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H E N R I E T T A H U G H E S H A N E K O M

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A U T H O R ' S N O T E

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TO MY MOM AND DAD, BROTHERS AND MY UNCLE WILLIE.
WITHOUT THEIR HELP, LOVE AND UNDERSTANDING I WOULD
NOT HAVE BEEN ABLE TO SUCCEED IN WRITING MY
DISSERTATION. THANK YOU FOR THE OPPERTUNITY.

THANK YOU FROM THE HEART.

LOVE

HENRIETTA

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INTRODUCTION

"LOOKING BACK AT FASHION PHOTOGRAPHY WE SEE THAT THE WORLD IN WHICH WOMAN HAVE MOVED, WORKED, SOCIALIZED AND BECOME INCREASINGLY LIBERATED IS CHRONICLED- ALTHOUGH SOMETIMES INADVERTENTLY- ALMOST AS ASSIDUOUSLY AS FASHION ITSELF. THROUGH FASHION PHOTOGRAPHY WE COLLECT A UNIQUE AND VALUABLE RECORD OF THE SOCIETY OF THE TIME, ITS MOODS AND ITS MANNERS AND CAN PERCEIVE THE CURRENT CULTURAL PREOCCUPATIONS- ARTISTIC INFLUENCES, THEATRICAL STYLES, SOCIAL TRENDS, THE CHANGING STYLES OF SALON AND NEWS PHOTOGRAPHY." (VOGUE BOOK OF FASHION PHOTOGRAPHY- POLLY DEVLIN 1979 THE CONDe NAST PUBLICATIONS LTD. FIRST PAPERBACK EDITION 1984).

THE GREAT INTEREST IN FASHION PHOTOGRAPHY TODAY IS A SYMPTOM OF PEOPLE'S OBSESSION WITH POWER. THE GROWING POWER OF THE NEW WOMAN AND THE UNEXPECTEDLY ALL PERVADING POWER OF WORLD-WIDE FASHION AND THE ALL ENCOMPASSING POWER OF PHOTOGRAPHY WITH ITS CLONED IMAGE SPREADERS T.V. AND FILM.

WHEN POWER IS PRESENT, MONEY CAN NOT BE FAR AWAY AND THE GROWTH OF FASHION PHOTOGRAPHY DEPENDED ON THE AMOUNT OF FASHION SELLINGS. THIS FASHION IMPRIMATUR WOULD NOT BE SUCCESSFUL WITHOUT THE MAIN INGREDIENT BEING SEX: THE ALL POWERFUL HUMAN MOTIVE FOR ACTION, THE HUMAN ENERGIZER WHICH MAKES PEOPLE LOVE, ACT, GIVE AND BUY. THROUGHOUT HISTORY THIS SEX SYMBOL HAS ALWAYS BEEN WOMAN.

IN THE BEGINNING EVERYTHING WAS SIMPLE AND THE PURPOSE OF FASHION PHOTOGRAPHY WAS JUST TO SHOW WOMAN WEARING OUTFITS, BUT IT CHANGED AND THE WHOLE OPERATION WAS MADE COMPLEXED WHICH INVOLVED ART, TALENT, TECHNIQUE, PSYCHOLOGY AND SALESMANSHIP.

FASHION IS A SYMBOL OF CLASS EDUCATION, TASTE, IMAGINATION AND SOMETIMES IT IS EVEN REVOLTING AND

DARING. FASHION PHOTOGRAPHY PLAYED A VERY IMPORTANT ROLE IN THE EMANCIPATION OF WOMAN. NO OTHER GROUP OF HUMAN BEINGS HAVE EVER BEEN PORTRAYED SO EXTENSIVELY AND PUBLICLY, AND NO OTHER MEDIUM HAS REPRODUCED SO MANY VARYING IMAGES OF WOMAN AS WOMANS'MAGAZINES. IF A PERSON SHOULD PUT TOGETHER ALL THE ADVERTISING AND EDITORIAL PHOTOGRAPHS THAT HAVE BEEN PUBLISHED OF FASHION AND PERSONALITIES, THE TOTAL IS STAGGERING.

TODAY, FASHION PHOTOGRAPHY HAS TO PORTRAIT "REAL" WOMAN WITH A PURPOSE TO THE WOMANS'LIVES, IT HAS TO SHOW- BY THE WOMAN'S MOVEMENT AND EXPRESSIONS THAT SHE IS INVOLVED IN AN ACTIVE AND INTELLIGENT LIVE. THE NEW AWARENESS OF THE MODERN WOMAN HAS TO SHOW THROUGH IN THE FASHION PHOTOGRAPHS. A STUPID BEAUTY HAS NO APPEAL.

THROUGH THE SENSITIVE SUBTLETY OF GOOD FASHION PHOTOGRAPHERS, QUALITIES NEEDED TO BRING THESE NEW AWARENESSES OF THE MODERN WOMAN FORWARD, ARE ENTRAPPED.

IN THE HISTORY OF FASHION PHOTOGRAPHY UNFORGETTABLE IMAGES HAVE ALREADY BEEN CREATED BY A FEW EXTRAORDINARY ARTISTS OF THE CAMERA. SOME EXAMPLES ARE: BARON DE MEYER, STEICHEN, BEATON, HUENE HARST, FRISSELL, PENN, AVEDON, KLEIN, BOURDIN, NEWTON, ELGORT, TURBEVILLE AND LARTIGUE.

PHOTOGRAPHY IN GENERAL IS AN ANONYMOUS MEDIUM AND THE TRIUMPHS OF THESE FEW GREAT PHOTOGRAPHERS CAN BE BECAUSE OF THE OBSESSIVE, UNSHAKABLE AND PERSISTENCE IN EXPRESSING AND CREATING A PERSONAL STYLE AND VISION. WITH THE EVOLUTION OF WOMEN'S ATTITUDES THE TRICKS OF THE OLD- FASHIONED SEDUCTION ARE SLOWLY DISAPPEARING AND A HEALTHY ENERGETIC, FLIRTING IMAGES HAVE REPLACED THAT OF THE HYPNOTIZING SEDUCTIVENESSES. IN COMMUNICATING WITH THE READER, IN REVEALING INTIMACY, WOMAN FASHION PHOTOGRAPHERS HAVE PLAYED VITAL ROLES FOR MEN ARE MORE CONCERNED WITH STRUCTURE, COMPOSITION, STRENGTH AND FORM. WOMAN ARE MORE SENSITIVE TO FORM BUT THEY ARE ABLE TO SEE DEEPER AND MORE IN

HARMONY WITH THE ESSENCE OF FEMININITY. THE EMERGENCE OF WOMAN FASHION PHOTOGRAPHERS COMES AT A TIME IN FASHION PHOTOGRAPHY WHEN FASHION IS MORE FLUID AND LESS STRUCTURED.

HISTORY AND

LIKE TO

WOMEN

WOMAN TODAY WANT TO MOVE IN THEIR ACTIVE LIFE STYLES AND THEIR CLOTHES ARE NO LONGER THE STRAIGHT JACKETED CORSETED, PRESKETCHED GARMENTS THAT ONCE ENTRAPPED WOMAN. THIS REVOLT OF WOMAN AGAINST THAT OF A MAN-IMPOSED IMAGE HAS BEEN CAUGHT BY WOMAN PHOTOGRAPHERS WHO KNOW HOW TO PORTRAY THE MULTIPLE MOODS OF WOMAN. WOMEN PHOTOGRAPHERS ALSO KNOW THE SECRETS OF TENDERNESS, THAT GOD-GIVEN POWERS TO SOOTHE AND TO LOVE WHICH ARE THE ANSWERS TO THE GREAT SUBCONSCIOUS LONGINGS OF BOTH MEN AND WOMEN.

PHOTOGRAPHERS TODAY, BECAUSE OF THEIR INVOLVEMENT AND AWARENESS OF TECHNICAL MEANS, CAN PORTRAY IMAGES USUALLY UNSEEN OR BARELY SEEN BY THE HUMAN EYE AND PERHAPS MORE BEAUTIFUL THAN THE EVERYDAY VISIBLE-HAS CREATED A NEW EXPERIENCE. MODELS' HAIR IS NOW CAUGHT IN MOMENTS OF ABANDONING IN SPACE, BODIES FLY, RUN AND MOVE UNEXPECTEDLY WITHIN THE FRAMES AND WHICH REVEAL WOMAN AT THEIR MOST INTENSE MOMENTS OF BEING. BOTH MEN AND WOMEN HAVE BUILT IN-PSYCHOLOGICAL URGES TO OBSERVE AND GLORIFY THE BEAUTY OF WOMEN AND THE PART OF WOMENS' ETERNAL ROLE IS TO STIMULATE EROTIC DESIRE AND THIS CAN BE ACHIEVED, IN A FASHION PHOTOGRAPH THROUGH THE MODEL, HER CLOTHES, MAKE-UP AND HAIR. THE PHOTOGRAPHER, IN A SITTING, HAS TO INTENSIFY THESE AREAS OF APPEAL.

FASHION PHOTOGRAPHY ATTEMPTS TO PORTRAY THE ARCHETYPAL WOMEN AND THESE IMAGES VARIES AT DIFFERENT MOMENTS OF HISTORY. JUST AS FASHION CHANGES, OUR TASTE IN FEMININE BEAUTY ALSO CHANGES AND EACH ERA HAS ITS OWN DESIRES. TODAY FOR AN EXAMPLE THE MODELS ARE VERY YOUNG FOR THE CAMERA AGES PEOPLE QUICKLY AND A SIXTEEN YEAR OLD OR EVEN AN EIGHTEEN YEAR OLD MODEL COULD EASILY BE SEEN THROUGH THE EYE OF THE CAMERA AS A THIRTY YEAR OLD. YOUTH, ENERGY AND AN INNER DYNAMIC QUALITY ARE ALSO ESSENTIAL QUALITIES FOR THE MAKING OF A GREAT MODEL.

THE AUTHOR THROUGH THIS ,A STORY OF FASHION
PHOTOGRAPHY WOULD LIKE TO LEAD THE READER THROUGH
THE FASHION INDUSTRY AS THE AUTHOR SEES IT AND
WOULD LIKE THE READER TO HAVE A CLEAR VISION OF THE
HISTORY AND THE GREAT LEADERS AND THE AUTHOR WOULD
LIKE TO DISCUSS AND SHOW SOME OF THE AUTHORS' OWN
WORK.

C H A P T E R O N E

THROUGHOUT THIS CHAPTER THE AUTHOR IS MAINLY GOING TO CONCENTRATE ON THE HISTORICAL PART OF FASHION PHOTOGRAPHY AND IS GOING TO DISCUSS THE GREAT PIONEER PHOTOGRAPHERS OF THE YEARS FROM 1913 UP TO THE 20TH CENTURY WHO MAINLY ALL WORKED FOR WORLD KNOWN MAGAZINES LIKE VOGUE AND HARPERS BAZAAR.

THE FIRST PIONEER PHOTOGRAPHER THE AUTHOR IS GOING TO DISCUSS IS BARON DE MEYER (1869-1946) BARON DE MEYERS' INNOVATIONS WERE TO TRANSFORM FASHION PHOTOGRAPHY FROM THE STRAIGHT FORWARD DOCUMENTATION IT WAS THEN TO CREATIVE INTERPRETATION. IT IS FITTING THAT BARON DE MEYERS' ACHIEVEMENTS SHOULD HAVE BEEN DESCRIBED BY MORE THAN ONE COMMENTATOR IN MUSICAL TERMS. (TECHNIQUES OF THE WORLDS GREATEST PHOTOGRAPHERS-PHAIDON QED PUBLISHING LIMITED 1981), AN ARTICLE IN THE CRAFTSMAN (1914) EXPLAINED .HE IS ALMOST A RENDITION OF MATTER INTO MUSIC, WHEREIN THE NOTES ARE VALUES AND THEIR RELATIONS AND COMBINATIONS FORM THE HARMONIES.

BARON DE MEYER CAME TO PHOTOGRAPHY AT A TIME WHEN ALFRED STIEGLITZ AND HIS PHOTO-SECESSION GROUP WERE BATTLING TO CLAIM PHOTOGRAPHY'S ROLE AS AN ART FORM. STIEGLITZ WAS DE MEYERS' FIRST AND MOST INFLUENTIAL MENTOR AND IT WAS IN STIEGLITZ'S PRESTIGIOUS CAMERA WORK THAT DE MEYER PUBLISHED SOME OF HIS FIRST WORK.

DE MEYER TOOK THE SECESSIONISTS MODE AS THE FOUNDATION OF HIS STYLE. IN THE 1920'S DE MEYERS' UNIQUE APPROACH MADE HIM THE ENVANT CHERI OF VOGUE MAGAZINE. HIS PHOTOGRAPHS BEING FASHION, SOCIETY STAGE AND SCREEN PORTRAITS FILLED THE PAGES OF VOGUE AND HARPERS BAZAAR. DE MEYERS' STYLE WAS BEING OUSTED BY A NEW GENERATION OF PHOTOGRAPHERS AND IN 1934 HIS CONTRACT WITH HARPERS BAZAAR WAS BLUNTLY TERMINATED. THE LAST YEARS OF HIS LIFE WERE NOT HAPPY ONES FOR THE SOCIETY TOOK NO MORE INTEREST IN THEIR ONCE MOST FLATTERING PHOTOGRAPHIC PORTRAITIST.

EDWARD STEICHEN (1879-1973) WAS A MAN WITH MANY TALENTS AND ABILITIES SUCH AS BEING A PAINTER, PHOTOGRAPHER AND CURATOR. HE HELPED WITH THE GROWTH IN POPULARITY OF PHOTOGRAPHY BOTH THROUGH HIS OWN WORK AND BY THE ORGANIZATION OF A WIDE VARIETY OF PHOTOGRAPHIC EXHIBITIONS FOR THE MUSEUM OF MODERN ART IN NEW YORK. STEICHENS' INTEREST IN PHOTOGRAPHY BEGAN IN 1895 WHEN HE AT THE AGE OF SIXTEEN ACQUIRED A SECOND HAND BOX CAMERA AND GOT FRUSTRATED BECAUSE OF THE FOCUSING PROBLEMS. HE THEN BOUGHT A VIEW CAMERA WHICH USED 4 X 5 INCH GLASS PLATE NEGATIVES. AT THIS TIME HE WAS WORKING AS A DESIGNER FOR A LITHOGRAPHIC FIRM AND WAS ABLE TO CONVINCE HIS SUPERIORS OF THE IMPORTANCE OF PHOTOGRAPHS AS REALISTIC BASISSES FOR ADVERTISING POSTERS. STEICHEN WAS ENCOURAGED TO MASTER PHOTOGRAPHIC TECHNIQUES AND MANY OF HIS IMAGES HE CREATED WERE USED BY THE FIRM. AT THE AGE OF TWENTY ONE, AFTER HAVING EXHIBITED IN SEVERAL SALONS, STEICHEN DECIDED TO GO TO EUROPE. ARMED WITH HIS CAMERA, PAINTS AND A LETTER OF INTRODUCTION TO ALFRED STIEGLITZ, HE LEFT HIS HOME IN MILWAUKEE. THE CAMERA CLUB WAS HIS FIRST STOP WHERE HE MET STIEGLITZ WHO ADMIRER HIS WORK AND PUBLISHED THREE OF HIS PHOTOGRAPHS AT FIVE DOLLARS EACH. AFTER SEVERAL MONTHS IN PARIS STEICHEN WENT TO EXHIBIT SOME OF HIS PHOTOGRAPHS IN AN EXHIBITION HELD BY THE ROYAL PHOTOGRAPHIC SOCIETY AND THE LINKED RING. FRED HOLLAND DAY A LEADING AMERICAN PHOTOGRAPHER AT THAT TIME WAS ARRANGING A SHOW CALLED "THE NEW SCHOOL OF AMERICAN PHOTOGRAPHY" HE SELECTED 21 OF STEICHEN'S PHOTOGRAPHS. THE LONDON CRITICS MADE MUCH OF THE SHOW AND STEICHEN'S REPUTATION WAS ASSURED.

IN 1902 STEICHEN DECIDED TO RETURN TO NEW YORK AND OPENED A PROFESSIONAL PORTRAIT STUDIO AT 291 FIFTH AVENUE. IT SOON BECAME A SOCIAL NECESSITY TO BE PHOTOGRAPHED BY STREICHEN. BY 1906 TIRED OF HIS PORTRAIT BUSINESS, STREICHEN RETURNED TO PARIS WHERE HE BEGAN TO EXPERIMENT WITH SMALL HAND HELD CAMERAS. DURING THE FIRST WORLD WAR STREICHEN SUPERVISED AERIAL PHOTOGRAPHIC OPERATIONS FOR THE AMERICAN ARMY AND HIS EXPERIENCES DURING THE WAR LED HIM TO GIVE UP PAINTING AND START PRODUCING THE SOFT, ROMANTICIZED, PICTORIAL IMAGES. FROM 1923 TO 1938 STREICHEN WAS CONDE NAST'S CHIEF PHOTOGRAPHER AND HIS FASHION PHOTOGRAPHS APPEARED REGULARLY IN VOGUE AND VANITY FAIR.

DURING THE SECOND WORLD WAR STREICHEN THOUGH BEING IN HIS SIXTIES RAN A PHOTOGRAPHIC UNIT FOR THE AMERICAN NAVY. IN 1947 STREICHEN WAS MADE DIRECTOR OF THE DEPARTMENT OF PHOTOGRAPHY OF THE MUSEUM OF MODERN ART IN NEW YORK. STREICHEN'S FINAL PHOTOGRAPHIC PROJECT BEGAN IN 1959, AND WAS AN EXTENDED COLOUR MOTION PICTURE STUDY OF A TREE IN THE GROUNDS OF HIS HOME IN CONNECTICUT. THE RECIPIENT OF HUNDREDS OF AWARDS AND HONOURS EDWARD STEICHEN DIED IN 1973.

MAN RAY (1890-1976) AN AMERICAN WAS ALSO ONE OF THE MOST INFLUENTIAL PIONEER PHOTOGRAPHERS WHO FELT FREE TO USE BOTH PHOTOGRAPHY AND PAINTING AS MEDIA TO EXPRESS HIS DREAMS AND FANTASIES. IN 1921 MAN RAY SETTLED IN PARIS AND ALIGNED HIMSELF WITH THE DADA AND SURREALIST MOVEMENTS AND TOOK PART IN NUMEROUS EXHIBITIONS AND PUBLISHING VENTURES. IN ORDER TO SUPPORT HIMSELF HE STARTED DOING SOME COMMERCIAL ASSIGNMENTS DID SOME PORTRAITS AND ALSO DID SOME FASHION WORK. MAN RAY DID MADE A LOT OF ACCIDENT DISCOVERIES SOME SUCH AS HIS RAYOGRAPHS AND SOLARIZATION.

IN 1940 MAN RAY LEFT PARIS AND WENT TO HOLLYWOOD , CALIFORNIA WHERE HE REMAINED TILL 1951. HE THEN RETURNED TO PARIS WHERE HE LIVED UNTIL HIS DEATH IN 1976.

CECIL BEATON AN ENGLISH PHOTOGRAPHER MADE HIS FIRST APPEARANCE IN VOGUE AS WRITER AND WORKED FOR THIS PARTICULAR MAGAZINE FOR MORE THAN 50 YEARS. BEATON ALSO DID SOME DESIGNING AND SOME OF HIS MOST WELL KNOWN DESIGNS WERE THOSE USED IN THE BROADWAY HIT "MY FAIR LADY". HIS INTEREST IN THEATRICAL PRODUCTIONS AND STAGE SETTING ARE REFLECTED THROUGHOUT HIS WORK.

ANOTHER WELL KNOWN PHOTOGRAPHER OF THE 1930's WAS LOUISE DAHL WOLFE WHO WAS BORN IN SAN FRANCISCO IN 1895. SHE MET ANNE BRIGMAN AROUND 1914 WHO WAS A PHOTOGRAPHER OF NUDES AND BEGAN TO EXPERIMENT WITH PHOTOGRAPHY HERSELF. FROM 1929 TO 1933 SHE CONTINUED TO TAKE PHOTOGRAPHS IN SAN FRANCISCO AND TENNESSEE BUT IS WAS IN SAN FRANCISCO THAT SHE MET

EDWARD WESTON AND DOROTHEA LANGE. IN 1933 HER FIRST PUBLISHED PHOTOGRAPH APPEARED IN THE MAGAZINE VANITY FAIR AND FROM 1936 TO 1958 SHE WORKED FOR CARMEL SNOW THE EDITOR OF HARPERS BAZAAR DOING FASHION PHOTOGRAPHY, STILL LIFE AND PORTRAITS. IN 1937 HER PHOTOGRAPHS WERE INCLUDED IN THE FIRST PHOTOGRAPHIC EXHIBITION AT THE MUSEUM OF MODERN ART IN NEW YORK WHERE SHE EXHIBITED WITH STEICHEN, STIEGLITZ AND STRAND. A PHOTOGRAPH FROM THIS SHOW WAS PUBLISHED IN THE NEW YORK HERALD TRIBUNE WHICH WAS THE FIRST PICTURE OF A BLACK PERSON EVER TO APPEAR IN THAT NEWSPAPER. LOUISE DAHL WOLFE HAS PLAYED A VITAL ROLE IN THE DEVELOPMENT OF FASHION PHOTOGRAPHY AND MANY OF TODAY'S GREAT FASHION PHOTOGRAPHERS OWE MUCH TO HER PIONEERING VISION. IRVING PENN AND AVEDON ARE AN EXAMPLE OF TWO OF THE GREAT PHOTOGRAPHERS WHO MADE USE OF HER VISIONS.

RICHARD AVEDON A VERY INFLUENTIAL AND IMPORTANT PHOTOGRAPHER OF THE 1950'S WAS BORN IN NEW YORK IN 1923 AND LEARNED PHOTOGRAPHY IN THE UNITED STATES NAVY. HIS INTRODUCTION TO FASHION PHOTOGRAPHY WAS EFFECTED BY THE DIRECTOR OF HARPER'S BAZAAR, ALEXEY BRODOVITCH WHO SPOTTED HIS TALENTS UNDER HIS TUTELAGE AT NEW YORK'S NEW SCHOOL FOR SOCIAL RESEARCH. AVEDON'S WORKS FIRST APPEARED IN THE PAGES OF HARPER'S IN 1945 AND HE REMAINED WITH THE MAGAZINE FOR 20 YEARS. IN 1966 HE CHANGED ALLEGIANCE AND ENTERED INTO CONTRACT WITH VOGUE.

AVEDON'S DEBUT COINCIDED WITH THE REBIRTH OF PARIS AFTER THE WAR WAS YEARS AS A FASHION AND CULTURAL CENTRE AND AMONGST THE MOST SPARKLING OF HIS EARLY PHOTOGRAPHS WERE THAT OF THE PARIS COLLECTIONS DONE ON LOCATION. AVEDON'S HERO WAS MARTIN MUNKASCI WHO WAS THE FIRST PHOTOGRAPHER TO INJECT LIVE AND MOVEMENT INTO A FORMERLY STATIC AND FORMALIZED GENRE HE MADE HIS MODELS LIVE- THEY LAUGHED, FLIRTED, JUMPED PUDDLES, CLIMBED FROM TAXIS AND VISITED NIGHT CLUBS. THESE MODELS WERE GLAMOROUS AND CLASSY AND VERY FAR REMOVED FROM THOSE LIFELESS PRE-WAR MODELS.

BY 1960 MODELS LIKE VERUSHKA, TWIGGY AND PENELOPE TREE TOOK THE FASHION INDUSTRY BY STORM AND LONDON BECAME THE MOD-SCENE. BY 1970 PHOTOGRAPHERS

CHAPTER TWO

THE FASHION PHOTOGRAPHER

1. TECHNIQUES

THE FASHION PHOTOGRAPHER HAS TO ESTABLISH HIS OWN TRADEMARK, IN ORDER TO ENSURE THAT HE, RATHER THAN THE TEXT OBTAINS ALL THE PLUM JOBS. SHOOTING CATALOGUES ARE PRETTY STRAIGHT FORWARD BUT SHOOTING ON THE LEVEL OF A FASHION MAGAZINE FOR EXAMPLE VOGUE, IT'S VERY IMPORTANT TO GET REPUTATION FOR CONTINUALLY COMING UP WITH FRESH IDEAS WHILE YET RETAINING A CONSISTENCY. AND EVEN WHEN A PHOTOGRAPHER IS SWOPPING FILMS WITH DIFFERENT PROPS- OR LACK OF THEM- AND GOING IN FOR DIFFERENT SCENES THERE IS STILL SOMETHING OF HIS ESSENCE IN EVERY SHOT. THERE ARE AS MANY DIFFERENT WAYS OF SHOOTING FASHION AS THERE ARE SUCCESSFUL FASHION PHOTOGRAPHERS. PARTICULARLY VARIABLE IS THE RELATIONSHIP WITH THE MODEL FOR MODELS THEMSELVES COME AND GO AT INTERVALS DICTATED BY THE PACE OF THE CHANGE IN THE FASHIONABLE LOOK OF THAT PARTICULAR MOMENT. A GOOD MODEL IN A PROFESSIONAL FASHION PHOTOGRAPHER'S STUDIO IS ONE WHO CAN BECOME A PERSONALITY IN HER OWN RIGHT BUT THAT IS NOT ALWAYS GOOD FOR THE MODEL, BECAUSE IT STAMPS HER IN THE EYES OF FASHION EDITORS AND MY WELL EFFECT HER CHANCES OF FUTURE WORK. ONCE A MODEL BECOMES TOO MUCH EXPOSED SHE WILL BE RECOGNIZED BY PEOPLE WHO DOES NOT TAKE IN THE DRESS SHE IS SUPPOSED TO BE HELPING TO SELL. IT IS ESPECIALLY BAD FOR COSMETIC ADVERTISING AS A WELL KNOWN FACE WILL HAVE MAGAZINE READERS SAYING "I COULD NEVER LOOK AS LOVELY AS HER", WHAT IS NEEDED HERE IS AN UNKNOWN MODEL WITH WHOM THE PUBLIC CAN IDENTIFY THEMSELVES. MANY MODELS WILL BE PERFECTLY WILLING TO ACCEPT THIS, FOR THEY CAN GO ON TO BECOME WELL KNOWN IN OTHER AREAS TOO, THOUGH FASHION MODELLING MAY HAVE BECOME LESS LUCRATIVE.

2. SHOOTING FASHION

THERE IS A COMMON MISCONCEPTION THAT ALL FASHION PHOTOGRAPHERS LOAD A 35mm CAMERA AND ZIP THROUGH 36 EXPOSURES IN NO TIME FLAT, ENDING UP WITH HUNDREDS OF NEGATIVES. THE PHOTOGRAPHER USES THE ABOVE TECHNIQUE TO BRACKET AND BY BRACKETING HE IS SURE OF QUALITY, TECHNICALLY PERFECT PHOTOGRAPHS.

QUALITY DOES MATTER A GREAT DEAL WHEN THE PHOTOGRAPHER HAS TO SHOW VERY DELICATE TEXTURES AND SHEENS.

IN STUDIO FASHION SHOOTS THERE WILL BE SEVERAL PEOPLE IN ATTENDANCE AND IT IS VERY IMPORTANT THAT ONE AND ALL CONTRIBUTE. THE PHOTOGRAPHER SHOULD FOR AN EXAMPLE KNOW WHAT LIGHTNING IS USED SO THAT THE MAKE-UP ARTIST CAN PLAN THE AMOUNT OF MAKE-UP NEEDED FOR PARTICULAR SHOOT. IF THE PLAN IS TO USE SOFT AND DIFFUSED LIGHT THE LAST THING THAT IS WANTED IS VERY HARD MAKE-UP, BUT IF THE INTENTION IS TO BURN OUT THE SKIN TONES, THEN THE MAKE-UP HAS TO BE STRONG AND HARD ENOUGH TO MAINTAIN THE SHAPE OF THE FACE AGAINST THE PICTURE IS PRINTED. WHEN A MODEL IN THE STUDIO, PREPARED FOR A SHOOT LOOKS INTO A MIRROR SHE MUST LIKE WHAT SHE SEES OR SHE WILL NOT LIKE HERSELF MUCH IN THE LENS EITHER. SO, REQUIREMENT NUMBER ONE FOR THE PHOTOGRAPHERS' MAKEUP ARTIST IS TO MAKE THE MODEL HAPPY AND IF SHE IS HAPPY, THE PHOTOGRAPHER IS ALREADY TWENTY FIVE PER CENT OF THE WAY THERE.

HELMUT NEWTON, ONE OF THE MOST INFLUENTIAL PHOTOGRAPHERS TODAY APPEARS TO RESPOND TO MODERN DESIGN, SOMEHOW CONTRASTING IT ALL WITH THE SOFTER CONTOURS OF WOMAN AND COMING UP WITH PICTURES WHICH ARE HIGHLY EROTIC. IN NEWTONS' PICTURES THE GIRLS ARE HAVING THE TIME OF THEIR LIVES IN AMONGST ALL THE HARSH BUT PRISTINE TRAPPINGS OF MODERN LIVING.

3. FLEXIBILITY AND CONTROL

SO MUCH OF PHOTOGRAPHY'S FLEXIBILITY COMES FROM WHAT THE PHOTOGRAPHER CAN DO WITH HIS FILM. THE CONTROL A PHOTOGRAPHER CAN INTRODUCE THROUGH SIMPLY CHANGING TO FILMS OF HIGHER OR LOWER ASA RATINGS IS EXTENDED SO MUCH THAT A PHOTOGRAPHER CAN PLAY THE WHOLE TONAL SCALE FROM PURE WHITE TO DENSIST BLACK WHATEVER THE LIGHTING CONDITIONS MAY BE. WHEN ONE CONSIDERS THAT A FASHION PHOTOGRAPH USUALLY HAS THE LIGHTING UNDER CONTROL AS WELL, YOU WILL REALIZE THAT THERE IS VIRTUALLY NO EFFECT WHICH CAN NOT BE CREATED.

THE FASHION PHOTOGRAPHER WILL BE VERY CAVALIER ABOUT CONTRAST. IT IS HIS PALET -HIS ONLY ONE- IF HE IS WORKING IN BLACK AND WHITE. IN THE SUBTILITY OR THE HARNESS, OF A PHOTOGRAPHERS' SWITCHING FROM

GREY TO BLACK. HE CAN CREATE MOOD AS EFFECTIVELY AS IF HE HAD ALL THE COLOURS OF THE RAINBOW IN HIS CAMERA. PHOTOGRAPHY IS A MEDIUM STUFFED TO THE EARS WITH TECHNIQUES, ALL CAPABLE OF BEING BENT TO THE PHOTOGRAPHERS' CREATIVE DESIRES. TO EXPLOIT THESE TECHNIQUES, TO THE MAXIMUM IS TO BE IN COMMAND AND TO OPEN UP A MILLION OPPORTUNITIES FOR EXPRESSIVENESS OF DIFFERENT MOODS. A PHOTOGRAPHER SHOULD NOT EVER BE PROUD TO TRY THE TECHNIQUES OF PIONEERING AMATEURS WHO FIDDLED WITH EVIL-SMELLING BREWS AT THE BIRTH OF PHOTOGRAPHY. EVEN A TECHNIQUE SO THOROUGHLY OBSOLESCENT AS GUM BICHROMATE COULD STILL BE STUNNING TODAY WHEN USED WITH THE RIGHT SUBJECT.

UNLIKE FOR AN EXAMPLE LANDSCAPE OR NATURAL HISTORY PHOTOGRAPHY, FASHION WORK CAN NOT BE CONSIDERED A SEPARATE COMPARTMENT OF THE IMAGE-MAKING BUSINESS. IN A MAGAZINE A FASHION FEATURE MAY BE SLOTTED BETWEEN AN INTERVIEW WITH AN ACTRESS AND AN ARTICLE ON TRAVEL. IT IS BY ITS VERY OWN NATURE, A REFLECTION OF THE CONTEMPORARY. CRAZES ARE MIRRORED IN THESE FEATURES. MANY OF THESE CLUMSY INFLUENCES LIKE THE PHOTOGRAPHS OF THE MODELS ON ROLLER-SKATES AND THE EGYPTIAN LOOK WHICH FLARED BRIEFLY WHEN THE TUTANKHAMUN EXHIBITION CREATED QUEUES MILES LONG. THOSE WERE CLUMSY INFLUENCES WHICH WAS SO OBVIOUS THAT YOU COULD BE ABLE TO FORECAST THEM. THERE ARE INFLUENCES WHICH ARE MORE SUBTLE, BUT JUST AS INDICATIVE OF SOCIAL CHANGE. THIS MAY ALL SEEM RATHER TOO DEEP WHEN ALL WE ARE DISCUSSING IS THE ILLUSTRATION OF A FROCK FOR THE EXPRESS PURPOSE OF SELLING IT TO THE FASHION CONSCIOUS PUBLIC; BUT EVEN THOUGH PHOTOGRAPHERS WORK TO THE BRIEF OF AN ART EDITOR AND DIRECTOR, THIS DOES NOT BY ANY MEANS SUGGEST THEY ARE MERE BUTTON PUSHING AUTOMATONS.

PHOTOGRAPHERS LIVE, BREATHE AND EXPERIENCE EVERYDAY LIVING JUST AS INTENSELY AS ANYBODY ELSE; AND AS CERTAIN BECOME " SMART ", SO DO INFLUENCES SHOW IN FASHION PICTURES.

IF ONE GOES BACK TO THE DAYS BEFORE VOGUE USED PHOTOGRAPHIC COVERS YOU WILL FIND A POSITIVE POCKET HISTORY OF THE ERA. THE PAINTED COVERS REFLECT THE POPULARITY OF SUCH THINGS AS ORIENTAL PRINTS, AUBREY BEARDSLEYS' HIGHLY STYLIZED DRAWINGS, ART DECO, THE TAIL END OF ART NOVEAU AND THERE IS A WHOLE WORLD OF PATRIOTISM IN SOME OF THE PAINTED

REFERENCES TO THE TWO WORLD WARS. ON THE COVER OF THE FRENCH EDITION OF VOGUE IN JULY 1934 THERE APPEARED A BRONZED MAIDEN SUNBATHING TOPLESS. IN BRITAIN AND THE UNITED STATES OF AMERICA SHE SPORTED A TWO PIECE. IN PHOTOGRAPHS SURREALISM CAME TO VOGUE, WITH THE PICTURES OF HORST, IMAGES AS EYECATCHING AS ANYTHING BY DALLI.

4. MODELS AND MAKEUP

BEAUTY PHOTOGRAPHY IS A SKILLED AND SPECIALIST BRANCH OF FASHION PHOTOGRAPHY WHICH HAS IT'S OWN STRINGENT DEMANDS ON THE PHOTOGRAPHERS' TASTE AND TECHNICAL ABILITIES. BEAUTY SHOTS ARE INVARIABLY LINKED, IN SOME WAY OR OTHER WITH THE COSMETIC INDUSTRY. GREAT EMPHASIS IS ALWAYS PLACED ON MAKEUP. THE COVERS OF MOST MAGAZINES ARE USUALLY BEAUTY SHOTS AND CREDIT IS GIVEN TO THE BRAND OF COSMETICS, THE MAKEUP ARTIST AND PHOTOGRAPHER BY THE MAGAZINE.

THE STYLE OF MAKEUP WILL DEPEND ON SEVERAL FACTORS- THE RANGE OF COSMETICS THAT THE MANUFACTURER IS CURRENTLY PROMOTING, THE MOOD AND THE LOOK OF THE MOMENT- THESE FACTORS CAN ALMOSTLY CHANGE OVERNIGHT. A MAGAZINE FEATURE RELATING TO DAYTIME STYLES MAY BE RADICALLY DIFFERENT FROM ONE RELATING TO EVENING STYLES.

WITH FASHION PHOTOGRAPHY, THE STYLE WILL BE DESIGNED TO MATCH THE CLOTHES. THOUGH SOME FASHION MODELS CAN APPLY THEIR OWN MAKEUP THE PROFESSIONAL HELP OF MAKEUP ARTISTS ARE ESSENTIAL WHEN PHOTOGRAPHING THE CLOTHES OF A LEADING COUTURIER. PHOTOGRAPHS ARE INTENDED TO MAKE A SPLASH IN A GLOSSY MAGAZINE. IT MAY BE TRUE THAT MODELS KNOW THEIR FACES BETTER THAN MAKEUP ARTISTS DOES BUT THE DIFFERENCE IN TECHNIQUE IS LIKE THE DIFFERENCE BETWEEN A HOME COOKED MEAL AND A HAUTE CUISINE. MOREOVER, THE MAKEUP ARTIST WILL HAVE MORE UP-TO-DATE INFORMATION ON THE LATEST TRENDS AND TECHNIQUES.

BECAUSE COMPETITION AMONG COSMETIC HOUSES ARE FIERCE, STANDARDS IN BEAUTY PHOTOGRAPHY ARE DEMANDING AND THE WORK HIGHLY SPECIALIZED. THE MAKEUP ARTIST PLAYS AN ESSENTIAL ROLE IN THE END

PRODUCT. PROFESSIONAL MAKEUP CAN TRANSFORM WITH STUNNING EFFECT A FACE WELL-ENDOWED WITH THOSE QUALITIES SOUGHT BY PHOTOGRAPHERS: A REGULAR, NOT TOO FULL, OVAL FACE IS IDEAL, TOGETHER WITH A GOOD BONE STRUCTURE AND HIGH CHEEKBONES. A STRAIGHT NOSE AND SHARPLY JAWLINE AND EYES WITH GENEROUS LID-SPACE UNDER THE EYEBROWS, REGULAR, BALANCED LIPS WITH WELL DEFINED SHAPE, AND GOOD TEETH ARE ALSO SOUGHT. MAKEUP ARTISTS WORK ON MODELS' FACES AS ARTISTS WORK ON CANVAS.

LIGHTING AND CAMERA TECHNIQUES MUST COMPLIMENT THE STYLE OF MAKEUP, THE HAIR AND CLOTHES. THE HARDER THE LIGHTING, THE SOFTER THE MAKEUP MUST BE. THE USE OF A SOFT- FOCUS LENS CAN BE AN ADVANTAGE, THOUGH MANY ART EDITORS DISAPPROVE OF THIS TECHNIQUE WHEN IT IS USED FOR BEAUTY SHOTS.

FOR BOTH FASHION AND BEAUTY WORK, AN AUTOWINDER OR MOTOR-DRIVE IS ESSENTIAL SO SHOTS MAY BE TAKEN QUICKLY ENOUGH TO ENSURE THE RIGHT POSE OR EXPRESSION IS ACHIEVED.

C H A P T E R T H R E E

THE AUTHOR'S APPROACH

THE MOST ESSENTIAL AIM OF FASHION PHOTOGRAPHY IS TO SELL THE GARMENTS USED. FASHION IS A MIRROR OF THE TIMES THAT REFLECTS WHAT IS INVENTED AND WORN.

IN THIS CHAPTER THE AUTHOR IS LIKELY TO DISCUSS HER OWN WORK, STYLE, TECHNIQUES AND LOCATIONS.

THE AUTHOR'S STYLE.

IN FASHION PHOTOGRAPHY IT IS EASY TO RECOGNIZE A PHOTOGRAPHER BECAUSE OF THE UNIQUE STYLES THAT CAN BE ATTACHED TO EACH PHOTOGRAPHER.

THE AUTHOR APPROACHES HER FASHION PHOTOGRAPHS BY USING MOOD AS A MAIN INGREDIENT IN THE REVEALING OF A FASHION GARMENT. PLATE ONE OF THE AUTHOR'S OWN WORK IS A GOOD EXAMPLE OF THESE MOOD SHOTS THE AUTHOR LIKES TO OBTAIN.

THE AUTHOR ALSO PREFERS OUTDOOR AND LOCATION SHOOTING THAN STUDIO WORK. THE AUTHOR TRIES TO ENHANCE THE BEAUTY OF THE GARMENTS USED AND THE MODELS BY SHOOTING ON LOCATIONS WHICH EITHER ARE IN CONTRAST WITH THE GARMENT AND MODEL OR LOCATIONS WHICH BLENDS IN WITH THE GARMENTS AND MODELS.

THE AUTHOR'S TECHNIQUE AND EQUIPMENT

THE AUTHOR USES A 35mm PENTAX K 1000 CAMERA AND USUALLY ONLY CHANGES LENSES. THE AUTHOR USES A 50mm LENS AND A 80-200mm LENS. THE CHOICE OF THESE LENSES DEPEND ON THE CHOICE OF LOCATION AND SHOT NEEDED. THE AUTHOR PREFERS COLOUR SHOTS TO BLACK AND WHITE SHOTS THOUGH BLACK AND WHITE PHOTOGRAPHS WHEN USED FOR THE RIGHT SHOOT CAN CREATE GREAT MOOD OR CHARACTERISTIC SHOTS. THE AUTHOR WHEN SHOOTING STUDIO WORK USUALLY ATTACHES HER CAMERA TO A TRIPOD WHICH MAKES COMMUNICATION BETWEEN MODEL AND PHOTOGRAPHER MUCH EASIER AND MORE QUALITY, FOCUSED PHOTOGRAPHS CAN BE ACHIEVED.

THE AUTHOR WOULD LIKE TO EXPLAIN THREE OF HER SHOTS AND THE REASON FOR SHOOTING THEM.

PLATE ONE : "FUN- LOVING JULES"

THE AUTHOR KNOWS THE MODEL WELL AND BEING AWARE OF HER BUBBLY PERSONALITY THE AUTHOR ASKED HER TO REACT AT WINNING SOMETHING SHE'D ALWAYS WANTED. THE CAPTURING OF THIS PRECISE MOMENT WAS QUITE DIFFICULT BUT AFTER A FEW SHOTS AND " WINNINGS " WE WERE LUCKY TO CAPTURE THIS FUN - FILLED SHOT.

THE SHOT WAS TAKEN WITH A 35mm CAMERA WITH A STANDARD LENS. IT WAS SHOT IN DAYLIGHT WITH 125 ASA BLACK AND WHITE FILM.

PLATE TWO : "DEIDRE"

THE AUTHOR AGAIN USED HER 35mm PENTAX K 1000 CAMERA AND FUJI FILM. THE AUTHOR THINKS THAT THE SUCCESS OF THIS PHOTOGRAPH DEPENDS ON THE SHARPNESS OF THE PHOTOGRAPH AND THE GOOD REPETITION OF THE PINKISH COLOURS.

PLATE THREE : " HATS "

THIS GLAMOUR HAT SHOT WAS TAKEN IN THE STUDIO WITH A MAMIYA RB SIX BY SEVEN CAMERA. THE AUTHOR LIKES THIS PARTICULAR SHOT BECAUSE OF THE STYLISH FEELING LINKED TO THE HAT AND MODEL. THE AUTHOR USED A SIX BY SEVEN CAMERA BECAUSE OF THE GOOD QUALITY AND SHARPNESS YOU OBTAIN FROM THIS FORMAT.



PLATE ONE.



PLATE TWO.



PLATE THREE.

C O N C L U S I O N

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FASHION PHOTOGRAPHY DOES PULSATE WITH GLAMOUR AND A FASHION PICTURE IS A RECORD OF A CERTAIN STYLE OF DRESSING AND AS SUCH IT IS ALSO A RECORD OF CERTAIN OF SOCIETY'S WHIMS. WE SHOULD NOT PUNCTURE THE FANTASY OF IT ALL BY DE-GLAMORIZING FASHION, BUT IT IS ALSO IMPORTANT TO REMEMBER THAT, IN CONTEMPORARY TIMES AT LEAST, ITS PRIME FUNCTION IS TO DEMONSTRATE HOW A GARMENT LOOKS AND PERHAPS HOW IT FEELS TO WEAR IT, SO THAT THE AUDIENCE- OR MAGAZINE READERS - WILL BE TEMPTED TO GO OUT AND BUY IT. A FASHION PHOTOGRAPHER IS ONLY AS GOOD AS HIS ABILITY TO SHIFT FROCKS OFF THE RAILS.

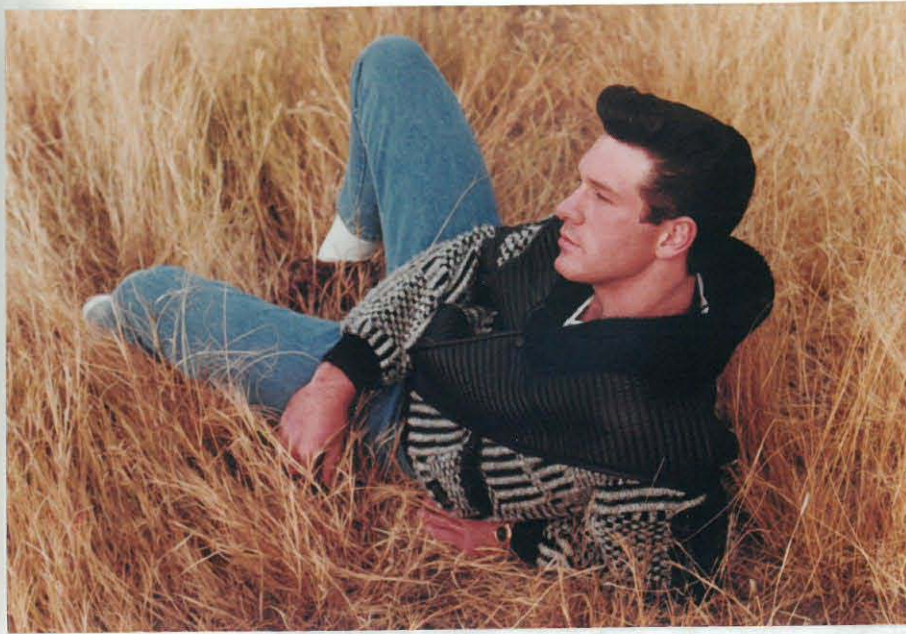
THE AUTHOR LEAVES YOU THE READER WITH A LAST THOUGHT TAKEN FROM ROBERT FABER, ONE OF NEW YORK'S MAJOR FASHION AND GLAMOUR PHOTOGRAPHERS : " CLIENTS TAKE YOUR TECHNICAL EXPERTISE FOR GRANTED. THEY DEPEND ON YOUR SENSE OF DESIGN AND YOUR ABILITY TO TRANSFORM AN IDEA INTO A PICTURE. IF YOU'RE TALENTED AND BELIEVE IN YOURSELF, DON'T GIVE UP. KEEP GOING AND YOU'LL BE SUCCESSFUL. " (HOW FAMOUS PHOTOGRAPHERS WORK. JOCK SCHOFIELD. PUBLISHED IN 1983 BY WILLIAM COLLINS SONS AND COLTD EAGLEMOSS PUBLICATIONS.)

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