



Trioplan 50 f2.9

**Exploiting Its Countless Possibilities in Full
Nature and Portrait Photography**

Nature and Portrait Photography

The Trioplan 50 allows a photographer to add their own signature to an image, thanks to the host of imaging properties of the lens.

With an aperture of 2.9, the Trioplan 50 is soft in its detail, making it perfect for expressive portraits and scenic nature photos. Simple subjects become little works of art.

This setting is the Trioplan 50's most artistic range. It covers an aperture of 2.9 and distance setting of 0.45cm to 1m and 5m to infinity. As a classic reportage lens, the Trioplan 50 adjusts to a medium distance, achieving an astonishing image performance for a 3-lens camera. Because with historical designs, the sharpness is adjusted across the length. The distances of the individual lenses all remain the same. So adjusting the lens requires a performance range to be defined in the design. This is the medium distance for a reportage lens. The "edge areas" in the background, i.e. the areas from about 0.45cm to 1m and 5m to infinity, are only achieved by increasing the depth of the field, i.e. stopping down. It is precisely this property that fascinates so many photographers about historical designs, as well as the fascinating bokeh of this kind of lens.

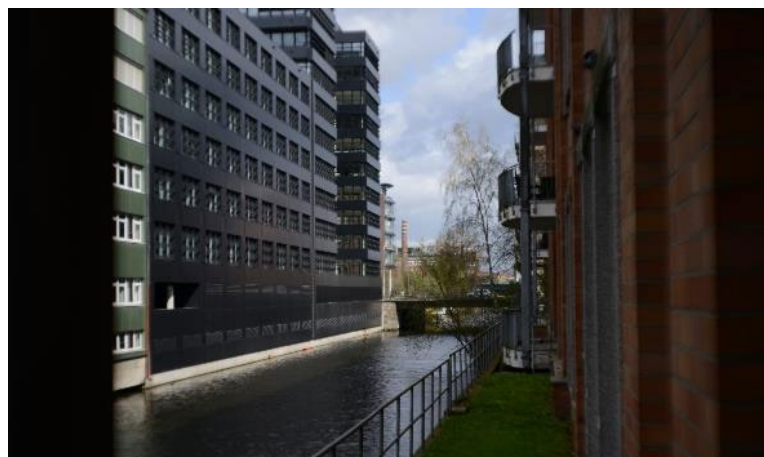
The following series of photos shows the image performance for infinity at different aperture settings.



Aperture 2.9 and front lens unscrewed



Aperture 2.9 and infinity



Aperture 4 and infinity



Aperture 5.6 (ideal aperture) and infinity

In light/dark contrasts, the so-called “double effect” sometimes occurs at full aperture, providing a dreamy visual impression. To achieve this effect, the light needs to be as soft as possible.

If you want to achieve this effect, also unscrew also the front lens to aperture 2.9 and distance range 0.45m to 1m.

The next two B&W photos especially show the difference between aperture 2.9 and 5.6 with the front lens unscrewed.

The tree fibers at aperture 2.9 reveal a small edge. But at aperture 5.6, they appear sharper. It is just a matter of taste as to which image you prefer.



Aperture 2.9 and front lens unscrewed



Aperture 2.9 and front lens unscrewed



Aperture 5.6 and front lens unscrewed

Also, in the foreground, the creative use of the “double effect” can be an effective method of style.

Stopped down to aperture 5.6, the Trioplan 50’s sharpness performance increases considerably.

The image becomes more realistic. But in certain cases, it is no longer suitable for every subject. With the subject given an overall rougher appearance, it is tricky for the eyes to find focus.



Aperture 2.9

Aperture 5.6 and front lens unscrewed



The following image shows how much detail a Trioplan 50 can produce at aperture 5.6. The use of a tripod is highly recommended to successfully capture this kind of shot. Adjusting the sharpness using the camera zoom just before shooting significantly improves the quality.



Aperture 5.6 and front lens unscrewed

The background is blurred at aperture 2.9 and is calmer, achieving a nicer focus on the subject. The bokeh becomes picturesque. Harsh light helps to bring out the effect of the bokeh. Looking more closely, we can see that the image is soft. But it still suits the subject.



Aperture 2.9 and front lens unscrewed

Even with a subject like this, it is worth stopping down the Trioplan 50 to aperture 5.6. This makes the background more pronounced and, even when the front lens is unscrewed, the bubbles appear in the bokeh. The structure in the foreground has a richer contrast and is made sharper.



Aperture 5.6 and front lens unscrewed

When it comes to portrait photography, a detailed image is not actually something we want. The lens should flatter the subject of the portrait. The ideal aperture for this use is aperture 2.9. The blurred edges at aperture 2.9 draw the eyes toward the subject. At the same time, they underline the effect of the bokeh.

Here, the bubbles appear in the bokeh and the face stands out from the background of the portrait. The smooth rendition of the Trioplan 50 makes it easier to retouch the image up.

For close-up portrait shots, using the front lens can also be an attractive way to reduce the distance. However, the shallow depth of field makes it difficult to focus. In this case, hit the shutter a bit more often and check the sharpness after every shot.

Both of these images are cropped and taken with the front lens unscrewed.

Stopped down to aperture 5.6, the sharpness is also increased in the background. Often too much for portrait photography.

The same goes for the Trioplan 50 as it does for most historical lenses: harsh light increases the sharpness, whereas soft light produces playful, dreamy images.



Aperture 2.9



Aperture 4 and front lens unscrewed



Aperture 5.6 and front lens unscrewed