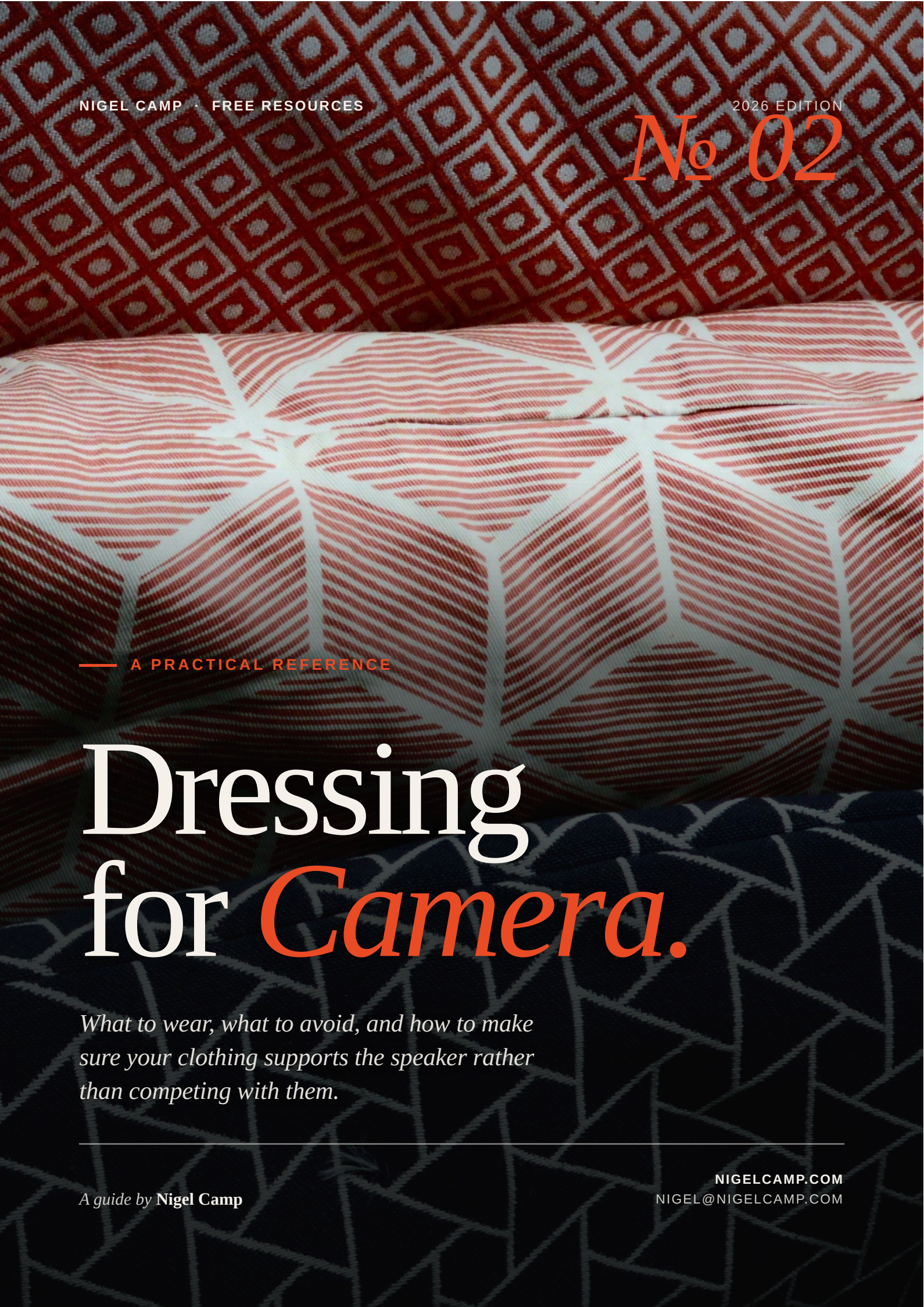

NIGEL CAMP · FREE RESOURCES

2026 EDITION

№ 02

A PRACTICAL REFERENCE

Dressing for *Camera.*

What to wear, what to avoid, and how to make sure your clothing supports the speaker rather than competing with them.

A guide by **Nigel Camp**

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START HERE

Why *clothing* matters on camera.

An outfit can look perfectly fine in person and still become a problem on camera. What feels polished in the mirror can turn distracting once lighting, framing, movement, and audio setup come into play. In most business video, clothing works best when it supports the speaker rather than competing for attention.

01

Calm beats clever.

Solid mid-tones in muted colours separate cleanly from the background and keep attention where it belongs.

02

Patterns react.

Fine stripes, tight checks, and shiny finishes can shimmer, moiré, or catch light in ways the eye never sees in person.

03

Sound is part of it.

Layered fabrics and noisy jewellery create rustle and clatter under a lav mic. Clothing affects audio, not just picture.

04

Prepare twice.

Bring a backup. Check the outfit against the actual background. Small details are usually what get noticed first.

"

THE WORKING PRINCIPLE

When clothing works, nobody talks about it. The viewer pays attention to the speaker, the message, and what the video is there to do. For most business video, that is exactly the result you want.

№ 01

Dress for the role and the *shoot setting.*

A founder interview, testimonial, internal update, and recruitment video do not all need the same wardrobe. Match the outfit to the format and the audience, not just to your own taste.

READ THE BRIEF

Before deciding what to wear, get clarity on what kind of video you are filming and who it is for. The same person can sensibly turn up in three different outfits across three different shoots in the same week.

- Founder or CEO interview: smart, polished, on-brand
- Internal team update: closer to how you actually dress at work
- Recruitment or culture: relatable, warmer, less formal
- Conference keynote: stage-friendly with strong silhouettes

THE TONE TEST

The aim is not to look overly styled. It is to look appropriate for the setting, the role, and the tone of the message without becoming a distraction. If the outfit feels like it would draw a comment from a colleague, it is probably worth a second look.

If in doubt, ask the producer or director what other contributors are wearing. Consistency across a series of interviews helps the finished piece feel cohesive.

> **FIELD NOTE**
>
> If your video sits alongside others in a series, your outfit should feel like part of the same set. Subtle differences in formality between contributors are fine. Wildly mismatched styles read as a production error, even when nothing is technically wrong.

№ 02

Choose colours the *camera* can handle.

Cameras do not see colour the way the eye does. Whites can flare, blacks can crush, and saturated tones can clip. The best wardrobe colours are the ones that survive contact with the lighting setup intact.

SAFE CHOICES

Solid colours are usually the safest option on camera. Mid-tones and muted shades often work well because they keep attention on the speaker and tend to sit better against different backgrounds.

- Mid blues, navies, and slate greys
- Muted greens, burgundies, and rust tones
- Warm neutrals: stone, taupe, oat
- Soft pastels for less formal contexts

USE WITH CAUTION

Bright white can dominate the frame, especially under strong key lighting. Deep black can lose all detail and read as a void. Highly saturated reds and oranges can bleed and clip in compression. If a colour already looks harsh or washed out on a quick phone test, it is probably not the best first choice.

WEAKER APPROACH

Picking bright white, deep black, or very vivid colours without thinking about lighting or background.

STRONGER APPROACH

Choosing solid mid-tones or muted colours that separate well from the background and keep attention on the speaker.

FIELD NOTE

Test your shortlist on your phone in the same lighting you will be filming in. Front camera, daylight balance, no filters. What looks crisp on the rail can look very different under a key light.

№ 03

Avoid patterns, shiny *fabrics,* and noisy layers.

Fine stripes, tight checks, and small repeating patterns can shimmer on camera. Shiny or reflective fabrics catch light in distracting ways. There is also an audio issue: layered fabrics rubbing under a lav mic create unwanted noise.

PATTERNS TO AVOID

- Fine pinstripes and tight checks
- Houndstooth, herringbone at small scales
- Small repeating polka dots
- Busy florals or paisley
- Anything with high-contrast fine detail

FABRICS TO AVOID

- Satin, silk, and high-shine synthetics
- Sequins, beading, and metallics
- Crinkly nylons and rustly outerwear

WHY IT MATTERS

Cameras sample images at fixed pixel grids. When a pattern repeats at roughly the same scale as that grid, the two interfere with each other and create a shimmering effect called moiré. Once it appears in the footage, it cannot be cleanly removed in the edit.

Plain fabrics and subtle textures are usually the safer choice. Knits, brushed cotton, fine wool, and matte weaves all photograph well.

> **FIELD NOTE**
>
> A subtle texture is not a pattern. A linen weave, a soft cable knit, or a brushed cotton all add depth without triggering moiré. The rule of thumb: if the pattern reads as detail at arm's length but blurs into solid colour from across the room, you are probably fine.

№ 04

Keep logos, jewellery, and *accessories* under control.

Large logos clutter the frame and pull attention away from the speaker. Jewellery can do the same, and some items also create unwanted sound once a microphone is live. Simple accessories are usually fine. Anything visually dominant or likely to move is worth removing.

LOGOS AND BRANDING

Unless you are deliberately representing another brand, keep visible logos minimal. A small embroidered chest mark on a polo is fine. A loud graphic across the front of a t-shirt is not.

Your face and your message are the brand on screen. The clothing should be a quiet supporting role.

JEWELLERY AND ACCESSORIES

Anything that catches strong light or makes noise becomes a problem.

- Long necklaces near a lav mic: clatter
- Stacked bangles: clink with every gesture
- Reflective metals under key light: hot spots
- Statement pieces: visual distraction

> **FIELD NOTE**
>
> If you want to wear a meaningful piece, choose one. A single ring, a simple pendant, or a watch with a leather strap will not cause problems. Layered jewellery almost always will, and the first hour of footage is usually where the lav mic picks up the worst of it.

№ 05

Think about fit, comfort, and *microphone* placement.

Clothing needs to work for filming, not just for appearance. If it is too stiff, awkward, or uncomfortable, that often shows up in posture and delivery. Equally important: how the audio team will get a clean lav mic onto whatever you are wearing.

MIC-FRIENDLY CHOICES

Jackets, structured tops, and buttoned shirts often make lav mic placement easier. There is somewhere obvious to clip the mic, somewhere to route the cable, and somewhere to hide the transmitter pack.

- Blazer or jacket with an inside pocket
- Buttoned shirt or polo
- Shirt under a knit or cardigan
- Tops with a structured neckline

TRICKIER CHOICES

Softer fabrics, dresses, or loose necklines may need more thought depending on the setup. They are not impossible to mic, but they take longer and the result can be less reliable.

- Thin chiffon or silk: rustle easily
- Round-neck t-shirts: nowhere obvious to clip
- Strapless dresses: often need a separate boom
- Heavy knit jumpers: muffle and rub

> **FIELD NOTE**
>
> If you are wearing a layered outfit, make sure nothing shifts noticeably when you breathe or turn. A sweater that rides over a collared shirt is the classic culprit, and the audio is captured before anyone notices it on the monitor.

№ 06

Check the background and *filming setup* first.

Clothing always appears against a setting, so contrast matters. If the background is light and the subject is wearing white, the speaker may blend in more than expected. A stronger solid colour helps the person stand out.

COMMON CLASHES

- White shirt on a white wall: subject vanishes
- Navy on a dark blue backdrop: indistinct silhouette
- Red shirt on a green-screen set: unfilmable
- Strong pattern against a busy background

GREEN-SCREEN NOTE

If the shoot involves a green screen, avoid green entirely. The keying process will treat any green in the wardrobe as transparent, and parts of the speaker will disappear from the final composite.

WHAT TO ASK IN ADVANCE

Before the shoot, find out where filming will happen. A quick photo of the location, even just an iPhone snap, helps you make a sensible wardrobe choice.

- What is the dominant background colour?
- Is it a controlled set or a real location?
- Is green screen involved at any point?
- Are other contributors filming in the same space?

> **FIELD NOTE**
>
> If you are unsure about a colour, send your shortlist to the producer or director the day before. A 30-second exchange can prevent a wardrobe issue that would otherwise be discovered on set, when changing is suddenly inconvenient.

№ 07

Bring a backup and do a *final once-over.*

One outfit can work. Two is safer. A backup gives the crew flexibility if the first choice clashes with the background or causes issues with the microphone setup. Before filming, do a quick check for the small details that get noticed first.

WHAT TO PACK

- A complete second outfit in a different colour
- A lint roller
- A small mirror
- Safety pins or dressmakers' tape for stray hems
- A clean handkerchief or tissues
- Powder or blotting papers if shine is likely

FINAL CHECK

Right before filming starts, run through this list. It takes 30 seconds and saves an hour of grading work later.

- Lint or hair on shoulders and chest
- Twisted collars or bunched lapels
- Visible bra straps or undershirt edges
- Creases across the chest from the journey
- Tags poking out at the neck
- Anything sparkling, jangling, or clinking

> **FIELD NOTE**
>
> When clothing works, nobody talks about it. The viewer pays attention to the speaker, the message, and what the video is there to do. For most business video, that is exactly the result you want.

LAST THINGS

Hair, grooming, and the *final check.*

Once the outfit is sorted, a few small things stop the camera from finding the wrong details. None of this requires a stylist. It just requires a moment of attention before the camera turns on.

Groomed hair

Keep hair out of the face to avoid awkward fidgeting and face-touching. Bring a comb to settle fly-aways, but no major restyling between segments. Consistency matters across cuts.

Clean fingernails

Some shots involve close-ups of hands on a keyboard, holding a phone, or gesturing. Trim and clean nails before filming. Chipped polish reads from much further away than you think.

Nose and ear hair

Easy to forget, distracting on screen. A quick check in good light before the shoot keeps attention where it belongs.

Skin shine

Have foundation or loose powder to hand to cover any shine under lights. If full makeup is being worn, keep it light and fresh. Heavy makeup ages fast under bright key lighting.

A final checklist before you step on camera.

- [ ] Outfit fits the role and the setting
- [ ] Fabric is visually calm, no fine patterns
- [ ] No jewellery that could rattle on the mic
- [ ] Comfortable enough for the full shoot
- [ ] Hair is settled and out of the face
- [ ] Backup outfit is in the bag
- [ ] Colour works against the background
- [ ] Logos and accessories are minimal
- [ ] Lav mic has somewhere to clip cleanly
- [ ] No lint, hair, or creases visible
- [ ] Skin is matte, not shining
- [ ] 30-second once-over completed

Need a hand getting it right?

From talking-head interviews to brand films and multi-contributor campaigns, I produce video that looks the part and treats the people in front of the camera well.

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