

THE STRUCTURE OF A HAIR AND MAKE-UP DEPARTMENT IN TV AND FILM



Starting out after college and pursuing a career in television and film may seem daunting. For the newly qualified it can be difficult to understand where you fit in and what the roles within a working make-up department are. The most important thing to remember, when starting out as a trainee, is that you are not alone; you will be surrounded by a team of people with a vast range of experience that you can learn from. Being a team player is vital; “There is no I in team” It is important to be supportive and contribute positively to your team and in doing so you too will be positively supported in your role. The reality of working in television and film, particularly in the hair and make-up department, is a minimum working day of 12 hours per day; that’s 60 hours a week at work, so having good communication and people skills are essential to becoming a positive member of any hair and make-up team.

“None of us is as smart as all of us”

“Alone we can achieve so much, together we can achieve so much more”

Hair and Make-up Designer

In film and TV drama, hair and make-up designers help actors to bring their characters to life by using wigs, hair, prosthetics and make-up to create the character's look. In pre-production they will work with the director to understand the style and look of the story, as well as the looks for each character. The hair and make-up designer will then break down the script, noting the hair and make-up requirements for each point of the story. After this is done the next step is to work out who they need to recruit for their team and what skills these potential candidates should have to ensure the team as a whole can meet the make-up demands of the production. The hair and make-up designer is also responsible for arranging actor's appointments for make-up tests, wig fittings, life casts, prosthetic and dental appointments, if their specific make-up looks requires any of these elements. It is also the responsibility of the hair and make-up designer to manage their budget and keep track of the department's spending. Once principal photography is underway they are often one of the first people to arrive in the morning to lead the make-up call and ensure it runs to schedule, so that the cast arrive on time to set. In addition to looking after their own actors and ensuring their continuity, it is also the designer's responsibility to attend production meetings to discuss the practicality of all the make-up elements in the script. The designer will also liaise with the second assistant director to arrange hair and make-up call times for the following day's call sheet. On larger feature films it is often the case that the department is split so that there is both a hair designer and a make-up designer who lead separate teams covering only one aspect of each actors look. This is particularly common in the USA due to their union structure. On smaller productions, however, and particularly in television, the hair and make-up designer and their team will cover both the hair and the make-up needs of the production. The hair and make-up designer is also responsible for managing, supporting, motivating and contributing towards a pleasant working environment for their team.

Professional Qualities of a Hair and Make-up Designer

- Usually, hair and make-up designers are highly skilled in a broad range of skills such as glamour and corrective make-up; cutting and colouring hair; setting and dressing wigs; applying hair extensions and facial hair; ageing the face, hands and neck; casualty make-ups and prosthetic application.
- Hair and make-up designers have a thorough understanding of hair and make-up throughout the ages. This essential knowledge is coupled with effective research skills.
- Strong communication skills are incredibly important skills for a hair and make-up designer. They need to be able to effectively communicate with their team to ensure they understand the director's vision and intended style. Strong communication skills also aid hair and make-up designers in talking to the cast and are essential for putting the actors at ease, building a rapport and a strong sense of trust.
- Organisation skills are also incredibly important. This is particularly vital when scheduling actors' make-up specific appointments, haircuts, hair colouring and fittings around the shooting schedule. All of that on top of balancing the department budget, scheduling daily make-up calls, and breaking down script

Hair and Make-up Supervisor / Key Hair and Make-up Artist

The hair and make-up supervisor is second in command to the hair and make-up designer. The hair and make-up supervisor will often be the first member of the team to be brought on board and will usually start working with the designer during the pre-production period before principal photography begins. The hair and make-up supervisor will often assist the designer with organising the required wigs, haircuts, hair colouring, prosthetics, facial hair fittings and make-up tests for actors prior to principal photography. In pre-production the hair and make-up supervisor will work with the designer to understand the overall style and look of the script as well as the looks for each character. The Supervisor will usually also assist the designer with preparing make-up requirements, setting and dressing wigs, creating mood-boards, ordering stock and getting the make-up truck or make-up room set up ready for filming. Once principal photography is underway, the hair and make-up supervisor becomes the team's next source of guidance and leadership should the designer be in a meeting, fitting or doing a test make-up. For all intents and purposes the hair and make-up supervisor is the designer's right hand person and will aid them with script breakdowns, scheduling, maintaining the budget, keeping track of hours worked by the team and will attend meetings in the designer's place if required. Like the designer, the hair and make-up supervisor will often be one of the first to arrive in the morning to participate in the make-up call and prepare their allocated actors for the day's filming.

On top of looking after their own actors and keeping their continuity, it is also the hair and make-up supervisor's responsibility to know of any make-up changes for each day's filming and be aware of all characters key continuity points. The hair and make-up supervisor will also liaise with the second assistant director to arrange make-up call times for the following day's call sheet if the designer is unavailable.

Crowd Hair and Make-up Supervisor

It is not unusual for the make-up supervisor to take on the role of crowd supervisor, particularly on small television jobs where there are very small numbers of supporting artists (SAs). On larger television jobs and big films, the roles are often split so there will be a supervisor for the principal make-up team and a crowd supervisor to oversee the make-up and hair requirements for the supporting artists, stunt performers, horse riders and cast stunt doubles. The crowd supervisor will normally start a job by assessing the crowd numbers for each filming day on the shooting schedule. They will then decide how many artists, juniors and trainees they will need as their core team to realise the designer's vision, get all the crowd performers ready on time and ensure that everything runs smoothly. The crowd supervisor will take the designer's requirements for the look and arrange for any look-specific items such as hairpieces, wigs, facial hair and tattoos to be hired or purchased. Prior to the first day of fittings the crowd supervisor works closely with the assistant directors (ADs) to choose supporting artists to suit the look and roles they will need from a "look book", which normally contains brief profiles of individual SAs, including a portrait photo and a short list of their physical characteristics, height etc. The level of input given to crowd supervisors at this stage is usually dependent on the size and budget of the production. On smaller productions it will often be done just by the 3rd AD, unless the character in question has specific make-up requirements or costume considerations. Once that process is complete, the list of selected SAs will be sent to casting for fitting dates to be arranged. On the day of their fitting each SA will be made-up as their allotted character by the hair and make-up team, overseen by the crowd supervisor, to ensure that the desired overall look is achieved. By the end of the fittings each SA, stunt performer, horse rider and stunt double will have a file, called a fittings sheet, with photos of their completed look attached, to serve as a record for the artists who will be making them up on the day of filming.

Crowd rooms can be huge operations and on big films it is not uncommon for crowd supervisors to be in charge of two units running at the same time in different locations. Often fittings for future filming days will have to be done whilst filming on other scenes is underway and the crowd supervisor will be required to assess and hire the staff needed to do the crowd make-up call, support filming and also do fittings. To make things even more difficult it is very common that filming will be taking place in one location and fittings in another, maybe even in a different country! It is the crowd supervisor's job to ensure this all runs like clockwork by organising, planning ahead and hiring the right people with the necessary skills to do the job. The crowd supervisor also works very closely with the locations department to ensure adequate space is available for the number of staff and equipment required for every crowd day in each given location. Often, on big crowd days, crowd make-up teams will work in huge marquees (tents), as locations for filming may not have adequate buildings to serve as a crowd room. The crowd supervisor will design floor plans for how the make-up stations should be set out, where stock should be positioned and where fitting sheets should be issued to crowd performers as they enter. This is all vital to making the temporary workplace function efficiently and to control the flow of people. The crowd supervisor will also need to arrange, with the locations department, in advance any additional requirements for the crowd room, such as heaters, air conditioning units, sinks and washing facilities for the de-rig at the end of the day. Once all this is finalised the crowd supervisor will delegate responsibility to senior members of their team to travel ahead to set up the crowd room at the next location a day or two before filming is due to commence. A few days before any big crowd days are due to be filmed the crowd supervisor will usually send out a brief kit list out so that the dailies know what kit they will need to bring.

Crowd Hair and Make-Up Supervisor (continued)

Before the call starts, the crowd hair and make-up supervisor will normally brief the team on how the day will run and what type of looks need to be created. Sometimes they will have images or mood-boards as reference or they may have photos from previous shooting days for dailies to view, so that they can get a feel for the looks. As the crowd hair and make-up call begins SAs will start to filter into the room; they will be given their fitting sheet and any additional pieces like wigs, hairpieces, facial hair or tattoos before being assigned to one of the dailies to go through the hair and make-up process. After the call is done and the entire crowd have been through hair, make-up and costume, the ADs will organise a “crowd line-up”. This is when all the SAs form a line, or several lines, shoulder to shoulder to be inspected by the crowd make-up and costume teams. This is normally led by the crowd hair and make-up supervisor and a few members of their core team, though it is also common for the make-up designer to attend, if they are available. If any of the SAs need tweaks or alterations they will be removed from the line-up and returned to the crowd make-up area with instructions on what should be altered. After the call the crowd hair and make-up supervisor will normally dispatch small groups of dailies to set, in shifts, to maintain and check the SAs hair and make-up.

While filming continues the crowd supervisor is normally back in the crowd make-up room; working out logistics and planning the next few days or weeks of filming; ensuring that fittings are scheduled with enough time before filming; contacting and booking dailies where required; monitoring and ordering stock and arranging the crowd make-up requirements for each upcoming location. If the crowd room is to be packed down at the end of the day, the crowd hair and make-up supervisor will delegate members of the team to ensure that any stock or equipment, which is not required for the de-rig, is packed away ready to travel to their next location that evening. After wrap, the de-rig begins. The crowd hair and make-up supervisor will usually be involved in the de-rig and oversee the organisation of any wigs, facial hair and hairpieces to be washed, reset or packed to travel and will delegate these tasks appropriately to their team. In addition to of all this, the crowd hair and make-up supervisor is also responsible for keeping track of and completing the time-sheets for all the dailies. This is a huge responsibility and one which requires a clear understanding of the dailies’ employment terms and conditions, along with their rates of pay, overtime, any penalty payments they may incur for broken turnarounds, missed meal breaks and night work.

Hair and Make-up Artist

Hair and make-up artists are expected to be skilled in both hair and make-up. They are required to have a vast range of skills including applying make-up, prosthetics and casualty effects; setting, dressing and applying wigs and hairpieces; applying facial hair; ladies hair-cutting, blow-drying and styling; setting and dressing hair and applying bald caps. Hair and make-up artists must also be familiar with the process of breaking down a script and constructing character breakdowns. Although these are normally done by the hair and make-up designer and supervisor many hair and make-up artists like to use the designer and supervisor's breakdowns as a basis for their continuity files and will also add detailed notes about their actors' characters. Along with the hair and make-up designer and supervisor, the make-up artists will also be in early every morning, often before the rest of the crew, to set up their workstation before the actors arrive to get ready for the day's filming. When the actors arrive in the make-up truck / make-up room the artist has only a pre-set amount of time to get them totally ready for the day's filming. This is discussed with the designer or supervisor the previous day, so that call times are correct and the day is scheduled efficiently. As television episodes and films are almost never shot in story order, it is common for actors to have hair or make-up changes throughout the day and this too must be discussed and planned on the call sheet. Once the actors are ready and in costume, the artist will pack a small bag of make-up and hair products along with combs, hair brushes and make-up brushes to take to set. On set the hair and make-up artists will stand-by to maintain their actor's hair and make-up throughout the day and do touch-ups wherever required. Most of the day on set will be spent by the checks monitors where each camera shot is displayed for craft departments like hair and make-up, costume and art department to view and check their work. Often there are separate monitors set up for the director and script supervisor. After each set-up is framed and actors' marks have been placed, there is usually a camera rehearsal to check logistically that the actors' cues work for the scene, that they hit their marks at the right time and the camera is where it should be as it moves through the scene. After this a call for "final checks" or "checks to shoot" will be made and make-up and costume step in to quickly do any touch-ups or tweaks before the cameras begin recording. This is the normal routine for every camera set-up so there are plenty of opportunities for the make-up artist to maintain their work. When doing checks the make-up artist must be as quick and thorough as possible to ensure their work is done to a high standard but that the schedule for the day isn't compromised by taking a long time to complete simple tweaks. Throughout the day it is the make-up artist's responsibility to keep notes and take photos for each scene and add them to their continuity records. Often between camera set-ups they will take photographs of their actors on set for continuity, together with photos of the shots on the monitors. At the end of the day when all the scenes are shot the first assistant director will call "wrap". At this point filming is finished for the day and the make-up team head back to the make-up truck / room and get ready for their actors to arrive to have their make-up, wigs, prosthetics and facial hair removed before their skin is cleansed, toned and moisturised. After the cast have had their make-up removed and have headed home for the evening, the make-up artist along with the rest of the team will clean the make-up brushes they have used that day, do any cleaning and maintenance and reset any facial hair or wigs required for the next day's filming before going home.



Personal Hair and Make-up Artist / Personals

A personal hair and make-up artist is someone who is employed solely to look after a specific performer. Often an actor may request a particular artist to look after their hair and make-up needs for the production and in some cases, depending on the performer, they may have both a personal make-up artist and a personal hairdresser. Just like the other hair and make-up artists, the personal will be responsible for maintaining the continuity of their performer's look, along with any re-dressing of wigs, facial hair and any other specific aspects of their hair and make-up. The relationship between personals and a performer are often longstanding and built on a mutual trust and respect which has developed over many years of working together.

Senior Junior Hair and Make-up Artist / Hair and Make-up Assistant

The role of senior junior hair and make-up artist is a relatively new role, found mainly in large departments on bigger budget film productions, to help juniors who have gained quite a lot of experience but who are not quite ready to step up, to make the transition from junior hair and make-up artist to fully-fledged make-up artist; a grade which is only achieved after obtaining a wide range of experience and a broad set of skills across the disciplines within the craft of make-up artistry. Senior juniors will do similar work to juniors but the role carries some more responsibilities, usually an opportunity to take on artists requiring a little more work. This grade also commands a higher fee than a junior. Likewise, in a crowd room setting there is more responsibility given to a senior junior and the work is generally closer to that of a hair and make-up artist. Since they are generally not as busy with actors as the more senior grades, senior juniors may be more involved in planning tasks and may be given more responsibility in the daily administration that is required to keep the department running. They can also be of great help to designers, alongside juniors and trainees, and can be very effective at imparting their experience and knowledge to the less-experienced grades to help them learn the ropes. This is all crucial experience and learning required to become a fully-fledged hair and make-up artist and, in the future, possibly a supervisor or designer.

Junior Hair and Make-up Artist / Hair and Make-up Assistant

Junior hair and make-up artist roles are very similar to that of a make-up artist. Like the rest of the team the working day of a junior hair and make-up artist starts early in the morning with them helping to get the make-up truck set up for the day's filming and arranging their work station for any actors called that day. Normally if a junior make-up artist is assigned a cast member to look after, it will be one who doesn't have complex continuity and generally has a straightforward look. It is also common for a junior hair and make-up artist to be a second pair of hands for any of the more senior members of the team, passing grips and pins to them or fetching products or tools to help them complete their make-ups. In addition to looking after their own actors, junior make-up artists will help with maintaining, blocking and washing wigs, along with ordering stock, running errands, standing-by on set and maintaining continuity. Junior hair and make-up artists are also involved in crowd days where there are a large numbers of supporting artists to be made up. It is common that juniors are involved in setting up make-up rooms or crowd make-up tents with all the required products and equipment. On busy crowd days they may also be involved in the make-up call to help get the supporting artists ready on time. Throughout the course of a shooting day the tasks of a junior make-up artist can vary significantly; from being on set maintaining continuity to being in the make-up room setting up for later make-up calls, blocking and washing wigs. It is common for the junior make-up artist to guide, support and pass on their knowledge to the trainee make-up artist in their role and help with cleaning the make-up room/make-up truck, setting up and resetting make-up stations, organising stock and carrying out any tasks, like refilling moulds, which are needed for the next day's filming. At the end of the day, if the junior make-up artist isn't on set they will generally help the trainee get the make-up room/truck ready for the actors coming in to have their make-ups removed. They will lay out each station with the required make-up removers, cleansers, toners and moisturisers, as well as setting up the backwash area for any hair or wig washing that may need to be done and preparing hot flannels. Once the cast have had their make-up removed and have left for the evening, the junior make-up artist, along with the rest of the team, will clean the make-up brushes they have used that day, do any cleaning and kit maintenance required for the next day's filming before going home. The roles of a junior make-up artist and responsibilities associated vary widely between television and film productions and all tasks are delegated by the senior members of the team based on the juniors experience, confidence and ability

Trainee Hair and Make-up Artist

The role of hair and make-up trainees varies according to the production. Most start the day reading the call sheet and putting together kit bags depending on what is needed. That might include anything from towels and hair dryers if there is a rain scene scheduled, or hot flannels, wet wipes and towels for an on set removal of blood or dirt make-up. Hair and make-up trainees learn by watching more experienced team members working and by passing grips and pins when they are setting or hairdressing. Often the hair and make-up trainee's first introduction to a hands-on make-up call is in the crowd room where on busy crowd days they may be involved in doing hair and make-up looks on supporting artists for crowd scenes. This type of experience is vital in building interpersonal skills between them and a performer. Depending on experience, confidence and ability, the trainee make-up artist may even be responsible for some minor characters and stunt doubles, working under supervision. If the hair and make-up trainee has no cast members on set, most of their day will be spent in the make-up truck. It is common for the trainee to help with packing any additional bags that have to go to set; for example, on days where filming is outside and there is rain forecast, dry bags with towels, hairdryers and rain-bonnets. Often, on busy mornings, the trainee will take a list of breakfast orders from each of the make-up team, including themselves, collect the orders from catering and bring them back to the make-up room/truck. After the morning's make-up calls have been completed and the rest of the make-up team have gone to set, the trainee will normally do laundry and wash any make-up gowns, towels and flannels from the night before. Whilst the wash cycle is on, they will normally clean the make-up stations, discard any used consumables like cotton pads, cotton buds or tissues and clean any mixing palettes and brushes used by the make-up team. Doing this gives the make-up trainee an opportunity to assess the brush, product and application choices of the more experienced team members and delivers a further insight into the make-up applications they will have observed that morning, not forgetting to put any laundry in the tumble dryer! If there are any Probondo moulds to be filled or stock orders to be packed away this is also a good time to do these tasks as there will be very few people in the make-up room/truck which gives the trainee space to work without interruption or interrupting a make-up call. Trainees are also often expected to go out shopping for stock as well as ordering stock online. Hair and make-up trainees are also responsible for assisting with continuity by taking photographs and notes. This is crucial to learning how continuity works so that, when the trainee progresses to having cast members of their own to look after, they have a thorough understanding of the process. It is not uncommon for the hair and make-up trainee to standby and do checks on supporting artists on busy crowd days. This provides trainees with a first-hand understanding of the atmosphere of a set and how it all runs, so they gain confidence in knowing when it is time for them to step in to do their checks and building their understanding of 'set etiquette'. Before wrap the trainee will normally fold and put away any dry towels and flannels, return any capes to the make-up station they came from, prepare hot flannels and help the other team members set out any cleansers, toners and moisturisers the artists require. When moving locations, the hair and make-up trainee will help to pack down the make-up truck, as all of its contents have to be stored away and secured to ensure they don't get damaged as the truck travels to the next location. The specific tasks a trainee is given are very much dependent on ability, confidence and experience and will be delegated based on whether the make-up team think the trainee is ready for the responsibility.

It is understandable that straight out of college, newly-qualified and eager to get stuck in, your first role may feel like a bit of an anti-climax but a good trainee is worth their weight in gold and, like any opportunity, you will get out of it what you put in. You have proved yourself to your tutors but now you need to integrate into a team of experienced professionals who need to assess your strengths and weaknesses to better teach you and help you improve.

.Key qualities in a successful hair and make-up trainee

Reliability: It is crucial to be reliable. Every member of the team is vital and your team need to be able to rely on you to complete each task you are given to the best of your ability, as quickly as possible.

Time keeping: Being at work on time, ready to work, every day with the rest of your team is the first step in proving your commitment to the job and your team.

Attitude: A person with a positive personality is a person everyone likes to have in their team. You will work long days in an environment that requires you to think on our feet and will often put you in quite stressful situations. Like any opportunity, you get from it what you put in. Make sure you're putting positivity in and you will get positivity back in abundance.

Practical skills: Be able to do basic hairdressing and make-up application.

Observation: Being able to learn by observing others working is a crucial skill for a hair and make-up trainee.

People skills: For many actors the make-up department is a safe haven where they come to get into character and relax whilst going through the make-up process. It is important that you are able to assess people's characters as well as read the tone of the room and conduct yourself accordingly so as not to disturb others.

Communication skills: Communicating with your team is essential in order for them to understand your workload and needs as well as for you to understand theirs. This will help you be a more supportive team member and understand the collective goals of the department.

The ability to prioritise: As a hair and make-up trainee you will no doubt feel, at some point, that you have a million and one tasks to complete and not enough time to do them. The ability to sort your tasks by importance is invaluable in coping with the fast-paced work place of television and film production. But on top of this remember to communicate; if your team don't know you are struggling they can't help you.

The ability to drive: being able to drive is a massive advantage as a trainee. If your working day starts at 6am and you are filming on location, in the middle of nowhere, it may be physically impossible for you to get to work on time in the morning via public transport. When travelling at anti-social hours, having your own transport can be a matter of personal safety as well as time-keeping and helps to ensure you can get as much rest as possible between your working days. The ability to drive also makes it easier for you to run errands and do stock shopping without having to carry loads of bags on and off public transport.

As a trainee, it is important to remember that your role within the team is to support and learn. Don't be afraid to ask questions if you don't understand something. Be humble, observant, polite and professional. You are not expected to know everything; every member of the team started where you are now. It is inevitable that you will make mistakes but if you do, own them and ask your team to help you to remedy them.

It takes a long time to build up a comprehensive make-up kit and it is very expensive but you have a long career ahead of you to build it up. Trainees are not generally expected to have a huge amount of kit but below is a list of staples that will form a good starting point for your first day on the job.

Set bag: These come in various shapes and sizes with multiple pocket and accessory combinations. They are generally made of clear plastic material which makes it easy to identify the product you need quickly.

Pin box: Pin boxes are essential for organising grips, pins, hair-bands and wig-clips. A well-organised and well-stocked pin box at your station makes hair work a lot easier and saves a lot of time if you don't have to rummage in a bag of mixed grips and pins. It is common for make-up artists to also carry a small well-stocked pin box in their set bags. Small, folding fishing-tackle boxes are great for this.

Hair brushes: A selection of good quality hair brushes; such as a paddle brush, various sizes of round blow drying brushes, Denman brush (D3 original style 7 row) and a dressing-out brush (Isinis or Mason Pearson).

Hair combs: A selection of combs; such as a pin-tail comb, rat-tail comb, wide-tooth comb and cutting comb.

Set of make-up brushes: A huge collection isn't necessary but a small selection of your favourites, which are good for a range of uses, is a great thing to have in your set bag.

Powder-puffs: A small stock of these is useful for many things. Puffs are great to wear on your little finger when doing touch-ups so that you aren't resting your hand directly on the actors face, as well as for taking down shine.

Sponges: Orange and black stipple sponges are very handy for adding texture to make-ups like bruises and grazes. Some people also like to have make-up wedges and small natural sea-sponges for applying foundation.

Consumables: Your set bag should always have tissues, wet wipes, and cotton buds in it for cleaning make-ups and general cleaning.

Basic electricals: A hairdryer and straighteners are two staple and versatile pieces of kit for any hair and make-up artist. If you are working on any period jobs, a set of Babyliss hot sticks would also be helpful.

Simple hair products: A small selection of hair products; such as dry wax, sticky wax, wet gel, matte clay, dry shampoo and hairspray is useful to have at your work station and in your set bag. For your set bag it may be worth buying mini cans of hairspray and dry shampoo and decanting some of your other products into a little stackable pot system to save on space.

Spirit gum: To begin with it will be rare for you to have to glue anything down on set but being prepared in case you need to won't do any harm and if one of the make-up team has forgotten to pack theirs, then you will be remembered as the trainee who came prepared. It is a good idea to have a brush specifically for applying spirit gum as it will most likely get ruined and once it is all sticky you won't want to be using it for anything else.

Blood sweat and tears: All these are available in small containers and are staples in any set bag. A tear stick, small bottle of simulated sweat (the RCMA one is an ideal size for a set bag) and a small dropper bottle of blood. It is

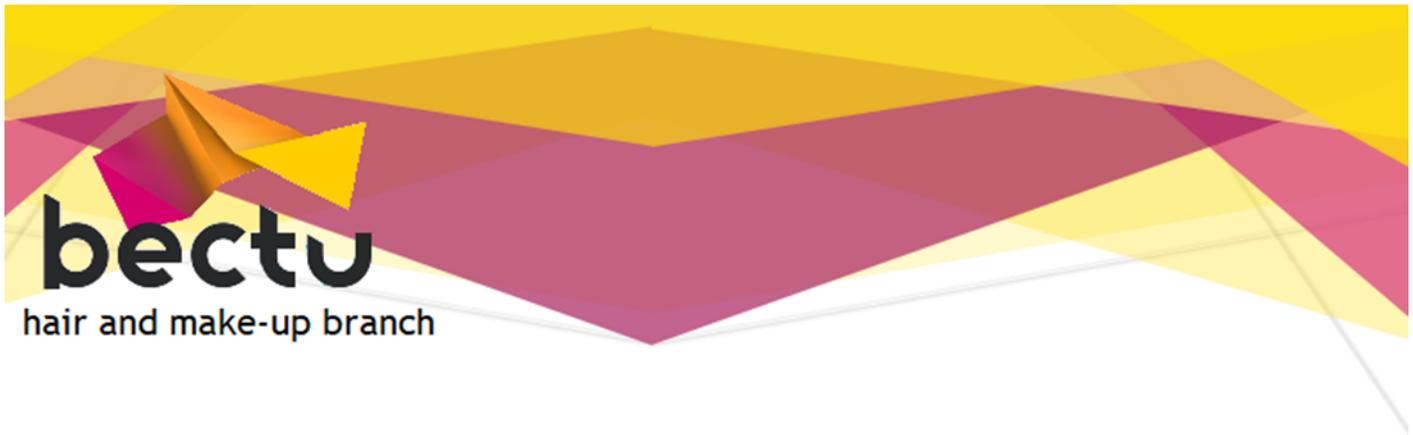
probably worth having a tiny travel size can of shaving foam with that bottle of blood to help remove any staining.



Basic palettes: A foundation and concealer palette and Supracolor character palette will help you out in most situations, from tattoo coverage to bruises, scrapes and dirty-down make-ups. As you work more you will build up your kit as you go.

Fluids: A small water spray and an atomizer spray filled with 99% isopropyl alcohol will come in very helpful. The water spray for wetting down and, in a pinch, creating sweat; the alcohol for reactivating spirit gum to re-stick moustaches or facial hair, as well as for diluting grease paints and activating alcohol colour palettes.

Some handy extras: A small manicure set with nail clippers and file; nail polish remover pads or a nail polish remover pot (dip pot) and a good, silicone-based, clear anti shine. Mac sell one that is very popular, as is Maybelline's baby skin anti shine.



Dailies

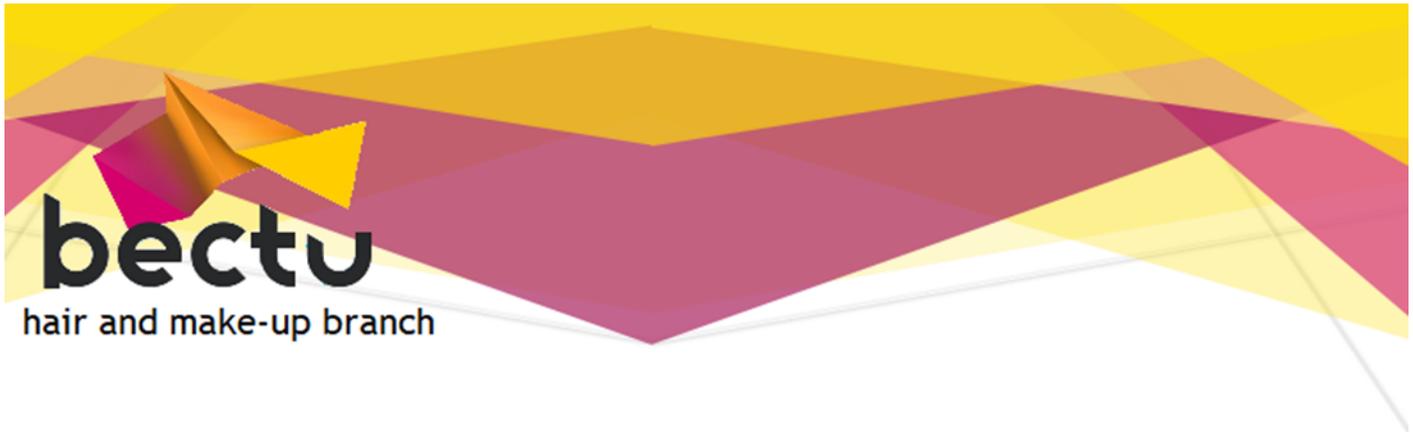
Dailies is the term used to describe crew who are hired for very short periods of time without a formal contract. Where the make-up department is concerned, dailies are normally employed to do the hair and make-up for supporting artists, stunt performers and on-screen horse riders and grooms on busy crowd days. They bring all their own kit and will have been given guidance on what kit they may need for the days they are booked by the crowd supervisor / key. Within the dailies structure the grades previously mentioned still apply:

Dailies Trainee Hair and Make-up Artist

Trainees employed as dailies on busy crowd days are often tasked with helping to run the make-up call. Crowd rooms can be very busy places with hundreds of supporting artists. The SAs will have previously been in a fitting and a file, called a fitting sheet, will have been made for them. A fitting sheet will contain notes of any wigs, facial hair or specific make-up directions that should be applied for that days filming. Normally it will also contain photos of the performer in the final look that the artist is expected to recreate. The trainees will help to run the call by sorting through the fitting sheets and assigning them to the relevant SA before directing them to a vacant make-up station to be made-up. The trainees are often also tasked with fetching and delivering any wigs or facial hair, which were allocated to a performer in their fitting, to the make-up artist who is making them up. If any dailies trainees are given practical make-up tasks they will normally be very minimal or simple jobs like dirtying-down hands and feet. Once the make-up call is finished, the trainees will then gather-together and sort-out all the fittings sheets and begin preparing the crowd room for the next working day. Before wrap, the trainees will prepare for the de-rig and, when the SAs return from set, it is the trainees' responsibility to gather-in all the wigs and facial hair and sort them so they can be stored safely ready for the next day's filming, be redressed or packed away as required. Doing dailies as a trainee is a fantastic way of networking, getting to know a lot of more-experienced artists and building contacts quickly. It comes with the opportunity of observing people with a broad range of skills and experience levels, working their magic. It is a brilliant environment in which to watch and learn as well as observing the organisational skills required to run a make-up call smoothly.

Dailies Junior Hair and Make-up Artist

A dailies junior will usually be expected to bring a small amount of kit and be tasked with simple make-up and hair work; like gents grooming and men's blow-drys and styling. Normally a suggested kit list is sent out prior to filming so that the junior can pack the kit they need for the job. After the crowd make-up call is complete the dailies juniors will attend set with the dailies make-up artists to maintain and check the supporting artists as required. After wrap they will help with the de-rig under the instruction of the crowd hair and make-up supervisor. As previously mentioned, if you are working in film as a junior you may be employed as either a dailies junior hair and make-up artist or a dailies senior junior hair and make-up artist depending on your experience and skill level.



Dailies Hair and Make-up Artist

A dailies hair and make-up artist will be expected to bring all the kit required to complete the type of make-up looks required for the day's filming. Some productions will supply certain items essential to the look required; for example, if the production is set in the 80s, they may provide particular hairstyling products or authentic 80s lipstick shades. As with the junior dailies there will usually be information issued prior to the shooting days to inform the hair and make-up artists of what the general look and feel is for the production or scenes they will be filming on those days. Dailies hair and make-up artist will be required to do whatever the production's look requires so they must be skilled enough to turn their hands to almost any look needed. After the SAs, stunt performers and stunt doubles have been through hair, make-up and costume and the line-up has been completed they will normally travel to set accompanied by a small group of dailies hair and make-up artists and juniors who will stand-by to check and maintain their hair and make-up. After wrap the dailies hair and make-up artists will de-rig by removing any facial hair or wigs and make-up from the SAs and may be required to reset and redress facial hair, wigs or hair pieces.