GCE A Level
Advanced
Art and Design

Photography
Component 1

MADDIE

Total Mark 39 (30+PS9)
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**Camera Settings**

**Aperture**

Aperture is a hole within a lens, through which light travels into the camera body. Aperture can be associated with human eyes, where a large pupil size equals large aperture and small pupil size equals small aperture.

![Aperture Diagram]

1/1.4, 1/2, 1/2.8, 1/4, 1/5.6, 1/8

**Shutter Speed**

- More light: More blur

1/1, 1/2, 1/4, 1/8, 1/10, 1/15, 1/25, 1/50, 1/100, 1/200

Can be hand held. Increases action.


**Flash**

Artificial light can be of tremendous value in low light environments. Flash can not only create some incredible lighting effects within photographs, but can also help to prevent blurry pictures with low ISO levels or using pictures under high ISO levels causing the picture to become grainy. Effectively, the flash is a great tool in dark lighting conditions and helps to make photo to be more dramatic and well balanced.

![Flash Diagram]
TIM WALKER

Background:

Tim Walker, born in 1970, is a British fashion photographer, who regularly shoots for magazines such as Vogue, W, Harper's Bazaar and i-D. After graduating in 1994, Walker worked as a freelance photographer assistant before moving to New York to work as a full-time assistant for Richard Avedon. After, he returned back to England to focus on portraiture and documentary work. When the photographer turned 30, he began to shoot for Vogue, in which he wrote his first fashion story. Later on, in 2007, he had his first proper exhibition in the Design Museum in London, which was a travelogue of his book ‘Pictures’.

The piece shows the model sitting down on a box covered in the same material used for the backdrop. In the photo the model is dressed in white, patterned clothes which give the image a fairytale atmosphere. It also makes the photo even as it is still quite a classic, even though it is very clear it wasn’t.

Context:

The piece shows the model sitting down on a box covered in the same material used for the backdrop. In the photo the model is dressed in white, patterned clothes which give the image a fairytale atmosphere. It also makes the photo even as it is still quite a classic, even though it is very clear it wasn’t.

The problem to which the model is sitting to also give a vintage atmosphere, which makes the photo more interesting. However, this piece of work is painted around the 1950s by the clothes, and lighter worn by the model in the photo.

Technique:

The photographer’s choice has impacted due to the close-up angle at which the model is sitting. This allows more emphasis to be placed on the person itself in the photo because it automatically draws the viewer to look at the face rather than the clothing. The photo also has a lot of light, due to the way the light of the photo and very little light and vintage colors giving it a more simplistic vibe. However, the bottom of the photo is a bit brighter due to the different sized spots being on the floor, creating a different reflection on the mirror of the floor. I think the model’s face has been digitally altered, because my eyes are automatically drawn to the face of the model in the top left-hand corner of the photo, due to the light’s spot shining on the nose, and the serious expression on the model’s face. The photo was specifically taken for British Vogue, so it was important to have really good quality.

The photo was quite clearly shot with a high quality camera, however seems to have been manipulated in which it has a little vintage filter, giving it a very 1950s type atmosphere and made the original beauty of the photo, to make it more light and more vintage. The lighting is a major aspect of a particular set of photos. Tim Walker has cleverly set up the camera so that it contrasts with different reflections of light shining on through the window, though it also appears as though soft light is being used in order to create a bigger effect. I also think that the majority of reflections are on the floor, the models legs, creating almost a magical effect. Although I wouldn’t have the same budget as Tim Walker, as he was the only one who had the space and very pretty expensive equipment, I would use some sort of reflective surface to recreate the light pattern as shown in his photo. This particular photo in the studio has quite a shallow depth of field, due to how close the photo is taken. In this photo, the model is not the model who isn’t sitting too far away from the background which is the area out of focus.

Mood:

The vintage style of the photo, allow it to have a 1950s feel to it, which also makes the photo seem more magical because it’s not anything that it is not normally. In the Vogue magazine, the series of photos look up a whole page per photo, this adds to the effect of the photo because it makes it more eye-catching and exciting because you’re not focused on anything else apart from what’s happening in the picture.

Personal statement:

I was really drawn to this photograph by Tim Walker because its texture and fantasy merged together in one. I particularly like the digital and painted colours within the piece as well as the focus on fashion in the image. The light that has been bounced off the floor, creating with the pastel tones is what makes the photo so eye-catching. Walker has paid particular attention to show the transparent quality of the fashion garments, the photographer adds with his vision that the fashion designer wants to create. For this reason, I think that the piece would be interested in exploiting fashion photography further.
light - photoshoot 1

1. Make the models mysterious and dark
2. Use a subtle soft light on one side of the model, creating a shadow
3. Higher shutter speed

- ISO 100
- 1/8 s exposure
- One half of the face is in light
- The other half is shaded

- 1/8 s exposure
- ISO 100
- Reduces exposure
- Blurred image

- 1/8 s exposure
- ISO 100
- Captured in the background with flash
- Cause a spooky atmosphere

- Soft lighting
- Creates a more natural image
- ISO 100
- 1/8 s exposure

- Use the same lighting as before
- Long exposure
- High ISO
- Shutter speed

- High ISO
- 1/8 s exposure
- Light shining in from the side
- Very high exposure
- Expose for the highlights

- High ISO
- 1/8 s exposure
- Using subtle artificial lighting

- Some shots are different ISOs
I felt that this photo was quite interesting, yet so simple. One key element of light shining onto the head, from both sides of the photo. It almost caused the head to be 3D in illusion, which really complements the other photos I have taken in real life. I felt it's like how much detailed you can see in the head itself, which wouldn't show up as clearly if there was only one light shining on it.

For this photo, I got the model to put her hands in interesting positions across her face to create interesting shadows and highlight the parts of the body which are caught by the light shining on. Due to the coverage of light and shade, we can see interesting contrasts or interesting connection as well as a good balance of strong light and shadows. In this photo, there is a good balance between the light and shade, not only does this show the '3Dness' of the subject, but also the interesting shapes that are created in the shadows within the picture. This photo is like the use of lighting and how light can create an atmosphere. Due to the cool tones in the photo, it gives a creepy mood.
Fibonacci's golden sequence

The Fibonacci sequence is a set of numbers that start with a one or a zero, followed by a one, and proceeds based on the rule that each number is equal to the sum of the preceding two numbers.

\[ F(0) = 0, 1, 1, 2, 3, 5, 8, 13, 21, \ldots \]

A Fibonacci spiral approximates the golden spiral using quarter-circle arcs inscribed in squares of integer Fibonacci number side, shown for square sizes.
Although this photo is taken dead in the centre, the golden section is still applied.

As a fashion photographer, the main aim of the photos is to capture the model's and interpreted object at the photo shot consistently to balance - in this case, the powerful body and life, although not in the golden section is balanced.

Moreover, for me, the focal point is the right eye. This is due to the amount of red. Paint spread over the eye, as the bright blue paint which is used branches through the eyebrow on the right hand side and on the left - making sure it adds an interesting and the photo more unique.

Sam Taylor-Wood.

Alice Seth

Alice Seth doesn't stick to the golden section, however; it's in the bottom middle section of the picture, the small boat (left) which he feels makes the picture and landscape seem more open, which somehow makes the photo more interesting. As the photo's successful it draws my attention and also, I can spot minute details within the piece. Which I wouldn't have seen if the photo wasn't so intriguing compositionally. Also true that by having the focal point at the bottom, directly within the eye, it allows the viewer to the landscape to make the photo have depth, and looks wider.

Jordane

Thus image was particularly eye catching because it was different to all the others. Due to the black and white theme of photos that included nature, his work has quite unique aesthetics. Really like how close the photo was taken, due to the great quality we are able to see all the minute details on the paper rips and tear in the background, which adds to the aesthetics. Sound has also very clearly stuck to the Michael Powell.
composition - photoshoot 2

- good composition
- golden section
- "Feel like pictures from a fashion magazine"
- focus and a good view
- good composition - looking at wall, seas, alnwick
- good composition
- golden section
- Feel as if the scene is a magazine.

- centre-focus
- good composition
- looking at wall, seas, alnwick
- good composition
- golden section
- Feel as if the scene is a magazine.

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- good composition
- golden section
- Feel as if the scene is a magazine.
Fashion magazine.

- was aiming to capture an interesting composition as well as having inspiration from fashion magazines.

- too dark.

- natural photo - more visually interesting composition.

- with her head up creates a different atmosphere - change in temperature.

- photo taken from far away = more powerful composition.

- trees look as if they're closing in on the model.

- looks like it's from a country magazine because the hill (necessary composition was unusual - gives inside effect.

- contrast between dark 120 and light 120 to change in mood.

- model looking at sky - draws focus onto the sky.

- dreamy picture - nature/mood.

- good composition.

- the aim is to create an interesting composition - but also to look like a painted

- composition creates a different atmosphere - change in temperature.

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Although the picture doesn't stick to all the rules of composition, I liked this photo due to the mood within it. I also think how balanced the photo is, which makes the background darker, and the model stand out more. I also think that due to the old gate, which is surrounded by lavender plants, and the clothes the model wears, it makes the photo a little more moody, which gives the photo more of an atmosphere.

This particular photo was taken was not an intended photo shot. It was taken due to the light it shines to the gate itself, but also captures a sense of motion photography, which is what I was aiming for. I felt like the exposure I used is quite right for the type of photo I was aiming to capture - the main focus of the photo was the model and the position she is standing suits the atmosphere. In the photo it also shows that the photo has good composition within it due to the different shapes and a
Edits

Angles:

- Taken from a slightly higher angle.
- Exposure's too high.
- Red lighting - higher camera doesn't much difference.
- Social expression doesn't amount every straighten.
- The common to all the negatives needs.
DARK ROOM PROCESS

Dark room process:
1. Place all film development tasks on the table in front of me, along with the developing tank and reeler as well as the film. I would turn all the lights off, so that the room is pitch black. This is to ensure that the film from inside the camera isn’t jogged by any exposure to light. While pitch black, I put together all the parts to prepare for developing the film. I properly wind the film through the reel gradually, as I put the film on along with the reeler point, securing it in place. After I would put the equipment I have just made up into the film into the development tank, ready for developing the film.

2. Once turned on and placed in the tank, the film is held to see if the negative strips have shown yet. I put them back into the tank for a few more minutes because they haven’t showed up yet. Once they have, I took them out with the lights on and washed them in the sink and left them to sit in the kitchen lights.
Stop motion.
To begin the stop motion process, I placed one small piece behind the model to create some type of background. I then began with taking pictures on my camera, the model, and pictures of the model. I then gradually began to add more and less point to the face beginning with a small one and leaving little by little until the end. I covered the entire picture I then ensured it was in a little frame and believe that this I think would look effective. At the end of the article, when it was done, it was still completely.

I then continued this, and I was able to continue because I was able to see the model, which was a great success. I did not think this was good, because I didn’t end it. I needed enough pictures for it, and it ended up being too short. But, I made my own copy good. It had made a large difference at the end. I thought it would be quite good as part of the model. It was still a little bit too short, but it’s hard to do much with stop motion. Planning to try more towards the photo aspect rather than the video side of things.
- Inside expression covering herself up through makeup.
- Struggles with her hair.

- Seems like a makeup artist.

- Showing the makeup.

- Reminds me of clown?

- Strong at basic eye makeup contrast with old makeup.
shooting the process of how i went about doing the makeup.

This photoshoot was focused on the fashion aspect of the makeup.
I wanted to focus on hair, but the idea of creating makeup on a model and making it to reality was something I wanted to focus on. It was not just about makeup but sometimes how our true identity and even our insecurities can come through in the pictures we take, so I wanted this photoshoot to portray that clearly.

To begin the photoshoot, I did the makeup naturally to try and capture the natural fashion aspect, focusing on the makeup and poses. I also went to experiment with the light and style to see which captures the makeup and fashion photography the best of a photo.

As the photoshoot went on, I added hair and made some changes to the hair to see what the effect of this was. Some of the shots looked more like we were close up to the camera, so some more pretty messy hair on the model came up to the camera, but some more pretty messy hair on the model came up too.

Once I had taken the photos, I realised from these pictures that the golden rule for photos is to be a shape like square on the camera, which was used to create a relationship to the little details in the model, and also created a way to connect the hair and the makeup. Behind them, I'm now going to focus on the story aspect, and once specifically, the story of the model with it to explore the idea of externalisation.

Landscape photography tips:

1. Landscape搭档 feel.
   - Look for the mood of the scene.
   - Use lighting to enhance the mood.
   - Focus on the texture of the landscape.

2. Texture
   - Use texture to create depth.
   - Look for patterns and shapes.
   - Capture the mood of the landscape.

3. Color
   - Use color to create mood.
   - Look for color in the scene.
   - Capture the color of the landscape.

4. Composition
   - Use composition to create a focal point.
   - Look for balance in the scene.
   - Capture the composition of the landscape.

5. Perspective
   - Use perspective to create depth.
   - Look for perspective in the scene.
   - Capture the perspective of the landscape.
Landscapes

In the forest, depth emerges in the photo → great landscape even though it's not open like in photos of the seaside.

The trees create death in the photo and enhance the whole concept of it all existing.

Focusing on the inner area of the forest can be top.

The V-shaped valley creates an interesting composition along the middle.

The road creates an interesting pattern.

Because of the mist at the end of the road, you can’t see what's coming ahead. Adding a few trees and even some new buildings can enhance the photo. Even a hint of light at the top of the hill can add to the photo. Adding clouds and more.

The light at the top of the hill is beautiful. The light at the bottom of the hill is beautiful.

In a photo like this, it's visually interesting.

The trees create death in the photo and enhance the whole concept of it all existing.

The road creates an interesting pattern. Even a few trees can enhance the photo.

In a photo like this, it's visually interesting.
Enlargements

I liked this photo because I thought it created a really spooky/ moody atmosphere because of the weather conditions and the mist coming through the background of the photo. I edited this on Lightroom and increased the contrast and the clarity as well as the exposure. I felt that it was a bit washed out with the pale exposure across the picture. Then put it in black and white to emphasise the atmosphere.
Robotic

- high end fashion
- runway models
- very extreme clothes
- sleek makeup
- strong facial structure
- sharp cheekbones + collarbones + jawlines
- Tim Walker?
- experiments:
  - had models pose as robots; no quite high fashion
- had robotic elements
- used golden section
- gave an uncomfortable atmosphere
- full body - uncomfortable
- had high light shining
- this photo stands out to me the most because it personally think it looks the most robot-like due to the harsh lighting and heavy makeup look
- hair is quite long
- outfit: black jacket + black pants
- interesting angle
- quite a dark moody - lost sense of speed
Photoshoot 1

Background:

Aker Sivertsen was born in 1969 in Trondheim, Norway, and studied art history and sociology at the University of Oslo. He is best known for his work with the band Leprous, and he has been collaborating with them since 1992. His photography explores themes of identity, power, and control, often using a dark and brooding style.

Context:

This photo is of a person standing in front of a mirror. The mirror shows the person's reflection, which is a common technique in photography to create a sense of depth and perspective. The lighting is low, creating a moody atmosphere.

Technique:

The composition is centered around the person's reflection in the mirror. The person is positioned centrally, and the reflection creates a sense of symmetry. The lighting is soft but directional, highlighting the person's features and adding a dramatic effect.

Blind Spot:

The photographer aimed to capture the essence of the person's reflection in the mirror, creating a sense of depth and perspective. The lighting and composition work together to create a powerful and engaging image.

Personal Statement:

Looking at this photo, I was struck by the way the person's reflection in the mirror creates a sense of duality. The person is shown in both the real world and their reflection, creating a sense of both reality and illusion.
Photoshoot 1

- Colour contrast between the dark colours on his jacket and the light sky sometimes nice, pleasant
- High exposure

- He was standing, so he looks mighty awkward.
- Golden section
- Not quite right.
- The light is on him.
- Looks like he's not meant to be there.
- Hold the camera at level horizon - making it compositionally better.

- The way he's standing makes him seem as if he's quite rigid physically, as if a robot would stand, although he also looks quite stand offish and not approachable.

- The robotic facial expression makes him look like he's being controlled by something up in his head.

- Looking down, but also still looks quite rigid like a robot.

- He seems like he's almost brainwashed him into thinking that's the way the world is - distancing him from the real rural world.
Breaking free from 'the norm'...


Here it looks as if he's trying to get used to the new surroundings.

In the way he's looking into the camera, it suggests the model isn't calculating exactly what he's photographed.


The contrast between the blurry image and the clear shot of the person.


Looking really out of place - awkward.

Compositionally effective is really like the others abstract.

Standing up very straight like a robot, but also has quite a passed facial expression. It makes him look like he's been Brusselsed and is trying to break free from what he's wearing.
...
Enlargements.

I really liked this photo because not only is it good compositionally, but it also has lots of interesting shapes created by the tree and the branches. For this photo, I got my model to just stand in front of the tree with a vacant expression, which turned out to display exactly what I wanted it to do. In this photo, he looks as if he's been broken down or controlled by what happens in the city. This can be told through his clothes, he's weary, but also through his facial expression and rigid posture. The posture also makes him look honest when put into perspective.

This photo also shows a similar message to the one above, however, he also has lots of focal points to it as well.

Facial expression looks like he doesn't know what's going on - not used to the world...too used to electrical devices controlling him and telling him it's all normal. He's looking up at the cart paper, feeling natural.

This is probably my favorite photo out of the whole photoshoot. I've taken because he's so natural looking, the pose and exposure are good composition because the whole body is in the picture - not empty or left.

This photo expresses my ideas accurately as well, particularly well.

Because he's in such an odd place and he looks still and confused it makes the picture a lot more interesting to look at because it makes a person wonder where someone will is dressed up like he's going to go and is sitting up in a bed and why he looks so confused.

I really like this composition in this photo.

The darkness in this photo creates an interesting atmosphere and expresses the mood because of the dark background. It makes the man more atmospheric and therefore more moody.

The model in this photo is the middle of a forest and he's being shot.

He's usually a child but he's being controlled no facial expression.

He's being shot without any control.

He doesn't know how to behave in the forest.
I have no opinion.

...
photoshoot 2.

- Golden section - doesn't look like she's from the city.
- Overexposed.
- Facial expression looks like she's looking at something - looks awkward.
- He wants to focus on her by making her stand out a lot more than the countryside and town into out of place.
- She almost looks a bit upset - lost.
- Being to come to terms with nature.
- Keen in hiding from the real world.
- Masked by the city.
- Even examin/last taxpayers.
- Although these are slightly underexposed, I felt like it created a more atmosphere, and therefore an interesting photo.
- Wanted to focus on her.
- Dark background.
- So focused on the model.
Hanging bushes on either side of the middle path in front of her

Would have been a better composition if I didn't crop out her feet

I wanted to capture her out of place. She looks

Breaking free from "normal"

Don't reproduce in beginning to be let go. Breaking free from being controlled.

Underexposed because you can see none of the landscape, it makes me feel more intimacy to the model.

Because I included too feet in the picture. Making it feel more compositively.

Good composition. Also, the focus gets automatically onto the model because of the clothes. Dressed very clearly from the chest:

Be less evident in both photos completely change the mood.

One of my favourite photos from my personal photo shoot. It looks like it's on a fashion magazine.
Too getting used to the environment - still looks slightly awkward.
- The clothing in contrast with the environment - juxtaposition.

Too dark - Too compositionally effective.

Looks like she's lost - doesn't know what to do/be/have.
- good composition?

Co looks really out of place up random hot street.

I like this photo - creates almost a silhouette - outline of a person in an unexpected place.

If I were to add expression in this photo I'd make her look like she's being controlled.
Enlargements.

I thought that this photo was perfect for the theme of robots because of the way she’s staring directly into the camera, which almost creates a chilly, cold atmosphere and makes her seem as if she were being controlled like a robot. But, what I think really makes this photo perfect to my theme is the clothes and the way she’s sitting. The fact that she’s dressed in very casual street-like clothing makes her seem more real and less like a robot. The way that she’s sitting makes her seem more awkward because she’s not used to this type of environment. Similarly, to the other two photos it’s as if I have caught her staring at the camera just at the right moment — caught in an image like a robot.

I liked this photo because similarly to the others, I’ve captured her staring at the camera — really good example of her staring out from the shadowed around her.

I thought that this photo was perfect for the theme of robots because of the way she’s staring directly into the camera, which almost creates a chilly, cold atmosphere and makes her seem like a robot. But, what I think really makes this photo perfect to my theme is the clothes and the way she’s sitting. The fact that she’s dressed in very casual street-like clothing makes her seem more real and less like a robot. The way that she’s sitting makes her seem more awkward because she’s not used to this type of environment. Similarly, to the other two photos it’s as if I have caught her staring at the camera just at the right moment — caught in an image like a robot.

I liked this photo because similarly to the others, I’ve captured her staring at the camera — really good example of her staring out from the shadowed around her.
I thought I would enlarge this photograph because it shows the juxtaposition between the girls who are dressed as if they're from the city, and nature. The photo is edited to represent how people have been made to be something by society and brainwashed into forgetting about the real, natural world, and how they want to escape but don't know how to behave in these conditions because they're so used to acting the same as everyone else. I personally think the photo is really interesting compositionally and the way I've edited it is quite eye-catching. I also like how I've edited it to have a meaning behind it but you can't understand straight away. You have to think about it before knowing what it means. The black and white layer is to represent her trying to get away from acting and behaving like a robot. I have made the coloured layer slightly more dominant to represent the fact it's difficult to escape this idea of 'normal', and everyone looks robotic.

After looking at the juxtaposition between rural and urban environments, I decided to explore this using a mixture of colour and black and white photos of people from rural areas and those from the 'brown manual class'. I have looked at previously how people who aren't in their natural environment don't know how to behave.
The man's position at the mirror is notable. The wall marks his presence.

- Jeff Wall style.

- Exploring - not used to this environment.
  - Juxtaposition.

- Abstract work wouldn't incorporate him in a photo, but he is.

- Typical idea of people brainwashing people into not knowing how to behave in the real world without society.

Old robotic-like doors and handles when put together create almost a new type of robot.
To explore this project, I started by examining the idea of being observed through fashion, and how what we think of as fashion symbols. I wanted to explore the idea that fashion is not just about what we wear but also about how we wear it, and how that can communicate different meanings. I decided to use photography to explore this, as it allows for a more nuanced and detailed exploration of the relationship between fashion and observation.

For my first project, I considered the idea of paranoia, and how fashion can be a way to cope with it. I wanted to explore the idea that fashion symbols can be a way to mask our insecurities and anxieties, and how they can be used to create a sense of control. I decided to use a black and white photograph of a shoe to represent this idea, as it is a common symbol of fashion and can be a source of comfort and reassurance.

In the photograph, the shoe is shown in close-up, with its details and texture clearly visible. The absence of color and context gives the photograph a sense of abstraction, which I wanted to emphasize. The shoe is also placed against a dark background, which further highlights its importance and makes it the focal point of the image.

The text in the photograph reads: "To explore this project, I started by examining the idea of being observed through fashion, and how what we think of as fashion symbols. I wanted to explore the idea that fashion is not just about what we wear but also about how we wear it, and how that can communicate different meanings. I decided to use photography to explore this, as it allows for a more nuanced and detailed exploration of the relationship between fashion and observation. For my first project, I considered the idea of paranoia, and how fashion can be a way to cope with it. I wanted to explore the idea that fashion symbols can be a way to mask our insecurities and anxieties, and how they can be used to create a sense of control. I decided to use a black and white photograph of a shoe to represent this idea, as it is a common symbol of fashion and can be a source of comfort and reassurance. In the photograph, the shoe is shown in close-up, with its details and texture clearly visible. The absence of color and context gives the photograph a sense of abstraction, which I wanted to emphasize. The shoe is also placed against a dark background, which further highlights its importance and makes it the focal point of the image."
All photos are really similar. Normally it creates this sort of futuristic mood of what it will be like with technology. Although these are old style illusions, because of the dark background it gives the illusion that these are projections similar to those of which are used to portray the future in society and technology. I think these would look quite good as overlays for my next photoshoot.
I wanted to continue the idea of futurism in photography and the idea of 1960's fashion. To do this image, I laid a pair of scissors along with some coins and a key, on a piece of photographic paper and projected the light onto it, in the dark. Then after placing the photographic paper in developer, until the image came through, in stop and fix, it really hit me. I thought that by taking the idea used for my previous shoot, I could incorporate this into something different. The colours and shapes in this really reminded me of 1960's eclectic fashion styles. Which has inspired me to focus on all types of...
Uneven fashion
- While she is dancing, which is her role, we need to consider her makeup.

Light creates shadows across the piece of any movement.
- Light creates shadows, which will add to the atmosphere of the photo.

Facial expressions:
- People we put in front of our class, but we作文
- Writing your self - not description.

Dark top shades well with background - white piece surrounds cut.

Interlocking angles - edge shapes
- Interlocking angles - edge shapes.
Old school steps create a grungy photo.
I would use more edge in flash light to make it cooler.

Close up makeup - heavy, heavy, graphic makeup.
Needs to be all or nothing.

Log dark, contrast between light face + dark background + minimal necessary contrast.

Exterior fashion - back wood?
Fairytale local character.
(banished)

Exterior fashion - canned light?
Fairytale local character.
(banished)

Not busy.

Only certain parts of the face are done + covered.

Mystery - stranger.

Stronger. Don't try to look at the photos as extreme fashion, use a cleaner type of makeup. The reason for this is because I want people to show the mysterious aspect of people and how you can know exactly what they're feeling because they try to cover themselves up with makeup. So I wanted to show how to portray them to how in society people wear heavy makeup because they feel more comfortable coming up near me or a model, and maintaining or expressing what we're saying here are:

I began with taking the photo at lunch, which made sure that I had good lighting. I held hands and stood in a black top against a black background. The image is only shown at the back face, but notice the clothing: we've got red underwear, which made for my idea of extreme fashion.

When I was doing my research on extreme fashion photos, I saw that quite often on Instagram, models wear very cold and vivid color clothing, and it made the photo so interesting. I superimposed this image with a light to portray some of the light and darkness around the face to portray some of the brighter part of a grunge/retro.

An atmosphere a lot more grunge (don't which relates to our theme of doing perfectly.)
I created a montage of some of the photos (look based around colour). This was experimentative with different types of creativity, I had one lesson to come up with something based around the topic title. I managed to achieve this by cutting up different sections of photos and pasting them together.

This photo was also interesting because I took it against a black background which made the eyes stand out clearly. These caught the right amount of light and shine through [not artificial] which enabled a good amount of colour to come out. I thought this photo was just right for the theme because of the lighting, the position of the eyes, and the amount of detail related to the eyes and the details of the face.

This photo was interesting because the sun is shining brightly and the light is just right. The detail is perfect with how it looks and how it related to the theme of life. Sun and clouds are very eye-catching and uncomfortable at the same time. I thought this was the perfect photo to be chosen.

I chose these two photos to create a Picasso-like collage, which in itself relates to writing because of the abstract look of the collage. The collage is perfect and easy to read and understandable at the same time. I thought that this piece of work is quite unique.
The being my favourite photo that I’ve taken through this topic, was the one that I selected the best, but I think that this turned out particularly well. I created one photo on top of the other in Photoshop to create a spooky/edgy photo that relates to the theme of closure quite well.
Photoshoot 5

- Location: in a modern interior - emulates futuristic style

- The colour used in this scene: blue and white colours contrasting with the dark/metallic colours of the furniture

- Door frame guide: a futuristic modern type background that makes the photograph look cool

- Model suggestion: hold a mug

- The lines created by the character in contrast to the top create a visually interesting/interest pattern
I wanted to use an unusual styled piece of furniture to create a sort of 1960's element of... 

[snip]

...to make the photographs even more abstract, I placed her against a mirror.

gives a futurist look to it. 1960's futurist element.

[snip]

...made it with the flash and got her facial expressions to be quite... she doesn't really know what's going on.

It would have been more effective if it was a real body... 

[snip]
Mohan Selvadurai

Background:
Mohan Selvadurai was an American photographer and film director born in New York City in 1934. He was raised on the Lower West Side, and had no formal training in photography. But begun with Song by His Father, released in the late 1980s. Twenty years after Selvadurai worked with Richard Deming who worked with the photographer Edgar Ex. Selvadurai is best known for his editorial fashion photographs such as Harper's Bazaar, for which he released the "Belleza" series in 1986.

Context:
This particular photo from this piece shows a girl dressed in quite an unusual outfit and placed in a see-through bubble. This is about the 1980s ideas of futurist in the photography. During this period, the future had quite a romantic and exciting view about the future, which is shown particularly clear in through this photograph.

Technique:
The composition is definitely impacting due to how unique it is. The focal point of the photograph is definitely the plastic bubble surrounding the girl in the photo. This idea of Selvadurai is so bizarre and extremely eye-catching, because the whole composition is very impacting in my opinion. Finally, the way the photographer has managed to capture the girl's image, while including the sick, vintage looking background, (like this) because the picture overall is quite soft and doesn't appear to be any hard editing although the grime inside the bubble must have been photographed to seem as if she's standing on a moon to make it look the modern day idea of the future with her. However, it is quite simple, due to including the eye catching assets. The quality of the photograph is good, however due to where it was taken the quality is more reflective photograph quality and not as good as the quality of photograph looks in modern day. However, I think this is what makes the photo so unique here as it's from an earlier time and has the really interesting atmosphere to it. The lighting within the photograph is soft light, you can tell that this isn't meant very much due to the ambient and brightness being very warm and soft. The way this photo is added the this, makes it appear to be a bit more romantic style. Obviously, one would expect the photos to have been taken from straight on as the bridge is directly below, however it has been taken from a very unusual angle, in order to make sure the depth of field is particularly well.

Mood:
The colour within this photo definitely changes the mood. The mixture of blue is because the photograph which kept the photo looking very natural and has used no harsh coloring, giving the romantic atmosphere. This also makes the photo not more appealing as well because it was taken during the 1980s and therefore natural light exposes a lot more interesting. The plastic bubble is an extremely unique aspect of this photo, although the vintage style doesn’t make the photo so in your face, and actually makes you think about what is going on in the photograph and of the different details.

Personal Statement:
Personally, I really like this series of photography due to the uniqueness of them. This particular image stood out for me because I really feel like it is the different expressions, which make it an extremely unique and interesting composition. This has inspired me to incorporate a similar style to within my final photography, the reason for this is because I really like the idea of what people are going to look like and behave like in the future, particularly like the 1980s' retro approach, as well as looking like a family's personal photo. It's the '80s, and everyone's getting extremely brainwashed by the government and taught that being the same and forgetting who we are is normal, therefore making everyone appear to be robotic.
Photoshoot 6

- Had the flash on because it was dark.
- Pastel colours - Harry Potter's movie look.
  - Modern day mill of the future.
- Abstract position - looks quite robotic.
- Shadow created by flash - 1960's fashion element.
- Garden greenhouse makes futuristic background.
- Unusual positions.
Abstract shapes in the background.

- Facial expression is why she's so far in the future. But unknown.

- Abstract idea of staying forgetting to act human. In样子 that this is normal.

- Makeup and hair as well as suit make it look very futuristic and robotic.

- Abstract style with a focus on the photograph.
I took these with the inspiration of 1960's fashion. Through taking these photographs, it has made me notice where my interest lay, and that is with fashion photography. However, I am going to look further at the real meaning and different types of fashion photography, in order to find what aspects I want to focus on. In these photographs there is a large focus on the 1960's fashion futurism movement, which can be seen through the highly contrasted, black and white, metallic feel to it. This has made me more eager to discover all the different styles explored through fashion photography and what all different photographers wanted to show in their work.
**20th Century Fashion Photography**

Adolf de Meyer was the person who allowed fashion to rise in society, as he created a baron by his royal patron, which allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found a wife called Olga, possessed all the qualities of a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyer's real breakthrough came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn't very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned vogue into a force to be reckoned with within the fashion industry and Meyer's images with their gloss of extravagant glamour became the complete support system for the vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan controlled the magazine's visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture and high society and therefore provided a suitable framework for socialites wearing latest fashions. One example of this is Meyer’s photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within. Most fashion photography came from women's aspirations to a career outside of the house. This lead film actors found them in the limelight whilst stage actors were instead were pushed to the side of the attention. As show businesses grew, artists, musicians, writers etc... became promoters for fashion. In return, the artists lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, which was helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts complement each other because in photography even a second could be captured and seen as a pose.
Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographs seemed strangely old fashion, without a hint of modern seeing. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas. Martin Munkacsi, was an outstanding photo-journalist who had experience with fine photography, sports photography and fine photography, and although he didn’t actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn’t familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion. To show this models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed. Whilst Meyer was photographing models in luxury clothing, Munkacsi was capturing the ‘hectic’ theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came together to create fashion photography in Munkacsi’s work, which combines both documentary style photography and stage-managed form. Each new fashion kills yesterday’s fashion, and only by using photography can this be captured. Munkacsi’s aesthetic strategies changes the style of fashion photography and inspired modern contemporaries such as Toni Frissell ans Herman Landshoff, however they did not completely dominate fashion photography in the 30’s and 40’s. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesis the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits. During these constructs, they were usually taken of women and some of the Images lead people to have a drive to get the women that fought ‘like men’, to get back to their regular position as house wife, which represented all the men who came back after war demanding their ‘places’ back in society.
With inspiration from Munkacsi, Richard Avedon, who began shooting in the marines, noticed that Munkacsi who had previously focused on the relax nature of fashion on young females. This allowed Avedon to take photos, which had emotions, souls and feelings in them. His beginning work started off with him capturing the deprivation on the streets after the war, then later allows the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer who worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots, which automatically acquire the same status as the model has within them.

During the 60’s and 70’s the aesthetics and the look of fashion photography changed dramatically, due to the increasing prosperity, which ensured a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were more shown in an aspect of the models than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.
David LaChapelle: Influential Photographers

This photographer is an American commercial photographer. In his work, he creates surreal, uncompromisingly original visual worlds. His photography often represents something that hasn't happened in history. Although LaChapelle isn't a fashion photographer, his saturated and bright pops of color create a sense of extreme fashion, and he's actually worked for Vogue in Italy and France, due to his intense color scheme and unique compositions.

Neil Stewart: This photographer likes to capture different energies in his photographs. This photographer mainly focuses on and has worked for magazine fashion photography for popular companies including The Face and Arena. He allows the models to be themselves, keeping it quite natural. He focuses on capturing the models in natural surroundings and with the best light.

David Sims: This fashion photographer uses quite editorial techniques to create a unique street fashion feel to the photographs. He mainly focuses on taking portraits for magazines such as The Face and Vogue.

Maria Sorrenti:

Tuturn - 70's girls books.
Aims:

To begin this project, I will start off by exploring the different areas of fashion photography. Through research, I have noticed that there are three main techniques and styles that I want to explore in order to find out which ones interest me the most; controlled studio photoshoots, portraiture and documentary style. Artists such as Mario Testino and Avedon both use portraiture in a controlled studio environment, although Avedon expresses more emotion through his photoshoots, whilst Neil Stuart is more documentary style and focuses on the culture, capturing the photos at a younger audience, advertising street fashion and appreciating the location as well as the person. To explore these styles, I will do a photoshoot in all areas at this.
ISO 1600, f/4.5, 1/800

- red stewart?

- really like the tones in this

- mixture: audon emotion + street fashion
  ISO 1600, f/4.5, 1/800

- you can see the emotion through this, munkacsy?
  audon?

- documentary fashion

- intensity concepts
  - within this: very vintage
  - clothes & background
  - street culture

- would be very audon if the background didn't make the atmosphere in the photograph so intense

- 1/1000

- the lighting makes this really interesting

- ISO 400, f/5.6, 1/3200

- very emotional

- particularly documentary

- street fashion to very modern
Photography:

- 180 800
- f/4.5
- 1/1000

- whilst they’re taken outside

- All of these are very Auden, it they were taken in a studio, captures emotions

- Very documentary style, hence capture the attention of the clothes more than the background on the person.

- lighting creates very interesting shapes

- it in black and white would be very Auden

- these tones within this photo creates very 70s atmosphere

- these tones within these portrait styles is here a crossover between fashion and portrait
background makes the image particularly cultural

street fashion → Neil Stewart

- 150400, f/6.3, 1/1600
- 150400, f/4.5, 1/1000
- 150400, f/4.5, 1/1000

- position and facial expression of the model shows emotion

- very modern street fashion style
- encourages younger audiences to buy the clothes
- the background creates a very vintage atmosphere

- background also relates to commercial photography

- completely mixing fashion photography and portraiture together → but also expressing elements of documentary photography.

- 150400, f/4.5, 1/1000
- 150400, f/4.5, 1/1000

- using the background to create a more documentary feel in fashion photo.
... a very modern day magazine type of photo, but it's as if it's been reworked and had inspiration from 1990's Vogue, and also combining it with street fashion to create an outcome.

Was that previous work inspired by other things? - different music genres from different time periods?  
Is anything original?  
Do we just take inspiration from previous work and incorporate it into each photo we take?  
Does lots of different things inspire us to create a similar style and atmosphere to previous work?  
Does every fashion photoshoot take inspiration from previous people?
Outcome:

In my photoshoot, I have explored all the different styles of fashion photography combined together. After doing this, I want to go into more detail and dissect them all into separate photoshoots to see more clearly how the different artists use different techniques to achieve a different outcome.

For my next photoshoot, I will use the studio to take some photos inspired by Avedon and Mario Testino. The reason for this is because they inspire so many other photographers who focus on studio photoshoots and for this particular photoshoot, I will be looking at styles worn and used in a studio - more high end.
Aims:

In this photoshoot I want to explore how beauty can be shown in fashion photography without the use of clothing. After looking into Richard Avedon, I have noticed that he focuses his photography around the face of models and tends to not focus on out-dated and bold clothing, yet he somehow manages to create a kind of trend/image that people look at and are drawn to. I find this so interesting because when people hear the word 'fashion photography', they automatically assume that it's all to do with clothes, when in reality there are so many different aspects that make up an image. I want to use light, natural beauty, positioning and simplistic clothing to try and create an image that draws people in, making them want to be/look like the model in the image.
The position of the model and facial expressions show emotions within the picture—inspired by Avedon.

- Very vintage style
- Wearing vintage clothes
- Is it the person or the clothes which makes it about fashion in terms of the position and facial expression?

Here, I wanted to capture how slight movement in the body or face of the model can change the different emotions that are shown through the photograph. Also, as the model is shown wearing very simple, floral clothing like Avedon, it makes...

- ISO 1600, f/4, 1/250
- ISO 800, f/4, 1/320
- ISO 400, f/8, 1/50
- ISO 200, f/8, 1/16

The model is moving during the photograph making it a bit blurry, but still effective.

- Very balletic and the clothes floral; makes it most.
The way the figure is positioned quite elegantly manages to create the emotion that憷oon manages to create in all of his photographs, and simplistic yellow background contrasts well with muted background.

The position of the model and the location of her within the photograph creates this almost classical, sophisticated image.

The lighting and the way the camera is set up creates a really emotationally impactful photograph, especially when put in black and white, creating a silhouette feel.

For these images I met the model's hair anducked it back behind the shoulders showing the collarbones. The aim for this was to create this idea of emotion and movement within the photograph, as well as managing to capture that fashion photography aspect. Even though the focus is on the model, rather than the actual clothes or makeup: does clothes and makeup define fashion photography?

Photo shoot

What is fashion? Some poses

Photo shoot

Although the position that the model is in, could be interpreted as sexual in terms of nudity, sexual it's seen as more portraiture emotion through the way the model's face looks and the figurative qualities as well as the simplistic yellow dress.
Aims:

For this photoshoot, I want to explore whether it's the clothes and makeup that actually makes up fashion photography, or whether it's just about the model, and the way they appear to be untouchable and perfect, no matter what the clothes/makeup look like. It's the idea that high-end brands for fashion items, manage to make their photographs whatever they want and still manage to advertise their shop/clothes, even if the photographs don't actually have anything to do with the clothes. For example, the artist Mario Testino tends to either take very natural portraits of models, without any makeup on, or any clothes, or, he uses bright abstract and creative paints/colours to use on the models face and to put in the background. And, even though these photographs don't actually have anything to do with the clothes, it creates could be put up on a shop website or magazine, to advertise the clothes, and still manage to make loads of money, because it's the idea of the model looking of the public looking at the model in the picture, and either wanting to look like them, or because the image is so cleverly done, add uses bright colours or aspects, which people can relate to, it makes them want to go to the store which is being
advertising.

In order to explore this, I will take inspiration from Mario Testino's photograph of Kate Moss, covered in bright coloured paints, and do a similar thing with the paints on my model's face. Through this, I hope to convey a sense of high-end fashion photography without actually having anything to do with a product that could be being advertised whilst using these photographs for example.
These photographs as a portraiture type of fashion photography would seem as if they...

→ putting the focus on the editorial makeup/paint. Because the pictures have the model so central and breaking the golden section, it puts the focus directly onto the makeup. Because the lips are so bright and a bold primary colour, that's where the focus is.

The funny face being made along with the paint, creates an eyecatching image, which, if used in which I describe in advertising clothes through the colourgirl/modelling expressions/fashion photography, would still manage to sell clothes, even through makeup.

→ in these photographs, I wanted to push my idea forward so I decided to add extra paint/sponge it to really show how you can put someone in something ridiculous.
- compositionally impactful
- very editorial
- bright red lipstick helps make the image eye-catching.

The studio lighting + background puts the focus entirely on the model. I also think that because the model's central, it makes the whole image more impactful.

I cropped the top of the image for a more dramatic effect.

I thought that this really should be everything that I was trying to throughout the photoshoot.

I found that not only was it compositionally impactful but the colours and angle put all over the face create a really striking, editorial image. I also think that the simplistic closer and smudged paint makes the image appear unique. From this, created the idea that if people look at it, they will be drawn in and have a desire to appear like that. Especially if it were in a shop window. I would have people in and make them want to look like that.
Aims:
in my last photoshoot, I explored how there are lots of different aspects that make up a fashion photograph. I experimented by using bright colours and smudging paint down my model's face. I found through doing this, that if it were to be put into a shop window/magazine, it would still manage to sell. The reason for this is because, the general public as a society are drawn to the idea of anything unique/standing out from the crowd. However, most people are too afraid to stand out from the fear of being judged. By pushing it even further, I made my model pull funny faces, even though this doesn't create the typical vision of 'beautiful', but it does create an idea of someone who doesn't care about what people think of them, which ultimately is what people want to be able feel so they have the confidence to be out there and who they want to be.

In my next photoshoot, I want to explore how different brands of clothing uses different age groups as their age target for photographs used in advertising, and also different 'social groups' that are taken into account as well. For example, French Connection will show photographs that are taken in a more high-street style place, whilst North End will show photographs that are taken in a more laid-back atmosphere about 15 in comparison to Jack Wills, which is aimed at more boarding school/private type of people, university age group.
The angles of the model in these portraits make them more interesting. What they are looking at makes you wonder if they're actually dressed in bright and colourful clothing, not only making an interesting photograph, but making the model stand out from the background. The blue background and yellow top contrast really well.

"Girl power" on the top makes the photograph have something different and up-to-date about it.

"The model is quite street style/edgy. Both aspects make it more relatable and realistic. The model's face would make it stand out. The happy look on the model's face suggests they are happy. If they were to buy clothes, they would also achieve that happiness."

"The interesting positions of the model create a more street style approach, which teens are drawn to seen as cool and current."

"180°, 1/50, 1/800"
The bright outfit against the pale background makes the outfit stand out more.

The position that the model is standing in appears as if she is looking at something.

The unusual background with graffiti makes the image appear more urban and the atmosphere would create a really intense image attracting teenagers.

Never surrender. Go through life and live life fully. I feel this photograph very compositionally interesting. The background says 'never surrender your imagination'.

Image temperament changes from sunny to rainy. From beautiful past 20's to just becoming cool and loose against the skin. Bright different clothing.

ISO 100, f/5.6, 1/6400.
Deport in this is to show the contrast between the bright clothing and others makes them appear more stereotypical.

Should be contrast between middle class and middle class French looks like it would appeal in concept.

Compositional effective. No background dropped out. Background adds vivacity colours + location.
These photographs — that I took of two bus models — add dimension to the image, also taken at a lower angle. The red adds depth and perspective, making it appear more casual. Current 16mm. Overall it's not just clothes — bright colours are what's missing.
I chose this image as one of my A1 prints, because I felt that overall, it creates a really striking image. I have been looking at how the public react to someone who is dressed in really bright, striking clothing. I wanted to be able to prove that we all have a desire to become a person who isn't afraid of what anyone thinks of them, and is confident and therefore beautiful. We all want to break through the barrier of being a Chiq Sheep, and follow the crowd, but we are too scared to do so, and always end up going back to following all the latest trends. I wanted to put my model against a bright/bundy background because I really wanted to photograph to be very vibrant and cut-out to create an image that people desire. I felt that the model's positioning, shallotcontour, especially against the background, have surrender your presentation.
I chose these three photographs by Mario Testino to look at, because for my next enlargement, I really liked the photograph that I took because I think it shows what I have been exploring as a contrasty photoshoot. In my recent photoshoot, however, I was unsure about whether the composite was effective enough as I had taken it 'cropped' in an unusual place of the composition. As I was looking at Mario Testino's work, I realized that he was dropped a lot of his images in unusual places so I decided to use my choice.
Looking directly into the camera
Subject positioned.

ISO 200, f/5, 1/100

Compositionally powerful.

ISO 200, f/5, 1/125
The use of flash creates a really interesting effect.

ISO 1600, f/3, 1/1600
Snowy and cold.

Haven focus with snow mid-air, it makes the overall photograph very powerful and dramatic.

The subtle sunset in the background adds to the overall atmosphere of the piece.
Photoshoot aims:

In this photoshoot I wanted to explore how fashion magazines create a sort of ‘idealistic’ image that are aimed at a specific age group in society. For example, Jack Wills are famous for creating images of people appearing to be having lots of fun (for example, having a picnic with friends, skinny, etc...) when in reality it’s all a facade, and is there to make people at boarding schools/university feel that they want to buy to clothes in order to gain the end result of having a lifestyle buy advertised by the company, when in reality it’s the fashion industry trying us into believing that this is the case. University age groups are one of the leading age groups suffering from taking drugs, but this isn’t showing they want to make people believe they will become the models in the photograph if they buy the clothes in the shop.
The way that the whole outfit + background is captured makes the entire image appear more like a classy advertisement. 

Because the background is all white and snowy, it creates almost a black and white effect. 

If put in black and white, it would appear more as if it was captured at a moment in time, more classical. 

When it's not entirely clear what the realistic dream-like atmosphere is, you would enjoy the weight it would be adversary, enhancing the depth of the image, helping you feel lost.
Photoshoot aims:

Through this photoshoot, I want to be able to create a really nice and beautiful image created by lots of different aspects. For example, natural makeup on the model, will help to add to this idea of pure beauty and someone creates an idealistic image for the public to look at and desire to become. I also want to develop the idea of not needing clothes to make an image be passed as fashionable, by having my model with aspects of her skin on show, adding to the whole idea of unattainable natural beauty surrounding the whole image, just as fashion photographers such as Avedon, or Constance Victoria Phillips. I will also put my model outside with natural light to help emphasize this effect and explore how a background helps to add to the aesthetic and atmosphere of a photograph.
Natural lighting forms natural shadows across her face, adding depth.

- Natural - no makeup, skin on show and amongst nature - she is in her own skin.
- So many different aspects make up a beautiful/natural photograph.
- Her off face puts focus onto the skin.
- Natural lighting defined the bone structure more defined.
- Opposite the sun creating a silhouette and glow around her. The blue sky also creates this effect which makes her appear beautiful.
The honesty background creates a really interesting aspect to the entire photograph. It adds a textural aspect.

The contrast of flowers helps to make an aesthetically pleasing image. If put in backlit against the blue sky, the flowers would create a visually nice contrast in the shadows. The blue background creates a sunny and beautiful photograph through the shadows.
Photoshoot using disposable camera.

In order to develop my idea from my last photoshoot, I want to explore how two ideas of nature and natural beauty can be emphasised in fashion photography through the use of lots of different aspects. For this reason, after doing research into different fashion styles used in fashion photography, such as perfume adverts, I want to use water as a way to create a sensual atmosphere which is often seen through the way water is reflected and adds to the product being sold, even if the product isn’t actually shown in the image. Sensual aspects that show a dreamy face is advertised. In this photoshoot I will get my model to be in a sunny pool / an area surrounded by water in order to create this intimate effect. I will also use a disposable camera to create this effect that it’s vintage / classic / Carrymy beauty.
I feel that these are the compositionally interesting and eye-catching images out of all of the ones Phoebe Baker in this photoshoot.

The fact that it is central focus of this one, shows that the golden section is broken creating a striking image. The light/ window reflection on the water adds to the overall atmosphere.

The way that the model is looking over her left shoulder towards the water creates an emotional mood, making her upper more attainable and beautiful. The way that the water is touching the model makes her appear as if there's a sort of barrier between the model and the viewer.
The effect of the cover creates a nearly vintage colours and atmosphere as well as an old/rustic appearance which makes it seem more classic, original and unrepeatable. The hand looking away makes you wonder what she's looking at.
I wanted to take this photograph from slightly behind the model because I think the way she is looking out to the window adds mystery as to what she is looking at. Adding an almost beautiful aspect to the overall photograph. I also really like the distorted reflection of the submerged steps against the other colored water I make it appear overall more natural.

As the model is leaning backwards, her hair is seen floating in the water, adding to the artistic distortion of the overall piece, and also adds to the angle of her face/neck creating a sense of being unaware of the camera and being beautiful.
I thought that one photograph was probably the most striking out of all of the ones I took in this photograph because the eyes are locked with the camera, making it quite noticeable. We are not crying or angry and also makes the atmosphere more serious.
Photoshoot aims:

Through my previous photoshoots, I have found that clothes aren't the ultimate aspect needed, in fact, they aren't needed at all in order to create a striking image that advertises fashion. Fashion is about showing a dream/idealistic image that draws in the public, and when put in a shop window makes them believe that if they buy a product from that shop, they will automatically come closer to the dream they are buying represented. I then want to look into more detail the actual body. The reason for this is that in every photograph of a model, even the clothes itself wouldn't be a thing without the body. Fashion designers design the clothes or accessories around the body. Fashion designers design the body. Depending on which figure type they are catering to, they design different styles/sizes accordingly. This therefore shows the importance of the body in fashion styles, designing clothes and the body in art in general.
against the white background + taken from a determined angle shows the entire figure, and lighting would make it easier for design to envisage clothes around to style the clothing.

The angle at which the model is standing accentuates the bone structure and shows the angles and curves in the skin to create a beautiful image.

1504000, f/5.6, 1/200

The flash behind the model creates a shadow behind the model which makes it appear very three-dimensional and also creates a highlight background.

I really like this photograph. I feel that the curves in the back would create a really interesting aspect to the image. It also cut out more beautifully and is overall atmospheric and mysterious because it is unusual aspect.

Edited the original photograph to create this bright light.
Upside down triangle creates a model-like appearance and really interesting shapes. A glibly automatic composition...

13032000, 4/5, 1/120

Flash makes the image appear more harsh and actually creates an entirely different atmosphere.

Without the flash it creates a natural more realistic approach and almost makes it appear less staged.

It just in black and white the facial expression would seem more emotional the bone structure would also be emphasised.

I wanted to have my model with a lot of skin on show so that I could show both the beauty and importance of the body in art culture but and an accurate representation of what a fashion clothes designer would type in a photograph in order to design the correct clothes and measurements.

A quite a ghostly spooky atmosphere.

However, I found that when taking these images, the model appeared more unattractive, which wasn't what I wanted to achieve.
After choosing my favourite ensembles, I have decided to experiment with what actual fashion designers do to design clothes to each body type, and see how it will look. I want to do this because I want to show that when designers are designing their clothes, they do it according to the body, and therefore the body is more important than actual clothes in fashion photography. The body is extremely important in fashion photography and art culture in general.
I printed out the photographs on acetate so that I could draw over the top with permanent marker to create an effect that fashion designers would achieve.

In this particular image, I wanted to take a 'zoomed in' section of the face to draw on accessories that are currently very popular. The point in this is to show different aspects of wearable clothes/accessories in closer detail.

This section of the body I wanted to experiment with a top that is very popular at the moment, which is a mesh top with a crop top underneath.
I also wanted to try out different accessory styles in order to really capture an accurate representation of what is considered 'popular' style in clothes for young people, and how each accessory has to look and fit a certain way against the face and the body - showing how the body is very important in creating fashion.

This section is interesting because it shows the angles and shadowing of the bone structure and skin definition/shapes created by shadows - lows were on body in particular. When looking at it you kind of feel like it.
Final Photoshoot aims:

In my final photoshoot, I want to be able to take photographs that prove my point about an body being a really important aspect of fashion photography. In the respect that people automatically pressure fashion is revolves around clothes and therefore people think that clothes would be the main focus in fashion photography, but it's actually a lot deeper than that. All throughout my project I have been exploring artists that are fashion photographers who take photographs for magazines and manage to create a really interesting/striking image through lots of aspects and I noticed that none of them used clothes as the main focus, it's not actually about the clothes at all. I want to show this up in our photoshoot at the same time as creating this idea of a beautiful photograph through focusing on the structure and curves of the intricate bones and skin shadow that people look at and desire.
ISO 200, f/4, 1/80

Colour scheme creates a really nice and satisfying look overall - natural beauty can be curvy too!

ISO 200, f/3.5, 1/80

Compositionally effective photograph of body focus.

ISO 200, f/4, 1/80

Also show an aspect of diversity in beauty.

ISO 200, f/3.5, 1/160

In this photograph emotion shown in her photograph.

ISO 200, f/3.5, 1/80

She shows how people think the body of females is sexual unless in photography, but are not as beautiful.

ISO 200, f/3.5, 1/80

Diversity is key, but people are depicted and unrealistic and

ISO 200, f/3.5, 1/80

in this photograph.

ISO 200, f/3.5, 1/80

In this photograph, an aspect of diversity.

ISO 200, f/3.5, 1/80

The structure of the body is delicate and naturally beautiful.

ISO 200, f/4, 1/80

Image may be serious, but people are depicted and unrealistic and

ISO 200, f/3.5, 1/80

In this photograph.

ISO 200, f/3.5, 1/80

In this photograph.
The beautiful image has been created with lots of different aspects. The plain sheet/blanket makes a softer, fluffier beautiful.

Most important is that the focus isn’t drawn away from the beauty of the body. What you create is a beautiful image.

Loosening away from the body by wearing a simple top so that the focus isn’t held away by what’s looking at beautiful.

ISO 200, f/4, 1/80

ISO 200, f/16.2, 1/50

It’s a really wonderful photograph. It almost feels like a painting. It’s a beautiful photography. It’s almost as if she’s painted. It’s very beautiful.
CONCLUSION OF FINAL PHOTOSHOOT:

To conclude my project, I wanted to be able to take a final photoshoot of the body being really important part of fashion photography in the way it structures and natural light helps to make up a beautiful photograph. And how really in fashion in general, most of it is centered around the body, which just made to believe by the fashion industry that we will appear beautiful when buying the clothes. Even if the photographer has nothing to do with clothes, it shows us that the female body and is used in the fashion industry to it seems to be interesting and show-like appearance for taking PTO for enlargements up to.
Digital Submission
Chic Sheep
Introduction

My personal study is an investigation into the fashion industry, fashion photography and the influence it has on the mass population.

Fashion photography interests me because of the multiple different elements and styles that make up this genre. Through research that I’ve already done, I have noticed that there were a lot of big fashion photographer influencers during the 20th century, including Avedon, who liked to focus on portrait photographs that capture emotion and movement. Other photographers such as Adolf de Meyer, focused more on the upper class people/royalty in his photographs, these sort of photographs are those of which are seen in Vogue in the early part of the 19th Century and are more studio based. I have also discovered that street fashion photography is a later development and it’s in this area that I am currently more interested in because it is less about fame and more about street culture. It moves out of the studio and combines documentary style photography with high fashion. I am beginning to take photoshoots to explore each individual style in order to discover which one I’m most interested in and how this controls what we wear and our aspirations.

To start with I am going to explain different styles of fashion photography, to get the general idea of how all the different fashion photographers use different techniques and stylize things differently. The photographers I will use as inspiration will be Avedon, along with Mario Testino who’s a lot more modern than Avedon, but uses the same style of portraiture in fashion photography. I will also use inspiration from Neil Stewart who focuses on more documentary style, but still manages to capture vintage styles from the 1970’s. I will then look at very high end Vogue artists and how they use the studio to create a really staged sort of picture and how they control fashion and ultimately what we wear.

I want to investigate in more depth what statement each style makes about fashion and culture. Whether fashion photography can only be linked to high end upper class aspirations or whether the lines are becoming increasingly blurred it is obvious that fashion and photography are intrinsically linked. Fashion uses the photographer and culture to create a style or a concept. Is it the photographers craft to sell the dream or create an illusion of a world that doesn’t really exist? Does it control how successful people are? Is what we wear really important?
Experimental Photographs

I took these with the inspiration of 1960’s fashion. Through taking these, it made me realised that my interests lie with fashion photography. These photographs are very much focused on the 1960’s style fashion with very high contrasted black and white that gives metallic look. This has inspired me to look further into different styles of fashion photography in order to discover which area interests me the most for my project.
20th Century fashion photography

Adolf de Meyer was the person who allowed fashion to rise in society, as he created a baron by his royal patron, which allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found a wife called Olga, possessed all the qualities of a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyers real break through came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn’t very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned vogue into a force to be reckoned with within the fashion industry and Meyer’s images with their gloss of extravagant glamour became the complete support system for the vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan controlled the magazines visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture and high society and therefore provided a suitable framework for socialites wearing latest fashions. One example of this is Meyer’s photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within it. Most fashion photography came from women’s aspirations to a career outside of the house. This lead film actors found them in the limelight whilst stage actors were instead were pushed to the side of the attention. As show businesses grew, artists, musicians, writers etc… became promoters for fashion. In return, the artists lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, which was helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts compliment each other because in photography even a second could be captured and seen as a pose.

Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographed seemed strangely old fashion, without a hint of modern seeing. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas. Martin Munkacsi, was an outstanding photo-journalist who had experience with fine photography, sports photography and fine photography, and although he didn’t actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn’t familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion.
To show this models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed. Whilst Meyer was photographing models in luxury clothing, Munkacsi was capturing the ‘hectic’ theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came together to create fashion photography in Munkacsi’s work, which combines both documentary style photography and stage-managed form. Each new fashion kills yesterday’s fashion, and only by using photography can this be captured. Munkacsi’s aesthetic strategies changes the style of fashion photography and inspired modern contemporaries such as Toni Frissell ans Herman Landshoff, however they did not completely dominate fashion photography in the 30’s and 40’s. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesis the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits.

During these constructs, they were usually be taken of women and some of the images lead people to have a drive to get the women that fought ‘like men’, to get back to their regular position as house wife, which represented all the men who came back after war demanding their ‘places’ back in society.

With inspiration from Munkacsi, Richard Avedon, who began shooting in the marines, noticed that Munkacsi who had previously focused on the relax nature of fashion on young females. This allowed Avedon to take photos, which had emotions, souls and feelings in them. His beginning work started off with him capturing the deprivation on the streets after the war, then later allows the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer who worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots, which automatically acquire the same status as the model has within them.

During the 60’s and 70’s the aesthetics and the look of fashion photography changed dramatically, due to the increasing prosperity, which ensured a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were more shown in an aspect of the models than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.
As I am exploring all the different types of fashion photography, I want to begin with portraiture because this is the technique that originally stood out to me as being one of the techniques that most fashion photographers use a lot. To begin my project, using portraiture as a starting point, I will try and use as many different styles of fashion photography (controlled studio photo-shoots, portraits and documentary style which looks at street fashion) as possible, just to try and help me discover which types of photographs I would like to continue with.
Through my photoshoot, I have tried to explore different styles of fashion photography. During this, I have realised that my focus has mainly been on capturing the emotion through the use of fashion photography. I found that the majority of my photographs during this photoshoot linked to Richard Avedon, by the way emotion and the idea of untouchable beauty can be captured in one image. I also found that during this photoshoot, I noticed movement of the hair in the wind, creates this beautiful, natural. Black and white images makes the photograph appear automatically more classy and beautiful reminding me of 20th Century fashion photography.
Whilst exploring portraiture, I made sure that I took the photographs outside with natural daylight because I personally felt that this was the best way that I could capture the best photograph possible. I found that by doing this, it gives a natural and unstaged approach to the photograph. I found that by getting this effect, it allowed me to capture lots of different aspects used within portrait photography, even without the use of staged lighting and a studio. For example, beauty, movement, lighting and positioning. I feel that this is shown particularly in this photograph.

The angle at which I have taken this photograph, is slightly to one side of the model, whilst her head is angled slightly away. I wanted to do this to ensure that the definition and each facial feature in the face was captured. Also, as the photograph was taken outside, on quite a sunny day, the natural sunlight reflected off the hair and the skin really well, allowing the highlighted areas and the darker areas to contrast really nicely, putting definition into the face and hair, therefore creating depth in the photograph. For this reason, I wanted to up the contrast in this photograph, and at the same time really differentiate the difference between the light background and the darker clothes. Another aspect that I managed to capture was the hair of my model that was slightly blown over the face by the wind. I really liked this because I felt that it added to the more natural side of it, as if it has just been captured in a moment. Also, I felt that when editing this photograph, I wanted to put it into black and white. The reason for this, is that I think that when images are put into black and white, it creates a more classical 20th Century feel to it, adding to the beauty and emotion of the photograph. I feel that this is really interesting, because of all these aspects that have been incorporated in my photograph, if it were to be in a magazine, it would appear as an image of a model that people would envy to be, but all the aspects are actually what makes up the photograph.
I wanted to enlarge this photograph because I feel that it was very powerful. There are a lot of aspects that makeup the beauty of it. For example, I wanted to capture the hair when the wind was blowing it over the face because I felt that it would create emotion in the portrait as the movement of the hair makes it appear a lot more natural and unstaged. I also made sure that the contrast was upped in black and white because it was important to make sure that the depth of field was clearly captured. The hair of the model is quite fair and the background of the green leaves are of a darker shade, so by upping the contrast it helps the model to stand out a lot more. I feel however, that this particular one captured the emotion a lot more. The facial expression on the model is quite serious due to the way her eyes are entirely locked on the lens, making it seem as if the model is looking at you. Although, the way she has her mouth very slightly open adds a bit of softness to the entire image, with the hair swooping across it.

Another aspect that I experimented with in editing the photograph was editing the eyes. I wanted to enhance the eyes in the photograph because I felt that they were a really important part of the composition.
Editing Process

in order to get the effect that I wanted to with the eyes, I used the magnetic lasso tool and traced around the outside of the eye on the right of the image when you look at it. Once the area was selected, I upped the brightness and lowered the contrast in order to create a lighter blue effect. After this, I upped the exposure and the grammar correction, in order to really intensify the light colours in the eye, but make sure that the definition is still there, really showing the patterns. After this, I went around the outside of the eye and used the smudge tool to make sure that there wasn’t an extremely harsh line around the outside, making it appear more realistic. I then went over this area with the blur tool to make sure that I created a natural looking eye, just more intensified. In order to ensure that the definition in the pupil still remained, I went over that area with the sharpen tool to make sure that the dark area contrasted really well with the in detail light reflection on the eye. I then repeated the process with the other eye, but made sure that it was slightly darker, as the hair that is covering the eye created a kind of shadow over the eye.
Photoshoot 2

I started off by exploring portraits and by taking them outside I managed to create emotion and movement within them. Looking at this style of fashion photography, this has inspired me to experiment further and incorporate street/documentary style into my photographs. The reason for this is that I wanted to create a more cultural atmosphere, creating a modern day appearance that teenagers/young adults will look at and relate to. Modern day fashion photographers try to create images that will attract the public to by the clothes being advertised, so I therefore want to try and incorporate this into my own work as well as continuing on with portraiture and beauty captured within them.
During this photoshoot, I found that I captured the emotion and movement in some of my photographs, which reminded me of Neil Stewart’s work. This image that I took caught my eye in particular because of the really interesting combination of different styles within it. For this photograph I wanted to model to sit across the top of the wall of this interesting, antique, fountain. The reason for this is because I wanted to incorporate cultural properties into the location of the photograph. I also found that by asking my model to look away from the camera over her left shoulder, and having the whole body in the photograph automatically conveyed emotion, and directs the focus of the photograph to the movement in the water from the fountain. Although this focus is directly in the centre of the photograph, I wanted to do this to make the photograph more striking. I found however, that this isn’t the only focal point in the image. Due to the positioning of the model, it allowed the sun to shine directly onto her, making her facial structure and collarbones more defined, creating an sense of beauty, making her look almost untouchable. I also put the photograph into black and white because I wanted to create a vintage/classic photograph, I felt by doing this, it made the model look a lot more untouchable and due to the lighting, created a glow around her, which created a soft, emotional photograph.

After experimenting with this, I have found that within fashion photography, it’s not necessarily the clothes that are the main focus. Fashion can be something that people want, a trend, beauty, etc. My main focus is managing to make my model appear untouchable and beautiful through the clever use of lighting and positioning. due to this, I found that Richard Avedon manages to convey this quite clearly through his work so I am therefore going to explore this next in my project.
Richard Avedon

Richard Avedon was an American fashion and portrait photographer born on the 15th of May 1923 – 1st October 2004. Born in New York City, to a Jewish family, his father Jacob Israel Avedon was a Russian born immigrant who advanced from menial work to running his own business in retail, selling dresses. Avedon’s mother was the person who encouraged Richard’s love of fashion and art. He discovered his interests in photography emerged at the age of 12 when he joined a camera club called Young Men’s Hebrew association. Here, he would use a family camera to explore his curiosity of the world. At the beginning of his passion for photography he used his younger sister during her teenage years as the first of his models, who struggled through schizophrenia. After taking these pictures, it inspired him to continue to capture pureness and beauty within his work. During his early years, Avedon attended DeWitt Clinton High School, where for 3 years he worked on the school paper ‘The Magpie’ alongside James Baldwin. During the same time, he won the Scholastic Art and Writing Award. After graduating, he then went on to university to study philosophy and poetry, but dropped out and decided to instead work as a photographer for the Merchant Marines. Here is when he began working as an advertising photographer for a department store, and was quickly noticed and endorsed by Alexy Brodovitch, the art director for Harper’s Bazaar.

The first piece I have chosen to evaluate is a black and white portrait of a girl with her hand running through her hair. I think that this style of fashion photography focuses on the person and the face, rather than the clothes. I feel that with this photograph, the emotion is very clearly captured. There is a definite atmosphere of anxiety communicated by the model putting her hands into her messed up hair. The triangle that is created by her arm perfectly frames her face and creates a very powerful composition. The square format works really well with this golden triangular composition. Avedon is prone to using movement within his work and sometimes the movement is more prevalent then the fashion he is supposedly advertising. His photographs always have a high level of glamour and sophistication. By putting his models in a very simple piece of clothing, usually a black flowy dress or something which shows the collarbones and neck area, Avedon uses the way the model is positioned and the expression on their faces to create this concept of fashion photography without actually making it all about the clothes. The second photograph is a clear representation of Avedon using the face and shoulders of the model to convey emotion within the image. In this photograph, a girl is shown with her hair slicked back and braided very tidily. This automatically puts the focus straight onto the face of the model, who has quite simple makeup although with a bold winged eyeliner. The posture of the model also is very interesting, putting the focus around the anatomy and facial structure. I like the way Avedon has done this because the simplistic hair and makeup has actually ended up making the image more about the person and the emotion within the portrait. His style of photographic work is definitely linked more to the high end fashion market, where the style is sometimes more abstract in the same way as a catwalk style is abstract to what appears in a high street shop. His photographs are about the whole style of a person, their hair, their makeup, their bone structure, their profile. They’re almost like a highly couture product of the fashion world.
The black and white extremely sophisticated or over dream-like qualities to his work make the model seem untouchable or alien. The black and white style is from a different era and creates a sense that these models are from a different time. The lighting is key to creating this tonal effect. The skin looks really bleached out in both photographs, especially in the first one. It is clear he’s used a strong studio light that is directed from one side, to create a contrast of light and dark. It may have been that the models have been made up in a particular way, to highlight their bone structure. He uses dark, hard lines to define certain aspects of the model. The lighting also makes the model appear skinnier, by showing off all the bone structure beneath the skin. Does this make them look more like medical specimens? I feel very detached from the models in the photograph. I feel that this is a combination of all the elements discussed in this evaluation. The nature of fashion studio photography usually creates a high glamour image, which is a reflection of the environment it is taken in. It’s very formal, and is still used in modern day high end fashion magazines because this ideal and fake world or vision of something is what people still aspire to.

In my own work, I have been exploring Avedon’s use of hair, lighting and positioning. Through this I have learnt that fashion photographers like Richard Avedon uses these techniques to come up with this vision of the model being perfect and untouchable, making everyone who sees it want to look like her and feel like there’s this ideal person who we have to become in order to fit in to society. The fashion photographer uses a camera to create a barrier between the ‘ideal’ and regular people, making society want to fit in and follow all the fashion trends, otherwise there’s this underlying feeling that they aren’t living up to standards.
After looking at Richard Avedon, I discovered that through the use of lighting, positioning, hair and makeup, he manages to create this image of beauty. Without the focus being on clothes, during Avedon’s fashion photography he creates an image of the model appearing beautiful and untouchable. By doing this, he is able to form a barrier between the ‘ideal’ appearance and reality, making society want to live up to these standards. All throughout his work, Richard Avedon never focuses on the clothes worn, which some people would think that a fashion photographer would typically focus on, however I am going to explore how this is not always the case. In fact it isn't actually about the clothes at all, you could put the model in a ridiculous outfit, or very limited clothing, and people would still want to look and appear like the model. If it were something ridiculous being worn, it would be the idea of standing out from the crowd and wanting to appear different and unique to everyone else that would entice someone, and if it were very limited/simple clothing, as Avedon uses, it would be the image created by the photographer that the model is ‘perfect’ because they appear very natural. In my next photoshoot, I will do a photoshoot in response to Richard Avedon to explore how fashion photography isn’t actually necessarily based around clothes.
I wanted to enlarge this photograph because it shows that even without clothing, or makeup, it conveys this idea of natural beauty. The purpose of this photograph is to show that if this were to be seen in a fashion magazine like Vogue, it would still create this idea of beauty that people want. For this image, I wet the hair of the model and slick it back out of the face of the model, the reason for this is that I wanted to not only bring out her facial features more by putting the focus onto the face of the model, but I also wanted to create dimension to the hair of the model and other darker/shadowed areas. I wanted to create this idea of beauty surrounding the model without the use of clothing, and looking at all the different aspects that make up a beautiful photograph for fashion photography, including lighting, positioning, angles and makeup/no makeup. I found that by putting the photograph in black and white, it not only added this dimension in the photograph, but also created an idea of untouchable beauty surrounding the model. even though the model has no makeup on or clothes, it still manages to convey this idea through a simple fashion photography portrait, making sure the lighting it perfect. I also made the photograph slightly grainy, making the photograph look older and therefore more classical and effective. This idea would also entice people as well because this idea of old fashioned, classic, vintage aesthetic draws people in because of the idea of looking/appearing like this.
Mario Testino

Mario Testino is a fashion and portrait photographer born on 30th October 1954, and raised in Lima, Peru, to an ‘upper class’ Catholic family. Whilst attending the Catholic School Santa Maria Marianistas, he wanted to become a priest, but after studying Economics at Universidades del Pacifico, then Pontificia Universidad Catolica del Peru and finally University of San Diego, he decided to do something different and in 1976 went to London to study photography. During his time with apprenticeships at the studios of john Vickers and Paul Nugent, he made first attempts as a photographer. As he started out, he was living in an unconverted floor of a hospital without much money, and funding himself only working as a waiter. After a while he died his hair pink, which helped people recognize him as a photographer, taking inspiration from Cecil Beaton, and his childhood growing up in Peru and Brazil, which helped him shape his work. Finally, he started appearing in Vogue during the early 1980's.

I have chosen to evaluate this piece of Kate Moss with bright paints on her face co-ordinating with a bright teal background. Looking at this image, Mario Testino uses bright and bold colours and makeup to create a striking image. In this image he has painted in a really abstract way using random colours around her eyes, and has used bright red lipstick in a patchy sort of way, to create a unique and eye-catching image. I feel that the emotion in this photograph is particularly empowering to women and fashion, because of the way the model still manages to look so beautiful and striking, with abstract colours and shapes over her face, drawing the public in. Not only this, but in contrast to Richard Avedon, Mario Testino’s photographs are initially more striking and in your face, and Richard Avedon seems to focus more on the pureness and beauty. This photograph is taken particularly zoomed in to the models face, cropping out the majority of the forehead, and the bottom of the chin. This technique automatically puts the focus directly onto the face, which therefore makes you look more closely at not only the colours and patterns, but also the structure of her face. The fact that the golden rule is broken brings more focus to the image also. The image is taken, so that the face is very central in the image, using portrait techniques, however instead, using the landscape settings on the camera, making the photograph of even more of an abstract manner.

Personally, I think the way that Testino has done think image is very clever because he has managed to create a photograph that has the capability of selling something, even thought it could have nothing to do with the item that it’s selling. As a fashion photographer, people would think straight away that it requires clothes in order to sell the dream of looking like the model in a particular brand of clothing. I initially thought that Mario Testino was focusing on the fashion, because of the way that he uses bright colours and bright makeup. He is undoubtedly creating an unrealistic image of someone, and unlike Avedon, Testino focuses more on street fashion photography. However, the more you analyze his photographs; you realize that the majority of them, like Richard Avedon’s, focus more on the physicality of the model, not the actual clothes. The only difference between Avedon and Testino is that Avedon focuses more on high end, natural beauty and physique of models, creating a sense of purity, which he uses to sell clothing, and Testino tends to use models with particularly defined facial structures, along with current and modern, exciting, over the top abstract makeup looks; only occasionally does he use clothing within his photographs. The reasons that this stands out to me so much, is because it shows that you could put a model in ridiculous clothing or makeup, or even nothing at all and put a photograph of it up in a shop window, and still manage to attract customers to the shop, enticing them to buy something, even though it’s not got anything to do with the clothes. Because of the abstract and eye-catching nature of the photographs, it automatically creates this unrealistic dream of exciting imagery, which ultimately makes people want to become like this person. This therefore creates the illusion of fashion photography actually being about clothes, but is actually more about the dream that it’s creating.
Looking at Mario Testino has inspired me to do a photoshoot based on the technique and style he uses within ‘Kate Moss’ at his ‘HEAT’ exhibition. I want to be able to show the fact I can plaster my model in ridiculous paint, and still manage to achieve the iconic, ‘fashion photography’ style that Mario Testino uses. Managing to entice people in by capturing their eye with a really artsy over-the-top portrait, selling the dream that people want to look like that person, or admire them because of the abstract look, not necessarily using the item of clothing they want to sell. More often than not, Mario Testino includes some aspect of a bright pop of colour in his coloured portraits, which makes me think that it could be used to advertise quite trendy clothing for mainly teenagers and young adults. The fact that this photographer uses very well-known faces would attract younger adults as well because of the dream that they can become them. I will take inspiration from Mario Testino and use a model with striking facial features and cover her in paint. The idea of this is that you can put a model in ridiculous things and still manage to sell items. Using this idea, and pushing it forward, I will use the paint by smudging the paint down the face to create quite a dramatic look, I will also get the model to appear quite quirky and striking using lots of different positions and using the hands over the face to create an abstract image. This shows that idea of selling the dream of being different and out there, through the use of photographs which could be put in a shop window in order to advertise clothes. Through this, I will be able to make my idea even more unique by taking inspiration from this photoshoot and pushing my idea forward.
From looking at Mario Testino, I wanted to experiment with his style. Starting off by taking huge inspiration from his picture of Kate Moss in his exhibition of ‘HEAT’. I waned to see for myself what made the photographs so iconic in fashion photography, yet doesn’t actually use any clothing. I soon realised that the intriguing look of the paint around the eyes is what makes the photographs so captivating, and could therefore manage to sell any item of clothing. Whilst doing the photoshoot, I wanted to experiment further to push this idea. I ended up smudging the paint down the face of my model. The reason for this is because I wanted to derive away from Mario Testino, and do a contrasting look to the portraits I had taken before, in which I could show how how you could just as equally put model in something ridiculous such as smudged paint, which doesn’t necessarily show beauty, but it would still create a fashion within a photograph. It’s the desire for people to stand out and be different to others.
I feel that this photograph stands out to me the most out of the photoshoot. The reason for this is because, through the use of experimenting with paint and bright colours, I have managed to create an iconic look. Inspired by Testino, I wanted to show a different way of advertising fashion without the use of clothing. The bright colours within it is eye-catching and unique, and would therefore drive the public to want to become out–there and different. If this were to be in a shop window or the page of a fashion magazine such as vogue, it would automatically draw you into visit the shop/buy the clothes, even though it hasn’t got any aspect of clothing within it. The purpose of this photograph is to show how, even though the model has crazy colours and patterns on the face, and the contrast from natural beauty in fashion photography to having something crazy and out-there, that through experimenting with both, the one thing I realised was neither included clothing, which people automatically presume would be included. But, as you can see in this photograph, I think it’s actually more powerful and compositionally impacting when the clothes are not included as a part of the composition/main part of the composition.
Photoshoot 5

In this photoshoot, I wanted to do a contrasting photoshoot to really test my idea. The focus of my photoshoot was largely on my model who I dressed in extremely bright clothing. The reason for doing this was to see whether it made a difference to the amount of people that noticed her when she was walking in a public area. During this experiment I noticed that actually a lot more attention was drawn to her, as appose to someone who just blended into the crowd. This shows how by creating an image out of the ordinary, it draws attention and makes people attracted to the idea of being different and eye-catching. It’s showing that everyone wants to look different, but everyone is too worried about what people will think of them, so it’s a rare occasion that you actually see it. It’s the same as in magazines, when photographs of people with something different/beautiful about them, it makes people want to look like them/have that world.
I wanted to enlarge these photographs specifically because I feel that I have used the technique of using very bright colours to draw attention, however I feel that these 3 photographs would all be seen in different age magazines/shops, directed at different age groups. The first, looks a lot more high-end, and could be seen in somewhere like French Connection for example, the second could be seen in a young teenager magazine/shop such as H&M, and the last could appear in somewhere like Topshop, directed at teenagers. The interesting thing, is the only difference between the first and second photographs are all the different aspects fashion photography, apart from the clothes; the background, the lighting, the positioning. Therefore, is fashion photography really about the clothes? Or is there more aspects to it then that? Such as the different techniques that are used to create a striking photograph, such as lighting, background, atmosphere, colours etc. I think that actually, the clothes are a minute aspect of it. Its actually about creating an overall image that will attract people of different ages, and trick them into believing that they will not only look like the model, but have that lifestyle, if they buy the item that is being sold.
In my previous photoshoot, I have explored how appearing in bold/out there colours create an image which is out of the ordinary, making a statement in society, making people drawn to the idea of standing out from the crowd, but too scared to actually do it because of societies standards of what ‘normal’ is. For this photoshoot, I want to explore further how a photographer manages to create this desire image through the use of the camera, poses, colours, etc.. For specific age groups/roles in society. It’s the idea that the fashion industry makes us believe that what we wear is important, when it’s actually just what we have been taught to think. I want to look into how high street fashion brands like Jack Wills manage to create a sort of image directed at ‘upper class’/rich and wealthy people. This makes people that see this think that they’re going to become like them when they buy the clothes/dress that way. It’s not actually about the clothes they’re wearing, but the whole image and the way it tricks people into believing they’ll have everything in the photograph if they buy the clothes.
I wanted to enlarge these photographs because these are examples of fashion photographs that have a lot of different aspects within them that are needed in creating this exciting image. I personally think that the snow that is being thrown in the air, makes the image seem a lot more alive and eye-catching. Just like the music video for ‘Last Christmas’ – by Wham! Which shows a group of young adults who have gone away on a skiing trip. The video is made to get people to listen to the song, drawing them in because it creates this ideal image of wealthy young people having an amazing holiday. Just like the brand Jack Wills, selling preppy clothes, targets people at university/boarding school. It creates an unrealistic representation of what it’s actually like. In reality there’s a big controversy about how there’s a correlation between how rich kids are more likely to have drug and alcohol problems. Even though they are seen at ‘privileged’, studies have shown that through the pressures of school/pressure to be the best in the elite society, it could potentially result in them relying on drugs. This shows how the fashion industry create a false image in advertisement, so people will be drawn into the ideal image.
I wanted to show the differences between colour and black and white. As shown, the photograph on the left is more likely to be seen in a high street clothes magazine/shop. You can tell this because, the bold colour in the hat attracts a younger audience due to the vibrant colours shown on the hat. It creates more of a street/current atmosphere than the black and white version. I personally think that the black and white photograph is more likely do be seen as a fashion photography portrait in a more expensive/posh magazine such as Vogue. This shows the difference that having a photograph in black and white makes to the atmosphere, because it automatically makes it appear more classy. I also think that even though it’s exactly the same image, without the colour, it makes all the shades match and co ordinate, as well as making the contrast more intense, adding texture and making the lighter areas appear just like snow. This almost makes the whole composition more beautiful.
I wanted to enlarge this photograph because out of all the photographs I have taken, this one is the one that I can most likely see in a magazine advertising clothes for a high street brand such as Jack Wills. I wanted to use this as an example to show how when this is looked at, by young people, it will give them the impression that if they buy the clothes/product being sold then they will end up looking like this/living in these surroundings, when the reality is that it’s an image designed so that people will feel that way and be enticed to buy the product. It’s all a façade that people are made to believe. Even though it’s obvious that we’re not going to magically change who we are by buying a specific item, we still fool ourselves into thinking that this is the case. It’s not just the case with clothing brands, it’s actually with anything that is being advertised. What makes this photograph appear so intriguing to the public, is the fact that people want what they can’t have. For example, the weather is completely out of the ordinary, it’s not often that you see snow, and when you do, it’s not only beautiful, but it automatically associates anything to do with it, with skiing etc.. My model is also dressed as if she were going skiing. Going away to a country with lots of snow, to go skiing or even just to travel, is often expensive and therefore something that most people want but can’t have. It therefore appears pretty ideal to the naked eye, making us want to buy the product to appear having that lifestyle and we don’t really think in depth about reality. I personally don’t think that the clothes are actually what make up fashion photography. It’s the dream/life that is shown that people end up wanting.
To begin my project, I started by looking into the fashion industry and how fashion photography has influenced the mass population, and how fashion photography is split up into all different aspects of photography in general, such as portraiture, documentary, and a more modern day look at documentary, which is categorised as street photography. To start off my research I began by looking into the history of fashion photography during the 20th century, to give me a better understanding about what fashion photography is really about. From this, I decided that I wanted to look into all the individual styles which make up fashion photography.

To begin with, I took a photoshoot using portraiture and documentary styles. After taking these, it made me realise all of these photographs contained emotion within the tones and model and movement within the model also, which reminded me of both Neil Stewart and Richard Avedon. However, because the photographs were taken outside, it also shows documentary, street style as well. After looking at this photoshoot, I wanted to look at the different styles further so I therefore then took a photoshoot using the method of portraiture to capture the emotion which can be created using the street and surroundings as well as the model. From doing this, I wanted to go into more depth, firstly exploring portraiture, which I realised is where my interest lies.

The first artist I looked at in depth was Richard Avedon. From looking at him, I noticed that he focused on the beauty of the model themselves and didn’t pay attention to the clothes or makeup being worn. I wanted to take a photoshoot inspired by him because I wanted to explore whether the clothes, makeup and colours are really needed in order to create a fashion photography image. I used the studio with a white and a black background, had my model wearing very simple and elegant clothing without any makeup on, and took a few photographs of my model with her shoulders and collarbones showing, with her hair slicked back behind her shoulders using water. The reason for doing this is that I wanted to show that it doesn’t require big bright and bold clothes and makeup in order to create this idea of an untouchable, dream image of what young females want to look like.

After looking at this I originally was aiming on doing a contrasting photoshoot exploring the perspective of having the material aspects in a fashion photoshoot being the main attraction for people looking at the images, but then as I looked into more artists such as Mario Testino, who focuses on bright bold makeup and colours to create a striking image, however most often, just like Avedon, it’s not actually got anything to do with the fashion that it’s being advertised for. It’s the idea that high-end brands manage to make their photographs whatever they want and still manage to advertise their shop/clothes, even if the photographs don’t actually have anything to do with the clothes. For example, the artist Mario Testino tends to either take very natural portraits of models, without any makeup on, or any clothes, or, he uses bright and abstract colours to use on the models face and to put in the background. Even though these photographs don’t actually have anything to do with the clothes, it could still be put into a shop window or on a website/magazine to advertise the clothes and manage to make loads of money. It’s the idea of the public looking at the model in the picture and either wanting to look like them, or because the image is so cleverly done, as uses bright colours and aspects that people can relate to, it makes them want to go to the store that’s being advertised, in the hope that buying the items with make them look and appear as beautiful and untouchable as the model. To show this, as a response to Mario Testino’s photograph of Kate Moss in his ‘HEAT’ exhibition, I had my model wearing a simple high neck top, with her hair slicked back and paint on her face. Through doing this, I realised that you can really put a model in ridiculously abstract items in order to advertise, or sell something.
To show this further, I had my model dressed in bright, striking clothing in public. Not only was this a photoshoot to show how much my model stood out in comparison to regular people because of the brightness of her clothes, but it was also an experiment to see whether she would actually catch the public eye. I found that when you walk around town on a normal day to day basis, you don’t often find many people who stand out from the crowd, because of the fear of what people would say, even though the majority of people want to be able to go out and be eye catching. Through my model wearing bold and bright clothing, it made her stand out from the crowd, however it isn’t necessarily clothes that makes you stand out from others. It would be the same if a person were to go out wearing very little clothing. Whether someone’s wearing something different, or does their hair differently, or makeup, it can be classed as ‘out of the ordinary’, as it isn’t something which people experiment with. Through doing this photoshoot, I have realised that because the model stands out in a crowd, it could be used in advertising clothes etc. and would draw people in to buy the product because of the idea of the ‘dream’ of wanting to stand out, or look different.

After, I moved onto exploring how a company uses particular aspects of photographs in order to create an ideal image for a certain social category/age group. For example, Jack Wills advertise their clothing using models that are in the snow, or with a group of friends in the sun, aiming their brand at university/boarding school people. Regardless of the clothing they’re wearing, they have managed to create a sort of idealistic image for people of that age group and ‘social category’. I found this really interesting to explore because they create an image of ‘perfection’ through their photographs for people of different ages, which draws them in to believe that they are more likely to have that lifestyle if they buy the product that is being advertised, when in reality it doesn’t show what the actual struggles that those people have, it creates an almost inhuman image because it fools people into believing that they will be relieved from their problems and appear like the models in the photograph, when in reality everyone has issues to deal with.

So through exploring all of these different aspects, I have come to the question, is it really about the clothes at all? There could be a photograph of a model wearing little clothing at all and it would still give the same effect? You could have an image of either something ridiculous with very striking and quirky colours/concept, or even just a simple portrait, or a photograph of the model without any particular clothing on them, because it would still give the same effect of this idea of ‘beauty’ and ‘perfection’ that we long for. I therefore want to explore this concept in my next photoshoot, where I will take photographs of a variety of different models with areas of skin on show, to try and prove that clothing is not a necessity in fashion photography, and in fact it doesn’t matter if the model is wearing something completely over the top or nothing at all, it is about the beauty within the photograph that attracts people to the shop or to the magazine. It’s the idea that they have something that they look up to or envy, whether it’s the need to want to look different from society and stand out, or whether it’s simply the beauty that is captured by the camera.
In this photoshoot, I want to be able to show how there are lots of techniques that go into the making of forming a really striking and beautiful photograph, that doesn’t actually have any item of clothing in, but could still be in a magazine or put up in a shop and could successfully sell clothes. I am going to take photographs of my model within nature because I want to look into how lots of different aspects can make a beautiful photograph, beginning with the atmosphere that is created through the whole content of the photograph. Nature is known to be quite a stunning topic backdrop, and I wanted to have my model with skin on show to really show that clothes are not actually a necessity in fashion photography. I feel that also by having the combination of the nature and the skin, it creates more of a natural photograph, and therefore might appear a lot more ‘achievable’ for customers that are looking to buy clothes from the company that have images that are similar. I also think that it creates a less staged and softer image that might appear more beautiful making them want to achieve the same appearance. I also really wanted to capture the photographs with natural lighting because I feel that this makes the photographs again, appear more natural and beautiful. I also felt that by having natural lighting, it would create really nice shadow that can be used to create a more interesting photograph.
Photoshoot 8

In this photoshoot, I aimed to try and capture photographs surrounding the idea of beauty and the skin. In my previous photoshoot, I took photographs of my model surrounded by nature, but with her shoulder and neck on show and a very natural face. I am now going to move on, still exploring a similar aspect, however looking into how perfume brands manage to sell their items without the use of clothes, and actually tend to create adverts with a lot of skin on show. Even though the majority of perfume adverts tend to be quite sexual, it is still a method of fashion photography that is trying to promote a certain dream/atmosphere. Through the use of seeing such adverts, people believe that when they are going to automatically become really attractive and more confident through the buying of that product. For this reason, I want to go on and explore this in my own photoshoot, looking at the way that fashion photographers fool us into believing we are going to become a certain person through the buying of their product. Perfume brands tend to create their adverts with having something to do with water in them, because it gives the sense of the model being untouchable and the nature of water almost creates quite a soft and beautiful photograph, so for this reason I want to take my photographs of my model in the water. I also wanted to use a disposable camera for these photographs as well, because I believe that it will help to create a really urban and trendy appearance to it. I want to be able to create an image that could appear in a clothing or perfume shop/magazine, that doesn't actually have anything to do with the clothing being sold, but still creates this idea of beauty that people envy, and therefore drawing people into the shop/buy the magazine.
I firstly wanted to put my enlargements for these particular enlargements against a white background, because I felt that the brightness of it helps to bring out the lighter areas in the photograph, bringing out all the highlighted areas on the skin as well. Although I took the photographs on a disposable camera, meaning that I couldn’t control the camera settings, I really like how this photograph has turned out. The image appears quite dark and therefore makes the mood appear more mysterious and spooky, however I quite like how this fits in with my theme. My idea is based on the fact that the fashion industry trying to create a ‘dream’ image in their photographs in order to attract people to their shop, and how the photographs could have the model without any clothes on whatsoever and still be used in a shop that is selling clothes, in order to advertise, so actually is the idea of fashion entirely surrounding the clothes? I feel that this image almost replicates this but in a darker way. I wanted to have my model in water to create this idea of her being untouchable, but at the same time it’s almost showing the metaphorical dark side to the fashion industry. How they trick is into spending lots of money because of the home that we are going to look and appear like the model, or have the lifestyle that is being advertised. I do actually really like how the disposable camera has distorted the appearance of the water and walls to be a lot darker, because it’s kind of like they are saying ‘here is an image that shows beauty, we are going to show you this image because we want to make you believe that you are going to look/appear like the model’. It is giving society a false image of themselves, in the way that when they look at photographs of models, or look at photographs of a group of models that are appearing to have a lot of fun/’idealistic life’ it makes them want to become like them, and have the desire to be able to look and behave like them, which fools them into believing that because the image is in that particular shop, that if they buy the clothes, that will happen. When actually, it doesn’t work that way, and it’s not even that we realise we are doing it. Our subconscious and fashion industry fools us into buying an item, through having the need to look desirable.

The reason why I didn't’t take many straight on photographs in this photoshoot, was because I felt that when looking over her shoulder or stretching her neck to the side, it created more definition in the body. As well as this, it created a softer and intriguing photograph, as often when the model is looking directly into the lens it can create tension as it appears as if they are looking directly at you, making it quite intrusive sometimes. However, when they look away, it makes the viewer think about what it is that they are looking at, as well as putting the focus onto elsewhere, and in the case of this photoshoot, puts the focus onto the skin area of the body, which is what I wanted. However, it also makes the viewer notice the background, where the light through the window reflects onto the water creating a kind of distortion, and I feel that it creates a really beautiful effect and this would be intensified if it were put in black and white.
I have decided to enlarge this photograph because I feel that the colours that are shown create quite a vintage feel to it, in the way that the colours appear almost very saturated, reminding me of Lana Del Rey’s album covers such as ‘Lust for Life’, ‘Born to Die’ and ‘Born to Die – The Paradise Edition’. The artist is very well known for her love for vintage and retro, so I therefore think that high street brands would want to make sure that they create a kind of image that would attract teenagers/that age group. I find it really interesting how it has actually turned out with that colour combination, because I just expected it to turn out the way it looked through the lens, but it has actually turned out a lot more saturated then I imagined. I feel that this photograph clearly shows that even though it has nothing to do with clothes, the location choice and colour combination and with the water surrounding the models skin, making her appear untouchable, it could still be put up in a clothes shop/magazine and successfully help to sell the items. The image is also not very focused, and there was something causing a scratch on the lens in the top right hand corner, but I really liked the way that it turned out because I feel that for this image, it helped to at to the urban appearance and feel to it, making it quite a ‘cool’ image, as well as displaying beauty and managing to portray this idealistic picture.
I really liked this image because it was one of the few that I took with her face straight on. I really like the effect that this brings to the photograph, because it puts the focus directly onto the face and allows the viewer to pay attention to all the features of the face and the hair as well. I think this is important because it shows that fashion photographers can take photographs that have no aspect of clothing within it, and still sells the items. When people think of fashion photography they presume that it is to do with clothes, when actually, this isn’t necessarily the case. These photographs focus on my model being in the water, which automatically creates a sense of untouchable beauty, and in this particular one, as she is looking directly at the camera, making it a lot more personal.
Auguste Rodin

Auguste Rodin (12th November 1840 – 17th November 1917) was a French sculptor. From the age of 10 he taught himself to draw and had a fairly self-taught education, but from the age of 14-17 attended the Petite Ecole, a school specializing in both art and mathematics, where he studied drawing and painting. He started creating his new own unique style because of his drawing teacher Horace Lecoq de Boisbaudran. He believed in teaching his students to first of all develop their personality so that they observed artistic work with their own eyes so therefore interpret it in their own way. After attending the school, Rodin earned a position as a craftsman and ornamenter for most of the next two decades producing decorative objects and architectural establishments. In 1864 Rodin submitted his first sculpture for exhibition ‘The Man with the Broken Nose’, to the Paris Salon. This piece wasn’t originally a bust and as in fact broken off at the neck. This actually put the focus onto the texture and emotional state of the piece creating a character from many of his later pieces. The piece as rejected by the salon, but he carried on trying to pursue this style further. After developing this new and unique style, Rodin’s work focused on the human figure and the way lighting and angles help to make it look interesting, creating shadows in specific areas and adding more dimension to the piece.

These two pieces by Rodin, Denaid 1886-1902, on the left, and ‘Adam’, Modeled 1881, cast about 1924, The second sculpture, ‘Adam’, is influenced by Michelangelo and is aimed to show power, through the pose of the model show power and inner anguish. Rodin has created the uncomfortable pose of Adam by incorporating two famous gestures of Michelangelo’s work. The figure is to be framed by the beginning of life, and the strong pose represents this. The angle at which the sculpture is angled in comparison to the light will determine how the muscles are shown. If the light were coming from one side, it would create really interesting angles and shadows in the folds and dimensions in the body. The sculpture on the left was made out of white marble, was carved with the inspiration of Denaid, one of the 50 daughters of Danaus who killed their 50 bridenrooms on their wedding night and was condemned to draw water in a sieve for eternity. The position of the beautiful nymph creates a beauty around the skin of the back and the intricate angles and curves of the body and folds in the skin. The position of the body evokes sadness because of the way she is curved away looking down. If it weren’t for the interesting angles and curves in the body of the statue, as well as the emotion conveyed, it could appear of a sort of erotic nature, but instead isn't looked at that way at all. The way that Rodin wanted to show the beauty surrounding his sculpture even more, was by placing it directly by a window so that the natural lighting would shine through, creating a sort of ‘angel-like’ atmosphere surrounding it. This not only makes the vision of the sculpture appear more holy but the lighting is also cleverly positioned so that it will add definition to the curves of the body, putting more focus onto the shape of the human figure itself and also adding shadows into specific areas, making it appear more 3D and tonal, giving it more of an atmosphere.

The techniques used by the sculptor show how the human body is an extremely intricate and beautiful thing. Rodin makes sure that whether he is carving the statue, or molding it, there is a continuous pattern throughout his work, and that is the way he manages to create a complete realistic representation of the human anatomy. I have noticed how he has taken every factor into account when displaying his work, showing that there are so many different aspects which are key in making the atmosphere and appearance of the work as beautiful as possible. He mentions that he will place a statue of his in a particular position and at a specific distance from the light source in order to put emphasis on the shadows on and surrounding the piece, and because he works with figures, the light source allows him to create a sense of beauty surrounding the body, creating a ‘glow’ around the sculpture, making it appear almost holy. As well as this, the curves and folds in the ‘skin’ of the statue are emphasized by the light creating more in depth detail to his statue. Through this, it shows that Rodin actually pays a lot of attention to different aspects that affect his sculpture, and the reason for this is because he wants to be able to accentuate the beauty of the human body.
Whilst looking at the way Rodin uses only one medium, and focuses his work on simply the body by itself, I have realised that the human figure has always been important in arts, and a lot of pieces especially from ancient Greece. It proves that the real beauty is actually stripped down to the bare minimum and in fashion photography; it’s not actually the clothes that make a fashionable and beautiful image. Many artists and photographers that focus on the body, like Rodin, focus directly on the figure and the curves and bones within it, and nothing else to show the real true raw beauty. Therefore when fashion photographers are taking their photographs, it’s very clear that the focus is actually on the body. Even if the model being photographed were wearing clothes, the clothes wouldn’t be able to even exist without the body and all the curves and angles with the body it what clothes are shaped and designed from, every single item has to be fitted perfectly to fit the intricate curves and shapes of the body, which shows how essential the body actually is. Fashion isn’t about the clothes, and is in fact this idea of the ideal and ‘the dream’, and what makes people intrigued to the item being advertised/sold is a beautiful photograph, which is made up by lots of different aspects of photography, including lighting, angles, depth and dimension. Also through looking at his work, I have noticed that through mainly using marble or bronze, etc. the colour is very natural and this could be another aspect that actually makes it appear more beautiful to the eye. The simplicity of the photograph is actually what makes it more sophisticated and pleasant to the eye, therefore black and white/natural colours in photography can be another adding aspect to the beauty surrounding the photograph.

I am now going to explore the idea of the body being essential and one of the most important parts of fashion photography, by taking photographs that really show the angles curves in the skin and the figure and the different aspects that make photographs appear beautiful and untouchable in fashion photography.
Photoshoot 9

After exploring how clothes aren’t actually a necessity in fashion photography, and it’s actually about showing a dream through lots of different techniques, including lighting and angles. The more I have explored it, I have realised that actually the clothes don’t have to be in the photograph in order for it to be classed as a ‘fashion photograph’. Is it actually more about the body? If the body didn’t exist, then neither would the clothes, so therefore is it really just all about the body and the beauty that the curves and bones create in the skin and figure? I want to look further into this by now taking photographs of my model with very simple and limited clothing. The reason for this is that I really want to be able to capture the curves and outline of the body, with each individual crease in the skin. I want to do this because I want to represent how the body is actually more important then the clothes in fashion photography and show the process that they go through when creating the clothes. They need a starting point to be able to create the right measurements for the clothes, and that is the body. It also shows that in fashion photography the body is not only a necessity in creating the clothes, but it also plays a really important part in forming this idea of beauty through the photograph, creating this idea of untouchable beauty that people envy.
I wanted to enlarge this photograph because I felt that it was really compositionally interesting. The reason for this, is that I have not only captured the whole of the models body, meaning that it automatically creates a really powerful image by putting her right in the centre and breaking the rules of the golden section. I have also edited out the line that was dividing the backdrop and the floor, so that it’s blended together, creating an effect that she is floating. I find this really interesting because not only does it portray beauty, in such a way that it makes her seem almost angelic and untouchable, especially as the background surrounding her is white, giving it a sort of ‘heaven’ appearance, creating a photograph that people would look at and think was so beautiful that it would fool them into buying the product that is being advertised, for the dream of becoming like that. As I have taken this photograph in a studio, it means that the lighting is very bright and intense, allowing each curve of the bones become more defined. What I really like about this photograph as well is that the simplistic use of clothing allows the viewer to be able to see each curve in the figure and the skin, which could be seen as quite a technical image, in the way that fashion designers can design their clothes using a photograph of the body as an accurate representation of what the clothes are going to look like when actually created, this is emphasized through the lighting of the photograph, as I have taken it in a studio, it means that the lighting is very bright and intense, allowing each curve of the bones become more defined. Both aspects of this photograph show that the figure is a necessity in creating clothing items, and in creating a sense of untouchable beauty. People presume that when the skin is on display, it will automatically create a suggestive image, when in reality it shows pure beauty that is stripped down to the bare minimum.
In these experiments, I printed off some of my photographs onto acetate and went over them in permanent marker, as if I was a fashion designer who was designing some clothes. To do this, I traced the clothes around the outside of the body, specifically fitting her. The point in this, was to show that the body really is a necessity in fashion photography, and without the body, there wouldn’t be any clothes, and if there wasn’t a huge diversity in sizes of clothes, then there wouldn’t be as many cloths to sell, which is why it’s important for them to analyse every body shape and create clothes that are going to fit a large diversity of people. Women in particular have such different body shapes from one another that it is necessary that the fashion designer accumulates a lot of different designs of clothing to suit as many people as possible. It is interesting to see how important the human figure actually is in the fashion industry, and that actually when fashion photographers are taking the photographs, is it really about the clothes at all? Or is it about making sure every aspect of the photograph is beautiful and creates a sense of being untouchable, through the use of the body, and the way that shadows and bone structure etc.. Play a really big role in art culture and society?
I made sure that I got different areas of the overall face/body, to make sure that I really showed in detail areas of the skin, where accessories would go, to show that every aspect of the body is really important, for fashion photographers. Even just a small section of the skin could be the focus of a photograph, even just a hand, its about how the hand is positioned in such a way that will convey beauty in the piece.
Steven Meisel

Steven Meisel is an American fashion photographer who was born on 5th June 1954. His fascination for beauty and models started at a very young age. Whilst other children would play with toys, he would instead turn to magazines like Vogue for inspiration for his drawing. He looked to women like Gloria Guinness and Babe Paley who helped him discover ideas of beauty and high society. He began by studying at the High School of Art and Design and Parsons School For design, at which he attended different courses but managed to get himself an interview with Ingrid Sischy for Vogue France, whilst finally receiving a major in Fashion Illustration. One of his first jobs was to work for Halston, the fashion designer, as an illustrator, whilst teaching part time. He figured that his interests were actually with photography, so he went to Elite Model Management, where a booker who liked his illustrations allowed him to take photographs of some models. Seventeen magazine found some of Maisel’s work in models portfolios and asked him if he’d like to work with them, and from then on, was employed by US and Italian Vogue, as well as contributing to a number of artists album covers for example, Madonna’s ‘Like a Virgin in 1984.

These photographs are a part of Steven Meisel’s series ‘Venus in furs’, in Vogue Italia, November 2010. In this series, he was shooting a number of photographs advertising fur jackets. These images, although advertising clothing, focus on the models being nude. The photographer uses ‘Second Skin’ as his slogan, showing that by wearing a fur coat, you are wearing another animal’s skin on top of your own. Not only does this show how actual skin from animals are used in high – end clothes, but also shows how the human figure/features is very important in fashion photography. These photographs show two models intertwined with each other, the photographer cleverly uses this as a metaphor for his ‘Second Skin’ series, by not only showing that the human body is necessary in order for clothes to be worn and create different styles in clothing, but also shows that the fur that is being advertised, is represented in two bodies to show that the fur is essentially wearing another specimens skin to create a fashion image in clothing. During ancient Greek times, nude painting was the only form of arts that were around, and the people of ancient Greece would create vases, and buy them in order to sell a dream, or a passion to them, something that they could look up to. This is still used in modern day and proves that the body/skin is really essential in fashion photography, because it has always been important in the arts, and has actually gotten more important especially as photography and fashion has progressed over the years, becoming more popular to use people as the focus in photographs.

In this photograph, Meisel uses only aspects of fur clothing in his photographs, putting the main focus onto the bodies. The photographer has cleverly positioned the models, by only showing specific areas of the skin, and having the other model covering areas, the way he has done this makes the photograph more compositionally impacting, creating an actual sense of ‘second skin’, by having the models overlapped and intertwined with each other. Both models have very pale skin, and the because the background is plain white it originally creates quite a dark atmosphere and quite a clinical looking image, however, Meisel manages to create beauty out of the actual image. By using the fur in-between the models and the white background, it breaks up the image creating a softer image and putting more of the focus onto the models. The way Meisel has positioned each part of the body is with each other creates intricate shapes, and almost a symmetrical picture, making both models lie in a really similar way in opposite directions. He also uses the camera in a really clever way in both images. He manages to crop the picture so that in every area of the photograph, there is a body part/ligament in it. The way he does this manages to almost create a piece of artwork.
After looking at this artist, I feel that this expands my idea of skin a lot further. In the most recent part of my project, I have discovered that the body is actually the necessity and real beauty in fashion photography, and Steven Meisel also shows this through this series, in so many different ways, especially in the way they bodies of the two models are intertwined with each other, showing the details of the shape of the body and the way that shape of clothes are designed specifically to fit the natural shape of the body. Looking at it from this perspective, shows that clothes in fashion isn’t the optimum focus in fashion photography, and actually it’s actually down to the bare minimum. Clothes are simply made and designed in a specific way in order to make the person look/feel attractive and confident, and the way they do this is by creating an item of clothing or accessory to accentuate and show off the body/face we already have.
Final Photoshoot aims:

I began my project by exploring lots of different styles of fashion photography, in order to not only look into which style I wanted to continue to discover in more detail, but also to look into how different fashion photographers use these specific styles and techniques to create an image so powerful that it draws people in and makes them want to buy an item of clothing, or a perfume etc... that is being advertised. I looked into portraiture, street style, and capturing culture through my own images, to see which I thought turned out the best, and what made the most striking fashion photograph.

As my project developed, I realised that actually, fashion photography isn’t necessarily about the clothes, as most people would think that it is. It is in fact about capturing the most striking photograph, whether that would be capturing beauty, or capturing vibrant colours that stand out, or whether it’s just capturing a photograph that promotes an up-to-date image capturing the latest trends in aspects of the whole picture. What all fashion photographs have in common, is the idea of creating an image that the public are attracted to, and putting it in a magazine or on the wall of a shop, so that it draws people into the shop and ultimately makes them want to buy the clothes that are being sold, even if the photograph has nothing to do with clothes itself.

I found this really interesting because the more I looked into it, I began to realise that you could have an image of a model with no clothing on at all, and it would still create the same effect, because it still creates that idea of promoting a dream. People crave the idea of looking beautiful, and when there is a beautiful image that is formed by the photographer, and it is up on a shop wall, or in a magazine it creates the illusion for people that if they buy a certain item that is in the shop, they will automatically become more like the model in the photograph, even if she is wearing no clothes at all, it still creates this dream, because of the beauty in the model herself, and all the different technical aspects that are used to help create this dream, such as lighting, background, angles, and therefore the overall atmosphere that is created.

I wanted to then look into more about the beauty surrounding the body, and how each individual curve and bone, are a necessity when creating clothes in the first place. If the body didn’t exist, then neither would the clothes. And the fact that in ancient Greek times, they used mostly nude paintings on vases and as pieces of art, proves that the body has been in art culture for many years and even though the image of the ‘ideal’ body changes over the years. It remains a huge part of art culture, and fashion photographers use this as a way to advertise different styles.

Through looking into lots of different artists that explore different ways of showing fashion through the lens, I want to be able to prove that clothes aren’t needed in order to promote fashion, and fashion isn’t actually surrounding clothes. I want to show a really natural picture of my model, with very simplistic and limited clothing, with taking no focus away from the body, and the curves/bone structure. I am going to make sure that the background is also very simplistic, but I want to add an aspect of material into it, which will add both texture and atmosphere to the overall piece. I feel that the creases in the sheet will add dimension and tones to the piece. In order to make the overall atmosphere of the piece really natural, I want to edit the photograph as little as possible to show the raw skin tones, but I am also going to experiment with putting some in black and white, as I have said, when exploring some artists such as Avedon, the fact that he has put his photographs into black and white helps to convey emotion, and this idea of untouchable beauty, and as the end of my project has been about exploring the idea of untouchable beauty and the body, I want to show this in my own work.
I wanted to put these photographs together because I wanted to not only show how I have tried to create quite an emotional photograph on the left hand side, showing aspects that I have learnt throughout my project, and I think that this does clearly convey the emotion and beauty I want to, but at the same time I feel that the coloured photograph on the right, conveys what I am trying to say a lot more, and I feel that in colour it allows us to see the skin tones within it, that shows the real raw beauty of the skin and the body. I therefore think that to present my work, I will have coloured photographs from this photoshoot, to make sure that I have created the most striking and beautiful image as possible, and really focus the photograph around the different aspects that make up a beautiful fashion photograph, mainly the idea of skin and the body.
Final Evaluation

In my final photoshoot, I wanted to be able to show how the body is a really important necessity of fashion photography, and how the curves in the figure and the skin as well as the bone structure, are all aspects that help to make up a really beautiful photograph. Throughout my project I have explored many different aspects that are used by fashion photographers to create a really beautiful and striking photograph such as lighting, angles, setting and atmosphere. What I have found is that actually in fashion photography, the image focus isn’t on the clothes that are being worn, but is on creating an overall striking and beautiful image that people will look at and automatically be drawn to. Because of the constant need to be different and out there we are continuously changing ourselves to become more beautiful and more attractive. When we see a beautiful picture of a model, it makes us want to become as beautiful as the model, or have the lifestyle that is being shown. We don’t actually think about the fact that it’s all a façade that is created by the fashion industry in order to draw us in and make us believe that we will become like them if we buy a specific item of clothing, or a specific perfume, etc. All these material things that are being sold, don’t actually have to be in the photograph. It’s the idea of selling a dream. I wanted to prove this in my photoshoot, using the body as my focus, and show that the human body has been a necessity in art culture for many years, even before the idea of ‘trendy clothing’ came into play, and has always been an obsession of ours. This longing for looking a particular way because of the need to be beautiful and stand out from society means that if the fashion industry tells us that we need to be really skinny, or really curvy, or have long hair etc... we will feel the pressure to become that person, in order to be beautiful, which ultimately shows how we are all a Chic Sheep in society. Even though we desperately want to be different and stand out, the pressures of society stop us from doing so and we end up following ridiculous ‘trends’ set by the fashion industry, which constantly changes, and the idea of beauty, especially the way that the female body is depicted, is persistently being manipulated.
Chic Sheep

My personal study is an investigation into the fashion industry, fashion photography and the influence it has on the mass population.

Fashion photography interests me because of the multiple different elements and styles that make up this genre. Through research that I’ve already done, I have noticed that there were a lot of big fashion photographer influencers during the 20th century, including Avedon, who liked to focus on portrait photographs that capture emotion and movement. Other photographers such as Adolf de Meyer, focused more on the gentry/royalty in his photographs, these sorts of photographs were seen in Vogue in the early part of the 19th Century and were more studio based. I have also discovered that street fashion photography is a later development and it’s in this area that I am currently more interested because it is less about fame and more about street culture. It moves out of the studio and combines documentary style photography with high fashion. I am beginning to take photoshoots to explore each individual style in order to discover which one I’m most interested in and how this controls what we wear and our aspirations.

To start with I am going to explain different styles of fashion photography, to get the general idea of how all the different fashion photographers use different techniques and stylize things differently. The photographers I will use as inspiration will be Avedon, along with Mario Testino who’s a lot more modern than Avedon, but uses the same style of portraiture in fashion photography. I will also use inspiration from Neil Stewart who focuses on more documentary style, but still manages to capture vintage styles from the 1970’s. I will then look at very high end Vogue artists and how they use the studio to create a really staged sort of picture and how they control fashion and ultimately what we wear.

I want to investigate in more depth what statement each style makes about fashion and culture. Whether fashion photography can only be linked to high-end aspirations or whether the lines are becoming increasingly blurred it is obvious that fashion and photography are intrinsically linked. Fashion uses the photographer and culture to create a style or a concept. Is it the photographers craft to sell the dream or create an illusion of a world that doesn’t really exist? Does it control how successful people are? Is what we wear really important?

Before I look into any individual artists that relate to my project, I am going to look into 20th Century Fashion Photography, to help me understand further the real meaning and history behind combining fashion and photography together to create a certain image.
Adolf de Meyer was the person who allowed fashion to rise in society, as his royal patron made him a baron. This allowed him to automatically be entered into the ranks of the Prince of Wales entourage. During this time, he found that his wife called Olga, possessed all the qualities needed to create a modern version of marriage à la mode (a series of six pictures painted by William Hogarth between 1743 and 1745 depicting a pointed skewering of upper class 18th century society), a series to show that societies outsiders are susceptible to fashion because of the looser social structures.

Meyers real breakthrough came at the beginning of the century, this happened when American publisher Condé Nast engaged him for Vogue. At this time Vogue wasn’t very popular, however within a few years Nast, an imaginative and effective publisher of fashion photography turned Vogue into a force to be reckoned with within the fashion industry and Meyer’s images with their gloss of extravagant glamour became the complete support system for the Vogue campaign. Multiple pieces in Vogue helped to develop standards for society life and an entrepreneur of good taste according to the historian Nancy Hall-Duncan. This controlled the magazines visual appearance for a while until Steichen took over. Vogue and Vanity Fair as well as Harpers Bazaar were the leaders of opinion in matters of haute couture (expensive, fashionable clothes produced by leading fashion houses) and high society and therefore provided a suitable framework for socialites wearing the latest fashions. One example of this is Meyer’s photos of ladies of good breeding modelling in their choice of clothing, which resulted in giving fashion photography an element of documentary style within it. Most fashion photography came from women’s aspirations to a career outside of the house, which lead film actors to find themselves in the limelight whilst stage actors were instead pushed to the side. As show business grew, artists, musicians, writers etc... became promoters for fashion. In return, the artists were lent the relevant magazines and up and coming journals of the social elite between WW1 and WW2. Photography was later seen as the perfect way to visually express fashion, helped by mass press, which advertised this technical medium and increased the sphere of influence of fashion. Fashion is seen as the material in which photography captures it in a fleeting moment; therefore the two concepts complement each other because in photography even a second could be captured and seen as a pose.

Before Steichen came and cleared the stylistic clutter within fashion photography, there always seemed to be an aspect of it within certain photographs that pre-dated Meyer. For example, the fashion that was being shown in these photographs seemed strangely old fashioned. Within the laws of fashion photography, as an attempt to completely aestheticize both visible and tangible realities, fashion is seen as a web of expectations and ideas.

Martin Munkácsi was an outstanding photojournalist who had experience with fine art photography, sports photography, and although he didn’t actually have any experience with fashion photography, Carmel Snow and her art director from Harpers Bazaar gave him a contract as soon as he arrived in the USA. Carmel Snow had come from Vogue to its rival Harpers Bazaar, and became the most influential fashion editor in two years, after firing Meyer and completely revamping the magazine, and because he wasn’t familiar with the usual fashion trends in fashion photography, he therefore thought about more casual, relaxed and less high end fashion. To show this, models could appear to be photographs of young women on the street and on the beach, because they seemed so relaxed.

Whilst Meyer was photographing models in luxury clothing, Munkácsi was capturing the ‘hectic’ theatre of street life, however even this type of photography is managed. Fashion is seen as the antithesis to nature, but even so it seems like the two opposing sides came
together to create fashion photography in Munkácsi’s work, which combines both documentary style photography and stage-managed form.

Each new fashion kills yesterday’s fashion, and only by using photography can this be captured. Munkácsi’s aesthetic strategies changed the style of fashion photography and inspired modern contemporaries such as Toni Frissell and Herman Landshoff, however they did not completely dominate fashion photography in the 30’s and 40’s. Whilst Hoyningen-Huene focused on Classical Greek Theatre props to create this sense of timeless beauty within his photographs, Blumenfeld and Man Ray strove to synthesize the two poles of WW1 and WW2. After the Second World War, dreams seemed to flourish in fashion photography again, but instead photographers would portray an anti-world within their images to contrast with the reality of ruined towns, dressed in elegant dresses and suits.

During these constructs, pictures were usually of women and some of the images lead people to drive the women that fought ‘like men’, to retreat to their regular position as house wife, representing all the men who came back after war demanding their ‘places’ back in society.

Richard Avedon, who began taking photographs when he was in the marines, noticed that Munkácsi had previously focused on the relaxed nature of fashion on young females, allowing Avedon to take photos that had emotions, souls and feelings in them. His work began with him capturing the deprivation on the streets after the war, later allowing the models to look through those photos and therefore the emotion on their faces and bodies can be captured through the camera.

In contrast to this, Penn, who was a photographer that worked for Vogue and Harpers Bazaar, focused very much on portraits and fashion shoots. These photograph automatically acquired the same status as the models had within them.

Due to the increasing prosperity during the 60’s and 70’s, the aesthetics and the look of fashion photography changed dramatically, ensuring a wide interest in cheaper fashion items. During this time in fashion photography the changes within society were shown to a great extent in an aspect of the models rather than in the fashions they were presenting and through this, some photographers began to take portraits of the idols in society.

After looking into fashion photography taken in the 20th Century, I have realised that the black and white and sepia tones in these photographs, make the photographs capture a lot more emotion and movement within them, as well as the particular way they use lighting, and positioning of the models. Richard Avedon stood out to me as one of the photographers that largely focused on this, after taking inspiration from previous fashion photographers such as Munkácsi.

Richard Avedon was an American fashion and portrait photographer (15th May 1923 – 1st October 2004). Born in New York City, to a Jewish family, his father Jacob Israel Avedon was a Russian born immigrant who advanced from menial work to running his own business in retail, selling dresses. Avedon’s mother was the person who encouraged Richards’s love of fashion and art. His interests in photography emerged at the age of 12 when he joined a camera club called Young Men’s Hebrew Association. Here, he would use a family camera to explore his curiosity of the world. At the beginning of his passion for photography he used his younger sister during her teenage years as the first of his models, who struggled through schizophrenia. After taking these pictures, it inspired him to continue to capture pureness
and beauty within his work. During his early years, Avedon attended DeWitt Clinton High School, where for 3 years he worked on the school paper ‘The Magpie’ alongside James Baldwin. During the same time, he won the Scholastic Art and Writing Award. After graduating, he then went on to university to study philosophy and poetry, but dropped out and decided to instead work as a photographer for the Merchant Marines. This is when he began working as an advertising photographer for a department store, and was quickly noticed and endorsed by Alexy Brodovitch, the art director for Harper’s Bazaar.

The first piece I have chosen to evaluate is a black and white portrait of a girl with her hand running through her hair. I think that this style of fashion photography focuses on the person and the face, rather than the clothes. I feel that with this photograph, the emotion is very clearly captured. There is a definite atmosphere of anxiety communicated by the model putting her hands into her messed up hair. The triangle that is created by her arm perfectly frames her face and creates a very powerful composition. The square format works really well with this golden triangular composition. Avedon is prone to using movement within his work and sometimes the movement is more prevalent then the fashion he is supposedly advertising. His photographs always have a high level of glamour and sophistication. By putting his models in a very simple piece of clothing, usually a black flowy dress or something which shows the collarbones and neck area, Avedon uses the way the model is positioned and the expression on their faces to create this concept of fashion photography without actually making it all about the clothes. The second photograph is a clear representation of Avedon using the face and shoulders of the model to convey emotion within the image. In this photograph, a girl is shown with her hair slicked back and braided very tidily. This automatically puts the focus straight onto the face of the model, who has quite simple makeup although with a bold winged eyeliner. The posture of the model also is very interesting, putting the focus around the anatomy and facial structure. I like the way Avedon has done this because the simplistic hair and makeup has actually ended up making the image more about the person and the emotion within the portrait. His style of photographic work is definitely linked more to the high end fashion market, where the style is sometimes more abstract in the same way as a catwalk style is abstract to what appears in a high street shop. His photographs are about the whole style of a person, their hair, their makeup, their bone structure, their profile. They’re almost like a haute couture product of the fashion world.
The extremely sophisticated or over dream-like qualities to his work make the model seem untouchable or alien. The black and white style is from a different era and creates a sense that these models are from a different time. The lighting is key to creating this tonal effect. The skin looks really bleached out in both photographs, especially in the first one. It is clear he’s used a strong studio light that is directed from one side, to create a contrast of light and dark. It may have been that the models have been made up in a particular way, to highlight their bone structure. He uses dark, hard lines to define certain aspects of the model. The lighting also makes the model appear skinnier, by showing off all the bone structure beneath the skin. Does this make them look more like medical specimens? I feel very detached from the models in the photograph. I feel that this is a combination of all the elements discussed in this evaluation. The nature of fashion studio photography generally creates a high glamour image, which is a reflection of the environment it is taken in. It’s very formal, and is still used in modern day high-end fashion magazines because this ideal and fake world or vision is something to which people still aspire.

I have learnt that fashion photographers like Richard Avedon use these techniques to come up with this vision of the model being perfect and untouchable, making everyone who sees it want to look like her and feel like there’s this ideal person who we have to become in order to fit in to society. The fashion photographer uses a camera to create a barrier between the ‘ideal’ and regular people, making society want to fit in and follow all the fashion trends, otherwise there’s this underlying feeling that they aren’t living up to standards. A good fashion photograph elevates the model and the style it’s promoting. We all aspire to have what we can’t have.

After looking at Richard Avedon, I have realised that fashion photography is not necessarily limited to clothes. From learning this, I want to do a contrasting photoshoot in which I explore how you can put a model in ridiculous clothing/makeup or nothing at all in order to achieve this image. Mario Testino is a fashion photographer who tends to focus on making his models wear very vibrant and out-there makeup/clothes.

Mario Testino is a fashion and portrait photographer born on 30th October 1954, and raised in Lima, Peru, to an ‘upper class’ Catholic family. Whilst attending the Catholic School Santa Maria Marianistas, he wanted to become a priest, but after studying Economics at Universidades del Pacifico, then Pontificia Universidad Catolica del Peru and finally University of San Diego, he decided to do something different and in 1976 went to London to study photography. During his time with apprenticeships at the studios of John Vickers and Paul Nugent, he made first attempts as a photographer. As he started out, he was living in an unconverted, empty floor of a hospital without much money, and funding himself only working as a waiter. After a while he died his hair pink, which helped people recognize him as a photographer, taking inspiration from Cecil Beaton, and his childhood growing up in Peru and Brazil, which helped him shape his work. Finally, he started appearing in Vogue during the early 1980’s.

I have chosen to evaluate this piece of Kate Moss with bright paints on her face coordinating with a bright teal background. Looking at this image, Mario Testino uses bright bold colours and makeup to create a striking image. He has designed the makeup to be abstract using random colours around her eyes, and has used bright red lipstick in a patchy sort of way, to create a unique and eye-catching image. I feel that the emotion in this photograph is particularly empowering to women and fashion, because of the way the model still manages to look so beautiful and striking, drawing the public in. Not only this, but in contrast to Richard Avedon, Mario Testino’s photographs are initially more striking and in
your face, and Richard Avedon seems to focus more on the pureness and beauty. This photograph is taken particularly zoomed in to the model's face, cropping out the majority of the forehead, and the bottom of the chin. This technique automatically puts the focus directly onto the face, which therefore makes you look more closely at not only the colours and patterns, but also the structure of her face. The fact that the golden rule is broken brings more focus to the image also. The image is taken, so that the face is very central in the image, using portrait techniques, however he has instead, used the landscape format, making the photograph even more abstract in manner.

![Image of a model with dramatic makeup](image)

Personally, I think the way that Testino has done this image is very clever because he has managed to create a photograph that has the capability of selling something, even though it could have nothing to do with the item that it's selling. Kate Moss herself was the 'it' girl of her time, and someone to aspire to. As a fashion photographer, people would think straight away that it requires clothes in order to sell the dream of looking like the model in a particular brand of clothing. I initially thought that Mario Testino was focusing on the fashion, because of the way that he uses bright colours and bright makeup. He is undoubtedly creating an unrealistic image of someone, and unlike Avedon, Testino focuses more on street fashion photography. However, the more you analyze his photographs; you realize that the majority of them, like Richard Avedon's, focus more on the physicality of the model, not the actual clothes. The only difference between Avedon and Testino is that Avedon focuses more on high end, natural beauty and physique of models, creating a sense of purity, which he uses to sell clothing. Testino however tends to use models with particularly defined facial structures, along with current, modern, exciting and over-the-top abstract makeup looks. Only occasionally does he use clothing within his photographs. The reasons that this stands out to me so much, is because it shows that you could put a model in ridiculous clothing or makeup, or even nothing at all and put a photograph of it up in a shop window, and still manage to attract customers to the shop, enticing them to buy something, even though it's not got anything to do with the clothes. Because of the abstract and eye-catching nature of the photographs, it automatically creates this unrealistic dream of exciting imagery, which ultimately makes people want to become like this person. This therefore creates the illusion of fashion photography actually being about clothes, but is actually more about the dream that it's creating.
After looking at Mario Testino, I want to look in more detail about ways that fashion photographers manage to create an image of the ‘ideal’ person/dream, without the use of clothes. So far I have looked at Richard Avedon who uses simplistic clothing, hair and makeup, yet manages to create more of a beautiful and classy look and dream than he would if he put the model in street fashion, for example. Mario Testino still manages to show this idea, but in a different way, as he focuses more on the way he can put models in ridiculous makeup/bright colours and still manage to create a more attractive image than he would if they were wearing clothing. For this reason, I want to explore more into the body and the human skin, and how essential it is in art and photography. I want to show that without either of these things, clothes wouldn’t even be able to exist so therefore isn’t really what makes a fashion photography photograph. To establish the beauty of the human form and how it has inspired fashion photography I decided to look at nudes in fine art. There are many examples, but I feel that Rodin’s work is most relevant.

Auguste Rodin (12th November 1840 – 17th November 1917) was a French sculptor. From the age of 10 he taught himself to draw and had a fairly self-taught education, but from the age of 14-17 attended the Petite Ecole, a school specializing in both art and mathematics, where he studied drawing and painting. He started creating his new own unique style because of his drawing teacher Horace Lecoq de Boisbaudran. He believed in teaching his students to first of all develop their personality so that they observed artistic work with their own eyes so therefore interpret it in their own way. After attending the school, Rodin earned a position as a craftsman and ornament for most of the next two decades producing decorative objects and architectural establishments. In 1864 Rodin submitted his first sculpture for exhibition ‘The Man with the Broken Nose’, to the Paris Salon. This piece wasn’t originally a bust and is in fact broken off at the neck. This actually put the focus onto the texture and emotional state of the piece creating a character from many of his later pieces. The salon rejected the piece, but he carried on trying to pursue this style further. After developing this new and unique style, Rodin’s work focused on the human figure and the way lighting and angles help to make it look interesting, creating shadows in specific areas and adding more dimension to the piece.

These two pieces by Rodin, Denaid 1886-1902, on the left, and ‘Adam’, modeled 1881, cast about 1924, The second sculpture, ‘Adam’, is influenced by Michelangelo and is aimed through the pose of the model to show power and inner anguish. Rodin has created the uncomfortable pose of Adam by incorporating two famous gestures of Michelangelo’s work. The figure is to be framed by the beginning of life, and the strong pose represents this. The way the sculpture is angled in comparison to the light determines how the muscles are shown. If the light were coming from one side, it would create really interesting angles and shadows in the folds and dimensions in the body. The sculpture on the left was made out of white marble, was carved with the inspiration of Denaid, one of the fifty daughters of Danaus who killed their fifty bridegrooms on their wedding night and was condemned to draw water in a sieve for eternity. The position of the beautiful nymph creates a beauty around the skin of the back and the intricate angles and curves of the body and folds in the skin. The position of the body evokes sadness because of the way she is curved away looking down. If it weren’t for the interesting angles and curves in the body of the statue, as well as the emotion conveyed, it could appear to be erotic, but instead isn’t looked at that way at all. The way that Rodin wanted to show the beauty surrounding his sculpture even more, was by placing it directly by a window so that the natural lighting would shine through, creating a sort of ‘angel-like’ atmosphere surrounding it. This not only makes the vision of the sculpture appear more holy but the lighting is also cleverly positioned so that it adds
definition to the curves of the body, putting more focus onto the shape of the human figure itself and also adding shadows into specific areas, making it appear more 3D and tonal, giving it more of an atmosphere.

The techniques used by the sculptor show how the human body is an extremely intricate and beautiful thing. Rodin makes sure that whether he is carving the statue, or molding it, there is a continuous pattern throughout his work, and that is the way he manages to create a complete realistic representation of the human anatomy. I have noticed how he has taken every factor into account when displaying his work, showing that there are so many different aspects which are key in making the atmosphere and appearance of the work as beautiful as possible. He mentions that he will place a statue of his in a particular position and at a specific distance from the light source in order to put emphasis on the shadows on and surrounding the piece. Because he works with figures, the light source allows him to create a sense of beauty surrounding the body, creating a 'glow' around the sculpture, making it appear almost holy. As well as this, the curves and folds in the 'skin' of the statue are emphasized by the light creating more in depth detail to his statue. Through this, it shows that Rodin actually pays a lot of attention to different aspects that affect his sculpture, and the reason for this is because he wants to be able to accentuate the beauty of the human body.

Whilst looking at the way Rodin uses only one medium, and focuses his work on simply the body by itself, I have realised that the human figure has always been important in arts, and many pieces especially from ancient Greece. It proves that the real beauty is actually stripped down to the bare minimum and in fashion photography it’s not actually the clothes that make a fashionable and beautiful image. Many artists and photographers that focus on the body, like Rodin, focus directly on the figure and the curves and bones within it, and nothing else to show the real true raw beauty. Therefore when fashion photographers are taking their photographs, it’s very clear that the focus is actually on the body. Even if the model being photographed were wearing clothes, the clothes wouldn’t be able to even exist without the body and all the curves and angles with the body is what clothes are shaped and designed from. Every single item has to be fitted perfectly with the intricate curves and shapes of the body, which shows how essential the body actually is. Fashion isn’t about the clothes, and is in fact this idea of the ideal and ‘the dream’. What makes people intrigued with the item being advertised/sold is a beautiful photograph, which is made up by lots of different aspects of photography, including lighting, angles, depth and dimension. Also
through looking at his work, I have noticed that through mainly using marble or bronze, etc. the colour is very natural and this could be another aspect that actually makes it appear more beautiful to the eye. The simplicity of the photograph is actually, what makes it more sophisticated and pleasant to the eye, therefore black and white/natural colours in photography can be an additional aspect to the beauty surrounding the photograph.

It is no surprise that the human body is used in art, but when people see it do they actually understand the true purpose of it? If I were to show someone who had no idea about the reasoning, a picture of someone showing a lot of skin, they would automatically presume that it was sexual, and not actually be able to see the real beauty within the picture and the work of art it manages to create. By looking into a lot more detail surrounding the history of nudity in art, it has truly helped me to understand the beauty and importance of it. If I hadn’t have looked into it, I wouldn’t fully understand the reasoning as to why it was such a fascination, but now I know, it shows that there are so many different aspects to the body that make it a work of art. By discovering this, it has inspired me to look deeper into how the body is one of the most important aspects of fashion photography, and how even though it may not initially appear the most important aspect of fashion photography, the real beauty is actually in fact down to the bare minimum.

Steven Meisel is an American fashion photographer who was born on 5th June 1954. His fascination for beauty and models started at a very young age. Whilst other children would play with toys, he would instead turn to magazines like Vogue for inspiration for his drawing. He looked to women like Gloria Guinness and Babe Paley who helped him discover ideas of beauty and high society. He began by studying at the High School of Art and Design and Parsons School For Design, at which he attended different courses but managed to get himself an interview with Ingrid Sischy for Vogue France, whilst finally receiving a major in Fashion Illustration. One of his first jobs was to work for Halston, the fashion designer, as an illustrator, whilst teaching part-time. He figured that his interests were actually with photography, so he went to Elite Model Management, where an employee who liked his illustrations allowed him to take photographs of some models. Seventeen magazine found some of Maisel’s work in models’ portfolios and asked him if he’d like to work with them, and from then on, was employed by US and Italian Vogue, as well as contributing to a number of artists album covers, for example, Madonna’s ‘Like a Virgin’ in 1984.

These photographs are a part of Steven Meisel’s series ‘Venus in Furs’, in Vogue Italia, November 2010. In this series, he was shooting a number of photographs advertising fur jackets. These images, although advertising clothing, focus on the models being nude. The photographer uses ‘Second Skin’ as his slogan, showing that by wearing a fur coat, you are wearing another animal’s skin on top of your own. Not only does this show how actual skin from animals are used in high-end clothes, but also shows how the human figure/features is very important in fashion photography. These photographs show two models intertwined with each other, the photographer cleverly uses this as a metaphor for his ‘Second Skin’ series, by not only showing that the human body is necessary in order for clothes to be worn and create different styles in clothing, but also shows that the fur that is being advertised, is represented in two bodies to show that the fur is essentially wearing another specimens skin to create a fashion image in clothing. During ancient Greek times, nude painting was the only form of arts that were around, and the people of ancient Greece would create vases, and buy them in order to sell a dream, or a passion to them, something that they could look up to. This is still used in modern day and proves that the body/skin is really essential in fashion photography, because it has always been important in the arts, and has actually
grown in importance especially as photography and fashion has progressed over the years, becoming more popular to use people as the focus in photographs.

In this photograph, Meisel only uses aspects of fur clothing in his photographs, putting the main focus onto the bodies. The photographer has cleverly positioned the models, by only showing specific areas of the skin, and having the other model covering areas. The way he has done this makes the photograph more compositionally impacting, creating an actual sense of ‘second skin’, by having the models overlapped and intertwined with each other. Both models have very pale skin, and because the background is plain white it originally creates quite a dark atmosphere and quite a clinical looking image, however, Meisel manages to create beauty out of the actual image. By using the fur in-between the models and the white background, it breaks up the image creating a softer image and putting more of the focus onto the models. The way Meisel has positioned parts of the body with each other creates intricate shapes, and almost a symmetrical picture, making both models lie in a really similar way in opposite directions. He also uses the camera in a really clever way in both images. He manages to crop the picture so that in every area of the photograph, there is a body part/ligament in it. The way he does this manages to almost create a piece of artwork.
After looking at this artist, I feel that this expands my idea of skin a lot further. In the most recent part of my project, I have discovered that the body is actually the necessity and real beauty in fashion photography, and Steven Meisel also shows this through this series, in so many different ways, especially in the way the bodies of the two models are intertwined with each other, showing the details of the shape of the body and the way that shape of clothes are designed specifically to fit the natural shape of the body. Looking at it from this perspective, shows that clothes in fashion isn’t the optimum focus in fashion photography, and actually it’s down to the bare minimum. Clothes are simply made and designed in a specific way in order to make the person look/feel attractive and confident, and the way they do this is by creating an item of clothing or accessory to accentuate and show off the body/face we already have.

On the super visual level, fashion is all about the clothes, but the fashion industry is driven by something more imbedded than that.

When photographs started to promote fashion, it was always linked to what the upper classes were wearing. The desire to have a certain look was driven by having or wanting a certain life style. Even in modern society super-models become the icon that we aspire to be like. We traditionally have been and are ‘Chic Sheep’ following a trend set by a few.

I have had to argue constantly that fashion is not simply about the clothes. The style and beauty created by the model, hair, makeup, lighting, and photographer is essential. Beauty is the main concept that we all strive to achieve and want to see. A style can be created without any or little clothing. Our entire obsession with our own body image and all the issues surrounding this shows the importance. If it is seen by high fashion that is good to be skinny or to have long hair, we will all feel pressured to follow this. Being a ‘Chic Sheep’ is part of our society despite the dangerous consequences. To stand out to not be a ‘sheep’ means we have to fight against what the media says is beautiful. This is linked to both what we wear and about the perception of what our body is shaped as. Our perception of beauty is set by both fashion and art, deep seated in our culture and constantly changed due to the fashion industry depicting an image that manipulates how the female body in particular is depicted.

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