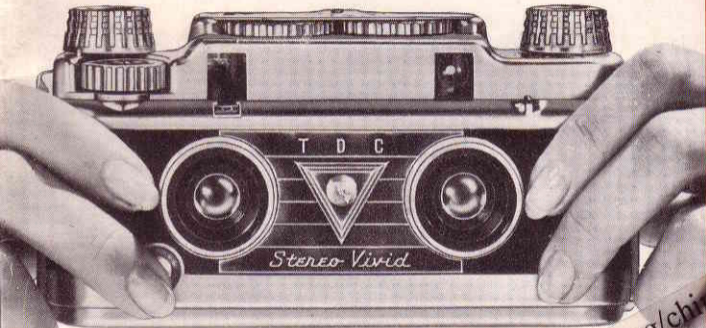


HOW TO USE YOUR



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STEREO
VIVID
CAMERA

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TAKING PICTURES

The pictures you take come to life when you use your TDC Stereo Vivid Camera. We have two eyes. We are accustomed to a two-eyed view of things. The precisely matched lenses of the Stereo Vivid capture that view on modern color film. Its pictures don't just look like accurate images of the original scene; they look like the real thing!

All the realism of modern three-dimensional photography is yours automatically with the Stereo Vivid. Its natural depth effect is built in. You don't even have to

THAT LIVE

think about it as you shoot. The fact is, you don't have to think about any of the complications that frequently confuse photographers with ordinary cameras. Things like f/ numbers are there if you want them, but you can shoot forever without giving them a thought. The Stereo Vivid exposure indicator dial takes the work out of adjusting lenses and shutters. You just set it according to light conditions and shoot.

Like all branches of photography, stereo reserves a few special rewards for the fan

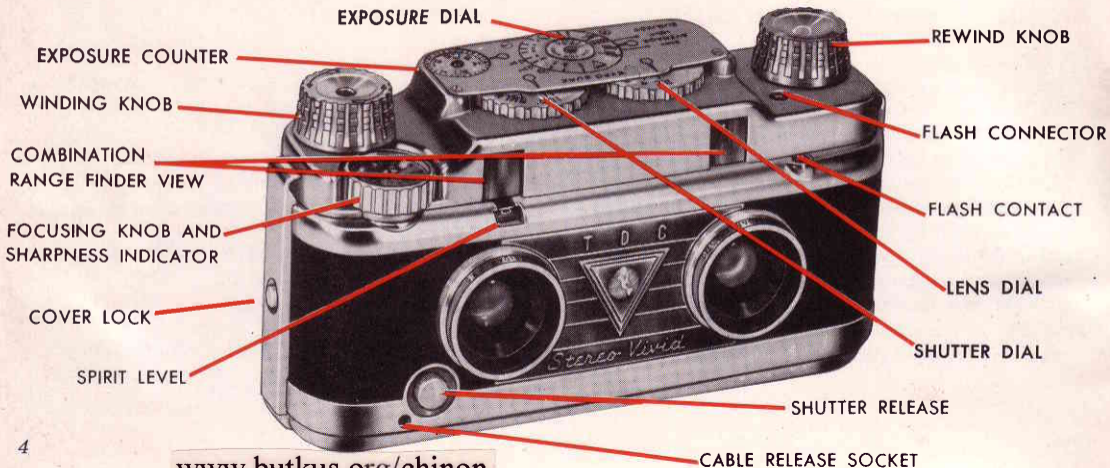
who enjoys studying a scene before he clicks the shutter. For him the Stereo Vivid provides precision controls like its built-in spirit level and automatic sharpness indicator. Whether you elect to snap pictures as you go, or make a careful study of each one, the Stereo Vivid way is the best way for you. You will enjoy reading about it in the pages that follow.

Good luck, and good shooting!

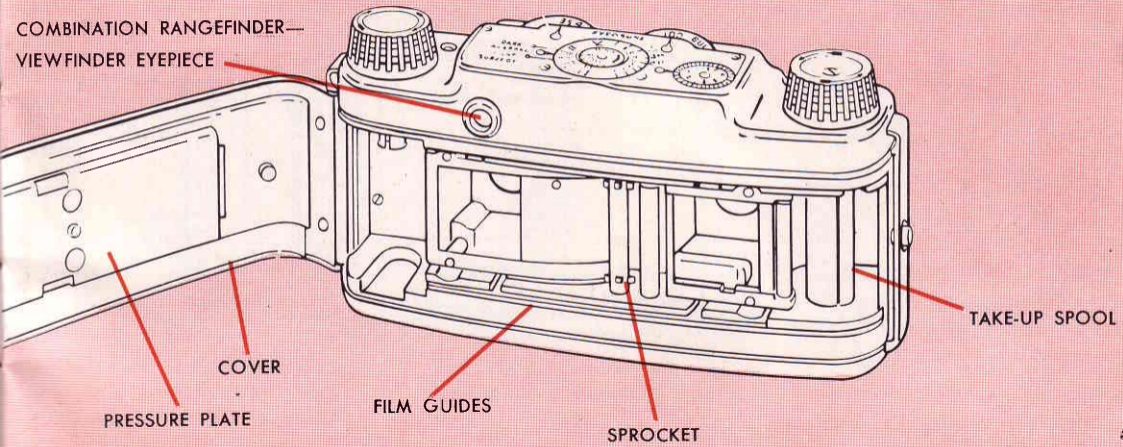
THREE DIMENSION COMPANY

division of Bell & Howell

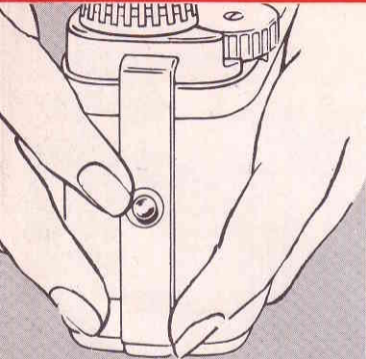
GET ACQUAINTED WITH YOUR



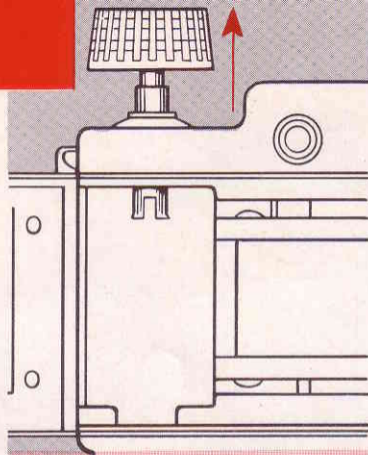
TDC STEREO VIVID CAMERA



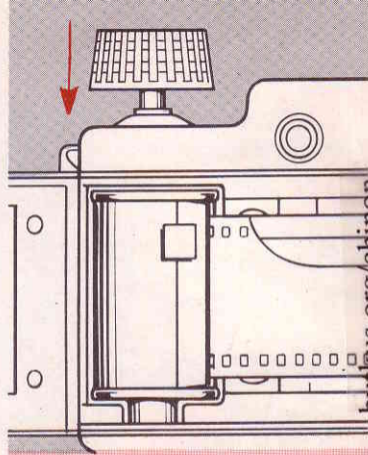
LOADING



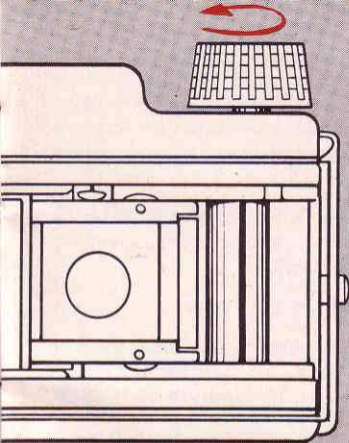
1. PRESS cover release button and swing camera back open on its hinges.



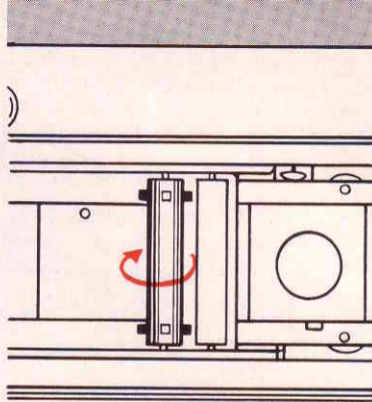
2. LIFT rewind knob as far as it will go, pulling shaft up with it.



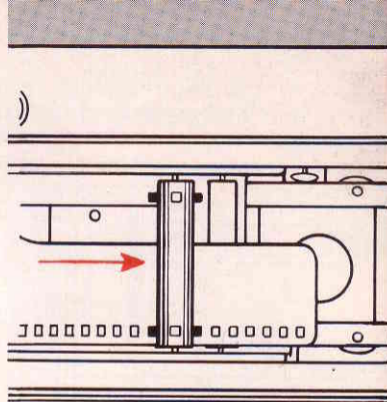
3. INSERT cartridge with leader toward center of camera. Push knob down.



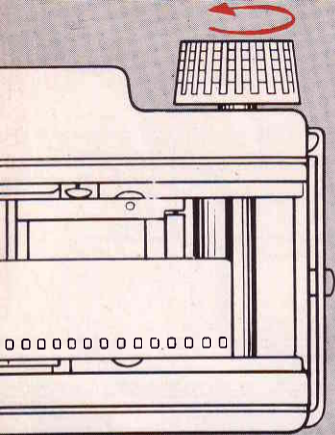
4. TURN winding knob to left until shutter is set and slot faces up.



5. ROTATE sprocket to left until it comes to firm stop. Press shutter release.



6. INSERT leader beneath sprocket, holes aligned with teeth; push leader through.

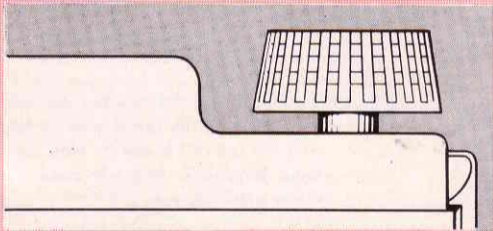


7. INSERT film end in slot of take-up spool, crease and begin winding.

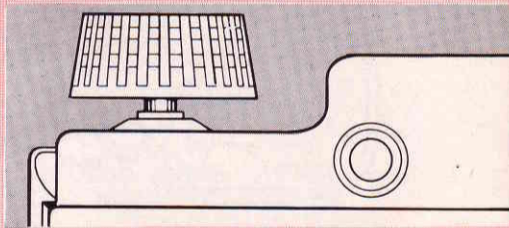
8. CLOSE camera back and turn winding knob until it stops. In advancing film after each exposure, continue winding until a positive stop is encountered. Do NOT stop winding when you hear a "click." This merely indicates that the shutter has been cocked. Complete winding to a positive stop is necessary after each exposure to assure correct spacing of the stereo pairs on the film.
9. TRIP shutter and wind to advance film again. Check to make sure exposure counter dial rotates as film is wound, indicating film is advancing properly.
10. TRIP SHUTTER and wind the film a third time.
11. SET COUNTER to number of exposures provided by film load used—20 for stereo loads, 16 for ordinary 20-exposure rolls, and 29 for regular 36-exposure cartridges. Counter always shows number of exposures remaining. When it reaches 1, last picture is in taking position. CAUTION: Do not force winding knob in an attempt to get an extra exposure. Film may pull loose from spool, making it necessary to remove the film from camera in darkroom to save it.

REWINDING FILM

Modern 35-mm color film comes in daylight-loading cartridges. As each exposure is made the film is transferred from the cartridge to a take-up spool which the winding knob turns. To remove the film it must be wound back into the cartridge *before* the camera is opened.



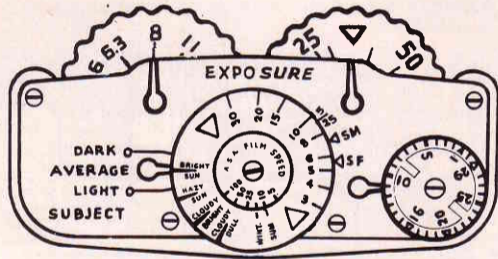
1. LIFT the winding knob as far as it will go—about $\frac{1}{8}$ inch. This disengages the film advance and shutter cocking mechanism. Knob must turn freely before rewinding.



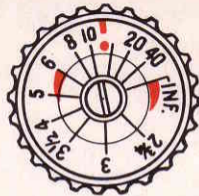
2. PULL UP rewind knob about $\frac{1}{4}$ inch above camera. Turn in direction of arrows, watching counter dial. When dial no longer rotates turn knob 3 or 4 more times, then open camera.

TAKING THE PICTURE

(quick method for the photographer who must shoot on the run)



1. BRIGHT DAYS are best for picture-taking and you can use a simplified system for shooting sunny scenes. Set the lens dial at 8. Then move the shutter dial until you align the light condition on the Exposure dial with the average subject arrow. Bright sun gives setting below.



2. FOCUS by turning the focusing knob to align the red line at 12 feet with the red dot below it. Now anything beyond 6 feet will come out sharp in the picture.

3. SHOOT by squeezing the shutter release button while viewing the scene through finder window. In using this system ignore yellow focusing field seen in eyepiece.

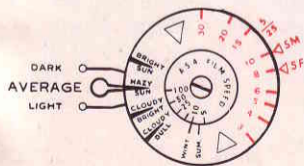
TAKING THE PICTURE (precision method for the stereo fan who has time to work for superb results)

With the Stereo Vivid Exposure dial you can set your camera for taking pictures under any conditions. The first step in using it is to adjust the ASA film speed scale in the center of the dial.

The number to use for any film, color or black and white, is provided on the instruction sheet that is packed with the film. The most popular film for stereo pictures is Koda-

chrome, Daylight Type, with an exposure index of 10. The dial of the Stereo Vivid is set for it in the illustration below:

ALIGN the ASA exposure index of the film you are using, on the center dial, by rotating outer dial in relation to it. In this example camera is set for Kodachrome, Daylight Type (ASA 10) in the summer.



The simplified system described on the facing page covers average sunny-day stereo shots. For pictures under different conditions, you simply let the Stereo Vivid's exclusive Exposure dial do the work. The Exposure dial is set for sky condition and subject simply by turning either the shutter speed dial or the lens opening dial. The exclusive Exposure dial sets the camera automatically, making it easy for you to take good pictures under any light conditions, without a light meter.