
B12

airbrush

make-up



Airbrush make-up has revolutionised the cosmetics industry, and is now an essential part of a make-up artist's portfolio. It is long lasting and provides flawless coverage by minimising skin imperfections, but can also look very natural.

This technique has become more popular due to its cleanliness, accuracy and the introduction of High Definition Television. This unit will take you through a variety of techniques and procedures that will give you the experience needed to perfect your skills.



Unit B12 (City & Guilds Unit 015)

Plan and provide airbrush make-up

Optional



Airbrush make-up

Evidence requirements

To achieve this unit you must practically demonstrate in your everyday work that you have met the standards for planning and providing airbrush make-up.

The standards cover things that you must do (performance criteria), things that you must cover (range) and things that you must know.

What you must do

Your evidence should be collected when carrying out a real job, whether paid or voluntary, and when dealing with real clients, whether internal or external to the salon. Simulation is **not** allowed for any performance evidence within this unit.

Most evidence of your performance will be gathered from the observations made by your assessor, but you may be required to produce other evidence to support your performance if your assessor has not been present. This will involve your assessor observing your performance on at least **four** different occasions, which must include a **full, straight face airbrush make-up**.

“

If you clean and look after your airbrush properly, it will last for years.

Maria Retter

”

This unit has four outcomes.

Outcome 1

Maintain safe and effective methods of working when providing airbrush make-up

Outcome 2

Consult, plan and prepare for airbrush make-up

Outcome 3

Apply airbrush make-up

Outcome 4

Provide aftercare advice



Unit B12 (City & Guilds Unit 015)

Plan and provide airbrush make-up

Optional

What you must cover

You will see key words in bold on the 'What you must do' list. For each of these, there is a range of things that you must cover. You must show that you have covered the following:

Used all of the following types of airbrush make-up:

- Silicone based
- Water based
- Alcohol based

Used all of the following types of consultation techniques:

- Questioning
- Visual
- Manual

Created all of the following types of airbrush designs:

- Contouring
- Tattooing
- 3D
- High fashion
- Fantasy
- Full straight make-up

Covered all of the following areas of application:

- Face
- Hair
- Body

Dealt with at least one of the following necessary actions*:

- Encouraging the client to seek medical advice
- Explaining why the service cannot be carried out
- Modification of the service

* However, you must prove to your assessor that you are able to deal with the other **two**.

Used all of the following types of resources:

- Masking tape
- Stencils
- Brushes

Used all of the following types of airbrushing techniques:

- Colour fading
- Blending
- Highlighting and shading
- Stencilling
- Masking
- Freehand
- Pulsing
- Back bubbling
- Even colour washing

Given all of the following types of advice:

- Suitable make-up removal techniques
- Expected longevity of make-up
- Those activities to avoid

What you must know

You will be assessed on your knowledge of the following:

Organisational and legal requirements

How to work safely and effectively when providing make-up services

Consultation, planning and preparation

Contra-indications and contra-actions

Airbrushing equipment and products

Airbrush make-up application

Aftercare advice

This will be completed through written and oral questioning by your assessor, or by an online test. For details of what you must know, see pages 16–20.



Image courtesy of Maria Retter

Always check that you are working at the correct pressure.



Airbrush make-up

Useful words

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

Air hose The hose that travels from the compressor to the airbrush.

Air pressure The pressure used to push the air through the airbrush.

Back bubbling Blocking the nozzle of the airbrush to redirect the flow of air back to the cup. This can aid cleaning or colour mixing.

Blending Fusing two colours together.

Bottom feed Commonly used for spray tanning. A large plastic cup is placed underneath the airbrush to hold the fluid.

Colour washing Building a base of several thin coats of make-up.

Compressor The machine that holds the air and compresses it.

Dual action airbrush Where the trigger controls both the air and the colour.

Gravity feed airbrush An airbrush with a small cup attached to the top to hold the paint.

Moisture trap The glass container that captures any moisture in between the compressor and the airbrush.

Needles Sharp instrument in the centre of the airbrush that the paint travels down. This can also regulate the size of the spray.

Nozzle This keeps the needle in place, and can also regulate the size of the spray.

Pigment Usually a fine powder that changes into a liquid to create colour.

PSI Pounds per square inch – how the air pressure is measured.

Pulsing When the air is interrupted from travelling through the airbrush, this is useful to produce differing textured effects.

Resin The ingredient that makes the pigment stick to the desired surface.



Observation sign-off sheet

*Unit B12 Plan and provide
airbrush make-up*

What you must do

6

Level 3 NVQ/SVQ Beauty

Within your work, you must show your assessor that you can do the following. Your assessor will observe your performance on at least **four** separate occasions. These must include a **full, straight face airbrush make-up**.

Each time you achieve **all** the points listed below within a single client service, your assessor will tick the circle and enter the date.

Outcome 1

Maintain safe and effective methods of working when providing airbrush make-up

- a Set up the work area to meet legal, hygiene and service requirements
- b Make sure that environmental conditions are suitable for the person on whom you are working and the service
- c Ensure the work area is well ventilated to avoid accumulation of overspray
- d Wear suitable personal protective equipment throughout the service
- e Ensure your personal hygiene, protection and appearance meets accepted industry and organisational requirements
- f Ensure all airbrush tools and equipment are effectively cleaned and reassembled using the correct methods
- g Effectively disinfect your hands prior to airbrushing
- h Maintain effective industry hygiene and safety practices throughout the service to minimise the risk of cross-infection

Continues on next page



Hints and tips

Be aware of safety procedures when working with compressed air.

- i Position equipment and materials for ease and safety of use
- j Use **airbrush make-up** in a safe manner without risk of overexposure to yourself and the person on whom you are working
- k Ensure the person on whom you are working is in a comfortable and suitable position that allows ease of **airbrush make-up** application
- l Ensure your own posture and position minimises fatigue and the risk of injury whilst working
- m Respect a person's modesty, privacy and any sensitivities regarding their appearance
- n Dispose of waste materials safely and correctly
- o Ensure that the service is cost-effective and is carried out within a commercially viable time
- p Leave the work area in a condition suitable for further services
- q Ensure make-up notes are up-to-date, accurate, easy to read and signed by the client and practitioner



Airbrush make-up

Observation	1	2	3	4		
Achieved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Date						
Candidate signature						
Assessor signature						
IQA signature (if sampled)						
EQA signature (if sampled)						

“

Always check that your airbrush is clean before adding foundation into the airbrush cup.

Kym Menzies-Foster

”



Observation sign-off sheet

*Unit BI2 Plan and provide
airbrush make-up*

What you must do (continued)

8

Level 3 NVQ/SVQ Beauty

Timing tip

*A commercially
acceptable time for
a full face straight
airbrush make-up
is 30 mins.*



*A few drops of liquid is all that
you need.*

Outcome 2

Consult, plan and prepare for airbrush make-up

- a Use **consultation techniques** in a polite and friendly manner to determine the **airbrush design** and **areas of application**
- b Use suitable sources of information to research ideas on themes for the design plan
- c Ensure the plan accurately reflects the **airbrush design**
- d Ensure that informed and signed parent or guardian consent is obtained for minors prior to any service *
- e Ensure that a parent or guardian is present throughout the treatment for minors under the age of 16 **
- f Obtain signed, written informed consent from the client prior to carrying out the service
- g Ask the person you are about to work on appropriate questions to identify if they have any contra-indications to **airbrush make-up**
- h Encourage clients to ask questions to clarify any points
- i Take the **necessary action** in response to any identified contra-indications ***

Continues on next page

- j Ensure client **advice** is given without reference to a specific medical condition and without causing undue alarm and concern
- k Ensure that clothing, hair and accessories are effectively protected or removed
- l Ensure the skin is clean prior to the application of **airbrush make-up**
- m Select suitable **airbrush make-up** to suit the skin type and skin condition of the person you are working on and the agreed **airbrush design**



Observation	1	2	3	4		
Achieved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Date						
Candidate signature						
Assessor signature						
IQA signature (if sampled)						
EQA signature (if sampled)						

* Covered by observation	<input type="radio"/>	Date
Covered by oral questioning	<input type="radio"/>	Date
** Covered by observation	<input type="radio"/>	Date
Covered by oral questioning	<input type="radio"/>	Date
*** Covered by observation	<input type="radio"/>	Date
Covered by oral questioning	<input type="radio"/>	Date



“ Practising using your airbrush on some white paper is a good way to gain control of your airbrush. It is also good to see what happens if you were to work closely on the face at higher or lower compressor settings. Kym Menzies-Foster





Observation sign-off sheet

Unit BI2 Plan and provide airbrush make-up

What you must do (continued)

Hints and tips

Get to know your airbrush! Taking it apart and putting it together again will help.

Outcome 3

Apply airbrush make-up

- a Use equipment, **airbrush make-up** and **resources** suitable for the agreed design plan and following manufacturers' instructions
- b Correctly test the pressure and operation of the spray gun prior to use
- c Use **airbrushing techniques** in a controlled way and at the correct distance from the body to achieve the desired effect
- d Apply **airbrush make-up** in the correct sequence to achieve the required effect
- e Use techniques that minimise the risk of products being spread outside the treatment area and surrounding environment
- f Effectively adjust the air pressure to suit the **areas of application**
- g Effectively finish the application using conventional make-up, when required
- h Ensure all elements of the make-up combine to complement each other to achieve the desired look and agreed design plan
- i Effectively seal the finished make-up design, if required
- j Ensure the finished results meet the design plan

Observation	1	2	3	4		
Achieved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Date						
Candidate signature						
Assessor signature						
IQA signature (if sampled)						
EQA signature (if sampled)						

Continues on next page

Outcome 4

Provide aftercare advice

- a Give **advice** and recommendations accurately and constructively
- b Give the person on whom you are working suitable **advice** specific to their individual needs



Airbrush make-up

Observation	1	2	3	4		
Achieved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Date						
Candidate signature						
Assessor signature						
IQA signature (if sampled)						
EQA signature (if sampled)						



“
Air should be the first and last thing to go through the airbrush. This avoids clogging.
Maria Retter
”



Observation sign-off sheet

Unit B12 Plan and provide airbrush make-up

What you must cover

Before ticking the circles below, you must make sure that you have achieved 'What you must cover' in **all the outcomes in which it occurs.**

Airbrush make-up

Tick the airbrush make-up used in each observation.

You must use **all** of them.

- Silicone based
- Water based
- Alcohol based

	1	2	3	4		
Silicone based	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Water based	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Alcohol based	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Consultation techniques

Tick the types of consultation techniques used in each observation.

You must use **all** of them.

- Questioning
- Visual
- Manual

	1	2	3	4		
Questioning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Airbrush designs

Tick the airbrush designs created in each observation.

You must create **all** of them.

- Contouring
- Tattooing
- 3D
- High fashion
- Fantasy
- Full straight make-up

	1	2	3	4		
Contouring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tattooing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3D	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High fashion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fantasy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Full straight make-up	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Application areas

Tick the application areas covered in each observation.

You must cover **all** of them.

- Face
- Hair
- Body

	1	2	3	4		
Face	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Body	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Necessary actions

Tick the necessary actions dealt with in each observation.

You must deal with at least **one** of the necessary actions, but you must prove to your assessor that you are able to deal with the other **two**.

	1	2	3	4		
Encouraging the client to seek medical advice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Explaining why the service cannot be carried out	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modification of the service	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Resources

Tick the resources used in each observation. You must use **all** of them.

	1	2	3	4		
Masking tape	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stencils	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brushes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Airbrush techniques

Tick the airbrush techniques used in each observation. You must use **all** of them.

	1	2	3	4		
Colour fading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blending	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Highlighting and shading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stencilling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Masking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Freehand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pulsing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Back bubbling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Even colour washing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Observation sign-off sheet

Unit B12 Plan and provide airbrush make-up

What you must cover (continued)

Advice

Suitable make-up removal techniques

Expected longevity of make-up

Those activities to avoid

Tick the advice given in each observation. You must give **all** of them.

1	2	3	4		
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Observation

Achieved

Date

Candidate signature

Assessor signature

IQA signature (if sampled)

EQA signature (if sampled)

1	2	3	4		
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



To clean your airbrush get a white tissue and add some airbrush cleaning fluid into the cup. Turn on the compressor and pull back the trigger until fluid is released onto the tissue. If the fluid is clear your airbrush is clean.

Kym Menzies-Foster



Comment form

Unit B12 Plan and provide airbrush make-up



This form can be used to record oral questioning, or for assessor/candidate comments, if required.

Comments

Date

1

2

3

4

Image courtesy of Maria Retter



Your airbrush can help you to achieve very accurate make-up, whatever the look. Get practising!



Knowledge sign-off sheet

Unit B12 Plan and provide airbrush make-up

What you must know

You will be assessed on your knowledge and understanding of **all** the following points. This will be completed by your assessor through oral questions (evidence type E3) and a mandatory test (E4). These will be online tests.

The form tells you which evidence type is needed for each point.

Some areas appear in more than one unit (shaded in darker blue). These are covered in a cross-unit knowledge test. You only need to be tested on these once.

Once you have been assessed on each point, you can fill in the date and reference any written evidence that you've put in your portfolio.

You need to understand:		Evidence type
Organisational and legal requirements		
1	your responsibilities under relevant health and safety legislation	E3
2	the importance of not discriminating against clients with illnesses or disabilities and why (eg Disability Discrimination Act)	E3
3	why minors should not be given services without informed and signed parental or guardian consent	E3
4	why it is important when treating minors under 16 years of age to have a parent or guardian present	E3
5	the legal significance of gaining signed, informed client consent to treatment	E3
6	your responsibilities, and reasons for, maintaining your own personal hygiene, protection and appearance according to accepted industry and organisational requirements	E3
7	how to complete any records about people on whom you have worked and the importance and reasons for keeping records of services and gaining signatures	E3
8	the importance of the correct storage of records in relation to the Data Protection Act	E3
9	the importance of completing the application in a commercially viable time	E3
10	pricing structures for airbrush make-up services	E3
How to work safely and effectively when providing make-up services		
11	how to effectively set up the work area and safely position equipment and materials for airbrush make-up application	E3

Continues on next page

You need to understand:	Evidence type
12 the necessary environmental conditions for airbrush make-up application (including lighting, heating and general comfort) and why these are important	E3
13 why effective ventilation is particularly important during the airbrushing process	E3
14 how to dismantle, clean, disinfect and reassemble tools and equipment for airbrush make-up application	E3
15 the importance of, and reasons for, disinfecting hands and how to do this effectively	E3
16 the range of protective clothing that should be available for those on whom you are working	E3
17 the type of personal protective equipment that should be available and used by yourself	E3
18 why it is important to use personal protective equipment	E3
19 why it is important to maintain standards of hygiene and the principles for avoiding cross-infection	E3
20 how to prepare and correctly position the client for effective airbrush make-up application and the importance of using seating at the correct height	E3
21 how to effectively and safely position airbrush make-up equipment	E3
22 how to avoid potential discomfort and injury to yourself and the risks of poor positioning of those on whom you are working	E3
23 how to minimise and dispose of waste from services	E3
24 the condition in which the work area should be left and why this is important	E3
Consultation, planning and preparation	
25 the importance of detailed and accurate planning and how to create a make-up design plan	E3
26 the importance of specifying necessary resources accurately	E3



Airbrush make-up

Hints and tips

Never use a high pressure on the face.

Continues on next page



Knowledge sign-off sheet

Unit B12 Plan and provide airbrush make-up

What you must know (continued)

You need to understand:	Evidence type
Client consultation, planning and preparation	
27 the importance of creating a design portfolio to promote airbrush make-up	E3
28 how to use effective consultation techniques when communicating with clients from different cultural and religious backgrounds, age, disabilities and gender for this treatment	E3
29 how to give effective advice and recommendations to those on whom you are working in relation to suitable products for the desired outcome	E3
30 why it is important to encourage and allow time for clients to ask questions	E3
31 the reasons why it is important to encourage people with contra-indications to seek medical advice	E3
32 the importance of, and reasons for, not naming specific contra-indications when encouraging clients to seek medical advice	E3
33 why it is important to respect a person's modesty, privacy and any sensitivities they may have relating to their physical appearance	E3
Contra-indications and contra-actions	
34 the importance of recognising contra-indications and restrictions to airbrush make-up, eg respiratory problems	E4
35 possible contra-actions which may occur during the airbrushing and how to deal with them	E3
Airbrushing equipment and products	
36 the types of problems that can occur with airbrush equipment and how to correct them	E4

Continues on next page

You need to understand:	Evidence type
37 the meaning of psi and the potential risks associated with the use of pressurised airbrush equipment	E4
38 the importance of using equipment with a pressure gauge	E4
39 the types of products available for airbrushing and their features and how and when to use them	E3
40 the types of equipment available for airbrushing and how and when to use them	E4
41 the differences between cup feed and gravity feed airbrushes and when to use them	E4
42 the advantages and disadvantages of differing airbrush products	E3
43 the types of resources available for airbrushing and how and when to use them	E3
Airbrush make-up application	
44 how to match and apply airbrush make-up to different skin types, skin tones and conditions	E3
45 how to select and use airbrush products to enhance face and body shapes	E3
46 the skin characteristics and skin types of the different client groups and how to choose correct products and tones to suit them (eg white, black, Asian, mixed, Oriental)	E3
47 the basic principles of complementary colour theory	E4
48 how to select, blend and mix products and colours	E3
49 how lighting affects the perception of colour and its influence on the effect of make-up	E4
50 the reasons for matching lighting with the occasion for which the make-up will be worn (eg bridal make-up rehearsal in daylight)	E4
51 how to correct excessive redness when using airbrush make-up	E3
52 how to disguise minor skin imperfections using airbrush make-up	E3



Airbrush make-up

Hints and tips

When working around the nose and mouth ask your client to hold their breath and count to three, before breathing out.

Continues on next page



Knowledge sign-off sheet

Unit B12 Plan and provide airbrush make-up

What you must know (continued)

You need to understand:	Evidence type
53 the limitations of airbrush make-up	E3
54 how to carry out the airbrushing techniques in the range, when to use them and the effects that can be created	E3
55 the effects that can be created by the use of additional items (eg net, lace, feathers, gems, gold leaf, silk flowers, etc) and how to apply them	E3
56 when, how and why to vary the psi according to the effect to be created and the part of the body being airbrushed	E3
57 how distance of the airbrush from the body and pressure can affect the coverage and density of colour	E3
58 the occasions on which it would be preferable to use conventional make-up techniques	E3
59 the importance of omitting certain areas of the face when applying airbrushing techniques eg under eyes, eyelashes, ears, nostrils	E3
60 the sequence in which airbrush and conventional make-up products should be applied	E3
61 the type of problems that can happen during airbrush make-up application and how to correct them	E3
Aftercare advice	
62 make-up removal techniques suitable for the person on whom you have worked	E3
63 how long airbrush make-up can be expected to last	E3
64 the activities to avoid and why	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E4 was an online test	<input type="radio"/> Date
Tick if cross-unit knowledge was an online test	<input type="radio"/> Date

Supplementary notes

Unit BI2



Airbrush make-up

21

Your assessor may use this space for any additional comments they may have about your work.

Comment

Date

Comment	Date

Unit sign-off

This section must be signed when the unit is complete.

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

Candidate signature

Date

Assessor signature

Date

IQA signature (if sampled)

Date

EQA signature (if sampled)

Date

Unit B12 (City & Guilds Unit 015)

Plan and provide airbrush make-up

Optional

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