Fashion Photography

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I hereby declare that the work contained in this mini-thesis is my own independent work and that all sources consulted or cited have been indicated in full.

Signature

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Introduction

Fashion photography is principally a professional concern, because the market for this kind of image is commercial and because there is strong element of elitism. Fashion imagery, has the considerable task of setting trends and influencing public taste. This requires in the photographer a strong sense of design, a fine attunement to the current social ideals of fashion, and an ability to stage-direct models.

An essential feature of fashion is it's fashionability, the regular change with each season as necessary in the industry, and this frequently means that the presentation of the new fashions must exaggerate their stylistic diffrencences.

The photography session may be purely graphic, such as a compositional style, an overall colour arrangement, or a technique such as motion blur. It may be built around a setting or a collection of props. Currently, a significant portion of fashion photography takes place on al location unusual and exotic settings to give a stylistic identity.

In this script, I handle fashion history, and the influence it has on mankind. The mood of colours and the make-up used for photography, the working environment of photography, the markets for fashion work, and making your own portfolio as powerful as possible.

Chapter 1

Historical Background

We tend to think of fashion only in terms of clothes, but for example in France, between 1770 and 1790, fashion ruled almost every aspect of life, every amusement, every interest , even the very hour at which you woke or went to sleep. Marie Antoinette admitted her ambition was not to be a great queen but she merely wanted to be the most fashionable lady in the kingdom. For those few thousand people who made the visible part of the nation, fashion was, everything, everywhere. You might be ruined, you might be ill, you might die, even of an excess of fashion, still it was nothing as long as you did not become unfashionable.

The power of fashion outlived the society it had thrived on, in the midst of the Reign of Terror, when all those noble heads were falling under the guillotine, fashion continued to rule and Robespierre himself, and the incorruptible bowed his curled and powdered head to its sway.

The history of fashion is the history of life.   For fashion is far more than the wearing of clothes. (9)

1. The primitive caveman with his blue paint.
2. The Cretan ladies who left their bosoms bare, were following fashion.
3. The hair styles on Roman statues.
4. The social life of the Renaissance courts.
5. Even the slim-hipped, boyish figures of twentieth-century women, are largely the result of fashion.

Since earliest times a person's clothes have been able to reflect his status, taste, profession, and the history and climate of the country he inhabits.

Over the long history of fashion we see many beautiful and extravagant garments both for men and women.

Clothes in the past have been worn for three main reasons:
1. For warmth and protection,
2. To mark the social status of the wearer,
3. and to attract the opposite sex.

Figure 1

Nouvelle Coeffure dite la Frégate la Junon
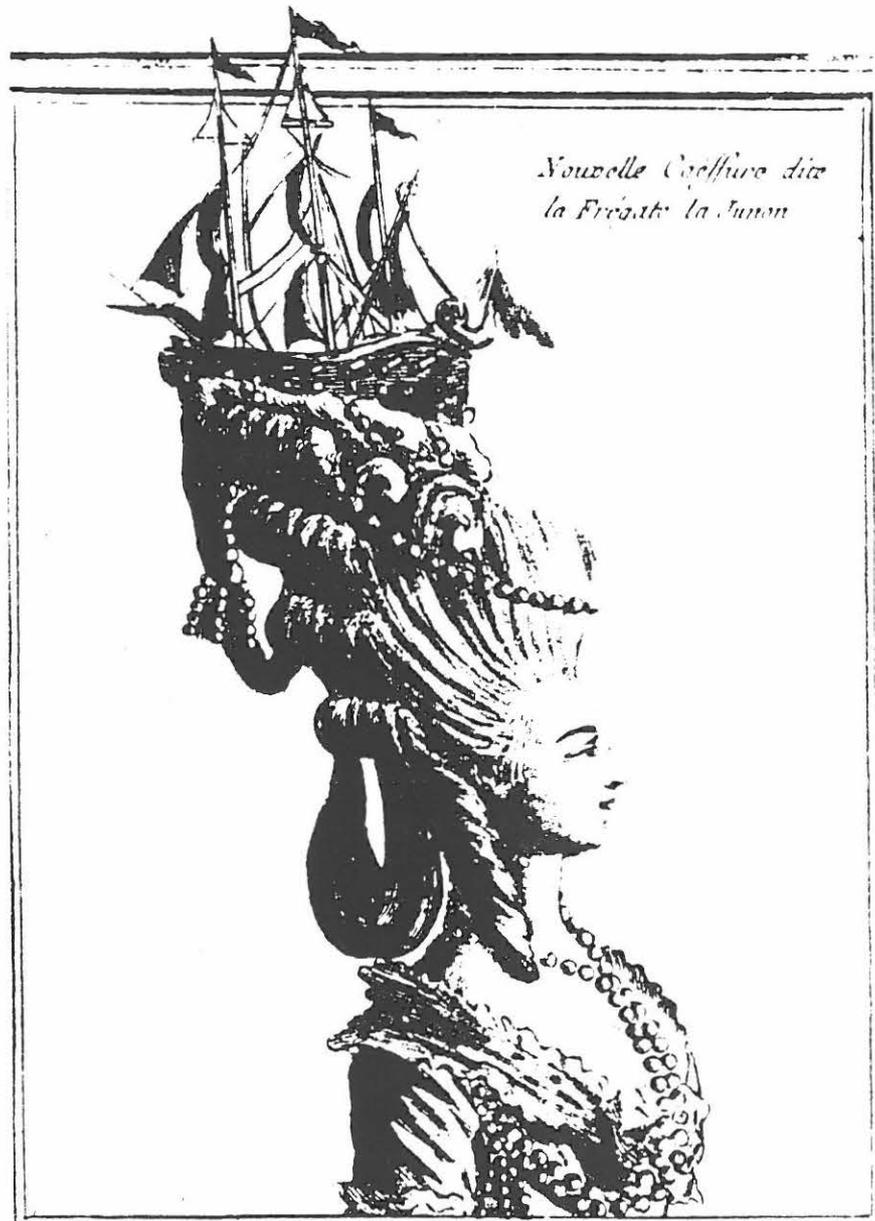
The Fashion Path through History.

In the 18th century, fashions for men and women were romantic.

In the 19th century, waists were pulled in as tightly as possible and you could hardly tell what a woman's figure was like.

In the 20th century, when fashion became fashionable, women broke away from the corseted figure.

A) The Twenties

The filmstars clothes, make - up and hairstyles had a big influence on the women. (2) Hairstyles were shorter and so were skirts. They all cut their hair bob and curl it like the Marcelstyle. Women started to use eye make - up, lipstick and blusher. The lipstick was added to lips in a cupidoboe form and they also wear eyeshadow below the bottom eyelashes. By the time the Second World War was over, ladies wanted to be feminine again and long skirts and slim waists made a comeback.

B) The Thirties

The perm made it possible for women to have a variety of hairstyles. A famous filmstar made blond hair, pencil thin high eyebrows and colourful lips and cheeks fashion. For the men straight short hair with a thin neatly cut moustache was highly fashionable.

C) The Forties

The Second World War gave an army look to the men, the hair was neatly cut and the face was shaved. The filmstars' hair was cut and the make - up were done by professional stylists. The natural eyebrows with a soft curve, and the slight use of eyeshadow and light use of maskara were first choice. The lips and cheeks were also been make-up very light. All this gave the fashion look a clean appearance.

D) The Fifties and Sixties

In the 1950's Chanel brought in the little suit and around the filmstars were showing the world over how to look trendy in unisex gear, Pierre Cardin and André Courreges were dressing Audrey Hepburn, Grace Kelly, Sophia Loren and Marilyn Monroe and everyone wanted to copy their way of dressing.

The full coloured - in eyebrows and lips were fashion. Heavy eyelining and false eyelashes were popular.

In the late sixties the use of colour to emphasise the contour lines, and the thin eyebrows become again fashion.

Figure 2

The group known as the "Terrible Three" (3) David Bailey, Terence Donovan and Brain Duffy had a big influence on fashion photography. They connected fashion photography with the free-loving life style, which clashed with high moral standards. Michelangelo Antonio made a film named

"Blow up" about the photographers and their lifestyles of the sixties.

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 peaceful 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 London.

Swannell's models usually looked pale with dark eyeshadow around the eyes. He used neutral background with a classical atmosphere.

E) The Seventies

The important thong was to look natural. Keeping fit was essential. Free and easy dressing and a choice of colours and fabrics as never before were the order of the day. This seems to have come to stay.

The day and evening makeup got more colourful.

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

Fashion had a far more realistic approach 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

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.

Sarah Moon

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. Her photographs symbolise sensuousness and femininity. She never photographs reality.

F) 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 it is sexier than ever.

Men have joined women on their pages. Men and women 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.

Regardless of the era, fashion has always been and will always be one of the world's biggest industries. It is and industry that remains imaginative and it will always provide woman with an opportunity to express their individualities.

With a certain way of dressing woman can be put into a particular category. (4)

A) The Elegant Woman

Her dresses are mainly plain fabrics worn linen jackets in white, tan or navy. She would never dream of wearing anything gold in the day.

B) The Classic Woman

The classic woman favours tailored garments. Her favourite is the timeless black or navy suit worn with a crisp white shirt with a large bow at the neck. Her wardrobe is full of wonderful cashmere sweaters that she wears with tweed skirts and pearls.

C) The Athletic Woman

She likes sporty clothes that she can wear with ease of manner and casual smartness. She love slacks for day and evening and throws a black blazer around her shoulders to look dressier. Her bags are usually large and worn with a shoulder strap. She is not afraid of wearing large jerseys in chunky knits because she looks slim in everything.

D) The Natural Woman

She reminds one the earth, stone, wood, straw, pebbles and shells. She always looks peaceful in her clothes, no matter how many layers she has on. She loves

the country ethnic look and favours long skirts and soft fabrics. She is never overly made up and her jewellery is usually real and delicate.

Some Famous Fashion Photographers.

- <u>Hiro</u> - A Japanese photographer.   He took powerful colour close - up photographs that remained beauty classics.

- <u>Horst P Horst</u> - He often used famous people for his fashion photographs.   His photographs had a Hollywood feel to them and had a type of artistic appeal.

- <u>William Klein</u> - Created images with a lot of impact and modernity.

- <u>Terence Donovan</u> - He did a lot of advertisements, shot men's clothing, commercials and ultimately feature films.

- <u>Deborah Turberville</u> - Her photographs shows her female point of view.

Other famous photographers were Baron Adolphe de Meyer, Cecil Beaton, Irving Penn and Richard Avedon.

Styles

Fashion photography is dominated by style, and identifiable differences are often exaggerated. However, within any one market, there is usually a consensus of style at any one time, with certain photographers leading the way. The history of fashion photography, therefore, shows pronounced differences; while a survey of the photography published at any one time usually shows consistency. Because of the elitism in the fashion industry, there is much more critical judgement of style than in most other fields, and this tends to suppress any that are not in line with the ideas of the major opinion makers, that is now the principal couturiers and magazines.

Poses in fashion photography are, by convention, more stylised than the naturalistic manner that is common in portrait shots. Being stylised, the poses are as subject to changing fashion as the clothes themselves. (5)

Lighting, when the subject is clothing, as it normally is, the scale of sets calls for reasonably powerful lighting. However, while most portraiture tends towards the conservative in lighting, the demand in fashion photography for stylistic difference tends to produce a greater variety of technique, favouring experiment and originality.

Figure 3
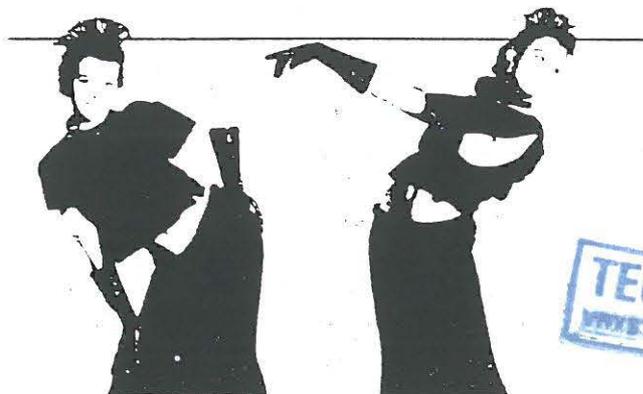
Chapter 2

Robert Farber

The aim of this chapter is to focus on the well-known professional fashion book of the photographer, Robert Farber. How he plans a photography session thinks and works with his models.

" One man's fantasy is another man's job." (6) Robert Farber, 1981, p.5.

Striking photography is an integral part of the billion - dollar fashion industry. The images that spring from the cameras and studios of fashion photographers help to create and sell the latest "look" clothes and beauty products across the world.

The creative use of filters and light, weather it is natural or artificial, is crucial to the success of the final image. Sophisticated modern equipment, exposure meters, and lighting accessories have given photographers much more control over light than in the past.

Black-and-white clothes can be surprisingly effective when photographed in colour, not only is the contrast of tones graphically dramatic but the starkness of the clothes often highlights the delicate tones of the model's skin and hair.

Outdoor locations may vary, but whether at home or aboard location shooting demands an ability to work with the environment. Planning and setting up the cover shot for a catalogue requires the input of many people. While the stylist prepares the model, the photographer discusses the positioning of the model and the background stand-in with the creative director. The photographer will usually try a variety of shots at the same location to be sure of getting one that is both exciting and useful.

Although soft lighting is usually preferred for beauty shots, but the harshness of sunlight can makes a dramatic contrast with the delicacy of a model's features.

In the studio the photographer creates an environment from the ground up. Working with his assistants and others, the photographer directs the construction of a set and the arrangement of the lights. Sometimes locations often inspire ideas. Or before the location shooting begins, Polaroid photographs are usually, taken of possible settings. These test shots are then reviewed by the photographer and the creative director to co-ordinate and refine prospective locations and layouts. And no matter what the surroundings actually are, the photographer must produce a finished shot with the illusion of elegance, style, and atmosphere necessary for a successful fashion photograph.

The make-up artist, hair stylist, and the stylist are all crucial to the success of the final photograph. Each brings his or her creativity to the shooting and each watches carefully to see that the different elements stay in order throughout the shoot.

Even though models are often prepared for a shooting by a team of professionals, a good model must be able to prepare herself when the situation demands.

Since clients often run advertisements in both magazines and newspapers, many assignments involve shooting with both black-and-white and colour film. When a photograph is designated to be in black and white, the graphic elements assume much more importance than they normally do in a colour image.

Figure 4
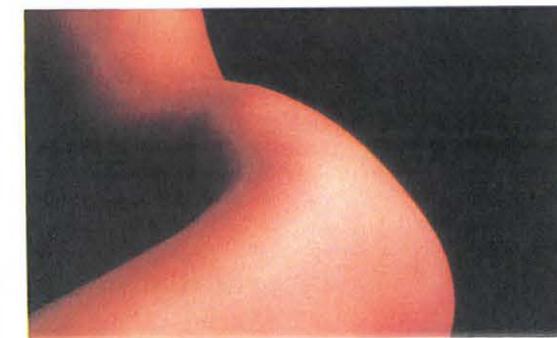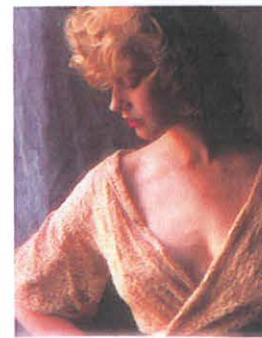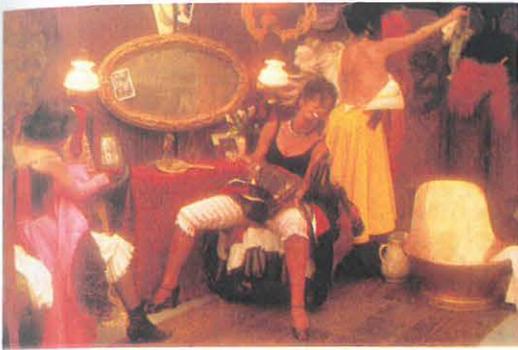
A fashion photographer is often asked to photograph still life's as part of a catalogue. Hiring a separate still-life photographer is not only an additional expence but may destroy the continuity that a single photographer brings.

The photographer must also be aware of how the image will finally be used in a publication.

Fashion photographers sometimes rent specially equipped mobile homes for use on location shootings. The vans come with portable generators, make-up mirrors and sinks, ironing boards, clothing racks, and the necessary kitchen and bathroom facilities. A driver is also usually included in the rental fee.

Often when the client is more interested in evoking a mood than in describing a product, the advertising agency will hire a fashion photographer even though the product is not a conventional fashion item. This way the style of the shot may help gear the product to the right market.

One of the assistant's main tasks is to measure the level of light in all parts of the scene and concentrate on the exposure while the photographer concentrates on the expressions and image. In so doing the assistant plays an important part in the final photograph.

A photographer may use anywhere from one to thirty rolls of film to attain the desired photograph. Before the results of the session are sent to the client, the photographer usually spreads the slides out on a light table and edits them. He or she then sends the client only the best.

Although a session might have been set up for a specific client, the outtakes may later make good stock photographs. If the subject is beauty, and the look is not dated by clothing or identified with a particular brand name, the stock image can earn the photographer many for years to come.

Just as in the rest of life, a little humour provides a welcome break from work.

Professional photography is a business, and the photographer must keep track of financial and legal obligations.

Advertising and promotion are as important to a professional fashion photographer as they are to any type of business. There are a number of publications in which professional photographers advertise, and each claims a different situation and audience. The photographer must decide on an advertising budget in a businesslike manner.

Unlike most of today's commercial photographers, Robert Farber's first public exposure was gained through gallery exhibitions, television interviews such as the Today Show, and his highly successful books, Moods, Images of Woman, and Professional Fashion Photography. As a result, he was asked to apply his style to commercial projects for important clients.

For fashion photography I was inspired by Robert Farber's work, his careful planning, his ideas, the locations and the effects he used to produce such marvelous fashion photographs.

He is an elite person an expert that takes me behind the scenes of the fascinating world of fashion. He covers the entire spectrum of fashion and he is my roll model as fashion photographer, but most of all it is his knowledge that fascinates me.

Chapter 3

The Mood of Colours.

Whether it is warm or cool, bright or subdued, gay or somber, colour sets the mood of a photograph. We respond excitedly to reds and oranges and are soothed by shades of blue. All too often, however, we take the colours in a scene for granted, as a given over which we have no control. This is a mistake. Just as with other elements in a picture, it is possible to manipulate the effect of colour in your photographs by judicious choices of subject, vantagepoint, and, most importantly, the kind of light you employ.

What we and our cameras perceive as colour is light bouncing off an object. As a result, colour depends entirely on the light in which we see it. You may have noticed that a garment first seen under the fluorescent lights of a department store seems to change colour when later examined by daylight or under an incandescent bulb at home.

But usually when we look at an object in different lights, our brain automatically makes the necessary adjustments. If we know the dress is white by day, we tend to see it as white even when it is rose - tinged at sundown or faintly blue under a mercury vapour light at night. Only by training our eyes to see such differences, as the camera does, can we compensate for them.

Good colour photographs are rarely accidents. By carefully selecting your camera angle and by choosing the proper light, you can bring some colours to the fore and eliminate or subdue the effect of others. Usually, the photographs that please us most are those in which one colour or group of closely related hues predominates. This may take the form of a bright, primary-coloured object against more neutral shades or softer hues that premeate the entire scene.

In a black-and-white photograph, the colours produced by light are recorded in terms of their intensity, or brightness, and in the final print we see them as black, white, or shades of grey. As a result, black-and-white photography is a medium as different from colour photography as etching or drawing is from painting. To use black-and- white photography effectively, you need to develop an eye for its special qualities. A black-and-white photograph, by its very nature, is an interpretation of reality rather than an exact rendering. This characteristic is perhaps the greatest asset of black-and-white film, for it is able to reduce an image to pure tonal intensities and affords the photographer great flexibility in interpretation. Frequently, qualities that do not depend on colour can be better portrayed in black and white, for example, highlights and shadows, contrasts between lightness and darkness, and certain shapes, textures, and patterns. The lines and planes that we use to judge perspective can also be made more evident in black and white.

For these reasons, scenes that might appear quite ordinary in a colour photograph can become strikingly graphic when translated into a play of light and dark tones. (8)

Colour-code your model, because some colours suit some people better than others. Your aim are to let your model wear colours that harmonise, firstly with her skin tone, secondly her eyes and lastly with her hair. These colours should harmonise therefore, they should flatter her face but not overpower it. Here is a description of the characteristics typical to a woman of each of the colour coding seasons. (7)

Autumn

The autumn lady usually has brown or olive green eyes with red/brown or chestnut coloured hair and her skin is sallow. She is unconventional in her dress, commonly referred to as a little way-out, or ethnic. She is always very busy. She is not well organised except that she knows her own filing system off pat. She is friendly, impulsive and has many friends.

Winter

The winter lady usually has dark hair and brown eyes (they are sometimes green or blue) and an olive skin. She is a career woman with a strong personality and a short temper. She is a leader, highly organised (sometimes too much so) and often she is a loner. She writes down everything and has many lists. Her clothes are classical or high fashion and she wears them well.

Summer

The summer lady has ash blond or mousy brown hair, with blue eyes and a very pale skin. She can look like a china doll. She is a good homemaker and is gentle, warm and conservative in her dress and manner. The summer lady is even-tempered, poised and ladylike. She is the type of person others tell their troubles to. Her home is full of pretty things and she devotes more time to her family and home than herself.

Spring

She is the lady of the golden hair and blue or avocade green eyes. Her skin is a golden tan. She is a bit of a madcap, impulsive, bubbly and a fun person to be with. She is very feminine and adores luxury. She trades on her looks and femininity and may sulk if she does not have her own way.

There are six basic working colours:

- Black
- Grey
- Navy
- Brown
- Beige
- White

Traditionally, there is a code in dressing stating that there are four universal colours that will suit everyone:

- Jacaranda blue
- Aqua blue
- Coral
- Winter white

Make-up as Fashion

This is a specific aspect of fashion photography.

Fashions in makeup come and go just as they do in clothing. But the standards of beauty in the face change more slowly than they do in dress, and while the sculpted precision of the early 1950 stands in clear contrast to the more natural and casual looks of the late 1970 and early 1980, very little is attempted in the way of outrageous experiment. Sometimes natural or neutral colours are in, at other times the look of the moment is very colourful or dramatic. However, makeup must parallel fashion's attitudes and style. Natural, Classic, Romantic, Dramatic and Creative are style categories that capture the psychological and image needs of different women. (8) One or two will suit your model best, but each style has something to offer, for different occasions in life. You may save the dramatic look strictly for Halloween and the Romantic look for the wedding day and never use either again. Whatever look you choose, it must be consistent with the style of the clothing and hair. Deep dramatic makeup, sporty clothes, and a conservative hairstyle send an inconsistent and confusing message. The style categories: (8)

A) The Natural look

The idea here is to create a natural, healthy glow, not a heavily made-up look, no matter how much makeup you actually use.

B) The Polished classic look

If you need a conservative, "take charge" business look, this is it. It is similar to the natural look, but has more definition and strength.

C) The Romantic look

Think pink, peach, and rose. This is the soft side of femininity.

D) The Dramatic look

This is the "Here I am, look at Me" look. You must know whom you are and want everyone else to know, too, to carry this off. It's about coming on strong whether you are sexy, trendy, or chic. This look can support strong, bright, or deep colours, strong contrasts, and even exaggeration. When you turn the volume up, place the emphasis on either your eyes or lips.

E) <u>The Creative artistic look</u>

Original and eclectic are some of the words used to describe someone with a personal vision and a sense of style that defies easy categorisation. This look is about no rules but lots of taste and risk taking. A creative approach to fashion allows you to custom-design an image that positively sets you apart. Your love for one-of-a-kind jewellery, unusual fashion and design or the unique way you put clothes together have full expression here. Your makeup need not be as exotic, but it should be consistent with your style. You can wear blue lipstick and get away with it if it works as part of the total look.

Make-up for photography

At one extreme of the photography of people is what might be called the cosmetic portrait, usually commercial in motive and fashion-oriented. In a sense, this is the logical conclusion of flattering portraiture by applying make-up to enhance the best features of a face and to correct its blemishes and worst features. For obvious reasons, if rarely applies to men (reducing highlights by wiping off natural skin oil and applying a light dusting powder is about as far as it is possible to go without looking unnatural).

The techniques of make-up are very specific. Before this, however, there are some decisions to be taken to make the most effective use of facial cosmetics. In a number of ways, make-up for photography differs as from normal use. Firstly while most women have developed a few basic permutations that suit them for certain occasions (a formal evening, for example, or day-time city use), there always has to be a purpose to make-up for the camera. It may be to produce a sophisticated face, or a glamorous one, or one that has a fresh, country appearance.

In practice, the photographic emphasis is on a set of techniques that will enhance the attractiveness of the face. As the make-up itself can take some of the load of shaping the face, it is usual for the lighting to be heavily diffused. The specific photographic techniques of lighting, the camera angle and filtration work together rather than separately. This, in effect, gives the make-up artist more choice. A broad frontal light with strong shadow fill gives an evenly lit area for the application of make-up, at the same time conveying some structural form through very soft shadows. If the make-up is designed to suit the lighting the results are likely to be better. Because cosmetics can be applied more discriminantly than the light, the most common lighting techniques are that envelope the face and produce low contrast. Shadows and highlights to define structure can then be painted on. Although it is inconvenient to apply make-up under the studio lighting it must always be checked there before photographing. If the lighting arrangement is frontal and diffuse, as it is usual, a regular theatrical make-up mirror, with a surround of tungsten lamps, is a very close match.

Different lighting: (9)

A) *Electronic light*

Tends to wash out colour. Under electric light use bright, clear pinks or reds for lipstick and blusher, true browns or blues for eye shadow. Avoid pale colours, such as soft pink powder, blue or mint green.

B) *Fluorescent light*

The most ghastly illumination around, is a cold light that shows up imperfections and fatigue. To counteract the effects of this light, choose warm colours like coral, mandarin red, tomato for the lipstick and blusher and gold-frosted shadows for the eyes. Lips should be carefully outlined. Avoid grey's, browns and greens.

C) *Candlelight*

Is the most flattering of light, embellishing everyone it touches with a romantic glow. To contrast with the golden cast of the flame, use soft muted, blue-toned colours such as rose, plum, mauve, cherry or lavender. Use perhaps a little more blusher than usual to accentuate the contours of the face. Avoid orange-toned lipstick and blusher, as well as dark-grey or brown eye shadows.

As the primary objective is usually to make the subject look as attractive as possible, an important skill is to be able to identify best and worst features. Specifically, at the risk of over-generalising.

Eyes look their best when large, well defined and fairly widely spaced. Pencilling, lining and applying colour shading can increase the apparent size of the eyes; shading outwards can alter their spacing. To play up the eyes, choose the colors of your shadows to complement or contrast with the color of your eyes. Some general suggestions on shadows that will bring out the best in brown blue and green eyes:

A) Brown Eyes

Use warm, brown shadows (chestnut or golden brown), mossy greens or greys. A slightly gold-tinged shadow will bring out the warmth and light in brown eyes. Use black mascara.

B) Blue Eyes

Do not use a blue shadow, the same color, or brighter, than the eyes. This tends to make the eye color look washed out. Rather use shades of grey-blue, cinnamon or, for evening, a mix of grey and mauve. Use midnight-blue mascara.

C) Green Eyes

Do not use a green shadow the same colour as or lighter than the eyes. Instead, for contrast, use a cinnamon or chocolate-toned shadow, or dark green, or grey-green. Outline your eyes with brown pencil to intensify your look. Use black or brown mascara.

Steps for basic eye make-up: (10)

1) Pencil along the lower lid just above the lash line.

2) Then shade the upper lid with a pale tone.

3) Apply highlight just below the brow.

4) And strengthen the appearance of the eyelashes with mascara, using a zigzag movement for the lower lashes.

5) Define the shape of the eyebrow with an eyeline pencil.

6) And finally brush the eyebrows upwards.

The mouth looks best with moderately full lips that have a well-defined shape. Lipstick, liner and gloss take care of the shape and fullness of the mouth.

1) First define the shape by outlining dry lips with a lip pencil.

2) With the mouth closed, extend the outline outwards at the corners in small, quick strokes.

3) Next, brush in the colour, working outwards.

4) Either smudge the brushed colour into the pencil outline or leave the outline distinct.

Liptips: (11)

a) Loud lipsticks can bleed, so prepare lips with a lip primer. To set colour, blot lips with a tissue, and then powder.

b) Lipliner also helps prevent runs and adds definition. Applying lipliner all over the lips ensures long-lasting bleed-proof lipstick.

c) Matte lipstick is always sure to last longer than sheer lipsticks.

d) If lips are really dry, avoid wearing a matte lipstick, opt for a glossy, and sheer shade instead.

The facial structure looks best when the cheekbones are well defined, the jaw delicate and the outline smooth. The skin is most attractive when smooth and free of blemishes. Foundation and blushers can alter the structure and outline of the face, foundation and powder smooth the skin texture.

Concealer and foundation is essential preparatory work. Concealer is available in light and tan tones (for fair-to- medium and dark skin respectively), in the form of cover sticks, creams and cakes. A recipe for the use of concealer and foundation: (12)

1) Apply concealer. Use concealer sparingly to cover flaws, placing dots under the eyes, on the forehead, and around the nose and mouth.

2) Cover blemishes. Blend into the skin with short wipes to cover spots and soften wrinkles.

3) Apply liquid foundation. The easiest type of foundation to apply is liquid. Using a tone that closely matches the skin colour. Blend into the skin with fingers, lightly to avoid pressing it into the pores.

4) Blend in foundation. Finish blending the foundation with long strokes down the neck to the collarbone. Absorb excess with a tissue.

If the photograph is to be in black and white, use weaker red than normal to avoid over dark appearance (this also applies to the lips).

Figure 5

Chapter 4

Fashion Photography Working Environment

Fashion photography is a form of advertising but specialists in this field rarely photograph anything else. It is probably the most competitive part of the industry to break into and because it appears the most glamorous it is also the most popular. General advertising photographers in the West End probably outnumber fashion photographers in a ratio of about five to one.

It is very unusual to find a fashion photographer who will take on an inexperienced assistant. They tend to employ people who have already worked with advertising photographers using models.

Fashions are constantly changing and to a certain extent fashion photography reflects these trends. There are a variety of styles. Photographs taken for " The Face " or " ID " magazine are unlikely to be suitable for "Woman's Own". Some of the newly established photographers claim that the prestige magazines like Vogue have not changed their style of presentation over the past five years. (This may be sour grapes, however such magazines tend to stay with established photographers.)

A fashion Photography session has a completely different feel to a still life. The photographer organises the whole team of helpers, which may include a stylist, make-up artist, hairdresser, location finder and a series of models. The client, art director and others may also be present. Having brought some kind of order to this apparent chaos, the photographer must be able to get the best out of the model.

Fashion work is about capturing an expression, a movement, an atmosphere. The precision of a still life is impossible to achieve. In fact, capturing the detail of the clothes will be sacrificed for the mood of the photo. (13) One school of fashion photography has taken this to ridiculous lengths; three-quarter-length shots may be captioned 'Shoes by...' or a photograph containing excessive hand movement, blurring every detail of the wrist, will be entitled, 'Watch by...' Such work attempts to capture an atmosphere so that the clothes and accessories become desirable because they are associated with a particular style or lifestyle for example fun and sporty, soft, gentle and romantic or wittily sophisticated.

It is essential to be able to establish a rapport with the model. Music may help to create atmosphere, but photographer and model must be able to work well together.

Sometimes a fashion photographer will run through a lot of film just building up to a single photograph that is usable.

Many photographers test out models before an important campaign. Newly established photographers spend much time running such test sessions. This means that the model, stylist, photographer and anyone else involved will not be paid. Each gives his or her service freely for work that may prove useful for their respective portfolios. They are also testing out each other for any future commissions.

Some photographers have favourite models, with whom they find it easy to work. Fashion work is photograph on location or in the studio. The photographer must be able to cope with both situations.

Fashion photography of a more restrained nature is used for mail order companies. Detail in the clothing is more important here, and more attention will be given to capturing this. Many new photographers take shots for general magazine and newspaper articles. This is known as editorial work.

Many photographers are attracted to advertising or fashion because the work is lucrative. Some of the heavyweight-advertising photographers earn up to 2,000 per day. This is the exception, but big fees are paid for prestigious campaigns like drinks advertising.

A certain amount of controversy surrounds the payment of such high fees, but some people would argue that they are justified. They are paid to those photographers who have established a reputation for excellence and such a reputation is probably based on years of hard word.

To certain extent one's reputation is only as good as the last piece of work. You need to get the best you can while your style is fashionable in a very fickle world.

The Duties of an Assistant

The ideal assistant anticipates the needs and requirements of the photographer and responds accordingly. Assistants work the hours required (including unpaid overtime without notice) for little financial reward. In return they build up a series of contacts and a store of knowledge and experience for when the time comes to establish their own small business.

Photographic duties in the studio may include: (14)

- Setting up the required camera together with the necessary filters, lenses and accessories.
- Setting up the lighting, checking that flash tubes and bulbs are working and that sufficient power points and extension leads are available.
- Setting up reflectors and masks as required.
- Loading film (usually single sheets in dark slides for large format work). Delivering and collecting exposed film from the processing laboratory.
- Taking Polaroid's and meter readings. Keeping a written record of these.
- Ensuring sets are correctly built, props are available and elements are correctly positioned and clean.

Photographic duties on location are likely to include those listed above and also:

- Checking access to the location, i.e., road routes, and train timetables, etc.
- Organising safe storage and transportation of film and equipment.
- Setting up on location.

Administrative duties may include:

- Dealing with clients and back-up staff. Listing names and telephone numbers of those involved in a shoot (make-up artists, models, stylist, etc.)
- Taking accurate telephone messages.
- Filing details of shoots, invoices and banking cheques.
- Occasionally typing letters, etc.

General duties may include:

- General messenger work.
- Making tea and coffee. Organising breakfast, lunch or dinner.
- Keeping the studio clean, tidy, well maintained and decorated.
- Helping to insulate the photographer from unwelcome intrusions.

Duties will vary depending on the level of trust a photographer places in his or her assistant. A first assistant will generally perform the photographic duties outlined above. The second assistant will carry out the administrative and practical duties. There is likely to be an element of overlap. If a photographer has only one assistant then that person will be expected to perform all functions.

A freelance assistant will be employed on the day of the photography session to carry out a selection of the photographic duties. The freelancer will be expected to be immediately useful to the photographer with only a minimum of super-vision.

There is, of course, no "perfect" portfolio for everyone, nor is there a magic formula for creating one. Every photographer's portfolio presents a different problem and solution simply because every photographer is different.

The nearest thing you can get to a perfect portfolio is one you'll get by critically analysing your direction and your markets, along with a raft of personal variables such as your interests, temperament, priorities and goals. And then by putting your samples together in a powerful presentation. That's a tall enough order. Don't try to make it perfect, just powerful.
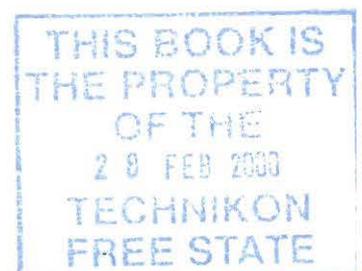
What Makes a Portfolio Powerful?

There are so many different opinions on this subject that it is easy to get confused. The truth is that there is plenty of room for a variety of treatments. But while opinions and styles may vary, there are certain principles of human psychology and selling strategy that govern every successful portfolio and these can't be changed.

The work has to be good. You need to be absolutely ruthless in choosing your samples. What clients end up using and publishing may not always be that great, but what makes them want to buy your work is seeing pictures that, as they say, "knock them out". Stanley Carp, a well known photographer advise: (14) Stanley Carp, 1984, p 12. "Show five pictures that are sensational, five that are terrific, five that are wonderful and five that are very, very good."

The work must be relevant to the interests and needs of the clients you show it to. This doesn't mean you must tailor the portfolio specifically for every client but that you need at least a minimal awareness of what the client does and what he or she is using in pictures, and make sure you have a good proportion of work in your portfolio that will be of interest to him or her.

Your samples must demonstrate convincingly that your work can be an advantageous choice for the client on the particular kind of work you want to get.

Your subjects must be organised so that they deliver a clear message to the client of just what it is that you do and what subjects, styles, and techniques you have to offer.

Your presentation and its physical form, must be efficiently designed, attractive, and easy to look through.

Having a basic understanding of the mentality of your client is just as important as knowing your direction and your markets.

- What makes them tick?
- How do they operate?
- What are their problems?

If you try to understand what a client wants and then fill your portfolio with images that will solve that client's problems, you will be off to a good start.

Unfortunately, many unseasoned photographers regard art directors as incomprehensible creatures with inscrutable reasoning. Established photographers usually have a fairly direct understanding to a client's mentality, but beginners tend to see clients as an unknown quantity, intimidating and possessed of a mystical power to say yes or no. This attitude doesn't help you to think very creatively when working on your portfolio.

I have often heard photographers say that you never can tell what a client will want. You show them, something you think they'll be crazy about and they pass it by without a word. Then they love something you think is way off the mark.

There is no way to outguess them. But there's much more to it than that. It's true that we can't know in advance all the thinking that influences a client's decisions and that every client has his or her own predilections and prejudices. But by large, there's a lot we can know to guide us, and beyond that, it is possible and necessary, to understand clients. You must grasp their needs and problems and prepare a portfolio that will go over well with a majority of them.

Fashion and Beauty - each of these fields represents a world unto its own, requiring a special kind of knowledge and approach. You can't become a successful fashion photographer by just taking an occasional fashion picture, or because you "like photographing beautiful women." It takes a mental and emotional rapport with the fashion world. The smallest difference in design, color, or hem length may change the way a fashion photographer will handle the picture.

Beauty photography is also highly specialized. Just because a photographer can shoot a pretty face does not mean he or she is a beauty photographer. Excellent lighting for skin tones is the all-important quality that clients look for, along with the ability to achieve perfection in every detail of makeup.

Both beauty and fashion photography require the use of first- class makeup artists, hair stylists, clothes and prop stylists, as well as good models.   If you plan on entering this field, make sure those professionals are available in your locality.

Your markets for fashion work include: (15)

- Department stores, for daily newspaper advertising (usually in black and white) and for store fashion catalogues.
- Advertising agencies that handle fashion accounts.
- Agencies that specialise in catalogue production, including both heavy-sell, volume-priced merchandise (in which quantity is more important than quality) and fine designers fashion and accessories.
- National fashion magazines, which offer excellent showcases for photographers' works.

Chapter 5

Warren du Preez the South African Fashion Photographer

Warren du Preez has photographed to the top in Europe with photographers that capture the prevailing mood and style at the close of the century. He is arrogant yet vulnerable, bruised but steady on his feet, sensual but sharply focused, a bad boy and a philosopher, the stuff of women's dreams.

He had a dark childhood: his parents were divorced, (16) because his father had to put food on the table and pay the bond it meant the sacrificing of his creative drive in photography but it was his father's sacrifice that prompted Warren to go into it. He won a scholarship to Jeppy Boy's High, and there the pattern developed.

Later the military service taught him enough. He did a physical training-instructor course, for him it was the hardest thing he has ever done both mentally and physically, that's where he got most of his discipline. He was drawn to things artistic. Dan Swart was his art teacher but later he clashed with him and was kicked out of art class for six months. He mixed with progressive young Jo' burgers and people from the Johannesburg School of Art and Ballet; they were given what he always crowed for the freedom to explore their vision and to be flourish.

The South African designer Keith Schultz was one of Warren's early influences and one of the most important people in his life, Schultz encouraged Warren to trust and develop his originality. Then there was Frederica on Italian architect he met on his travels; she introduced him to a society of talented people. Now he was for the first time exposed to masses of art and culture and to a fringe cinema movement.

A lot of Warren's work is inspired or influenced by Stonley Kubrick, David Lean, Alfred Hitchcock and the filmmaker Jim Jarmusch. Painting and sculpture also influenced his work. He moved London in 1990.

On being male in the 90's his androgynous boy, he thinks of himself as male and female because his uncomfortable with the idea of having to be dominant in relationships with woman and he don't fit the old way of male provider. He also believes to be male today means being in tune with our androgyny, but being unafraid to express a love for women.

On women, well his drawn to them who are trouble, the kind who will keep him slightly off balance, it prevented him of getting bored. It doesn't matter where he goes he never stop watching women. In his pictures, he tend to produce something real and representative of the way women silhouette subtly sexy, confident, someone with attitude and who relies on her personality more than her looks.

When he works, his vision is far more mimic than photographic he observe in a two-dimensional way, the way you watch a film, remaining still and looking for the little moments like when the model scratches her backside. This he supposes is making of him a voyeur.

In London it takes seven or eight years to build a name to the stage where you can complete with the best in the world.

Warren's career is now going the way he wants it to go.

Figure 6

Figure 7

He said: (17) "I'm lucky enough to be able to make my hobby pay, but then you make your own luck".

Figure 8

Chapter 6

Check – Jacket and Scarf

This photograph is taken in a studio with a Konica, 100 ASA film for colour prints. A 28 – 80 mm Pentax lens With a Pentax z 20 camera.

I have only used one main light from the right side of the model. The idea of this photograph was to advertise the warmth you can get from a Check Jacket and scarf for those cold winter days. The model's orange – red finger - nails added to the warm feeling of the photograph. One's eye resemblance warmth with the colours of red, orange and yellow.

Figure 9
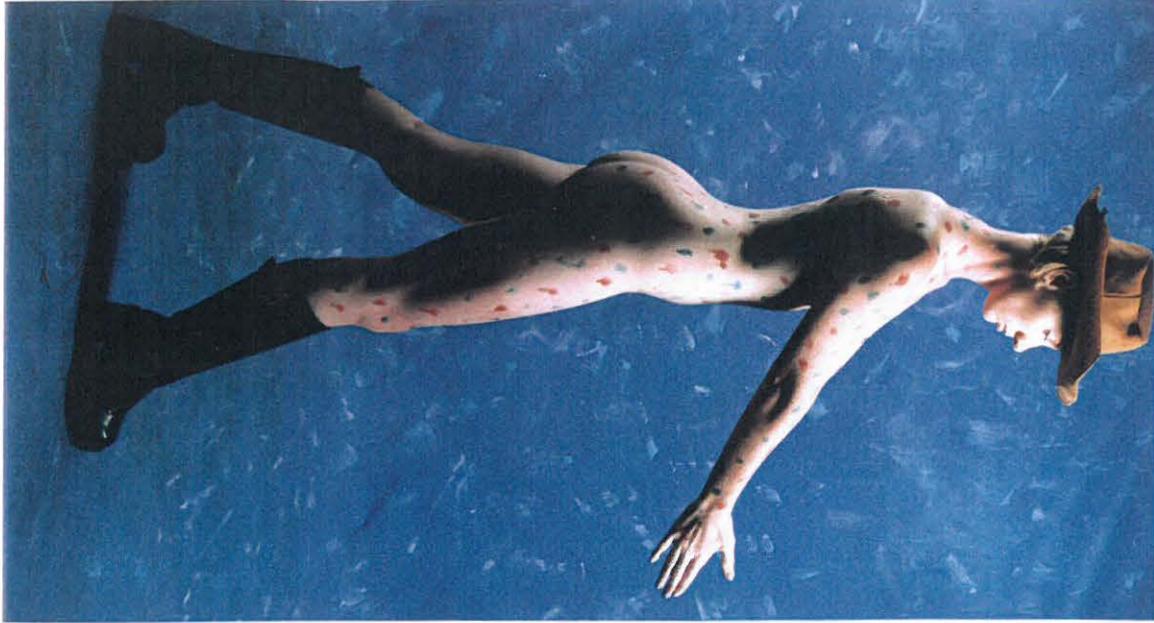
Marching

My model for the day was a dancer with an excellent body, so I decided to use her to my advantage. I covered her body with my fingerprints, using Moir's food colouring, crimson red and apple green. She had spots all over her body while standing in front of a blue spotted background. This gave a camouflage soldier feeling to the setup, with the black boots and cowboy hat we decided to do the march thing! Advertising the boots. A Tudor 100 ASA colour print film and 28 – 80 mm lens were used. Using two lights one in front of the model and one behind her. To add some strength to the advertisement I used three photos instead of one to give the viewer a feeling of movement " marching ".

Figure 10

Mermaid skirt

Again the 28 – 80 mm lens was used, with only one strong main light in the right diagonal back corner of the model. Advertising the skirt that made fashion highlights on the beach this summer. The nude resemblance the mermaid from the sea, the creased skirt adds a bit of texture to the photograph, and the high heel silver shoe, adds some glamour to the skirt, it made the skirt of more importance. While the soft focus on the nude gave the photograph a more feminine side.

Figure 11

Leopard

Konica 100 ASA film for colour prints, 70 – 300mm Sigma Auto Focus lens on a
Pentax z 20 camera. Here I went for that big contrast look. Advertising leopard
material clothes (skirt and scarf) using a model with the most innocent look. One warm
light (yellow umbrella) was used, to give a warm natural feeling to the photograph and
a tan tone to the skin. The contrast is what gives power to this photograph because
when you hear leopards you immediately associate it with a wild, or a more erotic style.
Instead it is that innocence that captures the eye.

Figure 12

Figure 12
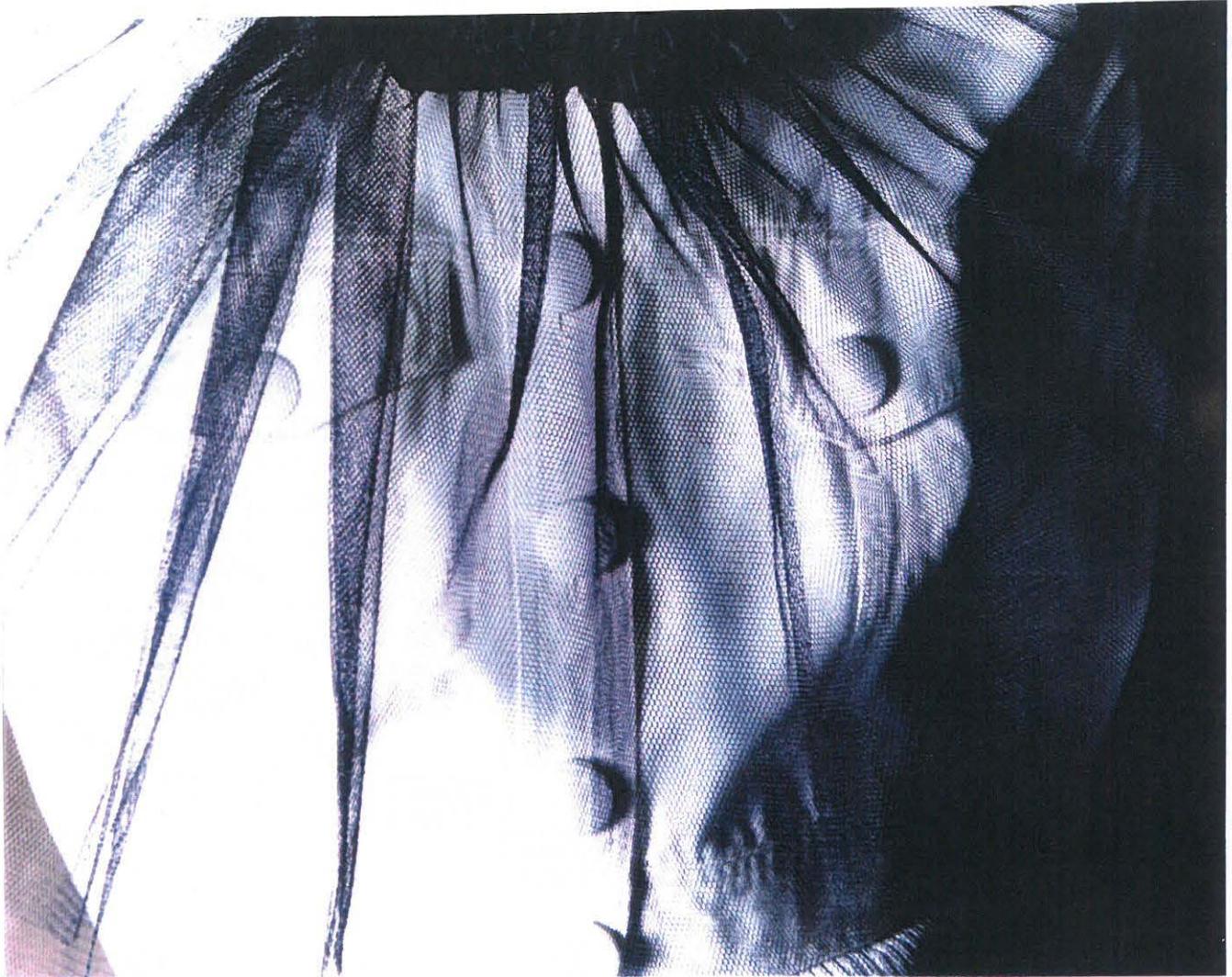
Black and white in colour

AGFA 100 ASA colour film. 28 – 80 mm Pentax lens.

Black and white clothes can be surprisingly effective when photographed in colour. Not only is the contrast of tones graphically dramatic but the starkness of the clothes often highlights the delicate tones of the model's skin and hair.

This photograph looks like a still-life fashion photo, but I did use a model to put on the white denim jacket. I then used plain black net to put over the white denim by hanging the net around my model's neck. At first it looked like a fancy clown outfit, but by using a strong light from the left, and coming in closer with the camera it started to look very interesting through the lens. The blown out white on the left of the picture does not disturb me at all, because of the vertical black lines across the white, it only adds to the photograph by giving it more contrast.

Figure 13

Between red roses

Outdoor locations may vary, but it demands an ability to work with the environment. And no matter what the surroundings actually are there must still be elegance, style and atmosphere necessary for a successful fashion photograph.

AGFA 100 ASA colour film. 70 – 300 mm Sigma Auto Focus lens on a Pentax z 20 camera.

An UV filter and Polarising (PL) filter.

(UV) colour – achromatic; factor –1; Absorbs ultraviolet rays to eliminate fogginess. Renders landscapes and seascapes shape and colour. Also used as a lens protector.

Polarising filter (PL); colour – grey; factor – 2.5 – 3.0. Removes or reduces reflections from non-metallic surfaces, darkens blue skies while increasing colour saturation, penetrates haze. Rotates the filter in its mount until the optimum effect is obtained.

The photograph was taken in a bed of roses in Bloemfontein. Again the simplicity of the picture lies in the contrast between the colours, the model wearing a black and white top with leave patterns, being surrounded with red roses. In the pose she was actually kneeling between the roses, we had quit a difficulty with the thorns! But in the end the photograph tells a story of a person searching for something or someone in the paradise of life. Sometimes in fashion work it only adds to the photograph if it tells a story.

Figure 14

Step by step

AGFA 100 ASA colour film. 70-300mm Sigma Auto Focus lens on a Pentax z 20 camera.

No filters and flash were used.

This photograph was taken at the Sand du Plessis Theatre in Bloemfontein on it's beautiful marble steps on a late summer afternoon day, with the sun shining through the windows of the theatre, giving me just enough light to take the photograph without the use of a flash. The clumsy pose of the model is what makes the photograph interesting and successful. You can say it is a photograph of formal fashion clothing, advertised in a formal environment with a funny clumsy pose.

Figure 15

Spring Follows

AGFA 100 ASA colour film. 70 – 300 mm Sigma Auto Focus lens on a Pentax z 20 camera. UV and PL filters.

The photograph session took place on a farm near Bethlehem, early on a winter morning, it was still quit misty outside. The environment was a total domination of khaki – weed. With the yellow – brown background, the environment almost look like the Karoo. Advertising a winter formal dress, with birds and flower patterns in the Karoo, gave the photograph a story of nature: that spring with its beauty, follows after winter.

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