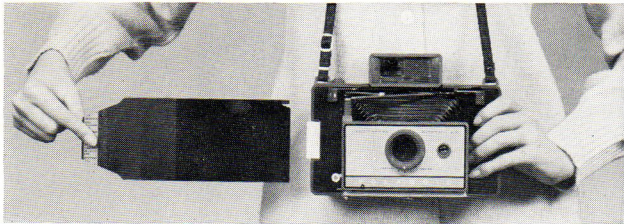
Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow tab in the center so it will come out straight when you pull it out of the camera. If you pull the yellow tab out at an angle, one edge of your picture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

PULL STRAIGHT, PULL SWIFTLY



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

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

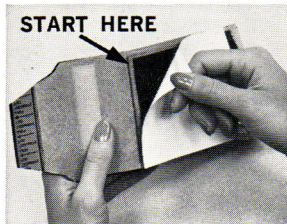
After the recommended development time, quickly lift the print from the rest of the paper, starting from the end nearest to the yellow tab. A color print will look nearly dry, but don't touch the face for a few minutes. It will harden to a tough, glossy finish. When it is dry, mount it on a color print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

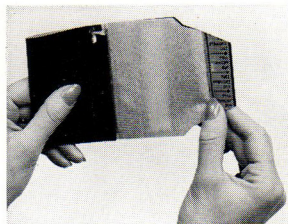
Check the temperature! It's important. See page 25.

210

OPERATION



Lift off the print.



Fold up the negative.

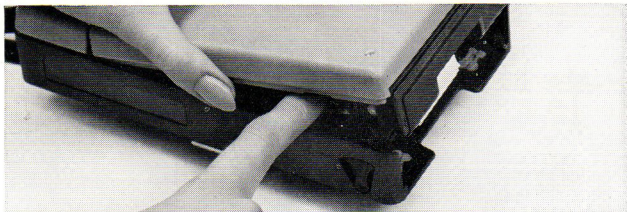
Avoid contact with chemicals left on the negative after the print is removed. (Be sure to read the CAUTION paragraph about this in your film instructions.) Fold up the negative with the moist side in. Please put it in a wastebasket or film box. Don't be a litterbug!

If no yellow tab pops out when you pull the white tab, stop. Don't pull another white tab. Page 24 shows you what to do in this situation.

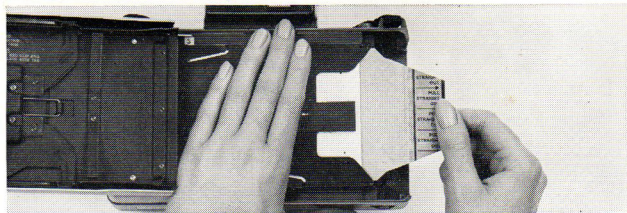
Never pull a white tab when you can see a yellow tab. If you do so accidentally, don't pull the yellow tabs that appear or you'll spread developer all over the rollers. Instead, remove the yellow tabs as shown on page 24.

23

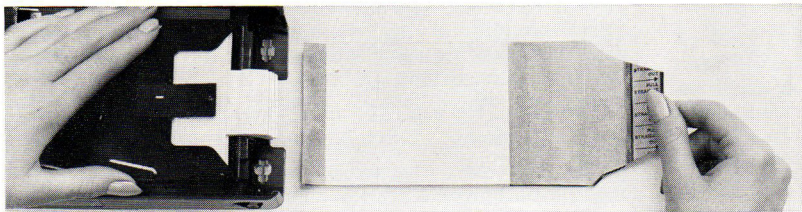
IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!



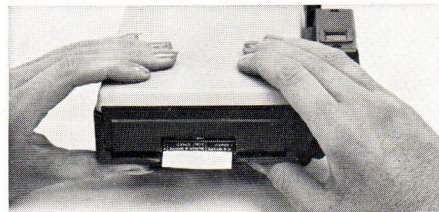
Don't pull another white tab. Instead, gently open the camera back just enough to get one finger under it to hold down the film pack and keep it in place. Do this indoors



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 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 32).



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 32).

OPERATION

HOW TEMPERATURE AFFECTS COLOR FILM

The normal development times for color film are set for temperatures of 75°F (24°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 28). Prints developed in cold weather without using the Cold-Clip will be dark, with muddy colors.

As a general rule, use the Cold-Clip whenever it's too cool to be comfortable in a short-sleeved shirt.

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

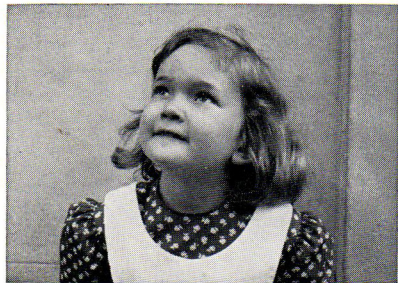
But when you're sweltering and can think only of a cool drink and a swim, it may be too hot for best results with color film; your prints may show weak colors. For more details, see the film instruction sheet.

HOW TEMPERATURE AFFECTS BLACK AND WHITE FILM

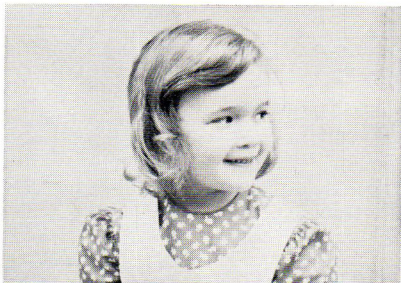
The normal development times are set for temperatures of 70°F (21°C) and above. **As a rule, if it's too cool to be comfortable in a short-sleeved shirt, develop pictures for a longer-than-normal time.** Time and temperature recommendations may change; see your film instructions for details.

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

HOW TO MAKE PRINTS LIGHTER OR DARKER



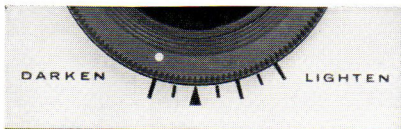
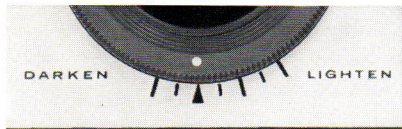
This is well exposed ... leave the L/D control here.



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



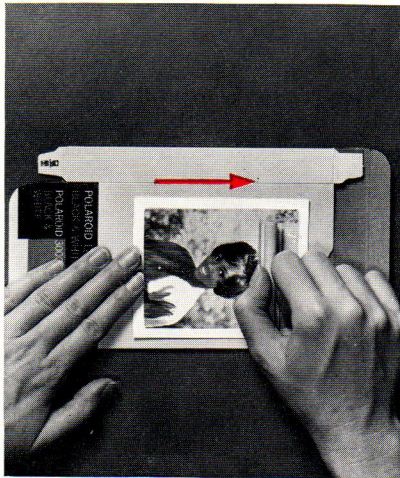
If it's too dark ... set the L/D control here.



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 ball-point 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.

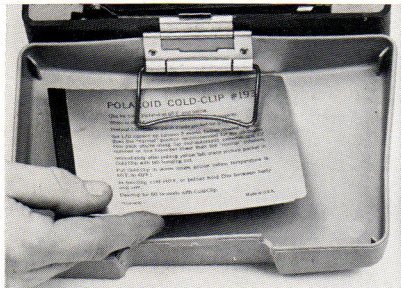
Don't use corner mounts, paste, glue, or rubber cement to mount pictures. Many adhesives contain impurities that discolor pictures. Never put your pictures in albums with black paper leaves; use Polaroid Picture Albums.

MOUNT COLOR PRINTS

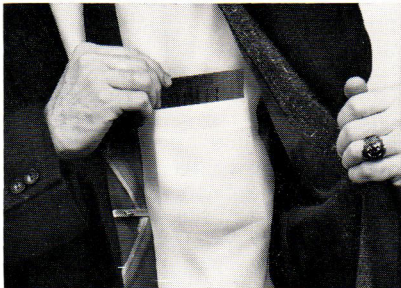
Color prints should be mounted to protect them from curling or from being bent and cracked due to rough handling. Use the Polacolor Print Mounts supplied with each color film pack. **DO NOT COAT COLOR PICTURES.**

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 conditions described above.

TROUBLESOME LIGHTING SITUATIONS TO AVOID



Against the sun.



Subject in shade, bright sun behind.



Face turned out of bright sun.

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 on the background is much brighter than the light on the subject, 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, but the background is brightly lit. Result: exposure trouble.

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.

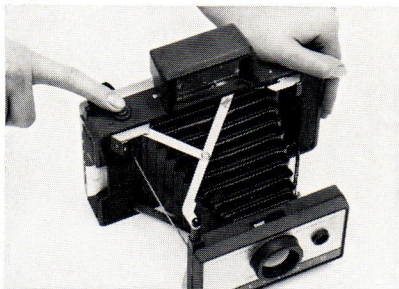
The best way to beat this problem is to arrange your subjects so the light on them comes from behind you or from the side. Then set the L/D control to Normal position.

USING 3000 SPEED BLACK AND WHITE FILM IN DIM DAYLIGHT

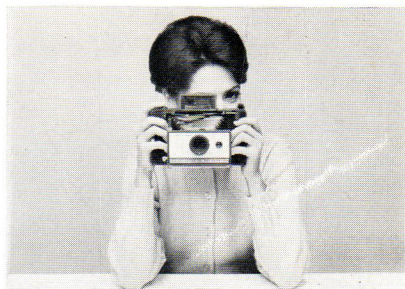
OPERATION



Brace it against a wall or door.



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



Rest your elbows on something.

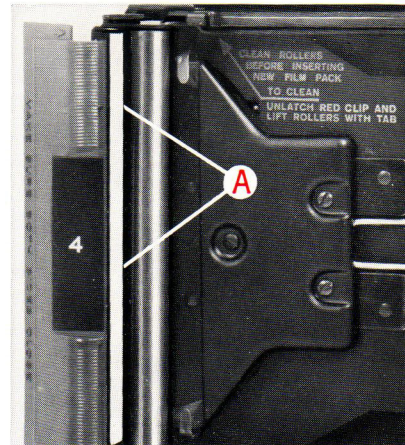
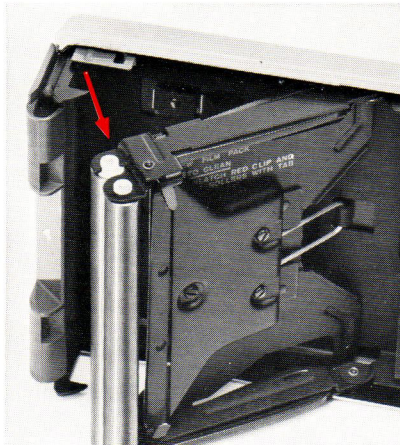
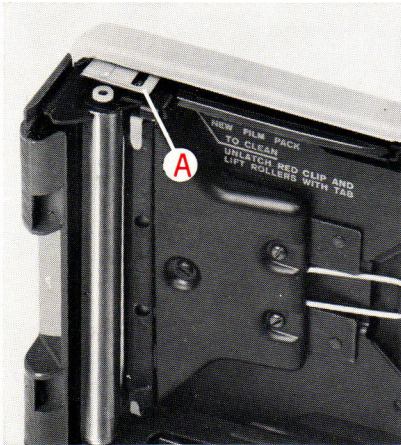
In dim light hold No. 2 button down and stay very still until you hear the second click as the shutter closes. Then you can move and let No. 2 up.

With 3000 speed black and white film you can shoot pictures without flash in the shade or on a dark, cloudy day. Provided that the light on the subject is even and there are no deep shadows or bright light sources in the scene, the electric eye can make a long but correct exposure — it may

be 1/10 sec. or as much as a full second. Whatever it is, the camera must be rock steady or pictures will be blurred. Here are shown some ways of steadying the camera.

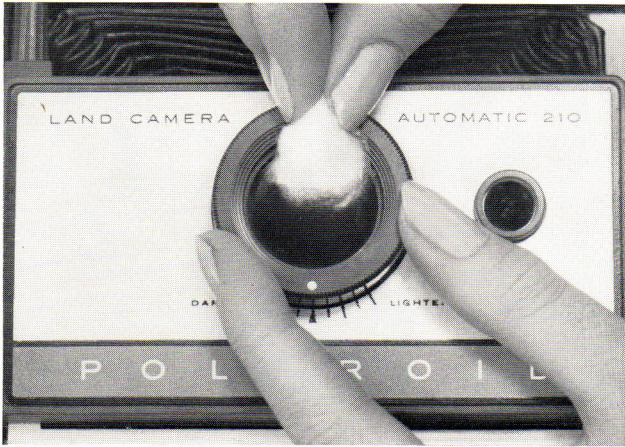
For best results with color film you should always have your subjects in bright daylight.

YOU MUST TAKE CARE OF YOUR CAMERA



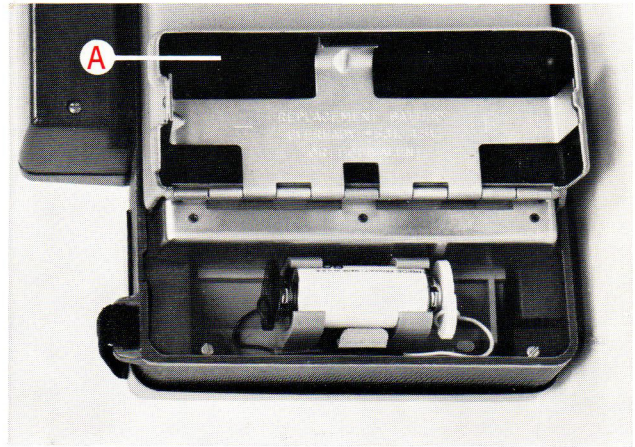
KEEP THE ROLLERS CLEAN: Dirt on rollers can cause repeated spots on the print and poor colors. It can even prevent the yellow tab from popping out. Bits of developer can collect on the rollers, particularly at the ends, and in the back of the camera. Inspect the rollers before loading. Lift up the red 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 BATTERY EVERY YEAR: The battery powers



the electric eye and shutter controls. If it's weak you'll get all-black prints. Use a fingernail to open the compartment door (A) in the back of the camera. Install a new battery of the same or equivalent type, in the same position as the old one. See your Polaroid Land camera dealer for replacements.

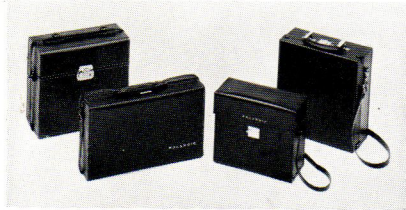
FLASH PICTURES

Many of your most interesting and appealing pictures will be made indoors with flash. Flash pictures are easy to make with your camera and with a little practice you will be able to snap them as simply as you snap pictures in the sunshine.

The Polaroid flashgun clips to the camera and fires when you press the No. 2 button. You just focus the camera on your subject; the camera then sets the exposure for you automatically. Whether you stand 6 ft. from your subject, or move in to 4 ft., or back up to 8 ft., the picture will be well exposed.

Complete instructions for making flash pictures are packed with each flashgun. Your camera dealer will be glad to demonstrate the flashgun for you.

SOME HELPFUL ACCESSORIES



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



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

These simple accessories can add much to your picture-taking pleasure. See your Polaroid camera dealer.



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



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

MISCELLANEOUS

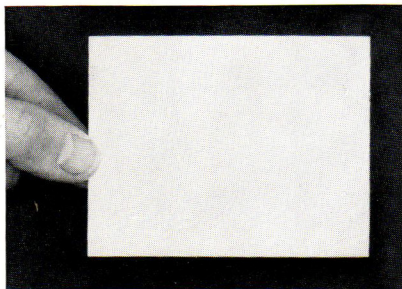
COPIES AND ENLARGEMENTS

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 x 7 in. or 8 x 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.

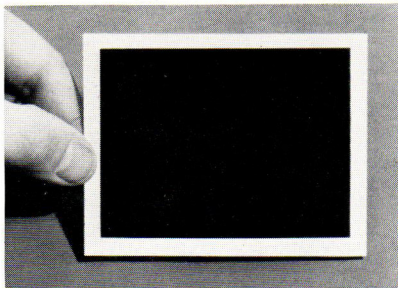


PICTURE TROUBLES, THEIR CAUSE AND CURE



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 Selector 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 Selector probably was set to 3000. Reset it to 75.

MISCELLANEOUS



MANY WHITE SPECKS

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

PICTURE TROUBLES (Cont.)



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.



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.



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 15, bottom). Or, you pulled the yellow tab too slowly (page 23). Or, there may be dirt on the ends of the rollers; keep them clean (page 32). Or, in some way you squeezed the tab slot end of the camera back while pulling the yellow tab (see page 22 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.



REPEATED WHITE SPOTS

Marks like these show that the steel rollers are dirty. Inspect and clean them frequently (page 32).



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 28 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.

MISCELLANEOUS



SUBJECT FUZZY, REST SHARP

If the subject didn't move but is unsharp you didn't focus carefully. Check pages 8 and 9 to be sure that you are focusing in the proper manner.

PICTURE TROUBLES (Cont.)



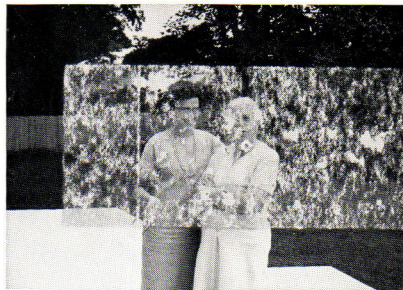
UNDEVELOPED EDGES OR CORNERS

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 22, 23).



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 22, 23).



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 22).

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.

LIST OF REPAIR STATIONS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010

Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

Graf's Camera Repair*
4129 Beverly Blvd.
Los Angeles 90004

R. M. Cudabac
Camera Repair*
184 Second Street
San Francisco 94105

COLORADO

Rocky Mountain
Camera Repair Co.*
240 Broadway
Denver 80203

DISTRICT OF COLUMBIA

SPTS, Inc.*
1240 Mount Olivet Rd., N.E.
Washington 20002

FLORIDA

SPTS, Inc.*
1750 9th Avenue, N.
St. Petersburg 33713 or,
Suite 424,
10 N. E. 3rd Ave.
Miami 33132

GEORGIA

Polaroid Corp.
3720 Browns Mill Road, S.E.
Atlanta 30315

HAWAII

Photocine Servicenter, Inc.*
1892A Kalakaua Ave.
Honolulu 96815

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

International Camera Corp.*
844 West Adams St.
Chicago 60607

IOWA

Polaroid Corp.
2801 Bell Ave.
Des Moines 50321

KENTUCKY

Camera Service, Inc.*
445 South Fifth St.
Louisville 40202

LOUISIANA

Murphy's Camera &
Projector Repairs*
2320-22 Tulane Ave.
New Orleans 70119

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

MICHIGAN

Midwest Camera Repair*
318 Oak St.
Wyandotte 48192

MINNESOTA

Northwest Camera Repair*
415 First Ave. N.
Minneapolis 55401

MISSOURI

Camera & Electronic Service*
711 Westport Road
Kansas City 64111

NEW JERSEY

Polaroid Corp.
380 Franklin Turnpike
Mahwah 07430

Mack Camera Service*
1025 Commerce Ave.
Union 07083

NEW YORK

Photo Tech Repair
Service, Inc.*
78 East 13th St.
New York 10003

NORTH CAROLINA

SPTS, Inc.
1103 Elizabeth Ave.
Charlotte 28204

OHIO

Polaroid Corp.
4640 Manufacturing Ave.
Cleveland 44135

Mack Camera Service*
15504 Industrial Pkwy.
Cleveland 44135

PENNSYLVANIA

Mack Camera Service*
1211 Arch St.
Philadelphia 19107

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

Camera Services, Inc.*
3407 So. Shepherd
Houston 77006

WASHINGTON

Photo-Tronics, Inc.*
223 Westlake Avenue, N.
Seattle 98109

AUSTRALIA

Polaroid Australia Pty. Ltd.
11 Smail Street
Ultimo, N.S.W.

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
Brussels 6

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario

Western Camera Service Ltd.*
1855 W. 4th Avenue
Vancouver 9, B.C.

ENGLAND

Polaroid (U.K.) Ltd.
Office, Rosanne House
Welwyn Garden City
Hertfordshire

Repairs, Huggins Lane
Welham Green, near Hatfield
Hertfordshire

FRANCE

Polaroid (France) S.A.
118 rue des Champarons
92 Colombes

GERMANY

Polaroid GMBH
Königsbacher Strasse 15-21
6 Frankfurt/Main-
Niederrad 1

ITALY

Polaroid (Italia) S.p.A.
Via dei Cignoli 9
20151 Milan

JAPAN

Nippon Polaroid
Kabushiki Kaisha
Mori Bldg. No. 6
32, Nishikubo Tomoe-cho
Shiba, Minato-ku
Tokyo

THE NETHERLANDS

Polaroid (Nederland) N.V.
Haspelstraat 2
P.O. Box 8047
Amsterdam — Slottermeer

SWITZERLAND

Polaroid A. G.
Hardturmstrasse 175
Zurich 8037

FILMS AND ACCESSORIES FOR MODEL 210

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

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

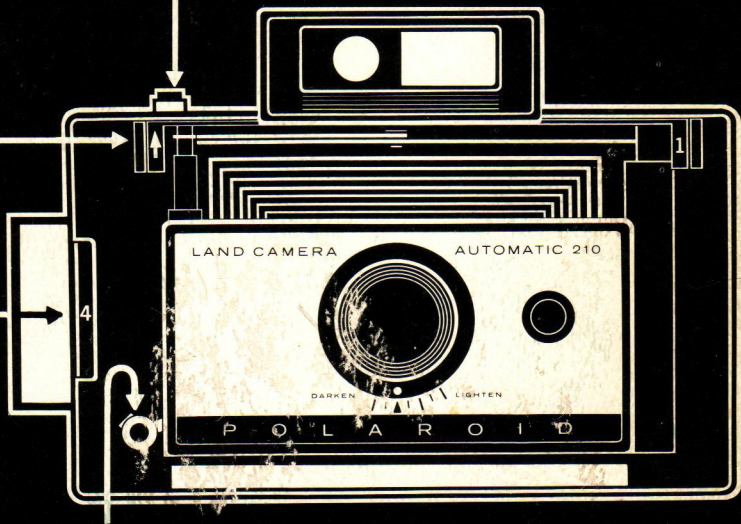
PICTURE ALBUM #519, #521
To safely store, quickly show 72 pictures

CARRYING CASES #322, #324,
For camera, film, accessories, etc. #325, #326

2 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 finder. Place top line of rangefinder at top of subject's forehead; push No. 1 buttons back and forth to place moving line at bottom of chin. For scenics, set moving arrow at INF.

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.