VERITO

The Lens That
Improves
On Acquaintance

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Notes on the VERITO Lens

By

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Frank Scott Clark
H. Oliver Bodine
and others.

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VERITO

The Wollensak Optical Company
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The trade-name Verito was derived from the Latin word "Veritas" which signifies truth; verity and reality; all of which are appropriate for this distinctive objective for it has placed in the hands of the photographer a tool which enables him to gratify the desire of expressing his individuality, which after all is the foundation of all art, be the medium brush, pencil or camera.



The Lens that Improves on Acquaintance

A note on the Verito Lens

by Arthur Hammond
Boston, Mass.

The many and varied ramifications of photography have led to its being undertaken from widely different motives and by persons of widely different temperaments. To some, the scientific accuracy and precision which are possible make a strong appeal, while others regard it solely as a means of artistic expression; for there are many who have the artistic instincts, the yearnings to express their ideas, but who for various reasons have never had the opportunity of mastering the technique of drawing or painting, and to such people the camera with its comparative ease of manipulation offers a means to the desired end.

When photography is undertaken from the artistic standpoint, it is very necessary for the would-be picture maker to consider his subjects from the artist's point of view, and he must strive to secure something more in his pictures than a merely mechanical reproduction of the image thrown by the lens upon the focusing screen. There must be

some evidence of the artist's individuality, of his own particular way of looking at things, some indication of creative effort and personal control. By personal control I do not necessarily mean hand-work on the negative, or the manual control which is possible in the pigment printing process; but I mean, rather, the control which can be exercised by careful selection of the subject and of the point of view, by selective focusing, and by the intelligent use of the iris diaphragm.

My aim always is to secure, as far as possible, a negative which will give a pleasing and satisfactory result by straightforward printing or enlarging, and with a Verito lens such a negative is by no means impossible.

This lens seems to do away with the irritating mechanical quality of photography; it seems to possess an almost human power of selection, and discriminates in a wonderful way between the essential and the unessential.

The great majority of photographers lack breadth. They are too "busy," the detail is too elaborate and insistent. A tree is often represented not as a tree but as a multitude of leaves, twigs, and branches and the play of light and shade, the masses, the bigness of it are destroyed. A Verito lens however, by massing the details, gives delightful breadth and quality and makes the result a picture rather than a record of a heterogeneous conglomeration of small detail.

The lens does not by any means destroy detail—on the contrary, it renders detail with wonderful clearness and precision, but with a breadth and softness which can be secured in no other way.

For portraiture, such a lens is even more desirable than landscape. Breadth, softness, and the suppression of unnecessary details are in this branch of photographic work even more essential than in landscape work.

An accurate and literal representation of the human face with every detail sharply defined is far more likely to be a caricature than a likeness. Anyone who has had an opportunity of comparing the untouched proofs with the finished productions of the professional photographers will realize this to be a fact. With a Verito lens one can beat the most expert retoucher at his own game, for the almost human selective power of the lens will suppress all such exaggerations as would need to be subdued with the pencil; it will blend the highlights, halftones, and shadows in a most agreeable manner, and will bring out the expression, the individuality and character of the sitter with remarkable clearness.

But, of course, even such a lens as the

Verito has its limitations. It can render only what is before it, like any other lens.

The photographer must exercise skill and artistic perception at all stages, from the selection of the subject to the mounting and framing of the finished print. The lighting conditions, the exposure and the development must receive every consideration; and in portraiture the lighting, posing, and arrangement of the subject is of the utmost importance, for it is upon these things that the success of the picture depends. The delightful quality of image, the breadth and softness, the distinctive charm imparted by the use of a Verito lens will never make a bad picture into a good one, but will greatly enhance the beauty and attractive qualities of a well composed landscape or a properly lighted portrait.

The photographer must, in fact, study his lens; he must make himself acquainted with its possibilities and its limitations just as a painter has to master the technique of his craft; and the study of such a lens as the Verito will be truly absorbing to the earnest student; for its possibilities will be found to be extensive and varied. The quality of definition can be controlled and varied both in the focusing and by the rotation of the diaphragm. The more one uses a lens of this type, the more one appreciates the adaptability of photography to the expression of an artist's ideas.

Almost every picture taken with a Verito by one who is anything of an artist and who has cultivated the necessary skill will open up fresh fields of thought, will suggest new ideas and demonstrate beyond a doubt that the camera in capable hands is truly a means of artistic expression.

Arthur Hammond

My experience with the Verito lens has been one of entire satisfaction from the standpoint of an amateur. I am convinced that it is the ideal lens for the worker striving for results worth while. In landscape work it has given me a pleasing softening of obtrusive details, a transparency in the shadows, a softening of the glare of sunlight, and a truthful rendering of its brilliance that is a delight to the eye. For home portraiture it is the ideal objective, giving as it does an image entirely free from wiry lines or accented details, and an evenly balanced softness of outline and expression without the necessity of retouching.

To me its greatest charm and most conspicuous superiority is for child portraiture and those informal genre subjects so pleasing to all of us who picture the little ones at work and play. The cold perfection of a highly corrected lens is utterly unsuited for this class, while the Verito gives a distinctive roundness and soft modeling to the little features which is delightful. For work requiring a lens of long focus, I have found the rear combination of this most versatile instrument ideal. Its general use, which is sure to come, means an advance step in the progress of amateur photography.

Sacramento, Calif. J. P. EDWARDS.

I like the Verito very much for Studio work.

Richmond, Ind. BESSIE L. MEISER

With the Verito you can pour the soul of your temperament into your pictures.

Baltimore, Md. H. B. HARGETT

I have found the possibilities of the Verito so great that I am using it for all my work.

Philadelphia, Pa. WM. F. HAPPICH

Will you allow me to say how delighted I am with the Verito lens. It comes nearer my ideal than anything else I have tried. It gives form without irritating detail and preserves both tone values and textures without degenerating into fuzziness. It is a most delightful exercise studying the varying effects on the ground glass, and so fascinating that one is almost satisfied to do that and forget to take the photograph. But the chief beauty is that one can get exactly what one wants, with the highly corrected Anastigmat this is often impossible.

The Crossways, Limpsfield, Surrey, England I. MILTON WATKINS

I endorse every good thing I ever heard or read about the Verito. Its rendering of texture is life-like—its pictorial qualities unequalled, and its *retouching efficiency wonderful*. After my experience with the Verito this Christmas I cannot understand how any worker can do without it. I never realized what I had missed, till I tried the Verito and I shall be everlastingly grateful to you.

Monroe City, Mo. BELLE JOHNSON

After testing out the Verito beside two other soft focus lenses, I found it to give me an image so far superior and more enhancing in its rendition of nature than the other two that it made my selection of it easy.

Atlantic City, N. J. F. J. BARSUGLIA

Your Verito lens is great.

New York City L. NEWMAN

The Verito is the sweetest-working lens I ever used for making soft, elegant negatives.

Coshocton, O. A. E. RILEY

How to use the Verito

by H. Oliver Bodine

Rochester, N. Y.

Because of the fact that the Verito is a distinctively different objective, it is quite necessary to "live with it", so to speak, for several weeks in order to become acquainted with the great variety of different effects which can be obtained when it is used in different ways. The first attempts demonstrate the fact that there is a knack which can only be obtained by experience in getting correct focus. Above all, don't stop down the lens to a small aperture and after focusing open the diaphragm, for if this is done there will be a decided ghost or flare.

After using the Verito a few times, it will be found that there is a certain aperture at which the worker obtains just the amount of softness that is desired, after which it is only necessary to set the diaphragm at that opening, then focus and make the exposure.

A majority of workers in portraiture using the Verito for this work say that an aperture between F:5 and F:6.3 is ideal, whereas for landscape work an aperture of about F:5 or F:6 gives a delightful effect for the aver-

age view. Avoid contrasty lightings and aim to get those soft, mellow light effects which separate the planes and give the desired atmosphere or aerial perspective, for the Verito seems to have the faculty of searching out the shadows, making them luminous and full of detail. Give full exposure and use a developer with a minimun amount of sodium. This will allow the negative ample time to build up in the solution and the resulting negative will be thin, but with all gradations preserved.

Do not become discouraged if first exposures are not up to expectations, but try again and again until you have learned to know the Verito, after which it will no doubt become your favorite objective as it is with a large majority of the best known workers throughout this country, as well as many abroad.

If you want further information of any kind, do not hesitate to ask me for assistance. This will please me and perhaps help you. My ten year's experience in the use of soft focus objectives has enabled me to overcome various little stumbling blocks which are bound to arise until minor difficulties in using this type of lens are mastered, and it will be a pleasure to "pass on" that which I have learned from this experience.



"Study"
by Jack Rivers
New York City

Aperture F:4.5



"Study"
by Towles Studio
Washington

Aperture F:5.6



"Study"
by Wm. Shewell Ellis
Philadelphia

Aperture F:6



"Portrait"
by Elias Goldensky
Philadelphia

Aperture F:7



"Home Portrait"
by Joseph Maerz
Syracuse, N. Y

Aperture F:5.6



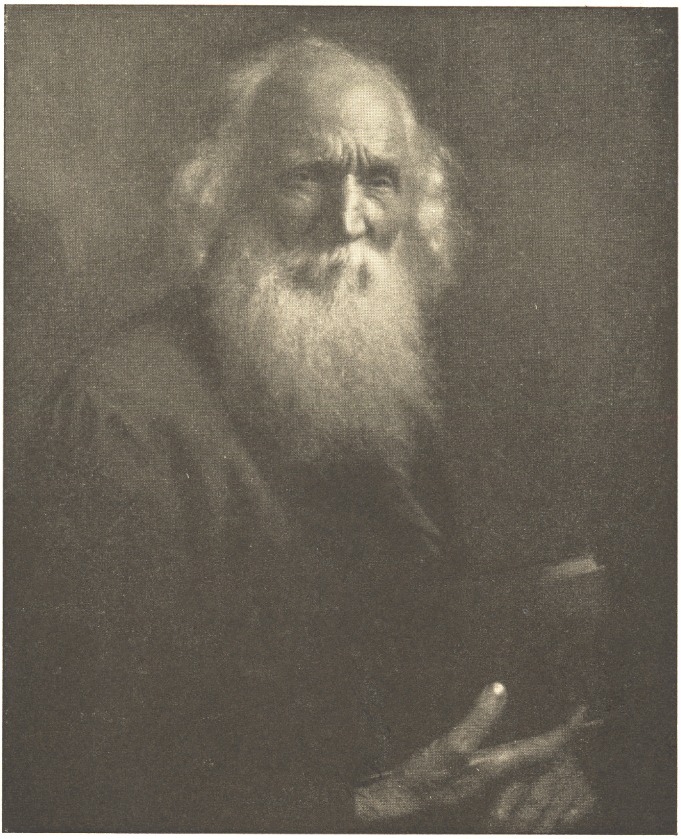
"When we were little boys"
by Dr. D. J. Ruzicka
New York City

Aperture F:6



"Landscape"
by Dr. M. D. Miller
Boston

Aperture F:6.5



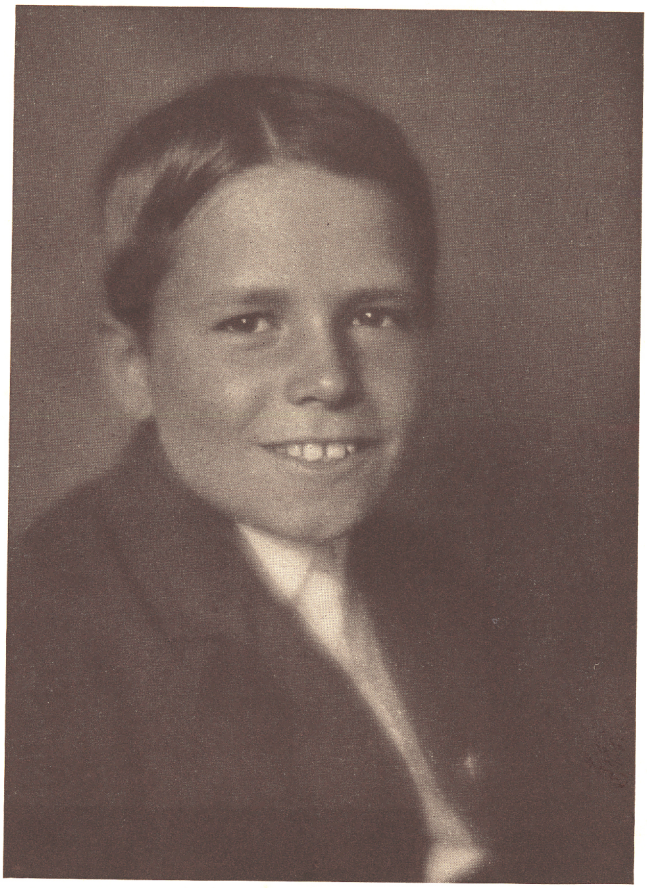
"Study"
by J. H. Garo
Boston

Aperture F:5



"Portrait"
by Wm. H. Rau
Philadelphia

Aperture F:6



"An American Boy"
by Arthur Hammond
Boston

Aperture F:4



"Portrait"
by Partridge Studio
Brookline, Mass.

Aperture F:5



"Sunshine Girl"
by E. H. Weston
Tropico, Calif.

Aperture F:4

Soft Focus Versus Detail

by Albert Kelly
Toronto, Canada

Reproduced from the October 1912 number of Art and Photography

The gum-bichromate, the oil and the bromoil processes have done a great deal to make us accustomed to breadth of treatment in photography. It is true that clear, sharp detail has its uses—in fact, for scientific purposes photography would lose its value altogether if fine detail could not be rendered, and in some cases in pictorial photography fine detail has its place, but there are times more often than not, when this detail-giving accuracy is out of place.

Photography has many limitations, and it will not do to quarrel with any method that enlarges one's sphere in photographic work. Many a picture of landscape or portrait is often truer and more artistically rendered when broadly treated. What the pictorial photographer requires is to suggest rather than render in sharp detail, which leaves nothing to the imagination of the people who view such a picture; in other words sharp detail states a fact in the crudest and most convincing way, and leaves nothing to the imagination.

There are many ways of getting broad effects in our pictures, but they have been of the crudest nature. It seems to be beginning at the wrong end when we leave it to the printing processes to get broader effects. Why not get it in the negative? True, you say "I can get it in the negative by throwing the lens out of focus before making the exposure." Now, while such out of focus effects

may be suggestive and have a certain charm of their own, yet in making use of such means we always have the feeling of perpetrating a fraud, not that this matters unless we are found out, but we are usually found out, and then we are classed as fakers.

We do not want too great broadness of effect, and we do want diffusion, but we want it to be pictorial; and it is to meet this want that the Wollensak Optical Company have put upon the market their Verito soft focus lens, and its mission is to give us evenness of diffusion and broadening of masses without that woeful out of focus effect so often seen. Photographers have learned that a sharp and stopped down portrait is rarely a correct likeness, for the human eye does not see things at such sharp focus and a rounded face can not in camera work be suggested by a distinct line, so that diffused portraits taken with a Verito lens are truer to life.

It has been the writer's good fortune to become the possessor of a Verito soft focus lens and he has found that it does all the work that the maker claims for it. The diffusion is evenly spread over the plate, and that without destruction of texture; also this lens does not exaggerate or accentuate any lines or shadows on the face but sees things more as the human eye sees them, thus doing away with retouching; and this is another reason why the likeness has a better chance of being a true and characteristic one.

Also in landscape work the Verito lens tends towards the massing of light and shade which is so highly desirable. Though there is great charm in the rendered detail of flower studies, it is not always required, and there are times when even flower studies need breadth of treatment and when, for decorative purposes, it is necessary to sacrifice detail to gain the effect desired. Strange as it may sound, it is a remarkable characteristic of the Verito soft focus lens that the prints obtained by it when held at a little distance give an appearance of roundness and strength which create realistic as well as artistic effect.

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here is one field that I think should be exploited with the Verito lens. It is magnificent for putting on an enlarging lantern and fuzzing a distinctly sharp negative. I have not noticed this mentioned anywhere, and I think it is worthy of being followed up. I am sure there are any number of men who would not bother to use the Verito for original negatives who would be glad to have its power to use in enlarging direct from a sharp negative. It really gives most charming definition when used in this way, and the question of aperture need not then be considered, as you could stop down to whatever degree of sharpness you desire.

We have experimented with the lens here in this way and think it has a very fine future. Try it for yourself and I am sure it will please.

Sydney, Aus. WALTER BURKE, Editor "Australian Photo Review"

I am delighted to testify to the very fine qualities of your Verito lens. For the true rendition of roundness, depth, atmosphere and likeness, it is in my opinion a conspicuous success. It idealizes portraiture. There is a subtle something in a picture made with the Verito that other lenses don't produce. It is not only suitable for soft work, but by stopping down a little, sharpness can be procured, making it a practical all around lens. I think it remarkable that my 8x10 Verito will cover an 11x14 plate wide open.

Effingham, Ill. PROF. J. H. SCOTT

The Verito is a grand good lens. I made some of the finest art negatives with it I ever made in my life.

Elmira, N. Y. A. McFARLIN

"Verito" is the last word in scientific lens construction, and I find through experience that this decidedly different objective will make the most artistic pictures of either man, woman or child of any lens known to the modern science of photography.

Detroit, Mich. FRANK SCOTT CLARK

Any one with artistic discrimination who will give a little time practising with the Verito can make his lens work so in accord with his own interpretation of the subject as to completely invest the picture with an atmosphere that breathes personality in every line. Unlike other lenses of the soft focus type, the Verito produces the most etherial effect without any suggestion of halo or running-round.

Syracuse, N. Y. JOS. MAERZ

I am very much pleased with the work done with the Verito and find that it does all that you claim for it. The massing of light and shade is beautifully done. At the same time there is that roundness and strength which create realistic and artistic effects.

Toronto, Canada ALBERT KELLY

I am inclined to consider the Verito the most satisfactory objective which has yet been furnished to the photographic artist.

E. Orange, N. J. PAUL LEWIS ANDERSON

I have two other soft focus lenses, but prefer the Verito.

Denver, Colo. C. A. YONT

I am simply delighted with the Verito, especially so since its single component can be used separately.

New York City DR. D. J. RUZICKA

The Verito has distinct and desirable qualities and is well worth a place in any photographer's studio.

New York City C. B. DENNEY

The Verito is without doubt just the lens pictorial workers have been waiting for. The definition is soft without degenerating into a blurry effect which prevents the drawing of detail and makes the work too broad and impressionistic. I own one other soft focus lens and am familiar with the results of other makes in the possession of other members of The Boston Photo-Clan, so I think I am safe in saying that the new Verito beats them all. It is the only one which can be used at full opening with satisfaction. It requires no special precautions in lighting, choice of backgrounds which are of almost the same tone as the sitter's face and clothes, low key of illumination, avoidance of brilliant highlights, or any of the other devices which must be employed with single soft focus lenses. Ordinary plates can be used without showing that objectionable band of halo around the highlights and spreading into the shadows which reduces the actual speed of the single lenses by making it necessary to stop down to F:8 or smaller. Thus the Verito, which can really be used successfully at its full aperture of F:4, is for all practical purposes twice as fast as single lenses rated F:4.5 or F:6. Portraits made with the Verito preserve all the detail which is needed to express likeness and at the same time require no retouching to get rid of defects in the skin. I consider the lens ideal for amateur portraiture or home portrait work, and undoubtedly it should find a place in every studio catering to a high class of patrons who appreciate artistic photography.

Boston, Mass. MALCOM DEAN MILLER, M. D.

My principal use of the Verito is enlarging negatives taken with an ordinary Anastigmat lens. It gives a very nice soft quality which is very satisfactory to me in enlargements.

Schenectady, New York JOS. W. ANDREWS

We do not think we could get along without our Verito.

Knoxville, Tenn. KNAFFL & BRO.

We find that the Verito fills a much to be desired need for the photographer who is seeking to give his patrons something between the very sharp negatives and the much blurred effects of some of these later-day so-called pictorial productions.

New York City A. BRADLEY

The other day one of our leading American artists came into my studio for a short visit. In looking over some of my efforts, he came to a portrait made with the Verito "By whom, was the painting from which you copied that?" he asked, and when I told him it was a camera portrait and a product of pure unfaked photography, he thought I was joking. I find work made with the Verito appeals to the class of people "who know"--the trade who will pay anything reasonable for what they want and without a murmur. The Verito is surely the lens of the present and of the future.

Tropico, Calif. E. H. WESTON

I am highly pleased with my Verito Lens.

Chicago, Ill. DR. F. DETLEFSEN

We are using the Verito for straight sittings on 6½x8½ and larger size plates and find it invaluable for rough faces, as little or no retouching is necessary.

Philadelphia, Pa. RYLAND W. PHILLIPS

I would not take a thousand dollars for my 8x10 Verito if there were no more to be had.

New York City JACK RIVERS

The Verito lens gives a quality to my pictures which is often spoken of by artists as having the effect of a painting.

Philadelphia, Pa. WM. SHEWELL ELLIS

The Verito is the best lens I know of for giving the broad, painting effect so much desired by the best clientele.

Buffalo, N. Y. HOWARD D. BEACH

I am in receipt of a card from the secretary of the American Salon telling me that three frames-- "An American Boy" "The Little Boy in the Park" and "A Summer Landscape" are accepted and will hang in the 9th American Salon. Well, two of these three pictures were made with the Verito lens; and as I told you before, one of three that I had in the London Salon was made with the Verito. You know I have several other lenses of this type and that I have been using them for the last two years, but the Verito seems to be the one that makes the pictures that "get there". The other two pictures in the London Salon were made with an anastigmat lens so that the proportion of accepted pictures is really three to one in favor of the Verito. Since opening up my studio, I am using the Verito almost exclusively for portraiture, and many of my sitters ask to have their pictures taken with the special lens, which I tell them is the reason for the distinctive quality of the pictures hung in the reception room. I like to use it because it is such a help in making pictures and does away with the necessity of a lot of pencil work on the negative, which, however carefully done, is likely to destroy the photographic quality of the modeling.

Boston, Mass. ARTHUR HAMMOND

I have derived more pleasure already out of the Verito lens purchased of you recently than from anything else I have ever owned. I consider it far in advance of other so-called soft focus lenses, as pictures taken with it have a distinctive quality not given by any other objective. There is a difference between "fuzzy" pictures and Verito work.

Sacremento, Calif. J. P. EDWARDS

The Verito is a wonderful lens.

Washington, D. C. WILL H. TOWLES

The Verito gives a softness, roundness and breadth which cannot be surpassed by any lens.

Newark, N. J. JOHN SCHLITTENHARDT

In making large heads especially, there is no question that results obtained from the Verito are infinitely superior and more life-like than the usual sharp pictures. I use it for all heads over two inches in size and instead of having to force soft focus effects I am asked to make them.

Bath Beach, N. Y. IRA D. SCHWARZ

When I make the statement that I am pleased with the Verito I put the matter in a very mild light, and if it were impossible to procure another, I assure you that no offer of money could induce me to part with it. It has three qualities which will appeal very strongly to the professional as well as to the advanced amateur in photography. To wit: first, it makes pictures exactly as the eye sees: secondly it has that quality of atmosphere, so much prized by lovers of photography, which gives that stand-out quality to a print: thirdly, the latitude of making pictures in broad, sweeping or sketchy effects or those of wiry and critical definition, with only the least difference in the change of the diaphragm opening. Combining the above with the smooth and silent working of your studio shutter makes the above combination an ideal addition to any photographic equipment.

Mt. Vernon, N. Y. HENRY J. SIHLER

I cannot thank you enough for introducing to me the Verito lens. The quality of the lens is an inspiration in itself and for pictorial work nothing better could be made. It is perfect. My patrons and friends are most enthusiastic over the results I am getting with the Verito. As the field grows larger for pictorial work, so will, without doubt, the demand for the Verito. Believe me, I don't see how a progressive pictorialist can do without "it."

Boston, Mass. JOHN H. GARO

Specifications, prices, etc. of the Verito

No.	a For Plates	Equivalent Focus	b Price Mounted in Barrel with Iris Diaphragm	b Price Mounted in Studio Shutter	b Price Mounted in Regno Shutter
0	4 x 5	7 in.	$20.00	$20.00	$25.00
1	5 x 7	9 in.	$25.00	$25.00	$30.00
2	6½ x 8½	11½ in.	$35.00	$35.00	Not made
3	8 x 10	14½ in.	$50.00	$50.00	Not made
4	11 x 14	18 in.	$70.00	$70.00	Not made

No.	c Focus rear lenses	Diameter Lenses	Diameter Barrel	Outside diameter flange	e Size Lens board required
0	11 in.	1⅞ in.	2⅛ in.	2⅞ in.	2⅞ in. square
1	14 in.	2¼ in.	2½ in.	3⅜ in.	3⅜ in. "
2	19 in.	3 in.	3½ in.	4⅝ in.	4⅝ in. "
3	22 in.	3½ in.	4 in.	5¼ in.	5¼ in. "
4	24 in.	4⅛ in.	4⅝ in.	6⅛ in.	6⅛ in. "

a Verito lenses will cover plates at least one size larger than listed for at largest aperture.

b Leather lens cap and set of screws for attaching outfit to camera, front board furnished gratis with all size Verito lenses mounted in either barrel or shutter.

c Speed of rear lenses when used alone is approximately F:7.5.

d Measurements given are for standard flange but where it is desirable to fit these lenses to hand cameras with front board too small for standard flange we can furnish special small flange without extra charge if specified at time of placing order or metal front board can be made [into which the lens will screw direct] at our net factory cost and upon receipt of camera front board or exact working dimensions.

"Let the User Judge"

VERITO DIFFUSED FOCUS F:4
The pictorial lens, which makes negatives "as the eye sees".

SERIES I VELOSTIGMAT F:6.3
A "general purpose" Anastigmat.

SERIES II VELOSTIGMAT F:4.5
The "distinctive" ultra speed Anastigmat.

SERIES III VELOSTIGMAT F:9.5
A high speed Wide Angle Anastigmat.

VINCO F:6.8
The moderate priced, high grade Anastigmat.

VERSAR PORTRAIT AND VIEW F:6
A moderate priced, "all-around" objective.

VESTA F:5
A moderate priced, high speed Portrait Lens.

VITAX F:3.8
The famous high speed Portrait and Group Lens.

OPTIMO
The "shutter of shutters" in which "the leaves revolve."

These well known products, with other Wollensak lenses, shutters, etc., are described in detail in our artistic and practical catalog, a copy of which can be had gratis of your dealer or direct.

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ROCHESTER, NEW YORK

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