

FASHION WEAR

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**FASHION WEAR**

**BY**

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## **SUMMARY**

In this script the author's main aim is a discussion of how style and sex appeal is interpreted in fashion photography. The script also involves the history of fashion photography and how it developed over the years. The author's own style is described and illustrated by means of own work.

## TABLE OF CONTENTS

	Page
Table of Contents.....	i
List of illustrations.....	ii
List of Author's work.....	iii
Introduction: You are what you wear.....	1
<b>Chapter 1</b>	
1.1 Some aspects of fashion photography history : 1950 and earlier....	2
<b>Chapter 2</b>	
2.1 Some aspects of fashion photography history : 1950 and later.....	7
<b>Chapter 3</b>	
3.1 Style : The Author's interpretation.....	9
3.2 Author's influences.....	9
3.2.1 Photographers.....	9
3.2.2 Magazines.....	11
<b>Chapter 4</b>	13
4.1 Models.....	13
4.2 Locations.....	13
4.3 Camera format, film and lenses.....	
4.4 Problems.....	14
4.5 Influences.....	15
<b>Chapter 5</b>	
5.1 Discussion of the Author's work.....	16
Conclusion.....	27
Bibliography.....	28
Appendix A.....	29
Appendix B.....	39

## LIST OF ILLUSTRATIONS

- Figure 1: *De Meyer, B.* ; 1919
- Figure 2: *Edward, S.* ; 1927
- Figure 3: *Cecil, B.* ; 1935
- Figure 4: *Blumenfield, E.* ; 1961
- Figure 5: *Penn, I.* ; 1950
- Figure 6: *Avedon, R.* ; 1965
- Figure 7: *Newton, H.* ; 1971
- Figure 8: *Newton, H.* ; 1975
- Figure 9: *Newton, H.* ; 1975
- Figure 10: *Weber, B.* ; 1986

## LIST OF AUTHOR'S WORK

- Photograph 1: "Face of Attitude"
- Photograph 2: "Black Jacket"
- Photograph 3: "Look for Seduction"
- Photograph 4: "Casual Wear"
- Photograph 5: "Brotherhood"
- Photograph 6: "Levis Vintage Clothing"
- Photograph 7: "Feeling Free"
- Photograph 8: "Manhood"
- Photograph 9: "Intimate Secret"
- Photograph 10: "Subtle Mood"
- Photograph 11: "Image Count"

## **INTRODUCTION: YOU ARE WHAT YOU WEAR**

Fashion is an expression of individual taste as well as a form of communication. The type of clothes one wears can give away a person's status, age, the social group he belongs to and even his profession.

Most people are to some extent aware of the clothes they wear. The public generally wants to know what the latest styles are. Fashion photographers can meet that need by displaying fashion pictures in magazines such as Vogue, Cosmopolitan, Vanity Fair, Elle, etc. to reach a certain group of people. Not only woman are aware of the importance of fashion. Men are also involved in the fashion world. The target group of most magazines is young adults.

Personally, I am attracted to the beauty of fashion. This involves learning how to take an ordinary garment and turning it into a beautiful photograph and to work professionally with models. I love to make people look attractively dressed with sexual and elegant clothing. As Lucille Khornak says: "I choose to focus on beauty" [*Khornak L, 1989; Van Jaarsveld 1996:1*]. In this script, the author's work will be discussed, his approach to fashion photography and work done during the year of 1997.

The history of fashion photography and the approach it took over the year from beginning up to now will also be discussed in this script.

# CHAPTER 1



## **1.1 SOME ASPECTS OF FASHION PHOTOGRAPHY HISTORY : 1950 AND**

### **EARLIER**

Since the first fashion photograph was taken, the fashion industry started to show enormous growth. Fashion is often thought of as temporary and short lived, yet it has inspired some of photography's most enduring and profound achievements. [*William Ewing 1989:6 ; Coetzee 1993:2*].

In order to understand the erotic power of the fashion image, we have to understand the evolution of this art, starting with its humble beginnings in 1890 and bringing it up to date to the massive industry it has become. We understand that it could not have been a smooth journey and that photographers have had to fight to get their medium recognised as an art form and later to fight for artistic freedom. [*William Ewing 1989:6*] De Meyer has been credited as being the first professional fashion photographer recruited by Vogue in 1913. His success was based on his familiarity with the fashionable world of his time which helped to give his work a heavenly quality. [*Coetzee 1993:2*].

This effect he got beveling his lens with silk gauze and using soft backlighting. He had to satisfy his editors and thus had to produce work that would be acceptable to them, thus limiting his own creative ability. We look at De Meyer's work and recognise a certain time in fashion history. De Meyer was an exotic person, and intelligent photographer who left to others to come a strong foundation to build on. [*William Ewing 1989:6*] See [*Fig. 1*]

Edward Steichen found himself in a similar disposition and thus restricting himself to producing images that did away with De Meyer's romanticism and, instead concentrated on images that would make clear the fabric, cut and details of the garment. [Coetzee 1993,2].

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". Steichen was hired by Vogue in 1924 replacing De Meyer. The kind of look he made popular was epitomized by Marion Morehouse, a celebrated model who personified the "chic" look. [William Ewing 1989:8] See [Fig.2] [Coetzee 1993;1,3]

This continued into the 1930's when Cecil Beaton came onto the scene. Beaton, being a stage and costume designer, carried it through into his photographs which many described as microcosms featuring sets designed by Beaton and lighting that mimicked the spotlights of Broadway and Piccadilly. Beaton became the first to focus as much attention on his model as he did on the garment. [Fig. 3]

He was the first to notice that people from the stage and screen were desirable mannequins, their strong personality enhancing the clothes they wore, and that their well publicized glamour aided in popularizing fashion. Martin Munkacsi was given a free hand even by Harper's Bazaar's standards. [William Ewing 1989:8 ; Coetzee 1993;3]

Although he had not done fashion work and he went onto surprise everyone with his first pictures of a bathing suit feature he photographed on location, which at that time was a highly unusual

approach. It involved action pictures of the model running, an approach that had never been used until now.

Vogue's editor dismissed Mukacsi's work as "farm girls jumping over fences" even though the approach created a revival of the static creature which appeared in earlier fashion photography. As more woman entered the active world outside the home the 30's and 50's location fashion photography became a dominant trend. *[William Ewing 1989;8]*

Sports women became the new female idol and the fashion industry brought out bigger and better lines in sportswear and play-clothes to fit her lifestyle.

Fashion photography flourished in Paris during the 1930's. This was the world of Picasso, fashion designer Chanel and surrealist Salvador Dali. Surrealist Man Ray experimented with the technical aspects. Harpers Bazaar's art director, Alexey Bradowitch and the editor Carmel Snow encouraged Ray to find new ways to depict fashion. *[William Ewing 1989;10]*

This extraordinary effects he achieved with solarisation and distortion were then published. Ray used art as the background for his fashion work. Erwin Blumenfield devoted his full darkroom expertise to create something new in his photographs. *[Coetzee 1993;8] See [Fig. 4]*

The quality of George 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 statues, which he saw as a sign of nobility and perfection, his approach was also surrealistic. *[William Ewing 1989;10]*

There was a sense of statuesque monumentality humanised by the models air of sweet tranquillity in his photographs taken by Louise Dahl-Wolf who chose little known sports almost anywhere on earth and photographing them against exotic setting such as the ruins of ancient civilizations. [Coetzee 1993;8]

It is interesting to note that this only occurred after World War II, a period when many foreigners were located far away from their homelands. The early issues of Vogue had fashion photographs as a third priority behind celebrity reportage and interior decoration. [William Ewing 1989:14]

In spite of the limitations being imposed by fashion editors, photographers continued to force progression with respect to their approach to the subject. No fashion photographer ever worked harder to bring out the distinctive quality of each of his models than Irving Penn regarded by many as the dean of fashion photography after World War II. [Coetzee 1993;9]. Penn concentrated on revealing the concept of woman and costume often involving grueling sessions for both model and the photographer. Much of his work was done in black-and-white, severe in mood and strong in form. [William Ewing 1989:14]

As times changed so did Penn's images. They became lighter in feeling conveying humour with models smiling and laughing. However, it should not be taken for granted that this time the battle against the static subject had been won. [Coetzee 1993:9] See [fig.5] In fact, the history of fashion photography might be seen as a continual tipping of the scales between formal and informal. Such was the case when Munkasci left Harper's Bazaar. His influence soon faded and

it was left to Richard Avedon, who arrived there in 1944, to create a type of revival, he effectively reinvented action. [*William Ewing 1989:16*] See [*Fig. 6,7*].

In the 1950's there appears to have been a feeling that Vogue was yet again falling behind the times. The naughty elegance they still purveyed was out of key with the youth movement and rock and roll. [*Coetzee 1993:9*]. The art director, Alexander Liberman, who joined 1941, took the bold step of signing up William Klein in 1955. Klein brought freshness with his street images, and the action was directed entirely by Klein. [*William Ewing 1989:16*]

# CHAPTER 2

## 2.1 SOME ASPECTS OF FASHION PHOTOGRAPHY HISTORY: 1950 AND

### LATER

Nudity entered fashion photography in the 1960's, the decade of the miniskirt, the birth control pill and sexual liberation. The real controversy began in the 1970's, as fashion photography became much more sexually explicit. The photographs of Helmut Newton and Guy Bourdin, in particular arouse both conservatives and feminists because of their ambiguous sexual imagery. [Valerie Steele 1989:81]. Relevant to author's own work, for example [See photographs 3,7,9]

In 1975, Hilton Kramer wrote a piece for the New York Times in which he argued that much contemporary fashion photography had become a subcategory of pornography. Violence certainly played a part in the new style of fashion photography, but it was actually less characteristic of Newton's work than it was of the more elegant, but deeply perverse photography of Guy Bourdin. The image of the dominant "phallic woman" is ubiquitous in Newton's work, it is a master image that occurs in various surrogate subforms such as the "Rich bitch". [Valerie Steele 1989:81] See [Fig.8,9]

In the sequence from kissing to penetration, American Fashion photography stayed strictly on first level. But in the 1970's it did take on some of the artistic freedom of approach associated with hardcore pornography, which are quite different from the freedom of approach associated with soft-core erotica and may be exploited for very different effects. Bourdin's lingerie photographs, on the other hand, show multiple female figures. From the fashion photographers point of view, the "decadent" style gave new vitality to a familiar theme. [Valerie Steele 1989:92]

How many ways can you show a dress, a bra, or a bathing suit? Consider Italian Vogue's 1990 bathing suit issue; sun and sand having been done innumerable times. Steven Meisel chose to photograph the swimsuits in grainy black-and-white on a city street, accessorised with fishnet stockings and high heels and worn by a model who appeared to be a transsexual prostitute. Although in the early phases, fashion photography has focused predominantly on woman. The image of the male sexual object has become a feature of recent work. [*Valerie Steele 1989:92*]

Bruce Weber became nationally famous for his Calvin Klein advertisements, especially the ones showing statuesque men clad only in jockey shorts. Nude men actually flourished in the fashion photography of the 1980's, although they were seldom treated with the loving attention that Weber lavished on them. Relevant to author's own work, for example [*See photographs 4,5,6*]. Indeed, not only are the women clothed in power in May 1980's photographs, they are positively aggressive – biting, scratching, grabbing, trying up, or otherwise dominating passive male victims. Javier Vallhornat, another creative, young photographer working today, has avoided the role-playing of 1970's style fashion photography, focusing instead on the erotic possibilities inherent in photography itself. The fact that many of his photographs are slightly out of focus also adds an alluring sense of mystery. Like clothing, they arouse sexual curiosity and the desire to see through to the source of erotic power. [*Valerie Steele 1989:96*] See [*Fig. 10*]



# CHAPTER 3

### **3.1 STYLE: THE AUTHOR'S INTERPRETATION**

According to the Standard International Dictionary “style” is defined as the manner of expressing thought, in writing or speaking; a distinctive or characteristic form of expression.

The author's interpretation of style is that it is a way of life. People continually try to express themselves. So too do fashion photographers. They have a style to their photographs. With a strong sense of style a fashion photographer can make or break the lines of success in a highly competitive world.

In fashion photography you can be classified as a certain kind of photographer, whether it be facial, ramp, studio etc. Facial photographers do work for cosmetics and usually work with cosmetic items or a face image for maybe make-up. Ramp photographers exploit the designers latest trends like Versace swimwear using models on catwalk which are very tall and thin. This type of photography is also the glamorous life style of models, actors and designers been shown. Studio photographers do not work with tall and thin models but rather shorter, but with pretty features. This photography is shown of in magazines exposing new trends to the reader of the magazine.

### **3.2 AUTHOR'S INFLUENCES**

#### **3.2.1 PHOTOGRAPHER**

In the world of fashion, photographers find it difficult to establish an individual identity because they are called upon to achieve so many different looks in may varied assignments. On the other

hand, if you are to succeed in this business, you must establish and protect what distinguishes you and your work. You can accomplish this through the unique way you deal with the variables at your command. *[Lucille Khornak 1989:113]*

Lucille Khornak *[Lucille Khornak 1989:113]* has discovered that people bring their experiences to the photograph. For his work to be successful and satisfying, it has to incorporate a certain fluidity and sensuality. He “feels” the photograph before he actually shoots it. His photographs, for example, reflects his attitude towards color, form, sensuality, and beauty. His use of color partly defines his distinctive style as a fashion photographer in the eyes of his clients.

Fashion can take many directions. Fashion photographers work with an elusive concept. They take a garment or a product, imagine a story about it, and create an impression. Fashion photographers visualise and capture moods. As a photographer you will use light to establish moods, to enhance, or to block out. With the camera as your tool you are free to choose any moment to click the shutter and produce your own creation. By utilizing and exploring your individual point of view, you can relate your own inner vision to the world. Over a period of years, you will steadily develop your own unique style through hard work, experience, and even mistakes. First, get the feel for the many moods and styles of fashion photography. There is a wide range of lightning techniques, equipment, and film to choose from. Try various shooting situations: outdoors, indoors, full length fashion shots, and beauty shots. Become fully aware of the many effects you can create by shooting at different times of the day. Photographers starting out in this field find it easiest to copy someone else’s style. Although this can be a helpful exercise, developing your own style is the key to becoming successful.

Experimentation is an essential part of discovering and developing your own style. For example, start by selecting a well-known liquor or cosmetic ad and reshooting it according to your taste. Cast a completely different type of mood, or use another color scheme. Remember: the models, graphics, colors, composition and form you choose determines your style.

Another exercise is to plan a photograph that will illustrate a specific word, such as “playful”, “sensual” or “romantic”. This will give you invaluable practice in translating verbal imagery into the visual world of the photograph, which is the essence of the fashion photographer’s trade. As you continue to experiment, you will find that you have certain preferences. If you enjoy directing and capturing movement, think about planning some sessions with younger models in jumping and running poses. Do you want to create a sophisticated style? Plan more static, elegant shots. Are you organized enough to plan a real “production”? Try using many models, garments, props, and accessories. Expect to discover both weak areas as well as untapped strengths.

Your style will be the result of experimenting with various techniques and approaches to find your unique look. Give yourself enough time for your style to evolve.

By being open to new ideas you will gradually develop your own preferences in terms of colors, textures, and types of clothing you decide to shoot. Eventually, you will find yourself selecting a certain type of clothing and a particular look in a model. When this starts to happen, you will know that your style has started to take shape and is on its way. [Lucille Khornak 1989:118]

### 3.2.2 MAGAZINES

Style also has to do with the way in which people express themselves, with the way they conform and the way they rebel. [*Jennifer Lemon 1992:20*]

Fashion is not simply a change of styles of dress, but rather a well planned and organized structure and deliberate pattern of style change, influenced by social norms and trends, individual expression, and technology. Fashion is a mode of symbolic expression – a clue to sexual identity, socialisation mood and possible communicator style. [*Solomon 1981:161*]

Fashion and style are a fundamental reality of human existence, and are tied to the human process of life and death. One style of dress is one's personal signature, and individuality and creativity are expressed largely by means of the way in which people dress. [*Solomon 1981:30*]

Fashion functions to express emotion and communicate interpersonal attitudes, as a support to language; as a means of self-presentation and as a social ritual particular choice of fashion and style often reflects the mood, personality and character of the wearer. [*Jennifer Lemon 1992:25*]

# CHAPTER 4

#### **4.1 MODELS**

It is very important for the author to be able to relate to the model exactly what he wants, by demonstrating it to the model.

What the author tried to do with his models is to bring out their sex appeal in most of his photographs, which he feels would sell. He also tries to bring out an attitude which best suits the person.

Models are scheduled and want to be paid if they have to stand for a photo shoot. The author also learned that it doesn't help to look for new models all the time and that the model who works well must be used in the photo session.

#### **4.2 LOCATIONS**

The author prefers to photograph at locations but the studio is a second option. He likes to use different scenes like industrial areas, grass fields, city streets and ground roads. Natural available light is used when photographing outdoors. In the studio the author likes to work with soft lighting using soft boxes with a white background.

#### **4.3 CAMERA FORMAT, FILM AND LENSES**

The author prefers to use Mamiya RB 6 & 7 because of its high quality of print when enlarging the image. It will result in absolutely no visible grain.

With fashion, one has to move around to create certain looks and to use different angles. The author prefers to photograph with a tripod when taking his fashion images, to compose his photographs better. The author uses long focal length lenses for 35 mm cameras with interchangeable lenses 70 mm and 135mm Pentax. He also photographs his fashion photos on f5.6 to give little depth of field and to let the emphasis be on the model who is being photographed. Almost no fill in flash was used to take out the shadows under the eyes. The author prefers to photograph with B/W films but also uses color and slide film to show his ability in all the areas of fashion photography. With B/W film he uses XP 2 or FP 4 film and with colour film, Fuji 100 ISO professional film as well as Fuji slide film. Most of his images are done on 100 ISO film because it is great for portrait and fashion photography.

#### **4.4 PROBLEMS**

The biggest problem the author had to cope with was schedules that have been made with the models. As most of them worked, the author had to adjust his weekend time for them. The problem which normally would follow was the weather. Such as the model the weather also has to be perfect. The shoots outdoor depended on what the weather was like. Being a student, it was difficult to be able to pay the fees models ask.

Arranging for garments is not easy at all. The author had to be make-up artist, hairstylist, make the choice of garment and be photographer at the same time. Sometimes everything would have been organized and at the last minute some sort of problem would occur which prevented the author from photographing. Problems might have occurred but one learns to overcome it and to plan better next time. It made the author realise that nothing comes easy and that



disappointments make you richer for life in the real world.

#### **4.5 INFLUENCES**

The author was experimenting with his photographic style in other areas of photography eg. Sport photography but realised he couldn't re-live his experience after taking the photograph. He then started to apply his style to fashion photography and found more satisfaction from it. He tries to make the model he is photographing look better than she is in real life. What also influenced the author was to look at new trends in the latest fashion magazines such as Elle, Vogue, De Tour and Harper's Bazaar. The opinions of lecturers and ideas that are exchanged between students also helped. It serves a strong motivation when the author feels good and satisfied with his own work.

5.1

# CHAPTER 5

## **DISCUSSION OF THE AUTHOR'S WORK**

### **PHOTOGRAPH 1 : "FACE OF ATTITUDE"**

The author's approach with this photograph was to make it a cover or facial photograph of just the person's face. Because of the strong sunlight on the face it shows harsh shadows and every detail on the face. The author would have preferred softer light for the skin of this specific person but the harsh sunlight contributed to the blown out background. The camera used was 6 x 7 cm format with a 180 mm lens for a close-up face shot. The reading was taken at f8 synchronizing with shutter speed, but the photograph was taken at f5.6 to over-expose it by one stop to compensate for harsh sunlight. The long focal length lens and small aperture gave almost no depth of field to concentrate persons looking at the photograph to be stricken by the facial image. The over exposure gave the right mood while if the image was exposed right there wouldn't have been a blown out background. The film was Ilford xP2. The author then went to the computer and scanned it in. He made it a magazine cover image and gave it a title.

## **PHOTOGRAPH 2: “BLACK JACKET”**

The author used Fuji NPS 160 color film with a 6 x 7 cm camera on to a tripod to get the right composition and pose. The photograph wouldn't have worked if it was in B/W because the leather jacket and the person itself would not have stood out. Most of the author's photos aim to show attitude. With this photograph, the author overexpressed with 1 stop shooting on f5.6 with a 180mm lens taking a reading of the shadow areas to compensate for harsh shadows. What made this photograph successful is the fact that it was taken in color. The author tries to follow trends in the fashion area looking at magazines and trying to keep up with new trends.

### **PHOTOGRAPH 3: “LOOK FOR SEDUCTION”**

If one pages to this photograph one’s eyes and mind get stricken by an almost seductive Kate Moss shy type of look. The image itself is strong on its own and it looks like she is almost melting into the background. Mamiya RB 6 x 7 have been used without a tripod. He felt that to get this movable, but seductive look he must not be limited to a tripod but move around to feel and live the photograph to give it the effect that he was yearning for. He used XP2 film, photographing at f5.6 with a 180 mm lens to throw out the background of the dark tunnel in the city centre. He feels that this photo is one of his successes because it is in the direction of what he was trying to do with his models. The B/W image seems so unrealistic and if photographed in colour wouldn’t have given the same result. This image represents the author’s actual style which can be seen in the rest of his photographs.

#### **PHOTOGRAPH 4: “CASUAL WEAR”**

In this fashion shoot the author used three different approaches: The first photograph was a full length which is the stronger image and also the main photograph and is supported by the other two photographs. The sunlight lines on the stomach of the model made the image look very artistic in a way. The second photograph was a half length and third a full facial image. The author used a Mamiya RB 6x 7 with a tripod to compose his photographs properly. He took the photographs at a big f-stop using a 90 mm lens and a 180 mm lens for the three different angle photographs. He used the body of the person to good effect by opening the shirt. The main photograph wouldn't have worked alone because it doesn't show the garment in full. The exposures was taken at the shadow areas of the body of the person because the sunlight was shining from the back, causing almost a silhouette.

## **PHOTOGRAPH 5: “BROTHERHOOD”**

With this photograph the author tried to use the brothers to full effect after seeing how well they work together. He tried different angles of street photos and came to the idea of using the two of them as a middle way street image. What made the photograph successful was to use the stronger built brother to stand and the other one to sit on his knees. He also wanted to show his ability by shooting with transparent film and bracketing for the right exposure. It was photographed on Mamiya RB 6 x 7 90 mm lens f5.6 to reduce depth of field for the buildings behind. The horizontal lines of the buildings also gave an effect to the picture. The street image worked well and the author is planning on using more street photographs with his models. It was taken on Fuji chrome 100 ISO slide film. Fuji brings out colours like blue and green and give more contrast and saturated colors to the photograph.

## **PHOTOGRAPH 6: “LEVIS VINTAGE CLOTHING”**

This photography session took place at an industrial area and this was ideal, for the author wanted to show manhood. Most of the poses he tried on this shoot was masculine. He also decided to photograph in black and white FP4 film to give it almost a poster type of look like Verkerke. This shoot was very enjoyable and the male models were very relaxed. It was photographed on 35 mm manual camera with 28 mm – 70 mm Pentax and 135 mm Pentax lenses. He also prefers to photograph on manual camera, not to limit his focusing and exposures. He then took the prints and scanned it in the computer. By manipulating the picture he put on a color logo onto a B/W picture and made a type of brochure for a Levi’s advertisement. Trying to experiment with all the fashion approaches, he feels what made the images successful is that they were almost a story of some sort.





### **PHOTOGRAPH 7: “FEELING FREE”**

As one looks at this photograph, one can see that the author used a well known pose. A girl topless in the long grass fields with only her hands covering some parts of her body to make the viewer use his own discretion.

With almost all the author’s photographs in this script he composed it in rule of thirds. He felt that composing his photos into thirds made them all successful because of their angle of view. What he learned was that people read from left to right and that the same goes for photos. He also experimented with his light while he was making the model pose for the right image. Most of his facial photographs has clean sunlight onto the face. He was using a tripod on a low angle of view. The photograph was taken with a Mamiya RB 6 x 7 using a 240 mm lens. He used Fujichrome Provia RDP II 120 film at 100 ISO.

### **PHOTOGRAPH 8: “MANHOOD”**

With this image the author played with the highlights and shadow areas on the body of the model while he was posing. He took the photo at a closer angle to bring the emphasis on the muscular body. The arms is geometrical with the rest of the image bringing the manhood build more out. If you look at the photograph it seems poster like as if to advertise the model’s body and not the garment. It will work well if it was a celebrity photo portraying for example James Small. It was photographed at Three O’Clock the afternoon with a clear sky. The grain of the image contributes to the manhood title which works well for the author. The photograph was taken with a 35 mm Ricoh KR-5 camera with a Pentax 135 mm lens. It was photographed on a tripod to compose the image correctly. The exposures was fairly simple at f5.6 at second.

## **PHOTOGRAPH 9: “INTIMATE SECRET”**

The title of this photograph says it all. The look on the model’s face tells you more about the secrets she is hiding. Her expression has this essential bedroom look as if she is waiting in the doorway for a prince on his horse to take her away. When the author took this photo he discussed on using the model in color with white underwear. This photograph works well with the style he developed as he went along during the year. It was photographed at late afternoon, just before sunset. The shadow and highlight areas are much softer and it is usually the best time for fashion shoots. What he also keeps in mind while he is off taking photos, is to note on clear blue sky. He schedules his dates with his models usually two days after it was cloudy and rained. He photographed with Mamiya RB 6 & 7 using 240 mm lens. Film that he used was Fuji chrome Provia RDP II 120 film at 100 ISO. The exposure was taken f11 at 1/250 sec giving some depth of field to the image.

### **PHOTOGRAPGH 10: “SUBTLE MOOD”**

The author took numerous B/W photographs with the black underwear the model wore using different poses and looks. At the end of the day the more related smile type of look worked better than the serious but essential poses. This image is sexy and what made it successful was that the model was smiling. Her facial feature contributed to the photograph and her body played well along with the poses. The tones of the hut gave it a subtle mood. It took the model a few poses previously done to get her relaxed. Bringing out the natural instinctive pose as she was visualising her favourite male celebrity. Again the sex appeal was brought out strongly in this soft scene photograph. The author photographed on B/W FP4 film with a Mamiya RB 6 x 7 using a 240 mm lens to create no depth of field. He overexposed the film with one stop at f11 to give enough detail on the hut.

## **PHOTOGRAPH 11: “IMAGE COUNTS”**

In this photograph the author tried to create a James Small type of attitude look. He wanted his model to live out his fantasies together with this cool smooth macho type of look. By using a radio he tried to relax the model so that he could pose on the beat of the music. He loves to work with people. It is very essential to communicate with your models, trying to put them at ease. That is when the poses comes naturally and if you capture that expression it also lets the model look better than in real life. The author also wants to show that he is able to photograph in the studio as well as his location photograph. He used soft lighting technique with two soft boxes and harsh light onto the background. The soft boxes were put on high to create space with enough light to let the models move around. The background light was 1 stop stronger to blow out the background. The author did not use a tripod for he felt it would limit his ability to move with the model and music as a unit. He used a Mamiya RB 6 x 7 with a 90 mm lens photographing on Fujichrome Provia RDPII 120 film at 100 ISO to bring out the colors of the boxer shorts and jewelry.

## CONCLUSION

In this script, the emphasis has been on style. The author believes that although style changes over the years, the aim of fashion photography is still to create a desirable way of showing the clothing. One thing that he learned was that sex sells. That is why he tried to master this sex appeal type of image with his models. He doesn't use nudes for his images but tries to let the model look and feel sexy in what she or he wears. For him it is just a starting point for greater things to be captured onto his film.

As for the South African trade market in the fashion industry the author feels that becoming independent and free from apartheid there are much more opportunities for fashion photographers. More and more international modeling agencies are hosting their shows in cities such as Cape Town (also known as the fashion Mecca of South Africa if not the whole of Africa).

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**APPENDIX A**



**Figure 1**





**Figure 2**



**Figure 3**



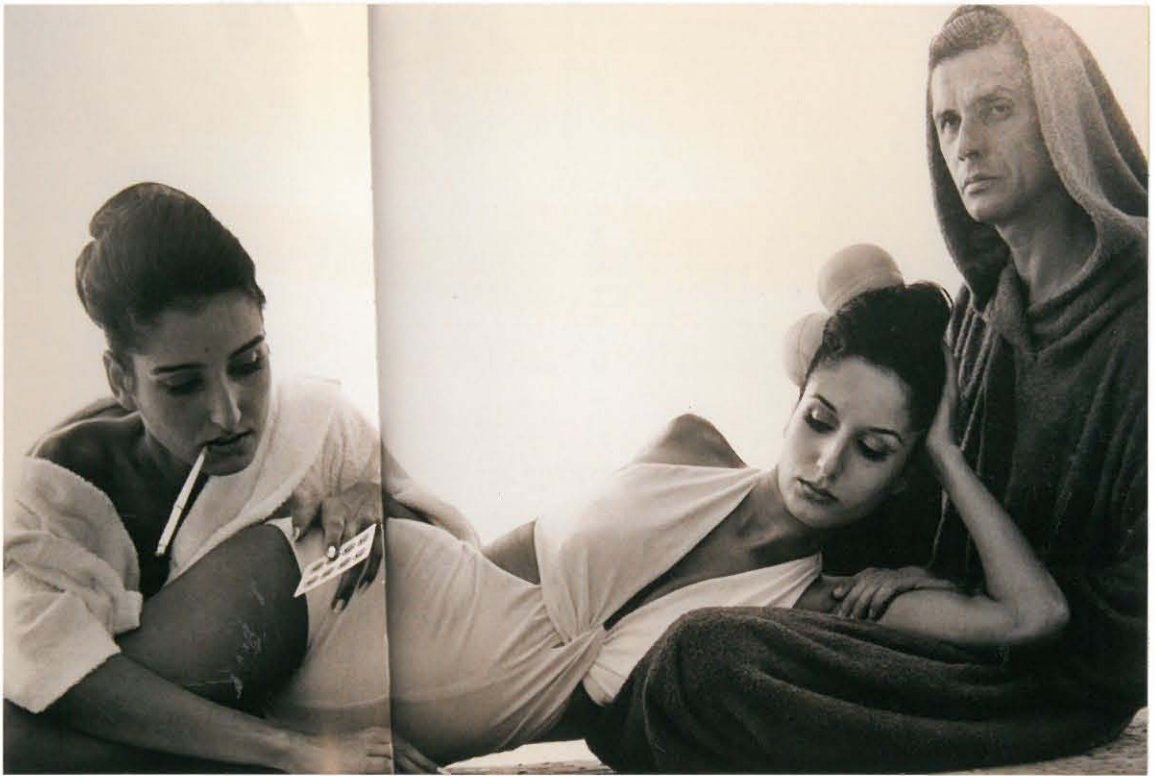
**Figure 4**



**Figure 5**



**Figure 6**



**Figure 7**



**Figure 8**



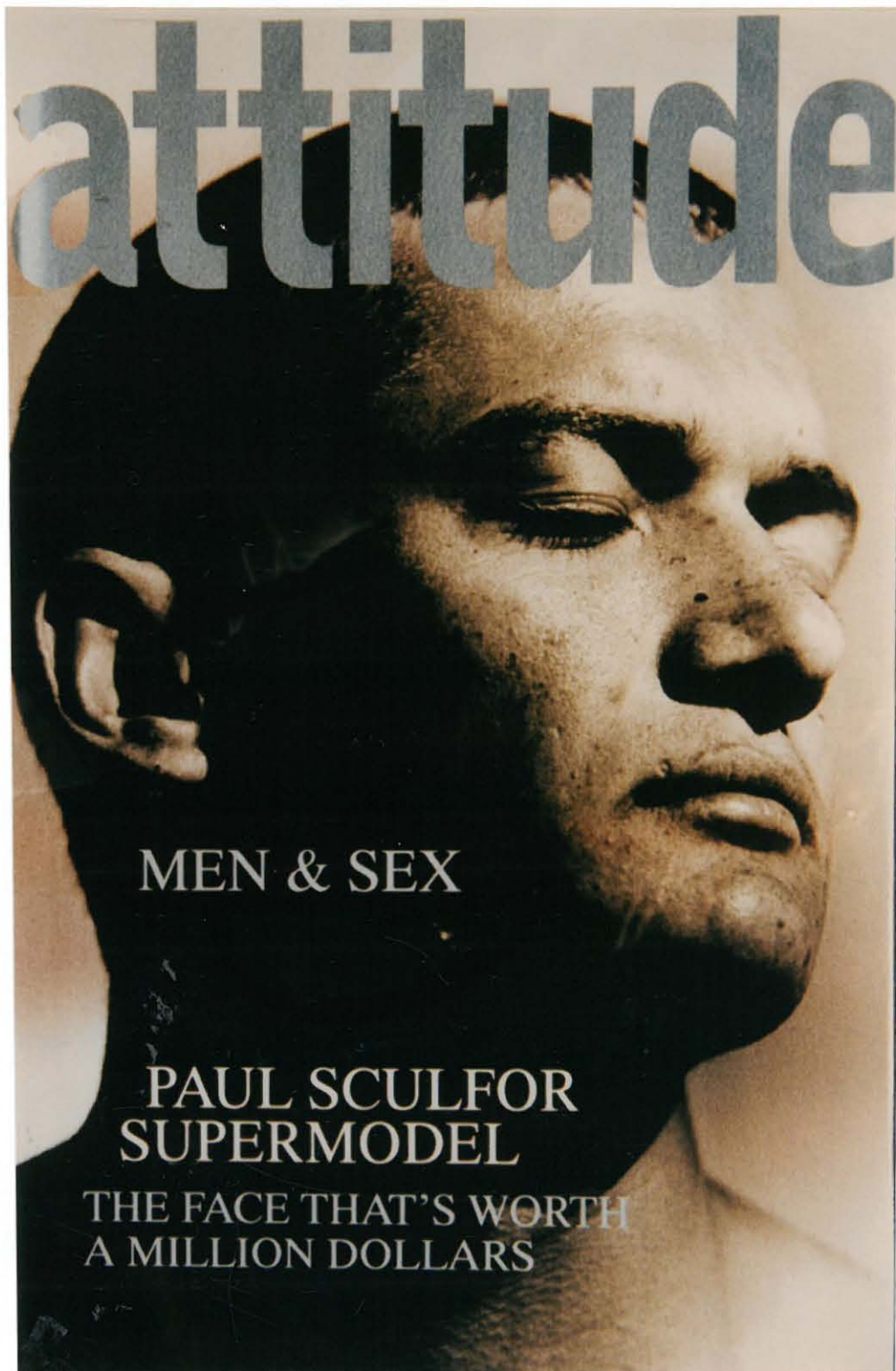
**Figure 9**



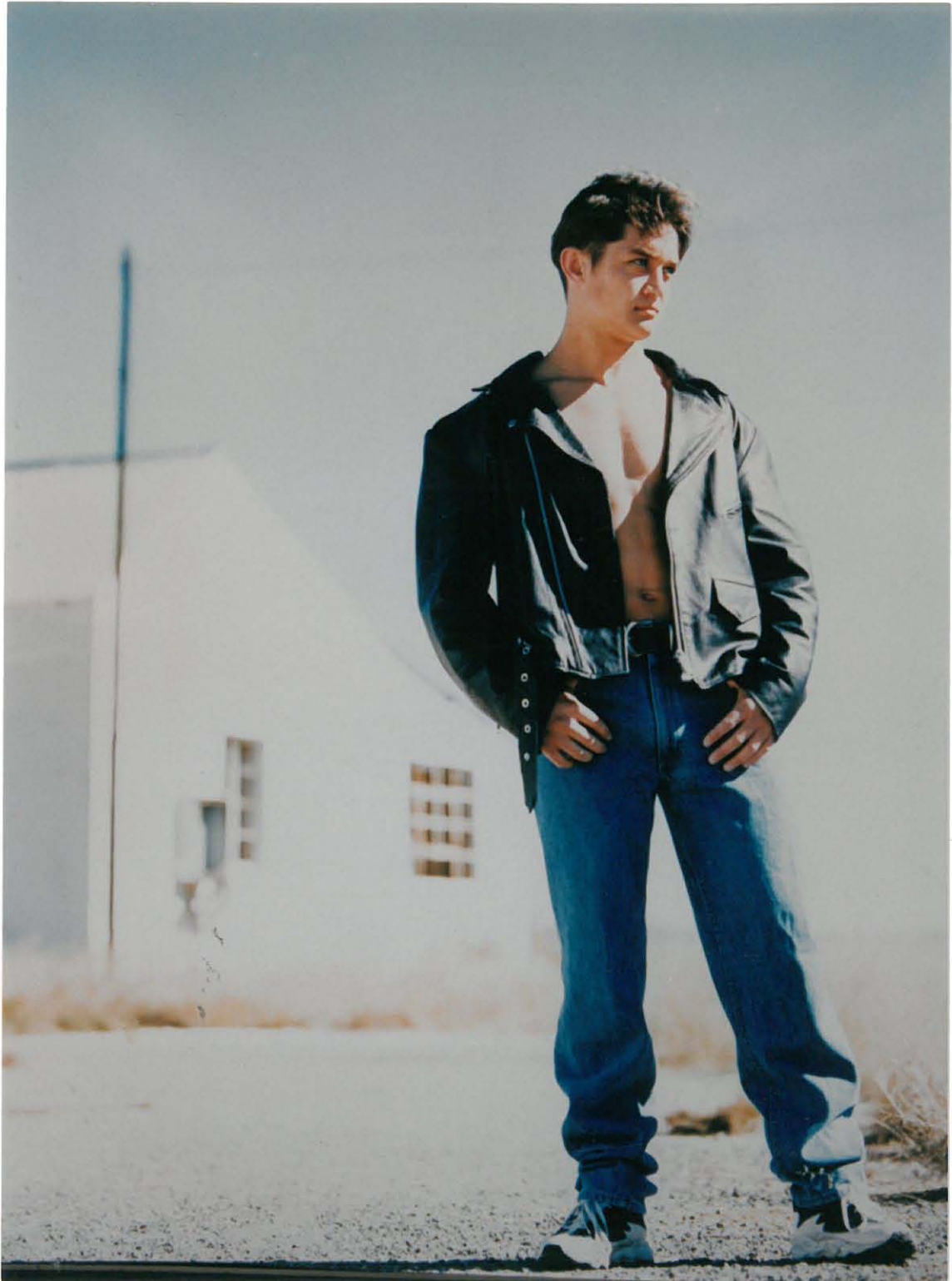


**Figure 10**

**APPENDIX B**



**Photograph 1: "FACE OF ATTITUDE"**



**Photograph 2: “BLACK JACKET”**



**Photograph 3: “LOOK FOR SEDUCTION”**



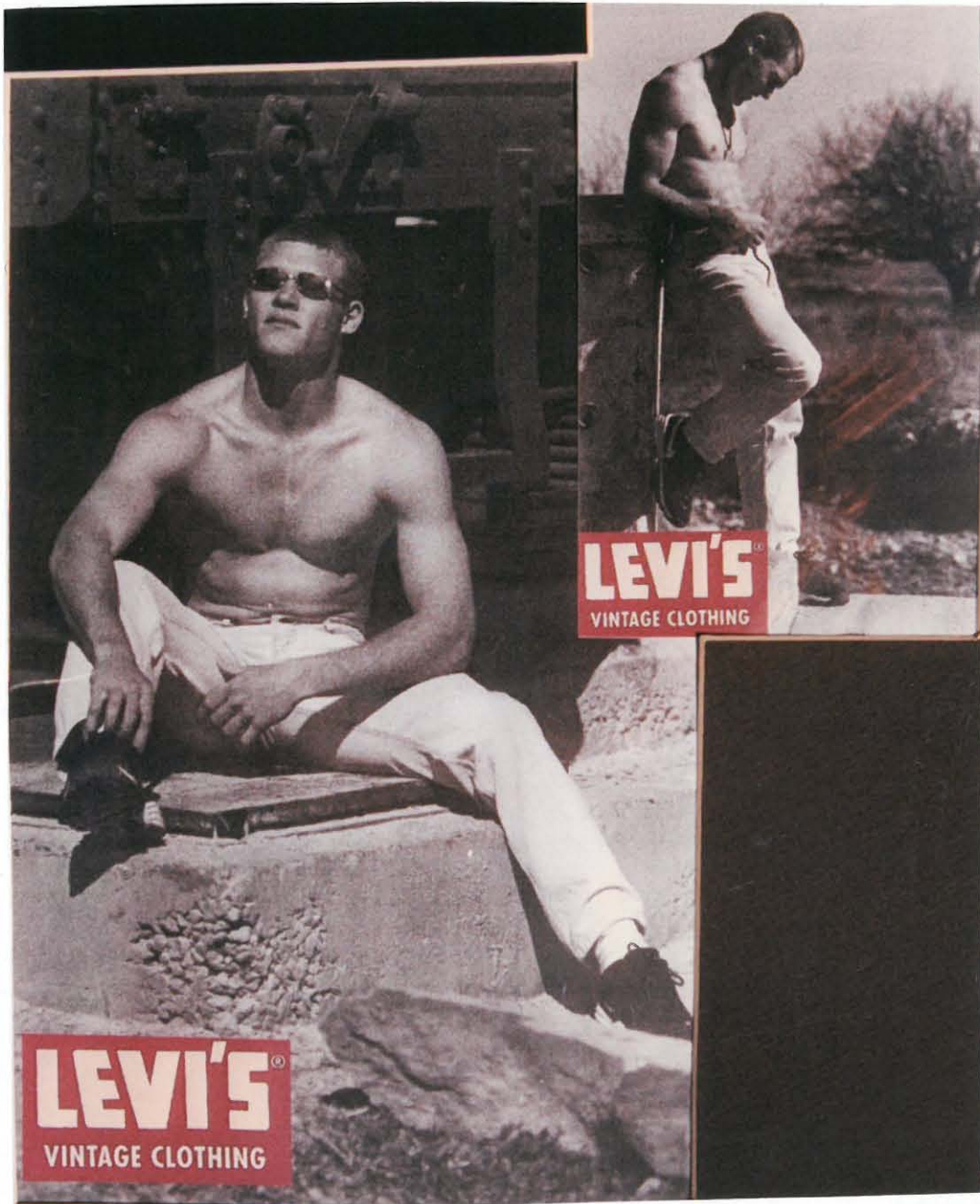
**Photograph 4: "CASUAL WEAR"**



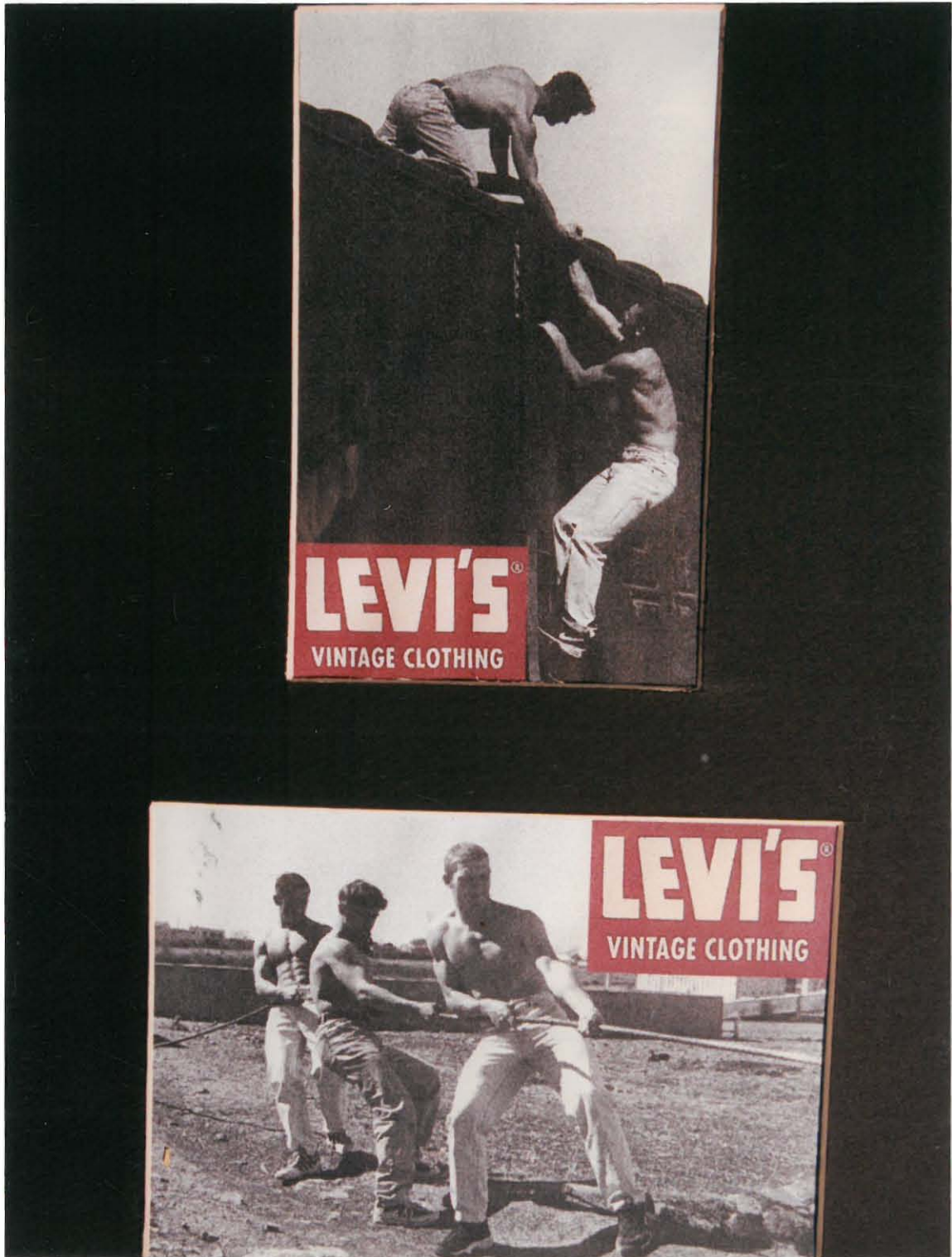
**Photograph 5: “BROTHERHOOD”**



**Photograph 6: "LEVIS VINTAGE CLOTHING"**









**Photograph 7: "FEELING FREE"**



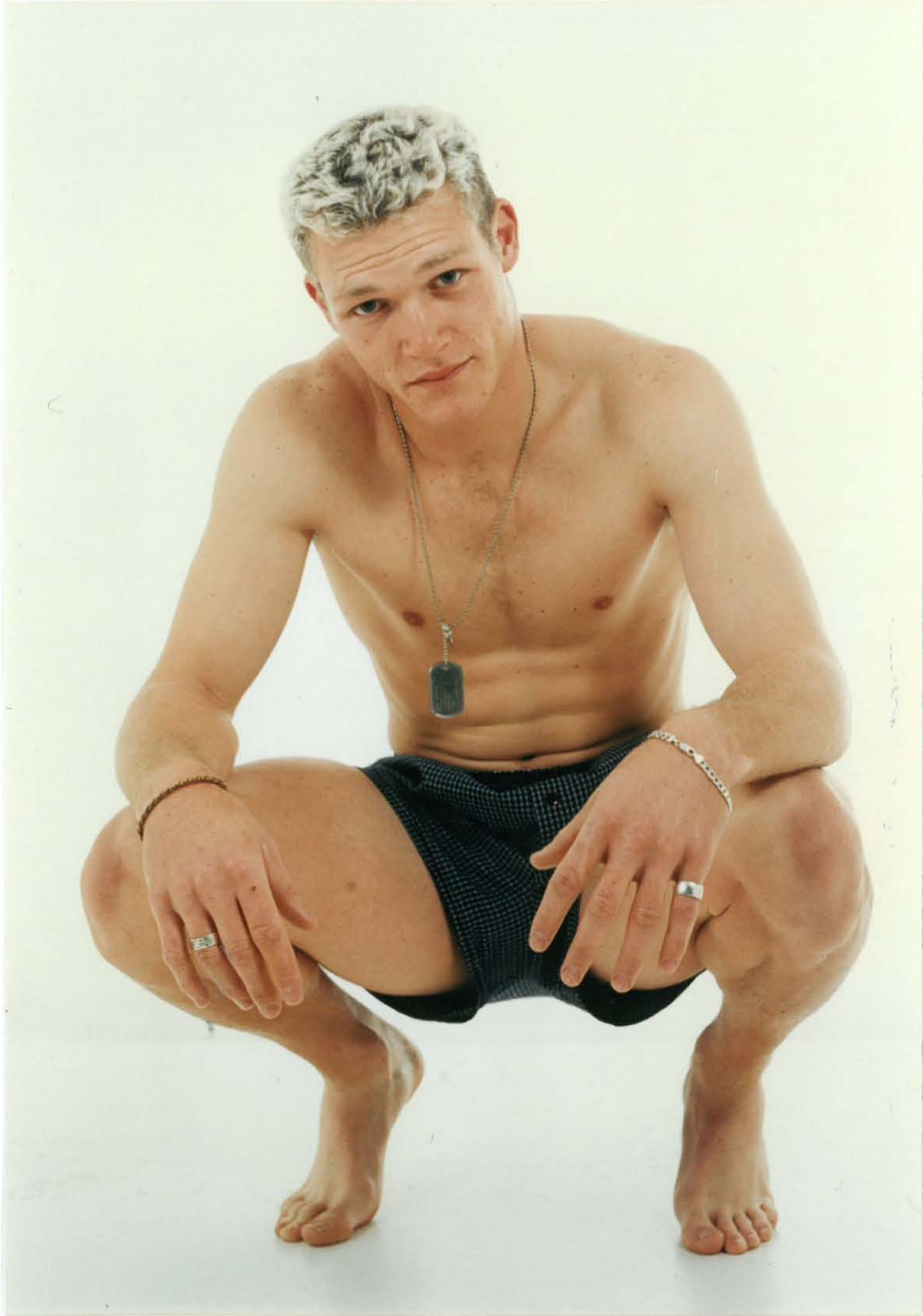
**Photograph 8: “MANHOOD”**



**Photograph 9: "INTIMATE SECRET"**



**Photograph 10: "SUBTLE MOOD"**



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**Photograph 11: "IMAGE COUNTS"**

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