



Fashion

STYLIST'S

HANDBOOK



LAURENCE KING

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Introduction

A magazine shoot; a catwalk show; an advertising campaign. The images presented to the world by the global fashion industry appear seamless and effortless, conveying beauty and aspiration. In fact, though, what you are seeing is the culmination of a long and complex process. The hard work has already been done, behind the scenes, by a team of artists, at the heart of which is a fashion stylist.

The aim of this handbook is to provide a comprehensive, step-by-step insider's guide to working as a fashion stylist, a fast-paced and fascinating area of the fashion industry. It came about after I encountered in my work as a stylist one too many assistants who didn't know enough about the industry they were entering. This was through no fault of their own, but rather because of a lack of accessible information. With the focus on 'how to be a stylist', rather than 'how to style', this book answers the many questions someone starting out in a styling career may have: How do you get into the fashion styling industry? How do you make the right contacts? What is the role of an assistant? How do you source clothes for a shoot? How do you invoice your clients?

The first two chapters look at the stylist's role, the different areas of fashion styling, and the practical processes involved in undertaking a job, from initial offer to shoot. Chapters 3 and 4 explore ways into the business and the role of the assistant, covering everything you need to know to get your first break (and survive the aftermath!). After an overview of the fashion industry in Chapter 5, with its shows and seasons, the subsequent chapters look in detail at testing, creating your portfolio, meeting contacts and starting your business. Finally, the last chapter provides a useful resource of insider tips and practical information for easy reference.

Included are behind-the-scenes shots and insider interviews with top stylists and key industry professionals such as PR agents who work alongside them, offering insights and advice gleaned from years of experience working on jobs. Everything you need to know about styling is divulged in this book, opening up a closed world and giving you a head start in pursuing one of the most popular and aspirational careers in fashion.

Danielle Griffiths



Chapter 1: What Is a Fashion Stylist?

Sam Wilkinson wears dress by Andrew Majtenyi, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compônere magazine.

A fashion stylist is a creative person who collaborates with a client, photographer, editor or art director to create a look or concept for catwalk shows and fashion collections and for the images used in fashion editorials, advertising campaigns, music videos, lookbooks and websites. Ten years ago very few people really knew what a fashion stylist was, but today, in the age of reality television, 'America's Next Top Model' and the explosion of fashion blogs and social media, they are celebrated and aspirational figures. However, fashion styling is still very difficult to break into and only a handful of stylists will ever tell you how it actually works.

What Does a Fashion Stylist Do?

The job of a fashion stylist is not only to select garments and dress models, but also to make a product as desirable and appealing as possible. Almost every image we see in our daily lives has been styled by someone, either to promote an idea or to persuade us to buy into a lifestyle or designer brand.

A fashion stylist brings the clothes, shoes, jewellery and other accessories to a photo shoot, fashion film or music video. You are responsible for researching and borrowing garments from designers, curating and taking care of those clothes, fitting them on the models and ensuring that the samples are returned after the shoot. A stylist needs to have an army of technical skills to draw on, including sewing and being able to steam and iron garments. You do not do the hair or make-up, but your role might include booking the hair and make-up team for the shoot.

A fashion stylist answers to a client, photographer or fashion director, and works to a brief in order to create a certain look or image. For a fashion video shoot, you will read the treatment or storyboard of the film idea and discuss the direction with an art director. Each job involves prepping: working out budgets, researching and planning the kind of look the client wants and deciding what will work best on the model. You will request samples for a fashion shoot from a fashion house or PR (public relations) agency: this is known as a call-in or pull.

The secret of a successful shoot is for it to look effortless, as if it had been thrown together that morning. The reality involves inordinate amounts of preparation, maintaining key relationships, liaison and negotiation, managing tight deadlines, thinking on your feet, reacting with authority and problem solving.

Fashion styling is not a nine-to-five job. The days can be long and physically draining. As you start out you not only need visual flair and a love of fashion, you also need to be an incredibly hard worker with a can-do attitude and a head for business. That said, this is a craft you can learn and the further you develop, the more help you will receive, and with luck you will become a polished and creative professional stylist.

Behind the scenes, photographer Sarah Louise Johnson captures the shot while balancing on a makeshift ladder.



The Qualities of a Fashion Stylist



Areas in Which a Fashion Stylist Can Work

Generally, a fashion stylist works either for one magazine on a permanent basis or freelance for a range of clients, magazines and fashion labels. Freelance stylists are often represented by an agent and may have an assistant or even a team of people working under them. In this job you can wear many hats and go in lots of different creative directions. Here we look at the various areas in which a fashion stylist can work, from editorial styling for fashion magazines and catwalk, to creative styling in advertising and the television, film and music industries.

Magazines/editorial

A fashion director or fashion editor on a magazine has a similar role to a fashion stylist – designing looks and spreads for editorial photo shoots. Larger publications have teams of fashion editors who plan concepts, leaving the hands-on preparation and organization of the shoot to the fashion assistants.

As a stylist it can be your job to organize the shoot, book the photographers, hair and make-up teams and arrange model castings. The choice of high-end or high-street fashion will be determined by the type of publication you are working for, but you are responsible for sourcing the clothes from PR agencies and/or fashion houses. Stylists work closely with PRs and advertising companies to reinforce the publication's brand.



Fashion magazines can offer international opportunities for editorial styling. These titles are based in (left to right) Beirut, London and Sydney.

Print advertising/television commercials

The role of a stylist in advertising is similar to that of a wardrobe or costume designer, working to a brief and overseen by the art director or film director. The job is to create a specific look for each person in the commercial or ad campaign. The decision to use designer or high-street brands, to hire pieces or borrow from PR agencies will come down to budgets and creative thinking.

Right
Print advertisement for Swiss label Vögele Shoes.

Below
A 2005 billboard advertisement for luxury department store Harvey Nichols, photographed by Tim Bret-Day and styled by Ursula Lake.





Pieces designed and styled by Petra Storrs are shown on the catwalk in Istanbul, Spring/Summer 2014.

Opposite

For this shot of singer Paloma Faith, stylist Petra Storrs combined her talents as a set designer, art director and costume designer. The mirrored dress was designed and made by Storrs.

Catwalk

A catwalk stylist helps to style the shows at the international Fashion Weeks (see Chapter 5), either working closely with the designer over the preceding four- to six-month period to create a look and help shape the overall presentation of the show and collection, or to come in a few weeks beforehand to organize the show. Many smaller catwalk shows are also held throughout the year and across the world.

In addition to traditional catwalk shows some prominent fashion brands are now producing digital fashion shows, which are filmed ahead of a show. The French fashion house Pierre Balmain digitally launched its Spring 2013 ready-to-wear collection in Beijing, which aired three months ahead of New York Fashion Week.

Digital video and film

Digital technology now affords far wider scope for fashion stylists to work with photographers and art directors in new formats. Major fashion houses such as Prada, Kenzo and Alexander McQueen employ elite stylists to work on big budget fashion films, but it is now possible to produce cinema-quality digital films and video campaigns, accessible on mobile phones and tablets, which invite consumers to interact intimately with the brands that interest them. New technology means photographers and directors can now be filming an ad for one platform while simultaneously shooting stills for another. A fashion stylist will work as a wardrobe coordinator for a fashion film or music video and will curate with an art director's eye, considering the overall execution of a shot, not just the garment that a model is wearing.

Music

Styling for the music industry can range from being a personal shopper – sourcing clothes for the artist or band – through to developing a creative vision for shows, tours, videos and promotional television appearances. You might pull in high-end pieces from PRs or design and create clothes yourself.





Actress Tilda Swinton is photographed on the red carpet at the 2009 Cannes Film Festival.

Celebrities/red carpet

A stylist to the stars is both personal shopper and trendsetter. You will need to know what's going on in fashion and celebrity fashion – who has worn what and starred in which films or television shows – and also have excellent connections within the industry.

You are there not only to make your client look immaculate and on trend, but also to think ahead and troubleshoot when unforeseen circumstances occur, such as a sudden change in the weather, discovering that your client can't sit down in a garment or that it is see-through when shot by paparazzi.

Lookbooks/catalogues/ e-commerce

A lookbook is a small book of photos produced by a fashion designer or brand of their current season's collection. Each image of the clothes worn by the models is called a 'look' and each look will be numbered in the book. The aim of a lookbook is to promote and publicize the designer's work and make it easy for stylists and buyers to select pieces they want to borrow or buy. The majority of lookbooks are shot straight from the catwalk; newer designers are not yet ready for a catwalk show, so they will hold a photo shoot for their current season's collection.

When you are working for a brand on a lookbook or catalogue, the client will supply all the clothes for a shoot. They may already have the looks laid out or you may put the samples together yourself to create a contemporary look. You may also be required to source props, shoes and accessories. Online e-commerce sites such as ASOS, M&S online and Net-A-Porter shoot almost every week in studios or on location – you can expect to shoot anything from five to thirty looks a day.

Digital and online media

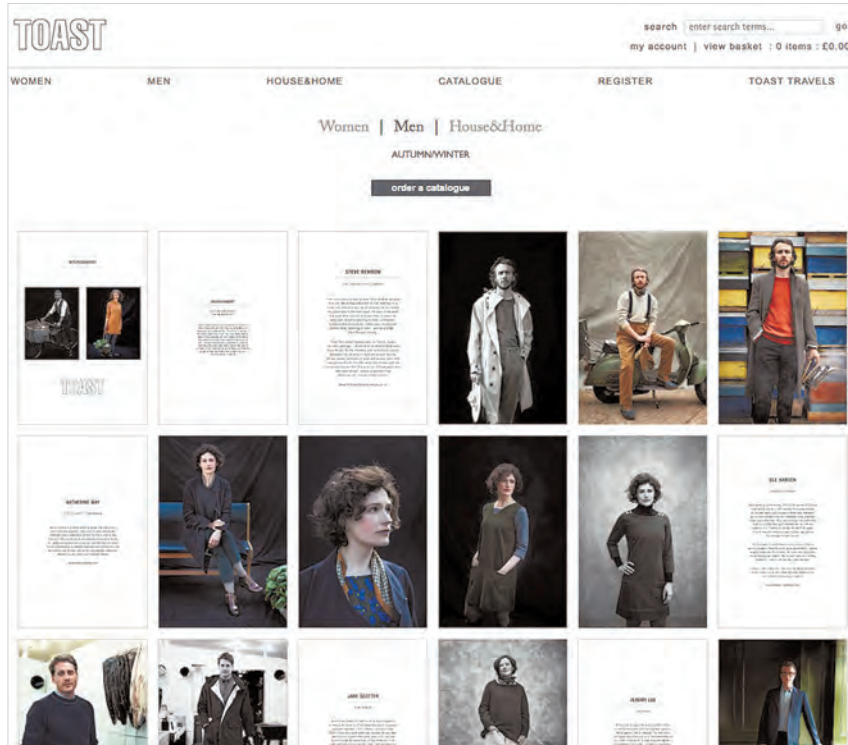
The explosion of online fashion websites, live streaming and social media has created a new digital layer to editorial, extending fashion brands to consumers and making fashion more accessible than ever before. This presents exciting opportunities for new stylists trying to break into the fashion scene, who can showcase their shoot stories digitally, via webitorials on fashion blogs.

A new generation is demonstrating how fashion blogs can be transformed into lucrative online businesses. They have become successful because they merge the offline and online worlds, and have the kind of reach and influence previously only commanded by celebrities. Bryanboy, whose blog makes £62,000 a year, is now a judge on *America's Next Top Model*. Fashion retailers and designers such as H&M and Guess work directly with bloggers to develop their brands through advertising, collaborating on clothing ranges and running competitions.

Personal styling/image consulting

A personal stylist helps clients to update their wardrobe and gives advice on the latest fashion trends. You also provide image-consultancy services where you go

The clothing and homeware brand Toast demonstrates consistently good styling in its online collections.



through a client's wardrobe, pick out clothes and put looks together. You may go out and buy what is needed or go shopping with your client, within a specified budget. You are part advisor on beauty regime and clothes, part mentor and part confidant.

Television (wardrobe department)

Working on a television drama, your role will be similar to that of a costume/wardrobe designer. For a quiz show you might be closer to a personal dresser, while for a show like *X Factor* or *American Idol* you might become part of the show yourself, offering styling advice in front of the camera.

Liberty London Girl is one of the top fashion bloggers, with a huge following online.

Prop styling and set design

Prop stylists and set designers supply props or design sets and create installations for a shoot, fashion show, retail space or film. Props can be anything from a simple chair to a giant television in the middle of a field.

Prop styling for an editorial campaign for Harper's Bazaar China, photographed by Shxpir.



Who Are You Working For?

When you start working as a fashion stylist, it is crucial to know from the outset both who is the client and who has hired you for the job (this will often be the photographer), and to listen to their opinions and requirements. Some clients play a more active role in the creative team than others – for example, if the client is a high-profile brand, they might have a great deal of control over selecting clothes or influencing the look or theme of an advertising campaign or promotional video. Below is a basic guide to the different roles you need to know about, though be aware that all media companies are organized in slightly different ways. Those marked * are important contacts for stylists.

Magazine

Editor* *In charge of the magazine's content. All departments answer to the Editor.*

Fashion Director* *Head of the fashion department. Ensures a good mix of clothes and locations, making sure all advertisers are included. On a weekly, they will oversee shoots and assign stylists, owing to fast turnover.*

Fashion Editor* *Develops shoot concepts, attends and styles shoots, writes articles/editorials. Answers to the Fashion Director.*

Fashion Assistant* *Organizes and researches shoots, calls in all clothes and deals with returns; hires interns.*

Bookings Editor* *Produces shoots and covers – finds locations, organizes travel and hotels, pulls the team together.*

Picture Editor* *Gathers all images, works out their flow through the magazine.*

Production Manager*/Senior Producer* *Responsible for pulling in the team for advertorials.*

Associate Art Director *On advertorials, liaises between advertising client and editorial team.*

Advertising Agency

Account Management (Account Executive/Planner/Director) *Manages the relationship between the agency and the client who has hired them to promote their product, dealing with contract management, project cost tracking, billing, research, reporting, etc.*

Creative Director* *Signs off creative idea against brief, gives direction to creative team through development and production of the advert. Approves all campaigns.*

Art Director* *In charge of an advert's overall look. Hires the teams.*

Art Buyer* (print), Agency/TV Producer* (TV) *Works with the creative team to organize advertising shoots. Pulls in portfolios or show reels to select photographers or directors and teams.*

Project/Traffic Manager *Guides production of all work from idea to print. Alongside Art Buyer, often supervises production, art buying and studio work, ensuring advert comes in on time and within budget.*

Media Agency

Media Planning/Buyer *Plans a client's communications strategy – identifying target market, choosing media outlets and negotiating media space in a cost-effective way.*

Production Company

Production Manager/Producer* *In charge of finance and logistical planning for a shoot: organizing model castings, locations, permits, equipment for photographer/director, catering, insurance, call sheets, etc. Also in charge of pulling in teams under photographer or director.*

Record Company

Creative Manager *Oversees the whole package; has the final say.*

Creative Director* *Signs off creative idea against brief, gives direction to creative team through development and production of artwork and artist promotion.*

Art Director* *Your main contact in the music industry (you could also be offered work by Marketing, A&R or graphic designers).*

Product Manager*, Video Commissioner*, Press Officer* *Commission photo shoots and pull in teams.*

Music Management Company

Manager* *An artist's manager will bring in the stylist, especially when they have an interest in controlling the artist's image.*

Agency

Agent*/Booker* *Most photographers, stylists, hair and make-up artists are represented by an agent and will have a specific booker.*



Newheart Ohanian, Stylist

www.newheartnyc.com

A graduate of the prestigious Fashion Institute of Technology in New York, Newheart Ohanian began her career as a fashion designer, but after several years decided to embark on a career as a freelance fashion stylist.

How did you go about securing your first work contacts?

I started in the business as a designer, but found styling to be my true passion. I worked relentlessly and often for no pay as an assistant, and tested with creative teams on a weekly basis to build my book and my experience. The stylists I assisted recognized that I had an eye for clothing and a skill to be able to interpret a concept or direction and pull clothing based on that. On one project, a photographer admired the work I had done as part of another stylist's team and called me the next day to see my book – the rest is history.

How did you initially go about sourcing clothes for test shoots?

When I first started styling, I borrowed my mother's clothes (furs, dresses) and jewels and bought other items from stores. Over the years, I built good relationships with showrooms and designers. When I would do small magazine shoots, I would arrange to hold on to the clothes for an extra day or over the weekend and set up test shoots. I always took excellent care of the samples and produced strong images, which made people more willing to lend again.

How do you go about putting a look together?

In the early years I would never commit to a creative concept until I had finished pulling, because I wouldn't always get the items I wanted and would be forced to put together a direction based on what I was given. Sometimes it's a matter of mathematics. How many dresses do you have? How many pants looks do you have? How many pieces are being used from one designer? I'm lucky that now the samples I request are usually confirmed, which makes my job a lot easier and has cut prep time in half.

What is the creative process when working with a director/photographer on a fashion video shoot?

First read the treatment and go over the direction – have a dialogue with the art director on what they would like, exchange ideas and so on. The next step is to prep the clothes and take pictures, then select images collaboratively. Film is very different from still photography – you can't use clamps or other 'quick fixes', so clothes have to be fitted properly and alterations are the next step.

What are the most useful items in your kit? Do you have any quick-fix tips?

Double-stick tape, safety pins and clamps. My fashion design background often comes in handy – I can hem a pair of pants in minutes, and my training as a draper allows me to understand how a garment should fall and where I can take in seam allowance without completely altering the design of the garment.

Do you have an assistant? If so, what do you expect from them?

I have several assistants. They are responsible for picking up the clothing and accessories from the showrooms, and properly returning them after the shoot.



From 'Land of Vree', a homage to Diana Vreeland, styled by Newheart Ohanian. Model Ryan Christine, photographed by Yulia Gorbachenko.

While on set assistants help organize the wardrobe area, keep an eye on all the merchandise, track the credits for the wardrobe pieces that are being shot and dress the models. A good assistant will take initiative on set and anticipate my needs, which means they need to always pay attention. Punctuality is also very important to me.

Do you have an agent? If so, how does this benefit you?

I'm in the process of finding a New York agent. I had a Los Angeles agent for some time. You have to find an agency that cares about you and your career for it to be a harmonious and lucrative marriage for both parties. It's amazing if it's the right fit!

Who or what in your field has influenced you?

I absolutely love Grace Coddington for her beautiful conceptual editorial spreads. I admire Carine Roitfeld's edgy spreads for always pushing the envelope. The photographers that have influenced me most are Guy Bourdin and Helmut Newton.

What advice would you give to an aspiring fashion stylist?

Be tenacious and be driven. This job is not always glamorous, far from it – it is a lot of manual labour in addition to the creative aspect. It is important to keep an eye on the commercial sector, the markets and who is buying the clothes, which brands or advertisers need to be featured. Know your photographers and editors, always stay on top of blogs and fashion websites – do your homework!

Chapter 2: The Fashion Stylist's Job



Sam Wilkinson wears dress by Aqua and hat by Stephen Jones for Issa, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compônera magazine.

Now that you have been given an overview of the different areas in which a stylist can work, we will move our focus to what you need to know when taking on a job. This chapter is filled with advice on the questions you should ask and processes you should follow, from receiving a job offer through to preparing for and carrying out a shoot. You will learn how important fashion PRs are to a stylist, and be introduced to the practice of calling in samples and returning them once a shoot is finished.

Receiving a Job Offer

As a fashion stylist you are likely to receive a job offer from a picture editor, production company, director, photographer or agent (see Chapter 1). Whoever books you becomes your client for the duration of the job.

The client will call you to check your availability (pencil you in) for the dates of the shoot and they will ask for an estimate of your fees or day rate. It is important to understand the difference between fees, budgets and expenses. A fee is your payment for the job you do. A budget is what is given to you by the client for the clothes before you start to prepare for the job. Expenses are your personal costs from the job, which should be paid by the client afterwards.

In Chapter 9 we will look in detail at estimating and negotiating your fees (with a list of pay scales for freelance stylists), working out a budget and confirming the job. However, here we will run through the various information you will need in order to give an appropriate response to a job offer. The first thing you need to do is listen to the person who is approaching you. The second thing you must do is to ask as many leading questions as you can, in order to assess the job being offered. The questions below will give you an idea of what you should be thinking about in order to work out how you are going to execute the job.

- ✘ **Who is the shoot for? What type of shoot is it? Where will the shoot be placed?** Is it an editorial shoot, advertising campaign, music promo or television commercial?
- ✘ **What is the brief?** What will you be asked to do?
- ✘ **How many models are involved/shots required?** This will help you gauge the amount of prep and the number of looks needed. You may be available on the shoot date but if the brief involves a large number of models and shots, can you prep in the time given?
- ✘ **What kind of look are they going for?** A high-end look, such as Stella McCartney, or more of a high-street look?

Brief Timeline of a Typical Job



- ✗ **What is the budget for styling fees?** Some clients might tell you exactly what the whole budget is and expect you to work within it, including the clothing budget. Others may ask you how many prep days you will need and what you expect to be paid. Some won't even have a budget.
- ✗ **Does the client have a set budget for wardrobe, or will you need to compile a costing for this?** Once you are given the brief you may then need to estimate the amount required to fulfil it. You will have to do this in your own time, unpaid. Budget costing is explained in Chapter 9.
- ✗ **When will the shoot be published/album or single released?** You need to work out which season's clothes will be needed.
- ✗ **Are there any extras?** You may be responsible for background extras. On some productions one stylist is brought in for the main band or campaign while another is in charge of background extras. On a small set you will mostly be expected to do everything.
- ✗ **Who is the photographer?** This could help you determine how much to charge.
- ✗ **Will there be a commissioning letter?** If there is no budget, are they expecting you to borrow the clothes? In order to borrow from PRs you will need a commissioning letter from the client (see page 50). It is very hard to borrow high-end designer or high-street brands from PRs for advertising – some do lend, but there may be a hire fee. If low budget, you will need the model, talent or extras to bring a few extra items of their own clothing.
- ✗ **Do they need a mood board?** The client may have tear sheets or a storyboard for you already, but often you are required to put together a mood board of your own ideas. This is more common for an advertising or music client. You'll be expected to produce this in your own time.
- ✗ **Will they expect you to source the props?** Hopefully the client has a budget to hire a prop stylist; if not, it will be down to you. You always need to ask if the props need sourcing – the client might just expect you to do it.
- ✗ **How many days prep have been allocated?** Once you understand the scale of the job, you can estimate the amount of prep time. Some clients state how many days prep they will pay for, others will ask you how many you think you will need. Can you do the prep in the allocated time?
- ✗ **Will expenses be covered?** Includes couriers plus travel expenses for prep, possible pre-production meeting (PPM)/fittings and returns.
- ✗ **Will they pay for an assistant (fees and expenses)?** While it is great to have some help, it may be that there is only a budget for an assistant on the shoot day, not for prep.

Photographer Sarah Louise Johnson shoots on location.



Following a Brief

Once you have successfully negotiated your terms and fee and confirmed the job (see Chapter 9), you will need to turn your attention to the brief you have been given by the client. This outlines what needs to be achieved and a good brief will state your goals clearly – it is your job to follow it to the letter. You will need to break it down into different sections:

- × **How many shots?**
- × **What type of shots – full length, double-page spread (DPS), crop shot?**
- × **How many models/artists/extras within each shot?**
- × **What is the theme for the shoot?**
- × **Where is the shoot – studio or location?**
- × **When is the shoot – daytime, nighttime?**
- × **What is the weather forecast for that day?** If it rains, will it destroy the shoes you have for the shoot?
- × **When will the shoot be published?** You need to ascertain which season you're aiming for: it's no good getting summer looks from the high street if the ad is coming out in mid-November.

Briefs come in many different forms. A magazine might simply supply a tear sheet with a short description of the look they want, number of shots and the model they will be using. A brief from a cosmetics brand shooting for a print advertisement could have two tear sheets with four different models, two girls per shot and four different looks, together with a very short description of the

What to Expect from a Job



clothes as 'Festival look'. Other advertising briefs can be incredibly detailed and specific. Here's an example from an advertising campaign for headphones, for which a complete PDF storyboard of stock images was supplied to the stylist:

Campaign Brief

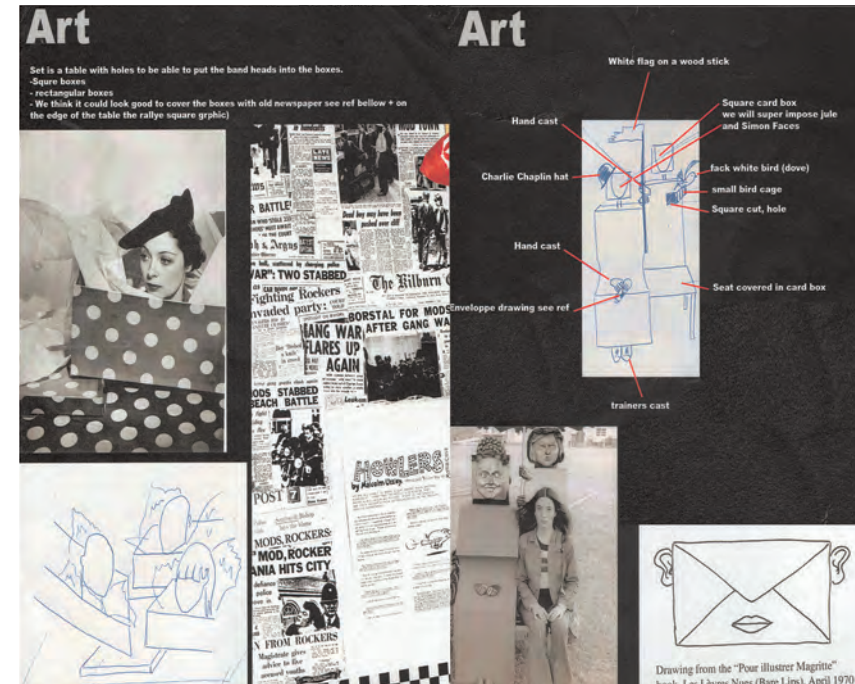
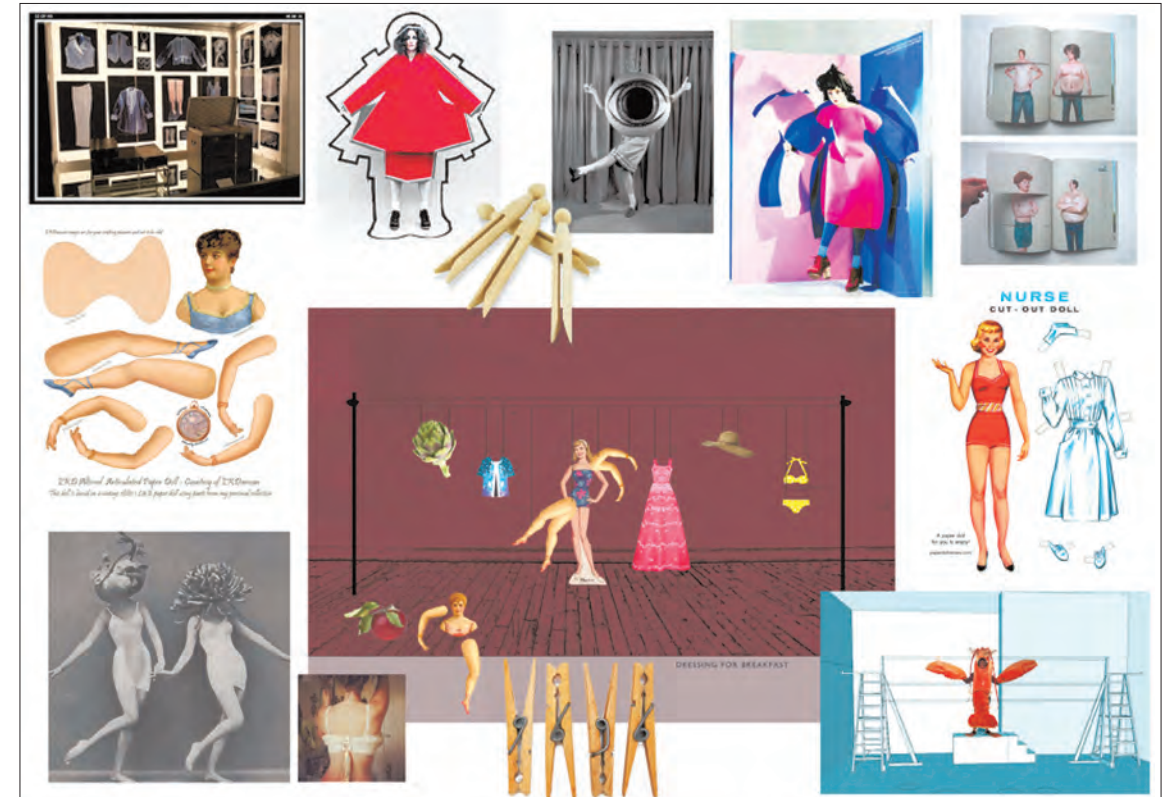
Ethnicity	Mix of Central European (brown/light brown). Mediterranean, Caucasian, Southern European, Eastern European, African and Asian-Pacific.
Age	Young adults, 19-24 years.
Sex	Male/female split - unsure of ratio at this stage.
Models	6 models.
Product	All models to be shot with product in hand or on head - each shot will require model to be carrying out an 'action'.
Clothing	To be dressed for the action being carried out - anything from skateboarding or walking to listening to music.
Type of shots	Combination of full body and torso shots - depends on action model is doing (all action-based). All shots will be of individuals - no group shots.
Compositions to shoot	6 shots.

For a music video or promotional film, you will receive a brief called a treatment from the director, along with a storyboard of how each shot will look. For music stills you will be given a mood board or storyboard to work with.

Tear sheets and mood boards

To research ideas for a story or a theme for the shoot, you should start by collecting images of things and people that inspire you. This will be in the form of tear sheets, which could be printouts from the internet, pages torn out of magazines, newspapers or catalogues, postcards or flyers. The aim is to use your tear sheets to help shape the mood or look that interests you, but it's important not to copy them directly. Vintage catalogues, second-hand books and old LP covers are also a rich source of visual material.

A mood board is a collection of images which helps to process your ideas about how you will style a look or story for a photo shoot. You might be asked to put one together by a client – you will then have a meeting with them and the artist to run through your board and thought process. Use a light, portable sheet of board, no bigger than A3, and spray-mount your images. Alternatively, try online mood boards such as dropmark.com, and use a tablet to talk through your ideas. In Chapter 6 you will find exercises to help you research and build stories for shoots.



Above
 'Dressing for Breakfast', mood board created for a client by stylist and set designer Petra Storrs.

Left
 Part of a storyboard created by photographers Sandrine & Michael for a music shoot with a band.

Prep

Prep means to prepare for a shoot. On a job you are allocated prep days – use the time to plan and be fully prepared. In order to start prepping, you will need the following information:

- ✘ **Who is the model and which agency represents them?** Check them out on the agency website.
- ✘ **What are the models' measurements?** You can't start prepping until you know this. If the client is using lifestyle models or celebrities, as opposed to catwalk models, they may not be PR standard size (UK size 6–8). For lifestyle models you will have to shop on the high street, depending on your budget; for celebrities you may be able to borrow from PRs.
- ✘ **Will there be a pre-production meeting (PPM)?** This is a chance for all departments to discuss and approve the direction of the shoot (see page 41).
- ✘ **For an ad campaign or music video, do you have the contact details of all the models?** You will need to discuss wardrobe requirements with them or their agents. You'll also need to contact all the extras to ask them to bring in pieces from their own wardrobe.
- ✘ **Where's the shoot location?** Will there be anywhere to set up, a Winnebago perhaps? Or are you expected to lug everything around from a suitcase or use the back of a car?
- ✘ **Will there be a steamer, iron, ironing board, rail and hangers on location?**
- ✘ **For the return of samples, would they prefer you to use their couriers or to hire your own?** Sometimes the magazine's couriers are cheaper than yours.
- ✘ **Does the shoot involve a band, solo artist, group?** Do your research, look them up online – what market do they appeal to, are they new or already getting good press? This may be key to borrowing clothes. Listen to their music – if it's a dance track then you know you'll have to dress them in clothes they can move in.

This image, styled by Miss Molly and photographed by John Hooper, is not too far from the reality of a prep day!



Prep: daily/ weekly/ fortnightly newspapers or magazines

- ✘ Shoots take place a week to a month ahead of publication and the clothes have to be available to buy in store straight away (so for June publication you will use Spring/Summer samples).
- ✘ You will borrow samples from designers' PRs or relevant high-street collections. The most comprehensive place to gather in-store samples is a department store as they have a huge array of designer and high-street clothes.
- ✘ You will have to deal with the PR department of each store or shop to borrow samples. If the PR won't let you borrow for whatever reason, small high-end boutiques can often be very accommodating and may let you borrow samples from their stock – in this instance speak directly to the owner.
- ✘ You can also borrow from the e-commerce sites if you give them enough time to organize samples for your shoot. Online retailers such as Net-A-Porter and ASOS can be incredibly helpful.

Prep: monthly to annual magazines

- ✘ Shoots take place around three to four months ahead of publication – a September issue is shot around May, using Autumn/ Winter samples, to be published by August.
- ✘ Make appointments with PRs to select samples for the shoot (see page 47).
- ✘ The samples must coincide with what is being sold on the shop floors at the time of publication: you will be shooting Autumn/ Winter clothes in the height of summer and Spring/ Summer clothes in the depths of winter. You will not be able to pull clothes from a department store or boutique as they will no longer be available to buy when the magazine comes out.
- ✘ Some of the leading quarterlies shoot straight after the shows.

Prep: fashion shows

- ✘ Soon after you are offered a job, you will need to meet with the designer to discuss their vision and which designs they want to show. You must work out how to translate the designer's vision into what will be seen on the catwalk.
- ✘ Know which season you'll be styling and the theme of the fashion show so that you can create a strong look for the collection.
- ✘ Meet with the rest of the team – hair stylist, make-up artist and producer – to ensure everybody is on board with the designer's vision. The producer is in charge of the show: they will organize the music, lighting and backstage requirements, and in most cases the running order of the clothes and models.
- ✘ The heads of department will have a prep day to discuss and create the hair and make-up look, usually on a house model or a model brought in for the day. The clothes will be on the rail for all to look through, accessories will be considered and the music will be discussed.
- ✘ A few days before the show, you will be expected to do a model casting alongside the designer and producer. There will also be a fitting so you can see how the models look, how they walk and how the clothes look on them.



Model look boards for Sass + Bide S/S14, photographed backstage at New York Fashion Week by Silvia Olsen.

- ✘ If a model is selected for an outfit, she will be photographed in it, ready for her rail and look numbers during the show. The other looks will be photographed on the house model once the running order is complete. These photos will then be transferred to a look board for each model – there will be an image of the model, the look, the look number and a short description of the outfit and how it is to be styled.
- ✘ During the process you will have decided what kind of accessories to use. Depending on the designer, you should get a budget for shoes and jewellery, but you are also expected to pull strings with PRs to borrow from or collaborate with shoe, hat and accessory designers (if a shoe designer is brought on board, this usually happens months in advance). The accessory designers will then get a credit in the press release/liner notes given out with the goody bags or placed on the seats at the shows.
- ✘ You will discuss and sort the running order with the designer and producer. It needs to be just right for the clothes to flow and to work with the music at the right time. When there is a slight theme change, say from daywear to eveningwear, the lighting will also work off the running order. This is a long process and can take hours if not days.
- ✘ Along with the producer, you will be expected to organize the dressers for the show, who come in to help the models change. It is a fast-paced and manic process – sometimes a model will require two dressers if an outfit is complicated or full of button details. You should get help from the PR or event organizers as they usually have dressers and seamstresses, along with rails, hangers, steamers, make-up mirrors, seats and electrical outlets in place for backstage events.
- ✘ Rehearsals happen on the day – hopefully an hour or so before the show starts, but more likely half an hour. The producer and PR company will be in charge of any in-house photography for the lookbook or filming of the show for a live feed to the internet.

Prep: advertising shoots

- ✘ Having been offered a job by a production company or advertising agency, you will be given a brief and visuals from the client and be expected to produce a budget costing.
- ✘ The client will want you to create a mood board to show them your thoughts on the brief and to demonstrate that you understand what they are asking for.
- ✘ Depending on the product or brand, you will be buying high-end or high-street clothes, or possibly getting samples made if the brief is very specific.
- ✘ The agency or production company will expect you to be able to use your discretion to pull in clothes from PRs for the shoot (you will also be expected to have access to a magic wand!). If you can borrow from PRs or designers, you may have to pay a hire fee – again this comes down to your relationship with the PR and is at their discretion. Mostly a PR will not lend to advertisers, as there is usually no credit for the samples or the designer.
- ✘ Once you have gathered the clothes, you will be expected to shoot all the looks on a mannequin and send the images to the client, ready for the PPM where the looks will be discussed and chosen. You may have to do a bit more prep after the PPM if the client is not completely happy with the choice of looks.
- ✘ PPMs are usually held the day before the shoot: ask the client to arrange it in the morning so you can prep some more in the afternoon/evening if needed.

Sometimes styling can be as basic as sourcing a plain t-shirt and a pair of jeans.



The MNDR official music page, styled by Newheart Ohanian and photographed by Elias Wessel.

Prep: music shoots

- ✘ Whoever hired you – perhaps the art director or product manager – will send you a brief or treatment (depending on whether the shoot is for stills or video), images of the artist and some of their music. You should prepare by listening to the actual song you'll be shooting. Start to identify images that the music suggests to you. Every song has a story and your goal is to find and visualize it.
- ✘ You will usually have to produce a mood board for each band member. Once this is complete, you will have a meeting with the artist to discuss your – and their – ideas. This is also a chance to take all measurements. With luck you'll then be able to go straight out and prep.
- ✘ For a new or unknown artist you will be given a shopping budget. PRs with whom you hold a good relationship may lend you samples if they like the look of the artist and their style, but it could be that previous stylists did a bad job, so it is now down to you to turn the style around and start to entice PRs to work with you and the artist. Note that samples are always a UK size 6–8.
- ✘ For a well-known artist your shopping budget may be bigger, and you should also be able to call in from designers or PRs. There is also the (budget-dependent) option of getting pieces specially made up, designed either by the artist or yourself or commissioned from a designer and made up by a seamstress.
- ✘ Once you have gathered all the clothes needed for the shoot, a fitting will take place (factor this into your fee when discussing prep days as it will take at least half a day, if not a whole day). At the fitting you will try as many looks on the artist as necessary. You will fit any high-street clothes properly (never alter PR samples unless they have been given to the artist to keep). You will be expected to take photos of each possible look and you'll need to calculate budgets as the day progresses.
- ✘ After the fitting you can alter any shop-bought items and go out to buy any clothes you're missing.
- ✘ Once you have all the clothes in place, you will need to organize them into looks, ready for the shoot or video.



Prep: catalogues and e-commerce websites

- ✘ For a clothing brand such as M&S you will work from their own clothing range. Depending on the company and product, you should get a budget to buy accessories or props. You will shoot around 20 to 30 looks a day, either on location or in a studio.
- ✘ If no accessories or props are needed, your job starts on the shoot day, when you'll be expected to show up with your kit and check off all the looks on the line sheet against the rail of clothes assigned to you.
- ✘ If you are shooting, for example, tops, you will need to go to the studio's spare sample rail and gather the trousers, jeans or skirts that would work with the tops. Then steam all clothes ready for shooting.

Tip

When working on any type of job, keep everyone in the loop. For example, when emailing the advertising client your thoughts on clothes, make sure to copy in the production team and the photographer.

Above

For an e-commerce site such as ASOS, you can be shooting anything from five to thirty looks a day, depending on the client.

Prep: celebrity styling

- ✘ The prep required will depend on who your client is.
- ✘ An A-list celebrity will have the pick of the crop from high-end designers and PRs to the high street – it entirely comes down to what the client wants to wear.
- ✘ For a B-list celebrity you should borrow from high-end/good designers and PRs with whom you have a good relationship. You may also need to shop.
- ✘ Styling a C-list celebrity will mostly involve personal shopping, with a good budget to boot. You can still borrow from PRs but possibly not high-end ones – it will really come down to whether they think your client is right for the brand.

Jennifer Lawrence in Christian Dior Couture on the red carpet at the 2013 Oscars.





Styling for the Adidas SLVR
A/W13 lookbook.

Prep: lookbooks

- ✘ *All the clothes will be provided by the client. However, styling for lookbooks can provide an exciting opportunity for you to use your contacts and to get different designers working together. It may be that you know a great shoe designer who would work well with the clothes designer you are styling for. This type of collaboration can forge a wonderful working relationship all round.*

A pre-production meeting will take place a day or so before a shoot commences, so that everyone is clear about what needs to be achieved.

Pre-Production Meeting (PPM)

The PPM is designed for a team to come together before a shoot and make sure everyone knows what they are doing. This is where you will present the images of looks you have created, along with the mood board and clothes bought, and brief the team about each look or story for the shoot. At the start of the meeting, everyone will introduce themselves with their first name and job title or department. Those present may include:



ADVERTISING:

Advertising agent Account Director, Creative Director, Art Director, Art Buyer

Client Creative Manager

Production Production Manager

Team Photographer, Digital Operator (retoucher) and stylist

MUSIC:

Record Company Creative Director, Creative Manager, Product Manager

Management Company Manager, Band members

Production Production Manager

Team Photographer, Digital Operator (retoucher), Set Designer, stylist, possibly hair and make-up artists

Topics under discussion will include:

- ✘ **The shoot:** Location, logistics of when and how people will get there. Call sheets, location rules where applicable.
- ✘ **The shots:** The photographer or director will talk through the shot visuals and necessary organization.
- ✘ **The set:** Talked through by the set designer.
- ✘ **The clothes:** You will talk through your mood board (if applicable) and the clothes. The day before you should send through images of the different looks you have prepped. These will be printed before the meeting and everyone will have a copy. The looks will be discussed and put into shot order. If there are any problems, you should raise them in this meeting.

Call Sheets

The call sheet includes all the key shoot information on it – the names and contact information of the team members, location, date and time and invoice number, as can be seen in the example below.

CALL SHEET		
PHOTOGRAPHER'S NAME/JOB AND CLIENT'S NAME (e.g. advertising shoot with a high-street mobile phone company) 23rd June 2016		
CALL TIME	Photographer, model and crew 08.30 Agency 09.30	
Photographer	Name @ Agency name Agency contact details with landline telephone no.	Mobile no.
Advertising agency	Account Director, name Creative Director, name Art Director, name Art Buyer, name	Mobile nos for these contacts
Client company	Creative Services Manager, name	Mobile no.
Stylist	Name @ Agency name Agency contact details with landline telephone no.	Mobile no.
Stylist's assistant	Name	Mobile no.
Hair and make-up	Name @ Agency name Agency contact details with landline telephone no.	Mobile no.
Hair and make-up assistant	Name	Mobile no.
Model	Name @ Agency name Agency contact details with landline telephone no.	Mobile no.
Photo assistants	Names	Mobile nos
Digital operator	Name	Mobile no.
Catering	Catering company name	Mobile no.
Location	PHOTOGRAPHIC STUDIO Address Contact name Web link for map/directions	Mobile no.
Emergency numbers	Nearest hospital	
Invoice no./Job no./PO no.		

Working with PRs

One of the most important things you will need to do as a stylist is to build up good relationships with PRs. Public Relations (PR) is a core element of the fashion industry. Fashion PR agencies work with designers to promote their products and communicate their brand across a range of channels: digital, print and events. Agents within PR companies will usually represent a number of different luxury or niche brand designers and actively promote those designers to the fashion industry, the press and the consumer. Alternatively an individual designer may have their own in-house PR who acts as their press officer and deals with sample requests. High-street brands or designers will also have their own PR departments in charge of lending samples. For a list of PR agencies, see the Resources section at the back of the book.

The PR agency is in place to manage the fashion identity of the brand they are representing and push it forward. Whether it is producing high-quality fashion shows or working alongside fashion stylists, they will track the consumer, their behaviour and their values, which in turn enables the PR company to create powerful brand platforms that appeal directly to the consumer.

PRs are your main point of contact in fashion styling. You need to know which designers a PR represents, where they are based and who is the correct person to contact. Fashion stylists work with PRs to organize call-ins, where a stylist will call up to request a look or sample of a designer brand to borrow for a shoot.

Chameleon Visual suspended mannequins to present samples for Chloé's A/W13 press day in New York.





Call-ins at Blow PR, packed and ready to be sent out to the stylists.

The PR will use their discretion as to whether they feel the placement of the sample in the selected magazine is worth the loan. Samples are lent to stylists free of charge; however, there is an understanding that all samples will be returned in the same pristine condition as they were sent out. Building up trust with the various PR representatives is vital. You must build a reputation with them as a reliable stylist to lend to, not only in how you look after the samples but where you promote the brand they are lending.

PRs are very guarded in who they will lend to. This should not be a problem for leading magazines, but for lesser-known publications samples may be harder to borrow. Most PRs will not lend samples for advertising, unless it is of high quality and worth their while: the PR is mostly looking to get the sample credited to the designer they represent and this will not happen in an advertising campaign for certain products or brands such as breakfast cereals or motorcars. For music videos, the decision to lend samples will depend on who the artist is and if the PR company wants their client's designs to be associated with the brand the artist represents.

PR companies will notify you of the latest launches and collections by emailing press releases (having worked with them once you should automatically be on their mailing list) and holding press days at the start of the season (see Chapter 5), when you can view the latest collections off the catwalk. Press days are usually organized two to three months after the shows; just before, these new collections will start to be shot for magazines.

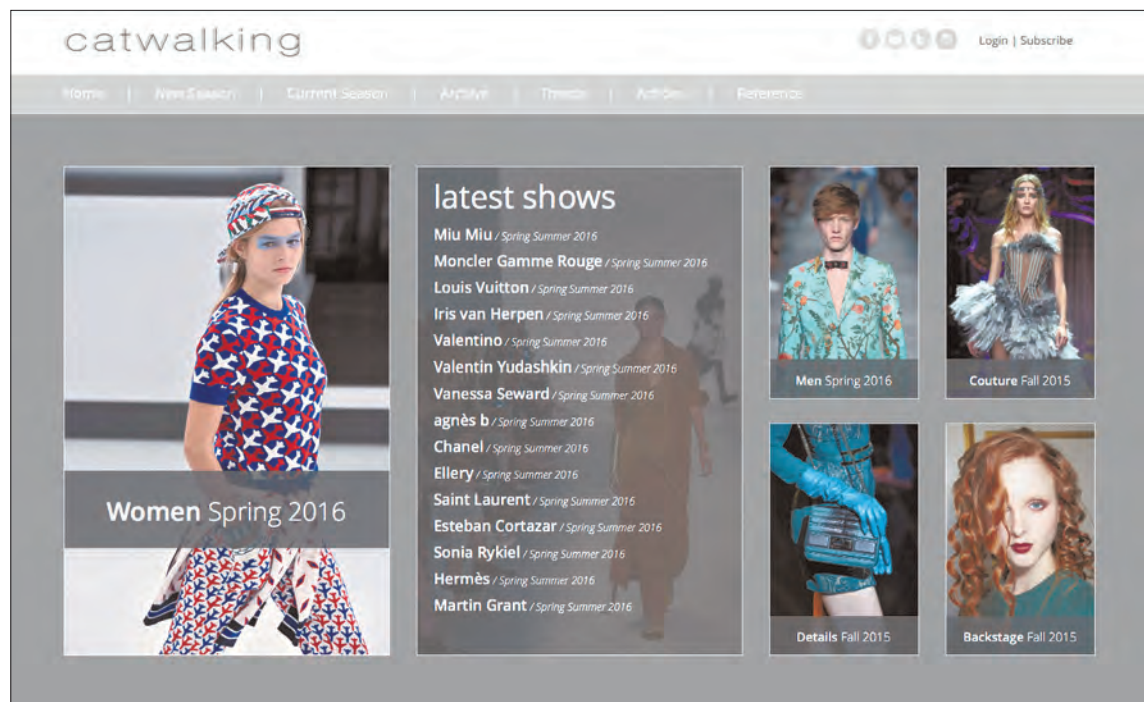
Call-ins

Call-ins are an essential part of the stylist's job. You need to know who represents each fashion label and house – for example, you may be asked to call in four dresses from the internationally renowned fashion designer Mary Katrantzou, so you would need to know that her PR is Karla Otto. You may also need to call in accessories, jewellery, hats, shoes, bags, gloves, hosiery or underwear, so you would have to know which PRs to approach for those.

Tip

When starting out as a freelance stylist, the PR will expect you to pick up the call-ins when you are ready, and also to return them. PRs only deliver call-ins if the stylist or magazine is well known.

Rails at the PR, all set up ready for appointments.



Websites such as Catwalking.com have extensive photography of fashion shows so you can view past and current collections.

Each designer the PR represents will have lookbooks of the whole collection. Whether the PR holds the whole collection depends on whether the designer has one or more PRs in other cities. You will pick out online which pieces or looks you would like from each designer chosen for the shoot, for example Looks 5, 18 and 23 of Stella McCartney's A/W15/16 collection. Sometimes you will not have the actual lookbook to hand; you can check if the current collections are up on the individual designers' websites, or alternatively Vogue.co.uk has all the most up-to-date catwalk images of current and past seasons. It is much easier and quicker to go through the large fashion sites when you are doing call-ins. Other websites to refer to include Catwalking.com and the individual Fashion Week sites (see Resources, page 196).

Once you have the information you need, call up the PR, tell them about the story you are doing and request your chosen samples. The PR will ask you to email your request. When doing so, you must specify which lookbook or website you have sourced the look numbers from – otherwise you will waste your valuable time, and the PR's, calling in the wrong samples.



Appointments with PRs

If you prefer to see and select the actual garments, you will need to make an appointment with the relevant PR to pull the items of clothing. If your job is for a fashion editorial and the magazine is new, always bring a copy of the magazine along to the appointment so that the PR can see the magazine, who its advertisers are, what the articles are about and gauge its general style and feel. Don't forget to take a copy of your commissioning letter from the magazine's editor (see page 50).

Go to the appointment knowing in advance which items you want. Don't select dozens of pieces – if it's a small shoot, choose a limited selection of pieces, then do the same at the next PR appointment. If you have explained to the PR that the shoot is a big one, then pull as much as seems fit.

The PR agent will set up a rail for you. Once you have gone through all the samples you are allowed to choose from, edit your rail. When this is done you will need to fill out a form about the shoot: its story, where the samples should be sent and delivery time, when the shoot is, when the samples will be returned and your contact details.



Tip

Sometimes it is helpful to send the PR the mood board you made for the shoot – if you get stuck at the last minute with samples not turning up, they may be able to help you out.

Opposite

Collecting samples from the PR.

You will then be on your way to the next appointment. Plan your appointments carefully so that you allow plenty of time to pull in all the clothes you need for a shoot, and consider the PRs' locations relative to each other – it is not physically possible to go to one appointment, choose all your looks, then get across town by underground or bus to the next in 30 minutes.

Commissioning letter

If you are a freelance stylist who is not well known, the PR will usually ask for a commissioning letter from the magazine. This not only proves you are working for that magazine or company but also assures the PR that the magazine covers you for insurance purposes if the samples go missing or get damaged.

Tip

Building good relationships with PRs means they can get to know your taste. This can be incredibly useful in the event that you are unable to attend an appointment to pull samples yourself.

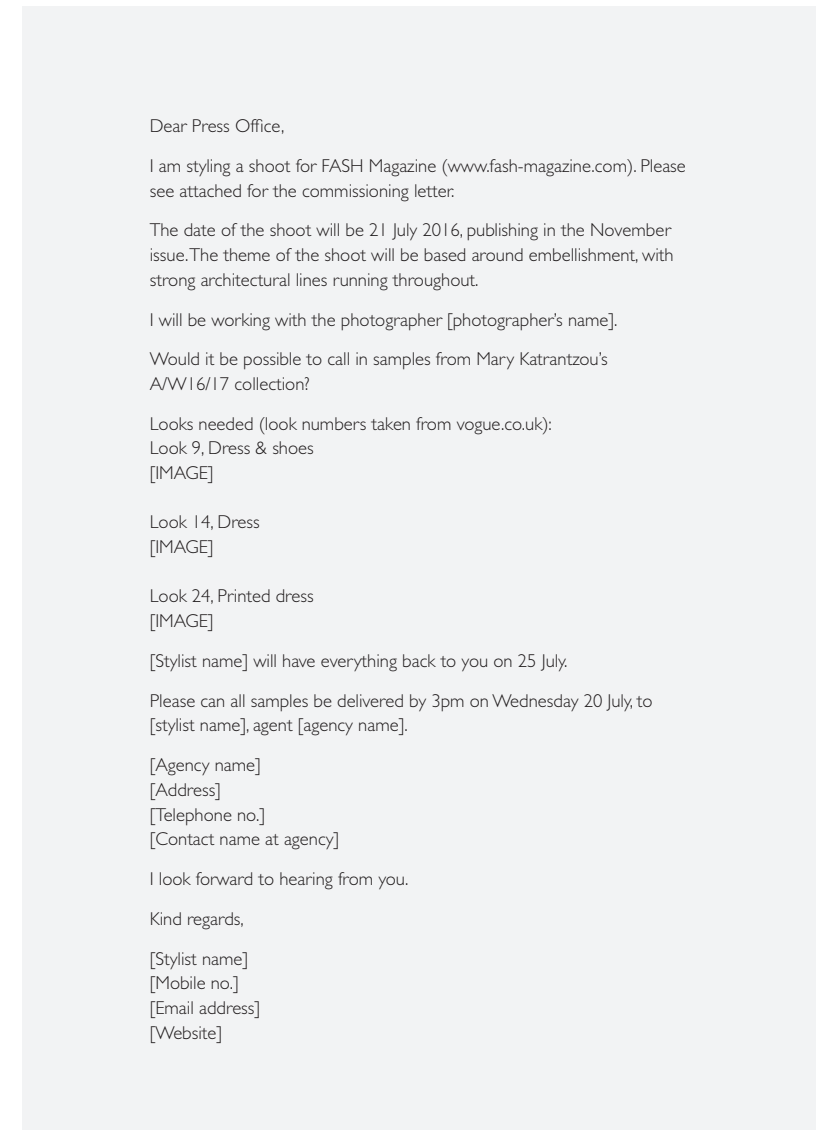
The letter needs to be on the magazine's headed paper and signed by the editor. It will confirm that you are shooting a story for that magazine with a specified season and the date the shoot will take place and be published. It should also state that the magazine takes full responsibility for loss of or damage to samples.

The letter should be included with every email to each PR contacted when requesting samples. Here is a sample template:



Covering letter/email

The email you send to a PR when requesting samples should include the names of the stylist, magazine and photographer, the date of the shoot and its theme or brief. Always remember to attach your commissioning letter. If you have them, it may also be useful to attach screengrabbed images, as this helps the PR to know immediately which look you are after. Here is a template to follow:



Receiving Call-Ins

- ✘ When samples arrive, each item will be in a bag. There should be a docket inside the bag detailing everything the PR has lent.
 - ✘ Check off all samples in the bag against the docket.
 - ✘ If there's no docket, make a note of how many pieces there are, then call the PR to tell them about the missing docket and how many pieces you have counted in – ask them to forward you the docket via email. Some PRs now send the docket via email to save paper, so always check your inbox first.
 - ✘ If a sample is not in the bag but is noted on the docket, call the PR as soon as possible. You do not want to be paying for other people's mistakes. If it is after work hours, email them straight away so the PR is in the loop if something is missing – the email will be timed and dated should the sample not be located.
 - ✘ If there is an extra sample in the bag, but not listed on the docket, let the PR know, make a note on the docket and make sure it is returned with the other samples. This shows good form and practice.
 - ✘ Treat the clothes with care.
 - ✘ Photocopy each docket so that you have a copy to keep; the original will eventually go back in the returns bag to the PR.
-

Returning Samples

- ✘ Collate all dockets together.
 - ✘ Organize all the clothes into the correct bags. Sending a sample back to the wrong PR is costly and it is difficult to work out who it was sent to.
 - ✘ Mark off all the samples on the docket as you put them back in the relevant bag – this is a really long process but it is important as it can get confusing when you have at least 20–40 different samples to put back in 11 different PR bags.
 - ✘ Put the original relevant docket back in the returns bag and tape the bag up securely so that none of the contents falls out.
 - ✘ Either label up all the bags with the magazine's returns labels, make your own handwritten A6 or A5 labels, or print the labels the night before the shoot – this saves a lot of time when organizing the returns bags.
 - ✘ Use the correct name, address and telephone number on the label. I use the same bags that the samples were originally sent in, as long as they are in good condition.
 - ✘ If you are returning three bags to a PR, then mark them as 1/2/3 of 3. This lets the courier know how many bags are to be returned; it also helps the PR know how many bags you have sent back.
 - ✘ Make a list of bag returns on a separate piece of paper for the courier: list all the returns, with the PR's name, address and telephone number and state how many bags are going to each company. Make a photocopy for your own records in case any bags are lost in transit. The list should mirror the bags.
-



Siim Kohv PR and Marketing Director

What are the key things you have to consider when lending to a stylist?

That is one of the most difficult parts of the job. You might know a stylist for years who becomes quite a good friend, then suddenly they have been hired to do a one-off freelance job for a publication which would not be suitable for our client. On occasions like that, we would have to decline. Not every publication is suitable for each client. As PRs, it's our responsibility to know the readership of the magazine and make a decision as to whether the publication would be in line with the philosophy of the brand.

What is the etiquette regarding sending out and getting back samples?

As there are huge numbers of worldwide requests to attend to we try to send out the samples at the last minute. Unless the shoot is abroad, we send out samples the day before and we require them back the day after the shoot. There are occasions when samples get misplaced for up to a month as they might have been sent back to the wrong place, but we do have a policy of invoicing the stylist or publication for any lost or stolen items after a month.

What do you find most annoying about stylists?

Returning clothes in a disrespectful manner or having them just thrown into a bag. Everything is always sent out in pristine condition and nicely folded as the samples have to last for a whole five months and each garment goes through an average of about 100 shoots during that time.

What advice would you give an assistant coming into the industry?

Fashion is much more than just pretty clothes. Everyone from stylists to PRs have worked many years for free or 20-hour days to make it to where they are. It is a cut-throat industry.

Which type of stylists do you always lend to and why?

As a fashion PR, our main goal is really an editorial in a fashion magazine. That is usually our absolute priority but we do make exceptions if we have a special request from an A-list celebrity who we would like to appear as a brand ambassador for a special event.

With young stylists coming in, how do you decide to lend to them, if they do not have a commissioning letter from a magazine and just want to get their book together?

Becoming a stylist is a rather lengthy process, you can't decide to do it overnight and walk into a PR office asking for clothes. Most stylists have done work experience for a stylist or a magazine for a while, so they know the industry already. Once they move to work on their own, we are of course happy to help them to take the next step, but we would not be able to assist someone we do not know.

At the fitting, make sure you are fully organized before you turn up with suit bags of looks.

Fittings

To Prepare

-
- ✘ *Organize all the clothes into looks for each person and pack and label them up in suit bags. Don't turn up with tons of shopping bags.*
 - ✘ *All accessories should be sorted into clear small bags. Don't hang jewellery off the hangers in the suit bag, it will fall out in transit.*
 - ✘ *Ensure the client provides a rail, hangers, a table and possibly a mirror in the room. If not, bring a collapsible rail and hangers with you.*
 - ✘ *Make sure you have the outfits prepared as you see the look working, but be prepared for the client's input/criticism.*
 - ✘ *Get to the fitting at least 30 minutes before it starts, so that you can set up. There's nothing worse than trying to set up with the client watching.*
 - ✘ *Have your mood board and any extra images to hand. Visual props often help – people love them and sometimes it's hard to explain a look.*
 - ✘ *Bring a Polaroid camera and plenty of film so you can take instant images of the looks you want.*
 - ✘ *If alterations are needed, bring an assistant who you know can sew, and a sewing machine. This way all alterations can be made on shop-bought items there and then, instead of outfits having to be taken away and adjusted later.*
 - ✘ *Bring a notebook, pen and calculator to keep track of the budget.*
 - ✘ *Bring your kit.*
-

At the fitting always take photos with your mobile phone. Images immediately determine whether or not a look works. This also shows up anything that you may not have noticed: for example a camera flash may reveal that the black dress the person is wearing is actually see-through, a fact not visible to the naked eye. Watch out for anything too transparent. Cover all areas, shoot from all angles, up and down and in seated positions. Taking a photo also helps with accessory choices.

I would always suggest taking a Polaroid camera as they are quickest and easiest when doing a fitting. Today we have mobile phones which take good photos that are quick to upload, but in a fitting you do not want to be burdened with emailing images to a computer in an office and waiting for the images to be printed out in order to see all the looks together. With a Polaroid, you can instantly see the image and compare looks against each other as you go along.

When working for TV, it may be worth filming the look on the person, as TV lighting can show up a litany of sins – HD can add weight to a person, as well as revealing detailed skin flaws. If the person is to be interviewed, check how the outfit looks while they are seated. Make sure to find out the background colour of the set – you don't want the talent to blend in with it.



The Shoot

The Day Before

- ✗ Check that all deliveries from the PRs have arrived; if not, make sure that the PR will send the samples first thing to the shoot location.
- ✗ For an editorial shoot, make sure all the clothes from PRs have been docked in and marked on the docket sheet. Photocopy all the dockets and keep a set.
- ✗ Make sure you have all the looks you need.
- ✗ Organize all clothes into complete looks. Bring extra samples, just in case.
- ✗ Bag up all looks in suit bags.
- ✗ Organize your kit.
- ✗ If on location, make sure you will have all the equipment you need, such as an iron, ironing board, steamer, hangers and clothes rails.
- ✗ Print out your call sheet and the map of where you are going.
- ✗ Book your taxi – preferably a people carrier. If driving, make sure there is parking available at the shoot studio or location.
- ✗ Take every docket, including photocopies, with you to the shoot, and the original bags. If you finish early you can organize all your returns from the studio that day. If you get your returns back to the PRs quickly they are far more likely to help you again as they will know you are a fast returner.

Tip

Do not leave any clothes/valuables in the car. Basic car insurance will only cover you up to £100, even if you have had £1000 worth of goods stolen.

At the Shoot

- ✗ Arrange all looks on rails.
- ✗ Steam all looks.
- ✗ Sort out all accessories. If you cover the table with a white sheet, you will be able to see the accessories more clearly.
- ✗ Before the model goes into hair and make-up, try a few looks on her to show the team, along with any tear sheets you may have as reference, so everyone has a clear idea of what looks she could be wearing. This way the hair and make-up artists have an idea of how to link their look to the clothes.

Below

Studio space at Hoxton Street Studios in London.

Bottom

Behind the scenes at a fashion shoot.



- ✘ *Eat. You need energy, it will be a long day.*
- ✘ *You will be expected to be on hand all day and on set throughout shooting to tweak the clothes, sort out ugly folds in garments and get rid of any visible labels. It is not the photographer's or client's job to point out things that need to be sorted on set.*
- ✘ *Note down which clothes are worn for the credits and for keeping track of the budget costs.*

Leaving the Shoot

- ✘ *Make sure you have packed up everything that you brought with you. Leaving a sample behind can be very costly.*
- ✘ *Leave your area clean and tidy.*
- ✘ *Leave on time – overtime rates are very expensive for hired studios.*

Tip

Do not cut any labels out of PR-borrowed samples – conceal them as best you can. Add body tape to wash labels and roll the label into the seam. Remember to remove the body tape after use. Remove PR stickers for the shot but replace them once the garment is no longer needed – the PR needs those stickers and their information.

It is essential to take detailed notes on a shoot to ensure all credits are correct.

clothing. Different magazines will print various combinations of details, such as a description of the garment, fabric, label and price, so make sure you find out in advance which credits they need. Collect as much information as you can as it's better to be safe than sorry. Stockists' numbers usually go in a list at the back of the magazine.



The credit 'Stylist's own' (formerly 'Model's own') is used for items that are not available to buy anywhere – this could include something that the stylist has made, found in her kit, bought at a market or borrowed from a friend.

Artist credits name the people involved in the shoot, along with their agents and any additional information, for instance:

Photographer – Terri Van De Hurst @ Transit
 Model – Anoushka Kloss @ Storm Models
 Stylist – Danielle Griffiths @ Terri Manduca
 Make-up artist – Sonia Deveney @ One Represents, using Lancôme
 Hair stylist – Vas Karpetas @ Billy & Bo using Kerastase

As the stylist, you will have already credited the products you used in the clothing credits, but the make-up artist and hair stylist will put more details down. By naming the brands they have used, they will receive more product from Lancôme and Kerastase in return for the publicity. The hair stylist will also name the salon they usually work in to publicize that as well.

Credits

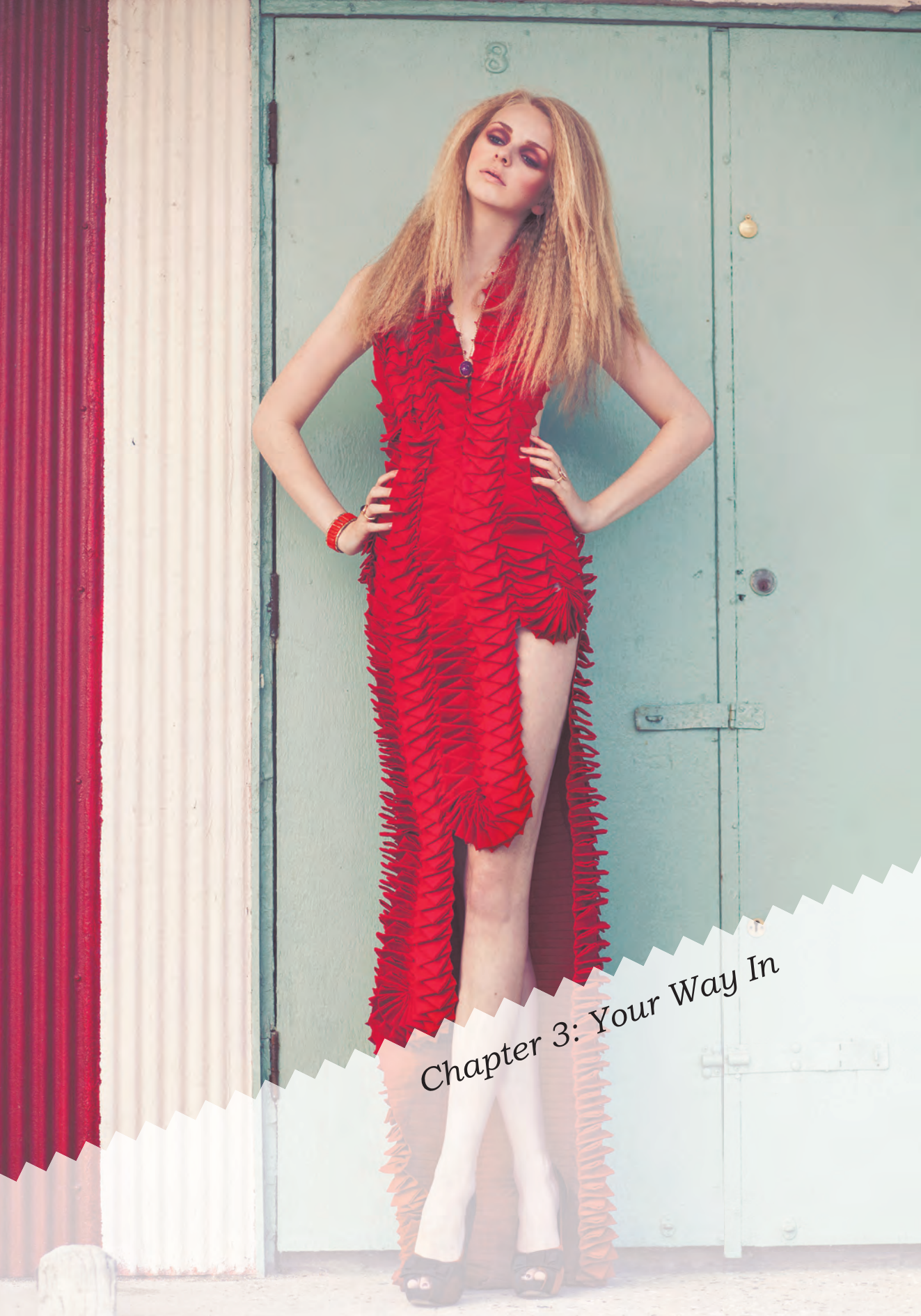
The purpose of a fashion shoot is to promote products. It is therefore vital to properly record the items and clothing samples used so that the designer gets recognition for their work. This is done by producing written credits, which are published alongside the relevant photograph. There are two types of credits, Clothing and Artist.

While on a shoot you will need to note down the details of what the model is wearing in every shot. Taking a full-length, front-on photograph of the model will help you to write up the credits after the shoot. For example, if you can't identify the ring a model is wearing on a shot supplied by the photographer, you can easily look at your own images and cross-reference with your notes and the PR docket to identify the designer.

Clothing credits are placed beside each image on a page, describing the sample the model is wearing, the designer and where you can get the item of

Tip

Check and recheck all spellings of names and prices. You do not want to get any information wrong.



Chapter 3: Your Way In

Sam Wilkinson wears dress by Pierre Garroudi, with shoes by Claire Davis for Raffaele Ascione and jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compônere magazine.

As I have discovered in the process of interviewing people for this book, stylists come from an array of different professional and educational backgrounds, often outside the area of fashion. This chapter looks at the various routes into a career as a fashion stylist, explaining which qualifications will help you to succeed, giving advice on how to secure internships or work experience and how to tailor your CV when the time comes to seek your move up into assisting work.

Qualifications and Courses

The world of styling is highly competitive. If the styling work does come together, great; if it doesn't, you will need something to fall back on. You should complete your education before even thinking of dropping everything and becoming a stylist. However, if you want to pursue your dream job as a fashion stylist, then it is wise to get a good grounding in the subject and study a course at college or university. There are lots of courses on offer where you will be able to learn about fashion and fashion styling and study practical skills in fashion and textile design. Learning how to cut, make and sew clothes, studying drawing and illustration and developing a keen interest in culture and the arts are all key skills for being a fashion stylist. Add in a big helping of unwavering personal drive and self-confidence and you will soon start to establish your own personal brand of styling.

Not all fashion stylists have a higher education degree, but it is a good place to start. If you decide to take this route you might as well do a course that covers everything in your chosen field, and try to get as many different skills under your belt as possible. The options in the UK include a BA (Bachelor of Arts degree), HND (Higher National Diploma), BTEC National Diploma or similar. A fashion degree is vocational and is usually made up of modules which will be very useful to you as a working stylist, such as fashion/art history, designing, pattern cutting, making clothes, business studies, research methods and critical analysis. Other degrees that specialize in Fashion Communication or Fashion Marketing can also provide a relevant starting point.

A handful of private colleges offer specific courses in fashion styling and these will give you a good grounding in the subject if you are unable to commit to a full-time university degree or college diploma course. A comprehensive list of courses is provided in the Resources section at the back of the book.

Work Experience and Internships

In addition to studying on a fashion course, the most reliable way of getting your first break into fashion styling is by undertaking work experience or internships. Work experience is a taster job, usually lasting a week to a month. It is unpaid, though you might be offered expenses such as travel. Internships are longer – generally one to six months or more – and hold more responsibility. Minimum wage is a possibility. Such placements will often lead you into your first job as an assistant stylist. A freelance fashion stylist is more likely to offer you assistant work if you are able to demonstrate that you have gained experience from internships or work placements and have already learned the basics of styling.

It is incredibly hard to secure an internship or work experience and it is often a case of being in the right place at the right time. You will need to be determined and confident when applying for these placements as the competition is fierce and you will be up against some strong candidates.

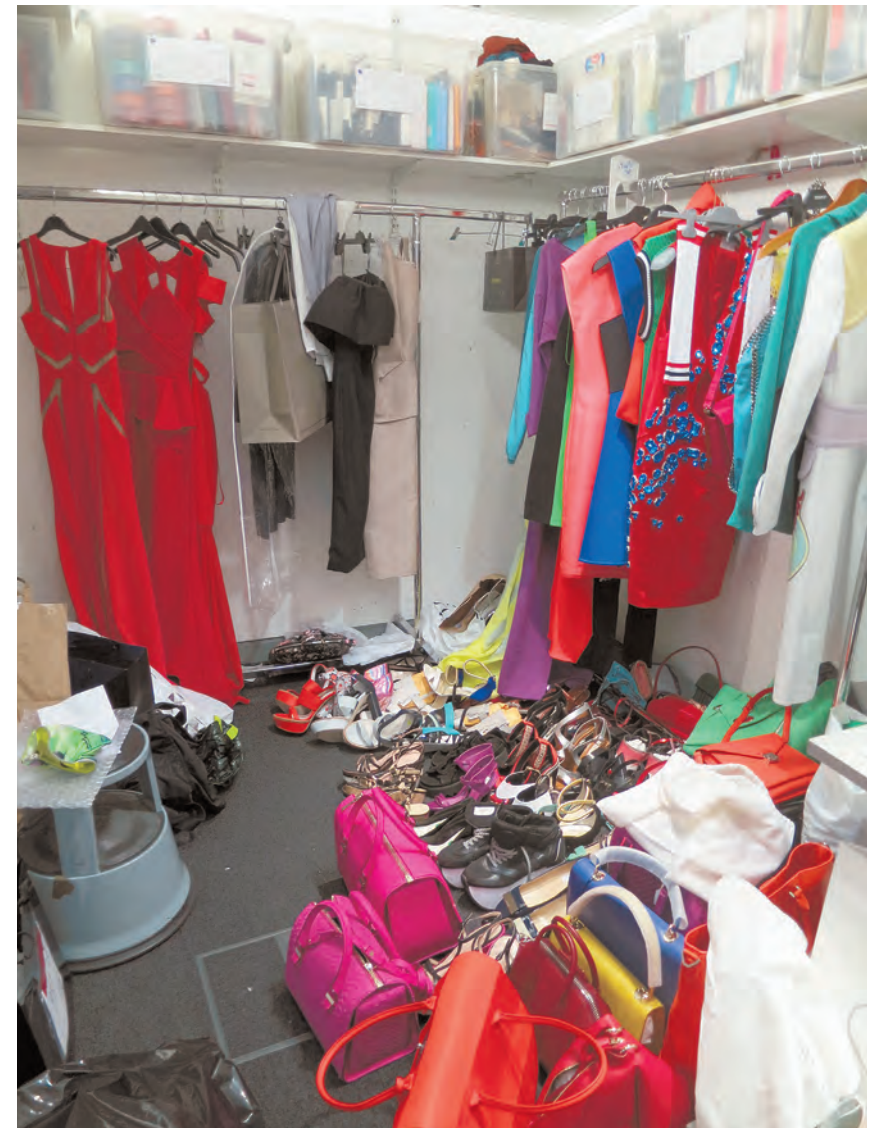
Access to financial resources is paramount, whether this is savings, money from your family or a part-time job, as you are unlikely to be paid much while doing a work placement or internship. In order to finance your internship, be prepared to find a part-time evening job in a hotel, bar or club, something that won't get in the way of daytime work. Working in a club can give you a good idea of what is happening in fashion on the club scene and you might make some fantastic contacts.

If you are able to get by financially then try and gain experience in a number of styling roles. Do proper research into what sort of work experience/internship you really want (details of various publications that offer work experience and internships are provided in the Resources section, page 194). The more understanding you have about the industry and where you want to go, the more seriously people will take you. If you can, find a placement with a high-end magazine such as *Vogue* or *Harper's Bazaar*. For something more edgy try *i-D* or *LOVE* magazines, where you will still be working with top stylists and fashion products. Try the even faster-paced internships of newspapers and the weekend supplements, or the weekly fashion magazines like *Grazia*. These types of work placements are worth the effort. Working in your chosen environment will allow you to see how a professional stylist works.

It's important not to over-glamourize your work placement or internship: try to keep your feet firmly on the ground. You will most likely be in the 'fashion cupboard' with no windows, desk or even a chair throughout your work placement. A few magazines work on the basis that they have one person who does a six-month stint, while two others come in for one month or one week. That way the magazine will always have an intern who is in charge of the fashion cupboard and can help guide the work experience people.

Clothes from designers will be delivered daily to the magazines: you are there to check in and out the samples that are called in for photo shoots. Mistakes can be very costly as you are often dealing with thousands of pounds worth of clothes. If you don't know something, do not be afraid to ask, and if you still don't get it, ask again. If you are very lucky you might get to go on the shoots or even to a fashion show. What you will learn is invaluable and the opportunities are there for the taking.

Much of your time as an intern will be spent in the fashion cupboard. This needs to be as organized as possible in what can be a very cluttered space.



Work placements/internships are a great opportunity to:

- ✗ Learn about fashion brands.
- ✗ See samples and details in the flesh.
- ✗ Learn about PR companies and the relationship between a PR and a stylist.
- ✗ Become aware of the role of a designer or PR.
- ✗ Learn how style is relevant to your particular work.
- ✗ Learn about a shoot, from prep to print.
- ✗ Learn how to put looks together.
- ✗ Learn to create mood boards for production meetings.
- ✗ See how a magazine works.



Taking a work placement at a magazine can allow you to experience the behind-the-scenes workings of a shoot.

- ✘ Watch stylists at work and see how differently they do things.
 - ✘ Actually ask the stylists, editors, creative directors, etc., for their advice on what they think your best next move within fashion would be.
 - ✘ Sit in on production meetings.
 - ✘ Hear about jobs that are going wherever you might be working. For example, if you have an email address at a magazine, you will receive internal emails from the relevant publishing company advertising job vacancies.
 - ✘ Go to, and perhaps work on, the fashion shows.
 - ✘ Meet top photographers, stylists, hair stylists and make-up artists, designers, and their assistants. The latter are crucial, as you will be able to build up a network of photographers' assistants and hair and make-up assistants with whom you can do test shoots (see Chapter 6), a must for your book. As soon as you start work experience, interning or assisting, start logging the contacts you make into your phone/contacts book. If you do a good job people will take note and suggest you to others who are looking for assistants. You might be the lucky one who is asked to stay on with a salary.
-



Who to contact at a magazine for work experience or internships

Find the company's phone number on the magazine's website and either call them to request the appropriate person's email address (they will give it out at their discretion) or look at the magazine's masthead. Send your CV with a covering letter to the magazine's Fashion Assistant or whoever it states on the website. Always make sure you have the correct name and spelling when sending your CV and covering letter. If you email your CV, it is exceptionally important to follow up with a call a few days later. A simple call to say 'Hi, my name is X, I sent in my CV a few days ago and just wanted to check that you received it' shows enthusiasm for the job and you are more likely to be remembered. I get many students sending me their CVs asking to work for me – the only ones that have been successful were those who followed up with a call.

Think about handwriting your covering letter: there is a fashion director at one of the top glossies who will only accept a handwritten letter for a work placement/internship. Never send a text to a fashion director or editor to enquire about work experience opportunities. The whole business of fashion is about great PR and it is essential to get your personal PR up to a good standard by following up on things you have sent out, demonstrating common sense and good social etiquette.

When is the best time to apply for an internship with a fashion magazine?

Internships vary from magazine to magazine. Some positions are advertised with specific deadlines. The summer months are best for most students if you are studying at university or college, but fashion is seasonal and, to gain a better advantage, September/October (Spring/Summer) and February/March (Autumn/Winter) – just after the shows – are possibly the best times to do any work experience or internships. November/December (S/S) and May/June (A/W) are when the press days start to take place for the new season: this is also a good time to do work experience. Make sure you apply three to six



Working as an intern may give you the chance to see what goes on backstage at a fashion show.

Dawn Macleod, Formerly Production Manager for Grazia magazine advertorials

www.graziadaily.co.uk

What advice would you give students wanting to intern at magazines?

Interns need to be grown-up: no one will tell them how things work, they have to learn by watching. If you want *Vogue* then go for *Vogue*, if you want *Grazia* go for *Grazia*; it is hard to jump once you're in one circle. It's six months out of your life with no pay, so you may as well go for exactly what you want, rather than waste time and money trying to get there by another route.

What advice would you give students about CVs?

Be accurate with spelling – I didn't get one job that I applied for purely because I spelt one thing wrong. When following up on the vacancy I asked for feedback and they said 'your CV was good, but there were so many people going for this job that you lost the opportunity for just one spelling mistake'.

months in advance to be in with a chance. Let them know your precise availability if you can only do certain weeks – it all helps.

Don't forget to read the magazine you want to intern at: brush up on the different sections, get a sense of the way it is written, the topics covered and the magazine's style and target age group.

Twitter/websites/notice boards

Work placements or internships are now being advertised daily on Twitter. Follow all the magazines you want to work for or have an interest in, and you may just come across an opening:

- × **UK Fashion Intern – @UKFashionIntern**
- × **Inspiring Interns – @InspiringIntern**
- × **The Fuller CV – @TheFullerCV**
- × **Condé Nast – @CondeNastJobsUK**
- × **londonfashionweek.co.uk**

University websites and college notice boards advertise internships and work experience along with Fashion Week opportunities. Call up PRs and offer your services as a dresser at the shows, or even apply to PRs for work experience.

Applying for internships and work experience with a stylist

When writing your covering letter, find out the correct name of the fashion editor or fashion stylist you would like to assist and make the covering letter personal: 'Dear Danielle,' rather than 'To whom it may concern'. Don't do a group listing of different stylists on one email, send each email out separately.

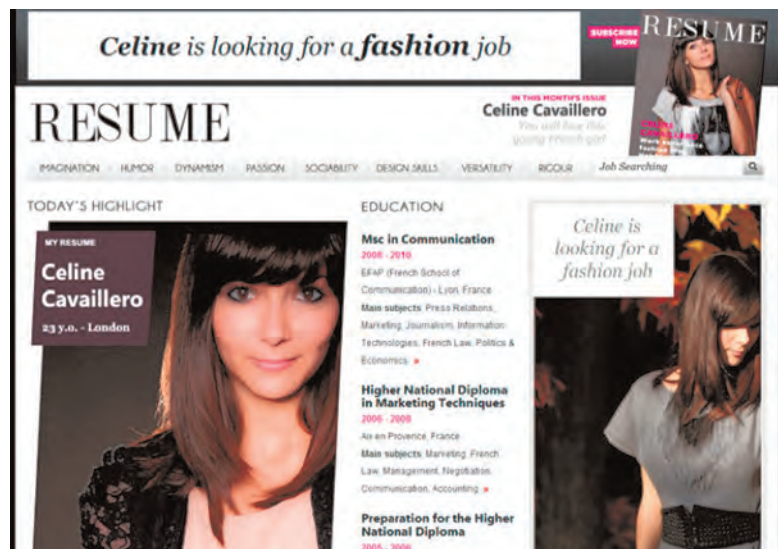
It is important to state what you already know about fashion styling, whether you have done any work experience, if you have any history with fashion and the specific dates when you are available. You need to let the person who you are writing to know how useful you can be to them.

Try to keep your CV to a single page. A stylist won't have much time to read CVs and covering letters. Often I just read the covering letter to find out if they have experience and can drive rather than knowing if they have done a job as a silver-service waitress or that they have A-level Art – if you feel you need to include all that, put it lower down. I want to know what is relevant to the job I am offering: be concise and to the point.

Make sure your spelling is correct. Even the smallest of mistakes in a CV or covering letter makes eliminating from a pile of applications much easier. Assistants will need to write emails on the stylist's behalf, so it doesn't bode well if you don't have a good grasp of basic grammar.

Here is an impressive CV that I found on the internet. Celine Cavallero was standing in a queue waiting to photocopy her CV to send out when she realized the three or four girls ahead of her were doing the same thing. This made her think about how to make herself stand out. She came up with the idea of making her CV look like the Vogue.com website. On a site called www.celineislookingforafashionjob.com, she offered her services as an intern and featured in all the shots, including fashion shoots and advertising shots mocked up to look like the real thing. The CV was a huge success and she got many styling opportunities from it. The site is now down, but the screenshot below shows the home page.

Celine Cavallero's online CV, mocked up to look like Vogue.com, which made her stand out from all the other internship candidates.



Stylist Danielle Griffiths prepares the model for the next shot. A hula hoop and a large sheet draped on the ground form a makeshift dressing room.



Moving up to Assisting Work

While doing your work placements or internships, start researching the stylists you would like to assist. Magazines are the best place to start: if you like a shoot in a magazine, look at the credits – who was the stylist, photographer, make-up artist, hair stylist and model? Look up their names on Google, do as much research as you can, see if they have a website or blog and, if they do, contact them directly, or call their agent to offer your services. If there is no website, phone up the magazine and ask politely for the stylist's contact details – if they won't give a phone number, ask for an email address. If they won't give that either, sometimes an email address is obvious, e.g. firstname.lastname@condenast.co.uk.

Securing a face-to-face meeting with a stylist or fashion editor before sending your CV is sometimes a good way to jump the queue for assisting work. As a freelance stylist I like to know if people who contact me about assisting work can drive, have a car and whether they live in London. I want to know how useful they will be to me: what skills do they already have from past experience? Do they know what a call-in is? Do they know which PRs look after a particular client? I like to find out what they know about the industry.

Applying for assisting work with a stylist

Applying for assisting work is very different to applying to work as an intern. There is lots of advice online that will tell you how to write a basic CV, but illustrated over the next pages are two examples that contain important information to include when you are looking for assisting work.

The CV opposite (with covering letter below) caught my eye. It was laid out well in a two-column format, almost like a magazine format. The applicant had thought not only about the content of the CV but also its style. Her covering letter was good; she came across well with a confident and grown-up attitude. Judging from her employment and work experience, she seemed to have a good understanding of fashion styling and knew which direction she was headed in.

Dear Danielle,

I am currently undergoing my final year at the University of Derby, where I study BA (Hons) Fashion Studies.

I have just completed a year out of university during which I have worked in London, Paris and New York.

My past roles have all been very varied, from print design assistant at Zandra Rhodes to PR assistant at Roland Mouret & J Lindeberg, as well as trend researcher's assistant at Fashionsnoops. Owing to my roles being so varied I was able to discover that my passion lies within event organizing, styling and preparing for shoots/events.

I am now keen to take the next step, as I search for a job to start when I graduate in June. I pride myself on being exceptionally efficient and organized, with the intent to succeed in anything I put my mind to. I am creative, with an acute eye for detail, and extremely thorough and diligent. I have a love for fashion and interest in the development of trends and changing tastes, and so see myself working with a stylist. I would subsequently be honoured to be considered to work within your fashion styling company.

I will be in London on Friday 19 February, and then again in April, and would love to meet with you to discuss such a position, if you are available?

Thank you for your time and consideration. Please find my CV attached.

Yours Sincerely,

NAME

ADDRESS
EMAIL
MOBILE NO.

ABOUT

I have just completed my Diploma of Professional Practice, which involved working in internships for over one year. This took me to London, Paris and New York as I worked in PR, Design and Trend Forecasting. I have now returned to the University of Derby to complete my BA (Hons) Fashion Studies degree.

I am a motivated and enthusiastic creative, with high expectations and ambitions for my future within the fashion industry. With a limitless passion for the fashion industry, my greatest inspirations range from the prestigious names of Gianfranco Ferré, Antonio Berardi and Roland Mouret.

I have a passion for learning about new people, new places and new cultures. I studied at HAMK University, Hammenlina, Finland, for one term in 2013 and have just finished working and living in New York.

I am very aware of what is going on around me and am continually looking into the latest trends, newest designers and freshest ideas. One of my main talents lies within general organizing and arranging. Computer design is another passion, as I love to work with Photoshop, InDesign and Illustrator.

EDUCATION

BA (Hons) Fashion Studies: (Current)
The University of Derby Sept 2011–June 2015

5 A-Levels, 11 GCSEs
The Bromfords School, Wickford, Essex,
Sept 2005–July 2011

A-LEVELS:

Textiles [B]
English Language & Literature [C]
I.C.T. [B]
General Studies [C]
Media Studies [D]

11 GCSEs [A–C]

EXPERIENCE

ALTERNATIVE FASHION WEEK, London (Current)
I was chosen as the student to represent the university in organizing our involvement in AFW.

WESTFIELD CENTRE, Derby (Sept 2012)
I helped to arrange a styling/trend event, which involved communicating with stores, press and the public.

FASHION WEEK SHOW, London (Feb 2011)
Front of house; A/W 11/12 Show

DERBY GRADUATE SHOW, Derby (June 2010)
Front of House

EMPLOYMENT

FASHIONSNOOPS, Trend Website, New York (July–September 2014)
Runway Editor's Assistant (paid part-time)
Having completed an internship, I was offered a part-time position to help edit photos, create reports as well as keywording and approving images.

FASHIONSNOOPS, Trend Website, New York (April–June 2014)
Trend Analyst & Runway Editor's Assistant (intern)
My main roles involved editing, approving and keywording images as well as working with the creative director to create collages and pulling trend reports for the accessories editor.

ZERO + MARIA CORNEJO, New York (January–March 2014)
PR Assistant (intern)
I worked directly with the PR manager to help run the PR department. My main roles included sending and pulling samples as well as organizing the A/W 14/15 show whereby I created the seating plan and arranged the guest list and invites.

19RM (ROLAND MOURET), London (April–July 2013)
Studio Assistant
I worked alongside the designer's PA and Studio Manager to generally run the studio. This included helping to organize the A/W 13 Paris RTW show and editing the show images, helping to create the lookbook and sending out samples by working with our PR reps in both London and Paris.

NICOLA DE MAIN, London (April–August 2013)
Part-time Assistant Designer
I worked directly with the head designer to do the research, design and develop the S/S 14 collection.

J. LINDBERG, London (March–April 2013)
Showroom & PR Assistant
I worked with the PR manager to send out samples to publications as well as helping to write the press release. I assisted in organizing the press day and had my own appointments with stylist and editors.

ZANDRA RHODES, London (March 2013: part-time)
Textile & Studio Assistant to fashion designer
It was an honour to be working directly with the designer to design and develop prints for the S/S 13 collection.

ELLE4LISA, Fashion House, London (June 2012)
Studio Assistant to Lead Designer
Worked directly alongside the creative director. Involved in all areas of designing, making and buying. I worked on two editorial photo shoots, which included acting as Art Director.

References available on request

The second CV is straight to the point, on one page and simple. Sometimes this is what you are looking for, someone who will just get on and do the job.

Dear Danielle,

I have just graduated from a Diploma in Image and Fashion Styling which I studied at Limperts Academy of Design. I am now looking for a fashion stylist assistant position to gain some experience and I was wondering if I can assist you on your projects? I attached my CV and I look forward to hearing from you.

Yours sincerely,

NAME

PICTURE
HERE

Address:

Date of birth:

Nationality:

Tel:

Email:

EDUCATION

2013 – Fashion Media Styling
London College of Fashion

2011–2012 – Image and Fashion Styling
The Design Academy (Limperts)

2009–2010 – International Marketing
King's College London

EMPLOYMENT HISTORY

2014 (October) – The Express
I worked in the Fashion Department.

2014 (September–October) – Stylist Assistant
I helped Miss Molly with her photo shoots.

2014 (Feb–July) – Oska, London
I helped with all aspects of their daily operations, from sales to stock control, to in-shop and window displays.

FASHION SKILLS

Good knowledge of colour
Layering of clothes
Making new garments from old ones
History of fashion

PERSONAL SKILLS

Hard-working
Positive work attitude
Self-motivated
Very dependable

TRANSFERABLE SKILLS

Strong typing skills
Very organized
Strong communication skills
Creatively minded

INTERESTS

I enjoy reading, walking, shopping and musicals

REFERENCES

Available on request



Working in a department store can be a fantastic opportunity to meet stylists and make connections.

Other Ways In

Not every young person will be able to afford to go to university or college, or they may not have gained the required entry qualifications for their chosen course. If this is you, then don't be put off – there are other ways into fashion styling. William Baker met Kylie Minogue when he was working at Vivienne Westwood's flagship store in London. Impressed by his ideas of how to style her, she agreed to have coffee with him and eventually hired him as her stylist.

Working on the shop floor in a department store, shop or boutique will give you an understanding of different brands, either high end or high street, and changing fashion seasons, as well as getting you used to handling clothes, and seeing how the shop is run. It could also be an opportunity to meet and work with fashion stylists, who constantly use department stores in particular when prepping for a shoot. In the UK they are able to book out a room, go round the store selecting clothes and have them brought up from the shop floor to their personal shopping room where they can make an edit of the clothes they actually need to use. Most of the big department stores offer a personal shopper service (in Los Angeles many smaller designer boutiques also offer this service because of the film industry).

Alternatively you could try to work in a boutique's PR department or for an online fashion retailer. Stylists always hit the boutiques and online stores to source samples for a shoot, especially if they are working for a weekly magazine or as a music stylist, as the clothes have to be current and available in the shops.



Ursula Lake, Fashion Editor, Art Director and Brand Consultant; founder and designer of swimwear label Violet Lake

Formerly Fashion Editor at Stella magazine (The Sunday Telegraph)

www.ursulalake.com

What is your definition of a stylist?

Somebody who takes clothes and uses them in creative, interesting and unexpected ways.

How did you go about getting your first work contact?

I was working predominantly on ES magazine with my old boss, as her assistant. When I decided to go freelance, I carried on doing bits and pieces for them and they gave me my first editorial opportunity, which was published.

How did Stella come about?

At ES magazine I got to know Charlie Harrington, the fashion editor for the newspaper *Evening Standard*, and her assistant Lucy because invariably things would be sent to their offices and vice versa. Once at a Mulberry press day, Charlie and I were the only people in the room and I heard her mention that the fashion editor/stylist was leaving and they were looking to replace them. My ears pricked up, and although I have never asked her, I do often wonder if she said that out loud because I was in the room and she wanted me to apply. So I did, and I sent her an email afterwards and they asked me to test along with three or four other stylists, and I got lucky.

How many stories did you do per year for Stella?

I did 20 stories a year and it was pretty much up to me how I organized the rest of my time. While shooting stories for *Stella* in New York I could shoot for another publication at the same time, and be a bit creative with it. It's often the case that budgets aren't fantastic for the editorial shoots, but clumping them together in a single trip could help them go that bit further. It made a bit of sense for me timewise, because obviously the less time I am spending shooting editorial, the more time I have to be doing other things that can earn me money.

What do you expect from your assistants?

My assistant is really pivotal to me on these shoots, because I have so much production to do. Before I used not to have any help and I was booking flights, hotels, cabs and worrying about the logistics of it all. I was going to Sainsbury's for croissants for the morning and stuff like that, so I really needed my assistant to be totally on it so that I didn't have to be thinking about it at all really.

What is the best advice you can give someone entering this field?

Lower your expectations, because it is not as glamorous as you imagined it was going to be. It has its moments of ridiculous glamour where you are somewhere hot and beautiful, the sun is shining and the model looks amazing and it all looks like something out of a movie, but it tends to be that you have been up for hours, you are shooting in a field, you have had to drag 20 suitcases and you are tired, cold and hungry.

Models Josefien Rodermans (top) and Kel Markey (bottom), styled by Ursula Lake and photographed by Greg Sorensen for Never Undressed magazine.





Chapter 4: The Assistant

Sam Wilkinson wears knitted swimsuit (stylist's own), with hat by Stephen Jones for Issa and jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compôner magazine.

The role of a stylist's assistant is to help the stylist shine. The work is not as glamorous as it may seem, and the hours are long, but you will learn an enormous amount. Just observing others will teach you the tricks of the trade, how to deal with certain situations, how to organize yourself and where to find particular items. By working hard and being efficient and well organized, you will learn how to style and deal with clients and others in a professional manner.

Getting Your Foot in the Door

When looking for work as a stylist's assistant, it is important to understand the full range of tasks that you will be expected to undertake: helping to research and prep, calling in samples, dealing with docket and returns, sewing, steaming, washing, drying, taping or packing, and of course making the odd coffee! You will often find yourself running around town trying to find obscure items while needing to think on your feet, and it is important to be realistic about the hard work and long hours that the job requires.

It is much better to undertake a work placement or internship at a magazine before assisting a freelance fashion stylist (see Chapter 3). A freelancer will be unable to guarantee you work on a regular basis, and is more likely to hire a paid assistant than to offer someone unpaid work experience – their jobs are short and there isn't much time to train up someone who does not know the basics of styling.

When you do come to assist a freelance stylist, the major advantage is the variety of work – anything from editorial to music, advertising or even short films and television. A stylist will take on an assistant who has been recommended by a fellow stylist or an agent. An assistant just starting out with little or no experience may do a week's trial with the stylist for free then, if they are good, start as a paid assistant.

When freelancing, you need to be available at short notice. The hours can be very long: early starts and late finishes, sometimes working into the early hours. While hours vary between placements and jobs, whether with a magazine or a freelance stylist, days are long and hard but fun. You should not always expect to be paid, but your expenses should be covered. A table of pay scales for freelance assistants is provided in Chapter 9.



While working as an assistant, you should be setting up test shoots in your own time as well.

Testing

In order to meet stylists and attract clients for future work, you will require a portfolio of images. Testing is the way to start getting the experience you need to shoot for real jobs and editorials.

A test shoot is a photo shoot at which everyone works for free to gain experience. It enables you to work with different teams of photographers, make-up artists, hair stylists and models, and to make and learn from your mistakes within a supportive environment. It is important to meet and test with the assistants of the other professionals as you are all starting out together and they will be your contemporaries during the rest of your styling career. Testing is discussed in detail in Chapter 6.

Finding a mentor

It is incredibly important to find a mentor, someone who can advise and guide you within the world of styling. Try and find someone you feel you can ask questions of – it could be an agent, freelance stylist, magazine editor or whoever. For me, it was my first boss's agent, who was a tough cookie but knew the business backwards. When you go into freelancing, you really are on your own and you must work out a lot for yourself – this is why it is important to have someone on your side.

If your mentor is a stylist, once they get to know you better, ask if you can shadow them for a week on a photo shoot. Be discreet and respectful on the shoot and, if you can, be helpful. This is a job you learn by watching and asking questions where appropriate.

Getting work with your chosen stylist

Once you have researched which stylist you would like to work for, the first step is to look in the fashion directories and contact their agent, if they have one, to offer your assistance. The stylist will have a booker. Ring them, explain your aim and ask for their email address, then send in your CV and a covering letter to be forwarded to the stylist. Be persistent and keep calling (though get the balance right – don't be a nuisance by calling every day). You want to appear eager and show that you want to work with that particular stylist. Research the stylist's work and display that knowledge when speaking to the agent.

When you get an assisting job, work as hard as possible so that the stylist recommends you to their agency. As you start to build a good reputation, more regular work will come in. Always try to work with two or three stylists to widen your pool of work.

When I first started out, I was doing work experience with a British designer. I assisted her stylist for the LFW show. I had overheard her talking about losing a great assistant and that she was now looking for a new one. I plucked up the courage, albeit after three days, to ask if I could assist her. She said yes, that would be great, but it still took me six months of calling up her agency every week, sometimes twice, to say I was available and would love to work with her. Sometimes it does just take persistence.



Opposite

Behind the glamour, an assistant is called on to hold a curtain out of the shot.

Below

Fridja steamers in action.

What a Stylist Expects from You

When you start working as a stylist's assistant, you need to hit the ground running. There won't always be anyone on hand to tell you what to do, so knowing what is expected of you will give you a head start in your first jobs.

It is essential to carry a notebook and pen with you everywhere – you will be writing endless lists every day. As the stylist's assistant, you will be expected to find everything on your list needed for the shoot. Here's an example:

- ✕ A large vintage British flag (approx. 5 x 4 metres)
- ✕ Toupée tape
- ✕ Spanx

You might not know where to find any of these things, or even know what Spanx are. If you don't understand or know where to get something, *ask*. Don't ever think you can leave anything off, you must find everything, that is your job!

You must also be computer literate, and clear in both your spoken and written communication, as you will be liaising with PRs on a daily basis, by phone and by email. Be sure to know the exact pronunciation of the stylist's name and of designers' names before you call them.

Meetings and fittings

As an assistant you are not likely to attend many meetings, most are between stylist, talent and client. When you do attend, listen and learn and get a feel for what is expected of the stylist. This is not a time for you to say what you think – that is the stylist's job.



You will, however, be expected to attend the vast majority of fittings. For a music client, these will usually take place at the management's offices, the record company or the client's home. They can be long and, if you are inexperienced, this is not the place for you to voice opinions. You are there to fit the garment on to the talent and make any necessary adjustments. You will be expected to sew, keep notes on budgets, take Polaroids of each outfit chosen and to keep the space tidy and in order.

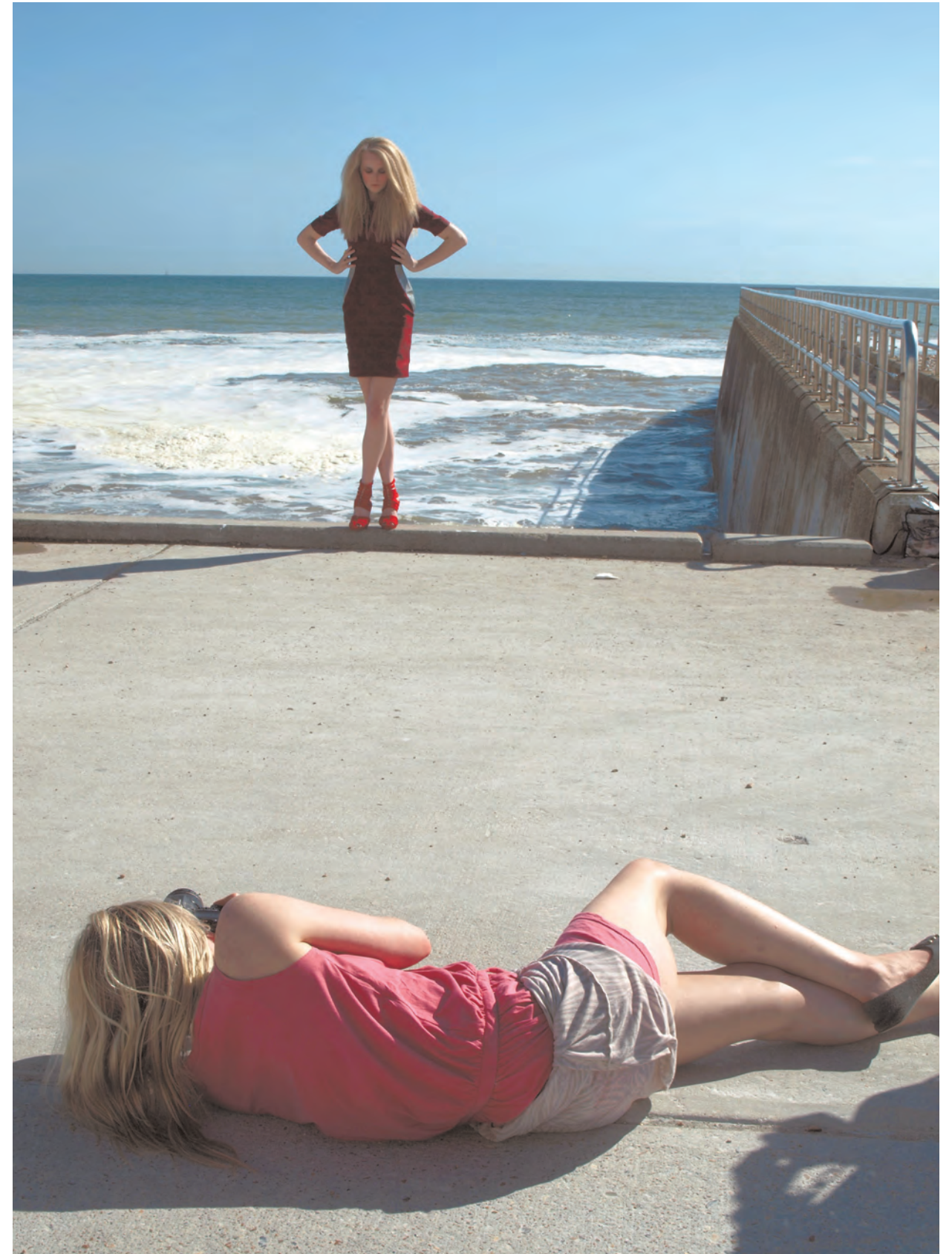
Photo shoots, ironing and steaming

At a photo shoot you need to be fast and efficient; everything must be ready, ironed and steamed for each shot. You will be expected to keep the styling area in order and keep an eye on it at all times. Samples are incredibly expensive and things can go missing, especially small expensive pieces, so always stay vigilant.

At the end of the shoot, you will need to bag all the samples up as they originally arrived, and return them to the correct PR.

An assistant needs to:

- ✘ **Learn the ropes quickly:** You need to learn very quickly what is going on – think on your feet and be a can-do person. Don't complain about being stuck in the fashion cupboard or carrying all the returns, it's all part of the learning process. Having a good, hard-working attitude and being adaptable and resilient will push you up the career ladder.
- ✘ **Research:** Stay on top of current trends in the fashion community and the wider world – go to galleries, see films, go to gigs, read books, magazines and newspapers, follow blogs. A bit of research into your current job will give you a good start with your stylist. Find out as much as possible about the concept for the shoot and the client's particular style. If you have an idea while the client is in the room, mention it quietly to the stylist so that they can decide whether to use it – don't put them in an awkward position by voicing your ideas publicly.
- ✘ **Know how to sew:** This is an exceptionally important skill for making adjustments to outfits. When budgets are low, you need to be creative with clothes that have to be reused. Sewing has become a popular hobby again and there are dozens of affordable classes and workshops available to improve your skills.
- ✘ **Have a driving licence:** It is hugely helpful if an assistant can drive – I have walked my fair share of returns back to PRs and it's hard work! Having a driving licence and a car increases your value to the stylist, whether for making returns, pick-ups or just driving to the shoot. The costs of parking and petrol should be included in your expenses.
- ✘ **Dress for comfort:** This job involves running around all day and carrying heavy things – you do not want to be wearing heels. Most stylists will dress appropriately for a meeting or fitting, but on the job they wear flats or trainers.



*Sarah Louise Johnson
photographing Sam Wilkinson
for Compònere magazine.*

Miss Molly, Stylist

www.missmollyrowe.com

What is your definition of a stylist?

Katie Grand – she has her own look, she absorbs the past, doesn't look like a glossy clone and works so hard.

What do you expect from your assistants?

I expect my assistants to be hard-working, not complain about the hours (they get worse and we all have to do them!) Dress appropriately for location, have an awareness of fashion and a lust to succeed as a stylist.

What qualities do you look for in a good assistant?

A good assistant understands it is not all about flying to the Maldives in first class. That it's about running around London in the rain carrying a million bags, sewing until 3am and getting up at 5am to drive to Canvey Island to stand in an unheated hanger until 11pm... It's the people who don't mind helping you load and unload the car, research a brief off their own back and put in ideas. I have been assisted by these people, but they quickly move on to styling themselves.

What advice would you give an assistant?

If you are given a list, you get everything on it and if you have a problem you call me. I am always looking for someone who can troubleshoot well but is not afraid to ask, and somebody who is looking to learn and not flounce around.

What advice would you give an aspiring stylist?

I advise a fashion degree – knowing how to make clothes is so important. If you can't find it you can create it, and that can give you the edge over a competitor who has no making experience.



Miss Molly photographed by Zoë Buckman. Styling by Miss Molly (opposite), photographed by Tim Sidell (top) and Zoë Buckman (bottom).



NEW YORK FASHION WEEK

11–18 February 2016 (A/W16)
8–15 September 2016 (S/S17)



LONDON FASHION WEEK

19–23 February 2016 (A/W16)
16–20 September 2016 (S/S17)



MILAN FASHION WEEK

24–29 February 2016 (A/W16)
21–27 September 2016 (S/S17)



PARIS FASHION WEEK

1–9 March 2016 (A/W16)
28 September–5 October 2016 (S/S17)

Chapter 5: The Fashion Industry

Whichever area of fashion styling you decide to go into, you will need to understand the world in which you will be working. The fashion industry is a global machine, generating a huge amount of revenue and employment. This chapter aims to outline what you need to know about the fashion world and its annual calendar of fashion weeks, catwalk shows and press days. It also provides an insight into trends and the journey of fashion from catwalk to street – and vice versa.

Fashion Seasons and Collections

The fashion industry is based primarily around seasonal requirements and addresses this by having Spring/Summer (S/S) and Autumn/Winter (A/W) collections. The main fashion events of the year are:

- ✗ Ready-to-wear (RTW) collections – twice a year
- ✗ Men's collections – twice a year
- ✗ Resort (Cruise) collections – once a year
- ✗ Pre-fall collections – once a year
- ✗ Haute couture collections – twice a year

Ready-to-wear

Designers show their womenswear collections on the catwalk every six months during the 'Big Four' Fashion Weeks, hosted in New York, London, Milan and Paris. Each set of Fashion Weeks lasts approximately a month.

The collections are shown six months ahead of the samples being stocked in the shops. This is so that the world's fashion media/press/bloggers and retail buyers can see the designer collections and latest trends, which will then be promoted with leading magazines, blogs and celebrities to enhance sales.

Alongside the officially scheduled collections of the main luxury brand designers at the Fashion Weeks (known as 'On Schedule'), there are 'Off Schedule' events organized by privately funded groups to independently showcase catwalk shows by young designers. These provide a platform for some of the most exciting cutting-edge fashion talent. Outside of these seasons and events many more fashion shows are held pretty much every week of the year around the world.

Menswear has traditionally only been shown in its own right in Florence, Milan and Paris. London joined this list in 2012 with London Collections: Men, and New York followed in July 2015 with New York Fashion Week: Men's.

The 'Big Four' Fashion Weeks, 2016.



Opposite, top: Givenchy ready-to-wear, S/S13.

Opposite, bottom: David Koma ready-to-wear, AW14.

Right: Etro menswear, S/S14.



Resort and pre-fall collections

More commercial than the main collections, resort and pre-fall collections were originally created for wealthy customers who would jet off respectively to warmer climes in cooler months and ski resorts early in the year.

There is no set schedule or location for the resort shows, but they are usually held in New York, London, Milan and Paris in the summer, between the two main catwalk seasons, giving a taste of what is to come in the

September S/S shows. Pre-fall collections are shown in December/January, anticipating the February A/W collections.

Haute couture

Haute couture ('high sewing' in French) is when a designer produces one-off pieces to be sold at astronomical prices to the super-wealthy. No sewing machine is used in these garments; they are all intricately sewn together by hand by experienced seamstresses and hundreds of hours of work are put into each outfit.

Traditionally the couture shows were only held in Paris, but recently they have expanded towards Singapore and Seoul – income has risen faster in East Asia than anywhere else in recent years. Unlike ready-to-wear, the couture collections follow the actual yearly seasons; for instance the Spring/Summer collections are shown at the start of the year, because haute couture is not sold in the shops, but is instead made to measure for specific clients.

Ralph & Russo haute couture, S/S14.



Fashion Calendar (2016)

Month	Event	Season
January	Men's (London, Florence, Milan, Paris)	Autumn/Winter
	Couture (Paris)	Spring/Summer
February	Men's (New York)	Autumn/Winter
	RTW Fashion Week (New York, London, Milan)	Autumn/Winter
March	RTW Fashion Week (Paris)	Autumn/Winter
March/April	RTW Press days (New York, London, Milan, Paris)	Autumn/Winter
May/June	Resort collections (New York)	
June	Men's (London, Milan, Paris)	Spring/Summer
June/July	Resort collections (London, Milan, Paris)	
July	Men's (New York)	Spring/Summer
	Couture (Paris)	Autumn/Winter
September	RTW Fashion Week (New York, London, Milan)	Spring/Summer
September/October	RTW Fashion Week (Paris)	Spring/Summer
October/November	RTW Press days (New York, London, Milan, Paris)	Spring/Summer
November/December	Pre-fall collections (New York, London, Milan, Paris)	

While this traditional schedule has governed designers for decades, a revolution is starting to take shape in the industry. Some influential designers are now adopting a 'see now, buy now, wear now' approach by making their collections available immediately after the shows, in order to gain the maximum advantage from the social media buzz of the Fashion Weeks.

Getting into the Shows

Fashion Week shows are only open to buyers and the press, not the general public. To acquire tickets to individual designers' shows, you should go to the main Fashion Week website (see Resources, page 196), which lists all the designers' contacts and PR details. From there you will have to request tickets directly from the designers/PRs.

Your email to these companies needs to look professional. You should state that you are a stylist or freelance stylist and list the publications in which your work has been published, or your blog. This might get you on to the shortlist for

**Opposite**

Making final adjustments to an outfit before the catwalk show.

Above

Entrances to London and New York Fashion Weeks.



tickets. Some PRs may request a covering letter from the editor of the magazine in question.

It is notoriously difficult to acquire tickets to the 'On Schedule' shows, especially if you are a newcomer. There are, however, many opportunities to get tickets to 'Off Schedule' Fashion Week events. The better you are known by PRs and designers, the more tickets you will receive.

You can obtain a show schedule from the event organizers' website or on the day at the shows. The shows are meant to run from 9am to 8.30pm, but there are always delays and you may not be seeing the last show until nearer midnight.

Getting a press pass

A press pass is not an invitation to a show – it will only get you access to the exhibition halls and press lounge. Obtaining one is not totally straightforward – you will need to apply through the event organizers, usually with confirmation from a magazine editor that you have styled for them or that you have your own blog.

Tip

To get into the shows without a ticket, you could try to work for the Fashion Week organizers.



Polly King showrooms at Paris Fashion Week 2013; press pass and little black book from London Fashion Week A/W14/15.

If you turn up with proof of ID and a copy of a magazine in which your name is printed in the credits, or show the organizers a personal website or an online editorial styled by you, they should usually give you a pass for the exhibition space. Here you will find ready-to-wear collections by designers associated with the main event organizers. You will be able to collect lookbooks, see the designs up close (including accessories, hats, shoes and jewellery collections) and meet the designers and/or their PRs.

What to wear?

The following blogs, mostly shot around the Fashion Weeks, should give you some inspiration of what to wear to the shows:

- × **Silvia Olsen** – silviaolsen.blogspot.co.uk
- × **The Sartorialist** – www.thesartorialist.com
- × **Jak & Jil** – jakandjil.com
- × **FaceHunter** – www.facehunter.org

Press Days

Press days are organized by PRs to present the new collections they hold to the fashion press. Most international PRs are unlikely ever to receive a full collection from a particular fashion house or designer – it will instead be shared out between two or three press offices around the world, mainly in New York, London, Milan or Paris.

At a press day, fashion editors or stylists can look at the collections up close to see the details and quality of the garments, turn the samples inside out and have them tried on by an in-house model. In this way they can build stories that have been inspired perhaps by that season's collections or an exhibition. The days are also useful for meeting the PR representatives for each brand.



Street style at the S/S14 Fashion Weeks, photographed by Silvia Olsen.



Press day showrooms, photographed by Silvia Olsen.

When you arrive at each PR you will be asked to sign in so that they know who came to the press day. You will be shown around, talked through the collections and given lookbooks of each brand (not every piece available to borrow is in a lookbook). Some magazines will get assistants or interns to photograph all the pieces in each collection so that they have an image on file of everything the PR holds (some showrooms do not allow photography). The high-end, biannual magazines may be lucky enough to borrow a few pieces straight after the shows.

Press days for the S/S collections take place in October/November and for the A/W collections in March/April. Unlike the shows, you do not need to request an invitation – they are sent out to all press, but in most cases are not required to gain entry to the showroom.

High-street brands showcase four collections a year as a press day event: Spring/Summer (in October/November); High Summer (in January); Autumn/Winter (in April/May); and Christmas (in July/August).

Lead Times for Stylists

Outlet	Length of time from shoot to publication	Collection of samples/ editing	Shoot	Returns
Newspapers	About 4 weeks	A few days to one week before the shoot	Shoot day (sometimes with calls for last-minute requests)	One day to one week after the shoot
Weeklies	About 2-6 weeks	A few days to one week before the shoot	Shoot day (sometimes with calls for last-minute requests)	One day to one week after the shoot
Monthlies	From 3-5 months	A few days to one week before the shoot	Shoot day (sometimes with calls for last-minute requests)	From one week to several weeks after the shoot
Quarterlies/ biannual/ triannual publications	About 6 months	A few days before the shoot	Shoot day (sometimes with calls for last-minute requests)	Anything from a couple of days to a few weeks after the shoot
Freelance	Depends on media (publication, advertising or styling)	A few days before the shoot (unless it's a last-minute commission - sometimes the day before)	Shoot day (sometimes with calls for last-minute requests)	One day to one week after the shoot

Liz Linkleter, Director of Liz Linkleter Event Planning and Design

Formerly Global PR Manager for Alexander McQueen and Press Officer for Topshop

What is the etiquette regarding sending out and getting back samples?

The stylist's assistant calls or emails the Press Coordinator to request pieces, or fills in a call sheet from a press day. The Press Coordinator then works with the samples to ensure people get what they want, where possible. If an item is popular, we have to work out a strict calendar to ensure it works as hard as it can. Once the shoot is over, the stylist's assistant returns the samples to us.

With young stylists coming in, how do you decide to lend to them?

We never lend clothes to shoots that have not been directly commissioned by a magazine. If we do not know the stylist, we always ask for a commissioning letter – it's absolutely essential, or we may never see the samples again!

How do you judge a good stylist when they come in for an appointment?

Professional, with a strong idea of what they want to achieve with the shoot.

What are the key things you have to consider when lending to a stylist?

Which magazine/newspaper they are shooting for, who the model/photographer is, when the shoot is, whether or not we are familiar with the stylist and have worked with them before.

Trends

Anything can influence fashion: it could be an idea, a book, music, a blog, a film, people or even fashion itself. These influences create cultural, social and economic shifts that can develop into trends. A trend can be a product, look or style that grows in popularity and evolves over a period of time. A trend will peak, gradually decline and eventually either disappear or endure long enough to become a timeless fashion classic, such as the trench coat. Fashion designers use information about trends to help them make the right decisions when they start planning their collections or making changes to their brand.

Most fashion designers, manufacturers, buyers and PR agencies rely on fashion trends to predict the future direction of their businesses. It is important for fashion stylists to get out and about and observe what people are wearing in order to stay ahead of changing fashion trends.



Tommy Hilfiger at New York Fashion Week, S/S14.

Trend forecasting

Fashion designers, retailers and manufacturers use a variety of trend-forecasting services to supply them with information about the market, consumers, global trends, street style, catwalk reports, key looks and design ideas, colour forecasting and trend information on fabrics. The most well-known companies providing this service are the USA-based Stylesight and WGSN, the French Promostyl and Peclers and the UK-based Trendstop and Edited. It is possible to subscribe online to these agencies and to receive regular updates.

Trend-forecasting companies cover every area of the fashion market. In 2004 Denimhead was launched by Jill Pearlman in the USA as a trend-forecasting service for the denim and casual sportswear industries. Denimhead enables manufacturers, designers and buyers to stay ahead of the curve in the ever-changing denim market. It was later acquired by WGSN.

The trend and forecasting agencies engage freelance trend scouts to take photos and report on street fashion. Stylesight, for example, has reporters based in cities all over the world, spotting emerging trends and reporting back on outfit ideas. By using websites and mobile apps such as Pose that let users solicit community feedback on style, it is easy for fashion stylists to keep abreast of fashion trends.



The look appears on the racks at Topshop.

Right: Fashion Week street style, photographed by Silvia Olsen.



For those starting out in fashion styling, subscribing to a trend-forecasting service is simply not affordable, but it is very easy to gather information on trends and street style by conducting your own research and monitoring fashion trends using social media such as Pinterest, Tumblr and Instagram. A Twitter account will help you to track what people are saying about products and trends. Companies such as Black Milk have capitalized on this willingness to share on social media, taking their customer's photos shared on sites such as Instagram and building them directly into their sites.

Trends can filter down from haute couture to RTW, to mid-price RTW to high street, eventually leading to bargain basement, where the trend will filter out. This is called the trickle-down effect. However, trends can also start on the street and spread up through the fashion world to be recreated by designers and emerge on the catwalks of the top haute-couture designers.

Sometimes it is hard to work out if a trend has come from the higher echelons of fashion and trickled down to the street, or vice versa. We live in a technological world in which images and trends are at our fingertips, rather than on the page of a magazine or in a shop window. Access to these trends is no longer seasonal and, thanks mainly to the savviness of the high street, you can get pieces similar to the current catwalk seasons within a matter of weeks.

Chapter 6: Testing



Sam Wilkinson wears knitted swimsuit (stylist's own), with skirt by Issa, hat by Stephen Jones for Issa and jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for *Compônere* magazine.

When starting out in your career as a stylist, you will have to build up a collection of images to showcase in your portfolio (book), and also cultivate as many contacts within the industry as you can. These subjects will be discussed in detail in the next two chapters, but this chapter will focus on an activity that is essential to achieving both objectives: the test shoot. This is a photo shoot at which everyone works for free – photographer, stylist, model, hair and make-up artists and assistants – in order to try out ideas and see how well you work as a team. Testing is a platform for you to experiment creatively, gain invaluable experience and propel yourself into the world of styling.

Why Must You Test?

At the beginning of your career you will find yourself in an ongoing circle: in order to build up your book you must test; in order to test you must meet shoot teams; and in order to meet shoot teams you need your book. This may seem frustrating, but you will get there eventually – this is a highly visual job and without images of what you do it is hard for anyone to offer you work.

I still test even now – it's my favourite part of the job. There are not many restrictions so it frees up your imagination and you are constantly learning. If I like the look of someone's work, I am interested in working with them, irrespective of whether they are just starting out or have been going for years. Whatever happens on a shoot – good or bad – keep a professional and level head: there's always another option.

Pros of testing:



- ✗ Everyone works for free.
- ✗ You have creative freedom.
- ✗ You can submit the work to a magazine, potentially to be published.
- ✗ You gain invaluable experience.
- ✗ You can make mistakes safely.
- ✗ You can make great contacts and friends.
- ✗ Paid work could be offered off the back of a test.
- ✗ You can work out your own strengths and weaknesses.
- ✗ You will discover whether styling is the career for you.

- ✘ *You will know whether or not you want to work with certain teams or individuals again.*
- ✘ *Gives you an idea of how the whole shooting process works.*

Cons of testing:

- ✘ *You are all paying for the privilege of working, including expenses for travel, food and couriers.*
 - ✘ *The story might not get published.*
 - ✘ *The team may be bad.*
 - ✘ *The shoot could be terrible (but no shoot is a complete waste of time as you will learn from your mistakes).*
 - ✘ *The models might not turn up.*
 - ✘ *Someone may have to miss the shoot if offered a paid job instead.*
 - ✘ *Clothes you have requested from PRs might not turn up.*
-

Final checks of hair and make-up before the next shot.



Meeting Photographers

Photographers are the key people you need to meet and work well with. They are usually the first to be booked on a paid job, with their choice of team. If you are able to work well with a good photographer you will get a lot of work coming in.

While there is nothing to stop you asking to test with a professional photographer, you will probably need some solid shooting experience behind



Building good relationships with up-and-coming photographers is essential to getting going on test shoots.



Ian Harrison, Fashion and Portrait Photographer

www.ianharrison.co.uk

In your opinion, what is a fashion stylist?

Someone who comes up with the theme of the shoot with the photographer, then pulls all the clothes and accessories in. They must have a good imagination to know the best combinations of clothes to make the story interesting and original.

Do you have a preference for artists who are represented by agencies or are you willing to work with individuals?

Represented artists tend to be a bit more established, but I am always willing to build up a relationship with new stylists. It is more important to work with a stylist with magazine links because you have a ready-made outlet for your work to be published.

Would you hire someone on the strength of a book or do you prefer to meet them?

I would, but it is also nice to meet up to check there are no personality clashes.

What do you want to see in a fashion stylist's book?

Interesting ideas and original styling, styled well for the market the shoot is aimed for, and a variation in stories.

you to be successful. Assistant photographers are easier to get hold of and more likely to test with new stylists and teams.

To source contacts, look at photo shoots in magazines and online, then check the credits on those you like – the photographer will be named on the first page and their assistant usually on the last. With a little research you should be able to find contact details of the assistant, who may have their own website.

If you have no luck by phone, write an email to the assistant photographer asking if they would like to test. Showing your ideas and tears of what you are seeking to accomplish may sometimes just be enough to get people on board with you.

Photographic and model agencies are good sources of information – they are always meeting new and established photographers and can tell you who they think is rising up the ranks. The other option is to head to your nearest fashion college that offers photography courses, where there will be plenty of students wanting to test. Everyone is starting out and making connections by testing or assisting, just like you.

Tip

Working with an assistant photographer rather than a student is more to your advantage as they will have a better idea of lighting needs, how the industry works and general professionalism.

Recruiting the Team: What to Look For

When researching a team for a test shoot, you will need to look at the portfolios of other artists. Below are some pointers as to what you should be looking for in each instance. As with all shoots, you should also try to arrange meetings. Take a composite card if they have one and write notes about what you think of them and their work on the back. You may not always remember who they were, but your notes may remind you. If the artist has a website, check it out before your meeting or job – it will give you an idea of the way they work and what you can expect. Finally, it is important that you get on with each person – you need to know you can work well together.

Photographers

When looking through a photographer's book, look at the lighting of the images – are the subjects lit well or are there bad shadows where there shouldn't be? Where do they prefer to shoot – only on location or also in the studio? Are the images sharp and in focus? Does the photographer work with a lot of different models? Do the models look professional and from an agency, or are they just friends helping out?

What type of photographer are they? Do the images look edgy or are they more commercial? Do they suit the direction you want? Who are their clients for editorial and advertising? Do the shoots inspire you? If not, don't shoot with this particular photographer as you will only get bad images. Work with a photographer whose work is high quality and different, whether edgy or commercial.

Hair stylist/make-up artist

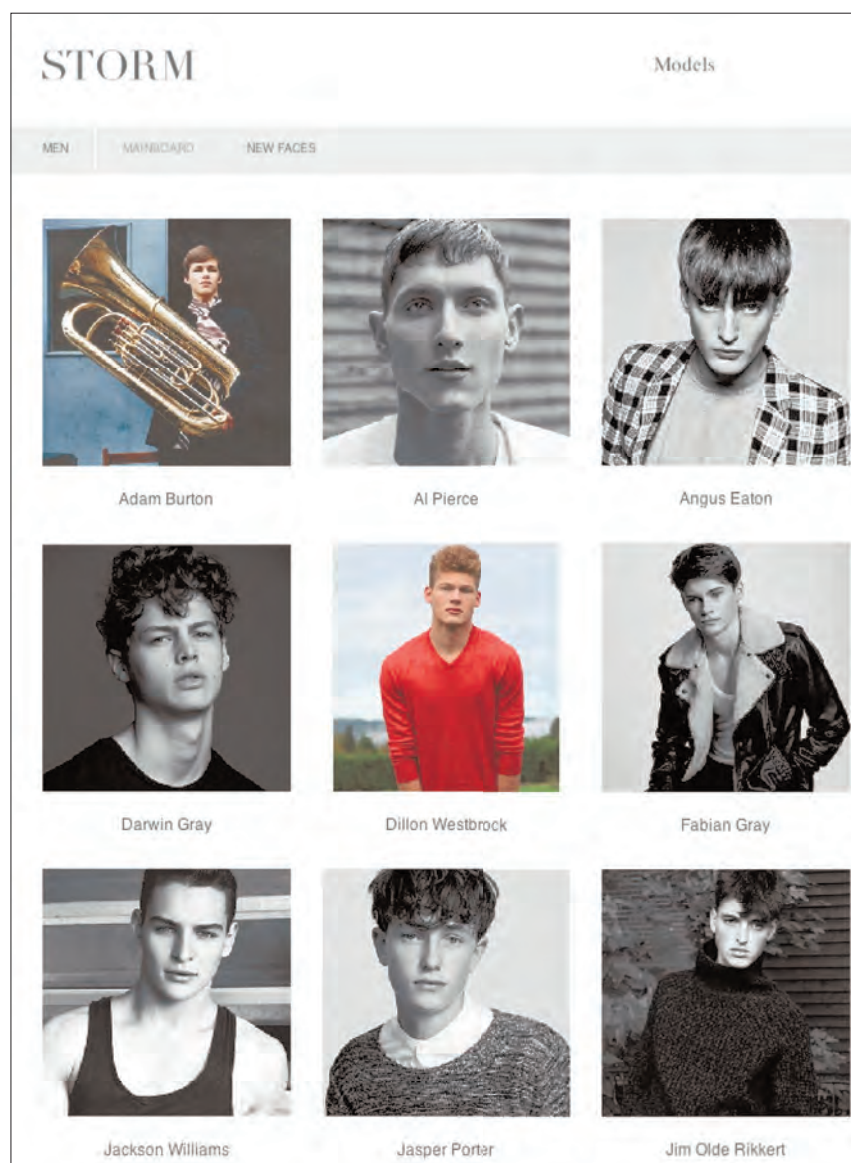
Looking through a book, ask yourself what type of hair or make-up styling they can do – is it fashion, edgy, commercial or too commercial? Do they style big hair or is it loose and natural? Is their make-up clean, slick, messy, in different styles? Does the styling work well with each image? Do they know what they are doing? Have they tested or shot before? Can they do both hair and make-up? What about men's grooming?

Selecting Models

When you need a model, ring up the model agencies and book an appointment to see their New Faces. All agencies have new models who need to build their experience – the models also have to build up images for their own books so they will be interested in testing for free.

Go to the appointment by yourself or with the photographer and check out the New Faces board, a wall of model composite cards featuring portrait shots. An agency representative will help you choose a suitable model, check their availability and give you a card with their name and stats (height, bust, waist, hips, shoe size, hair and eye colour). Make sure you book three models: a first

Each model agency has a New Faces board, both in-house and online. These models are free to request for test shoots, as they need to build up their own portfolio as well.



provisional on your favourite and then your second and third choices. This way the shoot can go ahead even if your first choice is not available.

When choosing models from their comp card or portfolio, make sure you know what the story or theme of your shoot is and decide whether the model has the right look. Once you have selected a few girls, look at their heights first as a guide. Next, check the shoe sizes: women's sample shoes are either a UK size 3 or 7, so if a model is a UK size 8 you will know there will be problems with shoes fitting (shoes on smaller feet can be stuffed with cotton wool if necessary). Generally models are a UK shoe size 7.

It is worth your while booking a casting with the models. A model might look ideal on her comp card, but her skin may not be as good at the current time. While her hair might look long on the card, she may have had it cropped since, or coloured it red. The agency should know the answers to all these questions, but to be on the safe side do a brief casting. You or the photographer can arrange for the model to come to your offices or wherever you happen to be.

Look at her portfolio and assess her hair, skin, personality and attitude. Will you be able to work well with her? Can she hold herself and move well? If you are casting for the catwalk, can she walk? These questions may sound obvious but they do matter – it would make for a terrible shoot if a model was just to stand straight without moving if expressive movements are required. If she seems too young or lacking in confidence, it may be better to choose a more experienced model. Does her book demonstrate that she is a chameleon who can change her look and hold herself differently, or does she just have one look or stance?

Always keep the comp cards or take a Polaroid or digital photo of the model and write notes for yourself on the back, along with her contact details.

It can be useful to note a model's contact details on the back of a Polaroid.





Michael Salac, Director, Blow PR

www.blow.co.uk

What is your role in the PR industry?

Introducing talent to the industry, designers to PRs, publicists and press. To get the best possible coverage, you have to place the product well, and get the right exposure, the right editorials.

What is your definition of a fashion stylist?

It often feels like they are someone who gets clothes and lugs them back and forth, especially when they come in with their large oversized cases! It is really hard work to begin with, especially when the magazines or celebrities they are working with have no budget for couriers – it is not as glamorous as it sounds. However, in reality their job is to follow a creative brief and turn a boring dress into something most people will want, and therefore set a trend.

Would you lend for test shoots?

If assistants come in regularly and we get to know them, then we will lend for shoots overnight or over the weekend, picking up late on Friday and returning early Monday morning. We like to get to know people and trust them with our samples. It's always great to see their work and follow their ideas and progress visually.

One stylist works for a tabloid newspaper that we would rarely lend to, but if her request was for her own portfolio, not the newspaper, I would make an exception. This industry is all about trust and building relationships. If the pieces then appeared in the paper, we would not lend to her again.

What advice would you give a student trying to get into fashion styling?

It's not something you can learn, you either have that vision or not. I think to be a stylist you need to have your own personal style and also have a great personality to match. Make contacts, test shoot as much as you can, even if using second-hand clothes or pieces from your wardrobe – customization is a great way to get new looks. When I started out and few agencies would lend to me, this is what I turned to. Then those great pictures meant I had a good portfolio to show the agencies to convince them of my talents.

Sourcing Clothes for Test Shoots

First, raid your own wardrobe and those of your friends or use samples from your college's fashion department. While not recommended, it could be possible to buy clothes and later return them to the store if you have been very careful with them. However, if you get make-up on the clothes it will be an expensive shoot as you can't return soiled stock (see *Knowing Your Rights*, page 160).

If you are assisting a stylist, you could ask them if you can borrow over the weekend some PR-lent pieces from a shoot. They may or may not let you – it depends on how long and well you've worked with them. Remember that they are responsible for the clothes they have been lent, so it will be their reputation at stake if samples are lost or ruined and them who will be billed for the loss. Can you afford to pay the stylist back if the worst happens? Alternatively, you could ask your boss to call a PR with whom they have a good working relationship to ask whether they will lend samples to you as their assistant. Some PRs may lend to you if the stylist puts in a good word.

If you have been assisting long enough to build up a few PR contacts of your own, ask them if you can borrow a few pieces to test shoot over the weekend (that is picking up last thing on a Friday and returning first thing Monday morning). You never know unless you try – if they do let you borrow, be sure to send them images from the shoot as this will help maintain good personal relationships. Remember that you do have pulling power as a stylist's assistant – the PR is aware that you could be the next big stylist one day and they will want to be on board if this happens. Get to know the PR representatives, remember their names, develop working relationships with them and they may just help you out.

PRs are more likely to lend you end-of-season samples, as most of the required press for those collections is done. This means that the best times to test if you are just starting out are at the new season changeover, April–June and November–January. If you or the photographer have good contacts with a magazine, they might give you a commissioning letter if you want to submit the test to them. This will help when asking a PR for clothes.

TASK: CALL-INS

As we saw in Chapter 2, it is important for you to know which PR looks after which designer as most of your energy will be spent calling in clothes for shoots. Choose a story in a magazine and look at the credits for the samples used. Go through the list and start to research who you would need to contact to get these clothes – it may be a PR, in-house representative, shop or student. The results of your research can all be added to your contact list (see Chapter 8).

Research and Ideas

Over the next few pages you will find several exercises that can help you to research, document and prepare for your own shoots. As an ongoing process you should be recording your ideas for possible future shoots by collecting tear sheets. Whenever you see a shot that inspires you, or certain lighting in a fashion story, pull it out of the magazine and write notes alongside it.

TASK: RESEARCHING YOUR FIELD

Start cataloguing the people, images and clothes that inspire you, so you can understand your field. If you are interested in styling for the youth market, start researching casual and sportswear fashions or denim trends. Find out who has done what – which agent looks after which photographers/stylists/hair and make-up artists? Who is at the top of their game? Which teams have shot advertising campaigns together? Which magazines are they shooting for? What are their individual styles? Which designers are they using? Which PR represents those designers? Which models are they using? Who is the designer of the moment? Start to research these questions; get an idea of who's who in the industry and who is working together. Don't stick to top photographers – research up-and-coming ones as well. This task is meant to help you to understand and know your field, but also to encourage you to start forming an idea of your own style: how you would like to shoot, designers you would like to use and people you would like to work with.



TASK: VISUAL KNOWLEDGE

Start building files of all the things that inspire you: go to museums, get a visual history in your head. Discover what a 1920s flapper girl looked like, what 1960s ska is. Find out what inspired certain designers – for instance, one of the influences for the late Alexander McQueen's last collection was the 16th-century painter Hieronymus Bosch. How did McQueen make images by a Renaissance artist work with his collection? Build a collection of anything and everything that inspires you.



For his A/W10 (and last) collection, the late Alexander McQueen took inspiration from Hieronymus Bosch's c. 1504 painting *The Garden of Earthly Delights* (opposite).



TASK: BUILDING STORIES AND IDEAS FOR SHOOTS

Ideas for shoots can arise from anywhere and anything: a single image, a colour, an exhibition. Coming up with a great theme or story for a shoot doesn't have to be complicated. This useful exercise for researching an idea is adapted from Crystal Wright's Hair Makeup & Fashion Styling Career Guide:

You will need:

- ✗ The latest copy of a current affairs magazine, e.g. The Week
 - ✗ The latest copy of a high-end fashion magazine, e.g. Vogue or Elle
 - ✗ Post-its
 - ✗ Highlighter pen
-



Starting to build ideas for the look, location and choice of model for the shoot. Top left photograph by Lee Powers.

What to do:

- ✗ First, go through the current affairs publication and mark with post-it notes three world events that interest you. This can include anything from political activism, finance and opera, to a global figure, the environment and street dance.
 - ✗ Next, look through your fashion magazine/s. With your post-its and highlighter, identify one trend, one direction and one season must-have.
 - ✗ Pair this trend, direction or season must-have with one of the world events. Flesh out the details of who, what, when, where and why, and write in your own storyline as if they were pages in a magazine. If you can draw, fill in the story with pictures and write the storyline beneath.
 - ✗ Finally, go back to your fashion magazines and look at the fashion stories. Ask yourself, what is the story they are telling in this editorial? Construct your own story using the magazines, post-its and highlighter.
-



TASK: LAYOUT

As well as the theme of the story, you also need to think about how it will be laid out. How many shots will there be? Will they be double-page spreads (DPS) or crop shots, 3/4-length shots, full length, close-ups? What kind of model do you want, how many models do you want to appear in the shot, how do you want their hair and make-up? What will the models be doing in each shot?

Get hold of three different issues of the same magazine. See whether they have a sequence of the same layout for each shoot section – is there a formula?

Tip

If you would like to work for a particular magazine, try to base your shoot around its style of layout (but don't copy).



TASK: 'READING IN'

'Reading in' is the practice of reading the newspapers, magazines, social media blogs or anything that inspires you. It is just as important to read newspapers as fashion magazines, along with periodicals you would not ordinarily choose to look at. You should be reading in most days: whether it's about what's happening on the catwalk, reviews of the latest art exhibitions or reports about the crisis in the Middle East, it is important for you to be ahead of the curve.

The best time to start reading in is during the Fashion Weeks, as there is more fashion news in the papers. Collect all the national newspapers for that week, both broadsheet and tabloid; the weekly and monthly fashion/celebrity magazines and news/political magazines; and the biannual/quarterly/triannual fashion magazines. You will be able to read many of them online, but you really get to know a paper or magazine if you see it unfold page by page in front of you.

Start to build a picture of how the periodicals are laid out. Find the fashion pages and look at the masthead, which has a list of who works there. Note which exhibitions are on and where they are publicized – you will begin to see a pattern emerging, linking all the newspapers and magazines. They all relate to each other through what is going on in the news, arts and business. You will see fashion stories based around those exhibitions, along with write-ups on exhibitions, films and the people involved. News stories will relate to fashion stories and vice versa.

You will find out what type of paper you like reading and which magazine is your thing. Listen to the radio, particularly during the shows. There are superb programmes about fashion and the arts, especially on BBC Radio 4 and the World Service, whether it's a feature on a contemporary artist such as David Hockney, or on heels, or an interview with Vivienne Westwood. It's interesting to know which issues the rest of the world cares about that relate to fashion.



Location house at Neston Park, Wiltshire.

Practicalities

Before anything, you should take into consideration the costs that you will incur by testing. The expenses alone of a normal-sized shoot (of 6 to 8 looks) can add up to around £150–£300, if not more. You will also spend about 5 days working for free (2–3 days of prep, 1 day of shooting and 1 day of returns).

A studio or location house will need to be hired for the shoot. Usually this aspect of the prep is the responsibility of the photographer, and they should cover the costs. If you are booking it yourself, be sure to ask about all the charges involved as a booking fee will be added on top.

At a studio, you can expect there to be an iron, ironing board, steamer (sometimes incurs a higher fee), rails, hangers, tables for accessories, a full-length mirror and, sometimes, parking. A location house will usually only provide an iron and ironing board.

Always remember to leave a studio or location how you found it. Clean up after yourself and, if necessary, others. The studio or house will expect the photographer to have Public Liability Insurance and Accidental Damage insurance in place (for more on this, see Chapter 9).

Editing and Selecting Prints

These days most photographers shoot digitally, meaning that you can go through all the images straight after each shot or at the end of the day. If they have used film, you will need to meet up to look at contact sheets, printouts of the negatives on A4 sheets of photo paper. You will be given a hand lens to magnify the images and a grease pencil to mark those you want.

If you are just starting out as a stylist, choosing shots can seem like a daunting task. It helps to have a good eye when looking at contact sheets, but there are a few things you can look out for to make sure a shot works as a whole:

- ✘ **Styling:** Is anything out of place, such as a visible bra strap or label, a bad fold in a dress, ill-fitting clothes or shoes? Does the image work for your target market? Could you place it in your chosen magazine?
- ✘ **Photography:** Does the lighting work in this particular shot? Is it in focus? Are there bad shadows on the faces? Is the shot what you wanted?
- ✘ **Hair and make-up:** Does the hair look right and the make-up clean? Do they work with the look? Is there hair out of place or ugly shadows?
- ✘ **Model:** Does the model hold herself well? Does she look right in the shot? Does she wear the clothes or do they wear her?

If one of these elements doesn't work, the image as a whole won't work (though retouching in Photoshop and Illustrator is obviously a huge bonus in editing images these days). Shooting is a team effort and everyone needs to be on board and to know what is wanted in order to achieve your aims.

Submitting Work to Magazines

While it is usually the photographer's job to get the shoot into a magazine, there is nothing to stop you submitting your work yourself for consideration. Cutting-edge magazines are always on the lookout for imaginative editorials and new photographers to work with.

You need to test as much as possible and push your shoots towards magazines that will take submissions. Many magazines will build their issues around themes, but get a handle on what is happening in the world around you and shoot in a relevant way. Which exhibitions are coming up and when? Don't wait for opportunities to come your way: push your ideas forward and go and see the magazines you want to work for.

Don't expect to be paid for your shoot: your aim is to get your work and name published in a magazine and to build up tear sheets for your book. You might also receive some valuable feedback from the magazine's editorial team. Meeting magazine editors is vital to you as a freelance stylist. If you can submit work consistently to monthly or quarterly magazines your life as a freelancer will be much easier.



Petra Storrs Art Director and Set Designer

petrastorrs.com

What is your job title and what does the role entail?

It really varies depending on the job – art director or production designer or set designer or costume designer or stylist.

What is your definition of a fashion stylist?

Someone who is constantly exploring and experimenting with clothing, image and self-expression to create new and wonderful trends others are compelled to emulate.

Who or what in your field has influenced you?

There are so many really talented designers out there in my field, especially for opera sets, where they seem to have larger budgets to play with. For instance I love the sets produced for the ‘Outdoor Opera on the Lake’ at Bregenz. Pina Bausch’s sets are always very simple but so effective. I think the work of Es Devlin, Shona Heath and Joseph Bennett is fantastic, but I’m also very influenced by installation artists, sculptors, photographers, etc.

How did you go about getting your first work contacts?

I started doing really low budget shoots for magazines with friends and the NME magazine for free, and everything very slowly built up from there. I also knew Paloma Faith, who was in the process of finding a record label. I started making stage sets for her shows, and when she did her first album shoot I did the set design. Things just followed on from there.

How do you go about putting a set or look together?

Using a website called Dropmark I make online mood boards of things I’m interested in that relate to the project. From there I develop the key ideas by sketching and collaging images together, and work to fit the concept into the allocated budget. This is all sent off to the client and discussed further, and amendments are made. Then we either start experimenting in the studio with how to make the set, or draw it up to be constructed by a set builder if it’s very large.

What advice would you give to someone trying to get into this job?

I think at the beginning you should try to say yes to any jobs you are offered, as even less appealing offers often lead to bigger and better things. I think if you work on a project or do work experience for free you must be able to see how it is directly benefiting you, either through new skills learned or new friends and contacts made. If it’s not, then move on! I think, as well as assisting people, it is really beneficial to take on projects of your own so you get used to managing budgets and dealing with the pressure of having to deliver projects to deadlines – I think this is something you just have to build up slowly.

Do you have an assistant? If so, what do you expect from them?

Yes, we have worked together now for three years, she knows how everything works and all my systems. She helps in every aspect of the business, especially dealing with all the buying, receipts, paperwork of hiring props, updating the website and blog.



Installation by Petra Storrs at the V&A, where the dresses were constructed from industrial off-cuts of pleated blind material, which allowed the structure to move with the dancers and made the project possible within a small budget.

Which would you consider your best shoot or job to date, and why?

Making the stained glass dress for Lady Gaga’s ‘Born This Way’ music video was one of my favourite jobs just because it seemed so unlikely that it would work out when it was commissioned – there was so little time to design it, make it and get it to New York for the shoot. I got lots of people in to help make it possible; we worked day and night for a few days and for once everything went really well, without a hitch. We were sleep-deprived and euphoric!

What is the process when working with a director or photographer on fashion films or music videos?

I’m usually given a treatment/storyboard or mood board to communicate their ideas. From this it’s a case of scaling things back while keeping the essentials of the ideas to fit within the budget! I do more picture research and some drawings and have a meeting where we go over everything, then we go to work sourcing and making everything we need.

How do you show your work? Is it mainly web-based or do you have a leather-bound portfolio?

I have both. All my work is online, so I don’t need the bound portfolio, but I find it really useful in meetings to help me talk about my work.



Chapter 7: Building Your Portfolio

As discussed in the previous chapter, when starting out you will need to build up your portfolio of work, a collection of images styled by you to get work in the industry. This will be looked at by clients – either online or in your book – every time you are considered for a job and is your platform to promote yourself: it is the backbone to your career and demonstrates your ability as a stylist. In the time it takes you to become a stylist in your own right – perhaps two to three years – you will need to be adding material to your portfolio. This can include tests, published editorial and paid advertising jobs – whichever field of styling you are working in should be reflected in your book.

The Book

As with everything in today's world, the focus on stylists' portfolios is moving each year increasingly towards digital and online platforms, and you will need to present your work through several different outlets, whether on an iPad, your own personal website or an online portfolio platform (all of which are discussed later in this chapter). That said, we start this chapter with the traditional leather-bound portfolio (book) as, despite the shift online, it is still important to be able to present a physical portfolio to potential clients.

You will need a 14 x 11 or 12 x 10 inch (portrait) handmade leather or imitation leather portfolio with a screw-post system – this enables you to change the images in your folio when necessary. Your name should be embossed on the front and the inside cover should carry a label with your name, profession and contact details.

The book itself can set you back between £110 and £325 – good places to source it include Brewer-Cantelmo (based in New York), the UK-based Brodies Portfolios – both offer top-of-the-range quality and service – or the London Graphic Centre, which has a good selection of basic portfolios.

You will also need a portfolio bag to protect your book when it is being couriered to prospective clients. Invest in a good-quality padded and waterproof bag, and put your name and contact details on it. Book bags cost between £70–£110.

The following items should be found in your book:

- ✕ **Images** – Most standard portfolios hold 30–40 acetate sheets, so you will have room for 60–80 images. Your book should comprise about 10 shoots – six images per shoot – and one to two shots per advertising campaign.

Sam Wilkinson wears knitted swimsuit (stylist's own), with shoes by Sass + Bide and jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compônere magazine.



Portfolio and portfolio bag.

- ✘ **Clear acetate sheets/sleeves** – These hold your prints and should be the same size as your portfolio (e.g. 14 x 11 inches). You may also want to include fly sheets, which protect the first and last pages.
- ✘ **10 composite cards or 'leave behinds'** – Also known as comp cards, these are A5 promotional cards featuring a selection of the best images from your portfolio (1 image on one side and 2–4 on the other) to function as a mini-portfolio. If you have a decent printer and good-quality card, it is a good idea to print these at home so that you can keep the images up to date with your portfolio. The cards should include your name, profession and contact details, along with the name of your agent, if you have one.

You may also find it useful to include your CV – this is not always needed as the images and tear sheets should tell their own story, but it is good practice to have a list of your work in the back of the book. Compliment slips printed with your name, logo, contact or agency details can be helpful to send as thank-you notes to PRs when returning samples, but you can just as easily write a note on your comp card instead.

Tip

To look after your book, always put it spine-side down in your portfolio bag. The acetate sheets are heavy and will ruin the spine of the book if placed spine-side up.

Collecting, Printing and Sending Images

Collect everything you shoot: you will need to have high-resolution images for anything you want to print, and for your website and composite card. The photographer should send you these, preferably saved on a CD that you can keep on file for printing. If the pictures have been shot on 35mm film, you should meet up with the photographer to look at the contact sheets and select the images you want as they may be different from those chosen by the photographer (though if the test shoot was for your book the choice is yours). The photographer should then advise you on where to get prints made or will get them done for you. Obviously, where published work is involved, the editing choices can be taken out of your hands. If you have shot on film for commercials, make sure you collect all the tapes to build up your show reel.

A number of photographic printers will create great quality prints for portfolios (see Resources, page 198) – you should expect to pay between £20–£35 per print. Alternatively you can get them printed online, a much cheaper option. Some don't offer 14 x 11 prints: they expect you to pay for an A3 print, send the image already sized at 14 x 11 inches and then crop the A3 to the 14 x 11 size on the guillotine. As well as 14 x 11 inch prints, you can select full-bleed prints (without borders), prints with borders and prints with borders and shoot info down the side.

Several online sites are available for transferring high-resolution images as large files, such as Dropbox, WeTransfer and Hightail. Saving a file as a PDF (Portable Document Format) allows you to save a document in exactly your intended format. Along with your book and website or online portfolio, you should generate a PDF of your images which you can then attach to emails for prospective clients – some don't have time to trawl through websites and find it quicker and easier to run through an email.

To tear or not to tear?

I loved the uniform look of my book when I had prints done but, looking back, it is probably preferable for a photographer to have full-bleed prints in their book and for a stylist to have tears. Tear sheets prove that you have had something published. The more tear sheets you have, the more credibility you will have, the more you will work and the more you can charge. You can still print if you want, but you should try to get high-res images of the magazine and the credits alongside.

Selecting Images for Your Book

The ideal book is edited and concise and will run to around 30–40 pages (60–80 sides). If you have too little material, your book will look inconsequential; too much and clients looking through it may get bored, especially if they have twenty other books to look through.

For editorial work, you should include around six images from each shoot, because styling needs to tell a story. For advertising, you should include between one and four images per campaign, depending on how many shots

Liz Sheppard, Creative Director

www.lizsheppard.com

Do you prefer tear sheets or full-bleed prints in a portfolio?

Although we now view most portfolios online or on an iPad, I still think it is impressive to see tears from magazines, if the publication is one to be proud of. The stylist is not always present to explain their work, so it can give extra kudos if pictures are recognized. From an aesthetic point of view a book always looks better with a uniform perspective – one look, not mixed with tears – but we are talking stylists here, not Art Directors, so I would plump for tears, because we are all style f*%^ers at the end of the day!



Shooting in a location house.

were used. For a music shoot it depends again on how many shots were taken, but you should generally include two to four. Every image must work as a whole – if everything is great in a shot except for the make-up, don't include it. Include directional test shoots in your book if you want, but also put in your work tear sheets.

It is important to recognize that your book is a communication tool – it should be easy to read, especially if it is being looked at when you are not there. You should know everything about each image in your book: who shot it, who did the hair and make-up, who the model was, what clothes the models were wearing, which magazine it was for.

Tip

Editorial, editorial, editorial and lots of it. When I first did my book, it was common knowledge that you had to include a lot of editorial. It still is, even if you have been in the business for ten years.

The work in your book should indicate where you want to go in your career. The client wants to see that you are passionate about the work you do and be inspired to work with you. To decide what kind of images to include, look at the magazines and clients you would like to work for and base your styling on their look.

It is very important to keep your book up to date, with images that are fashion forward (ahead of the curve) but on trend, reflecting the current fashion season. If your book is sent to the same client, photographer or agent every few months, they will want to see a change of images and that your styling has developed. Images date very quickly in the fashion world – it is a field in which people know their stuff and will recognize an out-of-date book.

Potential Clients

High-end fashion magazines	e.g. Vogue, Elle, Harpers Bazaar, W
High-end cutting-edge magazines	e.g. iD, Love, 125, Dazed
Commercial weekly magazines	e.g. Grazia, Heat, OK, Look
Music companies	e.g. Sony Music, Universal Music, XIX Entertainment
Catalogue/e-commerce	e.g. Boden, The White Company, M&S online, Net-A-Porter, ASOS

What the Professionals are Looking For

Your book needs to demonstrate that you have experience with a good variety of work – that you have a personal style, yet are versatile and can deliver. With different professionals looking at your book, and with varying types of brief in mind, it is all subjective – a styling agent could view it in a totally different way to an advertising client. Generally across the board people will be assessing that you and your book look professional and that you are likable and easy to work with.

Think about the kind of client you are seeing and tailor your book accordingly – for a magazine, include editorial images; for advertising, include both advertising and editorial work. For music, include your editorial and test work – the more off-the-wall the better – but also show commercial work to demonstrate that you can dress someone off the street. For a catalogue, include both catalogue and editorial work.

Magazine editor

A magazine editor wants to see that you have researched their magazine and that your style works with their brand – does your style cater more towards the teen market or to high-end publications like *Vogue* or *W*? Can you style a look? Is your style on-trend/edgy/commercial and does it work? Do you have good taste? Are your fashion contacts diverse? Do you have a good knowledge of fashion history? Do you inspire them?

Advertising client

An advertising client wants to see good editorial alongside good advertising. They are looking for your ability to pull good clothes, from high end to high street, and to put those clothes together well. Do you have helpful contacts within the fashion industry? Are you on-trend and knowledgeable about what is happening in fashion and on the street right now?

Music client

A music client is looking for a range of editorial work, either commercial or artistic. They like to see imaginative images from your tests and also that you can dress a normal person, not just models. What kind of stylist are you? A personal shopper, a creative stylist who can design clothes for their artists, or a high-end stylist who can pull good designer clothes?

Catalogue client

A catalogue client wants to see a lot of commercial and editorial work rather than artsy and experimental test shoots – they are looking for evidence that your book is on-trend and up-to-date with fashion. They are also looking at the technical quality of your styling: are the clothes creased, do they fit the body properly? Do the images sell the samples well?



Above: Catalogue shots for the fair-trade fashion company People Tree.

Left: Print advertisement for VO5, photographed by Dimitri Daniloff.

Sally Hughes, Producer

www.theproductionfactory.com

What is your job title and what does the role entail?

Producer. I organize shoots for clients from their brief and the team they want. I will find the locations, suggest or book the stylist, hair and make-up. Sometimes the client will be specific on who they want, so we will just option or book them.

Is making appointments with stylists important?

It's good to meet people so you can see whether the personalities bond in different shoot teams, and to put a name to a face. Ring people! I find that these days people just send emails, but people like me are inundated with emails every day. It is really good to call and say 'Hi, I am just sending over my CV ...'

What do you expect to see in books?

It is good for a stylist to have a style that you can kind of remember, but I also think it's helpful to see that you can do the commercial as well as the editorial. If a book is far-out editorial and you are showing it for a commercial client, it could be a problem, but if you are showing it for an editorial client then it's fine.

What advice would you give for showing your portfolio?

You should change your book according to which client you are going to see – make sure it doesn't look like you just grabbed it – and be enthusiastic.

What are you looking for in terms of hair, make-up and styling?

It depends on the brief. You will get a brief for, say, a menswear shoot, looking for a menswear stylist who is very good at tailored suits, or they will want a fashion stylist who will, in a way, consult, or they might want a stylist who is very good at certain womenswear. We have people in our heads that we feel fit the different briefs, then we get those people or the client will as well.

Which websites do you look at?

We look at a lot of agents' websites, because they're updated the most with photographers and stylists. We look a lot to see what is going on and who has done what on which shoot. Even if you are starting out and not looking for an agent, go to agents and say 'this is my book, who do you suggest I go and see?'

How often do you see the same stylist?

There is no point coming back if you haven't changed your work. But if you have new work or maybe you have started work with a different editorial, or you have started doing menswear as well as womenswear, or you've done campaigns with different brands, that is great. Different clients are looking for different things. Some might be looking for stylists that are really good at doing lingerie, so if you haven't done lingerie before, then you suddenly have, it is good to let us know – either come in or send us an email with an update of your work.

What do you expect from a stylist?

They have to know what they are doing, what is going on in the trends and be able to work with the client. I think it's really important to put their input into the shoot, not just in terms of style – some companies will say 'we are having this outfit' – but I think it is good to suggest other things to try, to have a bit more input and not be afraid to voice their opinion.

Agent

An agent wants to see that you can style well and are versatile, whether you can earn them money and if you fit into their existing roster of artists. Do you fill a gap in their list or is your style too similar to that of another stylist? Do you have one type of style or do you cover other fields? What kind of clients do you work with? Do you work with a magazine? Is there scope to push you forward in a styling career?

Photographer

A photographer is looking at your ability to style well and source good clothes and models. Have you put the looks together well, and is there a good variety of stories? A photographer will particularly notice if you have strong links with magazines, as this gives them a ready-made outlet for their work to be published.

Hair stylist/make-up artist

A hair stylist or make-up artist wants to see that you can pull in great clothes and style them well. Do you have good contacts in the fashion industry and with model agencies? Do you have links with magazines, what clients do you work for?

Presenting Images in Your Book

The work in your book should be presented in reverse chronological order, that is with your most recent work first. Make sure the book flows – start with your strongest image or story and end with something strong as well. The quality of your book is always judged by the weakest image. Your book and images have to present your work in its best light, especially when you are not there to talk through it.



Double-page spread (DPS)
tear sheets presented in a
leather-bound portfolio.

Presentation is key – your book needs to look clean, slick and professional. Layout is important and tear sheets or prints need to be in good order. Don't have tears and full bleeds – choose one or the other. If you are using tear sheets, buy three copies of the magazine that features your shoot – one to keep as a record and the other two to cut up so you can put the tears into your book. If you are using prints with shoot information, don't include dates – this will age your book very quickly.

Don't literally tear the images out of the magazine – you should be able to flatten the spine and use a Stanley knife to cut the image out carefully. If it tears don't use it, start again. Use a guillotine to cut the edge straight, not scissors. Be careful with finger marks – some magazine pages can smear easily. If you have a double-page spread of tear sheets, make sure the two pages meet in the gutter of the portfolio rather than having split pages sitting in the centre of each acetate sheet.

Images should not be spray-mounted, but instead held in place by the acetate sheets, with a bit of tweaking from time to time. Keep the acetates clean, and replace them if necessary. The front and back pages of the portfolio get the most wear so be sure to replace them often.

Digital Portfolios

Instead of lugging the leather-bound version of your book around to appointments, you can instead take an iPad, which is lighter and allows you to swap and change images more easily. You can also send it to clients if they call in your book on its own. However, you need to think carefully about which version of your portfolio to send to a client: some traditional clients would rather see and feel a beautifully presented leather-bound book while others may be keen to see how your work is presented on modern technology. An iPad portfolio allows you to have ten or more versions of your portfolio geared to different clients.

iPad cases can be customized to add a personal touch when presenting your digital portfolio, like this example made by the company Plastic Sandwich. Photograph by Caesar Lima.



Online portfolio of the stylist Vanessa Woodgate.

There are many websites specifically geared to showcasing portfolios online (see Resources, page 197). An online portfolio allows clients to look through your work at their leisure, and can display many more images than your book. However, for an appointment it is better to edit your portfolio to suit each client as you have a limited time to sell yourself and your book.

It can also be a good idea to upload your latest work to social-media platforms such as Instagram and Facebook. Be careful with what you post here though, as potential clients could be watching at any time.

Tip

For every appointment you should be changing your book or iPad portfolio to meet the individual client's needs. Always research the client before a go-see.

Building a Website

If you choose not to use an online portfolio to showcase your work, then you should have a website. It is now incredibly easy to build your own. Here James Maltby, Founder/CEO of Thoughtbubble.com, a London-based web design company, shares some guidelines and ‘tips for clicks’.

The Outline

There are three key steps of planning required when writing a website outline – the more time you spend on this stage, the easier, faster and cheaper it will be to put together your website:

- 1 Who is your audience? What do you want to say to them? Are you going to have a personal portfolio site or is it simply going to be an online one-page business card? Do you want it to be a virtual ‘walk-in-shop’? Whichever kind of site you want to put together, always keep your audience in mind and ‘speak’ to them as clearly and simply as possible.
- 2 What kind of sites do you like? Make a list of websites you like the look and feel of. Try to pinpoint why they are good and isolate the parts that appeal to you and/or you want to emulate. You may admire the navigation on one or the layout of another. Try to collect a range of sites you like so as not to be influenced too much by one source. You’ll also start to see what you don’t like and what’s current or ‘trending’.
- 3 Outline a ‘shopping list’ of features you want in your website. Then separate the items into two groups (at this stage they need only be a few worded bullet points, sentences or even paragraphs): your necessities (bread, milk) from your luxuries (steak, champagne). By this I mean keep the ‘must have’ features on your necessity list and move the things it would be nice to have with the necessary skill, budget or time to your luxury list.

All websites should at the very least have a contact section (the site could just be one page displaying an email address and/or phone number). A well-balanced ‘necessity’ site will include enough information about you to pique interest, a showcase of what you can do for your audience (a few pictures or sketches, a full portfolio, or perhaps even a full shopping cart) and details of how you can be contacted. Added ‘luxury’ items might include a list of client testimonials, a blog and even a press clipping area.

The Build

While there is no way you can master the art of building websites from these few short paragraphs, you can learn a few key steps and phrases that will help you get by. Armed with this knowledge you should then be able to teach yourself how to use a hosted online website tool such as WordPress.com, or a self-hosted tool like drupal.com, or to brief your web designers.

- 1 **Necessity:** Buy a website address (domain name) that will point to your site. Use your own name or your company name, but spend the money on it and set up your email too. This is your brand, your address.
- 2 **Necessity:** While you may have great high-quality photos of your work, make

sure they are ‘saved for the web’ before you upload them. Printed work needs to be 300 dots per inch (dpi), but computer screens only display at 72dpi, so resize your images. This will make them smaller and faster to load. Use the .jpg format for photographs and the .gif or .png for graphic images (logos, navigation, maps, etc).

- 3 **Necessity:** When writing for the web, employ the KISS rule (Keep It Short and Simple). Use short sentences and ‘chunk’ your information down into key points. Remember that you only have a short time to grab the interest of your ‘customer’ and if they are met with a novel on the homepage they will leave.
- 4 **Necessity:** Use the 3-click rule. When designing your website’s structure, try to get from any page to every other page in your site within three clicks or less. If you have to click more than three times to get anywhere, visitors will leave.
- 5 You need a way to edit your content (add new text, images, update sections) through a content management system (CMS). If you are using a web agency to build your site and they want to charge you for this, leave and go elsewhere – it should come as a standard feature nowadays.
- 6 Use Google Analytics to see who comes to your site, what they look at and when they leave. Either plug it in yourself or ask the web designers to do so.
- 7 **Luxury:** Have a responsive designed site. Simply put, this is a website that loads different frames around your content for different visitors, depending on whether they are viewing it on a desktop, a tablet or a mobile phone.
- 8 Bearing point 5 in mind, don’t use Flash – it’s very cool on certain sites, but won’t work on any Apple handheld devices.

After the launch

Some years ago a campaign about abandoned puppies ran with the tagline ‘A dog is for life, not just for Christmas’. The same could be said of websites: they require constant looking after and should be considered a serious commitment. They are, after all, your very own shop, selling you. Launching your site is only the start – it is just one more ‘shop window’ in the vast online world. You need to get people into your shop, keep their attention and hopefully get them to buy your brand.

There are really only two ways you can market a website, and one is fed by the other: search engines and word of mouth. Use your website address everywhere – on letterheads, email signatures, business cards, brochures, t-shirts. Tell your friends, family, colleagues and strangers: one or two are bound to visit your site and some may even stay and hire your services. Google Analytics will identify word-of-mouth visitors as they typed in your domain name directly rather than going through a search engine.

The next best form of self-promotion is social networking: set up accounts and pages on Facebook, Twitter, Google+, Tumblr, Instagram, Flickr, LinkedIn, YouTube and anything else you can find, and link them all to your website. The followers you gain will be your word-of-mouth ambassadors, and the next time anyone asks about a great fashion stylist it could be your web address that is posted back.

Make your website part of your daily routine, keep it updated and fresh. Visitors will notice straight away that you are diligent and hard-working just by looking at the appearance of your site.



Chapter 8: Building Your Contacts

Sam Wilkinson wears crocheted dress by Pierre Garroudi, with shoes by Sass + Bide and jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compônere magazine.

Until you have built up enough experience as a freelance fashion stylist to develop a strong client base, you will rely on the personal contacts you make. Through assisting and testing (see Chapters 4 and 6), you will meet other stylists, agents, photographers, hair stylists, make-up artists and PRs. This chapter focuses on how to cultivate these connections and relationships to your advantage and build up your own personal database of contacts and potential sources of future work.

Making Contacts

As we have seen in the last two chapters, the key steps you need to take when climbing the ladder from assistant to stylist are test shooting and, over a few years, getting together enough material to build up your book. The experience of styling you have already gained through assisting will open the doors to meeting and working with people in the industry, which should help you to achieve these aims. PRs in particular will begin to know and trust you, and allow you to borrow clothes. Once you have got your portfolio of work together, you are ready to go out and start meeting with art directors, buyers and agents.

You should always try to meet people face to face – designers, boutique managers and especially PRs, who will be more likely to lend to you. The same goes for meeting potential clients. Your face distinguishes you from the endless black leather-bound books that are sent in by other hopefuls looking for work and the endless websites of stylists, hair and make-up artists and photographers. The client also needs to know that they can get on with you on a personal level – your book might be great but it's no good if you don't have strong communication skills.

Networking is crucial: look out for social events, free meet-ups and workshops which bring people together to share their ideas and expertise. Whenever you meet a new contact, try to find out as much information as you can about them and log their details. Call sheets are often a good source of information (see page 42), as are creative directories and the internet (see page 139). On the next page is a checklist of contacts you will need, along with as much information as you can add: contact details; names of assistants/agents/bookers/clients/press contacts; type of work/designer/clients; shop stockist details, etc.:

- × **Photographers, stylists, hair stylists, make-up artists, manicurists, prop stylists, assistants, agents/bookers**
- × **Designers, accessory designers (shoes, bags, hats, jewellery), PRs, shops (high end, high street, department stores, boutiques)**
- × **Editorial clients, magazines, Editors, Fashion Editors, Fashion Directors, Bookings Editors, Picture Editors, Advertorial Producers**
- × **Advertising clients, advertising agencies, Art Directors, Art Buyers, Product Managers**
- × **Music clients, music companies, Press Officers, management companies**
- × **Celebrity clients, celebrity agents**
- × **Catalogue clients, e-commerce Production Managers**
- × **Producers, Show Producers**
- × **Models, model agencies, bookers**
- × **Studios, location companies, prop houses, lighting hire** (also useful for hiring rails, hangers, steamers, iron and ironing boards)
- × **Costumiers/clothing rental, good seamstresses, dry cleaners**
- × **Photographic print companies, Photo Production, illustrators**
- × **Couriers, taxi companies, car hire companies**
- × **Web designers, accountants**



As discussed in Chapter 6, working on a test shoot is the perfect opportunity to meet and develop contacts among your peers in the industry, such as photographers, hair and make-up artists and models.

The collage features three distinct fashion industry resources:

- Modem Online:** A vibrant, artistic image of two models in white dresses against a background of colorful, abstract patterns. The text 'MODEM' is prominently displayed at the top, with 'PARIS WOMEN'S COLLECTIONS FALL WINTER 2013 2014' below it.
- DIARY:** A website header for 'DIARY news, dates & jobs' with a 'directory industry contacts' section. It includes a 'MediaBox file distribution' button and a 'DAILY' section with a list of news items such as 'Activewear brand Sports Philosophy launches & appoints PR' and 'Haddon PR announces new fashion client wins'.
- DIARY daily:** A website header for 'DIARY daily' with a 'LOG IN / LOG OUT' button and an editor contact 'editor:boby@diary.com'. It features a 'DIARY dates' section for subscribers and a 'DIARY job lot' section listing various roles like 'Wedding Magazine freelance sub/writer' and 'DIARY directory fashion assistant'.

The screenshot shows the 'FASHION MONITOR' website with a navigation menu including 'Journalism Awards', 'News', 'Jobs', 'Sign up', and 'Login'. Below the navigation is a large banner for 'VIEW THE FULL SCHEDULE FOR GRADUATE FASHION WEEK' featuring three models in elaborate costumes. The main content area is titled 'BRANDS / PRs' and describes the service as a PR tool for effective pitching. It lists key features:

- Connect with journalists and blogger influencers through our detailed global 50,000+ contacts database
- Identify the optimum timing for your event planning
- Highlight partnership opportunities
- Access creative contacts to arrange lookbooks and shoots

At the bottom, there is a browser window showing the website's URL 'http://www.fashionmonitor.com/' and a search bar.

Online creative directories include Modem Online, Diary Directory and Fashion Monitor.

Creative directories

Creative directories list the contact details and roles of people working in the creative industries (see Resources, page 197). They charge a high price for this up-to-date information because it changes quickly as people move jobs. As soon as you become a freelance fashion stylist you should get yourself listed in the best directories and online styling databases – you never know when someone will be looking through them in search of a stylist. It is free to get your listing added, just call or email them.

Research

You should always do your own research before attempting to contact or meet people and companies you would like to work with. This can be done by looking through magazines, watching television programmes or reading up about them online (see Chapter 6). As well as the fashion magazines, look at the advertising agencies and music companies whose work fits your style and aspirations for your career direction. Look at who they have worked with in terms of magazines or film producers, stylists, photographers and models. Do you like their agency and website, their work and their style? Is it the kind of work you would like to do or could do?

It is possible to find an enormous amount of information online, such as which photographer, stylist and model worked on a particular advertising campaign, or who was the band manager and stylist on a music video or album cover. Your aim is to discover styling history and visual references, to find advertising companies, band managers and photographers. Watch YouTube and MTV, get to know which directors you would like to work with, who shot the latest video for the hottest band. Contact these people and study their inspiration for the shoots.

Calling Contacts



Once you have drawn up a hit list of useful contacts, and researched everything you can find out about them, it is time to start calling to try to make appointments. This is by no means easy – calling people in fashion, music or advertising can seem daunting, but practice makes perfect so don't give up. If the receptionist can't put you through directly to the person you have asked to speak to, they will usually give you the option of leaving a brief message or voicemail. It is worth asking for an email address as well, though be aware that data-protection law prevents receptionists from giving out names or contact details over the phone. If you have an email address, send your contact an email to follow up on your call so they are aware of you and what you can offer them.

It doesn't matter if you have an incorrect contact name for an art director, as you are most likely to get through to the secretary, booker, assistant or intern first, who will hopefully point you in the right direction. Never underestimate an assistant – they are also just starting out. By sending your CV through the assistant, they will also look at it and can mention it to the art director if they like what they see. Add the assistant to your hit list of people to whom you should send new work.

If someone is difficult to reach but gives you a specific date or instruction to ring back, then make sure you stick to it. However, be prepared to keep phoning them – these are busy people and it could be months before you hear back from them (but if they ask you to stop calling, then stop). Little touchpoints you could introduce along the way include sending your comp card in the post as a reminder of your work. If you keep going, you should eventually secure an appointment.

Tip

Think about how you can keep your work in a client's head after a meeting. Sending a simple thank you card can be a great reminder as they usually sit on the client's desk, rather than being pinned to a board or thrown in the bin.

Progress reports

It is always a good idea to keep track of who you have contacted and when, and to log their responses. Here's an example:

Progress Report (Brief)

Company	Contact	Date called	Spoke to correct person	Emailed correct person	Advice given	App made
MullenLowe	Sarah Peters Art Director Email, tel. no.	4 May	✓	✓	Very busy, asked to call back after 22 July	
Nitro Digital	Amanda Malone Art Director Email, tel. no.	4 May	✓	✓	Seeing books in the next two weeks	18 May, 11am Address
M&C Saatchi	Jemima Rone Art Buyer Email, tel. no.	4 May	✗	✓	Speak to Art Director, Anya Grase (tel./email)	
M&C Saatchi	Anya Grase Art Director Email, tel. no.	4 May	✓	✓	Seeing books next week, made an appointment	11 May, 12.30pm Address
MTV	Lyle Mulligan Producer Email, tel. no.	4 May	✓	✓	Not seeing anyone till Sept, ring back mid-Sept	
Boden	Jenny Jones Art Director Email, tel. no.	4 May	✓	✓	Go-see in three weeks	25 May, 3.30pm Address

Alongside this, you should keep a more in-depth version:

Progress Report (Full)

Company/client	Contact	How is it going	Date
M&C Saatchi	Anya Grase Email, tel. no.	Have been called in for next job. Ad campaign for shoe company	11 May
Boden	Jenny Jones Email, tel. no.	Seen my book, working for them in Oct	25 May
MullenLowe	Sarah Peters, Art Director Email, tel. no.	Asked to call her back after 22 July. Did so - she was busy. Have sent comp card in the post. Called again 3 Aug, she likes my work and would like to see me in Sept. To call back around 10 Sept.	3 August
MTV	Lyle Mulligan, Producer Email, tel. no.	Showed book, interested in working together - possible promotional job in Oct.	14 September

This is an ongoing hit list and you should keep it updated every week until you can afford an agent to do it for you. Set aside a few hours each week from the rest of your work to go through the list and make calls.

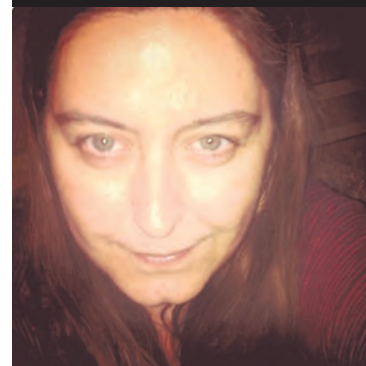
Meeting Contacts

As discussed above, getting an appointment with an agency – whether for advertising, music, fashion or catalogue clients – is incredibly difficult and requires a lot of perseverance. Once you finally get your foot in the door and secure an elusive appointment, it is important to know how to present yourself and your work in the best possible light. You will already have done your research and will be happy to talk not only about your own portfolio, but also about the body of work of the company you are visiting. Tell them how you can help them. You must be confident, though not overly so, and come across as knowing what you are talking about.

Whatever your personal style, make sure you are well presented and put across a positive attitude. Be grateful that these people have found time in their busy work schedule to meet you and talk through your book. Think carefully about what to say about each shot in your book and always be upbeat about its contents – don't talk about what went wrong with an image in your book as the client will wonder why you included it. However, you shouldn't be afraid to generally discuss images and shoots that went wrong and to describe what you did to make them work – clients always like to know how you troubleshoot certain situations.

At the end of an appointment, always ask the question, 'Is there any reason why you wouldn't hire me?' This can be a very open question, but whichever way it goes you will receive feedback on your book, your work and yourself. It could be negative, but it is important to be thick-skinned and use it to your advantage. As long as they are constructive, you can take the comments on board and use them to identify your strengths and weaknesses. If they tell you that they have been put off by some images in your book, make sure you ask which ones and why. If you went for a job and didn't get it, it is perfectly fine to ring up a few days later to ask for feedback.

If you have met and shown your book to an Art Director or Product Manager before, there is nothing to stop you contacting them again, especially if you have new work – it's a good way of forming a working relationship. But keep your research up to date: there may be a new advertising campaign or music video that the company won awards for, and bringing it up in conversation will demonstrate that you are genuinely interested in working for that company or client.



Bel January Senior Creative Producer, MullenLowe

www.mullenlowelondon.com

What is your definition of a fashion stylist?

They are the person who I trust to work closely with the photographer to achieve the correct look and feel for the campaign. The stylist gets clothes, dresses the models and returns any unused items. I also expect them to have excellent contacts in the fashion industry.

What impresses you about a stylist?

A 'can-do' attitude – nothing is a problem.

Who is the best person for a stylist to contact at an advertising agency?

Probably the Art Buyer, but try to see Art Directors too.

What do you want to see in a stylist's book?

Shots of campaigns they have worked on, and editorial work. A well-presented book gives a good indication of a person who cares about their work – dog-eared tear sheets are a no no. It's also a good idea to be prepared to discuss who they shot which campaigns with, and where. What were the difficulties on the shoot and how did they overcome them? We always like to hear about solutions!

Is there a website you can recommend that states who shot which commercials, and who was the advertising agency and art director?

For that kind of thing, I always go to www.lebook.com.

When on a job, what do you expect from a stylist?

A good selection of styling – far more than is required to ensure choice. Even though certain outfits/accessories may have been approved beforehand, once on the shoot, everything can – and invariably does – change! I would also expect the stylist to prepare clothing, dress models, sort out props and ensure everything is in its rightful place, and listen to the photographer. I need to be confident that anything that isn't used will be returned, therefore not costing the client anything.

What advice would you give a young stylist?

I would advise a young stylist to be up to date and savvy with the trends of the day, and be prepared to offer up more than just the safe option.



Chapter 9: Running Your Business

To set yourself up as a working stylist, it is important to understand all the basics of running a business. As a freelance stylist in the UK you are self-employed, even though you may be working on a job for a company, through an agent or as a stylist's assistant. In Chapter 2 we looked at the difference between fees, budgets and expenses, and went over the questions you need to ask and consider when you are offered a job. In this chapter we will look at the financial and administrative side of things more closely, from negotiating your fee to working out a budget, along with advice and information about tax, record keeping, maintaining cash flow, insurance and other essential business knowhow.

Setting Yourself up as Self-Employed

To register as self-employed in the UK, you will need to notify HM Revenue and Customs (HMRC) as early as you can that you have set up as a freelance stylist (see Resources, page 198). You will be asked to supply information about yourself and your business, such as your name and date of birth, your contact details, National Insurance number, Unique Taxpayer Reference (if you have one) and the nature of your business.

You are required by law to pay Income Tax and to make National Insurance Contributions (NICs) (penalties apply for late registration and late or missed payments). The tax year starts on 6 April and ends on 5 April the following year. You will be taxed on any earnings over and above your personal allowance (£11,000 for the tax year 2016–17). As a self-employed person, you or your accountant will have to fill in a Self-Assessment Form each year, either online before 31 January or on paper before 31 October. This shows HMRC you have calculated your tax. NICs go towards your pension, benefits and healthcare; legally you are required to pay them monthly or quarterly by direct debit through your bank.

You do not need to register yourself for Value Added Tax (VAT) unless you earn more than the VAT registration threshold (£83,000 per annum at time of print).

Sam Wilkinson wears jewellery by Milly Swire, styled by Danielle Griffiths and photographed by Sarah Louise Johnson for Compôner magazine.

Record keeping

By law you must keep financial records for your business and for any other income you receive. This is so you can fill in your tax return and show that the figures are correct. If you are self-employed, you will have to keep your records for five years (or six if you are VAT-registered) – the tax authorities can ask at any time to audit all your accounts. Therefore it is important to find a system of record keeping that works for you. Keeping comprehensive records will save you time and help you to run your business more efficiently.

You will need to keep:

- ✗ *Invoices raised by you for fees, expenses and budgets*
- ✗ *Statements of accounts from your client or agent*
- ✗ *Receipts (originals or copies) for goods purchased for a job*
- ✗ *Receipts (originals) for business expenses, e.g. magazines, stationery, kit, research (exhibition or cinema tickets, books, etc), clothes/make-up used on shoots*
- ✗ *Receipts for travel expenses, e.g. fares, fuel, parking*
- ✗ *Bank/building society statements, cheque stubs and paying-in slips*
- ✗ *Courier charges from your agent (for sending your book out to clients)*
- ✗ *Utility bills (if you work from home a percentage of these is tax-deductible)*
- ✗ *Mobile phone/landline/broadband bills*
- ✗ *TV licence/cable bills can also count towards business expenses if, for example, you are a music stylist who requires access to music videos*

Tip

Always take professional advice from a qualified accountant or solicitor, preferably one who is familiar with the fashion and film industries.

Negotiating Your Fee

As we saw in Chapter 2, when you receive an offer of work you will have to source as much information about the job as you can. Once you have asked all the necessary questions (see page 25), it will then be down to you to negotiate your fee. This can be a panic moment: How much do you charge? Have you asked for too much? Did you start too low? If you are unsure, ask to call the client back within half an hour while you review all the information.

Start reasonably high with fees as you can always come down – negotiating up is much more difficult. Usually your prep day fee is half that of your shoot day fee. Remember that you will need your expenses to be covered. Be prepared to state your case as to why you should be paid your quoted fee, why you need a certain number of prep days, the number of artists/models you will need to dress, etc. You will not often get one, but try to negotiate a returns day too. This is usually priced at half the prep day fee.

If the client offers a low fee, bear in mind the possibility of future work. If it is a good commercial company, they may initially offer a very low fee, but if you do a good job with a low fee and budget (magic wand time!) they may take you under their wing and offer you a lot more work. Further down the line you should be able to re-negotiate a better fee. It is worth noting that magazine fees are low: you should get all expenses and returns covered but that is it. See it instead as good personal PR for you and your book – your work is published and your name is in print.

You should also consider whether or not you want to negotiate an overtime rate if the shoot runs over the agreed booking time (usually an 8-hour day, 9am to 6pm with an hour for lunch). Most clients will want to book you on a flat-rate fee, regardless of overtime, so if you are just starting out it may be better not to add on fees if you want to be hired by that client again. Overtime is mainly used for TV adverts or music videos, as the days tend to get long, 12 hours minimum. If you do decide to include an overtime rate, you should charge for every additional hour after 8 hours, based on the original booking fee (so calculated by the hour, $£500 \div 8\text{hrs} = £62.50$ per hour, or as time and a half, $£500 \div 8\text{hrs} = £62.50 \times 1.5 = £93.75$ per hour).

Gail Arnold, Accountant

At what point should a freelance stylist get an accountant?

The sooner the better. Most advice is needed when you start. Good advice too late is no advice.

How much money should a freelancer keep back from each job?

Based on a turnover of £25,000 a year, you should put aside 25 per cent. This is more than the tax charge, as your first payment will be far more than your first year's profits (first year's tax payment plus 50 per cent of that payment on account for your second year tax payment).

How can a freelancer keep down costs with an accountant?

The more a client can organize themselves and present information in an orderly manner, the lower the cost for the accountant.

Pay scales for freelance stylists

* indicates APA (Advertising Producers Association) rates as of 2014

EDITORIAL		
Magazines	£0-£900 per story/£50-£120 per page	Magazine work is your arena to show off your talents as a stylist in the hope that an art director, producer or photographer will see your work and want to hire you.
ADVERTISING		
Print/stills	£250-£900 prep day, £500-£2000 shoot day	Experienced stylists: £500/£600 per shoot, half for prep days
High-end print advertising	£1000-£2600+ per shoot day, 20% less for prep days	High-end stylists: £1200-£2600, 20% less for prep days
Advertorial	£150-£200 prep day, £200-£400 shoot day	High-end advertising stylists can get upwards of £1000 per day. They tend to set their own rates, depending on if it is a high fashion commercial/perfume advert with an A-list celebrity endorser or if the stylist has an Oscar to their credit. These fees are a one-off - they can happen, but it is rare.
TV commercial	£350-£1500 per day *£388-483 per day for stylist *£420-520 per day for costume designer	
High-end TV commercial	£600-£3000+ per shoot day, 20% less for prep day	
Internet advertising	£300-£600 per day	
CATWALK		
On & Off Schedule, young designers and top designers	£0-£30,000	Fees for catwalk shows range from nothing up to about £3500 for On & Off Schedule shows. However, bigger-name stylists can get as much as £15,000-£30,000 in London for On & Off Schedule shows. The cooler the designer, the lower (if any) fee applies. It's not about rank, it's about how fashionable or 'now' the brand is.
MUSIC		
New bands	£150-£200 prep and video shoot fee (for new stylists working with unknown bands)	Music promos are like editorial - you work for free and are out of pocket on some, all for your own personal PR. See it as an exhibition space to show off your talent as a stylist in the hope that an art director, producer or photographer will see your work and want to hire you. New music artists have incredibly low budgets and their rates for up-and-coming stylists can be as little as £200 for the whole shoot. £350 upwards is the normal rate for the more experienced stylist. High-end stylists charge their own rates. Again they can go sky high, but it is rare.
Established pop groups/bands	£200-£483 per day, prep and shoot (low cost music promo)	
Well-known pop stars, solo artists, groups and bands	£350-£500 per prep day/personal shopping days	
High-profile pop stars/groups and bands	£500-£1200 shoot day and TV promo days (these rates are for the more experienced stylist)	
	£800-£1500+ per day (for a stylist at the top of their game)	
CATALOGUES		
	£150-£400 prep day, £250-£600 shoot day	Catalogue clients tend to work all year round. Fees for catalogues are now notoriously low - only a handful of clients still pay the top-end rate.
E-COMMERCE WEBSITES		
Online catalogues	£200 per day	If you can get in with one of these when starting out, it is a great bread-and-butter earner as they are shot week in, week out. You also get to work with good photographers.
FILM		
	£300-£1000 per day (costume designer)	Depends on the costume designer and whether the film is high or low budget.

TV WARDROBE	£400-£1500 per day	Depends on the wardrobe designer and the type of TV series or game show, low budget or high.
LOOKBOOKS	£0-£1000 per day	Seasonal, A/W and S/S. Depends on the designer and their budget.
CELEBRITIES	£500-£2000 per day	Depends on the celebrity and where the shoot is published. Fees can be higher, but mainly Stateside.
PERSONAL SHOPPER	£25 upwards per hour	Personal shoppers for the general public work on an hourly rate.

Fees for catwalk styling vary wildly, but a good rule of thumb is the more fashionable the brand, the less you will be paid.



Pay scales for freelance assistants

As a freelance assistant, you should not always expect to be paid, but your expenses should always be covered. Working with a freelance stylist you could earn anything up to £250 a day, while doing work experience for a magazine you should only expect travel expenses. As an intern you can expect to receive the minimum wage, but only a few magazines offer this.

As with the freelance stylist pay scales, the wages stated in this table are all approximate, to give you an idea of what you should be charging.

* indicates APA (Advertising Producers Association) rates as of 2014

INTERNSHIPS (magazines)	Expenses, perhaps minimum wage	An internship will allow you to see the mechanics of the job and the magazine (see page 62). You may be lucky and get paid the minimum wage.
GENERAL ASSISTING (freelance)	£50 per day/per job	All depends on the job: if there is a budget you will be paid; if not you have to see it as gaining experience.
EDITORIAL (freelance) Magazines	Expenses-£50 per job	The stylist is probably earning only £50 per day or page, or perhaps nothing. Editorial work is a platform for the stylist and for you to get your name printed in a magazine.
ADVERTISING (freelance) Stills	£50-£200 per day	Minimum £50 for prep day and up to £200 for stills shoot days, depending on the commercial.
TV commercials	*£256-£298 per day	TV commercial fees work to the APA standards for commercial rates.
CATWALK (freelance)	£0-£50	Most likely nothing - just the experience and perhaps expenses.
MUSIC (freelance)	£50-£250 per day	£50 for prep day, £100 for shoot day. If you are looking after the band/group or artist by yourself when the stylist is not available, you should get £250 per day. It is possible you might be offered a promo tour gig, where the stylist has sourced the wardrobe but the music company needs someone to cart the clothes around, steam/iron and help the talent to get dressed. Then your fee should be around £250.
LOOKBOOKS (freelance)	£50 per day (prep and shoot)	Depends on who the client is - the more fashionable brands don't pay well.
TV Daily shows Series	£150 per day Trainee: £250-£400 per week Standby: £500-£800 per week Supervisor: £800-£1100 per week	TV Assistants Trainee, Standby, Wardrobe/Costume Assistants, Costume Dailies, Costume Supervisor, Costume Design Assistant

Working Out a Budget

If the job you are offered is for an advertising or music client, you will be asked to draw up a costing. This involves working through the brief, seeing how many people you need to dress and in what style. You will then estimate how much you think each item of clothing will cost, including shoes and accessories.

Before even considering the clothing budget, go through the questions covered in Chapter 2 (Following a Brief, page 29) and take some notes. A lot of clients will try to get you to state the budget required on the spot, but don't feel pushed into doing this. If your quoted figure sounds good, they will expect you to stick to it. If you underestimate this will be your problem, not theirs, so take time and evaluate all the information you get from your questions and from the brief. Arrange to call the client back in a few hours after you have had a chance to calculate the budget.

Once you have gone through all the information and researched the looks required, you can estimate a budget. Be prepared to justify your budget needs – if the budget or fee will not cover or come close to your calculations, you must be ready to walk away from the job offer. Remember, you will be the one out of pocket if you go over budget.

Budget costing for an advertising client

You might receive a brief asking you to style and cost one outfit each for eight different characters appearing in an advertisement. The costs could be estimated as follows:

- ✗ **Nightclub dancer** – £100-£150
- ✗ **Japanese fashion student** – £400
- ✗ **Beatnik** – £100
- ✗ **Hell's Angel** – £550
- ✗ **Hipster** – £250-£300
- ✗ **Art critic** – £250
- ✗ **Boxer** – £180
- ✗ **Intellectual** – £150-£200

This costing comes in at around £2130. Always round up a figure, in this case to about £2500. This will cover you if you have slightly under-budgeted.

Budget costing for a music client

The brief is to style three looks each for a three-girl group. If the group is well known, can you borrow samples from a PR based on their celebrity status? If they are a new group, can you still borrow samples? If the PR gives the go-ahead to borrow, make sure the girls are sample size. If not, you will need to buy in the looks.

- ✗ 3 shots with 3 girls needing 3 looks each = 9 complete outfits (brief = all dresses)
- ✗ 9 x 1 dress at £60-£120 each = £1080
- ✗ 9 x 1 pair of shoes at £80 each = £720 (though you may only need 1 pair each)

- ✗ 9 x accessories/jewellery at £30 each = £270
- ✗ 3 x underwear/shapewear at £40 each = £120
- ✗ 9 x hosiery at £10–£20 each = £180

This could all come in at around £2400, about £270 per look. As before always try to negotiate a higher budget, perhaps £3000 in this case. Once the budget is confirmed you must come in on or under budget. If the management asks for extra things, let your agent or the record label/management know immediately that this will affect your budget. Get it in writing that they have requested extra pieces and that you will need a further amount. You do not want to be left out of pocket. If you come in under budget, that will be a bonus.

All-inclusive fee

It is not uncommon for clients to give you an all-inclusive fee. This means that the sum of money the client offers you has to cover all the clothes, props, expenses, assistant and your final fee. You are most likely to be offered an all-inclusive fee for styling a music video, and you need to be particularly careful when you are offered this type of fee.

For example, you are offered £3000 all-inclusive to style a music video with five band members. This figure may sound good, but it could have to cover 3–5 days prep (with fitting), 1 day shooting, 1 day returns, and 10 looks (2 whole outfits each for 5 girls). For you to be paid at least £200 a day for what is a 7-day minimum job, you are already looking at a fee of £1400. This may sound a lot for a week's work, but as we have seen, as a fashion stylist you should be earning £250–£500 a day, rising to £600–£800 for a shoot day. This leaves £1600 for 10 complete outfits at £160 each, which is not much if you need shoes and jewellery. You could ask the talent to bring in some of their own clothes, and you could bring in some of yours. If you have great links with PRs they may be able to help you out, but this is very unlikely with a new group.

Shooting for Orla Kiely at London Fashion Week, S/S14.



It may be necessary to rethink your own fee so you must be certain the job is worth it. Saying yes could lead on to bigger opportunities. Music videos can be useful experience, but they often don't earn you much money unless you go on tour with the band. If you are starting out as a fashion stylist then a test or editorial in video form will provide you with an opportunity to create a show reel/portfolio, along with experience of working with a band. And of course you could be lucky and make some important contacts – either within one of the big music companies or with one of your peers who goes on to bigger and better things.

Confirming a Job

Once your fees and wardrobe budget have been agreed, plus shoot days and possible overtime rate, there are a few things you will need to get in writing before the job starts. First, agree payment terms with the client – 30 days is standard but in practice you might have to wait up to three months. Also agree that you can send a clothing budget invoice to the client before you start prepping, and get the money paid to you up front, preferably in cash. Do not be tempted to go ahead without this – bear in mind that most new businesses fail in the first year due to poor cash flow.

If your client is a large company, you may at this stage be given a Job Number and Purchase Order or PO Number – it is necessary to include these on your paperwork in order for your invoice to be processed. The Job Number represents the job you've been asked to do, while a Purchase Order document is an authorization to go ahead with the job. In the absence of a Purchase Order, a PO Number is commonly recognized as sufficient authority to start the job and, once completed, to invoice for it. In an ideal world you should be issued a PO Number before starting a job, but this is a rare occurrence in practice.

Do not proceed until the client has sent a confirmation email, outlining the agreed terms, fee and budget. Make sure you check the client's terms and conditions as some state that payment will be made 90 days after your invoice is received, irrespective of your own terms and conditions. In addition you should draw up an Artist Confirmation contract (you are the artist) for the client to sign off and return to you. This is standard practice – it stands as proof that the client has hired you and safeguards your agreed terms and conditions and payment for the job. When I started out as a stylist, I didn't know anything about confirmation letters or terms and conditions, I would just complete the job and then send an invoice, but within a short amount of time I recognized the significance of all these forms to my company. Cover yourself as much as possible and specify who should be paying you should the job go wrong. Overleaf is an example form plus sample terms and conditions (usually printed on the back of the form) – if you have an agent, a form like this will be sent on your behalf and will include their percentage fee plus VAT costs.

STYLIST'S NAME	ADDRESS MOBILE NUMBER EMAIL ADDRESS WEBSITE
8 JUNE 2016	
ARTIST CONFIRMATION	
THIS BOOKING WILL NOT BE CONSIDERED CONFIRMED UNTIL THIS FORM IS RETURNED TO ME SIGNED AND COMPLETED. OVERTIME AND CANCELLATION FEES APPLY.	
ARTIST	Stylist Name & Job Title
JOB DATE/S	Prep: 9 June 2016, Shoot: 11 June 2016
CLIENT	Rimmel London – Rebecca Shaw
BILLING ADDRESS	St George's House, 5 St George's Road, London. SW19 4DR
JOB NO./PO NO.	[supplied by client]
TELEPHONE NO.	[client's telephone no.]
PHOTOGRAPHER/DIRECTOR	Paul Matthews, tel. no.
LOCATION/STUDIO	Spring Studios, Spring House, 10 Spring Place, London (sometimes not confirmed until the day before)
SHOOT START TIME	11 June 2016, 8am–6pm
AGREED DAILY RATE	1 x prep day @ £250, 1 x shoot day @ £500
ASSISTANT FEE, EXPENSES	1 x prep day @ £50, 1 x shoot day @ £100 + £15 expenses (to be paid directly to assistant)
EXPENSES	£150 (not all expenses are capped)
CLOTHING BUDGET	£500
TRAVEL DAYS	N/A [if it takes you a day or so to get to a shoot location, you will be paid half the shoot day fee per travel day]
HOURS & OVERTIME	Shoot day 8am–6pm. Overtime @ time and a half
SIGNATORY ON BEHALF OF	[Signed by whoever has hired you for the job, in this case Rebecca Shaw]
COMPANY NAME	Rimmel London
ARTIST FEE	£750
ASSISTANT FEE + EXPENSES	£165
ARTIST EXPENSES	£150
CLOTHING BUDGET	£500
TOTAL AMOUNT TO BE INVOICED	£1565
<i>TERMS: STRICTLY 30 DAYS NET OF INVOICE</i>	
PLEASE SEE OVERLEAF FOR TERMS AND CONDITIONS	

TERMS AND CONDITIONS

This confirmation is made at a provisional cost, which may be subject to change. Any cost amendments will be discussed as soon as is reasonable with [Company name of client or ad agency/production company], the 'Client.'

The Client accepts financial responsibility for any loss or damage to clothing, accessories, shoes, props etc. that occur during the shoot as a result of the clothes worn or props used by the model/artist/extra or other.

Any damage to clothing/ accessories/ props resulting in financial loss to [Stylist name] or that causes the Stylist to exceed the wardrobe budget of £..... will be reimbursed BY THE CLIENT to the Stylist within 24 hours of the damage being assessed.

Cancellation of shoot:

If the shoot is cancelled within 24 hours of the first prep/shoot date, the Stylist will be paid BY THE CLIENT in full 100% the total fees and expenses set out above, within 30 days net of the invoice being sent out.

The Stylist will be covered in full by the Client's insurance from the first day on which the Stylist commences employment until the performance of their work is completed.

When working as an assistant, you should always try to get some sort of confirmation in writing, even if it is just an email or statement from the stylist who is hiring you, outlining the date, job description and fee if applicable. There may come a time when you need to prove that you were hired for a job but not paid, so try to cover yourself as much as possible.

Invoicing

Before you have an agent, you will be responsible for all the invoicing on your jobs. The two types of invoices you will be issuing to clients are the **clothing budget invoice**, which should be sent and paid before the job begins, and the **stylist invoice**, which covers your fee and expenses and should be sent upon completion of the whole job. Examples of both types of invoice are illustrated overleaf to show you the information that needs to be included. As part of your general record keeping, you will need to start a system for numbering and filing all your invoices (usually your initials and a number).

As noted earlier in this chapter, it is important for you to invoice for the agreed clothing budget up front as soon as the job is confirmed, and make sure the money is received before the job begins (preferably in cash). It could take as long as 90 days for your fee and expenses to be paid, and if you have spent an extra £500 of your own money on budget costs you will potentially be left out of pocket until it has been paid back, while also paying interest on that money on your credit card. For tax reasons you will need to prove that the money entering your account is a budget fee and not payment for a job, so you will have to raise an invoice. You should invoice the client directly and they will pay you; alternatively, if you have an agent, you should invoice them and they will hand you the cash or transfer the money into your bank account.

STYLIST'S NAME

ADDRESS
MOBILE NUMBER
EMAIL ADDRESS
WEBSITE

CLOTHING BUDGET INVOICE

TO: Accounts Payable, Stylist Name
Stylist's Address

DATE OF INVOICE: 8 June 2016

DATE OF JOB: 9–11 June 2016

INVOICE NO.: [Supplied by you, usually your initials and a number]

JOB NO.: [Supplied by client]

PO NO.: [Supplied by client]

JOB/DESCRIPTION: Rimmel London – Stills Advert

CLIENT: Name of Art Buyer or Art Director
RIMMEL LONDON
Address and Contact Details

PHOTOGRAPHER: [Name]

CLOTHING BUDGET	CASH	£500.00
	TOTAL	£500.00

TERMS STRICTLY 30 DAYS NET OF INVOICE

BANK DETAILS

A/C Name Stylist Name
Bank Name and Address
A/C No. Sort Code

STYLIST'S NAME

ADDRESS
MOBILE NUMBER
EMAIL ADDRESS
WEBSITE

INVOICE

TO: CLIENT NAME (Name of Art Director or Art Buyer
and Company)
Address and contact details

DATE: [invoice sent to client]

INVOICE NO.: [Supplied by you, usually your initials and a number]

JOB NO.: [Supplied by client – you will not get paid without this]

PO NO.: [Supplied by client – you will not get paid without this]

JOB DESCRIPTION: Rimmel London – Stills Advert

BOOKED BY: [Name]

PHOTOGRAPHER: [Name]

JOB DATES: [Date of prep days and date of shoot]

RATE: 1 DAY @ £250 [No. days prep @ agreed fee]
1 DAY @ £500 [No. days shoot @ agreed fee]

ARTIST FEE:		£750.00
ARTIST EXPENSES	EXPENSES COST	£130.20
TOTAL		£880.20

TERMS STRICTLY 30 DAYS NET OF INVOICE

BANK DETAILS

A/C Name Stylist Name
Bank Name and Address
A/C No. Sort Code

Expenses

When sorting your expenses for a job, always keep receipts relating to different jobs separate, as you could be prepping for three jobs at the same time. Allocate a plastic wallet for each job to keep the relevant receipts in. Write on the back of each receipt which job it relates to, in case it gets separated or misfiled.

To claim back your expenses, you will need to compile a breakdown of your costs, plus a separate breakdown for the clothing budget costs, and submit these with copies of your stylist invoice, clothing budget and expenses receipts. Tape the original receipts flat onto a sheet of A4 paper, with all the job details marked at the top and the total tallied up at the bottom. Take two photocopies of the receipt sheet, one for the client and one for your accountant. The original stays with you if the money is spent through your bank account.

Only send the client your original receipts for the clothing budget if they have given you cash up front, along with the budget costs breakdown and your final invoice for the job. If you underspent on the budget, include a cheque. Keep a copy of the receipts for your own records.

STYLIST'S NAME

ADDRESS

MOBILE NUMBER

EMAIL ADDRESS

WEBSITE

DATE: 18/6/2016

EXPENSES

INVOICE NO.: SN187

JOB DESCRIPTION: Rimmel London – advert

JOB NO.: 0000

P.O. NO.: 0001

SHOOT DATE: 11/6/2016

EXPENSES ALLOCATED: £150.00

EXPENSES SPENT: £130.20

DATE	RECEIPT DESCRIPTION	RECEIPT NUMBER	COST
9/6/16	CONGESTION CHARGE: REF W1U65297	1	£8.00
9/6/16	PARKING	2	£14.00
9/6/16	COURIER, W1–NW10	3	£20.20
11/6/16	TAXI TO LOCATION	4	£36.00
11/6/16	TAXI HOME	5	£36.00
12/6/16	RETURNS – CONGESTION CHARGE: REF. F2S32762	6	£8.00
12/6/16	RETURNS – PARKING	7	£8.00
TOTAL			£130.20

STYLIST NAME

EXPENSES COSTS RECEIPT

JOB DESCRIPTION: Rimmel London – advert

INVOICE NO.: SN187

SHOOT DATE: 11/6/2016

JOB NO.: 0000

P.O. NO.: 0001

Receipt 1:	£8.00
Receipt 2:	£14.00
Receipt 3:	£20.20
Receipt 4:	£36.00
Receipt 5:	£36.00
Receipt 6:	£8.00
Receipt 7:	£8.00
Total:	£130.20

Statement of accounts

A statement of accounts is usually sent to you via your agent, if you have one. It will consist of a list of jobs that have been paid for that month, with information including the job dates, job value and agent's commission, plus a cheque with your fee or notification of direct payment into your account. The agent will add in the Total Deductions bar any monies deducted by them, such as courier costs.

AGENT'S NAME

Artist's statement of accounts Name: Stylist's name (SN)

Date:

DATE OF JOB COMPANY/CLIENT	INVOICE NO.	CLIENT	JOB VALUE	EXPENSES	VAT	GROSS	COMMISSION	VAT	TOTAL DEDUCTIONS (COURIER BILLS)	NET PAYABLE
11.6.16	SN187	Rimmel London	£750.00	£134.20			£150.00		Invoice no. of agent (A000) £47.04	£734.20
			£750.00	£134.20			£150.00		(-) £47.04	£687.16

Total: £687.16

Agent's name / Address and VAT details

Chasing payment

This business is notorious for paying late and cash flow can be very slow at times – as previously noted, it is normal to not receive payment for three months, sometimes even longer. However, you should be chasing a month after your stated payment terms. Even though this is time-consuming and frustrating, the better you are at keeping up with this, the better your business will be.

In the UK, if you have been chasing a client for payment over a long period of time and are getting nowhere, as a last resort you should contact HM Courts & Tribunals Service, an internet-based service for claimants and defendants.

Knowing Your Rights

It is important to know your consumer rights when shopping for prep. You will become a dab hand at returning items, which you should be able to do as long as the item is in the same condition as you bought it and has not been worn. In the UK it is enough simply to tell the sales staff that an item is not suitable – you don't have to go into details.

Always check the Returns Policy of each shop – some give a full refund within one week, two weeks or a month. Make sure you only prep in shops where you can get a full refund – boutiques tend to only issue credit notes for returns, to be spent in the same shop at a later date. These are generally only valid for six months. However, if a garment is faulty, you are entitled to a full refund.

Be warned: Trading Standards are now changing and it is becoming increasingly difficult to return items to shops. It is now easier to order items over the internet and to do your returns in the same way. Links to more information on Consumer Rights are provided in Resources, page 198.

Insurance

When you are self-employed, it is a good idea to get insurance. While a client's insurance would once have covered you, now they generally prefer you to have your own. PRs in particular will expect you to be insured – part of the reason for a commissioning letter is to prove you are covered by a magazine's insurance. The letter should state clearly that the magazine will take full responsibility for loss or damage of clothes, as samples can be incredibly expensive. Below is a list of the various types of insurance you may find you need, though you should obviously check this out yourself with a reputable insurance firm (for UK-based insurers, see Resources, page 199).

Public Liability Insurance is not a legal requirement, but it is recommended. It is to cover you should anything happen to someone or something during a job that was linked directly to your business. It should cover the crew and anyone else involved, including the courier. For example, if someone trips over a pair of shoes and injures themselves or gets badly burnt by your steamer, you could be liable for related costs such as compensation and damages. If you are working on a test, you are responsible for the clothes.

Personal Accident Insurance personally insures you if you have an accident yourself.

Employers Liability is compulsory if you have employees working for you contractually. You will not need it if your assistant is working for you on a freelance basis, but it is your responsibility to check that they have relevant insurance in place (often not the case).

Goods In Trust is insurance for the samples you borrow from the PR, designer, prop houses or anyone else.

Most clients will expect you to have your own **Health Insurance** when going away on trips.

Accidental Damage to Property covers you if, for example, a photographer's light stand falls over and dents a floor. However, the photographer should have full cover for the whole shoot.

Equipment Cover insures your portfolio in the event of loss or theft – it would be a big expense to replace it. You should also insure your kit, laptop, phone and camera, though these might be included on your household insurance, depending on your policy.

If you have a business premises, a few insurance companies offer Business Packages which include Public Liability and insurance for equipment and stock that you hold, but they will not link it to your home. **If you work from home**, your first port of call is to call up your Home Insurers and add Business Use to the policy. This way samples are insured should anything happen to them. Others will do a whole package for you, whether at home or on a business premises – they consider wherever you conduct your business to be your premises. You should ring around, look on the internet and get a few quotes. Weigh up what is most cost-effective for you. It may be cheaper to get business premises insurance,

but would it be cheaper to pay a higher tariff on your home's insurance if you work from home and don't have to pay rent on a workspace?

Other types of insurance you should consider include: Motor Insurance Additional Premiums; Loss of Business/Business Interruption; Income Protection Insurance; Critical Illness.

Ask your insurer the following questions:

How much cover of goods will I need? Calculate approximately how much the samples you borrow can add up to – £10,000, £20,000, £100,000, maybe more. It may be a good idea to get a £10,000–£20,000 cover, then, if you do a big job where the samples could reach £100,000 or beyond, get a few days' cover instead of paying a high premium for the whole year.

Are goods covered in transit? If you leave samples in the car and they get stolen, don't assume your car insurance will cover it. It may only be your car stereo that is insured and goods of a value up to £100 (not great if you have £10,000 worth of samples stolen). Some good insurers will cover items in transit but not overnight: the cut-off point is usually 9pm–6am.

Will goods in my care be insured if they are off my business premises, e.g. in a car or on location? Sometimes you need to actually be with the clothes to have cover.

Will my portfolio/kit/laptop be insured? Work out how much they would cost you to replace if they did get lost.

Will the insurance cover trips abroad? You may just need to tell the insurance company you are going abroad to be covered at no extra cost, though some do charge.

Camets

When shooting abroad, you may need to fill in a Carnet (merchandise passport) before you leave the UK with a suitcase full of samples. This is no longer necessary in the EU, but is issued and recognized in 85 countries around the world.

If a crew is travelling outside the EU, they will need two separate Carnets, one for the photographer's equipment and one for the clothing. These will have to be filled out in advance of travel, and stamped in and out at every port of travel as they prove that all goods have arrived at and left the respective countries. They should be packed and labelled in numerical order and are subject to checks at all airports. They are charged based on the insurance value of the goods and their purpose is to ensure that all goods arrive back at their place of origin.



Don Rouse, Style Writer and Public Relations

Do you assume that all stylists are insured?

I hope so – that's when a big organization will be more reliable. It is very important for the stylist to be insured, always always always.

How do you deal with Fashion Editors, freelance stylists or assistants according to rank or publication?

Sometimes the senior person could be useless for your brand while the assistant could make a difference to you, and vice versa. I would never discredit anybody who comes up to me, regardless of rank. Many times, if these people work for the senior they can't be that bad: you could have a very knowledgeable person or someone who has just started that could be very good. Never discredit anybody, always trust everyone from the big cheese to the small cheese.

With young stylists coming in, how do you decide to lend to them without a commissioning letter?

As a PR you never know where you will get a good contact. My advice would be to know them well. If it is urgent and you know they need samples but don't know them personally, then the covering letter is useful. Don't just say 'no I am not going to help you', as there is always someone who will know them. It is a big industry but a small world so somebody will know them enough for you to trust them.

What do you find most annoying about stylists?

When they don't know their job, I can't stand it – for example when I ask them, 'do you want it in herringbone or in check?' and they don't know the difference. I don't expect them to know everything about tailoring, but I do expect them to know the basics.

Chapter 10: Tools and Tricks of the Trade



This final chapter is a resource of useful information that you will need in setting yourself up as a stylist, starting with the contents of your kit – which holds the essential tools required to do your job – and moving on to share a selection of insider tips to make your work run smoothly and appear more professional. Included are tips for styling menswear, such as how to iron a shirt, hem trousers and tie a necktie. Finally there is a guide to sizing and taking measurements for women, men and children, which you can refer to when undertaking a job.

The Stylist's Kit

On a photo shoot you will need quite a few styling supplies, from body tape to safety pins. You can expect to be provided with an iron and ironing board at the studio or location house, but the rest is up to you. There are three sets of kit you might need – your main kit, one to use on set and one for fittings.

Your main kit will contain all your styling supplies. You won't need to take everything to every shoot and you are not expected to have all the items on the list and illustrations on the next pages – it is intended more as a guide to your tools and how to use them.

Photographer Sarah Louise Johnson shoots Sam Wilkinson for Compônera magazine.



Main Kit

- 1 **A selection of vest tops**, with spaghetti straps, in nude, white and black.
- 2 **A selection of g-strings**, in nude, white and black.
- 3 **Clear bra strap lengths**
- 4 **A selection of bras**, in nude and black and in different sizes from 32A to 34C (see Types of Bra, page 185).
- 5 **Push-up, backless and strapless bra**
- 6 **Adhesive bra**
- 7 **Adhesive glue remover** for taking off adhesive bras.
- 8 **Adhesive tape** – hypo-allergenic tape used in place of gaffer or duct tape to hold up a heavier-busted lady under a strapless dress.
- 9 **Hosiery** – tights in black and nude. I also have a bag full of different colours, styles and deniers, just in case.
- 10 **‘Chicken fillets’** (silicone breast enhancers)
- 11 **Nipple petals** to hide visible nipples.
- 12 **Men’s leather belt**
- 13 **Silk scarf** to place over a model’s head to protect hair and make-up when changing and avoid transferring make-up to expensive samples.
- 14 **A selection of cufflinks** – essential on menswear shoots.
- 15 **Men’s black socks**
- 16 **A5 notepad with pens** – also useful to have A6 in your back pocket on set.
- 17 **Sharpie permanent marker** for filling out returns labels on sample bags (doesn’t smudge).
- 18 **Polaroid camera** (see page 54).
- 19 **Mobile phone and charger**
- 20 **Body tape** (double-sided sticky tape, also known as toupée tape, lingerie tape, fashion tape or tit tape).
- 21 **Utility bag**
- 22 **Half shoe insole** to pad out a shoe (especially open-toed) for a model or client with small feet.
- 23 **Heel guards** to keep shoes from slipping off feet.
- 24 **Heel wedge insole** – for the shorter client wanting a little more height.
- 25 **Insoles** to pad out a shoe that is too big for the model/client. Another solution is to stuff the toe of the shoe with cotton wool balls.
- 26 **Safety pins** to make the clothes fit correctly. These are my most used piece of kit – I never use dressmakers’ pins when styling as the point can hurt the client/model or snag the material.
- 27 **Retractable tape measure** for fittings and checking out sizes of clothes in different high street shops, as all sizes vary. Also useful for measuring vintage clothes and sleeve lengths to calculate the fit for your client.
- 28 **Shoe horn** – especially useful if the model’s feet are too big for the size 7 sample. I also use talcum powder to help slip a large foot into a small shoe – using oil can ruin and stain the leather.
- 29 **Lint roller** to get rid of flecks of dirt, dandruff or dust on a sample about to be shot.
- 30 **Large and small scissors** – I have large scissors in my main kit and small scissors in my on-set kit. The small scissors should have a point, so you can get into any fiddly areas of a garment if you need to cut out or neaten up a stray thread.
- 31 **Tape** – I use clear packing/parcel tape for my returns bags as brown tape looks unsightly. I have a selection of clear and brown parcel tape and a roll of thin Sellotape in my kit.

- 32 Shout Wipes** – a really good brand of stain remover wipes. If you can't get hold of these, then non-oil-based make-up brush cleaner fluid is good for getting make-up stains off clothes. Don't use baby wipes – they usually have oil in them.
- 33 Lighter fuel** – great for getting sticky labels or price-tag stickers off props.
- 34 Static Guard** – spraying this on to silk samples will cut down static, so a skirt won't cling to the legs.
- 35 Starch spray** – best sprayed on the front of a shirt before ironing, to make the collar stand nicely and not collapse into unattractive folds if not using a tie.
- 36 Kimble gun and tags** for reattaching price tags. Used a lot in catalogue and e-commerce shoots.
- 37 An assortment of bulldog clips** to use alongside safety pins.
- 38 Leather belt-hole puncher** for when belts are too big for the model/client.
- 39 An assortment of screwdrivers** – a compact screwdriver set with eight different heads is always handy.
- 40 Wundaweb** – an iron-on tape used as a quick fix for hemming trousers.
- 41 Shoe bag cloth** to shine up shoes.
- 42 Clear shoe polish** – there's not much point in having different colours.
- 43 UHU fabric glue** – used to revamp a look that has already been worn when budgets are tight. Dries pretty quickly when applying sequins or anything else.
- 44 Lash glue** – helps keep spaghetti-style straps in place.
- 45 Needles** – always have a good selection.
- 46 Seam picker** for quick fixes on clothes. Better than scissors for keeping accidents at bay.
- 47 Cotton reels of different coloured threads** – you never know when you'll need to sew something.
- 48 Travel sewing kit** – a smaller version of the three items above, with all your essentials for quick fixes. Take the sewing kits provided in hotels.
- 49 Ironing cloth** for ironing suit trousers, silks or synthetics. It protects clothes and will stop the iron marking the samples with a sheen or even melting synthetic material. A clean damp tea towel works just as well.
- 50 Collapsible rail** – handy on location if one isn't already provided. Buy the carry bag with it.
- 51 Suit bags** – it looks more professional to turn up with looks already sorted into suit bags, rather than shopping bags full of clothes.
- 52 Ironing board** – needed from time to time, though not on every shoot.
- 53 Steamer** – one piece of kit you cannot be without, so it is wise to invest in a good one that is lightweight and fast (the best in the business is Fridja). All studios have steamers, but not necessarily good ones.
- 54 Iron** – not necessarily needed in your everyday kit, but I tend to bring my own to shoots, mainly for shirts and linen, as I know it will work, steam well, won't snag the fabric, leak water or stain the samples.
- 55 Travel ironing board** – great if you are travelling on promo tours.
- 56 Cloth for travel ironing board** (see no. 49).
- 57 A selection of hangers** – I prefer lightweight plastic hangers, but make sure you get ones with hooks attached for skirt or trouser samples. Metal hangers are malleable and lightweight, while wooden ones look lovely and do the job well, but are heavy and bulky.





On-Set Kit

This is the smallest kit you should have, to be used on set just before shooting. It's also good for an assistant – the stylist you are working with should have the main kit, but will expect you to have these basics:

- 1 **Retractable tape measure**
 - 2 **Assortment of bulldog clips**
 - 3 **Lint rollers**
 - 4 **Body tape**
 - 5 **Utility bag**
 - 6 **Mobile phone**
 - 7 **Notepad and pens**
 - 8 **Safety pins**
 - 9 **Small scissors**
 - 10 **Foldable shoe horn**
-



Fittings Kit

- 1 **Collapsible rail**
 - 2 **Suit bags**
 - 3 **Polaroid camera**
 - 4 **Printable calculator** for budgets. The printout shows you what you have added up, so there is no confusion when you have a ton of price-tag figures in front of you which need to be calculated at high speed.
 - 5 **Notepad and pens**
 - 6 **Utility bag** to hold a small kit of pins, bulldog clips, thread, needles, scissors and body tape.
 - 7 **Assortment of bulldog clips**
 - 8 **Retractable tape measure**
 - 9 **Shoe horn**
 - 10 **Small scissors**
 - 11 **Safety pins**
 - 12 **Mobile phone**
 - 13 **Hangers**
-

Styling Tips, Techniques and Quick Fixes

On location or when travelling, hang up all samples as soon as you arrive. There may not be an iron or steamer and you don't want the clothes to look creased. One stylist friend of mine had 25 suits for a shoot abroad on location. On getting to her hotel room, she realized the suits were all creased, hung them all on the shower rail and filled the bath with hot water to help steam the suits. When she came back from dinner with the crew, the shower rail had broken away from the ceiling and all the suits were in the bath, soaked through. She had a long night ahead of her, with 25 suits to dry with a hairdryer!

Make sure you have the right **adapter plugs** and know the correct voltage in foreign countries if bringing your own iron, steamer, etc.

If using real **diamond jewellery**, be aware that the only thing that scratches a diamond is another diamond. Be respectful of the lender when picking up two necklaces at the same time – carry each necklace in a separate hand.

If a jacket or top is too baggy, depending on the fabric, use bulldog clips or safety pins at the back to make the jacket appear to fit at the front.

Once an outfit is on, don't let the model sit down. You will waste time ironing/steaming it again.

Make sure shoes fit. If they don't and are a closed toe, stuff the shoe with cotton wool balls and/or lay insoles in them. If open-toed, try putting half insoles in the shoe. If shoes are too small, try taking the insole out if there is one. Use talcum powder to help the model slip the shoe on.

Always iron linen, but be aware that part of the charm of the fabric is that it creases naturally, so don't let the creases get to you too much. Of course if the model has sat down in it, then steam or iron it again.

When shooting totes/bags, make sure you stuff the bag with tissue paper or whatever you have to hand and get rid of all creases – you could even try putting some weight in it.

Make sure all labels are hidden. If the fabric is sheer (and only if you have paid for the clothes and are not taking them back), cut the label out. If the samples are borrowed, roll up the label with body tape, but remember to take this out at the end of the shot. If taking PR labels out, make sure you stick them back on after – these labels are important to the PR and to you, as the codes correlate to the docket from the PR. The same with white trousers – if the pockets show through the trouser leg, cut the inside of the pockets off (though again, only if the sample is paid for).

Clean glasses or sunglasses – fingerprints and smears on sunglasses/glasses all show up on film. This also applies to any PVC outfit.

Stripes or tight patterns cause a moiré effect (optical illusion) on TV, which does not flatter the figure.

White clothing/sequins reflect the light and can make a person seem larger.

Bra straps shouldn't be shown unless it's a deliberate styling feature.

Stylist Danielle Griffiths adjusts the fit of the dress on the model between shots.



VPL (Visible Panty Line) is not a good look unless it's deliberate – use g-strings.

Spanx is secret support shapewear, and the best product on the market for holding in unwanted bulges, for both men and women.

To get rid of deodorant marks on clothes, use the thin foam from dry cleaners' clothes hangers and rub off the mark (works best on small patches).

To fill a bra, if you don't have chicken fillets and need to create a good cleavage from very little, cut the feet off tights, pour dry rice into the socks and tie a knot: these can be used as makeshift chicken fillets.

If a bra is too big for the model, insert a loo roll in the back of the bra, taking off any excess paper to make it fit.

Always return **PR samples** how you received them; if using tissue paper to wrap up garments, always use white as coloured tissue paper can stain clothing.

Iron suit trousers with a damp piece of cotton, a tea towel or an ironing cloth, otherwise the suit cloth will come up shiny. Mostly you should be able to get away with just steaming the suit.

To dry a swimsuit quickly for another shot while on location, lay the wet swimsuit flat in a towel lengthways and roll it up. Twist the rolled-up towel by placing one end on the floor and place your foot on it, then twist the other end until you can't twist it anymore. Unravel the towel and your sample should be damp but not wet so the model can re-use it again for the next take. This way the sample is completely protected by the towel, but the excess water is rung out. The trick can be used on any wet item of clothing.

To pack a suitcase for travel, all samples should be laid flat and folded once so that the garment will not need much ironing or steaming once unpacked. All jewellery should go in separate small food bags and placed inside shoes. Each shoe should have a protective shoe bag. Do not put any liquids in the sample suitcase – keep your kit bag separate, along with your wash bag, so as not to ruin any samples. Take a separate small suitcase for your personal use.

The best tool in my kit is probably the crocodile clips that you can pick up on set (much to the sparkies' disgust!) as they can be used for everything from pinning continuity sheets to the extra you are dressing, to clipping up heavy long period skirts so that they don't drag in the mud and the artist can go to the bathroom!

Rebecca Cole, television costume supervisor (BBC and ITV)

The best tools in my kit are a carrot scrubber, which gets everything off clothes on set in a hurry, and toupée tape, which holds the costumes of most films and TV shows together.

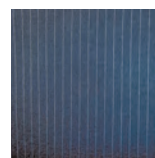
Mei Lai Hippisley Coxe, set costumer/dresser on films and TV shows



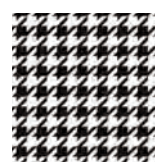
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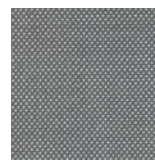
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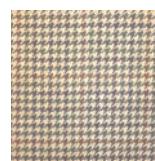
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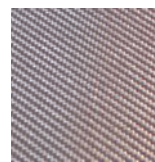
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7

Tips for Styling Menswear

A man's **coat** should always button left over right, as a woman is always right ... over left.

The bottom button of a **waistcoat** should always be left undone, a tradition derived from King Edward VII to accommodate his expanding waistline.

If a **tie** is to be worn on television, put the thin blade in the loop of the wide blade, then attach a safety pin or tie pin to the thin blade and to the shirt. This way the tie sits centre on the body and doesn't move.

A double-breasted **suit** usually has six buttons on the front with only two in use, and two flaps at the back. A single-breasted suit has one row of one, two or three buttons at the front and one flap at the back. As with a waistcoat, leaving the bottom button of a suit jacket undone improves the drape of the suit.

Different Types of Cloth

-
- 1 **Check:** Square patterned
 - 2 **Herringbone:** V-shape patterned
 - 3 **Pinstripe:** Patterned in very fine white vertical stripes, just over 1–2 cm apart
 - 4 **Houndstooth:** Also known as dogstooth – a two-tone pattern with broken checks
 - 5 **Pin check, pin head or nail head:** Patterned in tiny white dots
 - 6 **Tweed:** Rough, multi-coloured, made from wool
 - 7 **Twill:** Patterned in diagonal lines, running right or left across the fabric
-

How to hem suit trousers

Trouser hems should fall to the mid-heel of the shoe; when a man is sitting with legs crossed, you should only be able to see a length of sock – no leg should be showing above. When hemming a suit trouser leg, the wearer should not wear shoes. You should hem at an angle. The front of the trousers should sit on the top of the foot, the back should sit at the floor. The trick is to not make too much of a dent at the front of the trousers on the foot – the taper should look smooth.

For samples you can use a quick hem tape of Wundaweb, an iron-on adhesive tape. This is preferable to body tape, which is noticeable.

How to iron a shirt

First, iron the cuffs, then the sleeves, and then iron the front, working round to the back and then round to the front again. Next iron the collar. If you can leave the collar to stand on the ironing board for a few minutes after pressing, it will look better.

Avoid harsh creases in shirt sleeves. When I asked a Savile Row tailor if you are meant to keep the crease in a shirt sleeve, he responded, 'the more work you put into ironing a shirt, the better.'

Types of Collar



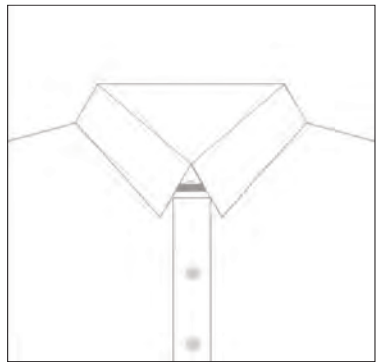
Classic turn-down



Cutaway



Button-down



Tab



Pin



Club

The unspoken rules of a necktie

There are plenty of knot styles to choose from (several of which are illustrated over the next pages), but the two generally worth considering are the half-Windsor and the four-in-hand. Knitted ties should only be used with the four-in-hand knot and should never be hung, but rather rolled up loosely.

When starting to tie a knot, begin with the thin end point either on the bellybutton or one inch above. The broad and narrow tips should be the same length when the knot is complete. If you find the narrow end is much longer, you can tweak it slightly by holding the narrow end and pulling the broad end, and vice versa if the broad end is too long. While tweaking the knot, keep the triangle shape by pinching its bottom point. The loop at the back of the thick blade should be left free – it is not really intended to hold the thin blade.

If you are having trouble keeping the knot in a triangle, or just in a good shape, you can tweak the tie before it is complete. If the knot has become a rectangle rather than a triangle, pull the two neck ends by the top of the knot gently apart, so that a triangle knot will form, then tighten the knot as usual.

There are two types of dimple, one dimple or two dimples. These are formed by pushing a dent in the broad end under the knot before tightening it. Pinch the bottom of the triangle and push up when you tighten it. Skinny ties should not have a dimple.

Never iron a good quality necktie, as the rounded edges at the bottom will be ruined. Instead steam it or, if you have time, roll up the whole tie and leave on a table overnight, which should get rid of any creases.

How to Tie a Four-in-Hand Knot



How to Tie a Half-Windsor Knot



How to Tie a Prince Albert Knot



How to Tie a Windsor Knot



How to Tie a Pratt (Shelby) Knot





Taking Measurements

It is very important to know how to measure a body properly, as you'll need to know exact sizes in order to have samples made up or to make sure the item you buy in a shop is correct – all shops' clothing sizes are slightly different from brand to brand, and clothing measurements are different in the UK, Europe and the USA. I always carry a tape measure and a size card. When taking measurements, a tape measure should be held flat against the body (taut but not tight). Size charts are provided on the next pages.

Taking women's measurements

The main measurements for a woman are:

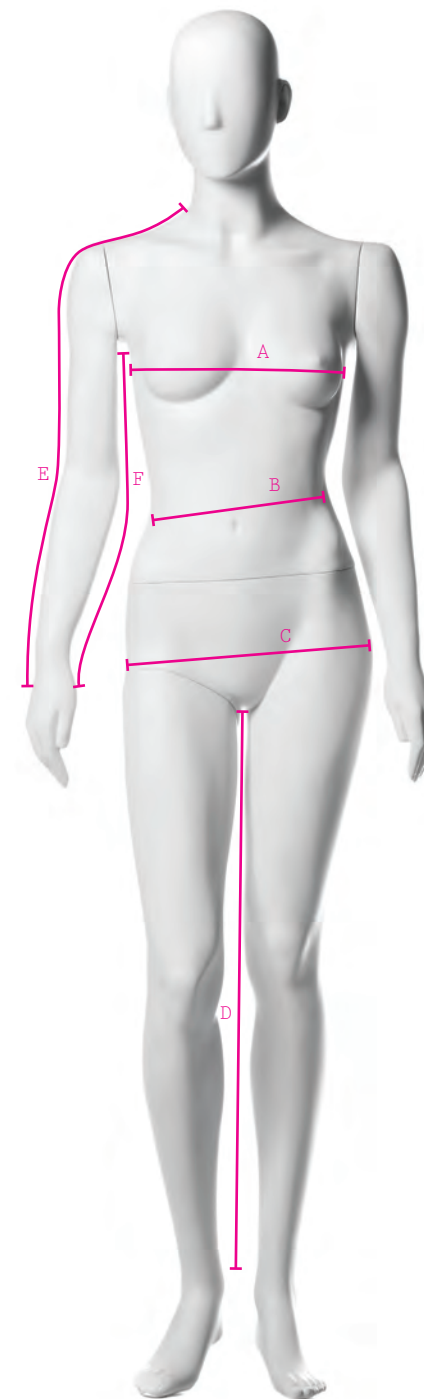
- ✗ **Bust (A)** Measure the fullest part of the bust, making sure the arms are down and slightly away from the body.
- ✗ **Waist (B)** Measure the natural waist (generally the narrowest part of the torso), located just below the bottom of the ribcage and above the top of the hips.
- ✗ **Hips (C)** Measure the widest area, normally about 9 in/23 cm below your natural waist (B). The part to measure is at the top of the legs where the legs connect with the pelvis socket and across the pubic bone. Make sure to measure around the buttocks. (If short, measure 8¾ in/22 cm from waist; if tall, measure 10 in/25 cm.)

Other measurements are:

- ✗ **Inside leg (D)** Measure from the top of the inside of the leg down to the ankle.
- ✗ **Sleeve (E)** A proper measurement for dressmaking is to bend the elbow to almost a right angle and place the hand on the waistline (B). Measure from the centre back of the neck, along the shoulder, down the length of the arm to an inch below the wrist.
- ✗ **Inside sleeve (F)** From the top of the underarm down to one inch below the wrist measurement. This is more of a styling measurement – you will be sourcing ready-made clothes and you can check the sleeve length with your tape measure.

The model/client should be able to tell you their **shoe size** and **height**. If you do need to measure the latter, ask them to stand flat against a wall with their feet six inches apart, mark the top of the head line on the wall, then measure from wall mark to floor. N.B. The **weight** of the person/client is just as important, especially if you need to buy shapewear for them – this goes for men as well.

The tables on the next pages should be used as an approximate guide only, as actual sizes may vary according to different high-street shops and designers. I have added in the UKFT (UK Fashion and Textile organization) size guides, to show the difference in sizing from the actual high-street shops, which deal in vanity sizing – some shops' size 12 would actually be a size 14 or in some cases a UK16. I have averaged out all the measurements from the individual shops' size guides to form the tables overleaf.



Converting Measurements into Dress Sizes

UK SIZE	UK 6	UK 8	UK 10	UK 12	UK 14
BUST	78-84 cm 31-33 in	81-86 cm 32-34 in	86-91 cm 34-36 in	90-96 cm 35.5-38 in	94-102 cm 37-40 in
UKFT		80 cm/31 in	82 cm/32 in	87 cm/34 in	92 cm/36 in
WAIST	60-65 cm 23.5-25.5 in	63-69 cm 25-27 in	66.5-71.5 cm 26-28 in	71-76.5 cm 28-30 in	74-81.5 cm 29-32 in
HIPS	82.5-91 cm 32.5-36 in	86.5-94 cm 34-37 in	91.5-98.5 cm 36-39 in	96.5-102 cm 38-40 in	99-108 cm 39-42.5 in
UKFT		85 cm/33 in	87 cm/34 in	92 cm/36 in	97 cm/38 in

UK SIZE	UK 16	UK 18	UK 20	UK 22	UK 24
BUST	98-108 cm 38.5-42.5 in	102-114 cm 40-45 in	109-116 cm 43-45.5 in	114-122.5 cm 45-48 in	122.5-124 cm 48-49 in
UKFT	97 cm/38 in	102 cm/40 in	109 cm/42 in		
WAIST	77-88 cm 30.5-34.5 in	86.5-94 cm 34-37 in	93.5-99 cm 37-39 in	101-107.5 cm 40-42 in	107-110 cm 42-43.5 in
HIPS	103-114 cm 40.5-45 in	107-120 cm 42-47 in	119-123.5 cm 47-49 in	123.5-130.5 cm 48.5-51.5 in	130-132 cm 51-52 in
UKFT	102 cm/40 in	109 cm/42 in	114 cm/44 in		

Women's Sizing

S/M/L	XXS	XS	S	M	L	XL	XXL	XXXL
UK	4	6	8	10	12	14	16	18
USA	00	0	2-4	4-6	8	10	12	14
ITALY	36	38	40	42	44	46	48	50
FRANCE	32	34	36	38	40	42	44	46
DENMARK	30	32	34	36	38	40	42	44
JAPAN	3	5	7	9	11	13	15	17
AUSTRALIA	4	6	8	10	12	14	16	18

Women's Jeans Sizing

UK SIZE	UK 4	UK 6	UK 8	UK 10	UK 12	UK 14	UK 16
WAIST	23 in	24-25 in	26-27 in	27-28 in	29-30 in	31-32 in	32-33 in

Women's Shoe Sizing

UK	1	1.5	2	2.5	3	3.5	4	4.5	5	5.5	6	6.5	7	7.5	8	8.5	9
USA	3.5	4	4.5	5	5.5	6	6.5	7	7.5	8	8.5	9	9.5	10	10.5	11	11.5
IT & EUR	34	34.5	35	35.5	36	36.5	37	37.5	38	38.5	39	39.5	40	40.5	41	41.5	42
FR	35	35.5	36	36.5	37	37.5	38	38.5	39	39.5	40	40.5	41	41.5	42	42.5	43

Women's Hat Sizing

HAT SIZE	MEASUREMENT IN INCHES	SIZE IN S/M/L
6½	20.25	XS
6¾	21.125	S
7	21.875	M
7¼	22.625	L
7½	23.5	XL
7¾	24.25	XXL
8	25	XXL

Women's Glove Sizing

XS	S	M	L	XL
6	6.5	7-7.5	8	8.5-9

Women's Ring Sizing

UK/AUS	USA	ITALY	FRANCE	HK	INSIDE CIRCUMFERENCE IN MM
J	4¾	10	49	9/10	48.7
J½	5	10/11	49.5	10	49.3
K	5¼	11	50	10/11	50
K½	5½	12	50.5	11	50.6
L	5¾	12/13	51	11/12	51.2
L½	6	13	52	12	51.9
M	6¼	14	53	13	52.5
M½	6½	14/15	53.5	13/14	53.1
N	6¾	15	54	14	53.8
N½	7	15/16	54.5	14/15	54.4
O	7¼	16	55	15	55.1
O½	7½	17	55.5	15/16	55.7
P	7¾	17/18	56	16	56.3
P½	8	18	57	17	57
Q	8¼	18/19	58	17/18	57.6

Measuring bra size

There is no precise formula for measuring bra size – staff in the shop La Perla, for instance, don't use measuring tapes as they are trained by eye to gauge a bra size. The methods given here will help, though obviously try on a bra to make sure it fits.

- ✘ **Back size (A)** Measures the circumference right under the bust around the rib cage for the size of band strap (e.g. 32", 34", 36", etc.).
- ✘ **Cup size (B)** The fullest part of the bust is measured to determine cup size (e.g. A, B, C, D, etc.).
- ✘ **Chest size (C)** Although not entirely necessary, this measurement is to confirm approximately the correct measurement of the back size (A).

For the **back size measurement (A)**, make sure the tape measure is level around the whole circumference of the body and pulled taut. Bra sizes in the UK are always an even number and measured in inches – if you get an odd number, add 5 in/13 cm, for an even number add 4 in/10 cm. The total will give you the back size, so for instance if you measure 29"/30" the back size will be 34".

To measure the **cup size (B)**, measure the fullest part of the bust over the nipples, making sure the tape measure is level all the way around the circumference. The chart below explains cup sizes – you will see, for instance, that if the back and cup size measurements are both 34", the client's bra size is 34A. If the size difference is 34" for the back measurement and 36" in the cup, the bra size is 34C.

For the **chest size (C)**, measure above the bust around the chest, back and high under the arms. This measurement should coincide with the final back size measurement.

These notes are merely intended as a guide. You need to try different bras – if it fits, it's the right size, whatever the measurement. Different styles of bra fit differently, and give different shapes once worn. A stylist measuring a client tends to get a more accurate reading than the client measuring herself.

Cup Size Measurements

CUP SIZE	MEASUREMENT IN INCHES
A	No difference from the back size
B	1" difference from the back size
C	2" difference from the back size
D	3" difference from the back size
DD	4" difference from the back size

Types of Bra

- ✘ **Balcony bra (balconette, half cup):** Provides good cleavage and shape. Not great for the bigger busted lady (D cup or over).
- ✘ **Convertible/multiway bra:** This has detachable straps, allowing it to be worn strapless, crossed at the back or front, and clasped at the neck to form a halter neck, or attached diagonally for a one-shouldered look. Always get the right fitting for the band size, as this is the area that holds the bra up.
- ✘ **Full cup bra:** Covers most of the front of the breast and gives more support where needed for a bigger busted lady (DD).
- ✘ **3/4 bra:** Covers less and gives a natural neckline – good for shirts and vest tops.
- ✘ **Padded/push up/plunge bra:** Pushes up the bust to give a strong cleavage.
- ✘ **Strapless bra:** Or bra with removable straps – gives the wearer the option of a strapless look.
- ✘ **T-shirt bra:** Gives the appearance of smooth lines and subtle shaping.
- ✘ **Minimizer bra:** Gives the appearance of a smaller chest.
- ✘ **Angel bra:** For girls aged 9–13 whose chest is beginning to develop.

Advice and troubleshooting for fitting bras

The most common mistake made in fitting a bra is that the band size is wrong. The band strap should fit snugly around the circumference of the body and straight across the back. (There should be no lifting from the shoulder straps on the band strap – if this happens the band is too loose and you need to go down a band size.)

The band strap takes about 80–90 per cent of the support for the bra, while the shoulder straps should only take 10–20 per cent. You should be able to drop the shoulder straps without the bra moving. If the bra straps are leaving marks on your shoulders, you need a smaller band size. If the underwires are being pulled down the body, you need a bigger band size.

There should be enough room to insert two fingers under the back of the bra band. The band of the bra should be level all the way around – if it rides up you either need a smaller band size or you can try loosening the straps.

The cup sizes 32B and 36B are not the same size – if you go down a band size, you must always remember to go up a cup size.

At the front, the centre of the bra should sit against the body. If it sits away from the body you need a bigger cup size. If the bra cup has a seam, this should run over the centre of the nipple.

The underwire should sit flat against the body – if the wires are digging into the breast or your underarms, again you need a bigger cup size.

If the cup is too small you will get a double breast look – you need a larger cup size, and a smaller band size. If you find that the breasts are pushing out at the bottom of the underwire, try a smaller band size and a bigger cup size. If the cup is slightly loose or wrinkling, you need a smaller cup size.



International Bra Sizes

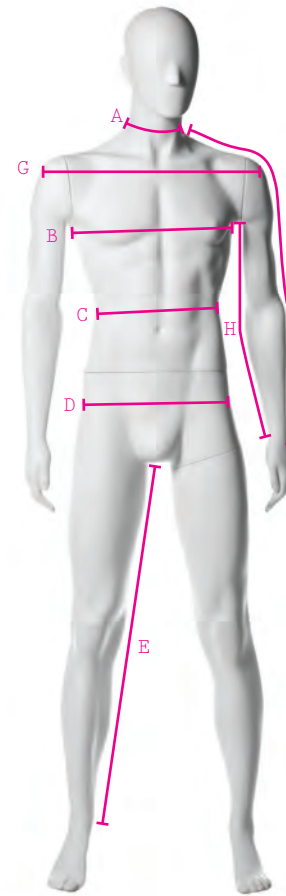
UK/USA	FRANCE	EUROPE	AUS
32A	85A	70A	10A
32B	85B	70B	10B
32C	85C	70C	10C
32D	85D	70D	10D
32DD	85DD	70DD	10DD
32E	85E	70E	10E
32F	85F	70F	10F
34A	90A	75A	12A
34B	90B	75B	12B
34C	90C	75C	12C
34D	90D	75D	12D
34DD	90DD	75DD	12DD
34E	90E	75E	12E
34F	90F	75F	12F
36A	95A	80A	14A
36B	95B	80B	14B
36C	95C	80C	14C
36D	95D	80D	14D
36DD	95DD	80DD	14DD
36E	95E	80E	14E
36F	95F	80F	14F
38A	100A	85A	16A
38B	100B	85B	16B
38C	100C	85C	16C
38D	100D	85D	16D
38DD	100DD	85DD	16DD
38E	100E	85E	16E
38F	100F	85F	16F

Taking men's measurements

The main measurements for a man are:

- ✘ **Neck (A)** Place the tape measure around the base of the neck (if the shirt collar were buttoned up, this is where the tape should sit).
- ✘ **Chest (B)** Measure the widest part of the chest, from under the arms, with the arms dropped but slightly away from the sides. Make sure the tape measure is level all the way around (across the shoulder blades, not under). Ask him to take a normal breath (not puffing out the chest) and then measure. Measure twice, so you get an accurate measurement.
- ✘ **Waist (C)** Measure the natural waistline, at the bottom of the ribs (or the fullest part of your stomach) and above the top of the hip bones.
- ✘ **Hips (D), Inside leg (E), Sleeve (F), Inside sleeve (H)** – all as for women (see page 180).
- ✘ **Shoulder (G)** Measure the back, from the tip of shoulder to shoulder.

Measure the **back** from the nape (centre back) of the neck (where the top bone of the spine is located) down to the hip line. The model/client should be able to tell you their **shoe size** and **height**. If you need to measure their height, follow the same process detailed for women on page 180. The charts overleaf are an approximate guide only.



Converting Men's Measurements into Suit and Clothing Sizes

SUIT SIZING (S/M/L)	XS	S	M	L	XL	XXL	3XL	4XL
CHEST								
UK/USA/AUS	34	36	38	40	42	44	46	48
EUR	44	46	48	50	52	54	56	58
MEASUREMENTS (INCHES)	34	36	38	40	42	44	46	48
(CM)	86	91.5	96.5	101.5	107	112	117	122
WAIST								
UK/USA/AUS	28	30	32	34	36	38	40	42
EUR	44	46	48	50	52	54	56	58
MEASUREMENTS (INCHES)	28	30	32	34	36	38	40	42
(CM)	71	76	81	86	91.5	96.5	101.5	107

Men's Shirt Sizing

S/M/L	XXS	XS	S	M	L	XL	XXL	3XL	4XL	5XL
UK/USA (IN)	14	14.5	15	15.5	16	16.5	17	17.5	18	18.5
EUR (CM)	36	37	38	39	41	42	43	44	45	46
AUS	XS	S	M	L	XL	XXL	3XL	4XL	5XL	

Men's Shoe Sizing

UK	5	5½	6	6½	7	7½	8	8½	9	9½	10	10½	11	11½	12	12½	13
EUR	39	39½	40	40½	41	41½	42	42½	43	43½	44	44½	45	45½	46	46½	47
USA	6	6½	7	7½	8	8½	9	9½	10	10½	11	11½	12	12½	13	13½	14
AUS	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21

Men's Gloves Sizing

UK/USA/EUR	S	M	L	XL	XXL
INCHES	7/8	8/9	9/10	10/11	11/12

Men's Belt Sizing

S/M/L	XS	S	M	L	XL	XXL	3XL	4XL
UK/USA (in)	28	30	32	34	36	38	40	42
EUROPE	85	90	95	100	105	110	115	120

Children's sizes

Because children grow, their clothes are sized by age rather than by actual measurements (so age 1 = size 1, and so on). The charts below offer an approximate guide only.

Children's Sizing

S/M/L	XS	S	M	M	L	L	XL
AGE	1/2	2/3	4/5	6/7	8/9	10/11	12/13
HEIGHT	76 cm	92 cm	110 cm	122 cm	134 cm	146 cm	158 cm
CHEST	47 cm	52 cm	57 cm	60 cm	67 cm	75.5 cm	79 cm
WAIST	45 cm	52 cm	54 cm	56 cm	59 cm	62.5 cm	66 cm
HIPS	53 cm	57 cm	61 cm	65 cm	72 cm	78.5 cm	89 cm
INSIDE LEG	32 cm	39 cm	48.5 cm	55 cm	62.5 cm	69.5 cm	74 cm

Children's Hats and Gloves Sizing

AGE	2-5	6-9	10-13
S/M/L	S	M	L

Children's Tights Sizing

AGE	1-3	3-5	6-8	8-10	11-13
HEIGHT	80-92 cm	93-110 cm	111-128 cm	129-140 cm	141-162 cm

Children's Shoe Sizing

UK	2	3	4	4½	5	6	7	8	8½	9	10	11	11½	12	13	13½
USA	3	4	5	5½	6	7	8	9	9½	10	11	12	12½	13	14	14½
EUR	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	32½

Youth Shoe Sizing

UK	1	1½	2	2½	3	3½	4	4½	5	5½	6	6½
USA	2	2½	3	3½	4	4½	5	5½	6	6½	7	7½
EUR	33	34	34½	35	35½	36	37	37½	38	38½	39	40

Resources

This resource directory provides key information for those just starting out on the path to becoming a fashion stylist, as well as those already working in the field. It lists PR agencies; courses; magazine companies; internship and work experience opportunities; fashion show websites; agents; creative directories; online portfolio sites and portfolio stockists; photographic printers; and business resources including information on tax, consumer rights, chasing payment and insurers.

PR Agencies

AGENCY ELEVEN

3rd Floor, 28 Hanbury Street
London E1 6QR
Tel: +44 (0)20 7247 7810
Email: info@agencyeleven.co.uk
Website: agencyeleven.co.uk

AMPR

Amee Patel
Email: amee@a-m-pr.com
Website: www.a-m-pr.com

ARCADIA GROUP (high-street brands)

Arcadia, Colegrave House
70 Berners Street
London W1T 3NL
Tel: +44 (0)844 243 0000
Website: www.arcadiagroup.co.uk

aW+C

35 Old Truman Brewery
91 Brick Lane
London E1 6QL
Tel: +44 (0)20 3633 2401
Email: chat@awandc.com
Website: www.awandc.com

BLACK FRAME

11–13 Bateman's Row
London EC2A 3HH
Tel: +44 (0)20 7613 0514
Email: infoUK@framenoir.com
Website: www.framenoir.com

BLACK PR

Unit 5F, Stamford Works
Gillett Square
London N16 8JH
Tel: +44 (0)20 7254 9884
Email: harriet@blackpr.co.uk (Harriet Elsey)/
becca@blackpr.co.uk (Rebecca Myers)
Website: www.blackpr.co.uk

BLOW PR

Website: www.blow.co.uk

BLOW PRESENTS

Website: www.blowpresents.com
Tel: +44 (0)7867 900812
Email: michael@blow.co.uk

BPCM

32 Great Sutton Street, 2nd Floor
London EC1V 0NB
Email: london@bpcm.com
Website: bpcm.com

CUBE

47 Lambs Conduit Street
London WC1N 3NG
Tel: +44 (0)20 7242 5483
Email: assistant@cubecompany.com
Website: cubecompany.com

DH PR

3 Jubilee Place
London SW3 3TD
Website: www.dh-pr.com

DUST PR

65 Neal Street
London WC2H 9PJ
Tel: +44 (0)20 7836 0440
Email: enquiries@dustpr.com
Website: www.dustpr.com

ELEVENTEN COMMUNICATIONS

36–42 New Inn Yard
London EC2A 3EY
Tel: +44 (0)7921 709931
Website: www.eleventenlondon.com

ELLA DROR PR

14 South Molton Street
London W1K 5QP
Tel: +44 (0)20 7495 6886
Email: ella@elladrpr.com
Website: elladrpr.com

EXPOSURE

22–23 Little Portland Street
London W1W 8BU
Tel: +44 (0)20 7907 7130
Website: europe.exposure.net

FELICITIES

WeWork Spitalfields
1 Primrose Street
London EC2A 2EX
Tel: +44 (0)20 7377 6030/+44 (0)7809 761510
Email: info@felicities.co.uk
Website: www.felicities.co.uk

FISHERS PR

Tel: +44 (0)7901 615132
Email: info@fisherspr.com
Website: www.fisherspr.com

FLAX

58 Marylebone High Street
London W1U 5HT
Tel: +44 (0)20 7486 4242
Email: mail@flaxpr.com
Website: www.flaxpr.com

FORWARD PR

Suite 4, 27 St James's Street
London SW1A 1HA
Tel: +44 (0)20 7839 5059
Email: info@forwardpr.com
Website: www.forwardpr.com

FRONT ROW PR

The Depot
2 Michael Road
London SW6 2AD
Tel: +44 (0)20 7731 6077/+44 (0)20 7731 6005
Email: matt@frontrowcom.co.uk
Website: www.frontrowcom.co.uk

GOODLEY BULLEN PR

2nd Floor, Kendal House
1 Conduit Street
London W1S 2XA
Tel: +44 (0)20 7287 8081/+44 (0)20 7287 8082
Email: info@goodleybullenpr.co.uk
Website: www.goodleybullenpr.co.uk

HEAVY LONDON

148 Cambridge Heath Road
London E1 5QJ
Tel: +44 (0)20 7446 912075
Email: agency@heavylondon.com/
showroom@heavylondon.com
Website: showroom.heavylondon.com

HMPR

Unit 10, Glenthorne Mews
115A Glenthorne Road
London W6 0LJ
Tel: +44 (0)7983 499863
Email: hattie@hmpublicrelations.com (Hattie MacAndrews)/
assistant@hmpublicrelations.com (Mabel Isles)
Website: hmpublicrelations.co.uk

IPR LONDON

The Yard, 89 & ½ Worship Street
London EC2A 2BF
Tel: +44 (0)20 7739 0272
Email: info@iprlondon.com
Website: iprlondon.com

JA PR

Jessica Miller/Amy Thomas
Tel: +44 (0)7969 450218/+44 (0)7814 673613
Email: jess@japr.co.uk/amy@japr.co.uk
Website: www.japr.co.uk

LM COMMUNICATIONS

No.1, 45–46 Albemarle Street
London W1S 4JL
Tel: +44 (0)20 7491 9945
Email: info@lm-communications.com
Website: lm-communications.com

LMPR

The Smokehouse
Smokehouse Yard
44–46 St John Street
London EC1M 4DF
Tel: +44 (0)20 7253 1639
Email: liz@lizmatthewspr.com
Website: lizmatthewspr.com

MANDI'S BASEMENT

125 Shoreditch High Street
London E1 6JE
Email: controlpanel@mandisbasement.com
Website: www.mandisbasement.com

MODUS

10–12 Heddon Street
London W1B 4BY
Tel: +44 (0)20 7331 1433
Email: info@moduspublicity.com
Website: www.moduspublicity.com

9PR

WH 3.15, 3rd Floor
Whitechapel Technology Centre
65 Whitechapel Road
London E1 1DU
Tel: +44 (0)20 7375 2725
Email: info@9pr.co.uk
Website: www.9pr.co.uk

OCTANE COMMUNICATION STUDIO

Rowan House
Brotherswood Court
Great Park Road
Almondsbury BS32 4QW
Tel: +44 (0)1454 404980 (date line)
Website: octane-uk.com

RAINBOW WAVE

146 Royal College Street
London NW1 0TA
Tel: +44 (0)20 3227 4982
Email: prstaff@rainbowwave.com
Website: rainbowwave.com

RENA SALA

Somerset House
London WC2R 1LA
Tel: +44 (0)77 7605 8070/+44 (0)20 7759 1822
Website: www.renasala.com

SAMPLE LONDON

Unit 8, Celia Fiennes House
8–20 Well Street
London E9 7PX
Email: giorgina@samplelondon.com/
naomi@samplelondon.com
Website: samplelondon.com

SANE COMMUNICATIONS

43–45 Mitchell Street
London EC1V 3QD
Tel: +44 (0)20 7729 5674
Email: laura@sanecommunications.com
Website: sanecommunications.com

SPRING LONDON

25 Dover Street
London W1S 4LX
Tel: +44 (0)20 7629 4633
Website: spring-london.com

SURGERY PR

96 Great Titchfield Street
London W1W 6SQ
Tel: +44 (0)20 7436 3037
Email: hello@surgery-grp.com
Website: www.surgerypr.com

TOTEM FASHION LONDON

Flat 3, 66 Whitechapel High Street
London E1 7PL
Tel: +44 (0)20 7247 8150
Email: ouarda@totemfashion.co.uk
Website: www.totemfashion.com

TRACE PUBLICITY

22 Little Russell Street
London WC1A 2HL
Tel: +44 (0)20 7240 9898
Email: info@tracepublicity.com
Website: www.tracepublicity.com

THE WOLVES

70 Paul Street
London EC2A 4NA
Tel: +44 (0)20 7018 7040
Email: hello@thewolves-london.com
Website: thewolves-london.com

VILLAGE

140 Old Street
London EC1V 9BJ
Tel: +44 (0)20 7490 7394
Email: hello@wearevillage.com
Website: www.wearevillage.com

WHITEHAIR PR

Kingsway Place, Block B, Studio 2a
Sans Walk
London EC1R 0LS
Email: zoja@whitehair.co
Website: www.whitehair.co

ZDLUX&CO

c/o Chaddesley Sanford
3rd Floor, 3 Fitzhardinge Street
London W1H 6EF
Tel: +44 (0)20 3141 8839/+44 (0) 7788 161438
Email: zeina@zdluxco.com (Zeina Dakak)

Courses

Short college courses in Fashion Styling

A handful of colleges and universities offer short courses in styling. These can be very good and will give you a decent grounding in the subject and a taste of what to expect from a styling job.

Central Saint Martins, University of the Arts London

www.arts.ac.uk/csm

London College of Fashion, University of the Arts London

www.arts.ac.uk/fashion

The Condé Nast College of Fashion & Design, London

www.condenastcollege.co.uk

Istituto Marangoni, Milan, Paris, London and Shanghai

www.istitutomarangoni.com

Sterling Style Academy, New York, Los Angeles, Miami and London

www.sterlingstyleacademy.com

Accademia del Lusso, Milan (headquarters), Treviso, Bologna, Rome, Naples, Bari, Palermo, Madrid and Belgrade

www.accademiadellusso.com

Online courses in Fashion Styling

British College of Professional Styling

www.britishcollegeofprofessionalstyling.com

Courses start at around £410 for a 12 or 24-week home study online learning course.

The Design Academy

www.thedesignacademy.com

Home study online courses that start at around £995 (£745 excl. VAT).

Style Coaching Institute

www.stylecoachinginstitute.com

Study at home courses starting at around £995. Focuses on personal shopping rather than editorial, advertising or music styling.

Degree & MA courses in Fashion Styling

In the UK you will have to apply through the main higher education authority UCAS for a place on any degree course. See www.ucas.com for information.

Birmingham City University, MA Fashion Styling

www.bcu.ac.uk/courses/fashion-styling

Domus Academy, Master in Fashion Styling & Visual Merchandising

www.domusacademy.com/en/master/master-in-fashion-styling-visual-merchandising/

London College of Fashion, University of the Arts London,

BA Fashion Styling & Production
www.arts.ac.uk/fashion/courses/undergraduate/ba-fashion-styling-and-production

Southampton Solent University, BA Fashion Styling

www.solent.ac.uk/courses/2016/undergraduate/fashion-styling-ba/course-details.aspx

University for the Creative Arts,

BA Fashion Promotion & Imaging
www.ucreative.ac.uk/ba-fashion-promotion-imaging

University of Central Lancashire,

BA Fashion Promotion & Styling
www.uclan.ac.uk/courses/ba_hons_fashion_promotion_with_styling.php

University of Westminster, BA Fashion Marketing and Promotion & Styling

www.westminster.ac.uk/courses/subjects/fashion/undergraduate-courses/full-time/u09fufmp-fashion-marketing-and-promotion-ba-honours

Degree & MA courses in Fashion

Birmingham City University, BA Fashion Design

www.bcu.ac.uk/courses/fashion-design

Central Saint Martins, University of the Arts London,

BA Fashion, MA Fashion
www.arts.ac.uk/csm/courses/undergraduate/ba-fashion/
www.arts.ac.uk/csm/courses/postgraduate/ma-fashion/

Kingston University, BA Fashion, MA Fashion

www.kingston.ac.uk/undergraduate-course/fashion/
www.kingston.ac.uk/postgraduate-course/fashion-ma/

Liverpool John Moores University, BA Fashion

www.ljmu.ac.uk/study/courses/undergraduates/2016/fashion

Manchester School of Art, BA Fashion

www.art.mmu.ac.uk/fashion/

Northumbria University, BA Fashion

www.northumbria.ac.uk/study-at-northumbria/courses/fashion-ft-uusfas1/

Nottingham Trent University, BA Fashion Design,

MA Fashion Design
http://www.ntu.ac.uk/study_with_us/courses/

Royal College of Art, MA Fashion Menswear/Womenswear

www.rca.ac.uk/schools/school-of-material/menswear/
www.rca.ac.uk/schools/school-of-material/womenswear/

University of Westminster, BA Fashion Design

www.westminster.ac.uk/courses/subjects/fashion/undergraduate-courses/full-time/u09fufas-ba-honours-fashion-design

Magazine Companies

CONDÉ NAST

Vogue House, 1–2 Hanover Square
London W1S 1JU
Website: www.condenast.com

Titles include:

BRIDES
GLAMOUR
GQ
GQ STYLE
LOVE
TATLER
VANITY FAIR
VOGUE
WIRED

DAZED MEDIA

112–116 Old Street
London EC1V 9BG
Email: info@dazedmedia.com
Website: www.dazedmedia.com

Titles:

DAZED
ANOTHER
ANOTHER MAN
HUNGER
NOWNESS

HEARST MAGAZINES UK LONDON

72 Broadwick Street
London W1F 9EP
Website: www.hearst.co.uk

Titles include:

COSMOPOLITAN
DIGITAL SPY
ELLE
ESQUIRE
HARPER'S BAZAAR
RED
SUGARSCAPE
TOWN & COUNTRY

TIME INC. (UK)

Blue Fin Building
110 Southwark Street
London SE1 0SU
Tel: +44 (0)20 3148 5000
Website: www.timeincuk.com

Titles include:

MARIE CLAIRE UK
ESSENTIALS
INSTYLE
WALLPAPER
WOMEN & HOME
WOMAN
NOW
LOOK

Internships and Work Experience

Websites

Fashion Monitor Jobs, www.fashionmonitor.com/jobs
Has both job and internship opportunities.

Fashion United, fashionunited.uk
Has both job and internship opportunities.

Fashion Workie, www.fashionworkie.com
Advertises stylist jobs and internships.

Intern Wardrobe, internmagazine.co.uk
Shows opportunities for internships.

The Fuller CV, www.thefullercv.com
Offers help with writing CVs.

Inspiring Interns, www.inspiringinterns.com
A graduate recruitment agency.

Fashion magazines

Vogue, www.vogue.co.uk
Send CV and covering letter to the Managing Editor.

Elle, www.elleuk.com
Send CV and covering letter to the Marketing and Merchandise Editor.

Cosmopolitan, www.cosmopolitan.co.uk
For work experience, email rebecca.stening@hearst.co.uk.

Tatler, www.tatler.co.uk
Applications not accepted by email – send CV and covering letter to the Managing Editor.

Harper's Bazaar, www.harpersbazaar.co.uk
The Senior Fashion Assistant is in charge of all internships.

Marie Claire, www.marieclaire.co.uk
Summer is the busiest period for placements. Send CV and covering letter to the Senior Fashion Assistant or the Fashion Director's Assistant.

InStyle, www.instyle.co.uk
Send CV and covering letter to the Senior Fashion Editor.

10 Magazine, www.10magazine.com
Email CV and covering letter to the Fashion Assistant.

125 Magazine, www.125world.com
Internship is mainly for photographers, but there are opportunities to work with the Fashion Director and Fashion Editor.

AnOther Magazine/Another Man, www.anothermag.com
For all fashion internship enquiries, contact Chloe Grace Press, chloe@dazedgroup.com.

Dazed, www.dazeddigital.com
Send CV and covering letter to the Fashion Assistant.

i-D, i-d.vice.com
Send CV and covering letter to the Office Co-ordinator, ukhr@i-d.co.

LOVE Magazine, www.thelovemagazine.co.uk
Shoots over a short period every season for about six weeks, March/April/May and October/November/December. Contact the Fashion Assistant.

TANK Magazine, www.tankmagazine.com
Send CV and covering letter to the Front of House.

Wonderland, www.wonderlandmagazine.com
Email internship@wonderlandmagazine.com, specifying in email header whether you are applying to Fashion or Editorial.

Lifestyle/celebrity magazines

Glamour, www.glamourmagazine.co.uk
Applicants need to be 18 or over. Email CV and covering letter (see website for details).

Grazia, www.graziadaily.co.uk
Applicants need to be 18 or over. Email CV and covering letter (see website for details).

Stylist, www.stylist.co.uk
Email your CV and covering letter either to katie.o'malley@stylist.co.uk (for the magazine) or maggie.hitchins@stylist.co.uk (for online). Your details will then be kept on file and they will contact you as and when an internship opportunity should arise.

Heat, www.heatworld.com
Email CV and covering letter (see website for details).

Look, www.look.co.uk
You must be 18 or over. Send CV and covering letter to Helen Francis, helen.francis@timeinc.com – only successful candidates will be contacted.

Closer, www.closeronline.co.uk
Position advertised on Gorkana when available (www.gorkana.com). Website gives contact details for enquiries.

Newspapers and supplements

The Daily Mail/The Mail on Sunday, www.dailymail.co.uk
You magazine (supplement to The Mail on Sunday), www.you.co.uk

For all internships you can send an email, but the applications that stand out are those sent by post. Send CV and covering letter to the Fashion Bookings Editor.

The Daily Telegraph/The Sunday Telegraph/Stella magazine (supplement to The Sunday Telegraph), www.telegraph.co.uk
Send CV and covering letter to the Fashion Assistant.

The Evening Standard, www.standard.co.uk
ES magazine, www.standard.co.uk/lifestyle/esmagazine
Send CV and covering letter to the Fashion Assistant.

The Financial Times, www.ft.com
How to Spend It, www.howtospendit.com
Email CV and covering letter to the Editorial Assistant at How to Spend It.

The Guardian, www.theguardian.com
Weekend magazine, www.theguardian.com/theguardian/weekend
For work experience on The Guardian's fashion desk, you need to apply directly to the Fashion Editor.

The Observer, www.theguardian.com/observer
Observer Magazine, www.theguardian.com/theobserver/magazine
Send CV and covering letter (see website for details), stating clearly your preferred areas for placement.

The Independent/The Independent on Sunday, www.independent.co.uk
Send CV and covering letter to the Fashion Assistant.

The Times, www.thetimes.co.uk (paywall)
The Sunday Times, www.thesundaytimes.co.uk
Style magazine (supplement to The Sunday Times), www.thesundaytimes.co.uk/sto/style
Contact the Junior Fashion Editor.

Fashion Shows

New York Fashion Week

nyfw.com – Show schedules and designer contact information.

mbfashionweek.com – Mercedes Benz Fashion Week NY.

London Fashion Week

www.londonfashionweek.co.uk – Show schedules and PR and designer contact information. Very good for show images and archives.

britishfashioncouncil.com – British Fashion Council.

Bacchus PR – event organizers for London Fashion Week:
Studios 7–10, Pall Mall Deposit
124–128 Barlby Road
London W10 6BL
Tel: +44 (0)20 8968 0202
Email: hello@bacchus-pr.com
Website: www.bacchus-pr.com

www.onoff.tv – Off Schedule catwalk shows at London Fashion Week.

Paris Fashion Week

www.modeaparis.com – Show schedules and PR and designer contact information.

Milan Fashion Week

www.cameramoda.it – Show schedules and PR and designer contact information.

General

www.modemonline.com/fashion – Available for each fashion week and season. Includes all PRs and designers.

www.vogue.co.uk – International designer collections, past and present. Good for call-ins.

www.catwalking.com – Designer collections. Good for call-ins.

www.alternativefashionweek.co.uk

fashioncalendar.com

fashionweekdates.com

fashionweekonline.com

Agents

Art Partner, *www.artpartner.com*

CLM (Camilla Lowther Management), *www.clmuk.com*

Carol Hayes, *www.carolhayesmanagement.co.uk*

D & V Management, *www.dandvmanagement.com/london*

Debbie Walters Ltd, *www.dwmanagement.co.uk*

East, *east.co*

Joy Goodman, *www.joygoodman.com*

M.A.P. (Management and Production), *www.mapltd.com*

One Represents, *www.onerepresents.com*

Patricia McMahon, *www.patriciamcmahon.com*

RSA Photographic, *www.rsafilms.com*

Streeters, *www.streeters.com*

Terri Manduca, *www.terrimanduca.co.uk*

Terrie Tanaka Management, *www.terrietanaka.com*

Untitled Artists, *untitledartistsldn.com*

Creative Directories

Diary Directory

www.diarydirectory.com

Subscription-based. First three months paid up front, then on a month by month basis. Three weeks' notice required to cancel subscription. Free to get listed.

Fashion Monitor

www.fashionmonitor.com

Subscription-based, with a yearly contract. Preferred by stylists and agents. Online and updated daily – no longer supplies hard copies as they go out of date so quickly. Free to get listed.

Le Book

www.lebook.com/gb

Subscription-based. Free to get listed.

Le Book London
43–44 Hoxton Square
London N1 6PB
Tel: +44 (0)20 7739 1188
Email: info@lebook.com

FTAPE

ftape.com

Online fashion resource, free. UK-based, very good in all areas. Includes fashion news, ad campaigns and fashion films, and all fashion team information.

Modem Online

www.modemonline.com

Online only, free. Based in France. Includes PR showrooms and designer contacts. Good for show information and PR news.

Models

models.com

Online directory and free online portfolio.

Press Day

pressday.net

International fashion PR directory. Free access, you just need to register with them.

Portfolios

Online portfolio sites

Models, *models.com*

Behance, *www.behance.net*

AllYou, *www.allyou.net*

Carbonmade, *carbonmade.com*

Portfolio Box, *www.portfoliobox.net*

iPhoto app, *www.apple.com/mac/iphoto*
For iPad portfolios.

Stockists for leather-bound portfolios

BREWER-CANTELMO

55 W. 39th Street, Suite 205
New York, NY 10018
Tel: +1 212 244 4600
Email: bc@brewer-cantelmo.com
Website: www.brewer-cantelmo.com

BRODIES PORTFOLIOS

Flat 3, Number 3,
Westgate Terrace
London SW10 9BT
Tel: +44 (0)20 7373 6011
Website: www.brodiesportfolios.com

LONDON GRAPHIC CENTRE

16–18 Shelton Street
London WC2H 9JL
Tel: +44 (0)20 7759 4500
Website: www.londongraphics.co.uk

PROCESS SUPPLIES

13–25 Mount Pleasant
London WC1X 0AR
Tel: +44 (0)20 7837 2179
Website: www.processuk.net

PLASTIC SANDWICH (for iPad portfolio cases)

The Lodge (rear entrance)
Hampstead Cemetery Gates
69 Fortune Green Road
London NW6 1DR
Tel: +44 (0)20 7431 3211
Email: info@plasticsandwich.com
Website: www.plasticsandwich.com

Photographic Printers

METRO IMAGING

32 Great Sutton Street
London EC1V 0NB
Tel: +44 (0)20 7865 0000
Email: enquiries@metroimaging.co.uk
Website: www.metroimaging.co.uk

BAYEUX

78 Newman Street
London W1T 3EP
Tel: +44 (0)20 7436 1066
Website: www.bayeux.co.uk

DS COLOUR LABS (web-based printers)

HQ: Unit 12, Bamford Business Park
Hibbert Street, South Reddish
Stockport SK4 1PL
Tel: +44 (0)16 1474 8680
Email: info@dscolourlabs.co.uk
Website: www.dscolourlabs.co.uk

NO.W.HERE (membership-based)

First Floor, 316–318 Bethnal Green Road
London E2 0AG
Tel: +44 (0)20 7729 4494
Website: www.no-w-here.org.uk

CHAN PHOTOGRAPHIC IMAGING

11B Printing House Yard
Perseverance Works
15 Hackney Road
London E2 7PR
Tel: +44 (0)20 7729 5215
Email: info@chanphotographicimaging.co.uk
Website: www.chanphotographicimaging.co.uk

PHOTOBOX (high-street printers)

Website: www.photobox.com

FUJI FILM (high-street printers)

Website: www.fuji.co.uk

Business Resources

Tax

HM Revenue & Customs

www.gov.uk/government/organisations/hm-revenue-customs

Register as Self-Employed

www.gov.uk/log-in-register-hmrc-online-services

National Insurance

www.gov.uk/topic/personal-tax/national-insurance

Self-Assessment Tax Return

www.gov.uk/self-assessment-tax-returns

Personal Allowance

www.gov.uk/government/publications/income-tax-personal-allowance-and-basic-rate-limit-for-2016-to-2017-and-2017-to-2018

VAT

www.gov.uk/topic/business-tax/vat

Keeping Tax Records

www.gov.uk/keeping-your-pay-tax-records

Consumer rights

Office of Fair Trading – Details of Trading Standards:

www.westminster.gov.uk/sites/default/files/uploads/workspace/uploads/forms/SOGAforcustomersflyer_pdf-1324379772.pdf

Citizens Advice Bureau – Guides to returned items:

www.citizensadvice.org.uk/consumer/changed-your-mind/changing-your-mind-about-something-youve-bought

UK Government – Consumer rights:

www.gov.uk/consumer-protection-rights

Payment chasing

The links below should be used only as a last resort if you do not get paid by a client and have exhausted all other options.

HM Courts & Tribunal Services

www.gov.uk/government/organisations/hm-courts-and-tribunals-service
www.moneyclaim.gov.uk/web/mcol/welcome

Pay on Time

www.payontime.co.uk

Thomas Higgins

www.thomashiggins.com

To name and shame companies that don't pay, again as a last resort:

www.beaconreader.com/pay-me-please

Insurers

Tower Gate Camera Sure

www.towergatecamerasure.co.uk

Deals in temporary insurance (per job) as well as annual insurance for photographers.

Williamson Carson

www.williamsoncarson.co.uk

Appointed brokers to the Association of Photographers (AOP).

Glover & Howe

www.gloverhowe.com

AON

www.aon.com

Photoguard (JLT Online)

www.photoguard.co.uk

Simply Business

www.simplybusiness.co.uk

They will find quotes for you.

Further Reading and Blogs

Crystal Wright's Hair, Makeup & Fashion Styling Career Guide, www.makeuphairandstyling.com

The Creators Project, thecreatorsproject.vice.com

Fondazione Prada, www.fondazioneprada.org

Street style blogs

Tommy Ton, www.tommyton.com – Ideas for styling and what to wear.

Silvia Olsen, silviaolsen.blogspot.co.uk – Ideas for styling and what to wear, plus Fashion Week reportage.

The Sartorialist, www.thesartorialist.com

Garance Doré, www.garancedore.fr/en

Jak & Jil, jakandjil.com

FaceHunter, www.facehunter.org

Inspiration blogs

Booooooom, www.booooooom.com – Art, film, photo, music and design.

Ffffound, fffound.com – Inspirational image-bookmarking blog.

Thisiscolossal, www.thisiscolossal.com – Blog of inspiration from art installations, photography to street art.

Trunk archive, www.trunkarchive.com – Wealth of image archives of top photographers.

Pinterest, www.pinterest.com

Instagram, www.instagram.com

Glossary

1st/2nd/3rd provisional – booking of one to three models: 1st is number one choice, 2nd in case 1st gets a better job offer, 3rd in case 1st and 2nd are not available, meaning you will always have a model of your choice available for shoot.
3/4 length shot – shot from the knees upwards.
6 PA/6 per annum – six magazine issues published per year.

A/W – Autumn/Winter, season in the fashion calendar, usually shown in February/March (also F/W, Fall/Winter).

acetates – clear acetate sheets that hold the images in a portfolio.

ad – advert.

advertorial – advert of a product within a newspaper or magazine, but shot in an editorial style.

agent/agency – person/company that represents artists such as models, photographers, stylists, hair and make-up artists, manicurists.

all-inclusive – the sum of money the client has available to you which is to include clothes, props, expenses and your final fee, whether or not you have an agent fee.

APA – Advertising Producers Association.

art buyer – person who works with the creative team to organize advertising shoots. Pulls in portfolios or show reels to select photographers or directors and teams.

art director – person in charge of an advert’s overall look.

artist (music) – the singer, group or band member.

Artist Confirmation – contract from you or your agent to your client or whoever is hiring you, confirming you for the job on specific dates and times for an agreed fee.

artist fee – your fee.

availability – for work. A client will call you to check if you are available to work on a job on a certain date, or check your availability.

BFC – British Fashion Council.

biannual – magazine published twice a year.

Big Four – the main fashion week cities for the S/S and A/W collections: New York, London, Milan and Paris.

blog – website regularly updated by an individual or group, often written in an informal or conversational way.

body tape – double-sided sticky tape, also known as toupée tape, lingerie tape, fashion tape or tit tape.

book – leather-bound book of work which a stylist has produced to show off their work; see also portfolio.

booker – person who looks after a stylist as an artist in an agency, booking all their jobs and appointments, and sorting out logistics, confirmation terms and budgets for a job.

booking fee – fee charged by an agent to a client for booking the agent’s artist, usually 20 per cent on top of the artist’s fee.

boutique – small shop selling designer clothes.

brand – name, symbol, term, slogan or feature that identifies a product, service or business.

brief – short synopsis/story spelling out how the client wants the shoot/product to look.

budget/budget fee – set amount of money suggested by the stylist and agreed by the client to be spent on clothes for the job.

budget costing – calculation by the stylist of how much all clothing and props for the job will cost, having been given a brief by the client.

budget invoice – invoice given before a job begins by the stylist to the client, who will in turn give the stylist cash to buy clothing or props for the job.

buyer – person who buys in designer garments for a shop.

call sheet – document containing all the key shoot information: names and contact information of team members, location, date, time and shoot invoice number.

call time – time that you are expected at a shoot.

call-in – selection of clothes requested by a stylist from a PR or designer’s in-house press representative; see also pull.

Carnet – ‘merchandise passport’ to be filled in by a stylist when leaving the UK with a suitcase full of samples to shoot abroad.

cash flow – money coming in and out of a business.

casting – appointment for a model or models to be seen by a client or casting agent to be considered for a job booking.

catwalk – runway that models walk down during a fashion show to show off clothes to the fashion elite of editors, celebrities, buyers, bloggers, stylists, etc.

client – person or company who hires and pays a stylist for a job.

close-up – detailed shot, e.g. of a product, face or hand.

collection – collection of clothes created by a designer for the fashion season.

Coloramas – rolls of coloured paper used as backdrops in shoots.

commissioning letter/pull letter/covering letter – letter from a magazine to confirm that a stylist is shooting a story for them, specifying the season and date of shoot and publication.

comp slip – paper slip with stylist’s name, logo and contact/agency details.

composite card/comp card/promo card – A5 business card used by stylists and models displaying 3–4 images of work with contact/agency details.

concept – idea for a shoot.

consultant – stylist who works closely with a designer to inspire and inject the brand with the right look.

contact sheet – A4 sheet of photographic paper printed with all negatives from a shoot.

continuity – making sure that all clothes and accessories remain the same when working on TV, film or music video shoots, e.g. ensuring that a bracelet always appears on an artist’s left wrist when shooting over several days.

contributing – styling stories for a particular magazine when freelancing.

costing – see budget costing.

costume assistant/trainee/wardrobe assistant/standby – person who runs the costume side of things on set for the supervisor in film or TV (in TV, generally called a standby).

costume dailies – costume professionals who are employed in film and TV to lend a hand on large crowd days, when there are a lot of extras on set.

costume supervisor – in film and TV, person working directly alongside the designer, making sure that costumes are ready for the artists to wear.

costumier/costume designer – person who designs/creates the look for each character in a TV show or film.

courier – person or company that delivers samples from PRs to a stylist, and vice versa.

creative director – person who signs off creative idea against brief, giving direction to team through development and production of artwork and artist promotion.

creative directory – book or website listing contact details and roles of people working in the creative industries.

credit note – voucher given to a stylist by a shop on return of a shop-bought item, which can only be spent in that shop or boutique. Not a cash refund.

credits – list placed beside an image giving details of the sample the model is wearing, the designer and where you can buy it (clothing credits), or the names of the people involved in the shoot, with their agent and any other information (artist credits).

crew – see team.

crop shot – cropped-in shot of a model, e.g. from waist height up, of the face or of a shoe.

cruise – see resort.

day rate – stylist’s fee for a job per day.

denier – thickness of the weave in a pair of tights.

department store – large shop with lots of designer and fashion brands under one roof.

Digital Operator – person working for and alongside the photographer during and after a shoot, making sure the image is what the ad agency or client has asked for.

director – person who supervises the filming and editing of an advert, music video, TV show or film.

docked – ticking off samples on a docket while emptying or filling a bag of samples provided by a PR.

docket – list of clothing samples that have been lent by a PR or in-house designer showroom to a stylist. Usually in the bag of samples sent by the PR.

domain name – name/address of a website.

DPS – double-page spread; an image spread over two pages in a magazine.

dresser – person who dresses models at a fashion show; helps with quick changes and how the look is put together.

drops – courier deliveries of a stylist’s returns to PRs.

e-commerce – web-based retail sites.

edit – condense samples selected at a PR down to a limited number of pieces.

editorial – six to eight pages of images of a model or celebrity shot for a magazine.

expenses – your personal costs from a job, which should be paid by the client afterwards.

extras – actors in a music video, TV show or film who are in shot but in the background.

F/W – Fall/Winter; see A/W.

fashion cupboard – room in a magazine’s offices where all PR samples are kept for safe keeping, edited for shoots and organized to be returned to the PR when finished with.

fashion directory – see creative directory.

fee – stylist’s payment for the job they do.

fitting – appointment to try clothes on a model, celebrity or actor to see if they fit well and work for each intended shot.

freelance – self-employed and hired to work for different companies on different assignments.

full bleed – image with no borders.

full length – full-length shot of a model.

go-see – appointment at which a stylist will meet a client to showcase their book/portfolio in the hope they will be hired for upcoming jobs.

haute couture – very expensive, made-to-measure clothes produced by designers for individual clients.

high end – designer clothes that are made to high specifications and sold at high prices.

high street – clothing sold on the high street with an affordable price range, e.g. Topshop, H&M, M&S, River Island.

house model – model used in all the fittings of a collection in a fashion house, with standard size model measurements.

in-house PR – PR working in-house at an individual designer who acts as their press officer and deals with sample requests.

internship – taster job where you work for free with travel expenses covered, sometimes the possibility of being paid the minimum wage. Positions are usually one to six months or longer and hold more responsibility than work experience or work placements.

invoice – document stating the stylist’s fee and expenses for a completed job.

job – assignment given to the stylist to complete.

Job Number – number allocated to a job the stylist has been asked to do.

kit – bag that holds the essential tools needed to do the job, such as sewing thread and needles, safety pins, bulldog clips, scissors, tape, etc.

lead time – length of time from shoot to publication.

LFW – London Fashion Week.

line sheet – sheet listing all the codes/names of the samples needing to be shot, usually for a catalogue shoot.

liner notes – information given out with the goody bags or placed on the seats at fashion shows, giving details about the designer, the collection and anyone who has collaborated with them, such as shoe or bag designers, plus lists each outfit coming down the catwalk. See also press release.

location – place where a shoot will take place.

look – whole outfit worn by a model, celebrity or artist, including clothes, shows and accessories.

look board – information board assigned to each model at a fashion show, alongside the clothes/looks she will be wearing. Explains how each look is to be put together and in which order the looks will go down the catwalk. See also model board.

lookbook – small book of images of a fashion designer’s new collection, displayed on models and shot either in a studio or on the catwalk. Used for marketing purposes and for sample call-ins from PRs.

masthead – list in a magazine of names and job titles of everyone who works for the magazine.

MFW – Milan Fashion Week.

model board – board made up ahead of a fashion show to instruct the dressers and model on how each prepared look is to be worn, and in what order it will appear on the catwalk. Shows an image of the model, the look, the look number and a short description of the look and how it is to be styled.

mood board – selection of images used to evoke or project a particular style or idea for a specific job.

NYFW – New York Fashion Week.

Off Schedule – designer shows during the Big Four Fashion Weeks that are not listed on the main catwalk line up. Organized by privately funded groups to showcase young designers, they provide a platform for some of the most exciting cutting-edge fashion talent and are as important to attend as the On Schedule shows.

On Schedule – officially scheduled collections of the main luxury brand designers at Fashion Weeks.

on trend – up to date.

option – booking option for a model, photographer, stylist, etc, for a job. See also 1st/2nd/3rd provisional.

pencil in – to earmark; a client will pencil a stylist’s name into their diary before they are confirmed for a job.

personal shopper – person who sources/buys clothes for a music artist, band, celebrity or private client.

PFW – Paris Fashion Week.

placement – see internship/work experience.

portfolio – a collection or book of work that a stylist, photographer, make-up artist, etc, has produced; see also book, show reel.

PPM – pre-production meeting, an opportunity for a team to come together before a shoot and make sure everyone knows what they are doing.

PR – Public Relations, used by stylists to borrow clothes.

pre-fall – pre-season line shown ahead of A/W shows.

prep – prepare for a job.

press day – event organized by PRs to present the new collections they hold to the fashion press.

press release – printed information on the designer, show and collection; see also liner notes.

Public Relations – see PR.

pull/pull in – request for samples for a fashion shoot from a fashion house or PR agency; see also call-in.

purchase order/PO Number – purchase order document is an authorization to go ahead with a job; in its absence a PO Number is commonly recognized as sufficient authority to start a job and to invoice for it once completed.

ready-to-wear/RTW – clothes made and sold through shops in specific sizes (UK 8, 10, 12, 14, etc.) rather than made to measure for an individual.

red carpet – long red carpet laid on the ground ahead of a major event such as the Oscars for celebrities to walk on.

resort – also cruise; pre-season line shown ahead of S/S shows.

returns – samples returned to a PR or designer after a shoot has ended, either by a courier, stylist or assistant; also clothes returned to a shop for a refund.

running order – order in which each model and outfit will go down the catwalk/runway during a fashion show.

runway – another term for catwalk.

S/S – Spring/Summer, season in the fashion calendar, usually shown in September/October.

sample – piece of clothing from a designer collection, usually a UK sample size 6–8, that a PR will hold and lend out to stylists and celebrities for press.

sample size – standard model size UK 6–8.

season – see A/W, S/S.

shapewear – tight-fitting underwear for women and men intended to control and shape the figure; see also Spanx.

shoot – a photographer taking photographs for a magazine or advertisement with a model and stylist, hair and make-up team.

show reel – film-format portfolio showing short clips of work by a stylist, director, make-up artist, etc.

Spanx – brand of shapewear.

spread – fashion story.

still – photograph.

stockist – shop that sells a product which has been shot in a magazine.

story – editorial in a magazine.

storyboard – illustrated sequence (cartoon) showing how an ad or music video will be shot, similar to a moodboard; see also treatment.

street style – street fashion.

talent – artist such as a musician or an actor.

target market – specific group of consumers at which a product is aimed.

team/crew – team of people at a shoot or filming, each with a specific job to do.

tear sheet/tear – either an image torn from a magazine to build ideas for shoots, or an example of a shoot that a stylist has worked on and cut out neatly for their portfolio.

testing/test shoot – photoshoot at which everyone works for free to gain experience.

toupée tape – see body tape.

treatment – same as a brief, but for a video, explaining how a shoot will look and be shot; see also brief, storyboard.

trend – general direction in which a fashion is developing or changing.

wardrobe designer – see costumier.

webitorial – shoot done for an online magazine, not for print.

work experience/work placement – taster job usually lasting a week to a month, with travel paid for; see also internship.

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'It doesn't matter how long you take, as long as you don't stop' – Andy Warhol? Confucius?