

Do's and Don'ts When Working with Professional Photographers

Key Point: treat every job as if you are getting paid \$500!*

1. Check e-mail and voice mail as often as possible. Four times a day is a good start.
2. Photographers will call several hair-stylists & MUA's, usually the first person to confirm that they are available will get the job.
3. Ask all the questions you need. Don't expect all the answers! When it is crunch time, getting back to you with detailed answers may not work. All photographers know that the more information each member of the team has will make for a better photo-shoot. There are times when we don't have the answers, the client may not have made that decision.
4. If you have not worked at the studio or location before, bring everything!
5. Get the job assignment in writing! Have the critical details in writing, including the # of people, looks, specialty requests, # of hours needed, scheduled out time and agreed upon fee. If the quote by you is "as requested", have a "not to exceed \$ amount". Payment terms will be?
6. Confirm the assignment the night before or before you leave your house.
7. Confirm the address, you would be shocked at how many photographers are dyslexic!
If you are working in NYC, besides the address, the floor #, the room #, is there a bell/buzzer to get in, the cell # of the photographer and one other person on the shoot.
8. Print this info and add it to your cell phone, you might lose the printed page....
9. Arrive early! There is start time and set-up time. Start time is when the model goes into the chair in front of you; set-up time is when you can arrive.
10. After you get to the place you will work, ask the photographer and Art Director and client what look they want. Repeat what they say to completely understand the look. Ask if they have any examples to show you.
11. Have some type of invoice or billing page for the hiring person to sign. This can be as simple as a 5x7 pad of paper with your name and address printed at the top. List your services and the fees, get the person who contracted you to sign it.
12. I suggest having a list of your Policies with you. Include your payment terms.
13. Keep good notes! Both booking notes and make-up production notes. What was requested, what you bought, what supplies were used, and what inventory you used.
14. If you must duplicate the look at a future shoot (re-shoot) the photos from one set must match the photos from the second set.
15. ALWAYS have the photographer review your work before the model goes to the set. Time is money!
16. FYI: 10% of the men in the USA are color blind! The eyes of a 50 y/o male need 4-times as much light as a 20 y/o female. So a dark location will give a darker look to the model in a poorly light studio.
17. Ask how much time you have to complete your part of the make-up. The hair people will need their time also. Finish within that time period. NOTHING makes a photographer crazier than getting behind in the schedule. Some places rent studio space by the hour, you run 30 min. late, the hair stylist runs 30 min. late, the clothing stylist can't put the model in an outfit for camera tests until you both are done, all of a sudden the shoot is 90 minutes late and you need to leave for your next job, but can't until the shoot starts.
18. Bring straws! Models get thirsty, they drink and the lipstick is trashed. With a straw, very little lipstick gets ruined.

Tips for doing Trade For CD or Time or Prints – TFCD/P

19. Check the photographer's references. You must get 3 "ok to work with" before considering doing a trade shoot with that photog.
 - > Ask: (get this in writing!)
 - What do you want from the shoot? (Glamour – Fashion – Editorial – Commercial – Maxim/FHM – Playboy)
 - Use of photos?
 - Will you get any pay? A kit fee? Travel (gas, tolls, parking money)?
 - Paid for extra eyelashes, fingernails, specific eye-shadows? (Save receipts)
 - Will see ALL of the photos?
 - Can you pick the photos you want for your book?
 - How long will it take to see the shoot photos?
 - How long will it take to get the edited photos?
 - Will the photographer make edits/retouches based on my make-up portfolio needs?
 - Will the photographer allow me to make edits, with his/her final approval?
20. As from page 1, confirm ALL the location and production details.
21. Ask for the model contact information.
22. Contact the model, confirm that she is on-board with the shoot; the shoot details as outlined by the photographer; first question: have you worked with this photographer before? What are his work ethics like? Confirm the outfits she is bringing; any props; does she have any special make-up/skin issues or problems. Impress upon the model that you will be there, she also must be there!
23. If neither of you have worked with this photographer, agree to keep each other informed of shoot production details, requests and changes.
24. LISTEN to this model speak! If you think she will cancel, or "flake", say something to the photographer.
25. Unless you are dead or in the hospital, be at this shoot! (G3 Policy, you flake on a TFCD shoot, I will NOT offer you a paid shoot!) Have a friend that is equal to you in abilities? Ask if she would cover for you in an emergency; you will do the same for her.
26. Ask what time you can be at the location to set-up. Be at the location at that time!
27. If you have done your proper reference check, you should have no surprises!
28. If there are location or photographer issues, trust your instincts as a woman! Talk over these concerns with the model. Your safety at a location comes before all else!
29. Ask for the Releases the photographer uses, fill out the paper work; no paper work, use yours! Forgot yours, have the photographer and model sign the print-out of the e-mails that you brought.
30. Confirm you are getting the (any) money as agreed upon.
31. Be ready when the model arrives.
32. Confirm the times as outlined by e-mails, be sure to tell the photographer and model your "out-the-door" time.
33. You might want to ask for some "before" make-up photos and "after" photos. Please tell the photographer of your needs. It may take him/her a few minutes to set this up.
34. When you are almost done ask the photographer to look at your work. Expect that he/she will find something they want adjusted. Half the time it is true, half the time it is to keep you on your toes!
35. The photographer should take some test shots, look at the test shots with him/her. The lighting style (hard light or soft light; broad or short lighting) will make a difference on how the make-up looks on the model.
36. Unfortunately, there are times when there are multiple models present, some of your supplies will go missing. Most times it is innocent, just grabbing a gloss or mascara and forgetting to return it; I have heard about entire trays/palettes going missing. In a high volume or traffic area, close up your cases before going to the studio. Tell the models if they need something, they are to ask, NOT help themselves!

37. A good MUA will stay in the studio just off set ready to reapply lip gloss.
38. A smart photographer will listen to any suggestions that you have! (Remember the fragile male ego!!)
39. A good photographer will show the model what he/she is taking for photos. Most models can do better poses if she see what the photog it creating.
40. Be on the lookout for stray hair, wardrobe malfunctions, lipstick on the teeth and hair elastics on the model's wrist!
41. Ask about accessories of jewelry, gloves, hats and props.
42. Keep in mind the goal is awesome looking photos!
43. Keep track of time and the number of outfits to shoot in.
44. Keep checking the look of the model!
45. Keep track of your departure time.
46. Write out a statement for your services, expenses, have the receipts ready.
47. Don't be afraid to ask for your money when you are ready to leave.
48. Double check the entire make-up area for your belongings.
49. Talk to the model before leaving, does she need anything? Be polite and happy that you got to work with her (even if you were not...).
50. Everything that your heard at the studio, all business discussions with the photographer, all gossip between the model, you and hair-stylist, STAY at the studio! Do not repeat conversations to any others. Period!
51. Ethically, if you are asked about working with a photographer or model, if you are happy with their ethics, planning and abilities, say so. If you are not, just say you have philosophical or production differences and don't say anymore.
52. Follow-up with date and way to review the photos.
53. Make your selections as promptly as possible, the longer you wait to select, the longer it will take to get them back.
54. Keep in monthly contact with the photographer and model for possible paying jobs.
55. Equally, if you know of a great model, give her info to the good photographer that you like working with.

To be inspired: <http://www.francescatolot.com>

Story of success:

Beyonce Knowles was selected for the 2007 Cover of Sports Illustrated Swim-suit Edition. Her photographer was Cliff Watts, one of the very first photographers she worked with, he taught her volumes about modeling and camera presence. When she was selected for the SI cover, she told Sports Illustrated who she wanted as the photographer! Cliff Watts has talent, but it was Beyonce that got him to become nationally known. Cliff went out and got the very best MUA he could find.

Remember those that got you started, share the glory with others, stand-up and accept any blame for your failures. Learn from your mistakes and move on. Continue to learn, learn, learn!

As a photographer I always tell the model she gave me a great photo! When I create an outstanding photograph, the Team gave me that photo, I was just the button-pusher. If a photo sucks, it is entirely my responsibility! – G. Gregory Geiger

*Front page Key Point: if you do treat every job as if you were making \$500, when you get to that level you will have the positive work skills to earn the \$500 per hour!