



# 1000

## POSES IN FASHION

ROCKPORT



# 1000 Poses in Fashion



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PUBLISHERS

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BEVERLY MASSACHUSETTS

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## Introduction

Why, when we imagine a fashion model, do we immediately think of a stylized drawing featuring unnatural, to say the least, poses? And why do we see those poses in fashion magazines? Would it capture the imagination of someone to see endless models simply standing still, with straight arms, and no kind of expression on their face, all the time?

Fashion doesn't always demand objective functionality. There are accessories, many accessories. If this weren't the case, we could all dress in exactly the same way. But human beings have an acute sense of individuality (even within communities), and they put thought into their appearance in order to please or to transmit certain values.

Fashion demands a certain dramatic quality in order to arouse emotions. This is why there are haute couture catwalks, this is why there are people like Ferran Adrià, and this is why there are museums—because we need emotions.

My friends are always asking me if you need to be able to draw well to be a good designer. I always answer that it is very important to possess certain artistic qualities, in general, but I also emphasize that it is not essential. What is really important is knowing how to convey your inner feelings. You must know how to say something with a pencil in your hand in a way that will be understood. In that case, once your artistic language applied to fashion is understandable, wouldn't it be interesting to make it more appealing? To achieve this, we don't simply add colors similar to the genre which we want to apply to our design, we also provide our models with a soul. It isn't necessary for our representation to be realistic, since there are many valid artistic languages, but, whatever the language we are going to use, it is important to be familiar with the items of clothing which we are drawing and how they react to the movement of the human body. If we manage to master the wrinkle, we will be able to achieve more attractive final results.

In this book, we offer you 1,000 poses, presenting just as many problems (resolved in synthesized figures) and allowing us to easily see how an item of clothing reacts to any movement. This is a useful sourcebook for designers and illustrators alike.

















































































































































































































































































































































































































































































































































































































































































































































































































































































































































































