APPLICATION FOR FLEXIBLE A1/D1 PERMISSION

SUPPORTING PLANNING STATEMENT

In respect of

NUMBER 10 GREENLAND STREET

On behalf of

THE CHRISTINE
BLUNDELL MAKEUP
ACADEMY FOR FILM AND
TELEVISION

2007/0771/PR1

Date: February 2007

CgMs Ref: IC/8010

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1.0 INTRODUCTION

- 1.1 This planning supporting statement explains the rationale behind the planning application seeking a flexible A1/D1 use for number 10 Greenland Street, Camden.
- The D1 use is sought in relation to the Christine Blundell Makeup Academy for Film and Television. As we understand the position the existing lawful use is A1: in relation to the flexible permission we are reliant upon the principles established in Class E to Part 3 of Schedule 2 to the Town and Country Planning General Permitted Development Order (GPDO), 1995.
- 1.3 The statement explains the unique nature of the Academy and places the merits within the statutory development plan context. In doing so we also consider the role that the unit has played historically in terms of contributing to the retail vitality and viability of Camden town centre and detail the past uses of the unit.
- 1.4 We attach a floor plan of the unit at **Appendix 1**.

2.0 PLANNING HISTORY

2.1 The retail history of the unit is comparatively recent and starts with the granting of planning permission on the 24th November 1994, pursuant to application reference TL/9401343, for the:

"change of use and works of conversion from storage to retail use at ground floor level. Works to include the installation of new shop fronts as shown on drawing numbers BW1 and BW3".

- 2.2 We also note that the unit has had some D1 occupation of the unit historically most recently having been used by the Proud Art Gallery. We note that this D1 occupation was not pursuant to a D1 permission.
- 2.3 Two periods of this D1 occupation ran from 3rd August 2001 to 12th July 2005 and then subsequently from 4th November 2005 to 19th November 2005. We

accept that this does not therefore constitute the lawful use of the site since it falls short of the requisite 10-year period for immunity, however matters arising from this pattern of occupation are relevant in terms of contribution that this unit has made to the retail vitality and viability of the town centre.

3.0 SITE AND SURROUNDINGS

- 3.1 The application site comprises a ground floor unit with a floor area of approximately 170 square metres. It is located at the eastern end of Greenland Street, some distance from the road frontage which comprises Camden High Street.
- 3.2 It lies opposite St Michael's Church and adjacent to the pub on the corner of Greenland Street and Bayham Street which is currently vacant.
- 3.3 Its access is shared with the office accommodation above and it offers a very limited glazed 'retail' frontage to Greenland Street.
- 3.4 Within the unit the available floor space is divided by large internal brick columns, the details of which are shown on the sales particulars which are appended to this statement and referred to later.

4.0 PLANNING POLICY

- 4.1 With regard to the proposals map accompanying the adopted UDP we confirm that the application site falls within the 'town centre' for the purposes of the relevant policy context. It does not however lie within one of the allocated site frontages.
- 4.2 In terms of planning policy we base our assessments of this application upon policy R7 entitled "**Protection of shopping frontages and local shops".**

- 4.3 Subsection A refers to Central London frontages, Town Centres and King's Cross.

 Whilst the application site does not lie within a London Frontage it is within a defined town centre and we therefore address this policy context.
- As such, by adopting the policy wording, we need to demonstrate that this application will not cause harm to the character, function, vitality and viability of the centre. We note that the policy is not formulated in terms of specific percentages of non-A1 uses along designated sections of street frontage and the policy calls for a general planning judgement as to the merits of any individual scheme. As part of this judgement it is of course relevant to look at the history of the retail occupation of the unit and also the envisaged future retail use if the D1 use was not to be permitted.

5.0 PLANNING ISSUES

- 5.1 Within this context we therefore divide our approach to the presentation of this application into two sections.
- The first directly addresses the requirements of policy R7, namely whether the loss of this unit from A1 (if the D1 permission is implemented) will harm the character, function, vitality and viability of the town centre and, secondly, we go to deal with the merits of the very specific and unique D1 use for which we seek planning permission.

Retail vitality and viability

- 5.3 We attach, at **Appendix 2**, a letter together with marketing details, prepared by the Shaw Corporation, the retail agents acting on behalf of the owner, Concise Property Management Limited.
- 5.4 The author of the letter, Mr Nigel Davies, confirms that the site has been properly and comprehensively marketed for approximately 11 months. This will be a year by the time this application is determined. He explains the detailed nature of the marketing exercise which has been undertaken by his Firm: we

confirm that it is very much in accordance with standard practice in order to ensure maximum coverage of the relevant market.

- 5.5 Mr Davies confirms unequivocally that there has been no interest in the application site from a potential retail occupier.
- In any event, the lack of interest is anticipated by Mr Davies as the relevant expert and his letter outlines the shortcomings of the subject site in terms of an attractive retail offer. In this respect Mr Davies refers to the limitations imposed by the one-way vehicular route between Bayham Street and Camden Street and also expresses the judgement that this part of Greenland Street is characterised by 'dead' frontages which do not encourage pedestrian footfall. This much is very evident from any site visit and there is a clear and a marked difference in character between Greenland Street and Camden High Street.
- 5.7 In addition, he notes that whilst there is a glass frontage, there is no direct access to the unit and access/egress is only available through the ground floor which is shared by the office above. In addition he refers to the internal configuration of the unit which provides problems in terms of the display of retail goods and ensuring security of any retail offer.
- 5.8 It is difficult to see how these fundamental shortcomings could be rectified easily as they are clearly fundamental components of the building.
- As such the overall picture is of a unit which is not attractive to retailers by virtue of its location and specific configuration. This is more than just a general judgement since results of a comprehensive marketing exercise over an 11-month period have confirmed that there is no retail interest.
- 5.10 Finally we make the point that planning permission was only granted for retail use for this unit back in 1994. Since that date there has been significant occupation by D1 user albeit not of sufficient duration to qualify for a 10-year immunity certificate.

IC/8010

- 5.11 On this basis the history confirms that this site has never actually provided a great deal in the way of retail occupation and therefore has made very little contribution to the character, function, vitality and viability of Camden Town Centre. We would accept that this would be a different matter if it was located on the High Street but because of the very specific reasons detailed in this statement and also outlined in the agent's letter, the application site is one to be considered on its own merits.
- 5.12 On this basis we confirm that the D1 occupation would have no affect on the retail vitality and viability of Camden town centre.
- 5.13 It is now necessary to consider the benefits which arise from the unique proposal.

The merits of the current application

- 5.14 The application seeks a D1 permission in order to enable occupation by the Christine Blundell Makeup Academy for Film and Television. Whilst we are not inviting a personal planning permission at the stage of this process, we confirm that it is open to the local planning authority to impose such a condition if it was felt necessary. It is confirmed that neither the applicant nor the freeholder of the site would have any objection to such an approach, although there is clearly a judgement as to necessity to be made in this regard.
- 5.15 The makeup academy is a unique venture: its precise set up and service is a one-off.
- As such by its very nature it is inevitably one which needs to be justified in the context of the current day planning system in that it is not a use for which the development plan system makes adequate provision. If not within a town centre (and therefore subject to retail policies) then D1 potential sites are invariably subject to B1 office permissions or any other uses, such as for example residential, in relation to which there is a presumption against their loss under the current planning policy regime.

- 5.17 The site at Greenland Street is ideal for the Academy, both in terms of its physical make-up which allows the floor to be divided into separate sections plus also its location in Camden which offers a very cosmopolitan character. The site search process itself took 6 months and many options were rejected.
- 5.18 We attach a brochure of the Academy at **Appendix 3**.
- 5.19 The unique nature of the makeup academy lies in the links to the film industry. Christine Blundell herself has been awarded an Oscar for her work on the Mike Leigh film Topsy Turvy. She has also been nominated for a Bafta for her work on 'Finding Neverland'. These achievements are detailed in the enclosed brochure and it is also clear that she is directly involved in a number of important films, both those which are main stream (such as Casino Royale) and those which appeal to a more specific audience.
- 5.20 The Academy comprises the interaction of three elements which cumulatively comprise its unique service.
- 5.21 The first is the school element, the second is the preparation work for film and the third is the links to the film industry which will be characterised by actors/actresses visiting the site to discuss makeup for forthcoming projects.
- As such those attending the Academy not only benefit from the direct teaching as is offered by other makeup schools (and in this regard alone the Academy is comparable to the other three make-up schools operating in London), but especially benefit from the links to current films and projects and talking to visiting actors and actresses.
- 5.23 In addition, and again very exceptionally, the Academy is also affiliated with the National Film School and the London Film School which are largely regarded in the industry as the two most important film schools in London. As such pupils of the Academy will have the opportunity to provide makeup expertise to support short films which are being shot by pupils of these institutes. This type of link and opportunity for practical work to support real films and initiatives is not

available in any other makeup school within London, nor indeed the rest of the country.

- 5.24 The Academy offers a 12 week course which is detailed in the appended brochure but summarised as follows: basic application of makeup, basic hair, wig work, casualty makeup, basic prosthetics, theatre, facial hair, hair extensions, miscellaneous and catch-up on individually assigned projects.
- 5.25 Those attending the Academy will benefit from a lifetime membership which provides a specific website link for all members thus allowing them to update themselves on new working techniques as well as benefiting from networking opportunities to access a very difficult and restricted industry.
- 5.26 It is envisaged that there would be in the region of 20 to 25 pupils at any one time and a number of basic staff together with visiting speakers. As noted above an important component of the Academy is the opportunity for actors preparing for a new role to visit the Academy to talk through hair and makeup and also liaise with the pupils of the academy.
- 5.27 Finally we note that the Academy will be providing a scholarship for someone living locally and whom would not ordinarily be able to afford to benefit from such an education.

Early occupation

- 5.28 This application was formally submitted to the local planning authority on the 9th February 2007. The Academy is due to open on the 19th March 2007. It is accepted that it is likely that planning permission will not be issued by this date and thus it appears that there will be a period of unlawful occupation.
- 5.29 It is prudent to explain the reasoning for this.
- 5.30 Whist there has been a great deal of preparatory work in relation to setting up the Academy (as is clear from the appended brochure, plus the links to the industry and the two film schools which define the Academy) this work was all

based on a misunderstanding as to the lawful use of the property. Professional planning advice was not sought until very recently and it was assumed that as the property had been used for D1 proposes this defined the lawful use of the property. Upon proper investigation this was found not to be the case for the reasons which are outlined in this Statement.

- 5.31 As such the Academy finds itself in a very difficult position as far as the timing of obtaining permission and the date when the Academy has been set up to open. A number of pupils are currently booked to start on the 19th March 2007 and have planned their own commitments accordingly. There is therefore a responsibility to these future pupils. In addition, the opening of the Academy has been planned to coincide with the filming of a new film in London by the Director Mike Leigh. There is a clear link with this director as Christine Blundell was awarded her Oscar for her work on his film Topsy Turvey. The new film will be 'prepped' in the Academy and the new pupils will be able to benefit from liaising with the actors of what will inevitably be an important British film.
- On this basis and in view of these points a decision has been made to start on the 19th March 2007, which is likely to be in advance of planning permission being issued unless there is potential for an efficient delegated decision after the 21 day consultation period has expired.
- 5.33 We trust that the local planning authority will understand these particular circumstances and whilst they are not relevant in terms of the final determination of the proposal which will be considered on its merits, they do explain that there has been no attempt to deliberately disregard the responsibilities to adhere to the obligations of the planning system.

6.0 CONCLUSION

- 6.1 We therefore summarise the merits of this application as follows:
- 6.2 Whilst the site lies within Camden town centre as defined on the proposals map it is not in a good retail location. It is very much off-pitch and the building itself

(due to the shared access with the office and internal columns) does not lend itself to retailing.

- 6.3 This is very much the judgement of the retail agent which has been advising in relation to this site. The conclusion that no retailer occupier will be interested in the site is borne out by a definitive and comprehensive 11 month marketing campaign.
- 6.4 This point is also supported by the fact that the site has only had a retail permission since 1994 when it was changed from a storage use. For periods since 1994 (most notably August 2001 to July 2005) the building has also been used as an art gallery (D1), albeit not of sufficient duration, or continuity, to quality for immunity.
- As such the use of the unit for the Academy will not undermine the retail vitality and viability of Camden. We note that under the terms of the flexible permission sought the A1 permission is not lost and is available to an occupier in the unlikely event that circumstances will change.
- On the other hand, the merits of the Academy are compelling. This is a unique venture which has been set up by someone with a strong position in the film industry. The Academy offers links to the film industry, via the preparation work for films plus also via the links with the two London film schools.
- 6.7 The education and experience that pupils will obtain from the Academy cannot be sought elsewhere in the Country. The Academy also offers a life long support network. The Academy will also provide a local scholarship.
- 6.8 The planning system does not always provide space for uses such as the Academy and after a 6 month search the application site stood out as the best option by a long way.
- 6.9 For these reasons we therefore request that planning permission is granted for this flexible A1/D1 change of use.

Greenland Street K Fire Exit to Street L.E.B. S I Shop area Fire Exk to back yerd Lift Motor Room Ladies WC Patio area E K Gents WC

City Trust Group

10 Greenland St. London NW1 0ND Tel. 0207 428 1929 Fax. 0207 428 1931

10 Greenland Street.

Gallery

Drawing

Gallery Area

Checked Drawn ED NB Scale @ A4 1: 125 04/01/02 Number

GS.GA.01

07 February 2007

ndavies@shawcorporation.com ND/imc/5128/02-07

Our Ref:

By mail and fax to:

I Coward Esq CgMs Morley House 26 Holborn Viaduct London EC1A 2AT



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Dear Jan

10 Greenland Street, London NW1 - Ground Floor

As the sole agent working on the letting of this ground floor accommodation, you have asked for our considered comments in relation to the instruction and particularly the existing A1 use.

This company has been instructed since March 2006 and as part of the services provided prepared agency details for circulation to direct enquiries and cross referencing with existing requirements held on internal systems.

The agency details were also available in pdf format for release via email and as a fast response to agents' general enquiries and circulated requirements.

The details have been circulated frequently on commercial property websites such as Estates Gazette Interactive and Screen Data together with a hard copy circulation via Estate Agents Clearing House which reaches some 500 surveying practices.

During the period of instruction, which as at today's date equates to approximately 11 months, we have received no interest in the unit for retail purposes and consider this a function of location and build.

The unit is located to the south side of Greenland Street flanked by and directly opposite non-retailing frontages.

Greenland Street provides a one way vehicular route between Bayham Street and Camden High Street which is metered to the northern side thereby often creating congestion and detracting from the location as a retailing pitch.

The dead frontages to Greenland Street does not encourage pedestrian footfall with the street only being used a link between the bus shelter on Bayham Street with the multiple shopping facilities on Camden High Street.

Whilst the subject premises has the only glass frontage to Greenland Street, there is no direct access from the unit and access/egress is only available through the ground floor common parts which service the offices above.

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HE CORRESPONDENCE SUBHCLEG FORMAL CONTRACT



Page 2 – 07 February 2007 I Coward Esq – CgMs 10 Greenland Street, London NW1 – Ground Floor

The window frontage is limited and being located midway along Greenland Street is not easily visible from either Bayham Street or Camden High Street.

The internal configuration is problematic from a security viewpoint with the floor plate being arranged in a horseshoe shape around an electricity substation creating blind spots for the unit and presenting difficulties in the way goods would be displayed.

Whilst the access and frontage are considered major obstacles to the success and appeal of this unit for retailing, even if these could be rectified we consider the location and pitch to be severely detrimental when considering the unit for trading purposes and therefore uneconomic as a proposed trading opportunity.

I trust these comments are of assistance to you but should you require any additional information, please contact me.

Kind regards

Yours sincerely

Nigel Davies



HIGH SPECIFICATION GALLERY / SHOWROOM

GREENLAND STREET, CAMDEN TOWN, LONDON NW1





APPROXIMATELY 1,650 SQ FT (153.28 SQ M)

- Close to Camden Town Underground station and visible from Camden High Street
- · Generous double-height floor to ceiling measurement
- Large warehouse windows
- Loading facility through rear yard
- Sandblasted face brick with engineering brick columns
- Silver/blue riven slate and reclaimed oak flooring
- Illuma spotlights and floodlights with separate switching combinations
- Designer round finned radiators
- Gas central heating
- Fire alarm and emergency lighting / intruder alarm
- Kitchen with brushed stainless steel "Acorn and Powel" furniture
- New lease by arrangement

All Enquiries and Viewing Arrangements through Nigel Davies

PROPERTY PARTICULARS

F 020 7499 4499 W www.shawcorporation.com E enquiries@shawcorporation.com

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CB*MA-

Christine Blundell Make-up Academy FOR FILM & TELEVISION

Academy Award (Oscar), 2000 presented by Toby Maguire.
Trevor Proud also received an Oscar for being Christine's main assistant on Topsy Turvy.



Christine Blundell

Born in October 1961, Chris first got involved in hair and make-up when working with bands in the late '70s, then working in a salon in Kensington Market, which was followed by a trip to Cape Town to promote synthetic hair extensions

Concentrating mainly on high-end fashion, Chris opened a hairdressing salon which ran very successfully for four years enabling her to sell up and concentate on a career utilizing her hair experience in film and television. The money made on the shop was invested in an intensive three month make-up course.

After completing this course, Chris got a job working on the Phantom Of The Opera doing prosthetics, which lasted until a phone call took her off to the Isle of Man to help out cutting hundreds of extras' hair into short back and sides. There, Chris met with the L.W.T make up and hair team that continued to employ Chris on future productions, gaining invaluable knowledge in sketch shows and T.V Films.

Another phone call, this time to help on Mike Leigh's new film, Life is Sweet, moved Chris's career more into film and this also started a long and successful working relationship with Mike Leigh, resulting in two BAFTA nominations: Topsy Turvy, which Chris won, and Vera Drake.

Chris also won an Academy Award (Oscar) for her Design work on Topsy Turvy and a Woman In Film Achievement Award, as well as Fellowship of Hairdressing for work on The Full Monty, and a Third BAFTA Nomination for Finding Neverland.

Chris works on average on about three films per year, often going between big budget features and low budget independent films.



Women in Film Achievement Award, 2000 presented by Katrin Cartlidge.

Finding Neverland.

Film credits

Make-up and hair designer on numerous film productions including:

And When Did You Last See Your Father (cast: Colin Firth, Jim Broadbent, Juliet Stevenson - director: Anand Tucker)

Sunshine (cast: Cillian Murphy, Michelle Yeoh, Chris Evans - director: Danny Boyle)

Casino Royale (personal hair designer to Daniel Craig - director: Martin Campbell)

The Constant Gardener (cast: Ralph Fiennes, Pernilla August - director: Fernando Meirelles)

Closer (personal make-up artist to Natalie Portman - director: Mike Nicholls)

Vera Drake (cast: Imelda Staunton, Philip Davis, Eddie Marsan, Alex Kelly - director: Mike Leigh)

+ 2005 BAETA Award population +

Around The World in 80 Days (cast: Steve Coogan, Jackie Chan - director: Frank Coraci)
Finding Neverland (cast: Johnny Depp, Kate Winslet - director: Marc Forster) * 2005 BAFTA
Award nomination *

Cromwell & Fairfax (cast: Dougrae Scott, Tim Roth - director: Mike Barker)

Topsy Turvy (cast: Alan Corduner, Dexter Fletcher, Jim Broadbent, Timothy Spall - director: Mike Leigh) * Oscar winner 2000 - best make-up * BAFTA winner 2000 - best make-up * Women in Film Achievement Award 2000 *

The Full Monty (cast: Robert Carlyle, Mark Addy, William Snape, Steve Huison, Tom Wilkinson, Emily Woof, Hugo Speer - director: Peter Cattaneo)

Seven Years In Tibet (personal make-up artist to David Thewlis - director: Jean Jacques Annaud)

Martha meet Frank, Daniel & Laurence (cast: Monica Potter, Rufus Sewell, Tom Hollander, Joseph Fiennes, Ray Winstone - director: Nick Hamm)

Secrets and Lies (cast: Timothy Spall, Phyllis Logan, Brenda Blethyn, Marianne Jean-Baptiste, Claire Rushbrook - director: Mike Leigh)

Hackers (cast: Jonny Lee Miller, Angelina Jolle, Jesse Bradford, Matthew Lillard, Laurence Mason, Renoly Sabtiago. Fisher Stevens - director: Jain Softley)

Life is Sweet (cast: Alison Steadman, Jim Broadbent, Jane Horrocks, Timothy Spall, David Thewlis - director: Mike Leigh)



Cromwell & Fairfax.

The place

Having a beer after work on the set of The Constant Gardener.



Jim Broadbent, And When Did You Last see Your Father.

CB**★**MA

Christine Blundell Make-up Academy

FOR FILM & TELEVISION

10, Greenland Street, Camden, London NW1 OND +44(0)2074854000 www.cbmacademy.com

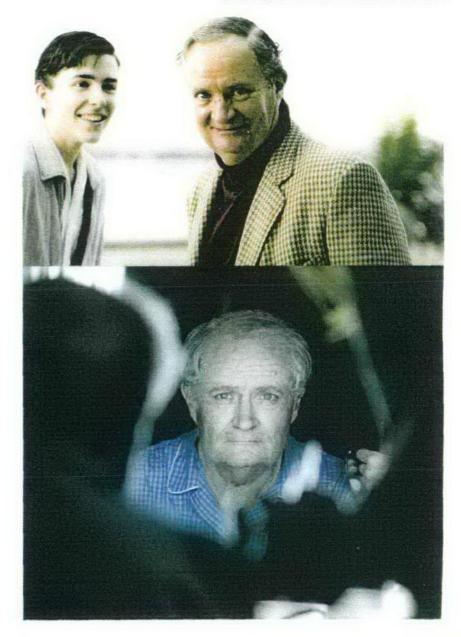
AND COLD TO CONTROL OF CONTROL OF COLD TO COLD

This new Academy is in the heart of Camden, an area alive with the market and a million people... and a creative hub for the film industry.

Get to us by tube (Camden, on the Northern line).

Get to us by bus (24, 27, 29, 31, 88, 168, 253, 274).

-CB∗MA



* "the reward of a thing well done **

* * is to have done it..."CB

The experience

Around The World in 80 Days.



Reputation

With Christine's reputation and our policy of on-set experience, we are offering the best practical way into what we all know to be a difficult business to access

"It's not what you know it's who you know!"

We do not believe this, as you need the practical knowledge to achieve results. We are also aware that three months is not an infinite time, yet we will give you the tools from which you can build upon.

The tutors first and foremost are make-up artists and Christine has chosen them for their ability and skills. For example:

Mathew Smith, prosthetics, worked with Christine on The Constant Gardener, Doom and Basic Instinct 2.

- Lesa Warrenener works as Christine's main assistant.

- Jules Wilson, make-up assistant on Gladiator and Troy, who says:

"...There were not that many courses to choose from when I was learning. I do not remember there being NVQs or H.E. courses around. Still, that did not stop me from getting on..."

Our affiliation with film schools in London puts us in an enviable position. as this gives us a vent for our students to gain valuable experience on student short films. The important things are determination, self belief and getting as much hands-on experience as you can.



Once the course is over and you have achieved the standard that Christine has set, you will receive recognition and become a life member of CBMA. You will be assisted in finding work, you will be informed of new cosmetic ranges and new techniques; all purchases will be at trade price etc. We will be as close to you as you desire, helping and nurturing the skills you have, to gain maximum level entry into the profession you want.

At the end of the course you will have your own portfolio and any pictures that you have taken thoughout the course (we don't take pictures - you do so please bring a camera). A professional starter make up kit is included within the course price.

We will also be having a seminar in networking and personal contacts with a business advisor, as well as offering the services of an accountant

Advanced courses will be tailor-made by you, for you!

Topsy Turvy



The programme

Vera Drake.



Course breakdown

So on with the three month course. This will always be a rough itinerary and it could jump about a bit because nothing is predictable in this industry but all students will cover basic training in:

Basic application of make-up (1 week)

Skin tones, bases/powders/concealers etc, eye shapes, eyebrows, lip shapes/colours. Facial contouring. Beauty and fashion make-up.

Basic hair (2 weeks)

Basic cutting and sectioning hair, blowdrying, setting hair in rollers. Setting and styling for period looks/theory of period dramas. Applying treatments and vegetable colours. Products.

Wig work (1 week)

Getting hair prepped and ready for a wig. Learning how to do a cling film wrap and measurements to get wigs made. Applying wigs. Applying 3/4 wigs, 1/2 wigs, toupées and wefts, hairpieces. Blocking wigs and general wig care.

Casualty make-up (1 week)

Covering cuts, bruises, scratches, black eyes.



Basic prosthetics (1 week)

Applying prosthetic wounds. Colouring prosthetics. Ageing with prosthetics. Making and applying bald caps.

Theatre (2 weeks)

Ageing, theatre and character work using make-up, wigs, bald caps, old age stipple (latex) and facial hair



Facial hair (1 week)

Laying on facial hair with loose hair. Applying beards, moustaches, eyebrows, sideburns on face. Knotting facial hair. Taking actors' measurements for having facial hair made.

Hair extensions (1 week)

Applying real hair extensions, caring for them, colour matching them and removing them. (*I am not aware of any other courses that offer this training as part of the course but as I tend to use hair extensions on most films, I think that a little knowledge on this is invaluable. They look great when done well!)

I week to cover

Eyelash/eyebrow tinting/eyebrow shaping/applying lashes. General skincare/nailcare. Applying and covering up tattoos.



Catch up and individually-assigned projects

The last week of the course is catch up.

By now you will have a rough idea of how to achieve looks. You will know and also we will know what your weak points are, which is what we need to strengthen over these two weeks, each student will have a specific project assigned to them where they will be expected to bring in a person to do a look-on.

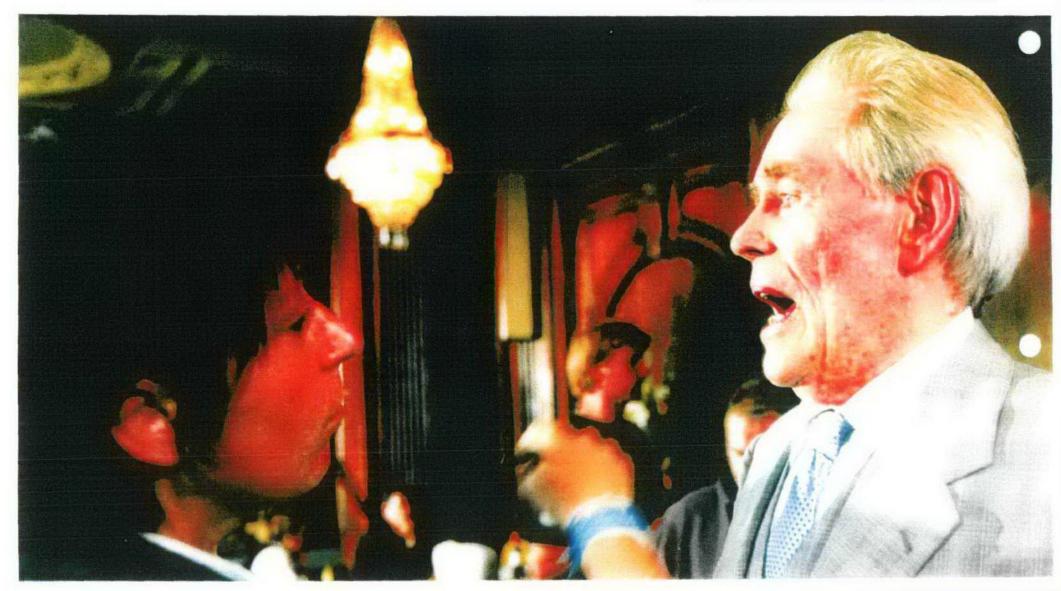
In this time you will all be expected to have done a script breakdown, which will have to be done as homework over the previous weeks (not enough time to do this during days). Myself or your Tutor will go over your paperwork with you on a one-to-one basis (again this is invaluable need-to-know-knowledge).

In your time at my school I really do need your total commitment as it is essential for the reputation of this Academy to achieve the highest standards in make-up.



Welcome

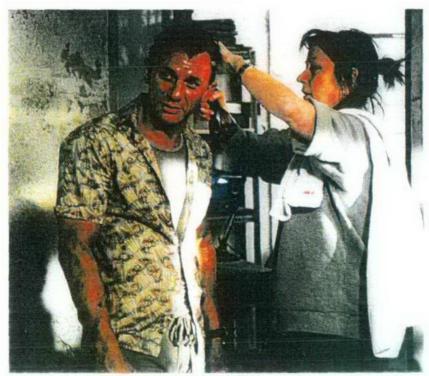
Christine making up Peter O'Toole on the set of The Final Curtain.



A day in the life...

This three month intensive course has been designed specifically by me. Christine Blundell. I have tried to cover most things that I feel are essential to work as a hair and make-up artist on films.

I have concentrated mainly on hair and make-up for film as this is my own chosen career and the one I know a lot about. However, these skills can be adapted to suit television, fashion, pop promos, editorial or whatever you choose to go with your own career. That is something I cannot decide for you, but hopefully the skills and experience you gain from the course will open up all sorts of opportunities for you.



Christine working with Daniel Craig on the set of Casino Royale.

It is worth saying straight away that a career in film is not for the faint-hearted. When I take on a film, I get my chosen team together (I usually have one main assistant and a couple more assistants to work for us both, and a trainee to fetch and carry). We then research and 'prep' the job: which period is the film set in, what happens to the actors, the overall look of the film etc. Prepping will be done whenever possible in the Academy and where it is feasible, the students will be involved. Good preparation means good results. You will eventually add your own style to your work.

I will then do a film script breakdown and budget the job. My budget can vary between £500 to £350,000 or more, so this is a crucial part of your job, which is why I will stress the point to you throughout the course that you are technicians, and that you work on film sets as technicians, and professional ones at that!

Once filming begins you should expect to start very early. We have been on films where our crowd calls have started as early as 4am. You have your onset times, which vary, but let's say on the set for 7.30 am. You sometimes get your lunch hour but you could well be working through it and you will wrap at about 8 pm. Then you will de-rig your actor, as in take off wigs, facial hair and any prosthetics, or just clean them up from their daily make-up. You might be tired from a long day but you can't let your actor get spots!

So back home by 10pm, quick sleep, back up bright and early to get back to work for that 4 am make-up call. This could go on 6 days a week for three months! Believe me, it's not glamorous but it's fun! You can't moan, as no one wants a moaning makeup person and you certainly couldn't moan on my make-up bus!

On the plus side: I have been a make-up artist for 20 years now and I love it! I have travelled the world, stayed in the most luxurious accommodation on some films, and have camped out in safari tents in the middle of Africa for others. I love it, it is great and it is humbling. I never cease to be amazed by the brilliant people you meet in this Industry. You spend half your life working, so enjoy it!

"love what you do and be good at it"

Anyway, I will be around during your course time as much as possible. I have picked all the teachers on this course for their abilities and skills that I have observed from working with them on films. They all work actively as make-up artists in the media industry. They are not first and foremost teachers, which I hope will make this course unique and respected amongst my fellow make-up and hair designers.

As I have made clear, I will be involved at all levels of your training but I will also be working on films which may keep me away from the school at times. This, however, gives me the added advantage of being able, where possible, to bring each student onto a film that I am working on, to get some on-set experience. It may not always be during your course time and it might not be on the main make-up bus, but it will be a thrilling introduction to the workings of the new career path that you have chosen