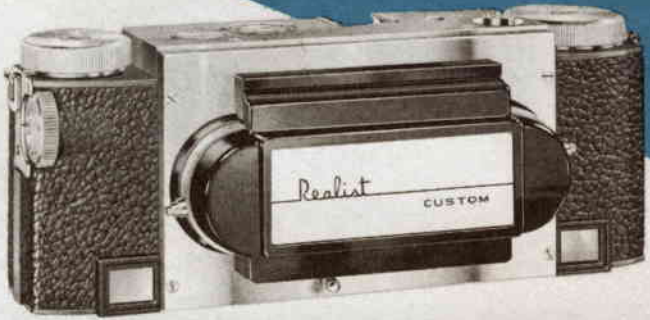
Realist®

stereo



INSTRUCTION MANUAL

FORWARD

Your Realist Stereo is more than just another camera. Its record of people and events will provide memories with an exciting realism unmatched by any other system of photography. ***Your*** friends and relatives and ***your*** personal memories will return time and again with all the depth, color and vitality of the original moment.

The basic design of the Realist Stereo camera makes it a model of simplicity and precision. The following pages explain the camera's controls and their functions. We urge that you study these instructions carefully so that you may obtain excellent results right from the start.

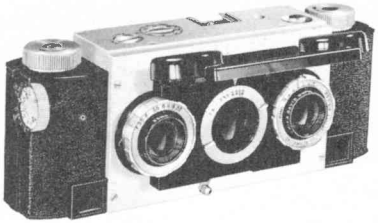
MAIL IN YOUR REGISTRATION CARD

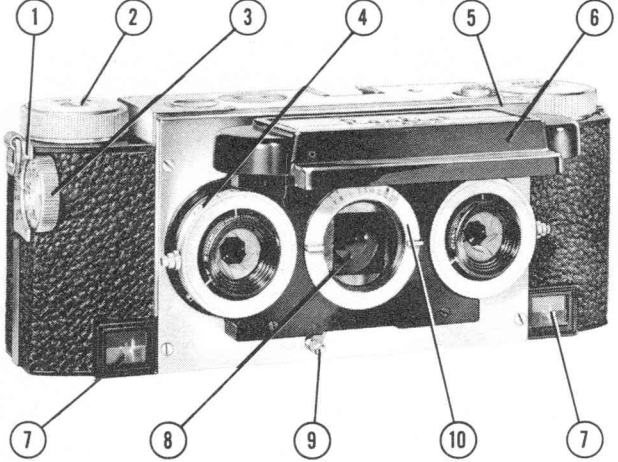
Realist Stereo cameras are warranted to the original purchaser to be free from defects in workmanship and materials for one year from date of purchase. A registration-warranty card is enclosed with your new camera. For your own protection, fill out and return this card immediately.

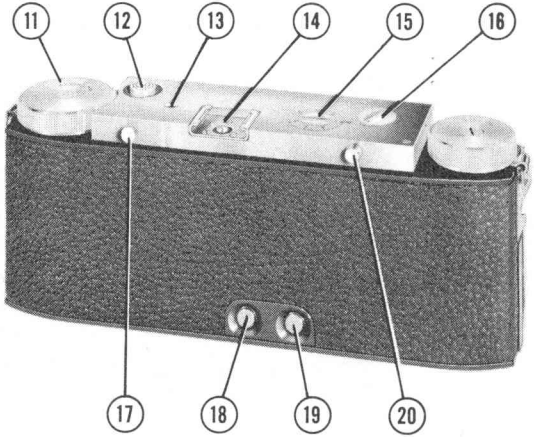
CAMERA MODELS

The first ***truly new*** Stereo camera in 12 years and the world's finest! The Realist Custom f:2.8 Stereo incorporates the latest optical engineering designs, superb f:2.8, rare-earth lenses, and shutter speeds up to 1/200. Every feature contributes to making stereo photography simple and satisfying.

The camera that set the standard for the industry! The Realist Stereo f:3.5, designed to operate as easily as a box camera, has microscopically matched f:3.5 lenses, shutter speeds to 1/150, and all the other precision features of the Realist Stereo 1050.




1
2
3
4
5
6
7
8
9
10
7


11
12
13
14
15
16
17
18
19
20

1. Depth-of-field scale
2. Film winding knob
3. Coupled rangefinder and focusing knob
4. Diaphragm setting ring
5. Cable release socket
6. Lens cover
7. Rangefinder windows
8. Viewfinder lens
9. Shutter cocking lever
10. Shutter speed setting ring
11. Film rewind knob
12. Shutter release button
13. Shutter-trip indicator
14. Flash attachment clip
15. Automatic exposure counter
16. Rewind disk
17. Double exposure control
18. Viewfinder eyepiece
19. Rangefinder eyepiece
20. Film wind release button

SPECIFICATIONS

LENSES

Realist Stereo lenses are matched, color-corrected, coated, anastigmat lenses of 35mm focal length: f:2.8 in Model 1050 and f:3.5 in Model 1041. Lenses are aligned and locked in place on solid lens board to insure perfect image alignment.

SHUTTER

Behind the lens, gear-retarded, synchronized, cocking type shutter has accurate ring settings of T, B, 1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/150, and (Model 1050 only) 1/200.

RANGEFINDER

Coupled, split-image rangefinder assures accurate focusing with wide (4¾") base and internal focusing at film plane. Range of focus: 2½ feet to infinity.

DEPTH-OF-FIELD SCALE

Easy-to-read depth of field scale, located opposite focusing knob, indicates range of sharpness from nearest to farthest point for each exposure.

FLASH SYNCHRONIZER

Built-in silver contacts. Uses SM, SF, #5, #25 or comparable flash lamps as well as electronic flash. Synchronizes at 1/25 with lamps, at all speeds with strobe light. Realist flash gun slips on accessory clip at top of camera.

EXPOSURE CONTROL

Exposure counter near film advance knob tells you where you are on your roll of film. Starts at "1" on Model 1041 and shows how many pictures you've taken; starts at "29" or "16" on Model 1050 and shows how many are left to be taken. Impossible to accidentally double-expose film with double-exposure control knob — but it can be released for intentional multiple exposures.

EXPOSURE GUIDE

Exclusive lens cap protects lenses when not in use. When lifted, reveals a complete exposure guide for outdoor pictures on Model 1041; a complete flash guide on Model 1050.

HOLDING YOUR REALIST STEREO

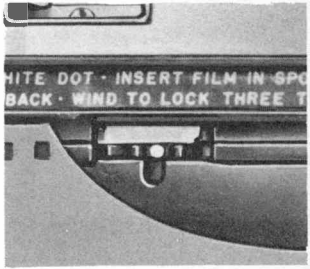
If you hold your camera correctly, you can easily operate all controls: open lens cover, set rangefinder, sight through viewfinder, cock shutter and take your picture.
NOTE: The Realist camera must always be held in a horizontal position.
The second finger of the right hand is used to rotate the focusing knob. The shutter release button is operated by the second finger of the left hand. Curl your third and fourth fingers around the neck strap, holding it away from the camera. Both the right and left thumbs should always be under the camera. Be careful not to obscure the two rangefinder windows with your other fingers.
Realist cameras are designed so that, when you are looking through the viewfinder and rangefinder viewpieces, the camera is automatically steadied against your forehead.

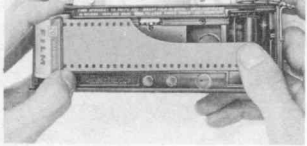
FILM

Your Realist Stereo camera is designed for satisfactory use with all 35mm color and black and white films available today. The camera takes 16 stereo pairs on a 20 exposure film roll and 29 stereo pairs on a 36 exposure film roll.

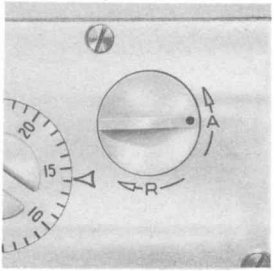
The following procedure must be followed when film loading your Realist Stereo:

1. With rewind disk on "R", turn lock lever on bottom of camera away from "Lock" position and remove back.
2. Turn film transport sprocket until a white dot appears on the sprocket opposite the U-shaped notch in the aperture plate.
3. Turn rewind disk on top of camera as far as it will go in direction of "A" and pull up film rewind knob.
4. Insert film tab in the take-up spool slot ***without pulling film out of magazine.***
5. With your thumb pressed against the take-up spool, pull film across the camera and place in film magazine recess at left end of camera.
6. Push down film rewind knob. ***Do not wind film out to engage sprocket at this time.***
7. Replace camera back and turn lock lever on bottom of camera to "Lock" position.



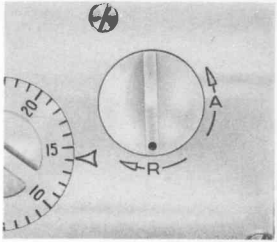


8. Turn film winding knob in direction of arrow until knob will go no further.
9. On Model 1050 with a 36 exposure roll, set exposure counter dial on "31;" with a 20 exposure roll, set counter on "18." On Model 1041 with either size roll of film, set exposure counter on "35."
10. Hold wind release button down with thumb while turning film winding knob approximately ¼ of a turn in direction of arrow. Exposure counter will move one space.
11. After counter has moved one space, remove thumb from wind release button and continue to turn film winding knob in direction of arrow until the knob locks.
12. Repeat steps 10 and 11. On Model 1050, the exposure counter will now be on either "29" or "16," depending upon original setting. The counter will count down, showing number of exposures which remain to be taken.
    On Model 1041, the counter will now be on "1" and will count up, showing number of exposures already taken.
13. To advance film for each new exposure, repeat steps 10 and 11.



UNLOADING

1. When you have finished taking your last exposure (No. 1 on Model 1050; numbers 16 or 29 on Model 1041), turn rewind disk in the direction of arrow "R" which indicates film rewind.
2. Turn film rewind knob in direction of arrow and continue turning until all the film has been returned to the magazine. Film rewind knob will turn freely when this has been done.
3. Remove camera back, pull up film rewind knob and remove film magazine. To reload, repeat loading instructions.



CAUTION

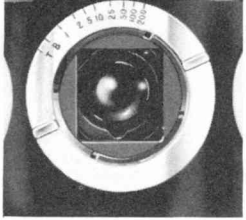
Exposed film must be rewound back into the magazine before it can be removed from the camera. After the exposure counter indicates that you have made the 16 or 29 exposures, do not continue winding film, since to do so would tear it from the magazine spool and necessitate unloading in a darkroom.

SETTING THE LENS DIAPHRAGMS

The iris diaphragms, or f-stops, regulate the size of the openings which admit light into the camera. To set f-stops, rotate the outer ring of either lens to the required setting. Since both lenses are mechanically coupled, this will result in identical settings. As the light becomes brighter, the lenses should be closed proportionately. If the f-stop is f:2.8 on Model 1050, or f:3.5 on Model 1041, the maximum amount of light will enter the camera. If set at f:22 on either camera, the minimum amount of light will be admitted.

SETTING SHUTTER SPEEDS

To set the shutter speeds, rotate the ring around the viewfinder lens (center) to desired speed. Only the denominator of the fraction is shown, e.g., 50 equals 1/50. For flash pictures, shutter speed must be set at 1/25 to insure exact synchronization with all types of flash lamps. Electronic flash synchronization is possible at all shutter speeds. When set on bulb (B) the shutter remains open as long as the



release button is depressed and closes when the button is released. When set on time (T), the shutter is open when the release button is first pressed and closes when the button is pressed a second time. The double exposure control must be pulled out and off to the side for all time exposures. (See "DOUBLE EXPOSURE CONTROL.")

EXPOSURE

Correct film exposure depends upon three factors: the amount of light available, the size of the lens opening and the shutter speed.

As the light varies, the shutter speed and lens openings must be varied accordingly to admit the proper amount of light for a correct exposure.

Based upon a film with an emulsion speed of 10*, we recommend the following basic exposures for outdoor pictures:

> On bright sunny days — 1/50 at f:6.3 (between f:5.6 and f:8). If the light is exceptionally bright, such as on beaches, over snow, high in the mountains, etc., close down the lens opening about ½ of an f-stop (move to larger numbers) from f:6.3 to f:8.

*For emulsion speed of film, see manufacturer's instructions enclosed with film.

On overcast days with a hazy sun — open up from ½ to a full f-stop (move to smaller numbers) from f:6.3 to f:5.6 or more.

GENERAL GUIDE

1. For most pictures a 1/50 shutter speed will stop most action and compensate for ordinary camera movement.

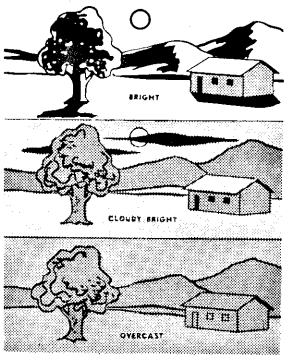
2. For action shots use speeds of 1/100 or higher.

3. For greater range of sharpness, slower shutter speeds and smaller f-stops should be used.

4. a) Subjects moving rapidly, parallel to the camera, require faster shutter speeds.

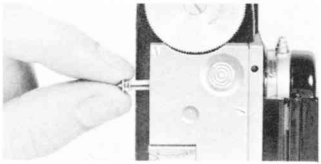
   b) Subjects moving at an angle of about 45° to the camera require half the shutter speed indicated in *a,* above.

   c) Subjects moving directly toward or away from the camera require half the shutter speed indicated in *b,* above.



5. You may choose any of the several f-stop and shutter speed combinations which will give the proper total exposure. In deciding which to use, consider the subject. One with little or no motion permits slower shutter speeds and smaller f-stops, allowing greater depth of field. Moving objects require faster shutter speeds and larger f-stops to stop the action.
6. Keep a record of your exposures and distances for the first few rolls of film. You will soon become familiar with the correct exposures for average picture-taking conditions.

DOUBLE EXPOSURE CONTROL



To prevent double exposures, leave the double exposure control button in its normal position. For time exposures (T), pull double exposure control out and off center so that the button remains in an extended position. After taking the picture, release the button.

To take single exposures, cap one lens and expose as usual. Cap the other lens and, without advancing film, pull double exposure control button out and then release to its normal position. Cock the shutter and expose the second time.

To take intentional double exposures, follow the same instructions given for single exposures, but do not cap the lenses.

FLASH

When taking flash pictures, the shutter speed must be set at 1/25. With strobe lights, pictures can be taken at all shutter speeds.

To determine the correct f-stop, use the lamp manufacturer's exposure guide number. This guide number is divided by the distance in feet from the lamp to the subject. In other words,

$$\frac{\text{Mfgr's Guide Number of Lamp}}{\text{Distance from Subject}} = \text{Lens Opening}$$

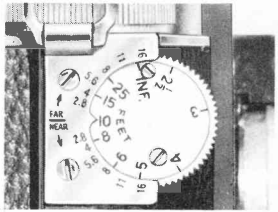
It is well to remember that light intensity increases with highly reflective subjects. In such situations smaller lens openings are required (move to higher f-stop numbers). For extremely dark subjects open up lens opening ½ an f-stop (move to smaller numbers).

When taking pictures of people, it is best to expose for flesh tones since this is the most familiar and critical color to a person viewing stereo.

Keep a record of flash picture exposures, f-stop and shutter speeds. You will soon learn the proper exposures for the various lighting conditions you will encounter.

DEPTH OF FIELD

The depth-of-field scale indicates the maximum range of sharpness that may be obtained when taking a picture. Depth of field is dependent on two variables — the f-stop used and the distance setting. The range of sharpness is found by using the same upper and lower number on your depth of field scale as the one chosen for the f-stop opening.



1. Set the focusing knob for the correct distance from the camera to a subject.
2. Locate on both the "near" and "far" sides of the depth-of-field scale the f-stop figure you plan to use.
3. Read the focusing knob figures opposite the f-stop figure you have selected. You will now know the "near" and "far" points within which the subject will photograph sharply.

Example: If the point of focus for a subject is 10 feet and you have chosen f:5.6 for the lens opening, the range of sharpness for that picture will be from 7 feet, indicated on the lower range of numbers, to 17 feet, indicated on the upper range of numbers. If you prefer to use an f:16 lens opening for a picture at the same distance, the range of sharpness will be from 5 feet to infinity.

NOTE: It is frequently necessary to estimate the depth-of-field numbers when they fall between those marked on the scale.

CARE OF YOUR REALIST STEREO

Keep your camera clean as you would any precision instrument. Brush out the interior occasionally with a *soft* brush to remove dust. Remove any bits of film that may become lodged in the take-up spool slot or any other place. Lenses may be dusted with a soft, clean, camel's hair brush or by breathing upon the surface and gently wiping with lens tissue. Never touch the lenses with your fingers. Cameras in need of repair or adjustment should be returned to the manufacturer. (See *"Repair".*) It is recommended that under normal conditions Realist Stereo cameras be checked for adjustment and cleaning at least every three years and certainly before being taken on long trips and vacations.

REPAIR

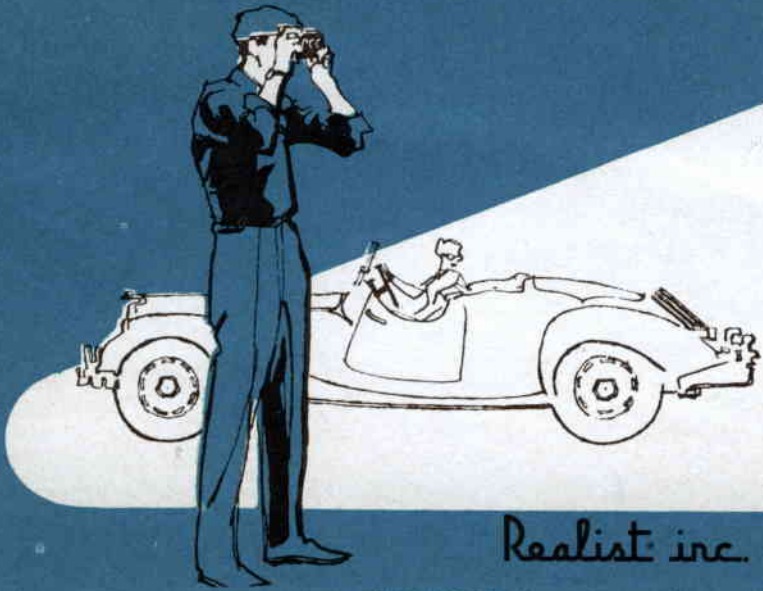
Authorized Realist repair service is available at: Realist, Inc., Customer Service Division, N93 W16288 Megal Drive, Menomonee Falls, Wisconsin; Rush Photographic Repair Service, 154-158 11th Avenue, New York 11, New York; Sanford Photographic Industries, 249 Harvard Street, Brookline 46, Massachusetts; S. O. Lindahl Photo Sales, 1637 Court Place, Denver, Colorado; Graf's Camera Repair, 4129 Beverly Blvd., Los Angeles 5, California.

MOUNTING AND DUPLICATING SERVICE

Realist, Inc. maintains one of the country's finest laboratories for the correct processing and mounting of your stereo slide film. The service is convenient, low cost and speedy. Handy film mailing bags are available from any Realist dealer or will be provided by the company upon request. Send all film to Realist, Inc., "Stereo Slide Service," N93 W16288 Megal Drive, Menomonee Falls, Wisconsin.

One or more copies of your original slides for friends and for business are available from the Realist Stereo Slide Service Department. Full information and prices on duplicating services are available upon request.

Realist, Inc. makers of fine optical equipment for over 60 years, produces a full line of stereo accessories and other photographic products, including non-stereo slide projectors, viewers and accessories. Ask your dealer about them, or write to Realist, Inc., Menomonee Falls, Wisconsin.



Realist inc.

N93 W16288 Megal Drive—Menomonee Falls, Wis.
Maker of Fine Optical Equipment for over 60 Years