GLAMOUR PHOTOGRAPHY

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INTRODUCTION

Beauty photography has often been considered to be a photographic direction with only a single dimension namely a pretty face on a photograph. The truth of the matter is actually not that simple.

In this dissertion the researcher will show that beauty photography consists of numerous facets. The reader will have a chance to come face to face with the challenges that meets the beauty photographer. We will not only discuss problems the photographer might experience but the researcher will also provide solutions.

The aim of this dissertation will not only be to inform the reader but even more important to create a better understanding of the concept "Beauty photography." An integral part of any photographer's success is marketing and selling himself and his product. The researcher will show in what sense marketing and selling himself is essential for Beauty Photography. There will be personal inserts by the researcher of photos taken by himself. With these inserts the researcher will show and explain how beauty photography can be connected to various other photographic directions on the following aspects of each photograph:

* Lighting

* Make-up

* Models

* Props

The researcher will give a definition and short overview of the BEAUTY concept. This chapter will consist of five headings and several sub-headings. The five headings will read as follows:

1. Beauty and glamour portraiture
2. Making beauty with cosmetics
3. Lighting the nude
4. Beauty in the studio
5. Pretty women

Any successful business must have a successful marketing strategy. This dissertation will investigate different methods that can be applied to create a successfull marketing strategy in terms of beauty photography.

Not only is proper marketing essential for a business but it also helps with another important factor, selling yourself. This dissertation will show how to sell yourself as a beauty photographer.

Without light, photography would be a mere vision of mind. No wonder that light plays such an important role in photography. With the correct lighting techniques you can create not only correctly exposed images but one can also produce wondrous special effects.

The researcher will investigate lighting techniques under the following headings:

1. Lighting the glamour portrait
2. Lighting the nude

The terms beauty photography can cover such a wide range of subjects that one cannot cover all of them in detail. That is why the researcher will cover three categories which includes glamour portraiture, nudes and fashion. This chapter will include personal inserts with elaborations on these personal inserts.

PORTRAITS

*   Portraits will be shot on a medium format camera as well as 35mm cameras

*   An important ingredient of the researcher's portraits will include the use of colour

*   Another important characteristic is the way the photos are cropped, only the very essential are left, in other words the model's most striking features

NUDES

*   Here the photographer uses either medium format or 35mm
*   With this type of photography the researcher will concentrate on form, shape and lighting to show the beauty of the human body.

*   These photos will be evenly spread between b/w and colour. Even though this type of photography can be connected to various other photographic directions one thing we must not lose sight of, is the fact that in almost all beauty shots there is a beautiful face to enhance the final product. The reader can therefore see the importance of being able to work with people, communication with your model is essential.

The writer will show the advantages of shooting beauty shots. By having the choice of shooting in a studio or on location the photographer can either plan his shot under controlled conditions of instead he might try a different approach all together.

Beauty shots require very good quality because its often used for commercial use. Because quality is essential the use of a medium format is important.

FASHION

There will be a brief overview of fashion photography in general and also on different locations for shooting.

THE HUMAN FORM

The human form is one of the most demanding subjects but can also be one of the most satisfying. It gains the viewer's attention but the secret of a good image is to hold the viewer's attention and gain his respect with taste and a good artistic ability. There is no denying the erotic nature of the nude figure especially exploited in glamour work but there is much more to be the subject than just glamour photography. It has often been said by many well known photographers that if you can make an outstanding image of the nude then you will be able to photograph anything.

Whether you are an experienced professional or a hesitant amateur photographer, nude photography will always be a challenge. The selection of a good model and an appropiate location depends on the ideas you want to present.

To start with the best approach to nude photography is to simplify the human form, keeping props to a minimum and using daylight whenever possible. Concentrate on poses and framing. Soft, directional light is ideal for revealing the overall shape and form of the figure.

The studio is not always the best place to shoot because the atmosphere can often be sterile or even intimidating. The models might rather prefer to be photographed in a more natural setting. Shooting on location can also solve the problem of what props to use. One must remember that you are photographing the human figure and not the props. A big advantage of shooting in the studio is that the photographer is in full control of all the different factors such as lighting and room temperature. A warm room is important to avoid goose bumps on the model's body. Blue skies with clouds gives the right kind of soft, directional light. This kind of light has a beautifull quality that reveals form and texture.

Fig. 2.1   The Human Form :   New manual of photography

THE SIMPLE APPROACH

Nude photography requires mutual confidants between you and your subject. Not even the most experienced model feels completely at ease unclothed in front of the camera. Dancers who are used to controlling their bodies and regarding them objectively, often make good subjects, as do gymnasts. The best option is always a professional model.

It is important that the model should start wearing loose clothing several hours before the shoot to avoid marks on the skin caused by the underwear. It is important to involve the model in what you are trying to achieve. You will have better results if you explain why you want a different pose and encourage the subject to suggest ideas.

Fig. 2.2. The simple approach - Kodak Book of photography

THE HUMAN GEOMETRY AND HOW TO LIGHT IT

One of the many approaches to nude photography is to consider the body in terms of line, contours and shape. In this way the nude figure can make a strong graphic figure. When the photographer wants to emphasize shape he must simplify the figure, using shadows to suppress surface detail and to limit the tonal range that provides modelling and sense of rounded form. The most important factor in nude photography is lighting. Structural outlines can be emphasized by using a hard top or back light. A silhouette effect can also be created with strong back lighting. Another effect created by a strong light source from behind is a translucent effect of the limbs. Hard lighting without reflectors gives a contrasty result with emphasize shape but often obscures form. Diffused light can be created by using a reflector of diffusing material to soften the light. Diffused light creates a more flattering look, bringing out form and refining the bodies lines. This softer light can also create a very romantic feel. Daylight can be very difficult to control but its even illumination is often the best option for the nude figure. It is always good to pose the body in ways that will emphasize the body's natural lines. Dramatic shapes can be achieved with the human body by using shadow lines. This can create further exaggerated and dramatic lines. Always try to use plain backdrops, this will allow you to keep all the attention on the one figure, the photo will not look to busy, and the viewer's attention will not slip away. The other option is to frame the figure so that the background becomes part of a calculated pattern of shapes.

Fig. 2.3 Human Geometry, Kodak - Book of Photography

LIGHTING FOR SKIN TEXTURE

When one looks at glamour photographs the bodies are portrayed as uniformly even and therefore very much unlike the real thing. Human skin has endless textural qualities. These qualities enhance the photo and create a more interesting image that communicates with the viewer because they add a new tactile dimension that creates a more realistic feel.

Strong side lighting will show skin texture in sharp detail. When shooting inside a room or building, the best approach would be to position the model in front of a window with the light falling on the models. To make it more dramatic one can always light only the one side of the body and leave the other side darker.
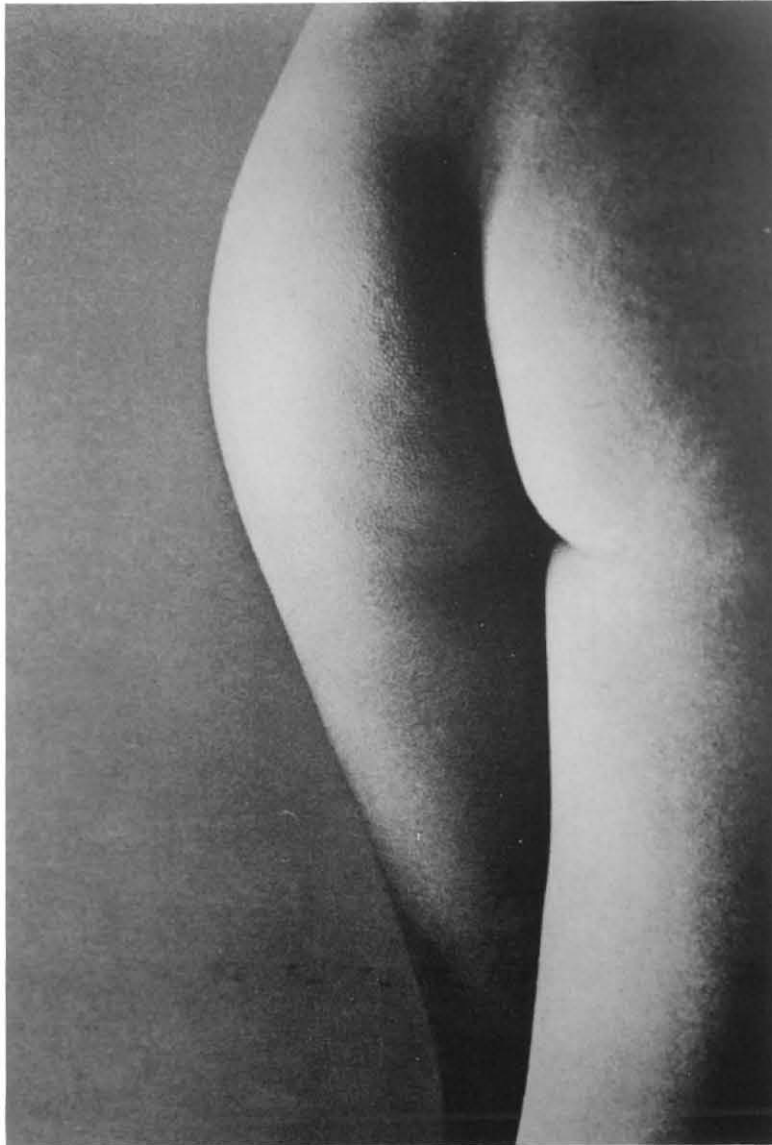
Fig. 2.4 Lighting for skin texture

TEXTURE AND THE BODY

An interesting way of revealing texture is by closing in on a selected part of the body. For example when you put the forearm of a man with the same models shoulder in a photo you can see the difference in the texture of the hair on the forearm and the smooth shoulder area.

One can also use oil or water to wet the body on the model. This will reflect light and emphasize texture of the skin. Oil has a dramatic sculptural effect and for this reason it works very well for abstract images. Water on the other hand gives a refreshing natural look.

Cold water has an invigorating effect on the skin making it glow and look alive.

The background one uses can also effect the textural quality of the photo. A black background will throw texture into relief, while textured surroundings will accentuate the softness of the hair and skin.

The textural effects of sand, wood and stone will provide you with effective contrasts.

Fig. 2.5.1 Body texture - Kodak- Book of Photography

Fig. 2.5.1. Body Texture - Kodak - Book of Photography

THE MINIMAL APPROACH TO NUDE PHOTOGRAPHY

Using a small part of the body in nude photography creates a much more art orientated feeling. The most expressive nude photography is visible with this approach. A big advantage of this kind of nude photography is that you can eliminate your models weaker features and concentrate only on the stronger attributes. You can now focus on detail and create more abstract images. By cropping the head of the model out of the photo will immediately focus more attention on the contours, shapes and form.

If cropped in a certain way the nude figure can sometimes become part of the location.   In the detailed shot the figure becomes a part of the landscape. Similarities in tone, texture and form can help create this imagery.

One can also vary sensual and glamourous nudes in this way, by just showing the most sensual parts of the model's body, such as a breast combined for example with glossy lips.

NUDE IN THE LANDSCAPE

The nude is in itself a beautiful and impressive subject to photograph but when
one compliments a nude figure with interesting surroundings one has the makings
of a great photograph.

Often the nude figure can almost become a part of the surroundings and blend in
with natural forms and shapes in the landscape. Finding an outdoor location which
is both private and sufficient for the photographer's ideas is not always easy.

Fig. 2.7.1. Nude in a landscape

Fig 2.7.2. Nude in a landscape - New manual of photography

CHAPTER 2
FANTASY PORTRAITURE

FANTASY GLAMOUR PORTARAITURE

In any good fantasy glamour, one will find at least two or more distinct complimentary elements. The secret lies in balance. With the elements correctly balanced you can hardly go wrong.

The first element implies that you have to introduce not mearly something out of the ordinary to the picture but also something not quite "real". The obvious way of achieving this is the use of props. Props in itself can sometimes be sufficient.

Another way of presenting your model in an off-beat way can be with the use of body paint, even by just using it on small areas, you can create a almost surreal image.

Even though fantasy glamour might look like lots of fun, preparation time is considerable. An average session might start at 9:00am with the arrival of your model. By 11:00am the make-up artist should be finished. Then it is the dressers turn, the model should by then, if all goes according to plan be ready by 11;30am. Polaroids have to be shot to see if the results will be as the photographer wants them. All in all a shoot can take up to over half a day.

Fig 3.1 Fantasy glamour

FANTASY AT HOME

Many people enjoy dressing up and this can be easily exploited by the photographer to create interesting portraits.

Traditionally, costumes are created with clothing cast offs, but even more shocking and amusing pictures can result from using everday household objects. Objects such as buckets and refuge bags can make great props. Always try to present everyday objects in a different light.

Once you start with the dressing up session, you might find a lot of new ideas from people, that are assisting. The best pictures result from where a whole outfit relates to one specific theme. This means that you have to choose relating colours, shapes and functions.

Fig 3.2.1. Home fantasy - New book of photography

Fig 3.2.2.   Home fantasy - New book of photography

MASKS

An interesting addition to fantasy photography is masks. Whether there is a market or not for this kind of photography does not really matter, using theatrical masks apart from being good fun is an ideal opportunity to experiment with more creative styles of make-up, types of costume settings and unusual lighting schemes.

Many photographers find that once a model slips on a mask revealing her personality it becomes easier to direct the model to different poses.
Since your approach is unreal you can afford to be more extravegant in your choice of costumes, and should be aiming to make dramatic impact on the viewer. In this case, photos often work better if you give the model freedom to move about, you are after all looking for a different effect than in straight portraiture.

Fig 3.3 Masks

CHAPTER 3

GLAMOUR PORTRAITURE

Pictures of beautiful women often concentrate on the face, a frontal view, close-up and are taken in soft diffused light that throws little or no shadow.
It is essential for the model to have a clear skin with an extremely fine texture so that it will look attractive even on enlargements.
In advertisements of cosmetics and even jewellery a symmetrical facial structure is essential because her main task is to enhance the product. To ghoot a professiona looking beauty shot it is imperative to have a specialist hairstylist and make-up artist to create the right look. Outdoor beauty pictures are ideal for shots that require a natural look. Remember to use a model with an excellent skin and natural good looks. Use simple backgrounds with soft, delicate tones.

FRONTAL VIEW OR PROFILE

The full face frontal

This approach creates a very direct way of communicating with the viewer. A person will always feel more involved with a photo where someone is staring you straight in the face. The eyes are an important method of communicating, it often says more than words could hope to say. It is important to have the right model in glamour photography because if your model is not assertive and confident, you might see a passport photo instead of a glamour portrait in your view finder.

When using the frontal view approach, it can often gain a lot of impact from severe cropping. Concentrate on the eyes, the gaze. To take striking close-ups, it is not enough just to move closer with the camera. For you the picture will only look disorted and bizarre. To fill your view finder, you must move back and rather use a lens with a longer focal length. When cropping make sure that your model has at least one striking feature that will capture the viewers attention.

The profile

Profile portraits can be unconventional and striking. Beautiful hair will be advantageous in the approach. Also let the model tilt her head backwards, to show a long and graceful neck. In order to emphasize the profile, place a light in front of the models face and slightly further back, that the subjects away from the camera.

Fig 4.1.1. Frontal View -
Kodak - Book of Photography

Fig. 4.1.2. Profile - Kodak - Book
of Photography

GLAMOUR PHOTOGRAPHY ANOTHER DIMENTSION

The term "glamour photography" has existed for almost fifty years, ever since Marilyn Monroe was snapped naked in 1949.

Glamour photography's beginnings however dated back even further to the late 1800's and early 1900's when Gayne de Meyer took the first real glamour portrait. "Women with cup". The pictures at their best were technically expert and esthetically valid. Although the photos were classified as fashion it could easily have been classified as glamour because of the simularities. Glamour photography showed a new dimension when they started showing the female figure in a glamourous and sensual way. So it would be incorrect to describe glamour photos as a single dimension photographic style or direction.

Some of the earliest photographers that had a notable influence on glamour photography was Gayne de Meyer, Edward Steichen, Cecil Beaton, Man Ray and Richard Avedon. Pin up glamour became popular in the 1940's when GI Joe stuck them on the noses of their aeroplanes. Uncle Sam shipped 20 000 photos a week and even produced a magazine call "YanK" filled with starlet shots. Viginia Mayo, Rita Hayworths, Yvonne de Carlo and Betty Grable were just a few of the familiar faces to be seen in the magazines. These models often appeared on calenders as well. Brown and Bigelows launced Elvgren's bust, blooming cowgirl.

Breasts became the main feature in every glamour photo during the 1950's. Marilyn Monroe kicked off the first Playboy issue, while Russ Meyer's wife Eve was Era Wee Bunny Yeager, Peter Cowland, Peter Lasch and Russ Meyer. Some of the "Over amplified": models of the era wearing pancake make-up, false eye-lashes and red lipstick were June "The Bosom, Wilkinson, Virginia "Ding Dong" Bell (48-22-36) and Betty Page. Mark Harrison's magazine "Solo" showed models that filled the viewer with desire of the top heavy goddess look alikes.

During the 1960's pin up magazines rushed onto the scene. Magazines such as Penthouse, Club, Mayfair and Knave became very prominent during this decade. Photographers and even the magazine editors became more kinky with each issue. During 1963 Parelli injected new energy into the tyre calender, which faces included J. Fredrick Smith, Milton Greene and Sam Haskins. Ursula Andress and Barbie Benton were some of the models of the day. Body painting, see-thru dresses and mini skirts made of chain mail became overnight fashion crazes. The first photo that exposed some pubic hair was published in 1960.

During the seventies the pin-up magazines became even raunchier. Marilyn Cole was the first playmate to pose a full frontal. Big breasted woman lost their attraction as pin-up models. New magazines that appeared on the scene was Cheryl and High Society. Black afro hair do's and "Black is beautiful" became the order of the day.

This was the era in which "The Times" went topless with mannequin cigar Siren Vivien Neves. David Hamilton showed his specialities as soft focus pro. Knee high boots were in and clothes and props were kept to a minimum.

The eighties belonged to Samantha Fox as she covered pin-up magazine after pin-up magazine. Chris Thomson had his own glamour technique, supersaturated polarised fujichrome primary colours.

In the nineties we have a new class of models called super models, such as Pamela Anderson, Naomi Cambell, Kate Moss, Cindy Crawford and Claudia Schiffer. These super models as most of them have being called have been quoted for saying they won't get out of bed for less than $10 000.

QUOTES FROM PRO'S IN THE GLAMOUR BUSINESS

"I could never sidle up to girls at parties so I'd take my dad's camera and
 take them to the river".

                                                            Chris Thomson

"When you're a photographer its good to be photographed yourself to see how
 nasty it is".

                                                            Lord Snowdown

"When Vogue said they'd pay me to take photo's of girls all day, I thought
 it was wonderful".

                                                            David Bailey

"I photographed woman because U respond actively to the nude female".

                                                            Bob Carlos Clark

"I am very shy, I have to force myself to do it".

                                                            Patrick linchfield

ENHANCING YOUR BEAUTY GLAMOUR PORTRAITS

Straight forward glamour portrait can work well, but sometimes just by adding that little extra you can realy produce a stunning portrait. There are various ways to do this but lets briefly look at two which will always enhance the portrait.

LIP GLOSS

Something that will let your work down is, if the make-up is not faultlessly applied, especially around the lips. Define the edges of the lips with a slightly darker shade and to round off the lips cover it with protective lip gloss. This very detailed look works successfully with portraits especially when they are cropped heavily and the lips make out a large part of the image.

HATS

Using props such as hats represents just one of the techniques you can employ in order to develop your own ideas and style. If you use a technique of framing tightly you can create greater impact to the picture by using vibrant and eye-catching colour. An advantage of framing your images tightly is that you do not have to concern yourself with what the model is wearing apart from what she's wearing on her head. Lighting totally depends on the type of hat your model is wearing, the shape of her face and the way in which she wears her make-up. Bu using angled lighting either from the side or above or below, you can avoid your lighting from becoming flat or uninteresting. Colour, shape, texture and form can all be pronounced by a soft, directional light. Sometimes the use of a strong directional spotlight will help to abstract the shape and accentuate expression.

By moving the camera back you are suddenly faced with a complete new situation. Now you need to take into account the style and colour of clothes the modle is wearing. The photographer might choose the clothing to co-ordinate with the hat, on the other hand he might prefer clothes that is in sharp contrast with the hat, all depending on the effect you want to achieve. Always remember that the outfit must work as a unit otherwise you might end up with a less appropriate, attired body.

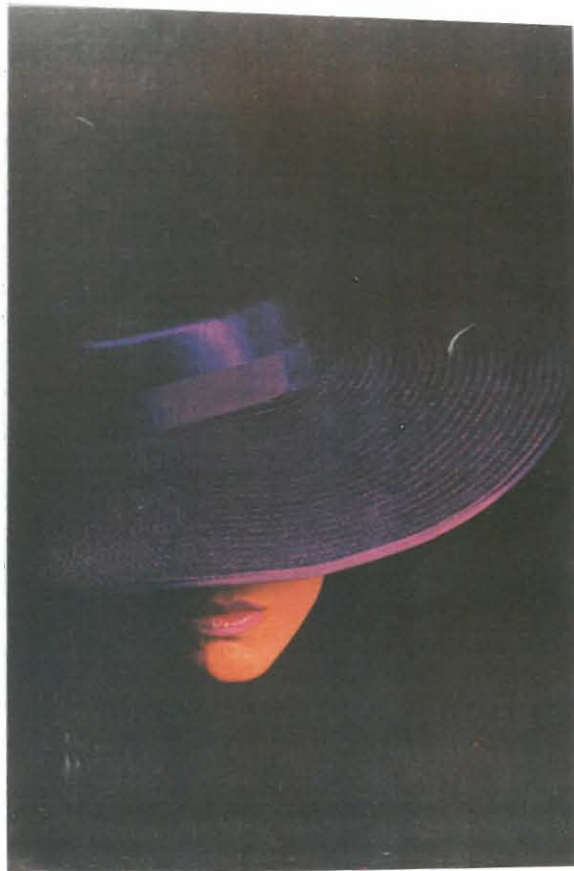The use of make-up is another factor that can make your work stand out.

Fig. 4.2. Hats

EXTERIOR "BEAUTY"

The basics of a good portrait will not change whether it is in the studio or on
location. There are however a few essential factors to take into consideration.
The choice of lens, viewpoint and lighting are important to determine how your
photographs will be viewed. Even in quite elaborate settings adopting a high or
low camera angle will help to draw attention to your main subject while still
maintaining a feel of the place.

It is useful to create strong contrasts, either in colour or tone, between subject
and setting. In such situations, the angle of view of a standard lens might be
better than that of a wide angle lens which will make your task more difficult
unless you move much closer. With a telephoto lens of course, the much narrower
angle of view of the lens means that you will exclude much of the setting.

Fig. 4.3. Glamour on location - The complete photography course

BEAUTY IN THE STUDIO

It is good when working in the studio and with a model to wrok under subdued lighting so that she does not feel intimidated. Try to shoot tests early on in the session. Don't be afraid to experiment with different backgrounds, and props. A prop is always useful to create a focal point. Also experiment with your lighting and try to finalize the hairstyle and make-up. It is important to shoot polaroid and label them because this will serve as a guide for the final preparations. Diffusers such as silk stockings and muslin over the lens can create a light, foggy effect which often works well with beauty photos.

CHECKLIST

1.   Choose appropriate music, it can enhance the atmosphere.

2.   Shoot tests early to check film colour, establish lighting and camera angles and the best use of accessories.

3.   Try a range of diffusers over the lens for varying degrees of softness.

4.   Use polaroids as a guide on making decisions, about lighting, props and the models body language.

It is good to always try new poses and different expressions like soft smiles or serious looks. One might often find good and imaginative ideas in fashion magazines to work from, when starting out.

CHECKLIST

1.   Special events give people a good excuse to dress up.
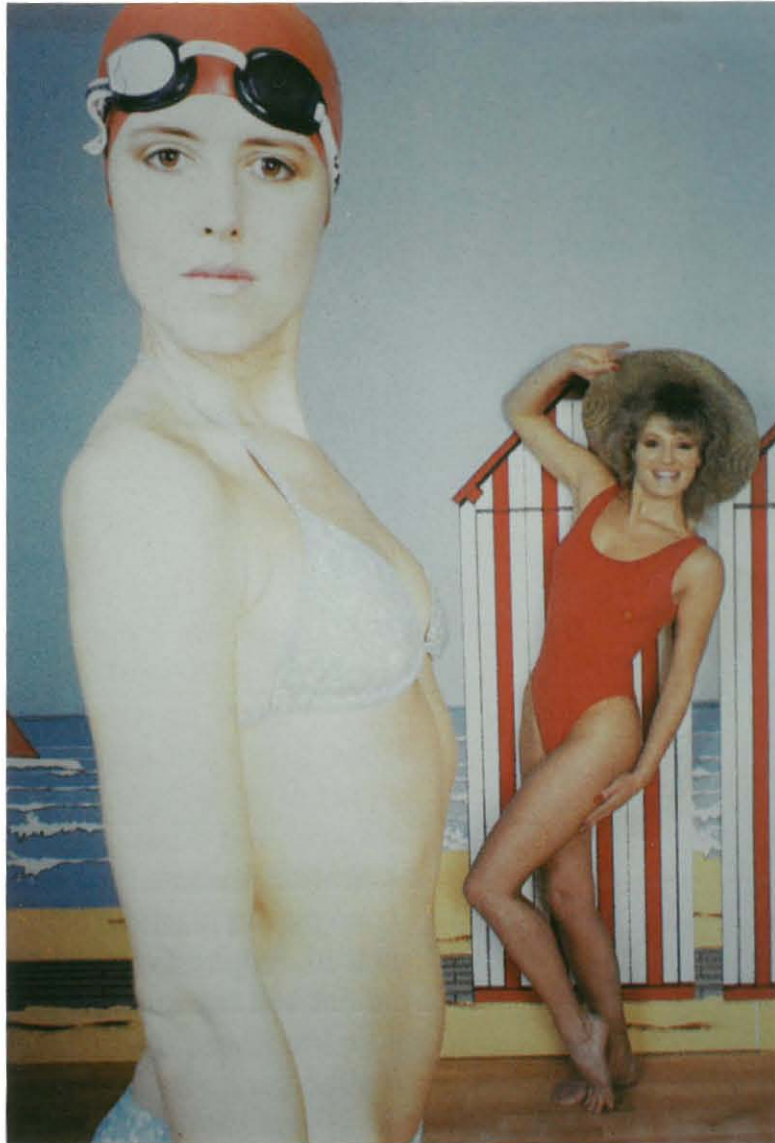2.   Keep it simple
3.   For variety try different filter on lenses.

Fig. 4.4. Studio glamour - The complete photgraphy course

CHAPTER 4

COSMETICS

The professional arena of glamour and fashion photography the make-up artist has evolved into a necessity rather than just an asset to create a successful portrait. Make-up artists undergo a long period of training but will briefly touch on some of the basic application techniques and training that is important.

Using eyeshadows and shading techniques, eyes can be made to look larger or even set further apart. Eyebrows can be coloured and shaped for greater emphasis, lips can be made fuller. By highlighting cheekbone areas the make-up artist can model the shape of the face, making it more angular and dramatic, or creating a fuller, more rounded effect. The make-up is chosen, or to convey a certain mood or feeling. The best face for a make-up artist to work with is the rouded, more symmetrical face.

STAGES OF APPLICATION

In the following sequence you will see the basic routine, that should be sufficient in most situations.

CONCEALER AND FOUNDATION: After applying moisturiser, concealer is applied by means of sticks, cream or cakes. This will mask any minor skin blemishes. It is available in a range of shades to match most skins. After the concealer follows the foundation, in either a cream or lotion. This will ensure a uniform and smooth complexion. Also the foundation is available in a number of skin tones.

THE EYES: When applying make-up to the eyes there are three basic categories to cover, shadows, liners and mascara. The line of the eye lashers is emphasised with pencil. The upper lids are shaded with a combination of eye shadows or high lighters. Shading can also be used along the line of the lower lashes. Eyelashes can be accentuated with mascara, either in cake form or in the form of a wand. This will make the lashes appear thicker and longer. Eyebrow pencil powder can be used to give definition to the eyebrows.

LIPS AND CHEEKS: Definition is given to the lips with a lip pencil. This creates a definite and concentrated colour. The overall colour of the lips is then added in a some what lighter colour, with either lipstick or lipgloss. To give some colour to the cheeks the make-up artist uses a toner or blusher.

MAKE-UP CHECKLIST

1.   Eyeliners
2.   Mascara
3.   Eyebrow Pencils
4.   Eyeshadows, Sponge applicator and make-up brush
5.   Concealer
6.   Foundation
7.   Lip Pencils
8.   Lipsticks and brush
9.   Blushers and brushes
10.   Lipgloss
11   Cosmetic sponge
12.   Face powders and puff
13.   Highlighters

CHAPTER 5

FASHION

FASHION PHOTOGRAPHY

In fashion photography the one most important element is the clothes. The model, setting and clothes must complement each other. A striking model might inspire the photographer to find clothes that will suit the model or the setting might raise ideas about the style of clothing that would be needed.

Many young fashion photographers has the problem of finding the right clothing for his pictures. A solution to this problem can be either to visit boutiques or even the local fashion schools. Chain stores might also be willing to help but this normally depends on the manager of the individual branch. Photographers are not always up to date with characteristics of different textiles so do not be shy to consult the experts on how the clothing should look, the type of figure they are designed for and even the right king of setting.

Pose is always a crucial part of creating a good fashion photograph. Often a static pose will show the garment at its best. Other times the swirl might create the right mood to show the clothes in. It can also work to try new poses in abstract ways. In this way the photographer can create his own unique style of displaying the garments he uses in the photograph.

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Fig. 5.1. Fashion photography

FASHION ON LOCATION

Take your time when considering props for a fashion shoot, as this can pro-
vide short cuts to producing more relaxed and natural pictures. The props
and setting can lead you to suitable poses, so that everything compliments
each other. Physical elements may help in a shoot rather than be a problem,
for example, the model might raise her hand to stroke her wind blown hair
away or to shield her eyes from the sun. If caught at the right moment little
things can be photographed as a pose and may be just the kind of pose the
photographer was looking for. Eye contact with the camera can produce very
direct images which can be appropriate in fashion photography as the viewer
are more likely to associate him or herself with a good-looking model.
Humour can also be good, if you can make a viewer smile you have made an
impact. A rule; always keep the camera chest high because anything higher
will make the models neck appear too short and if kept lower the neck will
appear over emphasized. Even though soft light is always more flattering on
the skin tones, a hard light is sometimes necessary in order to pick up
the textures of the fabric.

FASHION IN THE STUDIO

When the photographer works in the studio he is in full control of props,
background and lighting. The photo becomes more artificial and loses a lot
of natural qualities.

A big advantage of being able to shoot in the studio is that natures elements
cannot affect you in any way, the photographer is the creator and he is in
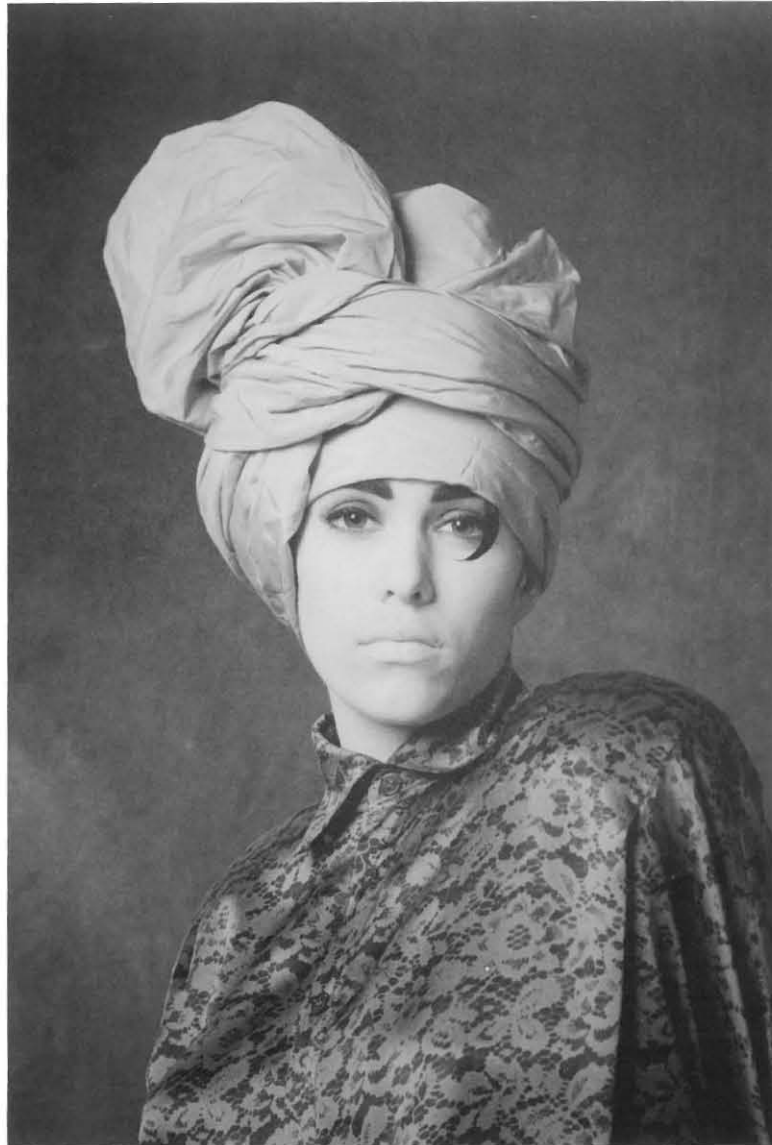control.

Fig. 5.2. Studio Fashion - New Manual of Photography

THE AUTHORS OWN WORK

PLATE 1

In this first insert of the researcher he used two models. He chose a setting
that had some old buildings in the background to create contrast with the very
modernly dressed models. The photographer used a pentax 135mm F2.5 lens at
a shutterspeed of 60 and a F-stop of 5.6. He waited till just before the sun-
set so as to get a soft light.
This glamour shot falls in the fashion category. The aim of this photo was
not to show the beauty of the models as in glamour portraiture but rather to
promote and exhibit the clothes used in this photo.

Fig. 6.1.   Authors own work

PLATE 2

This glamour portrait was shot in the studio. The model was dressed in black with knee-high black boots. The photographer used red and blue sheets of poster paper to give colour to the photo.
The model's most striking feature is her eyes and the photographer made full advantage of this.
The photo was shot on a Mamiya 6x7 with a 127mm lens at F8 at 1/125sec.
Because the photo was shot on a Mamiya 6x7, this photo can easily be cropped to turn it into a portrait instead of a full length figure.

Cropping it can improve the photo because the attention can be focused on the model's best attribute, her eyes.

Fig. 6.2.   Authors own work

Fig. 6.3.   Authors own work

PLATE 4

A lot of a glamour-beauty photographer's work is done in the studio, where he is able to manipulate the light and control most factors. This does not, however, mean that one would only work in the studio and not on location as the photographer will show in the next plate.

However in this plate I stuck to basis. I placed the model in front of a wild pinkish backdrop to compliment the seude jacket, she is wearing. I used a professional model and she worked through per paces.
I used a strong back light to create a light and dark side on the backdrop.
A soft box from above was enough to put some shine on the hair and a single soft box right from the front to create an evenly lit image.
I shot on Mamiya 6x7, 180mm lens at F-11 and a shutterspeed of 1/125 sec.
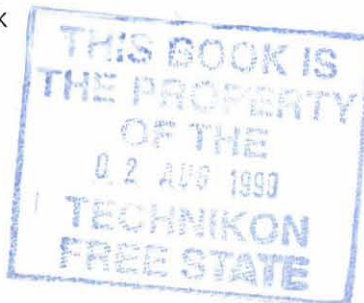
Fig. 6.4   Authors own work

PLATE 5

This fashion shot was done in the studio in B/W.
The model was dressed in black and the white background was well lit to create a good contrasty shot.

In this photo the photographer used a hat as a prop to enhance his photo-graph. The photo was shot on a Mamiya 6x7 with a 127mm lens at F11 on a shutterspeed of 1/125 sec.

Fig. 6.5   Authors own work

PLATE 6

I used slide film and created a different effect with colour reversal. It is also a portrait and was shot in the studio.

Creating an interesting background for colour reversal was easy. I used different colours and selected a F-stop that could place the background out of focus. The colour reversal did the rest.

My model was dressed in plain black to maker her stand out from the background. I used three lights. The first lit the background, the second was a softbox from above for the hair and lastly I used a softbox right from the front to avoidunwanted shadows in the face. This was taken on a Mamiya 6x7 with a 180mm Mamiya lens. The lens was at f8 and the shutterspeed at 1/125 sec.

Fig. 6.6 Authors own work

PLATE 7

This plate was shot on location in Bloemfontein. I had to wait for a clear
day so that I could get the polarized sky as a blue background. The big rocks
creates an almost surrealistic landscape together with the blue sky.

For this shot I needed a well built model, seeing that I wanted to shoot full
length figure shots and portraits.
The model was dressed in a black swimsuit, and for extra colour, added a red
chiffon scarf. Twirling the scarf around her face, adding the dark blue sky
and a yellowish wall, a interesting image was created. An added advantage
was the fact that the model had beautiful features. I did not use fill-in
flash because there was enough light. It was the direction in which the model
was facing that mattered and the shadows gave an added effect. It was late
in the afternoon and the light was soft.
I used the Mamiya 6x7 and 180mm Mamiya lens. I varied the F-stops and shutter-
speed to get different effects.

Fig 6.7   Authors own work

PLATE 8

In plate eight the photographer experimented with masks. Adding a mask can turn an otherwise plain portrait into a very interesting photograph. The photographer cropped the photograph tightly to avoid distracting images on the side and to focus all attention on the model's face and the mask. The model's face is partly hidden behind the mask, to create an interplay be-tween model and mask.
The model seemed to feel more at home behind this specific mask and it was easy for the photographer to direct her according to his ideas.

I used two light sources, one was to light the background, the other light was used to light the face and mask.
Using just the one light on the face and mask, this was done in an attempt to create a dramatic effect.

I shot this on a Pentax camera with a 135mm lens at F5.6 and a shutterspeed of 1/125 sec.

Fig. 6.8. Authors own work

PLATE 9

The photographer went on experimenting during this shoot by using hats.
The photographer tried to enhance this portraits by using props such as
hats. He used a big, colourful hat. He made the model tilt her head
forward brarly showing the face. All that is visible is the lips of the
model covered with lip gloss to make them look more sensual and attractive.
Not seeing the model's eyes creates a mysterious feel to this photograph.

The photgrapher used two lights when he was shooting this photo. He used
softboxes to create a more even light. There was no light on the background,
this caused the background to go dark.

This was shot on a 35mm Pentax with a 135mm lens at F5.6 on a shutterspeed
of 1/125 sec.

Fig. 6.9 Authors own work

PLATE 10

In this photo the photographer called in the help of a make-up artist. This
photo was not taken to express the models physical beauty but rather to
experiment with body paint and simular method of enhancing your photographs.
Seeing that the model lacked in other areas the photographer had her eyes
and the surrounding areas worked on. When printing the photo the photographer
cropped out all except the eyes and the areas around it.

The photographer used a Mamiya 6x7 camera with a 180mm lens. The lighting
was from the front purely just to light the important areas.

This photo was shot at F5.6 at a shutterspeed of 1/125 sec.

Fig. 6.10 Authors own work

PLATE 11

This photo might look like a straight forward portrait, that's exactly what
it is. No special lighting, no props, just a pretty face.
What the photographer wanted to show is the make-up and the difference that
it can make to a beauty shot.

The red lips and red fingernails immediately draws the attention to the face
because they stand out from the other colours which are very dark and dull.
Another factor that improves this shot is the pose. It is very contrasty
to the feel of the photo. The pose has its own message, this model looks
almost shy in this pose, but her make-up and red lips tells us another story.

The photographer used standard lighting, a back light to light the background,
a hair light to light the hair and two lights with softboxes to light the face.

The photographer used a Mamiya 6x7, 180mm lens at F8 on 1/125 sec.

Fig. 6.11.   Authors own work

PLATE 12

Glamour is not only fashion and beauty, it is also nude photography. The photographer took this nude in the studio but nudes can work just as good on location, if not better.

The photographer used lighting on the background as to almost turn the model intoa silhouette. He used a bright background which did not matter to much because the model was silhouetted against the backdrop and light did not really reflect onto the model from the background.

In other words the image did not have a cast when the image was printed. A piece of cloth was used to make the image a little more interesting.

The photographer used a Mamiya 6x7 with a 127mm standard lens at F8 on 1/125 sec.

Fig. 6.12.   Authors own work

CONCLUSION

To conclude this dissertation it is important to realize that glamour has
many different categories but one must inter-connect them and see them as
a single unit; glamour photography.

No one category can fully exist as a single unit, just like fashion is part
of beauty, so is beauty a part of nudes. These categories are weaved into
a delicate simbiotic relationship where the one's well being depends on the
other.

Glamour is not just pretty faces on paper, it is planning, organising and
orchestrating a shoot till the final result is what the photographer had
in mind.
For a successful final result the photographer must take into consideration
the lighting, the props, the equipment used but most important of the model.
If the photographer does not have the vision to choose the right model, he
will never be able to get that number one shot, that exclusive photo filled
with perfection that all photographers want to see in their portfolios.

So when next you look at a glamour photograph do not say that it is just
another pretty face rather consider the other factors that the photographer
had to take into consideration by taking the photo.

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