

FASHION APPEARANCES

BY

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*"The greatest fashion photography
is more than the photography of fashion."*

(Harrison 1991: 14).

1. INTRODUCTION.

Almost everywhere you look you see fashion. To some people it's an obsession to keep abreast of the development in the fashion world and know the latest trends. Although it may seem that such an obsession came into being with the onset of fashion photography, it actually was there from the birth of dress itself.

Long before photography was invented, the language of dress and dress accessory had grown into a sign system, transcending the idea that clothes were made for our protection or as a token of modesty. Fashion is now an expression of our taste and a form of communication. The wardrobe one wears can tell others about one's age, status, taste and profession. It even reveals to some extent how one feels about oneself (Harrison 1991: 7; Khornak 1989: 8).

Fashion photography presents an idealized world. Some photographers; like Helmut Newton; live out their fantasies in the photographs they take. Fashion can also be seen as a barometer that gives one an idea of the social and political changes in the world (Khornak 1989: 9 & 10; Turner 1987 : 181).

Today's leading fashion photographers do not have an obsession with costume at all, they are more concerned with the feel of the photograph. As Richard Avedon said "*Fashion photography must be about something.*", and as Susan Sontag once said "*The greatest fashion photography is more than the photography of fashion.*" (Harrison 1991: 7 & 14).

Martin Harrison suggested that fashion photography has a great tendency to be like performance art. The performance is directed by the photographer and created out of three main things. These are the model (actor), the garment and gesture that are then frozen in time by the camera. It is this gesture that can makes the photograph a successful one (Harrison 1991: 21).

In this script an attempt is made to give an impression of where fashion photography came from, where its going and how one is likely to get there. It will consist of a chapter on the history of fashion photography so that one can see where fashion photography comes from. Then the divisions in fashion photography will be highlighted. A study of some of the equipment used in fashion photography will also be looked at. An outline of the role models play in fashion photography will then be dealt with, as well as a look at the actual shoot. Finally a look at twelve items of personal work will be discussed.

Although location work is more exciting, studio work is deemed to be just as important, due to this a combination of both studio and location work will be found in the script. Fashion photography is not only about clothes, it goes deeper and shows a kind of lifestyle and attitude in the clothes that is not always directly apparent. When shooting fashion photographs one can let the imagination run wild, a million stories can be told relating to one outfit. What this script hopes to achieve is to give a brief insight into the world of fashion photography.

2. THE HISTORY OF FASHION PHOTOGRAPHY.

The history of fashion photography is a vast and in-depth field. Many fashion photographers can be found to have influenced others throughout the course of its history. This chapter will highlight the main events that changed the history of fashion photography. In Appendix A, one is able to see examples of some of the photographers mentioned in this chapter to see how the styles changed through the years. There will be a short discussion of David Bailey preceding this section.

Most fashion photographs are made for publication in women's magazines. Cynthia L. White has been able to trace the women's press back to having originated in 1693. At first these magazines were intended for the upper class society to instruct them in matters of taste and decorum. The expansion of the middle classes in the late nineteenth century enabled women's magazines to grow into a mass-market industry. These magazines contained reports of current fashions enabling the women to keep in touch with current trends in the fashion world. By 1930 there were substantial improvements made in the techniques of mass-production printing of halftone originals. This enabled photographs to take over from fashion drawings as the major means of illustration. Therefore, a new profession came into being called fashion photography (Harrison 1991: 10).

Around 1890, the earliest commercial fashion photographs were taken. These photographs were displayed on a static mannequin - like figure, giving a more literal outlook on the garments. Later when the photographers realised they could exploit the pose and expression of the model, the photographs became more than a report on the clothing, but became an illustration of it. This enabled fashion photographers to not only comment on, but also to reflect the subject matter (Harrison, 1991: 10).

In 1914 Baron de Meyer, known as the father of fashion photography, became the first contract photographer for *Vogue*. His technique was an extension of pictorialism. His images were dreamy, with backlighting and romantic styled poses. This worked well with the rigid black-bordered layout of the magazine. In 1923 he was replaced by Edward Steichen, yet until the 1930's there was little change in the magazine's presentation. In 1929 a new art director, Mehemed Fehmy Agha brought *Vogue* into the modern age. Using the photographs in a more graphic and powerful way, the page layouts were transformed. Until the 1930's the fashion photographs were very posed and artificial lighting was used in the studio. Agha who had a strong opinion of the type of photographs that best illustrated fashion, advocated what he called straight photography, this could be linked to the term used by photographers like Ansel Adams, Edward Weston and Group F64. This was a more informal type photograph, looking almost like a snapshot against a background of real landscapes and places. Although it should not be thought that this type of informal fashion took over completely, to this day the scales tip between informal and formal (Turner 1987: 178).

After the Second World War, fashion photography tried to break with its romantic past. This echoed the social and political upheaval. Cecil Beaton, then a leading photographer, believed fashion photography in war time Europe was an anachronism. The editors then took up "reality" as the "new thing" in fashion photography (Harrison 1991: 14). While Europe struggled to get back on its feet, New York was taking over with a new power and confidence. The historical and social factors combined to position New York at its peak. It was now in a position to dictate the procedure of fashion photography. It became known as the "New American Vision" of fashion photography. During the war most of the best fashion photographers were emigrants from Europe. In 1944, two Americans Irving Penn and Richard Avedon started to take photographs for *Vogue* and *Harper's Bazaar* respectively. Since then, both have presided over fashion photography to the present day (Harrison 1991: 25).

Over the last thirty years, despite the feminist movement, fashion photography has proceeded to exist in the most affluent parts of the world. Only a handful of photographers have photographed fashion exclusively. Most notable of these are Helmut Newton and Guy Bourdin. By the early 1960's they were so well established that they could dictate to the magazines how to publish their photographs. They also pushed the magazines into accepting work that corresponded to their own visual and sexual obsessions (Turner 1987: 181).

Turner (1987: 186) writes that:

"Some commentators have suggested that fashion photography came to an end in the 1960's: in the sense that fashion itself has been largely 'retro' since then they may have a point. But new names and innovatory approaches are constantly appearing and the fashion photography refuses to go away: in many ways it appears to have more to do with our everyday lives and yet its real function is, in Irving Penn's words, "to sell dreams".

David Bailey.

The name David Bailey is synonymous with the sixties. Yet to this day he is still around creating new ideas and images that demonstrate the power of the fashion image over people. Therefore, a discussion of David Bailey and his work will follow.

Envision an advertisement so powerful it changes the way the viewer thinks and remains with them for life. It cannot be easy for a photographer to make such a thought provoking image, yet that is precisely what David Bailey did.

The image was a television anti-fur coat commercial, it consisted of a model walking along a catwalk trailing her fur on the ground - and it leaves a smear of blood behind it. Many women put away their furs and refused to buy new ones after viewing this advert. As Fay Weldon said *"The Bailey commercial got to our consciences in one minute flat. Sixty seconds to change your life."* (Bailey 1995: 49).

David Royston Bailey was born in London on the 2nd of January 1938, first child of Gladys Agnes and Herbert William Bailey. Bailey's love of nature was the first catalyst to use a camera. In about 1948 he took a photograph of a house sparrow in his garden, using the family's Kodak Box Brownie. The result was a fuzzy, unsatisfactory snap. Although in those early years Bailey did develop and print his own films, he never actually thought of photography as a career. Bailey's visual education as a child came from the cinema to which he made frequent trips. Even as a child Bailey knew that he was bound for greatness. In 1952 he gave his sweetheart an autograph and said *"You had better get my autograph now because I won't have time when I'm famous"* (Bailey 1983: 19 & 21; Naylor (ed) 1988: 39).

Bailey left school at 15 in 1953, after attempting numerous jobs until 1956, he was called up for service by the Royal Air Force. During the two years spent in service Bailey found the means, the time and the initial inspiration that led him to be a photographer. During this time Bailey started to broaden his horizons not only by reading more books, by looking at photographic magazines such as *Life* and by reading the American photographic magazines that were plentiful where he was stationed. (Bailey 1983: 21 & 22).

One photograph that truly inspired him was Henri Cartier Bresson's rear view of four heavily draped women standing on a hilltop at Srinagar Kashmir (1948). Bailey said of it; *"It seemed so perfect as a picture I couldn't believe at first it was a photograph. It made me realize the sort of things that were possible if I could master the technical side of things"* (Bailey 1983: 22).

After being discharged Bailey went to look for employment as a photographer. However at that time in Britain only commercial photography was practised. Therefore the manner in which Bailey became involved in fashion photography was largely accidental, but as Bailey says, *"It did allow me to pursue my three main interests, photography, women and money"*. After some time he was granted an interview with John French, a fashion photographer (Bailey 1983: 8 & 22).

Bailey got the job with French based on the way he was dressed. He soon became technically competent and professional. Bailey later said about working with John that, *"During the eleven months I was with John I learned more about attitudes and how to deal with clients than about photography"*. While working for French, Bailey had regular photographs published in the fashion pages of the *Daily Express*. Besides this he also worked for *Women's Own*, *Flair*, *Vanity Fair*, the *Daily Mirror* and *Sunday Pictorial* - his career was on its way (Bailey 1983: 26 & 29).

After eleven months Bailey left the French studios and went to make it on his own at Studio Five. Bailey stayed there for four months. At Studio Five Bailey expanded his client list. He did his first 'glossy magazine' editorial photographs that consisted of portraits as well as fashion, for *Man About Town*, also his first advertising shots for Max Factor (Bailey 1983: 29).

From July 1960 Bailey became a contract photographer for *Vogue*. His progress at *Vogue* was rapid and by the end of the year he had his first *Vogue* cover - in those days the cover was taken by various photographers and the best shot was chosen so this was a triumph for Bailey (Bailey 1983: 29).

From 1961 until 1964 Bailey's favourite model was Jean Shrimpton. Jean's look was exactly what Bailey was looking for. Although he had always worked with good models, Jean looked young but sophisticated, elegant but sexy, she epitomized the new look he wanted. Her look could cut across cultural and social differences, it was a look the younger *Vogue* generation could identify with. *About Town* in 1962 referred to her 'haughty but impish beauty' and Jean volunteered "*I'm not a classical beauty. Nor beatnik really. But nearer beatnik than classical*" (Bailey 1983: 30; Harrison 1991: 214). In Appendix A at the end of the script two examples of Bailey's work using Jean Shrimpton are found.

When photographing in Britain Bailey says, "*We would just drive out to the country with some clothes, and Jean did her own hair and make-up. "Vogue" called it 'Old Bailey and his scruffy look'.*" Things were different in New York as he and Jean saw when they went there to shoot fourteen pages for British *Vogue*, '*Young Idea Goes West*'. The result was a refreshing, almost naïve immediacy to these New York photographs, this was to be his most radical statement so far in *Vogue*. That trip also basically ended the use of his miniature camera 'documentary realism' phase. Even as Bailey's photographs became more formal, they retained their individual quality of innocence and accessibility (Harrison 1991: 214 & 218).



Around this time Keith Waterhouse dubbed Brian Duffy, Terence Donovan and David Bailey as 'The Terrible Three'. Out of the three Bailey has remained in the public eye. This is partially the result of his style that was so revolutionary that it's instantly recognizable. Also because he not only stuck with fashion but spread out into areas such as portraiture and television documentaries and commercials. It is said of him that he constantly coaxes his models to give that little bit extra. He also pays close attention to detail such as folds of the outfit, position of the hand, or an unwanted wrinkle in a pair of tights. As Martin Harrison said, "*The strength and clarity of his image reflected the extent of his control, and the ability to recognize and discard anything superfluous to his objective*" (Bailey 1983: 7; Naylor (ed) 1988: 40).

Sue Davies says of Bailey's work, "*The best of his pictures will certainly not show the spirit of their age but also outlive it as portraits in their own right*". But David Bailey said it best "*If I have to explain my pictures in words, it means that my images have not worked*" (Naylor (ed) 1988: 40 & 41).

3. THE MAIN DIVISIONS IN FASHION PHOTOGRAPHY.

Fashion photography can be divided into three main branches, namely editorial, advertising and catalogue. In this chapter we will take a brief look at the three divisions. At the end of the script in Appendix A there is an example of all three divisions.

Editorial Photography.

"The editorial pages in fashion magazines consist of articles and columns illustrated with photographs; they represent the fashion editors' point of view. If you remove the advertisements, these pages form the core of the magazine" (Khornak 1989: 12).

Editorial assignments can involve 10 or 12 pages in a single layout. Usually a story or a mood is used to create visual interest and continuity. An initial idea is planned in advance by the art director and editorial staff. The photographer does on occasion however have carte blanche for the shoot from the initial idea to the final product (Encyclopedia of Practical Photography 1977: 1030).

This is the most sought after work in the fashion field, the reason for this is that a far greater amount of freedom is given to this type of work. Although fees are low, a credit line is given. As all the people involved in advertising look in the most prestigious magazines to keep abreast with the latest trends, this credit line assures the photographer of a great deal of exposure and as a result helps to build the photographer's reputation (Khornak 1989: 12).

Advertising Photography.

"The purpose of photographic advertisement is to sell a product. The products that often call for fashion photography are large in number and include cosmetics (lipstick, eye and face make-up, nail polish, skin

care treatments), fragrance, and hair products. Even some advertisers of products that are not fashion-related may require fashion-oriented advertising: appliances, cigarettes, liquor, furniture and real estate" (Khornak 1989: 14).

The planning is done by the client and the art director, which leaves the photographer no opportunity to use his or her personal views. The art director and client can work on the layout for many months redoing it until both parties are satisfied. Fees for the photographer are calculated according to the budget for the shoot. The fees are usually quite high, but no credit line is given and it involves no real input from the photographer (Khornak 1989: 14-15).

Photographers like Avedon, Horst and Penn are highly paid and receive a credit line. The reason for this is that the client feels that their name lends prestige to the advertisement (Khornak 1989: 15).

Catalogue Photography.

"When you are hired as a catalogue photographer, you will be shooting for mail order houses or for department stores. The ultimate objective for any catalogue is to sell product. In fashion catalogues, the garment is always the focus of attention and the presentation is crucial" (Khornak 1989: 16).

Catalogue photography is between advertising and editorial photography as not much flexibility is allowed. In today's market the trend is to give an editorial feel to the catalogue. This is achieved by giving a certain mood or atmosphere to the catalogue, whilst before the garments were without these qualities. Even with quite strict guidelines the photographer is allowed to have some freedom with the shots. The photographer must perform within a certain time limit so organization is essential (Khornak 1989: 16).

Since this type of photography is not as glamorous as editorial or advertising photography it is not chosen by many photographers. A large studio is needed as the garments, props and accessories are sent over in advance. The billing is done either per day or per shot. The rates are nearly as high as for advertising but credit lines are rarely given. The advantage of this type of work is that the photographer is often booked for days and even weeks. Also the same client can give you consistent bookings, consequently this type of photography is considered by some as their bread and butter accounts (Khornak 1989: 16).

4. EQUIPMENT.

Equipment in any kind of photography is important so a brief look at the type of equipment used for fashion photography will now be discussed. This will be divided into camera, lenses and props.

Camera.

In the 1920's and 1930's most fashion photography was done using a view camera in the studio. This caused the photographs to be very posed and stylized. Today the tendency is to work with medium format only in more posed situations, such as a studio. Otherwise the 35mm camera is used, this camera is light weight, portable, has quick and easy operation and has many different lenses to choose from. (Encyclopedia of Practical Photography 1977: 1041). Although there is a growing trend to use a Pentax 6x7 camera which is hand held in the same manner as a 35mm camera .

Lenses.

Telephoto and wide-angle lenses for 35mm cameras have become an integral part of fashion photography. These lenses allow various effects to be used. With a long lens the photographer is able to do close-up facial, eye or hand shots without any distortion. Depth of field is also shallow so that the main focus is the garment and not the background or foreground. This out of focus background can also at times cause dramatic, abstract design and thus the emphasis is placed on the product (Encyclopedia of Practical Photography 1977: 1041).

Wide-angle lenses range from 15 to 35mm. The 28mm wide-angle lens can be used to exaggerate perspective or to create a broad panoramic view. This can be used, for instance to give a model a taller appearance. Also, features such as hands and shoes can be given prominence in relation to the rest of the picture (Encyclopedia of Practical Photography 1978: 1041).

Props.

There are various props one can use, these range from sunglasses and handbags to shoes and jewellery. The right prop for the right shot is important, the prop must in no way detract from the garment you want to sell. It must enhance the mood or feeling the photographer wants to create. These props are useful for studio and location work. Lucille Khornak has built up a collection of gloves, hats, jewellery and other accessories.

As stated in the introduction personal work will follow, this work is taken with a Pentax ME Super 35mm camera. As for the lens used in most cases it's a Pentax 28 to 80mm zoom lens. For most of the shots the lens is usually on 80mm, this enables the model and clothes to be the main focus. On one or two occasions however a 135mm lens was used, this causes the background to be out of focus thus leaving the main point of focus on the garment. As for props these consist of sunglasses mainly and on one occasion in 'Now and Then' a nose ring and hat. Bags are also a great asset.

5. WORKING WITH MODELS.

Various factors influence how a photograph will come out. Yet one of the most vital factors is the choice of the model. This choice can make or break a shoot. For the author this certainly was true, if the model was not relaxed and at ease it showed up in the photography.

Being a model is not always enjoyable. When a model comes on a shoot no hint of personal tragedy must show. Often the model is required to wear fur coats in summer and swimming costumes in winter (Khornak 1989: 21). Uncomfortable poses might need to be taken and held. On location it may require walking through mud or standing against a tree with ants on it.

So what makes a model successful? Nature has a lot to do with it. Models must be fairly tall, slender and have good bone structure. Yet she must also have that certain something that sets them apart from the rest. They must have a face the camera loves (Khornak 1989: 21).

Male models are required to be taller than average, this is so they will be taller than the women they are photographed with. Good looking is often loosely used to define how a male model must look. They can be rugged and carry a little extra weight, also they do not need perfect features (Khornak 1989: 21).

The lack of variety and conservatism when it comes to men's clothing is no doubt the reason why men's fashion photographs are so unadventurous. Only recently have men's fashion magazines, like *GQ* come into being and are commercially viable. This is the reason that the history to men's fashion photography is less extensive than that of woman's fashion photography (Harrison 1991: 10).

It is very important that models can relate on cue and "turn on" for the camera. Experienced models know how to move. They also are able to deliver a variety of looks and convey various emotions on cue. They are able to take direction, when working with an experienced model a photographer can relax and do the job (Khornak 1989: 21).

Today the trend is to use various kinds of models to reach all the sectors of the society. These include petite to larger models and older more mature models. Specialized models such as hand models, face models and muscle models are also available. Ramp models must be tall, striking and have a great stage presence. They need not be photogenic and neither their skin nor features need to be perfect (Khornak 1989: 24, 25 & 28).

When shooting a model, it must be remembered that it is the model's appeal that will sell the garment (Khornak 1989: 33), especially in today's society where top models have replaced Hollywood stars in the hearts of millions of admirers (Elle: Top Model 1994: 5).

When shooting one must always ensure that the model is relaxed. This is especially true of studio shoots, where the model must stand under hot lights and a glaring lens. To lighten the mood one can use suitable music to help create a relaxing atmosphere. A couple of shots can also be taken without any film in the camera to relax the model. Encouraging words also help to give confidence, especially to inexperienced models.

When working with an experienced model it is far easier to get the desired shot and a shoot that would normally take two hours can take only half an hour. The experienced models also are far more likely to have their own ideas about poses for an outfit. Working with models can be interesting and sometimes amusing. A good model helps to create an image and mood for the garment, and is willing to do things that may seem foolish at first.

6. THE SHOOT.

A discussion on how to organise a shoot and an outline of both studio and location shoots will follow.

Preparing for a shoot is all about being organised. It is up to the photographer to organise the model, transport, location and garment. When the author shoots it is usually over the weekend. Make-up is normally done by the models themselves. Professional models are often taught to do their own make up, highlighting their best features. Therefore all of the models that will be seen in my personal work will have done their own make up.

The first thing to do is to organise with the model or models when they will be available to do the shoot. Next, garments must be found that will suit the model. Lastly a location must be found that best depicts the feel of the garment, or the statement one is trying to make.

As for the choice of location or background, it can greatly alter the general effect of the photograph. One should remember that it is far easier to shoot in the studio as there are no problems with the weather and lighting is more precise (Khornak 1989: 60).

The success of any fashion shoot depends strongly on the relationship between the photographer, the model and the fashion itself. The aim is to create a picture that is both artistic and informative (Hogg 1982: 117).

Although it is essential to organize everything carefully for a fashion shoot, one can never plan a shoot like a military operation. There is always a degree of spontaneity involved. This is due to many reasons. The main reason is the shape and size of the model which can alter the way the clothes are worn. The pair of shoes that the models wear may be the only pair brought on the shoot or that fit. When a sweater is worn with the v at the back, this can be a

successful accident. If it looks good the sweater can remain the wrong way round. If hair needs to be tied up perhaps a piece of string can be used as the last elastic broke (Hogg 1982: 117).

All this should at least show that even if the photographer has an idea for a garment he/she must not restrict themselves to it. The photographer should try to allow the garment to speak for itself.

The author feels that a location shoot tends to show a more realistic portrayal of people. Unlike a studio shoot more freedom is given. Models can move more freely and unexpected props or the wind can help create a perfect look. Although studio work is an integral part of any photographer's portfolio, most of the personal work that follows is shot outdoors.

Now to follow, the two divisions of fashion shoots, namely a studio or location shoot.

Studio Fashion.

"One of the paradoxes of studio photography is its most glamorous speciality: fashion. The pictures, at their best, are technically expert, aesthetically valid and in some cases so beautiful that they are cherished among the finest examples of photographic art. Their appearance in print commands such great attention that fashion assignments attract the best photographers" (Time-Life Books (ed) 1973: 106).

In the entire field of photography, studio photographers are amongst the highest paid, most influential figures to be found (Time-Life Books (ed) 1973: 12). With recognition like that it is essential for any photographer to be competent in the studio. Although the author prefers the more natural look and feel of an outdoor shot, covers and other images work better in the studio.

Two of the best fashion photographers who worked in a studio are Richard Avedon and Irving Penn. They have been described as being the most creative, individualistic and versatile photographers, their ultimate compliment is given to them by their fellow colleagues who widely imitate them. Although these imitations are seldom successful, as the personalities of Avedon and Penn are infused in their work (Time-Life Books (ed) 1973: 13).

Out of all studio photographers the greatest need for inventiveness is usually found with those who do fashion. The reason for this is that the photographer must instantly portray the idea of desirability to the viewer. This can be done by building a mood with precise lighting or creating a world of fantasy. Phillippe Halsman, a portrait photographer, best defined studio photography as "making, not taking a picture" (Time-Life Books (ed) 1973: 13 & 30).

If it is decided to shoot in the studio, elaborate backdrops can be made. The author however feels that a plain backdrop is less distracting and allows all the emphasis to be placed on the garment.

With a studio shoot a scamp should be made of the lighting and drawings of the final photograph are a good idea, especially if time is short (Khornak 1989: 77). Patrick Demarchelier uses a standard white backdrop for his British Vogue covers. The one thing he changes each time is the lighting, which he alters for each model depending on her face structure. Demarchelier insists; "*Every face is different, and requires a unique quality of light, there is no recipe for making a fashion picture or cover. You must adapt to each women*" (Livingston 1991: 52).

As stated earlier, something that should be found in a studio is music, that helps to relax the model and help set the mood. If long sessions are to be taken, coffee and refreshments must also be supplied.

Fashion on Location.

Location shoots are filled with potential problems, the most common and unpredictable one is the weather. Sometimes you have to work in less than perfect weather. If you have no choice but to shoot on a rainy day, it is a good idea to place your camera in a clear plastic bag and cut a hole for the lens (Khornak 1989: 77).

When looking for a location to shoot on the most unusual places can be used. These differ from a deserted field to crumbling building, a landscape or just about anywhere. Here one can look at almost all of the author's personal work that follows. Wherever the shoot is, the garment must in some way compliment the location. One example is the work titled 'Serenity' where the model wears a green dress in a luxurious green tree area. This enhances the feel and colour of the garment. On location shoots props in the area can also be used. A good example here is 'Laced Leather' where an old barrel was used as a prop.

There is nothing more exciting than going on a location shoot where the unexpected can happen and usually does. The models seem to enjoy the freedom of the great out doors and the non restrictive surroundings.

As seen in the personal work that follows the less urban a surrounding the more relaxing the mood of the photograph.

7. THE AUTHOR'S WORK.

As with most things, nothing runs smoothly, a problem that often occurs during a shoot is the weather. This unforeseen problem can arise in a few minutes and cut the shoot short. Another potential problem is finding good models, that can relate well with the photographer. The author found that certain models worked best and could relate well, so these models were used extensively.

A brief discussion of the author's work will now follow, with the actual photographs at the end of the script. There are thirteen photographs that will be discussed.

Plate 1: Life Styles of the Rich and Famous.

As the title indicates, not many people can afford to own a leopard skin coat in this day and age. The urban background of architectural shapes is used in contrast to the normal surroundings where leopards are found. The viewpoint was chosen to give the model a more superior look while including the roof of the architectural structure. There is an intrigal play of light and dark in the architecture which almost repeats the pattern of the leopard skin. The film is Fuji film 100 ISO/ASA, time 1/60 second at about f 8.

Plate 2: Pillar of Strength.

This model was the perfect choice here. By using a model that has not got the flowing hair usually associated with evening wear, the garment can speak for it self. The pose of the model states "here I am". The dress falls to the floor and the vanishing pillars of contrasting white emphasis the black dress. Again a more urban background was used as the setting for this simple yet elegant evening dress. It is the same location as before but using it in a completely new manner. Shot on Fuji 100 ISO/ASA film.

Plate 3: Serenity.

For this shoot the author wanted to show the dress in all its beauty. To enable this to be done two images were used. One shows the dress in its entirety, allowing the viewer to see the length, slit and how it fits. The second image comes in closer and enables the viewer to see the intricate detail at the neck and the fit of the jacket. The green scenery enhances the colour of the dress while not detracting from it. A more serene background of a lovely green pathway was used to enhance the emerald colour of the dress. Fuji 100 ISO/ASA film was used the author's camera and 135 Pentax lens.

Plate 4: Alien Eyes and Laced Leather.

This double image layout has two elements to it. Each image shows the same leather jacket in a unique way. In the one on the right titled 'Alien eyes', the author used a reflector in a creative way by having it reflect in the models glasses. The idea came when the author's assistant was moving the reflector to get it in position. Noticing how it looked reflected in the model's glasses, the author took the photograph. The image turned out to be a success, except for the tiny twig which went unnoticed until the printing stage.

In the other image called 'Laced Leather', the author wanted to show the detail of the leather jacket. By having the model lean forward slightly the detail of the lacing at the side is revealed. The position of the leg with the boot showing repeats the lacing and in so doing balances the image. A gold reflector was used to add light to the eye and soften the shadow on the nose area. Shot on Fuji film 100 ISO/ASA at 1/125.

Plate 5: Budding Fashion

Children can be hard to photograph as they may be shy in front of the camera. This little girl as is plain to see enjoys being in the lime light and has no qualms about being in front of the camera. What works here is the blue of the water and the blue of the jacket contrasting with the white of the dress. Also the blonde hair of the model with the golden colour of the grass. It was shot on Fuji Realia film and a gold reflector was used to add light to the side of the face.

Plate six: Simply White and Black.

The author felt that for such a simple outfit, this dress made a distinct statement about minimalism. The white of the dress is broken by the model's brown hair and the black bag. A simple setting helped to enhance the minimalistic feel of the colour of the outfit. The author wanted to create a look of simply white and black to show that minimalism has its place.

Plate 7: Mona Lisa

This photograph was printed through a negative sheet and this made the pattern. This pattern gives the photograph an impression of being a painting, hence the title. The model is looking into the distance with a dreamy look on her face. Shot on Fuji Realia film with a gold reflector used to fill in light to the face.

Plate 8: Now and Then.

To the author this photograph has a feeling of past and present to it. The brown colouring makes one think of the past. The clothes although contemporary are transformed into an image of the old western, yet with the nose ring as strong contrast to this. The model looks dreamy which also adds to the image. It was shot on Ilford FP4 film and printed on colour paper through a colour enlarger.

Plate 9: Attitude.

The name says it all, this photograph sells an attitude with the garment. It was shot on Ilford FP4 film. The black and white works well here to give the photograph a feel of 'don't mess with me'. The black shadow over the eye also lends to the image and gives a black eye look enhancing the apparent toughness of the model. Although the author does not work a lot in black and white in this case she was particularly glad she did.

Plate 10: Calender Girl

Another black and white shot that works well, this is the authors favourite shot. Here the model stands as if to say I'm supper girl, the background contrasts this belief as it is a shabby run down building. Shot on FP4 film.

Plate 11: Christelle.

Bright blue background, white border and black and white top. This photograph does not have many colours to it. Yet it is only these few colours which give it strength. An unusual pose is taken by the model, that allows a clear look at the top to be seen. The bracelets that hang on the model's arm add an extra bit of interest. Shot on Fuji 100 ISO/ASA film.

Plate 12: Man of Distinction.

Most of the photographs in this script are of females, so the author decided that at least one male shot was needed. The cropping of the photograph is the secret of its success. It was shot in the studio with a RB 6x7 camera to get the detail of the shirt and tie. The one shoulder does go out of focus but this lends to the attention being drawn to the models features which show a man of distinction. With male fashion attitude is what seems to sell, so choosing the right model with the right look was essential.

8. CONCLUSION.

Fashion photography is one of the most exciting fields in photography. It is widely diverse and interesting. With every shoot a new prospect arises, to create an image that will capture the viewer in almost a dream world. As Edward Steichen said one tells the same story year after year. All one has to do, is to present the fashion in a new and exciting manner. This is not an easy task, but an exciting one (Time-Life Books (ed) 1973: 106).

The author has thoroughly enjoyed every fashion shoot. As the year progressed; so did her ability to take fashion photographs. A lot is still to be learnt and a lot has already been learnt. To conclude a quote is given that sums up fashion photography and gives an indication of why this widely popular type of photography will never die.

"Photography applied to fashions will continue, within its modest ambitions, to illustrate clothing. But beyond that a different kind of fashion photography exist, with complex and fascinating social, cultural and political meanings. They are photographs which speak about style, gesture, about people. They are open to interpretation on many levels, but to simply dismiss them is absurd. Fashion photography has forced itself into photographic discourse." (Harrison 1991: 300).

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APPENDIX A



Figure 1: De Meyer - Unpublished photograph for Vogue, 1919.
This demonstrates the dreamy effect used by De Meyer.



Figure 2: Steichen - Marion Morehouse, 1927



Figure 3 - Beaton - Vogue, 1945



Figure 4: Penn - "Girl in Black and White", 1950



Figure 5: Avedon - "Dovina with Elephants", 1955



Figure 6: Newton - Vogue, 1975



David Bailey
British *Vogue*, November 1963
Fashion: Harry B. Popper

Figure 7: Bailey - Vogue, 1963



Figure 8: Bailey - Queen, 1964



Figure 9: Khornak - Editorial photograph, 1989

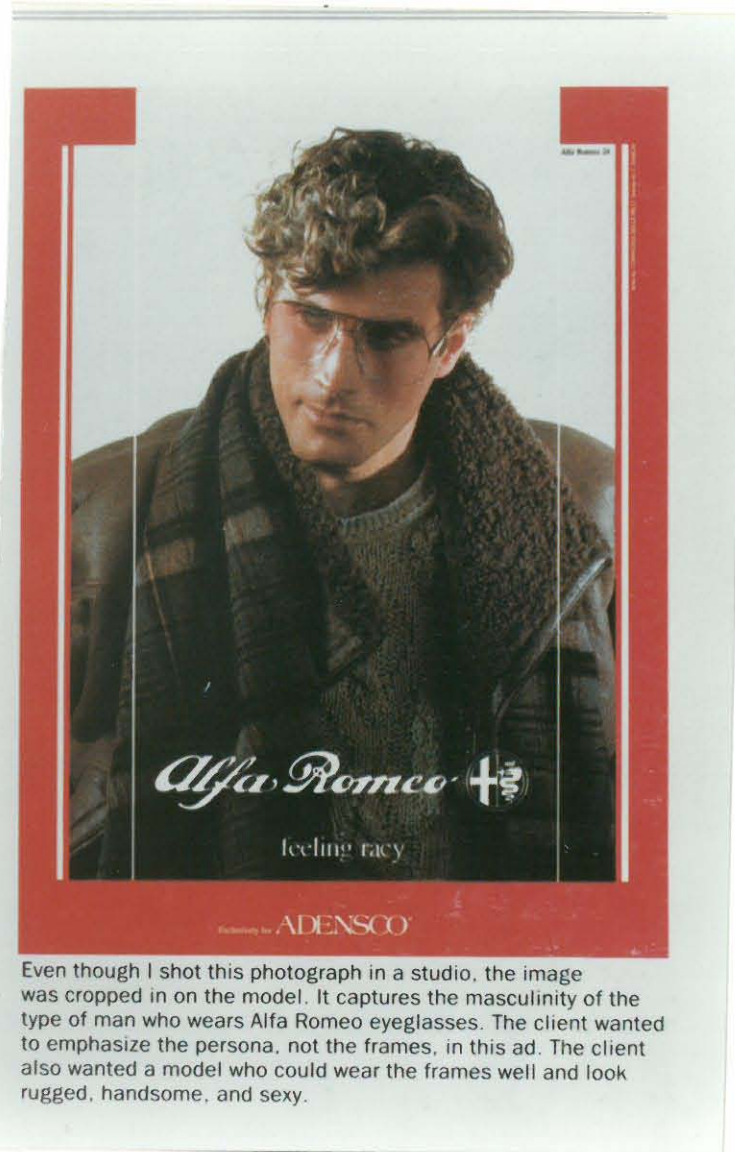


Figure 10: Khornak - Advertising photograph, 1989



Figure 11: Khornak - Catalog photography

APPENDIX B - AUTHOR'S WORK.



Plate 1: Life Styles of the Rich and Famous

Model: Samantha Joanna



Plate 2: Pillar of Strength
Model: Samantha



Plate 3: Serenity
Model: Christelle

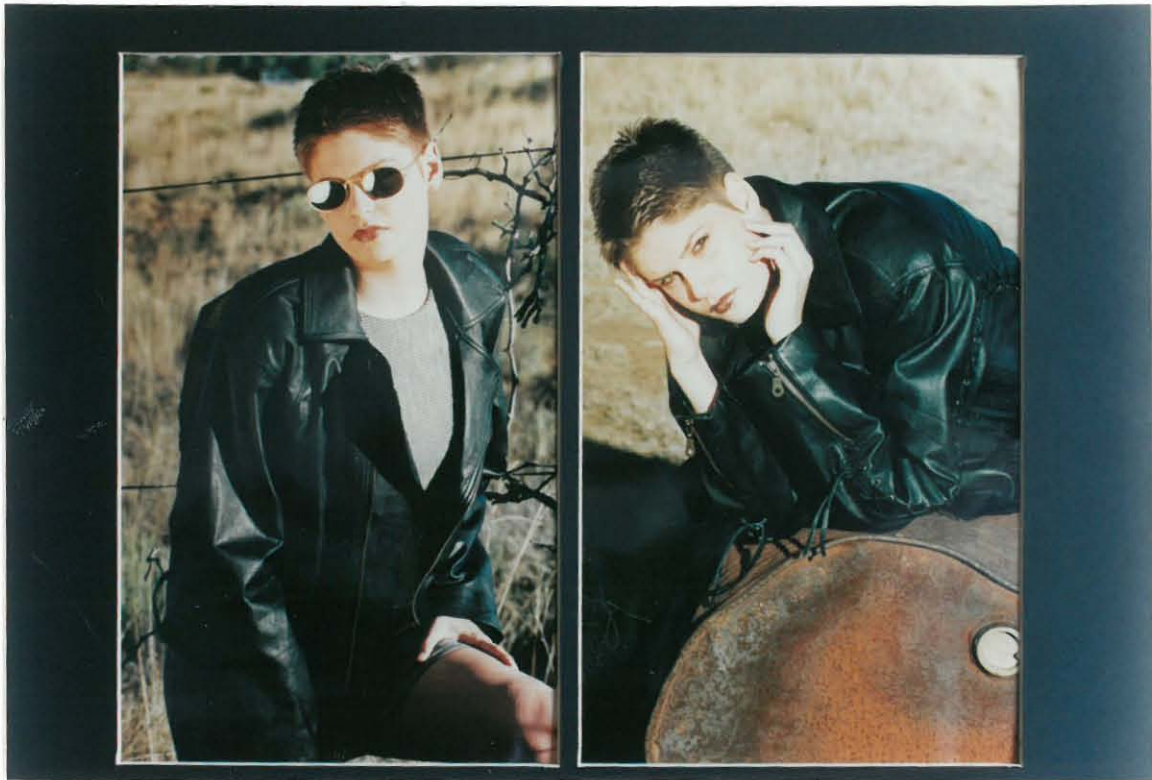


Plate 4: Alien Eyes and Laced Leather
Model: Samantha



Plate 5: Budding Fashion

Model: Lizette





Plate 6: Simply White and Black
Model: Samantha Joanna



Plate 7: Mona Lisa

Model: Evette

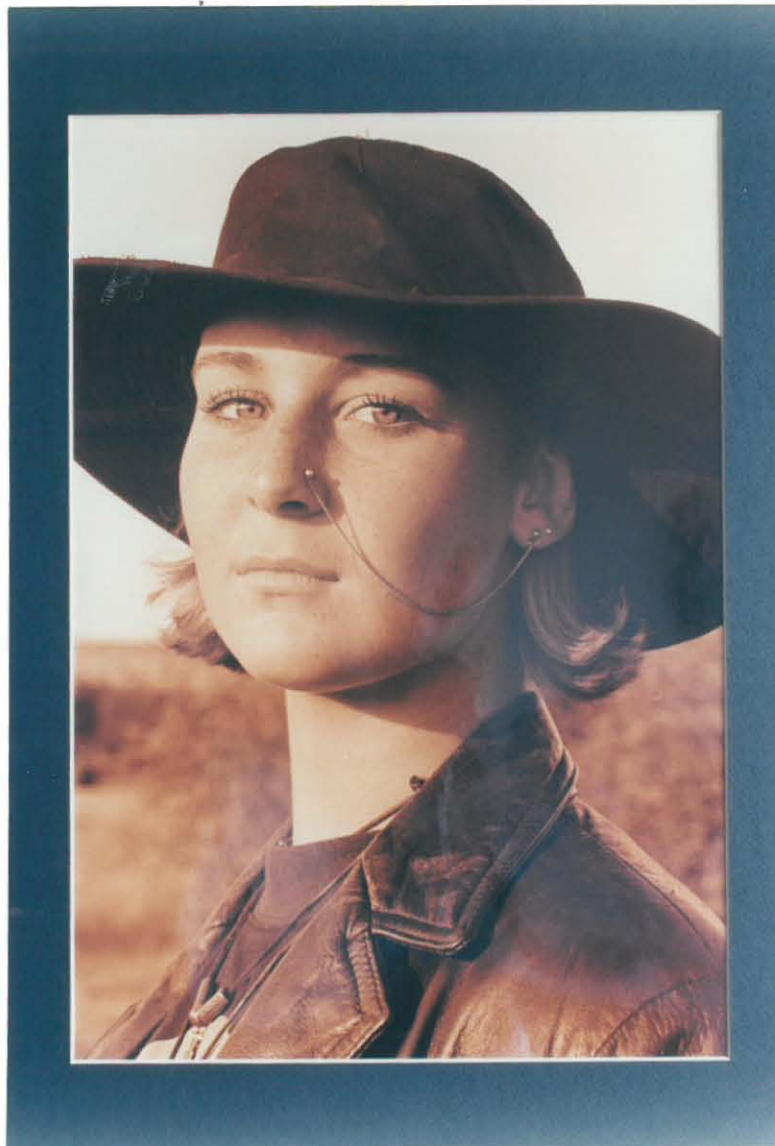


Plate 8: Now and Then
Model: Candice



Plate 9: Attitude
Model: Samantha

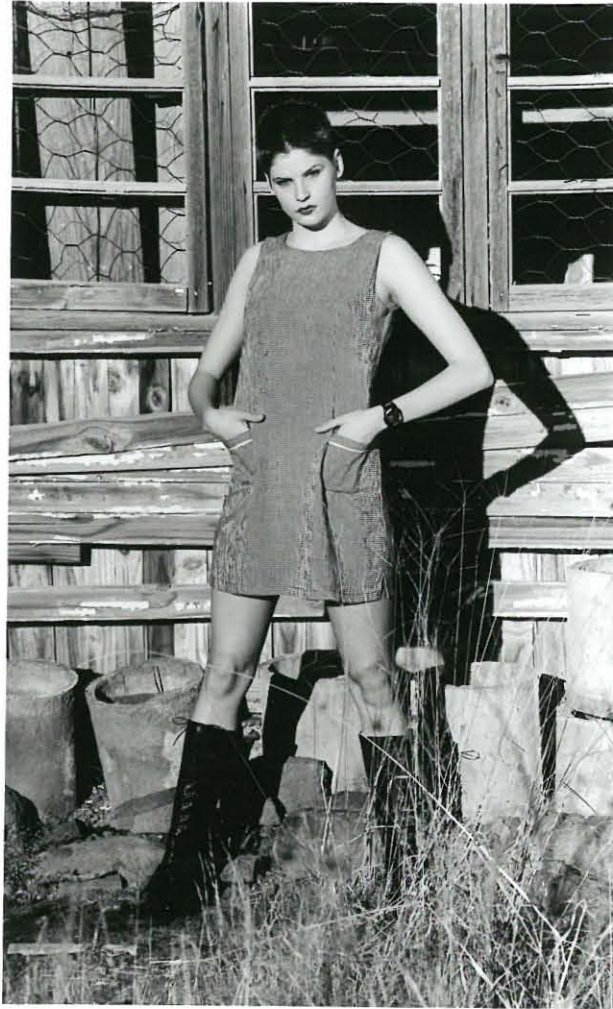


Plate 10: Calender Girl

Model: Samantha



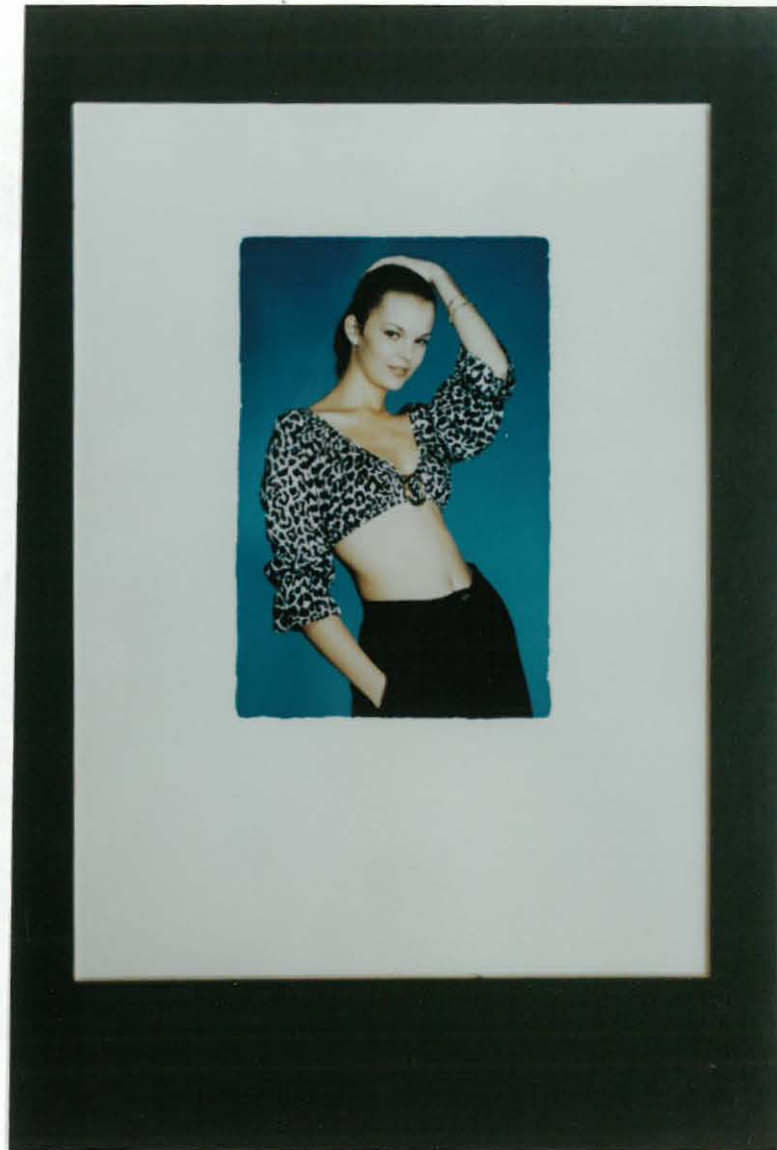


Plate 11: Christelle
Model: Christelle

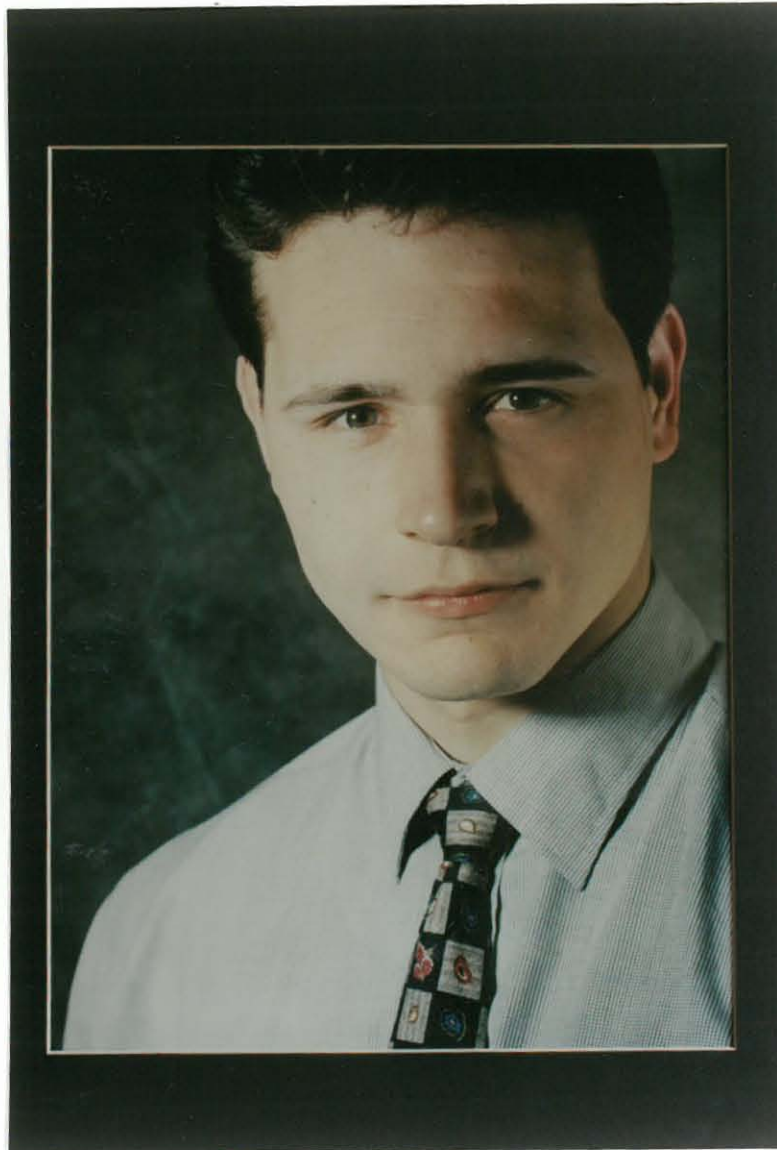


Plate 12: Man of distinction
Model: Peter

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