

# **RATHER DEAD THAN OUT OF FASHION**

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**A mini-thesis submitted towards the subject Visual  
Communication III**

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I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.

Signature : *CMaritz*

Date : *November '99*

# RATHER DEAD THAN OUT OF FASHION

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This mini thesis presents an overview of fashion terms spanning 50 years of fashion design. Aspects of my own designs, as well as technical development relating to photographic equipment, technique and styles have been included to provide as comprehensive a view of fashion as possible.

My project aims at showcasing the rich diversity of the fashion world, and I have intended wherever possible to trace developments and progressions in the aesthetic and technical contexts of fashion.

# CHAPTER 1

## BIRTH OF FASHION

The current trends in consumer's ideas and attitudes are noted, analyzed, interpreted and presented to consumers in a form of new styles. Designers do influence fashion in one important way, however.

They provide an unending series of new styles of consumers for their consideration. This consumers choose styles that best express their individual lifestyles.

Many precautions are taken to ensure that designers are presenting what the customer wants. Even, so it is estimated that at least two-thirds of the new designs introduced each season by the fashion industry fail to become fashions.

What is worn in New York today is not necessarily what consumers in less urban areas of the United States are ready to accept. The classic example of this is the case of skirt lengths in the early 1970's. Fashionable women in New York, Chicago, and San Francisco readily accepted the skirt lengths that fell just below the knee or mid calf. Yet, women in less cosmopolitan areas continued to wear much shorter skirts. The later women also considered the pantsuit the most important fashion in the late 1970's. Well after the skirt had replaced it in the cities.

## CHAPTER 2

## HISTORICAL BACKGROUND

(50's, 60's, 70's)

The fashion photographers of the 1970's often borrow techniques from various styles of modern art : Impressionism, Symbolism, Surrealism, even Cubism.

Like the painters who first developed these techniques, the photographers who adapted them to fashion work in the 1960's became embroiled in controversy. Late in 1965 Norman Norell, a top United States designer, expressed the annoyance of his fellow couturiers, "fashion photographers have really gotten out of hand. They distort a suit of dress beyond recognition."

His well-known colleague James agreed : "The important point of fashion is too often lost because the photographer gets involved in the model or the scene he is shooting *everything* but the dress."

Fortunately for the photographers, the fashion editors tended to side with them. The fashion director of Harper's Bazaar thought the complaints "come from designers who are older and not with it."

Vogue's editorial director said : "Though some of them undoubtedly prefer the ... conventional photography most designers are happy to be part of an avant-garde development. The acceptance of some distortion in fashion photographs enabled the photographers to give their work a really contemporary look. And that, according to Bert Stern, is where it is all at.

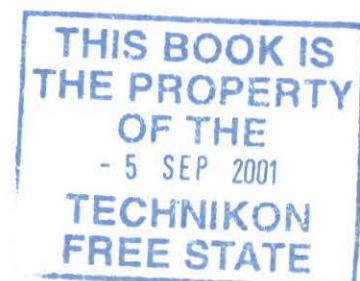
"The photographer has to respond to today" he says. If he does not he is getting himself ready to be absolute" For Stern this response can take the form of a pictorial comment on technology and its effects on society.



For Hiro borrowing a leaf from the book of his mentor Richard Avendor, it may involve using "contemporary models for the contemporary focus.", discovering, for example, the striking women to be found in such previously unfashionable societies as Puerto Ricans in the taste of Chicanos in the West. Hiro is also intrigued by the space age: his contract with Harper's Bazaar stipulates that he will be the first fashion photographer the magazine sends to the moon.

The fashion photographer of the 70's reflects trends in contemporary life in a way that would sadly perplex his professional ancestor, Gayne de Meyer.

He photographs fashion accessories so that they seem to loom larger than life because for many hell-bent consumers such goods really do have grotesquely immense importance. It makes his pictures more explicitly sexy, because the climate of today's world is sexually liberated. He has created an image of an existence that is concerned more with a down-to-earth life style and the clothes that are appropriate to it, than with the elusive fantasies of leisured elegance for the few.





## CHAPTER 3

## EQUIPMENT

### ARRANGING THE SHOOTING SESSION

Once an assignment has been assigned to a photographer, all the arrangements for the photographing itself are completely in his or her hands. This involves backing models, hiring specialists for make-up and hair styling, finding and obtaining permission for locations, renting or borrowing props, making any travel arrangements that might be necessary, and coordinating all these elements for a certain time on a certain date. The logistics can be quite simple when the photography involves a single model in the studio, or extremely complicated when the job calls for several models, elaborate props, export assistance, and a quantity of pictures (as for an editorial layout or a catalog) in an exotic location. The photographer becomes, in effect, a producer as well as a creative talent. Additionally, in the calculations the photographer must consider how much the budget will allow for each item and what arrangements can be made to fit everything within the budget. While budget is not usually a problem in advertising fashion photography, it can be an important factor in the lesser financed editorial assignments.

## SELECTING MODELS

Numerous factors influence the selection of models. Occasionally, the client will want to use a certain model, either because the model is identified with the product or because the client thinks he or she should be. When making the selection, the most important consideration is whether the model's features fit the desired image. Some models might be appropriate for a sophisticated European look, others for an energetic all American look. A woman might be Svelte, ethereal, earthy, or animated, a man may be athletic, rugged, fatherly or boyish. How they project these qualities determines the kinds of assignments they are chosen for like or actor, a model must be able to play a role. There are also those who become known for particular features. Beauty shots for eye make-up, for instance, would require someone with unusually beautiful eyes, and for lipstick, a full sensuous mouth. [53]

## LIGHTING

Lighting can be either tungsten or strobe or day light. Tungsten produces a steady flow of light that allows the photographer to determine before shooting exactly how much light there is and the nature of the shadows it is producing. On the other hand, it requires the use of film balanced for tungsten lighting, and this reduces the options open to the photographer.

## CAMERAS

During the first flouncing of fashion photography in the 1920's and 1930's, most work was done with view cameras in the studio, and as a result had a highly studied, posed, and stylized look. The view cameras has survived in a certain situations - for instance, in some catalog work where the poses are meant to be rather stiff and predictable. For some photographers and art directors, the large 8X10 or 4X5 images produced by the view camera also offer the advantage of being easy to retouch. The last majority of fashion photographers working today, however, use the 35 mm camera. Its light weight, portability, and speed of operation, combined with its adaptability to a variety of lenses, make it ideal for the broad range of styles practiced in modern fashion photography. It becomes an extension of the photographer, allowing him or her space to work in a much more natural and dynamic manner.

## LENSES

Telephoto and wide-angle lenses for 35 mm cameras have become an integral part of fashion photography for the many effects they are capable of achieving. Among long lenses, the most popular are the 105 and the 35 mm, although the 500 mm has come into greater use as technological developments have made it possible to reduce its size and weight.

With a long lens, the photographer can do tight close-ups of the face, eyes, or lips without crowding the model and without the perspective distortion of features caused by a normal 50 mm lens. Long lenses also cut down on the dept of field so that the camera focuses on the subject and cuts out both background and foreground; the cut-of-focus surroundings become an effective, sometimes dramatic, abstract design, and the emphasis is placed on the product





itself. Wide-angle lenses range from 15 to 35 mm. The 28 mm wide-angle lens is used not only to create broad, panoramic views, but also to enhance visual interest by exaggerating perspective. A model, for instance, can be made to appear taller and more slender, or a certain feature such as a shoe or a hand, can be given greater prominence in relationship to the rest of the figure. Likewise, any arrangement of forms in depth, such as a road, a running fence, or a grouping of models, becomes more pronounced and dramatic.

## **FILMS**

The kind of film used can also effect the look and style of a fashion photographer's work. For colour photography, many advertising clients prefer and even ask for a particular film to be used. For example, one of the Kodachrome films is sometimes requested because of the way it reproduces skin tones and other colours. Kodachrome film is also an extremely fine-grain film with high resolving power so that the image quality holds up very well in the process of enlargement for reproduction in a magazine or advertising.

A fast Kodak Ektachrome film, on the other hand, may be requested in order to provide various creative possibilities for editorial purposes. While most colour films are close to each other in colour reproduction, there are slight distinctions that appeal to different people, and this results in specific recommendations.

Since the fashion photographer's clients call for positive colour film (transparencies), all the work has to be done in the camera, with the help of different lenses, lightning setups, and filters. What appears on the developed slicks or transparencies is what the client receives as a completed job, after the photographer has done some preliminary editing.

## CHAPTER 4

# HAIR

## SHAPES OF THE SEASON

### BUBBLE CUT

This '90's take on a 60's shape is ideal for anyone who likes to look modern or works in a creative setting. For high style, Trisha Mollica snips the nape shorter and leaves side pieces longer to soften the cut. Styling is simple! Comb through gel and start drying at the top, lifting the crown high. lift and curl each section to create a round shape, then back comb the crown and tuck front pieces underneath longer sides.

### FULL CIRCLE

The super-rounded cut has not looked so great since Liz Taylor wore it in the 30's! it all comes from uniform layering. Jody Kinney likes to add easy updates, like wispy ends, a tapered nape and short, razored bangs.

### ARTFUL ILLUSIONS

If you want a short cut that is easy to care for and quick to style, this cut from Pat Bromer fills the bill nicely. The strong, slightly wide exterior shape makes an elongated face look fuller. If you have a wide face, the cut should be adjusted to full just below the chin.

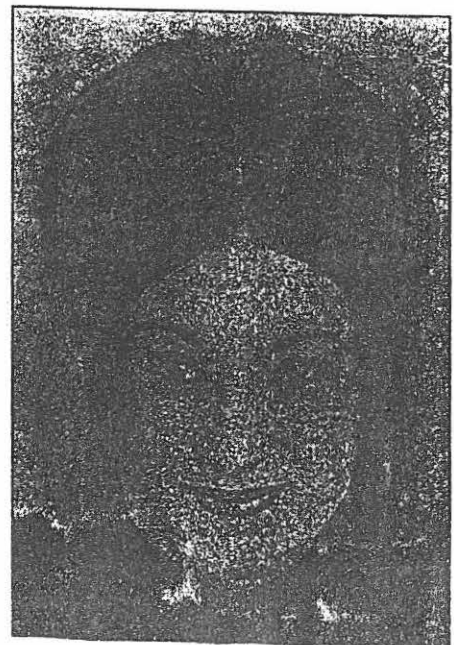
## ARTFUL ILLUSIONS



BUBBLE CUT



FULL CIRCLE





# NAUVEAU CHOP



## NOUVEAU CHOP

If you have been growing out a chop cut, chances are it is difficult to style. That is because grown-out ends lose their shape, causing your cut to lose its style. Keep the length, but get ends rechopped and suddenly they are easy to flip up again. Make the look thoroughly modern by colouring these grown-out slides with a brighter blonde. Now, they are part of a total fashion statement.

## HAIR AND MAKE-UP SPECIALISTS

A stylist might also be able to work on hair and make-up, but usually, budget permitting, these jobs are handled by specialists. Like photographers hair stylists and make-up artists have distinctive styles and the criteria for selecting them are based on the requirements of the job. Some hair stylists, for instance specialize in a natural, windblown look, while others create elegant, sculptured styles, certain make-up artists are adept at creating bizarre, theatrical effects, and others specialize in a healthy, all-American image. How they work with particular models is also a consideration in their selection.

## FASHION

### MAKE UP

Close-ups reveal the smallest blemish and colour transparencies cannot be retouched. The technique of make-up has become more intricate with the increase in demands of photographic precision and the expanding technical possibilities and has almost turned into "painting in miniature."

As an introduction into the secret science of make-up the well-known fashion photographer Hubs Flöter created this series of pictures together with Gloria, an experienced photographer's model. [53]

We witness the various stages of a so-called full make-up.

- A) First, superfluous hair which would disturb further manipulations is removed - particularly from the eyebrows, with a special pair of tweezers.
- B) Sometimes the rings under the eyes are quite dark after hours of standing and working, they are covered with light make-up.
- C) For a bold line directly above the eyelashes, emphasizing the eyelid, the pencil must be very painted and the hand holding it very steady. Close-ups reveal even the smallest blemish which can hardly be removed by retouching.
- D) In order to make her eyes appear larger still, Gloria paints tiny white triangles in their inside and outside corners with a brush and white make-up.

- E) In a youthful face the expression becomes more interesting through "hollow cheeks" made up a little darker.
- F) The mouth is given firm contours through a neat, clean line of lip range.
- G) The outlined area of the lips is painted evenly in the required colour with the lipstick and covered with glossy varnish so that the lips retain the fresh, moist sheen on which fashion photographers insist.
- H) Finally, the effect of the handiwork is judged in different lighting. After a few minor improvements and touching up the model is ready to face the camera.





106

**A**

07

106

**B**



**C**

**D**

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# JEWELRY

## HISTORY

Jewelry is the ultimate decorative accessory. Jewelry of same sort has been worn since prehistoric man first strung beans, shells or animal teeth and hung them around his neck. Today, men, women, and children wear jewelry in many forms, including bracelets, watches, necklaces, earrings and pins.

Jewelry is divided into two classifications : Fine jewelry on fashion (costume) jewelry.

The first category refers to all jewelry made from precious metals (gold and platinum) in combination with precious or semiprecious gems.

Fashion (costume) jewelry refers to all jewelry made from other metals, including precious silver, or from unusual materials (wood, glass, beads, etc.) and semiprecious or imitation gems.

Fine jewelry is generally expensive and fashion jewelry inexpensive, but excellent designing has often boosted the prices of fashion jewelry into the range of fine jewelry.

In the twentieth century, princess Alexandra of England popularized the dog collar especially of pearls. Wristwatches were worn after world war I. Brooches and strings of cultured pearls were popular between the world wars. During the 1920's women were dangling earrings. Costume jewelry became important during the 1930's and continued on through world war II and postwar years.

Popular styles included different pins, particularly shaped like initials and animals.



Silver charm bracelets of the 1940's gave way to gold ones in the 1950's.

Wristwatches continued in popularity for both men and women. All types of costume jewelry continued to be worn, with plastic being adapted for use by the 1960's.

Bracelets, rings, necklaces, and body jewelry were also popular in that decade.

Silver and unusual materials became popular.

Costume jewelry from the 1970's and into the 1980's has followed several routes. Some styles are replicas of classic gold jewelry but of popular prices. Other are obviously plastic, often in geometric shapes in whatever colours are currently fashionable.

Then there are glitzy or showy styles in all kinds of plastics, metals and fake gems.

## CHAPTER 5



DAVID BAILEY



**DAVID BAILEY**

David Bailey was born in Leytonstone in 1938, but he was brought up in East Ham in the heart of London's East End. He became interested in photography when he was twelve, influenced by the Walt Disney and nature films he watched avidly in the local cinema. He borrowed his mother's Box Brownie and developed his own photographs in the cellar.

When he was sixteen, his interest was stimulated again by the photographic images produced for the covers of jazz record albums.

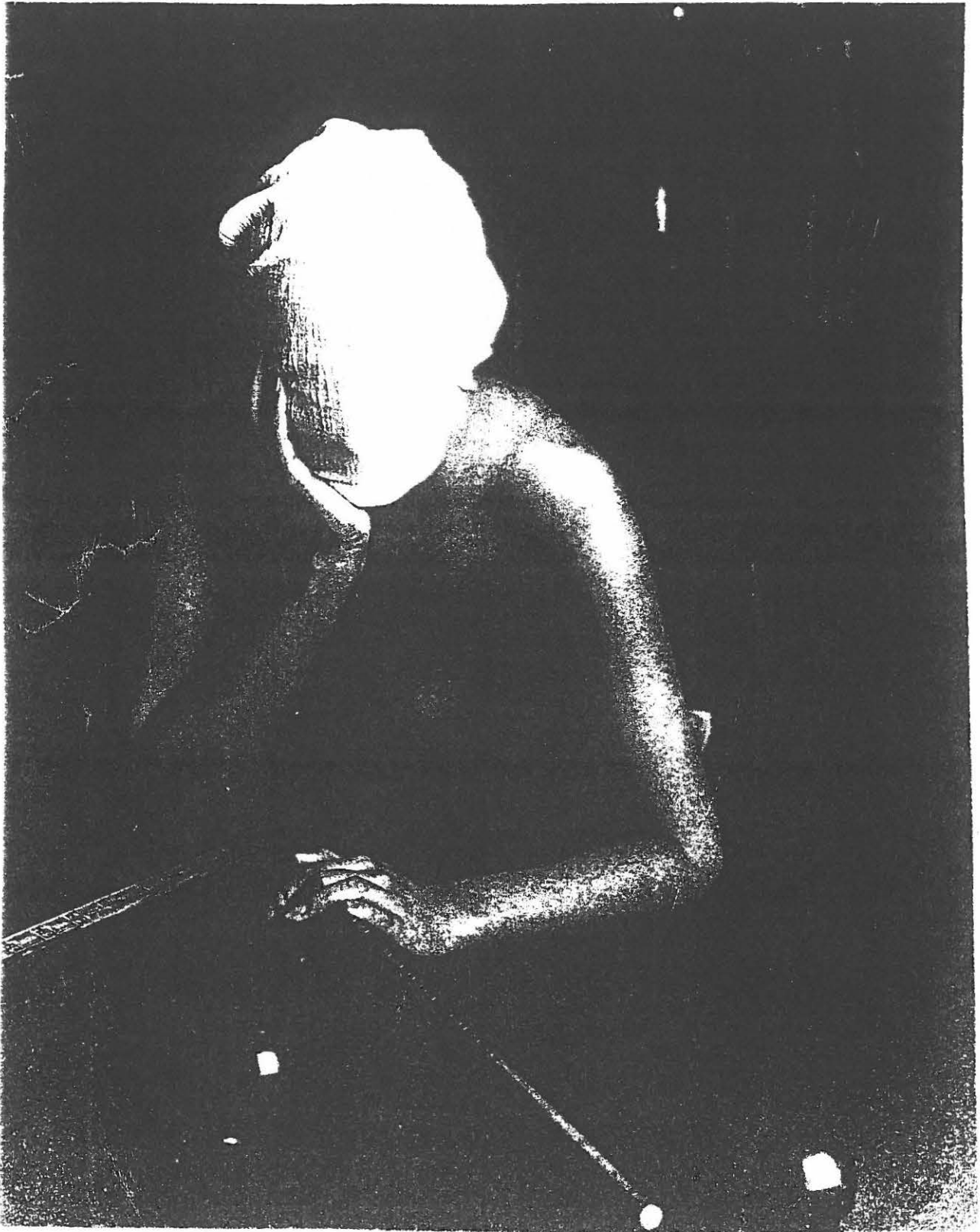
He served in the Air Force in Singapore. At eighteen he began to take photography seriously. On his return to England he joined the studio of fashion photographer John French, where he worked for eleven months. He continued his apprenticeship at Studio five for a short time before embarking on his own professional career.

In 1960 he was contracted to British Vogue where he immediately began to create for himself a formidable name as a fashion and portrait photographer. During the 1960's he became a seminal figure on London's social and artistic scene, as much a creator and arbiter of fashion as it is recorder.

His one-man exhibitions have included those in London at the National Portrait Gallery in 1971 the Photographers Gallery in 1973, and the Victoria and Albert Museum in 1983. A complex personality, full of contradictions, Bailey today seems to be at a crossroads in his career as a photographer. Currently he is moving steadily away from the fashion photography which made him famous. He lives with his wife, the model Marie Helien, near Regent's Park, and has just completed *Baileys' NW1*, a book of photographs taken in the run-down and neglected parts of



# FIGURE 5

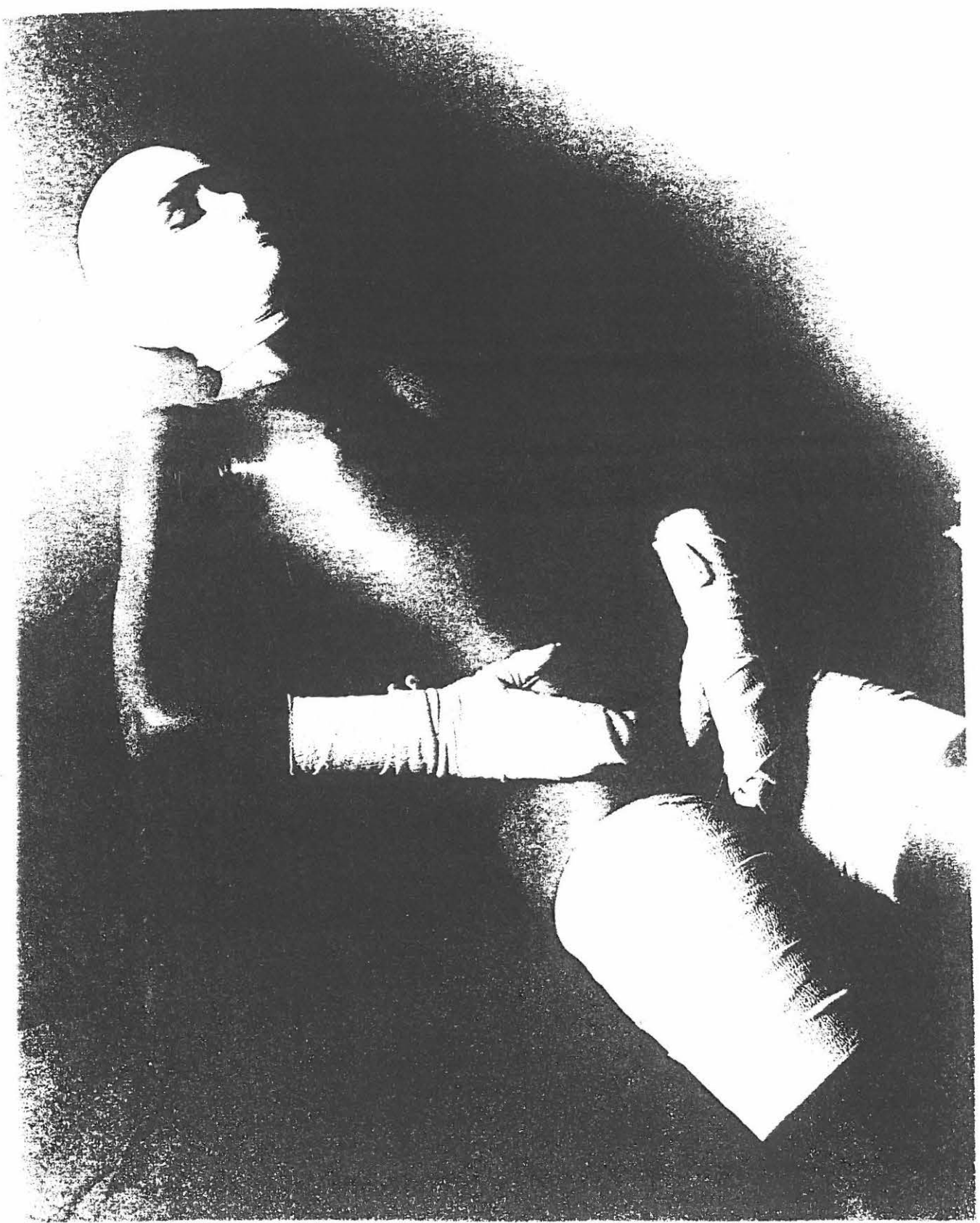


Source: MASTER PHOTOGRAPHERS

that district of London, and which explore shape and pattern in such subject matter as drainpipes and derelict warehouses.

The cameras he used to the job dictates it to some extent. For the NW1 book he used the 10X8 but it was not practical to carry it around and so he used the 4X5. He also used 35 mm. About lenses, lightning and films. He did not take many lights with him on a session. "He try to make do with what is available." He prefer banks of soft lights in studio. He liked the British Bowies system - it is a good unit and reasonably priced. He used kodachrome for 'editorial' lately he used 5X4 Fujinon lenses quite a bit, they make a special soft lens which is very good for shooting colour and especially for beauty shots. He also liked Schneider lenses.





Source: MASTER PHOTOGRAPHERS

He was interested in photography from the age of sixteen. He borrowed his mother's box brownie and take photo's of everything he saw. Photographers saw his photo's and they learn him also new ideas.

The reason why I am choosing him he was a inspiration for me the way he take photo's and how he became famous.

He had joined the studio of a fashion photographer John French where he worked for him. And eleven months later create for himself a formidable name as a fashion and portrait photographer.

And that is my idea of became famous. Many photographers who like to take fashion photo's learn ideas and techniques for me and that is a inspiration. And in the future I will also create for myself a formidable name as a fashion photographer.





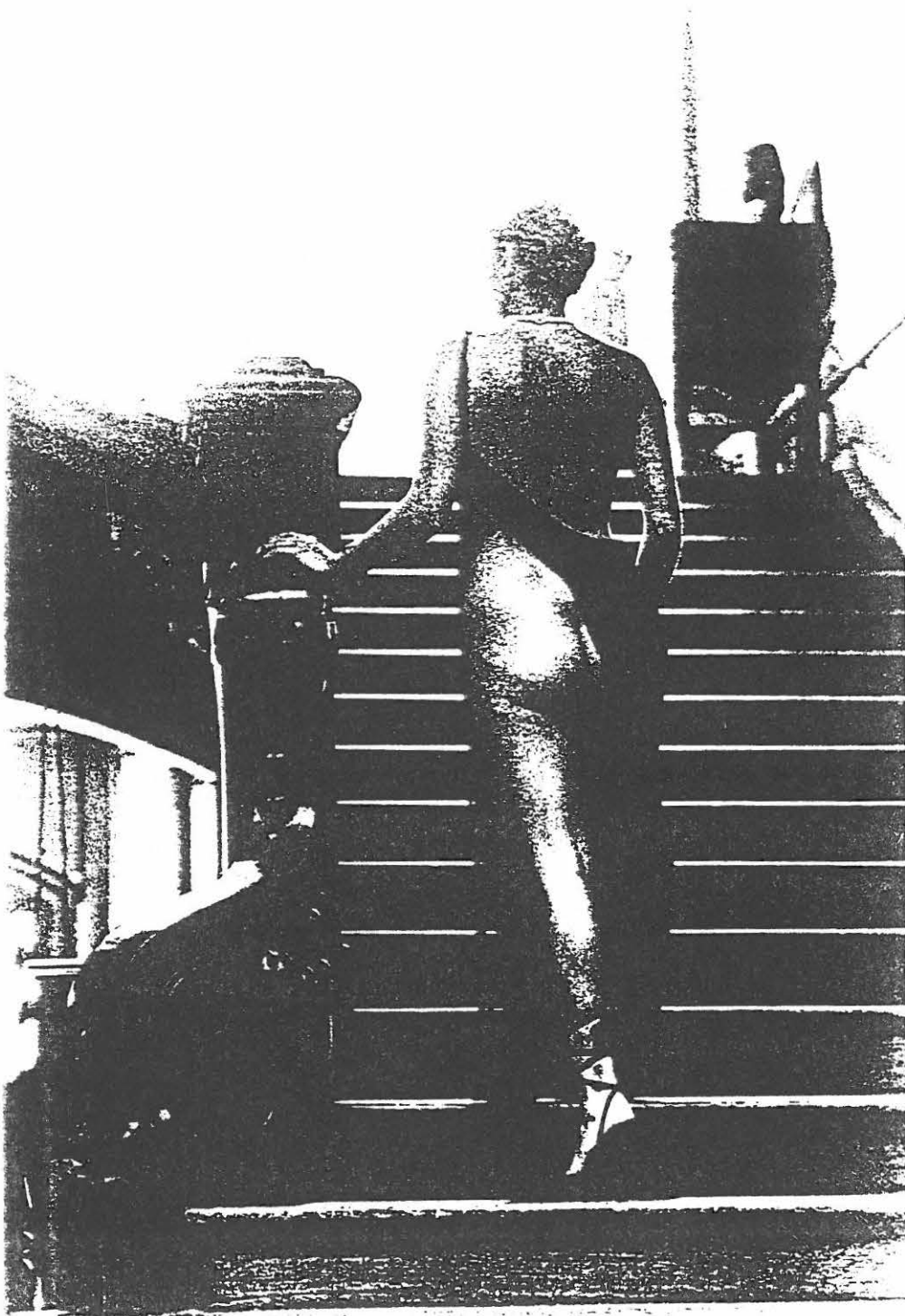
## HELMUT NEWTON

Helmut Newton, the "high priest of erotic photography" was born in 1920 in the decadent society of post-first world war Berlin. He was brought up in Germany but is now an Australian citizen. In 1936 he began his photography career as an apprentice to the German Photographer Yva, who specialized in fashion, photography, nudes and portraits of dancers. For the last twenty years Newton has lived in Paris with his wife, June who is herself an accomplished photographer working under the name Alice Springs.

From 1960 to 1970 Newton worked regularly for French, Italian, English and American Vogue as well as for Elk, Marie Claire, Jordan Des Modes, Nova Queen and American Playboy. During the last few years he has worked more or less exclusively for French and American Vogue and for the German magazine, Stern.

In 1979 he was the subject of a British documentary made for Thomas Television by Michael White. He has had one-man exhibitions at the photographers Gallery, London, in 1976. The Nicholas Wilder Gallery, Los Angeles, in 1976, the Morlborough Gallery, New York in 1978, the American Center, Paris in 1979, and the G. Ray Hawkiner Gallery, Los Angeles, in 1980.

His equipment was tremendously simple. He was not interested in the hardware of photography. In terms of lightning he have hardly ever used Bakers, perhaps only ten times in his life. He prefer to use a available light and when it is not strong enough he amplify it with a photoflood. Usually one is enough, even where there are a lot of people in the photograph. He used anything form 250 watts to 500, but usually 500. Sometimes he mix in light from a blue globe tube - that is electric light supposedly balanced for daylight, it is cool the pictures down a bit. He always changing his techniques and experimenting with it.



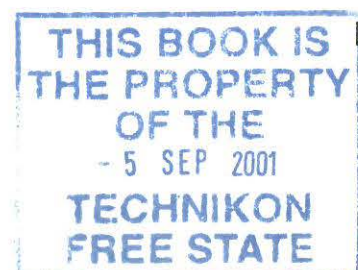
Source: MASTER PHOTOGRAPHERS



The one thing he was considered about was that the lenses are in good condition. He tests them religiously to make sure they are sharp. He prefers to use a 2 1/4 square format camera. His recent exhibition was shot on two old Roller flex camera's that he have for ages. When he was not using a camera anymore, he gave it away. He hated cluttered cupboards. People tell him that he ought to use a 8X10 camera to overcome grain, which he hated and to get the right texture to a woman's skin, which was important to him.

He use the standard 80 mm lens and also the very high quality 35 mm that they made years ago. With 35 mm he used 35, 40 or 50 mm lenses. He used telephoto only for special effects or when he can not get near enough to the subject. He did not mind 35 mm used vertically but he hated the long, narrow, landscape format, which he found unpleasant. He loved the square format - typical of the 1930's which was the era of the Rolleo flex and also the period when he had his photographic education with the 35 mm there was not enough room on the negative you can not cram enough information on the side of the picture. He always find the things going on around him so interesting that he like to get a little further from the subject than is strictly necessary in case anything unexpected happens on the periphery. You can not always cut it off later if it doe not work. With the 35 mm if you do not have it right you do not get the picture, there is nothing to cut off.

When he was younger he worked for a lot of magazines. now he concentrate on just a few. He think one's pictures have a certain style that becomes associated with specific magazines. Pictures that work well in French Vogue might look totally cut of place in file or Marie Claire. He also think the magazines like to get together a team of photographers who are all working if not on the same wave length, then at least at the some level.



Apart from anything else he did not have enough ideas to work for lots of magazines you see magazines are the starting point for him in the developing of an idea. He was very lucky to had such a good relationship with French Vogue. No other magazines in the world would gave him so much space and had such confidence in him.

This branch of commercial or professional photography, which has been recognized for its innovative contributions for fine photography since the 1920's is basically divided into two fields, editorial fashion and advertising fashion. Editorial fashion covers all the photography commissioned by periodical publications - men's, woman's general consumer, and pure fashion magazine's as well as newspapers for use in reporting on and promoting current fashions. Advertising fashion refers to photography commissioned by manufacturers of fashion and beauty products either directly or through advertising agencies most fashion photographers are active in both fields which, though related, are distinct in their requirements and advantages for the photographer.



## HELMUT NEWTON

It was interesting to read about Helmut Newton. He is a man who like to photograph fashion and portraits. And the way he take it was different from other photographers.

I choose Helmut Newton because it was interesting for me to see how he became famous. In 1979 he was the subject of a British documentary made for Thomas Television by Michael White. He had a one-man exhibition at the photographers Gallery, London in 1976, and at many other places.

Many people know Helmut Newton as a very creative photographer.

I enjoy it to take fashion and portrait pictures. And for the future I like to become a photographer for a magazine. And Helmut Newton was a inspiration for me of the way he take for magazines.



## SARAH MOON

### FASHION PHOTOGRAPHER

Sarah Moon lives and works in Paris. Although she spend much of her early life in England and went to an English Public School, there is no doubt that she is utterly French. After a happy childhood she drifted into modeling at the age of nineteen. At this she was successful, working regularly for such magazines as Elle and Marie Claire. Also in this period she worked as a stylist, arranging props and clothes for photographic sessions.

With no clear-cut sense of direction, indeed almost by accident, she began taking intimate pictures of her fellow models during the long waiting periods in studio's and dressing-rooms. Later she graduated to taking photographs for individual models portfolios. In this way her work came to the attention of the progressive 1960's fashion world.

Soon, her talent acclaimed by the more forward-looking fashion editors such as Cardine Baker, Meriel McCooley and Molly Parkin. She was working regularly for innovative publications like Nova and the Sunday Times Magazine.

Sarah Moon get into photography with modeling. Someone asked her if she would pose for pictures and she had nothing else to do at that time and she agreed. She was nineteen and she was in the street when she met Susan Archer, a model-turned-photographer.

At a time she was married to a painter and he thought modeling would be a good way of life for her, so she took it up. For herself she had no strong feelings about taking up a career in modeling. She knew nothing about that world. [53]





Source: MASTER PHOTOGRAPHERS

Photography came later. At first she take photographs of models hanging around the studio waiting, or in the dressing-rooms. Then some of the girls needed photos for their portfolios. Fashion photography was very exciting in the late 1960's. She was already making a living as a model and so I could accept or refuse work, pick and choose. She started in England where everything was happening with magazines like Nova and people like Molly Parkin were very creative. Most of Sarah Moon's images is familiar to her. She had a feeling of dejavu when she look through the lens. What she recognize and like to see is mood, the atmosphere of a scene that somehow tells a story.

She never photographs reality. That is the reason she never do reportage. She can not bear to be pushy, to intrude people forget how cruel the camera can be. It seems often to reveal more than the naked eye. Beauty of the shapes and colours that appeals to her. She also thinks there is a ceiling to real purpose of fashion photography is to serve the client and sell the product.

She did not work with a flash. She used day light and also use tungsten. Her main technique is to use grain. She also photographed in colour when she can choose the colours. Black and white is more dramatic, further removed from reality.

She never used short lenses. She work a lot with a zoom and never know exactly the length that she using, but it is usually 70 mm, 80 mm or even more. She never used wide-angle. She also had a problem with space. She sees life a bit more cropped than other people. She only used 35 mm camera's Nikon and Olympus. And always used a tripod. Sarah Moon said photography is perhaps the only way to learn how to see.



Sarah Moon is absolutely a inspiration for me to do fashion photography. At a very young age of her life she did modeling, but she was not really interested in it. Later she decided to be a photographer and photograph models. Her first photograph she took was models hanging around the studio waiting or in the dressing rooms. And some of the girls needed photo's for their portfolio's.

And that made her more interested in fashion photography. I can identify me with Sarah Moon the things she did and were interested in is the same as mine.

When I am in a situation where there are many people, there is always one who wanted photographs. And they always asked me to take the pictures.

And many models asked me to take photo's for them for their modeling. And that made me just more interested in fashion photography.

Most of the things I most like of Sarah Moon is that she was very creative and think in a other way than other photographers.

She can create something out of nothing and leave her own unique stamp on it.



## CHAPTER 6

## OWN WORK

### FIGURE 9 : JEANS IN LANDSCAPE

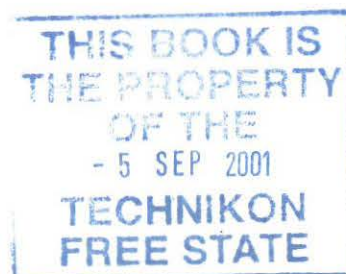
This photo was taken with 35 mm camera. The film was a 100 ASA Agfa colour film. It was during the holiday and i decided to take fashion photo's of jeans in a landscape.

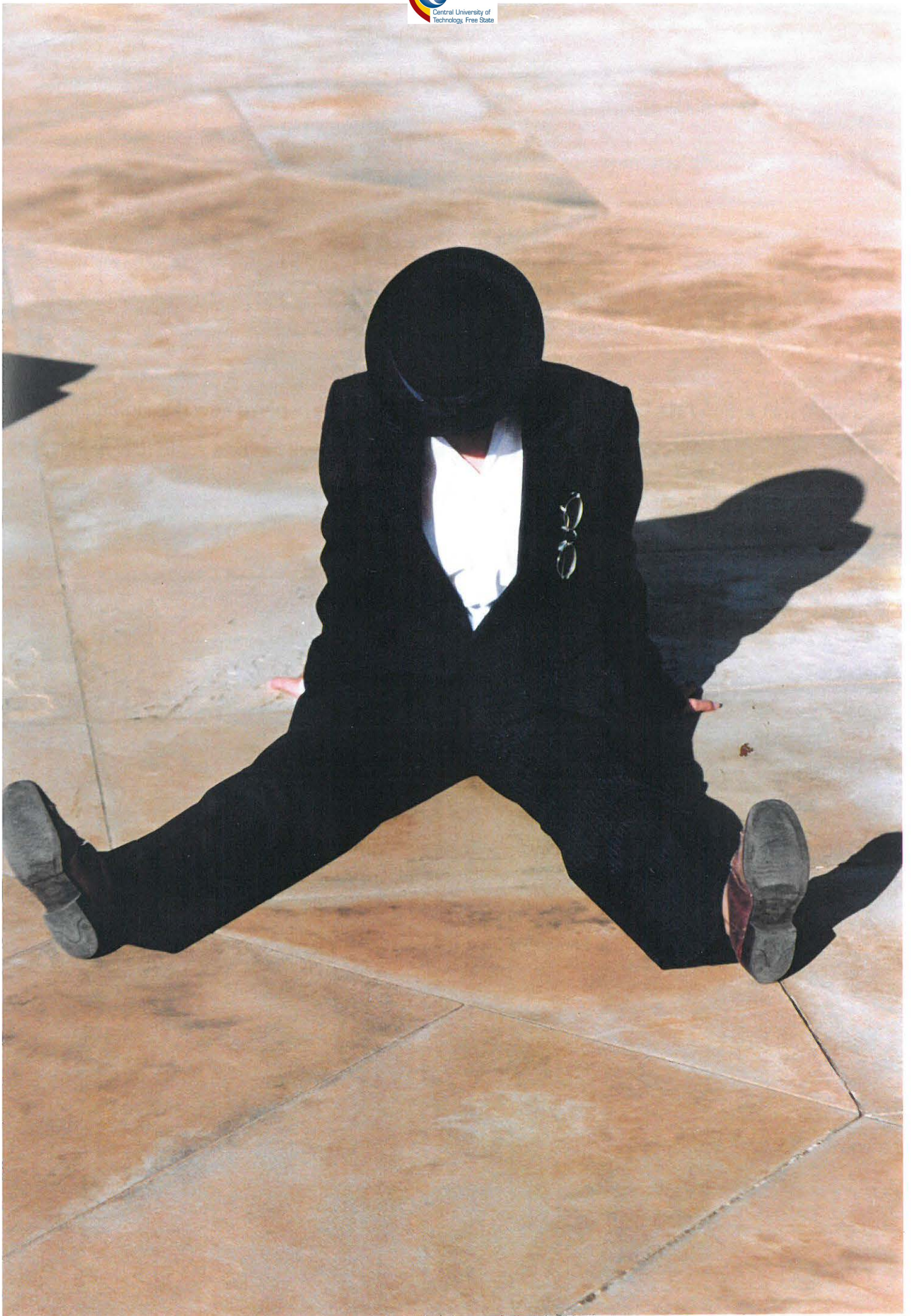




## FIGURE 10 : WOMAN IN A SUIT

This photograph was taken with 35 mm camera and 100 ASA colour film. The idea was to shoot a woman in a suit to show other people that woman also looks fashionable in men's suits.

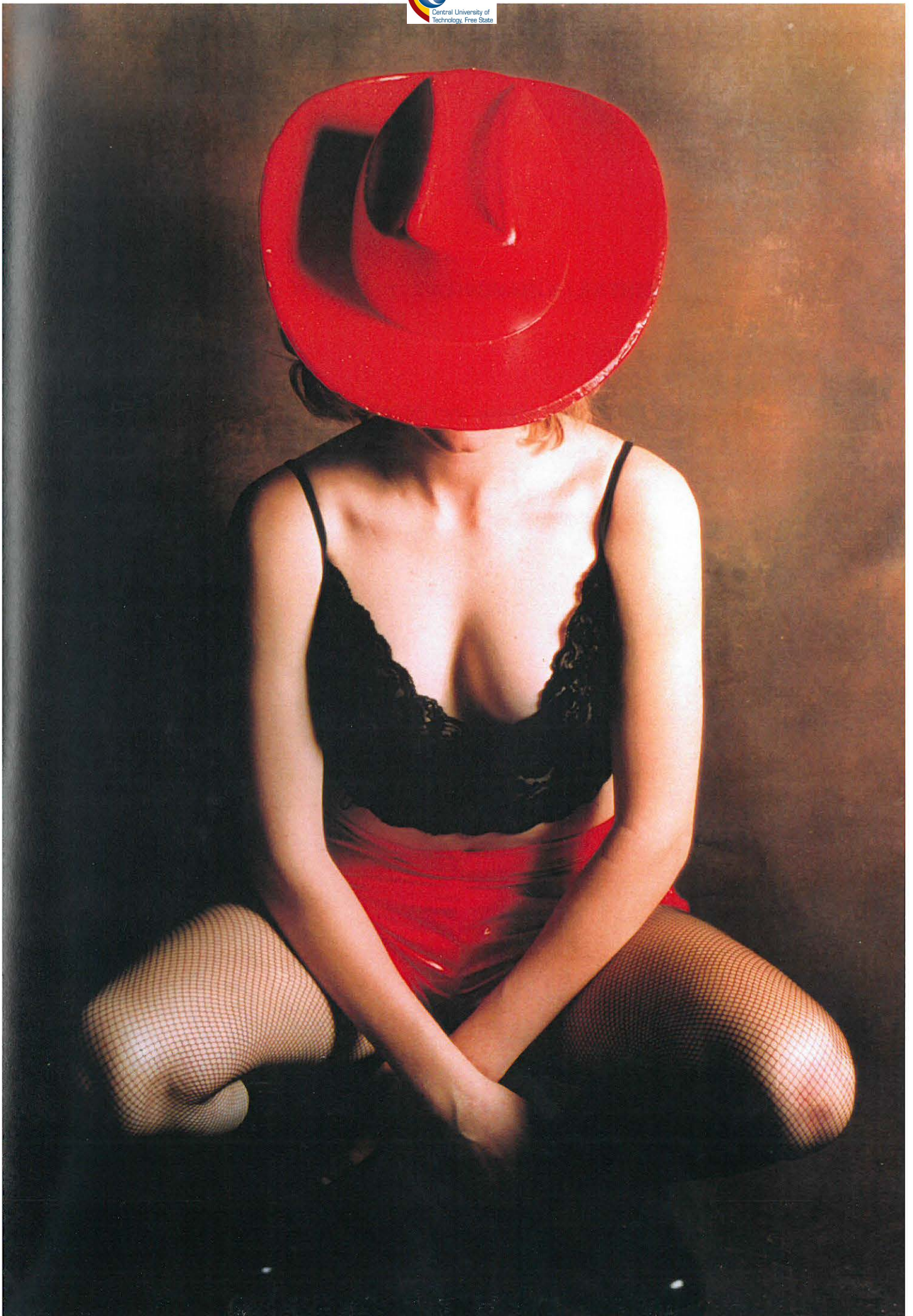




## **FIGURE 11 : COWBOY GIRL**

This photograph was taken in a studio with 35 mm camera and 100 ASA colour film (Agfa).  
Woman with black and red looks hot and the cowboy hat tell the story.







## **FIGURE 12 : FASHIONABLE LEATHER**

This photograph was taken in a studio, 35 mm camera and 100 ASA colour film. The idea was to shot the zips of the top and the skirt.



## **FIGURE 13 : NUDE WOMAN**

This photo was taken with 35 mm camera colour film 100 ASA (Agfa).

The woman in the landscape think of everything around her.







## FIGURE 14 : DREAMING ONE

Studio and 35 mm camera colour film 100 ASA.

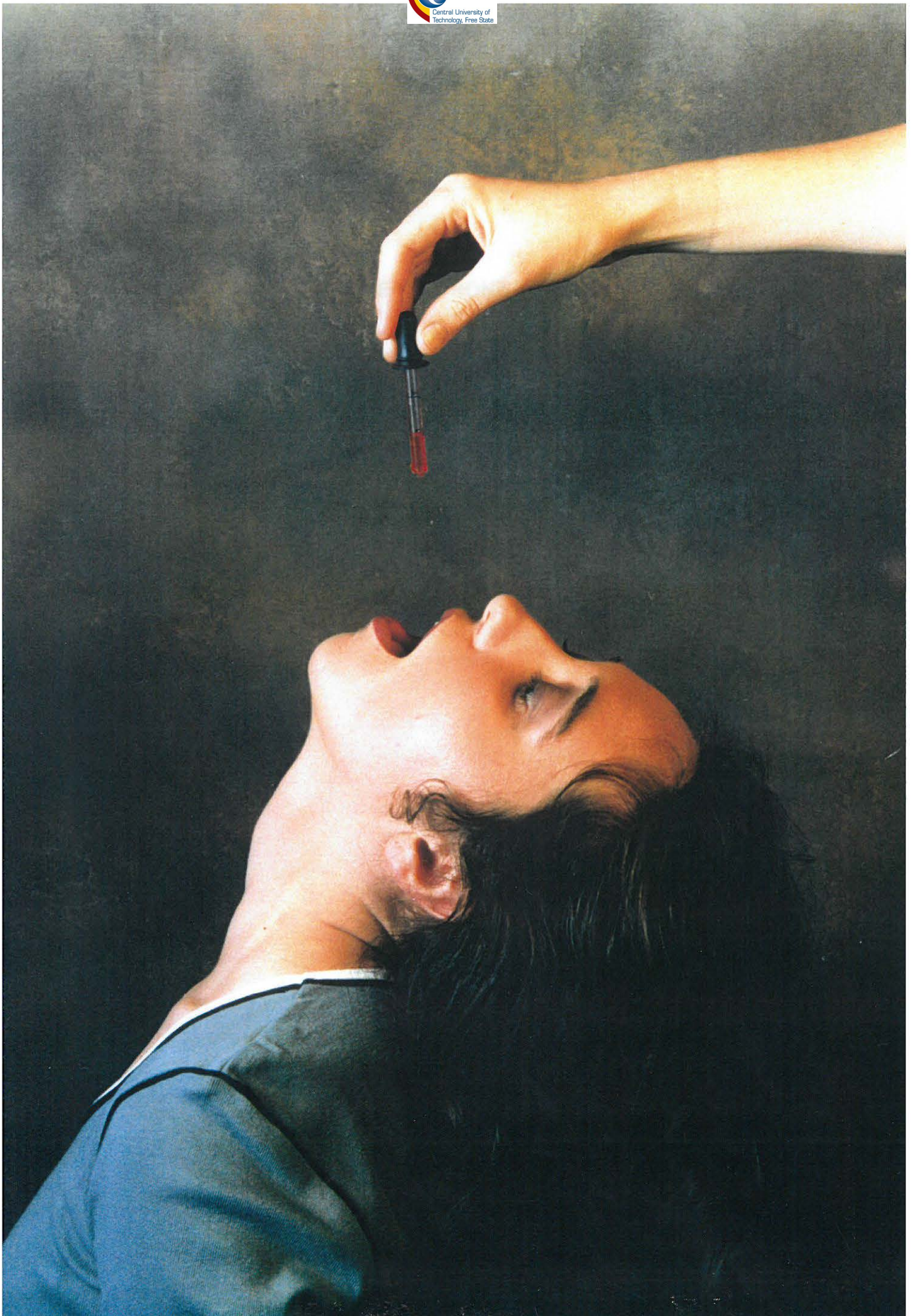
The girl dreaming of somebody she knows very well.



## **FIGURE 15 : RED LIPS**

This photograph was taken in a studio with 35 mm camera and with colour film 100 ASA Agfa. The red drops dripped on her lips and then her lips becomes red.







## FIGURE 16 : PHONE SOMEBODY

This photograph was taken with 35 mm camera, colour film (Agfa) and 100 ASA.

The model was standing on a wall and I was sitting on the ground and took it from another angle.



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