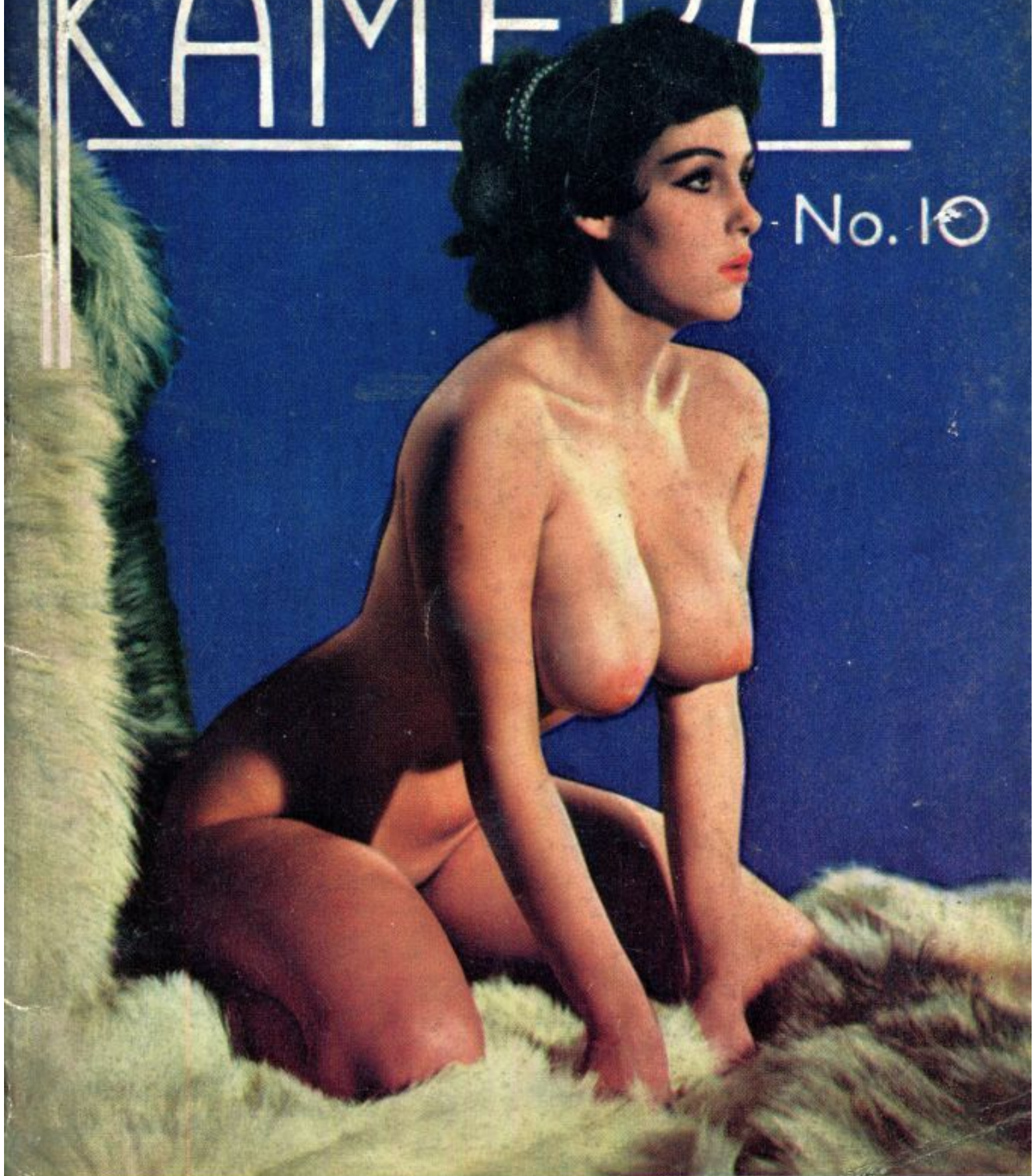


# KAMERA

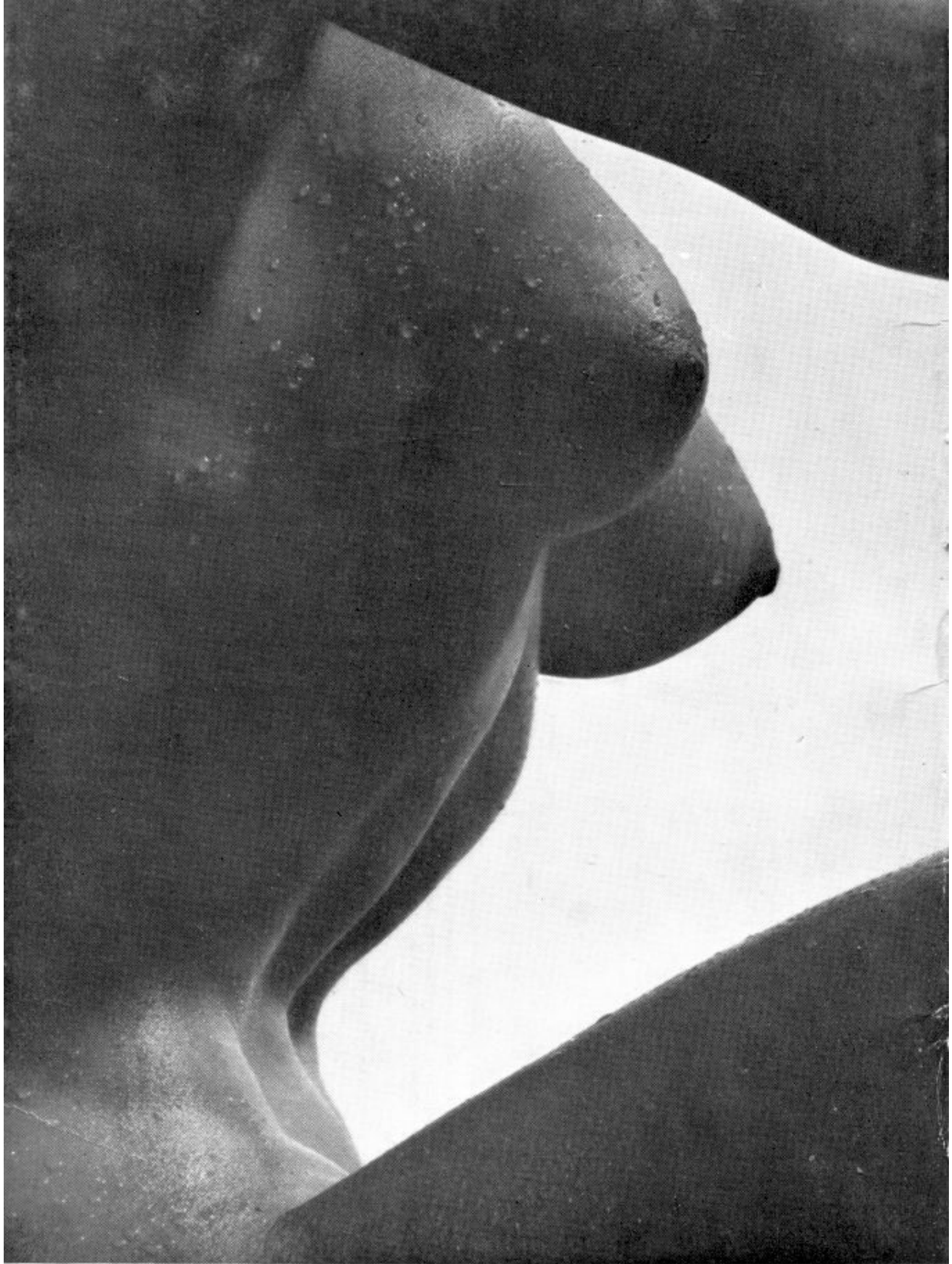
No. 10



BY

*Harrison Falls*

2/6



# KAMERA

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No. 10

*Dedicated and photographed by*

*Harrison & Gault*

*To the perfection of feminine beauty*

**PUBLISHED BY**  
**KAMERA PUBLICATIONS LTD.**

**Editorial Offices**  
**4, GERRARD STREET, LONDON, W.1.**

**Distributed by REMBOOKS LTD., 102 Parkway, London, N.W.1**



## EDITORIAL

by

*Harrison  
Marks*

**I** SOMETIMES regret when writing my foreword in each month's KAMERA, that I am unable to discuss at greater length the various channels in my particular field of photographic art. Unlike my colleagues in the industrial and commercial side of the profession, it is impossible for me to pen in a few lines the "know-how" of my pictures. True, I can caption each shot with vague F.11's or F.16's, and tell you that I exposed them at 1/25th of a second, but I will not bamboozle my reader into believing that the key to my pictures would be found here if I included these dreary details with each photograph. Studio studies cannot, and will never be explained by giving the performance of a shutter speed or an aperture setting, irrespective of what some photographic authors try to make one believe. My contention is that they don't mean a darn thing. . . .

These two technical adjustments are purely balance factors to marry movement, power of light, and the speed of film, and as the same study can be identical in every way by using either F.11 or 8 at a 10th of a second, providing the distances between the lights and the model is reduced, I fail to see how these data captions can help the amateur.

*Continued on inside back cover*





























MARIE















*twenty-four*

















*Continued from page 2*

Studio work (and as a photographer specialising in feminine beauty, I can only write with knowledge of my own subject) goes so very much deeper than these technical factors I have mentioned. Is the reader able to see, when viewing a photographer's work, the creative idea behind the picture? Can he visualise the thoughts which prompted the photographer to give a particular study certain lighting treatments? A highlight on the breasts, a face in shadow, or an exaggerated thrust to a hip? These are the important things that make a pose a picture, and although I am unable to summarize each photograph, I hope that my pictures find sufficient interest with readers that some of the creative atmosphere between myself and the models during the sittings, has been captured in the studies.

In passing, many readers have been kind enough to write endorsing these views, and one instance is a picture I published in *KAMERA* 7, page 17. The unusual positioning of the model has prompted many to ask what inspired this picture. During a sitting with this model, I noticed that although her face was that of a beautiful woman, the expression was of a childlike innocence. I asked her to relax on the fur-covered rostrum and adopt various positions she felt comfortable in. This particular picture is but one of a batch taken. How many times have you seen a young child sleeping or laying in its cot, not only in this attitude, but with a replica of the facial expression caught by my camera? To me this study is one that not only gives crystallization to my ideas, but is also one of poetic beauty. I hope that on recapping in *KAMERA* 7, you will agree with me.

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