

*A new art in*

# Portrait Photography

by

**RALPH OGGIANO**  
International Camera Artist

using the

**PORTRAIT VERITAR**  
**LENS.....**



## Why I, Ralph Oggiano, endorse the Wollensak Portrait Veritar...

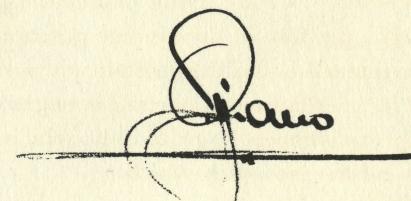
"After years of careful experimentation with all types of portrait lenses, both European and domestic, I have come to the conclusion that the Wollensak Portrait Veritar is one of the best. I recommend that every professional portrait photographer and serious minded amateur should own one. The most amazing characteristic of this lens is that from a most delicate, soft effect to a middle sharp, it is very faithful with any kind of illumination. If desired, a minimum of light can be used and beautiful portraits will result. Personally, I prefer to fill my portraits with enough illumination so that they will be true to life.

"The Veritar has wonderful depth. It produces almost a third dimensional effect regardless of aperture. When used in conjunction with Oggiano Magic Lights, the third dimensional effect is enhanced. I feel that the Veritar enables me to make portraits with depth not possible with any other portrait lens. I take most of my portraits with the lens almost wide open. By using the same aperture in all my work I find I get a uniformity of exposure. If I

want to make portraits pin-point sharp, I merely stop it down, but personally I believe that portraits should be softer focus.

"For portrait or pictorial photographers who want to distinguish themselves by doing an entirely different type of work, the Portrait Veritar is the answer. Wollensak is to be complimented not only on the design and construction, but also on the infinite pains taken to build such a perfect lens—a lens so well calculated and correct.

"The Veritar Lens in the hands of a serious minded photographer is like a Stradivari in the hands of a distinguished violinist. Every great artist selects the finest instrument to do justice to his technique and skill. This is the reason why I, so unhesitatingly, am endorsing the Veritar Lens. It is a jewel of priceless value to me in my work. My profound respect goes to Wollensak, who has now given all photographers the opportunity to do better work—to use their talents to the fullest."

A handwritten signature in black ink, appearing to read "Ralph Oggiano". The signature is fluid and cursive, with a large, stylized 'R' at the beginning.

# RALPH OGGIANO

## OF NEW YORK

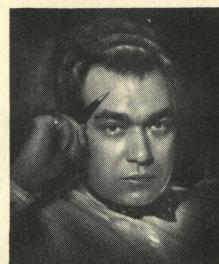
From a humble beginning in photography—the making of postcard portraits at 50c each—to one of the truly great portrait artists getting from \$100 to \$1,000 for a single photograph is the story of Oggiano. His steady climb to the top of his chosen field can be attributed to his "painting" with lights, his relentless search for new forms of expression, his unorthodox techniques and the mastery of his camera and lens.

Today, after thirty-five years of portrait photography, Oggiano has built a discerning clientele. His portraits of celebrities . . . diplomats, politicians, actors, pugilists . . . are considered his most distinguished works. In addition he has a wide following among professional and amateur camera clubs before which he often lectures. He is a past President of the Professional Photographers Club of New York and winner of gold and silver medals in international photographic competition. Years of teaching have also brought Oggiano a loyal following of students. Many are now doing notable work in other fields of photography.

Many critics find Oggiano's work strongly influenced by his Italian background and its adherence to strict classical tradition in realization and effect. Rather his work is a blending of old world and new, and a very effective use of lighting, to change feeling, expression and features.

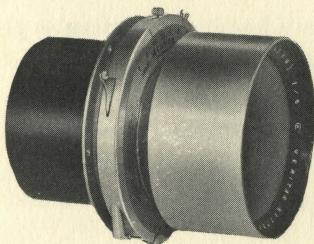
Recently Oggiano wrote, "We are living in an atmosphere of lowering standards. The position of the average portrait photographer has been seriously threatened under the constant pressure to deliver a cheaper product. The unenlightened portraitist neglects artistic standards and attempts to compete in price only, which leads to discouragement and indifference with which the public also seems to agree."

the MASTER .....



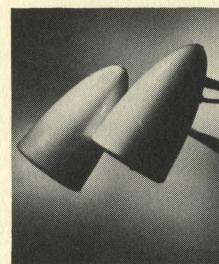
RALPH OGGIANO

the LENS .....



WOLLENSAK PORTRAIT  
VERITAR

the LIGHTS .....



OGGIANO MAGIC LIGHTS

IN PRESENTING lectures on *The Modern Touch in Classical Photography*, Oggiano hopes to help photographers make better pictures by stimulating their thinking along the lines of classical masters... demonstrate new techniques in portraiture... explain the use of the tools (the lens, the lights) that make his portraits outstanding masterpieces. By so doing Oggiano hopes to eliminate the pitfalls that lead to snapshot portraits.

The Exhibition is composed of a series of portraits, each very different in treatment as the subject differs in personality.

Some are examples of the artist's well known double-tone process characterized by its simulated flesh tones and warm velvety depths. The printing and processing require infinite care.

The portraits in color are unique in treatment and represent a further realization. They are made by following the traditional old master's techniques of under-painting and over-painting and are based on a drawing from the photo image.

The successful interpretations are the result of earnest cooperation between artist and sitter from the preliminary to the final studies.

PORTRAITS BY

*Oggiano*

