

# POPULAR PHOTOGRAPHY'S **WOMAN** 1970

FALL/WINTER EDITION

*An exciting insight into the world of women by the great photographers of our time*

INTERNATIONAL  
EDITION



**CARPETA  
INTERNACIONAL  
DE FOTOGRAFÍAS  
AL DESNUDO.  
EL MUNDO INTIMO  
DE LA MUJER.  
LA FOTOGRAFÍA AL  
DESNUDO EN LAS  
ESCUELAS DE ARTE.**

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ART KANE

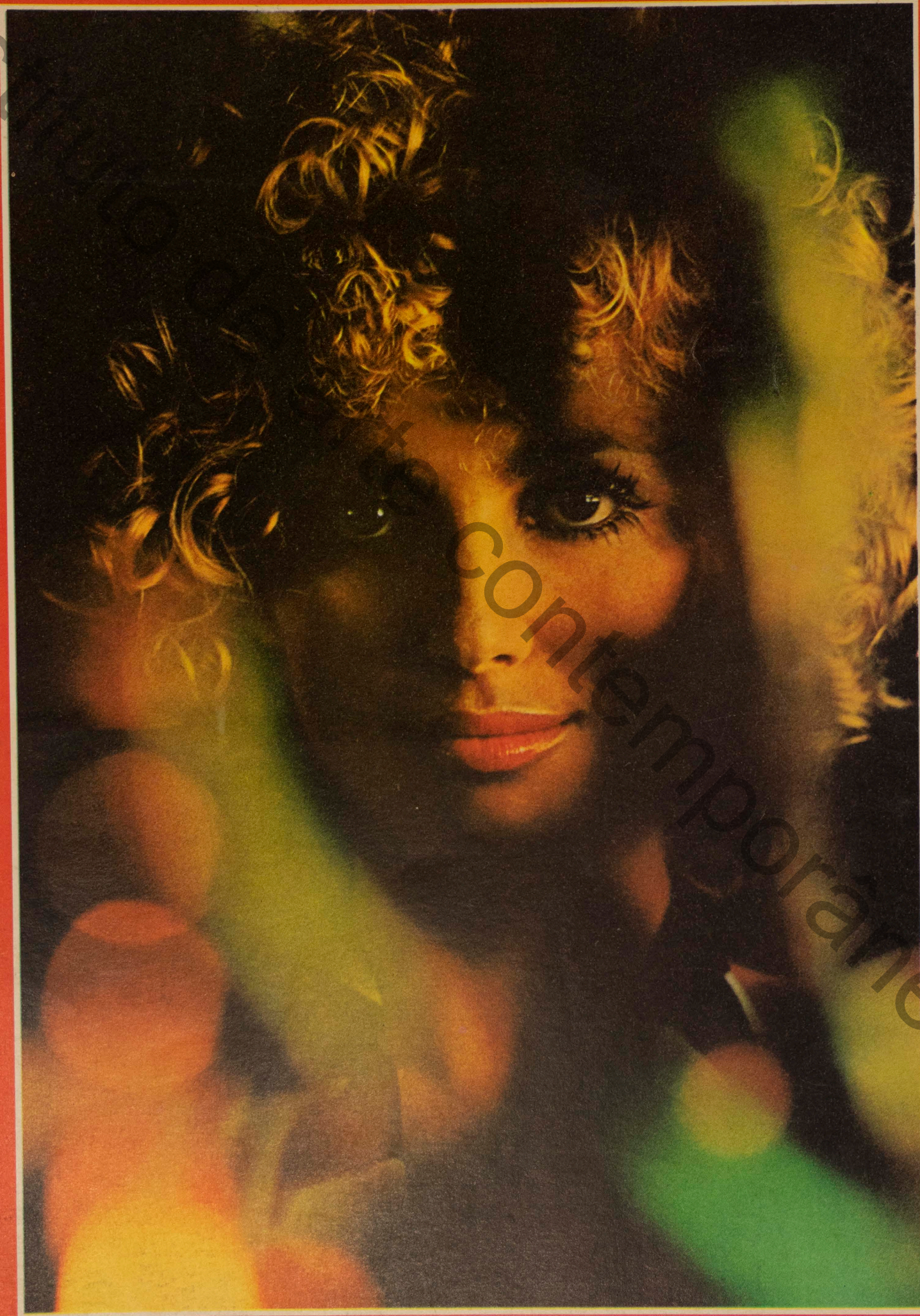


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ART KANE



# NOTES ON THE GALLERY OF NUDES

**129** Sardi Klein, a student at the School of Visual Arts in New York, made this picture during a figure photography class (like the ones described by Ralph Hattersley elsewhere in this issue).



CAMERA: Nikon F with 50-mm Nikkor f/1.4 lens. EXPOSURE: 1/60 second at f/3.5. FILM: Tri-X. LIGHTING: window daylight plus bounce flood.

**130** "I used a model who is a very close friend. I used her because she has a thin and extremely limber body and was able to hold any position for a long time," explains Jennifer Buchalter. "I created this picture originally only for design, but found in the printing that it has further dimensions. I personally like its oriental-statue-like quality." Miss Buchalter lives in New York, says she is a "bookkeeper (at this moment)."



CAMERA: Minolta SR-T 101 with 50-mm Rokkor f/1.4 lens. EXPOSURE: 1/125 second at f/16. FILM: Tri-X. LIGHTING: natural, from large studio window on right.

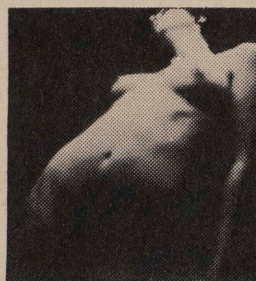
**131** Like the picture on the opening page of this section, this one was made during a figure photography session. Two exposures were made at different distances from the model.



CAMERA: Nikon F with 50-mm Nikkor f/1.4 lens. EXPOSURE: 1/60 second at f/5.6. FILM: Tri-X rated at E.I. 800. LIGHTING: two floods bounced from walls.

**132** No technical data available for Athanasios Tsagris picture.

**133** A close-up lens was used on a twin-lens reflex camera for dramatic distortion in Richard Santuci's picture. The camera was about 10 inches from the model. It will be included in a forthcoming book of nudes entitled *Fine Figure Photography*, to be published by Amphoto, New York, N.Y.



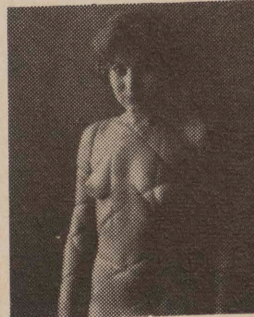
CAMERA: Rolleiflex E2 with 75-mm Xenotar f/3.5 lens and Rolleinar I close-up attachment. EXPOSURE: electronic flash at f/16. FILM: Plus-X. LIGHTING: four 75-watt-

second electronic flash units bounced into umbrella; bedsheet scrim overhead.

**134** No technical data available for Hugh Bell picture.

**135** No technical data available for Ralph Hattersley picture.

**136** Ralph Hattersley, who is probably one of the most imaginative photographers of our time, put this quixotic combination of string and nudity together in England in front of a roll of no-seam background paper.



CAMERA: Leica M3 with 50-mm Summicron f/2 lens. EXPOSURE: 1/16 second at f/2.8. FILM: Tri-X. LIGHTING: bounce photoflood from side.

**137** Knowing Ralph Hattersley as we do, we strongly suspect that he conjured up this enigmatic situation deliberately, simply to evoke all sorts of conjecturing from its viewers. He tells us nothing about it except that it was taken on a field trip with a group of his Rochester Institute of Technology students.



CAMERA: Leica M3 with 50-mm Summicron f/2 lens. EXPOSURE: 1/250 second at f/11. FILM: Tri-X. LIGHTING: overcast day.

**138** Shalmon Bernstein, a pro specializing in book illustration, is interested in "extracting with the camera the natural aspects of the nude situation." To put it another way, "the nude as a photographic situation (just as any other photographic involvement) rather than the nude as a nude. This one in particular expresses a quite natural feeling of a home situation."



CAMERA: Nikon F with 35-mm Auto-Nikkor f/2 lens. EXPOSURE: not recorded. FILM: Tri-X. LIGHTING: available, overhead.

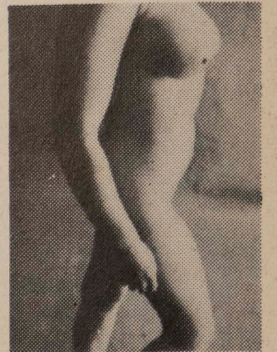
**139** "The model was asked to move slowly through sitting, crouching, and crawling poses," writes Richard Santuci. "When composition of light and shade looked good, she was asked to adjust arm, leg, or torso to



achieve better mood or to perfect the pose."

CAMERA: Rolleiflex E3 with 75-mm Xenotar f/3.5 lens. EXPOSURE: electronic flash at f/22. FILM: Panatomic-X. LIGHTING: single electronic flash unit in umbrella reflector.

**140** Not a flattering, but certainly intriguing angle is this one that creates a feeling of distortion, taken by Ralph Hattersley while in England. A wide-angle lens heightened the apparent disfigurement.



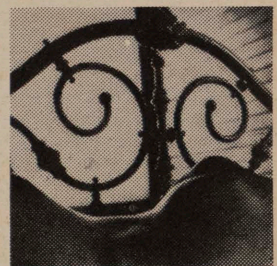
CAMERA: Leica M3 with 35-mm f/3.5 lens. EXPOSURE: 1/16 second at f/3.5. FILM: Tri-X. LIGHTING: bounce from one side.

**141** Kim Smith's strong arrangement of two figures was made in Ralph Hattersley's class at the School of Visual Arts in New York. Light coming through the windows was faint on a gray day.



CAMERA: Pentax Spotmatic with 50-mm Takumar f/1.8 lens. EXPOSURE: 1/125 second; aperture unrecorded. FILM: Tri-X rated at E.I. 800. LIGHTING: available.

**142** The relationship of the figure's natural lines to the old brass bed fascinated Carolyn Shellhorn. The shot was made in a New Jersey beach house. The print was purposely made very dark, from a normally exposed negative.



CAMERA: Nikon Ft with 28-mm Auto-Nikkor f/3.5 lens. EXPOSURE: 1/60 second at f/3.5. FILM: Tri-X. LIGHTING: available; window and door.

**143** Jennifer Buchalter wanted to "see how many triangles I could create in the human body and found this position a pleasing one. However, since I wanted to convey that this is also a human female body, I attempted to diminish the geometry (or make it more subtle) by printing for roundness and depth."



CAMERA: Minolta SR-T 101 with 50-mm Rokkor f/1.4 lens. EXPOSURE: 1/60 second at f/11. FILM: Tri-X. LIGHTING: natural, from large studio window on right.