



Sé Lá

SHOOT LIST & TREND READ

Twenty-four photographs, one afternoon,
and an honest answer about which of them
will still work at Christmas.

Westport, Co. Mayo · Prepared 15 August 2026 · Twenty of these
twenty-four shots carry no expiry date. The four that do are
marked, and so is the date.

Portfolio sample. Sé Lá is an invented bakery, built to show what the shoot list
inside an €895 content strategy contains. No real business is described, named
or critiqued. Every count and every figure in this document is illustrative — a real
one is counted from the client's own street.

WHAT YOU ARE HOLDING

A shooting plan, not a mood board.

Everything in here is a photograph somebody has to physically take, on a stated afternoon, with stated light, in a stated order. If a page of this document can't be executed by a person holding a camera, it shouldn't be in it.

WHAT THIS CONTAINS

The read. What the eleven food businesses nearest you have actually posted in the last sixty days, counted by format — so you can see which ideas are already spent within walking distance.

Three formats worth taking. Chosen because they are unspent *here*, with a note on where each one was borrowed from.

The trend read. Four things circulating right now, each with a use-by date and a yes or a no.

Twenty-four shots. Grouped into four light blocks across one afternoon, each with its setup, its purpose and its expiry.

WHAT THIS IS NOT

I don't take the photographs. I have never taken one for a client and I'm not going to start. This document is written so that you, a member of staff with a phone, or a photographer you hire for three hours can all work from the same page.

It isn't a guarantee of reach. Nobody can sell you that honestly. What it can do is stop you spending an afternoon making the ninth version of a picture your neighbours have already made eight times.

It isn't a style you have to keep. If a shot feels wrong for you, say so and it comes off the list. A shot you resent taking photographs badly.

The composition is what costs money. The caption is free. So put the durability in the composition and the trend in the caption.

That single sentence is the whole method. A photograph built around a trend expires when the trend does, and you have paid for it. A photograph built around a composition can carry this month's caption format, next month's, and the one after — and the day the trend dies you change eleven words, not eleven pictures.

THE RULE UNDERNEATH ALL OF IT

Three different things get called "a trend", and they last wildly different amounts of time.

Most of the frustration about social media being exhausting comes from treating these as one category. They aren't. They have different lifespans, different costs and different correct responses — and only one of the three is worth pointing a camera at.

2–5 yrs

FORMAT · LIFESPAN

A way of composing

Hard shadow. The labelled group shot. The object staged as a person. Product placed in somebody's actual day.

These predate the platforms and will outlive them — they are photography, not internet. **Build the shoot from these.**

6–14 wks

TREND · LIFESPAN

A specific execution

A caption pattern doing the rounds. A particular overlay. A sound. A three-frame escalation.

Worth using while it runs, and cheap to abandon. **Put these in the caption and the edit, never in the setup.**

2–5 wks

FAD · LIFESPAN

A specific joke

A reference everybody gets for a fortnight and nobody gets a fortnight later.

Fine to do — on a phone, the same week, for nothing. **Never book a shoot around one.**

How this afternoon breaks down

Twenty of the twenty-four shots below are formats. They carry no expiry date and are still usable next March. Four are formats that happen to suit a caption pattern currently running — they are marked in red, and the photograph underneath each one still works when the pattern dies.

The fads are deliberately not in the shoot. There are two suggested on page thirteen, both shot on a phone in ten minutes, because paying a photographer to make something with a five-week life is a bad trade and I'd rather say so.

THE TEST I APPLY BEFORE A SHOT GOES ON THE LIST

Would this photograph still be worth posting in six months with a different caption? If yes, it's a format and it goes in the shoot.

If no — if the picture only makes sense alongside one specific joke — it isn't worth a photographer's afternoon. It's worth ten minutes of yours.

THE READ · WHAT IS ALREADY BEING DONE

Saturation is a number, not a feeling.

Everybody says the internet is saturated. That's true and useless. The question that actually changes what you shoot on Thursday is narrower: **which specific formats are already spent within walking distance of your door?**

So it gets counted. Not sampled, not felt — counted, with the set defined in advance so the count can be checked and repeated in ninety days.

The set

Eleven food businesses within 500 metres of the Bridge Street door that posted more than twice in the last thirty days. Three cafés, the supermarket bakery counter, two restaurants, a deli, two pubs serving food, a hotel and the market stall. The two accounts that post less than twice a month were excluded — they aren't competing for attention, so counting them would flatter the result.

The window

Sixty days, ending 15 August 2026. Every grid post and every reel, by format. One post can count in two formats; a flat lay on kraft paper with a chalkboard in it counts as both.

WHAT THE COUNT IS FOR

Not to score anyone. To find the formats nobody nearby has used, so that your photograph is the first one somebody scrolling past has seen in that shape this week.

It is a much lower bar than being original in general. You do not need to invent a way of taking a picture. You need to be the only bakery on this street using one.

WHY IT GETS RECOUNTED

Because it moves. A format that is open today is crowded in a season if it works, and the reason it works is that somebody sees you doing it.

The recount is ninety days out and takes about forty minutes. If two of your three formats have filled up, the shoot list gets amended before the next session — not after it.

Being original is hard. Being the only one on Bridge Street is not.

THE READ · COUNTED

Ten formats, eleven neighbours, sixty days.

Read the middle column as the number of the eleven accounts that used that format at least once in the window. The verdict is mine, and it is about you specifically — a format can be crowded and still be right for somebody with a different reason to use it.

FORMAT	USED BY	VERDICT	WHAT THE COUNT ACTUALLY SHOWED
Flat lay on kraft paper	9/11	SPENT	Including two that use the identical brown paper from the same supplier. This is the default, and the default is invisible.
Hand holding cup to camera	8/11	SPENT	The single most-used frame in the set. Nine of the eleven have a version of it in the last fortnight alone.
Chalkboard of the day	7/11	SPENT	Also the least legible on a phone. Two of the seven are unreadable at feed size.
Tray coming out of the oven	6/11	CROWDED	Works, but you would be sixth. Keep it for stories, where nobody compares.
Staff member waving	5/11	CROWDED	Fine, and you should still do it — just not as the thing that makes you distinctive.
Golden-hour product in hand	3/11	THINNING	Two of the three are the hotel. Worth one shot, not six.
Hard-shadow still life	1/11	OPEN	One post, once, by the deli, in June. Everyone else shoots in flat light because that is what they were told to do.
Labelled group shot	0/11	OPEN	Nobody nearby photographs their whole range in one frame with the names set into the picture.
Object staged as a person	0/11	OPEN	Not used by any of the eleven, and not used by any bakery I could find in Mayo.
The calendar as the menu	0/11	YOURS	Nobody else can use this one, because nobody else has six named loaves on six fixed days.

The top six of that table describe every bakery in Ireland.

That isn't a criticism of your neighbours — those formats are used because they work. But they work at the level of "this is a nice café", and the whole argument of your brand is that you are not interchangeable with a nice café. Six named loaves on six fixed days is a specific claim. It deserves a photograph that is also specific.

The bottom four are where the afternoon goes.

Three of them are borrowed from other categories entirely, which is explained overleaf. The fourth is yours and cannot be taken, because it depends on a promise about baking days that a competitor would have to spend a year earning before they could photograph it.

Every count on this page is illustrative — Sé Lá is an invented bakery. On a real job these are counted by hand from live accounts, dated, and the working is handed over with the document so you can check it or repeat it yourself.

WHERE THE THREE OPEN FORMATS CAME FROM

The trick isn't inventing a format. It's moving one that's exhausted somewhere else.

A way of composing a photograph gets used to death in one category while remaining completely unseen in another. Fragrance has been shooting hard shadow for a decade; bakeries almost never do. That gap is the cheapest advantage available to a small business, and it costs nothing but the willingness to look outside your own category for ideas.

BORROWED FROM

Fragrance & skincare

Hard-shadow still life. One object, one hard light, a long shadow doing most of the composition. Shot outside in direct sun, which is the light every guide tells food businesses to avoid.

Why it transfers. A loaf has better texture than a bottle and takes a raking light far better. Crust under hard light is genuinely beautiful and almost nobody looks at it.

What it costs. Nothing but timing. It only exists between roughly two and four in the afternoon, and not at all under cloud.

BORROWED FROM

City speciality coffee

The labelled group shot. The whole range in one frame, each item named in the picture itself rather than in the caption — so the image works when it's screenshotted, reposted or seen with the sound off.

Why it transfers. You have six things with six real names. Most bakeries have forty things with no names. The format needs exactly what you already have.

What it costs. The type has to be set properly afterwards. Handwriting on the photo looks like a different business than the one the brand pack described.

BORROWED FROM

Confectionery

The object staged as a person. The product sitting where a person would sit — belted into a passenger seat, waiting on a bench, third in a queue. No face, no hands, no model release.

Why it transfers. It is funny without a caption, which is the only reliable test of a funny picture. It also solves your actual problem: you do not want to be in photographs.

The fourth format is not borrowed and cannot be. The calendar as the menu — six loaves, six days, the day itself as the reason to come in — only photographs if the promise underneath it is real. That is the point of it. A rival can copy a hard shadow this week. To copy the calendar they would have to hold six baking days for a year first, and by then you have a year of photographs of it.

THE TREND READ

Four things running right now, and what I'd do with each.

THIS PAGE ONLY

Written 15 August 2026. Treat as expired after 14 November 2026. Nothing else in this document has an expiry date. If you are reading this page after that date, the shots are still good and this page isn't.

These are caption and edit patterns, not compositions. That is why they can be adopted and dropped without another shoot, and why none of them changes what you point the camera at.

WHAT IS RUNNING	USE BY	VERDICT	WHY
The escalating caption. Three frames of the same category, caption climbing across them — "just one?" · "...maybe two" · "fine, three".	14 November 2026	YES	It maps onto six loaves without altering a single setup. Shot 6 already puts them in a row; the caption does the rest. When it dies you relabel the same photograph.
The calendar screenshot overlay. A phone-calendar block laid over the photograph — the event named as the thing itself.	14 November 2026	YES	This one is almost embarrassing in how well it fits. Your entire brand is a calendar. "An Cruach · Thursday 08:00—sold out" over shot 13 is the brand argument and the joke in one image.
The gamified grid. Products arranged into a game — noughts and crosses, a scoreboard — drawn on in crayon over the top.	Running	NO	The crayon overlay fights the carved stamps directly. You have spent money establishing one mark-making language; adding a second one weakens both. Right idea, wrong business.
The "which one are you?" collage. A grid of characters or moods, cut out and pasted, inviting a pick.	Late in its run	NO — NOT FOR THE SHOOT	Worth doing, worth nothing to photograph. It needs no camera at all: six loaves, six one-line personalities, assembled on a phone in twenty minutes. Do it, but don't spend the afternoon on it.

How I decide yes or no. Two questions. Does adopting it require a photograph I wouldn't otherwise take? And does it contradict something the brand has already committed to? A yes to either is a no.

What happens when this page expires. On a retainer it is rewritten monthly. Bought on its own, a fresh page like this one is €49 whenever you want it, and takes two days. The rest of the document does not need reissuing, which is the entire point of separating them.

THE AFTERNOON

Three hours and forty minutes, grouped by light rather than by post.

The order below is not the order you will post in. It is the order the light allows. Moving a lamp is slow and moving the sun is impossible, so everything that needs the same light gets shot together and sorted out afterwards. A shoot organised by caption instead of by light takes twice as long and produces inconsistent frames.

13:40	Set out. Six loaves out of the oven and cooled, six stamps, the linen, the day cards, one clean board. Everything needed for the whole afternoon on one table before anybody picks up a camera.
14:00	Block A · hard light — outside on the flagstones. Shots 1–6. Direct sun only. If it clouds over, stop and jump to Block B; do not try to fake it with a lamp, it reads as fake immediately.
15:00	Block B · flat light — the back table by the north window. Shots 7–12. Overhead frames, everything shot from directly above at the same height so the six cut together into a set.
15:50	Block C · out on the street. Shots 13–18. Two people needed: one to carry, one to shoot. This is the block that gets cut if you run late, and shots 13 and 14 are the two to protect.
16:40	Block D · the kitchen, low warm light. Shots 19–24. Shot last on purpose — the kitchen looks best when it has been worked in all day, and shot 24 needs the shelf to be genuinely nearly empty.
17:20	Done. Back up the card before anybody leaves the building.

What one afternoon buys you

Twenty-four frames, with variants, is comfortably a quarter of posting at four a week — and more than that, because eleven of the twenty-four are designed to be repeated with a different day's loaf in them. Shot 8 alone is six posts. Shot 11 is six more.

That is the reason the shoot is grouped rather than daily. Photographing as you go produces sixty inconsistent pictures a month and eats an hour a day. One planned afternoon produces a library.

IF YOU ARE HIRING SOMEBODY

Three hours plus travel, one location, no models, no studio hire. Page fourteen is written to be sent to them on its own — it has the brief, the block times and the shot numbers, and nothing they don't need.

Ask for the raw files as well as the edits. You are buying a library, not fourteen jpegs, and in two years you will want to re-crop these for something that doesn't exist yet.

Block A · Hard light

OUTSIDE, ON THE FLAGSTONES · 14:00–15:00 · DIRECT SUN ONLY

The block nobody nearby shoots, because every guide tells food businesses to avoid hard sun. That advice is about faces. Crust is not a face.

01

The long shadow

An Punann alone on the flagstones outside the door. Sun low and behind it, shadow running two loaf-lengths towards the camera and out of frame. Nothing else in the picture – no cup, no props, no hand.

LIGHT DIRECT SUN, 45° BEHIND**FEEDS** THE SATURDAY POST, EVERY WEEK**USE BY** NO EXPIRY

02

The hand that isn't there

The shadow of a hand reaching towards the loaf, the hand itself outside the frame. Get somebody to stand off to the side and move slowly until the shadow lands where you want it.

LIGHT DIRECT SUN, HARD**FEEDS** PRE-ORDER AND RESERVE POSTS**USE BY** NO EXPIRY

03

The stamp, standing

One beechwood stamp stood on its edge in hard sun, carved face angled so the mill wheel throws a legible shadow of itself onto the stone beside it. Shot at stone level.

LIGHT DIRECT SUN, LOW ANGLE**FEEDS** THE PINNED POST EXPLAINING THE SIX**USE BY** NO EXPIRY

04

Bitten

A cut slice with a bite already gone and a cup beside it, both throwing hard shadows. The only frame in the set that admits somebody ate it. Do not tidy the crumbs.

LIGHT DIRECT SUN, 60° SIDE**FEEDS** ANYTHING ABOUT EATING RATHER THAN BUYING**USE BY** NO EXPIRY

05

Sunday

The bare board where the loaves go, with nothing on it, throwing its own hard shadow. Shot from exactly the same position as shot 6 so the two can be posted as a pair.

LIGHT DIRECT SUN, MATCHED TO SHOT 6**FEEDS** SUNDAY, WEEKLY – THE CLOSED DAY**USE BY** NO EXPIRY

06

The row

All six loaves in a line on the flagstones, shot low from one end so the shadows converge towards the camera. The whole week in one frame. Leave a hand's width between them.

LIGHT DIRECT SUN, BEHIND THE ROW**FEEDS** THE ESCALATING CAPTION, AND EVERY 'ALL SIX' POST**USE BY** 14 NOVEMBER 2026

Block B · Flat light

THE BACK TABLE, NORTH WINDOW · 15:00-15:50 · CAMERA OVERHEAD

Everything here is shot from directly above at a fixed height, so the frames cut together as a set. Mark the camera position with tape before you start and do not move it.

07

The named six

All six overhead on the linen, arranged as a week — Monday top left, Saturday bottom right. Leave 40mm of clear linen around each one so the Irish name and the day can be set into the picture afterwards.

LIGHT FLAT WINDOW LIGHT, NO DIRECT SUN

FEEDS THE SINGLE MOST-USED IMAGE YOU WILL OWN

USE BY NO EXPIRY

08

One loaf, one card

An Bradán with its day card propped beside it, shot from directly overhead. Then repeat identically for the other five — same height, same position, same light. Six frames that cut together into a set.

LIGHT FLAT WINDOW LIGHT, CAMERA FIXED

FEEDS SIX POSTS, ONE PER BAKING DAY

USE BY NO EXPIRY

09

The set

All six stamps face-up on the linen in day order, overhead, close enough that the carving reads. This is the object nobody else on the street has and the picture that proves the idea is real.

LIGHT FLAT LIGHT, SLIGHT SIDE RAKE

FEEDS THE 'HOW THIS WORKS' POST, AND THE WEBSITE

USE BY NO EXPIRY

10

The bag wall

The six bag designs pinned flat and photographed square-on, overhead. One colour pass, six designs, in a grid. Explains the whole business in a single image with no caption at all.

LIGHT FLAT LIGHT, CAMERA SQUARE

FEEDS PINNED POST · ABOUT PAGE · PRINT

USE BY NO EXPIRY

11

Tuesday in focus

An tOchtagán sharp in the foreground, the other five soft behind it. Shoot the same frame six times, refocusing on a different loaf each time. One setup, six posts, and they animate beautifully as a sequence.

LIGHT FLAT LIGHT, WIDEST APERTURE

FEEDS THE DAY-OF POST, SIX WAYS

USE BY NO EXPIRY

12

The crumb

A cut section, overhead, flat light, close enough that the open crumb is legible. The only shot in the set that argues on quality rather than on idea — and the one a serious customer looks hardest at.

LIGHT FLAT LIGHT, MACRO OR CLOSE CROP

FEEDS ANYTHING ABOUT THE BAKE ITSELF

USE BY NO EXPIRY

Block C · Out on the street

BRIDGE STREET, THE OCTAGON, THE QUAY · 15:50–16:40

Two people: one carries, one shoots. This is the block that gets cut if the afternoon runs late — protect 13 and 14 and let the rest go.

13

Passenger seat

An Cruach belted into the passenger seat of a car, Croagh Patrick through the windscreen behind it. Shot from the driver's side. The loaf is going somewhere and the mountain on the stamp is right there.

LIGHT LATE AFTERNOON, AMBIENT**FEEDS** THE THURSDAY POST · CALENDAR OVERLAY**USE BY** 14 NOVEMBER 2026

14

Third in the queue

Three loaves on the footpath outside the door, spaced like people waiting — one close, one a pace back, one further. Shot at knee height from the front of the line.

LIGHT OPEN SHADE, AMBIENT**FEEDS** FUNNY WITHOUT A CAPTION, WHICH IS THE TEST**USE BY** 14 NOVEMBER 2026

15

The bench at the Octagon

One loaf alone on the bench, shot from across the road with a long lens so the town compresses behind it. Wait for the street to be quiet rather than clearing it.

LIGHT LATE AFTERNOON, LONG LENS**FEEDS** PLACE POSTS · ANYTHING ABOUT WESTPORT**USE BY** NO EXPIRY

16

Under the umbrella

A loaf under a small umbrella in actual rain. Not shootable to a schedule — leave it on the list and take it the first wet afternoon somebody has ten minutes.

LIGHT WHATEVER THE RAIN GIVES YOU**FEEDS** THE WET-DAY POST THAT ALWAYS PERFORMS**USE BY** NO EXPIRY

17

The quay wall

An Seol on the wall at Westport Quay with a mast behind it. The sail on the stamp and a real sail in the same photograph, which is the entire argument for where the marks came from.

LIGHT GOLDEN HOUR, 30 MIN BEFORE SUNSET**FEEDS** THE FRIDAY POST · THE ORIGIN STORY**USE BY** NO EXPIRY

18

The basket

A bag in a bike basket with the loaf standing proud of it, low sun behind. The one frame that puts the bread inside somebody's evening rather than on a counter.

LIGHT GOLDEN HOUR, BACKLIT**FEEDS** EVERYDAY-ROUTINE POSTS · THE DAILY HABIT**USE BY** NO EXPIRY

Block D · The kitchen

LOW WARM LIGHT, END OF THE DAY · 16:40–17:20

Shot last deliberately. The kitchen looks best when it has been worked in all day, and the final shot needs the shelf to be genuinely nearly empty rather than dressed to look it.

19

The press

The stamp going into the crust, mid-motion. Shoot at 1/60 so the hand blurs very slightly and the stamp stays sharp — the small blur is what makes it read as a real hand rather than a staged one.

LIGHT KITCHEN LIGHT, SLOW SHUTTER**FEEDS** PROCESS POSTS · REELS · THE MAKING OF**USE BY** NO EXPIRY

20

What it leaves

The pressed crust after the final prove, raking light straight across it so the relief reads as depth rather than a printed mark. Close, filling the frame.

LIGHT ONE HARD LIGHT FROM THE SIDE**FEEDS** DETAIL POST · PRINT · PACKAGING**USE BY** NO EXPIRY

21

Flour to the elbow

A forearm dusted to the elbow, wiping on the apron. Face deliberately out of frame — this is the staff shot for a business whose owner does not want to be photographed.

LIGHT KITCHEN LIGHT, AMBIENT**FEEDS** THE HUMAN POST, WITHOUT A PERSON IN IT**USE BY** NO EXPIRY

22

The whole Thursday

Every An Cruach baked that day on one rack, countable in the frame. The number is the post: if there are eleven, say eleven. Do not arrange them into a pattern.

LIGHT KITCHEN LIGHT, STRAIGHT ON**FEEDS** THE SCARCITY POST, WITH A REAL NUMBER**USE BY** NO EXPIRY

23

Carried through

The loaded board coming out of the back, shot from behind the person carrying it, door light blowing out ahead of them. Silhouette is fine. Motion is fine.

LIGHT BACKLIT, INTO THE DOORWAY**FEEDS** OPENING · RESTOCK · REELS**USE BY** NO EXPIRY

24

Twenty past four

The shelf with two left and four gaps. Shot honestly, at the actual time, when it is actually nearly empty. You cannot fake gaps — the eye knows.

LIGHT LATE KITCHEN LIGHT, AMBIENT**FEEDS** SOLD-OUT POSTS · THE CLOSING HOUR**USE BY** 14 NOVEMBER 2026

WHAT YOU NEED ON THE TABLE

Nothing on this list needs a studio, and most of it you already own.

To buy, once

Linen, 1.5m, undyed — the surface for every Block B frame. Wash it once before use so it stops looking new. ~€22

Six day cards — the Irish name and the day, letterpressed or printed on the same stock as the bags. Ordered with the bag run costs almost nothing extra. ~€30

One small black umbrella — for shot 16. Plain, no branding, no logo. ~€12

A roll of low-tack tape — for marking the camera position in Block B. This is the cheapest thing on the list and the one that saves the most time. ~€4

Costs are illustrative and were not quoted for this sample.

Already in the building

The board. The six stamps. The bags. An apron with flour on it. One clean cup and saucer. A bike. The car.

WHAT NOT TO BUY

A ring light. Every shot here uses either the sun or a window. A ring light would actively ruin Block A and flatten Block D.

Fake greenery, hessian, or a marble tile. These are the props that make small food businesses look like each other. Your surfaces are flagstone, linen and a wooden board, and that is already a more specific choice than any of them.

Anything with a font on it that isn't yours. A stray branded cup in a frame undoes a page of the brand pack.

THE TWO FADS — PHONE ONLY, TEN MINUTES, NO PHOTOGRAPHER

The six as personalities. Six loaves, six one-line characters, assembled on a phone. No camera needed beyond shot 7, which you already have.

The wrong-day complaint. A recorded voice note of somebody asking for Thursday's loaf on a Tuesday, over shot 5. Thirty seconds to make, funny for about a month, and it teaches the calendar better than any explanation does.

Both will be stale by winter. That is fine — neither cost anything.

HAND THIS PAGE OVER

The brief, on one page, for whoever is holding the camera.

THE BRIEF

Sé Lá is a bakery that works as a calendar. Six loaves, six baking days, six carved stamps. Thursday's loaf is never baked on another day. Everything you photograph should make that specific, not general.

Three hours, one location, no models. Four light blocks, twenty-four numbered shots, all listed on pages nine to twelve.

Hard light is intentional. Block A is shot in direct sun with long shadows. This is a decision, not an oversight.

Deliverables. Edited files plus raws. Block B frames should be delivered as a matched set — same crop, same height, same white balance.

HOW YOU WILL KNOW IT WORKED

Not followers, and not how the pictures feel. One number, the same one the brand pack picked: **the ratio of your quietest baking day to your busiest.**

Photographs of the calendar are only worth taking if they move people to a named day. Check it at ninety days, from the till, not from the app.

WHEN THIS DOCUMENT EXPIRES

Page seven expires 14 November 2026.

Everything else does not.

The count on page five gets rerun at ninety days.

If two of the three open formats have filled up — which happens, and happens faster when they work — the shots that depend on them get replaced before the next session rather than after.

The twenty-four shots themselves are good for a year at least, because they are compositions rather than references, and compositions do not date at the speed the internet does.

IF YOU ARE LOOKING FOR SOMEBODY

I don't take photographs and I don't take a fee for pointing you at someone who does. Ask for "a content or brand shoot, three hours, on location" rather than a product shoot — it is a different quote and a different day. Most Irish brand photographers don't publish prices, so expect to describe the job before you get a number. Handing them this document is usually the fastest way to get an accurate one.

Twenty-four pictures, taken once, that still work in March. That is the whole ambition.

Sé Lá is an invented business. It exists to show how a shoot list and trend read is built — counted saturation, formats borrowed from categories where they are spent, trends kept in the caption where they are cheap to drop, and an expiry date printed on the one page that has one. A real list is built from the client's own street, their own light and their own six things.