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POLAROID 225 LAND
AUTOMATIC CAMERA

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

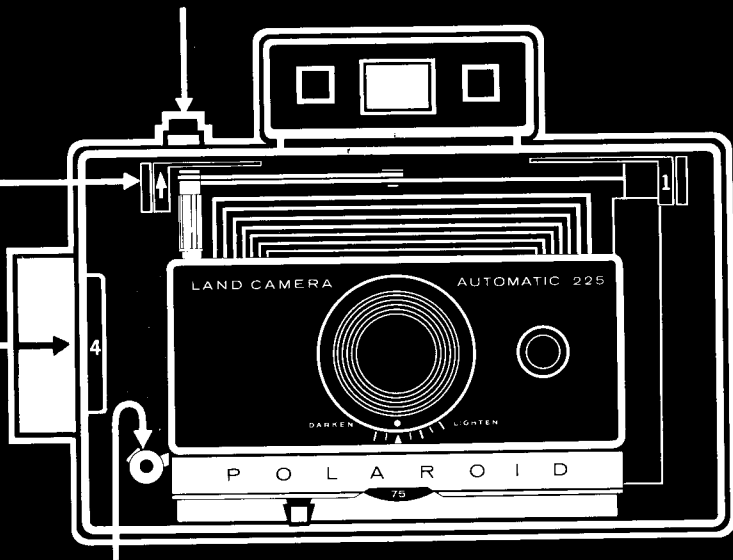
FOCUS

Look through Focus 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 print from rest of paper. Don't touch face of print until thoroughly dry.



3

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

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 use the viewfinder	8
How to focus the camera	9
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

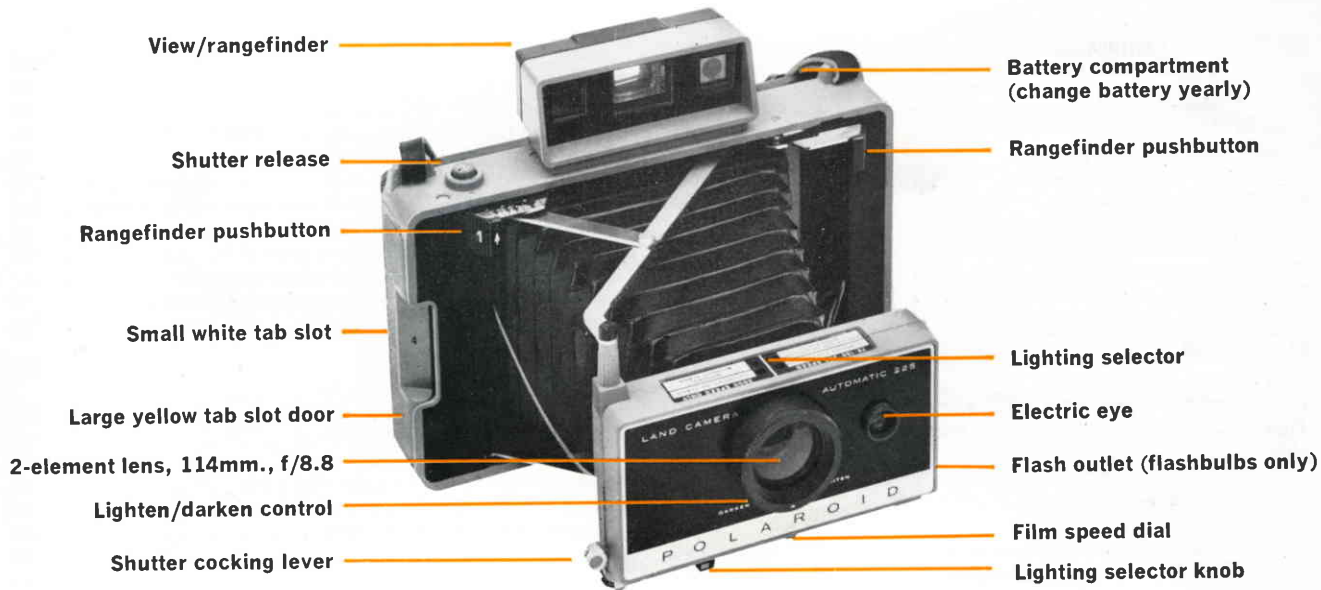
Operation

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

	Page
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
Copies and enlargements	43
Picture troubles, their cause and cure	44
Protect film and camera from heat	49
Where to write for information	49
Warranty	49
List of repair stations	50



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

Focus window

View window



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:

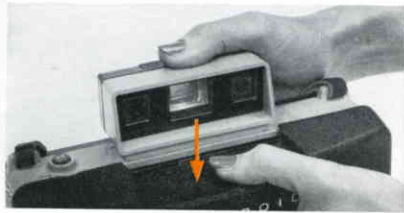
Plan and think before you shoot.

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

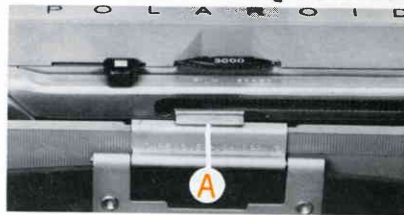


1. To unlatch cover, press on center of top.



2. You can let cover hang down or . .

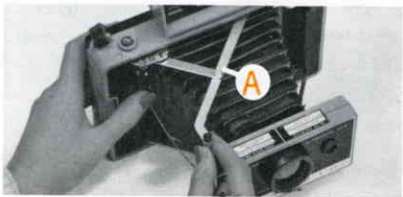
GETTING ACQUAINTED



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



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



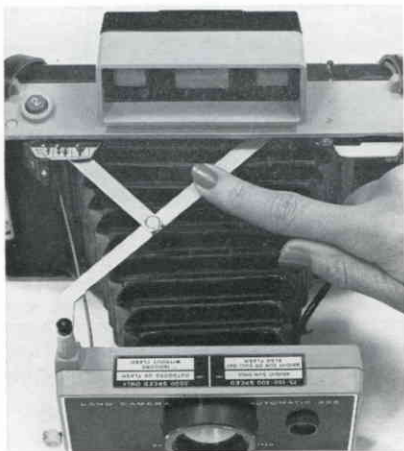
5. Pull camera front out as far as it will go.

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

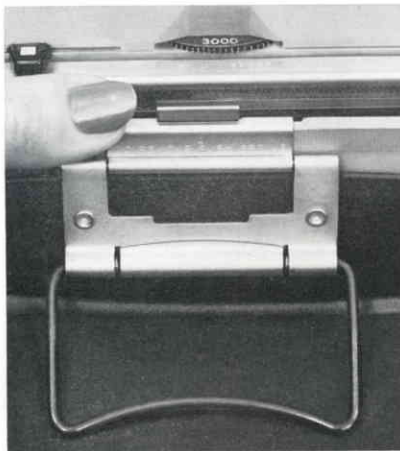
into place. If the front isn't fully out and locked, your prints will come out all black, or badly blurred.

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.

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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 USE THE VIEWFINDER

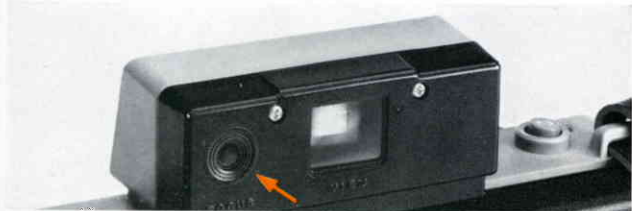


Looking through the viewfinder window (A) you'll see a bright, white broken line. Frame the scene with this line. Always try to look through the center of the window and concentrate on your subject, not on the white line. If your



subject is very close (3½ ft., for example), allow a little extra space between your subject and the top frame line (above). If not, you may accidentally cut off the top of someone's head in your picture.

HOW TO FOCUS THE CAMERA



Look through here at the bright spot. ▲ ▼ Push No. 1 buttons.



Holding the camera horizontal, place your forefingers on both No. 1 buttons as shown and push them all the way to your left. Look through the FOCUS window and aim the bright spot in the center at a nearby subject (about 5 ft. away, for example). You should see two images of your target in

GETTING ACQUAINTED

OUT OF FOCUS



IN FOCUS



the bright spot; this means that the camera is not focused for that distance. Push the No. 1 buttons back and forth until the two images become one — sharp and clear. Now the camera is focused. For vertical pictures, focus with the camera horizontal; turn it to aim and 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.

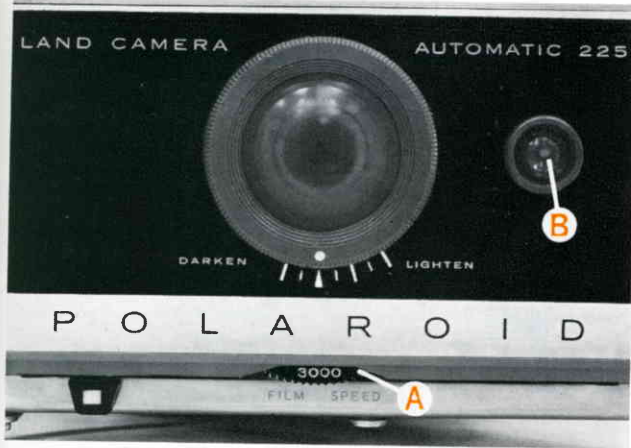


3000 speed black and white film. Set the camera's film speed dial to 3000.



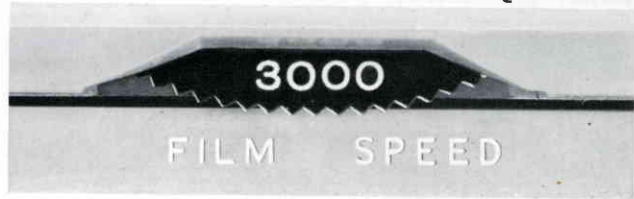
75 speed color film. Set the film speed dial to 75.

WHAT THE FILM SPEED DIAL DOES



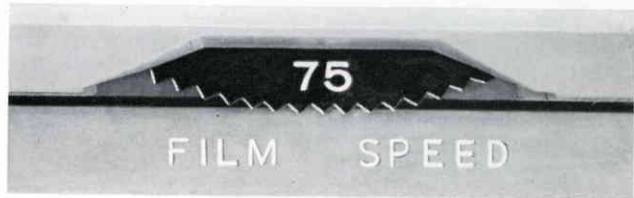
The Film Speed Dial (A) sets the camera for the kind of film you are using. For 3000 speed black and white film turn the dial to 3000; for 75 speed color film turn to 75. If you don't do this, the electric eye (B) can't make a correct expo-

GETTING ACQUAINTED



For 3000 speed black and white film. ▲

▼ For 75 speed color film.



sure. 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

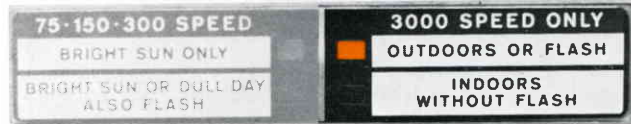
You must set the yellow square in the Lighting Selector (shown at right) for the kind of light with which the picture will be taken. For example, sunlight outdoors, or flash indoors, or just room light.

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.

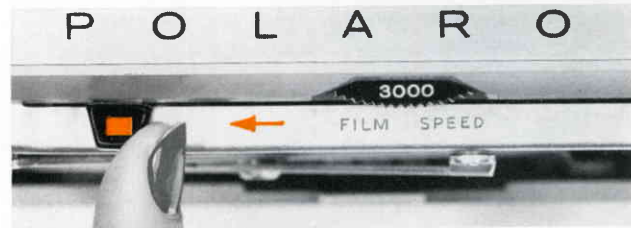
With 3000 speed film

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

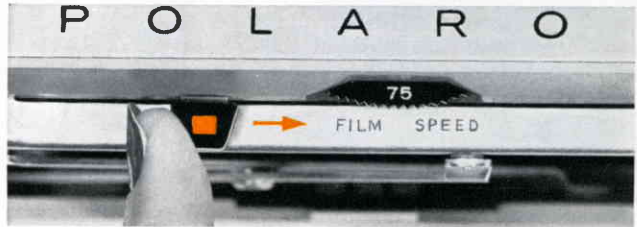
With any film other than 3000 speed film, look at the side of the Lighting Selector marked 75, 150, 300 SPEED. This side is mainly for use with 75 speed color film. The other numbers are for films that may be manufactured in the future.

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.

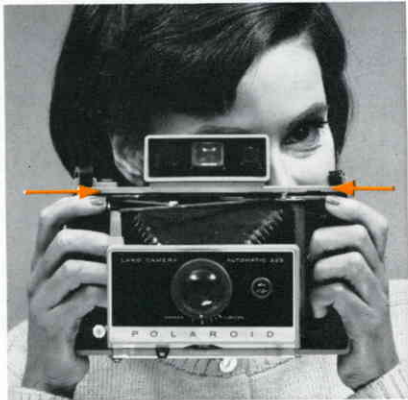


With 75 speed color film, use this side of the Lighting Selector.

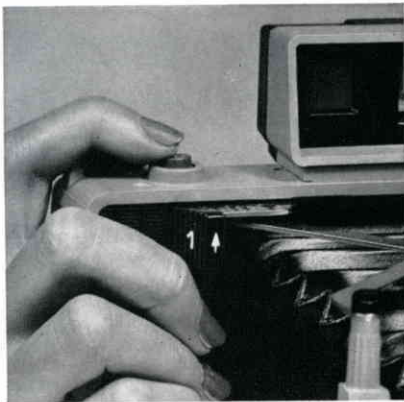


Push the knob to set the yellow square.

PRACTICE THE 1, 2, 3 SYSTEM



ONE is for focusing. Look through the FOCUS 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



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**

OPERATION

A special request!

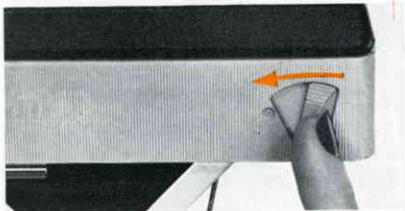
As soon as you open the film pack you will begin to accumulate waste paper. There will be more when you develop the pictures. We hope that it won't become litter in the streets or be scattered around the landscape.

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.

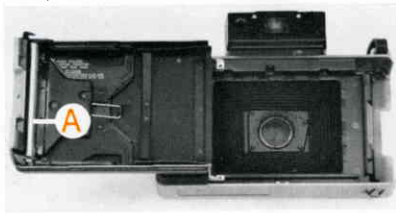
middle of the package. Starting at the corner, tear open the entire side of the package along the dotted line. When the side is open, rip apart the front and back of the package. Lift out the pack. Discard the moisture absorbing card supplied with color film. Handle the pack by the edges only.

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

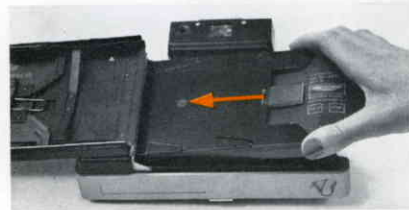
HOW TO LOAD A FILM PACK (Cont.)



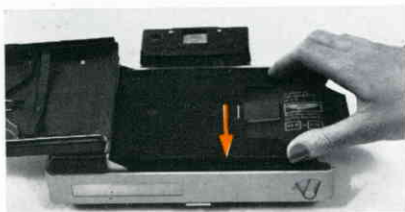
1. Push the back door latch; the door will pop up.



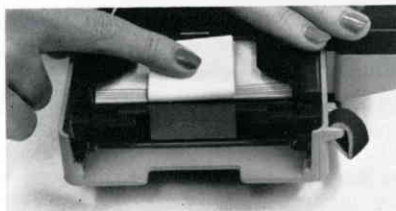
2. Open it all the way. Are the rollers (A) clean? If not, clean them as described in the section on care of your camera.



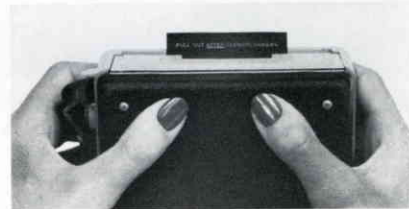
3. Hold the film pack by the edges as shown, and push the closed end of the pack under the door hinge against spring tension.



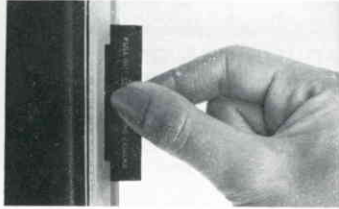
4. Push the pack down into the camera. You'll feel it snap into place.



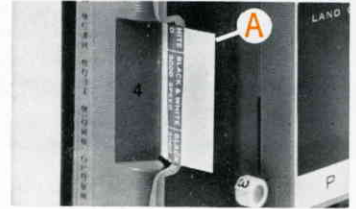
5. & 6. Check to be sure that the white tabs are not caught between the film pack and the camera body. Close the back door. Press both sides firmly to be sure that both sides latch. The black tab of the safety cover must stick out of the small slot. If not, reopen the back, lead the tab out.



OPERATION

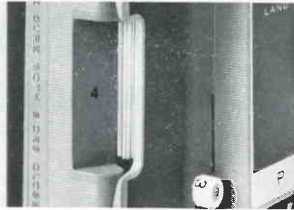


7. & 8. Pull the safety cover all the way out of the camera without stopping. Don't rip it.

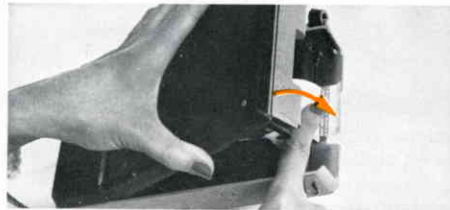


9. With the safety cover out, the white tab (A) should stick out of the small slot (No. 4). Don't pull the white tab. You're now ready for the first picture.

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.

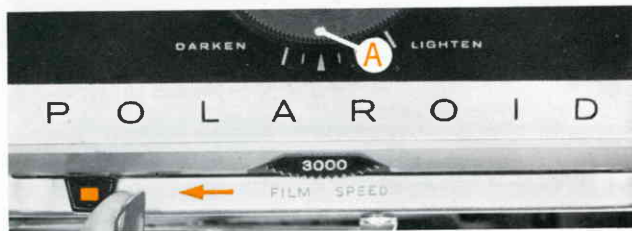


3. Close the back of the camera, making sure that both sides are locked securely and the white tab is outside in the No. 4 slot.

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. Rest the camera on something steady. 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.

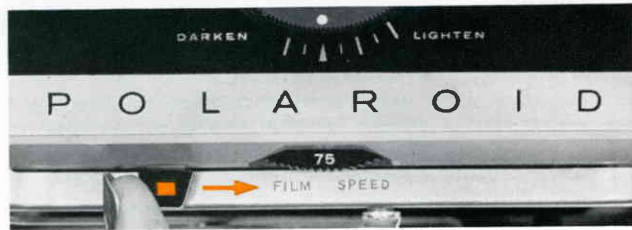
HOW TO SET THE CAMERA FOR 75 SPEED COLOR FILM



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.

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HOW TO TAKE A PICTURE!



FRAME



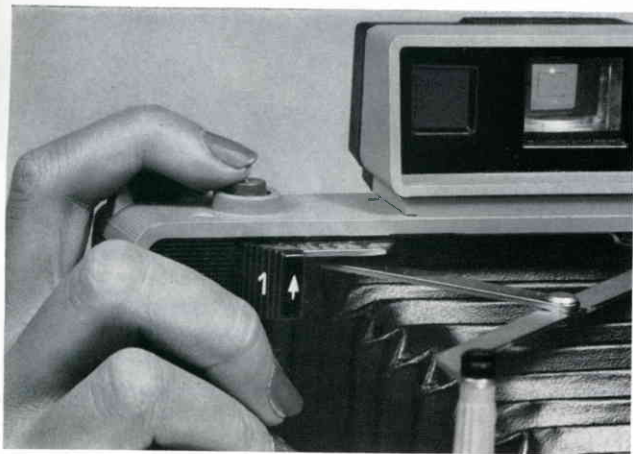
FOCUS



AIM

1 FOCUS: Look at your subject through the VIEW window. Come close enough to fill most of the frame. Shift your eye to the FOCUS window. Push the No. 1 buttons until the bright

spot shows a single clear image of the most important part of your subject. Shift your eye back to the VIEW window, center your subject in the white frame.



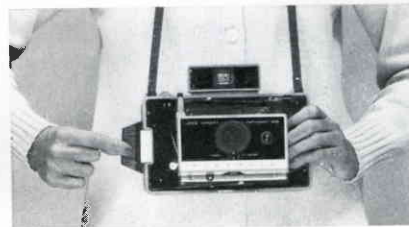
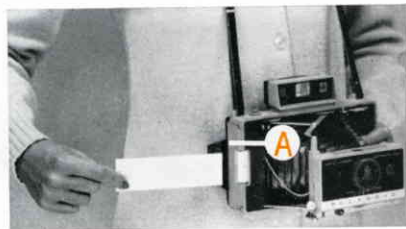
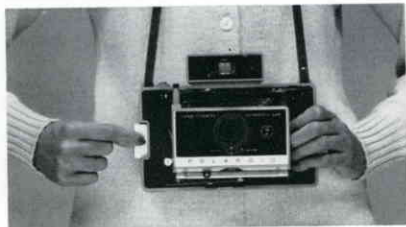
2 SHOOT: Firmly but smoothly press button No. 2, the shutter release, until you hear a loud click. Don't jab at No. 2 — you may shake the camera. When shooting color in the shade or black and white in dim light, hold No. 2 down and don't move until you hear a second click as the shutter closes. Then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

OPERATION



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.

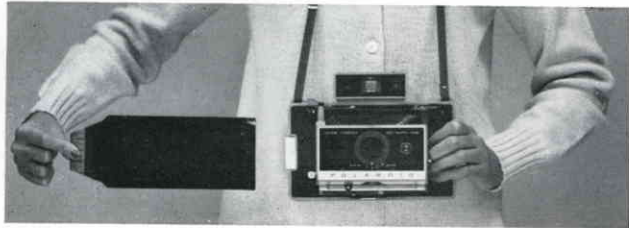
Pulling the small white tab does not start development. It only prepares the film for the next step, which is pulling the yellow tab. Grip the yellow tab in the center so it will come out straight when you pull it out of the camera. If you pull the yellow tab out at an angle, one edge of your picture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

PULL STRAIGHT, PULL SWIFTLY



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

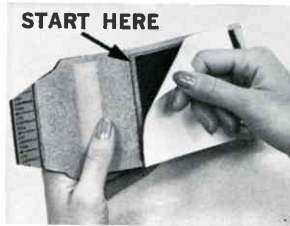
off. Outdoors, don't let the picture assembly flap in the breeze. Develop the picture for the full time recommended in the film instruction sheet.

After the recommended development time, quickly 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.

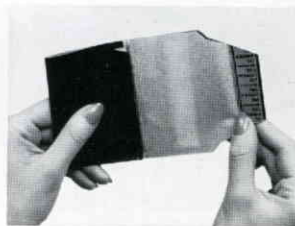
Don't touch the face of black and white prints. You must coat them to prevent fading and other damage (see page 29 for how to coat prints).

Check the temperature! It's important. See page 27.

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!

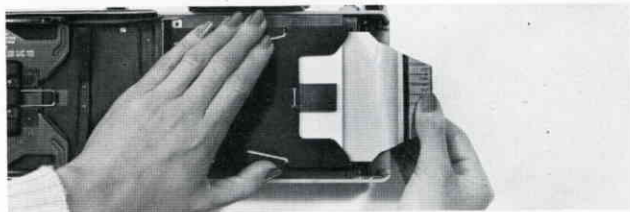
If no yellow tab pops out when you pull the white tab, stop. Don't pull another white tab. Page 26 shows you what to do in this situation.

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.

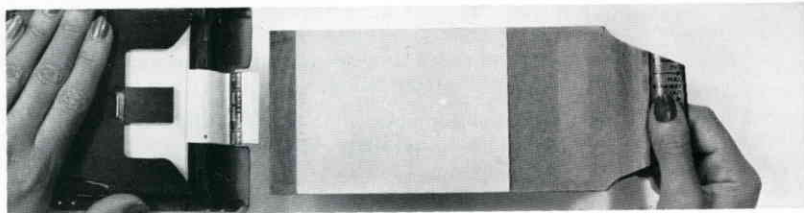
IF NO YELLOW TAB APPEARS WHEN YOU PULL THE WHITE TAB, STOP!



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 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.