



NOTEBOOK 04 · PROFESSIONAL PRESENTATION

How to present your comp card in five photographs

A practical guide to choosing, posing for, and submitting the photographs that represent you — for female and male models.

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ABOUT THIS NOTEBOOK

A comp card doesn't show everything. It shows what matters.

A comp card is not meant to show all of your photographs. Its purpose is to communicate, in just a few seconds, a clear, professional and commercially useful picture of who you are as a model: your face, proportions, presence and essential information.

This notebook gathers what I go over again and again when preparing a comp card with a model: which photographs to include, how to pose for each one, what wardrobe and grooming support the selection, and how to submit it without mistakes that get your application dismissed before anyone sees your face.

HOW TO READ IT

Read the full notebook before your next comp card session, or come back to one section when you need it: before choosing wardrobe, before posing, or before sending your material to a casting.

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WHO IT'S FOR	Female and male models preparing their first comp card or updating an existing one
SERIES	Notebook 04 · continues the modeling guide and the posing and brand direction notebooks
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“ Clarity before spectacle.

THE PHOTOGRAPHER'S MAIN RULE

What your comp card should communicate

Your comp card should let an agency, casting director, photographer or client answer these questions in seconds.

YOUR COMP CARD SHOULD ANSWER

- ◆ What does your face really look like?
- ◆ What are your body proportions?
- ◆ Are the photographs current?
- ◆ What presence do you have on camera?
- ◆ Can you work across more than one type of casting?
- ◆ How can you be contacted?

An outstanding editorial photograph can be perfect for your portfolio and, at the same time, the wrong photograph for your comp card.

PRACTICAL PRINCIPLE

Clarity before spectacle.

Five photographs, five jobs

Work with five strong images that perform different jobs. You don't need five similar poses or the same outfit repeated.

THE FIVE PHOTOGRAPHS

- ◆ Close-up / headshot — clear, natural face
- ◆ Full-length front view — proportions and posture
- ◆ Three-quarter with attitude — presence and confidence
- ◆ Profile or side view — structure and versatility
- ◆ Personality, commercial or editorial — bookable range

Each photograph performs a different job. None of them should repeat what another already shows.

GOAL OF THE SELECTION

That someone who has never seen you can fully evaluate you in under a minute.



EXAMPLE · ALL FIVE PHOTOGRAPHS FROM ONE SESSION

Digitals, comp card and portfolio

It helps to distinguish three types of material before deciding which photographs belong in each.

THREE MATERIALS, THREE JOBS

- ◆ Digitals — how you actually look, minimally produced
- ◆ Portfolio — range, experience and development
- ◆ Comp card — a concise selection with your information

Don't turn your comp card into a miniature portfolio filled with tiny images. Good editing means knowing what to leave out.

“ Good editing means knowing what to leave out.

PHOTOGRAPHER'S NOTE

Wardrobe: let them see you

For your core images, choose simple, fitted clothing with minimal distractions.

AVOID, UNLESS THE CASTING ASKS FOR IT

- ◆ Large logos
- ◆ Extremely oversized clothing
- ◆ Garments that distort your proportions
- ◆ Dominant prints
- ◆ Accessories that hide the body
- ◆ Styling that outshines you

Wardrobe should help the viewer read your body, not compete with it.

FOR WOMEN AND MEN

A black or neutral top or tee, simple trousers, and clean footwear solve most of the core images.

Hair, makeup and grooming

Present a version of yourself that you can realistically reproduce when you arrive at a casting.

FOR EVERYONE

- ◆ Clean, controlled hair
- ◆ Natural-looking skin
- ◆ Well-kept nails
- ◆ Tidy eyebrows and grooming

If you normally wear facial hair or a different hair color, your images should represent your current state — not an earlier version of you.

PRACTICAL PRINCIPLE

Your comp card should resemble the person who will actually walk into the casting room.

Background, light and posture

A white, gray or neutral background with even lighting lets the viewer evaluate you, not the setting.

MICRO-POSING BY SHOT

- ◆ Front — long posture, natural shoulders
- ◆ Three-quarter — rotate hips and torso
- ◆ Profile — good posture, head not pushed forward
- ◆ Close-up — direct gaze, relaxed jaw

Strong micro-posing can completely change a photograph without large movements.

PRACTICAL PRINCIPLE

Show control, not twenty different poses.

Expression: presence before performance

Agencies need to see how you respond to the camera, not the same expression repeated five times.

INCLUDE CONTROLLED VARIETY

- ◆ Neutral expression
- ◆ Confidence
- ◆ A subtle smile when appropriate
- ◆ One image with stronger personality

Avoid expressions so theatrical that it becomes difficult to imagine you in a real casting.

“ This is about presence, not performance.

PHOTOGRAPHER'S NOTE

Retouching: less is more

A comp card should be flattering, but believable.

DO NOT CHANGE

- ◆ Facial shape
- ◆ Eye size
- ◆ Musculature
- ◆ Nose or jawline
- ◆ Waist or legs
- ◆ Apparent height

It's reasonable to correct exposure, color balance or a temporary skin detail. It's not reasonable to digitally reconstruct the person.

PRACTICAL PRINCIPLE

The client is evaluating the person they may hire, not a reconstructed version of them.

Information you should include

Keep your information current and use the measurement system the agency requests.

AT MINIMUM

- ◆ Professional name
- ◆ City or market
- ◆ Contact or agency information
- ◆ Height
- ◆ Measurements (bust/chest, waist, hips)
- ◆ Eye and hair color

If you work internationally, keep both a metric and an imperial version on hand.

PRACTICAL PRINCIPLE

Never invent or “improve” your measurements.

Layout and adapting the selection

Photography is the priority: the layout should be clean, legible and understandable within seconds.

ADAPT THE SELECTION TO THE CASTING

- ◆ Beauty — prioritize face and skin
- ◆ Corporate — polished, professional presence
- ◆ Commercial/lifestyle — approachable expression
- ◆ Fitness — physique and proportions
- ◆ Fashion/editorial — stronger fashion direction

Don't submit a photograph simply because you love it. Submit it because it helps explain why you fit the job.

PRACTICAL PRINCIPLE

For digital delivery, make sure it also reads well on a phone.

How to submit it without mistakes

Before applying, follow the casting call's instructions exactly — that's part of the evaluation too.

AVOID THESE COMMON MISTAKES

- ◆ Mirror selfies or social-media filters
- ◆ Distracting backgrounds or group photos
- ◆ Sunglasses in the main image
- ◆ Blurry or outdated photographs
- ◆ Excessive retouching
- ◆ Outdated contact information

Don't replace requested digitals with editorial photographs, and don't send twenty images when five were requested.

PRACTICAL PRINCIPLE

Following instructions is part of the evaluation.

APPENDIX

Final checklist before you send it

A short list to review before you send your comp card. It doesn't replace judgment, but it prevents most avoidable mistakes.

- | | |
|--|---|
| ☐ My current appearance matches my photographs | ☐ My measurements are accurate and current |
| ☐ There's a clear close-up and a full-length shot | ☐ My contact information is current |
| ☐ There's a three-quarter view and a profile | ☐ The retouching looks natural |
| ☐ My face isn't hidden by makeup or accessories | ☐ The layout is clean and legible |
| ☐ There's variety without losing coherence | ☐ The selection fits the casting |
| ☐ The files are high resolution | ☐ I followed the casting call's instructions exactly |

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