

Fashion Photography

Diversity is essential to happiness

Coralie DE WIT

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Summary

Magazines play a major role in our day to day life, aiming at specific target groups. The market for fashion grew, and with it came the demand for fashion innovations. It occupies a section of virtually every existing magazine, and supporting a relatively large number of specialist ones. In this script the main aim is a discussion of how style and sex appeal is interpreted in fashion photography. The script also involves the history of fashion photography and how it developed over the years. The author's own work and style is described and illustrated by means of own work.

Introduction

Fashion photography has come a long way from the 1880's to what it is today - an extremely powerful medium. Fashion is an expression of individual taste and a form of communication. Our wardrobes can define our age, status, taste and profession. They reveal to others how we see ourselves. However - fashion dictates and we follow closely.

Throughout the centuries, both women and men of sufficient means have dressed according to the "style" of the moment. Historically, style was restricted by religion, custom and law. Until the beginning of the twentieth century, fashion was created exclusively for the wealthy. It separated the upper class from the less fortunate, who by necessity, spend their time trying to survive.

Fashion trends became more visible as the camera glamorized them. Affluent women were photographed at social events, and newspapers used photographs to illustrate stories about the lives of the rich and famous. Soon after this, designers began using photography to document their collections. As technological advances increased in number and complexity, fashion magazines replaced illustrations with photographs.

The rise of fashion photography brought about many changes in the fashion industry. A person no longer had to be part of society to know what was fashionable. Thanks to magazines, women could visualize themselves wearing the latest styles.

Fashion is a constant changing barometer, it reflects the social and political conditions of the world. As a fashion photographer, you will always have to be alert to trends - preferably not after they happen, but just before. You will need to anticipate the next step in fashion. You will have to be sensitive to the prevailing attitudes that shape such trends. For a good fashion photographer these skills are second nature.

The fashion field is exciting, - glamour, beauty, models, money. A fast paced life. The rich and famous - all are part of the world of the successful fashion photographer.

Fashion exists in and of the moment. Days of preparation and planning come together for one brief instant. How you capture that moment, and what you instinctively register on film is what will make your work unique. This special personal style makes one fashion photographer different from any other.

Chapter 1

Looking at history

Before we knew fashion photography as we know it today, the look and talk of clothes and adornment, which grew to a very rich varied sign system, gave the notion that clothing evolved solely to protect us from extreme weather circumstances.

Round about 1850, photography was used to notify people about fashion. The London Stereoscopic Company produced sets of stereoscopic views consisting of two photographs side by side on a single card which, when viewed through a stereoscope, gave an optical impression of three dimensionality.

Before the 1880's the Carte-de-Vista, a standard sized photograph used for portraiture, was used to document fashion. The advantage of this type of photograph, was that it could be mass produced. Such photographs were meant for potential clients or distributed at shops, but any such use was limited in extent. The photographs labeled "Document Photographique" appears to have been the earliest fashion photographs. The photographs were made for French pattern books around 1881 and 1882.

The earliest commercial fashion photograph was taken around 1891. Few of the first efforts attempted more than just a description of the garment, which was displayed on a mannequin like figure. Fashion photographs were made almost exclusively for publication in magazines. In 1901 the French magazine "Les Modes" began publication of photographic illustrations. Other magazines such as "Talbot", "Bissonais et Tapponier", "Felix" and "Henri Manual" followed the same principal.

Fashion photography began to appreciate that it could comment as well as reflect its subject matter. Style holds equally in social, political and psychological meanings.

Men's fashion magazines have only recently become commercially viable, which is why there is no "record in history" of men's fashion photography. It was not till the late 1970's, and Bruce Weber's photographs for GQ, that men's photography overcame its inhibitions and embraced male sexuality. For most of the time though, photographs of male fashion rarely strayed from a narrow orthodoxy. It remains to be seen if the growth in men's fashion magazines encourages a more imaginative response from photographers.
(Plate 1, Bruce Weber)

Photography up to 1950

The man considered as the pioneer of fashion photography was Adolf de Meyer, a man of extravagant elegance and a photographer of grace and intelligence. Working in the early 1900's, he changed the general idea as to what a fashion photograph should be - fashion artistry, which he derived from straight forward documentation. De Meyer was the first person to use the word "fashion" for what it is meant. His technique was just a carry-over of Pictorialism - the prevalent photographic aesthetic of the time

He made people want to see fashion. He made it glamorous. In striving to portray a specific mood, the detail of the garments were often sacrificed, because he used a soft-focus approach. De Meyer's way of posing the models, the way in which he used accessories, his use of back lighting and the effect he got by covering the lens with silk gauze, gave his photographs an ethereal quality. A quality, which De Meyer as member of the Linked Ring, which he joined in 1903, strived for. Also a quality, which moulded photography into an artistic profession, and to force a reluctant public to accept their work as a legitimate art form. (Plate 2, A. De Meyer, 1919)
(Plate 27, Author, 1998.)

De Meyer's social background and his reputation as a photographer, eased his acceptance into the world of American fashion, when he

emigrated to New York in 1913. In the same year he started working for Vogue Magazine. The Pictorialist style that he had introduced to fashion photography was the style of the decade from 1917 onwards.

Today we look at De Meyer's work and recognize a certain time of fashion in history. De Meyer was an exotic person, an intelligent photographer who left others to come a strong foundation to build on. William Rudolf Hearst was in charge of Harpers Bazaar. Hearst offered to triple De Meyer's salary to come and work for him. The Pictorial style was important between 1913 to 1924. After that, the whole feel, of fashion changed. By 1930, Pictorialism was a dead issue, and with its demise went De Meyer's fortunes.

The course of fashion photography was changed by the work of one man, Edward Steichen. The Pictorialistic approach, was replaced by clean geometric lines, sharp focus, detail and plain backgrounds. The kind of look he made popular was epitomised by Marion Morehouse, a celebrated model who personified the "chic" look. She had the look of the twenties, self-reliant, elegant and feminine. In the mid twenties, Conde Naste, chief editor of Vogue told Steichen " Every woman De Meyer photographs looks like a model, you make every model look like a woman."

The first fashion photographs to be published of models wearing corset-like 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. (Plate 3, Edward Steichen, 1927)

A brilliant and creative photographer who benefited from Steichen's innovations was George Hoyningen Huene. He had a very original approach - architectonic composition and surrealist effects. The latter he obtained by using pervasive lighting and on the use of a lot of "empty" space. Huene's photographs reflected his orderly approach - he had his sets built, lights and props pre-arranged and used stand in models, an idea that Steichen had pioneered with great success.

The ambiguity between the real and the ideal was a constant source of inspiration to Huene. He was infatuated with Greek classicism. He began incorporating Greek statues which was his idea of nobility and perfection. The rigor and compositional clarity of his best work was impossible to imitate. The incorporation of dummies and the models rendered a surreal quality to the fashion photography, a first for the photography of that time.

Hungarian sports photographer, Martin Munkacsi joined Harpers Bazaar in 1933. He brought with him the drama of the outdoors. By using spontaneity, informality and documentary realism combined with blur of motion, he changed the approach to fashion photography once again. The image he created of woman swinging into splendid action out of doors became an enduring rival to the poised, pampered creature who had adorned the earlier fashion photography. (Plate 4, R. Avedon, 1957.)

As more and more women entered the active world outside the home in the 1930's and 1950's, fashion photography out of doors became a dominant trend. Sports woman became the new female idol and the fashion industry brought out bigger and better lines of sportswear and play clothes to fit her lifestyle. Munkacsi's work and style, even now 50 years after it's appearance, is still touted as a brilliant depiction.

Fashion photography flourished during the 1930's in Paris. The vitality of fashion photography in this decade took many forms. The surrealist, Man Ray, experimented with the technical aspects of photography. By the early thirties Man Ray was working in a style that went far beyond his work of the twenties. He got encouraged to find new ways of depicting fashion by the art director of Harpers Bazaar, Alexey Brodovitch.

Man Ray was able to chart a new direction for fashion photography, because of the fact that he refused to abide by the rules.

He reckoned that "inspiration" and not information, is the force that binds all creative arts. The amount of information from Man Ray's photographers, concerning the costumes cut and texture is often extremely sparse. He was delighted with the unfinished nature of his work - even if the result was confusion. Undoubtedly, one of the most innovative photographers in the fashion era.

Cecil Beaton was intoxicated with Victorian photography since his youth. English portraiture, Renaissance painting, Contemporary stage design, Hollywood films and Surrealism all contributed to the success of his fashion photography. (Plate 5, Cecil Beaton, 1948) Throughout his work, one can see his concern with surface ornamentation and opulent effects. An overtone of sentimentality is to be seen in his work that he labeled surreal. Through his pattern close-ups and texture, his love for the Baroque splendor can be seen.

Fashion photography was severely affected by the outbreak of World War II in 1939. Lack of materials, models, safe locations and fashion photography being seen as "non-serious" changed the course of fashion photography. Clothes became functional, inexpensive and more

appropriate for labor on farms and in factories. The whole approach toward fashion photography changed. Military influences are to be seen in the standard dress of that time.

One of Cecil Beaton's masterpieces was produced in London during the war. A model in front of a bombed out ruin. She was dressed in an outfit typical of the forties era. It was inexpensive, functional and even the wrinkles in the model's suit, forming a fussy overall pattern, dissolves the real life horror of the subject into substantial make - believe. Beaton's photographs have become an important historical and social document.

Work circumstances were much more relaxed in the USA. Louis Dahl-Wolfe, whose work appeared in Harpers Bazaar, was one of the most important New York based photographers of that period. Each photograph was carefully composed with an inevitable delicate, feminine approach. Making careful use of subtle lighting effects. She also had a flawless instinct for color combination. (Plate 6, L. Dahl-Wolfe, 1950).

One of the most important reasons for the vitality of American fashion photography during the forties, was the emigration of foreign talent to American shores. Among those who could no longer work in war torn

Europe were Erwin Blumenfeld, Herman Landshoft and Horst P. Horst - all from Germany. The influx of creative artists and ideas set the stage for the domination of fashion by the Americans after the war. (Plate 7, Horst P. Horst, 1947)

1950's

In 1947, Dior's new look entered the fashion scene, but it was more than just fashion. It was a social statement. It symbolized a new beginning, a revolution against war's restrictions. The 1950's were a time of new beginnings, of recovery and discovery. It became the decade of the affluent young. The overall effect was more important than detail, and fashion taboos were broken all the time.

Richard Avedon and Irving Penn were two photographers who emerged in the fifties, dominating the fashion photography for many years. (Plate 8, Richard Avedon, 1948, Plate 9, Irving Penn, 1949)

Irving Penn's photographs emphasized sharpness, simplicity of form and geometric precision. His work was always elegant and tasteful. Although his models were elegant and sexy, no photographer worked harder to bring out the distinctive quality of each of his models than Irving Penn. Penn's images are memorable and timeless.

(Plate 10, I. Penn, 1950, Plate 11, I. Penn, 1988.)

Richard Avedon created stunning effects by making use of cropping and placing the model and the dress diagonally across the page. At first he loved taking photos outdoors like Munkacsi did, using realistic models

and styles. Then he combined it with the static studio tradition of the thirties. He used Twiggy and Penelope Tree to portray the new image of the sixties. (Plate 12, R. Avedon, 1955)

William Klein brought an ironic attitude to fashion. He used girls who looked tough, independent and as if they were brought up in tough urban areas. Not at all the kind of models used in the early fifties (Plate 13, W. Klein, 1960, Plate 14, W. Klein, 1962).

Norman Parkinson, an English photographer, started working for Vogue in 1948. He portrayed his women as gentle creatures who often looked as though they were happiest among green fields.

1960's

The group known as the "Terrible Three" - David Bailey, Terence Donovan and Brian Duffy had a big influence on fashion photography. They connected fashion photography with the free-loving life style, which clashed with high moral standards.

The style of the sixties was definitely influenced by the anti-war demonstrations, political problems and demands for equal rights for women. Some designs were so weird, they were almost unwearable.

Models who modeled these clothes were Varuschka, a six feet two inch blond model for Vogue Magazine, Donyale Luna for Harpers Bazaar, Penelope Tree, who completely plucked out her eyebrows, and Twiggy, the model with the boyish look. For the traditionalist, the changes were hard to accept. The permissive society of the sixties had introduced nudity and sex (Plate 21, David Bailey, 1962).

David Bailey became interested in photography when he was twelve, influenced by the Walt Disney and nature films he watched. At eighteen he worked for John French in his studio for eleven months. In 1960 he began to work for Vogue and made a name as fashion and portrait photographer. He shot his photographs with a 4x5" camera and used a 35mm as back-up. He preferred the use of available light. He used Kodakchrome film for editorial work and used Fujinon lenses, because they made soft-focus lenses which is good for color and beauty shots. He did not manipulate his negatives in the darkroom and he seldom cropped his photographs.

When asked what his ultimate ambition is, David Bailey replied: "To be a better photographer, and believe me, it's difficult to progress all the time. It's a constant battle to create better images. I'm often not sure that I will succeed."

John Swannell was a peaceful and down to earth kind of person who took his photographic career very seriously. He had a large studio, which was situated in the northern part of London. He was twelve years old when he decided to become a photographer. He was an assistant photographer for three years. When he turned eighteen, he started as an assistant for Vogue Magazine. After that he was an assistant for David Bailey where he learned all about fashion photography. Bailey was a photographer at Vogue. He told him that picking out the most beautiful women to photograph, assured him that his work was already half successful. Bailey also taught him that the only way to learn from your mistakes, was to identify them, and admit that you have made a mistake.

In the 1960's and 1970's, Swannell was one of the most popular photographers in the world. Swannell preferred a 6x7" camera, although he learned to take photo's with a 6x6" Haselblad. Swannell also used a Pentax camera as well as a Olympus camera with a 35mm and a 300mm lens. When working in the studio, he only used a 6x7" medium format camera. Swannell's models usually looked pale with dark eyeshadow around the eyes. He used neutral backgrounds with a classical atmosphere. He preferred black and white photographs to color. He used Pan-X film and Tri-X film when taking black and white photos, and EDP 200 or 400 ASA when taking color photographs.

Swannell worked mostly with the same models, because he felt that a relationship of trust and respect developed between them. His models had to be elegant, hardworking and be able to carry out his instructions.

Fashion photographers felt they had to live up to the standards of the film set. Fees became ridiculously high, all to support their expensive lifestyles.

Yasyhiri Wakabayashi, known as Hiro, came to New York in 1954 to study photography. He started working for Harpers Bazaar after doing freelance work for some time. His work is described as being great for advertising, using simplicity and clarity (Plate 15, Hiro, 1966. Plate 16, Hiro, 1970).

Bob Richardson's photographs have a sense of spontaneity and contemporary meaning. Most of his work was done during the upheaval in the sixties. He is especially known for his child fashion, which consists of adult poses and often convey adult sexuality.

Diane Arbus also did awkward child fashion photographs. In her shots it was not the poses, but the children themselves who looked different. She used clumsy and dejected children, rather than the ideal models usually used in child fashion.

This just shows the variety of approaches in fashion photography that reached the print page in the sixties. Many other photographers followed but it had to change, because fashion designers claimed that clothes " were being downgraded to mere props for far out fashion photography (Plate 17, D. Arbus, 1966).

1970's

Fashion had a far more realistic approach in the 1970's. The Vietnam war affected fashion as well as every day life events, such as murder and rape. Models of the seventies were still beautiful, but had a harder, tougher look about them. Fashion photography of the seventies turned to forms of sexual expressions now attracting attention - homosexuality, transvestism, miscegenation, voyeurism murder and rape. Fashion photographers created a style called " Porno-chic " - a style that incorporated sexual fantasy.

Helmut Newton and Guy Bourdin were the two photographers in the 70's who took the lead in fashion photography and who produced some of the most memorable photographs of that decade.

Helmut Newton was the photographer who started to link wealth, sex and fashion. His photographs often conveyed an uneasy feeling -

something sinister (Plate 18, H. Newton, 1979.). His photographs are absolutely loaded with provocation - showing of his cool, impeccably chic models (Plate 19, H. Newton, 1966). Slowly he started reducing the use of props in his photographs, ending up with a barer, harder and edgier result. (Plate 20, H. Newton, 1967.)

He made use of a number of variations on a sexual theme - sharing lovemaking and lesbian and homosexual relationships. His scenarios are set amid the ways and wimps of the bored and the rich. He was fascinated by big, muscular woman, often hiding their faces to make them mysterious and anonymous. Strangely enough, he found it hard to do erotic pictures, but he reckoned it was better to show less. A lot of Newton's photographs, fortunately not the best, depended on their effect on pornography and violence or terror. His work varied from being perverse to cool sophistication.

He evokes feelings of shock through his photographs. His work is best portrayed in the film "The eyes of Laura Mars".

Sarah moon created a type of fantasy and mystery world. Her photographs were soft focussed with reflections, double images and blurred visions. Her models had sad dreamy expressions and the colors and shape were more important than the glamour of the garment.

She used tungsten or daylight and used filters or gauze on the lens. Her photographs symbolize sensuousness and femininity, and the prints were very grainy.

"I try to evoke feelings, rather than describe clothes." - Sarah Moon, - "I never photograph reality."

Terence Donovan did a lot of advertisements, shot men's clothing, commercials and ultimately feature films. He, like David Bailey, worked for John French in his darkroom. He waited a long time before publishing his own collection of photographs.

1980's

The 80's did not differ much from the seventies. Two photographers of the eighties are Andrea Blanche, who had a natural style and had a feeling for every day life. Arthur Elgort, who's photographs were of intelligent, active modern young men and women who had dancing and acting talents. Andrea Blanch worked with the minimum equipment and used artificial lighting and settings. She also used very rich colors. Rebeca Blake, Robert Faber, Peter Lindberg and Lucile Khornak were also photographers of the eighties.

Chapter 2

Finding your style

Fashion can take many directions. If you take five different photographers and ask them how they will photograph a garment, you will get five different answers. Fashion photographers work with an elusive concept. They take a garment or a product, imagine a story about it, and create an impression. Fashion photographers visualize and capture moods.

The photographer, can use light to establish moods, to enhance, or to block out. With the camera as the tool, he is free to choose any moment to click the shutter and produce his own creation. By utilizing and exploring an individual point of view, a person can relate their own inner vision to the world and become a creative artist. Over a period of years, the photographer can steadily develop his own unique style through hard work, experience and even mistakes.

First get the feel for the many 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, full-length fashion shots and beauty shots. Become fully aware of the many effects you can create by shooting at different times of the day.

Photographers starting out in this field find it easiest to copy someone else's style. Although this can be a helpful exercise, developing your own style is the key to becoming successful. If ten photographers show their portfolios to an art director and it is apparent that they have imitated another photographer's style, the art director will want to hire the original photographer.

Putting a session together

Each assignment - from the smallest to the largest - is composed of three sections, pre-production, the shoot and postproduction. During the pre-production phase, you discuss with the art director the client's goals, budget and time frame as well as the details involved in executing the layouts. Next, during the shoot, all of the pre-production work comes together. This is when you direct the members of your team as they expend their energy and combine their efforts to produce the finished photographs. While many talented individuals collaborate on the creation of their images, it is up to you, the photographer to capture the moment. Finally, during the postproduction phase, you develop, edit and deliver the photographs to the client and the art director for approval. Your responsibility does not end until they have the processed film in their hands and are satisfied with the results.

Deciding where to shoot

The photographer's choice of location or background can greatly alter the overall effect of the photographs for an assignment. The first decision you and your client make is whether you will shoot in the studio or on location.

The photographer will find that to have the most control over the shoot, is when you work in the studio. You will not have to be concerned about the weather, and can be assured of an adequate power supply and safe conditions. For some assignments, an art director's first inclination may be to shoot on location to create a sense of realism. But as a fashion photographer, you will soon realize that shooting on location can be quite expensive. Fees for models, stylist, hair and make-up artist, and assistants, as well as travel costs, add up quickly. A less expensive alternative is to rent a painted backdrop that has the look of the desired background and that will please the client.

Finally, some clients insist's on shooting on location - and have the budget to do so. But any time that photographers shoot outside their studios, they find that they are unable to control certain elements. These include building restrictions, inadequate power requirements, and weather conditions. In this situation, gather as much information in advance about the location you will be working in.

Chapter 3

Fashion photography in South Africa

South Africa has for decades been depending on the overseas trends as the norm. These norms have been copied and moulded into a fashion of our own. Fortunately, through circumstances things have changed. Political and economical circumstances have forced us to stand on our own feet.

Locally manufactured clothing called for local designers and it is then logical and understandable that the need for local fashion photographers would arise along the way.

Names like Dook, Massimo Cecconi, Patric Toselli, Russel Travers, Pieter de Ras, Robert Koen and Gerda Genis invariably comes to mind when thinking of fashion photographers on the local scene. They produce good work of a very high standard. Work, that has a new "flavour" to it. A flavour, that has been derived from our cosmopolitan population and ethnic cultures.

It is the fashion photographer who blends this into an acceptable norm and make it our own. Fashion magazines are constantly looking for new and exiting images. Images, that are to be produced by local photographers.

If it could be dared to predict the future of fashion photography in South Africa and elsewhere, radical changes is not in the foreseen future. The foundation has been laid and now it is up to us to build on that.

However, a greater use of black and white photography with the occasional hand printed picture, is making its appearance. Otherwise, the color image will continue like it has for the past couple of centuries (Plate 30, Author, 1998).

Chapter 4

Author's work

Any art form, being it painting or sculpture, photography or any other related form of art, the result or end product should be pleasing. Pleasing in the sense that a person must be able to relate in some way as to what is being presented.

The image should be aesthetically pleasing, and it must sell. One can create an image that pleases the fashion fanatics and also the man of the street. The important ingredients, shape, line, form, texture and color, must all contribute to a harmonious photo. I try to incorporate most of those qualities in my pictures, to make them commercially and artistically pleasing.

Models

I am aware of the fact that a model can be the success or the downfall of a photograph. Therefore do I pick a model whose personality and character can be identified with the clothes she's wearing to bring out the garment at it's best.

You must communicate to the model exactly what you or the client wants. It is easier to work with professional models, because they have mastered the art of maintaining a relaxed look for the benefit of the

camera. When I work with inexperienced models, I always try to make the pose as simple as possible, and keep the model relaxed.

The easiest way to keep a model relaxed is to have music in the background or to constantly talk to the model and tell her what to do.

Finding models is not always easy. Model agencies, seems to be the only solution. There you can find all types of models, blondes with long wild hair or sleek, straight hair, or red heads with curls that go everywhere. You can get the athletic type or the slender, sleek type.

Since I am only starting out in the world of fashion now, paying the models is not always possible. By means of payment I give them photo's to update their portfolios. That way, both the models and myself are happy.

Locations and Props

When recording clothes on film, creating the right mood is essential. The clothes themselves may well suggest appropriate locations and props, and these often play an important part in the overall image. (Plate 28 shows a city girl in a suit with a relaxed attitude, because she is in her element.)

Fashion is constantly changing, so too are the settings the clothes are shown in. (Plate 33, Evening dress with a rustic background) A fifties look, for example, might suggest milkshakes, rock a' roll and custom cars. Alternatively if clothes reflect Japanese influences you may well want fans, exotic flowers, bamboo and water gardens.

When outdoors, it's easiest to shoot in the early morning or later afternoons when the sun is lower in the sky or when it is diffused by clouds. (Plate 31, This wedding photo was taken late afternoon under trees.) However, there are no hard and fast rules to stick by in the world of fashion photography. Although the extreme contrast of a midday summer sun is harder to control, it can also create interesting images. I will do whatever is necessary to create the best image. (Plate 32, Author.1998)

Camera Format, Lenses and Film

The author works with a Pentax MZ-5n with a 28 – 200mm lens as well as a Ricoh KR5 with a Sigma 105mm, f2.8 macro lens. The equipment allows freedom of movement as it is very compact and light to carry around. With fashion one has to move around and use different angles to create certain looks. She prefers to use black and white film and then to handtint the photo's, but she also uses color and slide film which is cross - processed for higher contrast and color effects. For photo's with



a lot of grain, she uses Kodak Tri-X 400 black and white film, and for color photo's she prefers to use Fuji Superia 100 ISO and Fuji Provia 100 ISO slide film for cross – processing.

Problems

Finding a location for the shoot that will not distract but compliment the model and the clothes and to find the model with the right look and attitude for the clothes that has to be photographed.

Models, that would cancel on short notice, and then you have to cancel the whole shoot. Sometimes you make an appointment with a model for a specific day and then the weather don't play along. It would be rainy and windy, and everyone would be miserable. You can then either cancel the shoot or improvise by shooting in the studio, if one is available.

A common problem is limited time. The models would show up and then you still have to do their hair and make-up, which take up a lot of time.

Chapter 5

Discussion of Author's Work

Plate 27: Denise - The location was an old deserted house with no power, thus I could not use any artificial light as I had planned to do. The shoot was around 3:30 on a Sunday afternoon in May. I made use of only the natural sunlight coming through the window, not using any reflectors or fill-in flash, to create a kind of mysterious mood. When I printed the photo, I sandwiched the negative with a piece of tracing paper to create a type of soft focus. This style of printing compares to the photo that Diane Arbus took of Brenda Diana Duff Frazier in 1966, (Plate17)

Plate 28: City Girl - City Girl was shot on Hoffman square on a quite Sunday morning. I did not want to lose any detail, so I used Delta 100 of Ilford for a fine grain. The idea of the photo was not really aimed at the garment, but rather at the mood of the image. My work here is almost like the work that Helmut Newton did in 1967 of a girl in a suit in the streets at night. (Plate 20)

Plate 29: Lost Love - This image was taken at an old broken down farm house with quite a lot of vulgar graffiti on it, and between all that was this red heart with an arrow through it. Luck was on my side that day with the sky being overcast, diffusing the light. Using a only light fill-in flash, I got the perfect lighting for the mood.

Plate 30: Painted lady - This photo was taken on an overcast day in the middle of town. The cigarette sign on top of the building attracted my attention and I tried to use it as creative as possible. Having the model look away from the billboard and past the camera made the shot successful. The leather jacket also gave the image a kind of carefree feel.

Plate 31: Our wedding day – I did this wedding in 1997 in December. It was around six o'clock in the evening. We took the photo's under a lot of trees, so there were not a lot of light available and I had to use on camera flash. It made the background very dark and let the couple stand out. They were very easy to work with, because they were very in love and not shy for the camera at all.

Plate 32: Lizet – I did this shoot with Ilford Delte 100 ASA. Using natural light and fill-in flash, I asked the model to look away from the camera to get a kind of profile look. After I printed the photo, the model seem to disappear in the photo, so I handtinted her to make her stand out more.

Plate 33: Lizet – I took this photo on the same location as plate 32, this time using Fuji Superia 100 ASA. Adopting a careless attitude, made this pose ideal for the photo. Afterwards I realized that the style of the photo, was a lot like Peter Lindberg's style that he used when photographing Mariella Burani Catalogue in 1990, (Plate 24).

Conclusion

Fashion has become one of the most dominant areas of interest. It occupies a section in virtually every existing magazine, and supporting a relatively large number of specialist ones.

If you want to be a successful fashion photographer, you have to anticipate the fashion trends, and not be the last to do so. You have to keep your style unique, like Patrick Toselli, who's work is always recognized and praised.

The South African market for fashion photographers are growing. More and more international modeling agencies are hosting their shows in cities like Cape Town – also known as the fashion Mecca of South Africa, if not in the whole of Africa.

To be able to work and compete with photographers like Toselli, has been a dream since I started in the world of fashion photography. Hopefully someday soon, that dream will come true.

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Appendix A



















TECHNION
CENTRAL UNIVERSITY OF TECHNOLOGY, FREE STATE



Irving Penn
Vogue, 15 February 1949
Fashion: Vogue Design



Irving Penn
Vogue, 15 February 1949
Fashion: dress and jacket – Vogue Design; hat – John Fredricks









HIRO:
STAYING YOUNG FOR EVER
HARPER'S BAZAAR, 1966



TECHNIKOI
VRYSTANT/FREE STATE

HIRO:
PANORAMIC BACK,
HARPER'S BAZAARS, 1970



DIANE ARBUS:
BRENDA DIANE DUFF FRAZIER,
GIRL OF THE YEAR, 1938
ESQUIRE, 1966



HELMUT NEWTON,
FRENCH VOGUE, 1979



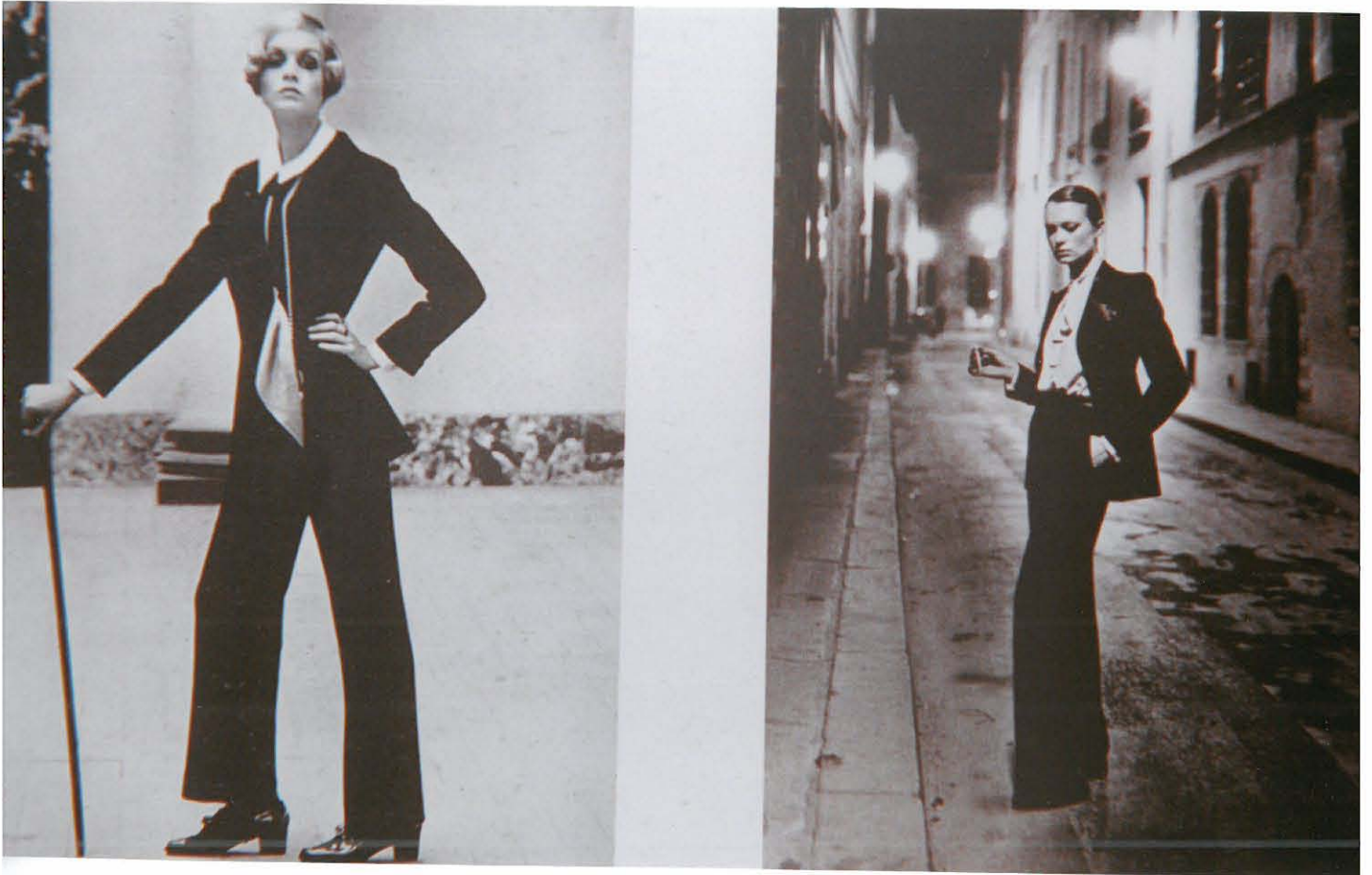
HELMUT NEWTON,
FRENCH VOGUE, 1979



HELMUT NEWTON:
BRITISH VOGUE, 1966



HELMUT NEWTON:
1967



DAVID BAILEY:
BRITISH VOGUE, 1962



ROBERT MAPPLETHORPE:
LISA LYON, 1982



PETER LINDBERG:
COMME DES GARCONS CATALOGUE,
1987



PETER LINDBERG:
MARIELLA BURANI CATALOGUE, 1990



LUCILLE KHORNAK:
GIVENCHY ADVERTISING CAMPAIGN,
1989



LUCILLE KHORNAK:
1989





Appendix B

DENISE, DREAM GIRL



DENISE, DREAM GIRL



HERMIEN, CITY GIRL



LIZET, LOST LOVE



DENISE, PAINTED LADY



NEIL AND CELIA.
OUR WEDDING DAY



LIZET



LIZET



WILD CHILD



ALEC, PAINTED

ALEC



DENISE, CHRISTIAN DIOR



LIZET, UNDERWEAR

