

Camera Studies of **FIGURE
BEAUTY**

WHITESTONE
75¢

62

The New York Camera of
MICHAEL LeROY

The Hollywood Camera of
WILLIAM ROTSLER

The London Camera of
EVA GRANT

The Roving Camera of
PETER HATTON

The Color Camera of
PAUL MORTON SMITH

INTRODUCTION

Examined objectively, the quality called "glamor" is not a *thing*. It is a *thought*, an *idea*—consider it even a dream or an illusion, and you will come close to an accurate definition. Being completely subjective, it consists of the projection of a magnetic impression by a person, a scene, an object—anything at all—and the impact it registers upon one or more of the five senses.

In the world of photography today, glamor is generally equated with beauty (youthful and feminine) but, nevertheless, the approach to this area of work encompasses just about as many attitudes as there are photographers. How true the old adage: "Beauty is in the eye of the beholder," because sometimes one lensman's beauty is another's "dog." In a wider sense, a photographer's feeling for beauty is evident in his chosen area of work. One may concentrate upon the esthetic appeal of the nude figure; a second may devote himself to recording on film famous personalities of the entertainment world; the lens of another may seek out only the fresh new faces of engaging adolescent subjects. But what each photographer is doing is presenting *his* concept of glamor for the approval of his public.

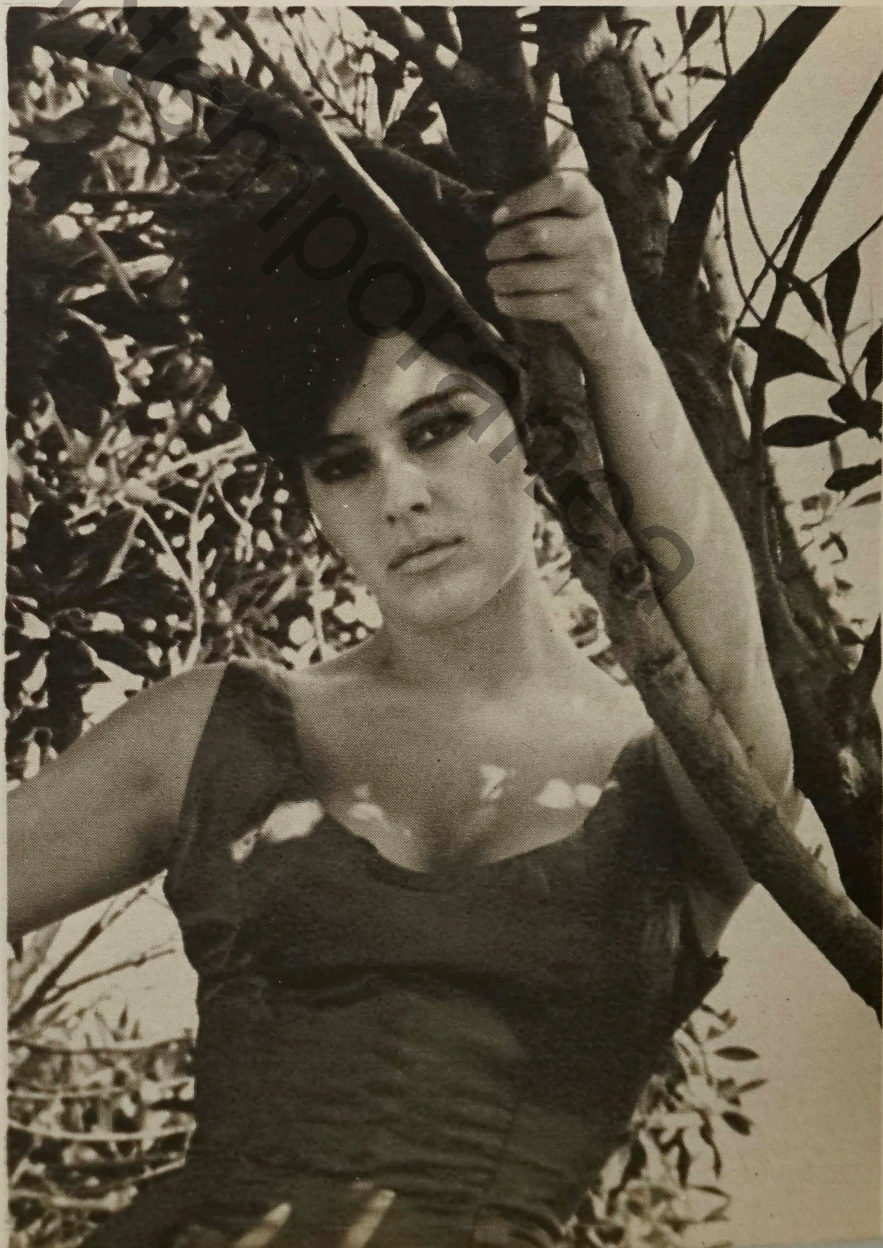
We have gathered, in this book, a number of diverse viewpoints on glamor of photographers who work in widely separated places and who each see approximately the same types of subject through individual eyes. Not only do we show a generous amount of the work of each one, but include each photographer's story of how the projects are approached and detailed accounts of the technique employed and the equipment used under varying circumstances.

As in all Whitestone Photo Books, we bring this pictorial exposition and textual information to both professional and amateur devotees of the art of the camera to show what is currently being accomplished in the field of glamor photography.



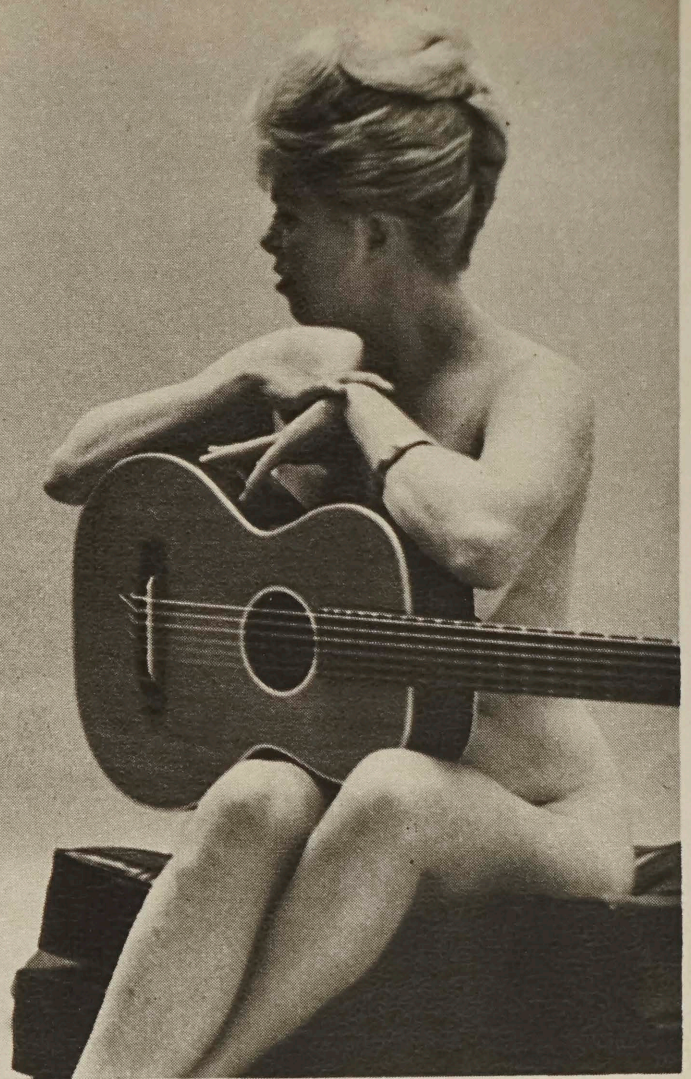
The Color Camera of
PAUL MORTON SMITH COVER

The New York Camera of
MICHAEL LeROY Page 56





The Hollywood Camera of WILLIAM ROTSLER Page 4



The London Camera of
EVA GRANT Page 82

The Roving Camera of
PETER HATTON Page 102

