

Behind the scenes at fashion shoot

FASHION



MARY MARTIN NIEPOLD

If a picture is worth a thousand words, certain kinds of pictures are also worth hundreds of hours of work. Fashion photography and live fashion shows rely on the combined energies of a cadre of specialists who sweat, laugh and sometimes cry through days of preparations to bring you a picture or runway shimmering with polished allure.

A recent photo session for the current Lauder for Men fragrance ad campaign illustrates the enormous amounts of work and behind-the-scenes flurry required to produce that one pretty picture.

Lauder's new face, model Paulina Porizkova, was teamed with Lauder for Men's new face, actor Bruce Boxleitner, for their first duo assignment. In all, about 15 people were on the Hollywood Hills set to brush, comb, dress and dust these two superstars into picture-perfect sophistication.

Someone just doesn't grab the most beautiful face around, order a drop-dead dress, tell a good photographer to fire away, and — voila! — in a matter of hours, perfect pictures have been born. Weeks, sometimes months, of preparations can be ruined by a model's sudden cold or an unwrapped delivery box that spills out a fuchsia feathered boa instead of a black chiffon stole.

June Leaman, senior vice president for Creative Marketing for Lauder, heads up a department of 35 that helps put together promotional and advertising pieces for the company. She speaks of the involved preparation for a national ad photography session:

"There are days of discussion with Leonard Lauder (CEO and president of Estee Lauder, Inc.), marketing directors and the president of the brand to work out the point of view and the logistics.

"Two months ahead of the shoot date," continues Leaman, "we start pulling it all together. We have location finders, a hair stylist, makeup artist, models, photographer, photographer's assistant, fashion stylist (who puts together the clothes and accessories and arranges them just-so during the photography), publicist and

given. If you're a good model you play that image up. Acting it isn't."

Playing up the image is also required of fashion shows, where designers show new collections to store buyers and press from around the

According to Tolbert, the preparation time for these baby Busby Berkeley spectacles can require up to two work weeks. First, the line has to be edited (which outfits will appear and how), then a couple of days are spent

about the preparatory time that goes into them," says Tolbert. "They don't just happen."

And while using top-flight talent assures professional behavior backstage as well as on the stage, there can be those flare-ups of ego. Tolbert recalls that a few years back there was a well-known mannequin "who used to be notorious with her ego. She was a wonderful model, but she was temperamental," he explains. "The dresser would have her clothes ready, and she would walk in and say, 'I won't wear that — it's ugly.'"

In those cases, like those in any other profession, the person is reminded — however pretty the face — that they are not being paid to like anything. The show, fortunately, does go on.

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PAULINA Porizkova gets a final touch on Estee Lauder photo shoot.

world. Depending on the scale of the show, its location and the number of top-flight models required, these shows can cost upward of \$250,000. It has been reported that a Bill Blass showing of three different seatings at New York's Hotel Pierre with around 25 top-flight mannequins (who must be booked at a full-day rate of around \$1,500 each), plus dressers, stylists, trucks, rentals, lighting, insurance, music, etc., cost six figures. The stakes, however high, have their rewards — the next morning invariably yields photographs and stories in papers all over America and the rest of the planet.

Last April, Chip Tolbert, fashion director of the Men's Fashion Association, directed a fashion show of men's and women's fall collections for couturier designer Piero Dimitri. The presentation spotlighted 56 outfits on 20 models in a half-hour show.

als can take another few days, as can the selection of music and lighting.

"Someone who is not involved in working on these shows has no idea

OUR LANGUAGE

Puissance has that bookish look

by Jeffrey McQuain

Puissance refers to power or strength. It may look like a bookish word, but don't overlook the power of puissance.

Ebb flows away or declines. This verb's popularity seems to be growing, and I doubt that the use of ebb will soon ebb.

Q. I heard someone on TV say, "They offered her and I the job." That's not right, is it?

A. No, it isn't. The speaker used her and I as indirect objects after the verb offered. Her is an object, but I is a subject. To be correct, the speaker should have said, "They offered her and me the job." (I hope the job doesn't involve teaching our language.)

Spurn refuses or treats with scorn. Don't spurn this spelling clue on the spur of the moment: spurn begins with spur.

Vicissitude involves change or variation. Use the plural of this noun for the ups and downs of fortune — such are the vicissitudes of life.

Q. I just graduated from high school, but my English teacher shakes her head when I say that. Why?

A. She may prefer the passive voice, as in "I was graduated" instead of the active "I graduated." Nowadays more people use the active voice for graduate, but try to remember the passive voice when you're speaking to someone from the old school.



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THERE IS NOTHING LIKE IT!

Experts sweat, laugh and cry through days of preparations to bring you a photo or a runway shimmering with polished allure.

art directors — in all, about 15 people to carry out these shoots four to six times a year.

Granted, the higher the stakes, the more these mega-names are willing to pay top dollar for other mega-name professionals to pull off the desired effect. In the Lauder session, million-dollar superstar faces such as Porizkova and Boxleitner were groomed and photographed by well-known fashion specialists like veteran Lauder photographer Victor Skrebneski and hair stylist Suga.

"A clever stylist, makeup artist and hairdresser pull you together," says Porizkova. "You look at yourself in the mirror before you go on the set and you see the image you have been

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