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POLAROID SX-70
LAND CAMERA
MODEL 3



CONTENTS

Opening and closing	4
Parts of the camera	6
Distance setting	8
Loading & unloading	10
Holding the camera	12
Viewing and framing	13
Shooting	14
Daylight pictures	16
Flash pictures	21
Close-ups	24
Time exposures	25
Troubleshooting	26
Care of your SX-70 system	32
Warranty and service	33
Service Centers and Offices	35

This booklet tells you how to make good pictures with your Polaroid SX-70 Land Camera, Model 3.

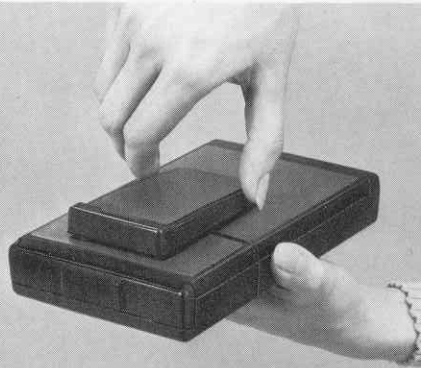
If you should ever need additional information to help you get the best results from your SX-70 camera and film, please call us. Our Customer Service representatives are always glad to help.

We can be reached on weekdays from 8:00 a.m. to 5:00 p.m., 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.

OPENING



Hold the camera in the palm of your left hand.



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



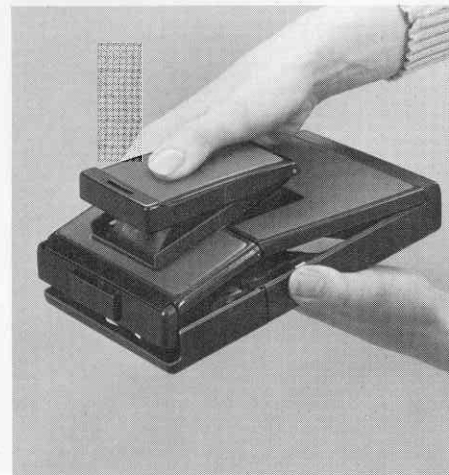
. . . until the cover support (A) locks.

& CLOSING

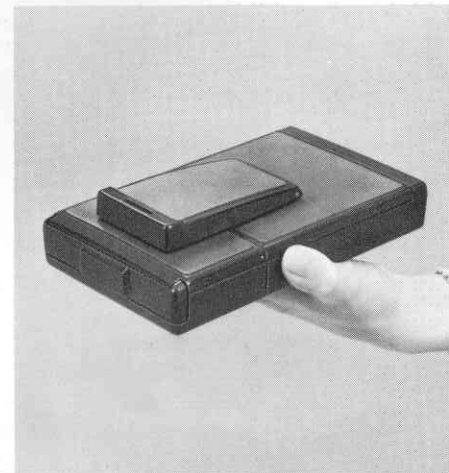
Push the cover support toward the rear of the camera.

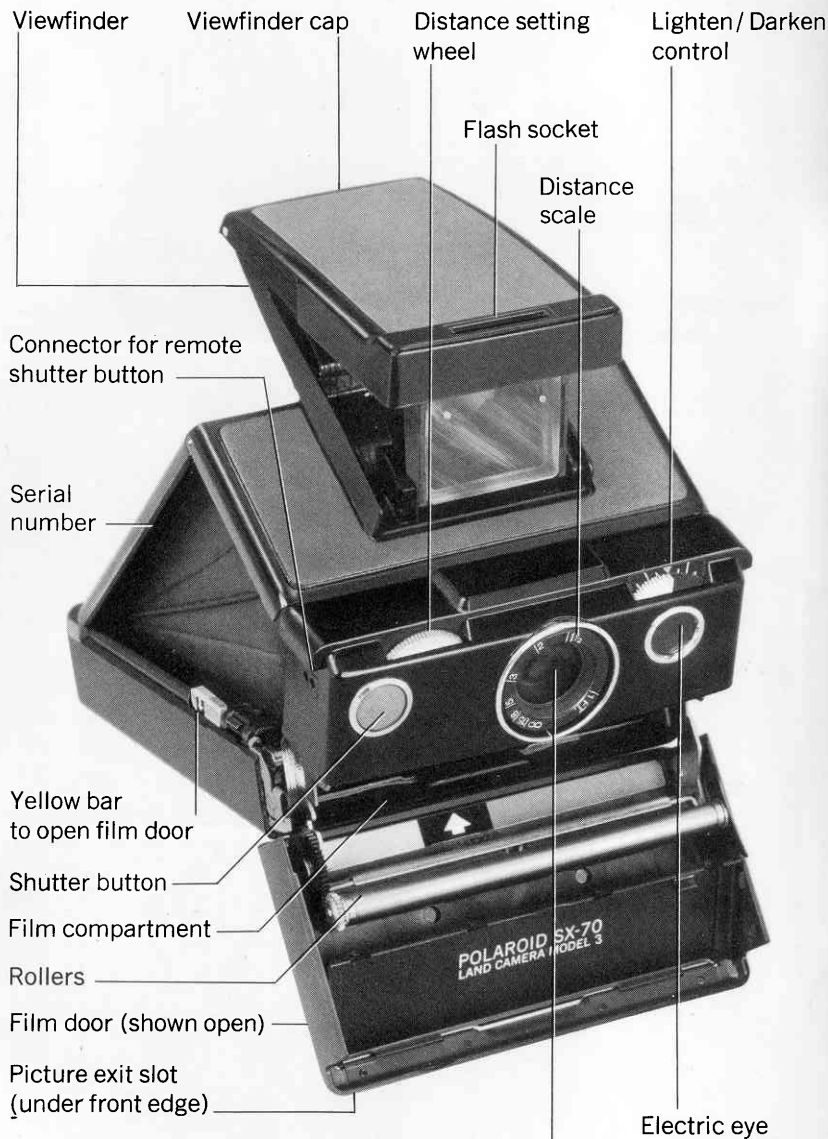


Press down on the viewfinder cap slowly but firmly . . .



. . . until **both** sides of the camera latch.



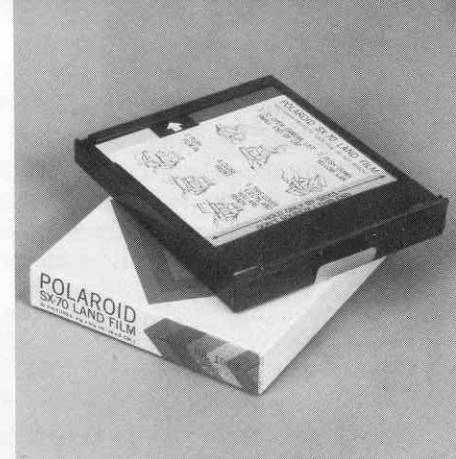


Lens (4 element, 116 mm, f/8)

Each SX-70 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 the pack.

The picture counter on the rear of the camera is blank when the camera is empty, and sets to 10 when a pack is inserted and the film door is closed. After you take a picture, the counter will indicate how many pictures are left in the film pack. After 10 pictures, a 0 will appear, and the flash will not fire.

If you should reinsert a partly used or empty pack, the counter will automatically reset to 10.



DISTANCE SETTING

In order to get sharp and clear pictures with Model 3, you must set the distance scale accurately.

Before you do this, look through the viewfinder and frame your subject the way you want it in the finished picture. Then estimate or measure the camera-to-subject distance. After a little practice, you should be able to set the distance scale correctly quite rapidly.

HOW TO SET THE DISTANCE SCALE

1. Estimate or measure the distance from the lens to the subject. When you are closer than 3 feet, it is best to measure the distance from the camera lens to the subject accurately.
2. Set the scale by rotating the wheel (A) with the right forefinger until the correct distance mark is opposite the line (B), below the lens. In the picture below, the lens is set for 5 feet.

If you look down over the camera as shown, you can read the distance mark right way up as you set it, and you can then shoot without changing your hold on the camera.

Outdoors, if your subject is more than 15 feet away or if you are shooting a distant scene, move the scale all the way to infinity (∞).

3. After setting the distance, stay at the distance you have set, frame the subject through the viewfinder, and take the picture.



DISTANCE SETTING INFLUENCES FLASH EXPOSURE

In addition to setting the camera for sharp focus, the distance setting also influences exposure for flash pictures. The camera automatically sets the right exposure for the distance to which the lens is set – from about 10½ inches to about 20 feet. If the subject is not at the distance to which the lens is set, the picture may be too light or too dark. However, the camera can adjust for minor errors and still produce a properly exposed flash picture.

You may at first want to measure the distance between the camera and your subject, in order to set the distance scale correctly. After measuring distances a few times, you should soon be able to estimate them quickly, and to set the distance scale accurately.

LOADING & UNLOADING

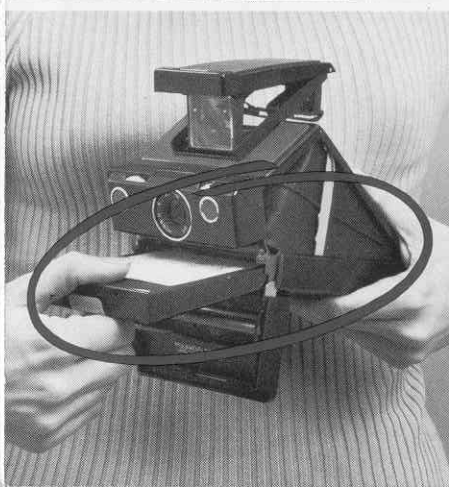
Push down on the yellow bar to open the film door, which should drop down by itself. Never force the door open.



Insert a film pack, holding it by the sides, as shown.



Do not hold it as shown in this picture. By squeezing too hard, you could damage the film.



Push the pack in all the way, until a narrow strip (A) along the end of the pack snaps open.



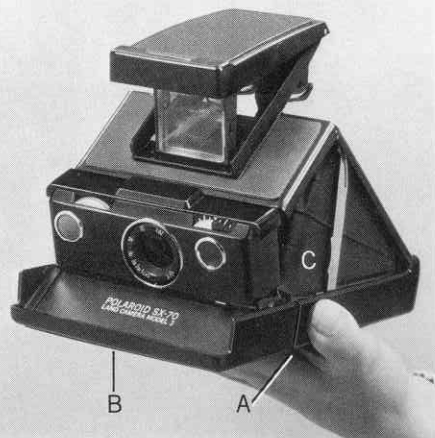
Close the film door. The camera will make a sound and the film cover will come out. Remove it and save it to order copies of your favorite SX-70 pictures.

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



To remove a film pack: Open the film door. Remove the pack by pulling on the yellow tab.





HOLDING THE CAMERA

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, and your thumb should not touch the bellows (C) where any pressure might interfere with movement of the mechanism inside the camera.

Raise the camera, holding it so your eye is close to the viewfinder eyepiece, as shown. Look through the center of the eyepiece.

Place your right hand: the thumb should rest comfortably against the rear surface of the shutter housing, without touching the bellows. Your right forefinger goes on the shutter button. The other fingers should be curled into the palm of the hand, as shown.

VIEWING AND FRAMING

When you look through the viewfinder, you should see a square black frame around the picture area. If you cannot see all four corners of the frame, move your eye slightly closer, and be sure it is centered on the eyepiece.

The two dots in the viewfinder are intended to help you frame for close-up pictures only (from 10½ inches to 1 foot). Their use is explained on page 24.

From 2½ feet to distant scenes, what you see through the viewfinder is approximately what you will get in your picture. Frame with the full area of the viewfinder. Do not use the two dots for framing.



SHOOTING

When you have set the distance scale, hold the camera up to your eye and frame your subject carefully in the viewfinder.

Hold the camera steady and gently press the shutter button. **Hold the button in . . .**

. . . until the picture comes out of the exit slot, and all camera sounds stop.

Remove and handle the picture by its wide border. Watch it develop by itself.

Do not bend, squeeze or cut the picture.

CAMERA OR SUBJECT MOVEMENT

In dim light or when using flash, you might get a blurred picture if either the camera or the subject moves during the exposure. (Also, neither you nor your subject should move after hearing the first "click", which occurs before the camera actually takes the picture.)

To assure sharp and clear pictures under all conditions, avoid these:

CAMERA MOVEMENT (top)

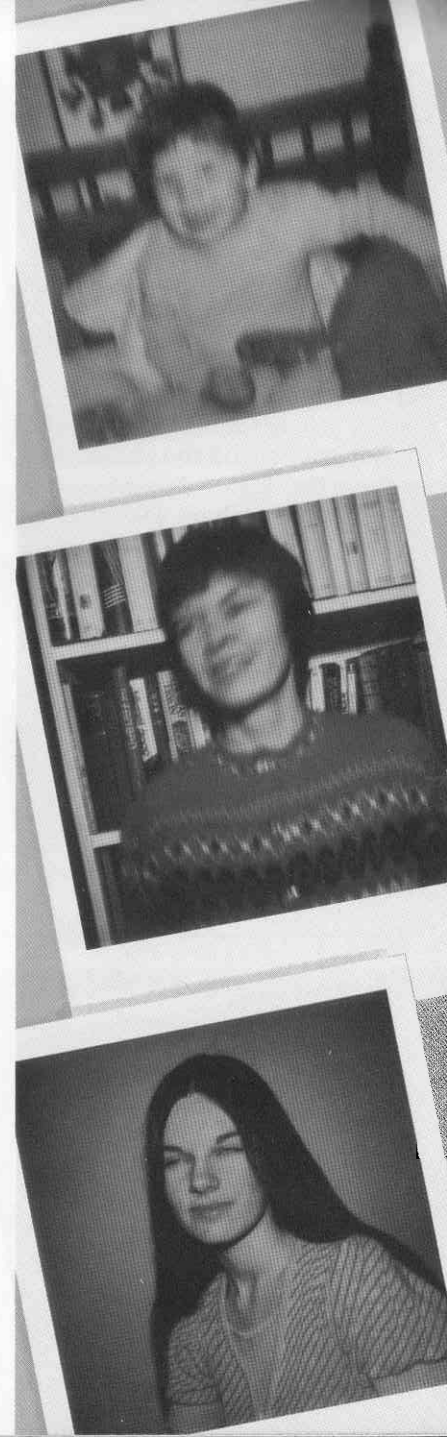
Hold the camera steady from the moment you press the shutter button until the picture comes out of the camera.

SUBJECT MOVEMENT (center)

Generally, ask your subject to hold still until the picture comes out of the camera. The subject should not move after hearing the first "click".

CLOSED EYES (bottom)

With flash, the firing of the flash-bulb follows a fraction of a second after the first "click" of the camera. Some subjects tend to anticipate the flash, and blink their eyes when they hear the "click." The result is that their eyes are closed at the moment the picture is taken. Ask the subject to try not to blink until after the flash has fired.



DAYLIGHT PICTURES

THE ELECTRIC EYE

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.

LIGHTING

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.

(top)

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.

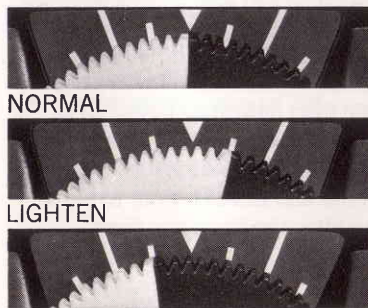
(center)

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.

THE LIGHTEN/DARKEN CONTROL

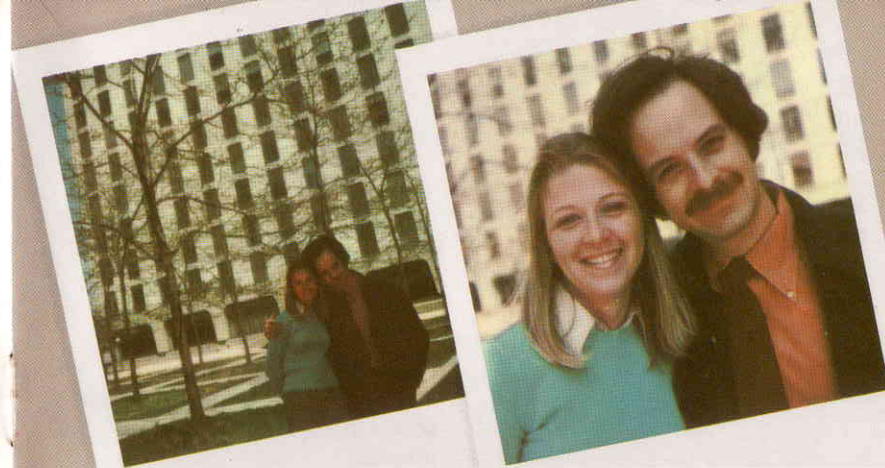
For most pictures, leave the Lighten/Darken control at the normal position (shown at right). However, if your main subject is too light or too dark in a daylight picture, you can use the L/D control to adjust the exposure for another picture in the same location, in the same lighting.

For a small change, turn it one mark (shown at right); for a greater change, move it two marks or more.



DARKEN

The control automatically returns to the normal position when the camera is closed.

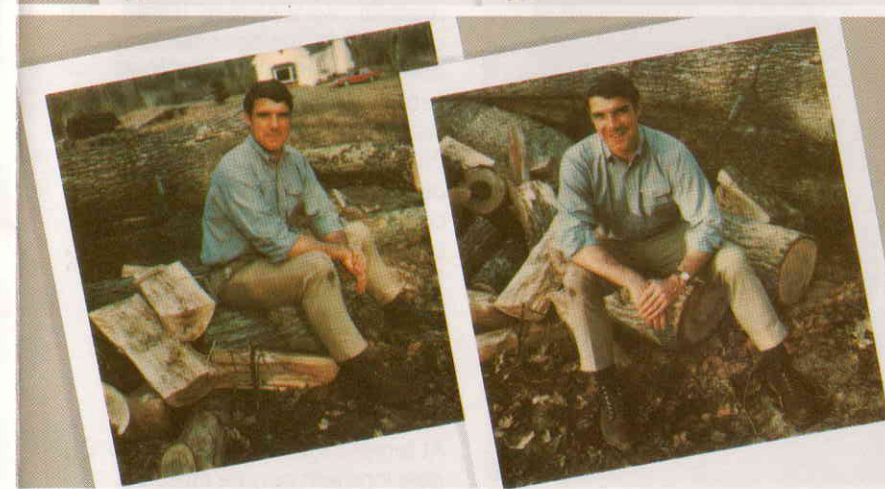


Your SX-70 viewfinder shows you what you will get in your finished picture for anything between a distant scene and a subject $2\frac{1}{2}$ feet from the camera. Compose the picture carefully in the whole viewfinder before you press the shutter button.

For subjects closer than $2\frac{1}{2}$ feet, see the special viewfinder instructions on page 24.

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.





COLD AND HOT WEATHER PICTURES

You can take SX-70 pictures in a wide variety of temperatures, but should take special care of developing pictures when the temperature is below 60°F (15°C) or above 85°F (30°C).

IN COLD WEATHER

At temperatures below 60°F (15°C), keep the camera and film warm — inside your coat or in a warm inside pocket — until you are ready to take a picture. If the camera and film become cold, development may be affected, causing pictures to be too dark and too blue (top picture). To keep this effect to a minimum (lower picture), turn the Lighten/ Darken control one or two marks toward Lighten before taking a picture. Put the developing picture in a warm inside pocket as soon as it comes out of the camera. Do not bend it.

IN HOT WEATHER

At temperatures over 85°F (30°C), development may be affected, causing pictures to be lighter than normal. Turn the Lighten/ Darken control one or two marks toward Darken before taking a picture. 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

As a general rule, you need to use flash indoors. You can take flash pictures of subjects from 10½ in. up to about 20 ft. from the camera.

Insert the FlashBar array into the socket on the top front of the viewfinder, pushing it in firmly. You must depress the viewfinder cap all the way, as shown, in order to push the FlashBar in firmly. Release the viewfinder slowly.

When all 5 bulbs on one side have been fired, remove the FlashBar 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:

1. SET DISTANCE CAREFULLY

The distance setting affects the exposure for flash pictures. If the distance scale is not set accurately, a flash picture may be too light or too dark. Do not use the Lighten/ Darken control to correct for flash pictures that are too light or too dark (see page 29).



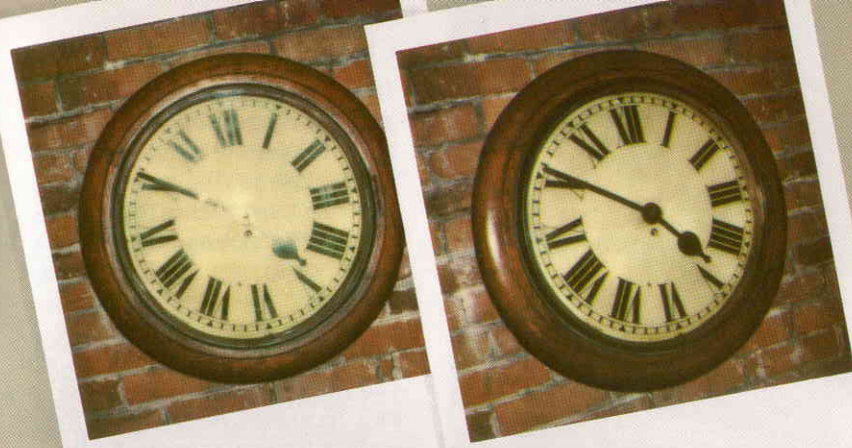
2. THE BACKGROUND IS IMPORTANT

Place your subject close to a colorful background, if you can. Color adds interest to the picture; having the background near the subject will assure that it will be well lit.

An exception: Fair-haired people, objects with bright outlines, etc., can look effective against a dark (or distant) background.

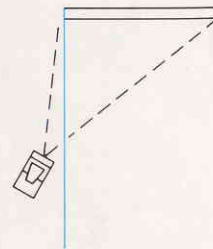
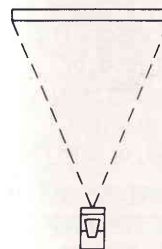
3. ARRANGE GROUPS

All the persons in a group should be at about the same distance from the camera, to assure they will all be lit evenly by the flash (lower right picture). When they are at different distances (lower left picture), only the person for whom the camera distance was set will be correctly exposed. The others will be too light or too dark.

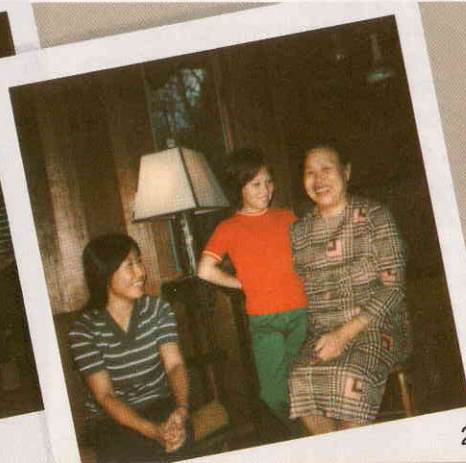


FLASH REFLECTIONS

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

The special design of the SX-70 lens lets you take close-ups without special accessories. You can get as close as 10½ inches. For best results, measure the lens-to-subject distance and set the distance scale carefully. The closest distance marked on the scale is 1 foot. However, by rotating the lens as far forward as it will go, you can get a sharp picture as close as 10½ inches. Also, be sure that you are framing properly for the distance at which you are shooting (see below).

For the best close-up pictures, use the camera with accessory Tripod Mount #111 and a tripod, or some other firm support. You will get the best results in bright sunlight, open shade, or with flash.

The closest SX-70 pictures will show your subject at half its actual size. Thus, the SX-70 system opens up a new world of beautiful and exciting close-up pictures.

FRAMING FOR CLOSE-UPS 10½ INCHES TO 1 FOOT:

Frame your subject within the two dots and the lower edge of the viewfinder (bottom left).

If you use the whole viewfinder area, part of your subject may not appear in the finished picture.

1 FOOT TO 2½ FEET: When you are 2½ feet from the subject, use the whole viewfinder area; at 1 foot, frame your picture with the aid of the two dots. When you are between 2½ feet and 1 foot from the subject, the correct frame outline will lie somewhere between the above.

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, causing the rest of the picture to be too dark.

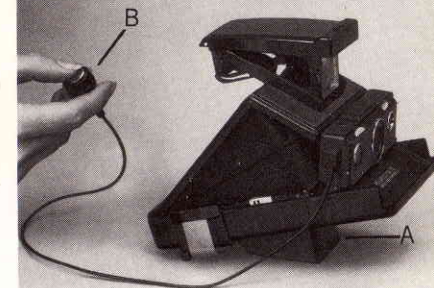
SX-70 film gives the most natural colors when it is exposed in sunny daylight or with the light from a FlashBar, which closely matches daylight.

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.

HOW TO TAKE TIME EXPOSURES

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

Without moving the camera, press the shutter button gently, holding it in for at least a second. 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.



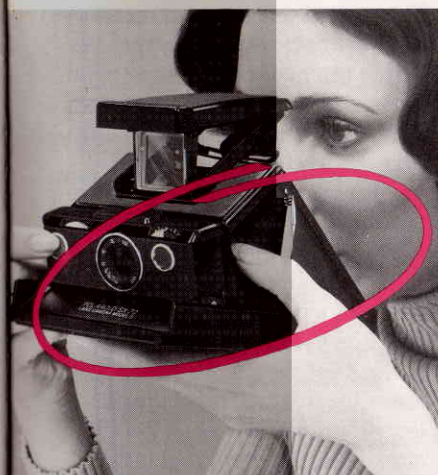
TROUBLESHOOTING

On the following pages we show you how to avoid making some basic picture-taking errors, and how to cure some possible camera or film problems. If you ever have a problem with your camera or film, and cannot find the answer here, please call us. For details, see page 31.

Always hold the camera as shown on page 12 and press the shutter button in the way shown on page 14. Avoid these 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 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 near the ends of the rollers. The repeated spot pattern shown on the second picture may be caused by specks of dirt somewhere on the roller surface. To avoid these problems:

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 the 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 roller, near which dirt may collect. The rollers must be kept clean; inspect them regularly.

Should it ever be necessary to clean the picture exit slot, insert a stiff piece of paper (such as the film cover ejected from a new film pack) 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 removes any developer chemicals that may be trapped there. Be careful not to force the slot open as it can be permanently bent.

IF PART OF THE PICTURE IS MISSING

The film pack was probably damaged before the picture unit went through the rollers. A side effect of this problem can be 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. Avoid contact with the developer chemicals; please read the CAUTION notice on the back of the film package.

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.

FLASH PICTURES

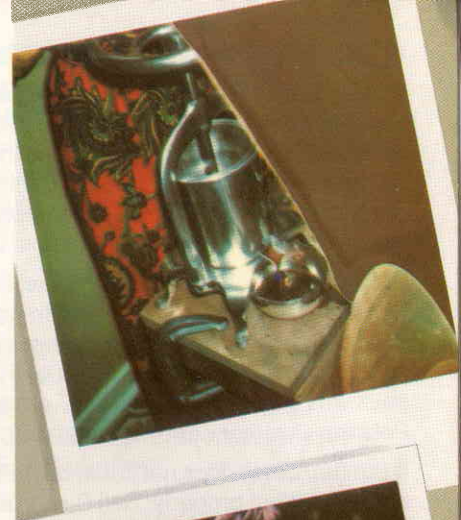
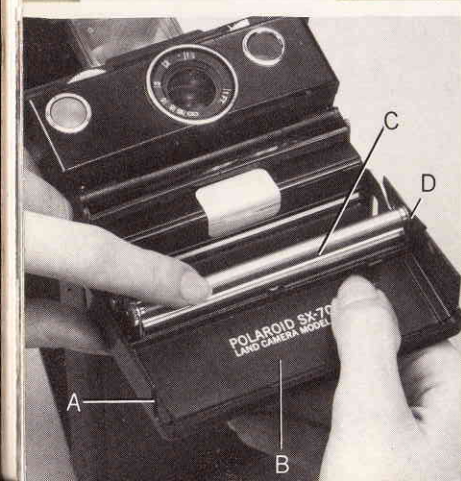
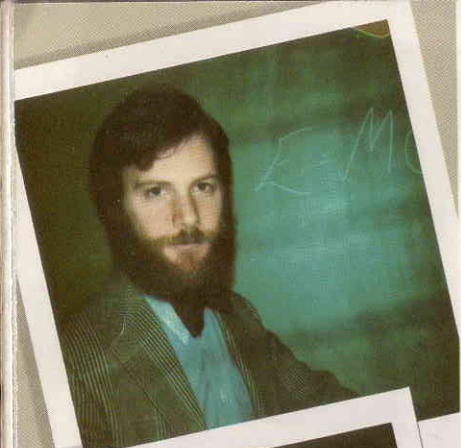
TOO LIGHT OR TOO DARK

The distance scale was not set to the correct camera-to-subject distance. See pages 8 and 21.

DAYLIGHT PICTURES

TOO LIGHT OR TOO DARK

The electric eye was probably "fooled" by uneven lighting (see page 16), or temperature affected development (see page 20).



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 and, if necessary, 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 close the camera fully. Never try to force it shut.) There are two possible reasons why the camera may stop:

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.

The other reason may be that the battery in the film pack only had 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 and, if necessary, return your camera for repair (page 34). Do not try to close it completely as this may damage the internal moving mechanism, which is in the mid-cycle 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 a.m. to 5:00 p.m. 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, and remember that rough handling or dropping may damage delicate components.

The lens and viewfinder will seldom need cleaning. If they do, blow off any dust, then wipe them gently with a clean, lint-free 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, keep the film in an area with a temperature below 75°F (24°C); for longer storage, keep it at 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. Do not deep-freeze the film.

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 of film. Keep it in a cool place, but do not put the camera in a refrigerator.

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 #115 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.

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 a.m. to 5:00 p.m., 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. Also, state that your camera is the SX-70 Model 3. 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.

FULL ONE YEAR 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:

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 35.

www.orphancameras.com
This warranty excludes all consequential damages. It does not cover damage suffered through an accident or misuse, or because someone tampered with the camera, and such damage will be repaired at a reasonable charge.

Before you return a camera for repair, please telephone Customer Service and describe the problem (see page 31).

OUR AFTER-WARRANTY SERVICE IS GOOD, TOO

What happens after the warranty period? You will still get the same excellent Customer Service attention that we offer during the warranty period, and that includes the toll-free telephone calls. If your camera should be damaged, or develop a malfunction, any of our 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

Polaroid Service Centers offer 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 next page) for places of supply in other countries.

POLAROID SERVICE CENTERS AND OFFICES

CALIFORNIA

Polaroid Corporation
 875 Stanton Road
 Burlingame 94010
 Polaroid Corporation
 2040 E. Maple Avenue
 El Segundo 90245

GEORGIA

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

HAWAII

Polaroid Corporation
 Suite 153
 841 Bishop Street
 Honolulu 96813
 Telephone: (808) 524-3911

ILLINOIS

Polaroid Corporation
 2020 Swift Drive
 Oak Brook 60521

MASSACHUSETTS

Polaroid Corporation
 89 Second Avenue
 Waltham 02154

NEW JERSEY

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

OHIO

Polaroid Corporation
 4640 Manufacturing Road
 Cleveland 44135

TEXAS

Polaroid Corporation
 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 Smail Street
 Ultimo, N.S.W. 2007
 Telephone: (02) 211-5200

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

AUSTRIA

Polaroid Ges.m.b.H.
 Kegelgasse 27
 1031 Wien, Postfach
 Telephone: (0222) 73 25 47

BELGIUM

Polaroid (Belgium) S.A.-N.V.
 113 Rue Colonel Bourg
 Kolonel Bourgstraat 113
 1140 Bruxelles-Brussel
 Telephone: 02-736.10.00

BRAZIL

Polaroid do Brasil Ltda.
 Rua Almirante Marques Leão 408
 São Paulo 01330, S.P.
 Telephone: 288-2470

Mailing address:
 CAIXA POSTAL 2908
 São Paulo 01000

CANADA

Polaroid Corporation of Canada, Limited
 350 Carlingview Drive
 Rexdale, Ontario M9W 5G6
 Telephone: (416) 677-3680
 Western Camera Service Ltd.*
 1855 4th Avenue
 Vancouver, British Columbia V6J 1M4
 Telephone: (604) 736-7766

DENMARK

Polaroid A.S.
 Blokken 75
 3460 Birkerød
 Telephone: (01) 817500

FRANCE

Polaroid (France) S.A.
 Office:
 57, rue de Villiers
 92202 Neuilly
 Telephone: (161) 758-13.25
 Repairs:
 1, rue Ambroise Croizat
 95100-Z.I. Argenteuil

GERMANY

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

GREAT BRITAIN

Polaroid (U.K.) Ltd.
 Ashley Road
 St. Albans
 Hertfordshire AL1 5PR
 Telephone: St. Albans (727) 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 Piava 11
 21051-Arcisate (Varese)
 Telephone: (332) 470031

JAPAN

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

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: 020-15 83 83
 Repairs:
 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
 Industriveien 8B
 Postboks 80
 1473 Skärer
 Telephone: (02) 70 47 50

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
 Box 204
 127 24 Skärholmen
 Telephone: Stockholm 08/710 08 50

SWITZERLAND

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

*Authorized Independent Service Centers

ADDITIONAL SERVICE CENTERS: Besides Polaroid's own Service Centers listed here, there are Authorized Service Centers in the U.S.A. and Canada as well as in many other countries. For details, 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.