Velostigmat
Lenses

Series I F: 6.3
Series II F: 4.5
Series III F: 9.5

The Wollensak Optical Company
Rochester New York
Velostigmats

Velostigmats are objectives of the Anastigmat type, the name "Velostigmat" being a trade name (adopted to distinguish Anastigmats made by this company from other makes) derived from the Latin words meaning velocity and stigmatism.

Everything entering into the construction of this series of lenses is of the highest grade possible to obtain, and no expense is spared to eliminate any possible error in process of manufacture that might occur from the time the glass is fused until the finished lens is completed. The manufacture of Anastigmat lenses is a complicated one, not only involving the installation of expensive machinery and the employment of skilled labor, but requiring the utmost care in preparing formulas, etc. Thus the Anastigmat is more expensive to produce than lenses of the older types.

Many have been the arguments for and against air-space and cemented lenses, but it is generally conceded that both formulas have their good points. Therefore we perfected a formula using a combination of both air-spaces and cemented surfaces, thus retaining the good qualities of both types.

As to the matter of variance in prices between the Anastigmats of different manufacturers, attention is called to the fact that we have repeatedly said—"There are cheaper Anastigmats than the Velostigmat, but they are not as good; there are higher priced ones, but they are no better"—and this claim, backed by our broad guarantee, gives absolute protection to every purchaser of a Velostigmat.

Each Velostigmat, whether mounted in barrel or one of the various shutters of our manufacture, is furnished in a leather-covered, velvet-lined case.
A Helpful Testimonial from the View Point of the Prospective Purchaser

The problems that confront one when attempting to select a lens or set of lenses, either for general or for special work, are even to the man that is buying his first anastigmat lens it is largely a matter of luck, pure and simple. Perhaps he hits upon a lens that seems to suit him, perhaps he is disappointed in it, and unfortunately, it is far oftener both badly disappointed and disillusioned in that wonderful tool, the "anastigmat," of which he has heard and read so much. Had only some honest friend who had paid his forfeit and passed through the mill been at hand to advise, things might have been altogether different, and much valuable time, effort and money saved.

I have often been asked, "What do you do to advise you, I am going to ask that, for the time being, you will accept the advice of some one who has journeyed as far as you into the world of lenses?" I have always been content to say that I consider a "Velostigmat" the best and only worthwhile lens, for in my ten years' experience with anastigmats, I have owned one at one time or another practically every well-known and many new makes or almost unknown makes and types, and appreciate their qualities.

My first introduction to the Velostigmat came six years ago, when I purchased one of the old-style Series I, in an amateur shut. At the time I had need for an all-around anastigmat lens that was capable of giving microscopic definition at the greatest possible aperture. Per-
this versatile Velostigmat is suited, so we will just briefly sum up some of the more important branches. When mounted in the "Optima" shutter, the Series I is sufficiently fast to permit quite rapid snapshots in poor light, and exposures up to 8/10 of a second in good light. Being very compact, the Series I may be fitted to the Ansco, Scriptor, Ensign, Kodak and other small folding film or plate cameras and makes an ideal equipment. Its perfect corrections render this type of lens best suited to scientific work, copying, measuring or reducing, architectural, architectural, etc.; for new work, as a medium wide-angle lens on larger plates than listed. It is not strictly a wide-angle lens, but will obtain many a picture in confined situations. If one has need for a strictly wide-angle lens, the Series III will be found satisfactory in every respect.

It will take but a few words to accurately describe the Series III Velostigmat. In short, it possesses the virtues of perfect corrections common to both the Series I and Series II, but is intended primarily for wide-angle work. The very remarkable feature of this type is its extremely high speed for a lens that will actually embrace an angle of ninety degrees.

To the professional who must take banquet sets and the like, this little lens will very soon pay for itself, not alone because of its high speed, requiring less flash-powder, but mainly from the increased number of sales due to the fact that it does not distort the face at the sides and corners of the picture as do so many other lenses commonly used for this work.

When the Series III was introduced, its speed of F: 9.8 greatly appealed to me as some of my work was wide-angle exterior, and this speed permitted of my giving a reasonably rapid snapshot, sufficiently short in good light to completely arrest all ordinary motion such as in a street scene or flea moving foliage.

The word "speed" that I have used in connection with the different lenses may possibly be confusing to some, and can perhaps be best understood by substituting the power. Speed is more a question of the shutter. One of the great advantages of these lenses is their power; and if they are mounted in a slow type of shutter such as commonly supplied with rapid rectangular lenses, this high power is to a great extent wasted. The difference in price between the Optima, a first-rate high-speed shutter, and the common slow type is but a very few dollars; and not only will it permit of using the lens for speed photography, but by the shutter-blades revolving in opening and closing will give far more illumination, and therefore, exposure for exposure, better results.

I feel that this has been a most ineffectual attempt upon my part to set down upon paper my experience with these opinions of, what I consider a truly wonderful set of lenses. I do not refer alone to their many peculiar properties and corrections, but to something more substantial—the saving in price between these instruments and the higher-priced but often actually inferior lenses.

Any worker, either amateur or professional, who is equipped with a set of these lenses is fitted to undertake practically any line of photographic work and produce the best possible results. There is a deal of satisfaction in knowing that one possesses the best lenses that can be made, and with high ideals in view, one's chances of attaining these are vastly better than going along in a slipped manner with any old lens.

FREDERICK P. AMES, JR.
THE nearest approach to an ideal lens for general or all-around work is one of the Anastigmat type, working at moderate speed, and of symmetrical or convertible construction. As our Series 1 Velostigmat has these qualities, in addition to full correction for astigmatism, spherical and chromatic aberration, a flat field and absolute freedom from coma, distortion and flare, we unhesitatingly recommend it for general work. The working aperture of F:6.3 is sufficiently fast for practically every kind of work, with the exception of extreme high-speed photography.

As the half-combinations are corrected for use separately, telephoto and other work requiring a moderately large magnification of image can be taken care of; and by stopping down the doublet, or complete lens, and using plates one or two sizes larger than listed, wide-angle work can be done to good advantage.

The smaller sizes can be readily fitted to Ansco, Seneca, Kodak, Ensign and other roll film cameras, as well as the numerous plate cameras, to be found upon the market.

The Series I Velostigmat is equally suitable for landscape and view work, architectural and commercial photography, copying and enlarging, and for all other classes of work, requiring a fully corrected objective. The finish, whether mounted in barrel or in shutter, is black enamel, with gold engraving, making it durable, practical and beautiful in appearance.

### Table of Velostigmat Series I F:6.3

<table>
<thead>
<tr>
<th>No.</th>
<th>Diameter of Lens</th>
<th>Equivalent Plate Covered</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1½ x 4½</td>
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<tr>
<td>1</td>
<td>1 in.</td>
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</tr>
<tr>
<td>2</td>
<td>1½ in.</td>
<td>6 x 5</td>
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<tr>
<td>3</td>
<td>2 in.</td>
<td>6½ x 6½</td>
</tr>
<tr>
<td>4</td>
<td>2½ in.</td>
<td>8 x 10</td>
</tr>
<tr>
<td>5</td>
<td>3 in.</td>
<td>11 x 14</td>
</tr>
</tbody>
</table>

**NOTE:** To accords with Velostigmat in mounts fitted to customer's own shutter, deduct following amounts from Set prices in barrel:

No. 1, 60.00; No. 2, 84.00; No. 6, 14.00; No. 6, 28.00; No. 4, 40.00; No. 5, 57.00; No. 6, 74.00; No. 8, 80.00.
Uses of the Series I Velostigmat

Wollensak Ray Filter, so as to give full color value to foliage and cloud effects.

The developer might be any good Metal Hydroquinone formula, or Pyro will be found splendid.

Architectural Work

It will be found that this branch of photography is most profitable. Real-estate men are always in the market for pictures of property which they are developing, and homes which they are constructing. Construction companies record the progress of a structure by means of the photographs. Properly equipped, even the advanced amateur can make a fair bid for this work, and should not let it slip by. It is necessary, however, to have a lens which will show the minutest detail, one covering the plate to the extreme corners with absolute sharpness, and a lens with full corrections, for it will be found that contractors, etc., are somewhat peculiar about their work, and every line must be true. Hence, we recommend the Series I for this type of work, it being fully corrected.

It has been found that the backed, or non-halation plate is best suited for this work, for it will hold back the high lights, while exposure enough can be given to bring out detail in the shadows. Be sure to have everything in focus, and a pleasing foreground to the picture. A contrast developer should be used—one having excess of Hydroquinone, or other recommended contrast developer.

It is quite necessary to have a camera with rising, falling and sliding front, and swinging and tilting back, so as to obtain true lines in photographing high buildings.

Commercial Photography

By this term we include the photographing of all still subjects for catalog purposes, etc.

The selection is varied, including homes, interior and exterior; articles of manufacture, such as silverware, stoves, draperies, etc., and also store-windows. As can readily be seen, the lens must play an important part, for as in the architectural field, the keynote of success in commercial photography is detail. Nobody wants to reproduce their products in catalogs or circulars unless the detail is there. Many salesmen sell their goods from catalogs alone, hence they must be reproduced as they are.

The lens should be the Series I Velostigmat—a perfect Anastigmat corrected for spherical and chromatic aberration, with a flat field and absolutely free from coma and flare.

It is necessary to prepare many of the articles to be photographed, such as silverware, nickel-plated parts of stoves, and all similar articles, that will ordinarily cast strong reflections of the light. This is best done by the use of an oil paste shoe-polish, free from turpentine, and some common putty. The polish is rubbed over the design, then rubbed off, so as to leave a little in the pattern, then the surface of the article is covered with the putty. This does away with all the high lights, and the polish in the design is contrasted against the white putty, bringing out the design in splendid detail. Note illustration of stove in this book. A little gasoline will readily remove the polish and the putty without harming the surface of any metal.

Cut glass can be sprayed either with aluminum paint or blue Diamond Dye; some photographers find gold bronze to be excellent.
In photographing highly polished furniture such as mahogany tables, bookcases, pianos, etc., it is impossible to “dope” the surface, so the best idea is to enclose the object in what might be termed a “house of sheets.” This is done by running a sheet from object to camera on either side, and then hanging a third sheet so as to form a roof. The high lights are then diffused, and reflection broken. Shadows are also done away with, because the sheets reflect the light and banish the hard, deep shadows.

It is well to use a process plate; or, if color value in the woodwork is to be brought out, an orthochromatic plate, with a Wollensak Ray Filter.

Store-windows are best photographed by night, using the electric lights for illumination. A weak flash from the outside will help a lot to show the window-frame. If exposure is made in the daytime, spread a dark screen behind the camera to avoid reflection from objects across the street.

Copping

For this it is merely necessary to set the object to be copied so that the light is full on it, yet not reflected into the lens. Use the Series I at a small opening, and the process plate for ordinary work. However, for copying paintings and other colored articles, an orthochromatic plate, with a Series I lens and a Wollensak Ray Filter, is the ideal outfit. The Series I will also be found ideal for enlarging and lantern-slide making.

For the Hand Camera

Regardless of how young a novice you may be, it is your desire to turn out bright, snappy prints, full of detail. It is impossible to do this except with a lens of the Anastigmat type having all corrections and capable of covering the plate or film clear to the corners without falling off of detail. The regular Rapid Rectilinear lens supplied will not give details to corners of picture, and considering their slow speed compared to the Anastigmat, it should prompt every enthusiastic amateur to start out right with an outfit capable of the best, by having the Series I in Optimo fitted to his camera.

In ordering a new camera regardless of make insist upon a Velostigmat Lens in Optimo.
FOR high-speed or press photography, portraiture, groups, etc., an Anastigmat with a maximum speed of F: 4.5 is very desirable, if not an absolute necessity, and although our Series II F: 4.5 Velostigmats sell at very moderate prices, they are absolutely guaranteed to be at least equal to any objective of this type and speed on the market.

They have all the corrections to be found in the Series I, combined with greater speed, and as the three larger sizes are equipped with a simplified adjusting mechanism, it makes them desirable and practical for the studio, and all classes of professional work, including groups and home portraiture.

<table>
<thead>
<tr>
<th>No.</th>
<th>Diameter in.</th>
<th>Equivalent F: 4.5</th>
<th>Plate Covered (inches)</th>
<th>With Barred or Regne Shutter</th>
<th>With Aiko Shutter</th>
<th>With Optima Shutter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1½</td>
<td>5</td>
<td>3½ x 4½</td>
<td>38.00</td>
<td>37.00</td>
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</tr>
<tr>
<td>2</td>
<td>2½</td>
<td>6</td>
<td>4 x 5</td>
<td>39.00</td>
<td>38.00</td>
<td>39.00</td>
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<td>3½</td>
<td>7</td>
<td>5 x 7</td>
<td>45.00</td>
<td>44.00</td>
<td>45.00</td>
</tr>
<tr>
<td>4</td>
<td>4½</td>
<td>8</td>
<td>6 x 8</td>
<td>60.00</td>
<td>59.00</td>
<td>60.00</td>
</tr>
<tr>
<td>5</td>
<td>5½</td>
<td>9</td>
<td>6½ x 9½</td>
<td>75.00</td>
<td>73.00</td>
<td>75.00</td>
</tr>
<tr>
<td>6</td>
<td>6½</td>
<td>10</td>
<td>8 x 10</td>
<td>100.00</td>
<td>99.00</td>
<td>100.00</td>
</tr>
<tr>
<td>7</td>
<td>7½</td>
<td>12</td>
<td>11 x 14</td>
<td>150.00</td>
<td>148.00</td>
<td>150.00</td>
</tr>
</tbody>
</table>

The Nos. 3, 5, and 7 sizes have focusing adjustment, which makes them particularly valuable for portrait and group work.

NOTE—To ascertain out of Velostigmat in inches fitted to camera's own shutter, deduct following amounts from list prices in brackets:

3, 5, 7: $8.00; 4, 6, 8: $6.00; 5, 7: $5.00; 6: $4.00; 8: $3.00

The largest size Series II that can be used in Regne shutter is No. 8, No. 10, and the larger sizes can be mounted in our Studio shutter.

Velostigmat Series II F: 4.5

The smaller sizes are particularly desirable for hand cameras of the Reflex and other types, where extreme high speed is desired.

The diffusing adjustment enables the operator to obtain an even degree of diffusion or softness over the entire plate, thus doing away with the wavy, sharp image given with the average Anastigmat lens, which is not desirable as a rule in portraiture. The Series II is recommended for groups in or out of the studio, home portraiture, press or speed photography, commercial and general view work, as well as for copying, enlarging, etc. The single combinations of the Series II cannot be used separately, as they are not corrected for use alone.
Uses of the Series II Velostigmat

In giving a synopsis of the varied uses to which the Series II lens can be put, we will not dwell upon those branches of photography already referred to, except to say that the Series II, stopped to similar apertures as the Series I, will cover this work with practically the same degree of satisfaction as will the Series I Velostigmat. This type Velostigmat, however, is made primarily for speed—portrait—studio and group work—and we will cover these briefly.

Speed Work

This branch of photography is most interesting. The amateur craves for it, the professional is compelled to do it, and the press photographer can not escape it. However, it is much abused because of the lack of proper equipment. Without doubt there are three essentials which must have careful attention. First, the lens must be a fully corrected, high-speed Anastigmat, having a flat field, rendering fine definition and covering the plate with entire satisfaction at the largest aperture. The Series II is recommended as ideal for all kinds of speed photography.

The second consideration is the shutter, and here we would say that many photographers sidestep speed work because they have not a focal-plane outfit. This is not essential to the best results. The Optimo shutter in which the "leaves revolve" gives a uniform exposure of 1/30 of one second, which is fast enough to stop most any action. The focal-plane outfit we admit is very effective, but it is said by our customers that the Optimo is more efficient, exposure for exposure, and absolutely eliminates distortion.

The third consideration is the plate. It is quite necessary to use a very rapid plate, having the qualities of blending the light and shade so as to give good detail at little exposure.

Home Portrait Work

For this most profitable branch of the art, the Series II becomes indispensable. Its flatness of field, compactness, extreme speed, and moderate focal length make it most suitable. The diffusion attachment opens up the soft focus field to a marked degree. The amount of diffusion is variable at will, and so
places in the hands of any one artistically inclined a most powerful means of expressing their individuality. It is by no means difficult to manipulate this attachment, but one should bear in mind that they should focus first, and after having obtained a sharp focus, gain the desired amount of diffusion by turning the front around to the marks 1, 2, 3, 4, or 5 as the case may be. When the indicator is set at 0, the lens is intended for general work; set at 1, you have a slight diffusion; at 2, a greater degree of diffusion, and so on—the higher the numbers, the greater the diffusion. Photos taken at 0 should be fully developed, but those diffused may be trifle under-developed, and produce most pleasing effects.

**Studio Work**

In the studio the Series II will be found of invaluable assistance, the diffusion mentioned above making it very desirable for busts and full figures. Its features of field and depth rendering it unsurpassed for groups.

**Groups**

This objective is also most practical for such gatherings as home or church weddings, graduating classes, club meetings, theatrical work and all manner of groups out of the studio. Its flatness of field, compactness and speed make it both desirable and convenient.

**Flashlight Work**

This is an important yet frightfully abused department of the photo game which we might well have listed under the Series I Velodigmat or the Series III, but will give it space here.

Many photographers have sidestepped flashlighting, because of repeated failures and lack of knowledge regarding how to tackle the job. Hence we hope our few remarks will stimulate anew the dying interest in what we might term a most profitable part of photography.

Speculation has perhaps ruined this field of work to a large degree, but we would advise that no job be undertaken without a guarantee from those persons in charge of the affair to be photographed.

The lens used might be any one of the three series of Velodigmats. Perhaps the Series I F:6.3 stopped down to about F: 22 and used on a plate two sizes larger than listed for, is most popular. The Series II may be used the same way. The Series III being wide angle, can be used at the full aperture of F: 9.5 on the plate for which it is listed. Any of these will give splendid negatives, free from distortion.

The camera should be placed as high as possible, about twelve or fifteen feet, then focused on the center of the group. The swingin and tilting back, and raising and falling front are then manipulated so as to bring all heads on an even plane with the plate. This will bring all in focus, and do away with the "pin-heads" in the rear rows. The plate should be rapid, with reasonable latitude, and the ideal flash-charge are 1 ounce of standard flash-powder, in flash-bags, using one charge for each twenty-five feet of the length and width of the room.

**Vinco Anastigmat F: 6.3 — F: 6.8**

_NASMUCH as this booklet treats with anastigmats, we do not believe it will be out of place to give space here to our Vinco Anastigmat._

We trust that when you have read this booklet through you will appreciate the advantage which the anastigmats have over cheaper lenses, and for fear that the price of our Series I Velodigmat may be beyond the reach of some of our readers and so as not to deprive any the use of a fully corrected lens we offer the Vinco — very similar to the Series I — the chief difference being that it is not convertible. It is made in sizes, 9 1/2 x 12, 4 x 3 and 3 1/2 x 4 in speed F: 6.3, and in 5 x 7, 6 1/2 x 8 1/2 and 8 x 10 in speed of F: 6.8. Prices ranging from $15.00 to $25.00 in barrel with other mountings in proportion._
Velostigmat Series III Wide Angle F:9.5 and Uses

A FAST wide-angle lens makes a valuable addition to any photographic equipment, being essential for interior, architectural, mechanical and all other classes of work where space is at a premium or where a wide-angle view is desired. Interiors, where practically the whole room is wanted in the photo; groups in small rooms, when an ordinary lens would blot out half the subjects; houses in narrow streets, etc., all require the Series III, because of its perfect corrections and actual angle of 90 degrees, covering the plate to extreme corners at full aperture of F:9.5. While it is true that a majority of wide-angle subjects will require a smaller working aperture than F:9.5, yet this large aperture makes it possible to focus correctly, even in dimly-lighted interiors, etc., and as the plate is covered and full corrections are given at this large aperture, the operator can feel assured that it is only necessary to stop down in order to obtain the desired depth of focus. This large aperture will also be found very desirable for flashlight work, groups in and out of doors, and work of similar character.

As the above serves to give the reader an idea as to the uses of the Series III Velostigmat, and inasmuch as there are no essential features in the using of it not covered under the Series I or Series II we will not take your time by repeating them here in detail.

<table>
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<tr>
<th>No.</th>
<th>Working Aperture</th>
<th>Equivalent Focus at F:9.5</th>
<th>Plate Covered</th>
<th>With Regulai Rectangular Shutter</th>
<th>With Rapid Rectangular Shutter</th>
<th>With Rapid Rectangular Shutter with Optional Froster</th>
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<tr>
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<td>43.00</td>
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</tr>
<tr>
<td>4</td>
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<td>9 in.</td>
<td>11 x 14</td>
<td>62.00</td>
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The Advantage of the Velostigmat (Anastigmat) Over Other Type Lenses

We here briefly refer to the different types of lenses that are obtainable, and with a little thought you will readily see the tremendous advantage of the Anastigmat (Velostigmat) over the other types.

Single Achromatic, also called Achromatic Meniscus, is a lens composed of a flint and crown glass. It is sold to be achromatic because of its correction, so that the visual image, as focused on the ground glass, falls on the same plane as the achromatic image, forming the impression on the sensitive surface. It has no other essential corrections.

Rapid Rectilinear—This type of lens, once very popular, has given way to the more advanced and general-purpose Anastigmat. It is composed of two centered combinations, which are generally symmetrical, the speed usually being F 8 and F 11. To obtain good definition over the entire plate it is necessary to stop down to F 16 and F 22, respectively, the term "Rectilinear" applying to its capability of reproducing straight lines without curvature. The term is also applicable to all Anasitgams (Velostigmats) but is usually confined to the older lens which has not the finer corrections of the Anastigmat (Veostigmat).

Portait Lens—This term is by general consent confined to the description of lenses of the Petzval formula, or a modification of it, such as the Vitar, Vista, etc. Such a type of lens is of great speed, and for general studio portrait work, very excellent, but is by no means a general-purpose objective.

ANASTIGMAT (VELOSTIGMAT) LENSES—In addition to being corrected for chromatic aberration, so that the yellow and green rays of light forming the visual image on the ground-glass fall on the same plane as the blue and orange rays, which form the achromatic image on the sensitive surface, and the corrections found in the Rapid Rectilinear type, the Anastigmat has corrections for the following defects.

1. Spherical Aberration—That correction so that all the rays of light passing through the lens are brought to a focus in one plane. Were this correction not made, the image toward the edges of the plate might be sharp, while the center would be blurred.

2. Antigoni—That correction which if not made would render the lens incapable of photographing vertical and horizontal lines with equal degrees of sharpness.

3. Coma and Fall—That correction which eliminates the pear-shaped bluriness caused by the oblique rays from the bright point of light near the margin of the field of view, resulting from the unequal magnification of the different zones of a lens. These zones being defined as imaginary circles, dividing the surface of the lens into concentric rings.

4. Distortion—That correction in a lens which renders it capable of producing lines as they are without distorting them in any way.

Most of these defects can, to a degree, be overcome by stopping down an inferior lens, but this would make it practically useless, because of its slowness. In the Anastigmat (Velostigmat) the full corrections are enjoyed at the full aperture, which at its worst is far in advance of the old types though they be stopped down considerably.
A Few Convincing Testimonials

Regarding the 8 x 10 Series II Velostigmat, I can say truly it's the best make and if I could not obtain another I would sell my soul for a good deal—Geo. W. Harris & Harris, Reading, Washington, D. C.

The Series II Velostigmat does beautiful work and cuts close up to the corners and is very rapid in its work. I am delighted with it.

—E. O. Remsen, Driscoll, Ill.

It has been my privilege to see the working of several of these lenses (Series I Velostigmats) as well as many others, and their claims to being an "all-rounder" has in my mind been well established.

—Paul Rayner, Elgin, Ill.

I received your favor of the Twenty-seventh instant, and was glad to hear that you were so well pleased with the price pictures made with your Series II Velostigmat lens.

The lens came on October Twelfth and I made all three of the pictures in the letter the same day. I have owned the price since October Thirteenth, and have seen the price pictures up at the Convention Hall in Los Angeles, California.

Some time ago I took two more makes of anastigmat lenses, but I am not used to both types, and when I read in your catalog that you had reduced the good qualities of both air spaces and cemented surfaces on the back for your Velostigmat, I needed to give it a try. I did, and am very happy with it.

I like the Series II Velostigmat better than I do my expensive anastigmat lens, because it is simpler and I find the diffusing arrangement on the front of the mirror is such an advantage.

—L. L. Cardus, Santa Cruz, Calif.

Please send me your latest catalogue, The Velostigmat: F.4.4 you sent me last, and I will be on the market for a View F.8.5 a little later.—W. E. Eaton, Boston, N. C.

Please find enclosed check for $25 for 3 tape Series I Velostigmat in Optima shutter which you can send last week. My customer is very pleased with the same, and easy E is the best lens he has out of his collection of eight.—M. C. Stone, Elgin, Ill.

Our photographer is delighted with the new lenses. (Series I and Series II Velostigmat, also the Velostigmat No. 11) and we wish to thank you for the exceptional promptness with which you responded to our request.

We have already ordered on Friday and were put on the list to be delivered next week. The lenses are worth every cent and we have no doubt that we will be able to do some work for our Government next year.

—Dr. W. Vorris, Maryland, Maryland Academy of Science.

The 8 x 10 Velostigmat Wide-Angle lens is a constant pleasure to me, as we have a great deal of work to do requiring a size of this nature, and previous to owning it I have not been able to get our work done with sufficient speed. I know I shall see the Velostigmat lens both of opening 9 x 12, and it reverses the plate perfectly.

—Geo. W. Harris & Harris, Reading, Washington, D. C.

I am using one of your Series II Velostigmat 4 x 5 and would like to take it all—2nd Class, San Francisco, Calif.

Mr. Series III Velostigmat Wide Angle lens is O. K. in every respect.

—R. W. Roedder, Palace, Colo.

We have given the two lenses the Versus 8 x 10 and 8 x 10 Velostigmat Wide-Angle series, 111 three days trial, and to my way of seeing with them would Hessily express it. We could not possibly get better results than we had obtained from them. We have been some of the highest-priced lenses on the market, but they fail to hit the spot with your glasses—Herbert Bros, Martingdale, N. Y.

A month or so ago I purchased through Mr. Middleton of this city, one 8 x 10 Velostigmat Lens No. 14185. This is one of the richest lenses I have ever had and certainly is the best value I have ever received.

—J. McClellan, Richmond, Ky.

Am using your Velostigmat and Velina and the Optima shutter with full satisfaction.—M. Warren Cowen, Paint Club of Baltimore (Md.)—For Photographic Section, Maryland Academy of Science.

I would not exchange my Series I Velostigmat for any other lens I have ever used, and I have had most of them.

—B. A. Williams, Dedham, O.

Your Series I Velostigmat in Optima shutter is a wonderful combinataion.—Alfredene Stenloub, Brooklyn, N. Y.

Your Series II Velostigmat does most excellent work.

—L. C. MacPosition, Pasadena, Calif.

It now gives me pleasure to inform you that during last summer and fall I began the process of re-establishing my business. In the summer of 1919 I had my store at 26 W. 29th Street, New York, N. Y. I have since moved to 30 W. 29th Street where we are now in business.

I am very much pleased with the Velostigmat Series I.


My Series I Velostigmat in Optima shutter is giving excellent satisfaction.—John A. Forre, Collins, Ill.

In my estimation your Series I Velostigmat is the best lens on the market.—A. Davidson, Galveston, Tex.

Distance Required from Lens to Subject with Series II Velostigmat F.4.5:

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“Let the User Judge”

That we guarantee our product is a matter of course—all reputable firms do so, but we go a step further and take the attitude that we don’t care to make a sale unless it is to a thoroughly satisfied customer. The merits of our Velostigmata have been presented in a truthful, concise manner, no claims being made for them that can not be fully substantiated.

We don’t consider it good business policy to force our goods on any one, but aim to furnish the prospective customer with all necessary information, and will be pleased to arrange a trial period of from ten to thirty days with the customer’s dealer, for any Velostigmat or other of our products they may be interested in, so that they may be tried out intelligently for the work desired, and in comparison with competitive articles. We are then content to “Let the User Judge,” and purchase whatever suits him best.

Certificate of Guarantee

As a matter of record, as well as to place in the hands of each purchaser of a Velostigmat or other Wollensak lens a bona-fide guarantee of quality, we include with each lens a guarantee certificate giving the name of the lens, its number, size, date of test and shipment. This guarantee, together with our broad and liberal sales policy, gives absolute protection to the purchaser, and puts in tangible shape one of the most binding guarantees ever issued by any concern in the industry.

Sample Prints

Frequently we are called upon for sample prints showing the work of our lenses. While we have a great many photos for advertising purposes, such as those in this booklet, yet we do not keep a supply for distribution. We realize the vital question to the prospective purchaser is not what somebody else has done, but what he himself can do with his lens. We urge that advantage be taken of our liberal trial period without obligation.
Optimo Shutter and Other Wollensak Products

For your convenience we give a brief description of this, the justly called Shutter of Shutters. The Optimo has been on the market for six years, during which time thousands have been sold and are giving universal satisfaction. The Optimo is compact, fitting all standard roll-film cameras, such as Ansco, Seneca, Kodak, Ensign, etc. It is scientifically perfect and gives speeds indicated as near as it is possible to do. In operation the five leaves revolve, making high speed possible and giving a star-shaped opening from start to finish of exposure, permitting greatest, possible illumination to pass through to the plate. The Optimo is light in weight and moderate in price. It is finished in black and nickel with gold lettering.

No. | Light Aperture | Price  
--- | -------------- | ------ 
1   | 1 in.          | $14.00 
1A  | 1\frac{1}{4} in. | 15.00  
1  | 1 in.          | 16.00  

Vitax Portrait F : 8.8. An extreme speed portrait objective of the highest grade with diffusion knob, moderate in price.


Vinta Anastigmat F : 6.3 and F : 6.8. Produced to meet the demand for a high-grade Anastigmat at a lower price than the Series L.

Voltas F : 8. Three focus symmetrical lens. 


Series II Velostigmat in Barrel.

Series I Velostigmat in Optimo.
Promotion of Trade Department

This department is peculiar to the Wollensak Optical Co., and it is the means by which the company makes manifest its policy to its kind patrons. The department is maintained for the sole purpose of helping all interested in Wollensak products. For the dealer it supplies catalogs, booklets, pictures and every form of service possible to advertise the goods; also in following up inquiries with them and for them. It refers prospective customers to them, and is always on the alert to put forth a helping hand in any way possible.

To the photographer (amateur or professional), the Promotion of Trade Department stands ready to lend any assistance in the selection of lenses best suited for different classes of work, or will discuss the merits of different types of lenses. This service is gratis, and places the person making inquiry under no obligation whatsoever. We must refrain, however, from making comparisons between our products and the goods of other manufacturers.

We firmly believe that a satisfied customer is the best possible advertisement for a product of any kind, and we not only use our efforts to make the sale, but also to keep the customer satisfied after the purchase is made.

The Promotion of Trade Department issues from time to time special booklets, folders, etc., touching upon the various products of our manufacture, and copies of same will be furnished gratis upon receipt of request, or can be obtained of any photo-supply dealer.