



NOTICE TO NEW MAKE-UP APPLICANTS

To all qualifying permittees... WELCOME!

You are coming to NABET 700-M UNIFOR 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 you please print legibly when filling out your application. There are two steps that you must complete and pass in order to qualify you for membership in the Makeup Department. The first step (**Part 1**) is a written test that must accompany your application to become a permit (or permittee). Once you pass the written test, you will be required to attend a Permit Panel and meet with 2 members from the Makeup Department along with the Makeup Vice President. You will be required to bring your most current *resume and portfolio* and be prepared to discuss them. Your portfolio should be well rounded, showing a variety of skills required for Film/TV productions (ie. straight makeup male/female, beauty, period, applied facial hair, tattoos and tattoo coverage, aging, scars, cuts/scratches/bruising/blood, dirt, etc).

Shortly after you have accumulated a minimum of \$2000 in permit fees, you will be able to proceed to **Part 2** of the membership process, which consist of a practical test that will be scheduled by the union/department.

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-M 700 UNIFOR 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-M 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, facial hair applications and out of kit effects. The Make-Up Department Head 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 the head of your department. NABET 700-M UNIFOR's Make-Up department welcomes you and hopes that this will be a positive experience for you.

NABET 700-M UNIFORM
MAKEUP DEPARTMENT

PART 1
WRITTEN TEST

MAKEUP DEPARTMENT MINIMUM KIT REQUIREMENTS

EQUIPMENT/MATERIALS

Disposable Razors	Cotton Swabs	Cotton Balls	Stipple Sponges (fine & course)
Latex Sponges	Non-Latex Sponges	Emery Boards	Red Rubber Sponges
Toupee Tape	Sea Sponges	Powder Puffs	Orangewood Sticks
Cape	Straws	Tissues	Tweezers
Electric Razor and/or Beard Trimmer			

PRODUCTS

Powders	Cleansing Lotions	Toner (no alcohol)	Isopropyl Alcohol
Eye Drops	Sealer	Glycerine	Camouflage Crème Colours
Bronzers	Adhesives	Beard Stipple Colours	Shaving Foam
Collodian (flex/non-flex)	Scar Plastic	Bug Spray	Lip Balm
Duo Surgical Adhesive	Nail Polish Remover	Styptic Pencil/Powder	Brush Cleaner
Sunscreen	Adhesive Remover	Crepe/Human Hair	Disposable mascara wands

FOUNDATIONS

A good selection of shades for any skin tone. A variety of brands to allow for actor allergies. Established professional brands are recommended.

4 light skin tones	4 deep skin tones	4 basic skin shades	4 oriental to olive skin tones
4 natural sun tan shades	2-4 shading colours	2-4 counter shading colours	

LINER COLOURS

Basic Colour Wheel colours: red, white, black, maroon, yellow, blue, orange, green and purple. It is recommended to include SPFX Colours such as the Blasco Death Colours, Ben Nye Bruise or Burn Colours, alcohol based Illustrator Palettes.

BODY MAKEUP

Liquid or Cake.

CHEEK COLOURS

A good assortment of colours in cake 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 & fashion shades.

MASCARA/FALSE LASHES

Black and Brown mascara in water-proof and water-soluble. Cake mascara is optional. Disposable wands are a good idea. Both strip and individual false lashes, in brown and black. Eyelash adhesive (or Duo Surgical Adhesive).

NAIL POLISH

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

OPTIONAL ITEMS

SPFX blood in various shades, prosthetic foundations, tooth enamel (black and nicotine), airbrush makeup.

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

- | | |
|-----------------------|------------------------|
| 1. Producer | 7. Director |
| 2. Key Makeup Artist | 8. Costume Designer |
| 3. DOP | 9. Gaffer |
| 4. Script Supervisor | 10. Production Manager |
| 5. 1 st AD | 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.
- ___ In charge of application, maintenance and removal of all makeup products.
- ___ Assists the Director in scheduling and planning the filming, the actors, crew and locations.
- ___ Is in charge of all business aspects of one film or project. They may share in the artistic decisions with the Director.
- ___ 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 the 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 the scene or the 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, makeup, locations, script revisions, where the camera is placed, how the shots are to be made and working with the actors on characterization and dialogue.

Define the following on-set terms:

MOS –

Block Shooting –

Second Team –

Pick-up Shot –

Master –

The Abby –

First Team –

Wrap –

Final Touches/Finals –

Continuity –

Blocking –

Honeyland –

Close-up –

Medium Shot –

Shooting night for day –

Flashing –

10-1 –

Back to ones –

Hot Set –

Turn over –

ECU –

OUT OF KIT EFFECTS

1. What stage of a bruise would show a yellow tone?
2. Describe two ways to create a simple scratch?
3. How would you create a second degree burn? How would the colours of this burn show?
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 and 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.....

BALD CAPS

On the following page, outline the steps and procedures, from start to finish, that you would take to apply a bald cap on a principle actor for a feature film.