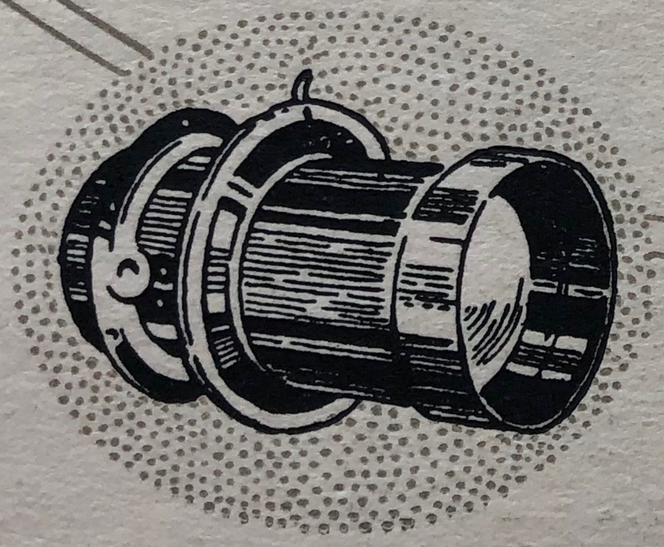
Studio Lenses



A better lens will make
a better picture

Studio Lenses
for Professional Use

WOLLENSAK OPTICAL COMPANY

Makers of distinctive lenses that make distinctive portraits

ROCHESTER, NEW YORK, U.S.A.

This portrait made by A. E. Murphy illustrates the use of the Velostigmat Series II F:4.5 in home portraiture and groups.

AS, with the passing years, we have seen countless changes and developments in studio methods and technique, so have we likewise witnessed improvements in studio equipment.

The studio lens of today is as superior to the lens of old, as the modern portrait is to the tin-type. The advent of the ultra-rapid lens, together with speed plates, has made possible, at the click of a shutter, pictures that formerly required irksome time exposures.

As a result of this progress in lens making, three distinct studio types have been developed, the anastigmat type (Velostigmat), the Petzval or portrait type (Vitax) and the soft-focus type (Verito). It is the purpose of this booklet to clearly define the scope of work of each type.

The Right Lens
Is An Investment

not an expense—an investment that will pay daily dividends in better negatives and finer workmanship.

Each of the three lenses mentioned fills a definite studio need. Many progressive studios have all three, using whichever one is best adapted to the subject in hand. For it is as difficult for the modern studio to do business with one lens as it is for a carpenter to carry on his trade with a pocket-knife.

If you are in doubt as to the proper equipment for your studio, let our Service Department advise you. Your dealer, too, will be glad to serve and will order for you on trial any lens that interests you. This will obligate you in no way.

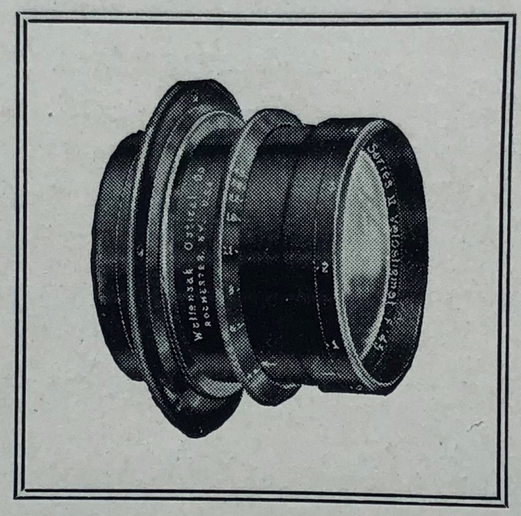
Although entirely unnecessary, a Certificate of Guarantee accompanies every Wollensak lens.

Commercial Lenses, not discussed herein, are included in the Wollensak complete line. See page 12

Series II Velostigmat F:4.5

The Speed Anastigmat, for All-round Studio Use, Groups, Home Portraiture, General and Speed Work

Here is a lens that will portray practically all studio subjects, equally well. A universal lens of unusual versatility,—the Series II Velostigmat F:4.5.



Large heads, busts, three-quarter and full length figures, as well as groups and home portraiture, are all easily handled with the F:4.5 Velostigmat. It's high speed, a great advantage in all studio work, is particularly useful in child photography.

For groups, the Velostigmat with its flat field, is ideal. As it is an anastigmat, it gives sharp detail over the entire plate at its full aperture. Stopping down is only necessary to increase depth of focus.

In home portraiture, the compactness and moderate focal length of the F:4.5 Velostigmat, together with its high speed and flat field, make it a most useful objective. A diffusing device, furnished in the three largest sizes, renders a quality of softness in portraits, at the will of the operator.

General, commercial and speed work, including landscapes, views, architectural work, copying and enlarging, is capably handled by the Velostigmat.

Users of the Graflex and other reflecting cameras prefer this lens because of its speed, and fine corrections.

With its many distinctive qualities, it is no wonder that the Velostigmat has found a place in leading studios of the world.

Focal lengths up to 15½ inches. See enclosed price list for complete specifications.

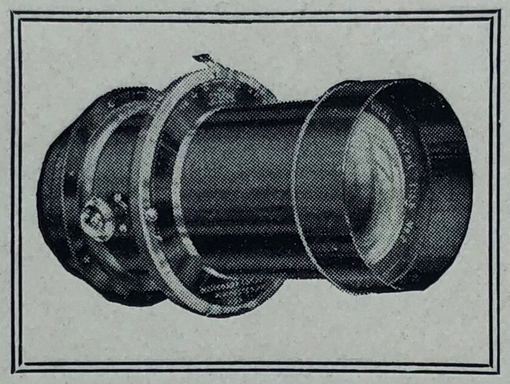
For Speed work, users of Graflex and other reflecting cameras, find the F:4.5 Velostigmat ideal

Portrait made by Wm. Shewell Ellis with the Velostigmat F:4.5—the all-round studio lens.

Vitax Portrait F:3.8

The Ultra-rapid Lens for Portraiture and Child Photography

Extreme speed,—which makes possible unusually short exposures, and a beautifully rounded quality of image,—these are features that make the Vitax distinctly superior for portraiture, as well as child photography.



The Vitax is an improvement on the popular Petzval type of lens, having a curved field of view. This characteristic produces that desirable "stereoscopic" or rounded effect, so essential in good portrait work. For this reason, the Vitax is found in many progressive studios that also boast of a Velostigmat.

Child photography demands extreme speed. Because of its unusual rapidity—F:3.8—the Vitax is ideal for this purpose. It is also suitable for large heads, busts, three-quarter and full lengths and small groups.

Like the Velostigmat, the Vitax has a diffusing device, a revolving knob conveniently located and simple to operate. It is shown in the illustration.

The Vitax is furnished in focal lengths of 16, 13½ and 10 inches. For good perspective, these are recommended for use on 8 x 10, 6½ x 8½ and 5 x 7 plates, respectively. They will, however, readily cover a size larger plate, if necessary.

If your light is poor, your negatives undertimed; if you want to insure a nicer quality in your portraits, and the certainty of success in photographing the youngsters,—consider the Vitax Portrait F:3.8.

Complete specifications are shown in enclosed price-list.

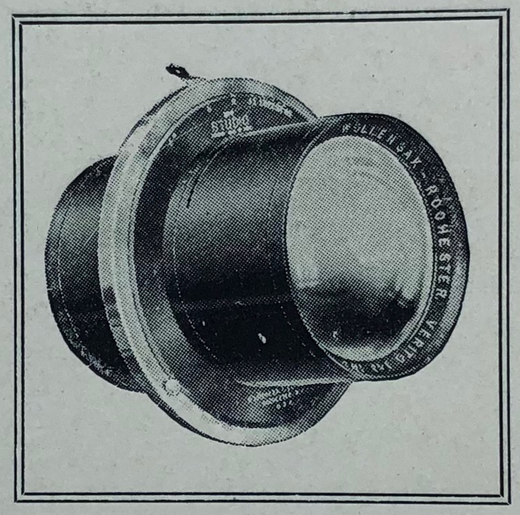
How fast is F:3.8? Four times as fast as F:7.5! 2½ times as fast as F:6! 1½ times as fast as F:4.5.

Child portrait made by Philip Conklin with Vitax Lens.

VERITO DIFFUSED FOCUS F:4

The Speedy Soft-Focus Lens for Artistic Portraiture and Pictorial Landscape Work.
Read How it Pays for Itself

Have you ever experienced the charm of working with the Verito Lens,—the joy of expressing your own individuality in your work? If not, let us tell you more about this unusual objective. The Verito is, primarily, an aid to *artistic* photography, for practical photographers or pictorialists find that this lens produces results that surpass the arduous work of brush or crayon.



In portraiture, as in scenic work, the Verito beautifully blends the high-lights, half-tones and shadows and the finished print is truly a *picture*,—not a mere mechanical reproduction, showing every blemish with unpleasant, wiry detail. While definition is not destroyed, it is pleasingly subdued by an "atmospheric" quality that is practically free from double lines or halation.

Little or no retouching is necessary with Verito negatives. In portraying elderly people, the Verito, besides reducing retouching, so softens the lines of the face that the finished picture gives the subject a much more youthful aspect.

The quality of softness is easily controllable, making possible a variety of results. The F:4 aperture gives the greatest softness. Stopping down lessens the diffusion and at F:8 practical sharpness is obtained.

Convertibility makes the Verito doubly useful. The rear element may be used alone and has a focal length about twice the equivalent focus,—a great aid to *[Continued on page 10]*

The Verito is made in sizes to fit all Graflex, view, motion-picture and hand cameras

Verito portrait by W. E. Burnell, Penn Yan, N. Y., who finds that folks from small towns as well as cities, admire Verito quality.

Wollensak Shutters for Studio Use

Studio Shutter: (See illustration, page 6 or 8). This is a "between-the-lens" type of shutter, practically noiseless and ideal for studio use. The shutter blades and diaphragm are combined in ten leaves, which open from the center to the aperture desired. Automatic speeds are not necessary in a studio shutter, but exposures of any desired duration longer than 1-10 second, may be had by maintaining pressure on bulb or wire release for desired length of time.

Auto Shutter: On smaller sizes of Velostigmat and Verito, our Auto Shutter, with automatic speeds from one to 1-100th second, is often desirable for out-door work.

Optimo Shutter: A speedy shutter, giving exposures from one to 1-300th of a second. Ideal for hand cameras.

Barrel Mounting: (See illustration on page 4). All Wollensak Lenses not equipped with shutters are furnished in barrel mounting with iris diaphragm.

Wire Releases are furnished with all above shutters. Bulb attachment, for use with bulb and hose, one dollar extra.

See price list for further specifications.

Verito Diffused Focus F:4

[Continued from page 8]

perspective in making large heads. Diffusion is about the same as with doublet.

In enlarging, too, the Verito makes the sharpest, most wiry negatives breathe a soft airiness of matchless beauty.

The Verito easily pays for itself. It saves expensive retouching, pleases customers, and brings better prices for your work.

The modern studio is not complete without a soft-focus lens. And F:4 speed, convertibility, double construction, practical absence of halation, and suitability for enlarging, are reasons why it should be a Verito.

See price list for sizes, prices and detailed specifications.

Wollensak lenses and shutters are all beautifully finished—in keeping with their quality

From a Japanese Dance

An interesting Verito study by Edward Weston, California's prominent pictorialist.

Other Wollensak Products

Prices for Which are Given in Price List

Series I Velostigmat F:6.3: A fast triple-convertible anastigmat. Ideal for commercial and architectural work, views, enlarging and copying, etc. Single elements may be used alone by stopping down, so affording three focal lengths in one.

Series III Wide Angle Velostigmat F:9.5: An anastigmat type wide angle lens, with angle of view of 90 degrees. Fastest wide angle lens made.

Series IV Velostigmat F:6.3: A rapid, fully corrected anastigmat, suitable for all general requirements. Smaller sizes, in Optimo, make ideal speed equipment for hand cameras.

Series V Anastigmat F:7.5: A lens similar to the Series IV Velostigmat but slower.

Versar Portrait and View F:6: A medium priced lens adapted to general requirements where high speed and anastigmatic definition are not needed. Convertible construction, both elements being double equivalent focus. Excellent for enlarging.

Vesta Portrait F:5: An inexpensive lens of the Vitax type, but slower. No diffusing device. Front lens, of longer focus, may be used alone.

Voltas F:8: A cheap triple-convertible lens of the three focus Rectilinear type.

Process Lens for Banquets: A lens of extreme precision, for process and three color work, and well adapted to banquet cameras. 12 x 20 takes 18 inches. 7 x 17 takes 15½ inches.

GOOD PERSPECTIVE

A desirable quality in all portraiture, demands a focal length at least longer than the diagonal of the plate. Better still, use as long a focus as your camera and studio will accomodate.

WOLLENSAK-ROCHESTER
LET THE USER JUDGE

DSI