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THE STEREO REALIST CAMERA

Instructions
MAIL IN YOUR REGISTRATION CARD!

DON'T FORGET!
Your camera is not protected under REALIST warranty unless your registration card is sent to REALIST, Inc.
YOU'RE IN' FOR AN EXCITING EXPERIENCE . . .

now that you have your REALIST "45" although you probably know how lifelike, how real, stereo pictures are. Just wait! Your biggest thrill will come when you see your own pictures of your family, friends and memorable events.

The following pages of this booklet will tell you about your REALIST 45. Please read these instructions carefully to learn the purpose and operation of the various controls. When you have done this, we are sure you will obtain wonderful results from your very first roll of film.
REALIST "45" CAMERA FEATURES
HERE'S WHERE TO FIND THEM

1. Matched lenses
2. Viewfinder lens
3. Cocking lever
4. Shutter speed setting ring
5. Neck-strap lug
6. Focusing wheel
7. Distance scale
8. Depth of field scale
9. Shutter release button and Cable release socket
10. Film type indicator
11. Flash and accessory clip
12. Automatic exposure counter
13. Wind lever
14. Lens opening setting ring
15. Viewfinder eye piece
16. Rewind knob
17. Rewind knob release
18. Simplified exposure guide
19. Tripod socket
20. Rewind button
21. Film take-up drum
22. Take-up drum hook
23. Film transport sprocket
24. Film magazine recess
LET'S TAKE PICTURES RIGHT AWAY . . .

It's easy to take pictures with the REALIST "45". The instructions on the next 7 pages tell how. You can start taking pictures right away.

F I L M

Any standard 35 mm color or black and white film may be used; however, to utilize the wonderful realism of 3 dimensional pictures, color films are almost universally used.

A standard 35 mm 20 exposure roll will make 15 to 16 stereo pairs.
A standard 35 mm 36 exposure roll will make 28 to 29 stereo pairs.
Regular stereo color film is available and the number of stereo pairs to be expected is marked on the package.

T O L O A D *

1. Load in subdued light only.

O P E N T H E B A C K

2. Push rewind knob release TOWARD CAMERA BACK. This will release rewind knob.

3. Pull rewind knob all the way out and turn counter clockwise. This will release back so it can easily be removed.

4. Cock shutter by pushing wind lever forward and allowing it to return.

L O A D W I T H F I L M

5. Turn take-up drum until hook is just starting down

*) For your convenience, brief loading instructions are found on the bottom of the camera.
6. Insert end of film in cutout of drum and turn take-up drum with thumb to right until hook solidly engages film end.

7. Pull out just enough film to allow film spool to lie in magazine recess.

8. Push in rewind knob (turn slightly) until it is locked in place and is flush with bottom of camera.

**REPLACE THE BACK**

9. Replace back with viewfinder opening down. Place left side (side with take-up spool) in first, then push right side to snap back securely in place.


11. Repeat instruction 10 above.

12. The exposure counter automatically sets itself and is now on "O". The camera is now ready for the first picture.

13. To help you remember what type film you have in your camera, set the film type indicator by pressing the thumb against the serrated button and turning until the correct film appears in the window.
FOCUSING

1. To focus, estimate the distance you’re away from the subject to be photographed.
2. Then turn the focusing wheel so that the distance appears opposite the Arrow. Your picture will then be in sharp focus.

SETTING THE SHUTTER & LENS OPENING

When viewed from the top, the right hand lens ring adjusts the shutter speeds. The left hand lens ring adjusts the lens openings. Turn the knurled rings until the proper marking appears above the large black arrow point.

CHOOSING THE CORRECT EXPOSURE

Consult the simplified exposure chart on the bottom of the camera.

DAYLIGHT EXPOSURES

1. Illustrated on the chart are four common conditions encountered when taking pictures outdoors.
2. Most exposures outside can be taken at a shutter speed of \( \frac{1}{60} \) of a second unless it is dark or overcast, then \( \frac{1}{25} \) is best. Setting the shutter at \( \frac{1}{60} \) of a second will stop some action and take care of ordinary camera movement. Set the required shutter speed opposite the arrow on the right lens.
3. On a bright sunny day \( f:5.6 \) would be the normal lens opening for dark subjects... those that do not reflect a great amount of light, such as trees, dark buildings, etc.
4. A setting of $f: 8$ would be the normal lens opening for light subjects... those that do reflect a great amount of light, such as at the beach, snow, at high altitudes, etc.

5. For an average subject, one that is neither extremely dark nor light, the correct lens opening would be between $f: 5.6$ and $f: 8$.

Set the lens opening opposite the arrow on the left lens, depending on the light condition and the subject to be photographed.

* Note: The exposure examples above are based on color film having an A. S. A. exposure index of 10.

PICTURE MATERIAL

This refers to the type of subject you're photographing. By setting the number on the focusing wheel opposite the center dot on the upper scale your picture will be sharp from the nearest to the farthest point.

1. Scenes - Set 25 on the focusing wheel opposite the center dot.

2. Groups - Set 9 on the focusing wheel opposite the center dot.

3. Close-ups - Set 4 on the focusing wheel opposite the center dot.
FLASH PICTURES

1. Set shutter speed on 25 opposite arrow on right lens.

2. Estimate distance you are away from subject. Rotate focusing wheel until this number appears opposite center dot on upper scale.

3. Now consult the simplified flash exposure chart on the bottom of camera. Find the distance you are away from your subject on the scale under distance. To the right of this distance are three different lens openings, choose the lens opening that is listed under the type of flash bulb you are using. Set this number opposite the arrow on the left lens ring.

Number 5 on the scale represents No. 5 or Press 25 flash bulbs. Use flash filters or amber shield and Type A (indoor) film.

Number 5 B represents No. 5 or Press 25 BLUE flash bulbs. Use Daylight film.

SM represents SM or SF flash bulbs. Use Type A (indoor) film.

TAKE THAT PICTURE

1. Focus the camera.

2. Set the shutter speed and lens opening. For the proper settings consult the simplified table on the bottom of the camera.

3. Wind film and cock the shutter by pressing wind lever as far as it will go clockwise. Allow to return to normal position.

4. Place finger on shutter release button and hold camera against forehead. Compose the subject matter focused upon and gently squeeze shutter release button.

CAUTION

Exposed film must be rewound back into the magazine before it can be removed from camera. After the exposure counter indicates you have made the final exposure, do not continue winding film or you will tear it from the magazine spool and necessitate darkroom unloading.
REWIND AND UNLOADING

When the exposure counter indicates all exposures have been made, rewind the film as follows:

1. Press rewind knob release TOWARDS CAMERA BACK. This will release rewind knob.

DO NOT PULL KNOB OUT

2. With knob just out far enough to grasp with the fingers, hold in rewind button and turn wind knob clockwise until all film is rewound into the original cartridge. This can be sensed by a definite release of pressure on the rewind knob.

3. Pull rewind knob all the way out and turn counter clockwise to remove back.

FOR THOSE WHO WANT IT . . .

The following pages of this booklet furnish additional information on particular features of your REALIST 45, and more detailed information on taking stereo pictures.

OUTSTANDING FEATURES YOU MIGHT LIKE TO KNOW MORE ABOUT . . .

Your REALIST 45 is the result of 54 years of experience in the manufacture of precision optical equipment. Only through REALIST's leadership in the field of stereo photography was it able to incorporate into this one camera the number of outstanding features described on the following pages.

LENSES

The REALIST f: 3.5 lenses are optically matched, color corrected, coated, anastigmat lenses of 35 mm focal length. Lenses are aligned and locked in place on a solid lens board. All focusing is done internally at the film plane. Perfect image alignment is thus assured. Lens opening from f: 3.5 to f: 16.
SHUTTER
The shutter is of the gear retarded, synchronized, cocking type, with speeds from 1/25th of a second to 1/200th of a second plus bulb (B). The shutter is electronically tested and timed so that the actual shutter speeds are the same as the speeds indicated on the speed setting ring. This helps you to properly expose your pictures.

WIND LEVER
This lever, to the left, on top of the camera makes it easy to transport the film for your next exposure. It also automatically cocks the shutter while advancing the film. Push the wind lever forward with your thumb until it stops; allow to return and you're ready to take your picture. The arm may be left out for convenient access when taking pictures, or turned in for carrying.

VIEWFINDER
The viewfinder lens is midway between the camera lenses. The viewfinder eyepiece is conveniently located at the bottom of the camera. This allows you to steady the camera against your forehead and helps to eliminate hand motion while taking pictures.

FOCUSBING WHEEL
This wheel on top of the camera makes accurate focusing quick and easy. The range of the focus in the REALIST 45 is from 3 feet to infinity. Focusing is accomplished by moving the film plane. The lenses never move. Image alignment is always perfect.
DEPTH OF FIELD SCALE

An important feature of your REALIST 45. The depth of field scale indicates the maximum range of sharpness, from the nearest point to the farthest point, that may be obtained with your REALIST 45 camera for each particular camera setting. The depth of field scale consists of two sets of numbers on top of the distance scale above your focusing wheel. The RIGHT set of numbers indicate the near distances at which your camera lenses are in sharp focus, depending upon the lens opening you have chosen. The LEFT set of numbers indicates the far distances at which your picture will be sharp, depending upon that same lens opening.

SHUTTER RELEASE

The shutter release button is located to the right on the top of the camera. This position makes it easy to operate with the second finger of your right hand. The shutter release is recessed to prevent accidentally tripping shutter after film is advanced. In the center of the shutter release button is a socket for the cable release.

COCKING LEVER

This small button located above and between the lenses allows you to cock the shutter manually should you want to intentionally double expose or make single exposures. Accidental double exposures are prevented by means of built-in controls.

FLASH SYNCHRONIZER

The shutter in most cases must be set at 1/50th of a second. This allows the use of either 5 or 20 milliseconds delay flash lamps or strobe flash. Contact to the attachment for photo flash is through the accessory clip on top of the camera. Flash timing switch of the REALIST 45 makes contact to
the bulb when the shutter blades are wide open. This synchronization occurs when using flash bulbs at 1/25th of a second; with strobe light synchronization occurs at all speeds.

**FILM TYPE INDICATOR**

This convenient reminder tells you if you have film in the camera and what kind. Turn to type being used by pressing on serrated circle and turn with thumb.

**AUTOMATIC FILM COUNTER**

This dial sets itself automatically on zero after loading the camera. Red line moves out to indicate number of exposures made.

**REWIND KNOB RELEASE**

Rewind knob release is located on bottom of camera. To release rewind knob, press release toward camera back, rewind knob will pop up.

**REWIND KNOB**

The unique design of the knob in the REALIST 45 allows it to be depressed out of your way into bottom of camera. Knob is used to wind film back into magazine and to open camera back.

**REWIND RELEASE BUTTON**

The button is used to disengage the wind gears. Press this button in while rewinding film back into film magazine.
SOME BASIC INFORMATION ON HOW TO TAKE IT!

Your REALIST 45 is amazingly simple to operate. However, there are a few basic principles of stereo picture-taking that you may want to know more about before using the REALIST 45 or after you have gained a little experience.

The following pages give you this general information.

HOLDING THE CAMERA

The correct way to hold the REALIST 45 is the most comfortable for you, a position that allows you to operate all the controls easily. Cup corners of camera in palm of hands. Fingers automatically fall into a position which makes it easy to operate all controls yet allows you to hold the camera securely when taking pictures. The location of viewfinder eyepieces makes it easy to steady the camera against your forehead when taking pictures. Most cameras are designed so the camera must be rocked across the nose causing blurs due to camera movement. If you hold your camera correctly, you can easily operate all controls; sight through viewfinder, transport the film and take your picture.

* Since the lenses of the camera correspond to your eyes, the REALIST is always held in a horizontal position.

SETTING THE LENS OPENINGS

The iris of the lens regulates the size of the opening admitting light into the camera. To set, rotate the outer ring of the left lens to the required setting. Since the openings of the two lenses are mechanically coupled this will automatically set both of them identically. Consider the lens openings as the iris openings in your eyes. As the light becomes brighter the lenses should be closed proportionately. These lens openings are called f stops. If the lens opening ring is set at f:3.5 the maximum amount of light will enter your camera. If set at f:16 the minimum amount of light will be admitted.
Information in regard to proper lens openings for various conditions will be discussed in the section under "Exposures".

SETTING THE SHUTTER SPEEDS

To set the shutter speed, rotate the ring around the right lens to speed desired. Only the denominator of the fraction is shown! For example, 50 means 1/50th of a second. For flash pictures, shutter speed must be set at 1/25th of a second to insure exact synchronization with all types of flash bulbs and stereo flash equipment. Strobe synchronization is possible at all shutter speeds.

When set on "B" or bulb, the shutter remains open as long as the release button is depressed and closes when button is released.

To eliminate the effects of hand motion in your pictures, we recommend the use of a tripod or similar support at speeds under 1/25th of a second. Recommendations for setting shutter speeds will be discussed with lens openings setting in this section under "Exposures".

EXPOSURES

To obtain the correct exposure the same amount of light must reach your film each time you take a picture, no matter what the available light may be — daylight, flash, strobe, etc. As the light varies, the lens opening must be changed. For example, when shooting a light subject on a bright sunny day you use a lens opening of f:8 at 1/50th of a second. If the sun was hazy you would need approximately twice the iris opening or twice the time to properly expose the film. You would make the lens opening larger and use a lens opening of f:5.6 at 1/50th of a second. As the speed of your subject varies, the shutter speeds must be changed to stop the action. This requires a larger lens opening for the light. For example, you are using a shutter speed of 1/25th at f:8, you decide to increase the shutter speed to 1/50th. To allow
the same amount of light into the camera you must double
the size of the lens opening or move to \( f: 5.6 \) since you
cut down the time the light has to move thru the lens by
one half.

**EXPOSURES**

We recommend that you work around the basic exposure
for bright sunny days outdoors. This is \( \frac{1}{50} \)th of a second
at \( f: 6.3 \) (between \( f: 5.6 \) and \( f: 8 \)). If the light is
exceptionally bright, such as beaches, snow, mountains, etc.,
close down the lens openings about one-half an \( f \) stop
(move to larger numbers) from \( f: 6.3 \) to \( f: 8 \). If the skies
are overcast with a hazy sun, open up from a half \( f \) stop
to a full \( f \) stop, (move to smaller numbers) from \( f: 6.3 \) to
\( f: 5.6 \) or more. The exposure table found on the bottom
of your REALIST "45" is a simplified chart to help you
expose for the various normal conditions you may en-
counter when taking stereo pictures outside or when
taking flash pictures.

**EXPOSURE**

Some rules to keep in mind when setting your shutter
speeds:

1. For most pictures \( \frac{1}{50} \)th of a second will stop some
   action and take care of ordinary camera movement.

2. For action shots use speeds of \( \frac{1}{100} \)th of a second to
   \( \frac{1}{200} \)th of a second, (street - scenes, horses, auto-
   mobiles, children).

3. For greater depth of field or greater range of sharp-
   ness, slower shutter speeds and smaller \( f \) stops should
   be used. We recommend you use a tripod for such
   settings, (Portraits, outdoor country scenes, etc.).

4. Subjects moving rapidly across the camera view
   require higher shutter speeds.

5. Subjects moving at an angle of about \( 45^\circ \) to your
   camera require about half the shutter speed as objects
   moving parallel to your camera or across the picture.

6. Subjects moving directly toward your camera (or away
   from it) are quite easy to stop, require about half the
   shutter speed of a subject moving at a \( 45^\circ \) angle to
   your camera.

7. As the distance between the subject and the camera
   increases, the more action you will be able to stop.
You have the choice of any of the combinations of lens openings and shutter speed settings which give the proper total exposure. In deciding which to use, consider your subject. A subject with little or no motion permits slower shutter speeds and smaller lens openings, giving greater depth of field. Moving objects require faster shutter speeds to stop the action and, as previously stated, larger lens openings become necessary.

Remember, the smaller the lens opening (the smaller openings have the larger numbers) the greater the depth of field or range of sharpness; the faster (or shorter) the shutter speed, the more action you will stop.

You will soon gain enough experience and judgment to enable you to choose the proper combination of these two factors for any picture taking condition. Keep a record of your exposure and distances for the first few rolls of film. This is the best way to learn the correct exposures for most picture taking conditions.

### HOW TO READ THE DEPTH OF FIELD SCALE

A good stereo picture is sharp from the nearest to the farthest point. When you take a stereo picture, you are trying to exactly duplicate the scene as your eyes saw it. The pictures you take should be just as sharp as the actual scene. The depth of field scale indicates the maximum range of sharpness, from the nearest point to the farthest point, that may be obtained when taking a picture of a given subject. The depth of field is dependent on two variables, the lens opening you have chosen and your distance setting. The range of sharpness is found by using the same right and left number on your depth of field scale as the one used for your lens opening. In some instances it may be necessary to estimate the depth of field numbers when they are between those marked on the scale.
EXAMPLES: Let's say you have set the focusing wheel indicating you are 10 feet away from your point of focus and the lens opening you have chosen for the proper exposure is f: 5.6 — the range of sharpness for that picture will be from 6 feet indicated on the right range of numbers, to 22 (between 15 and 25) feet indicated on the left range of numbers.

If you choose f: 11 as your lens opening for the same distance (10 feet) your picture range of sharpness will be from 5 feet to infinity. If you are 5 feet away from your subject, the maximum range of sharpness for that subject is from approximately 3 feet to 25 feet at f: 16. It is important to remember when taking close-ups that if the subject is extremely close as in the example above, the range of sharpness is greatly reduced. In these cases small lens openings are recommended to yield the greatest possible depth of field.

You will sometimes be forced to use a certain lens opening because of light conditions. For instance, you are in the mountains, the light is very bright, you have chosen an exposure of 1/50th of a second with a lens opening of f: 8. The depth of field scale can now be used to bring your maximum range of sharpness to infinity by moving infinity on the distance scale opposite 8 on the left range of numbers.

NOTE: On the right range of numbers 6 1/2 feet is opposite f: 8. On the left range of numbers, infinity is opposite f: 8 indicating the range of sharpness is from 6 1/2 feet to infinity.

It is best to check the distance of a near object in your picture in this case to be sure that it is not closer than 6 1/2 feet.

USING THE FLASH

When taking flash pictures you are not, as a general rule, shooting the picture at the speed of the shutter, but at the speed of flash lamp or light source being used. With a
shutter speed of 1/25th of a second you are including the full light output of all bulbs, therefore obtaining the best color in your pictures. If you use strobe, pictures can be taken at all shutter speeds.

To determine the lens opening, the exposure guide number of the bulb is used. The exposure guide number is divided by the distance, in feet, that the bulb is away from your subject.

Using the guide number for SM bulb of 57:

\[
\frac{57 \text{ (SM bulb)}}{10 \text{ feet}} = 5.7 \quad f:5.6 \text{ setting*}
\]

*NOTE: All this mental arithmetic has been done for you. See chart on bottom of camera.

The flash is synchronized through the flash and accessory clip on top of the camera. This clip fits REALIST flash guns ST 525 or ST 52. Set shutter on 25 and use either SM, SF, 5, 5B, 25 or 25 B flash lamps. When using daylight film, use 5 B or 25 B Blue flash bulbs or No. 5 or 25 flash bulbs and the blue shield provided with ST 525 flash gun. With Type A film, use SM, SF, No. 5 or 25 flash bulbs. When using No. 5 or 25 bulbs better color rendition can be had with the amber shield that comes with the ST 525 REALIST B.C. Flash Gun.

When shooting action it is best to use an SM or SF bulb, even though the shutter speed is set at 1/25th of a second, the exposure is made at about 1/200th. In this case it is the short flash duration of this bulb which governs the exposure. When more light is required for larger area use a No. 5 or Press 25 flash bulb. It is important to remember that not all conditions for flash exposures are alike; light subject requires less light, dark subject requires more light. Keep a record of the lens openings and distance for each picture and you will soon know the proper exposure for various light conditions that you may encounter.

**SHUTTER SPEED MUST BE SET AT 1/25th SECOND GUIDE NUMBERS FOR STANDARD FLASH BULBS USING REALIST FLASH ON CAMERA**

<table>
<thead>
<tr>
<th>Type A (Indoor)</th>
<th>Bulb</th>
<th>Exposure Guide No.</th>
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<tbody>
<tr>
<td></td>
<td>SM</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>SF</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>No. 5</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Press 25</td>
<td>110</td>
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**DAYLIGHT**

<table>
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<th>Bulb</th>
<th>Exposure Guide No.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>5 B</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Press 25 B</td>
<td>55</td>
</tr>
</tbody>
</table>
TO TAKE SINGLE OR MULTIPLE EXPOSURES

Under normal picture taking operations it is impossible to make a double exposure. The dual shutter is automatically cocked when you advance the film. However, a simple device has been installed in your REALIST "45" which allows you to take single exposures or multiple exposures for trick stereo work.

To take single exposures cap one lens. Expose first picture. Cap other lens. Then without transporting film for next picture move cocking lever to the right as far as possible. Expose the second picture.

To take intentional double exposure follow same instructions as above for single exposures, but do not cap lenses. Multiple exposures to create special effects require careful planning for best results.

FOR SHARP STEREO PICTURES

1. Take a little extra time and care to make sure you have made the proper settings; distance, lens openings, and shutter speed; according to the depth of field scale or simplified exposure chart, so that everything from the nearest to the farthest object in your picture will be sharp.

2. Make all the preliminary settings.

3. Get your elbows in as close to your body as is comfortably possible to help steady yourself.

4. Take a good stance, with feet spread for better balance. Or, where possible, brace yourself against a wall or pillar.

5. Cup corners of bottom of camera in palm of hands and place the camera firmly against your forehead.

6. Frame the picture in the viewfinder.

7. Take up the slack in the shutter release button. (Be careful not to take up too much or you will trip the shutter prematurely).

8. Apply the slight amount of pressure needed to trip the shutter by squeezing the second finger against the release button.

FILTERS

The use of filters when taking color pictures is especially significant. The all important problem is color balance. Color balance is bringing the color temperature of your light source into the range for which the film is balanced. The REALIST "45" accepts series V five Filters. Three types of filters are ample for most photographers — the "Haze" filters for use with daylight film when there is an excess of ultra-violet light, such as high altitude
over water, landscapes with a hazey cast; The "Type A" to be used with "Type A" film when taking pictures outdoors; it also acts as a haze filter; the "Flash" filters to be used with wire filled flash bulbs such as No. 5 and Press 25's.

**SUNSHADES**

Should be used when taking pictures in bright sunlight or toward the sun to give maximum protection from reflected light. The lenses accept series V five sunshades.

**TIME EXPOSURES**

Under certain conditions you may want to take time exposures of interiors, night scenes, etc. To take such exposures, place camera on a tripod or other firm support, set shutter speed ring at B. Press shutter release and hold down for the amount of time required for the exposure. Release. Shutter will remain open as long as shutter release is held down.

**CABLE RELEASE**

To assist in making tripod exposures, the camera is fitted with a cable release socket. Screw the cable release into this threaded socket and press the cable release button to trip the shutter.

**CARE OF YOUR REALIST '45'**

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. It is essential that the lenses be kept clean. Be careful not to touch them with your fingers. They may be dusted with a soft, clean, camel's hair brush or cleaned more thoroughly by breathing upon the surface and gently wiping with lens tissue. Do not attempt to remove any of the lenses. Cameras in need of repair or adjustment should be returned to the manufacturer. (See Service Section) There is a one year guarantee that any defective parts of your camera will be replaced or repaired if enclosed registration card is mailed to REALIST, Inc. upon receipt of the camera.

**REALIST ACCESSORIES**

Every REALIST camera accessory and piece of slide handling equipment has been carefully designed to fit into and become an integral part of the world's finest and most complete system of stereo photography. Each unit will add immeasurably to your enjoyment of this fascinating photographic field. You'll find as you grow more and more interested — more and more advanced in your efforts — that REALIST designed accessories are available to help you obtain the finest stereo pictures possible.
REALIST VIEWER — ST 61

After you see your pictures in the REALIST Viewer, you will know why we predict "A lifetime of viewing pleasure". Notice, when viewing, how every detail is as clear as the original scene. It makes you feel that you're right there.

The REALIST Viewer is a true optical instrument in every respect. It has fine achromatic (cemented doublet) lenses with both focusing and interocular (between-the-eyes) adjustments, making this viewer ideal for the whole family. Even children can view REALIST pictures comfortably. Built-in illumination, supplied by two size "D" flashlight batteries and a 2.5 volt bulb, guarantees that REALIST slides will be seen sharply and with color exploited to a maximum degree.

Made of heavy-duty plastic, the Viewer is compact, lightweight and easy to grip and operate. The commercial user has found that he can place his showroom at his customer's finger tips.

REALIST "45 "EVER-READY CASE — ST 507

Just snap off the cover and you're ready to take pictures. Gives full protection to your valuable camera. Made of best quality, top grain cowhide. Exceptionally sturdy. Suede lining cushions the camera. Steel reinforced sides.

REALIST B. C. FLASH UNIT - ST 525

Here's a BC flash unit designed to give you anything and everything you will ever need in flash photography. . . . on-camera synch . . . off-camera synch, extended from camera or hand held . . . multiple flash up to a total of six bulbs. The REALIST St 525 flash unit can be used with any camera which synchronizes through the contact pin in the accessory shoe . . . or it can be adapted to other cameras by standard fittings.

REALIST FLASH ATTACHMENT - ST 52

One of the most valuable accessories for the REALIST camera is the flash attachment, which is ideal for color stereo pictures. The reflector is designed to give maxim...
even illumination over the desired picture area. Aluminium reflector has a hard coating and will retain its brightness indefinitely.

Fits into accessory clip on the camera and is perfectly synchronized with the shutter. Uses 3 pencil cell batteries and all types of midget bulbs.

**REALIST SLIDE AND VIEWER CASE — ST 20—3 A**

Capacity, 30 slides and Viewer Just the right size for that special set of slides. Salesmen particularly like its convenient size. Easy to carry. Just flip open the latch and you are ready to sell. Makes a wonderful gift case for holding slides of weddings, trips and memorable events. Snap lock with foam satin cushion on the inside of the hinged cover. Two compartments hold 30 glass or Perma-mount slides and a REALIST Viewer. Overall dimensions: 6½" x 9⅜" x 2⅝".

**Standard Model - ST 20-3 A**

**ST 20 — 5 B**

Capacity, 150 Slides and Viewer A brief case for your viewer and slides. A complete filing case for slides, ideal for the hobbyist or busy executive. Handsomely styled, it holds enough slides for projection shows or sequence viewing of a number of products and subjects.

Rich brown leatherette cover. Heavy-duty hardware with snap key locks. Foam satin cushion on the inside, hinged cover protects slides and viewer. Six neat compartments hold 150 slides and a REALIST Viewer. Top quality, laminated cowhide handle. Neat and compact, the overall dimensions are only 15½" x 13½" x 2½".

**The REALIST PROJECTOR**

The REALIST Projector is one of American photo-optical engineering's greatest accomplishments. Two models of the REALIST Projector designed for industrial and institutional use are:
REALIST PROJECTOR MODEL-81
1. Contains two three-element f: 2.8 3½ inch coated anastigmat lenses.
2. Two 500-watt bulbs.
5. Audience capacity up to 200 people.

REALIST PROJECTOR MODEL-82
1. Contains two five-element f: 2.3 3½ inch coated anastigmat lenses.
2. Two 1000-watt bulbs.
3. Two-speed, Universal AC-DC blower.
4. Ample illumination for a 12 foot screen at a distance of 50 feet.
5. Audience capacity of 1000 people with a 9 foot screen. (12 foot screen which will be available in the near future will easily accommodate an audience of 2000 people.)

BASIC FEATURES IN BOTH MODELS OF THE REALIST PROJECTOR INCLUDE:

- Cooling System - World's best with new style centrifugal axial flow fan which cools motor, slides and lamps. Moves maximum amount of air with minimum of noise. No danger of fading color film.

- Rotating Slide Carrier assures positive, accurate slide alignment.

- Easy access to all parts for cleaning.

- Lenses - are coated for maximum screen brilliance and contrast. Designed to fill screen from corner to corner with critically sharp image. Interchangeable with both longer and shorter focal lengths.

All projectors come complete with attractively styled, green-and-silver carrying case with scuff-proof, mar-proof Royalite exterior; extremely sturdy and durable. The projector securely locks into the base of the carrying case and can be left in base while projecting. Includes 15-foot extension cord.

Polaroid Glasses - Permanent glasses with glass polaroid filters are the only ones to use for real enjoyment and in the long run, the lower cost. Can be cleaned and sterilized for re-use.
HOME MOUNTING YOUR OWN FILM
As a REALIST owner you'll want to obtain the maximum amount of enjoyment from your hobby. You'll find self-mounting of your own film a clean, simple, exciting operation - - and a real economy, designed to give maximum viewing and projecting pleasure with minimum effort and expense.

To view or project transparencies taken with the REALIST camera, they must be mounted in slide forms 1 3/8 × 4 inches in size. It is almost impossible to align the small images of a 35 mm stereo with the necessary accuracy without the aid of precision equipment designed for this work. It's easy to mount your own transparencies in the proper mounts with REALIST mounting equipment. (See Accessories.) The mounts are designed and engineered for perfect eye comfort when viewed with the REALIST Viewer or Projector.

The David White Company has perfected three different types of mounts for your stereo pairs; cardboard, glass and Permamounds. Before enclosing your stereo transparencies in glass using REALIST Masks or mounting in permamounds it's a good idea to first place them in cardboard folders to decide which pictures you wish to keep for your permanent library. Cardboard mounts are satisfactory for viewing, but not projecting.

REALIST METAL MASK
The REALIST Mask affords accurate mounting and close control never before offered in any mask for cardboard or glass mounted stereo slides. Made of wafer thin aluminum, the die cut stereo windows insure clean sharp picture edges. In most cases, the mask will help eliminate Newton rings caused by film coming in contact with the glass. Your cut film is easily slipped into channels on the top and bottom of the mask and located vertically between guide marks.

Most pictures will be satisfactory if your film is located between these guide marks. However, further control can be exercised by placing the film to either side of these vertical marks, as long as the film edge does not appear in the opening. For special effects, objects can be brought through or pushed behind the stereo window.

The masks come as Permamounds do, in three accepted window sizes, Distant, Medium and Close-up. By selecting the correct mount, your slides are all set for adjustment-free projection by just mounting in glass,
ST 21-20 Distant ........................................ One box of 50
10 boxes of 50
ST 21-21 Medium ....................................... One box of 50
10 boxes of 50
ST 21-22 Close-up ..................................... One box of 50
10 boxes of 50

REALIST MOUNTING JIG - ST 220

Essential to the proper loading and positioning of the film in the REALIST Mask. When the mask is in the jig, the channels of the mask are opened. This enables you to slip the film into position quickly and easily without damage to the film or mask.

Clear plastic aligning bar supplied with jig assists in the placing of film into the mask. The guide marks on aligning bar makes it easy to check the horizontal alignment for trouble-free viewing and projection.

DE LUXE SLIDE MOUNTING SERVICE

REALIST, INC. maintains convenient, low-cost slide mounting service at 315 West Court Street, Milwaukee 12, Wisconsin, 956 North Cahuenga Boulevard, Hollywood 38, California.

These branches are fully equipped and staffed to insure you prompt return of your film in the correct mount to insure your projecting or viewing pleasure. Handy mailing address forms are available at any REALIST Dealer or can be provided by any of our Stereo Slide Services upon request. The use of these forms provides that the film will be shipped direct from film processing laboratory to the slide mounting branch you indicate. A nominal charge is made for this de luxe slide mounting service.

COPIES OF ORIGINALS

REALIST, INC. provides an excellent copy service for stereo owners. This copy service enables you to obtain copies of your originals for friends, for business, etc. Many companies use this copy service for commercial applications when a large number of slides are required of the same subject.

When pictures are taken with the idea of having duplicate copies made, better copies can result if the film manufacturer's recommendations on lighting are carefully followed. An even and uniform lighting will help preserve detail in the light and dark areas. Over-exposure should be avoided.

Further information and prices on request.

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