



Photo by Angela Allen Morgan

Mark Pynes on his first assignment as a fashion photographer.

Fashion photos fun

Whether or not a quick admission, most fashion photographers like their jobs. Many lament the hard work and discount the glamour. Some bemoan the scrupulous attention they must pay to detail, the exhausting emotional encouragement that they're compelled to offer to looks-conscious people. But when they talk about their work, strains of the American-Dream-hath-come-true outweigh all the hardships.

"I like photographing women," says photographer Mark Pynes, who broke into fashion photography with the 1982 *Emerald* Fashion supplement. "A lot of women have an unspoken desire to be models, and a lot of guys would like to be photographers. It's kind of a *Playboy* idea, but everyone can't photograph for *Playboy*."

This year, Pynes shot 450 feet of 35-millimeter film for the three months in which he photographed 23 University candidates for the "Oregon Women 1984" calendar. Though the calendar is on the market, Pynes regrets that selling points often took precedence over art.

Part of the attraction of fashion shooting for Pynes is the artistic control he has over an assignment. Ideally, he has the power to set up a shot, manipulate the elements and decide the location. But, if the shot's a dud, he says, the fault lies with the photographer. Even with the stringent technical controls that the photographer in charge can impose, models are not always the most obliging breed.

"The best kind of model is someone who has had little experience but enjoys the idea of being photographed," Pynes says. "The most dangerous is someone who has had a little experience. They try to manipulate the photographer."

Manipulation on the set, most fashion photographers will agree, should be left up to them. Off the set, they may say the same.

Angela Allen Morgan

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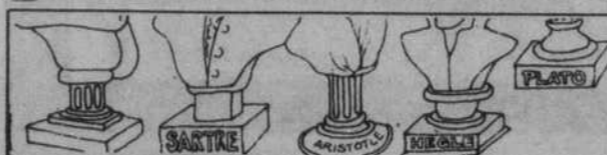
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