

FASHION GLIMPSES

BY

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INTRODUCTION

Magazines are aimed at specific target audiences and can thus produce remarkably accurate information on the aspirations and pre occupations of generations of magazine readers.

It is fashion which has become the dominant area of interest, occupying a section of virtually every magazine and supporting a relatively large number of specialist ones.

The most consistently successful of the specialist fashion magazines over the years has been Vogue, at various times published in ten different countries, and today appearing in American, British, French, Australian, Italian, German, Brazilian and Mexican editions.

Photography has played a crucial role in the development of these ancillary areas and it has a power unmatched by any other medium. It can make exotic luxury items seem tangible and attainable and the most ordinary seem unfamiliar and extraordinary.

CHAPTER ONE

HISTORY OF FASHION PHOTOGRAPHY

THE BEGINNINGS

¹Photography was used to satirize fashion as early as the 1850's, though the results are more social history than depiction of fashion. The London Stereoscopic Company, and possibly other companies as well, produced sets of fashion oriented stereoscopic views consisting of two photographs side by side on a single card which when viewed through a stereoscope give an optical impression of three-dimensionality.

The only commercial use of photography to document fashion before the 1880's appears to have been the "*carte-de-visite*", a standard size photograph which was used for portraiture and could be "*mass produced*".

Faced with the problem of presenting FASHION for the first time, the earliest fashion photographers drew on established conventions such as those used in portraiture. The work of one studio, the "*Maison Reutlinger*", possibly the most important in nineteenth century fashion photography, illustrates this.

It seems certain that fashion photography of the 1880's and 1890's also adapted various conventions of pose and expression's ²from hand-drawn fashion plates which showed the fashion to great advantage. Fashion photographs of this period were, in fact, made to look as much like fashion plates and as little like photographs as possible.

The use of the camera to record fashion for commercial purpose - that is, true fashion photography - developed slowly. Photography that could easily capture the details of a garment must have had enormous appeal as replacement for the expensive, time-consuming drawings and engravings used in French magazines catering to women.

The earliest published fashion photography appears to have been engraved translations of photographs made for French pattern books around 1881-82.

1 Nancy Hall Duncan; THE HISTORY OF FASHION PHOTOGRAPHY

2. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY

These photographs, labeled: "*Document photographique de la Maison Reutlinger*", were considered merely visual aids to facilitate the work of the engraver who ordinarily would have employed a live model.

In 1901 the French periodical "*Les Modes*", which relied heavily on photographic illustration, began publication. Its pages reveal that a various other firms such as "*Bissonais et Taponnier*", Felix, Henri Manuel, and Talbot, were doing the same type of fashion.

For the most part, fashion photography of this period was shot in the studio, but outdoor fashion photography also dates back to the first decade of the twentieth century. Fashion photographs ³also provided a convenient means of record-keeping for such designers as the Parisian House of Worth. They were intended not for publication but merely to record the ensembles designed each year.

The work of the early years of fashion photography has often been overlooked in favor of the more "*artistic*" work which was to follow. Yet in their straightforward style the fashion photographs of the nineteenth century reflect the values of the period and deserve serious consideration.

3. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY

PICTORIALISM

ADOLF DE MEYER

⁴The first important American Fashion photographer transformed straightforward documentation into fashion artistry.

Baron Adolf de Meyer was the first person to use the word "*fashion*" as the real thing. His technique was just a carry over of pictorialism. He made people want to see fashion. He made it glamorous.

De Meyer had since 1903 been a member of a dissident group of British photographers called The Linked Ring, whose aims were to create artistic photographs and to force a reluctant public to accept their work as a legitimate art form.

He gave a lot of his stuff to Alfred Stieglitz who had a gallery called 291. With the First World War he immigrated from Germany to New York in 1913. Condé Nast of Vogue hired Baron de Meyer to be his staff photographer. De Meyer continued his style of soft focus work for Vogue.

4. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY

WILLIAM RUDOLPH HEARST

⁵He was in charge of Harpers Bazaar. Hearst offered to tripple de Meyer's salary to come and work for him. The pictorial style was important between 1913-1924. In 1924 de Meyer left Vogue. After that Condé Nast hired Edward Steichen in 1924. The whole feel of fashion changed.

By 1930 pictorialism was a dead issue and with its demise went de Meyer's fortunes.

5. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY

MODERNISM

EDWARD STEICHEN

In 1924 the course of fashion photography was changed by the work of one man, Edward Steichen. The soft-focus effects of pictorialism were replaced by the clean geometric lines of photographic modernism. Steichen's contribution was to bring fashion photography into line with the experimentation occurring in European modernist painting and to liberate it from impressionist effects.

⁶The first fashion photographs to be published of models wearing corsetless clothes were taken by Edward Steichen at Poiret's Fashion house. These appeared in "*Art et Decoration*" in April 1911, and "*they were probably the first serious fashion photographs ever published*", as Edward Steichen himself said.

⁷Though Steichen's influence was pervasive, it was not stifling.

6. C. Castle, MODEL GIRL

7. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY

REALISM

⁸The development of the idea of realism in fashion photography had been gaining momentum in "artistic" photography throughout the Twenties. In the realistic fashion photography of the Thirties, the fashion depiction is very straight forward.

⁹In 1933 Martin Munkacsi, a Hungarian sports photographer under contract to Harper's Bazaar, effected a shocking and revolutionary change in the way fashion photographs were taken. His pictures was the first fashion pictures to convey blur. It was of motion; very informal. He made fashion photography even more casual.

¹⁰Of the English models working in London in the Thirties, Iris Lockwood, was photographed by Cecil Beaton, Horst; John Rawlings, John Edward, and Peter Clark. *"In those days they used the most enormous sort of camera with three slides that went through, and you had to keep still the entire time. You couldn't move between the three shots otherwise the picture would be out of focus. Often we had to what was called a 'model stand'. It was a stand with a bar across which was shaped so that it went into your waist, and as long as you had it there, you knew whether you were still or not."* The glamour of the Thirties was brought to an end by World War II.

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8. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY
 9. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHY
 10. C. Castle, MODEL GIRL



PLATE 1: CECIL BEATON, 1960's
Taken from: *The Sixties A Decade in Vogue*, 1988 p. 149

AVEDON, PENN AND THE FIFTIES

¹¹New York, the centre of creative opportunity and renewed hope after the Second World War, replaced Paris as the mecca of fashion photography by the early Fifties. The natural capacity of Richard Avedon's fashion style of the Fifties was perfectly suited to a war-weary society ready to enjoy its charming ease. Avedon's work of the 1950's, which he characterized as a "*vacation from life*", was a style born of the exuberance and versatility of youth. Throughout the Fifties Avedon's work changed, maturing, gaining in sophistication and skill, and moving progressively away from Munkacsi's straightforward simplicity. His work became less like a "*vacation from life*" until in the decade of the Sixties photography became the means for him to examine the stark facts of existence.

The other major leader of Fifties fashion photography is Irving Penn. Compared with the white-hot moment of spontaneity and immediacy which Avedon captured in his fashion work of this period, Penn's work aimed at different values; monumentality, formed clarity and quiet truth. His luxurious style is one of inbred elegance, tasteful and controlled. All of Penn's work can be appreciated in terms of its formal values; his use of line, volume, and silhouette reveals the remarkable intelligence of Penn's visual decisions.

¹²With the rebirth of haute couture in the Fifties after wartime austerity came a demand for glamorous models to show the new and exciting ¹³creations. Whilst Paris led the field in fashion, America provided some of the best models who were photographed in these new and wonderful clothes.

The best known of all British models in the Fifties, the first to give the profession prestige and the first to become a celebrity, heralded by the press as "*La Goalen*" was Barbara Goalen. She gave the impression that the Balenciaga and Norman Hartnell creations in which she was photographed actually belonged to her, rather than to the houses for whom she was selling them. Her greatest

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11. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY
 12. C. Castle, MODEL GIRL
 13. C. Castle, MODEL GIRL

contribution to modelling was when she and John French revolutionised fashion photography. *"Fashion in the daily newspapers"*, Barbara Goalen continued, *"had always been rather static and hard in presentation from the photographic point of view. But we really put the type of photography that we did in the glossies into the Daily Express and revolutionized the whole concept, because they had never seen anything like it before in the Dailies. They thought the photographs would be too soft in the paper - but they weren't."*

The *"women of the world"* personified by the models of the Fifties disappeared with the advent of Mary Quant. The Beat Generation was around the corner; soon photographer David Bailey would arrive on the scene with his discovery, Jean Shrimpton, and introduce a new, natural young style into fashion photography.



PLATE 2: DAVID BAILEY, 1960'S: PENELOPE TREE
Taken from: The Sixties A Decade in Vogue, 1988, p. 188

THE PHOTOGRAPHER-HERO AND THE 1960'S

The elegance and spontaneity which characterized fashion photography during the post-war years yielded in the Sixties to more socially-oriented or exotic themes. The models chosen by photographers in the 1960's also reflected the break from conventional standards. Photography, particularly fashion photography contributed heavily to the impression that London was the center of the contemporary scene. The group known as the "*Terrible Three*" - David Bailey, Terence Donovan, and Brian Duffy - were major links in the connection between fashion photography and the highlighting; free-loving life style which defied conventional standards. The "*Terrible Three*" cockney boys from working-class South London, brought an irreverent attitude to fashion photography that it had never known before: their poses, for instance, were inspired by such sources as the stances of London's hoodlums; the Mods and the Rockers. By comparison, even Avedon's spontaneity seemed derived from polite society.

¹⁴Revolution came in the early 1960's in London with Beatlemania, Carnaby Street, and the youth cult. The Sixties did not swing until 1965, and when they did fashion was in a quandary; it did not know in which direction it was heading. On one hand was the ordinary, girl-next-door look, culminating with Twiggy, and on the other, the way-out freaky look with weird women - ¹⁵models like Veruschka for Vogue and Donyale Luna for Harpers Bazaar, fantasising, showing clothes no women could wear.

For the traditionalist, the changes were hard to accept. Sex in the Sixties provided a new idealism in permissiveness. The model became the mistress; the photographer came from behind his camera to take her to bed. It was bad for the profession, not only because the photographer used the models to improve their own reputations, but they would tie a very good girl down and stop her working with other photographers.

14. C. Castle, MODEL GIRL

15. C. Castle, MODEL GIRL

While Justin de Villeneuve created the Twiggy entity, Barry Lategan created her photographically because he took the best pictures of her. *"When Twiggy sat in front of the camera, her awareness of what she was doing was extraordinarily", Lategan continued. "Being photogenic is never a question of features alone. It's a sense of projection: and Twiggy had that."*

The permissive society of the Sixties had introduced nudity, the pot era, boutiques, and discotheques. The world began to turn upside down and the youth trend proved financially rewarding for many. In 1966 anybody under twenty five was convinced that through music, fashion, and drama they could build a new society, but their waves - pop music, trendy gear and way-out art were exploited to the hilt. Businessmen made money out of the industry and talent of these youngsters, but many lost it in a few short years when times changed,¹⁶ and the Seventies came along with inflation, recession and depression.

16. C. Castle, MODEL GIRL



PLATE 3: DAVID BAILEY: QUEEN, 12 FEBRUARY 1964
Taken from: Bailey, D. Black and White Memories, p. 52

SEVENTIES AND EIGHTIES

¹⁷The foundation for the treatment of fashion in photography of the Seventies was laid by the imagery of the preceding decade, particularly the sexual emancipation of Avedon's work of the Sixties. The brilliant and sensitive use of nudity and sexual innuendo which Avedon introduced in fashion depiction of the Sixties had by the Seventies lost its shock value and, in much work other than Avedon's its subtlety. Since fashion photography is intended to create interest in its subject, new ways of creating memorable material had to be found. In fashion photography, as in Hollywood, there were few dreams and no glamour left in mere elegance. Fashion photography of the Seventies thus turned to forms of sexual expression now attracting attention - homosexuality, transvestisms, and miscegenation, as well as voyeurism, murder, and rape.

In 1970 fashion had a far more realistic approach. The Vietnam war effected the fashion. Fashion had a sexual expression as well as a portrail of violence. Helmut Newton linked wealth, sex and fashion. His work convey aggressive gay relationships.

¹⁸Model girls of the Seventies and Eighties have reflected these changes by becoming rather like the aloof models of the Fifties, except they have a harder, tougher look about them. With a few exceptions, the Sixties girls all tried for the ordinary, sweet-girl-next-door look but the Seventies and Eighties girls have an almost frighteningly tough look, no doubt because of the clothes they had to show.

¹⁹Today modelling is the most highly paid profession a young girl can enter. Top models in New York can earn more than a thousand dollars a day, and work all over the world. Some models have married into the aristocracy, others, such as Lauren Bacall, Jane Fonda and Ali MacGraw, have become film stars. Grace Kelly began her career as a model, before moving on to become a movie star and then a princess.

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17. Nancy Hall Duncan, THE HISTORY OF FASHION PHOTOGRAPHY
18. C. Castle, MODEL GIRL
19. C. Castle, MODEL GIRL

In 1980 high standards were set. Photographers couldn't just photograph what they wanted to anymore. Two photographers of the 1980's were Rebecca Blake and Robert Faber.

CHAPTER TWO

HISTORY OF VOGUE

HISTORY OF VOGUE

¹The most consistently successful of the specialist fashion magazines over the years has been Vogue, at various times published in ten different countries, and today appearing in American, British, French, Australian, Italian, German, Brazilian and Mexican editions.

An ailing society weekly, Vogue was bought in 1909 by the young American Publisher Condé Nast. In 1913 he introduced photography into the editorial pages of American Vogue with pictures by Baron Adolphe de Meyer. During the Twenties de Meyer's society ladies in elegant gowns gave way gradually to fashion photography in the sense that we know it today.

Edward Steichen became chief photographer in 1923, and many other well-known photographers began to work for Vogue, including Man Ray, Cecil Beaton, Charles Sheeler, George Hoyningen-Huené and Emile Hoppé. Their photographs were published on the editorial pages, and although black and white photographs had been used on the cover prior to Condé Nast's ownership of Vogue, the experiment was not to be repeated until color photographs could be satisfactory printed.

After very few trials had been made and the editorial pages, the first photographic cover, by Steichen, was published in American Vogue ²in July 1932. It was thus that photography contributed directly to the development of Vogue and all other magazines into the highly organized market products they are today.

In the late Twenties the work of Steichen, in the New York and Paris Vogue studios, and George Hoyningen-Huene, in Paris, laid the foundations of modern fashion photography.

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1. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS
 2. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS



PLATE 4: DAVID BAILEY: TWIGGY, MAY 1966
Taken from: Lloyd, V. The Art of Vogue Photographic covers

The Vogue logo was infinitely varied to suit each cover, and was written, if not in one of the many type faces of the period, in ribbon; rope; jewellery or anything to hand. Artists including Dali, de Chirico and Tchelicex, contributed painted cover designs and the accoutrements of surrealist imagery were borrowed to provide a kind of cultural support in photographer's studio.

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CHAPTER THREE

**A FEW VOGUE PHOTOGRAPHERS
CONTRIBUTION TO FASHION
THROUGH THEIR DIFFERENT
PHOTOGRAPHIC STYLES**

BARON ADOLFE DE MEYER

¹He was the first person to use the word fashion as the real thing. His technique was just a carry over of pictorialism. He made people want to see fashion - he made it glamorous. De Meyer was a member of the famous Linked ring. Members only. His lighting was mainly for elegance and romance. Soft focus, halow effect, lots of backlighting. He gave modelling a famous status - using famous models. Condé Nast hired baron de Meyer to be his staff photographer. De Meyer continued his soft focus work for Vogue.

EDWARD STEICHEN

In the late Twenties the work of Steichen, in the New York and Paris Vogue studios, and George Hoyningen-Huené, in Paris, laid the foundation of modern fashion photography.

Steichen freed fashion photography forever of the cloying pictorialism of de Meyer. His highly directed floodlights lit every detail of a dress, and flattened space, he put his models against uncluttered, blatantly artificial sets or backdrops, setting them firmly in the shiny glass ²and metal of "*Chrysler period*" America. This strong lighting technique was followed by Hoyningen-Huené, who was also influenced by film studio lighting.

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1. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS
 2. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS



PLATE 5: WILLIAM KLEIN

Taken from: Lloyd, V. *The Sixties A Decade in Vogue*, 1988, p.



PLATE 6: LEOMBRUNO-BODI

Taken from: Lloyd, V. *The Sixties A Decade in Vogue*, 1988, p. 22

GEORGE HOYNINGEN-HUENE

He arranged his models in formalized social groups, including men, set up apparently out door pictures in the studio, and took a number of pictures in daylight. His sets were influenced by the design and architecture of the Bauhaus, and the final effect was more European, softer than Steichen's.

HORST P. HORST

Horst P. Horst, who worked with Hoyningen-Huené in Paris in the early Thirties took over the Paris studio and then moved to New York before the war. More than any other photographer, he reflected the cultural confusion of the time and created his own consistent style out of its many elements. He lit his sets to create sculpted areas of shadow reminiscent of German expressionist cinema; but the classical columns, cherubs and bird cages which populated his pictures had their roots in the surrealism of his contemporaries in Paris and were a perfect foil to the Hollywood-inspired pre-war classical evening dresses and hats that were his forte.

IRVING PENN

³He rejected elaborate settings for fashion, and instead placed his models against plain blackdrops, destroying any sense of space or scale, leaving the subject to speak for itself. Penn, in turn with the new American abstract painters, sought to isolate his subjects from cultural association, mostly European, of the pre-war years. His pictures were a progression with the American school of photography advocated by Edward Weston and others, which had its roots in the German objectivity of the Twenties. But where Weston's subjects were the polished perfection of their type, Penn' s set pieces contained single clues to their possible deterioration: mice or beetles inhabited his immaculate still-lives of food, and in his fashion photographs, tall, large-boned American women smoked cigarettes in

3. Valerie loyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS



PLATE 7: DAVID BAILEY: VOGUE COVERS 1965-66
Taken from: Bailey-Black and White Memories, 1983

long, elegant holders, or searched for lost items in their purses. The effect of natural light gave a reality to spare and artificial situations, while a gesture with a long black glove might choreograph and define the space across a page-light delineated every seam of a dress and the texture of the cloth and the cutline of the garments became paramount. His fine use of accessories provided orchestrated flashes of colour in otherwise largely monochrome images.

TONY FRISSELL

She followed the lead of Bruehl, who pioneered colour photography ⁴using exterior locations, she took her models to far-flung places. She photographed them surfing in Hawaii, covered in spray or on the ski-slopes of Colorado, where she once used the champion skier Hilda Sturm as her model. Frissell's dynamic and energetic style echoed the desire of many women to lead a more active life, and the casual, comfortable sports and leisure wear which she featured found its counterpart in the popular films of the late Thirties, typified by the natural make-up, slacks and sweater style of Ingrid Bergman in *Intermezzo*.

DAVID BAILEY

Of the Terrible Three - Bailey, Donovan and Duffy - photographers from the East-End of London who emerged into a new era and came to symbolize it, Bailey became the most famous. This was without doubt due to his recognition of the potential of the "*Shrimp*". He spoke at the time of "*stalking*" his models like a hunter after prey, the camera replacing the gun, and believed it impossible to photograph models successfully without being sexually attracted to them.

4. Valerie Lloyd, THE ART OF VOGUE PHOTOGRAPHIC COVERS

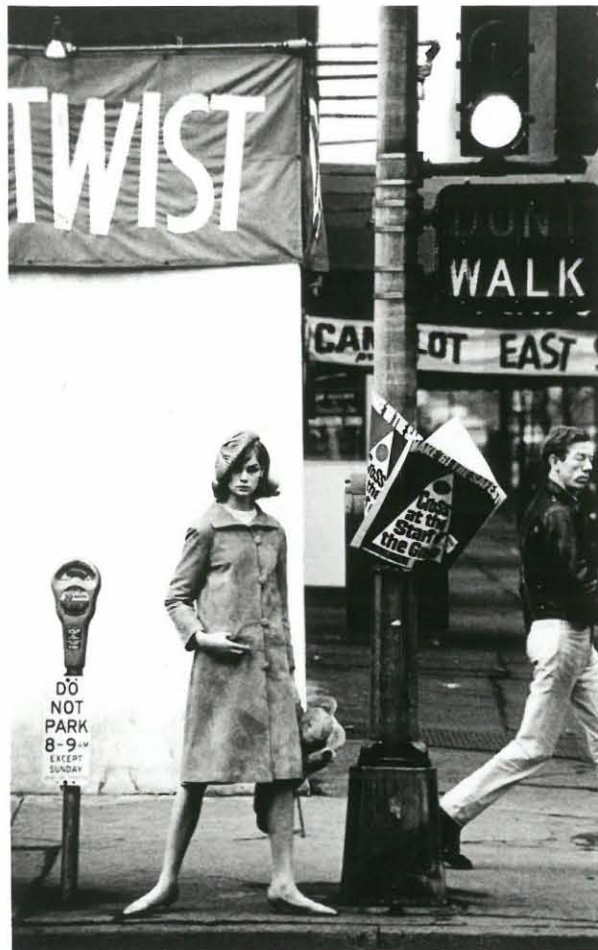


PLATE 8: DAVID BAILEY: VOGUE, APRIL 1962, NEW YORK
Taken from: Bailey Black and White Memories, 1983

CHAPTER FOUR

THE FASHION PHOTOGRAPHER

THE FASHION PHOTOGRAPHER

¹To enter the field of fashion photography and become successful, you first need to know that fashion photography is divided into three broad areas: editorial, advertising, and catalog. Each speciality has its own specific requirements. The Editorial market enables photographers to express themselves rather freely - however, the corresponding fees are low. Beginning fashion photographers often must decide which is more important to them: creativity and exposure or a substantial income. The Advertising field offers photographers just the opposite. While the fees are usually quite high, photographers must subjugate their personal vision to the ideas and instructions of the client and the art director. In addition, photographers rarely receive a credit line for their efforts. Finally, the Catalog market falls in between the editorial and advertising fields. Fashion photographers are not allowed much flexibility when shooting catalog assignments as they follow the guidelines established by the client. Also, photographers can rely on this market for steady income.

As the photographer for an assignment, you are responsible for planning and implementing a feasible schedule. To do this efficiently, you need to know how long each artist will take to finish working. Rushing someone on the set is never pleasant, and while you and the client may feel that great hair and make-up ²are worth waiting for, you may change your minds as the hours drift past and the models lose their energy. There is a fine line between exacting work and excessive work. Everyone in the fashion business must work with their one eye on the clock.

Because hair and make-up artists tend to get carried away, you may be forced to shoot under pressure. To present this potentially serious problem, you must take control of your team. Remember, this is your shoot, and your name is on the line.

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1. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH
 2. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH

One of the most important things for a fashion photographer, apart from having a technical knowledge of photography, is to achieve a rapport with the models. If the photographer cannot make the models feel at ease, the shoot will be a disaster.

In addition, because weather conditions are necessarily unreliable, and fashion photography frequently takes out of doors, the photographer must have the confidence to adapt and make decisions rapidly as the light and weather changes.

Fashion photography differs from many kinds of photography in other respects too. Often there is no time to make corrections if the whole thing goes disastrously wrong, because the models may have to be elsewhere and the clothes back in the storeroom.

³Another difficulty this type of photography presents is that the photographer constantly has to direct and shoot at the same time. It is unlikely that the models will be required to take up a still pose, and this is where the right model can make an enormous difference. A good model will learn how to relax in front of the camera almost immediately after shooting starts. This in itself can be difficult if, for example, swimwear is being modelled in a climate that isn't exactly hot. So the models must be every bit professional as the photographer and art director.

3. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH

CHAPTER FIVE

DETAIL OF THE AUTHOR'S WORK

DETAIL OF THE AUTHOR'S WORK

PERSONAL INTERPRETATION

The author must admit that she bit off more than she could easily chew when she undertook to specialize in the fashion field - both theoretical and practice.

The author's first task in every case was to develop a powerful sales photograph (image) to present to both the manufacturing client and buyer.

As the author observed the fashion trends, she saw that the choice of certain types and combinations of garments helped to dramatize the clients product and made an impact that could result in getting the garment sold.

What makes a fashion image powerful? Firstly the work has to be good; what the clients end up using and publishing may not always be that great, but what makes them want to buy the work is seeing pictures that as they say, "*knock them out*".

Secondly the work must be relevant to the interests and needs of the clients. Thirdly the samples must demonstrate convincingly that the work can be an advantageous choice for the client on the particular kind of work wanted.

Fourthly the subject must be organised so that it delivers a clear message to the client of just what it is that is done and what subjects, styles and techniques are to offer. Fifthly, the presentation - its physical form - must be efficiently designed, attractive and easy to look through.

STYLE

Still learning and not really able to clearly clarify the authors direction, she would say that her style is very experimental at the moment.

MODELS

Models make out a very big and important part in a successful fashion shoot. The author tried to make use of a variety of models - good models who are trained to stand, sit, and walk are difficult to find but the author did however when and where possible used such models.

LOCATIONS

As with the models, the author also attempt to use a variety of locations and try to fit the model into a location that will best sell the garment - simple, natural and interesting. The location must help to compliment the garment and the model.

The author prefer to shoot outdoors, using what is available - including natural available light. Working in a studio is very challenging - experimenting with different types of lighting and trying to create a special effect.

TECHNIQUE

Camera format and lenses plays a very important role in the shoot that you are going to do. The author prefers to use 35mm cameras because of its versatilities, easy to use and wide range of lenses. The author uses a Nikon F801 camera with a Nikkor 85mm F1:8 and Nikkor 105mm F2.5.

For more studio type of work the author prefers to work with the medium format 6x7 camera. When it comes to quality work, like facials for example, the RB 6x7 is ideal. Its bulkiness is a bit of a hassle when it comes to location work.

Camera angle and accessories makes out another area of technique in the authors work.

Naturality plays a big role when shooting. The author prefers her models to have a very natural appeal. Most of the authors work is then shot straight on to get the natural look and realistic feel. The author might at stages change the level of approach to create a different feel in the photograph.

Props is an absolute minimum in a shoot and is only seen as rounding the whole image-making off.

INFLUENCES

When it comes to past and current photographic styles in fashion photography the author must admit that Vogue fashion photographers does influence the author to a great extent. Not really in the sense of copying everything visible, but in the sense of stimulating the thinking process.

The main thing that the author attempt to get from the masters - is not to produce their work, but to be inspired and motivated through it.

CHAPTER SIX

**PRACTICAL DETAIL AND
ENCLOSING OF THE
AUTHOR'S WORK**

THE AUTHOR

The author have chosen three of her pictures that she thinks are fairly representative of her style and abilities.

In PLATE 9, the author used the BLOEMFONTEIN OLD MARKET area for her shoot. The photograph was taken late afternoon during mid-summer season. The author used her Nikon 35mm with her 105mm F2.5 Nikkor lens. She used an aperture of F4. She shot with Konica 100 ASA film. In the printing stage she decided on a simple layout - just the photo showing the garment quite clearly.

The shoot could have worked in black and white but she thinks that there is more of a mood in colour and the texture of the garment comes forward a lot stranger than it would have in black and white.



PLATE 9: THE AUTHOR
Location: Bloemfontein Old Market

PLATE 10 was shot at the University Swimming Pool early on a quiet Saturday morning. The author used her Nikon F801 with her 85mm F1.8 Nikkor lens. The photo was shot on an operture of F4. She used FP4 film rated at 125 ASA.

The idea for the shoot stemmed from the author wanting to show the bathing costume with a feel for both the pool and the water.



PLATE 10: THE AUTHOR

Location: University Swimming Pool

PLATE 11 was shot in the studio with a RB 6x7 using the 127mm lens with Fuji 120,100 ASA. The author used two 45° angle Broncolor Impact flashes.

This is a charming shot - typical Elle or Vogue fashion shot. A charming studio shot to capture freshness and spontaneity. Not just an ordinary portrait.



PLATE 11: CHARMING SUZAN

Location: Studio



PLATE 12: THE AUTHOR
Location: Studio



PLATE 13: THE AUTHOR

Location: City Hall Bloemfontein



PLATE 14: THE AUTHOR

Location: Oliewenhuis



PLATE 15: THE AUTHOR

Location: Studio



PLATE 16: THE AUTHOR

Location: Appeal Court



PLATE 17: THE AUTHOR
Location: Appeal Court



PLATE 18: THE AUTHOR

Location: Dan Pienaar



PLATE 19: THE AUTHOR
Location: Hoffman Square

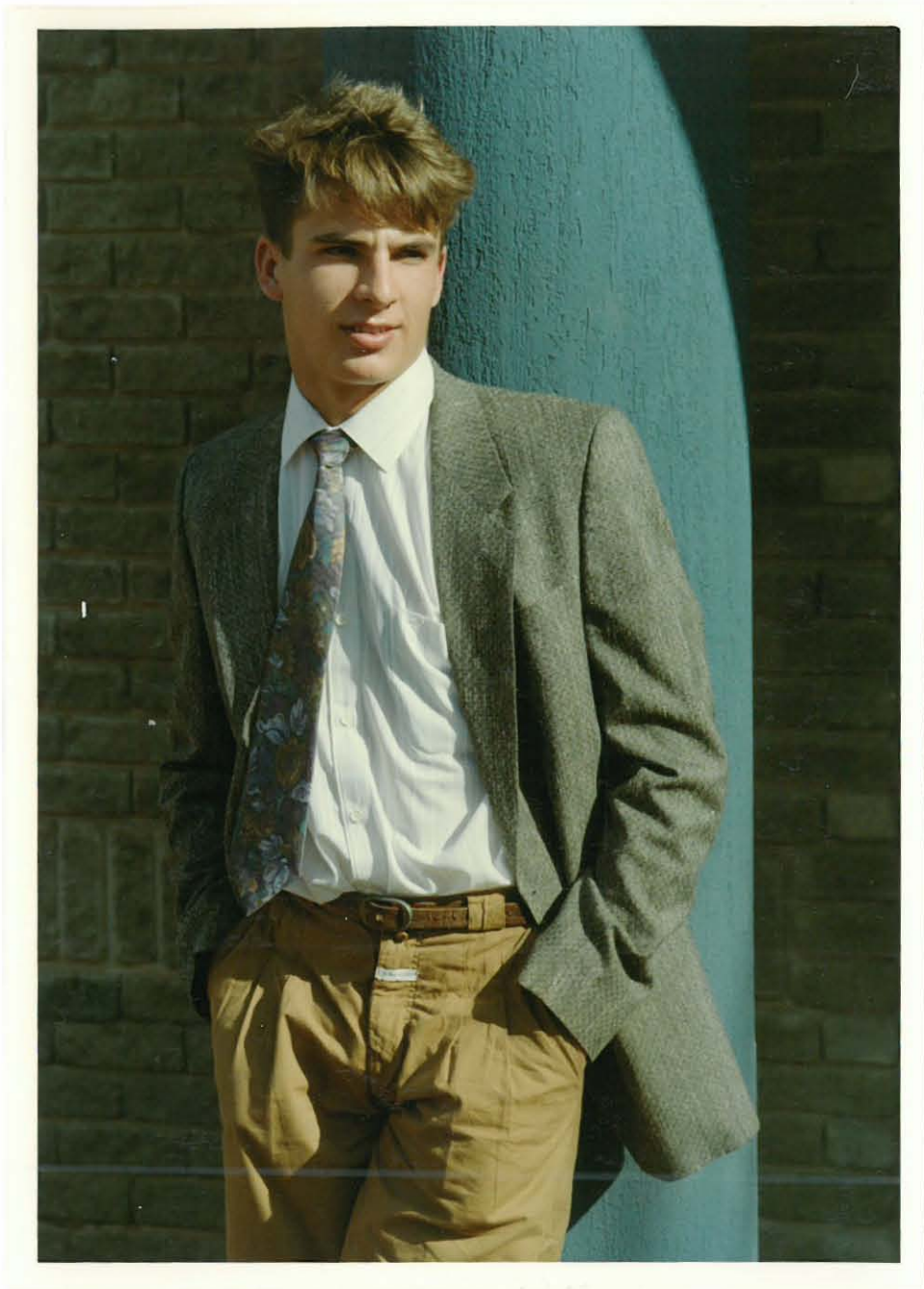


PLATE 20: THE AUTHOR
Location: Zastron Street

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CHAPTER SEVEN

**PHOTOGRAPHIC BUSINESS IN
EVERYDAY LIFE**

JOB OPPORTUNITIES

¹In the fashion world, photographers find it difficult to establish an individual identity because they are called upon to achieve so many different looks in many varied assignments.

LEARNING BY ASSISTING

Perhaps the smartest way to learn the business is to work as a photographer's assistant. A fashion photography studio is an excellent training ground. You see firsthand the techniques of photographers on actual assignments, discovering what is expected of the photographer before being in that situation yourself. You learn - in practice rather than in theory - how to deal with clients and art directors, how to direct models and how to coordinate the team.

ASSISTING FULL TIME

You may prefer to work for one photographer full-time. There are both advantages and disadvantages to this type of work. A primary benefit is that you will learn your employer's style intimately. You will pick up the photographer's professional tricks and will be working in a less stressful atmosphere, where you can hone your own skill. An important disadvantage is that you will not have the breadth of experience that a freelancer is exposed to, and you may pick up your employer's weaknesses as well as strengths. As a full-time assistant working from ²nine to five, you won't have as much free time for your own experimentation.

FREELANCING

Working as a photographer's assistant on a freelance basis has a number of advantages. One is the unlimited variety of the work you will encounter. You will also learn, by necessity, to be flexible in your work habits, which is an asset

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1. Lucille Khormak, FASHION PHOTOGRAPHY A PROFESSIONAL APPROACH
 2. Lucille Khormak, FASHION PHOTOGRAPHY A PROFESSIONAL APPROACH

for any photographer. Another advantage of freelancing is that freelance assistants command a higher day rate than full-time assistants do. However, as a freelancer you will not be guaranteed the always important, sometimes critical weekly paycheck. Your goal as a freelance assistant will be to find desirable work. You can do this by building working relationships with several photographers.

HANDLING FINANCIAL MATTERS

³Fashion photographers used to be considered artists, pure and simple. They were expected to be mercurial, and dramatic - and certainly not adapt at bookkeeping, billing or accounting. Today, however, fashion photographers must have a thorough understanding of business if their creative talent is to surface and thrive.

KEEPING DAILY RECORDS

A careful accounting of expenditures is essential in the fashion photography business. To keep track of day-to-day expenses, it is good to file all your receipts by date in separate folders labeled "*cash*", "*checks*", "*Messenger Services*", etc. Bookkeeping and more complicated aspects of accounting can be taken care of by a professional accountant.

ESTABLISHING CREDIT

It's a smart idea to get a credit card strictly for business expenditures. You will regularly receive a breakdown of your charges, so keeping track of entertainment and travel expenses is simplified. It's also much easier to do business on day to day basis if you have professional charge accounts with processing labs, repair shops, and messenger services.

3. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH

BILLING CLIENTS

⁴When billing a client, you must include the sales tax percentage applicable in the state in which he or she conducts business. And that amount to the subtotal for your fees and expenses. If you do collect sales tax from clients, it may be wise to deposit this money in a separate account as soon as you receive payment. This procedure can help curb your urge to spend money that isn't actually yours. When preparing the bill, always include the names of both the client and the advertising agency. Then, if the agency should go out of business unexpectedly, you can contact the client to get the money you earned. Be sure to mail your invoice as soon as you can once you have completed the assignment.

DETERMINING CASH FLOW

Never count your money before it is in your account. Don't purchase R3 000 worth of new equipment on Tuesday because you completed a R5 000 job on Monday. Each business has its own payment policy.

PAYING BILLS

Reviewing all your bills yourselves is essential. One do find mistakes such as messenger runs that were not the photographer, or double-billing for film processing. If you don't set aside ⁵time for this, you must ask your office assistant to do it. It is also good to double-check the bookkeeping of all your suppliers.

DEVELOPING YOUR STYLE

Fashion can take many directions. Over a period of years, you will steadily develop your own unique style through hard work, experience, and even mistakes.

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4. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH
 5. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH

First, get the feel for the money moods and styles of fashion photography; there is a wide range of lighting techniques, equipment, and film to choose from. Try various shooting situations: outdoors, indoors, fully length fashion shots, and beauty shots.

EXPERIMENTING

Experimentation is an essential step in discovering and developing your own style. Plan a photograph that will illustrate a specific word, such as "*playful*" "*sensual*" or "*romantic*". This will give you invaluable practice in translating verbal imagery into the visual world of the photograph, which is the essence of the fashion photographer's trade. Your style will be the result of experimenting with various techniques and approaches to find your unique look.

TESTING

⁶The term test applies to photographs for which no one involved - not the photographer, the model, the make-up artist, the hairstylist, or the fashion stylist - receives any payment. Everyone is testing skills as well as the ability to cooperate within a shared framework.

6. Lucille Khornak, FASHION PHOTOGRAPHY - A PROFESSIONAL APPROACH

CONCLUSION

When you are a fashion photographer there are no compromises. It is not just in this country that people need guidance. The concept behind fashion photography is to provide a service. Fashion photographers are often thrown in a pool with no shallow end; but the author is really grateful for that experience. She learnt a lot, how to visualize before a shoot, sharp thinking in cases of bad weather and how to relate with gorgeous models who sometimes shape her ideas.

Fashion photography has come a very long way in a short time and new fashion photographers give birth to a fashion madness, a geometric folly ... optical conclusions.

Fashion and its acolytes have increasingly become an adjunct of social showbiz, and photographers are being valued more for their glitterati lifestyles than for the quality and individuality of their images.

It took a while for the author to find the balance between commerce and creativity, and to accept the necessary relation between merchandise and the market; but as Vogue writer Julia Reed puts it: *"In the world in which image is all, the image maker is King."*

The kaleidoscope of the evolving South African style is most comfortably and accessibly expressed in the form of fashion. From the *haute couture* to home-sewn, career chic to tribal dress, our national costume is a whirl of brilliant fragments that billow and wrap, conceal and reveal the diverse influence which shape the clothes that keep us covered.

With the New South Africa all is not black and white: we are living in a country of colour and the author hope to grab an opportunity to change the fashion scene into an era of optimism and hope.

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