

METTY UNUABONA · LONDON

The New London Look:

Outfit Guide

15 looks, 15 Ideas.
Outfit Direction, Makeup inspiration
Built entirely from the portfolio.

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The Little Black Dress

DARK GLAMOUR

One strong black piece. The model carries the image, the outfit gives them the structure to do it. Nothing to hide behind.

WHAT TO WEAR

A single black piece, fitted column dress, structured corset, lace-up bodysuit, or all-black suit worn open

Wide-leg, flared, or straight trousers if separates, the leg line matters as much as the top

One bold accessory only, rose corsage choker, large gold hoops, or a cuff. Not all three.

Heels, platform boots, or sharp leather shoe, no flat trainers in this look

THE BRIEF

The most commercially useful shot in any book. Agencies casting for fashion, beauty, music, and luxury need to see how a model commands space in black. Stillness and total intent are the brief.

MAKEUP IDEAS

Dark Tones, smoky blacks and deep burgundy lip, blended liner, matte finish

Colour Pop, one bold red or plum lip against a bare face; let the mouth do all the work

Contemporary, sharp graphic liner, clean skin, strong brow; precise and modern



Textured Piece

EDITORIAL

One piece with serious physical presence. Everything else steps back, the fabric, the volume, or the surface does the talking.

WHAT TO WEAR

A garment where the material itself is the statement, metallics, heavy ruffles, sequins, velvet, or iridescent fabric

In a colour with depth, gold, deep teal, black, crimson, forest, nothing flat or muted

Everything else simple and fitted, one voice at a time

Hair and makeup match the ambition, if the piece is dramatic, the face has to meet it

THE BRIEF

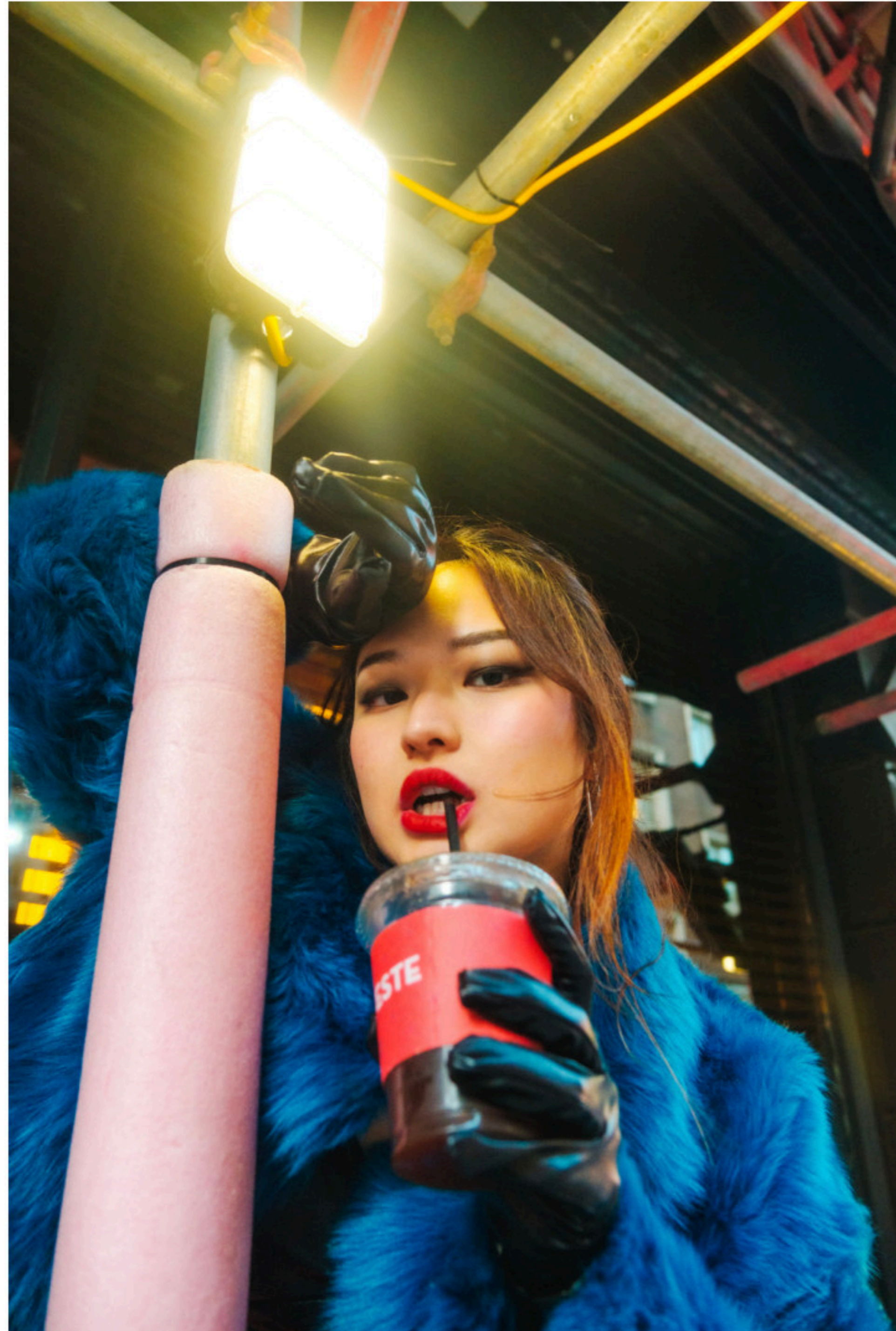
Shows the model can hold a concept piece, something that requires physical presence to wear, not just put on. The shot that opens conversations with brands looking for character over a blank canvas.

MAKEUP IDEAS

Avant-Garde, sculptural shapes or unexpected colour; makeup that echoes the drama of the fabric

Dark Tones, deep smoky eye and rich lip; moody depth that suits metallic or heavily textured pieces

Glossy, high-shine skin that mirrors the sheen of metallic or sequined fabric; luminous and intentional



High Glossed

HIGH IMPACT / GLAMOUR

Worn to be seen. Not subtle, not toned down, not considered for anyone else's comfort. The look that announces itself before the person does.

WHAT TO WEAR

Something spectacular - a sequined mini, a sculptural gown, a dramatic silhouette in a saturated colour that stops people mid-sentence
Colour that does the work before anything else - acid yellow, hot pink, cobalt, flame red, electric green
The piece carries the image on its own - accessories support it, nothing competes with it
Footwear that extends the drama - a high heel, a bold platform, something that adds height and presence to the full picture

THE BRIEF

Shows the model can inhabit a look that demands attention and actually deliver on that promise. Confidence at this level cannot be faked and reads immediately on camera. Clients casting for entertainment, music, events, and high-visibility campaigns need exactly this shot in a book.

MAKEUP IDEAS

Glossy - high shine skin and lips; luminous and polished, adds to the spectacle rather than competing with it
Colour Pop - one perfectly matched or intentionally clashed lip or eye colour; the face holds its own next to the look
Avant-Garde - bold and unexpected; for models who want to push the image into full editorial territory



Stylish Punk

PUNK / ALT

Assembled with intent. This look says the person has a point of view, not borrowed from a mood board, built from what they own and believe in.

WHAT TO WEAR

- A deconstructed or oversized blazer, pinned, cropped, raw edges, or intentionally wrong-sized
- A clashing bottom, tartan mini, ripped tights under shorts, or a printed skirt that fights the top
- Graphic tee, mesh top, or band shirt underneath, something with a strong visual
- Heavy boots, Docs, platforms, anything with grip, weight, and attitude

THE BRIEF

Reads as culturally alive, someone who dresses as an extension of who they are. Music, alt fashion, and youth culture brands cast for this specifically. The model has to own it.

MAKEUP IDEAS

- Ruined/Smudged, intentionally blurred liner and smeared lip; the look of makeup worn all day
- Dark Tones, deep smoky blacks, oxblood lips, matte finish; gothic edge meets London energy
- Colour Pop, one electric eye or lip in acid yellow, cobalt, or electric pink; unexpected and sharp



Colour Clash

MAXIMALIST

Bold print or pattern as the anchor. Rich colour worn without apology, louder than anything else in the casting pile.

WHAT TO WEAR

A printed or patterned hero piece, geometric knit, crochet co-ord, leopard corset, or heavily printed shirt
Rich warm tones, burgundy, burnt orange, deep pink, teal, forest, used together, not in isolation
Layered pieces that add depth, open shirt over bold top, jacket over print, scarf as headwrap
Jewellery that reads in the frame, gold rings, a chain, bold earrings, real material presence

THE BRIEF

Most model books are visually quiet. This look immediately separates the person in a casting pile and proves the model can wear fashion that actually asks something of them.

MAKEUP IDEAS

Colour Pop, one statement colour matched or clashed against the palette; bold without noise
Natural, clean glowing skin lets the outfit speak; the face as a calm centre in a loud look
Contemporary, graphic liner or strong brow; structured precision that anchors the energy



Street Fashion

STREET FASHION

Not streetwear. Street fashion. Every piece was considered and edited. The person looks like they belong in the spaces the best brands want to be photographed in.

WHAT TO WEAR

A statement outerwear piece as the centrepiece, technical jacket, boxy coat, leather or shearling with real shape

Everything underneath: plain, fitted, competing with nothing, the outer layer is the only voice

Tailored, carpenter, or wide-leg trousers, not jeans, not joggers

A shoe or trainer with cultural currency, the footwear alone tells you who this person is

THE BRIEF

Culturally literate, physically precise, commercially readable. Gets cast for campaigns that want to feel real rather than produced. Capsule brands, music labels, and lifestyle clients all need this shot.

MAKEUP IDEAS

Natural, clean healthy skin; the look is about the clothes, not the face
Dewy, lit-from-within glow; keeps the face alive without competing with the outfit

Contemporary, one modern detail, a sharp liner or strong brow, that reads as intentional



Dark Tailored

TAILORING / EDITORIAL

A suit or tailored piece worn like armour, open, unbuttoned, completely their own. Not dressed up. Dressed.

WHAT TO WEAR

A well-cut suit, blazer, or structured coat in a deep rich tone, burgundy, plum, forest, navy, slate

Worn open, no shirt, a deep V, or something deliberate showing underneath

Slim, tapered, or straight trousers, the full leg line matters as much as the jacket

Jewellery with the same ease as the suit, chain, pendant, rings, part of the look, not added on

THE BRIEF

Opens conversations with fashion and music clients simultaneously. Photographs as power and confidence in one frame. Works for any body or gender, the attitude is the look.

MAKEUP IDEAS

Dark Tones, deep smoky eye or rich plum lip; drama that matches the weight of tailoring

Glossy, high-shine skin and lips; contemporary glamour that doesn't overpower the structure

Natural, clean skin and strong features; lets the tailoring carry the image entirely



Satin & Silk

GLAMOUR / EDITORIAL

Fluid fabric, strong silhouette. The light catches the surface and the model carries the rest. Simple in construction, hard to pull off without the right energy.

WHAT TO WEAR

A satin, silk, or liquid-jersey piece, bias-cut midi, strapless column, slip dress, or wide-leg satin trousers

In a colour with real depth, deep teal, forest green, burgundy, cobalt, olive, rich copper, not pastels

A blazer, overcoat, or structured jacket layered over it, fluid fabric needs a hard contrast

One jewellery piece against the skin, a pendant, corsage choker, or statement earring

THE BRIEF

Shows the model can do evening, editorial, and campaign in the same frame. Works in natural light, studio, and against London architecture equally. Commercially strong without being boring.

MAKEUP IDEAS

Dewy, lit-from-within glow; fluid fabric and glowing skin create a seamless visual language

Glossy, high-shine lips that mirror the sheen of satin; luminous and considered

Colour Pop, one bold lip in the outfit's palette; satin and a single strong lip is a classic



For Occasions Only

DRESSES / EDITORIAL

The dress that makes people turn and look. Not understated, not restrained, worn to be seen, in a way that only a dress can do.

WHAT TO WEAR

A dress with real presence, a flowing maxi, a dramatic midi, a bold puff-sleeve, or a sculptural silhouette
Colour or print that reads from a distance, cobalt, crimson, floral, or anything with visual weight and movement
Let the dress lead, accessories, jewellery, and footwear should support it, not compete with it
Footwear that closes the look, a bold heel, a platform sandal, or an unexpected boot that adds contrast

THE BRIEF

Every model's book needs at least one dress image that isn't just a pretty photo. This is the shot that shows they can wear something that asks to be looked at, and they can handle the attention.

MAKEUP IDEAS

Dewy, fresh glowing skin that feels warm and seasonal; the natural counterpart to a beautiful dress
Colour Pop, one strong lip in the palette of the dress; glamorous and deliberate
Natural, clean effortless face; lets the dress carry the entire visual weight of the image



After Hours

EVENING / EDITORIAL

The after-dark shot. A piece built for low light, atmosphere, and presence, where glam and editorial meet. Not occasion wear; a fashion statement worn at night.

WHAT TO WEAR

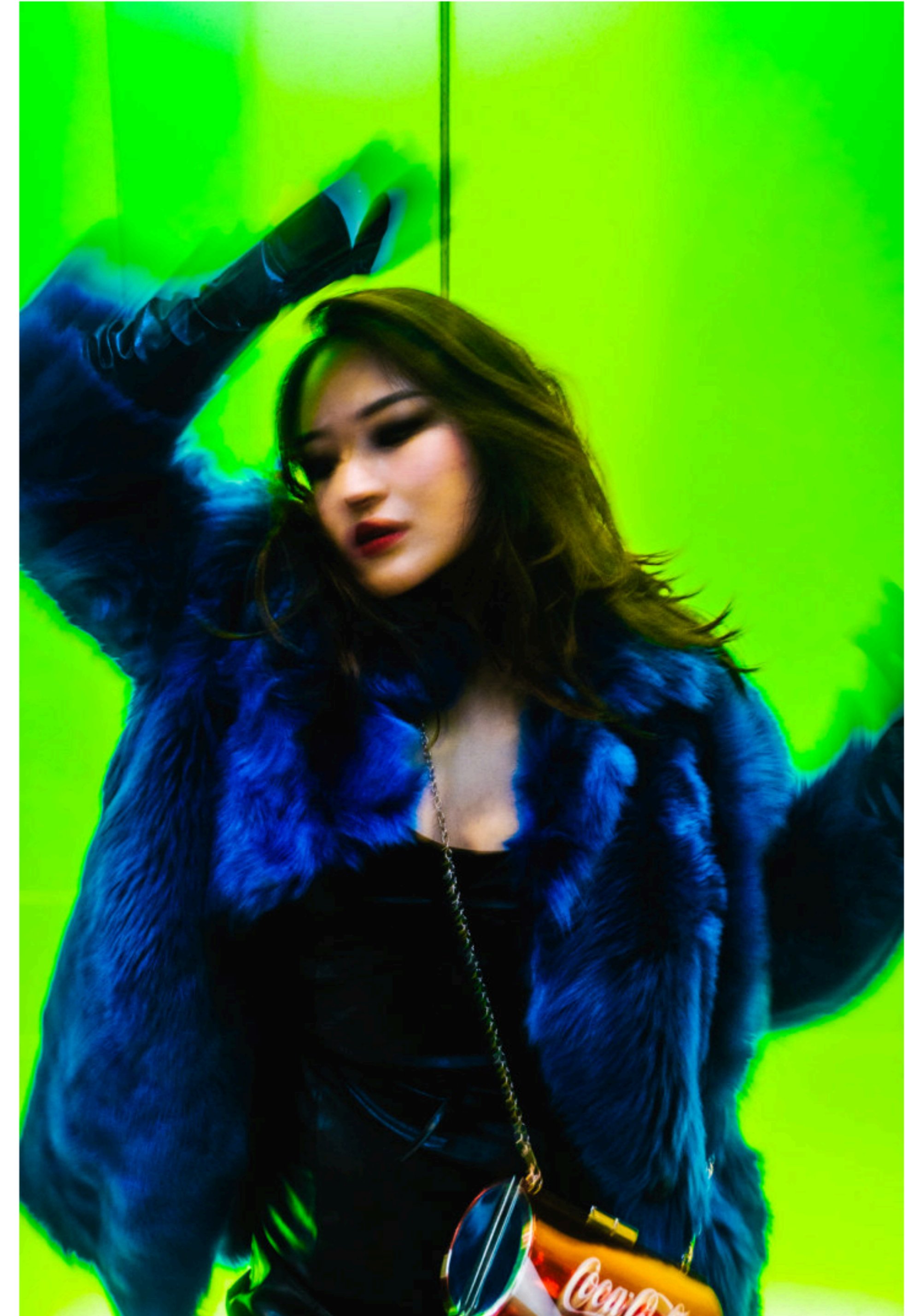
A piece with surface interest that catches light, sequins, iridescent embroidery, metallic stripe, velvet sheen
Cut with intention, mini with strong lines, halter neck, draped back, or deep V
Colour that reads in low light, deep jewel tones, gold, champagne, rich green, midnight blue
One statement accessory only, long tassel earrings, a bold ring, or a sculptural bag

THE BRIEF

Fills a gap in almost every model book, the evening shot that isn't just a party dress. Shows the model can inhabit a mood, not just wear a look. Strong for music, nightlife, beauty, and fashion clients.

MAKEUP IDEAS

Dark Tones, deep blacks and rich pigmented lips; the classic after-dark makeup that never fails
Glossy, high-shine skin and lips; reflective and luminous under artificial or low light
Avant-Garde, bold experimental shapes for models who want to push the shot into pure editorial



The Undone

STREET / ALT

These clothes aren't worn for a shoot, they're worn. The undone quality is the whole point. Rough fabric, real wear, no finish.

WHAT TO WEAR

Distressed or heavily washed denim, baggy or slim, never that forgettable mid-fit

Flannel shirt, zip-up, or oversized hoodie layered over a graphic tee, open, untucked, unbothered

Worn-in Converse, Vans, or Docs, beaten up and broken in, not clean out of a box

A chain, worn leather belt, or wrist piece, something that looks like it has been there a long time

THE BRIEF

Authenticity at this level reads immediately on camera. Brands in alt fashion, denim, and indie music cast specifically for people who wear this like a second skin, not a costume they put on for a shoot.

MAKEUP IDEAS

Ruined/Smudged, smeared liner, worn lip; the look of a day well-lived and unbothered about it

Dark Tones, deep matte eye and dark lip; the undone energy translated into deliberate makeup

Natural, bare skin with real texture showing; the camera finds the real face in the real clothes



Soft Romantic

ROMANTIC / EDITORIAL

Warm, textured, and deliberately tender. Volume and softness used with intention, not sweet, not costume. A look with feeling in it.

WHAT TO WEAR

A piece with softness and volume, tulle skirt, ruffled midi, puff-sleeve dress, or a flowing printed frock
Colours that feel warm, deep rose, dusty pink, crimson, burgundy, or a rich floral print
Contrast the softness with one harder element, a cropped jacket, structured boot, or unexpected shoe
Natural or tousled hair, the look softens when the styling is relaxed rather than forced

THE BRIEF

Shows emotional range, warmth and vulnerability baked in before the shutter fires. Strong for beauty, lifestyle, and commercial clients who want the model to feel relatable and real.

MAKEUP IDEAS

Dewy, fresh glowing skin with soft colour; the warmth of the look continues into the face
Natural, light, real, and unforced; lets emotion read clearly without decoration in the way
Colour Pop, a deep berry or warm rose lip that picks up the palette of the outfit



Monotoned

CLEAN EDITORIAL

All white or strict monochrome as a deliberate statement. The simplest-looking brief with the highest execution bar, everything comes down to fit, proportion, and presence.

WHAT TO WEAR

A full white or cream outfit, fitted top and wide-leg trousers, a clean co-ord, or a structured white piece

Fit has to be exact, no bagginess, no pulling, nothing unintentional. This look exposes everything.

One small accessory in a contrasting material, a bold statement necklace, gold ring, or delicate chain

Minimal makeup, this is about face and body in light, not decoration

THE BRIEF

Every commercial client eventually needs a clean white shot, the most universally bookable look in any portfolio. The model carries it purely on presence and proportion. No hiding.

MAKEUP IDEAS

Natural, clean healthy real skin; a bare face in white is one of the strongest images in fashion

Dewy, luminous skin with soft highlights; a glowing face continues the brightness of the outfit

Colour Pop, one unexpected bold lip or coloured liner that becomes the entire focus of the image



The Statement Coat

OUTERWEAR / STREET

The coat is the look. One outerwear piece with enough presence to carry the entire image, worn open, worn loose, worn like it owns the street.

WHAT TO WEAR

A coat with real presence, long belted trench open, oversized wool in a strong colour, or leather with shape

Colour or texture that reads from a distance, camel, cobalt, fire red, forest green, cream, or black

Everything underneath stripped back, a simple fitted top or dress, nothing competing with the coat

Movement encouraged, walking, turning, coat catching wind, this look lives in motion as much as stillness

THE BRIEF

London was built for this shot, the architecture, the weather, the streets. A great coat image is the most London photograph in any model's book and the most useful for AW campaigns.

MAKEUP IDEAS

Contemporary, a sharp current face; modern and considered without competing with the coat

Dark Tones, deep moody makeup for a dark statement coat; the face matches the weight of the outerwear

Natural, clean and real; lets the coat do all the talking while the face stays present



Turn Back Time

VINTAGE / FASHION

Clothes that reference another era, worn today, on purpose, without irony. The model looks like they found these pieces rather than bought them. That's the whole point.

WHAT TO WEAR

A period-referencing piece as the anchor, a tweed mini, a 70s flare, a Victorian-style blouse, or classic trench with an old cut

One accessory that signals the era clearly, a beret, opera gloves, a brooch, or round glasses worn deliberately

Footwear that completes the reference, Mary Janes, a Chelsea boot, or a pointed kitten heel

One contemporary piece in the look keeps it fashion, not costume

THE BRIEF

Shows range and editorial thinking simultaneously. Vintage-influenced fashion is one of the strongest recurring themes in London street style. Tells casting directors the model has taste beyond the obvious.

MAKEUP IDEAS

Dark Tones, deep berry lips and defined eyes; classic vintage makeup that never dates

Natural with a strong brow, era-specific brow shape and bare skin; one period detail does everything

Colour Pop, a single perfectly chosen lip colour referencing a specific decade; precise and intentional



Shoot Locations: Outdoors and Studio.

OUTDOOR / EAST LONDON

Shoreditch and Liverpool St

Brick walls, iron railings, street art, and industrial shutters. Best for punk, grunge, street fashion, and colour clash looks.

Barbican Estate

Raw brutalist concrete, covered walkways, and geometric shadows. Best for white on white, editorial, and textured pieces.

Canary Wharf

Glass towers, open plazas, and reflective surfaces. Best for dark tailored, full colour, and high-impact commercial looks.

Shad Thames and London Bridge

Victorian iron bridges, cobbled lanes, and warehouse brick. Best for dark glamour, satin and silk, and vintage edit.

OUTDOOR / CENTRAL AND WEST

Bank and St Paul's

Pale stone facades, grand columns, and wide marble steps. Best for dark glamour, full colour, and white on white.

Notting Hill and Holland Park

Coloured mews houses, cobblestone streets, and garden walls. Best for soft romantic, layered looks, and vintage edit.

Covent Garden and Leicester Square

Stone columns, arched market hall, and open piazza. Best for satin and silk, white on white, and assembled looks.

South Bank and Waterloo

Thames embankment, industrial underpasses, and the Tate. Best for statement coat, night look, and street fashion.

Westminster and Piccadilly

Grand government buildings and wide iconic pavements. Best for full colour, the drama, and high-impact editorial looks.

South Kensington and Gloucester Road

Classic Chelsea Architecture and Cobbled roads with access to the Mews of London scatter around the area.

STUDIO

Silver Space Studios

E16, London

What it offers

A professional studio space with controlled lighting, clean white and textured backdrops, and space to change between looks. Available for half-day and full-day bookings.

Best for

Beauty headshots, dark glamour, white on white, the drama, corset and structure looks, and any look where the backdrop needs to stay neutral. Studio light can be adapted to suit each look.

Getting there

Accessible by DLR West Silvertown And DLR Royal Victoria, Full address and access details confirmed on booking. Arrive with your outfit ready where possible to keep shooting time focused.

What to bring

All outfits on hangers or packed neatly. A small mirror for touch-ups. Any accessories, jewellery, and footwear for each look. Makeup already applied or be ready to apply on arrival.

Safety and Best Practices

YOUR RIGHTS

Comfort and communication

If something feels unclear or uncomfortable, say so. A good shoot runs on open communication. Raise it in the moment, not after.

Image usage

Images from test shoots are used for both **your portfolio and Metty's portfolio**. Usage beyond this requires a separate agreement in writing before the shoot.

To be treated professionally

Every shoot is a professional environment. That standard applies to both sides. Respect, punctuality, and preparation are expected from everyone involved.

Creative direction

Direction during the shoot comes from the Photographer. You are encouraged to bring your personality and ideas but the creative lead sits with the photographer. If you have questions about the direction, don

Consent to be photographed

You are confirming consent by attending the shoot. If at any point during the session you withdraw consent, say so immediately and shooting stops. Images taken up to that point remain part of the session.

No additional people without notice

Neither party brings additional people to the shoot without telling the other in advance. This applies to assistants, friends, and chaperones on both sides.

Privacy

Location details for private or semi-private shoot spots are not shared publicly until after the session. This protects both the location and the work before it is ready to be seen.

LOCATION SAFETY

Tell someone where you are going

You may want to share the location and shoot times with a friend or family member, to ensure your on safety This applies to both outdoor locations and studio bookings.

Meet in public first

For first-time shoots, arrival and initial meeting always happens in a public space. No model should arrive directly to a private or enclosed location without prior contact.

Outdoor shoots are in public spaces

All outdoor locations used are public, well-trafficked areas of London. We may be in more quiet areas as well in London but please ensure to respect others around us when on shoots.

Chaperones are always welcome

You are welcome to bring a friend or chaperone to any shoot. Let Photographer know in advance so the day can be planned around the additional person. This can include your own stylist and make up artist if you'd like as well.

Weather and accessibility

Outdoor shoots account for weather conditions. If you have any accessibility requirements, share them when booking so the right location can be confirmed. If rains whilst we are working, Photographer is more than happy to continue if you are comfortable to do so.

BEST PRACTICES

Confirm everything in writing

All shoot details, times, locations, and usage agreements are confirmed via message or email before the shoot day. Nothing is assumed from a verbal conversation only.

Arrive prepared

Come with your outfit assembled, makeup applied or ready to apply, and any accessories packed. Preparation on your end means more time shooting.

Communication during the shoot

If something is not working, a direction is unclear, or you need a break, say so. Clear communication during the shoot always produces better images.

Personal belongings

Keep valuables secured during outdoor shoots. Photographer is not responsible for personal items during sessions but shall make an effort to keep belonging near by on-location.

Cancellations

Please give at least 48 hours notice if you need to cancel or reschedule. Late cancellations affect other models and shoot logistics. Contact via Instagram or email.

After the shoot

Delivery takes 2-3 weeks. Finals are sent via Lightroom link. If you have not heard anything after 3 weeks, follow up via contact@mettyunuabona.com or where initial contact was made.