

Hairdressing Training Manual

New Zealand Certificate in Hairdressing
(Professional Stylist) Level 4

www.hito.org.nz

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Welcome

Congratulations on taking on a HITO hairdressing apprentice.

This is your training manual. It contains general training advice and specific activities to help your apprentice learn.

The hairdressing qualification is made up of unit standards which cover the skills your apprentice needs to know. The manual goes through each unit standard, starting with the easiest ones and working up to harder ones. You should work through the units in the order they appear in the training manual.

You'll also notice that the unit standards in this book are divided by year level. It should take no more than 12 months to complete the units in each year. Your apprentice must complete all the units in a year level before moving onto the next year level.

There is a glossary at the back to explain any words your apprentice doesn't understand.

This manual contains advice on training in general, how HITO training works, and who to ask for help if you need it. This information is in the Introduction section.

Keep this manual at the salon at all times. You'll need to refer to it often when training, and your HITO Sales and Liaison Manager may need to see it when they visit.

Hairdressing apprentices also receive a Training Record Book, which lists all the unit standards in the qualification and the skills involved. The Training Manual and the Training Record Book are used together in training.

Throughout the manual you'll see references to some textbooks. You'll need to purchase these textbooks or visit your local library to see if they have them.

A salon only needs one copy of this manual for all their apprentices. This manual is for the New Zealand Certificate in Hairdressing (Professional Stylist) Level 4.

Training expectations

An apprentice does most of their training in the workplace, where they work through the training resources with the help of their trainer. Trainers need to hold the Hairdressing (Professional Stylist) Level 4 qualification or equivalent.

An effective trainer:

- provides a safe and supportive workplace.
- integrates learning tasks into work activities based on a plan.
- acts as a role model.
- meets with HITO and their apprentice regularly to make sure that the training is working and to review progress using the training plan.
- manages their apprentice's training needs and motivation.
- helps their apprentice develop problem-solving and general employment skills.
- provides regular feedback and encouragement.
- promotes independence and self-direction in learning.
- maintains records of progress.
- clearly sets out the relationship between trainer and apprentice.

The trainer is also responsible for:

- liaising with the HITO Sales and Liaison Manager about training.
- monitoring the apprentice's progress.
- giving clear instructions and guiding their apprentice.
- giving constructive feedback.
- keeping track of the progress in the Training Record Book and following the Training Plan created with the help of the HITO Sales and Liaison Manager.
- helping their apprentice engage in training.
- supervising the apprentice while they learn each new task. Once they understand the task properly, and they have the required number of signatures in their Training Record Book, they don't need supervision anymore. The longer your apprentice trains for, the more tasks they can complete on their own.

Training doesn't always go perfectly, so if you have any issues:

- Remain calm and provide open and honest feedback to the learner.
- Keep their age and inexperience in mind, and give them a second chance.
- Intervene as early as possible to get a problem solved.
- Respect their employment and personal rights.
- Treat learners with respect and dignity. Apprentices have feelings too.
- Remember that HITO is here to help.

An apprentice is a real asset to any business. Like any other staff member, if you put in the effort to train and support them, they'll become a valuable member of your team.

Training resources

Training Record Book

Every apprentice receives a Training Record Book.

The Training Record Book contains the details of every unit standard an apprentice has to complete to gain their qualification. This book contains the details of every unit standard and the skills needed to complete the qualification.

The Training Record Book helps employers and apprentices keep track of the apprentice's training. Each page explains what the unit standard is about, and some come with extra activities to help the apprentice learn each skill.

The apprentice has to complete each skill under the supervision of a qualified trainer. Each time the apprentice completes a task successfully, the trainer signs the training record book. Once all the signature boxes are full, the apprentice is ready for assessment. HITO will organise the assessments.

Only a qualified trainer can sign the Training Record Book. Anyone who is qualified and intends to supervise the apprentice needs to sign the Specimen Signatures page at the front of the book.

Our HITO Sales and Liaison Managers (SLMs) visit apprentices throughout the year. Every time they visit the SLM will review the Training Record Book to make sure the apprentice is progressing through their training.

Once the apprentice achieves every unit in their Training Record Book, they will be fully qualified.

VUE

VUE is an online learning resource with videos, descriptions, and quizzes to help learners succeed. The videos on VUE demonstrate the exact industry standard that learners need to achieve. The more people who access VUE, the more certain we can be that our whole industry is performing to a high standard.

VUE is also an online portfolio. Learners can create photographic portfolios online and share these portfolios on social media or with their assessors.

Employers and apprentices can access VUE via the internet, Android or Apple device. When the learner signs-on with HITO, we send the learner and employer a login.

If you need to contact us about VUE, email vue@hito.org.nz

Training tips

Apprentices need a workplace where learning is encouraged through high-quality training and support.

There are several factors that positively influence learning in the workplace:

- A clear learning culture that acknowledges the importance of training.
- Structured training and tracking of trainee progress.
- Regular time devoted to training.
- Incentives to learn.
- Support for trainees.

Develop a formal training plan

A formal training plan boosts training success. Each business will have different training needs, so think about what will best suit both your business and your learner. There are several things each plan should include:

- **Dedicated time for training.** This might be one morning per week, or on Monday's when you're closed.
- **A description of the skills your learner needs to learn and when they need to learn them by.** If they are on track with their Training Plan, then the plan is working.
- **A list of the resources needed for training** e.g. equipment, products, tools, and clients.
- **Identify skilled staff** who can support the learner while they train.

Learning styles

By getting to know your learner, you'll figure out which style suits them best – visual, auditory, or kinesthetic. Refer to page 8 for more information on learning styles. You can then tailor their training to suit their learning style. You'll also need to consider their personality, culture, and ethnicity. Work with them to train them in a way that works for both of you.

A learning culture

A learning culture in your workplace will help everyone learn and improve. Some ways to introduce or improve your learning culture include:

- promoting strong communication and collaboration between team members.
- structuring your processes around helping employees learn.
- working with other groups e.g. customers to encourage their participation in helping your staff learn.
- giving your staff the opportunity to contribute to changes in the business.

Characteristics of a business with effective training

- Clear training policies that identify the value of learning and learners.
- More satisfied clients and repeat business.
- Increased salon revenue.
- Good team work.
- Motivated and skilled staff.
- Enhanced staff morale.
- Higher staff retention rates.

A positive working environment

Remember that the workplace trainer plays an important role in supporting and facilitating the learning culture of a workplace.

The four stages of training

Stage 1 - Instruction

How	When	Where
<ul style="list-style-type: none"> • Read through the Unit Standard in this manual and the Training Record Book. • Watch the relevant video on HITO VUE. • Discuss what the apprentice has viewed and read. • Demonstrate the skill. 	<ul style="list-style-type: none"> • Formal training sessions. • In the apprentice's own time. 	<ul style="list-style-type: none"> • In the salon. It's helpful to go through each skill before the apprentice attends off-job training.

Stage 2 - Practice

How	When	Where
<ul style="list-style-type: none"> • Allow the apprentice to practice on mannequins. • Have the apprentice practice on models during training sessions. • Supervise the apprentice while they practice on clients. 	<ul style="list-style-type: none"> • Formal training sessions. • Supervised work in the salon. 	<ul style="list-style-type: none"> • In the salon. • At off-job training.

Stage 3 – Collection of evidence

How	When	Where
<ul style="list-style-type: none"> Observe the apprentice when they complete a task. Sign the Training Record Book when they complete the task according to the standard set out in this book, the Training Record Book, and on HITO VUE. 	<ul style="list-style-type: none"> Formal training sessions. In the apprentice's own time. 	<ul style="list-style-type: none"> In the salon.

Stage 4 - Assessment

How	When	Where
<ul style="list-style-type: none"> The apprentice will attend off-job training at their local provider. The provider will check the Training Record Book and either deem the evidence sufficient or ask the apprentice to sit a further assessment: a demonstration or answering questions. The apprentice may also learn some of their skills and be assessed on them at off-job training. 	<ul style="list-style-type: none"> Off-job training. 	<ul style="list-style-type: none"> One day per week at the local training provider.

Unsuccessful assessments

If your apprentice doesn't pass an assessment, try the following:

- Discuss the assessment with the assessor and find out what the apprentice needs to do differently.
- Work with your apprentice to improve their skills and practice.
- Support and encourage your apprentice to try again.

If you feel the assessor's judgment was unfair, contact the off-job training provider. Let HITO know you are doing this first.

Assessment

Theory assessments will be either a closed book theory test (like a small exam) or an assignment.

During a theory test you cannot look at the answers, talk to your classmates or leave the room and then come back in and continue with the test. You should use blue or black pen for assessments.

Assignments are sometimes referred to as 'open book' assessments. These will be issued to you and you will be given a due date. You can research or use a study guide for the information you need for your assignment.

Practical assessments for hairdressing skills are carried out at the training provider (polytech). You will collect all your evidence in the salon then you will need to get a model and do your assessment when you are ready. The assessor will watch you perform tasks just as you would do them in the salon. You can do several assessments on one model, such as, shampoo, treatment and blow dry. Some training providers have set days for set tasks while others allow you to book in for the assessments you are ready for. This will be explained to you when you start at the training provider.

Some assessments may be done in the salon with the trainer acting as the verifier. These assessments happen in the salon when it's not practical to do them at a training provider. The trainer needs to complete a verification form which the apprentice then takes to off-job training so their tutor can sign it off.

Once you have successfully completed your assessments, your training provider will sign your Training Record Book and register the unit for you.

Learning

How adults learn

Knowing how people learn will help you train them. People learn best when they:

- know why they are learning something.
- are learning something that is relevant to them.
- can use what they are learning straight away.
- have opportunities to learn things themselves, including by trial and error.
- feel responsible for and involved in their learning.
- are motivated to learn.

Remember, each learner will have a different level of knowledge and skill before they start. You need to be aware of what they already know and what they still need to learn. Resources like this training manual will help you figure this out.

Learning styles

There are three styles of learning: visual (seeing), auditory (hearing), and kinesthetic (hands-on). People usually use a combination of all three learning styles, but you may find that your apprentices and trainees prefer one over the others.

Visual learners:

- like to see things, including reading.
- will often ask you to show them.
- will often say “OK I see” or “Can we look at this bit?”

Activities

- Show the apprentice or trainee the task, the equipment or a picture of the equipment as you talk about it.
- Give apprentices/trainees handouts with pictures or diagrams to help them understand and remember.
- Get apprentices/trainees to write down, draw a diagram or write notes on a diagram of what you have just shown them.
- Use visual words like show, see, look, picture, visual, read.

Auditory learners:

- prefer to listen and talk about things.
- will ask you lots of questions.
- will often say “It sounds like I need to do this...”

Activities

- Explain each step carefully.
- Ask the apprentice or trainee to tell you what they have just heard you say.
- Encourage questions e.g. “What parts do you think you understand well?”, “What parts do I need to go over again?”
- Use auditory words like sound, hear, talk through, listen, and tell.

Kinesthetic learners:

- like to touch and do things.
- are usually keen to try things out.
- will often say “So is this what I need to do?” or “I’m getting a feel for it now.”

Activities

- Give the apprentice or trainee plenty of opportunity to touch or, if it is safe, practise doing the task.
- Walk around the actual equipment you are discussing.
- Get them to do tasks as soon as possible.
- Let them learn by trying it out.

Use words like touch, feel, do, hands-on, have a go.

Workplace behaviour guidelines

As well as learning technical skills, apprentices need to learn about professional behaviour.

Go through this list with your apprentice to check their progress and give them feedback.

- Greet clients as soon as they arrive. Smile, be polite and address the client by name.
- Listen carefully to your clients and work to meet their needs.
- Don't criticise other salons or hairdressers.
- Maintain cleanliness in the salon and take care of the salon and the equipment.
- Don't take the salon's regular clientele for granted.
- Be aware of your employer's legal obligations.
- Maintain a positive attitude.
- Follow the salon code of ethics.
- Use professional products and keep your knowledge current.
- Maintain a clean and tidy appearance.



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Not sure who to call or who to talk to about anything? Just contact us on 04 499 1180, and we'll connect you with the right person.

Not ready to speak to someone yet? Then email your question to info@hito.org.nz or check out our website www.hito.org.nz



Training Requirements

New Zealand Certificate in Hairdressing
(Professional Stylist) Level 4

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Training requirements

1. Industry to Which the Training Requirements Apply

These training requirements apply to the Hairdressing Industry.

2. Training Agreement

The Employer and the Apprentice shall enter into a Training Agreement as approved by HITO. Before entering into this agreement an Employer must be assessed as suitable to train as outlined under Section 4.

Pursuant to Section 3 of the Industry Training Act 1992, the Training Agreement forms part of the employment agreement between the Employer and the Apprentice and should be read in conjunction with the agreement entered into by the parties.

On approval to enter into a Training Agreement annual fees will be payable by the Apprentice, and the employer. Non-payment of these fees may result in the termination of the Training Agreement.

The Training Agreement provides for the Apprentice to be employed by the Employer for no less than the term of their employment agreement.

A copy of the Agreement must be forwarded to the nearest regional office of HITO within 7 days of signing.

3. Outline of Training Requirements

The Training Requirements provide for the structured training in the practical skills and theory of the Hairdressing Industry.

The practical skills are largely taught on the job. A Hairdressing Training Manual and Training Record Book have been developed to assist Employers and Apprentices with the systematic acquisition of these skills.

The theory is largely taught off the job at an approved training provider.

The off-job programme follows the New Zealand Certificate prescription as registered by the New Zealand Qualifications Authority.

The Industry is committed to a competency-based approach to training and provision has been made in these training requirements for an Apprentice's progress and achievement to be made against defined standards of performance.

4. Training Capacity

Every Employer who wishes to undertake apprenticeship training will require a Training Capacity assessment undertaken by HITO.

4.1 In order to ensure high standards of Apprenticeship training the Industry, through its Regional HITO, shall from time to time assess an Employer's suitability to train and in doing so shall take into account:

- The Employer's experience in training Apprentices and use of a systematic training programme;
- The Employer's equipment, facilities, use of professional products and range of work available;
- The qualifications and experience of those qualified trainers employed who will be involved in the training of Apprentices and the extent to which Apprentices are supervised or instructed by a qualified trainer or trained instructors while employed by the Employer;

- The replacement policy for senior staff;
- Arrangements which are in place to second Apprentices, enter into joint agreements, group Apprenticeships or Apprenticeship to Industry schemes with the object of increasing the employer's ability to train Apprentices;
- The GST registration status of the Employer. It is considered that the turnover of business in a non-GST registered salon is unlikely to sustain an Apprentice.

(NOTE: Multiple salons must have separate training capacity.)

4.2 For the purpose of these training requirements, 'qualified trainer' shall mean a worker or employer who:

- works substantially with the skills of the Industry, **and**
- is a holder of New Zealand or National Certificate in Hairdressing (Professional Stylist) Level 4 or NZ Trade Certificate or accepted equivalent, OR have trained prior to 1968 (evidence of training is required) OR Auckland trained prior to 1974, **and**
- has completed an Apprenticeship, **or** who has had at least six years continuous experience in the industry prior to 1 November 1999 **and**
- is competent in the skills prescribed for the industry to the satisfaction of HITO **or** HITO approval.

4.3 For the purposes of these training requirements a qualified trainer shall mean a worker or employer directly responsible for the training of Apprentices, who has attended appropriate courses in training methods, or who is otherwise deemed a suitable instructor by the Industry and is employed a minimum of 75% of the Apprentice's working hours per week in the salon in which the Apprentice is employed.

4.4 Employers can only sign into a Training Agreement with an Apprentice as a company or partnership and must have qualified staff employed 75% of the Apprentice's working week to train.

4.5 Rent-A-Chair operators can only qualify for training capacity in their own right.

4.6 In the event of a dispute arising regarding Training Capacity the following process will occur:

- The HITO Sales and Liaison Manager raises concerns about the Employer's training.
- The Sales and Liaison Manager conducts an initial investigation.
- A meeting is held between the parties (including the Regional Sales and Liaison Manager), and a decision is made.
- If the Employer receives an unfavourable decision, i.e. that the Employer lacks training capacity, that employer can appeal to the National HITO office. The appeal must be in writing and lodged within 21 days.
- The National HITO office conducts an investigation, seeking information from the HITO Sales and Liaison Manager and, if required, additional information from the dissatisfied Employer.
- The National HITO office may also meet the employer and/or the Sales and Liaison Manager.
- The National HITO office makes a decision based on the information received, and any investigation it has conducted. It formally advises the parties of the decision. In the event that the National HITO office confirms the Regional decision, it will advise the employer of the actions that the Employer must take to meet the training capacity requirements. The National HITO office decision is final.

5. Prerequisite Standards for an Apprenticeship

A prospective apprentice must have completed at least three years secondary/tertiary education with sufficient numeracy and literacy skills to be able to succeed in the attainment of the qualification. NCEA level 1 literacy and numeracy standards or equivalent.

Applicants 20 years of age and over who do not meet the education requirement above may apply for a waiver of this clause.

It is a statutory requirement that the Apprentice has an Employment Agreement, with the Training Agreement attached to it.

6. Term of Apprenticeship

The term of Apprenticeship should be stipulated in the employment agreement but in any event will cease on completion of the New Zealand Certificate in Hairdressing (Professional Stylist).

7. On-Job Training

The skills to be taught to an Apprentice on the job are those set down in the Training Record Book and Hairdressing Training Manual.

The competency-based standards of performance required of the Apprentice are those identified in the New Zealand Certificate in Hairdressing (Professional Stylist) training programme and may be subject to variation from time to time.

8. Off-Job Training

During the Apprenticeship an Apprentice will be directed to attend off-job training classes at an NZQA accredited training provider offering NZQA registered Unit Standards, as directed by the Regional Sales and Liaison Manager.

It is a requirement of the Training Agreement that the Apprentice attends off-job training as directed and that the employer releases the Apprentice to attend such training.

Apprentices who do not attend off-job training and cannot provide a reasonable explanation will be charged at the daily rate per full day missed or half day rate per half day missed, to cover the fee that HITO must pay to the training provider whether the Apprentice attends or not.

9. Dispute Resolution

Any dispute between the parties relating to the training relationship, the Employer's training capacity or the Training Agreement shall be referred to the National HITO office.

10. Date of Operation

These Training Requirements shall operate and take effect from 01 January 2016.

Appendix

The requirements for the training programme may be subject to variation from time to time, as approved by the NZ Hair and Beauty Industry Training Organisation Inc. (HITO). Any variations approved will be advised to the Industry but employers should contact HITO if they wish to check the currency of their information.

Apprenticeship Training Programme

YEAR ONE Unit Standard Content

UNIT NO.	TITLE	CREDITS	LEVEL
2866	Shampoo hair and scalp	4	3
2869	Apply treatments to hair and scalp	2	2
2870	Blow dry hair into elementary styles	10	3
2871	Set short hair for volume	10	3
2873	Demonstrate knowledge of trichology	8	2
2891	Demonstrate knowledge of hair fashion over time	5	2
6402 (or 26551)	Provide basic life support/Provide first aid for life-threatening conditions	1	2
9953	Provide client service and care in a hairdressing or barbering salon environment	4	2
19793	Highlight and/or lowlight hair using elementary techniques	5	2
25076	Pin curl hair	3	2
25077	Section and comb hair	2	2
25435	Create appointments and maintain appointment systems and records in the salon environment	5	3
25436	Display products in the salon environment	3	2
25439	Demonstrate knowledge of sustainability concepts for a salon	2	2
25789	Apply oxidative colouring products to, and remove them from, hair and scalp	5	2
25790	Select, maintain, and demonstrate safe handling of hairdressing equipment and hand-held tools	4	3
25791	Demonstrate knowledge of the neutralising process and its effect on the hairshaft	3	2
25792	Dress long hair into elementary styles	8	3
28835	Demonstrate knowledge of the fundamentals of colour for use in hairdressing, and the use of non-oxidative colour	2	2
28837	Apply underpinning knowledge and skills to cut hair to a guideline	10	3
28843	Demonstrate knowledge of personal health and hygiene, and self-styling, for working in a salon	2	3
28844	Demonstrate knowledge of professional behaviour and legal requirements for a salon	3	3
28845	Demonstrate safe and professional practice in the salon environment	2	3

YEAR TWO Unit Standard Content

UNIT NO.	TITLE	CREDITS	LEVEL
2878	Apply knowledge of hair and scalp conditions to analyse and select corrective treatments for the hair and scalp	2	4
2879	Blow wave short hair into complex styles	10	3
2880	Set hair for complex styles	10	3
2884	Cut hair into foundation forms with scissors and clippers	30	3
2885	Demonstrate razor techniques	10	3
19791	Select and apply midway hair colour	6	3
25078	Fingerwave hair	5	3
25793	Dress long hair into complex styles	10	3
28838	Apply knowledge of a professional range of hair products to complement salon services	4	4
28848	Apply knowledge of common hair and scalp conditions to complete a limited scope consultation	4	3

YEAR THREE Unit Standard Content

UNIT NO.	TITLE	CREDITS	LEVEL
2755	Undertake a consultation and an in-depth hair and scalp analysis for a chemical service	15	4
2889	Bleach and tone hair (plus delivery of 28849)	10	4
2890	Straighten hair permanently using chemical processes (plus delivery of 28839)	8	4
2892	Permanently wave hair	12	3
12313	Perform a full-head highlighting service	7	4
13466	Demonstrate knowledge of identification and correction of a permanent wave problem	4	4
13467	Identify and correct colour problems in the hair	2	5
15189	Implement a health and safety plan for a workplace	4	4
19792	Select and apply permanent hair colour	10	4
25437	Demonstrate and apply knowledge of money matters and personal responsibility in the salon environment	5	3
28836	Complete elementary colour corrections for hair	6	4
28840	Undertake in-depth consultation with a client to create and promote a plan to implement restyling	10	4
28842	Cut hair in to fashion cuts with a razor	10	4
28846	Demonstrate knowledge of costs and financial KPIs for a salon	5	4

YEAR FOUR Unit Standard Content

UNIT NO.	TITLE	CREDITS	LEVEL
28841	Create a portfolio of fashion work that reflects current hair fashion trends	10	4
28847	Identify and evaluate opportunities to maintain currency in the hair fashion industry	5	4
2759	Perform hairdressing services in a commercial salon	15	5
2757	Apply hairdressing services under workplace conditions	20	5



Year One

Year one units

UNIT NO.	TITLE	CREDITS	LEVEL
2866	Shampoo hair and scalp	4	3
2869	Apply treatments to hair and scalp	2	2
2870	Blow dry hair into elementary styles	10	3
2871	Set short hair for volume	10	3
2873	Demonstrate knowledge of trichology	8	2
2891	Demonstrate knowledge of hair fashion over time	5	2
6402 (or 26551)	Provide basic life support/Provide first aid for life-threatening conditions (Not included in this training manual)	1	2
9953	Provide client service and care in a hairdressing or barbering salon environment	4	2
19793	Highlight and/or lowlight hair using elementary techniques	5	2
25076	Pincurl hair	3	2
25077	Section and comb hair	2	2
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28845	Demonstrate safe and professional practice in the salon environment	2	3

Shampoo hair and scalp

There is a theory and a practical part to this assessment



Quick Guide

- Brush the hair before you shampoo.
- Ask the client to remove accessories
- Seat the client so the neck forms a seal with the basin.
- Test the water on your wrist.
- When shampooing prior to a chemical service, use a light, flat-hand massage with no friction.
- To select the right shampoo, analyse the condition of the scalp. Focus first on the scalp, then look at the mid-length and the ends.
- Develop a shampoo pattern that covers the whole head.
- Take care to rinse the nape and behind ears areas thoroughly.



WATCH
HITO VUE 'Treatments'



READ
'Hairdressing Fundamentals'
Pivot Point, Chapter 7

Need to know

- The shampoo molecule and how it works in regard to wetting, emulsifying and rinsing.
- The pH scale to measure acid and alkaline and where hairdressing products sit.
- The effects of acid and alkaline shampoos on the hair.
- How external conditioners work on the hair shaft.

Step by Step

1. Consult with your client to make sure you know what service they're having done, how often they shampoo their hair at home (this may tell you if their hair is oily), what shampoo and conditioning products they are currently using at home (this will help with your recommendations), if they have any scalp or hair problems. The answers to these questions may help you to choose the right shampoo, conditioner (or not) and massage technique.
2. Analyse the hair and scalp for porosity, elasticity, texture, density, length and scalp conditions. This will also help with your product selection.
3. To select your shampoo, focus on the scalp first. After this, consider the mid-lengths then the ends.
4. Prepare the client by placing a neck wrap around the client's neck. Put a cape on over the wrap so the cape doesn't touch the neck.
5. Using your bristle brush, gently brush out any tangles or stiff product. Brush the hair straight back off the face.
6. Lead your client to the basin.
7. Make sure your client is seated comfortably at the right height. Make sure their neck forms a seal with the basin at the back to prevent water running down their back. Make sure all of the hair is in the basin at the nape area. If the client is too far away or too low, you can miss some of the nape hair.
8. Turn the water on and check the temperature on the inside of your wrist to make sure the water is not too cold or hot on the client's scalp.
9. Wet the hair down thoroughly all over the head.
10. Protect your client's face from wetting by controlling the direction of the water.

Using a cupped hand and the water nozzle together, pull the water away from the client's face at the front hairline.
11. Following manufacturer's instructions, pour the recommended amount of shampoo into the palm of your hand. Rub your hands together to spread the shampoo and apply it to the hair evenly over the head.
12. Start your massage at the forehead. For a cut or styling service, use a firm, circular motion or 'friction' massage technique. This stimulates the scalp.

Continue around the hairline towards the ears, then down to the back and nape area. Work your way up to the top. Keep your fingers moving to stimulate the scalp and blood circulation. Make sure your hands stay on the scalp the whole time.

Develop a shampoo massage pattern that covers the whole head. Repeat your pattern 2 – 3 times.
13. Rinse the hair to remove the first shampoo, lifting the hair as you go to help remove the product at the scalp.
14. Repeat the process with a second shampoo.

The first shampoo removes product and oils from the hair and scalp. The second shampoo will cleanse and treat it.
15. Following manufacturer's instructions, apply the recommended conditioner. For oily hair and scalps, apply to the mid-lengths and ends only.

Stroke the conditioner through the hair with your fingers. Use a very wide tooth comb or 'basin comb' if the hair is knotty.

Massage the conditioner using a slow, firm, kneading massage technique known as 'petrissage'.

Step by Step (continued)

16. Rinse thoroughly. Take care to rinse the hard-to-reach nape area and behind the ears. Left behind product will make the hair sticky and hard to manage.
17. If you are shampooing prior to a perm or colour service or shampooing off a bleach, use a light, flat-hand massage with no friction. Also use a slightly cooler water temperature. This is very important so you don't stimulate the scalp too much and make it sensitive.
18. Once all the product is thoroughly rinsed out, towel blot the hair, without rubbing.
19. Sit your client up (you may need to assist them) and make sure there are no drips running down their face or neck.
20. Quickly wipe the neck area of your basin with a disinfecting product and wipe up any water spills.
Leave your basin clean and ready for the next client.
21. Lead your client back to the styling area.
22. Using your wide-tooth comb, gently comb the hair through.
23. Advise your client on the recommended home hair care products.
24. Disinfect your tools and make sure all your work areas are clean, tidy and any water spills have been wiped up.

Apply treatments

There is a theory and a practical part to this assessment



Quick Guide

- Work with a senior to choose the treatment.
- Read the manufacturer's instructions.
- Use a hot cross bun sectioning pattern.
- Apply the treatment with a bowl and brush.
- You need to do 4 massage techniques that must include effleurage and petrissage.
- You need to massage for 10 minutes minimum.
- Use the pads of your fingers to massage.
- Keep your hands on the head at all times and keep them moving.
- A hot towel is a good way to heat the treatment.
- Have the client ready for the next service with hair towel blotted and combed through.



WATCH
HITO VUE 'Treatments'



READ
'Hairdressing Fundamentals'
Pivot Point, Chapter 7

Need to know

- The different types of massage used in the salon.
- The benefits of massage.
- The benefits of internal and external treatments on the client's scalp and hair.

Step by Step

1. Work with a senior stylist to consult the client and select the right treatment.
The treatment chosen needs to be suitable for a bowl and brush application.

2. Read the manufacturer's instructions for the treatment.

3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.

4. Brush the hair to detangle it and to distribute natural oils.

5. Shampoo the hair according to the treatment instructions. If the treatment does not specify a type of shampoo, use one for your client's hair type.

It is usual not to condition the hair, however, follow treatment instructions for this.

6. Comb the hair through, straight back off the face using a wide-tooth comb.

7. Section the hair onto a hot cross bun.

8. Put the treatment into a tint bowl.

9. Apply the treatment, using a tint brush, starting at the crown on one of your four sections.

10. Take cob-web sections 2 – 3 cm deep and work your way down the head.

11. Apply the treatment from roots to ends, evenly.

12. Using the pads of your fingers, start massaging the scalp. You must do four different massage techniques for a minimum of ten minutes altogether.

The massage techniques will relax the client, increase blood circulation, stimulate oil (sebaceous) glands and relieve muscle tension.

Two massage techniques you must use are effleurage - a long, stroking movement and petrissage – a slow, kneading movement.

Two other techniques must also be used and these may be friction – a faster rotating movement and tapotement – a light tapping movement. You can use other techniques that you may have been instructed on.

Some people find the following pattern helpful.

Set your timer for 10 minutes and do:

- 2 minutes effleurage – a very soothing effect, improves circulation and relaxes muscles
- 2 minutes petrissage – a deeper kneading massage that reaches the deeper layers of the muscles
- 2 minutes friction – a faster rotating movement, breaks up fatty deposits and increases blood flow
- 2 minutes tapotement – a light tapping to bring blood nearer to the surface
- 2 minutes effleurage – to finish off with a soothing effect again.

Keep your hands moving on the head the whole time. Move your hands to different areas on the head to avoid the client's scalp becoming sore in one spot.

If you need to take your hands off to move them to a different area, do it one at a time so you always have at least one hand on the head. Removing both hands is an interruption to the flow of the massage and may signal to the client that you've finished.

If your client closes their eyes, stop talking and allow them to fully relax.

13. Process the treatment according to instructions.

Some treatments are able to have heat added to make them penetrate deeper into the hair shaft.

Heat can be applied using a hot towel or the client may be put under a steamer or thermal accelerator.

14. When the treatment is ready, take the client to the basin and remove it according to instructions. Rinse very thoroughly, paying attention to the nape, hairline and ear areas.
15. Prepare the client for the next service. Towel blot and comb through with a wide-tooth comb.
16. Change the cape and neck wrap if necessary.
17. Advise the client on the recommended home hair care.
18. Sanitise your tools and clean your work areas.

Elementary blow dry – vent brush

This is a practical assessment.

N.B. Assessment is required for four blow dries: freehand, vent brush, scrunch & Denman brush. All blow dries require root volume.



Quick Guide

- Hair for this blow dry should be layered.
- Use your vent brush to create volume and direction.
- Use a cool shot at the end of each section to set the style.
- Keep sections neat and tidy.
- Use a nozzle on the blow drier to control the direction of the air.



WATCH
HITO VUE 'Vent Dry'

Step by Step

1. Consult your client to find out in which direction they want their hair dried, where they want the volume, where they wear their parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking porosity, elasticity, texture, density, length, scalp condition and growth patterns. Texture and porosity are important for holding volume.

This blow dry is best for a haircut with layers.
3. Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
5. Comb the hair through, straight back off the face using a wide-tooth comb.
6. Remove some of the moisture from the hair with the drier by lifting it up and away from natural fall, concentrating the air at the roots. This will help to increase the volume in the finished style.
7. Apply a styling product for blow drying, following manufacturer's instructions.
8. Comb the hair into the direction of the style including the parting.
9. Pre-section the hair. The sections should roughly the same depth as your brush.
10. Use a nozzle on your hair drier to concentrate and direct the air flow.
11. Start at the nape.

Pick up a section of hair with the vent brush and direct it in the direction of the style. Repeat the action until the section is dry then finish with cool shot of air.

Keep the air concentrated only on the hair you are working on.
12. Take the next section, keeping your partings neat and tidy. This helps to prevent messing up the previously dried section.
13. Continue working up the head, using your vent brush to direct the hair away from natural fall.
14. Create volume at the sides by directing the hair upwards with your vent brush.
15. Create volume at the crown by lifting the hair up at the roots and drying the hair towards the back.
16. Through the top, direct the hair back and away from the parting, making sure you are lifting at the roots for volume.
17. Remember to give a cool shot as you finish each section to help set the style.
18. Dress out the blow dry using finishing products and your vent brush. You can also use your fingers to place pieces of hair.
19. The finished blow dry should have volume at the roots, especially through the top and direction.

Direction means moving the hair away from the way it normally falls (natural fall).

Examples of direction could include:
 - Back at the sides.
 - Up at the sides.
 - Across to one side at the back, right to left or left to right.
 - The two back halves moving into the middle.
 - Back at the front if the client usually wears it forward or to the side.
 - All hair moving forward on to the face at the sides.
 - Hair moving towards the ears at the back
 - Up at the back.
20. Sanitise your tools and clean up your work areas.

Elementary blow dry – free hand

This is a practical assessment.

N.B. Assessment is required for four blow dries: freehand, vent brush, scrunch & Denman brush. All blow dries require root volume.



Quick Guide

- Texture and porosity are important for holding volume.
- This blow dry technique is best suited to short, layered hair styles.
- Use a nozzle on the drier.
- Your fingers create the volume and direction in the style.
- Keep the air concentrated on the hair you're working on.
- Follow your fingers closely with the drier.
- Use cool air to finish each section.
- Hair needs to be 100% dry.



WATCH
HITO VUE 'Freehand Dry'



READ
'Hairdressing Technical Library' Pivot Point, chapter 2

Step by Step

1. Consult with your client to find out in which direction they want their hair dried, where they want the volume, where they wear their parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking porosity, elasticity, texture, density, length, scalp condition and growth patterns. Texture and porosity are important for holding volume.
This blow dry is best for short, layered hair.
3. Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
Comb the hair through, straight back off the face using a wide-tooth comb.
5. Remove some of the moisture from the hair with the drier by lifting it up and away from natural fall, concentrating the air at the roots. This will help to increase the volume in the finished style.
6. Apply a styling product for blow drying, following manufacturer's instructions.
7. Comb the hair into the direction of the style and re-do the parting.
The hair must be dried away from natural fall, i.e. if the client's hair usually sits straight down at the sides, then it must be dried in a backwards, sideways or upwards direction. The same goes for the back and top.
A nozzle should be used on the drier to concentrate and direct the air flow.
8. Start at the nape to prevent dry hair sitting on top of wet hair.
9. Use your fingers to lift the hair in the direction of the style, following your fingers with the drier.
Keep the air concentrated only on the hair you are working on. Once it's dry, finish with cool air to set the style.
10. Move up to the next section. Using your hands and fingers to lift and direct the hair as before, with the drier following your hand and finishing with cool air.
11. At the sides, use your hands to lift and direct the hair away from, or forward onto, the face. Hair coming onto the face in front of the ears and fringe is acceptable provided the rest of the hair is directed away from natural fall.
12. Use diagonal sections through the top and dry the hair section by section, lifting it in the direction of the style.
13. Once the hair is 100% dry, dress it out using the correct finishing products.
The result should be a style with direction, volume and shape.
14. Using the information you gained in the consultation and hair and scalp analysis, recommend home hair products, how to maintain the hair's condition and advise your client how to maintain the style units.
For any units you haven't done, ask your trainer what to do.
15. Sanitise your tools and clean up your work areas.

Elementary blow dry – scrunch dry

This is a practical assessment.

N.B. Assessment is required for four blow dries: freehand, vent brush, scrunch & Denman brush. All blow dries require root volume.



Quick Guide

- Porosity and elasticity are important for holding a curl.
- Use a diffuser on your blow drier.
- Use your hands to scrunch curl into the hair, keeping the ends under control.
- Scrunching is a squeezing action and not placing the hair in the diffuser.
- Keep the air concentrated on the area you're working on.
- Use the cool shot button to set the curl.
- The result should be defined curls with lots of volume.



WATCH
HITO VUE 'Scrunch Dry'

Step by Step

1. Consult your client to find out how they want their hair dried, where they wear their parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns. Make sure the porosity and elasticity will hold a curl.

This blow dry is ideal for people with wavy and curly hair wanting to emphasise and encourage curl.

The aim of a scrunch blow dry is to scrunch curl into the hair (as opposed to drying hair that already has a strong curl).
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
5. Comb the hair through, straight back off the face using a wide-tooth comb.
6. Remove 50% of the moisture from the hair with the drier by lifting it up and away from natural fall, for volume at the roots.
7. Apply a styling product for encouraging and controlling curl for blow drying, following manufacturer's instructions.
8. Comb the hair into the direction of the style and establish the client's parting.
9. Use a diffuser on your hair drier to soften and spread the air flow.
10. Start at the nape to avoid dry hair being placed over wet hair.
11. To create the curl, use your hands to scrunch sections of hair together.

Scrunching the hair is a squeezing action aimed at pushing curl and volume into the hair. It is not placing the hair into the diffuser.
12. Take a handful of hair and literally squeeze it, pushing upwards as you go to give root volume.

Hold the drier over the hair in your hand.

Release the section and point the air away.

Repeat the action, keeping an eye on how the curl is forming. Squeeze – air on, release – air away, squeeze – air on, release – air away... hand and drier work in time together.

Try to have all the ends enclosed in your hand to avoid straggly ends and fluffiness.

If the ends go straggly, you will need to re-dampen them and scrunch again.

Keep the air only on the area you're working on so you're not blasting uncontrolled hair.

Keep your drier still as you work.
13. For hair prone to fluffiness, try pointing the drier downwards so the air flows down the hair shaft from roots to ends.

Give a shot of cool air once the section is dry to set the curl.

Make sure the area you're working on is dry before moving on to the next area.
14. Work your way upwards, towards the crown, making sure each section is dry and has a cool air shot before moving on.
15. To create volume and direction at the hairline, use your hands to lift and shape the hair at the roots.
16. For volume, scrunch the hair up and out at the roots.
17. For defined curls, maintain firm tension on the hair and make sure the hair ends are enclosed in your hand and are not being blasted straight by the drier.
18. Once the hair is 100% dry, you can dress it out.
19. Dress it by using your fingers to place the hair. Avoid using a comb.

18. Apply a finishing product designed to define curl without weighing it down and scrunch it in to reinforce the curl.
19. Use your fingers like a comb to control any fluffiness, being careful not to pull out the curl or flatten the volume.
20. Check the shape of the style, that the sides are even and the hair is a nice overall shape.
21. Sanitise your tools and clean up your work areas.

Elementary blow dry – Denman brush

This is a practical assessment.

N.B. Assessment is required for four blow dries: freehand, vent brush, scrunch & Denman brush. All blow dries require root volume.



Quick Guide

- To be performed on a solid form bob, above the shoulders.
- Remove some of the moisture beforehand.
- Apply blow drying product.
- Begin at the nape.
- Use the first 3 rows of the Denman at the nape.
- Use the brush to lift the hair up at the roots for maximum volume.
- Use the Denman to turn the ends under.
- Direct hair up from parting for maximum volume on top.
- Maintain tension.
- Use the drier on cool to set the style.



WATCH
HITO VUE 'Denman Blow Dry'



READ
'Hairdressing Fundamentals'
Pivot Point, chapter 2

Step by Step

1. Consult with your client to find out how they want their hair dried, where they wear their parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns.
This blow dry is ideal for a solid form bob hair style, above the shoulders.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
5. Comb the hair through, straight back off the face using a wide-tooth comb.
6. Remove some of the moisture from the hair with the drier by lifting it up and away from natural fall, while you concentrate the air at the roots.
7. Apply a styling product for blow drying, following manufacturer's instructions.
8. Comb the hair into the direction of the style. Make sure the parting is clean and straight.
9. Pre-section the hair. You can use either horse-shoe or hot cross bun sections.
10. Put a nozzle on your blow drier to concentrate the airflow in the direction you're styling the hair.
11. Start at the nape. Sections should be the same depth as the brush so you can achieve perfect volume.
12. Create volume at the roots by picking up the hair with the brush and lifting up.
Keep some tension from mid-lengths to ends so you keep the result smooth.
Keep the flow of air moving down the hair shaft, from roots to ends, to keep it smooth.
Holding the blow drier by the barrel will help to keep your arm in a more neutral position.
Use the Denman brush to turn the ends under.
13. Once each section is dry, using cool air will help to set the blow dry in place.
14. Take the next section, making sure it's the same depth as the brush. You may need to dampen parting lines with a water spray if you use hot-cross bun sectioning.
15. Continue lifting the hair at the roots as before to make sure each section has good root volume.
16. Continue working around the head, making sure each section is thoroughly dry before moving on to the next.
17. For the top sections, lift the hair up from partings for maximum volume.
18. Once the hair is 100% dry, dress it out using finishing products for your client's hair type.
The result should be smooth from roots to ends with volume at the roots and the ends turning under.
19. Using the information you gained in the consultation and hair and scalp analysis, recommend home hair products, how to maintain the hair's condition and advise the client how to maintain the style.
20. Sanitise your tools and clean up your work areas.

Setting for volume

There is a theory and a practical part to this assessment.

This set is to be done on short hair.



Quick Guide

- Porosity and elasticity are important to consider for setting.
- This set is to be done on short hair
- Hair is set for volume using on-base roller placements.
- Rollers and pins must be used
- There should be no gaps between rollers in the first pli.
- Keep a regular check on your client under the drier.
- Make sure the hair is thoroughly dry before removing the rollers.
- Brush the hair thoroughly.
- You must use back-combing to dress out the set.
- Make sure the set is a good shape and hair is placed evenly at sides and nape.



WATCH
HITO VUE 'Elementary Set'



READ
'Hairdressing Fundamentals'
Pivot Point Int. chapter 10.2

'Hairdressing Technical Library'
Pivot Point Int. chapter 2

Need to know

- The 7 face shapes and 4 profiles and how this affects styling.
- Body proportions and other features, e.g. neck, ears, height size and how this affects styling.
- Natural hair tendencies, including, hairline, crown, nape growth, natural partings and curl movement.
- The different ways of putting in rollers and what effect this has on the style, including, on base, half-off base, off base, over-directed, under-directed, indentation.

Step by Step

1. Consult with your client to find out how they want their hair set, if they wear a parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Porosity and elasticity are important for holding a curl. For an elementary set, the hair is set for volume.
3. Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
5. Comb the hair through, straight back off the face using a wide-tooth comb.
6. Apply setting lotion.
7. Roller placements are all on base. Use mainly the same size rollers throughout, except at nape and sides or if hair is shorter or longer in some areas.
8. Use a tail comb to section and comb the hair for the first pli.
9. Use straight, rectangle sections, the same width and length as the roller.
10. Comb the section up and away from yourself, combing on the side facing you only, so the section is at 90° on the side facing you and 110° on the far side. Keeping the hair section flat like a ribbon, bring the ends together. Keeping hold of your comb, pick up a roller and place it near the top of the section on the side facing you. Wrap the ends over smoothly and use the tail of the comb to tuck them in so they stay smooth as you wind the roller down. Maintain firm, even tension as you wind down. Wind the roller down to the roots to sit fully on its base.
11. Secure the roller by placing the pin through the centre top of the roller and guide it through at an angle so it comes out at the scalp in front of the roller. The first pin may be on the face. Once the second row of rollers is done, the pins on the face can be turned around.
12. Continue placing all the rollers in the hair in a classic or brick-wind pattern. A brick-wind pattern helps to prevent strong parting lines. Rollers should be firm with no gaps between them and they should all be secured with pins.
13. Once the first pli is completed, make sure there are no pins pressing onto the face.
14. Place a hair net over all the rollers.
15. Pre-warm the hood drier and place the client under it. Tell your client to let you know if it gets too hot for them and show them how to remove themselves if they need to urgently. Check the drier temperature and client comfort regularly while they are under it.
16. Check if the hair is dry by taking a roller out and feeling the hair section on your wrist. If the hair isn't dry put the roller back in and put the client back under the drier for a few more minutes.
17. Once dry, take the drier off the client and let the hair cool down for a few minutes to allow the hydrogen bonds to set fully then remove the rollers. Use a little tension as you unwind to avoid tangling longer or very porous hair.
18. Brush the hair very thoroughly to help remove roller marks and to blend the hair together.
19. Start back-combing the set at the top. Back-combing gives shape and control.

20. Using 2cm X 5cm sections, hold the section firmly between your fingers at a 90° angle, keeping it flat like a ribbon.

Place the comb about 4cm up the section and push the hair down to the roots using a scooping motion. The hair should ruche up (gather up) at the roots. Take the comb out and repeat the action, piling the ruched hair on top of the previous ruching in the same section. The comb moves in and out of the hair with each action. Keep the ends free. The back-combing should look like gathered fabric, have no knots and tangles and should be easy to brush out. It should go right down to the scalp and be able to stand up on its own.

21. Back-comb the top and crown of the hair in this way to give it shape.
22. Start the dressing and smoothing at the nape, working upwards towards the crown.
23. Around the hairline, pull the hair firmly downwards or forwards while back-combing the roots to bring it in closer to the nape and sides.
24. Continue softly back-combing all the roller sections together to prevent partings and create a uniform look.
25. Smooth the previously back-combed sections on the top by combing the top of the section only, making sure your comb doesn't go right through the section.

Make sure there's no back-combing showing on the top layer. Spread and separate the ends out as you work.

Keep an eye on the overall shape as you work. The shape should be oval.

There should be no back-combing showing in the finished look.

26. Check that the sides are sitting evenly and that the nape has a nice line.
27. Back-combing must be done to assist the dressing out of the set.
28. Finish with a finishing spray to hold the style in place.
29. Using the information you gained in the consultation and hair and scalp analysis, recommend home hair products, how to maintain the hair's condition and advise your client how to maintain the style.
30. Sanitise your tools and clean up your work areas.

Footnote: ruching is a term used when something is gathered up (usually used for fabric), like the top of a curtain.

Trichology

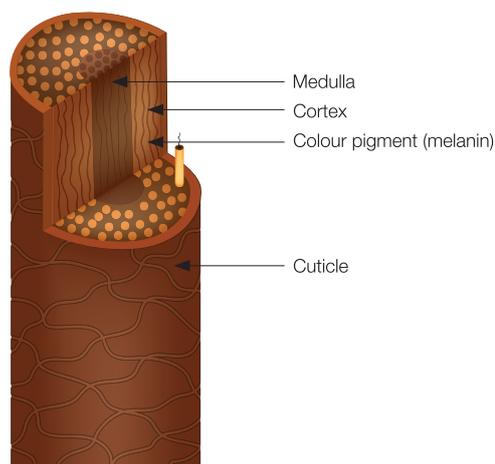
This is a theory assessment and could be a test or an assignment.

Trichology is the study of hair. It looks at the hair and skin under the microscope. It also looks at the bone structure of the head and face.

Need to know

- Human hair and its uses.
- The hair shaft, its parts and how they function.
- The hair root and how each part functions.
- The life cycle of the hair.
- How hair is formed (keratinisation).
- The bones of the head and face and how they affect styling.
- The skin functions.
- The skin structure.
- The effects of hairdressing services on the skin.

The Hair Shaft



Hair Functions

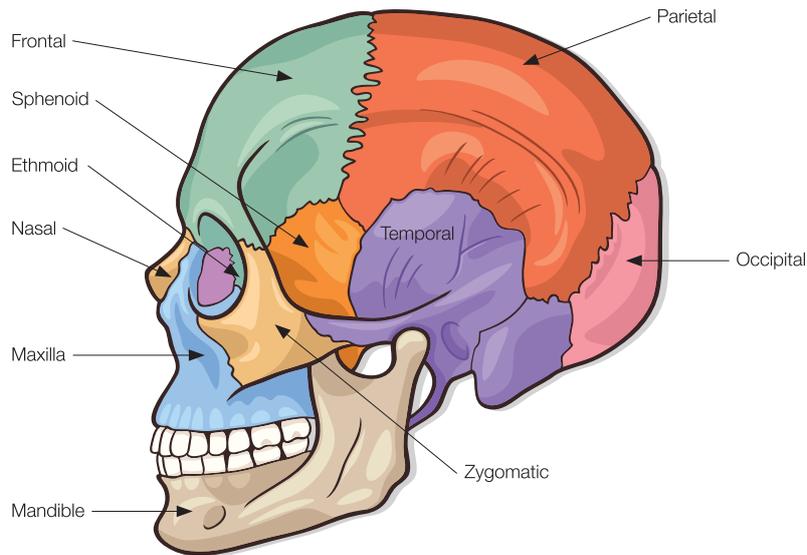
Warmth – traps warm air and insulates against cold.

Adornment – the main function in modern man. Used to portray fashion, beauty and culture.

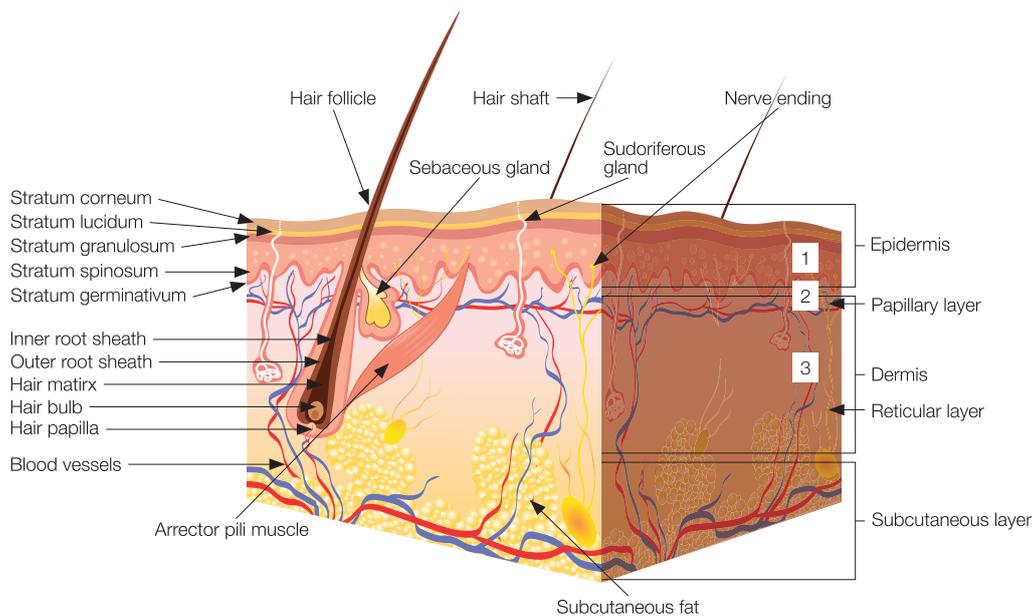
Sensory – sensitive nerves lining the follicle react to heat, cold and foreign objects.

Protection – from abrasions, sweat, dust and dirt.

The Bones



The Skin



1. Five layers of the epidermis: stratum corneum, stratum lucidum, stratum granulosum, stratum spinosum, stratum germinativum.
2. Papillary layer of the dermis that feeds the growing cells in the stratum germinativum.
3. Reticular layer of the dermis where all the structures, including the hair follicle are found.



READ

'Hairdressing Fundamentals' Pivot Point Int. chapter 7.4

Colour fundamentals

This is a theory assessment.



Need to know

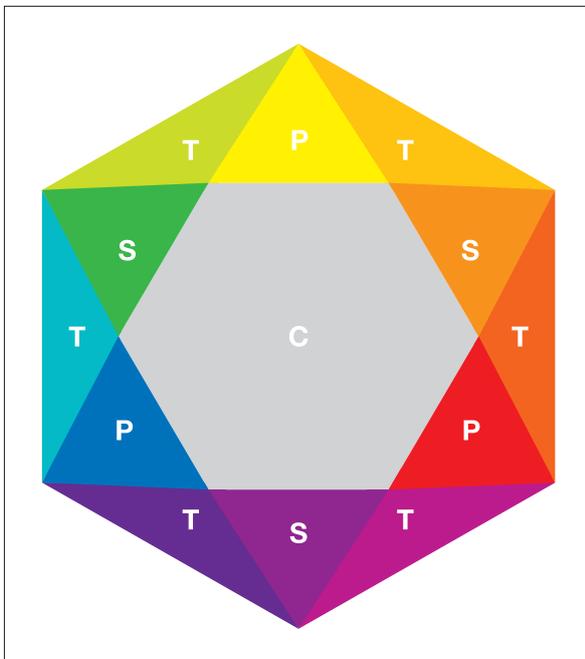
- How we see colour.
- The colour star and how different colours are made.
- Counteracting colours.
- How non-oxidative colours affect the hair.
- The characteristics of non-oxidative colours (what makes them unique).
- How non-oxidative colours are chosen and applied.



WATCH
HITO VUE 'Temporary Colour'



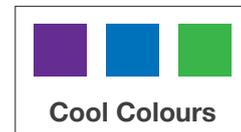
READ
'Hairdressing Fundamentals'
Pivot Point Int. chapter 12



The Colour Star

- P** = primary
- S** = secondary
- T** = tertiary
- C** = counter colours

When using colour to enhance hair styling, light and warm colours tend to advance while dark and cool colours tend to recede.



Hair fashion over time

This is a theory assessment and could be an assignment or a test.

Lots of the styles we wear today are based on historical and cultural styles.

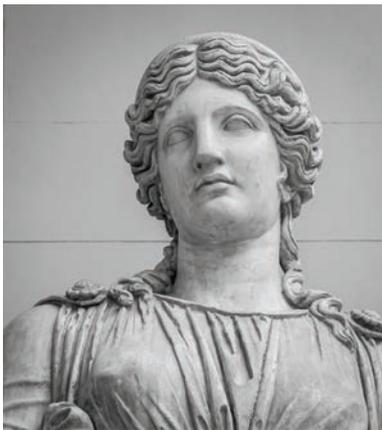
Hairdressers often look at historical and cultural styles for inspiration and themes for their work.

You will need to research two hair styles that were worn before the 21st century, what they looked like and how they were constructed and taken care of.

(Remember that dates in history go forward a century – the 1700's is the 18th century, 1500's is the 16th century).

You will also need to show the influences of two styles on current fashion trends worn today and two influences on emerging fashion trends (what's coming up).

Below are some examples of historical styles



Ancient Greek



Renaissance



1950s



Modern Day

Cultural styles



Japanese



Native American



Spanish

Client service and care

This is a practical assessment. Assessment is required for a chemical and non-chemical service.



Quick Guide

- Smile!
- Greet clients in a friendly and professional manner.
- Call them by their name and introduce yourself.
- Let the senior know the client has arrived.
- Let the client know if there is any waiting time.
- Offer to take their coat/extra bags.
- Offer up to date magazines/tea or coffee.
- Get the client's records ready.
- Protect the client for the service.
- Continue to offer assistance during the service where appropriate.
- Get the client's coat/belongings for them.
- Remember to rebook the client for their next visit.

Need to know

- Keep a smile on your face and use a pleasant tone of voice throughout your dealings with clients.
- Find out the client's name as soon as possible after arrival and make sure you use it.
- It is very important that the senior is made aware of their client's arrival.
- Explain to the client if the senior is running late as they may want to re-book if they are on a tight time schedule.
- Store the client's belongings securely.
- Offer refreshments and magazines.
- Once directed by the senior, lead the client to the styling bay and get them ready.
- For a styling service (cut, blow dry or set,) put a neck-wrap on and a cape over the top so the cape does not touch the neck.
- For a chemical service (colour, perm, bleach or straighten), put on a neck wrap and cape and add an extra neck wrap over the top for extra protection.
- Listen carefully to your senior's instructions for any other assistance they may need and be on hand in case you're needed.
- At the end of the service, get the client's belongings and help them into their jacket/coat.
- See them out to reception and offer to re-book them.
- If they need a taxi, offer to phone one for them.
- Hold the door for them, especially if they have push chairs, walking sticks, parcels, small children, etc.

Elementary highlights/ lowlights – weave foils

This is a practical assessment.

N.B. Assessment is required for both partial foil and cap services.



Quick Guide

- For this assessment, any shade of colour can be used including lightening products.
- The senior will help with the choice of colour and where to place foils.
- Make sure all foils, colour tubes and empty developer bottles are disposed of, recycle if possible.
- Take small, even sections and even weaves for an even colour result.
- Keep your brush clean by using other utensils to mix your colour to ensure a clean and tidy application.
- To prevent your colour moving beyond the foil, make sure you leave a small gap of foil at the roots before applying the colour. Don't overload your brush and avoid pressing too firmly when folding the foil.
- It should take no longer than 20 minutes to apply 10 foils as agreed with the senior stylist.



WATCH
HITO VUE 'Elementary Foils'



READ
'Hairdressing Fundamentals'
Pivot Point Int. chapter 12

'Hairdressing Technical
Library – Designer's Approach
to Colour, chapter 2', Pivot
Point Int.

Step by Step

Follow the manufacturer's instructions and the instructions of the senior stylist who is supervising you when completing this service.

A minimum of 10 classic, woven foils, highlights or lowlights, is required for assessment.

An obvious colour change is necessary. At least two levels will give a good colour change.

The senior will select the colour.

1. Put a neck wrap on the client and put a cape over the top, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for extra client protection.
2. Make sure the scalp is scratch free and healthy.
3. Because you're working with chemicals, it's very important to protect yourself and your client. Make sure you use neck wraps and a cape for your client, gloves and an apron for yourself.
4. Following the manufacturer's instructions, your senior stylist will advise you on the chosen colour, the amount to mix and the correct colour application.

Any permanent colour or lightener can be used but you will need to make sure there is a visible shade difference. It is a good idea to aim for a difference of 2 levels to ensure a visible colour difference.
5. Mix the colour with the correct developer according to manufacturer's instructions.
6. The foils need to be placed together.
7. Starting underneath, take a fine section and use your tail comb to weave in and out, keeping 40% of the hair for your foil and leaving the rest out. Make sure there are small gaps in between your weaves. Make sure your weaves are even in size and amount.

Place the tail of your comb 2cm from the top of the foil. Some people like to pre-fold the tops of their foils and others like to fold the top of the foil backwards.
8. Dip the tip of your tint brush into the colour and apply it to the foil section evenly. Stay slightly back from the edge of the foil to avoid 'bleeding' onto the scalp. Apply the colour roots to ends. The colour should be applied to within approximately ½ cm from the scalp to avoid an instant 'regrowth' look.
9. Use your tail comb to fold the foil edges in. Try to avoid pressing the foil down too heavily as this can cause the product to ooze out onto the scalp.
10. Keep your sections neat and even.
11. Space your foils evenly.

You need to place a minimum of 10 foils in the hair within 20 minutes.
12. Once you have placed all your foils in the hair, set your timer and time according to manufacturer's instructions.
13. Once the timer goes off, remove all the foils.
14. Follow manufacturer's instructions for the removal of the colour.
15. Test the water on your wrist before you start, then rinse the colour until the water runs clear.

16. Follow instructions for shampoo and conditioning.
17. Towel blot the hair, escort the client to the styling station and check the cape and wrap to see if they need changing.
18. Comb the hair through with a wide-tooth comb and apply product if instructed by the senior.

The finished look is 10 scattered foils framing the face.

19. Advise your client on the recommended home hair care.
20. Record all the details for the chemical service on the client record card, including, the placement of the foils, weave size, colour formula, processing time and the result.
21. Sanitise your tools and clean up your work areas.

Elementary highlights/ lowlights – cap technique

This is a practical assessment.

N.B. Assessment is required for both foil and cap services.



Quick Guide

- The senior will help with the choice of colour and how thick or fine the streaks will be.
- For this assessment, an obvious colour change is required using any shade of colour or powder lightener.
- Before using your cap, check it for wear and tear with a focus on any splitting in the rubber that the colour might seep through.
- Be gentle when pulling the hair through the cap as different areas can be sensitive.
- Check with your client about how it's feeling as you go.
- Keep sections of hair consistent in size as you pull through.
- For assessment you need to pull all the hair through in 30 minutes.
- Make sure you dispose of empty colour tubes, tubs and developer bottles appropriately.
- Your cap needs to be rinsed, dried and powdered after removal.



WATCH
HITO VUE 'Cap highlights'

Step by Step

Follow the manufacturer's instructions and the instructions of the senior stylist who is supervising you when completing this service.

A full head of cap highlights or lowlights is required for assessment.

An obvious colour change is necessary. At least two levels will give a good colour change.

The senior will select the colour.

1. Protect yourself and the client. This is very important as we're working with chemicals.
2. Check that the scalp is in healthy condition and has no scratches or abrasions.
3. Prepare your client for the colour service.
4. Put a neck wrap around the client with a cape, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for added protection.
5. Use a bristle brush or wide-tooth comb to remove any tangles from the hair.
The hair for cap placement by combing the hair back from the face and up and over the ears.
6. Check that the cap is in good condition with no splits around the holes that colour might seep through.
7. To place the cap, hold the cap at the front at the forehead and slide it down, over the hair towards the nape. Check that the cap is sitting correctly on the temples, front hairline and nape.
Some people use a 'bonnet' type of plastic cap and some use a plastic cap that is often 'heat shrunk' on to the head with a hot drier once applied. Caps can also be made using layers of cling film. Some people put a layer of cling film under a non-rubber cap for extra protection against seepage.
8. Hold your crochet hook with the 'hook' facing upwards.
9. Starting at the front hairline, place your crochet hook into the holes at the front of the cap. Keep a slight angle on your crochet hook as you continue to pull small sections of hair out and free from the cap.
10. Comb or brush any loops from the hair as you go.
Maintain consistency in the quantity of hair being hooked out. Check sections already hooked out and compare them to what you're doing.
11. Work around the head from front hairline to nape.
12. Comb or brush the pulled hair through to remove any loops.
13. Once you've checked that the sections are even you can apply the colour.
14. Following manufacturer's instructions, your senior stylist will advise you on the correct colour selection and application.
15. Health and safety is very important as we're working with chemicals.
Wear gloves and an apron to protect yourself.
16. You can use a lightener or a permanent colour.
17. Section the hair into a hot cross bun.
18. Mix the colour accurately to manufacturer's instructions.
19. Apply according to manufacturer's and senior's instructions.
20. Apply section-by-section, thoroughly covering all the hair with colour. Apply over your hand if possible.

21. Aerate the hair while it's processing by lifting the sections up and away from each other. This is important for even processing.
22. Set your timer and process following manufacturer's instructions and in consultation with your senior stylist.
23. Confirm that the colour is ready for removal with your senior stylist.
24. Once the colour is ready, seat your client comfortably at the basin.

Test the water temperature on your wrist and rinse the colour off until the water runs clear.

The highlights can be either shampooed or conditioned, still with the cap on. Some people rinse thoroughly and then condition, skipping the shampoo but the important thing is that the cap stays on until conditioner is put on.
25. The cap is removed with the conditioner on to make it comfortable for the client and gentle on the hair.
26. Starting at the front hairline, roll the cap backwards down to the back. Be gentle and try not to pull as you go. Pulling causes discomfort for the client, damage to the hair and tears the cap.
27. Shampoo all of the hair and follow the recommended conditioning or post-treatment.
28. Towel dry the hair and prepare your client for the next service.
29. Clean up your basin and work area to health and safety requirements.

The finished look is a full head of highlighted or low-lighted hair.
30. Advise your client on the recommended home hair care.
31. Record all of the information about the service on the client's record card including: the size of the highlights (thick, fine, etc.), colour formula, application technique, processing time, end result and home care advice.

Sectioning and combing

This is a practical assessment.



Quick Guide

- Wind the ends of your sections into pin-curls to secure your sections but remember it's not about the pin-curl, it's about the section and the distribution of the hair within it.
- Make sure your lines are very straight and clean.
- Use your index finger on the head or tail of your comb to draw clean, even lines.
- You'll section and comb hair while doing other services, so make sure to get your Training Record Book signed off every time you section and comb hair.



WATCH
HITO VUE 'Mould and Scale'

Step by Step

A variety of moulding and scaling techniques are used for different hairdressing services. It is the art of parting, sectioning and manipulating the hair so it can be worked.

1. Prepare your client with a neck wrap and cape. Make sure the cape doesn't touch the neck.
2. Shampoo using the recommended products.
3. The hair is manipulated from roots to ends.
4. The following techniques are used to create partings:

For a long, centre part, start with the hair combed straight back off the face.

Using the client's nose as a guide for the centre, draw a line from the centre between the eyes back through to the crown.

Distribute the hair cleanly on either side of the parting.

The end result is a long, centre part with clean and clear direction.
5. To create a short, centre part, divide the hair in half radially. Half way along the part, place the tip of the comb at the parting and draw a line downwards towards the front of the ear. Do this on both sides of the part, making sure the position is even.
6. For a long, side part, start with the hair straight back off the face.

Use your tail comb to draw a line from the centre of the eye, back through to the crown.

Cleanly distribute the hair on either side of the part.

The end result should be clean and clear direction.
7. To create short, side part, divide the part in half, radially. Half way along the part, use the tip of your comb to draw a line downwards on the lower side, towards the front of the ear.
8. On the other side of the part, draw the line across the top of the head and down towards the ear on the other side.
9. To create parallel lines, comb the hair straight back off the face.

Draw a line from the centre of the eye back to the crown on both sides of the head.

Make sure your lines are clean and straight.
10. To create an oblong, use the tail of your comb to part off a horizontal line just under the crown to join up the two long lines. Secure the section with a dinkie.
11. To create a square shape, use your tail comb to draw a radial, horizontal line at the top of the head between the two parallel lines to connect the two sides. Secure your section with a dinkie.
12. To create a radial section, form it around the front hairline or around the ear.

Using your tail comb, draw a half moon section and comb the rest of the hair away.

The hair in the half moon should curve around radially from roots to ends.

Make sure the direction is clean and clear. Secure the ends in a dinkie.
13. To form an oval, use your tail comb to draw an oval section. A good place for this is up and around the ear. The hair should be distributed radially up and around in a curve. Secure the ends of the section with a dinkie.
14. To create a half oval, divide your oval section in half, horizontally. Make sure your distribution is clean from roots to ends. Secure the section with a dinkie.

14. To create a circle, use the tail of your comb to draw a circle.

The crown is a good place for this, using the centre of the crown as the pivot.

Comb the remaining hair away. Secure your section with a dinkie.

15. To create a half circle, divide your circle section in half, horizontally.

16. For a diamond shape, use your tail comb to draw the diamond section then comb the rest of the hair away.

Make sure your lines are clean and the direction is clear.

17. To create a triangle, divide your diamond section in half, horizontally. Secure your section with a dinkie.

Pincurls

This is a practical assessment.



Quick Guide

- Mould the hair into the style first – this gives you the correct movement for your pin-curl stems.
- Scale out your sections neatly.
- Keep section sizes small to avoid distortion of the base.
- Clip across one half of the pin-curl only.
- Hair wound more than one and a half revolutions will give a curl.
- Keep the hair wet.
- Think about the style and where you want volume or flatness before you start.



WATCH
HITO VUE 'Pincurls'



READ
'Hairdressing Fundamentals'
Pivot Point Int. chapter 10

'Hairdressing Technical
Library' Pivot Point Int.
chapters 2 & 3

Step by Step

1. Prepare your client's hair for pin-curling by shampooing and conditioning using the prescribed products.
 2. Apply a setting lotion or light gel.
 3. Decide where you want any areas of volume or flatness, movement or curl. Think about which pin-curls will give you the results you want.
 4. Distribute and mould the hair into the direction of the style. Scale off any shapes using your tail comb.
 5. The best flat pin-curls are formed from pre-moulded hair as this gives the bases the correct motion and direction.
9. Tuck the end so it sits behind the curl and wind it up. Hair wound any more than one and a half times around will give a curl. If you only want a wave movement, wind the curl just enough so the ends just tuck in behind the top of the stem.

Try to avoid winding the hair around your finger as this can cause the hair to twist. This could make it uncontrollable in the dressing out.
 10. Secure the pin-curl by placing the clip through the base and across one half of the curl only to avoid marks on the hair.
 11. Place the clips at a 2 o'clock position for a clockwise curl and at 10 o'clock for an anti-clockwise curl.

To form flat pin-curls:

6. Using a tail comb, carefully scale off the hair to form the pin-curl base. The length of the base will depend on the type of pin-curl you do. Keep bases in proportion (not too wide) so the hair at the base does not distort when pulled together to form the curl.
7. Keep the base flat against the scalp. Carefully handle the hair so you don't disturb the base.

Minimal, if any, combing is needed if the hair has been properly pre-moulded.
8. Begin to form the curl, keeping it flat like a ribbon, without twisting. Twisting the hair will cause it to kick out and be uncontrollable in the dressing out.

To form barrel curls:

12. Take a small square or triangle section. Comb the hair up and away from yourself similar to putting in a roller. Mould the ends between your thumb and fingers so the ends bend around in a curve. Keeping the hair flat like a ribbon, wind the ends down to the base and secure the curl at the base by placing a curl clip against the scalp.
13. Indentation or stand-up pin-curls are formed by combing the hair downwards and rolling the curl upwards. The clips are placed against the scalp to secure the curl.

BASE	STEM	RESULT
Square	No stem pin-curls	Lots of curl, little direction/movement
	Barrel curls	Volume or indentation
Rectangle	Short stem	Some curl and some direction/movement
	Long stem	Lots of direction/movement, little curl
Triangle	No stem, short stem, long stem	Used around the hairline to prevent breaks in the finished design
	Barrel curls	To prevent parts in the finished design

Create appointments and maintain records

There could be a theory part to this assessment as well as the practical.



Quick Guide

- Make sure you know what everyone is capable of doing, e.g. a second year apprentice may be taking clients for colour or foils but not bleaching or chemical straightening.
- Communicate clearly with the client. Use clear speech and open-ended questions.
- Listen to the client actively in case there are any factors that could alter the time frame or the price of the service.
- Give clients an estimated time frame and price for the services they're having.
- Give a skin allergy test for any on-scalp colour services.
- Record the appointment accurately – it really messes up a senior's day if clients are double-booked.
- Confirm the appointment with a card, text, email or phone call.
- Handle appointment changes politely and accurately.
- Client's arrival is noted.
- Follow salon procedure if a client doesn't arrive.
- Assist at the end of the appointment by advising client of the final price, offering another appointment, recommending or up-selling a product, taking and recording payment.
- Check that client records are up to date.



READ

'Hairdressing Fundamentals'
Pivot Point, chapter 6

Need to know

- The opening hours of the salon.
- The staff roster – the days and hours everyone works, including start and finish times and lunch breaks.
- What each staff member's role and responsibilities are.
- How long different services take, minimum of five, including permanent colour, foil highlights, cut and blow dry.
- Things that can affect time frames, such as, extra long hair for at least five services including the ones above.
- Prices of services.
- Things that can affect the price for at least five services, including the ones above.

Create displays

Part of this assessment is demonstrating knowledge of the different ways displays are set up. This may be an assignment or theory test.

The other parts are practical.



Quick Guide

- Know all the retail products in the salon. This will help when displaying them.
- Have a theme or promotion. It will be eye-catching for the clients and help when selling products.
- Ensure all products are clean and priced.
- If products are old or damaged, remove them from the display or put them on a reduced price stand or basket. Talk to your employer about what happens to these.
- Make sure your displays are safe and not obstructing walkways and exits



READ

'Hairdressing Fundamentals'
Pivot Point, chapter 6

Need to know

- Grouping products by hair category, e.g. having all the shampoos for coloured hair in one place, range, e.g. complete product range in one area, manufacturer's specifications, e.g. some like you display their products in a certain way.
- Grouping products for a minimum of 5 different salon services, e.g. 3 or 4 products set up at the styling station to promote to the client for their particular needs.
- Grouping products for a minimum of 3 special promotions and can include, seasonal, special price, special event.

For the practical assessment, arrange of displays are required – products at reception; a special promotion and a display of products for salon services.

For displays in reception:

- Unpack, price and display the products.
- Re-stock displays and monitor stock levels. Check expiry dates and any damage to stock.
- Tell the senior in charge that more stock needs to be ordered.
- Make sure displays are safe for customers and staff.

For promotional displays or for a salon service:

- Discuss the promotion or service with the senior stylist.
- Unpack, price and display products within an agreed time frame.
- Re-stock displays and monitor stock levels, checking for expiry dates or damage.
- Tell a senior in charge if more stock needs to be ordered.
- Make sure displays are safe for customers and staff.

Salon work flow

Part of this assessment is demonstrated over ten consecutive days.

The other part is demonstrating knowledge and could be an assignment or theory test. Sometimes it is combined with other assessments.



READ

'Hairdressing Fundamentals'
Pivot Point, chapter 6.4

Quick Guide

- Check the appointments at the start of the day so you know what's coming up.
- Look for ways to assist the seniors by preparing work areas and cleaning up afterwards.
- Help to keep the salon running smoothly by keeping the towels and other jobs up to date.
- Be aware of what's going on in the wider salon and where you can assist.
- Show initiative and do tasks without having to be asked.
- Make sure you do the most important jobs first, e.g. remove chemicals.

Need to know

Over the ten days you will need to show:

- That you can prepare the service area and gather resources needed.
- That you are consistently cleaning the basins, doing laundry, sweeping up and tidying the dispensary.
- That you can handle interruptions and help minimise them.
- That you can seek assistance from co-workers to help minimise disruption.

For this part you will need to show you have knowledge of:

- Knowledge of timings, including processing of chemical services, such as, permanent colour, foil highlights, cut and blow dry and other services can be included.
- Where you can assist the stylist during the service.
- When the stylist could take other appointments during those services.
- Prioritising tasks in the salon, i.e. which tasks are more important when you're busy.
- How to minimise disruptions, such as, phone calls, product reps visiting, late clients and other disruptions may be included.

Sustainability in the salon

This is a theory assessment and could be a test or an assignment.



Quick Guide

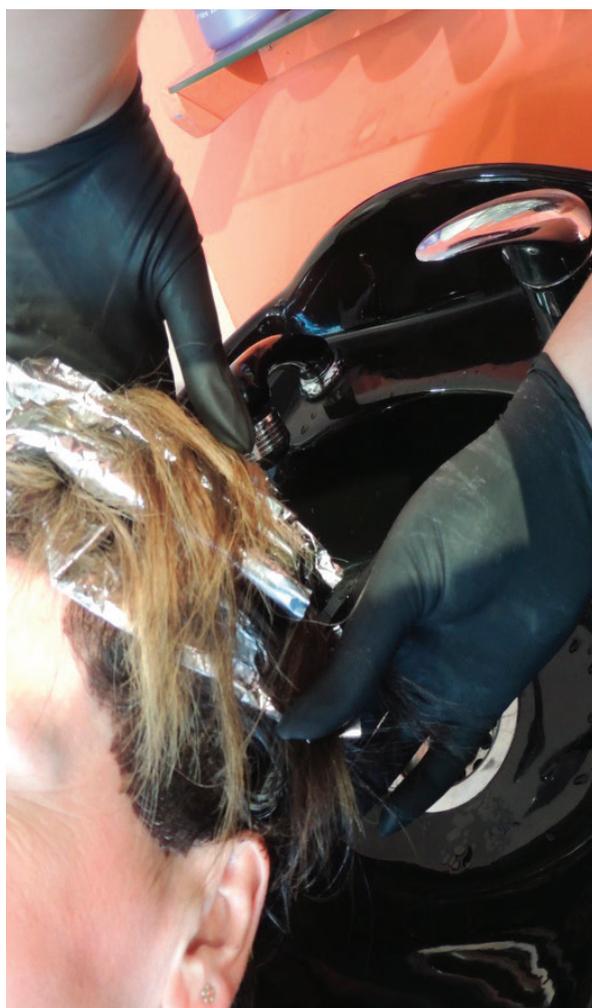
- Understand the cost of all the products and the running of the salon. Consider ways to save.
- Use scales to mix chemicals.
- Only mix and use the required amount of products for a client to avoid waste – you can always mix more.
- Turn water off between rinses when shampooing.
- Turn your blow drier off when taking new sections.
- Try to recycle where possible to help save the environment.

Need to know

- Identifying at least five sources of waste in the salon, including electricity and product.
- How to minimise waste.
- Identify products that could be harmful to the environment and how to re-cycle or dispose of them in an environmentally safe way.
- How to reduce the salon's carbon footprint, including use of water, lighting, re-cycling and types of products.

Apply and remove oxidative colour

This is a practical assessment and is done using an on-scalp permanent colour at a level 5, or darker. A retouch and a full head colour are both required for assessment.



Quick Guide

- Do a skin sensitivity test before all on-scalp colour.
- Keep your brush clean (use a spatula for mixing).
- Keep sections small and see-through so the colour can be worked evenly through the hair.
- Be careful not to overlap colour when doing a re-touch. Check your application once it's finished.
- Emulsify by adding a little water and 'mulch' the hair at the hairline to remove colour from the skin.
- Follow manufacturer's instructions for removal.
- Check that all colour has been removed from the nape and around the ears.



WATCH
HITO VUE 'Apply and Remove Colour'

Step by Step

For this colour service you will be following senior's and manufacturer's instructions.

For assessment a level 5 or darker permanent colour on-scalp application is required.

A retouch and a full head colour must both be demonstrated.

A pre-disposition test (skin allergy test) needs to be done by your senior before the colour service goes ahead.

1. Check the pre-disposition test by analysing the area for any reactions. This can be: redness, blistering, swelling, itching or irritation.
2. Check that the scalp is in healthy condition and has no scratches or abrasions.
3. Make sure your client's hair is suitable for a level 5 or darker colour.
4. Protect yourself and the client. This is very important as we're working with chemicals.
5. Prepare your client for the colour service.
6. Put a neck wrap around the client with a cape, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for added protection.
7. Protect yourself by wearing gloves and an apron.
8. Following manufacturer's instructions, your senior will select and mix the colour and advise you on the correct application.
9. Pre-section the hair into a hot cross bun.
10. Check your M.I.'s for the correct application.
11. It is usual to start at the most resistant area. This will be the nape for normal coloured hair and the front for white hair.
12. Using a clean brush, start applying by taking fine, cob-web sections (sections on a diagonal to the parting). Your sections should be see-through.
13. When you are applying to a regrowth, be very careful not to overlap onto the previously coloured hair as this can cause colour bands (areas of hair a darker or different colour).
14. Continue your application, working down towards the hairline. Be careful not to rest your hand holding the hair section on the head as this causes the colour to press through onto the mid-lengths.
15. Once you've completed your first panel, cross-check it, making sure each section is completely covered with colour.
16. Start the next section at the top and work your way down to the hairline as before. Apply an even amount of colour and cross-check it for coverage.
17. Around the hairline, use up-ward strokes and apply carefully to prevent staining on the skin.
18. Double-check your coverage around the hairline.
Make sure you are following senior stylist's instructions.
19. Once all sections are applied to, aerate the hair by lifting it away from the scalp and each other. This allows even processing.
Your application time should take about 15 minutes.
20. Set your timer and process to manufacturer's instructions.
21. Remove any colour on the client's skin with a damp towel or cotton-wool.
22. Apply the colour to the mid-lengths and ends to ensure the colour result is even.
Apply the colour over your hand.
Make sure each section is completely covered with colour.
23. Aerate the hair for processing.

24. Set the timer and time to manufacturer's instructions.
25. To remove the colour, seat your client comfortably at the basin.
26. Start by emulsifying.
Apply a small amount of water and use a friction massage and hair with colour on it to remove colour from the scalp.
27. Rinse until the water runs clear.
28. After rinsing the colour, follow your manufacturer's instructions for the correct shampoo, conditioner or treatment process.
29. Check around the front hairline, behind the ears and the nape that you've removed all the colour.
30. Towel blot and prepare the client's hair for the next service.
31. Clean up your basin and work area to health and safety requirements.
32. The finished look is an even, permanent colour at a level 5 or darker.
33. Advise your client on the recommended home air care.
34. Record all the information about the service on the client record card. Include: the colour applied, the application technique, processing time, end result and home care advice.

Tools of the trade

Some of this unit may be given to you as theory and the rest practical.



Quick Guide

- Make sure you know what all the tools in your salon are used for.
- Always ask the senior before cleaning their cutting tools, and be careful not to drop them.
- Learn how to handle all cutting tools safely.
- Learn how to use tools ergonomically to reduce the risk of OOS and other musculoskeletal problems.
- Use a sprinkle of talcum powder on gloves, rubber caps and perm rubbers to prevent perishing.
- Make sure you're following manufacturer's instructions and safety legislation when handling and cleaning electrical equipment.
- Make sure you follow Hairdresser's Health Regulations 1980 for all tool cleaning.

Need to know

For this assessment you will need to be able to:

- Identify and name all the tools used in the salon.
- Know what the tools are all used for.
- Describe the cleaning and maintenance for all electrical equipment (remember to follow manufacturer's instructions and safety legislation).
- Clean all cutting equipment.
- You will need to set up all the tools and equipment needed for at least five different salon services, including: a permanent colour, cap highlights, straightening and shampoo and set.

Neutralising a perm

This is a theory assessment.



Quick Guide

- **Always** check with the senior and manufacturer's instructions as to what to do.
- Rinse a full head for 5 – 10 minutes to ensure perm solution is removed.
- After thorough rinsing, check with your hand, towel or paper towel that enough moisture has been removed to apply the neutraliser.
- Check what service is to follow so you know how to prepare the hair and client correctly.



READ

'Hairdressing Fundamentals'
Pivot Point, chapter 11.1

Need to know

- The chemical action of a perm and the neutralising process.
- How the neutraliser affects the hair.
- What the important ingredients are in neutraliser.
- Explain, step-by-step, the neutralising procedure in the salon.
- How to look after the hair and the perm during the neutralising process.
- How to follow client health and safety, manufacturer's instructions and manage chemical spillage.

Elementary long hair – braid

Some of this unit may be given to you as theory and the rest practical.



Quick Guide

- Prepare the hair – make sure it's clean and dry, use hot tools for a good finish.
- Use your comb to take small sections.
- Keep hold of your comb.
- Keep the braid firm against the scalp.
- Keep sections even.
- Keep firm tension.
- Make sure all the hair is included in the braid.



WATCH
HITO VUE 'Braid'



READ
'Hairdressing Technical
Library - Designer's Approach
to Long Hair Design, chapter
2', Pivot Point Int.

Step by Step

1. Consult your client to find out how they want their hair braided. Whether they want an internal or external braid, a single braid or two evenly placed, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns.
This braid is best on long hair with no fringe or shorter layers.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Make sure the hair is clean and dry.
5. Hot tools can be used to prepare the hair ready for a braid. Straighteners are a good tool as they smooth the hair which will give a good finish.
6. You may also find a smoothing product helpful to make the hair smoother but be careful not to overdo it and make the hair look oily.
7. Using your tail comb, take a small, centred section at the very front. A triangle or semi-circle may be helpful here. The braid must be started at the front hairline.
8. Divide your section into three even strands.
9. Take an outside strand and pass it over, without twisting, into the middle of the other two. Take the outside strand from the opposite side and pass it over, into the middle of the other two.
10. Now, you're going to repeat the process but this time you will need to add a section of hair to it.
11. Use your tail comb to section off a piece of hair on the same side as you took the strand, diagonally, parallel to the started braid. The section you take should start at the hairline and finish in the centre of the braid.
Use your comb to smooth the section, if necessary. Make sure you don't twist the hair.
12. Repeat this on the other side.
Keep the three strands separate in your fingers as you work to avoid getting confused.
Try to keep the braid firm against the scalp.
Watch your tension as you go, making sure the strands are all very firm.
Check that you are staying in the centre of the head.
13. Continue alternating from left to right, picking up a new section to add to the centre strand every time you pass a strand over.
Keep your comb in your hand.
14. Carry on down to the nape. Watch your tension in this area as the head shape goes inwards there.
It may be helpful to ask the client to put their head forward slightly while you work at the nape.
15. Once you reach the nape hairline and there are no more sections to take, continue braiding the 'tail' as far as you can.
16. You might want to cover the hair tie in some way or tuck the braid up in a loop at the nape.
All of the hair needs to be in the braid.
The finished look should be very tidy, firm tension against the scalp from the front hairline to the nape, no loops and centred.
If the client wants two braids, they must be on the right and left, each one centred and even in appearance.
17. Finishing products can be used for final smoothing and hold.
18. Show the client the back.
19. Sanitise your tools and clean your work areas.

Elementary long hair – simple hair up

This is a practical assessment.

N.B. Assessment is required for two styles – a braid and a simple hair up



Style created from 3 ruched fishtail braids.

Quick Guide

- Start with clean, dry hair.
- Use hot tools to prepare the hair.
- A variety of techniques can be used to create texture in ponytails.
- A variety of styles can be created from ponytail bases.
- Secure ponytails using hair ties with bobby pins.
- All of the hair must be up with no pins visible.
- No hair pieces, extensions or accessories can be used.
- There is a time frame of 30 minutes to dress the prepared hair.
- Make sure the style is balanced and nicely finished.



WATCH
HITO VUE 'Simple Hair Up'



READ
'Hairdressing Fundamentals'
Pivot Point, chapter 10.4

'Hairdressing Technical Library
– Designer's Approach to Long
Hair design', Pivot Point Int.

Step by Step

1. Consult your client to find out how they want their hair styled. Whether they want a smooth, tidy or more messy look, volume or flat on the top, a centred or asymmetrical style. Find out what products they use and if they have any problems with their hair or scalp.
Make suggestions for a style if your client doesn't know what they want.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns.
Consider the client's face shape, e.g. if they have a long, narrow face keep the hair flat on top or if they have a short, wide face, keep it flat at the sides and add some height.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Make sure the hair is clean and dry.
5. Hot tools can be used to prepare the hair ready for the hair up. Hot rollers or curling tongs will give a good curl and nice finish. Be wary using straighteners to curl the hair for hair up work as the curl can often be delicate and drop.
You may also find a styling product helpful to make the hair easier to style but be careful not to overdo it and make the hair look oily.
6. Styles can be created using pony-tail bases. This is where sections of the hair are tied into a pony-tail and the hair is worked from it to create barrel curls, buns, chignons, bouffants, etc. Braids can also be used in this way but you will need to show other techniques as there is a separate braid assessment.
7. Make sure your style flows together well and that there are no parts or gaps showing.
8. Hide your hair clips.
9. Work on your finish. Make sure any areas that are messy still look professionally done by having good shape and form and that smooth areas are tidy and free of stray hairs.
10. Check the overall shape of the style regularly throughout the service.
11. Direct any leftover, spare hair towards the crown for a flattering shape.
12. Show your client the back.
13. Advise your client how to maintain the style, including how to remove it at the end of their function and give home care advice for long hair.
14. Sanitise your tools and clean up your work area.

Examples of Elementary Techniques:



Ruched fishtails



Barrel curls from ponytail bases



Ruched twists



Twists



Cornelli



Buns



Chignon

Cut hair to a pre-cut guide

There is a theory and a practical part to this assessment.

Assessment is demonstrated on a mannequin. A solid form cut is recommended. A section at least 10cm wide is required and at least 10 sub-sections are to be taken and cut.



Quick Guide

- The hair needs to be wet for this skill.
- Towel-blot the hair thoroughly to prevent uneven tension.
- Use a spoon grip for your comb.
- Stand directly in front of your work with feet shoulder-width apart.
- Take small, see-through sections so you can easily see your guide.
- Palm your scissors while sectioning and combing.
- Keep hair at 0° projection for solid form.
- Too much tension can cause graduation.



WATCH
HITO VUE 'Solid Form Cut'



READ
'Hairdressing Fundamentals'
Pivot Point, chapter 9

'Hairdressing Technical
Library – The Possibilities of
Sculpture', Pivot Point Int.

Need to know

- Foundation forms for cutting and be able to identify and describe them using structure graphics, including, solid form, graduation, increase layer, uniform layer and a clipper cut.
- The shapes of the forms and their surface textures.
- The parts of cutting tools, including, scissors, razors and clippers in terms of achieving finished cuts.
- The ergonomic benefits of correct grip and posture while cutting.
- Sectioning techniques and why they're used.
- The effect of tension on the hair.
- Different cutting techniques and the results, including, blunt cutting, thinning and texturing.
- Terminology used in cutting, such as, guideline, section, interior, exterior, projection, perimeter, tension, crest line.

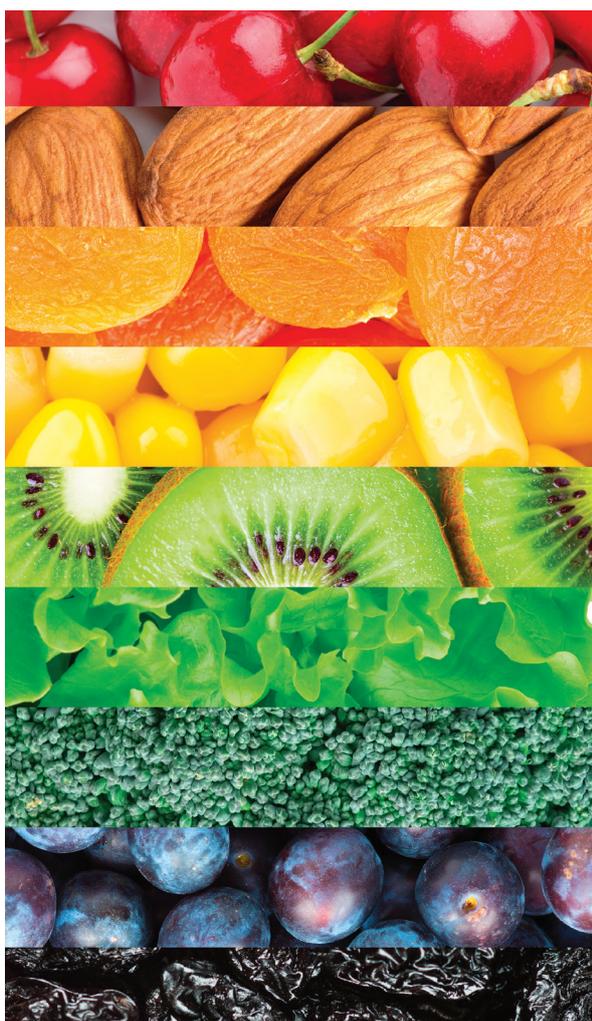
Step by Step

1. Thoroughly towel-blot the hair so it's not too wet.
2. Hold your comb in a 'spoon grip' position, i.e. with your palm towards you. Stand with your feet shoulder-width apart and bend from the knees.
3. Hold your scissors by putting your thumb in the thumb grip no further than the knuckle and your ring finger in the finger grip. Your little finger can rest on the tang if necessary. This method gives you maximum control of the scissors.
4. Palm your scissors for combing and sectioning the hair. Do this by removing your thumb and tucking the scissors into your palm still with your ring finger in the finger grip. This is an important safety measure. You will have your comb and scissors in the same hand.
5. Take a horizontal, $\frac{1}{2}$ cm or less section. The section should be small enough to be see-through so you can clearly see the guide underneath.
6. Use the fine end of the comb to comb the hair downwards, without any projection. Allow the hair to sit in natural fall.
7. With gentle, even tension on the hair, grip the hair without moving it away by placing your fingers parallel to your cutting section.
8. Swap your comb into your other hand to cut the section.
9. Put your thumb in the thumb grip of the scissors and begin cutting the hair following the pre-cut guide, from the middle of your section to the outside. Cut the hair from the outside to the middle on the opposite side.
10. Remove your thumb from your scissors and swap the comb back into your dominant hand for combing.
11. Check your haircut for balance and evenness. It is easier to correct at this point, rather than when the cut is finished. Small mistakes at this stage can grow into much bigger mistakes at the end so checking as you go is very important.
12. Take your next section above the first. Make sure the section is fine enough for you to clearly see your guide (first cut lengths). Comb the hair downwards again, with gentle, even tension, allowing for natural fall. Once you've located your guide, lift your fingers to allow for ease of cutting swap your comb into the opposite hand and replace your thumb in the thumb grip.
13. Cut parallel to your section as before.
14. Palm your scissors and swap the comb back into your dominant hand.
15. Continue working up the section, following your cutting guide. Make sure you can clearly see your guide at all times. Also make sure you use gentle, even tension and follow the natural fall of the hair.

Personal health and hygiene

Part of this assessment is demonstrated over ten consecutive days.

The other part is demonstrating knowledge and could be an assignment or theory test. Sometimes it is combined with other assessments.



Need to know

- Current fashion trends in relation to the type of salon you work in.
- The types of services offered in relation to those trends.
- Self-styling techniques that are demonstrated by you to promote the identified current fashion trends, including your hair, make-up and clothing.

Quick Guide

- Start with a healthy, balanced diet, including 5 plus a day fruit and vegetables.
- Get plenty of exercise, at least 30 minutes a day – walking is one of the best.
- Practice good posture and correct tool use and micro-pauses to help prevent OOS.
- Get plenty of sleep, 7 – 8 hours a night.
- Be on time, organised and prioritise tasks to minimise stress.
- Dry hands thoroughly after shampooing and use barrier cream to prevent dermatitis.
- Wear gloves for chemicals and do skin tests on clients to avoid allergic reactions.
- Avoid excessive alcohol use to stay in good health and prevent hangovers and do not use illegal drugs.
- Clean teeth twice daily and visit the dentist regularly.
- Wash hands between clients and after eating and keep them stain free.
- Keep nails clean and manicured with no chipped polish.
- Shower at least once a day and use deodorant.
- Keep feet clean and odour free – check for fungal infections.
- Hair needs to be clean, well styled and an advertisement for your salon.
- Keep piercings clean and be aware of infection.
- Keep clothes clean and laundered and in good repair.
- Keep shoes clean and air them regularly. Use foot powder to prevent odours.

Professional behaviour and legal requirements in a salon

This is a theory assessment and could be an assignment or test.

It is vitally important that we behave in ways that are courteous, professional and fair when dealing with clients, co-workers and others in the hairdressing industry.

Some of this is governed by law and some of it by a professional 'code' which is not law but an industry guide on professional behaviour.



Need to know

- The professional Code of Ethics.
- Look at your own, personal code of ethics.
- Ways that you can provide a safe and supportive environment for people from other cultures, including, Māori, Pacific Island and one other culture.
- The Privacy Act 1993, principles 5, 9 & 10 and how it's relevant to your salon.
- The Smoke-free Environments Act 1990, section 5 and how it's relevant to your salon.
- The consumer Guarantees Act 1993, sections 6, 7, 8, 28 & 29 and how it's relevant to your salon.
- The Fair Trading Act 1996 and how it's relevant to your salon.
- Rules for the salon environment, a person working in a salon and the consequences if they're breached under the Hairdresser's Health Regulations 1980, Health (Registration of Premises) Regulations 1966 and local government (council) regulations.

Quick Guide

- Always speak positively about other salons and hairdressers, including co-workers.
- Make sure your personal presentation and conduct is always of a high standard to promote the industry.
- Always do your best to give a high standard of service.
- Make sure you understand and follow the parts of legislation that cover your profession so you do the right thing.
- Learn about other cultures and their customs, especially to do with hair and think how you can create a welcoming environment for them in the salon.
- Be careful what you put in social media. Don't use other salons or the association to promote yourself or your salon without permission.
- Never approach clients or workers directly from another salon to get them to come to your salon (they need to come of their accord or through advertising).
- Avoid making false claims about what a product or service will do.
- Listen carefully to any complaints and do your utmost to resolve them.

Safe and professional salon practice

Part of this assessment is demonstrated over ten consecutive days.

The other part is demonstrating knowledge and could be an assignment or theory test. Sometimes it is combined with other assessments.



Quick Guide

- Smile and have a pleasant facial expression.
- Use open, positive body language.
- Speak clearly and with a pleasant tone, using appropriate language.
- Make sure your personal presentation and hygiene is always of a high standard.
- Show confidence – even if you're not confident at first, start with good posture.
- Have a positive attitude.
- Learn about other cultures and do your best to provide a safe, supportive environment.

Need to know

- The causes of ergonomic problems for yourself, co-workers and clients and how to prevent them.
- Managing any physical problems with yourself, co-workers or clients.
- How to manage your emotional issues appropriately and what to do with co-workers and clients.
- Protecting yourself, co-workers and clients from chemicals and other hazards in the salon.
- Understand how to handle and store chemicals and products.
- What MSDS are.
- Correct fire and emergency procedures so you can help yourself, your co-workers and your clients.
- How to keep the salon environment safe and healthy, including, ventilation, cleaning and electrical equipment.

Legislation to refer to:

- Sections 6 and 7 of the Health (Hairdressers) Regulations 1980.
- *Health and Safety in Hairdressing: An Evaluation of Health and Safety Management Practices in the Hairdressing Industry* (Wellington: Department of Labour, 2007) available at <http://www.dol.govt.nz/PDFs/hairdressing.pdf>.
- Privacy Act 1993.
- Health and Safety at Work Act 2015.
- Hazardous Substances and New Organisms Act 1996.
- Human Rights Act 1993.
- Enterprise fire and emergency policies and procedures.
- Fire Safety and Evacuation of Buildings Regulations 2006.
- Health (Registration of Premises) Regulations 1966.



Year Two

Year two units

UNIT NO.	TITLE	CREDITS	LEVEL
2878	Apply knowledge of hair and scalp conditions to analyse and select corrective treatments for the hair and scalp	2	4
2879	Blow wave short hair into complex styles	10	3
2880	Set hair for complex styles	10	3
2884	Cut hair into foundation forms with scissors and clippers	30	3
2885	Demonstrate razor techniques	10	3
19791	Select and apply midway hair colour	6	3
25078	Fingerwave hair	5	3
25793	Dress long hair into complex styles	10	3
28838	Apply knowledge of a professional range of hair products to complement salon services	4	4
28848	Apply knowledge of common hair and scalp conditions to complete a limited scope consultation	4	3

Select treatments for common hair & scalp conditions

There is a theory and a practical part to this assessment. The theory may be an assignment or theory test.

The practical part includes analysing and selecting a treatment for a hair or scalp condition as well as two treatments for thinning hair.



READ

'Hairdressing Fundamentals',
chapters 2 & 7, Pivot Point

Hairdresser's Health
Regulations 1980

Quick Guide

- Make sure you have a good understanding of common hair and scalp conditions, how to recognise them and the recommended treatment (this could include to seek medical advice).
- Make sure you are familiar with the treatments available in your salon and how to use them.
- Talk to your client about their hair and scalp.
- Always do a visual and physical hair and scalp analysis before starting a service to identify abrasions, sensitivity or disorders.
- Be tactful with clients if you find a condition they don't know about.
- Remember that despite pressure from the client, you cannot continue a service on someone with a contagious hair or scalp condition (including children with head lice).
- If someone has a contagious condition, take steps to sanitise any tools, capes and work areas used in the analysis.
- The treatment you select needs to match the client's hair or scalp condition and can be, oil, protein or moisture for dry or damaged hair, dandruff, ultra-violet or high frequency treatments and must also include two treatments for thinning hair.
- Describe to the client how the treatment is used, following manufacturer's instructions.
- Recommend home care advice to match the treatment you've recommended.

Need to know

Contagious conditions

Including the type, cause, signs and treatment advice:

- Impetigo.
- Folliculitis.
- Pediculosis capitis.
- Tinea capitis may be included.

Non-contagious conditions

Including treatment advice:

- Alopecia areata.
- Alopecia totalis.
- Alopecia universalis.
- Androgenetic alopecia in men and women.
- Diffuse hair loss.
- Cicatricial alopecia.
- Traction alopecia.
- Seborrhea (as excessive oiliness).
- Seborrheic dermatitis.
- Sebaceous cyst.
- Pityriasis simplex.

Treatments for thinning hair (minimum of two)

- The effects of thinning hair treatments on the hair.
- The ingredients are described.

Step by Step

1. Smile and introduce yourself to your client using a pleasant tone of voice. Be very aware of your body language and make sure it's positive, E.g. avoid hands on hips, folded arms and pointing at your client. If possible put yourself at the same level, beside your client, for the first part of the discussion.
2. Politely ask your client what they would like to have done to their hair. Listen carefully to what they say to you and show you are listening by nodding, saying 'yes' and asking questions on certain points.
3. Ask about their lifestyle, personality and home hair care routine. These factors will all affect the services and products you recommend.
4. Note your client's face shape, profile, features, body proportions and stature, using discretion. These factors will affect suggestions for styles.
5. Look at the hair's growth patterns, including, the amount of curl or movement, hairline and nape growth, crowns and natural partings.
6. Do a thorough hair and scalp analysis. Check the **porosity** – note any damage and how it occurred (physical, chemical or environmental), **elasticity, texture, density**, including any **thinning**, and **length** of the hair.
7. Check the scalp for any **conditions** (make sure you deal with any contagious conditions appropriately to Health Regulations), sores, scratches, sensitivity or disorders.
8. Be **sensitive** to your client's feelings and how they may react when you discuss any hair and scalp conditions.
9. Once you have all of this information, select a treatment **suitable** for the **client** and their **hair or scalp problem**.
10. Explain the how the treatment is applied **step-by-step**, in layman's language (non-technical), according to manufacturer's instructions.
11. Advise them of any follow-up treatments or services required.
12. Record the results of the consultation on the client record.
13. Offer to re-book your client for any follow-up treatments.

Complex blow dry

This is a practical assessment.

This blow dry requires root volume, curl and direction.



Quick Guide

- Choose a model with short hair with a wave or loose curl.
- Remove moisture and start to create lift.
- Choose products that support and give volume.
- Use 2 different round brushes, one no bigger than 2cm.
- To create a firm, long lasting curl, cool each section once dry and before moving on to the next.



WATCH

HITO VUE 'Complex Blow Dry'



READ

'Hairdressing Fundamentals', chapter 10, Pivot Point

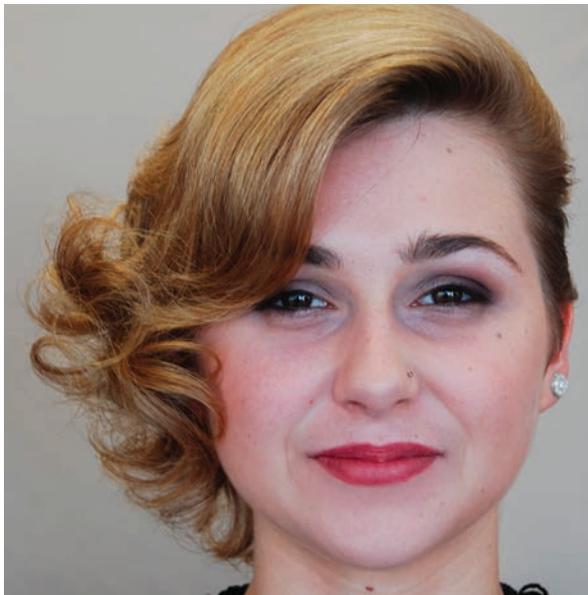
'Hairdressing Technical Library', chapter 2, Pivot Point

Step by Step

1. Consult your client to find out how they would like their hair styled.
2. Analyse the hair to check the porosity, elasticity, texture, density, length and the scalp condition.
Make sure that the elasticity and porosity will hold a curl.
Complex blow waves are best on short hair with a wave or loose curl.
3. Prepare the client for the service, making sure the cape doesn't touch the neck.
4. Shampoo with the recommended products.
5. Comb the client's hair back off the face with a wide tooth comb.
6. Start by using the blow drier to remove 50% of the moisture from the hair.
Use your fingers to direct the hair away from natural fall to give an increase in volume.
7. Apply a wet styling product designed for blow drying. Blow drying mousse is commonly used for this.
Two different radial brushes will be used, one no bigger than 2 cm diameter and a nozzle on the blow drier.
8. Starting at the nape, use the selected brush to direct the hair into the style. Use small sections about the same size as the brush. Wrap the hair around the brush, keeping the ends smooth to avoid buckled ends.
9. Create movement through the hair by directing the hair into the direction of the style, away from natural fall.
10. Roll the brush along the section, stretching and heating the hair until it's dry.
11. Use the nozzle to control the air flow. Keep the heat away from the scalp and direct the air onto the brush. Keep the air directed onto the section and not the previously dried hair.
12. Wind the section up, heat and hold.
13. To set the curl in shape, remove the drier and hold for 3 seconds or use your cool button on your drier to cool the section.
14. To prevent pulling and discomfort to the client, unwind the brush by winding outwards, maintaining tension.
15. Work your way around the head, keeping sections small to achieve root lift. Work your way up to the crown, directing any spare hair towards the crown for shape.
16. Section the hair at the sides and start underneath, near the ear. Work your way up as before, finishing at the front hairline.
17. Make sure all the hair is 100% dry.
18. Dress the blow wave shape. Make sure the sides are evenly balanced and that the shape on top is oval. A little back-combing can be used if necessary.
19. Check for any gaps or parts and spread the hair out in these areas if necessary.
20. Stand behind your client and check the overall shape in the mirror.
The finished look is a directed style with curl and root volume.
21. Advise your client how to maintain the style, recommend products and general hair maintenance.
22. Show your client the back with a back mirror.

Complex set

This is a practical assessment.



Quick Guide

- Plan your set before you start.
- Section and comb the hair into the style.
- A minimum of five rollers with at least two different bases and five pin-curls, at least two of each type, must be done and some hair must be moulded to blend with the style.
- Use indentation for smooth, flat roots, forward volume or a flick up.
- An over-directed roller sits high on its oversized base and gives maximum volume.
- An under-directed roller sits low on its oversized base and gives reduced volume.
- An on base roller gives perfect volume.
- Indentation gives a hollow or a flick up.
- A long stem pin-curl gives lots of direction and little curl, a short stem pin-curl gives some direction and some curl and a no stem pin-curl gives mostly curl and little direction.
- Barrel curls give volume similar to a roller.
- Back-combing must be done to dress the hair.
- Remember, a really good roller set is easy to dress out.



WATCH
HITO VUE 'Complex Set'



READ
'Hairdressing Fundamentals',
chapters 8 & 10, Pivot Point

'Hairdressing Technical Library',
chapters 2 & 3, Pivot Point

Step by Step

1. Consult your client to find out how they would like to wear their hair.
2. Analyse the hair and scalp for porosity, elasticity, texture, density, length, scalp conditions and growth patterns.
Short hair is best for a complex set to get the direction and volume required.
Make sure the porosity and elasticity will hold a curl.
Growth patterns are important as this will be a guide for the style.
3. Prepare the client making sure the cape doesn't touch the neck.
4. Shampoo the hair using the prescribed products.
5. Apply setting lotion.
6. Plan your set before you start, using your moulding and scaling skills to section and map out the direction and shape.
Decide on your roller and pin-curl placements, thinking about where you want volume or indentation and movement in your first pli. Avoid creating tight curl as this is hard to control in a directional set.
7. Comb the hair in the direction you want to create and use your tail comb to section the hair.
8. When putting in your rollers, use firm, even tension. Use the tail of the comb to tuck the ends in smoothly and securely. Make sure your rollers are set in the direction of the style.
Your finished first pli needs to have a minimum of 5 rollers using at least 2 different roller placements, a minimum of 5 pin-curls using at least 2 different types and some of the hair moulded and placed to blend with the style.
9. Once your first pli is finished, check that all the hair has been secured and there are no pins or dinkies on the skin.
10. Place a net over all of the hair and put your client under a pre-warmed drier.
Check the drier temperature and client comfort regularly during drying.
Make sure your client knows how to remove themselves from the drier if they need to do so urgently.
11. Check to see if the set is dry by removing a roller or pin-curl and placing the hair on the inside of your wrist. Pin-curls and moulding may take longer to dry as the hair is more compressed.
12. Let the hair cool down for a few minutes before taking the rollers and pin-curls out.
13. Brush the hair very thoroughly to help remove roller placement marks.
Brush the hair into the shape of the style ready for the final dress out.
14. You need to use back-combing to help dress out your set.
Start back-combing the set at the top. Back-combing gives shape and control.
Using 2cm X 5cm sections, hold the section firmly between your fingers at a 90° angle, keeping it flat like a ribbon.
Place the comb about 4cm up the section and push the hair down to the roots using a scooping motion. The hair should ruche up (gather up) at the roots. Take the comb out and repeat the action, piling the ruched hair on top of the previous ruching in the same section. The comb moves in and out of the hair with each action. Keep the ends free. The back-combing should look like gathered fabric, have no knots and tangles and should be easy to brush out. It should go right down to the scalp and be able to stand up on its own.
Back-comb the areas of the hair needing volume in this way to give it shape.

15. Start the dressing and smoothing at the nape, working upwards towards the crown.
 16. Spray with hair spray as you go.
 17. Pull the hair firmly downwards or forwards while back-combing the roots to bring it in closer to the areas you want to be flatter.
 18. Continue softly back-combing all the roller sections together to prevent partings and create a uniform look.
 19. Smooth the previously back-combed sections on the top by combing the top of the section only, making sure your comb doesn't go right through the section.
- Make sure there's no back-combing showing on the top layer. Spread and separate the ends out as you work.
20. Keep an eye on the overall shape as you work.
 21. There should be no back-combing showing in the finished look.
 22. Check that the style is balanced.
 23. Finish with a finishing spray to hold the style in place.
 24. Advise your client how to maintain the style, products to use and general hair maintenance.

Limited scope consultation

Part of this assessment is demonstrating knowledge of common conditions. This may be an assignment or theory test.

There is a practical part and that includes: demonstrating a limited scope consultation for a non-chemical service.



READ

'Hairdressing Fundamentals',
chapter 2, Pivot Point

Hairdresser's Health
Regulations 1980

Quick Guide

- Make sure you have a good understanding of common hair and scalp conditions, how to recognise them and the recommended treatment (this could include to seek medical advice).
- Talk to your client about their hair and scalp.
- Always do a visual and physical hair and scalp analysis before starting a service to identify abrasions, sensitivity or disorders and how you might style the hair accordingly.
- Be tactful and sensitive with clients if you find a condition they don't know about, especially if you suspect a malignant growth or colour change.
- Remember that, despite pressure from the client, you cannot continue a service on someone with a contagious hair or scalp condition (including children with head lice).
- If someone has a contagious condition, take steps to sanitise any tools, capes and work areas used in the analysis.
- Make sure you come to an agreement on how the hair is to be styled.
- Advise your client of the estimated time and cost of the service.

Need to know

Conditions

- Head lice.
- Dandruff.
- Ringworm.
- Psoriasis.
- Irregularities.

Including how it spreads, treatment advice, and when to seek medical care.

- Essential health precautions to prevent the spread of anything contagious in the salon.
- How to sanitise equipment (Health Regulations and OSH guide).
- Identifying and describing skin irregularities that could indicate malignant growths.
- How to be sensitive to a client's reactions and feelings when told of a suspected growth.
- Recommendations for a growth, including to monitor skin colour or growth changes and recommending medical advice.

Step by Step

1. Smile and introduce yourself to your client using a pleasant tone of voice. Be very aware of your body language and make sure it's positive, e.g. avoid hands on hips, folded arms and pointing at your client. If possible put yourself at the same level, beside your client, for the first part of the discussion.
 2. Politely ask your client what they would like to have done to their hair. Listen carefully to what they say to you and show you are listening by nodding, saying 'yes' and asking questions on certain points.
 3. Ask about their lifestyle, personality and home hair care routine. These factors will all affect the services and products you recommend.
 4. Note your client's face shape, profile, features, body proportions and stature, using discretion. These factors will affect suggestions for styles.
 5. Look at the hair's growth patterns, including, the amount of curl or movement, hairline and nape growth, crowns and natural partings.
 6. Do a thorough hair and scalp analysis. Check the **porosity** – note any damage and how it occurred (physical, chemical or environmental), **elasticity, texture, density**, including any **thinning**, and **length** of the hair.
 7. Be **sensitive** to your client's feelings and how they may react when you discuss any hair and scalp conditions. Recommend that they monitor any skin colour changes, the growth of any irregularities and seek a medical opinion.
 8. Once you have all of this information, make sure that the chosen style is **suitable** for the **client** and their **hair type**.
 9. Give the client an **approximate time** for the services you are going to do and the **cost**. Explain the processes **step-by-step**, in layman's language (non-technical).
 10. Advise them **how to maintain the style** at home and what **follow-up services** they will need to maintain it.
 11. Record the results of the consultation on the client record.
 12. Make sure the finished look matches the consultation.
- Check the scalp for any conditions (make sure you deal with any contagious conditions appropriately to Health Regulations), sores, scratches, colour pigment changes or irregularities.

Foundation cutting – solid form

This is a practical assessment. You will be required to do five separate cuts, including, solid form, graduation, increase layer, uniform layer and a clipper blend.

3cm needs to be removed from 75% of the head.



Quick Guide

- Go back over the theory you learned in Year 1 on projection angles.
- The model's hair must be cut so it sits above the shoulders.
- As the hair has more elasticity when wet, make sure it's towel dried to prevent uneven tension.
- Regularly check for balance and evenness throughout the cut.
- Make sure you allow the hair to fall naturally and allow for natural growth patterns.
- Always make sure you can clearly see your guide before cutting the section.



WATCH
HITO VUE 'Solid Form Cut'



READ
'Hairdressing Fundamentals',
chapter 9, Pivot Point

'Hairdressing Technical
Library - 'Designer's Approach
to Sculpture, chapter 2, Pivot
Point

Step by Step

1. Consult your client on the desired cut and style. Make sure both you and your client have a clear picture of what is to be done and be especially certain about the amount of hair to be removed.

For assessment, a solid form cut with the finished length above the shoulders is required. The cut needs to be performed on wet hair. A minimum of 3cm is to be removed from 75% of the head.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Pay particular attention to growth patterns at the hairline, crown and nape.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the prescribed products.
5. Towel-dry the hair thoroughly to help prevent uneven tension.
6. Pre-section the hair before you begin. It is important that the hair sits in natural fall.

Find the client's natural parting and take it through to the crown. Separate the front sections by parting off the hair from the crown to the top of the ear on both sides. Divide the back section in half by parting down the centre back from the crown to the centre of the nape.
7. Starting with the head in an upright position, determine the desired length. Remember that hair stretches easily when it's wet.
8. Use the wide end of your cutting comb to take your sections and consider ergonomics when using your tools.
9. At the nape, take a horizontal, 1cm section from the centre part towards the ears. Use the fine end of the comb to comb the hair downwards, without any projection. Allow the hair to sit in natural fall.
10. With gentle, even tension on the hair, place your fingers parallel to your cutting section and begin cutting the hair to the desired length from the middle of your section to the outside. Cut the hair from the outside to the middle on the opposite side.
11. Check your haircut for balance and evenness. It is easier to correct at this point, rather than when the cut is finished. Small mistakes at this stage can grow into much bigger mistakes at the end so checking as you go is very important.
12. Take your next section above the first. Make sure the section is fine enough for you to clearly see your guide (first cut lengths). Comb the hair downwards again, with gentle, even tension, allowing for natural fall. Once you've located your guide, lift your fingers to allow for ease of cutting.

Cut parallel to your section as before.
13. Continue working up the back of the head, following your cutting guide. Make sure you can clearly see your guide at all times. Also make sure you use gentle, even tension and follow the natural fall of the hair.
14. On the sides, take horizontal sections from the hairline to the back, maintaining connection with your back sections. Hold the hair softly over the ears, being careful not to flatten the client's ears to their head as this will cause the hair to bounce up and appear shorter in the finished style.
15. Continue your cut towards the front hairline, using the lengths from the back sections as a guide to length.
16. Once you cut the guide for the second side, check it against the first side for balance and evenness.

17. At the top sections and crown, direct the hair using the wide end of the comb for less tension and natural growth pattern movement. It is very important to allow the natural growth patterns to fall naturally.
18. Check the finished result for balance.
19. Stand behind your client and look at them in the mirror to check the overall balance and shape.
20. Blow dry and style your finished haircut, checking it once again, when finished.
21. Show the client the back of the style.
22. The finished result is a smooth, one-length, solid form haircut.
23. Advise your client on the recommended home hair care, including when to return to the salon for their next cut.

Foundation cutting – graduation

This is a practical assessment. You will be required to do five separate cuts, including, solid form, graduation (short), increase layer, uniform layer and a clipper blend.

3cm needs to be removed from 75% of the head.



Quick Guide

- Go back over the theory you learned in Year 1 on projection angles.
- As the hair has more elasticity when wet, make sure it's towel dried to prevent uneven tension.
- Regularly check for balance, evenness and consistent angles throughout the cut.
- Make sure you allow for natural growth patterns.
- Always make sure you can clearly see your guide before cutting the section.
- Maintain a consistent projection angle throughout the cut.



WATCH
HITO VUE 'Graduation Cut'



READ
'Hairdressing Fundamentals',
chapter 9, Pivot Point

'Hairdressing Technical
Library - 'Designer's Approach
to Sculpture, chapter 2, Pivot
Point

Step by Step

1. Consult your client on the desired cut and style. Make sure both you and your client have a clear picture of what is to be done and be especially certain about the amount of hair to be removed.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Pay particular attention to growth patterns at the hairline, crown and nape.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the prescribed products.
5. Towel-dry the hair thoroughly to help prevent uneven tension.
6. Pre-section the hair before you begin. It is important that the hair sits in natural fall.
7. Find the client's natural parting and take it through to the crown. Separate the front sections by parting off the hair from the crown to the top of the ear on both sides. Divide the back section in half by parting down the centre back from the crown to the centre of the nape.
8. Starting at the nape, take a 1cm, horizontal section.
9. Starting with the head in an upright position, determine the desired length. Remember that hair stretches easily when it's wet.
10. Use the wide end of your cutting comb to take your sections and consider ergonomics when using your tools.
11. Establish your guide at 0° projection.
12. Take your next back section and project it out towards you at 45° (a greater or lesser angle will give you greater or lesser graduation). Move your body position around the hairline as you work so there is no length increase. The hair will be shorter in the nape, graduating up to longer towards the crown.
13. Work your way up the back of the head, maintaining a consistent angle checking regularly as you go.
14. Take your guide for the front from the hair behind the upper ear at the side-back.
15. Project the next sections up and towards you at the same angle as before.
16. The client may want a shorter fringe area which could be disconnected or blended with the rest of the cut, depending on the length of the overall cut. This would be established in the consultation.
17. The result is an all over shorter cut, shorter at the nape and ear areas and gaining length towards the top.
18. Stand behind your client and look at them in the mirror to check the overall balance and shape.
19. Blow dry and style your finished haircut, checking it once again, when finished.
20. Show the client the back of the style.
21. Advise your client on the recommended home hair care, including when to return to the salon for their next cut.

Foundation cutting – increase layer

This is a practical assessment. You will be required to do five separate cuts, including, solid form, graduation, increase layer, uniform layer and a clipper blend.

3cm needs to be removed from 75% of the head.



Quick Guide

- Go back over the theory you learned in Year 1 on projection angles.
- Use the wide-tooth end of your comb for sectioning and the fine end for distributing the hair.
- Check the balance of the length regularly as you work through your haircut.
- A stationary guide is one that does not move. All other hair is brought to it.
- To achieve an increase in length at the perimeter, all the hair is projected upwards.
- Take care not to cut into the base-line at the perimeter.
- Remember to work ergonomically and to take regular micro-pauses.



WATCH

HITO VUE 'Increase Layer Cut'



READ

'Hairdressing Fundamentals', chapter 9, Pivot Point

'Hairdressing Technical Library - 'Designer's Approach to Sculpture, chapter 2, Pivot Point

Step by Step

1. Consult your client on the desired cut and style. Make sure both you and your client have a clear picture of what is to be done and be especially certain about the amount of hair to be removed.
For assessment, the cut needs to be performed on wet hair.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Pay particular attention to growth patterns at the hairline, crown and nape.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the prescribed products.
5. Towel-dry the hair thoroughly to help prevent uneven tension.
6. Pre-section the hair before you start by taking a centre parting from the front hairline to the nape. Then section from the crown to the top of the ear on each side.
Consider ergonomics when using your tools.
7. Start with the head in an upright position.
8. At the centre part, on the top, take a 1cm wide section from the hairline to the crown on both sides of the parting.
9. Establish a length guide by using a piece of hair from the front hairline.
10. Project the hair straight up at 90° from the section and cut a horizontal line to the crown. This becomes your stationary guide for the front sections.
11. Working in the back sections, take a 2cm wide section at the centre-back from crown to nape.
12. Project the hair straight up and cut a horizontal line using the length at the crown as a guide.
13. Continue through the back using pivoting sections, maintaining the projection using your guide. The result is a short to long line.
14. Check your balance regularly.
15. Starting in the front of the ear, take a guide from your previous back section and a guide from your parting.
16. Work in vertical sections with your moving guide until you reach the front hairline. Repeat on the opposite side.
17. Comb the length to natural fall and refine the back base-line.
18. Check the balance for an even finish. Stand behind your client and look at them in the mirror to check the overall balance and shape.
19. Blow dry and style your finished haircut, checking it once again, when finished.
20. Show the client the back of the style.
21. The finished look is shorter at the top and front, longer at the back, textured and layered.
22. Advise your client on the recommended home hair care, including when to return to the salon for their next cut.

Foundation cutting – uniform layer

This is a practical assessment. You will be required to do five separate cuts, including, solid form, graduation, increase layer, uniform layer and a clipper blend.

3cm needs to be removed from 75% of the head.



Quick Guide

- Go back over the theory you learned in Year 1 on projection angles.
- Maintain a consistent 90° angle throughout the cut.
- Check your guide length often to maintain the same length throughout the cut.
- Blend any shorter/longer areas by over/under-directing them towards or away from your guide.
- Check for 'corners' that can be created between sections.
- Cut only to your first knuckle to avoid length changes.



WATCH
HITO VUE 'Uniform Layer'



READ
'Hairdressing Fundamentals',
chapter 9, Pivot Point

'Hairdressing Technical
Library - 'Designer's Approach
to Sculpture, chapter 2, Pivot
Point

Step by Step

1. Consult your client on the desired cut and style. Make sure both you and your client have a clear picture of what is to be done and be especially certain about the amount of hair to be removed.
For assessment, the cut needs to be performed on wet hair.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Pay particular attention to growth patterns at the hairline, crown and nape.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the prescribed products.
5. Towel-dry the hair thoroughly to help prevent uneven tension.
6. Pre-section the hair before you start by finding the client's natural parting. Then section from the crown to the top of the ear on each side. The back is divided in two from crown to nape.
Consider ergonomics when using your tools.
7. Start with the head in an upright position.
8. Take a 1cm horizontal section for your guide at the nape. The shape of your guide will depend on your consultation, i.e., whether it is straight across or slightly rounded up towards the ears.
9. Take a very fine section above the guide and project the hair out towards you at 90°. Cut the hair on the guide-line.
10. Continue working up the head in small see-through sections.
11. Check your length regularly, making sure you're not getting longer or shorter.
12. As you work up to the crown, it is acceptable to drop your angle a little so the crown area is not too short but this will depend on the consultation.
13. For the sides, take your first section above the ear. Matching it with the side-back, behind the ear, cut your guide.
14. Work up the side-front of the head towards the top.
15. Repeat on the other side.
16. For the fringe area, take a separate guide to the client's desired front length. Blend the fringe area by over/under-directing the hair towards the hair on the top.
17. Check the lengths all over the head for consistency. Watch out for 'corners' that occur between sections and round these off.
Check the lengths are even at the sides.
Check the balance for an even finish.
18. Stand behind your client and look at them in the mirror to check the overall balance and shape.
19. Blow dry and style your finished haircut, checking it once again, when finished.
20. Show the client the back of the style.
21. The finished look is an all over, evenly layered haircut.
22. Advise your client on the recommended home hair care, including when to return to the salon for their next cut.

Foundation cutting – clipper cut

This is a practical assessment. You will be required to do five separate cuts, including, solid form, graduation, increase layer, uniform layer and a clipper blend.



Quick Guide

- Make sure your clippers are clean, oiled and running correctly.
- Keep the clipper attachment flat to the head for an even result.
- Use the wide-tooth end of your comb for sectioning and the fine-tooth end for distributing the hair.
- Cross-check the haircut horizontally.
- Use your comb to measure length.
- Use a scissor-over-comb technique for a seamless blend.



WATCH
HITO VUE 'Uniform Layer'



READ
'Hairdressing Fundamentals',
chapter 9, Pivot Point

'Hairdressing Technical
Library', 'The Possibilities of
Sculpture', chapter 4, Pivot
Point

Step by Step

1. Consult your client to determine the length and shape of the cut and style. Make sure both you and your client have a clear picture of what is to be done and be especially certain about the amount of hair to be removed. Ask about side-burn length as well as the shape of the back hairline.

For assessment you need to show a clipper to scissor blend for a common men's haircut.

The following description is for a men's cut clipped to the crest line then blended to longer lengths on top.
2. Analyse the hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns. Pay particular attention to growth patterns at the hairline, crown and nape.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the prescribed products. You can also use the clippers on dry hair and shampoo before using the scissors.
5. Place a guard or length-guide on your clippers. Pull the clipper lever back to create a longer length.
6. Start at the nape. Place the clipper head into the hair from underneath. Move slowly and steadily up the head to the crest-line. Keep the clipper attachment flat, against the scalp for an even cut.
7. Work around the head with your clippers. Guide the clippers head-on into (against) the hair growth, e.g. if the hair grows from right to left near the nape, guide the clipper head into it from left to right.
8. Make sure all your clipper work is even by going back and over what you've already cut. A different sized attachment can be used to move into longer lengths but make sure they blend well.
9. Use neck trimmers for tidying up around the ears and hairline.
10. Scissors are then used to cut the hair that hasn't been clipped.
11. To blend your two lengths, comb the hair into natural fall.
12. Starting at the centre-back, raise the hair with your cutting comb with the teeth facing upwards. You should have some of the clipped hair and some of the longer hair in your comb.
13. Be careful of your comb angle. It should tilt up or away from the scalp at the top. If it tilts towards the scalp at the top, the result will be shorter lengths.
14. Continue working around the head.
15. Check your lengths for balance by measuring it with your comb and also by running your fingers through the hair and holding it out at a 90° angle.
16. Dry and style your finished haircut.
17. To create a seamless blend, finish off your clipper cut with a scissor-over-comb technique.
18. Check the balance of your finished cut. Stand behind your client and look at them in the mirror to check the shape.
19. Remove any cut hair from the client's skin with a neck brush.
20. Show your client the back of the style. Advise your client on the recommended home hair care and when to return to the salon for their next cut.
21. The finished look is a blended clipper cut where the hair increases in length from the clipped hair to the longer layers.
22. Advise your client on the recommended home hair care and when to return for their next cut.

Razor cutting techniques

This is mostly a practical assessment, however, you will be required to explain some elements of the task.

There are two practical parts. One is to demonstrate at least six razor techniques on a mannequin and the other is a razor cut on a model where you need to show at least two razor techniques. 75% of the hair must be cut with a razor and the other 25% may be cut with scissors.



Quick Guide

- Do most of your razor cutting on wet hair for less discomfort and more control.
- Make sure your razor always has a sharp blade.
- Dispose of used blades carefully.
- Short directs long – when cutting hair with a razor think about where you are cutting.
- When texturising, cut shorter lengths to encourage the longer lengths nearby to curve towards the shorter lengths.
- Generally stay away from the root area unless you want a spiky effect.



WATCH

HITO VUE 'Razor cutting techniques'



READ

'Hairdressing Fundamentals', chapter 9, Pivot Point

'Hairdressing Technical Library', 'Designer's Approach to Sculpture', chapter 3, Pivot Point

Your razor is an extremely versatile tool that can be used to create many different results in a haircut.

There are several different razor cutting techniques.

Most people use a razor to give a textured result while removing length, especially on the ends of the hair.

1. You will need to analyse the client's hair for porosity, elasticity, texture, density, length, scalp conditions and growth patterns.

It's not a good idea to use a razor on very damaged hair as it can encourage splitting (it doesn't do this on healthy hair).

The texture and elasticity will determine which razor techniques you'll use.

2. The client's hair should be shampooed and left wet, ready for the razor cut.

Razor cuts are best done on wet hair. It is very uncomfortable for the client on dry hair and it can also damage the hair, causing it to tear.

TWISTING (AKA ROPE CUTTING): is a texturising technique used to remove bulk and give texture to the haircut.

- Taking small sections, about 2cm, twist the hair from roots to ends.
- Use the razor to cut notches down the twisted hair section. Only the outside of the twist is cut, the razor does not go right through.
- Twist the hair in one direction and use the razor to cut in the opposite direction.

PENCILLING (AKA POINT CUTTING): a texturising technique that will remove bulk and give movement to the hair.

- This is great for personalising a cut or removing fine pieces of hair.
- Take a horizontal section and maintain good tension.
- Hold the razor like a pencil and cut vertically into the section, using the point of the blade.

PLANING: is used to remove bulk but not length. It will lighten weight in the hair. It can be done on top or underneath to create a flick up or flick under.

- Take a horizontal section.
- Lay the razor on top of the section, horizontally and move it back and forth across the top.
- The angle of the razor will determine how much hair is removed. The more upright the razor, the more hair will be removed.
- Planing can be done underneath the section to create a flick under or on top of the section to create a flick out.

BEVELLING (AKA ELEVATION & ARCING): this technique will give a solid form finish and remove length.

- Using a fine, horizontal section, the razor lies on top of the fingers.
- Fingers can be turned forward to create a solid form turn under.
- Holding the section firmly between your index and middle fingers, place the razor in behind the section and rest it on top of your middle finger.
- Using a semi-circular action, lift the section and razor together towards yourself.
- It's very important to maintain firm tension during this action.
- A very clean, solid line can result when this is done correctly.

- To create a flick up, fingers can be turned backwards.
- Place the razor on the top of the hair section at the front of the section and the razor on top of your index finger. Roll your fingers forward in a semi-circular motion, away from you keeping firm tension and making sure that your razor and fingers stay together.

BEVELLING/PEELING: This is a similar technique usually used in the interior of the hair. This is used to create textured ends when removing length.

- Peeling underneath the section will help make the hair flick under, while peeling on the top of the section will help make the hair flick out.

SLIDING: Used to remove length only. This technique will create a dramatic increase in length often used to personalise around the face.

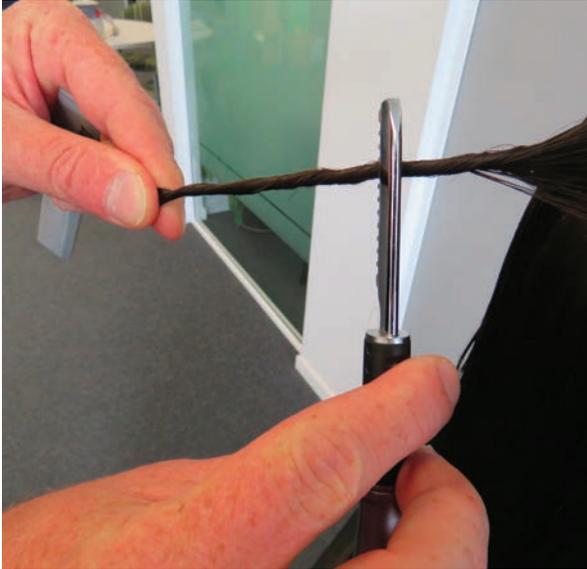
- Take a fine, narrow section at the front hairline.
- Hold the razor perpendicular (at a right angle) to the hair section.
- Start at the shortest point and slide down the section, keeping the razor on the hair for the whole movement. It's vital to keep the razor moving for this technique to avoid cutting the length off too soon.

FREEHAND: this is often used to finish a style, refine a shape or soften weight distribution.

- To remove length and/or bulk. With this technique, hold the section with the comb and cut the hair at natural fall. Slide the razor across the hair section.
- To remove bulk with this technique, comb the hair at natural fall.
- Place the razor in the hair and slide downwards.
- Freehand can be done on wet or dry but try to keep cutting dry hair to a minimum as it can be uncomfortable for your client.

TAPERING (AKA SLITHERING): this technique can be done in three ways – long taper, medium taper or short taper. Taper means when something goes from thick to thin.

- **A long taper** will remove lots of bulk as well as some length. The ends will be very tapered and wispy.
- **A medium taper** will remove some bulk and length and give a slight feathered result, making it ideal for fine hair.
- **A short taper** will remove minimal bulk but more length to give a blunter result.
- To do a tapering technique, hold the razor perpendicular to the hair section (at a right angle).
- Cut from the side of the section, using a sliding action.
- Your razor leaves and then returns to the section of hair.
- Remove more hair by angling the razor deeper into the hair (more upright).
- Increase the length of the hair removed by lengthening the backward and forward motion.
- Dispose of used razor blades carefully to avoid injury of yourself and people handling your rubbish.
- Remove the blade carefully from the razor, wrap it up securely in paper so the sharp edge cannot penetrate and throw it in the bin.



Twisting (Rope cutting)

Description

This technique requires small sections of the hair to be twisted roots to ends then notched using the razor down the twisted hair meche. The hair is twisted in one direction then cut in the other.

Effect

Removes bulk and is used to give texture to the cut.



Pencil cutting

Description

Holding the razor like a pencil and cutting vertically into the meche of hair with the point of the blade. Section is horizontal and held with tension.

Effect

Removes bulk and gives movement to the hair. Often used for removing fine pieces of hair and personalising a cut.



Planing

Description

The razor lies on the meche of hair and is moved back and forwards along the top of the meche. The angle of the blade determines how much hair is planed off the outer layer. Section is horizontal and as it the blade.

Effect

Removes bulk. This technique is used to lighten the hair. This can be done on top or underneath the meche to give the hair a flick out or under.

This is not intended to remove length.



Bevelling (up or under) Also known as peeling

Description

Holding the horizontal meche of hair between the fingers, lie the razor on top of the finger with the blade facing the hair. The fingers are then turned either forward or backward to create the bevel up or under.

Effect

This gives a near – solid result removing length, while giving direction. The technique is good for encouraging a solid form to turn under or up.

Peeling: is a similar technique used on the ends of the hair, usually in the interior to create textured ends when removing length.



Sliding

Description

Sliding is using one motion to cut the meche of hair from short to long in one movement. Holding the razor perpendicular to the section and starting at the shortest length and slicing through to the longest length. The razor stays on the hair for the whole movement.

Effect

Sliding is using one motion to cut the meche of hair from short to long in one movement. Holding the razor perpendicular to the section and starting at the shortest length and slicing through to the longest length. The razor stays on the hair for the whole movement.



Freehand

Description

Cutting the hair at natural fall such as razor over comb or personalising a finished cut. This can be done wet or dry.

Effect

Used to remove length and/ or bulk depending on where and how this is used. These techniques are used to finish a style, refine a shape or soften weight distribution.



Tapering

Description

Cutting the meche from the side of the section with the razor perpendicular to the hair meche. A sliding action where the razor leaves and returns to the meche. The technique can be varied by deepening the angle of the razor to increase the amount of hair removed. The length of the taper can also be altered by lengthening the backward and forward motion.

Effect

Long taper: Removes the most bulk and some length. Creates a very feathered result.

Medium taper: Removes medium bulk and some length. Creates a less feathered result, better for finer hair.

Short taper: Removes minimal bulk and can remove length. Can create a fairly blunt result if the taper is very short. Keeps maximum bulk in the hair while still allowing for some taper in the ends.

Hints and Tips

Short directs long – when cutting hair with a razor think about where you are cutting. When texturising, cut shorter lengths to encourage the longer lengths nearby to curve towards the shorter lengths. Generally, stay away from the root area unless a spiky effect is the desired outcome.

Wet and dry hair – Most razor cutting is performed on wet hair to stop excess pulling and allow maximum control of the hair. For some finishing techniques dry hair is acceptable.

Always have a sharp blade.

Razor cut on a client

This is mostly a practical assessment, however, you will be required to explain some elements of the task.

There are two practical parts. One is to demonstrate at least six razor techniques on a mannequin and the other is a razor cut on a model. For the razor cut on the model you need to show at least two razor techniques. 75% of the hair must be cut with a razor and the other 25% may be cut with scissors.



Quick Guide

- The wetter the better. Keep a water spray close by.
- Avoid using a razor on damaged hair.
- Maintain even sections and firm tension by standing opposite or behind the section you're working on.
- Where you put your razor into the hair will determine your shortest length.
- Change the blade before every cut so your razor is sharp.
- Dispose of blades carefully.



WATCH
HITO VUE 'Razor cut'



READ
'Hairdressing Fundamentals' chapter 9, Pivot Point

'Hairdressing Technical Library', 'Designer's Approach to Sculpture', chapter 3 Pivot Point

Need to know

- The importance of a hair and scalp analysis in relation techniques you will use. You need to include, porosity, elasticity, texture, density, length, growth patterns and scalp condition.
- Other factors that could be identified during the hair and scalp analysis and how they might affect the choice of razor techniques. This could include scalp conditions.

Step by Step

1. Consult your client on the razor cut style and shape. Find out how much length they want removed, whether they want bulk removed, where they wear their parting, what products they use and if they have any problems with their hair or scalp.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns.
Texture and elasticity will determine the razor techniques you will use.
It's not a good idea to use a razor on very damaged hair as it can encourage splitting (it doesn't do this on healthy hair).
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
4. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
5. Comb the hair through, straight back off the face using a wide-tooth comb.
6. Plan your razor cut before you start and then pre-section the hair.
7. Use a new blade on your razor.
8. For a consistent razor technique, comb the hair from roots to ends to help maintain even tension.
9. To remove length, use a short taper razor technique with a mobile guideline.
This technique will remove length and a small amount of bulk.
10. Continue on to your next section.
11. Make sure you identify your cutting guideline.
12. Cross check your hair cut as you go to make it's even.
13. To remove length a create a blunt line, use a bevelling technique around the perimeter.
14. Check the lengths and balance around the perimeter to make your cut is even.
15. Continue with your short taper technique and be careful to follow your guide as you cut.
16. Cross check your cut as you go.
17. To create textured ends and remove length through the top section, use a peeling technique.
18. To prevent injury, remember to take micro-pauses.
To do this, relax your arms at your sides for three seconds between cutting sections.
The spoon grip for holding your comb is also recommended to prevent strain on your upper arms and shoulders. Using the spoon grip keeps elbow next to your body in a more neutral position.
19. To personalise and shape the hair framing the face, use a sliding technique. Check the length to make sure it's even.
20. Once you've completed your razor cut, prepare the client for the next service.
21. Remove all the hair form the cape and use a neck brush to remove cut hair from the client's skin.
22. Clear your work area of hair.
23. Sanitise all your tools.
24. The finished look is blunt around the perimeter, bulk has been removed and there is an activated texture through the interior.
25. Advise your client on home hair care.
26. Dispose of used razor blades carefully to avoid injury of yourself and people handling your rubbish.
Remove the blade carefully from the razor, wrap it up securely in paper so the sharp edge cannot penetrate and throw it in the bin.

Midway colour

There is a theory and a practical part to this assessment. The theory may be an assignment or theory test.

The practical part is a full head midway colour application.



Quick Guide

- Read the manufacturer's instructions.
- Make sure the colour you choose is suitable for the client's existing hair colour base.
- Always consider the percentage of white hair.
- A pre-disposition test must be done before the colour service.
- Protect yourself with gloves and an apron.
- For best results, evenly saturate the hair with colour.
- Keep your brush clean by using other utensils to mix the colour.
- Make sure you follow manufacturer's instructions for application, processing time and removal.
- Keep your application clean and tidy.



WATCH
HITO VUE 'Midway Colour'



READ
'Hairdressing Fundamentals',
chapter Pivot Point

'Hairdressing Technical
Library', Designer's approach
to Colour, chapter 2, Pivot
Point

Need to know

- The characteristics of midway colour, i.e. what makes it different to other colours and how it affects the hair.
- How to select a midway colour for your client.
- The effects that the low H₂O₂ (developer) has on the process of the midway colour.
- How to apply midway colour, including, virgin application and a re-touch.

Step by Step

Midway hair colours are commonly called semi-permanent colours. True semi-permanent colours do not have developer mixed with them so this can be a bit confusing. A good term for midways is demi-permanents as they have a low developer and oxidise the hair a little.

1. Make sure a pre-disposition (allergy) test is done according to manufacturer's instructions. Check and analyse the test site for reactions before the colour service and consult the client about the test.

To do a pre-disposition test: read the manufacturer's instructions as different brands vary.

Clean a small area behind the client's ear or in the inner elbow crease. Use warm soapy water, then rinse or use white spirits for this. Allow it to dry. This removes moisturiser, hair product or natural oils that may act as a barrier.

Apply a small amount of colour to about 2cm of the clean area.

Advise the client to leave it on, uncovered, for 24 – 48 hours (M.I.).

Advise the client that if they experience any itching, burning, blistering, redness or other irritation to wash it off immediately. Tell the client to let you know if any reaction occurs.

If there has been ANY reaction to the test then a colour service should NOT be given as it could be dangerous. Anaphylaxis could occur which can be fatal.

Record the results of the test on the client record card.

2. Consult your client to identify colour choice.
3. Analyse the hair and scalp for porosity, elasticity, texture, density, length and scalp conditions. Make sure the scalp is scratch free and in healthy condition.
4. Analyse the existing base shade, both the natural and artificial, if coloured, and the reflect colour. Midway colours do not lighten.

Assess the percentage of white hair if there is any present. Midway colour does not give 100% cover for white hair and the result will be translucent if there is a lot of white hair.
5. Recommend the colour choice to the client and make sure the client understands what the end result will be.
6. Prepare your client for the colour service.
7. Put a neck wrap around the client with a cape, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for added protection.
8. Brush the hair to remove any tangles.

9. Preparing the hair may include shampooing but be guided by manufacturer's instructions as some are applied to wet hair and some are applied to dry hair. Shampoo only as conditioner can create a barrier to the colour. Use a flat hand massage so you don't over-stimulate the scalp.
10. Pre-section the hair into a hot cross bun.
11. Mix the colour to manufacturer's instructions. Use scales for accuracy and to prevent waste.
12. Use the tip of a clean brush to apply colour.
13. A tail comb can be used to section the hair.
14. In the first quarter, take small, diagonal sections (cob-web) from parting to parting and apply the colour to the regrowth first. Make sure each section is thoroughly saturated with colour.
15. Lay each completed section up on top of the head and continue to work your way down, keeping sections small and neat.
16. Cross-check your first completed quarter to make sure you have good coverage.
17. Bring the hair back down to natural fall position and make sure it is aerated.
18. Continue with the next quarter, keeping sections small and neat.
19. Cross-check for coverage as before and make sure the hair is sitting loosely in natural fall.
20. Continue with last 2 quarters.
21. Going back to the first quarter, apply colour to the mid-lengths and ends. Make sure all the hair is thoroughly covered with colour.
22. Make sure the hair is aerated for processing by lifting the sections up and away from each other.
23. Check the client's hairline for colour on the skin. Use a damp towel to remove any colour on the skin.
24. Set your timer and process to manufacturer's instructions.
25. Clean your tint brush and bowls.
26. Safely dispose of all empty colour and developer containers. Recycle if possible.
27. When the time is up, remove the colour following manufacturer's instructions. Some are removed by rinsing thoroughly while others are shampooed.
28. To remove the colour, start by emulsifying. Use a friction method and hair with colour on it around the hairline to remove any colour from the skin and scalp.
29. Condition to manufacturer's instructions.
30. Prepare the client's hair for the next service.
31. Towel blot, comb with a wide tooth comb and apply product if necessary.
32. The finished result is a midway colour with a tone on tone or darker hair colour.
33. Advise your client on the recommended home hair care and how to maintain the colour.
34. Record all the service information on the client record card. Including, hair and scalp analysis, colour formula, amount mixed, processing time, removal technique and finished result.

Fingerwaving – horizontal waves

This is mostly a practical assessment, however, you will be required to explain some elements of the task.

For the practical you will need to fingerwave a full head of wet hair (direction of your choice), including two rows of pincurls at the nape to continue the wave pattern, within 40 minutes, then dry it and dress it out.



Quick Guide

- Keep the hair wet.
- Establish wave direction before you start.
- Use a cutting comb.
- Only use 3 – 5 cm of your comb to keep control.
- Hold your comb with 3 fingers on top, thumb and little finger underneath.
- Stand directly in front of the area you are working on.
- Avoid 'drag' by not moving the hair too far.
- Waves need to be your two finger-widths apart.
- Waves need to be finished with two rows of reverse pin-curls to continue the wave pattern.
- Make sure the hair is thoroughly dry.



WATCH

HITO VUE 'Horizontal Fingerwaves'



READ

'Hairdressing Fundamentals', chapter 10, Pivot Point

'Hairdressing Technical Library', chapter 3, Pivot Point

Need to know

- The elements of wave patterns, including, the crest, the trough and the circle or curl.
- The parts of a fingerwave, including, the open end and the closed end.

Step by Step

- Analyse the hair and check for porosity, elasticity, texture, density, length, growth patterns, amount of curl and scalp conditions.

Growth patterns are very important when you're finger-waving as you need to work with the hair's natural tendencies as much as possible.

Fine, dense hair is really good for finger-waving. Hair with a natural wave is also ideal.

Hair with a natural side parting and no cowlicks is best for horizontal waves.
- Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
- Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
- Comb the hair through, straight back off the face using a wide-tooth comb.
- Apply setting lotion or light gel. Avoid strong, heavy gels as they make it difficult to brush out and go powdery when dry.
- You will use your all-purpose or cutting comb to make the waves.

Hold your comb with three fingers on top and your thumb and little finger underneath.
- Part the hair to your client's natural parting back to the crown.
- Push the hair up with your hand to see which way the hair will naturally wave first. Note where the open and closed ends are.
- Starting at the open end, use your comb to mould the hair into a strong curve using an 'L' shape on a 45° angle. Keep the comb firmly against the scalp for the duration and do this in one continuous movement.
- Place your middle finger on the hair as you turn the corner of the 'L' with your comb.
- Staying at the open end, keep your middle finger in the centre of the curve.
- To make the crest, place the first 3 – 5 cm of the wide end of the comb in the hair under your middle finger and slide the comb sideways about 1 – 1.5 cm and very slightly upwards towards the open end of the wave (this will depend on texture and density. Coarse, dense hair can be moved further than fine hair).

Sliding the comb too far will cause parts and breaks in the waves.
- As the crest forms, grip it between your index and middle fingers firmly.
- While still gripping the crest firmly, comb the hair underneath your fingers downwards. Flip the comb to the finer toothed side and repeat combing for good tension.
- Work along the head towards the closed end.
- You should notice that the hair under the first crest will already have a curve in it, ready for the next row of crests.
- A shadow wave can be created in the first row to make it easier to move around the crown. A shadow wave is one that tapers out at one end, in this case, the crown while it remains full size at the hairline.

18. Hair at the crown does not need to have a strong crest if growth patterns won't allow. Mould the hair into the wave pattern and form a strong crest again as you go around towards the other side.
19. Stay at the open end of the next wave, ready to go back the other way.
20. Place the wide end of the comb under your finger as before and slide along and slightly up to make the next crest. Work in small areas, pinching the crests very firmly. Crests should be well-defined but not too high.
21. Keep the hair wet by dampening it regularly with a water sprayer.
22. Work row by row, going right around the head with a row each time (you can't successfully join waves together that have been done in vertical strips).
23. The waves need to be finished with two rows of pin-curls at the nape to continue the wave pattern.
One pin-curl is all that is needed in front of the ears at the sides.
24. At the nape, do one row of clock-wise and one of anti-clock-wise pin-curls, known as reverse pin-curls. The last wave will determine the direction of your first row of pin-curls.
Pre-mould the hair into the wave pattern then carefully lift the hair for the pin-curls out with your tail comb. Be careful not to wind the pin-curls too tightly as you need to be able to control the direction and dress them into a wave pattern.
25. Clip the pin-curls from the base across one half of the curl only. Clip them at 1 o'clock for clock-wise and 11 o'clock for anti-clock-wise. Even better, clip the pin-curl in behind the curl so it there will be no marks showing.
Pin-curls should sit flat against the scalp and not dangle.
26. Prepare the hair for drying.
27. Pre-warm the hood drier.
28. Check that dinkies are not touching the skin or scalp as they get hot under the drier.
29. Place a hair net over all the waves and pin-curls.
30. Place the client under the drier. Check the temperature.
Tell your client to let you know if it gets too hot for them and show them how to remove themselves if they need to urgently. Check the drier temperature and client comfort regularly while they are under it.
31. Check if the hair is dry by taking a dinky out and feeling the hair section on your wrist.
Check the waves at the nape as this is where a lot of hair is concentrated.
32. If the hair isn't dry put the pin-curl back in, re-set the wave and put the client back under the drier for a few more minutes.
Make sure the hair is thoroughly dry. Finger-waves take longer than a set as the hair is packed down and not aerated.
33. Once dry, take the drier off the client and let the hair cool down for a few minutes to allow the hydrogen bonds to set fully then remove the dinkies.
34. Use a bristle brush and comb combination to dress out your finger-waves.
35. Re-establish your wave definition by using similar movements to the ones you used when you were putting the waves in the wet hair. Pinching and re-defining your crests.
36. Use hair spray to finish the look.
37. The finished result is evenly placed, well-defined finger-waves that are your two finger-widths apart.
Your waves should go right down to the occipital area and the wave pattern should be continued with your two rows of pin-curls. There should be no splits or parts (except for the natural parting) and the hair should not be 'dragged' long distances.

Fingerwaving – vertical waves

This is mostly a practical assessment, however, you will be required to explain some elements of the task.

For the practical you will need to fingerwave a full head of wet hair (direction of your choice), including two rows of pincurls at the nape to continue the wave pattern, within 40 minutes, then dry it and dress it out.



Quick Guide

- Vertical fingerwaves have no parting and move straight back off the face.
- Vertical fingerwaves are best on a client with upwards or backwards growth at the front hairline.
- Start at the front hairline.
- Waves need to be your two finger-widths apart but can be more narrow at the sides so they end up horizontal across the back.
- Waves need to be finished with two rows of reverse pin-curls at the nape.
- Make sure the hair is thoroughly dry.



WATCH

HITO VUE 'Vertical Fingerwaves'

Need to know

- The elements of wave patterns, including, the crest, the trough and the circle or curl.
- The parts of a fingerwave, including, the open end and the closed end.

Step by Step

Vertical fingerwaves go from side to side across the top of the head.

1. Analyse the hair and check for porosity, elasticity, texture, density, length, growth patterns, amount of curl and scalp conditions.
Growth patterns are very important when you're finger-waving as you need to work with the hair's natural tendencies as much as possible.
Fine, dense hair is really good for finger-waving. Hair with a natural wave is also ideal.
Hair with an upward or backward growth pattern at the front hairline is best for vertical waves.
2. Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
3. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
4. Comb the hair through, straight back off the face using a wide-tooth comb.
5. Apply setting lotion or light gel. Avoid strong, heavy gels as they make it difficult to brush out and go powdery when dry.
6. You will use your all-purpose or cutting comb to make the waves.
Hold your comb with three fingers on top and your thumb and little finger underneath.
7. Comb the hair straight back off the face at the hairline and sides.
8. Push the hair forward from the crown with your hand. Look at the front hairline to see which way the hair will naturally wave first. Note where the open and closed ends are.
9. Starting at the open end, use your comb to mould the hair into a strong curve using an 'L' shape on a 45° angle. Keep the comb firmly against the scalp for the duration and do this in one continuous movement.
10. Place your middle finger on the hair as you turn the corner of the 'L' with your comb.
11. Staying at the open end, keep your middle finger in the centre of the curve.
12. Place the first 3 – 5 cm of the wide end of the comb in the hair under your middle finger and slide the comb sideways about 1 – 1.5 cm and slightly upwards towards the open end of the wave (this will depend on texture and density. Coarse, dense hair can be moved further than fine hair).
13. Sliding the comb too far will drag the hair to cause parts and breaks in the waves.
14. As the crest forms, grip it between your index and middle fingers firmly.
15. While still gripping the crest firmly, comb the hair underneath your fingers backwards towards you. Flip the comb to the finer toothed side and repeat combing for good tension.
16. Work along the head towards the closed end.
You should notice that the hair under the first crest will already have a curve in it, ready for the next row of crests.
17. A shadow wave can be created in this first row to make it easier to move around the temples, especially if the hairline recedes a little at the temples.
A shadow wave is one that tapers out at the ends, in this case, at the temples while the centre of the wave remains full size.
18. Start the next wave at the open end. This will most likely be down in front of the ears. You may need to mould a curve into the hair here if it extends below the first wave.

19. Place the wide end of the comb under your finger as before and slide along and slightly up to make the next crest. Work in small areas, pinching the crests very firmly. Crests should be well-defined but not too high.
20. Keep the hair wet by dampening it regularly with a water sprayer.
21. Work the wave up and over the top of the head so it sits behind the first wave at the front.
22. The third wave will start on the opposite side above the ear at the open end.
23. If you keep all your waves a uniform size, you will end up with a horseshoe effect at the back.
To avoid a horseshoe effect, make your waves a bit narrower at the sides. The rows of waves below the crown will then end up more horizontal, which is easier to work into reverse pin-curls to continue the wave pattern.
24. Work row by row, going right across the head each time.
25. The waves need to be finished with two rows of pin-curls at the nape to continue the wave pattern.
26. At the nape, do one row of clock-wise and one of anti-clock-wise pin-curls, known as reverse pin-curls. The last wave will determine the direction of your first row of pin-curls.
Pre-mould the hair into the wave pattern then carefully lift the hair for the pin-curls out with your tail comb. Be careful not to wind the pin-curls too tightly as you need to be able to control the direction and dress them into a wave pattern.
27. Clip the pin-curls from the base across one half of the curl only. Clip them at 1 o'clock for clock-wise and 11 o'clock for anti-clock-wise. Even better, clip the pin-curl in behind the curl so it there will be no marks showing.
Pin-curls should sit flat against the scalp and not dangle.
28. Prepare the hair for drying.
29. Pre-warm the hood drier.
30. Check that dinkies are not touching the skin or scalp as they get hot under the drier.
31. Place a hair net over all the waves and pin-curls.
32. Place the client under the drier. Check the temperature.
Tell your client to let you know if it gets too hot for them and show them how to remove themselves if they need to urgently.
Check the drier temperature and client comfort regularly while they are under it.
33. Check if the hair is dry by taking a dinky out and feeling the hair section on your wrist.
Check the waves at the nape as this is where a lot of hair is concentrated.
34. If the hair isn't dry put the pin-curl back in, re-set the wave and put the client back under the drier for a few more minutes.
35. Make sure the hair is thoroughly dry. Finger-waves take longer than a set as the hair is packed down and not aerated.
36. Once dry, take the drier off the client and let the hair cool down for a few minutes to allow the hydrogen bonds to set fully then remove the dinkies.
37. Use a bristle brush and comb combination to dress out your finger-waves.
38. Re-establish your wave definition by using similar movements to the ones you used when you were putting the waves in the wet hair. Pinching and re-defining your crests.
39. Use hair spray to finish the look.
40. The finished result is evenly placed, well-defined finger-waves that are your two finger-widths apart.
41. Your waves should go right down to the occipital area and the wave pattern should be continued with your two rows of pin-curls. There should be no splits or parts and the hair should not be 'dragged' long distances.

Fingerwaving – diagonal waves

This is mostly a practical assessment, however, you will be required to explain some elements of the task.

For the practical you will need to fingerwave a full head of wet hair (direction of your choice), including two rows of pincurls at the nape to continue the wave pattern, within 40 minutes, then dry it and dress it out.



Quick Guide

- Diagonal waves can be started from a side parting or from in front of the ear with no parting.
- Establish wave direction before you start
- Stand directly in front of the area you are working on.
- You need to make sure the waves from both sides match up at the crown.
- Waves need to be finished with two rows of reverse pin-curls to continue the wave pattern.
- Make sure the hair is thoroughly dry.



WATCH
HITO VUE 'Diagonal
Fingerwaves'

Need to know

- The elements of wave patterns, including, the crest, the trough and the circle or curl.
- The parts of a fingerwave, including, the open end and the closed end.

Step by Step

Hair can be waved in any direction, depending on the client's growth patterns. It's all down to the distribution of the hair, both natural and moulded and scaled.

1. Analyse the hair and check for porosity, elasticity, texture, density, length, growth patterns, amount of curl and scalp conditions.
Growth patterns are very important when you're finger-waving as you need to work with the hair's natural tendencies as much as possible.
Fine, dense hair is really good for finger-waving. Hair with a natural wave is also ideal.
2. Prepare the client by using a neck-wrap and cape, making sure the cape doesn't touch the neck.
3. Shampoo the hair with the shampoo and conditioner recommended for your client's hair type.
4. Comb the hair through, straight back off the face using a wide-tooth comb.
5. Apply setting lotion or light gel. Avoid strong, heavy gels as they make it difficult to brush out and go powdery when dry.
6. You will use your all-purpose or cutting comb to make the waves.
Hold your comb with three fingers on top and your thumb and little finger underneath.
7. Find the client's natural parting.
8. Comb the hair back on a 45° angle on either side of the parting.
9. Start your first diagonal wave at the front hairline.
10. Push the hair forward to establish which way the hair will prefer to wave.
11. Re-comb the hair, keeping the 45° angle.
12. Keeping the comb at the same 45° angle as the distribution of the hair, form your first short wave, starting at the open end.
13. Move to the next wave, starting at the open end and maintaining the 45° angle as before.
14. Continue creating rows of waves until you reach the crown.
15. Go back to the front and work out the number of waves you will need to match up with waves already done. You need to work the wave pattern so you end up with the waves going the same way when they meet at the crown.
16. Mould the hair in the wave direction around the crown if growth patterns make forming a crest difficult.
17. Resume forming waves with crests under the crown.
18. At this point you can alter the width slightly so the waves end up horizontal at the back to make pin-curling the nape easier. To do this, make the waves slightly narrower at the sides so they are slightly crescent shaped.
19. Finish the waves with 2 rows of reverse pin-curls.

Professional product knowledge

There is a theory and a practical part to this assessment. The theory may be an assignment or theory test.

The practical part includes: recommending a range of products for at least five services.



Quick Guide

- Learn about all the retail shampoos, conditioners, wet styling and dry styling products and treatments available in your salon.
- Use your consultation and hair and scalp analysis to find out what products suit the client's needs.
- Always make recommendations to the client – this shows that you are interested in their hair care needs.



READ

'Hairdressing Fundamentals',
chapter 6, Pivot Point

Need to know

Shampoo, conditioner, treatments, wet styling and dry styling products for the following hair types:

- Normal.
- Dry or damaged.
- Oily.
- Fine.
- Coloured.
- Permed.

You need to:

- Know the purpose of the product.
- Describe the features and benefits of each product.
- Describe the key ingredients of each product and its benefits.
- Know how the products are applied.

For the practical you will need to:

- Choose five different salon services.
- Recommend a range of products for each service and this must include, shampoo, conditioner, styling, finishing and a treatment.

Step by Step

1. Smile and introduce yourself to your client using a pleasant tone of voice. Be very aware of your body language and make sure it's positive, E.g. avoid hands on hips, folded arms and pointing at your client. If possible put yourself at the same level, beside your client, for the first part of the discussion.
2. Politely ask your client what they would like to have done to their hair. Listen carefully to what they say to you and show you are listening by nodding, saying 'yes' and asking questions on certain points.
3. Ask about their lifestyle, personality and home hair care routine. **These factors will all affect the services and products you recommend.**
4. Note your client's face shape, profile, features, body proportions and stature, using discretion. These factors will affect suggestions for styles.
5. Look at the hair's growth patterns, including, the amount of curl or movement, hairline and nape growth, crowns and natural partings.
6. Do a thorough hair and scalp analysis. Check the **porosity** – note any damage and how it occurred (physical, chemical or environmental), **elasticity, texture, density**, including any **thinning**, and **length** of the hair.
7. Be **sensitive** to your client's feelings and how they may react when you discuss any hair and scalp conditions. Recommend that they monitor any skin colour changes, the growth of any irregularities and seek a medical opinion.
8. Once you have all of this information, select the shampoo, conditioning and styling products **suitable** for the **client** and their **hair type**.
9. Have the products nicely displayed in front of the client so they can pick them up, look at them and smell them.
10. Talk about the products you've chosen as you use them on your client throughout the service.
11. Advise them **how to use the products to maintain the style** at home.
12. Record the results of the consultation on the client record.

Complex long hair – french roll

This is a practical assessment.

Two styles are required, one classic, back-combed French roll and a hair up that includes at least three elements. No ponytail bases are allowed.



Quick Guide

- Prepare the hair with hot rollers.
- Back-combing is a very important part of a good french roll.
- Keep your back-combing when brushing the hair smooth.
- Make sure hair strands are horizontal going into the roll.
- The roll should be cone-shaped.
- Make sure there are no clips showing.
- All the hair must be in the roll.
- Time allowed – 30 minutes.



WATCH
HITO VUE 'French roll'

Step by Step

1. Consult your client to find out how they want their french roll styled. How much volume on the top and sides, straight back off the face or to the side at the front to match their hair growth. Find out what products they use and if they have any problems with their hair or scalp.

The brush moves in and out of the hair with each action. Keep the ends free. The back-combing should look like gathered fabric, have no knots and tangles and should be easy to brush out. It should go right down to the scalp and be able to stand up on its own.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition and growth patterns.

Back-comb all the hair.

Long hair without a fringe is best for this style.
3. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.

Keep an eye on the front by using the mirror.

Make sure the hair is clean and dry.
4. Prepare the hair using hot rollers. These give some volume at the roots and soft curl at the ends.

Make sure the hair strands are horizontal. The distribution of the hair is very important at this point for getting the right balance.

You may also find a styling product helpful to make the hair easier to style but be careful not to overdo it and make the hair look oily.
5. Using your postiche brush, start back-combing the hair from the front to the back.

Direct the brushed hair into the centre back. Spray as you go with hair spray.

Back-combing gives shape, padding, support, control, something to anchor the bobby pins to and is an integral part of creating a french roll.

Start pinning the hair at the nape, very slightly off centre so the finished roll will end up in the middle.

Overlap or criss-cross your bobby pins so no hair can escape. Use your fingers to open pins, not your teeth.

Using 2cm X 5cm sections, hold the section firmly between your fingers at a 90° angle, keeping it flat like a ribbon.

Pin all the way up to the crown, making sure the hair coming into the area to be pinned is smooth and a good shape.

Place the postiche brush about 4cm up the section and push the hair down to the roots using a scooping motion. The hair should ruche up (gather up) at the roots. Take the brush out and repeat the action, piling the ruched hair on top of the previous ruching in the same section.
6. Start the roll by brushing and smoothing the hair back on one side, using your other hand to hold it in place. Be careful not to brush out your back-combing and just smooth and shape the surface.

Check in the mirror regularly to see how the shape is forming at the front and sides.
7. Direct the brushed hair into the centre back. Spray as you go with hair spray.
8. Start pinning the hair at the nape, very slightly off centre so the finished roll will end up in the middle.
9. Pin all the way up to the crown, making sure the hair coming into the area to be pinned is smooth and a good shape.
10. Check in the mirror regularly to see how the shape is forming at the front and sides.
11. On the opposite side, start directing the hair back horizontally, brushing the surface smooth and checking the shape in the mirror so that both sides look the same from the front.
12. Spray as you go.
13. Start forming your roll by using the tail of the brush to wind the roll by flicking and tucking the ends in.

14. Keep the roll smaller and tighter at the nape, allowing it to spread out a little as you go up so you end up with a cone shape.
15. Secure the roll by putting the pins in vertically up the roll.
16. Work upwards, using your brush and your hands and fingers to smooth and shape the hair.
17. When you get to the top, brush it back and around into the roll, watching the shape carefully in the mirror as you work.
18. Work the hair into a circle at the top of the roll. Make sure all the hair blends seamlessly.
19. Tidy the ends into the roll so they can't be seen.
20. Check the balance of the style by looking side on at the profile view.
21. The roll should be cone-shaped with its widest part at the crown, an oval shape from the front view on the top, smooth and tidy and no bobby pins showing.
All of the hair should be in the roll.

Complex long hair – hair up

This is a practical assessment.

Two styles are required, one classic, back-combed French roll and a hair up that includes at least three elements. No ponytail bases are allowed.



Quick Guide

- Decide on the style to suit the occasion and client's outfit.
- Use pictures to show the client style options.
- Prepare the client's hair well (set, dry, straighten, crimp, hot rollers, tongs).
- The hair up must include a combination of at least three advanced techniques that work well together.
- Hair up can be classic or funky but must be professionally finished with no clips showing.
- Style must be beyond basic.
- 75% of the hair must be up.
- No accessories or added hair.
- Time allowed – 45 minutes.



READ

'Hairdressing Fundamentals' chapter 10, Pivot Point

'Hairdressing Technical Manual',
'Designer's Approach to Long Hair Design', Pivot Point

Examples of elements for advanced long hair techniques:



Lattice



Clipped Chignon



Barrel Curls



Victory Rolls



Halo Roll (with ruched twists)



Coif



Textured Rolls



Knotting



Ruched Braids and Fishtails



Complex Braids



Year Three

Year three units

UNIT NO.	TITLE	CREDITS	LEVEL
2755	Undertake a consultation and an in-depth hair and scalp analysis for a chemical service	15	4
2889	Bleach and tone hair (plus delivery of 28849)	10	4
2890	Straighten hair permanently using chemical processes (plus delivery of 28839)	8	4
2892	Permanently wave hair	12	3
12313	Perform a full-head highlighting service	7	4
13466	Demonstrate knowledge of identification and correction of a permanent wave problem	4	4
13467	Identify and correct colour problems in the hair	2	5
15189	Implement a health and safety plan for a workplace	4	4
19792	Select and apply permanent hair colour	10	4
25437	Demonstrate and apply knowledge of money matters and personal responsibility in the salon environment	5	3
28836	Complete elementary colour corrections for hair	6	4
28840	Undertake in-depth consultation with a client to create and promote a plan to implement restyling	10	4
28842	Cut hair in to fashion cuts with a razor	10	4
28846	Demonstrate knowledge of costs and financial KPIs for a salon	5	4

Undertake a consultation and an in-depth hair and scalp analysis

There is a theory and a practical part to this assessment. The theory may be an assignment or theory test.

The practical part includes: a full, in-depth consultation and hair and scalp analysis for a chemical service.



Quick Guide

- Showing empathy, ask your client about their wants and needs.
- Ask lots of questions about their hair history.
- Do a careful hair and scalp analysis and look for signs of regrowth, colour build-up and any unwanted additives.
- Take note of your client's features, stature and body proportions discreetly.
- A skin sensitivity test must be done for any on scalp colour.
- Make sure the desired outcome is possible.
- Advise your client on the approximate cost and time frame.
- Make sure both you and the client clearly understand each other.
- Clearly explain the course of action and each procedure.



READ

'Hairdressing Fundamentals'
chapters 1, 6 & 8.3, Pivot Point

Need to know

Additives

Including a description and how to identify:

- Hennas.
- Aniline derivative tint.
- Metallic substances.
- Mineral deposits, including chlorine build-up and copper.

The method of identification includes a visual and physical analysis and/or a decomposition test.

The possibilities or restrictions for hair services with the additive in the hair are explained.

The options for removing the additive are identified and explained, according to manufacturer's instructions and can include if the additive cannot be removed.

Step by Step:

1. Smile and introduce yourself to your client using a pleasant tone of voice. Be very aware of your body language and make sure it's positive, e.g. avoid hands on hips, folded arms and pointing at your client. If possible put yourself at the same level, beside your client, for the first part of the discussion.
2. Politely ask your client what they would like to have done to their hair. Listen carefully to what they say to you and show you are listening by nodding, saying 'yes' and asking questions on certain points.
3. Ask your client what chemical services they have had. Be aware that clients often don't understand the chemical changes that occur in the hair, e.g. some think that if an old colour has faded it has completely gone and their hair is back to normal. Ask about their lifestyle, personality and home hair care routine. These factors will all affect the services and products you recommend.
4. Note your client's face shape, profile, features, body proportions and stature, using discretion. These factors will affect suggestions for styles.
5. Look at the hair's growth patterns, including, the amount of curl or movement, hairline and nape growth, crowns and natural partings.
6. Do a thorough hair and scalp analysis, keeping in mind what the client wants done. Check the **porosity** – note any damage and how it occurred (physical, chemical or environmental), **elasticity, texture, density**, including any **thinning**, and **length** of the hair. Check the scalp for any **conditions** (make sure you deal with any contagious conditions appropriately to Health Regulations), sores, scratches or sensitivity that may effect on-scalp chemical services.
7. Assess the **colour depth** of the hair at the roots, mid-lengths and ends, the colour **reflect, percentage of white** and check for any **colour build-up** or **unwanted additives**. Talk to your client about any unwanted colour or additives and how they may affect what you want to do.

8. Once you have all of this information, consider what the client wants and make suggestions for the type of services that may achieve it. **Be aware that the client's wants/needs are not always possible** because of the hair type, condition or additives in the hair. It is up to you to give **professional advice** and suggest a suitable alternative. You can use portfolios, colour swatches, magazine pictures or internet to help create a visual picture for the client.
9. A **skin test** needs to be done for any on-scalp colour service. Make sure you follow manufacturer's instructions for this.
10. Be careful what you promise. If the client wants blonde but there's too much colour build-up in the hair, they could be dissatisfied with the result if the old colour won't lighten enough or you could end up seriously damaging the hair trying to lighten it.
11. Make sure the client understands what their hair will look like when it's finished.
12. Give the client an **approximate time** for the services you are going to do and the cost. Explain the processes **step-by-step**, in layman's language (non-technical), so they know what's going to happen to them. Advise them **how to maintain the style** at home and what **follow-up services** they will need to maintain it.
13. Record the results of the consultation on the client record.
14. Make sure the finished look matches the consultation.

Bleach and tone

This is a practical assessment.

The hair needs to be bleached and toned in two separate steps. A full head bleach and tone must be done. 50% of the hair must be at least 6cm long to show management of the heat band. You need at least three levels of lift in your bleach result. Darker shades are acceptable but must be toned to a caramel or neutral shade. The result must be even.



Quick Guide

- Model selection is vital for this assessment – use virgin hair.
- Do a skin test for both products.
- Read manufacturer's instructions carefully.
- Do a strand test on the hair for both the bleach and the toner.
- Be clear about the colour result in the consultation.
- Apply quickly and carefully.
- Keep the hair aerated during processing.
- Check on your client's scalp and ask about comfort during processing.
- Make sure the bleach result is even – re-apply if necessary (checking the scalp first).
- Remember – toner does not even out an uneven bleach result.
- Make sure the bleach has lifted to the right level for the toner (e.g. level 9, tone with 9).



WATCH
HITO VUE 'Bleach'



READ
'Hairdressing Technical Library',
'Designer's Approach to
Colour', chapter 3, Pivot Point

Step by Step:

1. Consult your client to identify their chemical history and agree on the desired colour result.
2. Use the colour chart to assess compatible reflects and suitable colour undertones of your client's desired colour.

3. Analyse the hair and scalp for porosity, elasticity, texture, density, length and scalp conditions. Make sure the scalp is scratch free and in healthy condition.
Analyse the existing base shade, both the natural and artificial, if coloured, and the reflect colour. Be sure to assess the roots, mid-lengths and ends, remembering that artificial colour is usually harder to lighten than natural colour.

Assess the percentage of white hair if there is any present.

4. Health and safety is very important when working with chemicals so make sure you protect your client with capes and towels and yourself with gloves and an apron.
5. Follow manufacturer's instructions to identify your application technique and to choose the correct developer. Different application techniques are used according to the hair analysis.
Take into account the heat band (the area at the roots, close to the scalp where colour processes faster) and virgin applications.
6. Make sure the bleach you choose is suitable for on-scalp applications as some are recommended for off-scalp only.
7. It is very important to analyse the desired level of the final result so you make sure the hair is lifted to the correct level. Toners are not designed to lift out unwanted colour and will not even out an uneven bleach result.

8. Mix your lightener to manufacturer's instructions using scales for accuracy and to prevent over-mixing and wastage. Some manufacturer's recommend the use of a dust mask for extra protection while mixing.

For a full-head, virgin application:

1. Divide the hair into a hot cross bun.
2. Do not apply to the hot-cross bun partings as these will lighten while you apply to the back sections.
3. Starting at the nape, apply mid-lengths to ends, staying at least 1cm from the scalp.
4. Take fine sections and work your way up the head quickly. Finish at the front hairline.
Make sure each section is well coated with bleaching product.
5. Aerate the hair for processing to prevent hot spots and for an even bleach result.
6. Once the hair has reached half the level of lightening required, mix fresh product and apply to the roots. e.g. if you're going from level 5 to level 9, once it reaches level 7, apply to the roots.).
7. Start at the nape and work towards the top as before. Aerate the hair for processing by lifting each section up and away from each other. This is extremely important when bleaching on scalp to prevent 'hot spots' which can cause chemical scalp burns and uneven lightening results.
8. Set a timer and process to manufacturer's instructions. Do not exceed the recommended time.
9. Cross-check your application to ensure good coverage and an even result.

10. Check with your client regularly for any burning, itching or irritation during the processing.

If your client complains about their scalp, remove the bleach immediately.

11. Clean your lightening bowls and brushes and dispose/recycle all empty bleach and developer containers.
12. Take a test strand to check if the colour is ready. Wipe a small section clear of bleach with a damp towel and check to see if it's light enough and even.

If one area of the hair has lightened to the correct level and another area hasn't, remove the bleach and re-apply to the darker area.

13. To remove the lightener, rinse with tepid water until the water runs clear.

Do a flat-hand massage with manufacturer's recommended shampoo and dry off to check the colour result. Be careful not aggravate the scalp.

14. Check the colour result for the correct level and undertone.

If there are darker areas, re-mix fresh lightener and apply to them, being careful not to overlap.

15. Some people like to reduce the developer strength for second applications to preserve the hair's condition. e.g. If the first application was mixed with 6% or 20vol developer, the second application would be mixed with 3% or 10vol. Make sure you follow manufacturer's instructions.

16. Check the condition of the scalp before re-applying and if there is any redness do not re-apply to the scalp.

17. Once the hair has reached the required level, follow manufacturer's instructions for shampoo and conditioning or treatment procedures.

18. Make sure your bleach result is even. Toner will not even out an uneven colour result.

19. Make sure your bleach result is at the right level. Toner will not lighten it any further.

20. Dry and prepare your client for the toning service. Check the scalp carefully before applying your toner.

Alternative application method:

Some brands recommend applying all over from roots to ends. The bleach is processed until the **roots** are the correct level then the bleach is removed. The hair is dried off and fresh bleach is applied to the mid-lengths and ends as they will be darker than the roots.

What do I do if my client's scalp is sore, red or irritated during processing?

The number one rule is – **wash the bleach off immediately**. Use tepid water, a gentle flat hand massage and soothe the scalp with conditioner.

Do not apply any other chemicals (bleach, permanent or midway colour, including toner) to the scalp.

If the client's hair colour is not wearable, you can apply either bleach or another colour to the **mid-lengths and ends only**.

If the client's scalp is very inflamed, advise them to seek medical advice.

Re-growth application:

1. Follow all the safety precautions set out above.
2. Follow manufacturer's instructions for mixing the bleach.
3. Divide the hair into four even sections.
4. Starting at the nape, apply the bleach to the re-growth.
5. Take fine, see-through sections and apply carefully without over-lapping onto the previously bleached hair as this will cause colour bands and possible damage.
6. Finish your application at the front hairline.
7. Set a timer for the processing.
8. Cross-check your application, making sure all the virgin hair has been covered.
9. Aerate the hair for processing.

10. Once the re-growth has reached the same level as the mid-lengths and ends, remove the bleach to manufacturer's instructions and prepare the hair for toning.

Toning:

It is **very** important to have the **correct level** of lightness and an **even** bleach result before toning.

The toner should be the same level as the lightened base. e.g. level 9 bleach result, level 9 toner.

1. Get to know your colours in the salon by experimenting with hair swatches. Each colour brand is different so it's very useful to know what the underlying pigment is for each toner, e.g. Ash may be green based, pearl may be blue based. Some brands set out where the reflects sit on the colour star which is very helpful but others don't.
2. A preliminary strand test for both the bleach and toner is recommended before you start your bleaching service. Take a small swatch of hair from an inconspicuous place on the client's head. Bleach it, then tone with the desired shade. This is also helpful for the client to see what the results will be.
3. Carefully check the scalp to make sure there is no irritation from the bleaching.
4. Mix the toner to manufacturer's instructions.
5. Apply the toner to the least porous areas first. This will be the roots, starting at the nape. Finish the application at the front hairline. Work quickly. Once the roots have been applied to, apply to the mid-lengths and ends.
6. Set a timer but monitor the processing carefully. Toners can process very quickly depending on the porosity.
7. Once the hair has reached the desired colour, remove the toner to manufacturer's instructions.
8. Prepare the hair for the styling service.
9. Recommend home hair care products for your client and advise them when they will need to treat the re-growth. Advise your client on how to look after their bleached hair to keep it in the best possible condition.

Chemical straighten

This is a practical assessment.

A full head straightening service is required using a permanent chemical straightening product. The client's hair must be naturally curly.



Quick Guide

- We are using strong chemicals so manufacturer's instructions must be followed.
- Do not allow product to get onto the scalp.
- Make sure you protect yourself and your client.
- Check to see if an allergy patch test is required.
- Check to see if a preliminary strand test is required.
- Do not apply product to previously straightened hair mid-lengths and ends.
- Avoid distortion when neutralising.
- Be gentle at all times as the hair is in a broken down state for much of the service.



WATCH
HITO VUE 'Straighten'



READ
'Hairdressing Fundamentals',
chapter 11.2, Pivot Point

'Hairdressing Technical Library',
'Designer's approach to
Texture', chapter 4, Pivot Point

Step by Step:

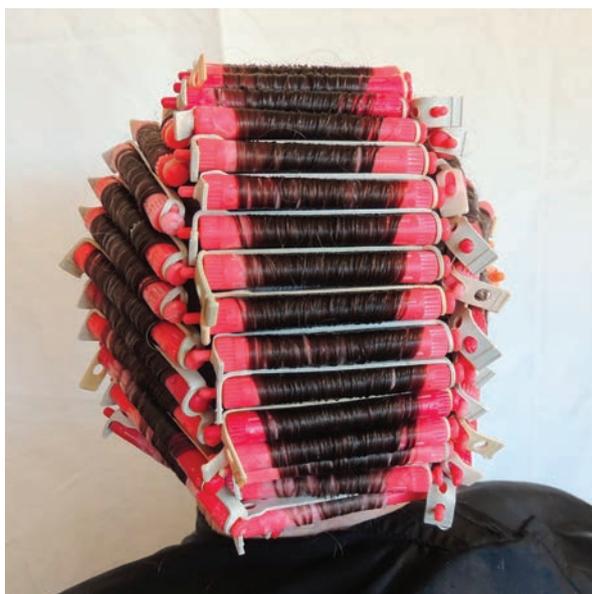
1. Consult your client to find out the amount of straightening required. It is vital to find out the hair's chemical history as this will have a major effect on the results and the hair's condition.
2. Analyse the hair and scalp to find out the porosity, elasticity, texture, density, length and scalp condition. Porosity, elasticity and texture play an important part during straightening. Make sure the scalp is in good condition and free of abrasions.
If you are in any doubt about the condition of the hair, do a preliminary strand test to check the result.
3. There are 2 main types of chemical used to straighten the hair permanently and they affect the hair differently.
One uses ammonium thioglycolate or 'thio' and the other uses a 'hydroxide'.
The most common is a 'thio'.
It's a good idea to know which of these you are using and whether the hair has been previously straightened with either of these products. Hair previously straightened with a hydroxide will be brittle and it is vital not to overlap the application onto the previously treated hair.
Follow manufacturer's instructions when deciding which technique to use.
Some products require you to use boards, flat irons (for 'thio' only) or other aids to get a straight result.
4. Prepare the client for the straightening service, making sure the cape doesn't touch the neck.
Use an extra wrap or rubber mat over the top of the cape for added client protection.
5. Prepare the hair according to manufacturer's instructions. This may include pre-treatments if recommended.
6. Because we are working with strong chemicals it is very important to follow health and safety guidelines. Make sure you use a cape and towels to protect your client. You can also use barrier cream for the hairline and ears and ear covers to protect the skin if these are available. For yourself, gloves and an apron should be worn. Sometimes a base cream (scalp protector) is recommended.
7. Start applying the straightening product according to manufacturer's instructions.
It is usual to start at the nape as this is the most resistant area.
8. Taking small, tidy sections, approximately 1 cm deep, apply the product staying approximately 1 cm away from the scalp. Applying the product over your hand, a paddle or board will help to ensure the product doesn't end up on the scalp.
9. Work your way up and around the head.
10. Take care not to press the hair against the head with either your hand or a comb as this could cause the product to end up on the scalp.
11. Application should be quick to ensure even processing.
12. Follow manufacturer's instructions for application time, however, this should not take longer than 30 minutes.
Some manufacturers state that application time is included in the processing time so application needs to be very quick and methodical.
Processing time will be guided by manufacturer's instructions and the analysis of the hair, however, the processing should be monitored.

13. A slip knot test or stretch test is used to see if the hair is processed enough.
For a slip knot test, take a very small section of hair and tie it in a loose knot. If the hair slips or moves in the knot, it is not ready. If the hair does not move, it is ready.
A knot can also be tied around the tail of a comb which will prevent it being too hard to undo.
14. As soon as the hair is ready, take the client to the basin and rinse thoroughly, following manufacturer's instructions. Rinsing should be for at least 3 minutes, longer for very dense hair.
Take care not to disturb or put any tension on the hair at this point as the di-sulphide bonds are broken and the hair is in a very delicate state.
15. Gently towel-blot without disturbing the hair.
16. If flat irons are being used, it is at this point that the hair is gently blow dried to about 90% dry then flat ironed in very small sections. This may vary according to manufacturer's instructions.
17. Neutraliser is then applied.
18. If flat irons are not being used, the neutraliser is applied to the towel-blotted hair.
19. Apply the neutraliser in small sections, taking care to avoid distortion of the hair.
20. Process to manufacturer's instructions.
21. Following manufacturer's instructions, rinse to remove the neutraliser.
N.B. A 'hydroxide' straightener doesn't use neutraliser to re-join the di-sulphide bonds. They use a neutralising shampoo simply to neutralise the pH in the hair. The shampoo is usually applied several times after the initial rinsing until it no longer turns pink. This tells you that all the alkaline has been removed from the hair. Follow instructions carefully. Flat irons are never used for a 'hydroxide' straightener.
22. Prepare the client for the next service.
23. The finished look is smooth and straight.
24. Advise your client on how to manage their newly straightened hair, recommend products and when to shampoo next.
25. Record all your service information on the client record card. Include the hair & scalp analysis, product used and the strength, processing time, method of neutralising, the finished result and the recommended home hair care.

Permanent wave

There is a theory and a practical part to this assessment. The theory may be an assignment or theory test.

The practical part includes: demonstrating a full head permanent wave. All the hair must be wound on rods. The perm must be a classic wind.



READ

'Hairdressing Fundamentals'
Pivot Point, chapter 11

'Hairdressing Technical Library',
'Designer's Approach to
Texture', chapter 2

Quick Guide

- Take particular note of the porosity and elasticity of the hair.
- Follow manufacturer's instructions carefully.
- Keep sections the same size as the rod for even wave and an on-base result.
- Keep tension even.
- Make sure papers are well over the hair ends to prevent buckled ends and fish hooks.
- Keep sections flat like a ribbon when winding.
- Make sure rubbers sit on top of the rod.
- Use barrier cream under cotton-wool at the hairline.
- Apply solution in 3 drops first then a stream afterwards.
- Do a test curl after half the recommended processing time then every 3 minutes.

Need to know

- How the chemical action of the perm solution and neutraliser affect the hair shaft.
- How acid & alkaline perm solution affect different hair types, including resistant, normal, porous and damaged hair.
- The difference between the chemical make-up of acid and alkaline solution.
- How sectioning techniques and rod size affect the curl outcome.
- The things that affect processing time and how processing time affects the hair.
- Explain two methods for relaxing a perm.

Step by Step:

1. Consult your client to find out the amount of curl required. It is vital to find out the hair's chemical history as this will have a major effect on the results and the hair's condition.
2. Analyse the hair and scalp to find out the porosity, elasticity, texture, density, length and scalp condition. Porosity, elasticity, texture and length play an important part during perming. Make sure the scalp is in good condition and free of abrasions.
3. Select the correct solution according to the hair analysis and manufacturer's recommendations.
If you are in any doubt about the condition of the hair, do a preliminary test curl to check the result.
4. Prepare your client by putting on a neck-wrap and cape.
5. Read the manufacturer's instructions before you start.
6. Shampoo the hair with the recommended shampoo. Towel blot and escort your client to the styling area. Comb with a wide-tooth comb.
7. Apply porosity filler at this point if recommended.
8. Section the hair into rectangle shapes, the first is from the forehead to the crown, then crown to nape, two side-back sections and two front sections. Each rectangle should be the same width as the rods you will be using.
9. Starting on the top at the front, take a section the same depth as the rod.
10. Comb it upwards and slightly forward to produce an on-base rod placement. Keep tension firm and even.
11. Wrap the perm paper around the ends of the section.
12. Place the rod on the paper, back from the ends and slide it up so that the paper completely covers the ends. Wrap the very edge of the paper around the rod, keeping firm grip.
Check to see that the ends are smooth around the rod as you wind down. Keep firm (but not tight) tension while winding the rod down towards the scalp.
13. Secure the rod in the hair using the rubber fastener. Make sure the rubber sits flat on top of the rod and not at the roots.
14. Plastic pins or stabilisers can be used to prevent the front rods rolling forwards and also to reduce pressure on the hair. Perm papers folded lengthwise can also be used to reduce rubber pressure. Try to keep plastic pins to the outside edges to prevent marks on the hair.
15. Continue winding the rods, working towards the crown. There should be no gaps in between the rollers. All the rollers need to be on base for a classic wind.
16. Work down the next rectangle to the nape, reducing rod size if necessary.
17. Wind the side-back sections next. Starting at the top, the first section may be a slightly triangular in shape to allow for the curvature of the head. Keeping section sizes the same as the rod, as before, work down towards the nape. Re-dampen the hair as you go if necessary.
18. Wind the front side sections last, starting at the top and finishing by the ear.
19. Check your winding to make sure all the hair is in rollers and the tension is even.
20. Check that all the rubbers are correctly positioned and use plastic pins or stabilisers if necessary. Make sure you are not putting too much tension on the roots when using pins.

21. Make sure all the rods are comfortable for the client.
22. Protect the client by applying barrier cream around the hairline and placing cotton-wool over the barrier cream. Ear covers and a drip tray can be used if available. Put an extra towel around the client.
23. Wearing gloves, start applying solution at the nape. Apply 3 drops to each rod at first to prevent dripping. Once you have applied 3 drops all over the head, re-apply in a thin stream, starting at the nape as before. Apply just enough solution to saturate the rod but so the solution does not run all over the scalp.
24. Check your application.
25. Set a timer for half the recommended time and make sure your client is comfortable.
26. When half the recommended time is up, do a test curl.
27. Carefully unwind a rod part way, keeping your thumbs on top of the rod to prevent it unraveling. Unwind the rod at least two turns and push it forward to check the wave formation. The curl needs to be the same size as the rod diameter. If the curl is not the same size as the rod, wind the section back up and set your timer for another 3 minutes, checking every 3 minutes after that.
28. When the perm is ready, take your client to the basin for neutralising. Make sure all the rods are in the basin.
29. Remove the cotton-wool, set your timer for 5 minutes and start rinsing immediately.
30. At first, apply water all over the head to dilute the solution and stop the processing straight away. Then work in a pattern, rinsing each section thoroughly.

Rinse time will be longer for longer or thick hair.
31. Gently towel blot, using at least 3 towels. Blot each rod individually to remove as much moisture as possible. Be careful not to disturb the hair. Paper towels are good to finish with.
32. Protect the client with barrier cream and cotton-wool and extra towels. Start applying neutraliser at the nape, working upwards to the top and front sections.
33. Time the neutraliser according to manufacturer's instructions.
34. Gently remove the rods and re-apply neutraliser to the mid-lengths and ends. Time to manufacturer's instructions.
35. Rinse thoroughly and apply recommended conditioner or treatment.
36. Towel blot gently and escort your client to the styling station.
37. Comb hair with a wide-tooth comb and prepare it for the next service.
38. Recommend home care products and give advice for permed hair, including when to shampoo next.
39. Sanitise your tools and clean your work areas, including perm rods.
40. The result should be a definite wave or curl the same size as the perming rod.

Full head highlights

This is a practical assessment. You will be required to do full head of classic, woven highlights.

A high-lift lightening product must be used. A lightening of at least 2 levels is required. You have one hour to place your foils.



Quick Guide

- An obvious colour change is required for this assessment.
- A high-lift lightening product must be used.
- Consider using different strength developers to control the lightening.
- Take even sections and weaves for an even colour result.
- Remember to 'skim' not 'dip' when weaving to get closer to the scalp.
- Keep tension firm to get close to the roots.
- Keep your brush clean for a clean and tidy application.
- To prevent colour moving beyond the foil, leave a small gap (1/2 cm) at the top of the foil when applying lightener.
- Work quickly as the lightener is processing as soon as it's applied.



WATCH
HITO VUE 'Advanced Weaves'



READ
'Hairdressing Fundamentals',
chapter 12

'Hairdressing Technical Library',
'Designer's Approach to
Colour', chapter 2, Pivot Point

Step by Step:

1. Consult your client to agree on colour choice, making sure you discuss hairline and parting colour placement. An obvious colour change is required for this assessment (at least two levels) using a high-lift lightening product. This service is for a full head of classic weaves.
2. Analyse the hair and scalp for porosity, elasticity, texture, density, length and scalp conditions. Make sure the scalp is scratch free and in healthy condition.

Analyse the existing base shade, both the natural and artificial, if any, and the reflect colour. Remember that artificial colour is usually harder to lighten than natural colour, especially if it's been in the hair a long time or there's been repeated applications. You will need to consider which product or combination of products and developer strengths to use to ensure an even colour result.

Consider hair condition as well because you are using a high-lift product.
3. Prepare your client for the colour service.
4. Protect yourself and the client as we're working with chemicals.
5. Put a neck wrap around the client with a cape, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for added protection.
6. Brush the hair to remove any tangles.
7. Section the hair ready for the foils. There are lots of different foil sectioning patterns that can be used.
8. Protect yourself with gloves and an apron.
9. Mix the lightener to manufacturer's instructions.
10. Consider using different strength developers to control the lightening during the application to avoid white hair at the nape and gold at the front.
11. Starting at the nape, take a fine section no more than 5mm (1/2 cm) deep.
12. Using the tail of your comb, skim in and out of the section, taking 50% of the hair into your weave, leaving the rest out. Hold the woven hair firmly in your non-dominant hand.
13. There are different ways of placing foils in the hair. Some people do not fold their foils at the edge, some like to have the fold facing backwards and some like to pre-fold the foil edges ready to slip the comb in.
14. To place the foil, lay the tail comb on top of the foil, 2cm from the top encouraging the foil to start bending over the comb. Use your tail comb to guide the foil under the woven section, keeping a firm grip on the woven hair. Make sure the foil is butted up firmly against the roots. Bring the woven hair down over the top of the foil, keeping a firm grip. Slide the tail comb out of the foil by sliding sideways.
15. Using a clean tint brush, apply the lightener from roots to ends. Leave a small gap of foil at the roots to prevent lightener going on to the scalp or other hair. Change your grip by holding the top edges of the foil with your non-dominant hand. Brush flat and use the sides of your tint brush to get close to the scalp. The trick is to get as close to the scalp as possible without 'seepage'. If you get the lightener to within 5mm from the roots, that's ideal and avoids the look of instant regrowth.
16. Use your tail comb to fold the foil in half and the edges inwards to secure the foil. Some people fold their foils in half once only and some fold them up again. Some people fold all the edges inwards together once they've finished the section to save time.

17. Keep your section and weave size consistent as you work up and around the head towards the front. Foils need to be evenly spaced to create a full head application.
18. Set your timer and process according to manufacturer's instructions.
19. Check the foils regularly throughout the processing time.
20. Once they've processed, gently remove the foil packs from the hair. Keep client comfort in mind.
21. Test the water temperature on your wrist and rinse the lightener until the water runs clear.
22. Apply the recommended shampoo, conditioner or treatment according to manufacturer's instructions.
23. Towel blot the hair and prepare the client for the next service.
24. The finished look is a full head of highlighted hair with even colour roots to ends.
25. Advise your client on the recommended home hair care and when to lighten the regrowth.
26. Record all the information details for the chemical service on their client record card. Include: type and size of weaves, amount of foils, lightener name and strength, developer strength, processing time, removal method and products, recommended home hair care and the finished result.

Correcting permanent wave problems

This is a theory assessment and may be an assignment or theory test.



Quick Guide

- Carefully analyse the hair for damage.
- Over-processed perms cannot be chemically relaxed, advise conditioning treatments and trims.
- Check that the style of cut is not weighing down an under-performing curl.
- Buckled ends and fish hooks need to be trimmed off.



READ

'Hairdressing Fundamentals',
chapter 11, Pivot Point

Need to know

- Identifying permanent wave problems - what are the symptoms (what does it look like) and causes including, buckled ends, fish hooks, split ends, over-processing, uneven curl formation and under-developed curl formation.

Selecting a perm wave correction technique and describing the procedure:

- The range of different correction techniques for the problem.
- The most suitable technique for the problem.
- The tools and equipment needed for the correction service.
- The products and/or chemicals needed for the correction service, including manufacturer's instructions.
- Step by step description of the correction service, including client protection; the service procedure, including neutralising, if any; cutting procedure or rod selection.

The follow up actions for the correction service:

- Preparation of the client for the service to follow.
- Recommended home hair care products and maintenance.



Rubber marks due to rubbers being too close to the scalp



Breakage due to over-processing and poor rubber placement



Buckled ends caused by the hair not being smoothly combed and wrapped.



Fish hooks caused by the paper not covering the ends or the paper ends bending backwards.



Over-processed with either solution or neutraliser.



Split ends caused by hair too porous or over-processing.

Correcting colour problems

There is a theory and a practical part to this assessment. The theory could be a test or assignment and the practical is a portfolio of 6 colour corrections that you've done in the salon.

Each photo needs to show – a before shot of the client's hair, a colour change of at least 3 levels and a change of reflect.

A full hair and scalp analysis needs to be done and an explanation of the work carried out for each one.



Quick Guide

- Ask your client lots of questions to help you identify what caused the colour problem.
- A skin allergy test is a must for any on-scalp colour.
- If you suspect metallic salt dyes, do a decomposition test.
- A preliminary strand test can help to confirm results.
- Use your knowledge of bleaching, removing unwanted additives, countering reflects and permanent colouring.
- Show a difference of at least 3 levels.
- Show a change of reflect.



READ

'Hairdressing Fundamentals',
chapter 12.3, Pivot Point

Need to know

- Hair colour problems and their causes, including - incorrect colour reflect, incorrect level, banding, insufficient coverage and fading.
- How to correct the problems.

A description of the different colour problems, their causes and how to correct them is required.

Step by Step:

1. Consult your client to help identify the colour problem and to find out what the desired outcome is.
2. Do a thorough hair and scalp analysis and ask your client lots of questions about their previous chemical history. Remember that clients cannot always identify what type of colouring product they've had in their hair so your questioning needs to be in-depth. Ask if they had the colour at a salon or at home, how long they've been colouring their hair and how it was applied. If you have any doubts, do a decomposition test to check for metallic salt dyes.
3. Analyse the hair for porosity, elasticity, texture, density and length. Porosity and elasticity are important factors and will affect the scope of work you can carry out.
Assess the colour depth, both virgin and artificial at the roots, mid-lengths and ends. Estimate any percentage of white and whether there is colour build-up, fade, colour banding or patchiness.
4. With the client's hair condition in mind, suggest services that will best achieve the outcome the client wants. Be careful not to over-promise.
5. Do preliminary strand tests to check results if there is any doubt about the outcome.
Use your knowledge of correcting reflects, removing unwanted additives, bleaching and permanent colouring to help you with your decisions.
6. For lightening, make sure the hair is in good enough condition to be lightened, especially where the hair has already been sensitised.
7. Make sure you choose the correct strength of products.
8. For colour build-up, consider the best products to use that will minimise damage to the hair.
9. For darkening, consider that you may need to colour-fill before applying your target shade.
10. Once you've decided on the course of action, advise the client of the estimated time and cost.
11. Explain clearly what the outcome will look like at the end of the service to avoid the client being disappointed. e.g. if your client wants to go blonde but the hair ends are full of stubborn, dark colour build-up, politely explain that the colour may not be blonde but that you may be able to achieve a caramel.
12. Once the service is completed, advise your client on the best home hair care products and maintenance to help prevent colour fade and to preserve the condition. Advise your client when to return to the salon for follow-up treatments and maintenance of their new colour.

Implement a health and safety plan

This is a theory and a practical assessment and could be an assignment or portfolio.

N.B. You do not need to create a health and safety plan if there is already an existing one in the salon, rather confirm that the plan meets legislative requirements and can be applied in the salon.



Quick Guide

- How to access legislation relating to health & safety.
- Identify clauses in the legislation that relate to health and safety issues in the salon.
- The responsibilities of both employers and employees according to the legislation.
- At least 3 roles and responsibilities outlined in the Health & Safety at Work Act 2015 are described as to how they are applied in the salon.
- What the actions of both employer and employee should be when a notice is issued by a safety official according to legislation and salon policy.



READ

Health and Safety at Work Act 2015

Health and Safety in Employment Regulations 1995

Hazardous Substances and New Organisms act 1996

Hairdresser's Health Regulations 1980

Need to know

Responsibilities:

- Health and safety responsibilities are determined and allocated to staff in the salon according to legislation.
- The salon's health and safety plan is checked to ensure it meets legislation requirements.
- A checking system for making sure the health and safety plan is being followed is outlined according to legislation and salon policy.

Accidents:

- An accident report is completed according to salon policy.
- A report of serious harm is completed according to salon policy.

Emergencies:

- Possible emergencies that could occur in the salon are identified, including any 2 of – injury, fire or earthquake.
- The emergency procedures that deal with the specific situations are described and meet legislation and salon policy.
- A specific salon emergency is analysed and recommendations are made to minimise or eliminate the recurrence of the situation.

Permanent colour

There is a theory and a practical part to this assessment. The theory could be an assignment or theory test.

The practical is a full head permanent colour on a model. It can be a re-touch application with refreshed mid-lengths and ends, a virgin application or an all over change of colour.



Quick Guide

- Make sure a pre-disposition test has been done.
- Protect yourself and your client with capes, towels, gloves and apron.
- Always follow manufacturer's instructions for mixing and application.
- Keep re-touch applications clean and tidy with no over-lapping.
- Processing times and removal can vary so make sure you follow manufacturer's instructions.
- Make sure there is no staining on the client's skin.
- Keeping your brush clean will ensure you have a clean and tidy application.



WATCH
HITO VUE 'Permanent Colour'



READ
'Hairdressing Fundamentals'
PivotPoint

'Hairdressing Technical Library'
Pivot Point

Need to know

About permanent colour:

- The characteristics (what makes it different to other colours) and how it affects the hair.
- How to select colour according to the client's needs.
- Hydrogen peroxide – its chemical properties, how the different strengths are used and its potential dangers, including 1.5%, 3%, 6%, 9% and 12%.
- The different methods of applying permanent colour for different services, including a re-touch, virgin application and colour change.
- The importance of analysing the texture of the hair and how this affects the selection and application.

Pre-disposition (allergy) testing:

- Why allergy tests are so important.
- How to carry out an allergy test to manufacturer's instructions.
- What to do if a client's allergy test is positive.
- What the signs of an anaphylactic reaction are for both the allergy test and during a colour service.

Step by Step:

1. Make sure a pre-disposition (allergy) test is done according to manufacturer's instructions. Check and analyse the test site for reactions before the colour service and consult the client about the test.

To do a pre-disposition test: read the manufacturer's instructions as different brands vary.

Clean a small area behind the client's ear or in the inner elbow crease. Use warm soapy water, then rinse or use white spirits for this. Allow it to dry. This removes moisturiser, hair product or natural oils that may act as a barrier.

Apply a small amount of colour to about 2cm of the clean area.

Advise the client to leave it on, uncovered, for 24 – 48 hours (M.I.).

Advise the client that if they experience any itching, burning, blistering, redness or other irritation to wash it off immediately.

Tell the client to let you know if any reaction occurs.

If there has been ANY reaction to the test then a colour service should NOT be given as it could be dangerous. Anaphylaxis could occur which can be fatal.

Record the results of the test on the client record card.

2. Consult your client to identify their chemical history and agree on the desired colour result.

Colour selection is the most important factor in achieving the desired result.

3. Analyse the hair and scalp for porosity, elasticity, texture, density, length and scalp conditions.

Porosity is an important factor in colouring. Resistant hair can be difficult to cover and we often see this with white hair, especially at the front hair line. Pre-softening may be necessary for this hair type. Manufacturer's instructions will guide you on the best method for their product. Porous hair may 'grab' colour quickly.

Some brands may have a recommended 'porosity filler' that can be used to prevent this. Very porous hair can also have 'wishy-washy' results as it will not hold the colour. It may also be more damaged by further permanent colour so consider your options when dealing with this type of hair. You will get the best results where the hair porosity is even.

Make sure the scalp is scratch free and in healthy condition.

4. Analyse the existing base shade, both the natural and artificial, if coloured, and the reflect colour.
Assess the percentage of white hair if there is any present. This can affect your selection as you may need to add 'base'.
 5. Use the manufacturer's instructions and your colour chart to consider compatible reflects and suitable colour undercoats for your client's desired colour.
 6. The colour developer you choose will depend on the existing base and reflect shade, levels of lightening, deposit or reflect required and, of course, manufacturer's instructions.
 7. Prepare your client for the colour service. Put a neck wrap around the client with a cape, making sure the cape doesn't touch the neck. Put another wrap over the top of the cape for added protection.
 8. Brush the hair to remove any tangles.
 9. When working with chemicals, health and safety is very important. Make sure you use capes and towels for the client and gloves and apron for yourself.
 10. Follow manufacturer's instructions to identify the correct application process. Different application techniques are used to get an even result on different hair types. They can also vary according to the colour being applied.
 11. Consider heat-bands (area within 1cm of the scalp), possible root flare (lighter or brighter at the roots) and colour changes on mid-lengths and ends.
 12. Mix your chosen colour to manufacturer's instructions. Use scales for accuracy and to prevent over-mixing and waste.
- For a virgin application:**
1. The hair is divided into a hot-cross bun sectioning pattern.
 2. Take fine sections and using a clean brush, apply the colour to the section, over your hand to prevent it going onto the root area. Apply to within 1-1.5cm of the scalp.
 3. Cross-check your application to ensure an even colour result.
 4. Process to manufacturer's instructions, using a timer.
 5. Following instructions, apply to the root area, using a clean brush. Most manufacturers recommend mixing fresh colour for this. Cross-check for coverage.
 6. Apply neatly around the hairline, using upward strokes to avoid staining the skin. Use a damp towel to remove any colour on the skin.
 7. Aerate the hair while it's processing by lifting the sections up and away from each other and away from the scalp. This allows the colour to process evenly and avoids 'hot-spots'.
 8. If your client complains of any irritation, remove the colour immediately.
 9. Set a timer to process to manufacturer's instructions.
 10. Clean your tint bowl and brush. Dispose of/re-cycle colour tubes and developer containers safely.
 11. To remove your colour, start by emulsifying.
 12. Use a friction method and hair with colour on it around the hairline to remove any colour from the skin and scalp.
 13. Rinse until the water runs clear.
 14. Follow manufacturer's instructions for the recommended shampoo and conditioning/treatment process.
 15. Use a friction massage to shampoo.
 16. Condition to manufacturer's instructions.
 17. Prepare the client's hair for the next service.
 18. Towel blot, comb with a wide tooth comb and apply product if necessary.
 19. The finished look is an even permanent hair colour.
 20. Advise your client on the recommended home hair care and give maintenance advice.
 21. Record all the information on the client's record card. Make sure you include: hair and scalp analysis, colour formula, amount mixed, processing time, removal technique and finished result.

Money matters

There is a theory and a practical part to this assessment. The theory could be an assignment or theory test.

The practical part involves taking payments from clients and preparing banking.



READ

Hairdressing Fundamentals',
chapter12, Pivot Point

Quick Guide

- How to estimate costs in a salon and the impact your own actions have.
- Explain the different types of payments and electronic banking.
- Use the cash register for manual payments and take electronic payments.
- Count daily takings and prepare them for banking.
- How to store taking securely.

Need to know

Salon overheads:

- How to estimate monthly and yearly overheads for a salon, including at least 4 of: electricity, staff, refreshments, magazines, rent, rates, professional body membership.
- How to estimate per unit costs of services supplied to a salon, including at least 4 of: laundry, cleaning, rubbish/recycling collection, training.
- How to estimate per unit costs of goods and equipment supplied to a salon, including at least 5 of: straightening irons, coffee machines, hair driers, retail range, chemicals (colours, perms, etc.), sterilising unit, computer hardware.

Personal responsibility for salon profit:

- How money can be wasted in the salon, including at least 5 of: measuring and mixing chemicals, client refreshments, preparing service aids (foils, etc.), cleaning products, use and care of electrical equipment, consultation and quoting.

Accounting terms:

- How to explain accounting terms, including, payments, receipts, petty cash, sales, purchases, outstanding accounts, creditors.

Banking terms:

- How to explain banking terms, including, credit cards, EFTPOS and electronic banking.

Elementary colour corrections – colour removal

There is a theory and a practical part to this assessment. The theory could be an assignment or case study.

There are two practical parts to be done on separate heads. One is to demonstrate removal of an aniline derivative tint (permanent colour) and the other is to counteract unwanted reflect.



Quick Guide

- 25% of a head of hair for assessment.
- Remove an unwanted permanent colour (aniline derivative tint).
- Oxidation or reduction methods can be used.
- Achieve maximum removal with minimal hair damage.
- Achieve an even result.



READ

Hairdressing Fundamentals', chapter12, Pivot Point

Need to know

- How to determine the type of colour correction required for both colour removal and counteracting unwanted reflect.
- Explain the methods used for both removing the colour and counteracting the unwanted reflect.

Step by Step:

1. Consult your client on the colour result they want to see in their hair. Determine the amount of colour removal necessary.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition, colour present and amount of build-up. Porosity is very important for this service.
Assess the base level and reflect right along the hair from roots to ends.
3. Be realistic and do not over-promise to avoid disappointing your client.
4. Do a decomposition test if you suspect metallic salt dyes have been used.
5. Choose your removal product according to the amount of lift required. You can choose an oxidation or reduction method. If you have any doubts about the outcome, do a preliminary strand test.
6. Explain the expected result to your client and the expected time and cost of the service.
7. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck.
8. Prepare your removal chemicals following manufacturer's instructions.
9. Begin applying at the darkest and most resistant areas first, this is usually the nape or the area closest to the nape but it could be the area where there is the most build-up.
10. Apply the product quickly with a neat and tidy application. Avoid any new growth (virgin hair).
11. Keep the hair aerated for processing.
12. Set a timer and process to manufacturer's instructions.
13. Monitor the processing doing regular strand tests.
14. Once the hair has reached the required level (or part of the hair), remove the product according to manufacturer's instructions.
15. If the hair, or some of the hair, has not reached the required level by the end of the processing time, remove it and consider reapplying if manufacturer's instructions allow, checking the condition of the hair first.
16. Once the product has been removed and the hair is at the required level, dry the hair and assess the level and reflect.
17. The result should be even from roots to ends.
18. Following manufacturer's instructions, you can now re-colour the hair to the desired shade.
19. Make sure a skin test has been done for allergies for on-scalp oxidative colours.
20. Advise your client on maintenance and recommend home hair care products. Advise your client when to return to the salon for a follow-up service.
21. Sanitise all your tools and clean your work areas.

Elementary colour corrections – counteracting unwanted reflects

There is a theory and a practical part to this assessment. The theory could be an assignment or case study.

There are two practical parts to be done on separate heads. One is to demonstrate removal of an aniline derivative tint (permanent colour) and the other is to counteract unwanted reflect.



Quick Guide

- 25% of a head of hair for assessment.
- Counteract any of the following: yellow, orange, red, violet, blue or green.
- The hair needs to be counteracted to a neutral shade.
- The correction is for level on level and not about lightening or darkening.
- The colour result needs to be even.



READ

Hairdressing Fundamentals', chapter12, Pivot Point

Need to know

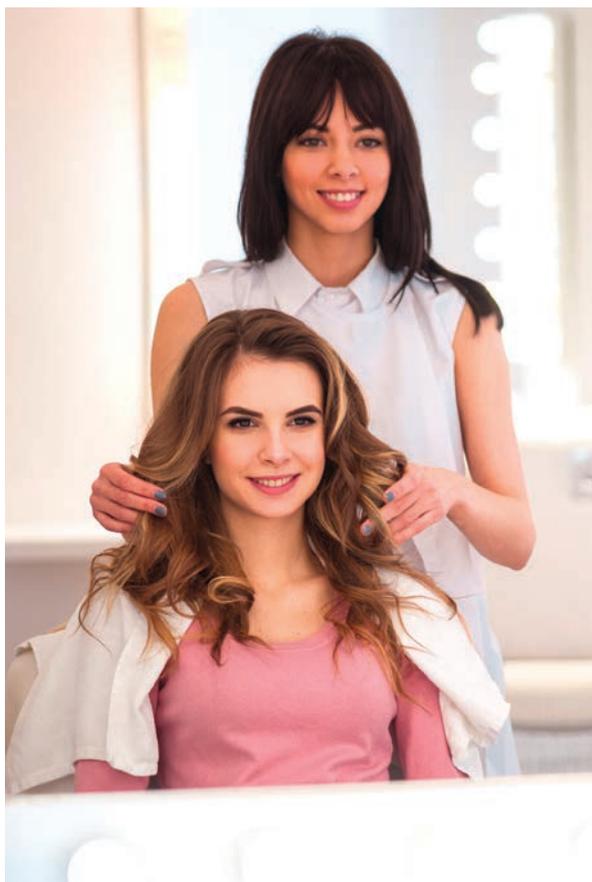
- How to determine the type of colour correction required for both colour removal and counteracting unwanted reflect.
- Explain the methods used for both removing the colour and counteracting the unwanted reflect.

Step by Step:

1. Consult your client on the colour result they want to see in their hair.
2. Analyse the hair and scalp, checking the porosity, elasticity, texture, density, length, scalp condition.
Assess the base level and the reflect.
3. This assessment is about correcting the reflect at the same level and not about lightening or darkening the hair.
4. The reflect being counteracted needs to be any of: yellow, orange, red, violet, blue or green and should be counteracted to a neutral shade.
5. Prepare your client by using a neck-wrap and cape. Make sure the cape doesn't touch the neck. Prepare your colouring chemicals following manufacturer's instructions.
6. Apply to the hair according manufacturer's instructions.
7. Keep the hair aerated for processing.
8. Set a timer and process to manufacturer's instructions.
9. Monitor the processing doing regular strand tests.
10. Remove the product according to manufacturer's instructions.
11. The result should be an even, neutral colour result.
12. Advise your client on maintenance and recommend home hair care products. Advise your client when to return to the salon for a follow-up service.
13. Sanitise all your tools and clean your work areas.

In-depth consultation to implement a plan for styling

This is a practical assessment.



Quick Guide

- An in-depth consultation that goes further than the usual consultation for day to day styling.
- Ask lots of questions about your client's previous chemical services, lifestyle, personality, likes and home hair care routine.
- Re-framing and paraphrasing the client's comments for understanding.
- A thorough hair and scalp analysis, including growth patterns and natural tendencies.
- An assessment of the client's face shape, profile, body proportions.



READ

Hairdressing Fundamentals', chapters 1 & 6, Pivot Point

Need to know

- This assessment takes in all the knowledge and skills you have learned to date.
- You need a broad knowledge of hairdressing services, both styling and chemical, to be able to recommend a plan for your client

Step by Step:

1. Smile and introduce yourself to your client using a pleasant tone of voice. Be very aware of your body language and make sure it's positive, e.g. avoid hands on hips, folded arms and pointing at your client. If possible put yourself at the same level, beside your client, for the first part of the discussion.
 2. Politely ask your client what they would like to have done to their hair. Listen carefully to what they say to you and show you are listening by nodding, saying 'yes' and asking questions on certain points. Use re-framing and paraphrasing to check that you have fully understood them.
 3. Ask your client what chemical services they have had. Be aware that clients often don't understand the chemical changes that occur in the hair, e.g. some think that if an old colour has faded it has completely gone and their hair is back to normal.
 4. Ask about their lifestyle, personality and home hair care routine. These factors will all affect the services and products you recommend.
- Do a thorough hair and scalp analysis:**
5. Check the **porosity** – note any damage and how it occurred (physical, chemical or environmental), **elasticity, texture, density**, including any **thinning**, and **length** of the hair.
 6. Check the scalp for any **conditions** (make sure you deal with any contagious conditions appropriately to Health Regulations), sores, scratches or sensitivity that may effect on-scalp chemical services.
 7. Assess the **colour depth** of the hair at the roots, mid-lengths and ends, the colour **reflect, percentage of white** and check for any **colour build-up** or **unwanted additives**.
 8. Talk to your client about any unwanted colour or additives and how long it may take to grow them out.
 9. Note your client's face shape, profile, features, body proportions and stature, using discretion. These factors will affect suggestions for styles.
 10. Look at the hair's growth patterns, including, the amount of curl or movement, hairline and nape growth, crowns and natural partings. These will affect the new style.
 11. Once you have all of this information, make suggestions for the type of services that may achieve a future style. This may involve growing the hair into a new style over several months or slowly lightening or darkening the hair.
 12. You can use portfolios, colour swatches, magazine pictures or internet to help create a visual picture for the client's future style.
 13. Give your client a range of options for a new style.
 14. A **skin test** needs to be done for any on-scalp colour service. Make sure you follow manufacturer's instructions for this.
 15. Give the client an **approximate time** for the services you are going to do and the cost. Explain the processes **step-by-step**, in layman's language (non-technical), so they know what's going to happen to them and how long it may take to achieve the new style.
 16. Advise them how to **maintain the changing style** at home and what **follow-up services** they will need to maintain it.
 17. Record the results of the consultation, the skin test and make sure there is a clear outline of the future plan on the client's record card/computer notes.

Fashion razor cut

This is a practical assessment.

A full head cut must be done using only a razor. At least 3 razor cutting techniques must be used. There is a time-frame of 30 minutes for the razor cut.



WATCH

HITO VUE 'Razor Cut' and
'Razor Cutting Techniques'



READ

'Hairdressing Fundamentals',
chapter 9, Pivot Point

'Hairdressing Technical Library',
'Designer's Approach to
Sculpture, chapter 3, Pivot Point

Quick Guide

Create a fashion cut using your razor.

- Consult your client and do your hair and scalp analysis, including growth patterns.
- Make sure the techniques (at least 3) you choose match your client's hair type and style.
- Make sure the style you have chosen is a **fashion** style.
- Check that your blade is **sharp** and replace it if necessary. Dispose of the old blade with care.
- Use appropriate sectioning patterns.
- Follow your guidelines.
- Make sure the cut matches the consultation.
- There is time frame of **30 minutes** for the cut.
- Prepare your client for the follow-up service.
- Advise your client on home hair care maintenance and when to return to the salon for their next cut.
- Recommend suitable products for the client.
- Sanitise your tools and clean your work areas.

Need to know

- You need to have underpinning knowledge of the foundations forms for cutting for this assessment.

Financial KPI's

This is a theory assessment and could be an assignment or a theory test.

You can use your knowledge gained in 'Money Matters' to help you with this assessment.



Quick Guide

- Be familiar with all of your salon's services.
- Find out how to calculate a proportion of costs such as, rent, power, etc.
- Find out how to do mark-ups to set prices.
- Investigate the things that affect a salon's profitability.



READ

Hairdressing Fundamentals',
chapter 6, Pivot Point
International

Need to know

How to set prices for at least 5 salon services:

- Explain the cost components of at least 5 salon services. Take into account, a proportion of the overheads such as, rent, power, etc., services supplied to the salon, equipment, staff and the cost of the goods used.
- How to set prices for at least services, including, the cost components, mark-ups/margins.

How key performance indicators affect a salon:

- Explain KPI's and how they set salon targets.
- How KPI's affect a salon's profitability, including, salon services (up-selling), retail (add-ons) and re-bookings (retention).



Year Four

Year four units

UNIT NO.	TITLE	CREDITS	LEVEL
28841	Create a portfolio of fashion work that reflects current hair fashion trends	10	4
28847	Identify and evaluate opportunities to maintain currency in the hair fashion industry	5	4
2759	Perform hairdressing services in a commercial salon	15	5
2757	Apply hairdressing services under workplace conditions	20	5

Fashion portfolio

This is a theory assessment. You need to create a portfolio of your work.



Quick Guide

- A fashion portfolio is a visual presentation of a selection of hair fashion work. For example, written text, photos, videos, CDs, drawing, diagrams.
- Male and/or female models or clients may be used.
- Fashion work done as part of competition work can be included.
- 5 different fashion styles need to be done.
- Some perming and colouring must be included.
- A structure graph and an explanation must be included for each style.
- Photos of 'before', 'during' and 'after' are included.
- A mood board is included for each style.
- A full bibliography should be included.

Step by Step:

1. Start by looking for inspiration for each of your styles. Think about things you love, such as, an era in history, nature, architecture, culture (including sub-cultures), fashion clothing, the cat-walk, shapes, etc.
 Look at fashion magazines, websites, such as, www.style.com, Google the British Hairdressing Awards for previous and current hair collections, clothing stores, the street, write-ups by fashion editors, NZ fashion designers' websites, Paris fashion shows, music videos, television shows, design magazines.
2. Create a mood/story board:
 Collect a range of images that help to express your theme. The pictures don't all need to be hair styles – include, shapes, colours, architecture, nature, history, fire, culture, phrases or key words, such as, 'pastels' that help to bring other things up in your mind. You can try different combinations of themes to help create newness.
 Try to narrow your ideas down by choosing 4 - 5 images that really speak to you.
3. Design your cut and colour. Draw sketches if you can and practice your ideas on a mannequin. Think about how you would explain the steps. Jot down notes to help.
4. Practice drawing structure graphs for your cuts, remembering that the lines drawn need to be at a 90° angle out from the head.
5. Find a good model. The model is one of the most important aspects of the whole exercise. Explain to your model exactly what you want to do. Make sure your model is happy about the look you are proposing. Your model needs to carry the style for you.
 You may need to coach your model on how to pose for the camera.
 Ask your model not to go out clubbing the night before so they feel well and look their best. Look after them on the day and make sure they eat and have plenty of water available to drink.
6. Do an allergy skin test on your model for any colour work you may be going to do.
7. Photos:
 Make sure you have a camera that can take good quality photos. You can use a professional photographer but make sure they know how to take good hair shots. You may be able to get photos taken for free by approaching a photography club or a university/polytechnic that has photography courses.
 If you choose to take your own photos, there are a few things you will need to know.
 - a) First, you need a good camera capable of high resolution photos. Phone and i-pad cameras are usually very good if they're the latest models.
 - b) You will need a back-drop, preferably something that will not detract from the model. Plain backgrounds are best and in a contrasting colour to the model's hair, e.g. a dark back-drop and a model with brown or black hair could result in the hair disappearing into the background and no definition.
 - c) Lighting is a complex subject but a few tips could help.
 Avoid using a flash. This can create bright, white light areas and shadows.
 A general wash of light is best. You can try bouncing light onto to your model with a reflector or you can use a directional light if you want to create a shadowy, moody feel.
 - d) Consider putting your camera on a stand if you use a setting with a slower shutter speed to avoid blurry photos.

- e) Look carefully through the view finder and make sure you have everything in the shot that you want, e.g. that you haven't cut the top off the hair style.
 - f) Make sure you stay within the confines of the back-drop if you move around. It's better to move your model.
 - g) Get your model to try different poses and different expressions. A hand on a hip can alter the line of the shoulders or a head-tilt can alter the neck-line.
8. Find a make-up artist or learn to do fashion make-up yourself. A polytechnic that has make-up courses may be able to help by putting you in touch with students.
 9. Think about clothing and accessories for your model to help carry the theme you're presenting.
 10. On the day of the work, make sure you are organised and prepared. Have a list of everything you need, such as clothing, make-up, accessories, camera, back-drop, etc.
 11. Make sure you have confirmed times and dates with models and that they know where to go.
 12. Take 'before' shots of your models before you start any work on the style/colour.
 13. Take 'during' shots as you go so the different steps of the style and chemical work are clearly visible.
 14. Once the fashion style is completely finished, make-up and dress your model.
 15. Take your 'after' shots. Take lots of photos of all angles of the head so you have a good range to choose from.
 16. Have fun on the day and stay relaxed – you will achieve better photos as a result.
 17. Put your portfolio together:
 - a) Choose the best shots of your hair style, making sure you include the front, sides and back. Include 'before', 'during' and 'after' shots.
 - b) Include your mood board for the style's inspiration and to show how you linked it to current fashion trends.
 - c) Draw structure graphs to accurately show the length arrangement for the cut.
 - d) Explain the techniques used to achieve the style.
 - e) Explain the colour and/or perm – what you used and how it was placed.
 - f) Include a bibliography to reference any pictures from magazines or the internet.

Professional development

This is a theory assessment.



Quick Guide

- You will need to put together and present a plan of opportunities for maintaining currency in the hair fashion industry.
- Identify what your own personal needs are for maintaining currency in the hair fashion industry.
- Identify and describe some of the opportunities available.
- Evaluate the opportunities for cost, availability, timing and relevance to your needs.
- Put together a plan for the next 12 months showing how you will ensure currency in the industry using the opportunities you've identified.

Step by Step:

1. Identify what your own personal needs are for professional development to maintain currency in the hair fashion industry. Think about areas in your work where you would like to up-skill or extend yourself. Think about the type of salon you are in and how maintaining currency would benefit your clients and the salon. Think about your own personal goals.
2. Identify opportunities for ensuring currency in the hair fashion industry. Look for colour or other chemical workshops, hairdressing competitions, hair expos, guest artists, company demonstrations or one-on-one coaching.
3. Look carefully at the opportunities available to find out their availability, cost, timing and how relevant they might be to your needs (what you think you will get out of them).
4. Put together a plan of at least five opportunities that you have chosen that will meet your needs for professional development. The opportunities need to be available within a 12 month period.

In-salon assessment

There are pre-requisites for being assessed on this unit. Refer to US 2759 available at www.nzqa.govt.nz

This assessment must be carried out in a commercial salon.

Assessment is based on a collection of evidence and an observation in the salon.



Quick Guide

You will need to provide evidence of:

- Servicing at least 25 clients per week over a four week continuous period.
- Chemical work must be included.
- Retail sales must be included.
- Any corrective services must be included.

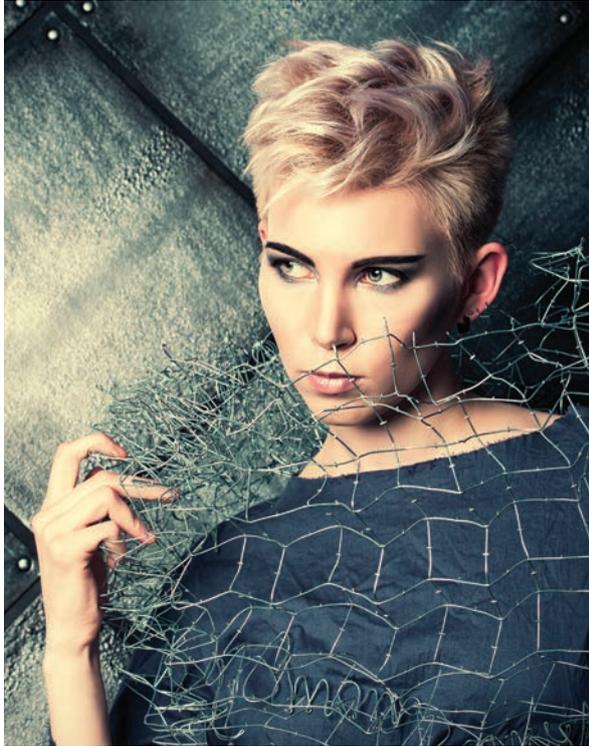
You will need to service two different clients in the salon on the day of the observation.

Step by Step:

1. You need to be working in a commercial salon to do this assessment.
 2. As you build your clientele, start recording the number of clients you do each week. You need to show that you have consistently serviced a minimum of 25 clients over a four week continuous period. The evidence is shown via your appointment system.
 3. A minimum of 15% of your total clients must be chemical work. e.g. colours, bleaching, foils, perms, chemical straightening, colour removal and colour correction.
 4. You will need to record and show retail sales.
 5. Any corrective services done for clients needs to be shown. This is often re-doing a client who was not happy with their original service.
- For the observation day:**
6. You need to have two different clients booked in for the assessment. They should be clients rather than models.
 7. You need to show that you can perform a variety of tasks in the salon, such as, dealing with clients at reception, answering the phone, selling products and services, directing and/or supervising staff.

Final assessment

This is a practical assessment.



Quick Guide

- The assessment is two X three hour sessions, one in the morning and one in the afternoon.
- You can't carry any work over to the afternoon (all the morning work must be finished in the three hours).

You need to do:

- A fashion wind perm on 50% or more of the head, a scissor and/or razor cut and a fashion blow wave or set.
- A multi-shade permanent colour of at least two shades difference, a scissor and/or razor cut and a fashion blow wave or set.
- A complex long hair up suitable for a wedding or evening. An accessory must be used and the hair up fitted in around one of your chemical services.
- You can stop once for no more than 20 minutes to attend to your chemical client.
- Timing for each three-hour session starts when you start your consultation.
- Carefully plan your day well in advance. Make lists, practice timings, do strand tests, research styles.
- Choose your models carefully and make sure they are prepared to have a fashion re-style.
- Attend any guidelines meetings offered.
- Make sure your chosen looks are current or emerging fashion.
- Make sure you and your models are well-presented on the day.
- Follow all manufacturer's instructions and health and safety guidelines.

Step by Step:

1. Start planning well in advance.
 2. Make sure all of your other hairdressing units have been signed off.
 3. Research fashion looks and practice them. Experiment with different colours, curls and cuts on hair swatches or mannequins.
 4. Practice your timings for the different services. Write a detailed plan of how long each task will take and include the consultations, shampooing, combing out, drying time, etc.
 5. Find good models prepared to have a fashion re-style. Make sure your models are reliable and advise them not to go out partying the night before the assessment.
 6. You will need three models. One model for a fashion wind perm of at least 50% of the head, a restyle scissor and/or razor cut and a fashion blow wave or set; one model for a multi-shade permanent colour with at least two shades difference between the two, a restyle scissor and/or razor cut and a fashion blow wave or set; one model for a long hair up service.
 7. Make sure your models are happy to have a complete re-style and discuss the looks with them.
 8. It's a good idea to have back-up models in case something unexpected comes up and any of your original models can't make it on the day.
 9. Make an extensive list of all the equipment and products you will need, right down to the last hair clip, including retail products for home hair care recommendations.
 10. Remember your Training Record Book.
 11. Make sure you and your models know how to get to the assessment venue.
 12. Read and become familiar with the manufacturer's instructions for the perm, colours and products you will be using.
 13. Confirm your models the day before the assessment.
- On the day:**
14. Get up early. Having plenty of time to get ready helps to reduce stress.
 15. Make sure your personal presentation is professional.
 16. Check your list to make sure you have everything you need.
 17. Arrive at the venue ½ an hour before the start time so you have plenty of time to set up your work station.
 18. Have your home hair care recommendations products set up in front of the model.
 19. Your assessor will talk to you before the assessment starts (pre-assessment meeting). Listen carefully and ask questions if you are unsure of anything.
- Fashion perm:**
20. Consult your model for the perm service. Make sure you discuss everything that they may need to know. Discuss the type of curl you will be doing, the cut and the drying and the finished look. The assessor should not need to ask questions on the finished look. It's a good idea to talk your model through what will happen to them during the service, especially if they've never had a perm before.
 21. Do a thorough hair and scalp analysis and write it on the client card.
 22. Prepare your model for the perm following manufacturer's instructions.
 23. Place a neck wrap and cape on the client.
 24. Shampoo the hair with the recommended products, using a flat-hand massage.
 25. Cut the bulk of the length off before you wind your perm so you're not cutting off the wave afterwards.

26. Wind your fashion perm with the finished look in mind. You don't need to use conventional perm rods. At least 50% of the head must be permed.
27. Protect your client with barrier cream, cotton-wool and extra towels.
28. Wearing gloves, apply the perm solution and process to manufacturer's instructions.
29. Neutralise the perm when it's ready following manufacturer's instructions.
30. Clean up your basin and lead your client back to the styling bay.

The Cut:

You must use both scissors and razor or both together in the same cut on the day and it must be a complete re-shape.

31. The cut must be current or emerging fashion.
32. Do not do one of the four basic cuts from unit standard 2884. You need to show cutting skills that are beyond basic. Integrate the techniques using texturising, disconnection and thinking outside the square.
33. You can personalise the cut after drying if you wish.

Fashion blow wave or set:

34. If you choose to set your perm, think about the way you wound the perm and if your set is going to follow the perm wind. You do not need to use conventional rollers, nor do you need to put rollers all over the head. You can use only one or two and mould and shape the rest of the hair.
35. Think fashion. Consider dropping rollers right off base to avoid that old fashioned look; consider using other tools such as, Molton-Browners, rags, etc.
36. Pre-warm your drier.
37. Put a net over all the hair and put your model under the drier, making sure the drier is covering all the hair.

38. Check the heat regularly.
39. Check to see if the hair is dry before removing your first pli (set). Make sure it is 100% dry.
40. Brush the hair thoroughly to loosen it and remove roller placement marks.
41. Use back-combing if needed to blend hair sections together and give you control of the placement.
42. Use finishing products to manufacturer's instructions.
43. Use a back mirror to show your model the back.

If you are blow waving your perm, once again think about the way it was wound.

44. Your blow wave needs to be fashionable and complex, using radial brushes to create movement.
45. Make sure the hair is 100% dry.
46. Dress your blow wave.
47. Use finishing products to manufacturer's instructions.
48. Use a back mirror to show your model the back.
49. Give home hair care advice and recommend products.

Multi-shade Colour:

50. Consult your model for the colour service. Make sure you discuss everything that the model may need to know. Discuss the type of colour you will be doing, the cut and the drying and the finished look. The assessor should not need to ask questions on the finished look.
51. Do a thorough hair and scalp analysis and write it on the client card.
52. Prepare your model for the colour following manufacturer's instructions. If you're cutting a lot of hair off for a re-style later, consider cutting some of the length off first so you're not wasting colour product.
53. Place a neck wrap and cape on the client.

54. Protect your model with barrier cream to help prevent staining.
 55. Wear gloves to mix and apply your colour. Make sure you wear gloves to apply foils. Follow manufacturer's instructions for application.
 56. Follow manufacturer's instructions for processing. Use a timer.
 57. Wearing gloves, remove the colour when ready.
 58. Clean up your basin and lead your model back to the styling bay.
Fashion blow wave or set your model.
 59. If you set your perm, you must blow wave your colour or vice versa so you're showing evidence of both set and blow wave.
 60. Give home hair care advice and recommend products.
- Hair Up Service:**
- You will need to fit your hair-up around either your perm or your colour, within the 3-hour time frame.
61. Have your model prepped so they arrive ready. You cannot prep during the assessment.
 62. Consult your model for the hair-up service. Make sure you discuss everything that the model may need to know. Discuss the finished look. The assessor should not need to ask questions on the finished look.
 63. Do a thorough hair and scalp analysis and write it on the client card.
 64. Use current techniques to create a fashion style suitable for editorial, evening or wedding.
 65. At least 75% of the hair must be up and worked.
 66. You need to show good balance and finish.
 67. You must use an accessory. These can be fancy clips, decorated combs, feathers, flowers, etc.
 68. You can stop your hair-up once for a maximum of 20 minutes to attend to your chemical services.
 69. Show your client the back when it's finished.
 70. Give home hair care advice especially for long hair and recommend products.
- All completed need to match the consultation.

Glossary

Accessories	Extra items a client may wear – glasses, earrings, scarves, etc.
Acid	A substance that measures from 0 – 6.9 on the pH scale.
Advance	To move forward.
Aerosol	A spray can that uses a gas to propel it, such as hair spray or mousse.
Alkali	A substance that measures from 7.1 – 14 On the pH scale. Also known as a base.
Analyse	To thoroughly examine and assess.
Anti-septic	A product that prevents germs multiplying.
Arrector pili muscle	Tiny muscle attached to the hair follicle that make hair stand on end.
Association	A voluntary group (usually salon owners) that represents the industry.
Asymmetrical	One side is different to the other.
Back-combing	A section of hair held under tension is combed back towards the roots.
Barrel	The body of a hand-held hair drier or the heated part of curling tongs.
Barrel curls	A section of hair formed into a cylindrical roll and secured at its base.
Base	The section taken for a roller, pin-curl or perm rod.
Benefits	Advantages or good things.
Blot	Absorbing moisture with a towel by gentle pressure or squeezing.
Blunt cut	The hair in each section is cut straight across.
Bob	Traditionally a one-length, solid form haircut, usually collar length.
Bouffant	A voluminous, back-combed area, usually on top or in front of a hairstyle.
Brick pattern	When setting rollers or perm rods are placed in a staggered pattern.
Bristle	Very coarse, stiff hairs used in brushes. Usually boar bristle.
Bulb	Lower part of the hair root that is larger and contains the matrix.
Capillaries	Tiny blood vessels.
Circulation	Blood flow.
Classic wind	Where the hair is wound in rollers or rods in straight rows, back off the face and down at the sides.
Client record card	A record of the services the client received.
Cob-web sections	Small, diagonal sub-sections from parting to parting.
Code of ethics	A set of industry rules created to promote professional behaviour.
Concentrate	Focus on one place.
Conditioner	Product designed to smooth the hair by closing the cuticle.
Consecutive	One after the other.
Consistent	Kept up regularly.
Consult	Converse with a client to determine their wants and needs.
Cortex	The bulky, second layer of the hair shaft made of bundles of twisted fibres.

Counteract	To act against or neutralise something.
Courteous	Polite and well mannered.
Crest line	The widest part of the head.
Crochet hook	Small metal tool with a hook at the end used to pull streaks through a cap.
Crown	Area on the top of the head where the hair radiates in different directions.
Culture	A set of behaviours and beliefs that define a group of people.
Curl clips	Small, metal or plastic clips used for pin-curling or moulding. Dinkies.
Cuticle	Outer layer of the hair shaft made of clear, overlapping scales.
Decrease	Become less.
Denman brush	A brush with rows of plastic bristles used for blow drying.
Density	The amount of hair on the scalp per cm ² .
Dermis	The skin's main layer containing hair follicles, glands and blood vessels.
Detangle	To remove knots or tangles with a brush (dry) or comb (wet).
Developer	Hydrogen peroxide added to colour or lightener to make it oxidise.
Diagonal	A sloping line, not horizontal or vertical.
Diffuser	A blow drier attachment used to soften air flow.
Dinkies	Curl clips. Used for pin-curls and moulding.
Disinfectant	A product that kills germs.
Distribute	Cause to spread out or direct.
Dominant hand	The hand you have more control of, usually the one you write with.
Effleurage	Type of massage using a stroking movement.
Elasticity	The hair's ability to stretch and return to its original shape.
Elementary	Simple or rudimentary.
Emphasis	Importance or prominence.
Ends	Part of the hair shaft at the tips furthest away from the scalp.
Epidermis	The outer layer of the skin.
Ergonomic	How people work in their environment safely.
Exterior	The lower part of the head below the crest line.
External	The outside.
Finger grip	Circular part of scissors where the ring finger is inserted.
Finishing product	Product applied at the end of the styling service to 'finish' the style. Usually on dry hair.
Finishing spray	Aerosol or pump spray to hold the style in place.
First pli	When the hair is moulded and/or set in rollers or pin-curls before drying.
Flat hand	A gentle massage using the palms of the hands, before a chemical service.
Foils	Small sections of hair that have colour applied and wrapped in foil.
Follicle	A tiny pocket in the skin that the hair grows out of.
Formula	The mixture used for colouring.
Foundation forms	Basic haircut forms.

Freehand	Using the hands and fingers to style the hair without tools.
Friction	A fast, firm, rubbing massage, usually used in shampooing.
Frontal	The forehead area or bone that makes the forehead.
Function	The way something works.
Gland	A tiny organ that secretes certain substances in the body.
Graduation (cutting)	A type of haircut with shorter lengths at the perimeter, longer at the top.
Growth patterns	The direction the hair grows naturally.
Guide-line	The first cut taken in a haircut that acts as a guide for the next lengths.
H ₂ O ₂	Hydrogen peroxide or developer.
Hair root	The part of the hair below the scalp.
Hair shaft	The part of the hair above the scalp.
Hairline	Outer edge where the hair meets the skin
Half off base	When a roller sits half on and half off its base.
Highlights	Parts of the hair made lighter or brighter.
Horizontal	A line going across.
Horse shoe section	Curved section.
Hot-cross bun	Hair divided into 4 sections, centre forehead to nape and ear to ear.
Hydrogen bonds	Bonds in the hair shaft broken and fixed by water and heat during styling.
Increase layer (cutting)	A type of haircut where the top lengths are shorter than the perimeter.
Indentation	A type of roller or pin-curl placement that gives an indent or a flick.
Inner root sheath	The inside walls of the hair follicle.
Interior	The hair that's above the crest line.
Internal	The inside.
Kneading	A slow, circular movement of the hands.
Knife grip	Holding the comb with the back of the hand upwards.
Layers	When parts of the hair are cut shorter.
Legislation	Government laws and regulations.
Level	Depth of colour.
Long-stem pin-curls	Pin-curls with a long shank that give a lot of direction and not much curl.
Lowlights	Strands of hair are darkened.
Maintain	To keep up.
Mandible	The bone that makes the bottom jaw.
Manipulate	Coax or encourage something into place.
Manufacturer	Company that makes a product.
Massage	To move and stimulate muscle tissue using hands.
Matrix	Area at the base of the hair root where the hair cells divide and grow.
Maxilla	Large bone of the face that makes up the top jaw.
Maximum	The most.
Medulla	The centre core layer of the hair shaft containing air sacs.

Melanin	Natural pigment found in the hair and skin.
Mid-lengths	Area on the hair shaft between the roots and ends.
Minimum	The least.
Molecule	Group of atoms.
Mousse	Hair product dispensed from a can with a gas to aerate it into a foam.
MSDS	Material safety data sheets.
Nape	Area at the base of the head at the back.
Nasal	The bone that forms the upper part of the nose.
Natural fall	The way hair falls naturally without styling.
Natural tendencies	Natural growth patterns.
Neck-wrap	Towel, neck strip or other material used to drape a client for protection.
Neutral	Neither one nor the other.
Neutralise	To bring back to a neutral or acidic pH level.
Non-oxidative	Colour with no hydrogen peroxide added.
No-stem pin-curls	Pin-curls with no shank that give a lot of curl and little direction.
Nozzle	Attachment for hair drier to concentrate the air flow.
Occipital	Bone at the base of the skull that forms the nape area.
Off base	A roller placed off the lower end of its base
On base	A roller placed squarely on its base.
Outer root sheath	The walls of the hair follicle.
Over-directed	Roller placed at the top of a larger base.
Oxidative	Substance that gives off oxygen such as hydrogen peroxide.
Palming	Removing the ring finger from the scissors to comb the hair.
Papilla	Area rich in blood vessels for feeding growing cells.
Papillary layer	Area of the dermis rich in blood vessels for feeding the growing basal layer.
Parallel	A line that follows another at an equal distance.
Parietal	Large bones on the skull that forms the top of the head.
Parting	Line that separates hair direction.
Perfect volume	Type of volume achieved from an on-base roller.
Perimeter	Outer edge.
Perm	Permanent wave achieved by use of chemicals that change the inner structure of the hair.
Perm solution	Active chemical used in permanent waving.
Permanent colour	Hair colour that is lodged in the hair shaft permanently.
Petrissage	Slow, kneading hand massage.
pH	Potential hydrogen.
pH scale	Scale for measuring potential hydrogen in a substance.
Pin-curls	Curl and movement created and clipped with a comb and the fingers.
Porosity	The ability to absorb moisture and/or chemicals.

Post-	After.
Powder lightener	Strong hair lightener used to lighten 3 levels or more.
Pre-	Before.
Pre-disposition test	Skin allergy test done before colouring hair or eyelashes/eyebrows.
Prioritise	To put the most important things first.
Processing	The time it takes for a chemical service to work on the hair.
Profile	The side-on view.
Projection	The angle that the hair is held out at.
Proportions	The size or shape of something compared to something else.
Recede	To move or slope backwards.
Recommendations	Professional advice given to a client.
Regrowth	New, virgin hair growth after a colour.
Reinforce	To make stronger.
Requirements	What you need to do.
Reticular layer	The area of the dermis that contains the hair follicle and glands.
Re-touch	Applying colour to the new growth of the hair.
Rinse	Flushing with water only.
Rollers	Cylindrical tools for rolling the hair to create movement and curl.
Roots	Area of the hair closest to the scalp.
Ruching	Gathering or bunching up.
Scrunch	Squeezing the hair with the hand while blow drying to encourage curl.
Sebaceous gland	Gland attached to a hair follicle that produces oil.
Second pli	A dried and dressed hair set.
Set	Hair is wet moulded, pin-curled and/or placed in rollers then dried.
Setting lotion	Product with firm hold to be used when setting.
Shampoo	Product/method for cleansing the hair. From the Hindi word 'champo' meaning to massage or press.
Short-stem pin-curls	Pin-curls formed with a short shank that give some curl and some direction.
Solid form (cutting)	Type of cut where the hair lengths all meet at the perimeter without any projection.
Sphenoid	Small bone in the skull between the temple and eye socket.
Spoon grip	The comb is held so the palm of the hand faces up. This helps to keep the elbow down.
Stem	The arm or shank of a pin-curl.
Stimulate	To invigorate or make the blood flow.
Streaking cap	Rubber or plastic cap with lots of small holes that have small pieces of hair pulled through for highlighting/low-lighting.
Stratum corneum	The top, outer layer of the skin (epidermis).
Stratum germinativum	The growing layer of the epidermis where cells are dividing.
Stratum granulosum	The 3rd layer of the epidermis where cells look like oval granules.

Stratum lucidum	The 2nd layer of the epidermis where the cells are translucent.
Stratum spinosum	The 4th layer of the epidermis where the cells are spiny.
Streaks	Small pieces of hair pulled through a cap with a hook for colouring.
Structure graph	Diagram that shows the length arrangement of hair in a cut.
Styling product	Usually applied wet hair to hold or smooth it during styling.
Subcutaneous layer	Layer of fat storing cells that sits just below the dermis.
Sudoriferous gland	Sweat gland.
Symmetrical	The same on both sides.
Tang	Small finger brace on scissors or razor.
Tapotement	Type of massage with a tapping movement.
Temperature	A measure of how hot or cold something is.
Temporal	Bone in the skull above the ear.
Tension	Tightness or firmness.
Texture	The size or diameter of a hair shaft. The feel or look of a surface.
Texturising	Removing weight and not length when cutting.
Thermal	Heated.
Thermal accelerator	Machine used for gently heating the head during processing.
Thinning	Removing bulk from the hair.
Thumb grip	Circular part of scissors where the thumb is inserted.
Tint	Permanent colour.
Tint bowl	Bowl for mixing colour, bleach and other products.
Tint brush	Brush for applying colour and other chemicals to the hair.
Treatment	A service to re-condition damaged or dry hair
Trichology	The study of hair.
Under-directed	A roller placement where the roller sits on the lower part of its bigger base.
Uniform (cutting)	The same length all over.
Vent brush	Small, plastic brush with gaps in its base used for blow drying.
Ventilation	Letting air in.
Vertical	Straight up and down.
Volume	Large size.
Weaves	Small pieces of hair evenly picked out to be coloured and wrapped in a foil.
Zygomatic	Bone that makes up the cheek bone in the face.



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