



# Participant Handbook

Sector  
**Media and Entertainment**

Sub-Sector  
**Film, Television, Advertising**

Occupation  
**Hair and Make-up**



Reference ID: MES/ Q 1802, Version 1.0  
NSQF level: 4

**Hairdresser**





### 1.2.5 Make up and Costume for ME industry

Make Up , Hair and Costume are services that create, enhance and add right appeal to scripted characters. The feel of the movie is based heavily on these services. However, the budget plays an important role in this and the quality of work is often inter related to the budget. There are types of films that are made and each has a different requirement based on the stock, camera and period of the script. Like feature, videos, ad films, promotions, corporate work, training content etc. The sharpness and clarity define the artists requirements as the sets, costumes and designs dictate the environment of the film.



Fig.1.2.3: Media and Entertainment Industry

What might be required at a corporate film may not be the same for a advertising video, as lighting, camera differs and so does the required makeup and hair. Since the expanse of opportunity is vast for artists, they must possess the right skills, innovative ability and good knowledge of this art

### 1.2.6 Television

Television has been a medium to provide entertainment and education to various audiences and is widely expected. There is lot of work that goes in the making of entertainment. Many departments and units are involved in producing skilled outcome for viewers especially with the costumes and make up that may go unnoticed but add to minute details of the feature and the budget plays an important role in production.

The fashion Hairdresser and the costume designer role may be contractual or on weeks but it requires then to constantly work with the team. In particular TV and Film hair and makeup is done differently. For TV the requirements are basics and remain constant. Hence the flexibility with hair is given. When historical drama came on Television specific skills had to be learn by the artist.

With time artist have to train themselves and acquired the knowledge about materials and prosthetics to become proficient in their department.

## Key Learning Outcomes

The completion of this module will enable:

1. Identifying the right number of artist and designers for characters.
2. Having complete knowledge of requirements as per the script.
3. Understanding and applying special effects when require.
4. Obtaining ideas about character's look
5. Adequate research to understand and enhance artistic value of the look.
6. Identifying the design concept
7. Sketching Designs and producing ideas in guidance of senior artist to match the characters in the given script.
8. Determining the production requirements
9. Knowing the technical and creative resources for execution.
10. Set and know the timeline and budget for the production and demand set number of resources when require.

### Facial Muscles

Facial muscle lies under the facial skin. They are classified as a group of 20 skeleton muscles originating from the skull or fibrous structures radiating to the skin and are placed around facial openings like an eyes, nose, ears and mouth. They are also stretch across the Neck.

### Head and Neck Muscles

Important Actions like Movement, Facial Expressions, Eye Movement and also throat related task like biting, gulping and speech is handled by the head and neck muscles. They are the combination of both delicate and strong yet fast and slow work.

### Head and Neck Bones

The human skull is a protection to the brain and sensory organs. The exterior surface attaches the muscles of the head and the neck that play a major role in supporting the skulls effort and inducing movements like expressions, speech, eating. Within the oral and nasal cavities are the upper portions of the digestive and respiratory tracks.

The neck muscles not just support the head and neck but also cause movement in the neck. This heavy work can cause the muscles to easily get hurt or strain and requires care.

There are 22 cranial and facial bones in the skull and 7 vertebrae that support the skull. The 2 vertebrae are Atlas that balances the head and Axis that causes rotation to the head. Muscles and Hollow Spaces protect the Spinal Cord, provide movement and give posture to the head and neck.

## 2.1.4 Hair

Hair provides protection like eyelashes and eyebrows protect the eyes. Nose and ear hair protects the canals by blocking dirt or even insects entering the Body.

Hair also helps in regulating the temperature before entering the body. They are natural receptors connected to touch and feel.

The hair is of 2 parts. The Shaft and the Root part. A follicle that is a small pouch Surrounds the root.

Its base is a small bulb that has capillaries and nerve fibers. There are cells in the center of these bulbs that divide and when they move up Form the hair shaft.

The hair is made up of protein called Keratin. The hair shaft is made of the cuticle which is the outer layer and gives a healthy look, the Medulla is made up of the large cells is the innermost layer and the Cortex is the middle layer that contains the pigment and Keratin.

Volume is defined by the Cortex.

Lack of nutrition, poor health or stress cause decreased in Oil and pigments that dull and thin the hair.

The hair is the bi product of bone tissue.

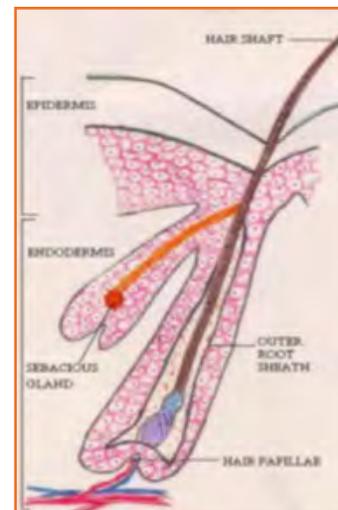


Fig.2.1.1: root part of hair



# 3. Manage Hair, Make-up and Prosthetics Supplies



Unit 3.1 - Manage Hair, Make-up and Prosthetics Supplies



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- Blow dryers are electromagnetic heating appliances that use air on hair. They are not meant to be use on the body.
  - Do not blow dry recently colored hair as its already dry.
- 9. Hair Brushes :** There are 3 types of brushes a flat brush that helps detangling, a round brush helps styling with a dryer and a paddle brush to hair. Use of hair brush removes Brocken hair and increases the blood circulation.
- 10. Hair Roller:** A curling styling equipment that is used with a blow dryer to give curl . Recently heat free hair rollers are entered the market.

#### Procedure of Using Hair Roller:

- Divide hair into 3 panels. Divide sections cleanly and tie to separate in three panels using a tail comb.
  - Take the horseshoe section, work from the temples, and put in place a side parting. To get it securely out of the way, wind it round its own base and fasten with a clip.
  - Let the hair to cool and set before removing the rollers. As you remove each roller, brush the hair through to work the curl into the shape of the hair.
  - Divide sections to insert rollers. Use sizable sections to put the rollers around.
  - Apply hairspray to help with the winding of the hair and the setting of the curl. After spraying, comb the hairspray through.
  - Use hair sprays to lock the style
  - Use the dryer attachment to apply heat with rollers in it.
  - Put it over the rollers. Fit the trunk end over the end of the hair dryer. There is a bit of elastic that will keep it snug over the dryer end.
  - Turn it on and the hair dryer will inflate the attachment. There are lots of little holes in the attachment that allow it to heat up the hair and accelerate the blow dry.
  - Wait for hair to cool before starting to remove rollers and brush the hair while removing each.
- 1. Ribbon:** A Ribbon is material that is use for tying the hair and can be of any material like Rubber, Plastic or Satin.
  - 2. Rubber Band:** It is a stretchy brand usually made up of rubber to bind the hair tightly and it is usually of a shorter length to form a circle like Loop that has elasticity.
  - 3. Head Band:** It is an accessory to be use around the circumference of the head usually to hold hair or style and can be made up of various materials that also work as an accessory.
  - 4. Hair Clipper:** Hair Clippers are the new electric tool for hair dressers and are faster on thicker hair cutting

#### Procedure of Using Hair Clippers:

- A hair clip comes in various guard sizes having attachments that help cutting the hair in different layers. The

**Make the Cut**

Start by dividing hair into 7 sections .The left and Right Side, The left and Right Crown, The left and Right Nape and a Top. Leave a small section of hair closed to the forehead.

1. Part hair from the behind the ears in a line that matches then part on the side of the head
2. From the center of the section smoothen the hair and tied up in the middle. Repeat for the left and right side. Now divide the hair at the back of the head and make partitions from behind the ear to keep the crown section separate. These further sections should form a straight line at the back of the head.
3. Secure all sections in twits.
4. Go over the sections again and section them further by half.
5. Every style has a set of instructions to tell you from where you can begin even sectioning is different for different styles.
6. Be gradual and take good time up to an hour to style.
7. Make sure you match the cut sections to keep it even.

**Texturizing -Understand the purpose behind texturizing**

- Texturing means reducing volume by removing excess hair.
- It is used on medium to long length to keep cut soft and suited for curly hair as well especially point cutting technique.
- Hold hair between your fingers and in straight line with scalp.
- Make points towards the inside of the held section.
- The size of the points will decide the effect
- Parallel cuts will create a layer look.
- Notching is the technique that gives the wild look on shorter hair especially a free hand notching when you make random snips to remove bulk hair. It focuses more on the hair ends
- To remove bulk from long hair ends use slithering.
- Always keep scissors perpendicular to scalp.
- Use Slicing technique to reduce weight and add texture.
- Keep scissors open when cutting free hand.
- More open and close you make the more hair you will cut.
- Never close scissors blade completely and entire section can be cut.
- Use a comb over shears to get a softer look especially for short hair.
- Start at the hair line by lifting hair section with the comb.
- Keep scissors in motion.
- Cutting is to be done with the center section of the scissor.
- Keep using cut hair section as a guide to next section.
- A razor is use to remove bulk hair.



## 4. Prepare for Altering the Artists' Appearance

Unit 4.1 - Prepare for Altering the Artists' Appearance



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1. To store tools, equipment and styling material hygienically.
2. Identifying any disease or disorder of skin that can contaminate the tools and materials.
3. Following effective steps to deal with unprepared contamination.
4. Educating regarding hazards and reactions caused by any styling processes and instructions to avoid those.
5. Prepared to answer any makeup and hair related questions.

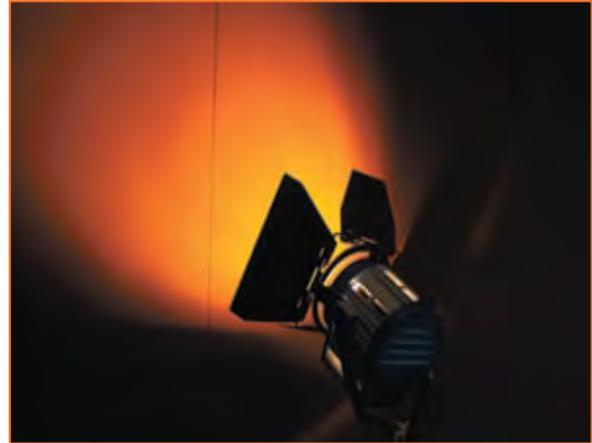


Fig.4.1.1: Consider what lighting will be used when designing the performer's make-up

### 3.1.3 Equipment and Material List

1. **Lighting:** Sunlight or mirror with strong florescent lights around it.



Fig.4.1.3: Set bag

3. **Universal Adaptor:** A 3 pin plug that converts any voltage effectively and can be use globally to use styling or heating equipment.



Fig.4.1.2: Good lighting

2. **Set bag:** It is the makeup carrier to hold tools and supplies require for hair and makeup like hair products, make up, brushes etc.



Fig.4.1.4: Electric plug-in point

4. **Seating:** High director's chair/barber's chair



Fig.4.1.5: Seating



Fig.4.1.6: Work surface

5. **Work surface** :It is the area that displays and organizes materials and equipment's.

6. **Sink:** A small unit with a faucet to wash hair and hands and get hot and cold water.



Fig.4.1.7: Sink

7. **Ventilation:** If using hazardous or strong-smelling materials

8. **Disinfectant cleanser**

» Use wet wipes, towels, sanitizers, disinfectants, gloves, apron and water sprays.

#### 4.1.4 Appropriate Work Stations

A suitable work station is always with good lighting and has a big mirror With tubes and bulbs arounded that focus directly on the face detailing Your makeup progress. The chair to sit is adjustable, comfortable to be Seated in for longer duration and movable.

The work station has good surface to layout tools and equipment's and Equipped enough plug points.



Fig.4.1.8: Good lighting

- It has a water sink facility. It is kept clean constantly and used after
- Disinfecting
- Sometimes even trolleys are available to use.

### 4.1.Set Bag

A kitbag is used to store all the makeup material and tools and is transparent to locate products easily and water resistant to avoid damage.

It holds all makeup essentials like Brushes, Sponges, Pins, Powders, and Sprays and is used to carry around.



Fig.4.1.9: Set bag

### 4.1.6 Operating Safe Working Practices in the Working Environment

Below is the checklist

1. Make sure equipment is working, Workspace has hygiene and environment is safe
2. Maintain Clean and Healthy Hands
3. Use protective clothing like an Apron prior styling
4. Use bands and Hairclips to keep hair from face.
5. Look out for contra indications like minor illness of Artist like an eye infection
6. Sometimes a shoot scheduled cannot be delayed as it is expensive and disrupts work for all unless serious, used disposable equipment's that transfer small infection.
7. Keep disinfectant and sanitizer closed
8. Educate on artist allergies
9. Remove Products on pallet and not directly with brushes from containers to maintain hygiene.
10. Eyes are sensitive and need attention.
11. Ensure not just wash hands but also to wash makeup brushes, sponges with antibacterial washes and wipe electrical equipment alcohol and cotton.
12. There are lot of wires and cables around production while walking with kitbag, be careful.
13. Store manufactures chemicals carefully and labels them for safety.

### 4.1.7.1 Pre-production

Before beginning production the makeup designer receives a Broken down script and character list with number of artist and scheduled to understand the requirement and specification from the perspective of the directors and producers. A meeting to confirm them takes place which leads to research by a designer to fill the continuity sheet and record the progress as shoot begins.

The rehearsals are happening parallel and prior approval is taking by the director and work is done closely with the costume designer. Allergy test and product test are conducted prior on male artist especially with special makeups effect.

### 4.1.7.2 Set Lights

With Television sets have lighting pre-arranged whereas with film they changed with different shots. For external shots lights may change by using reflector boards called as fill in lightings and makeup look can differ each time. You get more time with film than television however in film you need to perfect the look before filming, perhaps with television when appearance on monitor is not appealing you may request a redo of makeup.

### 4.1.7.3 Position on Set

The don'ts of position

1. Don't stand in the artists eye line
2. Don't stand in front of camera.
3. Don't cause abstraction.

### 4.1.8 The keeping and storage of continuity references

Continuity Records must be maintained scene wise and numbered for quick referral. A sometimes scene that may be continued four months later and makeup needs to be redone in a similar way.

Maintained positive professional relations with artist and team members with long hour's situation can be stressful but remain calm and positive as your working environment should have good ambience.

One troublesome artist or crew member can create problems and affect teamwork.

Balance the continuity checks according to actor and director needs. Do the reference with the relevant person before the take quickly. Also remember artist need to be check differently and directors give time according to their understanding.

**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-P/ definition look. Sc. 2- lipstick added. Hair back
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**Make-up notes. SCENE 1**

**BASE** - Grimmas G4 Creme M-P  
 Fixing powder

**CHEEKS** - Grimmas 867 + 885 blusher.

**SCALPS** - Grimmas 883 + 884 mix with  
 Body shop brow gel on top

**EYES** - BASE - Grimmas 280 Ivory  
 - SOCKET - Grimmas 884 Taupe

**LINSE** - TOP - Screenface D. Brown cake  
 (wet)  
 BOTTOM - Grimmas 883 Grey (dry)

**MASCARA** - Chanel Sepia (D. Brown)

**LIPS** - Max Spice liner. Blend edges  
 with lip balm. BLOT

**Hair notes. SCENE 2**  
 Add Shiva pink lipgloss.

**Scene 1** Just got up. Down + messy

**Scene 2** Comb hair neatly back  
 into ponytail. Black band.



Fig.4.1.10: Make-up continuity charcter sheet-1

**Make-up Continuity Character Sheet**

Film- Director- Artiste- ANNA Character- JULIE Direct continuity to- SCENE 5	Episode number- 1 Scene/s number- 6 + 7 Story day- 1 Make-up look- 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 under eye)
- 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 DEEMA WAX, P60 + BLACK CREAM M-P  
 Pigs might fly blood.

**Hair notes. SCENE 7**  
 Swaddled blood with hand.  
 Swaddled eye m-up. Crying  
 - use tear stick + glycerine.

→ Still pinned up, but messy on left hand side.



Fig.4.1.11: Make-up continuity charcter sheet-2

**Make-up Continuity Character Sheet**

Film- Director- Artiste- ANNA Character- JULIE Direct continuity to-	Episode number- 1 Scene/s number- 3, 4, 5 Story day- 1 Make-up look- Glamorous evening look. Hair up.
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**Make-up notes.**

**BASE** - Clinique vanilla liquid base  
 Fixing powder

**CHEEKS** - Ben Nye golden apricot  
 lumiere blusher

**BROWS** - Grimas 883 + 884 mix. Body  
 shop brow gel on top

**EYES** - Base - Grimas 704 silver  
 SOCKET - " 706 Russet  
 LID - mix 730 blue + 740 green

**MASCARA** - Chanel equivoir (black)  
 2 coats

**LIPS** - Chanel apalunies pink +  
 gloss on top. Gold. Gold mix

**BLOT LIPS** for last shot of SC. 4 +  
 all of SC. 5.

**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



Fig.4.1.11: Make-up continuity charcter sheet-3

**Make-up Continuity Character Sheet**

Film- Director- Artiste- ANNA Character- JULIE Direct continuity to- SCENE 7	Episode number- 1 Scene/s number- 8 Story day- 2 Make-up look- HEALING INJURY
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**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 CREME PLUS BLACK + BLUE FOR  
 HAIR NOTES. BRUISING

HAIR DOWN, SLIGHTLY MESSY



Fig.4.1.11: Make-up continuity charcter sheet-4



Fig.4.1.12:before



Fig.4.1.13: Age-Front View



Fig.4.1.14: Ageing -side view

### 4.1.13 Types of Camera Film

A type of camera film alters the lighting and makeup. An inexpensive form is electronic which simple video tape that produces the hard look is. It is used in serials, documentaries, sports and news or other short budget production.

- **8 mm:** It is the earliest form and gives a old effect to the film.
- **16 mm:** Is now taking over by super 16 mm.
- **Super 16 mm:** It is costlier than video and is higher quality used for serials and commercials.
- **35 mm:** In comparison is the best quality use for the movies to be screen at bigger platforms.

### 4.1.14 High Definition Television

High Resolution Television is latest camera technology that sharpens, betters the visual quality. Artist challenge is to create more realistic views as HD showcases in depth detail like magnifying every pixel like skin, pore, scars and cosmetics are noticed in detail.

Especially for special effect makeup which can be seen more clearly should not be overdone.

Makeup artist are need to be refine their work as per High Definition and use fine and light application to get a natural look. Hence attention demanded is more.

Airbrush e technique is explained further on for HD purposes. It uses a conical spray pattern to give a smoother natural look. There are tiny dots that are spread and blended in softly.



## 5. Change Artist's Hair Style and Appearance

- Unit 5.1 - Hair Styling
- Unit 5.2 - Hair Cutting
- Unit 5.3 - Hair Colouring
- Unit 5.4 - Massage



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them. A French lace braid will be done down either one or both sides of the head, so the hair must be parted first. You can use a centre or side part depending on what look client prefer.

- Start with a small section. Grab a piece of hair near your part, around one inch thick. You can alter the size of this strand to your liking, as the starting strand does determine the overall size of the braid. For a larger braid, you can use a hefty section of hair. If you want a dainty braid, take a smaller piece.
- Split section into thirds. As with the French braiding directions, divide section into three even pieces. Hair strands should be facing downwards framing client’s face, rather than being pulled back towards the back of client’s head.
- Begin braiding. Take three strands and start a regular braid by bringing the right strand over the centre and the left strand over the centre strand. Begin adding more hair into the braid. In this case add only strands of hair to one side of the braid.
- Take small sections from above, and then incorporate those sections in with the strands of braid being taken from the same side (the top part of the braid only).
- If you have three strands, this means you will only incorporate hair into the braid when the left strand is being crossed over the centre. The opposite could also occur, in which you only incorporate hair with the right strands as they are crossed over the centre.
- Only adding strands of hair to a single side of the braid makes it one-sided. This is why it must be done down the side of your head, rather than over the top and down the centre.
- Continue braiding around the head. As you move further and further along with the braid, it will begin to form a crown or halo shape around the head. You can choose to go braid over the top of your ear, or under it.
- If you are doing a single braid, you will have to wrap it all the way around head until you run out of hair likely near the ear opposite to where you started.
- If you wanted to create two braids, then when you get the centre of the nape of the neck, tie off your first braid with an elastic and then use the same process to create the second braid.
- Finish the braid. Eventually, you will run out of hair to incorporate. At this point, continue braiding hair with a traditional braid till you reach the ends. Tie off hair with a ponytail to secure your French lace braid.



Fig.5.1.7: French Lace Braid



Fig.5.1.8: Dutch Braid

### c. Dutch Braid

- Prepare hair. Brush your hair well and remove all the tangles Use a spray bottle to slightly moist the hair with water. A dry hair or slight wet hair can be used. Remove all the tangles.
- Grab a strand of hair from the top of the head. If you want to include the bangs, start this section directly above the forehead. The strand should be 3-5 inches wide and 1 inch thick.
- Unlike a regular braid cross the right strand under (not over) the center strand.
- Cross the left strand under (not over) the center strand.
- Repeat the pattern by continuing to cross the right strand and then the left strand, under the center strand.

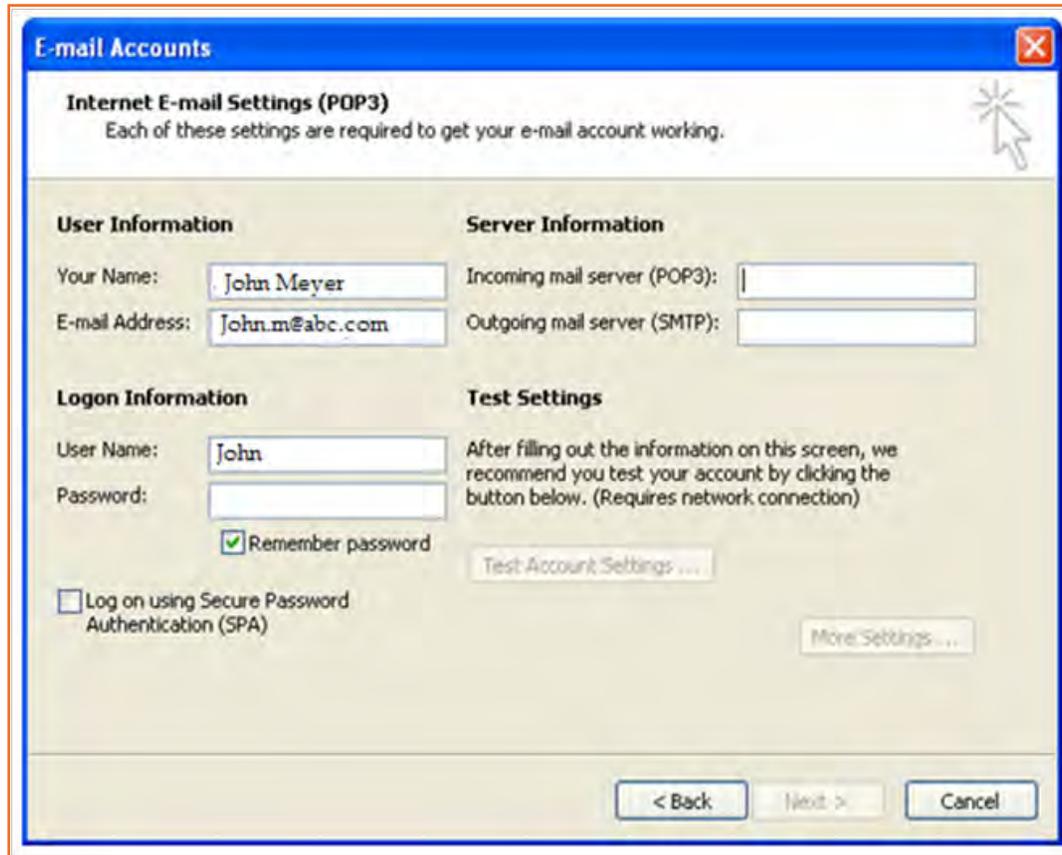


Fig.9.8.1: Creating E-mail Account in Outlook

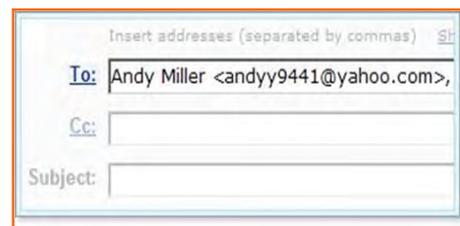
**Congratulations you have successfully configured your e-mail account!!**

### 9.8.3 Sending an Email

The following page will make it easy for you to understand how easily and swiftly you can send an E-mail, just follow these simple steps and refer to the each image given below.



**STEP 1:** Open Outlook. Now click on Compose button.



**STEP 2:** As you click on the Compose button, a new page would open.



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