

John Casablancas TVP
PROFESSIONAL TELEVISION AND PRINT WORKBOOK

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THE CONTENTS OF THIS BOOK ARE TO BE USED ONLY IN
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A MESSAGE FROM JOHN CASABLANCAS

Welcome to the world of MODELING and ACTING.

The primary goal of the John Casablancas Centers is to help individuals make maximum use of their natural talents and to intelligently and effectively pursue improvement in modeling, acting or related areas where self-confidence and a winning image are at a premium.

As new concepts and principles are introduced throughout the program, they are defined, explained and illustrated with practical applications. Our programs reflect real-market experience. . . the skills that our models and actors practice daily in fashion or acting markets around the world.

I wish you the best of luck and good fortune, and I want you to know that all of us at the John Casablancas Centers are here to help you achieve the goals you have set for yourself.

John Casablancas



Modeling can lead to **exciting opportunities** and result in **life-changing** experiences. The John Casablancas Centers offer stimulating courses for individuals to learn the best methods and means to present themselves, while providing the opportunity to be recognized for their unique beauty. The John Casablancas Centers offer their **beauty and fashion** secrets to the general public, in addition to linking their people into the world's largest and most comprehensive modeling and talent network.

The John Casablancas Centers' mission is to help men, women and children **discover the model and actor** within themselves. The purpose of the Centers is to instill the same unique qualities into their students that John Casablancas, Founder of Elite Model Agencies worldwide, identified as important to a model and actor's success. This valuable information can be taught to everyone who wants the secret to building their self-esteem and creating a **positive self-image**.

The John Casablancas Centers provides the skills to succeed - from modeling, personal image development, professional acting, make-up, hair, to exercise and fashion. This information is invaluable to anyone **pursuing any improvement in their life**, in modeling, acting or otherwise.

The professionals at the John Casablancas Centers are committed to providing people with the tools they need to create an individual and unique style in a **fun, exciting and professional** environment. They learn timeless fashion skills to create "the ultimate look" for themselves, regardless of the latest trends, while developing a strong sense of self, a quality that is always admired, recognized and respected. We continually strive for the **highest standards** to maintain the reputation that we have earned in a most competitive industry.

How Our Course Can Help You Every Day

Exercise:

- Start a get-fit and stay-fit program.
- Lower stress, tension and fatigue.
- “Resculpt” body silhouette.

Fashion:

- Learn about your figure type.
- Maximize your potential and achieve individual style.
- Latest styles and how to shop.

General Area:

- Information about the modeling industry and related careers.
- Effective interviewing techniques.
- Chart your weight and body measurements.

Hair:

- Choosing products for your hair texture.
- Healthy hair maintenance and problem correction.
- Hair styles personalized for your face shape and lifestyle.

Makeup:

- Enhance your look and flatter your features.
- Learn different styles of daytime and evening makeup.
- Camouflage your imperfections.
- Choose the correct colors and products.

Nutrition:

- Eat healthy and eat right.

Photography (and makeup):

- How to relax and relate to the camera.
- Correct makeup to look your best in photographs.
- Projection.

Runway:

- Correct posture and body movement.
- How to command attention with your physical presence, walking, sitting and standing.
- Overcome shyness.

Skin Care:

- Healthy skin maintenance and problem correction.
- Choosing the right skin care products.

Television Commercial:

- See and hear yourself as others do.
- Voice and gesture control.
- Basic acting skills.

Motivation: You and John Casablancas = Self Realization

1. Do you know what you want from fashion and beauty instruction?
2. If you know what you want, what is missing that John Casablancas can help you develop?
3. How can you become what you wish or imagine yourself to be?
4. Open yourself up. Help us identify your strengths and weaknesses, your assets and liabilities.
5. A burning desire is the greatest motivator of any actor. . . get motivated. It must come from within, and the choice is truly yours.
6. Search the unlimited power of your talents, abilities and capacity to change.
7. A personal "Plan of Action" will help you work consciously on each area of instruction. The total will be greater than the sum of its parts, resulting in a better you.
8. The major difference between achievement and failure is confidence. As skills are perfected, confidence grows.

Speech Dynamics

Speech Checklist

Listen for these qualities in your voice, and consider how they may affect what you are saying:

- ___ General voice tone
- ___ Too nasal
- ___ Too shrill
- ___ Too soft
- ___ Too loud
- ___ Too high
- ___ Monotone
- ___ Articulation
- ___ Phrasing
- ___ Pronunciation
- ___ Too fast
- ___ Too slow
- ___ Extra words
- ___ Gestures
- ___ Eye contact
- ___ Posture
- ___ Projection

The importance of being able to speak well cannot be overstated. Speech is an integral part of your total appearance. It immediately tells the person with whom you are speaking a great deal about you. Your vocal impressions account for 38% of impact on that first impression, so make the most of your voice by correcting your weak areas with practice.

Speech can be broken into two parts, mechanical and emotional. The mechanical part of speech deals with the lips, the tongue and air movement. Sometimes a single change in muscle movement can make a big change in the way you speak. This will be discussed in detail using the speech checklist. The emotional part of speech tells how you are feeling or how you are responding to a situation. The qualities for successful speaking can be controlled with practice and understanding.

Qualities for Successful Speaking:

- Warmth
- Vitality
- Animation
- Expressiveness
- Directness
- Sincerity
- Decisiveness
- Conviction
- Believability
- Genuineness
- Energy
- Control
- Naturalness
- Empathy

Polishing Your Speaking Skills

The following is a guide to improving the way you speak. After you have mastered the mechanics of speech, polishing your speaking skills is an essential part of the process of speaking well.

1. Use a conversational tone. You should be speaking with, not to, your audience. Using words like “you” or “we” makes a speech more immediate.
2. Don’t talk down to your audience. Be sure the language you use is clear and understandable. Use technical language with an audience only when it will be understood.
3. Use words that evoke sensations, figures of speech, everyday examples that will bring words to life. When using statistics, translate them into terms that everyone will understand. Example: “\$200 million dollars, that means almost \$1 for every man, woman and child in America.”
4. Use slang expressions with care.
5. Limit your subject. Concentrate on a single aspect instead of trying to cover the entire field. Stick to the point.
6. Watch your body language. When speaking, don’t lean on the podium or lectern. When standing in front of a group, don’t shift your weight back and forth. Keep your hands at your sides, using gestures that come naturally.
7. Eye contact is essential. When speaking to more than one person, be sure to include everyone in the group with your eyes. If speaking to a large group, pick a person in each area of the room and sweep your eyes from one to another. All the people in that area will feel that you are looking at them.
8. If you make a mistake, keep calm. Pick up your notes and correct yourself. Keep your sense of humor. Mistakes are human and handling an awkward situation properly may put an audience on your side.

Interview Do's and Don'ts

Do:

1. Look and feel your best for an interview.
2. Get a good night's sleep before an interview.
3. Arrive on time.
4. Manners count, starting with the minute you walk in the door.
5. Introduce yourself in a confident, friendly and professional manner. Remember the importance of a firm handshake.
6. Have a small notepad and pen handy.
7. Dress appropriately in a style that is consistent with the type of position for which you are applying.
8. Keep makeup natural looking.
9. Use your best speaking and communication skills.
10. Bring an extra resume and be prepared to fill out an employment application.
11. Express your achievements positively.
12. Research the company and have questions prepared.
13. Write a thank-you note after the interview.
14. Anticipate questions about yourself and be prepared with brief, informative answers.
15. Maintain good eye contact with your interviewer.

Don't:

1. Don't smoke.
2. Don't chew gum.
3. If it's lunch, don't order anything complicated to eat.
4. Don't try to impress the interviewer, except on a professional level.
5. Never bring anyone with you to an interview.
6. Don't ask to use the interviewer's phone.
7. Don't tell jokes.
8. Don't carry anything except a briefcase and a handbag.
9. Don't fidget or touch anything on the interviewer's desk.
10. Put your experience in the best light, but don't lie.
11. Don't be defensive about your experience or qualifications.
12. Don't wear an excessive amount of jewelry.
13. Don't wear bright colored nail polish, and, obviously, no chipped nail polish.

Television

Commercial Terms

A SHOT:	A piece of action recorded by the camera.
ACTION:	Start talking or move according to direction.
AGENCY:	A person or company that offers to represent you and negotiate employment for you, as a professional in the production of television commercials, television, or motion pictures.
AGENT:	A person who is called by a casting director, a production house, or an advertising agency to get actors for an audition.
AUDITION:	Personal interview by a casting director to determine if you are right for the role in a television commercial. You need to know when, where, how to dress and what the product is prior to the audition.
C.U.:	Close Up. Most often this shot takes the top of the shoulders to the top of the head.
CALL TIME:	The time you are to arrive on the set. Please be 15 minutes early.
CALLBACK:	The client has narrowed down his choices and would like to see you again at a specific time. Please wear the same wardrobe.
CASTING DIRECTOR:	Someone who casts commercials for an advertising agency, a film company or a production house. He/she either works directly for them or is in business for himself/herself and is called by them to cast the commercial. He/she then calls the agents to send actors to him/her to audition.
CHEATING:	A term which refers to the actor's ability to angle the commercial product and his body to create the illusion that he is relating directly to the product when he is actually relating more toward the camera lens.

Commercial Terms

CLAP STICK:	Stick used before each shot to synchronize sound with picture.
COPY (or Script):	The words used in a commercial. This is available to you before the audition.
CUT:	Stop the action or indicates the scene has ended.
D.V.:	Direct Voice (on camera).
DISSOLVE:	Action fades out from one scene to another.
DUBBING TO DUB:	To insert your words in the soundtrack against the action or lips.
E.C.U.:	Extreme Close Ups. Full face shot.
FAVORING SHOT:	A term that is applied to a camera view which has one actor dominant over the other.
FIRST REFUSAL:	The client would like to keep specific dates available. They have not booked you, nor are they responsible to pay you at this time. If another job conflicts with the "first refusal date," let them know immediately!
GAFFER:	Head electrician.
GO SEE / INTERVIEW:	An appointment (set up by the agency) to see you in general.
GRIPS:	Stage hands who work closely with the camera and electrical departments under the direction of the Director of Photography.
HEADSHOT:	A photograph of your head/upper body with your name on it. Photos should have a flat finish, and you should have several on file at your agency. Check often to make sure they have enough headshots or updated ones.
HEADSHOTS:	Photographs submitted by your agent to casting directors for jobs.

Commercial Terms

IMPROV:	The dictionary translation of improvisation is "To invent, to compose or recite without preparation." Given a certain situation, you act in a very real and natural way.
IN THE FRAME:	Staying "in the frame" refers to the actor's ability to position the body so that it is kept within the boundaries of the television screen regardless of what camera shots are being used.
IT'S A WRAP:	The commercial is finished shooting.
LOCATION:	Where the commercial will be shot other than a studio.
M.C.U.:	Medium Close Up.
ON BELLS:	Silence on the set. Sound is recording.
PAN (RIGHT OR LEFT):	Camera is directed to follow the action to the right or left.
PRINT IT:	A good take, for possible use.
PROPS:	Any item used in the shot.
RUNNING OR FOLLOW SHOT:	This refers to the camera moving with the action at all times.
SCREENTEST:	An audition that is recorded by camera on tape. Some auditions are taped and some are not.
SIGN-IN SHEET:	A piece of paper at the front desk at an audition where you write in your name and the name of your agency.
SLATE:	To slate is to address the camera and introduce oneself on tape to the individual conducting the audition.

Commercial Terms

SPEED:	Spoken by the sound man, to indicate film and tape are ready for recording.
SPOKESPERSON:	A descriptive term referring to the act of speaking on behalf of the client and the commercial product. This term doesn't describe the actor's character in the commercial.
STORYBOARD:	A large board on which a series of sketches are arranged in the sequence that a scene or story is to be shot. It is used as a guide for the talent, the Director, the script person and anyone else involved with the shooting of the commercial.
STRIKE IT:	Remove it.
TAKE:	One scene which has been photographed.
TALENT:	The actors.
UNIONS:	An organization (usually SAG) that most commercial actors belong to. Most commercials come under union jurisdiction.
VOICE-OVER:	An offscreen voice (or narrator).
VOUCHER:	Your job agreement with the client that mentions all specific terms of the assignment. Give a signed copy to the client, keep one for your files and mail the remaining copy to the agent within 48 hours of your job.
WEATHER DAY:	An additional day that is kept open in case of rain, or other weather conditions that would prohibit shooting. It is the responsibility of the producers to cancel you if a weather day occurs, so unless you are told otherwise. . . show up!
WORK PERMITS:	In California and other states children must obtain work permits from their schools. No grade "D's" can be on a report card if you want to do commercials.

SAG, AFTRA

SAG-AFTRA membership is a significant rite of passage for every working professional in the media and as a performer in the entertainment industry. However, don't be in a hurry to join unless you are sure that you're ready to compete as a professional. For performers, you should prepare yourself by studying, performing in plays and non-union on-camera projects in order to build your resume and gain valuable experience.

When you are offered your first principal union job, we urge you to consider joining SAG-AFTRA, but understand it is a commitment. For broadcasters, membership in SAG-AFTRA is governed by the provisions of the collective bargaining agreement under which you are employed. Contact the National Broadcast Department when you are offered a job in a SAG-AFTRA shop for more information and initiation fees. Once you are a member, you must abide by the rules of membership, starting with Global Rule One and the No Contract/No Work Rule. And, whether you are a SAG-AFTRA member or not, never accept work during a Union strike! A performer becomes eligible for SAG-AFTRA membership under one of the following

two conditions: (1) proof of SAG or AFTRA employment or (2) employment under an affiliated performers' union.

SAG-AFTRA represents more than 160,000 actors, announcers, broadcasters, journalists, dancers, DJ's, news writers, news editors, program hosts, puppeteers, recording artists, singers, stunt performers, voiceover artists and other media professionals. SAG-AFTRA members are the faces and voices that entertain and inform America and the world. With offices in Los Angeles, New York, and nationwide, SAG-AFTRA members work together to secure the strongest protections for media artists into the 21st century and beyond.

In addition to negotiating and enforcing contracts for professional performers, SAG-AFTRA also offers members the tools to navigate the industry and expand their craft along the way. From the workshops of the SAG-AFTRA conservatory to resources for young actors, the Union protects and enhances members' quality of life on and off set, in the recording studio or working in the field covering a story.

SAG and AFTRA joined forces, officially merging in 2012.
The Screen Extras Guild (SEG) was eradicated in 1992.

Your Acting Resume

Make it look professional but, keep it simple. Any experience is experience. Whether you were spear holder in Hamlet at your high school or Joseph in your church's Nativity play, put it all on your actor resume. Training shows that you're serious. And there's always the chance that your auditors know your teachers. As a student (or recent grad), your first instinct will be to fill your resume with credits, courses, and master classes. The same advice from above still applies: keep it simple. Do a little name dropping if you think it will help. But don't go overboard. The resume should not be longer than one page.

Important Points on Constructing a Resume

Information:
Name
Agency
Contact Information

Height: Weight: Hair: Eye Color:

Bust/Chest: Waist: Hips/Inseam: Shoe: Dress/Pants: Suit Size: (men only)

1. Theater:
2. Film:
3. Modeling:
4. Runway:
5. Photography:
6. Education/Training:
7. Special Skills/Abilities:

Each actor's journey is unique. Some of us aim for the theatre, some for film, some for voiceover, etc. Some of us have extensive training, some of us have none at all. Some of us are just beginning, others are old hat.

As a result, no two resumes will look the same. Be creative. Make it look good. Staple it to the back of your professional headshots and you've got a winning combination!

Make it your OWN!

SAMPLE SCRIPT ANALYSIS

BEGINNING / **Premise**

Sometimes I give my kids candy and when I do, I like to know exactly what's in it. So, I give them Reese's Peanut Butter Cups.

MIDDLE / **Description**

Reese's is peanut butter and pure Hershey's chocolate.

END / **Conclusion**

They have no artificial ingredients, it's just chocolate and peanut butter, plain and simple, and if you're like me, you'll like that!

1. "WHY"

- Reese's is better than other candies because it is pure and natural, with no chemicals, and therefore, it is different than other candy brands.

2. "WHO"

- A young, concerned homemaker and mother with little children. She is probably 30 or so and she appears sure of herself.

3. "WHERE"

- She is outside at a local park, kids are around her, and remnants of a barbecue are on the table. Perhaps you imagine that several kids are playing volleyball to her left, to fill in the scene for yourself. Let your imagination create the scene.

4. "WHAT"

- The problem, premise or conflict for the main character is that although she gives her kids candy once in a while, she basically is a believer in natural, wholesome snacks. She doesn't want to feed her kids lots of chemicals and additives. Her problem is what to give them when they want a snack, without compromising her beliefs.

SAMPLE SCRIPT ANALYSIS (CONT.)

5. "BEGINNING"

6. "MIDDLE"

7. "END"

- Young mother explains her dilemma.
- Product is introduced and described.
- The product solves her dilemma by meeting the conditions she has put forth: Reese's Peanut Butter Cups are candy, but they are also wholesome and natural. She's concerned about the quality of the food (even candy) she gives her family and Reese's fits the bill.

Some of the descriptive words of importance are both adjectives and adverbs "*sometimes*", "*pure*", "*plain*", "*simple*", etc. Some of the important verbs are "*give*", "*have*", and "*like*". The pronouns are clearly creating a link and a comparison between speaker and audience "If YOU'RE like ME, YOU'LL like that" (implied, as I like that).

SO! NOW WHAT?

HOW DO YOU GET AN AUDITION?

First, remember that this industry is a very fast-paced business which survives on new ideas, new products, and new faces. You are always needed, although sometimes the sheer number of people competing belies that fact. Believe in yourself and your abilities and PERSIST.

Your first need is a calling card, which in this business, is your picture. You should have a professional 8" X 10" full face glossy picture that looks just like you. Try for a picture which is open, friendly and honest. Casting agents prefer composite cards. That is, a card with several

different shots of you. Generally, one close-up and one full body shot is necessary. This requirement varies from city to city.

When you have a list of all the advertising agency casting people, independent casting people and talent agents in the area, send your picture (and an acting or experience-oriented typed resume) to each person. Your resume should indicate any related work or study you have done. Don't lie. Then, for your records, record the name of each person to whom you sent a photo (headshot) and the date you sent it.

SO! NOW WHAT? HOW DO YOU GET AN AUDITION? (CONTINUED)

From now on, you will keep a detailed account of any and all contacts you make with any casting person. List the date you sent the picture, follow the picture up with a phone call to try to set an appointment time, and record any conversation you have, even with the receptionist. Remember, a receptionist today may be a casting person tomorrow, so be nice to them.

Allocate some time every day to work on sending pictures, notes, or any pertinent publicity about yourself. Do not take a "NO" as a rejection, and do not let a "NO" stop you from calling. Successful business people make many successive calls to one store to make a sale. Same for you! Learn the names of the people in your business and keep them apprised of any performances you are in. Invite them to see you. It's business.

SAG-AFTRA publish lists of franchised agents, and that is who you want to see. Some local commercial work will be non union and that is acceptable. When you have an appointment with a casting person or agent, don't push. Just be yourself. Let them ask questions and answer honestly. Don't get cute! If you have never done a commercial before, offer to read copy for them right there in the office. Don't apologize if you have never done a commercial before. It is okay to be a beginner.

Should you be given a piece of copy to read in the office, ask for a little time and space to work on it. Rehearse. When you read, direct yourself to the person to whom you are talking. Don't pin them against the wall with a piercing stare, but just use them as you would the camera lens. MAKE IT REAL. A REAL CONVERSATION! Don't look for approval. When the appointment is over, it is over. Don't linger. Pretend you have another appointment to get to. A busy actor is very appealing. When you get home, jot down what happened at the interview.

This can be a very frustrating business. Even the most successful people have thrown their hands up in despair from time to time and asked for help. It does involve a certain amount of luck as well as patience, training, skill and talent.

Be open to learning and trying. Conduct yourself in a businesslike, professional manner. People will want to work with you. Pretend to yourself that you are already successful in the field. People will be drawn to you. Nothing succeeds like success, and one of the toughest jobs of an actor is to project an air of self-confidence and success before she has really attained it.

Director's Signals

You may be called upon to work in film or in television. You will be working with professional directors. You will be expected to take direction. When the light goes on, the director can no longer give you vocal direction. He must rely on hand signals which are familiar to those in the business, but not to you, or at least not at this point. You will not be expected to have these signals ready for instant recall, but you should have some knowledge of them.

There are other hand signals that are commonly in use in the industry, such as the index finger and the thumb forming a "C" which means a half minute to go. Time signals such as these sometimes vary with the director. If he expects you to work from time signals, he will normally tell you what they are. If there is anything you are not certain of, ask your director during the rehearsal. No one will deny you help if you ask for it, and the only time you will look stupid is when you act like you know it all when you don't.

Director's Signals

SIGNAL

MEANING

The director raises his right arm above his shoulder with palm of hand facing you.



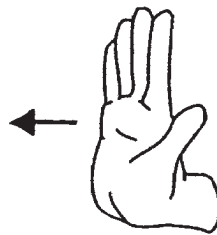
Get ready.

The director points at the performer.



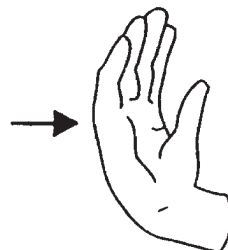
Start what you are supposed to do.

The director's hand is held up, palm toward the performer with a pushing motion.



Move away from the microphone.

The director's hand is held up, palm toward him with a pulling motion.

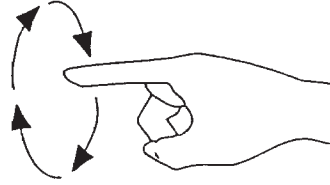


Move closer to the microphone.

SIGNAL

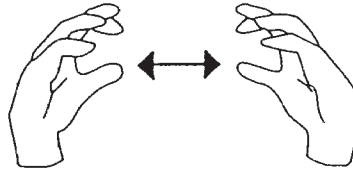
MEANING

The director's index finger moves in a rapid clockwise motion in front of him.



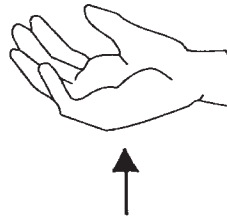
Speed up.

The director's hands pull away from each other in a repeated stretching motion.



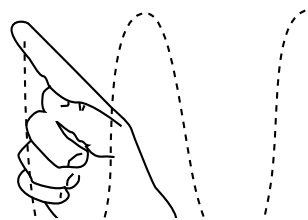
Slow down.

The director moves his hand upward, palm open and up.



Raise volume.

The director uses his right hand, with index finger pointed up, moving it up and down, in a roller coaster motion.

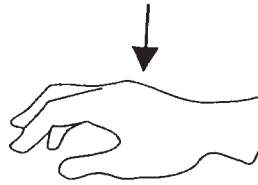


Be more expressive.

SIGNAL

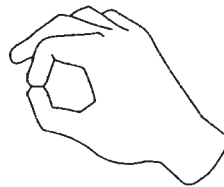
MEANING

The director moves his hand downward, palm open and down.



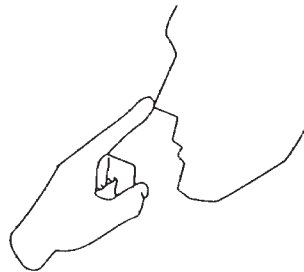
Lower volume.

The director's thumb and index finger form an "O" with the other fingers up. Like an "okay" sign.



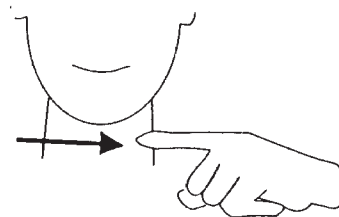
In position.

The director's index finger touches his nose.



Done correctly.

The director draws his index finger across his throat in a slashing motion.



Cut or stop.

Your Television Commercial

Review the Director's Hand Signals before you begin to rehearse for your television commercial videotape. When you perform your television commercial in class, remember the following:

1. Speak clearly and slowly enough to be understood.
2. If you miss a word, or make a mistake, don't stop.
Correct yourself, then continue speaking.
3. Look directly into the camera (when appropriate).
4. Keep in mind that you're speaking to friends.
This will help you be more natural and convincing.
5. Be enthusiastic. Smile. Use your hands. Be animated and convince your audience that you're having fun.

Your commercial will be played back and critiqued by your instructor on qualities of speech, projection, eye contact and general delivery. He/she will give you tips on making improvements.

Areas That Need Improvement:

Product or Service: LipQuenchers

Commercial Length: 30 Seconds

WOMAN: A new kind of lipstick. . . LipQuenchers by Chapstick. It is more than just a lipstick. Packed with moisture and creamy protective emollients. It doesn't just sit there looking pretty. It treats your lips beautifully. Makes them soft, smooth and lusciously moist. Lip Quenchers. In mouth-watering creams and shimmering frosts. Splash one on!

Product or Service: McDonald's

Commercial Length: 30 Seconds

WOMAN: Come into McDonald's and pick up your free game card. You could win up to \$50,000 cash! Or a delicious food prize, like a Big Mac Sandwich, or an icy cold Coca-Cola. Hold onto your cards, cause every week they post new winning numbers. So run down to your nearest McDonald's and pick up your free game card today.

Product or Service: Burger King

Commercial Length: 30 Seconds

WOMAN: In hamburgers, as in life, we all have to make decisions. The decision to have lettuce and tomatoes, or not. The decision to have extra pickles, or no pickles at all. The decision to have a flame-broiled burger at Burger King, or settle for frying at McDonald's. The choice is clear. America, it's up to you.

Product or Service: Hand-Saver

Commercial Length: 30 Seconds

WOMAN: Want your dry hands to look younger, softer? Try new Playtex Hand-Saver Lotion. It really helps protect hands, a little like gloves. First thing Hand-Saver does is help soften. Then its Playtex formula goes on to help protect that softness against water, weather, better than the leading lotion. For lovely hands, try new Playtex Hand-Saver Lotion. First it softens, then protects that softness, a little like gloves. Protects a little like gloves.

Product or Service: Oscar Meyer Hotdogs

Commercial Length: 30 Seconds

WOMAN: The Oscar. It is the supreme achievement. A reward, savored by men and women of taste. It is an object coveted by those with an insatiable hunger for greatness. It is a product of only the choicest parts, shaped into a roll the whole world will applaud. It is the Oscar Meyer hotdog. And the people love it. The Oscar. Relish it. And know the taste that made the hotdog.

Product or Service: Reese's Peanut Butter Cups

Commercial Length: 30 Seconds

WOMAN: Sometimes I give my kids candy, and when I do, I like to know exactly what's in it. That's why I give my kids Reese's Peanut Butter Cups. Reese's is delicious peanut butter and real Hershey's milk chocolate. With absolutely no artificial ingredients, it's just chocolate and peanut butter, plain and simple. And I like that.

Product or Service: Gillette

Commercial Length: 30 Seconds

MAN: Hey, good-looking. . . Trac II, if you can just keep up the job mother nature started, you'll be alright with me. Now that's a super shave! Close and smooth. Twin blades. Hmm. . . Maybe I'll look twice as good. And looking good is everything. Just too bad I wasn't born rich instead of handsome.

Product or Service: Product C

Commercial Length: 30 Seconds

MAN: A man can murder his own hair - dry it out with too much heat, strip it drier every time he shampoos. It's murder. So now Gillette has Product C, a product that helps you do something good for your hair. Just work it in. Then shower it out. Your hair's gonna look healthier, feel healthier and be a whole lot easier to handle.

Product or Service: Herman's

Commercial Length: 30 Seconds

MAN: You know your friend who thinks he knows everything about tennis? Tell him only Herman's has this Head Mark IV racquet custom string. You know your other friend who thinks he knows everything about golf? Tell him only Herman's sells Spaulding Super-Flite golf balls, comparable to Spaulding's Top-Flites. You know your friend who thinks he knows everything about everything? Send him to Herman's. Now.

COMEDIC MONOLOGUES

MALE / FEMALE - 6-10 YEARS OLD

My younger brother Charlie is so much fun to play with. He always does whatever I tell him to do. He will play with me all day long and complain very little. My older brother Andy likes to pick on me all the time. He never does anything I tell him to do. I never can figure that out. He really doesn't know what he is missing. Yesterday, we went skateboarding. When we passed Andy and his friends, I thought to myself, that Andy sure doesn't know what he is missing.

Being a little kid has its advantages and disadvantages. Let's talk about grown-ups for a minute. Do they think kids can't hear or something? It happens to me all of the time. They lean down and get real close to your face and ask how old you are or what your name is. And they talk real loud, too. Hello! I can hear, thank you! The other day I was at the store with my mom and this lady came up to me. She had really big red hair and big pink lips. She kneeled down and told me how cute I was, pinching both of my cheeks. The worst part was that her breath smelled like my dog Lefty's breath...right after he eats his dog food. YUCK!

Last week I woke up with a sore throat. It was Wednesday and I thought, yes! If you add up the weekend, that's five, count them, five days of no school. So I got up, looked in the mirror, put on my suffering face, then presented myself to my mom. That morning, she seemed to be especially sympathetic. I thought to myself, I actually might pull this off. This time, she was putty in my hands. So, she brought me some hot tea and said that if I had a temperature, I could stay home from school. Ahhh, that was music to my ears. PlayStation here I come! As she walked away, an idea flashed through my head. Okay, uh, note to self; never and I mean never, put a thermometer under a lampshade while the light is on. At that moment, I saw the putty in my hands, that being my mom, I better be ready to leave in 10 minutes. I guess 120 degrees was a little too high of a temperature and off to school I went. But hey, I really did have a sore throat.

MALE / FEMALE - 10-12 YEARS OLD

I begged my mom for a whole year before she let me get my cat, Chester. Mom always reminds me of how much responsibility animals are. "You have to feed them and play with them everyday", she would say. Well, she finally gave in. See, my cat Chester isn't like other cats. He is always getting dirty. I finally got tired of sleeping with a dirty cat. How do you bathe a cat you ask? You can't just put him in the bathtub with a rubber ducky. So, I've come up with the best

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way. Step number one, open the toilet lid. Step two; add one half bottle of shampoo, Johnson's No More Tears is the best. Step three; place cat in toilet and close the lid fast, so that the cat doesn't get out. Sit on the lid if you have to, then flush the toilet. And wallah! A perfectly clean cat. By the way, have you seen Chester? It's time for his bath. He always seems to hide when it's bath time. Chester!!!

Grandmas house? Tonight? For dinner? What is she making? Her world famous meatloaf? Oh, no. Mom, I am surprised that you survived your childhood. I have to break it to you. Grandma's meatloaf, yeah, the one she calls world famous? Well, it's not so world famous. Last time I stayed over at their house, I was helping her make meatloaf. She asked me to get the oatmeal out of the cupboard. As I watched her put the ingredients in the bowl, I noticed the oatmeal was moving. Uh, yeah. It had a bunch of tiny little bugs moving around in it. I said, "Grandma, look!!" And all she said was, "Don't tell your Grandpa. He doesn't need to know." Mom, you probably grew up eating bugs and you didn't even know it. Ha ha ha! Don't get me wrong. I love Grandma, but tonight, I'll be making my own dinner, thank you very much. Actually, I'm making dinner for two. The other one is for poor Grandpa. He could use a good meal.

I knew when my mom and dad got a divorce, they would have new people in their lives. I just never thought that it would be like this. Leona. Just her name makes me want to puke. The first time I met her, she came to our house for dinner. I knew there was trouble when she knew exactly where to find the coffee cups. As she brought the cups out, she looked at me with this look like, "It's just a matter of time, sweetie." Then I looked over at Dad. Usually by this time you would find him on the couch, feet propped up, watching TV. Instead, he is making conversation and laughing at Leona's stupid jokes. You should hear how she laughs. What does he see in her? Mom is so much better. The only good thing about all of this is that Leona has a four-year-old kid named Hanna. I'll be able to handle the kid just fine. She has the words, "personal servant," written all over her forehead.

MALE / FEMALE - 13-17 YEARS OLD

I love talking! It's my favorite thing to do. I can't help it, Mrs. Manning. I love to chat and talk about what's going on. I just can't seem to help myself most of the time. If I have something to say, I want to say it, ya know? I really don't mean to be disrespectful and interrupt you during your class. I love your class! And when you say something particularly interesting, which you do all the time by the way, I get really excited and I want to add my opinion and discuss the

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idea even more. So you see, Mrs. Manning, the worst thing you could possibly do is give me detention in the library. Because you have to be quiet in the library, and if I have to sit quietly for one hour, I think it might be hazardous to my health. I think I might explode!

Hey Sam, look what I got in the mail yesterday (holds up the credit card). Look closer, it's in my name, not my parents. Can you believe it? They just sent me one. Well, first they sent me an application that said I was preapproved and all I had to do was sign the thing and mail it back and just like that, they sent me my very own credit card. Yeah, it is amazing, and it's got like a thousand-dollar limit on it too, something like that. No, I haven't told them yet. I'll just tell them when the bill comes. I don't think they'll mind. Actually, I think they'll be grateful that I'm not gonna be asking them to buy me stuff all the time. I'll be able to take care of it myself. Soooo. . . I am dying to get those new jeans we saw the other day and I want to get some new boots too. They'll go great with the jeans. If you want, you can get some stuff too, and I'll just use this to pay for it. You can pay me back whenever. No rush! This is so great! I love having my own credit card! So are you ready? Let's go shopping!

Hello? I can't talk to you right now, Alex. Because if my parents hear me talking to you, they'll kill me. I'm already grounded for the rest of my life. Okay, I'm exaggerating. One month. But it might as well be forever. I'm missing out on some great parties. And Jesse asked me if I wanted to go to that concert next weekend, and there's no chance. I didn't even really do anything wrong. Just a couple of minor incidents. Okay, so that one thing wasn't so minor, but it's not like I got arrested or anything. I thought, at least, my mother would understand. But she's the one who insisted on the one-month prison sentence. They wouldn't even let me watch television last night. I had to read. Can you believe that? READ! I'm losing my mind! Look, I better go. I can't afford to get into anymore trouble. But try to come over in a couple of hours. After the old folks go to bed. Just knock lightly on the window.

MALE / FEMALE - 18-25 YEARS OLD

Are you ready for this test? I was up all night studying. All night, I'm not kidding. So driving here this morning, I thought I was gonna have a wreck. I couldn't keep my eyes open, and my car kept swerving, ya know? So I stopped at a gas station and got their biggest cup of coffee. And then I see this packet that says "Liquid Energy." The girl on the package has these bulging eyes like she's been up for forty-eight hours straight. So I gulp it down, ya know? It's really gross and tastes like coffee syrup. It's really disgusting. But I think it's starting to work. No, I have all

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these bazillion milligrams of caffeine coursing through my veins, and I am so ready for this test. I am so gonna ace this test. And afterwards, if your want to, we can just skip out and reward ourselves, go shopping, maybe go have some lunch or something, although I'm not hungry at all. Must be all the caffeine, but I definitely think we should give ourselves a treat because both of us have been working so hard, and I've been studying so hard and I thought I wanted to just go home and crash after the test, but I don't feel tired at all. That stuff really works. I feel really great. (Pause.) Why are you looking at me like that? I'm not acting weird. Am I acting weird? I guess I just have a lot of energy, that's all. Come on, let's go ace this test and get out of here!

I'm having a great time, Jordan. Seriously, this is the best date I've ever been on. Okay, well now I guess I'll admit this is the only date I've ever been on. Yeah. It's not that I haven't been asked. Of course, I've been asked before. It's just I've always been too busy with other stuff, ya know. But this is great. That last ride was amazing. I think I left my stomach back there. I don't usually go on roller coasters, because they usually make me feel weird, but I'm feeling okay. I do? I look gray? Well, I guess my stomach is feeling a little queasy. Maybe I should sit down, but just for a minute. Then we'll be off again. Oh, you want to ride that Mammoth coaster on the other side of the park? Um, sure. I'm up for it, I think. I just feel, I don't know, a little dizzy or something. Must have been that corndog I ate for lunch. I don't usually eat corndogs, but you were having one and it looked pretty good so, um, Jordan, could you excuse me for a second? I just want to go to the bathroom. Splash some cold water on my face. No, no! I'm all right. I'll be right back. And then we'll ride the Mammoth. I think I'll feel better if I just. . . well, Jordan. I think I have to throw up. Be right back!

It's like a bad movie. Kid gets drunk. Kid blacks out. Kid wakes up with a tattoo they have no memory of getting! I'm not kidding. Look! It's a pretty ugly tattoo and who is D.J.? Not only did I get tattooed, I got initials that I have no idea what they are! D.J.? As in disc jockey? Really? That's what it means? How do you know? You were there?! Then why did you let me go through with this? I don't want this stupid thing on my arm for the rest of my life! I don't even want to be a D.J. What was I thinking? Did I pay for this? How much? SEVENTY-FIVE? I don't even have seventy-five bucks! A credit card? Oh, great. That's my Dad's card. For emergencies only! This thing just keeps getting better and better. So what else did I do? What else happened? Next thing I know, you're gonna tell me we went to Vegas and I got married. WHAT? I did what?!

MALE / FEMALE - 26+

What are you listening to? Who? If I can't pronounce the name of the band, that means their music stinks. This is not music. Music is when someone ACTUALLY plays an instrument and sings without assistance of a computer or half-naked back up singers. When I was younger, I would go see live shows every weekend, and the performers knew how to entertain. I really don't care if I am showing my age. At least in my day, singers didn't have to rely on YouTube or social media. What do you mean I just don't get it. Get what? That every recording artist under the age of 35 has no talent? Think about what you're listening to right now. What are they even singing about? I can't understand one word. This is supposed to be a love song? Give me the days when a love ballad didn't consist of heavy breathing or someone whining about how lonely they are. Geez, I am old.

This thing is so uncomfortable, it's like being buried in a shoebox. You think they could have sprung for a nicer casket. I guess I should feel lucky though, I'm sure if they had their way, I would've been flushed down the toilet like my pet goldfish, Arnold. God, I haven't thought about him for years. Maybe we'll meet again in the afterlife. Wouldn't that be a hoot? I'm sure you're wondering what's going on here. You guessed it, I have gone to a better place. Well, not yet. That's why I'm able to have a conversation with you people, and still be able to hear everything that's being said about me at this pathetic attempt of a funeral. I'm somewhat stuck in the middle right now. I guess the higher-ups have to tally up my brownie points in order to decide if I sport the golden wings or bounce around with a pitchfork. So now I have to endure listening to my family members blither on about our so-called love for one another. Please, I really do wish I was dead. Wait a minute, I think I see. . . yes, I see a white light and a halo. Rock on! Well, I am out of here folks. Take care of yourselves and remember I'll be watching. I always wanted to say that.

He had the nerve to tell me he was sorry. PLEASE. That'll be \$10.36. Huh? I'm just at work. Anyway, he must think I'm stupid, like I would believe anything he has to say. Debit or credit card? What? He says he's coming by tomorrow night so we can talk. Psst, like I have anything else to say to him. Hold on. Press "enter" and then punch in your zip code. I'm back. No, I don't want to see him anymore. Besides, I don't trust him. Do you want cash back? Then press "no" (impatient). Press the "no" button. Geez. Nothing, these people are just clueless. So, what are your plans for tonight? Really? What time are you going? Dang, I don't get off until ten. You want a bag for this? Could you guys wait for me? I should be out of here by at least 10:45, well no later than 11. You can just pick me up here. Here's your receipt. Thanks. Well, how rude. He didn't even say thank you.

DRAMATIC MONOLOGUES

MALE / FEMALE - 6-10 YEARS OLD

What do you mean you are leaving? For how long? What do you mean for awhile? Daddy, you never leave us. Why are you leaving? No, Daddy. I don't want you to go! You need to stay here with mommy and me. We are a family. Families are supposed to be together! Please don't leave. Not now. Why do you have to leave right now? Please, Daddy, don't leave us. It's not fair. Don't go. I love you. Don't go! Daddy, come back. Please come back!

My Mom is getting married tomorrow. I guess it's okay. I like Jerry and everything. But, well, he's pretty nice to me, I guess. Ever since Mom told me she was getting married, she doesn't spend time with me anymore. She is always telling me to go outside and play. I liked it when it was just me and my Mom. She would take me to the park to play ball or we would go for ice cream or go to the movies. Now, she is always busy or spending time with Jerry. Why do I have to share my Mom with somebody else anyway? We were fine the way we were.

Why don't you guys just shut up! It is so easy for you and Andy to put other kids down. You think you're all that. Well, you're not. Why is it so hard for you to be nice? Just because she's overweight doesn't give you the right to pick on her. She has been crying everyday after school for a whole week. What if it was you or she was your sister or your cousin? How do you think you would feel? And what's up with Andy? I can't believe you are still friends with him. You guys were never like this until you became friends with him. Are you afraid that if you are not his friend, he will do the same thing to you? He's a mean jerk and I don't know why you waste your time with him. I hope someday you guys will feel like Samantha does right now. And if you took the time to get to know her, you would see she is really fun to hang out with. I hope you get a clue someday. Just leave her alone. You're being total jerks.

MALE / FEMALE - 10-12 YEARS OLD

So here you stand, right in front of me, judging me. Who are you to judge me? Yeah we have differences, but that shouldn't be a bad thing. Don't you realize, there are no two people on this earth who are exactly the same? Nobody is the same. Why can't you appreciate our differences and see how we are alike? But you choose to close your eyes. Well, open them! You are a person. I am a person. We both go to school. We both have friends. We both have feelings. We are two

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kids growing up in the same world, both of us trying to figure it all out, but I know who I am and what I believe. And there you stand, right in front of me, unable to look past our differences.

You're never gonna believe this, but my stepmother is forcing me to go to camp this summer. I mean she's forcing me. She's not taking no for an answer, and she's got my dad wrapped around her finger so he'll agree to anything she says. Next thing you know, she'll figure out a way to ship me off to boarding school. I know it's straight out of some fairy tale, the evil stepmother, the poor misunderstood stepchild. But what can I do? Since they got married, Dad doesn't listen to a single word I say. Not that he ever did before, but now I really don't have a chance. I'm totally screwed. There's no way out. What's your idea? Go with you on vacation? That would be awesome! Would your parents care? Oh wow, it would be a dream come true. Hawaii for three weeks. Cruella will never agree to it though. Even if your parents call her up and beg her to let me go with you, she'll say no. She wants me to be miserable. She'd die if she thought I was having more fun than her. Yeah, it's definitely worth a try. But don't get your hopes up, she'll find a way to make it sound like a bad idea. She's pure evil, I'm telling you. This woman is ruining my life and my father hasn't the faintest idea that we can't stand each other.

My dog did not bite you, mister. He growled at you and kind of sniffed your leg, but he didn't bite. Well show me then. Show me this large gaping wound. There's nothing there! It's not even red. Look, I would be the first one to help you out if I thought Jonesy did something to hurt you. But I know my dog, he acts tough, but he wouldn't do anything unless he was provoked. Or if he thought I was in danger. But otherwise, he doesn't bite! He's just not that kind of dog. I don't understand why you're making such a big deal over this. You think you can make some money on this or something? You want to sue me? Forget it! There's no case. There's no wound. It's your word against mine. And you're lying. We both know it. So leave me and my dog alone. You want to bully somebody, pick on someone your own size. And you're own species, for that matter!

MALE / FEMALE - 13-17 YEARS OLD

Okay, yes, I took the shoes! I left my old pair in the box and I walked out of the store with the new ones on my feet. SO WHAT? No one even knew. No one even cares. There was no way that I could have paid for these. They cost over one hundred dollars. I don't have that kind of money and neither do you, Mom. You should be happy that I'm not asking you to pay for them. That store isn't gonna lose any money from one pair of ripped-off shoes. Don't make me give

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them back, Mom. I need them. You know I do. You said so yourself the other day. And you were complaining about how expensive they were, remember? Let me keep this pair, and I'll never steal another thing again. I swear! Please Mom, don't make me turn myself in.

I'll never forget the day my best friend, Casey, told me she was moving to Canada. I couldn't believe it. I felt awful, especially because we had an argument the day before. Casey is the type of friend that has always been there for me. I could tell her anything. The day I went out for school president and didn't win, Casey was there. "Let's go to the movies," she said, "My treat." She did things like that all of the time. When my dog Max ran away, Casey was right there with me, walking around my neighborhood for hours. And ya know? Casey found him. And now, today is the day we have to say goodbye. This is it. I will probably never see her again. I feel like I'm losing a part of myself. I hope I have been as good a friend to Casey as she has been to me. I'm really going to miss her.

Yes. Okay? I admit it. I make mistakes. So does everyone else. I'm not perfect, Mom. I will never be perfect, no matter how hard I try. You expect so much from me. I feel like when I mess up, my whole world is going to crumble because you are sure to remind me of how much of a failure you think I am. Did you know that when I go to the grocery store for you, I spend twenty minutes trying to pick the perfect tomatoes for you? I spend twenty minutes on your stupid tomatoes! Perfection! That's what it's all about, isn't it? Perfection. Well, I give up. I'm not perfect and I could spend hours looking for the best tomatoes. But I will never find them, will I. Will I? No, I won't. No matter what I do, no matter how hard I try, in your eyes, it will never be enough. Will it?

MALE / FEMALE - 18-25 YEARS OLD

Don't you realize that the pressures I have from school are nowhere near the pressures you put on me? I can't take it anymore, Dad. I have tried to live up to your expectations. I have tried to make you proud. But, I don't want to join the military. Why won't you let me make some of my own choices? I'm old enough already and everybody keeps telling me that I have my whole life ahead of me. But whose life is it? Yours or mine? I look at all of your medals of honor and I respect what you have done, Dad. I really do. I just have different interests than you do. Please let me go to Juilliard. Music is a huge part of me. I want to study it, and I want to play it, and maybe someday, I'll be able to make money doing it. I know you don't think that could happen, but you have to let me try. I'll never know if I don't try. Please Dad. Please let me do what I love to do and be who I am.

Hi, Grandpa, it's Peyton. Peyton. Annie's kid. Right, Annie. She's your daughter. No, Annie's married now. She's married to Chris and they had me. C'mon, Grandpa, you remember, don't you? Yes, I guess I am older now. Well, when do you want me to come back? Tomorrow? Well, okay. I'll come tomorrow and I'll bring mom. Now promise me something, Grandpa. Promise me that you'll remember me tomorrow when I come back. You've got to try harder. Try to remember as much as you can. You've had a great life, Grandpa. You want to remember it, don't you? I think you can beat this lousy disease, but only if you try. Okay, sorry. I won't say lousy anymore, but you've got to make a promise to me, too. I promise to use better language if you promise to work on your memory. Okay, Gramps? Do we have a deal? It's Peyton, Grandpa. I'm Peyton.

Are you out of your mind? Did you already forget what happened to Dylan last year? It was the same road at the same time of night, he wrapped his car around a telephone pole. Don't give me that crap! It can certainly happen to you and probably will, considering how many beers you just drank. Don't you think Dylan thought the same thing? I'm not getting in that car with you unless you let me drive. No, maybe you aren't completely wasted, but you're pretty buzzed and you're being a total idiot. I'm not kidding, Taylor. I would just like to live to see my next birthday. Give me the keys, Taylor. I don't get why you'd want to take a chance like that. Think about what it would do to your parents if anything happened to you. First Dylan, and then you, both of their children. Don't do it. Give me the keys.

MALE / FEMALE - 26+

You look surprised to see me, Michael. Like you didn't expect to see me. Or perhaps there is someplace else you'd rather be, or maybe someone else you'd rather be with. Is that it? Look at me, Michael. Look at me. I trusted you. I really trusted you. But it turns out you were not the right person to trust. Unfortunately, I learned that the hard way. But don't think you're going to get away with this. You're going to pay, Michael. You're going to pay in full. No discounts. No credit. No monthly deposits. The price is due in full, and it's due now. Anything that you can't pay in cash, you will pay in flesh. Now, let's do business, Michael.

Ladies and Gentlemen of the jury: Our purpose here today is to determine the future of this man, Daniel C. Trudeau. Freedom or prison. To determine his future, we've taken a long, hard look at an event in the past. Last year on the night of January 12, a woman was murdered. This man's wife, Meredith A. Trudeau, was shot twice at close range. We all know that. You've heard in this court that Daniel and Meredith used to fight a lot. That Daniel was known to raise his voice. That

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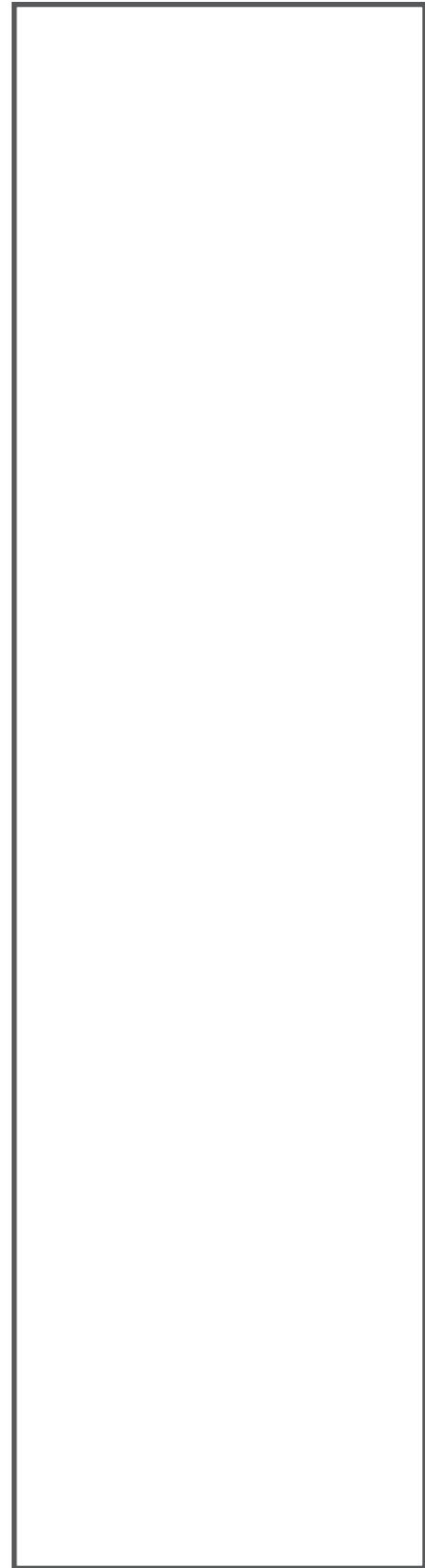
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he even hit her on a few occasions when he came home drunk. Do I think he's guilty? Yeah, I think he's guilty of being a total jerk. But he did not murder anyone. He never even owned a gun. This murder was planned. Not some argument that got out of control. Mister Trudeau loved his wife. Somebody deserves to pay for this with their life. But I say, we've got the wrong guy.

No, please don't hang up on me. I really need to talk with you. No, no lawyers this time. I want to talk with you. I want to talk about our children. Come on, we used to be a family once. We were married for ten years. Why do we suddenly need lawyers to talk about something? Okay, okay. I'll make it short. The reason I'm calling is because I'm not happy with the one-weekend-a-month deal. It's just not enough. You know how much I love those kids. I cannot be without them for such a long time. I simply need to see them more often. I miss them so much. I do nothing but count the days 'til I'm with them again. The daily habits. You know, driving them to school in the morning, playing sports with them in the backyard and telling them my crazy little monster stories in the evening. I just need more time with them. Please! Hello? Hello? Are you there?

Improvisational List

1. Two people wrestling for a beer.
2. One man demonstrating an office machine to a co-worker.
3. Two people jogging through a park.
4. Two people at a ball game and their team is losing.
5. Two people doing their laundry.
6. Two men meeting each other at a bar after work.
7. One man spotting another man stealing.
8. One man selling a piece of property to a woman.
9. Two men celebrating at a bachelor party.
10. One person runs into a celebrity in an elevator.
11. One person returning an item to a store. They must talk to the store manager.
12. One man is drunk on the bus and the only seat left is the one next to him.
13. Two women discussing getting married.
14. Two people discussing the women's movement and equal rights.



Runway

Definition of Runway Modeling

Runway modeling is a visual art form for presenting line, motion and attitude. The goal is to bring the garment to life, using the ultimate representation of poise, posture and natural expression. It is a form of representation that is so technically refined, it becomes as much second nature as breathing, allowing the art of style to exist in its best form. It's an art that in one single presentation sells, entertains and represents the client, agency and model.

POISE

Poise is how you present yourself to others in everyday situations. Poise is a combination of coordination, grace and attitude. To be poised during an oral report in school is to know your material and give your talk in a natural, relaxed manner. To be poised on the runway is to present yourself and the clothes you're modeling to their best advantage. If you're poised, you'll be able to approach each new situation with enthusiasm and a positive attitude.

POSTURE CHECK

Posture is how well your body is aligned. Good posture helps your muscles to develop properly. Good posture means you stand and walk tall, but comfortably, without slouching. Your spine should be straight, your shoulders relaxed, your stomach muscles pulled in and up, your buttocks tucked under and the knees slightly flexed. When you practice the posture exercises your instructor gives you, you may feel a bit of discomfort as you get used to your new body position. But, when good posture becomes a habit, it will feel as natural as breathing.

WALKING PROPERLY

To walk properly, start with good posture. Your walk should look relaxed, natural and with knees flexed. Don't take steps that are too large or too small, as this will throw off your posture. Your feet should point straight ahead and move parallel to each other. Your arms should swing in a natural manner with the palms of your hands toward your thighs. Your instructor will demonstrate and teach you how to walk on the runway.

HOW TO SIT PROPERLY

The important thing to remember when you sit down or get up from a chair is to keep your feet under your body. This will enable you to keep your back fairly erect and avoid bending way forward to balance yourself. When you're seated, keep your back erect and your shoulders down and relaxed. Your instructor will demonstrate the right and wrong ways to sit down and rise from a chair and how to sit with good posture vs. slouching.

WALKING UP AND DOWN STAIRS PROPERLY

To walk up and down stairs properly, the idea is to keep your feet under your weight and avoid leaning forward and straining your back as you walk. You should walk up and down the stairs very smoothly with no bouncing. Keep your hand on the rail for balance and safety. Your instructor will demonstrate the right way for you to go up and down stairs.

PICKING THINGS UP PROPERLY

Picking things up properly is essential if you want to protect your back. Many back problems start by bending over to pick something up and straining the lower back. To do it right, use your leg muscles.

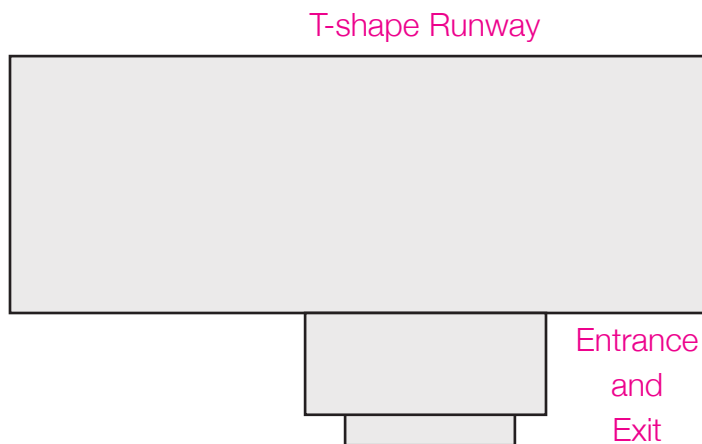
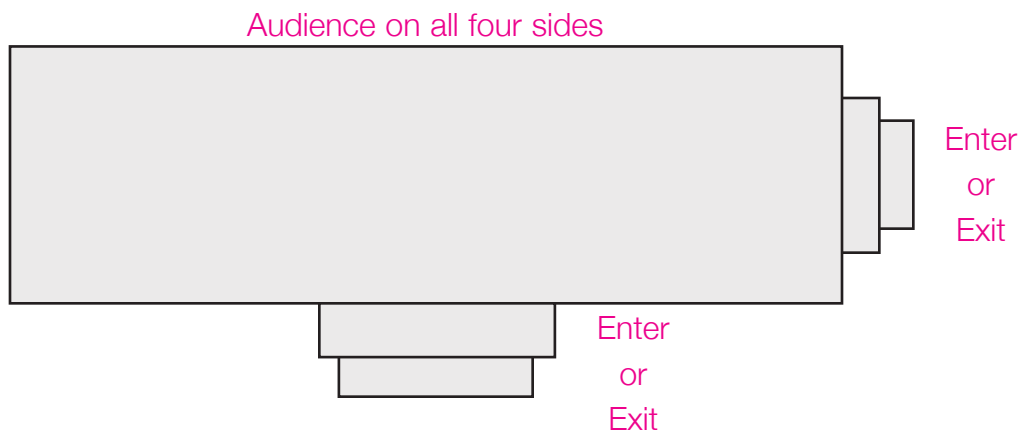
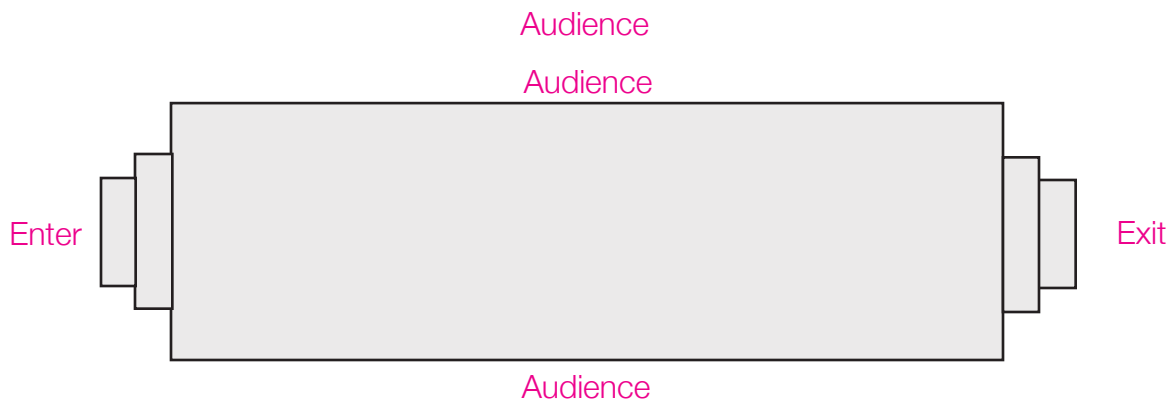
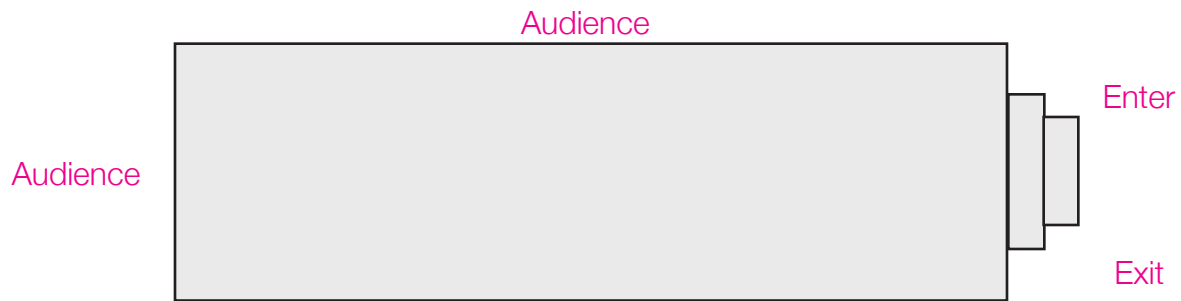
- STAND IN FRONT OF THE OBJECT.
- BEND AT THE KNEES UNTIL YOUR WEIGHT IS RIGHT OVER THE OBJECT.
- GRASP THE OBJECT AND STAND UP. REMEMBER TO KEEP YOUR BACK STRAIGHT AND USE YOUR LEG MUSCLES, NOT YOUR BACK MUSCLES.

Your instructor will demonstrate the right and wrong way to pick up objects.

Why Is A Runway Used For Fashion Modeling?

A runway is like a stage; it is a raised platform that allows the audience to sit on two, three or four sides. Runways come in various sizes and shapes, but the idea is to allow the audience to see the clothes from every angle and to watch how the clothes move. The runway brings clothes to life and the key to the show is the model. Learning to walk on the runway is an important part of fashion modeling and a great way to develop poise and posture. Your instructor will be working with you on how to use the runway to enter, exit and perform the many different styles of walking and turning required for runway modeling.

Standard Runway Formats



The steps to any runway format can be placed almost anywhere along the runway, according to production and placement of audience.

Runway Do's And Don'ts

1. **Always** arrive one-half (1/2) hour early and be prepared to begin work immediately, with the Model's Tote Bag totally prepared.
2. **Always** report to the Show Coordinator upon arrival.
3. **Always**, upon arrival, check the show lineup for the order in which you are to appear and the order in which you are to wear the clothes. Once this is done, arrange the clothes in the order they are to be worn. Place all accessories with their appropriate outfits. Unbutton and unzip all of the clothes to allow for easy changes. Make sure to check the clothes for any damages. Example: stains, rips, missing buttons, etc. **IF ANY DAMAGE IS FOUND, REPORT IT IMMEDIATELY. THIS IS FOR YOUR PROTECTION.**
4. **Always** tape all tags so they cannot be seen. Tape tags with the numbers facing the material of the garment. This is to protect the numbers, which are very valuable information to the Client. **Do not remove tags unless it is absolutely necessary and only after obtaining permission from the Show Coordinator.**
5. **Always** have fingernails and toenails done, with clear or neutral polish.
6. **Always** have sheer, toe-to-waist, pantyhose in case it is required.
7. **Never** use hair spray near the clients' clothes.
8. **Never** wear perfume, body lotion or baby powder.
9. **Never** apply makeup or powder while in the clients' clothes.
10. **Never** wear jewelry unless requested by the Show Coordinator.
11. **Never** chew gum or smoke.
12. **Never** have food or drink near client's clothes.
13. **Always** make quick changes and get out of the dressing room and into your place in the show lineup. Have someone check to make sure no tags are showing.
14. **Always** after the show, re-hang all clothes properly on hangers. Remove tape from tags. If any tags had to be removed, place them with the appropriate garment. Button and zip all clothes properly. If any damage to the clothes happened during the show, bring it to the Show Coordinator's attention. Place any accessories with the appropriate garment. Make sure that everything worn is accounted for. **If something is missing, it is the model's responsibility to locate them and account for them.**
15. **Always** check out with the Show Coordinator, and **always be professional!**

Skills And Techniques

Walking

The fashion model is a performer who walks, turns, moves and gestures before large audiences. All of this has to be done effortlessly and in a manner that fits the designer's statement. Being in good physical condition is essential. Exercise is an essential element in modeling, not only for body tone, but for posture. Walking for a model is a special skill and requires adaptation to current industry walking trends.

To some extent the walk is dictated by the type of clothes and shoes being shown. With narrow skirts and high-heel shoes the walk down the runway can be an adventure for the uninitiated. Hours of practice are necessary to master the turns, the pauses and the special walking techniques required to show different styles of clothes. A female model who walks the same way showing a pleated summer skirt and a tight straight evening gown will not be a model for very long.

A model has to learn how to use the music to establish the tempo, while remembering what she is showing. You also have to understand the runway and the room. If the room is large, you may be more exaggerated. For showroom shows, your walk has to be changed, generally you take smaller steps, make tighter turns and use more subtle showing techniques.

Showing

The reason that walking is so important is that while walking, you have to show the clothes and sell them to the audience, which consists of press coverage not only from New York, but from all over America, Europe and Asia. You have to take jackets off, coats off, capes off or often exchange them with another model. As mentioned before, these clothes have to be shown in accordance with the designer's concept. A designer picks a model to wear certain clothes because he wants a certain effect, look or feel. It is the job of the model to accomplish this goal. Very often models have to walk in tandem, complementing each other and the clothes. Very often in these situations the choreography of these walks down the runway falls on the models who have to exhibit cooperation and a willingness to sublimate their own showmanship to be part of the group - teamwork!

The techniques of runway shows are different than those of showroom or department store shows. In these smaller shows, the emphasis is on smoothness and subtle grace, because your audience is only a foot or two away. In these small shows, the model's naturalness and personality are really important.

Makeup

Once again emphasizing the difference between photography and show modeling, in fashion modeling, you are under bright lights, not unlike stage lights. You, therefore, need stronger makeup. Your eyes have to be darker, the shading has to be more exaggerated. Models who fail to understand the need for more exaggerated makeup look washed out on the runway. It takes experimentation and experience to create the right balance of makeup for runway modeling, and like showing and walking, the makeup has to be modified for smaller shows, or in any situation where the lights or distance to the audience calls for it. The major fashion designers for certain shows will hire hairdressers and makeup experts; watch what they do, ask questions and learn from them.

Nature of the Market

In order to have a complete understanding of what a model has to bring to the market to be successful, it is important to talk about the way the market works. While preparing their collection, the designers will call the Agencies and ask for “go-sees”. It would not be unusual for an agency to call a model with no notice to appear at a designer's showroom for an interview. This means you always have to be ready to sell yourself. You have to have the tools of the trade with you. Your hair has to be clean and you have to show a sense of style. The knowledgeable fashion modeling agency will help a model to understand what a

designer wants. Generally, an agency working in the fashion business knows the designers, what they like and what they dislike. This can often be the difference between getting the job or not. If the designer likes a model at a go-see, they might either book her for a non-major show or put her on a tentative list. Assuming you are hired, you will have a fitting. At a fitting the designer will choose which clothes the model is to wear and then fit them. The designer might also explain how the outfit should be accessorized. These go-sees and fittings are extremely important. The professionalism, cooperation and general willingness to take direction will establish a rapport which will be the key to a model's success.

Special Notes: Do not wear perfume. The aroma will be on the client's clothes. Also, never comment about the clothes at a fitting. Say you like everything. Finally, never chew gum or drink a beverage when you have the client's clothes on. Hang up all clothes during and after the fitting.

Conclusion

There are a number of reasons why more and more of the world's models want to do both shows and photo modeling. Some of the reasons include the fact that fashion models, get paid at the same rates as photographic models plus the special excitement when a room full of people waits for you to step out on a runway wearing a fantastic new creation. As you walk, turn, and smile, the whole room breaks into applause.

Fashion Show Protocol

- Arrive early and make sure you check in with the show coordinator or the person in charge.
- Good grooming is a must from head to toe.
- Never wear fragrant products.
- Bring your Model's Tote Bag fully stocked.
- Check the show lineup and know where your rack is.
- If the client doesn't provide a backstage dresser, you will be responsible for the clothing and accessories.
- Always let someone in charge know where you are at all times.
- Never eat, drink or smoke around the clothes.
- It's the model's responsibility to make sure that the clothes are well taken care of after the show. If there isn't a backstage dresser, it is your responsibility to hang clothes up and report any damage immediately.
- Be professional at all times!

Information Sheet For Final Runway Class

Student Name _____	Instructor _____
Date of Performance _____	Time _____
Garment Inspection Date _____	Inspection Time _____
Number of Guests Permitted _____	

Theme of Show _____

Fashion Show Runs and Garment Descriptions

Run 1: _____ / _____
Run 2: _____ / _____
Run 3: _____ / _____

Note: Each student is responsible for a brief description of each ensemble, typed or printed on a 3" x 5" note card.

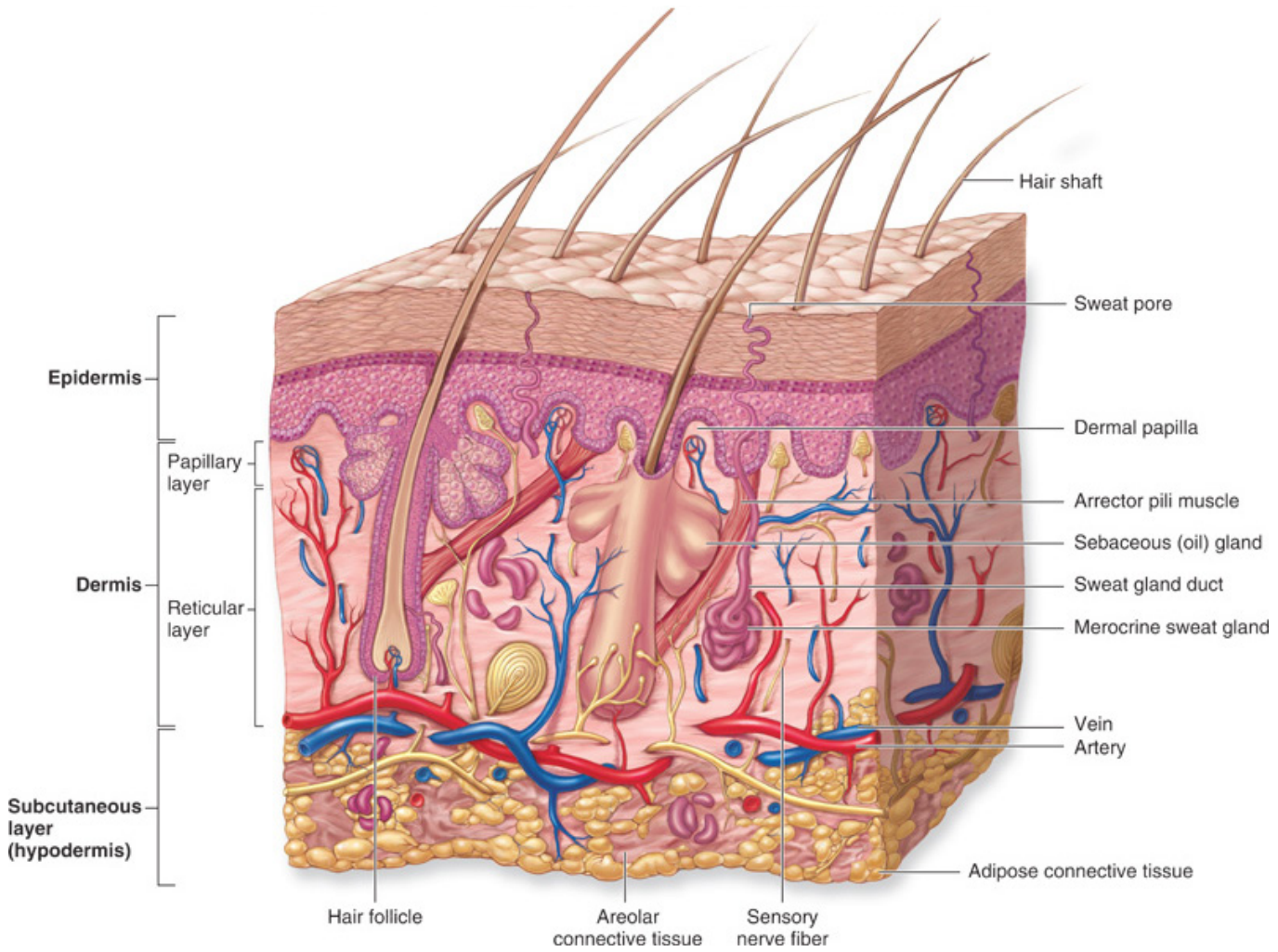
Schedule of Events

- CHECK-IN:**
- One-half hour before class. Bring all garments and props to be used in the show.
 - Commentary cards should be given to the person in charge.
 - Dressing room areas will be assigned.
- HOUR 1:**
- Brief review of all turns, walking, attitudes, etc.
 - Rehearsal for any special movements, dancing, poses, prop use, double routines, etc.
 - Explanation of all entrances and exits to and from the stage.
 - Lineup of show to be given.
- HOUR 2:**
- Rehearsal of the fashion show.
 - Dress rehearsal (optional instructor's choice).
 - Prepare for the show (start dressing in your first ensemble).

Note: Once you are dressed, you will not be allowed to mingle with invited guests before the show begins.

Skin Care

Skin Structure



Personal Skin Analysis

My skin type is: (check one)

Dry Oily Combination

Skin Problems: (check one or more)

Blackheads Whiteheads Pimples Itchy Sensitive

Other (please specify) _____

My Skin Care Routine

Cleansing Product: _____

Toning Product: _____

Moisture Balance Control Product: _____

Products For Skin Problems: _____

You know that you're supposed to read the labels before you buy a product. But what do those labels really mean? What's the difference between something that's supposed to be "unscented" and something else that says it's "fragrance free?" The following is a little lesson in label language that should help clear up some of your confusion.

Dermatologist-Tested: This simply means that one dermatologist tested the effectiveness and safety of the product. It doesn't

necessarily mean that the product is absolutely effective, or medicated, or hypo-allergenic.

Fragrance Free: This implies that there are no perfume ingredients in the product, but check the list of ingredients to make sure, especially if you have a history of allergies.

Hypo-allergenic: There are no such things as absolutely non-allergenic products. But "hypo" does not mean "non". It means "less". So hypo-allergenic

products are just less likely to cause allergic reactions than other products.

Unscented: This doesn't necessarily mean that the product is "fragrance-free". Since some raw substances have unpleasant odors, they must be masked by a fragrance in the product. So be sure to read the list of ingredients. You may very well find the word "fragrance" listed there.

Homemade Facial Masks

Plain Yogurt (all types of skin):

Plain yogurt is good for a quick pick-me-up, especially if you are going out that evening. It adds a glow to the skin and makeup flows on easily. Apply a tablespoon of yogurt in a thin film over the face, leave on for 15 minutes. This is good for all skin types.

Avocado Mask (dry skin):

To moisturize the skin, mash two teaspoons of avocado and 1/2 teaspoon of lemon juice together and apply to your face and neck for about twenty minutes, then rinse with cool water.

Egg White Mask (oily skin):

Separate egg white from yolk. Add one teaspoon of lemon juice. Beat the two together. Spread over entire face avoiding eye area. Leave on for thirty minutes. This tightens the pores and gives a refined finish to the skin.

Oatmeal Mask (dry skin):

This will moisturize dry skin. Mix together one beaten egg yolk, one tablespoon uncooked oatmeal, one tablespoon honey, and a few drops of lemon juice. Apply this to the face for twenty minutes and rinse with cool water.

Banana Mask:

To tighten and moisturize the skin, mash about one-third of a banana until it is smooth. Blend in one teaspoon of honey and apply to your face for twenty minutes before rinsing off.

To Refresh Tired Eyes

Tea Bags:

Take two tea-bags, pour hot water over them. Allow water to cool. Lay on eyes for 15-20 minutes.

Cucumber:

Slice two cucumbers to fit over eyes. Leave on for 15-20 minutes.

Milk or Buttermilk:

Soak cotton balls in milk. Lay over eyes for 15-20 minutes.

Homemade Moisturizer

Herb Milk Moisturizer:

Steep sage, mint, or camomile in hot water, then store in cool place for twenty-four hours. Drain and mix a small amount with sweet cream, butter, or milk. Apply to face for a moisturizing astringent and healing effect. Keep the solution refrigerated and use daily as needed.

Skin Allergies

You know that you're supposed to read the labels before you buy a product. But what do those labels really mean? What's the difference between something that's supposed to be unscented and something else that says it's fragrance free? The following is a little lesson in label language that should help to clear up some of your confusion:

Active Ingredient: According to the FDA, an active ingredient in a product is something used in the diagnosis, cure, treatment, or prevention of disease. Active ingredients are listed separately from other ingredients. For instance, the salicylic acid or resorcinol in an acne lotion will be labeled as an active ingredient.

Dermatologist Tested: This simply means that one dermatologist tested the effectiveness and safety of the product. That's all. It doesn't necessarily mean that the product is absolutely effective or medicated or hypoallergenic.

Fragrance free: This implies that there are no perfume ingredients at all in the product, but check the list of ingredients to make sure, especially if you have a history of allergies.

Hypoallergenic: There are no such things as absolutely non-allergenic products. But hypo does not mean non. It means less. So hypoallergenic products are just less likely to cause allergic reactions than other products.

Unscented: This simply means that the product doesn't smell like anything when you put it on your skin. But it doesn't necessarily mean fragrance free. Since some raw substances have unpleasant odors, they must be masked by a fragrance in the product. So be sure to read the list of ingredients. You may very well find the word fragrance listed there.

Tan Without Burning

Limit sun exposure

The best way to inhibit aging and avoid skin cancer is to avoid the sun completely. However, if a modeling assignment (i.e.,-bathing suits) requires a light tan, the best way to obtain a light glowing suntan and avoid sunburn is to limit your exposure to the sun. One long period of sun exposure, say about five hours, will create a great deal of cell growth, sunburn and peeling, and any tan you get will fade pretty fast. But five one-hour doses will allow your skin to slowly build up its own dark melanin protective barrier against the sun. Your new layer of skin won't peel off as rapidly, you won't burn as easily and your tan will last longer.

Start with a ten minute sun exposure. Each day, add a few more minutes. Get out early in the morning or late in the afternoon since the sun's burning rays are their meanest between 11:00 a.m. and 2:00 p.m.

Use a sunscreen/sunblock

Sunscreens come in oils, lotions, creams and sprays. Mineral oil doesn't offer any protection at all. That's why so many people who use baby oil (which is mostly mineral oil) as a sunscreen wind up with broiled bodies. Mineral oil also clogs pores. Look for sunscreens with a lotion base that contains aloe vera. It will protect and soothe skin.

If you're very fair-skinned or if you're constantly out in the sun, one of the most full-proof sunblocks is zinc oxide, that white pasty stuff that lifeguards wear on their noses. You might want to put some on your lips or around your eyes, where your skin is especially thin and easily burned. Look for sunblocks with an SPF of at least 8 to 10.

After sun, cleanse skin

After you get out of the sun, wash your face and body with a mild cleanser to get rid of excess oil and sweat. Any aloe vera product will soothe and moisturize.

Care of sunburn

If, despite all these warnings, you've gone and gotten yourself burned, soak your body in a bath of tepid water into which you've dissolved a cup of oatmeal to soothe the burn. After your bath, apply a little cream with allantoin (a healing agent). Don't smear on too much, since the oil in the cream will keep heat in. Aloe vera will soothe, moisturize and heal the skin.

Artificial tanning lotions

One way to avoid peeling, burning and other problems of sun exposure is to stay inside and apply an artificial tanning lotion. These don't tan your skin by stimulating the melanin, but by a chemical action which causes a superficial browning. Artificial tanners are quite safe for your skin, unless you happen to be allergic to them. But sometimes they turn your skin to the color of a mango. To avoid the tropical fruit tone, patch test the product on a small area of your body for color and allergic reaction.

Winter skin care

Remember that certain parts of your skin, especially your face and hands are exposed to the sun all year long. In the summer, you'll probably bare more of yourself for a longer time to the sun's rays. Summer also means increased humidity. Humidity is a natural moisturizer.

But summer isn't the only time the sun shines. The winter sun can be just as merciless on those parts of you that aren't wrapped in down and woolens. If you're planning a weekend on the ski slopes, beware. The winter sun beats strongest at high altitudes and additional radiation is reflected by the snow. If you're into winter sports, be sure to apply sunscreen.

Winter cold does more to your skin than give it goose bumps. Being out in cold, dry winds are similar to blowing a fan across your face. It constricts your skin's blood vessels and removes moisture without mercy.

Protect your skin

The key to winter care is protection. Cover up sensitive skin parts with gloves and scarves.

Moisturize. Cold weather strips your skin of more natural oil than usual, so you've got to compensate with the creams and lotions suitable for your skin type.

Skin care in the city

If you live or work in a busy city, especially during the hotter months, your skin is going to get a lot dirtier and need a lot more cleansing and toning. If your skin is acne-prone, you may want to wash your face more than once during the day. If that's inconvenient, try wiping your face with one of those "on-the-go" cleansing pads.

Skin dehydration

As soon as the humidity drops below 50%, it's robbing your skin of moisture. What can you do about indoor skin dehydration? Invest in a humidifier.

Smoking and drinking

Smoking and drinking can ruin your skin, not to mention the rest of your body. It's been demonstrated that smoking prematurely wrinkles and discolors your skin. Nicotine makes your blood vessels contract, decreasing circulation. So your skin's natural healthy pink glow turns a smoker's yellow. The best treatment for smoker's skin is to stop smoking!

Remember, keep your skin very clean, steam your face with saunas, and give yourself frequent facial masks to promote circulation. Drinking 6-8 glasses of water a day puts moisture back in the skin and also cleanses the body.

Nutrition

The Six Major Classes Of Nutrients

- | | |
|------------------|-------------|
| 1. Carbohydrates | 4. Vitamins |
| 2. Fats | 5. Minerals |
| 3. Protein | 6. Water |

Specific Nutrients and Their Functions

Where you find them:

What they do:

Protein

Meat, fish, poultry, egg whites, milk and cheese. Dried beans, peas, peanut butter, nuts, bread and cereal have nutritionally incomplete protein, but are adequate if served with milk, eggs, or meat.

Is constituent of all body cells.
 Needed for structure of red blood cells (hemoglobin), antibodies to fight infection and disease and enzymes and hormones to regulate body processes.
 Needed for growth, maintenance and repair of tissue. Regulates amount of water present in the space between body cells.

Carbohydrates

Flours, cereals, breads, cakes, crackers, rice, noodles, macaroni, spaghetti, sugars, syrups, jellies, honey and jams.
 Some fruits and vegetables, such as dried fruits, sweetened fruits, dried legumes, potatoes, corn, lima beans and bananas.
 Cellulose and fibers.

Primary source of energy for the body.
 Primary energy source for brain and nervous tissue.
 Protects protein by sparing the body from using protein to meet energy needs.
 Complex carbohydrates are needed for bulk and proper elimination and for the normal growth of bacteria in the lower intestine.

Fats

Fat from beef, lamb and pork, butter, margarine, lard, salad oil, hydrogenated shortening, cream, milk, cheese (except those made with skim milk), fried foods, pastries, chocolates and rich desserts.

Provide concentrated form of energy for the body.
 Carry the fat-soluble vitamins A, D, and E into the body, provide protection for various vital organs and insulation for the body, increase palatability of food, provide "satisfaction," delay onset of hunger.

Specific Nutrients And Their Functions

Where you find them:

Vitamin A

Liver, kidney (an excellent source), egg yolks, dark green leafy and deep yellow vegetables, tomatoes, butter, fortified margarine, whole milk and cheese made from whole milk and fortified skim milk.

Vitamin D

Fortified milk, egg yolks, liver, fish (herring, sardines, tuna and salmon).

Vitamin E

Green leafy vegetables, nuts, legumes, salad oils, shortenings, margarines, meat, fish, milk, eggs and many other sources.

Vitamin K

Leafy green vegetables are the best source. Small amounts in cabbage, cauliflower and pork liver.

Vitamin C (Ascorbic Acid)

Citrus fruits, strawberries, tomatoes, cantaloupe, broccoli, raw green vegetables, cabbage, boiled potatoes, canned or frozen citrus fruit juices, red peppers, brussel sprouts and parsley.

What they do:

Needed for growth, healthy skin, bones, and teeth, particularly for children.
Helps maintain good vision, especially in poor light.
Helps body resist infection.

Needed for the absorption and utilization of calcium and phosphorus.
Needed for healthy bones and sound teeth.

Helps protect Vitamin A and polyunsaturated fatty acids.
Protects red blood cells.

Facilitates the effects of calcium in building bone and promotes normal blood clotting.

Needed for building collagen, the material that holds cells together.
Needed for healthy teeth, gums and blood vessels.
Helps resist infection and aids in healing wounds. Helps synthesize hormones to regulate body functions, improves iron absorption.

Where you find them:

What they do:

Vitamin B Group

Riboflavin (B2)

Best sources are dairy, eggs and meat.

A constituent of many enzymes needed to use protein, fats and carbohydrates for energy and building tissues.

Thiamin (B1)

Whole grain products or enriched bread and cereals.

Meats (especially pork), poultry, fish, liver, dry beans and peas, soybeans, peanuts and egg yolk.

Helps convert carbohydrates to energy. Helps maintain healthy nervous system.

Niacin

The best sources are peanuts, fish and meat.

Needed for healthy nervous system, healthy skin and normal digestion.

Helps cells use oxygen to release energy.

Needed to use protein in the body.

Needed for normal growth.

Pyridoxine (B6)

Potatoes, bananas, raisins, bran, lentils, liver, turkey, and tuna.

Prevents certain forms of anemia.

Needed for normal utilization of copper and iron.

Pantothenic Acid

Best sources are liver, yeast and salmon.

Helps breakdown carbohydrates, fats and proteins for the production of energy.

Synthesis of amino acids, fatty acids, steroids.

Vitamin B12 (Cyanocobalamin)

Provided only by foods of animal origin: meats (especially liver and kidney), fish, milk, eggs and cheese. Does not occur in fruits, vegetables or cereals, so vegetarians beware!

Needed for production of red blood cells in bone marrow.

Needed for building new proteins in the body.

Helps nervous system function normally.

EAT THE RIGHT AMOUNT OF CALORIES FOR YOU

Everyone has a personal calorie limit. Staying within yours can help you get to, or maintain, a healthy weight. People who are successful at managing their weight have found ways to keep track of how much they eat in a day, even if they don't count every calorie.

- Enjoy your food, but eat less.
- Cook more often at home, where you are in control of what's in your food.
- When eating out, choose lower calorie menu options.
- Write down what you eat to keep track of how much you eat.
- If you drink alcoholic beverages, do so sensibly - limit to 1 drink a day for women or to 2 drinks a day for men.

LEARN WHAT YOU CURRENTLY EAT AND DRINK

Did you know that:

- The #1 source of calories in the American diet is desserts, like cakes and cookies?
- Americans get more calories from sugary drinks than any other beverage choice?

Identifying what you are eating and drinking now will help you see where you can make better choices in the *future*.

If you want to make changes to improve the way you eat and your body weight, the first step is to identify what you do now. This includes becoming more aware of:

- What and how much you eat and drink
- How physically active you are
- Your body weight

People who are most successful at losing weight and keeping it off track their intake regularly. Tracking physical activity and body weight can also help you reach your weight goals.

Exercise

Calories Burned/Expended With Exercise

Activity	Calories Burned/Expended Per Hour
Sitting	..... 72-84
Strolling (1-2 mph)	..... 120-150
Housework (mopping floors, vacuuming)	..... 240-300
Walking (3 mph)	..... 240-300
Heavy Housework (scrubbing floors)	..... 300-360
Walking (3.5 mph)	..... 300-360
Badminton, Volleyball, Golf (carrying clubs)	..... 300-360
Tennis (doubles)	..... 300-360
Calisthenics	..... 300-360
Walking (4 mph)	..... 360-420
Ice Skating, Cycling (10 mph)	..... 360-420
Walking, Jogging (5 mph)	..... 420-480
Skiing, Paddle ball, Water Skiing	..... 420-480
Running (5.5 mph)	..... 600-660
Swimming	Calories vary depending on water temperature, strength of swimmer, stroke, water currents.

Student's Activities and Exercises

There are various ways of exercising, of making the skin taut, changing fat into muscle and resculpting the body. A well-rounded combination of cardiovascular, stretching and weight-bearing exercises are necessary to achieve optimum fitness.

BREATHE, EXERT YOURSELF, PERSPIRE, THEN REPEAT!

There are few valid shortcuts to exercising. The shortest path between two points (the old body and the new one) is not a straight line. It is the sum of the effort you make to get there.

Breathe deeply and exhale. This draws oxygen into the blood and rids you of all those toxic pollutants.

Exert yourself: Effort is virtuous, and in this particular case, inevitable. Effort means that you go through an exercise routine regularly, every day if possible. It also means that you give "muscle" to your cardiovascular system, to your heart, lungs, and circulation. This builds stamina, endurance, reflexes, and improves your ability to cope with life's everyday stresses and emergencies.

Perspire: Sweating means the exertion is working. Your pores are open, the skin is breathing, and toxins are being eliminated. "No sweat" means no benefits. Drink plenty of water after exercising (not ice water).

And what, you may ask, does all this have to do with modeling skills, or with personal image development?

Exercise, nutrition's complement, firms the body, the spirit, and the mind. Do it regularly. You can't store it up.

A word of caution: Whether to trim your body, build up your cardiovascular and muscular systems (or your self-confidence), add gracefulness to gesture, or reap the many benefits of exercise, it is essential that you do so gradually and cautiously. If you have any physical or medical problems, consult your doctor before embarking on any strenuous regime.

Makeup

Essential Makeup Tools

- Basic Makeup Items

Foundation	Mascara
Concealer	Lip Liner Pencils
Powder	Lipsticks
Blush	Lip Gloss
Eyeshadow	Makeup Brushes
Eyeliners	Q-tips
Tweezers	Eyelash Curler

- Basic Skin Care Items

Cleanser	Eye Drops
Freshener	Antiperspirant
Moisturizer	Razor
Cotton Balls	Soap
Eye Makeup Remover	Greaseless Hand Cream

- Hair Care Items

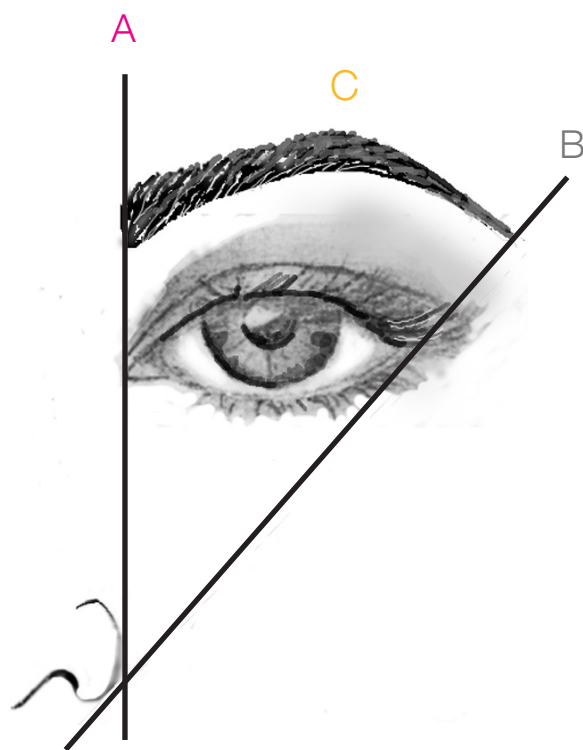
Comb & Brush	Ribbons
Bobby Pins	Blow Dryer
Barrettes	Curling Iron or Flat Iron
Covered Elastic Bands	Hair Care Products

Shaping Eyebrows

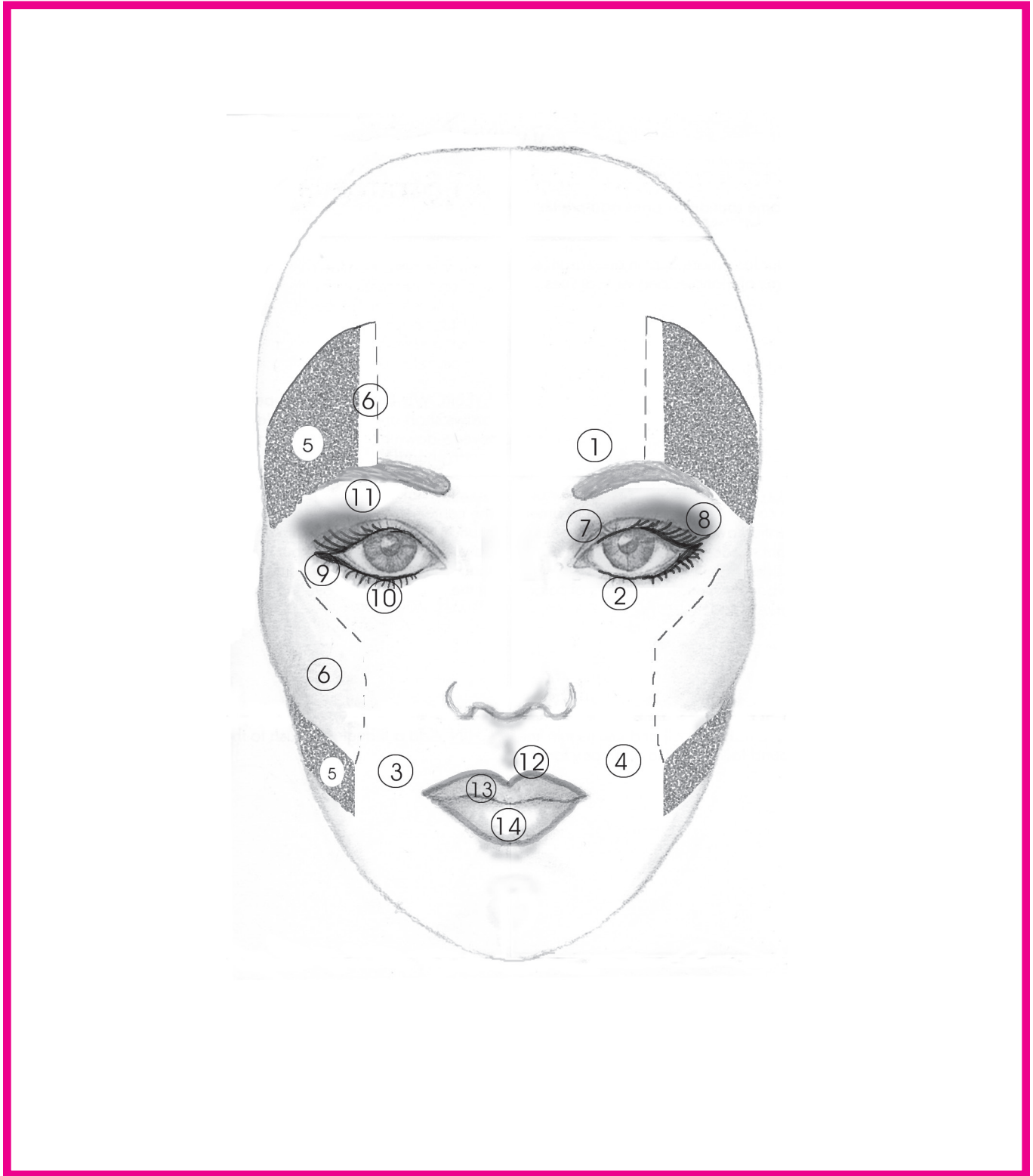
Your eyebrows set the mood for your whole face. They create a balance with your facial structure, bring your other features into focus and most importantly, serve as a frame for your eyes. No matter how careful the rest of your makeup application is, if your eyebrows aren't properly shaped and groomed, they can throw off your entire expression.

To decide where your brows need a little shaping up:

- A - Start by holding a pencil at the side of your nose in a vertical line. The side of your nostril, the inner corner of your eye and the inner edge of your brow should all line up.
- B - Then hold the pencil on a diagonal, so one end touches the side of your nostril and it makes a line past the outside corner of your eye. Your brow should not extend farther out than this line.
- C - In creating the shape of the brow itself, the top of the arch should be just above the outside edge of the iris, or colored part of the eye.



Makeup for Photography Application



Suggested Eyeshadow Colors

It's a smart idea to experiment with different colors and combinations of eyeshadow in advance of your photography session.

One rule of thumb to keep in mind: the color on your lids should not be the same tone as the color of your eyes. Aim for contrast!

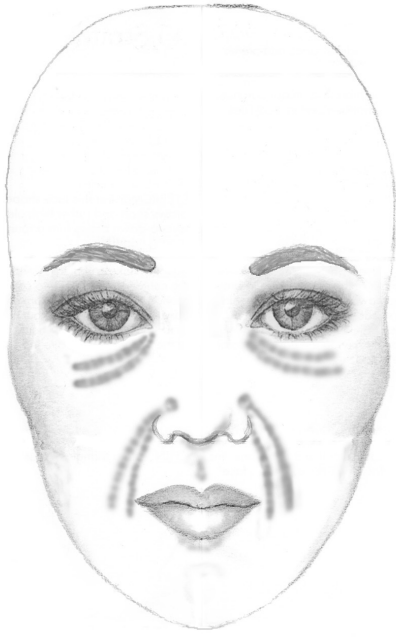
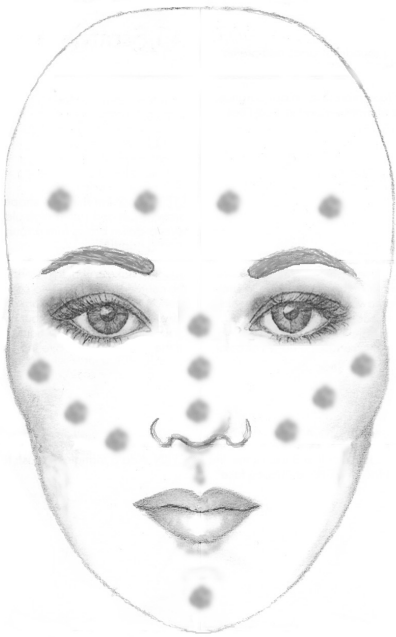
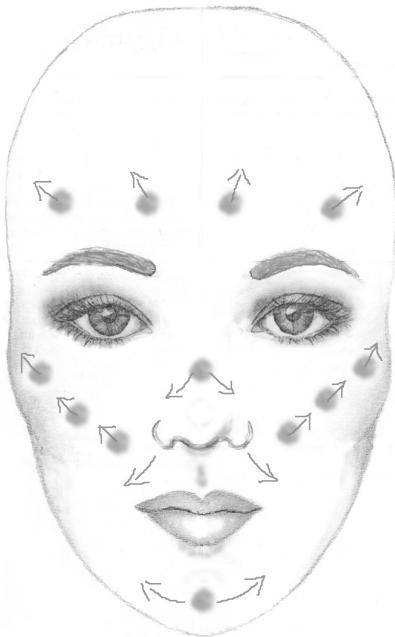
Eye Color	Suggested Shades of Eyeshadow		
Blue	Mauve Coral	Gold Copper	Gray Navy
Brown	Pink Lilac Maroon	Rust Dark Brown Charcoal	Gold
Dark Brown	Pink Deep Wine Gold	Rust Copper Navy	Charcoal Gray
Hazel	Smoky Blue Mauve Pink	Purple Silver Peach	Copper
Green	Soft Browns Rust	Navy Pink	

My eye color is: _____

After experimentation, we have found that the best combination of eyeshadow colors for me are:

Three Steps To Foundation

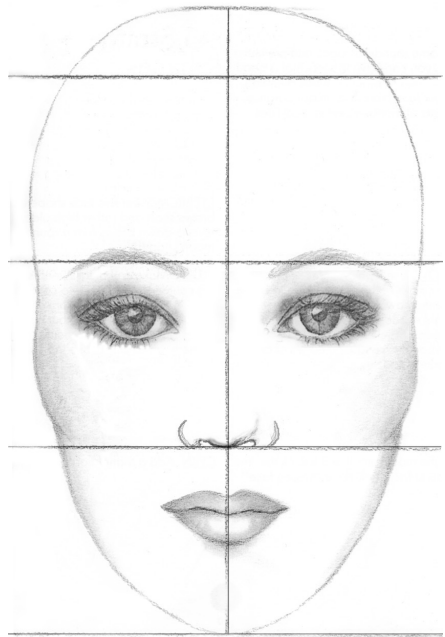
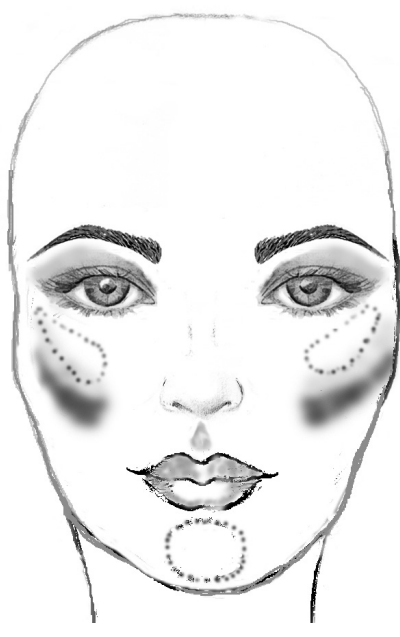
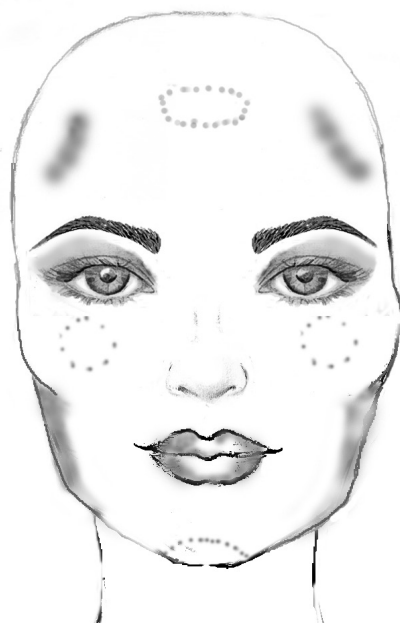
Your face must be expertly and carefully prepared with foundation before you apply any color. The purpose of the foundation step is to even out skin tone, hide any small flaws or blemishes and provide a beautiful and glowing canvas for you to work on.

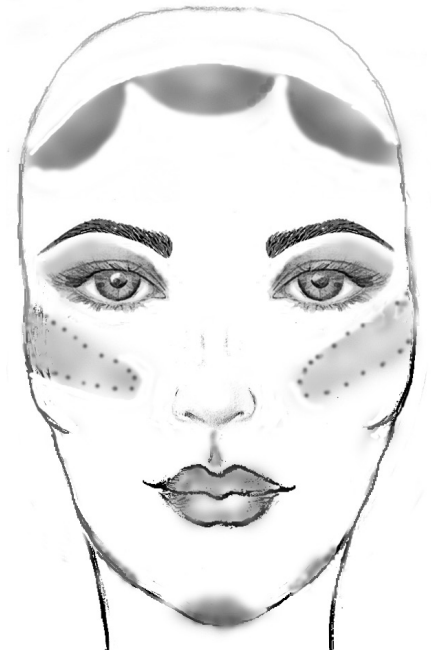
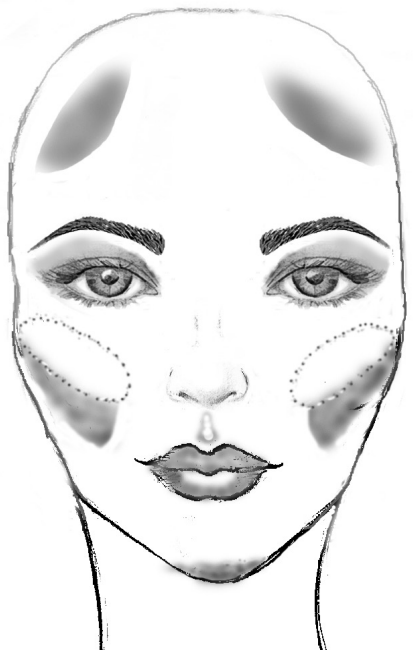
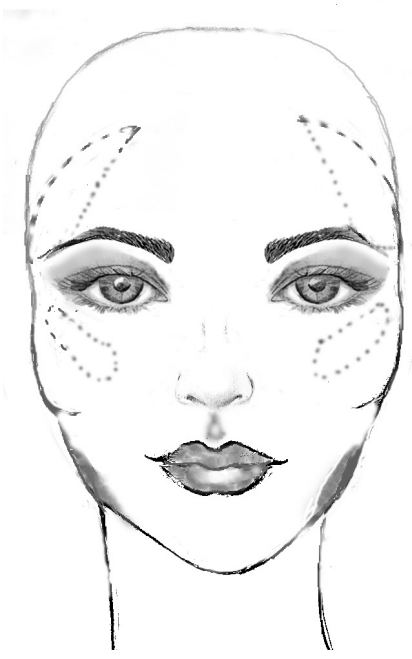
Concealer	Foundation	Blending
		
<p>Concealer is used to hide blemishes or discolorations on the face.</p>	<p>Foundation is applied to several key points on the face as illustrated.</p>	<p>Using the sponge or fingertips, blend the foundation on the face in the directions indicated. It is essential that you do not have any lines of demarcation.</p>

Contouring and Highlighting

All makeup really starts with the shape of your face. For your makeup to be successful, you need to understand the structure of your face and how to bring your individual features into focus in terms of your own facial graphics. The makeup technique that enhances your face shape and structure is called contouring.

There are six basic face shapes: oval, round, square, oblong, triangle and heart. The oval face shape is considered the most classically proportioned and the other face shapes are based on how they relate to the oval.

The Oval Face	The Round Face	The Square Face
		
<p>The symmetry and proportion of the classic oval face shape are illustrated below. The oval face shape is divided horizontally into thirds by the eyebrows and the bottom of the nose.</p>	<p>Since your face tends to be wide at the cheekbones, concentrate your contour color at the center of your cheeks to pull the focus in and minimize width. To add width at the temples, use highlighter. To make your face look longer, try a touch of highlighter on the tip of your chin as well.</p>	<p>The idea here is to round out the corners. Use your contour color at the sides of the jaw line and at the corners of the forehead. Highlight at the top of the forehead and on the tip of the chin to make your face longer. Extend blusher from the center of cheeks up and out at an angle to temples to add width. A little extra contouring under cheeks will make face look longer.</p>

The Oblong Face	The Heart Shape Face	The Triangular Face
		
<p>Use the same contouring technique at the corners as for a square face. Since your face is longer in proportion to its width, apply contour color straight across from centers to outsides of cheeks to add width. If extra length is at the forehead, use contouring along the hairline; if it's at the lower part of the face, try a touch of contour at the chin.</p>	<p>Narrow your wide forehead with a little contouring at the sides and soften a pointed chin with a touch of the same color. Choose a pale-colored blush and use it to widen and accent cheekbones.</p>	<p>Contouring is similar to the application for a round face. You need to widen the temples by extending contour color up and out and using a highlighter at the temples themselves. A few highlights in your hair, just at the temples can also widen a narrow forehead. Minimize a square jaw line with your contour color.</p>

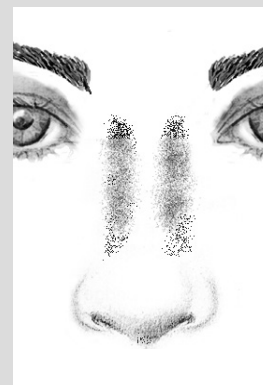
Correcting Your Nose

Small imperfections of the nose can be corrected with specific applications of foundation, highlight, contour and blush. All corrections should be subtle and well blended to create a natural looking illusion.

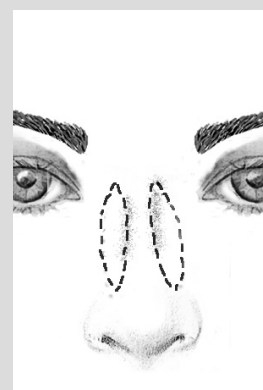
The appearance of a nose that is too wide can be minimized by applying a contour color to the sides of the nose.

Similarly, highlight or light blush applied to the sides of the nose will accentuate the width of a nose that is too narrow.

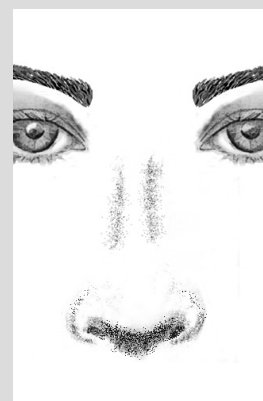
A nose that is too long can be shortened in appearance by applying a dark blush to the underside.



Too Wide



Too Narrow

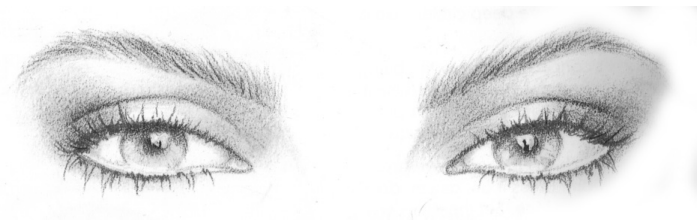


Too Long

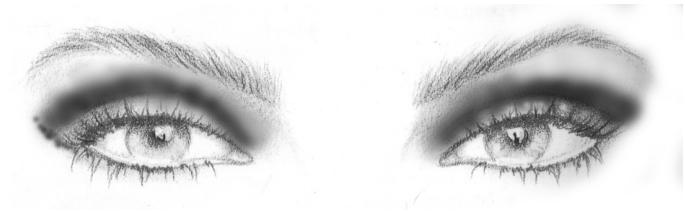
Classic Eye Makeup Plus Corrections

The starting point for your eye makeup is that every pair of eyes is unique and it's up to you to enhance the particular color, shape and expression of your eyes with the right application of eye color and contouring.

Eye makeup is the part of your total facial graphics where you have the most freedom. By changing colors and shifting the way you apply them, using all the shadows, pencils, liners and mascaras available, you can create unlimited looks for your eyes.



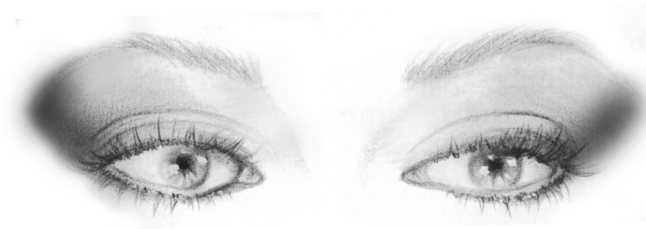
Classic



Deep Set



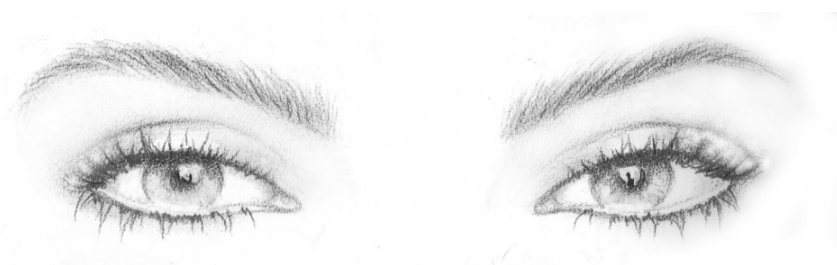
Protruding



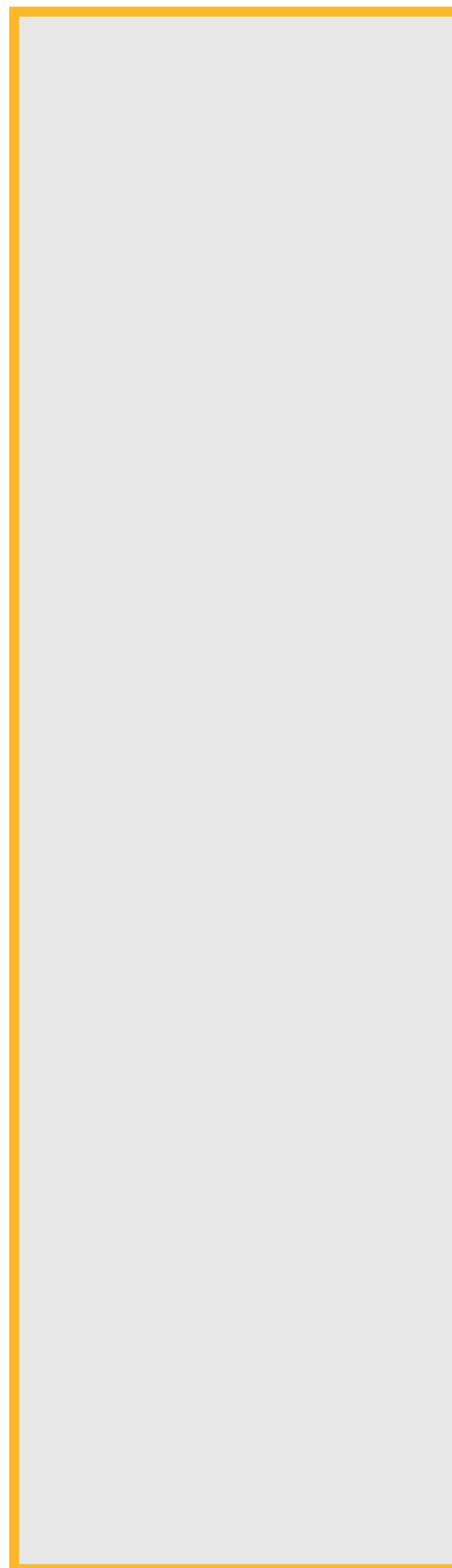
Close Set



Wide Set



(Student to fill in their corrections)



Correcting Your Lips

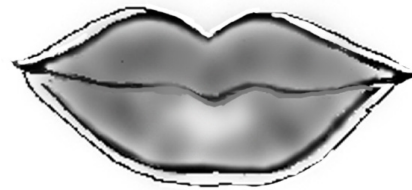
There are many variations you can use to make up your lips, both for special effects and to correct or change your lip shape optically.

Too Thin



Outline your lips just above and below your natural lip line.

Too Thick



Outline your lips just inside your natural lip line.

Droopy



Extend the lower lip, taking the line upward, just above the upper lip corner.

Hair

Creative Hair Design Workshop

What Kind Of Hair Do You Have?

Type:

Normal _____ Dry _____ Oily _____

Texture:

Fine _____ Medium _____ Coarse _____

Condition:

Good _____ Fair _____ Damaged _____

What products are you currently using on your hair?

Recommendations:

Creative Hair Design Workshop

Basic hair tools:

- Shampoo/conditioner for your hair type
- Styling products
- Blow-dryer with diffuser attachment - 1500 watts
- Brushes for styling
- Wide-toothed comb
- Curling iron with two heat settings
- Velcro rollers in a variety of sizes
- Hair clips, ponytail holders, decorative combs, head bands and barrettes

Basic hair tips:

- **Perming**
Be sure to experiment with rollers to see if you like curly hair before committing to a perm.
- **Straightening**
Experiment with a blow-dryer and large brush or large hot rollers before using chemical straightening solutions.
- **Color**
Always have your hair colored by a professional who will take your skin tone, eye color and condition of your hair into consideration.
- **Bangs**
Bangs can soften a high forehead, add interest to long hair or update your hairstyle.
- **Hairstyles**
Before changing your hairstyle, visit a wig store and try different lengths and styles to see what looks best on you. You might decide to buy clip-on hair extensions for fun.

How to Properly Communicate With The Hairstylist

Listen to the stylist, who is best qualified to assess what your hair is capable of doing. Growth patterns and textures put limits on what can be done. Do not expect the impossible. If you get the feeling you can't communicate with a particular stylist, go somewhere else.

Once you and the hairstylist have agreed on a particular style, be sure to discuss the final results with the stylist freely. Don't leave without expressing your likes and dislikes about the finished product. Reasonable corrections can and should be made if you are not pleased.

Usually, several visits (weeks apart) are necessary to come up with the desired results.

Meet the stylist dressed as you normally do, not over dressed or under dressed. Make sure your height and size are noted. Your hairstyle should balance your proportions.

Talk about your work and lifestyle. Attorneys, bankers, salespeople or managers have a certain look about them. If they don't look believable, they are generally not successful. Remember, you do judge people by their appearance. Expect others to do the same. Hair is a major element in making a positive first impression.

Bring pictures of hairstyles you like.

Discuss the hair length you like to wear and how much time you are willing to spend daily to maintain the look. Make sure you know what you mean, using words like curly, wavy, straight, etc. Use pictures to get your point across.

Your face shape and the texture of your hair are important in choosing a style that is right for you.

Fashion

Fashion And Figure Facts For Men
(How To Camouflage With Fashion)

The Area	What To Wear	What To Avoid
Wide shoulders combined with narrow waist and hips	<ul style="list-style-type: none"> • Wear strongest patterns or color on bottom. • Use light colors or fine vertical stripes on top. • Wear bulky fabrics on bottom. 	<ul style="list-style-type: none"> • Place emphasis on top portion of body.
Narrow shoulders combined with large waist and hips	<ul style="list-style-type: none"> • Wear light colors and patterns on top. • Wear dark colors in lightweight fabrics on bottom. 	<ul style="list-style-type: none"> • Avoid attention-getting bottoms. • Bulky fabrics. • Contrasting belts.
Round face	<ul style="list-style-type: none"> • Wear button-down collars with regular points. • V-necklines. • Wear sports shirts open at the neck. 	<ul style="list-style-type: none"> • Avoid tab and rounded collars. • Avoid turtlenecks.
Long, narrow face	<ul style="list-style-type: none"> • Wear almost all collar shapes, especially spread collars. • Turtlenecks. 	<ul style="list-style-type: none"> • Avoid long, pointed collars. • Extreme V necklines on sweaters.
Square face	<ul style="list-style-type: none"> • Wear button-down shirt collars. • V and U necklines on sweaters. 	<ul style="list-style-type: none"> • Avoid collars with little or no spread. • Too long or too short points.
Oval face	<ul style="list-style-type: none"> • Wear almost anything. 	<ul style="list-style-type: none"> • Avoid the rounded collar.

Lines and Patterns: Figure Types

Lines in Clothing

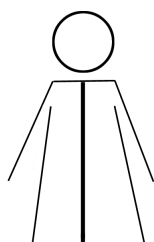
What can lines do for you? Quite a bit as far as your appearance is concerned. Some lines can help you look taller and thinner, while other lines can make you look shorter and heavier.

The study of lines begins with optical illusion. The figures to follow illustrate several optical illusions which are divided into two basic theories.

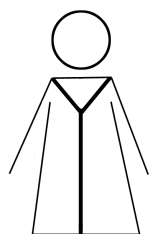
Lines which carry the eye up the figure without interruption will give you a taller, thinner look.

Lines which stop the eye from moving upward by attracting the eye from side to side or back down the figure will cause you to look shorter and heavier.

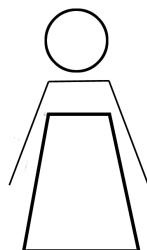
The following four figures illustrate successful vertical illusions. Here is how they work:



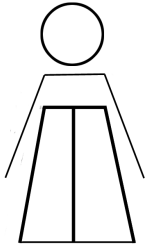
The single vertical line attracts the eye upward, with nothing to interrupt its movement.



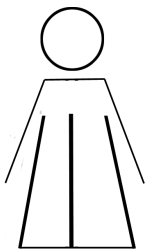
The magic 'Y' creates a feeling of height, as the eye is guided upward with nothing to impede its vertical motion.



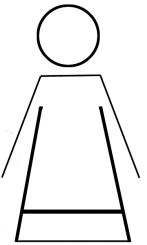
The longer your eye can travel upward without being interrupted by a horizontal line, the taller the figure will appear.



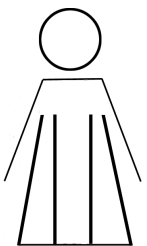
A vertical illusion becomes a horizontal illusion when a vertical line is topped with a horizontal line, causing the eye to move from side to side.



A vertical line suddenly appears shorter when the eye is forced downward.



The sooner the eye encounters a horizontal line, the shorter the figure will appear.



Two vertical lines spaced far apart form three wide panels that attract the eye across the figure and the wider the figure appears.

No matter what your figure, the important point is that you know how you want to look and how you can achieve "your look" by being line-wise.

Lines and Patterns: Figure Types for Women

Fashion and Figure Facts

(How to Camouflage Those Figure Problems)

The Area	What To Wear	What To Avoid
Heavy Hips	<ul style="list-style-type: none">• Shoulder pads• A-line skirts• Dark bottoms• Loose tops• A-line dresses	<ul style="list-style-type: none">• Straight skirts and attention-getting pocket details• Jackets that cut across the hipline
Small Bust	<ul style="list-style-type: none">• Uplift bra• Layered looks• Softly-bloused or gathered tops	<ul style="list-style-type: none">• Tight-fitting tops
Large Bust	<ul style="list-style-type: none">• Minimizer bra• Vertical necklines• Open collars	<ul style="list-style-type: none">• Very high or very low necklines• Tight-fitting tops• Light or bright colors on top• Fabrics that are too shiny or clinging• Wide belts• Double-breasted jackets

Lines And Patterns: Figure Types

The Area	What To Wear	What To Avoid
Thick Midriff	<ul style="list-style-type: none"> • Center the interest at the neckline or the hemline, whichever is your best feature. • Boxy jackets • Loose tops 	<ul style="list-style-type: none"> • Tight-fitting tops. • Wide belts or contrasting color at the waistline.
Short Waist	<ul style="list-style-type: none"> • Low-waisted styles • Hip-length jackets • Over blouses • Wear one color for a smooth uninterrupted visual line. 	<ul style="list-style-type: none"> • Wide belts or contrasting color at the waist. • Tucked in tops
Long Waist	<ul style="list-style-type: none"> • Wide belts • Long jackets • Horizontal neckline 	<ul style="list-style-type: none"> • Tight sweaters • Short skirts
Round Shoulders	<ul style="list-style-type: none"> • Crisp fabrics • Bloused tops • Shoulder pads 	<ul style="list-style-type: none"> • Collarless styles • Big lapels • Raglan sleeves • Halter tops • Tube tops

Wardrobe Analysis Chart

Seeing what you own on paper will help in planning your wardrobe. Ask yourself what is still in good condition, fits properly, and is flattering. Take a count of how many looks you have for day, casual and evening wear. What do you really need? Make a list.

WARDROBE INVENTORY

Item	Description	Description	Description	Description	Description
Shirts					
Sweaters					
Dresses					
Pants					
Shorts					
Skirts					
Suits					
Jackets					
Shoes					
Boots					
Jewelry					
Handbags					
Coats					

Business and Social Attire

Customized Wardrobe Planning Chart for Special Occasions

Style	Color	Coordinated With
Jackets		
Skirts		
Pants		
Tops		
Dresses		
Accessories:		
Shoes		
Bags		
Belts		
Jewelry		
Fill In What You Want To Add To Your Wardrobe:		

Photography

Introduction to Photography

The model is the link between the photographer and the photograph, the client and the campaign, the product and the purchaser.

Time, money, effort and hope are vested in you. Pull out the stops and perform. Draw on everything you've learned about skin care, hair styling, makeup (for black and white or color), maintaining a fit body and good muscle tone (through exercise and good nutritional habits), movement and posture, attire and, of course, photography itself, light, pose and projection, expression, and the many other subjects taught in this course.

You should be aware of the participants in a modeling career and of the distinction made between prestige and paying clients.

Prestige work consists exclusively of:

- a. The editorial (not advertising) pages of the great fashion magazines.
- b. The outstanding advertising campaigns that invariably involve an established, top-notch photographer and a product that represents glamour, esthetic, distinct, expensive, classy, elite.

Commercial work consists of well paid jobs that are photographed in a less creative way than prestige work. Some examples are:

- Catalogue
- Manufacturers
- Advertising Agencies
- Brochures

This category represents 90% of the market demand. An intelligent model, and a competent agency representing her, will endeavor to obtain the right

mix of these two categories. Paying jobs are most easily obtained by models who have had prestige assignments.

The distinction is somewhat subjective and sometimes requires a hard choice: immediate money or ultimate prestige. The hallmark of the good agency is making the right choice, and, unless the model is already established, the right choice is usually prestige. Future models must understand what this prestige is all about, and it should be their goal to attain it. Even if a model does not succeed in breaking into this select group of clients, striving in that direction will improve her looks, style, and image, and better her chances of doing well overall. The exposure in top jobs will result in many other top money assignments.

Elements of A Photo Shoot

In a photoshoot, there are five direct elements involved: photographer, model, camera, light and product. Even editorial magazine work requires more thought than it is commonly believed, more than merely being a simple expression of art. One of the reasons they will use a model or a photographer repeatedly is that magazines like to use people who have worked successfully for them and who are acquainted with the needs of the magazine.

The product is the origin of the job and it will be ever present. Clients want their merchandise to show at its best all the time. Once the actual shooting starts, that element will take a secondary place, but only for a while. It will come back to remind us who pays the bill. It will be the job of the stylist or editor to watch that the product does not get lost in the midst of creation.

The photographer will have picked an appropriate light in the studio by using the different combinations his technique offers him; outdoors, by the location or by the time of day. An experienced model will be able to appreciate and value this. Most photographers will brief you before shooting (asking some good questions can prove very valuable for future work).

On the other hand, no matter how wrong a photographer might be, the model should remember that this is teamwork. The photographer is the coach but will always accept a good suggestion nicely put. The better the relationship, the better the shot. When the model knows what he has to do, he is going to do it under the eyes of the photographer, the camera, and, in a certain way, the light. A good photographer will make him forget the camera and the light. Together they will be like two actors in a play, growing on each other's performance. This interaction produces the best results. Outdoors, the light will be part of life unless the model has to face the sun or if there is too much wind (both elements can make the eyes tear). The remedies are to close your eyes and open them when the photographer says to do so.

Photographer and Client

The model's real client, the one who in fact pays the fees, is very seldom seen. The client is the manufacturer of the products to be advertised, or the chief editor of a magazine, or the head of a catalogue company. The client, in most cases, hires the services of outside people who work directly with the model. For example, the model will work directly with an advertising agency, a studio or special editors who have been hired by the client. The people hired by the client, in turn, hire photographers, etc., who answer directly to them. The client gives specific instructions, including budgetary guidelines, to the people he/she puts in charge of the job. The model has basically two important moments in his relationship with the client:

1. During the initial interview.
2. During the booking.

1. INTERVIEW: A model will meet clients on interviews (or go-sees, as they are commonly referred to in the profession) either on a “general” go-see, which is when the agency wants to introduce models to clients who work on a regular basis or on a “request”, which means that the client has specifically asked to see the model.

In both cases, the model must work on his appearance, presentation and manner. A client sometimes see dozens of models in a day and will have to make a decision in a few, very brief moments. Needless to say, first impressions are important: clean hair, clean fingernails, fashionable clothing.

During the interview, clients show a similar aversion to the totally indifferent model, who seems bored even before getting the job, as to the over-eager model, who is tense and aggressive. The right attitude could be described as that of pleasant and relaxed composure; self-confident without exaggeration, cooperative and enthusiastic.

2. BOOKINGS: During the booking, the rule is to try in every way to be part of the team. The tension during a shooting session is very often tremendous, for example: the weather is not right, a lens is not working, some of the clothes are wrinkled, the colors of accessories are wrong, the hairdresser can't find the style the photographer likes, a pimple appeared on your cheek overnight, it's hot and you're wearing a cashmere sweater, etc. Therefore, the spirit of cooperation and the patience of a model can be a great asset in the success of a shooting session. On top of being part of the team, a model should also remember that during the shooting session he is, in fact, the center of attention. His attitude and performance will, therefore, be the most important, individually, of the entire crew.

The photographer has responsibilities similar to that of the client, so the model's approach should be similar. In addition, he/she has purely artistic considerations to contend with, which make the rapport between models and photographers so delicate.

Photographers, in general, are more sensitive to the model's true personality than clients. They detest phoniness. The model should create a relationship which involves charm, and some mystery. The photographer must find in his/her model a source of excitement and inspiration. On the set, a model should be friendly and relaxed and yet always keep the right distance. Yet at the moment of the shooting, the model must remember that the

photographer is in charge and must feel that the model is trying to be exactly what he/she wants him to be.

Socializing with clients and photographers is fine when it comes naturally and in the proper context, but should never be regarded by a model as a means to get work.

The Model

Being a model requires not only the proper physical qualities, but also the proper mental and moral attitude, often referred to as talent. The secrets of modeling are discipline, respect for one's body and health, a desire to succeed and ambition, a permanent search for the right look and desire to perfect it, an ability to deal with people, understand them and cooperate with them.

Model agencies are service agencies, which make money and achieve prestige only if their models are themselves earning money and getting prestigious assignments. The interest of the model and the agency coincide, and the model must, at all times, use the agency to improve his looks, his portfolio, his composite, the quality and amount of his clients and to correct defects or mistakes. A new or experienced model never stops testing.

HOW MUCH CAN I LEARN NOW? HOW MUCH CAN I LEARN WITH EXPERIENCE?

The purpose of the John Casablancas Centers is to inform. Experience, which can only come with time, will be the other teacher. What we are constantly trying to impart are the basics, which will help you acquire the most difficult of all looks, the naturally beautiful.

Modeling is the art of bringing out, through slight, subtle touches, the outer and inner beauty that exists in every woman.

- Learn to express a range of moods to match a variety of products and situations.
- A model must be familiar with current trends. Fashion and posing techniques vary with the season. Fashion magazines should be analyzed for trends.
- A mirror is a model's coach, guide and critic. Use it full length. Explore your best features and angles.
- The projections of an emotion or feeling should be prepared. Collect yourself; mentally isolate yourself; break contact; concentrate; lower your eyes; be the feeling you want to project. Only then lift your head and turn it on with spontaneity. Remember that in print work, with no verbal communication involved, the facial expression is 95% of the job.
- The most important parts of that expression are the eyes and the smile.
- Practice your smile. It has to be genuine.
- Too full a smile can be unattractive. Do the eyes puff or wrinkle? Do the gums show too much?
- Eyes should be wide open and expressive, filled with delight.
- Practice varying degrees of laughter.
- Now cover the lower part of your face and practice telling a story with your eyes only.
- Extreme angles or side glance expressions can result in too much eye white showing.
- A pout can similarly be alluring. Does the shot call for this sort of mood? Beyond personal photogenics, always ask yourself what the photograph calls for; you are not being paid merely for a flattering portrait shot.

Beyond facial expression, pose and stance can enhance or detract from the photographic result. Knowledge of full length shot requirements will put the model at ease.

- An imaginary line can be drawn from the model to the camera, one foot diagonally away from it and the other mobile. In this basic stance, the shoulders and hips are free to swing and swivel, and to adapt various poses for the photographer.
- The mood required will dictate the correct approach to posing; i.e.,- sports clothes will suggest a more athletic or open stance.
- The object is to give the camera a clear line of vision on the product, clothes notably should be sharply outlined. In sitting positions, do not place legs under the chair (which shortens them). If crossed, cross legs as high above the knee as possible, again to avoid distorting the fall of the muscle and the grace and length of the leg.
- Think of the garment: watch for folds on the side facing the camera.
- "What should I do with my hands?" Along with one's face, the hands are a giveaway. Position your hands eloquently and intelligently. Practice. Don't overplay when you underscore: gestures should be gentle and suggestive, not blatant and forced. In fact, the camera should only guess at them in profile. Exceptions include special effects of products such as jewelry. Some models specialize in hand photography. As with legs, positioning the hands to give them length is important. Retaining a natural arch is the best way to achieve this.
- Practice a variety of gestures and attitudes in front of the mirror, both for facial expression and hands. In photography, "pose" is not necessarily "poise". The camera will capture only an instant gesture, and, therefore, if the gesturing is well thought out, it can capture its most eloquent past.
- Once facial expression and hand gestures have been refined, put the two together. A stifled smile, a shaded glance can speak volumes.

Always keep in mind that you are the conveyor, endorser or embodiment of a message, not the message itself. Give the product its due. As John Casablancas says, "The idea is to create a sense of natural poses and movements; stay loose and relaxed. The attitude of the model has to be such that she looks 100% comfortable in the clothes. She must look like she's enjoying wearing them. What a photographer needs the most when he has a model in front of his lens is not to have an object, but a human being, full of life."

Types of Modeling

This will describe the many different types of modeling you will find in the modeling industry. Some models only fit into one category, while another model may fit into multiple categories. With that in mind, here are the types of modeling categories at a glance:

FASHION MODEL: This category is the most exclusive and most difficult of all categories for a model to get into, much less succeed in. As a whole, a fashion model **MUST** be tall, young, and thin. In addition, there are fashion model “size requirements”, and hardly any exceptions are made in terms of that. While there is no universally-agreed upon, **OFFICIAL** “fashion-industry size-standard”, the size requirements in fashion modeling are **TYPICALLY** as follows:

Female Fashion Models:

- Model Height Requirement: 5’9” to 6”. There are exceptions within one inch, and **MAYBE** two, of this standard. Anything beyond that is extremely unlikely to be considered.
- Model Measurement Requirement: 34-24-34. There are exceptions within one inch, and **MAYBE** two, of this standard. Anything beyond that is extremely unlikely to be considered.
- Model Age Requirement: 16-21 years old.
- Model Size Requirement: 0-4.
- Model Weight Requirement: 105-130 lbs, directly proportional to height

Male Fashion Models:

- Model Height Requirement: 5’11” to 6’2”.
- Model Weight Requirement: 140-165 lbs, directly proportional to height.
- Model Measurement Requirement: Waist between 29” and 32”. Shirt size between 15-15 ½ neck, sleeve size between 32 and 34. Jacket size between 40 and 42.
- Model Age Requirement: 18-25 years old.

EDITORIAL FASHION MODEL: These models are the ones you find in the editorial spreads of pages like Elle, Vogue, Glamour, etc. You **MUST** fit the modeling requirements for a “Fashion Model” (listed above) in order to be considered for this category. Almost all editorial fashion agencies in the U.S. are based in New York, but agencies/jobs can be found in other major cities (L.A., Chicago) and overseas.

FASHION CATALOG MODEL: Slightly less restrictive than fashion modeling in terms of requirements, but catalog modeling still has rigid standards nonetheless, and is also difficult to get into. Catalog models are the ones you see in the clothing catalogs, posing in a variety of outfits. Typically, only female models between 5’8” and 6’1” will find work here. Male models should be between 5’10” and 6’2”.

RUNWAY MODEL: Models that walk the catwalk or runway, a “live model.” Runway models are hired to use their bodies as a mechanism to display the fashion garments of a specific clothing designer. They **MUST** be tall (5’9” and up for females, 5’11” and up for males), slender, have measurements that fit the standard clothing size, and know how to walk the runway.

COMMERCIAL MODEL: Most agency models work in this category. Commercial models work **MANY** different jobs, including print advertisements, catalogs, campaigns, television shows, magazines, trade shows, and much more. There are no height or size requirements to be a commercial model. So even if you are **DYING** to be a fashion model, but simply do not fit the size requirements for mainstream “fashion modeling”, you can still find work and book great jobs as a “**COMMERCIAL** fashion model”, doing fashion print and things of that nature. Not interested in being a commercial fashion model? No problem. This category of modeling accommodates **MANY** types of looks: from the girl-next-door, to middle-aged men, to those with very “unique/interesting” faces.

PRINT MODEL: Print models are used for many different types of publications, such as: magazines, print advertisements, billboards, posters, calendars, campaigns, booklets, flyers, banners. Print models must have an attractive face, good skin, a nice body, and a pretty smile. Print models can find modeling work in one of two ways: through a modeling agency or by freelance modeling.

GLAMOUR MODEL: Glamour modeling focuses much more on the model’s appeal, beauty, and body than it does anything else. Models in this category are considered very pretty, able to book work simply by being attractive, having a nice body, and having a sort of “sex appeal”. While there are no height or size requirements, glamour models **DO** have to be at least 18 years old.

- Glamour models are typically hired to appear in swimsuit, bikini, lingerie, and form-fitting attire. Often times they will find work in magazines, music videos, calendars, etc. They can find work as a freelance model, and they can also find other work through modeling agencies as a print model, commercial model, or promo model.

PROMO MODEL / PROMOTIONAL MODEL: A promotional model, also known as a promo model, is a model that is hired to represent a brand, product, or service. This category of modeling does not have a height or weight requirement, thus making it much easier to get into promo modeling than it is to get into many other types of modeling. While there are no height/weight requirements, there are other general requirements for booking paid promo work which includes, a great attitude, outgoing nature, a nice smile, and the ability to easily adapt/learn.

- **SPOKESMODEL:** A spokesmodel is a more lucrative form of promo modeling. These models tend to have signed contracts with a specific company, acting as the face of the brand, being paid to attend events and make special appearances, appearing in advertisements, and traveling the country.

- **TRADE SHOW MODEL, OR CONVENTION MODEL:** Tradeshow or convention modeling is another form of promo modeling. These models are hired by a company to represent their brand, product, or service specifically at a trade show or convention. There are no height/size requirements, but these models need to be outgoing, reliable, work well with others, and take direction well. They also will be expected to work long hours, readily engage with other people, to quickly learn/accurately relay the company's mission (or products or talking points) to consumers.

CATALOG MODEL: A catalog model has the same job description as a “fashion catalog model”, yet none of the same size requirements. General catalog models are needed in all shapes and sizes. There are tons of clothing designers in the world offering a variety of options, many of which cater to petite, plus-size, or alternative buyers. These designers need models of the same variety to pose for their catalogs. Almost any category of model can be used as a general “catalog model.”

PETITE MODEL: These are models that are on the shorter side, typically 5'4” and under. While they will not be able to find work as a fashion model, petite models can still find work in other categories, such as a print, commercial, glamour, or promotional modeling. Petite models can be sought after for their small hands/feet for print work as well.

FREELANCE MODEL: A freelance model is one that is self-represented; they are not signed exclusively to any one modeling agency, they do not have an agent or a manager, and they are responsible for finding their own work. In addition, they are responsible for their own marketing, promoting, networking, and branding. This might all sound overwhelming, but in this day and age, freelance models have many avenues to get a career started. The internet is their main weapon/source; if properly harnessed, freelance models can still make a name for themselves without an agency.

FITNESS MODEL: Fitness models are toned, in-shape, healthy, and have good muscle tone. There are no size/height requirements, but you **MUST** be in shape! There are modeling agencies with “fitness modeling” departments. Fitness models seeking representation should focus on these first, but fitness models can also be self-represented.

PARTS MODEL: These models typically model their “parts”, such as their hands, legs, feet, stomach, etc. There are modeling agencies that represent parts models, and the best way to get started in this modeling category is by finding an agent, rather than attempting to freelance.

PLUS-SIZE MODEL: These models, also known as “Full-figured models”, are models that do not fit the size requirements for mainstream modeling. They weigh more, have fuller figures, and have pretty faces. They can be hired as catalog models for plus-sized clothing brands, among many other job opportunities. Plus-sized models are able to achieve representation with modeling agencies that have a “Plus-Size” division.

ART MODEL: Art models work with visual artists. The model is the subject of the intended art piece, usually being required to pose while the artist interprets and creates a piece of art. They are able to use the model as a real-life visual aid. There are many mediums an art model can be asked to participate in. Some of the more common include paintings, illustrations, sculpture, and photography.

PIN-UP MODEL: Pin-up models first gained notoriety in the 1940's and 50's, with the term "pin-up" referring to a physical photo of an attractive model, which could be "pinned up" on the wall. In the past, pin-up models were more risqué than their current era. Today, modern pin-up models (posing in the same manner and outfits of the 40's and 50's), seem to be less risqué than their current era, as times have changed and so have social standards. To explain: modern pin-up models can be seen wearing classic 1-piece swimsuits, while modern glamour models can be seen wearing barely-there string bikinis.

ALT MODEL, or ALTERNATIVE MODEL: This genre of modeling does not conform to "typical" modeling standards. The models used in this genre are not the mainstream, cookie-cutter models. Many of them have tattoos, piercings, unusual hairstyles, etc. They can work in this industry with the help of internet websites, networking, and niche magazines.

SOCIAL INFLUENCER: With social media rapidly taking over the world (modeling world included), we have added a new category to the various types of modeling: Social Influencers. **Social Influencer definition: A person with a loyal audience/following online, who receives compensation in exchange for leveraging their platform to influence said audience.** Basically, *people who get paid to promote products online.* A social influencer's large following can be based on one platform, or on many combined platforms. Examples of platforms: Facebook, Instagram, Twitter, Snapchat, Youtube, Pinterest, their personal Blog/Website, etc.

Posing and Projection Pointers

Contrived or casual, your photographic look must be prepared. Here are a few pointers for our headshot and action shot photography classes:

- Practice before a mirror. Study attitudes and best angles.
- Project alertness.
- Check hair before a shoot; straighten tie, shirt, jacket. Remember that a headshot also catches your upper torso.
- Remember camera range (focal depth and lateral range) when you move.
- Concentrate and relax, simultaneously. Create a rapport with the photographer and the camera.
- Choose and project appropriate moods - romantic, energetic, sophisticated, seductive.
- Don't let your eyes go lazy or indifferent. They are the spotlights of your chosen moods.
- Don't let your mouth stiffen, jaw clench, or, at the other extreme, get overly slack. A natural closed look or a parting, as if you are about to speak, are best.
- The angle of your body (or shoulders) will affect the attitude of your head and expression.
- Try various attitudes (chin resting on your hand, both hands propped behind your head, etc.) depending on the mood to convey and on the photographer's directions. Don't let the hands distort facial features.
- Remember that the photographer can "crop" a picture if the position required is not horizontally lined up with the camera, giving you more flexibility in posing.
- In headshots, expression is obviously paramount. Men have, if anything, more leeway than women in this respect: Squint and crinkle the look, furrow the brow, raise an eyebrow, whatever expression fits the product and the mood.
- Run the gamut of expressions: Close-mouthed to open, lowered eyelids to open-eyed astonishment, surly to a smile, to a laugh.

The Bodyshot is as important to the male model as to the female. Here are a few pointers:

- A good physique does not mean weightlifter's muscles. Photography emphasizes and distorts. Too muscular a build makes you look stocky, fuller and short, which is bad for the clothes and not particularly flattering for you.
- An overly slender frame can become exaggeratedly elongated on film.
- Don't pose face front. Angle your body - hips sideways, upper torso toward camera.
- Fill out your chest and shoulders, and clothes will fall better on your frame. The result will be narrower waist and hips.
- Don't exaggerate your pose, unless the photographer's special effects require it.
- Keep fingernails clean, and relax your hands.
- Practice. One of the most important things you'll learn is how light falls on your features. This will enable you to line up correctly on the shoot, avoiding shadow and/or distortion of the body.

The headshot technique is most important. Whether the shot is for beauty, for fashion or for the body, the model's face will usually be present and paramount. Basically, the techniques to acquire are the cosmetic side of things, makeup and hair. On the posing side, the important thing is not so much to do things right as to not do them wrong. The basic rules are: be relaxed, be natural and forget you are posing.

All this may seem simple, but in fact requires a great amount of self-control and discipline. What we try to accomplish in this preparation for headshot photography is to give you a few tips to help you control nervousness, lose your self-consciousness and avoid a few typical mistakes. Above all, remember the following:

1. **A photo captures one single instant. What counts is the instant when that camera clicks.**
2. **A face is a face. What makes the difference is the expression. You must concentrate and create within yourself the right mood, provoke the right thought and your eyes must be the reflection of such moods and thoughts.**
3. **The lens of the camera is a mechanical reproduction of the human eye. You must always try and relate to that lens as a person.**

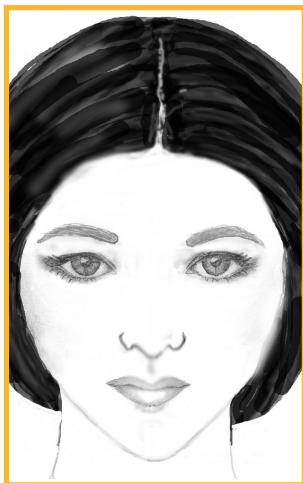
From a practical point of view, a few tips:

- Just before the shooting, check your makeup and hair. Especially for headshots, make sure that your face is not shiny. Always stay in the matte tones (this is achieved principally through powder), since light tends to bounce awkwardly on shiny faces.
- Follow the photographer's instructions. Don't speak while he/she is shooting.
- Relax your body, but don't get lazy. Hold your neck and shoulders straight.
- Use your eyes to express the feeling you want to convey.
- When you feel that you are beginning to stiffen or that your eyes are getting tired or that your jaw is trembling, do not be afraid to start from scratch and move around a little. Turn your head and then return to your initial position.
- You can also lower your head, close your eyes, relax and then slowly lift your chin and go back to your original position.
- This technique can be practiced at home in front of the mirror, giving you an instant replay. You can, for example, practice your smile, beginning with a small one and increasing to end in full laughter.

- On the set, you can start or prepare your smile (when smiling is required) as your head is turned or lowered and then increase the smile as you get to your final position. The same thing applies to specific expressions required by photographers.
- Constantly study facial expressions and poses in the top magazines.

Photography today is aimed basically at reproducing life and reality. Therefore, certain mistakes have to be avoided by the model:

- The photographer is facing you. The light might be above him/her or at his/her side. Your head, if your chin is a bit too low, will show marks under your eyes, even bags. Your nose will appear long and pointy. The cheeks will tend to fall. If your chin is too high, the nostrils become too apparent and the jaw disproportionate. Try this in a mirror:

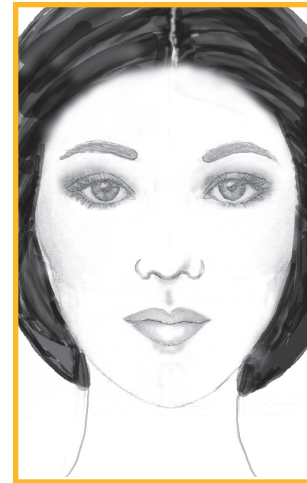


Chin too low



Chin too high

- Your face should, therefore, be parallel to the floor. Ideally, the lens should be at your eye level and the position of your head should be straight and facing the camera (in full or 3/4).
- In general, the photographer will instruct you as to the position that you should hold, but always remember to achieve that position in a manner you feel comfortable with and in which you look natural.



Chin parallel

The two basic tools that you have are your eyes and your lips. Smiles are a double-edged sword. An unnatural smile looks insincere and will photograph even worse. The smile is the technique you will have to practice most in front of a mirror and there are many degrees of smiling that you must learn to master.

- Be careful when you smile. Be attentive to the side effects (puffiness under the eyes, crinkles in the corners of the temples, and sometimes crescent wrinkles above the upper lip and exposing too much of your gums).
- Remember that when smiling, the effort comes from the cheek and not from the lips.
- The capital danger in headshots is the tendency of petrified beginners to stare at the lens with dead-fish eyes.
- To give different expressions to your eyes, don't be afraid to focus on objects at different ranges near and around the camera. It will keep your expression alive and in movement.
- If you are having difficulty, you can ask the photographer for guidance.
- Very often a slightly opened mouth (lips barely parted) can be enhancing and charming.

Photography today is aimed basically at reproducing life and reality, but it is a two dimensional world and a still one. Therefore, certain mistakes have to be avoided by the model:

- The photographer is facing you. The light might be above him/her or at his/her side. Your head, if your chin is a bit too low, will show marks under your eyes, even bags. Your nose will appear long and pointy. The cheeks will tend to fall. If your chin is too high, the nostrils become too apparent and the jaw disproportionate. Try this in a mirror.
- Your face should be parallel to the floor. Ideally, the lens should be at your eye level and the position of your head should be straight and facing the camera (in full or 3/4).
- In general, the photographer will instruct you as to the position that you should hold, but always remember to achieve that position in a manner you feel comfortable and in which you look natural.

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- The capital danger in headshots is the tendency of petrified beginners to stare at the lens with dead-fish eyes.
- To give different expressions to your eyes, don't be afraid to focus on objects at different ranges near and around the camera. It will keep your expression alive and in movement.
- If you are in deep trouble, you can ask the photographer for guidance.
- When you cannot find the inspiration within yourself, try to find something or someone near the camera that you can relate to. Create an inner skit.

Bodyshots for Males

We are referring here to your bodyshot photographic session, in the context of bathing suits, undergarments or sportswear, which is quite different to the body positioning in fashion photography. In fashion photography, the face and clothes are the essential elements. For the bodyshot, every part of the body is apparent and, therefore, important.

As a general rule, the poses are purely plastic and the important thing is to create a harmony of lines and curves, which like a sculpture, is static and does not need to be necessarily “natural”.

There are no specific rules for a bodyshot. Each model has a different body structure and it is in front of a mirror or following the instructions of the photographer that the model will discover the positions that will enhance the lines of his body. When posing for your bodyshot, do not be afraid of the ridicule of certain forced positions that might look just great on a picture. But, remember that whatever the pose, if a part of your body looks flabby, the picture won't look good. A model should be aware and honest about his weak points and learn how to position himself to correct them. For your bodyshot, consider that the idea is static, in contrast with a fashion shot.

Bodyshots for Females

There are no specific rules or poses for a bodyshot. Each model has a different body structure and it is in front of a mirror or following the instructions of the photographer that the model will discover the positions that will enhance the lines and curves of her body. When posing for your bodyshot, do not be afraid of the ridicule of certain forced positions that might look just great on a picture. But remember that whatever the

pose, if a part of your body looks wrinkled or flabby, the picture won't look good. A model should be aware and honest about her weak points and learn how to position herself to correct them. For example, a model with broad hips should be photographed slightly in profile (especially in view of the fact that the camera accentuates things).

Standard Poses and Curves for Men

Upright:

Basic Sports Stance:

- Legs are apart, weight is distributed evenly on each foot, toes are pointing out or ahead. Hip and shoulder movements provide the variations.

Lunging:

- One leg is bent sharply to the side. The other is on a diagonal line followed by the chest.

Broken Body Line:

- Head is tilted to the right, legs to the left or vice versa.

Curved Body Line:

- The head and legs are tilted in the same direction.

Vertical Body Line:

- Create a straight line through the head, chest and right leg, using arms and facial expression for variations.

Kneeling:

- Avoid exposing the soles of the feet.
- The calf and foot of one leg should show, or a model may look as if he has no lower leg while facing the camera straight on with his body.

Reclining:

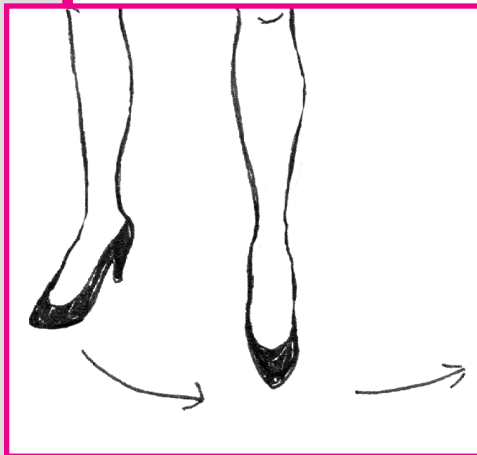
- Rest on the side. Turn your body to camera. Show the outfit well. One leg can be bent. Elbow is used for support and to bring face more to the camera.

Standard Poses and Curves for Women

UPRIGHT

Basic Stance:

- Place weight on left foot at 45 degrees from camera, place right heel two inches in front of the left foot, with toe pointing towards camera. By moving the right foot in a large arc, variations are obtained.



Basic Sports Stance:

- Basic sports stance: Legs are apart, weight is distributed evenly on each foot, toes are pointing out or ahead. Hip and shoulder movement provide the variations.

Lunging:

- One leg is bent sharply to the side. The other is on a diagonal line followed by the bust. For variation, place weight on the straight leg, with body following, lift heel of bent leg.

Broken Body Line:

- Head is tilted to the right, legs to the left or vice versa.

Curved Body Line:

- The head and legs are tilted in the same direction.

Vertical Body Line:

- Create a straight line through the head, bust and right leg, using arms and facial expression for variations.

SITTING

Obtuse Angle:

- Good to show a lot of fashion; the angle of the bust line and thigh line is more than 90 degrees.

Right Angle:

- Place knees together while sitting at edge of chair.

Acute Angle:

- Bust line and upper leg line are held at less than 90 degrees. One leg may be stretched. Be careful that in this position the garment doesn't look too wrinkled.

AVOID

- Do not place legs under the chair (they look thick this way). Do not let feet point in different directions from lower leg line.

Kneeling:

- Avoid exposing the soles of the feet.
- The calf and foot of one leg should show, or a model may look as if she has no lower leg while facing the camera straight on with her body.

Reclining:

- Rest on the side. Turn your body to camera. Show the outfit well. One leg could be bent. Elbow is used to support and to bring face more to the camera.



Hands:

- In fashion, they will help emphasize the outfit, for a bodyslot, the mood.
- Hands on thighs or fists on hips, or one hand on waistline and one on hips.
- Hands on waistline: thumbs forward, fingers behind waist.
- Crossing arms is good for a mood if the garment doesn't require that a lot of front be shown.
- Hands touching can be very useful, but this has to be approached with extreme care. Too much clutter and an unflattering look might develop.

Advanced General Area

Professional Terms Used In Modeling

Advertising

- A commercial booking (for print advertising). Pays a model's full rate.

AFTRA

- The American Federation of Television & Radio Artists is the union for television and radio performers. AFTRA merged with SAG in 2012.

Art Director

- Artist and coordinator who creates the layouts for ads or magazines. Gives a general idea of what models and photographers should produce and oversees the photo sessions.

Assistant

- The apprentice photographer who assists in the studio and dark room.

Basics

- Basic accessories that a model takes to a booking.

Book

- A portfolio containing a selection of the model's photos or tear sheets.

Booker/
Booking Agent

- The person in a model agency who handles the bookings, go-sees and castings for a model.

Booking

- A job assignment.

Booking Out

- When a model is unavailable for work due to personal time off.

Booking Sheet

- A diary-like sheet on which all assignments for a model are recorded by the agency.

Call Back

- A second interview.

Casting

- An interview or audition for a job to select a model to represent the image or product being advertised or shown.

Casting Director

- The person who arranges the selection of models for the client to interview for the booking.

'Cattle Call' or
Group Go-See

- When a client requests interviews with several models at the same time, of which someone can be chosen for a booking. Group Go-See is a nicer term.

Commercials

- Ads that appear on television.

Client

- Any individual or organization employing the use of a model.

Commission

- A percentage of the model's fee required as payment for the model agency's service.

Composite

- A card featuring photographs and vital statistics of a model.

Conflict

- When a model has worked for two or more similar clients or products.

Contacts

- Photographic proofs supplied by a photographer from which the best photos are chosen.

Day Rate

- The fee that a model receives for a single booking that lasts all day.

Editorial

- Print work for a model commissioned directly by the magazine. Usually a much lower rate than advertising, but highly prestigious.

Fitting

- The trying-on of clothes to determine proper fit before a booking.

Go-See

- A model's interview for a specific job or to introduce herself and show her book.

Glossy

- A reproduction of a photograph printed on glossy paper to be sent to clients. Usually a headshot. Used more for commercial clients or new models.

Headsheet

- A selection of headshots of models represented by an agency, which is sent to clients.

Headshot

- A close-up photograph of a model's head and shoulders.

Location

- A booking not photographed in a studio.

Mother Agent

- The first agency a model joins.

Open Call

- A general type sought by a casting director for a television commercial. Sometimes called a cattle-call or group go-see.

Option

- When a client holds a model's time before confirming the booking.

Photo Shoot

- A model's photo session with a photographer.

Point-of-Purchase Fee

- An additional fee paid to the model for billboards, continuous usage, packages, counter cards, etc.

Portfolio

- A model's book of photos and tear sheets.

Rate

- A model's hourly fee.

Release

- A contract signed when a model finishes a booking releasing the use of the photos as the client sees fit.

Residuals

- Fee paid to the model for repeat usage of a commercial. Rates are governed by AFTRA and SAG.

SAG

- Screen Actors Guild, the union for television and film performers. SAG merged with AFTRA in 2012.

Service Fee

- A fee charged to the client by an agency for its services.

Shows

- Fashion show work.

Stylist

- The person that organizes the clothes, accessories and sets for a photographic booking or fashion show.

Tearsheet

- A page “torn” from a magazine depicting a model’s work, included in her portfolio.

Tests

- Photos taken of a new or experienced model to gain experience and expertise in front of the camera, to build up her portfolio or reinvent her look.

Tote Bag

- A bag containing a model’s basics and makeup.

Trip

- A booking done on location for more than a few days.

Voucher

- The model’s invoice submitted to the agency after the booking.

Voucher System

- A system by which some agencies pay their models before the agency receives the money from the client.

Weather Permit

- A booking that is not confirmed until the client sees that the weather is suitable for shooting.

Models Tote Bag

From the start of their career, every model must use a "tote bag" and stock it with all of the tools of the trade. The bag should be light weight, waterproof, large enough to hold a portfolio and have a shoulder strap for easy carrying. It should be with the model at all times (on jobs, testings and go-sees). Every night the tote bag should be checked, restocked if necessary and ready for the next morning. It should contain your:

•Portfolio •Composite Cards •Voucher Book •Appointment Book •Pen and Pencil

- Basic Makeup Items

Foundation	Mascara
Concealer	Lip Liner Pencils
Powder	Lipsticks
Blush	Lip Gloss
Eyeshadow	Makeup Brushes
Eyeliners	Q-tips
Tweezers	Eyelash Curler

- Basic Skin Care Items

Cleanser	Eye Drops
Freshener	Antiperspirant
Moisturizer	Razor
Cotton Balls	Soap
Eye Makeup Remover	Greaseless Hand Cream

- Hair Care Items

Comb & Brush	Ribbons
Bobby Pins	Blow Dryer
Barrettes	Curling Iron or Flat Iron
Covered Elastic Bands	Hair Care Products

- Nail Care Items

Polish Remover	Polish
Nail file	(clear & neutral color)

- Undergarments

2 Seamless bras (1 white, 1 nude)	Panties & Thong
1 Strapless bra (nude)	Panty liners for bathing suits and lingerie work
1 Half slip (white or nude)	2 Pairs of black sheer-to-waist sandalfoot pantyhose
2 Pairs of nude sheer-to-waist sandalfoot pantyhose	Dress shields
1 Body stocking (nude)	White socks

- Shoes

2 Pairs of plain heels (1 black & 1 neutral)	Evening sandals (black or neutral color)
Plain flats	Clean white sneakers

- Miscellaneous

Bathing suit or body suit	Small scissors
Accessories:	Umbrella
bracelets	Scarf to protect your hair
earrings	Change of clothing
watch	Small mirror with its own stand
belts	Vaseline
scarves	Breath mints
Small sewing kit & safety pins	Sunglasses

Models Basic Wardrobe

Seamless Bra (nude)	Tee shirts (white & black)
Body Stocking (nude)	1 Pair of black dress shoes
Plain panties (nude and black)	1 Pair of flats (black)
1 Thong (nude)	Full-length raincoat
Off-black and neutral pantyhose	Warm winter coat
1 Little black dress	2 Pairs of boots:
1 Crisp white shirt	1 leather
1 Black sweater	1 for inclement weather
1 Pair of jeans (no holes or tears)	Sneakers

You can update your wardrobe inexpensively by adding a trendy item or accessory to your basic wardrobe.

Launching Your Modeling Career

- Find a reputable agency. Start focusing on the type of agency that specializes in the clients you're best suited for.
- Appearance counts. Be natural, in both attire and makeup.
- Let your agency guide you in your career, from choosing photos for your portfolio and composite cards, to refining your individual style.
- Test and photograph, photograph and test.
- One good, representative glossy to leave behind is fine, but don't get into expensive photography (portfolio or composite) until you know what you're doing and what is in demand. Your agency is your best guide.
- Keep your portfolio neat. Update your book and be discriminating about what you put in it. Make sure that it is a reflection of your accomplishments.
- Let the agency choose your likeliest clients, then push to get more go-sees.
- Find out what you can about a client's needs before a go-see or job, so that you can be prepared.
- Be prepared at go-sees for a clothes change, makeup touch-up, or mini-rehearsal.
- Show that you're serious and enthusiastic about working.
- Dress neutrally or representatively on go-sees, depending on whether or not you know what the assignment will be.
- Don't be flustered by criticism or rejection, learn.
- Don't bring friends along when you go on an agency interview or a go-see. Turn cell phone OFF!
- BE ON TIME FOR EVERY APPOINTMENT - that means be 5 minutes early.
- Confirm your appointments with your agency.
- Inform your agency immediately if you are unavailable for work.
- Let your agency handle any disputes regarding fees, compete clauses, etc.
- Keep your tote bag, cosmetics, wardrobe and accessories complete and updated.
- Take care of your skin, hair, and get plenty of sleep. Make sure your diet is balanced and that you get enough rest. During the week nights, stick to simple pleasures (steam bath, sports, etc.) that will enhance your beauty, not zap it. Remember: Your working life depends on your appearance, radiating your good health.

Career Opportunities

Modeling experience can help you in the future, personally and professionally, as a foundation of knowledge when pursuing any of the following areas and more. Obviously, additional credentials are required for some of these careers.

Modeling:

Print Editorial	Television Commercials
Print Advertising	Television Game Show
Catalogue	Conventions
Runway	Department Store and
Designer's Salon	Tearoom Modeling
Manufacturer's Showroom	Fashion Illustration
Specialty Work	

Performing Arts:

Television Actress	Stagecraft
Movie Actress	Director
Stage Actress	

Communications:

Advertising Executive	Human Resources
Public Relations Representative	Sales
Publishing Representative	Public Speaker
Newscaster	Corporate Trainer

Fashion:

Retail Department Manager	Retail Sales
Boutique Owner/Manager	Personal Shopper
Fashion Coordinator	Fashion Stylist
Image Consultant	

Beauty and Health:

Modeling School Instructor	Hair Stylist
Fashion Photographer	Makeup Artist
Commercial Photographer	Cosmetician
Photographer's	Esthetician
Assistant/Representative	Salon Owner
Stylist	Health Spa Owner/Manager
Model Agent	Nutritionist
Booking Agent	

Administrative:

General Office Manager
Executive Assistant
Administrative Assistant

Social Secretary
Bank Clerk/Teller
Receptionist

Management:

Director
Department Head
Division Head
Career Counselor

Manager
Broker
Executive Recruiter

Public Speaking:

Announcer
Teacher/Professor
Seminar Leader

On-Air Personality
Organization Spokesperson
Government Lobbyist

Airlines:

Flight Attendant
Ground Personnel

Customer Service Agent
Reservations Agent

CURRENT

Size:

Shirt _____

Pant _____

Jacket _____

Height _____

Weight _____

Bust/Chest _____

Waist _____

Hips _____

Thighs R _____ L _____

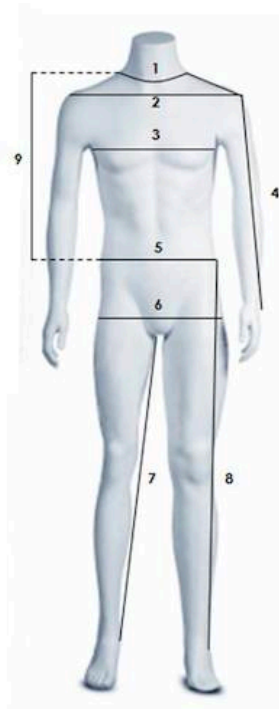
Calves R _____ L _____

Ankles R _____ L _____

Wrist _____

Neck _____

Upper Arms _____



MEASURING GUIDE – MEN

- 1 Collar:** measure around base of neck
- 2 Shoulder:** measure horizontally across the back from one side of the tip of shoulder to the other side.
- 3 Chest:** measure around the fullest part under armpits.
- 4 Sleeve:** measure from back base of neck across shoulder around bend of elbow to wrist.
- 5 Waist:** measure around natural waistline.
- 6 Hips:** measure around the fullest part of hips (usually 21 cm. down from the waistline).
- 7 Inside leg:** measure from the top of inside leg at crotch to ankle bone.
- 8 Outside Leg:** measure from the waistline to the heel seam of shoe.
- 9 Back Length:** measure from center back neck point to natural waistline.

CURRENT

Size:

Shirt _____

Dress _____

Pant _____

Jacket _____

Height _____

Weight _____

Bust/Chest _____

Waist _____

Hips _____

Thighs R _____ L _____

Calves R _____ L _____

Ankles R _____ L _____

Wrist _____

Neck _____

Upper Arms _____



MEASURING GUIDE – WOMEN

- 1 Shoulder:** measure horizontally across the back from one side of the tip of shoulder to the other side.
- 2 Bust:** measure around the fullest part of bust and straight across back.
- 3 Waist:** measure around natural waistline.
- 4 Hips (Full Hips):** measure around the widest part of hips (generally between 15 – 21 cm. down from the waistline).
- 5 Inside leg:** measure from the top of inside leg at crotch to ankle bone.
- 6 Back Waist Length:** measure from the most prominent bone at base of neck to natural waistline.