

HENRY TALBOT

1960s FASHION

PHOTOGRAPHER

Artwork labels

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'Well man, this is 1966 and in this game you have to be open to, and live, contemporary influences to a certain degree. The younger generation is very strong in fashion – very much in command. They're spending a great deal of money in the garment industry so fashion is geared to the young.'

Henry Talbot, 1966

The 1960s was a period of social turbulence, when youth-led movements changed the world. In Australia it was a time of prosperity: employment rates were high and, for many, the opportunities seemed boundless. The fashions of the day, including mini-skirts and hipster pants, reflected the 'youthquake' that was shaking up the status quo. Photography studios made the transition to the 1960s by creating images with a fresh, contemporary edge, and increasingly worked on location rather than in the studio.

Henry Talbot began to work in fashion photography in the 1950s, but it was in the 1960s that he established himself as a leading force in Melbourne's fashion industry. He worked for designers and manufacturers, department stores and boutiques, as well as on the job for the Australian Wool Bureau, taking photographs that showed Australian fashion to the world.

Henry Talbot was born in Germany in 1920. As a young man he studied graphic design and photography in Berlin and Birmingham. After leaving Germany in 1939, he arrived in Australia in 1940. Following a period of internment, Talbot then served in the Australian army. In the postwar years he left Australia, travelling to South America and Europe, before returning to Melbourne in 1950. At the time Melbourne was the most important centre of fashion in Australia because of the abundance of textile and garment manufacturing in Flinders Lane; boutiques in the Paris End of Collins Street; and major department stores around the city.

Talbot worked in some of the leading Melbourne photographic studios and quickly established a reputation as a major fashion photographer in Melbourne. In 1956 he was invited to go into partnership with Helmut Newton. Newton was already renowned for his innovative fashion images and this partnership offered Talbot recognition for his talent in the field.

In 1973 Talbot closed his studio, and ten years later presented the NGV with what is now known as the Henry Talbot Fashion Photography Archive. Works in this exhibition are taken from this remarkable collection comprising 35,000 black-and-white negatives, photographs and contact prints.

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft, model Janice Wakely)

1956–61

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119627)

‘There is little an Australian fashion photographer can do that has not been done overseas, and often better. But one thing they do not have is our Australian environment. I use it a great deal because the idea makes it possible to come up with something uniquely different.’

HENRY TALBOT, 1966

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

**No title (Fashion illustration, model
wearing plaid kilt-style skirt, Spring
Street, Melbourne)**

1956–60

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119657)

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Rosalie Kiessling)

1956–60

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119659)

‘Equally at home aboard the Danish Antarctic explorer ship, *Magga Dan* as on Kosciusko’s ski runs is Vynapruf. On the left it is seen in a ski parka of bright Floe Blue, zipping from the waist to chin and styled with a pointed hood edged in coney. In the background, it appears in workman-like explorer jackets (lined for extra warmth in flannel) ... all water proofed and insulated against body heat and perspiration. Ski parka from Rosalie Kiessling of South Yarra.’

DESCRIPTIVE CAPTION, 1960

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, models wearing knitwear)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119640)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing a three-quarter length coat)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119652)

'Forsaking city airs for cool country breezes, she previews the three day event at Oaklands Hunt Club which will finish the Melbourne Cup season, wearing a three-quarter coat of palest blue pearl lamb.'

DESCRIPTIVE CAPTION, 1966

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Janice Wakely standing in front of wool bale)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119631)

For Kids

In this photograph, a model wearing a skirt made from sheep's wool stands in front of a huge pile of it. Many fabrics and materials we use to create clothing come from animals, including wool, leather, and fur – even silk is made by special moths that use it to create their cocoons!

Australia has a strong history of sheep farming, and wool has long been a popular material here. One of the most famous Australian paintings, Tom Roberts's *Shearing the rams*, 1890, depicts how wool is shorn from sheep, ready to be turned into clothing.

Do you own any woolly garments you'll be wearing to keep warm this winter?

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft, Treasury Gardens, Melbourne)

1960–61

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119649)

Showing Australian fashion in an 'international' setting was a prerequisite of many of Talbot's Melbourne clients. In an image he created for Sportscraft around 1961, Talbot successfully created the illusion of a grand garden in London or Paris within the confines of Melbourne's Treasury Gardens.

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft on location, Yarra River, Melbourne, near Princes Bridge)

1961

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119650)

The descriptive caption for this image, attached to the back of the photograph, reads, 'Cunningly, Sportscraft emphasises the smoothness of a straight skirt in pure wool ... with side buttoning which you can see ... with a Dior pleat at the back which you can't. A Gold Medal winner in the 1961 Australian Wool Awards'. The reference to Christian Dior suggests that the international styling of the garments shown in a local context was important to manufacturers as it arguably positioned Melbourne as a fashion capital.

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Alouette)

1956–60

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119658)

Talbot's use of Melbourne as a backdrop that resembled Manhattan was a purposeful styling tool to create a sense of international glamour. In his photograph of a gown by Alouette, Talbot successfully recreates the illusion of New York on the streets of Melbourne. The model's confident pose and direct gaze suggest she is a woman of sophistication and independence. The backdrop, a sports car and a city street at night, could just as easily be Fifth Avenue as Bourke Street.

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing hip length fur jacket, photographed at the National Gallery of Victoria)

1959

gelatin silver photograph

Henry Talbot Fashion Photography Archive
Illustrated in *Flair* magazine, June 1959

(119660)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

**No title (Fashion illustration for
Blunden Wool, models Joan Crellin
and Bruce Anderson, photographed
on location at the National Gallery
of Victoria)**

1961, printed 2016

inkjet print

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

**No title (Fashion illustration for
Blunden Wool, models Joan Crellin
and Bruce Anderson, photographed
on location at the National Gallery
of Victoria)**

1961, printed 2016

inkjet print

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

**No title (Fashion illustration for
Blunden Wool, models Joan Crellin
and Bruce Anderson, photographed
on location at the National Gallery
of Victoria)**

1961, printed 2016

inkjet print

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing white bikini and white cotton lace cover)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119648)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing cotton capri pants and cropped sleeveless top on location in Papua New Guinea)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119647)

‘Discovering the hidden charms of New Guinea in the obvious attributes of Swiss cotton ... she wears a cropped top and lean slack in sunny yellow, embroidered in diamond panels of white.’

DESCRIPTIVE CAPTION, 1966

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing cropped pants and jacket, Papua New Guinea)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119629)

Although he continued to photograph fashion in the studio, like other leading photographers at the time, Talbot also liked to work outside when possible. As he described it, he 'always tried to show the models in a free moving fashion (though not always possible). I avoided stiff modally [*sic*] poses ... I tried to keep up with what the great fashion photographers overseas were doing. I tried to avoid gimmicks.'

HENRY TALBOT, 1995

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Pelaco shirts and Ford Falcon, models Jill Copner and Terence Donovan)

1962, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119671)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Pelaco shirts and Ford Falcon, models Jill Copner and Terence Donovan)

1962, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119670)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Pelaco shirts and Ford Falcon, models Margot McKendry and Murray Rose)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119673)

'They're going places, the Pelaco Pair – and riding the crest all the way. They live their life with a style and carefree assurance that many envy. They know and demand the best this modern world has to offer, a personal formula for success that shows in everything they do. You can see it in the clothes they wear (he doesn't own a shirt that isn't Pelaco; she collects Lady Pelaco, secretly feels they were created especially for her). You can see it in the cars they drive – always, a trim, taut, terrific Falcon.'

ADVERTISING COPY, *VOGUE AUSTRALIA*, APRIL/MAY 1963

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Pelaco shirts and Ford Falcon, models Margot McKendry and Murray Rose)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119672)

'Moderns on the Move. No matter how whirlwind the schedule our Pelaco Pair never loses their composure. Getting them there calm and collected: a gleaming white Falcon Deluxe Sedan, its trend-setting straightlined silhouette inspired by the fabulous Ford Thunderbird. Two more assets to any arrival are the shirts they're wearing: his Pelaco Blendene business shirt looks as fresh at midnight as it did at 8 a.m.'

ADVERTISING COPY, *VOGUE AUSTRALIA*, APRIL/MAY 1963

'There is little an Australian fashion photographer can do that has not been done overseas, and often better. But one thing they do not have is our Australian environment. I use it a great deal because the idea makes it possible to come up with something uniquely different.'

Henry Talbot, 1966

The locations used by Talbot were an important aspect of his image making; they played a significant role in the implicit narratives he constructed in his fashion photography. Talbot's work, like most fashion photographs, presents an aspirational ideal. In his case, a picture of the modern woman – at an opening night; arriving at the airport; on the streets of London; visiting an art gallery; or in a beatnik coffee bar – who looks effortlessly up to date and glamorous because she has bought the perfect garment.

Despite Talbot's assertion that using Australian settings gave his work an edge, some of his most successful photographs artfully disguise the familiar streets of Melbourne. The streets of the city are transformed in Talbot's photographs to look like Fifth Avenue, New York or Hyde Park in London.

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Classweave Fabric, models Uschi Huber, Ellen Neudal and Heather Ceembruger)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119681)

'The magic carpet revisited: Classweave takes to the air. Classweave deny weaving the magic carpet, but [the] chic three disagree, find Classweave fabrics magic. Feel like flying, and choose Qantas.'

ADVERTISING COPY, *AUSTRALIAN VOGUE*, 1963

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(199678)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119680)

International air travel in the 1960s was relatively expensive and only a dream for most people. Airlines and their handsomely outfitted crews were seen as incredibly glamorous. By using Qantas planes, crews and signature travel bags in his photographs, Talbot was making the link between fashion and the sophistication of the jet set. The use of Qantas imagery can be seen as enhancing the status of the garments that it was providing an exciting backdrop or context for.

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119679)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Maggie Tabberer)

1960

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119628)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing white fur jacket)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119633)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Maggie Tabberer wearing black astrakan coat with fur collar)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119653)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Maggie Tabberer wearing ocelot coat)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119634)

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Furs Renee)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119661)

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Stella Ricks)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119544)

'A red suit in hand-woven tweed, has the shorter jacket, easy at the waist and showing a wide away tailored collar to take its ocelot necklace. By Stella Ricks of Melbourne.'

DESCRIPTIVE CAPTION, 1960s

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

**No title (Fashion illustration, model
wearing leopard trimmed coat)**

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119641)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940
Love on a ferry (Fashion illustration for Blunden Wool)
1962, printed 2016
inkjet print

Henry Talbot Fashion Photography Archive

(119668)

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Maggie Tabberer)

1960s, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119664)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

The great look (Fashion illustration)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119676)

The locations used by Talbot were an important aspect of his image-making; they played a significant role in the implicit narratives he constructed in his fashion photography. Talbot's images, like most fashion photographs, present an aspirational ideal. In his case, a picture of the modern woman – at an opening night; arriving at the airport; on the streets of London; visiting an art gallery; or in a beatnik coffee bar – always looking effortlessly glamorous, but only when she buys the perfect outfit.

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Stella Ricks, model wearing coat and hat)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119639)

‘Town and country, sport and travel are words enough to place this American style coat in the all-purpose group, and its colour is the outstanding feature – honey bamboo saddle-stitched with white. Loose and casual it has fly-away cuffs on sleeves, hip, and breast pockets, and a tailored reverse collar. By Stella Ricks.’

DESCRIPTIVE CAPTION, 1960s

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model Maggie Tabberer)

1966

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119636)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing knee-length dress and picture hat)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119630)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Myer Chadstone)

1964, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119684)

Working with the right model was as important to the success of Talbot's images as choosing the right location. Like most photographers he had his favourite models, and often worked with Janice Wakely, Maggie Tabberer, Helen Homewood, Maggi Eckardt and Margot McKendry.

Talbot's philosophy was simple, as he explained it in 1995: 'I've always held that if you can establish a definite emotional rapport with a model you're halfway toward producing good photographs. My own favourite method of fashion working is to explain roughly what I am after then leave the model more or less free to interpret the garment she's to show. A good model will absorb and become part of what she is wearing almost completely. Whilst shooting away I may suggest minor changes, the model senses what I'm after, and then really good shots happen'.

Exhibition essay available at
ngv.vic.gov.au/ebook/henrytalbot

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Myer Chadstone)

1964, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119685)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Sail away fashions (Fashion illustration for the Australian Wool Board)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119682)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Sail away fashions (Fashion illustration for the Australian Wool Board)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119683)

Henry Talbot

born Germany 1920, arrived Australia 1940, died 1999

No title (Fashion illustration, model Janice Wakely)

1961

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119632)

'I've always held that if you can establish a definite emotional rapport with a model you're halfway toward producing good photographs. My own favourite method of fashion working is to explain roughly what I am after then leave the model more or less free to interpret the garment she's to show. A good model will absorb and become part of what she is wearing almost completely. Whilst shooting away I may suggest minor changes, the model senses what I'm after, and then really good shots happen.'

HENRY TALBOT, 1995

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Bri-Nylon and Fibremakers)

1967, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119693)

'Well man, this is 1966 and in this game you have to be open to, and live, contemporary influences to a certain degree. The younger generation is very strong in fashion – very much in command. They're spending a great deal of money in the garment industry, so fashion is geared to the young. There is, of course, in this "with it" idea itself, certain conformity to non-conformity, to a non-conformity standard. But, as a photographer, you must accept this idea as far as you can and that probably reflects to some extent in your own behaviour and dress.'

HENRY TALBOT, 1966

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Party scene (Fashion illustration for Fibremakers)

1965, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119686)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Jackie and Billy

1968

gelatin silver photograph

Gift of the artist, 1971

PH98-1971

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Poratt, model wearing a man's jumper)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119651)

'The jumper for men that women like, in heavily ribbed dark wool patterned with Australian motifs. Her admirer is wearing another Poratt original, a cardigan combining heavy and light knits ... the other a knitted jerkin bound in black.'

DESCRIPTIVE CAPTION, 1966

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft, models wearing checked outfits)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119637)

'Everyone will be "checknik" this summer ... Brigitte Bardot set the pace when she married in checks ... Sportscraft are not lagging with their chic collection in the wonder American combination of Arnel and cotton. Taking a firm stand here ... a little boy play-suit, a cool-look dress, a shirt with the new rolled sleeves, and a pair of tapered slacks. The check hat is by Gouillet.'

DESCRIPTIVE CAPTION, 1966

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, models wearing angora hats)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119638)

‘You don’t have to go to school to wear plaits. Following the latest craze among American teenagers, a Melbourne milliner shows us what to expect for winter. Main fashion point about these cute hats is the material they’re made from – knitted angora hoods from Italy that are blood brothers of the popular angora jumpers.’

DESCRIPTIVE CAPTION, 1960s

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing striped wool suit, gloves and man's hat)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119663)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for the Australian Wool Board)

1968, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119695)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for the Australian Wool Board)

1968, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119694)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Swimwear model

1968

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(85990)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Swimwear model

1968

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(85989)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Charlotte Fifth Avenue, model Maggi Eckardt)

1966, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119689)

Talbot took advantage of unexpected locations across Melbourne. A prime example is a series of photographs he made in 1966 using the unlikely setting of the Altona Petrochemical Company. In the years leading up to the first manned moon landing in 1969, there was a global fascination with the possibilities of space travel and exploration. In an editorial fashion shoot published in *Australian Fashion News*, Talbot cunningly used an industrial backdrop to create a futuristic setting.

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Fibremakers, model Maggi Eckardt)

1966, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119688)

‘Fibres for fashions future. Its theme was fibres for the present and the future ... pictures taken by Melbourne photographer Henry Talbot – a man who is as sophisticated as James Bond and always a jump ahead of “now”. The visiting “Venusians” in Mr Talbot’s photographs (Maggi Eckardt and Jackie Holme) are gyrating at the Altona Petrochemical Company in Victoria.’

AUSTRALIAN FASHION NEWS, MARCH 1967

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Fibremakers, model Maggi Eckardt)

1966, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(199687)

‘The electronic era. Was woman ever better served?
Even computer systems are today used by synthetic fibre
manufacturers in the interests of fashion. Advance fashion
design by Robert Pearce in “Terylene” 75.’

AUSTRALIAN FASHION NEWS, MARCH 1967

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft)

1967, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119691)

1960s fashion photography can be seen as reflecting social changes for women occurring at that time. Increasingly women were shown as active participants, not merely passive observers of contemporary life, and subsequently were photographed running, walking, even jumping. Being captured on the move became synonymous with the burgeoning and energetic youth culture of the period.

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft)

1967, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119690)

As his reputation grew, Talbot increasingly had opportunities to work on fashion shoots with international locations. Then, as now, leading fashion magazines such as *Australian Vogue* would sometimes select overseas settings for fashion features. During the 1960s Talbot worked on assignments in locations as diverse as Papua New Guinea, Hong Kong, India, France and England. In an era when international travel was less accessible than it is today, opportunities to work overseas added to the photographer's cachet.

For Kids

Fashion is different to other types of art because it is part of our everyday lives. It is designed to be worn day in and day out. Fashion photographers such as Henry Talbot often celebrate this side of fashion design by shooting their models exploring the world around them. In this image we see a happy young woman leaping across London's famous Piccadilly Circus.

What do you think the photographer is trying to show us about this woman's style? Is she dressed for spur-of-the-moment fun, or a special occasion?

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Sportscraft)

1967, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119692)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Lisal of Melbourne)

1971, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119704)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Watersun ski wear)

1970, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119700)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Watersun ski wear)

1970, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119701)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Watersun ski wear)

1970, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119702)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Wrangler jeans)

1970, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119698)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for the Australian Wool Board)

1968, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119696)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration)

1963, printed 2016

inkjet print

Henry Talbot Fashion Photography Archive

(119677)

Henry Talbot, attributed to

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Raoul Couture)

1960s

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119635)

‘Here, Classic Mills printed wool in sapphire, grey and white, provide a subtle colour contrast to dark blue jersey, in a matching dress and jacket for Raoul Couture.’

DESCRIPTIVE CAPTION, 1960s

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing coat and hat)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119644)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing coat with pleated sleeves and matching hat)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119645)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing embellished silk jumpsuit)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119643)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing buttoned skirt and gingham shirt)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119662)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration for Paula Stafford)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119642)

‘The Maharaja coat, designed by Paula Stafford strictly for Southern summers has individual sections that widen fluently from the waist, revealing orange bermudas underneath. The Oriental-abstract print in red and black is printed on red Swiss cotton.’

DESCRIPTIVE CAPTION, 1966

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

No title (Fashion illustration, model wearing long feather dress)

1961–66

gelatin silver photograph

Henry Talbot Fashion Photography Archive

(119646)

Henry Talbot

Germany 1920–Australia 1999, Australia from 1940

Collection of proof sheets

1958–72

gelatin silver photographs

Henry Talbot Fashion Photography Archive

Before the advent of digital photography, photographers would lay out strips of developed film onto sheets of photographic paper to create contact sheets or proof prints. This enabled the photographer to see the details in each frame and select the individual shots that would be printed up as the final image. The Henry Talbot Fashion Photography Archive contains approximately 500 of these proof prints produced by Talbot between 1958 and 1972. These cases include a selection of this work.

For Kids

With digital cameras we can enjoy seeing our photos straight away. You can snap a selfie and then turn the camera around to take a look at it. But did you know that photographers once had to spend hours labouring over photographic paper and chemicals in their darkroom just to be able to see what they had captured?

Now it's your turn to be the photographer – take a look over these proof sheets and pick your favourite image from each one. Which photo would you blow up into a large print, and why?

Vogue Australia

August 1966

pp56–57

Condé Nast Publications Ltd.

Sydney

For Talbot and other fashion photographers working in Australia, magazine work allowed greater creative independence than other commercial work did. 'Editorial' fashion shoots enabled photographers to collaborate with fashion editors and stylists, and to create photographs in series rather than single images. Magazines commissions *Vogue Australia*, were highly sought after by Talbot and other fashion photographers working in Australia.

Vogue Australia

September 1966

pp60–61

Condé Nast Publications Ltd.

Sydney

Initially published in 1955 as an Australian supplement to *British Vogue*, the first standalone issue of *Vogue Australia* hit the newsstands in 1959. The importance of working for *Vogue*, and the calibre of its creative staff at the time, should not be underestimated. Talbot claimed that *Vogue's* standards were so high that for a single image published in the magazine he would take up to 150 shots.

Wool Calendar

1966

Australian Wool Board

Sydney

Wool Calendar

1961

Australian Wool Board

Sydney