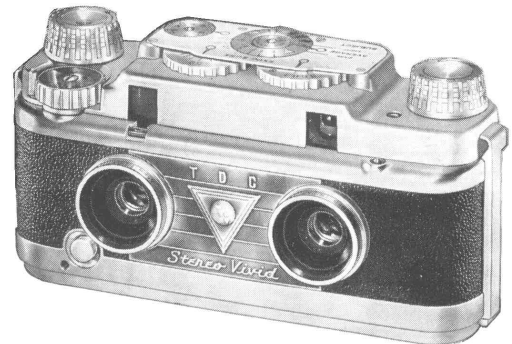


The Three Dimension Company (TDC) of Chicago USA, which became a division of the then well known manufacturer of movie cameras and projectors, Bell and Howell, in 1954, was itself very well known as the largest manufacturer of 3-D slide projectors.

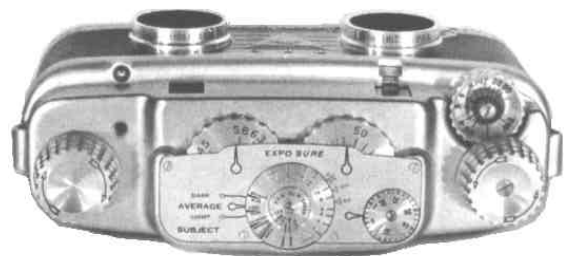
From the early 1950s until the 1960s TDC also marketed a range of stereo cameras. The first of these, the TDC Vivid was manufactured locally (in the USA) while the other two, the TDC Colorist and Colorist II were made specifically for TDC in Germany. The Vivid was introduced in about 1952, the Colorist in 1954 and the Colorist II in 1956.



The TDC Vivid, pictured at right and below, is a most unusual stereo camera. It combines the Realist format (24x23mm) picture size, which normally requires a lens separation of about 70 mm, with a lens separation of 65

mm. This is achieved by having a curved film path between the two lenses.

The knobs on the top of the Vivid are part of a mechanically coupled exposure calculator. The lighting conditions and subject colour are selected and this in turn adjusts the aperture and shutter speed.

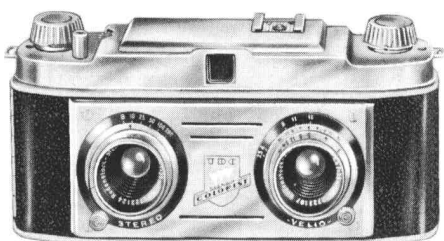


The lenses are 35mm f3.5 triplets and the shutter speed is continuously adjustable from $1/10$ to $1/100$ sec.

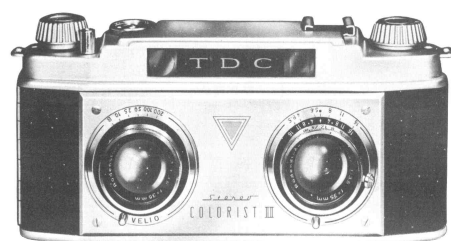
The Vivid has a depth of field indicator and a combination viewfinder - rangefinder. It also has a much desired spirit level that is reflected into the viewfinder. While many thousand of Vivids were made, I have never actually used or even touched one. Can one of our readers tell us what the TDC Vivid is like to use and does it give good results.

The TDC Colorist and Colorist II, on the other hand, are far more conventional. They are virtually the same stereo camera, except that the Colorist II has a rangefinder, an accessory that in my opinion is unnecessary in a stereo camera where depth of field is more important than focusing on a specific object.

The TDC Colorist and Colorist II, pictured below, are far more common than the TDC Vivid and there are several owned by members of our club. In our July 1996 Newsletter, John McCue told us how he fitted a spirit level to his Colorist.



TDC Colorist



TDC Colorist 2 (with rangefinder)

Both the TDC Colorist and Colorist II have 35mm focal length f3.5 triplet lenses and shutter speeds from $\frac{1}{10}$ to $\frac{1}{200}$ sec. They take standard Realist size (24x23mm) slides and the lens separation is the more common 70mm. From what I have seen the Rodenstock Trinar lenses are of good quality.

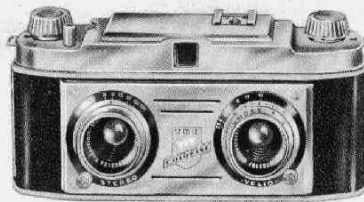
The German manufacturer of the TDC Colorist and Colorist II was the Bodensee Kamerawerke. Bodensee is the German name for what we call Lake Constance, the beautiful lake that separates Germany and Switzerland. It is at Lindau on the Bodensee (Lake Constance) that the next ISU Congress will be held in September 1999. Was it at Lindau or a place nearby where these stereo cameras were manufactured in the 1950s and 1960s? I am sorry but I do not know all of the answers.



TDC Stereo Colorist

No stereo buy to equal this

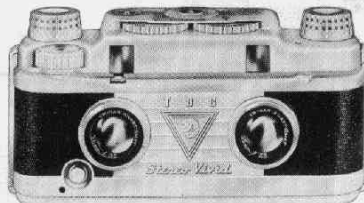
\$84⁵⁰



Built-in "deepfocus" makes it easy to get sharp, clear pictures. Synchronized for all flash. Automatic double-exposure prevention. Gauthier shutters ($\frac{1}{10}$ - $\frac{1}{200}$ and bulb). With matched 35mm f/3.5 Rodenstock Stereo-Trinar coated lenses. A sensational buy!

TDC Stereo Vivid

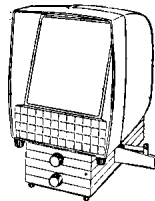
Most automatic of all stereo cameras



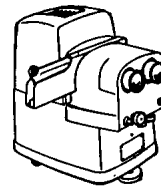
Just select shutter speed, set exclusive Exposure dial, sight, focus, and shoot. How's that for ease? Shutter and aperture settings work together automatically. Rangefinder focusing. Synchronized for all flash. With matched Tridar 35mm f/3.5 coated anastigmat lenses, only..... **\$149.50**

TDC Stereo Project-or-View

Shows 3-D slides directly on 72sq. in. black viewing glass, or projects them full size. 3" f/2.8 coated anastigmat lenses, 300 w. lamps. Adapts for non-stereo slides.



\$144⁵⁰



\$169⁵⁰

TDC Stereo-Vivid Projector

Unexcelled for big screen 3-D slide projection. Twin 500 w. light systems. Matched, coated f/3.5 anastigmat lenses. Complete focusing and compensating adjustments.