PATTY SICULAR: [00:00] Hi. I want to welcome you all to Ford Model Agency. My name is Patty Sicular, and along with Professor Karen Trivette Cannell from Fashion Institute of Technology, we’re archiving the history of fashion, beauty and a relationship to Ford Models. It’s Friday, April 30, 2010, we’re at New York City at the Ford Model Agency. Today we’re going to be interviewing Morgen Schick, that was her maiden name, her modeling name. Her era started in 1987 and we have a guest interviewer, Laina Pecora Schectman, thank you.

SCHECHTMAN: Good morning, Morgen and welcome. [01:00] What first attracted you to the modeling business?

SCHICK: I was first discovered when I was 16. I knew nothing about modeling, beauty or anything, any extension of that, but I walked into a store and the owner happened to be the head of the Miss California Pageant. I wasn’t interested in being in a pageant, (laughs) but I was interested in being paid to do a picture for her store, and that’s what first brought me into modeling. But why I stayed into modeling is that I wanted to pay for school. I wanted to pay for grad school. I was in, starting college and I wanted to be able to fund it myself.
SCHECHTMAN: And what do you think fascinates the public about models?

SCHICK: Well, I think there are many studies that have shown that even as infants we’re attracted to beauty, we’re attracted to symmetry, we’re attracted to big eyes, [02:00] big features, striking beauty. And I think that the general public sees models as kind of these role models, but attainable archetypes of beauty and I think that’s why people are, will always be attracted to models.

SCHECHTMAN: Who are some of your favorite models and beauty icons crossing all the eras?

SCHICK: I would have to say that a lot of the movie actresses, even though they weren’t tossed out to us as models, I mean, of course, you know, Carmen Dell’Orefice --

SCHECHTMAN: Dell’Orefice --

SCHICK: Dell’Orefice, (laughs) never said her name right, I apologize to Carmen. I always just knew her as Carmen, is one of the most striking women ever, but Catherine Deneuve, Ursula Andress. But I would say in our modern time of models, [03:00] my favorite model was always Linda Evangelista, more so because she moved so magnificently and that was what I felt that I wanted to be. I wanted to be a model who could change positions and be photographed the
whole time while I’m changing and have a client still be
able to use every shot.

SCHECHTMAN: What are some of your favorite memories from
modeling?

SCHICK: I think my favorite memories of modeling were the
trips that I did with Spiegel.

SCHECHTMAN: Like where to?

SCHICK: Oh. California. Hawaii. Anguilla, Puerto Rico, I
mean, everywhere. But we had a pod of girls that we got
booked with a lot at that time, when it was really
starting, the 12+ era and they’re still some of my oldest
and dearest friends. [04:00] So getting to know these
girls and the clients and the makeup artists, were my
favorite parts, but I would say every part of modeling I
loved, I ate it up.

SCHECHTMAN: Did you realize around 1987 when you were
starting, the shift to the plus models, new glamour and
respect and more money? Did you feel the shift?

SCHICK: Oh, absolutely. I believe that Ford had a huge role
in that. They really took it seriously and saw the beauty
of every sized woman, instead of just, you know, looking at
you and thinking if you do not fit in this one exact mold
you’re worthless, everybody, you know, because a lot of us
were all different ranges. You know, there were, some were
a 12, some were 14, some were 16s, but it was this feeling of camaraderie for all the sizes that I felt was so inspiring to be, to be a part of.

SCHECHTMAN: How do you think you’ve contributed to the modeling and fashion and beauty world?

SCHICK: I would say that I, I really took it very seriously and I was always really professional. I would, I would think that I, as a model, I was obsessed with being as perfect as I could be for my agent. Like this was a team. I wanted to be, I wanted to make Patty, my agent look good. I wanted to make Ford look good. I wanted to make the photographer, the client, everyone look really good and make their job really easy. So I feel like I never got, I don’t think I ever got a bad review ever from a client, at least my agents never told me I did. And then when I think that I, what I’ve provided since then is because I became a makeup artist, because I wrote a beauty book, on how to enjoy the process of beauty, enjoy the process of becoming a woman and of the aging or as I like to call it, “evolving.” I think that I’ve really, I’ve really given back, that you can, you can just look like a model, it’s really fun. You don’t have to travel as much and have to be perfect all the time. But you can take the tricks of the modeling industry and apply them towards your own life.
SICULAR: How is it that you got to Ford Model Agency?

SCHICK: I got to Ford because I was originally brought to New York by Ford’s biggest competitor, John Casablancas and Monique Pillard. And --

SICULAR: What year was this?

SCHICK: That was in early 1987, or, yeah, early 1987. And I was very skinny, for me. And I wasn’t skinny enough. [07:00] And there was a lot of pressure and instead of getting skinnier and skinnier, I actually, because I had never been pressured to be that, I kind of went the other way. It was like all of the sudden people focused on my thighs and they got bigger. (laughter) And someone stopped me on the street that had, that did bookings for Ford or did, you know, was a client and said, “You should be a 12+ model,” and I had no idea what they were talking about. And I think somebody called you and you took me out to lunch, Patty, and took me out to lunch and I think, and you signed me at that lunch.

SICULAR: And what was your relationship with Jerry and Eileen Ford and the Ford family?

SCHICK: Well, I’ve been really blessed. I have been very involved, I did a lot of the beauty, I was the beauty spokesperson for Ford, I did Eileen’s makeup for many TV [08:00] appearances, I did Katie’s makeup for many TV
appearances, and I was also the official makeup artist and makeup line for Supermodel of the World for three years. I got to travel and go to Portugal and go to Puerto Rico and China and be the makeup artist for Supermodel of the World and that is one of the reasons why when I wrote my book, Eileen and Katie Ford wrote the foreward on the beauty book that I wrote and I know that I never would have had the credibility to write a book become a makeup artist, sell my own makeup line, if I had not been with Ford Models. Because the name recognition and professionalism that Ford is known throughout the world is, you cannot, you can’t touch it. There’s nobody else in the beauty industry and in the modeling industry that has such a pervasive role and recognition around the world. So I was very lucky to be around Eileen and Jerry, I love them, I love them both.

SICULAR: What was the best advice that Eileen ever gave you?

SCHICK: You know, Eileen, she’s very straight. There’s no, there’s no pussyfooting around with Eileen, but I think that the best advice she ever gave me was “stay exactly who you are at this moment,” and I remember that when we were in Puerto Rico, there was a lot going on and I just kind of was so appreciative to be there and there were some people, even some of the contestants who were actually a little,
acting a little entitled, and here I’d been a model already for 15, 18 years and then I was a makeup artist and now I was the head makeup artist for Super Model of the World and I was still so grateful to be a part of it that I remembered Eileen saying, “Don’t ever change that, don’t ever change, always remain grateful to be involved,” and so [10:00] that was one of the best pieces of advice I’ve, I’ve never, I’ve never forgotten it.

SCHECHTMAN: Hm. (laughter) Before going on an important set, how do you prime yourself or prepare yourself?

SCHICK: I always thought like I couldn’t control whether a client didn’t like curly hair. Or a client didn’t like my look. What I could control was that my skin was perfect, my nails were perfect, my hair was perfect, that I brought every piece of equipment, all of my own lingerie, shoes, if I needed them. I wanted to be the most professional I could possibly be. So if they just didn’t like my curly hair, that was really not my problem. But anything that I could take care of, I would take care of so then I didn’t stress over the rest. And I believe that I still, to this day, live my life that way. I’m going to make [11:00] fabulous everything I have control of and if you just aren’t really into my look, that I can’t control and I’m not going to worry about it.
SICULAR: You want to show us some of your favorite pictures in your portfolio? Your modeling?

SCHICK: I would say, oh my gosh, this is really hard. Because I really love like every picture that, if somebody takes the time, I mean imagine this, somebody takes the time to do your hair and makeup, to light you beautifully, to put you in focus, to get your clothes just right. And then they trust you within their mind what they think this photo is supposed to be like, and when you see it, you have to be just in love with all of it. Because look at how many people took the time to make you look amazing and I really love that. So I would say, I mean a lot of, I would have to say that this is one of my very favorite photos. [12:00] This is the Neiman Marcus campaign. And I was the first plus size model to ever have a Neiman Marcus campaign and I had it for three years. And some of these pictures were some of the most, this is Ruven Afanador. I mean, Ruven Afanador does covers of In Style and Bazaar and all these things and he was magical to work with and I felt like he brought out, and really coveted my unique style and look. So I would say that the Neiman Marcus campaign was probably my favorite pictures of myself, throughout my career.

SCHECHTMAN: And with all this fabulous success that you’ve had, did your friends treat you any differently?
SCHICK: You know, I really feel like I’ve always surrounded myself with [13:00] friends who inspire me. I try to be inspirational to them. I wouldn’t say that, I would say afterwards, when I rolled out into writing a book and having my own makeup line, I kind of saw more push back from friends than from when I was a model. Because most of my friends, when I was a model, were models. And we were all kind of happy for each other that we got jobs. I would say here and there, there were one or two that kind of were only in it for themselves and not kind of in it for everyone else. But for the most part, I think my friends were really, really supportive.

SICULAR: Do you remember the first time you saw yourself in print? Professionally. What for and how did you feel?

SCHICK: Yes. I didn’t like the pictures very much. (laughter) I think, you know, I wasn’t used to seeing my person in [14:00] the way other people perceived me. So a lot of times they would straighten my hair or they would do a part, that just, you know, it takes you a minute to realize that it’s not about you. (laughter) It’s really not about you, it’s about you being a mannequin with a heartbeat. Who can wear a dress. And once you kind of take yourself out of that, then all of the sudden you can metamorphasize into whatever their image is. But I didn’t
like my first photos. (laughs) I actually don’t, I think I got, I think my first photo ever printed was Spiegel and I came to the set with hair down to my waist in San Diego. And the first day. And then that night they asked me, “You either have to go home or we have to cut your hair to here, because we can’t see the clothes,” (laughter) I think that was my first job. Spiegel San Diego.

SCHECHTMAN: What choice did you make?

SCHICK: [Bill S. Moreland?] [15:00] who was one of my favorite people, he did actually the photography of my beauty book, he came to me and said, “We’re just going to get a bottle of wine, we’re going to cut your hair off and it’s going to be a great shoot,” and so that’s what we did.

SICULAR: I have to show you other pictures that I have, you don’t know that I brought this.

SCHICK: Oh, God. All I know is the portfolio’s so old, that it’s got to be horrifying. (laughs)

SICULAR: Morgen was the best sport. I sent Morgen to Show & Tell for a school, a class of I think learning-challenged children and you went in and so these are the kids, but your picture, I think is on the back on the wall, so you might want to (overlapping dialogue; inaudible) --

SCHICK: Oh my God, this is so cool!

SICULAR: That’s 20 years ago. All the little children.
SCHICK: Oh, they wrote letters.

SICULAR: Yeah, but you went to that class and were so kind. And you went to that class for show and tell, you were the show and tell.

SCHICK: Oh, my gosh, that’s right.

SICULAR: And there’s a picture in the back of the models on the board that we sent them, and I’m sure you’re on the board with that.

SCHICK: Oh, look at them, they’re so cute. [16:00] This is why you do, this is why you want to empower people to be the best they can be. Whether it’s a regular size model, skinny model, fuller size model, whatever it is, when you leave a legacy of, that everyone is special and everyone is born with amazing gifts --

SICULAR: But I’m speaking off camera now, but I’m just telling you that when I was (inaudible) models in our division, I just thought of you as beautiful models, not plus models, just beautiful models, and it took.

SCHICK: Look at them. That is so great.

SICULAR: Do you remember all those children? You were so sweet.

SCHICK: Of course.

SICULAR: And they were so excited, a Ford Model is coming to visit them. And I think you brought them gifts, also.
SCHICK: I did, oh my gosh, that’s so great.

SICULAR: That’s 20 years old.

SCHICK: Wow. So now these kids are all in society and working and oh my gosh, that’s so great. And you never know when something that you do is going to imprint. That’s why you have to be very responsible with everything, especially if you’re in the public eye, everything you do, because you never know what significant imprint you’re going to leave on a younger person, or any person, it’s a big responsibility. Thank you so much, Patty, for keeping this, this is so awesome.

SICULAR: So what exact years did you model? I know you started in 1987.

SCHICK: I modeled from 1987 until really -- would you say, I’d say probably ’99 or 2001 or ’02. Because I started, I still did jobs here and there after I started selling my own makeup. And just really became more of a makeup artist. But I would do special, I would do special things if you called me and one of my older clients wanted me to say, you know, come back or do something like that. I would say maybe 2003?

SCHECHTMAN: So this was a transition, the transition from modeling to being a makeup artist. What was that time frame like? From?
SCHICK: I started doing makeup while (overlapping dialogue; inaudible) (laughs) --

SCHECHTMAN: You’ve always been in-, she’s been interested in modeling, makeup since she was about four.

SCHICK: I have been doing makeup since almost when I started modeling. I loved it. Instead of just sitting in the makeup chair and letting somebody do what they were going to do, I was obsessed with every ingredient, every product. I had really sensitive skin so if somebody used a lot of heavy makeup on me, not only would I break out and then I’d have to worry about my job the next day, but I would also wonder why I looked so much older when someone put makeup on me. And I thought, aren’t you supposed to look younger and prettier with makeup on? Why do I always look older when I’ve got makeup on? So I realized that it’s not, it’s the process, it’s the formulas and they all need to change. So I became a makeup artist, I did, I mean every time my friends, and every model [19:00] will tell you this, every time one of my friends had someplace to go or a photo shoot or wanted to do a new composite card, I was the first person there. Like, “Let me do your makeup, let me do your hair, let me do it, I’ll do it all,” because I was, I loved doing it so much more than anything else.
SICULAR: Did you give advice on the sets to photographers or creative directors, how the models should do hair and makeup? I mean, when you weren’t hired, when you weren’t the makeup artist?

SCHICK: I went to makeup artists a lot for different photographers.

SICULAR: But when you were hired and you weren’t hired as a makeup artist (overlapping dialogue; inaudible) --

SCHICK: No, no, no, no, no. In fact, most people didn’t even know I was a makeup artist. The only people that knew I was a makeup artist were you, my bookers, my agents and my friends.

SCHECHTMAN: Inner circle.

SCHICK: And my circle. Because I never wanted to step on anybody’s toes. I never wanted, I wanted every makeup artist and hair person that I worked with as a model, to think that and to know that I completely respected their art. I respected them and their credibility for their art. I was [20:00] and then I wasn’t trying to say that I was, you know, “Oh, I’m the makeup artist and model,” whatever.

SICULAR: How you think that the modeling business has changed or transitioned from the time you started in 1987 to when you left to now?
SCHICK: Well, I really believe that it’s so global now and it’s so different because you’ve got so much, it’s more pervasive with the Internet and for digital. It’s almost as if you don’t really have to be an amazing model anymore because everything can be done for you. I mean, you see ads now where there’s literally no part of a person that was actually photographed. The legs have been digitized. The face has been digitized. They’ve given them a virtual facelift and lip implants. When we were models it was all film. So you didn’t, you either got that shot on that role of film or you didn’t.

SCHICK: And the film did not lie.

SCHICK: And the film did not lie. What was our motto? Our motto was, (laughs) “If you don’t want a bad picture of you printed, don’t give the photographer a bad shot.”

SCHICK: Now, they take 10,000 pictures. You can do, you know, you can do hundreds of pictures for one shot, but then it was much more, you know, time-consuming to change it out and to change out the film and are you using 3/4 film or are you using 35mm and it was just, and I really think there aren’t really the supermodel personalities. We came from an era of, where models were really gentle, I think,
and romantic and kind of, much more individual. Now I think everybody kind of looks the same.

SCHECHTMAN: And did you prefer working on location or in a studio (inaudible) choice? [22:00]

SCHICK: I mean, would everyone love to go to Hawaii? (laughter) And get paid for it? I’m just saying. I was a model that loved to work. And I used to say, “If I’m not working I’ll clean your house,” I want, I don’t care whether it’s a $3,000 job or a $150 editorial shoot, they’re all important, I just wanted to work. (sirens)

SICULAR: Did you prefer working in color or black and white?

SCHICK: I loved, I loved movement. I would say, if you were talking about what kind of modeling was my favorite thing to do, it would be energy. I was never really known as kind of the seductress, sexy, kind of “give me that sexy look” model. I was always the happy, smiley, jumping around model. That if that’s what you were selling, the Prevention Magazine, the Spiegel outdoorsy stuff. [23:00] That’s what I, that’s where I felt like I was, I succeeded. So that would be my favorite kind.

SCHECHTMAN: Well, you’ve had many, many, many proud moments, or moments to which to be proud of, but in your professional career, what would you feel your highlights of, I mean, you’re looking at 30 years of success.
SCHICK: It’s 30, really, did you have to go there? Thirty years.

SICULAR: It’s not 30 years.

SCHECHTMAN: Well, 16.

SCHICK: I don’t know.

SCHECHTMAN: It’s been 16 when she was first discovered and it’s --

SCHICK: Yeah, and I’m 46, so, almost 46.

SCHECHTMAN: So it’s, you know, it’s --

SCHICK: No, I’m just kidding, I know it, I just didn’t want to hear it. (laughter) We never want to hear it.

SCHECHTMAN: But if you look like that, your hearing should be --

SCHICK: You can, yeah, it’s something to be happy about. I think, gosh, I’ve had so many moments that I’m so grateful for. I would have to say that my first Spiegel cover --

[24:00] Spiegel, you have to understand that in this industry, in the 12+ industry, our Vogue cover was a Spiegel cover. And I didn’t have very many of them. I think I only did three Spiegel covers. So when you had a Spiegel cover, it was really special. I know you have like 50 of them. So you get to pick other stuff, but for me, I mean and I guess also the Neiman Marcus campaign, because no other, no other plus size model had that campaign. And
to have that for three years and go on those shoots with Diego Uchitel and you know, Ruven Afanador, those were pretty [popular lists?], plus the money was freaked.

SICULAR: When you were going up, what magazines did you read? When you were young.

SCHICK: I read *Teen*. I read *National Geographic* and what else did I read? [25:00] I think that was it. *Seventeen.* *Seventeen, Teen* and *National Geographic*.

SICULAR: And have your parents enjoyed your success? Have they gotten to see your success?

SCHICK: Yes. My parents, thankfully are both here. My mom was not really into me, my being a model. She thought it was very superficial. My father loved it from the first day. He just thought it was just fabulous to have a, you know, a model daughter. But my mom always felt like we should concentrate on what’s in, versus what’s out. But I think I changed her mid when she came on a photo shoot that we did in, for *Spiegel* or maybe *Johnny Appleseed’s* in Santa Barbara, where I grew up. And she saw how hard we worked. And she saw what a team effort it was. And that it wasn’t really being about being a pretty girl. It’s about channeling all these other incredibly talented people that trust you to get the shot. You’re really the last bastion of their idea. They’ve all got an idea in their head of
what this [26:00] piece of clothing or this hair thing is supposed to look like and they’re using you as a conduit. That’s a huge responsibility. And when you look in a photographer’s, photographer, client, art director’s eyes, and you see, “She got the shot, that’s what I was looking for,” there’s nothing better than that because you feel like I just, it’s like, it’s like being the last person on a relay race. They’ve all done their part and now you race home to win. And that’s what I loved about being, being on a model set.

SICULAR: What do your kids and your husband think about your modeling career?

SCHICK: My kids love seeing the pictures. They want to know everything about every picture. My husband -- I think, I think he was drawn to my modeling and to my look because I was a model at first, I think that it only lasts for a few seconds. If your outer, [27:00] your inner beauty doesn’t match your outer beauty, people know instantly. It takes them a few minutes. And I think that just the, the work ethic and kind of the maintenance, the beauty maintenance that I kept up, I think that, I think they, my kids have learned to you know, brush their teeth and make sure they put lotion on and put sunscreen on and wear a hat and do all that kind of stuff. Great posture. I keep, we talk
about how models always have great posture. I think
they’ve learned that from me, from my being a model.
Anything else?

SICULAR: Are you enjoying your makeup business as much as your
modeling? And what are you making? What are you selling
these days? What kind of line?

SCHICK: Where is my bag? I -- sorry to move out of the
camera. I started 10 years ago and Ford has always been
extremely supportive of me. So the first thing I did was
write a book [28:00] and we’ll tell you this really
quickly. The first thing I did was write a book, and
again, I told you that was Eileen and Katie Ford wrote the
foreward and I believe in the thank you picture, the thank
you part is to Patty Sicular because Patty did the model
call for this book. And then I think Patty’s name is in
here, for doing, for helping put this together. And a lot
of the models in here are Ford models or former Ford models
and then a lot of them are my girlfriends. And, oh here’s
one, she was one of the models that we worked with all the
time, look how gorge.

SICULAR: Yeah, we wanted one (inaudible).

SCHIECHTMAN: Beautiful.

SCHICK: We wanted one of her take. So if, without Ford I
would never have been able to have the credibility to write
the book and without Ford I would never have been tapped to start my own makeup line and my makeup line is about women who want to look beautiful without looking like they’re wearing a lot of makeup. I want your eyes to sparkle, I want your lips to look full, [29:00] but I don’t want you wearing a lot of goop on your face. Because it’s not good for your face today, it’s also not good for your face as you age. It just sinks into the pores and makes you look old. So I’ve been on the Home Shopping Network exclusively for 10 years. This is my 10th year on, I’m actually on in a few days. And I’m actually now becoming the beauty, I have over 250 pieces in my line. So just, I have from lip glosses to foundation to everything, runs the gamut. But I’m also becoming the expert on a huge talk show this summer, as the beauty expert.

SICULAR: Can you tell us the name of the show?

SCHICK: Not yet.

SICULAR: OK.

SCHICK: Only because I didn’t clear it. It just happened. But I will, but you will see it, and again, I am extremely loyal to those that have helped me and [30:00] Ford Models gave me the platform and the credibility to make something out of not just my career, but my whole life and the extension of my career and I will be forever grateful to
Patty Sicular, individually, because I know it was, if it weren’t for you I wouldn’t have had all of this, at all, and I know that. And to Ford Models of being such a professional, amazing place to basically grow up and to flourish.

SICULAR: Any last thoughts?

SCHICK: My last thoughts? Are -- that modeling gives you an incredible way to see the world, to learn about yourself, to learn about, to make friends, if you choose to do it that way. If it’s all about you, I think it can be pretty lonely. But if you use it [31:00] as a way to find friendship, learn about yourself and learn about the world, being a model has been an incredible life and I would never give it up and I would never redo it, not one single day. Even when I didn’t get the job I wanted. (laughter)

SICULAR: Did you want to add anything?

SCHECHTMAN: I just think that it’s brilliant how something you started being, you were discovered and your love of makeup has been parlayed into this extension of this incredible career that is bigger --

SCHICK: It’s way bigger than my modeling career was.

SCHECHTMAN: And your modeling career was a big career. So it’s, and it looks like it’s just going to continue to grow and blossom with all your talent and effort and
appreciation, which is most special. I think that’s a really special part of Morgen, is that -- [32:00]

SICULAR: In her heart and soul.

SCHECHTMAN: That she brought so much to the table. And never really took anything away. Always, always added. She always added to, and it wasn’t just on the set. It was every aspect of her life. And her friendships. And you know, even it was the late -- but it’s true. I mean --

SICULAR: I remember when there were times when models had a testing day and they didn’t have money for hair and makeup, you would do it for free. Do you remember that?

SCHICK: Any opportunity to do someone’s makeup I loved. (laughs) They thought it was for them. (laughs)

SCHECHTMAN: Right. And I mean I benefited and there were even for today, when she offered I was like, I had a feeling she was going to offer, but life is busy and children and all that and I flew in last night and when she offered three weeks ago, I was right on that. You are still the greatest friend. (laughter) [33:00] As you were --

SCHICK: Forty years ago, whatever, 30 years ago, whatever it was.

SCHECHTMAN: Exactly.
SICULAR: Before you shut off the camera, did you two want to show the difference between the two portfolios? Now and today? Do you want to --

SCHECHTMAN: Mine?

SICULAR: The plastic ones you used to carry --

SCHICK: Oh, these are so cool. This is the cool.

SICULAR: From the ’80s.

SCHICK: So when we used to go on, you have no idea. You know, you talk about It Bags, like everybody’s got an It Bag, it’s from Chanel, it’s from Gucci, it’s from -- this was the It Bag of the ’80s. If you were a model in New York City and you walked in, you walked down the street with this in your hand, because it looks like, kind of looks like a briefcase, you were just the coolest you knew. You were --

SCHECHTMAN: You did not put it in a bag. It was its own --

SCHICK: No, this was its own It Bag. Because this meant that you were with the number one modeling agency in the world and from where I was, [34:00] we were really, really proud. We were honored. And we carried it like a badge and it was awesome to be a part of it. And then, because everybody wanted to then carry an It Bag, the portfolios [the cancel and (inaudible) ticket seat?] I still get nicely beat up. These are like badges of honor. War, war wounds. But
still, there’s nothing prouder than having a portfolio, even when you were a model 10 years ago, 20 years ago, 30 years ago, that has a Ford logo on it. There’s just nothing --

SCHECHTMAN: Do you remember the minis?

SCHICK: Yeah, I have those, too.

SCHECHTMAN: I still have those.

SCHICK: I still have the minis.

SICULAR: The person that made them became a street performer in Paris, so there are no more minis.

SCHICK: Oh, really?

SICULAR: Tim, Tim. Yeah, he went to Paris to become a street performer.

SCHICK: OK, well, we need street performers. Especially in Paris.

SCHECHTMAN: What’s our motto? No matter what you do be the best at it.

SCHICK: No matter what you do, be the best at it. You’re always going to, you’ll always succeed. [35:00]

SICULAR: (inaudible) There are covers from this time. There were covers from, I’ll look through it. Literally (inaudible) the best ones have a stamp -- let me do that with you. (inaudible) How many pictures do we need to scan for now? These are just covers.
SCHICK: [off mic] Isn’t that the beauty, like these are all ads, 16 years old, this is -- somebody had started this so young. Did you get my notes how to -- then we get into the editorial [36:00] (inaudible) it goes on. I could not believe how much work I had, 17 years old and they flew me up a special (inaudible) -- special division on the men, but it just keeps going.

SCHECHTMAN: [off mic] All my orig-, when I first came to New York, my first test --

SCHICK: Oh, I’m dying to see these.

SCHECHTMAN: Sixteen years old --

SCHICK: No way.

SCHECHTMAN: Seventeen years old, Seventeen, I mean look at some of these. And it was that mean look. They loved mean looking -- (inaudible)

SCHICK: Wait, I did that.

SCHECHTMAN: Yes you did. Yes you did, beautiful.

SCHICK: I did that.

SCHECHTMAN: Eighteen. Seventeen. Fourteen. I mean, it’s like, I look at this stuff, [37:00] 13 years old.

SCHICK: Wow, so beautiful -- oh my gosh, I’ve never seen these!

SCHECHTMAN: My first photo shoot, I had to bring it, we did our own styling because it was the charm class at
Kaufman’s. Look at the straw hat with the sweater.

(laughs) Look at the little pin.

SCHICK: Oh my God.

SCHECHTMAN: The beauty of being 13.

SCHICK: Oh my gosh. That’s beautiful, that’s so beautiful.

SCHECHTMAN: That was the one that -- I’d like to see what pictures we did.

SCHICK: I’ll show you, wait. [37:36]