

OSCARS SPECIAL

# Guardians of glam

Forget Anna Wintour—fashion's newest VIP is the power stylist. Here, Hollywood's most in-demand image-makers share what really happens before the awards show



**THE TRANSFORMER**  
**Brad Goreski**

**Clients:** Rashida Jones, Jenna Dewan Tatum and Sarah Hyland

**His deal:** It's not easy to overhaul an actor's style but if anyone can do it, it's *Fashion Police* co-host and ex-*The Rachel Zoe Project* star Brad Goreski. "Jenna [Dewan Tatum] and I both felt that it was time to shift her style," says the Port Perry, Ont., native, who wanted more modern silhouettes and cleaner lines. "Both of us love sparkles and pouf, but I knew there was another side of her." A choppy new cut by hair pro Jen Atkin, A-list-approved designers (think Carolina Herrera and Zuhair Murad Couture) and a little help from \$4 million worth of Lorraine Schwartz diamonds at the Golden Globes did the trick. To pull off such a visible change, Goreski says, "the more my clients trust me, the more risks we can take."

**Tool kit must-have:** Pins. Moments before she walked out the door to last year's *Vanity Fair* Oscar party, a client's zipper split. "I had to safety pin it very carefully to camouflage the gap. It was a scary moment because there was no backup."

**"The more my clients trust me, the more risks we can take."**  
—Brad Goreski



Clockwise from left: Jenna Dewan Tatum in Zuhair Murad Couture; Tatum in Reem Acra; Rashida Jones in Emanuel Ungaro



**"I'm not trendy and I don't think my clients should be either."**  
—Estee Stanley

Left: Jessica Biel in Chanel Haute Couture.



**THE CLASSICIST**  
**Estee Stanley**

**Clients:** Lea Michele, Jessica Biel and Penelope Cruz

**Her deal:** For Estee Stanley, trendy is not a compliment. "I'm not trendy and I don't think my clients should be either," says the stylist, who aims for classic

yet sexy with her red carpet choices. For over 15 years, Hollywood's pretty young things have been turning to Stanley for this trademark conviction. Instead of enlisting the help of a full glam squad to pick the dress, she makes the gown selection a private collaboration between stylist and client. But that doesn't mean it isn't a blast. "There are racks and racks of the most stunning dresses and being girls, they want to try them all on!" Does she read reviews with her clients the next day? "Never. We don't really care." **What not to wear:** "Colour is best. I try to stay away from black, grey and brown unless the dress is outstanding."



**THE MAGICIAN**  
**Taylor Jacobson**

**Clients:** Kate Beckinsale, Marisa Tomei and Naya Rivera

**Her deal:** When *The Rachel Zoe Project* alum Taylor Jacobson was zipping Kate Beckinsale into her shimmering Elie Saab Couture gown before the 2015 Golden Globes, the stylist had one look on her mind: "Understated glam," says Jacobson. "We wanted to go for sleek, sophisticated and chic." Her client radiated elegance on the red carpet but behind the scenes it was a different story. "I'm always in a panic about looks. Everything is a near disaster." Hectic schedules mean sometimes dresses aren't chosen until the morning of an awards show. If she's lucky, Jacobson



will get a month's head start, though extra time doesn't always help. "I constantly feel I'm bullying someone into a dress." Thanks to her insistence on showing clients as many dresses as possible—"You can never have enough options!"—every evening ends with an abracadabra moment.

**Red-carpet rule:** Avoid satin ("It wrinkles!") says Jacobson. Also, "I always like a waist and structure. Save the tents for your personal life."



From left: Kate Beckinsale in Elie Saab and in Kaufmanfranco.



Clockwise from top left: Natalie Portman in Lanvin; Dakota Johnson in Saint Laurent; Sienna Miller in Miu Miu.



**THE HAUTE HANDLER**  
**Kate Young**

**Clients:** Sienna Miller, Dakota Johnson and Natalie Portman

**Her deal:** During awards season, Kate Young is never far from her computer. "I do all of these inspiration folders for my clients and also for designers who are making dresses for them," says the stylist, who admits that the designer creating the custom couture gown doesn't often meet Young's client. "I find that it is helpful to show them pictures that embody the woman. If she hates her arms, needs a bra and hates the colour turquoise, you won't get a backless turquoise dress." Custom-made dresses also mean Young isn't running to the dry cleaners after an awards show, especially if her client wins. "They get to keep them!"

**Claim to fame:** "I don't like a safe dress. I always like to push things a little bit out of the comfort zone."

**"You can tell when they love something by how they stand—shoulders are back."**  
—Elizabeth Saltzman



Above: Gwyneth Paltrow in Valentino Haute Couture. Right: Paltrow in Tom Ford



**THE TALENT SCOUT**  
**Elizabeth Saltzman**

**Clients:** Gwyneth Paltrow, Uma Thurman and Cameron Diaz

**Her deal:** As a stylist for *Vogue* and contributing editor at *Vanity Fair*, Elizabeth Saltzman knows an Oscar-worthy gown when she sees one. Instead of showing up with rolling racks of dresses, she relies on her editor's eye to present a client with only two or three options. "I don't want to waste a designer's time or money," says the stylist. "This is a really big business." Which is also why Saltzman encourages her clients to give the big design houses a break and take a lesser-known label for a spin on the carpet. "Actresses are very open to it. They want to know [the up-and-comers] and are eager to learn." But



she's careful on whom she pushes. "We don't want to make someone hot and then they can't complete an order or they have no financial backing."

**Secret to success:** Pay attention to a client's body language. "You can tell when they love something by how they stand—shoulders are back."