

**Qualification title:** Level 3 Advanced Technical Diploma  
in Media Make-up Artistry (540)

**Exam title:** Level 3 Media Make-up Artistry  
– Theory exam

**Series:** June 2017



1
Taylor has been asked to compile a look book. Identify <b>four</b> resources Taylor could include.
(4 marks)
<b>Answer:</b> <b>1 mark each for any of the following, to a maximum of 4 marks:</b> <ul style="list-style-type: none"><li>• A collage of researched ideas (mood board).</li><li>• Samples of materials and textures.</li><li>• Relevant charts, (any of the following - face, head and shoulder, full body).</li><li>• Sketches of hair, make-up, total look.</li><li>• List of equipment.</li><li>• List of products to use.</li><li>• Costings – travel, product use, personal time, equipment, overheads, model.</li><li>• Justification of choices (products, equipment).</li><li>• Use of hair and make-up products.</li><li>• Test shots make-up, hair, total look.</li><li>• Evaluation/Self-assessment.</li></ul>
<b>Total marks: 4</b>

2
Describe how a make-up artist can use non-verbal consultation techniques to put a client at ease.
(2 marks)
<b>Answer:</b> <b>1 mark each for any of the following, to a maximum of 2 marks:</b> <ul style="list-style-type: none"><li>• Listening techniques.</li><li>• Body language.</li><li>• Eye contact.</li><li>• Facial expressions.</li></ul>
<b>Total marks: 2</b>

3

Maddy is setting up a business as a freelance make-up artist.  
Explain the considerations she needs to take when planning her new business.

(5 marks)

**Answer:**

**1 mark each for any of the following, with a maximum of 3 marks for considerations given without explanations, to a maximum of 5 marks:**

- Consider registering with HM revenue and customs (1) as this is a legal requirement and recognises an established business (1).
- Keeping accurate financial records (1) to clearly identify if the business is profitable or not (1).
- Being aware of income and expenditure (1) which would help budgeting and pricing of services (1) to allow profitability and a clear indication of the direction of the business. (1).
- Awareness of submitting a tax return each year (1) for legal purposes (1).
- Setting up website (with a domain name) and other promotional materials (1) to promote business and services to showcase skills (1).
- Handing out business cards to local services (1) as a means of self-promotion to help business grow. (1).
- Attending promotional events (1) to help build experience and advertise services. (1).
- Use promotional literature that include pricing, contact details, special offers (1) to entice new customers and help business grow (1).
- Have the correct insurance policies are current and up to date (1) to protect business, clients in the working environment. (1).
- Target market (1).
- Local competition (1).

**Total marks: 5**

4

Katie is coming to the end of her make-up artistry course. Explain how she should **best** develop her industry portfolio.

(4 marks)

**Answer:**

**1 mark each for any of the following, with a maximum of 2 marks for identifications, to a maximum of 4 marks:**

- Prepare a selection of images (landscape, portrait, black and white, colour, head shots, full body shots) (1) that showcases a variety of techniques, style, environments to demonstrate versatility in skills (1).
- Present images in different forms e.g. electronic and manual (1) to show adaptability and knowledge of up to date technology (1).
- Ensuring images are a true reflection of work, not photo shopped to give true indication of skill and ability.
- Testimonials that demonstrate skills professional achievement (1) including key practices that have been specifically noted by a third party or recipient (1).
- CV to show work history and experience that will attract potential employers, working partners, agents and other relevant personnel (1).
- Be aware that the portfolio will need adapting (1) to suit each potential employer's requirements (1).
- Work experience (1).

**Total marks: 4**

5

Freya has been invited for an interview for the position of a make-up artist. Explain the professional skills her potential employer would be looking for.

(6 marks)

**Answer:**

**1 mark each for any of the following, with a maximum of 3 marks for identification of skills, to a maximum of 6 marks:**

- Time management (1) skills to ensure she is not late for clients or employers (1) and to show she is capable of completing work in the allocated time frame (1).
- Reliability (1) to ensure that an employer or client knows that when you are scheduled to complete work you will be there and available (1) and they will not have the potential problem of finding someone else to undertake the work (1).
- Organisation (1) to ensure service timings are met (1) and all products and equipment are available (1).
- Forward planning kits need to be ready to use and fully equipped for the job to avoid delay (1), schedules and personal practice will also be improved if organisation is undertaken (1).
- Personal presentation (1) is needed to promote a good image of the company and self (1).
- Confidentiality (1) helps build trusts (1) and complies with legal requirements (1).
- Flexibility (1) to show adaptability to change of schedules and service (1).
- Trouble-shooting shows adaptability (1) and initiative to solve problems and staying calm under pressure (1).
- Technical skills that show creativity, imagination and relevancy (1) to ensure the best results can be achieved (1). Differentiating between other make-up artists, demonstrating individual skills and abilities (1).
- Communication skills (1) to demonstrate ability to behave in a professional manner (1) and work alongside colleagues (1).

**Total marks: 6**

6

a) Which skin type presents open pores, sallow skin and blemishes?

(1 mark)

b) Identify the make-up products to use when working on a model with this skin type.

(4 marks)

**Answer:**

**a)**

**1 mark each for the following, to a maximum of 1 mark:**

- Oily skin.

**b)**

**1 mark each for any of the following, to a maximum of 4 marks:**

- Use a matte primer.
- Use a cleansing products.
- Use powder to set make-up and reduce shine.
- Avoid cream based products.
- Use oil free products.
- Use waterproof mascara.
- Use colour corrector to conceal blemishes and brighten skin.
- Use a mattifying and colour correcting foundation.

**Total marks: 5**

7

Explain the considerations to take when working with a creative hair design brief.

(4 marks)

**Answer:**

**1 mark each for any of the following, with a maximum of 2 marks for considerations, to a maximum of 4 marks:**

- Consider hair texture and density (1) to check style can be carried out on the model (1).
- Consider hair length (1) to check if the hair needs to be adapted using synthetic hair to increase the length or volumise thin hair (1).
- Consider models head, face and features (1) to check which techniques to use so it complements the model.
- Full understanding of the design brief and awareness of how (1) to adapt techniques and products accordingly (1).
- Choose the correct method, tools and equipment (1) to meet the brief (1).

**Total marks: 4**

8

Explain the uses of high definition make-up in television.

(4 marks)

**Answer:**

**1 mark each for any of the following, to a maximum of 4 marks:**

- Used in TV and film due to the use of high definition camera work (1).
- Closer camera exposes any imperfections (1), high definition make-up helps to reduce this. (1).
- Uses light reflecting mineral pigments (1) to give an even finish (1) when working in TV and film (1).
- Doesn't settle into pores (1) so imperfections are less noticeable on screen (1).
- Can't be used for flash photography due to light reflecting pigments which cause a 'ghosting' effect.

**Total marks: 4**

9
Describe the hair and make-up trends in the 1980s. <span style="float: right;">(6 marks)</span>
<p><b>Answer:</b>  <b>1 mark each for any of the following, to a maximum of 6 marks:</b></p> <ul style="list-style-type: none"> <li>• Permed hair.</li> <li>• Mullet hair.</li> <li>• Coloured eyeshadow - electric green and blue.</li> <li>• Full, bushy eyebrows.</li> <li>• Coloured mascara.</li> <li>• Heavy use of bronzer – ultra glow.</li> <li>• Striking blusher- pink, applied under cheekbones.</li> <li>• Crimped hair.</li> <li>• Side pony tail.</li> <li>• Coloured hair.</li> <li>• Gothic.</li> <li>• Celebrities (Debbie Harry, Madonna, Cher, Michael Jackson).</li> </ul>
<b>Total marks: 6</b>

10
Compare hair and make-up trends in the 1940s and 1950s. <span style="float: right;">(8 marks)</span>
<p><b>Answer:</b>  <b>1 mark each for any of the following, with a to a maximum of 8 marks:</b>  <b>Maximum of 4 marks if only one decade is referred to:</b></p> <ul style="list-style-type: none"> <li>• In the 1940's little or no make-up was worn due to the effects of the war (rationing) (1) and tanned skin became fashionable due to working outside (1) compared to the 1950's where there was a more glamorous look; full face of make-up (1) influenced from Hollywood icons e.g. 'bombshell' looks e.g. Marilyn Monroe, (1) Sophia Loren (1)'Girl next door look' came from Grace Kelley (1), Audrey Hepburn (1).</li> <li>• In the 1940s the lipstick colour was limited to orange red (1) and the lip style was rounded, cupid's bow. (1) This was the main make-up products due to hardships in society. (1) Home-made products were also used e.g. staining lips with beetroot, (1) pinching cheeks for rouge effect (1) In the 1950's the lips were bold and red as society was more prosperous (1), the red lipstick has since become an iconic product (1).</li> <li>• 1940's hair tended to be longer and tied up with a headscarf/hair nets and pinned in a 'victory roll' to reflect the war (1). Hair also tied up to reflect/ comply with health and safety of working in factories (1). In the 1950's the hair was shorter, curled, fuller (1) and bouffant, often influenced by Marilyn Monroe (1), or tied up in a chignon (1).</li> <li>• Men's hair in the 1940's was very short, a crew cut (1) which reflected the hardships from the war (1), whereas men's hair in the 1950's had a side parting, style of 'short, back and sides' (1) and also influenced by Hollywood actors e.g. Rock Hudson, James Dean, Frank Sinatra, Dean Martin (1).</li> <li>• In the 1950's teenagers had their own style (1); boys hair was in a quiff (1), girls had high ponytails with a quaffed fringe (1), reflecting the start of teen fashion in society (1). Whereas, in the 1940's teenagers were dressed as their parents were (1).</li> <li>• Stockings - not affordable (1), tea stained or drawn line – affordable (1).</li> </ul>
<b>Total marks: 8</b>

11

Describe the considerations to take when carrying out a splattering technique for a body art application.

(5 marks)

**Answer:**

**1 mark each for any of the following, to a maximum of 5 marks:**

- The size of the splatter can be controlled by proximity to model (1).
- The size of brush (1).
- Paint consistency (1).
- Protect the work area (1).
- Types of tools eg toothbrush, (1) body art brush (1) or a decorator's brush (1).
- Technique: brush should be loaded with paint (1) and flicked onto the surface (1) either by running a finger of thumb across the bristles (1) or tapping the handle onto your other hand (1).
- Directly to surface of skin or over a pre-painted area (1).
- Size of surface area (1).
- Alcohol/Aqua based (1).

**Total marks: 5**

12

Explain how Aboriginal tribes used body art.

(4 marks)

**Answer:**

**1 mark each for any of the following, to a maximum of 4 marks:**

- Aboriginal body art had deep spiritual meaning (1) and is combined with dance to show the relationship with the environment, animals and ancestors, land and nature (1).
- Males used scarring to denote social status, (1) using sharp rocks and shells to cut the skin (1) and ash used to irritate and cause skin scarring and discolouration (1).
- Symbols were also used to express individual persons, social status (1) and to tell a story (1)
- Clay was used as a source of colour (1), some tribes used specific colours to symbolise beliefs, power, belonging to a particular tribe (1).
- Animal fat was mixed with paint (1) so that paints lasted longer on the body for ceremonies.
- Aboriginal body art was used as a source of communication (1) to reflected tribes, laws, regulations and religion by using specific colours (1).

**Total marks: 4**

Explain how **two** key people have contributed to the development of skin camouflage.

(5 marks)

**Answer:**

**1 mark each for any of the following, to a maximum of 5 marks:**

**Maximum of 2 marks for identifying person/product. Further 3 marks for explaining contributions:**

- **Lydia O'Leary** created CoverMark in 1928, (1) using her knowledge of chemistry and painting (1) to produce a make-up that would cover her facial port wine stain (1).
- **CoverMark** was the first foundation to be patented by the US patent and trademark office (1).
- **CoverMark** was a product that was considered to be medical product more than a beauty product (1).
- **Max Factor** produced a flexible greasepaint make-up in 1914 (1) to be used in filming with the invention of the film industry (1).
- **Max Factor** worked with American plastic surgeons (1) after World War 1 to create a skin camouflage for performers' scars and veterans who had been burned (1).
- **Thomas Blake** created a topical cream called Veil Cover Cream (1) that was skin coloured and helped conceal burn scar tissue (1).
- **Elizabeth Arden** created a scar cream (1) that and she visited hospitals post war to promote her products (1).
- **The British Red Cross** took over the training of camouflage products (1) and have continued to work with practitioners and clients whom require camouflage (1).
- **Joyce Allsworth** was a beauty therapist and theatrical make-up artist and transferred her skills to skin camouflage techniques (1).

**Total marks: 5**

Megan is working as a hair and make-up artist on a fashion show where the designer has chosen a theme of Pop Art.

Discuss what Megan needs to consider when planning for the fashion show.

(9 marks)

**Answer:**

**Indicative content:**

- Budget/Costings.
- Cultural influences.
- Social influences.
- Research sources.
- Products, tools and techniques (authentic).
- Model's clothing in the show (total look).
- Model characteristics.
- Gender.
- Timings and coordination.
- Environmental considerations e.g. workspace, lighting, flash photography.
- Working on multiple models.
- Accessories to enhance theme.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should have been taken into account when planning for a fashion show. A basic understanding of the overall theme, a few examples have been provided of different products and techniques to create the look. Discussion is not well developed and there is little attempt in providing reasons for product and technique choice.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when planning for a fashion show and a good general knowledge of working with themes. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different models' needs. Some planning has been made into working on multiple models. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for planning a fashion show. All stages of the planning process are thoroughly explored and evidence of extensive knowledge of designing bespoke images suitable to the theme. Planning has been made into working on multiple models and working on a number of looks. Decisions fully supported and justified.

**Total marks: 9**

Emelia has been asked to design several total looks for a calendar photo shoot. Discuss what Emelia needs to consider when designing the looks.

(9 marks)

**Answer:**

**Indicative content:**

- Working on a photographic shoot: backdrops, lighting, types of photography; full body, head shots.
- Black and white and coloured photographs.
- Ornamentation and props.
- Working with various models.
- Research and designs.
- Gender.
- Clothing.
- Products, tools and techniques.
- Timings and co-ordination.
- Budget/Costings.
- Model characteristics.
- Environmental influences.

**Band 1 (1-3 marks)**

The response covers a limited range of considerations that should be taken into account when planning for a photo shoot. A basic understanding of working on a photo shoot and a few examples have been provided of different products and techniques required. Discussion is not well developed and there is little attempt in providing reasons for choices.

**Band 2 (4-6 marks)**

The response covers some of the main considerations to take into account when planning for a photo shoot and a good general knowledge of working on a photo shoot. Some discussion showing an appropriate level of understanding into the adaptation of products and techniques for different models' needs and environment. Some planning has been made into working on multiple models. Decisions are supported and justified.

**Band 3 (7-9 marks)**

A thorough and well prepared response that covers a broad range of considerations with relevant links to all technical aspects necessary for working on a photo shoot. All stages of the planning process are thoroughly explored including evidence of extensive knowledge of products and techniques. Planning has been made into working on multiple models and working on a number of looks for the calendar shoot. Decisions fully supported and justified.

**Total marks: 9**