# Fashion Flair

## By

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Technology, Free State

# Fashion Photography

## By

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## Faculty of Human

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## LIST OF AUTHOR'S WORK

Timothy Greenfield – Sanders

# Introduction

Fashion plays an important role in society, because it is a way of expressing your personality and character. The type of clothes one wears can give away a person's status and the social group he\she belongs to.

From most people's clothes, you can get a pretty good idea of the type of character the person has. The public wants to be up to date with the latest fashion. You get the person who follows fashion from day to day, then you get the person who gets up to date with fashion about once a month. Others stay with fashion as the seasons changes. Fashion photographers can meet that need by displaying up to date fashion pictures in magazines such as "Vogue", "Elle", "Vanity Fair" and "Cosmopolitan". There is much competition between Fashion Houses, that is why they use photographers to document their different styles and prices. The target group of most magazines is young adults.

The author decided to be a fashion photographer, because of her interest in styling, design and people. A fashion photographer must have a feel for beautiful and attractive people, as well as materials and colour and the way to combine them with one another to the best of his\her ability.

# Summary

In this script the author will discuss the history of fashion photography and some fashion Photographers, as well as their styles and techniques. The author will give a few necessary points on the kind of personality a fashion photographer requires. Some famous Vogue photographers will also be discussed. The author will discuss her own work and the points she had to take into consideration before going on a fashion shoot and the problems she ran into. The last chapter will consist of a short discussion on the beginning of a career in fashion photography and the job opportunities for a fashion photographer who has just started out.

David Bailey
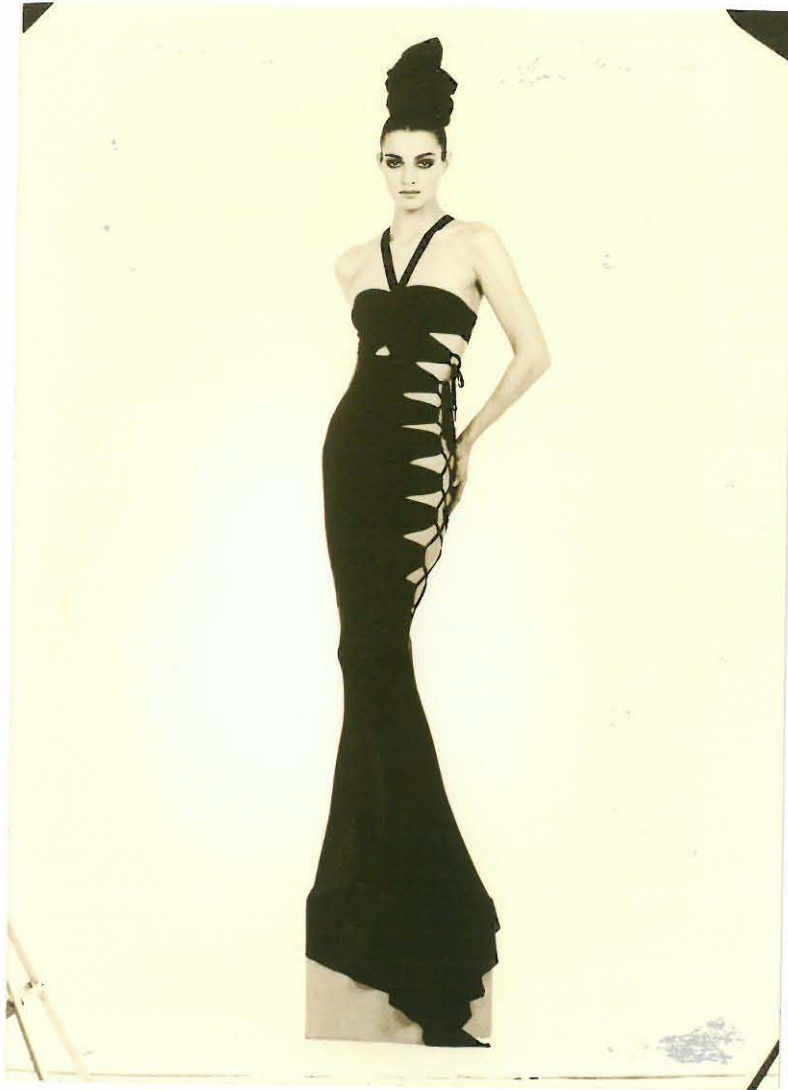
David Bailey

# CHAPTER 1

# Some Aspects of Fashion Photography History

From as early as the 1850's, photography was used to notify people about fashion. The London Stereoscopic Company produced sets of stereoscopic views consisting of two photographs side by side on a single card which, when viewed through a stereoscope, gave an optical impression of three dimensionality. Magazines still used drawings that took a lot of time and effort.

Before the 1880's the carte-de-visite, a standard size photograph used for portaiture was used to document fashion. The advantage of this type of photograph was that it could be mass produced.

The photographs labled "Document photographique" appears to have been the earliest published fashion photograph. The photographs were made for French pattern books around 1881 and 1882. In 1901 the French magazine "*Les Modes*" began publication of photographic illustrations. Other magazines, such as "*Talbot*", "*Bissonais et Taponnier*", "*Felix*" and "*Henri Manual*" followed the same principle. Fashion photography of this period was mostly done in the studio, but some shots were also taken outdoors using natural light. Fashion photographs were used for recordkeeping by fashion designers in those days, such as the Parisian House of Worth. They were used to record the ensembles designed every year.

# Pictorialism

*Baron Adolf de Meyer* can be considered as the father of fashion photography. He started working for Vogue Magazine in 1913. This American fashion photographer changed straight forward documentation into fashion artistry. His work became representative of the style of the decade which was gracefull and

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poetic. He made people notice fashion. An article in "*The Craftsman*" (1914) said – "He is almost a rendition of matter into music, wherein the notes of values and their relations and combinations form the harmonies."

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

*De Meyer* covered his lens with silk gauze to create a soft-focus mood. In the 1920's De Meyer's unique approach made him the "*Envant Cheri*" of Vogue magazine. His fasion photographs, society stage and screen portraits filled the pages of *Vogue magazine* and *Harpers Bazaar. Alfred Stieglitz* was De Meyer's biggest influence in taking artistic photographs.

# Modernism

In 1924 the course of fashion photography was changed by the work of one man; *Edward Steichen*. *Steichen* replaced pictorialism with his own style which were clean geometric lines, sharp focus detail and plain backgrounds. He used *Marion Morehouse* as a model. She had the look of the 20's, self reliant, elegant and feminine. The chief editor of Vogue, *Conde Nast*, told Steichen in the mid 20's - "Every *woman De Meyer photographs looks like a model, you make every model look like a women..*

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

# Realism

Fashion photography of the 1930's was very straight forward. *Martin Munkacsi*, a Hungarian sports photographer brought a change into fashion photography. He took fashion pictures that showed blurred movement. It was of motion and very informal.

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*Man Ray* used both photography and paintings as mediums to express his hopes, dreams and fantasies. In 1921 *Man Ray* settled in Paris and joined the *Dada* and *Surrealistic* movements. There he took part in numerous exhibitions and publishing ventures. In order to support himself, he started doing some commercial assignments. He did portraiture and took fashion photographs for several magazines. He said – "I paint what I cannot photograph, and I photograph what I cannot paint."

*George Hoyningen-Huene* used persuasive lighting and a lot of *"empty"* space. He had a surrealistic approach and took his photographs at built-up sets and with Greek statues. He was infatuated with Greek classicism, and his photographs had a Greek outlook. His lights and props were pre-arranged and he used standing models to complement his composition.

*Cecil Beaton* was an English photographer who made his first appearance in Vogue Magazine as writer, and worked for this particular magazine for more than 50 years. He was influenced by English portraiture, Renaissance painting, Hollywood films and Surrealism. Some of his most well known designs were those used in the Broadway hit *"My Fair Lady"*. His interest in theatrical productions and stage settings, are reflected in his work. During the Second World War, *Beaton* took a master piece; a model in front of a bombed out ruin, and the costume she wore was typical of the 40's era.

*Richard Avedon*, had a realistic style and his ideas and oppinions could be seen in his photographs. His favourite models were *Twiggy* and *Penelope Tree*. Avedon's work first appeared in *Harpers Bazaar* in 1945 and he remained with the magazine for 20 years. He made his photographs interesting by making use of cropping and placing models diagonally across the page. His work matured, gained sophistication and skill and moved progressively away from Munkacsi's straight forward approach. He portrayed the body in motion, natural beauty and performances in his work.

*Irving Penn* joined the American Vogue in 1943 as an assistant to *Alexander Liberman*. Penn's work aimed at different values than Avedon's. Monumentality, it formed clarity and quiet truth.

*William Klein* made succesfull use of models that looked tought and independant, a total different look than the early 1950's. His location and his models connected with each other and gave the impression of "women of the back streets".

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# The Sixties

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

The style of the sixties was definitely influenced by anti-war demonstrations, political problems and demands for equal rights for women. Some designs were so weird, they were almost unwearable. Models who modelled these clothes were Varuschka for Vogue Magazine, Donyale Luna for Harpers Bazaar, Penelope Tree, who completely plucked out her eyebrows, and Twiggy, the model with the boyish look. For the traditionalist, the changes were hard to accept. The permissive society of the sixties had introduced nudity and sex.

*John Swannell* was a peacefull and down to earth kind of person who took his photographic career very seriously. He had a large studio which was situated in the northern part of Londen.

He was twelve years old when he decided to become a photographer. He was an assistant photographer for three years. When he turned eighteen, he started as an assistent with *Vogue Magazine*. After that he was an assistent for David Bailey where he learned all about fashion photography. Bailey was a photographer at Vogue Magazine. He told him that picking out the most beautiful woman to photograph, assured him that his work was already half succesful. Bailey also taught him that the only way to learn from your mistakes, was to identify them, and to admit that you have made a mistake.

In the 1960's and 1970's, Swannell was one of the most popular photographers in the world. Swannell preferred a 6x7 camera, although he learned to take photo's with a 6x6 Haselblad. Swannell also used a Pentax camera with a 135mm and a 200mm lens. When going on a photo-shoot he would take his Pentax camera as well as a Olympus camera with a 35mm, 300mm and a zoom lens. When working in the studiohe only used a 6x7 medium-format camera.

Swannell's models usually looked pale with dark eyeshadow around the eyes. He used neutral backgrounds with a classical atmosphere. He preferred black and white photographs to colour photographs. He used Pan-X film and Tri-X film when taking black and white photo's, and EDP 200 or 400 ASA when taking colour photographs. Swannell worked mostly with the same models, because he felt that a relationship of trust and respect developed between them. His models had to be elegant, hardworking and be able to carry out his instructions.

# The Seventies

Fashion photography of the seventies turned to forms of sexual expressions now attracting attention – homosexuality, transvestisms, miscegenation, voyeurism, murder and rape. Fashion photographers created a style called "*Porno-chic*" – a style that incorporated sexual fantasy.

Fashion had a far more realistic aproach in the seventies. The Vietnam war affected fashion as well as everyday life event,such as murder and rape. Models of the seventies were still beautiful, but had a harder, tougher look about them.

*Helmut Newton* was the high priest of erotic photography.In 1936 he began his photographic career as an apprentice to the German photographer *Yva*, who specialized in fashion photography. He combined wealth, sex and fashion. His work conveyed aggressive gay relationships. He made use of clashing colours, nudity, dramatic lighting and story telling effects. His work consisted mostly of violent events and sexuality. He said –"For me, decadence is phoney and unnatural, and I like the unnatural."

*Sarah Moon* had great tenacity and determination. Her immediately recognizable technique and composition, and her ability to capture mood and drama in a still photograph, assure her place among the most important and innovative fashion photographers of our time. She created a type of fantasy world. Her photographs were soft focussed with reflections, double images and blurred visions. Her models had sad, dreamy expressions and the colours and shapes were more important than the glamour of the garment. She used tungston or daylight and used filters or gauze on the lens. Her photographs symbolize sensuousness and feminity, and the prints were very grainy. She said –"I never photograph reality."

# The Eighties

The Eighties have shown that fashion photography is not over at all. " *There is much more freedom in fashion photography today and everything is much more honest and real*" – says Polly Mellen, U.S. Vogue fashion editor. Fashion and fashion magazines have become *"sexier than ever."* Men have joined women on their pages, no longer the stilted puppets of George Hoyningen-Huene's day. Men and woman are viewed together in romantic and erotic moments; fashion's intimate universe is no longer for women only. Men are seen dancing, racing, swimming, laughing , and in various stages of dishevelment.

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" Things have become looser, and fashion and fashion photography have begun to focus on reality, seeing people as you would find them," – says John Hind, art director of Brittish Vogue.

Two photographers of the eighties are *Andrea Blanch*, who had a natural style and had a feeling for everyday life. *Arthur Elgort*, who's photographs were of intelligent, active modern young men and woman who had dancing and acting talents. Andrea Blanch worked with the minimum equipment and used artificial lighting and settings. She also used very rich colours. Rebeca Blake and Robert Faber were also photographers of the eighties.

Patrick Demarchelier

Since Demarchelier came to New York in 1975, he has been constantly on the climb, covering the collections in Paris and Milan, regularly shooting for French, British and American Vogue. On his seventeenth birthday his stepfather gave him a Kodak camera. The day Demarchelier had the camera in his hands was the day he knew what he wanted to do.

His first job was in a small lab in Norther France. There he learned to print and retouch passport pictures. Determined to learn more he packed his bags for Paris, where he tracked down another lab position, this time printing black-and-white news photos. After a while he started to work for a photographer who shot movie magazine covers. When he was not working, he was observing the pictures of Frank Horvat, Bill Silano, Jimmy Moore, Hiro, Richard Avedon, Irving Penn and David Bailey in the pages of  Vogue and Harper's Bazaar.

After six months a modeling-agency school hired Demarchelier to photograph the models and produce portfolios for the young ladies. After a year, he landed another assisting job, this time with the masterful Swiss fashion photographer Hans Feuer. Demarchelier started to receive assignments for Elle. At Elle , he was particularly good at working with the children's department, and the look of his fashion work today can be traced in part to the fresh, youthful approach he used in this early work. Soon, Demarchelier was working regularly for Marie Claire, a French fashion magazine, and some German and Italian magazines, as well as shooting for small advertising accounts.

Equipped with a stunning portfolio of fashion pages from Elle and Marie Claire, Demarchelier arrived in Manhattan in 1975. He settled in a small apartment and studio in Carnegie Hall, and began making the rounds once again. Editors were impressed with his pictures, but told him his work seemed "too European."

Jeff Rafalaf was graphics director at Clairol when Demarchelier was making his first strides in New York. Demarchelier  had been recommended for a shoot, so Rafalaf went to the Carnegie Hall studio, feeling

rather nervous since he hadn't worked with the new photographer before and wasn't sure Demarchelier could cut it. But when the pictures arrived they were perfectly executed, conceptually and technically.

In 1979, Demarchelier's work caught the eye of Conde Nast's legendary editorial director, Alexander Liberman. Since then, he has shot regularly for Vogue, as well as a number of Conde Nast Publications including Mademoiselle Glamour, British and French Vogue and GQ. Grace Coddington, a fashion editor at British Vogue offered him a major editorial assignment. He accepted and has never regretted the decision, which led to a constant flow of British Vogue assignments. His experiences while shooting at Vogue and working with Coddington were vital to the progress of his career.

Demarchelier opened a studio in a spacious rectangle in Manhattan's fashion district just off Seventh Avenue. His studio matches his personal style. His carefree personal style is reflected in the photographs that have made his name one of the most frequently and affectionately repeated by editors and models on the international fashion scene. His images possess a breezy, understated elegance and convey a thoughtful, realistic outlook. Like many Frenchmen, Demarchelier loves the good life, and he imbues his work with his own sense of assurance and satisfaction.

Sarah Moon

**Louise Dahl – Wolfe**

Eve Arnold

Patrick Demanchelier

# Some Vogue Photographers

*Hiro*, a Japanese photographer, was one of a few to achieve international prominance in the world of fashion. He immigrated to New York in 1953. He became Richard Avedon's assistant in 1956 and in 1958 his first still-life photograph was published for Harper's Bazaar. He took powerful colour close-up photographs that remained beauty classics. In 1982 he was employed by Vogue.

*Horst P Horst* was given the chance to use the Vogue photographic studios in Paris in 1931 and his first photograph was published the same year. In 1932 he had his first photographic exhibition in a cellar under an obscure bookshop in Passy. In 1933 he photographed his first Paris fashion collection.

He worked closely with the legendary *Conde Naste* and the fashion photographer *George-Houningen-Huene* for whom he worked as model and as an assistant. Horst worked for publications of French, English, Italian and American Vogue.

Horst often used famous people for his fashion photographs. He used a Rolleiflex with an standard lens and a 35 mm Nikon camera. He used tungsten lights which he could carry around with him. He also enjoyed building sets. His photographs had a Hollywood feel to them and had a type of artistic appeal. Horst played a strong role in society. Horst said : *"I do not think photography has anything remotely to do with the brain. It has to do with eye appeal."*

*David Bailey* became interested in photography when he was twelve, influenced by the Walt Disney and nature films he watched. At eighteen he worked for *John French* in his studio for eleven months. In 1960 he bagan to work for Vogue and made a name as Fashion and Portrait photographer. He shot his photographs with a 4x5 inch camera and used a 35 mm camera as backup. He prefered the use of available light. He used Kodachrome film for editorial work and used used Fujinon lenses, cause they made soft-focus lenses which is good for colour and beauty shots. He did not manipulate his negatives in the darkroom and he seldom cropped his photographs. When asked what his ultimate ambition is, David Bailey replied : *"To be a better photographer, and believe me, it's difficult to progress all the time. It's a constant battle to create better images. I'm often not sure that I'll succeed."*

*Sarah Moon* did modelling at the age of nineteen and began taking intimate photographs of her fellow models. She also assisted some photographers. She worked for publications such as "Nova" and the Sunday Times. Sarah's impressionistic style became recognizable when she started working for Maison Charel. Her photographs had a dreamy, sensuous and romantic feel to them. She photographed the famous *Pirelli* Calendar in 1972 and also did calendars for Phillips and Mitsubishi. Her work was published by Vogue as well as Harper's Bazaar. She used both daylight and tungsten lighting. She preferred black and white photographs and only used a 35 mm camera on a tripod. Sarah : *"I never photograph reality"* , which is probably the best description of her style. She is the auther of a book, which concentrate on her fashion and beauty work, called "Souvenirs Improbables".

*William Klein* created images with a lot of impact and modernity. His fashion photographs that he took for Vogue between 1955 and 1967, were the single most important change in Vogue magazine's post-war history. Klein started to work for Vogue magazine in 1955. His background in painting and graphic design and lack of photographic knowledge, left him with no inhibitions about camera technique.

About William Klein's photographs Alexander Liberman said : *"Those pictures had a violence I'd never experienced in anyone's work. The prints were harsh and uncompromising, yet Klein made the everyday fit into a new aesthetic. There was a wonderful iconodastic talent, siezing what it saw. It thought it should be let loose. In the fashion pictures of the fifties , nothing like Klein had happened before."* He created images with a lot of impact and modernaty. He published books while he was working for Vogue, not fashion books, but photodocumentary which became important milestones in history.

*Terence Donovan* did a lot of advertisements, shot men's clothing, commercials and ultimately feature films. He also, like David Bailey, worked for John French in his darkroom. He waited a long time before publishing his own collection of photographs. He is a man of sharp intellegence and he is very dedicated, maybe a little diverse in his operatings. He waited a long time before publishing a collection of photographes. "Glances" in 1983.

*Deborah Turbeville* started as the fashion editor of *"Ladies Home Journal"*, *"Harper's Bazaar"* and *"Mademoiselle"*. In 1972 she turned to freelancing. She had no formal training but attended seminars run by Richard Avedon, Marvin Israel and Diane Arbus. Her photographs shows her female point of view. Marvin Israel described her work as being like *"stills from a film you haven't seen but wish you had."* She published books including "Wall-Flower" and "Unseen Versailles."

Other Vogue photographers were *Baron Adolphe de Meyer* (1895), *Cecil Beaton* (1920-1950), *Irving Penn* (1943) and *Richard Avedon* (1950's).

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David Bailey

David Bailey

Horst P. Horst

**Horst P. Horst**

Patrick Demanchelier

# CHAPTER 2

## Techniques used by Fashion Photographers

## As well as equipment

When using black and white film it is best to use a film that will give a lot of grain when you would like to create that dramatic look, or a film with fine grain if you prefer clean clear lines. When printing black and white photo's you can use silver or gold ink to create a different kind of effect. Hand- tinting can be used with black and white photographs to create a sort of dreamlike effect.

When shooting colour photographs, cross-prosessing can be used to give bright colours and high contrast. You use a transparency film and develope the film with the C41 process. With the help of modern technology, you can use colour reversal film for brighter than usual colours. To create a really dramatic atmosphere with bright colours, you can do emulsion stripping for best results. When shooting outdoor fashion, it is best to use a long focal lenght lense with a F-Stop of about F4, F4.5 or F5.6. The model will be in focus and the front and background out of focus.

When shooting outdoors, the best time is early in the morning or late in the afternoon. Reflectors and fill-in flash can be used to eliminate strong shadows from the models face, and the garment. When shooting in the studio, colour jells can be used to create a different and creative effect. An evening gown would look the best if soft lighting is used, while when shooting a leather outfit, harsh lighting would work the best.

When shooting on location, it is best to use a 100-300mm lens with a f-stop of f4, f4.5 and f5.6. A 35mm autofocus SLR camera is preferable, because it is compact and much quicker with autofocus and movement can be easily obtained. If you want to make use of lights, you have to take along a powerpack, because electricity is not always available. Always use reflectors to enlighten shadow areas, especially on the face.

When shooting in the studio, a 35mm SLR camera, a 6x4/5mm medium format camera or a RB 6X7 Roleiflex camera can be used. Relectors and fill-in lights are also useful. Harsh sharp lights or softboxes are available in the studio, with barn doors, cones and jels. The success of a photograph in the studio depends mainly on the photographers lighting skills. A 70-200mm lenses with f-stops of f4.5 and f5.6 are preferable.

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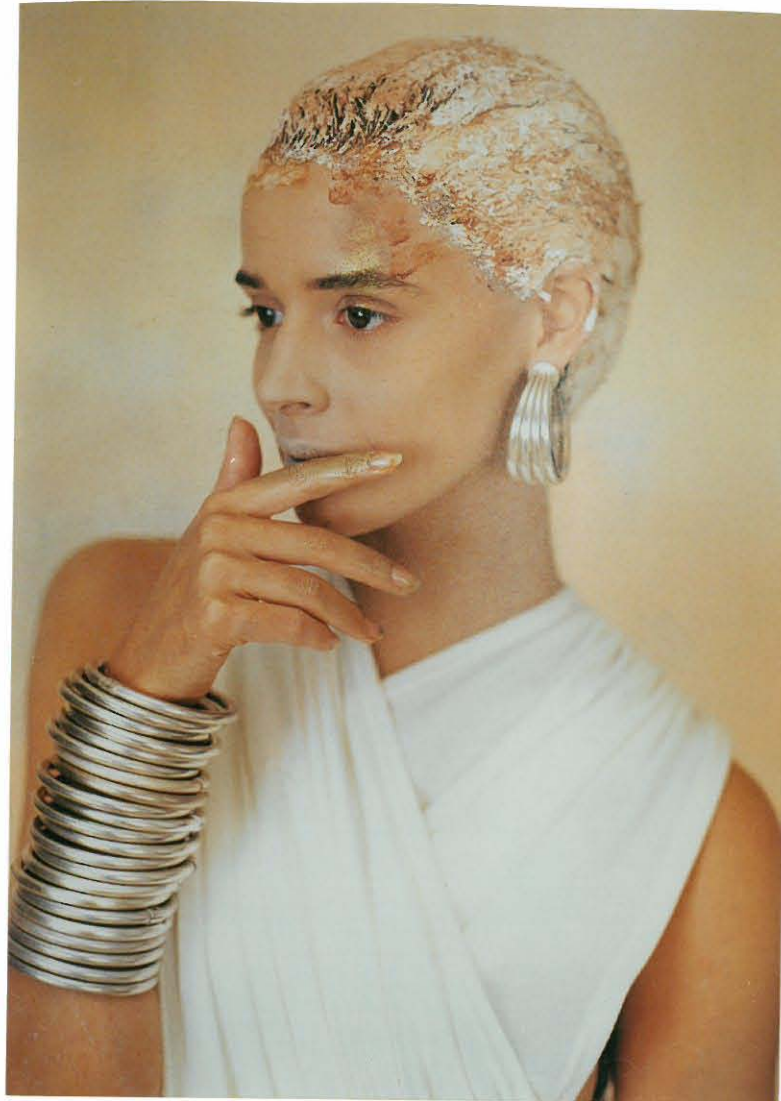
Patrick Demanchelier

# CHAPTER 3

## 3.1 The Author's Interpretations

### 3.1.1 The main Attributes a Fashion Photographer should have

a) The fashion photographer must be good at working with people.

b) He/she must not be shy or afraid to tell the models exactly what is wanted from them.

c) The photographer must be at ease with the models and also with children.

d) He/she must be easy-going, otherwise he/she might get upset when something cannot be done as envisaged.

e) The photographer must always know exactly what the client wants and shoot the photographs according to the clients needs and not his/her own needs.

f) He/she must also be able to work against deadlines.

g) The photographer must have a sense of styling and how to do make-up.

## 3.1.2 Style

There are certain kinds of photographers in the fashion photography field, like facial, cat-walk, studio, outdoor, glamour, advertising fashion without models, etc. The author enjoys outdoor photography, because she can choose the right location and background for the specific garment being photographed.

The author is still developing her own style and is therefore still experimenting. She tries to experiment by using different techniques and approaches and by being open to new ideas.

The author prefers to use more than one photograph and combine them to form one image. The disadvantage of this type of style is that one photograph can bring down the whole image, if the photograph does not work with the rest of the photographs.

## 3.1.3 Models

The author is aware of the fact that a model can make or break a photograph. Therefore she picks a model whose personality and character can be identified with the clothes she's wearing to bring out the garment at its best.

The author prefers to use models with whom she is fimiliar, because she knows in which kind of settings the model will be comfortable in, and because the model is more relaxed with a photographer she has already worked with. The author knows the necessity to work with different models to incorporate new and interesting perspectives, without falling into a monotone course.

## 3.1.4 Locations

The author prefers shooting on location and occationally in the studio. She likes to use locations that will give her a wild rustic kind of background to create a dramatic or fantasy-like mood. Natural scenes such as grass planes, fields and gardens will create an interesting scenic atmosphere which will enlighten the garment presented. However, this scene should not overwhelm the model and garment but complement both.

When shooting outdoors the only available light is that of the natural light and reflected light. The author uses fill-in flash in almost every of her photographs to give that extra brightness in the models eyes. In the studio the author uses simple lighting. She makes use of one light with a cone in front of the light source to concentrate the light on the subject. When shooting with more than one light she uses soft boxes to soften the skin tones and eyes of the model.

## 3.1.5 Camera Format & Lenses

The author only uses the 35 mm Single lens reflect camera. Her Nikon F801s camera is an autofocus, with a motordrive to be able to shoot quickly and to be able to capture every movement of the model. It illuminates the idea of the manual camera, which takes you too long to focus and may let you loose the one or two movements that could have been your "winning" photographs. The author uses a lens with focal lengths 28 mm-70 mm. She uses her Pentax K1000 for back-up .

## 3.1.6 Problems

The biggest problems for the author was to cope with the weather, finding the right location to create the atmosphere suitable for the clothes she was going to photograph and to find the model(s) suitable for the clothes. The author had to borrow clothes from a boutique or from a Franchise shop and it was mostly difficult to arrange. The model's had problems to fit the photo-shoot into their daily schedule. Sometimes, if the model and garments were arranged , it would start to rain. Sometimes location, garments and transport were arranged and then the model would not show up. One learns to overcome these problems and quickly change plans. These kind of problems only determines you more to make a success of your work. The author also had to do the model(s) make-up herself or arrange with the model to do it herself.

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Patrick Demanchelier

**Patrick Demanchelier**

## 3.2 Discussion of the Author's Work

*Plate 1 – " TWINS "*

The image of the TWINS is a personal favourite because the unity it represents. I used my Nikon F801s camera with my 28mm – 70mm lens with an aperature of f5.6 and 1/125 sec. 100 ISO Fuji film was used.

I assisted the models with make-up. The reason being that the photograph was given the name Twins, was of the matching blue eyes and the unity they represented due to the fabric that embraced them.

The shot taken in the late afternoon, with the use of the oranje background and the reflection of the surrounding objects made the need for a fill-in flash unnecesary.

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Plate 1        : Twins
Models        : Illonke & Amanda
Location      : Oliewenhuis (Bloemfontein)

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*Plate 2 – " Local Guy "*

This shot was taken during the March / April holidays at Vermont in the Cape. The subject I met on the beach front and enquired whether he would pose for a few shoots. Very willingly he agreed and amaized me with his modeling skills during the session.

The shoot went so well that two rolls of 36 exp films were used. Unfortunately the shoot ended due to unforseen weather surrcumstances and would ruin the image I was trying to create.

Once again my Nikon F801s camera with fill-in flash did the actual capturing with the aid of Agfa 100 ISO film.

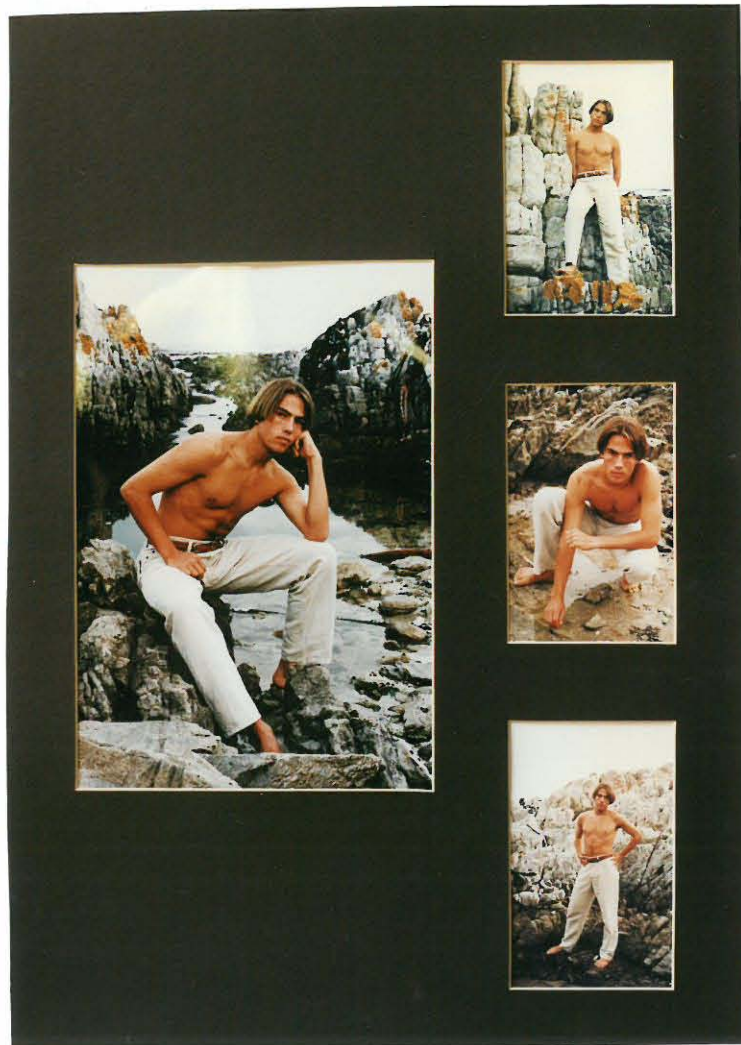On the fashion side, his mascular tanned body complimented the light coloured pants he was wearing.

Plate 2           : Local Guy

Model             : Braam

Location          : Vermont (Cape)

*Plate 3 – " Cinderella "*

This shoot was vey relaxed and spotanious. Due to the fact that the model was a natural in front of the camera, because of her model experience, no poses had to be worked out for the model.

The garment was borrowed from a boutique in Klerksdorp. This aided in my creation of a dreamy image, representing a Cinderella aura.

The fill-in flash enlightened the grass in front and gave a slight twinkle to the garment for the reason that the shot was taken at sunset. Futhermore the sun's last rays enlightened the model's hair on her right side to add to the Cinderella effect.

This vision beauty was captured with my Nikon F801s camera and Agfa ASA film. Strange how this winning shot was taken on the last frame of the film.

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Plate 3      : Cinderella

Model      : Stephani

Location      : Klerksdorp

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*Plate 4 – " Dream Girl "*

This  photographs were taken early in the afternoon to create the blueish effect of the water and the sky. The photographs can be interpreted in different ways, but for me it has a carefree outlook; as if this is her island where time stands still and she roams freely. The white of the dress portrays her innocence and angellike features.

I think these three photo's compliment each other very well.

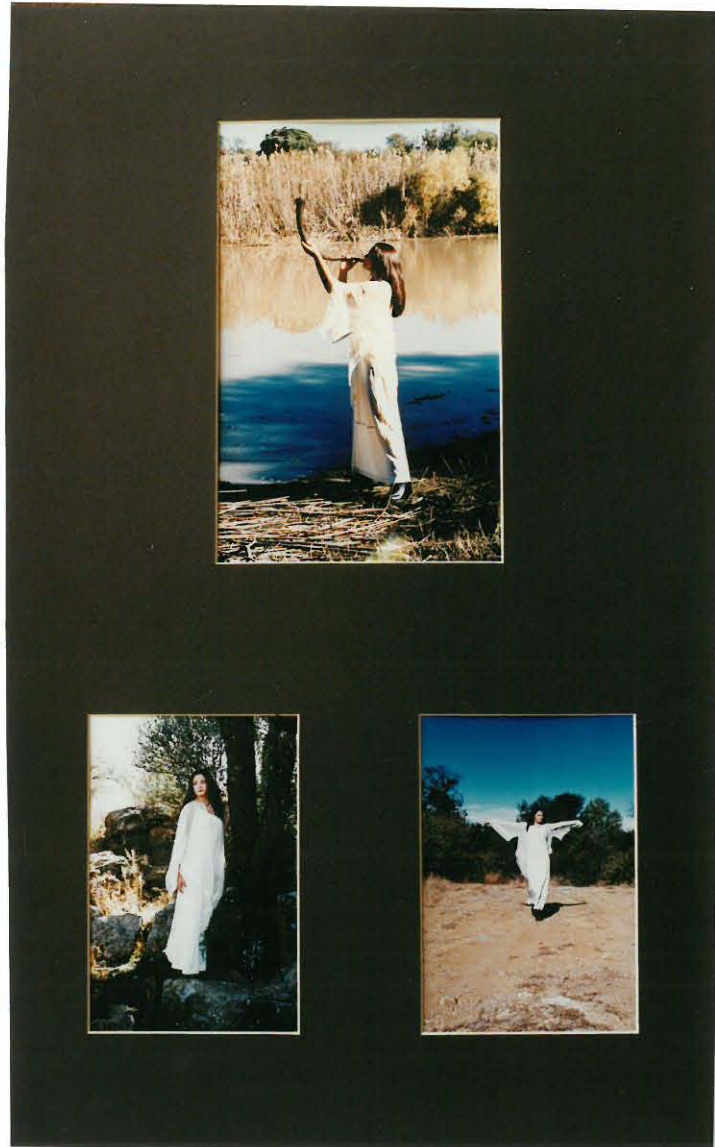I used my Nikon F801s camera with Agfa 100 ISO film.

Plate 4         : Dream Girl

Model         : Cherine

Location      : Maselspoort

*Plate 5 – " Elaine "*

This shot was taken in the studio. I used one light with a cone in front of the light to concentrate the light on the subject. The dress and the streaks in her hair create a glamourous effect. I used my Nikon F801s camera with Fuji 100 ISO film. The secret to the success of this photograph is the interesting face of the model and the white background which concentrates the eye only on the model and the dress.

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Plate 5        : Elaine

Model         : Elaine

Location      : Studio (Technikon FS)

*Plate 6 – " Water Nimf "*

These shots was also taken during the March\April vacation at Vermont in the Cape. The photographs was taken after sunset and I had to use my flash. The model did not wear much make-up and looks very innocent. Combining her with the sea and sand made her look like a real water nimf to me. The colour of the dress was also complimented by the backgrounds.

I used my Nikon F801s camera with Agfa 100ISO film, with my 28mm-70mm lens. I enjoy using more than one photograph to form a combination. It is not that I cannot choose the best shot, the two smaller photographs are used to compliment the central image.

Plate 6  : Water Nimf

Model  : Louise

Location  : Vermont (Cape)

*Plate 7 "Desire"*

This shot has an African feel to it, because of the features of the model and the blouse she is wearing. The first thing that captured my eye about Desire was her beautiful long hair. I met her on campus at the Technikon and asked her to pose for me. Make-up and clothes were done by myself.

We had to drove a long way to the location and it was very warm that day. I was afraid that the model would become irratated. To my surprise she was very relaxed and not in the slightest hurry to get the shoot over with to get out of the warm clothes.

I used my Nikon F801s camera with my 28mm-70mm lens and Agfa 100 ISO film. I wxperimented a lot with film in my second year and decided that Agfa HDC film worked the best  for me
when shooting on location.

Plate 7       : Desire

Model       : Desire

Location       : Maselspoort

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*Plate 8 – " Stephani "*

I took these shots at a ruin outside Klerksdorp. It was taken in the late afternoon. This model has a beautiful, interesting face and it is always a pleasure to photograph her, because she can look from innocent to very sofisticated or even wild. The dress was especially designed for her when she was a finalist in the Miss North West Pagent Competition.

I was pleased that my lecturer Graham Ions thought this was a good attempt, because he is a master when it comes to taking fashion shots.

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Plate 8      : Stephani

Model        : Stephani

Location     : Klerksdorp

*Plate 9 – " Untitled 1 "*

This model enjoyed unusual poses and was not afraid to try new ideas. This shot was actually taken horizontal, but seems better when framed vertically.

The sun highlights the models face and dress. Then she is also framed by the shadows. The sun played along to make the shot successfull.

*Plate 9 – " Untitled 1 "*

Plate 9        : Untitled 1

Model         : Cherine

Location      : Maselspoort

*Pate 10 – " Untitled 2 "*

These shots was taken outside Orkney at about 4pm in the afternoon. This sexy golden dress fitted the model well and she was very at ease posing in it.

We combined the innocent with sexiness and I think it worked well. The main image is innocent, where as the left image at the bottom is also innocent, but combined with sex appeal. Then there is the right bottom shot which is sexy and sultry.
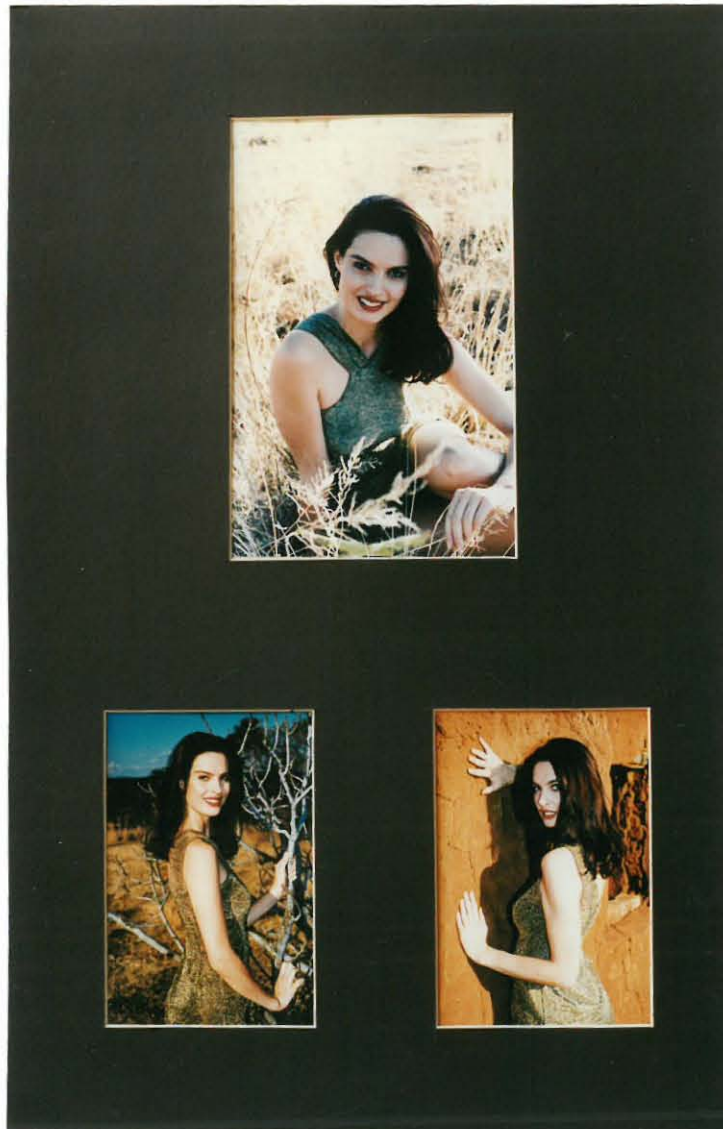
Plate 10      : Untitled 2

Model        : Stephani

Location     : Orkney

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Sante D'Orazio

# Chapter 4

# Beginning a career in Fashion Photography and Job Opportunities

When beginning a career in fashion photography it is best to start out as an assistant for a professional photographer. You have to learn the finer skills from an experienced photographer.

The negative side of assisting a professional is that this type of photographer has his\her own style and you have the problem of copying his\her style and not developing your own. The positive side is that you stay up to date with the latest fashion trends and learn how the professional photographer combines his\her personal style with the latest fashion styles to create works of art.

After a few years of assisting a professional photographer you can decide whether you want to work as a freelance photographer or to work for a Fashion House, Modelling School, e.g. G3, Model Agency, e.g. Elite, Franchise shop, e.g. Edgars, a magazine, e.g. Vogue, or a specific designer.

"You must move with the evolution of fashion, go with it or before it, but don't let yourself be left behind" – Patric Demarchelier.

When working as a freelance photographer you work for yourself. You then sign contracts only for specific times - until the assignment given is done. You can also work for more than one agency at a time, if you do not have to sign a contract with the agency involved. When you work for a Fashion House, Modelling School, Model Agency, Franchise shop or a specific designer, you work under contract and you are not allowed to work for other agencies at the same time.

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Michel Berton

Kevin Davies

# Conclusion

There are a wide variety when you are shooting fashion photographs. I enjoyed specializing in outdoor fashion, although I experimented with studio fashion as well. During the year I have learned new techniques and to place the subject matter in the right composition.

I have learned a lot from earlier photographers and although fashion has changed a lot through the years, they have formed a good basis to work from. I have learned that to be a good fashion photographer you have to enjoy your work and to know what is expected of you. Although you have to form your own style, you must also take into consideration what it is that the public wants. Therefore you must combine your style with that of the latest fashion.

I loved working with beautiful people and beautiful clothes and jewellary. When I look at a gown I always imagined how the final image would look like if the right model in the right environment. Studying fashion closely has changed my outlook on life. Making this statement declares that I now know that there are a wide variety of people with their own ideas and personalities and that a lot of people's personalities are resembled in the clothes they wear.

I would like to fulfill as many need in fashion as I possibly can, because I would like people to feel comfortable with their appearance. It is said: "You are what you wear"..... that's why I think that if you feel good about your appearance, you will also feel better about yourself.

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**Iris Brosch**

Juan Lasterra

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