

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

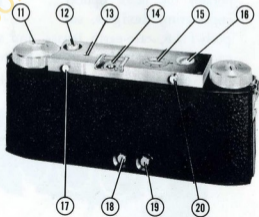
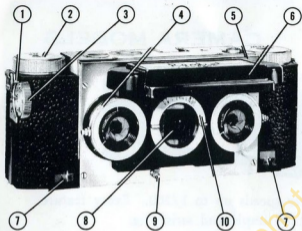
The first *truly new* Stereo camera in 12 years and the world's finest! The Realist Custom f:2.8 Stereo incorporates the latest optical engineering designs, superb f:2.8, rare-earth lenses, and shutter speeds up to 1/200. Every feature contributes to making stereo photography simple and satisfying.



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. 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 ($4\frac{3}{4}$ ") base and internal focusing at film plane. Range of focus: $2\frac{1}{2}$ 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.

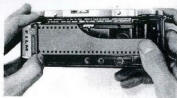
Realist cameras are designed so that, when you are looking through the viewfinder and rangefinder viewpieces, the camera is automatically steadied against your forehead.

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.

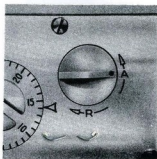
Please Note! This is a facsimile copy of the last version of the Stereo Realist Camera instruction manual. It covers all three models; the f:3.5, the f:2.8 and the f:2.8 Realist Custom. It does not cover the Realist 45 model.

NEW LOADING INSTRUCTIONS! Around 1980 Kodak and all of the other film manufacturers shortened the length of the 35mm film tongue leaders from 20 sprocket holes to 10 sprocket holes. The Stereo Realist is one of the few cameras that is adversely affected by this change, making the original loading instructions obsolete. **New instructions are as follows:** Set the Rewind Disk to "A" (advance). Pull up Rewind Knob. Rotate the film transport sprocket in either direction until it stops. While pressing the film wind release button, turn the sprocket 5 teeth to the left (this will be 2 teeth past the white dot, if your camera has one). Rotate the take-up spool so that the slot is up. Insert the film cassette in its niche and engage the rewind knob. Draw the film tongue to the right, under the sprocket guard, until it engages the sprocket. Keep your finger on the film so that it doesn't skip on the sprocket teeth. When the sprocket has been driven to the right 5 teeth, it will click to a stop. Press the wind release button and feed just enough more film through the sprocket so that you can get hold of the tongue and force it into the slot in the take-up spool. Be sure you keep the film tongue to the bottom edge of the spool. Advance the wind knob enough to take up the slack loop. Replace the back cover. Advance the film until it stops, and note that the rewind knob is turning. You now want to run off two frames. Hold the wind release button down only until the counter moves. Then let it go and wind until film stops. After running off the two frames, set the counter to "1" and start shooting. (Note: the f:3.5 and f:2.8 models count up. The Realist Custom counts down, so it should be set at "29" for the first picture on a 36 shot roll, and will end at "1".)



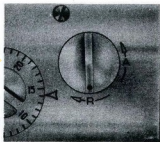
8. Turn film winding knob in direction of arrow until knob will go no further.
9. On both 1050 or 1041 models with either 36 exposure or 20 exposure rolls, set exposure counter on "35."

10. Hold wind release button down with thumb while turning film winding knob approximately $\frac{1}{4}$ 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. 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

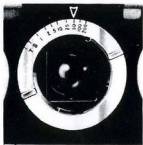
The iris diaphragms, or f-stops, regulate the size of the openings which admit light into the camera. To set f-stops, rotate the outer ring of either lens to the required setting. Since both lenses are mechanically coupled, this will result in identical settings. As the light becomes brighter, the lenses 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 25*, we recommend the following basic exposures for outdoor pictures:

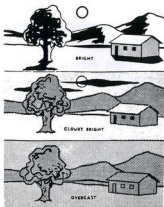
On bright sunny days — 1/50 at f:11 (see film instructions). If the light is exceptionally bright, such as on beaches, over snow, high in the mountains, etc., close down the lens opening about $\frac{1}{2}$ of an f-stop (move to larger numbers) from f:11 to f:14.

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

On overcast days with a hazy sun — open up from $1/2$ to a full f-stop (move to smaller numbers) from f:11 to f:8 or more.

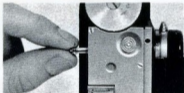
GENERAL GUIDE

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 $\frac{1}{2}$ an f-stop (move to smaller numbers).

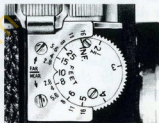
When taking pictures of people, it is best to expose for flesh tones since this is the most familiar and critical color to a person viewing stereo.

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

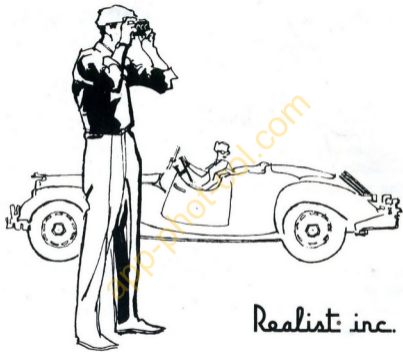
Authorized Realist repair service is available at: Realist, Inc., Customer Service Division, N93 W16288 Megal Drive, Menomonee Falls, Wisconsin; Rush Photographic Repair Service, 154-158 11th Avenue, New York 11, New York; Sanford Photographic Industries, 249 Harvard Street, Brookline 46, Massachusetts; 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.



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