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# LENSOLOGY AND SHUTTERISMS

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WOLLENSAK  
OPTICAL COMPANY  
ROCHESTER, N.Y.

MAY - JUNE  
Vol. VIII - - No. 3

# *Charactergrams*

BY INVITATION  
MEMBER OF



Character and integrity are the foundation to the whole superstructure of business enterprise.

Published Bi-Monthly for and in the interest of Wollen-sak dealers by the Promotion of Trade Department

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## The Commercial Application of the Soft Focus Lens.

THE progressive photographer of today has found a new field of activity in working with the advertiser. The pages of our magazines are filled with live advertising material and photographs graphically illustrating the use of the products advertised. Photographers and the



This illustration used by courtesy of "Cosmopolitan" shows the possibilities of soft focus photography to illustrate fiction.

photographic profession can take just pride in the way in which they have thus contributed to the advancement of modern publicity.

Photography is not a new thing in our advertising pages. In fact, it might be considered almost as a fundamental in the advertising field. But while photography has

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**Grinnell Sprinklers are a mechanical proposition yet their advertisements have been made artistic and effective by pictorial photographs.**

long been a necessary adjunct to publicity, the photographic illustration has been used more with the idea of economy than artistic effect.

Now, however, a new field has opened up to the commercial photographer. Advertisers are employing photographs, but no longer of the harsh, wiry and inartistic style. They are using soft-focus photographs and by the use of photographs of this character are giving to their copy a wonderful atmosphere of elegance and harmony. The idea of this publicity is not to show the product with wiry sharpness, but rather by showing it in a harmonious sur-

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rounding to emphasize the idea of exclusiveness, style and quality.

Such photographic illustrations cannot be thrown together in a haphazard fashion. The photographer must arrange his setting in much the same way that the stage manager plans his groups. Suitable background, furniture and costumes are necessary. The selection of characters is im-



From a kodak ad, posed by Mr. Hiller

portant. Care must be taken that the picture itself tells the story that the advertiser wants to emphasize.

But while there is more or less work involved, it is a worthwhile occupation, for advertising men are willing to pay for photographs of this kind when they are of the right quality. In fact, where elaborate work is necessary in preparing the setting,

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advertisers frequently pay as much as if they were buying a painting or drawing.

In the several illustrations that we reproduce, showing different applications of the soft focus photograph to different types of publicity, we want to give credit to Lejaren A. Hiller, a New York photographer, who might be regarded as a pioneer in work of this kind. His photographs have for sometime been appearing to illustrate magazine stories as well as commercial advertisements. The clients that he serves manufacture products that vary greatly in nature and characteristics. Yet this type of illustration is made to fit them all.

Mr. Hiller, like several other photographers, who have done work along this same line, tells us that the Verito produces a quality of image that cannot be obtained in any other way. He has two Veritos in his studio and uses these exclusively in making his illustrations. His enthusiasm for the lens itself is unbounded, because he realizes that it has in a small way contributed to his remarkable success.

To the progressive photographer, whether he be a commercial man or a professional worker, the Verito opens up a new field of endeavor. There is a chance for your customers in your city to serve advertisers in the same way, helping them to produce advertising illustrations with this same distinctive quality and character.

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Concerns are spending more for advertising now than they ever have before. They are paying good prices for photographs that tell a story. You can probably think right now of two or three of your customers who could make good on illustrations of this character.

Why not help them to help themselves? Show them this booklet. Clip some diffused focus pictures from current magazines. *Sell them a Verito.*

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### ... Selling Points ...

#### Series III Velostigmat F:9.5



1. Anastigmatic wide angle lens.
2. Angle of view of 90 degrees.
3. Unusual speed of F:9.5.
4. Elements may be used alone.
5. Fast enough to permit flash light indoors or snapshots with sunlight.

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### COMING CONVENTIONS

Ohio-Michigan-Indiana Association, Cedar Point, Ohio, July 6-9.

Photographers' Association of America, Milwaukee, Wis., Aug. 23-28.

New England Photographers' Association, Springfield, Mass., late Sept.

## The Question Box

**What outfit would you recommend for speed work with a hand camera—an F:4.5 or F:6.3 lens? What shutter?**

An F:6.3 lens in Optimo Shutter is the best selection for speed work with all hand cameras larger than  $2\frac{1}{4} \times 3\frac{1}{4}$ . The single elements of the Series I Velostigmat F:6.3 cannot be used alone with most hand cameras because of their limited bellows capacity. For this reason the Series IV Velostigmat F:6.3 is generally as good a selection and is likewise less expensive.

Lenses of F:4.5 speed are rarely used on the larger film cameras because of their lack of depth of focus working wide open. If the distance to subject should be slightly miscalculated, an out of focus picture would result. An F:6.3 has enough more depth to take care of any slight error in judging the distance.

F:6.3 lenses are generally supplied on the larger film cameras because they give the required depth. Inasmuch as F:4.5 lenses are of larger diameter, they require a larger shutter and for this reason can seldom be conveniently accommodated by film cameras. While this applies in particular to modern

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compact film cameras of pocket size it does not hold true in the case of plate cameras, practically all of which can be fitted with F:4.5 lenses. The speedy Series II Velostigmats F:4.5 are particularly recommended for plate cameras, as they provide a ground glass for focusing.

In  $2\frac{1}{4} \times 3\frac{1}{4}$  and smaller cameras, F:4.5 lenses can be used with satisfaction because the focal planes lie so much closer together that there is greater depth of focus.

The Series IV Velostigmat in Optimo will make good pictures at 1/200th and 1/300th of a second. This is sufficiently fast to stop any ordinary motion, such as diving, racing, jumping, etc.

**I want to use one of your lenses on my camera, but find that the flange is too large to fit my front board. What can you do for me?**

This customer's difficulties can be readily overcome by our supplying a special metal front-board into which the lens will screw direct. We do this for our customers and dealers at the reasonable price of \$3.50 net. Kindly bear this in mind in case you should require a special front-board of this kind.

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*Attractive envelope stuffers are a sure road to repeat orders. Utilize the by-product of your postage stamp.*



Enlarged 74 Times

The original Adelphi 150 ft. is enlarged 74 times by the use of our new lenses. The telephone is the best way to get information on the use of these lenses. However, we will be pleased to send you a copy of our catalog. Write to us and we will send you a copy of our catalog.

A VELOSTIGMAT lens magnifying 74 times

Drawn by E. L. Harrison  
WOLLENSAK OPTICAL CO.  
ROCHESTER, N. Y.

**SELECT YOUR LENS**  
from the  
COMPLETE LINE

**VELOSTIGMAT** Series F.45  
lens for cameras of greater depth of field.

**VELOPTICAN** Series F.4.5  
lens for cameras of greater depth of field.

**VELOPHOTOMAT** Series F.4.5  
lens for cameras of greater depth of field.

**VELOPHOTOMAT** Series F.4.5  
lens for cameras of greater depth of field.

**AMATOSTIGMAT** F.2.2  
Close-up lenses for cameras of greater depth of field.

**BRILLIANT**, sparkling prints, are obtainable in definition, magnification and soft-focus pictures, and in a variety of tones, portraits with their distinctive soft-focus effect, which are the varied results that can be secured with the different Wollensak lenses.

There is a lens and shutter for every type of photographer and every type of camera. Whether he be an amateur or a professional, a portraitist, a landscape or a studio man, a microscopist, or a scientist, from this complete line an outfit that will meet his needs can be selected.

A few of our products are illustrated herewith. You will find them described in detail in our new illustrated catalog. Obtain your copy from your dealer, or from us direct.

Ask for catalog

100 Wollensak products are listed in the catalog.

**AMATEURS:** Now is the time to buy a lens for your vacation needs.

**THE Wollensak Optical Co.**  
Makers of Distinctive Lenses that Make  
Artistic Pictures. New York  
Rochester.

## FULL PAGE ADS

*to help you sell more lenses.*

**I**f there is any one time of the year in which lenses are in greater demand, it is in the Spring, when the amateur—yes, and the professional too—turn their attention to means of bettering their equipment. For this reason we are featuring Wollensak Lenses in full pages in our April, May and June ads in the photographic magazines. These ads feature respectively, the needle fine definition of the Velostigmat, the completeness of the Wollensak line, and the versatility of the Verito. Watch for our announcement and hitch up your sales' talk with this publicity.



*The*

**VERITO**  
DIFFUSED FOCUS F.4

*—the most remarkable lens  
in the photographic field.*

Since the invention of the camera, the lens has played so important a part in the betterment of photography as has the Verito Diffused Focus F.4.



A Verito-Prominent user.

Whether used for enlarging or masking negatives direct, the Verito produces pictures of incomparable softness and tonal quality that is truly distinctive. The pleasing softness and roundness of Verito results often create a picture atmosphere that is unique, a picture atmosphere that rivals the work of brush and crayon. In landscape work and portraiture alike, the Verito adds a new dimension, giving a touch of the maker's individuality.

The many fields of photographic endeavor in which the Verito is used, are eloquent proofs of the popularity of the Verito. The Verito is used in portrait, landscape, architectural, studio, motion picture, photograph, scientific, technical, theatrical, and all other departments of photography.

Caption: *Another of the Verito-Prominent users, interesting lens this. Send a card for a copy.*

*The Verito is made by the manufacturers of the well-known VELOSTIGMAT lenses.*

**WOLLENSAK  
OPTICAL COMPANY  
ROCHESTER N.Y.**



# DEALER SERVICE

Some are new, some are old, all are useful sales producers. Advise us by postcard or letter which of the items mentioned below you may at the present time require.

## SALON PRINTS

A limited number of reproductions of some of the prize-winning prints from the National Convention, suitable for mounting or framing, for store or window display.

## ELECTROS

In preparing your advertising matter, bear in mind that we can furnish electros of all of our lenses and shutters in popular sizes. We would also count it a pleasure to supply cuts of pictures made with our lenses. We have been sending out hundreds of these a year. Have you been receiving and using your share? In ordering, kindly specify definitely what cuts are desired.

## INQUIRY BOOKLETS

Little information blanks in booklet form intended for the use of your salesmen so they can inform us of any prospect interested in a photographic lens equipment so that we can co-operate from this end of the line by writing him direct, suggesting the best lens for his purpose.

## REVISED PRICE LISTS

If you have not already received a quantity of our revised price lists, kindly let us know at once how many you will require to go with the catalogues you now have on hand.

## SPRING —the Season of Filters.



It's been a long time coming—here, in the Northern States—but it's here at last,—Spring, the season of balmy breezes, chirrupping birds, amorous Romeos, green grass, blue sky, and ray filters.

The amateur photographer forgets his worldly cares and with his camera slung over his shoulder, he answers the call of the great outdoors. Hiking across meadow land, along the banks of babbling brooks, through woods, over hills,—he shoots pictures of anything and everything from a tree-stump to a barn-yard (not Fifth Ave.) chicken. In other words, he develops a sort of spring fever. The "back-to-nature" idea appeals to him. He is full of life, pep, and the joy of living, and he tries to register his happiness on the little strip of gelatin called a film.

The photo dealer is happy, too, for all this means more amateur finishing. Furthermore, any amateur who makes landscapes can be easily sold a ray filter, or "color screen" as it is sometimes called, if shown the advantage of such an attachment in his outdoor work, in correctly rendering cloud effects and spring foliage.

Yes, we can supply them to fit any hand camera at a cost of fifty cents list. Any size for larger lenses up to  $4\frac{1}{2}$  inches diameter at the prices given on page thirty of our catalog. Better send your order in at once so you'll have them when you need them.



"Please don't look so pleasant, Miss Hippo." — *Cartoon's Magazine.*

*Please note that even the monkey has the intelligence to use a Vitax lens which can plainly be seen on the front of the camera.*

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A prominent dealer wrote us:

"We note the announcement of your membership in the Rice Leaders of the World Association. We congratulate you on having built the kind of business which qualifies you to become a member of this organization. From our own dealings with you we feel that the choice was indeed a wise one, as your firm has for some time been an embodiment of everything which this organization represents.

## Efficiency in Selling

### Some Suggestions as how to make the product on trial stay sold.

Dealers in amateur and professional photographic supplies, particularly the larger stock houses, generally offer the privilege of trial to a customer purchasing an expensive piece of equipment. This practice has applied to lenses to a perhaps greater extent than to any other requisite.

Have you ever kept track of the total

amount of merchandise that is sent out and returned after trial? While I have no figures to verify my opinion, I think that

you would find this to be a rather surprising total. The prodigal dollar is at any rate a factor in your business worthy of your serious consideration.

What I might have to say in this regard applies not only to Wollensak Lenses, but to anything else that you may send a customer to try out. It is to your interest to make an article stay sold, regardless of the maker, and if it is returned you want to know why. As far as our lenses are concerned, we know you will find that they stand this acid test of trial with unusual success and in practically every case come through with flying colors.



*The prodigal dollar*

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One of our dealers, an enthusiastic Wol-lensak booster, once advertised to his customers that ninety per cent of the lenses of our manufacture sent out by him on trial stayed sold and that the ten per cent were returned because they were not of suitable focal length or some other minor cause. This dealer has made a careful analysis of the situation with the result that he is securing the greatest possible returns from his efforts.

Suppose that ten per cent of the equipment you send out on trial is for some reason or other found unsatisfactory. What are you going to do about it? Are you going to let the sale slip through your fingers, or are you going to make an aggressive effort to satisfy and sell your customer?

Let us consider the sale of lenses in particular,—although there are, of course, fundamental principles that apply as well to any merchandise. What steps are necessary in order to secure maximum results with minimum effort?

First let us admit that the average photographer is a rather ignorant individual when it comes to any technical—or even practical—knowledge of lenses. He works with one lens for years, and becomes thoroughly familiar with it, but when he tries to use a new one, perhaps of an entirely different type, he is “stumped.”

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To illustrate. One of our dealers once requested me to call on a photographer who was dissatisfied with a Verito he had on trial. His complaint was that it was too diffused at F:4 and he was afraid to stop down because he understood that this would result in more diffusion. An explanation resulted in a sale.

If an instruction leaflet had been sent to



*Best Cellars*

the customer in the first place, any possibility of a misunderstanding would have been avoided. We have these instruction leaflets for all our best sellers. Their regular use will result in more sales and better satisfaction.

In sending equipment on trial remember the value of the written word—Drop a line to the customer at the time the lens is shipped. Tell him of your many satisfied customers that are using this particular outfit. Express your confidence in the ability of the lens to produce the results claimed for it, but offer your assistance in case he encounters any difficulties. Show him that you take a genuine interest in his work and want to see him entirely satisfied. If you wish we will submit a suggestion in the way of a suitable form letter to use.

It has been my pleasure to occasionally help our dealer friends in closing sales,

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when they have advised me of the reason for a customer's dissatisfaction. I have found that rarely the lens itself is at fault. Usually, the trouble has been in incomplete knowledge of its manipulation and scope of work. We either suggest an equipment that will better meet the needs of the user, or, if we consider the lens he is trying is best suited to his requirements, we tell him how to secure the best results. The result? More sales; greater *selling efficiency*.

I am working for you just as surely as I am for the Wollensak Optical Company.



*Universal Panacea*

I have no universal panacea for your lens troubles. But I am at your service, if there is any remedy I can offer a dissatisfied customer,

any assistance I can give in helping you secure the greatest efficiency in your selling efforts.

Cordially yours,

*McClellan*  
Manager  
Promotion of  
Trade Department

## *What's in a Name?*

No. 4

**Ver-sar**—*n.* (Eng. *versatile*)

A lens of versatile character, suitable for studio or general view work. A good all-round objective of F:6 speed, that may be recommended where price is a consideration. Second choice to the Velostigmats for general utility.

THE vintage  
of wisdom is  
to know that rest  
is rust and that  
real life is in love,  
laughter and  
work.

—Elbert Hubbard.

