CMB STYLE TRAINING MANUAL

FOR

PERSONAL SHOPPERS

AND STYLISTS

COLOR ME BEAUTIFUL (NZ) LTD

JILL WILKINSON

www.colormebeautiful.co.nz
Personal Shoppers / Stylists’ Training

The objective of this training is to provide Personal Shoppers and Stylists with sufficient understanding and confidence to consult successfully with any Client, on:

1. Determining the Client’s Body Shape
2. Balancing Height, Scale and Proportion
3. Personality Types
4. How the Client’s personality should influence their Wardrobe
5. How choice of Fabric and Pattern complements Body Shape, Scale and Personality
6. The best ways to Accessorise
7. How to build a Flexible Wardrobe
8. How to add to an existing Wardrobe
9. Effective Personal Shopping
10. Supporting the Client through a period of change
14. How to over-deliver to your client
15. Getting started
This training aims to provide Personal Shoppers / Stylists with the Knowledge, Skill, Attitude and Judgement to:

1. Delight their clients, every time
2. Increase clients’ satisfaction with the flexibility of their clothes and their wardrobe
3. Be honest and tactful with clients at all times
4. Never let clients down
5. Value the different viewpoints that you will meet as Personal Shoppers / Stylists
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**Colour Analysis Theory**

**Colour Characteristics**

There are many Systems available to describe Colour. The Munsell Colour System is probably the most universally recognised and useful, because it organises colour into logical order. Albert Munsell used three terms to describe colour:

- **Hue**
- **Value**
- **Chroma**

He referred to these terms as the Qualities of Colour:

1. **HUE** (Undertone – Warm or Cool)

   Warm being yellow based colours - yellows, golds, orange, yellow reds, greens, yellow greens, warm purples etc.

   Cool being blue based colours - blues, greys, blue, greens, blue reds, blue purples, black etc.

   The actual colour – red, blue, green or yellow etc. We can further describe a colour by its yellow or blue undertone. Therefore, we can have a blue – red and orange – red; blue – green and yellow – green etc. For our purposes, we will refer to hues as colours which are either blue-based or yellow based and refer to this as undertone. The yellow base is a warm undertone; the blue base is a cool undertone.

2. **VALUE** (Depth – Light or Deep)

   How light or dark a colour is. There is a scale from 0 to 10, with white being 10, black being 0 and all shades of grey in between. For simplicity, we will refer to the Value as the depth or measure of lightness or darkness of the colour. It is also termed the saturation of colour by some. Dark or Deep colours being very saturated.

3. **CHROMA** (Clarity – Soft or Clear)

   Indicates the purity or clarity of a colour. Some colours are bright and clear, others are muted or dusty. In the Munsell System, the Chroma ranges from 0 – 14, with 14 being the clearest and 0 the most greyed. For our purposes, we will refer to muted and clear colours.
Colour Chart

White
Light

Blue
Cool

Grey
Muted

Medium

Deep
Black

Warm
Golden

Clear
Sharp
Assignment

1. Look around your home furnishings and wardrobe and determine the Hue, Value and Chroma of the fabrics you see

2. What do you predominately have in your wardrobe?

Make a point of looking at fabrics when you are out and selecting the dominant colour type. Do not limit yourself to just plain fabrics.

Please send approximately 300 words on how hard or easy you found this task and which colour direction is dominant in your wardrobe.
Personal Colouring

Most Colour Analysis works with Munsell’s Colour System. We use it whenever we describe a client’s dominant colour characteristic and each time we choose the client’s clothing colours.

When we look at our clients to see what colours will or won’t suit them for shopping purposes, we look for their dominant colouring. (If the Client wants a Full Colour Analysis, we look for where they sit on each of the scales of Hue, Chroma and Value. Full Colour Analysis training is a separate module).

The dominant colouring is sufficient for wardrobe and shopping, especially within limited choice shopping areas.

When we look at someone for the first time, we notice their strongest colour feature. It may be their hair, or their eyes or their skin or perhaps a combination of all three. We will get an overall impression of: Deep or strong colouring, Light or pale colouring, Cool or rosy colouring, Warm or golden colouring, perhaps very Clear or Bright colouring, lots of contrasts, maybe they are very Muted or elegant overall; this last one has a very subtle colour palette.

Having formed an idea of the Dominant Colouring, this must be tested by trying the client in different coloured tops to see if they improve the way she looks, or make her look tired or ill. We are examining the effect of different colours worn on the area just under the face, (ie from the bust upwards, items worn below this line do not affect the clients colouring ) on the client.

We are not going to give her full colour information; we are aiming to guide her towards her best colours and enhance the shopping and wardrobe experience for the client.

Seasonal Colour Analysis

If a Personal Shopper Client has had previous experience with Seasonal Colour Analysis, the relationship with the Tonal System is as follows:

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<th>CMB Descriptor</th>
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<td>Clear</td>
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Colour Conversions

**Winter:** Deep, Cool, Clear

Deep Winter is DEEP, Cool and Clear; looks good in two deep blue based colours, may be minimal contrast

Cool Winter is COOL, Clear, Deep; looks good in all blues colours and blue based colours, medium Clarity and Depth (black works)

Clear Winter is CEAR, Cool, Deep; looks good in high contrast blue based colours, medium Depth (black works)

**Summer:** Cool, Muted, Light

Cool Summer is COOL, Muted, Light; looks good in all shades of blue and blue based colours, Light to Medium Depth, low contrast. Black does not work well, needs effort.

Muted Summer is MUTED, Cool, Light; Looks good in low contrast blue based colours, Light to Medium Depth. Black does not work well.

Light Summer is LIGHT, Cool and Muted; Looks good is very Light, blue based, low contrast colours. Avoid Black.

**Autumn:** Deep, Warm, Muted

Deep Autumn is DEEP, Warm, Muted; looks good in two Deep, Warm minimal contrast colours. Black is not ideal.

Warm Autumn, WARM, Muted, Deep; looks good in all yellow based, low contrast colours. Depth Medium to Deep. Black is difficult

Muted Autumn; MUTED, Warm, Deep; looks good in very low contrast yellow based colours. Medium depth. Black very difficult.

**Spring:** Light, Clear, Warm

Light Spring is Light, Warm, Clear; Looks good in very Light, yellow based, high contrast colours. NO Black.

Warm Spring; Warm, Clear, Light: Looks good in yellow based, medium to high contrast, medium to light colours. Black is difficult.

Clear Spring; Clear, Warm, Light; Looks good in high contrast yellow based, medium to light colours. Black is hard work.
The Light Woman

Very light in colouring; quite an unusual dominant type, she may have;

Very light hair, blonde, white, silver, ash.

Eyes also light, blue, grey, brown, green.

Very pale eyebrows.

Skin is very pale, often sensitive or may burn easily.

Undertone may be warm or cool; clarity can be clear or muted.

Colours to be worn are light and delicate, never black.

Look to choose greys and blues for jackets, cardigans, skirts or trousers if cooler in complexion.

Brown, olive, camel, copper and warm grey if a warmer complexion, purples will also work here.

Taupe and off white, pewter and cocoa may all work for neutrals. “Colours” need to be light to work.

Avoid very strong colour combinations or an overly dark combination.

Jewellery should be subtle in colour.

Jackets, trousers skirts and coats: all greys, medium blues, taupe, pewter, rose light or medium brown, cocoa

Shirts, tops, casual wear: ivory, cream, pale pink, light blue, all shades of purple, yellow, mid green, turquoises, light reds

Famous Light Women: Cate Blanchett and Scarlett Johansson
The Deep Woman

Very strong look: dark hair, dark eyes, not always a dark(er) skin, typically she has;

Eyes dark, any colour. Hair dark, any colour. Eyebrows are dark.

Skin any colour from light to deep.

This woman needs to wear strong, rich colours.

Undertone may be warm or cool. Contrast usually slightly on the muted scale but not exclusively.

Avoid mid to light colours near her face, or she will look pale and washed out.

For Jackets, cardigans, trousers, skirts and coats use; black, navy, charcoal, pine, olive, dark brown, aubergine, terracotta.

For shirts, dresses and tops and casual wear any other colour, but avoid several light colours together.

Jewellery should be strong in colour.

Famous Deep Women: Michelle Obama, Victoria Beckham and Nigella Lawson
**The Warm Woman**

This woman has a golden glow, and often tans well.

Hair colour may have some red running through it from blonde to dark brown.

Eyes: usually warm can be greens, browns, hazel, and blue greens. Skin tans well, may have freckles.

All colours worn should have a yellow or warm undertone.

Can be Light or Deep, Muted or Clear.

Colours for trousers, skirts, cardigans and jackets: include light navy, moss, bronze, chocolate, pewter and charcoal.

For shirts, tops and casual items: include cream, teal, all greens, warm reds, terracotta, purple, gold, copper, yellow, moss and orange.

Avoid too much blue and black especially near the face. Baby pink won’t work here.

Gold jewellery looks impressive.

Famous Warm Women: Julianne Moore and Geri Haliwell
The Cool Woman

This woman often has a rosy toned complexion,

Hair from ash blonde to black, includes grey tones and silver white. No or few warm tones present.

Eyes are often blue or grey; occasionally hazel or a cool brown.

Can be Light or Deep may be Muted or Clear.

Looks best in blue tones; yellow or gold tones are to be avoided.

Trousers, cardigans, jackets, skirts and coats look good in: Pewter, charcoal, most other greys and navy (if cool) all blues and black will work.

For shirts, tops and casual items: any blue, purple, reds, pinks and turquoise

Avoid warm yellow and golden based colours. Icy yellow may work here.

Jewellery is best in silver, not gold.

Famous Cool Women: Dame Judi Dench and Helen Mirren
The Clear Woman

This woman has strong contrasts in eye, skin and hair colour. Often the eyes will dominate the face. Needs to wear colours with high contrast and avoid muted colours.

Complexion always clear whatever the colour.

Hair often dark but may be light, eyebrows and lashes strong.

Eyes are bright and busy, never overlooked, often an arresting colour. With dark skins the whites of the eyes present a clear contrast.

Can be cool or warm undertone and Light or Deep.

Best colours for jackets, cardigans, trousers, skirts and coats: Black, black/brown/charcoal grey/deep navy, light grey, reds and a sharp white.

If wearing deep colours always add a clear colour near the face to provide contrast. Or use shiny jewellery.

Best colours for shirts and tops and other items: strong clear colours, e.g. bright blues, clear reds, clear purples, orange, yellow, medium greens worn with another colour to give a strong contrast.

Avoid light colours worn together, dark colours worn together or muted colours.

Jewellery should shine or sparkle.

Famous Clear Women: Courtney Cox Arquette and Elizabeth Hurley
The Muted Woman

A much understated colouring, little contrast between hair, skin and eyes. Eye and hair colour may be similar; she can look overwhelmed by bright or deep colours.

Colours for suits, jackets, trousers, skirts and coats: charcoal, mid navy, mid brown, cocoa, taupe, pewter.

Colours for shirts, tops and other items: soft white, mid blues, teals, mid reds, purples, medium greys, muted greens and any colour which is hard to define.

Avoid black and hard white, all clear colours. No high contrasts.

Famous Muted Women: Kate Winslet and Kate Moss
**How to Determine the Best Dominant for your Client**

Trying to determine the best dominant colour system for your client is not as easy as it sounds. It is important not to look at the Colour itself, but at its effect on your client.

In an ideal world, we have great natural lighting and the client wearing no makeup. It is not easy to create either of these situations when meeting a client for the first time on a shopping trip.

The best colour has a subjective point as well. If you like well tanned or dark complexions, any colour that steers a client in that direction looks good to you. If you in general prefer paler complexions, a colour that pales a client’s skin would look better to your eyes.

You need to look at the client with each different colour that appears by her face (either drapes* or clothing) and see the changes that occur. Things you may see:

1. Change in skin colour, pinker, redder, yellower, more sallow, spots or lines may appear to be more noticeable.
2. Change in skin texture, smoother, softer, more mottled or lumpy.
3. Lines may become deeper or may disappear.
4. Jaw line may disappear or become quite shadowy.
5. Eyes light up the face or sink into the skin.
6. General shape of the faces changes, sharper or softer.
7. Hair colour suddenly lifts and looks fantastic.
8. Hair colour becomes “wrong”, “cheap”, and even green.
9. Nothing happens at all!

Your question is: do the colours worn near the face, improve, worsen or have no impact at all?

Does the client agree? She may like to look paler or more tanned than is your preference.

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*Drapes are coloured pieces of fabric the consultant may use to place around the client’s shoulders to determine her best season or tonal dominant. Some consultants may choose to use either the clothing being looked at within the client’s wardrobe or in the shops, or use her experience to work this out.*
Face Shape

It may help the client to understand her face shape. The shape of the face affects the shape of a flattering hair style, the shape of spectacles and the application of make-up.

Look at the client’s hair. It should be her crowning glory. Is it, or does it need help? Knowing a great hairdresser is a huge advantage. Unless you know a lot about hair, please send your client along to a good hairdresser who understands what you want to achieve. There is no point recommending long hair if the client does not want her hair long or it is just not the type of hair to grow long.

Basic face shapes are:

**Oval**: deemed to be the perfect shape! Most hairstyles work as do most glasses shapes; try to keep balance by keeping relevance between the scale of the face and the glasses.

**Round**: this shape needs to be elongated with long hair or short up lifted hair. Hair that adds width will make the face look rounder. Which style you try depends on the client’s hair type and personal preference. Good make-up can add cheek bones giving the face more shape. Angular spectacles may help to as they add width. Avoid heavy frames.

**Rectangle**: the facial outline needs broadening and softening. A wider hairstyle can work wonders, and so can a soft fringe. Centre partings can lengthen the face and should be avoided. Slightly too wide glasses with a low bridge are good.

**Square**: this face shape needs lengthening and softening. Centre parting works here, any fringe needs to be very soft, no solid lines. Long or short hair works generally, bobs do not. Soft spectacle shapes can work well.

**Triangle**: needs balancing at the chin line so bobbed hairstyles are good, width high up on the broadest part of the face don’t work. Take care with wide spectacles; thin frames are the most flattering.

Lots of faces don’t quite fit these general types so you must think what you can do to narrow a wide area or broaden a narrow area of the face. A lot of this is common sense.
Style

Each person in the world is an individual; they have their own unique history and physical characteristics.

Style is not an exact formula, but a way of helping create overall balance and harmony in each individual’s appearance.

It is also a journey, a journey that is never complete as style should develop with age, personality and lifestyle. A style that is stagnant is ageing.

A style consultant who does her job well starts the client on the journey with confidence and offers style guidance when required in the future.

Style is linked to fashion but not a slave to it.

A woman with style knows about fashion and which trends are for her and which ones to pass by.

You define who you are by what you wear and how you present yourself to the world.

To paraphrase Oscar Wilde “Be yourself, everyone else is taken”

A Well Dressed Woman is one who

Understands her colouring

Understands her body lines and her proportions

Dresses to her personality

Dresses to her lifestyle

Is aware of fashion but not obsessed with it
**Style Programme Overview**

The aim of the Style Programme is to give the Personal Shopper / Stylist the knowledge and skills to take her clients forward, building on the style that she already has, rather than dismissing her look entirely and removing client confidence by telling her she has everything wrong.

Few clients are hopeless; most just need more confidence and some guidance.

You are teaching not instructing; remember they want to look like themselves not like you!

Items you need for the Consultation are:

- A full length mirror
- A box of pins and safety pins
- A belt or two
- A scarf or two
- Jewellery
- A few items from your own wardrobe to demonstrate fit, fabric or shape including footwear
- Curtains on your window
- A screen to change behind, not essential but some clients are shy to begin with
- A chair
- Somewhere to put the client’s garments, a chair or clothing rack is helpful
- A camera is helpful

Ask The Client to Bring To The Consultation:

- Two or three outfits she loves
- An outfit (or two) she is not sure about
- Examples of her footwear, jewellery and perhaps images of how she wants to look.

Note: you do not want her to bring a huge bag. 3 hours is enough for both of you.
A Typical Consultation will run along the following lines:

Once you have met the client, put her at her ease, chat with her, check what she hopes to learn and explain how the consultation will run.

Offer her the Style Questionnaire.

The questionnaire should be completed early on in the consultation, (you may even ask her to complete an electronic version before she arrives). Ask her to put down her first thoughts and not take more than 10 minutes over it; it’s a guide not a test. It will also help the client focus on the process.

A questionnaire is printed further on; you can add to it or write your own.

The purpose of the Style Questionnaire is to give you an idea of the client’s personality and to help your client understand and focus on herself.

Other clues for you, to her clothing personality, will also come from her hairstyle, jewellery, make up and the clothes she wears and owns. Plus, how she talks about clothing: If she talks about being individual or different, she could be Dramatic or Creative. If she talks about wanting to look pretty or feminine, she is probably Romantic. Lots of emphasis on comfort or practicality leads to a Natural. Liking order and matching garments is heading towards Classic.

Sometimes it helps to show a few magazines, catalogues or your “look book” and ask the client which looks interest her.

Also discuss her career, budget and lifestyle. Ask her how she would like to look if she could be anyone, with no budget or lifestyle restrictions. What word would she want to apply to the ‘new her’? All of these questions and her answers can help you build up a picture of who this client is and where she might want to go, even though she may well not yet know herself.

The next step is to ask the client to stand in front of a full length mirror wearing, if possible, form fitting garments. Ask her to do a slow turn, assess her body shape. Overall is it soft and rounded, or fairly straight and angular? Are her hips in line with her shoulders or wider? Or are her shoulders the widest part? Her waist, is it very obvious, not present or just a suggestion of a waist? Is her bust full, minimal or average? Her bottom, is it flat, or full? Her hips, do they sit high or low? Lots of different shapes, but what is the overall impression you have of her shape?

The client will find this quite a hard thing to do, so give her compliments whilst doing this. Note her positives, her assets, in her workbook. It is useful to mention any problem area and she will probably be aware of it already, but we are going to draw attention away from it. Our art is to keep eyes on the positives and to overlook the negatives of our clients.

Ask the client to start modelling an item of clothing she has brought to the consultation. Ask her how she feels when she wears it, what do you think? Can you improve it by tucking a top in or un-tucking it? Should the hem length be changed, up or down? Sleeves are often too long. Are buttons in the right place? Does a belt improve the look or not?

Playing like this helps you to see the client’s proportion, scale and personality.

Whilst she is changing into her next outfit, make notes into her workbook, refer to specific items, i.e. red shoes, orange dress etc.
Work through her selection of clothing, praising her when it works and she has bought well and explaining why something does not work. Suggest changes if possible to improve how it looks. Suggest other items she could try with these items to create a new look.

The next few pages are an overview of the Style Consultation and how it may proceed. You will find the exact way of doing this will change a little with the place you are working, the time available and the client herself.

**Styles for Groups**

As with colour, you can do style in groups, from two up to about 20.

It is the same procedure, but you must keep it moving, have one getting changed whilst the other is in front of the mirror. Get them to fill in their own workbooks.

Ensure one client does not take too much of your time or talk over what you are saying.

Always give each person in a group a workbook and again cost according to group size and time spent with each person.

Get the whole group to speak positively about the assets of the client in the mirror. Do not allow negativity. This should be a fun and insightful experience for all.

I would do 1 person in three hours, 2 in four hours, 3 up to 8 in five hours.

I would offer colour and style for up to ten ladies in a full day workshop. They can bring a lunch to share, or you can put one on and charge accordingly.
Body Shape

Discuss with your client why she has decided to see you and what she wants to achieve from your session with her. Help her to relax with you, get to know her so you can begin to assess her personality and start to mentally put together a ‘look’ for her. Think about the possibilities with her body shape, proportion and personality.

Look at those detailed on the following pages.

Proportional Dressing

Proportional Dressing is linked to Body Shape.

Her proportions along with her shape will determine how she wears her clothes.

Look at her proportions in front of the mirror.

Is she balanced or more legs than torso?

Where is her waist, do her hips sit high or low?

If she tucks her top in how does she look? Is she better with her top worn longer?

Perhaps do it together so that she can see for herself.

Height and Scale

Whilst the mirror is out, look at the height of your client, and her scale, considering also her bone and shoe size.

Asses her personality, is she generally quiet and retiring or very much the life and soul of your session?

Mentally use yourself as comparison where possible. (Remember these sessions are about your client though; don’t make it all about you!)
**Accessories**

Look to see if she accessorises and explain how she can accessorise for her clothing personality and how to use accessories to update and co-ordinate her look. Explain why scale is important here.

Look at introducing colour through accessories.

**Fabric**

Explain about suitable fabric weights and types for your client; what to look for and what to avoid. Also look at patterns and explain which patterns are appropriate for her personality and scale. Explain to her how some fabrics drape and follow the lines of the body, and how some are quite stiff and follow their own line, often adding bulk if on the wrong body type.

**Wardrobe**

Generally done in the client’s home, it is a way of showing her how to get the best from her existing garments. Showing her how to put items together that relate to each other, by personality, fabric, colour, pattern, season etc. Show her which items do not go together or what is just too much. Look for any gaps in her wardrobe and help her say goodbye to inappropriate old favourites and move forward.

**Shopping**

Discuss which shops, stores and ranges are best for your client in order to get the best value and highest satisfaction with her purchases. Look at ways she can update an existing wardrobe with key fashion items or seasonal must haves. Show her ways to inject colour into her look without becoming loud or overwhelming. Help her with shops that have discounts for clients shopping with you.
Client Workbook

Fill in the client workbook together, so she can ask for clarification on any points and has it completed when she leaves at the end of your Consultation.

It is a big day for your client, possibly life changing!

She will find it hard to remember all that you have told her.

Suggest to your client that she should re-read her workbook in the future and before she buys on her own or shops with you again.

Make sure your contact details are in the workbook. Your client may want to get back to you with questions or refer her friends to you.
Style Questionnaire

You can select more than one answer for each question. The Questionnaire is best completed in no more than 10 minutes. First thoughts are usually the best.

I describe my style as:

(a) Casual and comfortable
(b) Classic and elegant
(c) Dramatic and bold
(d) Unusual and interesting
(e) Feminine

I would like others to view me as:

(a) Practical and calm
(b) Reliable and organised
(c) Positive and Motivated
(d) Interesting and creative
(e) Attractive and valuable

I view my wardrobe as containing clothes that are:

(a) Comfortable
(b) Co-ordinated, cleaned and mended
(c) Statement pieces
(d) Pieces I have fallen in love with
(e) Beautiful items

My Accessories are:

(a) Very few
(b) Mainly gold, silver or pearls
(c) Large, striking pieces of jewellery and shoes that co ordinate with each outfit
(d) Unusual pieces that provoke comment
(e) Romantic pieces of jewellery, lace scarves and flowers or ribbons
Hairstyles I choose are:

(a) An easy style usually short  
(b) Neat and classic  
(c) A strong cut, with colour attended to regularly. I spend a lot on my hair  
(d) Whatever takes my fancy at the time  
(e) As long as possible, usually worn down

My favourite shoes and or boots are:

(a) Comfortable and flat  
(b) Court or ballet in classic colours  
(c) Bold colours and designs - comfort does not matter  
(d) Strong colours, not always to match outfit  
(e) Delicate, often in soft shades with small heels

Fabrics I enjoy wearing are:

(a) Cotton, denim, silk, knits, linen  
(b) Gabardine, wool, silk, tweeds - good quality fabrics that last  
(c) Velvet, satin, leather, brocade  
(d) Silks, taffeta, brocade, mohair, velvet, embroidered and mixed fabrics  
(e) Lace, silk, soft cotton, cashmere

What I think about shopping:

(a) To be endured as infrequently as possible; I often shop on-line  
(b) I set time aside twice a year to buy essentials to go with my wardrobe  
(c) I buy when I see something dramatic or unusual  
(d) If I fall in love with an outfit I buy it  
(e) I don’t enjoy shopping but I like to look attractive
My preferred colours are:

(a) Neutrals
(b) Classic colours, like navy, red, black and cream
(c) Bold, strong colours, worn no more than three at a time
(d) Lots of colour and pattern together
(e) Soft pastel shades, or pinks, creams and delicate blues

Score your answers below:

A’s……………………… B’s……………………

C’s……………………… D’s……………………

E’s……………………

My Clothing Personality is:

........................................................................................................................................
........................................................................................................................................
........................................................................................................................................
What is the purpose of your personal shop? Is there a particular occasion or event you are shopping for?

……………………………………………………………………………………………………………………………………………………..

Do you have any specific clothing requirements, e.g. easy fastening, high necks, long sleeves etc?

……………………………………………………………………………………………………………………………………………………..

If your wardrobe could speak, what would it say?

……………………………………………………………………………………………………………………………………………………..

If you overheard colleagues or friends describing you, what words would you most like to hear?

……………………………………………………………………………………………………………………………………………………..
Guide to Style Personality

A woman’s style personality is the driving force in her choice of the clothes she buys. For example, a feminine romantic type loves pretty clothes with flowers and does not seem to notice whether they are flattering to her size, shape or colouring. These are the personalities I use. Try these, but once you are experienced feel free to develop your own set or to add others.

The **Natural Woman** values comfort above all things in her clothing. She often prefers natural fabrics such as cotton or wool. Her clothes may need to be suitable for sport or activities as well as looking okay. No frills, high fashion, or strong colours, everything has a purpose and a place. Scarves are for keeping warm; jewellery may be a wedding band and a gold chain or cross. Her key words are practical and comfortable. Type A.

The **Classic Woman** likes everything to co-ordinate. Her clothes are all cleaned and pressed and mended when required. Her clothes are the best she can afford and are bought to last in enduring styles; she prefers to make a classic statement in gold or pearls. She often feels uncomfortable in high fashion and can find keeping up to date hard. Her key words are timeless and conservative. Type B.

The **Dramatic Woman** is bold and striking; everything she wears is for effect. Think of her as a walking piece of art! Clothing bought in outfits, black and cream may feature strongly, and there is no thought for comfort. Bold hair, make up and shoes feature often. Her key words are statement and strong. Type C.

The **Creative Woman** will mix everything up, colours, fabrics, styles and enjoys the feel and the decadence of unusual clothing; she does not mind too much about others’ thoughts of her style. She is the type least likely to ask for help from a personal shopper. Her key words are individual and flexible. Type D.

The **Feminine Woman** wants to be pretty and feminine. Her clothes are bought to help her appear soft and fragile, they are not often practical. She does not like jeans or any other clothes that appear too male. She may wear her hair long. The feminine can often seem to be in her own world. Key words are pretty and feminine. Type F.

Most of your clients will be a mixture of these styles. One style type will usually dominate and will be the thing that drives the initial interest in the clothes. The second and third personality types will moderate the first personality type. For example a woman who has a dominant Feminine personality type will look at anything floaty and pretty. If she has a Natural secondary, she will want the clothes to be practical and may dismiss floaty sleeves as they will get in the way when she cooks. She may also feel the pale clothes or expensive fabrics may not be suitable for her lifestyle. If she does not recognise why she feels this way or cannot see how the thought process is happening she will get confused and find shopping hard work. She may buy unsuitable clothing or nothing at all.
A few sessions with a good stylist are helpful to the client to help her see why she buys what she does and she can learn about her multiple personalities and modify her shopping to keep them all happy.

Suggestion: prepare a client look book. This is a book that contains lots of images of clothing representing both fashion and personality. I use an A3 size Artists book and I stick in pictures from current fashion magazines.

You could do this on your computer, phone or I Pad if you prefer. It must be something that you and your client can look at together during the consultation.

**Assignment**

1. Fill in a client questionnaire for yourself and send it in.

1a. Explain how you felt about doing this and the answers it gave you. Max 250 words.
Female Body Shapes

There are two main types of body shape, if we don’t get too complicated. (Why would you make things hard for you or your client?)

These body types are termed The Straight and The Soft.

We can divide these two shapes again into two more shapes, giving us four general shapes.

The Straight Soft and the Soft Straight

Please see below for examples of these clients body types, what they can wear and what is best avoided.

Remember these shapes are chosen to keep it simple for the client.
The Straight

Generally straight lines and angles, can be quite athletic.

(Rectangles, columns, triangles and apples may fall into this group)

No discernible waist

Flat hips and bottom; may have rounded tummy. Can look broad depending on weight and bone size.

Has a general “straight look” with few curves evident and little or no shaping to bust, waist or hips.

May have full or no bust, can be any dress size

Need to give the illusion of a waist to add shape to this client

Keep the silhouette uncluttered and fuss free, usually does not work well with frills or bows.

Look for jackets that hang straight or softly fitted rather than fully curved

Vertical lines and great hair styling are the key

If there are narrow or sloping shoulders, use shoulder pads

Avoid gathers around the waist and avoid belts and anything with a waistband

Geometric pattern fabrics work well, avoid flowers.

Plain fabrics are good.

Try textured fabrics.

A line styles can work well here, as can shift or empire.
The Soft

Any body shape that has soft shaping rather than angular shaping (soft shapes include neat and full hour glasses, some pears, and some apples)

Defined bust and waist and hips even if slender are usual

Apples are the exception with no waist; all clothing for them must fall from the shoulder or hang from the hips

Try semi fitted jacket that accentuates the waist

Wrap dresses are good

Look for all clothing that shows the waist

Use belts if proportions allow

Try bootleg trousers to balance full hips

Emphasise leg length with heels or shorter tops

Avoid straight and boxy styles, also avoid baggy or big clothes, both of these methods of dressing will make your client look huge!

Patterns work, especially floral and spots. Look for soft draping fabrics, especially on plus sizes

Avoid stiff unforgiving fabrics

Be very careful with textured fabrics

Bias cut works well here, but be careful with the fabric. The” ball gown” effect can also flatter.
The Straight Soft

This lady is straighter in the upper part of her body

She often has good shoulders and a broad back, often with a small cup size bust (but could have a full bust). From the waist down she is softer and may have curvy hips and shapely legs.

She may have a small waist or she may have no waist.

She needs straighter garments and firmer fabrics above the waist (especially if bust is smaller), with softer garments and fabrics below the waist.

Soft stripes and spots often work here, as does colour blocking.

Rules for dressing this lady depend on her proportions and her size, both above and below the waist.

If her shoulders are smaller than her hips we accentuate them with detail, shoulder pads, wide necklines, pattern and colour.

If her hips are smaller than her shoulders, we keep the shoulder area very neutral and add appropriate detail, colour and pattern to the narrower hip area.
The Soft Straight

This lady is softer shaped above the waist and straighter below.

Often has a full bust and sloping shoulders.

If she has a full bust, use of cleavage is very important to avoid a ‘mumsy’ or ‘matronly’ look.

She may or may not have a defined waist. Below the waist she is much straighter with no curves on her hip or legs.

She needs soft draping fabrics above the waist.

Light shoulder pads can help balance broader hips.

Below the waist the lines will be much straighter and fabrics may be stiffer.

Colour block or use soft stripes and spots.

Which is the more flattering half? Draw attention to the face and the ‘best bits’.
Body Shapes

Your client may fall into more than one of these categories. Do not worry if she does; the human body has a lot of variety.

Ways to find your client’s body shape:

Stand your client fully dressed in front of a full-length mirror, step back and ask her to do a slow pirouette. Is she more curves or more angles? Not sure, then try her in some different clothing styles, do they improve or worsen her look?

Look at her shoulders. Are they straight and broad? i.e. Consider a triangle body shape, or are they narrow and sloping? Then perhaps she is a soft. Are the shoulders in line with the hips? Perhaps she is a straight.

Look at her waist. Is it a clearly defined waist? So does this mean she is possibly a soft shape? Or is the waist in line with the ribs, and hips? If so then think straight shapes.

Look at the hips. Are they straight or curved? Is the broadest part of her body on the hip or below? (i.e. a saddlebag shape)

A ribcage in line with the hip could be a straight body shape. Wide curved hips, think softer shape.

As you look at the client’s profile, look at her bottom. Flat bottoms indicate a straight frame; a full bottom is a curved shape.

Look at the client’s legs. Are they straight or shapely?

Look at the client overall. Is she balanced? A curvy soft shape is often seen as ideal and balanced.

Assign your client a shape; remember some clients may be a mixture of body shapes.

If you are doing this in the shops, be discreet and don’t announce her shape to the whole world. Make a quiet mental note or write in her workbook.

If you are doing it as part of her wardrobe in her home or your studio, then you may ask if you can touch her to check her waist etc.

Run your hands gently along her shoulders, are they straight or sloping? Run your hands down her ribs from under her arms to the tops of her lags. Does she have a waist? Where is her widest point?

What are her assets, what are her negative areas? Talk in positive terms to your client. Praise her small waist, beautiful skin or shapely legs. Don’t gush, and be honest.

Honesty is what you are paid for.

Work out her negative areas, the ones you may wish to draw the viewer’s eye away from.
Styling is the art of optical illusion on a living body, drawing the eye to the positive areas and away from the negative areas.

Assignments

1. Send through a selection of six body shape photographs commenting with each one what shape you assign to it. Max 300 words
2. How might you dress each one? Max 500 words total
3. What should each body shape avoid wearing? Max 500 words total
4. Describe your own body shape. Were you aware of this before the course? How will you change the way you dress? Max 750 words
**Scale and Proportions**

Whilst assessing the client’s body shape, it is important to look at her proportions and her scale.

Her proportions are about her torso length, relative to her leg length. We also look at arm length and head size.

Her scale is determined by her bone size, height and personality.

The numbers given in the ranges below may need adapting for the demographic or country you work within.

**Scale**

Scale is the relationship in size between one object and another. Looking at the scale of a client and her clothing and accessory choices help her to look elegant and balanced.

Height influences scale as does bone structure and personality.

**Petite**

A client who is 160cm (5’3”’) or under is termed Petite. Generally she will have small feet and dainty hands.

Large accessories and large patterns or blocks of colour will overwhelm this client.

Try small prints or plain colours; look at dainty jewellery, and small bags. Exceptions to this rule occur if the client has a big or dramatic personality.

Also be aware of over scale items such as collars, buttons and pockets on garments that may swamp the client.

If she is very small look at where the waist, pockets etc occur they may distort her proportions.

**Medium**

A client who is 160 to 172cm (5’3” to 5’8”’) is Medium and will generally have medium bones that suit their height.

Accessories in the mid size range will suit best avoiding excess size in patterns and accessories either way.
Grande

A client who is 172cm (5’8”) or above is termed Grande, she will generally have large bones to match. This client will look ridiculous in anything on a small scale, from jewellery through patterns to bags. Look for blocks of colour here or large patterns and oversize accessories. Ensure the clothing fits her, that the waist is on the waist, the sleeves are long enough and pockets are in the right place.

Proportion

Some clients are balanced. Their leg length is the same as their torso length and they look balanced in most clothing.

Short-waisted

Some of your clients may be short-waisted; they appear to have little space between their bust and their waist. The waist can look wide. The client may be long above the bust, and / or between the waist and the groin.

Ask this client to tuck her top into her skirt or trousers and she will appear to be all legs and short bodied. She will also look very broad in her middle region with clothing tucked in.

A short skirt and high heels on this woman can look scandalous.

Help this client to avoid waist detail such as belts, ties, broad or high waistbands on skirts or trousers. Short jackets and short or tucked in tops often make this torso look shorter and thicker. Elongate her body with longer tops and jackets. Belts that sit on the hip and to the side are preferable. Keep the area between bust and hips as smooth and fuss free as possible.

Long-waisted

The long waisted client has a long distance between her bust and her hips. She looks very long in the torso and seems shorter in the leg. Ask this client to leave her top out over her skirt and she appears all body and no legs.

This client is often aware she has short legs and a great many of these ladies wear high heels.

For this client, belts on her waist and high waisted trousers or skirts look good. Short jackets and tops work well, as do long jackets with short skirts.

Skirts need to tone with hosiery and footwear to lengthen the appearance of the legs.

Medium to high heels help here too.

Keeping the attention to the waist area can be a positive.
You can measure the client to check out the proportions side of things but this is not possible in many situations and can upset a sensitive client. It is far better to work on this and gain confidence with knowing about balance by eye!

Spend time, at your leisure, checking out shoppers and looking at their proportional balance.
Summary

Remember, not everyone fits a scale perfectly. For example, if a Grande client has relatively small hands and feet, or a Petite client has relatively large hands and feet, consider putting them in as a medium.

Compare clients to yourself and consider what is reasonable.

Also consider the client’s personality; those with very outgoing or bubbly natures can take a larger pattern than those that are more retiring or quiet natured. A client may move up or down a scale size depending on the strength of her personality.

Try her in different sizes of jewellery and different sizes of patterns and different types of fabric if possible and help her to interpret the results. Make allowances for her clothing personality too.

For example a dramatic will need a stronger look than a classic or a natural client. A creative may need something between the two.

Have a long look at the client as a whole or in a holistic way before deciding. Explain to her if you put her outside of the normal for her physical size. Don’t forget clients read image books too.

Does your homework to find beforehand shops that cater for smaller, taller, slimmer and fuller figures as well as different clothing personality types?
Fabrics play a huge part in how well garments will suit your client.

There are an ever increasing range of fabrics available.

Natural fabrics include cotton, linen, silk, wool, cashmere and viscose and there are synthetic ones such as microfiber and polyester.

Fabrics can be described as having a ‘hand’. This is its drape, the way it hangs on the body, falling softly or holding its own form in a stiffer way. A softer hand will suit softer body shapes. Examples of soft handed fabrics are jersey, crepe, georgette and chiffon. The stiffer hand texture, the more angular a body it flatters, so use these on straight bodies, i.e. rectangles, triangles and straighter bodies. Examples of a firm or stiff handed fabric are linen, denim, brocade and leather.

Also important in how a fabric suits a client is its weave. This is the closeness of the threads; a simple weave is often seen in muslin and voile. A thicker effect caused by a more complicated weaving will give a stronger fabric and possible one with a raised texture such as tweed or serge.

Fabrics also have a visual weight; this is given by its colour, the patterns created by the weave and the way it drapes. It is important to match the weight of the fabric to your client’s physique and personality.

Paler fabrics or those that have a sheen or a shine (satin, lycra etc) will make your client look larger than those that are not reflective. These can be good to use on the upper body of a pear shape, for example, to give the illusion of broader shoulders.

Stiffer fabrics will not fall as well as soft ones so a denim skirt will remain rigid and stiff when worn, therefore enlarging areas, whereas a jersey or silk shirt will fall softly over the hips and act to reduce them. As an example, a Pear could wear a denim jacket and a silk skirt to great effect. It would not do to wear a denim skirt and a silk top; she would appear even more pear shaped.

Pattern plays a big part in getting the correct fabric. Some clients don’t enjoy wearing patterned fabric or feel overwhelmed by it.

The larger the person or the personality, the larger the pattern they can wear successfully. This works the other way round too. The smaller the client, the smaller the pattern you must choose.

Soft body shaped clients work well in spots, florals or animal prints. Geometric patterns do not sit well. Angular or straight clients wear stripes, checks and strongly geometric patterns well.

Textured fabrics add bulk and apparent weight to clients, they can be good though to add balance to top or bottom heavy clients. Use them where you want to increase size.

Textured fabrics include boiled wool, velvets, suede, knits and tweeds.

You can also use fabrics to test personality and to express it.
Underwear and Accessories

The foundation garments will determine how good the visible clothing looks. So show her a selection, show her how to look after them and teach her to think quality not quantity.

Bras

The back of the bra should fit to the middle of the back and not ride up. Breasts should not hang over the top of the bra cup. The new bra should fasten on the loosest back hook. As it stretches with washing it can tightened. An old bra will not improve a client’s figure but it could detract from it. Liaise with a good bra shop. Suggest taking in a lycra top or vest to put on over the bra to see how it looks under clothing. A client needs to be fitted every time she buys a new bra. The size of her bust will vary with her weight and menstrual cycle.

Briefs

Ensure the briefs fit well and do not cause lines that show through the over garments. Keep several types and fits available. Briefs that match the bra can make the client feel special.

Pantyhose

In hot weather if your client is showing bare legs they should be hair-free and tanned. Look at finding a way to disguise heavily veined or scarred legs. Fake tan or concealer make up can be an option.

Pantyhose should always be worn in the corporate office. To lengthen legs, wear hose the same colour as the skirt. If you have heavy legs to deal with, avoid heavily patterned or textured hose as these add volume, but they are good to add weight to slim legs.

Shoes

Shoes can be used to add colour to an outfit.

High slim heels lengthen the legs. However the heel width needs to balance the ankle thickness, so slimmer ankles need slimmer heels and vice versa.

If the clients skirt is (too) short try lower heels for a more balanced look, unless she has short legs.

Low fronted shoes (e.g. ballet shoes) lengthen the foot and therefore make the legs look longer.

Closed shoes shorten the foot (and leg length), so Grecian sandals and ankle straps don’t work for everyone.
Ankle straps look great on slim ankles but shorten short legs and widen broad ankles.

With boots, check the height of the boot does not finish on the widest part of the leg or ankle.

Sandals are great in summer, but ensure your client knows her feet need a great pedicure before she ventures out in these.

Ensure there is a variety of colour in her shoes. Black shoes will look very heavy with a pale outfit and make it look very out of balance.

With a client that is frightened of leaving black behind, a pair of coloured shoes or boots can give an outfit a real lift.

Many clients insist on comfortable shoes rather than stylish shoes. Your job is to work with that.

Some clients need special shoes for medical reasons, so you have to work around that too.

Scarfes

Scarfes instantly add colour and style. Choose a colour in the client’s dominant palette and make sure the fabric is correct for her scale and shape.

If you have a petite client, stick to fine fabrics with low volume, likewise narrow short scarfes look daft on large ladies.

Scarves look great, but, if you are dealing with a short neck wear them open not knotted under the chin.

Long slim scarfes just hanging down the front of the body help your client look taller and slimmer. Thrown around the shoulders, they can broaden them to balance full hips.

There are many websites that feature ways to tie scarfes if you need ideas. Scarf tying can make a whole presentation.

Not all clients will wear scarfes.

Belts

If you client is short waisted only choose a belt dropped down over their hips, or leave them alone.

Statement belts need large personalities, or Grande scale ladies. Don’t let your clients be overwhelmed.

Long waisted ladies can show off their assets in a belt.

Petite clients need slender belts.
A belt coloured to match the top lengthens the torso. A belt matching the bottom half of the body lengthens the legs.

**Bags**

To complete the look, match scale, shape and personality of the bag with the client.

Angular bodies need bags with clean lines.

Softer bodies need softer bags!

Pears should avoid a bag worn on the hip.

Look at the client holding the bag before you select.

Also personalities are tied up in bag choice, so spend wisely.

If the client prefers one bag at a time, a good leather investment piece works well, if you can do it within the budget.

Some clients like lots of bags, one for each colour or outfit, so perhaps one good leather one and the rest a good imitation.

**Jewellery**

Jewellery is a great way to add colour and style to a wardrobe.

Some clients prefer signature pieces of unusual jewellery. Others prefer lots of less expensive pieces.

Whichever they choose, an outfit can be made by the right jewellery.

A short neck or full bust requires longer necklaces, to open up the area.

A short neck is better with a high necklace.

Large knuckles and large hands need large rings.

Small boned clients look good in dainty pieces.

If a client wears lots of neutral colours, coloured jewellery can add a good contrast and a blast of colour.
Clothing Style Guide

Full Bust

Choose deeper necklines, avoid high necklines.

Choose smart tops with lycra or elastine to give some shape, but ensure they fit well.

Get a good bra and get fitted every time you buy one.

Avoid bulky and shiny fabrics on the bust.

Avoid sleeves that finish on the line of the bust or close to it (these will enlarge the bust size).

Avoid spaghetti straps and strapless

Avoid halter necks

Avoid petal and Juliette sleeves

Avoid ‘shirts’ and blouses. They always gape

Knitwear can be a problem especially with loose knit

Small Bust

Shirts look good

High necks work

Short sleeves are good

Strapless works well

Avoid too plunging a neckline

Get a good bra, get fitted for it

Narrow Shoulders

Shoulder pads are great

Cowl necks are good

Bardot necks are good

Avoid Raglan sleeves
Avoid spaghetti straps and halter tops

Ensure shoulders fit on your clothing

**Broad Shoulders**

Model shoulders look great with most items but be careful that you buy clothing to fit shoulder area.

Epaulettes and cap/ Juliet/petal sleeves will broaden further

**Full Hips**

To balance full hips, draw attention to your shoulder area.

Bootleg trousers slim hips wonderfully

Bias cut skirts flatter; keep below the waist in a simple style

Dark colours work well

Patterns may camouflage

Avoid creating a straight line across her widest part with a change in colour or a garment line

**Full Tummy**

Avoid volume-adding details such as pockets, zips, frills and belts

A slightly looser fit works well

A pattern can camouflage

Avoid pleats

Shift dresses can be great

Dressing from the shoulder works here too

**Heavy Thighs**

Loose skirts or wide leg pants flatter

Choose soft fabrics rather than stiff ones

Avoid a line across the widest point
**Short neck**
- Avoid clutter around the neck
- Wear deeper necklines
- Keep your hair off your neck
- Avoid polo necks
- Don’t button shirts to the top

**Apple or round body**
- Full waist / solid middle needs soft lines and fabric
- Use shoulder pads to create a place to hang clothes from
- Avoid restrictive clothes which make the client look heavier
- Avoid clothes that chop her in the middle
- Avoid belts
- Focus on hair and make up
- Focus on legs which are often slender
Wardrobe Consultation

Often you will be invited to ‘do’ a client’s wardrobe. This can be a daunting task, especially early on and with some wardrobes very overwhelming.

So, basic rules:

Set a time - 3 hours, half a day etc and stick to it. If there is too much to do, book a follow-on appointment (remember to charge for your travel time and costs).

Keep control, ask her not to take any non-essential phone calls, for example, or disappear to do things for the family.

Look at the way the client has laid out her wardrobe. Often this will be in complete outfits. Show them how easy it becomes to mix and match if they keep, for example, blouses together, trousers together etc.

Show the client which garments can be worn together, and explain why: fabric type, pattern or colour, personality, style etc.

Often a client will have garments that are dirty, need mending or are really just too worn to wear with her other clothing. Gently explain these things.

Get the client to try on some of her clothes; always ask her how she feels. Then explain what you ‘see’ in terms of ‘Balance’, ‘Fit’, ‘Personality’ and ‘ Appropriateness’. Make suggestions as to any alterations, shortening or lengthening the sleeves, hems, changing buttons etc. Also show her what else she owns that will work with these garments. If the garments are completely wrong for the client, sensitively explain that to her and show her why and what works better.

Have a bag for garments that need to be cleaned, one for garments that need alterations or repairs and one for items that will go to charity. To ease this process, it may help if you suggest a charity that you support that takes garments. If the client is happy to let you take them, it would be great to remove them there and then, so the client is not tempted to put them back into the wardrobe when you have left.

You can help the client by writing notes for her about clothing that needs alteration. You could also photograph her in outfits that she had not thought to put together. She can then look at these ideas again during the next few weeks.

Also look at her accessories, make sure they are appropriate for her personality, size, shape and lifestyle.

Check she has a range of shoes in styles that work for her and colours that work in her wardrobe.

Finally build up a list of items missing from her wardrobe. These missing items are the ones that will easily improve and / or extend her wardrobe. These could include basic under garments (often overlooked) like a well fitted bra, camisoles or slips. Possibly also a plain white shirt or blouse, more
fashionable trousers, coloured shoes and handbags. Ideally, this list should then become the basis of a shopping trip together.

Before you leave, offer to book a shopping trip with her.

**Assignment**

Go through this process with your own wardrobe. Document it and photograph it. Email your work in. Show 5 or 6 outfits / garments.

Suggest the changes you would now make to your own wardrobe. Max 500 words
**Personal Shopping**

Agree where you will meet your client. I use a coffee shop in the heart of the area I do my Personal Shopping in, and where there is plenty of 3 hour parking. I have her workbook and a pen ready when she arrives and I suggest she brings her camera. I ask her to wear separates; they are much easier than for example a dress when shopping, as we may only want to buy tops or try on pants. Also ask her to wear good underwear and comfortable shoes.

Ensure you know what she wants to see or buy, either beforehand or over a discussion when she arrives.

Find out what her budget is. Most ladies will have a reserve amount if they really love the clothing you find for them, but don’t push the budget too far as she may get carried away and regret it later. A happy client is a repeat client! Some clients may not buy on the day. Personal shopping is a great way to show them how they can look if they choose to change their shopping habits, but they may need time to get used to the idea.

Ensure you are familiar with the shop / store / mall layout and the current stock beforehand.

Ask her to bring with her any garments she wishes to match to or complement.

Also remember that it’s tiring trying on clothing and you are likely to be pushing her out of her comfort zone, so don’t do too much. I personally think 3 hours should do most things. However some clients do travel a long way and may prefer a full day and shop for the season. Take a couple of food and comfort breaks. It pays to know the coffee shops and their prices and food range where you will be shopping.

Give your card to shop staff before shopping commences if appropriate and if you put items on hold. Ask shops to hold the items you are interested in for a couple of hours whilst you complete looking.

When you think you have found everything she needs, sit down and talk it over. Use the camera / I Pad at this point to remind her. Then go back with her to purchase the must haves.

Any shop deals for the client should be negotiated beforehand. Have a calculator to add up what she is spending, so you can keep within the budget.

At the end, fill in her workbook, check she is happy with her purchases and rebook her next shopping trip. Fill in her client card.

Don’t forget to get paid, before or after works.
Assignment

1. Detail two separate clients, before and after photos; what were the challenges for each? Max 400 words each

2. Why did you shop where you did? Max 400 words each

3. Did you fulfil their briefs? Explain Max 300 words each

4. Were you happy with the outcomes? Explain Max 500 words
Marketing and Making Money with Your Business

It takes on average 2 years to get a new business going. You can shorten that time by working harder, talking it up and networking. You may need to keep another job running in parallel until this works. That’s okay, but still keep talking with passion about what you do. Nothing grows without attention and love, especially a new business.

Try some of the ideas below to get you started:

1. Earn Speaking fees: join a speaking group, e.g. National Speakers Association or Toastmasters. Learn a speaking style that works for you; show your passion for your subject and earn a fee. You will also collect clients

2. Make your service unique, i.e. very different from other Consultants near you. Charge what a bespoke service is worth.

3. Add Value. That means give something extra that does not cost you a lot but has value for the client.

4. With each client look to gain repeat business. Keep the sessions short but deal with any ‘immediate pain’, then make a further booking to deal with other issues.

5. Learn to work with other businesses to gain clients or cash. Look at hairdressers, clothing shops, beauty salons or spas.

6. Put on events together with other professional groups, pool email lists, pool talents and skills.

7. Look for a charity to support.

8. Work with groups, charge each person less but earn more per hour and offer great client value.

9. Have a good business name, check it’s not already in use and what it means to others when they hear it.

10. Select colours for your branding and stick to them. Keep the font and the style the same throughout, i.e. have a strong brand.

11. Make sure you can be easily seen and contacted and ensure emails, website, social media all sing the same song and point to each other. This is brand development.

12. Decide on your target market and what you are offering them; don’t try to be everything to everybody.

13. Give thank you vouchers for clients that repeatedly refer clients to you. These could be for your hairdresser, nail salon or chocolate shop, for example. Just something that says “I notice and appreciate what you do”.

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14. Network like crazy and remember networking works best when it works both ways. You may need to give to receive.

15. Try not to spend on advertising. Little ads in magazines don’t work unless they are backed up by an article inside.

16. Take yourself seriously and charge what you are worth. Always charge, especially friends! Check out what others in your area are charging. Don’t charge less….give more!

17. Make finances easy, get a business account, and keep track of your finances from day one.

18. Use your time doing what you are good at; find someone else to do the other bits. Skill swap with your IT person, hairdresser, accountant etc. These people are then walking advertisements for you.

19. Ensure you look, act and think like a style or colour consultant all the time. In your own business you are always at work.

20. Referrals can take a while, don’t get despondent, but keep networking. One day you will be inundated with clients, but never stop networking.

21. Join a local Image Group. Professionals in your own industry are great to get together with. Other Image professionals in your area mean there is a need for what you do in your area.

22. Write a style article and run a competition in your local paper or magazine.

23. Try to get a style column in a paper, be an expert.

24. GET A BUSINESS PLAN! Then action it!

Always charge for your skills. You have invested time, energy and money into your business and you now know more about styling than you believe you do. As part of the assignments you have been on a personal style journey and now are ready to take others through the same process.

By paying for your skills, your client will have invested in the learning process, she will therefore be able to take more away from the Consultation. If she does not pay she will not see the value in what you have done for her.

Initially your fee to friends and family may be a skill swap, babysitting or a house clean, haircut or dressmaking. It’s up to you, but set a value on it. You need these first clients to rave about you to others. That is how your business will grow. If they (your clients) get it for free or think they are helping you out, the ‘treat’ has no value and becomes something they feel they could do for themselves. So always, always charge!

To find your first ‘real Clients’, I suggest you announce your new business to the world (or at least your possible client base) and offer 10 Golden Tickets. These tickets are one-off offers at special prices; a bit like ‘Grab Ones’, to get you started and give you a fan base who talk about you. They also give you confidence in what you do and a start up income.
For pricing, look what others are charging in your area. Ensure you earn enough to cover your costs, materials, phone, car, time. If you are running a business and being paid less than the minimum wage you are not charging properly.

Once you are established increase your prices with your skills, charging more makes you exclusive and sought after. Increase the value of your Consultations by offering more to your clients.

When you do a colour analysis, charge more but give away a lipstick. The client will usually buy that lipstick forever from you.

Give a voucher for a discount on a style session. This helps them appreciate that you offer more than just colour.

Offer package prices.

Work with groups, charge less per head and do less but work with 4 or 6 ladies at a time.

Listen to what each client wants and deliver it. Satisfied clients are happy clients and happy clients will rave about you.
Assignment

1. Send in your Business Plan including how and where you will get your first 6 clients. Include a price plan.

2. Send in your business name and contact details and we will list you on our site

3. Practise your ‘elevator (60 second) pitch’. Write it down and send it in. I will time it!

Reading List

I fully recommend the following books to assist your course:


Color Me Beautiful Four Seasons of Colour, Make Up and Style - Joanne Richmond