

EYE ON FASHION

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Fashion

By

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1) Summary

The following pages of the script will tell of the evolution of fashion photography from an almost negligible start to the booming industry it is today.

Fashion photography started in the late nineteenth century with the rich and famous who were the "models" for the few photographers.

As time passed the cameras and equipment improved. With the emancipation of women the Models became more free flowing and professional.

At the turn of the century the true fashion photographers started to make a name for themselves starting with Adolf de Meyer.

With each decade new fashion photographers came to the forefront with their unique type of photographs as their trade mark. From the soft focus pictorial to the clean cut lines.

On the script, emphasis is placed on the fashion photographers of the nineties as the writer is inspired by them.

The script also includes the author's personal interpretation of fashion photography and a discussion of examples of her own work.

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fashion photography.

above. The author will end with her type of fashion photography and how she interprets photography from the nineteenth century to the modern day fashion photographers as set out in the following pages the author will attempt to illustrate the progression of fashion searching for the new the dramatic and the impossible.

To reach new heights they must have total control and their thoughts must continually be in themselves and cannot identify with their model and her clothes will not be a success.

the end product. All this points to one thing. Fashion photographers who do not believe create this dream. When final photos emerge fantasy imagination and art are all part of houses with their designers, art directors and many others work with the photographers to perfect woman is. It sounds easy but often months of planning have taken place. Fashion

On the centre of all this stand the photographers, who have to create the dream of what a bring the latest fashion to the masses cannot be denied.

crystallized to what they are today. That fashion photography is a powerful medium to the model and the type of equipment has changed through time, the fashion photos have Fashion photography has experienced dramatic changes through the years. As fashion,

1. Introduction

CHAPTER 1

The "then" of fashion photography.

2. THE "FASHION" OF FASHION PHOTOGRAPHY

2.

2.1 Up to and into the sixties.

This time can be classified as the fashion photography explosion from almost nothing to the "modern" fashion photograph.

The first photographers were so thinly spread they could not even inspire each other.

Later there were so many that only the best would survive. An absolute love and devotion was

a must for the fashion photographer.

The most dramatic changes in fashion photography took place in this time. From the

"primitive" to the more type of camera. Early photo taking developing and printing was a

long and tedious process. This was the time of black and white photos. At the end of this

era colour fashion photography began to take over. In 1947 Dr. Erwin Land developed the

first black and white Polaroid camera and in 1963 the first colour Polaroid. As time

progressed studios and lighting became more professional.

The "models" changed from the rich and famous members of society who were considered

important enough to have them permanently recorded on film to the more professional type

of model. From the chubby to the thinner and more angular type of model. In the sixties

the tall and exotic Vershka, Penelope with no eyebrows and then the thin Twiggy with

"no breast" became the in thing.

On the beginning a straight forward method of taking photographs of the model was used.

Whereas later the posing of the models was more fluid and natural with a small element of the abstract.

Through fashion photographers designers like Mary Quant became popular.

The first commercial use of fashion photography in the nineteenth century was the cartede-visite. It was a standard size photograph which was used for portraiture and could be "mass produced". It is thought that they were send to prospective clients or shops.

ADOLF de MEYER

The true pioneer and founder of fashion photography was Baron Adolf de Meyer from Paris who later emigrated to New York. The baron and his wife's royal background gave them access to the latest fashions.

Adolf de Meyer moved in circles where fashion has prevalent. This simplified his task considerably. De Meyer changed the straight forward fashion photography to fashion artistry. He used the soft focus pictorialist technique. To him garments were not the essence of the photo. He would sacrifice the garments to create a specific mood.

The balance created by the posing of his models, the use of accessories, back lighting and occasionally covering the lens with silk gauze gave his photos an ethereal quality.



Every model look like a woman".

Vogue told Steichen: "Every woman de/Meyer photographs looks like a model, you make

He had the ability to bring out the best of every model. As Con De Nast chief editor of

he often stated "a very good idea of how it was put together and what it looked like".

elegant and feminine. To Steichen the garment was the centre piece of the photograph. As

/Modern "chic" look, by creating the modern concept of femininity. She was self reliant

/Marian/Morehouse is a good example of the perfect model for this era. She epitomized the

being photographed was a sharp focus and the background was plain.

photography. The romanticism of de/Meyer was replaced by the "chic" look. The subject

photographs with clean cut lines. Art in Europe had a definite influence on his

transformation in fashion photography took place. Pictorial photography was replaced by

On 1924 Edward Steichen replaced de/Meyer at Vogue. With this change a complete

EDWARD STEICHEN

decade. The start he gave fashion photography cannot be over estimated.

Looking back to the 1917's de/Meyer was the perfect example of fashion photos in that

the style of the decade.

On 1913 he began working for Vogue and by 1917 de/Meyer pictorialistic style became

GEORGE HOGNINGEN HUENE

The brilliant George Hogningen Huene as a fashion photographer benefited a lot from Steichen. He had an original architectonic and orderly approach. He had his sets build And used Greek statues. Greek statues was a sign of nobility and perfection. The idea of female serenity as portrayed by the Greek sculptures was important to him. He interchanged dummy models with live models. A mixture of the real and the ideal was always a source of inspiration to him. His photos were so compelling that every woman sought to own the clothes that were modeled and to wear them as his models did.

MARTIN MUNCAKSI

On the 1930's more and more woman joined the active world outside the home. As many women became sports idols so the fashion world broadened its horizons. On this time sports photographer /Martin/Muncaksi dramatically changed fashion photography. For its time it can be described as a shocking revolutionary change. From the poused and pampered indoor model to fast moving out door model. Suddenly fashion photography became part of the real world. The photographs became vibrant, spontaneous and informal with plenty of movement. The models were seen to be swinging into action. In 1933 /Martin/Muncaksi joined Harpers Bazaar. With Carmel snow-fashion editor of Harpers Bazaar and Alexy Brodowich graphic designer from Russia they revolutionized American Sports

fashion photography. Even though /Martin /Muncaksi had relatively few master pieces he had a big influence on sports fashion photography.

MAN RAY

Fashion photography flourished on all fronts in the 1930's in Paris.

The surrealist /Man Ray experimented with the technical aspect of photography. Art director Alexey and editor Carmel Snow of Harpers Bazaar encouraged /Man Ray to find new ways to depict fashion. He did not abide by the rules of photography. He felt that "inspiration" is more important than information. He used solarization and distortion to achieve "confusion". As a result the final detail of the garments worn by the models is not easily definable.

LEE MOLLER & CECIL BEATONS

On 1939 Europe became embroiled in the 2nd World War. Hardships that became part of every day life washed over the Fashion industry. Flamboyant and frivolous clothes made way for more practical and durable clothes for working in the factories, on the farms and for uniforms for the soldier on the front. As fashion photography was not an essential part of the war materials, models and safe locations were mostly lacking. Fashion photography went into a survival phase.

Yet in these trying times some of the fashion photographers used these conditions to further their careers.

The everyday hardships that woman had to cope with were used by Lee Miller in her fashion shots. Today her fashion photos are important historical and social documents. One of Cecil Beaton's masterpieces was taken in front of a bombed – out ruin in London. It depicted the reality of every day life. The costume is functional and inexpensive. With all the horror of war around her there is a tinge of the make believe of the better times.

DAHL – WOLFE

Most of America's war was fought on foreign soil. American fashion photographers escaped most of the hardships caused by the ravages of World War 2.

An important fashion photographer of this era in New York was Louise Dahl-Wolfe.

Many of Dahl-Wolfe's fashion shots appeared in Harper's Bazaar.

Having a strong feminine approach her photos were carefully composed with the use of subtle lighting. She was also one of the first to use natural lighting indoors. As one of the pioneers of colour photography her colour combinations were excellent. John Rawlings, a contemporary of Dahl-Wolfe, produced a similar type of photo. A boost for American fashion photography in the 1940's was the emigration of fashion photographers from the war torn Europe.

During Penn's photographs were well known for their sharpness, simplicity of form and

JOHN PENN

the reality and dream of the new world.

"pretty" girl next door who laughed, danced and sang. On a war-weary world he created

reason he remained popular for a long time. His models were glamorous but still the

had a fine ear for societies desires and incorporated them in his fashion shots. For this

One of Richard Avedon talents was to bring out the natural quality of his subjects. He

RICHARD AVEDON

broken all the time.

During Penn. There was a continual search for new horizons. Fashion taboos were being

Two of the most important photographers of the 1950's were Richard Avedon and

became beautiful once again.

This epitomised a new beginning after one of the worst wars in mankind history. Beautiful

On 1947 the shackles of war were cast aside and Dior's New Look entered the fashion scene.

leader in fashion after the war.

Germany. As a result of this abundance of talent in America, America became a world

Amongst them were Erwin Blumenfeld, Herman Land shaft and Horst P. Horst from

geometric precision. His photos were elegant and tasteful. His models were sexy but they retained their femininity.

WILLIAM KLEIN

The American William Klein moved to Paris. He introduced an ironic attitude to fashion. He moved away from the rich upper class to the back streets of Paris. His girls had the look of toughness and independence. The environment for his fashion shots was just as important as the clothes the girls wore.

BERT STERN

Bert Stern looked at fashion photography from another angle. His fashion shots were Meant to wet the desire and not to sell the garment.

NORMAN PARKINSON

The English fashion photographer, Norman Parkinson who worked for Vogue, portrayed the gentle woman. She was at her happiest among the green fields of England.

War again had an effect on fashion in the sixties. This time it was the anti war demonstrations. Political turmoil and demands by woman for equal rights all had an effect on fashion. Many outrageous and seeming unwearable styles were designed and worn by

fashion conscious people. The designer, Mary Quant was at the forefront with these wild and mad designs.

Different models depicted these turbulent times in different ways.

The blond Verushka was six foot two inches tall. Penelope Tree plucked her eyebrows completely.

The well known model Twiggy made the boyish look popular.

The photographers also developed a new image to go with these times.

"The Terrible Three", David Bailey, Terrance Donovan and Brian Duffy were typical fashion photographers of these times.

Their lifestyle resulted in a film "Blow-up". They were fast-moving observers, technically proficient and involved in the fast changing modes of their time.

They had to charge exorbitant fees to support their extravagant life style.

BOB RICHARDSON

Bob Richardson's photographs have a sense of spontaneity and in viewing his work is to share a tender moment, an instant of vulnerability and intimacy.

His best photographs were taken in the mid sixties. They conveyed a deep sensitivity to contemporary culture. His forte was child fashion. They posed as adults and often conveyed adult sexuality.

DANE ARBUS

Diane Arbus was also known for her child fashion photography. Her favourites were clumsy and dejected children and not ideal child models. To her the child was more

important than the pose.

A different kind of sensuality was portrayed by German-born fashion photographer

Helmut Newton. There is a hint of violence and venomous humor in his photographs.

Later his models became more sexier and lush. They oozed sexuality as they sat on satin

sofas staring sullenly at the viewer.

Richard Goldberg of Vogue summarized the fashion photography of the sixties as follows

up "Now beauty is free, totally liberated, groovy, powerful and weird". The style of the

sixties is creative anarchy (Vogue 1968).

These pages show photography starting from a meagre beginning to a fully fledged

profession. Fashion photography experienced highs and lows through the decades. The

photographers of the seventies and eighties could only build on this good foundation.

2.2 The Seventies and Eighties

The photos of the seventies portrayed a more realistic mood. America was in the middle of an economic recession and at war in Vietnam. With this the fashion magazines in Europe began taking a leading role again. As in the forties the exhibitionist wear of the sixties was being replaced by the more practical and easy to wear clothes. An overall leveling-off process and a democratic uniformity was on the order of the day. The look of sensationally clothes caused problems for photographers like Duane Michals, Albert Watson and Barry Lategan. Vogue in 1971 proclaimed the "blue denim look" as the uniform of the world. It was easy, fast moving and the way of life.

A totally new input of reality was required to direct the reader's attention to the some what free-and-easy model in a shirt-dress or jeans. The quick moving look was adapted by the fashion photographers. It is as if the model had been spied on as she whole hearted and stylishly lived through her day. Spontaneity and movement was used to draw the reader's attention.

Furthermore film and magazines were filled with murder, rape and sexual expression. This trend started in fashion photography.

Helmut Newton and Guy Bourdin took the lead in fashion photography in the seventies by producing some remarkable photos.

HELMUT NEWTON

Helmut Newton used a mixture of wealth, sex and fashion to convey a message of mystery and shock. He used nudity, dramatic lighting and clashing colours to good effect. Of his photo's contained lovemaking, lesbian and homosexual relationships. He had a fascination for big muscular woman. He often hid their faces to create a sense of mystery. His photographs range from the perverse to sophistication.

GUY BOURDIN

Guy Bourdin was a very imaginative and controversial photographer. There is a mystery about his photographs. The impression is created that something is about to happen or has just happened. One thing is certain about Bourdin, that is he is always looking for something new. Through all this his photographs still remained simple and original.

SARAH MOON

On the seventies more and more woman photographers stepped into the lime light and became successful fashion photographers. They portrayed a woman as being sensual, vulnerable and emotional in sharp contrast to their male counterparts who showed a woman as being a desirable being. Sarah/Moon, the French photographer, had a more romantic approach. There is a mystery and fantasy about her photographs. By use of soft focus and

Deborah Turbeville continued her good work in the eighties. She could lay claim to fame. Her work deals more with women in groups. Like the previous decades the eighties brought its own quota of changes and growth. With newer and higher standards being set each day it was a fight for survival. Only the best something completely different. Her work deals more with women in groups. and her locations are dream like, her "models" bodies say one thing and their clothes say who do not relate to their environment or to one another. Her compositions are unrelaxed (Devlin 1979 p145.) She was not fond of using models. She liked to use natural people sees her models as women who want more than what men can give. feels that women must be vulnerable and emotional and even insecure at times. Turbeville One of the most renowned women fashion photographers was Deborah Turbeville. She to disturbed people. I try to evoke feelings rather than desirable clothes". mark of her photographs. For Noon, fashion photo's had to have a charm. "It's not meant She only used tungsten and direct sunlight for her photographs. A grainy effect is the trade and the models look sad and dreamy. a filter gaze on her lens her photos have a soft look about them. Even the colours are soft

ANDREA BLANDA

Andrea Blanda's photo's created the impression of being natural and portraying everyday life. She achieved this by the minimum use of equipment and artificial lighting. Through her work a person could see she was fond of rich colours. She sees her work as: "Woman are not passive and in most of my pictures, even if they are quiet, they have an energy about them".

ARTHUR ELGORT

Arthur Elgort created the impression that he is a street photographer. His photographs feature active young men and women looking as though a photographer just happen to be there at the right moment. To him it is important that his models have dancing and acting skills. This creates the agility that he requires in his photographs. He uses natural settings for his photo's. Elgort prefers a "bad" picture that is full of life to a "good" one that is empty and dead.

REBECCA BLAKE

Rebecca Blake was known for her sumptuous and complex photographs. There was a constant presence of irony, eroticism, glamour and passion. All these "attributes" help to create a sort of fairy tale, nocturne or a forbidden dream. In her latest series she moved

away from the sort of specificity that could be found in her previous work. She focussed on the essential rather than on the particular.

Films have been a big influence and have helped in forming her vision. A lot of her photographs are like a frame from the "movie of her mind".

JEAN PAGINUSO

Jean Paginuso's a woman fashion photographer of the eighties described her work as follows.

"The best part of my shooting is surprise and the less predictable it is, the more excited I get".

ALEX CHATELAIN

Alex Chatelains photographs also created the impression of street photography. His models had an air of carefree romance about them. By choosing the right location, angle of view and getting models to act casual his work gets a feeling of romantic fantasy without departing from simple reality. As he self said: "I try to make my models do crazy things".

Through the decades the approach to fashion photography has changed without end and the competition between fashion photographers was became fierce but the keyword is vision, clients take your technical expertise for granted.

They depend on your sense of design and your ability to transform an idea into a picture.

17.

If you are talented and believe in yourself, don't give up. (Schofield, 1983:40)

CHAPTER 2

The “now” of fashion photography

One of South Africa's well known fashion photographers of the nineties is Dook. Dook became frustrated with the way magazines distorted and changed his photo's. As a hobby he started nude photography and now specializes in it. He has photographed in excess of forty top South African male and female models all in black and white. He believes his black and white nude studies are classic and timeless. His book of nude studies are selling like hot cake. He is busy with his next book.

DOOK

As the decades blew past so fashion photography continually changed. Each photographer wished to lay claim that he was the be all and end all of fashion photography. The fashion photographers of the nineties drew on this wealth of information to bring new dimensions to fashion photography. On this time of advance technology black and white photography is still very popular. This is the time when highly paid models and extravagant clothes are blended to create a perfect fashion shot. Tasteful nude photography is also very popular.

3. The "NOW" of fashion photography.

HERB RITTS

The American, Herb Ritts is currently working in the area I wish to specialize in. For Herb Ritts it is important that a smile went hand in hand with a strong personality. For Ritts the technical side of photography was not important as he himself did not have any formal training. Ritts felt that the film or technique used could not make or break a photo. To him the image he created was the most important. To create a good photo one has to have a passion for photography.

Three important facets of his photography is that he used black or white backgrounds and "close-ups" were important. With his strong personality he analysed his models to create the best image of them. It is often important that your photo depicts more of the person than her surroundings.

His use of white backgrounds left his photos with a clear cut image. This method can be used with great success on female models. His photographs of Cher laid stress on the different traits of her character. She could easily be identified by the very popular type of clothes she wears. The white background helped her to stand out in the photograph.

On the same trend black backgrounds are used for male models. For example Slash. The photographs of Slash accentuate the character traits of himself. The hair in front of his face is a trade mark of Slash. Anybody who has seen him on stage will immediately

recognize the person on the photograph without reading the caption below the photo.

"ON HOLLYWOOD THESE DAYS YOU MAY HAVE WEALTH AND POWER, BUT IF YOU HAVEN'T BEEN PHOTOGRAPHED BY HERB RITTS YOU'RE A NOBODY."

PETER LINBERG

Another world-renowned fashion photographer is the German born Peter Linberg who now works in America. He has working access to the most beautiful women in the world.

His latest fashion book is, "Ten women by Peter Linberg". It includes models, like the world renowned Linda Evangelista. He likes unusual locations like abandoned factories.

The book is in black and white. He is part of the new generation who brought a new no frills and hardly any make-up approach to fashion and fashion photography. What does he think about his models?

"To have the capabilities to bring the inner life out on her face and you can pick it up as a cover."

What can a eighteen year old model or girl put up against the experienced models like Linda and Tatiana?

He does not push his models, but let the best come out of them naturally.

His critics describe his photographs as stark, direct and not having a lot of props or

To me, the fashion photographers of the nineties create the perfect balance between nude studies and the "traditional" fashion shot. Their dedication to the perfect photograph acts as an inspiration.

The ultra-modern/Marceline van der Merwe is the icon of fashion photography. If you can't miss/Marceline van der Merwe in a crowd. Full-length flowing dress. Eye glasses like a wire sculpture. Hair like some crazy cubist pineapple. Shuffle up close to the distinctive silhouette and more of ten than not, Ms. Van der Merwe is beaming from ear to ear. "So many people spend their lives planning or living in the past", she exclaims in a loud and equally distinctive guttural squeak. "But what can be more important than today?" On 1983/Marceline arrived in San Francisco with a short fringe, a red backpack and her roots. The "plattelandse meisie" had spend two years assisting photographer Walter Ferrier and needed to travel. As it turned out, her naivete was her best asset. She began by shooting fashion shows for the San Francisco Chronicle. "The shows were for charity so they were full of rich old people," she recalls, eyes glinting, with mischief. "There were like a hundred pushy photographers trying to get a shot. So, I took the last of my money and spent it on a little Chanel suit. The next time I shot I marched to the

MARCELINÉ VAN DER MERWE

anything extra. It is as if he is going back to "basics".

front and found an old guy with an empty seat next to him. 'Mind if I sit here?' I asked. He said no. So, there I was with a front row seat and a private set, and I got the best photographs there." Although such wily determination came in handy then, as now, /Marwene's warmth and ability to connect with her subjects were her keys to fashion, she shot catalogues. /Moody black and white images of breezy boys and ebony-skinned woman. Each Christmas she'd head up to her favourite nudist colony in Northern California on her own and feel at one with herself and the earth.

She parted when she had money and started when she didn't. Then in 1992, news that her mother was dying of cancer, brought /Marwene back home to Rosendal. Two months later /Marwene's mother died. "I stayed on the farm for a while and then I realised I'd better do something, so, I came to Jo'burg and worked like crazy. I'd book one shoot from Gam to lunch and another one 'till 10 at night". Since then, /Marwene child out slightly.

Her work is creative rather than confrontational. Light layered over bodies, exuding her own most marked Quality-sensuality. And the bigger the production, the happier she is. Last year she spent a month shooting a calendar for Potnet which took her on a tour of the country's coastal drops. "It was beautiful." She smiles. "New people and new energy in each place." This rare enthusiasm has everything to do with nervousness and spontaneity. We finish up and /Marwene said: "Thank you." No /Ms. Van der Merwe. The privilege was mine.

As a young fashion photographer I often have problems finding the right clothes for a specific picture. A solution to this problem can be either to visit boutiques or even the local fashion schools. Chain stores might also be willing to help, but this normally depends on the manager of the individual branch. I am not always up to date with characteristics of different textiles, so, I am not shy to consult the experts on how the clothing should look, the type of figure they are designed for and even the right kind of setting.

3.1.1 Clothes

Today's fashion photographers Dook, Fitts and van der Merwe discussed earlier who are producing top quality fashion photographs can only act as an inspiration and motivation for a beginner photographer like myself.

I classify myself as an artist. I do not create on canvas but I put my creation on film. I interpret the needs of the public at large. In the end they will determine whether I am a success or not. The end product must be aesthetically pleasing and sell. To achieve this many factors must be taken into consideration. The main ingredients are the clothes, model and studio or location. To be a success these three must be in harmony with each other. When one of these three inspire me the other must be found to complement it.

3.1 Personal Interpretation

3.1.2 /Model

One thing we must not lose sight of, is the fact that in almost all fashion images there is a beautiful face to enhance the final product. The reader can therefore see the importance of being able to work with people. Communication with your model is essential. In the amateur world there are a large variety of "models"- big, small, tall, short, light & dark.

Much of patience is necessary to coax the right pose out of them. The pose of the model is always a crucial part of creating a good fashion photograph. Often a static pose will show the garment at its best. Other times movement will create the right mood. An abstract pose can often have the desired effect. Another way of presenting your model in an off-beat way can be the use of body paint, even by just using it on small areas, you can create a almost surreal image.

Lip Gloss, the use of make-up is a factor that can make your work stand out. Something that will let your work down is, if the make-up is not faultlessly applied, especially around the lips. Using eyeshadows and shading techniques, eyes can be made to look larger or even set further apart. Eyebrows can be coloured and shaped for greater emphasis, lips can be made fuller. By highlighting cheekbone areas the make-up artist can model the shape of the face, making it more angular and dramatic, or creating a fuller, more rounded effect. The make-up is chosen, or to convey a certain mood or feeling. The best face for a make-up artist to work with is the rounded, more symmetrical face.

excellent.

format camera is the high quality negative it produces. When blown up the quality remains

As a studio fanatic I prefer the Mamiya 6x7 format. The reason I use the medium

3.2.1 Camera format

3.2 Technique

a light, foggy effect which often works well with beauty images.

monitors special effects. Diffusers such as silk stocking and muslin over the lens can create

techniques you can create not only correctly exposed images, but one can also produce

With light, photography would be a mere vision of mind. With the correct lighting

point. I experiment with the lighting.

experiment with different background, and props. A prop is always useful to create a focal

does not feel intimidated. I photograph tests earlier in the session. I am not afraid to

in the studio and with a model to work under subdued lighting and soothing music so that she

in any way, the photographer is the creator and he/she is in control. It is good when working

A big advantage of being able to shoot in the studio is that nature's elements cannot affect you

3.1.3 Studio

3.2.2 Lenses

I use the following lenses on the 6x7 format:

- 1. 127mm*
- 2. 180mm*
- 3. 60mm*

Depending on the model and impression of distance I want to create, will determine which lens I use. I do not possess my own 6x7 camera. When it is not available I will use my own 35mm Pentax P30. With the 35mm camera I use the 39 to 80mm, 200mm lens or the 135mm portrait lens.

On conclusion fashion is not just pretty faces on paper, it also involves planning, organizing and orchestrating a shoot 'till the final result is what the photographer had in mind. For a successful final result the photographer must take into consideration the lighting, the props and the equipment used, but most importantly the model.

If the photographer does not have the vision to choose the right model, he will never be able to get that number one shot, that exclusive image filled with perfection that all photographers want to see in their portfolios.



CHAPTER 3

CONCLUSION

4. Conclusion

As a result of the sanctions caused by apartheid, many new industries mushroomed in South Africa. They were protected from outside competition. On the other hand, because of the diminishing influence of the world unique opportunities presented themselves to the entrepreneur. The fashion houses made a field day of it expanding the South African fashion industry. With this, fashion photographers were in demand. Competition from the outside world was to a greater extent been non-existent.

Out of all this the wonderful rainbow nation is born with all its new challenges.

The many diverse cultures all being equal, new challenges are presented to the fashion industry with their photographers.

With sanctions something of the past, the weak performance of the Rand gives a new boost to the exclusive clothing manufacturer of South Africa. These different interactions ensure a lively and booming field for the local fashion photographer. Fashion photography, such as Dook, Nato Barnard and Marwelene van der Merwe are having a field day with all these opportunities. To crown it all models like Tanya Fourie and fashion photographer Marwelene van der Merwe are in demand through out the world.

If we are not leaders in fashion photography we are at least staying abreast with the world.

It would be a dream come true if I could become part of this elite group. Through hard work, I hope to join this group called "The South African Fashion Photographers".

CHAPTER 4

APPENDIX

Plate 1

The photographer used a Mamiya 6x7, 127mm lens at a shutter speed of 125 and a f-stop of 11. I used a slide film and created a different effect with colour reversal. I used a Fuji 100ASA film to create a green effect.



FIGURE 1: THE AUTHOR

Plate 2

The photograph used a Pentax 135mm F2.5 lens at a shutter speed of 1/125 and a f-stop of 8. The photographer went on experimenting during this shoot by using painted objects. The object and the lips of the model covered with green lip gloss are used to enhance the colour of the clothes.



FIGURE 2: THE AUTHOR

Studio: Cecellia

Plate 3

On this fashion image, the white background was well lit to create a good contrasting shot. The photo was shot on a Mamiya 6x7 with a 127mm lens at f11 on a 1/125 sec.

On this photograph the photographer called in the help of a make-up artist. This image was not taken to express the clothes, but rather to experiment with body paint and similar method of enhancing your photographs.



FIGURE 3: THE AUTHOR

Studio: Heidi

Studio: 31a

FIGURE 4: THE AUTHOR



into something you want it to be.

Because the image was shot on a/Mamiya 6x7, this photo can easily be cropped to turn it

shutterspeed of 60 and a f-stop of 5.6.

the model's figure. The photo was shot on a/Mamiya 6x7 with a 127mm lens at a

vantage of this. Cropping it can improve the photo because attention can be focused on

light. The model's most striking feature is her body and the photographer takes full ad-

This plate was shot on location in Bloemfontein, to get a natural feeling, with natural

Plate 4

Plate 5

The model has very strong facial features and that is what the photographer relied on to make this very straight forward portrait still look interesting and make an impact. All that is visible is the one eye of the model covered with make-up to repeat the black and white quills in her hair.

This was shot on a 35mm Pentax with a 135mm lens at f11 on a shutter speed of 1/125 sec.



FIGURE 5: THE AUTHOR

Studio: Cecilia



Plate 6

I used the Mamiya 6x7 and 180mm Mamiya lens. I varied the f-stops to get different effects, with a shutter speed of 1/125 sec. It was the direction in which the light was facing that mattered and the shadows gave an added effect.



FIGURE 6: THE AUTHOR

Studio: Heidi

Plate 7

The photographer went on experimenting during this shoot by using feathers instead of make-up. To create a mysterious look she put the feathers in front of the face. I took this image on a Pentax camera with a 135mm lens at f8 and a shutter speed of 1/125 sec.



FIGURE 7: THE AUTHOR

Studio: Heidi

Plate 8

On plate 8 the photographer used a tennis racket to lead you into the image. It leads you to a plain black dress, but with something more. To give the image something more, I used slide film and created some colour in the image. I took this image on a Pentax camera with a 135mm lens as f11 and a shutter speed of 1/125 sec.



FIGURE 8: THE AUTHOR

Studio: Minetta

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PLATE 1:

FASHION DRAWING

Taken from: Encyclopedia Britannica Vol. 7
Dress, pp. 675 - 689; Plate X.D



PLATE 2:

DE MEIJER: Female & Fashion
Taken from: Devlin, P. Vogue Book of
Fashion Photography, p. 43



PLATE 3:

DE MEIJER - "Male Fashion", Date Unknown



PLATE 4:

STEDCHEN: Marion Morehouse
Taken from: Deolin, p. OP.CDT., p. 30

41.

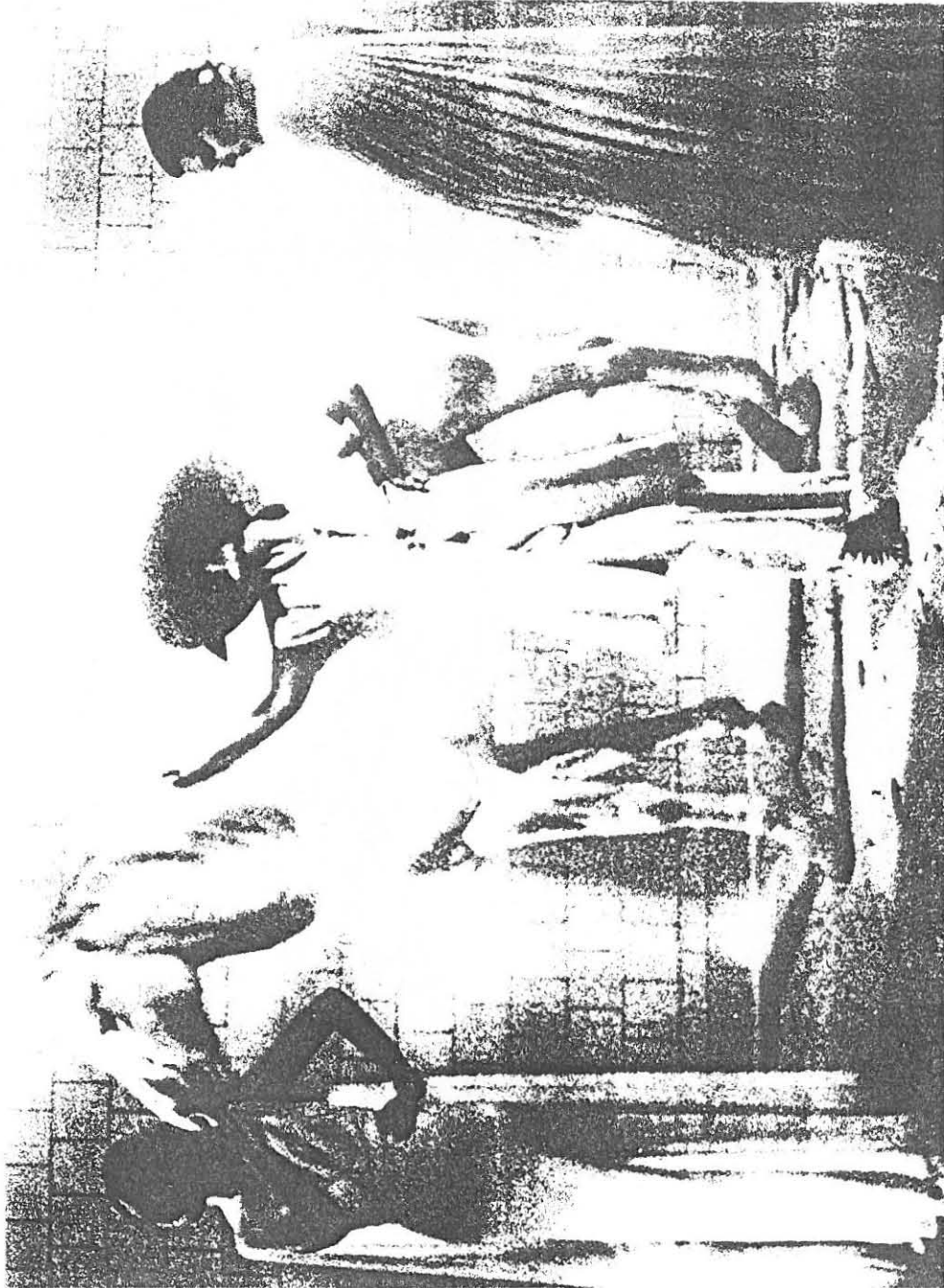


PLATE 5:

Steichen – “White Fashion”, 1935



PLATE 6:

HAYNONGEN-HUENE - "Evening Gown", 1934



PLATE 6:

HAYNONGEN-HUENE - "Evening Gown", 1934



PLATE 7:

MUNCAKSD - "Beach Fashion", 1936

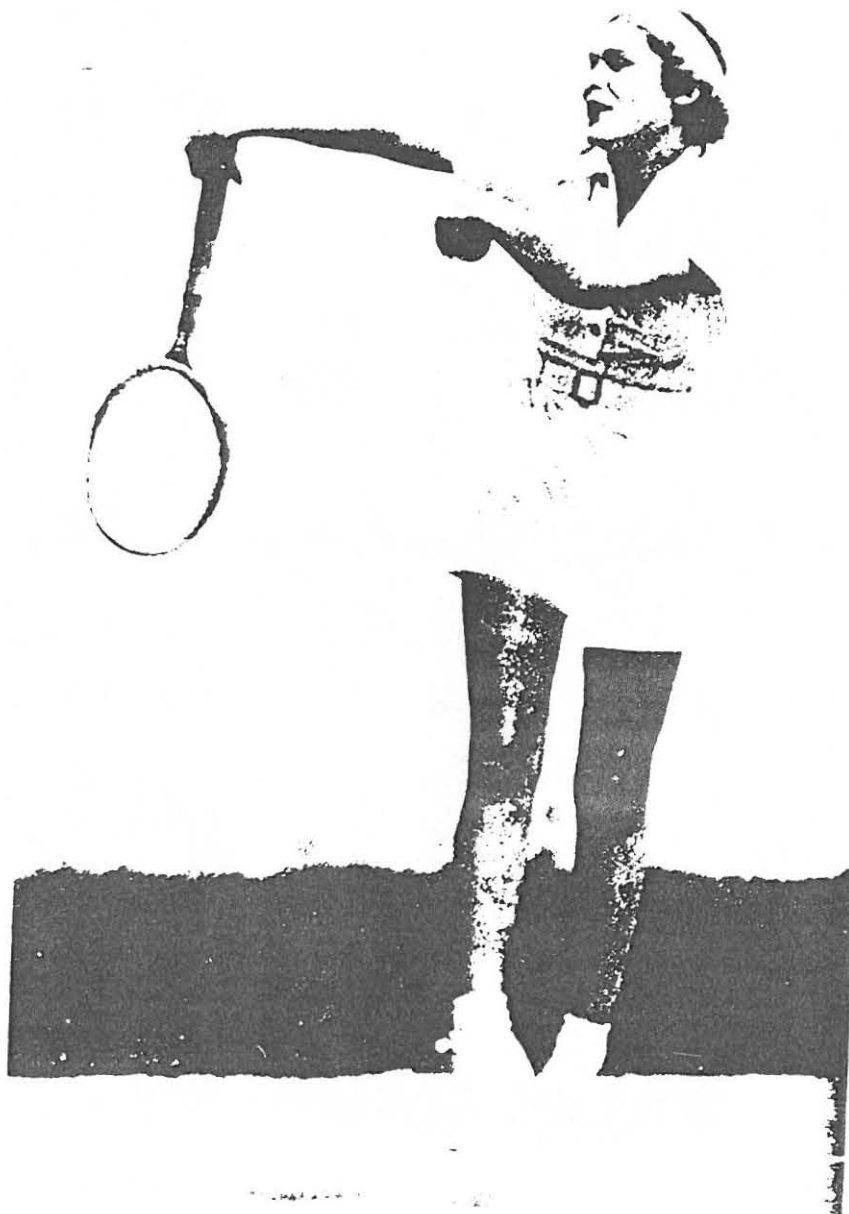


PLATE 8:

MUNCAKSD: Hitting the silk
Taken from: Hall - Duncan, N. The History of
Fashion Photography, P. 69

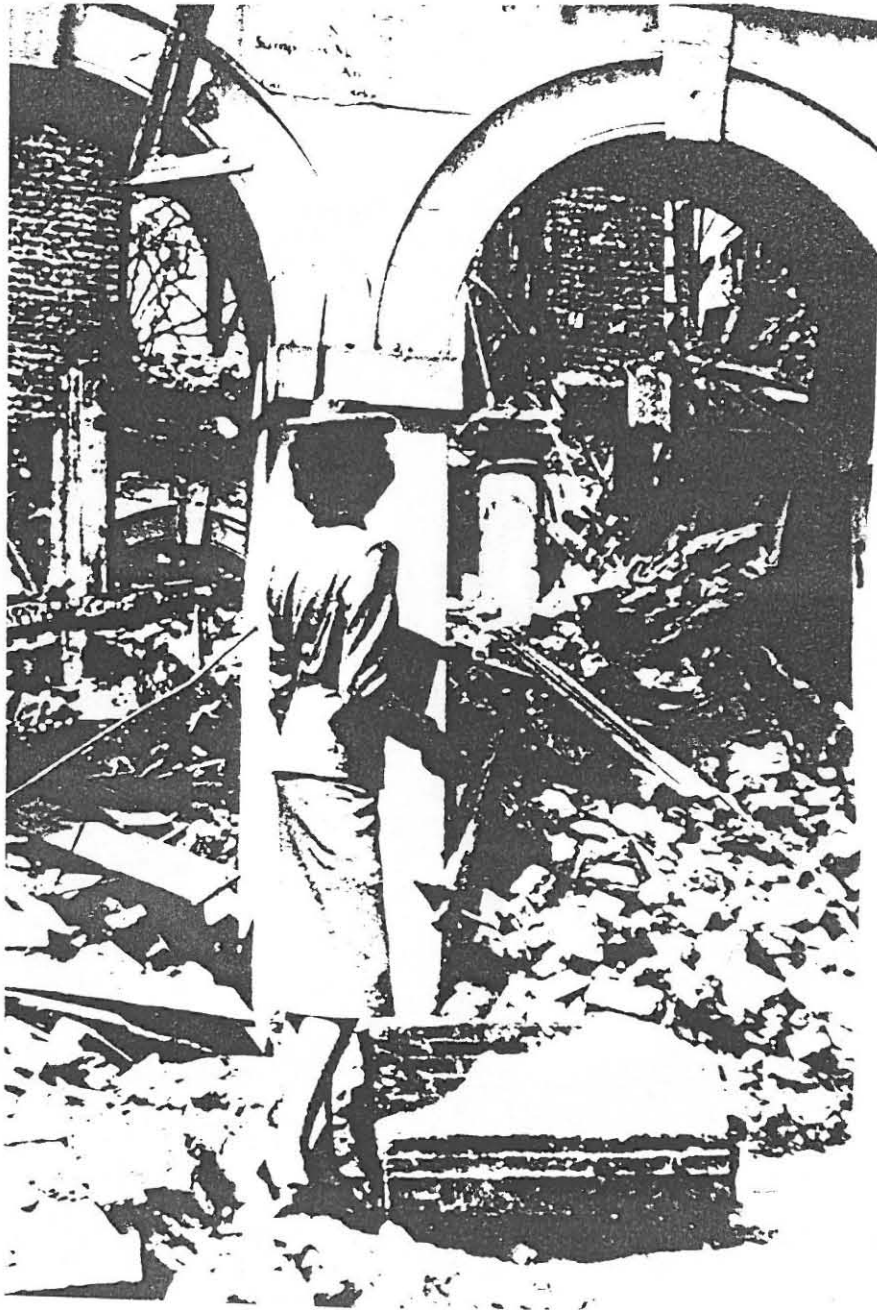


PLATE 9:

BEATON: Digby Morton

Taken from: Hall - Duncan, NOP. CDT., p.134



PLATE 10:

BEATON - "Evening Gown", 1934



PLATE 11:

DAHL-WOLFE - "My Bedroom", 1942



PLATE 12:

AUEDON: Fashion of 1975
Taken from: Popular Photography, Nov. 1950
p. 40

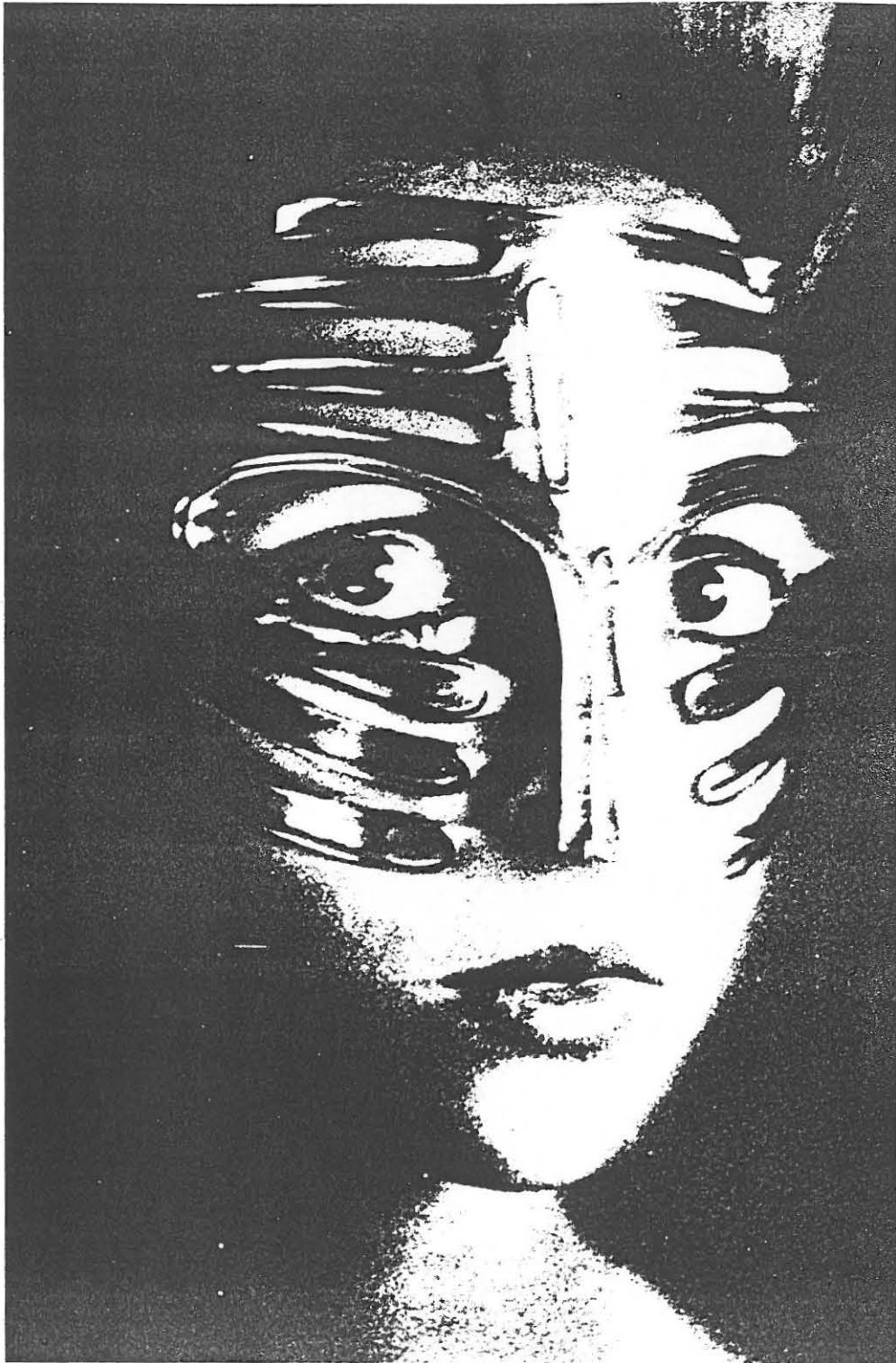


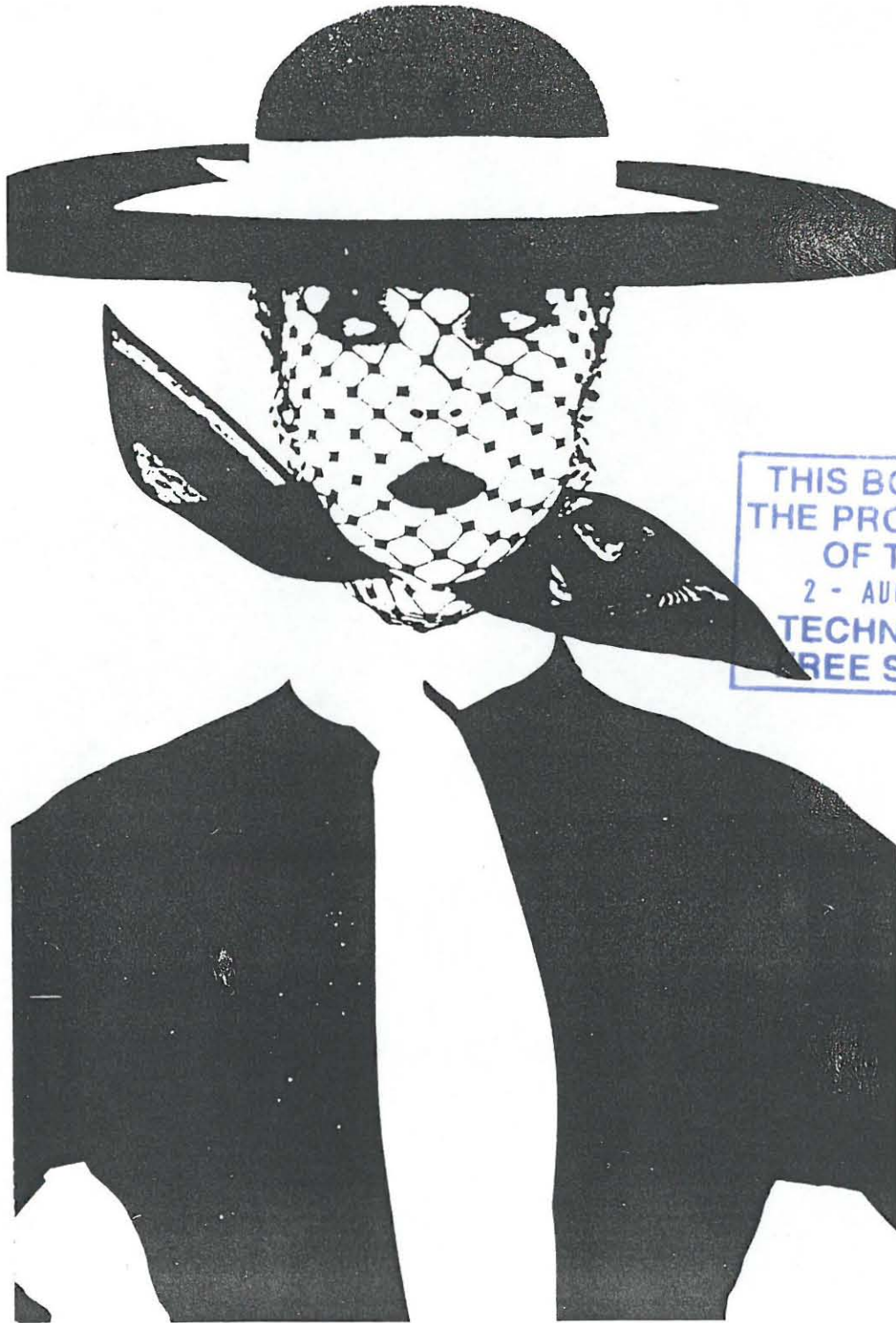
PLATE 13:

AOEDON - "Mask by Ungaro", 1968



PLATE 14:

AVEDON - Twiggy for Vogue, 1966



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PLATE 15:

PENN - "Girl in black and white", 1950

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PLATE 16:

KLEON - Vogue Beauty, 1956

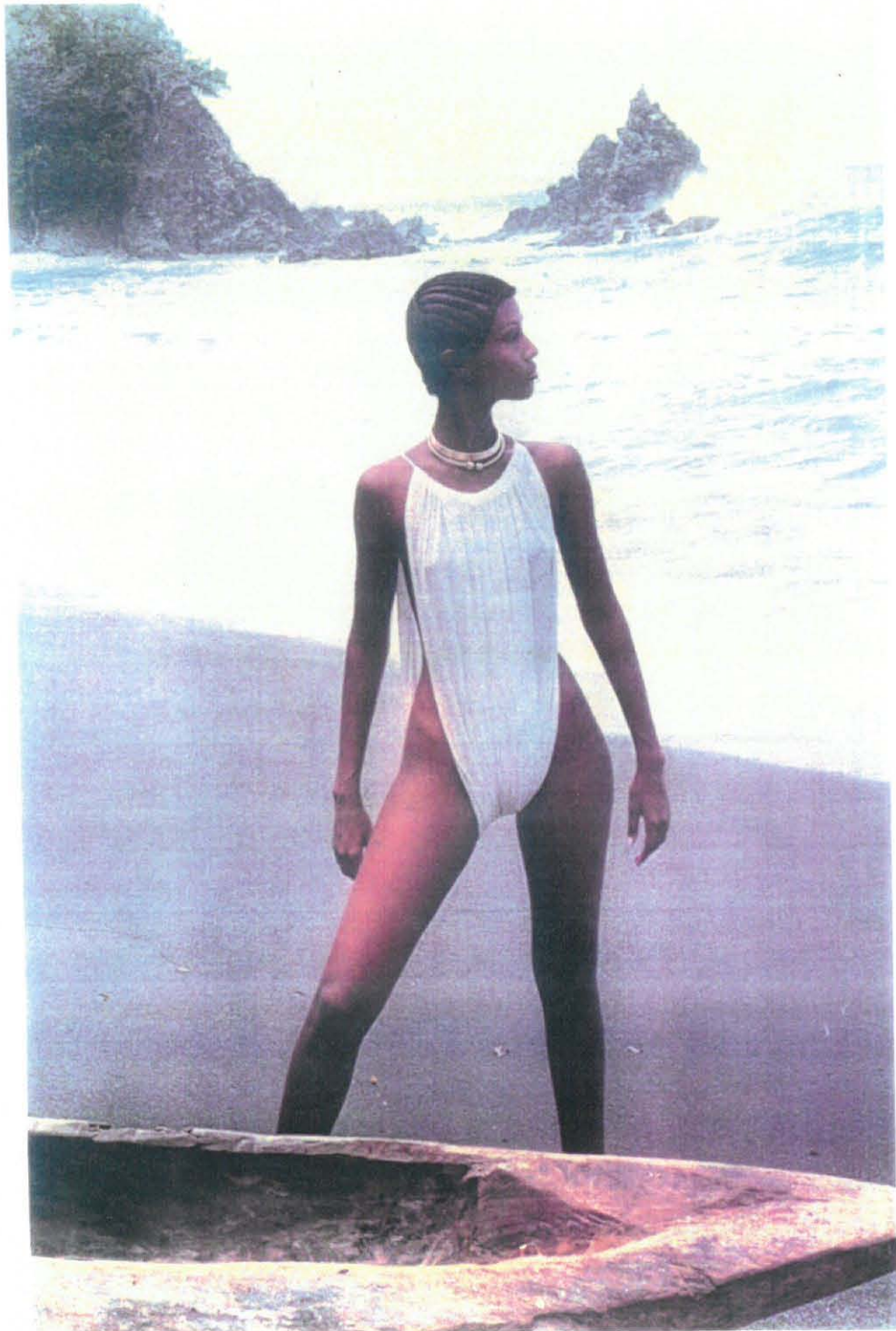


PLATE 17:

*PARKINSON: Beach dress by Giandonato, 1977
Taken from: Norman Parkinson, *Lifework*, 1983
p. 146*



PLATE 18:

DARKONSON - *Vogue Beauty*, 1965



PLATE 19:

PARKINSON: *Derry Hall, 1975*
Taken from: Norman Parkinson, Lifework, 1983
p. 191

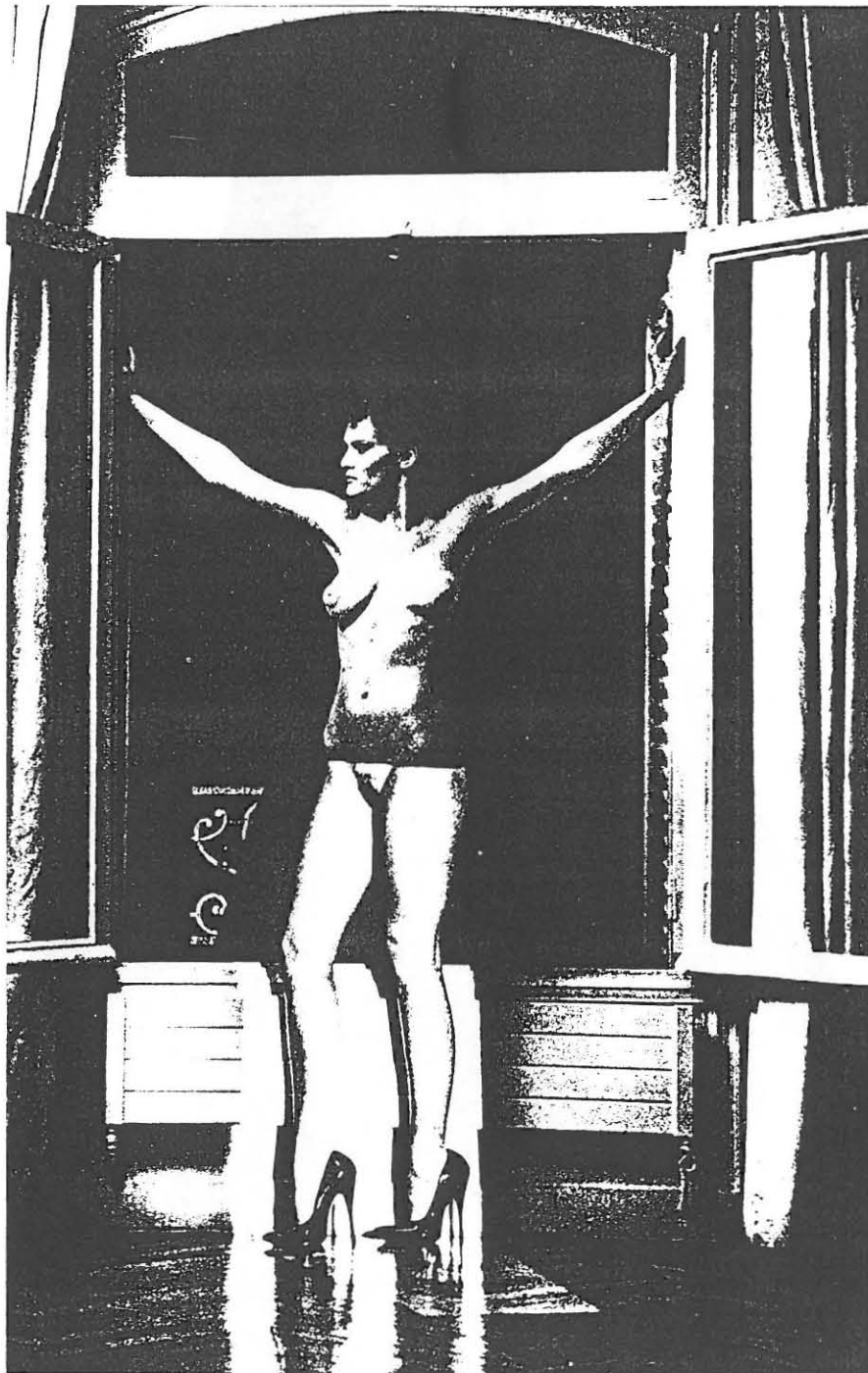


PLATE 20:

NEWTON: Untitled
Taken from: Booth, P. Master Photographers
1983, p. 191



PLATE 21:

*NEWTON: Paloma Picasso
Taken from: Hall-Duncan, N. The History
of Fashion Photography, p. 203*

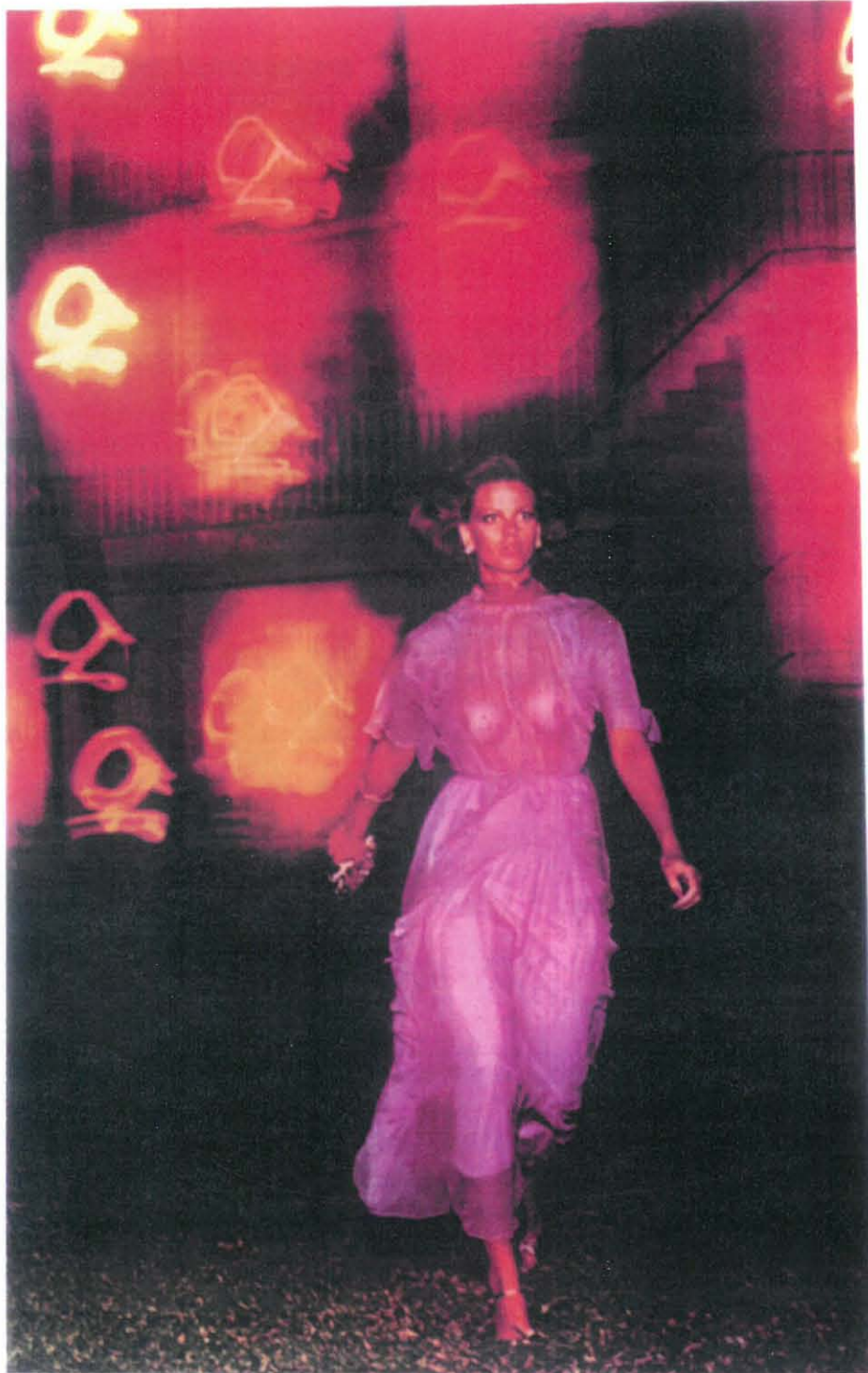


PLATE 22:

NEWTON - "Lisa Fleeing", 1974



PLATE 23:

MOON - "Liberty", 1976

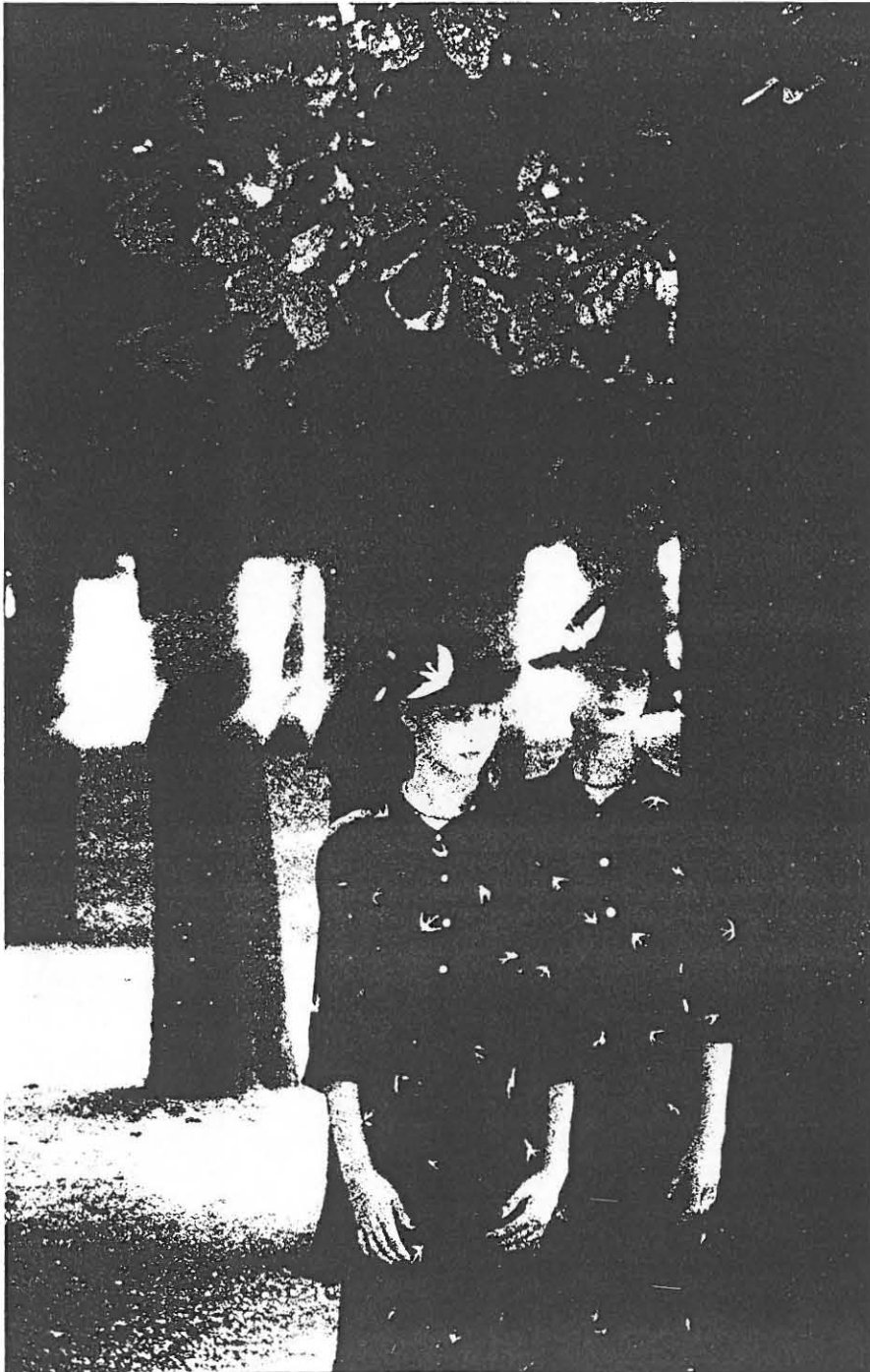


PLATE 24:

MOON: Twins

Taken from: Booth, P.

Master Photographers, 1983, p. 164



PLATE 25:

BLANCH - "*It's Raining*", 1981

62.

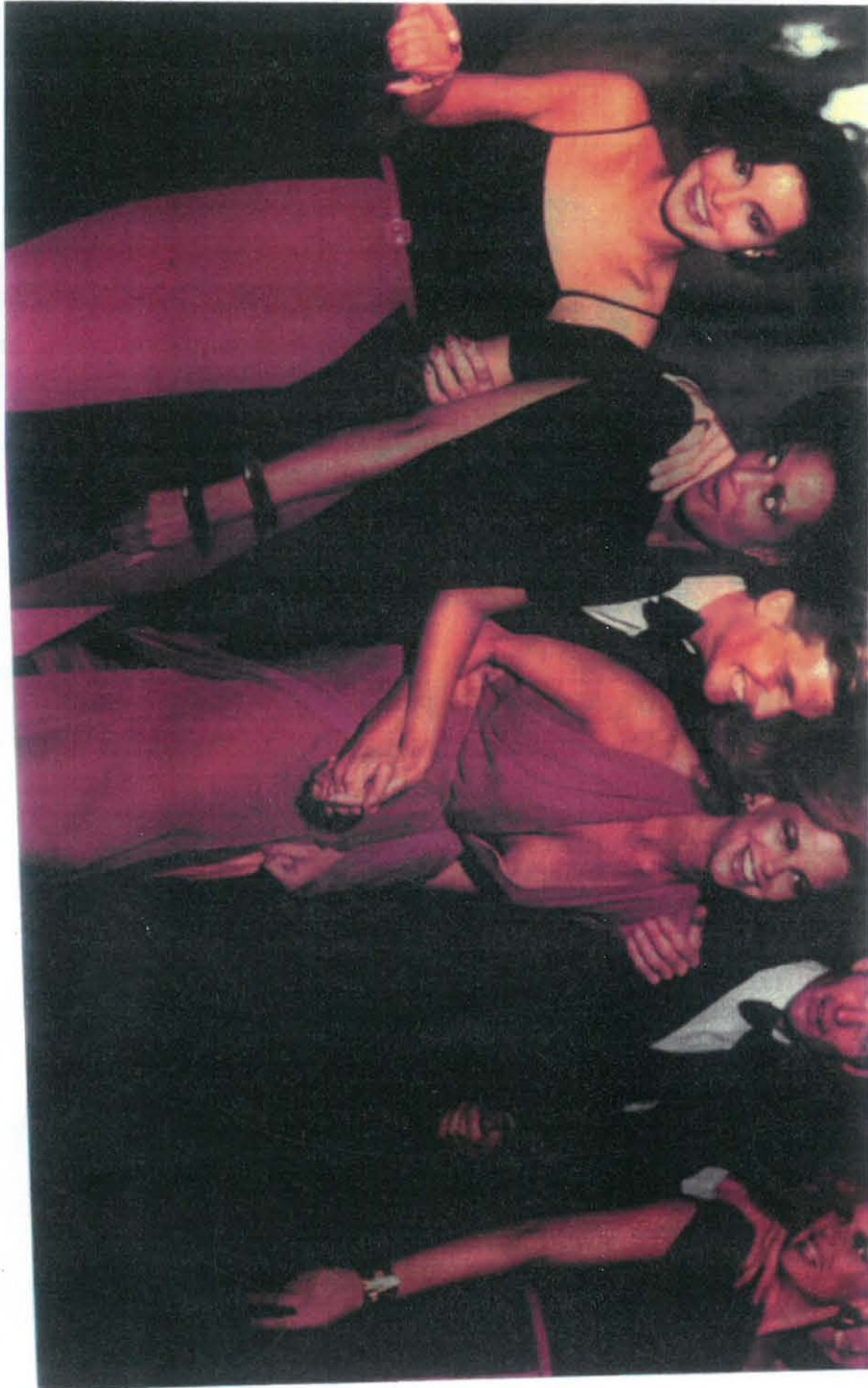


PLATE 26:

ELGORT: "Night in New York", 1976

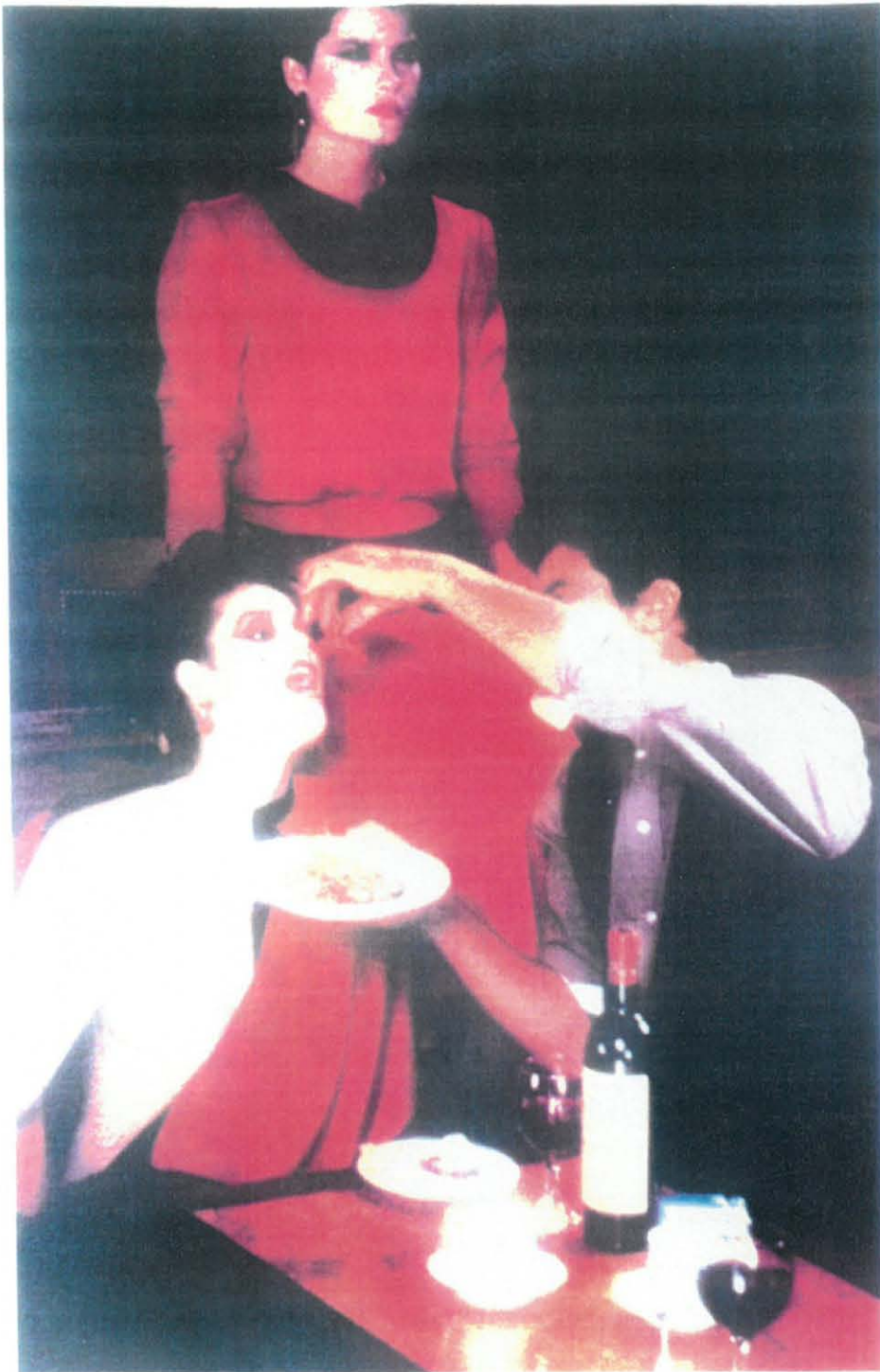


PLATE 27:

BLAKE: Untitled

Taken from: Rebecca Blake - Forbidden Dreams

64.



PLATE 28:

CHATELAIN - "Running to Boat", 1977

65.



PLATE 29:

*DOOK – Fashion of 1997
Taken from: Schoombie, S. De Kat*



PLATE 30:

DOOK - *Fashions of 1997*
Taken from: *Schoombie, S. De Kat*



PLATE 31:

DAN DER MERWE – *Fashion of 1997*
Taken from: Levin, A. Style



PLATE 32:

*VAN DER MERWE - Fashion of 1997
Taken from: Levin, A. Style*