LEARN THE SECRETS TO SUCCESSFUL MODELING
## Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>The Requirements</td>
<td>4</td>
</tr>
<tr>
<td>Physical Requirements</td>
<td>4</td>
</tr>
<tr>
<td>Mental Requirements</td>
<td>5</td>
</tr>
<tr>
<td>Health</td>
<td>6</td>
</tr>
<tr>
<td>Intangible Factors</td>
<td>6</td>
</tr>
<tr>
<td>What You Can Work On</td>
<td>7</td>
</tr>
<tr>
<td>Posing Styles</td>
<td>9</td>
</tr>
<tr>
<td>How You Can Learn To Pose</td>
<td>9</td>
</tr>
<tr>
<td>Make-up</td>
<td>10</td>
</tr>
<tr>
<td>Smiling</td>
<td>10</td>
</tr>
<tr>
<td>Hair Style</td>
<td>11</td>
</tr>
<tr>
<td>Wardrobe</td>
<td>11</td>
</tr>
<tr>
<td>Modeling The Runway</td>
<td>11</td>
</tr>
<tr>
<td>Types of Modeling</td>
<td>12</td>
</tr>
<tr>
<td>Fashion Editorial</td>
<td>13</td>
</tr>
<tr>
<td>Fashion Runway</td>
<td>13</td>
</tr>
<tr>
<td>Fashion Catalog</td>
<td>13</td>
</tr>
<tr>
<td>Fashion Print</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Show Room</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Lingerie</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Bathing Suit</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Fitness</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Fit</td>
<td>14</td>
</tr>
<tr>
<td>Fashion Tea Room</td>
<td>15</td>
</tr>
<tr>
<td>Body Part Modeling</td>
<td>15</td>
</tr>
<tr>
<td>Commercial Product</td>
<td>16</td>
</tr>
<tr>
<td>Commercial Lifestyle</td>
<td>16</td>
</tr>
<tr>
<td>Commercial Corporate</td>
<td>16</td>
</tr>
<tr>
<td>Product Demonstration</td>
<td>16</td>
</tr>
<tr>
<td>Trade Show</td>
<td>17</td>
</tr>
<tr>
<td>Sports/Fitness</td>
<td>17</td>
</tr>
<tr>
<td>Glamour</td>
<td>17</td>
</tr>
<tr>
<td>Alternative</td>
<td>17</td>
</tr>
<tr>
<td>Just a Body</td>
<td>17</td>
</tr>
<tr>
<td>Getting Started</td>
<td>18</td>
</tr>
<tr>
<td>Three Ways To Start Modeling</td>
<td>18</td>
</tr>
<tr>
<td>The Web</td>
<td>19</td>
</tr>
<tr>
<td>Getting There</td>
<td>21</td>
</tr>
<tr>
<td>How To Find A Good Agency</td>
<td>22</td>
</tr>
<tr>
<td>What To Do In Smaller Markets</td>
<td>24</td>
</tr>
<tr>
<td>Checking Out A Modeling Agency</td>
<td>24</td>
</tr>
<tr>
<td>The Agency Contract</td>
<td>25</td>
</tr>
<tr>
<td>The Model Release</td>
<td>26</td>
</tr>
<tr>
<td>Sample Model Release</td>
<td>26</td>
</tr>
</tbody>
</table>

*Model Girl Beauty Tips and Tricks To Create Beautiful Eyes*
Conventions and Model Searches 28
Modeling Schools 29
Characteristics of Success 30
  Appearance 30
  Personality 30
  Intelligence 30
  Family Support 30
  Desire 31
The Potential Pitfalls 31
  Watch Out For Rip Off Artists 31
  Example Scam 33
  Example Rip Off 33
  Mother Agencies 34
  What Can Your Mother Do 33
  Government Recognition 35
  Affects On Health 35
The Modeling Life 36
  Three Stages of Modeling 36
  Pre-Modeling Life 36
  Modeling Stage 36
  Post Modeling 37
  You Are A Cow Go To Cattle Calls 38
  About Rejection 39
  Support Groups 39
  The Money 40
Last of The Secrets To Success 41
  The Greatest Secret To Success 41

Listing of International Modeling Agencies

<table>
<thead>
<tr>
<th>Listing Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>36</td>
</tr>
<tr>
<td>Seattle</td>
<td>53</td>
</tr>
<tr>
<td>Houston</td>
<td>56</td>
</tr>
<tr>
<td>Chicago</td>
<td>59</td>
</tr>
<tr>
<td>Argentina</td>
<td>62</td>
</tr>
<tr>
<td>Germany</td>
<td>64</td>
</tr>
<tr>
<td>Athens</td>
<td>70</td>
</tr>
<tr>
<td>Barcelona</td>
<td>72</td>
</tr>
<tr>
<td>London</td>
<td>76</td>
</tr>
<tr>
<td>Sydney</td>
<td>82</td>
</tr>
<tr>
<td>Osaka</td>
<td>84</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>47</td>
</tr>
<tr>
<td>Dallas</td>
<td>54</td>
</tr>
<tr>
<td>Toronto</td>
<td>57</td>
</tr>
<tr>
<td>Brazil</td>
<td>61</td>
</tr>
<tr>
<td>Chile</td>
<td>64</td>
</tr>
<tr>
<td>Milan</td>
<td>67</td>
</tr>
<tr>
<td>Madrid</td>
<td>71</td>
</tr>
<tr>
<td>Paris</td>
<td>73</td>
</tr>
<tr>
<td>Cape Town</td>
<td>80</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>83</td>
</tr>
<tr>
<td>Tokyo</td>
<td>84</td>
</tr>
</tbody>
</table>
INTRODUCTION

Modeling is a fascinating career, a part time job, a life of work, or a dangerous venture. The difference is in how you approach becoming a successful model.

This book will provide you with the information that anyone needs to know to enter the exciting world of modeling. Modeling is a world unto itself and much more than runway or fashion modeling. Modeling includes lingerie, catwalk (runway), hands, legs head, teen, mature, glamour, advertising, editorial, and catalog and more. The faces of some of the highest paid models in the world have never been seen in a photograph or video. In fact some only “sell” their hands or feet as model subjects.

Fashion modeling is the best-known niche in the international model world because of the glamour, the fashion, and the money. The term “supermodel” generally refers to a fashion or runway model. The term international supermodel is relatively new to society. No one knows exactly when the term was coined; however, it started in common usage in the 1990’s, thousands of years after the start of the profession.

Models have been used to “sell” product since long before the invention of the television and even the camera. Historians know of clothiers in ancient Rome and other empiric dynasties that used human models to show their wears to affluent patrons. Models didn’t always hold the high place in society that they can today however. If Roman patrons didn’t buy the clothes worn by the model, the model, not the designer, was to blame, and the model was often tortured and killed. Models were often hired away by the patrons to serve in their households as well.

THE REQUIREMENTS FOR TODAY’S MODEL

PHYSICAL REQUIREMENTS

For high fashion modeling there are size and "look” requirements. Model size is currently a controversy. It seems that there is considerable disagreement in the industry right now. Different fashion designers and modeling agencies have varying standards that can change with each season depending on the look of the line.

In general, mainstream female high fashion models are tall, thin, young, and beautiful. The average is 5’9” to 5’11” with some stretching it from 5’8” to 6’. There are the atypical exceptions to 5’5” and 6’1”. Weight requirements are “thin”. Weights are
generally from 108 lbs. to 130 lbs. This can expand or contract some, however, waist maximum of 25” and maximum hips of 35 1/2”.

For men muscles should not be an overbearing body feature. After all clothes don’t look good with bulging muscles changing the design of the clothes.

Breast size is very important for women. The vast majority of successful international fashion models are no larger than a “B” cup. If the shot requires larger breasts the photographer can fake that easily. They cannot reduce the models breast size however. Tyra Banks is an exception to this rule with her naturally larger breasts. For women who are larger there are other opportunities in modeling rather than fashion. Incidentally it is extremely rare for an agency or photographer to ask a model to enhance their natural bust line. Pornography and some glamour work can be an exception.

While there is no age requirement, most fashion models begin between ages thirteen and nineteen and if you have not made it by twenty it is over. This is not true with other types of modeling.

And then there’s the model look. The industry generally seeks women who are small to medium boned, women who are fit and not buff, women with long graceful necks, square jaws, and high strong cheekbones. Eyes should be wide set, almond shaped and even, with thick eyelashes. The skin should be clear, small pored, even tones with no scars, tattoos or piercing. Lips should be medium to full and the teeth straight and white. Shoulders should be broad and squared. The long legged look is preferred. This means more legs than torso. Good posture is critical and grace is a necessity. And last but not least hair should be healthy and in good condition.

Look at the current magazines to see what is popular right now. Don’t assume the same will be true next season, or even next month for that matter.

**MENTAL REQUIREMENTS**

Fashion models and aspiring fashion models don’t have to take written tests to work. The work can be very testing however. Models who work in television often have to pass speaking tests if they have “lines” to say in a commercial.

Understanding the goals of the people who hire models is essential to the success of any prospective model. Why? Team players get ahead. Prima donnas get work – for a while. Keep in mind that for every successful model there are literally thousands waiting for a turn. You can’t afford to be a prima donna unless and until you deserve it. Given equal physical attributes and knowledge, clients will choose those who are pleasant to work with versus those with an unjustified attitude.

**Model Girl Beauty Tips and Tricks To Create Beautiful Eyes**
Until you have been in front of the camera you cannot judge what work goes into the photographs or what the model has endured to get that great shot. Models must be strong enough to endure tough conditions, repulsive environments and less than dignified surroundings at times in their careers. Just ask a swimsuit model how many times those beach shots were taken in bitter cold temperatures!

A model must know and understand that being a model is very hard work! And a model must understand that there are many types of modeling besides fashion modeling.

**HEALTH REQUIREMENTS**

A model only looks good when they are in good health and take care of their bodies. This means always getting a good nights sleep before a shoot. No one looks good with bags under their eyes (no matter how good the make up is), and no one looks good suffering from a hangover either.

Drugs are a definite no no as well. The stories of wild parties and high drug use in the modeling industry are usually just rumors. No successful model would jeopardize a career just to get high. No one can look healthy when they are addicted or are a heavy user of any illegal drug.

**INTANGIBLE FACTORS**

These factors are far more subtle and subjective that those above. Some of these are more important than others and those that are important change with the individual. It is important that a prospective model recognizes and understands that they exist.

Are you photogenic? The most beautiful woman in the world, whoever she is, may not look good on camera. Likewise the camera might love some one who has less beauty quality. Obviously success as a model of any type depends on how you photograph. If you are photogenic you should already know it from the snapshots of you taken over the years.

Are you a chameleon? The truth is the models that have the quality to change their look for the circumstance will generally have longer careers than those models that look the same in every photo.

Are you patient? Some agents will tell you that if you don’t have patience you’ll never survive as a model. Why? If you’re good you’ll be working a lot and in that work you will have to spend a lot of time waiting. Getting ready for the shoot can by trying. Patience is definite a virtue in modeling.

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Are you graceful? Grace of movement comes from within. You are either born with it or not. It can be coached and honed. Whether you have grace or not will show up in your photographs.

Are you inhibited? Fact is you can’t be too modest and succeed in modeling. In runway modeling models rarely have enough time to change outfits and worry about covering up at the same time. In fashion magazine shoots the model is going to be handled by make up people, clothing fitters armed with straight pins, and the photographer or an assistant may physically move the model into the desired pose.

Are you confident? A feeling of well being or confidence is an elusive quality. It is also paramount for a successful model. If you feel fat, shy, or clumsy, or if you are just worried about a pimple that insecurity will show on camera.

Are you open minded? You have to be able to work with people of every culture, religion, race, and sexual orientation.

Can you grasp the big picture? If you are swept up in the moment or you tend to think that you are the center of the universe, you could be in big trouble. The model is just one part of the creative process that involves art directors, photographers, stylists, make up artists, and other crew personnel. The lack of grasp of the big picture will show up very fast and if the model tries to impose their view, it won’t be conducive to a long career in the industry.

**WHAT YOU CAN WORK ON**

Before you start taking modeling classes at your expense you might want to consider the following information. There are a number of classes that a prospective model could take that would improve the chances of gaining an agent or being a success at modeling.

Photographers have two choices when it comes to models, they can either pull someone off the street who looks right for their concept and not pay them much money, or the can hire a professional model and pay more money. Most opt to pay more for a professional because the shoot will go quicker and there is a marked improvement in the odds of success.

A professional model can save client money by shortening the time it takes for a shoot and the quality of the images will be better (better usually meaning more sales). What does a professional model bring to a shoot that some one off the street does not? A professional attitude, the ability to express and pose, and knowledge of make-up, hairstyling, and wardrobe. These skills are what make a model worth the fees.

You should know your body so you are aware of how it moves, what lines it forms, and how it can be coached into different positions. You should know yourself and your

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
emotions so you can show these to the camera and feel confident in what you are showing.

One of the best ways to gain grace of movement is through dance. More agents, bookers, and casting directors recommend dance classes over any other. This is because of the multiple benefits of fitness and the awareness a dancer has of their body. If you perform dance so much the better as the experience before an audience is beneficial.

Another good way to gain or perfect grace is through Yoga. Yoga teaches body awareness. Yoga may be even be better than aerobics because rather than moving fast continuously, in Yoga you move in control, slow control. Yoga also teaches breathing, focusing on ones body position, and focusing on your surroundings – all-important to a model.

We all can show emotion. Make a list of all key emotions (hate, love, anger, sadness, longing, happy, etc.) and practice those expressions in front of a mirror. After you have practiced for a while, try them on a friend and see if they can tell what emotion you are conveying. The idea is that when you are in front of the camera and the photographer wants you to look longingly into the distance you know how to do that. When you are in front of the camera lens your body and how it is positioned become a critical element in making the photograph successful. Learning how to move in front of the camera begins with some basic principles.

Lines of Force - There are certain principles of design that apply to any visual art. With a model in a photograph your body works as a compositional element. All the basic rules of design apply to how you position your body. Learning basic design rules can help you understand why an arm should go one way and a leg the other way, and why when the rules are broken a whole different message is given.

Non-verbal communication - Certain body positions communicate different messages. By learning these body positions and recreating them in front of the camera you can communicate a powerful message.

Symbolism - This is a refinement of understanding of non-verbal communication. This is the old nature verses nurture debate. There are certain body positions that have specific meaning with in a culture context. There can be body positions that will mean something in one culture or for one group of people and mean nothing to another. What is meaningless in on culture can be a great insult in another.

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Acting versus reacting – Photographers can get the pose they need by the models acting or reacting.

Acting or directional modeling -- The scene is set, direction on what is needed from the model for expression, look and pose is given to the model, and the model must provide what is needed. A model that can accomplish this is very valuable.

Reactive modeling -- With this type of approach an environment is created, or external forces are applied and the model reacts to the situation. The model’s personality is important and the shot is achieved through improvisation and spontaneity. The question is whether it works or not and most of the time if it does it is usually the exception.

POISING STYLES

Classic Fashion -- These poses were developed as a style up to the 1960’s. They follow good compositional design and function to make one look attractive. This is the style most used in catalog modeling.

Anti-Classical or High Fashion -- A rebellion against the classic posing started with the 1960’s rebellion to look unique. This has intern become its own stylized look that is seen mostly in fashion editorial. This style breaks compositional lines and goes for distorted, awkward, deformed, and yes even ugliness.

Commercial Print – Most often the pose is tied to direct non-verbal communication. An ad has an advertising message that needs to be stated and how the model is positioned carries the statement.

Glamour -- This area has its own unique set of poses. It is built on classic fashion and good design and emphasizes the sensual and sexy.

HOW CAN YOU LEARN TO POSE

The best suggestion is to work on posing by practicing in front of a full-length mirror and doing test shoots. To figure out what to practice look at fashion magazines to see how to stand but keep in mind most of the poses are breaking the rule and you need to be learning the rules. Look at fashion catalogs for poses. Pay attention to tilt of the head, position of the hand, and turn of the ankle. These little things can make a big difference. Just as with facial expressions your body posture can relate to an emotional word or phrase. Body posing is easy to show someone but it is hard to put in words.

With both expressions and with posing it is also good to practice with props, products, and wardrobe. Props might be a floppy hat,
a long shawl, and a beach ball. You want to practice reacting to the prop and using the prop. The reason for doing photographs is to sell something; it is good to practice with a product that might be sold. Practice holding the product so it shows well and you don't cover the label. With fashion you are selling the clothes, practice showing important features. Show off pockets, collar, belt, how the garment moves, what ever makes the garment interesting need have attention.

Look at a lot of magazines and practice mimicking the poses in front of your mirror. This may sound childish but its not. You may discover your grace or find out you can't do more than be a stick figure – either way doing this as practice will only help you when it is for real.

MAKE-UP

Make-up is an art. If a shoot has a budget for a make-up artist and a good one is available then just sit back and let them do their magic. On a shoot without a budget for a make-up artist or in smaller markets where one is not available, it may well fall upon the model to do their own make-up. Even when you have a make-up artist it is necessary that you know of any corrective make-up you may need.

There are some great books available for learning make-up. You may also find theatrical make-up classes taught at some community colleges. Don't go to the cosmetologist at the local department store as they may be fine giving some pointers for street make-up, but make-up for photography can and is quite different. This is especially true for black and white photos.

Make-up for black and white photography can get strange as color no longer matters. It is only the lightness and darkness that matters.

A big part of learning make-up is just trying it in front of a mirror. Study a book or magazine then try it in front of a mirror. Eventually, you have to get in front of the camera with your make up on and see how it looks.

SMILING

Use the mirror to practice your smile too. There are many different types of smiles i.e. the coy smile, the broad happy smile, the snidely smile etc. Practice going from a straight face to a smile because when and if you do get in front of the camera while there is chaos around you the photographer will say “smile” right in the middle of it.
HAIR STYLING

Being able to do things with your hair can be a great help. Of course it is great when you have a professional hair stylist who can do some fabulous looks and keep every hair in place, but there may not be a budget for a hair stylist. It may fall to the model to be able to do their hair.

Most photographers will say that shoulder length hair is the most versatile. It can be put it up, pulled it back, combed to one side, fluffed, curled, or just left natural. Short hair locks in one look, end of story. Long hair can be fun to work with but not quite as flexible. Being able to restyle your hair can be very helpful on a shoot. Check various magazines to see what they are doing and practice in a mirror. For most modeling purposes you don't need to be incredibly creative with your hair, just able to redo it to offer several different looks.

WARDROBE

In smaller markets, on lower budget shoots, and for your composite and portfolio you will need a basic working wardrobe. A range of basics would be good. You should have a business suit or wardrobe for interviews, cold calls, and modeling. As part of your wardrobe selection it is best to know about fashion. If you don't, learn first before you start building or selecting your model wardrobe.

MODELING THE RUNWAY/CATWALK.

When it comes to runway modeling you must realize one thing. You are not a human being you are a coat hanger!

Your purpose when runway modeling is to display the designer's clothes. The second thing you need to realize when runway modeling is that this is a really good opportunity to get good exposure and future bookings.

The best way to learn about runway modeling is to watch professional models on the runway. Video recording a fashion runway show would be best because then you can go over it time and time again and ‘practice the walk’. Although watching these tapes many times will help, you still may miss a few important details. Here is what you may not notice just watching.

Your eyes should be focused straight ahead of you looking off into the distance. Just find something on the back wall and focus on it. There will be bright lights aimed at you! Do not focus on a light unless you want to walk right over the edge of the runway.
Your chin should be down slightly while runway modeling. The reason for this is because every one will be sitting, looking up at you. There will be many photographers taking pictures aimed up at you. So for your exposure aspect, you want to have good pictures taken of you so that they can be reused in magazines. You can then take these and add them to your portfolio.

Your shoulders need to stay still as you walk. They shouldn't move. This can take a little getting used to, but will not take long. A lot of models, when learning runway modeling, tend to swing their arms way too much. Your arms should only swing as much as your body makes them.

There is a small difference between men and women in the way they swing their arms. The reason for the difference is how a man takes his steps. His step will cause his whole arm to swing more while a woman's steps will cause her arms to swing more from her elbows down. Next time you watch a model runway modeling, watch and see how their lower arm is doing most of the swinging. Concentrate on keeping your upper arm in close and somewhat tight to your body. This will ensure that only the bottom half swings.

Hands are surprisingly quite important while runway modeling. Always remember to have your hands open with your fingers nearly totally straightened. Not totally straight (you don't want to look like a robot), but out enough to be visible.

The right leg refers to walking. Men just need to walk in a natural manner. The main point is to take long strides without making it look unnatural. Women need to also take longer strides, but they need to walk with one foot in front of the other. This causes their hips to sway, which gives their arms the proper swing.

**TYPES OF MODELLING**

It is important for a prospective model to understand two ineluctable facts. First the needs of the market determines what models are needed and second, the prospective model should understand the type of model that they want to become.

By understanding the type of modeling you are interested in you can learn what the requirements are beyond those we have already mentioned and if you can meet them.

Understanding the divisions in modeling can also help in avoiding a rip off. Most rip offs and bad business decisions happen when a wannabe model is thinking of one type of modeling (usually high fashion) and a scout, agent, photographer, etc. is recruiting for another.

The garment and beauty product industries are large users of models. People want to see what clothes or beauty products look like on a body. High-fashion, designer-label garments, are designed for what fashion designers view as the "ideal woman."

[Model Girl Beauty Tips and Tricks To Create Beautiful Eyes](#)
In smaller markets fashion models often don't meet these measurements. It is more important the look of being tall and slender be there and that the sample clothes fit. The "look" can run from classic beauty to some extreme looks for fashion magazine editorial.

If you are going to work in front of the camera you need to be photogenic and you can't know until you do a test shoot. This doesn’t mean you need to rush out and find a photographer. If you are photogenic in snap shots that have been taken of you chances are that you will be in front of a professional photographer as well.

**TYPES OF FASHION MODELING**

**Fashion Editorial**

Vogue, Elle, Glamour, Cosmo, etc, and many other magazines that focus on fashion have editorial pages they must fill each month. Many of these editorial pages feature models wearing what the magazine thinks will be the next trend in fashion. Editorial work does not pay as well as other types of high fashion modeling but it is great for building a model's reputation and getting tear sheets for a portfolio. Fashion magazines are not as constrained as advertising work and they can use more extreme and special beauty models (different that the high fashion requirements) in their pages.

**Fashion Runway**

Clothing designers traditionally show their new collections twice a year (Fall and Spring) to perspective (store) buyers. As an example, the New York Ready Wear shows present from seventy to one hundred and twenty designers.

Designers present these collections to a gathering of buyers by sending models down a walkway or runway. How well a model brings the clothes to life and shows important features of the garments can determine how well they sell. The designer wants to have the most ideal models show these collections. This leads to why models have to meet very strict requirements and why they get such high fees for this type of work. These young models tend to be very tall, slender and move very well in clothes.

**Fashion Catalog**

There are a lot of clothing catalogs produced. These catalogs, whether business-to-business, store, or direct marketing, require models to pose in the clothes they are trying to sell. Generally, catalog models are picked for a project because they represent the ideal of the market segment for which that catalog is targeted. Often times this is the classic beauty - tall, slender, healthy, and beautiful. The marketing idea is for transference, i.e. if you buy these clothes you will look as nice as the person pictured in...
the catalog. Catalog modeling usually pays well because of the volume of photos that must be taken.

Fashion Print

This is fashion and beauty for print advertising. It can be display ads or collateral print materials. This is the most demanding work to get but pays the best because of usage and exclusives. These are the ads that can make or break a designer's reputation. With these ads it is very important that the concept, photo, and model work perfectly to convey the 'image' that is wanted.

Fashion Show Room

Modeling for buyers in the designer's show room. Models that may not have supermodel potential can make a good and steady living working the shows where buyers come to buy, rather than the coming out shows which aren't necessarily held to sell, but show.

Fashion Lingerie

Because this type of modeling may be more revealing it requires very good body tone and proportions. Lingerie modeling is not pornography, not even soft porn, but there is a sensuality needed to sell lingerie.

Fashion Bathing Suit

Again, more revealing requires excellent body tone and a healthy look. While this type of work can be seasonal, it can also provide an excellent income.

Fashion Fitness

As health and fitness has moved more into the public consciousness the demand for this model type has grown rapidly. Where once everyone exercised in baggy gray sweats, fitness attire continues to evolve and become more everyday wear. Add to this all of the fitness, health, and outdoors lifestyle magazines that are on the newstands and you have a fast growing category for modeling.

Fashion Fit

Fit models have the perfect proportions for a given clothing size. Garment manufactures and designers hire fit models to use to piece together new creations, see how they move, and develop their patterns. The key for a fit model is to never gain or loose an
inch. A clothing manufacturer may hire a fit model in a permanent salaried position. It is one type of legitimate modeling that you can see advertised in the classified section of the newspaper.

Fashion Tea Room

This type of model was very popular in the 1980's in smaller markets. It still exists today. Usually it is at ladies' luncheons where models wander between tables wearing designer clothes from local fashion boutiques. This type of modeling is also being presented in bars/restaurants during peak cocktail hours. The models describe the outfit they are wearing and where to buy it.

More Fashion Segmentation

All of these categories can have further sub-categories for size, i.e. petite and plus, and for age, i.e., children, preteen, and mature. Petite size models usually are 5'2" to 5'6". Plus size is the same height as standard size models but size 14 -16. Mainstream models usually start around 14 years of age and go to their early twenties.

Body Part Modeling

Body part modeling is a special category that belongs in both fashion and commercial modeling. This is the use of just part of the body in a photograph. Often standard models that look great in full-length shots or headshots don't look so good close up. Their hands or feet may look horrible. This is where the body parts model comes in. A shoot will be set up using the standard model's face but the body part model's hands and it looks like it is just one person. Usually body part models will specialize in just one part of the body like hands, feet, legs, ears, or neck.

Hand models are one type of body part model that is increasing in popularity. With hand models the look is long slender graceful hands and fingers, smooth (no wrinkles, hair or large pours), clear (no blemishes or irregular color) skin, and very good nails. The ability to pose the hand in a relaxed graceful fashion is very important. This is like a hula dancer that can tell a story with their hands and avoid "the claw" that most folks produce when their hands are put in front of the camera.

TYPES OF COMMERCIAL MODELING

Commercial modeling is sort of the catch all for everything that isn't fashion and isn't glamour. It is vast and diverse. The physical requirements can vary greatly. The 'look' can be mom, business executive, scientist, glamorous beauty, etc. The pay can be
good but not to the level of the top fashion model and commercial models tend to find work less often. It can be an area one can work part time at their whole life.

Commercial Product

A photo is created to sell a product and the model is used to show how the product is used. The model may also be used to convey an image about a product. There is a lot of work for both men and women who look like medical professionals for example to sell every thing from pharmaceuticals to medical equipment.

There is also the old Madison Avenue technique of selling a product by putting someone attractive by it. People stop to look at a pretty face, not at another vanilla computer box. The physical requirements and look for commercial product modeling can vary a great deal. It all depends on the image or story you are trying to tell. This is where character models are used.

Commercial Lifestyle

Models are used in photos showing a period of life or doing something in life. The photo might be an older couple walking on the beach and the photo is used in the advertising materials for a new retirement resort. Or a photo of a young couple playing in a park with their children and the photo is used in an ad for a life insurance company. The models are used to act out some concept or idea of life. The physical requirements, age, size, etc. can vary greatly. But most often they use the "beautiful people" in these photos rather then real folks off the street.

Commercial Corporate

Corporate modeling is like lifestyle only it always has a business theme. Physical requirements can vary greatly, however, usually attractive people are used, although sometimes character models are used.

Product Demonstration

In smaller markets this is a great way to start new models. Models stand in front of, or in a store or mall, and hand out free samples of something. The idea is they want someone attractive that people will be drawn to and will work for just a few hours or a few days. If you are young and starting out this pays better then any regular job and it can really build your confidence around people.

*Model Girl Beauty Tips and Tricks To Create Beautiful Eyes*
Trade Show

Attractive people attract attention, which is highly desired on a trade show floor. Some exhibitors hire models to hand out literature at their booths, or perform other social tasks, such as greeting, or serving appetizers. It can provide some income and gets the model in front of the public.

Sports/Fitness

This is a growing area in modeling. With major international sports attire companies, i.e. Nike, Reebok, etc., and an increase in publications in this field the need for models that look like they actually know what they are doing has grown. The idea is to look good and actually be proficient at the activity being photographed. This is one category that can provide a long-term career with ample opportunities for high paying jobs.

Glamour

Glamour modeling is modeling for photos with a sexual theme. Some are now calling this body modeling (like you have a hot body). These could be simple cheesecake or beefcake photos. They can include bikini, sexy outfits, and lingerie modeling. On the cheesecake level, photos can be used for calendars, posters, and other pin-up girl products. You can’t pick up a car magazine without seeing a babe by the car or truck.

There are no height or size requirements as in fashion modeling. Where fashion modeling wants you to look like a beanstalk, glamour modeling wants you to have curves like Pamela Anderson. Where fashion may want a special beauty look, glamour modeling wants traditional drop dead gorgeous; where fashion really only happens in the fashion capitals of the world, glamour happen anywhere.

Alternative

There is a small market for what is called either gothic or punk modeling. It is a very specialized niche.

Just a Body

This is where a photographer just needs someone in the shot. Most often this type of modeling occurs in outdoor tourist photography, i.e. a
couple looking at the lake, a man walking a trail etc. There are no requirements at all, except maybe for the willingness of the model.

GETTING STARTED

There is not one way to start a successful modeling career. Unlike most professions that have a set course of instructional learning, experience, and testing to follow, modeling doesn’t offer a clear path to success.

THREE WAYS TO START MODELING

The three ways are (1) being discovered, (2) working with and through an agency; and (3) putting together your own marketing plan and finding work yourself.

There is a school of thought that says that if a prospective model goes to a major international modeling center (New York, Paris, London, Milan, Chicago, Miami, San Francisco, Tokyo, Toronto, Germany, Los Angeles, and Brazil etc.) and if after a month of just being there are not approached or scouted by an agency, then you don’t have what it takes. There are literally thousands of successful models that were stopped on the street, or approached in a restaurant, or walking down the street etc., by model talent scouts (the legitimate variety). It happens often and regularly. One shouldn’t depend on it however.

With the second and third approach you need to have the right materials to get work. The basics are snapshot, a composite card (sometimes called a Zed card), portfolio or book, maybe even a presence on the web and most important (usually) how you look.

You can start with simple snapshot, as long as they are shot correctly. (See How To Find an Agency).

The composite card is a single sheet of paper that has a head shot printed on one side and more photos and your vital statistics on the back.

This is your basic marketing tool. You give it to photographers, art directors, casting agents and others. This gives them something they can put in their files and refer to when looking for talent. It is your sales brochure and business card all in one and it is hard to get far without it.

After someone shows interest in you, they are going to want to see more photos of you.

This is where your “portfolio or “book” becomes your sales tool. Your portfolio contains an assortment of photos and tear sheets showing what you have done and your “look”. They all, of course, must be of excellent quality. When you're starting out its likely you won't have any tear sheets (pages from magazines or newspapers with your photos) as you haven't worked yet. As you do get work, add tear sheets to show you have done actual jobs.
Your portfolio or book should demonstrate enough to show what you are about, but not so much as to overwhelm or bore someone. As to the format you use, keep in mind that you will be required to leave your portfolio with agents, you will also send it out and carry it in on all appointments, so it is always helpful to have multiple copies of your portfolio. Keep it balanced, keep is easy to look through and make sure it is rugged and fashionable.

So what types of photos should be in your book?

These photos are good examples. You need a good clean headshot. This goes for your composite card as well. This headshot needs to show you - both your physical appearance and your personality. This gives a photographer clear idea of your "look". In addition have a couple of full-length shots that show your body shape. The headshot and body shots might be more technical kind of shots. The rest of the portfolio should be filled with shots with impact. Just as in any kind of advertising (which is what a portfolio is). You need to sell the client.

Photos for a portfolio should usually not be done by just one photographer because many photographers develop their own particular style. If your portfolio were to be shot by just one photographer, it would only show that one style, that one way of looking at you. Although one photographer can shoot your initial composite, a portfolio needs variety. It needs to show how several different photographers see you and how they capture your look. Remember, for print models the portfolio is your major marketing tool and can often close the deal.

THE WEB

Because you are reading this ebook it is likely you already know how important the Internet has become in all walks of life. It is becoming more important for a model to
have a web presence. Most art directors and agency personnel have Internet access. For those who are seeking models finding them online offers speed, greater selection, twenty-four hour a day access, and a significant cost savings versus open calls.

If you are able to gain agency representation your photos will be on their web site. Agency sites are often password restricted. It is strongly recommended that the model have a separate web presence of their own that every one can view.

For a freelance model, setting up an independent web presence is an important option and essential in distributing photos and seeking work.

There are three options for setting up a presence on the web.

1. A free modeling listing site
2. Your own web site
3. An online virtual modeling agency or model listing site

Paid listing sites

If you are looking for a paid model listing site and you actual want to have some hope of getting work from it, consider these factors before signing up:

1. The site should be easy for someone who wants to find a model to use starting with the home page with clear directions for the model seeker (photographer, art director, and such) to follow. The sites that have a landing page cluttered with news or how models should sign up and/or stories of not so famous models make it difficult for seekers to find what they are looking for.

2. Does the site have a good search system? Many of the model listing sites let you search by size, gender, hair color, and ethnic background, but most fail to let you search by city. Ninety percent of the work for models outside of New York does not include travel money; only local models will be used. Most of these sites want you to think top casting directors from around the world are going to find you so they don't include city search. In reality these sites are useless.

3. Does the site use thumbnails (small pictures) of the models and do they load quickly? If not it's likely that a photographer is going to wait for long downloads.

4. How easy does the site make it to contact and book the model? The key point is that if someone does respond to the web listing, you must have a plan on how to proceed. Remember most of these sites are open to the whole world, so you do not know for sure who or what might contact you. You need to work out a system to qualify clients and make sure they are legitimate.

What does the site do to attract potential clients? The bulk of these sites just try to get listed on search engines and hope someone finds them. A few actually have a plan for attracting clients and a very few of those actually have budgets to do so.
The last and most important material is your personal appearance. It may surprise you to know that your appearance will change. You won’t look the same for an appointment with an agency or art director as you would for a cattle call, or if you visit agencies and art directors as much as you can.

If a photographer or art director has looked at your composite and your portfolio they may want to take a look at you in person. They may meet with you individually or they may look and interview several models at one time (the cattle call). This is the moment when a photographer has a chance to see you and evaluate you in person. You will be evaluated on your physical features, your professional appearance, and your working relationship. From this meeting they will decide whether to use you or not.

When you market yourself you must do the rounds. You will have to research your own community to see what the local opportunities are. You should be able to identify local businesses (stores, photographers, advertising companies, casting companies, etc.) that might employ models and you “cold call” them. This means you drop in and leave your composite (make sure your portfolio is close at hand just in case). Sometimes you can cold call by phone or via email as well. It is this work that an agency does and why you will in all likelihood at some time want to sign with an agency, even if you are successful at self-marketing.

The bulk of the work in modeling is booked through modeling agencies. Therefore their front doors are your entry into the business. Do some research first to avoid wasting your time and money.

You can also approach a modeling agency through their open call, by scheduling an interview, or by submitting a cover letter and photographs. Give them a call or email them and ask how they want new talent to contact them.

Some models are lucky enough to have contacts in the business that help them get started. Some models are lucky enough to be discovered. One can make luck in this business. In smaller markets child models are most often used because they are an art director’s, buyers, or photographer’s child. Knowing someone in the business can help you get started in a modeling career.
Modeling agencies are constantly looking for new talent. This is especially true in fashion modeling. This segment of modeling is composed mostly of young models. By the time a model is thirty, his or her fashion career is likely over. There is always a need to find the next generation of models. Modeling agency personnel photographers, art directors, and of course the "model scouts" are the ones who are out there looking. Some agencies are large enough to employ an individual whose sole job is to look for that next generation of new talent or to fill the new needs of a client. Unfortunately, rip-off organizations, web space salespeople, and scoundrels often use the term "model scout", so you should be suspicious of those calling themselves model scouts. But there are many stories of models being discovered at the mall, on the beach, or in some other public place. If you hope to start your career in modeling by waiting for the fates to smile on you, you must plan on spending a lot of time hanging out in public places.

HOW TO FIND A GOOD AGENCY

You may think that all the top international models have great agency representation. And you may think that if you can only get on board with a great agency your career will take off like a rocket. Wouldn’t it be helpful to know what exactly a modeling agency is and what do they really do?

This is not an easy question to answer. Modeling agencies are typically small independent business with no two agencies working the same. As there has been a long-term consolidation of advertising agencies, the same is starting with agencies. This is typically seen as local agencies being purchased by large agencies.

Agencies want to be easy-to-find. So, You should also be able to locate them in your local phone book or by doing a simple Internet search. Large agencies and small ones, often have a presence on the web where you can get valuable information on how the agencies operates, especially in taking on new talent. See Agency Directory. Do your homework!

What should a prospective model have in hand when they approach an agency? The right information is essential. You need to research each agency of interest as to how they accept or take on new talent. Second, you need photos.

If you have the money you can create a comp card with different looks to show, however, all you will really tell the agency by doing this is that you had enough money to hire a photographer. You are better off to go armed with a few nice snap shots taken with the idea of showing the real you. They should be on film, not digital if at all possible.

Here are some simple rules that you should use and have whoever takes the snap shots use.

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
1. Wear simple clothing. Show off your form. Women should have pictures in shorts or form-fitting jeans and a tank top. Men should wear shorts or jeans and no shirt.

2. No makeup and plain hair. Your face should be clean and without any makeup at all. Your hair should be plain and not styled. Make sure your hair doesn't cover any part of your face.

3. Take pictures outside. Stand outside in open shade for the best results. Make sure no flash is used as in daylight it tends to flatten facial features that you want to look their best.

4. Pose. Any agency will want to see a close headshot and one full or 3/4 shot. Shoot the pictures in the vertical format (turn the camera on its side).

5. Lens and distance. The ideal is use a zoom lens in the 70mm to 105mm range. The cameraperson should move to frame the shot correctly.

6. Name and information. When you get the pictures back print your name and contact information on every picture you select.

New York City, Paris, London, Milan, Tokyo, Miami, Toronto, Los Angeles, Brazil, Madrid, Barcelona, Sydney, Hong Kong, Germany, and Japan are the international capitals for models. These cities are the heart of the fashion and advertising business. The agencies in these cities compete to fill that demand with the finest talent.

A lot depends on the market in which an agency operates and the owner(s) and agency personnel. Because most wannabe models know little about how the modeling business works, they are easy prey for vultures and their scams or rip offs (see Scams and Rip Offs).

A modeling agency's number one purpose is to find models work, as their representative or agent. As an agent they seek and negotiate contracts of employment for the model or talent who is an independent business. For finding the model work, they take a percent of what the model makes (10% to 33%). While appearing fairly simple and straightforward it is amazing how situations vary from agency to agency and city to city.

A good large agency will help manage your career and find you work. In large cities this can be split into two parts, managers and bookers. When an agency sees someone who has potential or someone who satisfies the demand, they will invest in that individual to get him/her ready for the market. They don't do this to be nice. They do it because they feel they can make money. They know the market and they will invest in a model (usually a loan against future earnings) to prepare you for that market.

The manager will help you develop your "look", your modeling skills, and develop your natural talents. They will help in preparing your marketing materials for the market in which they think you will be most successful. They will have knowledge of
the marketplace and will honestly evaluate your potential for that market. They will have contacts so they can send you to photographers, graphic designers, and printers to prepare your marketing materials.

The booking side is where the agency tracks down who uses models. They make the rounds to keep in touch with those who use models and provide them with composites and head sheets of their talent. They advertise, do lunches, do cold calls, and turn over rocks to find who are hiring models. They book time for models to work, give direction to get there and make sure models show up. They handle billing, collections, and complaints. A good agency finds you work and earns every cent of their commission.

If and when you are in an agency like this, your job is following instructions and modeling. If for whatever reason the model isn’t marketable and profitable, the agency will cut their losses and drop the model. Keep in mind this business is full of rejections.

**WHAT TO DO IN SMALLER MARKETS**

In smaller markets is unlikely that modeling agencies are working with big budget clients, although there are exceptions.

In some cities there may be enough work that an agency can be a full time operation, however, they rarely are successful enough to pay for the development of new talent. If you are in this type of market you must provide your own marketing tools. The agency may help you with where to go to get photos, composites and training, but they can't afford to pay for it or loan you money.

Further on down the ladder you find agencies in markets that are too small to support a full time modeling agency. In these markets there may be a modeling school that uses an agency as a hook. If you finish the school you get to be in the agency. Whether you can make money this way is highly doubtful however.

Even in a city of a million people you may be better off marketing yourself than working with a so-so or so called agency.

**CHECKING OUT A MODELING AGENCY**

No one can deny that the modeling industry has a mystery to it, especially regarding how one becomes a top model. Because of this there is a great deal of wiggle room in which the scam artists enjoy making millions from unsuspecting prospective models. Unfortunately there is really no easy answer to finding a legitimate agency; it requires work and diligence on your part.

Be sure to check out the agencies you find with the Better Business Bureau or other business regulator to see if they have any complaints against them. Don't be pressured.
into signing anything right away. If they offer a contract or want you to sign up for a class, ask if you can take the contract with you and get back to them in a few days. Be sure to read the section in this book on scams and rip offs.

There is no rating service for modeling agencies; there are no governmental authorities; there are no licensing organizations to tell you which agency is legitimate and which is not. Most agencies are small, independent businesses working in a very competitive market place. They are in constant flux with new ones starting, old ones merging, and some closing up shop. This makes it a real challenge to find just a legitimate agency, let alone a good agency.

One method that may seem strange is to call agencies after hours. You will sometimes find out fast if the agency is legitimate. The modeling industry is fast paced and very competitive and business doesn’t happen during normal business hours. A good agency knows this and will provide a method for doing business after hours. This may be an emergency phone number, or by pushing a number your call is connected to live person. If they have an answering machine that tells you to call back during normal business hours, don’t, and look for another agency.

THE AGENCY CONTRACT

There are generally three types of model contracts; the exclusive contract, the non-exclusive contract, and a mother agency agreement.

An exclusive contract means that the agency is your exclusive representative and they get a commission on any work you do. They get this commission whether they find the work or you find it on your own. If you sign this kind of contract, be sure the agency is really going to be working for you. If they are providing a lot of guidance getting your career started and are out there beating the bushes to find work for you, this type of contract is fine. If the agency signs you just to fill space in their roster and then leaves you hanging in limbo for the length of your contract (usually one to two years) it can be a bad way to try and start a career.

The non-exclusive modeling contract means that if the modeling agency finds you work, they get paid a commission. If you find work on your own you pay them nothing. You are free to sign non-exclusive contracts with other modeling agencies. This way you might have several agencies representing you at once. Don't expect the same service and help from a non-exclusive agency as an exclusive agency. In smaller markets, where you are expected to provide all of your training, portfolios, composites and other marketing materials before an agency will work with you, signing an exclusive contract is a kind of a rip-off.
This type of contract is used when the modeling agency knows there is not enough work locally to support any one over the long term. Their position then is to move the model on to a major market and get them signed with a major modeling agency. They may get you work locally but it is more with the idea of getting you ready for the major market.

For helping prepare you and helping to place you with a top international modeling agency, they get a percent of your earnings for a long time to come. The model in essence never leaves the mother agency; they are just loaned out to the top agencies. This can be an attractive arrangement if the mother agency invests time and money in your career and gets you on with top money making agencies, but make sure you are making the right decision for you if you are offered this type of contract.

THE MODEL RELEASE

In modeling, there are certain legal matters of which one must be aware. One of these is the model release. At every photo session you will need to sign a model release.

When a photo is taken and your image is captured, you have certain rights with regards to that photo. These generally revolve around personal privacy and commercial exploitation rights. The model release is a legal form that releases or transfers those rights to someone else. What it comes down to is the photographer, ad agency or client cannot use your pictures unless you give them permission. If you do not give your permission you do not work.

Part of being a model, like being an actor, is to give up some of your privacy. You become a public figure and you expect to be compensated for this loss of privacy. If you read through the sample model release you will see it is written to cover every possible use of the photos and is written to favor the photographer/client. This is done so that a project is not tied up with having to go back and ask the model's permission for every little change that might be done. Also, the golden rule applies here - those that have the gold make the rules. So those paying you can determine what rights transfer.

Keep in mind a model release covers all legal uses. Some models get concerned and think that a model release allows one to do things that are in fact illegal. Be assured, you cannot sign over those kinds of rights.

Modeling is also a business where everything is negotiable. As a starting model you do not have much clout. It is pretty much 'take it or leave it'. As your career progresses and your stature in the industry increases, more becomes negotiable. Often it is your agent that does this. The point that most often changes through negotiations on the model release is usage fees. The general model release will give you one fee for unlimited usage by the client/photographer. As your negotiation position improves you can move to where fees cover only certain types of use and for a limited period of time. For any other use or for any extended period of time you will receive additional compensation.
There is also a modification to the basic model release that occurs when doing speculation work. In this case, a photographer teams up with a model to take some pictures for which, at some point, they both hope to find a buyer. In this case the model does not get any compensation at the time of the shoot. The model release is written for a percentage of any future sales of the images. In this case they both work on speculation and both take the risk of no return and both benefit when there are returns.

With larger or better run modeling agencies, the model release will be printed on the model's payment voucher. In this case the agency will not want you signing any other model release or modifying their voucher release without getting their permission.

The model release is a legal contract. If you are a minor, a legal guardian must sign the model release for you. There is often different wording used on a release for a minor that reflects the adult consenting for the minor.

The following is an example of a general release. There are other versions around so the one you run into may not read like this one. But this should give you an idea of what can be included in a model release.

SAMPLE MODEL RELEASE FORM

__________________________________
Model release number

__________________________________
Photographer name

__________________________________
Model name

__________________________________
Address

__________________________________
City

__________________________________
Zip/ Postal Code

__________________________________
Phone Number

__________________________________
Email

For valuable consideration, hereby received, I irrevocably consent to and authorize the use and reproduction by you, or anyone authorized by you, of any and all photographs which you have this day taken of me, negative or positive, mechanical or electronic, for any purpose whatsoever, without restriction, and without further compensation to me. All negatives, positives, video or audiotapes, electronic files, together with any prints shall constitute your property, solely and completely.
I hereby release, discharge and save harmless the photographer, his/her representatives, assigns, employees, or any person or corporation acting under the permission of the photographer, including any firm publishing or distributing the finished product, even though the finished product may be distorted, blurred, altered or used in composite forms, in conjunction with factual or fictional text, either intentionally or otherwise and subject me to scandal, scorn, ridicule, reproach or indignity. I hereby waive any right to approve the finished photograph, or any copy, which might be used in conjunction with the finished photograph.

If I am below the age of majority, (usually 18 but sometimes 21,) in the legal jurisdiction applicable to this agreement, the agreement has been signed or approved by the parent or guardian.

________________________________________
Signature

________________________________________
Date

I hereby certify that I am the parent or legal guardian of the above named model, and for value received I do give my consent without reservations to the forgoing on behalf of him, her, or them.

________________________________________
Name

________________________________________
Relationship to Model

________________________________________
Signature

CONVENTIONS AND MODEL SEARCHES

Conventions can be the safest, most time effective, cost effective, educational, inspirational, and family oriented way to see meet many reputable agents, managers and casting directors from all over the world in one place at one time.

However, many types of modeling conventions exist and not all are reputable or honest. Check out their history, reputation, success stories, and the quantity and quality of the agencies attending. Study their web sites. Find out what the agencies and participants think about the event.

Don’t confuse the cost of a convention with its quality. Some times they put a high price tag on it because the unsuspecting prospective model may think that because it is so expensive that it is good. Pick the convention that offers what you really need, either information, training, or actual contacts with legitimate agents and representatives.

Assess the costs to you. If you have to spend a lot of money in travel to attend, it may not really be worth it to you. If it’s close or even local, then it may be a good idea.

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
You should assess what you can gain from attending a convention versus what you can gain by doing your own research and approaching agencies on your own. The most significant benefit to any convention is the ability of prospective models to reach a large number of agents in one place, at one time, and when they are definitely in the “new talent” mode.

In the 1980’s traveling model searches began sweeping the United States and other countries. These companies were largely out of New York and traveled around the country selling mini-conventions directly to the public. These events did not include any training. Many are now out-of-business, such as Model Search America, NYC Fame, Manhattan Model Search, and New York Model Contracts. Certainly, new events may emerge. They are categorized by "big talk," "hard sales," and heartless tactics. Worst of all, they leave many hopeful models feeling worse about themselves, rather than educated and uplifted. Many searches disparage local modeling schools or agencies and every other type of event or representation, except their own.

Can this type of event help you? Again, check them out as outlined above (history, reputation, success stories, testimonials, and the Better Business Bureau. etc.). Follow your "gut feeling," and remember that this is only an introduction to the industry.

Some "agencies" will travel selling pictures and composite cards. They will then offer to represent you as an agent. No reputable agency does this. It is a scam. You are paying an inflated price for photos and will soon learn that this agency on your comp cards is not a real agency at all. Don't waste your money and your trust.

MODELING SCHOOLS

Schools that teach modeling are one of the most highly debated subjects in the industry. It isn’t hard to imagine a young girl thinking that if she can go to school to become a doctor or lawyer why can’t she go to school and become a model. Unfortunately while good grades in school can help assure a successful career, the same is NOT TRUE of modeling schools.

Katie Ford of the famous Ford Models probably said it best when she said, “a modeling school does not make you a model, it can teach you how to do makeup and how to walk gracefully, but you have to have the physical characteristics it takes to be a model.” This may be harsh, but consider that a five-foot basketball player
has little chance in professional basketball, or a twenty-four-handicap golfer won’t make it in to the British Open golf tournament, etc.

Mr. David Grilli of Code Management says this about schools, “If you came out of a modeling school and got picked up by a big agent, chances are you could have gotten the same agent by walking in to their office without any schooling. We'll teach everything they need to know. That’s part of the job.”

CHARACTERISTICS OF SUCCESS

Like any other endeavor in life there are characteristics of each human being that either allow them to pursue a modeling career or not. So what then, are the common characteristics of a successful model?

#1: Appearance

Both appearance and talent have one thing in common; they are largely God-given. God, your parents, and genetics gave you a striking face or a handsome figure. Of course, your gift should be honed and practiced. Great athletes have a gift, too. But none of these gifts are valuable without the hard work to perfect them. The more skills you can "bring to the table," the better.

#2: Personality.

Having a warm and outgoing personality can make or break a career. If you are beautiful on the outside but ugly on the inside, you will not succeed. Beautiful models are in abundance in major markets. What separates those who work from those who do not? A special "sparkle" and a warm personality will get you noticed and booked. In addition, if you are fun, non-complaining, and easy to work with on a job (including mom), your chances of getting re-booked are high.

#3: Intelligence

If you are a great student, that achievement usually means that you do your homework, go to class regularly, have discipline, and get along with your teachers. To an agent, they want to know, if you are booked on a job that you will be dependable, show up on time, be prepared, and get along with your employers. Good students make good models. If you are an under-achiever, work harder. The myth of the "empty headed model" is a myth indeed.

#4: Family Support

How much does your family want you to become a model? Do they care enough to understand the business with you? If you are a teen, will a parent or guardian travel with you to out-of-town interviews and jobs? This commitment is strongly recommended.
#5: Desire

How much do you want to be a model? How strong is your desire and determination? Desire is the only attribute of success that you cannot do without. Desire, alone, is the largest determinant of your ultimate success. Lauren Hutton had a space between her teeth; Cindy Crawford had a mole on her face. If they had not had the desire and determination to keep trying, they would not have succeeded.

**POTENTIAL PITFALLS**

**WATCH OUT FOR RIP OFF ARTISTS**

The greatest majority of modeling work is booked by modeling agencies. The number one way to success is to go to the agencies in person.

You need to make sure you are not going to an agency that scams unsuspecting prospective models.

The fact of life is that there is literally an entire industry dedicated to getting prospective model’s money. They are also totally alien to the real world of modeling. They get their money by deceiving unsuspecting people by promising great careers or big money, but of course you must pay them first before your career takes off. Your modeling career will never happen and your money will be spent uselessly. Remember these people prey upon your hopes and dreams and they bet that you know nothing about the world of modeling and that you will make your decision based on emotion.

There are in fact three types of model deceit, the scam, the rip off, and those that are just bad businesses. The common thread among them all is that will take your money in return for nothing or almost nothing.

The rip-off is not illegal! Companies operating rip-off schemes make vague promises or they tout one or two models that actually succeeded in a career. Trouble is they are one or two of thousands of other prospective models whose only success was spending money. They literally tell everyone they have some type of talent, even if they don’t. The most common rip off is having you pay for signing fees and photo shoots, or modeling classes before they will work with you. There are a myriad of modeling conventions, searches, and competitions that also fit into this category.
The bad business category includes enterprises that are trying to conduct a legitimate business, but just don't know what they are doing. They do not have the essential knowledge of the industry they need or they may be poorly located. These businesses might include someone who sets up a modeling agency in a too-small market area, or a photographer offering to shoot professional modeling portfolios but does not have the skill level to carry it off, or it might be a modeling school that should really be called a finishing school (offering classes in image enhancement, or using outdated teaching materials). One of the worst is the one model shop where through luck or other means an individual represents one successful model and can’t do anymore but rip off prospective models. These businesses may mean well but they still cost money for classes or photos that are ultimately useless.

If your goal is to become a professional model, remember that all of the scams, rip-offs, and bad businesses that promise to take you to that goal are, in fact, barriers to it. You need to become adept at recognizing the warning signs.

If you find any of the following warning signs, it does not necessarily mean the business is a scam operation but be sure to ask a lot of questions and be sure the business gives good answers. One thing to keep in mind is that if you are in a major modeling market there may be many exceptions to this list. Always check references!

(1) Newspaper classified ads or display ads looking for any kind of model or talent (other than nude glamour modeling, i.e. models for the adult entertainment industry). Reputable modeling agencies receive plenty of would-be model inquiries so they don’t need to advertise for models. If they are short of talent they will send their scouts out to public places to look for potential talent.

(2) Pictures of famous international supermodels on the walls of their offices, or these models' comp cards on a wall rack. Top fashion models do not need a modeling agency in a small town.
(3) Up-front fees. These could be signing fees, new account fees, evaluation fees, etc. If an agency has to charge money at the front end it means that there is not enough money at the back end. It also means that the agency probably does not have enough modeling work to be able to survive on commissions, and therefore, not enough work for a model to survive on either.

(4) If they tell you they are “interested” and they need you to do a photo shoot with their exclusive photographer. Legitimate agencies will provide you with a list of photographers that you may go to on your own. Or, they have their own photographer on staff. You should be free to go to any photographer you choose.
A variation on this method of scamming is when they provide the photo session at no charge, then charge you a high fee for a "professional" makeup artist.

(5) If they express some “interest” and they allude to an increasing interest if you will only take their classes. Again money at the front end means not enough modeling work at the back end. A combination school/modeling agency has a conflict of interest.

(6) If they “guarantee you work”. Agencies are not employers. They represent you and try to get work for you. Most of the time they don't know for sure what type of job will come in or what “look” may be needed, thus there is no way a legitimate agency can guarantee you work. The best they can do and what you should expect is for them to give you an idea of their track record on placements.

**EXAMPLE SCAM**

Typically a scammer will target small towns. They often bill themselves as a Los Angeles, New York, etc., company looking for models for TV commercials or print ads. They run ads in the local newspaper. Applicants are told to send in some personal information and a couple of snapshots. Then they contact the applicants and let them know whether or not they have the needed look. Then the would be model is signed for a commercial that pays big bucks and they are told that a test shoot is needed before the actual commercial shoot. The more sophisticated crooks will even send contracts, airline vouchers, and lots of official looking paper work (all fictitious). The company offers to cover all expenses except for a makeup artist that they require the would be model to pay for up front. The make up fee is usually $500 or more.

Remember the crooks relies on the fact that the would be model knows nothing of how the industry really operates. Since they have a contract in hand, models readily send in the make up fee. Once the checks are cashed the crooks are never heard from again.

**EXAMPLE RIP OFF**

The following quoted letter is an example from real life is a good way to tell you how a rip off works. This is an email received from a friend and real prospective model that was unprepared for the crooks and looking for help and consoling. As usual it began with a newspaper ad, a request for payment on photos and a promise of immediate work.

“I really need your advice on this one. I feel really stupid now. I went to a modeling/talent agency so that I could get my singing career started. I found this agency in the paper. I didn't even go there for modeling I went there for the agent to listen to a demo tape I had done. He told me he could not do much for me in that field, but asked if I would consider modeling or doing commercials, etc. He told me I would have to take pictures and gave me a chart to look at. Three pictures cost $475. I had
taken a friend with me who advised me to do it, because through this I could always meet people and start my singing career. There were many other people in the office mainly teenagers and babies. They asked me how I would feel about doing a fashion show the very next weekend and that they also had a “call” for a video shoot.

Now, as you know I am a bit shy and not the greatest of self-esteem, so I asked myself why would they want me for this job? They even told my girlfriend that I had to break out of that and be more aggressive.

Trouble is it was after I paid him that these questions ran through my head. I had never done anything so stupid and rash in my whole life. I think it was the rush of thinking I might finally go out there and sing. He didn’t tell me that I needed to change anything about myself, which I personally thought was odd. He had the secretary come in and take one of the photos I brought in to FedEx it to the people making the video. They even told me that it was good that I lived where I do. They took pictures of me (I don’t even know if there was film in the camera) and said I could come back in another day to take the other pictures.

I was going back as scheduled, but I got stuck on the highway and did not make it on time. I called and said I would be there in 10 minutes and the secretary told me that I would have to reschedule because the agent was going to a meeting. She also jumped down my throat saying that they are a professional agency. She was pleased however, to reschedule after I had paid the fees. I rescheduled for Thursday. I had second thought and had my credit card account frozen to try and stop the payment from going through.”

MOTHER AGENCIES

A mother agency is one that gets you into modeling and then soaks you for money the rest of your career because you have authorized them to do so. The agreement they offer provides that they receive a percentage of work, no matter what agency represents you, because they “started it all”.

This is often the “trick” to model searches and model conventions where models are signed to the organization doing the search or putting on the convention. They will sign you to a mother agreement, then place you with a reputable agency (if you make it) and then take a cut of your income from that agency even while they do nothing more for you. Remember while a convention or model search may be very popular they are because the desire to become a successful model crosses every beautiful girls mind at some point in their youth. Modeling schools can rip you off with this type of agreement as well.
Even the United States Government has recognized the need to educate the young and naïve about the pitfalls one can fall in to in seeking a career in modeling. On their web site they publish a page titled, “What they say versus what they mean”. It is important knowledge. Here are some excerpts:

“What they say: We’re scouting for people with your “look” to model and act.
Translation: I need to sign up as many people as possible. My commission depends on it.

What they say: Your deposit is totally refundable.
Translation: Your deposit is refundable only if you meet very strict refund conditions.

What they say: You must be specially selected for our program. Our talent experts will carefully evaluate your chances at success in the field and will only accept a few people into our program.
Translation: We take almost everyone.

What they say: There’s a guaranteed refund if you are not accepted into the program
Translation: Everyone’s accepted into the program. Forget the refund.

What they say: You can’t afford our fees? No problem. You can work them off with the high-paying jobs we’ll get you.
Translation: We demand payment, whether or not you get work.

What they say: Commissions from our clients are our major source of income.
Translation: Our income comes from the fees we charge you.”

AFFECTS ON HEALTH

Modeling can be detrimental to ones health. Most models start their careers and go through their careers with no ill effects. Unfortunately there are some models who succumb to the many temptations that go along with the glamorous life style.

In recent years weight has become an internal issue in the industry due to a model dropping dead on the runway of heart failure. The model had abused her health so that her figure was suitable for runway fashion modeling. It is best if a prospective model just lives with what she was born with. Sure one can lose a few pounds to make the grade, but losing more than is healthy is dangerous and ultimately non-productive because no human body can maintain any level of food deprivation for a long period of time.
The peer pressure to use illegal drugs is strong, usually for reasons of weight, but also to live through the pressure cooker that the modeling life can become. Short-term relief isn’t an adequate trade for the toll that these drugs take on the body. It’s more than weight, it’s the affects on the mind and attitude, and it’s the affect on the looks and the feelings that a model should display on cue. In short it reduces the ability of the model to be a professional. The camera cannot be fooled for long.

The strongest temptation is use illegal drugs or even legal drugs and supplements to lose weight to get within the physical requirements for a model. Some models just aren’t born to be within the parameters, yet they will do almost anything to get there. Others may eventually feel the need to succumb to the temptations as an easy way to stay at the top.

THE MODELING LIFE

Like life, there are stages of growth in modeling. They are pre-modeling (the life of a prospective model), the modeling life (living in the industry) and post-modeling (getting back to every day living). Each stage has its benefits and its drawbacks, its challenges, and its opportunities for success.

THREE STAGES OF MODELING

Pre-modeling

This is probably the most difficult stage. It isn’t easy to start upon the road to becoming a model and finish the trip. The road to success is littered with the carcasses of wanna bees. Too strong? Maybe, but not very much because the road to success is a lot of work followed by more hard effort, tons of rejections, personal disappointments, and the hazards of life amplified many times by the pressure of the modeling crucible.

This stage could also be called the “go to” stage. To do it right the prospective model must go to see agencies, go to see art directors, go to see photographers, go to cattle calls, go to castings, etc., as this is how a model becomes a professional, represented by an agency, and paid.

Competition is fierce. There is no end to it as every day another few thousand prospective models are born. Every day hundreds of prospective models descend on the modeling capitals of the world seeking fame and fortune. It’s like a river with two forks, one leads to a quiet harbor and the other over a towering waterfall.

What makes one person succeed and another fail is intensely personal. However, both the successful and the failures must try in the same environment, the modeling life.

The Modeling Stage

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
When the first job comes, the work just begins. A working model can expect a myriad of dilemmas, pitfalls, and life challenges as they move up into the higher paying jobs and more success. In the modeling business, success breeds success.

When a good agency, or even a top international agency, signs you, your life can change radically, sometimes for the worse or often for the better. If you’re ready for change you’ll be fine, if not the road to success can suddenly become rocky.

How can life get worse with success? The modeling industry is rife with stories of models that lose it. The pressure to maintain a body look can be too much for some people. A lot of models are cigarette smokers because it helps maintain the lower weight needed to meet requirements and also to deal with the job rejections that even the most in-demand models have to cope with on a regular basis. Some (too many) models turn to illegal drugs especially cocaine and methamphetamine to relieve the pressure and maintain or lose weight. Drug usage among models is much higher than usage in the general population. Anorexia is almost the flagship disease amongst models.

What’s a workday of a model like? If the “call” (time for the shooting to begin) is at ten in the morning, the model will begin to prepare by doing their personal hygiene in plenty of time before going to the studio or selected location. Once on location the most likely thing a model will do is wait. A conversation with the photographer may be called for so that the model can prepare mentally to achieve what the photographer wants. Then if there is a budget for hair and make up the model will sit and let the professionals do their work. If the model has to do her own hair and make up then that is next. It is common to have the model call before the shoot is scheduled to begin, especially if hair and/or make up may take an inordinate amount of time.

One the scene is set, the model is ready, and the photographer is satisfied with what he sees, the next step is usually test shots (often Polaroids or digital photos). Fine tuning is the next step ... “move your head to the left and down, slide your hand over a bit more, give me more expression”, etc. This process may take hours until the shot is just right. And here is where one of the industry's conundrums occurs. If the model is being paid by the hour (which is often the case), the longer the shoot the more the model earns, yet the model is expected to appear and behave in such a way as to facilitate the shoot and not cause delays or extend the time necessary to get the shot. A professional model will excuse their own benefit and work towards getting the shot the photographer (and client) wants to see. It is also human nature if the shoot goes longer than planned (and

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
therefore over budget) for the photographer to blame the model no matter who is responsible, if it becomes a problem. Therefore it behoves the model to be as professional as possible at all times.

If the model doesn’t have a shoot or job to go to then the day is spent looking for or working towards that next job. Very often models will “volunteer” for projects to get more exposure to high paying jobs. This really isn’t working for nothing, it’s working for work.

The models that just wait for notification of their next job are but a small percentage of working models. Even with agency representation a model needs to continually be looking for that next job, that next client, that first or next long-term contract.

Post modeling

When does this stage begin? It varies with the individual. There are models that began as very young teens and continue modeling into their advanced years (even into their eighties!). There are models that hit it big for a couple of years and then retire to a quiet life of family. Many will marry celebrities, sports stars or wealthy men that they have met while enjoying the glamorous lifestyle of successful modeling. There are models that started slow, built up speed and spent their last few years in fashion making big money and then moved into commercial and other forms of modeling. There are models that enjoyed successful careers and moved on to teaching modeling, or even representing models. And then there are models that move into acting and become stars and household names.

YOU ARE A COW GO TO YOUR CATTLE CALLS

Only cows go to cattle calls. The reality is that casting calls in modeling go from a one-on-one meeting to massive numbers of models vying for one job. The person in charge can be the model booker from a magazine, an in-house casting director for a corporation, an art director from an advertising agency, the photographer or a combination of two or more of them. There are seven so-called rules for cattle calls.

1. Ask your agent for as much information about the client as possible. Find out if other models you know have worked for the client. Find out who is making the casting decision and then approach them graciously. It always helps to break the ice if you say something like “Are you Mr. Jacobs? It’s nice to meet you. Harry at my agency sends his greetings”.

2. Always dress appropriately for the call. If there’s a style of dress required for the call meet the requirements. If there isn’t wear neat, clean, and form-fitting clothes. You should be in style but you don’t need to necessarily wear expensive clothing. Don’t hesitate to ask your agent/booker about dressing for the call.
3. Be on time! Not only is showing up late rude, it casts dispersions on your professionalism. Travel excuses aren’t acceptable so don’t leave yourself to the mercy of others. To be sure start early.

4. Arrive with a clean face, or very little make up. Your hair should be clean but not overly styled.

5. The goal is to dazzle and give the impression that you are a consummate professional and a joy to work with. Be polite and genuinely friendly. Don’t over do it with insincere compliments.

6. Be confident. You might go to dozens of calls before you are chosen. In the face of probable rejection, you need to keep going with smile on your face. Self-confidence is contagious. Lack of confidence shows as brightly as a lighthouse at night.

7. Emphasize with the people doing the casting. It is likely that they are very harried and under a lot of pressure to find the perfect model for the job. Make sure you have several copies of your comp card ready and have your book with you.

ABOUT REJECTION

There are few professions, jobs, or situations one can think of that have as much rejection as modeling. Models are rejected by the industry or parts of it continually. It is not unusual for a model to be rejected by dozens of agencies and then find one that takes them to the heights of success. It might even be an agency or client that rejected them once or even more than once. Remember it is often a “look” that the client wants that precludes a model from the job or representation in the first place.

Learn not to take rejection personally. It isn’t that you are a rotten and unlikable person, its just that they might want short hair (and you have long), they may want a slight build (and you have an athletic build), it may be that they want someone with very small breasts (and yours are too big), or it may be that they want a teen (and you’re in your forties), it may be they want someone with blue eyes (and yours are brown). Don’t be fooled by thinking that hair can be lengthened with extensions, you can diet, you can have a breast reduction, or that with make up you can look young, or with blue contacts you can have blue eyes. The camera seeks and exposes reality.

SUPPORT GROUPS

A support group or mechanism is very important to successful modeling. A young girl entering the rigors of the pre-model stage should have the support of their family, especially their mother. This support should carry on at least in spirit way beyond the time the model becomes of legal age.
It is recommended that when starting out that you involve your family. A strong mother can prevent you from getting into trouble or being ripped off. There are times that you definitely want your mother for guidance and support. One good example is if you are underage and asked to travel for work. A legitimate agent and client will understand the need for your mother to accompany you.

In years past it was common for a model newly signed to a major agency to be shipped off to Europe or from Europe to the US to gain experience. This doesn’t happen as often today, but it does happen to those who have the look, the right attitude, and enough desire. Photo shoots don’t always happen in your hometown. You can expect to travel if you are a successful model (in demand) and while the client may not want to pay for mom’s expenses, you should out of your earnings, if they don’t or won’t.

Mothers can be a real pain and a detriment to your success as well. Keep in mind that in the modeling industry the legitimate players respect professionalism. It is professional for an underage female to have their mother’s along. It is unprofessional if your mother is a “stage mother” or “studio mother”. These are not terms of endearment. They express a real problem for the professionals who don’t like to have a lot of extra headaches because mom is pushy or overbearing with you and them.

Your fellow models can also be a support to the young model. They can also be the ones who lead you down the wrong path as well. Models should be very selective when making friends among fellow models. Life is life and not everyone is truthful or has your or even their best interest at heart. The application of common sense is a great help.

**THE MONEY**

Models must pay attention to details, especially those about money. A good model can make a fine living. A good model can be flush one day and dirt poor the next too. It all depends on the ability of the person to live life successfully in one of the hardest and most rewarding careers.

Modeling fees vary from city to city and job to job. Commercial models can expect to make from $50 to $250 an hour depending on the market. Fashion models can make anywhere from $100 to $250 per hour on the runway depending on the designer’s budget and the model’s ability. It is important to note that rates are generally higher in the major international modeling centers than they are in smaller markets. The one thing that is consistent is
that the agency takes their cut before they pay the model. As the client is the one who starts the payout process, if they are slow in paying, the models pay is slow in coming as well. There is no way of knowing how an individual can earn. Modeling is not a job where one should expect a regular weekly paycheck. If you can’t live with uncertainty you’ll have a hard time in modeling. Plan for ups and downs in income. Many agencies have a draw down system so that the model can pay his or her way while waiting for the client to settle with the agency, and it is not exceptional for clients to take two, three or even more months to pay up.

Remember that your earnings are taxable so be sure to keep receipts from the day you start for all your outgoings connected to your work, taxis and travel expenses, make up, hair dos etc. Your agency will most likely give you advice and recommend a tax accountant, otherwise ask a model who has been working for a while if she can help.

One thing that can help in this area is to have the right expectations in the beginning. You may have heard of million dollar plus contracts, or shoots where the models made hundreds of thousands of dollars. They do happen. They only happen to the very few however. A hot model will work often and their income will increase the more they work. Being hot is a fleeting thing however; so if you get there, keep your money safe for that rainy day that is in your future.

Some of the best-paid and continuously paid models are not the highest glamour areas. Catalog models can make a nice and consistent living and never grace a runway or magazine cover. This occurs because of the nature of a catalog, the number of pictures required and the fact that most catalog work is done a “day rate”, rather than hourly rate. A highly sought after fashion model can make millions over a few years. A good professional model in a small market should probably think of modeling as a part time job.

Another well-paid type of model is the trade show model. These models, if they are located in a convention city, can make a consistently high income as rates vary from $200 to $400 or more per day for conventions and trade shows that usually provide four straight days of work. Major manufacturers who regularly show their products at shows often hire models on annual contracts and pay their expenses to travel from trade show to trade show. Being a trade show model can also be lucrative for the aging model.

Be careful about going goo goo gah gah over possible riches in modeling. Probably the most exposed models do editorial modeling and magazine covers. The surprise is that most magazine covers only pay $150 an hour to the model (and take the agency’s cut from that). One reason is that editorial exposure, particularly in high fashion magazines such as Vogue, can lead to lucrative jobs elsewhere.

LAST OF THE SECRETS TO SUCCESS

The most important person to a working model is the agency booker. Without a good relationship with their booker the model doesn’t get work. It’s that simple. It doesn’t do
much good just to sign with an agency that doesn’t get you work does it? Remember in modeling success leads to more success. When a model does a good job they are favored for the next job. If a model is cranky or a prima donna then the booker has to deal with the aftermath and may not feel like doing it again – unless it’s worth the money. A model that helps the booker by being professional at all times only serves themselves best.

Your booker can be your friend, your crying towel, confidante, and even a mother or father figure.

**THE GREATEST SECRET TO SUCCESS**

If you work very hard to become a successful model you will need to learn about the industry, learn about the job, prepare your body, prepare your mind, prepare your psyche, be ready to accept more rejection than you can now imagine, be ready to meet the world – and for it all, the greatest chance of success comes from the greatest secret to your success. You!

**LISTING OF INTERNATIONAL MODELING AGENCIES**

In the following pages we have attempted to provide a comprehensive listing of modeling agencies internationally. The accuracy of this list is not assured as change occurs frequently in the industry. We recommend that you use this list as reference only. Note the legend for how to read what categories each agency uses.

**NEW YORK CITY, USA**

ELITE MODEL MANAGEMENT  
111 E. 22ND. ST.  
NEW YORK, NY 10010  
P: 212-529-9700  
Fax: 212-475-0572  
email: info@elitemodel.com  
Web: www.elitemodel.com  

I PLUS MODELS  
234 Fifth Avenue 510  
New York, NY 10001  
P: 212 213 1974  
email: iplusmodels@iplusmodels.com  
Web: www.iplusmodels.com  
Modeling Categories: C,P

Q MANAGEMENT  
180 VARICK ST. 13 fl.  
NEW YORK, NY 10014  

LEGEND:  P- print, C-commercial, F-fashion, R-runway, M-men, W-women, S-sophisticated, PL-plus, K-kids, H-hair, MU-make up, Ph-photography
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Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes

http://www.spatalent.com
Contact: Russ Downs

Stone Models
304 Park Ave S
NYC, NY 10010
P: 212-460-8544
Fax: 212-460-8543
Contact: Brandon Daw
Modeling Categories: F,W

Strain & Associates, Inc.,Peter
1501 Broadway 2900
New York, NY 10036
P: (212)391-0380
Fax: (212)391-1405
Contact: Peter Strain
Modeling Categories: F,W

Stylist by M
352 7th ave,4th fl 414
New York, NY 10001
P: 12129472230
http://subzeromgtny.com
SVM New York
13 Crosby Street Suite 301
New York, NY 10013
P: 212-966-7727
Fax: 212-966-7998
email: info@svmny.com
http://www.svmny.com

T MODEL MANAGEMENT
91 5TH AVE. 3rd floor
NEW YORK, NY 10003
P: 212-924-0990
Fax: 212-645-4940
Contact: Annie Velti

Talent Representatives,Inc.
20 East 53rd Street
New York, NY 10036
P: (212)752-1835
Fax: (212)752-7558
Contact: Honey Raider
Modeling Categories: F,W

TALENTED MANAGERS
65 West 90th Street 7D
New York, NY 10024
P: 212-579-2432
Fax: 212-579-2432
email: talent@fatcitymedia.com
http://www.TalentedManagers.com
Contact: Michael Farkas

The Bethel Agency
311 W 30th St.
NYC, NY 10036
P: 212-664-0455
Contact: Lewis Chambers
Modeling Categories: F,W

The Cameo Agency
683 Main Street 1
Waltham, MA 02451
P: (781) 647-8300
Fax: (781) 647-8303
email: contact@thecameoagency.com
http://www.thecameoagency.com
Contact: Lynda St.James

The Luedtke Agency
1674 Broadway 7A
New York, NY 10019
P: (212)765-9564
Contact: Penny Luedtke
Modeling Categories: F

The Lyons Group
505 Eighth Ave 1400
N. Y., NY 10018
P: 212-239-3539
Fax: 212-239-4221
email: newfaces@lyonsgroupny.com
http://www.lyonsgroup.com
Contact: Michael Lyons

The Montgomery Group
350 7th Avenue, Suite 1606
New York, NY 10001
P: 212 643 6692
Fax: 212 643 6693
email: montgomerygroup@rcn.com
http://www.montgomerygroup.tv
Contact: Ernest Montgomery
Modeling Categories: H,M,PH

THOMPSON MODEL & TALENT MGMT.
50 W. 34TH ST. 6C6
NEW YORK, NY 10001
P: 212-947-6711
Fax: 212-947-6732
email: KimberlyThompson@man.com
http://www.thompsonmodels.com
Contact: Kim Thompson

TOPMODEL PLUS, INC.
3500 South Duport HWY Div Artists
Dover, DE 19901
P: +1.646.234.4287
Fax: +1.347.368.2212
email: info@tmpartists.com
http://www.tmpartists.com
Contact: Ndeye, Jasmine George

VNY Model Management LLC
928 Broadway 801
New york, NY 10010
P: 212.206.1012
Fax: 212.206.3655
email: info@vnymodelmanagement.com
http://www.vnymodelmanagement.com
Contact: Lana Winters

William Morris Agency
1325 Sixth Ave
NYC, NY 10019
P: 212-586-5100
Fax: 212-246-3583
Contact: Jeff Hunter
Modeling Categories: F,W

WOMEN MODEL MGMT
199 LAFAYETTE ST. 7th floor
NEW YORK, NY 10012
P: 212-334-7480
Fax: 212-334-7492
email: booking@modelmanagement.com
http://www.womenmanagement.com
Contact: Barbara
Modeling Categories: P,F,W

Writers & Artists Agency
19 West 44th Street 1000
New York, NY 10036
P: (212)391-1112
Contact: Philip Carlson
Modeling Categories: F,W

LOS ANGELES, USA

Pulse Management
818 sw third ave. suite # 1471
Portland, OR 97204
email: info@pulsemgmt.com
Web: www.pulsemgmt.com

LITE LOS ANGELES
345 N. MAPLE DR. # 397
BEVERLY HILLS, CA 90210
P: 310-274-9395
Fax: 310-278-7520
email: losangeles@elitemodel.com
Web: www.elitemodel.com
Modeling Categories: F,W

Epitome Model Management
6380 Wilshire Blvd 200
Los Angeles, CA 90048
P: 3237828590
Fax: 3237828593
email: info@epitomemodels.com
Web: www.epitomemodels.com
Contact: Ryan Kelly

M Models International
1800 Century Park East 6th floor
Los Angeles, CA 90067
P: (877) 713-4359
Fax: (310) 284-3715

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Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Contact: Keetria Garner-Chambers
Modeling Categories: C,F,R,M,W

Actors & Models of Houston
7887 San Felipe #227
Houston, TX 77063
P: 713-789-4973
Fax: 713-789-6163
Modeling Categories: F,W

Actors Etc, Inc
2620 Fountain View #210
Houston, TX 77057
P: 713-785-4495
Fax: 713-785-2641
email: actoretc@hotmail.com
http://www.actoretc.com
Contact: Denise Coburn
Modeling Categories: P,F,W

Barbizon of Houston
5433 Westheimer Rd #300
Houston, TX 77056
P: 713-850-9611
Fax: 713-850-8229
http://www.barbizonhouston.com
Contact: Gail Barry
Modeling Categories: F,W
Black Ink Model & Artist Management
2000 Bagby Street 15403
Houston, TX 77002
P: 713-526-3610
Fax: 713-526-3620
email: ahemmat@blackinkmediagroup.com
Contact: Aggie Hemmat

Chris Wilson's Studio for Actors
2506 South Blvd
Houston, TX 77098
P: 713-520-1991
Fax: 713-520-1993
Contact: George Brock
Modeling Categories: F,W

FIRST MODELS & TALENT
5433 WESTHEIMER AVE., STE. 310
HOUSTON, TX 77056
P: 713-850-9611
Fax: 713-850-8229

Inter-Media Model & Tnt Agcy
2727 Kirby Dr
Houston, TX 77098
P: 713-807-8222
Fax: 713-807-0055
email: houstonmodels@pageparkes.com
http://www.pageparkes.com

Lawrence Williams
3009 Prospect Ave
Houston, TX 77004
P: 713-520-1367
Modeling Categories: F,W

Mayo-Hill Schol of Modeling
7887 San Felipe #127
Houston, TX 77063

Contact: BJ Shell

PAGE,713
2727 KIRBY DR., PH
HOUSTON, TX 77098
P: 713-807-8222
Fax: 713-807-0055
http://www.pageparkes.com

Premiere Promotions
8580 Katy Frwy. Suite 104
Houston, TX 77024
P: 713-699-9858
Fax: 713-695-2353
email: s_talafuse@hotmail.com
http://www.premierepromotions.net
Contact: Stephanie Talafuse

Sherry Young/Mad Hatter Model/Talent
2620 Fountainview 212
Houston, TX 77057
P: 713-266-5800
Fax: 713-266-2044
email: symhtalent@aol.com
Contact: Michael Young
Modeling Categories: P,F,W

Young Agency, Sherry
2620 Fountain View #212
Houston, TX 77057
P: (713)266-5800
Modeling Categories: F,W

TORONTO, CANADA

ELITE TORONTO
477 Richmond Street West 301
Toronto, Ontario M5V3E7 Canada
P: (416) 369-9995
Fax: (416) 369-1929
email: alecia@elitemodel.com
Web: www.elitemodel.com
Contact: Alecia Bell

AAA Funny Face
Vancouver BC
Vancouver, V6P 4J5 Canada
P: 123456789
email: sdfs@hotmail.com

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Fax: 613-727-8297
dd: karina@krbtalent.com
http://www.krbtalent.com
Contact: Karina Benditkis

Kristy Michelle
410 Giles Blvd. West 302
Windsor, NSA 6H6 Canada
e: kristymichelle@sympatico.ca
http://www.model-scout.ca
Contact: Kristy Michelle

La Cite Models
2005 Sheppard Ave. E, Suite 120
North York, Canada
P: 416-773-1010
Fax: 416-773-1011
e: info@lacitemodels
http://www.lacitemodels.com
Contact: Jaque Perasien

Models International Management
256 Elgin St.
Ottawa, K2P 1L9 Canada
P: 613.236.9575
Fax: 613.236.9607
e: modelsinternational@bigfoot.com
http://www.modelsinternational.on.ca/
Contact: Julie Pellerin

Moro Model & Talent Management Inc.
14 Widmer Street
Toronto, Canada
P: 416-340-7399
Fax: 416-340-0532
e: info@morotalentmanagement.com
http://www.morotalentmanagement.com
Contact: Tara Bates

RAYMOND TALENT
34A - 2755 LOUGHEED HWY SUITE 206
PORT COQUITLAM, BC, V3B 5Y9 Canada
P: 604-468-4160
Fax: 604-468-0944
e: act@raymondtalent.com
http://www.raymondtalent.com
Contact: Shelley Raymond
Modeling Categories: F,W,P,K

Rocky's Kidz
146 Shuter Street, Main Floor Buzzer #1
Toronto, Ontario, M5A1V9 Canada
P: 416-862-7625
e: rocky-stone@rogers.com
http://rockyskidz.com

Contact: Rocky Stone
Modeling Categories: P,C,K

Styles International
1018 Finch Ave 218
Toronto, M2J 3L5 Canada
P: (416) 661-5557 or (416)885-0531
Fax: (416) 293-5764
e: drc@canadafilm.com
Contact: Dave Reid

Suga Eye International
20 Maud st. B2
Toronto, Canada
P: 416.203.2450
Fax: 416.203.2833
e: contactus@sugaeye.com
http://www.sugaeye.com
Contact: Ains Ellis

The Cassidy Group
5212 Sackville Street Suite 200
Halifax, Nova Scotia, B3J 1K6 Canada
P: 902-492-4410
Fax: 902-492-4411
e: info@thecassidygroup.com
http://www.thecassidygroup.com/
Contact: Lara Cassidy

W M Models
19 Charlotte Street Suite 403
Toronto, Ontario, M5V 2H5 Canada
P: 416-593-7904
Fax: 416-593-9890
Email: wmmodels@on.aibn.com
Contact: Tara Mateus

CHICAGO, USA

ELITE CHICAGO
58 WEST HURON
CHICAGO, IL 60610
P: 312-943-3226
Fax: 312-943-2590
e: info@elitechicago.com
Web: www.elitemodel.com

Talent Group
1228 W. Wilson Ave.
Chicago, IL 60640
P: 312-561-8814
Fax: 312-728-5896
Web: www.talentgroupchicago.com
Contact: Brian Boden
Modeling Categories: F,W

3rd Coast Artists
641 W Lake ST # 402
Chicago, IL 60661

Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
Contact: Marcus Panthera  
Modeling Categories: P,F,W

MIXED MODEL MANAGEMENT  
R. Natingui, 1342 Pinheiros  
São Paulo, 05443-002 Brazil  
P: (11) 3814-8882  
Fax: (11) 3814-8882  
email: mixed@mixedmodel.com.br  
http://www.mixedmodel.com.br  
Contact: Ney Alves  
Modeling Categories: C,F,R,M,W

Next Mgmt  
Rua Funchal #573 1 Andar  
São Paulo, 04551-060 Brazil  
P: +5511 866 5678  
Fax: +5511 829 7210  
http://www.nextmodelmanagement.com  
Contact: Brigit Nunez  

Off  
R. Ofélia, 278, Pinheiros/SP  
São Paulo, CEP 05423/100 Brazil  
P: 11-936-0041  
Fax: 11-571-0168  
Contact: Liao Tao Ming  
Modeling Categories: F,W

Setting Model Agency  
Rua Cuba 161  
São Paulo, 01436 020 Brazil  
P: 55 11 30622526  
Fax: 55 11 30622526  
email: info@settingmodels.com.br  
http://www.settingmodels.com.br  
Contact: Antonio Barros  

SKIN MODELS SC LTDA  
Rua Joaquim Antunes, 489 Pinheiros  
Sao Paulo, Brazil  
P: 5511 30884699  
Fax: 5511 30884699  
email: skin@skinmodels.com.br  
http://www.skinmodels.com.br  
Contact: Marcelo Fonseca  

Success Model Mgmt  
Rua Antonio Bento 410  
São Paulo, SP 01432-000 Brazil  
P: 11-884-8101  
Fax: 11-884-9719  
Contact: Arthur Colirri  
Modeling Categories: F,W

Taxi  
Av São Gabriel 564  
Itaim, São Paulo, SP 01435-000 Brazil  
P: 11-887-9755

Contact: Marcus Panthera  
Modeling Categories: P,F,W

Vegue Models  
Rua Canário, 1,100  
São Paulo, 04521-005 Brazil  
P: 11-5092-9011  
Fax: 11-533-2143  
Contact: Astrid Façanha  
Modeling Categories: P,F,W

Wanted Talent Brazil  
Rua Dr. Edilberto Luis Pereira da Silva, 31  
Sao Paolo, SP, 13083- Brazil  
P: +55.11.6847-7344  
Fax: +55.11.6847.7124  
email: info@wantedtalent.com  
http://www.wanted.tv  
Contact: Stanly Hiwat  

Wanted Talent Brazil  
Rua Dr. Edilberto Luis Pereira da Silva, 31  
Sao Paolo, SP, 13083- Brazil  
P: +55.11.6847-7344  
Fax: +55.11.6847.7124  
email: info@wantedtalent.com  
http://www.wanted.tv  
Contact: Stanly Hiwat  

ARGENTINA

A Model Management  
Riobamba 927  
Buenos Aires, 1116 Argentina  
P: 54 11-4811-1670  
Fax: 54 11-4811-1670  
email: info@a-m2.com  
http://www.a-m2.com  
Contact: Agostina  

CHICS Models  
Amenabar 2765 3rd. Floor  
Santa Fe, 3000 Argentina  
P: 540342154342788  
email: chicsmodels@gmail.com  
http://www.chicsmodels.com.ar  
Contact: Alex Forni  
Modeling Categories: C,F,M,W,PH

CV Models  
Santa Fe 2682  
Buenos Aires, Argentina  
P: 4825-9988  
Fax: 4825-1245  
email: cvmodels@yahoo.com.ar  
http://cvmodels.sytes.net  
Contact: Diego Ventrice  
Modeling Categories: C,F,M,W,H,MU

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DIG Models
Ugarteche 3296 2B
Buenos Aires, Argentina
P: 54 11 4804-7906
email: info@digmodels.com
http://www.digmodels.com
Contact: Pam Bertrand

Dotto Models
Arenales 1942 4-B
Buenos Aires, Argentina
P: +5411 4 814 0887
Fax: +5411 4 814 3626
email: dottomod@infovia.com.ar
http://www.dottomodels.com.ar
Contact: Monica Dotto
Modeling Categories: P,F,W

Elencos
Juan Gutierrez 3821
Buenos Aires, 1060 Argentina
P: +5411 4804 8600
Fax: +5411 4806 6085
email: elencos@ciudad.com.ar
Contact: Juan Martin Aduriz
Modeling Categories: P,F,W

FASHION MODELS AGENCY
CARACAS 99
BUENOS AIRES, Argentina
P: 0054-9223-6813491 / 0054-911-40295760
email: fashion@thenewwavegroup.com
http://WWW.THENEWWAVEGROUP.COM
Contact: ALFREDO ARGUESO

Ford
Av. Santa Fé 1339, Piso 3
Buenos Aires, 1059 Argentina
P: 11-4815-3565
Fax: 11-4816-7509
Modeling Categories: F,W

MGA Models
Araoz 2566 Floor 2 B
Buenos Aires, 1425 Argentina
P: (5411)5787-0931
Fax: (5411)5787-0931
email: info@mgaba.com
Contact: Christian Ponce

Ricardo Pineiro
Libertad 753 Buenos Aires, 1012 Argentina
P: 11-4374-3439
Fax: 11-4375-4424
Modeling Categories: F,W

Ricardo Pineiro Models
Pte. J.E. Uriburu 1630
Buenos Aires, 1114 Argentina

South American Models
Concepcion Arenal 3425 4º 36
Buenos Aires, Argentina
P: 54.11.4553.7860
Fax: 54.11.4554.5891
email: rosario@southamericanmodels.com
http://www.southamericanmodels.com
Contact: Rosario

South American Models
Concepcion Arenal 3425 4º 36
Buenos Aires, Argentina
P: 54.11.4553.7860
Fax: 54.11.4554.5891
email: rosario@southamericanmodels.com
http://www.southamericanmodels.com
Contact: Rosario

CHILE

ELITE CHILE
ISIDORA GOYENECHEA 3621 202
SANTIAGO, Chile
P: 56-2-3315914
Fax: 56-2-3315915
email: elite@cmet.net
http://www.elitechile.cl
Contact: Ofelia Memoli

Elite Chile
Isidora Goyenechea 3621 Of. 202 202
Santiago-Chile, Chile
P: 56-2-3315914
Fax: 56-2-3315915
email: elite@cmet.net
http://www.elitechile.cl
Contact: Ofelia Memoli

Elite Models
Don Carlos 3269, Las Condes
Santiago, Chile
P: 2-334-7036
Fax: 2-234-3455
Modeling Categories: F,W

Slogan
Av. Julio Prado 1174
Santiago, Chile
P: +5622 255351
Fax: +5622 255351

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GERMANY

Andrea Lion Models
Hartungstrasse 8
Hamburg, 20146 Germany
P: +49 40 53 301 885
Fax: +49 40 53 301 886
email: mail@andreailion.com
http://www.andrealion.com

Body & Soul
Werderstrasse 39
Hamburg, 20144 Germany
P: +49-40-41-2091
Fax: +49-40-410-4748
email: bodyandsoulmodels@t-online.de
Contact: Pia Kohles
Modeling Categories: F,W

Dante models
Bovestrasse 52
Hamburg, 22043 Germany
P: +490408155810
Fax: +490408155811
email: info@dantemodels.com
http://www.dantemodels.com
Contact: Robert Zillmann

E-Models Management
Juliusstrasse 12
Hamburg, 22769 Germany
P: +49-(0)40-43091944
Fax: +49-(0)40-43091945
email: hamburg@e-models.de
http://www.e-models.de
Modeling Categories: F,W

Face
Wandsbeker CH. 117
Hamburg, 22085 Germany
P: 40-200-9797
Fax: 40-200-4521
email: info@facemodels.de
http://www.facemodels.de
Modeling Categories: F,W

Kunstlerdienst Hamburg
Nagelsweg 9
Hamburg, 20097 Germany
P: 40-24-85-0
Fax: 40-24-85-1457
Modeling Categories: F,W

Louisa Models Hamburg
Feldbrunnenstr 24
Hamburg, 20148 Germany
P: +49-40-414-40100
Fax: +49-40-414-40222
email: info-ham@louisa-models.de
http://www.louisa-models.de
Contact: Louisa Minckwitz
Modeling Categories: F,W

M4 Mgmt
Schluterstrasse 54 A
Hamburg, 20146 Germany
P: +49-40-4132-360
Fax: +49-40-4132-3616
email: hamburg@m4models.de
http://www.m4models.de
Modeling Categories: F,W

Mega
Kaiser Wilhemstrasse 93
Hamburg, 20355 Germany
P: +49-40-355-2200
Fax: +49-40-355-22022
email: women@megamodelagency.com
http://www.megamodelagency.com
Contact: Ted Linow
Modeling Categories: F,W

Model Contact
Borsteler Bogen 27
Hamburg, 22453 Germany
P: +49-40-533-8885
Fax: +49-40-553-8886
email: info@model-contact-hamburg.de
http://www.model-contact-hamburg.de
Contact: Frank Sadowski
Modeling Categories: F,W

Model Mgmt
Hartungstr 5
Hamburg, 20146 Germany
P: +49-40-44-0555
Fax: +49-40-450-0885
email: modelmanagement@t-online.de
http://www.model-management.de
Contact: Heidi Gross
Modeling Categories: F,W

Model Team
Schlueterstrasse 60
Hamburg, 20146 Germany
P: +49-40-414-1037
Fax: +49-40-414-1036
email: sabine@modelteam-hamburg.de
Modeling Categories: F,W

Modelwerk
Rothenbaumchaussee 5
Hamburg, 20148 Germany
P: +49-40-44-7929
Fax: +49-40-44-7910
email: modelwerk@modelwerk.com
http://www.modelwerk.com
Contact: Claudia Midolo
Modeling Categories: F,W

Network
Milchstrasse 8
Hamburg, 20148 Germany
P: +49-40-441-451
Fax: +49-40-457-114
email: info@network-models.de
http://www.network-models.de
Modeling Categories: F,W

Okay Models
Ost-West-Str. 63
Hamburg, D-20457 Germany
P: +49-40-37-85000
Fax: +49-40-37-850010
email: email@okaymodels.com
http://www.okaymodels.de
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Names
Piazza Arcole 4
Milano, 20143 Italy
P: +39-02-8941-0075
Fax: +39-02-8940-8561
email: cristina.print@dlmnames.com
http://www.namesmodel.com

Next Milan
Via Monte Bianco, 53
Milano, 20149 Italy
P: +39.02.439.0566
Fax: +39.02.439.0871
email: milan@nextmodels.com
http://www.nextmodels.com

One Up
Via Marcona 24
Milano, 20129 Italy
P: 2-7611-0043
Fax: 2-7000-5387
Modeling Categories: F,W

Pepea Model Management
Via Solari #11
Milano, 20144 Italy
P: +39-02-8942-0135
Fax: +39-02-8942-9371
email: info@pepeamodel.it
http://www.pepeamodel.it
Contact: Gio Barbieri

Petit Model
Via Alberto Mario 25
Milano, 20149
Italy
P: 24-98-36-78
Fax: 24-98-31-96
Modeling Categories: F,W

Planet Model Mgmt
Corso Sempione 8
Milano, 20154 Italy
P: 2-345-37153
Fax: 2-345-37150
Modeling Categories: F,W

Plus 4 Women
14 via Del Lauro
Milan, 20145 Italy
P: +39.02.8699.8307
Fax: +39.02.8057.034
email: paola.buonfiglio@plus4women.it
Modeling Categories: F,W

PREMIERE MODEL MANAGEMENT
Via Cozzi, 3
Milan, 20125 Italy
P: +39.02.28970414
Fax: +39.02.28040530
email: info@visionmodels.it
http://under construction
Contact: Valery or Daniel

Riccardo Gay Model Mgmt
Via Revere 8/10

VOGUE MODEL
Via Antenna , 25 Capezzano Pianore, Camaiore,
FLORENCE , ITALY, 55040
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
email: info@nbpeople.net
http://www.nbpeople.net

Planet Models
Soudias 71 Kolonaki
Athens, 11521 Greece
P: 1-725-8024
Fax: 1-725-8025
Contact: George Kutulias
Modeling Categories: F,W

Prestige Mgmt Group Ltd
154 Syngrou Ave
Athens, 17671 Greece
P: +30.210.924.4552
Fax: +30.210.924.5596
email: info@prestige.gr
http://www.prestige.gr
Contact: Nikos Voglis

Twins
11, 25th Martiou St, Halandri
Athens, 15232 Greece
P: 1-685-6200
Fax: 1-685-6201
Modeling Categories: F,W

Twins Models Agency
11, 25 Martiou Str.
Halandri, Athens, 15232 Greece
P: +30.210.6856200
Fax: +30.210.6856201
email: info@twinsmodels.gr
http://www.twinsmodels.gr

MAIDRID

Avenue
Génova, 23.4º
Madrid, 28004 Spain
P: +34-91-308-29-34
Fax: +34-91-308-30-03
Modeling Categories: F,W

Chic Models
C/ Virgen de los Peligros, 9 3º Izquierda
Madrid, 28013 Spain
P: + 34 91 521 59 24
Fax: + 34 91 521 59 25
email: info@chicmodels.net
http://www.chicmodels.net
Contact: Helene Lalouette

Colors
Monte Esquinza 10
Madrid, 28010 Spain
P: +34-91-319-0192
Fax: +34-91-319-7308
email: colorsmadrid@colorsmodels.com
http://www.colorsmodels.com

Delphoss
Sagasta, 4, 2º izq
Madrid, 28004 Spain
P: 91-521-73-73
Fax: 91-532-29-51
email: info@delphoss.com
http://www.delphoss.com
Contact: Kim
Modeling Categories: F,W

Eclipse Mgmt
Apolonio Morales 10
Madrid, 28036 Spain
P: 91-345-6080
Fax: 91-345-4954
Modeling Categories: F,W

Exclusive Management
General Oraa 70
Madrid, 28006 Spain
P: +34.91.564.74.96
Fax: +34.91.564.05.28
email: info@agenciaexclusive.com
http://www.exclusivemanagement.com

FASHION FACE
C/Virgen de los Peligros, 9 -2º izq.
Madrid, 28013 Spain
P: +(34) 91-532 57 40
Fax: +(34) 91- 521 63 82
Email infor@fasionface.com
http://www.fashionface.eol.es
Modeling Categories: F,M,W

Helena Babecka Models
Francisco Silvela 19
Madrid, 28028 Spain
P: 91-309-1257
Fax: 91-309-1257
Modeling Categories: F,W

Hollywood
O'Donnell, 27, bajo dch
Madrid, 28009 Spain
P: 1-576-11-11
Fax: 1-576-75-50
Modeling Categories: F

ISASI, Agency & School
Encarnacion 10 bajo dcha
Madrid, 28013 Spain
P: 91-541-60-07
Fax: 91-541-90-43
Contact: Rosa Isasi
Modeling Categories: F,W

K-One
Caracas 23, 2º piso
Madrid, 28010 Spain
P: 91-319-8199
Fax: 91-319-4724
Contact: Marilyn Clark
Modeling Categories: F,W

L’Agence models
Rua Almeida e Sousa n21-A
Lisboa, 1350-006 Portugal
P: 351213932702

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PARIS

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50 rue Etienne Marcel
Paris, 75002 France
P: +33-1-44-76-58-90
Fax: +33-1-44-76-58-91
email: booking@absolu-models.com
http://www.absolu-models.com
Contact: Paul Hagnauer
Modeling Categories: F,W

Agence Profil
11-13, rue des Arquebusiers
Paris, 75003 France
P: +33 1 40 29 04 04
Fax: +33 1 42 78 23 88
email: info@agence-profil.com
http://www.successmodels.com

Agent Double
16, rue Chappe
Paris, 75018 France
P: +331 42 52 79 43
Fax: +331 42 55 80 93
email: anne-christine.fernandes@agentdouble.fr
http://www.agentdouble.fr
Contact: Anne-Christine Fernandes

Angels Models
34 Fbg Saint Honore
Paris, 75008 France
P: +33 1 42 68 24 44
Fax: +33 1 42 68 29 99
email: angels.model@wanadoo.fr
Contact: Laurent POUTEAUX

Banananas Mambo
9 rue Duphot
Paris, 75001 France
P: +33 1 40 20 02 03
Fax: +33 1 40 20 41 20
email: models@bananasmodels.com
http://www.bananasmodels.com
Contact: Patricia Cadieu-Diehl
Modeling Categories: F,W

Best One
98, Bis Blvd Haussmann
Paris, 75008 France
P: 1-44-69-28-90
Fax: 1-44-69-28-91
Modeling Categories: F,W

http://www.zutzmodels.com
Model Girl Beauty Tips and Tricks To Create Beautiful Eyes
http://www.metropolitanmodels.com
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