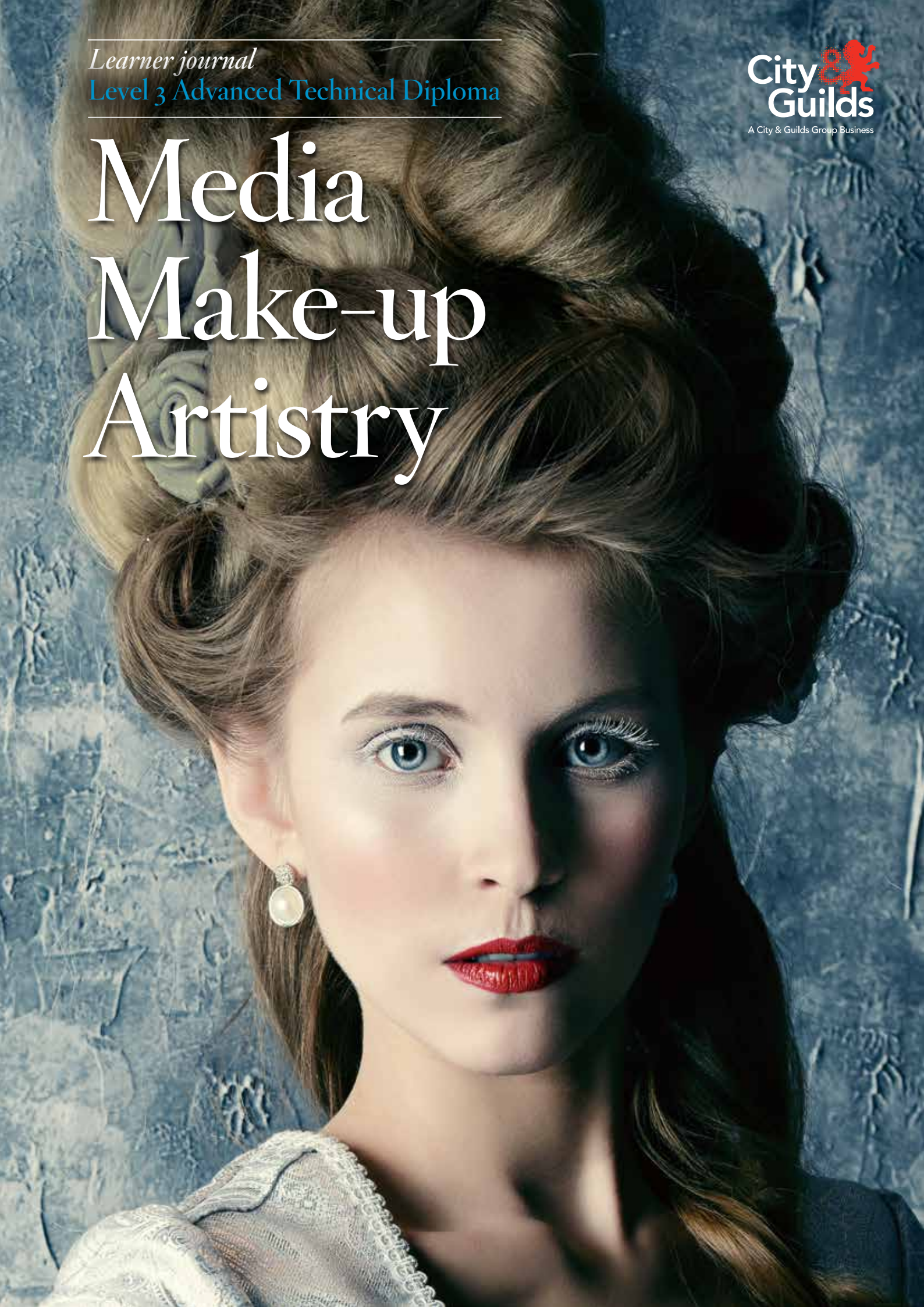
Learner journal

Level 3 Advanced Technical Diploma

Media Make-up Artistry

City & Guilds

A City & Guilds Group Business



Learner journal

Level 3 Advanced Technical Diploma

Media Make-up Artistry

Name:

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Date registered with City & Guilds:

Date enrolled with centre:

Centre name:

Centre number:

Centre address:

Centre contact:

IQA name:

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First edition 2016
Reprinted 2018

ISBN 978 0 85193 369 6

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City & Guilds
1 Giltspur Street
London
EC1A 9DD
T 01924 930800
www.cityandguilds.com

Senior Content Project Manager: Claire Brooks
Production Editor: Laurida Harrington-Poireau
Copyeditor: Liz Jones Editorial Ltd
Cover and book design by Select Typesetters Ltd
Special thanks to Emma Mackay

Front cover image sourced from
Kiselev Andrey Valerevich/Shutterstock.com
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INTRODUCTION

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Welcome to your City & Guilds Learner Journal. It is designed to help you work towards your media make-up artistry qualification, by:

- showing you what you need to cover
- helping you to record your achievements and evidence.

In this journal, you will find forms that can support you and your tutors in your learner journey. You'll also find helpful pictures, hints, tips and more from leading people in media make-up artistry – all designed to make the qualification simple to understand and more fun to do!

We're sure that you will have lots of questions about your qualification, and this introduction should answer some of them. Of course, your tutor/assessor should also be on hand to explain things and be your guide, but here are the answers to the main questions you may have at this early stage.

WHAT QUALIFICATION AM I DOING?

This City and Guilds Level 3 Advanced Technical Diploma in Media Make-up Artistry aims to provide you with a range of specialist practical skills and technical knowledge, which will equip you to seek employment or further training within the Media Make-up Artistry industry.

A Level 2 Diploma or Technical Certificate in Make-Up Artistry or equivalent industry experience is a recommended entry requirement.

WHAT DO I NEED TO ACHIEVE?

Your qualification is divided into units. Each unit covers a different area of your work as a make-up artist. The qualification structure is made up of mandatory and optional units. Mandatory units are units that you must complete. There are also optional units, where you can select the units that best match your interests and the needs of your buisness/employer.

To achieve the qualification you need to successfully achieve one externally set synoptic assignment and one externally set, externally marked test, sat under examination conditions. In addition, you must also achieve the mandatory employer involvement requirement for this qualification.

WHAT WILL THE TRADE TEST (SYNOPTIC ASSIGNMENT) INVOLVE?

Synoptic assignment requires learners to draw together their learning from across the qualification to achieve specific outcomes or solve problems. The focus is on bringing together, selecting and applying learning from across the qualification, rather than demonstrating achievement against units of the qualification content.

Your skills will be assessed through the synoptic assignment component. In this **externally set, internally marked and externally moderated** assessment you will be given an appropriately levelled, substantial,

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occupationally relevant outcome to achieve or problem to solve. You will be marked against assessment objectives (AOs) such as your breadth and accuracy of knowledge, understanding of concepts, and the quality of your technical skills, as well as your ability to use what you have learned in an integrated way to achieve a considered and high quality outcome. These are detailed on page xxix.

A typical assignment brief could be to carry out a range of services on a client, over a period of 4–5 hours. This will require you to use your skills and knowledge of a range of services from across the qualification, including avant-garde hair and make-up and special effects make-up. You will be required to draw from their knowledge and understanding across the range of the qualification content to effectively carry out the services, including client care, promotion and selling, evaluation of service and aftercare advice.

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WHAT WILL THE EXTERNALLY MARKED EXAM INVOLVE?

The external assessment will draw from across the mandatory content of the qualification, using a range of short answer questions to confirm breadth of knowledge and understanding. Extended response questions are included, giving you the opportunity to demonstrate higher level understanding and integration through discussion, analysis and evaluation, and ensuring the assessment can differentiate between 'just able' and higher achieving learners.

COMMAND WORDS

In examinations, certain words, often called command words, are commonly used as prompts to give an indication of the type of response that is expected by the question. These words commonly include 'state', 'describe', 'explain' and 'discuss'.

- The command word 'describe' expresses a similarity in that what is required which is to give a representation of something in words; a 'picture in words'.
- An 'explain' question requires you to give reasons, or suggest causes.
- A 'discuss' or 'evaluate' question will usually be marked using level of response marking. You will be required to compose a response which considers the topic of the question in detail, comparing and contrasting, or considering pros and cons; providing a discussion or argument which is justified and supported.

While these words give an indication of what is expected, it is important to understand that these words do not stand on their own. In preparation for the exam, you should not focus on learning simply the meanings of these words in isolation of the rest of the question, but on interpreting the full question or task. The command words give an indication of what is wanted and the in context with the rest of the words in the instruction or question should make the full meaning clear.

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For example, the questions below all use the word 'describe', but all require different sorts of answers.

Question	Answer required
• Describe a _____.	(Describe how they look).
• Describe the process for _____.	(Describe a sequence of events).
• Describe the effect of _____ on _____.	(Describe the changes following some sort of impact).

In examinations, the numbers of marks available can also give an indication of the depth of response expected. Half marks are never used:

- AO1 type questions typically require a separate point per mark,
- AO2 type questions may require a point or limited explanation for 1 mark with a further mark available for more depth or explanation,
- AO4 questions would expect a higher quality of response for higher marks, and these are usually marked using level of response marking.

HOW ARE THE OPTIONAL UNITS ASSESSED?

The optional units will be assessed through unit assignments. The unit assignments are externally set, internally marked and externally moderated.

The assignments require you to identify and use effectively skills, knowledge and understanding from across the unit content area. You will be judged against the unit grading criteria.

The assessments for the optional units will require that you have experienced the full breadth of mandatory learning of the qualification in order to better demonstrate the rounded performance expected at higher grades.

HOW WILL I BE GRADED?

Individual assessments will be graded pass/merit/distinction where relevant.

Once all your assessments are complete, your evidence and the proposed marks from your tutor will be submitted to City & Guilds for moderation. City & Guilds will set the grade boundaries for each assessment and publish the results. Grade boundaries will be set using technical experts.

Grades from the synoptic and external assessment make up the overall qualification grade. The synoptic assignment will contribute 60% to the overall qualification grade. The external exam will contribute 40%. A distinction is available at qualification level for those who have achieved high-end distinction.

While optional units must be achieved to get a qualification grade, the individual optional unit grades will not count towards your grade, although they will be displayed on your certificate.

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WHERE DO I GO IF I NEED MORE INFORMATION ABOUT MY ASSESSMENTS AND QUALIFICATION?

The most important sources of information you are likely to need are listed below:

- Your tutor/assessor is the most important source of information about your qualification.
- Your centre's student handbook or prospectus will provide more details.

On the rare occasion that you disagree with an assessor's decision, you should use your centre's appeals procedure. Ask an assessor or your Internal Quality Assurer (IQA) to help you if you are unsure of how to do this.

Your centre will refer any unresolved problems to City & Guilds. Make a note of your centre's website address here:

The City & Guilds website (www.cityandguilds.com) or City & Guilds Customer Relations (01924 930800).

The Habia website (www.habia.org.uk).

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FOREWORD

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A FEW WORDS FROM EMMA MACKAY
HAIR AND BEAUTY PORTFOLIO MANAGER AT CITY & GUILDS

What an incredibly exciting time for you, starting your new qualification. This learner Journal has been produced to support and guide you through your chosen qualification and aid you in excelling towards employment within the sector area that you have selected.

I have been working in the beauty and spa therapy industry for over 20 years and have absolutely loved every second. My initial training equipped me with the skills, knowledge and confidence to enable me to have a successful and varied career. This industry has presented such exciting opportunities for me such as working in salons and health spas, presenting on television and moving into Further Education (FE) to both teach within and manage a beauty therapy department. I worked as a consultant for City & Guilds producing and developing qualification content and assessment material both for the UK and internationally. I now work as the Hair and Beauty Portfolio Manager within City & Guilds and look after all of the beauty, spa, nails, media make-up, theatrical/special effects make-up, complementary therapies, hairdressing and barbering qualifications both nationally and internationally.

City & Guilds have produced this fantastic learner journal to help support you to be successful with your chosen qualification. A career within the beauty, spa, nail, media make-up or theatrical/special effect industries are incredibly exciting to work in. This learner journal has a number of inspirational sections and will provide you with hints and tips around trade testing, synoptic assignments, examination preparation, qualification content, employer support and much, much more. The quotes, unit detail and support tools all work really well together to give you a comprehensive support resource.

I truly hope that you enjoy the learning that forms this qualification. Preparation for your end of qualification synoptic assignment and examination are key! Likewise, the inclusion of selected optional units, where applicable, will help to equip you with an exciting range of skills of knowledge that I am sure will help to shape your successful and long lasting career within the sector.

I want to take this opportunity to wish you the very best of luck throughout your chosen career.

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QUALIFICATION STRUCTURE

For the **Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** the teaching programme must cover the content detailed in the structure below:

MANDATORY UNITS

Unit number	Unit title	GLH
301	Working in the film, TV and theatre industry	60
302	The creation and presentation of a look book and an industry portfolio	30
303	Fashion and photographic make-up	90
304	Media make-up creative hair design	30
305	Create historical hair and make-up looks	60
306	Apply body art	60
307	Camouflage make-up	30

OPTIONAL UNITS

A minimum of 180 GLH are required from optional units

Unit number	Unit title	GLH
308	Specialist bridal hair and make-up	60
309	Cutting and styling techniques for performers	60
310	Avant-garde hair and make-up	30
311	The evolution of cosmetics and retail	60
312	Media make-up blogging	30

TRACKING YOUR PROGRESS

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You may find it useful to keep track of how you're progressing through the units.

On the following two pages, you can tick off when you have covered all the topics and the scope/range for each unit.

MANDATORY UNITS

301 Working in the film, TV and theatre industry

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

302 The creation and presentation of a look book and an industry portfolio

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

303 Fashion and photographic make-up

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

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304 Media make-up creative hair design

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

305 Create historical hair and make-up looks

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

306 Apply body art

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

307 Camouflage make-up

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

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OPTIONAL UNITS

Highlight the optional units that you've chosen to do.

308 Specialist bridal hair and make-up

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

309 Cutting and styling techniques for performers

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

310 Avant-garde hair and make-up

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

311 The evolution of cosmetics and retail

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

312 Media make-up blogging

Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

SUMMARY OF OPTIONAL UNIT ACHIEVEMENT

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Your assessor will use this section to confirm that you have covered all the scope/range for the optional units and let you know what grade you are aiming towards.

Candidate name:

Candidate enrolment number:

Centre name:

Centre number:

Optional units	Unit grade	Date achieved	Assessor signature	Candidate signature	IQA signature (if sampled)
308 Specialist bridal hair and make-up					
309 Cutting and styling techniques for performers					
310 Avant-garde hair and make-up					
311 The evolution of cosmetics and retail					
312 Media make-up blogging					

Note: City & Guilds unit numbers are three-digit numbers in front of the unit titles (eg, 205, 206, 209, 210…). These numbers are to be used for results entry purposes, confirming achievement of units for which certification is requested. NOS unit numbers are shown in brackets.

IQA signature:

Date:

VALUES AND BEHAVIOURS

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Media make-up artists need to be able to carry out consultations with clients, demonstrate the professionalism, values, behaviours, communication skills and safe working practices associated with their role and be able to work without supervision to a high level of precision, with exceptional client care skills.

VALUES

The following key values underpin the delivery of services in the media make-up sector:

1. A willingness to learn.
2. The completion of services in a commercially viable time.
3. Meeting both organisational and industry standards of appearance.
4. Ensuring personal hygiene and protection meets accepted industry and organisational requirements.
5. A flexible working attitude.
6. A team worker.
7. Maintaining customer care.
8. A positive attitude.
9. Personal and professional ethics.
10. The ability to self manage.
11. Creativity skills.
12. Excellent verbal and non-verbal communication skills.
13. The maintenance of effective, hygienic and safe working methods.
14. Adherence to workplace, suppliers or manufacturers' instructions for the safe use of equipment, materials and products.

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Ecaterina Petrova

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BEHAVIOURS

The following behaviours underpin the delivery of services in the media make-up sector. These behaviours ensure that clients receive a positive impression of both the employer and the individual.

1. Meeting the employer's standards of behaviour.
2. Greeting the client respectfully and in a friendly manner.
3. Communicating with the client in a way that makes them feel valued and respected.
4. Identifying and confirming the client's expectations.
5. Treating the client courteously and helpfully at all times.
6. Keeping the client informed and reassured.
7. Adapting the behaviour to respond effectively to different client behaviour.
8. Responding promptly to a client seeking assistance.
9. Selecting the most appropriate way of communicating with the client.
10. Checking with the client that you have fully understood their expectations.
11. Responding promptly and positively to the clients' questions and comments.
12. Allowing the client time to consider the response and give further explanation when appropriate.
13. Quickly locating information that will help the client.
14. Giving the client the information they need about the service and look/design.
15. Recognising information that the client might find complicated and checking whether they fully understand.
16. Explaining clearly to the clients any reasons why their needs or expectations cannot be met.

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PRINCIPLES OF MEDIA MAKE-UP ARTISTRY

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Throughout each unit you should maintain effective health, safety and hygiene procedures and will be required to communicate and behave in a professional manner. You should show consideration to others and confidence in yourself; organising your time; resources and responding positively to changing situations.

- **You will need to work with consideration of key aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation, creation of a look book and industry portfolio throughout each unit.**

You need to have knowledge and understanding of the following legislations and consider their influence to ensure safe working practices and protection for the business and models:

- The Health and Safety At Work Act
- The Management Of Health and Safety At Work Regulations
- The Health and Safety (First Aid) Regulations
- The Personal Protective Equipment At Work Regulations
- The Provision And Use Of Work Equipment Regulations
- The Control of Substances Hazardous to Health Regulations (COSHH)
- The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations (RIDDOR)
- The Environmental Protection Act
- Work Place Regulations (Health, Safety and Welfare)
- The Electricity at Work Regulations
- Fire Precautions Act
- Fire Precautions (Workplace) Regulations
- The Manual Handling Operations Regulations
- The Employers' Liability Act
- The Working Times Regulations
- The General Products Safety Regulations
- The EU Cosmetics Directive
- The Supply Of Goods and Services Act
- The Sale and Supply Of Goods Act
- The Consumer Protection Act
- The Trade Descriptions Act
- Local Government (Miscellaneous Provisions) Act
- The Data Protection Act
- The Equality Act

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You need to understand the importance of ensuring protection for the business, yourselves and models, including:

- ○ public liability
- ○ product and service liability
- ○ employers' liability
- ○ car insurance
- ○ contents insurance
- ○ building insurance
- ○ disclaimer

You need to understand that you must communicate and behave in a professional manner when working as a make-up artist.

- ○ Communicate: speaking, listening, body language, reading, recording, following instructions, giving direction, negotiating, using a range of professional terminology
- ○ Behave: working as part of a team, professional etiquette, taking into account the diverse needs of their models/performers, maintaining models' modesty

You need to understand how verbal and non-verbal consultation techniques can be used to put the model at ease and collect the necessary information to facilitate a successful outcome and why this is important:

- ○ Verbal: questioning techniques, language used, tone of voice
- ○ Non-verbal: listening techniques, body language, eye contact, facial expressions, written

You need to understand the importance of professional practice, for example:

- ○ checking the model's wellbeing throughout the service
- ○ ensuring environmental conditions are suitable for the model and the service
- ○ using working methods that minimise the risk of cross-infection
- ○ ensuring the use of clean equipment and materials
- ○ leaving the service area and equipment in a suitable condition
- ○ promoting environmental and sustainable working practices

You need to understand the correct briefing techniques to gain maximum results, including:

- ○ the importance of communication with model in a professional manner
- ○ how to complete a briefing taking into account the model's diverse needs
- ○ the legal requirements for providing services to minors under 16 years of age
- ○ the importance of agreeing the service and outcomes to meet the model's needs
- ○ the legal requirements for storing and protecting model data if needed

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You need to understand the correct methods of completing records, the reasons for keeping these records, gaining model and make-up artist's signatures and the reasons for this, as well as how model information should be dealt with according to The Data Protection Act, including:

- obtain written, signed, informed consent from the model prior to carrying out the job
- ensure that guardian or parent is present throughout the job for minors
- **You need to understand how to deal with a range of diverse model will needs both sensitively and safely, understanding why models should not be discriminated against cultural, religious, age, disability and gender.**

You need to understand the different types of working methods that promote environmental and sustainable working practices:

- Environmental: temperature, ventilation, location
- Sustainable: minimising pollution, reducing and managing waste, reducing energy usage

You need to have an understanding of the legislation linked to the environmental conditions within the workplace, as well as the implications for a more comfortable and safer service, including:

- The Environmental Protection Act – environmental and sustainable working practices
- reducing waste and managing waste (recycle, reuse, safe disposal)
- reducing energy usage (energy efficient equipment)
- low energy lighting, utilising solar panels)
- reducing water usage and other resources
- preventing pollution
- using disposable items, using recycled
- eco-friendly furniture
- using low-chemical paint
- using environmentally-friendly product packaging
- choosing responsible domestic products (Fairtrade tea and coffee)
- encouraging carbon-reducing journeys to work

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You need to be able to recognise the contra-indications to the service, understand why they are a contra-indication and know the action to take in each case, including:

- why specific contra-indications should not be named when referring models to a GP
- the contra-indications requiring medical referral and why
- how to recognise contra-indications that would prevent or restrict the service
- Prevent service: severe viral, bacterial and fungal infections, cross-infestations and cross infections
- Restrict service: cuts and abrasions, recent scar tissue, skin disorders, skin allergies, product allergies
- the necessary actions to take in relation to specific contra-indications when referring models
- how to encourage the model to seek medical advice
- how to explain why the service cannot be carried out
- any modification/adaptation of service as applicable

You need to understand the requirements of health and safety working practices. You must have knowledge and understanding of industry specific, national and local authority licensing regulations relevant to the service, themselves and the premises, including:

- organisational requirements
- personal hygiene, protection and appearance to meet accepted industry and organisational requirements
- positioning of all equipment and products for ease and safety of use
- repetitive strain injury, how it is caused and how to avoid developing it as a result of the application of individual semi-permanent eyelashes
- removal of accessories
- positioning model and self comfortably and safely for the service
- maintaining accepted industry hygiene and safety practices throughout the service
- leaving the service area and equipment in a suitable condition
- carrying out a sensitivity test if necessary
- following manufacturers' instructions
- different methods of sterilisation and disposal of contaminated and non-contaminated waste
- local by-laws specific to the service being conducted
- the hazards and risks which exist in the workplace and the safe working practices that must be followed
- the importance of carrying out a risk assessment: reasons for carrying out a risk assessment in the salon, understanding when a risk assessment will need be carried out and by whom, identification of possible risks and hazards, identification of how to complete a risk assessment, knowing the actions to be taken following completion of the risk assessment

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You need to understand the importance of skin sensitivity testing prior to the application of products, including the following:

- ○ the reasons for carrying out skin sensitivity tests
- ○ the importance of following manufacturers' instructions
- ○ the procedure for carrying out skin sensitivity tests prior to application
- ○ the importance of recording the results
- ○ that a sensitivity test must include adhesive and remover

You must understand the correct preparation for yourself, the model and the work area in a practical setting:

- ○ to meet organisational requirements
- ○ to meet manufacturers' instructions
- ○ to meet legislation and safety requirements, including PPE
- ○ to ensure personal hygiene, protection and appearance meets accepted industry and organisational requirements
- ○ to ensure all tools and equipment are disinfected or sterilised using the correct method
- ○ to position all equipment and products for ease and safety of use
- ○ to position the model for comfort

You need to understand the correct recommendations following a make-up and/or hair service, including:

- ○ how to maintain make-up and hair look
- ○ re-application of make-up and/or hair products
- ○ safe removal methods
- ○ **You must be able to recognise the difference between normal contra-actions and adverse contra-actions including those which are a result of poor practice. A normal contra-action can be touch-sensitive, therefore techniques and products selection will need to be adapted accordingly throughout the service.**

You need to understand the action which should be taken if any of them occur either during or after the work:

- ○ stinging – remove product apply cold compress, wait for the stinging to subside, reapply using different products. If the contra-action persists seek medical advice
- ○ watery eyes – adapt product and application techniques
- ○ stinging eyes – remove product around the area, apply an eye bath if required
- ○ erythema – remove product, apply cold compress, if appropriate cover erythema with camouflage make-up and continue the service
- ○ allergic reactions – remove product, apply cold compress, if persists seek medical advice

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You need to be able to evaluate your work as part of reflective practice to form recommendation for improvements and professional development. Methods of evaluating include:

- visual
- verbal
- written feedback
- repeat business
- **You will need to understand that when working within the make-up industry you will be provided with a design brief which will require the development of design ideas to be showcased into a look book.**

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MEDIA MAKE-UP ARTIST CAREER PLANNER

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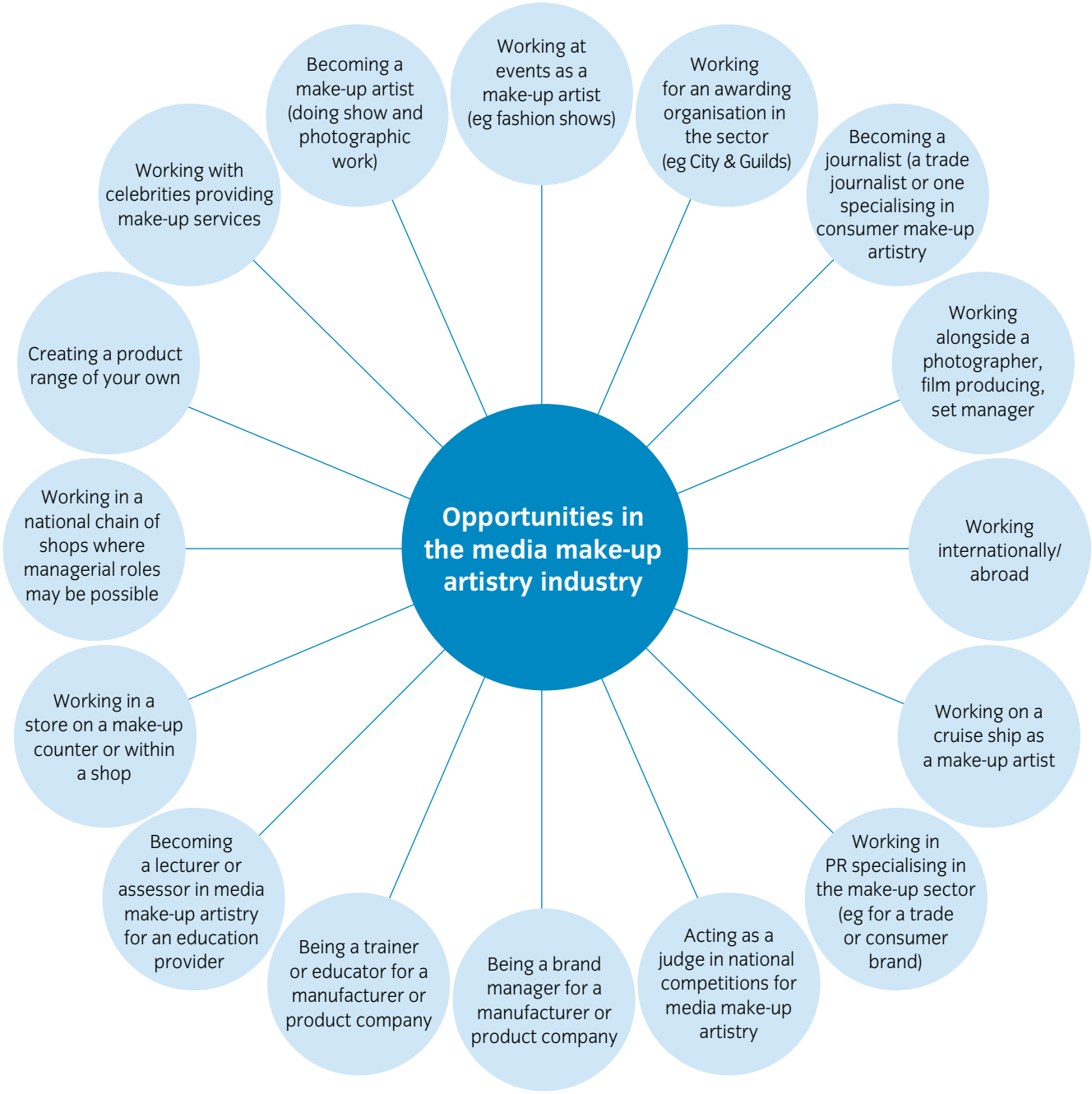

EMPLOYER INVOLVEMENT TRACKER

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Employer involvement is essential to maximise the value of your experience. You must achieve the mandatory employer involvement requirement for this qualification before you can be awarded a qualification grade.

Activity	No. of hours	Date	Tutor signature

WORK EXPERIENCE RECORD

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Location:

Role:

Dates:

Hours:

Key areas learnt

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Employer feedback

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled) _____ Date _____

TRADE TESTING (SYNOPTIC ASSIGNMENT)

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GETTING READY FOR YOUR TRADE TEST (SYNOPTIC ASSIGNMENT)

Towards the end of your qualification you will be assessed on carrying out a variety of make-up artistry services on at least one client within a commercially set time scale.

This will be assessed to make sure you have the necessary skills, knowledge, values and behaviours to confirm that you are now ready to be employed in the media make-up artistry industry.

This end 'trade test' will require you to use consultation techniques to identify model service objectives and build a professional rapport.

You will draw on the knowledge, understanding and practical skills that you have developed during the qualification to deliver a range of personalised make-up services, making any reasonable adaptations as necessary.

You will be marked on the quality and accuracy of your practical performance, service planning and self evaluation. It is therefore important that you carry your work out to the highest standard you can.

You should show how well you know and understand the subject and how you are able to use your knowledge and skills together to complete the tasks.

HINTS AND TIPS

You must always work safely, in particular while you are carrying out practical tasks.

MOCK 'TRADE TEST'

You will be provided with the sample assignment/mock trade test by your tutor. The assignment will be in the form of a brief that will detail exactly what you will be expected to carry out.

The assignment will cover a range of services from across the units in the mandatory content of this qualification.

HINTS AND TIPS

You must always follow any relevant health and safety regulations and codes of practice.

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MARKING GRID

The assessments for this qualification are set against a series of assessment objectives (AOs). They are designed to allow judgement of the candidate to be made across a number of different categories of performance. Each assessment for the qualification has been allocated a set number of marks against these AOs, based on weightings recommended by stakeholders of the qualification.

Assessment objective	**Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** Examples of types of knowledge expected	Weighting
AO1 Recall of knowledge relating to the qualification Learning Outcomes.	Products; tools; equipment; health and safety; make-up artistry terminology.	10%
AO2 Understanding of concepts, theories and processes relating to the Learning Outcomes.	Research; design brief interpretation; logical sequence; appropriate techniques; products, tools and equipment; colour theory; balance of look; timescales; use of terminology; continuity; costings; purpose of look book; health and safety legislation.	15%
AO3 Application of practical/technical skills.	Blending; contouring different face shapes; correcting different skin tones and colours; application techniques for face, eyes, cheeks, lips, lashes, brows, hair and upper body; making adjustments and modifications; communication; research, design and planning.	30%

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Assessment objective	**Level 3 Advanced Technical Diploma in Media Make-up Artistry (540)** Examples of types of knowledge expected	Weighting
AO4 Bringing it all together – coherence of the whole subject.	Research is appropriate to the brief; designs relate to the research; model requirements taken into account; budget is correct and adhered to; final look fits with the designs; creativity; originality of designs.	30%
AO5 Attending to detail/perfecting.	Maintaining work environment; execution of techniques; confirming model satisfaction; maintaining professional standards; tailoring advice and recommendations; modifications and adjustments; correcting errors.	15%

SERVICE PLANNING NOTES

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Use this section to make notes on which services link well together, what should be avoided, etc.

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MOCK ASSESSMENT FEEDBACK FORM

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Task/AO	Feedback
1	Tutor feedback:
	Learner self-reflection/evaluation:
2	Tutor feedback:
	Learner self-reflection/evaluation:
3	Tutor feedback:
	Learner self-reflection/evaluation:

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Task/AO	Feedback
4	Tutor feedback:
	Learner self-reflection/evaluation:
5	Tutor feedback:
	Learner self-reflection/evaluation:

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REVISION TIPS

These revision tips will help you prepare for your external assessment.

- Regularly check your knowledge and understanding to ensure that you still remember key content covered at the start of the qualification.
- Take opportunities to recap, revise and recall, both in the classroom and using blended and online resources and activities. Find out which learning strategies work best for you.
- Use a range of different revision strategies that best meet your learning needs. For example, creating cue or flash cards can help you to remember key knowledge content. You could make use of mobile learning apps to prepare your own revision flash cards to help develop a secure understanding of key terminology, concepts and frameworks.
- Familiarise yourself with how to deal with different command verbs, such as the differences between responses which describe, explain, compare or evaluate.
- Ensure you have developed your note-taking skills. This will prepare you to capture and summarise the most important aspects of the content. These notes will be invaluable when you are preparing for your examination and help identify any gaps in your knowledge and understanding.
- Don't just memorise facts and figures, but try to make links and deeper connections. Visualisation and concept mapping can help you to apply your knowledge and understanding in different contexts and situations.
- You will need to manage your time effectively as independent candidates. Creating revision timetables or planners is a useful exercise to help you prioritise your learning activities, focusing on areas where there might be gaps in your understanding.
- It's important to stay fit and healthy in order to be well-prepared physically and mentally to demonstrate your knowledge and understanding. Remember to get enough sleep, drink plenty of water, eat well and get enough downtime in the build-up to the exam. Simple relaxation techniques can help if you are feeling stressed.

REVISION PLANNER

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Week commencing:

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9.00 am							
10.00 am							
11.00 am							
12.00 am							
1.00 pm							
2.00 pm							
3.00 pm							
4.00 pm							
5.00 pm							
6.00 pm							
7.00 pm							
8.00 pm							
9.00 pm							
10.00 pm							

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UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

There are many careers available for people wanting to work in the make-up industry, and the ones known are just the tip of the iceberg. The vast range of jobs available in the make-up industry are all connected by a similar passion of the love for make-up, hair and fashion. In this unit you will build your knowledge and understanding of the make-up industry. The unit provides an opportunity to explore the factors that contribute to a successful career within the make-up industry and how the use of a professional portfolio can be used to showcase to potential employers and at interviews.

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WHAT IS THIS UNIT ABOUT?

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

MANDATORY

This unit has four outcomes.

Outcome 1
Understand the factors to be considered when progressing into the make-up industry

Outcome 2
Understand the expectations of working within the make-up industry

Outcome 3
Understand the factors to consider when preparing a make-up and hair application

Outcome 4
Provide recommendations and evaluate the make-up and hair application

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- What jobs are available within the make-up industry?
- How do I go about setting up as a freelance make-up artist?
- How can social media benefit a make-up artist?
- How can I set up my own business within the make-up industry?
- What is a contra-indication?
- What are the three main methods of evaluating?
- What is a look book?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

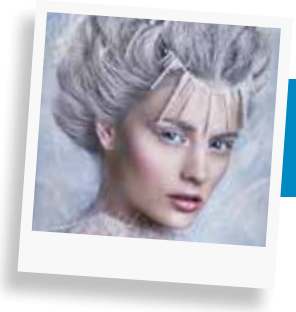
- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

> Passion, talent, but mainly sheer hard work will get you where you want to be.
>
> **Mark Coulier, Creative Director of Coulier Creatures FX**
> **Two-time Oscar and BAFTA winner for best make-up for his work on The Grand Budapest Hotel and The Iron Lady**

Image courtesy of Mark Coulier, Creatures FX

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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TOPICS

Outcome 1

Understand the factors to be considered when progressing into the make-up industry

1.1 Further progression routes
1.2 Types of employment, businesses and jobs
1.3 Legal requirements and insurance
1.4 Requirements of becoming a freelance make-up artist
1.5 Communication and team work

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Outcome 2

Understand the expectations of working within the make-up industry

2.1 Working with others within the make-up industry
2.2 Production types
2.3 Production demands
2.4 Skills and attributes of a make-up artist
2.5 Benefits of social media

Outcome 3

Understand the factors to consider when preparing a make-up and hair application

3.1 Briefing techniques
3.2 Environmental and sustainable working practices
3.3 Contra-indications
3.4 Health and safety working practices
3.5 Prepare themselves, work area and model

Outcome 4

Provide recommendations and evaluate the make-up and hair application

4.1 Provide recommendations
4.2 Evaluate for effectiveness of make-up and hair application

NOTE

This unit links and must be taught alongside all the technical units within the qualification, covering fundamental aspects such as health and safety, professional practice, consultation, communication, contra-indications, preparation of self, work area and model, contra-actions, recommendations and evaluation. Therefore you will need to refer to this unit when completing each of the technical units.

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UNIT PLANNER

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

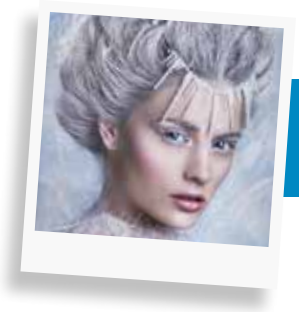
What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:
Further progression routes
understand the progression routes available and further educational prospects including: ○ Continuous Professional Development (CPD) courses, ○ level 4 theatrical media make-up, ○ private training providers, ○ university degree/diploma in related subject (or alternatively business or education), ○ apprenticeships within film, TV and theatre
Types of employment, businesses and jobs
understand different types of employment including: ○ employed status, ○ associate, ○ self-employed/freelance, ○ casual contract, ○ fixed term contract, ○ voluntary/charitable
understand the different types of businesses including: ○ sole trader (eg working from home), ○ renting a room, ○ partnership, ○ limited company, ○ franchise
understand the different types of jobs available as a hair and make-up artist within the following fields, including for example: ○ TV, ○ film, ○ theatre, ○ fashion, ○ editorial, ○ commercial, ○ bridal, ○ hospitals (eg camouflage), ○ teaching, ○ writing, ○ studio, ○ location, ○ publicity
Legal requirements and insurance
have knowledge and understanding of the following legislations and consider their influence to ensure safe working practices and protection for the business and models: ○ The Health and Safety At Work Act, ○ The Management Of Health and Safety At Work Regulations, ○ The Health and Safety (First Aid) Regulations, ○ The Personal Protective Equipment At Work Regulations, ○ The Provision And Use Of Work Equipment Regulations, ○ The Control of Substances Hazardous to Health Regulations (COSHH), ○ The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations (RIDDOR), ○ The Environmental Protection Act, ○ Work Place Regulations (Health, Safety and Welfare), ○ The Electricity at Work Regulations, ○ Fire Precautions Act, ○ Fire Precautions (Workplace) Regulations, ○ The Manual Handling Operations Regulations, ○ The Employers' Liability Act, ○ The Working Time Regulations, ○ The General Products Safety Regulations, ○ The EU Cosmetics Directive, ○ The Supply Of Goods and Services Act, ○ The Sale and Supply Of Goods Act, ○ The Consumer Protection Act, ○ The Trade Descriptions Act, ○ Local Government (Miscellaneous Provisions) Act, ○ The Data Protection Act, ○ The Equality Act
understand the importance of ensuring protection for the business, themselves and models, including: ○ public liability, ○ product and service liability, ○ employer's liability, ○ car insurance, ○ contents insurance, ○ building insurance, ○ disclaimer

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

You need to:
Requirements of becoming a freelance make-up artist
understand the following in relation to becoming a self-employed freelance make-up artist: ○ registering with HM Revenue and Customs (HMRC), ○ allowances and tax reliefs, ○ register your name with Companies House, ○ tax, ○ national insurance, ○ pension contribution, ○ keeping detailed and accurate records of your finances, ○ promotion (eg wedding fayres), ○ register domain names (websites), ○ business cards
Communication and team work
understand that you must communicate in a professional manner when working as a make-up artist, including: ○ speaking, ○ listening, ○ body language, ○ reading, ○ recording, ○ following instructions, ○ giving direction, ○ negotiating, ○ using a range of professional terminology
understand that you must behave in a professional manner when working as a make-up artist, including: ○ working as part of a team, ○ professional etiquette, ○ taking into account the diverse needs of your models/ performers, ○ maintaining model's modesty
understand how verbal consultation techniques can be used to put the client at ease, including: ○ questioning techniques, ○ language used, ○ tone of voice
understand how non-verbal consultation techniques can be used to put the client at ease, including: ○ listening techniques, ○ body language, ○ eye contact, ○ facial expressions
understand the importance of professional practice, for example: ○ checking the model's wellbeing throughout the service, ○ ensuring environmental conditions are suitable for the model and the service, ○ using working methods that minimise the risk of cross-infection, ○ ensuring the use of clean equipment and materials, ○ leaving the service area and equipment in a suitable condition, ○ promoting environmental and sustainable working practices

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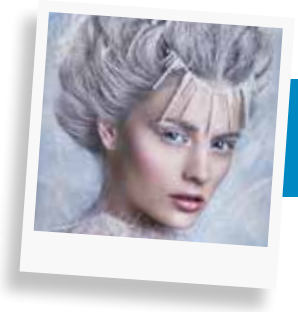
Image courtesy of Mark Coulier

Image courtesy of Mark Coulier

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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You need to:

Working with others within the make-up industry

have an understanding of the different roles in the make-up industry and the importance working effectively with others as part of a team, including: ○ stylist, ○ hairdresser, ○ nail technician, ○ photographer, ○ runner, ○ editor, ○ model (eg the owner of the product), ○ models, ○ producer, ○ director, ○ light technician, ○ music technician, ○ sound engineer, ○ floor manager, ○ choreographer, ○ set designer, ○ performers, ○ actors and actresses, ○ costume designer, ○ agents

Production types

have an understanding of the different types of production you might be required to work in, including: ○ TV (eg soap opera, talent shows), ○ drama, ○ documentary, ○ location, ○ films (eg, comedy, sci-fi, fantasy, period), ○ commercial (eg advertising), ○ photographic (eg editorial, fashion), ○ catwalk (eg avant-garde), ○ editorial, ○ fashion

Production demands

have an understanding of production demands and create your design ideas accordingly, including: ○ discussion with design team, ○ text analysis, ○ design analysis, ○ script breakdown, ○ continuity, ○ own interpretation of character role, ○ budget, ○ costings, ○ equipment, ○ lighting, ○ costume designs, ○ call sheets, ○ safety issues, ○ suitability of the design, ○ performer considerations (eg face shape, facial characteristics; skin tone, skin type, skin colour, eye shape, gender, allergies, age), ○ cast and crew list, ○ shooting schedule, ○ confidentiality, ○ set etiquette

consider the planning required in order to develop your design ideas and be mindful of the following: ○ attending scheduled meetings and rehearsals, ○ working to timescales, ○ understanding roles and responsibilities of others, ○ taking instruction, ○ taking meetings minutes, ○ working as part of a team

Skills and attributes of a make-up artist

understand the skills and attributes required of a make-up artist, including: ○ time management, ○ reliability, ○ organisation, ○ forward planning, ○ flexibility, ○ troubleshooting, ○ professionalism, ○ creativity/imagination, ○ research and updated knowledge, ○ personal presentation, ○ etiquette, ○ confidentiality

Continues on next page

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

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You need to:
Benefits of social media
understand the different types of social media, including: ○ Facebook, ○ Twitter, ○ Instagram, ○ LinkedIn, ○ blogs, ○ z-cards, ○ YouTube, ○ Dropbox, ○ Pinterest, ○ ModelMayhem
understand the benefits of using different social media, including: ○ self-promotion, ○ creativity, ○ reputation, ○ networking, ○ collaboration, ○ marketing, ○ research
Briefing techniques
understand the correct briefing techniques to gain maximum results, including: ○ the importance of communicaton with model in a professional manner, ○ how to complete a briefing taking into account the model's diverse needs, ○ the legal requirements for providing services to minors under 16 years of age, ○ the importance of agreeing the service and outcomes to meet the model's needs, ○ the legal requirements for storing and protecting model data if needed
understand the verbal and non-verbal briefing techniques used to both put the model at ease, and collect the necessary information to facilitate a successful outcome and why this is important, including: ○ verbal: questioning techniques, language used and tone of voice, ○ non-verbal: listening techniques, body language, eye contact, facial expressions, ○ use of: manual, visual and written
understand the correct methods of completing records, the reasons for keeping these records, gaining model and make-up artist's signatures and the reasons for this, as well as how model information should be dealt with according to The Data Protection Act, including: ○ obtaining written, signed informed consent from the model prior to carrying out the job, ○ ensuring that guardian or parent is present throughout the job for minors
○ understand how to deal with a range of diverse models both sensitively and safely, understanding why models should not be discriminated against because of culture, religion, age, gender or disability

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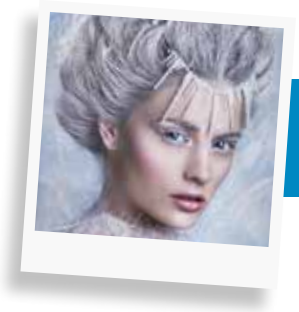
> Hygiene should be a make-up artist's number one priority. A clean and organised kit will not only ensure client safety but will portray a professional image.
>
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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You need to:
Environmental and sustainable working practices
understand the different types of working methods that promote environmental working practices, including: ○ temperature, ○ ventilation, ○ location
understand the different types of working methods that promote sustainable working practices, including: ○ minimising pollution, ○ reducing and managing waste, ○ reducing energy usage
have an understanding of the legislation linked to the environmental conditions within the workplace, as well as the implications for a more comfortable and safer service, including: ○ The Environmental Protection Act – Environmental and sustainable working practices, ○ reducing waste and managing waste (recycle, reuse, safe disposal), ○ reducing energy usage (energy efficient equipment, low energy lighting, utilising solar panels), ○ reducing water usage and other resources, ○ preventing pollution, ○ using disposable items, ○ using recycled, eco-friendly furniture, ○ using low chemical paint, ○ using environmentally friendly product packaging, ○ choosing responsible domestic products (Fairtrade tea and coffee), ○ encouraging carbon reducing journeys to work
Contra-indications
○ be able to recognise the contra-indications to the service, understand why they are a contra-indication and know the action to take in each case
○ understand why specific contra-indications should not be named when referring models to a general practitioner
○ understand the contra-indications requiring medical referral and why
recognise contra-indications to that would prevent the service, including: ○ severe viral, bacterial and fungal infections, ○ cross-infestations, ○ cross-infections
recognise contra-indications to that would restrict the service, including: ○ cuts and abrasions, ○ recent scar tissue, ○ skin disorders, ○ skin allergies, ○ product allergies.
recognise the necessary actions to take in relation to specific contra-indications when referring models, to include: ○ encourage the model to seek medical advice, ○ explain why the service cannot be carried out, ○ carry any modification/adaptation of service as applicable

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

You need to:

Health and safety working practices

have knowledge and understanding of industry specific, national and local authority licensing regulations relevant to the service, yourself and the premises. You will need to understand: ○ organisational requirements, ○ personal hygiene, protection and appearance to meet accepted industry and organisational requirements, ○ positioning of all equipment and products for ease and safety of use, ○ repetitive strain injury, how it is caused and how to avoid developing it as a result of the application of individual semi-permanent eyelashes, ○ removal of accessories, ○ positioning model and self comfortably and safely for the service, ○ maintaining accepted industry hygiene and safety practices throughout the service, ○ leaving the service area and equipment in a suitable condition, ○ carrying out a sensitivity test if necessary, ○ following manufacturer's instructions, ○ different methods of sterilisation, disposal of contaminated and non-contaminated waste, ○ local by-laws specific to the service being conducted, ○ the importance of carrying out a risk assessment, ○ reasons for carrying out a risk assessment in the salon, ○ understanding when a risk assessment will need be carried out and by whom, ○ identification of possible risks and hazards, ○ identification of how to complete a risk assessment, ○ knowing the actions to be taken following completion of the risk assessment

understand the importance of skin sensitivity testing prior to the application of products, including the following: ○ the reasons for carrying out skin sensitivity tests, ○ the importance of following manufacturer instructions, ○ the procedure for carrying out skin sensitivity tests prior to application, ○ the importance of recording the results, ○ that a sensitivity test must include adhesive and remover

Prepare yourself, the work area and model

understand the correct preparation for yourself, the model and the work area in a practical setting: ○ to meet organisational requirements, ○ to meet manufacturer's instructions, ○ to meet legislation and safety requirements, including PPE, ○ to ensure personal hygiene, protection and appearance meets accepted industry and organisational requirements, ○ to ensure all tools and equipment are disinfected or sterilised using the correct method, ○ to position all equipment and products for ease and safety of use, ○ to position the model for comfort

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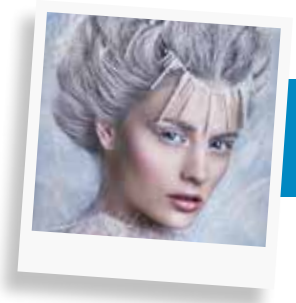
WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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You need to:
Provide recommendations
understand the correct recommendations following a make-up and/or hair service, including: ○ how to maintain make-up and hair look, ○ re-application of make-up and/or hair products, ○ safe removal methods
be able to recognise the difference between normal contra- actions and adverse contra-actions including those which are a result of poor practice. A normal contra-action can be touch sensitive therefore techniques and products selection will need to be adapted accordingly throughout the service. You will need to understand the action which should be taken if any of them occur either during or after the work, including: ○ stinging – remove product apply cold compress, wait for the stinging to subside, re-apply using different products. If the contra-action persists seek medical advice, ○ watery eyes – adapt product and application techniques, ○ stinging eyes – remove product around the area, apply an eye bath if required, ○ erythema – remove product, apply cold compress, if appropriate cover erythema with camouflage make-up and continue the service, ○ allergic reactions – remove product, apply cold compress, if persists seek medical advice
Evaluate for effectiveness of make-up and hair application
evaluate your work as part of reflective practice to form recommendation for improvements and professional development, including the following methods of evaluation: ○ visual, ○ verbal, ○ written feedback, ○ repeat business

You will also need to understand the principles of media make-up artistry listed on page xvii.

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USEFUL WORDS
UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

Some terms that you will come across in this unit are explained below.

Contract of employment
A legal document, which details such things as salary, holidays and working hours.

Freelancer
Somebody who is self-employed and works independently, for example a make-up artist, mobile therapist or nail technician.

Habia
The Hair and Beauty Industry Authority; they produce the National Standards that the industry works to.

Minimum wage
The minimum amount of money that may be earned per hour, which is set by the Government.

Personal presentation
The professional work-related appearance that is required in each establishment.

Personal protective equipment (PPE)
Available for use in the workplace to protect you, your skin and clothes from damage. For example, aprons, uniforms, or gloves.

Training providers
Organisations that provide recognised training.

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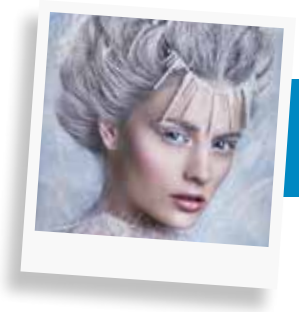
Radharani/Shutterstock.com

HINTS AND TIPS

Creative make-up design for productions and industry demands is all about depicting a character to fit in with a script or production. Research is essential to look at the past and current trends of theatre, feature film, television that will give you inspiration. Comics, magazines and art galleries can also support your research by providing great examples of creative make-up.

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



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Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1. I am still learning this technique
2. I am still practising this technique
3. I can now demonstrate competence of this technique
4. I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY

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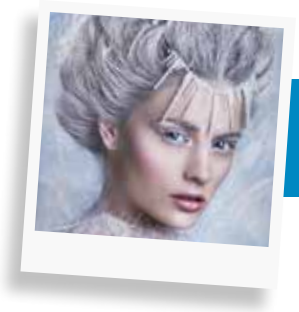
Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

SUPPLEMENTARY COMMENTS
UNIT 301 WORKING IN THE FILM, TV AND THEATRE INDUSTRY



sivilla/Shutterstock.com

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 4.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

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UNIT 302
THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

The purpose of this unit is for you to gain an understanding into how to develop and present a look book as well as your industry portfolio. A look book will be able to communicate and demonstrate your progression from the initial design stage through to the finished article. This will be achieved by the collection of visual resources that will allow you to gather ideas and develop them into your own 'look'. This unit will allow you to develop your research skills and gain an understanding into production demands and how these may influence your design choices for the development of look books and industry portfolio. Learning how to develop a portfolio is a key aspect as in the real world of work make-up artists will be expected to take their industry portfolio with them to interviews for productions, TV, films, editorial etc.

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WHAT IS THIS UNIT ABOUT?

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

MANDATORY

This unit has two outcomes.

Outcome 1
Understand how to research for design ideas

Outcome 2
Create look books and an industry portfolio

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- How is a look book developed?
- When would I use a look book?
- What is an industry portfolio?
- What is primary and secondary research?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

Image courtesy of

Image courtesy of

HINTS AND TIPS

Think about every detail of your image, so that it all comes together for the overall look you want.

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

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TOPICS

Outcome 1

Understand how to research for design ideas

1.1 Primary research
1.2 Secondary research

Outcome 2

Create look books and an industry portfolio

2.1 The reasons for using look books and an industry portfolio
2.2 How to create a look book of designs
2.3 Develop a look book of designs
2.4 How to create and develop an industry portfolio

Image courtesy of John Rawson

NOTE

As part of the delivery of this unit you are expected to collate pictorial evidence of your total looks throughout the year and then select your best work to present in your industry portfolio that will be pulled together at the end of the qualification.

This unit links to all technical units and will be taught alongside all the technical units within the qualification, covering primary and secondary research to aid the development of design ideas for the creation of a look book. Therefore you will need to refer to this unit when completing each of the technical units.

Image courtesy of John Rawson

> Try to do some model test shoots with photographers for experience. This will also help you to get bookings.
>
> **Sita Gill**

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UNIT PLANNER

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Methods of research

○ understand the available methods of research to create and develop your design ideas

Primary research

○ understand that primary research consists of a collection of original primary data collected by the researcher

○ understand the principles of primary research, to include the use of personal experience such as childhood memories, films watched and books read, the stereotypical image of given characters (eg a panto dame)

○ understand that the use of personal experiences makes a design the creator's own and generates original work

Secondary research

○ understand that secondary research involves gathering existing data that has already been produced, for example: from the internet, magazines and books

use a number of sources in order to gain ideas for your design. It is recommended you use the following: ○ internet (Pinterest, Instagram), ○ books, ○ films and television, ○ music videos, ○ magazines, ○ exhibitions, ○ museums, ○ art galleries, ○ photographs, ○ fashion designers, ○ celebrity hair and make-up artists

The reasons for using look books and an industry portfolio

○ understand that make-up artists need to present their look book to the client to gain feedback and confirmation on whether the client's needs were met, which could lead into adaptation if required

○ understand the fundamental importance of a professional industry portfolio and how this will enhance employability and progression into higher education as well as progression within the industry

○ understand that a portfolio is a means to showcase the make-up artist's versatility, creativity, technical skills including: hair and make-up for different contexts such as commercial, high fashion, editorial, TV and films

○ understand that a portfolio will show what the make-up artist is capable of creating as well as the extent of their work and skills

understand when professional portfolios will be used, including the following: ○ job interview, ○ competition, ○ fashion show, ○ TV and film, ○ theatre, ○ commercial (eg video, advertising), ○ editorial, ○ university application

Continues on next page

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

You need to:

How to create a look book of designs

- understand that when working within the make-up industry you will be provided with a design brief which will require the development of design ideas to be showcased into a look book
- understand that the following information must be included in the look book: ○ collage of research ideas (mood board), ○ samples of materials and textures, ○ face chart, ○ head and shoulder chart, ○ full body chart, ○ sketches, ○ list of equipment, ○ list of products, ○ costings, ○ justification on choices of specific products and equipment, ○ use of hair products and make-up products, ○ test shots, ○ pictures of final design, ○ evaluation
- consider the use of products which can enhance the appearance of the design ideas within the look book, such as: ○ chalks, ○ oil pastels, ○ pencils, ○ pens, ○ charcoal, ○ markers, ○ paint

How to create and develop an industry portfolio

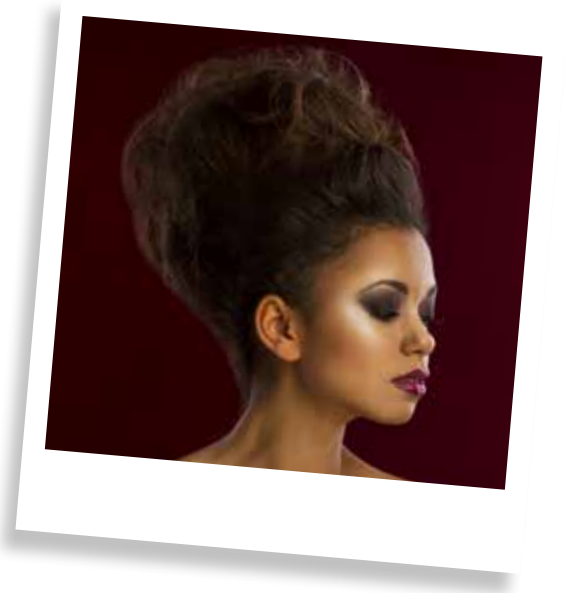
- understand how to develop an industry portfolio both electronically and manually including: ○ images (landscape, portrait, colour, black and white, head shot, full body shot), ○ testimonials (eg from work experience), ○ CV (personal profile)
- understand that images must not be edited using filters or airbrush

You will also need to understand the principles of media make-up artistry listed on page xvii.

NOTE

In order to meet this topic you will need to collate pictorial evidence throughout the year of your looks and at the end select the best range of your choice (either electronically or manually).

Image courtesy of



mnowicki/Shutterstock.com

WHAT DO YOU NEED TO COVER?

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

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SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

Develop a look book of designs for each of the total looks created within all technical units, taking into consideration the following:

- design brief
- hair and make-up techniques
- skin type, hair type of model
- skin colour, hair colour of model
- age and gender of model
- products, tools and equipment
- context, themes
- environmental conditions

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

YuriyZhuravov/Shutterstock.com

NOTE

Each of the technical units will specifically state the relevant range required to cover the unit content.

HINTS AND TIPS

When presenting a mood board to other people, you need to include the theme as a heading, and work images around this for the hair, make-up, clothes, colour etc with lots of samples supported by brief text where required.

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USEFUL WORDS

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

Some terms that you will come across in this unit are explained below.

Evaluation methods
Different ways of getting feedback – these could include team meetings, feedback from your tutor or self-evaluation.

Mood board
A combination of images, colours, and textures – a collection of all your first ideas.

Techniques
The different methods used to create the finished image, for example make-up techniques, application of false eyelashes, clothes and hair.

Theme
A set outline, for example images reflecting an era, or the front cover of a fashion magazine.

Hair: Theo Georgio Photography: Theo Georgio
Make-up artists: Gavin Pickle and Sharon Cannon

“My inspiration for the siren collection was taken from the beauty and colour of the Great Barrier Reef. I wanted a collection that had the mystery and feel of the deep sea. With the soft break of sunlight as it hits and disperses in the deep, dark ocean. The hair had to have a freedom of flow and movement to give the image depth and awe. The colours were bright and clashing, as only nature can do best.”
Theo Georgio

Hair: Theo Georgio Photography: Theo Georgio
Make-up artists: Gavin Pickle and Sharon Cannon

SCOPE RECORD

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

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Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Considerations	Record the considerations taken into account for each look.		
Design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair and make-up techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Skin type and hair type of model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Skin colour and hair colour of model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Age and gender of model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Products, tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Context and themes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Environmental conditions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of

Image courtesy of

HINTS AND TIPS

Composition is key – look at everything in the frame of the image and consider why it's there and how it could look better.

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

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Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

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SUPPLEMENTARY COMMENTS

UNIT 302 THE CREATION AND PRESENTATION OF A LOOK BOOK AND AN INDUSTRY PORTFOLIO

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 20.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

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UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

This unit will give you an insight into the fashion and photographic industry, which runs at a fast pace, requiring stamina, self-motivation, team work and creativity. You will be shown different make-up application techniques, as well as exploring the demand from different themes and contexts that would have an impact on the final look. You will need to explore the different application techniques on a variety of models, creating looks that will meet the fashion and photographic industry desires, as well as taking into consideration factors that can affect the application of facial contouring, such as face shapes, eye, nose, lips, skin types and condition. You will also cover how colour theory and correction are linked to the make-up application.

This unit also gives an introduction to the effects of different lighting, the types of backdrops available and how this can affect the choice of application of fashion and photographic make-up.

WHAT IS THIS UNIT ABOUT?

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

MANDATORY

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This unit has three outcomes.

Outcome 1
Understand factors affecting the application of facial contouring

Outcome 2
Apply fashion and photographic make-up

Outcome 3
Capture a photographic image

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- What is the importance of colour theory in the fashion and photographic industry?
- What are the differences in creating an editorial look compared to a fashion show?
- What is the difference between colour and black and white photography?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

Buy fashion magazines both for inspiration and to keep on top of what is on trend.

Shutterstock/Matusciac Alexandru

> Always practise the make-up application if you have designed it for a themed shoot, as the make-up artist needs to ensure the model and theme work well together.
> **Sita Gill**

Shutterstock/Wallenrock

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Shutterstock/Alexander Supertramp

TOPICS

Outcome 1
Understand factors affecting the application of facial contouring

1.1 Face shapes
1.2 Eye, nose and lips shapes
1.3 Skin types and conditions
1.4 Colour theory and correction

Outcome 2
Apply fashion and photographic make-up

2.1 Application techniques
2.2 Products, tools and equipment
2.3 Themes and context
2.4 Create fashion and photographic make-up to include:
- application
- removal

Outcome 3
Capture a photographic image

3.1 Effects of different lighting
3.2 Types of backdrops
3.3 Take a range of photos

HINTS AND TIPS

Remember that the way a photograph is lit can create effects which are impossible to reproduce by make-up alone.

Hair Joanne O'Neill. Photographer Jim Crone Mua Azelia Jackson

Hair by Mark Leeson Art Team, Make-up: Claire Read, Photography: Andrew O'Toole, Styling: Bernard Connolly, Products: Goldwell

Make sure you have kept a record of make-up used in case 'touch ups' are necessary.

Shutterstock/Alexander Supertramp

UNIT PLANNER

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

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WHAT DO YOU NEED TO KNOW?

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Face shapes

understand how to differentiate between different face shapes by visual observation when working with a range of models, and adaptations that may be required when applying make-up to include the following: ○ oval, ○ oblong, ○ square, ○ round, ○ triangle/heart

Eye, nose and lips shapes

understand how to differentiate among different eye, nose and lips shapes by visual observation when working with a range of models, and adaptations that may be required when applying make-up to include the following: ○ eyes (oriental, small, round, deep set, close set, wide set, overhanging, prominent), ○ nose (broad, short, long, crooked), ○ lips (lines around lips, thick upper lip, thick lower lip, thin, small, uneven)

Skin types and conditions

understand how to differentiate among different skin types, conditions and tones by visual observation when working with a range of models, and adaptations that may be required to include the following: ○ skin types (dry, oily, combination), ○ conditions (mature, dehydrated, sensitive), ○ tone (warm, cool, neutral)

○ take into account different ethnicity in relation to skin types, conditions and tones and understand how to adapt the use of different products and techniques to gain maximum results

Colour theory and correction

understand the importance of colour theory and colour correction, which is a fundamental aspect when applying make-up, including the following: ○ the principles of colour (primary, secondary, tertiary, quarternary), ○ light waves, ○ quality of colour (hue, intensity and luminosity, saturation, value and tone), ○ colour schemes (monochromatic, complimentary/harmonious, analogous), ○ colour correction (green, yellow, lilac, orange)

Continues on next page

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

You need to:

Application techniques

understand the different application techniques used within fashion and photographic make-up industry, to include: ○ contouring (eg shading, highlighting), ○ blending, ○ blocking out of eyebrow, ○ colour blocking, ○ graphic liner, ○ eyebrow definition, ○ ombré, ○ lip definition, ○ false lash application, ○ ornamentation application (eg glitter, jewellery, gems, feathers, flowers, leaves), ○ gold leaf and face lace, ○ eyeshadow techniques (eg cut crease, smokey, socket line, colour blending), ○ black and white, ○ two-toned, ○ wet look, ○ stencilling

○ understand that the techniques listed above can be applied and created in different ways to suit the design brief, model's needs as well as the use of their own creativity

○ understand that being a make-up artist and working in the industry will also mean that you will explore new ways to apply the techniques listed above

Products, tools and equipment

understand the different types of products available to create a fashion and photographic make-up, to include: ○ cleanser, ○ hand sanitisers, ○ moisturiser, ○ cleansing wipes, ○ primer, ○ illuminating creams, ○ balms, ○ bb and cc creams, ○ skin correctors/diffusers, ○ concealers, ○ colour correctors, ○ bronzer, ○ foundations, ○ powders, ○ highlighters/shaders, ○ eye shadows, ○ mascara, ○ eyebrow make-up, ○ blushers, ○ eye pencils, ○ lip pencils, ○ lipsticks, ○ lip gloss, ○ false eyelashes, ○ coloured cosmetics, ○ petroleum jelly, ○ powders, ○ other texturising materials, ○ latex, ○ glycerine, ○ spirit gum, ○ mixing medium, ○ barrier cream, ○ minerals, ○ aqua colour, ○ clay, ○ grease paint, ○ coloured inks, ○ modelling wax, ○ brush cleaner, ○ make-up removers, ○ adhesive, ○ adhesive remover

○ understand which products to select depending on the model's needs, skin type and condition and adapt accordingly

understand the key effects and benefits of the textures from each of the products used in order to achieve the desired effect, in relation to setting, lighting, location, skin type and conditions, to include the following textures: ○ gel, ○ mousse, ○ wax, ○ liquid, ○ cream, ○ powder, ○ high definition

understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following: ○ brushes, ○ sponges, ○ tweezers, ○ head band, ○ eyelash curlers, ○ velour puffs, ○ modelling tools, ○ mixing palette, ○ spatula, ○ make-up cape, ○ mirrors, ○ towels, ○ chair, ○ brush holder, ○ bin, ○ scissors, ○ disposables (cotton buds, tissues/couch roll, cotton wool, disposable applicators, disposable spatulas, gloves)

Continues on next page

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Shutterstock/Alexander Supertramp

You need to:

Effects of different lighting

understand how different lighting affects the choice and application of fashion and photographic make-up to include the following: ○ daylight (ie morning, afternoon), ○ evening light, ○ studio (eg colour temperature, use of gels/filters, light shapers, lighting balance to control image contrast, flash photography), ○ incandescent, ○ fluorescent

Types of backdrops

understand the types of backdrops available and how they can enhance the overall look, to include: ○ black, ○ white, ○ colour, ○ pattern, ○ location

You will also need to understand the principles of media make-up artistry listed on page xvii.

HINTS AND TIPS

For innovative looks try using make-up in a new way – for example, coloured eyeshadows for face shading.

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HINTS AND TIPS

Ambient light is light that is already present. It could be sunlight or overhead room lights. Keep control of all your light sources.

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WHAT DO YOU NEED TO COVER?

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

Create fashion and photographic make-up to include:

- develop the look based on the design brief*
- carry out briefing techniques**
- follow health and safety**
- prepare self, work area and model**
- provide recommendations to the model and evaluate the make-up application**
- apply fashion and photographic make-up
- remove (and maintain if required) the make-up application including the use of cleansers and adhesive removers
- select and use the products, tools and equipment to achieve the desired look

*As covered in Unit 302
**As covered in Unit 301

Take a range of photos:

- landscape
- portrait
- black and white
- colour
- head shot
- full body shot

Apply fashion and photographic make-up using the following techniques:

- contouring
- shading
- highlighting
- blending
- blocking out of eyebrow
- colour blocking
- graphic liner
- eyebrow definition
- ombré
- lip definition
- false lash application
- ornamentation application eg glitter, jewellery, gems, feathers, flowers, leaves
- gold leaf and face lace
- eyeshadow techniques eg cut crease, smokey, socket line, colour blending
- black and white
- two-toned
- wet look
- stencilling

Continues on next page

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WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

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Explore different looks within the following media, understanding how different they can be because of the different demand:

- high fashion
- commercial
- editorial
- catwalk
- fashion shows
- photographic
- TV
- film
- high definition make-up

Looks can comprise the following themes, for example:

- pop art
- glamour
- portrait
- fantasy
- futuristic
- underwater
- space
- circus
- rain forest

Take into account the following factors affecting the application of facial contouring:

- different face shapes (oval, oblong, square, round, triangle/heart)
- different eye shapes (oriental, small, round, deep set, close set, wide set, overhanging, prominent)
- different nose shapes (broad, short, long, crooked)
- different lip shapes (lines around lips, thick upper lip, thick lower lip, thin, small, uneven)
- skin types (dry, oily, combination)
- skin conditions (mature, dehydrated, sensitive)
- tone (warm, cool, neutral)
- ethnicity

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USEFUL WORDS
UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Some terms that you will come across in this unit are explained below.

Colour blocking
Putting two or three totally different colours together to create a bold look.

Commercial
Something commercial is produced primarily in order to make money, such as an advertisement.

Shutterstock/Oleg Gekman

Contouring
Using techniques and make-up products to enhance facial shape and structure.

Editorial
The parts of a publication which are not advertising

Headshot
Photographs of a person's face or head and shoulders.

High fashion
The newest, expensive fashions, as opposed to mass-market fashion.

Landscape
A format which is wider than it is high.

Shutterstock/Luba V Nel

Ombré
Using tones or colours that graduate from light to dark.

Portrait
A format which is higher than it is wide.

Shutterstock/Luba V Nel

HINTS AND TIPS

For really dramatic high contrast images, use high contrast light – often a single strong light shone directly at the model or reflected off a shiny surface.

Shutterstock/Matusciac Alexandru

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SCOPE RECORD

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Fashion and photographic make-up	Record each time you carry out the following.		
Develop the look based on the design brief	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Carry out briefing techniques	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Follow health and safety	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Prepare self, work area and model	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Select and use products, tools and equipment	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Apply fashion and photographic make-up	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Remove (and maintain if required) the make-up application	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Provide recommendations to the model and evaluate the make-up application	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Photos	Record the type of photos taken of each make-up look.		
Landscape	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Portrait	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Black and white	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Colour	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Head shot	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Full body shot	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

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SCOPE RECORD (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Techniques	Record the techniques used for each look.		
Contouring	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shading	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Highlighting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blending	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blocking out of eyebrow	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Colour blocking	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Graphic liner	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Eyebrow definition	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ombré	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Lip definition	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
False lash application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ornamentation application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gold leaf and face lace	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Eyeshadow techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Black and white	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Two-toned	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wet look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stencilling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Shutterstock/Alexander Supertramp

Media	Record the different looks created within the following media.		
High fashion	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Commercial	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Editorial	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Catwalk	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fashion shows	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Photographic	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
TV	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Film	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
High definition make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Themes	Record the different themes created.		
Pop art	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Glamour	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Portrait	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fantasy	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Futuristic	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Underwater	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Space	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Circus	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Rainforest	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

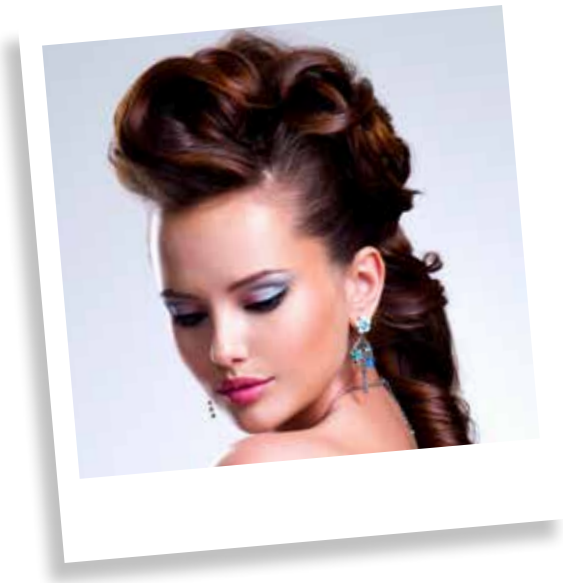
Shutterstock/Alexander Supertramp

SCOPE RECORD (CONTINUED)
UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Factors	Record the factors taken into account in the application of facial contouring.		
Face shapes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Eye shapes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Nose shapes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Lip shapes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Skin types	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Skin conditions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Tone	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ethnicity	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

HINTS AND TIPS

Fluorescent lighting will affect the make-up colour by taking away the warmth from the make-up.



Shutterstock/Valua Vitaly

> Try to do some model test shoots with photographers for experience. This will also help you to get bookings.
> **Sita Gill**

Shutterstock/Alexander Supertramp

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

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Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

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SUPPLEMENTARY COMMENTS

UNIT 303 FASHION AND PHOTOGRAPHIC MAKE-UP

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 34.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

Photographer: Esther Escalante Models: Tenika Mahoney and Danny Wright
Make-up: Olubunmi Ogedengbe Styling: Junior Green and Joe Sloan

Image courtesy of Desmond Murray

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Hairstyling is about imagination, vision and creativity. In this unit you will have the opportunity to experiment with different techniques to create hairstyles that depict different eras, characters and shapes. You will create a variety of innovative looks using different techniques and materials, such as padding, weaving and ornamentation, to create hairstyles for different types of media.

You will also cover how to follow a design brief and explore how hairstyling has developed over the years. This unit will help you prepare for competition work, theatrical work and creative mythical work, photographic, television and film work. See where your imagination can take you!

Image courtesy of Desmond Murray

WHAT IS THIS UNIT ABOUT?

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

MANDATORY

This unit has two outcomes.

Outcome 1
Understand how to achieve creative hair design

Outcome 2
Produce creative hairstyles

Image courtesy of Wella

> Creative hairdressing is an artistic form of expression, personal to each creator. Ideas come from many sources, but primarily start with a strong understanding of classic hairdressing. We call them the rules, but creative hairdressing is often about breaking the rules and expressing your creativity.
>
> **Andrew Barton**

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- When are the styling and setting techniques mostly used for creative hair design?
- What are the differences between styling and finishing products?
- What types of ornamentation can be used for creative hair design?
- What factors may need consideration when creating a hair design for different purposes?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

Image courtesy of MHD

Accurate planning is important make sure you have all the necessary resources and you don't go over budget.

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

TOPICS

Outcome 1
Understand how to achieve creative hair design

1.1 Influencing factors for creative hair design
1.2 Products, tools and equipment for creative hair design
1.3 Methods of styling and setting

Outcome 2
Produce creative hairstyles

2.1 Select products, tools and equipment
2.2 Create hair styles using styling and setting methods

HINTS AND TIPS

Styling products protect the hair from heat damage and loss of moisture as well as supporting the style.

Image courtesy of Cheynes

> Inspiration is all around us, in fashion, art, multimedia or nature. It's vital that you are open to these stimuli and record them in photographs, sketch books or mood boards. Use your camera to record what you see and then think how it can inspire you as a creative hairdresser.
> **Andrew Barton**

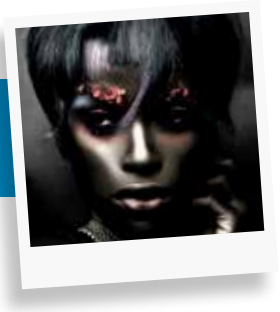

Image courtesy of Desmond Murray

UNIT PLANNER

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:
Influencing factors for creative hair design
understand the influencing factors to consider when planning for a hair design, the logical sequence of the approach to the creation of the hairstyle and the adaptation required, to include: ○ hair movement, ○ hair texture and density, ○ hair length, ○ hair growth patterns, ○ head shape/face shapes/features, ○ design brief requirements
Products, tools and equipment for creative hair design
understand the different types of styling products available to produce a creative hairstyle, to include: ○ mousse, ○ setting lotion, ○ heat protection, ○ gel spray
understand the different types of finishing products available to produce a creative hairstyle, to include: ○ serum, ○ wax, ○ gel, ○ dressing cream, ○ volumising and texturing powder, ○ hair spray, ○ shine spray
○ understand which products to select depending on the design brief and the model's hair type and condition and how to adapt accordingly
understand the use of tools and equipment and the importance of selecting the correct ones depending on the hairstyle to achieve and the application techniques to include: ○ combs, ○ section clips, ○ gown, ○ hairdryer, ○ brushes, ○ straightener, ○ tong/wand, ○ rollers, ○ water spray, ○ pin curl clips, ○ hairgrips, ○ hair pins, ○ padding/shapes (polystyrene, synthetic hair, nets), ○ a variety of ornamentation, ○ setting tools and equipment to match desired style (eg wire, pencil, metal objects that are heat resistant)
Methods of styling and setting
understand the different methods and techniques used when styling and setting, when to use them according to the model's hair type and condition and the hair style to achieve from the design brief using the following methods: ○ curling, ○ setting curls, ○ woven effects, ○ rolling/plaiting/twisting, ○ blending, ○ rik-rak effects, ○ back combing, ○ blow-drying, ○ incorporating ornamentation, ○ alternative setting using tools and equipment, ○ securing

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

You will also need to understand the principles of media make-up artistry listed on page xvii.

Image courtesy of Desmond Murray

WHAT DO YOU NEED TO COVER?

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

Create hairstyles using styling and setting methods, including the following:

- develop the look based on the design brief*
- carry out briefing techniques**
- follow health and safety**
- prepare self, work area and model**
- select and use the products, tools and equipment to achieve the desired hairstyle
- style the hair use styling and setting methods
- deconstruct the hairstyle
- provide recommendations to the model and evaluate the creative hairstyle**

*As covered in Unit 302
**As covered in Unit 301

Take into account the factors affecting the creative hair design, including:

- hair movement
- hair texture and density
- hair length
- hair growth patterns
- head shape/face shapes/features
- design brief requirements

Select and use styling products to achieve the desired hairstyle, including:

- mousse
- setting lotion
- heat protection
- gel spray

Select and use finishing products to achieve the desired hairstyle, including:

- serum
- wax
- gel
- dressing cream
- volumising and texturing powder hair spray
- shine spray

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Image courtesy of

WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

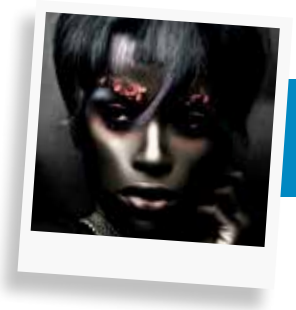

Image courtesy of Desmond Murray

Select and use tools and equipment to achieve the desired hairstyle, including:

- combs
- section clips
- gown
- hairdryer
- brushes
- straightener
- tong/wand
- rollers
- water spray
- pin curl clips
- hairgrips
- hair pins
- padding/shapes (polystyrene, synthetic hair, nets)
- a variety of ornamentation
- setting tools and equipment to match desired style (eg wire, pencil, metal objects that are heat resistant)

Use the following methods of styling and setting:

- curling
- setting curls
- woven effects
- rolling/plaiting/twisting
- blending
- rik-rak effects
- back combing
- blow-drying
- incorporating ornamentation
- alternative setting using tools and equipment
- securing

HINTS AND TIPS

Hairpieces, accessories and ornamentation can enhance the overall appearance of the style.

USEFUL WORDS
UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Some terms that you will come across in this unit are explained below.

Added hair
A small or large hairpiece, or a small amount of hair attached to a comb or pin, and added to the style.

Avant-garde
A style, look or image that is ahead of the times, usually worn or produced by the leaders of fashion, before it becomes fashionable.

Conventional
Techniques and equipment that are generally used when styling and dressing hair, including setting, pin curling, finger waving, rolls, plaits, twists, curls, woven.

Evaluation
Actively seek feedback from a number of people (line manager, colleagues, audience, judges, models, photographer) on the impact of your image.

Hair density
How many hairs there are on the head. The more hairs on the head, the denser/thicker it is.

Media
This is the make-up, ornamentations, accessories, videos, photographs and clothes that you use.

Ornamentation
An object used to complement a style, which adds interest and detail to the finished look.

Rik-raks
When the hair is wound around an object and straightening irons are used to secure a wave or bend in the hair.

Roll
Also called vertical or horizontal roll, a fold within the hair that can be dressed on its own in a classical style, or incorporated with other features.

Traction alopecia
A condition that results in an area of baldness due to excessive tension applied to the hair.

Twists
A small section of hair twisted along the length; a variation is the scalp twist, adding strands of hair into the twist.

Wadding
Used to pad the hair out; an example of this could be a hair donut, sausage or padding used for producing chignons, buns and bridal hairstyles in the hair.

HINTS AND TIPS

Excessive pulling/tension of the hair at the root could result in traction alopecia.

SCOPE RECORD

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Create hairstyles	Record each time the following are carried out.		
Developing the look based on the design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
carrying out briefing techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
following health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
preparing self, work area and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
selecting and using the products, tools and equipment to achieve the desired hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
styling the hair using styling and setting methods	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
deconstructing the hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
providing recommendations to the model and evaluating the creative hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

Image courtesy of MHD

Hair: Daniel Rymer @daniel_rymer www.danielrymer.com
Photographer: Lel Burnett www.mutemedia.co.uk/M.u.a Grace Kingsley

Image courtesy of Desmond Murray

SCOPE RECORD (CONTINUED)

UNIT 304 MEDIA MAKE-UP

CREATIVE HAIR DESIGN

Factors	Record the factors taken into account for each hairstyle.		
Hair movement	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair texture and density	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair length	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair growth patterns	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Head shape/face shape/ features	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Design brief requirements	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Styling and finishing products	Record the styling and finishing products used for each hairstyle.		
Mousse	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Setting lotion	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Heat protection	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gel spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Serum	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wax	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gel	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dressing cream	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Volumising and texturing powder hair spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shine spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Tools and equipment	Record the tools and equipment used for each hairstyle.		
Combs	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Section clips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Gown	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Hairdryer	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Brushes	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Straightener	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Tong/wand	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Rollers	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Water spray	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Pin curl clips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Hairgrips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Hair pins	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Padding/shapes (polystyrene, synthetic hair, nets)	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Ornamentation	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Setting tools and equipment	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

> Learn from the best and ask questions: never accept OK as a standard and you'll never be known for OK standards!
>
> **Andrew Barton**

SCOPE RECORD (CONTINUED)

UNIT 304 MEDIA MAKE-UP

CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Styling and setting methods	Record the styling and setting methods used for each hairstyle.		
Curling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Setting curls	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Woven effects	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Rolling/plaiting/twisting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blending	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Rik-rak effects	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Back combing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blow-drying	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Incorporating ornamentation	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Alternative setting using tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Securing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of MHD

HINTS AND TIPS

Dry setting will create extra volume for the finished look.

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

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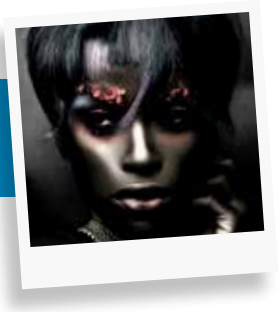

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 304 MEDIA MAKE-UP

CREATIVE HAIR DESIGN

Image courtesy of Desmond Murray

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Image courtesy of Desmond Murray

SUPPLEMENTARY COMMENTS

UNIT 304 MEDIA MAKE-UP CREATIVE HAIR DESIGN

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 52.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

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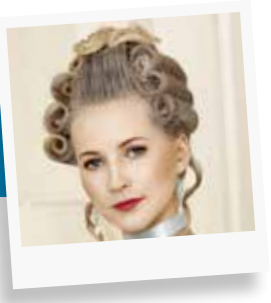
Shutterstock/Fotoatelie

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

The purpose of this unit is for learners to explore in detail make-up, hairstyles and fashion trends throughout the ages. Learners will have the opportunity to practically apply their findings and create different historical looks. Understanding and creating an historical look is an essential skill for a make-up artist. Aspects of historical looks are not only required for the theatre, TV or film industry but are now becoming a modern day trend. In this unit, learners will be studying make-up, hair and fashion looks from as far back as the Ancient Egyptians to the present day. Learners will have the opportunity to discover some key historical ages and may choose to study particular ages in greater depth.

Understanding the evolution of cosmetic products and fashion is another important aspect that will be visited in this unit. Learners will develop skills in producing clear design plans in order to communicate and present their ideas to others. Learners will study how to analyse character roles in order to create the intended look. In order to create different period looks, experimentation of using different products and techniques is a key element to the practical side of this unit. In addition, the application of wigs and hairpieces will need to be visited in this unit as it is difficult to recreate a realistic look without having a basic understanding of these skills.



WHAT IS THIS UNIT ABOUT?

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

MANDATORY

Shutterstock/Fotoatelie

This unit has three outcomes.

Outcome 1
Understand how historical make-up, hairstyles and fashion trends have changed through the eras

Outcome 2
Understand the range of products used to create historical hair and make-up looks

Outcome 3
Apply techniques and skills to create historical hair and make-up looks

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- How will the skills I develop from this unit be transferable in the theatre, television, film, modelling and other relevant industries?
- How will having an in-depth knowledge of not only make-up historical looks, but hairstyling and fashion, help me advance as a make-up artist?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

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WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

Shutterstock/Fotoatelie

TOPICS

Outcome 1

Understand how historical make-up, hairstyles and fashion trends have changed through the eras

1.1 Looking through the eras
1.2 Social and cultural influences

Outcome 2

Understand the range of products used to create historical hair and make-up looks

2.1 Make-up products, tools and equipment
2.2 Hair products, tools and equipment

Outcome 3

Apply techniques and skills to create historical hair and make-up looks

3.1 Historical feature make-up and hair techniques
3.2 Apply historical hair and make-up looks

> Good skin preparation is essential for achieving a perfect base. Foundation sits evenly and lasts much longer on clean and moisturised skin.
>
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

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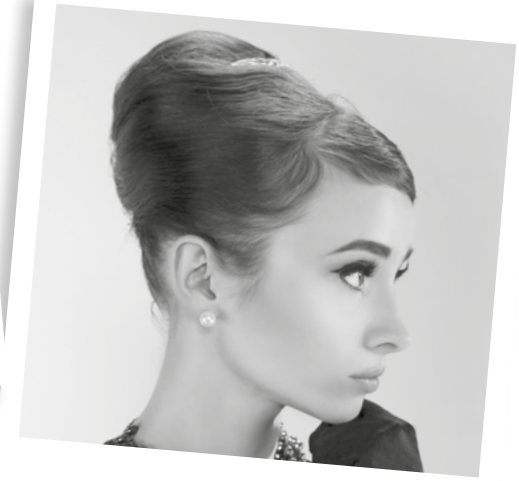

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UNIT PLANNER

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Looking through the eras

explore the following eras and how they differ in terms of make-up, hairstyles and trends: ○ ancient Egyptians, ○ Renaissance (14th – 17th centuries), ○ Elizabethan, ○ 18th century, ○ Victorian, ○ Edwardian, ○ 1920s, ○ 1930s, ○ 1940s, ○ 1950s, ○ 1960s, ○ 1970s, ○ 1980s, ○ 1990s, ○ 2000s

explore the following in each era listed above in order to understand how make-up, hairstyles and trends have changed: ○ iconic figures (eg Twiggy, Marilyn Monroe, Elvis Presley, James Dean, Audrey Hepburn, Marlene Dietrich), ○ films and TV shows of a particular era, ○ hairstyle, ○ make-up, ○ fashion, ○ relationship of fashion styles to cultural trends (eg 'The Space Age', 'Punk', 'Glam Rock', 'Grunge'), ○ how styles influence the catwalk, ○ influence of art movements on fashion developments (eg Diaghilev's Ballets Russes, Cubism, Surrealism, space exploration of the 1960s and 70s, Op Art, Pop Art)

Social and cultural influences

understand how make-up, hair and fashion styles can differ according to a person's social and cultural background, based on the following social and cultural influences: ○ status, ○ ethnic origin, ○ class system (working, middle and upper class), ○ age group, ○ role and position within society, ○ casual and formal dress, ○ gender

Continues on next page

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

You need to:

Make-up products, tools and equipment

understand the different types of make-up products available to create historical make-up, which make-up products to select depending on the model's needs, skin type and condition and how to adapt accordingly, to include the following: ○ cleanser, ○ hand sanitisers, ○ moisturiser, ○ make-up removers, ○ cleansing wipes, ○ brush cleaner, ○ primer, ○ illuminating creams, ○ balms, ○ bb and cc creams, ○ skin correctors/diffusers, ○ concealers, ○ colour correctors, ○ bronzer, ○ foundations, ○ highlighters/shaders, ○ eye shadows, ○ mascara, ○ eyebrow make-up, ○ blushers, ○ eye pencils, ○ lip pencils, ○ lipsticks, ○ lip gloss, ○ false eyelashes, ○ coloured cosmetics, ○ petroleum jelly, ○ powders, ○ other texturising materials, ○ latex, ○ glycerine, ○ spirit gum, ○ mixing medium, ○ barrier cream, ○ minerals, ○ aqua colour, ○ clay, ○ grease paint, ○ coloured inks, ○ modelling wax, ○ adhesive, ○ adhesive remover, ○ instant tan

understand the use of make-up tools and equipment and the importance of selecting the correct ones depending on the historical era to achieve and application techniques, to include the following: ○ brushes, ○ sponges, ○ tweezers, ○ eyelash curlers, ○ velour puffs, ○ modelling tools, ○ mixing palette, ○ spatula, ○ make-up cape, ○ mirrors, ○ towels, ○ chair, ○ brush holder, ○ bin, ○ scissors, ○ disposables (cotton buds, cotton wool, tissues/couch roll, disposable applicators, disposable spatulas, gloves)

Hair products, tools and equipment

understand the different types of hair styling products available to create historical looks, which hair products to select depending on the model's needs, hair type and condition and how to adapt accordingly, to include the following: ○ mousse, ○ setting lotion, ○ heat protection, ○ gel spray, ○ styling spray

understand the different types of hair finishing products available to create historical looks, which hair products to select depending on the model's needs, hair type and condition and how to adapt accordingly, to include the following: ○ gel, ○ wax, ○ serum, ○ dressing cream, ○ hairspray, ○ shine spray, ○ volumising and texturing powder

understand the use of hair tools and equipment and the importance of selecting the correct ones depending on the historical era to achieve and application techniques, to include the following: ○ blow-drying brush, ○ vent brush, ○ back combing, ○ circular brushes, ○ paddle brushes, ○ combs, ○ afro comb, ○ sectioning clips, ○ rollers for wet setting, ○ iron, ○ hot brush, ○ tongs, ○ velcro rollers for dry setting, ○ hair pins, ○ hair grips, ○ pin curling clips, ○ hair bands, ○ straighteners, ○ heated rollers, ○ hairdryer, ○ crimping and waving tongs, ○ scissors, ○ padding/shapes, ○ ornamentation, ○ hairpieces, ○ wigs

You will also need to understand the principles of media make-up artistry listed on page xvii.

WHAT DO YOU NEED TO COVER?

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

Apply historical hair and make-up looks, including the following:

- develop the historical hair and make-up look based on the design brief*
- carry out briefing techniques**
- follow health and safety**
- prepare self, work area and model**
- select and use hair and make-up products, tools and equipment in order to achieve the desired look
- apply make-up and hair techniques
- remove the make-up application and deconstruct the hairstyle
- provide recommendations to the model and evaluate the creation of the historical total look**

*As covered in Unit 302
**As covered in Unit 301

Create historical looks covering the following eras:

- ancient Egyptians
- Renaissance (14th–17th centuries)
- Elizabethan
- 18th century
- Victorian
- Edwardian
- 1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s

Create historical looks covering the following make-up techniques:

- bee sting lip shape
- rosebud mouths
- bowed lips
- cupid's bow
- thin rounded eyebrows
- blocking out eyebrows
- thick bushy brows
- arched eyebrows
- angled eyebrows
- eyeliner flicks
- cut crease eye shadow technique
- smokey eye shadowtechnique
- false lashes
- drawing of lashes
- coloured mascara
- kohl rimmed eyeliner
- heavy top and bottom eye make-up
- highlighting and contouring
- tattoos (eg stencil, transfer, freehand)

Create historical looks covering the following historical hair techniques:

- finger waves
- pin curls
- horizontal rolls (eg chignon)
- vertical rolls (eg French pleat)
- beehive (eg 1960s)
- men's quiff
- back combing
- ornamentation
- crimping
- colouring
- mohican
- flick
- mullet
- braids
- hair extensions

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

USEFUL WORDS

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Some terms that you will come across in this unit are explained below.

Back combing
A method of teasing the hair together in a controlled manner, to give body, lift and support to hold the style.

Dry setting
A setting method where dry hair is sprayed with a lotion and wound around a roller. This does not break down the hydrogen bonds so the hair is baked into its new shape around the roller.

Era
A distinct period of time that is associated with particular events or character.

Finger waving
A technique that produces flat 'S'-shaped waves in the hair and no root lift is achieved.

Finishing products
Used during the dressing and finishing of the style to help maintain the finished result.

Iconic
Well-known and characteristic of a particular idea or time.

Ornamentation
Objects used to complement a style, which adds interest and detail to the finished look.

Styling products
Used by stylists to manipulate the hair. They give body, support and hold to the hair. They also act as a barrier on the hair, preventing atmospheric moisture from making the style collapse.

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SCOPE RECORD

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Apply historical hair and make-up looks	Record each time you carry out the following steps.		
Develop the look based on the design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carry out briefing techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Follow health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Prepare self, work area and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Select and use the hair and make-up products, tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply make-up and hair techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Remove the make-up application and deconstruct the hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Provide recommendations evaluate the look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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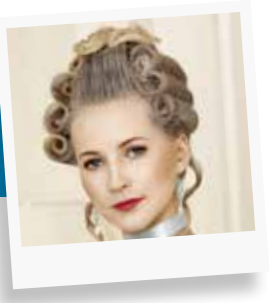
Image courtesy of



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SCOPE RECORD (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

Historical looks	Record the historical looks created.		
Ancient Egyptians	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Renaissance (14th–17th centuries)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Elizabethan	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
18th century	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Victorian	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Edwardian	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
1920s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
1930s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
1940s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
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1970s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
1980s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
1990s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
2000s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Historical make-up techniques	Record the historical make-up techniques covered.		
Bee sting lip shape	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Rosebud mouths	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Bowed lips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Cupid's bow	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Thin rounded eyebrows	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Blocking out eyebrows	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Thick bushy brows	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Arched eyebrows	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Angled eyebrows	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Eyeliner flicks	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Cut crease eye shadow technique	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Smokey eye shadow technique	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
False lashes	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Drawing of lashes	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Coloured mascara	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Kohl rimmed eyeliner	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Heavy top and bottom eye make-up	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Highlighting and contouring	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Tattoos eg stencil, transfer, freehand	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

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SCOPE RECORD (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

Historical hair techniques	Record the historical hair techniques covered.		
Finger waves	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pin curls	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Horizontal rolls (eg chignon)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Vertical rolls (eg French pleat)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Beehive (eg 1960s)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Men's quiff	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Back combing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ornamentation	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Crimping	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Colouring	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Mohican	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Flick	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Mullet	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Braids	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair extensions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

SUPPLEMENTARY COMMENTS

UNIT 305 CREATE HISTORICAL HAIR AND MAKE-UP LOOKS

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Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 68.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

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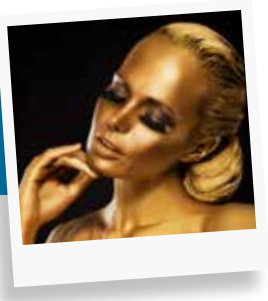
UNIT 306
APPLY BODY ART

The purpose of this unit is for learners to design and apply face and body art. The knowledge and practical skills achieved in this unit include research and design for face and body art make-up application, both manual and airbrush techniques. Working in this fast-paced industry as a make-up artist can be both exciting and nerve-racking. Whether covering catwalk shows or photographic shoots, you may find that you work under the direction of a chief designer, with a specific vision of how the body art should look, or you may be in a position to plan, devise and apply the make-up yourself. With the advances in digital media, airbrushed make-up is the finish of choice for a glowing and flawless face. Airbrushing is a liquid form of make-up sprayed on at very low pressure, leaving behind a seamless layer of colour. The high coverage but thin texture results in a natural, sheer end result.



WHAT IS THIS UNIT ABOUT?

UNIT 306 APPLY BODY ART

MANDATORY

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This unit has two outcomes.

Outcome 1
Understand historical and cultural influences of body art

Outcome 2
Apply face and body art design

HINTS AND TIPS

Props can be used to create an overall theme.

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- Where did body art originate from?
- What products are used within airbrush make-up?
- What is masking?
- What is scarification?
- How do you use airbrush equipment?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

HINTS AND TIPS

A well thought out and detailed design plan will enable you to work in a logical sequence.

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Open questions are useful during consultation to gain opinions and ideas.

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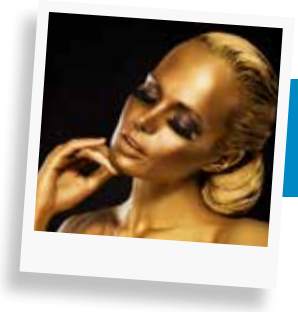
WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 306 APPLY BODY ART



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TOPICS

Outcome 1

Understand historical and cultural influences of body art

1.1 Influences of body art:
- Historical
- Cultural

1.2 The use of body art

Outcome 2

Apply face and body art design

2.1 Products, tools and equipment
2.2 Themes for face and body art
2.3 Airbrush and body art techniques
2.4 Clean and maintain airbrush equipment

HINTS AND TIPS

When painting the body, paint the base colour with a sponge/airbrush gun to avoid any unwanted brush lines.

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Correct positioning of the client is necessary to prevent injury such as back strain, as well as to achieve the best end result.

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UNIT PLANNER

UNIT 306 APPLY BODY ART

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

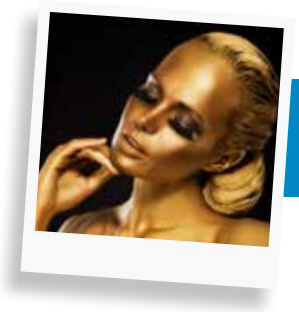
What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 306 APPLY BODY ART



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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:
Influences of body art
understand the historical influences of body art from Aboriginal to current day, including: ○ African, ○ European, ○ Asian, ○ Australian
understand the cultural influences of body art including: ○ scarification, ○ motifs, ○ tribal, ○ Chinese writing, ○ Henna, ○ cicatrisation
The use of body art
understand the reasons for body art application and how therefore they can look so different, including the following: ○ bravery, ○ origins, ○ symbol of power, ○ beauty (fashion, trends), ○ beliefs (protect from spirits, brings fertility)
Products, tools, equipment
understand the different types of products available required for face body art design, including: ○ cleansers, ○ toners, ○ moisturisers, ○ concealers, ○ primer, ○ airbrush colours (silicone, water, oil and polymer), ○ coloured inks, ○ water based paints, ○ oil based paints, ○ aqua paints, ○ body gems, ○ glitter, ○ sequins, ○ transfer tattoos and other adornment, ○ nipple covers, ○ airbrush cleaner, ○ distilled water, ○ isopropyl alcohol, ○ sequins, ○ adornment, ○ gold leaf, ○ latex, ○ adhesive, ○ adhesive remover
○ understand which products to select depending on the design brief, model's needs, skin type and condition and adapt accordingly
understand the use of tools and equipment and the importance of selecting the correct ones depending on the required face and body art design and application techniques, including: ○ brushes, ○ sponges, ○ stencils, ○ templates, ○ palette, ○ spatula, ○ make-up cape, ○ disposable applicators, ○ air brush compressor, ○ airbrush gun, ○ disposables (cotton buds, tissues/couch roll, cotton wool, disposable applicators, disposable spatulas, gloves, disposable underwear, disposable mask)

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

You will also need to understand the principles of media make-up artistry listed on page xvii.

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WHAT DO YOU NEED TO COVER?

UNIT 306 APPLY BODY ART

SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

Design and apply face and body art by carrying out the following:

- develop the body art look based on the design brief*
- carry out briefing techniques**
- follow health and safety – good ventilation and comfort breaks for the model and artist must be considered**
- prepare self, work area and model**
- select and use the products, tools and equipment based on different themes in order to achieve the desired body art look
- remove the body art make-up application
- provide recommendations to the model and evaluate the body art application**

*As covered in Unit 302
**As covered in Unit 301

Apply face and body art on the following areas:

- torso
- limbs
- face and neck

Cover the following themes:

- fantasy
- tribal
- futuristic
- underwater
- outer space
- flowers
- statues

Apply the following airbrush techniques:

- masking
- corrective
- stencils
- blending
- contouring
- back bubbling
- shading
- highlighting

Apply the following body art techniques:

- colour washing
- freehand
- stencils
- shading
- highlighting
- stippling
- splatting
- dry brushing
- single and double layering
- texturising

Clean and maintain airbrush equipment by carrying out the following:

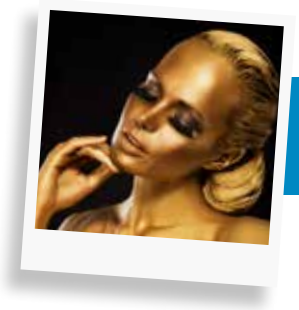
- flush through with distilled water
- dismantle airbrush
- thoroughly clean each section according to manufacturer's instructions
- re-assemble airbrush back together
- store in a safe place

HINTS AND TIPS

To hide edges, use an orange stipple sponge as it gives a smooth and skin-like texture.

USEFUL WORDS

UNIT 306 APPLY BODY ART



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Some terms that you will come across in this unit are explained below.

The Airbrush Co. Ltd.

Airbrushing
Using a compressor to spray a fine mist of product onto a surface. Airbrush tools consist of a trigger, compressor and reservoir.

Back bubbling
A method of mixing different colours in the airbrush compressor, by adding colours to the cup and pushing the trigger with your finger placed over the tip of the airbrush. This will cause the colours to bubble back and mix.

Colour washing
A technique used to create a subtle wash of colour.

Contouring
Using techniques and make-up products to enhance facial shape and structure.

Freehand
Make-up design being applied without shields or stencils.

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Stencilling
A make-up technique using a pre-cut or custom designed template to achieve sharp definition and/or continuity and consistency.

Shutterstock/bluesquirrel

Stippling
To make small short touches that together produce an even or softly graded shadow.

HINTS AND TIPS

When adding intricate detail or creating 3D effects, use a fine brush.

Good ventilation is needed during body art to ensure the regular exchange of fresh and stale air, to help reduce odours and germs.

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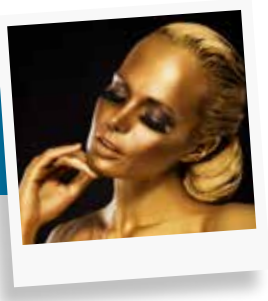

SCOPE RECORD
UNIT 306 APPLY BODY ART

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Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Design and apply face and body art	Record each time you carry out the following.		
Develop the body art look based on the design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carry out briefing techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Follow health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Prepare self, work area and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Select and use products, tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Remove the body art make-up application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Provide recommendations to the model and evaluate the body art application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Application area	Record the area covered for each client.		
Torso	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Limbs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Face and neck	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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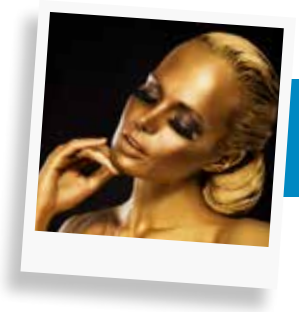
Shutterstock.com/ARZTSAMUI

SCOPE RECORD (CONTINUED)

UNIT 306 APPLY BODY ART



Shutterstock/Gromovataya

Themes	Record the theme chosen for each client.		
Fantasy	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Tribal	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Futuristic	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Underwater	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Outer space	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Flowers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Statues	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Airbrush techniques	Record the airbrush techniques used for each client.		
Masking	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Corrective	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stencils	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blending	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Contouring	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Back bubbling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shading	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Highlighting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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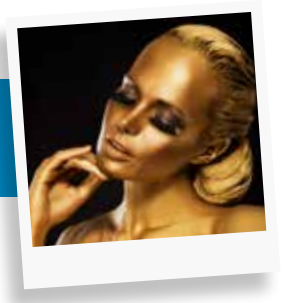

SCOPE RECORD (CONTINUED)
UNIT 306 APPLY BODY ART

Shutterstock/Gromovataya

Body art techniques	Record the body art techniques used for each client.		
Colour washing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Freehand	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stencils	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shading	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Highlighting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stippling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Splatting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dry brushing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Single and double layering	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Texturising	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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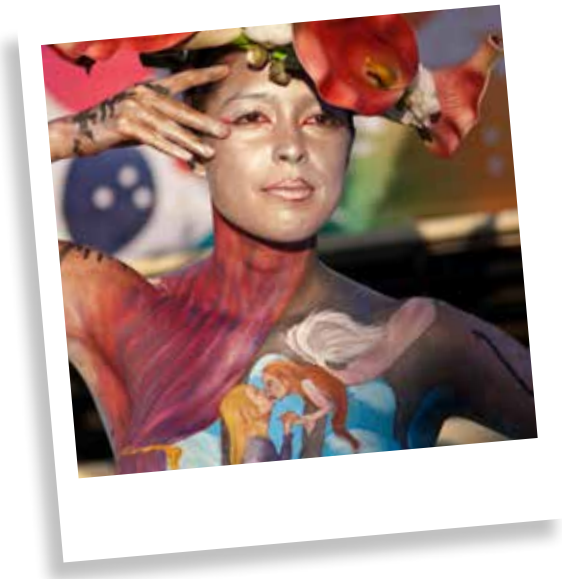

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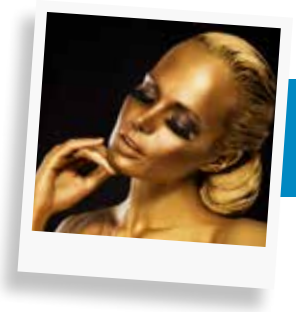
SCOPE RECORD (CONTINUED)

UNIT 306 APPLY BODY ART



Shutterstock/Gromovataya

Clean and maintain airbrush equipment	Record each time you carry out the following.		
Flush through with distilled water	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dismantle airbrush	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Thoroughly clean each section according to manufacturer's instructions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Re-assemble airbrush back together	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Store in a safe place	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

HINTS AND TIPS

Careful consideration and use of accessories and adornments can add greatly to the end result.

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Shutterstock.com/ARZTSAMUI

Give the aftercare advice clearly, including removal techniques, and check that the client has understood it.

Shutterstock/Gromovataya

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 306 APPLY BODY ART

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

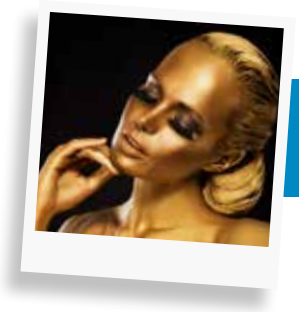
1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 306 APPLY BODY ART



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Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

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SUPPLEMENTARY COMMENTS
UNIT 306 APPLY BODY ART

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 84.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

Svyatoslav Aleksandrov/Shutterstock.com

Image courtesy of British Association of Skin Camouflage

Image courtesy of Central Sussex College

UNIT 307 CAMOUFLAGE MAKE-UP

The purpose of this unit is for you to understand that as a make-up artist being able to apply camouflage make-up is a very valuable, desired and rewarding skill to provide a model. It can bring psychological, physical and social benefits to those who are experiencing an altered image, helping people to cope better with scarring and various skin conditions, which can enhance their self-esteem. Skin camouflage involves the skilful application of camouflage products to blend a specific area into surrounding skin, balance out the skin tone and restore a natural vista. Skin camouflage can be applied for a number of reasons from temporarily covering an undesirable feature, such as a bruise or a tattoo, to more remedial uses, such as concealing psoriasis, rosacea, vitiligo, acne, birthmarks, or healed scar tissue. Although a physical change is not possible with skin camouflage and there are limits as to what can be achieved, a reasonable illusion is often attainable. Camouflage make-up skills can be used alongside many make-up jobs to enhance the overall look and have outstanding finished results.

Image courtesy of Central Sussex College

WHAT IS THIS UNIT ABOUT?

UNIT 307 CAMOUFLAGE MAKE-UP

MANDATORY

This unit has two outcomes.

Outcome 1
Understand the history of camouflage make-up and its uses

Outcome 2
Carry out the application of camouflage make-up

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- What is camouflage make-up?
- When will I need to use camouflage skills?
- What are the various skin conditions I would be expected to camouflage as a make-up artist?
- How will camouflage make-up enhance the overall make-up?
- What are the possible career options for camouflage make-up?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking services to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

HINTS AND TIPS

Complete empathy is essential when working with clients who are wanting camouflage make-up.

HINTS AND TIPS

Make sure the skin is cleansed and hydrated before applying skin camouflage; it will last longer and give a dewy appearance to the skin.

Image courtesy of The Airbrush Co. Ltd

It is important to allow the client to indicate the area to be camouflaged to avoid the therapist appearing judgemental and making the client feel uncomfortable.

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

TOPICS

Outcome 1

Understand the history of camouflage make-up and its uses

1.1 Origins of camouflage make-up and its present day position

1.2 Colour theory

Outcome 2

Carry out the application of camouflage make-up

2.1 Camouflage techniques

2.2 Products, tools and equipment

2.3 Applying camouflage make-up

HINTS AND TIPS

A very useful tip when working with camouflage make-up is that, as it can be quite thick in consistency, it can be mixed with a small amount of moisturiser so that you can work it easier and blend it. Always fix with powder and make sure it does have the time required to set and stay.

Image courtesy of The British Association of Skin Camouflage

HINTS AND TIPS

With foundation or camouflage, always use a small amount then build it up by applying more until you are happy with the coverage.

Image courtesy of The British Association of Skin Camouflage

UNIT PLANNER

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the trade test or skills check.

What I have learnt

Image courtesy of Central Sussex College

WHAT DO YOU NEED TO KNOW?

UNIT 307 CAMOUFLAGE MAKE-UP

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Origins of camouflage make-up and its present day position

explore the history and origins of camouflage make-up and why it was used including the following: ○ Lydia O'Leary (USA 1928 created CoverMark), ○ Joyce Allsworth, ○ Max Factor, ○ Elizabeth Arden, ○ Sir Archibald, ○ Sir Harold Gillies, ○ British Red Cross, ○ British Association of Skin Camouflage (BASC)

explore: ○ the link between plastic surgeons in World War II and camouflage, ○ the present day position within the NHS and private healthcare sectors, ○ the responsibilities that you have as an industry professional in this environment

understand the uses of skin camouflage to cover conditions such as the following: ○ hyper- and hypopigmentation, ○ erythema, ○ scar tissue, ○ birth marks, ○ tattoos, ○ dilated capillaries, ○ freckles, ○ moles, ○ under eye dark circles on a range of skin tones

Colour theory

understand the importance of colour theory and colour correction, which is a fundamental aspect when applying camouflage make-up, including: ○ the principles of colour (primary, secondary, tertiary, quaternary), ○ light waves, ○ quality of colour (hue, intensity and luminosity, saturation, value and tone), ○ colour schemes (monochromatic, complimentary/ harmonious, analogous), ○ colour correction (green, yellow, lilac, orange)

Products, tools and equipment

understand which products to select depending on the model's needs, skin type and condition and adapt accordingly to gain maximum results, including the following: ○ cream make-up, ○ alcohol activated paint, ○ isopropyl alcohol, ○ airbrush make-up, ○ waterproof, ○ powders, ○ specialised cleanser, ○ fixing spray, ○ correctors, ○ concealers, ○ foundations, ○ products containing titanium dioxide, ○ hand sanitisers, ○ make-up pencils

understand the use of tools and equipment and the importance of selecting the correct ones depending on the model's needs and application techniques, to include the following: ○ airbrush compressor, ○ airbrush gun, ○ brushes, ○ sponges, ○ palettes, ○ velour puffs, ○ disposable spatulas, ○ mixing palette, ○ towels, ○ spatulas, ○ mirror, ○ make-up cape, ○ chair, ○ brush holder, ○ bin, ○ disposables (cotton buds, tissues/ couch roll, cotton wool, disposable applicators, disposable spatulas, gloves)

Applying camouflage make-up

○ understand how to communicate to models with body dysmorphia and being aware of sensitivity and not making assumptions of any camouflaging needs

You will also need to understand the principles of media make-up artistry listed on page xvii.

The external assessment will come from the mandatory content of this qualification to confirm your breadth of knowledge and understanding.

HINTS AND TIPS

Camouflage products containing titanium dioxide will appear white or paler than the rest of the skin in flash photography

Image courtesy of Central Sussex College

WHAT DO YOU NEED TO COVER?

UNIT 307 CAMOUFLAGE MAKE-UP

SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved before your trade test. You need to:

The synoptic assignment for this qualification will require you to use your skills and knowledge of a range of services from across the mandatory units in this qualification.

Apply the camouflage application including the following:

- complete a look book of camouflage applications*
- carry out briefing techniques**
- follow health and safety**
- prepare self, work area and client**
- provide recommendations to the client and evaluate the camouflage application**

*As covered in Unit 302
**As covered in Unit 301

Carry out and adapt the following application techniques, depending on client's needs:

- colour corrective make-up
- colour matching
- highlighting
- shading
- stippling
- blending
- buffing
- layering products
- setting

Consider skin types:

- dry
- oily
- combination

Consider skin conditions:

- mature
- dehydrated
- sensitive

Consider skin tones:

- warm
- cool
- neutral

Take into consideration the following factors:

- qualities and limitations of products and model
- density of product
- duration of product
- ethnicity in relation to skin types, conditions and tones

Select and use the following products in relation to the client's needs:

- cream make-up
- alcohol activated paint
- isopropyl alcohol
- airbrush make-up
- waterproof
- powders
- specialised cleanser
- fixing spray
- correctors
- concealers
- foundations
- products containing titanium dioxide
- hand sanitisers
- make-up pencils

USEFUL WORDS

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Some terms that you will come across in this unit are explained below.

Atrophic scar
This type of scar is depressed and indented, causing a valley or hole in the skin.

amixstudio/Shutterstock.com

Body dysmorphia
An anxiety disorder that causes a person to have a distorted view of how they look and to spend a lot of time worrying about their appearance.

Camouflage
The application of make-up creams or powders to conceal colour or contour irregularities or abnormalities of the face or body.

Chloasma
A hyper-pigmentation disorder resulting in darker patches of skin.

Combination skin
A type of facial complexion characterised by an oily forehead, nose, and chin and dry cheeks.

Dehydrated skin
This is a lack of water or moisture within the skin as opposed to a lack of oil, and can occur on any skin type.

Dilated capillaries
Tiny red dilated blood vessels visible on the surface of the skin.

Erythema
Reddening of the skin, usually in patches as a result of injury or irritation.

Kingarion/Shutterstock.com

Hyperpigmentation
Excessive pigmentation (natural colouring) of the skin.

Hypopigmentation
Inadequate pigmentation (natural colouring) of the skin.

Keloid scar
A raised scar that grows above skin level due to overproduction of collagen.

Mature skin
In beauty therapy terms this is any skin over the age of 25. However, the skin is generally not classed as being mature until the signs of ageing are apparent.

Monkey Business Images/Shutterstock.com

Melanin
The pigment formed in skin by melanocytes, giving colour. This provides natural protection against UV rays, and also has the function of absorbing heat from the sun.

Monochromatic
Colours are all the colours of a single hue (a particular colour).

Sensitive skin
Skin that reacts readily to products, heat or pressure. Whilst it can occur on any skin type, it usually has a fine texture, thin epidermis, and blood vessels very close to the surface. This can result in blotchiness, redness, flushing, increased warmth and irritation if stimulated.

parinyabinsuk/Shutterstock.com

Vitiligo
A hypo-pigmentation disorder resulting in very pale areas of skin.

Image courtesy of Central Sussex College

SCOPE RECORD

UNIT 307 CAMOUFLAGE MAKE-UP

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Apply camouflage application	Record each time you carry out the following.		
Complete a look book	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carry out briefing techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Follow health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Prepare self, work area and client	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Provide recommendations to the client and evaluate the camouflage application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Application techniques	Record the application techniques that were used.		
Colour corrective make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Colour matching	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Highlighting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shading	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stippling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Blending	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Buffing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Layering products	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Setting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

Image courtesy of Central Sussex College

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Skin types	Record the skin types that were treated.		
Dry	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Oily	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Combination	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Skin conditions	Record the skin conditions that were treated.		
Mature	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dehydrated	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sensitive	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Skin tones	Record the skin tones that were treated.		
Warm	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Cool	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Neutral	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Considerations	Record the factors taken into consideration for each camouflage application.		
Qualities and limitations of products and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Density of product	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Duration of product	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ethnicity of model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Products	Record the products used for each camouflage application.		
Cream make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Alcohol activated paint	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Isopropyl alcohol	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Airbrush make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Waterproof	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Powders	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Specialised cleanser	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fixing spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Correctors	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Concealers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Foundations	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Products containing titanium dioxide	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hand sanitisers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Make-up pencils	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of Central Sussex College

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 307 CAMOUFLAGE MAKE-UP

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Image courtesy of Central Sussex College

SUPPLEMENTARY COMMENTS
UNIT 307 CAMOUFLAGE MAKE-UP

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 100.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

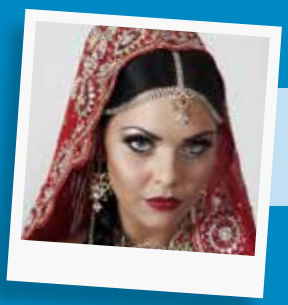
Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

Hair: Fiona Chandler-Day for Richard Ward/Photographer: Andrew Buckle

Shutterstock/Jason Salmon



UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

The purpose of this unit is for you to build your knowledge and understanding of the factors that contribute to a successful career as a specialist bridal make-up artist. You will develop the techniques to create specialised bridal hair and make-up and explore different ethnic and cultural bridal hair and make-up. A wedding day is a very important day in the bride's life, so it is fundamental that everyone involved is professional. You will need to be calm and organised in order to deal with any eventuality that could occur. You will also need to ensure that the hair and make-up will last throughout the day, understand how to adapt the make-up for various lighting environments and consider how the location will impact the make-up application.

Shutterstock/Jason Salmon

WHAT IS THIS UNIT ABOUT?

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

OPTIONAL

This unit has two outcomes.

Outcome 1
Understand how to prepare for specialist bridal hair and make-up

Outcome 2
Carry out specialist bridal hair and make-up

GETTING STARTED

Introduce yourself to this unit by asking yourself:

- What are the adaptations for a location wedding?
- What techniques are used to create a Pakistani make-up and hair look?
- What is a tikka?
- How does lighting effect make-up?
- How would snow affect the make-up through a camera lens?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

“”

Nothing is impossible. Once you have chosen the desired look, you have to look at how you can achieve it! Always have your final vision in your mind and think about the next step ahead to achieve it.

Fiona Chandler-Day, Richard Ward

richard ward™
HAIR & METROSPA

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HINTS AND TIPS

Always have a trial. Ask the client to look for magazine pictures of styles to bring along to the trial.

If there is a lot to prepare, write a list of everything you will need on the day to make sure you don’t forget anything.

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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TOPICS

Outcome 1

Understand how to prepare for specialist bridal hair and make-up

1.1 Ethnic and cultural bridal hair and make-up
1.2 Bridal hair and make-up themes
1.3 Locations and conditions of wedding

Outcome 2

Carry out specialist bridal hair and make-up

2.1 Make-up products, tools, equipment and ornamentation
2.2 Hair products, tools and equipment and ornamentation
2.3 Specialist bridal make-up and hair techniques
2.4 Create a specialist bridal hair and make-up look

HINTS AND TIPS

Before your client's appointment, advise her to wear a button-through or very widenecked top, so she can remove it without ruining the finished hair and make-up.

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UNIT PLANNER

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the unit assignment.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:
Ethnic and cultural bridal hair and make-up
explore how bridal hair and make-up can differ depending on different ethnicities, including the following: ○ Indian, ○ Chinese, ○ Arabic, ○ Pakistani, ○ European, ○ African, ○ Caribbean, ○ Greek, ○ Turkish
Bridal hair and make-up themes
explore how bridal hair and make-up can differ depending on different cultures/beliefs, including the following: ○ Hindu, ○ Sikh, ○ Jewish, ○ Muslim
explore different bridal hair and make-up themes to understand how they influence the bridal hair and make-up look, including the following: colour coordinated weddings, ○ sci-fi, ○ fantasy, ○ fairytale, ○ Gothic, ○ vintage, ○ winter wedding, ○ Romany wedding
Locations and conditions of wedding
understand that make-up and hair may need adapting depending on locations, including the following: ○ beach, ○ boat, ○ lake, ○ abroad, ○ castle, ○ temple, ○ church, ○ register office, ○ hotel
understand that make-up and hair may need adapting depending on conditions, including the following: hot climate, ○ cold climate, ○ indoor, ○ outdoor, ○ wind, ○ rain, ○ humidity, ○ snow, ○ artificial lighting

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This optional unit is assessed by means of an assignment. The assignment includes both theory and practical tasks. One overall grade will be provided, against criteria, for each optional unit. This assignment is externally set and internally marked.

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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You need to:

Make-up products, tools, equipment and ornamentation

explore a range of different types of products available to create a bridal make-up look, understand which products to select depending on the client's needs, skin type and condition and adapt accordingly, to include the following: ○ cleanser, ○ moisturiser, ○ hand sanitisers, ○ cleansing wipes, ○ primer, ○ illuminating creams, ○ balms, ○ bb and cc creams, ○ barrier cream, ○ skin correctors/diffusers, ○ concealers, ○ colour correctors, ○ bronzer, ○ foundations, ○ highlighters/shaders, ○ eye shadows, ○ mascara, ○ eyebrow make-up, ○ blushers, ○ eye pencils, ○ lip pencils, ○ lipsticks, ○ lip gloss, ○ false eyelashes, ○ coloured cosmetics, ○ petroleum jelly, ○ powders, ○ spirit gum, ○ mixing medium, ○ minerals, ○ aqua colour, ○ grease paint, ○ coloured inks, ○ brush cleaner, ○ make-up removers, ○ adhesive, ○ adhesive remover, ○ instant tan, ○ waterproof products

understand the use of tools and equipment and the importance of selecting the correct ones depending on the bridal make-up look to achieve and application techniques, to include the following: ○ brushes, ○ sponges, ○ tweezers, ○ eyelash curlers, ○ velour puffs, ○ modelling tools, ○ mixing palette, ○ spatula, ○ make-up cape, ○ mirrors, ○ towels, ○ chair, ○ brush holder, ○ bin, ○ scissors, ○ stencils, ○ disposables (cotton buds, tissues/couch roll, cotton wool, disposable applicators, disposable spatulas, gloves)

Hair products, tools and equipment and ornamentation

explore the different types of styling products available to create a bridal hairstyle, understand which products to select depending on the client's needs, skin type and condition and adapt accordingly, to include the following: ○ mousse, ○ setting lotion, ○ heat protection, ○ gel spray, ○ styling spray

Continues on next page

Image courtesy of

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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You need to:
explore the different types of finishing products available to create a bridal hairstyle, understand which products to select depending on the client's needs, skin type and condition and adapt accordingly, to include the following: ○ gel, ○ wax, ○ serum, ○ dressing cream, ○ hairspray, ○ shine spray, ○ volumising and texturising powder
understand the use of tools and equipment and the importance of selecting the correct ones depending on bridal hairstyle to achieve and application techniques, to include the following: ○ blow-drying brush, ○ vent brush, ○ back combing brushes, ○ circular brushes, ○ paddle brushes, ○ combs, ○ afro comb, ○ sectioning clips, ○ rollers for wet setting, ○ heated rollers, ○ hot brush, ○ tongs, ○ velcro rollers for dry setting, ○ hair pins, ○ hair grips, ○ pin curling clips, ○ hair bands, ○ straighteners, ○ hairdryer, ○ padding, ○ hairpieces, ○ wigs
understand the use of hair ornamentation and the importance of selecting the correct ones depending on bridal hairstyle to achieve, to include the following: ○ fresh flowers, ○ silk flowers, ○ decorative hair combs, ○ ribbon, ○ tiara, ○ twist in ornamentation, ○ veil, ○ decorative pins, ○ pearls, ○ head bands, ○ mathapatti, ○ tikka, ○ head scarfs, ○ pasa, ○ paranda, ○ nath, ○ fascinator/hats
Specialist bridal make-up and hair techniques
understand the different make-up application techniques used for specialist bridal make-up depending on client's needs, including: ○ contouring (shading, highlighting), ○ blending, ○ colour blocking, ○ graphic liner, ○ eyebrow definition, ○ ombré, ○ lip definition, ○ false lash application, ○ eyeshadow techniques (cut crease, smokey, socket line, colour blending, winged), ○ black and white, ○ two toned, ○ stencilling, ○ make-up ornamentation (gems, bindis, tattoo transfers, glitter)
understand the different specialist bridal hair styling techniques used depending on client's needs, including: ○ finger waves, ○ pin curls, ○ horizontal rolls (eg beehives, chignons), ○ vertical rolls (eg French pleats), ○ back combing, ○ crimping, braids, ○ hair pieces, ○ barrel curls, corn row

You will also need to understand the principles of media make-up artistry listed on page xvii.

HINTS AND TIPS

You can use more than one kind of styling product on the hair. However, do be careful not to overload the hair.

HINTS AND TIPS

If you are choosing a foundation for a bride who is going to be photographed, make sure you do not use a shimmery product. Even though this looks attractive to the eye, when photographed it can make the base look very uneven.

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WHAT DO YOU NEED TO COVER?

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved for this unit. You need to:

Apply specialist bridal make-up and hairstyle to achieve the client's desired look, including:

- develop the look based on the design brief*
- carry out consultation**
- follow health and safety**
- prepare self, work area model**
- apply the specialist bridal make-up
- create the specialist bridal hairstyle
- provide recommendations to the client and evaluate the specialist**

Select and use the products, tools and equipment to achieve client's needs by taking into consideration:

- ethnicity
- culture/beliefs
- themes
- locations
- conditions

*As covered in Unit 302
**As covered in Unit 301

Hair: Fiona Chandler-Day for Richard Ward/Photographer: Andrew Buckle

Shutterstock/Aliaksei Smalenski

If you are working off-site on the day of the wedding, you will need to plan carefully and take everything with you. Always carry emergency equipment supplies in case of an electrical fault.

USEFUL WORDS

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

Shutterstock/Jason Salmon

Some terms that you will come across in this unit are explained below.

Added hair
A small or large hairpiece, or a small amount of hair attached to a comb or pin, and added to the style.

Conventional
Techniques and equipment that are generally used when styling and dressing hair, including setting, pin curling, finger waving, rolls, plaits, twists, curls, woven.

Hair density
How many hairs there are on the head. The more hairs on the head, the denser/thicker it is.

Non-conventional items
Things not usually used when styling and dressing hair, including rags, foil, straws, ribbons, chopsticks, rik-raks, added hair.

Rik-raks
When the hair is wound around an object and straightening irons are used to secure a wave or bend in the hair.

Roll
Also called vertical or horizontal roll; a fold within the hair that can be dressed on its own in a classical style, or incorporated with other features.

Twists
A small section of hair twisted along the length; a variation is the scalp twist, adding strands of hair into the twist.

Wadding
Used to pad the hair out; an example of this could be a hair donut, sausage or padding used for producing chignons, buns and bridal hairstyles in the hair.

> Consultation is the key! You need to nail down exactly what the client's requirements are. Ask them:
> - what they will be wearing
> - what the location is and what the climate will be like
> - what transport they are using (eg open-top vehicle/carriage)
> - whether they need accessories, such as tiaras, flowers, a veil or hairpiece.

Fiona Chandler-Day, Richard Ward

richard ward™
HAIR & METROSPA

Shutterstock/NeonShot

Shutterstock/Jason Salmon

SCOPE RECORD

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Apply specialist bridal make-up and hairstyle	Record each time the following are carried out.		
Develop the look based on the design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carry out consultation	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Follow health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Prepare self, work area and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Select and use products, tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply specialist bridal make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply specialist bridal hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Provide recommendations and evaluating	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

> The job of foundation is to even out skin tone and not to create a mask. Coverage can be built up in areas where it is needed, but the skin should always look like skin.
>
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

HINTS AND TIPS

If your client is having their make-up applied after they have had their hair done, apply a hairgrip instead of a headband so you do not spoil the hairstyle.

SCOPE RECORD (CONTINUED)

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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Factors	Record the factors taken into consideration for each look.		
Ethnicity	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Culture/beliefs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Themes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Locations	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Conditions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1. I am still learning this technique
2. I am still practising this technique
3. I can now demonstrate competence of this technique
4. I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

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Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Shutterstock/Jason Salmon

SUPPLEMENTARY COMMENTS
UNIT 308 SPECIALIST BRIDAL HAIR AND MAKE-UP

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

Unit grade

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 114.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: Date:

Assessor signature: Date:

IQA signature (if sampled): Date:

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Majdanski/Shutterstock.com

Image courtesy of wideo.net

UNIT 309
CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

The purpose of this unit is for you to carry out basic cutting techniques for a range of media productions, using your knowledge and skill of how to cut women's and men's hair. Basic cutting techniques will include: covering one length cut, layered cut and techniques needed to trim existing cuts. The skills developed by you will include layering, club cutting, and scissor over comb, freehand and clipper work cutting techniques. Knowledge acquired by you will enable you to understand the factors that will need to be considered when cutting hair, the effect cutting hair at different angles has on the haircut, the importance of applying tension to the hair when cutting and the safety considerations that must be taken into account. This will be basic hair cutting skills in the workplace of fashion, feature film, television and theatre also for the purpose of continuity within the media sector. These skills will be incorporated into a schedule/running order and even a script working to continuity for a range of media productions. You will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

WHAT IS THIS UNIT ABOUT?

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

OPTIONAL

wideonet/Shutterstock.com

This unit has two outcomes.

Outcome 1
Prepare for cutting and styling hair

Outcome 2
Cut and style hair

GETTING STARTED

You may introduce yourself to the unit by asking the following questions:

- What media productions will I be required to use cutting skills?
- What is continuity and why is it important?
- What recommendations could be given to maintain the haircut?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking services to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

HINTS AND TIPS

Hairpieces, accessories and ornamentation can enhance the overall appearance of the style.

DragonImages/Shutterstock.com

Subbotina Anna/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

TOPICS

Outcome 1

Prepare for cutting and styling hair

1.1 Influencing factors for cutting and styling
1.2 Products, tools and equipment
1.3 Cutting and styling techniques
1.4 Cutting angles
1.5 The concept of continuity

Outcome 2

Cut and style hair

2.1 Select products, tools and equipment
2.2 Cut hair following guidelines for the required look
2.3 Cross check the haircut to ensure even balance and weight distribution
2.4 Style hair to create the finished look

Image courtesy of

Image courtesy of

"It's a tough industry to break into, you really need to be able to do everything – make-up obviously, but hair including specialist skills like Afro-Caribbean, period and cutting as well as SFX, casualty and postiche because once you arrive on set, being able to turn your hand to anything will set you apart.

Liz Tagg-Wooster (make-up designer Bands of Brothers, Hitchhikers Guide to the Galaxy, Principal Iver Academy) in conversation with Warpaint magazine

UNIT PLANNER

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the unit assignment.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Influencing factors for cutting and styling hair

understand how factors influence cutting and styling, to include: ○ hair movement, ○ hair texture and density, ○ length, ○ hair growth patterns, ○ elasticity, ○ porosity, ○ head shape/face shapes/features, ○ model/model requirements, ○ contra-indications

Products, tools and equipment

understand the different types of products to select to style and finish depending on the model's needs, hair type and condition and how to adapt accordingly, to include: ○ styling products (mousse, setting lotion, heat protection gel), ○ finishing products (serum, wax, gel, dressing cream, texture dust, hair spray, shine spray)

understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve as well as the cutting and styling techniques, to include: ○ scissors, ○ combs, ○ section clips, ○ hair clippers and attachments, ○ T liners/beard trimmers, ○ gown, ○ cutting collar, ○ hairdryer, ○ brushes, ○ straightener, ○ tong/wand, ○ rollers, ○ water spray

Cutting and styling techniques

understand the different cutting techniques and their impact on the final look, as well as considering the influencing factor that will require adaptation. The techniques include the following: ○ cutting techniques (layering, club cutting, scissor over comb, clipper work, freehand, thinning), ○ styling techniques to finish the look (blow-drying, finger drying)

Cutting angles

understand the angles of cutting to achieve the desired length and shape to enhance the model's face shape and hair type, to include: ○ angles to create one-length effects, ○ angles to create short graduation, ○ angles to create basic layers, ○ angles to create long graduation

The concept of continuity

understand the fundamental importance of consistency of looks due to out of sequence shooting, to include the following considerations: ○ working in media to a brief or a script, ○ liaising with designers/directors, ○ following a shooting schedule, ○ recording photographic evidence

You will also need to understand the principles of media make-up artistry listed on page xvii.

This optional unit is assessed by means of an assignment. The assignment includes both theory and practical tasks. One overall grade will be provided, against criteria, for each optional unit. This assignment is externally set and internally marked.

HINTS AND TIPS

Styling products protect the hair from heat damage and loss of moisture as well as supporting the style.

WHAT DO YOU NEED TO COVER?

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved for this unit. You need to:

Be expected to provide recommendations to the model/performer and evaluate the cutting and styling techniques.

Consider the different service outcomes to include:

- Develop the look book based on the design brief*
- carry out consultation**
- follow health and safety**
- prepare self, work area and model**

Create different types of haircuts to include:

- one length
- layered cut

Be able cut and follow the hair guidelines to accurately achieve the required look.

Cross check the haircut to ensure:

- even balance
- even weight distribution
- accuracy of the haircut – including cutting angles

Create a finished look that meets the requirements of the design brief to include:

- use of styling products
- use of tools and equipment
- use of styling techniques
- use of finishing products

*As covered in Unit 302
**As covered in Unit 301

HINTS AND TIPS

All styling techniques can be used for maximum impact.

USEFUL WORDS

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

Some terms that you will come across in this unit are explained below.

Club cutting
A technique used to add bulk and define a perimeter.

Elasticity
The hair's ability to stretch and return to its original length.

Freehand cutting
Without holding the hair in place, so there is no tension. An example is when cutting a fringe.

Graduation cutting
Blending hair layers from a longer to a shorter length, or from a shorter to a longer length.

Layering
A cutting technique which means the ends of individual hairs fall to different points relative to one another.

Porosity
The hair's ability to absorb and retain moisture.

Scissor over comb
A technique used to cut the hair very short, following the natural contours of the head. The hair is lifted and held in the comb by combing the hair in an upward motion, and the hair that protrudes through the comb is cut, holding the scissors above the comb.

Thinning
Reducing hair bulk without reducing the overall hair length. This can be achieved with scissors or a razor.

HINTS AND TIPS

Accurate planning is important when creating an image to make sure you have all the necessary resources and you don't go over budget.

Image courtesy of

wideonet/Shutterstock.com

SCOPE RECORD

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Service outcomes	Record each time these steps are completed.		
Develop look based on design brief	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Carry out consultation	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Follow health and safety	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Prepare self and work area	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Provide recommendations and evaluate the cutting and styling techniques	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Types of haircuts	Record the types of haircuts that were created.		
One length	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Layered cut	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Cross check	Record the cross-checks that were carried out.		
Even balance	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Even weight distribution	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Accuracy of haircut	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Finished look	Record each time the following techniques were used to create a finished look.		
Use of styling products	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Use of tools and equipment	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Use of styling techniques	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Use of finishing products	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

SUPPLEMENTARY COMMENTS

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

wideonet/Shutterstock.com

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

Unit grade

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 130.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: Date:

Assessor signature: Date:

IQA signature (if sampled): Date:

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Olena Zaskochenko/Shutterstock.com

UNIT 310
AVANT-GARDE HAIR AND MAKE-UP

The purpose of this unit is for you to create and develop your own avant-garde look taking inspiration from fashion, make-up and hair designers. This unit will enable you to invent your own style of hair, make-up and fashion in a total look to create individualism. Working in this fast paced industry as a make-up artist can be both exciting and nerve racking. Whether covering fashion shows, catwalks or photographic shoots it's a competitive industry. This unit will allow you to discover your own style and enable you to stand out from the crowd by researching past and present designers and practising different styles in hair, make-up and fashion. Experimenting with hair, make-up and fashion using unconventional materials in an innovative way, allows you to use your inspiration and ideas to create styles in hair, make-up and fashion that depict individualism and creativity. To complete this unit you must carry out a variety of unconventional looks using new techniques and using unconventional materials. This is an opportunity to go far with imagination, pushing boundaries, taking your total look to the limits of experimentation on what can be achieved and to gain a passion for your own creative style.

WHAT IS THIS UNIT ABOUT?

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

OPTIONAL

Olena Zaskochenko/Shutterstock.com

This unit has two outcomes.

Outcome 1
Understand the current fashion industry

Outcome 2
Create an avant-garde look

GETTING STARTED

You may introduce yourself to the unit by asking yourself questions such as:

- What does avant-garde mean?
- Who are the most inspiring designers of the past to present day?
- What is fashion week? And why is it important to our industry?
- Why do I need to create my own style?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking services to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

Carlo dapino/Shutterstock.com

HINTS AND TIPS

Hair and make-up should work together to achieve the desired results.

AlonaPhoto/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

TOPICS

Outcome 1

Understand the current fashion industry

1.1 Iconic influences in the make-up, hair and fashion industry
1.2 Hair, make-up and fashion trends
1.3 What is avant-garde

Outcome 2

Create an avant-garde look

2.1 Hair, make-up and costume techniques
2.2 Products, tools and equipment
2.3 Apply the avant-garde total look

HINTS AND TIPS

Trial the hair and make-up beforehand where possible to gain the best results.

Image courtesy of Warpaint

Image courtesy of Warpaint

HINTS AND TIPS

Take inspiration from your research and make it your own. Originality gets noticed. The sky's the limit!

Olena Zaskochenko/Shutterstock.com

UNIT PLANNER
UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the unit assignment.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

This optional unit is assessed by means of an assignment. The assignment includes both theory and practical tasks. One overall grade will be provided, against criteria, for each optional unit. This assignment is externally set and internally marked.

You need to:

Fashion industry

explore trends of hair, make-up and fashion, discovering how they have made a difference into the media and make-up, including the following: ○ iconic figures (eg Lagy Gaga, Madonna, Nicki Minaj, David Beckham, Tom Ford), ○ cultural trends, ○ designers/fashion houses (eg Vogue, Gucci, Chanel, Alexander McQueen, Vivienne Westwood, John Galliano, Alex Box, Rankin, Andrew Gallimore, Val Garland, Pat McGrath, Serge Lutens, Patrick Cameron, Lee Stafford, John Frieda, Vidal Sassoon)

Avant-garde

○ understand the different application techniques for hair, make-up and costume used as part of avant-garde total look

understand the different make-up application techniques and how they can be used in different ways within avant-garde total look, including: ○ contouring, ○ shading, ○ highlighting, ○ blending, ○ blocking out of eyebrow, ○ colour blocking, ○ graphic liner, ○ eyebrow definition, ○ ombré, ○ lip definition, ○ false lash application, ○ eyeshadow techniques (cut crease, smoky, socket line, colour blending), ○ black and white, ○ two tones, ○ sponge stippling, ○ layering colour, ○ bespoke lashes, ○ stencilling

understand the different ornamentation techniques and how they can be used in different ways within the avant-garde total look, including: ○ glitter, ○ jewellery, ○ gems, ○ feathers, ○ flowers, ○ leaves, ○ chains, ○ gold leaf, ○ face lace, ○ fabric, ○ use of wire, ○ foil, ○ paper, ○ sweet wrappers, ○ oasis, ○ use of 3D effects, ○ use of hot glue

understand the different application techniques for hair, including: ○ crepe hair, ○ hair postiche, ○ use of padding/shapes, ○ stencilling, ○ wet look, ○ caging, ○ texture

understand the different application techniques for costume, including: ○ stapling, ○ fanning, ○ fabric wrapping, ○ sewing, ○ pinning, ○ tacking

○ understand the different types of make-up products available to create an avant-garde total look

Make-up products/tools and equipment

understand which products to select depending on the design brief requirements and how to adapt accordingly. Make-up products to include the following: ○ cleanser, ○ hand sanitisers, ○ moisturiser, ○ cleansing wipes, ○ primer, ○ illuminating creams, ○ balms, ○ bb and cc creams, ○ skin correctors/diffusers, ○ concealers, ○ colour correctors, ○ bronzer, ○ foundations, ○ powders, ○ highlighters/shaders, ○ eye shadows, ○ mascara, ○ eyebrow make-up, ○ blushers, ○ eye pencils, ○ lip pencils, ○ lipsticks, ○ lip gloss, ○ false eyelashes, ○ coloured cosmetics, ○ petroleum jelly, ○ powders, ○ other texturising materials, ○ latex, ○ glycerine, ○ spirit gum, ○ mixing medium, ○ barrier cream, ○ minerals, ○ aqua colour, ○ clay, ○ grease paint, ○ coloured inks, ○ modelling wax, ○ brush cleaner, ○ make-up removers, ○ adhesive, ○ adhesive remover

Continues on next page

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

You need to:
understand the key effects and benefits of the textures from each of the make-up products used, and how they can enhance the overall effect, to include: ○ gel, ○ mousse, ○ wax, ○ liquid, ○ cream, ○ powder, ○ high definition
Understand the use of make-up tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following: ○ brushes, ○ sponges, ○ tweezers, ○ head band, ○ eyelash curlers, ○ velour puffs, ○ modelling tools, ○ mixing palette, ○ spatula, ○ make-up cape, ○ mirrors, ○ towels, ○ chair, ○ brush holder, ○ bin, ○ scissors, ○ disposables (cotton buds, tissues/couch roll, cotton wool, disposable applicators, disposable spatulas, gloves)
Hair products/tools and equipment
understand the different types of products to select to create an avant-garde style depending on the model's needs, hair type and condition and how to adapt accordingly. Products to include the following: ○ styling products (mousse, setting lotion, heat protection, gel spray), ○ finishing products (serum, wax, gel, dressing cream, volumising and texturing powder, hair spray, shine spray)
understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques, to include the following: ○ combs, ○ section clips, ○ gown, ○ hairdryer, ○ brushes, ○ straightener, ○ tong/wand, ○ rollers, ○ water spray, ○ pin curl clips, ○ hairgrips, ○ hair pins, ○ padding/shape (polystyrene, synthetic hair, nets), ○ a variety of ornamentation, ○ unconventional setting tools and equipment to match desire hairstyle (eg wire, pencil, metal objects that are heat resistant)

You will also need to understand the principles of media make-up artistry listed on page xvii.

HINTS AND TIPS

Keep current by following live streams of the fashion runways, or visiting London fashion week. Don't be afraid to think of the extraordinary and put that into practise for your chosen avante-garde look. Alternative resources can be used as long as they are safe creating new and exciting ideas and looks.

Sam Aronov/Shutterstock.com

WHAT DO YOU NEED TO COVER?

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

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SCOPE OF CONTENT

This section gives details of the scope of content you need to cover to ensure that all the learning outcomes can be achieved for this unit. You need to:

Apply an avant-garde total look, including the following:

- develop the look based on the design brief*
- carry out briefing techniques**
- follow health and safety**
- prepare self, work area and model**
- select and use the hair and make-up products, tools and equipment to achieve the desired total look
- apply an avant-garde total look including hair and make-up techniques, ornamentation and costume
- remove the make-up and deconstruct the hairstyle
- provide recommendations to the model/performer and evaluate the total look**

*As covered in Unit 302
**As covered in Unit 301

Explore the concept of avant-garde make-up, to include:

- dramatic
- extreme
- bold
- creative
- expressive
- experimental
- looking outside the box
- pushing boundaries further

Create an avant-garde look on the following areas:

- hair
- make-up
- costume

Use the following sources to fully research hair, make-up and fashion iconic influences:

- internet
- books
- magazines
- music videos
- exhibitions
- museums
- art galleries
- fashion houses
- photographers
- social media

HINTS AND TIPS

For innovative looks try using make-up in a new way – for example, coloured eyeshadows for face shading.

Image courtesy of Warpaint

HINTS AND TIPS

Have you ever purchased a vibrant colour of shadow that once applied appears rather dull? The key to making those colours pop is a white base. Use a white eyeliner and cover your entire lid before applying the colour of your choice.

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USEFUL WORDS
UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Some terms that you will come across in this unit are explained below.

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Avant-garde
People or works which are experimental or innovative, particularly in art and culture.

Catwalks
A platform extending into an audience, along which models walk to display clothes and different styles in fashion shows.

Kittiboowornphatnon/Shutterstock.com

Contouring
Using techniques and make-up products to enhance facial shape and structure.

LADO/Shutterstock.com

Experimental
Creating something based on untested ideas or techniques which may not be finalised.

Highlighting
Using make-up which emphasises or draws attention to certain features.

Innovation
Creating something completely new or thinking of a new way to do something.

Ombré
Graduation of colour that evolves from lightest to darkest.

ladie_c/Shutterstock.com

Postiche
Human or artificial hair used to disguise or for decoration.

Shading
Using make-up to bring light and dark colours to bring depth and dimension to the face.

Sponge stippling
Technique used to produce an even surface of make-up on the face through blending.

Gohengs/Shutterstock.com

> A good knowledge of colour theory will help endlessly, not only with matching client's skin tones but also in helping to choose complimentary or contrasting colours for eyeshadow or lip colour.
>
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

SCOPE RECORD
UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

Use this section to track your coverage of the scope of content for this unit. Tick, date and sign each time you practise the skills listed below.

Research influences	Record the sources used to research influences.		
Internet	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Books	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Magazines	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
music videos	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Exhibitions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Museums	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Art galleries	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fashion houses	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Photographers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Social media	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Avant-garde concept	Record the concepts you come up with.		
Dramatic	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Extreme	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Bold	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Creative	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Experimenting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Looking outside the box	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pushing boundaries further	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Create an avant-garde look	Record each technique used.		
Hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Costume	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

SCOPE RECORD (CONTINUED)
UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

Apply an avant-garde look	Record the advice and recommendations given.		
Develop the look based on the design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carry out briefing techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Follow health and safety	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Prepare self, work area and model	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Select and use the hair and make-up products, tools and equipment to achieve the total look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply an avantgarde total look including hair and make-up techniques, ornamentation and costume	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Remove the make-up and deconst the hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Provide recommend-ations to the model/ performer and evaluate the total look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

HINTS AND TIPS

Take inspiration from the leaders in avante garde Alex Box, Pat Mc grath and many more. Follow creative teams of make-up artistry such as Kryolan, Mac, illamasque and others.

HINTS AND TIPS

Experiment with unusual colours and textures for a new look.

Mayer George/Shutterstock.com

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Olena Zaskochenko/Shutterstock.com

SUPPLEMENTARY COMMENTS
UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

Unit grade

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 142.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: Date:

Assessor signature: Date:

IQA signature (if sampled): Date:

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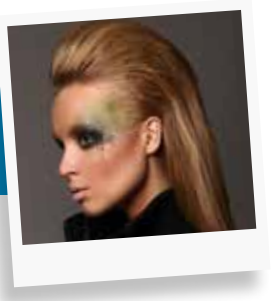
UNIT 311
THE EVOLUTION OF COSMETICS AND RETAIL

The purpose of this unit is for you to understand the evolution of the make-up industry and how advancement in technology continues to expand the world of cosmetics. It is important for you to gain background knowledge into the origins of cosmetic products and the founders of the different cosmetic companies. You will develop a basic understanding of the chemical composition of cosmetics and be able to identify the types of ingredients that have been used through the ages.



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WHAT IS THIS UNIT ABOUT?

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

OPTIONAL

This unit has three outcomes.

Outcome 1
Understand how cosmetic products have evolved through the years

Outcome 2
Understand the chemical development of ingredients and products in cosmetics through the years

Outcome 3
Understand working practices in retail

GETTING STARTED

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking this unit to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

Image courtesy of

Shutterstock/misuma

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

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TOPICS

Outcome 1

Understand how cosmetic products have evolved through the years

1.1 Evolution of cosmetic products
1.2 Cosmetic companies

Outcome 2

Understand the chemical development of ingredients and products in cosmetics through the years

2.1 Chemistry of cosmetics
2.2 Common ingredients found in cosmetics
2.3 Testing of cosmetics
2.4 Product development

Outcome 3

Understand working practices in retail

3.1 Working practices in retail
3.2 Client satisfaction

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UNIT PLANNER

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the unit assignment.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

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This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Evolution of cosmetic products

understand how cosmetics have evolved throughout the years, including the following time periods: ○ Ancient Egyptians, ○ Romans, ○ 1920s, ○ 1930s, ○ 1950s, ○ 1960s, ○ 1970s, ○ 1980s, ○ 1990s, ○ modern day

understand how cosmetic products have evolved throughout the years, including the following: ○ lipstick, ○ lip gloss, ○ foundation, ○ pancake, ○ rouge, ○ mascara, ○ eyeliner, ○ eye shadow, ○ nail varnish, ○ hairspray, ○ hair colour, ○ false lashes

understand how make-up has evolved in the following countries: ○ China, ○ Japan, ○ Egypt, ○ Greece, ○ India, ○ Europe, ○ Africa

Cosmetic companies

understand the background history of the following iconic cosmetic companies and how they have influenced the industry, also looking at the history behind who founded them: ○ L'Oréal – Eugène Schueller, ○ Max Factor, ○ Elizabeth Arden – Florence Graham and Elizabeth Hubbard, ○ Maybelline – T.J Williams, ○ Revlon – Charles and Joseph Revson, ○ Clairol – Lawrence Gelb, ○ Chanel – Pierre Wertheimer, ○ Estée Lauder – Estée and Joseph Lauder, ○ Mac – Frank Toskan and Frank Angelo, ○ Christian Dior, ○ Yves Saint Laurent, ○ Bobbi Brown, ○ Rimmel – Eugène Rimmel, ○ Lancôme – Armand Petitjean, ○ Benefit – Jean and Jane Ford, ○ Illamasqua – Julian Kynaston

Chemistry of cosmetics

explore the chemical compositions of the following products and textures: ○ foundation, ○ powder, ○ blusher, ○ eye shadow, ○ eyeliner, ○ lipstick, ○ lip liner, ○ mascara, ○ highlighter

understand the key effects and benefits of the textures from each of the products used in relation to setting, lighting, location, skin type and conditions, to include the following: ○ fluids (waters, creams, gels, powders), ○ mousses, ○ solids, ○ waxes, ○ lotions, ○ serums

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This optional unit is assessed by means of an assignment. The assignment includes both theory and practical tasks. One overall grade will be provided, against criteria, for each optional unit. This assignment is externally set and internally marked.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

You need to:

Common ingredients found in cosmetics

gain an understanding into the following types of ingredients found in cosmetics and their uses: ○ water, ○ emulsifiers, ○ preservatives, ○ thickeners, ○ pH stabilisers, ○ dyes, ○ fragrances, ○ silicone, ○ sun protection factor (SPF), ○ paraffin, ○ titanium oxide, ○ petroleum, ○ mineral oil, ○ dihydroxyacetone (DHA)

understand the different types of toxic ingredients found in cosmetics, including the following: ○ lead, ○ mercury, ○ copper, ○ cyanide, ○ cadmium, ○ sodium lauryl sulphate, ○ lanolin, ○ parabens, ○ magnesium silicate (talc), ○ sodium chloride, ○ formaldehyde

understand the different types of pure ingredients found in cosmetics, including the following: ○ anti-oxidants, ○ vitamins and derivatives, ○ essential oils, ○ plant extracts

explore how ingredients in cosmetics have developed over time and how they were used, including the following ingredients used in earlier years: ○ castor oil, ○ lead, ○ mercury, ○ arsenic, ○ malachite, ○ bromine, ○ iodine, ○ copper, ○ red ochre, ○ iron oxide

explore how ingredients in cosmetics have developed over time and how they were used, including the following modern day ingredients: ○ retinol, ○ salicylic acid, ○ sun protection factor (SPF), ○ dimethicone, ○ hyaluronic acid, ○ vitamin A, ○ vitamin C, ○ collagen, ○ alpha hydroxy acids

Testing of cosmetics

understand how cosmetics are tested and the controversy around the testing of cosmetics, including: ○ animal testing and non-animal testing, ○ human clinical trials and non-human clinical trials

○ know that labelling on products identifies how cosmetics have been tested

Product development

understand how the development of the following products have advanced in the cosmetic industry: ○ high definition, ○ airbrush, ○ mineral, ○ camouflage, ○ anti-ageing, ○ light reflecting, ○ semi-permanent make-up, ○ semi-permanent individual eyelash extensions and brow extensions

Continues on next page

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

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You need to:
Working practices in retail
understand the safe working practices that will need to be considered when working in retail, including: ○ ingredients (eg allergies, toxicity, testing), ○ shelf life (eg timeframes, stock rotation, storage), ○ decomposition (eg storage, storage containers)
Client satisfaction
Understand the importance of having product knowledge in order to meet client's satisfaction when retailing products, including the following: ○ product name including features and benefits, ○ active ingredients, ○ shelf life, ○ volume of product, ○ instructions for use and disposal, ○ precautions, ○ manufacturer's name and address, ○ batch number, ○ country of origin, ○ non-animal testing/animal testing
○ understand how to link the products knowledge when retailing as well as understanding the importance professionalism
○ understand the expectations within retail companies ensuring sales and make-up applications are carried out in a commercially viable way

You will also need to understand the principles of media make-up artistry listed on page xvii.

Image courtesy of

Shutterstock/Olga Kazakova

USEFUL WORDS

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

Some terms that you will come across in this unit are explained below.

Active ingredients
The components of a product that produce its chemical or biological effect.

Clinical trial
A research study to test new treatments.

Jakub Krechowicz/Shutterstock.com

Commercially viable
Able to make a profit.

Evolution
Gradual development over time.

Pancake
Invented by Max Factor in the 1930s to replace greasepaint; this is a thick, densely pigmented full coverage base.

Toxic
Containing poisonous material that could cause injury or death.

Walther S/Shutterstock.com

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

Shutterstock/Olga Kazakova

Use this section to reflect on your performance as you practise and develop your skills. Give yourself a score from the Level of my performance key below and add your comments. Your tutor will also give you feedback based on their observation.

Level of my performance

1 I am still learning this technique
2 I am still practising this technique
3 I can now demonstrate competence of this technique
4 I can now work at commercial standard and timings for this technique

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

Continues on next page

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SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

Date	Self-reflection (Learner)	Score	Observation feedback (Tutor)	Score

SUPPLEMENTARY COMMENTS
UNIT 311 THE EVOLUTION OF COSMETICS AND RETAIL

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Use this space to record any workplace, employer or client comments.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

Unit grade

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 156.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: Date:

Assessor signature: Date:

IQA signature (if sampled): Date:

BONNINSTUDIO/Shutterstock.com

Image courtesy of Elena Kharichkina

UNIT 312
MEDIA MAKE-UP BLOGGING

The purpose of this unit is for you to explore the use of blogging platforms to promote and engage with potential models and consumers within the make-up/beauty industry. The utilisation of online blogging has grown rapidly in recent years with the rise of social media and the digital era. As a make-up artist blogging would be an essential skill to enable the artist to engage with the model/consumer to update them on current trends, techniques and products/services within the sector. You will have the opportunity to discover different online blogging platforms, explore the journalistic language and features blogs should entail and develop your skills in order to create your own original online blog.

Elena Kharichkina/Shutterstock.com

WHAT IS THIS UNIT ABOUT?

UNIT 312 MEDIA MAKE-UP BLOGGING

OPTIONAL

This unit has two outcomes.

Outcome 1
Understand the different blogging platforms within the make-up industry

Outcome 2
Understand features of blogging platforms within the make-up industry

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- How will the skills I develop from this unit be utilised within the industry?
- How will the use of online blogging allow me to advance as a make-up artist?

Following your journey through this unit you will have the opportunity to reflect on your performance, action plan for further development and explore linking services to many others in order to:

- maximise model/customer satisfaction
- meet service objectives
- explore the concept of preparing for showcasing your practical abilities
- prepare yourself for working within the media make-up artistry or theatrical/special effects industries.

HINTS AND TIPS

An online profile is becoming increasingly more important. Link your social media pages together and keep them updated regularly. Encourage people to like, follow and share your pages.

Imcsike/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 312 MEDIA MAKE-UP BLOGGING

Elena Kharichkina/Shutterstock.com

TOPICS

Outcome 1

Understand the different blogging platforms within the make-up industry

1.1 Purposes of online blogging
1.2 Platforms available

Outcome 2

Understand features of blogging platforms within the make-up industry

2.1 Features of an online blog
2.2 Language to use
2.3 Safeguarding

HINTS AND TIPS

Write about things which interest you! Your enthusiasm and interest will come across in your writing and engage and entertain your audience more.

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Elena Kharichkina/Shutterstock.com

UNIT PLANNER

UNIT 312 MEDIA MAKE-UP BLOGGING

Complete the 'What I know' and 'What I want to learn' sections before you begin this unit to help you plan your learning.

What I know

What I want to learn

Complete the 'What I have learnt' section at the end of the unit. This reflection will enable you to apply your skills and knowledge as part of the unit assignment.

What I have learnt

WHAT DO YOU NEED TO KNOW?

UNIT 312 MEDIA MAKE-UP BLOGGING

Elena Kharichkina/Shutterstock.com

This section gives details of what you need to know to ensure all the learning outcomes for this unit can be achieved. Tick the sentences below when are you confident you fully understand these areas.

You need to:

Purposes of online blogging

understand the purposes of online blogging and how they are utilised within the make-up industry, including values and benefits, for example: ○ to engage with target audience, ○ to provide professional recommendations eg on products and techniques, ○ to create self-promotion

Platforms available

understand the different platforms available for online blogging within the make-up industry, for example: ○ Wordpress, ○ YouTube, ○ Instagram, ○ Pinterest, ○ Facebook, ○ Twitter

Continues on next page

This optional unit is assessed by means of an assignment. The assignment includes both theory and practical tasks. One overall grade will be provided, against criteria, for each optional unit. This assignment is externally set and internally marked.

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WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 312 MEDIA MAKE-UP BLOGGING

You need to:

Features of an online blog

understand the different features of an online blogging, including: ○ subject knowledge, ○ video, ○ text, ○ photographic images, ○ branding, ○ linking social media

Language to use

understand suitable language and tone to use within an online blog, to include: ○ formal/informal language (to be utilised depending on target audience), ○ descriptive language (to be used to promote self, products and techniques), ○ correct spelling, grammar and punctuation, ○ clearly and coherently, ○ present information in a logical sequence, ○ use language, format and structure suitable for purpose and audience

Safeguarding

understand the importance of safeguarding in relation to online blogging including the following: ○ dangers and risks associated with online profiles, ○ identity safety (sharing your address, phone, and bank info places you at risk of identity theft, passwords to your accounts should be changed often), ○ cyberbullying (don't respond to a cyber-bully, ensure that you keep proof of any messages, emails, screen shots, blog etc and ensure you report to a person of authority), ○ privacy and plagiarism (downloading, copying or sharing music, movies, or photos without the creator's authority is illegal, copying and pasting without permission is illegal), ○ cyber predators (never respond to messages that make you feel uncomfortable, report any improper activity to a person of authority), ○ data protection (ensure that confidential information is not shared across social networking sites)

You will also need to understand the principles of media make-up artistry listed on page xvii.

USEFUL WORDS

UNIT 312 MEDIA MAKE-UP BLOGGING

Elena Kharichkina/Shutterstock.com

Some terms that you will come across in this unit are explained below.

Branding
The process involved in which you characterise your business (by a name, logo etc) to make it easily distinguishable from other competitors.

Cyberbullying
The use of electronic communication to intimidate/upset a person.

rvlsoft/Shutterstock.com

Facebook
Free social networking site which allows users to create personal profiles, upload media and message friends and family.

Formal language
Language designed for use in situations where the author needs to sound more sophisticated and impressive.

Informal language
Language used usually in relaxed and unofficial contexts where the author wants to appear friendly.

Brilliantist Studio/Shutterstock.com

Instagram
Free mobile photo and video sharing social networking site which interacts with other platforms such as Facebook and Twitter.

Plagiarism
The practice of taking someone else's work or ideas and pretending they are your own.

Safeguarding
The action taken to protect people's health, wellbeing and human rights and protecting them from harm – normally in relation to promoting the welfare and protection of children.

Self-promotion
The action of promoting yourself or your own business.

Subject knowledge
Specific information conveyed to the audience tailored to a topic which the author is well informed on.

Target audience
A particular group of people at which a product is aimed at.

Wordpress
Free blogging forum for users which has evolved into a full content management system with widgets, plugins and customisable theme features.

Twitter
Free online social networking service which enables its users to send and read short messages know as 'tweets'.

tanuha2001/Shutterstock.com

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 312 MEDIA MAKE-UP BLOGGING

Use this section to reflect on your performance as you practise and develop your skills.

Date	Self-reflection (Learner)	Score	Feedback (Tutor)	Score

Continues on next page

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SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 312 MEDIA MAKE-UP BLOGGING

Date	Self-reflection (Learner)	Score	Feedback (Tutor)	Score

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SUPPLEMENTARY COMMENTS
UNIT 312 MEDIA MAKE-UP BLOGGING

Use this space to record any comments or feedback you receive.

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

Unit grade

This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 168.

We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: Date:

Assessor signature: Date:

IQA signature (if sampled): Date:

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MORE INFORMATION

HEALTH AND SAFETY AND OTHER LEGISLATION

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It is essential to know your responsibilities for health and safety as defined by any specific legislation covering your job role. The following are the principal items of legislation which apply to general make-up counter/shop operations and, therefore, to employers and employees/trainees alike:

- Health and Safety at Work Act.
- The Reporting of Injuries, Diseases and Dangerous Occurrence Regulations (RIDDOR).
- The Health and Safety (First Aid) Regulations.
- The Regulatory Reform (Fire Safety) Order.
- The Manual Handling Operations Regulations.
- The Control of Substances Hazardous to Health (COSHH) Regulations.
- The Electricity at Work Regulations.
- The Environmental Protection Act.
- The Management of Health and Safety at Work Regulations.
- The Health and Safety (Information for Employees) Regulations.
- Data Protection Act.
- Working Time Directives.
- Cosmetic Products Regulations.
- Sale of Goods Act.
- Distance Selling Regulations (note: replaced June 2014 by Consumer Contracts Regulations).
- Trade Descriptions Act.
- Consumer Protection legislation.
- Disability Discrimination Act.

Image courtesy of

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ENVIRONMENTAL AND SUSTAINABLE WORKING PRACTICES

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You must know the different types of working methods that promote environmental and sustainable working practices. These form part of the knowledge range required for your qualification.

1. Reducing waste and managing waste (recycle, reuse, safe disposal).
2. Reducing energy usage (energy efficient appliances, low energy lighting, utilising solar panels).
3. Reducing water usage and other resources.
4. Preventing pollution.
5. Using disposable items.
6. Using recycled, eco friendly furniture.
7. Using low chemical paint.
8. Using organic and allergy free nail products.
9. Using environmentally friendly product packaging.
10. Choosing responsible domestic products (Fairtrade tea and coffee).
11. Encouraging carbon reducing journeys to work.

Image courtesy of

Image courtesy of

GLOSSARY OF TERMS

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Some terms that you will come across in this unit are explained below.

Active ingredients
The components of a product that produce its chemical or biological effect.

Added hair
A small or large hairpiece, or a small amount of hair attached to a comb or pin, and added to the style.

The Airbrush Co. Ltd.

Airbrushing
Using a compressor to spray a fine mist of product onto a surface. Airbrush tools consist of a trigger, compressor and reservoir.

Atrophic scar
This type of scar is depressed and indented, causing a valley or hole in the skin.

Avant-garde
A style, look or image that is ahead of the times, usually worn or produced by the leaders of fashion, before it becomes fashionable.

Back bubbling
A method of mixing different colours in the airbrush compressor, by adding colours to the cup and pushing the trigger with your finger placed over the tip of the airbrush. This will cause the colours to bubble back and mix.

Back combing
A method of teasing the hair together in a controlled manner, to give body, lift and support to hold the style.

amixstudio/Shutterstock.com

Body dysmorphia
An anxiety disorder that causes a person to have a distorted view of how they look and to spend a lot of time worrying about their appearance.

Branding
The process involved in which you characterise your business (by a name, logo etc) to make it easily distinguishable from other competitors.

Camouflage
The application of make-up creams or powders to conceal colour or contour irregularities or abnormalities of the face or body.

Catwalks
A platform extending into an audience, along which models walk to display clothes and different styles in fashion shows.

Kittibowornphatnon/Shutterstock.com

Chloasma
A hyper-pigmentation disorder resulting in darker patches of skin.

Clinical trial
A research study to test new treatments.

Club cutting
A technique used to add bulk and define a perimeter.

Colour blocking
Putting two or three totally different colours together to create a bold look.

Colour washing
A technique used to create a subtle wash of colour.

Weddingpictures/Shutterstock.com

Combination skin
A type of facial complexion characterised by an oily forehead, nose, and chin and dry cheeks.

Commercial
Something commercial is produced primarily in order to make money, such as an advertisement.

Jakub Krechowicz/Shutterstock.com

Commercially viable
Able to make a profit.

Shutterstock/Oleg Gekman

Contouring
Using techniques and make-up products to enhance facial shape and structure.

Contract of employment
A legal document, which details such things as salary, holidays and working hours.

Conventional
Techniques and equipment that are generally used when styling and dressing hair, including setting, pin curling, finger waving, rolls, plaits, twists, curls, woven.

Cyberbullying
The use of electronic communication to intimidate/upset a person.

Dehydrated skin
This is a lack of water or moisture within the skin as opposed to a lack of oil, and can occur on any skin type.

Dilated capillaries
Tiny red dilated blood vessels visible on the surface of the skin.

Dry setting
A setting method where dry hair is sprayed with a lotion and wound around a roller. This does not break down the hydrogen bonds so the hair is baked into its new shape around the roller.

Editorial
The parts of a publication which are not advertising

Elasticity
The hair's ability to stretch and return to its original length.

Era
A distinct period of time that is associated with particular events or character.

Erythema
Reddening of the skin, usually in patches as a result of injury or irritation.

Evaluation
Actively seeking feedback from a number of people (line manager, colleagues, audience, judges, models, photographer) on the impact of your image.

Evolution
Gradual development over time.

Experimental
Creating something based on untested ideas or techniques which may not be finalised.

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rvlsoft/Shutterstock.com

Facebook
Free social networking site which allows users to create personal profiles, upload media and message friends and family.

Finger waving
A technique that produces flat 'S'-shaped waves in the hair and no root lift is achieved.

Finishing products
Used during the dressing and finishing of the style to help maintain the finished result.

Formal language
Language designed for use in situations where the author needs to sound more sophisticated and impressive.

Shutterstock/bluesquirrel

Freehand
Make-up design being applied without shields or stencils.

Freehand cutting
Without holding the hair in place, so there is no tension. An example is when cutting a fringe.

Freelancer
Somebody who is self-employed and works independently, for example a make-up artist, mobile therapist or nail technician.

Graduation cutting
Blending hair layers from a longer to a shorter length, or from a shorter to a longer length.

Habia
The Hair and Beauty Industry Authority; they produce the National Standards that the industry works to.

Hair density
How many hairs there are on the head. The more hairs on the head, the denser/thicker it is.

Headshot
Photographs of a person's face or head and shoulders.

High fashion
The newest, expensive fashions, as opposed to mass-market fashion.

Highlighting
Using make-up which emphasises or draws attention to certain features.

Kingarion/Shutterstock.com

Hyperpigmentation
Excessive pigmentation (natural colouring) of the skin.

Hypopigmentation
Inadequate pigmentation (natural colouring) of the skin.

Iconic
Well-known and characteristic of a particular idea or time.

Informal language
Language used usually in relaxed and unofficial contexts where the author wants to appear friendly.

Innovation
Creating something completely new or thinking of a new way to do something.

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Instagram
Free mobile photo and video sharing social networking site which interacts with other platforms such as Facebook and Twitter.

Weddingpictures/Shutterstock.com

Keloid scar
A raised scar that grows above skin level due to overproduction of collagen.

Landscape
A format which is wider than it is high.

Shutterstock/Luba V Nel

Layering
A cutting technique which means the ends of individual hairs fall to different points relative to one another.

Mature skin
In beauty therapy terms this is any skin over the age of 25. However, the skin is generally not classed as being mature until the signs of ageing are apparent.

Monkey Business Images/Shutterstock.com

Media
This is the make-up, ornamentations, accessories, videos, photographs and clothes that you use.

Melanin
The pigment formed in skin by melanocytes, giving colour. This provides natural protection against UV rays, and also has the function of absorbing heat from the sun.

Minimum wage
The minimum amount of money that may be earned per hour, which is set by the Government.

Monochromatic
Colours are all the colours of a single hue (a particular colour).

Mood board
A combination of images, colours, and textures – a collection of all your first ideas.

Non-conventional items
Things not usually used when styling and dressing hair, including rags, foil, straws, ribbons, chopsticks, rik-raks, added hair.

Ombré
Graduation of colour that evolves from lightest to darkest.

ladie_c/Shutterstock.com

Ornamentation
Objects used to complement a style, which adds interest and detail to the finished look.

Pancake
Invented by Max Factor in the 1930s to replace greasepaint; this is a thick, densely pigmented full coverage base.

Personal presentation
The professional work-related appearance that is required in each establishment.

Personal protective equipment (PPE)
Available for use in the workplace to protect you, your skin and clothes from damage. For example, aprons, uniforms, or gloves.

Plagiarism
The practice of taking someone else's work or ideas and pretending they are your own.

Porosity
The hair's ability to absorb and retain moisture.

Portrait
A format which is higher than it is wide.

Shutterstock/Luba V Nel

Postiche
Human or artificial hair used to disguise or for decoration.

Rik-raks
When the hair is wound around an object and straightening irons are used to secure a wave or bend in the hair.

Weddingpictures/Shutterstock.com

Roll
Also called vertical or horizontal roll, a fold within the hair that can be dressed on its own in a classical style, or incorporated with other features.

Safeguarding
The action taken to protect people's health, wellbeing and human rights and protecting them from harm – normally in relation to promoting the welfare and protection of children.

Scissor over comb
A technique used to cut the hair very short, following the natural contours of the head. The hair is lifted and held in the comb by combing the hair in an upward motion, and the hair that protrudes through the comb is cut, holding the scissors above the comb.

Self-promotion
The action of promoting yourself or your own business.

Sensitive skin
Skin that reacts readily to products, heat or pressure. Whilst it can occur on any skin type, it usually has a fine texture, thin epidermis, and blood vessels very close to the surface. This can result in blotchiness, redness, flushing, increased warmth and irritation if stimulated.

Shading
Using make-up to bring light and dark colours to bring depth and dimension to the face.

Gohengs/Shutterstock.com

Sponge stippling
Technique used to produce an even surface of make-up on the face through blending.

Shutterstock/bluesquirrel

Stencilling
A make-up technique using a pre-cut or custom designed template to achieve sharp definition and/or continuity and consistency.

Stippling
To make small short touches that together produce an even or softly graded shadow.

Styling products
Used by stylists to manipulate the hair. They give body, support and hold to the hair. They also act as a barrier on the hair, preventing atmospheric moisture from making the style collapse.

Subject knowledge
Specific information conveyed to the audience tailored to a topic which the author is well informed on.

Target audience
A particular group of people at which a product is aimed at.

Techniques
The different methods used to create the finished image, for example make-up techniques, application of false eyelashes, clothes and hair.

Theme
A set outline, for example imagesreflecting an era, or the front cover of a fashion magazine.

Thinning
Reducing hair bulk without reducing the overall hair length. This can be achieved with scissors or a razor.

Toxic
Containing poisonous material that could cause injury or death.

Walther S/Shutterstock.com

Weddingpictures/Shutterstock.com

Traction alopecia
A condition that results in an area of baldness due to excessive tension applied to the hair.

Training providers
Organisations that provide recognised training.

Twists
A small section of hair twisted along the length; a variation is the scalp twist, adding strands of hair into the twist.

tanuha2001/Shutterstock.com

Twitter
Free online social networking service which enables its users to send and read short messages know as 'tweets'.

parinyabinsuk/Shutterstock.com

Vitiligo
A hypo-pigmentation disorder resulting in very pale areas of skin.

Wadding
Used to pad the hair out; an example of this could be a hair donut, sausage or padding used for producing chignons, buns and bridal hairstyles in the hair.

Wordpress
Free blogging forum for users which has evolved into a full content management system with widgets, plugins and customisable theme features.

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ISBN 978-0-85193-369-6
9 780851 933696