

POPULAR PHOTOGRAPHY'S
WOMAN

1968

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

INTERNATIONAL
EDITION

**INTERNATIONAL
NUDE PORTFOLIO**

**PLAYBOY'S PICTURES -
How they are made**

**Wingate Paine's Tribute
to Women and Love**



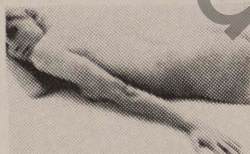
LEN STECKLER

NOTES on the PICTURES

129 No technical data available.

130 Three renditions of the beautiful lines of the female torso, also by Len Steckler.

CAMERA: Nikon F with 55-mm macro $f/3.5$ lens. EXPOSURE: 1/60 second at $f/16$. FILM: Panatomic-X, rated at 50. LIGHTING: backlight from Ascor 600-watt-second electronic flash unit. DEVELOPER: Acufine.



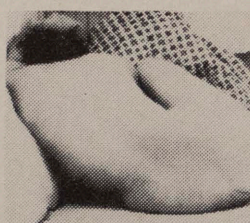
131 Here Steckler was experimenting in shooting in a room full of mirrors when he made this dazzling study. One of the results, obviously, is that images are fragmented endlessly into a myriad of new creations that are endlessly fascinating to discover.

CAMERA: Nikon F with 55-mm macro $f/3.5$ lens. EXPOSURE: 1/60 second at $f/16$. FILM: Panatomic-X, rated at 50. DEVELOPER: Acufine. LIGHTING: Ascor 600-watt-second electronic flash unit bounced from umbrella from above.



132 Walter Swarthout is a photographer of wide experience. At present he works for Irving Penn. He writes: "... this model posed for art classes in my college. She agreed to pose for me providing I photographed her husband's sculpture. . . . Under the watchful eyes this picture was made."

CAMERA: Hasselblad 500C with 150-mm Zeiss Sonnar $f/4$ lens. EXPOSURE: 1/125 second at $f/11$. FILM: Tri-X, rated at 800. DEVELOPER: Acufine. LIGHTING: from window, with sunlight on floor adding extra illumination from the right of the picture.



133 Richard Santuci simply let the model move freely in his studio. As she arrived at promising poses, he made slight adjustments to the poses and made his exposures. He says, "An experienced eye can tell when a pose is just passable and what can be done to make it into a really good pose."

CAMERA: Rolleiflex E3 with 80-mm $f/3.5$ Planar lens. EXPOSURE: 1/125 second at $f/22$. FILM: Tri-X, rated at 320. LIGHTING: electronic flash in umbrella reflector, plus a large white paper screen to fill in shadows.



138 No technical data available.

139 Santuci asked the model to relax and ignore the camera. She was completely at ease, and so is the photograph.

CAMERA: Rolleiflex E3 with 80-mm $f/3.5$ lens. EXPOSURE: 1/125 second at $f/22$ (determined by shooting test exposures on Polaroid Type 42 film). FILM: Tri-X, rated at 320. LIGHTING: electronic flash bounced off white paper screen.



134-135 The sculptural quality the human torso can present is captured in this anonymous arrangement of it by a specialist in the art, Len Steckler.

CAMERA: Hasselblad 500C with 80-mm lens. EXPOSURE: not given. FILM: Panatomic-X, rated at 50. LIGHTING: backlight with bounced fill from Ascor 600-watt-second electronic flash unit.



140 No technical data available.

141 This monumental nude by John Rawlings appears in his book, *The Photographer and His Model*, published by Viking in 1966.

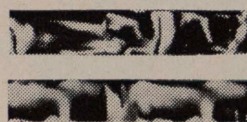
CAMERA: Nikon with 28-mm lens. EXPOSURE: $f/11$ at 1/60 second. FILM: Tri-X, rated at ASA 400.



136 No technical data available.

137 Turned in space and time, a nude takes on unexpected forms. William G. Larson added a motor to his camera that pulled the film continuously past a slit, and exposed these pictures while the model turned. They were made for a master's thesis in photography at Chicago's Institute of Design.

CAMERA: modified Hasselblad 1000F with $f/2.8$ Tessar lens. EXPOSURE: time, at $f/8$. FILM: Verichrome Pan.



142-143 Ralph Hattersley made these pictures for *Infinity* magazine (of which he is a former editor) in a contest with John Rawlings and Harold Halma, to see who could make the most interesting pictures of the same model, each in a two-hour session.

CAMERA: Leica M3 with 50-mm $f/2$ Summicron lens. EXPOSURE: 1/15 second at $f/2.8$. FILM: Tri-X, rated at ASA 400. LIGHTING: one photoflood on a light stand, bounced from one side.

