



# ***Posing Secrets***

**The Photographer's Essential Guide**

**Vol. 1**

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

***Malcolm Boone***

**Posing Secrets – The Photographer’s Essential Guide Vol.1**  
**Preview**

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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

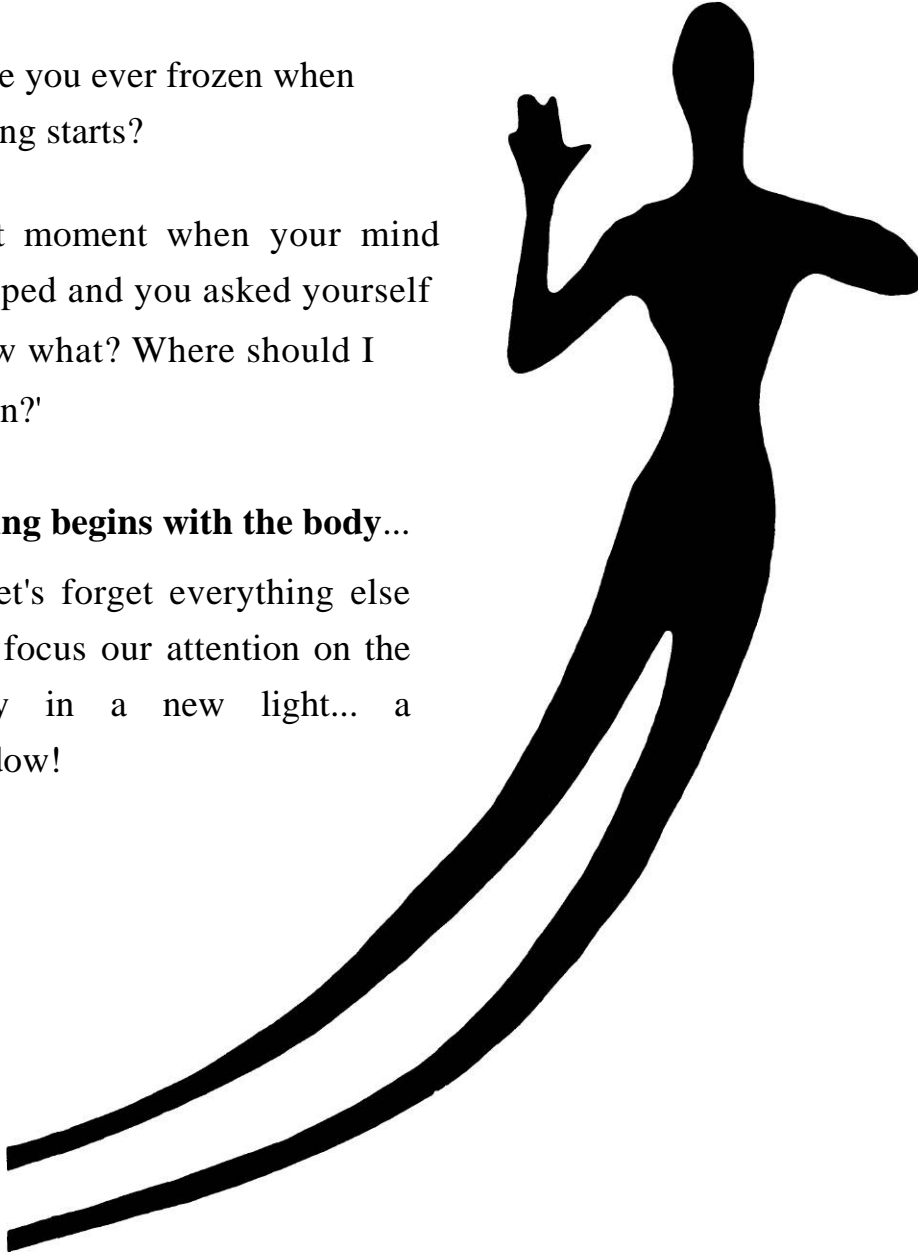
### Let’s break the ice!

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*.

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## 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

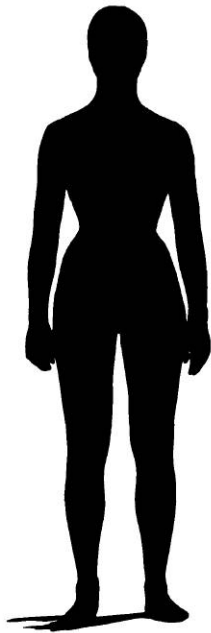
- body
- legs
- arms
- and head!

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

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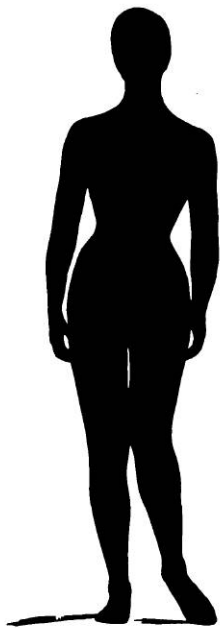
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### Minor Changes



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.

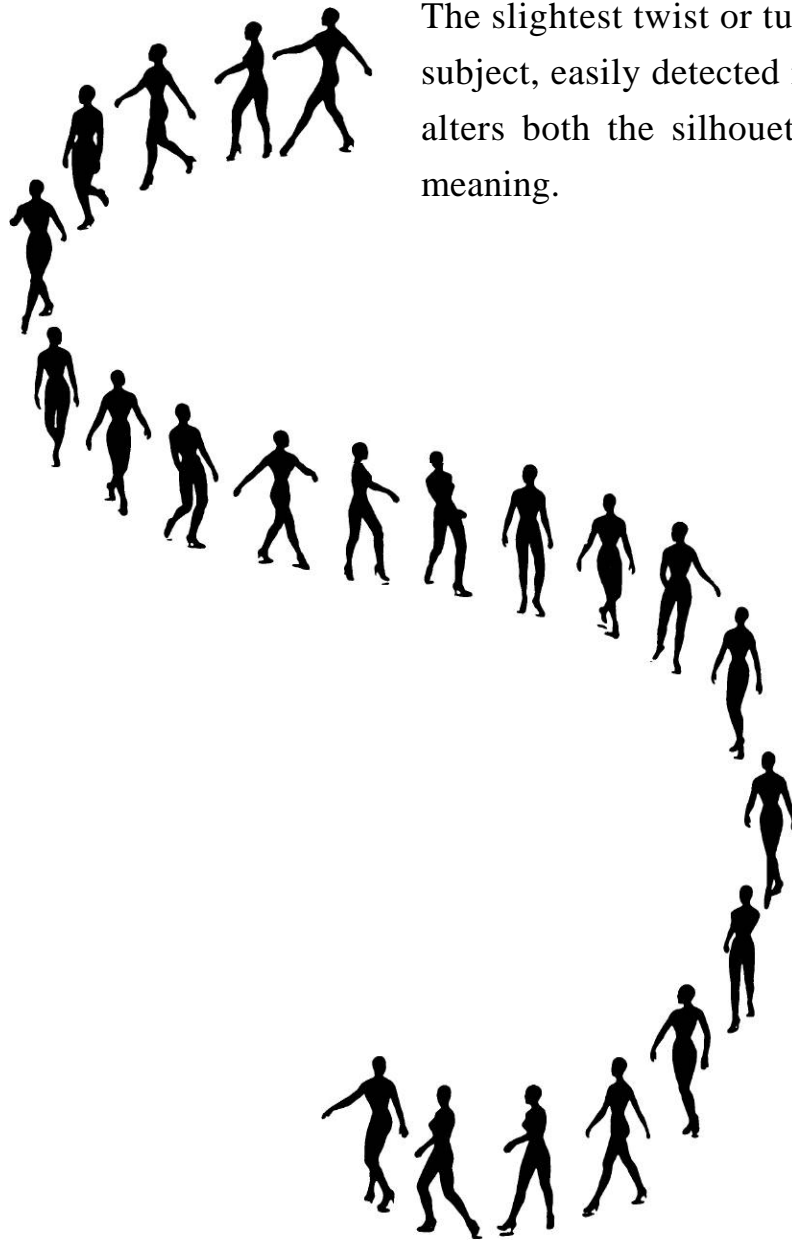
Slight change ... big difference! Do you suppose that other apparently minor changes make comparable differences in the impression communicated by a photograph?



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## 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.

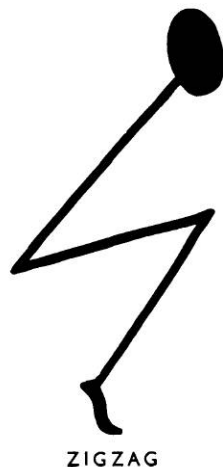
When you can translate the rounded human figure into a flat silhouette, and associate its lines with a familiar symbol, you have the key to duplicating or creating any pose.

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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.

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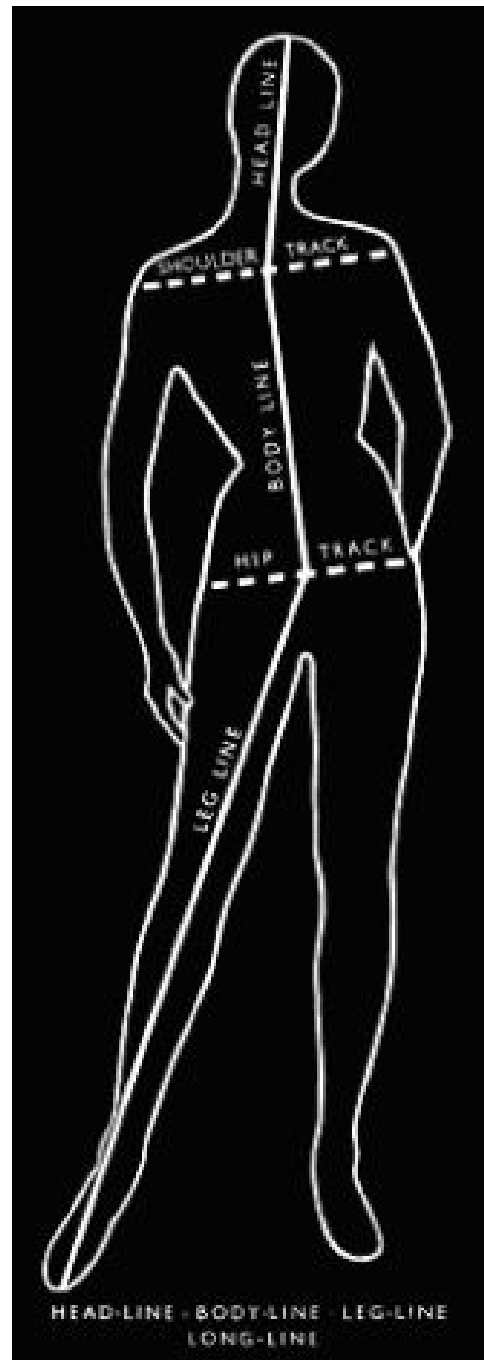
### Long-line Silhouettes

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.)

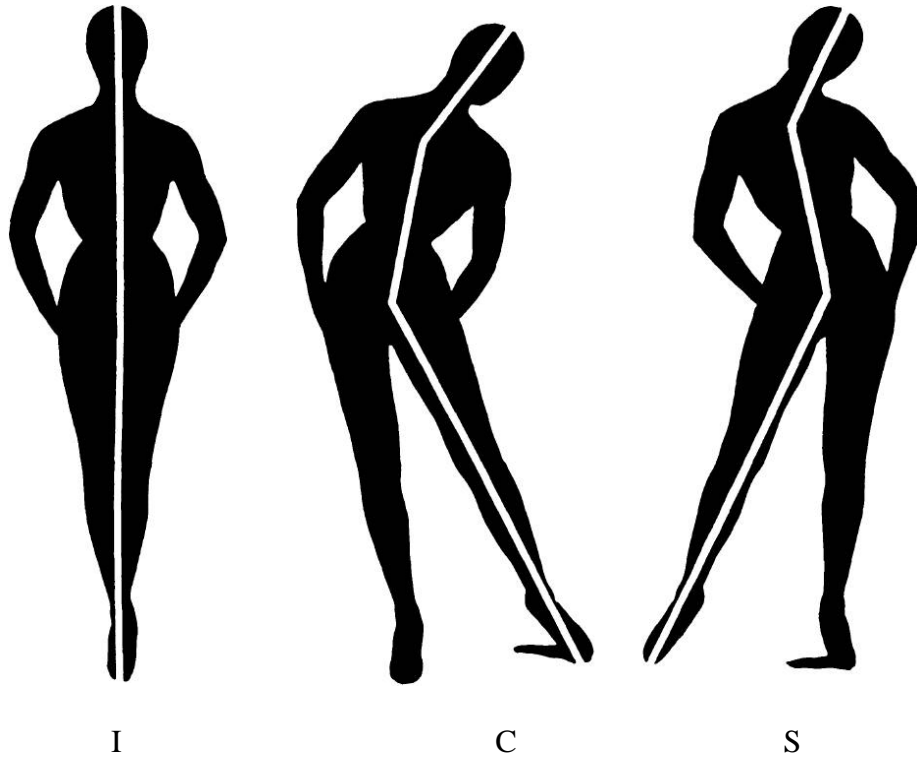


The solid line you have just drawn is the **long-line** of the silhouette and is made up of the Head-Line, Body-Line and Leg-Line.

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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.



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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.