



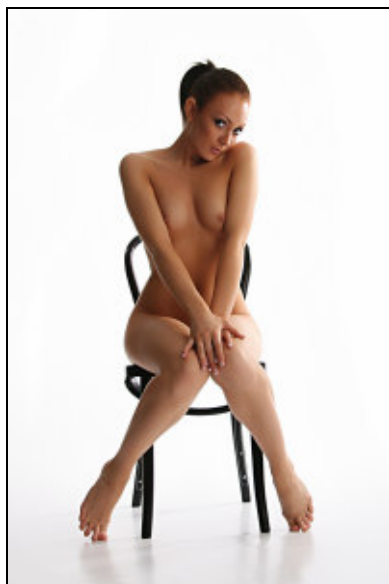


ABOUT THIS GUIDE FOR PHOTOGRAPHERS

This guide has a collection of shows you can run through in several ways. The automatic guides page through the poses in sequence – from this you can see how your posing session can move from step to step – building on each pose as you go – giving you lots of styles of posing, quickly but effectively. Watch these sequences and note how the model moves from one to another – often small moves make big differences.

The manual guides let you page through each style of posing, one image at a time, you can take your time to examine how the pose works, what works well, what areas you need to be careful with and how you can translate it to your own working method.

By the end of this book you will have learnt new, time saving techniques for creating professional poses. You will know how to sequence a photographic set to make your model look their best – and give you control and professionalism in your posing.



ABOUT THIS GUIDE FOR MODELS

Watch the automatic sequences – in particular note how the model is quickly moving from one pose to another, in this way you show your photographer client your many different looks. You will be more professional and more rewarding for the photographer.

As well as looking at the overall pose shape, look at how the details work, what shape are the hands, how are the feet posed, how is the tummy held and where are the hips supported. Use the manual guides to look more closely at the poses.

By the end of this guide you will have learnt new poses, and be able to offer a better and more professional service to your clients.



ABOUT SIMON WALDEN

I run a social photography studio, I shoot portraits and weddings with people unused to modelling. I also do a lot of model portfolio work, advertising and film and TV photography.

I have won many awards for my photography and have had art photography exhibited around the world from Australia to America.

I am regularly published in magazines and books – check back to the website for further publications as they become available.

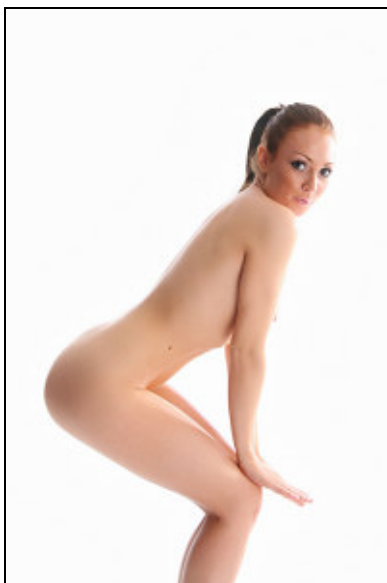


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I make my living like this, please **do not copy** this material to friends and neighbours. It's not like your getting at Micro\$oft, instead you are taking the bread out of my children's mouths.

It's sold as cheap as it is because everybody can afford to buy a copy.



ADDITIONAL MATERIALS

FilmPhotoAcademy.com is always developing new teaching materials, for free and for purchase, so please check back to the website on a regular basis for new items.

You can see more of my portrait work at <http://www.FilmPhoto.co.uk>.

You can see my art work at <http://www.justkiss.com>

Thanks
Simon Walden

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BASIC POSING

I always tell my sitters that there are a very few basic steps to posing like a supermodel, and actually it is pretty simple.

1) Turn the body slightly away from camera – if you shoot square on it will look very blocky – making the sitter look fatter than they really are and not enhancing their bust line at all.

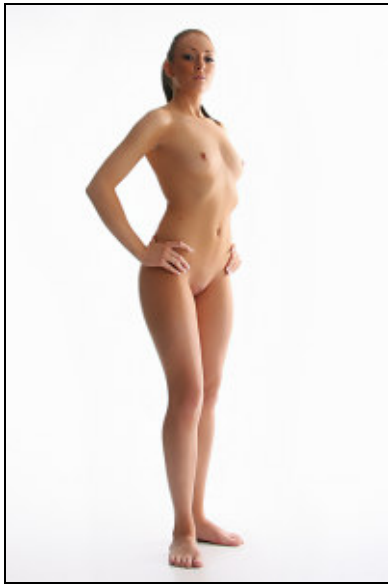
2) Next, shift the weight to the back leg, this will pretty much give you the automatic S-curve that looks best. Then the leading foot can point towards the camera

3) Then bring the tummy in and the chest out, shoulders back, this enhances the whole shape of the torso. If the hands are on the hips, then bend the elbows back – the space between the arms and the waist gives a slimming effect.

4) If the bust still needs some help, you can bring the hands up. This glamour pose has become a classic because it helps the bustline of those models with a larger décolletage.

5) Hands have a knack of looking like bananas in photographs, so hands need to be seen side on, generally together and with a relaxed poise.

6) Break everything! The “break” in this case refers to the joints being bent, in general arms, wrists, legs will all look better if they are slightly bent.

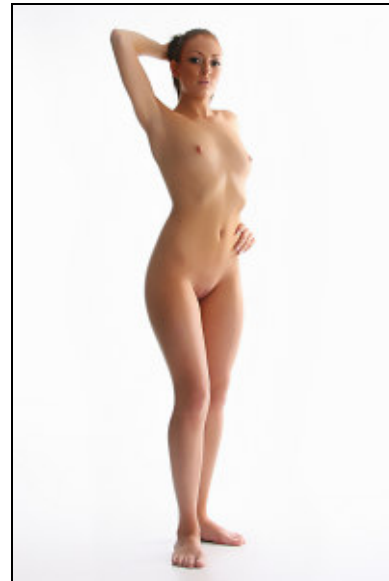


WHERE TO PUT THOSE HANDS

When it comes down to it, there really aren't that many places for the hands to go: the thigh, the hips, the shoulders, the hair.

Generally you will get a better image if the two hands are not directly opposite, so go for one on the thigh, one on the shoulder in preference to both on the thigh. But this is a rule made to be broken.

If the hands are holding something, make sure the something helps the pose, often by hiding tummies and things for a slimming effect. Keep the object at an angle for a more dynamic image.





COMPOSITION WITH POSES

In the guides we're mostly giving full-length shots so you can see how the poses go together, but for portraits that have bite you want to get in close, then closer still – then even closer.

Look at the previous full length poses, then as we move in closer, more and more of the personality is reflected in the image and the more personal it becomes.

From my experience clients buy close-up headshots far more frequently than long shots.



LESS THAN PERFECT FIGURES

You can hide it, stretch it or use light (and more importantly) shadow to manage less than perfect figures.

In this example, the drape can hide a tummy, the legs turned sideways can hide big hips, the arms overhead gives shape to the bust, the head straight on avoids wrinkles on the neck, the feet pointing down lengthens the legs.

FURTHER INFORMATION

On The CD

You will find the sequences for all the sets of poses,

Other Publications

Check out the website www.FilmPhotoAcademy.com for additional training materials including an extensive set of DVD training courses:

Creative Nudes	Fine Art Nudes
Creative Glamour	New Glamour

In The Studio

I am available for all types of portrait and fashion work. This includes personal gifts, business photographs and model portfolios.

You can visit www.FilmPhoto.co.uk to see more of my commercial work and details on booking

You can email me at sqw@FilmPhoto.co.uk or phone 01242 255000

Further Editions

I am planning further editions of this book. If you would like to register your interest in receiving updates, then please email me with your name, email and snail mail address.

Thanks for reading, Simon Walden, FilmPhotoAcademy.co.uk