

KARA MARIE

BOUDOIR



DIGITAL POSING CARDS

Kara Marie has over 10 years of experience in boudoir photography. In that time, she has built up a storehouse of over 100 amazing, go-to poses, unique to this genre, that are available in this beautiful collection of boudoir posing cards. With these cards in hand, you'll have a visual reference to consult during your own shoots to elevate your boudoir photography.

Flip through the digital posing cards and make note of the number of your favorite ones, so you can easily find them in the directory.

Download posing card pages individually to save as digital reference on your computer or mobile device (or to send to your clients to review in preparation for the shoot). Or, you can print individual posing card pages at home, so you have a physical reference at your shoot.

KARA MARIE

BOUDOIR

POSING CARD DIRECTORY

[Pose #1](#)
[Pose #2](#)
[Pose #3](#)
[Pose #4](#)
[Pose #5](#)
[Pose #6](#)
[Pose #7](#)
[Pose #8](#)
[Pose #9](#)
[Pose #10](#)
[Pose #11](#)
[Pose #12](#)
[Pose #13](#)
[Pose #14](#)
[Pose #15](#)
[Pose #16](#)
[Pose #17](#)
[Pose #18](#)
[Pose #19](#)
[Pose #20](#)

[Pose #21](#)
[Pose #22](#)
[Pose #23](#)
[Pose #24](#)
[Pose #25](#)
[Pose #26](#)
[Pose #27](#)
[Pose #28](#)
[Pose #29](#)
[Pose #30](#)
[Pose #31](#)
[Pose #32](#)
[Pose #33](#)
[Pose #34](#)
[Pose #35](#)
[Pose #36](#)
[Pose #37](#)
[Pose #38](#)
[Pose #39](#)
[Pose #40](#)

[Pose #41](#)
[Pose #42](#)
[Pose #43](#)
[Pose #44](#)
[Pose #45](#)
[Pose #46](#)
[Pose #47](#)
[Pose #48](#)
[Pose #49](#)
[Pose #50](#)
[Pose #51](#)
[Pose #52](#)
[Pose #53](#)
[Pose #54](#)
[Pose #55](#)
[Pose #56](#)
[Pose #57](#)
[Pose #58](#)
[Pose #59](#)
[Pose #60](#)

[Pose #61](#)
[Pose #62](#)
[Pose #63](#)
[Pose #64](#)
[Pose #65](#)
[Pose #66](#)
[Pose #67](#)
[Pose #68](#)
[Pose #69](#)
[Pose #70](#)
[Pose #71](#)
[Pose #72](#)
[Pose #73](#)
[Pose #74](#)
[Pose #75](#)
[Pose #76](#)
[Pose #77](#)
[Pose #78](#)
[Pose #79](#)
[Pose #80](#)

[Pose #81](#)
[Pose #82](#)
[Pose #83](#)
[Pose #84](#)
[Pose #85](#)
[Pose #86](#)
[Pose #87](#)
[Pose #88](#)
[Pose #89](#)
[Pose #90](#)
[Pose #91](#)
[Pose #92](#)
[Pose #93](#)
[Pose #94](#)
[Pose #95](#)
[Pose #96](#)
[Pose #97](#)
[Pose #98](#)
[Pose #99](#)
[Pose #100](#)



Position your subject lying face up on the floor. Arch the back. Turn the face toward camera, raising the chin. Raise the arms above the head, resting the shoulders on the floor and pulling them down away from the face as much as possible. Tilt the pelvis toward the floor. Bend the knees with the front knee (closest to camera) being the most exaggerated, pending the subject's flexibility. Point the toes with the front heel raised off the floor.

TIP: *Shoot from floor level to best feature the subject's figure in profile.*

[\(BACK TO DIRECTORY\)](#)



Position your subject lying face up on the floor. Arch the back. Turn the face toward camera, raising the chin. Raise the front arm above the head, resting it on the floor. Bend the back arm at the elbow, gently resting the hand on the hairline. Keep the elbow disconnected from the face and both shoulders pulled down away from the face as much as possible. Tilt the pelvis back (toward the floor). Bend both knees with the front knee being the most exaggerated, pending the subject's flexibility. Point the toes with the front heel raised off the floor.

TIP: *This pose looks beautiful backlit as well.*

[\(BACK TO DIRECTORY\)](#)



Position your subject lying face up on the floor. Arch the back. Turn the face toward camera, raising the chin. Raise the front arm above the head, pointing the elbow toward camera. Bend the back arm at the elbow, gently resting the hand on the hairline. Keep the elbow disconnected from the face and both shoulders pulled down away from the face as much as possible. Tilt the pelvis back. Bend both knees with the front knee being the most exaggerated, pending the subject's flexibility. Point the toes with the front heel raised off the floor.

TIP: *Instruct the subject to close their eyes and exhale through the mouth with a "HAAA," rather than a "Whooo," and open their eyes at the bottom of the exhale.*

[\(BACK TO DIRECTORY\)](#)



Position your subject lying face up on the floor. Arch the back. Turn the face toward camera, raising the chin. Rest the front arm near the front knee. Bend the back arm, resting the hand gently on the hairline with the elbow disconnected from the face. Pull both shoulders down away from the face as much as possible. Tilt the pelvis back. Bend both knees with the front knee being the most exaggerated, pending the subject's flexibility. Point the toes.

TIP: *For a variation, instruct the subject to put both hands in hair, slightly staggering the elbows, and focus on their face through the window they are creating with their elbows.*

While standing above your subject, and possibly on an elevated surface, position your subject on their back. Raise the arms above the head and bend the elbows asymmetrically with the fingers slightly bent and dainty. Raise the chin. Look directly at camera.

Arch the back, bend both knees, and slightly cross the front knee over the opposite leg. Point the toes.

TIP: *Place a small rolled-up towel under the subject's head to allow for a more natural looking jaw and face in this sometimes uncomfortable position. Experiment shooting from different height levels to get more of the subject's body in frame.*

[\(BACK TO DIRECTORY\)](#)

5



© "Boudoir" by Kara Marie

While standing above your subject, and possibly on an elevated surface, position your subject on their back. Raise the arms above the head with the elbows bent and the hands in the hair, forming an asymmetrical frame around the face. Raise the chin and turn it slightly away from camera. Arch the back, bend both knees, and slightly cross the front knee over the opposite leg. Point the toes. Close the eyes and take a big breath. Capture at the bottom of the exhale.

TIP: *Have your subject play with their hair and hand position for variety.*

[\(BACK TO DIRECTORY\)](#)

6



© "Boudoir" by Kara Marie

While standing above your subject, and possibly on an elevated surface, position your subject on their back. Bend the arm furthest from camera to a 90 degree angle and drape the back of the arm across the forehead. Bend the arm closest to camera to 90 degrees and hug the body with the hand resting on the rib cage. Raise the chin, angling the face slightly away from camera to show the side of the jawline. Look directly at camera. Bend the knees with the front knee having the more exaggerated bend and crossing slightly over the opposite leg.

TIP: *This is a beautiful pose for a laughing image. Make a joke about falling off your step-stool and be ready to shoot.*

[\(BACK TO DIRECTORY\)](#)

7



© "Boudoir" by Kara Marie

Position your subject lying face up on the floor. Bend the elbows to 90 degrees, placing the hands in the hair just above the hairline. Pull the shoulders down away from the face as much as possible. Rest the front hand partially on the hairline with the back hand positioned in the hair further back on the head to allow for a staggered-elbow effect and a larger window through which to photograph the face. Position camera at floor-level and slightly above the subject's head. Tilt the chin up. Arch the back. Bend the knees and stagger them, so the front knee has the most exaggerated bend.

TIP: *Play around with your camera angle in this pose without making your subject move as it looks beautiful from a variety of angles.*

[\(BACK TO DIRECTORY\)](#)

8



© "Boudoir" by Kara Marie

Stand above your subject's head while they are lying on their back on the floor. Bend the elbows and place the hands in the hair in a staggered position. Place one hand closer to the temple and the other above the head in the hair or on the floor. Open the elbows slightly away from the face. Look toward the ceiling with the chin pointed up and the eyes resting downward. Arch the back and bend the knees with the feet walking over to camera left. Drop the knees toward camera right to create a slight curve in the torso.

TIP: *Experiment with different compositions of this pose as well as different facial expressions and hair play.*

[\(BACK TO DIRECTORY\)](#)

9

© "Boudoir" by Kara Marie





10

© "Boudoir" by Kara Marie

Position your subject lying on the floor with their head closest to camera and their feet furthest away. Rest one hand gently on the nearest collarbone. Raise the other arm above the head. Bend at the elbow, placing a dainty hand in the hair on the floor. Arch the back and pull the shoulders down away from the face. Tilt the pelvis down. Bend the knees to staggering degrees with the most exaggerated knee slightly crossing over the other. Raise the chin and lower the eyes.

TIP: *For delicate hand placement, instruct your subject to trace the neckline of their clothing or play with their bra strap as gentle movements typically photograph more naturally than stagnant poses.*

[\(BACK TO DIRECTORY\)](#)



Stand above your subject while they are lying on their back diagonally through frame with their head toward the lower left and their legs toward the upper right. Raise the back arm, bending it at the elbow and resting the back of the hand gently across the top of the forehead. Gently curl the fingers. Wrap the front arm around the rib cage in a self-hug, slightly lifting the shoulder away from the floor. Arch the back and tilt the pelvis down. Slightly bend the back knee. Bend the front leg more significantly, crossing it over the other leg. Place the foot on the floor outside the other leg, enhancing the hourglass figure. Reach the chin toward the ceiling. Either relax the eyes downward or look directly at camera..

TIP: *To make the "hugging" arm look slimmer, lift the elbow slightly toward the ceiling and away from the rib cage. To enhance the cleavage, have the subject reach their hugging arm further across their body.*



Stand above your subject while they are lying on their back diagonally through frame with their head toward the lower left and their legs toward the upper right. Bend both arms at the elbow at a 45 degree angle, crossing at the forearm and resting the hands on the floor above the head. Reach the chin toward the ceiling. Rest the eyes downward. Arch the back and tilt the pelvis down. Bend the knees with the front leg bent as far as the subject's flexibility allows, leaving the foot as close to the bum as possible. Relax the back leg with a micro-bend in the knee for comfort.

TIP: *Just before you take your capture, instruct your subject to tilt their head back and arch into a stretch with their eyes closed. This will give the pose a more active look.*

[\(BACK TO DIRECTORY\)](#)



Stand above your subject while they are lying on their back diagonally through frame with their head toward the lower left and their legs toward the upper right. Bend both arms at the elbow at a 45 degree angle, crossing at the forearm and resting the hands on the floor above the head. Turn the face toward camera, reaching the chin toward camera. Rest the eyes downward. Arch the back. Tilt the pelvis down. Bend the knees with the front leg bent as far as the subject's flexibility allows, leaving the foot as close to the bum as possible. Relax the back leg with a micro-bend in the knee for comfort.

TIP: *This is a beautiful face-featuring pose with great opportunity for different facial expressions. Encourage laughter, deep exhales, and changes in eye contact for lots of variety.*

Position your subject lying on one side with their floor-level arm and leg running in a straight line from finger tip to pointed toe. Rest the head gently on the floor-stretched arm. If the subject has long hair, position it so that it has the most volume. I favor the “flip up” technique pictured here. Bend the opposite arm, “scooping” the breasts with the hand pressed into the floor close to the chest. Bend the top leg to a degree comfortable for your subject’s flexibility with the knee placed on the floor. Arch the back. Tilt the pelvis back to create a curve.

***TIP:** Experiment with different crops of this pose as it looks beautiful at full length if you can shoot from a higher level. Also, the legs are in a beautiful position for a hip/leg detail shot in this pose.*

[\(BACK TO DIRECTORY\)](#)

14





Stand above your subject while they are lying on one side diagonally through frame with their right arm and right leg extended straight on the floor. The head and right arm are like an arrow pointing toward the lower left. The legs point toward the upper right. Bend the left arm, "scooping" the breasts with the hand pressed into the floor close to the chest. Bend the left leg to an extreme comfortable for your subject's flexibility and place the knee on the floor.

Tilt the pelvis for maximum curve. Turn the chin slightly down toward the straightened arm and compose your shot to capture the curve of the back, bum, jawline, and bosom.

TIP: *Once you capture this pose as-is, have your subject adjust their chest-hugging arm so that the hand is resting mid-forearm on the floor-stretched arm, creating a triangular window framing their face.*



Position yourself at floor level with your subject lying on one side. Bend the bottom arm to a 90 degree angle. Reach the neck and head toward the floor, while supporting the forehead with the wrist. Curl the fingers toward the crown of the head, reaching the chin toward the bent elbow. Bend the opposite arm to about 90 degrees with the hand resting on the floor near the chest. Straighten the bottom leg, or it can have a micro-bend. Bend the top leg in a more exaggerated fashion with the knee touching the floor. Tilt the pelvis back to enhance the waist. Point the toes if your composition includes the leg below the knee.

TIP: *If your subject is having a hard time getting their top knee down to the floor, encourage them to instead stack their knees with the top knee just a little more bent than the bottom.*



Position yourself at floor level with your subject lying on one side. Bend the bottom arm to a 90 degree angle. Keep the neck and head upright while supporting the forehead with the wrist. Curl the fingers toward the crown of the head with the chin reaching toward the bent elbow. Bend the opposite arm to about 90 degrees with the hand resting on the floor near the chest. Pull the front shoulder back away from camera to open up the chest. Straighten the bottom leg, or it can have a micro-bend. Bend the top leg in a more exaggerated fashion with the knee touching the floor. Tilt the pelvis back to enhance the waist. Point the toes if your composition includes the leg below the knee.

***TIP:** Adjust your camera angle to shoot from the head down toward the feet to get a beautiful variety shot without your subject having to move.*



Position yourself at floor level with your subject lying on one side, facing camera and using their back elbow for support. Use the back hand to support the head near the temple with the fingers relaxed. Bend the front arm and place it on the floor with the hand just in front of the back elbow. Turn the face toward the floor near the front elbow. Relax and lower the eyes. Arch the back. Tilt the pelvis away from camera to enhance the curves. Straighten the bottom leg, or it can have a micro-bend. Bend the top leg to touch the knee to the floor.

TIP: *The front elbow can be slid down toward the torso to open up the chest, or it can be slid up past the back elbow to cover more of the chest and reveal more of the torso.*



Position your subject lying on one side, facing away from camera, and forming a straight line with their bottom arm and leg. Rest the head on the bottom arm, lifting the chin and pushing the jaw toward the ceiling. Bend the top knee forward while keeping the top foot connected to the bottom calf. Point the toes on both feet. Cup the top hand on the top hip, bending the elbow and dipping it down toward the spine. Pull the top shoulder back toward camera.

TIP: *The bend in the elbow helps to emphasize or give the illusion of more of an hourglass figure. Play with different levels of elbow bend and hand placement. This is also a classic pose when photographed nude.*



Position yourself at floor level with your client lying on their stomach parallel to camera. Support the body with the elbows. Slide the back elbow in line with the nipple and about 3 inches further forward than the front elbow. Draw the shoulders down away from the face. Tilt the face to a 45 degree angle from the shoulders, facing camera. Bend the knees with the front knee at 90 degrees or more and the back knee at 45 degrees or less, pending lower back strength. Point the toes.

TIP: *This can be a strenuous pose on the lower back. A modification is to relax the upper body all the way down to the floor.*



Position yourself at floor level with your client lying on their stomach parallel to camera. Support the body with the elbows.

Bend the back elbow to 90 degrees, pointing the hand up toward the ceiling and pulling the hair back or cupping the face. Bend the front elbow to 90 degrees and place it on the floor in line with the nipple. Roll the front shoulder slightly forward. Lift the face toward camera. Bend the knees with the front knee at 90 degrees or more and the back knee at 45 degrees or less, pending lower back strength. Point the toes.

TIP: *For a beautiful variation, slide the front elbow forward toward the back elbow. Bring the hand up to the hair and create a triangular window, framing the face.*



Position yourself at floor level with your client lying on their stomach parallel to camera. Straighten the back arm and rest it on the floor. Bend the front elbow to a 90 degree angle in line with the nipple. Rest the hand on the floor. Extend the neck at a downward angle with the face toward camera. Rest the bottom temple lightly on the bottom arm. Bend the knees with the front knee at 90 degrees or more and the back knee at 45 degrees or less, pending lower back strength. Point the toes.

TIP: *For an anonymous variation, instruct your subject to turn their face away from you, keeping the hair off the neck to show that beautiful line.*



Position your subject lying on their stomach parallel to camera.

Stretch the back arm straight in front of the head and rest it on the floor. Outstretch the front arm as well, pulling the front elbow about 3 inches back toward the chest. Rest the palm of the front hand on the back of the back hand. Pull the shoulders down away from the face. Lift the face off the floor, peeking over the arm toward camera. Bend the knees with the front knee at 90 degrees or more and the back knee at 45 degrees or less, pending lower back strength. Point the toes.

TIP: *This pose also looks beautiful backlit with or without bouncing light. Without the bounce, the face will be in heavy shadow and will remain anonymous. With the bounce, a more ethereal effect will result.*

[\(BACK TO DIRECTORY\)](#)



Position your subject on their stomach parallel to camera. Support the body with the elbows. Bring the front elbow 3-4 inches toward the torso and away from the back elbow. Stagger the hands up in the hair so both are seen. Turn the face toward camera, lifting the chin. Pull the shoulders back away from the face. Bend the knees with the back foot pointing straight up to the ceiling. Bend the front knee more severely, pointing the foot toward the subject's head.

TIP: *This is a classic pose that everyone loves. Be sure to get the most variety out of it by playing with different facial expressions and different camera angles. It photographs beautifully nude. Sheets can be used to conceal breasts if the client prefers a more implied look.*



Position your subject on their stomach with their legs angled back and away from camera. Rest the bent back elbow on the floor in front of the face. Gently rest the heel of the back hand on the back temple, slightly curling the fingers. Bend the front elbow with the forearm crossing the body on the floor. Rest the front hand just in front of the back supporting elbow. Keep the head upright with the eyes resting downward. Bend the front leg to 90 degrees or more, slightly crossing the foot over the body's center line. Bend the back leg to 45 degrees or less. Point the toes on both feet.

***TIP:** Moving the elbows closer to the body will allow for a more upright position in the upper body. Moving the elbows further away from the body will bring the pose into more of a lounge, but it may be more difficult to keep the shoulders away from the face.*



Position your subject on their stomach parallel to camera. Prop the elbows on the floor directly in front with the back elbow at a 90 degree angle and the hand in the hair. Rest the front elbow close to the breasts with the front hand overlapping the wrist of the back hand, creating a staggered set of angles. Point the face and eyes directly at camera with the shoulders down away from the face as much as possible. Bend the knees and point the toes up toward the ceiling. Emphasize the upper body and face.

***TIP:** This is a beautiful pose for hair play and varying facial expressions. Coach your client into smiling, looking down and laughing, and playing with their hair while doing it.*



Position your subject standing in front of camera. Bend one knee forward, crossing it slightly over the body's center line. Roll the same foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. Turn the head toward the projecting hip and raise the chin. Raise the arms above the head. Reach one arm straight toward the ceiling with dainty fingers and bend the other to about a 90 degree angle. Allow the hand on the bent arm to clasp the forearm of the opposite arm.

TIP: *Direct the upper body last as shoulders tend to tire very quickly in this position. When you are ready to take your shot, instruct your subject to stretch with their straight arm and really exaggerate the pushed hip and the bent knee as much as possible.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing in front of camera. Bend one knee forward, crossing it slightly over the body's center line. Roll the same foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. Lift the bent arms overhead and think about stretching the side of body. Turn the face toward the projecting hip. Push the chin toward the shoulder. Lower the eyes.

TIP: *Because armpits aren't very photogenic, use your subject's long hair to cover the armpit. If the subject does not have long hair, make sure the face is not turned toward the most exposed armpit.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward and cross it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. Place the hands on the smallest part of the waist with the fingers splayed out beautifully and gently resting. Relax the shoulders down away from the face. Look straight on to camera, pushing the chin slightly forward and downward.

TIP: *This simple pose can be shot front-lit or backlit beautifully. Different facial expressions play well here.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward, crossing it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. Lift both arms overhead and bend them, resting the forearms on top of each other and wrapping the fingers around the front of the forearms. Push the face through the arm window, pushing the chin slightly forward and downward.

TIP: *Have your subject swap leg positions to see which side is most flexible. Everyone has a more flexible and comfortable side.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward and cross it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. Lift both arms overhead and bend them, resting the forearms on top of each other and wrapping the fingers around the front of the forearms. Push the face through the arm window, turning the head in profile to camera.

TIP: *Once you capture this pose, have your subject do a quarter turn to the left or right to capture the same pose with slightly different lighting on different parts of the body. This looks beautiful side-lit as well.*

[\(BACK TO DIRECTORY\)](#)



Position your subject facing camera with one foot stepping slightly in front of the other. Cross the forward knee over the body's center line and push off the ball of the front foot to lift the hip of the same leg. Lift the bent arms up over the head, lifting all the hair off the shoulders. Open the elbows away from the face. Turn the face slightly toward the side of the lifted hip. Lower the eyes, resting them downward.

TIP: *This is the perfect pose for a lot of hair play regardless of the hair length. Instruct your subject to move their hair around. Let some fall and pick it back up. Change face direction and move through it all again.*

[\(BACK TO DIRECTORY\)](#)



©"Boudoir" by Kara Marie

Position your subject standing and facing camera. Step one foot slightly in front of the other, crossing the knee over the body's center line and pushing off the ball of the front foot to lift the hip of the same leg. Tilt the head down toward the floor as if stretching the side of the neck. Place one hand gently on the exposed neck and collarbone area. With the opposite hand, run the fingers through the hair while keeping the elbow from splaying out.

TIP: *Because the feet aren't in this particular composition, you and your subject can play around with where they rest their foot to create the most exaggerated hourglass figure.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward, crossing it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip, creating beautiful curves in the lower body. With the same arm as the bent knee, place the hand on the smallest part of the waist, displaying the fingers delicately. Point that elbow out away from the body to create space between the waist and arm. Bend the other arm to 90 degrees and place the hand on the crown of the head with the elbow pointing out away from the face, running the fingers through the hair while keeping the elbow from splaying out.

TIP: *Keep the same exact pose and turn the client to a profile view. It's lovely!*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward, crossing it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip. Place the hands up in the hair, being careful to let them sit higher than the ears and not directly on them. Pivot the entire upper body—waist, chest, shoulders, jaw—away from the straight leg so that one elbow lifts toward the ceiling. Point the chin toward the lifted elbow. Keep the opposite elbow and forearm close to the body but still open enough to not block the view of the neck.

TIP: *When coaching your subject into this pose, give them the visual of the Herbal Essences commercial from the 90's. Allow them to move their face from side to side while playing with the hair and their hand placement.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet at a 45 degree angle away from camera. Keep the back leg straight. Bend the front leg and take a mini-step forward, keeping the heel lifted off the floor. Rest the front hand on the front of the hip with the front elbow pointed behind, creating space between the waist and the arm. Bend the back arm with the hand draped over the crown of the head. Relax the fingers. Slightly arch the back and tilt the pelvis back. Push the chin slightly forward and downward.

TIP: *To get natural hand placement on the hip, have your subject run their longest finger along the seam of their bottoms on the front of the hip. This pose is also beautiful backlit.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing completely in profile to camera. Keep the back leg straight and bend the front leg, lifting the heel off the floor. Tilt the pelvis back to enhance the bum curve. Allow the front arm to bend to a 90 degree angle with the hand resting on the front of the hip and the elbow pointing away from the body. Bend the back arm, resting the hand on the back of the head and curling the fingers into the hair. Drop the shoulders away from the face as much as possible. Pull the back hand toward the front of the head, bringing some hair with it. Allow the elbow to disconnect from the face, if possible.

TIP: *To find the best angles of this pose for your subject, allow them to slowly hinge forward and backward at the waist as well as in the tilt of the head. Instruct them to stop when you see the most flattering capture.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet running parallel to camera. Keep the back leg straight and bend the front knee, lifting the heel off the floor and pushing through the ball of the foot to lift the hip. Turn the bum slightly toward camera. Place the back hand on the small of the back with the elbow pointing away from the body. Lift the front bent elbow up to frame the face, resting the hand gently on top of the head with the fingers curved. Encourage an exaggerated arch with the face turned through the arm frame toward camera. Rest the eyes toward the floor.

TIP: *For clients with back issues, rather than tilting the pelvis back to exaggerate the arch, simply instruct them to hinge forward at the hips and adjust your composition and camera angle to not include the lines of the floor that would be a dead giveaway that we "cheated."*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their back to camera. Bend one leg forward while slightly crossing the knee over the body's center line. Tilt the pelvis back to narrow the waist and lift the bottom. Lift the arms up over the head, bending at the elbow and wrapping the hands around the opposite forearm. Keep the elbows pointed away from the body, leaving some space between the head and the arm. Tilt the face toward the elbow that is furthest from the face.

TIP: *If your subject is more flexible, you can instruct them to gently tip to the side, reaching their chin out and down toward the floor for a more exaggerated but extra beautiful pose.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing and facing straight on to camera. Bend one knee forward, crossing it slightly over the body's center line. Roll that foot inward while being careful not to let the heel splay out. Push the opposite hip out and sink the weight into that hip. On the same side as the bent knee, bring the hand up to the smallest part of the waist. Point those fingers toward the ground and that elbow out away from the body. With the opposite arm, bend the elbow and bring the hand up to jawline, framing it without connecting it to the neck. Turn the chin toward the projected elbow.

TIP: *Try this pose wrapped in sheets! Using the "face-framing arm," hold the sheet in place with the elbow and the breast. Allow your subject to pull the sheet taut with the opposite hand. Drape the sheet so the bent knee peeks out for instant elegance.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet running parallel to camera. Keeping the back leg straight, bend the front knee and slightly cross it over the body's center line. Tilt the pelvis back to enhance the curve of the body. Wrap the back arm around the rib cage to give a self-hug, leaving the hand at the smallest part of the waist facing front. Wrap the front arm around the body with the elbow pointing in the direction of the front knee and the hand resting on the back bicep. Relax the fingers on both hands. Push the back shoulder forward and the front shoulder backward to open up the chest to camera. Turn the face over the front shoulder and toward the ground.

TIP: *When you initially instruct your subject to give themselves a hug, they will likely overlap their arms completely, making it look like they're cold, while also not looking very flattering. Be sure that one arm is pressed against the rib cage and angled down while the other is bent upward, essentially closing the gap between the elbows and creating a tighter angle to frame the chest area.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet running parallel to camera. Keeping the back leg straight, bend the front knee and slightly cross it over the body's center line. Tilt the pelvis back to enhance the curve of the body. Lift the chest up. Place the front hand on the small of the back with the fingers pointed down toward the bum. Bend the back arm, resting the hand on the crown of the head and pointing the elbow away from the face. Leave space between the face and the arm. Point the face toward camera. Drop the shoulders down away from the face as much as possible.

TIP: *This is a strong and confident pose, so encourage your subject to keep their chin raised and their expression powerful.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet running parallel to camera. Keeping the back leg straight, bend the front knee and cross it over the body's center line, twisting the torso toward camera. Tilt the pelvis back to enhance the natural curve of the body. Lift the chest up. Place the front hand on the small of the back, pointing the fingers down toward the bum. Bend the back arm, resting the hand on the crown of the head and pointing the elbow away from the face. Leave space between the face and the arm. Turn the face over the front shoulder, resting the eyes downward.

TIP: *If your subject has tight hips, place a half or a quarter apple box on the floor in front of them to place their front foot on with less strain.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their feet running parallel to camera. Keeping the back leg straight, bend the front knee and cross it over the body's center line. Tilt the pelvis back. Bend both arms and bring both hands up to the back side of the face, staggering both the elbows and the hands to frame the face. Turn the face through the framing arms, keeping the chin lifted. Photograph this pose both with eye contact and with the eyes downward.

TIP: *The most common mistake with this pose is having shoulders that are up by the ears, which looks very uncomfortable. If your subject is having a hard time dropping the shoulders down lower, instruct them to tip their shoulders down toward you while pushing their face through their arm framing.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing sideways with their feet running parallel to camera. Keeping the back leg straight, step the front leg slightly forward with the knee bent. Tilt the pelvis back and wrap the back arm around the rib cage with the hand hugging the side facing camera. Bend the front elbow and rest it on the hand on the rib cage. Place the fingertips of the front hand on the front shoulder. Twist the bum slightly toward camera and look over the shoulder toward camera.

TIP: *If the subject has longer arms and the wrist by the shoulder begins to look broken, instruct them to swing their elbow toward their back until the wrist sits in a more flattering position.*

[\(BACK TO DIRECTORY\)](#)

Position your subject standing with their back to the wall and their body in profile to camera. Keep the back leg straight and about 2 inches away from the wall. Bend the front leg and lift the heel of the front foot off the floor, pushing through the ball of the foot to lift the front hip. Tilt the pelvis and twist the upper body toward camera while leaning the torso away from the wall, creating space between the wall and the upper body. Bend the front arm, lifting the hand to the crown of the head while opening the elbow up to camera. Bring the back hand up to the hair below the ear, keeping the back elbow close to the body.

TIP: *To get a beautiful detail shot, compose a shot with the small of the back as the focus point, getting your camera as close to the leaning wall as possible. Crop from mid-back to just below the bum.*

[\(BACK TO DIRECTORY\)](#)

46



© "Boudoir" by Kara Marie

Position your subject standing with their back to the wall in profile to camera. Keep the back leg straight and about 2 inches away from the wall. Bend the front leg and lift the heel of the front foot off the floor, pushing through the ball of the foot to lift the front hip. Tilt the pelvis and square the shoulders to the wall, resting them there with the front hand resting gently on top of the front thigh. Bend the back arm and lift the hand to the hair near the temple, turning the face toward camera with the back of the head resting on the wall.

TIP: *If this position is hard for your subject to hold without losing balance, allow them to rest their front foot flat on the ground or on a quarter or half apple box and compose for a tighter crop.*

[\(BACK TO DIRECTORY\)](#)



Position your subject standing with their back to the wall in profile to camera. Keep the back leg straight and about 2 inches away from the wall. Rest the front leg until you achieve the rest of the pose. Tilt the pelvis, creating space between the small of the back and the wall. Square the shoulders to the wall, resting them there. Gently rest the front hand on top of the front thigh. Bend the back arm and lift the hand to the hair near the temple, turning the face toward camera with the back of the head resting on the wall. When everything else is in place, bend the front knee and place the ball of the front foot on the wall directly behind.

TIP: *After you get this shot, allow the subject to place their foot down on the ground and go in for a tighter crop with different facial expressions.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie

Position your subject standing with their back to the wall in profile to camera. Keep the back leg straight and about 2 inches away from the wall. Bend the front leg and lift the heel of the front foot off the floor, pushing through the ball of the foot to lift the front hip. Tilt the pelvis and twist the upper body toward camera while leaning the torso away from the wall, creating space between the wall and the upper body. Place the front arm along the wall, gently pressing into it with active fingers. Bend the back elbow, bringing the hand up to the hair. Turn the face toward camera and look slightly over the front shoulder, directing the eyes down the body line toward the hand.

TIP: *This is a great base position for a hair flip! Instruct the subject to place both hands on either side of the wall. Bring all the hair to one side of the face, and while pressing firmly into the wall with both hands, briskly turn the head from one shoulder to the other for a few repetitions.*

[\(BACK TO DIRECTORY\)](#)





Seat your subject on a counter-height stool facing camera. Cross the legs. Lift the heel of the foot resting on the floor and lift the weight of the top leg, so it is barely resting on the bottom leg. Point the toes. Cross the arms into a hug with the bottom arm hugging the rib cage, resting the hand on the smallest part of the waist. Bend the top arm to 90 degrees with the hand resting gently on the bicep. Frame the décolletage with both arms. Angle the face slightly toward the hand resting on the bicep. Put the chin forward and down. Drop the shoulders as far away from the face as possible.

TIP: *Use a chair that allows for height adjustment or keep half and quarter apple boxes on hand to prop under the bottom foot if needed. A tighter crop is welcomed and encouraged here.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a counter-height stool. Swing the legs to the side, parallel to camera, while keeping the torso square to camera. Keep the foot of the back leg on the ground while lifting the heel off the floor. Bend the knee as much as needed to be comfortably supported. Lightly cross the top leg over the bottom leg, pushing the knee away from camera. Use the arm opposite the legs as support. Keep that arm straight and wrap the hand around the seat of the stool or chair, being careful not to grip too tightly. Drape the other arm delicately over the top leg near the knee, leaving space between the waist and the arm. Sit tall with good posture, turning the face toward the supporting arm and shoulder. Look directly at camera.

TIP: *If the supporting arm is not needed for the subject to stay in place, both arms can be draped over the top leg, crossing at the forearm, being careful not to obstruct the view of the waist.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a counter-height stool. Swing the legs around parallel to camera while keeping the torso square to camera. Keep the foot of the back leg on the ground for support. Lift the back heel off the floor and bend the knee as much as needed to be comfortably supported. Cross the top leg lightly over the bottom leg, pushing the knee away from camera. Use the arm opposite the legs as support. Wrap the hand around the seat of the stool or chair, being careful not to grip too tightly. Bend the opposite arm to a 90 degree angle, pointing the elbow out away from the face with the hand resting gently over the crown of the head. Relax the fingers and slightly curl them. Sit tall, turning the face toward the supporting elbow. Raise the chin. Relax the eyes downward.

TIP: *If the subject is feeling supported and stable, encourage them to tilt the head around, playing with the hair. This is a beautiful base pose for some hair play and added movement.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a counter-height stool. Swing the legs around to a 45 degree angle from camera. Use the back leg for support, resting that foot on the floor and bending the knee only as much as needed to stabilize the back leg. Slide the front foot back 3-4 inches toward the body, bending the front knee and turning it away from camera slightly. Twist the torso slightly toward camera, keeping the front arm straight and supporting the torso with the hand on the stool. Wrap those fingers around the seat. Bend the back arm and rest the hand in the hair by the temple, as if pushing the temple away from the hand. Raise the chin. Relax the eyes.

TIP: *Watch out for hyperextension in the supporting arm here. Many women are double-jointed and in this pose that will show as distortion.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a counter-height stool. Turn the body and legs parallel to camera, showing the profile. Place the hand closest to camera on the seat behind as support. Scoot the bum toward the very edge of the seat. Bend the knees and keep them together while separating the feet approximately 1 foot with the front foot being furthest forward. Rise to the balls of the feet. Push through the supporting hand to assist in leaning the torso forward, arching and tilting the pelvis back, and opening up the chest slightly to camera. Bend the back arm to 90 degrees and place the hand in the hair above the temple. Tilt the head toward the supporting shoulder. Raise the chin. Close the eyes.

TIP: *Given the silhouette potential in this pose, it also looks beautiful backlit!*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a counter-height stool. Turn the body and legs parallel to camera, showing the profile. Scoot the bum toward the very edge of the seat. Bend the knees and keep them together, while separating the feet approximately 1 foot with the front foot being furthest forward. Rise to the balls of the feet. Tilt the pelvis back to arch and lean forward, stabilizing through the balls of the feet. Bend both elbows and bring both hands to the hair on the back side of the face, staggering the hands and the elbows to frame the face. Turn the face through the arm frame, dropping the shoulders as much as possible.

TIP: *For a beautiful implied nude variation, drop the front elbow down in line with the nipple with that hand grazing the jawline. Lower your camera angle so that the front leg obstructs the view of the pubic area.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a low stool facing camera. Keeping the torso facing front, swing the legs around to the left to form an "L" with the body and legs. Keep the back leg in a 90 degree angle with the heel lifted off the floor. Slide the foot of the bent front leg back to be in line with the center of the stool while keeping both knees pointed in the same direction. Open the chest to camera. Straighten the left arm with the hand resting on the back leg. Bend the right arm at the elbow to a 90 degree angle, pressing the palm of the hand into the small of the back. Sit nice and tall. Raise the chin. Look directly at camera.

TIP: *If the subject has tight hips and this leg position is difficult for them, they can simply close the gap between the feet to a more comfortable distance.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a low stool. Keeping the torso facing camera, swing the legs over to the left to form an "L" with the body and legs. Keep the back leg at a 90 degree angle with the heel lifted off the floor. Slide the foot of the bent front leg back to be in line with the center of the stool while keeping both knees pointed in the same direction. Open the chest to camera. Bend the elbow of the left arm to a 90 degree angle, placing the hand at the crown of the head. Point that elbow away from the face, creating space between the arm and the face. Bend the elbow of the right arm to a 90 degree angle with the palm of the hand pressed into the small of the back. Sit nice and tall. Point the chin toward the right shoulder. Relax the eyes downward.

TIP: *Try this pose with a sheer skirt, robe, or high-slit dress using the right hand to hold back the fabric to show off the legs.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject in an "L" formation in profile to camera. Scoot the bum to the edge of the stool. Bend the back knee to 90 degrees with the heel lifted from the floor. Slide the front foot 3-4 inches further forward than the back foot, slightly lifting the heel off the floor. Lean forward. Tilt the pelvis back. Place the hands on the knees while keeping the arms straight. Tilt slightly more into the front arm and twist the shoulders to slightly open up the chest to camera. Gaze over the front shoulder.

TIP: *A beautiful variation of this pose is to let the head drop forward, letting the hair hang down.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a stool. Pivot the legs 45 degrees away from camera. Keep both knees bent and together. Slide the back foot forward and the front foot backward. Lift both heels off the ground. Keep the back arm straight, resting the hand on the knees. Roll the front shoulder forward, showing the curve of the back. Bend the front elbow, bringing the hand up to the hair. Brush it out of the face with relaxed fingers. Gaze over the front shoulder. Tilt the head down toward the floor.

TIP: *Consider adding a fan or hair dryer to blow the hair in this pose.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on the edge of a stool. Turn the entire body, including the legs, to the right. Bend the knees to 90 degrees and lift the heels high off the floor. Slide the front foot forward 1-2 inches to show the separation in the legs. Place the back hand on the lap just above the knee. Tilt the pelvis back. Bend the front arm up to the hair, brushing the hair away from the face. Open the front shoulder to camera slightly and turn the face to camera.

TIP: *When coaching your subject for good posture, instruct them to drop the shoulders down away from the face, sit up very tall in the torso, and lift the chest toward the ceiling, cinching the waist in and lifting the chin. Posture is the best way to visually demonstrate confidence.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a stool. Turn the entire body in profile to camera, including the legs. Scoot the bum toward the very edge of the seat. Keep the bent knees together while separating the feet approximately 1 foot with the back foot being furthest forward. Rise to the balls of the feet. Tilt the pelvis to arch the back. Place the front palm on the small of the back, pointing the fingers down and the elbow away from the body. Place the back hand in the hair. Tilt the head slightly back. Rest the eyes downward.

TIP: *To give the appearance of longer legs, slightly lower your camera angle, shooting upward.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a stool. Turn the entire body in profile to camera, including the legs. Scoot the bum toward the very edge of the seat. Bend the knees and keep them together while separating the feet approximately 1 foot with the back foot being furthest forward. Rise to the balls of the feet. Tilt the pelvis back into an arch. Place the back hand on the back knee. Bend the front arm up to the hair, pulling the hair back from the face. Look over the shoulder toward the floor behind. Sit up tall in the torso, leaning forward slightly.

TIP: *Consider also shooting this pose from behind your subject to capture them gazing over their shoulder to camera.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a stool. Turn the entire body, including the legs, in profile to camera. Scoot the bum toward the very edge of the seat. Keep the knees bent and together while separating the feet approximately 1 foot with the back foot being furthest forward. Rise to the balls of the feet. Tilt the pelvis back into an arch. Wrap the back arm around the waist, resting the hand on the smallest part of the waist facing camera. Sit up tall. Bend the front elbow, placing a relaxed hand near the jawline and mouth. Turn the face and eyes to camera.

TIP: *This is a beautiful pose to play up flirtatious facial expressions. Coach your subject into rolling the shoulder forward, lowering the chin toward the shoulder, and peeking the eyes up to camera. Add a laugh for bonus points!*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a multi-level step stool or a short barstool with rungs. Point the knees just to the right of camera. Bend the back leg slightly, lifting the heel of the foot off the floor. Bend the front leg to an exaggerated degree, resting the foot on the bottom rung or bottom step of the stool. Point the toes downward and turn the front knee inward. Lean forward, crossing the arms at the forearm with a slight bend in the elbows. Rest the forearms in the lap, squeezing the elbows toward each other, creating a frame for the décolletage. Dangle the hands over their opposite legs. Arch the back. Turn the face 45 degrees away from camera toward the front hip. Push the chin forward. Rest the eyes downward.

TIP: *In this position, moving the elbows closer together will help to enhance the hourglass figure tremendously. For subjects who are tummy conscious, moving the resting forearms closer to the knee allows for better tummy camouflage.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a multi-level step stool or a short barstool with rungs. Point the knees just to the right of camera. Bend the back leg slightly, lifting the heel of the foot off the floor. Bend the front leg to an exaggerated degree, resting the foot on the bottom rung or bottom step of the stool. Point the toes downward and turn the front knee inward. Leaning forward, cross the arms at the forearm, allowing one arm to dangle and the other to bend upward. Rest the upward hand gently on the outside of the arm, creating a frame for the décolletage. Arch the back. Turn the face 45 degrees away from camera toward the front hip. Push the chin forward. Rest the eyes downward.

TIP: *This pose works beautifully in an implied nude. Simply drape a white sheet over the lap and use the excess fabric to hide any bits you wish to conceal.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on a multi-level step stool or a short barstool with rungs. Point the knees just to the right of camera. Bend the back leg slightly, lifting the heel of the foot off the floor. Bend the front leg to an exaggerated degree, resting the front foot on the bottom rung or bottom step of the stool. Point the toes downward and turn the front knee inward. Leaning forward, arch the back. Cross the arms at the forearm, allowing one arm to dangle and the other to bend upward. Cup the jawline, framing the face, turning it 45 degrees away from camera toward the front hip. Push the chin forward. Rest the eyes downward.

TIP: *When coaching your subject on framing the face with the hand, rather than asking them to rest the chin on the hand, ask them to keep the hand cupped and the fingers disconnected from the face with just the longest finger touching the jaw as if scratching an itch.*

[\(BACK TO DIRECTORY\)](#)

Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Extend the back leg nearly fully with just a slight bend in the knee and the heel raised off the floor. Bend the front leg fully with the ball of the front foot resting on the bottom step/bottom rung. Tilt the pelvis back and lean the torso forward slightly. Place the hands in the hair on the back of the head with the elbows parallel to one another on either side of the face. Expose the nose, chin, and jawline to camera.

TIP: *Play with different hand placements to expose different parts of the face. If the subject moves the hands toward the front of the head/hairline, more of the face will be showcased through the arm framing. If they slide their hands down to the nape of the neck, the elbows will drop below the jawline, showing all of the face.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie

Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Extend the back leg nearly fully with just a slight bend in the knee and the heel raised off the floor. Bend the front leg fully with the ball of the front foot resting on the bottom step/bottom rung. Tilt the pelvis back and lean the torso slightly forward. Gather the hair in the hands and rest the hands near the back temple. Tilt the head back and drop the shoulders as much as possible, creating a frame for the face. Turn the face through the frame toward camera.

TIP: *Encourage the subject to experiment with different levels of head tilt by moving the neck at the same time as the shoulders. Pay attention to the point at which they look most natural and take your capture there.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie

Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Extend the back leg nearly fully with just a slight bend in the knee and the heel raised off the floor. Bend the front leg fully with the ball of the front foot resting on the bottom step/bottom rung. Tilt the pelvis back and lean the torso slightly forward. Rest the hands near the back temple with the head tilted back and the shoulders dropped as much as possible, staggering the hands and elbows to create a frame for the face. Turn the face through the frame toward camera.

TIP: *This pose looks beautiful backlit with reflective light coming back at the face. Try positioning your subject in front of a window and facing camera with a reflector or a V-flat behind you.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Extend the back leg nearly fully with just a slight bend in the knee and the heel raised off the floor. Bend the front leg fully with the ball of the front foot resting on the bottom step/bottom rung. Bend the front arm, resting the hand on top of the leg near the front knee. Roll the front shoulder forward. Bend the back arm, crossing the body toward camera. Rest that hand gently on the outer upper arm. Tilt the head slightly toward the legs. Rest the eyes downward.

TIP: *This is a great pose to get flirtatious facial expressions. Experiment with rolling the shoulder forward further, dropping the chin down behind the shoulder, and allowing the eyes to peek up at camera with a little smile.*

[\(BACK TO DIRECTORY\)](#)



©"Boudoir" by Kara Marie

Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Extend the back leg nearly fully with just a slight bend in the knee and the heel raised off the floor. Bend the front leg to 90 degrees, lifting the heel off the floor. Lean forward slightly, tilting the pelvis back. Wrap the back arm around the rib cage, resting the hand on the smallest part of the waist closest to camera. Bring the front arm across the body's center line, bringing the hand up by the jawline on the back side of the face. Be careful to keep the hand light and dainty and barely connected to the jawline. Tilt the head slightly back away from the hand. Rest the eyes downward.

TIP: *To photograph this pose as a beautiful nude image, pivot your subject's legs and shoulders away from you to conceal the pubic area and twist the torso away from you a bit as well.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Straighten the front arm and wrap the front hand around the corner of the seat. Push away from the front shoulder to sit up into a nice, tall posture. Bend the front knee to 90 degrees with the heel lifted off the floor. Extend the back leg, perching it about a foot and a half further forward than the front foot. Lift the chest toward the ceiling and tilt the head back. Bend the back arm to 90 degrees and rest the hand in the hair on top of the head.

TIP: *For a beautiful bonus variation of this pose, have the subject cross the front leg over the back leg at the thigh, keeping the toes pointed and being careful not to rest the entirety of the leg's weight down.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie

Seat your subject in complete profile to camera on a multi-level step stool or a short barstool with rungs. Straighten the front arm and wrap the front hand around the corner of the seat. Push away from the front shoulder to sit up into a nice, tall posture. Bend the front knee all the way, resting the front foot on the bottom step of the stool and lifting the heel. Extend and slightly bend the back leg, lifting the heel off the floor. Lift the chest toward the ceiling and tilt the head back. Bend the back arm to 90 degrees, resting the hand in the hair on top of the head.

TIP: *To get a couple extra shots out of this beautiful pose, first instruct the subject to close her eyes and let out a big exhale, like a "HAAA," from her mouth. Capture. Then in the same pose, elicit laughter. Those two simple expressions will produce completely different feelings between shots.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie



Seat your subject in complete profile to camera on an apple box. Bend the front knee to 90 degrees and come up to the toes, extending the back leg with just a micro-bend in the knee and lifting the heel from the floor. With nice, tall posture, rest the front hand on the front leg's upper thigh and the back hand on the back thigh. Push the chin forward and tilt it down toward the floor.

TIP: *Safety first! A vertically placed apple box is more likely to tip over, so be sure to demonstrate this pose yourself first, showing the subject where to rest their weight on the apple box. Their bum should be covering half or more of the top surface of the apple box for stability.*

[\(BACK TO DIRECTORY\)](#)



© "Boudoir" by Kara Marie

Seat your subject on their bum on the floor facing camera. Bend one knee as if doing 1/2 of the seated "criss-cross-applesauce" standard position. Bend the opposite leg at the knee, planting the foot on the floor diagonal to camera. Point the knee up toward the ceiling. Sitting up tall, connect the right elbow to the elevated knee, bending the arm and framing the jawline with the hand. Drape the opposite arm across the front of the shin.

TIP: *This position can be especially uncomfortable for those with tight hips. A good modification is to plant both feet on the floor with the knees bent rather than wrapping one leg around the bum.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on their bum on the floor facing camera. Bend one knee as if doing 1/2 of the seated "criss-cross-applesauce" standard position. Bend the opposite leg at the knee, planting the foot on the floor diagonal to camera. Point the knee up toward the ceiling. Sitting up tall, cross the arms at the forearm, resting them over the knee. Push the chin forward and downward.

TIP: Try an implied nude version of this pose by closing the gap between the arms to conceal the breasts. Do just as above, but instead of crossing the arms at the forearm, instruct them to connect the right elbow to the elevated knee, bending the arm and framing the jawline with the hand. Drape the opposite arm across the front of the shin. Note: This position can be especially uncomfortable for those with tight hips. A good modification is to plant both feet on the floor with the knees bent rather than wrapping one leg around the bum.

[\(BACK TO DIRECTORY\)](#)



Seat your subject on their bum on the floor parallel to camera. Bend the knees and place the feet flat on the floor directly to the front. Lean the upper body forward, curling into the knees. Slide the back foot further forward. Slide the front foot back to create a more exaggerated bend, pointing the knee toward the ceiling. Wrap the front arm around the front knee and rest the hand gently on the back shin. Bend the back elbow and rest it on the back knee, supporting the head with the hand at the temple. Point the chin toward the highest knee. Tilt the neck to the most natural position. Gaze downward.

TIP: *This pose is very versatile and can be photographed from many angles. Try shooting some detail shots of the spine. Shoot the full pose while standing above the subject near their feet. Or stand in front near their back with their face turning over their front shoulder.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on their bum on the floor parallel to camera. Bend the knees and place the feet flat on the floor directly to the front. Lean the upper body forward, curling into the knees. Slide the back foot further forward. Slide the front foot back to create a more exaggerated bend, pointing the knee toward the ceiling. Wrap the front arm around the front knee and rest the hand gently on the back shin. Bend the back elbow, resting it on the back knee. Cross the back hand over the body toward camera, resting it gently on the bicep of the front arm. Tilt the chin forward and downward.

TIP: *After you've taken this pull-back shot, come in for a tighter crop to show just the forehead to the top of knees. Play with different facial expressions here and feel free to flow around as this is one of the more comfortable poses for your subject.*



Seat your subject on their bum on the floor parallel to camera.

Bend the knees and place the feet flat on the floor directly to the front. Place the front arm down, straight along the torso, with the hand resting just in front of the bum. Point the fingers diagonally toward camera right. Slightly bend the front knee. Bend the back knee to 90 degrees, bringing the back foot slightly through the frame of the front leg. Rest the back elbow on the back knee with the hand gently resting on the temple. Slightly twist the torso to open the chest to camera.

TIP: *For a more relaxed-looking variation of this pose, instruct the subject to keep their back elbow resting on the back knee but release the arm downward, so the hand can dangle naturally over the leg.*

[\(BACK TO DIRECTORY\)](#)



Situate yourself and camera at floor level. Seat your subject on their bum on the floor parallel to camera. Bend the knees and place the feet flat on the floor directly to the front. Straighten the arms and press the hands into the floor behind. Bend the front knee to a 90 degree angle, placing the front foot flat on the floor. Point the knee directly up to the ceiling. Make a micro-bend in the back leg and point the toes. Turn the face toward camera, tilting the head slightly back and raising the chin.

TIP: *The further back the hands are placed from the bum, the more of a recline you will see in this pose, narrowing the waist but placing more pressure on the shoulders and wrists. Allow your subject to gradually shift their hand placement by a few inches while you watch for the sweet spot.*

[\(BACK TO DIRECTORY\)](#)



Seat your subject on their bum on the floor parallel to camera.

Bend the knees and place the feet flat on the floor directly to the front. Straighten the arms and press the hands into the floor behind. Bend the front knee to a 90 degree angle, placing the front foot flat on the floor. Point the knee directly up to the ceiling. Make a micro-bend in the back leg and point the toes. Turn the face toward camera, tilting the head slightly back and raising the chin. When you are ready to take your shot, shift all the support to the front arm, pushing through the hand to keep from collapsing into the front shoulder. Bend the back arm, pointing the elbow toward the feet and draping the hand across the back of the head. Curl the fingers.

TIP: *This pose puts a lot of pressure on the wrists, so be mindful of how long you keep your subject holding the pose. If you are doing a lot of flowing around this base pose, be sure to give your subject a couple of breaks to sit up and shake out their wrists.*

[\(BACK TO DIRECTORY\)](#)



Stand above your subject sitting on the floor with their legs at a 45 degree angle to camera. Bend the knees and place the feet out in front. Plant the hands on the floor behind, using the straightened arms as support. Extend the back leg to mostly straight. Make an exaggerated bend in the front leg with the knee crossing over the body's center line, pointing away from camera.

Lift the chin toward the ceiling and rest the eyes downward.

When everything else is posed, and you are ready to take your shot, have them support themselves fully on the arm/hand closest to camera, pressing into it and tipping the shoulders toward the front hand. Lift the back hand, draping it over the back of the head and pointing the elbow away from the face.

TIP: *This is a flattering camera angle for those wishing to play down their tummy area.*

[\(BACK TO DIRECTORY\)](#)



Position your subject kneeling parallel to camera. Place the hands on the knees, slightly staggering them. Lean forward into the hands with the arms straight. Tilt the pelvis back. Turn the chin toward the front shoulder and pull the hair all to one side, xposing the back.

TIP: *This is such a simple and beautiful pose that sells every time. Don't be afraid to flow around with it, playing with hair, draping with sheets, and trying different facial expressions.*

[\(BACK TO DIRECTORY\)](#)



Position your subject kneeling parallel to camera. Tilt the pelvis back and sit into the heels. Turn the face toward camera. Bend both arms to 90 degree angles with the hands picking up the hair. Rest the hands in the hair near the back temple, staggering them. Point the elbows away from the face to create a frame.

TIP: *If your subject is resting their full weight down on their bum, it's likely to be widening their thighs to camera and revealing cellulite that most subjects prefer to conceal. Just before you take your capture, ask your client to lift most of their weight off their bum so that it is barely touching their heels. They won't be able to hold this for long, so make this is the very last posing step before taking your shot and allow them to rest their weight immediately after.*

[\(BACK TO DIRECTORY\)](#)



Position your subject kneeling with their legs angled 45 degrees to camera. Drape the front hand over the front knee, straightening the arm and allowing the front shoulder to tip down toward the floor. Move all the hair to the back of the neck. Bend the back hand and curl the fingers to frame the jawline on the back side of the face. Turn the face down over the front shoulder. Raise the chin. Relax the eyes downward over the shoulder.

TIP: *If your subject wishes to enhance their cleavage, the front arm can be used to push in the breast. Encourage them not to smash the arm as tight as they can get it. Just a gentle press will do.*

[\(BACK TO DIRECTORY\)](#)



Kneeling with their legs angled 45 degrees to camera. Sit back on the heels. Tilt the pelvis back. Bend the arms and raise them over the head with the elbows splaying outward from the face. Gently overlap the hands and rest them on the crown of the head. With the elbows creating a frame for the face, point the chin toward the back elbow and raise the face. Close the eyes. Relax the shoulders as far down away from the face as possible.

TIP: *To keep this pose from looking stagnant and uncomfortable, encourage your subject to really stretch into it, lifting the chest toward the ceiling and creating as much of an arch as possible in their back.*

[\(BACK TO DIRECTORY\)](#)



Position your subject kneeling and facing away from camera at a slight angle. Tilt the pelvis back. Bend both arms and raise the hands to the hair, staggering them. Place the back hand on the back of the head toward the nape of the neck. Place the front hand just behind the temple, creating a triangular frame around the profile of the face. Point the face toward the front framing elbow. Drop the shoulders down as far as possible. Slightly lighten the weight of the bum off the heels when you take your capture.

TIP: *Keep a clean, damp washcloth on hand to dust off dirty feet throughout the course of the session.*

[\(BACK TO DIRECTORY\)](#)



Position your subject kneeling and facing away from camera at a slight angle. Tilt the pelvis back. Bend both arms and raise the hands to the hair, staggering them to create a triangular frame around the face. Turn the face through the elbow frame with the subject looking directly at camera. Drop the shoulders down as far as possible. Slightly lighten the weight of the bum off the heels when you take your capture.

TIP: *This pose is especially stunning when it is backlit or side lit. Experiment with different lighting techniques.*

[\(BACK TO DIRECTORY\)](#)



Position your subject sitting on the floor with their legs to one side. The arm opposite the legs will naturally support the body's weight. Square up the shoulders to create a straight line from the supporting shoulder to the floor. Bend the opposite arm inward slightly in front of the belly with the fingertips gently sweeping the floor halfway between the supporting hand and the hip. Keep the bottom leg nearly straight with the top leg bent. Cross the top knee over the bottom leg toward the floor, giving a nice curve in the top hip. Keep the upper body upright with good posture. Direct the eyes strongly and confidently to camera. Raise the chin slightly.

TIP: *the sweeping arm is a good variable here. The hand can be moved closer to the supporting hand to show more of the waist/stomach area, or it can be kept in front of the belly button to conceal more of the tummy region.*

[\(BACK TO DIRECTORY\)](#)



Position your subject sitting on the floor with their legs to one side. The arm opposite the legs will naturally support the body's weight. Square up the shoulders to create a straight line from the supporting shoulder to the floor. Bend the opposite arm slightly inward in front of the belly with the fingertips gently sweeping the floor halfway between the supporting hand and the hip. Keep the bottom leg nearly straight with the top leg bent. Cross the top knee over the bottom leg toward the floor, giving a nice curve in the top hip. Keep the upper body upright with good posture. Turn the face and chin toward the supporting shoulder. Gaze off into the distance.

TIP: *For added hair volume, sweep all the hair over to one side of the head from the root. This beautifully exposes the neck and jawline while also giving the hair an "undone" feel.*

[\(BACK TO DIRECTORY\)](#)



Position your subject sitting on the floor with their legs to one side. The arm opposite the legs will naturally support the body's weight. Square up the shoulders to create a straight line from the supporting shoulder to the floor. Bend the opposite arm to a 90 degree angle with the elbow pointing away from the face. Rest the hand across the top of the head with delicate fingers. Keep the bottom leg nearly straight with the top leg bent. Cross the top knee over the bottom leg toward the floor, which will give a nice curve in the top hip. Tilt the head slightly down, pushing the chin outward. Relax the eyes downward.

TIP: *After your subject swings their legs to the side and before they settle into the pose, direct them to press both hands into the ground, allowing them to lift their hips off the floor and recompose their lower body with their bottom hip kicked slightly back. This will allow them to bend their top knee toward the floor a little more comfortably, and it will prevent skin or unwanted cellulite from becoming pushed forward in an unflattering way.*

[\(BACK TO DIRECTORY\)](#)



Position your subject sitting on the floor with their legs to one side. The arm opposite the legs will naturally support the body's weight. Square up the shoulders to create a straight line from the supporting shoulder to the floor. Bend the opposite arm to 90 degrees, pointing the elbow in the same direction as the feet. Drape the forearm over the crown of the head with the fingers slightly curled. Raise the chin and look with strong, confident eyes to camera. Keep the bottom leg nearly straight with the top leg severely bent. Cross the top knee over the bottom leg toward the floor, nearly covering the shin of the bottom leg. This will give a nice curve in the top hip. Rest the top foot on the floor just in front of the bottom foot.

TIP: *It's easy for your subject to start to sink down into their shoulder in this pose. If you notice it, encourage them to push through the hand and away from that shoulder.*



Position your subject sitting on the floor with their legs to one side. Press into the ground with the arm opposite the legs, lifting the hips to recompose them so the bottom hip is kicked slightly back away from camera. Make sure the space between the shoulder, hip, floor, and supporting arm form a triangle. Keep the bottom leg straight and point the toes. Bend the top knee between 45-90 degrees with the knee dipping down toward the floor slightly. Bend the other arm at the elbow, pointing the elbow away from the face. Place that hand in the hair at the top of the head. Turn the head nearly profile to camera, projecting the chin toward the supporting shoulder.

TIP: *It's very easy for the subject to want to sink down into the supporting shoulder in this position, causing their shoulders to be just below their ear. Pay close attention to this facet of the pose and remind your subject to push through their supporting hand and away from their shoulder.*



Position your subject sitting on the floor with their legs to one side. Place the palm opposite the legs on the floor, forming a straight line from the shoulder to the floor. Bend the bottom leg to 90 degrees, pointing the knee toward camera. Extend the top leg out longer, only bent slightly, with the top knee slightly overlapping the bottom calf. Point the toes on both feet. Bend the other arm at the elbow and place the hand across the crown of the head, pointing the elbow away from the face. Turn the face away from the elbow. Raise the chin and relax the eyes. Push through the hand, away from the shoulder, to counteract sinking into the supporting shoulder.

TIP: *An easier way to coach your subject into this pose is to have them kneel. Place one arm down on the floor and allow them to “fall” out of the pose. They will naturally slump to the side and kick the feet out. Then you’ll only need to make micro-adjustments to get the the rest of the way into the pose.*



Position your subject sitting on the floor with their legs to one side. The arm opposite the legs will naturally support the body's weight. Square up the shoulders to create a straight line from the supporting shoulder to the floor. Bend the opposite arm inward slightly in front of the belly with the fingertips gently sweeping the floor halfway between the supporting hand and the hip. Keep the bottom leg nearly straight with the top leg severely bent. Cross the top knee over the bottom leg toward the floor, nearly covering the shin of the bottom leg. This will give a nice curve in the top hip. Keep the upper body in good posture. Push the hair over to one side.

Make strong, confident eye contact with camera.

TIP: *This pose can be styled beautifully with a ballet skirt, silk robe, or high-slit dress. Simply drape the fabric so that it exposes the majority of the top leg, using the non-supporting arm to play with the fabric for your flow shots.*

[\(BACK TO DIRECTORY\)](#)



Position your subject sitting on the floor with their legs to one side. Press both hands into the floor, side by side, in the same plane as the hips. Straighten the arms and press away from the shoulders while also twisting at the waist. Keep the bottom leg mostly straight with just a micro-bend. Point the toes. Bend the top leg at the knee, crossing the knee over the bottom leg toward the floor. Cross the top foot over and rest it on the floor. Keep the head elevated with the eyes gazing downward.

TIP: *Photographing this exact pose from behind the client is so beautiful and reminiscent of ancient Greek sculptures. If they love their legs and bum, give it a shot!*



Position your subject sitting on the floor with their legs to one side. Press both hands into the floor, side by side, in the same plane as the hips. Straighten the arms, pressing away from the shoulders while also twisting at the waist. Keep the bottom leg mostly straight with just a micro-bend. Point the toes. Bend the top leg at the knee, crossing the top knee over the bottom leg toward the floor. Cross the top foot over and rest it on the floor. Hang the head with the chin pointing downward toward the supporting hands.

TIP: *When you encourage your subject to hang their head, many will let their chin collapse into their neck. Look out for that and encourage them to push their chin out, or you can camouflage it with their hair.*



Position your subject lying on one side on the floor. Use the elbow as support. Point the supporting forearm and hand forward diagonally away from the body. Slightly curl the fingers into the floor. Position the elbow far enough away from the torso to create a triangle of space. Keep the bottom leg straight or with a micro-bend. Bend the top leg to a 90 degree angle at the knee, touching the floor in front with the knee in as exaggerated of a bend as possible. Push away from the supporting shoulder to prevent "sinking in." Bend the opposite arm at the elbow with the hand resting on the crown of the head. Point that elbow away from the face toward the ceiling. Tilt the crown of the head toward the supporting shoulder. Turn the face toward the ceiling, facing the raised elbow.

TIP: *If your subject is having a hard time supporting themselves in this pose, move the supporting elbow closer to the body, or modify the pose further by straightening the supporting arm entirely and making it a more upright pose.*

[\(BACK TO DIRECTORY\)](#)



Position your subject lying on one side on the floor. Use the elbow as support. Point the supporting forearm and hand forward diagonally away from the body. Slightly curl the fingers into the floor. Position the elbow far enough away from the torso to create a triangle of space. Keep the bottom leg straight or with a micro-bend. Bend the top leg to a 90 degree angle at the knee, touching the floor in front with the knee in as exaggerated of a bend as possible. Push away from the supporting shoulder to prevent "sinking in." Bend the opposite arm at the elbow with the forearm draped across the back of the head, slightly curling and relaxing the fingers. Point the elbow away from the face toward the ceiling. Point the chin toward the supporting shoulder, looking outward in the same direction that the hands are pointing.

TIP: *If the subject wishes to play down their hips, the top leg can simply extend out longer with less of a bend, therefore lowering the curve of the top hip.*

[\(BACK TO DIRECTORY\)](#)



Position your subject lying on one side on the floor. Use the elbow as support. Point the supporting forearm and hand forward diagonally away from the body. Slightly curl the fingers into the floor. Keep the elbow far enough away from the torso to create a triangle of space. Bend both knees and cross the top knee over the bottom to touch the floor. Point the toes on both feet to the back. Push away from the supporting shoulder to prevent "sinking in." Bend the opposite arm at the elbow with the hand resting on the crown of the head. Point the elbow away from the face toward the ceiling, lifting the chin toward the projecting elbow. Relax the eyes downward

TIP: *Position your subject lying on one side on the floor. Use the elbow as support. Point the supporting forearm and hand forward diagonally away from the body. Slightly curl the fingers into the floor. Position the elbow far enough away from the torso to create a triangle of space. Keep the bottom leg straight or with a micro-bend. Bend the top leg to a 90 degree angle at the knee, touching the floor in front with the knee in as exaggerated of a bend as possible. Push away from the supporting shoulder to prevent "sinking in." Bend the opposite arm at the elbow with the forearm draped across the back of the head, slightly curling and relaxing the fingers. Point the elbow away from the face toward the ceiling. Point the chin toward the supporting shoulder, looking outward in the same direction that the hands are pointing.*