

A creative body position is enchanting. You do not stop with a critical eye at any one part. It is a fresh interpretation of a position you know is possible, but haven't seen very often. It is just right and right up to the last detail.

You, who have already delved into creative posing, have you ever stopped to wonder at what point something ceases to be ordinary and takes on the qualities of the craftsman? If you are like most creators, you have been too busy producing results to understand how you arrived at that point. But if you are among those who probe the **hows** and the **whys**, you have probably found that creativity stems from digging deeper and deeper into a subject. Curiosity seeks out basics and their potentials for change down to minutiae and then - not by luck, accident or happenstance - you have achieved great sensitivity and can sense every subtle change that makes the big difference. For when you can recognize wisps of attitudes and can see variances through detail they become yours to use.

The body-line is the first and most prominent stroke on the page. It is the theme-line of your picture. It is established with a specific purpose in mind and serves as a basis of creative departure for other parts of the body. It can be a long-line, a zigzag or perhaps a borderline combination of the two.

Have you noticed that all of these theme-lines create both physical and mental impressions? To a fine degree, you sense attitudes, character and vitality in each. For that reason we say that the body **talks**. It is much more than a trunk to which the limbs are attached, it is the stem through which design and story must flow smoothly ... enhanced rather than hindered.

To the discerning eye (and most eyes that read a picture are more discerning than we realize) every mood and expression is evident in the body.

Every movement made by a model is **read** by the way it relates (in conformity or opposition) to ... other parts of the body, elements surrounding the body, story or purpose of the picture, picture mood and feeling and composition of the page.

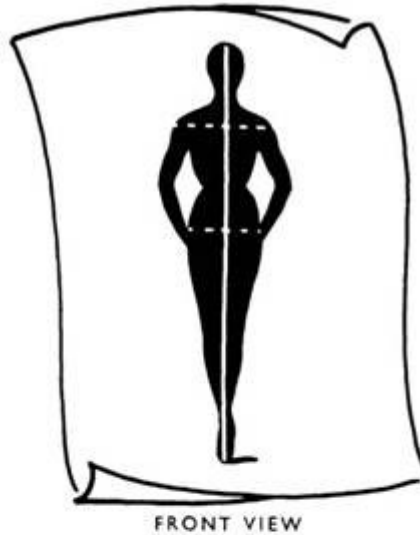
As you carefully study or scan our diagrammatic illustrations, you find that even in silhouette, you do sense attitudes and can feel life within and throughout the body, and when necessary, you can complete the details from your heightened imagination.

So, whether you prefer orthodox or **offbeat** attitudes, you find, of necessity, that you must be a kind of photographic physician with the ability to examine a pose, diagnose it quickly, and prescribe correction without disturbing its unity.

Let us expand our original T, C and 'S' concepts of body-lines and examine the mental attitudes each reflects as well as their possibilities for physical change.

DIAGRAM OF FRONT VIEW

## VERTICAL 'I' SILHOUETTE



## THE LONG-LINE OF THE BODY

to the inexperienced eye, offers but little opportunity for change or variation. The reason being, that those who cannot recognize what is basic, cannot measure change. Basic long-lines of the body, as we have mentioned in the first section of the book, conform to three symbols the body can duplicate: an 'T', a 'C' or an 'S'



Each symbol can assume a vertical, horizontal or diagonal position in relation to the frame of the picture.

Thus, basic long-line potentials for body position are nine:

Diagonal Diagonal



'S'

Horizontal

These nine basic long-line body positions have infinite possibilities for variation. Here is a list of five ideas for creative departure which are easy to remember when you associate each variation to the number of parts of the body to be changed. Try this simple **count-down** before **shooting**. 5 4 3 2 1.....click!

**5 views** which change the outline of the body as it turns (front, -J front, side, | back, back).

**4 limbs** (two arms, two legs) which vary the basic silhouette with their placement.

3 'p's - (P)urpose, (P)rops and (P)osition of the Camera. Three external influences for change.

**2 tracks** (shoulder and hip) which affect subtle changes in proportion and meaning.

**1 body-line** which varies by how much the head and leg-line bend the basic silhouette.

For instance, here is the count-down applied to the first of the nine positions.

### The vertical 'I' silhouette

The diagram itself has a feeling of formality and elegance. Our count down on this basic T gave us the following variations:

5. Front view used (others were possible).

4. Arms conform to the vertical and horizontal edges of the page. A few diagonals were used to spark interest. Legs were separated in different degree, used together or crossed.

3. Purpose... to maintain the feeling of formal elegance, high style design. Props... none.

Position of Camera... same for each pose.

2. Shoulder-hip movement... none.

1. Variation of body-line... none.



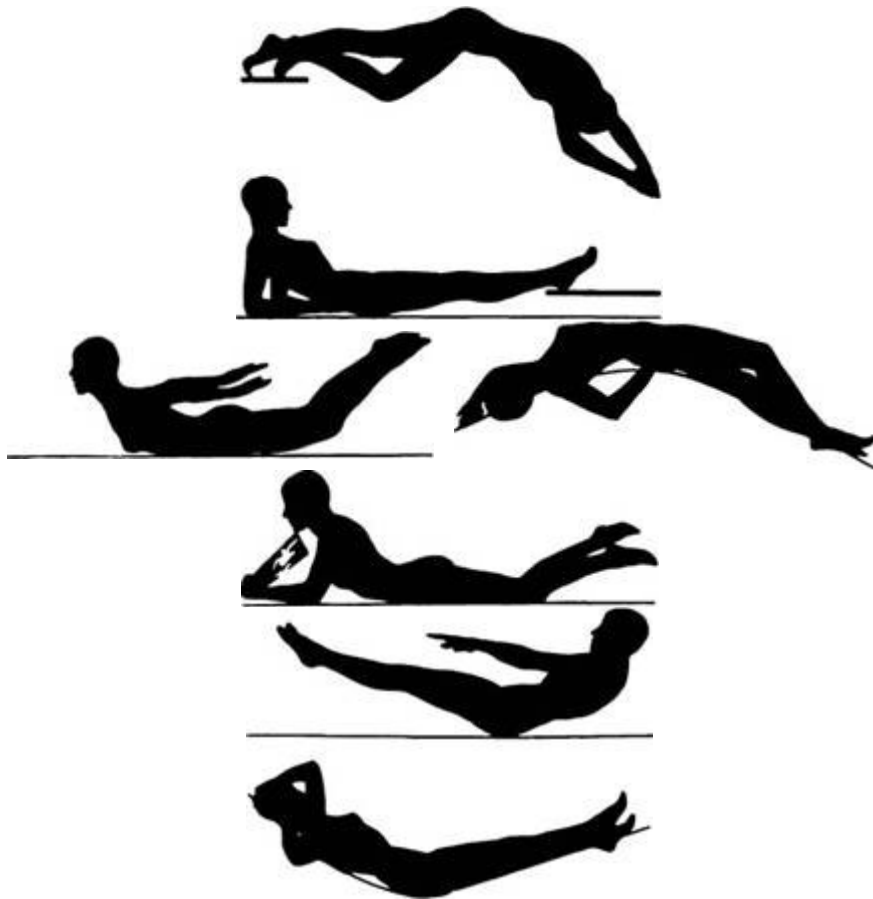
By varying only numbers 5, 4 and a part of 3 we created the panel of vertical 'I' positions to the right.

The long-line T silhouette is an interesting paradox; the novice can think of nothing else to do, while the experienced welcome its exciting possibilities.

Its appearance varies with the skill with which it is used. For a beginner it often comes out stolid, heavy or awkward, while those who handle it expertly bring out vibrancy, strength and assurance.

It is the oldest of all body positions; the long, vertical line has been associated with elegance, spirituality and grandeur down through the ages ... and yet, it is as ultra-modern, as timeless as tomorrow.

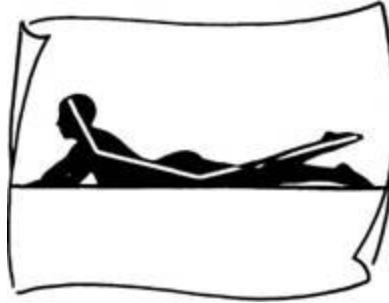
Vertical T silhouettes are quite adaptable when the body is to be part of a design, for their straight line can repeat the lines of columns, doorways or other properties.



Before we apply a count-down to the

**Horizontal 'C Silhouette . . .**

we should recognize the fact that it may appear (as illustrated to your left) with both ends up or with both ends down.



The count-down for varying the 'C long-line in these positions, produced the following variations:

5 views were possible. We restricted all positions to the side-view, relying upon other sources for variation.

4 limbs added much. Legs repeated each other to help complete the 'C. Arms were varied to support objects or the body .. some extended, some repeated the body's line while others added relaxation or expression.

3 important 'P's. Props included a rounded mound, a hammock, a springboard, a step and the floor. Position of the camera... raised, lowered. Purpose of the panel was to show the horizontal 'C in side-view only.

2 tracks (show shoulder and hip change in the first illustration only).

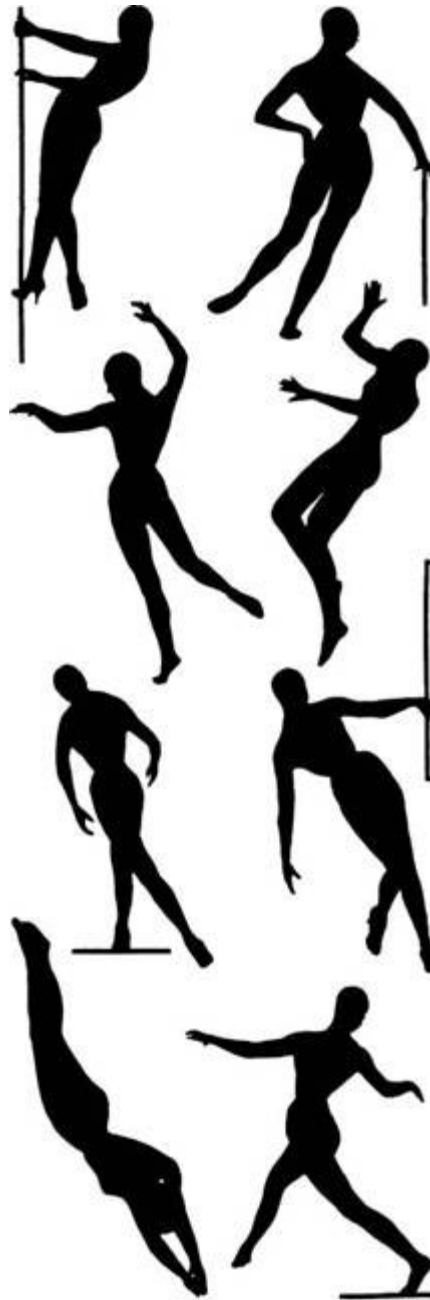
1 body-line (curve remained approximately the same in each picture with the head and leg lines angled in inverse proportion to maintain it.)

The 'C is an easy line to work with, for the body bends naturally at the waist with the head forming one end of the curve and the show-leg completing it. Its flowing line puts movement in a picture even when the action of the subject is restricted to repose.

**Diagonal 'S' silhouette . . .**  
variations with the 'S' in a  
regular position or flowing  
backward.



The diagonal 'S' silhouette is an  
artistic line in itself. Its set of  
reversed curves impart a  
feeling of variation even before  
other parts are placed. It has  
aesthetic grace and expresses  
fluid action (especially evident  
in the diagonal position).



Our count down (below) produced the sample variations to the right:

5. As the previous illustrations did not incorporate it we used a 3/4 **hack view**.

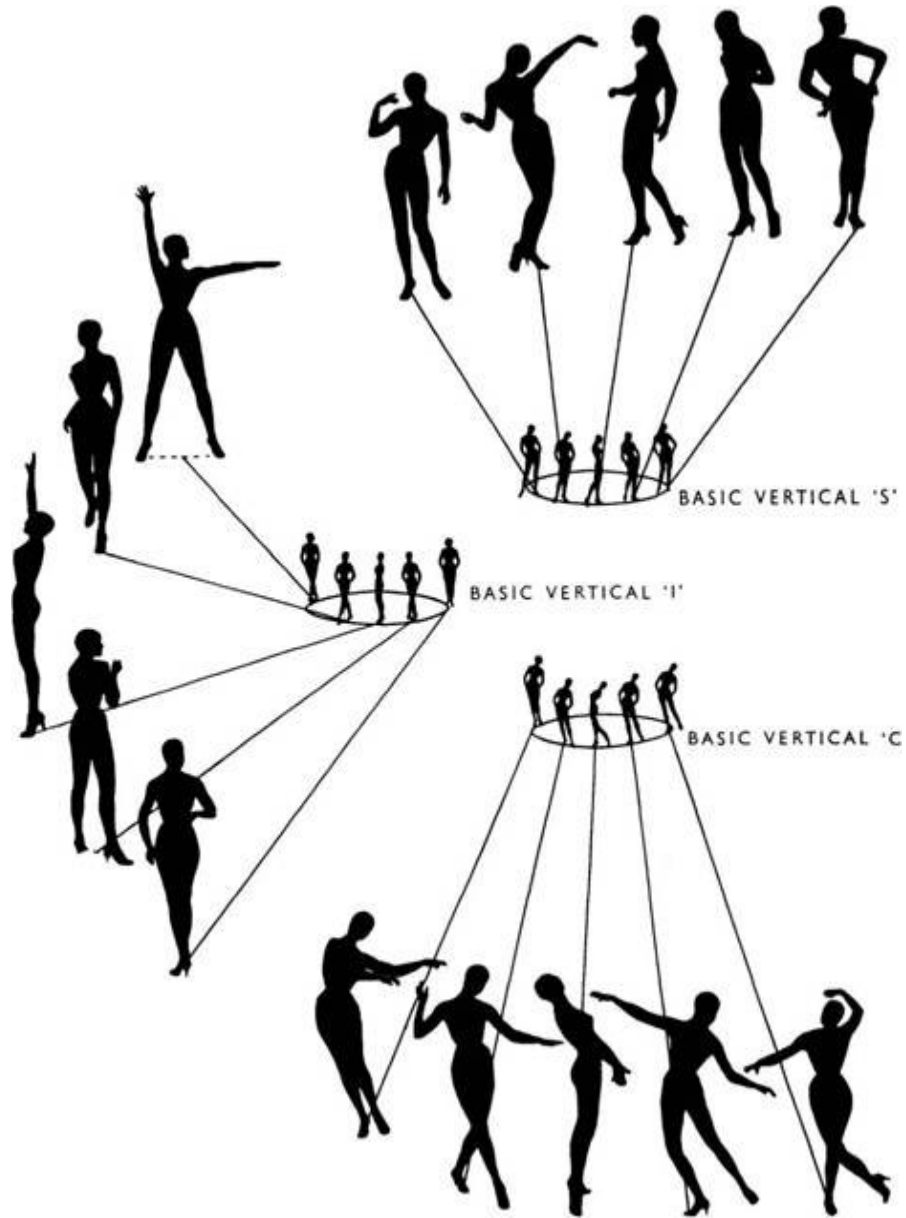
4. The show-leg, used on the opposite side of the body from the head balances it. The arms were used in some of the positions to elongate the 'S' curve, in others, to balance it both pictorially and physically. Some support the body ...one set of arms repeats two lines of the page while the body flows between them.

3. Props (a ladder and a cane) were used to support the stationary diagonal positions while the others, balanced in action, maintain themselves. Position of camera - raised, lowered.

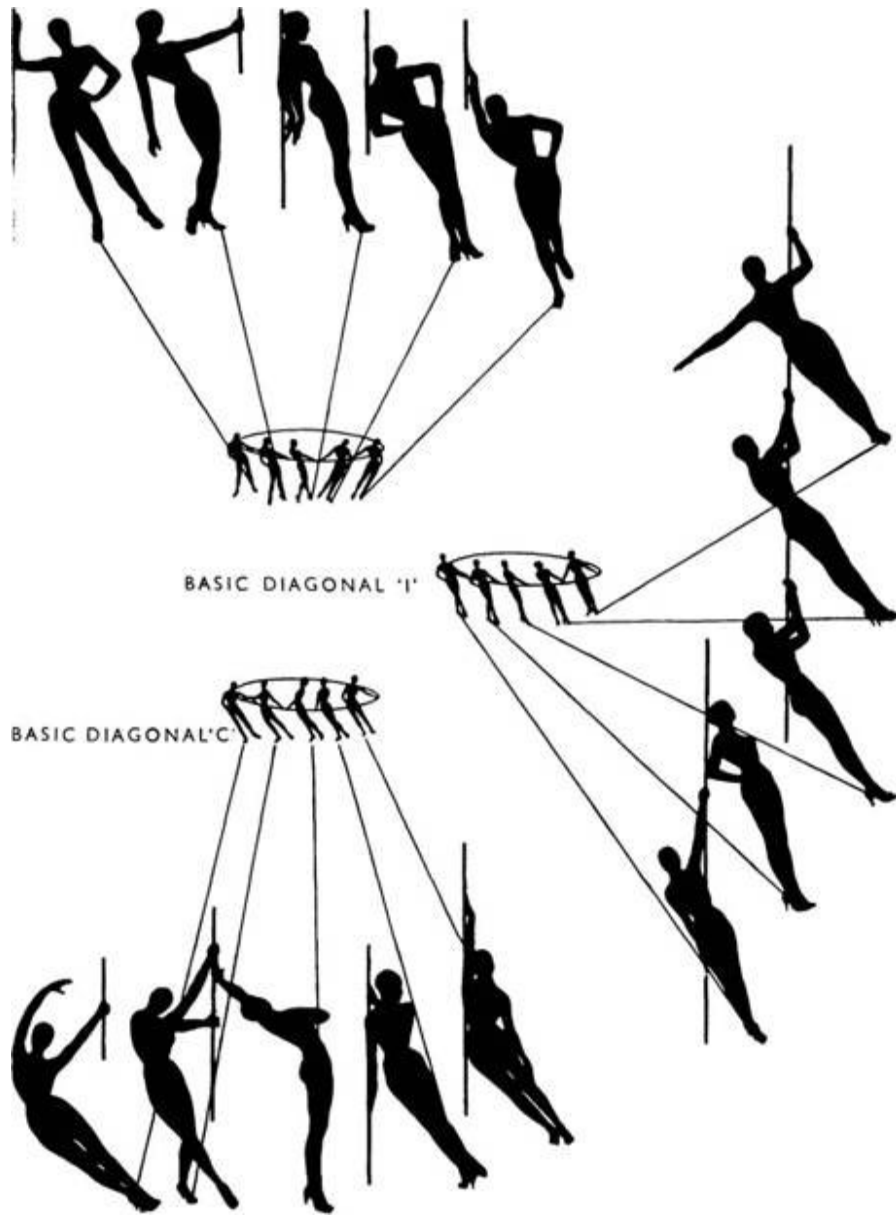
2. Shoulder and hip tracks were varied to control body proportions and add flexibility.

1. The body-line was varied by tilting head and show-leg tilt for balance and action.

### IDEAS FLOW FREELY FROM BASIC

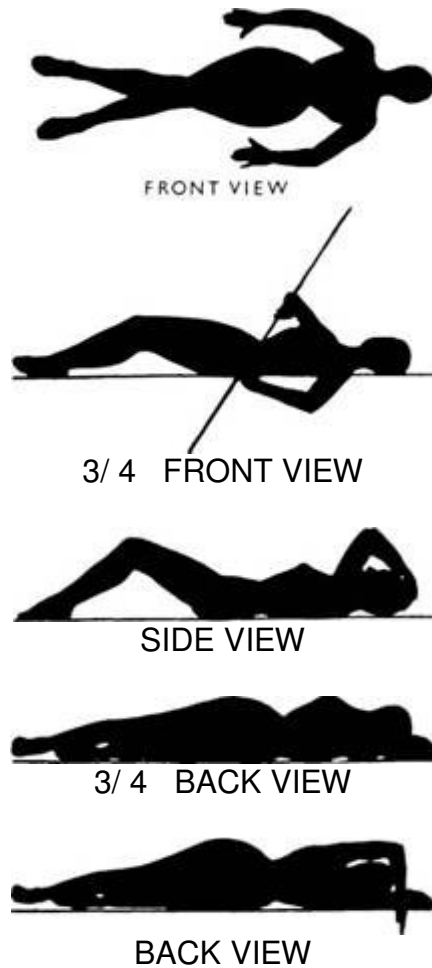


### VERTICAL OR DIAGONAL BODY-LINES



**IDEAS ALSO FLOW**





## HORIZONTAL 'I' SILHOUETTES

from basic horizontal body-lines and can surpass the vertical and diagonal positions in variety since both the legs and the arms are free to multiply arrangements.

Every picture made is subject to limitations of many kinds; poor props, improper lighting, lack of time, wrong equipment, problem backgrounds, client, layout, etc. Whatever the conditions may be, however, that impose restrictions and close the door on any one position of the human body, several variations will always be available when you try the count down ...

5 views (through which the contour of the body can be changed as it turns by degrees from its slender side view to its broadest full-front or back view).

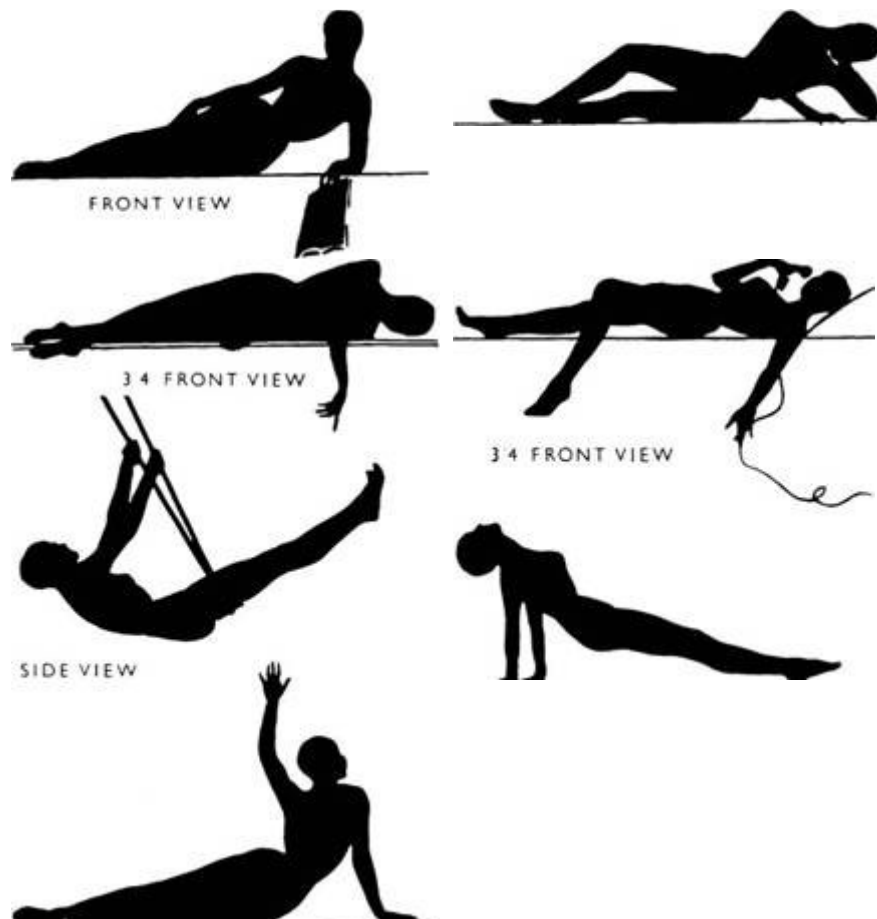
**4 limbs** (which can conform to the attitude or line the body has established or can oppose that line and add emphasis or interest. Limbs can be used to correlate the body's relationship to other parts of the picture).

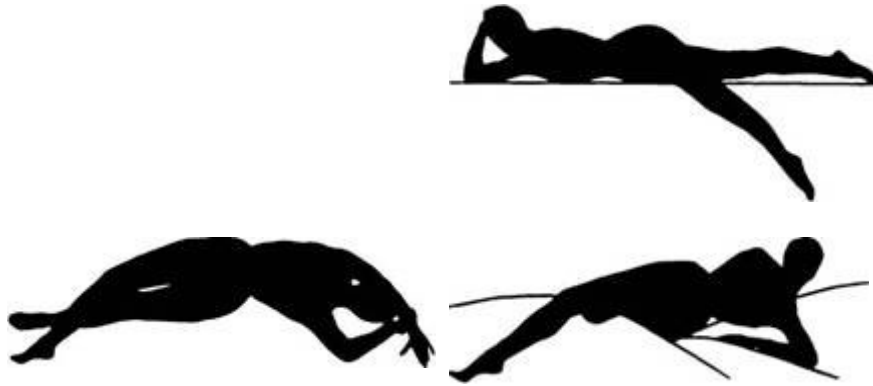
3 'p's (Purpose, Props and Position of Camera) which are the important external elements that add to the final appraisal of the picture. Purpose must be established - it's like taking aim. Props must be selected for utility or artistry or significance. Position of Camera must take advantage of all technical and physical considerations relevant to a good picture.

2 **tracks** (shoulder and hip) offer subtle and vast opportunity for body change. Explore them!

1 **body-line** (which can be varied in any of its nine basic positions by increasing, decreasing or reversing its curves).

Remember, when one of the above suggestions becomes an invariable, it is time for another variation to enter your picture. Have you experimented with the changes that become possible through count down number 2, for example? Have you tried varying hip and shoulder tracks for different effects?

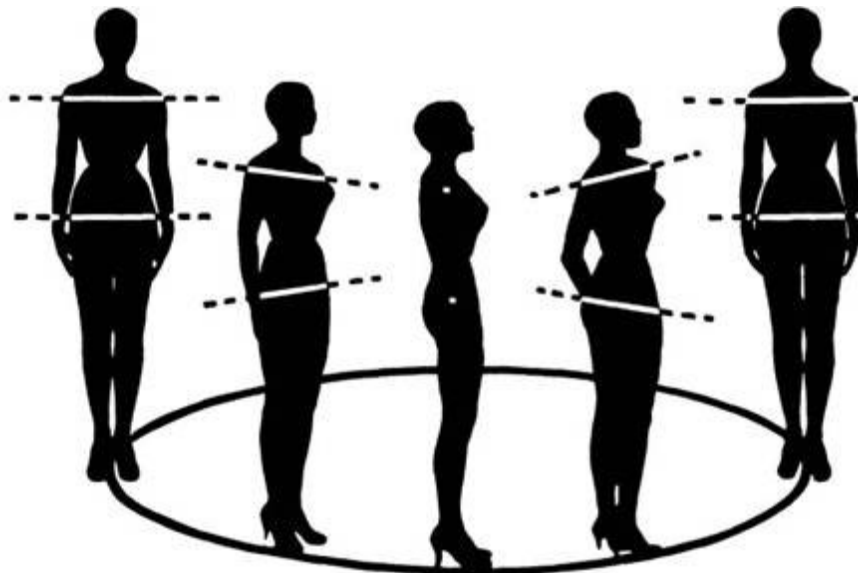




## SHOULDER AND HIP TRACK VARIATIONS

add style to a picture. Only the expert suspects or knows the full extent of their elasticity. The pictures that reflect their adept use are seldom a result of lucky accident, but the distinct mark of **know-how** and **can-do**.

Their relationship to each other and to the horizontal edges of the finished picture warrants deliberate inspection. Let us examine the **turn, tilt, twist** movements which establish the positions of shoulder and hip tracks and vary their relationships.



TURNING

### Shoulder and hip tracks

remain in a single plane which revolves before the camera. If the body were a puppet or marionette, it would require but two strings to effect this simple turn.

One string would be attached to the left ends of the shoulder and hip tracks and the other connect the right ends of the tracks. A movement of either string, toward or away

from the camera, would move the hip and shoulder on the same side in unison ... parallel to each other and the floor.

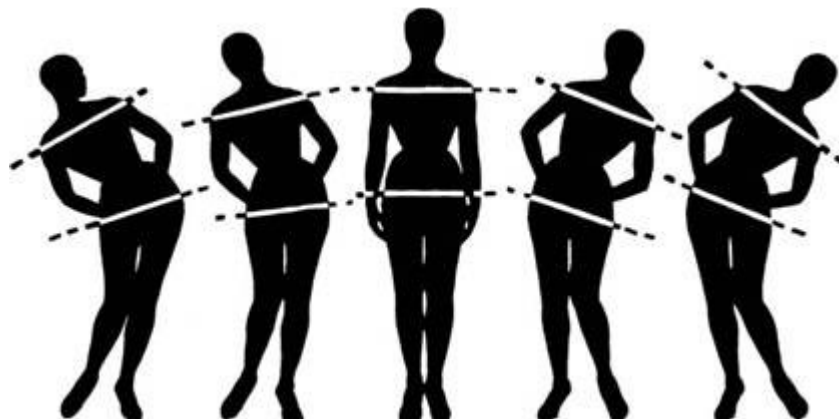
Even though the tracks remain parallel to each other as they turn, they appear to tilt toward each other as the body moves into any 3/4 position. The greater the turn of the model, the more noticeably the tracks tilt in the picture. If the lines were extended, they would meet each other at a **vanishing** point whose location would depend upon the amount of turn and the proximity of the camera. The camera is busy flattening the third plane into two dimensions. Perspective can alter shoulder and hip tracks that have not actually changed.

When a puppeteer has but few strings on a doll it can walk, bend, turn in jerky stilted movements which repeat frequently; the lack of strings limits its action.

The more strings the more independently and smoothly the parts move.

If, in arranging a pose, we want to enjoy greater freedom of movement, more variety of positions and have more control of the body in operation, we must also **attach more strings** and learn where they go and what they can do.

Let us attach four strings instead of two to our model, one to each end of the hip track and one to each end of the shoulder track - and see what we can do.



TILTIN G

### Shoulder and hip tracks

Very interesting! We find that we can tilt them at an angle with the floor (yet keep them in the same plane and parallel to each other) with either end high.

They can be tilted toward each other (at either end) and remain one over the other or with one sliding out from under the other (still in the same plane).

For delicate differences, we can tilt the shoulder track and let the hip track remain parallel to the horizontal line of the page.

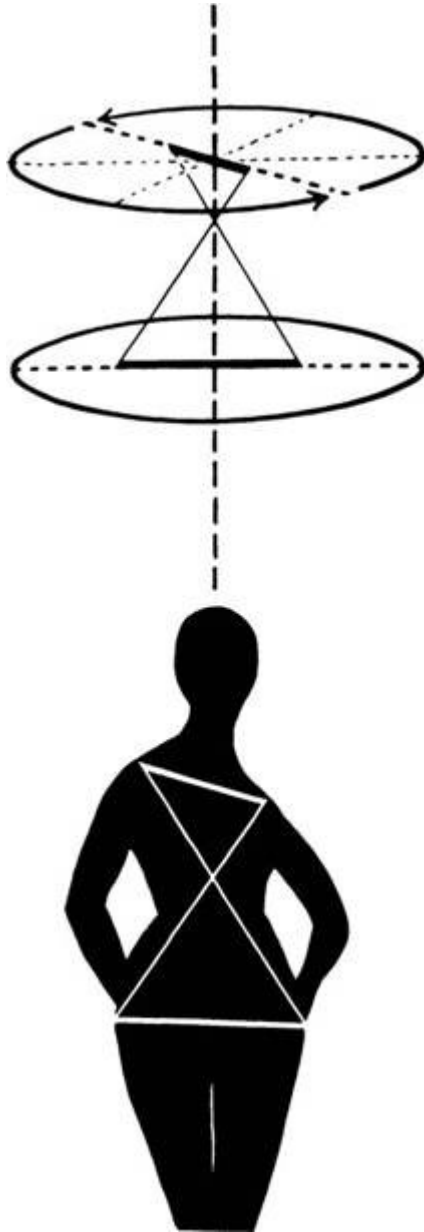
We can reverse this procedure and tilt the hip track and let the shoulder track remain horizontal to the page.

For even more variation, we can combine any of these positions with the turning body and let the camera add some variations of its own in the ? views. A great number of usable variations are at hand when your imagination or creativity pulls the strings.

Interesting effects also result when we move the shoulder in one plane and the hips in another ...

HIPS FACING CAMERA SHOULDERS TURNED AWAY

## TWISTING SHOULDER AND HIP TRACKS



independently puts fluidity into any body-line. The torso, in its elasticity, picks up a sense of action that makes the picture a living, vibrant thing.

We will not need to attach any new strings to our marionette to experiment with this twisting movement. In fact, we can simplify the manipulation of the strings by attaching a control-bar to the tops of each pair of strings.

One control-bar for the shoulder track and one for the hip track.

With our puppet, each control-bar would be capable of revolving in a complete circle. In humans, however, the degree of twisting done by the shoulders and hip tracks is limited by the flexibility of the model.

As each control-bar revolves, the hips or the shoulders revolve with it and the circumference of the imaginary circles (inscribed by the ends of the tracks) are parallel to each other, even though one track may turn to the right, the other to the left.

Use these bars parallel to each other as you explore the possibilities of this wonderful movement.

Remember that as one shoulder twists away from the camera, perspective will automatically make that shoulder appear tilted, while a reverse movement would make a tilted shoulder appear straight and parallel to the bottom of the picture.

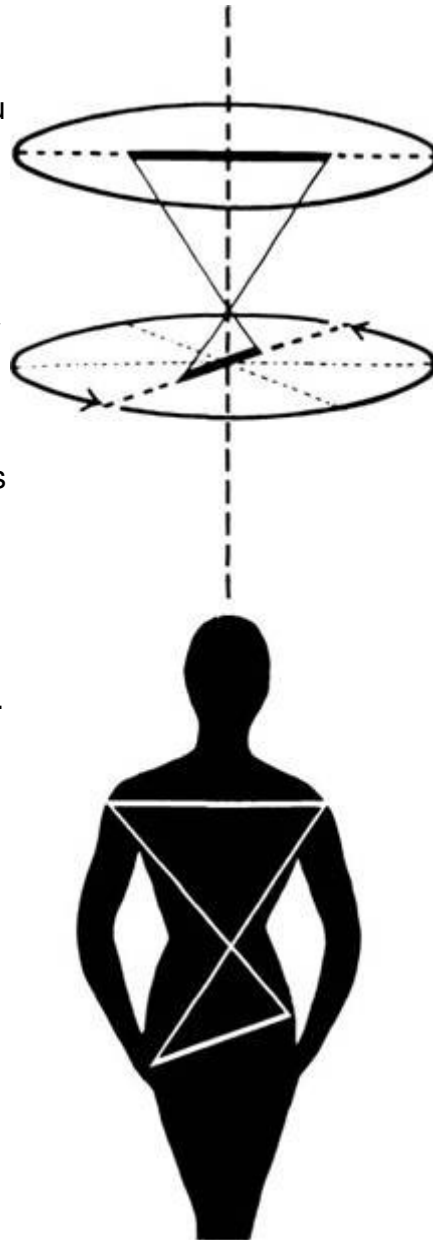
When you arrange a pose, do you take advantage of the possibilities of this **twisting** movement and its effect on the body's attitude and outline?

SHOULDERS FACING  
CAMERA  
HIPS TURNED AWAY

With this twisting movement you can change the two-dimensional proportions of the body or the relationship of the parts to each other.

In a picture we think of the body not only in relation to external objects appearing with it, but in relation to its own proportions. We measure the size of the hips in relation to the size of the shoulders: the size of the waistline in relation to the hips, head or shoulders.

Notice the illustration on the left. The hip track is facing the camera and is parallel to the floor. The shoulder track has revolved, bringing one shoulder toward the camera and one away from the camera. Although the shoulder track on the subject remains parallel to the hip track they appear tilted toward each other in the silhouette because of the turn ... and something more important happens. The shoulders, that were at one time wider than the hips, now appear smaller in outline and proportion!

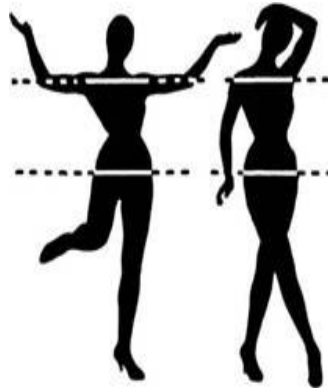


To the right, the illustration shows that the twist has been reversed; the shoulders face the camera and the hips are turned away. This again alters the proportions **of** the body. The shoulders now appear broader and the hips have been slenderized in turning away from the camera.

Some use the shoulders and hips to add fluidity to the body, some to correct defects in proportion, some to dramatize parts.

We all know that a man's shoulders should appear wider than his hips (**fashion\*s-fleet-ing-fancy** may demand that a woman be pictured this way). We also know that a voluptuous bustline and rounded-out hip puts forth that **fully-feminine-feeling**. We should never forget that the picture we want comes from pulling the right strings!

**LEGS APART  
LEGS CROSSED**



**TRACK VARIATIONS  
(SHOULDER AND HIP)**

created upon a pre-determined pattern, provide a source of variation that can be unique. By setting up an imaginary problem we can illustrate with a very real solution.

**The problem**

To create twelve different 'S' body-positions.

**Unique solution**

Build each pose on a diagram of shoulder-hip track variation.

First, draw three pairs of lines to represent:

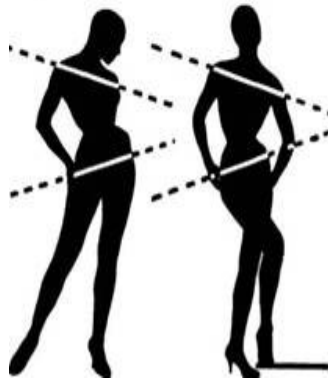
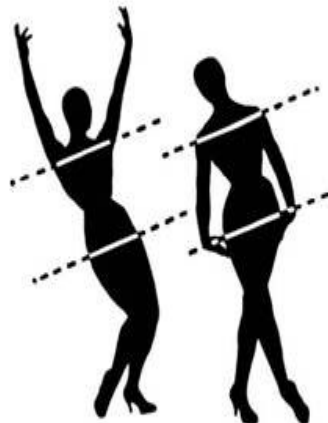
shoulder-hip tracks parallel to each other and to the horizon



shoulder-hip tracks parallel to each other but slanted up to the right



shoulder-hip tracks converging to the right. neither line in a horizontal position.



These represent three very different positions for the

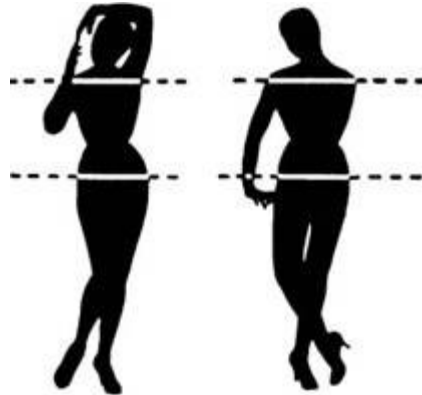


shoulders and hips. If you thread a forward 'S' body-line and a backward S body-line through each pair of lines...

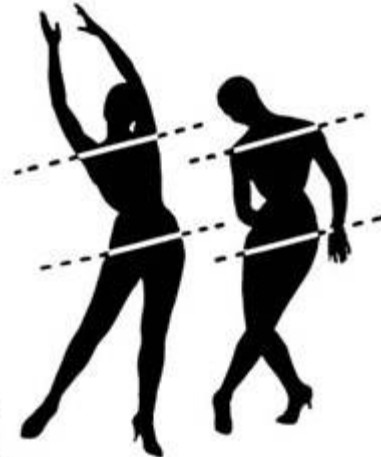
... you have doubled possibilities and now have ideas for six different poses.



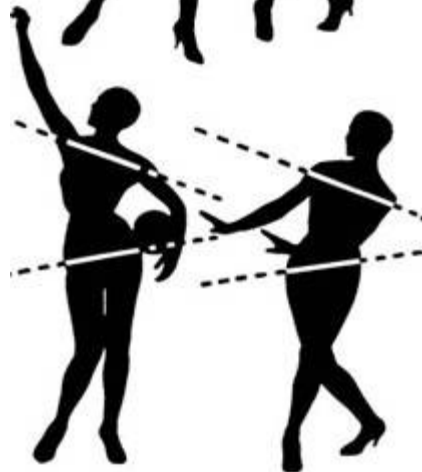
At this point we decided to construct a pose on each diagram in which the girl's body faced in a certain direction. In the left panel each pose is directed left and in the right panel some look right and others are front-view. By adding the model's **right** and **left** stance we have arrived at the required twelve different basic ideas for the poses.



In order to follow these patterns, all three movements of the shoulder-hip tracks -**turn**, **tilt** and **twist** - were employed. (By setting the pattern on the flat picture surface it is easy to get what you want.)



Just for good measure, we decided to get further variety by letting all of the pictures on the left side of each panel have the feet apart and all of the pictures in the right of each panel have the feet crossed: then we fitted a pose into each pattern or diagram. Variety? Of course! They all have to be different. Perhaps you'd like to try some poses of your own on these same patterns. It's fun!



LEGS CROSSED

Also try:

shoulder-track slanting up  
to the right, \_\_\_\_\_  
hip-track horizontal.  
shoulder-track horizontal, \_\_\_\_\_  
hip-track slanting  
up to the right.

Interlace a forward or a reverse 'S' body-line through each set of lines, decide what body view you want and in which direction the model is to face. Fit a pose into each one. Don't overlook the 'C and 'I' body-lines that might also be used.

Possibility for shoulder-hip track change can never be exhausted. Countless positions can be created by pre-determining shoulder-hip track patterns on the finished picture.



## THE ZIGZAG BODY-LINE

found in sitting, kneeling and other contracted postures, offers a definite challenge to a director's adroit manipulation of his model and camera as well as to the model's ability to create and visualize her position from the camera's view.

Much has been written, and your own experience has brought the knowledge to you first-hand, on what can happen to the body-lines (especially the leg-lines) in these positions. You have watched distortion dominate the picture as the feet come closer to the camera and the head shrivels away.

You have seen how in response to slight movement perspective (in the finished picture) has altered straight shoulder tracks that were posed parallel to the floor. One end appeared tilted or angled as the body turned. Sometimes only a matter of inches, away from the camera.

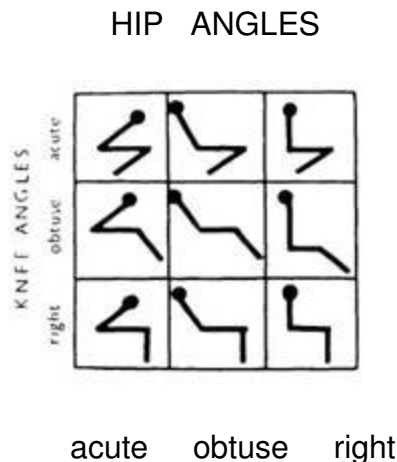
True, perspective problems decrease as the distance increases between the subject and the camera. But haven't you found that it isn't always possible to work at a sufficient distance to prevent distortion? Thus, to help with the majority of your actual sittings (in

which you would like to position the body without distorted effects) let us continue to confine our posing area, as much as possible, between imaginary panes of glass. Within this sandwich, we will find ample opportunity to expand posing ideas.

As you study these zigzag body positions you see that their contracted postures can no longer conform to the long-line body symbols (I, C and S) but must be considered and classified by the **angles** they form: the degree of each and their relationship to each other and to the page.

## TWO KEY-ANGLES

in zigzag silhouettes are formed, one at the hip and one at the knee. These angles are evaluated either from the camera view or from the two dimensional picture surface. They cannot be determined by the degree at which a model bends her knee or hip (unless she is in a direct side view), because the camera changes these angles when it transposes her to the flat surface. There are nine primary combinations possible.



Each little figure can be tipped in any direction on the flat picture surface... effective departures for varying a pose!

## THREE KEY-LINES

in zigzag silhouettes (controlled by the degree and position of the two key angles) vary visually in importance by their relationship to other elements in the picture. If at least two of these lines are parallel to the page or prop-lines (vertical, diagonal or horizontal) their position acquires significance and impact.

The length of any one (or all three) of the body lines is at its fullest when it is presented in a side-view to the camera. If a line is foreshortened, be sure the change is compatible with the rest of the picture.

## FIVE KEY-VARIATIONS

in zigzag silhouettes are established by placing any primary angle combination on a point, or points of support and exploring the five considerations for change in numerical sequence. With emphasis now centered in different areas, let us review the count-down quickly, keeping the zigzag figure in mind:

**5 views.** The body must be changed gingerly from side to 3/4 or full-front and back views, as distortion can become quite a problem. While a front view causes the least problems in a long-line silhouette, you'll find the sideview presenting the fewest problems in the zigzag silhouette. (The direction the body faces is determined by the position of the upper part of the torso or **chest box.**)

**4 limbs.** Both the legs and the arms offer maximum advantages for variation in zigzag positions. Since the full length of the body is contracted, they usually take up a greater portion of the picture space also.

**3 p's** (all external elements). Purpose, Props and Position of the camera each assumes vital meaning, especially the last two. The support from which the position stems is the most important prop in the picture and we shall examine it more thoroughly in the next few pages. Camera station is also important and some of its variation of position are explored on page 141.

**2 tracks.** Shoulder-hip relationships are of utmost value in varying the zigzag figure.

**1 body-line.** Although the **body-line** in the zigzag silhouette is in another form it is still extended and contracted by varying the degree of the angles (hip and knee, in this instance).

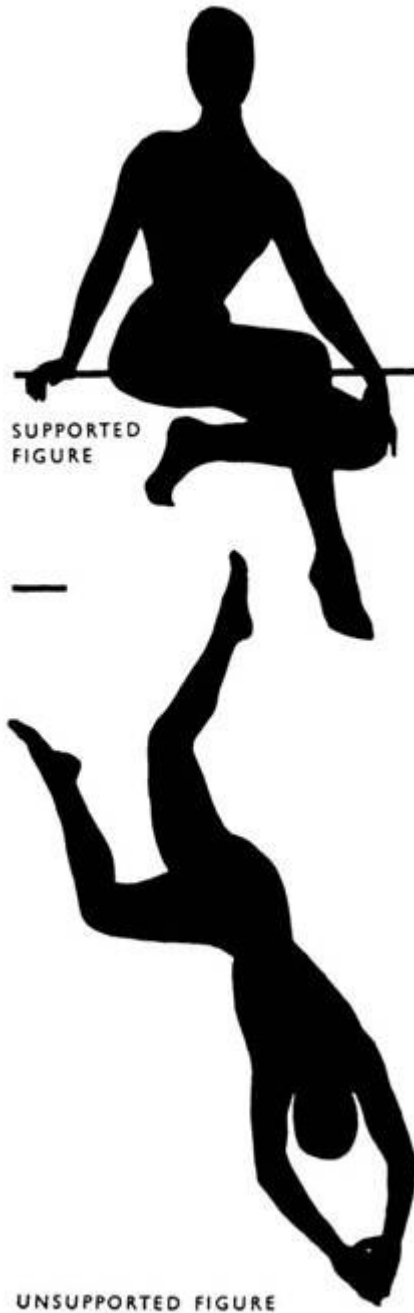
In summarizing, it seems that in the zigzag, number 3 of the count-down becomes of foremost interest, numbers 2 and 4 hold their own and numbers 1 and 5 become more or less limited by the third dimension. Since **external elements are** of prime importance in zigzag positions, let us see how...

## ZIGZAG CHANGES CAN EVOLVE

**From a point of support.** You can tip or tilt the zig-zag figure, with credibility, in many directions if you can imagine what would support the body in that position.

**The supported figure** uses a part (or parts) of the body to balance its weight upon a secure external object such as the floor, a chair, wall, etc. for a fleeting or indefinite period of time. The distribution of weight limits the duration of the pose.

**The unsupported figure** has no apparent means of support touching it... for the moment. It is in the process of leaving or arriving at a source of support, but at the instant the picture was taken it was in a state of isolation. Even if the support itself is not shown or used, its presence must be felt by the viewer. The viewer seeks understanding and must see or sense the point of support.



Two types of body

surfaces support its weight for an interval of time. Bone creates the hard surfaces which maintain their shape under pressure, while flesh or muscle create the softer surfaces that conform (in different degree) to the object upon which they rest.

#### HARD BODY PARTS

feet and hands  
shoulders  
elbows and knees  
head  
back

#### SOFT BODY PARTS

buttocks  
thighs and calf  
stomach  
forearm (fleshy part)  
upper arm ,, ,,

Take the chart of the nine primary angle combinations (page 113) and turn the book so that a different part of the body supports the weight of each position.

Can you see the difference the support makes? These **points of support** can become **points of departure**. They can make your zigzag positions different even before using a count-down. Let's examine the commonly used points of support and explore their variations.

## THE SEAT

is the most natural and common point of support for the body. But that does not limit its possibilities for introducing change in any way.



In devising poses it is easy to get off the beaten path by arranging different combinations of zigzag angles with a body poised on the seat (hip angle). As these variations are combined with the count-down you find changes taking place similar to those in the panel to the right:

5. Three front views, two side views, and four J front views have changed the outline of the figure considerably. 3/4 back and full back views were also available but not used.

4. Arms were used to extend the line of the body, to support the legs, to support the body on the legs, to form patterns with the lines of the page, the body and even to depict a feeling of pleasure in one position.

The legs have completed angles of the body-line or have formed patterns of their own, some have offered the body a secondary means of support which reduces strain and adds freedom and believability to the picture as a whole.

3. Props changed, as to the different heights upon which the body rests.



Even the portion of the seat upon which the weight rests is varied. The bulk of the weight can rest on the side, back or front portion of the buttocks.

Positions of the camera were varied to help keep these positions in pleasing proportions.

The purpose and action of each picture is also different as you can see.

2. The shoulder-hip tracks were twisted in almost every picture to make the pose more effective and keep the parts of the body in reasonable proportion.

1. The body-line was changed greatly in its angles. A diagram of each of these illustrations will reveal their variation.

## THE KNEES

(or knee) are also a very common point of support. Although they provide the body with a hard surface that is not distorted by pressure, they are an uncomfortable area upon which to place weight for any length of time, especially if the support is hard. First, you must decide if one or both knees are to be the body's point of support. From that point many variations of either become possible as you combine primary angles to establish position. Explore further with your count down.



5. All five views of the body are possible with the knee as the point of support, keeping in mind the distortion tendencies of some positions unless they are used for special effects.

4. One or both knees can be used to support the body at different heights, and using different angles. Arms are often used as a secondary means of support to take part of the weight from the sensitive knees.

Legs can form interesting geometries, parallels and opposing angles.

Both arms and at least one leg are usually free to be used in depicting story-telling action or for artistic arrangement.

3. Of the three external elements, the most important (next to the prop or support) is the position of the camera. It must be located carefully if parts of the body are not to lump

themselves together and become distorted. Remember that as the camera moves, the juxtaposition of lines makes radical changes in the model's position. 'X'-plore the **Dutch angles** (where the camera is cocked sidewise) as well as the different split-level heights possible.

2. The shoulder and hip tracks are most flexible in kneeling positions because neither is used as a means of support (as when the body is resting on the seat or the back). Ingenious combinations of twist and tilt put movement into a position where action is otherwise impossible.

1. Body-line varies, in its combinations of angles, their position on the page, and by degree.

## THE BACK

is another common point of support and is often used, for it leaves all four limbs free for artistic arrangement.

Positions on the back, which is a broad point of support, are usually comfortable and can be maintained for a long period of time. Where the model must remain almost completely relaxed, this horizontal position is often used, whether the pose (in the finished picture) appears in a horizontal, diagonal or vertical position.

With imaginative arrangement, a pose taken with the figure on its back and printed in a vertical position, achieves startling or unusual effects when neither the model nor her garments seem to be affected by the vertical pull of gravity.

In spite of the fact that purists criticize such manipulation and decry the practice, many glamorous and alluring 3/4 body and head views are taken every day with the subject resting on her back and the print then inverted for viewing.



After having established the back as the point of support for any pose (and determined the body's lines and angles) you can proceed with your count-down possibilities.

NOTE: If you have mentally diagrammed the figures in these panels, you will find a few long-line silhouettes along with the zigzags. This was done with the express purpose of having you consider a figure's potential from its point of support. For although most vertical long-line positions use their feet as their main point of support, the horizontal and diagonal long-line and the majority of zigzag silhouettes utilize other points. Some of them are very unusual and produce unusual results.



## UNCOMMON POINTS OF SUPPORT

upon which the body can balance or suspend itself for long intervals or for the decisive moment necessary to record a picture are:

lungs(or under water) hands  
forearm  
back of knees toes  
stomach  
back of hips teeth  
shoulders  
finger tips head hair, etc.

Positions evolving from one or more of these points of support generally require physical co-ordination from the model, imagination from the director and result in pictures of striking impact.

While it is true that some of these pictures, stemming from an uncommon point of support, use highly-trained acrobats, dancers, swimmers and athletes, it is also true that others - just as effective - result from the use of a well co-ordinated model and a director with an eye for detail who knows how to utilize split-second timing, dramatic framing, judicious cropping, special lighting and perhaps temporary points of support, along with other artifices to produce results.

A well co-ordinated model who can perform an action once, can usually repeat the position with

the necessary correction or variation while the director records it at a pre-determined point without loss of its **candid** qualities.

The fact that these positions of short duration must be snapped quickly, gives rise to the supposition that there is very little that can be varied. This is not so.

These positions of transitory or short duration can still be subjected to planning in connection with the count-down.

## MULTIPLE POINTS OF SUPPORT

can distribute body weight to several related parts of the figure.

It is stimulating to begin thinking of unusual combinations of parts that might be used as multiple supports and then to stretch your imagination in visualizing positions that would result.

Let us look at some of the parts that can be used in combination to support the body:

feet	shoulders	toes
thighs		
back	forearms	fist
hands		
head	fingers	calf
knees		
arms	stomach	side
heels		
seat	elbows	hip
teeth		

It is astonishing how many ideas you can **pick out of a hat** if you will mentally juggle the above list. At random, select two or three points of support and arrange long-line or zigzag positions that would incorporate them. It is then you begin to realize the limitless possibilities of the body for dynamic expression.



Count-down will add to these positions, but when you consider the three important 'P's be sure you utilize your props to their fullest extent. A long object, held by the model can be used as an extra arm or leg, an additional point of support, to throw the equilibrium of the body into delightful and credible positions that would otherwise be impossible.

This **extra limb** can be many things ... an oar, stick, cane, golf club, skewer, pole, bat, parasol, etc. In advertising and pictorial photographs, it is often used to direct attention to specific areas as well as to help support the body's weight.

## UNSUPPORTED FIGURES

appear to be rising to or falling from an object that would support their weight. The camera has seemingly **caught** the figure in this transitory state.

Unsupported figures can be separated and grouped according to recognizable differences, one is of action **under control** and the other is of action **out of control**.

### Action under control . . .

does not give rise to a feeling of concern or alarm on the part of the viewer, for the primary feeling is that the position has been repeated over and over again without disastrous results.

These positions are readily associated with highly-trained and talented dancers, acrobats, trapeze artists, stunt men and athletes.

Some of the patterns for the body, while rising and falling, have an accepted standard of perfection such as difficult ballet leaps, swan dives, high jumps, etc.



When this is the case, the control must be absolute, the position correct in every respect so as to satisfy the knowing critic. In these positions it is best to use a model experienced in the field of activity to be portrayed ... for one false action or minute detail will condemn the pose. However, great variation can still be achieved by planning. Oft-times



directors underestimate the ability of their models and fail to ask for the variations and extra effort that would make the picture more outstanding.

The space-propelled feeling of the body in the air is usually increased by eliminating the point, from the finished picture, from which the action originated.

### **ACTION OUT OF CONTROL**

astonishes a viewer and gives him a feeling of uneasiness and concern for the outcome of the action. Because these pictures are thrilling and urgent, they attract immediate attention and are, therefore, useful for comic or climatic effects.

In some of these unsupported figures a part of the body may actually touch the object that could support it, but the body itself is deprived of power (as a boxer collapsing or a woman slipping on ice) and the fall continues.

There are clowns, comedians and stunt men adept in credible and exaggerated falls. However, an adept model's fall can be photographed in its first disorganized stages, giving her time to right herself before touching the ground or being caught by an assistant or a net. The camera can also be angled to add a greater sense of lost balance.

A popular method for getting pictures of action apparently out of control is to let the model spring from a trampoline and station the camera low enough to eliminate the prop from view. Thus, a picture which seems to



have the body falling with complete disorganization into space, can be repeated, with variation, over and over.

Extend your repertoire into the realm of **controlled-action** (under your control) pictures of unsupported figures, both those in which the action appears to be under the control of the model and those in which it appears to be out of the model's control. Pictures that were impossible only yesterday are now yours for the making. Take advantage of today's high speed film, fast lenses and knowledge of body-action!



### **BORDERLINE SILHOUETTES**

will catch your eye as you become super sensitive to the lines, angles and capabilities of the human figure for arrangement and variation.

Interesting to note, when you arrive at this point of great discernment, is that in addition to long-line silhouettes and zigzag silhouettes there seem to be some borderline silhouettes ... some that bear characteristics of each, but that fall predominantly into one group or the other.

### **Predominantly long-line . . .**

figures have the general appearance of the long-line silhouettes. The leg nearest the camera can almost always be used as the determining factor. If the hip and knees are not bent too much and the eye follows the body's long-line, the eye of the viewer will normally flow with it and the position is **predominantly long-line.**

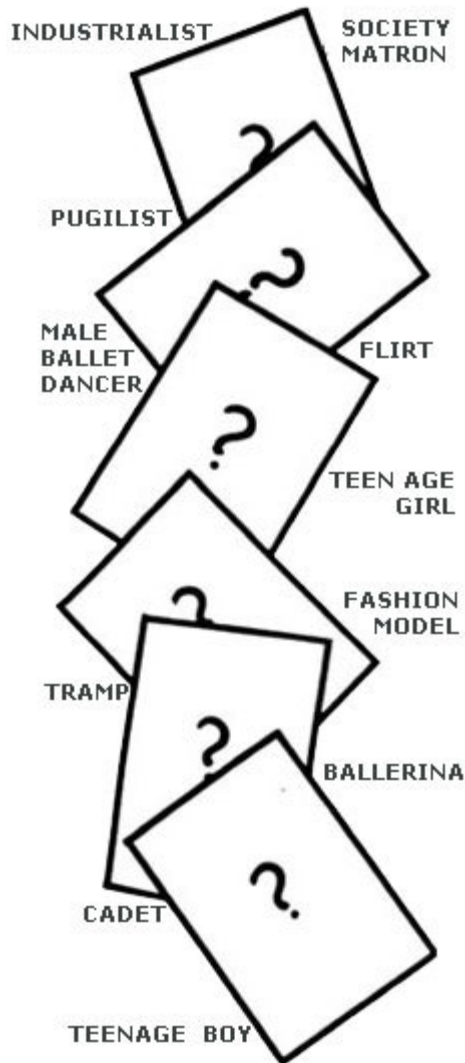
### **Predominantly zigzag . . .**

figures generally give the appearance of a zigzag line with the leg nearest the camera considerably bent at either the hip or the knee (or both). Each person may make the distinction between predominantly long line or zigzag in a slightly different place, but it makes no great difference for ...

... when one of these fringe-silhouettes is to be duplicated before the camera, the mind's eye can compare either of the diagrams with the human figure and position its parts accordingly. If neither diagram gives you a completely satisfactory line to work from, use both lines, which together, form an unmistakable templet and leave no doubt as to the position of any part of the figure being arranged.



**CHARWOMAN In posing each of the above, what body attitude, action or stance could identify each for the viewer? Make each body talk... loud and clear !**



## HOW THE BODY TALKS

is no mystery. It speaks of character within, state of health, state of mind, age, station in life. It talks in attitudes that are universally understandable and are repeatable. When you seek to use the body as a means of communication, rather than as a physical assemblage of parts, you reach deep into the realm of its typical characteristics, feelings, psychological reactions and a myriad of intangible qualities. General impressions of types of people, their moods and station in life are pretty nearly the same the world over. The physical characteristics, or mental attitudes made evident by their stance sets each apart.

Visualize six male characters of approximately the same size and weight; a tramp, an industrialist, a cadet, a pugilist, a ballet dancer, a teenage boy. Mentally dress them all alike and face them toward the camera. Would anything in their body stance or bearing reveal differences in their character or occupation? What positions would you accentuate to set them even further apart from the other men?

Imagine six female characters such as those listed. Each is distinctly different in carriage and attitude. Reach into your memory for more and more details about these

people, for the model and director who have developed an acute sensitivity to the people around them must have a rich storehouse from which to draw and can translate expressiveness into their work from memory. The keener the original observation the more exact the impression that can be created.

Did you know that a great deal of the responsibility for carrying these body messages falls upon the shoulders?

## SHOULDERS CREATE IMPRESSIONS

of mood and character. They, more than any other part of the torso reveal the spirit of the model and are considered a thermometer from which the temperature of the mood can be measured.

Although it takes but little physical force to move the shoulders, they are capable of exerting great mental force in the finished picture.

### Neutral shoulders...

have little expression of their own and are used as a starting point from which to measure how much expression you wish them to project. They need not move from this position at all if they are not to express anything.

### Forward shoulders ...

relay a feeling of weariness, weakness, sickness, shyness, etc.

### Low shoulders...

reflect studied poise, elegance, natural ease, casualness, etc.

### Back shoulders ...

give the impression of physical vitality, pride, courage, strength, happiness, etc.



### High shoulders ...

may give the impression of lack of confidence, tension, strain, fright, etc.

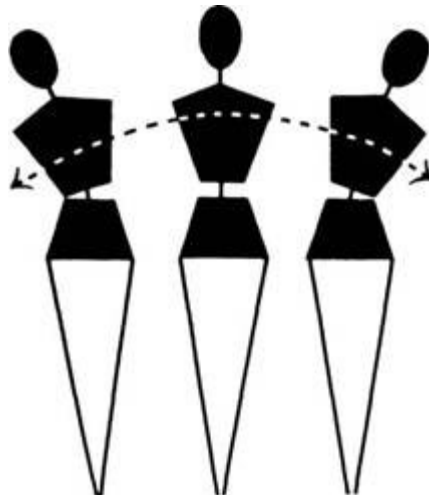
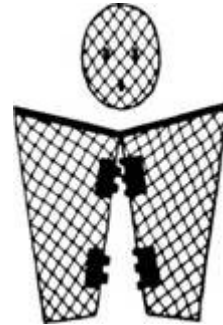
Different combinations of these movements suggest complex feelings or mixed emotions such as:

### Up and forward shoulders ...

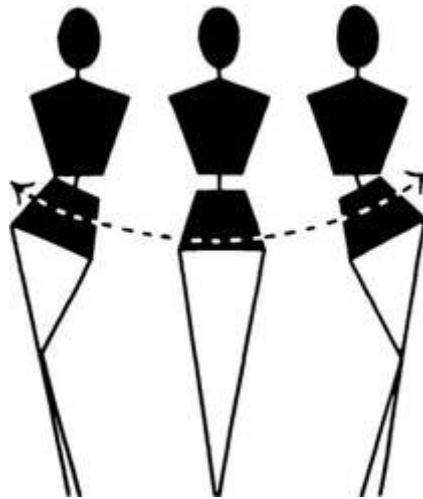
indicate that the model is kittenish, flirtatious, coquettish, etc. **Low and forward shoulders** ...

reveal age, defection, discouragement, weariness, etc.

These movements that bring the shoulders into expressive positions may be slight or great, depending upon the role they must play.



SHOULDER-TRACK SWINGS HIP-TRACK PARALLEL TO BOTTOM OF PAGE



HIP-TRACK SWINGS SHOULDER-TRACK PARALLEL TO PAGE

## TORSO POSITIONS

can also delineate mental attitudes, depict character and convey moods.

Have you ever noticed how the relationship of the upper torso to the lower torso creates a definite impression? Would you believe that so slight a matter as the relationship of each part to the edges of the picture page could make a difference? It does.

Look at these simple block figures. If they, in their simplicity, can emit feeling, think of how much more can be projected by the human figure in a similar position.

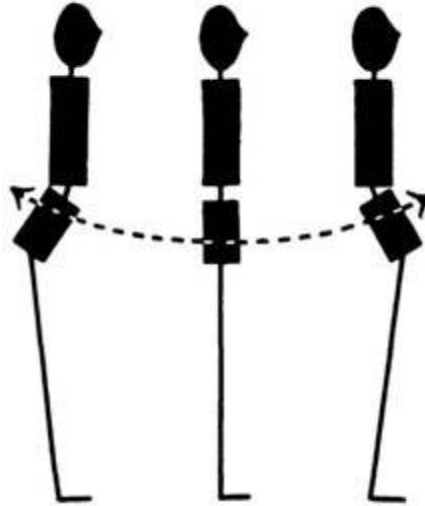
### **When the model is facing the camera...**

with her hip-track stationary (parallel to the bottom of the page) and her shoulder-track tipped to the side, you might get a feeling of curiosity, interest, concern, alertness, etc. as you do from the end figures in the group above, left.

A different impression is conveyed when the shoulder-track remains stationary and the hip-track swings sideways (although the waist is bent to the same degree as in the illustration above). A common reaction to the end figures below, would be an interpretation of flirtation (haughty above ... naughty below) or casualness. Do you sense these distinctions?

Positions of parts of the body in relation to the page, build feelings, even in the arrangement of groups. Notice how the group below, whose shoulders lean toward each other, appear more friendly than the three figures above, whose shoulders draw away from each other.

The position of each part of the body, on the picture page, makes a difference ... regardless of how the body faces.



### **CHEST-BOX PARALLEL TO SIDES OF PAGE**

#### **When the model is in side view...**

the same relative action and reaction takes place.

The straight central figures, parallel to the sides of the page, have a formal, regal or military bearing, their very lines have masculinity and solidity.

When the hip-block remains stationary and the chest-box tilts back, you get an impression of animation and youthfulness, or at the other extreme, one of contempt, disbelief, shock, fright or the feeling that the person is drawing away from something or some thought.

When the hips remain stationary and the chest-box tilts forward, its position connotes interest or attention. You visualize a building superintendent watching basement construction or a woman listening to a child or, you may picture something entirely different and feel that the person is old or tired.

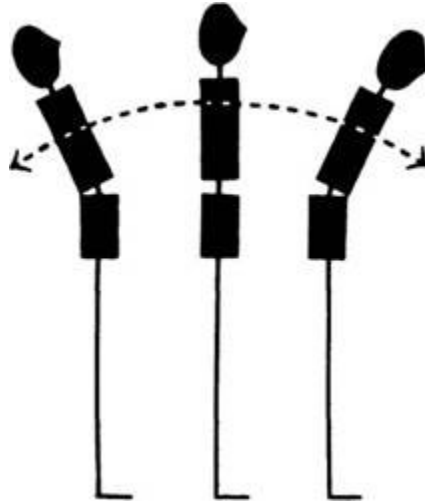
If the chest-box remains stationary while the hip block swings (pendulum fashion) at the waist, our simple block and line figures take on different expressions, attitudes and meanings. For, as the hip-block swings back into a bustle it suggests a primitive conception of posture as well as an air of opinion or conceit.

Yet when the hip-block swings forward all that is changed and you sense, instead, the poise associated with a socialite, a fashion model or an athlete.

These general conceptions of attitudes that we have defined from certain positions, do not constitute an attempt to interpret all figures in these terms. These positions serve



only to show the possibility for interpretation (or misinterpretation) through body attitude. Once you are aware of these possibilities, you can explore them further.



CHEST-BLOCK TILTS FORWARD OR BACK HIP-BLOCK PAR ALL EL TO SIDES OF  
PAGE  
**HIP-BLOCK SWINGS FORWARD OR BACK**

## **MUSCULAR TENSION**

of a body marks the sincerity of a picture. No matter how excellent a body attitude, how perfect the arrangement of parts may be, the body, from toe to fingertip, must be in complete muscular compatibility with the mood and message to be expressed.

Only too often the credibility of a model's serenity and ease in a picture has been destroyed not by the smile on her face but by the give-away tension in her hunched shoulders or rigid little finger!

It is wise to remember that still pictures remain at hand for constant scrutiny. The second or third glance may reveal insincere detail. Even the layman is sensitive to a false pose although he cannot always put his finger on what is causing that feeling.

To the last detail, the body and all its parts must state and reaffirm what the picture has set out to establish in impressional-impact or specific expression. All emotion travels through the body's complete nervous system split seconds before the face and body react. Although it is the mind that conceives the thought and emotion, it is the body that passes that feeling on to the parts that can help express it visually.

In anger, the body relays the message to the face bringing the muscles of the brows together and downward, tensing the lips. The message, hurrying along another series of nerve ends causes the hands to clench in defense. Further on, perhaps, the feet are set firmly on the ground while the diaphragm expands the lungs in readiness to explode into action. Emotion bristles in every gesture and exudes from every pore. Since the body is

the instrument through which the mind communicates, it does not remain unaffected as it transmits these messages. Often a single part of the body in undesirable tension discredits the whole picture.

The model may project an attitude perfectly ... except that:

The **muscles around her mouth** say, 'Why can't he hurry and take that picture?' An **index finger**, too straight at the last joint, screams, 'I look so pretty!' and of course - does not!

**A little finger** is curled in absurd tension and somehow reminds us of someone **playacting the lady**.

Uncalled for **tension in the neck** strains the whole bearing.

**A big toe** points too far downward and advertizes the effort of the model to look **just so...** unnatural!

**Shoulders** gradually sneak upward until by the time the picture is made anyone can sense she is ill at ease.

She forgot to pull her **tummy** in. **Back collapsed** and **shoulders slumped forward**: she **is** tired but her picture need not show it! **Mind sagged** and expression wandered away, as you can see by her face!

A model must co-ordinate each part of her body to the proper amount of tension demanded by the over-all picture. She must learn to **express** the message with all parts of her body so the director can evaluate it in the light of the viewer's point of command. The director must be ready to correct weak spots in the tell-tale areas or change any part that is not in keeping with the situation. He must be ready to arrest these tensions at their inception.

Tension is electricity that runs throughout pictures and the amount of voltage each pose contains depends upon the mood to be evoked or the impact to be gained. Though the degree of tension is modified to fit each character and situation, it can be observed, as it mounts ... in four distinct stages ...

## **NO-TENSION**

lets the viewer find the body in a completely relaxed state. It denotes a complete lack of either mental or physical stimulus. It is serene and tranquil. Nothing is happening to disturb the model in her state of drowsiness or blissful dreaming.

## **LOW-TENSION**

conveys the feeling to the viewer that the mind is working although the body has not yet been moved to noticeable action. It is a sort of pre-action picture in which one senses the stirring of the mind and that more movement will be forthcoming. Low-tension pictures include those of leisurely action in which you feel the body is moving with ease as the mind reflects upon direction and control. Current flows through the picture in soft waves.

## **TENSION**

indicates to the viewer that the body has been brought into vibrant and alert action. The mind has stimulated and motivated the body so both are keyed to the same degree. Good models control mental and muscular tension balancing them so that the viewer looks at the action and is not conscious of the effort.

**Tension** projects a feeling of reality in which action and energy are well directed.

## **HIGH-TENSION**

makes the viewer conscious that the body is vibrating with energy that is (or almost is) out of control ... sparks are flying and the body is in a state of such strain, it cannot contain itself with the extreme mental or physical burden placed upon it. Violent emotion exudes from the entire body and is visible in every muscle.

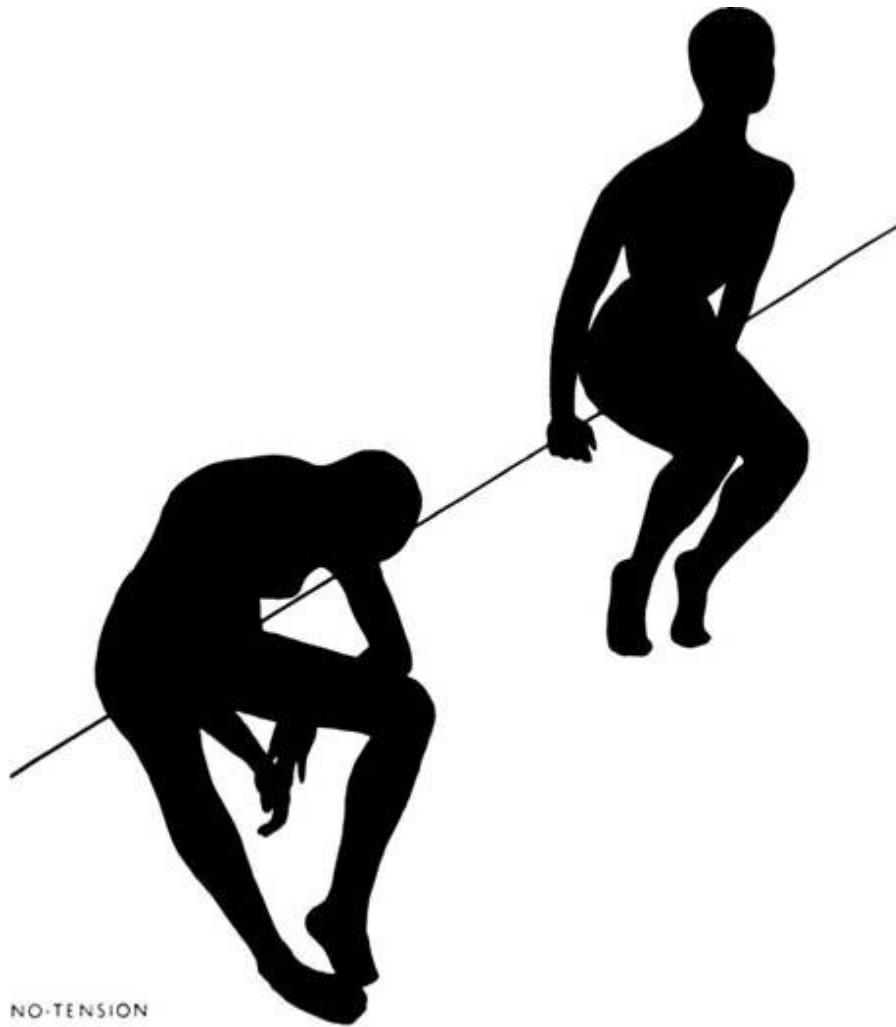
When **pitching** an emotion ... think not only of the direction it is to be thrown but also, how far it must go!

The distance at which any of these tensions will be viewed also affects the degree to which they must be emphasized or underplayed.

**Close up** camera views require restraint -controlled but effective gestures and action. For when the audience is close it sees small details and can read **tight** movement.

**Zull length** camera views of the body call for slightly stronger gestures to project the same reaction. Fine points of facial expression are no longer distinguishable as the head now shares the picture with the whole figure.

**Distant views** of the body require broad gestures and exaggerated tension as delicate expression is no longer visible.



NO-TENSION

130

LOW-TENSION

**PHYSICAL AND MENTAL TENSIONS**

**MUST BALANCE TO LOOK RIGHT**



TENSION



HIGH-TENSION