



NOTICE TO NEW MAKE-UP APPLICANTS

To all qualifying permittees... WELCOME!

You are coming to NABET at a very exciting time. The Make-Up department is stronger than ever, with a wide range of both skills and experience. We have drafted this letter with some suggestions that will make your transition into the industry much easier.

We ask that when filling in your application, **please print clearly**. There are two tests that must be completed to qualify you for a position in the Make-Up department. The first (PART I) is a written test that must accompany your application for permittee status.

The second (PART II) is a practical test to take home with you. While you are accumulating your \$2000.00 dollars in permit fees you should practice all the applications outlined in the attachment. When you have accumulated \$2000.00 in permit fees you should contact the office to apply for full membership. You will be required to complete the Practical Test and provide 3 signatures on your application: 2 Key Make-Up Artists and 1 member in good standing. The Practical Test is conducted twice yearly. Once eligible for membership the Make-Up VP will contact you with relevant information regarding the test.

As a Make-Up permittee you should be aware of basic criteria:

- Always arrive on time
- Maintain a full and clean kit

In addition, your appearance on set does have an impact on your department.

When you receive a call for work from the NABET office please ensure that you have all the necessary information:

- What is the location?
- Is this a nine hour or a four hour call?
- Is this an interior or exterior location? (proper clothing)
- Is the show period or contemporary? (preparation)

If the office does not have this pertinent information, please ask for the production office number. You can leave a message for the Head of Make-Up Department and they will return your call.

The NABET 700 UNIFOR Make-Up department realizes that you are in a training position, however, to maintain the expected level of professionalism you should be up to date on current products, techniques, all period work, fashion looks, and facial hair applications. The Key Make-Up artist is there to guide you, to answer questions and to support their department. If you have any questions pertaining to the contract, rate of pay, benefits, etc... direct these questions to your Key, or the NABET steward. NABET 700's Make-Up department welcomes you and hopes that this will be a positive training period for you.

NABET 700 UNIFOR

Ontario Film, Television and New Media Technicians

100 Lombard Street, Suite 203, Toronto ON M5C 1M3

Tel: 416-536-4827 **Fax:** 416-536-0859 **Web site:** www.nabet700.com



NABET 700 UNIFOR MAKE-UP DEPARTMENT MINIMUM KIT REQUIREMENTS

EQUIPMENT MATERIALS

- Disposable Razors
- Latex Sponges
- Toupee Tape
- Cotton Swabs
- Tissues
- Sea Sponge
- Cotton Balls
- Emery Boards
- Powder Puffs
- Stipple Sponges (fine & course)
- Red Rubber Sponge
- Orangewood Sticks

PRODUCTS

- Dark Loose Powder
- Eye Drops
- Mellow Yellow
- Shaving Foam
- Nail Polish Remover
- Sunburn Stipple
- Foundation Thinner
- Moisturizer
- Cleansing Lotion
- Plastic Sealer
- Spirit Gum
- Scar Plastic
- Lip Balm
- Molding Wax
- Adhesive Remover
- Toner (no alcohol)
- Glycerin
- Collodian (flex/non-flex)
- Hair Whitener
- Styptic Pencil/Powder
- Brush Cleaner
- Beard Cover
- Isopropyl Alcohol (90 – 99%)
- Camouflage Crème Colours
- Beard Stipple Colours
- Duo Surgical Adhesive
- Translucent Powder
- Sunscreen (no alcohol)
- Crepe or Human Hair (asstd.)

FOUNDATIONS

A good selection of shades for any skin tone. It is recommended to use established professional brands such as William Tuttle, R.C.M.A., Visiora, Kroylan, Joe Blasco, or Ben Nye.

- 4 Light Skin Tones
- 4 Deep Skin Tones
- 4 Basic Skin Tones
- 2- 4 Shading Colours
- 4 Oriental to Olive
- 4 Natural Suntan Shades
- 2 – 4 Counter Shading

LINER COLOURS

Basic Colour Wheel colours: red, white, black, maroon, yellow, blue, orange, green, purple. It is recommended to include SPFX Colours such as the BLASCO Death Colours and the Ben Nye bruise or burn colours.

BODY MAKE-UP

Liquid or Cake

CHEEK COLOURS

A good assortment of colours in powder or moist form. Try to have colours to compliment any skin undertone.

LIP COLOURS

Try to have colours to compliment any possible skin colour/undertone. Some matte, some frost, and some specialty colours for period work. A good kit should also contain a selection of lip-gloss colours and a good range of lip pencils.

EYESHADOWS

Try to have a range of colours to suit any possible subject. Products should be both matte and pearlized and include dry cake, water applied and crème colours. Eyeliners – (pencil or cake) neutral colours and fashion shades.

NAIL POLISH

A selection of polishes; clear, red, pink, neutral and fashion colours.

OPTICAL ITEMS

Bald caps, two electric razors, colour process blood in various shades, prosthetic foundations (R.M.G.P.), tooth enamel (black and nicotine), FX bloods.

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MAKEUP DEPARTMENT

PART 1 WRITTEN TEST

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OUT OF KIT EFFECTS

1. What stage of a bruise would show a yellow tone?
2. What is a simple blood recipe?
3. How would you create a second degree burn?
4. How would you make a temporary tattoo look older after it has been applied?
5. Describe how you would age a woman 30 to look 45?
6. What materials could you use to create an old scar?

What colour would the scar be?

7. How could you make a bruise waterproof?
8. Facial hair for stunt doubles and extras can be made with...?
9. Pastiche means...?



BALD CAPS

Approximately how much time would it take to complete a bald cap without assistance?

How would you prepare the actor's hair for a bald cap?

When applying a bald cap what part of the actor's head would you glue down first?

What important request should you make to the actor when you are gluing the back of the bald cap?

How would you melt the edges of a cap after you have glued it down?

List an effective way to camouflage the edges of the cap after you have thinned the edges as in question five.



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Please define the following on set terms:

MOS _____

Block Shooting _____

Second Team _____

Pick-up Shot _____

Master _____

The Abby _____

First Team _____

Wrap _____

Final Touches _____

Continuity _____

Blocking _____

Circus _____

Close-up _____

Medium Shot _____

Shooting night for day _____

Flashing _____

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Connect the appropriate employee title by number to the appropriate job description. (One answer per description)

- | | |
|-------------------------|------------------------|
| 1. Producer | 7. Director |
| 2. Key Make-Up Artist | 8. Costume Supervisor |
| 3. DOP | 9. Gaffer |
| 4. Script Supervisor | 10. Production Manager |
| 5. 1 st A.D. | 11. Key Grip |
| 6. Executive Producer | 12. Location Manager |

- ___ Responsible for finding and securing all the locations needed for filming.
- ___ In charge of all the day to day management of all financial aspects of the show.
- ___ Head electrician; works with the DOP in setting the lights and creating the mood.
- ___ Assists the Director in scheduling and planning the filming, the actors, crew and location.
- ___ Is in charge of the application, maintenance and removal of all make-up products.
- ___ May be in charge of more than one project or film at a time. He/she is ultimately responsible to the studios or the network.
- ___ Is responsible for recording all information referring to timing, positions and dialogue changes during a shot. They are also responsible for recording and checking the continuity of all departments.
- ___ Responsible for the visual “look” of the show – lighting, ambience, atmosphere and mood. Works directly with the Director and Production Designer.
- ___ In charge of moving scenery and equipment, lay down dolly tracks, create scaffolding. Responsible for everything between camera and lights.
- ___ In charge of all costume continuity whether in scene or in show. Takes care of actors on set – keeping them warm, dry, cool or comfortable. Arranges dry cleaning, laundering and maintenance.
- ___ In charge of all creative aspects of the production including casting, the “look” of the show, art direction, costume design, Make-up, locations, script revisions, where the camera is placed, how the shoots are to be made and working with the actors on characterization and dialogue.

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