Polaroid
SX-70
SONAR
OneStep
Land
Camera

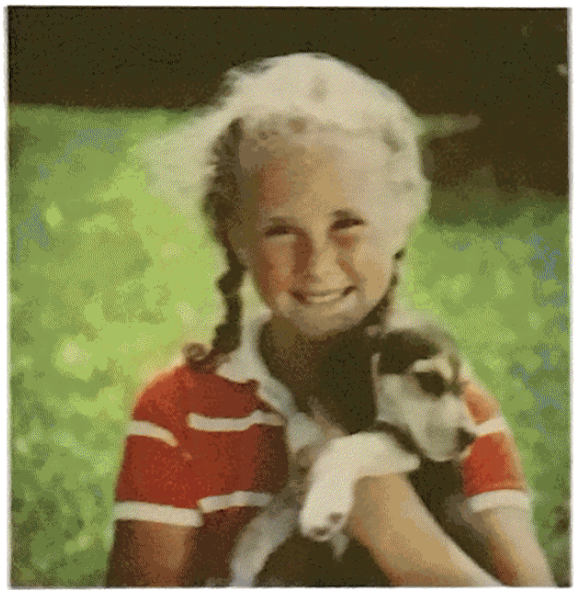
Polaroid

Polaroid introduces sonar focusing – the ultimate in one-step photography

That unexpected moment, that perfect smile, will never again be lost while you pause to set the lens.

The instant you see your picture, just aim and shoot. With sonar focusing, the camera sets the lens instantly, automatically.

Now, nothing interferes with seeing the shot and taking it.



(See "How sonar focusing works" inside this foldout.)

Contents

Please spend a few minutes reading this booklet. It could mean the difference between taking consistently good pictures or disappointing ones.

Call us, free

If you ever have a question about your camera or your pictures, call us toll free . . .

800-225-1384

from anywhere in the continental U.S.A. except Massachusetts and Alaska. From those states, call collect – (617) 864-4568. In Canada, call toll free – 800-261-6970. Our Customer Service representatives can be reached every weekday from 8 a.m. to 5 p.m., your local time.

How sonar focusing works

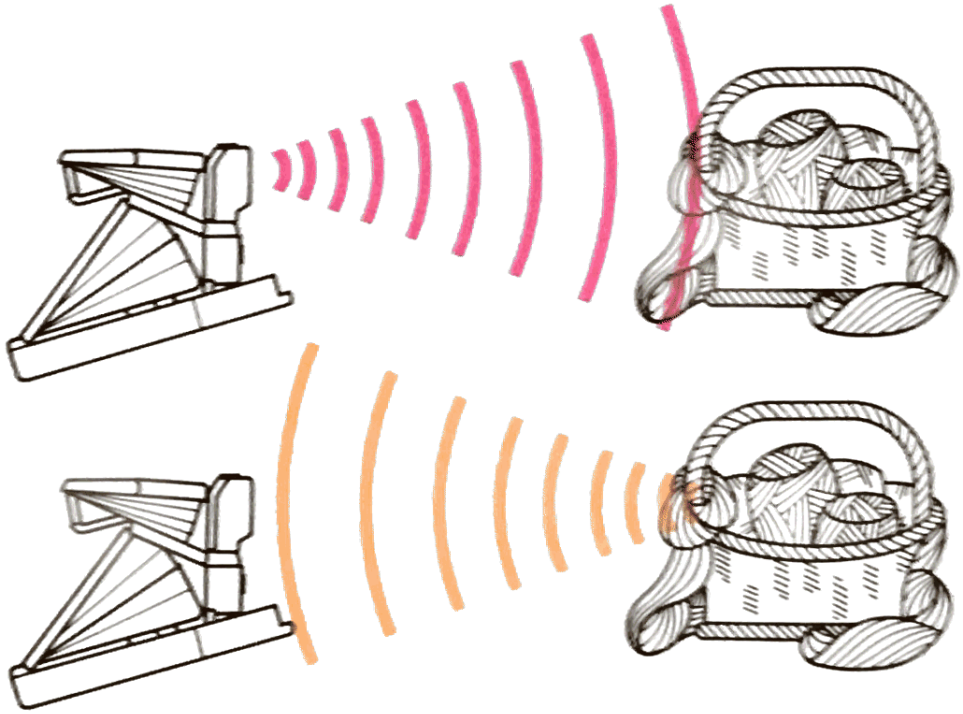
As you begin to press the shutter button, your camera releases sound waves to the central part of the scene (approximate area marked in blue).

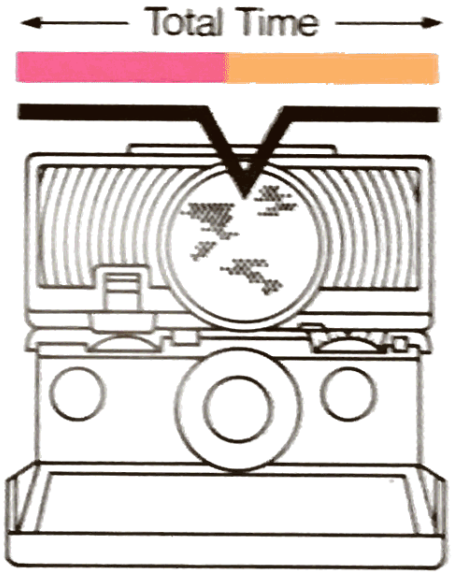
The frequencies are far beyond our range of hearing and travel at the speed of sound (1,100 feet per second).

The split second it takes for the sound to reach your subject and the echo to return is fed into a tiny electronic computer inside the camera.

The computer uses this time measurement to calculate the distance between the camera lens and your subject, then signals a motor to turn the lens until your subject is in sharp focus.

This extraordinary chain of events takes place in less than 1/3 of a second.





Camera parts

1 FlashBar socket

2 Transducer
(sends the sound waves and receives the echo)

3 Manual focus switch

4 Manual focus wheel

5 Shutter button

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

7 Distance scale

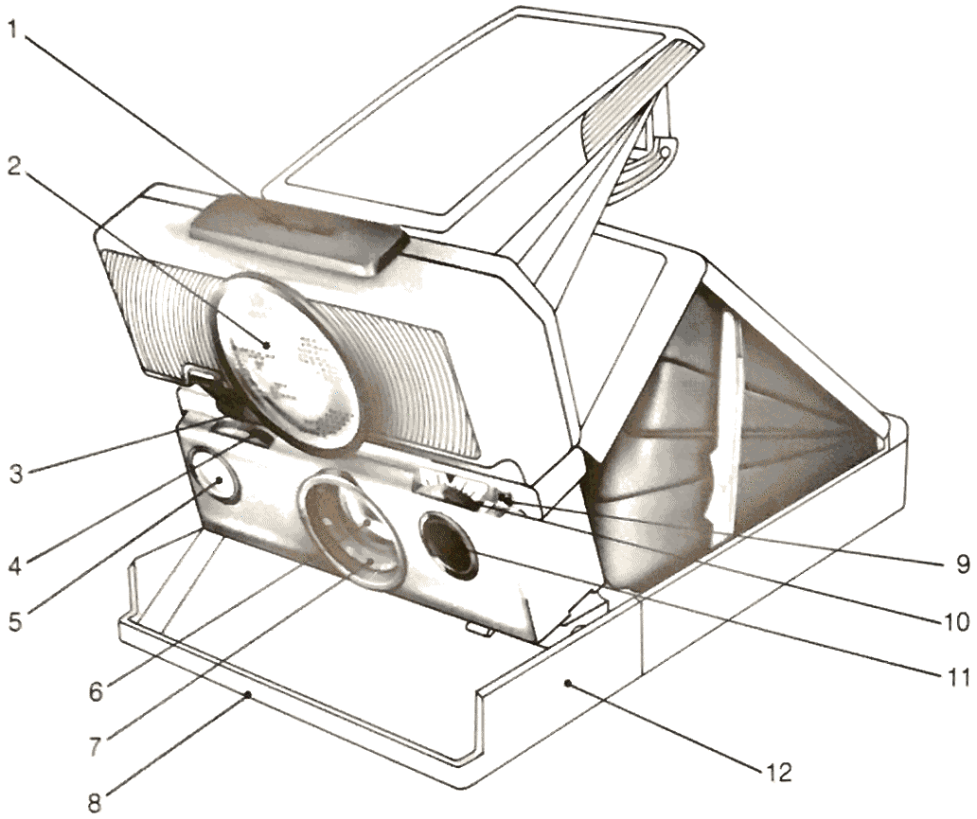
8 Picture exit slot

9 Sensor
(for the "use flash or tripod" indicator inside the viewfinder)

10 Lighten/Darken control
(use only in special lighting situations; see page 26)

11 Electric eye

12 Film door



13 Viewfinder cap

14 Viewfinder eyepiece

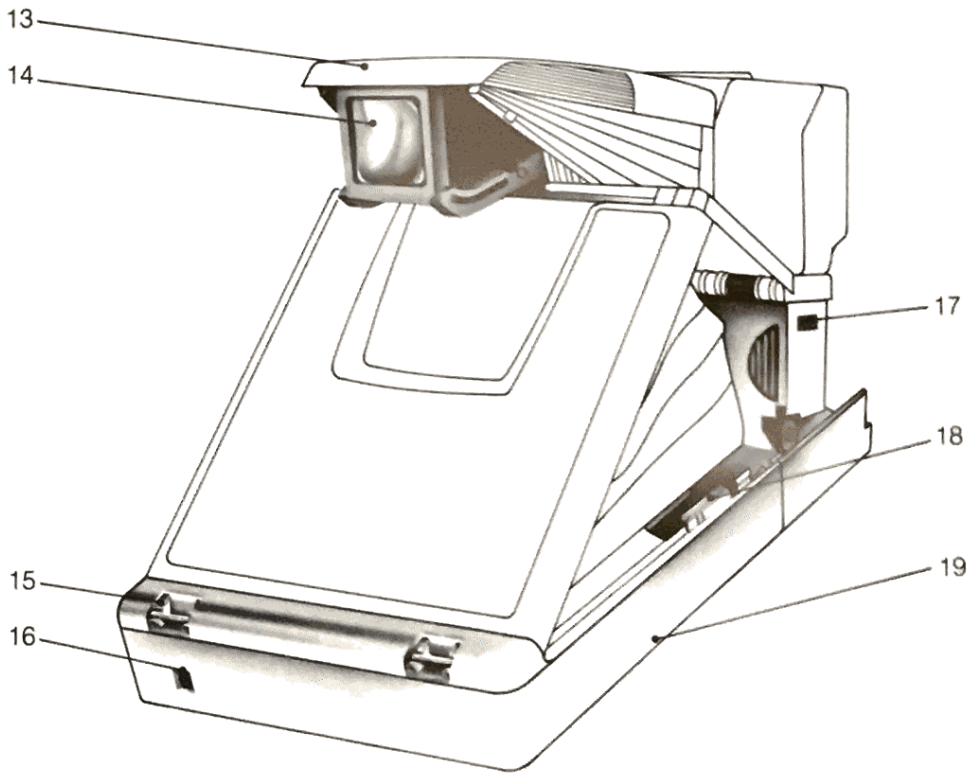
15 Neckstrap connectors (follow the instructions on the neckstrap sleeve)

16 Picture counter
(goes to 10 when you load a new or partly used film pack into the camera; counts down to show how many pictures are left)

17 Remote shutter button connector

18 Yellow bar
(opens film door)

19 Tripod socket
(is on the bottom of the camera; accepts a standard tripod screw)



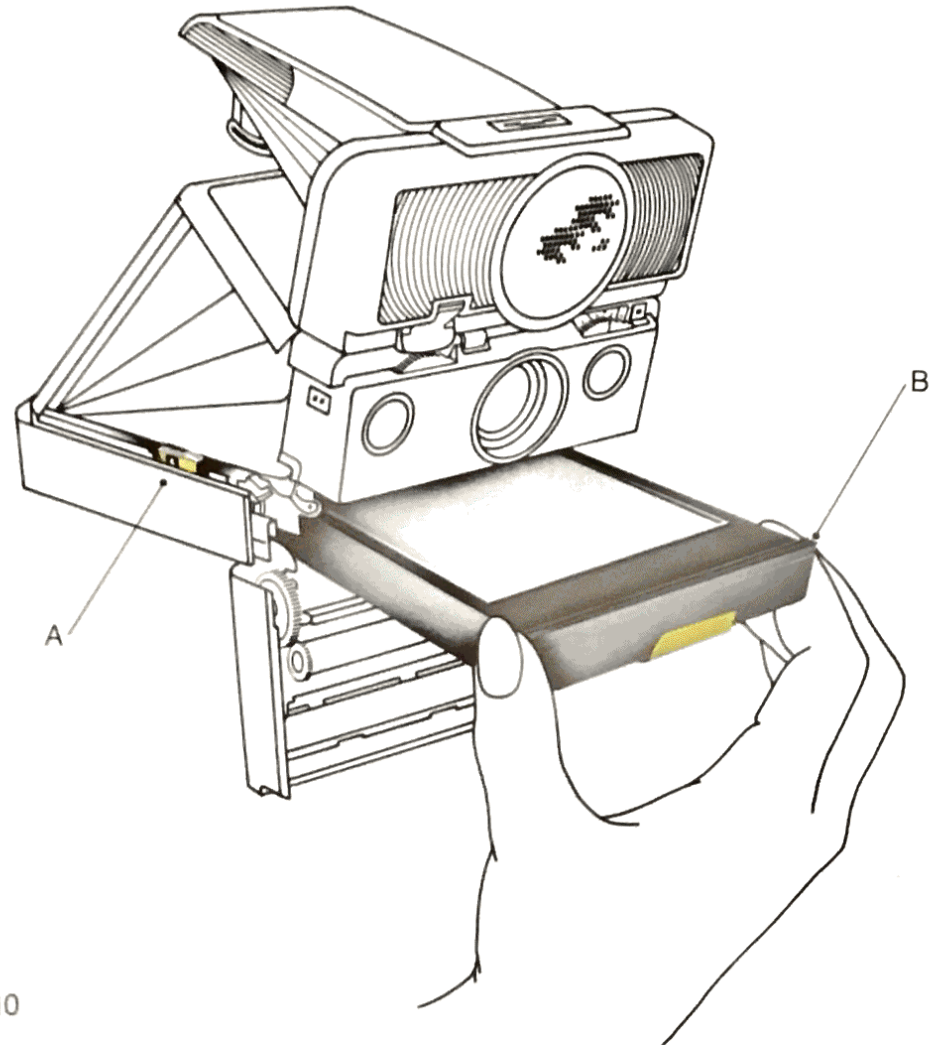
To load the film

Push down on the yellow bar (A). The film door will drop open.

Hold the film pack by its edges only. (Gripping the pack above and below the yellow tab may damage the film.)

Push the film pack into the camera until the narrow strip (B) snaps open. Close the film door. The camera will eject the film cover.

To remove an empty pack, pull the yellow tab.

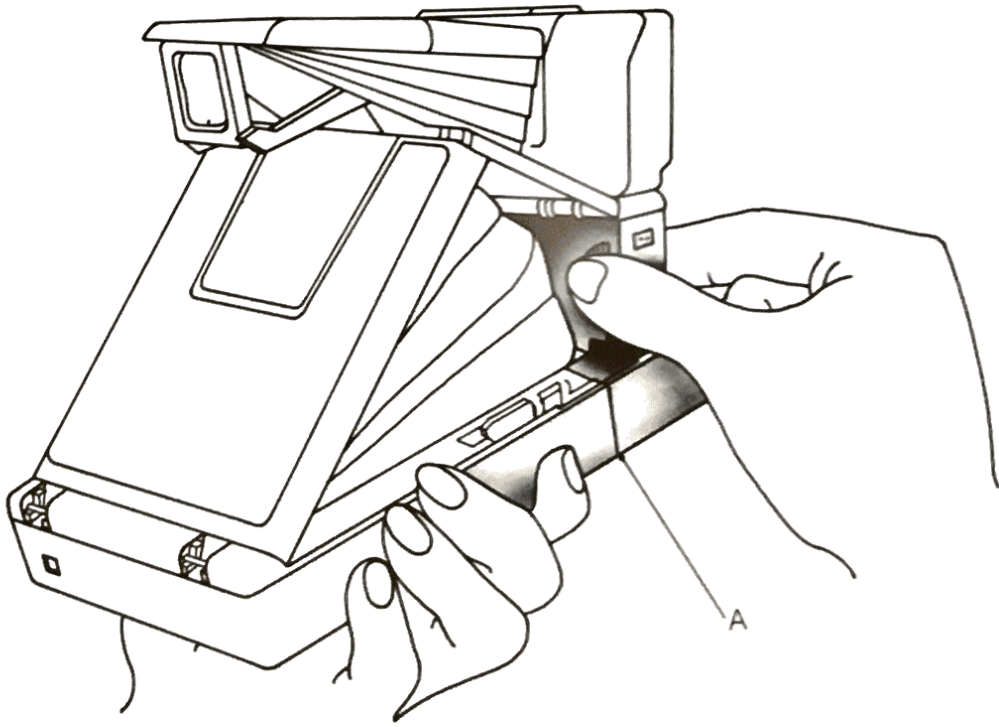


To hold the camera

Grip it firmly in the palm of your left hand, thumb and fingers behind the hinge (A)

Place your right thumb on the semi-circle, index finger on the shutter button, and curl the other fingers into your palm.

It's important to hold the camera as shown. Then, when you squeeze the shutter button, your fingers will not press against the bellows or block the picture exit slot in front.



How sonar focusing lets you "preview" the picture

To familiarize yourself with sonar focusing and "previewing," stand a few feet from your subject. Then look through the viewfinder. Notice that the scene appears unsharp.

Lightly press the shutter button part-way and hold it there. You'll hear a brief whirring sound as the lens brings your subject into sharp view. (If film is ejected, you pressed too hard and accidentally took a picture.)

What you now see in the viewfinder is a "preview" of what the finished picture will look like. If it isn't exactly what you want, you can release the button, change position or camera angle, then *lightly* press again for another "preview." When you're ready to shoot, squeeze the button all the way.

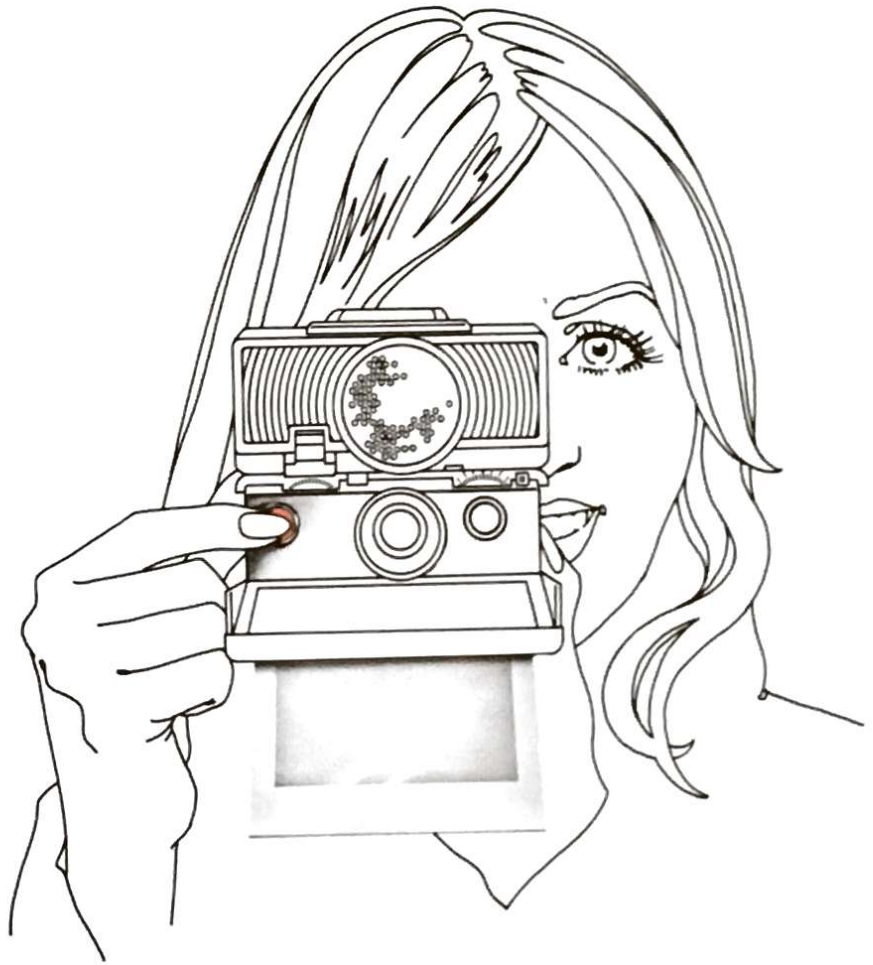
"Previewing" helps you to plan a picture carefully. For quick snapshots, however, there's no need to hesitate. Just aim and shoot as described on the opposite page.

To aim and shoot

Bring your eye close to the viewfinder eyepiece so you can see all four corners of the black frame inside.

Squeeze the shutter button all the way. **Hold the camera steady until the film is ejected.**

Remove and handle the developing picture by its wide white border.



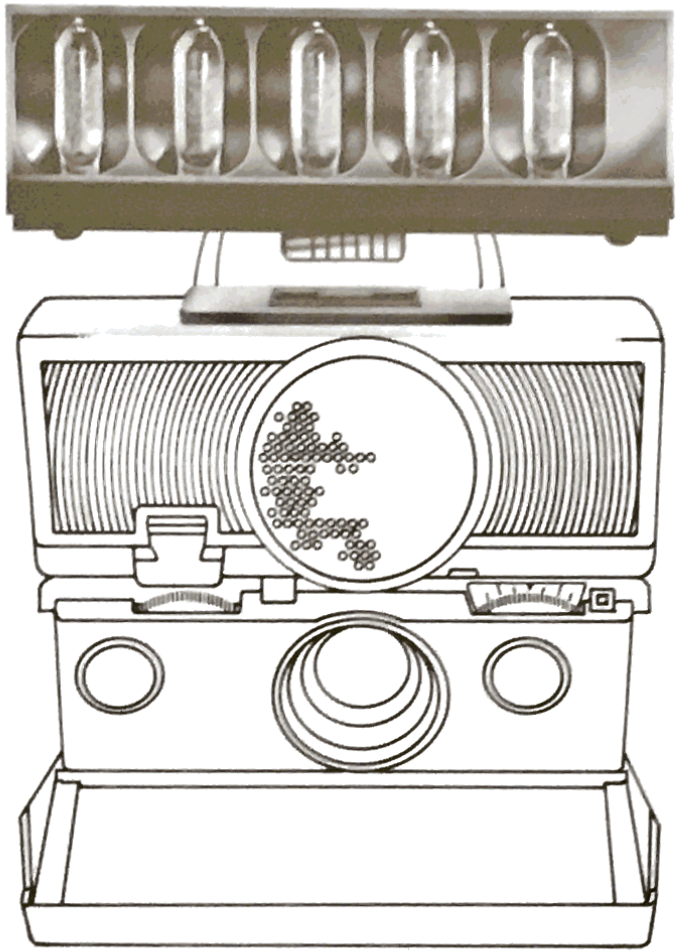
Use flash for most indoor pictures

Insert a FlashBar into the FlashBar socket. Always do this with the camera pointing away from you.

Indoors, you can take flash pictures of subjects **10.4 inches to 20 feet from the camera.**

You'll get particularly good flash pictures of people when they are 4 to 6 feet away and near a colorful background.

Flash pictures should not be taken where the atmosphere contains gases or dust that may be ignited by a spark.



Watch for your camera's "use flash or tripod" indicator

As you start to press the shutter button, you may see a red light in the right side of the viewfinder.

It warns that the lighting on the scene is not bright enough for hand-held picture taking. Outdoors, the red light will most likely appear when it is heavily overcast, at dusk or when you're shooting in a shaded area. It will also appear indoors in most room lighting.

If you see the red light, release the shutter button. Then use flash or place the camera on a tripod for a time exposure. Otherwise, your picture may appear dark and fuzzy.

You can use flash in daylight

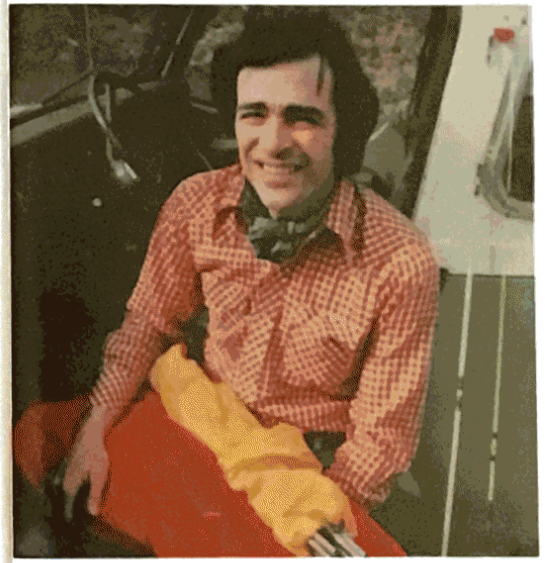
This exciting feature, called "fill-flash," can correct lighting situations that might otherwise have produced disappointing results.

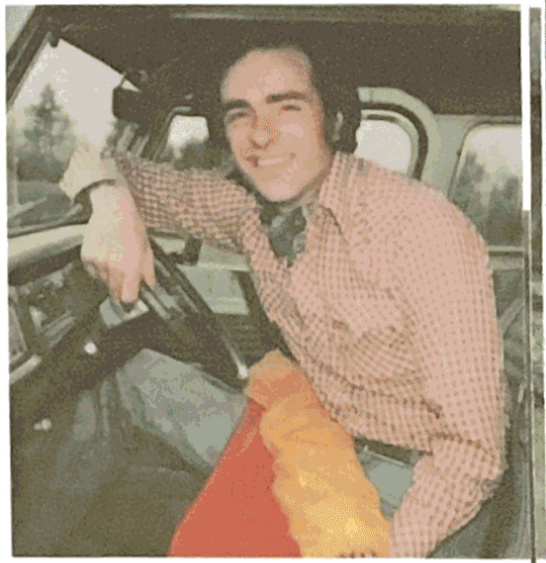
Although you can use "fill-flash" when your subjects are **4 to 12 feet from the camera,** you'll get particularly good results when they are 4 to 6 feet away.

Here are the typical ways "fill-flash" can help in daylight:

Strong sunlight can create harsh facial shadows. Flash can fill in the shadowed areas with even, flattering light.

Your subject may be forced to squint when facing bright sunlight. To get the natural expression you want, take your subject out of direct sunlight and use "fill-flash."





When the sun is behind your subject (but not shining directly into the lens), your subject usually will be too dark in the picture. "Fill-flash" can provide the added light your subject needs.