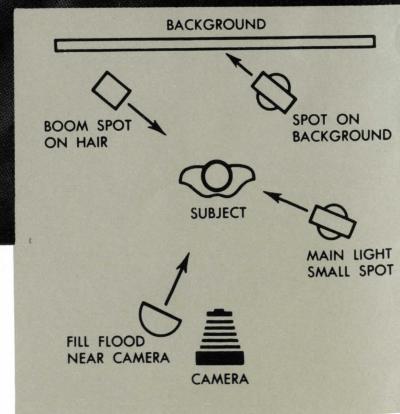




Controllable Softness... Pearly Highlights  
with Wollensak **VERITAR** **LENS**  
**PORTRAIT**



This portrait was given a one-tenth second exposure at f/6 plus two intermediate stops on fast pan film.



*More Salable Portraits...*

*Pleased Customers with*

**WOLLENSAK**

**VERITAR**

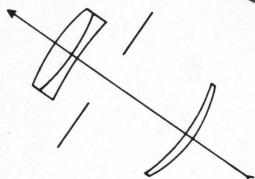
You can create portraits with a Wollensak Veritar that are pictorial . . . that have just the right *degree* of controllable softness to satisfy your subject, whether it's a man, woman, or child.

The Veritar will further your camera artistry in many ways. When you master its many flexibilities you will have a treasured tool that will bring new beauty to your work.

In addition your Veritar will:

- Deliver controllable softness at wide apertures.
- Near anastigmat sharpness at smaller stops.
- Bring you a third-dimensional roundness by subtle blending of highlights, halftones, shadow.
- Suppress unessential, wiry detail when desired.
- Minimize, and in some cases eliminate, most of your retouching problems.

WE APPRECIATE THE COOPERATION OF COURNEYE TOURCOTTE, WHO HELPED IN PREPARING THIS TEXT AND FURNISHED SOME OF THE PORTRAITS.



## *Characteristics of the* **PORTRAIT** **VERITAR**

The Veritar is of three element construction, free from distortion, corrected for color and Wocoted for added brilliance.

The Veritar differs from most soft focus lenses in that the blending of tones or the soft focus effect is obtained by controlled spherical aberration. Most soft focus lenses accomplish this effect by chromatic aberration and therefore are not suitable for color. The ground glass image of these lenses is visually sharp, but out of focus on the negatives in one or more of the color bands, and therefore the soft focus effect changes with the different types of black and white or color films used. With the Veritar, however, there is *no* change in focus whether you shoot color or black and white film. What you see on the ground glass you get!

The Portrait Veritar differs from an ordinary anastigmat lens in that as the lens is stopped down the depth of field *increases only behind the point focused on*. Whereas when an anastigmat lens is stopped down the depth of field increases both behind and *in front* of the point focused upon. For this reason, critical focus on the frontal face plane at the lens stop to be used is vitally important in portraiture.

## SPECIFICATIONS

The Portrait Veritar  $f/6$  is offered in 10" and 14" focal lengths and is supplied either in barrel or shutter. When supplied in barrel, the flange thread is at the rear of the lens mount to permit the use of a behind-the-lens shutter. When supplied in shutter the flange thread may be obtained at the rear of the lens mount upon request.

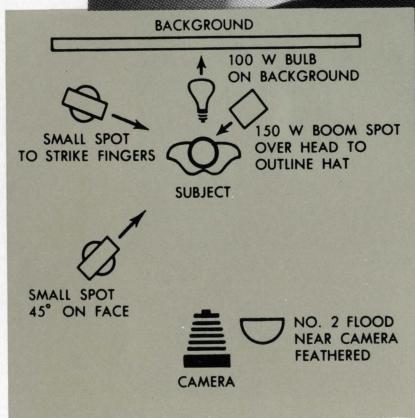
In addition to the aperture engraving, an intermediate scale of 5 stops is engraved between  $f/6$  and  $f/8$ . It gives the photographer five additional calibrated degrees of softness and facilitates resetting the lens at the same position for successive pictures of the same blending.

The Portrait Veritar is mounted in a satin chrome finish barrel or shutter.

Size Inch	Equiv. Focus		Barrel Size	Alphax* Size
	Inch	mm.		
5 x 7	10	254	6	4
8 x 10	14	356	8	5

\*With or without Synchronization

For large heads on full 5 x 7, the 14" Veritar is recommended for perspective reasons. For 4 x 5 or split 5 x 7, the 10" Veritar is recommended.



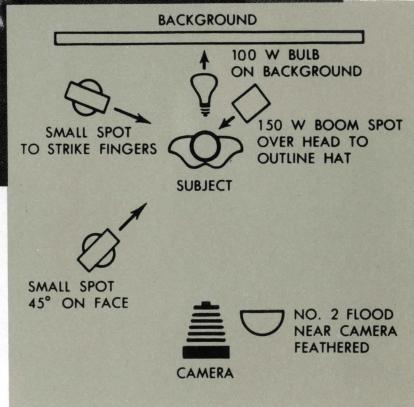
### SOME LIKE THEM SHARP

As the Veritar is stopped down, it approaches the performance of an anastigmat. The above sharp Veritar portrait was given a one-fifth second exposure at  $f/11$  on fast pan film.



### SOME LIKE THEM SOFT

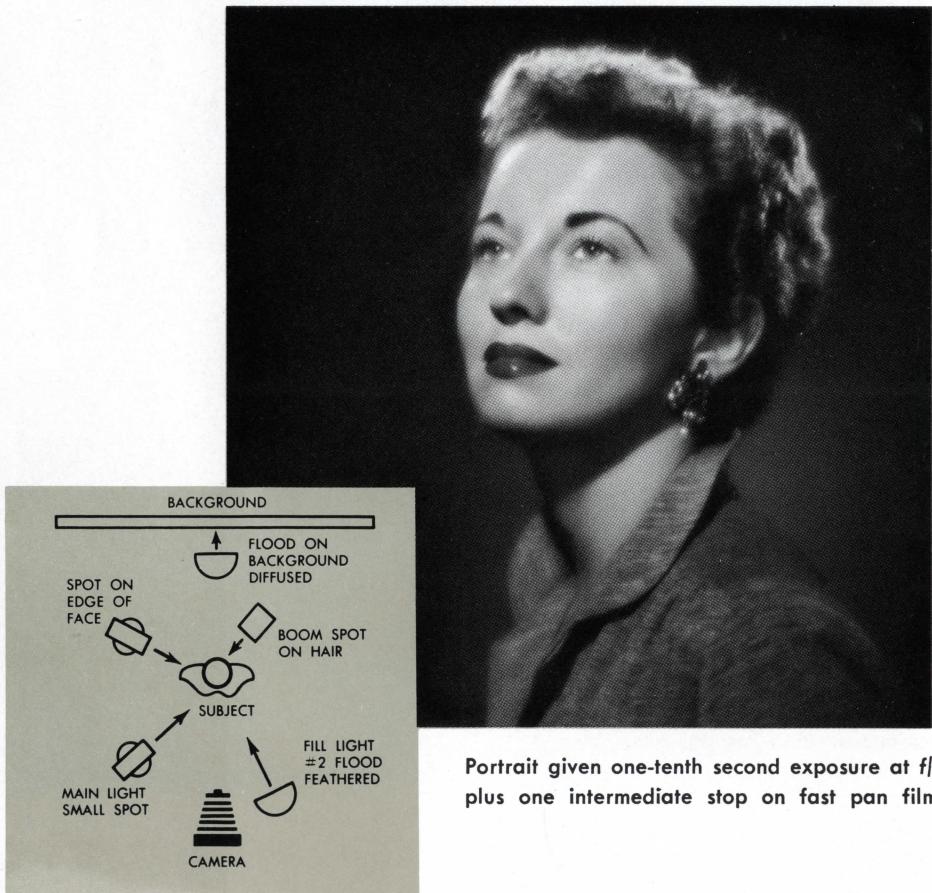
Controlled softness is obtainable between  $f/6$  and  $f/8$ . Note pearly highlights . . . definition. Above Veritar portrait was a one-tenth second exposure at  $f/6$  on fast pan film.



# Focusing the PORTRAIT VERITAR

In focusing a "soft" lens, a brilliant object, such as the eye catch light, is the easiest thing to see and resolve correctly. So with the Portrait Veritar, focus on these critical points of light that are sharp, clear and easily distinguishable. The eye catch lights exist in the frontal face plane . . . which you want to resolve correctly in portrait work—especially at wide apertures!

When focusing *use the stop you intend to shoot at*. Do not open up or stop down further after focusing. What you see in the ground glass, you'll get with the Veritar. *Shoot at this stop.*



Portrait given one-tenth second exposure at f/6  
plus one intermediate stop on fast pan film.

# *Lighting for*

## **PORTRAIT**

# VERITAR

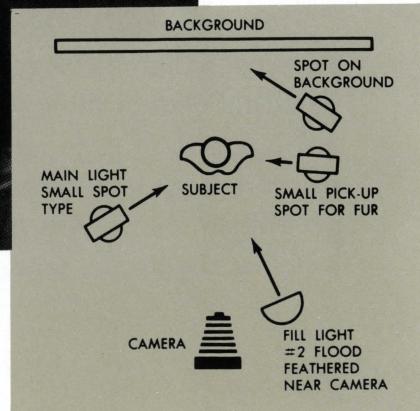


Lighting diagrams are included to show how these portraits were made. The Veritar lens may readily be used with other types of lighting techniques.

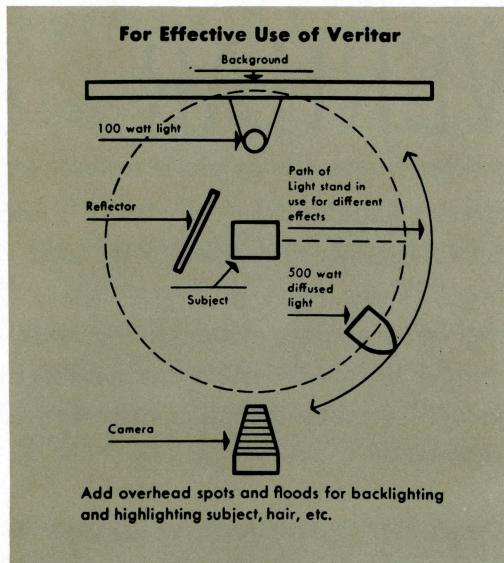
Small, spot-type light sources produce the most crisp eye catch lights. The bigger the source of the main fill light the more the eye catch light will tend to spread if exposure or development are above normal.



This portrait was given a one-tenth second exposure at f/6. Fast pan film was used.



## TYPICAL LIGHTING ARRANGEMENT



## **STROBE** *Lighting*

The Veritar can be used with any type of light source. In the case of Strobe lights, a little experimentation may be necessary, because of the brilliance of the Strobe light, when you desire softness and thus need a large aperture.

The accompanying child portrait was made with 100 watt second Strobe lights, using a slow emulsion and diffusing the light sources.

Other suggestions would be using barn doors partly closed or placing the lights at a greater distance from subject—or placing a neutral density filter over the lens.

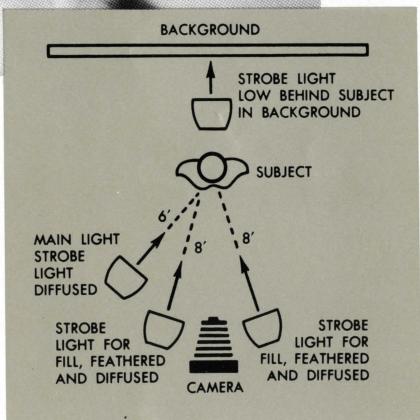
It's possible, even at small apertures, with the Veritar to secure a degree of softness by focusing a few inches in front of the subject face. With this method the focus will just begin to soften at the frontal face plane.



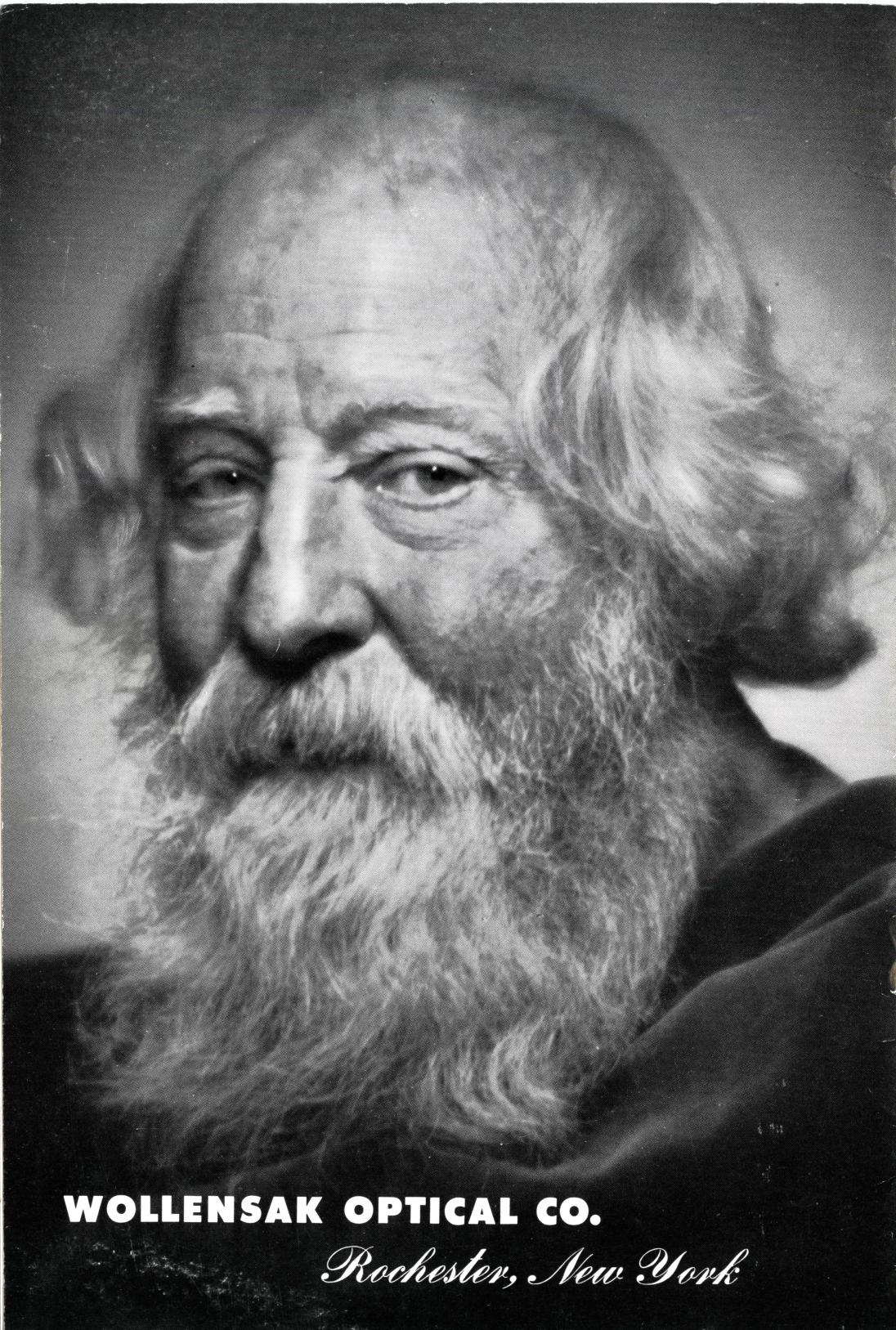
Portrait given one-fifth second exposure at  $f/6$   
plus two intermediate stops on fast pan film.

**SUMMARY** • The versatility of the Veritar Lens is only limited to the ingenuity of the operator. The Veritar at  $f/6$  has a glamorizing softness. As the lens is stopped down the softness diminishes until approximately  $f/11$ , where the lens begins to take on the characteristics of an anastigmat, but with more third dimensional feel than is available with any anastigmat.

When using a soft focus lens, the photographer should work for slightly more contrast in the original lightings at large apertures due to the softening effect of the lens. Care should be taken to keep the negatives as thin as printing techniques will allow to prevent over exposure destroying the subtle sparkle of highlight gradations by building up the general flesh density too close to those highlights on the five projections of the face. Care also should be taken not to overdevelop the negative for the same reasons.



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*Rochester, New York*