



NOTEBOOK 03 · BRAND DIRECTION

A Brand's DNA Has a Posture

How to translate a brand's identity into body, gaze and movement in front of the camera.

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A model is not a surface a garment is placed upon.

In fashion photography, the model is an **instrument of visual interpretation**. Between the designer's idea and the final image there are several languages at work: pattern-making, colour, texture, styling, lighting, composition, art direction and photography. The model's body connects all of them in a single visible instant.

A good model doesn't stop at "looking good". She learns to understand what a brand wants to communicate and turns that intention into posture, body direction, tension, rhythm, gaze, expression, her relationship with the garment, her relationship with the light and her presence inside the frame.

WHAT THIS IS ABOUT

This is not about memorising poses. It is about learning to represent an identity.

TWO LEVELS OF READING

The main text is written for anyone starting out. Blocks marked **Advanced** add nuance for those already working regularly in front of a camera who want to sharpen judgement, control and intention.

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Three parts, one single job

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WHAT EACH PART SOLVES

I. Reading the identity and translating it into physical decisions

II. Making the garment, the light and the silhouette work

III. Sustaining all of it in movement, through the shoot

HOW TO USE IT

Read part I before a casting or a briefing

Review part II while you get ready on set

Come back to part III after every shoot

“ The camera doesn't photograph a brand's DNA.
It photographs the visible decisions that represent
it.

PHOTOGRAPHER'S NOTE

I

Embody the Brand

Reading the identity

Before you move the body, you have to read the brand. This first part is about one single skill: turning an identity — something that cannot be photographed directly — into concrete, repeatable physical decisions.

01 The model as an interpreter of a brand

02 From concept to body

03 Brand DNA and body language

04 Emotional distance

05 Preparation before the set

06 The three-word exercise

07 A body vocabulary for the brand

08 From moodboard to body

09 How to read a creative direction

The model as an interpreter of a brand

Before you walk onto set there is a more important question than “how should I pose?”. The right question is: what should someone feel when they see this brand?

That question isn't answered by looking at the logo or the name of the collection. A brand builds personality through decisions repeated until they become a recognisable language: the kind of garments it designs, the materials it favours, how it lights its campaigns, the spaces where it shoots, the casting it chooses, the emotional distance of its models, the rhythm of its videos, and the sensations it tries to leave behind after every image.

So before thinking about a pose, learn to read the brand as if you were reading a character. Does that character enter a room to be observed, or to blend into it? Does it move with confidence or with lightness? Is it after closeness or distance? The answer starts to define the body narrative.

THE THREE QUESTIONS

- | | |
|-------|---|
| 01 | WHAT ENERGY DOES THIS BRAND HAVE?
Contained or expansive, soft or aggressive, slow or impulsive? |
| <hr/> | |
| 02 | WHAT RELATIONSHIP DOES IT HAVE WITH THE VIEWER?
Does it want to seduce, inspire, confront, accompany, create desire or create recognition? |
| <hr/> | |
| 03 | HOW SHOULD THE BODY INHABIT THAT INTENTION?
With verticality, asymmetry, fluidity, tension, lightness, stillness, precision or movement? |
| <hr/> | |

PRINCIPLE

A brand's personality isn't imitated. It is interpreted through consistent body decisions.

Read patterns, not single images

You don't need to guess a brand's character. You can identify it by watching what repeats.

If across several campaigns the figures stand upright, in symmetrical compositions, with direct gaze and minimal movement, the intention is different from a brand that photographs leaning bodies, imperfect framing, spontaneous gestures and garments in full movement.

If the clothing is always presented immaculate and frontal, the product is probably at the centre of the narrative. If it is sometimes hidden, distorted or absorbed into a more complex scene, the brand may be prioritising concept and atmosphere.

IF THE BRAND IS

Precise

Romantic

Provocative

Quiet

Athletic

Artisanal

THE BODY USUALLY ASKS FOR

Clean movement, controlled pauses, nothing accidental

Breath, soft joints, continuous travel

Tension, closeness, direct gaze, visual discomfort

Economy of movement and contained expression

Physical capability and immediate response

A tactile relationship with the garment, attention to texture

“ A brand's DNA has a posture, too.

A minimalist collection shouldn't feel the same in the body as a baroque one. A streetwear label shouldn't receive the same energy as a couture house. Learn to read those differences before you start moving.

From concept to body

A word can become a posture. This is one of the most important exercises for developing editorial sensitivity.

Authority

It isn't built by "looking serious". The body needs to appear stable, aware of its space and not in need of approval. The weight rests clearly — on one leg or on both — but never looks undecided. Movements become contained, the head is held firmly, and pauses between transitions can grow longer. A direct gaze works when it comes from that stability and not from a forced expression.

Fragility

Visual fragility is not physical weakness. It can be built by letting the joints soften, the shoulders close slightly, or the hands stay close to the body. Movements can be small and the gaze less frontal. The weight can feel in transition rather than fully settled.

Rebellion

It can break the expected logic of the body: asymmetry, one shoulder higher than the other, a displaced hip, an arm occupying unconventional space, a gaze that isn't trying to please. The gesture doesn't have to be aggressive; it's enough that the body doesn't look like it's obeying a traditional idea of elegance.

Elegance

It doesn't mean rigidity: it is built through continuity. The neck looks free, the shoulders don't compete with the jaw, the hands follow the lines of the garment and transitions happen without abrupt breaks. Sophistication appears when the body looks controlled without revealing the effort.

THE LEAP

A model should be able to take a single word from the creative director and turn it into physical decisions. That is the leap from reproducing poses to developing interpretation.

Brand DNA and body language

Every brand can be translated into a small body vocabulary. These six worlds cover most of the work you will encounter.

Avant-garde and luxury streetwear

The body can take more friction here: sharp angles, pronounced asymmetry, weight displaced to less conventional places. The posture can feel broken, defiant or deliberately uncomfortable. The point isn't to make a strange pose, but to let the silhouette share the same cultural tension as the clothes.

Couture and classicism

Continuity is what matters. The neck lengthens, the shoulders organise with precision, the hands accompany the garment without dominating it, and transitions feel controlled. The difficulty is achieving sophistication without showing the effort.

Minimalism

It demands discipline because there is little to hide behind: one unnecessary gesture can become the most visible element in the image. The body has to learn to do less without going empty — breath, clean lines, small movements, precise decisions.

Romanticism

Enveloping movements, soft inclinations, light contact with the fabrics and a less frontal gaze. The feeling usually lives in continuity rather than impact.

Sport and commercial: the functional body

Sport and activewear

Athletic clothing needs a body that looks functional inside it. The posture should suggest balance, mobility, reaction and physical capability. Adopting an “athletic pose” isn’t enough: the body has to look ready to move.

Commercial and lifestyle

The intention shifts toward closeness. The body uses recognisable gestures, everyday movement and an expression that shortens the distance between product and consumer.

WHAT THE VIEWER SHOULD THINK

“I can picture myself wearing this.”

ADVANCED

These worlds are not sealed compartments. Many brands today live on the border: couture with a streetwear attitude, activewear with a luxury language. When the briefing mixes two territories, decide which one leads in the body and which one appears only as an accent. If both carry equal weight, the image turns ambiguous.

Emotional distance

O4

A brand also defines how close the model should feel to the viewer. Modulating that relationship is a fundamental editorial skill.

01 INTIMACY

The model appears to recognise the person looking.

02 ASPIRATION

The figure seems to belong to a world the audience wants to enter.

03 EDITORIAL DISTANCE

The model seems to exist inside a story of her own, almost indifferent to the viewer.

04 CONFRONTATION

It removes the comfort and forces a relationship.

05 COMMERCIAL ACCESSIBILITY

It shortens the distance and creates familiarity.

Distance isn't decided by the face alone. It is built with the orientation of the body, the direction of the gaze, the speed of the gestures and how much space the figure occupies in the frame.

BEFORE THE FIRST FRAME

Ask which of these five distances the campaign is after. It's one of the questions a team appreciates, because almost nobody asks it.

Preparation before the set

Before a brand shoot, research previous campaigns, social media, the website, lookbooks, casting, colour palette and the way the product is presented.

RULE

Don't look for poses to copy. Look for patterns.

WHAT TO OBSERVE

- ◆ Do the models look at the camera or ignore it?
- ◆ Are the images contained or explosive?
- ◆ Is there movement or stillness?
- ◆ Is the clothing always perfect?
- ◆ Is it allowed to be distorted for an idea?
- ◆ Does the brand feel close or aspirational?

Then try to sum it up in three words. Those words become a body compass during the shoot.

FOR EXAMPLE

precise · urban · distant

OR

romantic · organic · light

The three-word exercise

06

Choose three words that describe the brand. Then ask yourself what each one means physically.

POSTURE

GAZE

RHYTHM

TENSION

BREATH

Build a base posture and produce five microvariations without leaving those three ideas. The goal isn't five pretty poses: it's to check whether all five photographs still belong to the same world.

HOW TO REVIEW IT

Put the five images side by side. If one falls outside the territory, it isn't necessarily worse: it probably belongs to a different brand.

ADVANCED

Write the three words on the back of your hand or on the dressing-room mirror. During the shoot, when the director says something abstract, translate it into those three words first and then into the body. It's faster than improvising from scratch.

A body vocabulary for the brand

A campaign needs continuity. That's why it helps to build a small vocabulary before shooting.

For a brand of **architectural minimalism**, for instance, the vocabulary could be:

LOW SHOULDERS

LONG NECK

VERTICAL LINES

QUIET HANDS

INDIRECT GAZE

SLOW MOVEMENT

STABLE WEIGHT

HOW IT WORKS

That vocabulary is not a prison. It is a territory.

Many different photographs can be built inside it without losing identity.

The vocabulary also helps the team: when you can name what you're doing, the photographer can ask for more or less of it instead of describing a whole pose.

From moodboard to body

A moodboard shouldn't be read only for colours, garments, locations or poses.

READ IT ALSO FOR

- ◆ Energy
- ◆ Emotional distance
- ◆ Level of movement
- ◆ Rhythm
- ◆ Visual density
- ◆ Geometry and relation to space

“What would it physically feel like
to be inside these images?”

IF THE MOODBOARD FEELS

Quiet

Frantic

Dominated by the space

Dominated by the figure

THE BODY PROBABLY NEEDS

Fewer gestures

Faster transitions

To contain its presence

To occupy the frame with decision

That is the bridge between reference and performance.

How to read a creative direction

09

During a shoot you may hear apparently abstract phrases: “stronger”, “less posed”, “more editorial”, “younger”, “more expensive”, “cooler”. The mistake is trying to solve them with the face alone.

01 “STRONGER”

Firmer weight, less speed, more direct gaze, more controlled hands.

02 “LIGHTER”

Less tension, more negative space, continuous movement, more visible breath.

03 “MORE EXPENSIVE”

Almost never an arrogant expression. It usually means removing unnecessary gestures, slowing down and making every movement look deliberate.

THE SKILL

Learn to translate adjectives into behaviour. Turn the direction into physical variables: weight, speed, tension, space, gaze.

ADVANCED

If a direction means nothing to you, ask for a concrete reference — “stronger like which campaign?” — instead of guessing three times. A short question costs less time than five failed attempts.

II

The Body of the Brand

Garment, light and silhouette

The identity has been read. This part is about the material layer: the garment, its architecture, the light that reveals it and the silhouette that holds it. This is where a beautiful photograph can still fail if the product isn't understood.

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- | | |
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| 10 | The garment in space |
| 11 | Protecting the product |
| 12 | Negative space |
| 13 | Body geometry and light |
| 14 | Silhouette before detail |
| 15 | Body tension: neither rigid nor empty |
| 16 | Body semiotics: the body speaks too |
| 17 | The gaze and the microexpression |
| 18 | Framing and optics |
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The garment in space

A fashion model's first visual responsibility is to help the garment exist correctly inside the photograph.

Clothing has architecture: weight, structure, drape, tension, volume, stiffness, transparency, movement and direction. The body has to respond to those properties.

Reading the pattern

Before shooting, look at the garment as if it were an object you don't yet know. Find where its main line begins, where the volume gathers, which seams define the construction and which elements must stay visible. Walk in it, turn it, let it fall and watch what changes.

Structured garments

Suits, shoulder pads, corsetry, architectural jackets and tailored pieces usually need clean lines, clear shoulders, defined angles and deliberate movement. If the body collapses too much it can destroy the intention of the design; if the arms cross carelessly they can erase the silhouette or create folds the designer never wanted to show.

WITH A STRUCTURED PIECE

The body shouldn't compete with the construction of the garment. It should extend its architecture.

Fluid fabrics

Silk, chiffon, organza, bias-cut dresses and light materials reveal themselves when there is travel. A turn, a step or even a breath can activate the fabric and turn a flat surface into volume. Here the body doesn't just hold the garment: it sets it in motion.

“Your body starts the gesture.
The garment finishes it.”

Protecting the product

In commercial fashion, a photograph can be beautiful and still fail if the product isn't understood.

Before settling into a pose, develop a second reading running parallel to your own image: what is happening to the garment. An arm can look elegant and at the same time hide the waistline. A hand can look expressive and cover a button, an embroidery or a logo. A hip rotated too far can create a fold that changes the reading of the pattern completely.

THE SKILL

A professional model learns to sense when her body is destroying visual information.

This doesn't mean staying rigid. It means developing awareness of the product while moving.

ADVANCED

As each look comes in, name out loud with the team three elements that cannot disappear — the waist, the zip and the cuff, for instance. Turning it into an explicit agreement saves you from discarding half the frames in editing.

Negative space: letting the body breathe

One of the most important visual tools in front of a camera is negative space: the small gaps that appear between arms, torso, legs and background.

When an arm presses flat against the body, two independent shapes can read visually as a single mass. The waist disappears, the silhouette widens and the light loses its chance to separate planes. Something similar happens when both legs overlap exactly, or when a hand vanishes behind the torso.

Separating an arm slightly isn't an aesthetic formula. It is a way of giving information back to the image.

“ The useful question isn't "should I open my arms?",
but where does my silhouette need to breathe?

Body geometry and light

You don't need to become a lighting technician, but you do need to learn to sense where the light is.

Before you start, notice which side of the face receives more intensity, where the shadows fall and which surfaces of the garment react with shine or texture. Then make a small turn and watch everything change.

Five or ten degrees can be enough for a jawline to go from defined to lost in shadow. The same movement can make a black fabric reveal its texture, or make a satin surface throw a reflection that draws the volume.

THE USUAL QUESTION

Where is the camera?

.....

THE MISSING QUESTION

Where is the light?

.....

PRINCIPLE

The camera records what the light reveals.

Silhouette before detail

Before thinking about fingers, gaze or expression, look at the complete shape of the body.

Imagine the photograph turning into a black shadow. If the face, the make-up, the colours and the textures disappeared, would the posture still communicate something?

The silhouette is a quick way to check whether there is a clear direction, whether the limbs are creating legible shapes and whether the body separates from the background.

BUILD FROM LARGE TO SMALL



JUDGEMENT

A good photograph can hold extraordinary details, but if the overall shape doesn't work, those details will rarely rescue it.

Body tension: neither rigid nor empty

Every good pose has tension. But tension doesn't mean hardening the body.

The right tension is muscular intention. It can live in the extension of a leg, in the way a hand holds a garment, in the resistance of a shoulder or in the way the neck continues a line.

WITHOUT TENSION

The pose looks accidental

The body doesn't lead anyone's eye

The garment loses its structure

WITH TOO MUCH TENSION

The effort becomes visible

Naturalness is lost

The neck and hands give it away first

“ Tension should communicate,
not report the effort.

Body semiotics: the body speaks too

Every body decision creates meaning before the viewer has time to analyse it consciously.

01	SYMMETRY Stability, formality, calm, authority, classicism.	02	ASYMMETRY Youth, movement, spontaneity, irreverence.
03	VERTICALITY Lengthens and stabilises: distance, power, precision.	04	CURVES Continuity: fluidity, sensuality, softness.
05	CONTRACTION The body reduces its space: introspection, vulnerability.	06	EXPANSION It takes territory: confidence, freedom, power.

Understanding these associations lets you stop thinking only about “looking pretty”. You start designing meaning with the body.

ADVANCED

These associations can be contradicted on purpose. A symmetrical posture with a defiant gaze, or an expansion with a contained expression, create visual tension: two messages that don't agree. Used with judgement, that disagreement is one of the most interesting tools in editorial photography.

The gaze and the microexpression

The body can build an extraordinary pose, but the gaze often decides how it is read.

01	DIRECT GAZE Creates an immediate relationship: intimate, authoritative, defiant or warm depending on the rest of the body.	02	OFF CAMERA Opens a story: it suggests something beyond the frame. Mystery, distance, spontaneity.
03	LOWERED GAZE The figure reads as introspective or delicate.	04	RAISED GAZE Increases the sense of aspiration, pride or drama.

The gaze should never work in isolation: it has to answer the posture and the intention of the body.

Microexpressions

You don't need to change your face radically between frames. The most interesting differences are usually small: a minimal parting of the lips, a slightly more relaxed jaw, a breath, a shift of focus in the eyes or an eyebrow releasing its tension can transform the meaning of a close-up.

WHY IT MATTERS

The camera reads those variations with a precision the mirror doesn't allow you to perceive. That's why it pays to learn to work in degrees, not only in complete expressions.

Framing and optics

An experienced model develops awareness of how much of her body is inside the photograph — and of how the lens changes what is seen.

BY FRAMING

01	FULL LENGTH Feet, legs and weight distribution are part of the narrative.	02	THREE QUARTERS The hands gain presence; any error in arms or hips becomes visible.
03	MEDIUM PORTRAIT Small movements of shoulders, jaw or neck change the image.	04	CLOSE-UP The pose happens in the eyes, the lips, the breath and the tilt of the head.

Don't use the same magnitude of movement for every framing.

BY FOCAL LENGTH

01	35 MM, CAMERA CLOSE A hand or a leg moving toward the lens grows visually and can dominate the frame. It's used deliberately for energy and dynamism.
02	50 MM A more natural feeling; it lets you move without altering the proportions too much.
03	85 TO 135 MM Compressed perspective: the body works with small, precise movements. A minimal change of chin, shoulders or hands can be enough.

THE ONE THING TO REMEMBER

The same pose does not look the same at every focal length.

III

Brand in Motion

The craft in real time

Reading the brand and understanding the garment count for nothing if they can't be sustained through a working day. This last part is about the craft in real time: rhythm, editorial or commercial judgement, common mistakes, exercises and the lists worth keeping at hand.

19	Cadence, micro-movement and reset
20	Editorial vs. commercial
21	The two misunderstandings
22	The creative triangle
23	Building body memory
24	Common mistakes when representing a brand
25	Seven exercises
26	The three lists of the shoot

Cadence, micro-movement and reset

You shouldn't always wait for a full instruction after every photograph. You can work through a sequence of small transformations.



The camera records not only the final positions, but the path between them.

GOLDEN RULE

After every frame, change something. Don't change everything.

Variety doesn't mean making entirely different poses. Many successful shoots are built on microvariations: five degrees of head, a hand relaxing, a shoulder dropping, a knee unlocking, a gaze moving to a new point. Holding one idea and transforming it gradually is worth more than jumping from pose to pose.

The reset

There's a particular moment when you think the photograph is over: the body relaxes, the shoulders drop, the hands stop trying to look correct, the breath returns and the expression becomes more organic. That instant reveals how your body feels when it stops trying to pose. Learn to recognise it, then try to keep some of that naturalness while you go on working.

Editorial vs. commercial

20

A model has to recognise immediately which kind of photograph she is building.

ELEMENT	EDITORIAL	COMMERCIAL / E-COMMERCE
GOAL	Narrative, atmosphere, identity, concept	Show and sell the product
POSES	Dynamic, asymmetrical, conceptual	Clear, legible, accessible
GARMENT	Can be partly sacrificed for composition	Must be clearly understood
EXPRESSION	Dramatic, introspective, distant	Close, confident, appealing
GAZE	Variable and narrative	Connected to the consumer
MOVEMENT	Unpredictable or expressive	Controlled and repeatable
FRAMING	Experimental	Consistent
LIGHT	Can be dramatic	Generally descriptive
PRIORITY	Image + concept	Product + consumer

THE ESSENTIAL DIFFERENCE

It isn't that one photograph is creative and the other isn't. It's what the image has to protect.

Editorial can sacrifice legibility of the product if that strengthens the narrative. Commercial rarely has that freedom: the concept has to work for the garment, not against it.

The two misunderstandings

Editorial doesn't mean "strange"

An odd pose doesn't automatically become editorial. An editorial image needs coherence between concept, styling, direction, light, composition and attitude. If a complicated posture adds no meaning, it only adds noise.

“ Does this body decision strengthen the narrative?

Commercial doesn't mean "boring"

A commercial campaign can also have energy, personality and style. The difference is that creativity mustn't get in the way of understanding the product.

In commercial work the model helps shorten the distance between garment and consumer. She has to let the viewer imagine how it drapes, how it moves, how it feels and how it could be worn.

ADVANCED

In practice, almost no shoot is purely one or the other. The usual shape is a commercial round that protects the product and an editorial round at the end, once the deliverables are secured. Ask which round you're in before you take a risk.

The creative triangle

A shoot works better when model, photographer and garment affect each other.

01 THE MODEL
Interprets the garment.

02 THE PHOTOGRAPHER
Interprets the model.

03 THE LIGHT
Interprets both.

WITHOUT COLLABORATION

Photographer orders

Model executes

WITH COLLABORATION

Concept

Proposal

Interpretation

Response

Adjustment

Image

YOUR PART

The model has to contribute. She doesn't need to direct the production, but she does need to understand what's happening and offer variations coherent with the idea.

Building body memory

Practice should make certain adjustments automatic.

- ◆ Weight distribution
- ◆ Shoulders
- ◆ Neck
- ◆ Body isolation
- ◆ Posture
- ◆ Hands
- ◆ Direction of the eyes
- ◆ Movement and transitions

But avoid turning them into rigid formulas. The purpose of body memory is to free up attention.

“ When the body owns the basics,
the mind can concentrate on intention,
brand, emotion and narrative.

Common mistakes when representing a brand

01 COPYING POSES FROM THE MOODBOARD

A reference is there to teach you a language, not to be reproduced position by position.

02 OVERACTING THE CONCEPT

“Powerful” doesn't mean extreme tension. “Sexy” doesn't mean exaggerating every curve. “Editorial” doesn't mean an impossible posture.

03 FORGETTING THE GARMENT

The model can look incredible while the product disappears. That doesn't work.

04 CHANGING TOO FAST

The photographer needs time to recognise and capture a moment.

05 HOLDING THE SAME EXPRESSION

The body changes, but the face stays frozen.

06 THINKING ONLY ABOUT LOOKING GOOD

A campaign needs coherence before individual beauty.

THE MOST EXPENSIVE OF THEM ALL

Copying the moodboard. It produces images that look like the reference instead of the campaign — and the client already has the reference.

Seven exercises

They can all be done alone, with a tripod and a timer. The value isn't in the photographs: it's in reviewing them afterwards.

01

One garment, three brands

Shoot the same basic garment imagining three worlds: minimalist, experimental streetwear and classic luxury. Don't change the clothes; change posture, energy, gaze, movement and relationship with the camera.

SEPARATING PRODUCT FROM INTERPRETATION

02

The garment leads

Pick a garment with one clear property — volume, transparency, structure, drape or movement. For five minutes don't think about posing: investigate what it can do. Walk, turn, lift a part of it, let it fall.

DISCOVERING HOW THE FABRIC MOVES

03

One emotion, ten variations

Choose a single intention: authority, distance, desire, calm or rebellion. Take ten photographs changing head, hands, weight, gaze or distance, but protecting the initial emotion.

SUSTAINING ONE INTENTION

04

Silhouette

Shoot yourself against a light source or a plain background. Mentally strip the details away and look only at the shape: is there separation between arms and torso? Do the legs create clear lines? Does the garment keep its architecture?

GEOMETRIC AWARENESS

Seven exercises

continued

25

05

Product first

Define three or four elements that must always stay visible — collar, waist, zip, pocket. Change pose repeatedly without hiding them. The difficulty is keeping physical freedom while protecting information.

THE KEY COMMERCIAL SKILL

06

Same pose, different gaze

Hold exactly the same body position and take five photographs changing only the direction of the gaze: direct, sideways, lowered, raised and distant. Watch the story change without the geometry changing.

ISOLATING THE NARRATIVE OF THE GAZE

07

Rhythm

Work a full minute without stopping. Don't build independent poses: create a flow where each position comes out of the previous one.

CONTINUITY AND CADENCE

How to review

Don't look for the prettiest photograph. Look for the moments where you stopped making a pose and started inhabiting the image. Those frames tell you which body states are worth learning to repeat.

WHAT ACTUALLY TRAINS YOU



The three lists of the shoot

Before each look, during the shoot, and when reviewing the material. These are the pages to print and keep in your bag.

BEFORE EACH LOOK

☐ What does the brand want to communicate?

☐ What is the most important part of the garment?

☐ Where is the light?

☐ What energy does my body need?

☐ Are we shooting editorial or commercial?

☐ What does this look want to communicate?

☐ Does it need structure or movement?

☐ What has to stay visible?

☐ What emotional distance does my gaze need?

☐ What will my base posture be?

DURING THE SHOOT

☐ Stay aware of the garment

☐ Look for negative space

☐ Change one thing at a time

☐ Vary the gaze

☐ Use the transitions

☐ Breathe

☐ Protect the important details

☐ Listen to the direction

☐ Stay coherent with the brand

☐ Use micro-movements

☐ Watch the photographer's rhythm

☐ Reset when you need to

After the shoot

When you review your images, don't only ask “do I look good?”.

☐ Is the clothing understood?

☐ Does the series feel coherent?

☐ Does the energy belong to the brand?

☐ Are my poses repeating?

☐ Do the hands help or distract?

☐ Does my gaze have intention?

WHAT TO LOOK FOR

The moments where you stopped “making a pose” and started inhabiting the image. Those frames usually reveal which movements and which body states you should learn to recognise and repeat.

ADVANCED

Keep two or three images from every job in a folder of your own, filed by type of brand rather than by client. Over time you'll have your own catalogue of body languages — and you'll know exactly what to offer when a similar briefing comes in.

"I understand who this brand is."

A good fashion photograph shouldn't only make you think "what a beautiful model". It should let you think the other thing. And the model is part of that meaning.

Her job is to take something that cannot be photographed directly — an identity, an emotion, an attitude, an aspiration — and turn it into body, light, gesture, movement and presence.

“ That is the real leap
from posing to modeling.

AND IF ONLY ONE LINE SURVIVES

The camera doesn't photograph a brand's DNA. It photographs the visible decisions that represent it.

The model's body is one of the places where those decisions come to life.

Don't look for the pose. Look for the brand.

*Come back to this notebook before every briefing and after every shoot:
one part at a time.*

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