COLOR-VISION
Film Camera System
SUPERB REPRODUCTION OF SLIDES, OPAQUES - COLOR

Interior of color camera showing the three input multiplexers at the top. The folded optical system provides economy of space without sacrificing performance or accessibility. Each amplifier chassis is hinged to permit servicing. The Dichroic mirror assembly is mounted on a precision base plate which is removable as a unit for vidicon replacement.

MODEL 360A COLOR FILM CAMERA

HOLMES FILM PROJECTOR

MODEL 750A COLOR CAMERA CONTROL

Camera control panel provides for any desired combination of red, green, and blue pictures to be switched into the 10 inch black and white monitor. Three separate "A" scopes provide continuous waveform monitoring and control of each channel.

Removable housing and independently hinged chassis provide maximum accessibility.

COLOR-VISION

Film Camera System
General Features

The Dage vidicon color camera was developed after two years of production experience with vidicon systems. The skillful design makes best use of the unusual technical characteristics of the vidicon to provide color pictures of excellent fidelity. In contrast to other techniques, the 3 vidicon system will operate with film and slides of varying density without developing objectional noise in the picture. The equipment is low in cost and is simple to operate and adjust.

The compact design of the camera permits its use in existing film rooms. It can be used with color or black and white film with excellent results. There are two emergency black and white channels. Both 16mm and 35mm film can be used as well as slides and opaques. Most standard TV projectors can be readily converted for use with either color or black and white film operation.

The Dage camera is unconditionally guaranteed to provide color pictures of the highest quality.
TECHNICAL FEATURES

- True Color response
- Excellent black and white reproduction
- Excellent resolution
- Wide brightness range
- Constant black level
- Patented clamp circuits
- Simple registration procedure
- Simple in operation and maintenance
- Precision optical assembly, Vidicons can be removed and replaced without realigning dichroic mirrors
- Permanent magnet beam alignment eliminates alignment drift associated with electrical alignment systems
- Can be installed in place of your present black and white camera with room to spare
- Can be used with any standard TV projectors after slight modification
- Complete accessibility for maintenance
- No abnormally high voltages
- Much better signal to noise ratio than other systems. Can be used with film and slides of wide density range
- Over-scan switch for ease of adjustment
- Mechanical registration pre-set at factory
- No mechanically operating parts in camera to wear and cause picture weave
- Uses film projectors of proven design
- Uses long life vidicon tubes.
- Vidicon positioning adjustment to make use of optimum target area
- Shading amplifiers to compensate for vidicon variations
- Complete line of accessories available. Monitors, matrixing and encoding equipment, color sync generators, test equipment, power supplies, masking amplifiers, gamma modification amplifiers, film projectors

SPECIFICATIONS

<table>
<thead>
<tr>
<th></th>
<th>Complete System</th>
<th>Camera</th>
<th>Camera Control</th>
<th>Monitor</th>
<th>Rack Equipment</th>
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</thead>
<tbody>
<tr>
<td>Size</td>
<td>L. h. w.</td>
<td>L. h. w.</td>
<td>L. h. w.</td>
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<td></td>
<td>23½ x 6½ x 4½&quot;</td>
<td>26 x 4½ x 3½&quot;</td>
<td>19½ x 18 x 26&quot;</td>
<td>19½ x 18 x 26&quot;</td>
<td>19½ x 18 x 26&quot;</td>
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<tr>
<td>Floor Space</td>
<td>Approx. 49 sq. ft.</td>
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<tr>
<td>Power Requirements</td>
<td>4000 W Total</td>
<td>Obtained from Rack</td>
<td>Approx. 380 W</td>
<td>Approx. 460 W</td>
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<tr>
<td>Warm-Up Time</td>
<td>Approx. 30 min.</td>
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<tr>
<td>Output Level</td>
<td>1.0 V.P.P.</td>
<td></td>
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<tr>
<td>Output Impedance</td>
<td>50 Ohms</td>
<td>75 Ohms</td>
<td>75 Ohms</td>
<td></td>
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<tr>
<td>Input Level</td>
<td>0.5 V P.P. min.</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Input Impedance</td>
<td>50 Ohms</td>
<td>75 Ohms</td>
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<td></td>
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<tr>
<td>Resolution</td>
<td>Approx. 400 Lines</td>
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</table>

DAGE TELEVISION DIVISION
THOMPSON PRODUCTS, INC.

MICHIGAN CITY, INDIANA

* Includes 2 16mm Projectors and 1 Slide Projector
** 1.0V Output Level without Sync but with color level
*** Termination Impedance—Monitor may be bridged.

11-56 PRINTED IN U.S.A.
A plan for color is practical when it involves improving present black and white performance while providing economical "building-block" design for adapting to color. "Adapting" in the DAGE sense DOES NOT mean adapting from one standard to another, or Rube Goldberg attachments. The single monochrome channel serves as the green channel in the color camera.

The DAGE Colorplan invites your logical thinking along the following lines:

1. The first step into local color telecasting will be the transmission of color film programs. This means the Ike chain must go eventually. If we can provide an immediate improvement in monochrome film transmission with equipment that will become an integral part of the color film chain, we have taken the first important step in color planning. The DAGE Basic Vidicon Film Chain provides this improved performance, plus many economical advantages such as non-synchronous long-application projectors, simple setup and adjustment, truly automatic black level, practical unattended operation, low initial cost and extremely low maintenance cost.

2. The need for color film programming may come suddenly. When this occurs, if we can provide simple plug-in components for two additional primary colors to form a completely integrated simultaneous color chain, we have taken the final step in color planning for initial programming. The space required for color is exactly the same as required for monochrome! THIS SPACE IS ONLY 6 x 8½ FEET FOR CAMERA AND MULTIPLEXER, TWO COLOR FILM PROJECTORS, SLIDE PROJECTOR AND CONTROL CONSOLE, ALLOWING ADEQUATE SPACE FOR OPERATIONS AND MAINTENANCE OF EQUIPMENT!

If you need a color film chain at once, plus encoding gear for FCC Standards, DAGE is ready. SEE IT IN OPERATION AT THE NARTB CONVENTION, SPACE NUMBER 3, HEAVY EQUIPMENT SECTION. When you visit our booth, you can see the DAGE building-block Colorplan in operation, and obtain full details on this amazing plan.

Pick up your copy of "Practical Planning for Color"
at our NARTB Booth

ASK ABOUT OUR FINANCING ARRANGEMENTS

DAGE TELEVISION DIVISION
THOMPSON PRODUCTS, INC.

MICHIGAN CITY, INDIANA
Monochrome camera & multiplexer serves as green channel in color camera. Protects your investment in B&W film camera.

Color camera & multiplexer. Two additional channels plug-in to facilities shown at left.

Monochrome camera control console single channel control, auxiliary panel and cable junction chassis are returned to Dage when converted to color.

Color camera control unit substituted chassis are easy to install.
COLOR PACKAGE

COLOR FILM CAMERA, MODEL 360-A
Complete with self-contained Multiplexer;
Model 750-A Control Console; rack mounted
Power Supply Model 850-A.
$15,000.00

COLOR VIDEO MONITOR, MODEL 650-A
(15" Tube, Video Only)
$2,000.00

COLOR VIDEO MONITOR, MODEL 660-A
(Same as 650-A, plus decoder for composit input)
$2,750.00

COLOR SLIDE PROJECTOR, GRAY TELEJECTOR
$695.00

PEDESTAL FOR ABOVE PROJECTOR
$195.00

STANDARD RACK EQUIPMENT FOR COLOR
Including:
Model 110-A Rack mounted Sync Generator $1,850.00
" 150-A Subcarrier Generator & Divider 525.00
" 460-A Color Burst Keyer 500.00
" 1470-A Color Matrizier & Encoder 2,650.00
Power Supplies, power control & rack. 1,125.00

RACK TOTAL . . . . . $6,650.00

COLOR FILM PROJECTOR, HOLMES 16mm
Complete with pedestal & accessories
$3,750.00

350 AW BLACK & WHITE VIDICON FILM CAMERA
With self-contained Multiplexer; Model 710-A
Camera Control Console complete with Power Supplies.
$8,000.00

COLOR CONVERSION PACKAGE
Quantity
(1) 750-A Color Camera Control Console
(2) Yoke Assemblies
(1) Dichroic Optical Assembly
(1) Weeks time of Field Engineer

$8,000.00

Effective 2/28/55
Price subject to change without notice.

Courtesy of Richard Diehl