

Exquisite Curves

61803398

**Composition and Posing
for Photographing the
Female Nude**

011235

A. K. Nicholas



Exquisite Curves

SAMPLE

Exquisite Curves
Composition and Posing for Photographing the Female Nude
A. K. Nicholas

Editor: Anna Plesca
Developmental Editors: David Roark, Shelly Doyle
Interns: Traci Beilharz, Alyssa J. Baringer

Copyright 2012 A. K. Nicholas

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, without the prior written permission of the copyright holder.

Published by Double Ink International
www.nudephotoguides.com

ISBN-10: 0985026405
ISBN-13: 978-0-9850264-0-0

Limit of Liability/Disclaimer of Warranty: While the publisher and author have used their best efforts in preparing this book, they make no representations or warranties with respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties or merchantability or fitness for a particular purpose. Be aware that there are inherent hazards to the techniques described in this book, including but not limited to allergic reactions and electrical dangers. Exercise caution and plan ahead. Become aware of local laws before undertaking any activity in this book.

Special thanks to the models who appear in this guide: Jessica Anglin, Tawny Calhoun, Narza Crumbie, Nikki Dubose, Anna Faulling, Melissa Heidelberg, Sarah Hyder, Tess Irah, Victoria Irah, Gracie Jiles, Christi Kilgore, Lauren Keil, Elena Marie, Audrey Rose, Sara Right, Hope Splawn, Ariel Williamson, Elizabeth Winters.



SAMPLE

Contents

Preface	1	Posing	71
Composition	3	Discussion of Posing	71
Why Learn Composition?	3	Working with the Whole Model.....	72
Beginning with Visual Literacy	4	Gallery of 110 Nude Poses	77
What Is Visual Communication?.....	4	Standing.....	77
Left Brain and Right Brain.....	5	Floor.....	81
Abstract Forms versus Content.....	6	Furniture.....	87
Elements of Composition	8	Props.....	93
Line and Dimension.....	8	Discrete.....	95
Value (Brightness).....	14	Self-Expression and Style	97
Color.....	14	Conscious and Unconscious Intent	97
Mass/Weight.....	23	Why You Make a Photograph.....	98
Depth and the Illusion of Reality.....	24	Context.....	99
Time and Motion.....	27	The Influence of Genre	99
Design Principles: Putting the Elements Together	30	Figure Study vs. Portraiture.....	99
Texture.....	30	Commercial Design	100
Rhythm, Repetition, and Progression.....	30	Analyzing Your Work	101
Balance.....	30	Inspiration	101
Negative and Positive Space.....	33	Inspiring Photographers.....	101
Unity and Variety.....	35	Inspiring Models.....	103
Gestalt Principles.....	36	Presenting Your Work	104
Emphasis.....	40	Shooting Assignments	105
Visual Pathway.....	40	Visual Themes	105
Methods of Design	44	Nude in Landscape.....	105
Golden Mean.....	44	Off-Center Subject.....	105
“Rule” of Thirds.....	48	Body Paint.....	105
More Armatures.....	48	Implied Motion.....	106
Culmination of Design Methods	53	Levitation.....	106
Common Composition Enhancements.....	53	Multiple Vantage Points.....	106
Six Potential Composition Killers.....	53	Get Close.....	106
When Details Count.....	53	Fit a Shape.....	106
The Scene in Composition.....	54	Merge with Edges.....	106
Technique in Composition	55	Silhouettes.....	107
In-Camera Technique	55	Projected Shadows.....	108
Focus.....	55	Mirrors and Windows.....	108
Framing.....	57	Experimental Techniques	108
Lighting and Shadow	59	Multiple Exposures with a Hand-Held Light.....	108
High-Key and Low-Key Images.....	60	Creative Unsharpness.....	109
Backlight.....	61	Explore Texture.....	110
Light as an Element.....	61	Closing	111
Color of Light.....	62	Brief Words about Equipment	111
Postprocessing Effects	63	Reader’s Links	112
Vignettes.....	63	Glossary	113
Controlling Contrast.....	63	Bibliography	115
Monochrome.....	63	Index	117
Color Mapping.....	64		
The Zone System.....	65		
Isolating Images.....	66		
Composites (Montages).....	67		
Retouching Skin, Hair, and Backgrounds.....	69		
False Depth of Field.....	69		
Abstracting with Software.....	70		

Preface



his guide is intended to be accessible to anyone with a serious interest in composition and posing of female nudes. You do not need to be an artist or a photographer to understand the material. It is written for the uninitiated and for those who have no more than a modest amount of experience with photography or composition. Although this book is primarily for the novice, intermediate academic concepts will also be included in condensed form. Since this guide does not teach basic camera technique, you will need to approach composition only after you have a basic proficiency with the craft. Experienced artists, whether they are students or professionals, will already have most, if not all, of the knowledge inside of this book.

The lines of the female form are a masterpiece of nature, as the title of this book implies. But, there are infinite ways to represent this beauty. Your job, as a photographer, is to create work that is appealing, fitting, and meaningful.

Thoughtful composition is what sets striking images apart from commonplace ones. It is a skill that draws your photography into the same realm as other media—painting, drawing, and cinema. It is what makes a photographer more than a person who sets some dials and pushes some buttons.

Although there are still a few photographers formulating wonderful images with film, this book is written with the assumption that you are using a digital camera with interchangeable lenses. I recommend a camera that has manual controls for setting the shutter speed and aperture (f-stop). It does not need to be a top-of-the-line camera, for many professional photographers achieve superior results with less equipment than that of some well-equipped amateurs. Large amounts of expensive equipment may allow you to attempt a wider variety of techniques, but knowing what you want to create is what makes you a better photographer.



Photography is a subset of the broad context of visual communication. In this book, I will use the terms “art” and “artist” somewhat generically to mean any visual self-expression or one who creates such a visual presentation. “Artist” could mean a fine artist that produces works for display in an art gallery, or anyone with aesthetic intent. Whether you aspire to create beauty, glamour, pinup, or aesthetic nudes, this book should be relevant to your genre. However, I do make a distinction between a camera operator, who works merely as a technician to document reality, and an artist who expresses his or her viewpoint on the subject being rendered. The documentary photographer is careful not to inject a bias into his/her work, but this is exactly what an artist must do.

Composition is a mental process and you will learn that it has ties to psychology and the science of perception. Matters of equipment technique comprise the minority of this book, though I will discuss camera operation in the instances in which it intertwines with composition. The main thrust of this book is a discussion of the aesthetics of photographing models more than a discussion of the processes and science of photography. *Perhaps the worst-suited person to ponder a composition is a photographer who is engrossed in f-stops, shutter speeds, and every other technique that went into creating the image.* In order to analyze a visual statement, you cannot be consumed with thoughts about how it was constructed. More than with other media, photographers tend to be immersed in the technical process. Before you may see your work as others see it, you must put aside your analytical mind and let your creativity take the lead.

This book is written in a plainspoken style whenever possible. Recognizing that the audience for this book is broad and that some may want more detailed background, I will delve into academic or historic discourse at times, more deeply than it may be desired by all readers. I have distinguished such passages with a different font and color. Feel free to skim these more detailed passages. I

descend into jargon, equations, and diagrams only where I find it unavoidable in order to do justice to the topics. However, the key points are always summarized for each area under discussion. This multipronged approach accommodates a variety of learning styles.



You will find a few exercises to help put what you learn to immediate use and to reinforce memory. Many of these require you to pick up your camera and find a model. Some of them, however, ask you to use a pencil and paper like a traditional artist. Before you shy away from such a task, you should know that the purpose of the drawing exercises is to open your mind to new ways of seeing and thinking that are broader than photography. There is no better way to learn this than with a pencil and paper. You do not need high-end art supplies; a couple of soft pencils and a sketchpad will work fine. If you own the digital equivalent, a pressure-sensitive graphics tablet and artist's software, that will work just as well. It is inevitable that the methods and examples shown herein could be applied to general photography or media other than photography.

The most important ingredient to a figure photo is the choice of model, but the most ignored ingredient is composition. This is probably because composition requires serious effort and is not the "fun" part of nude photography. Trying to understand what makes an image "feel right" or "look appealing" in structured, repeatable ways can be a dauntingly academic undertaking. Composition is also one of the most misunderstood pursuits. Instead of being a set of hard-and-fast rules, it is a set of skills and, chiefly, a way of seeing. My

experience is primarily with female models, so my writing and visual examples are from that point of view.

Composition is the arrangement of elements into an appealing and coherent visual statement. Compositional skill is a way of seeing visual elements and deciphering how the various characteristics relate to the entire visual presentation. Developing a composition requires you to make decisions. As you advance your ability to see composition, you will gain the ability to observe a scene and to visualize the resulting photograph. You will begin to take note of subtle aspects and no longer jump to conclusions or make assumptions.

Composition is subjective. To approach composition scientifically is a contradiction. Certainly, there are logical processes involved, but composition is centered on feeling and emotion. That is not to say that there is no consensus amongst the learned as to what makes for engaging composition, but you do not need a Ph.D. in art history to appreciate a well-designed image.

Herein you will find a discussion of composition that begins with the basics: elements and principles, and progresses to methods of design. Compositional techniques, including in-camera, postprocessing, and the impact of lighting styles, round out the discussion.

Posing is the process of positioning the body and presenting it for the camera to capture. Although the *pose* is part of each composition, the art of *posing* is a substantial topic in itself. Aspects of posing are analyzed from head to toe, and it's also important to consider the model as a whole. Both physical appearance and emotional projection affect the pose.

Together, the topics of posing and composition are a formidable pair for building your unique style of visual presentation. This text is not intended to be all-encompassing, but rather to tie concepts of posing and composition together around the subject of the female nude. Additional research into core and tangent topics is encouraged.

Do not expect to improve your photography by the simple act of reading this or any other book. It is only by practicing that you will learn. Until you attempt and reattempt what is in this book, there is little you can improve in your style. To get the most out of this book, begin with the basic exercises and practice the ideas that most inspire you. Return to the analysis section periodically and refer back to other parts of this book when concepts start to look unfamiliar. This should be an exciting and energetic journey for you. Enjoy it.

The most important ingredient to a figure photo is the choice of model—the most ignored ingredient is composition.

Composition

No form of art stands on technique alone. Without a score, an orchestra musician's talent is useless. Devoid of a story, a novelist's proficiency in spelling and grammar are not put to use. The oil painter will cobble together a soulless product unless she has a good composition. Although many photographers mistakenly feel that competent technique is paramount, they are in the same predicament when they are without knowledge of composition. Photographers of nudes sometimes feel that having a pretty model is the only ingredient for success, but this author disagrees, and the difference is apparent in the reaction of an audience. If anything, the ingénue image-maker is at a disadvantage when photographing nudes because the subject matter can be captivating to the point of distraction.

Why Learn Composition?

Composition is the language of the visual artist, though it did not begin with photography. Artists have passed down compositional methods throughout the ages. Vision is the primary sense through which we comprehend our world. Today, composition is used not only by photographers and other artists but also by sign painters, commercial designers, landscapers, and can be found in virtually any endeavor where the intention is for the viewer to be affected by a visual presentation. Light, shadow, color, texture: these are just raw materials waiting to be assembled. Your plan for arranging the elements of a photograph is your composition. Visual presentations allow us to express complex ideas with immense amounts of information, though some of this data may be irrelevant to both the artist and the viewer. Composition and design allow us to control the information expressed by photography. Every image has a composition, whether you create it on purpose or let it happen by accident.

A well-executed nude photograph can be inspiringly beautiful. Nudes can be presented in a variety of venues: published in magazines, books, and calendars, or framed and hung in a gallery or on the wall of a home. The motivation for producing a nude photograph can be aesthetic or commercial. A fantastic nude can capture the soul of its subject by sharing part of her emotional journey. There is a huge market for non-explicit nude photographs. Because they help advertisers to sell products, such as spa treatments and cosmetics, advertisers know the power that a great image of the nude body has on the viewer.

Photography has, at times, struggled for acceptance as an art form, and nude photographers are subject to additional scrutiny. The mechanical medium of photography is well suited for scientific and documentary work, making it difficult for some to see the distinction between artistic vision and simple mimicry of reality. As the process of photography has become easier and more automated, it has become more accessible, and there has been a proliferation of photographers, leading to greater reluctance to have them all embraced as artists. When nudity comes into play, the layperson may assume that only prurient interests are involved. Although there has been plenty of erotic art fashioned as drawings, paintings, and sculptures since time immemorial, even a hint of nudity can brand a photograph as lacking artistic merit. For the photographer, this places impetus on gaining proficiency in not only technical prowess but also skillful composition. Those who are educated about art know that it is the creator's vision, not choice of media, that is central to artistic merit.

Throughout this chapter, I will use the term *visual presentation* to mean an image that is composed for the purpose of creating a pictorial statement. Almost all photographs are visual presentations, except perhaps those that are intended purely for record keeping, such as a scientific photograph. As soon as you intend to show a photograph to another person, you have embarked on a journey likely to produce a visual presentation. Knowing compositional principles establishes a foundation for visual communication. Unlike the rules of syntax and grammar, the structure of visual presentation is not concretely prescribed. With an infinite number of compositional approaches, there is no set way to design an image.

Some of the best photographers are self-styled, while those who try to copy them still devise boring photographs. So if there is no such thing as correct or incorrect composition, why bother trying to learn it at all? Well, what you may not know about innovative photographers is that they learned the rules before they began breaking them. Another thing you may not know is that many interesting photographs neither follow nor break the rules; instead, they *bend the rules* to create an image that is familiar enough to get our attention and groundbreaking enough to keep us looking.

In nude photography, we typically have a single human subject. This factor drives most nude compositions. A lone figure can be very limiting and therefore very challenging. After studying nude photography composition for a while, you may get the feeling that there are a limited number of poses and you have tried them all. Props and background help to expand the compositional elements, but again the range is limited—you can only pose a model where you can physically put her (a couch, a chair, a tree, a river), and comfort and privacy concerns further limit your options. City streets, natural

Another variation is to draw a five-by-five grid over the source image and draw a similar grid on your paper or graphics window. The grid makes it easier because you are copying the drawing as twenty-five parts instead of all at once. When using the grid method, remember that the drawing is still to be upside down.

Once you have completed the upside-down copy, turn both images right-side-up. Compare your drawing to the original. Your copy should include fewer assumptions about your subject and be a more accurate rendering than if you had a more recognizable subject. If you doubt that you are seeing your subject more objectively, make an additional copy of the drawing right-side-up and compare it to your upside-down performance.

It has been regularly noted that a photographer who uses a focusing screen which renders an upside-down image has an advantage. This kind of screen is found on view cameras. These cameras lack the mirror and prism that turn an image right-side-up. What you see is the image projected by the camera's lens. The upside-down image forces the photographer to break out of his or her instinctively selective vision. This allows one to notice subtle design components and distracting elements that will allow them to make better compositional decisions.

Elements of Composition

Discovering how to analyze the formal aspects of a work of art begins with a basic discussion of the visual elements. Lines, values, colors, mass, illusions of depth and time, and anything else that guides the eye through a photograph are part of its composition, or *compositional elements*. Mastering composition is one of the more difficult and most powerful aspects of producing meaningful nude photographs. To get there, you must first understand these most basic elements.

The elements of composition are the first of five building blocks, each a prelude to the next, culminating in the creation of an individual style. Elements are combined according to principles. After that, you can learn the methods and begin to create your own designs. Once you have experimented with designs, you can start to develop a personal style. This illustration (A) shows the process through which these concepts build upon each other to reach an ultimate goal of a personal style. Just like the tiers of a pyramid, each layer of knowledge is dependent on the one under it for stability.



A. This pyramid illustrates the layers of knowledge that lead to developing your artistic style.

Line and Dimension

Dimension is the concept of defining the height, width, and depth of an object. Most dimensional elements in figure photography are straight lines and curves. A single point, such as the iris of the eye, can also be a dimensional element. A line is termed a *one-dimensional* element. In nude photography there are plenty of curves, but it is rare to have a perfectly straight line. However, any edge or limb that implies a direct path between two points can be interpreted as a straight line. Any one-dimensional element that has the psychological effect of implying direction functions as a compositional line.

The use of lines is an effective way to add structure to an image. Lines are apparent in the distinction between light and dark, especially at the edge of the subject seen against the background and in the limbs. Lines can be definite, such as the edge of the body, or implicit, such as the imaginary line between two distinct points of interest. Although two points can imply a line between them, three points in alignment make a much stronger suggestion of a line. To understand an imaginary line, think of how a mime communicates the location of phantom objects by reacting as though they were present. Through gesture, a model can draw attention to the lines of the figure. The image at the top of the next page (B) contains implied lines.

Strong lines are powerful compositional elements that suggest to the viewer where they will look. A dominant line that draws our eye, such as a distinct horizon or roadway, is at times called a *line of force*, guiding line, or leading line.

If you are serious about your photography and you have read this far, let us assume that you are shooting RAW format. Your images do not record color data, at least not as you would think of it. They just have the electronic data from the image sensor, three grayscale images of red, green, and blue. Therefore, they are not sRGB or aRGB. There is no color space associated with a RAW file. Color space only comes into play when you open the file in image editing software and a profile is assigned to it.

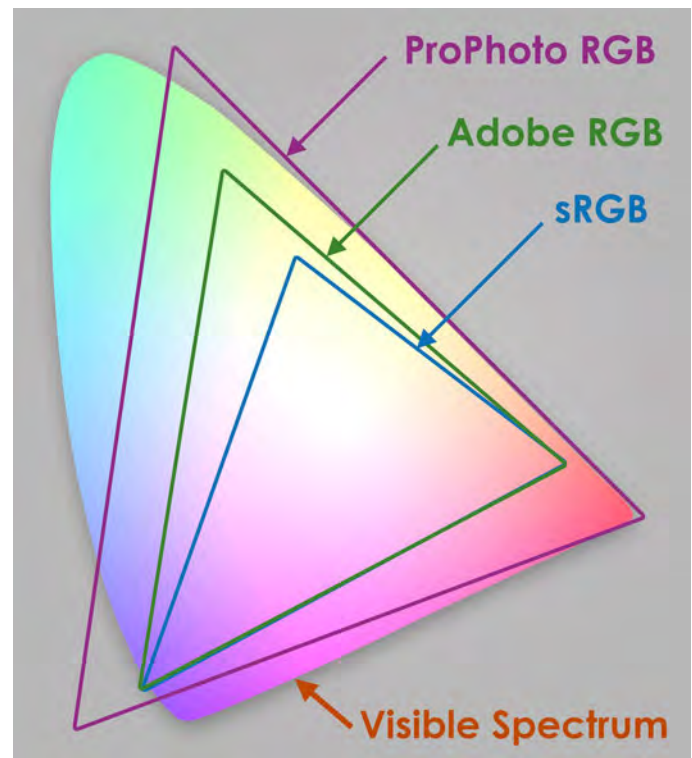
So what if you do not want to agonize over all of that? Well, many photographers deal with their images in sRGB, ignore other color spaces, and never look back. If you are not much of a perfectionist, you probably will not even notice the difference. What you see is what you will get. Plus, you can always learn color management later when you want to hone your skills.

Summary and Recommendations

sRGB: Does not use any color management and has the smallest color gamut. Approximates what many computer monitors display. **Recommended starting place for easy, predictable results.**

Adobe RGB: Has a significantly larger color gamut. Some high-end computer monitors display nearly all of this color gamut. **Recommended for intermediate photographers needing print quality.**

ProPhoto RGB: Preferred color space for those needing exacting reproduction because its gamut contains more colors than other color spaces. **Recommended for advanced photographers performing extensive color work for print.**



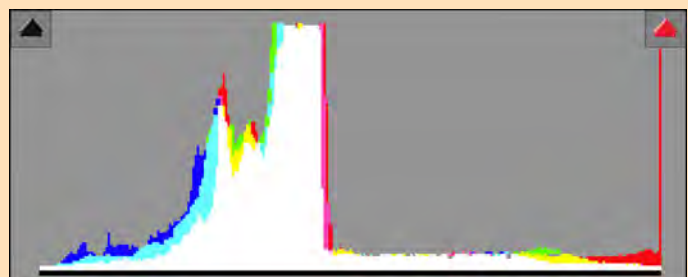
A. Three recommended color gamuts and their relative sizes.

Other color spaces: You may encounter Apple RGB, ColorMatch RGB, and Wide Gamut RGB. None of these is widely used, nor is any of them recommended.

What Are Histograms?

A histogram (Figure B) is a way to check the exposure of an image. It is a bar chart of the data captured for all the tones in an image. Black is on the left end of the scale and white is on the right. The concept is similar to the zone system (see “The Zone System” on page 65), but a histogram shows you more than eleven tones from black to white. The height of the bars indicates how much of each particular tone exists in the image. Depending on settings, the histogram can tell you about monochromatic data or data for all color channels. You can view a histogram in your camera after exposing an image, or with editing software after copying the image to a computer. For our immediate purposes, we will assume you are looking at the histogram in your camera and that it will be of the RAW image data, not a JPG. A

RAW image captures more tonal range than a JPG. An overexposed image will have no data at the left end of the histogram. An underexposed image will have no data at the right end. The tonalities in a histogram are often expressed in terms of RGB values ranging from 0 to 255, with zero being black and 255 being white.



B. In a histogram, the left end represents black; the right end is white. The height of the bars indicates the number of pixels at each tonal level.

The typical nude photograph lets a single primary subject dominate as the largest mass in the image. This is not required for a satisfactory visual image. The human form is so recognizable that it can be a subordinate mass and still be quite identifiable in the image.



A. *The figure as a subordinate element to the waterfall.*

In the image above (A), the nude is a subordinate element to the waterfall, which has more mass. Our sense of scale tells us that the figure is dwarfed by the relative vastness of the waterfall.

Scale plays a part in interpreting mass and weight. In the image below (B), there is an implication that one figure is a giant or the other is tiny. The hammer gives a sense of scale.



B. *An example of the use of scale.*



C. *A sense of mass is created by the relative sizes of the models.*

In the above photograph (C), sharp focus on the distant model reinforces our assumption that the larger figure is close and the other is far. The lack of space between the larger figure and the edge of the frame enhances the feeling of closeness.

Depth and the Illusion of Reality

Depth and illusion are two of the larger considerations in photographic composition. Photographs are two-dimensional representations of three-dimensional ideas. Our eyes are stereoscopic, giving us the perception of depth in our three-dimensional world. Photography is monocular vision that produces a two-dimensional image. You need to rely on shadow and perspective to create the illusion of depth.

Visual effects create a connection between the elements of composition and our understanding of what is happening in the image. Although a photograph is two-dimensional and static, it can convey meaning that translates to height, width, depth, and time. In other words, a two-dimensional image conveys four dimensions of information through visual effects.

The space of a visual presentation is defined by the furthest and the closest points that we can see in that scene. A photograph against a plain background can be confined to the model herself. Compare that to a vast landscape where we can see elements that are very close, as well as the horizon. An interior environment can define the space of an image by showing the floor, walls, and ceiling. Where you fit your subject into that three-dimensional space is a crucial element of composition. A subject close to the camera will typically appear larger

Technique in Composition



Next, we will discuss how photographic technique relates to composition. Here is where the rubber meets the road. Hopefully, you have read and practiced the preceding portions of this book, so you can approach these techniques with the applicable context and fundamentals to achieve your purpose. If you attempt these techniques without knowledge of the vocabulary and groundwork built in the earlier parts, you may find these processes frustrating and ineffectual. The entries in this section are organized into in-camera technique, lighting, and postprocessing technique.

There are degrees of refinement in a composition, all of which have been presented up to this point. At the periphery is the choice of format, such as square, portrait, or landscape. The next is an overall design, also known as a *structure*, *armature*, or *visual pathway*. Fitting into the design is the third level of refinement, arrangement of the abstract masses. Before any image can be recognized, it is just a collection of colored shapes. The fourth level of refinement is the subject or subjects. Your model is one of your subjects, but other subjects can be present. The final degree is detail. Therefore, before you concern yourself with details such as how a model's hair looks or which way her head is turned, the other four levels of refinement need to be solidly in place.

When a painter begins a composition, he/she starts with a sketch or an idea. Next is an under painting, performed with large brushes. Only at the final stages are fine brushes useful. Remember this metaphor when approaching your photography and do not skip any part of the plan.

In-Camera Technique

Though this book is not intended to be a guide to basic camera operation, there is some overlap between operating your image-making hardware and the effect it has on composition. The photographer has unique tools, not afforded to the painter or sculptor. This section contains basic in-camera techniques of focus and framing, as well as considerations applicable to nude composition.

Focus

Focus can be used to direct the viewer's eye through your composition. When your subject includes both foreground and background elements, your choice of focus determines the primary emphasis on one or the other.

The sharpness of your focus is determined, in part, by the aperture you choose. A lens's largest aperture, the one that lets in the most light, will typically exhibit the softest focus. The smallest aperture, however, is not the sharpest one. Most lenses have their sharpest f-stop somewhere in the middle. For example, a lens may have its softest aperture at $f/1.4$, and its sharpest at $f/5.6$, with $f/11$ falling somewhere in-between. Thusly, sharpest focus and greatest depth of field are typically mutually exclusive. Another factor that can affect focus is your choice of lens design. Zoom lenses are generally softer than fixed lenses, and they do not always have consistent levels of sharpness throughout their range of zoom. The quality of your lens also affects sharpness, which contributes to the price. To learn the characteristics of a particular lens, you will need to experiment or do some research. Experimentation is probably your best bet for finding out how a lens is going to perform best for you. I have listed some equipment review links at www.nudephotoguides.com/resources.

A less-talked-about factor that affects sharpness of various parts of your subject is the edge-to-edge sharpness of your lens. Most lenses are sharpest near the center and softer near the edges. Where you place key points of your subject in the frame will determine its sharpness. Remember that the image projected by the lens is circular, so the longitudinal extremes of your image are further from the center, and thus are softer than the closer edges of the image.

Depth of Field

As most photographers know, smaller apertures create greater depth of field (a larger range of in-focus areas), but somewhere near the middle aperture can be the sharpest. Somewhere between the middle and the smallest aperture is a sweet spot of overall sharpness.

If you desire photographs with an in-focus background, an important concept is that of hyperfocal distance. The *hyperfocal distance* is the focal distance at which you can set a lens and all objects at that distance and further away will be in focus. Each lens is capable of a hyperfocal distance and will typically be marked on the lens. The exact distance depends on the lens model and your choice of aperture. Hyperfocal focusing is most effective when used outdoors. One drawback of hyperfocal distance is that it may place the model too far away for effective framing.

When you start learning about the effects of aperture on depth of field and sharpness, there is a natural tendency to want to have photographs with the largest, sharpest depth of field possible. This helps to reveal the most detail, but it may not be the best approach from a compositional standpoint. Leaving a little mystery and creating some dissimilarity can make an image more interesting. With an out-of-focus background, new, soft, nebulous

**A.**

shapes can appear. In some cases, the most engrossing aspect of viewing a photograph can be exploring the out-of-focus areas for almost subliminal images. With this soft background set against the features of your subject, you have created two planes for exploration and purposefully guided your viewer's eye. An out-of-focus foreground can produce an additional plane for exploration. Using limited depth of field for compositional purposes is called *selective focus*.

In the image above (A), the model is about ten feet from the camera, shot through a 155mm portrait focal length with a large aperture ($f/3.2$). Notice that although the body is in sharp focus, the face, just a few inches closer, is not. Look closely and you can see the texture of the skin and water droplets, but the eyelashes and strands of hair on her head are a little less sharp. The rock, water, and reflections further in the background meld together nebulously.

Just as there is a positive/negative relationship between figure and ground of the image, there is a relationship between sharp and unfocused areas of the image. *Bokeh* (pronounced bo-key, occasionally spelled *Boke*) is a term

(Above) Depth of field at work.

(Right) Moderate fringing in the out-of-focus area.

**B.**

that describes the effect of a very out-of-focus area. This out-of-focus area is achieved by using a longer focal length lens (for example 80mm or longer) and a wide aperture, close to or at wide-open. If you use a smaller aperture, the background highlights will start to have straighter, sharper edges instead of being round and fuzzy. The greater the distance between your main subject and your background, the less the background will be in focus, so choose a setting that allows your subject to stand far from the background. The effect is relative to your distance to the subject, so the nearer the in-focus area the more out of focus a background of a given distance will be.



- E. *Lighting setup used to create the high-key effect (A) on the previous page.*



- F. *Edge lighting setup used to create the low-key effect (B) on the previous page.*



- G. *A workaday lighting setup with a main light, fill reflector, and background light.*

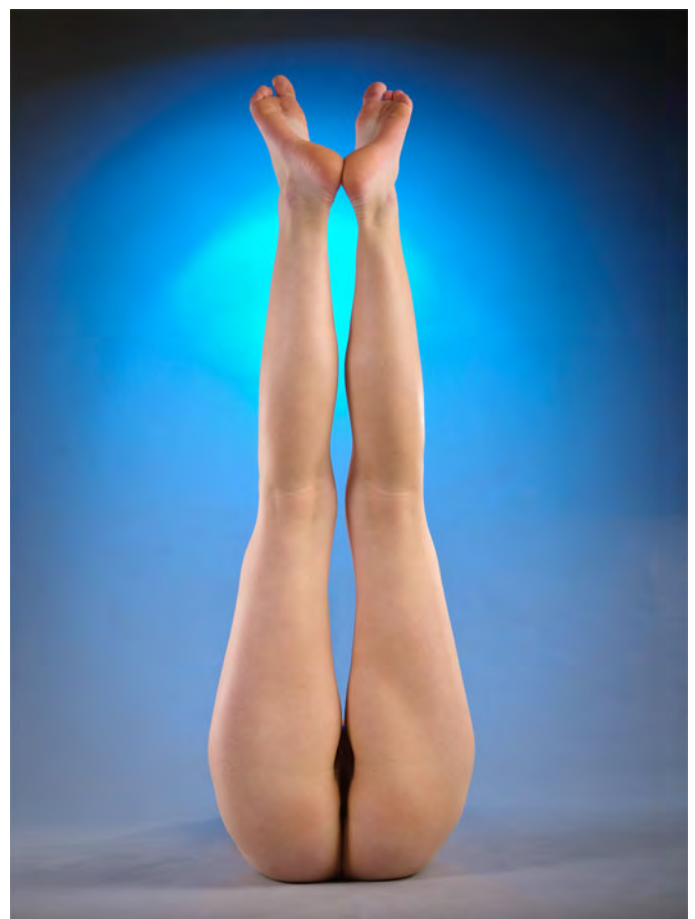
Backlight

Backlighting can produce a dramatic shift from the typical front-lit image. The technique can be subtle, such as a separation light, which is a light behind the model that creates a brighter edge along the subject to create better contrast with the background. The backlight can illuminate anywhere from a narrow sliver to a substantial area of the model. All back lighting has the effect of dark subject against a lighter background. The edge lighting in the low-key image on the previous page (B) is one implementation of backlighting. Extreme backlighting creates a silhouette. Also see “Silhouettes” on page 107 in the Shooting Assignments section.

Technical Note

Flare can be a problem when using backlight. Flare can reduce contrast and wash out the color saturation when non-image forming light directly strikes the lens. Use a lens hood or some other object to flag the lens when possible. Keep your lens clean too. Some lenses handle backlighting better by exhibiting less flare and ghosting. In a backlit scene, the background is better lit than the foreground.

Light as an Element



- H. *Light can be used as a design element. A gelled light on a boom arm illuminates the background.*

Posing



The female body has been an inspiration for artists long before the invention of photography. Naturally, nudes were one of the first subjects of photography as well. This chapter contains numerous example poses, as well as discussion of posing techniques. The word “pose” has multiple meanings. When someone says a shot looks “posed,” they typically mean it looks artificial or contrived. However, the word can also be used in the phrase “a candid pose,” meaning the opposite. For our purposes, pose means any arrangement of the model’s body, regardless of whether it looks forced or candid. In many instances, a desirable pose exaggerates appealing traits while still looking plausible.

It is the model’s job to strike a pose. She may be instructed and coached by the photographer or art director, but her performance is what ultimately creates the pose. The photographer’s contributions include decisions about vantage point and timing the shutter release. Subtle differences in timing or camera angle make the difference in getting the spot-on facial expressions and nuances of athletic form that make a pose work. The photographer’s task is also to use his vantage point to make sure the model knows how she looks in the light. It is up to the photographer to give feedback so she stays correctly lit.

Make no mistake, posing is both an athletic and a mental endeavor. It is only through preparation and practice that the body is trained to convey a visual message. To master even the most relaxed-looking poses requires full body awareness and physical control. It is obvious when a model is committed to a pose. Similar to an actress, she communicates the intended spirit and attitude through subtleties of body language and facial expression. Skilled models can achieve the exact pose you ask of them while still looking natural. The model is very much akin to an actress in that she is playing a role and also is an instrument of communication. We are all capable of different behaviors based on circumstance. In front of the camera, a model departs from her routine mode of physical expressiveness. Just as some actors lend their own personalities to a character, what you capture will be partly the model’s individuality. But a well-versed model imparts more than her own identity by blending in her knowledge of body language. Just as photography is an abstraction of reality, posing is a performance that is a mixture of reality and invention.

The elements of a pose include stance, actions, and expression. Stance is the way the model is positioned in the scene. She may be standing, kneeling, or lying. She may have a hand on her hip or a knee to the ground.

Anything that describes the position of the body is part of the stance. An action is a movement or implication of movement. Activity can be implied by the stance and be inseparable from it, as in the case of running or jumping. It can also be implied by props or interactions with the environment of the scene. This can be as simple as a gaze from the model. An expression gives a clue to the model’s perceived intentions. For example, a model can be standing with her arm reaching towards some flowing fabric; this is her stance. Subtleties in her body language tell us that she’s about to touch the fabric, rather than retracting her arm from it. Her expression can tell us that she wants to touch the fabric.

Some History

The oldest known work of figurative art is an ivory statue of a woman with exaggerated feminine features. It was discovered in a German cave and is believed to be thirty-six thousand years old. Another famous, ancient piece of art is a fertility figure, a stone statue of a nude female, known as the Venus of Willendorf. This four-and-a-half inch statue was discovered in Austria and is believed to be at least twenty-five thousand years old. Both of these statues amplify features that were considered desirable for females of that time period. Many poses throughout history and up to the present have sought to do the same thing.

In classical Greek times (5th to 4th centuries B.C.), the female nude was not celebrated in art. The female form would have to wait until the Renaissance to appear widespread in paintings. However, Renaissance artists such as Sandro Botticelli (Italian, 1445–1510) and Michelangelo (1475–1564) did not work from nude female models. It was not until later that the taboo of having a live female model began to subside. The following ambiguous assessment of what makes for an ideal nude model is attributed to a pupil of painter Francois Boucher (French, 1703–1770): “We must not think of a woman’s body as a covering for bones; it should not be fat though... it should be firm and slender without thereby appearing to be thin.”

The earliest nude photographs, predictably, were produced not long after the refinement of photographic technique (daguerreotypes) in the early 1800s. Photographers, such as Alfred Cheney Johnston (American, 1885–1971), created nudes that survive today.

Discussion of Posing

Posing is a primary pillar of modeling photography. It is the arrangement of the body and includes not only the position of the torso and limbs, but also posture and facial expression. In nude photography, the pose is often the most powerful element to communicate context to the



Self-Expression and Style



Creativity is the uninhibited flow of ideas in the mind of the artist. Creativity does not necessarily mean originality. There are few, if any, new and absolutely original visual works being created. Each design is a variation influenced by something that has come before. Although you may not create anything unique, you should aspire to create something that is out of the ordinary. Creativity means making nonlinear connections between thoughts and expressing them visually. It is only through experimentation that we devise creative solutions to compositional problems.

The methods described in this book should be taken as a way to begin or continue learning to create your own style. Art is more than the manufacturing of images a la paint-by-numbers. Formalisms of compositional rules have little direct relevance to the way most people perceive images. When someone without a background in design observes your photographs, they interpret them based on how the images make them feel.

Making memorable images will help you make your mark better than making perfectly balanced composition. Recall the Gestalt effect of closure. The Zeigarnik effect is a similar concept; it is the psychological tendency for unfinished tasks to occupy our minds. Advertisers and educators familiar with the Zeigarnik effect know that when someone struggles to figure something out, unfinished activity is imprinted into long-term rather than short-term memory. Our minds seek closure, completion, and clarity. If you add mystery or ambiguity to your image, it will linger in the viewer's mind. The unexpected and novel aspects of the composition need to be enough of a riddle so that the viewer cannot immediately solve it. Typically, a viewer will spend ten to fifteen seconds looking at a photograph. A nude image may hold his/her gaze for a few seconds longer, but that is usually the limit. To create a memorable image, you have to add a mystery that takes a minute or longer to figure out. If you can hold a viewer's attention for that length of time, the image becomes an unfinished task, and they will return to it. Evidence of a viewer who has been drawn into an image includes comments such as, "Every time I look at this, I see something different," and, "Before I finished writing my critique of this image, I had changed my mind about it."

Unlike the documentary photographer, you have the ability to create a photograph that is more momentous than what you experience when simply gazing at your subject. The finished photograph should be crafted in such a way that looking at it exceeds the visual impact of the original scene.

Some History

Bluma Zeigarnik (Soviet, 1901-1988) was a psychologist who attended the Berlin University under the tutelage of Kurt Lewin. She was considered among the Soviet Union's foremost psychologists and has earned awards for her work. In a scientific paper, she described the effect that bears her name.

Conscious and Unconscious Intent

To be self-expressive in your artwork, you must include both conscious and unconscious intent. Writers use metaphors in their poems and stories. Painters have a similar freedom to express ideas through symbolic imagery. Photographers use a visual language as well to communicate ideas that go beyond the literal. You need to consider content, context, and meaning. In short, consider everything you include in your image. What is the context in which you present it and what meaning does it have to various viewers?

Strong visual work often challenges the viewer's assumptions. It may be an unusual camera angle paired with an unlikely subject, an unexpected twist on a familiar activity, or some other imaginative juxtaposition. Give viewers something different from what they expect and you will hold their interest longer, allowing them to explore your work in greater depth. Art can be contentious and even inexplicable. Guard against superficial shock value, but do not feel that your work needs to display ideas in a plain way.

Serendipity and accidents should be embraced, not shunned. When you stumble upon a new way of composing, do not ignore it. Investigate it and develop it before evaluating whether it is worth incorporating into your process.

The more closely you follow a formula, the more your work will look like a clone of the work produced by everyone else following the same formula. Once you have mastered the basic techniques, develop your own style by leaving the safety of the systematic approach. To design on your own, you must push against, bend, and break old formulas. An image may communicate a broad range of results through the structure of its elements. It can be tied to more than a particular expectation based on the region or culture of the viewer, the media used, or the subject portrayed.

Experiment.

Compare your results to your previous work. Have you grown creatively? Have you maintained technical precision? Trial and error is often the path to coming up



C. A figure merged with the edges of the frame.



D. The background is a round softbox (umbrella box). Place the light off-axis to the lens to avoid flare, ghosting, and other problems associated with shining light directly into the lens.

Silhouettes

To create a silhouette (D, E), you need a lit background and an unlit model. This assignment forces you to consider only the contour of your model. Recall the sections about subject/ground relationships (positive/negative space), as well as shapes in general. There are some poses that lend themselves well to this and some that do not. Avoid mergers with other objects in the scene. You want a clean visual outline of the model. Putting the face in profile can help, as can tying up a long hairstyle.

When calculating your exposure, remember that the model is supposed to be dark. It's okay if you can see detail in the shadows, around her edges, and perhaps a few small areas of the body, but the majority of her should be murky. Even though the model will have few if any details, you will generally want to focus on her. However, there may be instances where having some other interesting part of the scene in focus can be effective.

Experiment with silhouettes now and again when you see an opportunity. Translucent objects, such as fabrics, can add a captivating touch to a silhouette. Some interest-



E. This silhouette was created with a single light on a boom, aimed down at the background.

Glossary

- achromatic** A color without hue: white, gray, or black.
- active space**
The space in front of a moving subject that he/she appears to be traveling toward.
- aerial perspective**
See atmospheric perspective.
- aliasing** A jagged, stair-step effect on curved or diagonal lines due to the limits of resolution.
- alignment (Gestalt)**
Lining up elements along their edges or centers, following a vertical or horizontal axis, to create a sense of order and purpose.
- ambient light**
Indirect light existing due to bounce off of surfaces in the scene.
- anti-aliasing**
A system of various techniques for minimizing the distortion artifacts known as aliasing .
- armature** The fundamental lines of direction of flow that connect the main compositional movement to the picture plane. See diagonal armature, harmonic armature, rule of thirds.
- atmospheric perspective**
The effect that causes distant objects to appear hazy; muted in color and contrast.
- background**
Parts of an image that are behind the main subject and not considered additional subject. Also see ground and negative space.
- backlit** Subject illuminated from behind.
- balance** Equilibrium between compositional elements.
- bisect** To divide into two equal or nearly equal parts.
- bodyscape** An abstraction of the body composed to resemble a landscape (typically faceless).
- Bokeh (or Boke)**
The aesthetic quality of the out-of-focus areas of a photograph. Bokeh may be described as attractive or unattractive for a particular lens. (der. from Japanese).
- bounced light**
Indirect light that is reflected off a surface and onto the subject.
- closure (Gestalt)**
The Gestalt phenomenon by which the mind completes the missing pieces implied by a design.
- CMYK**
Color mode used in printing, comprised of cyan, magenta, yellow, and black.
- color scheme**
A set of colors combined for a purpose.
- common contour**
Where two shapes share the same edge.
- composition**
The arrangement of elements (line, shape, pattern) within a visual presentation.
- constancy (Gestalt)**
The perceptual phenomenon in which an object appears to remain the same size regardless of its distance from the observer.
- content** The subject, meaning, information, and narrative of a visual presentation (vs. form).
- contour** A defined edge (line) between two distinct colors or tones.
- depth of field**
The area in front and behind the main subject that is in focus.
- design** *Noun:* a composition.
Verb: to compose.
- dichotomy** A division into two halves, especially contrasting halves.
- differential focus**
See selective focus.
- dimorphism**
Male/female differences.
- DSLR** Digital Single Lens Reflex, see SLR.
- element** Used in this book to mean any single identifiable part or subpart of a photographic scene: the model, the model's hand, her hair, a prop, an object in the background, the sky, a wall, the floor, etc.
- erotic** A term that designates sensual ideas but is not synonymous with pornography.
- false color** A use of color that does not approximate reality.
- figure** *General usage:* the body.
Figure/ground relationship: the subject of a composition.

- flare** Non-image forming light entering the lens.
- form** The structure of a visual presentation, including physical and theoretical concepts.
- frame** *Noun:* The outer borders of an image.
Verb: The act of deciding what elements are included and omitted in the field of view.
- framing element**
Parts of a composition that serve to frame the subject. For example, a model may be framed by standing in an open doorway.
- gamut** The entire range of a color space.
- GIMP** Free alternative to Photoshop photo editing and retouching software.
- grayscale** An image composed of shades of gray.
- ground** In figure/ground relationship, everything that is not the main subject.
- hue** The classification of color by wavelength (red, orange, yellow, green, blue, etc.).
- isolation** The process of removing the background from an image to isolate the subject.
- juxtaposition**
The placement of elements near each other for purposeful contrast or balance.
- leading line**
See line of force.
- line of force**
A dominant line that guides the viewer to a point of interest. Also leading line or guiding line.
- Mach effect**
A visual effect (optical illusion) where a band of gradation is seen where two contrasting tones or colors meet.
- monochromatic**
Having only one hue. A monochromatic image with a neutral hue is called grayscale. An image with a single hue is said to be tinted.
- negative space**
The space around or between subjects, distinguished by hard edges. Important in establishing balance. Negative space should not be confused with background; it can include the background, foreground, and other elements.
- pan** To move the camera laterally while making an exposure.
- penumbra** A narrow gradation at the margin between a shadow and a lit area. Also see: Mach effect.
- perspective** The depiction of spatial relationships (e.g. depth), created by linear and atmospheric effects.
- perspective compression**
The effect of a narrow field of view created by a long lens, that de-emphasizes the feeling of depth.
- photomontage**
The combination of images, through physical or electronic means, to form a new image.
- picture plane**
The proportion and scale of your image, square, rectangle, horizontal, vertical. The ratio of the picture plane sets the stage for the composition.
- pixel** The smallest element of an image that can be individually processed on a monitor.
- portrait lens**
A lens of sufficient focal length to minimize distortion and shallow depth of field to be suitable for portraits.
- pre-visualize**
The process of visualizing an artistic goal before beginning an imaging project.
- RAW file** Unprocessed image capture. Does not have a color space or white balance associated with it. Recommended capture format to preserve all information before editing with software.
- reflector** A lighting modifier used to bounce light onto a subject.
- reification** See closure (Gestalt).
- representational content**
Parts of a visual presentation that give a literal meaning; answering "What is this a photograph of?"
- resolution** The ability of a monitor, lens, or imaging sensor to render fine detail.
- RGB** Red, Green, Blue—the three primary colors of additive color used in monitor and photo sensors.
- rotational symmetry**
Symmetry around a point, as seen in Yin-Yang or a playing card.
- saturation** The intensity of a color. Also called chroma.
- scale** The sense of size and proportion as used in a composition.
- selective focus**
Using limited depth of field for compositional purposes.

selective vision

A mental lapse of not seeing details due to concentration or distraction.

silhouette A dark, mostly two-dimensional, subject against a lighter background.

SLR Single Lens Reflex (camera).

steep perspective

Emphasizing spatial separation by including close and far objects in the same image.

stop down To select a smaller aperture (larger f-stop number).

symmetry The correspondence in size, form, and arrangement of elements on opposite sides of a design.

t0.1 The time it takes for 90% of the total power of a studio flash to dissipate. Often about three times as long as t0.5. Regarded as a critical measure of flash duration for stop-action photography.

t0.5 The time it takes for 50% of the total power of a studio flash to dissipate. Typically if not specified, t0.5 is assumed.

theme An idea or motif for a work of art or series of works.

tone A measure of lightness or darkness.

translucent

Permitting light to pass through but diffusing it so that people and objects on the opposite side are not clearly visible.

transparent

Permitting light to pass enough that people and objects on the opposite side are distinctly seen.

umbra The main part of a shadow. A shadow without its penumbra.

vantage point

The location from which a photo is taken.

visual pathway

The sequence of points of interest that the viewer notices.

visual presentation

A collection of elements assembled for the purpose of expression.

visual statement

See visual presentation.

Zeigarnik effect

The psychological tendency for unfinished tasks to occupy the mind.

Bibliography

Adams, Ansel. *The Negative*. New York Graphic Society, 2002.

Berger, John. *Ways of Seeing*. Penguin Books Ltd, 2008.

Bouleau, Charles. *The painter's secret geometry: a study of composition in art*. Hacker Art Books, 1980.

Clark, Kenneth. *The Nude*. Doubleday Anchor Books, 1959.

Comon, Paul R. *Fundamentals of Photo Composition*. Lark Books, 2011.

Frost, Lee. *The A-Z of Creative Photography*. Crown Publishing Group, 2010.

Fier, Blue. *Composition Photo Workshop*. John Wiley and Sons, 2011.

Galer, Mark. *Photography Foundations for art and design, 4th edition*. Elsevier, 2007.

Livio, Mario. *The Golden Ratio: the Story of PHI, the World's Most Astonishing Number*. Random House, 2003.

Hess, E. "Attitude and Pupil Size," *Scientific American*. April 1965.

Johnson, Chris. *The Practical Zone System for Film and Digital Photography*. Focal Press, 2012.

Devlin, Keith. "The Myth That Will Not Go Away." Devlin's Angle. *Mathematical Association of America*, www.mma.org. 17 April 2010.

Krages, Bert. *Photography the Art of Composition*. Skyhorse Publishing Inc., 2005.

"Leonardo da Vinci," *The History Channel* website, <http://www.history.com/topics/leonardo-da-vinci> (accessed Sept. 17, 2011).

Little, Anthony C., "Symmetry and Sexual Dimorphism in Human Faces", *Behavioral Ecology* doi:10.1093/beheco/arn049. 2008.

Markowsky, George. "Misconceptions about the Golden Ratio." *The College Mathematics Journal* 23.1(1992): 2-19. Web. 17 April 2010.

Nead, Lynda. *The Female Nude: Art, Obscenity, and Sexuality*. Psychology Press. 1992.

Ramachandran, V., Hirstein, W. "The Science of Art, A Neurological Theory of Aesthetic Experience". *Journal of Consciousness Studies*, 6, No. 6-7, pp. 15-51. 1999.

Sperry, R.W. "Mind-Brain Interaction: Mentalism, Yes; Dualism, No." *Neuroscience* 5: 195-206. 1980.

Stephen I.D., Coetzee V, Law Smith M, Perrett DI "Skin Blood Perfusion and Oxygenation Colour Affect Perceived Human Health." *PLoS ONE* 4(4): 5083. doi:10.1371/journal.pone.0005083. 2009.

Index

- A**
abstraction 5, 6, 14, 55, 63, 70, 101
Adams, Ansel 4, 65, 101
alignment 8, 38
ambiguity 12, 36, 55, 97, 99, 111
armature 45, 47, 48
arms 10, 12, 99
- B**
background 11, 33, 53
 Also see negative space.
backlight 61, 107
balance 30, 33, 34
black and white, See monochrome
body of work 101
body painting
 assignment 105
bodyscape 58, 99
bokeh 56
 assignment 109
brain hemispheres 5
- C**
chiaroscuro 25
color
 primary 14, 17
 temperature 18, 22
 warm/cool 17, 18, 20, 32
color space 15
color wheel
 RGB 15
 warm/cool 17
common contour 11
contrast 17, 20, 30, 32
 categories of 32
 color 19
 controlling 63
 successive 23
curves 11, 25, 42, 52, 73, 77
- D**
depth of field 26, 55, 109
 false 69
diagonals 9, 46, 49, 50
dichotomy 33
dimorphism 73
drawing 2, 3, 4, 5, 7, 12
- E**
emotion 2, 3, 17, 25, 75, 76, 98
erotic 3, 95, 102, 103, 111
exposure 16, 60
 to the right 66
- F**
face 36, 40
false color 64
Fibonacci spiral 45, 46, 48
 illustration 51
film 34, 65, 68
focal length 56
focus 24, 26, 27, 32, 33, 40, 55
 automatic 29
 out-of, See unsharpness
foreshortening 27, 77
foveal vision 5
framing 57, 105, 108
 assignment 106
furniture 72, 73, 77, 87, 101, 106
- G**
Gestalt 39, 40, 97
gobo 62, 69, 108
golden mean 44
- H**
high key 22, 60, 61
histogram 16, 60
- I**
illusion 11, 24, 27, 102
isolation 35, 66
- L**
legs 10, 12, 77
Leonardo Da Vinci 12, 46
lighting 59, 62
 illustration 61
lines 8
 irregular 10
 leading, See lines of force
 oblique 10
 of force 8, 38
 perspective 43
low key 22, 60, 61
- M**
Mach effect 11, 20
Mapplethorpe, Robert 98, 102, 103
medium format 46, 57
minor key 60, 65
monochrome 17, 34, 63, 64, 65
montage 32, 33, 48, 50, 67, 68, 102
motion 27
 assignment 106
multiple exposure 28, 29
 assignment 108
mystery, See ambiguity
- N**
negative space 11, 30, 33, 34, 53, 56
 assignment 105, 107
Newton, Helmut 102, 103
Newton, Isaac 15, 37
normal lens 57
nude in landscape 24, 57, 99
 assignment 105
- P**
peripheral vision 5
perspective 24, 38, 41, 46
 atmospheric 25, 27
pinup 98, 101, 103
point of interest 32, 37
portrait lens 56
portraiture 72, 74, 99
Props 72
props 93, 95, 101
- R**
RAW mode 16, 22
retouching 18, 63, 69
rule of thirds 44
 illustration 48, 52
- S**
scale 24, 26, 101, 105
selective focus 56, 109
shadows 24, 25, 59, 65
 assignment 108
sharpness, See focus
silhouette 61
 assignment 107
skin tones 18
softbox 59, 62, 107, 108
spiral 42
 Fibonacci, See Fibonacci spiral
steep perspective 26
 illustration 26
- T**
texture 6, 30, 33, 53, 54
 assignment 110
tripod 29, 106, 108
- U**
umbrella 59, 62, 107
unsharpness 27, 56, 67, 69, 106, 109
- V**
vanishing point 39
 illustration 25, 43
vantage point 26, 27, 70, 71, 100, 101
 assignment 106
vignette 63
visual pathway 40, 42, 43, 50, 51, 55, 59
- W**
Weston, Edward 44, 101, 103
wide-angle lens 26, 106
- Z**
zone system 65

Other Books by A. K. Nicholas



True Confessions of Nude Photography (Second Edition)

A step-by-step guide to recruiting beautiful models, lighting, photographing nudes, and postprocessing images (and maybe even getting paid to do it).

The first book by this author, fully revised, expanded and updated. A range of processes are explained step-by-step. You will find more than just a selection of photographs and a dissection of each; you will see full lighting diagrams, as well as frank discussions of techniques and pitfalls in the days and weeks leading up to making a nude image. From finding your first nude model to selling your first nude photo, the guide presents complete, concise instruction on lighting, posing, and postprocessing with Photoshop.

ISBN-13: 978-0-9850264-1-7



Lights, Camera... Nude!

A Guide to Lighting the Female Nude for Photography

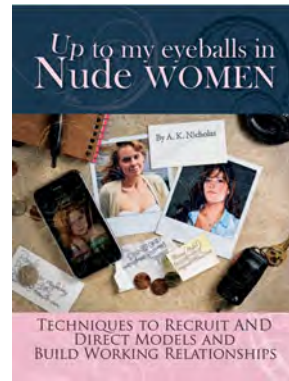
This guide shows you how to use light to photograph nude female models and create various moods and effects. From the plainspoken to the artistic, each lighting configuration is diagrammed in

painstaking detail. Learn the art and skill of using light and controlling shadows. For those who loved the lighting section in the first book and want even more, this follow-up book concentrates purely on Nicholas' nude lighting style, with additional images, text, and diagrams.

More than just studio lighting. From indoor to outdoor, studio to location, you will learn what can be achieved and how to make it work for you. From just one light in a small room to elaborate creative setups, everything is described.

ISBN-13: 978-1456390075

Additional information at www.nudephotoguides.com



Up to My Eyeballs in Nude Women

Techniques to Recruit and Direct Models, and Build Working Relationships.

This book offers clear and effective techniques on how to approach women and recruit them as nude models. These proven methods are rooted in the science of psychology, proper etiquette, the ability to harness Internet technology, and an understanding of professional relationship building. This tome is born from decades of experience screening countless applications from aspiring models, interviewing thousands, and photographing many hundreds of nude sessions. His methods are straightforward and not difficult to learn. There is no brain surgery here, just knowing what to do and what not to do through the benefit of the author's experience. These techniques are suitable for anyone who is serious about finding models and building long-term working relationships.

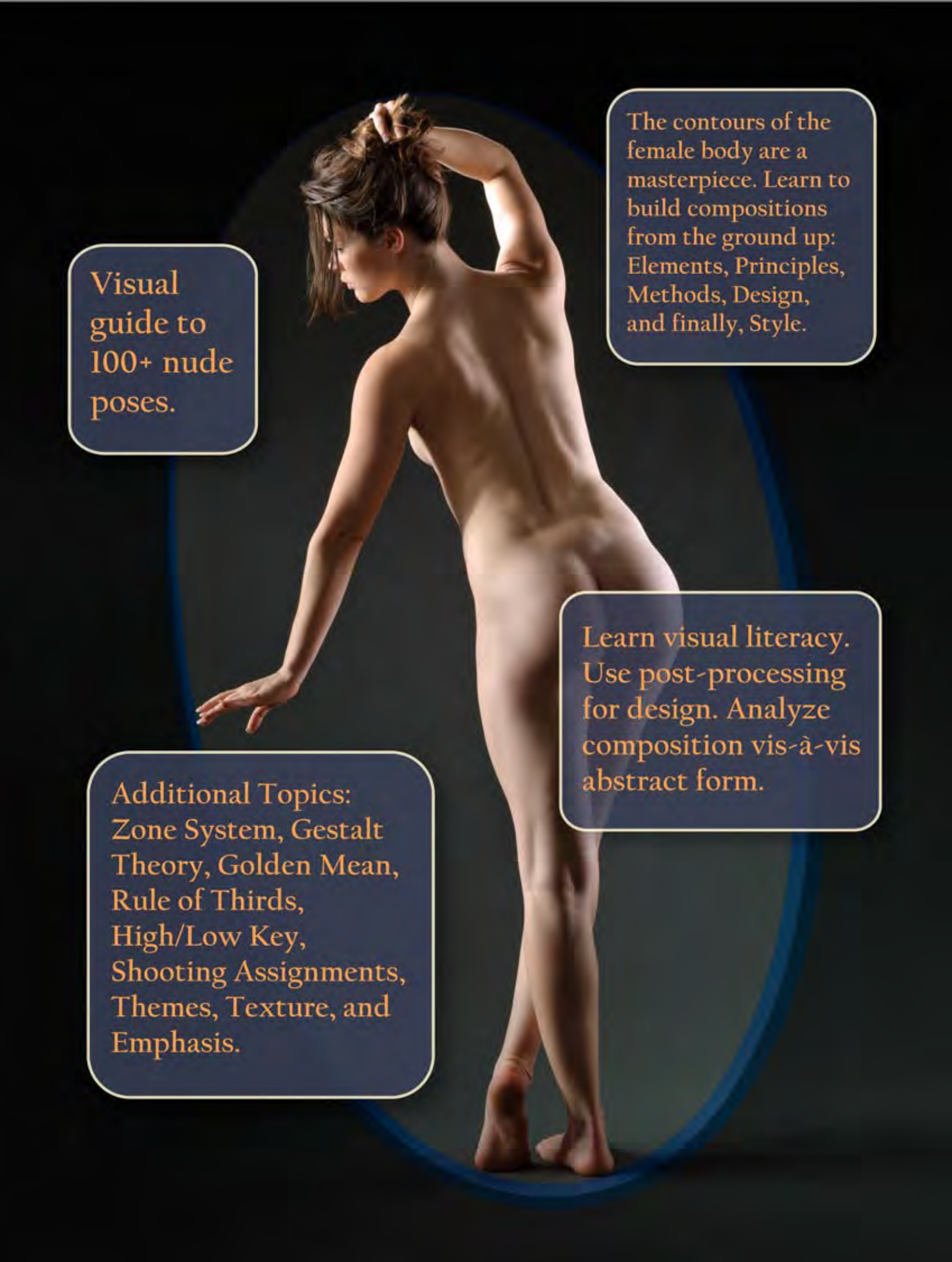
ISBN-13: 978-1463684365

About the Author



A. K. Nicholas is an American photographer with a passion for collaborating with models and sharing knowledge. His vision is colored by being raised abroad and traveling to dozens of countries, including museum visits and other cultural experiences. In the Middle East, he observed how women's bodies were hidden from public view; in most of Europe, there was little prudishness. In his youth, he put in his dues clerking and staffing the darkroom of a camera store. His background includes an art degree, a long stint as a freelance artist, and a career as a professional photographer.

His first camera was hand-made from an oatmeal box for a middle-school project. His first nude shoot was a complete surprise to him when a classmate in college assumed that his invitation to model meant for her to be nude. In the decades since then, he has photographed hundreds of nude models for publication in books, articles, as framed prints, product advertisements, stock agencies, and gallery exhibits. His exhibit work consists mainly of photomontage, sometimes printed life-sized. These days, when he picks up a camera, it is to fulfill a personal calling and not the agenda of a client. He is happiest when working on creative projects and devotes as much time as possible to new ideas. His second favorite thing is helping others further their artistic endeavors. He writes to help you learn from his experience, including how to avoid some common mistakes and to encourage your creativity.



Visual
guide to
100+ nude
poses.

The contours of the female body are a masterpiece. Learn to build compositions from the ground up: Elements, Principles, Methods, Design, and finally, Style.

Learn visual literacy. Use post-processing for design. Analyze composition vis-à-vis abstract form.

Additional Topics:
Zone System, Gestalt Theory, Golden Mean, Rule of Thirds, High/Low Key, Shooting Assignments, Themes, Texture, and Emphasis.