

Fashion Editorials Art or Advertisement?

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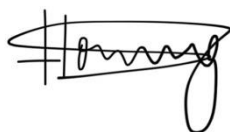
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I declare that all the material presented is my original work, or fully and specifically acknowledged wherever adapted from other sources. I confirm that I have written everything on my own.



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ABSTRACT

What are fashion editorials? Are they art or advertisement? These are one of the several questions explored in this paper. In order to find adequate answers, it is necessary to deal with other adjacent topics, for instance the inextricable link between photography and artistic activity. Is fashion photography art? What does the work of popular artists suggest and what are their points of view? In an attempt to make my work more personal, I created my own editorials, trying to find answers to my questions by experiencing the creative process that flows into an editorial.

Table of Contents

1. Introduction.....	4
2. What are Fashion Editorials?	5
2.1 History and Development	9
2.1.1 History of Fashion Magazines	9
2.1.2 History of Fashion Photography	14
3. Fashion as an Art Form	19
3.1 Fashion Presented in Fashion Editorials.....	22
4. Fashion Photography as an Art Form	24
4.1 Popular Fashion Photographers and their Work.....	26
4.1.1 Helmut Newton	26
4.1.2 Steven Meisel	30
4.1.3 Mario Testino	33
5. Through my Lens – Creating and Shooting my own Fashion Editorials	36
5.1 Urban Flair	36
5.2 Monochrome Madness	56
6. Conclusion	71
7. Bibliography.....	73
7.1 Books	73
7.2 Web pages.....	73
7.3 Movies	76
7.4 Magazines.....	76
8. Attachments	77

1. Introduction

Photography as well as fashion are both omnipresent elements in contemporary society. As members of a consumerist society, people are confronted with both on a daily basis due to advertisements, magazines and other media. Unsurprisingly, many people have taken an interest in those topics, connecting photography to fashion shows and the fashion industry. Both domains represent a lucrative business for a large number of companies.

Photography is important to the fashion industry, helping to give it an identity as well as contributing to its growth and importance. It allows creators to get reactions to their designs and to directly promote them. Photography serves still today as a means of communication between designers and the public and allows them to reach their customers worldwide.

Before the rise of social media, the main platform of communication and marketing was through printed fashion magazines and there mainly through fashion editorials.

Fashion editorials are an integral part of fashion photography. Fashion photography combines the immediacy of photography with the staged world of fashion. A world to which only a restricted public has access to. Fashion editorials open the world of fashion to a larger public. Editorials serve as a way of capturing and presenting clothes, whether to advertise them, and eventually sell them, or transpose a designer's vision to a photographer's expression.

Is a fashion editorial an opportunity to emphasize certain issues that society tries to conceal or is it a reflection of a pleasure-seeking mentality that has become rampant nowadays? Is fashion photography art or merely a symptom of consumerism?

The objective of this dissertation is to explore whether fashion editorials are a means to an end, only exhibiting clothes and accessories or whether they serve a "higher purpose" as a creative outlet for both the designer and the photographer, thus having an impact on the reader that goes beyond voyeurism and aestheticism.

In order to cover this intricate topic, the origins of fashion magazines as well as the evolution of fashion photography will be briefly presented. Subsequently the more philosophical question of art versus business will be examined from different angles. The third aspect of this dissertation will be a practical part that highlights my own experience as a photographer and the challenges of organising and executing fashion editorial poses with reference to selection of clothes, choice of location and artistic concept.

2. What are Fashion Editorials?

A fashion editorial is a series of pictures in which clothes, accessories, make-up or hair looks, and often trends are presented.

Unlike in conventional fashion campaigns, the presentation of the product happens in a less straightforward way. The focus primarily lies on conveying mood and ambience with a story behind the photographs instead of focusing on the item itself.

A story is not always required; by working with special locations, clothes and facial expressions of the models, the impression of a story can be given. A mixture of fashion, lifestyle and location can trigger the viewers' emotions. The connection between the photographs is left to the viewer's interpretation.

An editorial is an essential part of fashion magazines. However, it can also be found in other types of magazines as it can cover a wide range of subjects, like sports or lifestyle.

In magazines, fashion editorials often appear as full-page photographs on a particular theme (e.g., sportswear, etc.), concept, designer, model or other topics. They are often accompanied by a title or short text to inform the reader about the intended story. The images are used to illustrate an idea or to visualize a certain theme. For example, when a magazine presents a new trend, a fashion editorial is used to communicate the different elements of this trend.

Fashion editorials are not about a ton of clothes; they try to showcase a fine selection of clothes and accessories in a more casual way. The pictures are rarely limited to fashion only, many other subjects can be included, for instance, a fashion editorial shot on a racetrack automatically addresses other subjects such as lifestyle, sports and flashy cars.

Fashion editorials are often characterized by untraditional lighting, intense, even dramatic posing of the models, extreme hair and make-up or a special shooting location. In general, the editorials feature a different wardrobe per spread and are highly styled.

As a photographer, a fashion editorial can be assigned to you by a magazine or be initiated by the photographer him/herself. In the latter case, the editorial can, upon its completion, be sent to a magazine to apply for publication. Photographers are not necessarily financially compensated and it may be that the photographer has to pay a fee in order for them to be published afterwards. In this case, the editorial does not have to meet a certain criterion, except that it has to adhere to the overall concept of the magazine and display a certain

amount of looks usually at least six. Photographers focus on creating unique pictures, displaying and staging the different items.

The extent to which a photographer has creative freedom depends on the magazine. Sometimes he might be required to strictly implement the magazine's vision, at other times he might have a lot of freedom, just as it depends on the magazine if the editorial is highly "artistic" or less expressive. Magazines that pay for the editorials often have a certain requirement and a precise idea of how the editorial should turn out and what subject should be illustrated.

Magazines like *Harper's Bazaar*, *Vogue* or *Elle* in which fashion editorials feature on a large number of pages of the monthly issues usually have a few photographers with whom they work with on a regular basis.

If a brand provides the magazines expensive products, they want them to be showcased on the photographs in a favourable way.

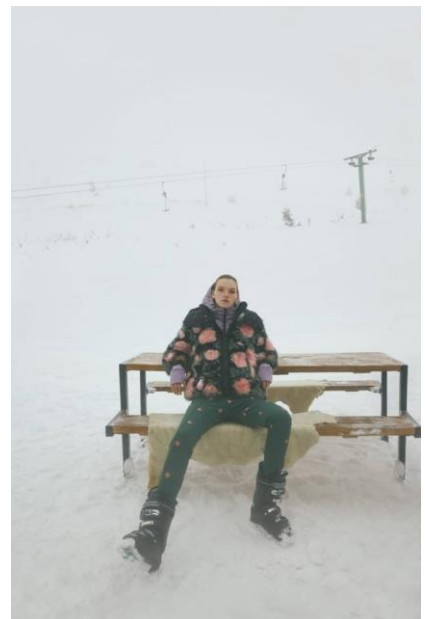
Fashion editorials can show in which situations certain clothes can be worn, like for example in this winter sportswear fashion editorial shot by Firat Meric for *ELLE Turkey* (January 2019).



Document 1¹



Document 2



Document 3

¹ Source Document 1-3: <https://fashioneditorials.com/firat-meric-elle-turkey-january-2019-eva-klimkova/>

One of the main intentions of these pictures is to put the more luxurious and special clothes in a more ordinary setting, in order to make them look more accessible to the viewer. These pictures show a sense of affordability and how the clothes can be worn as well as how suited they are for whatever occasion is presented.

On the other hand, the location creates a contrast, as the minimalistic environment highlights the bold colours of the clothes.

The clothes can also be presented in a very unusual and special setting. Example: Fashion editorial for the Fall-Winter 2018 edition of *POP Magazine* by Charlotte Wales.



Document 4²



Document 5



Document 6



Document 7

² Source Document 4 – 7 : <https://www.fashiongonerogue.com/editorial/bella-hadid-pop-magazine-cover-photos>

Nevertheless, not every fashion editorial has to be shot outdoors, on a special location or by using many props. Pictures can also be shot in a studio where the items are presented in front of a monochrome background. The lighting, the clothes or the make-up give the photographs an editorial look despite the reduced setting. Example: Fashion editorial for *So It Goes Magazine* by Amanda Charchian.



Document 8 ³



Document 9



Document 10

The photographs don't necessarily have to be in colour, some editorials feature black and white pictures. This is often the case if the pattern, the texture or even the shape of the clothing is more important or more extraordinary than the colour. Sometimes black and white images are used in combination with a colourful backdrop.

Fashion editorials often seem to be set in an ideal world. Nevertheless, there are photographers who create more controversial content, trying to accentuate and focus on different issues of contemporary society, aiming social, political or environmental problems. One of these photographers is, for example, Steven Meisel, for more information see page 30.

³ Source Document 8-10: <https://fashioneditorials.com/julia-garner-so-it-goes-magazine-amanda-charchian/>

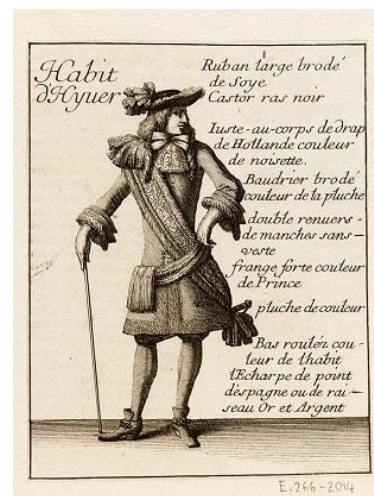
2.1 History and Development

The origins of fashion editorials lie necessarily in the emergence of fashion magazines and the development of photography or more precisely fashion photography.

2.1.1 History of Fashion Magazines

The first printed magazine or, rather gazette that reported on the fashion world was the *Mercure de France* first published in the 17th century. It appeared irregularly and was originally a literary magazine, nevertheless it played an important role in the diffusion of the news about fashion, luxury goods, etiquette, and the court life under the reign of Louis XIV to the surrounding provinces and abroad. Apart from that, it featured poems, anecdotes, news, theatre, song, and art reviews. Nevertheless, many pages described the wardrobe of the king and the royal family and analysed the impact of royal influence on French fashion. In order to help the readers find the clothing, they liked to purchase, additional information about the merchants and their stores could be found in the articles.

The garments and accessories were described in detail, often focussing on fabric and lace, but also on the shapes. Engravings in black and white accompanied the articles on the new season's fashions as early as the 1670s. Up to the end of the 19th century, this didn't change, except for the addition of fashion illustrations.



⁴Document 11: *Le Mercure Galant*, 1678



⁵Document 12: *Godey's Magazine*, April 1841

From 1830 to 1878, the American women's magazine *Godey's Lady's Book* was published in Philadelphia. It was one of the best-known magazines in the United States. Not only did it report on the fashion world but it also included a sort of DIY instruction to sew your own garments at home, sheets of music to play on the piano

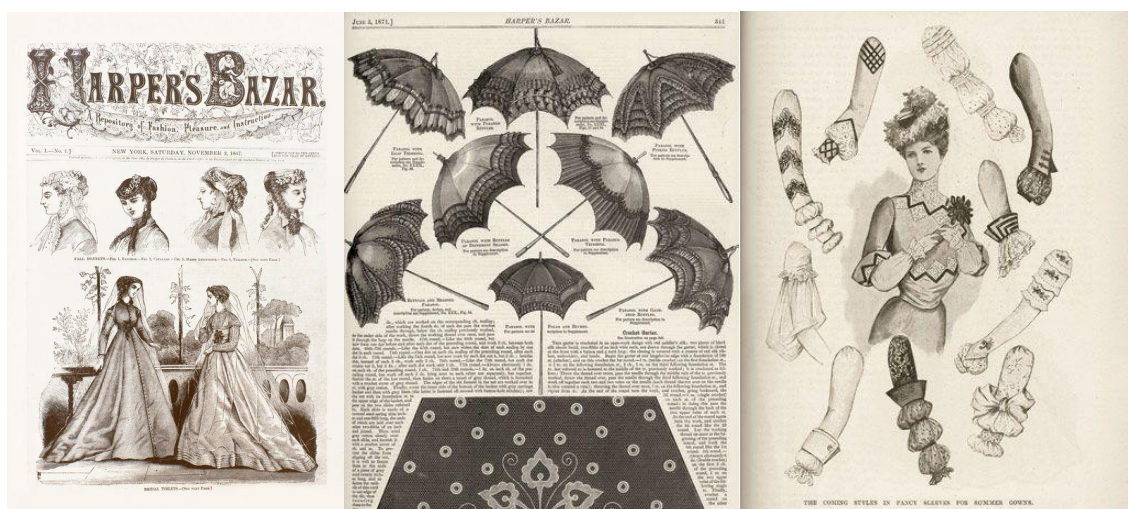
along with poetry, articles, and engravings of famous artists from that time.

⁴ Source Document 11: <https://www.fashionologiahistoriana.com/costume-history-legends-essays-in-english/le-mercure-galant-and-the-roots-of-the-modern-fashion-industry#>.

⁵ Source Document 12: <https://witness2fashion.wordpress.com/tag/bonnie-cashin-sketches/>.

In the 1850s, Henry Fox Talbot, a British photography pioneer devoted his time into finding a new way of reproducing photographs. The outcome of his research was a type of engraving which he called calotype. It is the direct predecessor of modern photogravure as the Czech painter and inventor Karel Klíč, based his research on Talbot's observations. The painter developed photogravure in 1878 and the Talbot-Klíč process is still practiced today.

Harper's Bazaar is America's first fashion magazine, as we still know it today; founded in 1867, it began publishing a tabloid-size weekly newspaper informing women of the middle and upper classes, about fashion from Germany and Paris. It was not until 1901 that Harper's Bazaar started publishing monthly, which it still does today.

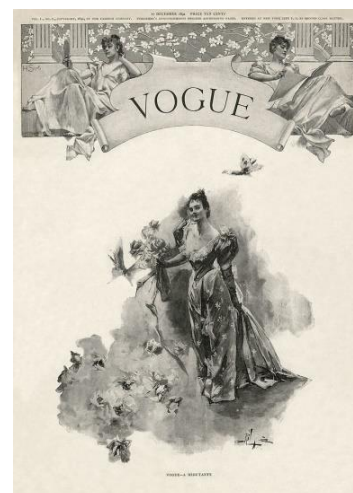


⁶Document 13: first issue, 1867

⁷Document 14: Umbrellas, 1871

Document 15: Sleeve designs, 1900

Vogue followed in 1892 as a fashion and lifestyle magazine. It started as a weekly newspaper in the United States before becoming a monthly publication, years later. In its beginnings, it intended to reach the public from New York's upper class. Under the direction of Condé Montrose Nast, who bought *Vogue* in 1905, the magazine started to focus more on women. With the launch of the British *Vogue* in 1916 the first international edition ever was created. The French *Vogue* followed in 1920.



⁸Document 16: first issue, 1892

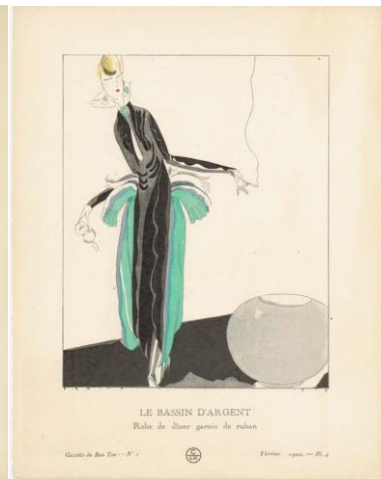
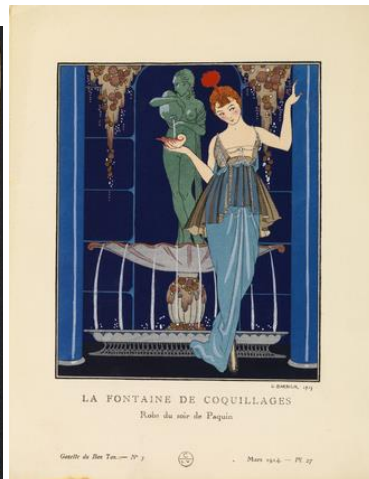
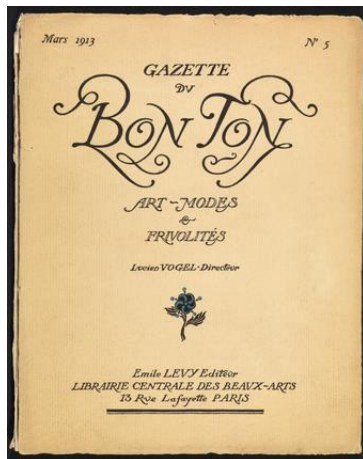
⁶ Source Document 13: <https://www.harpersbazaar.com/culture/features/a18658/history-of-harpers-bazaar/>.

⁷ Source Document 14 & 15: <https://www.harpersbazaar.com/fashion/photography/g57/vintage-harpers-bazaar-covers/>.

⁸Source Document 16: <https://www.cbsnews.com/pictures/classic-vogue-covers/2/>.

Between 1912 and 1925, The *Gazette du Bon Ton*, a small fashion magazine published in France influenced the fashion industry, it was considered “the trendsetting magazine of the era”⁹ One of its goals was to make fashion a fine art form.

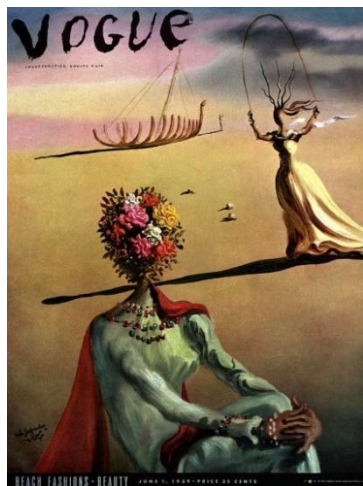
In the United States, Condé Nast distributed this magazine and in 1913 the magazine was first published in Berlin. The *Gazette* featured fashion illustrations of many popular illustrators, like Georges Barbier and George Lepape. It also served as a stepping stone to other illustrators’ careers, notably Benito who later even worked for *Vogue*.



¹⁰Document 17: Cover, March 1913

Document 18: George Barbier, 1914

¹¹Document 19: Benito, 1920



The information in magazines such as *Vogue* and *Harper's Bazaar* were accompanied by elaborate fashion illustrations, usually created by fashion illustrators, like the Russian-French Erté or the French George Barbier. However, occasionally a fine artist would grace the covers as well as the pages of the magazines. In 1939, the surrealist painter Salvador Dalí created the first of a series of three covers for *Vogue*. The American artist Andy Warhol designed several illustrations for *Harper's Bazaar* in the 1950s.

¹²Document 20: Dalí, cover 1939

⁹ Unknown author. “1912 Gazette du Bon Ton Art Deco Fashion Plate, Gants Jaunes.” *L’affichiste*.

<https://www.laffichiste.com/products/les-gants-jaune>. <https://www.laffichiste.com/products/les-gants-jaune>.

¹⁰ Source Document 17 & 18: https://fr.wikipedia.org/wiki/Gazette_du_bon_ton.

¹¹ Source Document 19: <https://www.monographbookwerks.com/pages/books/560/eduardo-garcia-benito/gazette-du-bon-ton-pochoir-print-le-bassin-dargent>.

¹² Source Document 20: <https://fineartamerica.com/featured/vogue-cover-illustration-of-a-woman-with-flowers-salvador-dali.html>.

In July 1932, the first issue having a photograph on the cover was published. It was taken by Edward Steichen, an American-Luxembourgish photographer, capturing a woman in a red swimsuit holding a red beach ball in the air. Nevertheless, it wasn't until 1959 that all the magazine's covers of *Vogue* were photographic images. The photography refreshed the pages and made the magazines even more exciting to look at. It was new, unusual and made the public curious.



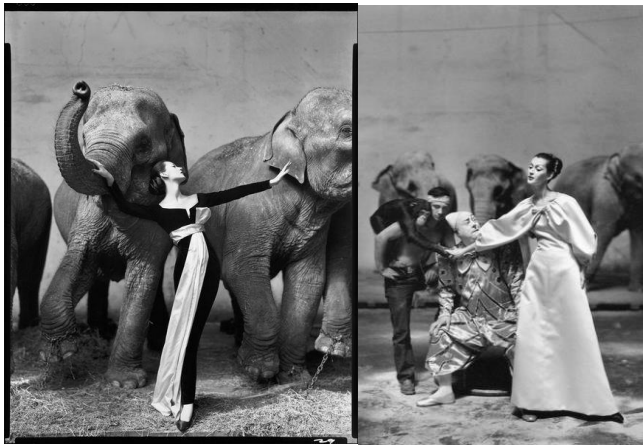
¹³ Document 21: Cover, July 1932

During World War II, the cooperation in fashion matters between the United States and Europe became more and more difficult with the occupation of Paris and the Londoner bombings. The focus shifted to the United States and American magazines became more important. The fashion industry was, however, in slow decline. In addition to the considerable lack of materials, designers and models, people weren't as much interested in clothes as they had been decades before. In order to prevent losing their fame, fashion magazines started talking about the women's role in the war, they portrayed fashion as a morale booster, replaced articles about society with war reports, and promoted tailored but simple uniform-style garments.

The most known photographers worked in America and made the magazines interesting with their unique styles. Irving Penn and Richard Avedon were notably some of these photographers.

By the end of the war, New York rather than Paris had become the global fashion metropole, giving the American magazines even more importance. The intensification of the rivalry between *Vogue* and *Harper's Bazaar* could not be avoided.

¹³ Source Document 21: <https://www.moma.org/interactives/objectphoto/publications/788.html>.



After World War II, at the end of the 1940s, the “golden age of fashion”¹⁴ but also of fashion photography began. Paris resumed the “seat of high fashion”¹⁵ and the houses of Balenciaga, Balmain and Fath were quickly regaining popularity. In addition to that new designers emerged in the following decades.

¹⁶Document 22, 23: Photographs by Richard Avedon for Harper’s Bazaar, Paris, August 1955

The interest in fashion soon resurged. Movie stars were dressing in elegant clothes, and American women wanted to do the same. The fashion magazines started anew to inform their readers about the exclusive fashion world.

In the United States, wealth was the new norm, this could be observed in fashion as the material was often used almost lavishly and fashion gained in importance as a way of expression.

In the 1960s, colour printing improved. Fashion illustrations were progressively replaced by fashion photographs and were at some point no longer included in the magazines.

Furthermore, technological progress allowed cheaper production of magazines and an improvement in quality.

Fashion magazines, like fashion, have always reflected the way of thinking of society. Since the early days, they document a distant lifestyle of which most of the readers can only dream. They portray elegant women in luxurious clothes and luxurious settings. They convey a fantasy that most of the times won’t come true but it also allows the readers to escape to this ideal world and find inspiration in it. Nevertheless, they also help women or men find their personal style and encourage them to try new things.

¹⁴ Mooallem, Stephen. “BAZAAR: The Definition of Fashion.” *Harper’s Bazaar*. 11th of May 2017
<https://www.harpersbazaar.com/culture/features/a9554252/richard-avedon-photographs-1950s/>.

¹⁵ Idem 14

¹⁶ Source Document 22 & 23: <https://www.harpersbazaar.com/culture/features/a9554252/richard-avedon-photographs-1950s/>.

2.1.2 History of Fashion Photography

Fashion photography has existed since the earliest days of photography, though probably not consciously at first. Many images that were initially not meant to be fashion photographs are today considered as representatives of the genre.



In 1856, Adolphe Braun, a French photographer, published a book containing 288 photographs of Virginia Oldoini, Countess di Casiglione, a Tuscan noblewoman at the court of Napoleon III. Today the Countess is considered as the first fashion model, because these photos served as a way of presenting her official court garments.

¹⁷Document 24: Virginia Oldoini, Countess di Casiglione captured by Adolphe Braun

However, publishing fashion photographs in magazines became only possible at the beginning of the 20th century with the necessary progress in halftone printing.

In 1911, Edward Steichen captured gowns designed by couturier Paul Poiret. This series of photographs was published in the April 1911 issue of the magazine *Art et Décoration* and is nowadays by some considered as the first ever modern fashion photography shoot.



¹⁸Document 25, 26, 27: Photographs included in the 1911 photography shoot by Edward Steichen

¹⁷ Source Document 24: <http://www.itchysilk.com/virginia-oldoini-the-first-model-in-history/>.

¹⁸ Source Document 25-27 : <https://blog.fitnyc.edu/materialmode/2013/05/11/steichen-poiret-the-first-fashion-photographs/>.

In 1913, Condé Nast, the owner of the *American Vogue* at that time, hired Baron Adolph de Meyer, a professional photographer with German and Scottish origins, in order to capture portraits of actors and aristocrats. He became the first professional fashion photographer. From then on, fashion photographs were more and more in fashion magazines. *Vogue* and *Harper's Bazaar* became leaders in this new field during the 1920s and 1930s.



The Surrealism movement, which first came up in Paris in the 1920s, turned out to not only influence fine art genres but also fashion photography. The work of the American photographer Man Ray can, for example, be characterized by this artistic movement. The latter adopted a complete new direction for fashion photography by experimenting with surreal and expressionistic aspects. He wasn't the only one, whose images integrated surreal ideas; other photographers were the English Peter Rose Pulham, the French Andre Durst and the American George Platt.

¹⁹Document 28: image from the book: *Man Ray: Bazaar Years*

In the 1933 December issue of *Harper's Bazaar*, a revolutionary shoot for that time was published. Carmel Snow, who one year later became editor-in-chief of the magazine, had hired the Hungarian sports photographer Martin Munkacsi to shoot a series of pictures for a swimwear editorial. The images that resulted were untypical for that period; the model was captured running past the camera, the photographs pictured her in motion, blurred, hair blowing in the air. The shoot proved that fashion photography didn't have to be taken in a controlled studio environment, it showed a new way of doing.



²⁰Document 29: Image by Munkacsi, 1933

¹⁹ Source Document 28: <https://jmcouturestyle.wordpress.com/2014/09/24/man-ray-the-fashion-photographer/>.

²⁰ Source Document 29: <https://www.harpersbazaar.com/culture/features/a20537/making-of-harpers-bazaar/>.

When the colour film *Kodachrome* was invented by Eastman Kodak in 1935, the use of colour in fashion photography became more common. One of the first photographers to work with colour images was Louise Dahl-Wolfe, she did many outdoor photoshoots for Harper's Bazaar.

During World War II, studio photography became less and less common, due to its rather high costs; the lighting systems were very expensive and the difficult setups were demanding. The increase of the fashion photography industry was slowed down by the demise of important fashion houses located in Paris. The industry in the United States was the focus of attention. The fashion photography obtained an American Flair; it wasn't uncommon that the National Flag was used as an accessory or a print on clothes, in addition to the fact that American brands were more represented. Many European photographers migrated to the United States and started working for the fashion magazines overseas.

However, there were some European photographers capturing well-dressed women



surrounded by ruins or in gas masks, trying to preserve the genre by finding new, creative ways to exhibit clothes while documenting the destruction World War II was causing. In London, Cecil Beaton was one of those photographers. He captured a series of images called *Fashion is Indestructible* for *Vogue* in 1941, picturing a women walking around the remains of Middle Temple.

²¹Document 30: *Fashion is Indestructible*, Cecil Beaton, 1941

In the 1950s, a more dynamic aesthetic started to emerge, replacing the mainly motionless fashion photography that had been prevalent before the war. Fashion photography had always presented a distant and elegant world desired by the readers, capturing a staid elegance of models, typically a work done in studios.

In the 1960s fashion photography was revolutionised by the cultural revolution and redefined by '60s fashion reflecting the demands of young people.

In London, David Bailey, Brian Duffy and Terence Donovan changed the rules with their more documental and sexual aspect. Influenced by the cinema, they portrayed the models as authentic, accessible women rather than distant creatures striking strange poses. They

²¹ Source Document 30: <https://www.pinterest.com/pin/192951165264955659/?lp=true>.

preferred capturing them in the streets of London or in front of factories instead of elegant settings and clean studios.



²²Document 31: Shot by Brian Duffy, Vogue, 1964 ²³Document 32: Shot by Terence Donovan, Woman's Mirror, 1966

The photographs started to be more spontaneous, alive and energetic, reflecting the energy of the new fashion scene of *Swinging London*, surrounded by youth and consumerism. Magazines required exciting photographs in order to keep up with the competition.

During the '70s, Helmut Newton gained recognition with his very own style that had aspects not so different from these game-changing Londoner photographers. For more details about the German-Australian photographer, Helmut Newton see page 26.

Richard Avedon and Irving Penn on the other hand had a more minimalistic aesthetic, which also influenced the genre heavily.

In the 1970s, social changes triggered the fashion industry to readjust. Feminism had become a positive way of self-designation and made fashion magazines and photographers overthink the manner in which women had been represented up until that moment. More female photographers became known, opening new, fresh perspectives to magazines like Vogue and Harper's Bazaar.

By the 1980s, fashion had become a "booming international industry" because of galloping consumerism; it was conventionalised by advertising campaigns and commercials.

²² Source Document 31: <https://huxleyparlour.com/artists/brian-duffy/>.

²³ Source Document 32: <http://fashion.telegraph.co.uk/news-features/TMG9636166/The-fashion-photographs-of-Terence-Donovan.html>.

Celebrities, such as actors and musicians, were in the 1990s increasingly featured in fashion photography shoots.

Nowadays, many contemporary artists like to experiment with surrealistic aspects and reintegrate the staged reality that had been typical in the earlier days. The work of David LaChapelle, Mario Testino, Ellen von Unwerth and Juergen Teller for example can be characterised by this surrealism. Their work presents an escape from everyday reality into the glamorous world of high fashion and celebrities especially due to their use of digital manipulation.



²⁴Document 33: David LaChapelle, Editorial *Shoes Portfolio*, 2010

²⁵Document 34: Juergen Teller, 2008

Nowadays, fashion photography is extremely popular, notably because of the Internet that makes it possible for photographers to share their work on platforms such as Instagram or Pinterest. Moreover, e-commerce, allows fashion photography not only to be a form of marketing but also to be an opportunity to allow enthusiasts to purchase their favourite prints.

Another aspect of fashion photography today is the use of highly photo-shopped pictures, selling a wrong perception of how a woman's body is in reality (for example: eliminating imperfections, thinning the body). This is an aspect I will not be able to develop more, but in my opinion, it deserves to be explored. I think that it can harm women's self-perception and it is one of the reasons why the beauty industry (products but also cosmetic surgery) is booming. Fortunately, this trend has been demystified and more and more models and celebrities ask for their pictures not to be edited so as to show themselves in a more authentic and natural light.

²⁴ Source Document 33: <http://pennylifeinpics.blogspot.com/2010/10/editorials-shoes-portfolio-heather.html>.

²⁵ Source Document 34: https://i-d.vice.com/en_uk/article/bjage3/victoria-beckham-juergen-teller-bag-campaign.

3. Fashion as an Art Form

The question whether fashion can be considered as art form is still controversial today. Collaborations between artists and designers, like the Spanish surrealist, Salvador Dali and the Italian fashion designer, Elsa Schiaparelli, have made the fashion world talk. The individual opinions of some designers and artists differ greatly.



²⁶Document 35, 36: The Lobster Dress (1937), The Skeleton Dress, (1939) collaboration Schiaparelli and Dalí

Document 37: Study of figures for Skeleton Dress, 1938.

Historically, fashion has rarely been elevated to the same status as painting, music, sculpture or architecture.

Fashion designers breathe energy and passion, as well as artistic expression, into their creations, as much as an artist incorporates them into his sculptures or paintings. This energy, you can find in paintings and in fashion can help us recognize our goals and desires. The art we surround ourselves with affects our sense of well-being and happiness.

Some people believe that the fact that the initial purpose of fashion is to be practical makes it unqualified for it to be art. However, pottery can also be considered as art, yet it is, like fashion, designed to be practical and to fulfil a need. The same way with a fresco, it's part of a wall and can therefore be considered practical, although it's also considered as art.

Hence fashion could be a true art form. Georges Berges says that "fashion is one of the purest expressions of art because it is *art lived* on a daily basis."²⁷ In a way fashion is performance art,

²⁶ Source Document 35-37: <https://www.artsy.net/article/artsy-editorial-fashion-designer-made-dalis-art-wearable>.

given that a fashion designer creates an artwork by designing a piece of clothing “that needs another person for its completion.”²⁸ Fashion only exists as long as there is an actor to play the part. The person wearing the designed piece is in a conversation with the designer and the latter’s audience. Just like paintings or sculptures, clothes transmit a lot of information about a culture or about the society they are produced in. Like art, “fashion reflects who we are and who we aspire to be.”²⁹

Alice Rawsthorn, a British design critic, however, believes that fashion is not art; it simply is fashion. Her view is based on the latter having a practical purpose, whereas art does not. Even if a designer creates a gorgeous piece of clothing, it is ultimately meant to be worn and used.

Nevertheless, fashion can, like art, be a suitable subject for museums and sometimes share some of the attributes of art. “An exquisite haute couture dress [...] can look as perfect as a beautiful painting or sculpture.”³⁰

If one looks at the different desires and needs, artists and designers want to satisfy with their creations, one will notice that there is often a big difference. An artist seeks to create an object or image that is timeless, “a work that transcends trend,”³¹ whereas a designer’s work depends on the variability of taste and upon the endless change of what is considered fashionable. It is therefore seasonal. “Any attempt to wed art with fashion is arguably destined to trigger tensions between the craving for permanence and the need for transience.”³²

Irene Sharaff, a very successful American costume designer, believes that “clothes and art are moving closer all the time.”³³ She thinks fashion is “freed from utilitarianism,”³⁴ and can therefore “be more of a form unto itself.”³⁵

Alwin Nikolais, an American choreographer, doesn’t think that fashion is art because the wearers rely most of the time on other people to design the clothes for them. “Creativity is a

²⁷ Berges, Georges. “In Defense of Fashion as a True Art form.” *Observer*. 20 June 2017. <https://observer.com/2017/06/fashion-true-art-form/>.

²⁸ Idem 27.

²⁹ Idem 27.

³⁰ Unknown author. “Is fashion a true art form?” *The Guardian*. 13 July 2003. <https://www.theguardian.com/artanddesign/2003/jul/13/art.artsfeatures1>.

³¹ Kelly Grovier. “When fashion and art collide.” *BBC Culture*. 13 October 2017. www.bbc.com/culture/story/20170929-when-fashion-and-art-collide.

³² Idem 31.

^{33 34 35} Unknown author. “Is Fashion an art?” *Metropolitan Museum of Art*. November 1967. <https://www.metmuseum.org/pubs/bulletins/1/pdf/3258881.pdf.bannered.pdf>.

statement of self”³⁶, and therefore for fashion to be art, clothes should be too. So necessarily the clothes should be designed by the wearer themselves and not by anybody else.

Norman Norell, one of America’s most renowned fashion designers, believes that “the best of fashion is worthy of the name art.”³⁷ The way clothes look in life is more important than pictures of the clothes or even the clothes themselves.

André Courrèges, a French fashion designer, thinks that the question whether fashion is art is not something for a designer to judge. He considers his profession as a job like any other artisan “who attempts to introduce taste and proportion into the object he is creating.”³⁸ He shares Norell’s belief that, how a person moves and lives in the clothes, is more important than the clothes themselves. A piece of clothing needs to be just as functional as it is aesthetic. “The functional must be the soul of dress, its composition, its interior rhythm, and its sense. Aesthetics is the envelope.”³⁹ In his opinion, everything unnecessary that is added to an object worsens the outcome progressively. He uses *pure Gothic*, which was downgraded “when unnecessary decoration was applied simply for ornamentation and not in relation to any additional structural need,”⁴⁰ as an example.

“If the function of art is to bring joy through harmony, colour and form, perhaps we can, after all, by dressing a woman to feel younger and to participate fully in life, bring her joy comparable to that she experiences in contemplating a painting.”⁴¹

³⁶ Unknown author. “Is Fashion an art?” Metropolitan Museum of Art. November 1967.
<https://www.metmuseum.org/pubs/bulletins/1/pdf/3258881.pdf.banned.pdf>.

³⁷ Idem 36.

³⁸ Idem 36.

³⁹ Idem 36.

⁴⁰ Idem 36.

⁴¹ Idem 36.

3.1 Fashion Presented in Fashion Editorials

The fashion presented in the editorials often depends on the aesthetic of the magazine itself. There are high-class magazines like, *Vogue* and *Harper's Bazaar*, that reflect a rather exclusive lifestyle, as well as more alternative magazines, like *Dazed*, *POP* or *i-D*.

In general, the clothes and accessories presented in fashion editorials are usually rather expensive, although this can depend on the Magazine in which the editorial is published.

The most popular magazines today, are notably *Vogue*, *Harper's Bazaar*, *Elle* or *Glamour*. They embody the vision of a glamorous woman, who is successful, hard-working, independent and especially able to spend money on the clothes featured the magazines.

These magazines regularly showcase looks from brands like:

➔ *Saint Laurent, Chanel, Dior, Gucci, Prada, Miu Miu, Fendi, Balenciaga, Calvin Klein, Louis Vuitton, Chloé, Emporio Armani, Roberto Cavalli, Versace, Alexander McQueen.*

In 2008, as a response to the global economic crisis, *Vogue* created a gift guide for its December issue all around products that cost less than \$500. In comparison to the usual type of products, this seemed like a modest amount of money to spend on Christmas gifts. However, for most people this was, especially at that time, but is still today a lot of money. Along with some positive reactions from some readers, the guide earned a lot of negative comments, mainly because the magazine considered this a noble action, yet given the facts, unrealistic for the majority.

The *New York Times* published an article about "Phantom Clothes" and pointed out that for some clothes the fashion magazine doesn't even list the prices, they are only available "upon request". Some clothes are just so expensive and exclusive that the prices are unknown. The *NY Times* researched that most of the time when an item is listed "upon request" it had actually never been produced more than once and therefore would never be for sale in the respective store. These items are often part of the exclusive one of a kind runaway fashion, therefore never get mass-produced and hence do not have a price tag.

This probably leaves you wondering how expensive most clothes presented in *Vogue* actually are.

Upon looking into the most recent *Vogue* issue to find some prices, the following information could be found: in the first editorial a black leather *Louis Vuitton* bag costs 3950€, Black leather

Gucci Pumps are sold for 1800€ and the least expensive bag costs 1800€. The next editorial presents diamond-studded watches worth between \$34,100 and up to \$165,000.

However, sometimes editorials include items by more affordable and accessible brands, like an H&M shirt for 20€, a Mango Sweater for 36€ and Converse Shoes for 65€. Editorials like these are often about more simple and minimalistic looks.



⁴²Document 38: *Working girl*, French Vogue 2019



⁴³Document 39: *Identité graphique*, French Vogue 2019

In 1992, Vogue featured an editorial called *Grunge & Glory* shot by Steven Meisel. It was one of the first times that streetwear was included in such a prestigious magazine and that several vintage pieces were exhibited by the American Vogue. The editorial was, however, highly criticized because it wasn't typical for Vogue; the looks were not what most readers of the magazine were looking for.



⁴⁴Document 40: Collage *Grunge & Glory*, Vogue 1992

Nowadays, the majority of clothes are nowadays still very expensive. Many women who buy these fashion magazines and look at the editorials can't therefore afford to buy a whole look consisting of similar designer pieces. The magazine is selling a dream that can't be fulfilled by most readers.

⁴² Source Document 38: *Vogue*. Paris: Les Publications Condé Nast S.A, April 2019

⁴³ Source Document 39: idem Document 38.

⁴⁴ Source Document 40: <http://musingsmmst.blogspot.com/2017/05/who-owns-fashion-grunge.html>.

So if most clothes are too expensive for the readers of fashion magazines or aren't even produced for sale, can editorials be seen as advertisements?

4. Fashion Photography as an Art Form

Since photography is now often considered an art form, the question arises whether fashion photography is an art form for itself.

Fashion photography aims to exhibit the clothes and accessories in a way that they look glamorous and desirable. The images tend to narrate a story in which the items presented play the main role. Fashion photography breathes life into a garment; it can make it more interesting and mysterious. The image is a continuation of the designers work and justifies the beauty of the design.

The fact that fashion photography helps selling a product is for a number of people a reason not to accept it as a legitimate art form.

However, over the years, many galleries, museums as well as art collectors have taken interest in fashion photography. Today, it has become more and more common to exhibit fashion images in public spaces, usually reserved for fine art. The work of many famous artists like Peter Lindbergh, Irving Penn, Richard Avedon, Helmut Newton and Mario Testino is being exhibited at museums and galleries all over the world.

Even the fashion industry has realized the role fashion photography plays on the global market and in communication matter.

Fashion photography is awakening the interest of many people with large crowds attending exhibitions all over the world and even attracting collectors. It has become "art's rising star."⁴⁵

In 2014, the photo exhibition *The Unknown and Images of Women* by Peter Lindbergh at Gallery HDLU in Zagreb, Croatia attracted 11,200 visitors in three weeks. It became "the most popular contemporary art event of the last 10 years in Croatia and neighbouring countries."⁴⁶

Furthermore, fashion images constitute a great opportunity for new art collectors, because in comparison to other art forms the prices are a lot more affordable. Over the years, auction prices have immensely risen and will continue to rise due to the rarity of the photographs.

⁴⁵ Abrams, Melanie. "Fashion Photography Is the Art World's Rising Star." *The New York Times*. 17th of September 2014. <https://www.nytimes.com/2014/09/18/fashion/fashion-photography-emerges-with-new-respect.html>.

⁴⁶ Idem 45.

That's also one of the reasons why fashion photography has become an interesting and smart investment. Guilhem Gravier, a French collector bought Herb Ritt's *El Mirage*, *Versace Dress*, *Back View* in 2002 for \$5,000, today the image is estimated to have a value between \$100,000 and \$150,000.

Mark McKenna, executive director of the Herb Ritts Foundation considers the economic crisis in 2008 as the accelerator for the rise of fashion photography market. He considers that "people wanted to surround themselves with images of glamour and beauty as things were tough, and fashion photos represented the opposite of what was happening in their day-to-day lives."⁴⁷

Today, the genre is a lot more recognized "because we have moved from high art to an all-embracing visual culture,"⁴⁸ as Elizabeth Broun, director of the Smithsonian American Art Museum in Washington, explains.

In contemporary society, photography is "the new visual language", and social media is one of the main reasons for this evolution. It allows fashion photographers to share their work with a wide and global public and to become famous and visible.

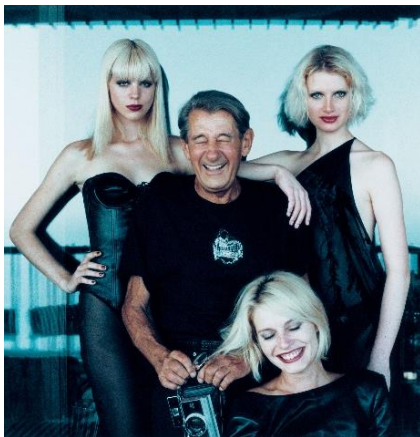
⁴⁷ Abrams, Melanie. "Fashion Photography Is the Art World's Rising Star." *The New York Times*. 17th of September 2014. <https://www.nytimes.com/2014/09/18/fashion/fashion-photography-emerges-with-new-respect.html>.

⁴⁸ Idem 47.

4.1 Popular Fashion Photographers and their Work

Over the years, fashion photography has gained enormous popularity and many photographers have become celebrities in the industry. The three artists I chose to write about are part of those considered to be “iconic photographers who have each revolutionized fashion in their own way.”⁴⁹ With their unique style they capture or have captured the spirit of their time and culture, some creating fantasy worlds, others illustrating everyday activities. They have each created numerous fashion editorials for plenty magazines and are considered true artists.

4.1.1 Helmut Newton



Ever since he was a young boy, Helmut Newton, displayed an eager interest in photography. Today, the photographer is known for his unique style combining elements of fashion, portraiture, erotica and documentaries as well as his distinctive take on fashion photography. He has become a legend and a role model among fashion photographers and his work has been featured in numerous magazines notably *Vogue* and *Harper's Bazaar* but also in *Playboy*, *Vanity Fair*, *Marie Claire* and *Elle*.

⁵⁰Document 41: Helmut Newton with Models in 1997

The son of the Jewish couple Kara and Max Neustädte, Newton was born in 1920 in Berlin. At the age of 12 he first tried taking actual pictures. He soon learnt handling a camera and started photographing his mother and his girlfriends. In 1936, he then began working for the German society photographer Yva, a pseudonym for Else Neuländer-Simon. Her work had a focus on elegant fashion and nude photography, aspects of Newton's work that document the great influence she had on him as a mentor. Due to the Nuremberg law, enacted in 1935, Jews in Germany were being more and more oppressed. Therefore, Newton's father lost control over his factory and the family decided to migrate to South America in 1938. Helmut Newton, however, went to Singapore, where he worked for some weeks as a news photographer and eventually started his career as a portrait photographer. In 1940, he went to Australia where he worked, at some point after the war, as a theatre and fashion photographer. Before this

⁴⁹ Hardy, Uniqua. "10 iconic fashion photographers." *The Culture Trip*. 26 October 2016. <https://theculturetrip.com/north-america/usa/articles/10-iconic-fashion-photographers/>.

⁵⁰ Source Document 41: <https://trendland.com/state-of-emergency-by-steven-meisel/>.

career, he had had several other jobs. Newton established a photography studio in Melbourne in 1946, and two years later he married his wife June Browne.

At that time, she was an actress but later she was also drawn to the photography and under the pseudonym Alice Springs, she soon gained popularity. Over the years, Newton has been influenced by his wife. The couple also have collaborated on a book called *Us and Them* and several other works, though they didn't always agree on things, as he revealed in an interview with *The Guardian*.

In 1957, British Vogue offered him a one-year contract and so he returned to Europe. He quit his job before his contract ended to start working for French and German magazines. Moving to Paris in 1961, simplified his work for the fashion magazines. In the following years, his work was often featured in magazines such as *Harper's Bazaar* and *French Vogue*, that's when he really became a popular photographer.

His work was different than the one of other photographers. He integrated elements of subjects that were, up to then, considered unacceptable for the public eye; sexuality and nudity were often present in his photographs. Some might even consider it as erotic, but this wasn't at all Newton's intention. He believed it made the images more interesting and more authentic.

In 1973, he was appointed to shoot an editorial for British *Vogue* about evening wear. In order to make it less boring he decided to add another model wearing nothing but a black two-piece, sunglasses and pink high heels.



⁵¹Document 42: *Limelight Nights*, 1973



⁵²Document 43: *Limelight Nights*, 1973

⁵¹ Source Document 42: <https://www.vogue.co.uk/gallery/grace-coddington-book-preview-pictures>.

⁵² Source Document 43: <https://www.vogue.co.uk/gallery/a-celebration-of-helmut-newton-in-vogue>.

His work had and still has the capability to shock the observers. “His photography is beautiful, powerful and disturbing too.”⁵³ It isn’t always easy to understand the dramatic scenes he created, or his vision, this makes it deterrent and disconcerting.

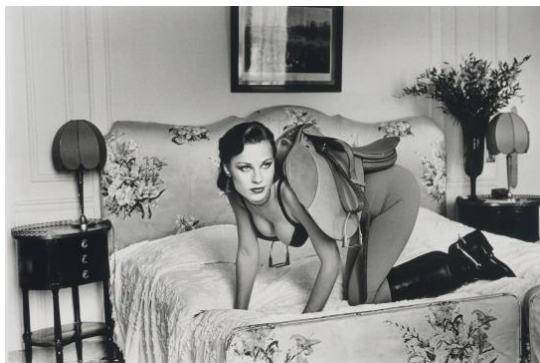


Sexuality and Nudity were indeed often central subjects in his images, yet some had also a more macabre mood.

The main role in his fashion photography is usually a strong but elegant woman with a self-confident body posture. In his eyes, the women he portrays are “triumphant”⁵⁴ and do not at all look absurd or objectified despite the fact that some think his pictures are degrading women. He captures women who feel comfortable in their bodies and are not afraid to show a little bit more skin.

⁵⁵Document 44: Woman standing near another woman’s dead body, *Vogue* US, 1975

In 1976, Newton shot a series for *Vogue Hommes*, capturing a woman with Hermès saddles, harnesses and bridles. The shoot had a clear ironic undertone; one image pictured the model kneeling on a bed with one of the saddles on her back. Despite the irony, the campaign was heavily criticized for degrading women.



⁵⁶Document 45 : Saddle I, Paris 1976



⁵⁷Document 46: Saddle II, Paris 1976

Some critics have held Newton to account for “taking fashion photography to the edge of pornography, from whence, they believe it has never truly returned.”⁵⁸

⁵³ Baker, Lindsay. “Helmut Newton: a perverse romantic.” *The Guardian*, 5th of May 2001.
<https://www.theguardian.com/lifeandstyle/2001/may/05/weekend.lindsaybaker>.

⁵⁴ Idem 53.

⁵⁵ Source Document 44: <https://auktion.catawiki.de/kavels/11973523-helmut-newton-1920-2004-vogue-us-miami-1975>.

⁵⁶ Source Document 45: [https://www.christies.com/img/LotImages/2008/NYR/2008_NYR_02113_0101_000\(\).jpg](https://www.christies.com/img/LotImages/2008/NYR/2008_NYR_02113_0101_000().jpg).

⁵⁷ Source Document 46: [https://www.christies.com/img/LotImages/2008/NYR/2008_NYR_02252_0009_000\(\).jpg](https://www.christies.com/img/LotImages/2008/NYR/2008_NYR_02252_0009_000().jpg).

His work in the fashion world changed the way in which the newest collections were showcased. Instead of just photographing a woman wearing the clothes in front of a plain background, Newton tried to create a story around the items, therefore capturing the essence of reality. He preferred shooting outdoors to a studio, because it could be much more interesting.

In 1995, he shot an editorial called *High & Mighty* for the *Vogue* US. The series was all about the new trend of very high heels. The model was captured in rigid suits and dresses, always combined with a beautiful high heel. The images showed, however, the danger that kind of footwear could pose, by using a wheelchair, crutches and even a leg splint as accessories.



⁵⁹Document 47, 48: Photographs included in the editorial *High & Mighty*

"Some people's photography is an art. Mine is not. If they happen to be exhibited in a gallery or a museum, that's fine. But that's not why I do them. I'm a gun for hire." - Helmut Newton 2002 in *Newsweek*⁶⁰

Helmut Newton is often considered as one of the most renowned and influential photographers of the twentieth century but at the same time also one of the most controversial.

⁵⁸ Baker, Lindsay. "Helmut Newton: a perverse romantic." *The Guardian*, 5th of May 2001. <https://www.theguardian.com/lifeandstyle/2001/may/05/weekend.lindsaybaker>.

⁵⁹ Source Document 47, 48: <https://imgur.com/gallery/gAy5l>.

⁶⁰"A Gun for Hire." *Taschen*. https://www.taschen.com/pages/de/catalogue/photography/all/01365/facts.helmut_newton_a_gun_for_hire.htm.

4.1.2 Steven Meisel

Nowadays considered one of the world's greatest fashion photographers, Steven Meisel became popular due to his work for the Italian and the US *Vogue* as well as his photographs of Madonna for her book *Sex* in 1992.

The photographer was born in New York in 1954. Growing up in a fashion metropole, Meisel was drawn into the industry by its beauty at a very young age. In fourth grade, he had already come to love the magazines, he started to really connect with them and instead of playing with toys he preferred drawing elegant women.



⁶¹Document 49: Steven Meisel with Madonna

Beauty captivated him. When he discovered that Yves Saint Laurent's muse Loulou de la Falaise and the model Marisa Berenson lived near the High School of Art and Design in New York, which he was attending, Meisel started taking pictures of them from a distance. It became his hobby to photograph models on the street or wait outside of model agencies like a "paparazzi" hoping to get some shots.

He continued his studies at the *New School of Design* and after graduating, he started working as fashion illustrator at *Women's Wear Daily*, this marked the beginning of his career in the fashion industry.

Franca Sozzani, the editor in chief of *Vogue Italia*, always liked Steven Meisel's work and since 1988 he regularly worked for her magazine. They had already known each other, because of the work they did together for another magazine called *Lei*, where Sozzani was the editor before getting hired by the Italian *Vogue*.

In cooperation, they created more controversial content, which often shocked and made the fashion industry question itself. Sozzani and Meisel knew how to use the influence of fashion in order to create statements and raise awareness for important subjects.

In 2005, an editorial by Meisel for *Vogue Italia* called *Makeover Madness* criticised the delusion of plastic surgery.

⁶¹ Source Document 49: <https://medium.com/@sunglasscurator/the-mastermind-of-fashion-photography-steven-meisel-c25ab7025a09>.



⁶²Document 50: Photographs that are part of the editorial *Makeover Madness*

In 2006, Meisel created an editorial called *State of Emergency*. It portrayed women handcuffed, arrested and caught by the police for presumably being spies. People were furious about “the degradation of women” and claimed that the photographs were “insensitive”. Some applauded the photographer for bringing awareness to current topics like terrorism.



⁶³Document 51: Photographs included in the editorial *State of Emergency*

In 2008, in order to point out racism in the fashion industry, the photographer created *the black issue* for the Italian *Vogue*, exclusively photographing black models. The 100-pages issue consisted of editorials all shot by himself.

In 2010, they created an editorial called *Water and Oil* to raise awareness for the oil spill disaster in the Gulf of Mexico that happened that same year.

⁶² Source Document 50: <https://www.vogue.it/en/people-are-talking-about/obsession-of-the-day/2010/12/plastic-surgery>.

⁶³ Source Document 51: <https://trendland.com/state-of-emergency-by-steinen-meisel/>.



⁶⁴ Document 52: Photographs that are part of the *Water & Oil* editorial

Apart from these, *Vogue Italia* has published editorials by Steven Meisel promoting curvy models, criticising the war of terror and picturing models in a rehabilitation centre, all of them considered controversial.

When asked which editorials he prefers, he replies with “the ones that allow me to say something.”⁶⁵ Meisel likes that taking pictures allows him to sometimes express something important and to create photographs that show more than just a piece of clothing.

"I thought, it's ridiculous, this discrimination. It's so crazy to live in such a narrow, narrow place. Age, weight, sexuality, race - every kind of prejudice,"⁶⁶ he said in an interview with the *New York Times*.

Over the years, Steven Meisel has created numerous remarkable fashion editorials for *Vogue Italia*, but also for other magazines such as the *American*, the *British*, the *Korean* and the *Russian Vogue*, *W Magazine*, *Vanity Fair US*, *France* and *Italy*, *Love Magazine* and many more.

In addition to that, he has shot campaigns for Prada, Balenciaga, Calvin Klein, Dolce & Gabbana, Louis Vuitton, Marc Jacobs, Moncler, Moschino and the list goes on.

⁶⁴ Source Document 52: <https://www.modelmanagement.com/blog/its-a-disaster-water-oil-by-steven-meisel/>.

⁶⁵ De Looz, Pierre Alexandre. “Who is Steven Meisel.” *Q32c*. 1 December 2008. <https://032c.com/who-is-steven-meisel/>.

⁶⁶ Horyn, Cathy. “Conspicuous by Their Presence.” *The New York Times*. 19 June 2008. <https://www.nytimes.com/2008/06/19/fashion/19BLACK.html>.

4.1.3 Mario Testino



Mario Testino is a portrait and fashion photographer.

According to *ZEIT* magazine probably the most well-known around the world. For decades, he has been the most exclusive and best photographer for fashion and celebrities.

⁶⁷Document 53: Mario Testino during a shoot

In 1954, Mario Testino was born in Lima, Peru. He financed his photography studies in London by working as a waiter and additionally selling portfolios for £25 to up-coming models.

While studying, he found inspiration in the work of the British fashion photographer Cecil Beaton, as well as in childhood memories of holidays in Rio de Janeiro. He developed a glamorous and unique style.

His first ever job was to photograph a girl's haircut for British Vogue. However, he earned global fame only when he captured Diana, Princess of Wales in 1997 for a cover story in *Vanity Fair*. The portraits were taken five months before her tragic death. It was her last portrait session. In 2005, on occasion of the exhibition *Diana, Princess of Wales* at Kensington Palace, a book was published, assembling 70 of the most beautiful images of the princess in a state of relaxation.



⁶⁸Document 54: Lady Diana by Mario Testino, 1997

The portrait session with Lady Diana initiated a long-lasting relationship with the royal family. He was favoured by the Royals as a photographer and was often commissioned to take portraits of them. In 2004, he captured among others the Prince of Wales with his sons Prince

⁶⁷ Source Document 53: <https://www.parismatch.com/People/Mario-Testino-chevalier-de-la-legion-d-honneur-1284716>

⁶⁸ Source Document 54: <https://www.vanityfair.com/style/1997/07/princess-diana-reborn>.

Harry and William, the Duke of Cambridge, he shot the official engagement photographs of Prince William and Kate Middleton in 2010 and most recently the official wedding photos of Prince Harry and Meghan Markle.

Since his breakthrough, he has shot numerous Editorials for Vogue, V Magazine, Vanity Fair, Harper's Bazaar and GQ as well as many campaigns for many of fashion's most important brands such as Burberry, Versace, Calvin Klein, Valentino, Chanel und Dolce & Gabbana.



⁶⁹ Document 54, 55: Photographs that are part of Editorial *Fade to Back*, Vogue US, 2007

In addition to that, he shot the portrait of many celebrities such as the Spice Girls to Anna Wintour, Grayson Perry to Jay-Z.

When asked if he has a different approach to brand shoots and artistic campaigns, he replies, “No.” Testino approaches them in the same way, he says that when he shoots for Vogue, he’s still shooting for a brand. “My job is to listen and engage the client’s reality not my own. [...] I’m creative but my essence is commerce, really. At the end of the day we need to create imagery that people want to devour.”⁷⁰ He explains that he finds freedom and limitations in both brand briefs and his own work.

Nowadays, he gets his inspiration from everywhere and everyone. Due to his job, he travels a lot, which makes it possible for him to look for inspiration in other places of the world and find it in “the smallest detail, to entire cities.” Testino is fascinated and inspired by change.

⁶⁹ Source Document 54, 55: <https://trendland.com/natalia-vodianova-by-mario-testino-collection/>.

⁷⁰ Stewart, Rebecca. “Mario Testino on founding his own full-service agency: ‘I’m creative but my essence is commerce.’” *The Drum*. 27 June 2017. <https://www.thedrum.com/news/2017/06/27/mario-testino-founding-his-own-full-service-agency-im-creative-my-essence-commerce>.

The photographer is renowned for his bright and vibrant images that are full of life and have a sharp style. His photographs are often very colourful, however, he also shot some editorials in black and white. There is usually a lot of energy, variety and vividness in his images. By using outdoor locations regularly, he gives the impression of a story; a story that complements the clothes.



⁷¹ Document 56, 57, 58, 59: Images of the Editorial *High Plains Drifter*, British Vogue, 2012

⁷¹ Source Document 56-59: <https://trendland.com/mario-testino-for-british-vogue-high-plains-drifter/>.

5. Through my Lens – Creating and Shooting my own Fashion Editorials

5.1 Urban Flair

Step one – Looking for inspiration and determining the style and the mood

For this practical part, I looked for inspiration mainly on Pinterest. I really wanted to create a fashion editorial around streetwear since it is something that I find fascinating because of its great diversity.

I found several pictures that fit my vision, I used the most interesting ones to create an inspiration- and mood board.



⁷²Document 60: Inspiration board

These pictures represent the aesthetic I wanted to go for. One of the goals was to work with urban and modern locations in order to contrast, on the one hand, more special and colorful looks but also, on the other hand, to have an environment in which the clothes could be worn.

⁷² Source Document 60: www.pinterest.com

Step two – Putting outfits together and trying them on the models

One reason why I chose to create a streetwear editorial, was so I could use my own clothes and didn't have to borrow them somewhere. I wanted to put together special outfits which could also be worn in every day situations and mostly mild climate. Most outfits consist of several layers, they are practical and adaptable to changing temperatures during the day.



These are some previews of the outfits. I took them during the fittings so that I could later give thought to the precise setting and accessories such as jewelry and shoes. These previews also allowed me to look more specifically for inspiration.

Step three – Picking a location

As I wanted to shoot in a more urban location, I chose to go to Kirchberg and Belval.

There you can find many different places that can be interesting for fashion photography, such as car parks, train stations, supermarkets, restaurants and tall modern buildings.

I could also have chosen a different location, something that would contrast the clothes even more like a park or the forest, places where you would not usually wear the outfits I put together. However I preferred the modern, urban environment.

By having to select a location, I really started to understand how crucial this task can be in terms of the mood of the editorial. It can depend on where you decide to take the pictures, because the outcome can be totally different.

In the end, the location makes a huge difference, since it can change the whole feeling of the editorial.

Step four – Shooting the pictures

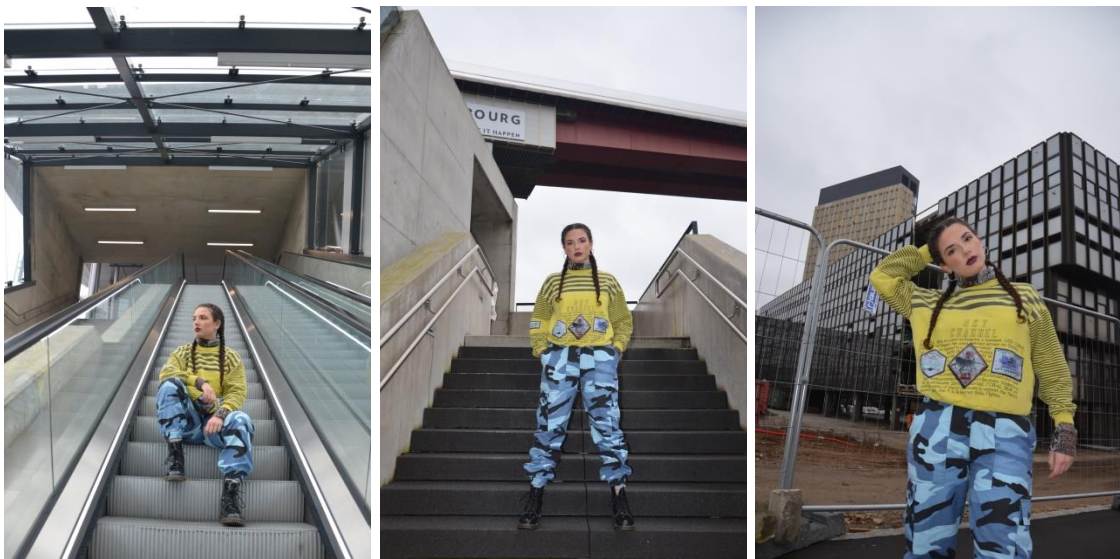
I did two shoots to create my editorial, one at Kirchberg and one at Belval. Unfortunately the weather conditions were rather bad on those two days.

For all the pictures I used my mother's Nikon D5100, a digital single lense camera.

I wanted to shoot every outfit on several locations so that I would have a bigger selection of pictures. If one spot didn't work with the outfit or my vision, I could simply chose the pictures I took in another setting.

For every outfit I chose several locations in order to find the one that would look best.

On Kirchberg we started shooting at the railway station. I decided to take pictures of the model sitting on the escalator because I thought it looked good with the outfit. Then I positioned her on an external staircase with the Grand Duchess Charlotte Bridge in the background. Later we found a construction site and a building with an interesting architecture and I decided to also take some pictures with this setting.

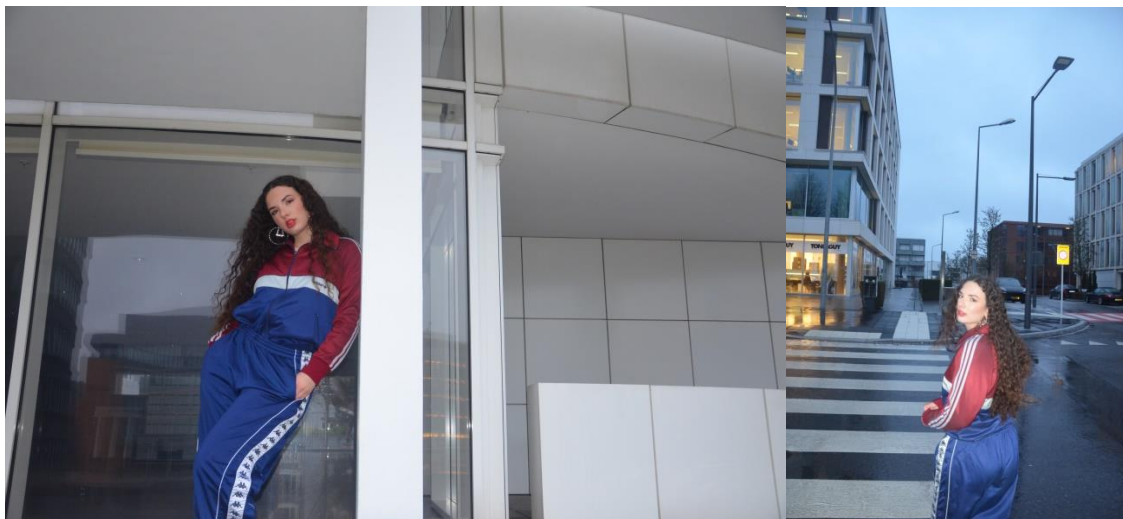


After we went to these three locations, the model changed into a different outfit. I wanted to take pictures inside a supermarket, however, it was quite busy and there were people everywhere. It was very difficult to take pictures without other people in the background.

For the next location I chose a very interesting building on Kirchberg. It is part of the Uni.lu site and its architecture is quite an eyecatcher. The whole circular building is made out of a white material, convenient for me because it contrasts the colorful clothes.



For the next outfit we stayed at this location, then we started to look for a cross-walk with a with interesting surrdoundings. I had this idea to take a picture of her while she was crossing the street and looking back into the camera. A picture like this creates the illusion of a story because it is more alive due to the movement. It makes it seem like she is going somewhere and she wants the observer to follow her or at least think about following her.



Unfortunetaly it became dark before we could take pictures of the fourth outfit, in addition to that it started getting freezing cold, so we decided to shoot the outfit on a different day.

Two weekends later I did the second shoot on Belval, this time with two models.

We started with taking pictures of the models hands displaying golden rings with colored gemstones on them. I wanted to create an image that looked like she was doing something actively such as picking up groceries or eating lunch rather than looking staged or false. These common activities also contrast the expensive looking jewelry because food and jewelry are two things that are not usually connected.

She started picking up different items in the supermarket, like soft drinks, ice cream, or frozen fish and I tried to capture the activity. We looked for groceries with enough exposure that's why we took pictures of frozen food because the freezers had lights in them.



Afterwards while we were eating I took some more pictures. The lighting of these pictures is much better than the one in the supermarket photographs.



I had taken some pictures of the outfit while we were in the supermarket and afterwards outside of the building. It was very windy and foggy which made it a little bit difficult to take pictures. In the end, the weather conditions gave the images a special mood.

The fog makes the photographs look more mysterious, because you can't see all the buildings in the background. Some structures are hidden by it and you can only see something what seems to be a shadow.

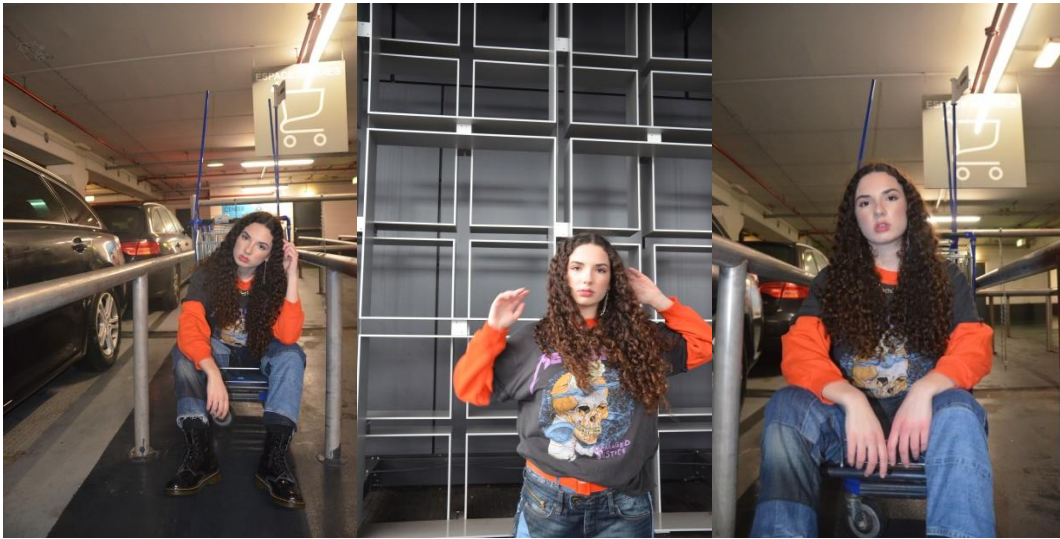


After we were outside to shoot this outfit (pictures above), we changed clothes.

At Belval there is a structure made out of white steel and equipped with staircases. For the next outfit I really wanted to take pictures on this structure, because it picks up the different colours of the outfit. On our way to the setting, I noticed a good location. I wanted to make it look like the model was leaning into the camera (first picture below on the left). On the staircase we took a few pictures while she was climbing it and looking back at the camera. Again creating the effect of going somewhere and wanting the observer to follow. For the picture on the right we had this idea that she would lean over and let her hair blow in the wind this made the image more special.



For the outfit the other model was wearing, we went to the university building and afterwards to a parking garage, where we took pictures with trolleys.



Having taken these shots, both models changed into different clothes. I had chosen two outfits that would match each other in order to take pictures with both of the girls in them.

The first location we decided to shoot in was a diner with a red interior, the owner had agreed on letting us take pictures in his restaurant. Later we took some more photographs at the railway station.



Step five – Selecting the shots

Selecting the photographs is probably one of the most difficult and exhausting tasks.

Overall, I took a lot of pictures: up to two or three different locations per outfit. I wanted to make sure that the outfits were clearly visible and that the location contrasted or complimented the clothes. That's why I mainly chose photographs in which the clothes and the details of the outfits are visible. It's always very important that the clothes look the best possible and are in the focus of the picture.

I also wanted to make sure that the final series represented a whole and that the photographs would look good together. Some pictures, mainly those I took in the evening, have too much of blue light in comparison to other ones that have a white light. When I noticed that more pictures were bright, I decided to not use the darker ones that I had shot in the evening.

I decided rather spontaneously that I wanted to include two other photographs, the results of a shooting I had done in the carnival holidays. I really like the pictures and I think that they fit into my concept.



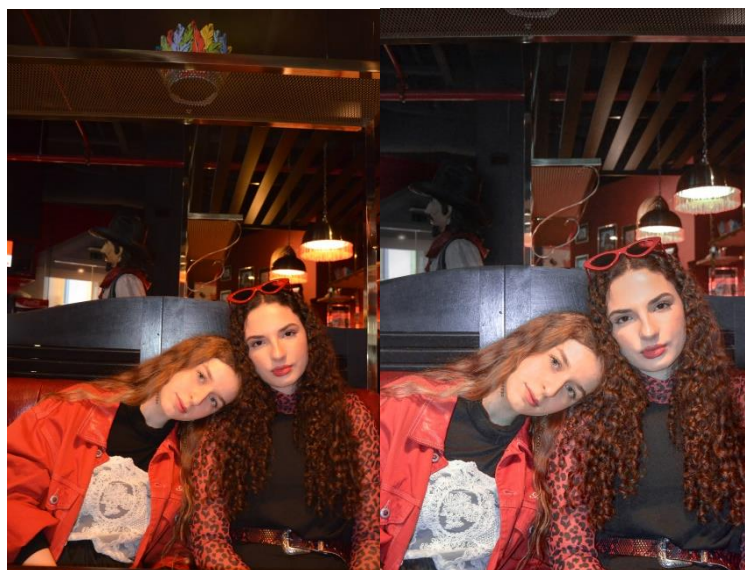
Step six – Editing the pictures

I edited the pictures with Lightroom. My main goal was to create a unity so that the pictures would have a connection and that they would look good next to each other.

I tried to brighten them up a little bit and to bring out different details of the picture. Below is a before/after comparison of one of my favorite shots. You can clearly see the changes I created by editing it. I wanted to highlight the model and especially the outfit.



The photograph below was probably the most difficult one to edit because the lightning was so different from the other ones. I tried making the light less yellow and cropping the image in order that the irrelevant background wasn't as visible as before.



The outcome

Here are the pictures, I chose in the end. They are all edited and in the same order as in the magazine I created.

I added the outfit details and the titles in the program that I used for my magazine.





















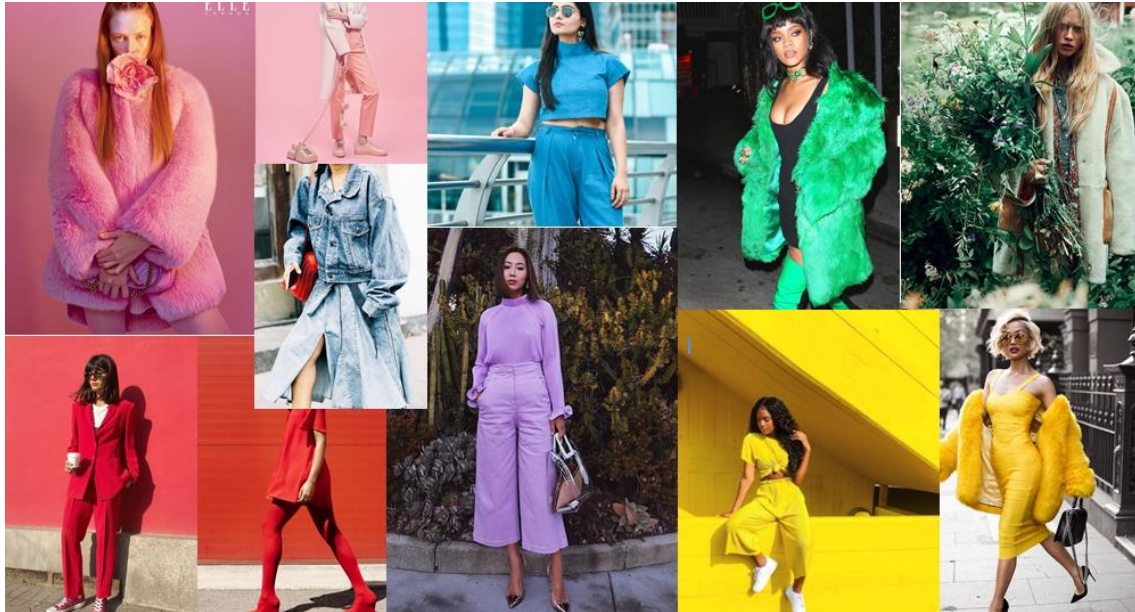


5.2 Monochrome Madness

Step one – Looking for inspiration and determining the style and the mood

Before I even started writing this paper, when all I had was the idea of it, I wanted to create an editorial involving monochrome looks, outfits with the focus on one main colour.

I had this concept in my head of how I wanted it to look, so I tried finding photographs that were similar to my idea. However, I couldn't really find much but I still managed to create an inspiration- and mood board that vaguely shows what kind of outfits I wanted to include.



⁷³Document 61:

I wanted to choose between putting the model in an environment in the same colour of the outfit and in an environment in a different colour and playing with complementary colours. I even thought about choosing a neutral location or using more people who would be dressed in black and grey, both ideas in order to highlight the outfit. The other people would play a secondary role in the editorial. This concept would also set the statement that you shouldn't be afraid of wearing bold colours and standing out. I really liked the idea of this. In the end, I decided to combine all of my ideas for this editorial.

⁷³ Source Document 61: www.pinterest.com

Step two – Putting outfits together

For this editorial work, I didn't put the outfits together on my own. The model, who is also a good friend of mine, chose her outfits using her own clothes and some of mine. She is, like me, very interested in fashion. That's why I really trusted her with the task. I knew that I wanted my editorial to consist of six photographs presenting a blue outfit, a green one, a purple one, a pink one, a red one and a yellow one. So I told her all the details and together we talked about different pieces that would fit into my concept and she came up with outfit arrangements.

Step three – Picking a location

While picking a location, I first thought of different places spread across the country. A yellow art installation near the Coque at Kirchberg, typical red seats of a movie theater, a tennis or a football field and blue buildings.

For a second, I also considered shooting the pictures in a studio, but then I had a realization. Why not shoot the editorial on our school campus? I gave the idea more thought, walked around campus and found that there were many places where we could actually take nice pictures. There are plenty of bathrooms with colourful tiles, changing rooms painted in one colour, a dance room with blue linoleum and a big mirror, green and yellow lockers, a turquoise football field as well as a red basketball field, yellow, blue and red mattresses and much more stuff that could be useful. Obviously, it is a further advantage that we both spent our days on campus anyway and that we could get easy access to the gym, the dance studio and the other locations.

Step four – Shooting the pictures

We used our free time between classes to shoot the pictures. Since I really wanted to shoot an editorial with my analog Minolta camera, I decided that this would be the one. I really love the special feeling only analog photographs can deliver. I used the flash to give the pictures a more editorial look. I challenged myself to use only one film so 36 pictures to create the editorial, so with 6 looks, I could take 6 pictures per look.

We tried to shoot the outfits in several locations to increase the chance of finding the perfect spot. The photographs of the green look were for example first taken in the hall with the green lockers and then in the school's theater, because there we could shoot on the red seats. This could look really good because red and green are complementary colours.



For the purple outfit I really wanted to work with its complementary colour yellow. That's why I decided to take pictures in a yellow bathroom as well as in front of a yellow wall.



Since we have this dance room with blue linoleum and a large mirror in our school, I decided to work with this. We also found some kind of separation tool that by chance was blue and that we could use to hide the rest of the room.



In my opinion, pink and turquoise are colours that really look nice together, therefore I wanted to take photographs on the football field. The weather was very good so there was a lot of natural light. In order to realize my idea, including the concept of models dressed in black, I shot a picture where the main model was wearing the pink outfit and one where she was wearing the red one. Now, however, looking at all the shots, I think that the other photographs I took with the same outfits are more interesting, that's why I chose to not include both in the final editorial.



So as said before, I first shot a similar picture of the red outfit to the right one above. Then we decided to use the dance room a second time, because firstly there are many red gym mats and secondly there are dark green table tennis tables.



We started shooting pictures of the yellow outfit in the same room in front of a wall of steppers. Then, we went to the second dance room situated in the main school building, because there are many colourful gym balls, that we could make use of.



Step five – Selecting the shots

I knew that I wanted my editorial to consist of six photographs, a blue outfit, a green one, a purple one, a pink one, a red one and a yellow one. I felt like one filmroll (36 pictures) would be enough to achieve my goal, that's why I had six shots for every outfit. Since I had way fewer pictures for selecting than the first editorial I did, the task wasn't as hard as choosing between 400 pictures.

I asked my photography teacher again for help and assistance, but I also talked with some of my friends about the selection I had to make. Every one showed me their six favorite shots and finally I made a decision.

Step six – Edit the pictures

Since analog photographs have a special effect I hardly edited anything. I wanted to preserve that special feeling, so I only changed things that were really necessary, like brightening the model's face or correcting overexposure.

Here is a before/after comparasion to show you an example of the overexposing.



The outcome

The final photographs, which I finally decided to include in my editorial are exhibited below. In total, there are more than six pictures, because I used more than one picture per outfit.



















6. Conclusion

The question whether fashion editorials are art or whether they serve as advertisement can not be answered easily. Art is defined in many different ways. Every person has their own individual definition and perception of art. Just like every person, depending on their personality, may sense art and creativity in different things,

If one considers fashion as well as fashion photography as an art form, one may also think of a fashion editorial as a way of expression as valuable as fine art forms such as painting, poetry or sculpture. Reading about different point of views helped me to understand why some people might not consider these domains as an art form. Fashion's initial purpose was practicality, out of necessity. This essence can still be found in today's fashion. The clothes can be as extravagant, colourful and unique as possible, but in the end, they remain just a piece of material. Furthermore, art is a self-expression and should hence be self-made in order to express individuality. Although this not often the case.

In my opinion, fashion photography can be as much of a creative outlet as painting or sculpting. The photographers aim to capture the world the way they see it. The personal creativity of each photographer flows into each shoot, even if only by his signature style. In my work, I focused on three photographers, who I considered as significant role models of modern fashion photography. These photographers have each a very particular and, to me, inspiring style.

Nowadays, more and more art galleries and museums are placing fashion photography on an equal footing with traditional art expressions. The work of Helmut Newton, Steven Meisel and Mario Testino has already been exhibited in galleries around the world.

By analysing the emergence and the development of fashion photography, I found that several decades before the images were much simpler than the ones we see today. In the early days of the fashion magazines, most shoots were done in studios with controlled lightning. The settings, as the posing of the models were very simple and often reminded of portraiture. When photographers started to develop distinctive styles and experiment with different ideas, fashion photography started evolving, slowly becoming more of a creative work and eventually becoming more and more sophisticated.

Something that I realized, especially while working on my practical part, is that, the picture as a whole is of higher importance than the clothes and accessories. I believe that the chosen items

help making the image interesting and beautiful to look at, but they are only a part of the whole concept.

The amount of creativity that flows into an editorial serves as proof that it is indeed an art form. The entire team of actors, who play a part in the making of an editorial; designers, photographers, editors, stylists, hairstylists, make-up artist, even graphic designers, put each a part of their own creativity into the final edit.

Denying fashion photography and editorials the place in the ranks of art is, in my opinion, not right towards all the people who work on the creative process of the photography shoots.

In addition to that, I think that an editorial doesn't serve as advertisement, because most of the clothes are too expensive for the average readers to buy. The fact that some pieces are not even for sale also suggests that the series of pictures are not purely meant for advertising.

I believe that more people look at the photographs wishing they could afford the items than actually buying them after seeing the presentation in the magazine.

Considering all the research I did, as well as the realization of my own fashion editorials, I personally conclude that: **Fashion editorials are indeed an expression of art and serve as an outlet of creativity.**

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8. Attachments

I, Julie Wiroth herewith confirm that I grant Sarah Hornung
exclusive permission to use the photographs picturing myself in all and any media, including:

- The official paper
- The magazine and photo book
- The poster
- The presentation

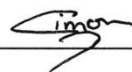
Signature



I, Cheryl Simon herewith confirm that I grant Sarah Hornung
exclusive permission to use the photographs picturing myself in all and any media, including:

- The dissertation
- The magazine and photo book
- The poster
- The presentation

Signature



I, Spizzica Estelle herewith confirm that I grant Sarah Hornung
exclusive permission to use the photographs picturing myself in all and any media, including:

- The dissertation
- The magazine and photo book
- The poster
- The presentation

Signature



Lynn Theisen <info@lynntheisen.com>

Tue, Oct 23, 2018, 10:06 AM



to me ▾

✱A Luxembourish ▾ > English ▾ [Translate message](#) Turn off for: Luxembourish x

Ech géiff mol ënnerscheeden zwëschen Optragseditorials, déi di der e Magazin gëtt an fräi Editorials, déi en quasi sou fir s'ech produzéiert an spéider an e Magazin aschécke kann. Letzt sinn normalerweis net bezuelt an et ka sugger sinn, datt ee fir eng Publikatioun bezuele muss. An dem Fall ginn et ebe keng Kritèren ausser, datt et dem Magazin gefale muss an eng gewëssen unzuel vu Looks, meeschtens minimum 6 ënnerscheedlech Outfits muss hu. Heinsdo mussen se och exklusiv si, mee wann et Webeditorials sinn dann och oft net.

Magazine di dofir bezuele hu meeschtens hier eege Fotografe, déi hier Editorials mahn, natierlech wiesslen se déi och öfters. Si hunn oft eng kloer Virstellung an bestëmmen d'Team an de Look, mee och dat muss net sinn. Hängt ebe vum Magazin of a senge Leit, di do schaffe, ob se ebe mi strikt sinn oder eben de Kënschtler méi Fräiraum loosse. Natierlech ass et awer kloer, datt am Summer d'Wanterkollektioun fotograféiert gëtt an emgedréint. Ech ginn oft just fir eng Location gefrot, de Rescht organiséieren si selwer.

Natierlech, fléisst noutgedrungen ëmmer e bëssen dem Fotograf säi Stil matteran. Idealerweise sollt en Editorial eng kleng Geschicht erziele, ech denken datt dat mi spannend ass. Ech iwuerloossen et awer oft dem Zoufall oder dem Stylist, den sech dann dorëms këmmert.

Vue datt Moud eng Mëschform zwëschen Konscht a Kommerz ass, ass hier Fotografie an och den Editorial et.

Merci,

Lynn



to me ▾

-
- Weienng Kritären muss ee Fashion Editorial erfellen?
 - Wei funktionéiert dat mam engagéieren?
 - Also sichen Magaziner een Fotograf aus?
 - Wann jo muss deen sech presentéieren?
 - An kennt Thema an déi rechtlech Iddien vum Fotograf oder vum Magazin?
 - Huet een als Fotograf vill Fräiraum fir sein eegenen Stil mat eran ze bréngen?
 - Wann dir een Fashion Editorial gemaach hutt, sollten déi Fotoen eng Geschichte erzielen
 - Wann jo stoung déi Geschichte scho virdrun fest?
 - An vu que dat meng Froestellung ass wollt ech iech nach froen op dir een Editorial éischer als Werbung oder schonn éischer als Konscht ugesitt?
-

A fashion editorial is a series of fashion pictures. The "hero" is the clothing.
Then, depending on the magazine these picture can be more or less artistic.
There are a lot of magazines so the best is to reach out for magazines you really like and that would suit your shooting style.

Every magazine is different so there not 1 answers on how to get hired.
First you need to understand what the magazine is about.
What their aim is and understand if your work is compatible with this magazine.
It's mainly a question of timing and opportunity.

There are a lot of different magazines : Print Mags and Webmags, small mags, bigger mags, with or without budget, in Luxemburg or international.
A magazine is just like a client, every one of the them is different.

The best way would be start by shooting for yourself and make fashion series like if it was a hired project.
Nowdays you can get your work seen easily with instagram and fb.
You need to be focused and get people to talk about you and your work.
You need to practice collaboration work because editorials are all about collaboration work.

Magazines usually will changed Photographer with time.
So if they already have a regular one be patient and keep on shooting.
So sometimes it takes time to get in touch and get your first chance.
You might start the collaboration with a magazine and work on 1 photo, then get into an editorial, then a cover.

So it all depending on opportunities. There is not bad approach.
You can write the magazines and propose your work. But be ready that they might not answer you.
Success will mainly depend on how to deal with closed doors, especially in the beginning and also during all a career.
Sometimes you might work with people that said no to you month or years before. It's just a big game.

Editorials themes can come from the Photographer or the magazines it depend on the situation. But usually the mag has sort of requirement.

The photographer might have a lot of freedom or zero freedom. It will depend on the Magazine and then magazine clients.

If brands are giving out expensive clothing for the shooting, they usually want to see the cloths well.

But again it will depend on the magazine and your style and vision. The themes can be predefined in detail before hand or it can just be a guide.

It will depend on the magazine. I did editorials where the editor in chief had prepared her themes +8 months in advance.

And other magazines that have zero idea with last minute demand and planning.

You need to adapt to the different scénarios or choose the kind of magazine you want to work for.

For me an editorial is not art. Fashion editorial is about fashion. The pictures will be credited with every sigle piece of fashion

and sometimes even the price so to me it like an advertising. That said the editorial can be very « artistic" but the final product's aim is to promote the clothing.

Let me know if you have more questions.
