



ISTOCK © BJONES27

4 TV, film and special effects make-up (B16) (B17) (B18) (B19)

Learning objectives

For learning objectives covering these units, see under each section, pages O-48, O-54, O-61 and O-69.

B16 Unit Learning Objectives

This section covers **Unit B16 Prepare to change the performer's appearance**.

This unit outlines the preparation methods undertaken to safely change the performer's appearance. To achieve competence in this unit, you must show a satisfactory level of personal presentation and hygiene. You must organize and arrange your workstation, materials and equipment for easy access by all users and keep workstations clean, hygienic and tidy.

You must ensure that you make full use of lighting and ventilation of the workarea and surrounding environment, including using materials and equipment safely. You are required to recognize infectious and contagious skin and hair conditions, and deal correctly with contamination of materials and equipment to prevent cross-infection.

You must advise performers of any possible discomfort and possible contra-actions and encourage them to ask questions about make-up and/or hair work to minimize their concerns.

Unit **B16** describes the competencies to enable you to:

- prepare to change the performer's appearance.

Your assessor will observe your performance **on at least three separate occasions**.

(continued on the next page)

ROLE MODEL



ADRIAN RIGBY

Adrian Rigby

Special make-up effects artist



I am currently working on the Harry Potter 7

film (Deathly Hallows I & II) for Make-up Effects Designer Nick Dudman.

My role includes – Make-up effects artist, wigmaker, hair puncher and art-finisher, lifecaster.

Short CV:

Films

- Harry Potter 7 – Deathly Hallows, Stardust, Children of Men
- Harry Potter 5 – Order of the Phoenix
- Harry Potter 4 – Goblet of Fire
- Harry Potter 3 – Prisoner of Azkaban
- Harry Potter 2 – Chamber of Secrets.

TV – as a make-up artist and effects artist

- Hotel Babylon
- Moving Wallpaper
- Sarah Jane Adventures
- Trial and Retribution.

(continued on the next page)

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It is likely that most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present.

When preparing to change the performer's appearance it is important to use the skills you have learnt in the following core mandatory units:

Unit G22 Health and safety

Unit H32 Promotional activities

(continued)

Teaching

A little bit of prosthetic make-up teaching in make-up schools:
Delamar Academy
London School of Media Make-up.

Highlights

Highlights include working on the Harry Potter series, getting to do quite a wide range of jobs and working with some great actors.

Introduction

When preparing to change a performer's appearance, there are several things to take into consideration before you start. You must be very organized and set up your working area with the relevant kit for the day, and organize the kit to take on set. You must work safely and hygienically and provide on-going information, advice and support to your performer.

In the area of television and film make-up, times will vary according to the demands of the production and performers. More time is allowed for film as it is viewed on a magnified screen so has to be perfect in extreme close-up. More time should also be allowed for **high definition television (HDTV)**. The following can, therefore, only be used as a rough guide.

- Straight corrective make-up for men – maximum 15 minutes
- Straight corrective make-up – 15–30 minutes
- Glamorous make-up – 30–40 minutes
- Ageing make-up with highlight and shadow – 30 minutes
- Special effects/casualty/prosthetic make-up – 10 minutes to 3 hours or more.

This will all depend on the complexity of the required effects.

Outcome: Prepare to change the performer's appearance

Unit B16 Prepare to change the performer's appearance by:

- 1 preparing and organizing work stations, materials and equipment to ensure easy access and use throughout the make-up and/or hair process
- 2 maintaining a satisfactory level of personal dress and hygiene to avoid transmitting infection to performers
- 3 keeping work station materials, equipment and on-set kit fully stocked, tidy and hygienic throughout the production and in all working environments
- 4 cleaning make-up and/or hair materials using approved cleaning materials and methods



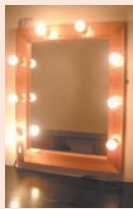
A clapperboard helps synchronize picture and sound and marks scenes and takes during filming



Consider what lighting will be used when designing the performer's make-up

- 5 labelling material containers clearly with complete information necessary for safe use
- 6 handling, storing and disposing of the following in a safe and hygienic manner:
 - make-up and/or hair materials
 - tools
 - equipment
 - hazardous substances
- 7 recognizing infectious or contagious skin and/or hair conditions that could contaminate make-up and/or hair materials and equipment
- 8 dealing with contamination of make-up and/or hair materials and equipment effectively and taking the necessary steps to avoid passing contamination on to other performers
- 9 advising performers about:
 - potential adverse reactions or discomfort that could be caused by make-up and/or hair processes
 - steps that will be taken to minimize the possibility of adverse reactions or discomfort
- 10 being ready to answer questions about the make-up and/or hair processes which performers will undergo

EQUIPMENT AND MATERIALS LIST



Good lighting
Natural light and/or make-up mirror with bulbs or fluorescent lights around it



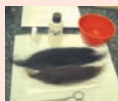
Set bag
With all supplies including make-up, clips, pins, brushes, sponges, hair products, make-up remover, etc.



Electric plug-in point
To plug in hairstyling and/or airbrushing equipment



Seating
High director's chair/barber's chair



Work surface
To display and organise equipment and materials
Can include but not limited to a trolley



Sink
A handwashing sink is essential; a backwash sink will be required if styling hair

YOU WILL ALSO NEED:

Ventilation If using hazardous or strong-smelling materials

Disinfectant cleanser

Towels Disposable hand cleaning tissues/cloths

Hand sanitizer Protective disposable gloves

Water sprays

Organizing and arranging workstations, materials and equipment

Suitable work areas for make-up should incorporate:

- Good lighting, usually in a well-lit room, with natural daylight if possible.
- A make-up mirror with light bulbs or fluorescent tubes around it. This will illuminate the face, making it much easier to view your work as you progress.
- Seating for the performer should be comfortable and at the correct height for the artist to work. This is usually provided by means of a high director's chair or barber's chair, which can be adjusted for height.
- The work surface should be of an adequate size to lay out all your equipment. Trolleys are rarely used but do help when work surface space is limited.
- Electric points to plug in hairstyling and/or airbrushing equipment.
- A hand washing sink should be present to wash hands and backwashing sinks available to wash hair when required.
- A good source of ventilation is important when using hazardous or strong-smelling materials.
- Your workstation should be wiped down with a **disinfectant** cleaner and your personal kit should be kept scrupulously clean at all times and should be set out on a clean towel or disposable tissue roll when at your workstation.

On-set work

When going on set you will need a **set bag**, which ideally should be transparent so you can reach items quickly. It is useful if it has a lid to keep out the rain, dust, leaves, etc. It should contain the make-up you have applied to your performer(s) in case of touch-ups and all the other essentials such as brushes, sponges, tissues, cotton buds, compact powders, blotting papers, hair pins and grips, hair combs, hairsprays, etc. Disposable hand cleaning tissue cloths are handy for cleaning any spillages and your own hands. Items will vary according to the type of production and images you have created.



Never be afraid of learning new things and never think you know everything.

Adrian Rigby

Operating safe working practices in the working environment

All major companies now require you to have public liability insurance and health and safety training.



Make-up mirror



Directors' chair - good seating for make-up



Make-up artist at work

HEALTH & SAFETY



Patch tests

If the performer has not tried a particular product before, or there is any doubt as to how their skin will react, a skin sensitivity test must be carried out.

- 1 Select an area of skin, either behind the ear if the product will be used on the face or scalp or the inner elbow if the product is for use on the body.
- 2 Make sure the skin is clean.
- 3 Using a spatula, apply a small amount of the selected product.
- 4 Leave for 24 hours.
- 5 If there is no reaction (contra-action) after this time, you can safely go ahead and use the product. If the performer has experienced any itching, soreness, erythema (reddening), swelling or blistering in the area, the performer must be allergic and a suitable alternative product must be found.



Set bag

HEALTH & SAFETY



Allergy

Always perform a skin sensitivity test 24 hours in advance to check if the performer has any allergies.

Follow these guidelines:

- 1 Check that the working environment is safe and hygienic and that electrics are in good working order and your workplace is clean. A qualified electrician should check your electrical equipment every 12 months.
- 2 Wash your hands hygienically, or alternatively use a disinfectant hand gel.
- 3 Gown up your performer to protect their costume.
- 4 Use clips to pin hair back off the face.
- 5 Check for any **contra-indications**. As a make-up artist you may have to work with contra-indications such as herpes simplex or conjunctivitis. The reason behind this decision is that if a performer is sent home, the whole day's scheduling has been disrupted and it is both costly and inconvenient to have to reorganize. Obviously if you consider the situation to be very serious, speak to your superior and/or the director. There are often hundreds of other people involved, therefore if the performer has something contagious it would be more cost-effective to use disposable tools or the performer's own brushes and even to throw products away after use. Do not touch the performer's skin with your hands, and wash them with a anti-bacterial cleaner afterwards. Protective disposable gloves could also be used by yourself as an extra precaution.
- 6 Check if the performer has any allergies to any common make-up items or to a particular product brand. A skin sensitivity test should be performed when using materials such as adhesives, solvents, latex and other special effects make-up.
- 7 Work in a hygienic manner, i.e. removing products from their own containers as you progress. This can be done with a spatula and placed on a palette or the back of your hand.
- 8 Pay particular attention when working around the eyes which can easily become irritated, especially if the performer(s) are wearing contact lenses.
- 9 Wash your hands and clean your brushes, sponges and powder puffs on completion of the make-up. These tools can be cleaned using anti-bacterial liquid detergent and warm water. Specialist brush cleaners are very useful when time is limited, or on set. Electrical equipment such as tongs, clippers and shavers should be wiped over with surgical spirit and clean cottonwool when cool. Tidy away your make-up and re-stock your set bag ready to follow your performer onto set.
- 10 When working on set there are many hazards to watch out for – electrical leads and cables, props, other make-up artists' set bags, light boxes, etc. You constantly have to be aware not to trip over items lying on the floor. They need to be there! You often find yourself ducking and squeezing through places to reach your performers. You must wear flat shoes and nothing that is going to make a noise if you move around while filming is in progress. You should look clean and presentable at all times.
- 11 Follow the guidelines of the **Control of Substances Hazardous to Health (COSHH) Regulations 2002**. Store all chemicals safely – clearly labelled, upright, replacing lids immediately after use, and in a dark, cool place: a

lockable cupboard is ideal in a studio situation. Individual labels on bottles and containers should be read, checked and manufacturers' guidelines should be followed as there are so many differences between products. Hazardous materials should be disposed of carefully, whether you are working in an interior or exterior location. Check **manufacturers' instructions** for directions on use and disposal.

If the performer has observed all of the above, they will know that they are in safe hands.



Working as part of a team means sometimes you have to keep a check on your ego.

Adrian Rigby

Maintaining good working relationships It is very important when training that you experience every type of make-up that you will apply to a performer. You need to explain to them exactly how a process is going to work, how it feels on the skin and how long the process is going to take. Good make-up will help a performer get into character more easily. If you have designs, show them. You also have to be aware that while some performers love being in make-up, being pampered and can see it as a fascinating process, others positively hate being touched and have little patience when in the make-up chair. You have to be aware of **body language** and not take things too personally. You should try to build up a good, professional relationship with your performer and they will often confide in you: therefore confidentiality is paramount. When performers are nervous about particular scenes or have other personal problems, try to be sympathetic and give reassurance. Finally let the performer know how the make-up will require to be removed.

The performer may be an experienced actor, adult or child or a member of the public. Everyone is an individual and people's moods can change from day to day, however, you as a make-up artist should always be cheerful, helpful and reassuring.



ANDREA DOWDALL-GODDARD

Working area on location

HEALTH & SAFETY



Contra-actions

Contra-actions can be recognized by redness, itching, rash, burning or stinging. In severe cases there may be blistering. Remove make-up immediately and request the performer to seek medical advice if necessary.



Filming taking place (1920s set)

HEALTH & SAFETY



Additional safety

If equipment fails to work when at your workstation or on set, you should check the electrical supply and if it isn't working, call one of the electricians to check it out. Do not be tempted to mess around with electricity yourself.

TOP TIP

It is a good idea to carry non-electrical appliances such as portable heated curlers, straighteners and rollers just in case you may be shooting in a location where there is no electricity at all.

TOP TIP

You may also have no water supply, so make sure you have water sprays filled.



On set

TOP TIP

With your own clothing it is best to wear layers so you can add and remove when necessary.

Working environments

Before turning up at a job, check where you are likely to be filming. You can then choose your attire and kit accordingly, being prepared for every eventuality. You may be working inside on a small 'interior' fixed television studio set, or a huge film set where it can be cold in the morning, but end up very hot with sweating performers by the end of the day.

Alternatively, you could be on location inside or out, with extremes of temperature.

When choosing kit, if on location, will you have access to electricity? Do you need everything in waterproof bags and will you even need waterproof make-up? These are some of the questions you need to ask yourself.

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING



FUNCTIONAL SKILLS

Having covered the learning objective for **prepare to change the performer's appearance** – test what you need to know and understand by answering the following short questions below.

Preparation and health and safety

- 1 State the basic make-up and hair kit that you will need for your workstation and on set.
- 2 What checks should you carry out on your performer before you commence make-up application?
- 3 What action would you take if service supplies were to be interrupted or fail?
- 4 Why should products be labelled clearly?
- 5 State **eight** contagious skin and hair conditions, and how you would recognize and deal with them.
- 6 How do you prevent cross-contamination?
- 7 How often should a qualified electrician check electrical appliances?
- 8 What does COSHH stand for and how does it affect you in your work?
- 9 How should you dispose of hazardous make-up and/or hair materials?
- 10 How and where should hazardous materials be stored?
- 11 How do you clean make-up/hair materials and equipment?
- 12 Why should there be easy access to your make-up workstation?
- 13 What considerations do you need to take when choosing your own footwear and clothing when working?
- 14 How do you keep your kit and workstation clean, tidy and hygienic in difficult working environments?

B17 Unit Learning Objectives

This section covers **Unit B17 Assist with the continuity of the performer's appearance**.

This unit outlines what is required to assist with the continuity of the performer's appearance.

You must ensure that your performer's make-up and/or hair meet the **design specification** at the start of shooting and, where appropriate, at the end of the previous sequential take. You must be able to workout the developing effects presented in the script.

You must also keep complete and accurate continuity records and make sure that your presence on set is not intrusive or disruptive.

Unit **B17** describes the competencies that enable you to:

- assist with the continuity of the performer's appearance.

Your assessor will observe your performance **on at least three separate occasions**.

It is likely that most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present.

This unit was developed by Skillset, the Sector Skills Council for the Audio Visual Industries.

When assisting with continuity of the performer's appearance it is important to use the skills you have learnt in the following core mandatory units:

Unit G22 Health and safety

Unit H32 Promotional activities

Introduction

Continuity is the maintenance of continuous action, and consistency of detail in the scenes of the film or programme. You could be filming on one day and shoot several scenes which are not in the order in which they appear in the final film. For instance, you may shoot outdoor scenes one week then interior ones the next. In the final film you may see the performer in the street entering a house but they must look identical inside and out, even though they are shot at different times. You cannot rely on your memory when trying to recreate the look, so you refer to worksheets, make-up notes, digital camera photos, Polaroids and even video as well as your own eyes. Note that at the time of writing, digital photography has superseded the use of Polaroids and

some make-up artists are also carrying a portable printer. On worksheets you can add colour samples of the make-up and attach hair colour samples. Continuity is of the utmost importance when filming and if something is wrong it will be incredibly obvious to the viewer.

You constantly refer to your reference material throughout the day to check that the make-up and hair is as it should be and to check facial hair, wigs and prosthetics are still secure. Lipstick will need retouching and performers will need powdering. You may also have to add tears, dirt or sweat to the performer.

Your story may follow a character over a period of several years, and you would therefore need to consider the effects of ageing, change of hair colour, style and growth, healing of wounds, the progress of disease and the effect of the environment on hair and skin. **Skin tones** and colours of make-up can change depending on locations, time of day and the general environment that they are placed in. With experience you can anticipate these changes.

Outcome: Assist with the continuity of the performer's appearance

Unit B17 Assist with the continuity of the performer's appearance by:

- 1 confirming the design specification requirements with the relevant person(s)
- 2 making sure that sufficient materials and equipment for recording information are available and in good working order, prior to the start of the shoot
- 3 maintaining continuity of the performer's appearance throughout the production as requested by the relevant person(s)
- 4 check and agree with the relevant person that the performer's make-up and/or hair meets the design specification for the production
- 5 checking the hair and make-up implications of developing effects suggested within the script with the relevant person
- 6 minimizing disruption of the production when making continuity make-up and/or hair changes and agreeing changes with the relevant person(s)
- 7 compiling the sources of continuity detail that are available
- 8 ensuring that you keep records of hair and skin continuity detail and ensure that such records are:
 - accurate
 - easily accessible to the relevant person(s) who require them

Pre-production

When a make-up designer is asked to work on a production, the first real piece of information they will receive is the script, which is then broken down, highlighting any areas which will affect make-up and hair. The designer will also receive a character list to include background artistes, and a shooting schedule. A meeting will initially take place with the producer, director and costume designer about the design specification for the production, and the budget required. Using this information, the make-up and hair are

researched and designed onto the continuity character sheet, details filled in and photos added as the shoot progresses. Test shots can be carried out to check that the make-up and hair is going to work on screen. The director must approve the overall appearance, and the make-up artists take their instructions from the make-up designer. Performers will need to be checked for any allergic reactions, and **pre-production** make-up is carried out on the main performers, especially when the script calls for more complicated looks, including prosthetics, wigs, hairpieces and casualty effects. Wigs etc. will need to be pre-ordered or even made from scratch, depending on the length of preparation time and budget.

Lighting effects

In a television studio, the lighting is already fixed before you arrive on set, giving set **lighting effects**. If you have done the best make-up job you can with the performer, but they do not look good on the monitor, you can speak nicely about your concerns with the director of photography or the lighting crew, and they may just be able to alter the lighting to make your performer look a bit better.

For exterior shots the lighting will vary depending on the weather and time of day. Often 'fill-in' lighting is used, and silver or gold reflector boards. Interior lighting on location is usually set up for a shorter period, and your make-up can look different inside and out due to different colour temperatures.

On a film set the performers' rather than the set, are lit, so you will find it much more flattering for the overall look of your performer. Much more time is allowed, and there will be lighting changes for close-up, middle and long distance shots.

The keeping and storage of continuity references

Continuity records for the scenes you are filming, and where appropriate, previous sequential ones should be kept on set while filming, then stored in the make-up room and indexed in scene order for easy reference when needed. Occasionally a scene may need to be re-shot at a later date. You may have to recreate a make-up that you did 6 months previously.

Good working relationships and checking your performer

Good working relationships with performers and colleagues should be maintained at all times. You should always be friendly, calm and professional. When filming you work long hours which can be both tiring and stressful. The make-up room should be a safe environment and always have a good atmosphere. One difficult performer or crew member can cause feelings of animosity and cause problems, which in turn can cause ill-feeling in many others. Teamwork and the support of colleagues are very important.

During filming, when you need to check a performer you need to be as quick, unobtrusive and efficient as possible, so as not to hold up filming.

Frequency and length of checks will depend on the performers' needs and/or the director. Wait for checks to be called before a take, and go in quickly. You should limit conversation and try not to distract the performer as it can break their concentration. Some

BEST PRACTICE



Make sure you always keep a good stock of continuity reference materials and equipment.

TOP TIP

Positioning yourself

You must position yourself on set carefully.

- 1 Ideally you should be able to see the monitor and not be standing in the performer's eye line or in the way of filming.
- 2 Check which way the camera(s) are pointing and make sure you are somewhere behind them.
- 3 Do not stand in anyone else's way or cause an obstruction to colleagues or filming equipment.

BEST PRACTICE



Remember and consider time factors in the script – how make-up would wear naturally throughout the day, action and **environmental conditions**. Overall you must achieve realism and credibility on screen.



Continuity aids

performers will like to be fussed over and checked more than others – you will soon find out their needs; some directors will give you more time and opportunity to check than others. Another make-up artist may have to check your performer at some time so make sure your records are accurate and legible.

TOP TIP

Maintaining make-up and hair

- check photos, Polaroids, worksheets and sketches
- summarize main themes
- check design specification for production – speak to relevant people
- make alterations as and where necessary:
 - retouch lipstick and powder
 - keep cool – use fans or eau de cologne
 - check position of hair/wigs/prosthetics.



social life!

Be prepared for long days so be prepared for no

Adrian Rigby

TOP TIP

Keeping records

- prepare a record of equipment prior to shoot
- use this list to ensure sufficient supplies, prior to and during the shoot
- make sure records are legible for yourself and others to follow
- obtain them from reliable sources
- make sure they are fit for the purpose and accessible
- file away safely after use.

Simplified scenario for a two-day shoot

The following example is following one particular character – Julie – and her life over the course of one day and an evening. The lengths of the scenes vary and there are other characters in the film, including her friend Sally and people at the restaurant, on the street, and her attacker. Continuity sheets will be filled out for each main performer. It becomes especially important when the character has different make-up/hair changes and is in more than one scene. If a character is only seen once in one scene and never seen again, continuity sheets are not relevant unless they are going to be wearing particular make-up that is deemed important to the plot or story in some way.

In this case, on the first day's filming, a substantial amount of time had to be allowed for make-up changes between scenes 2 and 8 and then 8 and 4. Changes had to be carried out as quickly and effectively as possible. A time of 30 minutes was requested by the make-up designer between scenes 2 and 8, and 40 minutes between scenes 8 and 4 as the removal of the previous make-up also had to be taken into account. Remember that between scenes most of the crew have work to do, such as changes of lighting, props and laying camera track, so you are not necessarily holding anyone else up.

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER



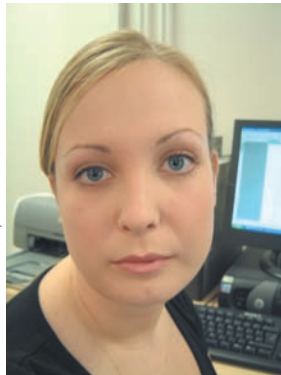
Before make-up

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER



Julie, scene 1

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER



Julie, scene 2 - front

Shooting schedule

Filming day one – interior shots

Ep/Sc	Set/Time	Characters	Synopsis	Story day
1/1	Julie's house 8 am	Julie	Julie getting up Having breakfast	Day 1
1/2	Julie's office (home) 12 am	Julie	Julie working on computer Telephone conversations	Day 1
1/8	Julie's house 6 pm	Julie Sally	Sally visits Julie Julie distressed and crying	Eve 2
1/4	Int. restaurant 8.30–10.30 pm	Julie Sally Waiter 20 × other diners	Meal scene. Discussing men and life in general Having lovely time	Eve 1

Filming day two – exterior shots

Ep/Sc	Set/Time	Characters	Synopsis	Story day
1/3	Ext. street outside Julie's house 7.45 pm	Julie Sally 2 × passers-by	Julie leaving house with Sally to go for dinner	Eve 1
1/5	Ext. restaurant 10.45 pm	Julie Sally Attacker 1 × passer-by	Julie and Sally leave restaurant a bit tiddly Friends say goodnight	Eve 1
1/6	Ext. restaurant/street 10.50 pm	Julie Attacker	Julie gets attacked	Eve 1
1/7	Ext. street outside Julie's house	Julie 2 × passers-by	Julie stumbles home Passers by offer to help Julie refuses	Eve 1



Julie, scene 2 – side



Julie, scene 2 – back

Make-up Continuity Character Sheet

Film-
Director-
Artiste- ANNA
Character- JULIE
Direct continuity to- ✓

Episode number- 1
Scene/s number- 1 + 2
Story day- 1
Make-up look- NO M-M-P/
definition look.
Sc. 2- lipgloss added. Hair back

Make-up notes. SCENE 1
Base - Grimas G4 creme m-up
fixing powder.
CHEEKS - Grimas 567 + 885 blusher.
BROWS - Grimas 883 + 884 mix with
Body shop brow gel on top.
EYES - BASE - Grimas 280 ivory
- SCOTCH - Grimas 884 Taupe
LINER - TOP - Screenface D. Brown cake
BOTTOM - Grimas 883 Grey (dry)
MASCARA - Chanel Sepia (D. Brown)
LIPS - Max Spice liner. Blend edges
with lip balm. BLOT

Hair notes. SCENE 2
Add Stila pink lipgloss.

SCENE 1 Just got up. Down + messy

SCENE 2 Comb hair neatly back
into ponytail. Black band.



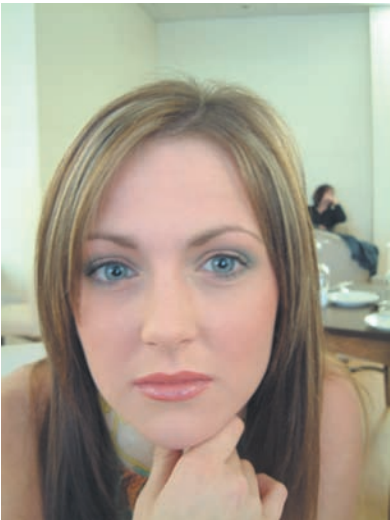
Photos

Make-up continuity/character sheet for Julie, scenes 1 and 2



Julie, scenes 3 and 4

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER



Sally, scenes 3 and 4

MAKE-UP BY S. FOY, MODEL GEMMA HARRIS



Julie, scenes 3 and 4 – left side

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER



Julie, scenes 3 and 4 – back view

MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Make-up Continuity Character Sheet


Film-
Director-
Artiste-
Character-
Direct continuity to-

ANNA
JULIE

Episode number-
Scene/s number-
Story day-
Make-up look-

1
3, 4, 5
1
Glamorous
evening look.
Hair up.

Make-up notes.
Base - Clinique vanilla liquid base
Fixing powder.
CHEEKS - Ben Nye golden apricot
lumiere blusher.
BROWS - Grimaud 883 + 884 mix. Body
shop brow gel on top.
EYES - Base - Grimaud 704 silver
SOCKET - " 706 Russet.
LID - mix 730 blue + 740 green
MASCARA - Chanel equanoir (black)
2 coats
LIPS - Chanel apalamieres pink +
gloss on top - gold. Gold mix
BLOT LIPS for last shot of SC. 4 +
Hair notes.
Section off front hair at centre of
ear. Pleat back, leaving ends
cut. Fan + spray. Parting on
side, + sweep sides back + pin. Leave right hand
side down to soften effect



Julie, scenes 3 and 4 - right side

Photos

Make-up continuity/character sheet for Julie, scenes 3, 4 and 5

JULIE: MODEL ANNA BESSANT, MAKE-UP BY
JO CROWDER. SALLY: MAKE-UP BY S. FOY,
MODEL GEMMA HARRIS

Julie and sally – after meal

Make-up Continuity Character Sheet


Film-
Director-
Artiste-
Character-
Direct continuity to-

ANNA
JULIE
SCENE 5

Episode number-
Scene/s number-
Story day-
Make-up look-

1
6 + 7
1
FRESH INJURY

Make-up notes, SCENE 6
Some make-up as scene 3, 4 + 5
with fresh injuries -
• Cut to left brow - wax (slight bruising)
• Left hand side of top of nose - wax
• Left nostril - blood
• Left side of lower lip - gelatine
• Swelling around lip to jawline
• Slight graze on right hand brow -
Topcoat
WOUNDS CREATED WITH DERMA WAX, RED
+ BLACK CREAM MAKE-UP
Piss might fly blood.
Hair notes.
SCENE 7
Smudged blood with hand.
Smudged eye make-up. Crying
- use tear stick + glycerine.
Still pinned up, but messy on left hand side.



Photos

Make-up continuity character sheet for Julie, scenes 6 and 7



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Scene 6 – attacked



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Julie, scene 7 – smudged eyes and blood

Make-up Continuity Character Sheet

Film-		Episode number-	1
Director-		Scene/s number-	8
Artiste-	ANNA	Story day-	2
Character-	JULIE	Make-up look-	HEALING INJURY
Direct continuity to-	SCENE 7		

Make-up notes.

Injuries starting to heal.

- Cuts to brow + top of nose, closed over + darkened. Slight bruising around brow wound.
- Graze on right brow less obvious
- Bruising coming out around left eye. Slight under right eye
- Slight bruising around nostril
- Swollen gelatine lip + area around it, bruised.

WOUND FILLER IN CUTS.
RED CREAM PLUS BLACK + BLUE FOR HAIR NOTES. BRUISING.

HAIR DOWN, SLIGHTLY MESSY

Photos

Make-up continuity character sheet for Julie, scene 8



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Julie, scene 8 – next day at home, injuries starting to heal



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Scene 8 – right side



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Scene 8 – left side



MODEL ANNA BESSANT, MAKE-UP BY JO CROWDER

Scene 8 – crying

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING



FUNCTIONAL
SKILLS

Having covered the learning objective for **Assist with the continuity of the performer's appearance**, – test what you need to know and understand by answering the following short questions below.

Continuity

- 1 Why is it so important to maintain the continuity of the performer's appearance throughout the production?
- 2 How do you ensure that the performer's make-up and hair meets the design specification for the production?
- 3 Who are the decision-makers, and how do you check that they approve of your changes?
- 4 How do you record continuity detail?
- 5 Why is it important to have a good supply of continuity materials and equipment?
- 6 How do you store continuity details, and how do you ensure that they are available and accessible to those that may need them?
- 7 Where should you stand on set?
- 8 How do you minimize disruption of the production when making continuity changes?

B18 Unit Learning Objectives

This section covers **Unit B18 Apply make-up to change the performer's appearance.**

This unit describes how to apply make-up to change the performer's appearance.

To achieve this unit you must show that you are able to ensure that your performer is comfortable and fully informed about the make-up process. You must check that the make-up is compatible with the performer's skin, taking appropriate action if there is an adverse (unwanted) skin reaction. You must apply the selected make-up to achieve the desired effect 'on camera'.

Unit **B18** describes the competencies to enable you to:

- apply make-up to change the performer's appearance.

Your assessor will observe your performance **on at least three separate occasions.**

It is likely that most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present.

When applying make-up to change the performer's appearance it is important to use the skills you have learnt in the following core mandatory units:

Unit G22 Health and safety

Unit H32 Promotional activities

Introduction

When applying make-up to a performer, first carry out all the health and safety checks mentioned above in unit B16 Prepare to change the performers appearance, refer to your make-up and continuity notes, and make sure your performer is comfortable in the make-up chair.

- 1 If there is a headrest, make sure it is in a suitable position, height and angle to minimize any discomfort. Do not assume that they are comfortable: ask!
- 2 Inform your performer of the process you are going to carry out on them and encourage them to ask questions.
- 3 Check the performer's **skin type** so suitable skincare, make-up and removers can be chosen.
- 4 Ask them if they have allergies to any make-up products. It is useful to carry more than one brand just in case this occurs, and choose brands that are known to

be good for use on sensitive skins. Remind them that they can suddenly become allergic to a substance that has been previously harmless. Note that latex product allergy is on the increase.

- 5 If you are using any special effects products, carry out a skin compatibility test 24 hours before.
- 6 Choose products that are compatible with your performer's skin type so maximum durability can be obtained. For example, if they have oily skin, use anti-shine products and do not use a heavily moisturising foundation for dry skin as it will need powdering much more frequently and cause a build up, appearing 'cakey' by the end of the day.
- 7 Consider the durability of all products you use so you can limit the number of times you have to retouch your performer.
- 8 Some products work better in certain environmental conditions. For example, do not use a liquid foundation and other non-waterproof cosmetics for a scene shot outside in the rain where the make-up could run, unless it is deemed necessary to the plot.
- 9 If the above does happen you will have to take immediate action to rectify it, so make sure you have all the relevant products in your set bag, ready to retouch your performer.
- 10 If a performer does have a reaction to a particular make-up product, remove it immediately with an appropriate cleanser for sensitive skin, splash the face with cold water and ask them to seek medical assistance if necessary.
- 11 Use your products in an economical way. Do not remove more than you are going to need from a container, as this causes wastage. Place lids back on containers to prevent evaporation and spillage.
- 12 Make sure you apply make-up in the required sequence, using appropriate techniques to get the best results.
- 13 Ensure that the image you have created matches the design brief, and make sure you have checked the result on camera.
- 14 Complete the make-up in the time stated on the call sheet, which will have been approved by the designer.

Outcome: Apply make-up to change the performer's appearance

Unit B18 Apply make-up to change the performer's appearance by:

- 1 clarifying and agreeing the design requirements with the relevant person(s)
- 2 positioning performer in the most appropriate position to minimize personal discomfort
- 3 evaluating the types of make-up best suited to different shooting conditions and make your selection accordingly
- 4 checking that the selected make-up is compatible with performer's skin type and test for potential adverse reactions

- 5 applying selected make-up using the appropriate sequence and techniques as stipulated by the design requirements and the relevant person(s)
- 6 taking appropriate action where make-up:
 - causes adverse skin reactions
 - deteriorates
- 7 ensuring that the finished make-up achieves the design criteria on camera
- 8 completing make-up in accordance with the production schedule
- 9 ensuring that performer's make-up is removed as required

Make-up effects

Corrective This refers to the type of **make-up effect** that is almost invisible to the eye. It is very useful for 'no make-up looks', which the male performer will generally always have, unless there is special character make-up involved. The corrective make-up is applied to the female performer if she is the type of character who does not wear any make-up, or for that type of scene, but still needs to look her best, or for when she has just got up out of bed. Definition is needed for the camera, as the face can look flat without it. We need to cover blemishes, give definition to the eyes and lips and sometimes to strengthen cheekbones and jaw lines, and basically make the performer look more presentable. To apply corrective make-up, follow these basic steps.

How to apply corrective make-up for a male performer

- 1 Apply a light wash of liquid foundation or concealer in the places where it is needed. It should look natural.
- 2 Apply powder to set.
- 3 Neaten up eyebrows.
- 4 Add some lip balm if the lips look dry.

How to apply corrective make-up for a female performer

After using suitable skincare products on your performer:

- 1 Apply colour corrector under the foundation if necessary.
- 2 Apply foundation with a brush or sponge to even out the skin tone.
- 3 Apply concealer over any blemishes, areas of redness and under the eyes if necessary.
- 4 Apply powder to set the base.
- 5 Brush on a natural pink/peach colour to the apples of the cheeks. If using a crème blusher, apply it before the powder.
- 6 Check eyebrows; add colour and/or an eyebrow gel to set them in place.
- 7 Brush on a pale matt shade as a base over the whole eye area.
- 8 Using a sable brown shade, apply colour to the socket, softly blending upwards.
- 9 Brush on pale grey dry shadow under the lower eyelashes, to create a subtle shadow.

BEST PRACTICE



The male performer may have a very good skin and you may just need powder or an anti-shine skincare product rather than foundation. It is very rare that you will need to apply any colour to the cheeks, eyes or lips. The overall image to the programme or film may also have some bearing on your decision.

Use your judgement and check with your line manager if unsure.

- 10 Apply a very thin line of dark brown to the upper skin of the eyelid next to the eye-lashes. Soften if necessary.
- 11 Apply dark brown mascara, or black if the performer's eyelashes are naturally very dark.
- 12 Use a neutral lip pencil to outline and define the lips.
- 13 Brush on a clear lip base or balm to the lips. Blend in the lip liner so there is no hard line. Do not use a gloss.

Step-by-step: Female corrective make-up



MODEL ANNA BESSANT, MAKE-UP JO CROWDER

1 Before



MODEL ANNA BESSANT, MAKE-UP JO CROWDER

2 Base applied



MODEL ANNA BESSANT, MAKE-UP JO CROWDER

3 Subtle blusher added to the apples of the cheeks



MODEL ANNA BESSANT, MAKE-UP JO CROWDER

4 Eye socket colour added



MODEL ANNA BESSANT, MAKE-UP JO CROWDER

5 Finished corrective make-up – eyebrow colour, mascara and lip liner added



Glamorous 1920s make-up

Glamour

Glamorous make-up on a female performer could result in many different looks. Follow the same formula as above but add more product and colour so it is obvious the performer is wearing make-up.

Death

When simulating death, it is important to find out how the character died, what the cause was, and how long they have been dead. Do your research carefully. The natural skin tone colour will change and the character will require to be made to appear paler, aim to achieve more of a straw colour or grey skin tone. Shading will need to be added to the frontal bone on the forehead, temples, under cheekbones, the eye area and naso-labial fold. For example, if someone died of heart failure, the skin tone will take on a purple hue, and the lips would look quite blue. If the problem were liver failure, then the skin tone would look yellowish. Make sure you take colour over the lips, to remove the natural redness.

Certain companies produce death colours and even special wheels. The step by step below shows how to simulate the death and decaying process.

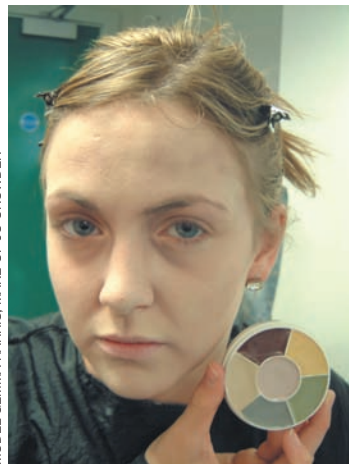
TOP TIP

When creating a glamorous look for a female performer, consider:

- the performer's skin tone, hairstyle and colour for the production
- colour coordinating the make-up to match the clothing
- the era in which the character is from, or is it a contemporary piece?
- the age of the character.



1 Base is applied



2 Shading added



3 Extra shading colours and mottling



4 Finished result

Ageing

When ageing a performer, you need to find out how old they should look. It is possible that you may need to age them throughout the production, which is a real challenge along with continuity.

As we age, the skin tone will become greyer. We need to apply a shader or darker colour into all the wrinkles and natural indentations of the face, and then to give a three-dimensional effect, apply a highlighter or paler colour to all the protruding areas of the face and on the opposite side to the wrinkles and folds of the face. You can successfully age a performer by about 20 years with highlight and shading; after that you need to work with latex or old age stipple to visibly wrinkle the skin, or prosthetics which will create three-dimensional eye pouches, jowls and so on.

How to apply facial ageing with highlight and shadow

- 1 Determine how old your performer needs to appear.
- 2 Mix an old age cream-based make-up and the performer's natural shade together with this. This also applies to black skins. Apply all over the face and hands. If more of the body area requires covering, use the same colours in a cake or liquid body make-up. Cake make-up is a water-based make-up, which is used for body make-up. Apply using a damp sponge; once dry it can be buffed with a soft cloth or chamois leather to give a slight sheen, making it look very realistic.
- 3 Examine the natural folds and wrinkles in your performer's skin. Starting at the forehead, paint the shader colour, which will be a dark grey/brown, into any lines where wrinkles would appear.
- 4 Continue down the face, shade the inner eye sockets and draw the colour down the sides of the nose.
- 5 Sink in the temples at the sides of the face and under the cheekbones.
- 6 Going back to the eyes, paint in the lines in between the eyebrows, then the eye pouches under the eyes, and any laughter lines at the outer corners.
- 7 Apply shader around the edges of the nose and into the naso-labial fold which runs from the lower side of the nose to the outer edge of the mouth. Feather the colour outwards.
- 8 Draw down the corners of the mouth.
- 9 Shade the indentation above the top lip.
- 10 Shade under the lower lip, bringing the colour outwards around the fleshy part of the chin.
- 11 Add some shading to the jowl area if the character needs it.
- 12 Continue down the neck, following lines and indentations.
- 13 Add highlighter to the opposite sides of the forehead wrinkles, laughter lines and the folds of the face. Also apply it to any protruding parts such as the centre of the nose, chin, apples of the cheeks and top of the cheekbones.
- 14 Finally, blend to soften the edges, taking care not to blend everything away or one line into another!

TOP TIP

Changing looks

- For male performers, facial hair and spectacles can be a great help along with changes to their own hair and make-up.
- For the female performer, the emphasis will be on the make-up, hairstyle and possibly spectacles.
- Along with the make-up artist's work, costume and acting will play a big part in creating realism.

TOP TIP

Ageing make-up

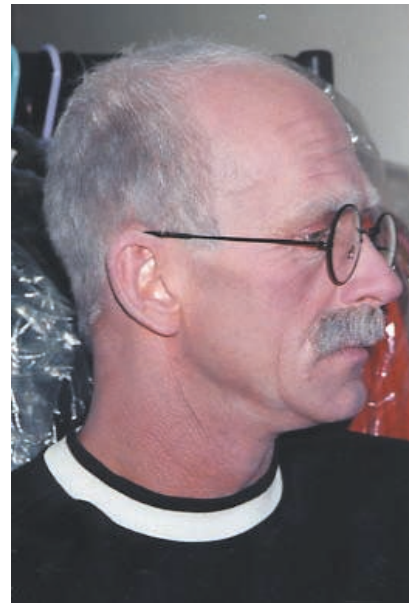
- After completing the ageing make-up, powder should be applied to set it.
- If you are working on a female performer, standard beauty make-up can then be applied over the top.
- Make sure every area of visible skin is covered with the same skin tone. Pay particular attention to the ears, back of neck and areas where the clothing starts and finishes.



Before



Ageing – front view



Ageing – side view

Types of camera film

It is always better to check your make-up on the monitor to see the final effect on film, but it is also a good idea to know what sort of **camera film** is involved in the production. You may come across the following.

Electronic This is basically videotape. It is much cheaper than film and produces a hard clinical look in its natural form. Lighting, camera lenses and filters can alter the effect. It is widely used in television for soap operas, documentaries, sport, news, game shows, other studio-based work and many series/productions.

Also included are home video and the use of digital camcorders, which are used on home and garden make-over programmes.

8 mm This is now just about obsolete. It has been used in recent years for special effects to produce an old home movie effect.

16 mm This has been superseded by super 16 mm.

Super 16 mm This is fairly standard in the industry and widely used for better quality projects. It is more expensive than shooting on video, and used on the top end high-quality drama series and also for most commercials.

35 mm This is the best quality. It is used for all movies plus many American-produced series and better quality projects in general, especially those that are aiming to achieve worldwide sales. It produces a much more flattering effect on the performer, picking up more detail and being more forgiving on skin tones.

High Definition Television

High definition television (HDTV) is the technical term for high-resolution image quality for advanced digital camera technology. This innovative technology produces a new

visual experience for television screens, creating brilliant visual sharpness that approaches cinema quality. Make-up artists throughout the world are now being challenged to adapt their art to HDTV.

Its higher overall quality appears to magnify every pore, wrinkle and blemish, which in turn means that the make-up must be absolutely perfect as HDTV is very unforgiving to badly blended and applied cosmetics. Wig and facial hair lace will be more difficult to hide and consideration should be given when using red shades as they are interpreted more vividly than for film or other mediums. Blood and special effects can appear overdone and too glossy. Overall, more time should be given to application and on-set maintenance for HDTV.

As more programmes are being produced in HDTV, make-up artists must refine their work and product usage. Base colours need to match the skin's undertones precisely and be micro-fine and lightweight in application while delivering the coverage to make the actor look natural. This medium requires even greater attention to detail and coverage to face and body, as in film make-up.

Airbrush e technique (see **online Chapter 3 Airbrush make-up**), works well with HDTV as the airbrush provides a way of depositing the base onto the skin through a conical spray pattern of thousands of tiny dots or pixels at a low pressure that gently overlaps on the skin. From a distance, it gives a smoother more natural appearance. It is particularly good if working on badly blemished skins as the make-up can look like part of the skin tone rather than a layer of unwanted texture sitting on top.



The potential employer will be looking for skills so the more you can do the more you get to do.

Adrian Rigby

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING



FUNCTIONAL SKILLS

Having covered the learning objective for **apply make-up to change the performer's appearance**, – test what you need to know and understand by answering the following short questions below.

Performer care and product choice and usage

- 1 State how you would carry out a skin compatibility test.
- 2 State how you would use make-up products economically.
- 3 What are skin types, and how would you recognize each one?

- 4 Which products are most likely to be incompatible with your performer's skin?
- 5 How are make-up products likely to deteriorate when subjected to different shooting conditions?
- 6 What are the health and safety precautions you should carry out before and during application and removal of products?
- 7 What types of make-up products would be suited to different shooting conditions, e.g. windy and rainy?
- 8 How should you position your performer to alleviate discomfort when applying make-up?

B19 Unit Learning Objectives

This section covers **Unit B19 Apply special effects**.

This unit describes how to apply special effects make-up, bald caps and apply, fix and dress facial hair to change the performer's appearance. You must ensure that your performer is comfortable and fully informed about the process beforehand and you must be able to select special effects materials, bald caps and adhesives that are skin and scalp compatible, prepare the skin/scalp and take action if there is an adverse skin/scalp reaction. You must apply special effects make-up and bald caps to achieve the desired effect 'on camera', maintain and remove them safely afterwards. You must also fix facial hair to achieve the desired effect 'on camera' and dress facial hair using styling and finishing techniques that achieve the required design. In addition you will also need to select and attach loose hair to achieve the desired design effect.

Unit B19 describes the competencies to enable you to:

- apply special effects.

Your assessor will observe your performance **on at least three separate occasions**.

It is likely that most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present.

When applying special effects it is important to use the skills you have learnt in the following core mandatory units:

Unit G22 Health and safety

Unit H32 Promotional activities

Outcome: Apply special effects

Unit B19 Apply special effects by:

- 1 positioning performers appropriately for special effects application to minimize personal discomfort
- 2 informing performers fully of the special effects application stages and invite their questions
- 3 testing special effects to be applied to performers' skin and scalp for adverse reactions

- 4 preparing the skin and scalp appropriately for the type of contact material used
- 5 ensuring that the special effects make-up and bald caps are sustained under different shooting conditions
- 6 taking appropriate action in the eventuality that special effects:
 - cause adverse skin or scalp reactions
 - disintegrate under different shooting conditions
- 7 preparing hair and scalp for the fitting of bald caps
- 8 applying bald caps ensuring that the fit, tension and texture is correct as advised by the relevant person
- 9 airbrushing skin caps to the required colour and skin tone
- 10 airbrushing other skin areas to the required colour and skin tone
- 11 applying selected special effects make-up in the appropriate sequence, using appropriate techniques as advised by the relevant person(s)
- 12 ensuring that finished special effects attain the design criteria on camera
- 13 removing the special effects make-up and bald caps carefully to reduce performers' discomfort.

Special effects make-up

This is an area of make-up that covers injuries, diseases, three-dimensional work and some character effects. It can be especially challenging for the make-up artist and can involve extensive research.

Research

Research must be carried out thoroughly. Sources may include medical publications and forensic pathology books, subject-knowledgeable people and the Internet, so you need to be able to switch off and have a strong stomach. Injuries may need to be created fresh then recreated at various stages of the healing process. Remember continuity!



Try and make as many contacts as possible.

Adrian Rigby

Products available

Derma wax is a fabulous product, which is softened and moulded onto the skin with a modelling tool, leaving very fine transparent edges that do not require colouring. It can be used for a large variety of wounds and other effects such as pimples. It is removed by scraping it off with the modelling tool. Any stickiness left can be removed with cleansing cream or alcohol. Do not use too close to the eyes, as application and removal would be uncomfortable for the performer.

Gelatine is a product made from horse's hooves. You can buy vegetarian gelatine as well as the standard variety at supermarkets. It is then mixed with boiling water and



ADRIAN RIGBY

Zombie



MAKE-UP BY JO CROWDER

Dead victim – deep wounds created with wax



MAKE-UP BY JO CROWDER

Slit throat and face missing ear lobe and blood effects



MAKE-UP BY JO CROWDER

Gelatine burns (two different effects)



MAKE-UP BY JO CROWDER

Grazes and split lip created with wax and latex



MAKE-UP BY JO CROWDER

Scar material and bruising



MAKE-UP BY ANDREA DOWDALL-GODDARD AND JO CROWDER

Ageing of hands using green marble



MAKE-UP BY JO CROWDER

Waterproof injury make-up (injuries occurred at different times)

glycerine. If you are limited for time it can be purchased ready-made in a block and heated in a microwave or a bowl full of boiling water. It is useful in the creation of burns and three-dimensional applications such as eye bags and split lips, as it is removed very easily with warm water.

Liquid latex has a variety of uses such as ageing and as a false skin. It can be painted on and left to dry, or used with a hairdryer to accelerate the drying process. It is useful in the creation of burns, and skin diseases if combined with food ingredients. It is removed from the skin by peeling it off. Avoid hairy areas, as it would be very painful to remove.

Green marble is an alcohol-based plastic sealer and can also be used for ageing effects. A powder called Attagel can be mixed into the liquid to slightly thicken the mix and then applied in a similar way as liquid latex to create a wrinkling effect. Be extra careful when working around the eyes. The skin is stretched and dried with a hand-held fan and then powdered before releasing in order for the wrinkles to form. More layers are added for greater effect. It has the added advantage in that the edges do not lift as easily as liquid latex for the same effect. If it does happen, the edge can be dissolved back into place with a little alcohol. It is removed gently with a prosthetic make-up remover such as Supersolve or Pro-clean.

Scar material is available in a tube such as Tuplast, which is like semi-liquid glue and makes excellent blisters, pimples, chicken-pox and other raised scars. Liquid scar material in a bottle, such as Collodian, is painted on and leaves indented scars by contracting and drawing in the skin. It is removed by gently peeling it from the skin.

Food ingredients such as porridge oats, rice crispies, cornflakes and other cereals, treacle, food colourings, coffee granules and tea can be used in combination with adhesives and any of the above to create effects where texture is needed. For example, to create eczema, you could apply a red tint to the area first, then some latex with some porridge oats on top, then a final layer of latex to seal. Add more colour if necessary for the effect you require.

Colours for bruising and other effects are usually achieved by means of cream or oil-based make-up, as they are the most realistic. There are also gel bruise shades available, which have a transparent effect and palettes such as skin illustrator, which require alcohol to activate them, and are extremely waterproof and durable.

Blood, depending on the brand, is available in liquid form for fresh wounds, as a gel and more solid forms, like wound fillers, to simulate older and dried-out blood effects and scabs. Be aware that some bloods can stain skin and clothing.

HEALTH & SAFETY



- 1 Carry out skin compatibility tests on your performer 24 hours before using the product.
- 2 Remove the products gently with the correct remover.
- 3 Make sure you have experienced the products on your own skin so that you can tell your performer what they feel like.
- 4 Check that your performer is comfortable during application and retouching. You may be doing a leg or back injury and need them in a reclined or upright position. Make sure you keep them warm and protect their privacy. They may be required to lie down for long durations outside which could bring on hypothermia, so keep an eye on them.

Ice effects are available in gel which has adhesive properties, crystals in different sizes and a powder which replicates snow. They are ideal for winter scenes and designed for use on the skin or hair.

Other useful items

- glycerine – for shine, tears or to mix with gelatine for flexibility
- petroleum and KY jelly – for blisters and oozing or shiny effects
- tear stick – menthol stick to help produce tears
- spray bottles – for water and glycerine mix to simulate perspiration
- eye/ear dropper – for placing tears and blood
- sealer – hardens wax products and seals edges
- spirit gum/mastix adhesives and appropriate remover
- scissors
- hair pins – for adding colour by dotting and dragging
- black cotton – for simulating stitches
- modelling tools – for sculpting wounds, creating scratches and texture
- stipple sponges – for texturizing and creating grazes
- tooth enamel – for creating missing, chipped and rotten teeth and bleeding gums: available in black, nicotine, white, ivory, red and gold
- barrier cream – helps to protect the skin – find one that is not greasy.

You should refer back to **B16 Prepare to change the performer's appearance** and **B17 Assist with the continuity of the performer's appearance**, for other health and safety aspects and care of your performer.

Suitability to skin, environment and durability

The products should have now been tested for use on the performer's skin and/or scalp, by means of the skin compatibility test. You also have to consider the durability of the product. You may have been asked to produce an old scar down a performer's cheek and be trying to decide whether to use Collodian or latex. A performer may be slightly more likely to react to Collodian, but if it has to be in place 12 hours a day, you may find latex would have peeled off by then. You may have to reapply the scar halfway through the day. Also the product may deteriorate more quickly on a certain area such as near joints and creases and need reapplying more often.

Facial hair

Facial hair is an important part of changing a performer's appearance. It is used widely in period productions, is useful in the ageing process of males, and great for the creation of certain characters. Facial hair includes beards, moustaches, sideburns, whiskers and eyebrows. Colours and pieces need to be chosen carefully to create a realistic effect. Lace-backed facial hair takes about 5 to 15 minutes to apply; loose hair averages 30 minutes. Time taken to dress facial hair will vary depending on the complexity of the style and the size of the piece involved.



MAKE-UP ADRIAN RIGBY

Bruising

HEALTH & SAFETY



Skin compatibility tests

These are of the utmost importance when carrying out special effects make-up, as performers are much more likely to react to the chemicals in these products and removers. Carry out the tests 24 hours before on an area of skin preferably close to the area where you are planning on using the product. The best place is behind the ear, so it is fairly hidden by the hair. Do not apply it on the face itself just in case there is a reaction.

If a contra-action occurs, you would recognize it by redness, rash, itching, burning, and stinging sensations. Remove the make-up immediately in a careful manner and ask them to seek medical assistance if it looks serious. It is important to note that a slight redness is quite normal after peeling off latex and Collodian and even after scraping off wax. Please inform your performer that this is quite likely to happen to prevent any unnecessary panicking.



MAKE-UP BY JO CROWDER

Lace-backed facial hair



BARNEY NIKOLIC

Hand-knotted lace backed moustaches

BEST PRACTICE



Large pieces of facial hair

If you are working with a large facial hairpiece, glue the middle first and work outwards to the edges. Explain to your performer that the area will feel a bit tight where the adhesive has been applied. If applying a full beard or sideburns, and no bald cap, lift up the performer's own hair in front of the ears, and place the piece under their natural hair to hide the join. Cake mascara, or colours from a Skin Illustrator or Reel Creations palette can be used to blend the colour of the facial hair in with the actor's own hair.

Lace-backed facial hair Ready-made lace-backed beards and moustaches can be ordered from specialist wigmakers and require a sample of the performer's own hair or the colour of the wig they may be wearing. They take a considerable amount of time, skill and patience to make, as each hair is hand-knotted onto fine lace. The finest of lace is used for film work. Measurements of the area should be given if possible, as ill-fitting facial hair can cause great discomfort to the performer, affecting their performance and speech. Cheaper ready-made facial hairpieces can be purchased from outlets such as professional make-up and fancy dress suppliers. All facial hair will generally require dressing before application to the performer's face.

How to apply and fix hair to change performer's appearance

- 1 Position your performer in a comfortable upright position for easy access and to minimize discomfort. You will need them to turn their head and raise their chin as necessary throughout the process.
- 2 Gown up your performer and inform them of the application process and any potential discomfort.
- 3 Carry out skin compatibility tests. See **B18 Apply make-up to change the performer's appearance** for details.
- 4 Prepare the skin for adhesion, checking that it is free from any grease.
- 5 Position facial hair correctly to meet design specification. Check the size, overall look and positioning for comfort and mobility.
- 6 Apply adhesive to the performer's skin using a brush. Wait until tacky.
- 7 Press the piece in place. A pin tail comb or dampened powder puff is useful for this. Take care not to get adhesive all over your fingers!
- 8 Check the positioning again, while looking at the performer in the make-up mirror.
- 9 Make sure all the edges are secured down properly and that the performer can move their face comfortably. Dress the hair further if necessary.
- 10 Know what action to take in case of durability problems or adverse skin reaction.
- 11 Ensure that you complete the application to meet time schedules and the desired effect is achieved on camera.
- 12 Use cleansing methods to keep hair and performer's skin in good condition.
- 13 Ensure hair is correctly and safely removed and stored.

Dressing facial hair to the design brief You may be working on a contemporary (present day), or a period production. Moustaches and beards may come as standard but you will need to adapt them to the performer's face and the era. Research well and get the look right. Use reference pictures and check the image achieves the design criteria specified on camera. Facial hair may be trimmed with scissors or a beard trimmer, and styled using hot irons and styling products, just as you would on natural hair. Wherever possible style the facial hair on a block before applying it to the performer's face. It can be styled while on the performer's face but

take great care to have your performer steady and comfortable, and do not touch the face with the tongs.

- 1 Pin the facial hairpiece to the block.
- 2 Heat the tongs and test the temperature on a tissue.
- 3 Starting at the top of the hairpiece, take a section at a time, lifting and tonging the hair from the roots. This is so that the hairpiece does not look flat and unnatural.
- 4 Comb into place.
- 5 Dressing aids such as moustache wax and hairsprays can be used to keep elaborate styles in place.

How to apply and dress facial hair to the design brief

- 1 Block facial hair appropriately without causing damage.
- 2 Select products, tools and equipment to achieve design specification.
- 3 Effectively control, style and finish to achieve the required design.
- 4 Ensure the dressed facial hair style is sustained under shooting conditions and maintained throughout the production.

Removing and cleaning the facial hair Make sure you place a towel around the shoulders of your performer in case of any drips. Using a clean brush, apply remover first to loosen the edges of the facial hair, then over the whole area until it is easily released from the skin. On no account should you pull at it. This can harm the performer's skin as well as the delicate lace edges. Clean any remaining adhesive from the skin using a little more remover on some cotton wool until the area no longer feels sticky.

To clean the facial hair, place it on a clean tissue or lint-free towel and using a firm stipple brush, or toothbrush, dab and stipple remover onto the lace which displaces it onto the towel, taking great care not to cause any damage to the lace. Remove and reposition as the towel or tissue gets loaded with adhesive. Be patient when cleaning as it can take quite a bit of time. More stubborn adhesive can be cleaned with acetone, but remember it is more harsh than other removers. Facial hair will not last forever, so it must be looked after and treated with care. After cleaning, the hairpieces should be allowed to dry and stored pinned to a board or chin block.

Attaching loose hair to change a performer's appearance

Loose hair can come from various sources – yak, acrylic, human hair – but more commonly crepe hair/wool is used. Crepe hair, the cheapest option, comes braided, and is most commonly used in theatre as it is not as realistic as human hair lace-backed pieces. However, it can be used for distance shots and for background characters. It also has the advantage of no observable edges like a lace-backed facial hairpiece and is a great back-up when you suddenly need to produce a beard and there is no time to order one. It can also be used to blend an obvious lace edge. The process from preparation to application can seem quite complicated at first, but is in fact easy when you have done it a couple of times.

BEST PRACTICE



Attaching loose hair

- Position performer for ease of access and comfort.
- Inform performer of application sequence.
- Carry out skin compatibility test.
- Select hair, colour, length and position to meet design specification.
- Check the skin or other surfaces are in good condition.
- Select adhesives for skin compatibility and durability under shooting conditions.
- Remove safely and correctly.

EQUIPMENT AND MATERIALS LIST



Crepe wool



Eye brow pencils



Mastix/spirit gum



Mastix/spirit gum remover



Iron/straighteners/tongs



Latex

Thinned with distilled water (optional)

YOU WILL ALSO NEED:

Scissors To trim and shape the hair

Tweezers To position and remove hair

Modelling tool or pin tail comb To position the hair

Acetone and bowl To remove excess adhesive from scissors

Fine-tooth comb To remove stray hairs

OPTIONAL:

Hackle To blend hair colours

Curling irons or tongs To lift and shape hair



Work area ready for application of crepe hair

Preparation

- 1 Choose the colour(s) you require – hair is available in over 20 shades including bright red, green, blue and yellow as well as more natural colours. It is possible to mix as many colours together as you wish to get a perfect match. You will also get a more realistic effect if you take a main colour closest to the performer's own hair colour, then also select one shade lighter and one shade darker.
- 2 Pull some hair out of the braid. You will need roughly $\frac{1}{4}$ m for a full beard and moustache.
- 3 Straighten the hair with tongs, straighteners, or an iron until you are happy with the result. You can leave the hair un-straightened if you require African–Caribbean facial hair, and to the other end of the spectrum, you will need it poker straight for Oriental hair. For Caucasian hair leave it with a very slight wave.
- 4 Start to tease the hair out along its length. What you have to remember is that the hairs running through this length are approximately 15 cm long. Try not to pull it too much or the length will break (but remember it is not the end of the world if this does happen!).
- 5 Always keeping your fingers 15 cm apart, split the length of hair in two.
- 6 Continue to split into two until you end up with one piece which will be approximately 15 cm. Your hair is now prepared.

- 7 If you need to mix other colours in, now is the best time to do it.
- 8 Place one colour on top of the other length, and holding each length, pull, and then take the piece back to its original position. You can use a hackle (a board with pins on it), if you have access to one, which is useful for the blending of colours, especially if you have lots of beards to create.

How to lay on hair

- 1 Prepare the skin.
- 2 Apply adhesive to the area you are working on.
- 3 Start layering the hair with the first piece under the chin and continue as per the illustration. Fan the hair out and press in place with the end of your scissors or modelling tool.
- 4 Use the acetone after applying each section to clean the adhesive off your scissors or modelling tool.
- 5 Each section laid, overlaps the previous section so no joins can be perceived.



Before



Laying on hair – front view



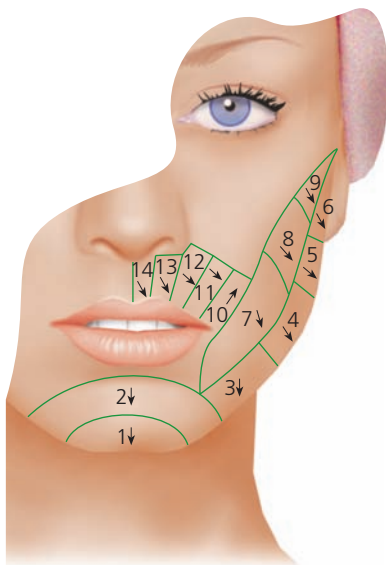
Laying on hair – side view

HEALTH & SAFETY



- Carry out a skin compatibility test for adhesives and removers 24 hours before application.
- Materials are highly flammable, so make sure no smoking takes place around the make-up area and that the performer does not smoke.
- Use scissors with great care, keeping an eye on the points at all times so as not to cut your performer.
- Professional curling irons have very small barrels and get extremely hot, so test them on a tissue first. If they leave a scorch mark, they are too hot. Take care not to burn your performer.

- 6 As you lay up the face, change your colour slightly for the very top sections (7, 8 and 9).
- 7 Use a towel over the whole beard to press the beard onto the skin. This will make sure the beard is fully secure and lasts all day.
- 8 Tweezers can be used to pull out any thick clumps of hair.
- 9 When the moustache is applied, trim it carefully. Use the towel to press it onto the skin. You do not want any bits falling out throughout the day and ending up in the performer's mouth.
- 10 Trim the whole beard to shape.
- 11 Comb through to remove any stray hairs that are not stuck down properly.



Sequence of application for laying on a full beard and moustache

HEALTH & SAFETY



Contra-actions

Contra-actions can be recognized by redness, itching, rash, burning or stinging. In severe cases there may be blistering. Remove make-up immediately and ask the client to seek medical advice if necessary.

- 12** An eyebrow pencil can be used to fill in any gaps in the beard or moustache.
- 13** Use professional curling irons to lift and shape the beard.
- 14** If you do not have these, you can use a mixture of liquid latex and distilled water. Apply this to your hands and pat over the beard. It gives the beard a personality. You can also use hairspray or other hair preparations for this.

BEST PRACTICE



- Make sure the skin is free from any grease before starting. Wait for the adhesive to go tacky before applying. If you do not, you run the risk of it falling off again.
- Apply the hair as if it is growing straight out from the skin. This adds realism and if applied well looks realistic close up. As stated previously this method is used mainly for theatre, but can also be used successfully for long distance shots or for background performer's in television.
- Practise on a ceramic head and pre-make facial hair in advance.
- Always have equipment laid out in an organized manner. Observe the direction of hair growth on real beards and moustaches.
- Mastix or spirit gum will dry out quickly so do not over-glue an area.

Removal Use mastix or spirit gum remover rather than acetone for removal, as acetone is very drying to the skin. There is a surgical spirit-based cream available for use on the skin, which is gentler than the liquid. You can 'float off' the whole beard to save it for use again by carefully using remover and ease it off as you would with a lace-backed beard. Spray the beard as you go with a liquid fixative or strong hairspray.

Stubble beards

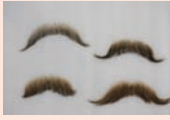
Stubble may be created by different methods, either using a stipple sponge and cream-based colour alongside a slight natural beard growth, or with shadow and loose hair attached with stubble paste. It is not always possible for the performer to grow a beard in time, as filming schedules may require the performer to be clean-shaven in one scene and with three days' stubble in the next.

Application If your performer has dark hair, it is useful to apply some shading underneath the cut hair first. You can do this with either a cream base and powder or a powder shadow along the beard area. Cut up your loose hair on a tissue, and trim to the length/number of days growth you require. Apply stubble paste evenly to the area. Using a blusher brush, 'pick up' the cut hair on the end, and brush it over the paste in the direction that the natural beard line would grow. It will stick well and give the appearance of short stubbly hairs sticking out of the skin.

Removal The easiest way to remove a stubble beard is to apply a generous amount of cleansing cream, massage it into the beard and then remove using a modelling tool and a shaving movement down the face. Wipe the mixture onto a tissue. Repeat again over the area and your performer should then be clean and hair-free.

EQUIPMENT AND MATERIALS LIST

BARNEY NIKOLIC

**Hand-knotted lace backed moustaches**

Lace-backed facial hair

**Adhesive**

May be called different names depending on brand: mastix, spirit gum, matte lace adhesive, medical adhesives for very sensitive skins, water-based mastix for short durations, etc.

**Remover**

Mastix/spirit gum remover or surgical spirit

YOU WILL ALSO NEED:

FOR LACE-BACKED FACIAL HAIR APPLICATION:

Pin tail comb To press the hair into position**Chin block and pins** To attach the hairpiece to the block, useful when styling the hair**Facial hair tongs and heater** To lift and shape the hair**Cotton wool, cotton buds and brushes** To apply make-up and effects

FOR BALD CAP APPLICATION:

Strong gel or Gafquat To flatten the hair**Bald cap** To place over natural hair**Eye pencil** Used for marking**Acetone** Dissolves through the bald cap where necessary to create a realistic effect**Sharp scissors** To trim the bald cap**Camouflage make-up, rubber mask grease or similar product** To create the character make-up effect required**Bald caps**

A **bald cap** is a man-made appliance that covers the performer's hair giving the impression that they are bald. They are also used to shield and protect the hair during the life-casting process, used under wigs where the hair is sparse or receding (think of Queen Elizabeth I) and to facilitate the application of facial prosthetics around the hairline area. Bald caps can be made by building up layers of the chosen product on a ceramic or plastic head, or can be purchased ready-made. They can be made from:

- Bald cap plastic – most commonly used for television and film. The edges are easily blended with acetone.
- Glatzan – similar to bald cap plastic.
- Watermelon water-based vinyl cap plastic – Nonhazardous, low odour product. Can be thinned down with water, and edges dissolve with alcohol not acetone.
- Latex – inexpensive and highly elastic. Edges must be blended by stippling extra layers of liquid latex over the join from the cap onto the skin.
- Foam latex – these are prosthetics with tissue thin edges and are sculpted and moulded in the same way as facial prosthetics. They are expensive and used in combination with foam latex facial appliances and applied with a regular bald cap underneath.
- Silicone – are made in a similar process to foam latex caps in conjunction with facial appliances over a regular bald cap.

HEALTH & SAFETY**Bald caps**

- Make sure allergy testing has been carried out
- Make sure the room is well ventilated
- Take special care when trimming the cap with scissors
- Take care with the acetone especially around the eyes. Get the performer to close their eyes.
- When making a bald cap, make sure the process is carried out in a well ventilated room with an extractor fan.

BEST PRACTICE



Bald caps

- Ensure the tension and fit of the bald cap is correct and comfortable for the performer.
- Position the performer to minimize personal discomfort and invite questions regarding the process.
- Prepare the skin and scalp appropriately for the type of contact material used.
- Ensure the texture from the cap to the skin is as similar as possible to achieve a near invisible edge, as advised by the relevant people.
- During removal, work gently and with caution so as not to pull any facial or scalp hair.

“Using your initiative can help, especially if you are working on a tight budget and have to cut corners to get the job done.

Adrian Rigby

How to apply a plastic or Glatzan cap

- 1 Position, gown up and inform the performer of the process.
- 2 Carry out skin and scalp compatibility tests for any reactions.
- 3 Assess the suitability of materials on the skin and scalp. Consider time restraints, shooting conditions and budgets.
- 4 Prepare the hair by flattening short hair using a strong gel or Gafquat, or wrapping long hair evenly around the head, ensuring there are no bumps. Do not use clips, as they will puncture the cap.
- 5 Holding the cap at centre front, pull it back over the hair. Make sure all hair is away from the hairline. Poke stray hairs up with the end of a brush or modelling tool.
- 6 Using an eye pencil, mark the centre of the ear.
- 7 Using a cotton bud dipped in acetone, carefully dissolve through the point where the ear hole is.
- 8 Carefully trim upwards to the hole using sharp scissors.
- 9 Release the ear from under the cap. Dissolve further if necessary.
- 10 Start to stick down the perimeters of the cap using Mastix extra/spirit gum adhesive.
- 11 Dissolve all edges using acetone on a cotton bud in order to conceal the join.
- 12 Make up cap using **camouflage make-up**, PAX, rubber mask grease or similar product. This should be stippled or airbrushed over the edge of the man-made cap and blended into the performer's skin, merging into the facial make-up so the join becomes invisible.
- 13 Complete character make-up as required. Powder well, especially over the cap. Facial hair can be added for female-to-male conversions.

Airbrushing over bald caps You can airbrush colour over bald caps with any product that can be diluted enough to pass through the airbrush. 'Premier Products Skin Illustrator' liquids are one of the most frequently used materials used to spray caps. A PAX wash if diluted enough can be used to do the same. PAX is Prosaide mixed with Liquitex acrylic paint; usually 40 per cent paint and 60 per cent Prosaide. Water can also be added to dilute. Regular care must be taken so as to keep the airbrush clean and prevent it from clogging.

Once the cap is blended and the edge appears fairly invisible to the naked eye, the colour can then be applied. A PAX base can be applied with a brush or sponge to the whole cap using a shade mixed to match the desired skin tone. PAX is a good base as it is highly pigmented, flexible and will not come off. Grease-based products may be used although there is the possibility of them sliding on the cap. The airbrushing can then start. Spattering is a good technique to use. This is created using the airbrush and by altering the airflow through the brush itself. Colour is slowly built up using the spattering effect over the cap and blending edge using visible colours already seen in the surrounding skin tone (reds, yellows, browns, blues, greens, etc.), until the edge is hidden.

Removal

Depending on the type of cap and adhesive used, choose an appropriate remover on a cotton bud or brush to gently and carefully remove the cap a section at a time. Take great care not to pull any hairs as you go. Once all edges are loosened, the cap can be lifted off.



BALD CAP AND SILICONE APPLIANCE MAKE-UP FOR ADAM AND SHELLEY SHOW COURTESY OF GRANADA TELEVISION/BBC

Old age prosthetic make-up with bald cap

ASSESSMENT OF KNOWLEDGE AND UNDERSTANDING



FUNCTIONAL
SKILLS

Having covered the learning objectives for **applying and removing special effects make-up, bald caps plus applying, fixing and dressing facial hair**, test what you need to know and understand by answering the following short questions below.

Special effects make-up and bald caps

- 1 How should you position your performer to alleviate discomfort when applying bald caps and special effects make-up?
- 2 What products could you use to create an indented scar?
- 3 Why is the researching of injuries so important?
- 4 Name two materials that could be used in the creation of a burn.
- 5 Describe how to remove wax from the performer's skin.
- 6 State how time and budget constraints of a production schedule could affect your choices of bald caps and special effects make-up.
- 7 Describe how to remove a bald cap and special effects make-up.
- 8 Demonstrate that you understand the technique of airbrushing and how to apply to the skin and man-made fabrics.
- 9 What is meant by 'the on camera requirements of the design specification', and 'time constraints'?
- 10 How can different shooting conditions affect bald caps and special effects make-up?

- 11 Describe what action to take if bald caps or special effects make-up deteriorate or cause adverse skin or scalp reactions.

Facial hair

- 1 What products and tools do you need to clean facial hair?
- 2 Which products would you use to:
 - a Clean adhesive from the face, and
 - b Clean stubborn adhesive from the lace?
- 3 Where would you source facial hair and what details may the company need in order to carry out your requests?
- 4 Name the different types of adhesives available and when you are likely to use them?
- 5 How would you go about dressing facial hair?
- 6 What should you test the tongs on before applying to the hair?
- 7 When may you decide to lay on a beard with loose hair and what are its advantages?
- 8 What types of loose hair are available when laying a beard directly onto the face?
- 9 How do you prepare the hair before applying to the face?
- 10 How would you mix different colours of hair?
- 11 Where on the face would you start to lay a beard?
- 12 Describe how you would carry out a skin test.
- 13 What other safety precautions should you observe when laying facial hair?

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