

LEGS

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many variations in standing positions. Effective and individual stances are derived by combining their flexible parts in ingenious ways.

Leg-span...

is a variable too often forgotten, for any leg position, once established, may be made to appear entirely different when the degree of separation between the legs is increased or decreased.

Changing the size of the floor-clock (upon which the model takes position), changes the outline of the stance and its attitude. For instance, a small floor-clock might be appropriate for a majestic lady, while a carefree youngster might project her outgoing personality by leg positions executed on a large floor-clock.



40" FLOOR-CLOCK



16" FLOOR-CLOCK



TOE-HEEL COMBINATIONS

provide natural as well as expressive sources for foot variation.

BOTH FEET FLAT ON CLOCK



BOTH FEET UP ON TOES.
(one on ball one on tip)



ONE FOOT FLAT ON CLOCK
ONE FOOT ON HEEL



ONE FOOT FLAT ON CLOCK
ONE FOOT UP ON TOE (ball)



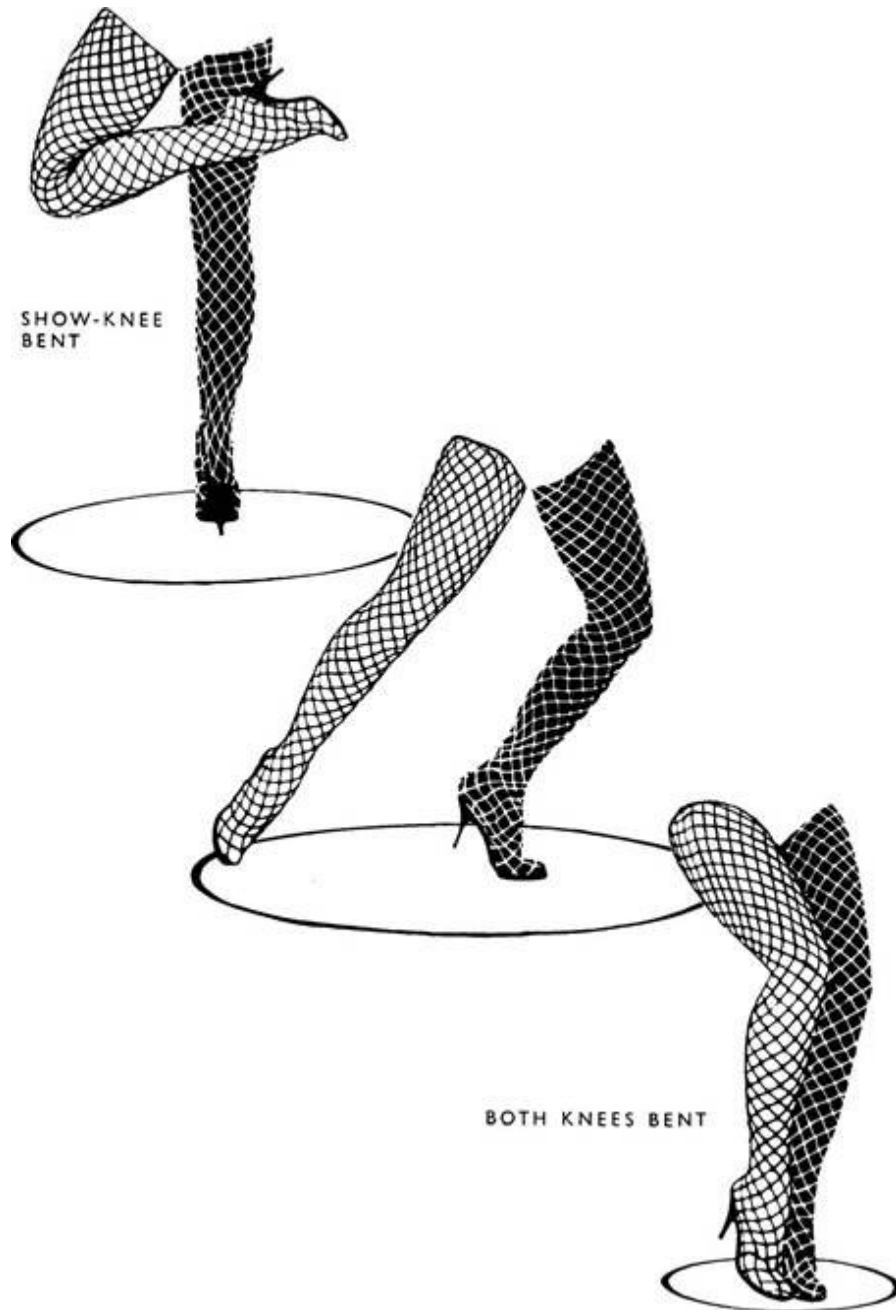
ONE FOOT FLAT ON CLOCK
ONE FOOT UP ON TOE (tip)



ONE FOOT FLAT ON CLOCK
ONE FOOT rocked out



KNEE-BEND COMBINATIONS



can also lend variety to standing leg-positions on your floor-clock.

Think of all the ways the bend in the knee can change the appearance of an otherwise ordinary leg position. (The knee, or knees, may be bent at greater or less degree than illustrated here.)

NOTE:

The amount of knee-bend revealed in the finished picture is dependent, not only upon the knee's physical action, but also upon the position of the camera when the picture is taken.

When all else must remain constant, (foot, hip and camera position) the bent knee itself can still change the appearance further by leaning toward or swinging away from the camera.

LEG AND FOOT VARIATIONS

such as **floor-clock-stops**, **leg-span**, **toe-heel placement** and **knee bend**... when explored to their fullest, or used in combinations with each other, reveal the leg's potential for an infinite number of positions.

In assuming or directing leg positions, you will notice that, whether the show-foot touches the floor or not, the numbers on the imaginary floor-clock can identify the direction the toe is pointing.

SHOW-KNEE BENT ONE FOOT FLAT, ON CLOCK ONE FOOT ON TOE
LEG-SPAN.. MEDIUM BASIC-FOOT AT 3



BASIC-KNEE BENT ONE FOOT FLAT ON CLOCK ONE "ROCKED IN" (ON TOE) LEG-SPAN.. MEDIUM BASIC-FOOT AT 5



BOTH KNEES BENT BOTH FEET ON TOES LEG-SPAN. MEDIUM BASIC-
FOOT AT 4



A twist of the hips . . .

after the leg position has been established, can reappportion the body's weight and balance. The hips can twist in either direction to make slight or radical changes in the appearance of the whole body.

LEGS IN SITTING POSITIONS

lay a completely different role in pictures than legs in standing positions. No longer needed to support the body's weight, they can now be used for design, compositional arrangement and expression; they may either compete or co-operate with the arms. In their new role they present an interesting challenge to both the model and the director.



In the pictures you have taken, observed or analyzed, you have no doubt noticed that generally one leg (the leg nearest the camera) appears to be more important than the other.

'First come ... first observed' is the law of legs in pictures and should guide directors and models posing them.

The most important leg is the **primary** leg, while the leg further from the camera, and of less importance, becomes the **secondary** leg. For easy identification of legs in sitting positions, we have illustrated the primary leg as light and the secondary leg as dark.

The secondary leg creates a background for the primary leg and usually adjusts itself to the scheme of things as an effective blend or counterpart.

When legs are equidistant from the camera and in exactly the same position they should be arranged with equal care.

Distortion of flesh...

in sitting or reclining positions becomes evident at the calf or thigh when too much pressure is applied. The disfigurement of the calf (be sure to watch for it) is easily eliminated, while thigh distortion requires a redistribution of body weight.

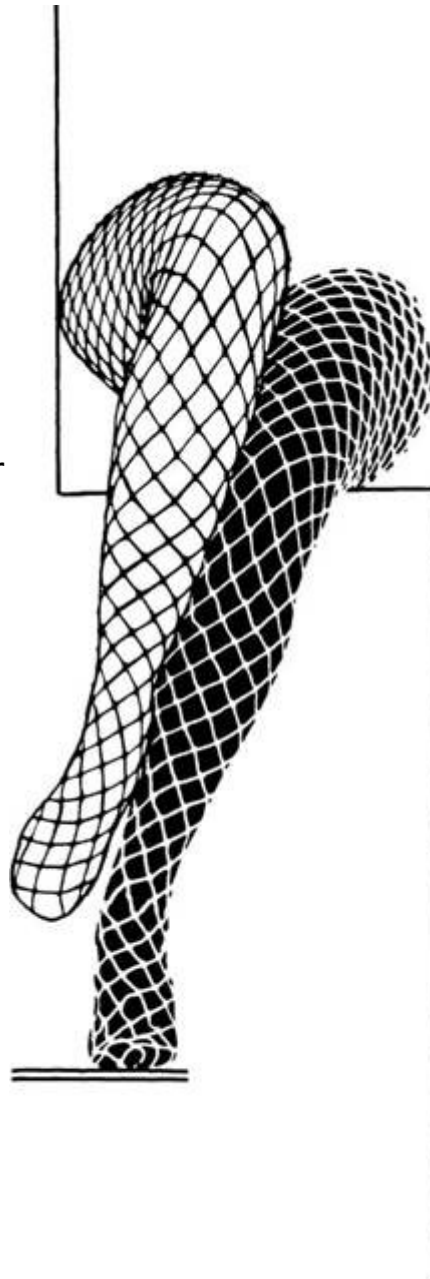
PROPORTIONS OF LEGS

must be considered when the legs are released from the duty of supporting the body's weight in sitting (or reclining) positions. Their new freedom creates problems in perspective (through point of view) ordinarily never considered when the body is standing upon them. When the legs are as free as the arms, they too may extend too far toward or too far away from the camera, straying into danger zones that play havoc with their proportions.

If the glass sandwich that restricted the movement of the arms can now be used to encompass the whole body and especially to restrict the movement of the legs, your problems in arranging them for sitting and reclining positions become negligible.

Legs are not concealed by clothing...

in sitting (and reclining figures) because their covering is generally pliant



and reveals the mass that lies beneath.

Whether drapery accentuates the contour of the leg by folding around it or accentuates its position by radiating from the angle of the knee makes no difference; the viewer is still conscious of their proportions. The outline and form revealed suggest the entire position and make the correct arrangement of leg angles very pertinent to the success of the picture as a whole.

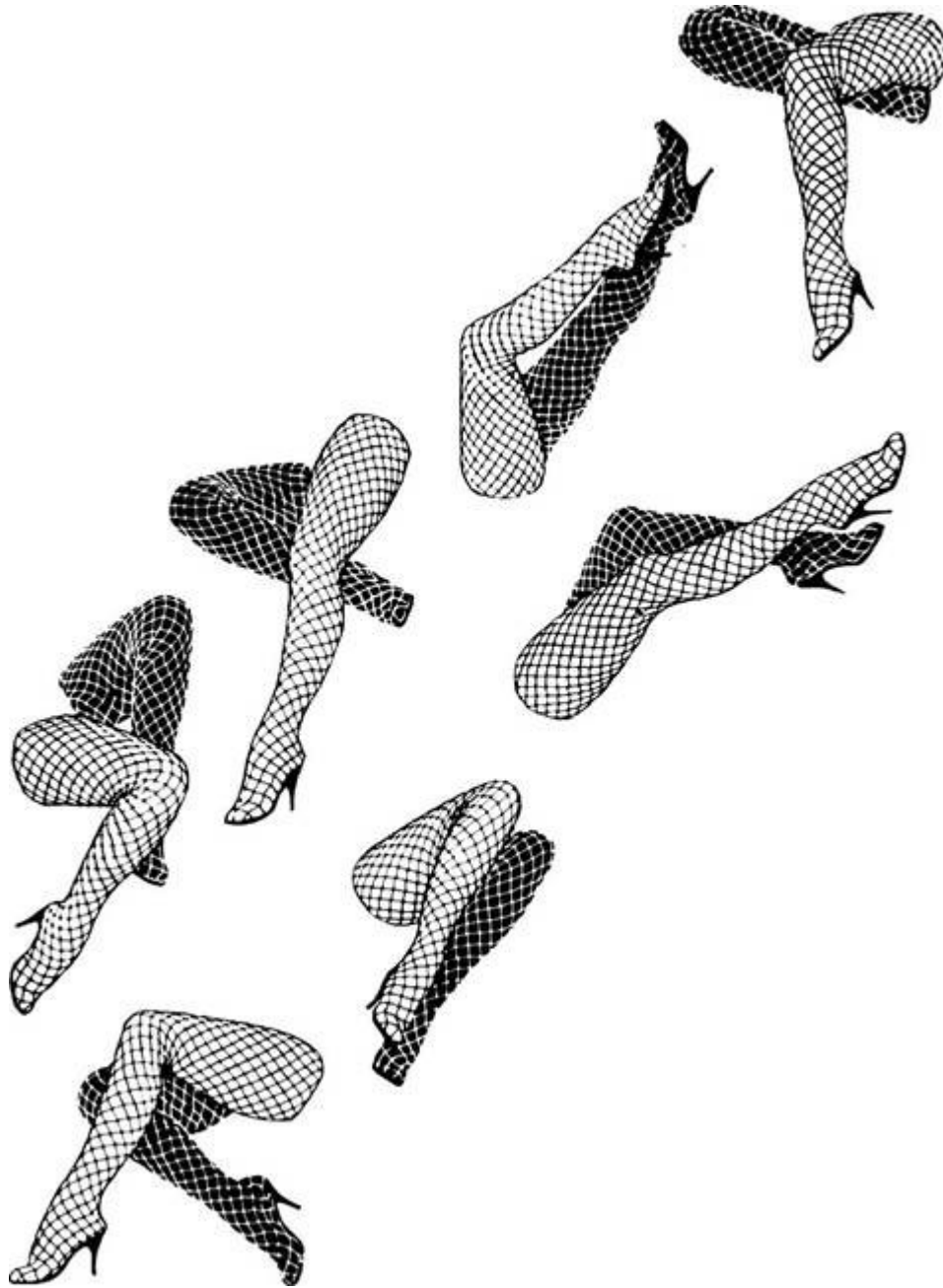
Model and director...

'Keep your eye on the angles... as well as the curves /'

COMBINING KNEE ANGLES

is one way of bringing variety into the leg positions of sitting and reclining figures. An immediate mental image of what the (combined primary and secondary leg) knee angles look like (on the finished picture's flat surface) can be an invaluable aid in planning positions.

Remember, these angles result from:



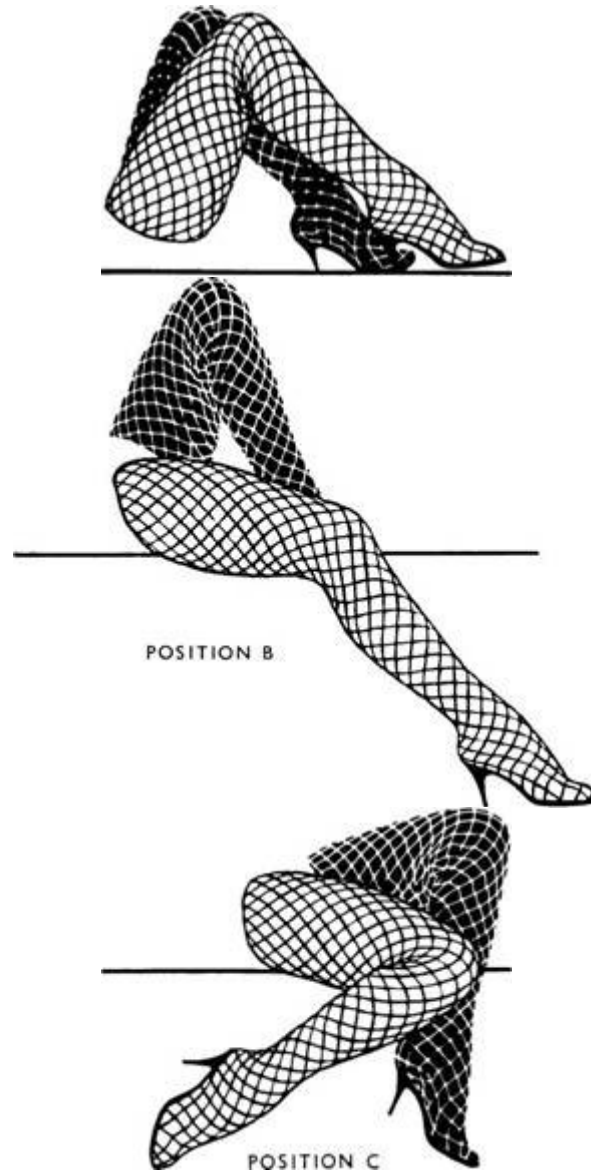
Model's leg-position and

(The actual angles the legs form individually and in combination.)

Camera's Viewpoint

(Every angle not in profile to the camera is subject to perspective alteration in some degree.)

POSITION A



LEG ANGLES

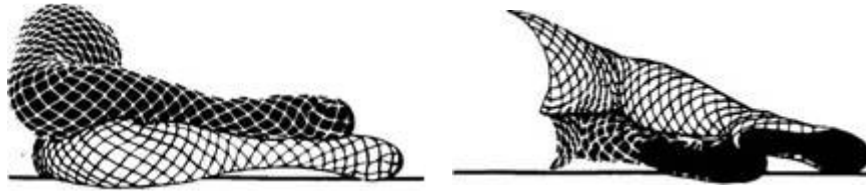
can evolve into leg positions by progressing logically from one angle to the next. Watch the primary knee unfold from its high position in illustration A to the low level in position B and then contract in position C.

The secondary leg unfolded only at the hip to put the leg in position C.

Three very different leg positions originate from these simple movements and if you diagram each knee angle, you will find only two changes in the primary knee (none in the secondary knee).

Can you visualize

...the change that would take place in the leg positions illustrated on this page if:
 ... the knee angle of each primary leg was increased? - decreased?
 ... the hip-tracks were turned toward the camera? - away from the camera?
 ... the knees leaned toward or away from the camera?



FRONT VIEW

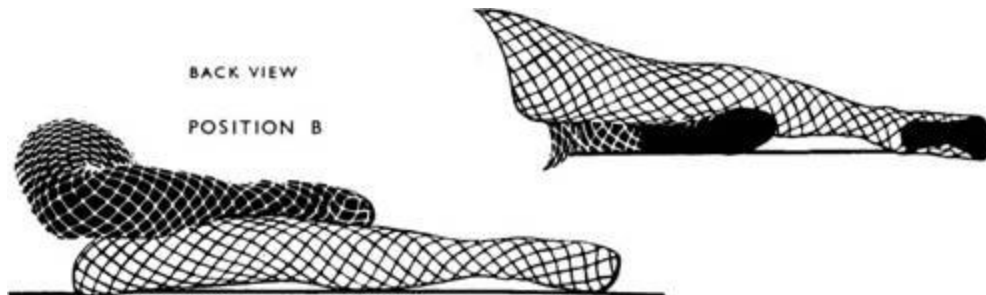
POSITION A

BACK VIEW

THE MODEL ROTATES

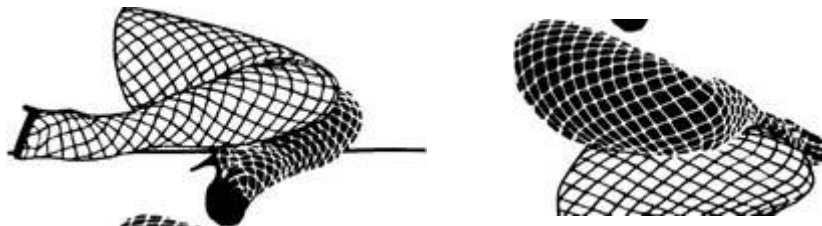
and interesting changes take place even though the actual angles of her legs remain the same as they were in positions A, B and C of the preceding page.

Were you able to visualize this front and back view of position A as the model rotated her knees toward the camera or away from it? Did positions B and C rotate properly in your mind?



Can you now visualize

... the changes that would take place in positions A, B and C on the preceding page if:
 ... the camera were moved to a higher or lower position?
 ... the camera were shifted to the extreme right? ... the camera were shifted to the extreme left?

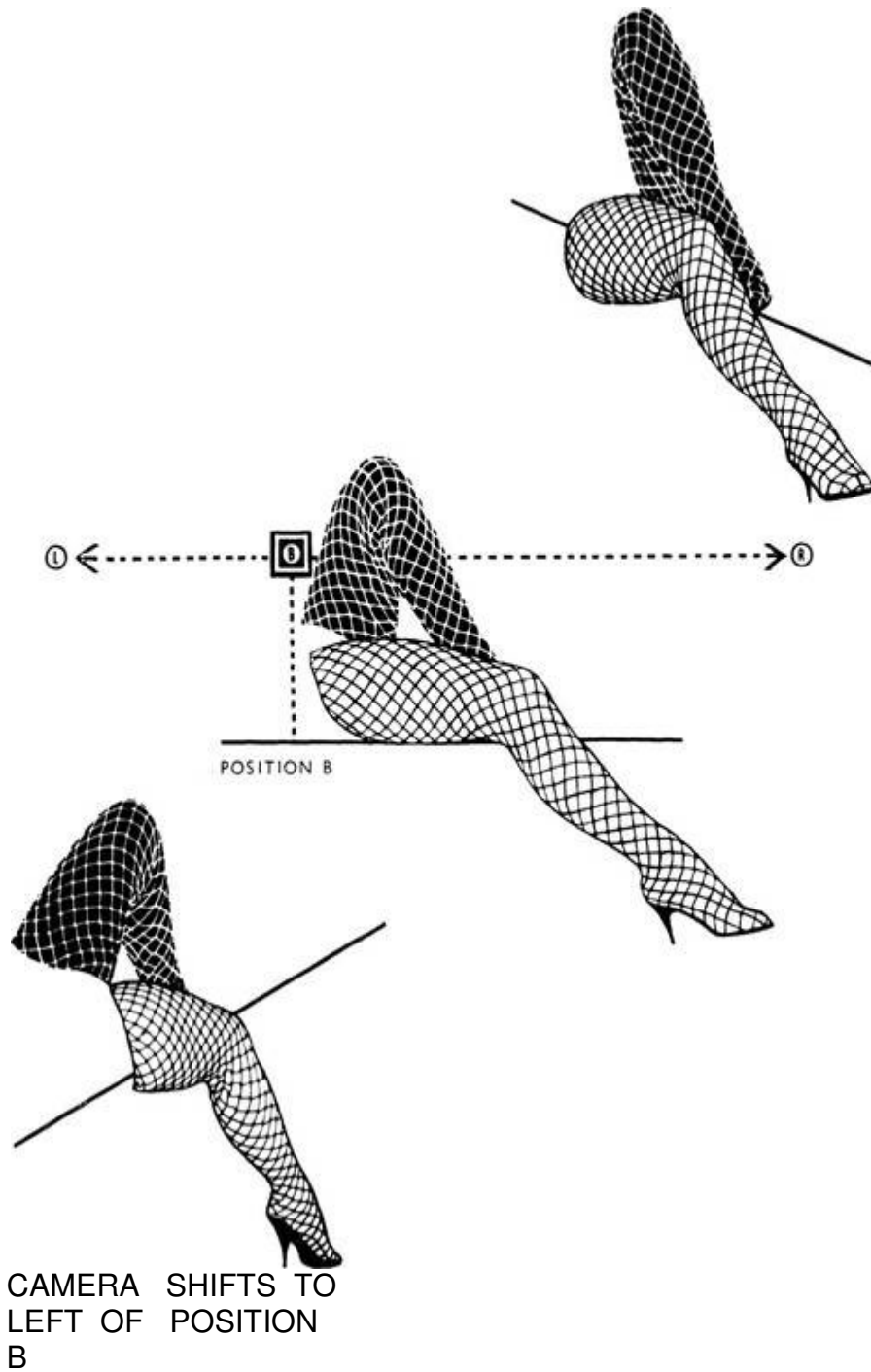


BACK VIEW
POSITION C FRONT VIEW

THE CAMERA SHIFTS

and more variation is noted. In position B, notice how the appearance of the legs changes when the camera shifts either to the extreme right of the model, or to her extreme left.

CAMERA SHIFTS TO
RIGHT OF POSITION B



You, the director

... vary legs in sitting and reclining positions by command of both your model and your equipment. Your ability to visualize and anticipate the results of all major and minor changes is of paramount importance. It is you who must decide which moves -your model or your camera - and how much!

LEGS KNEELING OR CROUCHING

are affected by the same variables as legs in sitting and reclining positions. You can gain variation by:

changing the angles formed by the hip and knee of the primary leg.

changing the angles formed by the hip and knee of the secondary leg.

combining the angles to coincide with or counterpoint each other.

making the legs of equal or unequal importance.

using different degrees of tension.

twisting the hip track slightly toward or away from the camera.

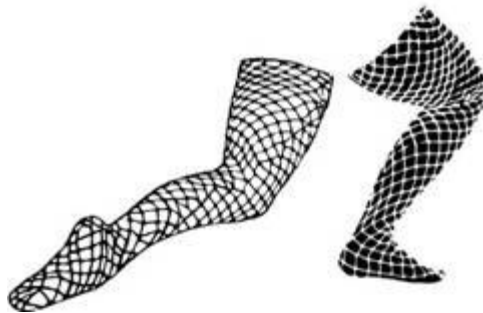
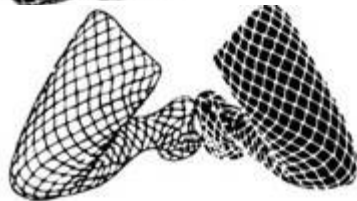
changing the camera station from the front to either side.

changing the camera's viewpoint from high to low, or low to high.

tilting the camera to bring out different relationships of the leg angles to the page.

rotating the knees toward or away from the camera.

.combining different positions of the feet with the



different leg positions.

IDEAS FOR UNUSUAL LEG POSITIONS

can come to you in many strange ways, some from the past and some from the present:

The past

... old cultures (Egyptian, Chinese, Aztec, etc.)

... dance patterns (ballet, modern, character, etc.)

... art (paintings, sculpture, sketches, etc.)

... characterizations (symbolic or typical)

The present

...research (magazines, books, TV, movies, newspapers, etc.)

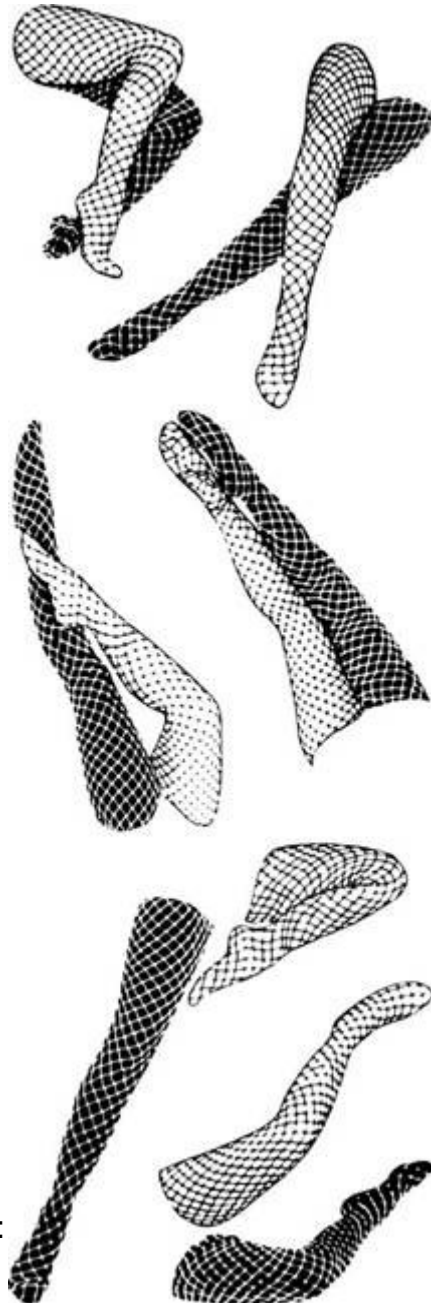
... observation (of people around you in action -even yourself)

... talent (model or director, or both drawing on memory, association, coordination or imagination, etc.)

... through the photographic style of the picture, whether it is:

artistic (directs the eye in composition; repeats lines or props, or page; forms patterns or designs)

expressive (expresses mood or



message)

...mechanical aids: unique camera angles or cropping; using assorted heights and shapes of props or points of support; working from **points of departure** with variations of legs and feet.

Three of the ideas mentioned; **design, expression** and **tension** attract our deliberate attention as possibilities or sources for arriving at variations of leg position. Let's examine each of the three.

FORMAL LEG PATTERNS

appear almost exclusively in full-front and full-back views of the figure, (regardless of its position).

When the legs are doing the same thing at the same time and are equidistant from the camera, they begin to form designs or patterns. (It is interesting to note the similarity of the straight leg positions to the formal Roman numerals II, V and X.)

These formal leg patterns are generally used for their design and geometric possibilities. Their repetitive quality can emphasize and strengthen the message the face and body are expressing.

When you have in mind a picture that requires such emphasis and formality start with a formal leg position and develop the idea from there!

Formal legs blend well with the vertical 'I' silhouette and can be used with the diagonal and horizontal Ts to great advantage.



If you use a position that

approximates one of these formal positions close enough for a viewer to pick up the pattern, it is much better consciously to attempt its perfection than to **miss by a hair** and produce pointless nothings.

INFORMAL PATTERNS



are created by legs when their action or their position from the camera view are not identical.

These unconventional leg positions have a spontaneous, free or spirited air about them. They are interesting, expressive and casual.

For an entirely new approach to their arrangement, lift legs out of the realm of a human part and begin to think of them (and make them function) as folding sticks, parts of a jumping-jack or a pinwheel. Let them spin around an imaginary center point, make figure 4's, or letter K's. Any of the positions we show here could have been arranged on a tablecloth ... with toothpicks!


Such a train of thought, admittedly light-hearted, will take you away from hackneyed thinking and open vistas for leg positions you never dreamed

possible.

Study the legs illustrated on this page. Do they stir your imagination? Can you almost picture the position the rest of the body was in?

Once you start visualizing the missing pieces of this picture puzzle, you can go on from there and develop the position for the whole body.

LEGS EXPRESS CHARACTER AND MOOD



COWBOY in their arrangements. Certain positions have gained recognition, through long association with the actions, attitudes, emotions and physical characteristics of people in various professions and walks of life. With each of the following characters in mind, think of a stance that could be associated (in a viewer's mind) with:

CHEERLEADER fashion model, policeman, bathing beauty, show girl, etc.

BASHFULNESS football hero, **can-can** dancer, clown, cowboy, ballerina, cadet,

FLAPPER (CHARLESTON)

BALLERINA

Now, think of positions for legs (either standing or sitting) that could intensify the mood or sharpen the impression of:

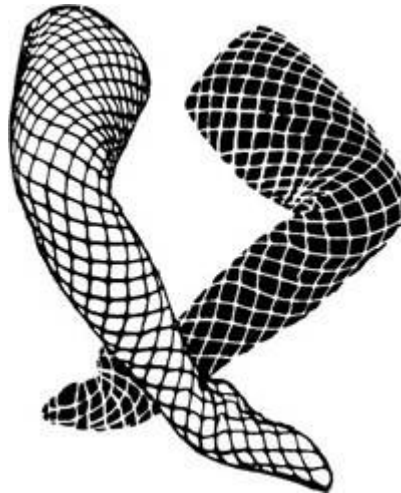


SHOW GIRL

weariness, coquetry,
 anger, ecstasy,
 assurance, defiance,
 slovenliness, pride,
 awkwardness, frenzy,
 impatience, pomposity,
 shyness, contentment,
MODEL nervousness, pleasure,
 energy, etc.

LEGS INDICATE TENSION

in the mind and the body. They often prove or refute the sincerity of the pose as a whole. The mind and emotions control the leg and its parts. Thus, legs, like the body, are capable of displaying four degrees of tension. When . . .



NO-TENSION

No-tension exists, leg muscles and joints are relaxed and denote complete ease. Legs cannot support the body in this condition.

Low-tension begins to appear, the legs may support the body in a simple standing position or, the muscle tone in sitting and reclining positions implies that action is imminent.

Tension rises, legs are called into specific operation to support the balanced physical and mental action taking place.

High-tension develops, leg muscles strain to denote extreme mental or physical exertion.



HIGH-TENSION