



Basic Model Posing tips to look professional.

All of these points will be valid for you as posing varies in each genre. Just take what you can and ignore the rest. If only one suggestion helps your future career, then your time has been well spent...

- Rule one, the mirror is your best friend
- Stand there, perfect your poses and learn how your body shapes. The mirror is a perfect tool to show you what the camera can see - try to imagine it behind your photographers head when shooting and always consider what can be seen from that angle. For example, if your foot is closest to the lens, it is worth remembering that your foot is going to be the largest thing in the picture....and nobody wants to be remembered as Bigfoot...
- Create separation between your limbs from your body. Not only does it prevent the arm/leg from being squashed against you spreading out any fat, it is also an optical illusion for a slimmer appearance in terms of overall width. A basic cheat that makes a massive difference.

Fat arm to thin arm:



Body width shrunk by optical illusion:



- Have a basic understanding of light. For example, if you raise an arm to the light, it could be a whole F-stop brighter in camera than your face (being the object closest to the source of light according to the inverse square law). It will also cast a shadow across you. You can counteract this by using your other arm (!)...or, move your arm a fraction backwards, away from the direct beam of light. Learning how lighting falls is invaluable. Ask which is your key light and then work towards it.



- Be aware of ‘mothing’. If the light has been metered to an exact spot, try to stick to it. Stay in an ‘imaginary box’ around you, or at least notice when you’ve crept closer to the light so you can rectify it if required.
- Not always but occasionally this rule applies, depends on the look going for and can be a fine line before overdoing it.
- Recognise when your eyes are over-rotating. It is sometimes advisable to follow the line of your nose to keep your sight central. This stops you from looking bog eyed from too much white of the eye showing. Some slide is good, but need to see both pupils. Don't over do it.



- Know how far you can turn your head before your nose ‘breaks your cheek’. Go back to the mirror to see what angle becomes too far. This is perhaps a dying rule, but one that many competition judges still take into account so worth being aware of.
- Elongate your neck to simulate height and poise. Possibly one of the hardest things to remember because it genuinely feels unnatural. Stand in front of the mirror and look at yourself...stand normally, then roll your shoulders back allowing your face to come forward...notice the difference in the width of your neck? An instant slimming trick.

- Go one step further by popping your jaw towards camera if you want a strong line created by the shadow.

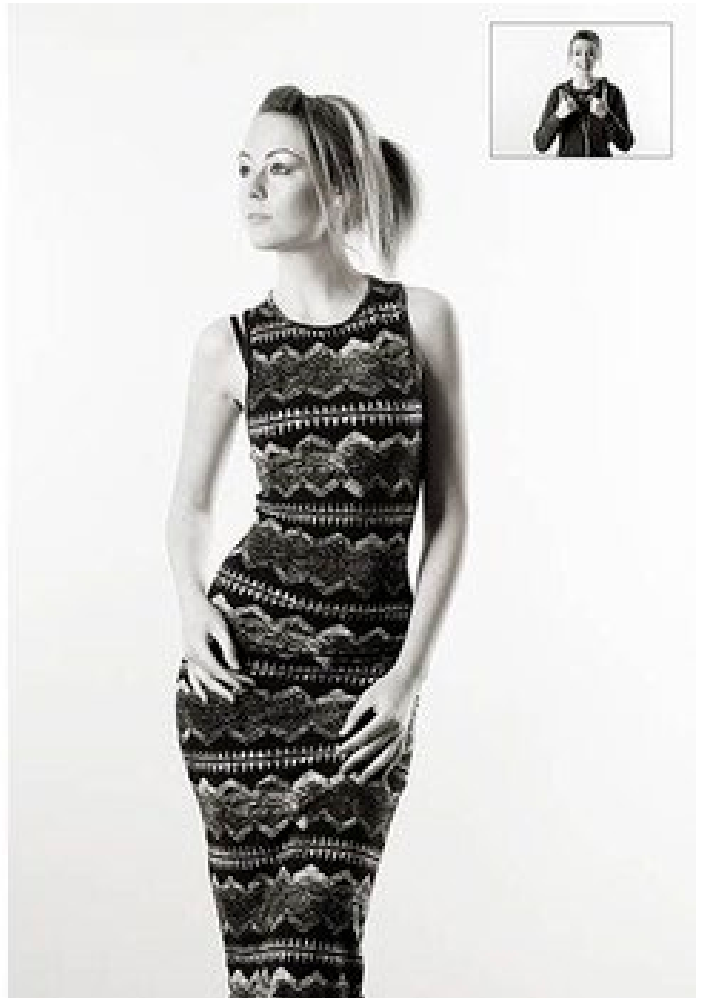


- If the photographer is at a 12 o'clock angle, then standing angled at 1:30 rather than 3 o'clock will lose inches to your overall width. When you do, make sure it is shadow you are turning into and not the light. Always one rule: *hide what you don't want seen in shadow*. it's all about tactical posing!
- If you want to appear slimmer you can create a 'false waist'. You can do this by positioning yourself to camera, then creating the waist you want seen with the positioning of your hands on your 'hip'.



- If you don't have natural curves, then fake them! As shown above, learning how to pop your hip is not something everyone can do but can be a big advantage if you can for great shape. Allowing your knees to cross slightly will emphasise that 'S' figure with it.
- Keep your hands loose and fluid. The term 'ballet hands' is often thrown around...but if you're like me and the only dancing you do well is the truffle shuffle, then keep your middle finger lower than the others whilst relaxing them with a slight curve. Don't clump your fingers together and avoid showing the back of your hand. Why? Because backs of hands are big and ugly...sides of hands are small and dainty.

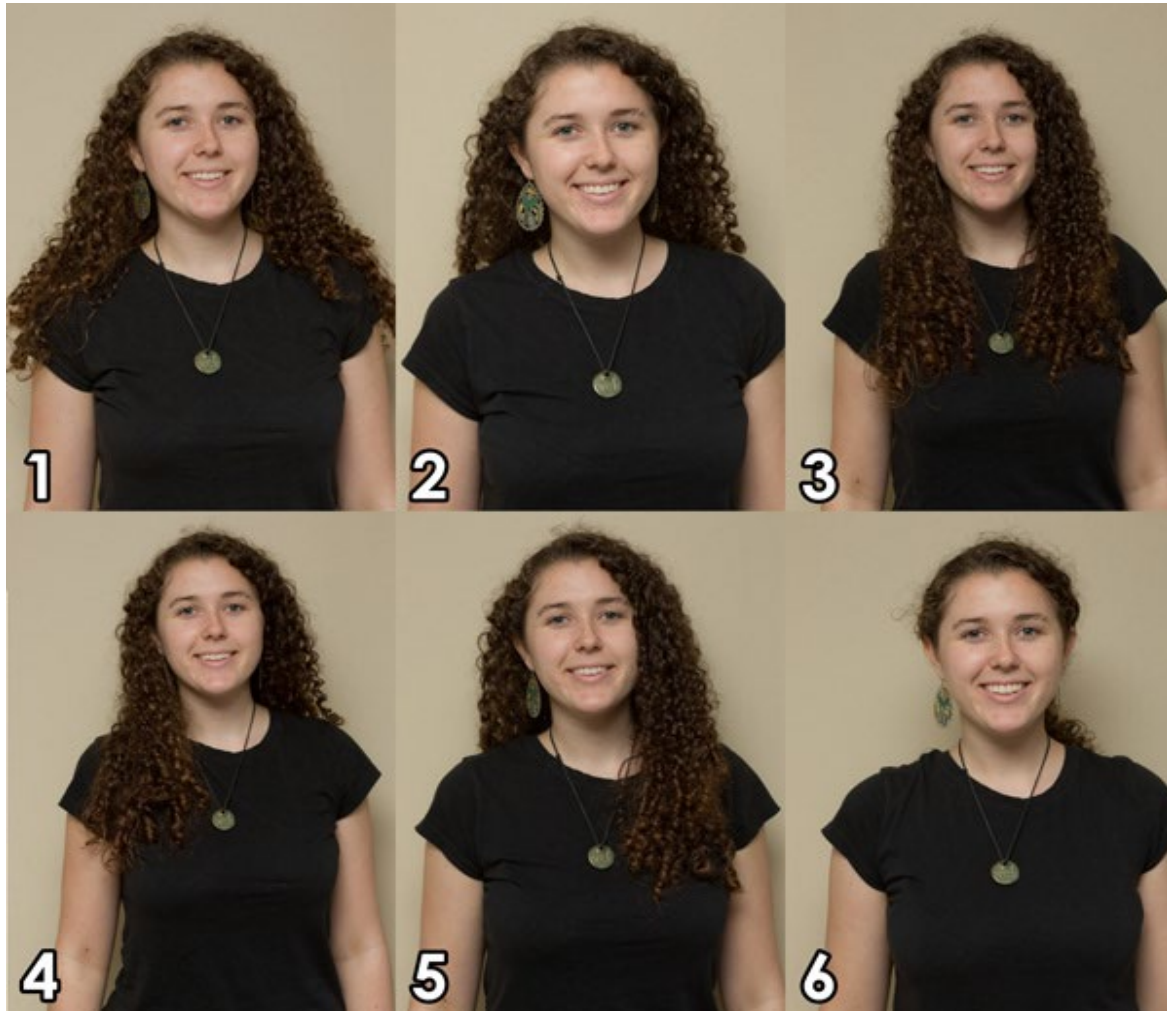
See how much longer and larger my hands look when left straight:



Pose the Hair

We don't generally think of hair as a part of the body we can control, but you really can! If you are shooting a subject with long hair, then bad hair is going to be the first thing anyone notices about your photo. There are no rules as to what looks "best" across the board. Everyone will look different with their hair a different way.

Let's assume you're doing a basic portrait session without makeup artists and hair stylists. The first thing to remember is that hair sitting on the shoulders looks terrible. If the hair sits on their shoulders, then it looks wild and you need to do something with it. There are five different things that they can do with their hair.



1. Hair on the shoulders
2. Hair all behind the shoulders.
3. Hair all in front of the shoulders
4. Hair all on one side.
5. Hair all on the other side.
6. Hair up.

Hair on the shoulders (#1) should be avoided at all costs. All of the other hair positions have their place depending on your model and the look you are trying to achieve. The reason I shot the hair on both sides (#4 and #5) is because the natural part in a person's hair will lend to one side looking better than the other.

Generally you want their part facing the camera so more of their face is included. For this tutorial, I chose hair up (#6) so we can more easily see the posing instructions without distraction. Many women see ponytails as the "day-off" hair style, but it actually lends itself very nicely in portraits and headshots since you have clean view of their face.

Pull the Chin (or Ears) Forward

When someone stands in their normal relaxed stand, or even stands up straight to have nice posture, there is a little bit of flab right underneath their chin. No matter how skinny they are, you will see this. If you tell people to bring their chin forward, which sounds like the sensible thing to do, they will point their chin at you, which brings their face up and ends with you shooting up their nostrils. (Not attractive.) Instead, tell your model to bring their ears forward.



This demonstrates the before and after of telling them to bring their ears



forward.

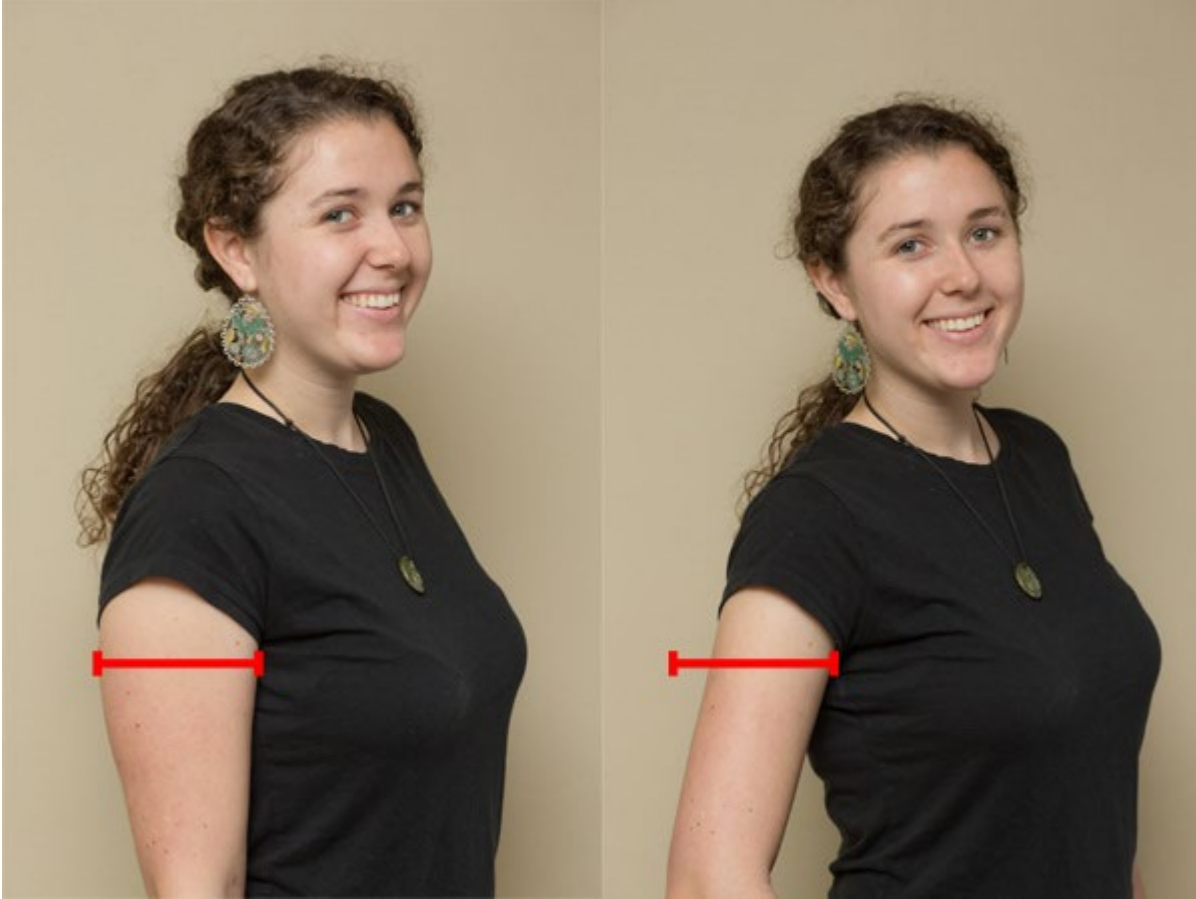
Same before and after from the side. Sometimes I call this "turtling," because they feel like a turtle coming out of their shell. It is a bit uncomfortable or unnatural, but the results are always worth it.



Same technique from a male subject. He was very fit and athletic, but our natural stance is not very photogenic.

Again, Lift the Arm

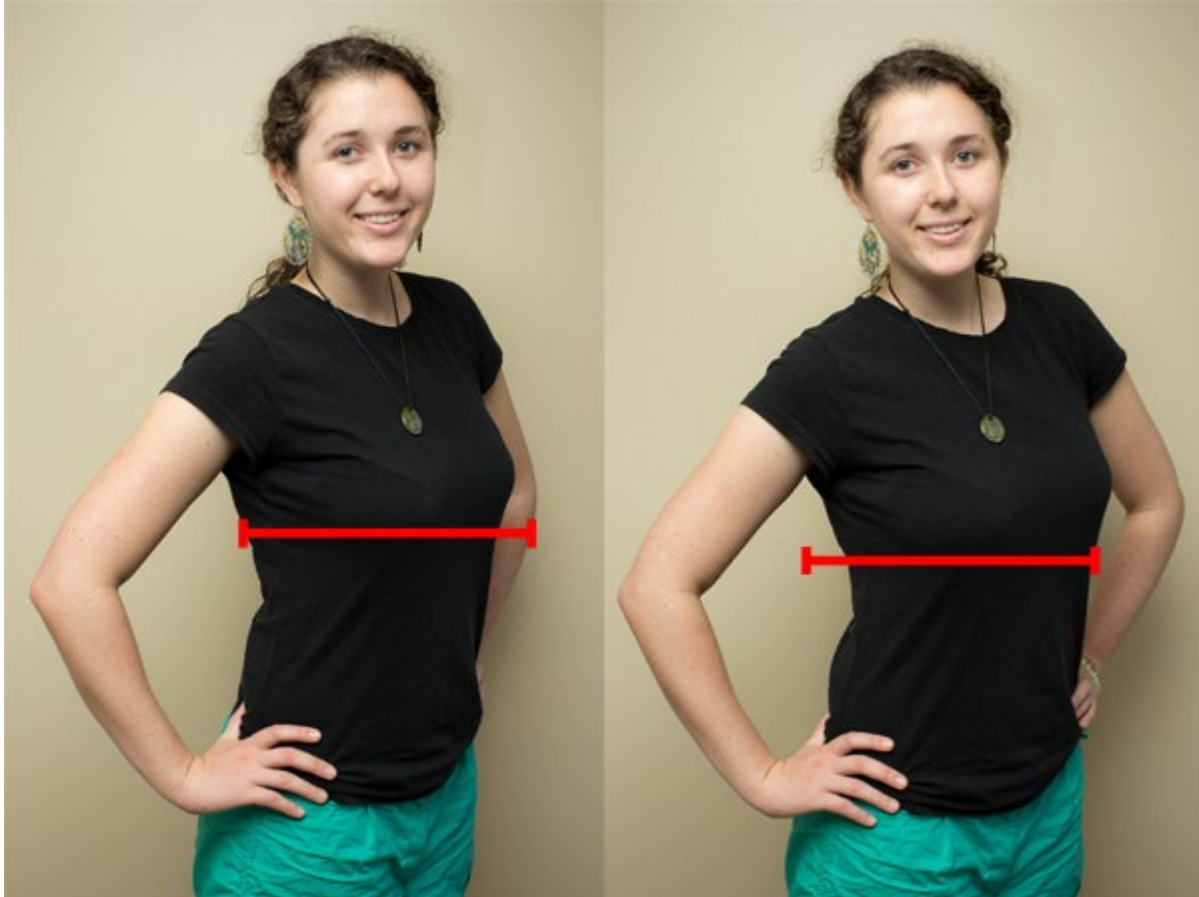
When people stand naturally, another thing they do is stand with their arms flat at their sides. This causes several problems. First, it makes them look awkward and uncomfortable in the photo. Secondly, their arm presses against their torso. This squishes the arm out and makes it look larger than it actually is.



You can correct that by having them just lift their arm an inch or two so it is "floating" and not pressed against them. Alternatively, you can pose their hand so the arm is in a different position, such as putting their hand on the hip. In the image above, the red line is the size of the arm when standing unposed. The exact same red line was moved over to the second photo so you can see how much smaller the arm becomes when not pressed against the body.

Leave Visual Space by the Waist

Everyone loves looking thin. One of the things you can do to trim down your subject is by giving them their "natural" waist, without any additives. What I mean by that is visually isolating the skinny part of the torso so they look as thin as they are. I had my model put her hands on her hips. The first photo shows no further posing. The arm in the back has no space between it and the torso, so it visually extends her mid-section. By having her pull the arm a little forward, you can see the space, so the waist doesn't have anything adding visual



bulk.

The red line shows the visual width of the subject from the first photo. It is replicated in the second photo to show how much width the arm actually adds. This rule does not just apply to arms. Anything that will be in the background of your subject and make them look larger can be an offender. A few examples are other people, tree trunks, or light poles.

Turn the Shoulders

This is a very simple tip, but important. If your subject stares at the camera head-on, they look bigger. This can be good when shooting a football player or CEO of a big company, but it is bad when shooting beauty or portraits. By having your subject turn, they are showing a slimmer profile of themselves to the camera, and look slimmer.



The red line shows the full width of the model when standing straight forward. A small turn to the side gives a photo that is still the subject facing the camera, but in a slimmer profile.

nly see one side of the face, they will be at a quarter turn with both eyes in frame. If you draw an imaginary line down the side of their face, this line is the line that cannot be crossed by their nose.

Bringing it All Together



Here's a checklist you can follow for your next shoot.

- Hair is behind one shoulder, in front of the other
- Chin is forward to create a strong jawline
- Arm is lifted from the torso
- Waist doesn't have any visual extenders
- Shoulders are turned
- Iris is seen over the whites
- Nose doesn't break the line of the face

- Play with what is available. If you are wearing a flowing dress, play with it by tossing it into the air or working the movement in the bottom. Remember if you are wearing trousers then your legs don't need to be so clamped together.



Paid Gigs....

- You should have knowledge of what you are wearing and why. If you have been hired to sell a specific product, make sure you are pulling poses that are commercially complimentary and not hiding the product.
- Be honest about your size and measurements. Nobody minds how tall or small, big or slim you are...but they do need to know in advance for obvious reasons. You may be sent home unpaid if you have exaggerated the truth and wasted time by not fitting the casting criteria. Save yourself and others the embarrassment.
- Start building up a 'modelling kit' and take it on all shoots. These are the things you will need, but may not be directly mentioned in pre-shoot communications. They are; outdoor/studio shoes, nude/black underwear, face wipes, moisturiser/oil for your legs, a plain vest top, safety pins/clamps, a straw for drinks (as not to ruin your lipstick), your own water with a

sugary snack to keep you going (your shoot location may be far away from shops), spare stockings for lingerie shoots....and also hairspray, a top up lipstick, hair grips, brush and eyelash glue (in case the MUA can't stay). If you have been booked for a specific job such as bridal, it is also well received if you bring appropriate accessories i.e. a pretend wedding ring.

- Most of all be fun, easy going and willing to go that extra mile! If you are genuinely a delight to be around, you are 100% more likely to be rebooked. You are part of a team so pull your weight, diva's are so 2010!
- These are just a few basic tips & tricks for you to confidently look good & feel good, but then again look at Kate Moss, she breaks all of the 'rules'...and still looks amazing - that's fashion darling.

The day you stop enjoying your job is the day you need a new one. Work hard and love your life!

EXTRA - 5 Key Points in Becoming a Successful Promotional Model

1.) Presentation

Excellent personal appearance is a must. You should always arrive in a clean and tidy uniform and appropriate manner, including hair, nails and make-up. The presentation you portray says as much about the client you are representing, as does the product you are promoting.

2.) Punctuality

It is never acceptable to be late; if you are on time, consider yourself late! You should always arrive to a promotion at least 15 minutes before the event is scheduled to start. Make sure to take into account directions, traffic, registration, parking and fees when planning ahead. These are simple aspects that can cause tardiness if not carefully considered.

3.) Brand Knowledge, Background and Education

Education is a key aspect to promotional modelling. Knowledge of a brands background such as where the product is from, how and where the product is made, and why the product is different from the competitor is an essential part of running a successful promotion.

4.) Performance

As a promotional model you are to remain enthusiastic, outgoing, energetic and positive at ALL times. If you are having a bad day, leave it behind. It is up to you to promote a brand to your fullest potential each and every time. A golden rule to remember: for every negative think of at least two positives.

5.) Relationship Building

It is imperative in this field of work to build professional relationships with your clientèle. By establishing repore with Clients, Account Managers and Team Members you create an advantage in understanding what it is exactly that your client desires and the best way to fulfill those needs.

Some promotional events include:

Private Functions/ Parties

Corporate Events

Product Launches

Trade Shows

Sporting Events

Golf days/Caddies

Bar Promotions

Boat Cruises

Music/Art releases

Promo Car Wash fund raising, etc.

Go out there, work hard, make money & have fun!