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Make-up continuity sheet

The base, eyes, lips and hair for each shot, so the face in a close-up matches the face in the wide.

Fill in the first session in full, naming every product and shade. Then update the record after every take that changes the look.

1. Production and contacts

Production	*[Title, and the episode or reel number]*
Shoot dates	*[First and last day]*
Make-up artist, or the person keeping this sheet	*[Name and phone]*
Script supervisor	*[Name. They check the take]*
Issued (date and version)	*[Date, and version number]*

2. First session: products and shades

Record each product and shade as you use it, so a touch-up matches the first session.

Character	Base	Eyes	Lips	Hair	Wounds and effects
[As in the script]	*[e.g. matte, shade 3, set]*	*[e.g. taupe shadow, liner]*	*[e.g. rose, lined]*	*[e.g. centre parting, pinned]*	*[e.g. none]*

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3. Continuity record

Record every take that changes the look, including sweat, wet hair, smudged lipstick and fresh touch-ups.

Scene and shot	Character	Base	Eyes	Lips	Hair	Wounds and effects	State	Photos
[e.g. 9, shot 2]	*[Name as in script]*	*[Product, shade and finish]*	*[Shadow, liner, mascara]*	*[Product, shade, lined?]*	*[Style, parting, pins]*	*[Cut, bruise, effect, place]*	*[e.g. wet hair]*	*[e.g. 9.2]*

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4. Worked example

A character has a scene in a wet street and a scene in a kitchen, shot on the same day.

Scene 9, shot 2: Matte base, shade 3, set. Eyes: taupe shadow, liner on upper lid. Lips: rose, lined. Hair: centre parting, wet and pushed back, two grips above right ear. Photo 9.2.

Scene 11, shot 1: As scene 9 but hair dry, one grip removed for the scene. Lips refreshed after lunch. Photo 11.1.

The second line records the change and the touch-up, so the editor can see why the hair differs.

5. How to use it on set

1. At the first session, photograph the look from the front and the side, and record each product and shade.
2. After each take, note any change to the state of the look, such as sweat or a smudge.
3. Before a new setup, check the sheet and the monitor for shine, smudges and lipstick on the teeth or the cup.
4. Repeat the touch-up from the sheet, not from memory.

6. Common mistakes

- Writing 'as before' without naming the products and the shades.
- Recording the look only at the start of the day, then letting touch-ups drift.
- Forgetting the neck and the ears, which show in a wide shot.
- Missing a change to the hair parting or a pinned grip, which a close-up picks up.
- Leaving out the effect used on a cut or a bruise, so the next day starts from a blank.

Related reading

For a presenter's kit that holds up through a short shoot, the five-minute make-up kit is the shorter companion to this sheet.

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