



claudia abrishami | fall 09 | senior project | raiding the closet: spring 09 lookbook

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abstract//

This is a written report documenting the creation of a fashion “Look Book” for a boutique in downtown San Luis Obispo. This creation includes photographic art direction, styling direction, layout design, and overall theme for design.

chapter 01

introduction//

Ambiance has dressed the young mothers and fashion-forward college students of San Luis Obispo for thirty-one years. The store itself is a two-story, three thousand-square foot shop downtown where one can find nineteen local artisans' designs from jewelry to clothing. In addition to supporting local designers, there are fourteen national brands, 7 fair trade companies, four charities, and one in-house designer. With three personal "stylists", Ambiance prides itself on having highly experienced, personalized service with unbiased expert advice. Despite the fact that they carry some items pushing the one thousand-dollar price mark, one can feel comfortable trying anything on and asking their experienced employees for an honest opinion on the fit and cut of the garment.

The idea for a "Look Book" came about while friends of the boutique were hosting a former graduate's senior project exhibition. I had the idea of showcasing some of the styling skills the shop's employees via a simple but elegant, at-a-glance catalog. This would help customers to think of the possibilities behind a basic garment or the potential for a high-price elaborate outfit to be a frequent accent piece to any outfit. I noticed this technique was very effective for larger chain stores such as Anthropologie and Urban Outfitters. Kannyn, the owner of Ambiance even proposed having an event to premier the new season's clothing and distribute the "Look Book" amongst the attendees. The "Look Book" is intended to be kept by the checkout register or by the exit as a freebie for customers to take with them and review at their own leisure. Introducing the "Look Book" at an event will encourage customers to think it as a style book reference for the clothing, not just a mere

catalog. After several meetings with Kannyn to discuss the logistics, the plan was put into motion and so was the beginning of my senior project.

statement of problem//

The problem is to create a “Look Book” for Ambiance that can be used as a style guide reference for their Spring Line of clothing. The purpose being to promote the new clothes and inspire customers to mix-and-match pieces from the store to create fashion-forward outfits, or merely to think of how the items in the Spring Line can go together, hopefully augmenting sales. In order to successfully accomplish this, careful art direction of photo shoots exhibiting the clothes must be completed, and an edgy, but sophisticated layout must be conceived to clearly display the items, but also entice the reader to save the “Look Book” and reference it beyond just the single perusal. The typography, layout, grid, and photography used will all be up to me, and the owner will have the final approval of all content/design.

objective of study//

The purpose of this project is to broaden my graphic design knowledge and skills within the fashion industry. Mainly, my aim is to design for fashion periodicals because this is my primary interest. I will be learning the ins-and-outs of art directing photo shoots, while considering the best layouts for exhibiting the clothing, and to apply my typographic knowledge to a different kind of project where the type must be engaging but also communicate vital information (brand, size, price, style). All these elements will work together to promote Ambiance's Spring Line of clothing and also encourage more sales. If successful, Kannyn (owner) may consider hiring me for future "Look Book" events and promotional projects.

limitations of study//

Several limitations arose during the preparation/planning stages of the project. The owner of the store took ill and whenever she wasn't ill, she was away at trade shows and such. It made obtaining a reply to an e-mail or a phone call nearly impossible. Secondly, the owner's lack of communication with her employees in regards to the project at hand and their necessary role in it as stylists so the outfits weren't planned until the last minute. Sacrifices were made in regards to adherence to season due to the ineffectiveness of the store owner in obtaining samples for the Spring line of clothing as promised. The owner's inability to secure samples after promising to do so a month or so prior to the deadline for shooting made it impossible to stick to shooting for Spring clothing exclusively. Compromises had to be made in order to meet the deadlines for the project completion dates and also for the timeliness of her clothes in-store and potential for customers to purchase them after viewing the "Look Book".

A major concern for the store owner was to have the "Look Book" completed and distributed after the clothing was sold out and no longer in her store or old to the store. She did not want the customers to be viewing a "Look Book" for clothing that has been on her racks for a while now. With this understanding in mind, sacrifices had to be made at the final hours due to her inability to meet her end of the agreement. As a result, she could not complain. Furthermore, the project was conceived, researched, executed, and produced entirely for free, giving her less reason to complain as well.

Another limitation was the time frame in which we had to complete the project

in the quarter system. I started this project in Summer and still was barely able to go through all the planning phases and client-based requirements originally needed.

The model search was another hindrance in the project scope because the original models I had decided upon were difficult to pose and as I would later find out, I needed models that fit my clothes. This brings me to my next limitation, which was clothing. The project was originally client-based and ended up being a completely independent project by the end due to the difficulties in dealing with store owner, so my clothes were going to be used and sizes are obviously limited as a result. I needed models who fit my clothing, and fortunately found some in the end. The location was originally Lavender Farm in Atascadero and my friend quit her job and that connection was lost. I had to scout out other locations, and that became a time-consuming process.

Financially, I was not in a bad position because all the assistance I received was free and voluntary and all the materials were my own. The photography used was digital to avoid cost of film, and the paper samples were free. The only expense, and it was substantial was the cost of printing (5 copies for \$357). This limited the number of copies I ended up producing at that time. Finally, the models who I decided upon (and who fit my clothes) come from a very conservative family and their mother was a very present force in the beginning phases of the photoshoot planning and styling. I had to appease her while trying to maintain my original vision.

chapter 02

market//

Ambiance is part of the higher-priced designer label fashion culture of San Luis Obispo. What sets them apart is their constant marketing efforts and hosting events promoting local jewelry artists and designers. Boasting a nearly equal combination of local designers' work and major designer labels, Ambiance carves out a unique niche in the fashion industry of this area and sets them apart from the competition.

target demographic//

The target audience for this “Look Book” is the young fashionable mothers of the Central Coast and the middle to upper middle class college students coming from homes with an average household income of approximately one thousand-dollars or greater. The clothes in the boutique cost an average of forty-five to seventy-dollars, therefore the clientele is mainly more economically comfortable. This group is the target demographic for the “Look Book” and the basis around which all the outfit styling decisions are being made. The outfits are being styled to be young, elegant, trendy, and sophisticated. This information was gathered by talking with the store owner and employees and through observation. Having experience working down town has afforded me a new perspective as well; many of the same customers who would spend a lot of money at Therapy Stores in down town where I used to work retail would come in with Ambiance shopping bags.

company equity//

The retail industry in which Ambiance rests is smaller here than in most other cities and areas but using all the marketing and networking outlets available to them, Ambiance has successfully created a strong clientele base and loyal customers who trust the advice of the employees who work there and appreciate the quality of the clothes sold there.

There is a huge challenge in a small town with limited high-quality clothing shops for women when the majority of the population are students. Ambiance rises above the local competition by focusing on their customers and making them see the value in the clothing they find there. For example, catering to the students and making them feel comfortable has worked in their favor in the small fashion industry in San Luis Obispo.

competition//

With San Luis Obispo being the small town that it is, and the surrounding towns being known more for their wine than their fashion, the competition is minimal; the main challenge for their business is the lack of interest, assets, and style to appreciate and be able to afford the clothing they sell at their boutique. There are levels to the fashion-forward female students of Cal Poly. For example, there are the girls who will pay a lot of money for a fairly basic designer-label item versus the girls who will pay a lot for the designer brand label that makes more of a statement. The one that wants to draw more attention and stand out as a fashionista will most likely choose Ambiance over such higher price boutiques as Coverings or Contessa.

What makes Ambiance stand out in addition to the style of the clothing, exclusive contracts to certain designer labels, and local artists, is their ability to target multiple age groups with the same effectiveness that places such as Contessa, for example, fail to do, only managing to effectively target young mothers exclusively. Involving themselves with fashion events at Native Lounge and competitions where they pair up with Romp (shoe boutique) and Tigerlily hair salon (See image 2.1) strengthens their hold on the youth market as well as giving them more credibility with the young fashionable wives and mothers.

Two additional sources of competition in addition to the previously mentioned would be Therapy (right next door) and Urban Outfitters (a national chain), both located in down town San Luis Obispo. Therapy is closing

after the first of the year for earthquake retrofitting and not reopening due to escalating rent prices in all available vacancies down town. Secondly, Urban Outfitters offers a lot of pieces that are reasonably priced but they are not very unique, which is what the Ambiance customer is looking for when walking in. One can find Urban Outfitters' outfits on most of the young girls in this town and what they make up for in lower prices, they lack in originality. Ambiance has a lot of competition in this town but remain a unique asset to the San Luis Obispo fashion circuit.

inspiration: photography//

When researching for the “Look Book” project, it was important to reference some leading designers in the fashion and editorial industries, but also to narrow down a photographic style. The mood board for this project is over-flowing with photographic inspiration, as well as some layout ideas. The photography was the first element considered, since it dictates the tone of so much of the design. There were several photographers whose personal style resembles that of the desired style for this project. First, **Anna Wolf**, a prominent independent fashion photographer. Although well known in the industry, Wolfe maintains a large fan base in fashion design sub-culture. New York-based Anna Wolf shoots for a variety of advertising and editorial clients, she also makes personal work and ongoing projects. She is a graduate of Art Center College of Design and was a selected winner of the Magenta Flash Forward competition in 2006 and PDN 30 in 2007.



The above are examples are from various Anna Wolf photo shoots. She displays the whimsical, vintage style.

inspiration : photography //

Marley Kate photography was another major inspiration for my “Look Book”. She is another New York-based photographer who focuses primarily on fashion photography. This style also exemplifies an aged, de-saturated, lens-flare-ridden approach, which gives the pictures a vintage feeling. What I draws me to this style is the fact that the photos can be taken anywhere and the photo filters/techniques gives the impression of a whimsical environment, regardless.



The above are examples are from various Marley Kate photo shoots.

inspiration : photography//

Weheartit.com is a website that I referenced in the early stages of my ideation and project development. This website searches Flickr images and blogs based on the criteria entered. This site was instrumental in the creation of my mood boards and therefore aided my communication of my idea to the store owner. I was able to find appropriate for-placement-only (FPO) graphics through this site to help me in planning and establishing the layout for the creation of early dummies. The source and subject matter of the photography is varied but it helped tremendously in narrowing my search down for inspiration.



The above are examples are from various submissions to weheartit.com and were incorporated into my mood board which is on the following three pages.

inspiration : graphic design//

For the layout, design, and overall graphical elements of the “Look Book.”

I was very inspired by **Mike Perry**. Brooklyn-based designer and illustrator

Mike Perry has made a name for himself with several publications, his first

being *Hand Job* in 2006. His most recent project is *Untitled, A Magazine*. In

this endeavor, he works with his girlfriend, photographer Anne Wolfe, among

many other notable photographers and stylists to find creative solutions to

everyday fashion catalogs, or “Look Books.” This inspired me to think be-

yond the mere placement of assets on the page and add graphic elements to

create a more dynamic rhythm. These images are from Nike 6.0 “Look Book.”

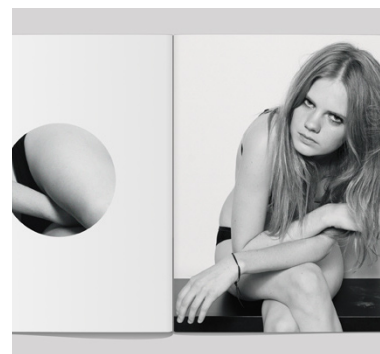


The above are examples from Mike Perry's Nike 6.0 Lookbook. They show his highly graphic style.

inspiration : graphic design //

And, a graphic design and art direction firm, was another inspiration design firm I referenced for ideas regarding the layout and photo treatment and presentation. Their design philosophy is centered in the foundation of creative and experimental solutions to everyday design problems and often collaborate with a broad range of artists, designers, photographers and writers to continuously extend the boundaries of visual communication.

Although their aesthetic is vastly different from Mike Perry's highly illustrative and graphical solutions, they maintain a geometric, sleek, and sophisticated aesthetic which is just as experimental. The examples on the right are from the Mossimo Look Book And designed.



The above examples are from a Mossimo Lookbook completed by And Melbourne agency. They depict a sleeker, geometric style.

chapter 03

client meetings//

After mentioning my idea of a “Look Book” for her store to Kannyn, (the owner of Ambiance), in **June ‘09**, I scheduled a meeting with her a month later. I had seen her and reaffirmed my intent before then, but would be meeting one-on-one to show her my mood boards and discuss ideas towards the **end of July ‘09**. My original plan was to style, shoot, and design the “Look Book” all before the end of August ‘09 because it is a less hectic time for both the store owner and myself.

The first meeting on **July 27th** lasted only about twenty-five minutes whereupon we discussed my mood board direction and the “whimsical”, “country vintage”, “aged” aesthetic. She was completely supportive and on-board. Kannyn told me she would talk to her in-house stylist and retail employee about helping with outfits and I committed to scouting locations in the meantime.

The following point of contact came from my end; an e-mail and follow-up phone call two weeks later after an event she mentioned being swamped with. I did not hear back from her. So, mid-August I was getting very anxious and e-mailed her once again and left messaged with employees at the store, which had no idea of the project we were undergoing. This led me to believe that she had never discussed styling with her employee (Jenny) and made me quite uncomfortable. Meantime, I continued gathering research about designers and collecting images from the internet. From the days August 13th to August 31st, I went to visit family abroad. I had informed Kannyn of my schedule weeks prior

to this trip via e-mail, though had never heard a response.

She finally contacted me by phone we set up a meeting for **Friday, August 7th** where I told her the locations I had found as potentials: Froom Ranch, owned by the Madonna family behind Costco and Lavender Farm in Atascadero. Both locations were cost-effective (free) and practical. She was indifferent and supportive again. This meeting she promised to secure samples from her vendors for the upcoming Spring line and we set a tentative production time frame in the first couple of weeks in September. I made her aware of a family wedding on **September 26th** and she was confident she would be able to secure samples for our tentative timeline.

Upon returning from my trip, I soon realized nothing had been accomplished in my absence and she claimed to have come down with H1N1 flu virus. So, the production time frame was pushed back yet again.

The last meeting occurred on **September 9th** where I showed her the test shots of the models with hair and makeup done by Jen Sarchet at Ahshè Salon. She was on board with the models but informed me her Spring line of clothing was edgy and brightly colored and would not be cohesive with my “country vintage” vision that had been signed off on already. I agreed to align the art direction with her clothing line aesthetic to proceed, which meant more urban textures and locations.

Fortunately, I never had to compromise my vision because at the beginning of Fall Quarter '09 Kannyn informed me the timing was bad and that she was no

longer willing to pay her stylist to assist me. Client meetings were clearly occurring but the store owner was not fulfilling her end of the bargain and meetings proved unfruitful. To the right are images of the interior of the boutique.

location scouting//

Locations in the central coast for the ranch, outdoor, “country vintage” style I desired are limitless. I had many options, but many of those were ruled out because of difficulty of access/setup of changing station or property owners requesting compensation. Shown on the left are the **Dana Powers House** in Nipomo (my initial first choice) and Froom Ranch behind Costco in San Luis Obispo. Powers House was discounted because the owner wanted to charge me for a day’s use of the ranch, which is \$500. **Froom Ranch** was discounted because I was not able to make contact with Alex Madonna’s daughter who owns the ranch now.

On the following two pages, **Leaning Pine Arboretum** on Cal Poly’s campus as a runner up photo shoot location, and finally the **Rhigetti Ranch**. On the Rhigetti Ranch, I specifically focused on the junk pile surrounding one of their barns. After seeing this breath-taking location, all others were discounted quite quickly. And, moreover, it was free!



Top: The Dana Powers House, Nipomo.
Bottom: Froom Ranch, San Luis Obispo.



This page shows shots from the Leaning Pine Arboretum, San Luis Obispo. This treasure is found on Cal Poly's campus.



This page shows shots from The Rhigetti Ranch, San Luis Obispo. This ranch is off Orcutt Road and boasts many treasures.

model search//

I had some friends and former coworkers that I would normally use as models for my black and white photo projects for previous classes. Also, I was referred to people by friends. Though having a hair and makeup session with two girls at my home with Jen Sarchet from Ahshè Salon in San Luis Obispo, I decided to use Lorine and Christine Allan referred to me by a professor, Mary LaPorte. They were naturally more photogenic and it turned out to be a lifesaver since they were both taller than me and about my build and shoe size. It was perfect considering the change in the direction of the project, now with my clothing. The larger images on the right show the girls I ended up using, and the smaller images are the other two girl photographed: Amanda and Tara.



This page shows the two original model selections on the right and the two final choices (larger) on the left. All beautiful, but the ones on the left were perfect for this project, and my size too!

legalities//

As mentioned before, the models' mother was very overbearing in the first phases of the project and a very particular model release form had to be written to appease her desire to protect her daughters from any potential unwanted internet exposure or exploitation. The following page shows the contracts in their final forms, which were signed and approved by all parties involved.

Release Form for Models

I, Christine Allen (model), hereby consent to participating in this project for the creation of a fashion Look Book, designed by Claudia Abrisami, photographed by Melody Shirazi, and styled by Jennifer Sarchet. I understand and consent to the use of these photographs for the purposes of this project as well as in the professional portfolios of these three individuals. The digital photographs will remain the sole property of the art director for this project, Claudia Abrisami and the model involved to be released only to those previously mentioned for their portfolios.

The unapproved reproduction of these images is prohibited. Commercial reproduction and use of these photographs is also prohibited. The model will maintain all rights to the photographs and will be notified before they are used for any other purpose outside of the scope of this project.

Model: Christine Allen

Consent given by Debbie Allen (legal guardian):

Signature: Debbie Allen Date: 11/20/09

Signatures of all professional parties involved:

Art Director: Claudia Abrisami Date: 11/20/09

Photographer: Melody Shirazi Date: 11/22/09

Stylist: Jennifer Sarchet Date: 11.22.09

Release Form for Models

I, Lorine Allen (model), hereby consent to participating in this project for the creation of a fashion Look Book, designed by Claudia Abrisami, photographed by Melody Shirazi, and styled by Jennifer Sarchet. I understand and consent to the use of these photographs for the purposes of this project as well as in the professional portfolios of these three individuals. The digital photographs will remain the sole property of the art director for this project, Claudia Abrisami and the model involved to be released only to those previously mentioned for their portfolios.

The unapproved reproduction of these images is prohibited. Commercial reproduction and use of these photographs is also prohibited. The model will maintain all rights to the photographs and will be notified before they are used for any other purpose outside of the scope of this project.

Model: Lorine Allen

Consent given by Debbie Allen (legal guardian):

Signature: Debbie Allen Date: 11/20/09

Signatures of all professional parties involved:

Art Director: Claudia Abrisami Date: 11/20/09

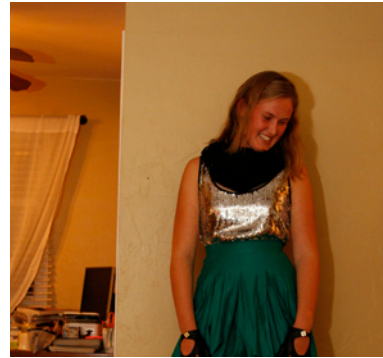
Photographer: Melody Shirazi Date: 11/22/09

Stylist: Jennifer Sarchet Date: 11.22.09

Above are the two model contracts, signed and completed by all parties involved.

model fitting//

I had a model fitting on Friday, the 20th of November I held a model fitting at my house in which I had the two girls try on the various outfits I had put together from items in my closet. This is where I was able to see which girl looked better in each style and whether the clothes fit them appropriately altogether. Their mother, Debbie was present to ensure I was not dressing them lewdly or in a way that was not age-appropriate. The images at the right show the results from this shoot. As you will notice, in the final “Look Book”, outfits were altered and even switched between the girls and another outfit was added at the last minute. As a result of this fitting, I had photographs to bring to the day of the shoot so that the makeup artist could also assist with helping the girls change into their next outfits while I was busy art directing the photos around the site.



A few example shots from the night of the model fitting where I had the models try my clothes on to see what outfit best suite each girl and whether the outfits looked well-assembled.

assistants//

This project would not have been possible without the selfless assistance of **Melody Shirazi**, a Cal Poly photography alum who still works and lives in town. I showed Melody my mood boards with the “whimsical” and “antiqued” style I was trying to reproduce and she went through all her photo filters with me. She really took the time to listen to my vision and let me art direct and work very closely with her on the photography both on the day of the shoot and in preparation for it.

Jen Sarchet who works at Ahshè salon helped me realize my vision for hair and makeup. In consideration of the girls’ age and of the outdoor setting with a lot of industrial junk in piles, I decided to keep the makeup light with only the lips “popping” with a bright, glossy pink. I wanted to keep the hair light, airy, and soft to contrast with the crude surrounding materials. Another selfless assistant, who even brought her friend **Chelsea Ray** to assist with makeup to speed things along. Chelsea was able to help the girls with their outfits while we were shooting so the entire photo shoot went very smoothly and only last a couple of hours. I am very grateful for everyone’s help and support.



The above larger images on the left are examples of Melody's past work and the reason I chose her- she has that vintage/de-saturated look in her photos. The right are examples of Jen's fine hair and makeup work.



The above image is the photo I used to explain my vision for hair and makeup to Jen. This was the basis for the style seen in the “Look Book.”

specifications of layout//

For the layout, I had initially decided on a saddle-stitched, staple binding method, which is the current standard for most mailer “Look Books” I have collected. My first mock-up (shown on the right with “placement-only” photos collected from lookbook.nu) had a variety of three basic photo arrangements in order to provide the viewer with some consistency but still allow for variety.

I had planned on this format and binding method both for its cost-effectiveness if I were to mass-produce them for the store owner (the original idea and purpose) or if it was to truly resemble a mailer “Look Book”. However, since the client was no longer a factor with this project, I was able to adopt a looser format which allowed me to better showcase the beautiful photography and outfits better. The new format I decided on is 15 inches tall and 23 inches wide on a 30-pound basis weight newsprint paper. This method is even easier to reproduce (provided the proper paper stock is available) since it is merely collated and not bound. With the larger size of the photographs, I felt this was ideal to also hang and save as decoration for young girls. (See signature mock-ups and process on the following two pages).

Camera Obscura

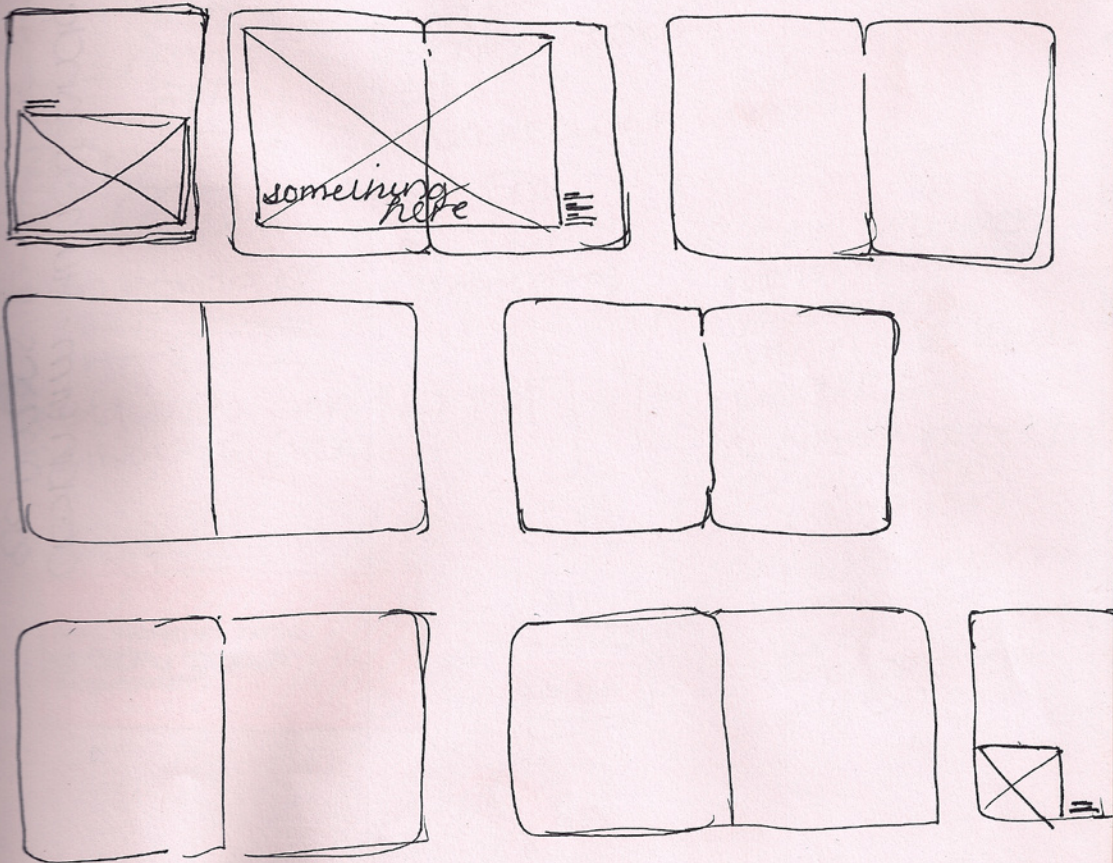
Lookbook

- 3 variations of layout
- unimpaired quiet in reading - set tone.
- consistent treatment of type.

Harvey Design - Brazil
Design Ranch - USA

["Retail Graphic"
1000 Retail Graphics
and Image Graphics
in London

bjorclondon.com,
reiss.co.uk,
mattcnwilliamson.co.uk.



Above is a scan from my sketchbook demonstrating the planning phases of my original "Look Book" layout, which all changed in the last several days of the project.

senior proj
 10/12/09

CRIT → → → →

|| book of inspiration ||
 ⇒ arts.

- push / break and elements.
- centerfold - to keep post-up
- even clipping images - semi transparent so more engaging.
- consider demographic but push it

location ≠ lemon orchard, nipomo x (diana house)
 barn behind Costco.

From Ranch - Connie Pierce → Margaret Madonna
 Euphm Forest → daughter of Alex M.

Stonner Creek Rd & poly canyon.
 - past dairy unit - old sheep farm.

octagon barn - preservation group - past
 trader joe's.

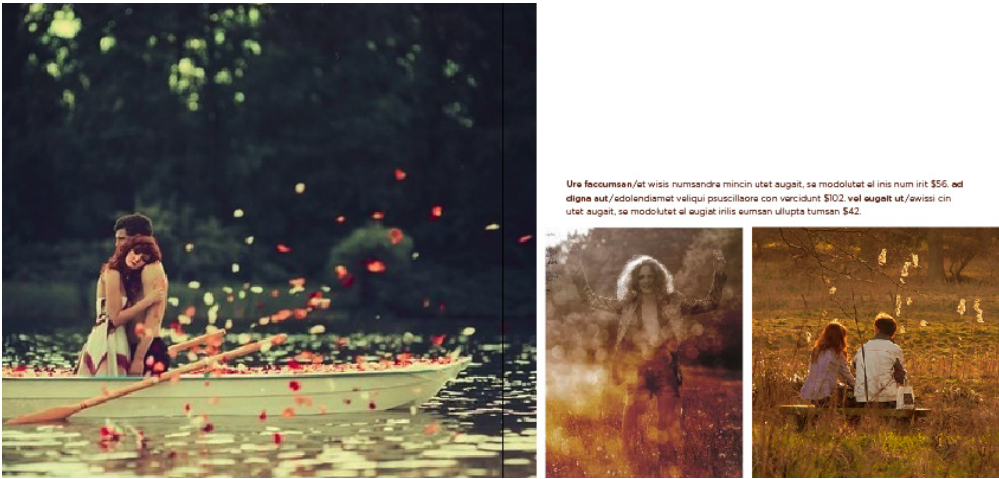
across freeway, from Octo barn - Victorian
 house (yellow) - get off right before freeway
 entrance - south.

Above shows notes based on feedback and advice given from my senior project advisor after initial critiques in class.

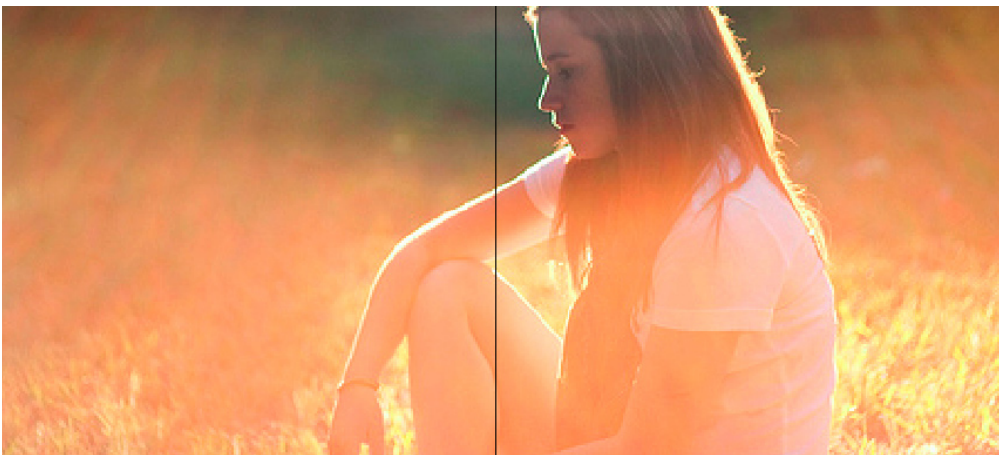
Ure faccumæn/at wisis numsandra mincin utat augait, sa modolutat al inis num irit \$56, ad digne aut/adolendiamet veliqui psucillaore con varcidunt \$102, vel eugelit ut/ewissi cin utat augait, sa modolutat al augiat inilis eumsan ullupta tumsan \$42.



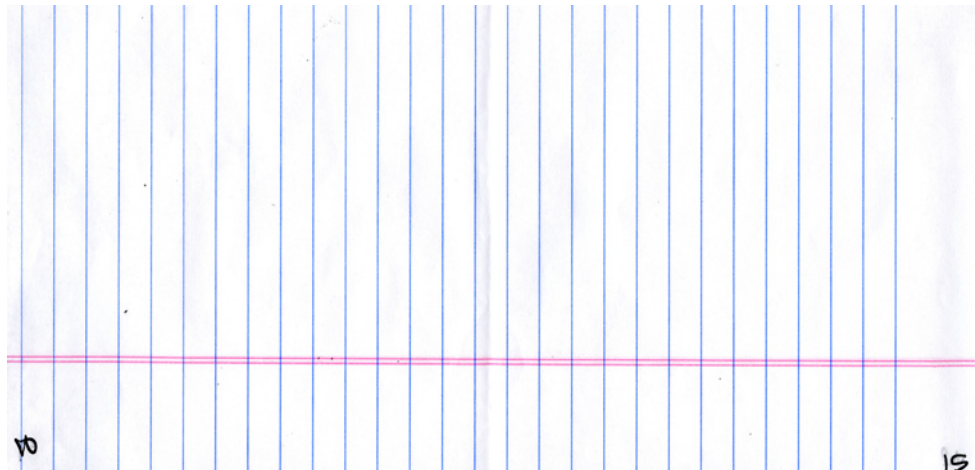
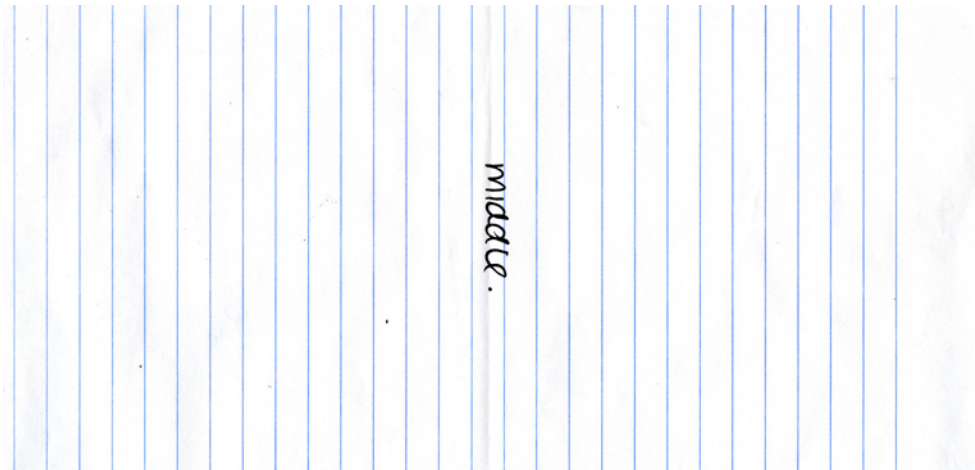
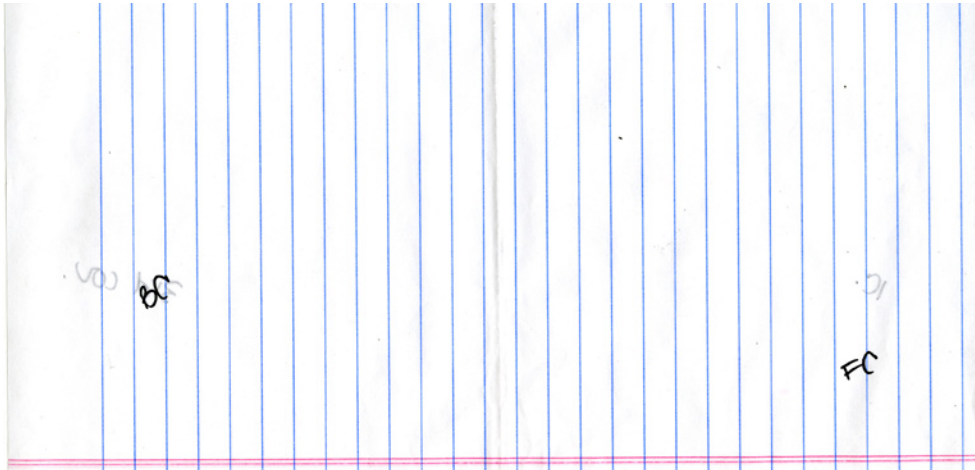
Ure faccumæn/at wisis numsandra mincin utat augait, sa modolutat al inis num irit \$56, ad digne aut/adolendiamet veliqui psucillaore con varcidunt \$102, vel eugelit ut/ewissi cin utat augait, sa modolutat al augiat inilis eumsan ullupta tumsan \$42.



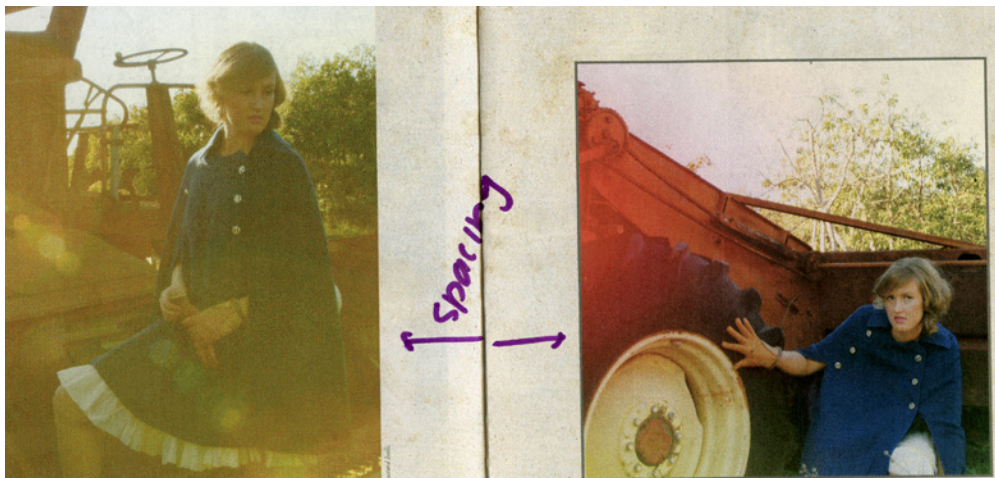
Ure faccumæn/at wisis numsandra mincin utat augait, sa modolutat al inis num irit \$56



Above are examples of the three variations of layouts in my original composition. These images are for-placement-only and the type is set in Gotham, though I later opted for a more classic look.



Above are examples of the dummy I created to ensure that the signatures were going to align properly.



This is an example of some of the notes documenting necessary edits I recorded during a meeting with my senior project advisor.

specifications of type//

With the imagery being so whimsical and vintage-feeling, I wanted the type to be sleeker from the start. I created my original composition with Gotham HTF Light and opted for Adobe Caslon for the actual final piece. The reason for this was that a lot of time was spent editing the photographs and I wanted them to be the focus and the type to be a compliment to them, so as a result I chose to use Adobe Caslon Pro in Italic and Regular for the final product. I decided to not juxtapose the type but to use it as an accent to the whimsical, elegant, and feminine style of the piece. Type examples below:

Original Choice: Gotham HTF

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

!@#\$%^&*()_+

Final Choice: Adobe Caslon Pro (Regular and Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

!@#\$%^&*()_+

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

!@#\$%^&()_+*

specifications of substrate//

At the last moment I decided to do something a little more elaborate and hunt down what Nate Berry from Jano Graphics referred to as a “photo newsprint” paper which is essentially a bleached, slightly thicker newsprint. I wanted the photos to be larger and modeled the size after the local New Times periodical and then realized that collating the pages without the cost of binding would be much more effective for the look I was trying to achieve and for the purposes of young girls posting the images on their walls, as I imagined. In the end, I used Photo Newsprint, 30lb basis weight, 56M, white, smooth, 23in x 35in parent sheet stock. Nate from Jano Graphics got the samples for free; 60 sheets! Sample attached at the bottom of this page.

chapter 04

project summary//

This entire project was a learning experience start to finish. I have never had such a disappointing experience with a client before. Granted, there have been difficult clients, but she was getting free publicity for her store and had nothing to lose, whereas I had everything to lose if not able to use her merchandise. Fortunately, I decided to end my professional relationship with Kannyn on a positive note, even offering my services in the future (on a contracted basis, however) so that she would not realize how drastically she affected my project.

Another fortunate turn of events was the model hunt. I had settled on these two ladies (shown in the “model search” section) that were nymph-like and petite and perfectly fit the original vision for the project. I was displeased with one of the models for being less naturally photogenic and was excited to hear about these pretty girls my professor knew. After meeting the Allan girls, I couldn't decide on just one, so I snatched them both up! Their mother was very protective, (see very specific model releases signed by all parties to the right). The girls were both under 18, but fit my clothes better than I did and it worked out perfectly.

I had a model fitting on Friday, the 20th of November I held a model fitting at my house in which I had the two girls try on the various outfits I had put together from items in my closet. This is where I was able to see which girl looked better in each style and whether the clothes fit them appropriately altogether. Their mother, Debbie was present to ensure I was not dressing them lewdly or in a way that was not age-appropriate. The images at the

right show the results from this shoot. As you will notice, in the final “Look Book”, outfits were altered and even switched between the girls and another outfit was added at the last minute. As a result of this fitting, I had photographs to bring to the day of the shoot so that the makeup artist could also assist with helping the girls change into their next outfits while I was busy art directing the photos around the site.

In conclusion, I am better equipped to read the warning signs of a difficult client and I learned how to problem-solve on the fly when things go sour. Deciding to use my own clothes was the best back-up plan that could have been forced upon me because this allowed me so much more freedom in all my creative and aesthetic choices. Beyond difficulties with the client and initial difficulties with models, the challenge was securing the paper stock I decided upon, which is a Photo Newsprint 30-pound stock in parent sheet sizes of 23 inches by 35 inches. The printer I used was ASAP Reprographics, whose color large-format printer easily accommodated my needs being that their maximum width is 60 inches. I have decided to further build upon this “Look Book” in the future and try to incorporate more graphical elements. The clean and sophisticated aesthetic is appropriate for the purposes of this project, but ideally I would like to explore a more innovative approach. The following pages are shots of spreads from my entire “Look Book”.

Raiding the Closet

*Pairing vintage pieces
with contemporary
styles for a unique look.*



Spring Look Book







10



This cape coat was acquired in the darkest little corner of Antique Boutique in downtown San Luis Obispo. This is the best local stop for unique finds from all over the nation. With a piece like this, it's easy to alter and re-line the garment according to your taste. I can't wait to explore the button possibilities, myself.

11



12



13



Photo: [unreadable]

14



This sequins Cash dress is an ideal mix piece, but also can be paired with some vintage elements to add a little sparkle to any thrift store find or antique treasure, such as this plated green short green to me by my mother. It even has pockets!

15



Photo: [unreadable]

16



17



18



I found this vintage chain belt at Love Me Two Times thrift store in Mirror Bay. One of the best ways to find unique accents to your everyday outfits is to go thrifting since you can be sure that it will be one-of-a-kind. I've even paired it as a necklace.

19



These Miu Miu vintage-inspired lace heels provide a sophisticated touch to any outfit. They add a little heel to the classic oxford shoe favorite. See page thirteen.

20



21



22

Special Thanks

Melody Shirazi // photography
Jen Sarabet // hair styling
Chelsea Ray // makeup





*All outfits in this Look Book were
scrounged out of the depths of my closet
and meticulously paired in search
of inventive combinations.*

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