Q: [00:00] So some questions about looking for talent for the plus division. What are some of the parameters that you look for? Like is there a height, is there a certain size? What are the first technical things you look for?

NICOLA: Ideally we’re looking for models at least 5’8”. And usually for a junior a 5’8”, but really 5’9”, and from a size 12 to 16 is usually what we sign.

Q: And what kind of clients do models in the plus division end up working with?

NICOLA: There’s quite a variety. There’s obviously JC Penney, Target and, hold on, Ambrose, which is K-Mart, Sears, which obviously all the straight size models work for. And I’ve got individual plus retailers, which would be named Brian in America. Also, Cato, Avenue, and there’s [01:00] also other European clients, which is Pacific to the plus. So there’s Evans in England, there’s also Sim PB, which is an English catalog, and then some Italians ones as well and German. So international really.

Q: So do, you know, the top girls in the plus division end up shooting sort of a lot, or is it sporadic?

NICOLA: Yes. No, they all work. We have 50 models and they all work at least once a week. Obviously some work more
than others. They’ve all got regular clients. All get rebooked, build relationships and get to know the brand that they’re representing.

Q: And what would you say is a common misperception about plus size models? Is there anything that, you know --

NICOLA: A misconception I guess would be that people think that plus models are overweight and they’re not. They’re just perfectly proportioned to their height and body size. So we have models from a size 8 to 18 and nobody’s overweight, [02:00] they’re all at the healthy weight for their sizes.

Q: And would you look for in the face, you need them to have a thinner face or prominent cheek bones, or is there something that sort of makes a stronger plus size model?

NICOLA: We don’t really look for it that way. I mean some girls really do have prominent cheek bones and may be slimmer to the clients and to their customers. But some clients like that. Maybe for lingerie they use girls with (inaudible) face and obviously it just varies really, depending on what the client wants.

Q: That made me think of something while we were --

CREW: Lingerie?
Q: Oh, yes. Is it -- do you think it’s more important for a plus size girl to really know how to work her body in front of a camera?

NICOLA: Yes, I think our clients are a lot more commercial, so girls can’t be too edgy. So it’s all about moving, being comfortable, happy, [03:00] smiling. We always need our girls to smile.

Q: And do you find that clients ask them to sort of pose in a way that makes them seem slimmer, or they really want to make sure that their customer sees someone who is their size?

NICOLA: I think they want customers to see someone that’s their size, someone they can relate to. So as long as they fit the clothes well and are comfortable in front of the camera that usually comes out in the shots.

Q: Do you ever have clients come back to you and say that a girl had shown up on the set and she’s not big enough, that she’s too thin?

NICOLA: Yes. And in the plus industry we use podding. So, I don’t know if I talked about this.

CREW: Should we talk about it?

Q: We probably shouldn’t talk about that.

NICOLA: But ask the question again.
Q: Do girls ever show up on set and a client says that she’s too skinny?

NICOLA: Quite often. But to eliminate that we make sure the client has met the model or seen up to date Polaroids, tried on some clothes. [04:00] You don’t want to waste a client’s time or the model’s.

CREW: Did you skip in context?

Q: I was going to say. So can you turn that into like a full sentence, so that -- because you’re never going to hear me on the video.

NICOLA: Oh, okay.

Q: So just say we sometimes have clients --

NICOLA: So like ask the question again, because I can’t remember.

Q: Do you ever have clients call and say, you know, the girl has showed up and she’s too skinny?

NICOLA: Quite often clients -- oh, no, start again. I’m confused.

Q: No, you can just quite often we have clients call and say, you know, or not quite often, but every once in a while we’ve had --

CREW: Once in a while.

NICOLA: So to ensure models are the correct size, we make sure that everyone goes to casting, that the client has met
them. We send out samples, we send up to date Polaroids. We never really want to waste client’s time or model’s time by sending girls that aren’t the right size for the shoot.

Q: How prominent do you think the Ford’s models plus division is within the industry?

NICOLA: I think we’re prominent, [05:00] we really are, we have the best models in this industry. They work internationally. They work in England, Italy, Germany, Sweden, obviously in America as well. So our girls work and we have a lot of them.

Q: And is it a business that you see on the (inaudible) do you feel like --

CREW: Are you okay?

NICOLA: Yeah.

CREW: Do you want to get some water?

Q: So what were we on? Were we finished with the are we a leader in the industry or where do we fit in in the industry?

NICOLA: Shall I start that again? (inaudible)

CREW: Yeah, do it one more time. (inaudible)

Q: Where are we positioned with in the industry of plus size models?

NICOLA: I would say Ford’s plus industry is quite prominent.

We’ve been established 25 years and it’s grown tenfold in
the last ten years. I mean we really have gotten a very strong division. The Board is the biggest it’s ever been. We have 50 models, they all [06:00] work internationally. So I would say we have a strong plus division.

Q: Would you say the demand for plus size models has increased every year? Do you find that there are more clients that are not necessarily plus size retailers are bringing in plus size models for shoots and stuff?

NICOLA: I would say that the industry has grown. I think at the moment it’s remaining the same. Because all the retailers out there, there’s no new retailers, they’re all just developing plus lines. So I’d just say it’s more -- I guess I don’t know how to answer. Can we say that again?

CREW: Yeah.

NICOLA: I don’t even know how to say that one. Because it hasn’t really grown, it’s just they’re just maintaining it. So I’d say --

Q: Do you find that more mainstream retailers are entered into the plus market?

NICOLA: Definitely. Everyone’s trying to maximize their sales. So adding on larger sizes that they haven’t done [07:00] in the past is definitely going forward for them. So everything’s accessible for all sizes and all ages for women.
Q: Is there something rewarding about working with plus size girls who may have been disillusioned with, you know, the smaller size fashion industry, or have always been told they were beautiful, but they were too big to model? Have you had the experience where girls have been, you know, heartbroken and not realize that there was a plus size world of modeling, etcetera, etcetera, and then they discover it and it’s like this euphoria or something?

CREW: Like Crystal.

NICOLA: Numerous girls have come over to us from straight size modeling where they were struggling to keep their weight down and they were making themselves sick. So it’s a relief to them to know that they can still carry on modeling at the size they’re meant to be and they’re healthy and happy, and still get to get a great modeling career out of it.

Q: Where do you guys [08:00] find most of your talent?

NICOLA: A variety. We have models we bring in from other cities that have been with other agencies, moving to New York, so base themselves with us. Coming over from England and other countries also. And scouting, we have all my scouting through Ford Media, which is a great tool. Competitions. Australia, anywhere in the world people come
to us and we’re always happy to meet anybody that wants to be a plus model.

Q:  Do you ever have scouts, does Ford ever have scouts on the street or in malls or amusement parks or anything that they’re --

NICOLA:  Any Ford agent can be a scout.  So it could be on the subway, in a grocery store, anywhere you see a model.  And we have an in-house scout that’s got the whole agency.

Q:  And how many new faces do you think you bring in a year to join the Board?

NICOLA:  At the moment between five and ten a year.  We’ve got a lot new faces.

Q:  So make that a full sentence.

NICOLA:  [09:00] So in the past --

Q:  And then make it specific to New York.

NICOLA:  This year we’ve signed five new faces and are carrying on scout for young juniors from 18, from age 18.  Should I start that again?

Q:  Yeah.

NICOLA:  In the past year we’ve signed five new faces and we’re always looking for young juniors from age 18 size 12 up.

Q:  And which offices, which of our regional offices have plus divisions?
NICOLA: All Ford offices has plus divisions, but New York has the most. There’s a few in Miami, Chicago and Toronto mainly I would say.

Q: Do girls on the plus size division in these other offices, do you guys as a New York Board sometimes book them for jobs that are coming into you, so they get to travel, or do they usually stay in their own market?

NICOLA: The girls travel internationally and domestically [10:00]. There’s a big market in Chicago, Miami, California, LA, San Francisco. And the girls really do travel. They often do red eyes and go straight to the shoot. They really, really do work hard.

Q: And how long do you think a plus size model’s career has? Is it longer than a girl on the image board, or what do you think the longevity is?

NICOLA: I think it depends really. It really depends on the model and how they age and if our clients are still maintaining the sales that there were from five years ago as they were today. So I think it can go from anywhere between three years to ten years to twenty years. I don’t -- I think it’s difficult to put a number on it.

Q: And who has been your most successful plus size model and what are some of the things that she has done that really make her extraordinary?
NICOLA: Oh, all of our models are successful. But Crystal Renn is extremely well known in the industry. And she has done quite a bit of editorials for straight size magazines as well [11:00] and mainstream campaigns.

Q: And what do you think makes her special and sets her apart from others? Like why is she appealing to a Steven Meisel or a Vogue or Dolce & Gabbana?

NICOLA: That’s why I have to answer these questions.

Q: Well, people want to know why the hell is Crystal Renn so special?

NICOLA: It’s really very difficult, because it’s really bad if other girls see this and all we ever talk about is Crystal.

Q: No, it’s not. It’s only two questions that we mentioned Crystal.

NICOLA: Well, Crystal was known in the industry as a straight size model, so her transition over to plus she was known before and she’s still getting recognized now. So it’s great that she can work on both sides and maintains the healthy size that she is.

Q: How does someone, and this goes for any board really, how does someone learn how to move in front of the camera and really give a good picture?

NICOLA: It’s a lot of practicing, always [12:00] practicing, getting free tests whenever you can and just moving,
observing other girls, watching girls on shoots, listening to the photographer, listening to clients, directors, everything. Even looking at magazines and looking at poses that can translate over into any shoot.

Q: Someone who wants to become a model, do they have to pay a photographer a lot of money to, you know, shoot them and send in professional shots to you?

NICOLA: We never ask anyone to spend money on a test before we’d want to sign them. Anyone can send in Polaroids, snapshots, anything can we can see what you really are like, rather than done up with makeup and it’s not a true representation of what you look like. So we’d always rather meet you and see pictures rather than ask you to test.

Q: What was the question we needed to go back to?

CREW: Oh, we have a lot. All you can say is we have a lot of great clients, so that we can lead into that.

Q: Oh, okay. So just, yeah, just go back to that part. We have a lot of great clients and then list them. The Ford Plus division has a lot of great clients, and [13:00] then list all of them.

NICOLA: Ford Plus has got a lot of great clients, a lot based in America. So there’s Lane Bryant, which is specific to the plus industry, alongside Avenue, Cato, there’s also JC
Penney’s, Target, Kohl’s. And then in England there’s Evans, which is a specific plus brand. As well as lots of catalogs in (inaudible), and then Germany catalogs and Italy also. All over the world we have clients.

CREW: I just need introduction.

Q: Oh, yes. And say your name and that you’re in the plus division at Ford Models New York City.

NICOLA: I’m Nicola, I’m an agent of Ford Plus in New York.

Q: And what do you do?

SCOTT: My name is Latoya Scott and I am -- I’m sorry, start over. My name is Latoya Scott, I’m an agent in the fit showroom and runway division of Ford Models.

Q: What is the fit showroom and runway division [14:00] at Ford and how does it differ from everybody else?

SCOTT: Fittings are basically the technical part of garment making where the models go in and try on clothes that eventually go to the factories and get mass produced for the shelves. And what you’re wearing a fit model fit that to their body. And they size up or size down from whatever size that they’re fitting on. Our most popular size is a eight in that industry. Showroom now is the -- is basically where vendors go into see buyers, like Bergdorf, or Sachs or Macy’s. And they have the showroom models come in and try on the line and then the buyer decides what
they’re going to feature in their store. And runway is something explanatory, it’s runway.

Q: And spit out your gum first. I mean I don’t people to think it’s an extra tongue or something. You can throw it in the sink. How much [15:00] does one of your models end up working? Is it something that’s like a few times a month you end up working, or --

SCOTT: Well, fit models work every day 9:00 to 5:00 pretty much, sometimes until 7:00, 8:00, 9:00. Going from client, to client, to client in the garment district. They make anywhere from 100 to $550,000 a year. So, and it’s a very demanding job. They have to be reliable, they have to be awake and ready to work every day.

Q: And do they have to maintain some sort of perfect size, and does that size change from client to client?

SCOTT: They do have to maintain the perfect size. They have to stay a size eight, that’s their only job. Well, besides helping out with the technical stuff during fittings. They do have to stay a size eight forever and ever and ever.

Q: And what are some of the technical things that they would have to help out with during the day?

SCOTT: Figuring out whether the arm hole is big enough.

Q: Start again, because you’re not going to hear my voice. So make sure that [16:00] everything you say stands alone.
SCOTT: Got it.

Q: Some of the things that they would have to help with in a technical fitting are --

SCOTT: Some of the technical things that they have to help with are like, for example, the arm holes, hems, how tight a jacket fits in the back, pockets, where the pockets go, or high up on the bottom, how low, stuff like that.

Q: So will the clients ask them for their opinion on how something fits?

SCOTT: Yeah. And along the way they should be giving it.

Q: And so now make that into a sentence. Oh, wait, it looks like you got a call.

CREW: I’m waiting for my phone to stop ringing. Probably a booker who’s lost.

Q: Got it. So just make it into a sentence. Sometimes the clients will ask, you know, clients will ask --

CREW: I’ll turn it off after this. It should be done.

Q: So, sometimes the clients will ask.

SCOTT: A lot of times the clients will ask them to give their input. [17:00] They should be giving their input all along the way. So --

Q: And if a model is able to maintain her size for that particular client, can her career go on for years and years, or do they change around a lot?
SCOTT: Well, yes, your -- oh, sorry. I have to think of the question now. I’m thinking of the answer.

Q: A girl’s career, well, if she maintains her size, do clients change around a lot, or do they find a girl and stick with her?

SCOTT: If a girl maintains her size then she stays with that client for years on end. Especially if the clothes are selling, the fit models become valuable to a client. Like Club Monaco, Banana Republic, J Crew, which are all accounts of ours, their fit models have been with them for years. And as long as she stays the same size and she, you know, shows up, she’s reliable, she’ll work for years on end. Well, into her 40s. [18:00]

Q: Do you also provide fit models for lines of clothing, you know, if they’re needing to do a plus size division or larger sizes, or petites, or is it just that size eight sort of thing?

SCOTT: We also have fit models that are plus size models. Size 18 women’s is the most popular size, and 20 as well. And we also have petite fit models that are plus size as well.

Q: And when you size petite, what is the height range of the petite, what’s considered petite?
SCOTT: The height range of the petite model is between 5’3” and 5’4” roughly, but no taller than 5’4”.

Q: And is that an area that, you know, keeps a model just as busy or is it pretty rare that you have a request for a petite fit model?

SCOTT: Requests for petite models are -- they’re not very common. But we only, we currently only have one girl that is on our petite board [19:00] and she works full time all day. And there are very few of them in the industry, but there is an industry for petite models.

Q: And how often do you think you would say you bring on new talent? Like how frequently do you find someone and sign them with Ford?

SCOTT: We bring on new talent maybe a few times a year. Usually clients when they find a model that they love they keep her. And that’s what we want. So we try to keep a fairly small board so that we can manage everyone. If everyone isn’t working we’re not happy. So it’s better to keep the board smaller than to find 100 girls a month and not have work for everyone.

Q: Do you have men and women?

SCOTT: We have men and -- we have male and female fit models in the industry.
Q: And do the men tend to work as much as the women fit models?

SCOTT: The men work just as much as the girls. The most popular [20:00] size is the men’s medium, that is what every client wants. A 40 regular really is what that translates out to. We have five or six male models that are pretty busy and very popular in the industry (inaudible).

Q: How tall does a male fit model need to be?

SCOTT: Six foot. Between 5’11” and 6 foot. I’m sorry. Men have to be between 5’11 and 6 foot.

Q: So in other words, it’s very super specific. It seems like everybody can only waiver within an inch of height.

SCOTT: It’s very specific as far as height goes. Everyone has to remain within 5’11 and 6 foot, that’s about an inch. With the women it’s 5’7 to 5’9, 5’9 being a little too tall, but 5’8” being the sweet spot.

Q: Anything else?

CREW: Let’s see the fitting room.

SCOTT: That side, oh.

CREW: Oh, you should’ve told me.

SCOTT: I was like -- [21:00]
Q: (inaudible) So you’ll just look at the camera and be like, so I’m going to show you how to take your measurements if you’re sending in pictures.

SCOTT: I like watching you. (inaudible)

Q: If you’re sending your pictures into us these are the measurements that we’re probably going to ask you for. For guys it is neck, sleeve, chest, waist. And then just tell where those are and then we’ll just get a shot of you doing it.

SCOTT: OK. Now I’m going to show you how to measure yourself in order to submit -- oh, I’m sorry. What’d you say again?

Q: If you’re going to send your pictures into us to become a model, these are the measurements we’re going to ask you for.

SCOTT: If you’re going to send your pictures into us for measuring -- if you’re going to send your pictures into us to become a model, these are the measurements we’ll probably ask you for. It will be neck on men, chest, waist [22:00] and -- it will be the neck, the chest, the sleeve, the waist and the inseam. Now, the neck is measured around the, thank you, around the middle of the neck over the Adam’s apple. The chest is directly over the apexes. Put your arms down, please. Always make sure the arms are down when you’re measuring, because it opens up the chest a
little bit more. And you want the measuring tape to be flat against the chest, but not pinching the skin. You want to be able to put one finger under the measuring tape to get the chest measurement. The waist on men is usually a lot lower than on women. It’s just above the hip bones. So we’re going to measure right around making sure the tape is flat. And then the sleeve [23:00] is from the spine to the shoulder bone to the elbow. You want to make sure that the arm is slightly bent. To the elbow, then to the wrist bone. All right. And then the inseam would be in the groin where the leg and groin meet. So he would put it flat against his body like that and then stand on that leg. And then you take that down to the floor. That’s it.

CREW: Could you say that one more time?

SCOTT: That’s great, that’s it.

CREW: Cool.

Q: Your turn.

CREW: My turn.

SCOTT: That was so hard. [24:00] It’s just like (inaudible). We’re ready?

Q: Um-hum.

SCOTT: Now, if you’re going to send your pictures in for to become a model, then we will need a few measurements. The basic measurements on women are bust, waist, hips. This is
how you measure your bust. Lift your arms, please. Around the backing, making sure that the tape is not on a slanted angle. You want it to be on a straight line over the apexes. You don’t want to pull the tape too tight. You want it to be flat against the body though. One finger in and she measures a -- I’m not going to tell you. The waist measured is the smallest part of the waist it goes in most. Again, making sure you don’t suck in too much, which a lot of people like to do. And making sure that you can put one finger inside of the tape [25:00] measure, because you want to account for people’s breathing. The hips, now this is the most important one. The hips are measured over the fattest part of the behind. That usually brings you around right over the pubic bone, almost always. You want to make sure it’s not pulled too tight. You want to make sure that the measuring tape is straight across and you can put one finger in. You always want to try to have someone measure you, because measuring yourself will change the numbers. Because you’re hunched over, you’re trying to get the number. So it’s much easier and they’ll be accurate measurements. Thank you.

Q: So she’s still in the main; right?

CREW: Just to Matthew, who you are and what you do at Ford. [26:00]
SCOTT: My name is Latoya Scott, I’m an agent in the fit showroom and runway division.

Q: This time make sure you say Ford Models of New York.

SCOTT: My name’s Latoya Scott, I’m an agent in the fit showroom and runway division in Ford New York.

Q: Ford New York.

SCOTT: OK, one more time. My name is Latoya Scott, I’m an agent in the fit showroom and runway division--

CREW: Divorce.

Q: Divorce?

SCOTT: No.

Q: This is the easy part, it’s just your name.

SCOTT: I hate this. OK, I’m like sweating. My name is Latoya Scott, I’m an agent in the fit showroom and runway division at Ford New York.

WILLIAMS: My name’s Davita Williams and I work at the lifestyle division at Ford New York.

Q: Tell us what the lifestyle division means.

WILLIAMS: It’s basically --

Q: And every time I ask a question make it the response and the full [27:00] statement, because you’re never going to hear my voice. So when I say tell us what the lifestyle division means, say the lifestyle division at Ford Models is for blah, blah, blah.
WILLIAMS: OK. The lifestyle division at Ford Models is basically commercial print. We have men and women pretty much all ages. Our youngest is 16 and our oldest is in their 60s. And we do pretty much everything from magazines, to beauty, to hair, to campaigns that we kind of cover everything.

Q: And who are the clients that you end up working with the most?

WILLIAMS: We work a lot with -- oh, I’ll start over.

CREW: No, it’s good.

WILLIAMS: OK. The clients that we work with the most would probably be Ambrose, which is Sears and K-Mart, or we work, we’ve started working a lot with Talbot’s and Lord and Taylor. And, yeah, I’d say [28:00] that those are the ones.

CREW: They’re more commercials, because a lot that we listed are fashion. So maybe we can think about some of like the pharmaceuticals and, you know, stuff like that.

WILLIAMS: OK.

Q: You can answer that by saying, we also work with other clients who you wouldn’t expect to, you know, use models. The clients are, you know, blah, blah, blah, blah.
WILLIAMS: We also work with a lot of clients that you wouldn’t expect to use models, such as pharmaceutical. I don’t know.

CREW: Pharmaceuticals, other product companies. They’re just looking for everyday attractive people.

WILLIAMS: OK. We --

CREW: You can tell I worked in that division once.

WILLIAMS: We work with a lot of clients that you wouldn’t think need to use models. But they like to work with us because we have more of the real look models. And we work with pharmaceutical companies and -- I don’t know, I’m sorry.

CREW: No, no, just like -- [29:00]

WILLIAMS: We work with a lot of companies that you wouldn’t think use models, but they do. Like pharmaceuticals, we work with athletic companies, a lot of catalogs and campaigns. And we also work with everything from like toothpaste and deodorant, and all those types of things.

Q: And so since it’s so broad, do you really have, when you’re looking for new talent, are you just looking for everyone? Tell me what your process is when you look for new talent.

WILLIAMS: When we’re looking for new talent generally we don’t look for the more fashiony models, we look for more everyday people. People that are more relatable to
everyone else. And we don’t generally look for like the fashiony runway type models, we look for normal people.

CREW: [30:00] Maybe you should say just to tell normal peop -- everyday good looking people.

WILLIAMS: Good looking, OK.

CREW: Just the tail end of it. You just have to add that one sentence in.

WILLIAMS: When we look for new models we generally don’t look for the fashiony models, runway type models. We look for more every day good looking people that are relatable.

Q: Do they have to be -- do you still have to be within like a certain size range? Tell us about the sizes. Just because, you know, some people might think, oh, well, it’s an ad for Crest toothpaste, so I can be short, you know.

WILLIAMS: Yeah, generally our sizes, the shortest we have is usually 5’7”. Which is actually kind of short for Ford models. But, yeah, the shortest we’ll go is 5’7”. And then as far as sizes we range from like zero to eight I’d say in sizes.

Q: And how many models do you have within your division and how often would you [31:00] say the average model is working?

WILLIAMS: Within our division we have I think about 150 models. I think it’s 80 girls and 60 guys, something like that.
And on average a lot of them will work two to three times a week.

Q: So someone in the lifestyle division can very easily make a career out of it?

WILLIAMS: Yeah, they definitely can. I think there is a big market for this right now, because people want to see good looking people that area a little more relatable.

Q: And what are some of the sort of big clients that someone in the lifestyle division loves to land? You know, in the image side, you know, everybody wants a cosmetics contract or a fragrance contract. What are the big sort of things that you want?

WILLIAMS: Bigger. [32:00] The bigger jobs that we -- that our lifestyle division would like to land are like probably the hair contracts, like the L’Oreals, or you know, stuff like that. And also, you know, we’ve started doing campaigns as well. Like one of our girls just got Polo, which was a big deal and, yeah.

CREW: Can you say maybe there’s always a chance for some crossover into other areas of the industry? If that’s the case, if they got Polo, because that is more of a fashion planner.
WILLIAMS: Yeah. No, there’s definitely a lot of crossover with our clients. They can do anywhere from pharmaceuticals to the fashion side, such as Polo and -- I (inaudible)

CREW: Don’t worry, whatever you had said before was natural.

WILLIAMS: OK. I’m really bad at this.

Q: Oh, please, no, it’s easy, it’s just us talking, who cares. And how do you find models? Are most of them from people sending in [33:00] pictures, or do get them from other agencies? Do you scout them on the street? How do you -- what are the various ways?

WILLIAMS: We find models at very diff -- a lot of different ways. Sometimes we have a scouting section of the website that we go through like on a weekly basis and try and meet models from there. A lot of times it’s through friends saying I have a friend who might want to be a model and they’ll send in their pictures. Yeah, sometimes it’s other divisions that are like this model’s not right for us, but maybe they’re right for your division. So, yeah, there’s a lot of different ways we find models.

Q: And how many models would you say you bring on a year for you that’s a new face?

WILLIAMS: It’s hard to say how many models we bring in a year, because I mean recently since I’ve come on, since I’ve joined the division we’ve started signing a lot of new
people. And we’ve really kind of restructured the division. [34:00] So, yeah, we’ve been bringing on a lot of new people recently.

Q: And you think the demand for this type of model is increasing, and if so, what do you think that’s changed in the market that makes there a higher demand?

WILLIAMS: I do think there’s a higher demand for lifestyle models now, because I think the people want to see, girls want to see someone that’s a little more relatable and that’s like more their size. And they can be -- we try to find girls that could be, they’re very good looking, but could be your friend from school basically.

Q: What else do we need to know?

CREW: Just what kind of materials these models need to put together.

Q: Oh, yeah. So when -- so do they need to go have like a professional photo shoot, or like head shots, or can they just have a friend take digital pictures? Like what’s the best case scenario for submitting pictures to you?

WILLIAMS: For submitting pictures to us you can submit Polaroids [35:00] or just some digital snapshots. But then if we do decide to bring you on, at that point you would have to have a professional shoot and really try and build your book. Maybe a couple shoots.
Q: But before when they’re just submitting pictures to you, digital are fine?

WILLIAMS: Yeah, before your signing you can definitely just submit some Polaroids. Like we’ve signed people before with just pretty much nothing, just some digital.

CREW: And a model should never have to pay money to join or should never have to put money upfront at the agency level.

Q: I was going to say. Yeah, that’s a good question. What about like all of these, there are all of these sort of scouting fairs and like model scout, you know, conventions that are like $250 or $500 and all this crazy stuff. What do you think about all the sort of, be a model conventions and things that cost money, do you find people from there? Do you even pay attention to them or attend them, you know?

WILLIAMS: You know, I’ve never attended [36:00] one of those, and I’ve never -- I don’t think we’ve found people from those conventions. And I don’t think it’s necessary to spend that kind of money before you know which agency you’re going to be with. And once you do go with an agency, obviously you’ll have to spend money on other things, such as pictures and stuff like that. So I don’t think it’s necessary to spend that much money beforehand.

CREW: I feel like didn’t have context and --

Q: Right.
CREW: You’ll need to maybe --

Q: We just basically want to get across to the point that --

CREW: You don’t have to spend crazy money.

Q: You don’t have to spend money on a test shoot. You don’t have to go to a convention where they charge you a lot of money. If you’re right for an agency all they should need from you are digitals and, you know --

CREW: They guide you through the rest.

Q: Exactly.

WILLIAMS: Yeah, I don’t think it’s necessary to spend that kind of money before you are even signed with an agency. I think all you really need are some snapshots. And then if an agency really believes in you then they’ll invest that money [37:00] into you and guide you and tell you what you need. Yeah, I don’t think it’s necessary to spend money like that.

Q: Anything else?

CREW: No, I mean did we cover the age range and the (inaudible)?

Q: Yes, we covered 16 to 60. So do clients ask you for a variety of ethnic backgrounds? Do you find that people are looking for a diverse cross section of the population?

WILLIAMS: They are. And we definitely get a lot of requests for, you know, all different types of ethnicities. And on
our board we have pretty much everything you can think of. Whether it’s -- I don’t know, I just --

Q: That’s okay, you can go on. Whether it’s, you know, Asian or Latin, you know.

WILLIAMS: Yeah, whether Asian, a Latin, black, white, we have pretty much, we cover [38:00] everything. Because we get requests for everything, because that’s what people want to see now.

Q: (inaudible) Quiet on the set, please. So just tell us your name and I work in such and such division of Ford Models in New York.

ROSENBERG: My name is Jessica Rosenberg, I work at FM-2 Men in New York.

Q: So tell us what FM-2 means.

ROSENBERG: FM-2 is a division that began about six years ago. It was basically created out of the men’s division. We have the number one men’s division of the major campaigns. But there was something missing. Basically where we now focus on more of the catalog mainstream advertising day to day, you know. While the men’s division is more about the product, we’re more about the Polo, Brooks Brothers, Macy’s guy. [39:00]

Q: How is FM-2 different from guys that are in the lifestyle division?
ROSENBERG: We definitely work more of the mainstream fashion. Whereas, in the commercial division they book more product, like Verizon, really more of a real person. Our guys are definitely very, very handsome, like boy next-door, but kind of take it up a notch. So, you know, like I said, we book more of the mainstream advertising. And those guys are the guys you want to get, you know, the, you know, really, really handsome rugged kind of guy.

Q: And starting the sentence with some of our clients include, can you give me like a rundown of some of the clients you work the most with?

ROSENBERG: Sure. Some of our clients include J Crew, Brooks Brothers, Polo, Chaps, Macy’s. The list goes on and on.

Q: And how does the guy [40:00] differ from, you know, you’ve described like the men’s division is the Prada and your Polo. But in terms of how they look and how their body is, what’s the difference between sort of an image slash runway guy and the guy that you represent?

ROSENBERG: We represent more of your healthy, rugged man, more a catalog guy, quote, unquote, is what it’s known really in the business. The image guys are usually much younger. They’re usually very, very skinny, can wear a 38 regular to a 40 regular and be, you know, 6’1”, 6’2”. Our guys, you know, range more in the 40 regular to 42 regular.
Still very slim, you know, 32 waist is ideal, 32 inseam. But they definitely have a more athletic feel usually, more of a body and less, you know, very stick thin.

Q: Do they have to be really sort of pumped up? Do you want big muscles, do you want lean muscles? What’s the sort of musculature that’s really idea for you?

ROSENBERG: The ideal is, like I said, 32 waist, 32 inseam, really a 40, not too muscular at all. They have to fit the sample clothes, that’s what the clients need. So they can’t be all, you know, pumped up and, you know, thick in the neck and the shoulders. They definitely have to keep it really lean. So the guys, sometimes, you know, we have an ex-football player from Notre Dame, he was huge. And he leaned down so much a lot of the guys used to say, “Stop doing weights.” You know, work hard, you know, so they keep that lean muscular look.

Q: Is there an age range that is sort of more broad than the image and runway guy? What’s your age range?

ROSENBERG: Well, FM-2 sometimes people think of the older guys division, but it’s not. It’s actually we have guys who are 16 all the way to 60. It’s really more of a look than an age. In the men’s division there are guys who are very young and, you know, kind of the same age range. But it’s more of where their career has gone, what
imagine, what they’ve really aspire to, what they’ve done and how they look.

Q: And do you end up finding talent, what do you look for when you’re looking for new talent?

ROSENBERG: Definitely personality is always important.

Q: Start it with when we’re looking for new talent, that sort, because you’ll never hear me. So everything you have to say has to be its own gorgeous thing.

ROSENBERG: When we’re looking for new talent we definitely look for personality. They’re presenting themselves to the clients and that’s what’s going to sell them. And, of course, you know, great skin, healthy body, great face. Something a little unique, you know, not always just run of the mill. But they also have to be good proportioned and just have a really good attitude and be willing to, you know, be open and try new things and meet people and be comfortable in front of the camera.

Q: And how does someone -- how do you think that -- how does someone [43:00] become better in front of a camera? People ask that all the time.

ROSENBERG: I think people become better in front of the camera just by practicing. When someone is new we usually have them test one or two times, just to get them ready. And we also do Polaroids a lot in the office, have them
move in different ways, try not to be too posy. That’s something that new models do a lot. If they, you know, just sort move one way and try and stay still in front of the camera. They have to learn how to move their bodies. And also acting classes, dance classes, those are always really helpful to open someone up.

Q: And how do you find the models, do you find them on the internet submission, or through your people sending in pictures, what are the ways that you find models?

ROSENBERG: We find models in all different ways. We get referrals from clients, from someone who knows someone who knows someone from Ford Models dot com. We look all over the place. Sometimes on the street I’ve given my card [44:00] to people in the subway. You never know what it could be too. Sometimes in New York it’s hard because if someone looks like a model they’re usually already a model. But we get people from all over the country. So, and they send in their photographs and we just take it from there.

Q: Does most of the work tend to me in New York, or do they have clients all over the country and all over the world?

ROSENBERG: They have clients all over the country. We focus on a lot of clients that are based on New York, but they shoot all over the world, shoot all over the country. It gives the models a great opportunity to travel and really
see new places. And then we have the whole Ford network, and we all work together, you know, offices in Chicago for the Midwest clients, LA, San Francisco, Miami. Because there are clients based all over the country.

Q: So all of the regional Ford offices all have an FM-2 division?

ROSENBERG: No. Actually, New York is the only office that has FM-2, because New York is the fashion capital and we’re the widest [45:00] market. Every other market is much more commercial, so they have a mix of the guys really from the men’s division and FM-2. It’s interesting that we are the only office that has it, because it’s so vast, the array of clients.

Q: And how are the guys, like the majority of your guys how frequently are they working?

ROSENBERG: In FM-2 most of the bookings are for catalog, and that’s a lot of day to day and a lot of half day bookings. So most of the guys tend to work two to three days a week, if not more. You know, there’s always in modeling there’s a lull of maybe two weeks and then you work every day for one week. And then that’s just the way the business goes. But guys work pretty consistently. Instead of doing one big advertising job and not working, they do more of consistent maybe smaller catalog jobs.
Q: If someone wants to be a model and they think they’re right for FM-2, or people are always telling them they’re so gorgeous, they should be a model, what should they do?

ROSENBERG: They should log onto Ford Models dot com and send in their photograph that way and their submission. Or they can mail us pictures. Nobody uses mail anymore.

CREW: Can you just do it by saying if you want to?

ROSENBERG: Yeah. If you want to become a model and you think you’re right for FM-2, you should log onto Ford Models dot com, send in your submission that way. We are always scouting on the website. Or you can mail in your photograph with just some information, or call us up and we can give you our email addresses, you can email us. It’s pretty simple. And we’re really open, because there’s always new talent that’s (inaudible).

CREW: Gees.

Q: When someone sends in digitals, when someone sends digitals online, what would be the best, ideal set of digital shots that someone could take of themselves? Like do you want a head, do you want the full body, do you want from the torso, you know, all that stuff?

ROSENBERG: My advice for best digitals to send for us to review is simple, simple, simple. We always like a clean
head shot, just face front and nothing special, you know, your mom, your sister or someone can take that and just in front of a plain background. Just a nice headshot, a nice profile. It’s always good to get waist up and then full body, just so we can see really what you photograph like. A nice smile is always good. Just a seriously simple, simple shot. And if you, you know, think you have a great body, definitely something without your shirt would be always helpful.

Q: Anything we missed? Name and where you work.

BELFURY: My name is [48:00] Christie [Belfury?] and I work in the children’s and teen division at Ford Models.

Q: So how does the children and teens division really differ, because obviously it’s going to differ from other divisions within the agency?

BELFURY: The children and teen division is actually much different. We represent babies anywhere from 6 months to 12 years old in the kids division. And then teen division starts at around 5’8”. Sorry. And so basically 6 months to 12 years old is a huge range. So we represent over 350 models, which is totally different than every other division. So it’s -- and basically we deal with their parents, we don’t deal with them directly obviously. So we’re dealing with parents every day.
Q: And how do the bookings differ from the bookings that come into -- are they, you know, shorter times, or less [49:00] travel or how are the bookings different?

BELFURY: Children’s bookings are very different. Basically they are hourly rates at between $100 and $125 per hour. Which is not that much compared to the other divisions. Most of our work is catalogs, so it’s hour. And most of our kids go to school, so it has to be basically worked around school. So we have two-hour minimums, meaning the kids have to get paid for two hours. They could work four hours. So also we have editorial jobs and they can make $150 a day, but kids are not going to last that long, that’s another factor that comes in. So really they can’t last more than four hours.

Q: A lot of kids think their children are the most beautiful in the world. And especially when a toddler is only six months old they haven’t really developed much of a look. So what are you, [50:00] when you get all these submissions, what are you looking for in a model for the kid division?

BELFURY: We actually get about 100 to 200 submissions per day through the mail. And what we look for are kids who live an hour driving distance of the city, that’s the number one thing. We get submissions from kids all across the
country, but essentially we can only work with kids who live an hour driving distance. So that’s a major factor. And basically we’re looking for kids who have a specific look. Basically our clients like kids who are not your typical, you know, kids next-door look. They have to have something different about them. But we have to call in every kid that we’re interested in, because personality plays a huge factor. We have to really meet the kids first to see if they’re personable. You know, at two years old you can tell, believe it or not, if the kid is going to be able to be around many adults or not. And that’s a huge thing, because at photo shoots all the time there could be 50 people there. [51:00] And if they’re scared of people or, you know, they’re not -- they don’t want to smile there’s really no point.

Q: Is New York the only Ford office of the kid’s division, because you mentioned the driving thing? So what are -- what’s every other kid in this country supposed to do, do we represent kids everywhere?

BELFURY: Well, yes, Ford has in the Miami office we have a kids division, LA and Chicago and in Milwaukee. But each one of them are only going to take kids that live within an hour driving distance to that city. Because the kids don’t make a lot of money it doesn’t pay for the parents to take a
plane ride to go to a photo shoot, or to get on a three hour train, it just doesn’t pay. So they’re all going to basically say the same things.

Q: What sort of clients do you deal with in the kids division?

BELFURY: In the kids division we deal with clients anywhere from Parent Magazine, Ralph Lauren, Children’s Place, Toys-R-Us, Kids-R-Us, basically any major kids [52:00] catalog company and all major kids’ magazines.

Q: And do we also get requests for sort of like mainstream fashion publications or commercial projects that need a kid in the picture too?

BELFURY: Actually, working in the kids division we get a lot of calls from, let’s say a client is building a new condo in New York City, if they have a family we have to fill the kids section about families. So we get a lot of bookings off of other divisions within our company, because if they’re booking a mom and a dad from the commercial print division, they’ll often come to us to fill, you know, we need to get kids to match that. So, yeah, I mean we deal with a lot of bookings that way too.

Q: And where does Ford fit into the industry in terms of like our ranking in terms of representing kids? Are we the only people with kids or are we number one? What’s --
BELFURY: In New York actually there are four big agencies.

It’s Ford, Wilhelmina --

Q: We don’t need to know who the other ones are. [53:00]

BELFURY: OK.

Q: Are we the best?

BELFURY: Basically Ford is the number one kids division, kids agency in probably the whole country I would say.

Q: And lots of parents I think probably send their kids to a professional photographer to have like maybe Sears Portraits or something taken. Is that recommended, or if it’s not, what is the best way?

BELFURY: Well, basically we don’t recommend anyone to take pictures unless we actually sign them to a contract. So basically, and then we will refer them to the photographers we use. Often a lot of times you go to photographers who do not know how to shoot kids, they’re not prepared to shoot kids and comes out to be a nightmare. So whenever we sign someone we refer them about five photographers that we work with only, so that they can -- that we make sure they’re taken care of and that they’re, you know, easily -- they can deal with kids easily.

Q: So [54:00] how -- what sort of pictures are you getting from people that let you know, oh, we need to have this kid...
in to meet them because they look great? Like is it just snapshots that people are taking, or what do you recommend?

BELFURY: I actually recommend whenever you want to send pictures into Ford to send regular home snapshots, but with smiles. Lots of times we get really not happy kids in photos, and really that doesn’t do anything for us. So basically of the face, because little kids bodies don’t matter that much at that age. So it’s basically of the face close up, snapshots smiling.

Q: And do -- have any of our teens or kids ever moved onto the older divisions, is it ever the case that they stick with it and end up turning into like a beautiful adult?

BELFURY: Actually, yeah. I mean we -- most -- a lot of people started in the kids division. Kirsten Dunst, a lot of Mischa Barton, [55:00] a lot of kids started there. But like right now we have about I would say three or four kids that are absolutely stunning, they work every single day and they will definitely be able to move up, given they make the height requirements. That’s the biggest problem. They’re ten years old and they’re stunning, but if they don’t because tall enough then there’s really no market.

Q: What else?

CREW: Did she say -- did she introduce herself? Yes, she did.
Q: Um-hum.

BELFURY: Am I off the camera now?

Q: So obviously in all the other divisions there are size requirements. But does that come into play in the kids division?

BELFURY: In the kids division size is everything actually. There are three sample sizes that basically are the most important sizes, 3-Ts, 5s, 10s for girls and 12s for boys. If you are in any one of those sizes you can be working every single day as a kid model. Once you’re out of those sizes the kids stop for until they are back into another size. It’s extremely size related. Most of the clients only send samples in those sizes. So if you’re a size 7 let’s say, the next big size would be a size 10. And from 7 to 10 there really isn’t much. So we usually always look for 3s, 5s, 10s and 12s.

[Audio/video ends abruptly]

END OF INTERVIEW