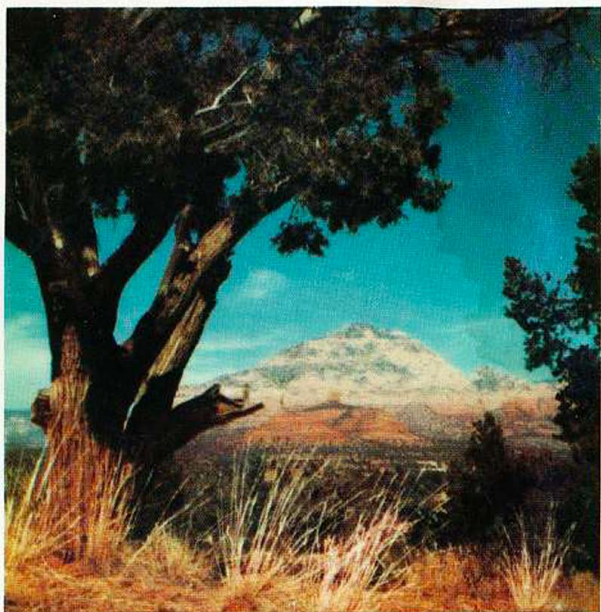




HOW TO
TAKE
SX-70
PICTURES



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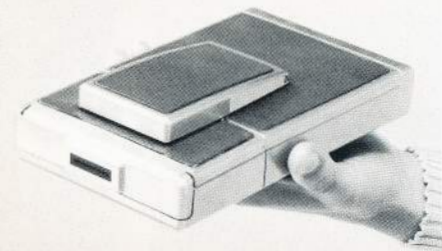
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This booklet tells you how to make good pictures with your Polaroid SX-70 Land camera. Its companion booklet, "The World of SX-70", is full of picture ideas, and information about how to use the ideas in your own pictures. To get a free copy, please check the box on the registration card at the back of this booklet.

If you have any questions, call us. Our Customer Service representatives are always glad to discuss any questions about the camera.

We can be reached on weekdays from 8 AM to 5 PM, your local time. From anywhere in the USA except Massachusetts, call 800-225-1384 toll-free. From Massachusetts and anywhere in Canada, call collect 617-864-4568.

OPENING



Hold the camera in the palm of your left hand.



Lift the small end of the viewfinder cap, and pull it straight up . . .



. . . until the cover support (A) locks.

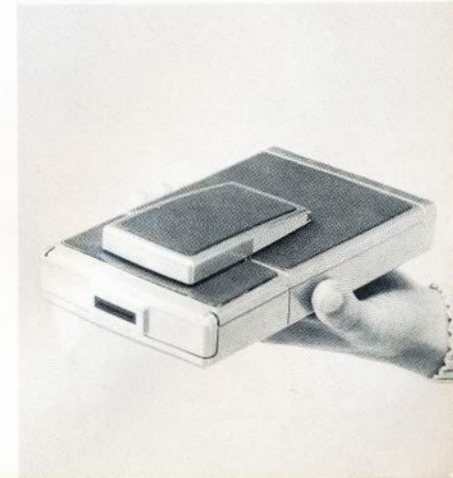
& CLOSING



Push the cover support toward the rear of the camera.

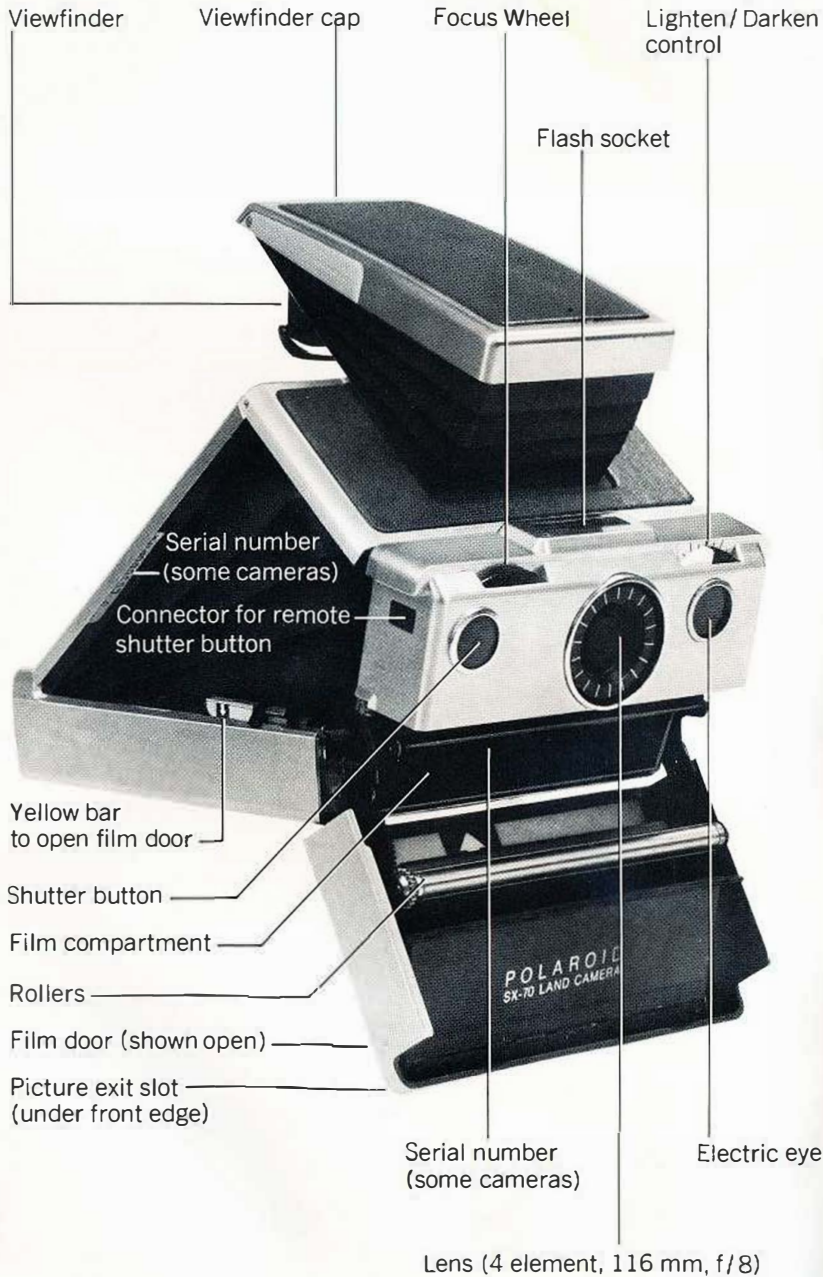


Press down on the viewfinder cap . . .



. . . until both sides of the camera close.

PARTS OF THE CAMERA



The film pack provides ten $3\frac{1}{8} \times 3\frac{1}{8}$ inch pictures. In each pack is a flat battery to supply power for pictures made with that pack.

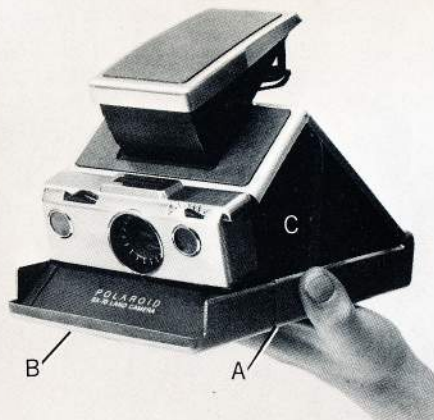
The picture counter, on the rear of the camera, is blank when the camera is empty, goes to 10 when a pack (even a partly used or empty one) is inserted and the film door is closed. It counts down, tells you how many more pictures you can take. After 10 pictures, it stops at 0, won't let you waste a flashbulb.

To make a picture lighter, turn the Lighten/Darken control so more white shows; to make a picture darker, turn it so more black shows. The control automatically returns to the Normal position (shown) when the camera is closed.



HOLDING

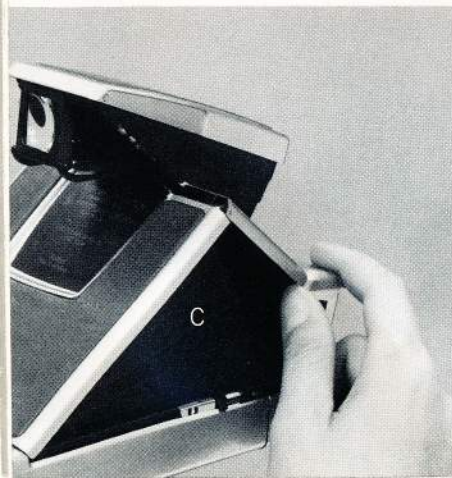
Hold the camera in your left hand, thumb and fingers behind the hinge (A). Your fingers should not block the exit slot (B) where the picture comes out of the camera, or touch the bellows (C) where any pressure might interfere with movement of the mechanism inside the camera.



Hold your right hand like this, thumb and index finger extended, other fingers curled tightly into the palm of your hand.



Put your thumb behind the shutter, without touching the bellows (C), and put your index finger on the focus wheel, as shown.



VIEWING

Raise the camera, holding it so your eye is about an inch from the viewfinder, and look through the center of the eyepiece.



You should see a square black frame around the scene.



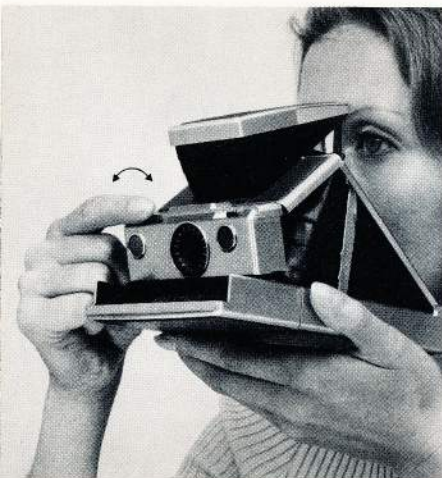
If you don't see all four corners of the frame, move the camera slightly until you do.

The split circle you see in the viewfinder is a focusing aid, which is explained on page 12.



FOCUSING

The key to good SX-70 pictures is careful focusing. Spend a few minutes now learning what it means and how you do it. The care with which you focus makes the difference between taking consistently beautiful pictures and disappointing ones.



Focusing means adjusting the lens of the camera to get the sharpest, clearest image of your subject in the viewfinder. You do it by rolling the focus wheel – just as you might focus with a pair of binoculars. If you tip the camera up, you will see the lens move in and out as you roll the focus wheel back and forth. That's how it focuses on an object.

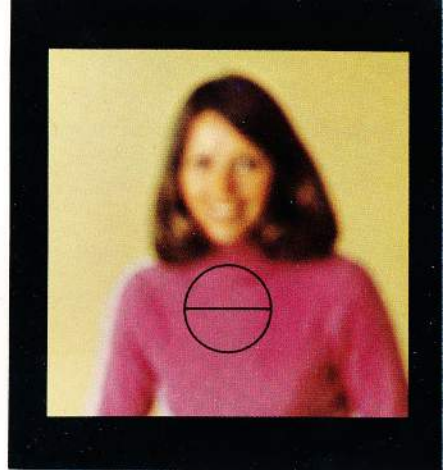
SHARP FOCUS IS ESPECIALLY IMPORTANT FOR FLASH

In addition to controlling sharpness, focusing also controls exposure for flash pictures. As you roll the focus wheel, the camera automatically sets the right exposure for the distance for which the lens is focused – from 10 inches to 20 feet. If your subject is 5 feet from the camera, but you have focused for some other distance, your flash picture will be too light or too dark. Only if you focus with care can the camera give you well-exposed flash pictures.

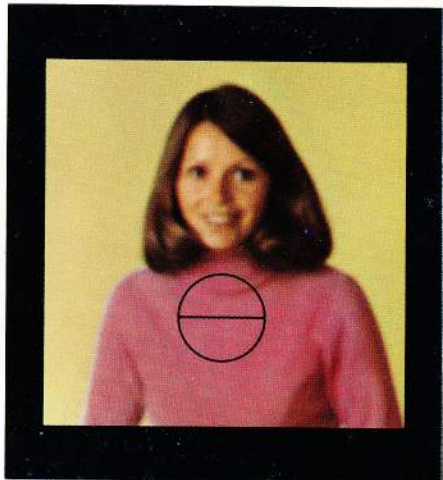
HOW YOU FOCUS WITH THE WHOLE IMAGE

Look at your subject through the viewfinder. Pay no attention to the split circle when you focus with the whole image.

Roll the focus wheel all the way in one direction, then all the way in the other. Notice that the image changes from fuzzy (top picture) to sharp (bottom picture) and back to fuzzy.



Return the wheel to the point at which the subject began to look sharp and clear. Now roll it just a bit in each direction until you are sure that the most important part of your subject is just as sharp and clear as you can make it (bottom picture).



As you focus, concentrate on the part of your subject that you want sharpest in your picture. For pictures of people, that will usually be the face.

Focusing is like tuning a radio for best reception. Turn slightly past the perfect setting once or twice to be sure you have found it.





HOW THE SPLIT CIRCLE HELPS YOU FOCUS

The split circle is most helpful in dim light and for flash pictures.

Place the circle over a vertical line in your subject. The front seam of a shirt or dress, a necktie, a scarf, a lapel, a piece of jewelry, the line between light and dark areas, are all good examples.

Choose a line which is the same distance from you as the point you want sharpest in your picture, not behind it or in front of it.


When the line through the circle is broken , your subject is out of focus.

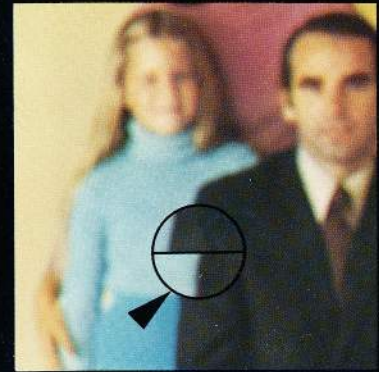
Roll the focus wheel until the line becomes continuous .
Now your subject is in focus.


The split circle helps you to focus, not to frame or to view. It is placed low in the viewfinder so it will not interfere with viewing. That means that you may have to reframe your picture when you use the split circle to focus.

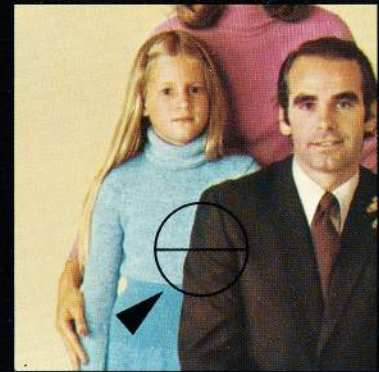
After focusing, check to be sure you see in the viewfinder just what you want in your finished picture. Reframe if necessary. If you placed the circle somewhere on a face – the nose, the jawline or an eyeglass frame – you will have to reframe to center the face in the picture.

Don't change your distance from the subject after focusing. You can move the camera up and down or from side to side, but don't move it closer to or farther from the subject.

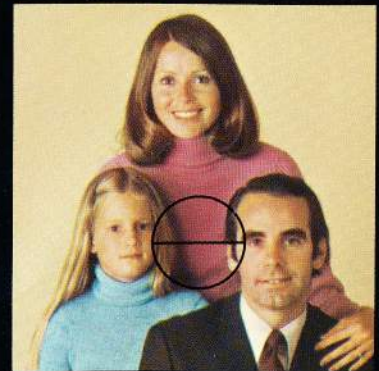
When the line is broken ,
your subject is out of focus.

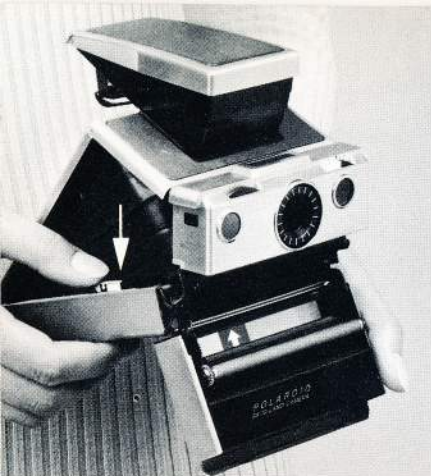


When the line is continuous ,
your subject is in focus.



After focusing, you may have to reframe to center your subject.

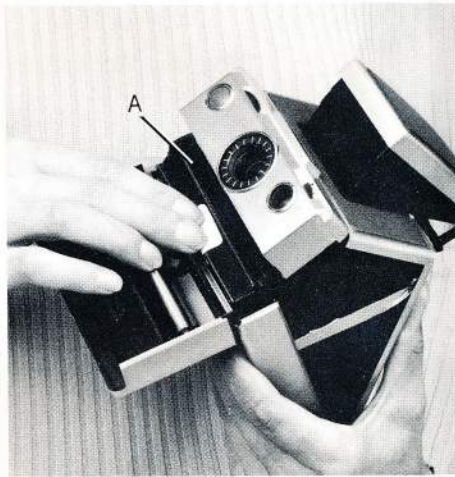
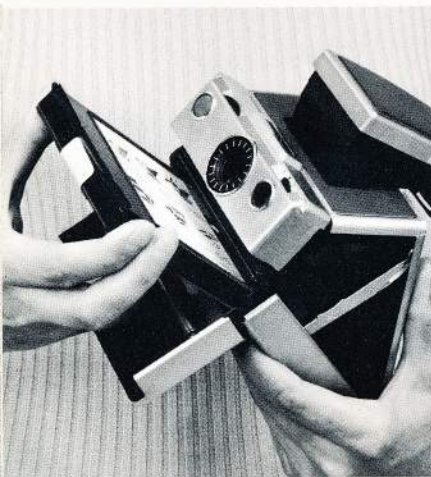




LOADING & UNLOADING

Push down on the yellow bar to open the film door, which should open by itself. Never force the door open.

Insert a film pack, pushing it all the way in until a narrow strip at the end of the pack (A) snaps open.



Close the film door. The film cover comes out. Remove it and save it to order copies.

If the film cover does not come out, see page 30.

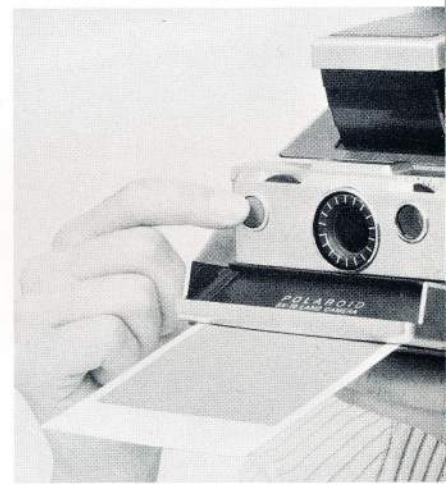
To remove an empty pack, open the film door and use the yellow tab to pull the pack out.

SHOOTING

When you have focused and framed your subject, move your finger down to the red shutter button. Squeeze the button, hold it in, and hold the camera very steady . . .

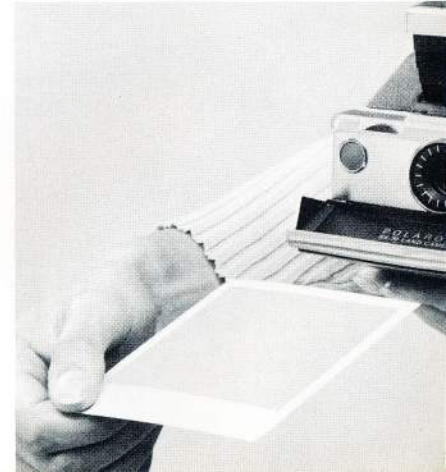


. . . until the picture comes out of the exit slot.



Remove the picture by its wide border and watch it develop by itself! That's all you have to do.

After the picture develops fully, it is flexible and damage resistant, but it should not be bent or squeezed while it is developing.



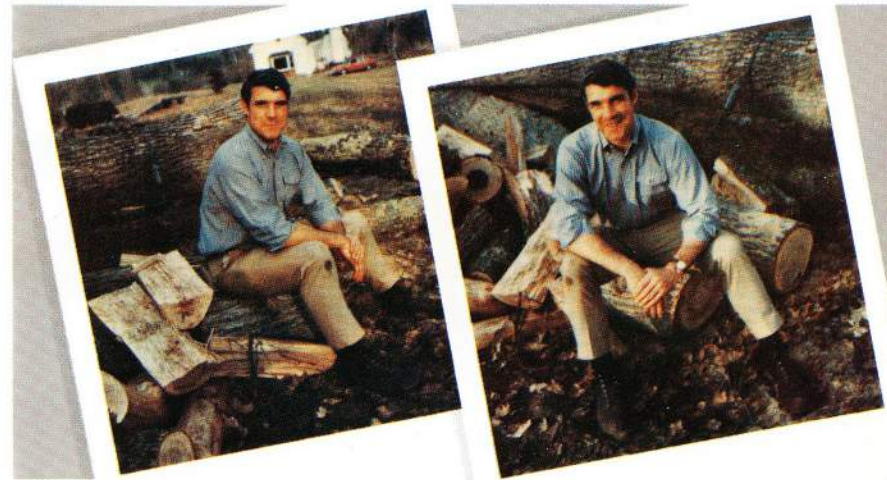
DAYLIGHT PICTURES

Your SX-70 viewfinder shows you just what you will get in your finished picture. This is a feature valued by professional photographers because it allows them to compose a picture carefully before pressing the shutter button. With the SX-70, you can do the same. Look at the picture in the viewfinder. Think about what parts of the scene you want to include in your picture and what parts you don't want.

Move in close when possible; make your subject the main point of interest.



Keep the background simple. You can often eliminate distracting elements from a picture by changing camera angle. Try shooting down from a high angle, using the ground as background.



Hold the camera steady until the picture comes out of the exit slot. This is especially important when the light is not bright. In dim light, the camera shutter stays open longer than in bright light. Any camera movement while the shutter is open will cause a blurred picture.



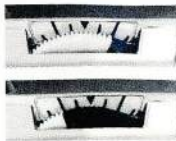
LIGHTING

Exposure for daylight pictures is controlled by an electric eye that automatically sets the lens opening and shutter speed according to the light conditions it "sees" in the scene. The kind of light and the direction it comes from have an important effect on the quality of your pictures.

Two lighting rules to remember for daylight pictures:

- Try to have the light fall on the subject from behind you, or from the side.
- Try to take pictures where the lighting on the scene is even – about as bright on the background as on the subject.

Excellent lighting conditions for outdoor pictures of people are found on bright, hazy days, or when a cloud covers the sun. Another good light is bright open shade – for example, next to a building on a sunny day with nothing overhead to block the light from the sky.

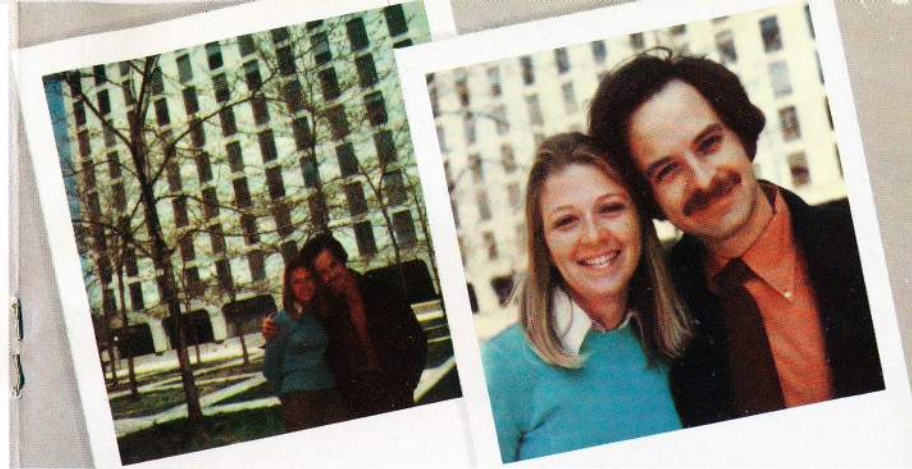


If the background is a large part of the picture, and the light on the background is brighter than the light on the subject, the electric eye will set the correct exposure for the background. Then the subject will be too dark. Move in close to your subject so the background light will have little effect on the exposure setting.

If the background is a large part of the picture, and the background is much darker than the subject, the electric eye will set the correct exposure for the background. The subject will be too light. This time, move in close to make your subject darker.

If you want a lighter or darker picture of the same subject in the same spot without changing location or lighting, adjust the Lighten/Darken control.

Turn it so more white shows (top, left) for a lighter picture, so more black shows (bottom, left) for a darker picture.

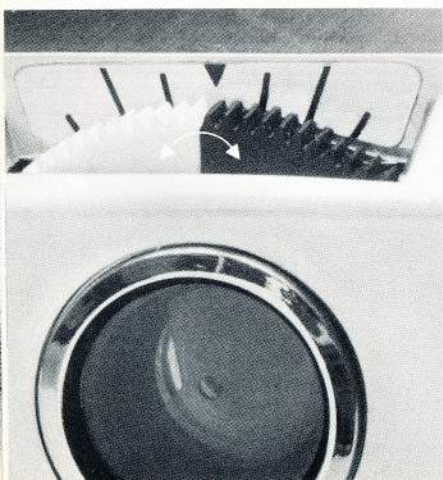




COLD WEATHER

At temperatures below 60°F, keep the camera and film warm – inside your coat or in a warm pocket – until you are ready to take a picture. Put the developing picture inside your pocket as soon as it comes out of the camera, being careful not to bend it.

If the camera and film become cold, development may be affected, causing pictures to be darker than normal and too blue (top picture). To keep this effect to a minimum (bottom picture), turn the Lighten/ Darken control one or two marks toward Lighten and keep the developing picture warm.



HOT WEATHER

When the temperature is over 85°F, development may be affected, causing pictures to be lighter than normal. Turn the Lighten/ Darken control toward Darken, one mark if a small amount of adjustment is needed, two if more is required. While the picture is developing, don't let it "bake" in the heat of direct sunlight or on a surface warmed by the sun.

FLASH PICTURES

Use flash for all pictures except where there is plenty of daylight. You can take flash pictures of subjects from 10 inches to 20 feet from the camera.

Insert the FlashBar array into the socket, pushing it in firmly. After it has fired all 5 bulbs on one side, remove it and turn it around for five more flashes. When all the bulbs have been fired, remove the FlashBar. Pictures taken with a dead FlashBar in place will not be correctly exposed.

Three points to remember when using flash:

- Focus carefully.
- Watch the background.
- Have everyone about the same distance from the camera.

FOCUS CAREFULLY

Focusing controls exposure for flash pictures. Inaccurate focusing will cause flash pictures that are too light or too dark. A picture can be reasonably sharp and still too light or too dark.

THE BACKGROUND IS IMPORTANT

Place your subject close to a colorful background if you can. Color adds interest to the picture, and placing the subject close to the background means that they will both be well-lit.

Fair-haired people, brightly colored objects or flowers are very effective against a dark background. Place the subject several feet away from the background and move in close to get a big image.



FLASH PICTURES OF GROUPS

When a picture includes several people, they should all be about the same distance from the camera so all will be lighted evenly by the flash.

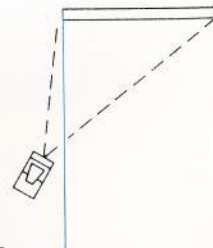
In the left picture, the people were at varying distances from the camera and each was lighted differently. The photographer focused on the woman in the center, who is the only person correctly exposed.

In the right picture, everyone was about the same distance from the camera and each person was lighted equally by the flash. All are correctly exposed.



FLASH REFLECTIONS

If you aim the camera directly at a reflective surface – a mirror, shiny wall, window, photograph, or painting – your picture will be spoiled by a reflection of the flash, a “hot spot.” You can avoid this problem by standing to one side of your subject and shooting from an angle rather than head-on.



The same principle applies to people wearing glasses. Ask them to turn slightly away from the camera.





CLOSE-UPS

Your SX-70 is especially designed to open a new world of beautiful, exciting close-up pictures. With no accessories you can come as close as 10½ inches. The closest pictures will show your subject at half its actual size. Be sure you have enough light, and hold your camera steady. You'll get best results in bright sunlight, open shade, or with flash. In dim light, without flash, you'll need to use a Tripod Mount #111 and a tripod.

The professional way to get a sharp image when close to the subject is to set the focus wheel at its nearest setting, then carefully move the camera back and forth slightly until the subject is as clear and sharp as possible in the viewfinder.

If you want to get even closer, you can. A simple close-up accessory that fits over the lens lets you take life-size pictures of subjects as close as 5 inches from the camera. For more information, ask your dealer or Polaroid Customer Service.

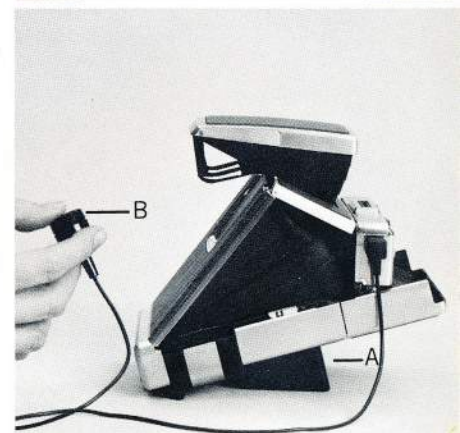
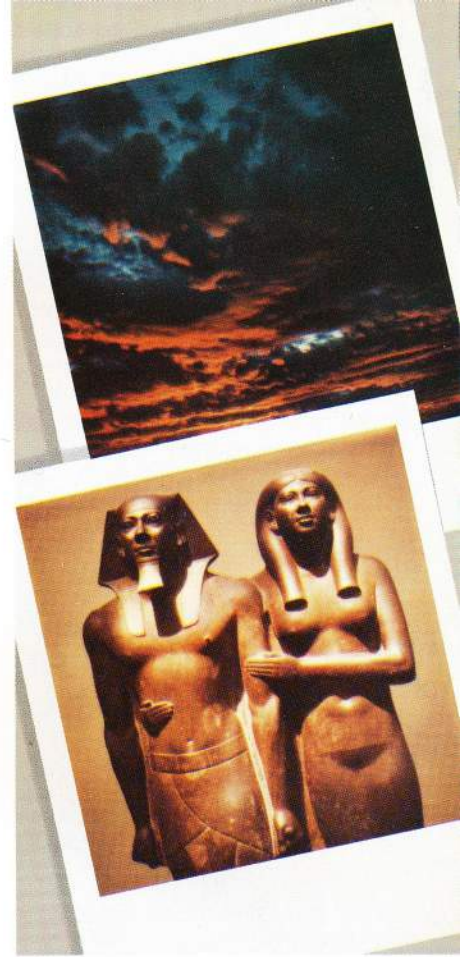
TIME EXPOSURES

In dim light, the SX-70 can make automatic time exposures as long as 14 seconds. For best results, the light on the scene should be fairly even. Indoors, a bright light or window in the scene may "fool" the electric eye; the rest of the picture will be too dark.

SX-70 film gives the most natural colors when it is exposed in sunny daylight or with the light from a FlashBar, which closely matches daylight. You can also get beautiful pictures indoors with other kinds of lighting. Although pictures taken indoors without flash may not faithfully reproduce the colors of the subject, they often have a charm and beauty that makes them even more attractive and interesting than flash pictures of the same subject would be.

The camera should be on a firm support — a tripod is best — and you will need a Tripod Mount #111 (A). The Remote Shutter Button #112 (B) is helpful in preventing camera shake.

Press the shutter button gently, holding it in for at least a second — you will hear the mirror fly up. Then you can let go of the button and the camera will do the rest by itself. When the electric eye has completed timing the exposure, the shutter will close and the picture will come out and start to develop.



TROUBLESHOOTING

Always hold the camera as shown on page 8. Holding it in other ways can create a number of problems.

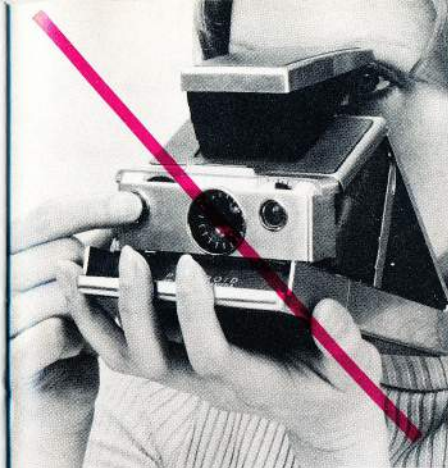
FINGERS BLOCKING THE EXIT SLOT will cause pictures with horizontal creases, yellow-colored areas, feather-like white areas, or a combination of these effects. Keep your fingers away from the picture exit slot. If a piece of film becomes jammed there, open the film door in dim light and gently rotate the rollers to move the film backward through the rollers. Never try to remove a piece of film without opening the film door. Forcing the film through the picture exit slot can damage the camera.

FINGERS IN FRONT OF THE CAMERA

A finger in front of the FlashBar may reflect the flash back into the lens, fogging the picture. Or, it may block the flash entirely, causing a picture that is black or too dark.

A finger in front of the electric eye may cause the camera to set a wrong natural light exposure.

FINGERS ON THE CAMERA BELLOWS may block movement of the mechanism inside the camera, causing pictures with the top part fogged, pictures with foggy or streaky light patterns, or outdoor pictures that are completely white. These defects will usually show up in the picture following the one taken with a finger on the bellows.



DIRTY ROLLERS

The bar pattern shown on the first picture may be caused by dirt on the raised ends of the top roller. The repeated spot pattern shown on the second picture may be caused by specks of dirt on the rollers themselves. Clean the rollers.

Before loading each new film pack examine the rollers inside the film door. To prevent dust from entering the film compartment, it's best to do this while an empty film pack is still in the camera. Rest the back end of the camera on a table, or support it in some other way to prevent it from dropping. Open the film door (A) and depress the light shield (B) to expose the rollers (C). Use a finger to rotate the rollers, which should move freely. Remove any specks of dirt from them with a clean, lint-free cloth, moistened with water if necessary. Pay special attention to the raised ends (D) on the top rollers, where dirt may collect. The rollers must be kept clean; inspect them frequently.

Should it ever be necessary to clean the picture exit slot, insert a clean piece of paper in front of the rollers and under the light shield. Push it until it comes out of the picture exit slot. Move it in the slot until it absorbs any developer chemicals that may be trapped there. Be careful not to force the slot open as it can be permanently bent to the extent that it will no longer perform its function.

IF PART OF THE PICTURE IS MISSING

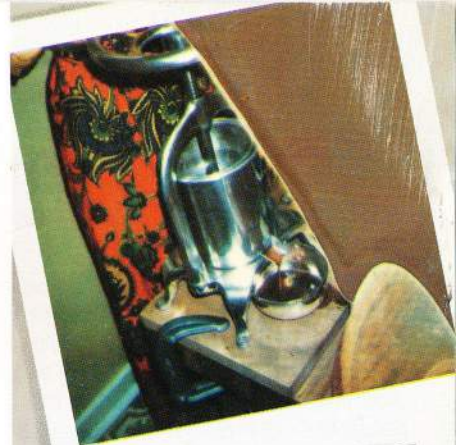
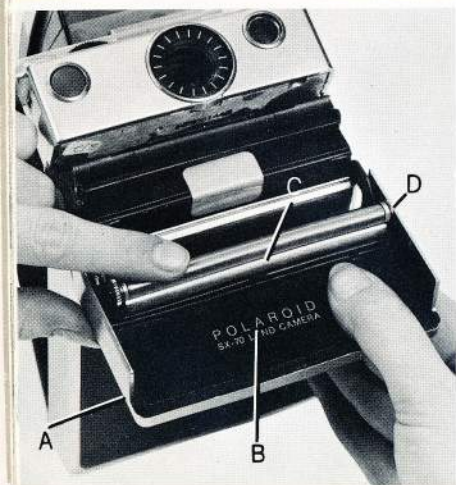
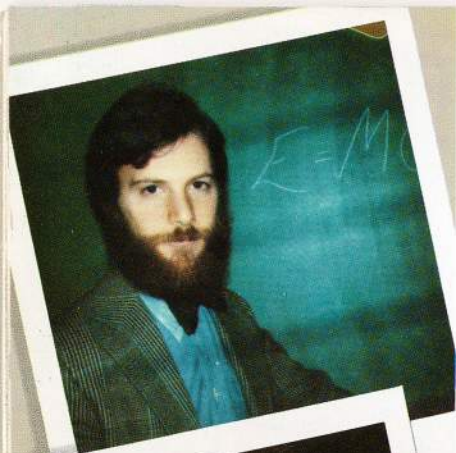
The pod of chemicals was probably damaged before the film unit went through the rollers. A side effect of this film problem is leakage of developer chemicals onto the rollers, the picture exit slot, and the back of the picture. If your picture looks like this, check the back of it. If there are developer chemicals on the back, clean the rollers and the picture exit slot as described on the previous page.

FOGGED FILM

White areas in the picture indicate that the film was fogged before it was exposed. Removing and reinserting a film pack in the light can cause this. There is seldom reason for removing an unfinished pack. If it is removed, the top picture will always be fogged; pictures beneath it in the pack may be fogged in one corner. If it is ever necessary to remove and reinsert a film pack, do so in dim light.

CAMERA SHAKE

If everything in a picture looks fuzzy and unsharp, even when you have focused with care, you may have moved the camera as you took the picture. This may happen when the light level is not bright and you are not using flash. Concentrate on holding the camera very steady until the picture comes out of the exit slot. Or steady the camera by putting it on a tabletop or using a tripod.



IF THE CAMERA DOES NOT EJECT THE FILM COVER OR FILM

When you insert a new film pack or press the shutter button, the camera should do two things: make its usual motor noise and eject the film cover or a piece of film. If it does not do either, the battery in the film pack may not be working. Try another pack. If the film cover comes out this time, the battery in the first pack was probably dead. We will replace it if you return it to your dealer or to Polaroid Customer Service (page 33).

If the camera makes its usual noise, but does not eject the film cover or film, the cause may be with the film pack, although not related to the battery in it, or it may be with the camera. Check by inserting another pack. If the film cover comes out of this pack, it indicates that the first pack was not working properly. To replace it, return it to your dealer or to Polaroid Customer Service (page 33).

If the film cover does not come out of the second pack, the camera may not be working properly. Call Customer Service at the number given on page 31, or return your camera as described on page 34.

IF THE CAMERA STOPS DURING A CYCLE

In rare cases, the camera may stop in the middle of an operating cycle, because the motor is not getting enough power to continue. (When this happens, you may not be able to see through the viewfinder, or to close the camera fully.) There are two possible reasons for this.

One is jabbing at the shutter button instead of holding it until the picture comes out. The remedy is simple – press the shutter button again and hold it. The camera should complete its cycle. If it does not, open the film door in dim light and pull the pack out about an inch. Push the pack back in again and close the film door. The counter will reset to 10. The camera should complete its cycle, ejecting the top piece of film which will have been exposed to light and should be discarded.

If it does not, the difficulty may be with the battery in the film pack. It may only have sufficient power to start the operating cycle, not to finish it. To solve this problem, remove the pack and insert an empty one – most empty packs still have some power in reserve. If the camera completes its cycle, indicating that the battery in the first pack is dead, return the pack to your dealer or to Polaroid Customer Service (page 33) for replacement.

If you do not have an empty pack, you can use a fresh one, but you do risk losing one or more pieces of film. When you insert a fresh pack, it's possible that the film cover will stick out of the pack and the door will not close. Remove the film cover and close the door. If you can close the door, but the film cover is ejected part way, open the film door and remove the film cover by turning the rollers forward. Never try to force the cover through the rollers without first opening the film door.

If none of the suggested remedies makes your camera complete its cycle, call Customer Service at the number given below, or return your camera for repair (page 34). Do not try to close it completely as this may damage the picture-taking mirror, which is in the midcycle position. For temporary storage or shipping, you can collapse the camera to the point where you feel a little resistance, but do not force it shut.

IF YOU EVER HAVE A PROBLEM WITH YOUR CAMERA OR FILM

Before you try anything else, call us. Our Customer Service department is as close as your telephone. One of our representatives will be glad to talk to you about your camera. We can be reached on weekdays from 8:00 AM to 5:00 PM your local time. From anywhere in the U.S.A. except Massachusetts call 800-225-1384 toll-free; from Massachusetts and anywhere in Canada, call collect 617-864-4568.

CARE OF YOUR SX-70 SYSTEM

THE CAMERA

Handle your camera with care. Keep it closed when you are not using it, to prevent dirt and dust from getting inside. Remember that rough handling or dropping may damage delicate components.

The lens and viewfinder eyepiece will seldom need cleaning. If they do, blow off any dust, then wipe them gently with a clean, lint-free handkerchief or cloth.

THE FILM

Polaroid SX-70 Land film, like all film, should be kept cool. Avoid storing or leaving it in a hot place, or subjecting it to high temperatures or direct rays of the sun for long periods. The glove and luggage compartments of a car, for example, are not good places to carry your film.

If possible, store the film in an area with a temperature below 75°F (24°C); for long-term storage, keep it in a temperature below 65°F (18°C).

In unusually hot weather, you may refrigerate the film, but remove it from the refrigerator and allow it to warm up at a comfortable room temperature for at least an hour before using it.

Until you insert the film into the camera, leave it unopened in its protective carton, which is designed to preserve the freshness of the film.

Take the same care of a loaded camera as you do with film, to keep it cool during storage and transportation.

THE PICTURES

When your SX-70 picture is automatically ejected from the front of the camera, remove it by its wide white border. Hold it by the border as the image emerges. Be careful not to bend or crush the print as it develops.

Although SX-70 pictures are extraordinarily durable, it is advisable not to handle them excessively during development. After they are fully developed, treat them as you would any normal photographic print, observing the usual precautions not to fold or crease them.

The finished SX-70 picture is sealed within its frame against a reflective white pigment that imparts a remarkable luminous quality to the image. There are no waste materials to discard, no need to cut or trim away any part of the picture. Cutting the borders of a picture destroys its structure and makes it vulnerable to damage from the environment.

For long-term preservation of your SX-70 pictures, store them in the Polaroid Album #117 which provides a convenient storage and attractive display system. Although SX-70 pictures are extremely resistant to fading, like any color images they should not be exposed for long periods to bright sunlight.

OUR WARRANTY AND SERVICE POLICIES

The policies that have shaped our warranty, our Customer Service and our repair practices, have evolved during more than 20 years' experience with many millions of Polaroid camera owners. Those policies are based on a simple principle: customers should be treated fairly – as fairly as we want to be treated when we are customers, ourselves.

CUSTOMER SERVICE: AS CLOSE AS YOUR PHONE

Our staff of skilled Customer Service representatives is ready to give you any information or assistance necessary to help you get good pictures. If you ever have a problem with your camera or film, we urge you to get in touch with Customer Service promptly. There are three ways to do this.

CALL US, AT NO COST TO YOU

You can reach us weekdays from 8:00 AM to 5:00 PM, your local time. From anywhere in the U.S.A. except Massachusetts, dial 800-225-1384, toll free; from Massachusetts and Canada, call collect, 617-864-4568.

OR, WRITE A LETTER

The address is Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. If you write about a picture taking problem, please enclose sample pictures and explain as clearly as possible the conditions in which the problem occurred. Be sure to include a clearly printed return address.

OR VISIT A SERVICE CENTER

Bring your pictures with you. The Customer Service representatives there will be glad to discuss your pictures with you, provide information, and offer help with any picture taking problem.

THIS IS POLAROID'S NO-NONSENSE WARRANTY

Your camera was designed and built with care and skill. We expect that it will give you pleasure and trouble-free service for a long time. Because we have confidence in our products we offer the following warranty to you, as the original owner.

During the first year that you own this camera, if it proves to be defective we will repair it free of charge or, if we so choose, we will replace it, also without charge. Labor, service, and parts are all covered – no charges for any of them.

If your camera comes to us from within the U.S.A. we will, when we return the camera, refund an amount approximately equal to what it cost you to mail it to us by insured parcel post. It's an average amount – not figured to the exact penny. At the same time we will give you a pack of film to replace pictures spoiled before the defect was identified.

To take advantage of this warranty, the camera must be sent to and repaired by one of the Polaroid Service Centers listed on page 36.

If the camera suffered damage through an accident or misuse, or because someone tampered with it, the warranty does not cover such damage and the repair will be made at a reasonable charge.

Before you return a camera for repair, please telephone Customer Service and describe the problem.

OUR AFTER-WARRANTY SERVICE IS GOOD, TOO

What happens after the warranty period? You will still get the same excellent Customer Service that we offer during the warranty period, and that includes the toll-free telephone calls, too. If your camera should be damaged, or develop a malfunction, any of our eight Service Centers in the U.S.A. will provide expert repairs at reasonable prices and in a remarkably short time (see below). And there is a warranty on those repairs, too.

IF YOU HAVE TO RETURN A CAMERA FOR REPAIR

Every Polaroid Service Center offers walk-in service and many repairs can be made while you wait. If it is convenient for you to bring your camera to the Service Center, that is the fastest and best way to get it repaired. And while you are there you can also talk to our Customer Service representatives about any picture problems you may have. If it is inconvenient for you to visit our Service Center, you may either ask your Polaroid Land camera dealer to return the camera or you may mail it yourself.

Pack the camera carefully to assure that it will travel safely. If you're unsure about the container we will, at your request, send a pre-addressed approved shipping carton to any point in the U.S.A. Address your package to the nearest Polaroid Service Center and send it by *insured* parcel post.

Whichever method you select, be sure to include a note describing the problem as clearly as possible and, if you can, include sample pictures which illustrate it.

Polaroid Service Centers strive to provide the fastest possible service consistent with high quality workmanship. The goal is to repair and ship all cameras within three to five working days and only rarely is a camera in a Service Center longer than that. Depending on the distance and the mail service, customers can expect to have their cameras back in 10-14 days from the time they originally mailed them to Polaroid.

IF YOU ARE TAKING YOUR CAMERA OUTSIDE THE U.S.A.

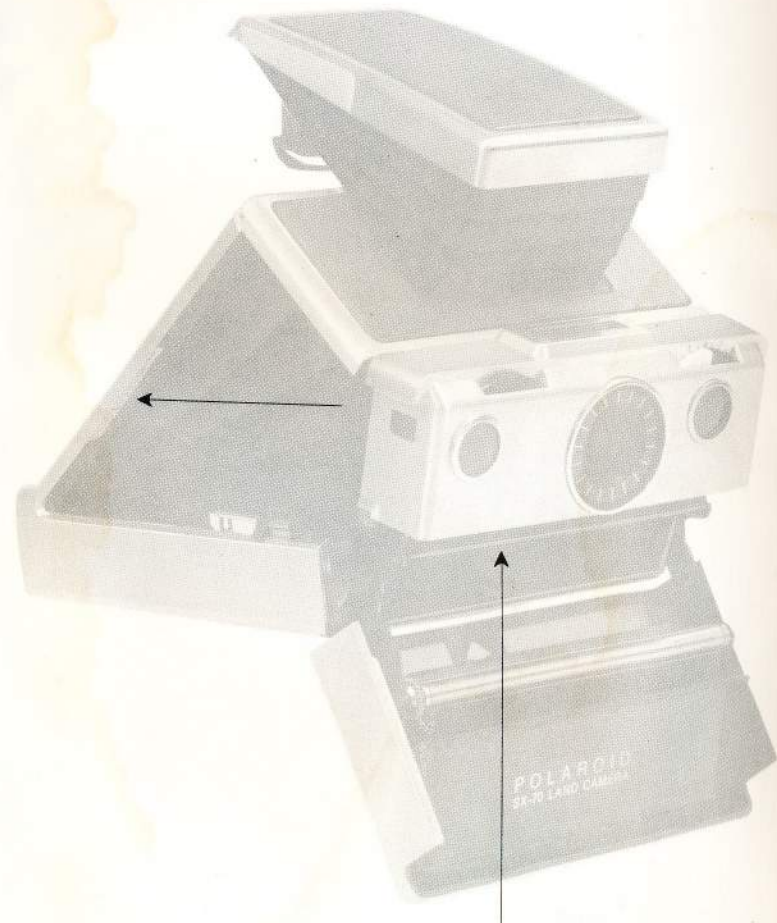
Try to anticipate your needs and take an adequate supply of SX-70 film and FlashBars with you. Or check before leaving with the nearest Polaroid Customer Service office (list on back page) for places of supply in other countries.

Please keep a record of the serial number of your camera by entering it here, along with the date of purchase. The number will be located in one of the two places shown by the arrows in the picture.

Serial number _____

Date of purchase _____

We would like to keep a complete listing of SX-70 owners. Will you help us by filling in the registration card at the right, removing it from the booklet at the perforated line, and mailing it to us?



POLAROID SERVICE CENTERS AND OFFICES

CALIFORNIA

Polaroid Corp.
875 Stanton Road
Burlingame 94010

Polaroid Corp.
2040 E. Maple Avenue
El Segundo 90245

GEORGIA

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

ILLINOIS

Polaroid Corp.
2020 Swift Drive
Oak Brook 60521

MASSACHUSETTS

Polaroid Corp.
89 Second Avenue
Waltham 02154

NEW JERSEY

Polaroid Corp.
P.O. Box 607
W-95 Century Road
Paramus 07652

OHIO

Polaroid Corp.
4640 Manufacturing Road
Cleveland 44135

TEXAS

Polaroid Corp.
9029 Governors Row
Dallas 75247

PUERTO RICO

Polaroid of Puerto Rico, Inc.
Charlyn Industrial Park
Road 190, Km. 1.7
Carolina 00630
Telephone: (809) 768-1119

Mailing address:
P.O. Box 2032
Ceramica Annex
Carolina 00630

AUSTRALIA

Polaroid Australia Pty. Ltd.
2-12 Small Street
Ultimo, N.S.W. 2007
Telephone: 211-5200

Mailing address:
P.O. Box 335
Broadway, N.S.W. 2007

AUSTRIA

Polaroid Ges.m.b.H.
Kegelgasse 27
1031 Wien, Postfach 349
Telephone: (0222) 73 31 97

BELGIUM

Polaroid (Belgium) S.A.
12-16 rue de la Victoire
12-16 Overwiningsstraat
1060 Bruxelles-Brussel
Telephone: 02-538.28.05

BRAZIL

Polaroid do Brasil Ltda.
Rua Almirante Marques
Leao 408
Sao Paulo 01330, S.P.
Telephone: 288-8043

Mailing address
CAIXA POSTAL 2908
Sao Paulo 01000

CANADA

Polaroid Corp. of Canada, Ltd.
350 Carlingview Drive
Rexdale, Ontario M9W 5G6
Telephone: (416) 677-3680

Western Camera Service Ltd.*
1855 4th Avenue
Vancouver 9, British Columbia
Telephone: (604) 736-7766

DENMARK

Polaroid A.S.
Blokken 38
3460 Birkerød
Telephone: (01) 817400

FRANCE

Polaroid (France) S.A.
Office:
57, rue de Villiers
92202 Neuilly
Telephone: 637-32-50

Service Center:
1, rue Ambroise Croizat
95100-Z.I. Argenteuil

GERMANY

Polaroid GmbH
6 Frankfurt 73
Königsbacher Strasse 15-21
Telephone: 0611-66781

GREAT BRITAIN

Polaroid (U.K.) Ltd.
Ashley Road
St. Albans
Hertfordshire AL1 5PR
Telephone: St. Albans 59191

HONG KONG

Polaroid (Far East) Limited
12th Fl. Block "B" Watson's
Estate
8 Watson Road, North Point
Hong Kong
Telephone: 5-718252

ITALY

Polaroid (Italia) S.p.A.
Via Piave 11
21050-Arcisate (Varese)
Telephone: (0332) 47171

JAPAN

Nippon Polaroid K.K.
Mori Bldg. No. 6
32, Nishikubo Tomeo-cho
Shiba, Minato-ku
Tokyo
Telephone: (03) 434-5201

*Authorized Independent Repair Station

MEXICO

Michelmex S.A.*
Apartado Postal #6-952
Mexico 6 D.F.
Telephone: 5761914

THE NETHERLANDS

Polaroid (Europa) B.V.
Verkoopkantoor Nederland
Maassluisstraat 256-258
Amsterdam-W.111
Telephone: 020-159598

Customer Service Center:
Parallelweg 37b
Enschede

NEW ZEALAND

Polaroid New Zealand Ltd.
Augustus House
15 Augustus Terrace
Parnell
Auckland 1
Telephone: 71-682
Mailing address:
P.O. Box 37-046
Parnell
Auckland 1

NORWAY

Polaroid (Norge) A/S
Hvamkryssset
Boks 35
2007 Kjeller
Telephone: (02) 71/48/00

PANAMA

Polaroid Interamerican, S.A.
P.O. Box 2167
Colon Free Zone
Telephone: 47-7285

SOUTH AFRICA

Frank & Hirsch (Pty.) Ltd.*
P.O. Box 1803
Bree and Nugget Streets
Johannesburg
Telephone: 28-3020

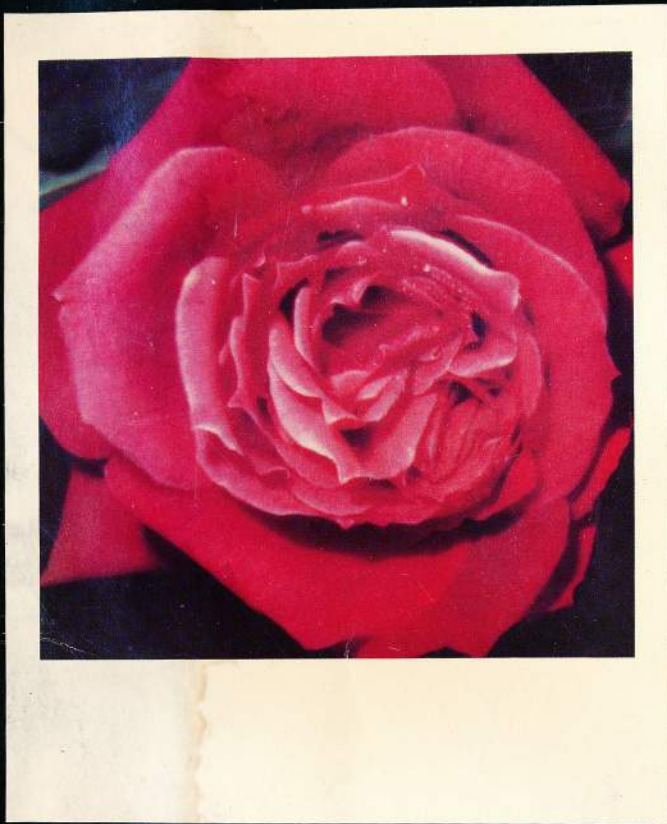
SWEDEN

Polaroid AB
Bredholmogatan 10
127 21 Skarholmen
Telephone:
Stockholm 08/710 08 50

Mailing address:
Kundtjänstavdelningen
Box 20
127 21 Skarholmen

SWITZERLAND

Polaroid A.G.
Hardturmstrasse, Postfach 175
8037 Zurich
Telephone: (01) 44-72-72



ADDITIONAL REPAIR STATIONS: Besides Polaroid's own Service Centers listed here, there are several Authorized Independent Repair Stations in the U.S.A. and Canada. To locate the one closest to you, write to the nearest Polaroid Service Center or to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. Or, call Customer Service toll-free at 800-225-1384 from anywhere in the U.S.A. except Massachusetts. From within Massachusetts, and from Canada, you may call collect at (617) 864-4568.

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HOW TO
TAKE
SX-70
PICTURES