

Model Guide

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Info3

This file contains information you need to know to help your professional photo session be a success. Not everything below will necessarily apply to you. If something within this file seems patently obvious please understand it's in here because of my experience. If something doesn't apply to you, shrug it off. Otherwise if the shoe fits, wear it. Regardless, please read the entire file thoroughly.

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NOTICE: Models who smoke: Please let Dave know in advance of a shoot.

Introduction

Congratulations! You are serious about doing a photo session with Dave. The photo session is offered to you for the purpose of building your *professional portfolio*. You can expect to wind up with a *few outstanding photos* from each outfit change. Adjust your expectations to achieving an excellent professional portfolio so as to not fall into the trap of expecting to come away with series, sequences, and cute photos that you might want to see in a family album, a flip book or an on-line social networking site. Refer to the section "How Many (retouched photos) Can I Have?" for guidelines.

Here are some pointers. If you are really excited about your upcoming photo session you'll want to get all you can out of this information. I get asked "Do you have any rules?" You could look at all the information I furnish to you about the photo sessions as "rules". There is a reason for preparing, conducting, and following up the photo sessions the way I outline in my information. That is, you choose to shoot with me because you like what you've seen of my work. If we proceed the way I've outlined rather than deviate from it we are more likely to get results you expect and you are not likely to be disappointed. Read, absorb and adopt the information. Ask questions if not sure about anything. By going ahead with a photo session you agree to procedures outlined in this and other information files I furnish you.

I appreciate the trust you've placed in me. You're considering a photo session with me because you are serious about getting some unique and impressive photos to help advance your career. I

would like to remain in close communication with you by email and confirm to each other from time to time that the scheduled day and time continues to look OK for the shoot. Call and reschedule if something comes up that would put a time constraint on your photo shoot. *Please return phone calls and e-mail messages* concerning the shoot. **On the day of your photo session please plan way ahead and be at least ten minutes early for your shoot!** It means a lot to me and sets a good tone for the shoot. Please give me a call when you're on your way to the photo session! In case you happen to be ready early it's OK to be more than ten minutes early. Early birds earn a smiley star! See my recent Gallery pages.

Please get a good night's sleep, get up early, and have a good breakfast before your photo session! Plan to eat lightly and sip on liquids throughout your shoot. You'll find it difficult to be at your creative best otherwise. If you find you're not feeling up to it I would prefer you call in sick even at the last minute rather than trying to struggle throughout the day to be creative.

Models over 18- I want to know who to expect to show up with you to your get-acquainted visit and to your shoot. Please let me know in advance with details. All guests need to have read all of my information files. Kids- only mom and talent attend the get-acquainted visit and shoot please!

Be assured that you can try anything (poses, outfits) you want for your portfolio or just for fun without being embarrassed. I will publish on my Web site an on-line portfolio of some of the images we take. Usually that consists of the set of photos you have me retouch. But please be assured that you can have me photograph you in outfits and poses you might want for your book but not on the Web. Just let me know what can and what cannot go on the Web site. You may want certain looks for your portfolio you would rather not have friends and the public gawking at.

Definitely let me know of any concerns you want me to watch for in the way of facial or figure features, beauty marks or blemishes to retain, eliminate, deemphasize or emphasize. We can work out a lot of that by lighting and minor pose adjustments. I can fix some things in post processing as well. When we are reviewing the photos as we take them, point out things I need to watch for along those lines. It is frustrating, however, to find myself retouching faces in photos where makeup for photography was omitted or improperly applied. I need to have *everybody* (including most kids) apply appropriate concealer, matching foundation and powder for their shoot. More on makeup below.

Take care of your physical and emotional well being. You are going to invest a significant amount of your time so plan on making the most of it. In addition to preparing by choosing outfits, poses, backdrops and lighting schemes, prepare written notes you bring with you of things you plan to do. It's a great planning tool and is indispensable for the occasions when you suddenly need a reminder of what you wanted to get from your shoot.

Place a \$\$Value on Your Shoot

If you set a value your upcoming photo session based on what it will cost you (nothing but your expenses), the photo session will be of little value to you. You will be shooting in a professional level environment. Make an estimate of what the photo shoot would cost you if you went to the

“high priced guy”- like \$400, \$500, or \$800. Consider the value of the photo shoot when situations arise that would compete with your scheduled shoot. Use the fact that you have a professional photo session on that day as an argument for keeping your appointment. The same goes for your get-acquainted visit.

I'm OK with someone rescheduling a visit or a shoot because of an audition, rehearsal or performance (client shoot), but a change in plans due to unexpected concert tickets, competing shoots, got to pick up sis, cat to the vet, got to fill in for somebody at work, are troublesome. I run a very tight schedule and changes like those are hard on me and on others who could have used the time.

Cancellations and no-shows

You are pursuing a career in modeling/performing. Being considerate, reliable and passionate about your craft, including getting what you expect from a photo session is a professional trait. Let me know by email of any schedule change as soon as you are aware of it. If you find yourself having to cancel at the last minute please call at any hour and let me know. Leave a voice message!

A “No Show” is when the talent does not show up for an appointment (visit or shoot) on time having given me no “heads up” that the talent cannot make the appointment. When this happens I am kept “high and dry” waiting to see if the talent will show in case they have forgotten to let me know they are on their way but find themselves running late. A No-Show is a death sentence in this industry. Your reputation will precede you, making it difficult for you to obtain jobs.

Your Transportation To & From Your Shoot (and Get-Acquainted Visit)

Please ensure that you have reliable transportation for getting you to your get-acquainted visit and photo session and home again. You must be able to drive yourself to your shoot and home after your shoot. Or if a friend accompanies you during your visit and shoot she can be the driver both ways. Please do not schedule a shoot if you plan on being dropped off and picked up later. This does not work. The only exception is when the talent drives in from out of town and stays overnight in a motel before coming to her shoot the next morning. Often in that case family members accompany the model and drop the model (and mom, if model is under 18) off for their shoot.

Please give me a call when you are leaving your place for your visit or shoot. I will be expecting your call enough in advance of scheduled time so that you can make it to your shoot ten minutes early.

Communications – Stay in Touch

Please stay in close communications by email as the date of your photo session approaches. Too often I experience the communications going dead as the shoot approaches, so if I can get a confirmation from you a week or two out, a few days in advance, the day before, and as you leave your place for the session it will do wonders for my sanity. A photo shoot begins on a more upbeat note if your friendly photographer isn't stressed wondering if he's going to have a shoot on your scheduled day. If I attempt to reach you by email and don't receive a response after several attempts it's most likely we won't be having a shoot.

If you send me a message and do not hear back from me promptly (within a day, but usually much sooner) consider that something has happened that prevented me from receiving your message or prevented you from receiving my reply. Send your message again! Call! Do not allow the matter to die.

Managing Eating

Yes, eating properly is a factor that can positively impact a shoot. “Oh, I never eat breakfast!” is a setup for less than stellar performance. I ask the model if she has eaten or is hungry when they arrive for a shoot. “Oh, I’m OK.” Then not too much later: “Can we go get something? I’m famished.” What follows can be a sleep-inducing slug of food hastily consumed. *Not* good form. It’s OK to show up expecting we’ll have lunch soon after, but be aware of yourself and *eat before you get hungry!* That might not seem intuitive, but it’s important. It’s better to eat a little and graze during the shoot than otherwise. Similarly it’s important to drink liquids during the shoot and not get dehydrated.

Bring your favorite snacks to get you through the day. Lunch is on me. We can run out and pick something up to bring back and eat or warm up a frozen entree from my fridge. There is a Subway three minutes from here, as well as many fast food places.. I have a number of light, low calorie frozen entrees in the fridge you’re welcome to raid. More often than not the talent will elect to snack throughout the shoot rather than stop for a meal. I am discouraging pizza as deliveries are not dependable and it is a bad choice because it can knock out talent big and little! If you would like to bring a picnic lunch for you and the photographer (that’s me) that will be fine too. I eat anything.

Cell Phones

NOTE:

This policy does not apply to talent (and parent, if talent is a minor) who has traveled from out of town and stayed overnight locally the evening before the shoot.

I've reached the breaking point on the subject of cell phones. I have placed witty posters and cartoons in highly visible places begging to have cell phones left in cars. My pleas are falling on deaf ears. It is more than a distraction. It's making me want to throw in the towel. This policy applies not only to photo sessions but to get-acquainted visits as well.

1. Cell phones need to be kept in your car from the time of arrival until you are on your way home and your car has turned the corner and is out of sight.
2. This applies to the model and to anyone who accompanies the model to her shoot.
 - My Info3 (this file) asks that anyone who accompanies the model to the shoot needs to have read all of my information files. Please especially point out the photographer's policy about cell phones.

- It is the responsibility of the model or legal representative of the model to ensure guests have read all of the information and know about cell phone policy.
- Models under 18 years old who can read should read all of the information files with emphasis on cell phone policy. Those who cannot read should be briefed.

3. This is extremely important. If someone has to use a cell phone during any part of a shoot **we should stop shooting** and begin wrapping up.

- This proscription of cell phone use applies to the model and to any guest.

4. If anyone who plans to be present at a shoot has a special need that requires the cell phone be handy to receive important calls **we should not shoot**.

- Advise family, friends and associates that you will not be available to take calls on the day of your shoot, but that you will return calls upon returning home from the shoot.
- Appoint a trusted person to take calls on your behalf and to tend to emergencies while you are at a photo shoot.

Your Music

I have a 5-CD changer, so bring along a fistful of your favorite CDs if you'd like. Also you can email the Web address of your on-line playlist to me and we can play that while you're here.

Your Appearance

Take the following guidelines seriously! We can discuss problems you point out to me before shooting that I can routinely fix during retouching. If photos contain problems discussed below I may not be willing to try to correct them or may not be able to fix them at all.

YOUR SKIN

The following is from *Make-Up Techniques for Photography* by Cliff and Nancy Hollenbeck, Amherst Media, ©2001:

"Cleanliness is the way to keep facial skin healthy. Make-up, dirt from the air and pollution will clog the pores and often cause breakouts and acne. For this reason it is also important not to wear make-up for long periods of time or overnight. Keep the skin clean whenever makeup is not required.

It is a good idea to get into a **daily routine** of cleansing your skin - every morning and every evening, and of course, after every photo shoot. In addition, get into a twice-monthly routine of deep cleaning and exfoliating your skin. This helps keep pores clean and improves the tone and clarity of the skin. Again, wear as little makeup as possible when not doing a photo shoot or socializing."

MAKEUP, MAKEUP, MAKEUP

Do not go out of your way to have your makeup done at the shoot by a trained makeup artist. If you have taught yourself makeup techniques (it doesn't just come naturally – it's an art form) you can certainly have a successful photo session applying your own.

Please get a copy of the book *Plastic Surgery Without the Surgery, The Miracle of Makeup Techniques* by Eve Pearl. Last I checked on Amazon.com the book was available used. It's a

bargain. While reading it cover to cover, make a list of supplies you will need to reproduce the techniques and procedures outlined in the text. Get the supplies and practice with them. Come to the photo shoot with your face cleansed, moisturized and with skin toner applied. Then, after we decide how to set up the studio for the first series, go to your changing room and apply your makeup properly.

If the skin on your face is dry and flaking get it exfoliated before the shoot! If you have any questions about this, please ask your dermatologist.

During retouching I can fix bumps, scars, moles, and other distracting features, but there is no reason I should find myself retouching rough skin pores, uneven complexion color, veins and capillaries, dry and flaking skin, lipstick on teeth, chapped lips, lipstick and makeup smeared on the face and clothing, and too-shiny faces.

For those doing their own makeup: *Everybody* (the *littlest kids* in most cases) needs concealer of appropriate tone (not your complexion-matching tone; it's most often a honey color), then powder to set it up, followed by foundation and a translucent powder to set the base before any blush/shadow goes on. Use concealer of a tone that hides coloration blemishes. Do not try to match concealer to your skin tone! Concealer is used to conceal. Base/foundation needs to match your skin tone. In the case of kids with fair skin that includes tiny red capillaries, blue veins, ruddy blotchiness and irritations use as a minimum a lotion foundation and powder then restore the natural blush and eye shadow. Use foundation that is the same shade as skin tone (inside forearm) or a shade lighter for oily dark skin. Oily skin needs oil-free moisturizer, oil-free or matte foundation, and powder blushes and shadows instead of creams. Skin with a lot of texture needs a *thicker concealer and foundation*. Unless you are going for a theatrical effect, kids' makeup should not look in the photos as though they are wearing makeup after their makeup for photography has been applied.

Overly shiny faces are a photographer's nightmare. I have a number of different kinds and shades of translucent powder and a packet of oil absorbing sheets. Please help me as we review the images as we shoot and use these products to keep the shine under control. Similarly, shiny chests can be a problem. The angle of the surface in relation to the camera and the main light exaggerates the effect. Also when the color of the skin on the chest is darker or lighter than that of the face it can look bizarre.

If you paint your lips outside of the outer lip line you will look like a kid who has been eating a cherry popsicle. That's fine if you want to look like a kid who has been eating a cherry popsicle.

BROKEN OUT FACES

If your face is broken out **get it taken care of** before you schedule a shoot. Don't try doing it all by yourself. See a good dermatologist and get prescription medication, find out how to wash your face gently and effectively and find out what foods and skin products to avoid. Buy the book "Your Best Face" by Brandith Irwin and Mark McPherson. It sold for \$10.17 on Amazon.com last time I looked. It is a very fun and interesting book to read and is extremely informative and helpful.

Retouching faces that are broken out is nearly impossible to do well and is so time consuming it would be unfair to others whose retouching jobs I have pending. If your face is broken out before or on the day of the shoot call, explain, and ask to reschedule. Don't come! Makeup won't fix it. See a dermatologist. Get it fixed. Showing up for your shoot with your face broken out is inconsiderate and indicates a lack of professionalism on your part.

FINGERNAILS AND CUTICLES

Find out how to care for your cuticles and take care of them *religiously*. That does not include chewing on them! Unkempt, ragged, peeling cuticles look terrible in a photo and are an unnecessary distraction. Cuticles that have not been routinely pushed down with a manicure stick look bizarre in a photo. If you have the habit of biting your fingernails don't even consider shooting until you conjure up the will to get that corrected and have nice looking nails.

UNRULY STRAPS, LINT, LOOSE THREADS

Keep a sharp eye out for shoulder straps and hanger loops peeking out from under other straps and clothes. I have double-sided tape that can tame those items. Please use it! As you are preparing to change outfits look for clothing tags and stray threads at seams, buttons and elsewhere, and stay alert for lint on all colors of clothing and accessories. I have scissors, safety pins and lint rollers to help tame those problems. Just ask. Please don't ask me to fix these things in Photoshop after we have finished shooting!

SWIMSUIT PREP

If you are going to model in swimwear or lingerie, *wear loose clothing* to your shoot!

CLOTHES

Sometimes makeup or something else gets on an outfit you plan to wear. Let me launder washables while you're here if needed.

Headshots

Let me know if you are planning on being photographed for headshots during your photo session. Your headshot is your most important photo. It is your foot in the door when seeking representation and when responding to audition notices.

If you already have an agent refer to the agent's guidelines for what to wear and what their posing guidelines are. If you are not represented, here are some guidelines:

Dress in tops that do not draw attention away from your face. The neck opening should be wide and leave plenty of room so as to not obscure your neck. A knit top with an oval or wide "V" opening is ideal. A top with "man's dress shirt" collar can be acceptable, as long as the collar can lie back flat and not hide your neck. Try some shots in both types of tops! Tops should not have frilly borders, text, logos or embroidery. No straps should be visible. No turtlenecks! The top should be all one color. Black and dark colors and white, vivid and very light colors should not be worn. Pastels are going to be best for headshots. Jewelry should not be worn.

Makeup for photography is critical. You should *appear* in your headshot as you would appear when showing up for an audition. Your makeup should be very natural and understated. The makeup you need to wear for your headshot photo is not the same as you would wear to your

audition. Please read about makeup for photography in another section in this document. **Tame flyaway hair!** Your friendly photographer will not want to retouch the frizzies or stray hair on your face. You may have to reshoot if it is out of control.

Your expression in your headshot photo can make or break the effectiveness of the headshot in your self-promotion. You have to be radiant, ebullient, and engaging, with a warm, heartfelt smile. You can not force it or fake it. It has to come from your core. Still photography is acting. Acting is **being** the character, not pretending to be the character. The look on your face comes from within as you portray the character who will appear in the headshot.

Moms:

IMPORTANT NOTES

- In addition to this section, the other parts of this guide apply to your child as well!
- I regard you as manager of your youthful talent. As such I expect of you the professional qualities I seek in talent over 18. I am relying on you to be dedicated, dependable and passionate about your daughter's participation in modeling, acting and other performing pursuits. I am depending on manager/moms to be cheerful, upbeat and great communicators. I will be relying on prompt responses to email messages I send to you.

I'm looking forward to seeing you and your performing artist! While we are in the process of shooting we are role playing. We are *acting*. Your daughter is casting herself in the character being photographed. She will be portraying wide ranges of activities and emotions. We encourage her to create her own. If it is working, the atmosphere becomes supercharged and the model is figuratively in another world. It's unreasonable to expect her to be able to turn all this on and off between shots and between series. During the creative process you may judge her interaction with you to be less than respectful or that she is being 'too much for herself'. Make an exception and allow this to be a special time. Typically it won't wind down until you are all in your car and headed home. Then you can discuss with your up and coming star that it was a pretty exciting time, you could tell she enjoyed it and now it's time to behave with mom the way she's expected to at home. *Your daughter will require patience, understanding, and listening on your part as she disconnects from the excitement of the shoot. The way it's handled will affect the way she views future photo sessions and her entire acting/modeling career.*

Your future headline grabber *must* be excited and eagerly looking forward to the photo shoot. She should be asking frequently when her shoot will be and should be thinking (out loud) of things she would like to do. The young talent should be driving the shoot. If you see that the enthusiasm isn't there, please re-think why we've scheduled a photo session. Don't hesitate to cancel the shoot at any time if your future star isn't driving the preparations leading up to it.

While it is important that allowances be made for certain behavior the talent exhibits while performing for the camera it is also important to recognize when the talent is no longer interested in shooting and is merely seeing how much attention she can get by refusing to look at the camera when prompted, stopping to get a cracker frequently, getting off message with regard to props and accessories, and so on. Please do not harp and harp and harp, plead, or beg endlessly. When it is obvious that the talent is not interested in getting any more pictures we can stop

shooting and wrap up. Please do not take it as negative if your friendly photographer suggests wrapping up. We can allow one more trip to the changing room to see if the talent shows signs of wanting to resume, but after that it's best to save unfinished plans for next time.

Plan the shoot in advance. Practice together for the photo session at home. *Make and bring a shot list!* Some of the mom-daughter teams show up with mom knowing exactly what needs to be done and daughter has not been clued in, doesn't know what to expect, and has her own ideas of what she'll do. Clashes of wills are inevitable. When they've gone over outfits together and actually done a dress rehearsal we've had far more effective photo sessions than otherwise.

If the model can read, have her read all the info I send to you! Give each other quizzes! I include important information that prepares the model for the photo shoot. I have girls show up accompanied by their moms where the girl hasn't been filled in on how this all works. It makes them uneasy and puts her and me at a disadvantage.

I am becoming more and more critical of makeup. Everybody, most kids included, needs to have at least basic makeup done properly for photos. As a minimum, moisturizer, concealer and foundation is needed followed by an application of powder patted on with a puff to make it all behave. Then a trace of blush and eye shadow should be applied to put the color back in her face. It should not look in the photographs as though she's wearing makeup. Have her care for her fingernails and cuticles. She can routinely brush her lips gently with a toothbrush or damp wash cloth or bath towel after brushing her teeth to exfoliate and encourage circulation. She can wear a little lip gloss wiped off so her lips are soft with a satin finish.

Please refer to "If your face is broken out get it taken care of before the shoot." under *Your Appearance*.

Teach, insist, scold, and discipline at home. Don't bring it to the photo shoot. During the session guide and coach your daughter in a gentle, encouraging, and supportive way. Give praise when deserved. She's going to do lots of good work. On day of the shoot the kids need only be prompted. If we're getting the looks we expect, great. If not, some subtle prompting by manager/coach Mom sometimes works. If it doesn't appear to work it at least plants a seed in your future star's mind we can cultivate as we go along. Usually I'll pick up on what's wanted and can nudge things in the desired direction. There is a fine line we walk during a shoot to prompt the kids to get the looks we're after and at the same time not be overbearing.

Don't bribe. Don't even think of it! **DO NOT BRIBE THE TALENT IN ANY WAY!!!** Here's why: As soon as a bribe is offered in order to entice the child to do something, the child will go straight for the reward, bypassing the desired behavior. End of shoot.

There are going to be times when we're just not going to get what's expected. That's what "next times" are for. If that happens it's best to go on to the next look. If your performer wishes to do something different from the plan, turn her loose or we're likely to miss out on some priceless creativity or worse, shut down the photo shoot. If it comes to the point nothing is working we can wrap up the shoot without blame and schedule another shoot.

If your favorite photographer and your favorite model are taking multiple shots of a pose and are obviously absorbed in what we are doing, please allow the sub set to complete before giving instructions. I've missed too many precious once-in-a-lifetime shots when mom issues "do this", "don't do that" instructions or walks out onto the set and changes something before I take the camera away from my face. **Fix a detail, miss a shot!** If you are tempted to prompt your daughter while we are actively shooting, LOOK AT ME (your photographer). Hold your thought until I lower the camera.

While we're shooting, the model and the photographer form a channel of communication, much of it non-verbal. We "read each other's minds". Without this the whole process is flat, frustrating and tiring for all. You can help. Let it flourish.

Please – only one adult at the photo shoot! Very rarely special circumstances require more than one adult. In those cases, designate one of you to be the manager. Only the manager guides the model for the duration of the shoot. Otherwise the model is going to be bombarded with instructions she will not be able to respond to satisfactorily, she'll get frustrated, disconnect, and the shoot will die a slow and painful death with everybody left with resentment and no desire to repeat the process.

The studio *is not child proof!* Please guide the younger kids' activities.

Not a Family Photo Service!

I shoot female talent who are actively attending acting and/or modeling training and are currently performing. Please do not ask me to shoot "my kids", the dog, Mom, "me and Mom", Dad, brother, sister, Auntie, husband, or boyfriend. I have tried and have determined it is something I do not want to do. Go with them to a professional portrait photographer. Please don't put your friendly photographer on the spot!

No Guys!

No guys are to be present during any part of your photo shoot or get-acquainted visit! If you have a guy or guys in your life who are interested in your upcoming photo shoot, assure them that you will be anxious to share your experience and your proofs CD with them after you return from your photo session. This includes dads, grand dads, sons, nephews, uncles, brothers, cousins, boyfriends and family friends. The presence of guys, even if they are sitting in a corner of another room reading, changes the atmosphere of the photo shoot. The model consciously or subconsciously is working in terms of how the guy will evaluate her work. The spontaneity of her work and the critical connection between the model and the photographer suffers. Gals, moms, leave the guys to go about their business while you come and have a successful photo shoot.

If this causes problems just send me a message saying you'll not be able to make the shoot. No explanation is needed. Please let me know as soon as you've made a determination so someone else can have the date.

For adult models, if you schedule a get-acquainted visit and would like to bring someone with you, please ask a female friend, moms included, to come with you. If the model is a minor, only

one legally responsible adult should be present. Please, no guys to the get-acquainted visit. Same reasons. We'll want to concentrate on "your stuff" and it's just impossible to exclude the guy from the discussion when he's here. Besides it's impolite of me to even try to exclude the guy when he's present. It complicates things, while my purpose in doing everything I do is to simplify things.

There are **exceptions** to NO GUYS. If Dad is the only parent available he will be present at the get-acquainted visit and at the shoot as manager.

Refer Talent to Dave for a Photo Shoot – With Great Care

NOTICE:

REFERRING A GOOD FRIEND TO DAVE CAN RESULT IN HURT FEELINGS ALL AROUND. READ THIS CAREFULLY!!!

If you know a girl or young lady **currently active** in modeling or acting who is between the ages of five and 25 who you think would benefit from a photo session with me please have her review recent work in my Web site galleries and become familiar with my style. She can contact me from the Web site. Let her know that I do professional portfolio development and that I will want to be convinced that she is serious about modeling/acting. I guard against casual inquiries like "Hey I saw (your) photos and it would be cool if I could get some too." Chances are greater than 50% that this will be someone I will not invite to do a photo session. Please don't refer a friend to me just because she is a friend and it's a free shoot.

If you want to bring s friend to a photo session for fun and support, check out the next section.

Bring a Friend

NOTE:

EACH PERSON PRESENT AT A PHOTO SESSION (or get-acquainted visit) NEEDS TO HAVE READ ALL OF MY INFO FILES.

The over-18 model is welcome to bring a female friend or helper to the photo session. *Let me know well in advance or don't do it!* Don't plan on including your friend in the photos! Send me a 2-sentence bio on the friend. Have the friend read all of my information.

- NOTICE -

No Duo (Joint) Photo Sessions

Only in extremely rare occasions will photo sessions be scheduled at which there will be more than one model photographed. An example of an exception would be where model sisters are traveling from out of town and staying overnight for the purposes of attending the shoot. Otherwise, each individual model deserves her own day.

Makeup Artist

You can have a makeup artist meet you at your shoot to help you with your makeup and perhaps with your hair as well. The makeup artist needs to have read all of my information files before

she comes to your shoot. If the makeup artist will not be expecting prints from the session you can pass those information files along to her. If the makeup artist is expecting retouched photos from the shoot to use in her own self-promotion and is not charging you for her services (TFP) then the makeup artist needs to work directly with me so we can exchange some information about the photo session. I will work with the makeup artist to get my information files to her and obtain her acknowledgement that she has read each one. I will need her to furnish her makeup artistry resume to me. (I can supply an example resume.) She will have to have with her a model release form for you to sign where you authorize her to use photographs of you to promote her work. I can furnish example forms so she can create her own documents. I will furnish the makeup artist with a release authorizing her to reproduce the copyrighted photos. We cannot shoot until all of this is done.

You may not furnish finished photo files or prints directly to the makeup artist. That would be a copyright violation. You can't afford to be known in the industry as being a copyright violator, so don't do it!

Wrap-up and Proofs CD

After we finish shooting I will create a rough Web photo gallery of unretouched proofs of all shots saved during the photo session and put it on a CD for you to take with you. The photos will have a *proof* stamp visible on the images. The *only* purpose of the CD is to be a reference for you to use in choosing images you would like to have me finish for your promotional use. The images on the proofs CD are not suitable for printing or even for mailing to friends and do not represent me professionally. Please let me refine the images in a final set we choose then distribute the finished photos as you wish. Likewise if you want images for your own Web site, MySpace, etc., wait until I have processed the final set then copy them from the gallery on my Web site. Proofs are not for distribution (to agent, friends, grandma, etc.) and are not to be published in any way including posting on a Web site or otherwise made available to appear on any person's Web browser.

Ethical Standards

After the shooting is done and we begin to wrap it up I will ask you to complete a form on which you assert that all the images we put on the proofs CD meet your ethical standards. Also I will print a label that goes on the proofs CD that has a place for your signature under a similar phrase. I need these signatures before I can let you have the proofs CD. As we shoot and as we review, please be sure we delete any shots that don't meet your ethical standards.

Intellectual Property

The photographer (Dave) owns all images taken of the model by the photographer. That includes all electronic files including proofs and processed images and any printed copy. The photographer will release to the model all retouched images for the model's promotional use. Such release does not change the status of intellectual property ownership. Only images processed by the photographer can be made available to the model. Unprocessed images cannot be furnished. Neither the model nor anyone acting on the model's behalf may publish or distribute images that have been furnished to the model as proofs. See the model release form for restrictions on photographer's use of the images.

Where photographs taken by the photographer of the model are made available by the model for others to see (in other words, *published*), an easy to read label crediting the photographer shall be placed with each image. A link to the photographer's Web site shall be placed where others viewing the work can access it easily.

The model and the model's agents, relatives, friends, associates or others are not authorized to alter the photographs and image files taken by the photographer. If processing is needed, contact the photographer to get the work done.

Photos Not for Sale

None of the photos we take during our photo sessions can be sold or made available for sale by any party to the process.

How Many Outfit Changes Can We Shoot?

There is no direct restriction on the number of outfit changes we can shoot during the photo session. The number of outfit changes is a practical matter and is dependent on the number of shots we're accumulating and the duration of the shoot. As we approach 800 shots taken during the session you will want to consider how many finished photos you would like from each outfit change. Of the total number of photos in the final set for me to finish, if you have four outfit changes then you can expect an average of one-fourth of that number per outfit change. If you have five outfit changes then you can expect one fifth the number per change, etc.

Don't save your most important or most fun outfit change for last! Many models want to do that because they wear increasingly complex makeup as the shoot progresses, and save the most complex look for last. The problem is that no one knows when "last" will occur. Photo shoots are strenuous work on both the parts of the photographer and of the talent. It is tiring. You do not know when you will run out of steam, sometimes even after you have already run out of steam. Do your most fun, most makeup-complex look toward the beginning of the shoot. Plan on removing the makeup from that look completely then start fresh on the rest of the shoot. I have plenty of cleansers for removing makeup, so don't allow this to be a point that leaves you disappointed about your shoot.

What Is The Duration Of The Shoot?

Unless other arrangements are made in advance we should plan on starting a photo session before 9:00 AM and stopping shooting usually not later than 5:00 PM. Wrapping up can take about an hour, so you could expect to be on the road by 6:00 PM or sooner.

How Many (Retouched Photos) Can I have?

*** NOTICE ***

Please read about this process so you will not have any misunderstandings and be disappointed that you did not wind up with as many retouched photos from the shoot as you would like to have had.

36

We can use “36” as a talking number in the context of the selection of a set of photos for me to retouch. The actual final number depends very much on face complexion and complexity of the photos. You can give me your larger list (like up to 60 photos) with (*) notations following the file numbers of your top 10-15 favorites. I will narrow the set down for you, giving extra weight to the photos with (*). *The more (*) you add to your list, the less weight each will have.* If your professional approach to the process has you choosing a small set (10 – 20 files) I may find a few more to add to the set myself.

Note:

For models with 99.95% perfect complexions I can usually retouch more photos unless there are factors other than complexion that make the retouching job especially difficult.

It is more likely than not that I will wind up making the final choice of which images get retouched. The photos in the final set have to represent me as well as represent you. The set has to withstand the scrutiny of critics of my photography and judgment of what constitutes a portfolio photo as well as that of possible agents and clients who might have an interest in you.

After the final set has been determined it is my wish that you wind up being proud of what we accomplished together rather than find yourself sorry that some of your choices didn't make it. If a look you were counting on doesn't make the cut generally we can reshoot.

It is possible that you would like to have me retouch and make available to you more photos than I will wind up retouching for you. There are a few reasons why I will usually not be able to retouch as many photos as you want.

- I only retouch images I consider sufficiently outstanding to promote your career and to represent me professionally.
- I have to consider the amount of time I have available to retouch your photos while still being fair to other talent whose work I have pending

- While the notion of having series, sequences, or an ‘animation’ of photos might seem like a fun idea they don’t belong in a professional portfolio. Choose individual photos that are outstanding to represent you in your book.
- Hard drive space on my computer and server space on my Web site is limited, so I have to keep the overall set constrained with that in mind.

Talent (and moms) new to still photography are likely to choose far more photos from a shoot than seasoned talent do. As you become familiar with the process you will become more selective. In the meantime I will help narrow down your choices.

When making your list of photos for me to retouch it’s easy to find yourself in “family album” mode. You are so close to the subject it’s difficult to be objective. In a category where there are many you like just pick one representative photo without a lot of hand wringing or ask me to break a tie. Don’t find yourself pleading “I can’t bear to part with any more...” or “I’ll pay you...” It misses the point of developing a professional portfolio.

Lists I receive closest to the day of the photo shoot receive priority processing. I calculate a “due date” for me to have a set of retouched photos complete based on the amount of time that passes after the shoot before I receive your list. If I get the list two weeks after the shoot I mark it as due two weeks following my receipt of the list. Those whose shoot was at a date later than yours but who get their list to me in a shorter time after their shoot receive priority. As the time following the shoot approaches a week, I may make the final choices of photos to be retouched myself and process those in order to make the best use of my time while being considerate of others whose lists I anticipate receiving.

After retouching the photos on the final list I will do these things:

- Build a Web photo gallery of the photos I retouch and post them on my Web site with this exception: I will retouch photos you designate that you would like to have available on your print-ready CD that you do not want published on my Web site. Those photos will not be included in my Web photo gallery. You may copy photos directly off of my Web site to use on any Web presence you want to promote yourself. Please place a note near each photo stating “© Dave McKeen” and link to my Web site.
- Burn a CD for you of all the images I have retouched. I will send the CD to you along with a CD label signed by me authorizing you to have the images on the CD printed, an authorization form signed by both of us that lets you get photos printed and a contact sheet with thumbnail size images to help you match photos with file numbers on the CD.

Dave's Feedback to You

In the course of retouching your photos selected for finishing I see details you might not normally notice. Those details which I can correct I do so to the best of my ability. Some of the details I find myself correcting are things the model herself could have fixed prior to shooting. If I see these and think it's warranted I will send comments back to the model in an email message. I can describe what I see and what I think you can do about it to make your next shoot more productive with better resulting quality. If you receive such a message from me please do not be offended. I offer the feedback to you as a measure of my respect for you. I would feel

irresponsible to not get this information back to you. The subjects can include things like makeup, mascara debris, micro wrinkling, acne, pigmentation blemishes, yellow teeth, lipstick on teeth, spots and loose threads on clothing, chocolate covered donut smudges on faces, debris in the teeth, flyaway hair and many more things. If you did not expect my comments in these areas you can see how you might be offended to see them show up in an email message from me. Now you know, so don't be offended.

This is a professional environment. We are both in this together. We discuss subjects in a friendly relaxed way that might not be discussed in an environment away from the studio. You should evaluate my comments from the perspective that your photographer thinks you are highly valuable and worth the effort. Conversely, I welcome your comments about the conduct and quality of all aspects of the photo session, including before, during and after.

Link To Your On-Line Profile

In order to increase your exposure to agents and casting directors, if you let me know to do so I will set up a link from your entry on my Gallery page to your account on profile hosting sites such as One Model Place, Model Locate, PaidModels.com, One Talent Source or other site if you let me know of them. You can also have me link to your MySpace account (if it's not private) or personal Web site if you have one. Give me the details and it's done.

Get Acquainted Visit

I encourage you to come by my place after you have read this Info file to meet me, check the place out and go over your shooting ideas prior to your photo session. The purpose of the visit is to prepare for a professional portfolio building photo session. Anyone who attends with you needs to have read all of my information if they are able to read. Children who are not the subject of the photo session should not attend! Young children who will be the subject of the photo session should be told that we will be meeting each other, checking the place out and going over photos that will help us do a good photo shoot. My props are not toys. Kids should not be running free in the area. Even the youngest ones need to stay focused. It's not a field day or a family outing. See "Bring a Friend", "Moms", and "No Guys" (above) for details.

Everybody

Please confirm to me in an email message that you have gone over the above information. "I read your Info3 file and I'm enthusiastic about going ahead with our photo shoot!" Or let me know of any exceptions you have to any of the above.