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The Stylist

Becoming a Professional Image Consult

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<p>Opinnäytetyöni käsittelee muodin stilistiä ja sen esityslistaa, joka käsittelee stilistin kaikki sen osa-alueet. Opinnäytetyön tarkoituksena oli tuoda esille tietoa miten tulla ammatti muoti stilistiksi tai toisin sanoin imago konsultiksi.</p> <p>Aloitettuani tehdä tutkimuksen itse teemasta huomasin, että itse asiasta ei ole paljon informaatiota missään missä käsitellään kaikki osa-alueet yhtenäisesti ja ytimekkäästi.</p> <p>Opinnäytetyöni käsittelee kaikki tekniset vihjeet ja osa-alueet, mitä stilisti tarvitsee. Opinnäytetyöni käsittelee myös aluetta mitä stilisti oikeasti tekee tällä muoti urapolulla ja missä hän voi tai pystyy harjoittamaan ammattiaan.</p> <p>Opinnäytetyöni kertoo myös opetuksista, joita on jaettu viiteen osaan. Nämä kappaleet käsittelevät tietoa mitä itse nuori opiskelija tarvitsee oppia ennen astumista tähän ammattiin kuten esimerkiksi kuuntelutaidosta, kirjoitustaidosta, materiaaleista ja niiden struktuureista, portfolioista ynnä muuta.</p> <p>Opinnäytetyössäni käsitellään myös eri vartalotyypit ja miten niitä kannattaa pukea. Tullaan myös käsittelemään eri värit ja niiden tavasta toimia. Opinnäytetyössä tullaan käymään yleisesti ja lyhyesti läpi myös erilaiset stilistit muotimaailmassa ja mitä ne tekevät heidän alueillaan.</p> <p>Opinnäytetyöni on laadullinen tutkimus eli kvalitatiivinen tutkimus, jossa olen kerännyt informaatiota erilaisista ammattilaisista, jotka tuntevat stilistin eli imago konsultin ammattia. Tässä opinnäytetyössä olen yrittänyt kerätä erilaiset palat yhteen, jotka käsittelevät tämän ammatin ja luoda yhden täyteläisen tutkimuksen, joka tarjoaa lukijoilleen informaatiota itse aiheesta.</p> <p>Tervetuloa stilistien muotimaailmaan.</p>	
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<p>I wrote my thesis about the stylist and its agendas. The thesis purpose was to provide information on how to become a professional image consult, namely a stylist. As I started to conduct my research on the area itself, I found out that the information concerning the stylist seems as such a small, collective body of information that I needed a deeper digging, for me and the readers.</p> <p>My thesis will tell the techniques, the technical tips, and the information on what a stylist does and where this career path can be used. The present thesis will also teach the student about the lessons, what a young student needs to learn before stepping into the professional field itself.</p> <p>My thesis will inform also the students about what a stylist needs take into consideration before becoming involved with the career of a stylist. Such matters include e.g. different body types, colors, portfolio book, contact book, clients, different stylists etc.</p> <p>A fashion stylist career provides exciting opportunities to share their talent for style to a variety of interested people. As you read this present thesis you will learn about the meaning of the profession of stylist and what does it take to become a stylist in the fashion industry.</p> <p>The present thesis is a qualitative various scholars and specialists have been consulted about the fashion industry's heroes, the stylists. Few know that the stylist are the fashion machines that are filled with the newest, the most recent versions and hottest fashion related information from across the world.</p> <p>Please let me introduce you to the one that has more power in the fashion world than we know. The one that once in your lifetime has made a slice difference in your sense of fashion, The Stylist.</p>	
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1 INTRODUCTION

I am writing my thesis about the profession of a stylist because I think this is a fashion area that not many students, including myself, have enough information about. The stylist is also a piece of the fashion world, which this day is very connected to our personal lives. This means that we are being styled unconsciously and being interfered in our everyday style by the invincible stylists. Therefore the stylist is a part of us.

The main reason why I wanted to study this area of fashion is because I am one of the thousands of students who want to know more about it. As I started to conduct my research on the area itself, I found out that the information concerning the stylist seems as such a small, collective body of information that I needed a deeper digging. Moreover I needed to put the small puzzles into one big collective box, and therefore my research is based on a qualitative research which is based on facts from different authors about the topic of the stylist. As I am putting the research together, I want to spread the knowledge about the stylist and the stylist's agendas to the other ones that are interested in it and eagerly wait for information.

As I studied about the profession of a stylist and the field, I learned that the stylist itself is connected to all the fashion knowledge that we have these days. Stylist is, in my opinion, the one that creates the hottest, newest and sellable fashion in the fashion industry by combining different styles and creating something new. This is one of my reasons why my thesis is called *The Stylist- Becoming a Professional Image Consult.*

Not many of us consider the moment we start helping someone to dress for that special moment as a time of fashion. Not many actually even think that exactly in those few seconds we are styling someone and becoming the image consulter of clothes to somebody. Stylists are some of the most influential people working within the fashion industry, responsible for the final shape of many exciting works in popular culture. Still unsung heroes, they are now becoming more well known in their own right, alongside the photographers, art directors, and magazine editors of

the industry. The fashion field of stylist features stunning imagery and styling performances with some of the biggest names in the field, including Lady Gaga's stylist Nicola Formichetti, Marc Jacobs' collaborator Kate Grand, and Melanie Ward of Harper's Bazaar, just a few to mention.

A few people know that styling is a growing element in many fashion and media related courses throughout the world and to create a style you need the image consultant, or as a majority of people knows by the name, the stylists. The stylist is the one that creates a unique style to each and every one in need. A fashion stylist career provides exciting opportunities to share their talent for style to a variety of interested people. The stylists also are image consultants to clients who need a certain image with which she or he is needed to be known for, such as Lady Gaga, Rihanna, Nicki Minaj, Eva Longoria, The President or the First Lady and many more. Still a few people outside the fashion world, really knows what a stylist does and how it could be considered as a valid career move.

"I have to state my wariness of pure styling courses" says Jo Dingemans (United Kingdom's well know stylist who turned into a University teacher to teach fashion students about the career path of a stylist) continues by saying: "I would never recommend anyone to study only styling, as I would never recommend anyone to study only media, advertising or marketing. Any college course should give you options to open up your mind, by educating you in a variety of academic disciplines while developing your practical skills. No university or college course can guarantee you a job, but it can certainly make you employable, as well as give you a chance to experiment with ideas and concepts, and maybe point you in a direction you had never even considered." (Mastering Fashion Styling, x.)

Style is something that you either have or you do not. You either are born with it or you are not. If you are one of the people who are not born with a sense of style we have the ones that will help you to gain your personal style, namely- *The Stylists*.

You do not have to be a student of Fashion College. In terms of college qualifications you need none. The only qualifications that a starting fashion stylist is going to need are: bags of enthusiasm, innate and full understanding of fashion, color, style and body language. As a stylist the ability to learn quickly, to listen, to be a part of a team, to do a lot of research on your own and to think on your own are

also important qualities that are needed. These are one of the most important qualities that the stylist must have. Even though the stylist possesses the creativity, artistry, and the understanding of fashion world of the stylist getting a formal education is still, of course, highly recommended by some fashion intellectuals.

These days everybody has the same and equal chance to learn about the stylist career, for example through media, advertising, magazines, schools, fashion courses of course if you are interested in taking a few private ones that the fashion world offers you in addition to all the ones I just mentioned. The best part of it is that you learn about being a stylist and styling by doing major practical work on people that actually need and appreciate your work, talent, devotion and the help you offer them.

What to wear and when? Those are the questions that are made every morning from the moment we open our eyes. You have a business meeting and do not know what to wear? Or you just had a baby and plan to return to work then suddenly notice that your whole body language has changed and you have no idea which clothes fit you or your body. These types of moments are when the stylists come through. The moments when the stylists take matters in their hands, start to make differences regarding you, and your personality and your changed body. Few know that the stylist are the fashion machines that are filled with the newest, the most recent versions and hottest fashion related information from across the world. Good fashion stylist, or how some call them image consultants, know how to accentuate the positivity attributes of the people they dress. Choosing the right outfit to flatter someone—in a way that is appropriate for each event—is an art. Fashion styling requires extensive knowledge of the fashion industry and a lack for matching your clients with the clothing that will support the image they want to project.

"Styling is a growing element in many fashion and media related courses throughout the UK and the world. As one of the first people to have developing a course in this area I felt that a handbook of what works and what doesn't, used as an introduction to the subject, would be a useful addition to the college library. It may also be a useful tool for those people who have always been interested in the subject but didn't know where to start." Says the writer, Jo Dingemans in her book Mastering Fashion Styling.

As you read this thesis you will learn about the meaning of the profession of stylist and what does it take to become a stylist in the fashion industry. In this thesis you will learn the technical skills of an stylist and the basic styling techniques from les-

son one to lesson five, written by Jo Dingemans in the book *Mastering a Fashion Styling*, for example how to observe, how to make a presentation and how to use the fabrics, textures, drape and fall. But before going into all that, the stylist like the designer, before he or she starts to make anything, has to know about color combination, the fashion trends and all the body types. Therefore the stylist will use his or hers styling talent. The stylists need to study hard and practice even harder.

Like Frida Gianni, creative director of Gucci, said *"Personal style is about taking classic pieces and reinterpreting them to make them your own. A special ocelot-print coat and chic minibag, for example, can transform a tailored pair of jeans and a turtleneck into something uniquely personal."* (Harper's Bazaar Fashion, 14.)

Please let me introduce you to 'the underdog' of the fashion world. To the one that maybe in a moment of your life, he or she helped you wear something unique and made you feel good about yourself. To the one that has more power in their hands on making the decisions and the quick changes in fashion behind the scene, *The Stylist- Becoming a Professional Image Consultant*.

*" Personal style comes from within.
It's when the woman, her individuality and spirit, come through.
She uses clothes to express who she is and how she feels."
- Donna Karan
(Harper's Bazaar, 2).*

2 WHAT IS A STYLIST

General Introduction to The Stylist

The stylist is a person who is interested in fashion and its world. It is a person who performs writes or otherwise acts with attention to style (Mastering Fashion Styling, 1). It is very essential that you have a real in-depth knowledge of not only for fashion, but also an understanding of all the latest trends. It is also very important for the stylist that, the stylist knows what is going on in the industry of fashion. (Internet Interview: Becoming-a-Fashion-Stylist, 2011) As a stylist, you need to attend the fashion shows or read fashion magazines, not only UK editions or U.S. but also Europe editions, to know what is going to be happening for the next season. Because fashion changes all the time, the stylist must keep his or hers mind updated in order to be on top of the game.

As the fashion expert, Wendy Elsmore said in May 13, 2007 (Internet Interview: Becoming-a-Fashion-Stylist, 2011): "In one respect, you could say that requires massive commitment, in another at least it is exciting, it is never boring because it is constantly evolving."

The fashion stylists need more than a great taste when it comes to styling. While they put together a look, they have to consider a number of factors, such as color and fit, lines and fabric. The stylist must also know what clothes flatters different body types for the clothes to look good on the clients body. The more known and experienced a stylist is, the more possibilities the stylist will see in the clothing. The successful stylists take conventional pieces and use them in unconventional ways because they can. Some like to call them with the name clothing innovators. (A Fashion-Stylist-Job, 2011.)

Generally the stylists work is to change the image or create a style/image for a certain person and make them look good. The most important task of a stylist, is to create an image that will send a message about the person they are styling for.(A-Fashion-Stylist, 2011). One of the tasks they have also is to bring the director's or photographer's vision to life. Some stylists choose to work at photo shoots, movie sets and music videos by styling the celebrities, models or the actors. The stylists'

main reason of styling is to show the wearer's personality and style through the cloth, wardrobe or outfits they are wearing. The stylist reason to create a personal style for a client is also to help boost the client's self-confidence. (Fashion-Stylist, 2011). When it comes to the questions on who needs a fashion stylist, the answer will be from a business woman to the high-flying fashion followers such as designers themselves, you name it. The stylists' job is amazingly diverse.

Being a stylist, you are assumed to a wide variety of tasks and also responsibility which includes providing a creative design solution to a client or a designer. You are also, as a stylist going to select fashion accessories that will ultimately complement a particular outfit (Fashion-Stylist, 2011.) The stylist will set up meetings with PR companies, retailers and manufacturers which will eventually lead to hiring, borrowing, or purchasing props, garments and accessories. Second, the stylist will dress models, celebrities, and other people who hired their services which will lead also to build up a good network of clients, this is very important for a stylist. (Fashion-Stylist, 2011).

Following this, as an image consultant or a stylist, is needed to keep an eye on the constantly changing fashion trends. As a fashion stylist, you need to also conceptualize and develop fashion visuals, because they can be used for example for photo shoots. It is also important that the stylist knows how to assess the wardrobe style of a certain individual (i.e. model or celebrity). Subsequently this will lead to putting together unique and creative fashion outfits which are combined and accessorized in a way they look good on the wearer. But most importantly, the stylists 'calling' is to help people dress more fashionably (Fashion-Stylist, 2011.)

Because most of the stylist work as freelance stylists, often their work is fast-paced and a stressful environment. The stylists do work extremely long hours due to the nature of the job. They are demanded to be present for example at a photo shoot until it ends. Being a freelance stylist, as the majority of the stylists are, means that the stylists work for themselves as opposed to being employed. The beautiful part of being a freelance stylist is, having the massive flexibility and freedom (Becoming-a-Fashion-Stylist, 2011.) This means that you can work for two to four jobs at

the same time, as you wish for. The down side of being a freelance stylist is, there is nobody giving to a stylist a paycheck at the end of the month.

The stylist is good to carry out a relevant field of experiences for them to gain a good fashion knowledge to succeed in this field. Therefore, it is really vital that as a young student, who want to enter into this field of fashion, establishes a remarkable fashion styling portfolio. This will increase your chances of getting lucrative work offers. (Fashion-Stylist, 2011.) More information about the portfolio in the chapter *4.4 Portfolio Book*.

As a stylist, it is very important and crucial that you have the ability to communicate with clients. For the stylist, it is very important to be able to influence without overpowering. (Fashion-Stylist-Job, 2011.) The stylist, before starting to create a new style for a client, has to listen to what the client says; what he or she likes, dislikes, wants to achieve and for what event it is. Here come the ability of the stylist to find the compromise between their own style, opinion and the clients' wants and needs. The stylists need to maintain client relationships and also handle administrative tasks because most of them are self-employed. Being self-employed, the stylists need to be able to handle their own businesses. If they are too busy or not able to do all the tasks, they need to hire other to do them. (Fashion-Stylist-Job, 2011; Mastering Fashion Styling, 1.)

"The thing I really say if you are thinking about becoming a fashion stylist, first and foremost, sit down and decide actually what direction you want to go in. Because there are different sort of guises under the heading of fashion stylist" says Wendy Elsmore(Fashion Expert) (Becoming-a-Fashion-Stylist, 2011).

As the expert of fashion Wendy Elsmore said (Becoming-a-Fashion-Stylist, 2011), there are different fields of stylists such as a celebrity fashion stylist who works predominately creating images that send a message for celebrities. Then there is a fashion stylists as such, who predominately works on fashion sheets and for magazines and fashion shows; so an editorial stylist as well. And then there is a personal stylist who will work one-to-one with everyday people creating images.

"Image consultants stress that they are not about to showing people how to do the very latest trends, but about showing people how to present themselves to suit their age, shape, size, status and situation," says Barbar Off, of The Observer, Sunday January 19, 2003. (Working-as-a-Personal-Stylist, 2011).

The Three Main Areas of the Stylist

When choosing to become a stylist, you need to know that there are three main areas of career opportunities of the stylist within this fashion industry. The first one is *a fashion stylist*, the second is *a celebrity stylist* and the third *a personal stylist* (Working-as-a-Personal-Stylist, 2011). In the three areas, there is a small inevitable overlap. The first two areas of a stylist, they involve working on a photo shots and runway shows, when a personal stylist or a celebrity stylist works rather more in image consulting.

There is the possibility to work as an image consultant/stylist from your home, which in this case means giving wardrobe, style, hair and beauty advice and taking on the role of the personal shopper. These kind of stylists we see on TV programs (Working-as-a-Personal-Stylist, 2011). While working with ordinary people such as you and I, the public recognition and financial rewards are not as great than the rewards, for example, of an celebrity stylist.

Becoming a stylist, it involves psychology; creating inner confidence within your clients and making them feel positive and happy about themselves. Consequently, a background both in fashion and psychology is a plus, which may partly explain, with her degree in psychology, why Rachel Zoe (a famous celebrity stylist) is so successful (Working-as-a-Personal-Stylist, 2011.)

Working as a stylist, will certainly offer you a rewarding and fulfilling job which will allow you to get paid by making people look and feel good. The most important stylist ability is, that as a stylist, you will be the one that will build up a great self-confidence to the client by styling.

Career Path of a stylist:

Intern/Stylist's Apprentice—>Assistant Fashion Stylist—>Staff Fashion Stylist.

Being a stylist it does not mean that you are only clothing stylist or in other words clothe consult, because the same term is used in different fields of fashion that communicate with each other. All these ones have a red thread connected to the fashion world and have their biggest influences from the industry of fashion. All these stylists are categorized in the fashion industry with different titles such as clothe hair, make-up, location, props and food. (Mastering Fashion Styling, 1.)

All the titles that the categories have, each of the categorized stylists have a specific job in the chosen area. Not only are they specializations, but there are also different fields (Mastering Fashion Styling, 1.) For example, one of the specializations of the field is *the editorial* stylist who works in a different way compared to *the commercial* stylist. Then there is *the show production* which requires a different approach to *stills* and *film*. (Mastering Fashion styling, 1.) If I may compare for example *make-over* require different skills, talent and knowledge to *high fashion*.

The big question that we all are wondering reads as follows; what actually are the big differences between all these spheres of different styling that are available in the industry of fashion?

2.1 Editorial Styling

If you look at the fashion pages of a magazine or newspaper, you will see that clothes, hair and make-up are accessorized and stylized in a particular way. It is the stylist's job to create an image that readers can aspire to. This features clothes they want to buy and show them ways of wearing them, as well as informing them where to find them and how much they are. The clothes stylist will be the instigator of the image, working with photographers, model and hair/make-up stylists, to create the image. (Mastering Fashion Styling- What is Styling, 1.)

2.2 Commercial Styling

When you look at billboard advertising a product or the advertising pages in a magazine, the model will have been dressed and styled by a clothes stylist, hair stylist and make-up stylist to compliment and define the product they are selling. The stylist will work to a brief drawn up by the advertising agency who, working with a photographer, will employ a 'team' to produce the image. (Mastering Fashion Styling- What is Styling, 1.)

2.3 Commercial Styling or Wardrobe/Costume Design

If you watch a commercial on television or a pop video, the costume designer, wardrobe coordinator or the stylist has dressed everyone on the set. The hair stylist and make-up stylist has also been part of the team in which all the stylists have worked. The title that you possess, means everything in advertising; it reflects your experience and you are paid according to your title. (Mastering Fashion Styling, 1.)

2.4 Freelance Stylists within an Editorial Base

If you watch a fashion show and gasp at the image represented it has most likely been the stylists (clothes, hair and make-up), working with the designer which will have created this image. (Mastering Fashion Styling, 9.)

The reason why I wanted to do a brief outlining of the stylist is to emphasis that the job as a stylist is none but a job for a *team*. If you are not a team player or a team worker than unfortunately this is not a job for you. Teamwork is in fact the key of you being successful. Teamwork is important for the stylist with who you create the image for the client you have. You sit down, start to talk and start to create something beautiful. Each and everyone have their ideas, which will be brought out at the meeting. After the meeting, as the stylists you will gather them into one creative outlining idea, which will be presented. In whichever field of stylist you work, you have to remember the following important instructors.

You have to be a team player to have a successful finish of your styling work. You also have to work brief in order to understand the meaning of stylist. One of the most important instructions to remember is to keep within the budget. As a stylist you have to remember to build up contacts to which means to get to know the right people.

To gain confident about your work, one way is to do work experience. The stylist has to check out agents Test and source clothes also. To be fast, experimented and confident on building up different styles the stylist has to train the eye. This means looking around and seeing the styles in front of the eye.

As a stylist, you have to learn how to edit. In this case this means taking of the extra that is in the actual style- less is more, as they say. Another important instruction for the stylist is to remember temper eccentricity and practice eclecticism.

In whichever field of the stylist you work for, the stylist have to curb their ego and encourage empathy. As the stylist, you have to learn how to extemporize the style within them or their clients. Remember to have the full energy and enthusiasm with in you, because your positive energy will be contained. (Mastering Fashion Styling- What is Styling, 1.)

There are many different ways of getting into styling for shows. Some require college training and some are made possible by the PR work. Nevertheless, styling is more difficult to get into because it requires talent and knowledge for you to become well- known and taken seriously. By this I mean, most show stylists will need assistants and you can offer your services to fetch and carry, but you will be unlikely to be in on the " creative decisions " .

To become a show stylist, you need to start from something small and run your ways higher with the work you do. This is possible only by doing for example charity shows for companies that need your help and build up a portfolio of your work. Never forget to build a portfolio! By doing all the work and keeping contacts with different people you will notice that you have built up contacts who will lend you for example accessories, clothes and so on.

Another way of getting into show styling is contacting designers directly offering their services, or one of the agencies. You will find it hard at first, knowing that you are going to be just an assistant. However, with time and practice, the same designer will probably hire you later, pay you for your work that you did last time. Remember that most stylist are freelancers and will not be able to keep a full-time work. You must be available when and if they need you. (Mastering Fashion Styling, 61.)

Here are some ways of getting into show styling:

The best way getting into show styling is college. College will offer you all the technical tips that a stylist must have and know. College will teach you the base which after college you will be able to work as a freelance stylist within an editorial base or as a full- time worker.

Charity is another way of getting into show styling. It is a non-paid job but you will build up experience, gain contacts and also build up a portfolio of you work. This all will help you in the future when you are seeking for the stylist job which will be paid.

Production companies, stores, PR work and dressers are ways of getting into show styling also. They all offer you different fields or learning and different ways of getting into it, but the ways are trustful and worth it.

There are also two different ways of getting into styling; the Stylist and Designers. These are the ways that probably will help you gain the most trustful experience and work knowledge you need to know about the stylist.

To be a successful stylist and the best at your field, you have to become a student at the place you work and start taking notes, observe and listen. The next chapter will provide you information about what does a stylist, no matter in what sphere of styling they are, do and what does his/hers day include.

3 INTRODUCTIONS OF DIFFERENT AREAS OF STYLISTS AND THEIR WORK

The fashion editorials or stylist take notes and gather ideas for their 'fashion stories' over the following six months. (Mastering Fashion Styling, 9.)

If you are a stylist, you will have some sort of a sketchbook, laptop or a notepad where you will mark down all your interests, does and don'ts. You will write with your own words the best pieces or if you are a fast sketcher you will sketch the best wardrobe or details into your sketchbook. Whichever style you chose to take, it is important that you keep your, for example, sketchbook *up to date* and *readable*. Your note book is your reminder and your reference of what you have seen at all the sources. And keep in mind, if you don't keep records you'll never remember everything and there is absolutely nobody to help you.

The note taking continues even when you are at a famous fashion designers show, because by taking notes your eye will be trained for different styles and you will remember the best pieces at the end of it. The best piece of advice to be given is read as follows:

While you are at any fashion show, you must keep running of the order you are given at the show and tick off the best garments.

While you are ticking off the best garments and keeping the running order, you must jot down the best and strongest points of an outfit.

When the day is over and all the notes are taken, go through your information, read them, learn them, analyze them and then pick out the best pieces and the most important details.

Always write the name of the designer in you notepad and the date you saw the show or otherwise you will forget.

The stylists often visit show rooms of the fashion designers or PR for picking up the most beautiful, famous designers' clothes, accessories, shoes, bags, glasses, you

name it. They select them for the next seasonal marketing or portfolios they do or will be working with. Note taking continues in show rooms also by going through the clothes and other pieces the show room offers and starts editing the stories. As a stylist, you have to be quick at picking up the *cut, color, shape* and *texture*. Always remember to note down the *style number*, the *color waves* and the *approximate cost* of the garment. You write down the approximate cost of the garment because if it is going to be sold in the boutiques, the price will not be the same as in the runways.

When the day has ended and all the pieces have been chosen, the stylists go back to their offices and start developing fashion stories. With the stories, they then create the beautiful seasonal clothes we see at the fashion magazines, for example, ELLE or VOGUE. There have to be more than one story on these appointments because there is no time to go back at the show rooms to pick up new clothes.

When the stylist is picking up clothes for the designers story, it may let you at the disturb and it does not mean that you do not have the ability of making your own fashion story. This is when your ability to edit and developing your 'eye' comes in. The stylist's job is to show the readers what is available from a variety of different sources and clever ways of wearing them. (Mastering Fashion Styling, 1.)

Call In

Before the fashion story, the photo shoot, the models and the scene is possible to come true, you have to make the *call in*. Call in means calling in for a shoot all the pieces you need to put together a story or an event. The call in can be an easy job, if you are from the *VOGUE*. However, it can be a struggle, in case you are magazine editor for a less famous enterprise, because nobody trust you within their garments until you earn their trust. (Mastering Fashion Styling- What is Styling, 10.) Earning the trust means doing your job carefully and intellectually. When it comes to borrowing the garments, you borrow them and return them on time, without a problem.

In short terms, call in means calling in fast to get the 'hot' garments you want and if you are 50/50 with another magazine fighting for the same garments, make sure you suggest a proposition which is more attractive from the PR's point of view. The PR will want to get the most expensive coverage of their client's collection as possible, and will bike a garment from one studio to the next to ensure they do. If you're not going to use the garment, send it back, don't hold it. If you hold it and not use it, your sources will dry up.

When you call in a garment, quote the style number and the color or the fabric you want it in, to ensure you get what you want. When you 'call in' a garment and it comes, make sure you have it and if it's missing inform the source immediately. Make sure the transfer goes as it is planned and the payment happens immediately. Keep the receipt for emergencies.

Fashion Story:

Introduction

The following paragraph introduces the fashion story. The fashion story comes under the headline or in some cases a short introduction is on every page above captions. As we know, writing a fashion story is not a stylist's job but is a useful skill to learn and many fashion editors and assistants are expected to be able to write them. (Mastering Fashion Styling, 112-115.)

Here are some examples how to write a fashion story:

Jean Paul Gaultier's on fashion this season is slim, boyish and braze. Long, lean silhouettes shine and shimmer.

This seasons the glamour girls fade out and the intellectual strides forth. Long skirts, baggy trousers and comfy knits about. Bimbos are out, brains are in!

Fashion magazines content pages of fashion, which are broken up to fashion stories. The fashion story is the editor's choice of trends, directions or seasonal must for that month, week, season or moment. If the editorial feels like the color grey is

the must color of the season, she/he may put it up to 10 pages of it in a fashion magazine. (Mastering Fashion Styling, 16.)

The developing a fashion story consists of the ideas of the color, shape, textures and influences that have paraded down the international catwalks. Any young fashion stylists, photographer, hair and make-up artist and model needs to test as much as possible to build up a professional portfolio.(Mastering Fashion Styling,112-115.)

*“Choosing the right team for a particular fashion story
Is about getting the right balance.”
(Mastering Fashion styling, 16).*

Picture Analysis

Whenever you look at a picture on a fashion magazine, always look who was the photographer, the make-up artist and if you liked their work, you can always call them and ask to work together.

In time you will learn the propagandists in the industry. You will know the ones with who you'd like to work and the ones you would not.

You will note in magazines like *ELLE* or *Marie Claire* that the stylist is credited on the fashion pages alongside the photographers, the make-up artist, the hairstylist and the model. Not every fashion magazine mentions the stylists that worked in that picture. (Mastering Fashion Styling,9.)

*“ A good stylist can use an expensive jacket
with a cheaper shirt or vice versa.”
- Jo Dingemans*

Photographers

You have to learn and know how to analyze the picture in a portfolio and also ask pertinent questions, as a stylist.

The photographers work is to make the stylists fashion story for the outfit come as true as possible through a picture. The photographer's job is to make it as real as being true. It has to be able to be readable, understanding and virtually possible for the viewer to read the fashion story of it. When the photographer does not understand the idea of the stylist and does badly at contributing the story of it, then the whole idea of the fashion story will be damaged and the viewer will switch on to the other page of the magazine. The photographers work is paid off when the reader is actually interested in big picture and is interested in what is going on, including the clothes, make-up and hair.

4 BASIC STYLIST TECHNIQUES

All stylists, as I have mentioned, depending on which sphere they work, must be able to take care of the clothes they have borrowed from the PR agencies or directly borrowed from the designers. This means knowing how to style the outfit right with the accessories, shoes and bags. Another ways of styling are to be consulted and involved in helping to choose the outfits the designer has already chosen.

(Mastering Fashion Styling, 49.) After the show, the model returns backstage and all of the jewellery she has and the accessories, the stylists' job is to look after the pieces and make sure everything is back in its own place.

4.1 Technical Skills

Having technical skills does not mean just styling or choosing the right garment, making sure the models or the clothes are correct, but it means something else which is invisible from the public eye. You have to be able to take care of the clothes. This means that as a stylist you are obligated to know how to be able to iron and press any fabric and shape. You also have to know how to remove stains

quickly and effectively. As a stylist you have to have some basic dressmaking skills i.e. be able to hem trousers or skirts, shorten sleeves or jackets, cut and be able to finish skirts or dresses. (Mastering Fashion Styling, 68-69.)

Therefore you must have a styling bag of tricks that is with you all the time at any shoot and wardrobe call. This bag should include the following items such as: sharp scissors, the different variety of threads and needles. The bag that moves along the stylist side has to include pins- dressmaking and safety.

Bulldog clips for quick fitting are necessary for the stylist when the garment is tested on the model to make quick small changes. The bag also has to contain masking tape for taping the soles of shoes or boots.

Double-sided sell tape for quick fixes and temporary clothes brush and a selection of stain removers are also necessary. The stylists have to have a very good iron and iron board.

The bag has to contain also the following items; a good clothing brush, a white cloth to cover fabric when you iron, a large selection of tights and socks, a large selection of costume jewellery.

The stylists should check also if the bag has a selection of scarves, ribbon and fabric, a robe or dressing gown for actress to wear or to protect clothes. Black plastic bags to cover garments or suit covers are important to keep the clothe clean and harmless.

Thin fuse wire and gardening wire to create shape and add weight. The stylist has to have also shirt stiffeners and small weights for hems to keep them looking good and a selection of plasters and shoe polisher.

The stylist should keep all these items into his/her own stylist SOS bag, if I may call it like that. Some carry with them sewing bags and others use tool bags. It is not important what shape or size it as long as it has all the pieces you need for an emergency. (Mastering Fashion Styling, 68-69.)

4.2 Testing

However good your college courses and notes are, it does not mean a thing. However your contact book is full with names of different possibilities or how creativity insight you are, you are only good as your portfolio/book is.

As I have mentioned before at the chapter of the portfolio, a portfolio gives others who cannot see the obvious talent streaming through your veins, the chance to appreciate it in solid work you have completed and displayed in your portfolio. Anyone hoping for a job as a stylist needs to build up a good portfolio of work. The way to do this- is to test.

Testing is the time honored form of learning the trade in fashion imagery. Young photographers, hair stylists, make-up artists, clothe stylists and models all need test. (Mastering Fashion Styling, 77.)

4.3 Technical Tips

Styling is not all about glamour. He stylist needs to look no further than the ironing board to re-adjust that view. A stylist must be able to iron clothes well and understand what each fabric will do when heat is applied.

If you want to be an assistant to an established stylist, one prerequisites of gaining that position is an ability to iron. If you can't iron, learn now! (Mastering Fashion Styling, 89.)

Every stylist needs a bag of tricks with wonders in it. Some learn it by doing practical work, which is hard for a young stylist, and some by helping the freelance stylists as being their assistants. Some stylists learn about the tricks by styling different clients with different body types which need sudden changes of clothes. But why do it hard when you can learn about it. Here are some things you should know:

BAG OF TRICKS

Every stylist needs hers or his bag of tricks. The explanation of the definition of the bag of tricks is in the chapter *4.1. Technical skills*.

PACKING

Packing is another essential technique for a stylist. If you are shooting in a studio try and keep garments on hangers covered with black plastic bags or suit covers. Keep accessories packed in their own packages or in a suitcase. Carefully label anything you are sending back.

CLEANING

The stylist should know good dry cleaners because, if the garment is exposed to dirt, it needs to be cleaned before returning it to the owner. If the garment needs cleaning, check with the designer before you send it anywhere; they often have their own contact they prefer to use. You will have to pay for this of course.

STAIN REMOVER

Act quickly if you get stains on a garment. If the stain sets, it is much more difficult to remove.

INSURANCE

Most publications carry insurance, but be warned, sample garments are one-offs. They cannot be replaced; their value, therefore, is far in excess of their price tag. Be careful with all clothes. You can get "ALL RISKS" insurance cover and I would recommend those who are freelance to do this. (Mastering Fashion Styling, 89-100.)

CUSTOMS AND EXCISE:

If you are travelling to a foreign country, you may need to fill out a customs declaration form for the samples you are carrying, and suitcases may need to be sealed. Many countries will charge you with an import tax on goods but this depends on the country. (Mastering Fashion Styling, 89-100.)

SAMPLE GARMENTS:

You will visit a lot of designer showrooms and manufacturers for you to choose the right garments. While you visit them and start to choose the clothes you want for your styling process, please note some of the next issues:

Always check that the sample you have chosen has a retail outlet or a manufacturer will supply it mail order if you feature it.

The price tag on sample merchandise is normally a whole price—check the 'mark-up' or retail price is: that way you ensure that it is not too expensive for your readers. (Mastering Fashion Styling, 89-100.)

BOOKING A MODEL:

Keep your options open when booking a model. You can be sure the agency will too.

This means, that you do not need to contact only one model agency. There are options of model agencies which will probably book you a model easier than a well-known model agency.

The booking system works in the following way:

You ring the agency and ask for a provisional booking or options on certain models. The booker responsible will give you a 1st, 2nd or 3rd provisional booking or options. (Mastering Fashion Styling, 89-94.)

A 1st provisional/option means that you have definitely got this model if you want her.

A 2nd provisional/option means that someone else has first choice or the booker is holding first choice in case a better job comes in.

A 3rd provisional/option means that you have two people in the queue in front of you or the bookers is not really keen to accept you job. (Mastering Fashion Styling, 89-94.)

Keep a carefully note of provisional booking you have and remember to take them off or confirm them in time. Some agencies ask for confirmations in about 24-hours.

Once you have confirmed a booking, you have to hold on the agreement. If you want to change it, it will be difficult. In time you will build a good relationship with the bookers of model agencies. (Mastering Fashion Styling, 89-94.)

4.4 Portfolio Book

The most important property that a stylist needs to build up and own, so she or he can show to the agencies, is a good portfolio. Style agencies state that too many students that finish their college courses come in with totally inadequate portfolios of work.(Mastering Fashion Stylist, 95.) This is because not many just graduated stylists have been tested enough. Another main reason is that a student you want to do cutting-edge, innovative work. If you want to become taken as an assistant, you must show that you understand how to create professional looking images for the mass market, as well as the young style magazines.(Mastering Fashion Stylist, 95.)

4.5 Contact Book

A contact book is simply your own personal address book, where you can keep you must valid persons numbers, addresses and anything else you need to have close to you. Starting out as a stylist, the stylist should know and expect minor difficulties because they are just beginning to build their network. (Working-as-a-Personal-Stylist, 2011.) For the stylist, it is critical that a fashion stylist build a strong client base so they can instantly widen their network. The jobs that the stylists generate, are from valued clients. Therefore, it is very important for a stylist to maintain an excellent professional reputation in order to gain the trust of clients. (Working-as-a-Personal-Stylist, 2011.)

“As a trainee stylist, I would advise you to get to know who represents whom, so that if you assist you can source from PRs or in-house PRs if you requested to do so.”
 - Jo Dingemans
(Mastering Fashion Styling, 95).

5 INTRODUCTORY PROGRAMME TO BASIC STYLING TECHNIQUES

The structure for teaching the subject could be explained as following:

When you hit the world of stylists, the most tiresome problem you will face is the inability to source the designer clothes you are so desperate to use. PRs have a tendency to only let established stylists and fashion editors source their client’s garments or accessories. (Mastering Fashion Stylist, 97-98.) Public Relationships (PR) is the practice of managing the flow of information between an organization and its publics (Public Relations, 2012). PR provides an organization or individual exposure to their audiences using topics of public interest and news items that do not require direct payment (Public Relations, 2012). For a young stylist, this can be very frustrated but for a PR’s agency, it is understandable. PRs first job is, as we all know, to gain publicity for their clients and not to fill up the student’s portfolio with pictures that no one will see, but their tutors and maybe their family. (Mastering Fashion Styling, 97-98.)

For a stylist to build skills and a good portfolio is therefore a hit and miss affairs in the mind of many stylist students. Many of them think that if they can’t source John Galliano or Alexander McQueen, they will be unable to produce a good picture. (Mastering Fashion Styling, 98.)

We as fashion students, who love, adore and live for fashion, know that beauty and fashion walk hand in hand with each other. So, while they do the walk, they also do the teamwork with each other—everyone and everything has to work together to make the impossible work into a possible one. Therefore the main point in this issue is that students who have just graduated do not need designer clothes or supermodels to learn the basic rules of styling. In my opinion, working with limited

resources should make you even more clever, innovative, creative and passionate about the stylist work. Like they say; hard work pays off!

5.1 A Good Place to Start

A great deal of styling is in commercial field for example in pop videos, editors feature, film, play or TV but also on weekly magazines relies on 'the makeover'. 'The makeover' may be a celebrity makeover, a reader makeover or an actor/pop star makeover. This is when a stylist creates a new style for the person who needs one which will follow her or him through the journey she or he is getting in to.

The stylist job is not only a job to make someone look good, but the stylist must understand and be able to deal with a fat, thin, tall, short, beautiful, plain or even an ugly client. The stylist is able to make someone look ugly too if so is needed, for example in a movie. (Mastering Fashion Styling, 98.) The stylist has to understand also what the purpose of the clothes is, meaning if clothes are only there to compliment a product? Is it there only to make the person look gorgeous, prim and posh, smart or casual or a fashion victim? (Mastering Fashion Styling, 98.)

The one, who will have the makeover from a stylist, will have their own strong views about their personality, identity and image. This may bring you as a stylist some sort of problems until you change their point of thinking. By this point of view, stylist is like a psychiatrist who must learn how to work with different kinds of people and understand their hang-ups. By hang-ups I mean the body parts the customers hate, some may be such as: shoulders, knees or waistline. (Mastering Fashion Styling, 98.) You also have to take in consider their allergies to wool or aversion to a particular color before creating a new image or a style to the client.

5.2 Lessons to be Learned

5.2.1 Lesson I: Observe, Listen and Take Notes

Observe, listen and take notes are the three first lessons and first steps that any stylist has to learn. In a room full of students, there will be an assortment of images. (Mastering Fashion Styling, 99-100.) According to Jo Dingemans, in her book Mastering fashion style, the assortment of images will be fat, thin, ugly, beautiful, tall, short, male and female. There also will be different skin types and hair colors. You can also add different bust sizes and hip sizes but also flat and fat stomachs. (Mastering Fashion Styling, 99-100.) By these examples I only wanted to point you statement that nobody is the same and by that you have to learn how to deal with each one of us.

Whenever possible you read a magazine that is connected to fashion or fashion marketing, remember to look up who was the photographer, make-up artist and so on. Have the names and write them down in your contact book. If you liked the work they have done, it would be easier for you to contact them and ask them if they would like to work with you. (Mastering Fashion Styling, 99-101.)

“A good stylist will note what people wear and how they wear it as second nature. The secret then is to be able to place where they bought it, or if you wanted to Re-create that look, where you can source it.”

*- Jo Dingemans
(Mastering Fashion Styling, 101).*

Another masterpiece secret of the stylist is the ability to do a 'client' profile just by looking at the person.

Just take a look around and look, observe what others have worn today. Ask yourself, why does this person sitting next to you, for example, has an individual image. By an individual style I mean, a style that nobody else has it. A style that makes the person look different from the other one.

These are a few questions you need to ask yourself to get the idea of what I mean. By asking the following questions, you as a stylist, will train your imagination and you will be able to switch on your inner styling senses.

First of all, when a person walks across you, you first will notice his or hers style. By the notification, you either will like it or you will not. After you have seen what the person is wearing, you will have to ask the following questions also such as why they wear that trouser, color, texture or label. Second you will ask what would they wear if they had an infinite source or credit; what do they like about their body, face or hair?

By these, you will stimulate your inner stylist senses and ask where and when did they last get their haircut? You, as the stylist, will also start to ask where they got their t-shirt, tie, jacket, shoes, earrings or whatever they are wearing, because all that small information will help you.

This will follow the next questions such as what do they dislike the most about them? What perfume do they wear?

All of the questions above will lead you subsequently to the following questions, which will teach you more about the persons you are interested in; who are their heroes or heroines? Who do they fancy? And who are their style icons?

When you have answered all the questions you came up with, subsequently take a good look at them; how would you change their images? Would it involve a massive overhaul in your opinion? Or could small changes, like different glasses, longer jacket, wearing a bright color or just brushing their hair differently, be enough? (Mastering Fashion Styling, 102.) This is when stylist should suggest then some ideas for a change in image. Then the stylist should listen to what reaction he or

she forms to the suggestions. This is called '*Client*' *profiling*. (Mastering Fashion Styling, 102.)

When creating a client profile and starting to make changes for a person, you have to take notes if possible. The notes that have to be taken are called *measuring ups*. The following measuring ups that needs to be written down, according to Jo Dingemans in her book Mastering Fashion Styling, are such as *size chart*.

A size chart is where the stylist measures all the important body parts that are needed for the person the stylist is about due to a styling progress. These are a few sizes the stylist needs to mark down, such as neck size: this is important especially for men but also useful for woman. Then there is bust: this has to be taken note particularly of cup size and width of back. After taking the size of the bust comes next the chest: this is only for men- check all round measurement, back and front separately. Shoulder width is also important; especially for a jacket or a perfect fitted blazer- the knowing of the shoulder width can make a big difference.

(Mastering Fashion Styling, 100-102.)

Waist is also a size that needs to be measured because it is very important if you do not want to belt up or cover up open sizes. This follows measuring hips: it is more important for women unless hipsters involved. If the stylist wants to give perfect trousers to the client, he or she needs to measure inside leg: this measurement makes a big difference on how trousers fall. For the trousers to fall down beautifully, the stylist has to measure also the outside leg: the same as above. Shoe size is very important because there are different shoe measurements such as English, American or Continental- stylists' nightmare-overhanging heels or great gaps. Hat size: no one really has the right hat size but it goes with the head size measuring. Wrong sized hats look very silly. The last size that the stylist needs to measure is the glove size: this is particularly

important for beauty shots or close-ups. (Mastering Fashion Styling, 100-102.)

The following characteristics such as: *eye color, hair color, likes* and *dislikes*, are very important because they give you the opportunity to create a massive styling change or a small various changes to the client.

In the book Mastering Fashion Styling at the page 102, says that the measurement ups that I told you about may seem excessive but for example three people who may look very different can also be size 12, which is why the measurements are very important.

A personal stylist has to remember that one of the most important issues for him or her is *time management*. This means that a stylist has to able to present their ideas to others in time with perfection.

5.2.2 Lesson II: Feedback and Presentation

These are the following things that a student should learn before becoming into a professional stylist:

For a student to become into a professional stylist, the student should study a lot of different styles/images from different styling or fashion sources. This will increase, teach and satisfy the imaginary of the young student to create different styles. The student should also start analyzing photographs rather than just stare at them. A photograph which is created from an artistic team behind the scene holds an interesting story which only talented and interested in art can see. This subsequently leads you into an imaginary world.

As a student, you should start to research a file of images or just read style book with different styles in it. You have to identify the major propagandists and a stylist has to also be aware of the target markets. Target markets mean, the specific clients for the certain styles. (Mastering Fashion Styling, 106.)

5.2.3 Lesson III: What Constitutes a Successful Picture

According to Jo Dingemans, Mastering fashion styling page 106, 'Tearsheets' are a basic tool of commercial styling pre-production. They allow the stylist to illustrate the type of garments they feel will be appropriate for stills, commercials or videos. Tearsheets can be used for shape, silhouette and textile or for a color reference. When the tearsheets are made by the stylist using his or hers imagination and using it into work, clients, advertising agencies, directors or photographers have to have the chance to see whether the directions the stylist is taking fits their own perceptions of the job.

5.2.4 Lesson IV: Street style; Fabrics, Texture, Drape and Fall

In this workshop, this paragraph illustrates that the students should and can create their own garments and they can also accessories with good selected fabrics, especially if they use them as good fashion classics. The easy part of this workshop is that they do not have to cut and sew; the students have to just learn how the fabric drapes and take shapes. (Mastering Fashion Styling, 110.)

5.2.5 Lesson V: Basic Writing Skills for Stylist

Captions:

The stylist is obligated to be able to take notes as well to write captions which will go well with the image they create. The captions purpose is to provide knowledge about the image. The captions and the stockiest page for example in a fashion magazine such as ELLE or VOGUE, give the reader information about the following aspects: What has been featured? Where it can be found? Who designed or made it? And how much does it cost? (Mastering Fashion Styling, 110-111.)

In a newspaper or in a weekly magazine, the captions will include all the information needed as there is no room for the separate stockiest page. (Mastering Fashion Styling, 111.)

When you start working at a new place and start doing styling projects for the agencies, as a new stylist in the house, you should always look at the publication you working to and find their own signature style of doing the captions or stockiest page. Each publication has their 'house style', so take note of where they start on the image. Some publications will go from head to toe, others will start on most prominent item in the magazine, others from inside out. (Mastering Fashion Styling, 111.)

In general terms, captions can be divided into:

Basic information when a stockiest page will give more source details.

Red dress 85€, sequin jacket 150€, both from French Connection. Blue hat made to order by Phillip Treacey. Red shoes 99€ at Johnny Moke. Silver bandies from a selection of Accessorize. Diamante sunglasses model's own. (Mastering Fashion Styling, 111.)

From a selection... normally means that to itemize everything will take up too much space; or the shop sells one-offs or second-hand goods and although there will be similar goods available, those featured might not be there. (Mastering Fashion Styling, 111.)

Model's own... means that you have used something that cannot be sourced by the reader.

Basic information with more than one model in the image.

From left: Green silk skirt 100€. Tweed jacket 309€. Matching long skirt 98€. All by Jigsaw. (Mastering Fashion Styling, 111.)

Basic information without stockiest page.

Linen dress 987€ at Nicole Farhi, 158 New Bond Street, London W1(0171 499 8368).

Sari Fabric wrapped as skirt 20€ per meter from Sari Style, 38 Clerkenwell Road London SE1. (Mastering Fashion Styling, 111.)

Basic information in weekly magazine. All have a slightly different approach.

Red wool/viscose mix cardigan 23€, sizes: S/M/L/ color: green/red/black from BHS.

OR

Lycra and wool mixed dress 100€, sizes 8-16 (black/grey/camel) by Pearce Fionda for Dorothy Perkins.

OR

Suede pumps 40€, sizes 3-8 (selection of colors) from Red or Dead (0171 499 3344) (Mastering Fashion Styling, 111.)

5.3 Credits

In editorial publications or as the stylist, you must credit, in other words thank the people who participated and worked with you on the pages, supplied goods, props or locations. (Mastering Fashion Styling, 112-115.) You should as a stylist give credits to the photographers, hair and make-up stylists, fashion stylist and the most credits that should be given to is the models. As mentioned before, each publication has its own house style, so before doing anything, research it out so that you can recognize it. (Mastering Fashion Styling, 112-115.)

5.3.2 Photographers

The photographer indeed has a straight-forward credit such as;

Photographer Mario Testino

Photography by Ellen Von Unwerth

Even if you have been given a free film by a photographer, you should credit them as they want to be credited.

Photographs by Jo D using Ilford HP5.

(Mastering Fashion Styling, 112-115).

5.3.3 Fashion Editors or Stylist

In most newspapers or fashion magazines, the fashion stylist will be credited with the hair and make-up artist at the end of the feature, especially if the fashion editor is a writer. The fashion stylist will be written in the byline. When and if no stylist is credited, the person with the main byline both styled and written the piece. (Mastering Fashion Styling, 112-115.) In most magazines or newspapers the styling team will be credited at the beginning or the end of the feature. (Mastering Fashion Styling, 112-115.)

5.3.4 Hair

The hair stylists that associates with the fashion magazines, are backed either by hair salon or are freelancers. (Mastering Fashion Styling, 112-115.) Credits can follow these lines;

Hair by Jed.

Hair by Jed for John Frieda (hair salon.)

Hair by Jed at Joy Goodman (agent).

5.3.5 Make-up

Also make-up artists are, either paid by the publication or a cosmetic company. (Mastering fashion styling, 112-115.) The credits follow these lines;

Make-up: JD.

Make-up JD at Streeters (agent).

Make-up by JD using Cliniques's 'Ultra Spring' range.

There should be also taken noticed for the following ones;

PROPS; if you borrow props for your imagine make sure these are credited either in captions or at the end of the feature.

LOCATIONS; if you have agreed to credit the location don't forget to do so either in captions or credits.

TRADE CAPTIONS; these will give a stylist a fuller description of the cut, color and piece of clothing. The stylist should first check out the trade press for house style, and to gain a greater knowledge of fashion terminology.

CREATIVE CAPTIONS; these tend to be used in glossy magazines, beauty features, and advertising promotions or in catalogues. These may be done by fashion/beauty writers or subeditors, but with cutbacks in staff on many magazines you should be able to write a creative captions.

6 COLORS

Color can define the surface of the *apparel-body-construction* in several different and exiting ways. It can create variety in the way we appear, sometimes simply because of a due bath. (The Way We Look, 198.)The surface of the piece of the clothing can be brought up by the color itself. It is in a position which establishes; such as in a figure-ground relationships. (The Way We Look, 198.)

Colors have their own three dimensions such as *hue*, *value* and *intensity*. These can be used to create coherence and integration or separation of the surface, one from the other. (The Way We Look, 198.)

If the dimension is similar, the colors will appear to have some visual relationships in a combination of colored surface. Usually *color schemer* or *color ways* traditionally used within a culture have such similarity. (The Way We Look, 198.)

There are colors that work great on your face according to your individual coloring, but it is also useful to know that colors such as dark ones (black, navy, brown, burgundy, pine green and so on) act in matt fabrics in the way that they absorb the light and make clothed in them appear smaller. (Carols Spenser's Style Directions for Women- Figure Directions, 45-46.) That is why black is always the color that always slims you down- it is not a myth!

6.1 Characteristics of Colors

Every color has its own three characteristics features in it, such as; *depth*, *clarity* and *undertone*. (Carol Spenser's Style Direction for Woman- Color Direction, 63-65.)

DEPTH

This tells you how deep or light the color is. The color has simply different intensities and it is important to understand and remember that 'deep' doesn't mean 'dark'. 'Deep' means strong and intensive. (Carol Spenser's Style Direction- Color Direction, 63-65.)

CLARITY

This particular word means in a color how bright or muted a color is. For example, lime green is bright and sage green is muted. A bright color is clear and vivid and reaches the eye very quickly because of its sharpness. A muted color is soft and subtle and reaches the eye quite slowly because of its grayish, cloudy composition. (Carol Spenser's Style Direction- Color Direction, 63-65.)

UNDERTONE

Undertone means how cool or warm the color is. For example, blood red is a cool red and tomato red is a warm red. The warmth and the coolness of the color comes from a varying amount of yellow or blue within the combination. (Carol Spenser's Style Direction- Color Direction, 63-65.) All the colors that are invented contain yellow and blue, but the only different between them is the different degree which is not always visible from the human eye. (Carol Spenser's Style Direction- Color Direction, 63-65.)

For example colors like orange or peach contains a lot of yellow and that is why they are warm colors. Colors such as black, fuchsia and purple have an amount of blue color in them and that is why they are cool colors. (Carol Spenser's Style Direction- Color Direction, 63-65.)

Color combinations

Here are some color combinations that for my opinion work excellent together. Of course, everyone has their own style, opinion and likes or dislikes.

When putting a combination, everything depends for what the combination is made for or for where it is meant. In the color combination, the light also effects.

For example, the color green can have the combination of green and aqua, green and white, green and coral.

Then we have the color yellow, which is a powerful color in the human eye. When you make a combination of yellow and green, this will have a contrast impact. It is important to recognize which part of your body you will wear the yellow color and on which part you will wear the color green. Yellow, navy and pink can also create a combination but also black and white with yellow is a delicious combination.

Mocha is a beautiful brownish color which is possible to combine with pink, chocolate brown and cornflower color.

Black is the most used color across the world, therefore has made its own statement. It is easy to use and it can be combined with all the other colors. Here are a few combinations of the color black; black and white- classic combination, black and green, black and pink or turquoise.

White is the color of purity. It represents innocence and it is a very delicate color but a very beautiful one. Here are a few combinations of the color white; white and Kelly green, white and pink, white and brown or grey.

When choosing color, the stylist need to choose the ones that suits the clients' skin tones, the ones that make the skin glow, eyes sparkle, the smile look wider and the ones that help the hair shine even more. As a stylist, you need to choose the colors that help the client look good. (Löydä oma tyyli; Style, 116-117.)

When it comes to color, the best way to search and find the one that fits the client is to bring the colors next to his or her face and study it. This means, for example to bring a blank, white paper next to your skin tone. After doing that, as a stylist you need to look at the client and see if the blank, white paper makes the cheeks blush or go bluish. If so, then the skin tone of the client is cold. If the cheeks turn reddish or in orange, then the skin tone of the client is warm. After all, it is the best way to use colors which suits the clients natural skin base. The stylist should prefer to the client to use colors which intensify the skin base. (Löydä oma tyyli; Style, 116-117.)

7 THE POWER OF APPEARANCE

Once you begin to make changes on your appearance, even small ones such as changing your hairstyle, buying new glasses or putting on a fashionable color, you will see the effects these small changes will have on other people's perceptions on you. (Carol Spenser's Style Direction for Women- Image Directions, 10.)The common thread running through all these letters is the realization that our appearance can and does have a profound effect on our self-esteem, confidence , relationship and future prospects, says Carol Spenser (Style Direction for Woman- Image Directions,10) All these changes, affect your confidence and self-esteem. According to Carol Spenser (Style Direction for Woman-Image Direction, 10) it can be viewed as a kind of 'circle of success', in which 'looking good' is the starting point of an on-going journey of confidence-building and self-discovery.

The resulting of feel-good factors mean and come from the moments you feel good and you know you look good. These mean that you project yourself with more confidence and authority. When you have the confidence and the authority, the conduct and the behavior will induce positive responses from those with whom you interact—family, friends, colleagues and stranger—which simply adds to your feel-good factors and start the circle in motion once more. (Carol Spenser's *Direction for Women-Image Directions*, 10.) All the positive responses you get from the people around you, add you your confidence to make more changes to your appearance thus magnifying the circle's effects still further.

According to Carol Spenser's book, *Style Directions for Woman*, some famous American researches by professor Mehrabian, proved that the appearance, that is height, weight, coloring, clothing, hairstyle, accessories and, in the case of women, make-up and jewellery counts for 55% of someone's opinion of us. So getting all the things right in our appearance, makes the big difference and it counts for more than half of the total impression we make. According to the professor Mehrabian, the next 38% accounts for how we present ourselves, including the body language, eye-contact, confidence and so on. Based on the facts provided by the professor Mehrabian one could suggest that if you know you look good, impressing people, increases by of your 38% of the people watching you, will be pretty impressive too. Therefore this leaves only 7% for what you actually know or say in any given situations; sounds scary but it might be true!(Carols Spenser's *Style Directions for Woman-Image Directions*, 10.)

7.1 Silent Messages

By silent messages, I mean non-verbal communication from what our appearance is from. Non-verbal communication is a method on given people information about ourselves which causes them to form opinions about us on a conscious (and sometimes subconscious) level. (Carol Spenser's *Style Directions for Women-Image Directions*, 12-13.) When you make just small changes in your appearance such as color, accessories, make up and so on, we will learn how to change people's reac-

tion to us even on a day-to-day basis so that we can achieve the desired response in any situation.

What this clearly demonstrates is how an understanding of style, color and body language can enable you to make the exact impression that you want to in any given situation, with very little effort and without a vast wardrobe. (Carol Spenser's Style Direction for Woman-Image Directions, 12-13.) For example paler colors make you more approachable than darker ones; structured clothing gives you more authority than non-structured clothing, according to Carol Spenser's. Earrings give more 'presence' than necklaces. Brushed or matt jewellery gives a softer impression than shiny pieces; hands folded together are non-threatening; a hand on chin shows a listening/caring personality. Hands on hips show aggression or confidence. (Carols Spenser's Style Direction for Woman-Image Direction, 12-13.)

7.2 Lifestyle Revolution

We all know that women can carry out 3-4 tasks at the same time. They are moms, workers and lifestyle dealers. When it comes to men, some choose to stay at home with the children and do not have the need to be the breadwinner of the family. Then there are a few people who choose to stay at home, choose to work from home and start their business by the internet. This type of lifestyle suits for some collective people but the number if increasing.

Then there are the ones who try to create the same life routine as others, these ones are copies. Be who you are and never try to copy another person's style, it does not matter what; understand and accept exactly what you are and develop your unique look on that basis. If you have no sense of style, there are the ones who are ready to help you to create the image you need or want.

7.3 Figure Direction Instruction

We are all familiar with saying " *You can't put a square peg in a round hole*", but when it comes to buying and wearing clothes many of us are guilty of trying to

achieve a look which is just as impossible as forcing that square peg into the round hole. (Carol Spenser's Style Direction for Woman-Figure Direction, 38.)

According to Carol Spenser, the reason is quite simple, most of the women do not understand what shape they are and, more important, they do not fully understand that certain styles of clothing are cut for particular shapes.

When you do not understand your body language or shape, it might present a problem because it leads you onto buying wrong shaped clothes that do not suit you. Buying wrong clothes means spending money on something that does not fit you and having a closet full of clothes but still ending on saying "I have nothing to wear!"

The problem with understanding your true body shape arises because most women, unlike men, dwell on specific body areas, which usually are the problem zones, and then usually cloud the big picture. (Carol Spenser's Style Directions for Woman- Figure Direction, 38.)

When it comes to figure directions, the body figure is different on each woman. For instance you may have a big bust, a prominent bottom and chubby legs and therefore think of yourself as 'curvy'. Alternatively, you may be small-busted and flat-bottomed with skinny legs and therefore think of yourself as quite 'straight' or 'square'. You may focus on your big hips and thighs and define yourself as 'bits and pieces', you need to view your body as a whole, particularly your exterior silhouette, which from now on your figure direction will be defined. (Carol Spenser's Style Direction for Woman-Figure Direction, 38.)

7.4 Defining Your Figure Direction

The body or the figure of a woman, is separated into two distinctive groups; Straight and Curved. For you to understand your own body figure, you just need to stand in front of the mirror. You need to wear some tights if you don't see your waistline so it can be defined. When you are with your tights on and standing in front of the mirror, you have to stand with your legs together and your arms a little

way from your sides. Focus and study the area from under your arms, past your bust and ribcage, over your waist and hips to the fullest part of your thighs, this is the most important part of a woman's body to understand when selecting clothing style. (Carol Spenser's *Style Direction for Woman- Figure Direction*, 38.)

8 THE ELEMENT OF VISUAL DEFINERS

If you want to manipulate the viewer's idea of your shape, or just create illusions about your certain areas of your body, you need to understand the basic understandings of how line, fabric, color and scale can affect our perceptions of objects, including bodies. (The Way We Look, 168.) There most important one of these four topics is the definition of line in a fabric—horizontal, vertical and diagonals—as they all play a big role in our appearances. (The Way We Look, 168.)

8.1 Lines

The term line is commonly used in several ways regarding the apparel-body-construction. The term 'line' can be used interchangeably with a consistent style, for example, a 'line' of clothing identified with designer or a manufacturer usually for a specific time of period. (The Way We Look, 168.) Using line in this manner is an abstraction of what we see in any one apparel-body-construct to a number of apparel-body-constructs perceived to be similar to each other. (The Way We Look, 168.) The term line is also used to describe a cut of clothing, such as for example a line of a skirt, like an A-lined skirt, which actually describes shape. When using the term 'line' you have to be aware and careful. (The Way We Look, 168.)

8.1.1 Horizontal Lines

When it comes to lines, researches have shown that, eye travels down an object from top to bottom. If the object have no horizontal lines in it, normally the eye will travel quite quickly down the object and then up to the top again. (The Way We Look, 168-198.)

According to researches, you never put a horizontal line across a part of your body that you don't like or you don't want to draw attention to. Everyone who wears a T-shirt with a horizontal stripe on it widens the bust, especially if you are already a big busted one. This is a good illusion to be used for the small busted ones. When it comes to horizontal lines, there aren't only stripes we need to consider, pockets have a strong horizontal line (which we don't take in consider of them being a horizontal line) and also skirts hemline is a very strong horizontal line (always make sure your hemline crosses a slim part of your legs). (The Way We Look, 168-198.)

8.1.2 Vertical Lines

When it comes to vertical lines, they are much friendlier for your body. Your eye moves up and down, like making a journey through your body by following the lines because it accelerates the eye. Having plenty of vertical lines on an outfit it will make the wearer appear taller and also slimmer and, if no horizontal are present in the wrong places. Most figure problems will be by-passed quite easily. (The Way We Look, 198.)

8.1.3 Diagonal Lines

When it comes to diagonal lines, it basically is that the more closer it comes to a vertical line, the more lengthening and slimming it is; so the closer it comes to a horizontal, the more arresting and widening it is. (The Way We Look, 168-198.) Take for example a V-neck that is made up of diagonals; the deeper it is the more slimming it becomes to a thick neck. Therefore many prefer V-necked shirts. (The Way We Look, 168-198.) Then there are halter-necks that put a diagonal line across the shoulders, for example, and are therefore good at diminishing too broad shoulders but, be warned, disastrous for narrow or sloping ones. According to Marilyn Revell Delong (The Way We Look, 1998.), an array of diagonal lines can be used together in a pattern to trick an eye into perceiving one part of the body as being a lot smaller than another. (The Way We Look, 168-198.)

8.1.4 Fabric

Choosing the right fabric is like, choosing the right and strong and long-lasting material for a house you are about to build. The right fabric makes the garment the perfect one. It also affects focal points on the body and apparent size of various parts. (The Way We Look, 168-198.) If using a shiny fabric will reflect light and appear 'bright' then, shiny fabrics will also draw attention to themselves and by using shiny fabrics you must remember that the reflection of the light it will also make the part of the body they cover look larger.

Then there are matt fabrics which absorb the light and therefore are more body-friendly for those who want to look a little slimmer. Matt fabrics don't draw the eye and also reduce the perceived size of the part they cover. (The Way We Look, 168-198.)

8.1.5 Scale

The scale lets you know about the wrongs you might be doing by wearing wrong kind of accessories or clothes that will make you look larger or smaller than you really are, for example if you are a fuller-figured woman (overweight or large-boned), very small details such as patterns, jewellery, bags or hats will actually make you look larger than you really are. On the other hand, if you are a petite or small-boned woman who opts for larger accessories and patterns, you will be easily swamped and overpowered and in the end ultimately look smaller than you really are. (The Way We Look, 168-198.)

YOUR BEST SCALE

Fuller-Figured/big-boned = medium- to large-scale

Petite/small-boned = medium- to small-scale

Petite and Fuller-Figured = medium-scale

(Carol Spenser's Style Direction for Woman- Figure Directions, 45-54).

8.1.6 Color

Then there is the final part which completes the illusion with line, fabric and scale; color. As I mentioned in the chapter *6.1. Characteristics of colors*, the same rules are based here.

Beauty Ideals

When it comes to beauty ideals, the image of it has changed dramatically in just over a century. When we think or create our own beauty ideal, we do have to face the facts that beauty ideals are skin deep but it is in human nature to be obsessed in something. Something that looks good in our country may be ugly to another one.

Here are some beauty ideals for woman in the past centuries.

1900s

At this point of history when it came to fashion for women, slenderness was becoming more fashionable. This century saw invention of the bra and women were looked up to for their hourglass figure (The Fashion Centuries, 2011).

1930s

The ideal woman for being fashionable was being tall and narrow hips were ideal. The 30s saw a return to a more wholesome looking woman (The Fashion Centuries, 2011).

1950s

The post new look ideal was typified by the curvaceous stars of the time such as Marilyn Monroe (The Fashion Centuries, 2011).

1980s

The 80s saw women step into the limelight as careerism and power-dressing was rampant. In spite of the harshly manufactured garments, beauty was somewhere between overdone and unkempt. Strong brows and big hair were commonplace but natural makeup was nowhere to be seen (The Fashion Centuries, 2011).

9 BODY AND ITS FEATURES

*" Pinpointing your body shape will eliminate many
A wild goose chase and
Deliver you onto the path to closet
Contentment."*

(Harpers' Bazaar Style, 37).

The ideal body type these days to some fashion industries is being small and thin, tall and all the measurement being correct and balanced. This means having all the body proportions correct. But as we all know, we are not all blessed with a super model body. Instead of using the energy on hope to look like somebody else, with color and clothe you will balance your body shape and dramatically change it, by hiding your dislikes. You create illusions with the materials you have and suddenly will appear satisfied. With the correct clothe, you either will look taller or look thinner or if you choose the wrong ones, you will look fatter and shorter.

There are different body types, when it comes to dress a client, such as; straight, tapered, curved and fuller. As a stylist, you need to learn all the body types well and recognize them.

Rules of Proportions

When we talk about proportions in terms of style it may not exactly be the most wanted topic to be heard, but it is difficult to stress how much of a difference getting it right can make. (Harpers' Bazaar Fashion, 39.)

As we know, few people are shaped well; there are many individual quirks that most women encounter. Some may have a swimmer's shoulders, while one might have arms that are a touch too long. As going through all the small details that you see in a body type, there are also a few rules of thumb for common body types. (Harpers' Bazaar Fashion, 39.)

9.1 Body Types

Straight:

A straight body type is long with a straight ribcage. The body is little and it has no waistline. The hips and the thighs of the straight body type are flat. (Carol Spenser's Style Direction for Woman, 39.)

Tapered:

A tapered body type has a short ribcage and/or low bust. The waistline is visible and the hips/thighs are rounded. The hips of a tapered body type appear high. (Carol Spenser's Style Direction for Woman, 39.)

Curved:

Curved body type is long, with slanted ribcage and/or high bust. The Waist line is obvious and the hips or thighs are flared. The hips of the curved body appear low.

(Carol Spenser's Style Direction for Woman, 39.)

Fuller:

Fuller-figured body is full busted and has a wide ribcage. The waistline is little or does not exist at all. The thighs or hips of a fuller-figured body are full. (Carol Spenser's Style Direction for Woman, 39.)

9.2 Fashion Instructions to Different Bodies

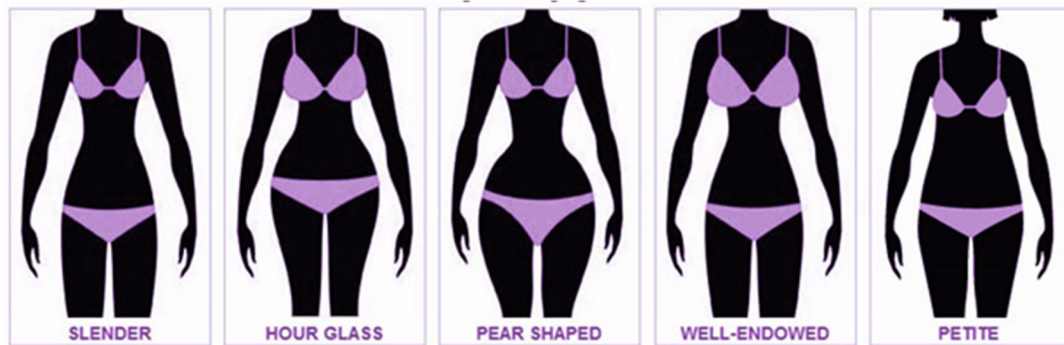


Figure 1.

Straight/Slender:

For a straight/slender figure body, jackets and coats should be Chanel-styled and the coats should be combining styled. The blazer should be double-breasted.

Tops should be ribbed sweaters with straight shirts. For example the cardigans should be short. The straight/slender figured client should wear pencil skirts. The trousers have to be narrow and straight jeans will look great. (Carol Spenser's Style Direction for Woman, 45.) For the dresses, shift, shirtwaist and evening slip dresses will look the best.

Tapered/Well-endowed:

If a tapered/well-endowed figured body client wants to wear coats and jackets, they should be Zip-front jackets, princess-style coats and semi-fitted jackets, for example.

The tops of a tapered figured body client should be twin set, fitted shirt and waistcoat. The bottom has to be tapered, if it is a skirt. Trousers with the shape of tapered and chinos are perfect for this body type. If a tapered/well-endowed body type wants to wear dresses, they need to be fit'n'flare or wrap-over. The client will also have the chance to wear Dipped-waist and evening dresses. (Carol Spenser's Style Direction for Woman, 45.)

Curved/Hour glass:

Curve/hour glass-figure bodies will look good on drawstring, belted jackets but also in bathrobe-styled coats. The tops to look great, for example are either waist-well sweaters, tie-front shirts or belted cardigans because they will bring out the waist out. As for the dresses they can be belted, two-pieces(tucked in) or skirted evening. (Carol Spenser's Style Direction for Woman, 45.) If you know you are curvy/ hour glass so show off curves with fitted, though not to tight, clothes. As a curvy body type, you need to go soft with structure. This means, if the cut of a dress is slightly fluid, opt for materials like cotton jersey, silk or light-weight wools that moves. But if the dress is cut to be a body-skimming shift, then it should be cut in a stronger fabric for it to give a support on creating a smooth silhouette. (Harper Bazaar's Fashion, 60.) Having a curved body, you need to remember the body lines, such as: neckline and hemline. If you have a shirt or a dress with a low scooped or plunging neck, it will always flatter.

Fuller/Petite:

Fuller/petite-figured clients best wardrobes are swing raincoats, edge-to-edge coats and strait jackets. As for the tops, they need to be knit tunics, over blouses or long gilets. Bottoms style should be straight skirts, flat-front trousers or palazzo pants. If the client wants to wear a dress, then the style of it should be column, straight pinafore or evening separates dress. (Carol Spenser's Style Direction for Woman, 45.)

10 TRENDS AND FASHION INSTRUCTIONS/TIPS

Trend (*trénd*) n.

The general direction in which something tends to move.

A general tendency or inclination.

Current style; vogue: the latest trend in fashion (Who What Wear, 22).

Trends are suggestions (Who What Wear, 22). Trends are not mandates, not commandments, not rules, but—as many people tend to forget—they are a satiating

point/cue/undercurrent in the overall tone of the clients personal style. (Who What Wear, 22.)

When it comes to fashion it is always connected to fashion trends. By using the word 'trends' I mean it defines the 'new' fashion and the meaning of it with a simplicity such as what is IN and what is OUT about it. When you learn how to define and choose the right ones, you will be ahead of your game and everyone will admire you! Where do trends come from and who defines them? These are the questions that many of us ask and wonder about.

Fashion trends usually come from social trends, political events, economic factors and even the practical development in the yarn manufacture. (Carols Spenser's Style Direction for Woman-Fashion Directions, 124.) These factors all have an effect on the clothes which end up on the catwalk, in shops and eventually in our wardrobes, which means that you may already have some trendy clothes in yours.

According to the authors of the book, Who What Wear 2009, Hillary Kerr and Katherine Power, the receipt of style is:

1 part of fantasy,
1 part of reality and
1 part of intuition.

When you start breaking down the style receipt: the *fantasy* is what you see on the runways and the fashion magazines, the *reality* is an honest appraisal of your frame and lifestyle, and the *intuition* is what personalizes your look. (Who What Wear, 22.) By the meaning of intuition it means the way how the stylist incorporate trends into his or hers wardrobe and make them their own. (Who What Wear, 22.)

The fashion designers are very much in tune with the mood of time. When the mood of time is good then they reflect it on the clothing they produce, being such as creative people they are. (Carol Spenser's Fashion Direction for Woman- Fashion Directions, 124.)

For example, in Second World War women's fashion was related in the mood of time; when it was sober time they called for sober colors. Fabrics were short supplies, so according to Carols Spenser (Style Direction for Woman, 2010.) silhouettes were narrow; women were doing men's jobs, and needed to have clothes that suited for the atmosphere and the job. So style in women world was quite masculine. When the war ended, fashion in women world changed and the femininity returned. Colors reflected in bright ones, fabrics became plentiful again and resulted in wide, full skirts, dresses and the style became extremely feminine. (Carol Spenser's Style Directions for Woman-Fashion Directions, 124.)

When it comes to fashion, there are three ways of personalizing it.

TRENDY – latest look, extreme and exaggerated with styles

CONTEMPORARY—current look but not extreme

CLASSIC—timeless look which never changes

TRENDY

Trendy often applies to the teens and twenties age-group females or men, who feel it is more important to wear what is fashion rather than what suits them personally. (Carol Spenser's Style Direction for Woman- Fashion Directions, 128.) Then there are older ones who tend to dress in the way they are, mainly the ones who are in artistic careers or have extremely extrovert personalities. When we talk about trendy clothes, they can be very 'body-conscious' and also very difficult for older or fuller-figured woman to wear, unfortunately. (Carol Spenser's Style Direction for Woman- Fashion Directions, 128.) Then there was the 80th; clothes were oversized and exaggerated. People started to wear flattered jeans and oversized T-shirts, for example.

CONTEMPORARY

When women are in their late twenties, they would like to develop a contemporary style, but some find it very difficult to do that. When they were younger they tended to dress in trendy clothes, but getting older and having the responsibility of going to work, for example, or just being home-mothers they opt for more classic looks to survive the 'real world' that is around them. But gaining a contemporary look means looking younger, feeling and breathing fashion and is quite easy to achieve it- whatever your age is or size. (Carol Spenser's Style Direction for Woman- Fashion Directions, 128.)

CLASSIC

Classic style is a very 'safe' way for a woman to dress. It is a timeless and comfortable, meaning clothes that every woman has to have in their closets. The classic combinations are the ones that can be worn several years. As we all know, you need to have classic pieces in your wardrobe to complete the style you have. This does not concerns when creating a style for haute couture or when creating something totally different.

Classic style is often preferred by older or fuller-figured woman who feel afraid to follow fashion or simply have no interest in the latest looks.(Carols Spenser's Style Direction for Woman- Fashion Direction,128.) As told, classic style doesn't have to be boring. You can just add to your set fashionable accessories and suddenly the classic look but with a twisted of trendy pieces can be achieved. This prevents a classic outfit from looking old-fashioned. (Carol Spenser's Style Direction for Woman- Fashion Directions, 128.)

10.1 Fashion Season

In fashion, there are two main periods combining seasons you need to remember and keep in mind:

The first period is Spring/Summer.

The second period is Autumn/Winter.

Each season have their own and several themes reflecting timeless and current moods, and each theme will have trendy, contemporary and more classic items in which you can choose from to compliment your outfits. (Carol Spenser's Style Direction for Woman- Fashion Directions, 129.) They also have a wide range of accessories; hats, shoes, bags, belts, scarfs and so on, to compliment the look or just simply to wear with your already existing wardrobe. (Carol Spenser's Style Direction for Woman- Fashion Directions, 129.)

11 AESTHETICS

Aesthetic means when everything is connected concerning our figures, apparels and even our life. With aesthetics we understand how we look at someone and see them through our eyes.

When it comes to dealing with nature of beauty, taste and art but also with the creation and appreciation of beauty, it has its own term called aesthetic which is a branch of philosophy dealing with all of this. (Aesthetics, 2012.)

"Aesthetic is scientifically more defined as the study of sensory emotion values and also in mean times called judgments of sentiment and taste of all the things above." (Aesthetics, 2012.)

Aesthetic in the scholars' field is defined as "critical reflection" on art, culture and nature but it also is connected to fashion and style. (Aesthetics, 2012.)

Aesthetics is defined as understanding how we perceive forms of dress also their characteristic features and our reactions to them, according to Marilyn Revell DeLong in her book, (The Way We Look, 1998.)

This includes;

- Our relationship to the entire form and its meanings.

- Understanding the characteristics of the audience and such specific relevant information as age, gender, education and

The context; including both immediate viewing circumstance and the constant references of specific cultural milieu.

Understanding our response includes an awareness of its basis and assumptions and how it may differ from that of a client (The Way We Look, xv).

As we all know it is very important on how the people desire to look when it comes to their appearances. They are very connected with how big of a value it has and how does it reflect on achieving it. (The Way We Look, 4-5.)

It is also very important to people how the human dresses or choose to appear because it reflects a relationship between themselves and several of dress available within their given culture. (The Way We Look, 4-5.)

When people see something and remark the item of clothing "*That looks like you*", they are also dealing and indicating with personal characteristics. By doing all the value in which aesthetic is included, they are also indicating a value, namely, the desirability of a connection between the clothing and the person. (The Way We Look, 4-5.)

When it comes to clothing, people respond to them in many ways, from subjective to objective and from concrete to abstract. When the viewer tunes in to how he or she feels personally about clothing, it is called a *subjective* response. When the viewer tunes in two reasons or analyzes the clothing more detail that she or he is wearing, the viewer is dealing with an objective response. (The Way We Look, 8-10.)

The aesthetic response has to be considered dynamic and continuously evolving. The response holds (1) form, (2) viewer, and (3) context; all are dynamically inter-related and influential. (The Way We Look, 8-10.)

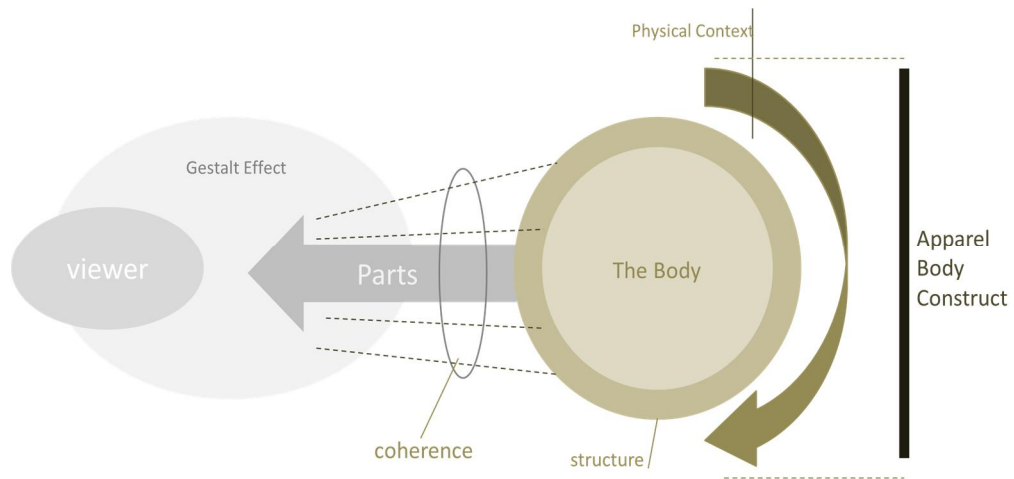


Figure 2: *Viewing the apparel-body-construct involves the body structure the structure of parts, and the influence of the immediate physical context. The viewer who perceives this unit is influenced by the Gestalt effect, that is, the relationship of the parts within the whole unit* (Carol Spenser’s *Style Directions for Woman*, 55).

The Form

The details of clothing are not limited in the form of our purposes, but include the body and how clothing and body interrelate. The ‘Form’ also refers to how details relate within the whole, in which it involves the interaction of the clothing with the body of the wearer, including body proportions, hair shape, skin texture, and color. When the wearer’s body is wrapped with the material, it is very well considered but also as well manipulated and the modification of the body, such as shape, size, texture and colors are considered with high importance. (*The Way We Look*, 11-12.)

The Viewer

A mannequin, photographer, family member, friend or the wearer itself—it can be either one of them. (*The Way We Look*, 16.)

The Context

The ones that affect our viewers are the immediate physical surrounding and the cultural milieu. These two are the contexts that affect aesthetic responses.

When it comes to the physical context, it is simply the immediate physical space or in other words environment which and how all aspects of this space interact with the clothed body. This context also includes lighting that surrounds and affects

viewing. It also includes textures and colors which by surrounding space and their relationship includes silhouette of the apparel-body-construct which is a reminder to pay attention to the entire unit we view.

This cultural context includes date, time and space, but also the values and ideals of society. (The Way We Look, 18.)

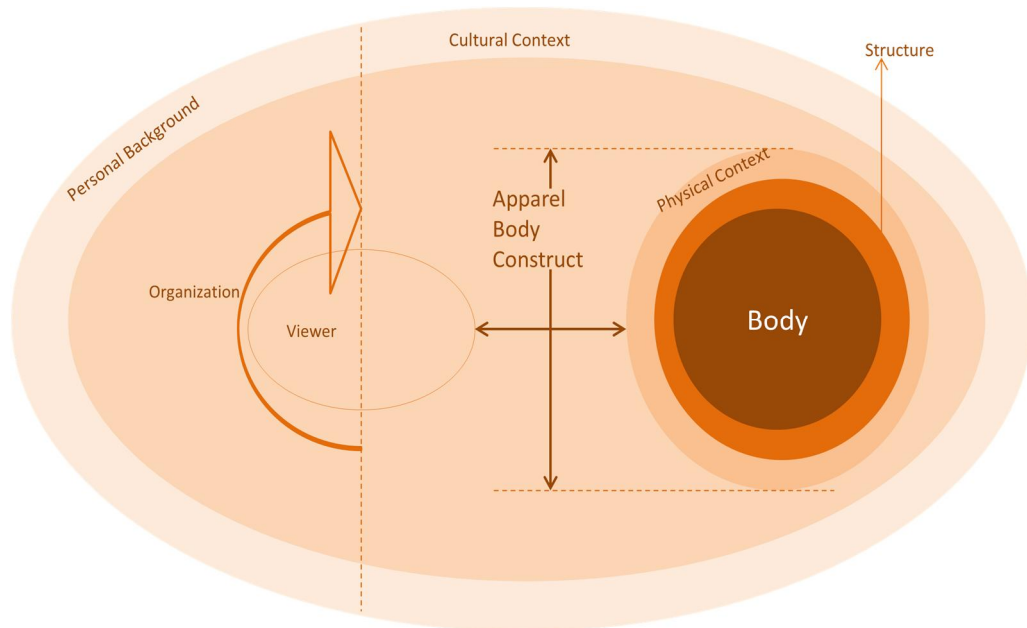


Figure 3: *The aesthetic response is an interaction involving what the viewer brings (including personal background, organizational skills, knowledge) and the form of the apparel-body-construct. Contexts important in the viewing process are the immediate physical surrounding and the cultural context of the viewer (Carol Spenser's Style Direction for Woman, 9).*

All the social customs dictate and determine how we should or are supposed to dress in a way in which there is a little room for fashion creativity and aesthetic expression. When the social customs begin to weaken, in contrast, fashion begins to prosper, and so the people begin to desire social distinction. That is the beginning of fashion. Tarde (1903) looks at a cycle of fashion as innovation, imitation, and opposition. When something is innovated, it is again imitated in order for it to be disseminated, and then once it is imitated, a new thing again innovated. (Doing Research in Fashion and Dress, 5.) All of this is in a constant cycle. The trickle-down-theory of fashion which means imitation- is something that several classical scholars' take on fashion is primarily based.

In all of this, one thing is clearly stated that the wearer is not focused in dress of clothing but fashion. When it comes to imitations, they treat fashion synonymously with it. (Doing Research in Fashion and Dress, 5.) As they say, it takes two to imitate or the imitation to occur: the imitator and the imitated. Between those two, there is a social relationship. As we all know, the emphasis among the scholars may differ, but we all know and agree that fashion is a social process of imitation. (Doing Research in Fashion and Dress, 5.)

Being a part and a parcel of cultural ambivalence, you have to have the dynamic modification of the *aesthetic code*. (The Social Psychology of Clothing, 510.) Aesthetic code has the meaning of a cultural ambivalence which means to propel individuals to experiment with appearance. (The Social Psychology of Clothing, 510.) This means in the aesthetic code, that the ambiguous looks are likely to emerge in the process. (The Social Psychology of Clothing, 510.) When it comes to the meaning of these looks, they have to be then negotiated in everyday life, as the look (appearance style) becomes accepted (fashionable). (The Social Psychology of Clothing, 510.) The feelings of the underlying of ambivalence, however, are not resolvable; this is the reason why the process of fashion continues. (The Social Psychology of Clothing, 510.)

When two different cultural category's own aesthetic codes collapse, the process is neither a "willy nilly" kind of appropriation, nor a "wholesale adoption" of the style or look. (The Social Psychology of Clothing, 510.) This is very carefully based influence, although frequently unconscious, playing and selection with stylistic elements. (The Social Psychology of Clothing, 510.)

12 FASHION-ODOLOGY

Fashion-ology is a study of fashion. It is not a study of dress or the study of clothing. This means that the two, fashion and dress/clothing, are different concepts and need to be studied separately. Fashion-ology is a sociological investigation of fashion. It treats fashion and as a system of institutions that produces the concept as well as the phenomenon/practice of fashion. Fashion-ology debunks the myth

that the creative designer is a genius. As we by now know, fashion is not created by a single person but it involves everyone around it, and thus fashion is a collective activity. (Fashion-ology, 1.)

Etymology of Fashion

The term 'fashion' and 'clothing' tend to be used synonymously, according to Kawamura Yuniya (The Way We Look, 1998) but while fashion conveys and changes in different varieties of number and in different social meanings, clothing is generic raw materials of what person wears. The term 'fashion' stands out from the other words, such as clothes, garment, attire, garb, apparel and costume. These are often referred to relation to fashion. (Doing Research in Fashion, 3.)

Style, truth and subjectivity; these are three concepts that together seem almost heretical. Linking these three together you get a combination which points to age-old questions that inevitably frame the interiority of being in opposition to the exteriority of appearing, according to Susan Kaiser. (Minding Appearance; Style, Truth and Subjectivity, 2001.)

How can I *know* when I am focused on how I *look*? How do my ways of being, becoming, and appearing interface with those of others? (Minding Appearance; Style, Truth and Subjectivity, 79.)

On a daily basis, we are confronted with variety of daily clothes, namely in our wardrobe, other people, and in the media which we secretly look at and search for the next big thing. Without any consciousness, we analyze, look and then suddenly start to think about what we should wear. By doing all that, we also contemplate on what clothes mean and what do they represent to us, to the wearer and the viewer.

As we all know, clothes are tangible objects. But still provide a frame of reference for interpreting more abstract social processes. (The Social Psychology of Clothing, vii.) For example it lets you know how people relate to one another with cultural or same taste of clothing or how images obtain cultural signification.

When it comes to clothes generally, they are not seen by themselves except in closets or stores which are available to everyone. In general they become connected to other related symbols that comprise our personal appearances. (The Social Psychology of Clothing, vii.) All these symbols, appearances, clothes and objects they include also hairstyles, make-up, accessories, and facial and body characteristics.

Clothes are the mirror to our personal style, taste and likes in this world. They help us to make sense in our social experiences and in process they influences;

- (a) How we shape and represent our identity as we manage our appearances,
- (b) How we interact with other people in groups and communities and,
- (c) How we are influenced by, and contributed to, the cultures and times we live.

That is why we take them for granted as just "being there" when we know well it is hard to imagine how clothes as a subject matter could be more visible, relevant, and meaningful on an everyday basis. (The Social Psychology of Clothing, vii.)

It is hard to think or imagine how clothing or pieces of clothes could be more relevant to everyday life. It can be more concrete as an illustration of basic social processes, or visual in terms of impact. (The Social Psychology of Clothing, 1-4.) Still we think and we are accustomed to thinking about clothes in fairly routine and matter-of-fact, almost unconscious, way. Only when we need them or are drawn to them with a purpose, we notice them and realize the clothes and their beauty. (The Social Psychology of Clothing, 1-4.) As everyday objects and topics of study, clothes are both public and personal, according to Susan B. Kaiser (The Social Psychology of Clothing, 1997.)

Here are some terminologies that are used to describe something that is included to clothing and its psychology.

TERMINOLOGY

Adornment: Any decoration or alternative of the body's appearance.

Apparel: A body covering, specifically referring to actual garment constructed from fabric (Sproles, 1979).

Appearance: The total, composite image by the human body and any modifications, embellishment, or covering of the body that are visually perceived; a visual context that includes clothing as well as the body.

(The Social Psychology of Clothing, 4.)

Clothing: Any tangible or material object connected to the human body.

Costume: A style of clothing belonging to a particular cultural or historical context (often used to refer to ethnic or historical clothing, as well as clothing designed for performances or rituals—drama, Halloween, etc.)

Dress: " Verb; the act of altering appearance: noun: the total arrangement of all outwardly detectible modifications of the body itself and all materials objects added to it" (Roach and Musa, 1980) (The Social Psychology of Clothing, 4).

Fashion: A dynamic social process by which new styles are created, introduced to a consuming public, and popularly accepted by that public (Sproles, 1979, p.5): a style accepted by a large group of people at a particular time (Kefge and Touchie-Specht, 1986).

(The Social Psychology of Clothing, 4).

Style: A distinctive characteristic or way of expression: style in clothing describes the lines that distinguishes one form or shape from another (Kefge and Touchie-Spench, 1986).

(The Social Psychology of Clothing, 4).

Wearable Art: Use of clothing as a medium for artistic communication, to reflect the uniqueness and personal creativity of the artist and designer; a strong movement in the United States growing out of the attitude of the 1960s that rejected anonymous mass production
(Stabb, 1985, p.208) (The Social Psychology of Clothing, 4).

13 CONCLUSIONS

I wanted to write a thesis about the career path of a stylist and the needs of it. By writing the thesis, there came in formations that as visual creators, no matters in what field of fashion industry you are, we need to own the talent for creating something interesting and new. Along the way, came the questions that if we really consider the career of a stylist, you need to be warned that it is not going to be always all glamour or rubbing shoulders with celebrities or high-flying clients. The fashion industry is a very cut-throat world and only the toughest and most resilient and passionate are likely to survive.

If you as a young fashion student want to succeed, you need to have a real interest in fashion and its ever-changing trends. To be a successful future stylist, you need to obtain as much as initial work experience as possible, for example by working in stores or boutiques. As a young stylist, you need to get involved as much as you can in any opportunities to attend fashion shows and assisting any stylist, and keep up with seasonal trends. As a stylist, you have to be a people person and own good interpersonal skills, self-motivation with a good positive outlook. As a stylist you need to have a natural flair for color and style but also knowledge of ever changing fashion trends. You have to also have high diplomacy key requirement and the natural ability to persuade clients to follow your advice.

Being an image consultant or stylist, it is a very flexible career and one that is possible to take up at any age. If you choose to be a fashion stylist it gives you the option to be independent, working from home or studio. One of the best parts of being a stylist is, you can organize your working hours the best way they suit you. The other best part of being a stylist is that you will have the job that you love. As a personal consultant or stylist, you will have the pleasure and the reward of giving the feeling to your clients of

acceptation of themselves in the world of fashion. You will also be the reason of providing and improving the image of your client. When you have achieved to improve the clients look, it means that you have achieved to improve their whole outlook. Of course the job is a stressful one and that you need to accept or learn the hard way, that there are people with different needs and demands. Being a stylist includes having good psychological manners and a tender or being patient with different clients.

I learned by gathering the information from different authors about the stylist, that the career itself has a big positive influence and a large interest in the field of fashion. Of course everyone has its own opinion about this fashion path, but as I tried to show you it is very interesting.

By the qualitative part of the thesis, I tried to inform you all the parts of the puzzle, that you as a student of fashion that is interested in the stylists' path will be informed. I only can wish that the information I gathered for you in my thesis will increase you an interest in this fashion path and help you become one of it.

Give everything you have for fashion because the best fashion comes within you. Do not be afraid to create something new or to try different styles on different people. The best styles come from mixing and crashing "old" style into a piece of art that nobody has ever imagined or seen.

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ATTACHMENTS

Figure 1: Know Your Body Type, www.google.fi, different-body-shapes, 9.05.2012.

Figure 2: The Body-Apparel-Construct, Carol Spenser's Style Direction for Woman, 2000.

Figure 3: The Aesthetic response, Carol Spenser's Style Direction for Woman, 2000.