Learner journal

Level 3 Advanced Technical Diploma

Theatrical, Special Effects and Media Make-up Artistry

City & Guilds

A City & Guilds Group Business

Learner journal

Level 3 Advanced Technical Diploma

Theatrical, Special Effects and Media Make-up Artistry

Name:

City & Guilds enrolment number:

Date registered with City & Guilds:

Date enrolled with centre:

Centre name:

Centre number:

Centre address:

Centre contact:

IQA name:

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CONTENTS

Introduction	v
Foreword	ix
Qualification structure	x
Tracking your progress	xi
Summary of optional unit achievement	xiv
Values and behaviours	xv
Principles of theatrical, special effects and media make-up artistry	xvii
Career planner	xxiii
Employer involvement tracker	xxiv
Work experience record	xxv
Trade testing (synoptic assignment)	xxvii
Marking grid	xxviii
Service planning notes	xxx
Mock assessment feedback form	xxxii
Revision tips	xxxiv
Revision planner	xxxv

MANDATORY UNITS

309 Cutting and styling techniques for performers	1
310 Avant-garde hair and make-up	15
320 Creative make-up design for productions and industry demands	29
321 Apply prosthetic pieces and bald caps	47
322 Special effects make-up	63
323 Create, dress and fit facial postiche	77
324 Body art for competition	91

OPTIONAL UNITS

307 Camoufl age make-up	107
312 Media make-up blogging	123
325 Create, cast small prosthetic pieces and bald caps	135
326 Costume design and prop making	149
327 Wig dressing, fitting and maintenance	165

MORE INFORMATION

Health and safety and other legislation	190
Environmental and sustainable working practices	191
Glossary of terms	192

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 Theatrical, Special Effects and 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 Theatrical, Special Effects and 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 qualifi cation.

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.

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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, 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 xxviii.

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' requires you 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 graded using level of response marking. You will be required to compose a response which considers the topic of the question. You will need to compare and contrast and consider any pros and cons; provide 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 in the context of the instruction or question the full meaning should be 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:

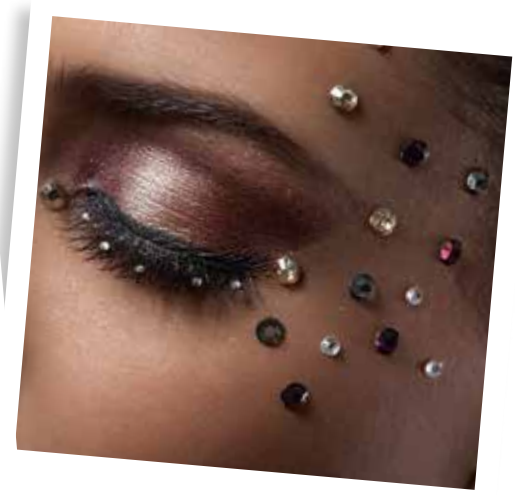
- Your tutor/assessor is the most important source of information about your qualification.
- Your centre's student handbook or prospectus will provide more details.

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 and 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 and 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 Theatrical, Special Effects and Media Make-up Artistry (540)** the teaching programme must cover the content detailed in the structure below:

MANDATORY UNITS

Unit number	Unit title	GLH
309	Cutting and styling techniques for performers	60
310	Avant-garde hair and make-up	30
320	Creative make-up design for productions and industry demands	60
321	Apply prosthetic pieces and bald caps	60
322	Special effects make-up	60
323	Create, dress and fit facial postiche	30
324	Body art for competition	90

OPTIONAL UNITS

A minimum of 150 GLH are required from optional units

Unit number	Unit title	GLH
307	Camoufl age make-up	30
312	Media make-up blogging	30
325	Create, cast small prosthetic pieces and bald caps	60
326	Costume design and prop making	60
327	Wig dressing, fitting and maintenance	90

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

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: _____

320 Creative make-up design for productions and industry demands

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

Sign: _____ Date: _____

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321 Apply prosthetic pieces and bald caps

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

Sign: _____ Date: _____

322 Special effects make-up

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

Sign: _____ Date: _____

323 Create, dress and fit facial postiche

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

Sign: _____ Date: _____

324 Body art for competition

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.

307 Camoufl age make-up
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: _____

325 Create, cast small prosthetic pieces and bald caps
Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

326 Costume design and prop making
Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

327 Wig dressing, fitting and maintenance
Topics achieved ○
All scope/range covered ○
All 'Knowledge and understanding' explored ○

Sign: _____ Date: _____

SUMMARY OF OPTIONAL UNIT ACHIEVEMENT

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Image courtesy of Wella

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)
307 Camoufl age make-up					
312 Media make-up blogging					
325 Create, cast small prosthetic pieces and bald caps					
326 Costume design and prop making					
327 Wig dressing, fitting and maintenance					

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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Theatrical, special effects and 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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Gromovataya/Shutterstock.com

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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 THEATRICAL, SPECIAL EFFECTS AND 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

Continues on next page

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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

Continues on next page

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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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Image courtesy of Cara Scott

THEATRICAL, SPECIAL EFFECTS AND 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 Theatrical, Special Effects and 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 Theatrical, Special Effects and 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							

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

MANDATORY

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:

- In 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.

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Subbotina Anna/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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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 KMS California

Image courtesy of MHD

> 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 Band 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

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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 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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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:
Prepare 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. Products 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 to include: ○ 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. The following need to be considered to maintain continuity: ○ working in media to a brief or a script, ○ liaising with designers/directors, ○ following a shooting schedule, ○ recording photographic evidence

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

Image courtesy of City & Guilds

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

HINTS AND TIPS

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

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WHAT DO YOU NEED TO COVER?

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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.

Consider the different service outcomes:

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

Identify factors during briefings with the models through visual and manual observation to ensure achievement of the desired look:

- hair movement
- hair texture and density
- length
- hair growth patterns
- elasticity
- porosity
- head shape/face shapes/features
- model/model requirements
- contra-indications

Use different types of haircuts:

- one length
- layered cut

Be able to cut and style hair:

- follow the hair guidelines
- accurately achieve the required look

Cross check the haircut to ensure:

- even balance
- even weight distribution
- accuracy of the hair cut – 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

Provide recommendations and evaluate the finished look:

- provide recommendations to the model/performer
- evaluate the cutting and styling techniques

HINTS AND TIPS

All styling techniques can be used for maximum impact.

Image courtesy of City & Guilds

USEFUL WORDS

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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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

Cambridge Regional College

Cambridge Regional College

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.

Cambridge Regional College

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.

Cambridge Regional College

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 MHD

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:

Visual and manual observation	Record the visual and manual observational factors considered during the briefings with the model.		
hair movement	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
hair texture and density	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
length	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
hair growth patterns	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
elasticity	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
porosity	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
head shape/face shapes/features	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
model/model requirements	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
contra-indications	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Types of haircuts	Record each time the haircut was created.		
One length	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Layered cut	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Cut and style hair	Record the techniques used to cut and style hair.		
Cut and follow the hair guidelines	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Accurately achieve the required look	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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Cross check	Record each time the cross check was completed.		
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:

Recommendations and evaluation	Record the techniques used to provide recommendations and evaluate the finished look.		
Provide recommendations to the model/performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Evaluate the cutting and styling techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Finished look	Record when each of the finished looks was created.		
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:

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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

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

SUPPLEMENTARY COMMENTS
UNIT 309 CUTTING AND STYLING TECHNIQUES FOR PERFORMERS

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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 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: _____

Mayer George/Shutterstock.com

Mayer George/Shutterstock.com

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

MANDATORY

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.

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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 trade test or skills check.

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.

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 hair, make-up and costume techniques

○ 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

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

Olena Zaskochenko/Shutterstock.com

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 theatrical, special effects and media make-up 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 avant-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

Olena Zaskochenko/Shutterstock.com

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:

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

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

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

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.

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 that appeared rather dull, once applied? The key to making those colours pop is a white base. Use a white eyeliner and cover the entire lid before applying the colour of your choice.

Olena Zaskochenko/Shutterstock.com

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

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

Mayer George/Shutterstock.com

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.

Kittiboworn phatnon/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
A 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 clients' 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 influence your research of the avant-garde.		
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 explored for avant-garde.		
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 the technique used to create an avant-garde look.		
Hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Costume	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 310 AVANT-GARDE HAIR AND MAKE-UP

Olena Zaskochenko/Shutterstock.com

Apply an avant-garde look	Record each time you apply a different avant-garde look.		
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 hair and make-up products, tools and equipment to achieve the total look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Applying an avant-garde total look including hair and make-up techniques, ornamentation and costume	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Removing the make-up and deconstructing the hairstyle	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Providing recommendations to the model/performer and evaluating the total look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

HINTS AND TIPS

Take inspiration from the leaders in avante-garde Alex Box, Pat Mcgrath 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.

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?

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 18.

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: _____

Alexandru Lugel/Shutterstock.com

Image courtesy of Warpaint

UNIT 320
CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

The purpose of this unit is for you to develop an understanding of the way in which characters are created for theatre, television and film productions. Throughout the year you will be introduced to special effects and the use of prosthetics as well as the use of facial postiche and wigs to enhance character creation. You will explore methods of research and the use of design tools to create authentic characters for given design briefs. You will learn how to combine your research with your own ideas and inspiration to create something totally original. This unit will cover referencing to the creation of mood boards from a design brief and will develop your understanding of how to work with the information provided by designers and within the constraints of the production to produce an appropriate visual effect. Throughout this unit you will discover how to create your own look book of ideas and how to build your work portfolio which will be key when looking for work in industry. You will explore the importance of safe working practices within the make-up industry and how to communicate effectively and build professional relationships.

Image courtesy of Warpaint

WHAT IS THIS UNIT ABOUT?

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

MANDATORY

This unit has four outcomes.

Outcome 1
Understand factors to consider when working on productions

Outcome 2
Create a look book of designs

Outcome 3
Create characters for a range of productions

Outcome 4
Create an industry portfolio

GETTING STARTED

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

- What is a design brief?
- Why is thorough research important?
- Why is it important to stick to guidelines given by designers?
- Why is it important to be original?

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

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 and television that will give you inspiration. Comics, magazines and art galleries can also support your research by providing great examples of creative make-up.

visivastudio/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

TOPICS

Outcome 1
Understand factors to consider when working on productions

1.1 Legal requirements, insurance and safe working practices
1.2 Production demands
1.3 Briefing techniques
1.4 Contra-indications

Outcome 2
Create a look book of designs

2.1 Carry out research on productions
2.2 Develop a look book of designs

Outcome 3
Create characters for a range of productions

3.1 Products, tools and equipment
3.2 Application techniques
3.3 Prepare and apply make-up to create characters
3.4 Evaluate for effectiveness of completed character including recommendations

Outcome 4
Create an industry portfolio

4.1 The reasons for using an industry portfolio
4.2 How to create an industry portfolio
4.3 Develop an industry portfolio

Image courtesy of Warpaint

> Make-up shouldn't be a mask or a distraction from what the actor is trying to do; if you can look at a movie and not notice the make-up then you've done your job.
>
> **Naomi Donne (make-up designer, SkyFall, Spectre, Cinderella) in conversation with Warpaint magazine**

HINTS AND TIPS

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

Image courtesy of Warpaint

UNIT PLANNER

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

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 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

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:
Production demands
understand production demands and create own design ideas accordingly, to include: ○ discussion with production 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, ○ hierarchy of roles
understand the planning required in order to develop your own design ideas and be mindful of the following: ○ attending scheduled meetings and rehearsals, ○ working to timescales, ○ understanding roles and responsibilities of others, ○ taking instruction from supervisor, director etc, ○ taking meeting minutes, ○ working as part of a team
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
Develop a look book of designs
○ understand that, when working within the make-up industry, make-up artists will be provided with a design brief which will require the development of design ideas to be showcased into a look book
○ understand that make-up artists will 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 adaption if required
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, ○ justification on choices of specific products and equipment, ○ use of make-up products, ○ test shots, ○ pictures of final design, ○ evaluation

Continues on next page

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

Africa Studio/Shutterstock.com

Image courtesy of Warpaint

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

You need to:

Products, tools and equipment

understand which products to select to create characters for a range of productions, depending on the design brief, performer's needs, skin type and condition and how to adapt accordingly. Products to include: ○ cleanser, ○ moisturiser, ○ cleansing wipes, ○ primer, ○ illuminating creams, ○ balms, ○ bb and cc creams, ○ skin correctors/diffusers, ○ concealers, ○ colour correctors, ○ bronzer, ○ foundations, ○ powders, ○ highlighters/shaders, ○ mascara, ○ eyebrow make-up, ○ eye shadows, ○ blushers, ○ eye pencils, ○ lip pencils, ○ lipstick, ○ lip gloss, ○ false eyelashes, ○ coloured cosmetics, ○ petroleum jelly, ○ powders, ○ other texturising materials, ○ latex, ○ glycerine, ○ spirit gum, ○ mixing medium, ○ hand sanitisers, ○ barrier creams, ○ minerals, ○ aqua colour, ○ clay, ○ grease paint, ○ coloured inks, ○ modelling wax, ○ special effects products, ○ brush cleaner, ○ make-up removers, ○ adhesive, ○ adhesive remover

understand the use of tools and equipment and the importance of selecting the correct ones depending on the character design and application techniques. Tools and equipment to include: ○ 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, tissues/couch roll, disposable applicators, disposable spatulas, gloves)

Image courtesy of Benefit

Application techniques

○ understand that the different application techniques for the creation of characters for productions can be used to create a variety of looks

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

Removal techniques

understand the correct recommendations following the completed look, including: ○ how to maintain the look, ○ safe removal methods

Continues on next page

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

You need to:
Industry portfolio
understand the reasons for creating a professional industry portfolio including the following: ○ proof of evidence, ○ catalogues versatility, ○ shows application of techniques and styles, ○ shows diversity, ○ requirement for progression within the industry, ○ referencing
understand when professional portfolios will be used for different purposes, including: ○ job interview, ○ competition, ○ fashion show, ○ TV and film, ○ theatre, ○ commercial (eg video, advertising), ○ editorial, ○ university application
○ understand the fundamental importance of a professional industry portfolio and how this will enhance employability and progression into higher education
○ understand portfolio is a means to showcase the make-up artist's versatility, creativity, technical skills including both hair and make-up for different contexts such as theatre, TV and films
○ understand portfolio will show what the make-up artist is capable of creating as well as the extent of their work and skills

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

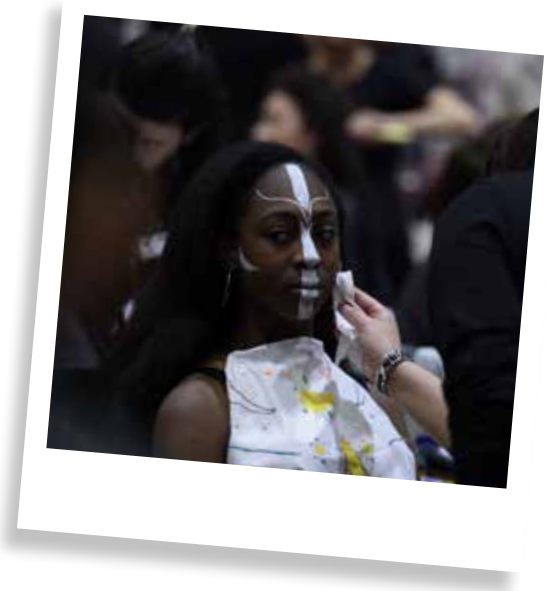


Image courtesy of Warpaint

HINTS AND TIPS

When presenting your look book make sure you speak clearly and use a variety of different presentation methods. Check that your clients and anyone else can both hear and see you clearly.

Image courtesy of Warpaint

WHAT DO YOU NEED TO COVER?

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

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.

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.

Use secondary sources of research in order to gain ideas for character design:

- internet
- books
- magazines
- exhibitions
- museums
- art galleries
- photographs
- past and present productions
- social media

Explore different types of productions:

- ballet
- opera
- musicals
- pantomime
- dance
- historical
- film and TV

Create examples of characters:

- dame
- gender reversal
- tramp
- ageing
- creature
- drag queen
- straight make-up for a performer
- fairy godmother
- villain

Use different application techniques:

- contouring
- shading
- highlighting
- blending
- blocking out of eyebrow
- colour blocking
- graphic liner
- eyebrow definition
- 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

Apply make-up for the creation of a character:

- developing the look book based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and performer
- selecting and using the products, tools and equipment to achieve the desired character
- applying character make-up using appropriate techniques
- removing (and maintaining if required) the make-up application including the use of cleansers and adhesive removers

Create an industry portfolio including:

- images (landscape, portrait, colour, black and white, head shot, full body shot)
- testimonials (eg from work experience)
- CV (personal profile)

Becky Starsmore/Shutterstock.com

USEFUL WORDS

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

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

komkrit Preechachanwate/Shutterstock.com

Adverse skin reactions
A response of the skin to a product, such as irritation, itching, redness or swelling.

joingate/Shutterstock.com

CV
Short for curriculum vitae; a brief account of a person's education, qualifications, and previous occupations.

Environmental conditions
The conditions affecting the area you are working in, such as how it is lit, its temperature and the amount of ventilation.

Atstock Productions/Shutterstock.com

Head shot
Photograms of a person's face or head and shoulders.

Look book
Formed by a design brief, which requires the development of design ideas shown through mood boards, sketches, test shots etc.

Ornamentation
Decorative elements added to something to enhance its appearance.

Portfolio
A collection of works that are representative of a person's skills and accomplishments.

Primer
A cream or lotion applied before make-up to improve coverage and lengthen the amount of time the make-up lasts on the face.

Testimonials
A written statement certifying a person's character, behaviour or qualification, or recommending their service.

Texturising materials
In theatrical make-up these include any product or ingredient that adds texture, such as fabric and gems.

Yeko Photo Studio/Shutterstock.com

> Airbrush make-up is the professional make-up artist's first choice for durability, hygiene and speed. Perfect for catwalk, TV/film, red carpet and photo shoots.
>
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

Image courtesy of Warpaint

SCOPE RECORD

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

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	Record the type of research conducted.		
Internet	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Books	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Magazines	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Exhibitions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Museums/art galleries	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Photographs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Past/present productions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Social media	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Types of productions	Record the research completed on each type of production.		
Ballet	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Opera	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Musicals	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pantomime	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dance	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Historical	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Film and TV	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

Characters	Record the research completed on each type of character.		
Dame	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gender reversal	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Tramp	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ageing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Creature	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Drag Queen	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fairy godmother	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Villain	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Straight make-up for a performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

Image courtesy of Warpaint

HINTS AND TIPS

After the job it is important to gain as much feedback as possible to help you evaluate your work.

SCOPE RECORD (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

Application techniques Record the following application techniques used.

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:
Lip definition	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
False lash application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ornamentation application: glitter, jewellery, gems, feathers, flowers, leaves, gold leaf, lace etc	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Eye shadow techniques: cut crease, smokey, socket line, colour blending etc	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

HINTS AND TIPS

Different lighting will alter the appearance of the make-up. Make sure you are clear with regard to the conditions under which it is to viewed.

Image courtesy of Warpaint

SCOPE RECORD (CONTINUED)

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

Applying make-up for the creation of a character	Record each time a stage of make-up application is completed.		
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 performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Selecting and using the products, tools and equipment to achieve the desired character	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Applying character make-up using appropriate techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Removing (and maintaining if required) the make-up application including the use of cleansers and adhesive removers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Create an industry portfolio	Record the section of the industry portfolio you have completed.		
Images (landscape, portrait, colour, black and white, head shot, full body shot)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Testimonials (eg from work experience)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
CV (personal profile)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of Warpaint

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

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 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

Image courtesy of Warpaint

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

Image courtesy of Warpaint

SUPPLEMENTARY COMMENTS

UNIT 320 CREATIVE MAKE-UP DESIGN FOR PRODUCTIONS AND INDUSTRY DEMANDS

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 32.

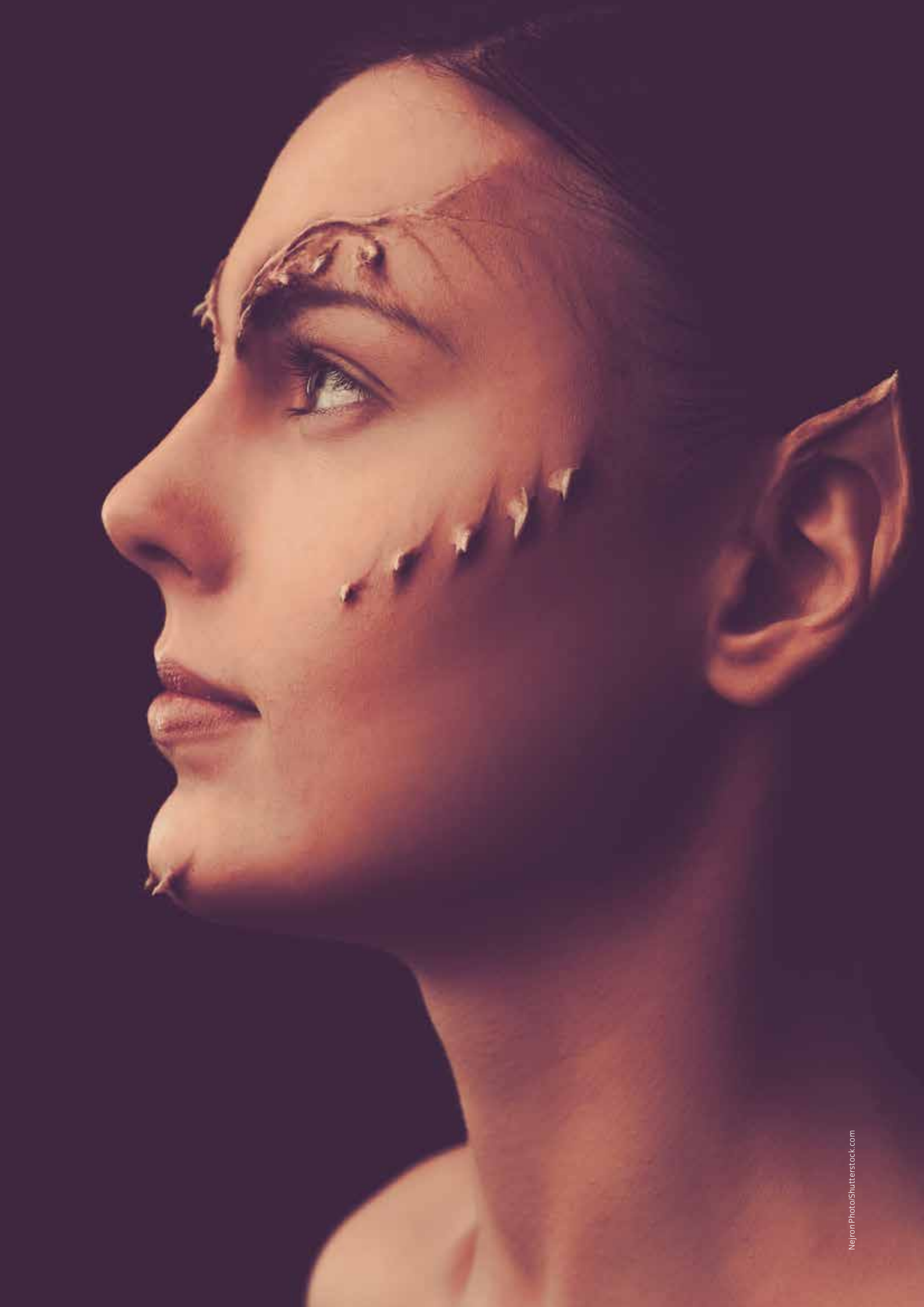
We confirm that this evidence is authentic and the assessments were conducted under specified conditions and that all the performance criteria, range and essential knowledge requirements have been met for this unit.

Candidate signature: _____ Date: _____

Assessor signature: _____ Date: _____

IQA signature (if sampled): _____ Date: _____

SergZastavkin/Shutterstock.com



NejronPhoto/Shutterstock.com

Image courtesy of warpaint

UNIT 321
APPLY PROSTHETIC PIECES AND BALD CAPS

This unit is about being able to create characters using ready-made prosthetic pieces and bald caps. You will explore how to apply prosthetic pieces and bald caps using a variety of materials eg latex, foam and silicone, creating seamless blending of small prosthetic pieces and bald caps, giving a realistic finish to a variety of characters including witches, clowns and monsters. Bald caps form the basis of many creative fantasy ups. In addition, hair can be added to create for example the effects of alopecia, which is very effective in creating an aging character. You will understand that make-ups can be made more realistic and life-like and add three dimensional effects to the overall character. Within this unit you will have the opportunity to apply noses, ears, chins, brows, fingers, teeth, horns, wounds, half face and full face. 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 321 APPLY PROSTHETIC PIECES AND BALD CAPS

MANDATORY

Image courtesy of warpaint

This unit has two outcomes.

Outcome 1
Understand the use of prosthetic pieces and bald caps

Outcome 2
Apply prosthetic pieces and bald caps

GETTING STARTED

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

- What are ready-made prosthetics made of?
- What different types of prosthetic pieces can you get?
- How do you apply ready-made prosthetic pieces?
- What is a bald cap?
- How would you apply a bald cap to someone with long hair?
- What characters can you create with ready-made prosthetic pieces?

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

Prosthetics may be small but seamless blending is needed if they are to look realistic.

Image courtesy of warpaint

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

TOPICS

Outcome 1

Understand the use of prosthetic pieces and bald caps

1.1 Areas where prosthetic pieces may be used
1.2 Prosthetic pieces
1.3 Bald caps
1.4 Themes

Outcome 2

Apply prosthetic pieces and bald caps

2.1 Products, tools and equipment
2.2 Application of prosthetic pieces and bald cap
2.3 Removal of prosthetic pieces and bald cap
2.4 Create a character using prosthetic pieces and bald caps

HINTS AND TIPS

This is a specialist field although these skills are becoming more commonly needed throughout the industry. Seamless edges, good colour application and blending skills are all called for.

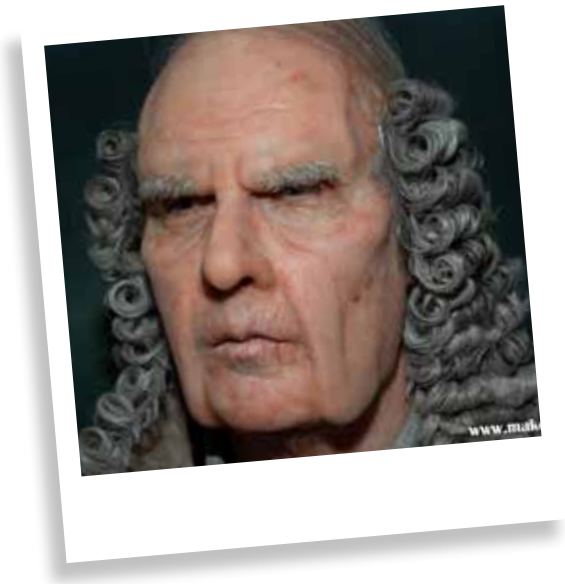


Image courtesy of Lars Carlsson (Makeup-FX.com)

HINTS AND TIPS

It is paramount that all additional prosthetic pieces should be part of the look without looking artificial. The pieces should be symmetrical and well balanced with all edges blended seamlessly.

UNIT PLANNER

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

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 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

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:
Areas where prosthetics are used
○ understand that usually for TV, films and theatre prosthetic pieces are created during pre-production for performers
Prosthetic pieces
understand the different types and products of prosthetic pieces available within the make-up industry in order to understand application, blending and removal techniques, which are covered in Outcome 2. Types of prosthetic products include: ○ latex, ○ foam, ○ silicone, ○ gelatine. Types of prosthetic pieces include: ○ ears, ○ nose, ○ chin, ○ brows, ○ fingers, ○ teeth, ○ horns, ○ wounds, ○ half face, ○ full face
Bald pieces
understand the different types of bald caps available within the make-up industry in order to understand application, blending and removal techniques, which are covered in Outcome 2. Types of bald caps to include: ○ products (latex, plastic, rubber), ○ colours (flesh colour, transparent, fantasy colours)
Products, tools and equipment
○ understand the different types of products available to create a character for different themes using ready-made prosthetic pieces and bald caps
understand which products to select depending on the design brief and performer's needs, skin type and condition and adapt accordingly. Products to include: ○ cleansers, ○ toners, ○ moisturisers, ○ concealers, ○ primer, ○ water-based paints, ○ oil-based paints, ○ adornments, ○ prosthetic pieces, ○ bald cap, ○ body gems, ○ latex, ○ adhesive, ○ adhesive remover, ○ crepe hair, ○ strong hair gel or putty, ○ colour correctors, ○ acetone, ○ witch hazel, ○ isopropyl alcohol, ○ alcohol activated paint
understand the use of tools and equipment and the importance of selecting the correct ones depending on the look to achieve and application techniques. Tools: ○ brushes, ○ sponges, ○ metal moulding tool. Equipment: ○ palette, ○ spatula, ○ make-up cape, ○ brushes, ○ disposable applicators

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 theatrical, special effects and media make-up artistry listed on page xvii.

Image courtesy of warpaint

WHAT DO YOU NEED TO COVER?

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

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.

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.

Explore where prosthetic pieces can be used within the industry including:

- theatre
- TV
- film
- photographic
- fashion

Characters and themes can include the following examples:

- halloween
  - witch
  - monster
  - vampire
  - werewolf
  - zombie
  - emaciation
- mythical creature
- super natural
- film
  - creature
  - sci-fi
  - clown
- bald person

Apply a prosthetic piece and bald cap correctly including the following:

- preparation of the model's skin and prosthetic piece ready for application
- wrapping the hair for a model with long hair for the application of a bald cap
- applying strong gel/putty to short hair for a sleek finish
- applying prosthetic pieces and bald cap using the appropriate adhesive
- creating a character that has incorporated the prosthetic pieces using the following make-up techniques
  - contouring
  - shading
  - highlighting
  - blending
  - application of crepe hair
  - colour wash
  - application of ornamentation for eg paper maché, moss, bark, shells, gold leaf
  - hair wrapping

Remove a prosthetic piece and bald cap in the correct way without causing damage to the performer's skin and hair including the following:

- removing existing make-up from the skin with the appropriate remover
- slowly removing the prosthetic piece and bald cap with the appropriate adhesive remover
- following manufacturers' instructions
- cleansing and moisturising the skin thoroughly after removal
- washing hair to remove product

Continues on next page

WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

Apply make-up in relation to the chosen character and theme:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and model
- taking into account the themes affecting the application of the creation of characters
- selecting and using the products, tools and equipment to achieve the desired character look
- carrying out the application techniques
- removing (and maintaining if required) the make-up application including the use of adhesive removers
- providing recommendations to the performer and evaluating the make-up application

Image courtesy of Kelly Rawlings, Chelsie West, Rose Dawkins, Chloe Neller and Katie Hughes

HINTS AND TIPS

Always practise the design or look before using it on your client. Even if you have done it before it is best to be well prepared as the customer will expect and deserves the best service.

Image courtesy of Lars Carlsson (Makeup-FX.com)

Image courtesy of warpaint

USEFUL WORDS

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

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

Adhesive
A substance used for sticking objects or materials together.

Adornments
Something that is added eg an accessory.

Lars Carlsson (Makeup-FX.com)

Character make-up
Changing a subject's physical appearance to suit the requirements of a script or part to be played. This may include changes in age, emphasis of particular facial features and so on.

Compatibility tests
A small amount of product is applied to the skin and left on for 24 hours to check that the client is unlikely to react unfavourably.

LADO/Shutterstock.com

Contouring
Technique that gives shape to an area of the face and enhances the facial structure through the use of make-up.

kim7/Shutterstock.com

Emaciation
The state of being abnormally thin or weak.

Fantasy
A genre of imaginative fiction involving magic and adventure mostly in a setting other than the real world.

NejronPhoto/Shutterstock.com

Gelatine
A colourless water-soluble protein, which is used to make glue.

Liquid latex
Used to create artificial skin and scarring effects. When wet, the solution is in liquid form but it dries to a solid, flexible form.

Silicone
Used to make rubber and plastics.

Small prosthetics
Often made from silicone, these are 'false' noses, ear tips, chins and so on, which are applied and covered with make-up to blend in with the surrounding skin.

SCOPE RECORD

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

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.

Areas where prosthetic pieces are used	Record when you explore where prosthetic pieces can be used within the industry.		
Theatre	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
TV/Film	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Photographic	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fashion	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Characters and themes	Record the character and theme explored when applying a prosthetic piece or bald cap.		
Halloween: witch, monster, vampire, werewolf, zombie, emaciation etc	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Mythical creature	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Super natural	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Film: creature, sci-fi, clown etc	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Bald person	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

HINTS AND TIPS

For keeping up to date on all the latest products and techniques, visit the exhibition such as IMATS and UMEA. Another good source is to watch behind the scenes footage of all the big blockbuster movies such as Lord of the Rings, Star Wars and many more. Try experimenting using alternative products to create differences in colour also.

Image courtesy of warpaint

SCOPE RECORD (CONTINUED)

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Apply prosthetic pieces and bald caps	Record the prosthetic technique used when applying a prosthetic piece or bald cap.		
Preparation of the performer's skin and prosthetic piece	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Wrapping the hair for a performer with long hair for the application of a bald cap	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Applying strong gel/putty to short hair for a sleek finish	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Applying prosthetic pieces and bald caps using the appropriate adhesive	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Creating a character that has incorporated the prosthetic pieces using the following make-up techniques: contouring, shading, highlighting, blending, application of crepe hair, colour wash, application of ornamentation, hair wrapping	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Remove prosthetic pieces and bald caps	Record the technique used when removing a prosthetic piece or bald cap.		
Removing existing make-up from the skin with the appropriate remover	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Slowly removing the prosthetic piece and bald cap with the appropriate adhesive remover following manufacturer's instructions	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Cleansing and moisturising the skin thoroughly after removal	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Washing hair to remove product	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

Applying make-up for the creation of a character or theme	Record the technique used when applying make-up for the creation of a character or theme.		
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 performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Selecting and using the products, tools and equipment to achieve the desired character	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Applying character make-up using appropriate techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Removing (and maintaining if required) the make-up application including the use of cleansers and adhesive removers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of Lars Carlsson (Makeup-FX.com)

HINTS AND TIPS

It is important to provide suitable advice on how to deal with any contra-actions that may occur and how to effectively remove the products and prosthetics.

Image courtesy of warpaint

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

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 321 APPLY PROSTHETIC PIECES AND BALD CAPS

Image courtesy of warpaint

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

Image courtesy of warpaint

SUPPLEMENTARY COMMENTS
UNIT 321 APPLY PROSTHETIC PIECES AND BALD CAPS

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 50.

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: _____

FXQuadro/Shutterstock.com

Image courtesy of warpaint

Image courtesy of Adison Rutsameeronchai

UNIT 322 SPECIAL EFFECTS MAKE-UP

The purpose of this unit is for you to experiment with a range of special effects techniques and create a casualty character using a range of products for stage, film and TV. You will fully research into how special effects products have advanced over the years and compare how products and techniques have changed to create a more realistic interpretation of special effects. Reference to specific advancement in technologies such as computer graphic imagery, animatronics and animation should also be discussed and how this has changed the world of make-up. You will research in detail the types of special effects products available and how they can be practically applied to create a variety of special effects techniques. You will create your own casualty characters based on different scenarios. In order to create a realistic interpretation, you must research real life injuries and use this as a basis when creating your own effects. This unit encourages you to work cost effectively by making your own special effects products using a range of materials. You will be able to apply these when completing your own casualty 'look'. As a special effects make-up artist you may be required to create casualty effects for stage, TV, film, educational training organisations eg first aid training, emergency services training, safety training etc.

WHAT IS THIS UNIT ABOUT?

UNIT 322 SPECIAL EFFECTS MAKE-UP

MANDATORY

Image courtesy of Adison Rutsameeronchai

This unit has two outcomes.

Outcome 1
Understand the range of special effects products and their uses

Outcome 2
Create casualty make-up using special effects techniques and products

GETTING STARTED

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

- What is the difference between a special effects make-up artist and a normal make-up artist?
- What kind of jobs are available as a special effects make-up artist?
- How has special effects make-up changed through the years?
- What type of characters would I be creating?
- How can I make my own special effects products?

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

Time is of the essence when creating SFX make-up. Slowly build a look, remembering that less is best and just build upon the colour so that eventually it looks realistic.

Image courtesy of Warpaint

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 322 SPECIAL EFFECTS MAKE-UP

Image courtesy of Adison Rutsameeronchai

TOPICS

Outcome 1

Understand the range of special effects products and their uses

1.1 Advancement of special effects make-up
1.2 Products, tools and equipment
1.3 Special effects techniques

Outcome 2

Create casualty make-up using special effects techniques and products

2.1 Casualty scenarios
2.2 Create a special effect product
2.3 Apply a special effect make-up

HINTS AND TIPS

Make sure to wear personal protective equipment when working to protect yourself and remain clean and tidy.

Image courtesy of Jenni Lenard

> When applying for jobs, make sure to do your research and know the make-up designer's body of work before writing them a letter.
>
> **Jan Sewell (make-up designer Theory of Everything, Everest) in conversation with Warpaint Magazine**

Image courtesy of Adison Rutsameeronchai

UNIT PLANNER

UNIT 322 SPECIAL EFFECTS 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

Image courtesy of Adison Rutsameeronchai

WHAT DO YOU NEED TO KNOW?

UNIT 322 SPECIAL EFFECTS 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:

Advancements of special effects make-up

○ understand the advancement of special effects make-up within film, TV and theatre

reference to past and modern day technology will need to be included to show how special effects products have evolved throughout the years. An overview of the following will need to be explored: ○ Shakespeare plays, ○ hammer house horrors, ○ computer graphics imagery, ○ digital technology, ○ prop making, ○ animation, ○ prosthetics, ○ animatronics

○ reference will need to be made to how textures, tones and colours of products have improved throughout the years to create more realistic special effects

Products, tools and equipment

○ understand the range of products, tools and equipment to use when creating different special effects techniques. Reference to their uses in TV, film and theatre will need to be considered

understand which products to select to create special effect casualty characters depending on the design brief, performer's needs, skin type and condition and how to adapt accordingly. Products to include: ○ liquid latex, ○ bruise wheel, ○ bruise gel, ○ grease paint, ○ water-based paint, ○ alcohol activated paint, ○ isoproylalcohol, ○ Vaseline, ○ moisturiser, ○ barrier cream, ○ tuplast, ○ collodium, ○ cereals and seeds, ○ coffee, ○ airbrush, ○ gelatin, ○ glycerine, ○ types of blood, ○ wound filler, ○ modelling wax, ○ eyebrow wax, ○ tooth enamel, ○ chalks, ○ flocking, ○ sculpt gel, ○ adhesives, ○ translucent powder, ○ foundation, ○ sealer, ○ blood and foam capsules, ○ food colouring, ○ texturising material, ○ crepe hair, ○ soap, ○ glue stick, ○ cleansers, ○ moisturisers, ○ removers, ○ ready-made prosthetic

understand the use of tools and equipment and the importance of selecting the correct ones depending on the casualty character and special effect application techniques. Tools and equipment include the following: ○ stipple sponge, ○ sponges, ○ brushes, ○ mixing palettes, ○ paintbrush, ○ bowls, ○ cotton pads, ○ cotton buds, ○ towels, ○ velour puffs, ○ applicators, ○ headband, ○ pipette, ○ scissors, ○ tweezers, ○ hairdryer, ○ brush cleaners, ○ tissue, ○ paint brush, ○ metal moulding

Continues on next page

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

Image courtesy of Adison Rutsameeronchai

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 322 SPECIAL EFFECTS MAKE-UP

You need to:

Special effects techniques

understand the importance and relevance of scenario and back story in which the casualty has occurred in order to create a realist interpretation, to include the following: ○ cuts, ○ wounds, ○ blisters, ○ burns (sunburn, 1st, 2nd and 3rd degree, acid burn), ○ bruising (different healing stages), ○ black eye, ○ scars, ○ moles, ○ freckles, ○ age spots, ○ scabs, ○ tears, ○ perspiration, ○ cold sores, ○ skin disorders (eczema, psoriasis), ○ droopy eyelids, ○ bite marks, ○ pimples, ○ blocking out of eyebrows, ○ bullet wounds, ○ scratch, ○ diseased hand, ○ sewn up wound, ○ missing tooth

Casualty scenarios

understand how to create a variety of casualty characters based on different scenarios. It is important for learners to research into the specific casualty effects in order to create a realistic interpretation, including the following: ○ crime scene, ○ first aid training, ○ emergency service training, ○ war, ○ horror film, ○ fight scene, ○ car crash, ○ amputation, ○ burns, ○ drug addict, ○ illness, ○ hostage, ○ broken bones, ○ knife wound, ○ firearm attack, ○ animal attack, ○ disease, ○ deceased, ○ autopsy

HINTS AND TIPS

Remember that different types of 'blood' are available depending on the desired effect and look.

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

Sergey Lavrentev/Shutterstock.com

HINTS AND TIPS

Doctors' journals are a very good source of research to help re-create designs but can be graphic in content. Keep an eye on popular television dramas as well as films. Also, try visiting professional make-up stores when they are having promotional days/evenings such as Kryolan, Screenface, PAM and others.

WHAT DO YOU NEED TO COVER?

UNIT 322 SPECIAL EFFECTS MAKE-UP

Image courtesy of Adison Rutsameeronchai

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.

Create different special effects, to include:

- blood
- wound filler
- pus
- skin additions
- maggots
- slime
- vomit
- bones

Apply special effects make-up based on a specific scenario and back story:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and model
- taking into account the different casualty scenarios affecting the application of the products
- selecting and using the products, tools and equipment to achieve the desired special effects
- carrying out application techniques to create special effects
- removing (and maintaining if required) the special effect make-up including the use of adhesive removers
- providing recommendations to the performer and evaluating the special effect make-up

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.

HINTS AND TIPS

Remember that your make-up is only to help portray a character, it has to be appropriate and relevant for the scene or situation.

photographee.eu/Shutterstock.com

USEFUL WORDS
UNIT 322 SPECIAL EFFECTS MAKE-UP

Image courtesy of Adison Rutsameeronchai

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

Animation
A way of making a film through the use of a series of drawings, computer graphics or photographs that are slightly different from one another to create the appearance of movement.

Animatronics
The technique of making and electronically operating a robotic device to emulate a human or animal.

Carlsson (Makeup-FX.com

Character make-up
Changing a subject's physical appearance to suit the requirements of a script or part to be played. This may include changes in age, emphasis of particular facial features and so on.

Hammer house horrors
Inspired by a group of films, this often describes anything to do with horror or a frightening experience.

Jenni Lenard

Liquid latex
Used to create artificial skin and scarring effects. When wet, the solution is in liquid form but it dries to a solid, flexible form.

Prosthetics
The creation of an artificial feature or body part applied to a person to change their appearance temporarily.

Nejron Photo/Shutterstock.com

Special effects make-up
The creation of a look including wounds and injuries.

Warpaint

Image courtesy of Kelly Rawlings, Chelsie West, Rose Dawkins, Chloe Neller and Katie Hughes

SCOPE RECORD

UNIT 322 SPECIAL EFFECTS MAKE-UP

Image courtesy of Adison Rutsameeronchai

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.

Special effects	Record the technique used to create a special effect.		
Blood	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wound filler	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pus	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Skin additions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Maggots	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Slime	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Vomit	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Bones	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

HINTS AND TIPS

Always check that 'blood' which is to be held in the mouth or used very close to any orifices such as the eyes and nose is non-toxic.

Image courtesy of Warpaint

Image courtesy of Adison Rutsameeronchai

SCOPE RECORD (CONTINUED)

UNIT 322 SPECIAL EFFECTS MAKE-UP

Applying special effects make-up based on a specific scenario	Record the special effects make-up used based on a specific scenario.		
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 performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Taking into account the different casualty scenarios affecting the application of the products	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Selecting and using the products, tools and equipment to achieve the desired character	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carrying out application techniques to create special effects	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Removing (and maintaining if required) the special effect make-up including the use of adhesive removers	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Providing recommendations to the performer and evaluating the special effect make-up	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of Adison Rutsameeronchai

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 322 SPECIAL EFFECTS 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 322 SPECIAL EFFECTS MAKE-UP

Image courtesy of Adison Rutsameeronchai

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

Image courtesy of Adison Rutsameeronchai

SUPPLEMENTARY COMMENTS

UNIT 322 SPECIAL EFFECTS MAKE-UP

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

Comments	Date

HAS ALL TOPIC CONTENT BEEN COVERED?

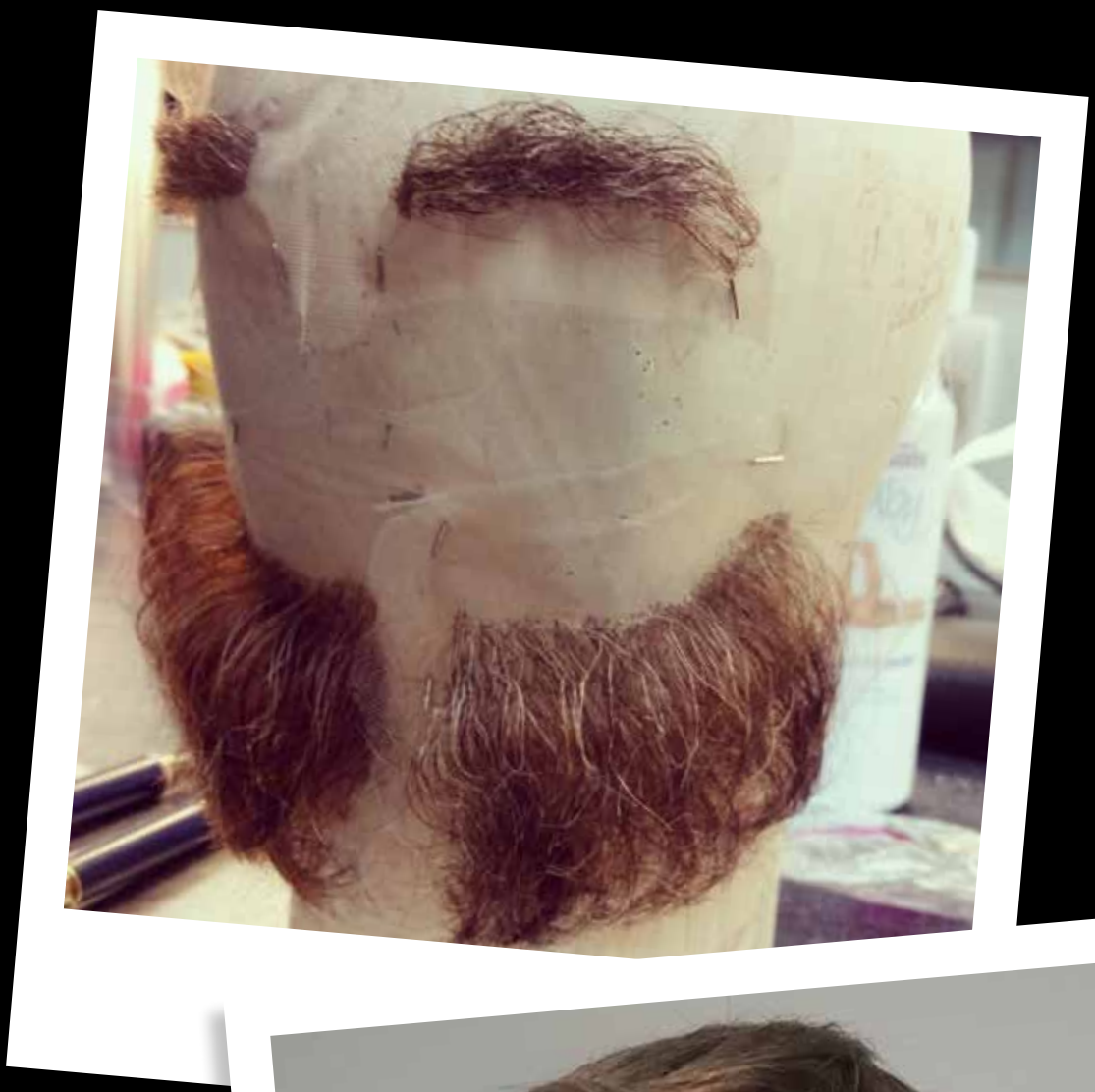
This section must be signed when all the topic content has been covered. Remember to fill in the 'What I have learnt' section on page 66.

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: _____



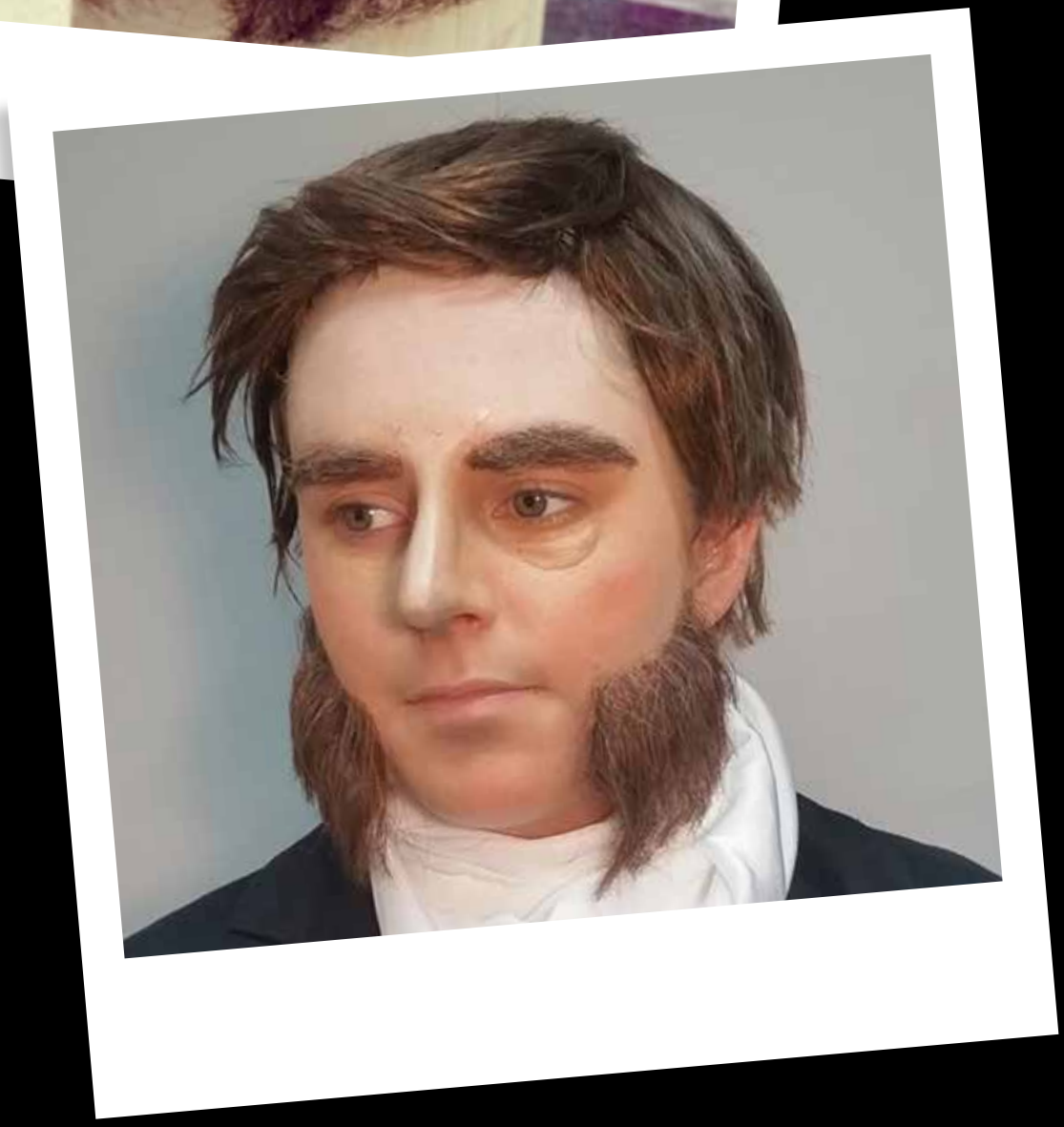


Image courtesy of Cara Scott

Image courtesy of Cara Scott

UNIT 323
CREATE, DRESS AND FIT FACIAL POSTICHE

The purpose of this unit is for you to understand the wide use of postiche within different contexts, such as film, theatre and TV (media) and will enable you to develop skills in making, styling and fitting postiche to suit different characters ensuring they look authentic.
You will explore the different sorts of facial postiche, such as beards, moustaches, sideburns, hairpieces and body postiche, looking at different methods to create and dress. You will have the opportunity to practically create your own facial postiche, including construction techniques and application. This unit will cover knowledge of all products, equipment and tools required to style and fit postiche as well as the different materials they are made from. Facial postiche will be covered from all angles, starting from the creation, to application, removal and maintenance.

Image courtesy of Cara Scott

WHAT IS THIS UNIT ABOUT?

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

MANDATORY

This unit has two outcomes.

Outcome 1
Create and dress facial postiche

Outcome 2
Fit facial postiche including maintenance

GETTING STARTED

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

- What is facial postiche?
- When might facial postiche be used?
- What is the difference between facial postiche used in theatre, TV and film?
- What is the difference between facial postiche and a wig?

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

Fitting facial postiche is an increasingly important skill. Knowing the difference between what's needed for theatre and film is essential and ensuring the facial hair fits well and looks right on the actor is paramount.

rook76/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

TOPICS

Outcome 1

Create and dress facial postiche

1.1 Types of facial postiche
1.2 Construction and application techniques
1.3 Products, tools and equipment
1.4 Create a facial hair postiche
1.5 Dress a facial postiche

Outcome 2

Fit facial postiche including maintenance

2.1 Products, tools and equipment
2.2 Prepare hair and skin for fitting facial postiche
2.3 Apply facial postiche
2.4 Removal of facial postiche
2.5 Maintain facial postiche

Mi.Ti./Shutterstock.com

Oldrich/Shutterstock.com

HINTS AND TIPS

Look at facial hair on your male peers; compare the hair growth patterns and how the facial hair sits. This enables you to visualise texture, colour, shape, balance and style. This will support your knotting cutting and styling when making your pieces ensuring they resemble authenticity for your chosen character look.

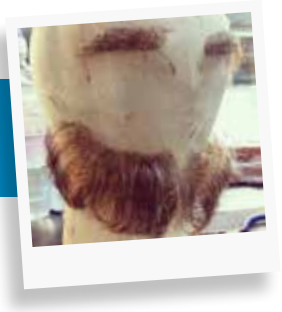


Image courtesy of Cara Scott

UNIT PLANNER

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

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 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

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:
Types of facial postiche
understand and be able to identify different hair types depending on the character and ethnicity of the performer in order to make a realistic facial postiche. Types of hair used for facial postiche include: ○ human hair (European, Asian), ○ animal hair (yak, horse), ○ wool, ○ synthetic (acrylic, nylon), ○ ready-made facial postiche pieces
understand the different types of facial postiche available, and how they can enhance facial features, to include: ○ beards, eyebrows, ○ moustaches, ○ sideburns, ○ ears, ○ nose, ○ chin
Product, tools and equipment
○ understand the different types of products available to create and dress facial postiche
understand which products to select depending on the design brief and how to adapt accordingly. Products to include: ○ human hair, ○ animal hair, ○ hair lace, ○ adhesive remover, ○ adhesive, ○ cleanser, ○ facial hair wax, ○ toupée tape, ○ nylon thread
understand the use of tools and equipment and the importance of selecting the correct ones with regards to construction and application techniques, including: ○ pin tail comb, ○ paper, ○ pen, ○ scissors, ○ hackle, ○ drawing matts, ○ wooden block, ○ nails, ○ hammer, ○ pins, ○ template, ○ tape measure, ○ knotting hook, ○ cling film, ○ oven, ○ irons

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 theatrical, special effects and media make-up artistry listed on page xvii.

neftali/Shutterstock.com

Image courtesy of Cara Scott

WHAT DO YOU NEED TO COVER?

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

SCOPE OF CONTENT

This section gives details of the scope of content to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved before your trade test.

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.

Use different construction techniques:

- measuring and creating a template
- padding if required on a malleable block
- selecting and blocking of lace
- hair teasing
- hair mixing
- whipping
- knotting – single, double, point, cross and under knotting
- pre-curling hair
- dying hair

Use different application techniques:

- cleanse the skin with an astringent wipe
- apply barrier cream or mousse
- remove from template
- apply postiche to character

Create a facial hair postiche:

moustache

beard

eyebrows

sideburns

Complete the following:

developing the look based on the design brief

carrying out briefing techniques

following health and safety

preparing self, work area and performer

selecting and using the products, tools and equipment

carrying out the construction techniques

Dress a facial hair postiche:

cut to desired shape

curl to design and dress specifications

Fotokolia/Shutterstock.com

USEFUL WORDS

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

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

Bonding
Method of attaching hair extensions in which the hair wefts or single strands are attached with an adhesive or glue gun.

Hackle
Tool made of metal pointed needles that sit on a metal plate; used to blend the hair.

Knotting
Technique used to create wigs and postiches by inserting individual strands of hair into mesh foundations and knotting them with a needle.

City and Guilds

Pin tail comb
A comb with a long, pointed handle for curling or styling the hair.

Toupée
Small wig used to cover the top of the crown of the head.

Phatthanit/Shutterstock.com

Yak hair
Hair from the animal, the yak, used often due to its textural similarity to human hair as well as reacting well to styling products and heat styling.

Daniel Prudek/Shutterstock.com

SCOPE RECORD
UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

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.

Construction techniques	Record the construction technique used to a facial postiche.		
Measuring and creating a template	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Padding if required on a malleable block	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Selecting and blocking of lace	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair teasing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair mixing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Whipping	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Knotting: single, double, point, cross and under knotting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pre-curling hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dying hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Application techniques	Record the application technique used to create and apply a facial postiche.		
Cleanse the skin with an astringent wipe	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply barrier cream or mousse	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Remove from template	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Apply postiche to character	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Create a facial hair postiche	Record each time you create a facial hair postiche.		
Moustache	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Beards	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Eyebrows	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sideburns	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

Applying a facial hair postiche	Record the technique used to apply a facial hair postiche.		
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 performer	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Selecting and using the products, tools and equipment	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carrying out the construction techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Dress a facial hair postiche	Record the technique used to dress a facial hair postiche.		
Curl to desired shape	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Curl to design and dress specifications	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Sumire8/Shutterstock.com

Image courtesy of Cara Scott

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

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 323 CREATE, DRESS AND FIT FACIAL POSTICHE

Image courtesy of Cara Scott

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

Image courtesy of Cara Scott

SUPPLEMENTARY COMMENTS
UNIT 323 CREATE, DRESS AND FIT FACIAL POSTICHE

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 80.

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: _____

ARZTSAMUI/Shutterstock.com

ARZTSAMUI/Shutterstock.com

Image courtesy of warpaint

UNIT 324 BODY ART FOR COMPETITION

The purpose of this unit is for you to understand the preparation required and considerations when competing in body art competitions. Body art competitions have become increasingly popular within the industry and more and more make-up artists are entering them. To become a winner of a competition you need dedication and exceptional knowledge and skills of body art techniques. Once a winner of a competition, the doors open a little wider into the make-up industry and the opportunities become frequent with even the possibilities of travelling around the world competing. The unit covers how to plan and research for competitions, looking at themes and enhancing skills and techniques. This is a preparation for a work unit which is based on capability and knowledge. The unit is about design and application of 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 to include manual and airbrush techniques, prosthetic pieces and bald caps. 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 324 BODY ART FOR COMPETITION

MANDATORY

Image courtesy of warpaint

This unit has two outcomes.

Outcome 1
Understand preparation requirements for body art competitions

Outcome 2
Apply advanced body art design

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- What types of competitions are available to enter?
- What are the criteria for entering competitions?
- How can entering competitions help career development?
- How do you incorporate prosthetic pieces and bald caps within body art?

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.

Image courtesy of Warpaint

HINTS AND TIPS

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

ARZTSAMUI/Shutterstock.com

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

TOPICS

Outcome 1

Understand preparation requirements for body art competitions

1.1 Working safely under competition conditions
1.2 Planning for competitions
1.3 Researching themes for advanced body art
1.4 How competitions can further career options
1.5 Evaluation of competition results

Outcome 2

Apply advanced body art design

2.1 Products, tools and equipment
2.2 Body art techniques
2.3 Themes and concepts
2.4 Prepare themselves, model and work area
2.5 Apply body art

Sergey Tay/Shutterstock.com

Image courtesy of Warpaint

HINTS AND TIPS

Consider the background and the model's pose when photographing or presenting your work.

Image courtesy of warpaint

UNIT PLANNER

UNIT 324 BODY ART FOR COMPETITION

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 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

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:

Working safely under competition conditions

understand industry specific, national and local authority regulations relevant to carrying out body art at competitions including: ○ preparation of self and models to meet legal requirements and industry codes of practice, ○ positioning of equipment and products for ease and safety of use, ○ removal of accessories, ○ ensuring posture and working methods minimise fatigue and risk of injury, ○ maintaining industry hygiene and safety practices, ○ leaving work area and equipment in a suitable condition following competition, ○ following workplace, ○ venue, ○ manufacturer and competition rules and regulations, ○ safe disposal of contaminated and non-contaminated waste, ○ hazards and risks in the work area and safe working practices that must be followed, ○ the importance of carrying out a risk assessment, ○ the importance of gaining information before a competition on the venue, ○ facilities, ○ equipment and personnel

○ identify relevant health and safety legislations and consider their influence on body art completions

Researching themes for advanced body art

○ understand the importance of research when planning to enter competitions.

be able to evaluate competition criteria to make an informed choice for which to enter. Criteria to be taken into account when planning to enter competitions include: ○ type of competition (eg local, national, category, level), ○ entry criteria, ○ timings, locations and when competitions are held, ○ who are the judges and what are they looking for, ○ current and previous winners and how winning has helped their careers, ○ skills needed to compete, ○ organisation involved in planning for a competition (eg travel, costs, kit, checking model availability), ○ qualities of a committed model for body art eg patience, ○ sources of advice and help (eg tutors, mentors, other professionals), ○ importance of practising skills, ○ equipment (eg what organisers will provide, ○ what tools and products need to be taken, will a metal lined bin be provided?), ○ dress code – including branding, ○ completion of client consultation card/service plan if required, ○ timings for awards and judged feedback, ○ checks and checklists to ensure preparation – eg spare products and tools, ○ products labelling

understand how to research themes for body art competition and considerations to be made when planning and presenting body art techniques step-by-steps including: ○ researching themes of previous winners, ○ whether a theme is achievable, ○ originality of theme, ○ costings, ○ body art products and prosthetic pieces used within a design, ○ body art techniques used for the design, ○ presentation of step-by-step procedure, ○ sources of information (eg on nail, hair and costumes), ○ referencing sources, ○ including other professionals in the showcase

Continues on next page

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

Image courtesy of warpaint

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 324 BODY ART FOR COMPETITION

You need to:

How competitions can further career options

○ understand that competition can lead to work within the media industry using design skills with professionals such as editors, photographers and stylists

understand how the results of competitions can impact future growth with consideration of: ○ possibilities for using experiences for marketing and advertising, ○ other competition opportunities open to you, ○ where competition work can lead to within the media industry, ○ how a portfolio of competition work could impact on future opportunities, ○ what other competitions are available once a winner

Evaluation of competition results

understand that it is important to be able to take constructive feedback as this is part of growing professionally and the learning process, to include: ○ sources of feedback (eg tutors, mentors, judges), ○ evaluation of finished product against competition criteria, ○ comparing competition first, ○ second and third places for differences, ○ identifying skills to be improved for future competitions

Products, tools and equipment

○ understand the different types of products available for body art design

understand which products to select depending on the design brief and personal interpretation and how to adapt accordingly. Products to include: ○ 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, ○ prosthetic pieces – gel foam, silicone, latex (dependent on organisational health and safety procedures), ○ bald cap, ○ body gems, ○ glitter, ○ sequins, ○ adornment, ○ airbrush cleaner, ○ gold leaf, ○ latex, ○ adhesive, ○ adhesive remover

understand the use of tools and equipment and the importance of selecting the correct ones depending on the body art techniques and airbrush techniques desired to create the body art design, as listed in Topic 1. Tools and equipment to include: ○ brushes, ○ sponges, ○ stencils, ○ templates, ○ metal moulding tool, ○ palette, ○ spatula, ○ make-up cape, ○ brushes, ○ disposable applicators, ○ airbrush compressor, ○ airbrush

Continues on next page

Fotokolia/Shutterstock.com

WHAT DO YOU NEED TO KNOW? (CONTINUED)

UNIT 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

You need to:

Body art techniques

understand the airbrush techniques and body art techniques available to create the desired body art and how they differ in achieving different results, to include: ○ airbrush techniques (masking, corrective, stencils, blending, contouring, back bubbling, shading, highlighting), ○ body art techniques (colour washing, freehand, stencils, shading, highlighting, stippling, splatting, dry brushing, single and double layering, texturising, 2D, 3D), ○ ready-made prosthetic pieces and bald caps (although this is very important for competition work it is not essential to apply this), ○ handmade prosthesis (eg latex, paper maché)

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

Image courtesy of Warpaint

Mstudio/Shutterstock.com

HINTS AND TIPS

Check manufacturers' instructions for safe use of colour near mucous membrane.

WHAT DO YOU NEED TO COVER?

UNIT 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

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.

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.

Explore different themes and concepts:

- animal
- human body
- alien
- camouflage into a background
- fantasy
- iconic buildings
- music
- food inspired
- cultures

Prepare yourself, the model and work area:

- presenting yourself appropriately
- setting up the work area depending on location/competition
- greeting the model in a professional manner
- talking through the design plan
- preparing the model for body art

Apply body art under competition guidelines on the following areas:

- torso
- limbs
- face and neck

Apply body art techniques covering the themes and concepts:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety – good ventilation and comfort breaks for the model and artist must be considered
- selecting and using the products, tools and equipment required to achieve the desired look
- using the body art techniques and airbrush techniques to achieve the desired look
- evaluating the body art application and providing recommendations on appropriate products for removal

HINTS AND TIPS

The body itself can sometimes help to enhance the design.

Image courtesy of Warpaint

USEFUL WORDS

UNIT 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

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

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

City & Guilds

Design objective
The aim or desired end result of the make-up.

warpaint

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

Paper maché
A substance made of layers of paper glued and pressed together, moulded when moist to form various shapes and becoming hard and strong when dry.

Prosthetic
The creation of an artificial feature or body part applied to a person to change their appearance temporarily.

Carlsson (Makeup-FX.com)

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

Showcase
An exhibit or display, usually of an ideal or representative model of something.

Texturising materials
These include any product or ingredient that adds texture, such as fabric and gems.

Yeko Photo Studio/Shutterstock.com

Theme
the subject/idea that encompasses a piece of work.

HINTS AND TIPS

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

Image courtesy of warpaint

SCOPE RECORD

UNIT 324 BODY ART FOR COMPETITION

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.

Themes and concepts	Record the theme or concept explored when applying body art.		
Animal	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Human body	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Alien	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Camouflage into a background	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Fantasy	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Iconic buildings	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Music	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Food inspired	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Cultures	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Prepare yourself, the model and work area	Record the preparatory stage that is completed when applying body art.		
Presenting yourself appropriately	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Setting up the work area depending on location/ competition	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Greeting the model in a professional manner	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Talking through the design plan	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Preparing the model for body art	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Areas to be covered by body art	Record the body area that is covered when applying body art.		
Torso	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Limbs	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Face and neck	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

Applying body art techniques	Record the application technique used to apply body art.		
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 – good ventilation and comfort breaks for the model and artist	○ 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 look	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Using the body art techniques and airbrush techniques to achieve the desired look	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Evaluating the body art application and providing recommendations on appropriate products for removal	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Image courtesy of Warpaint

HINTS AND TIPS

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

Image courtesy of Warpaint

HINTS AND TIPS

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

Image courtesy of warpaint

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 324 BODY ART FOR COMPETITION

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 324 BODY ART FOR COMPETITION

Image courtesy of warpaint

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

Image courtesy of warpaint

SUPPLEMENTARY COMMENTS
UNIT 324 BODY ART FOR COMPETITION

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 94.

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: _____

ARZTSAMUI/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 other 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

OPTIONAL

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

Image courtesy of Central Sussex College

UNIT PLANNER

UNIT 307 CAMOUFLAGE 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 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

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)

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 theatrical, special effects and 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.

Image courtesy of Andrew Buckle

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 to be covered in the teaching of the unit to ensure that all the learning outcomes can be achieved for this unit. You need to:

Consider application techniques:

- 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 tones:

- warm
- cool
- neutral

Consider other factors:

- qualities and limitations of products and model
- density of product
- duration of product

Use different products:

- 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

Apply the camouflage application, including the following:

- completing a look book of camouflage applications
- carrying out briefing techniques
- following health and safety
- preparing self, work area and client
- taking into consideration factors that can influence the camouflage application
- selecting and using the products, tools and equipment in relation to clients' needs
- applying the camouflage techniques
- providing recommendations to the client and evaluating the camouflage application

Use different tools and equipment:

- 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

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.

Application techniques	Record the application technique that was used during a treatment.		
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:

Skin types	Record the skin type that was treated during a treatment.		
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 condition that was treated during a treatment.		
Mature	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dehydrated	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sensitive	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Skin tones	Record the skin tone that was created during a treatment.		
Warm	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Cool	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Neutral	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Considerations	Record when the factor was considered during a treatment.		
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:

Continues on next page

Image courtesy of City & Guilds

HINTS AND TIPS

Always let your client lead your discussions around treatment. Don't make any assumptions of any camouflaging needs the client may have.

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Products	Record the product used during a treatment.		
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:

Continues on next page

iStock.com/Iconogenic

Image courtesy of Central Sussex College

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Tools and equipment	Record the tool or piece of equipment that was used during a treatment.		
Airbrush compressor	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Airbrush gun	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Brushes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sponges	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Palettes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Velour puffs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Disposable spatulas	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Mixing palette	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Towels	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Spatulas	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Mirror	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Make-up cape	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Chair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Brush holder	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Bin	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Disposals eg cotton buds, tissues/couch roll, cotton wool, disposable applicators, disposable spatulas, gloves	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 307 CAMOUFLAGE MAKE-UP

Image courtesy of Central Sussex College

Applying the camouflage application	Record the steps used to apply camouflage make-up.		
completing a look book of camouflage applications	◯ 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 client	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
taking into consideration factors that can influence the camouflage application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
selecting and using the products, tools and equipment in relation to clients' needs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
applying the camouflage techniques	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
providing recommendations to the client and evaluating the camouflage application	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

iStock.com/quavondo

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?

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 110.

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. Throughout this unit 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.

scyther5/Shutterstock.com

BONNINSTUDIO/Shutterstock.com

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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Solis Images/Shutterstock.com

Elena Kharichkina/Shutterstock.com

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 on-line blogging, to include: ○ 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, ○ clear and coherent, ○ 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 on-line 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 theatrical, special effects and 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.

Cyber-bullying
The use of electronic communication to intimidate/upset a person.

SpeedKingz/Shutterstock.com

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.

BrilliantistStudio/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
Protecting 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.

BLACKDAY/Shutterstock.com

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.

rvlsoft/Shutterstock.com

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

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

Elena Kharichkina/Shutterstock.com

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

SELF-REFLECTION AND OBSERVATION FEEDBACK (CONTINUED)

UNIT 312 MEDIA MAKE-UP BLOGGING

Elena Kharichkina/Shutterstock.com

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

Elena Kharichkina/Shutterstock.com

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 126.

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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NejronPhoto/Shutterstock.com

Image courtesy of Nejron Photo

UNIT 325
CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

The purpose of this unit is for you to be able to safely create and apply small prosthetic pieces and bald caps. Prosthetic make-up is used to enhance images and create characters, especially in fantasy, Avant-Garde, special effects and theatrical genres. It is used in film, TV and theatre mostly. The process of moulding and casting small prosthetic pieces requires skill, imagination and attention to detail which can enhance the character greatly. In this unit you will develop skills that enable you to understand the importance of planning and researching the character from the given design brief and/or script, using sketches, design plans, face and body charts, test shots and proto types or similar, to develop ideas and problem solve to ensure the 3D prosthetic piece or bald cap look as realistic and seamless as possible. This unit also covers specific safe working practices and maintaining health, safety and hygienic factors when creating and applying prosthetic pieces and bald caps alongside consultation and product knowledge. You will have the opportunity to use various products to create prosthetic make-up and bald caps and to identify and adapt products and techniques to suit the model, design brief and environment. You will explore the industry requirements for maintaining personal appearance and learn how to demonstrate effective communication throughout the service. Consideration will also be made to the potential risks and dangers associated with the incorrect use of products and techniques, the aftercare that should be provided and evaluation that should be made following prosthetic services.

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WHAT IS THIS UNIT ABOUT?

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

OPTIONAL

This unit has two outcomes.

Outcome 1
Understand how to cast, sculpt, mould and colour small prosthetic pieces and bald caps

Outcome 2
Create and enhance small prosthetic pieces and bald caps.

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- What are the health and safety considerations when creating and applying small prosthetic pieces and bald caps?
- What are the differences between creating and casting prosthetic pieces and pre-made?
- What products and materials can be used from creating small prosthetic pieces and bald caps?
- How can I blend the edges of my prosthetic or bald cap so that it looks seamless?
- What products can I use to colour up my prosthetic piece so that it looks realistic?

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

When creating prosthetics, build up layers gradually; keeping the edges thin to enable good blending.

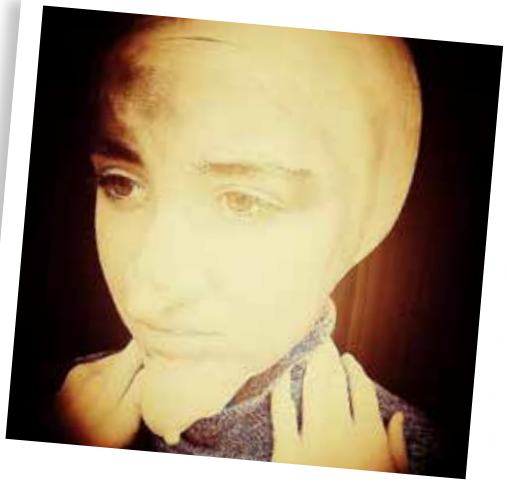

Image courtesy of Kelly Rawlings, Chelsie West, Rose Dawkins, Chloe Neller and Katie Hughes

WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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TOPICS

Outcome 1

Understand how to cast, sculpt, mould and colour small prosthetic pieces and bald caps

1.1 Products, tools and equipment
1.2 Small prosthetic pieces and bald caps
1.3 Casting, sculpting and moulding techniques
1.4 Colouring and painting of the small prosthetic pieces
1.5 Maintenance of prosthetic pieces and bald caps

Outcome 2

Create and enhance small prosthetic pieces and bald caps

2.1 Create a bald cap
2.2 Create a small prosthetic piece
2.3 Paint a small prosthetic piece to create a realist effect

Image courtesy of Kelly Rawlings, Chelsie West, Rose Dawkins, Chloe Neller and Katie Hughes

Image courtesy of Lars Carlsson (Makeup-FX.com)

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UNIT PLANNER

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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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:

Products, tools and equipment

understand the different types of products available to cast, sculpt, mould and colour small prosthetic pieces and bald caps depending on the design brief and how to adapt accordingly. Products to include: ○ latex, ○ gelatin, ○ silicone, ○ cap plastic, ○ sculpting clay, ○ mould release agents, ○ alginate, ○ barrier cream, ○ petroleum jelly, ○ plaster, ○ mod rock, ○ sprit gum, ○ adhesives, ○ solvents, ○ resins, ○ silicone pigment, ○ flocking, ○ softeners, ○ alcohol activated paint, ○ powder, ○ water-based paint, ○ oil-based paint, ○ artificial bloods for special effects

understand the use of tools and equipment and the importance of selecting the correct ones depending on the products chosen, to include: ○ modeling/sculpting tool, ○ boards, ○ brushes, ○ sponges, ○ bald cap brush, ○ measuring cup, ○ sand paper, ○ files, ○ paint brushes, ○ table, ○ extractor, ○ metal bin, ○ red head, ○ hairdryer, ○ spray bottle

Small prosthetic pieces and bald caps

understand how to apply special effects make-up and create small prosthetic pieces and bald caps in order to enhance the model's features, to include: ○ ears, ○ nose, ○ chin, ○ wounds, ○ fingers, ○ half face, ○ full face

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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 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

You need to:
Casting, sculpting and moulding techniques
understand the techniques for casting, sculpting and moulding to create small prosthetic pieces and bald caps, to include: ○ casting (life casting, flat plate mould), ○ sculpting, (texturising, smoothing), ○ moulding, (negative, positive)
understand that when creating the bald cap the following need to be considered: ○ measuring the head, ○ creating the bald cap to size on the red head, ○ removing the bald cap from the red head, ○ maintaining the bald cap prior to application
understand that when life casting the mould the following need to be considered: ○ client comfort eg claustrophobia, ○ client's respiratory conditions, ○ application of barrier cream, ○ cap to cover hair, ○ time constraint of product used, ○ setting time, ○ safe removal of cast
understand that when casting the flat plate mould the following need to be considered: ○ realistic effects of desired look, ○ flat surface to be used, ○ time constraint of product used, ○ setting time, ○ release agent
understand that when sculpting the prosthetic piece the following need to be considered: ○ durability of the clay, ○ use of correct texturising techniques to create realistic effects eg texture of skin
understand that when creating the mould the following need to be considered: ○ moulding points, ○ precision, ○ air bubbles, ○ mould release, ○ setting times, ○ maintenance of mould to enable re-uses, ○ maintenance of small prosthetic piece prior to application
○ understand that cost effectiveness of products used need to be considered throughout
Colouring and painting of the small prosthetic pieces
understand how to colour and paint the small prosthetic pieces by taking into account the following: ○ realistic effect for desired look, ○ different painting techniques (stippling, blending, paint flicking, colour matching, layering of colour)
Maintenance of prosthetic pieces and bald caps
understand the maintenance requirements for small prosthetic pieces so they can be re-used, including: ○ evaluation for the suitability of re-use taking into account the potential aging of products, ○ suitable cleaning of the small prosthetic piece, ○ correct storage to ensure longevity of prosthetic and to prevent damage

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

WHAT DO YOU NEED TO COVER?

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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SCOPE OF CONTENT

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

Be able to carry out the following:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and model
- removing the make-up application using the appropriate products and adhesive remover
- providing recommendations to the performer for skincare routine to soothe skin and evaluating the special effect make-up

Be able to create a bald cap including:

- selecting products, tools and equipment
- measuring the head
- creating the bald cap to size on the red head
- removing the bald cap from the red head
- maintaining the bald cap prior to application

Be able to create a small prosthetic piece including:

- selecting products, tools and equipment
- casting, sculpting and moulding

Cast a small prosthetic piece:

- life casting
- flat plate mould

Be able to paint a small prosthetic piece to create a realistic effect using different painting techniques as follows:

- stippling
- blending
- paint flicking
- colour matching
- layering of colour

Sculpt a small prosthetic piece:

- texturising
- smoothing

Mould a small prosthetic piece:

- negative
- positive

Create prosthetic pieces:

- ears
- nose
- chin
- wounds
- fingers
- half face

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USEFUL WORDS

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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

Casting
Something made from a material that hardens in a mould.

lassedesignen/Shutterstock.com

Claustrophobia
Extreme fear of confined places.

Gelatine
A colourless water-soluble protein that is used to make glue.

Shawn Hempel/Shutterstock.com

Latex
A synthetic product used to make paints, coatings etc.

Moulding
The shape created or imparted by a mould.

Sculpting
To create or represent something using shaping techniques.

Silicone
Used to make rubber and plastics.

> Creating realistic and high-definition finishes on prosthetic pieces can be difficult. Using an airbrush can help as a mixture of stencils, splatter effects and colour washes can be used without disturbing the prosthetic underneath.
> **Olly Fisk, Brand Ambassador for Mistair**

mistair™

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SCOPE RECORD

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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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.

Create and enhance small prosthetic pieces and bald caps	Record the technique that was used to create and enhance a small prosthetic piece or bald cap.		
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:
Removing the make-up application using the appropriate products and adhesive remover	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Providing recommendations to the performer for skincare routine to soothe the skin	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Evaluating the special effect make-up	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Create a bald cap	Record the technique that was used to create a bald cap.		
Selecting products, tools and equipment	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Measuring the head	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Creating the bald cap to size on the red head	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Removing the bald cap from the red head	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Maintaining the bald cap prior to application	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Casting a small prosthetic piece	Record the technique was used to cast a small prosthetic piece.		
Life casting	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Flat plate mould	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

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SCOPE RECORD (CONTINUED)

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

Sculpting a small prosthetic piece	Record the technique that was used to sculpt a small prosthetic piece.		
Texturising	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Smoothing	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Moulding a small prosthetic piece	Record the technique that was used to mould a small prosthetic piece.		
Negative	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Positive	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Prosthetic pieces	Record each time the piece was created.		
Ears	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Nose	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Chin	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Wounds	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Fingers	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Half face	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Painting a small prosthetic piece to create a realist effect	Record the technique that was used to paint a small prosthetic piece to create a realist effect.		
Stippling	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Blending	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Paint flicking	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Colour matching	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Layering of colour	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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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 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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

SUPPLEMENTARY COMMENTS

UNIT 325 CREATE, CAST SMALL PROSTHETIC PIECES AND BALD CAPS

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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 138.

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:

Olena Zaskochenko/Shutterstock.com

Image courtesy of FabioBalbi

UNIT 326
COSTUME DESIGN AND PROP MAKING

The purpose of this unit is for you to be able to create the complimentary elements that will enhance the overall image or help as part of the creation of a character, such as costume and props. The aim of this unit is to create simple articles to demonstrate and communicate the overall theme. Props can be defined as anything that may be used or held; these can be created for this unit to compliment or enhance the overall image, such as hair embellishments, tiaras, masks, jewellery, objects etc. Costume forms an essential part of a total look of character identification. It is not the intention of the unit that you will become costume designers but instead will be able to create simple costumes as a complimentary aspect of the total look. This may involve recycled materials and fabrics, newspaper, etc. In this unit you will develop skills that enable you to understand the importance of planning and researching the character from the given design brief and/or script, using sketches, design plans, test shots and prototypes or similar to develop ideas; and problem solve to ensure the total look flows and is recognisable as a theme or character. The design aspect, suitability to theme, scale, proportion, budget, character and purpose should be key and the construction elements that lead to the final design and techniques used should be well documented. This unit should draw on your creativity but also covers specific safe working practices and maintaining health, safety and hygienic factors when creating costume and props.

WHAT IS THIS UNIT ABOUT?

UNIT 326 COSTUME DESIGN AND PROP MAKING

OPTIONAL

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This unit has two outcomes.

Outcome 1
Understand how costumes have changed through the ages

Outcome 2
Create costume and props

HINTS AND TIPS

Making good costumes and props enhances your work and creates striking images when photographed correctly, which enhances your portfolio.

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- What are the health and safety considerations when creating and using costume and props?
- What products and materials can be used for creating costume and props?
- What materials can be used to create costumes?
- What techniques can I use to make props?
- How important is recycling when creating costume and/or props?

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.

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WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 326 COSTUME DESIGN AND PROP MAKING

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TOPICS

Outcome 1

Understand how costumes have changed through the ages

1.1 Looking through the eras
1.2 Social, ethnic and cultural status

Outcome 2

Create costume and props

2.1 Products, tools and equipment
2.2 Prepare to create costumes and props
2.3 Create costumes and props

KseniaPalimski/Shutterstock.com

Africa Studio/Shutterstock.com

> My advice would be to use your time as an assistant or as a trainee really wisely. Just drink it all in, accept it, and don't rush too quickly because the wonderful thing about being a trainee is that you're protected by your head of department.
>
> **Morag Ross (make-up designer Carol, Elizabeth: The Golden Age) in conversation with Warpaint magazine**

UNIT PLANNER

UNIT 326 COSTUME DESIGN AND PROP MAKING

FabioBalbi/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 326 COSTUME DESIGN AND PROP MAKING

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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:

Social, ethnic and cultural status

understand how costumes styles differ according to a person's social and cultural background. This will be based on the following: ○ status, ○ ethnic origin, ○ class system (working, middle and upper classes), ○ age group, ○ role and position within society, ○ casual and formal dress, ○ gender

Products, tools and equipment

understand the different types of products available to create specific costumes and props depending on the design brief, model's height and body shape and how to adapt accordingly, to include: ○ card, ○ newspaper, ○ cling film, ○ adhesive, ○ wood glue, ○ paints, ○ craft items such as glitter, ○ gem stones, ○ feathers, ○ mod rock, ○ solvents, ○ thread, ○ string, ○ wire mesh, ○ sculpting clay, ○ plaster, ○ fabrics, ○ plastic, ○ balloon, ○ pipe cleaners, ○ sticky tape, ○ fillers, ○ bin bags, ○ rubber gloves, ○ tin foil

understand the use of tools and equipment and the importance of selecting the correct ones depending on the desired costumes and props to create, to include: ○ modelling/sculpting tool and boards, ○ craft drill, ○ scissors, ○ stapler, ○ hole punch, ○ sewing needle, ○ file, ○ sand paper, ○ measuring tape, ○ table, ○ light, ○ extractor, ○ brushes, ○ metal bin, ○ paint pots

understand the use of props and the importance of selecting the correct ones, to include: ○ chair, ○ mirror, ○ hand held prop, ○ accessories, ○ jewellery, ○ feathers, ○ head bands, ○ hair accessories, ○ hats, ○ bags, ○ shoes, ○ glasses, ○ gloves, ○ scarves, ○ fan, ○ flowers, ○ pictures, ○ animals, ○ dolls, ○ teddy bear

You will also need to understand the principles of theatrical, special effects and 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.

WHAT DO YOU NEED TO COVER?

UNIT 326 COSTUME DESIGN AND PROP MAKING

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SCOPE OF CONTENT

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

Explore the following eras with regards to how costumes have changed with time. Eras to include the following:

ancient Egyptians

Renaissance (14th–17th centuries)

Elizabethan

18th century

Victorian

Edwardian
1920s, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s

Explore the following with regards to how they have inspired iconic looks:

influential figures eg
- Cleopatra
- Marie Antoinette
- Queen Elizabeth I
- Shakespeare
- Guy Fawkes
- Queen Victoria
- Henry VIII
- Twiggy
- Mary Quant
- Milena Canonero
- Matthew Bourne
- Michael Flatley

films eg
- Grease
- Trainspotting
- The Breakfast Club
- The Hunger Games
- Harry Potter
- Marvel
- The Snow Queen
- Disney
- Stardust
- Wizard of Oz
- Dirty Dancing
- Austin Powers

music eg
- Madonna
- Boy George
- Blondie
- Kurt Cobain
- Spice Girls
- Lady Gaga
- Michael Jackson
- Rob Zombie
- Marilyn Manson
- Siouxsie and the Banshees

musicals eg
- Hello Dolly
- Singing in the Rain
- Les Miserables
- Mamma Mia
- Jersey Boys
- Moulin Rouge

books eg
- JK Rowling
- Hans Christian Andersen
- Stephanie Mayer
- Veronica Roth
- Roald Dahl
- Charles Dickens
- Jane Austen

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WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 326 COSTUME DESIGN AND PROP MAKING

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Be able to complete the following:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and model
- selecting and using the products, tools and equipment to achieve the desired costume and prop effect
- following manufacturers' instructions
- checking suitability throughout eg balance, shape, symmetry, design, scale, proportion, comfort, ease of use
- fitting
- test shots to track changes
- creating continuity records
- matching visual representation to theme
- evaluating the overall look and suitability to design brief

Carry out suitable techniques to create the desired costume and prop including the following:

- sizing
- measuring
- sculpting
- moulding
- casting
- sewing
- gluing
- painting
- decorating
- carving
- cutting
- shaping of pieces
- sanding

Dmitry Kalinovsky/Shutterstock.com

stefanphotozemun/Shutterstock.com

USEFUL WORDS
UNIT 326 COSTUME DESIGN AND PROP MAKING

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

Costume
A set of clothes in a particular style, different from a person's everyday dress.

Guryanov/Shutterstock.com

Elizabethan
Relating to the characteristic reign of Queen Elizabeth I.

Ethnicity
The state of belonging to a social group that has a common national or cultural tradition.

furtseff/Shutterstock.com

Prop
A moveable object used during a performance by a character.

Renaissance
The activity, spirit or time of the great revival of art and literature in the 14th to 17th centuries.

Status
Relating to a person's social or professional position.

DmytroZinkevych/Shutterstock.com

Test shots
A series of photos taken at the beginning of a photo-shoot to determine technique, lighting etc.

SCOPE RECORD

UNIT 326 COSTUME DESIGN AND PROP MAKING

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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.

Costume eras	Record the different eras that were explored.		
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, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Iconic looks	Record the iconic look that was explored.		
Influential figures eg Cleopatra, Shakespeare, Queen Victoria, Twiggy, Mary Quant	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Films eg Grease, Harry Potter, Marvel, Wizard of Oz, Austin Powers	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Music eg Madonna, Boy George, Blondie, Spice Girls, Lady Gaga, Michael Jackson, Marilyn Manson	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Musicals eg Singing in the Rain, Mamma Mia, Moulin Rouge	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Books eg Hans Christian Andersen, Stephanie Mayer, Roald Dahl, Charles Dickens, Jane Austen	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)
UNIT 326 COSTUME DESIGN AND PROP MAKING

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Create costumes and props	Record the technique that was used to create a costume or prop.		
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 costume and prop effect	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Following manufacturers' instructions	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Checking suitability throughout eg balance, shape, symmetry, design, scale, proportion, comfort, ease of use.	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Test shots to track changes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Creating continuity records	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Matching visual representation to theme	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Evaluating the overall look and suitability to design brief	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 326 COSTUME DESIGN AND PROP MAKING

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Suitable techniques	Record the technique that was used to create a costume or prop.		
Sizing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Measuring	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sculpting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Moulding	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Casting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sewing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gluing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Painting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Decorating	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Carving	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Cutting	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shaping of pieces	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Sanding	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 326 COSTUME DESIGN AND PROP MAKING

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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 326 COSTUME DESIGN AND PROP MAKING

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

SUPPLEMENTARY COMMENTS
UNIT 326 COSTUME DESIGN AND PROP MAKING

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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 152.

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 327
WIG DRESSING, FITTING AND MAINTENANCE

The purpose of this unit is for you to develop an understanding of the requirements to work with synthetic wigs, human hair, lace wigs and lace front wigs. You will explore wig skills for construction of wigs and hairpieces as this is an integral part of the media make-up industry. The expectations of a media make-up artist are to work on a range of different productions either period or contemporary. As part of this unit you will construct a small hairpiece demonstrating your knowledge and skills within the area of wig skills and incorporate it into a look that can be used for a range of media productions. Most professional theatrical, television and feature film productions use wigs and hairpieces as an integral part of the development and presentation of the characters seen by the audience. They are an excellent method of maintaining continuity in a performance so that the visual appearance of a character remains constant from scene to scene, night after night. Throughout the unit you will develop an understanding of the requirements for wigs, hairpieces and facial hairpieces through historical periods, socially and culturally. You will have the opportunity to manage the entire process from initial research, through to planning and designing a hairpiece and facial hairpiece. This can be linked with the styling and fitting of the hairpieces to create a character.

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WHAT IS THIS UNIT ABOUT?

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

OPTIONAL

This unit has five outcomes.

Outcome 1
Understand historical influences of wigs and hair postiches

Outcome 2
Understand how to make wigs and hair postiches

Outcome 3
Create and dress a hair postiche and style a wig

Outcome 4
Prepare and fit a wig and hair postiche

Outcome 5
Maintain wigs and hair postiches

GETTING STARTED

You may introduce yourself to this unit by asking yourself:

- What is a wig and why are they used?
- What is a postiche?
- What is the difference between a hairpiece and postiche?
- What are facial hairpieces?

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

Wig dressing, fitting and maintenance is a skill which is a must to ensure employability. The use of wigs is growing, not only in film, TV and theatre, but throughout fashion and the commercial sector also.

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WHAT IS THIS UNIT ABOUT? (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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TOPICS

Outcome 1
Understand historical influences of wigs and hair postiches

1.1 Types of wigs and hair postiches
1.2 How wigs and hair postiches have changed throughout historical eras
1.3 Social and cultural influences

Outcome 2
Understand how to make wigs and hair postiches

2.1 Hair preparation and procedure for taking measurements for wigs
2.2 Techniques for making wigs and hair postiches
2.3 Products, tools and equipment for making wigs and hair postiches

Outcome 3
Create and dress a hair postiche and style a wig

3.1 Construct a hair postiche
3.2 Block wig and hair postiche
3.3 Setting wig and hair postiche including products, tools and equipment
3.4 Dressing wig and hair postiche including products, tools and equipment

Outcome 4
Prepare and fit a wig and hair postiche

4.1 Prepare model hair for wig and hair postiche
4.2 Fit a wig
4.3 Fit a hair postiche

Outcome 5
Maintain wigs and hair postiches

5.1 Products and tools used to maintain wigs and hair postiches
5.2 Remove a wig and hair postiche
5.3 Clean and maintain a wig and hair postiche
5.4 Store a wig and hair postiche

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UNIT PLANNER

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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

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WHAT DO YOU NEED TO KNOW?

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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:
Types of wigs and hair postiche
understand the different types of handmade or machine made wigs available in order to choose the most suitable wig for the performer, including: ○ full wig, ○ ¾ wig, ○ partial wig, ○ nylon wigs, ○ hair lace wigs
understand the different types of hair postiches available in order to choose the most suitable postiche for the performer, including: ○ foundation postiche, ○ nape or crown, ○ chignon, ○ toupée, ○ ponytail, ○ ringlets
understand the different types of hair used for wigs and hair postiches in order to choose the most suitable wig or hair postiche for the performer, including: ○ types of wigs handmade or machine made, ○ human hair (European, Asian), ○ animal hair, ○ synthetic (acrylic, nylon)
Hair preparation and procedure for taking measurements for wigs
understand prior head preparation for taking wig measurements using the following measurement procedure in order for the wig to fit perfectly on the performer, including: ○ wrapping models hair, ○ taking correct head measurements (eg circumference, around hairline, ear to ear, temple to temple, front to nape, nape of neck), ○ making a template for a wig, ○ recording measurement for wig maker
Techniques for making wigs and hair postiches
understand the techniques for making wigs and hair postiches depending on the desired look required, including: ○ patterns, ○ semi-transformation, ○ hair lace and lace front wig, ○ drawn through, ○ tension springs, ○ positional springs, ○ knotting, (single, double, point, cross and under knotting), ○ weaving (fly, once-in, twice-in, thrice-in)

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 327 WIG DRESSING, FITTING AND MAINTENANCE

You need to:

Products, tools and equipment for making wigs and hair postiches

understand the different types of products available to make wigs and hair postiches depending on the design brief and how to adapt accordingly. Products to include: ○ human hair, ○ animal hair, ○ bees wax, ○ boiling water

understand the use of tools and equipment and the importance of selecting the correct ones depending on the types of wigs and hair postiche used, to include: ○ paper, ○ pen, ○ scissors, ○ cloth tape measure, ○ hackle, ○ drawing matts, ○ weaving sticks, ○ string, ○ jockey or hairdressing clip, ○ wooden block, ○ nails, ○ hammer, ○ pins, ○ template, ○ tape measure, ○ hair lace, ○ knotting hook, ○ gauze, ○ cotton, ○ needles, ○ nylon thread, ○ clamps, ○ drawing brushes, ○ jigger, ○ pinching irons, ○ iron oven, ○ drying cabinet, ○ malleable blocks of varying sizes, ○ cling-film/polythene to cover the block, ○ postiche pins, ○ rollers, ○ clips, ○ brushes, ○ cradle

○ understand the health and safety regulations and take these into account with issues such as pins, scissors and blades

Dressing wigs and hair postiches including products, tools and equipment

understand the different types of finishing products required to dress a wig and a hair postiche depending on style required and how to adapt accordingly. Products to include: ○ finishing products, ○ serum, ○ wax, ○ gel, ○ dressing cream, ○ texture dust, ○ colouring, ○ hair spray, ○ shine spray

understand the use of finishing tools and equipment and the importance of selecting the correct ones depending on the style required and application techniques, these to include: ○ brushes, ○ combs, ○ ornamentation, ○ hairdryer, ○ straightener, ○ tong/wand, ○ rollers, ○ pin curl clips, ○ kirby grips, ○ fine wavey pins, ○ large wavey pins – geishas, ○ padding, ○ synthetic hair, ○ nets, ○ donuts

Products and tools used to maintain wigs and hair postiches

understand the correct methods of maintaining wigs and hair postiches using the following products: ○ acetone, ○ isopropyl alcohol (IPA), ○ shampoos and conditioners, ○ fabric detergent and fabric softener (synthetic wigs)

understand the correct methods of maintaining wigs and hair postiche using the following tools: ○ cling film, ○ plastic bags, ○ wide-tooth comb, ○ soft bristle brush

You will also need to understand the principles of theatrical, special effects and media make-up artistry listed on page xvii.

WHAT DO YOU NEED TO COVER?

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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SCOPE OF CONTENT

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

Explore different eras:

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

Consider social and cultural influences:

- status
- ethnic origin
- class system (working, middle and upper class)
- age group
- role and position within society
- casual and uniform dress of wigs
- gender

Be able to complete the following:

- developing the look based on the design brief
- carrying out briefing techniques
- following health and safety
- preparing self, work area and model
- selecting and using the products, tools and equipment to achieve the desired look
- creating (hair postiche), setting, dressing and fitting techniques to achieve the desired look
- removing, cleaning and maintaining the desired look
- evaluating the look

Be able to construct one of the following hair postiches depending on the design brief:

- foundation postiche
- nape or crown
- chignon
- toupée
- ponytail
- ringlets

Be able to identify and use the following techniques in order to create different types of hair postiche:

- pattern-making
- three-stem switch
- diamond mesh
- weft
- tension springs
- positional springs
- weaving
- fly
- once-in
- twice-in
- thrice-in

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WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Be able to select the products required for dressing a wig and hair postiche:
- finishing products
- serum
- wax
- gel
- dressing cream
- texture dust
- colouring
- hair spray
- shine spray

Be able to select the tools and equipment for dressing a wig and hair postiche:
- brushes
- combs
- backcombing
- ornamentation
- hairdryer
- straightener
- tong/wand
- rollers
- pin curl clips
- kirby grips
- fine wavey pins
- large waved pinks – geishas
- padding
- synthetic hair
- nets
- donuts

Be able to block wigs and hair postiches in order to protect the wig lace and hair including the following steps:

prepare malleable block for wig and hair postiche

correct placement of the wig on the block and hair postiche

wigs
- padding (if required)
- fitted correctly at front
- ribbon pinned to support hair lace front of wig
- symmetric
- balance
- nape
- crown
- ear to ear

hair postiche
- padding (if required)
- balance
- blocking with ribbon and pins
- securing with T pins

Be able to set wigs and hair postiches using any of the following setting techniques depending on the look to achieve (eg historical or contemporary):
- wet set
- rollers
- pin clips
- dry dressing and styling
- pinching irons
- heated setting rollers
- crimping
- finger waving
- pin curls

Be able to select the products, tools and equipment required for setting a wig and hair postiche including:

setting products:
- mousse
- setting lotion
- heat protection
- gel spray

setting tools and equipment:
- combs
- section clips
- brushes
- water spray

Be able to prepare a model's hair for a wig or hair postiche including the following steps:

for a wig or hair postiche:
- wrapping hair
- braiding
- anchor points
- stocking cap
- bandage

for a toupée:
- hair springs
- toupée tape

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WHAT DO YOU NEED TO COVER? (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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Be able to fit a wig, taking into consideration:

- placing wig at the front
- positioning into the nape
- fitting and covering all natural hair
- balance
- symmetric
- fitting (front, sides, crown and nape)
- synthetic (pins/grips)
- hair lace fronts (adhesives)
- no edges on show of hair lace fronts
- secure (no movement)

Be able to fit a hair postiche ensuring that is secure, taking into consideration:

- position
- anchor points
- balance
- symmetric
- pins/grips
- no grips displayed
- no ribbon showing
- hair colour match
- dressing of models natural hair to be incorporated
- secure (no movement

Be able to remove wigs and hair postiches following the procedure listed below:

- removing pins from anchor points
- adhesive remover on hair lace
- adhesive remover on skin
- working the edges with remover
- keeping the lace front wig in shape and intact
- working around (front, sides, nape)
- lifting from bottom edge

Be able to clean and maintain wigs and hair postiches including:

- all adhesive removed from hair lace front
- malleable block to be waterproof in prep for washing
- wig blocked on malleable block for washing
- wig secure supporting hair lace front
- no movement in wig on block
- no rubbing
- minimal handling
- fresh water for rinsing thoroughly
- conditioning
- lightly pat dry
- comb lightly
- dry naturally synthetic
- dress and set wig if it requires (human hair)
- dry naturally

Be able to store wigs and hair postiches in order to protect them from rotting and any damage to the hair postiche, including:

- wigs and hair postiches can only be packed away when totally dry
- wigs padded out with tissue
- hair nets used for covering wigs and hair postiche for storing
- wrapped in tissue inside boxes (when dressed ready for use)
- wigs turned inside out in sealed plastic bags (for storage)

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USEFUL WORDS
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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

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Chignon
A small add on hairpiece worn as a bun on the lower back of the head.

Crimping
To cause hair to form tight curls or waves.

City & Guilds

Finger waving
A wave set into dampened hair using only the fingers and a comb.

Knotting
Technique used to create wigs and postiches by inserting individual strands of hair into mesh foundations and knotting them with a needle.

Nape
The area at the back of the neck that is located just below the base of the occipital bone.

Three-quarter wig
A piece that covers the majority of the head except the front hairline.

Toupée
A small wig used to cover the top of the crown of the head.

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Weaving
Refers to bundles of human or synthetic hair that are integrated with a person's natural hair for added length and fullness.

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SCOPE RECORD

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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.

Explore how wigs and hair postiches have changed throughout historical eras	Record the different eras that were explored.		
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, 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Contemporary	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Social and cultural influences	Record the iconic look that was explored.		
Status	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ethnic origin	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Class system	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Age group	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Role and position within society	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Casual and uniform dress of wigs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Gender	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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SCOPE RECORD (CONTINUED)
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Wig dressing, fitting and maintenance	Record the technique that was used to dress, fit and maintain a wig.		
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 look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Creating (hair postiche), setting, dressing and fitting techniques to achieve the desired look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Removing, cleaning and maintaining the desired look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Evaluating the look	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Construct a hair postiche	Record the technique that was used to construct a hair postiche.		
Foundation postiche	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Nape or crown	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Chignon	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Toupée	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ponytail	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ringlets	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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SCOPE RECORD (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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Techniques to construct a hair postiche	Record the technique that was used to construct a hair postiche.		
Pattern-making	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Three-stem switch	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Diamond mesh	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Weft	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Tension springs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Positional springs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Weaving	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fly	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Once-in	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Twice-in	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Thrice-in	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Block wig and hair postiche	Record the technique that was used to block a wig and hair postiche.		
Prepare malleable block for wig and hair postiche	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Correct placement of the wig and hair postiche on the block	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wigs eg padding, fitted correct at front, ribbon pinned to support hair lace, symmetric, balance, nape, crown, ear to ear	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair postiche eg padding, balance, blocking with ribbon and pins, securing with T pins	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

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SCOPE RECORD (CONTINUED)
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Setting techniques for wig and hair postiche	Record the technique that was used to set a wig and hair postiche.		
Wet set	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Rollers	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Pin clips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Dry dressing and styling	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Pinching irons	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Heated setting rollers	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Crimping	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Finger waving	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Pin curls	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

Setting wigs and hair postiches using products, tools and equipment	Record products, tools or equipment that were used to set a wig and hair postiche.		
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:
Combs	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Section clips	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Brushes	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:
Water spray	○ Date: Sign:	○ Date: Sign:	○ Date: Sign:

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SCOPE RECORD (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Dressing wigs and hair postiches using products

Record the product that was used to dress a wig and hair postiche.

Finishing products	◯ 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:
Texture dust	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Colouring	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Shine spray	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Tawin Mukdharakosa/Shutterstock.com

Dressing wigs and hair postiches using tools and equipment

Record the tool or piece of equipment that was used to dress a wig and hair postiche.

Brushes	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Combs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Backcombing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Ornamentation	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hairdryer	◯ 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:
Pin curl clips	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Kirby grips	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fine wavey pins	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Large wavey pins – geishas	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Padding	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Synthetic hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Nets	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Donuts	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Tawin Mukdharakosa/Shutterstock.com

Preparing a model's hair for a wig or hair postiche

Record the technique that was used to prepare a model's hair for a wig or hair postiche.

Wrapping hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Braiding	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Anchor points	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Stocking cap	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Bandage	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair springs	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Toupée tape	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Fitting a wig

Record the technique that was used to fit a wig.

Placing a wig at the front	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Positioning into the nape	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fitting and covering all natural hair	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Balance	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Symmetric	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fitting (front, sides, crown and nape)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Synthetic (pins/grips)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair lace fronts (adhesive)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
No edges on show of hair lace fronts	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Secure (no movement)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

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SCOPE RECORD (CONTINUED)
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Fit a hair postiche	Record the techinque that was used to fit a hair postiche.		
Postiche	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Anchor points	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Balance	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Symmetric	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Pins/grips	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
No grips displayed	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
No ribbon showing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hair colour match	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dressing of models natural hair to be incorporated	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Secure (no movement)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Remove a wig and hair postiche	Record the technique that was used to remove a wig and hair postiche.		
Removing pins from anchor points	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Adhesive remover on hair lace	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Adhesive remover on skin	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Working the edges with remover	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Keeping the lace front wig in shape and intact	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Working around (front, sides, nape)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Lifting from bottom edge	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

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SCOPE RECORD (CONTINUED)

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Clean and maintain a wig and hair postiche	Record the technique that was used to clean and maintain a wig and hair postiche.		
Hair lace front wigs and synthetic wigs, hair postiches	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
All adhesive removed from hair lace front	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Malleable block to be waterproof in prep for washing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wig blocked on malleable block for washing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wig secure supporting hair lace front	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
No movement in wig on block	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
No rubbing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Minimal handling	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Fresh water for rinsing thoroughly	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Conditioning	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Lightly pat dry	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Comb lightly	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dry naturally (synthetic)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dress and set wig if it requires (human hair)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Dry naturally	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Continues on next page

SCOPE RECORD (CONTINUED)
UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

Tawin Mukdharakosa/Shutterstock.com

Store a wig and hair postiche	Record the techique that was used to store a wig and hair postiche.		
Packing and storing of wigs and hair postiche	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wigs and hair postiches packed away when totally dry	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wigs padded out with tissue	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Hairnets used for covering wigs and hair postiches for storing	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wrapped in tissue inside boxes (when dressed ready for use)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:
Wigs turned inside out in sealed plastic bags (for storage)	◯ Date: Sign:	◯ Date: Sign:	◯ Date: Sign:

Image courtesy of Warpaint

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SELF-REFLECTION AND OBSERVATION FEEDBACK

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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 327 WIG DRESSING, FITTING AND MAINTENANCE

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

Tawin Mukdharakosa/Shutterstock.com

SUPPLEMENTARY COMMENTS

UNIT 327 WIG DRESSING, FITTING AND MAINTENANCE

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 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

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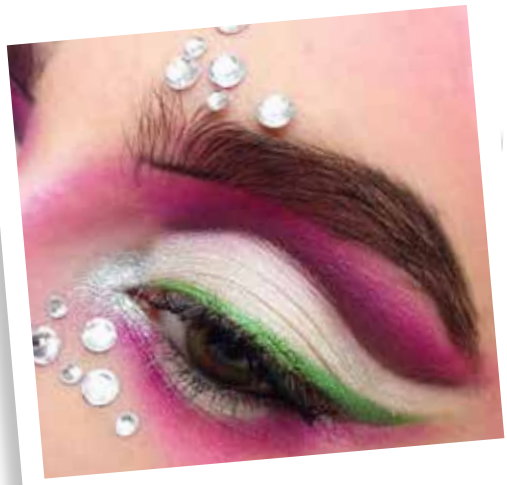
HEALTH AND SAFETY AND OTHER LEGISLATION

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:

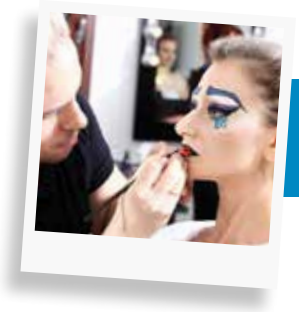
- Health and Safety at Work Act
- The Reporting of Injuries, Diseases and Dangerous Occurrence Regulations (RIDDOR)
- The Health and Safety (First Aid) Regulations
- The Regulatory Reform (Fire Safety) Order
- The Manual Handling Operations Regulations
- The Control of Substances Hazardous to Health (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



Kelly Rawlings/Shutterstock.com

Vagengeim/Shutterstock.com

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

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Sergheistarus/Shutterstock.com

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GLOSSARY OF TERMS

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

Adhesive
A substance used for sticking objects or materials together.

Adornments
Something that is added eg an accessory.

komkrit Preechachanwate/Shutterstock.com

Adverse skin reactions
A response of the skin to a product, such as irritation, itching, redness or swelling.

Animation
A way of making a film through the use of a series of drawings, computer graphics or photographs that are slightly different from one another to create the appearance of movement.

Animatronics
The technique of making and electronically operating a robotic device to emulate a human or animal.

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

Mayer George/Shutterstock.com

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

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.

Bonding
Method of attaching hair extensions in which the hair wefts or single strands are attached with an adhesive or glue gun.

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 and powders to conceal colour or contour irregularities of the face or body.

City & Guilds

Casting
Something made from a material that hardens in a mould.

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

Kittibowornphatnon/Shutterstock.com

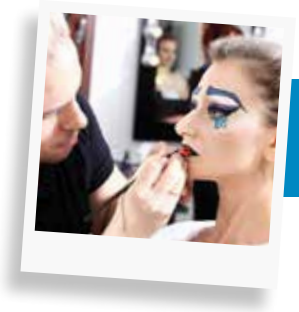
Lars Carlsson (Makeup-FX.com)

Character make-up
Changing a subject's physical appearance to suit the requirements of a script or part to be played. This may include changes in age, emphasis of particular facial features and so on.

patronestaff/Shutterstock.com

Chignon
A small add on hairpiece worn as a bun on the lower back of the head.

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



visivastudio/Shutterstock.com

lassedesignen/Shutterstock.com

Claustrophobia
Extreme fear of confined places.

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

Cambridge Regional College

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

Compatibility tests
A small amount of product is applied to the skin and left on for 24 hours to check that the client is unlikely to react unfavourably.

LADO/Shutterstock.com

Contouring
Technique that gives shape to an area of the face and enhances the facial structure through the use of make-up.

Costume
A set of clothes in a particular style, different from a person's everyday dress.

Crimping
To cause hair to form tight curls or waves.

joingate/Shutterstock.com

CV
Short for curriculum vitae; a brief account of a person's education, qualifications, and previous occupations.

Cyber-bullying
The use of electronic communication to intimidate/upset a person.

SpeedKingz/Shutterstock.com

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.

Design objective
The aim or desired end result of the make-up.

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

Cambridge Regional College

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

Guryanov/Shutterstock.com

Elizabethan
Relating to the characteristic reign of Queen Elizabeth I.

kim7/Shutterstock.com

Emaciation
The state of being abnormally thin or weak.

Environmental conditions
The conditions affecting the area you are working in, such as how it is lit, its temperature and the amount of ventilation.

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

visivastudio/Shutterstock.com

Ethnicity
The state of belonging to a social group that has a common national or cultural tradition.

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

rvlsoft/Shutterstock.com

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

NejronPhoto/Shutterstock.com

Fantasy
A genre of imaginative fiction involving magic and adventure mostly in a setting other than the real world.

City & Guilds

Finger waving
A wave set into dampened hair using only the fingers and a comb.

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

warpaint

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

Cambridge Regional College

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

Gelatine
A colourless water-soluble protein that is used to make glue.

Shawn Hempel/Shutterstock.com

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

Hackle
Tool made of metal pointed needles that sit on a metal plate; used to blend the hair.

Hammer house horrors
Inspired by a group of films, this often describes anything to do with horror or a frightening experience.

Jenni Lenard

AtstockProductions/Shutterstock.com

Head shot
Photograms of a person's face or head and shoulders.

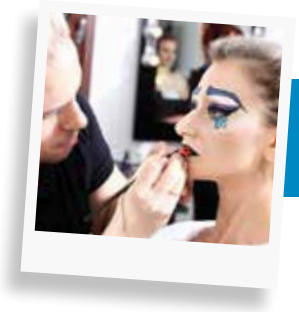
Highlighting
Using make-up which emphasises or draws attention to certain features.

Kingarion/Shutterstock.com

Hyperpigmentation
Excessive pigmentation (natural colouring) of the skin.

Hypopigmentation
Inadequate pigmentation (natural colouring) of the skin.

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



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

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

BrilliantistStudio/Shutterstock.com

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

Knotting
Technique used to create wigs and postiches by inserting individual strands of hair into mesh foundations and knotting them with a needle.

Latex
A synthetic product used to make paints, coatings etc.

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

Liquid latex
Used to create artificial skin and scarring effects. When wet, the solution is in liquid form but it dries to a solid, flexible form.

Look book
Formed by a design brief, which requires the development of design ideas shown through mood boards, sketches, test shots etc.

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.

MonkeyBusinessImages/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).

Moulding
The shape created or imparted by a mould.

Nape
The area at the back of the neck that is located just below the base of the occipital bone.

Ombré
Graduation of colour that evolves from lightest to darkest.

ladie_c/Shutterstock.com

Ornamentation
Decorative elements added to something to enhance its appearance.

Paper maché
A substance made of layers of paper glued and pressed together, moulded when moist to form various shapes and becoming hard and strong when dry.

Pin tail comb
A comb with a long, pointed handle for curling or styling the hair.

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.

Portfolio
A collection of works that are representative of a person's skills and accomplishments.

visivastudio/Shutterstock.com

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

Primer
A cream or lotion applied before make-up to improve coverage and lengthen the amount of time the make-up lasts on the face.

furtseff/Shutterstock.com

Prop
A moveable object used during a performance by a character.

Carlsson (Makeup-FX.com)

Prosthetic
The creation of an artificial feature or body part applied to a person to change their appearance temporarily.

Renaissance
The activity, spirit or time of the great revival of art and literature in the 14th to 17th centuries.

Safeguarding
Protecting 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.

Sculpting
To create or represent something using shaping techniques.

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.

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

BLACKDAY/Shutterstock.com

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

Showcase
An exhibit or display, usually of an ideal or representative model of something.

Silicone
Used to make rubber and plastics.

Small prosthetics
Often made from silicone, these are 'false' noses, ear tips, chins and so on, which are applied and covered with make-up to blend in with the surrounding skin.

Special effects make-up
The creation of a look including wounds and injuries.

Warpaint

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

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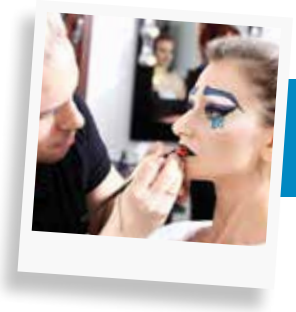
Status
Relating to a person's social or professional position.



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

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.

Testimonials
A written statement certifying a person's character, behaviour or qualification, or recommending their service.

Dmytro Zinkevych/Shutterstock.com

Test shots
A series of photos taken at the beginning of a photo-shoot to determine technique, lighting etc.

Texturising materials
These include any product or ingredient that adds texture, such as fabric and gems.

Yeko Photo Studio/Shutterstock.com

Theme
the subject/idea that encompasses a piece of work.

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

Cambridge Regional College

Three-quarter wig
A piece that covers the majority of the head except the front hairline.

Toupée
Small wig used to cover the top of the crown of the head.

Phatthanit/Shutterstock.com

rvlsoft/Shutterstock.com

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

parinyabinsuk/Shutterstock.com

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

Weaving
Refers to bundles of human or synthetic hair that are integrated with a person's natural hair for added length and fullness.

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

Yak hair
Hair from the animal, the yak, used often due to its textural similarity to human hair as well as reacting well to styling products and heat styling.

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