

The Photographic Quartet

Vitax,

Series A,

Versar and

Velostigmat

Lenses

Wollensak Optical Co.

Rochester, N. Y.



The Photographic Quartet

A series of short articles by some well known photographers in regard to four popular lenses, illustrated by reproductions from their negatives.

WOLLENSAK OPTICAL CO.

ROCHESTER, N. Y.

THE PHOTOGRAPHIC QUARTET.

HIS little booklet is issued to aid in selecting a lens, to help in operating it after selection and to show approximately what results should be obtained. It must be borne in mind, however, that photographs lose greatly by reproduction into half tones so the illustrations are intended as guides only and not as examples of what the lens is capable of doing.

The articles on the different lenses dwell only on the work of the *lens*, and no attempt is made to touch on any other points. We always desire to aid our customers in securing the best results, and we think the suggestions and advice of thoroughly competent photographers who have been using our lenses will be of material assistance, as it enables anyone to profit by their experience. The authors of these articles are all well known in the photographic world; Mr. Barrows is President of the Photographers Association of America; Mr. Raymer, President of the Illinois College of Photography; Mr. Harris is Secretary of the Photographers Association and member of the well known Washington firm of Harris & Ewing; Mr. Proctor and Mr. Dozer also stand high in the profession and are officers of the Association.

Our lenses when mounted in barrel, are equipped with iris diaphragm, but we generally furnish them with between the lens shutters, which we make in styles adapted to all uses. For gallery purposes the Studio Shutter is the best, for high speed work the Optimo, and for view work the Regno. We also manufacture many other shutters and lenses, all of which are shown in our general catalogue.

WOLLENSAK OPTICAL CO.

Rochester, N. Y., July 1, 1909.

Vitax Portrait Lens, f-3.8.



The proper selection of a lens for a given style of work in photography, is one that is oftentimes both perplexing and uncertain to an intending purchaser. For portraits in the studio, where speed is one of the essential requirements of a lens, the VITAX, which works at F-3.8, is one that meets all just demands. This lens embodies several features in construction of material importance to a first-class modern lens, including the diaphragm shutter placed between the front and back combinations of the lens, also the diffusing attachment which is operated by a knob at the side. When operating this attachment, the diffusion knob should invariably be set first and the lens focused afterward. This diffusion covers a field of variations in the working of the lens that lends added interest by its use, and working normal when set at No. 0, the lens adjustment is the same as a regular portrait lens, giving clearest definition in the center of the plate. The sharpness of definition may be softened to the extent of the use of the diffusion, extending from No. 0 to No. 5, and offers a field for practical use, which combines in the one lens the accomplishments of many. By turning the diffusing knob (which changes the position of one element of the rear lens), not only is the depth of focus made greater, but at the same time the definition is equalized all over the plate.

The illustrations accompanying this article were made with the No. 3 Vitax, on 11 x 14 plates.

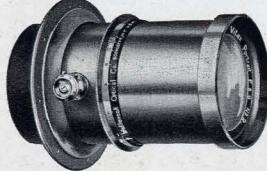
The head of the little boy was made by using the lens at full opening, diffusion No. 2, exposure 1 second. The three-quarter figure of lady is one where the lens was stopped to F-5, diffusion No. 3, light poor, exposure 4 seconds. In taking the base ball group, I used the lens stopped to F-7, diffusion No. 3, exposure 5 seconds.

Vitax Portrait Lens, f-3.8.

While the Vitax is not advertised as a group lens, this picture illustrates what it will accomplish when making 11 x 14 negatives of groups, and from my experience with it, I feel that properly handled, it is capable of doing every kind of studio work and giving thoroughly pleasing results in all.

Studios should be supplied with a rapid working lens for photographing children and for use on cloudy days, and this objective, with its high speed, offers a solution for these needs in a lens of moderate cost. The Vitax lens, with its variations, covers the field of general studio work, and in my studio has given me most satisfactory results.

J. P. Barron
Boston, Mass.

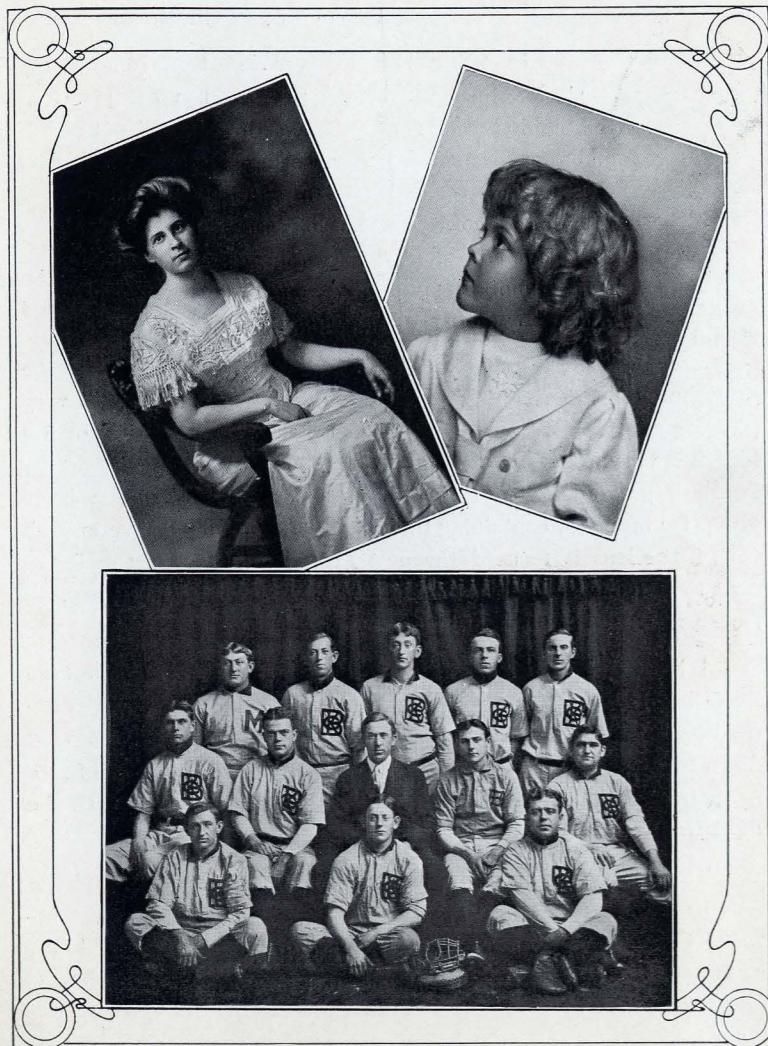


The Vitax is a high speed studio lens, capable of doing the finest work, and on account of its construction and the specially designed attachment for equalizing the definition and diffusion, can be used to equal advantage for busts, single figures and groups. The No. 1 size is for 5 x 7 or 6½ x 8½ plates, No. 2 for 6½ x 8½ or 8 x 10, and the No. 3 for 8 x 10 to 11 x 14.

| No. | Diameter of Lens | Equivalent Focus | Distance Lens to Sitter, for 2 in. Head | Outside Diameter of Flange | Price |
|-----|------------------|------------------|---|----------------------------|----------|
| 1 | 3 inches | 10 inches | About 6 ft. | 5½ inches | \$ 70.00 |
| 2 | 3½ " | 13 " | " 7½ ft. | 6½ " | 90.00 |
| 3 | 4½ " | 16 " | " 9½ ft. | 7½ " | 125.00 |

List prices if equipped with Wollensak between the lens Studio Shutter Style B: No. 1, \$76.00; No. 2, \$98.00; No. 3, \$135.00.

Taken with Vitax Lens



Series A. Portrait Lens, f-5.



In using the Series A. Portrait Lens in my studio, I have had good results from the start, as it seems to be very simple to operate and not so extreme in its optical properties as some of the higher priced lenses. It is particularly adapted to all classes of work on this account, and I do not hesitate to recommend it as very desirable for studio use.

The three photographs reproduced in connection with this article were taken with the Series A., and it will be noted that while they are all clear, there is an absence of wiry definition, and the smoothness in the covering power all over the plate, gives a very pleasing effect. Of course to get this effect when a group or full length is taken, the focus must be equalized, and all parts of the figure or group brought into relatively even focus. With a large group for instance, containing three rows of figures with five in each row, if the lens is focused sharpest at full opening on the figure next to the end in the second row, then slightly stopped down, all faces will be perfectly clear.

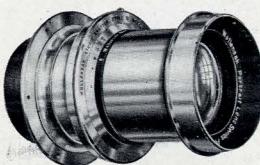
I have found that the Series A. can be used to good advantage for full length and bust work at its full speed of F-5, but when used for groups which cover the whole plate, it should be stopped down to about F-6 or 8 in order to get the best results. The three photographs shown were all timed at about two seconds with the light well toned down.

The bust picture was focused on the center of face, and the lens used with full opening, which gives clear, well defined features. Of course it is not always desirable to focus absolutely sharp, as for some effects the picture will be more pleasing if the lens is

Series A. Portrait Lens, f-5.

thrown a trifle out of focus. The full length was also taken with full opening, and this was focused at a point just above the waist line, thus giving the face and whole figure a soft, but clear definition. In making the group, I focused at the waist line of central figure, then stopped the lens down to F-6, and it will be noted that an evenness of detail is shown over the entire photograph.

A. T. Proctor
Huntington, W. Va.



The Series A. is mounted in brass, highly polished and lacquered, and can be furnished either with iris diaphragm and cap or with Wollensak between the lens studio shutter. The front combination, when used alone in the rear end of barrel, makes a very desirable single lens for view work.

| No. | Size | Diameter of Lens | Equivalent Focus | Distance for Standing Cabinet | Outside Diameter of Flange | Price |
|-----|---------------------------------|--------------------|------------------|-------------------------------|----------------------------|---------|
| 1 | $3\frac{1}{4}$ x $4\frac{1}{4}$ | $1\frac{5}{8}$ in. | 6 inches | | $3\frac{1}{4}$ inches | \$15.00 |
| 2 | 4 x 5 | $1\frac{7}{8}$ " | 7 " | About 11 feet | $3\frac{3}{4}$ " | 20.00 |
| 3 | 5 x 7 | $2\frac{1}{4}$ " | 10 " | " 14 " | 4 " | 25.00 |
| 4 | $6\frac{1}{2}$ x $8\frac{1}{2}$ | $2\frac{1}{2}$ " | 12 " | " 17 " | $4\frac{1}{2}$ " | 35.00 |
| 5 | 8 x 10 | 3 " | 14 " | " 19 " | $5\frac{1}{4}$ " | 50.00 |

List prices if equipped with Wollensak between the lens Studio Shutter, Style B: No. 3, \$30.00; No. 4, \$40.00; No. 5, \$55.00.

Taken with Series A. Lens



Versar Series IV. f-6.



Recently I have been doing considerable work with a series IV. Versar lens, and while most of my photographs were made in the home, I think where it is necessary to use a short focus lens in the Studio, this one will prove to be all that is desired. It is also very practical for out door work, and in fact for a general purpose lens, where the owner does not care to invest a great sum of money in lenses, it should be just what is needed. For the photographer who is doing "At Home Portraiture," I can heartily recommend it as it is very rapid and cuts sharp to the extreme edge of the plate with practically full aperture.

To show the versatility of the "VERSAR," three reproductions of photographs which I have taken are given, one of a church, another of a group made in my studio, and the third showing a three-quarter length taken in the home. The church was made with F-11 stop, focused just over the main doorway, and given about one-tenth of a second exposure, good definition being shown all over the plate. If speed is no object, still better definition can be secured by stopping down further and giving longer exposure. The group was taken under the usual studio conditions at F-8, focused on face of the figure seated in chair and given about two seconds exposure. The single figure was taken in the home at full opening of F-6, given a little over two seconds exposure and focused just above the rose and the whole figure shows a soft and pleasing definition.

All of the above described negatives were made with my 8x10 Versar on 8x10 plates and I find that the lens is well adapted to ordinary portrait work but it seems to be modified so as to make it

Versar Series IV. f-6.

a good view lens also. For single figure work in full length, three-quarter or bust I would advise using it at full aperture but for group work where the subjects pretty well cover the plate it should be stopped down to about F-8.

As a view lens the single elements of the Versar can be used to good advantage separately but when operated in this way must of course be well stopped down, but the complete lens needs comparatively little diaphragming for view work except for very hard subjects.

P. A. Dozer

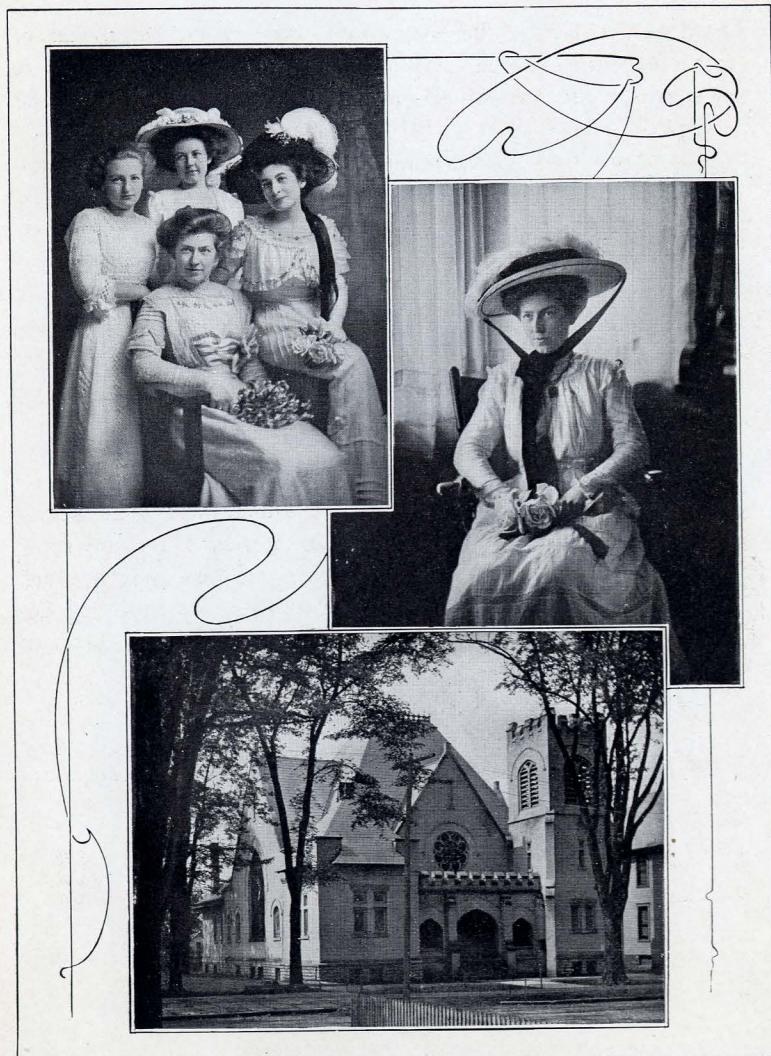
Bucyrus, O.



The Versar is of symmetrical construction the two elements being corrected for use separately, both having the same focal length which is double the equivalent focus. It is a fast but inexpensive lens capable of doing all classes of work.

| Size | Diameter | Equivalent Focus | Price | | |
|-----------------------------------|------------------------|------------------------|-------------------|------------------------------|--------------------|
| | | | Mounted in Barrel | With Regno or Studio Shutter | With Autex Shutter |
| 4 x 5 | 1 $\frac{1}{4}$ inches | 6 $\frac{1}{2}$ inches | \$ 22.00 | \$24.00 | \$26.00 |
| 5 x 7 | 1 $\frac{1}{2}$ " | 8 $\frac{3}{4}$ " | 28.00 | 30.00 | 32.00 |
| 6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ | 1 $\frac{3}{4}$ " | 9 $\frac{3}{4}$ " | 36.00 | 38.00 | 40.00 |
| 8 x 10 | 2 " | 11 $\frac{3}{4}$ " | 48.00 | 52.00 | |
| 10 x 12 | 2 $\frac{1}{2}$ " | 14 $\frac{3}{4}$ " | 62.00 | 66.00 | |
| 11 x 14 | 2 $\frac{7}{8}$ " | 16 $\frac{1}{2}$ " | 76.00 | 80.00 | |
| 14 x 17 | 3 $\frac{1}{8}$ " | 18 $\frac{1}{4}$ " | 90.00 | | |
| 17 x 20 | 3 $\frac{3}{4}$ " | 22 $\frac{1}{2}$ " | 110.00 | | |

Taken with Versar Lens



Velostigmat Lens, Series I. f-6.8.

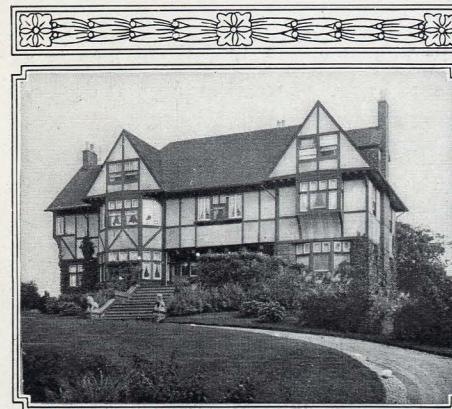


It has been my privilege to see the working of several of these lenses on a variety of subjects so that their claim to being an "all round" lens has in my mind been well established. The three half tone reproductions shown in connection with this article were made from Velostigmat negatives, a 5x7 being used for the single figure and the house and an 8x10 for the large group. As a portrait lens for bust work it should be used with full opening and the concentration of focus made on the central parts of the face so that the outline of the head may be thrown down a trifle, thus avoiding "wiryness". By removing one of the combinations the focal length is doubled so that the image is made larger if desired. For groups the focus should be taken with an open lens, focusing on the figure in the middle row which is half way between center and end; after which use diaphragm to secure the depth of focus wanted. Personally I find them excellent lenses for groups without stopping down where the group is not unusually large. For general view work and interiors they are superb, having a perfectly flat field together with "depth" enough to bring up all parts and particular attention is called to the extreme edges of the plate which shows the same degree of depth as shown in the center, the focus within the light circle being absolutely uniform. To photograph rapidly moving objects the Velostigmat should be equipped with the Optimo shutter which gives all speeds up to 1-300 of a second. Working at F-6.8, this lens is particularly adapted for home portraits where the light is usually weak and any operator fitted out with a VELOSTIGMAT is well able to handle work in any department.

Fred Raymer

Effingham, Ill.

Taken with Series I. Velostigmat



Velostigmat Wide Angle, Series III.f—9.5.



The 8x10 Velostigmat Wide Angle lens is a constant pleasure to me as we have a great deal of work to do requiring a lens of this nature and previous to securing it I had not been able to get one of short focus with sufficient speed. I find that I can use the Velostigmat with full opening of F-9.5 and it covers the plate perfectly, but with extremely difficult subjects better results can be obtained, particularly in depth, by stopping down a little. Of course with any lens it is necessary to use considerable discretion in focusing, and this is particularly so with wide angle work when the distances of the different parts of the object from the camera varies so greatly.

The two photographs reproduced in connection with this article are both of very trying subjects and I sent them to show what the lens would do under the hardest conditions. The one of the Capitol was taken at F-12, given one-fifth second exposure and focused sharpest on center of nearest portico, and it will be seen that all parts of this building show good definition. The interior of Memorial Hall I consider a wonderful example of such work, and on account of the fact that the ceiling is so high and has so much detail it is about as severe a test as a lens could be given. In making this photograph I used stop 16 and gave it fifteen seconds exposure, focusing with full opening at a point about half way down the room, and in this way I think the best results are obtained with the Velostigmat in subjects of this nature.

G.W. Harris

Harris & Ewing,
Washington, D. C.

Taken with Velostigmat Wide Angle



Reduced from 8 x 10 Negatives by Harris & Ewing

TR

270

W65

1909

Velostigmat, Series I. f-6.8.

The Series I. is a standard focus lens for general use and is adapted to all classes of work being particularly desirable for high speed work when mounted in our Optimo Shutter.

| No. | Free Aperture | Equivalent Focus | Plate Covered Sharply at f-6.8. | Price | | |
|-----|---------------|------------------|---------------------------------|------------------------------|--------------------|---------------------|
| | | | | With Barrel or Regno Shutter | With Autex Shutter | With Optimo Shutter |
| 1 | .75 | 5 Inches | 3 1/4 x 4 1/4 | \$ 30.00 | \$ 33.00 | \$ 38.00 |
| 2 | .90 | 6 " | 4 x 5 | 36.00 | 40.00 | 45.00 |
| 3 | 1.2 | 7 " | 5 x 7 | 44.00 | 48.00 | 55.00 |
| 4 | 1.5 | 10 " | 6 1/2 x 8 1/2 | 70.00 | 74.00 | 82.00 |
| 5 | 1.94 | 13 " | 8 x 10 | 85.00 | 89.00 | 98.00 |
| 6 | 2.25 | 15 " | 10 x 12 | 116.00 | | |
| 7 | 2.44 | 16 1/2 " | 11 x 14 | 156.00 | | |

1-A Special 3 1/4 x 4 1/4-5" focus in mounts to fit No. 3 F.P.K. \$25.00.

2-A Special 4x5-6 1/2" focus in mounts to fit No. 3 A and No. 4 F.P.K. \$30.00

Velostigmat Wide Angle, Series III. f-9.5.

Angle of Field, 90 degrees.

This lens is particularly adapted for interior, flash light, architectural and mechanical work and for all other purposes where a fast wide angle is desired. It gives a perfectly flat field, covers the plate sharply at full aperture and can be furnished mounted either in barrel or in shutters.

| No. | Working Aperture | Equivalent Focus | Plate Covered at Full Aperture f-9.5 | Price | | |
|-----|------------------|------------------|--------------------------------------|------------------------------|--------------------|---------------------|
| | | | | With Barrel or Regno Shutter | With Autex Shutter | With Optimo Shutter |
| 3 | .48 | 4 3/4 Inches | 5 x 7 | \$ 40.00 | \$ 44.00 | \$ 50.00 |
| 4 | .60 | 5 1/2 " | 6 1/2 x 8 1/2 | 60.00 | 64.00 | 70.00 |
| 5 | .66 | 6 1/2 " | 8 x 10 | 73.00 | 77.00 | 85.00 |
| 6 | .85 | 8 5/8 " | 10 x 12 | 100.00 | 104.00 | 112.00 |
| 7 | 1.00 | 9 3/4 " | 11 x 14 | 134.00 | 138.00 | 147.00 |

