

FASHION
IMAGES

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the requirements for the National
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1. INTRODUCTION

Fashion is an expression of individual taste and a form of communication.

Someone's clothes can tell others something about their age, status, taste and even profession. At first men and women dressed in accordance to a style that was restricted by religion and custom and until the twentieth century fashion was created only for the wealthy.

Then came the industrial revolution and the general public was able to dress fashionably. The market for "fashion" grew and with it came the demand for fashion innovations. This was the start of Fashion photography. Newspapers used photographs of fashionable women at social events to illustrate stories about the lives of the rich and famous. Fashion trends became more visible as the camera glamorized them. Designers started using photography to document their collection and fashion magazines

replace illustration with photographs. Women could now visualize themselves wearing the latest styles.

Although styles have changed, fashion photography's aim is still to create a desirable way of showing the clothing and making it possible for the viewer to place herself in the subject's place and to identify himself with the subject.

Although fashion photography today still creates a realistic mood for the viewer to believe in, the photographer always have to make use of composition and fantasizing to create a more idealized version of reality. Fashion photography is part of a complex set of relationships, advertising agencies, fashion magazines and the public and although the photographer is most of the time told how the manufacturers, for example, want the work done he still has to be aware of trends, because fashion changes as political and social conditions change and so does people's way of looking at themselves in different situations.

Through her book, the author wants to show that fashion photography always has to be realistic but also experimental to create a visual pleasing image which, in the end, sell the product.

The author will try to provide the reader with enough information about the history of fashion photography from the beginning up to what we today recognize as a fashion photograph. The author's own style, technique and motivations will also be discussed.

2. THE HISTORY OF FASHION PHOTOGRAPHY

Since the first fashion photograph was taken, the whole fashion industry started to show enormous growth. More designers, manufacturers, models and fashion magazines made their appearance.

Competition became stronger as the public became aware of different styles and names. The fashion-photographer started to play a key-role as he was the one to keep the public informed. He always had to make use of new exciting ideas and techniques to record the products. Competition for him also became strong and he always had to be one step ahead of other fashion photographers. This led to the different styles we saw in history and it will continue as long as fashion is with us.

At first fashion was portrayed through drawings, but when fashion photographs started to make their appearance the drawings disappeared.

There is much uncertainty about the time the first real fashion photograph appeared.

Jacques-Henri Latrique and Robert Demachy displayed a comparable awareness of fashion at the turn of the century. None of their work was produced to sell fashion, therefore it was more a fashion gesture than a fashion photograph. The only commercial use of photography to document fashion before the 1880's appears to have been the carte-de-visite. It was a standard size photograph which was used for portraiture and could be "mass produced". The existence of a pair of carte-de-visite showing front and back view of a man in coat and top hat indicated that it could have been used as advertising for dressmaking establishments. Such photographs were probably sent to potential clients or distributed at shops.

3. THE FASHION PHOTOGRAPHER (1913 - 1950's)

The man who is considered to be the pioneer who founded the profession of fashion photography was Adolf de Meyer, of Parisian ancestry who called himself a baron although his claim to the title was dubious. De Meyer's wife reportedly was the illegitimate daughter of Edward VII and through this royal connection he owned a Venetian palace, a London townhouse and a home in the South of England. This gave him a background from which he could work. His success was based on his familiarity with the fashionable world he lived in and his pictorialistic way of recording it.

He used soft-focus and details of garments were often sacrificed all in order to create a specific mood. From 1913, when De Meyer started working for Vogue, it became the style of a decade. De Meyer's way of posing the models, the way in which he used accessories, his use of backlighting and the effect he got by covering his lens with silk gauze gave his photographs an ethereal quality. A quality which De Meyer as member

of the Linked Ring strived for, also a quality which moulded photography into an artistic profession. (Figure 1) De Meyer: Male fashion - date unknown.

Today we look at De Meyer's work and recognise a certain time, fashion in history. De Meyer was an exotic person, an intelligent photographer who left others to come a strong foundation to build on.

The course of fashion photography was changed in 1924 by the work of Edward Steichen. He concluded that when a woman saw a picture of a dress she should get "a very good idea of how it was put together and what it looked like". This very much described his work. He brought with him a clean style in fashion (Figure 2) Steichen: "White fashions" - 1935.

By using geometric lines, sharp focus and plain backgrounds, all to make the fabric cut and details of a costume crystal clear, he totally broke with the pictorialistic approach. Steichen was hired by Vogue in 1924 replacing De Meyer. The kind of look he made popular was epitomised by Marion Morehouse, a



(Figure 1) De Meyer - "Male fashion", date unknown



(Figure 2) Steichen - "White Fashions", 1935

celebrated model who personified the "chic" look. She had the look of the 20's, self-reliant, elegant and feminine. In the mid twenties, Conde Nast, chief editor of Vogue told Steichen: "Every woman De Meyer photographs looks like a model, you make every model look like a woman".

A Hungarian sport photographer, Martin Muncaksi joined Harpers Bazaar in 1933. He brought with him the drama of the outdoors. By using spontaneity, informality, 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. (Figure 3) Muncaksi: Beach fashion - 1936.

As more and more woman entered the active world outside the home in the 30's and 50's fashion photography out of doors became a dominant trend. Sportswomen became the new female idol and the fashion industry brought



(Figure 3) Muñcaksi - "Beach Fashion", 1936

out bigger and better lines of sportswear and playclothes to fit her lifestyle.

Toni Frissel, a sportswomen herself knew how to pose her models convincingly and how best to display the functional habits of the clothes. She also made use of exclusive locations of the rich, when subscribers to Vogue or Harpers Bazaar pictured the clothes in such settings, the urge to acquire the clothes was strengthened (Figure 4) Frissel: "Shirtwaister" - 1938.

In the realistic fashion photography of the thirties, the fashion depiction was very straightforward. Toni Frissel made use of these elements and so did Andre Kertesz who also contributed to the realistic fashion genre.

Fashion photography flourished in Paris during the 1930's. This was the world of Picasso, fashion designer Chanel and surrealist Salvador Dali. While luxury and extravagance where part of Paris, depression



(Figure 4) Frissel - "Shirtwaister", 1938

weakened America. Experimentation became part of fashion photography.

Surrealist Man Ray experimented with the technical aspects. Harper Bazaar's art director, Alexey Bradowitch and the editor Carmel Snow encouraged him to find new ways to depict fashion. The extraordinary effects he achieved with solarization and distortion were then published. Man Ray used art as the background for his fashion work.

Erwin Blumenfeld devoted his full darkroom expertise to create something new in his photographs.

The quality George Hoyningen Huene strove to bring out had been best portrayed he felt, by the Ancient Greek Sculptors idealizations of female serenity. By having sets built and using Greek statuettes, which he saw as a sign of nobility and perfection, his approach was also surrealistic. There was a sense of statuesque monumentality humanized by the models air of sweet tranquility in his photographs. She seemed a flesh and blood Grecian deity - an irresistible image that women

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sought to make their own by wearing clothes like those that hung so gracefully of Huene's poised figures. (Figure 5) Hoyningen-Huene: "Evening gown" - 1934.

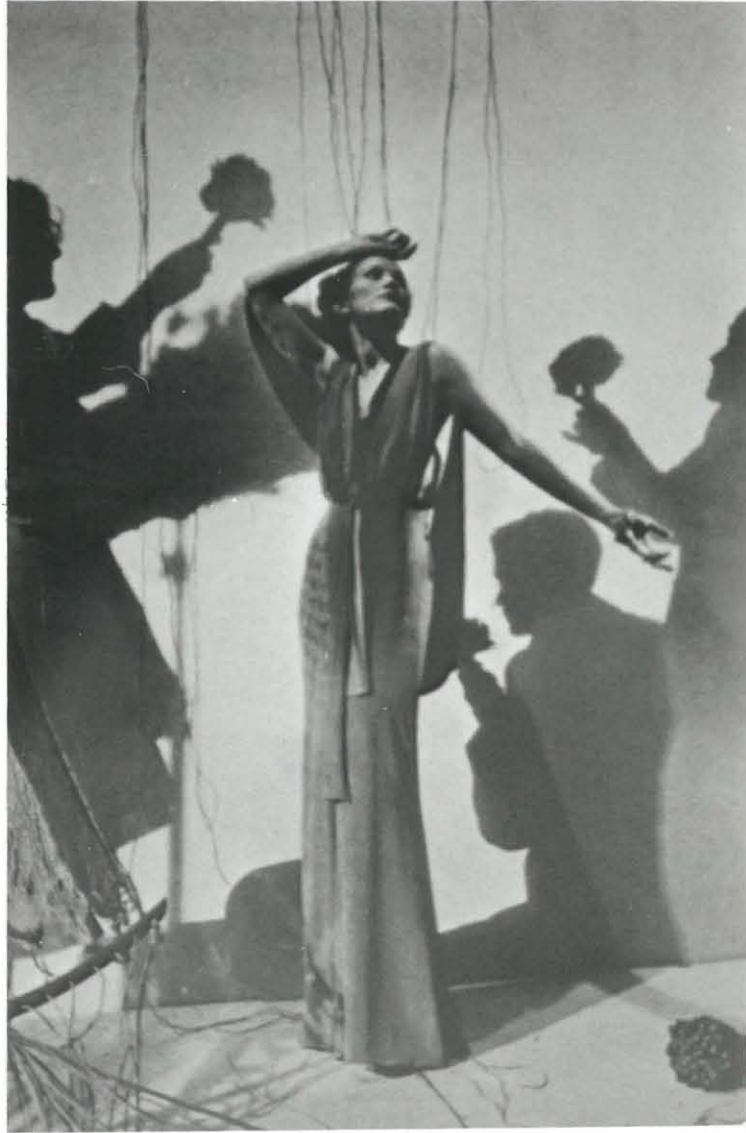
When Cecil Beaton first made his appearance in Vogue in 1926 his style could be described as being exquisite, exotic or bizarre, but always "chic". (Figure 6) Beaton: "Evening gown" - 1934.

Then 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 labour on farms etc. The whole approach towards fashion photography also changed.

Lee Miller depicted woman in everyday efforts to cope with war. Her photographs were bizarre but yet touching to the modern eye. Her photographs are important historical and social documents.



(Figure 5) Hoyningen-Huene - "Evening Gown", 1934



(Figure 6) Beaton - "Evening Gown", 1934

Cecil Beaton's masterpiece of a model in front of a bombed out ruin in London showed that way also influenced his photographs. It was in a way more real than the kind of fantasies he earlier recorded.

Louise Dahl-Wolfe pioneered the use of colour in fashion photography. She was also the first to use natural light indoors, a difficult achievement during this period of still-eratic film. Her photographs were always carefully planned and had a very delicate feminine feeling to it. (Figure 7) Dahl-Wolfe: My bedroom - 1942.

In 1947 Dior's New Look entered the fashion scene, but it was more than just a fashion, it was a social statement. It symbolized a new beginning, a revolution against war's restrictions.

The 50's were a time of new beginnings, of recovery and discovery. It became the decade of the affluent young, overall effect was more important than detail and fashion taboos were broken all the time.



(Figure 7) Dahl-Wolfe - "My Bedroom", 1942

Irving Penn's photographs emphasised 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. (Figure 8) Penn: "Girl in Black and White" - 1950.

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 his photographs outdoors like Muncaksi 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. (Figure 9) Avedon: Mask by Ungaro - 1968.

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



(Figure 8) Penn - "Girl in Black and White", 1950

the kind of models used in the early 50's. (Figure 10)
Klein: Vogue beauty - 1956.

Norman Parkinson, an English photographer, who started working for Vogue in 1948 portrayed his women as gentle creatures who often looked as though they were happiest among green fields. (Figure 11) Parkinson: Vogue Beauty - 1965.



(Figure 9) Avedon - "Mask by Ungaro", 1968



(Figure 10) Klein - Vogue Beauty, 1956



(Figure 11) Parkinson - Vogue Beauty, 1965

4. THE SIXTIES

Anti-war demonstrations, political problems, demands for equal rights for women were reflections of this upheaval in the sixties. Fashion took on a new style to fit what was going on in peoples lives. Styles of clothing as well as models were extreme and exotic. Verushka, one of the top models of the time, was a six foot, two inch, blonde who was depicted in a series which showed her transformed by face and body make-up into different wild-beasts.

Penelope Tree, another model, plucked out her eyebrows completely and Twiggy had a boyish look. (Figure 12)
Avedon: Twiggy for Vogue - 1956.

Together with a small group of designers, Mary Quant designed wild, mod fashions. London became synonymous with "mod" photography.

"The Terrible Three" - David Bailey, Terrence Donavan and Brian Duffy - were major links in the connection



(Figure 12) Avedon - Twiggy for Vogue, 1956

between fashion photography and the high-living, free-loving lifestyle which defined conventional standards. Their lifestyles resulted in a film "Blow-up" by Michelangelo Antonioni.

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

Yasyhiro Wakabayashi, know as Hiro, came to New York in 1954 to study photography. he started working for Harpers Bazaar after doing freelance for sometime. His work is described as being great for advertising, using simplicity and clarity.

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". (Time: 1964, p.66).

5. THE SEVENTIES

The seventies brought a more realistic mood for fashion. With America in an economic recession, Europe started taking the lead in fashion magazines and photographers.

Things like sexual expression, murder and rape became part of everyday life through films and magazines. It also started to make an appearance in fashion photography.

Guy Bourdin's photographs were filled with mystery. We are often unsure of what is happening, we are only sure that we are dealing with a specific moment.

Helmut Newton's work is also mysterious, but are filled with more violence and sexuality. He evokes feelings of shock through his photographs. The use of nudity, dramatic lighting, clashing colours and story-telling effects are typical of Newton's work, so was his almost journalistic use of flash-lighting and action. His

work is best portrayed in the film "The eyes of Laura Mars". (Figure 13) Newton: " Lisa fleeing" - 1974.

Sarah Moon, a French photographer, made use of a romantic approach with a bit of mystery and fantasy in it. Her photographs have a soft look to them, a result of soft focus and also the ethereal intimate quality. The colours are also soft and muted and the models look a little sad and dreamy. Even the clothes sometimes suggest another era when life was sweeter than it is today. She uses filters and gauze on the lens to soften the image. She only uses tungsten or daylight and her trademark is a grainy effect. Moon sees fashion photography as something that "has to have charm. It is not meant to disturb people. I try to evoke feelings rather than describe clothes". (Figure 14) Moon: "Liberty" - 1976.

Deborah Turbeville's photographs contain the most far-reaching implications for the future of any fashion photography today. Her work deals with women in groups, women who do not relate to their environment or to one another. Turbeville questions the basis of



(Figure 13) Newton - "Lisa fleeing", 1974



(Figure 14) Moon - "Liberty", 1976

fashion photography and subverts the traditional ideal that fashion should be shown clearly. Although her work has been discredited, it became very challenging for future photographers.

6. THE EIGHTIES

Like many other decades the eighties brought new demands and dimensions into fashion. Very high standards were being set and competition grew with the upcome of many new inspiring photographers claiming fame. This brought a lot of new directions to today's fashion photography.

Rebecca Blake combines beauty, glamour and excitement to create images of dreams and fear. Her work together with Newtons' was used for the film "The eyes of Laura Mars".

Andrea Blanch's photographs are very natural and has a feeling of everyday life. She favours location work with minimum of equipment and artificial lighting and settings. Rich colours are very much part of her style, this represents the way she sees her work: "Woman are not passive, and in most of my pictures, even it they are quiet, they have an energy about

them". (The Studio) (Figure 15) Blanch: "It's raining" - 1981.

Another woman photographer of the eighties, Jean Pagliuso's work sometimes suggests a story and other times the emphasis is on strong design and striking colour. Her work comes from the intuition rather than from the intellect. As she describes it: "The best part of any shooting is surprise, and the less predictable it is, the more excited I get". (The Studio).

With photographer Arthur Elgort the casualness and down-to-earth realism of street photography invaded the fashion field. His pictures feature intelligent, active modern young men and women looking as though an enterprising photojournalist just happened to be there at the right moment. He gets this look by working only with models who have dancing and acting skills to follow his directions. He puts them in real life settings and encourages them to move around naturally and at the right moment he shoots. Elgort prefers a "bad" picture that is full of life to a "good" one that



(Figure 15) Blanch - "It's raining", 1981

is empty and dead. (The Studio) (Figure 16) Elgort:
"Night in New York" - 1976.

Street photography and the casualness of a snapshot blends easily with an air of carefree romance in Alex Chatelain's photographs. He often shoots on location and relies heavily on chance and improvisation. "I try to make my models do crazy things", he says. (The Studio).

From choosing the right location, angle of view and getting models to act casual, his work gets a feeling of romantic fantasy without ever departing from simple reality. Chatelain's work is a typical reflection of the fashion photography of the eighties and nineties. (Figure 17) Chatelain: "Running to boat" - 1977.

Approaches to fashion photography have changed without end and competition between photographers has become very strong, but "the keyword is vision, clients take your technical expertise for granted. They depend on your sense of design and your ability to transform an



(Figure 16) Elgort - "Night in New York", 1976



(Figure 17) Chatelain - "Running to boat", 1977

idea into a picture. If you are talented and believe in yourself, don't give up". (Schofield; 1983 p.40).

7. AUTHOR'S INTERPRETATIONS

Photography, as any other art form, consists of an image coming from the artists imagination. The way the artist makes the visualization come to reality will result in whether the end product is acceptable to man. Not only must it be aesthetically pleasing, man must also be able to relate to it, and in fashion, that means it must sell.

Nowadays fashion photographers very seldom have the freedom to interpret the product the way he sees it. Manufacturers, designers and advertising agencies usually give instructions about how they want the work done. Although instructions on which locations to use are often given, the photographer can still use shape, line form, texture and colour to create a harmonious whole.

It is a shame that fashion photographers do not have more freedom. When the photographer does not get specific instructions he can use his imagination to

create something really special. But how does this start?

When the author sees a certain garment she usually instinctively visualizes it in a certain location, then she starts thinking about which type of model can actually become one with the garment and location. Other times the model or location starts to set the author's mind on trying to create an image which together with line, shape and form will contribute to a harmonious whole, something special, but still commercial enough to sell the product.

7.1 STYLE

In the fashion photography field one can also be classified as a certain kind of photographer, whether it is in facial, ramp, studio etc. Editorial, advertising and catalogue also asks for different requirements in the photographer. The type the author prefers is editorial, but at the moment she tries to cover it all and to experiment a lot, because she

believes that a fashion photographer only really becomes successful by constantly experimenting.

7.2 MODELS

The author has tried to make use of a variety of models, because the choice of model can make or break a shoot. The author also enjoys the challenge of getting different looks from the same models, whether it is sensual, dreamy, aggressive or energetic. The important thing is still to get your location, model and garment to compliment each other.

7.3 LOCATIONS

The author is constantly on the look out for new, exciting and interesting locations. The reason for this is that the author prefers shooting on location, whether it is indoors or outdoors, rather than in a studio. She does that because she prefers the more natural look.

When looking out for a location she tries to find places that would not distract from the garment but which would just create the mood the author thinks would go with the model and garment. The author also prefers natural rather than artificial lighting because it is usually much softer and it looks natural. She sometimes tries to create a special effect by using artificial light with natural light on location.

The author's photograph. Dream Girl, shows what can be done by combining different types of lighting and the photograph of "Nicolene" shows which warm and natural feeling one gets by using only natural light.

7.4 CAMERA FORMAT AND LENSES

The author enjoys moving around when taking photographs, therefore she prefers the 35 mm camera. It is lightweight, compact and can also be used with a variety of lenses. The author sometimes also uses the medium format 6 x 7 camera for studio work only, because it is too bulky to use on location. Her

preference is still the 35 mm in the author's case, a Ricoh KR 10M with a 80 - 200 mm f4.5 Hannimex lens and for a more wide-angle effect the 35 - 70 mm f3.4 Rikenon.

7.5 PROBLEMS

The biggest problems fashion photographers have to cope with are usually technical difficulties and weather conditions. The reason is that all the rest is the client's problem. In the author's case, in order to take the shoots for this book and still being a student, she had to face a few other problems too.

She had to arrange for models and garments herself. Make-up had to be done by the author herself or she had to arrange with someone to do it. Permission to shoot at certain locations also had to be arranged. There were also times when everything was arranged and the models could not make it or the weather did not play along. Despite all these problems, the author still thoroughly enjoyed it!

8. INFLUENCES

The author is very interested in fashion itself, because she believes a person is what his clothes say he is. She enjoys the natural feeling photographers in South Africa create in their fashion photography. When she sees a certain garment, she tries to put it on the right person in the right location in order to tell something about the person and the garment he or she is wearing. The author enjoys the work of Gerda Genis, it mostly tells you something about the person, his environment and the clothes he wears. Although the garments don't always stand very much out against the environment, it is still commercial and it will sell.

Some of the older generation of photographers that influenced the author's way of thinking was Sarah Moon and Helmut Newton. Their use of romanticism and mystery, although in very different approaches inspired the author to a great extent.

9. AUTHOR'S WORK

The author always tries to create a certain mood whether it is done through choice of location, choice of film, time of day, angle of view or movement. Props can also create a mood, so does jewelry, but it must be limited to the absolute minimum. It must just tell something about the model, not distract from the garment.

Figure 18: "Dream Girl".

The kind of dreamy feeling of the city lights inspired the author to do this shot. She chose the white dress because she thought it would stand out the best against the black night and many coloured lights. The author wanted to create a special effect to convey a mood equal to dreaming. She used her Ricoh KR 10 M on a tripod, her 80 - 200 mm Hannimex and Sunpak 45. She used Fuji film rated at 100 ASA. The f-stop was set at f4.5, a shutter speed on auto. The flash froze the image and the camera exposed for about 30 seconds.



(Figure 18) Author - "Dream Girl"

While it exposed the model had to stand very still and the lens was zoomed in which created the light stripes. Although the lights create a special effect and are a very busy and colourful background, it does not distract attention from the model, because all the lines pull the eye until it reaches the model.

Figure 19: "Nicolene".

The rich colours in the garment made the author decide to use Nicolene as model because of the warm skintone she has. It is very earthy colours, therefore the author decided to shoot it out in the open field. Although one cannot see any surroundings except for the rock she was lying on you can almost feel the sun. The shoot was taken at about mid-day with natural light and a gold reflector to add a bit of extra warmth into the photograph. The author used her 35 mm camera with 80 - 200 mm zoom lens and Fuji film rated at 100 ASA. The closed eyes and position of the hand also the camera angle gives it a sensual feeling. Still her skin tone, the colour and printing on the dress and the bit of rock gives it a very natural earthy feeling.



(Figure 19) Author - "Nicolene"

Figure 20: "Man in town"

This photograph is a typical example of street photography. It just shows the man and his car in the street with the kind of clothes he wears. It does not tell you anything specific about the person, neither does it convey a certain mood. Just the man in town and the kind of clothes he wears in his everyday life. It was shot with a 35 mm camera with 80 - 200 mm zoom and Fuji film rated at 100 ASA. It was taken in the afternoon with the sun as the main light source and a silver reflector for fill-in. It is a straightforward approach with a natural feeling.

Figure 21: "Little girls"

When photographing these two the author wanted to show not only their garments, but also their environment and personalities. Child fashion usually has a very realistic but also playful mood. The author could have placed them on a playground with bright colours, but she saw them as being more mature, but still children.



(Figure 20) Author - "Man in town"

Therefore she placed them in their natural environment, a restored house in Westdene, Bloemfontein, and encouraged them to play. By doing this, she tried to create a more serious but still playful fashion. The shot was taken on a cloudy afternoon with a 35 mm camera and 80 - 200 mm zoom lens. To achieve a grainy effect a 1600 ASA Fuji film was used. The muted colours, grain and location gives a more serious and almost antique feeling to the photograph, but it still portrays happy, healthy children playing, the qualities that make childfashion sell.

The next four photographs show the different looks one can achieve when using the same model.

Figure 22: "Another era"

The location inspired the author to do this shot. It had a kind of romantic feeling from another era to it, therefore the author chose a garment that would evoke the same feelings. She made the model pose in a dreamy kind of way staring into nowhere with a string of pearls hanging down from her shoulder. She decided



(Figure 21) Author - "Little girls"

that a grainy effect would contribute to the mood she wanted to create, therefore she used a Fuji film rated at 1600 ASA. It was shot with a 35 mm and 80 - 200 mm zoom in the afternoon. The success in this photograph probably mostly comes from the graininess. It completes the image into a harmonious whole.

Figure 23: "Sixties"

The sixties feeling in today's fashion encouraged the author to do this shoot at the drive-inn. The sixties was a very colourful decade, therefore the author chose bright colours in the clothing and in order to intensify these colours, she did the shot with Fujichrome 100 ASA film and developed it in C41. The shot was taken in the afternoon with the sun still intense to create greater contrast.

Figure 24: "Jeans"

The author: "The way I see sunsets is very much the same as I see denim and its qualities, natural and something that will always be there!" Therefore she



(Figure 22) Author - "Another era"



(Figure 23) Author - "Sixties"

combined the two. It was done on 100 ASA Fuji film with flash to freeze and expose the model and was then exposed for the sunset.

Figure 25: "Lady in Black"

This photograph has an elegant and sensual feel to it. The author chose the greyish background in order to let the black stand out against it. The hard lines of the wall and the softness of the dress forms a contrast that accentuates the flowing lines of the garment. The author used XP 1 film and used only natural light.

Figure 26: "Untitled"

This photograph has an elegant, yet sensual feeling to it. It does not tell much of a story, it has a kind of mystery to it, who is she? Where is she? It is meant to sell stockings and that is just what it does. The shot was taken in the studio with one light source only - the Elinchrom softbox. It was shot on 100 ASA Fuji film with a 35 mm camera and 34 - 70 mm lens.



(Figure 24) Author - "Jeans"



(Figure 25) Author - "Lady in Black"



(Figure 26) Author - "Untitled"

Figure 27: "Swimwear"

The author decided on this location because she wanted the swimwear to stand out against the background. She encouraged the model to move around and took the shots on 100 ASA Fuji film and 35 mm camera with only the sun as light source.

Figure 28: "Covergirl"

This is a straightforward glamour portrait. It was done in the studio with a softbox at the front of her face and a spotlight from behind to put some light on her hair. It was taken with a 35 mm camera and Fuji film.

Figure 29: "Untitled"

The author decided to do this shot in this way to form a contrast which let the dress stand out from the background. This way all the attention is focused on the dress. It was done on 35 mm camera with a

Fujichrome film developed in C41, in order to intensify
the colours.



(Figure 27) Author - "Swimwear"



(Figure 28) Author - "Covergirl"



(Figure 29) Author - "Untitled"

10. FASHION PHOTOGRAPHY IN SOUTH AFRICA

Fashion photography in South Africa has a very natural and easy feeling to it. It creates a believable atmosphere, the kind of look that sells the product.

Although most of the South African Photographers create images of more or less the same style, they all have an individual way of seeing and recording images.

Walter Ferrier, a fashion photographer from Cape Town, studied art in Switzerland. In 1967 he started working as an art director in South Africa and in 1975 he opened a photographic studio. He says he loves woman and always tries to record their natural beauty. He enjoys photographing models such as Tanya Fourie and Alexa Singer. Models like them have a light shining out of them the moment they are in front of the lens, the kind of look he prefers in his pictures: "a little mysteries, but always beautiful and natural".

Italy, France and Germany are a few of the places Massimo Cecconi worked as fashion photographer. He arrived in South Africa in 1983. Although his work also has a kind of natural quality in it, he prefers the more sensual, aggressive, modern and intelligent look in his models and the images he creates. His favourite model in South Africa is Anne-Vine Morris because of her professional approach and stamina. His biggest complaint is that he does not have any control over the way his photographs are used. It may be a stunning image, but the choice of photographs, their display and printing in the magazine can make it look very bad. (Figure 30: Massimo for RED - 1992).

For David Dodds, a Johannesburg fashion photographer, the most important factor is to be professional, both photographer and model. Both have to understand the other one's work and problems in order to work together as a team to create the best possible image. He always tries to create an image that conveys a natural feeling. The way he sees fashion photography is: "You are as good as your last photographs". Therefore one always has to try something new, create something



(Figure 30) Massimo - RED 1992

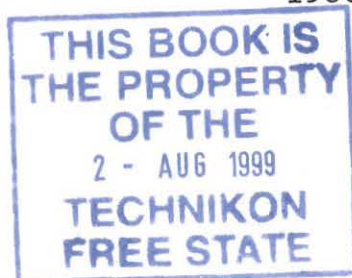
better than the last image. If all South African fashion photographers see their work that way, one can be sure that fashion photography is here to stay and grow into exciting new dimensions.

The author will therefore always try to think of something new, something individual to her own style and hopefully she can also contribute to the exciting world of fashion photography in South Africa.



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