



Posing Secrets

The Photographer's Essential Guide

Vol. 1

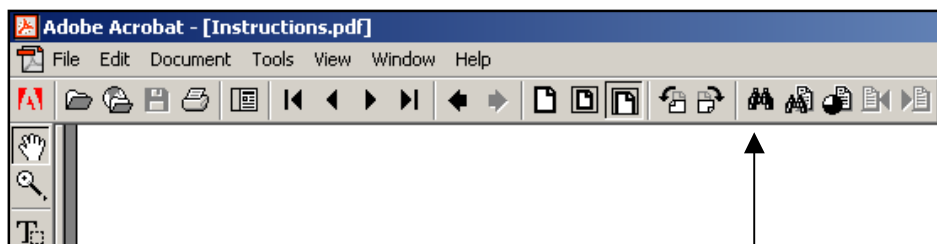
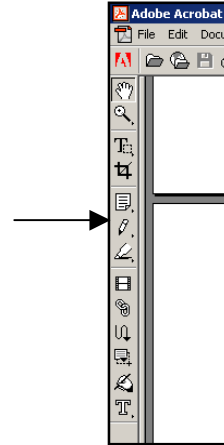
**How to pose your model quickly
and easily for professional results.**

Malcolm Boone

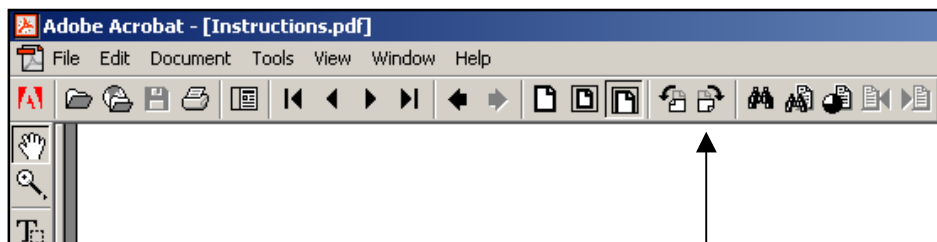
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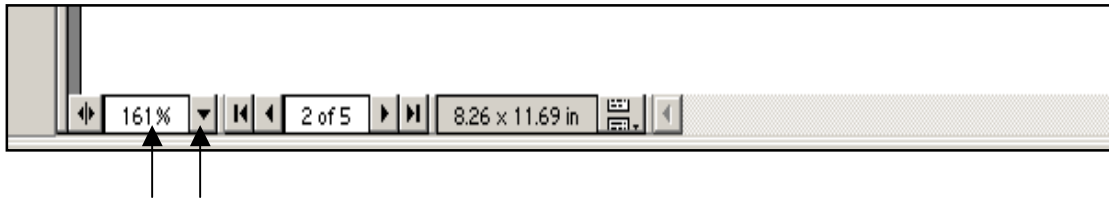
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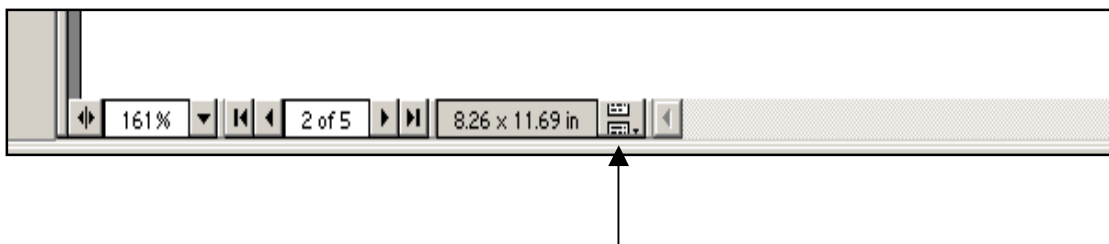
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Posing Secrets – The Photographer's Essential Guide Vol.1

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Introduction

This is the first of two volumes on how to pose for the camera. In this volume we are concerned with the fundamental repertoire you will need to pose a model. We will consider the major components of the posing figure and use novel methods to organize them so you have an increased awareness of the poses that convey a certain message or mood. We will also look at their possibilities and limitations in front of the camera.

Many subjects are based on fundamental rules that may at first seem to limit and confine you. However, with increased familiarity of basic rules creativity can begin to produce solutions best suited to the situation.

Therefore I suggest you concentrate on and become familiar with the basic positions for each part of the body. You will then see the variations for each body part can be combined and organized to make hundreds of poses available to you.

The book is divided into four major parts with each part presented in the logical order for posing. The body is the largest portion and the obvious starting point; the legs support the body and are considered next; the arms coordinate the design of the picture and enhance the message given by body and expression; lastly the head and facial expression complete the message of the picture.

Throughout this book references are made to the model, photographer and director. The model is the person who appears before the camera. Although referred to as 'she' the references also apply to any male subject before the camera lens. The photographer is the person responsible for producing the picture, using camera and lighting equipment. The director is the person who has the final effect of the picture in mind and who is responsible for producing the required

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position and expression from the model. In many instances the photographer also has the role of director.

At the end of each chapter there are notes for the director and model. These include exercises and suggestions to help analyze the pictures and poses that they wish to produce.

Enough introduction. Let's start with an innovative way of looking at the model.

Basic Body Technique

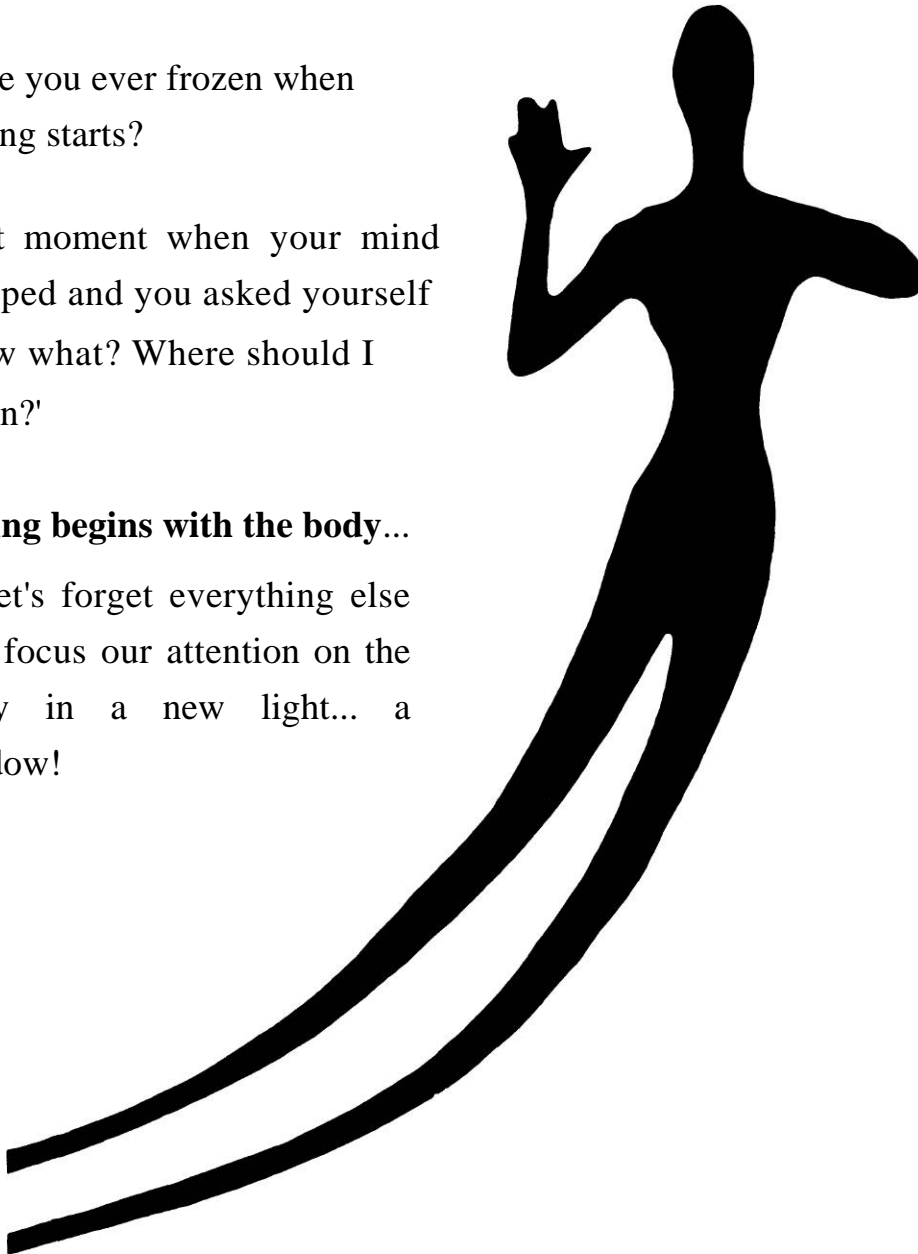
Let's break the ice!

Have you ever frozen when posing starts?

That moment when your mind stopped and you asked yourself 'Now what? Where should I begin?'

Posing begins with the body...

so let's forget everything else and focus our attention on the body in a new light... a shadow!



A shadow devoid of detail.

No buttons, no bows, no pockets.

Simply begin to think of the body in terms of its *silhouette*.

The Silhouette

All color and tones are eliminated, leaving only the true outlines of the model.



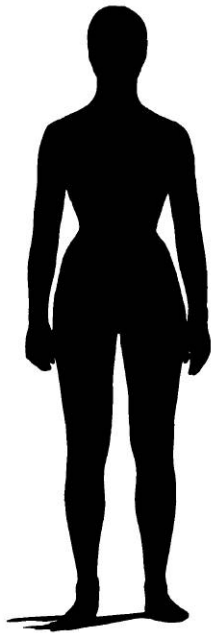
It's true that in silhouette you can't see the model's features, what she is holding in her hand, or the expression on her face.

But notice how the stark simplicity of the silhouette carries your mind's eye directly to the position of her

- body
- legs
- arms
- and head!

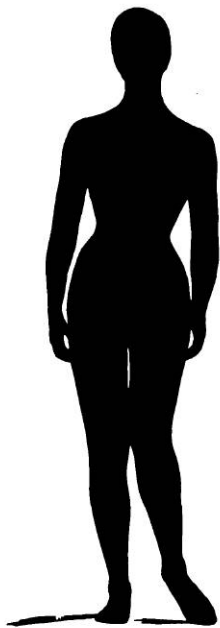
When you strip the body of distracting trivia you discover the foundation of all posing -the form in silhouette.

Minor Changes



As you focus your attention on a silhouette, you begin to notice things you never saw before. For even in outline the body has character and feeling.

Notice the position of this model. Her stance makes her appear broad, heavy and masculine.



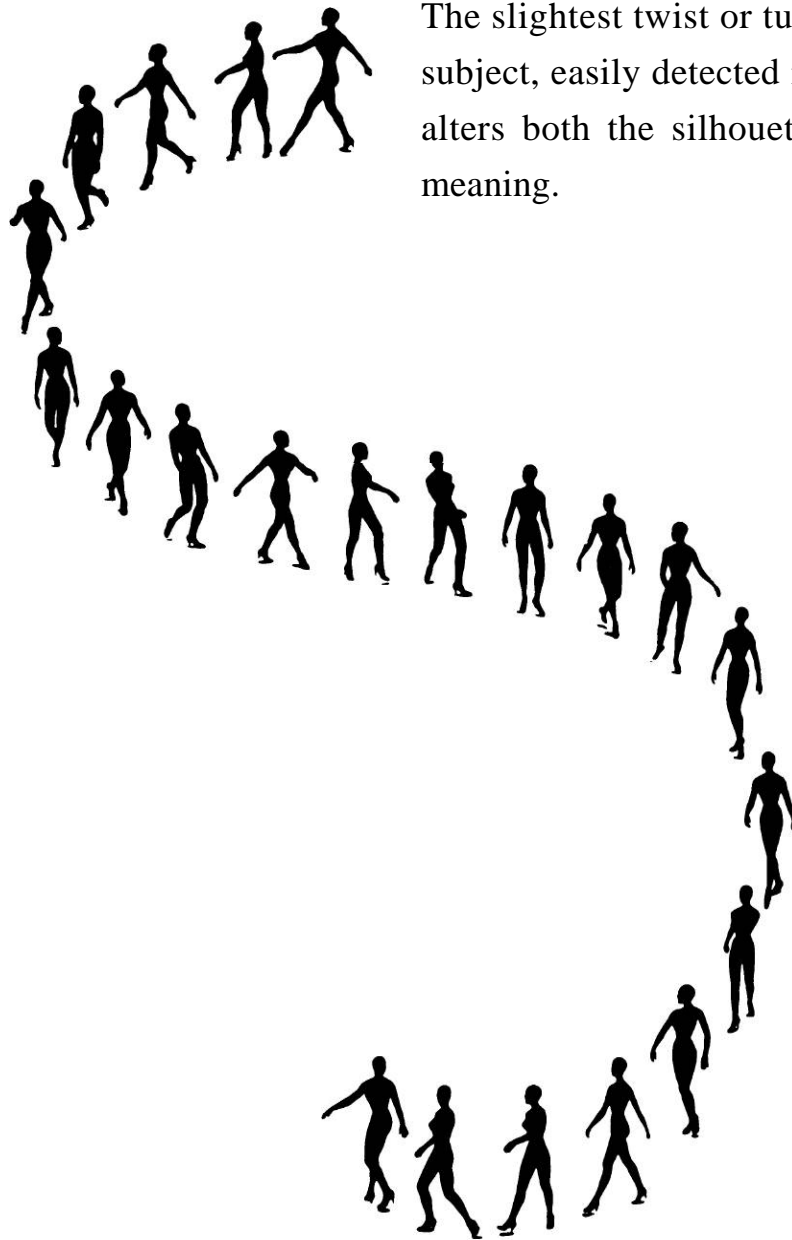
Yet here - when she shifts her weight to one foot - her pose immediately becomes more relaxed, lighter and more feminine.

Slight change ... big difference! Do you suppose that other apparently minor changes make comparable differences in the impression communicated by a photograph?

The Key to Creating a Pose

Of course they do!

The slightest twist or turn of the subject, easily detected in outline, alters both the silhouette and its meaning.

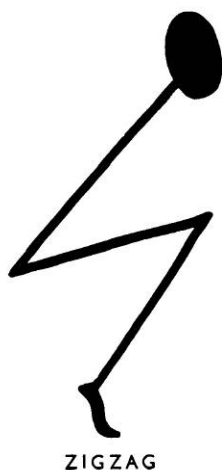


When you can translate the rounded human figure into a flat silhouette, and associate its lines with a familiar symbol, you have the key to duplicating or creating any pose.



All silhouettes can be translated into simple lines. Some have long lines; others tend to zigzag.

Long-line silhouettes are usually those in a standing or reclining position, or any other stance where the body is, or almost is, at its fullest length.



Zigzag silhouettes are usually created by sitting or kneeling poses that shorten the body into positions of angularity.

These are two very general classifications. However, each can be diagrammed for careful analysis and specific identification.

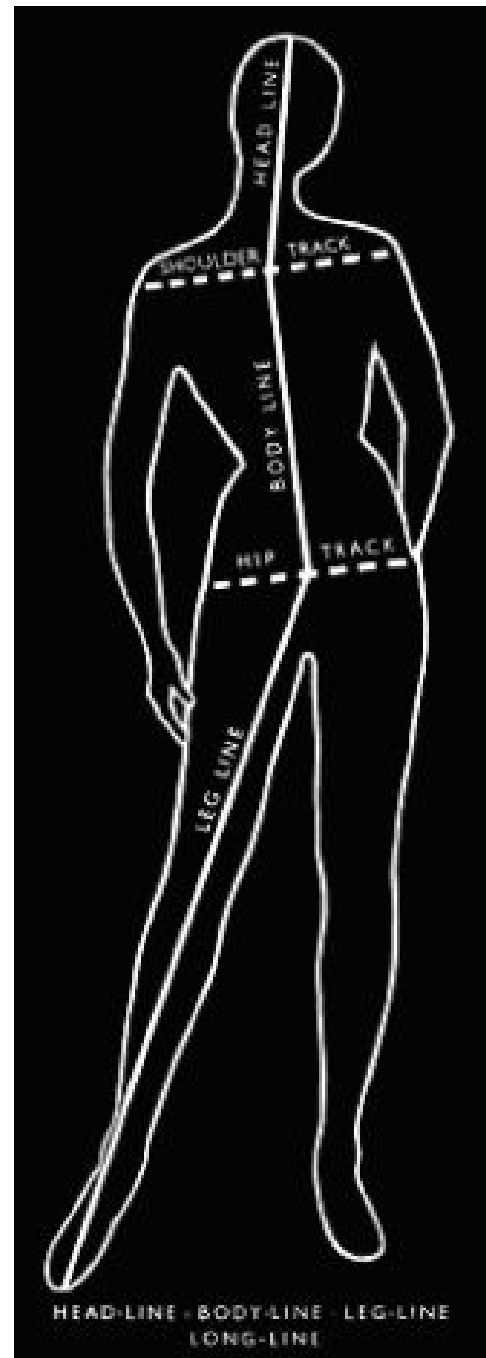
Long-line Silhouettes

Find a full-length picture of a person. Think of it in terms of its silhouette. With a heavy black pencil or marker, get ready to draw the lines that will permit you to classify it.

Draw a dotted line from one shoulder joint to the other. (This we will call the **shoulder-track**.)

Draw another dotted line from one hip joint to the other. (This we will call the **hip-track**.)

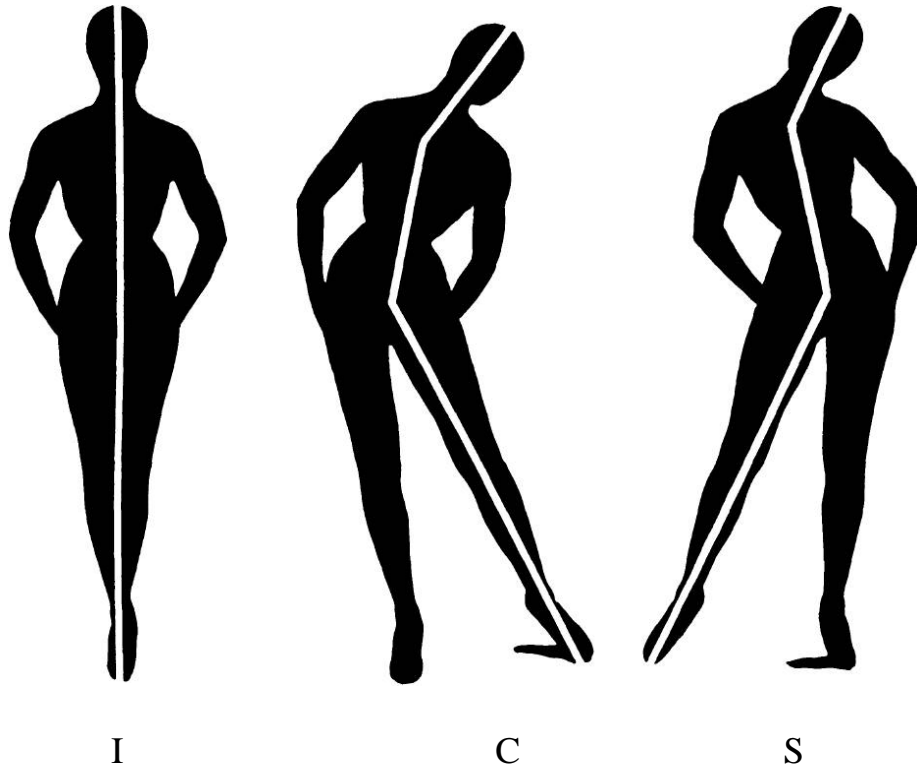
Now draw a heavy solid line from the center top of the head to the middle of the shoulder-track. Continue this line down to the middle of the hip-track and on to the tip of the foot that is not supporting the weight of the body. (If the weight is equally distributed, the line is drawn to a point halfway between the feet.)



The solid line you have just drawn is the **long-line** of the silhouette and is made up of the Head-Line, Body-Line and Leg-Line.

Long-line Silhouettes Form Letters

Collect at least five pictures of models standing in various poses and draw their long lines onto the pictures. Take a look at the pictures and you will find that each long line simulates one of three letters of the alphabet – an 'I', a 'C', or an 'S'!



Sometimes 'C' and 'S' are backwards.



A long-line silhouette does not always appear in a vertical position. Sometimes you'll find an 'I', 'C' or 'S' slanted on the diagonal.

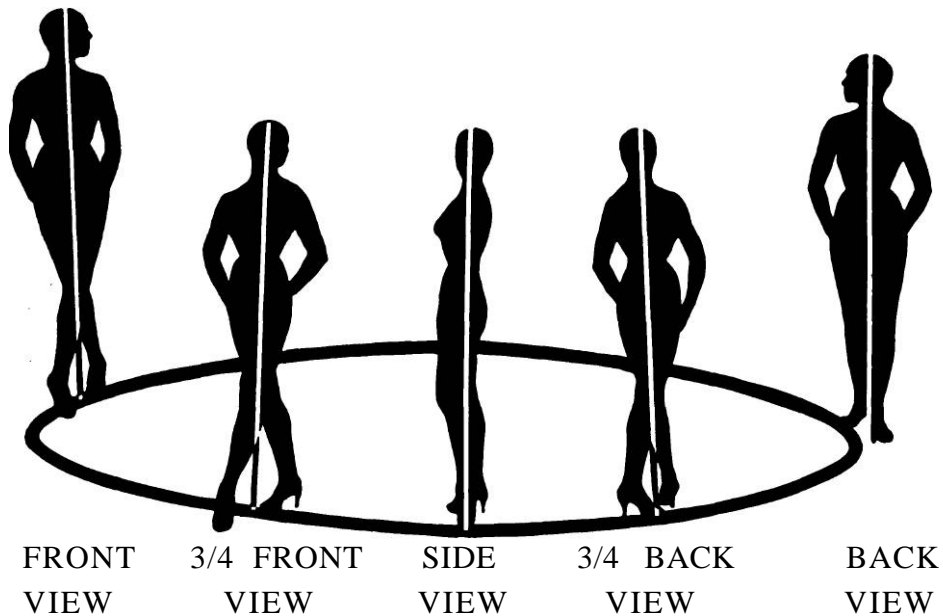


Sometimes the silhouette will be presented in a horizontal arrangement.

Vertical Silhouettes

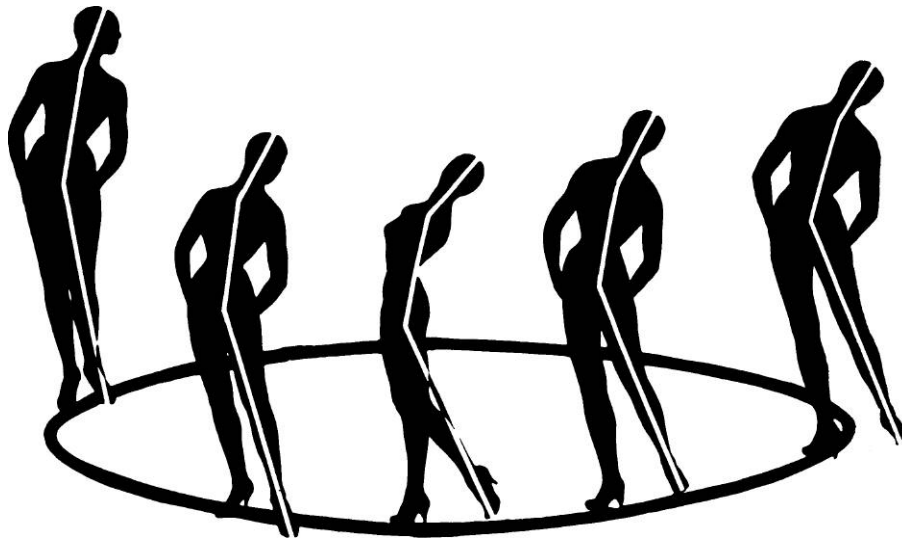
These are formed by the model standing on her feet, using the ground as her primary means of support. In this vertical position her body is capable of forming an ‘I’, ‘C’ or ‘S’ line, regardless of which view is presented to the camera.

Vertical ‘I’



Vertical ‘I’ silhouettes have an exacting quality overlooked by the casual eye. They are the most inflexible of all poses and require experience and skill. Contrary to common belief, an interesting straight vertical silhouette is difficult to execute without giving the body a stolid appearance. However, when expertly used to express strength, masculinity, elegance, regality, it is a very effective long-line silhouette.

Vertical ‘C’



FRONT
VIEW

3/4 FRONT
VIEW

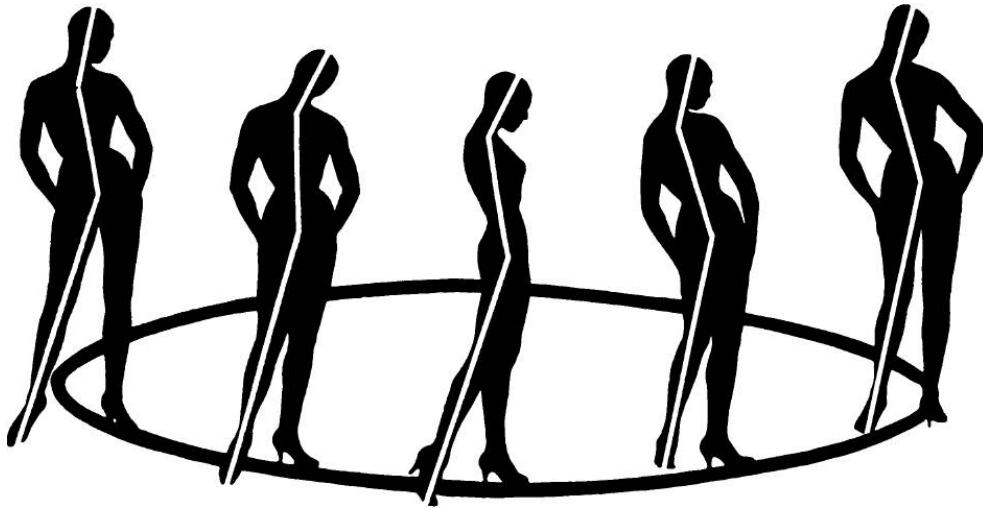
SIDE
VIEW

3/4 BACK
VIEW

BACK
VIEW

Vertical 'C' silhouettes are simple to execute with effective results. They form the basic poses that the beginner can use without encountering complications and are the basis of creative posing for the more advanced. 'C' silhouettes tend to lighten the body and manifest a feeling of femininity, grace and ease.

Vertical ‘S’



FRONT
VIEW

3/4 FRONT
VIEW

SIDE
VIEW

3/4 BACK
VIEW

BACK
VIEW

Vertical ‘S’ silhouettes are interesting to work with and, although they require more practice, they are worth the extra effort. The slight shift of the head-line or the leg-line to the opposite side that changes a ‘C’ silhouette to an ‘S’ makes a rewarding difference. The graceful line created by the ‘S’ silhouette appeals to the artistic eye. It flows with femininity, flexibility and symmetry.

Horizontal Silhouettes

The body in a reclining position creates horizontal silhouettes. In this arrangement, the body's silhouette can still be classified by its 'I', 'C' or 'S' lines. As the body rotates to present a different view to the camera, the individual characteristics of each letter formed can be noted.

Horizontal 'I'



In horizontal posing, the weight of the body is supported by various parts of the body other than the feet. Because of this, opportunity presents itself for certain poses, which the standing figure could achieve only with considerable strain.

Horizontal silhouettes can be arranged leisurely. Many poses are deliberately taken in this position and inverted or tilted later. For instance, a picture may be set up with the model in a horizontal position for the express purpose of inverting the picture later to simulate a standing

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pose. When this is the intent, extra attention should be given to certain details. Hair and clothing should be arranged in the position in which they would fall naturally. All props and accessories must appear to conform to the law of gravity if the finished picture is to be believable and realistic.

The reclining figure is best supported by hard parts of the body such as the foot, wrist, hand, elbow or fingers. These are not distorted by weight or pressure. Soft parts of the body such as the hips, arms, thighs, calves, etc., bulge when they are pressed against a hard surface to support weight.

When soft flesh must contact a hard surface with pressure, shift the major weight to the opposite side so that the flesh facing the camera touches the surface lightly, maintaining its most effective line.

Horizontal ‘C’



FRONT VIEW



$\frac{3}{4}$ FRONT VIEW



SIDE VIEW



$\frac{3}{4}$ BACK VIEW



BACK VIEW

Horizontal ‘S’



FRONT VIEW



$\frac{3}{4}$ FRONT VIEW



SIDE VIEW



$\frac{3}{4}$ BACK VIEW

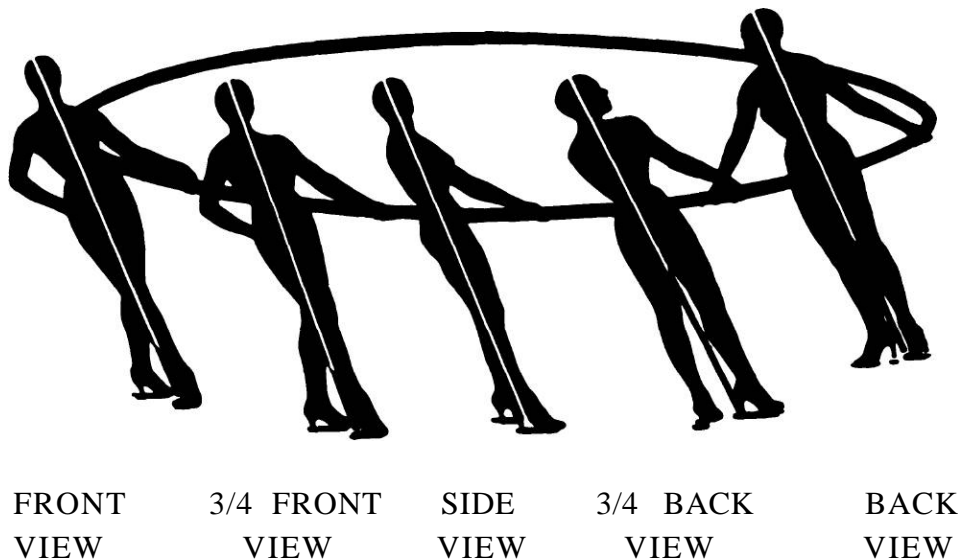


BACK VIEW

Diagonal Silhouettes

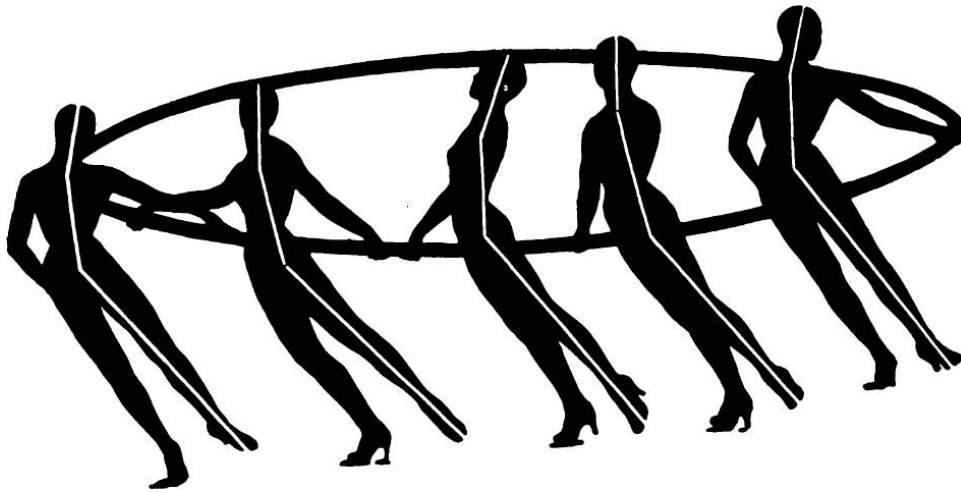
These may slant at any angle between vertical and horizontal. Still figures, classified as diagonals, usually require specific support other than the feet, while diagonals taken in action do not need additional support. The diagonal silhouette, supported by an object at any height, can present any view to the camera and still form ‘I’, ‘C’ or ‘S’ lines that permit classification.

Diagonal ‘I’



Diagonal ‘I’ is the most difficult of all ‘I’ silhouettes to sustain in a true line. It is stark and exact - demanding rigid control on the part of the experienced model. It maintains the feeling of directness and strength, which is characteristic of all straight-line silhouettes and can be prosaic unless done with deliberate intent.

Diagonal ‘C’



FRONT
VIEW

3/4 FRONT
VIEW

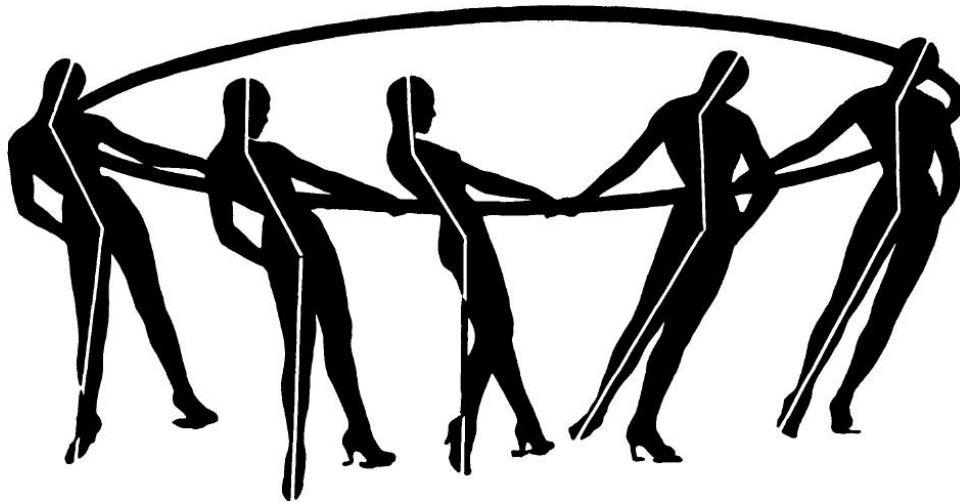
SIDE
VIEW

3/4 BACK
VIEW

BACK
VIEW

Diagonal ‘C’ is the most commonly used diagonal body silhouette. The average girl supported by an object, curves her body naturally in a C. Although this silhouette is the easiest of the diagonal lines to achieve, it expresses grace nevertheless, and gives the effect of being softly feminine and generally pleasing. Many outstanding photographers favor this ‘C’ curved silhouette and beginners would do well to remember it.

Diagonal ‘S’



FRONT
VIEW

3/4 FRONT
VIEW

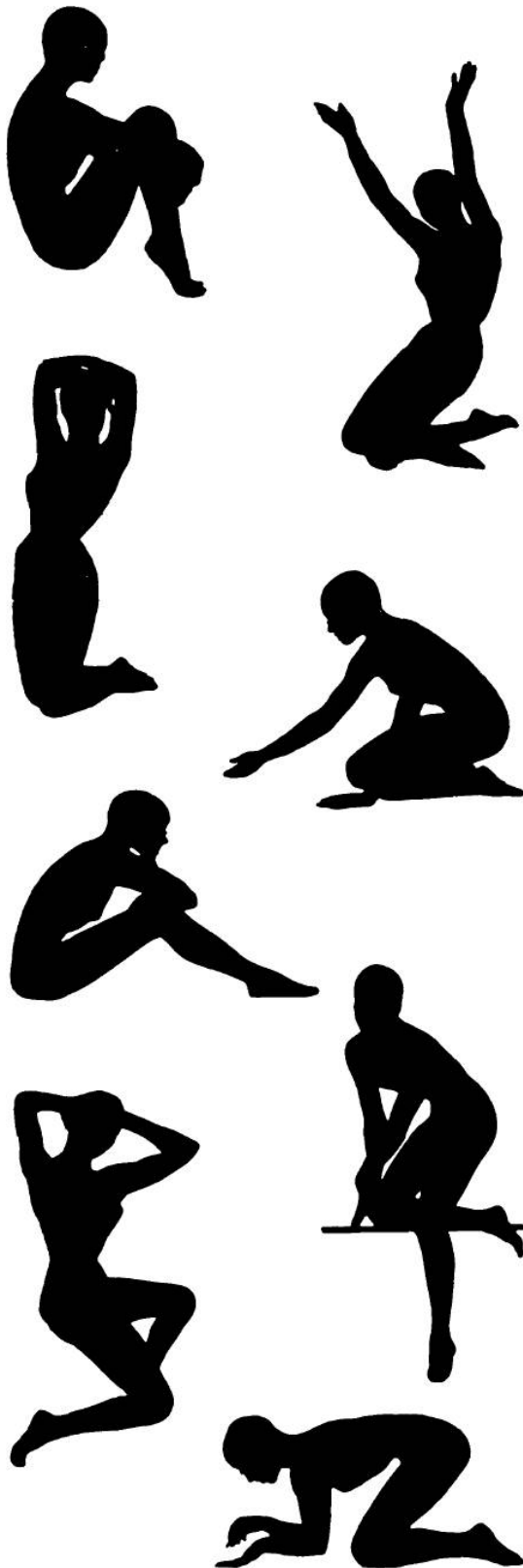
SIDE
VIEW

3/4 BACK
VIEW

BACK
VIEW

Diagonal ‘S’ silhouettes have that extra something that adds flair to a picture. This flowing reverse of curves is reminiscent of Hogarth's classic *line of beauty*. With a bit more expert handling than is needed for the ‘C’ silhouette, the ‘S’ long-line is both highly artistic and adaptable to distinctive work.

Zigzag Silhouettes



These should be examined only after you have familiarized yourself thoroughly with the long-line silhouette.

As you know, the zigzag silhouette is formed primarily by sitting and kneeling figures. A simple line diagram of the body in these positions will do just what the name implies. It will zig and then zag. Most of the time it will zig, zag, and then zig again to form a figure 'Z'.

These are tricky silhouettes and can, if not carefully handled, look like one big lump! Good zigzag poses are best directed by the photographer from the camera position. When hips and shoulders face the camera, in a zigzag position, the immediate impact of the pose is often lost. Therefore, those unsure of which sitting or kneeling position to use, will find that side views present a silhouette that defines the body's outline.

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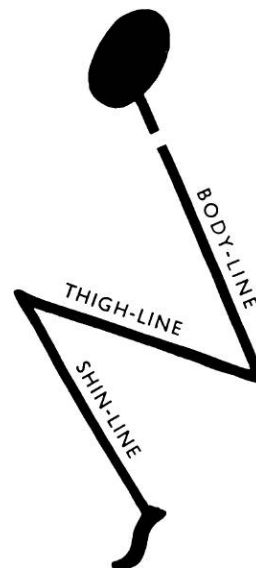
For the clean body-line popular today, use the arms in a lace-work around the torso. An open silhouette gives the feeling of freedom, space and lightness. Arms that appear glued to the sides thicken the silhouette and can give the impression of an undesirable bulge or a heavy waistline.

Sitting and kneeling figures cannot be diagrammed like the long-line silhouettes. They are so angular that even their classification is different.

Ah! There's our key. *Angular!* Let's study them by the angles they form.

How to Diagram Zigzag Silhouettes

Collect at least five sitting or kneeling pictures. With a heavy black pencil or marker draw the following three lines so that you can examine the angles they form.



1. Body-Line.

Ignore the head mass and draw a line from the center of the shoulder nearest the camera to the center of the hip nearest the camera. (If shoulders or hips are the same distance from the camera, the line is drawn from the center of the shoulder-track or the center of the hip-track.)

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2. Thigh-Line.

Continue the line from the hip nearest the camera to the center of the knee nearest the camera. (If knees are equidistant, continue with a line to each.)

3. Shin-Line.

Extend this line from the knee to the ankle of the same leg.

The hip and knee angles formed by the body line and leg lines can be used to identify any zigzag pose.

So let's look to see what kind of an angle any two of these lines form. Are they perpendicular to each other? If so, they form a *right* angle. If the angle is less, we call it *acute*; if it is more - *obtuse*.



Note: Except for the rare occasions when the camera is centered on the subject in a side view, the actual angles assumed by the model are not necessarily the same angles that subsequently appear in the finished picture. Therefore all final corrections of the zigzag pose must come from the person behind the camera.

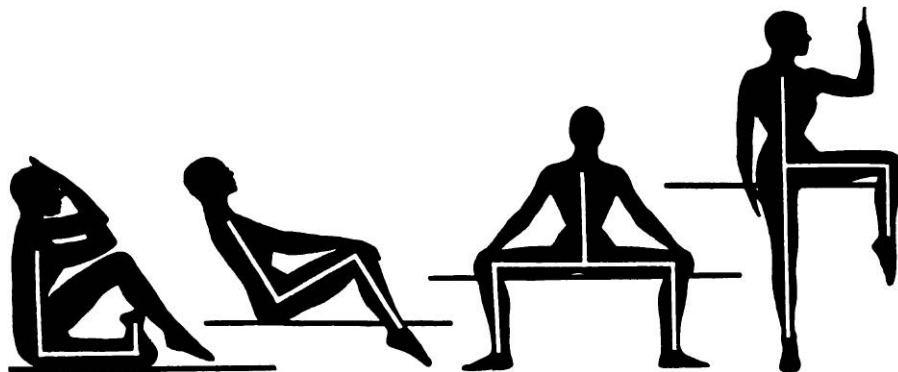
Four Basic Zigzag Silhouettes

Zigzag silhouettes form either a pair or a combination of angles whether their support is higher-than-chair-level, or on the floor. There are four basic zigzag silhouettes:

1. The geometric silhouette

This consists of two right angles, whether the figure is sitting or kneeling. Pairs of right angles are usually used when the purpose of the pictures is to create an effect of masculinity, strength, stylization, or to depict a pose characteristic of certain dance postures. Right angles, unless deliberately used for their geometric form, prove stilted and sometimes even ludicrous.

TYPICAL GEOMETRIC SILHOUETTES- SITTING



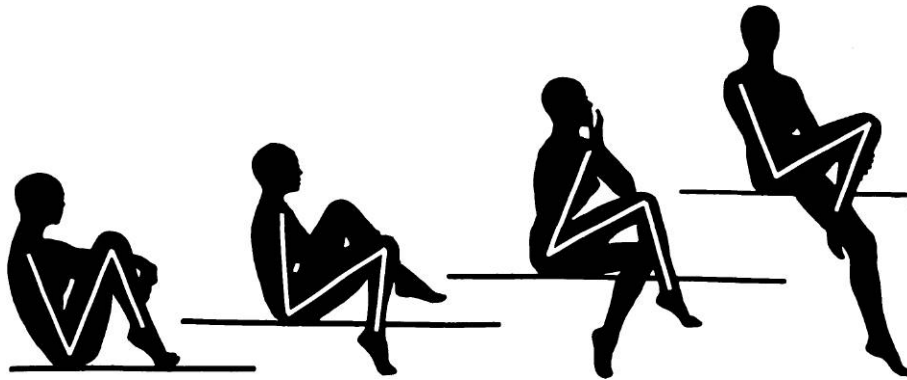
Note: In bathing suit and nude posing, where clothing does not cover the form, the weight of the body may distort the buttocks. Correction can be made by placing a spacer, such as a book, under the side away from the camera upon which the weight of the body can be supported. The camera side of the body is then lifted slightly to relieve pressure and exhibit a firm line.

2. The acute silhouette.

Formed by a pair of acute angles, it may also be a zigzag figure in any position. It can be varied by muscle tension to express anything from an athletic crouch to a relaxed curl of the body.

Acute angles often close the space between limbs and body causing parts to lose their individual outlines as they press against one another. Thus, great care must be exercised to see that the body maintains a clean-cut outline defining character and situation even in its compactness.

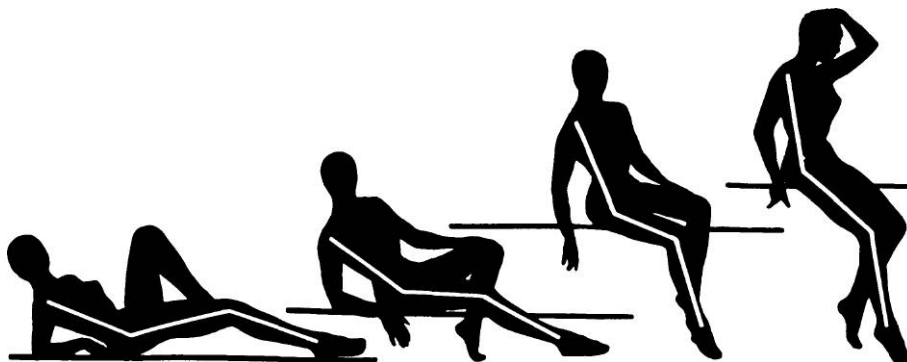
TYPICAL ACUTE SILHOUETTES- SITTING



3. The obtuse silhouette.

This contains two obtuse angles whether the figure is sitting or kneeling. It has a flowing line and expresses a relaxed, luxuriant and casual feeling.

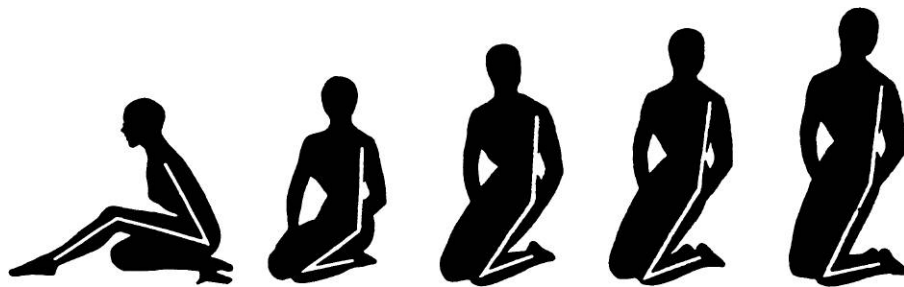
TYPICAL OBTUSE SILHOUETTES- SITTING



4. The mixed-angle silhouette.

This is the most widely practiced form of the four silhouettes used in sitting and kneeling figures. It is usually arranged by combining an acute angle with an obtuse angle. A right angle is rarely compatible with an angle of another kind and is seldom used in mixed-angle silhouettes.

TYPICAL MIXED-ANGLE SILHOUETTES- KNEELING



Building the Pose: Director

You're the man or woman with a definite plan. You are ready to start building poses before you take another picture!

Analysis helps you build, for it gives you a target for future shooting. Go into your files and diagram some of your full-length pictures - the not-so-good as well as your best prints. (Those that you do not care to deface may be diagrammed on an overlay sheet of tracing paper.) Diagram at least 50 long-line pictures and separate them into three main groups: 'I' silhouettes; 'C' silhouettes; 'S' silhouettes. Divide each group into its five possible views.

You'll probably find that you have favored the front view of either the 'I' or the 'C' long-line silhouette. In fact, you may discover that you have repeated the exact pose on different occasions. Too much repetition denotes lack of creative repertoire and it is so easy to direct those small changes that make the big difference!

Let's get busy and see how working with the figure in silhouette helps clear your mind for action.

An hour or so of practice with a *live silhouette* can eliminate countless hours of 'If only -' mistakes, reams of paper and fruitless hours. In no time at all you'll be able to direct the body like a master puppeteer!

A friend, your spouse or a model that also wishes to benefit by the training, can be your *silhouette*. Your first step is to thumbtack a white sheet over an open doorway. Place an ordinary, unshaded 100 watt light bulb 9 feet behind the sheet and about 30 inches from the floor.

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Your *silhouette*, dressed in a form-fitting bathing suit or leotard should stand close to the sheet on the same side as the light, while you direct her from the opposite side of the sheet in a darkened room.

Brief your model on what you mean by an 'I', 'C' and 'S' silhouette. If she is inexperienced, all the better. More opportunity for you to practice directing!

As your model poses in silhouette, see if you can direct her in three different vertical silhouettes, and three different diagonal silhouettes.

Check each pose for:

1. Clearly defined 'I', 'C' or 'S' line.
2. Clean-cut body outline, especially at the waistline.
3. Positions that specifically appeal to you.
4. Slight alterations - twists or turns that improve figure proportions or the pose.

When you have gained insight into the positions you repeat through preference, study the work of others and analyze their favorites. Magazines and catalogues are filled with poses for illuminating comparison.

Fashion magazines offer an unlimited source of full-length pictures by topflight photographers. As you diagram and analyze their pictures, you will notice that they too, favor one type of silhouette over another. But careful observation will reveal their flair for the slight changes that make the big difference.

Practice of the following exercises will help you plan body positions:

1. Bend an ordinary pipe cleaner to fit the vertical 'C' body-line.
2. Straighten this extreme 'C' slightly to form a modified 'C'.

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3. Change this modified 'C' into a very subtle or slight 'C'.
4. Reverse the 'C' position by flipping the pipe cleaner between your fingers.
5. Change the 'C' to an 'S' by placing the head-line on the opposite side of the body line.
6. With the same or other pipe cleaners, duplicate some of the long-line poses in your collection.
7. Now visualize a model against the background before you. Hold one of your pipe cleaner figures at arm's length in front of you pretending it is her. Answer these questions:
 - a) How far away would she be?
 - b) What would support her weight?
 - c) Which direction would she face?
8. Try directing a person into the position you have visualized.

This pipe-cleaner figurine is almost a magic wand in planning body-lines. In actual directing, the pipe cleaner can also be a great aid. Arrange it in a 'C' long-line. Hold it between you and your model. As you manipulate and change its position, see if she can follow its lines with a minimum of further explanation. Try reversing some of the positions. You will find that although she views the line from a different side, her response will be exactly what you want - greatly simplifying the mental gymnastics of reversing commands.

To familiarize yourself with the directing of zigzag poses go back to your basic classifications of zigzags. Direct your *silhouette* in each of the poses shown. Create and direct her in some positions not shown:

- acute kneeling
- obtuse kneeling
- geometric kneeling
- mixed-angle sitting

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Now that you are actually ready to start taking pictures you will be able to *break the ice* as well as cope with unchangeable factors that dictate the direction the model must face - existing light; natural background; clothing details; pre-determined picture layout, or even the figure liabilities of the model.

After you have weighed the importance of these factors establish her general body direction, plan approximately what she will need to support her figure and what she will be doing.

Now is the time to communicate your plan to the model in clear and definite terms:

1. The idea we want to get across is - (Purpose, picture format, how much of the model will be revealed, what she will be doing, etc.)
2. 'You will be sitting on the stairway.' (Relate a long-line or a zigzag silhouette to the existing staging.)
3. 'Face the camera,' (body view)

With all these decisive steps in the right direction, you are ready to start building the pose, accepting, rejecting or adding to positions the model might assume.

As you know, the time element in posing is important. Some models fatigue easily and sag with loss of interest. Others tense and become immobile. If the basic position you have chosen permits easy balance, your model can rearrange arms, legs or head deftly before she wilts or rigor mortis sets in.

Building the Pose: Model

Have you ever seen yourself in silhouette? You will be amazed to discover that your silhouette can tell you more about modeling than your mirror! Your silhouette, more than anything else, can give you a clear idea of many points:

1. The variety of positions your body is capable of forming.
2. A workable understanding of weight distribution and poise.
3. The changes resulting from *slight* movement.
4. Basic conveying of mood and character.
5. The vital changes that result when the camera transforms your rounded figure into a two dimensional picture.
6. How your silhouette proportions change in different body positions.

Once you mentally control yourself in silhouette, you can create poses or take instructions from your director with ease. A model who does not know how her body moves and balances itself, seems to fall apart when asked to shift a hip or move a hand. Working with your silhouette at home will give you an understanding of what the camera sees and practice will help you call forth what's needed to adjust or hold any pose.

Long-line practice is started by first analyzing the work of some of the successful models whose pictures appear in current magazines and fashion catalogues. Cut out and diagram 25 'S' silhouettes, 25 'C' silhouettes, and 25 'I' silhouettes.

Separate each category into vertical, horizontal and diagonal poses. To practice duplicating these poses in silhouette, set an unshaded table lamp on the floor. The bulb should be about hip high and about 10 feet from a smooth, light colored wall. Darken the room by turning off all other lights.

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In a form-fitting bathing suit or leotard, stand about two feet from the wall, facing it. The shadow you cast on the wall is a pretty good replica of the silhouette a camera sees. Notice how each move alters your form. Remember — every alteration represents a change the camera will record in the outline of a real position. Spread your collection of diagrammed magazine poses before you on the floor. Duplicate each in turn. Note the following in each pose:

- The direction the body is facing.
- Which leg supports the bulk of the body weight.
- The identity of the letter formed by its long-line.
- The position and proportion of the hips and shoulders.
- Clean-cut waistline.
- Lowered shoulders and definite neckline.
- Expression of character.

Close your eyes and think of a silhouette in a 'S' or 'C' long-line. Make your body conform to the mental picture and when you think you have achieved it, open your eyes. Notice how close or how far you were from what you thought you were doing. Make the necessary changes that would give you what you pictured and any minor adjustments that will create an interesting or flattering silhouette. Remember those changes. Particularly how little or how much movement was necessary.

If you find after considerable practice that you tend to repeat posing faults in silhouette, you will now know where weakness lies.

Practice all the silhouettes in this first section. Memorize the front view and one of the 3/4 views of the 'C' and 'S' long-lines and practice balancing in each while moving your arms around. Practice these four body positions in silhouette until they become part of you. Don't put this off another day. Remember that body positions are the basis of all

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your posing. Practice frees you of mechanics and soon you will be able to go full speed ahead.

Another practice exercise: take your four basic long-line poses and see if you can reverse each one. Same symbol line - different direction. If this is hard at first, trace an outline of the pose on a sheet of thin paper and turn it over. Hold it up to the light and you will have the position reversed. It is important for you to know how to do this in case the photographer wants the exact pose in a reverse view. A view, impractical from one position because of unalterable background, props or lighting conditions may be exactly the position wanted - transposed left to right or vice versa.

Practice duplicating the silhouettes in your collection and gradually add to your posing repertoire.

Zigzag practice is important too. Find and diagram at least:

- 5 acute sitting figures,
- 5 obtuse sitting figures,
- 5 geometric sitting figures,
- 10 mixed-angle sitting figures.

Also find at least:

- 5 acute kneeling figures (these may be on one knee or two),
- 5 obtuse kneeling figures,
- 5 geometric kneeling figures,
- 10 mixed-angle kneeling figures.

If you are unable to find the required number of each of these figures, roughly sketch the zigzag line you are looking for and you will find that you can work from it just as well as from a picture.

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In silhouette, practice arranging yourself in a sitting or kneeling position with your eyes closed and after you think you have the pose open your eyes and examine what you have done. Would your silhouette be improved if you:

- pulled in your tummy?
- raised your chest?
- dropped your shoulders for a better neck and chin line?
- shifted your weight slightly?
- separated your arms from your waistline?

Would anyone looking at your silhouette know what you are doing? In other words is your silhouette more than a blob?

A good exercise to get you thinking from the camera's point of view:

1. Select any spot in the room and pretend that it is a camera.
2. Face it.
3. Present a side-view to it.
4. Present a 3/4 front view to it.
5. Select another spot and try to present a 3/4 back view to it before you can count ten.
6. Mentally compose a sitting position.

Select another camera spot and see if you can arrange your body easily from that viewpoint. Train your body to flow easily into positions that feel right - and look right. That's the job half done, and the rest is fun!

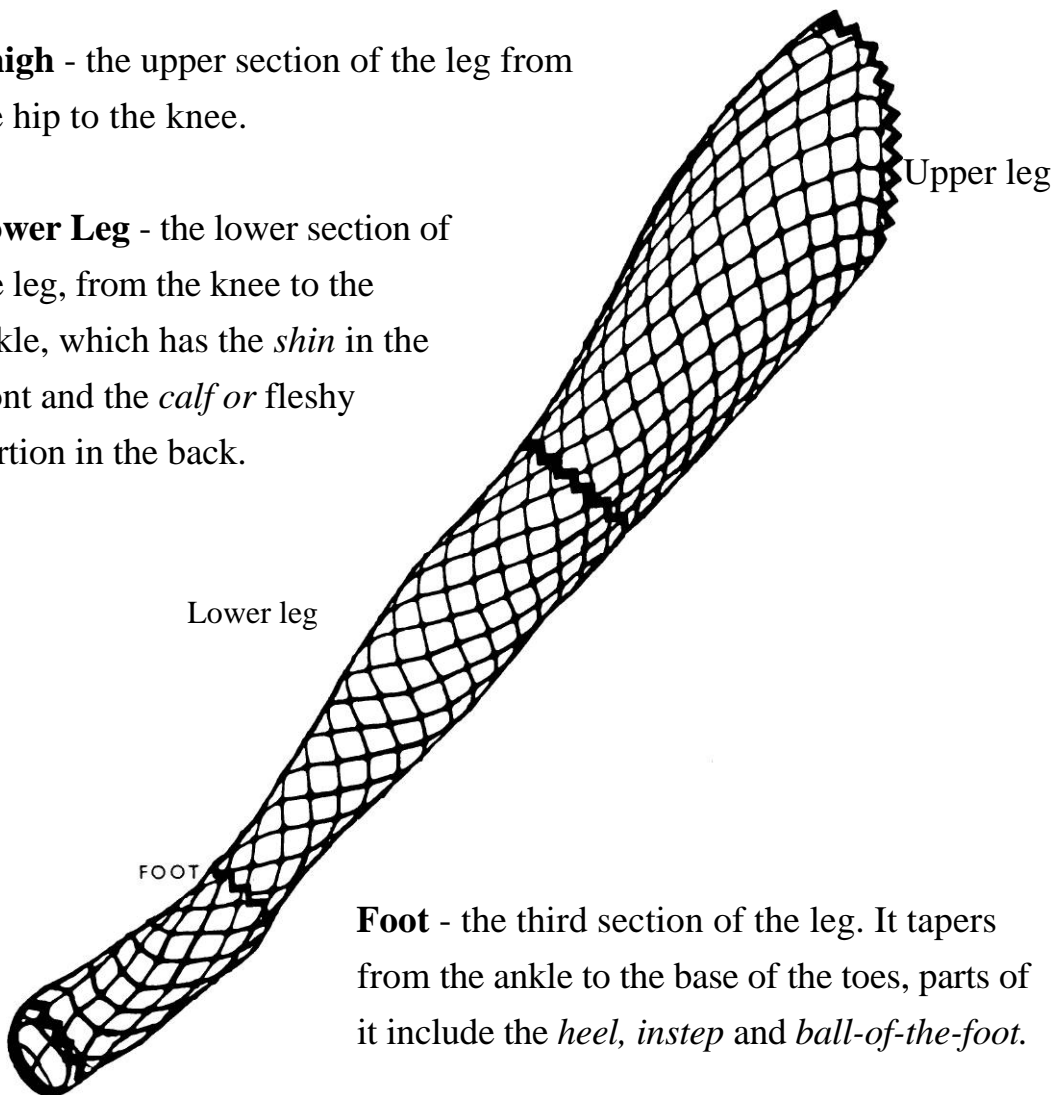
Basic Leg Technique

Legs in standing figures contribute to the support of the body, while in sitting and reclining figures they serve a more ornamental purpose. Whatever their prime function, when properly posed, legs add to the natural balance of the body and the design of the picture as a whole.

Legs

Thigh - the upper section of the leg from the hip to the knee.

Lower Leg - the lower section of the leg, from the knee to the ankle, which has the *shin* in the front and the *calf* or fleshy portion in the back.



Foot - the third section of the leg. It tapers from the ankle to the base of the toes, parts of it include the *heel*, *instep* and *ball-of-the-foot*.

Toe - the five terminal parts of the foot, which work in unison and for photographic purposes, will be referred to as one unit.

Leg Movement



Movement is governed by the flexibility of the joints that connect the four sections of the leg. Each leg has two kinds of joints; a hinge-type joint (which permits the connected parts to swing back and forth) and a swivel-type joint (which permits motion in almost every direction.)

Swivel joints

The *hip-joint* is a swivel-type joint connecting the thigh with the body. It frees the thigh to move in almost any direction.

The *ankle-joint* is another swivel-type joint connecting the lower leg with the foot. It permits the foot to rotate in almost unlimited freedom.

Hinge joints

The *knee-joint* is a hinge-type joint connecting the thigh and the lower leg. It permits the latter to swing back (150° arc) then forward to its original straight position in line with the thigh.

The *toe-joint* is a second hinge-type joint that connects the toes with the foot and permits them to bend either upward or downward.

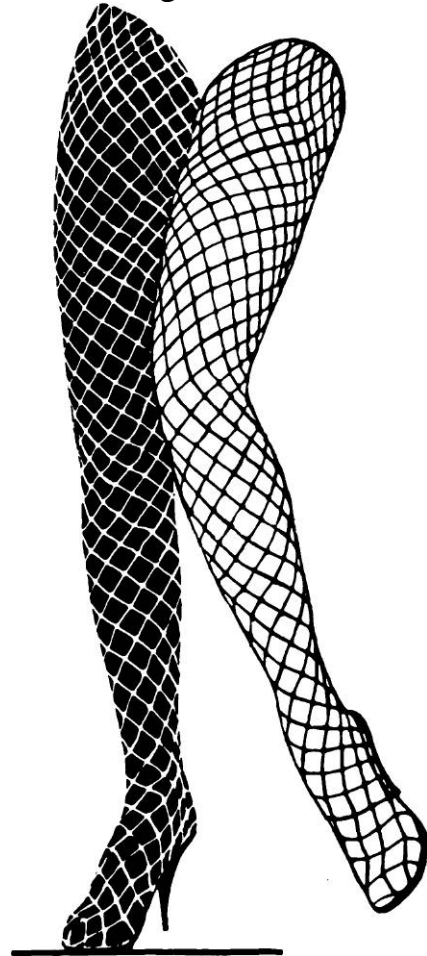
Legs in Standing Positions

When both legs carry an equal share of the burden, they give the body a strong, solid base. This feeling of solidity seems to disappear as the body weight is shifted to one foot. The body becomes pliant. An impression of elasticity or delightful informality flows into the body form.

When the legs share unequally in the support of the body, one leg carries the bulk of the weight while the other lightly touches the floor. These are the leg positions most frequently adopted and varied for photographic use. Let us study this uneven distribution of body weight, how each leg moves and its individual responsibility ... camerawise.

The basic-leg carrying the bulk of the body weight, can pivot on its heel while its toe can point in any direction. If you should compare it to the hand of a clock, it would remind you of the hour hand, which indicates each hour.

Basic-Leg



Show-Leg

The basic-leg shown here is dark while the show-leg is light. This difference in tone will be standardized throughout the illustrations to help you evaluate the position and activity of each leg separately, a very important factor in posing legs. Remember: basic-leg - dark, show-leg - light.

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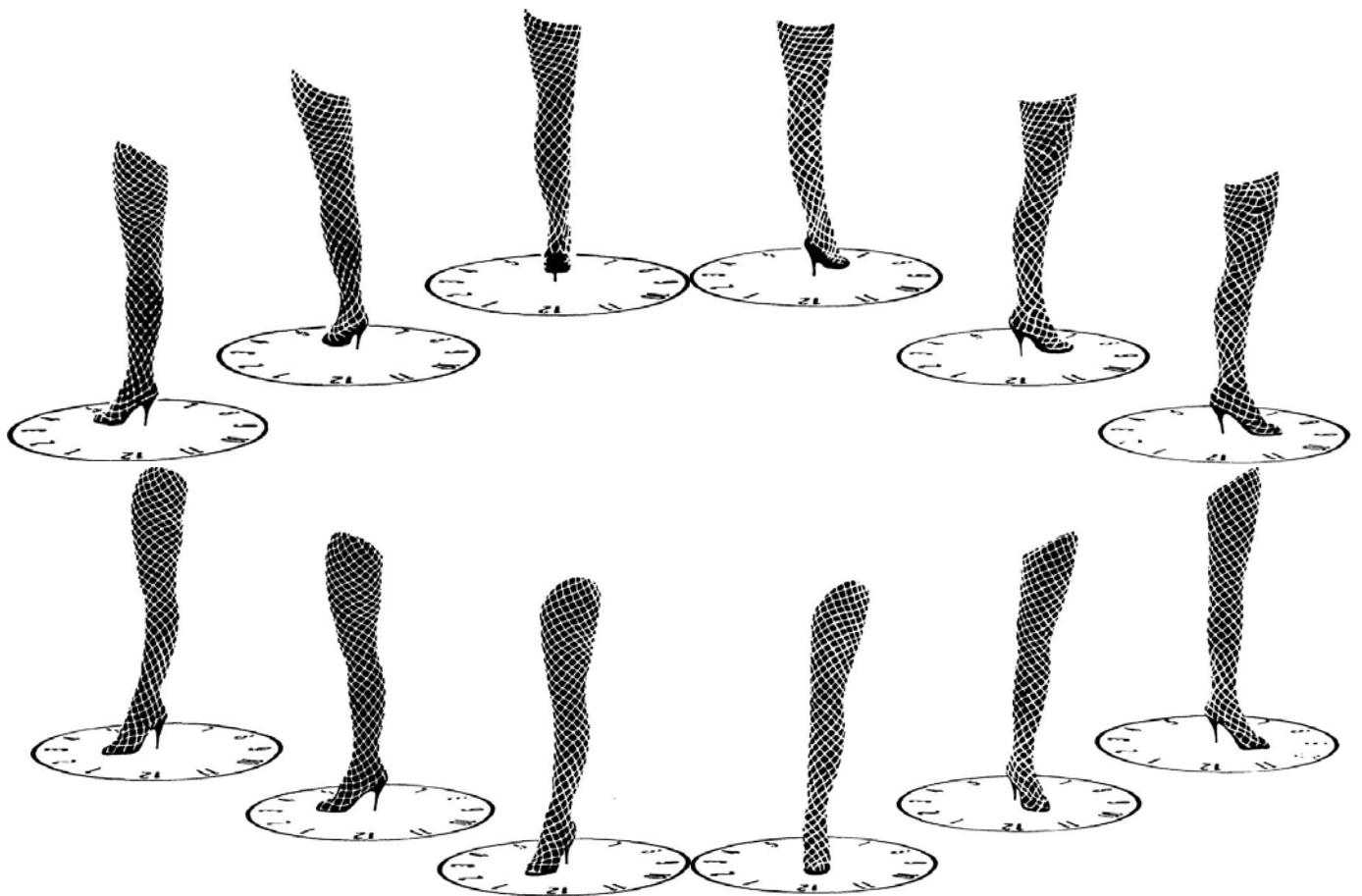
The show-leg does not support the body to any great degree. It performs another function; it balances the body and adds to the artistic value of the picture.

This *show-leg*, in its freedom, can swing around the *basic-leg* in a wide circle. In fact, the sweeping movement of the *show-leg* is like the minute hand of the clock.

This becomes a significant simile, for, as you relate legs to the hands of a clock, you immediately find dozens of natural leg positions at your disposal.

Basic-leg Positions

A Floor-Clock encircles this model’s basic foot. Her heel is in the exact center of the clock and her toe pivots around the heel, pointing to a different number on each clock she occupies. The number to which her basic foot points dictates, to a great degree, the direction her hips will face.



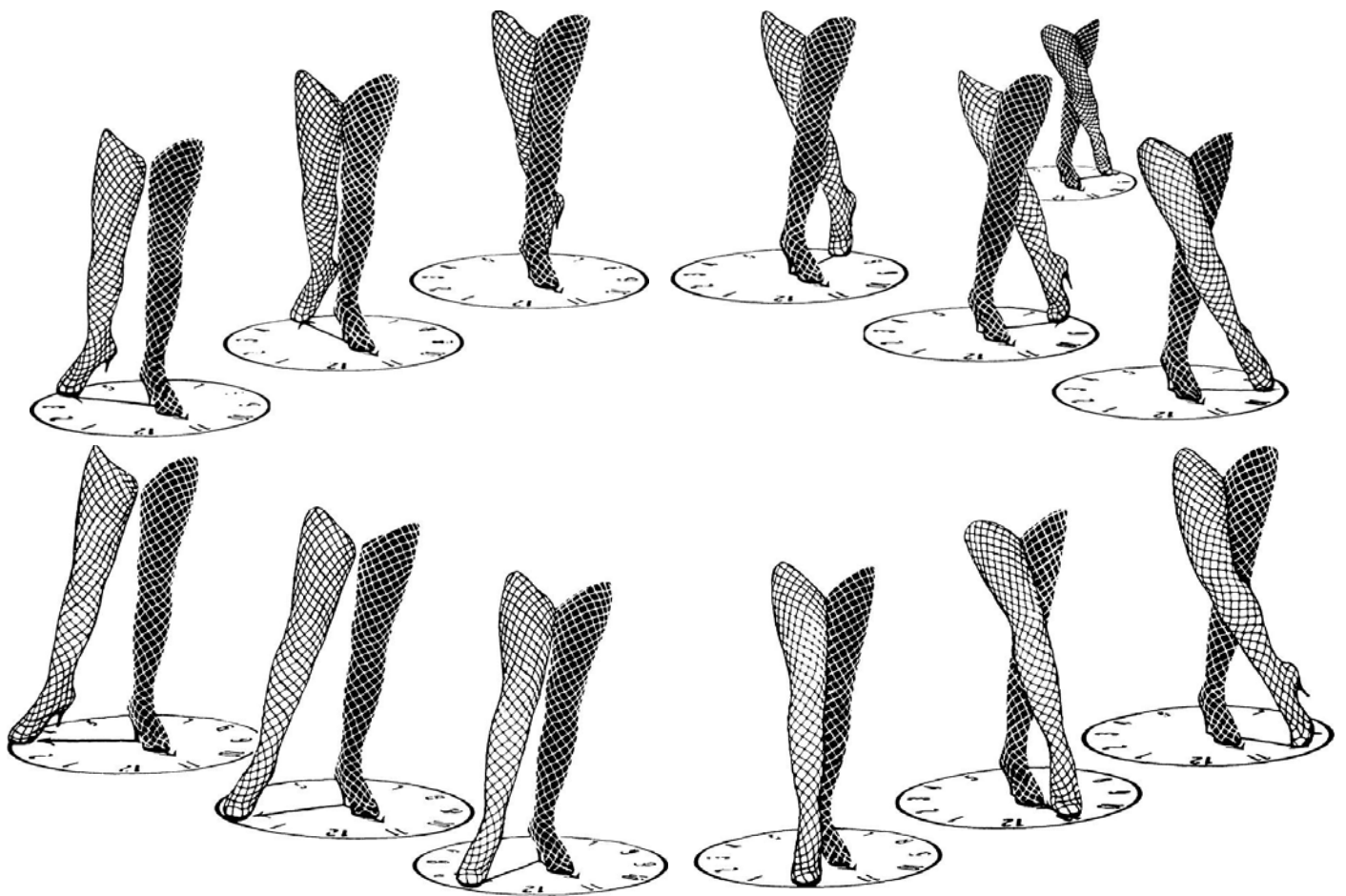
The HEEL acts as a pivot for the basic-foot.

The TOE gives the foot direction and points to the hour.

The BALL OF THE FOOT, especially the bone behind the big toe, should support the weight of the body.

Show-leg Positions

The toe of the show-leg marks the rim of the clock. Its movement can be clockwise or counter-clockwise. This model’s basic-leg points to eleven and her show-leg stops at each of the twelve numbers on the clock. Her exact leg position in each picture can thus be identified.

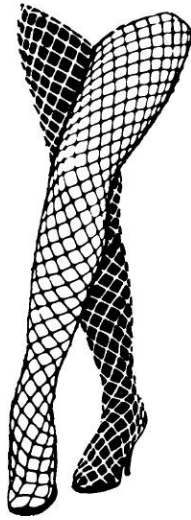


Note that in some positions the show-leg may cross either in front of, or behind the basic leg (as shown for the eight o'clock position).

The unencumbered show-leg is an asset to creative posing. Its position can add innumerable qualities to a picture such as grace, ease, length, strength, design, composition or interest.

How to Diagram Standing Legs

The basic-leg and the show-leg in combination, with slight or great change, are capable of hundreds of positions. Certain combinations, however, are more usable than others and it is important to be able to recognize and remember a good foot-position when you see it.



1. Select a standing leg position.



2. Draw a long horizontal line through the heel of the basic foot.

3. Draw a short vertical line through the same heel.

A simple way to analyze a standing leg-position is to draw a rough *floor-clock*. (Where it is undesirable to deface a fine photograph or a borrowed magazine, use transparent paper and draw your diagram over it.)

1. Select a sketch or a photograph containing a leg-position you would like to analyze.

2. Draw a long horizontal line through the heel of the basic-foot parallel to the bottom of the page. This line should be of equal length on each side of the heel.

3. Draw a short vertical line through the heel of the same foot perpendicular to the bottom of the page. (When the foot is on the toes, as in high heels, the line should be drawn through the point at which the heel of the shoe touches the floor or would touch the floor if it were set down.)

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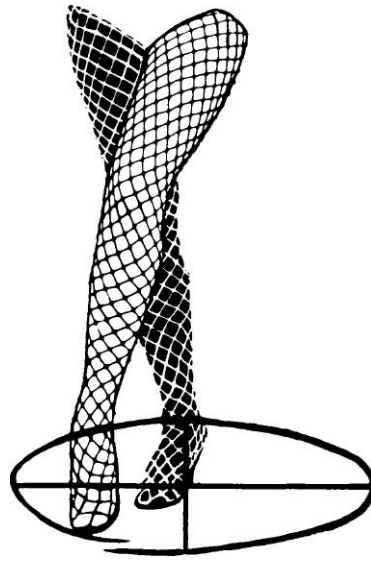
4. Draw an elliptical circle to represent the rim of the floor-clock. Start the line at the tip of the show-toe and swing the circle to each end of the crossed lines.

5. Turn the picture upside down and arrange twelve numbers clock-wise around the circumference of the ellipse.

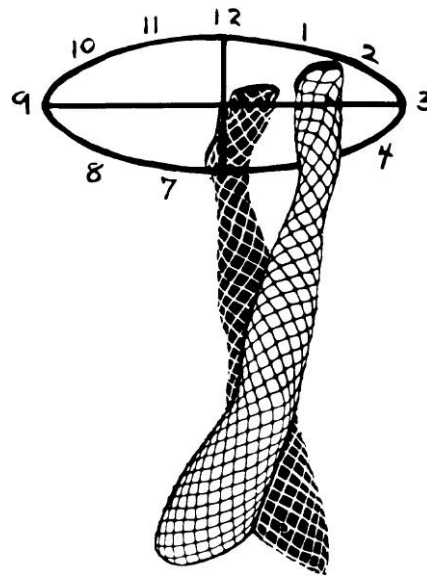
Put 12:00 o'clock at the center-top of the page.

6. The basic-foot is the hour hand and the show-foot is the minute hand; read the time indicated by the leg position you have just diagrammed.

Our floor clock says seven minutes after 1 :00 o'clock. What does yours say?



4. Encircle the ends of the crossed lines.



5. Invert the picture and number the circle clockwise.

There is an alternative method for recording positions of the feet. For example, twenty minutes until one o'clock on the floor-clock means that the basic-foot points to 1 and that the show-foot rests on 8. Such a position of the feet is said to be *one over eight*. This can be written in the form:

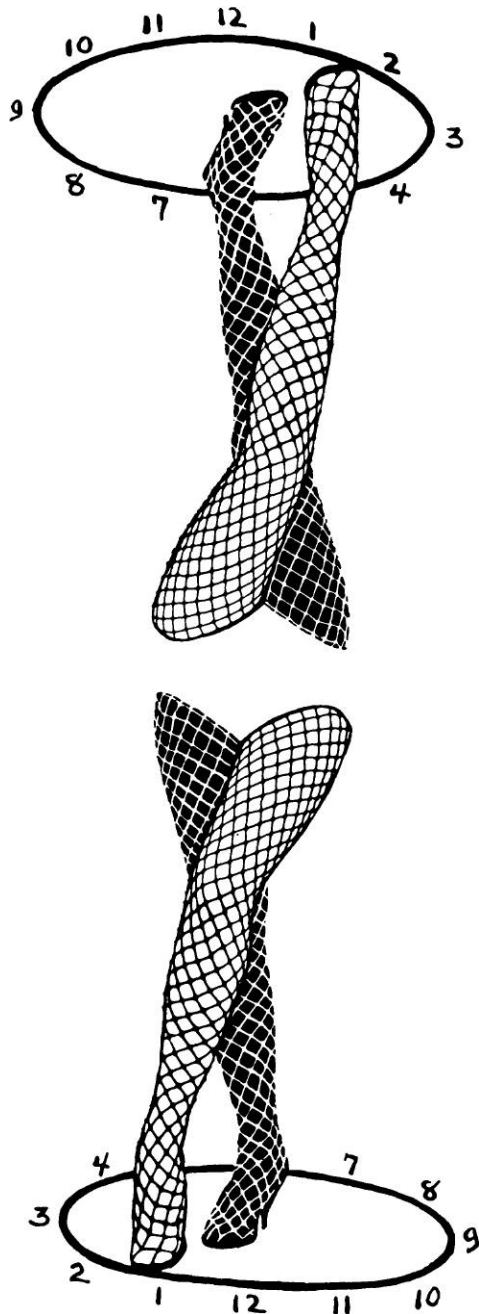
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basic-foot number / show-foot number

i.e. 1/8. You can also designate the basic-foot with the appropriate letter R(ight) or L(eft). If the right foot were the basic-foot in our example we would write: R1/8, and verbalize this as “Right 1 over 8.”

Duplicating a Leg Position

Duplicating a leg position is easy after you have diagrammed it.



Model

When you have turned your diagram upside down, you will seem to be looking down your own legs to the floor-clock that surrounds your feet.

With your basic-toe pointing to the hour, and your show-toe indicating the minutes, you can tell time ... time and time again!

Director

It is best to interpret the position of each leg independently so that you can supervise its movement without confusing your model.

With your diagram in hand, establish the position of the legs illustrated in your own mind before translating it, by command, to your model. Tell her:

1. which foot is to support her weight.
2. to which number its toe points.
3. upon which number her show-toe should rest.

It's as simple as that!

The Contour of a Leg

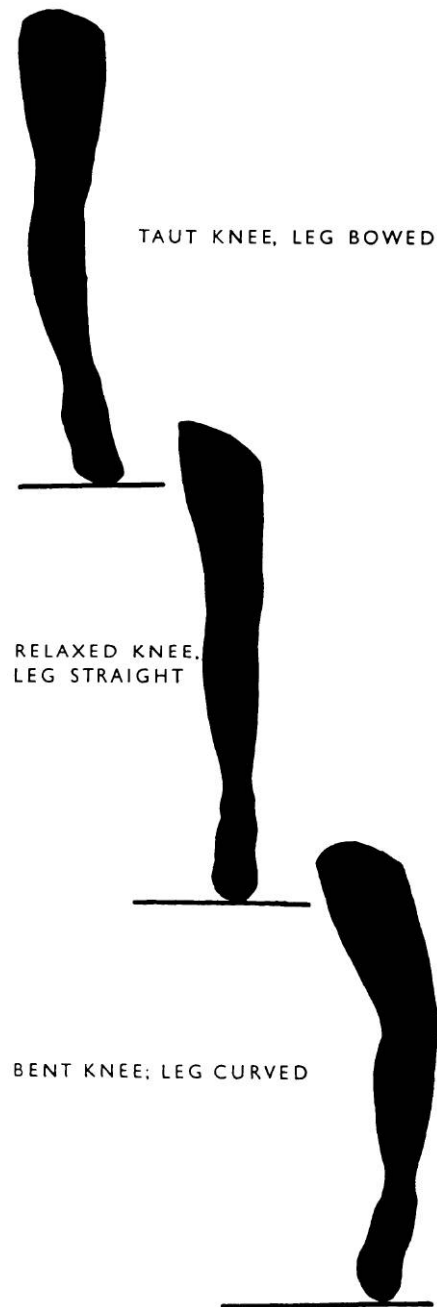
Too often legs do not appear in a finished picture as you expected. After a leg position is established, note the degree of tension at the knee. This affects the physical outline of the leg and influences the viewer's impression or interpretation of the position.

The taut knee position with its bowed effect is associated with the young and awkward. It is often used to characterize a cocky individual or give a comic impression. Sometimes this position occurs unintentionally when a model shifts too much weight to one leg and forgets to ease the knee before the camera clicks.

When both knees are forced back with pressure or undue tension, they appear bowed.

The relaxed knee is actually a flexed knee. It is purposely relaxed or slightly bent to keep it from looking stiff. This position appears perfectly normal in a picture and lends ease and flexibility to a straight stance.

The bent knee can present the leg as a long curve or a sharp angle. A slight curve accentuates the flowing line of the leg and its natural contour.



Feet

Feet play an important part in the arrangement of leg positions and are interesting in themselves. The position of the feet can make the legs appear long or short, graceful or awkward. Feet can indicate whether the legs are relaxed or tense and can express many other qualities important to you pictorially.



It is hard to realize that even though the ankle joint is a swivel-type joint, capable of moving in almost any direction, the important views, so far as the camera is concerned, all stem from simple movements.

There are just two of these movements; one is the hinge like action that elevates the heel or the toe (its action can be detected best from the side view of the foot).



The other movement is best seen from the front view of the foot: the ankle rolls in and out - from side to side.

These movements of the ankle, whether used singly or in combination, affect the appearance of the foot regardless of the camera's viewpoint.

Let's examine these simple movements of the ankle in detail:

First Movement of the Ankle

The first movement is an up-and-down action and is best illustrated in a side view of the foot.

The relation of the heel to the toe identifies its position. The heel moves from a position higher than the toe to a position lower than the toe.

With the heel in its highest position, the toes curl back and form a continuous curve with the instep. This position denotes trained control and is used primarily by dancers, divers, acrobats and other skilled performers because it adds maximum length to the leg. It is often misused by models in would-be spontaneous or candid-type pictures; tension in this position is easily detected.

For naturalness and ease, without sacrificing the length of the leg to any notable degree, the toes remain relaxed while the instep alone arches down. This streamline position is popular whether the foot is bare or encased in high-heeled shoes, whether it touches a support or is suspended in space.



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As the heel drops closer to the ground, the length of the leg diminishes. When the heel touches the ground, the leg looks quite stubby. When the toe rises above the heel, a more abrupt angle is formed and the leg appears even shorter. The effort exercised by the model to hold her toe up gains prominence, and qualities such as adolescence, pertness, impudence, awkwardness or comedy are inferred. Regardless of the camera's viewpoint, these impressions remain the same. For instance, an arched instep (from any camera view) makes the leg look longer and more graceful than any of the other positions.

Second Movement of the Ankle

The second movement is revealed primarily in the front view of the foot. It is identified by the position of the ankle in relation to the toes. The ankle moves from a vertical position over the toes either to the inside or the outside of the body.



Artists use the term *adduction* and *abduction* to indicate the movement of the ankle either toward the axis of the body or away from it, but because the terms are too similar, they are not useful in photographic work, either for determining or directing the position of a model. We talk about the model *rolling her ankle in* (toward the other foot) or, *rolling her ankle out* (away from the other foot.)

Like other movements of the foot, the three positions resulting from this action have definite meaning for the viewer. The ankle rolled - in toward the big toe side of the foot - makes a graceful curve that is used for very feminine poses.

When the line of the foot and leg becomes one and the ankle is straight, the position assumes a straightforward masculine significance. Though

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this position is often used by a female model to depict boisterousness, formality or stylization, the top (feminine) position is never used by a male. An ankle rolled-out conveys immaturity. In ballet, the position with the ankle rolled out is called *sickling* because it reminds one of the shape of the sickle used on a farm to cut grass. Most directors find the position *sickening* as it destroys poise, balance, grace and the form of the leg. If you use this position, be sure you are after adolescent, primitive or comic effects.

Fan-like Movement of the Foot

The *fan of the foot* affects only the show-foot. Its action does not involve any movement of the ankle at all; it stems from a twist of the whole leg.

Because its limited action involves only a twist of the leg, hips do not follow its rotation (remember, rotation of the basic-foot sometimes requires a change of hip position).

In *neutral position* the show-foot parallels the basic-foot. When it *fans-in*, the toe of the show-foot points toward the basic-foot; when it *fans-out*, it points away.

The degree of fanning is measured from the neutral position and although the show-foot can fan 90° to the right, or 90° to the left, it seldom does so. In fact, it is used almost exclusively in neutral position or slightly fanned-out.

Fanned-in positions are seldom used, for when the show-toe passes the line parallel to the basic-foot it *appears pigeon toed*.

Foot fanned out
(away from other foot)



Foot fanned in (towards other foot)

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We often associate the fan-of-the-foot with other characteristics and feelings:

Fanned-in denotes shyness, awkwardness and inexperience.

The foot fanned-out about 90^0 presents the inside of the leg (when the body is in front-view) and is typical of ballet's precise control.

Fanned-out excessively and used *loosely* it is associated with the flatfooted, unsophisticated person of limited intelligence and is employed by comedians and clowns.

Building the Pose: Director

Footwork is best initiated by your model because she usually knows her own balance and can, in most instances, suggest a stance that is not impossible to maintain while other parts are being adjusted. Before you begin to tell her exactly what to do, see if she herself can approximate a position. If you are striving for a more creative or unique leg position than she can offer or suggest, it becomes advisable and necessary to help her construct her leg position through your direction.

In order to translate your ideas into her action, you must have a keen understanding of body balance and leg mechanics. You must also be able to visualize and analyze both basic and creative leg positions.

Collect, for observation and evaluation, at least 50 illustrations of leg positions. Separate them into two piles according to weight distribution:

1. *Equal* (weight evenly distributed)
2. *Unequal* (a basic-foot and a show-foot)

Invert pile 2 and diagram each picture with a floor-clock. Separate the pictures into piles that indicate the same hour. Note and compare the difference that the placement of the show-foot has made on each. Select the leg positions you prefer. Remember them in terms of time. Try to execute them yourself. Of course you are no model, but if you will experiment with each position in private, you will learn several things:

1. Methods of directing a model you never thought of before.

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2. How to think clearly and quickly from your viewpoint and that of your model.
3. Exactly how the legs balance the body as weight shifts from point to point.

Several years ago this floor-clock method of placing feet was used as a class experiment. A gawky teenage boy was selected as the subject for demonstration. Modeling was the furthest thing from his mind. He was given three simple rules of the game. He became interested. In less than five minutes he was complying with every foot position at command and feeling pretty proud of himself!

The three-point briefing he received was this:

1. 'There is an imaginary clock encircling your feet on the floor. 12:00 o'clock is directly in front of you'.
2. 'Pretend that the foot in the center is an hour hand (basic-foot) and your other foot is the minute hand on the clock.'
3. 'Put one heel in the center of this clock and shift all your weight to that leg. Notice how the toe of this same foot can point to any hour on the clock without taking your heel from the center.'

The instructor began to call time and the class watched him respond. Try it with your next inexperienced model. It is easy. And interesting. Direct someone who has never heard of a floor-clock. Direct her into the positions you like. This will help you remember the leg positions that you prefer (or variations you have seen and liked) for the next time you want to use them.

If, instead of having your model's weight unevenly distributed, you want it equally distributed on each foot - give her these four simple directions:

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1. 'Keep your weight on both feet.'
2. 'Let your body face - ' (direction)
3. 'Space your feet - inches apart.'
4. 'Bend (or straighten, or cross) your knees.'

Such leg positions, you'll notice, are generally used with the straight, long-line body and carry out the characteristics of the severe 'I' silhouettes.

When the weight is shifted to one leg, you will probably use 'C' and 'S' curves with the silhouettes carrying out their flow of line and character.

Here are answers to some of the problems we all meet in working with live models.

Hips are not facing the camera at a flattering angle.

If the change is to be great, assign a new number for her basic-foot. If it is slight she will be able to twist her hips without disturbing the position of her basic-foot.

Feet look 'pigeon toed.

Simply ask her to *fan-out* the toe of her show-foot until it is either parallel to, or pointed away from the toe of her basic-foot.

Foot appears too long. (Usually when the foot is at a right angle to the lens axis)

Ask her to point it directly toward or slightly away from the camera. This will present the foot at an angle rather than at its greatest length.

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Ankle looks thick.

Ask your model to roll her ankle in carefully as she turns its narrowest line to face the camera.

Legs look heavy and masculine.

Select finer and more feminine positions for her. Get her to lift her weight off her heels, relax her basic-knee slightly. Ask her to *break* or *flex* her show-knee and curve her instep (roll her ankle in).

Unsteady on her feet and swaying while trying to hold even a simple pose.

Direct her to lift her heel physically and to suspend her weight mentally on the large bone at the base of the big toe of her basic foot.

Legs look bowed.

Turn her basic-foot away from the camera so that its telltale inner or outer curve cannot be compared with the other leg. Then ask her to bend her show leg slightly at the knee. You can also arrange the leg nearest the camera in a flattering position so as to hide the leg supporting her weight.

Body position disturbing, even though her legs are not showing.

Approximate the foot position she is using, determine its faults and start all over with her body correctly balanced on her legs.

As you become more conscious of the positions of legs in pictures, books, movies, magazines, TV, newspapers, etc. do you find any which would have been improved if:

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- The toe had been fanned out?
- The heel had been raised a little?
- The ankle had been rolled in?
- One knee had been bent slightly?
- The pose had been properly balanced?

In other words, how would you have directed the model to make the change to improve the picture?

Can you detect the difference in pictures, between the models who feel their balance instinctively and those who do not?

Can you detect the difference between models who were properly and improperly directed?

Building the Pose: Model

You value your legs, but do you value them enough - picture-wise? Do you realize how very important it is know exactly what they are doing and how they look to the camera?

Inexperienced models exasperate directors and photographers by using the same, unimaginative cliché leg-position over and over for each pose. Capable models are expected to be - and are - more creative and flexible.

Imagine! You can perform dozens of different leg-positions, starting right this minute - without practice - if you only think of your feet as the hands of a clock. Practice will teach you how to hold your balance and to choose the ones best for you; but, just by thinking of the clock at your feet, you're off to a creative start. You won't even have to

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spoil every pose by looking down to see what your feet are doing. The correct arrangement of legs starts in your mind! So let's start your mind thinking about legs.

1. With your left foot as your basic-foot, execute 1:00 o'clock. Remember that your show-foot should barely touch the floor. It must be free to make changes (ankle movement and foot positions) without leaving the spot. Remember, also, at all times, that 12: 00 on your floor-clock is always in direct line with the camera regardless of the direction your body is facing.
2. With your right basic-toe at two, stop your show-toe at each number on the clock... repeating the time out loud as you do so. Try each of the positions you just did and use the short-form for telling the time, as: *right 2 over 1*, 2 , 3, 4, etc.
3. Ask a friend to call out some time-positions and see if you can comply readily with them.
4. For practice in holding leg positions, see if you can balance without teetering while you count slowly to 100.
5. To help you plan ahead what you will do with your legs, watch the second hand on a clock and see how many times you can change leg positions every 10 seconds without losing the count or repeating the same position.
6. Clip at least 50 leg-positions out of several different kinds of magazines. Sort out all the pictures in which the weight is evenly distributed on both feet and note how some of the legs are close together, some slightly separated and others are wide apart. Also note that the body can face any direction while the legs are in any one of those positions.

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7. Here are some of the interesting things you can do with the remaining illustrations (where weight is on one foot):
 - a. Separate them into two groups: those that use the left foot as basic and those that use the right.
 - b. Invert and diagram all those in which the right foot is basic. With half of these still upside down, write the time indicated along with a big 'R' (Right foot basic) at the bottom of the page. Turn the rest of this group right side up and print 'R' again at the bottom of the page with the time beside it. Set this group of pictures aside while you...
 - c. Take all the positions in which the left foot is basic (separated in step a) and put a big 'L' (Left foot basic) at the bottom of the page. See if you can estimate the correct time for each picture without inverting it or diagramming it. Shuffle all your marked pictures together and stand before a full-length mirror that represents the camera at 12:00 o'clock. Cover the illustrations one after the other except for the time you have written. Let your own legs be the hour and minute hands as you execute each time. After you have taken each position, hold the illustration in front of you (right side up and facing the mirror) and check to see if your position is the same as that of the picture.
 - d. Now separate your illustrations according to the ones you prefer. Ask yourself why you like some more than others. Is the body balanced right? Do the legs add to the over-all effect and character of the pose? Can you think of a slight movement that would have improved the positions you do not like?

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- e. Memorize, according to time-position, at least five of these leg positions that you can use.
 - f. Select any one of these five positions and try varying it with every possible foot movement; fan-like sweep of the toe, the two ankle movements and combinations of these three.
8. Experiment with leg positions in which your show-foot can cross either in front of, or behind your show-leg.

Conditioning Exercises

Strong and flexible ankles, displaying well-curved instep are essential to any professional model. Strong ankles will help you hold any position your mind can conceive or your director can dictate.

To begin with, get in the habit, even when wearing high heels, of working as much as possible on the balls of your feet. Toes should be relaxed and not pointed stiffly downward unless you are directed to this.

The importance of actual ankle and instep exercises cannot be overemphasized. Take time to practice and strengthen the necessary muscles with these exercises and you will surprise yourself - with feet and legs that *know* what they are doing!

1. Stand barefoot, feet two inches apart and parallel. Rise high on the balls of the feet, ankles well forward and still evenly apart. Now bring your anklebones together while still on the toes. Keep your heels apart! Separate the ankles and return your heels to their original position on the floor.
2. Now, starting with the feet in the same position, roll each foot on its outside edge, back onto its heels with the toes off the floor, down on to the inside edges, up on the toes and down. Repeat about twenty times each day.
3. Place one foot in front of the other, toes slightly out, weight on the balls of the feet, heels high and ankles well forward. Let heels down, almost touching the front heel to the back toe. Rise to the fullest height on the toes again and walk around the room keeping your stride and rhythm even. This movement should lift your body upward rather than forward.

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4. For *fluid* ankles, pretend that you are stirring a cake with your big toe. Stand erect and with your leg stationary and your toe pointed, move your ankle in circles. This will increase the flexibility of your ankle and condition your knee muscles. (Imperfectly formed legs need flexible knees to correct their natural formation as tense knees accentuate any discrepancy in shape.)
5. Put your toes and the balls of each foot on the edge of a fairly thick book. Leave your heels on the floor. Pull your heels up slowly until you are in the tallest possible position. Do not let your ankles *roll out* at any stage of this action.

Form a habit of holding your instep inward and downward at all times. Learn to do this naturally while you are sitting, walking about or lying down in various positions.

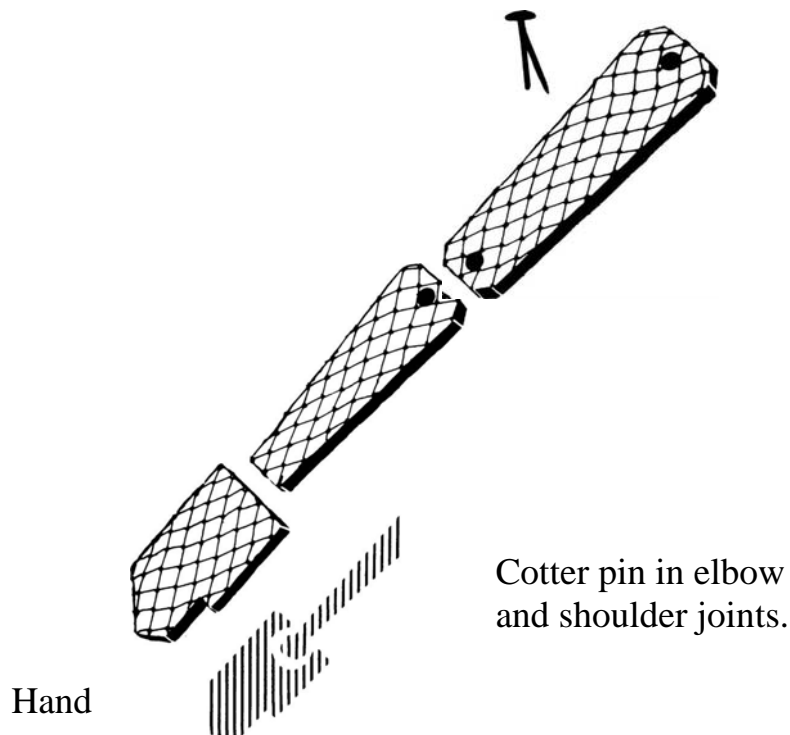
Basic Arm Technique

Arms

Legs may carry the weight of the model, but the arms carry the responsibility for balance, artistry and supporting expression.

Arms require more attention in posing because arms attract more attention in the finished picture.

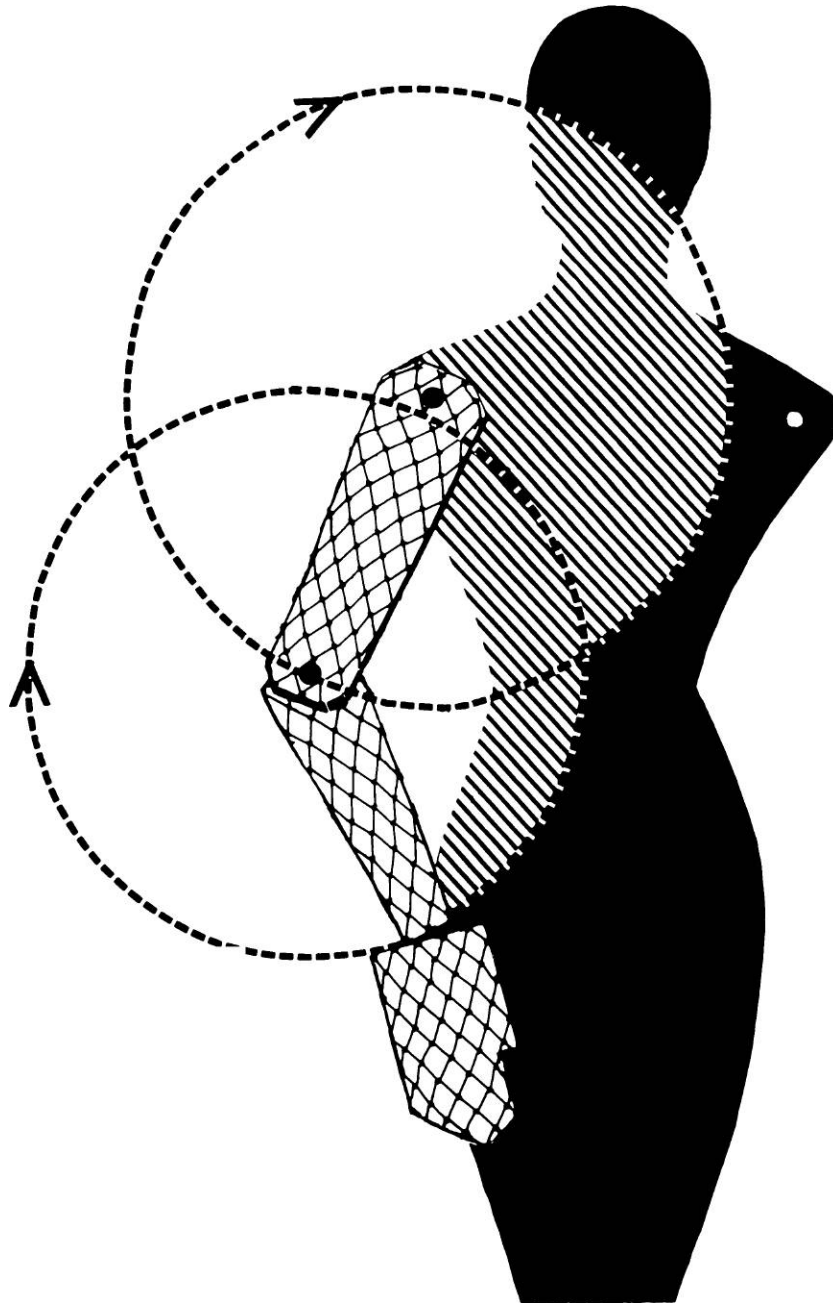
Posing arms requires care for they can wander in many directions, while the camera limits them to relatively few usable positions. In your mind's eye, flatten the shape of the upper arm and forearm so that they appear to be cut out of cardboard and can be joined by cotter pins at the elbow and shoulder joints.



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Can you visualize how each of these two sections can revolve in a circle, like the blades of a windmill, around its cotter-pin-axis without rising from the page?

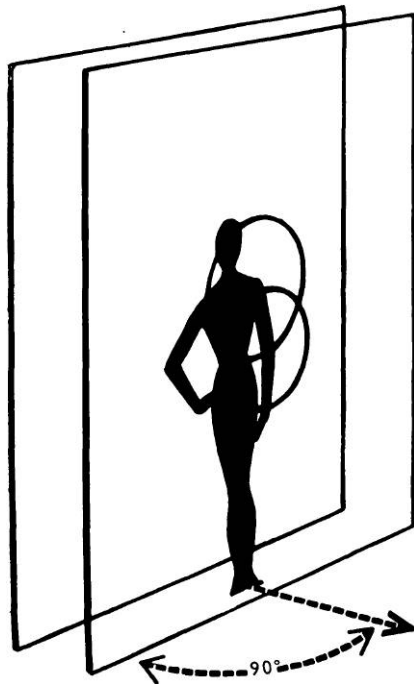
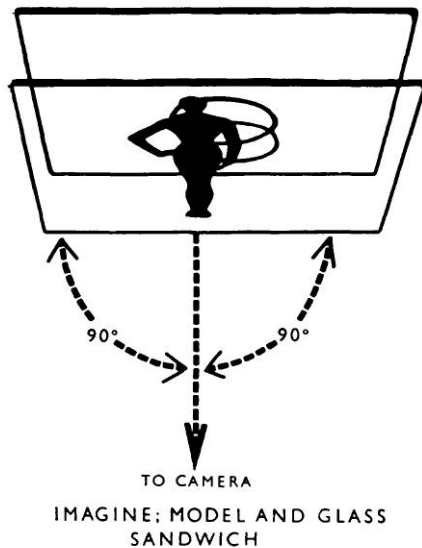
If arms actually moved in such a manner, they would never be a problem either to you or the camera.



Upper arm and forearm movement

Arm Movement Camera-wise

We cannot precisely duplicate the flat conception of our schematic cardboard and cotter-pin figure, but the essential movement is correctly represented by its windmill-like motion sidewise, rather than toward or away from the camera.



Sandwich faces camera at all times, but the model may rotate within the sandwich.

The camera's viewpoint must be considered whenever the arms are moved. If an arm moves toward the camera, a part may be foreshortened or enlarged. If directed too far away, a part may lose its identity or be grotesquely dwarfed.

Imagine two large panes of glass, parallel to each other and perpendicular to an imaginary line extending from the direct center of the lens (lens axis).

These two pieces of glass sandwich the model and restrict the movement of her arms. Even so, her arms can swing freely to either side, meet overhead, or cross her body in the narrow zone between it and the glass.

Thus we begin to see that these restrictions are not absolute. Each arm actually has great freedom within its limitations.

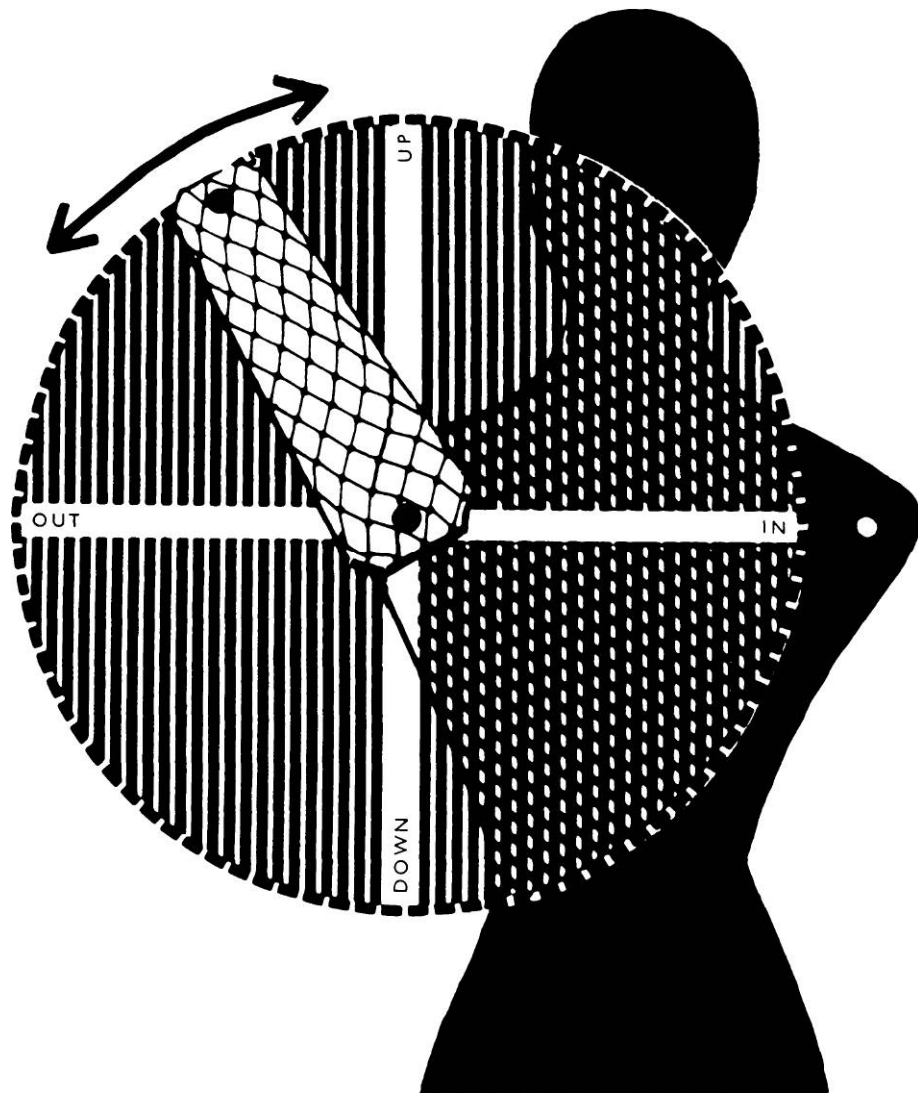
Upper Arm

When the body faces front, the elbow may move, within its restricted area, *out* (away from the body), *up*, *in* (toward the center of the body), and *down* again.

This circuit establishes four basic stops or positions for the elbow

with many intermediate positions.

In its normal position the upper arm hangs down from the shoulder and therefore the most used sector for the upper arm is *out and down*.



This circle must remain facing the camera even when the model turns to a side view. Therefore such directions to the model as ‘in’ and ‘out’ can be changed to ‘front’ (model’s front) and ‘back’ (model’s back) when the body turns.

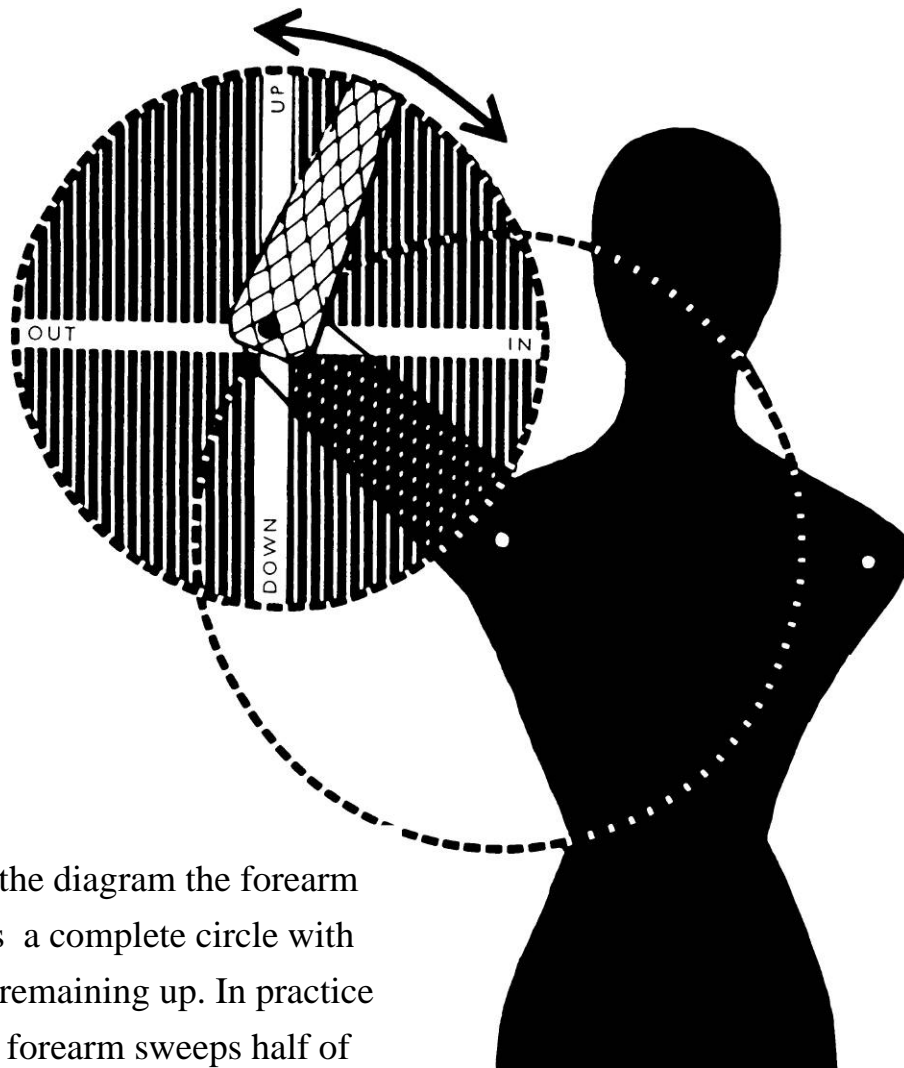
Forearm Positions

Forearm positions are established by noting the position of the wrist in relation to the elbow.

Since the elbow is the pivot point, the position of the forearm is determined after the upper arm is set.

In its normal position the forearm also hangs down and its four basic positions are designated by the same terms as the upper arm: *out*, *up*, *in* or *down* or by indicating intermediate positions as *in and down*, *up and out*, *in and up* and *out and down*.

This circle must also face the camera regardless of the direction the body turns while posing.



Note: In the diagram the forearm describes a complete circle with one side remaining up. In practice the inner forearm sweeps half of this circle, then twists to let the outer forearm complete the circle.

Coordinating Upper and Forearm Movement

Coordination centers in the placement of the common meeting point - the elbow. Its location not only fixes the axial point from which the forearm takes action but it starts the line of the arm flowing from the shoulder in a specific direction. The placement of the wrist can continue this line or it can oppose it. When both elbow and wrist are in the same quarter of the circle, obtuse angles are formed and the arm is at its longest. When they are in opposite quarters, acute angles are formed and the arm is at its shortest. If the two segments of the arm are in adjoining quarters many different effects can be achieved.

The location of the elbow in relation to the shoulder joint is the key to determining the location of the upper arm. It is located *down, up, in* or *out* 'in toward the body or out away from the body' when the body faces either in full-front or full-back views.

If the body is in a 3/4 position (either front or back) or in a side view, the positions to the right and to the left of the camera are designated in terms of the model's *front* or *back*, depending upon which way her body faces.

It is important to remember that both the upper and forearm circles always remain flat to the camera, regardless of which way the body faces or turns.

When the elbow is placed near the waistline several factors must be considered. If the elbow comes to rest in the edge of the waistline silhouette the arm often looks like part of the body, especially if the tone of the garment is the same at both elbow and waistline.

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If the elbow is moved further away from the body on the same line, a lacework or *air space* develops between the two parts by separating them so that the background can show through. Such an area, surrounded by parts of the body is usually called a *trap* and can be very useful in designing a pose.

If the wrist and elbow are both placed on the waistline the forearm comes straight across the body and cuts it practically in half. Few pictures of women require such severe geometric treatment.

On the next page you will find a chart representing the range of possible views of the arms the camera can use while the body is facing the camera.

You might direct or try each of the combinations shown. Pay particular attention to the positions that are natural and easy to use. The impractical ones are marked with a *.

For instance, if the upper arm is in an *out and down* position, the camera can see the:

Inner wrist with the forearm in either of the *out* positions or *up and in*.

Outer wrist with the forearm in any position on the circle; however, *up and out* is not practical.

Thumb edge of the forearm in any position on circle (*up and out* is impractical).

Little finger edge of the forearm in any position on the circle.

You might want to try these four combinations of the upper and forearm while the upper arm is in the *out and down* position. You might also like to experiment with the upper arm in each of the other seven positions shown.

COMBINING UPPER AND FOREARM MOVEMENT
PART OF ARM VIEWED BY CAMERA

UPPER ARM	FOREARM				ELBOW JOINT
	Inner	outer	thumb edge	pinky edge	
‘DOWN’					inside
‘OUT & DOWN’					inside
‘OUT’					inside
‘OUT & UP’					inside back*
‘UP’					back
‘UP & IN’					back
‘IN’					back
‘IN & DOWN’					back inside*

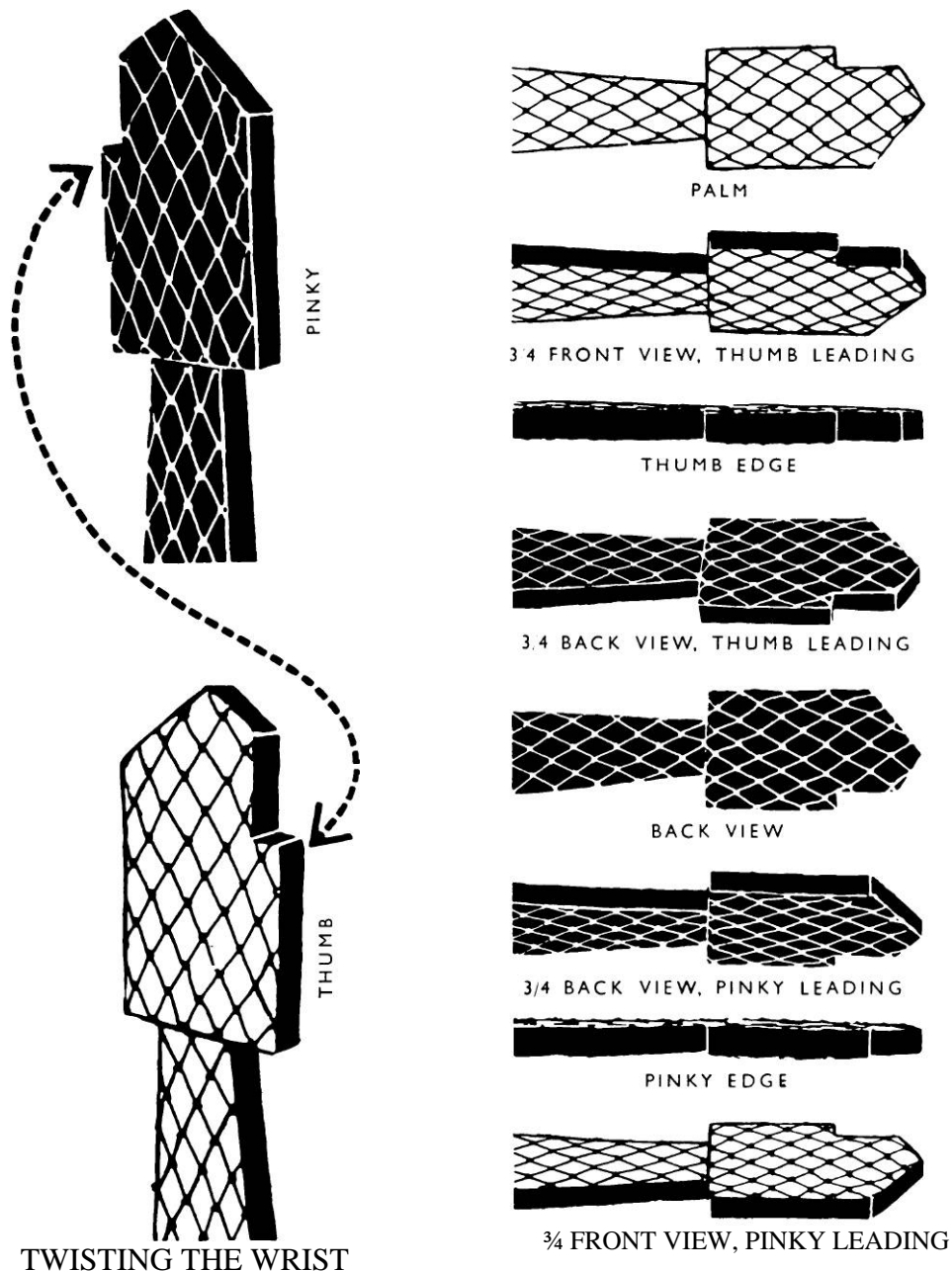
The forearm has the freedom of each quarter indicated by the light area.

* An arm can assume this position only under strain, tension or pressure.

The Hand

The wrist controls hand position. Since, at this point, becoming involved with a handful of fingers might prove confusing, let's consider the hand as one mass. Imagine it gloved in a flat, pointed box conforming roughly to the hand's general outline.

This box, like the hand, has broad surfaces on the front and back. The narrow edges are easily identified as the *thumb* or *pinky* (little finger) edge. Many views become possible with two movements of the wrist called the *twist* and the *break*.



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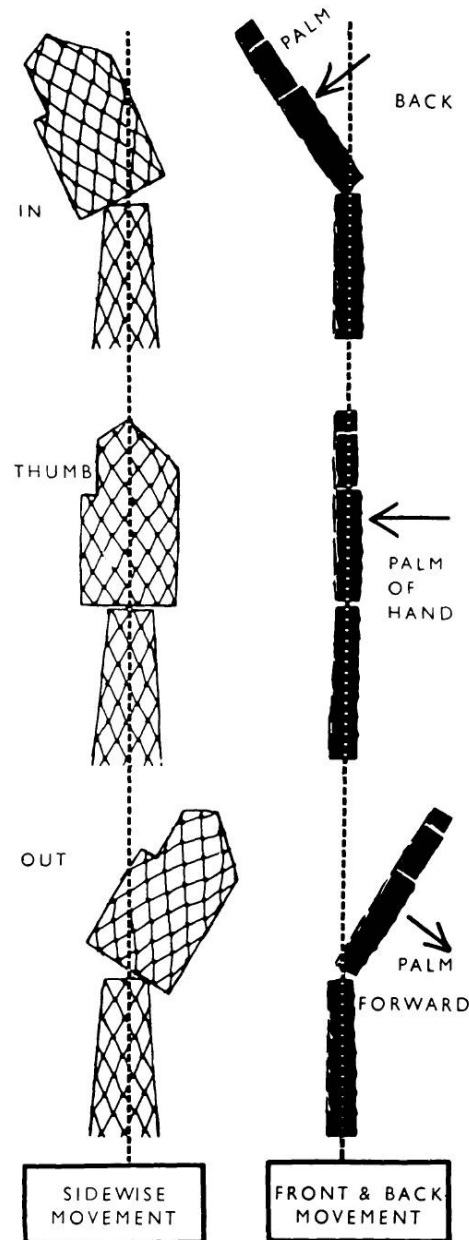
Twisting the wrist does not actually twist the wrist at all! To understand fully this movement, you must think of the forearm and hand as a single, flat, continuous bar; the palm and inner forearm on one side and the back of the hand and outer forearm on the other. As the wrist twists it flips the bar from one side to the other or stops part way to display the edges.

Breaking the wrist means breaking the continuous line formed by the hand and the forearm at the wrist junction.

The wrist can break in two directions 1) sidewise, or 2) front and back. When the wrist *breaks sidewise* it can *break in* (toward the thumb) or *break out* (away from the thumb.)

When it breaks front and back, it *breaks forward* (the palm toward the inner forearm) or it *breaks back* (the palm of the hand away from the inner forearm).

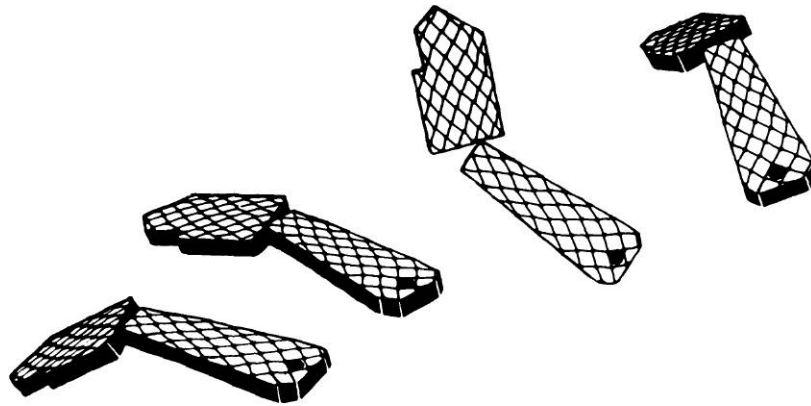
As these movements are used singly or in combination, many views of the hand become possible ... some more acceptable than others.



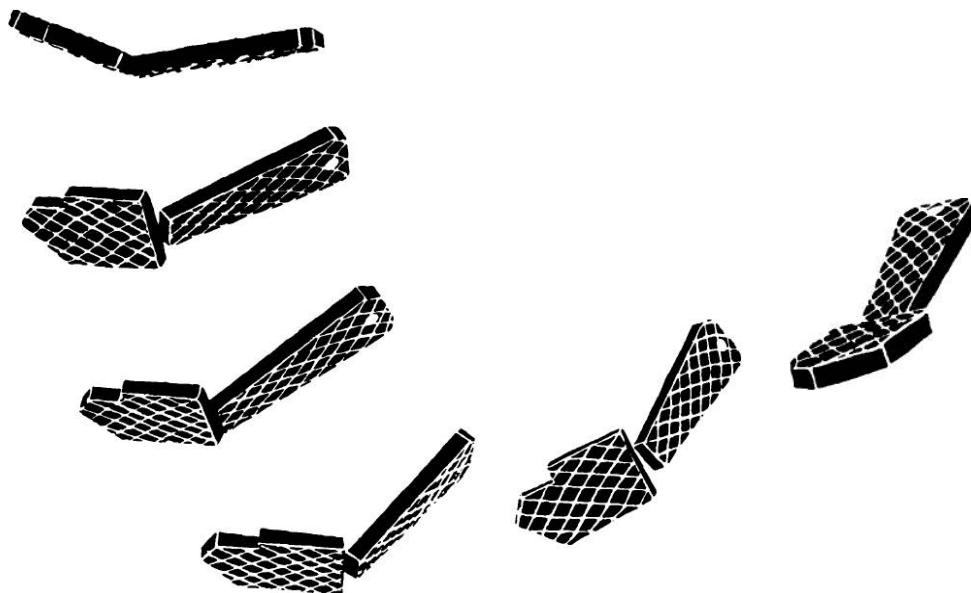
BREAKING THE WRIST

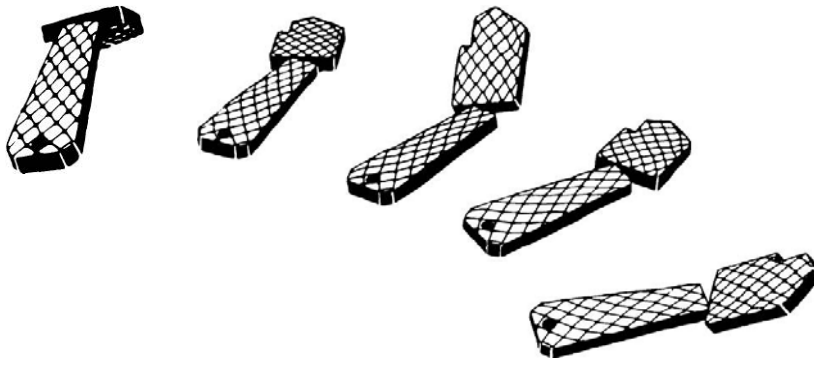
Hand Positions Bold and Tapered

These result from movements of the wrist, the forearm or combinations of the two.

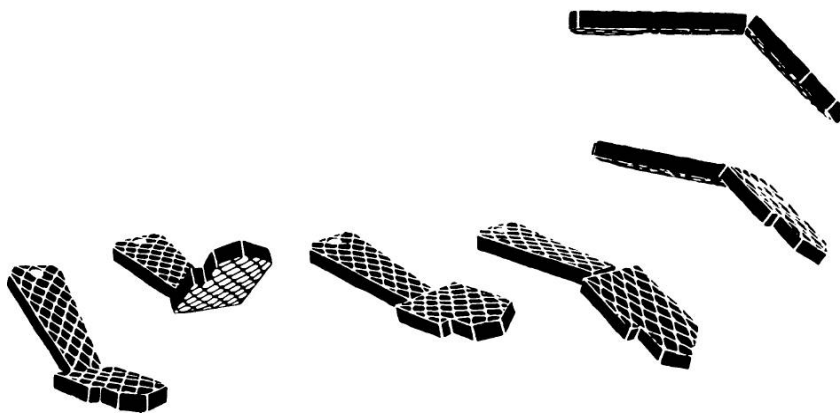


Side views of the hand, that form a long point at the finger tips and all other narrow positions which add length to the forearm are said to taper, while any position that stops the flow of line, foreshortens the hand or shows the hand as square or boxy is called bold and shortens the overall effect.





When the tip of the hand points toward or away from the camera, great changes take place in its silhouette. Note how the length and width change proportions photographically as foreshortening occurs.



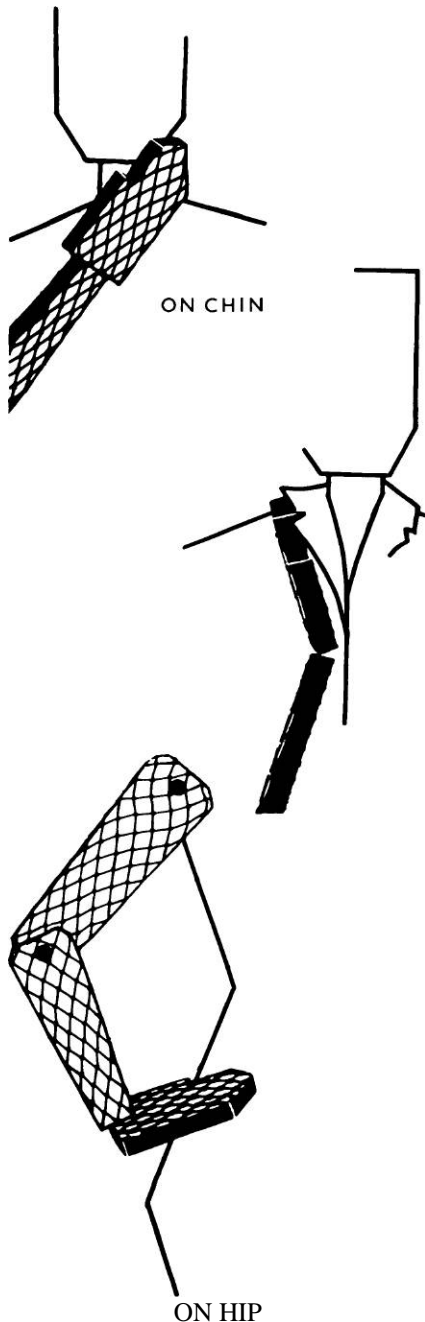
Tapered hands primarily display the long inside or outside contours of the hands. They add length to the arm and grace to the picture as a whole.

Since they are used to express finer emotion and character, their message is relayed in subtle differences of position and careful attention to detail is of utmost importance in their use.

Bold hands display the broad flat palm, back of the hand or geometric shapes, such as a clenched fist. They are deliberate attention getters ... masculine and massive. Bulk transmits positive feelings of physical vibrancy, strength, dynamic emotion or authority. Sometimes bold hands are used to convey negative feelings of clumsiness or violence.

Hand-Stops

These are simply the places where hands normally stop. You may have used these ten *hand-stops* thousands of times without thinking of them... but can you remember them at the crucial moment?



Knowing a few hand-stops will provide you with a sound basis for interesting, uncomplicated, relaxed hand positions when you begin to wonder just what to do with a hand.

AT LAPEL OR
NECKTIE

When a hand stops - creative effort should begin. Opportunity for origination presents itself at any given stop. No turn or movement, however slight, is insignificant. Never be afraid to explore all of the subtle differences that can be expressed with the hand.

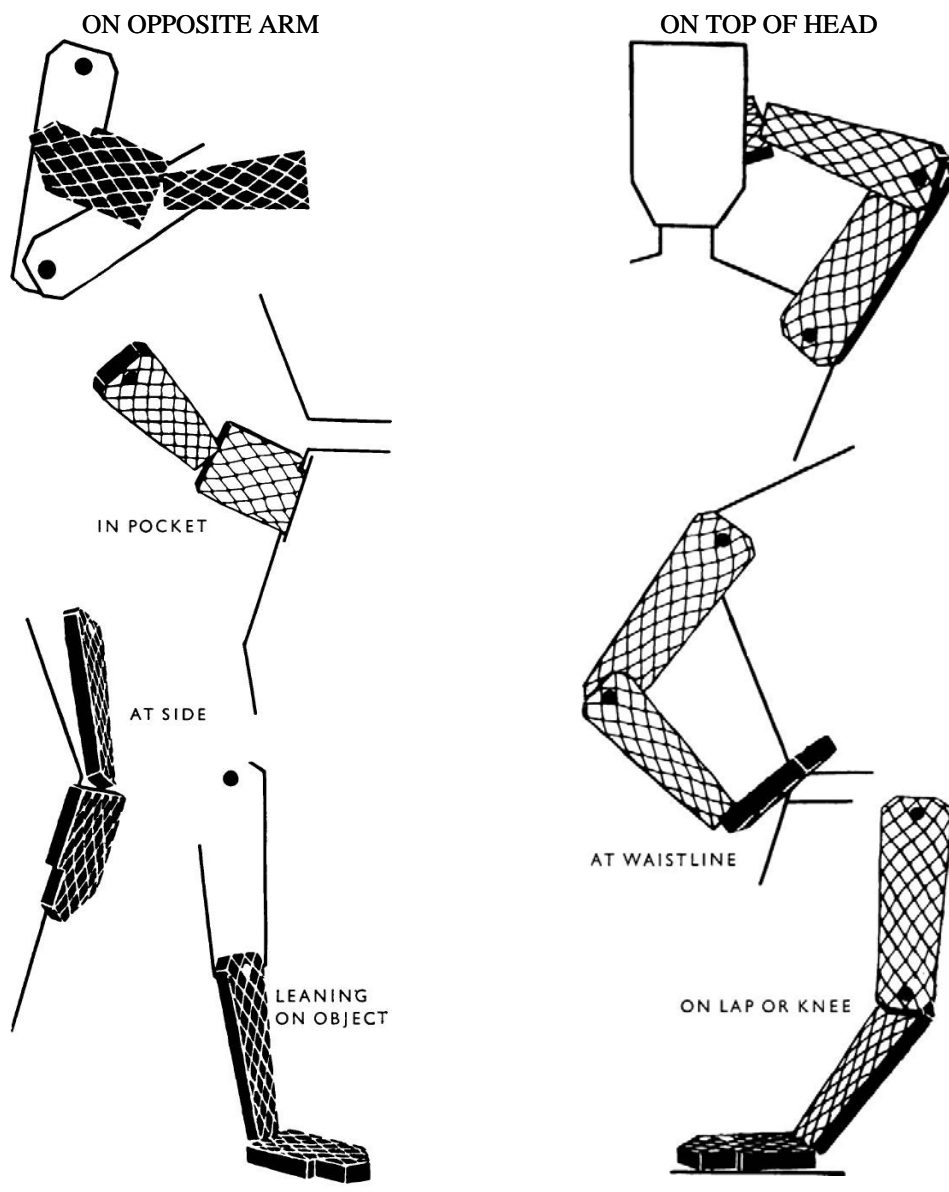
Endless variations of actual positions at each of these stops can be originated by:

- *twisting* the wrist
- *breaking* the wrist
- *varying* finger arrangements

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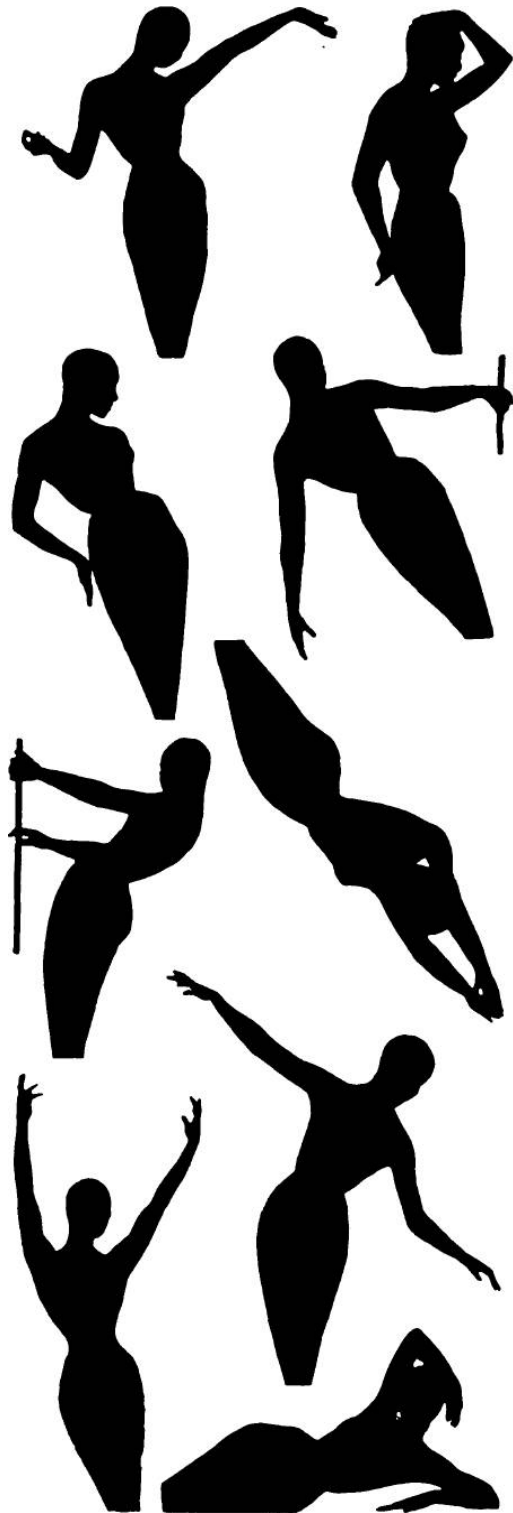
Endless ideas for what the hand can do at each stop will stem from thinking about what you have seen and can do. For instance, a hand on top of the head might be pushing hair out of the eyes, scratching the head in puzzlement, holding a hat in the breeze, etc. If you form the habit of watching people do these things you'll soon discover that each of these actions can be done in many different ways with the hand remaining on top of the head!

Once the hand stops - start working with it to form bold or tapered positions, which help communicate the idea of the picture accurately, yet conform to the limitations of the camera.



Arms in Pictures

Arms are essential to quality posing. They can be an asset or a liability and the only way to obtain effective results is to use them effectively.



If you are apprehensive about the problem - cut it in half. Work with one arm at a time. Remember that the camera is methodically collecting space and pressing it into a flat picture surface. You cannot ignore it.

The design in which the three segments of the arm reach this flat surface is of practical importance. Because the arm is fastened at one end and telescopes to the other, it seems sometimes to take on properties *of direction* in its flow of design. At other times it seems to encircle or bound areas - mentioned earlier as *traps*.

While some directors are sensitive to the excessive light these traps hold, all find them most useful in design. When the arm makes a trap, its size, shape, location and position can be used to photographic advantage.

If the arm assumes direction and seems to go somewhere it does so in a *continuous line* or a *broken line*.

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When you look closely at the arms on these pages you soon see that there are two kinds of continuous lines. One is absolutely straight: upper arm, forearm and hand in a line. The other is a flowing line composed of these same parts arranged in a curve.

When the line is broken it takes the eyes around right-angled corners, or down and back with acute angles at elbow and wrist.

The direction of the arm, from shoulder to finger tips, moves:

1. toward the body (up or down)
2. away from the body (up or down)
3. across the body (high or low)
4. parallel to the body (high or low)
5. or, relates itself to the horizontal, diagonal or vertical lines of props or to the page itself by crossing, becoming parallel to or striking it at an angle.

Whether you use dynamic symmetry, a special formula or your inborn sense of balance to arrange them - one thing is sure: there is a myriad of excellent positions to choose from.

Can you recognize the general design of each arm? Does it make a trap, a continuous or a broken line?



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Can you:

- spot and identify any rectangular traps? Many sizes of triangular ones?
- state quickly the general direction of each line? (Up, parallel to the body; out, at a right angle to the support, etc.)
- direct yourself or someone else in the specific position of each upper arm illustrated?
- recognize each forearm position illustrated?
- recognize each hand position illustrated?

Building the Pose: Director

Arms pose no problems *if* you remember the following points:

1. All final instruction must come from you, the director, who can see what the camera is doing to the arms.
2. Keep the model's arms and hands from reaching toward or away from the camera to any great degree.
3. Tapered positions of the hand add length to the arm and bold positions shorten it.
4. Both arms do not have to show in every picture. In fact, placing one arm behind the body often gives clean delineation to the body's outline. But if the forearm does not show, it is best not to let the hand pop out of the outline unexpectedly. It is quite distracting to a viewer to see a hand appearing from nowhere at the waistline or to notice a strange bump in a pocket.
5. Sharp angles at the elbow can be softened, if desired, by moving the elbow slightly toward or away from the camera and a right angle (from the camera's viewpoint) can be made obtuse by the same action.
6. An arm can always be made to appear more slender by diverting the wide inner elbow and flat forearm away from the camera. There is a

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popular misconception that the full width of the elbow cannot be turned away from the camera without turning the hand also. Nevertheless, it is possible and most models can do it naturally or with a little practice ... whether the hand is supporting the body or not.

7. Keep the elbow away from the waistline. If the arms must cross a standing figure, they should do so above or below the waistline. An elbow at the waistline makes the body appear thick, heavy and masculine unless an air space or contrast of tone prevents the arms from attaching themselves to the silhouette and adding weight and bulk to the outline.

8. Soft flesh is distorted by pressure. When the soft part of the arm presses into a harder surface it may lose its smooth outline. Pressure can be eased by leaning lightly, or when possible, carrying most of the weight on the hard parts of the arm such as the shoulder bone, elbow, wrist or hand.

9. An arm supporting the weight of the body should not reveal too much rigidity or tension. Strain can be eased by better weight distribution or a momentary shift to ease it just before the picture is taken.

10. When thought is put into the proper location of the elbow, no additional adjustment of the upper arm is necessary. Also, with the capricious forearm secure at one end, all creative effort can be concentrated on the location of the other end of the forearm and the position of the hand.

Have you ever had the perfect picture -except that the arms didn't look like mates? One was too thick while the other was too thin? Did you ever have a hand look like a stump? If you did, distortion and foreshortening are not new to you. You know the havoc they can play with important pictures. But HOW can you communicate this to your model without going into complicated or technical detail?

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It's simple if we take a tip from stage directors and chalk guidelines right on the floor. Make two lines parallel to each other and at right angles to your lens axis. Place your model between them and explain that she is standing between two large panes of glass that have been set upon those lines. (The space between the glass depends upon the distance from which you are shooting and shouldn't be more than 14 or 16 inches apart if you are working fairly close.) Show her that the glass will limit her movements to positions acceptable to the camera.

Help her adapt the idea by letting her move her arms between the imaginary boundaries. Stop her when she strays out of bounds! A few minutes of experimenting will give her confidence.

While she is still mentally between the glass, ask her to turn her body to a 3/4 or side position and move her arms again, reminding her that the glass has not moved.

Then explain to her that although the glass sandwich does not move when she moves. It does move when the camera moves. If you move your camera to one side the sandwich base revolves to face the lens. If your camera moves low and tilts up, the sandwich tilts forward. If the camera goes high and tilts down, the sandwich tilts back. (The model remains free to turn within the sandwich, regardless of which way it tilts or turns.)

In addition to briefing her on perspective you might also give her a quick review of hand-stops (five or more) to show her how many natural places there are in which to put each hand. The few minutes you spend explaining the rules of the game puts the model at ease, and helps her work as a member of your team. The actual practice you receive while indoctrinating her will clarify your own thinking and help you to

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formulate a method of clear-cut and simple instruction. Thus you'll soon turn a stilted subject into a sympathetic and creative model.

Fortunate is the director who works with a creative model. More fortunate the creative director who can guide his subject into preconceived or inspired attitudes. But most fortunate is the creative director who knows how to exploit a model's creativity!

When your model suggests poses by initiating action and you select what you want, a casual or candid type picture usually results. In order to save great amounts of time, you would do well to give your model a quick summary of key points in arm movement related to the camera as a basis for making more of her suggestions photographically useful.

If, on the other hand, you have a predetermined position that you want the model to assume as naturally as possible, you must be able to give simple and precise direction to bring it about.

Close your eyes, think of an arm position down to its smallest detail. Direct some model in the position of which you have been thinking. Ask yourself this question: Does it fit the mental image? Teach your mind's eye to see a picture first. Then all you have to do is direct it. Practice until you have a bag full of tricks; pet phrases, subtle suggestions, key words, gestures, etc. that form and transform your model's position quickly and easily to the positions you want.

When these two methods of arriving at a pose are combined and you have a talented model who is able to create arm positions; when you have become a skillful director, able to select and correct, the basis for the third method of arriving at natural and interesting arm positions has been established. Pictures resulting from such a set-up invariably rate high.

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Self-evaluation will show you in which departments you need to develop more skill.

Go back to those old prints of yours (the good and the bad ones) and look through them for examples of:

1. Arms that flow in the right direction.
2. Arms that stop the eye when you want it stopped.
3. Positions of the arm that parallel the body, the page, a prop.
4. Arms that seem to balance the body nicely.
5. Mismatched hand sizes, excessive foreshortening or distortion.
6. Variety of arm angles. Do you seem to have any favorites?
7. The upper arm in positions other than the *out and down* sector.
8. Soft flesh pressured out of its natural position.
9. The elbow touching the waistline. (Is there separation ... either through a change of tone or through a trap?)
10. Arms crossing the body and not interfering with waistline definition.
11. Bulky hand positions used to advantage.
12. Right angles at elbow or wrist used unintentionally (combined with acute or obtuse angles).
13. Right angles put to dramatic use.
14. Foreshortening of the forearm.
15. Elbows too near or too far away from the camera.

In other words, does your use of arms show variation, creativity, ease and naturalness? Have you leaned too heavily upon one or two hand-stops without suggesting others? Are any positions masculine that should have been feminine? Any feminine that should have been masculine? Are any sophisticated that should have been adolescent or naive? Are any candid and loose that should contain dignity and formality?

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Further your self-evaluation by doing a little research into the methods of current photographers who are having their work published more frequently than you. From several different magazines (in order to get a good cross section of work) clip all the hand positions you can find. Separate them into the hand-stops I have illustrated and make separate piles for the extra hand-stops you will undoubtedly run across. Now start evaluating the pictures in each pile. For instance: hand on the hip. Are some hands placed lower than others? Do some use the thumb in front of the body instead of the fingers? Do others, with the fingers in front, use a different break of the wrist? Can you see more of the back of the hand in some? Note the most effective variations in each stack and try to determine what they add to the picture as a whole. Did you find any new ideas?

Try to imagine each picture at its inception and what direction must have been necessary to attain the result.

In order to evaluate further your ability as a director, clip a picture from a magazine, study it (body, legs and arms) and lay it aside. Now, without looking at it again or letting the model see it, try to *move her with words*. Face away from your model, direct her from your mental image of the pose studied. When you have finished, turn around and see how closely your verbal direction reflects what you want!

Building the Pose: Model

*Adding to your many charms,
You possess two lovely arms.
They must be properly used,
So their worth is not abused;
For assets of utility*

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Can prove a liability.

So, my best advice to you, whenever you are modeling for a picture ... come armed with a working knowledge of what you can do with your arms!

Physically, arms:

- support the body in whole or in part,
- support an object,
- touch an object supported by other means,
- may be concealed to give prominence to other parts of the body,
- balance the body.

Artistically, arms:

- express emotion,
- add design or balance to the composition,
- direct attention where desired,
- add interest or story to the picture,
- add character or color to the model.

Remember, also, that a pre-requisite of appropriate arm movement for the camera is a general knowledge of how the lens appraises arms. In order to appreciate its viewpoint - go to your mirror. Put your face ten inches away from the glass. Hold each hand up beside your face, palms toward the glass, thumbs touching the lobe of each ear. Compare the length of your hands, from the wrist to fingertips, with the length of your face, from the bottom of your chin up to your hairline. They are approximately the same size.

Now, move your right hand about five inches toward the mirror and your left hand about five inches away. Close one eye and compare the difference in the apparent size of your hands. With only a few inches

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difference, the hand that moved toward the mirror will appear much larger than your face, while the hand that moved away will appear much smaller. The hands, in comparison to each other, will show an even greater difference.

The camera sees things in relatively the same manner. Movement to or away from the camera can play havoc with your proportions, or if you know how to use it, can help you.

Your natural question then is, 'what can I do when I can't actually see myself, and I don't know just how far I can move without distortion?' The answer is easy. First, listen to your director and think before you respond. Secondly, when you are expected to suggest poses yourself, mentally set your boundaries and keep parts from straying to or away from the camera.

Feel yourself sandwiched between two parallel panes of glass. These panes of glass will enable you to move your arms sideways as your body faces the camera, or forward and back as your body is in a side view.

To familiarize yourself with this movement and establish an indelible awareness that will serve you well, take the time to make your own cardboard and cotter-pin figure.

The arm will consist of three parts; the upper arm, the forearm and the hand. In fact, make two versions of the hand. The broad flat hand and a taper-thin hand. Start manipulating the elbow first, then the wrist. Reproduce the arrangements you have originated before your mirror, or in silhouette practice.

Suggesting poses with ease and assurance, before the camera, results from concentrated observation and actual practice. Start your

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observation by clipping forty to fifty half or full length pictures from magazines and spreading them before you on a large table. Get ready to separate them several times. The first time into two stacks,

1. *Continued-line arms* (straight and flowing lines)
2. *Broken-line arms* (acute, obtuse and right angles)

Where the arms are in different positions, cut the figure in half so that you can put each arm in its correct pile. While you are sorting them notice:

- how long the arms look in the continued-line pile,
- the masculine look of those at right angles,
- the graceful obtuse-angled arms,
- how every forearm reaching toward the camera is foreshortened,
- the position of the elbow in relation to the waistline,
- how the arm becomes shorter when the forearm meets the upper arm at a very acute angle,
- the expressive qualities of the arms in each pose,
- the different patterns of the traps formed by the arms in relation to each other and the body; triangles, rectangles, squares, trapezoids, etc.

Now, shuffle your pictures and separate them into another two piles, this time according to the position of the wrist.

1. Straight wrist
2. Broken wrist

Further separate the broken wrists into those that are broken *in* (toward the body), *out*, *up*, *down*, *toward* and *away* from the camera.

Look closely at the last two; broken *toward* and broken *away* from the camera. Can you detect the wrist movement or combinations of

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movement that produced these positions? (Look for the thumb and palm of the hand to key the identity of their movement.)

Notice in all of the wrist pictures how some make a slight break, while others make an extreme break.

Do the straight wrist pictures seem athletic, crisp and strong to you? Do they depict assurance? Do the broken wrist pictures give you a feeling of grace, of relaxation or flexibility?

Now, reshuffle your pictures a third time into examples of:

1. Bold hands
2. Tapered hands

Do you notice that tapered hands of women are used frequently? And that bold hands rival the expression and importance of the face? Can you detect any picture in which either hand is displayed poorly but could have been improved by a simple movement of the wrist?

Fourth step is hand-stops. Reshuffle and separate your illustrations again into hand-stops.

Which pile has the most variations of hand positions? (Do not count positions as different that are duplicates in reverse.)

Get in front of your mirror and see if you can originate at least five different hand positions at each hand-stop for which you found an example.

In your collection of pictures, have you noticed:

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- any display of the broad inner elbow that could have been made more attractive by bending the elbow slightly and rotating it so that the narrow side faces the camera?
- any display of unnecessary tension, *sprung* joints or distorted flesh when the arm supports the weight of the body? (Double joints at the elbow or on the fingers also appear to be *sprung* in a picture unless arranged to look normal.)
- how the majority of arms and hands crossing the body are usually in a contrasting tone or color so they do not appear as part of the body?
- the casual, yet expert placement of hands and elbow to preserve waistline profile?
- any picture of the arms crossing the body at the waistline? If so, do they seem to cut the silhouette in half and make it appear heavier than if they crossed above or below the waistline?
- that a hand extended toward the camera looks like a stub at first glance?
- how much faster you can detect what a figure is doing when the hands and arms are separated from the body with air spaces?

Taking direction is an important phase of your being useful before the camera - particularly where arms are concerned. You, as a model, are composed of many individual parts. However, you must also be composed when given direction as to which part to move. Becoming flustered may result in the loss of a perfectly wonderful picture, should you change a whole arm when all the director asked you to do was to break a wrist or twist a forearm.

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Therefore, complying with direction accurately is of utmost importance. You must know how every part of you is capable of moving camera-wise. When given a correction, of arm or hand placement, think before you move, 'Does he want me to move my whole arm or just part of it?'; 'Should I twist it completely or just slightly?' Then move that part naturally into position *without looking at it*. And one other thing, so simple I hesitate to mention it, but it is also so important, that I must ... do learn to tell your *right* from your *left*. When the director says *right* he means *your right*. If he says *left*, do not move your right!

A very worthwhile way of learning to take direction is to practice giving direction. Pretend you are the director. Take your pile of pictures, with a friend for a model, and one by one, see if you can give directions for reproducing the arm positions of the subject to the finest detail.

Basic Head Technique

The Head

The head must be considered photographically from two completely different aspects: its general form and its specific expression.

First, let us consider the physical form of the head in the completed picture. It is a result, not only of the actual form of the head, but its particular view from the camera.

The least movement of the head produces marked changes in its countless planes. For this reason, complete and mutual understanding must be established between director and model as to the exact position meant by the commonly used terms, *full-face*, *profile* and *three-quarter head*.

Full-face - means a full-faced view of the head. Other terms used are: *front-view*, *full-face angle* and *full front-view*.

Three-quarter head - is called a *3/4 turn*, *3/4 view*, *3/4 angle*, *3/4 face*, *3/4 face position*; or sometimes a *forty-five degree head*. These terms are generally applied to all intermediate positions between *full-face* and *profile*. However, those who like to split hairs designate the positions between *3/4 head* and *profile* as *1/4 profile*, *1/2 profile*,



FULL FACE
(FRONT VIEW)



$\frac{3}{4}$ HEAD
(3/4 FACE VIEW)

split profile and *7/8 turn*. Those who make this distinction, usually call the position to the front of the *3/4 head* a *5/8 turn*.

Profile - or full side view of the face is also called *side position*, *side view*, *full profile*, *full turn*, *90° turn*, *1/2 view* or *1/2 face view*.

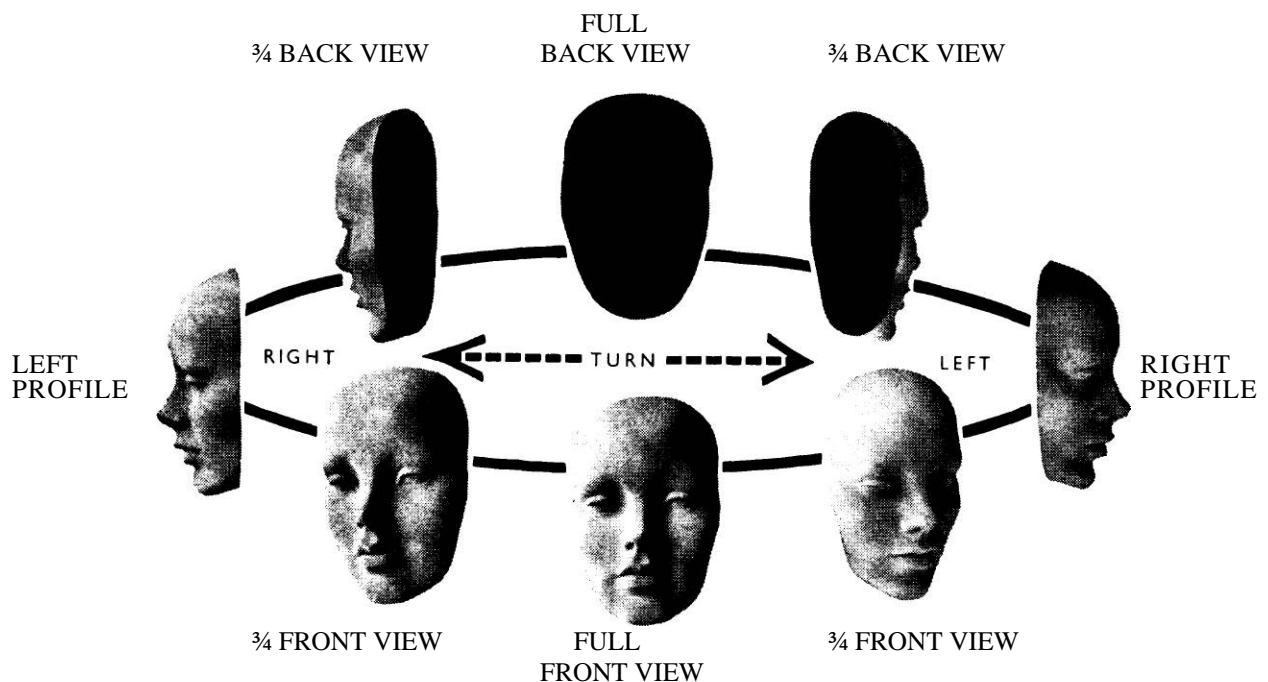


PROFILE
(FULL SIDE VIEW)

A change from one basic view to another may be accomplished by moving the camera station, but most frequently it is the model that is required to move into position. Since the terms are established in relation to the model's movement, let us look at the movements that make these positions and subsequent views possible.

Three Basic Head Movements

When the camera is stationary, the model can move to a slight or great degree in three directions. These movements are familiar to all of us. By establishing key terms for these movements, we set the stage for understanding and teamwork between director and model. The terms are *horizontal turn*, *vertical lift* (or *drop*) and *diagonal tilt*. These movements may be used singly or in a combination of two, and, perhaps, all three.



The horizontal turn

When the body faces the camera, the head can turn from one shoulder to the other presenting many views: right profile, 3/4right view, full face, 3/4 left view and left profile.

As one shoulder moves away from the camera, some views drop off, while others become possible - such as 3/4 back and back-view. These back views are used to display hairstyles, back detail or to draw the viewer's attention to something other than the face.

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The director may ask for a horizontal turn of the head in two ways. He may say, 'Turn your head to the right', or 'I want your left profile', both of which requests would bring the *left side of the model's face* to the camera's view.

Vertical lift or drop...

is the upward or downward movement of the tip of the nose on an imaginary line perpendicular to the shoulder track.

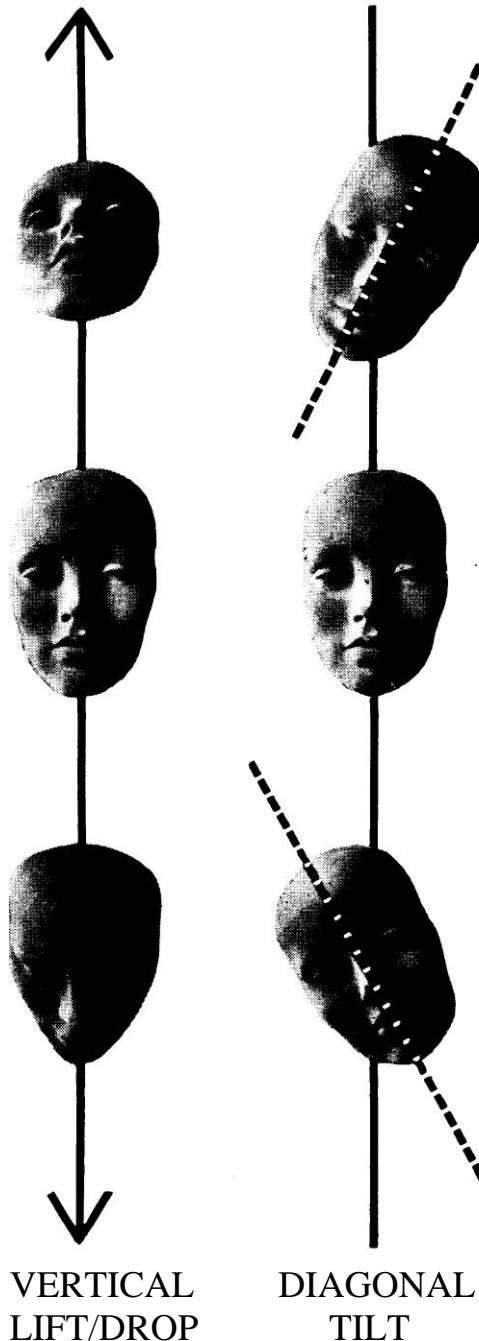
Diagonal tilt...

is the slant of the head that puts the chin on one side of this perpendicular line and the top of the head on the other.

Notice how the shape of our mask is altered by the vertical lift, by the vertical drop and, to a lesser degree, by the horizontal turn. Also note the appearance of ease and interest added to the face by the tilt.

Head placement can be the basis for exaggerating or normalizing head structure and facial characteristics.

A round face looks oval to the camera in a 3/4 view. A long face can look round in full-face view when the chin is lifted.



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An unconventional feature, such as a prominent chin or forehead, can be minimized by tilting it away from the camera. A receding chin appears normal when it is extended toward the camera. The slightest movement makes a difference!

The comparative length and width of a face become unimportant in profile as this only accentuates the features that appear in its side silhouette. Although the profile is good for hiding faults of structure, it loses impact when it comes to expression. It can project mood, esthetic qualities or serve as a means of directing the viewer's eye.

The full face view offers the best position for establishing direct personal contact, but requires symmetry of features that are hard to find. The 3/4 head can be used most effectively to both physical and dramatic advantage of the model.

Movable Parts of the Face

These express or project emotions that the camera can record.

Each feature works independently or collectively with a network of muscles capable of controlling its physical shape. A model must be able to effect natural and smooth co-ordination of the muscles that bring the various parts of the face into play.



Eyebrows are controlled by a set of competent muscles at each end. The brows can move simultaneously or individually, guided by the message they must relay. The inner brows can be brought together and downward to express anger; together and upward for sorrow; upward and apart for fear; and upward in the

middle to depict surprise.



WIDE SEPARATION



NORMAL SEPARATION



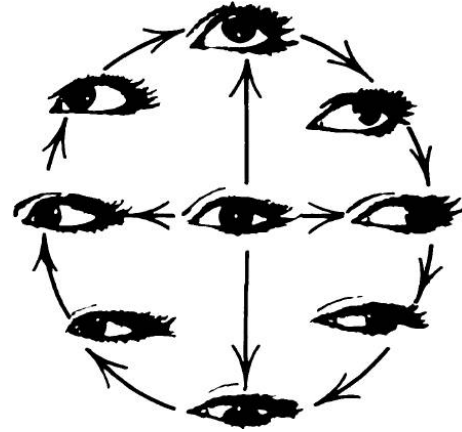
SLIGHT SEPARATION

Eyelids also respond to control and can range from slightly-parted, to normal, or widely separated positions. For normal effects each set of eyelids should be parted equally in slight or exaggerated variance.

Uncontrolled squinting is most often caused by bad smiling habits or glaring lights. The habit of squinting while smiling can be corrected by practice before the mirror. When bright lights cause the eyelids to misbehave, it is important to remember: *keep eyes open*. Get them used to glaring light! Focus them on the brightest spot they can comfortably endure. Eyelids will then remain unstrained and will respond, for the short duration of the exposure with an *open eye* expression.

The pupil of the eye is capable of rotating in a complete circle. Without moving the head, the pupil can move upward or downward, from side to side or to any points in between.

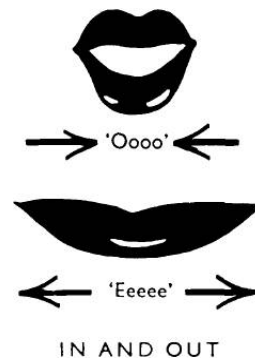
Care should be taken in views and profile positions so the pupil of the eye nearest the camera remains



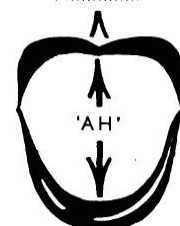
ROTATING THE PUPIL

visible to the lens. Otherwise the resulting picture appears to have a blank eyeball!

The mouth is as elastic as a rubber band and gives a thousand and one shapes. It can open or close; its corners can be drawn together or stretched apart. The ends can be lifted or dropped. The mouth is capable of minute and extreme alteration.



IN AND OUT



OPEN AND SHUT

SHAPING THE MOUTH

Certain words and sounds are very useful for shaping the mouth. They not only help in setting a predetermined position of the mouth for the camera but they add realism and spontaneity to its appearance.

Notice how the mouth must be parted wide to release the sound of *Ah!* This position can be attained by the use of any word or words ending in the *Ah* sound such as *New car!*, *Hurrah!*, etc.

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The humming sound of *Mmmmm* closes the lips lightly, *Oooo* puckers the lips and a long *Eeee* spreads corners wide.

Lip make-up shapes the mouth. It is useful, not only for following fashionable style trends and for correcting irregularities in the original shape of the mouth, but in helping to increase specific expression. The corners of the mouth can be given an extra *lift* to depict happiness or can be discreetly painted downward to give the impression of hate, sorrow, petulance, etc.

Facial Expression

Movement of the features tells us what the model is feeling. With the right expression, her thoughts and emotions are projected through the camera to the viewer.

Many times, however, a model may think she is feeling something - even think she is showing it - but her facial mask has not moved or changed. An experiment to prove this point was carried out in a photography class. A student was put in a chair and photographed gazing into the camera. In a second picture he was asked to feel extreme weight throughout his body. 'You are completely exhausted' he was told, and the picture was snapped. When the two resulting prints were compared, no one could tell the difference between the *feeling* and *non-feeling* picture!

The answer, therefore, is, not only to feel an emotion, but also to move the muscles of the face that will best express and project that feeling. A pout must bring the bottom lip forward. A sneer must curl the corners of the mouth downward or flare the nostrils outward. Hate must tense the jaw muscles, drop the corners of the mouth or perhaps close the eyelids to mere slits that contemplate revenge.

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The motivation must be felt to the degree necessary by the model and portrayed in a manner that can be understood by the viewer. The muscles of the face are used in proportion to the intensity of the feeling, but never exaggerated (unless for comic or grotesque impressions) to the point of over-acting.

A picture tells a story, and the face, by its expression, becomes part of that story. It may be of prime importance and tell the whole story; of secondary importance and add validity to the story or of minor importance and lend atmosphere to the story.

When the face is of prime importance, (usually when the head fills a large part of the picture) the expression must depict character or situation. If the picture is a portrait, the expression must embody the key facet of the personality of the individual. If dramatic depth is to be recorded, the emotion must carry the picture.

When the face is of secondary importance, expression must add to the story. It must coincide with the emotion suggested by the action of the body. The fashion model executes many of these secondary expressions because the garment she wears is of first importance. Her expression calls attention to the dress by showing how happy, proud or self-possessed she is in wearing it.

When expression is of minor importance and is expected to do little more than lend atmosphere, it must be just as explicit as though it were the prime factor. It must not distract the viewer's eye away from the main point of interest. The emotion must balance delicately between expression and subordination. It must support the main point of interest in feeling and mood; yet possess no obvious characteristics that would call attention to itself.

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In order to grasp elusive emotions, let us classify them into four basic groups:

- HAPPINESS
- ANGER
- SORROW
- FEAR

Each has a means of communicating its feeling through facial movement. The eyebrows establish the immediate impression of each of these emotions. Upon closer inspection the eyes tell the deeper story.

Four Basic Emotions

Happiness:

leaves the brows in their natural position. It is the eyes that project the emotion. They must sparkle, brimming over with the inner reason for the outward expression. The glow of happiness extends from a feeling of comfortable pleasure to ecstatic joy.



Anger:

pulls the brows together and downward. The eyes flare with rebellion against the action or situation that has caused this violent emotion. The degree of anger ranges from a feeling of slight irritation to one of rage and fury.



Sorrow:

draws the brows together and upward. Eyes fill with sympathy and longing to be relieved of the burden of this emotion. There is a pressing and twisting from within. The intensity of sorrow can vary from disappointment to utter tragedy.



Fear:

lifts and separates the brows. Eyes reflect disbelief in what they see. There is a cold gripping sensation in the pit of the stomach. Fear has many degrees and its emotion graduates all the way from worry to horror.



Building the Pose: Director

No director need be given a list of reasons why a head is invaluable in a picture. Some directors do, however, welcome ideas on how to bring the model's best face forward - whether it is one of beauty, character and/or expression.

Before I come to my views of the subject, however, I would like to acknowledge the controversy existing over the *candid* versus the *controlled* pose.

Some directors contend they *never* direct their subject. 'To place a head or a mouth in a pre-determined position,' they say, 'would destroy all of the spontaneity and naturalness of the picture.'

Others, just as vehemently, contend that 'In a business that calls for consistent results, *lucky mood* and coincidence are not enough. They are not reliable and cannot be depended upon.'

I feel that when both director and model have a working knowledge of technique, each individual job will determine whether the pose requires *controlled*, *candid* or *controlled-candid* treatment. Experienced directors practice many ways of getting a model to act and react *realistically* before the camera. Each has developed ways of controlling a model without having literally to push her into position. Adroit use of words, exemplary action, strategic suggestion and psychological motivation all bring forth expression that is dependable as well as spontaneous. At the same time most directors have found in actual practice, that with intelligent direction from behind the camera, any capable model can accept correction and rearrange parts naturally without showing strain and losing spontaneity!

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In photography we may lean heavily upon the model's capabilities, and in many instances even upon her ability to inspire us by doing something *her way* from which we can select or perfect a pose.

So, part of a director's success lies in his ability to keep a model suggesting ideas within the scope of the camera's ability to record them. Many models feel they have exhausted the possibilities for different head positions when they have turned their head slowly from the left of the camera to the right of the camera! This can be most exasperating to a director (especially if you believe that you get the fullest creative contribution from a model by allowing her to move freely instead of placing her). Try a suggestion that will take her into several other positions from which you might select a pose. You might ask her to repeat the horizontal turn - this time with her chin up a little higher. This gives you at least six additional positions to choose from. Then ask her to lower her chin and repeat the horizontal turn - six more positions! By repeating each of these eighteen positions with her head *tilted right* and then with her head *tilted left*, you've added another thirty-six possibilities without yet *putting* her in any exact position.

If your model has trouble with the *tilt*, which is the most difficult direction to understand, you might try this. Hold a pencil vertically in front of your model's face. Let the tip of her nose touch the pencil and divide it equally lengthwise. Ask her to put her chin on one side of the pencil and her forehead on the other as you repeat the word *tilt*. With encouragement, let her try a few combined movements such as:

“Turn your head slightly to the right. That's good. Now tilt the top of your head right (or tilt your chin left).”

If she loses her conception of tilt, hold the pencil before her again and she will usually remember it for the remainder of the sitting.

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The head and its capability for arrangement of form and its ability to produce expression, is one means of getting your pictures to talk. If you can give direction, you hold the key to it all.

As you become more adept at posing the head you will mentally fit certain types of faces into the positions that normalize or dramatize them. When you can anticipate changes that will take place with each movement, you can mentally arrange the pose before you ask your subject to try it. Thus, you can steer her into movements that result in suggestions (from her) you can use.

Study the features of each face to see whether any corrective positions are necessary. Many craftsmen welcome opportunity to dramatize disproportionate features. They find the results more gratifying than compliance with conventional ideas.

By persistent concentration on the varying shapes of the face and the impressions relayed to the viewer by each change of position, you soon begin to grasp qualities that otherwise escape your attention. The curious fact is, that once you begin detecting these subtleties you find yourself injecting a certain amount of atmosphere into a picture even before you call upon your subject for facial expression. When you find these additional means at your command for infusing a picture with meaning (over and above the use of expression) you can emphasize any given emotion dramatically and make any picture remarkably effective in its transmission of feeling.

Completely undirected movement by a model seldom transmits exactly the feeling desired, especially as far as a head is concerned. So most directors prefer to keep inherent control.

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Built-in guide marks on the model's face tell you quickly just what position her head is in from the camera's viewpoint, and give you a clue as to the probable impression forthcoming.

When she faces the camera, the tip of her nose in direct line with the bottom of each ear, you know the position is centered. When her mouth or chin appear in the line of her ear lobes, her head is lifted, the mouth is emphasized and the mood of the picture will probably intimate sensuousness in some degree.

If the eyes or the bridge of the nose line up with the lobes of the ears, the head is tilted downward, the emphasis will be on the eyes and forehead and an impression of intellect will be stressed or implied.

Sometimes obtaining the exact expression may depend to a great extent on how well you can produce it instead of how well you can explain the mental process that goes into producing it. The most direct approach to obtaining expression when your model cannot understand motivation is to let her imitate it. When that becomes necessary, you are probably the one she will imitate. Therefore it is not stepping outside your realm to practice the expressions that communicate ideas you might want to put across. Thus you can sometimes set the mood and features of your model for camera presentation.

In order to familiarize yourself with the physical movements of the parts of the face, get a model to sit for you and see if you can direct her into the variations of each part shown (or suggested). Try them yourself. Notice how much easier it is to shape the mouth by using positions necessary to make certain sounds and words with emotional content.

One reason for this is that the mind has begun to coordinate each of the different movable parts of the face when you use words and sounds

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with meaning. Experiment; see if you can get a better expression by asking your model to use the word ‘*Hurrah!*’ than you can by asking her to say the word ‘*thaw*’. Can you go a little further with this idea and give your model a thought upon which to build an expression encompassing each of these pictures?

For years it has been a half-joke for photographers to ask for the words *cheese* and *prunes* in order to get a smile; this was the only way they knew to relax grim jaws and lips. Now we know that they were partially right and that sounds can relax the mouth position. We have also discovered that the right sound can give us accurate control of the actual position of the mouth, and that the right word can also provide meaning that ties the mind in with the expression.

Thoughts can be introduced either by you or the model to augment physical expression and help coordinate the parts of the face with an appropriate photogenic expression. However, you must have a model with a flexible face. Her ability to express herself is limited by her ability to operate and control interrelationship of parts.

Broaden your own ability to direct by teaching yourself to observe and remember expressions you see every day so that you can use them. Write down at least five situations you have seen in the last twenty-four hours that brought forth one of the four basic emotions. (Watch children for uninhibited and true expression.) Can you visualize the position of the mouth? What did the eyes say? Can you imagine a thought that would help you get that particular expression from a model?

Choose, from magazines, twenty different expressions that you like and might sometime want to use.

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Divide all the pictures you have cut out into groups of the four basic emotions, *happiness*, *anger*, *sorrow* and *fear*. Under each picture write a sentence that would help motivate such an expression. For instance: some of your pictures might say, 'Won't he be surprised when he gets this gift!' or 'Mmmmm, that smells *so* good!'

Direct a model in each of the expressions you have cut out.

Be ready to evaluate and correct ineffectual expressions as they appear. Here is an exercise that will require more time to do than is apparent at first glance, but your efforts will be rewarded with something that can be of great use to you later:

Terminate at least five of the sentences you wrote under the facial expressions with a single word or simple phrase that:

1. sets the position of the mouth correctly and
2. holds, for the model, some meaning related to the sentence or expression.

When you have found these words, save them to try on at least three different models.

Building the Pose: Model

Gone are the days when a beautiful face was the only requisite for still and moving pictures. Pretty features do not always make a good picture nor do irregular features necessarily produce a bad one.

Today, a face is deemed photogenic if it is flawlessly beautiful, or if it is interesting, or if it is expressive. The model with perfect features has

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increasing competition from the model who may not have as much to start with, but can use what she has.

Intelligent movement of the head can often hide or transform undesirable features. But all movement, due to the intricacies of lighting and camera technicalities, should be adjusted from the camera's viewpoint. You must have confidence that your director will see and modify anything that might detract from the kind of picture he wants.

It is necessary for you to know and understand the movements of the head so that you can suggest positions when called upon to do so, or comply with any changes he may ask for.

The flexibility of the head must be great, but your control of that flexibility must be positive. For the slightest movement of the head changes camerawise every aspect of its features. You must not only know how to move your head in any direction, but know how to move it to the exact degree needed.

A limber neck determines how much you can move your head without disturbing other parts of your body such as your shoulders or arms.

Practice this neck-limbering exercise before your mirror:

1. Roll your head slowly in a complete circle first to the front. Drop your chin as far as you can.
2. Relax and shake your head. Drop it lower. Then roll it, still relaxed, to your left shoulder, then to the back (with your chin stretched high).
3. Lower the chin again as the head comes over your right shoulder and to the front again.
4. Do this very slowly three times to the right and then three times to the left. Every time you can see yourself in the mirror, check to

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be sure that you do not raise your shoulders especially while the head is passing over them.

Be sure that your shoulders remain stationary. In the words of a famous director, 'Get your neck out of your shoulders and your head out of your neck!'

The above exercise frees the head for two major movements: the horizontal *turn* and the vertical lift (or drop). Do you think you can combine these two movements at command?

'Turn your head to the right and then lift it.' 'Turn your head slightly to the left and drop your chin.' 'Lift your head and turn it to the left.'

Try them!

Then you might try this simple exercise, which will limber the muscles used to tilt the head - muscles that are seldom limber enough for creative posing.

1. Tilt your head to the right, your right ear toward your right shoulder.
2. Strain three times, relaxing between each try, to get more space between your left ear and your left shoulder.
3. Do only a few of these the first day, but continue doing a few on each side every day.

The tilt of the head is something all of us do many times a day unconsciously, but few of us can execute it consciously upon command. Try tilting the top of your head to the right (your right ear toward your right shoulder). Now tilt the top of your head to the left.

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With shoulders remaining stationary wag your head like a pendulum - the top of your head making a greater arc than your chin.

Now do you think you could combine any two of the three movements, *turn*, *lift* and *tilt* upon command? Try it:

‘Turn your head to the right and tilt the top of your head to the left.’

‘Lift your head and tilt the top of it to the left.’ ‘Drop your head and tilt the top of it to the right (chin to the left).’

Now combine all three movements with this command:

‘Turn your head to the left, drop it slightly and then tilt left.’

Can you mix these commands further and still not become confused? Learn to listen to the exact command given by your director and think in two terms: direction and degree.

A mobile face is your next goal; it is an absolute necessity for the projection of emotions. It is your means of communicating feeling to the viewer, for only by reading the signs of emotion upon your face can he get your message.

On the other hand, facial expression without feeling is as empty as feeling without facial expression ... one can go nowhere without the other.

Whether the action of the face is pronounced or subdued, control of all muscles must be maintained. A model, like an actress, must know what her face looks like at all times. She should be so familiar with it that she can visualize every change in expression accurately without having to look in the mirror.

Before practicing expression, see if you can move your face - feature by feature.

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Eyebrows may be moved together and downward, and together and upward. When you find that you have no apparent control, use a fingertip to move them into place until the muscle can take on its duties alone. Move them up and down. Try to lift one while dropping the other. If one doesn't work ... try the other. (Raising one brow is excellent for a quizzical or tongue-in-cheek expression.)

Eyelids prove quite interesting when you experiment with them. Think of them as shades that can be pulled up or down over the eyes. Close them and try to open them very slowly, stopping with each infinitesimal movement. Close them the same way.

Can you raise your upper lid so that it no longer touches the top of the pupil of the eye? Try it by parting the lids as wide as possible in surprise or by raising your chin slightly while looking down and at the same time lifting the upper lids as high as possible.

Can you lower your upper lid until it covers the iris in your pupil without moving the lower lid? (This provocative movement should not be confused with the *squint*, which raises the lower lid to get the same spacing - but not the same effect.)

Pupils of the eyes should not be confined to any one position. Are yours? Practice looking at the rim of a huge clock held close to your face. With your face to the front (do not move your head) stop your eyes momentarily at each of the twelve numbers. Focus your eyes on the distance and see if you can get the same degree of movement.

Turn your face to a 3/4 view in your mirror and practice rotating the pupils of your eyes to the numbers on the same clock. Now try the exercise in profile. Note how you can use only about half of the numbers if you keep the pupil in view of the camera.

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Mouth flexibility, though easy, must be channeled in the right direction. Mumblerers will find these exercises more difficult than the enunciators for they have become lip-lazy. A good exercise to get those muscles working (and this will improve your speech too) is to:

Hold a cork the size of a quarter, between your teeth and enunciate these vowels out loud: A-E-I-O-U-and repeat them 3 times distinctly. Next, open your mouth to accommodate three of your fingers (one over the other) between your teeth and enunciate the vowels *Ah-Aw, Ah-Aw, Ah-Aw, Ah-Aw*. With one finger: *ee-oo, ee-oo, ee-oo*.

Can you make the corners of your mouth go down in a sneer or a pout? Can you make them go up in happiness?

Before you start assembling the movements of these separate parts into actual facial expressions take a few minutes to arrange two mirrors in a special *book-fashion*. If you will open it about 75° at the *hinge* and put your head up close, you will learn much about the action of your face, especially in 3/4 and profile views that you would otherwise never have an opportunity to see.

When you bring the various parts of your face to bear upon a single expression you must first consider your feelings and emotions. Consider the four basic emotions *fear, sorrow, anger* and *happiness*. Think of the thoughts and situations that go into creating those emotions. What produces such reactions within you personally?

Start a scrapbook of expressions. Gather pictures that express the four basic emotions from magazines. Paste them in a book under their appropriate headings with others of like emotion for comparison. Keep adding to your collection at every possible opportunity. Then go

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before your double mirror and think of the thought the model in the picture must be expressing, the word her lips must be forming. Say it aloud as you imitate the illustration. Lose your self-consciousness before the mirror and you are on the road to losing your self-consciousness before the camera.

Cover the lower half of your face with a sheet of paper (so it cannot assist with the expression) and project the emotions of *fear*, *sorrow* and *anger*. Do your eyebrows show the marked difference in each? Practice, and after you feel they are flexible see if someone else can correctly read the emotion you are expressing with your eyes and brows.

Imagination is essential to the creation of expression. Exercise your imagination along with your face. Give yourself vivid pictures that make you feel the emotion you must express.

The ability to suspend or hold an expression is an invaluable asset to any model and it, too, can be yours with a little well-aimed practice. Repeat all the basic expressions again and this time see how long you can *hold it* or suspend the expression without letting it sag or fade away. Seriously practice projecting emotion physically (to the right degree) and you will be rewarded with sparkling spontaneity in all of your pictures!

Conclusion

The time has come to weigh anchor! By now you have perused or used the basic elements set forth in this book. You know how the body mechanically performs and the camera transforms. You know how, together, they create a tangible image, visually and psychologically impressive.

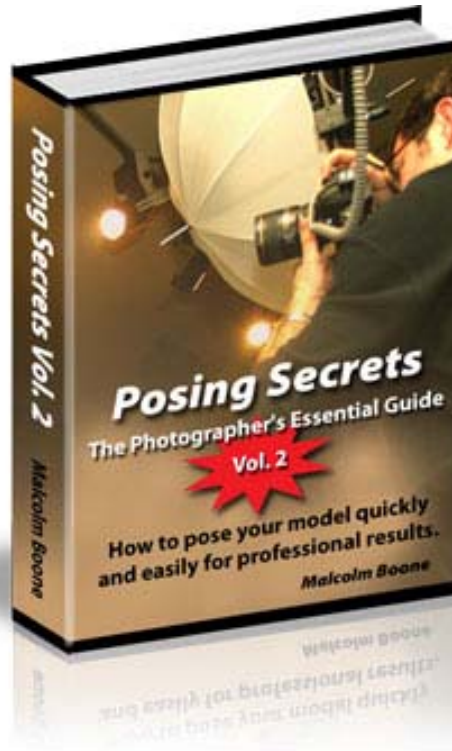
Inspiration is always at your fingertips -if you but reach for it. You will find some points of departure for creative ideas in the second, advanced volume that follows this book. As you hold to your course and increase your sensitivity, other ideas will reinforce your ability and speed you in new directions.

When you go beyond the boundaries of this book, revitalize your creative thinking from time to time, by observing significant movement in the human beings near you.

You are now ready to set sail into a sea of creativity, impelled by your enthusiasm, directed by your goals and sped by your knowledge.

All aboard. The best is yet to come!

Also by Malcolm Boone



Posing Secrets – The Photographer's Essential Guide Vol. 2

In the second volume Malcolm Boone builds on the methods given in Volume One. Featuring more innovative silhouette illustrations you are shown advanced techniques for posing your model and improving your portrait photography. The advanced techniques include how to add style to a picture, how to use expression, and how to arrange the body to reveal character, attitude, feelings and other intangible qualities. You will also be shown an easy 5-point countdown that ensures you arrange any pose correctly. Discover these and other invaluable techniques that will take your portrait photography to another level.

www.photographyposingsecrets.com/vol2.htm