

Candidate logbook

Level 3 NVQ Diploma/svQ 3 at SCQF level 6 in:

Hairdressing



Candidate logbook

Level 3 NVQ Diploma/SVQ 3 at SCQF level 6 in:

Hairdressing

Name:

City & Guilds enrolment number:

Date registered with City & Guilds:

Date enrolled with centre:

Centre name:

Centre number:

Centre address:

Centre contact:

Assessor name:

Internal Quality Assurer name:

About City & Guilds

City & Guilds is the UK's leading provider of vocational qualifications, offering over 500 awards across a wide range of industries, and progressing from entry level to the highest levels of professional achievement. With over 8500 centres in 100 countries, City & Guilds is recognised by employers worldwide for providing qualifications that offer proof of the skills they need to get the job done.

Equal opportunities

City & Guilds fully supports the principle of equal opportunities and we are committed to satisfying this principle in all our activities and published material. A copy of our equal opportunities policy statement is available on the City & Guilds website.

Copyright

The content of this document is, unless otherwise indicated, © The City and Guilds of London Institute 2009 and may not be copied, reproduced or distributed without prior written consent.

ISBN 978 0 85193 155 5

First edition 2008

Revised edition 2009

Reprinted 2009, 2010, 2011 (twice), 2012 (three times), 2013, 2015 (twice)

ISBN 978 0 85193 155 5

Please note: National Occupational Standards are © Hair and Beauty Industry Authority. Please check the conditions upon which they may be copied with Habia.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library.

Publications

For information about or to order City & Guilds support materials, contact 01924 930800 or centresupport@cityandguilds.com. Calls to our 01924 numbers cost your telephone company's access charge.

Every effort has been made to ensure that the information contained in this publication is true and correct at the time of going to press. However, City & Guilds' products and services are subject to continuous development and improvement and the right is reserved to change products and services from time to time. City & Guilds cannot accept liability for loss or damage arising from the use of information in this publication.

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

City & Guilds would like to sincerely thank the following:

For providing pictures

Adam Sloan at Big Yin, Additional Lengths, Andrew Buckle, Angels Aberdeen, Aveda, Barrie Stephen, Barry Craig, Camera Press London, Capital Hair & Beauty, Central Training Group, Charles Worthington, Clipso, Clynol Salon Exclusive, Conair, DAVINES, Denman Brush, Desmond Murray, Ellisons, Errol Douglas MBE, Essence PR, Falltricks, Goldwell, Gorgeous PR, Great Lengths, Hair Tools Ltd, Hammersmith and Fulham College, HOB, Hooker & Young, ISO, iStockphoto, Java, Joico Trend, KMS California, Legends, L'Oréal Professionnel, Michael Barnes, Rani Juttla, Sanrizz Education, Sophia Hilton, TIGI, Wahl (UK) Ltd, Wella Professionals, West Hertfordshire College

For their help with the cover photo shoot

Andrew Buckle (Photography); Sophia Hilton (Stylist); Carlie Firth (Model)

Cover and book design by Purpose

Implementation by Kate Lyons

Edited by Tom Guy, Rachel Howells and Emily Ayers

Special thanks to Diane Mitchell

Contents

Introductory pages

Meet the contributors	5
A few words from Andrew Barton	8
Introduction and useful words	9
Developing your creative skills	15
Complete list of units	16
Summary of unit achievement	17
Tracking your progress	18

Unit details and recording forms

Mandatory units

Safely control work operations (G22/036)	22
Promoting services or products (G18/020)	34
Hairdressing consultations (G21/037)	46
Cutting techniques (GH16/038)	62

Optional units included in this logbook

Colouring hair (GH17/039)	80
Colour correction (GH18/040)	106
Creative styling & dressing (GH19/041)	130
Dress long hair (GH20/042)	148
Creative hairdressing skills (GH21/043)	164
Promotional activities (H32/048)	180

More information

Maximum service times for Level 3 hairdressing services	196
Glossary of Habia terms	197
What now?	207

Contents

(Continued)

Further units (available for download at www.cityandguilds.com)

Perming (GH22/044)

Hair extensions (GH23/045)

Specialist consultation services for hair and scalp conditions (GH24/059)

Specialist hair and scalp treatments (GH25/060)

Financial effectiveness (G11/046)

Customer service improvements (G19/047)

Meet the contributors

Meet the contributors

5



Brenda Harrison, the author of this logbook, has 40 years' experience in the hairdressing industry. With extensive experience in education, training and assessment, she is now heavily involved in the development of hairdressing qualifications and examinations.



Richard Ward is an award-winning hairdresser and media celebrity. His work is endorsed by a host of stars, and his London salon is a glamorous pampering hot-spot.



Andrew Collinge is one of the most sought-after hairdressers in the world, and an international ambassador for hairdressing: there are very few areas of the industry that have not benefited from his influence and creativity.

City & Guilds would like to thank all the contributors. These are some of the top names in the industry, and they want [you](#) to benefit from their experience!



Ruth Langley is the founder of the Beautiful Selling Company. As a qualified teacher and life coach, Ruth has a passion for improving hairdressers' professional skills in order to deliver first-class customer satisfaction.



Mark Woolley manages the Saks Brighton team, which won Salon Team of the Year at the 2007 British Hairdressing Awards. His work regularly appears on magazine covers.



Daniel Galvin OBE is the first hairdresser ever to specialise in colour, and is still the world's foremost colour expert after 30 years in the business. Known as the King of Colour, he can claim a list of film credits from *Clockwork Orange* to *Eyes Wide Shut*.



Sophia Hilton, the stylist for the cover of this logbook, is a former City & Guilds candidate at Blackpool and the Fylde College, who won the City & Guilds' 2008 UK Advanced Student of the Year Award.

Meet the contributors

(Continued)



Maria O'Keefe is the 2007 L'Oréal Colour Trophy Hairdresser of the Year. She is Manager of the popular Sanrizz Covent Garden salon, and a key member of the Sanrizz International Artistic Team.



Charles Worthington is one of today's most influential and creative hairdressers. He is Creative Director of Charles Worthington salons, and has twice been named British Hairdresser of the Year.



Ben Dellicompagni is Managing Director of Francesco Group, which boasts 30 salons and two Academies of Excellence, with plans to expand across the whole of the UK.



Julien Guyonnet is best known for his highly skilled and creative Monofibre hair extension work. His clientele includes Elle Macpherson, Kate Moss, Gary Oldman, Daryl Hannah, Gwyneth Paltrow, Mischa Barton, and Newton Faulkner.



Joshua Galvin has been in the hairdressing industry for 55 years. He was awarded an honorary doctorate in 2007 by the University of Arts London. He also has a successful range of products on the market, and remains in demand for his wealth of knowledge and experience in the industry.



Maurice Lister started his career in hairdressing and barbering at 15, and went on to gain extensive experience in education, training and assessment. He is author of many leading resources, including LearnXtra, and has been City & Guilds' Chief Verifier for hair and beauty for over ten years. Maurice is the technical editor for our logbooks.



William Wilson has spent 23 years in the hairdressing industry, rising to the position of Creative Director for Goldwell. He oversees the creative aspect of the Goldwell brand from an educational standpoint.



Hellen Ward is Managing Director of Richard Ward Hair & Metrospa. She is a business guru for the hairdressing industry, renowned for her commercial wisdom.



Jo Hansford has a name that is synonymous with beautiful colour and an eye for detail. She runs a phenomenally successful salon in the heart of Mayfair.



Michael Barnes travelled the world as part of the Renbow Art Team (led by Trevor Sorbie), before establishing his own salon in Covent Garden. A former Avant-Garde Hairdresser of the Year, he has recently created stunning photo shoots with the likes of Keira Knightley and Lily Cole.



Angelo Seminara, British Hairdresser of the Year 2007, began his career as a trainee barber in a small Italian village in 1983. He now works on the designer fashion shows of New York, London, Milan and Paris.



Nigel Meredith has been National Technical Manager for Wella Professionals UK for four years, and has been part of the Wella Professionals team for 17 years.



A few words from Andrew Barton

For a lad from a small working-class town in Yorkshire, I've not done too badly! There is no such thing as a typical day: one day my life involves working with celebrities on a glamorous photo shoot, the next I could be travelling the world, flying the British hairdressing flag with Saks at glitzy hair shows and educational seminars. I'm also recognised as the resident hairdresser on Channel 4's hit TV show *10 Years Younger*, and spend time making clients happy at the Saks flagship salon in London. So how did all this come about?

I started with a very traditional hairdressing apprenticeship in my home town of Barnsley, which was tough and very disciplined, but I'm forever grateful for it. Along with attending college to study for my hairdressing qualifications, it was the best possible start.

Learning key skills, such as cutting and colouring, to the best standard has undoubtedly helped me further down the line in my career at Saks. Whether it's been working on supermodels, superstars or creating hair for super designers at the catwalk shows, it's always important to have a good foundation of knowledge.

I think I have the best job in the world and I'm amazed by just how much excitement I get from my work every day. Working with a great team is possibly the best advice I can offer anyone. Never accept an okay standard and push your own creativity through trial and error.

Hairdressing is competitive, it's fast, ever-changing and of course it's about providing a service ... but the service of making someone feel great about themselves through their hair is wonderful. I swear the smile on a client's face when you've done her hair is magical and addictive!

Because hairdressing is always changing and is an essential partner to fashion, there's always something to learn and discover, whether it's new products or techniques. You'll never be bored, and as British hairdressing and training are respected as the best in the world, you're guaranteed the best start for the career of your dreams!

Introduction and useful words

Welcome to your City & Guilds *Candidate Logbook*. It is designed to help you work towards your hairdressing qualification, by:

showing you what you need to achieve

helping you to record your achievements and evidence.

In this logbook, you will find the forms that you and your assessor will use for your qualification. You'll also find helpful pictures, hints, tips, and more from leading people in hairdressing – all designed to make the qualification simple to understand and more fun to do!

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

What qualification am I doing?

The Level 3 NVQ Diploma in Hairdressing. NVQ stands for National Vocational Qualification. 'Vocational' means that the work you do to achieve this qualification is mainly about practical hairdressing skills and real work activities. Therefore, an NVQ assesses the skills that you have, such as perming hair in a commercially viable timeframe. 'Diploma' refers to the size of the qualification that you are doing (at least 58 credits – see page 16). If you are in Scotland you may be doing the Level 3 SVQ at Level 6 SCQF.

What do I need to achieve?

Your NVQ/SVQ is divided into 'units'. Each unit covers a different area of your work as a hairdresser. There are four units that you must complete (called mandatory units) and you also get to choose five optional units from a list of ten. This means you can follow your interests and the needs of the salon where you are working. You must earn at least 58 credits across all nine units to achieve the qualification. We've included the complete list of units on page 16, where you can also see how many credits each unit is worth.

What's in a unit?

There are three main parts:

What you must do

What you must cover

What you must know.

You need to achieve all three of these parts to complete the unit. The 'What you must do' part always has either two, three, four or five 'outcomes'. These cover different aspects of practical work you'll do for the unit. They are usually linked, so you can work towards all of the outcomes at once.



Introduction and useful words

(Continued)

Who decides what I need to achieve?

There are two organisations involved in creating your NVQ/SVQ.

1 Habia (Hairdressing and Beauty Therapy Industry Authority)

Habia works with a group of experts in the hairdressing industry to decide the skills and knowledge you need at Level 3. Habia then writes 'standards' to describe all the different things that you must be able to do, and these are what your NVQ/SVQ is based on.

2 City & Guilds

Habia passes the standards it has written to City & Guilds and City & Guilds decides how the standards will be assessed. City & Guilds is an 'awarding organisation', which means that it checks that you are assessed correctly and fairly and provides you with your certificate once you've achieved your NVQ/SVQ.

Who will decide whether I have achieved the standards?

In an NVQ/SVQ you are either 'competent' or 'not yet competent'. This means that if you have not quite got everything right when you do something, you will have a chance to do it again after more practice – remember, practice makes perfect! There are a number of people who will help to decide when you are competent:

1 Your assessor

A person who is very experienced and qualified in the area of work that you are training in. This will probably be your tutor, or it may be a supervisor or manager in your salon. Your assessor will be overseeing your work towards the qualification on a day-to-day basis.

2 Internal Quality Assurer

A person within your centre who checks that all the assessments made by the assessors are carried out to the correct standards.

3 External Quality Assurer

Someone from City & Guilds who visits your centre to check that all the assessments are correct and to the same standard as those made in other centres. This ensures that you're not working to a higher or lower level than candidates in other centres. External Quality Assurers also check that your centre is operating the qualification properly and fairly and has all the systems and equipment in place for your NVQ/SVQ.



What steps will I need to take to complete my qualification?

There are four main steps:

Step 1 Planning

Your assessor will tell you about the mandatory units that you're going to be doing and will help you choose the right optional units. Your assessor will want to find out if you have any experience of working in hairdressing, because it may count towards your award. At the end of this discussion, you should have an 'assessment plan', which sets out how you will go about achieving the award.

Step 2 Producing evidence

You will produce 'evidence'. You will find out much more about this later, but 'evidence' for an NVQ/SVQ consists of:

- being observed by your assessor
- being asked questions by your assessor
- keeping documents, eg work logs or client records
- for some units, doing an assignment or a written or online test.

You will keep all this evidence in a portfolio.

Step 3 Feedback

You will regularly be given feedback by your assessor and you will receive further training if you need it. If your assessor tells you that you are competent after an assessment, it will be recorded on the forms in your logbook. You will need to keep track of how much you have achieved and what you have still to achieve, but don't worry as you will discuss your progress with your assessor on a regular basis. You can also use the 'Tracking your progress' form on pages 18–20 to help you.

Step 4 Achievement

When you have completed your units and your assessor is sure that you have all the evidence that you need, your centre will apply to an awarding organisation such as City & Guilds for your certificate. You will receive the full qualification certificate only if you have completed all the required units, with the required number of credits. Otherwise, you will receive a certificate listing the units you have achieved. Your centre will give you your certificate as soon as it is received from the awarding organisation.

How long will it take?

There is no time limit set by City & Guilds for you to complete your NVQ/SVQ but your centre may have some requirements that they will explain to you.



Introduction and useful words

(Continued)

Where do I go if I need more information about my assessments and qualification?

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

Your tutor/assessor is the most important source of information about your qualification

Your centre's student handbook or prospectus

On very rare occasions if you disagree with an assessor's decision, you should use your centre's appeals procedure. Ask an assessor or your Internal Quality Assurer (IQA) to help you if you are unsure of how to do this. Your centre will refer any unresolved problems to City & Guilds.

Your centre's website. Make a note of the address here:

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

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



What do these words mean?

Here are some words that you may hear over the course of doing your NVQ/SVQ. You may want to refer back to this page if you hear a word and can't remember what it means.

Assessment plan An action plan set by you and your assessor at the beginning of your course and then updated as you progress through your assessments. It shows which optional units you have chosen and in which order you are going to work towards all the units. It has key dates for collecting evidence for the units and for reviewing your progress and explains who will assess you, what type of assessment will be used and when and where the assessments will take place.

Assessor A person qualified and experienced in hairdressing who will help you plan your work and assessments and organise your evidence. Your assessor will be responsible for judging if you are competent and will give you feedback.

Awarding organisation An approved organisation that issues certificates that are recognised by places of education and employers. For Hairdressing Level 3, your awarding organisation is City & Guilds.

Candidate A person working towards a qualification, ie yourself.

Candidate appeals procedure A system within a centre designed to help you have your evidence checked again if you disagree with the outcome of an assessment. Your centre will explain this procedure to you when you start. You may also find out at any time by asking your assessor or Internal Quality Assurer.

Centre A place where training and/or assessment towards qualifications is carried out, which may be a college, training centre or work place. Only 'approved centres' that meet strict standards can offer City & Guilds qualifications.

City & Guilds An awarding organisation for hairdressing and many other qualifications. City & Guilds checks and approves centres, sets and monitors assessment and issues certificates to candidates who complete its qualifications. City & Guilds is the UK's leading vocational awarding organisation and has over 8500 centres in 100 countries offering awards in over 500 areas of work. In 2008 it awarded over 4000 Level 3 Hairdressing certificates in the UK. See www.cityandguilds.com for more information.

Competent This means being able to do your work well. You are competent in an NVQ/SVQ when you show that you can work consistently to the required standards in a real work situation and that you know and understand the correct way to do your job.

Evidence Generally speaking, this is something that builds towards proof of your competence. In an NVQ/SVQ, such as Hairdressing Level 3, you need to collect evidence to show you are competent at your work. There are different kinds of evidence, ranging from your assessor observing your work to a written test. Each unit spells out the evidence you need to collect.

External Quality Assurer (EQA) An expert from City & Guilds who visits centres to check that all assessment is carried out correctly and to the same standard. They also check that your centre is operating the qualification properly and fairly and has all the systems and equipment in place for your NVQ/SVQ.

Habia (Hairdressing & Beauty Therapy Industry Authority) The government-approved standards-setting body for hairdressing, beauty therapy and related areas. The standards for your Level 3 Hairdressing NVQ/SVQ (the lists of 'What you must do', 'What you must cover' and 'What you must know') were created by industry experts working with Habia.

Introduction and useful words

(Continued)

Internal Quality Assurer (IQA) A person within your centre who makes sure that assessment is carried out to the correct standard and that accurate records are kept.

Maximum service time The time specified by Habia in GH22 within which the practical work must be completed in order to be judged as competent. These times are included in GH22, and a full list is on page 196.

NVQ/SVQs National Vocational Qualifications and Scottish Vocational Qualifications. These awards are based on real work activities. To gain an NVQ (or in Scotland an SVQ) you need to show that you have the skills and knowledge to do your job role effectively by meeting the National Occupational Standards, such as those created by Habia for hairdressing.

Observation Generally speaking, this means to watch or pay attention to something in great detail. For this award, it is one of the main types of evidence. Your assessor will watch you work, and judge whether you consistently meet the national standards. They will then give you feedback and an updated assessment plan.

Outcome A specific practical work activity that you need to achieve. Each unit is made up of 2, 3, 4 or 5 outcomes.

Performance criteria This term is sometimes used for all the things listed in the 'What you must do' part of the unit. Your assessor will complete these areas of your logbook when your work is competent.

Portfolio The place where you keep all the evidence you collect to show that you are competent. Usually this is a binder where you can put the hole-punched sheets of this logbook. Your portfolio needs to be clearly organised and all your evidence referenced to the units.

Range This term is sometimes used for the things listed in the 'What you must cover' part of the unit. You can tick these areas in your logbook following guidance from your assessor to record the work you cover when being assessed.

Standards (National Occupational Standards) These describe the things that an employee, or a potential employee, must be able to do consistently in a work situation as well as the things that they must know and understand to do their job role competently. Habia sets the standards for hairdressing. These standards are used to create the NVQ/SVQ.

Unit (mandatory and optional) The main building blocks of your award; each unit describes one aspect of your work. In the Hairdressing NVQ/SVQ four units are mandatory, which means you must achieve them. Ten units are optional; you need to gain a minimum of 37 credits from these.

Vocational An NVQ/SVQ is a vocational award because it's based on skills and knowledge that you need in order to work and build a career in hairdressing.

Witness statement A witness is someone who testifies that something happened and comments on it. For some units in this award, a witness statement can be used as evidence. A witness may be a client, a colleague, a manager other than your assessor, or someone else qualified to testify about your work. Your assessor will tell you when a witness statement may be used and will explain how it should be written.



NVQ/SVQ level 3 is about developing your hairdressing skills. You also have an opportunity to take part in a competition, hair show, or photo shoot if you select unit GH21 (Develop and enhance your creative hairdressing skills). But where do you begin?

The place to start is to research ideas for the image you want to create, whether it be a theme or fashion look. This includes images of the hair, make-up, clothes and accessories. Try out your ideas on a block or a colleague.

It's very important to find a suitable model: you will need someone who has the time to commit to practice sessions, and will let you create the style you want, including cutting, colouring or any other service to help maximise the style potential. They will also need to look good in front of the camera to complement your work, especially for a photo shoot.

Every hairstylist who covers photo sessions, hair shows and completions will advise you to practise and practise, until you are completely happy with the image (you can't practise enough!). Also keep an eye on the time it takes to complete the look. Make sure the make-up and clothes suit the image you want to create, adding accessories to finish it off.

It's scary, demanding and very hard work, but the wow factor when you have finished is amazing.

Check out www.haircouncil.org.uk for the student of the year competition and photo gallery of the finalists. You too can enter this!

When creating an image for GH21, you will gain an incredible amount of experience and possible assessment opportunities for most of the other units at the same time, for example:

GH17 – colouring the hair to complement the image and create an impact

GH18 – correcting the colour before you start to create the image

GH19 – styling and dressing the hair, during practice sessions and the finished image

GH20 – dressing long hair

GH23 – you may need to add some length to the style with hair extensions

GH22 – the hair may need extra body and volume with a perm

GH16 – cutting the hair into the required shape for the winning style

G21 – consulting throughout

GH21 – for the final image!

You may also be helping the salon with promotional activities, gaining evidence for units H32 and G18.

Complete list of units

Mandatory units	Level	Credits
G22 (036) Monitor procedures to safely control work operations	3	4 credits
G18 (020) Promote additional services or products to customers	2	6 credits
G21 (037) Provide hairdressing consultation services	3	3 credits
GH16 (038) Creatively cut hair using a combination of techniques	3	8 credits

Optional units

You must achieve a minimum of 37 credits across at least five units, but no more than one of those marked *.

GH17 (039) Colour hair using a variety of techniques	3	12 credits
GH18 (040) Provide colour correction services	4	13 credits
GH19 (041) Creatively style and dress hair	3	4 credits
GH20 (042) Creatively dress long hair	3	5 credits
GH21 (043) Develop and enhance your creative hairdressing skills	3	5 credits
GH22 (044) Create a variety of permed effects	3	8 credits
GH23 (045) Provide creative hair extension services	3	8 credits
GH24 (059) Provide specialist consultation services for hair and scalp conditions	4	5 credits
GH25 (060) Provide specialist hair and scalp treatments (note: GH24 and GH25 must be taken together)	4	7 credits
G11 (046) Contribute to the financial effectiveness of the business*	3	4 credits
G19 (047) Support customer service improvements*	2	5 credits
H32 (048) Contribute to the planning and implementation of promotional activities*	3	5 credits

Image courtesy of Goldwell



Credit values

Each unit has a 'credit' value, where one credit is equal to 10 hours of notional learning time. So, every time you successfully complete a unit, you are awarded the credit (see list above). This means that if you ever wanted to build on your current qualification or change to a different qualification, your credits may count towards this. If you want to know more about what credits mean, ask your assessor.

Summary of unit achievement

By signing this summary of unit achievement we are confirming that all the performance criteria, ranges and essential knowledge and understanding requirements for these units have been completed and that the evidence is authentic and has been obtained under specified conditions for which certification is now requested.

Candidate name:

Candidate enrolment number:

Centre name:

Centre number:

Qualification outcomes

Mandatory units

Unit G22 (036) Monitor procedures to safely control work operations

Unit G18 (020) Promote additional services or products to customers

Unit G21 (037) Provide hairdressing consultation services

Unit GH16 (038) Creatively cut hair using a combination of techniques

Optional units (you must achieve a minimum of 37 credits across at least five units, but no more than one of those marked *. See page 16 for credit values.)

Option group 1

Unit GH17 (039) Colour hair using a variety of techniques

Unit GH18 (040) Provide colour correction services

Unit GH19 (041) Creatively style and dress hair

Unit GH20 (042) Creatively dress long hair

Unit GH21 (043) Develop and enhance your creative hairdressing skills

Unit GH22 (044) Create a variety of permed effects

Unit GH23 (045) Provide creative hair extension services

GH24 (059) Provide specialist consultation services for hair and scalp conditions

GH25 (060) Provide specialist hair and scalp treatments
(**note:** GH24 and GH25 must be taken together)

Option group 2

Unit G11 (046) Contribute to the financial effectiveness of the business*

Unit G19 (047) Support customer service improvements*

Unit H32 (048) Contribute to the planning and implementation of promotional activities*

[illegible]

Note: City & Guilds unit numbers are shown in brackets. These numbers are to be used for results entry purposes, confirming achievement of units for which certification is requested.

Tracking your progress

18 Level 3 NVQ/SVQ Hairdressing

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

On the following three pages, you can tick off when you have achieved:

each observation

each outcome

all of 'What you must cover'

all the 'Knowledge and understanding'

Once you have ticked this off, you will know you've achieved the unit and your assessor can check and sign. You can refer back to these pages at any time and will know which units you have achieved and which still need to be achieved.

Mandatory units

G22 Monitor procedures to safely control work operations

Observations 1 ☐ 2 ☐ 3 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

G18 Promote additional services or products to customers

Observations 1 ☐ 2 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

G21 Provide hairdressing consultation services

Observations 1 ☐ 2 ☐ 3 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

GH16 Creatively cut hair using a combination of techniques

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

Optional units

Highlight the optional units that you've chosen to do. You can only do **one** of those marked *.

GH17 Colour hair using a variety of techniques

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

GH18 Provide colour correction services

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

GH19 Creatively style and dress hair

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

GH20 Creatively dress long hair

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

GH21 Develop and enhance your creative hairdressing skills

Observations 1 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

GH22 Create a variety of permed effects

Observations 1 ☐ 2 ☐ 3 ☐
 Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐
 All 'What you must cover' achieved ☐
 All 'Knowledge and understanding' achieved ☐

Sign

Date

Tracking your progress (Continued)

GH23 Provide creative hair extension services

Observations 1 ☐ 2 ☐ 3 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

GH24 Provide specialist consultation services for hair and scalp conditions

Observations 1 ☐ 2 ☐ 3 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

GH25 Provide specialist hair and scalp treatments

Observations 1 ☐ 2 ☐ 3 ☐ 4 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

G11 Contribute to the financial effectiveness of the business *

Observations 1 ☐

Outcomes achieved 1 ☐ 2 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

G19 Support customer service improvements *

Observations 1 ☐ 2 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date

H32 Contribute to the planning and implementation of promotional activities *

Observations 1 ☐

Outcomes achieved 1 ☐ 2 ☐ 3 ☐

All 'What you must cover' achieved ☐

All 'Knowledge and understanding' achieved ☐

Sign

Date





G22 safety control work operations

Maintaining a safe working environment is essential for all businesses, especially within a salon environment. Daily routines of chemical usage, sharp cutting tools and electrical equipment all add to the buzz of a busy salon. Therefore it is essential that everybody takes responsibility for maintaining health and safety.

This unit provides the opportunity to help monitor potential risks within the salon and to the people who use it. It identifies and supports actions to reduce the hazards, and gives support to others, providing a professional and safe place to work and for others to visit.



Unit G22 (City & Guilds Unit 036)

Monitor procedures to safely control work operations

Mandatory

This unit has two outcomes.

Outcome 1

Check that health and safety instructions are followed

Outcome 2

Make sure that risks are controlled safely and effectively

Hints and tips

Make sure everyone understands their own responsibilities to support and maintain a safe working environment.

Evidence requirements

The Common Evidence Requirements below are in addition to the ENTO Assessment Strategies approved by UKCG in February 2008.

The standards require evidence of consistent occupational competence, as defined by the standards, to be demonstrated through relevant work activities. A variety of assessment methods should be used to confirm competence. Assessment of knowledge should be integrated with the assessment of performance wherever possible and appropriate.

Monitoring the operation of workplace health and safety procedures is the legal responsibility of all senior staff in a salon, not just that of the manager or proprietor. These responsibilities extend beyond salon staff to all people entering the business e.g. clients, suppliers, contract cleaners, etc. Therefore, in the context of this unit, 'other people' includes not only other employees, but all those who have a reason to be on salon premises at any time.

Evidence for outcomes relating to 'other people', therefore, may be drawn from a wide base of possibilities e.g. politely instructing clients to hang coats in the place provided and stow their bags at reception to comply with workplace procedures to avoid obstructions and accidents in salon work areas; briefing a new starter on some aspect of workplace health and safety procedures (Outcome 1e).

All evidence must be derived from performance in the workplace or approved Realistic Working Environment conforming to current Habia criteria.

What you must do

Your assessor will observe you on at least **one** occasion. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow. Simulation is not allowed for any performance evidence within this unit as the outcomes can be demonstrated by a combination of assessment methods drawn from:

- Direct observation of the candidate in the workplace
- Witness testimony by colleagues and line managers of the candidate's successful performance of activities in the workplace
- Documentary and other product-based evidence
- A personal report by the candidate endorsed by colleagues
- Questions
- Discussion
- Professional discussion

What you must cover

There is no 'What you must cover' for this unit.

What you must know

You will be assessed on your knowledge of the points on pages 30–31. This will be completed through written and oral questioning by your assessor.

“
All workers have a legal responsibility to work safely in their workplace. In the salon this is particularly important because members of the public rely on the staff to ensure their safety during services.
Maurice Lister

”



Safely control work operations

Useful words

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

Contact dermatitis A skin condition that can be sore, red and itchy. Hairdressers are at risk of this due to wet working and chemicals used daily in the salon.

Disinfectant A chemical solution used to inhibit/kill the growth of bacteria when cleaning and sterilising tools and equipment in the salon.

Hazard Something with the potential to cause harm.

Hazardous substances A substance is hazardous if it could cause harm to the person who comes into contact with it. Some of the chemicals or cleaning products used in the salon could harm the skin if they come into contact with it.

Health and safety legislation Legally binding acts for reducing the risk of hazards and helping to provide a safe working environment. Refer to www.hse.gov.uk and the glossary on pages 197–202 of this logbook.

Legal requirements This affects the way the salon operates, how it is set up and maintained, the staff who are employed in the salon and working practice, for example COSHH. Regulations are adhered to when using chemicals.

PPE Personal Protective Equipment refers to equipment available for use in the workplace to protect you from harm and damage, eg gloves and an apron are used in hairdressing salons.

Risk The likelihood of a hazard occurring, for example if wet hair is left on the floor there is a greater risk of someone slipping on the hair.

Safe working methods Working in a way that will not increase the risk of someone in your workplace being injured.

Workplace policy Your salon will have rules about various procedures relating to health and safety, for example COSHH Regulations referring to the use of chemicals. These policies are often recorded in an employee handbook.



Observation sign-off sheet

Unit G22 Monitor procedures to safely control work operations

What you must do

Within your work, you must show your assessor that you can do the following. You will be observed on at least **one** occasion.

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

Check that health and safety instructions are followed

- a Keep up to date with health and safety regulations and workplace instructions, making sure that information is from reliable sources
- b Conduct your monitoring of workplaces at agreed intervals and in accordance with workplace instructions
- c Confirm that worker health and safety competence is up-to-date
- d Confirm that the health and safety training needs of other people have been identified and met *

Continues on next page

Hints and tips

Make sure there are sufficient supplies of personal protective equipment (PPE), such as non-latex gloves and aprons, for use by all staff members.



Clients may ask to see evidence of health and safety training, so have it ready!

- e Effectively communicate workplace instructions to other people and obtain feedback from them
- f Respond promptly to any breaches of health and safety instructions in a way which meets workplace and legal requirements **
- g Make recommendations for changes to workplace instructions to the responsible people ***
- h Maintain records relating to health and safety matters that
 - comply with legal and workplace requirements, and
 - are accessible to those who are authorised to use them



Observation	1		
Achieved	<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

Continues on next page





Observation sign-off sheet

Unit G22 Monitor procedures to safely control work operations

What you must do (continued)

28 Level 3 NVQ/SVQ Hairdressing

Outcome 2

Make sure that risks are controlled safely and effectively

- a Keep accurate and legible records of workplace risks identified or reported to you
- b Report the existence of hazards in accordance with workplace health and safety instructions *
- c Confirm that appropriate precautions to control these risks have been agreed with the people responsible for health and safety
- d Confirm that the precautions are in accordance with legal and workplace health and safety instructions
- e Check that other people are aware of the risks and know the actions to be taken to minimise them
- f Review the operational controls to make sure that workplace hazards are eliminated or controlled
- g Report promptly and accurately any conflicts which still exist between workplace and legal requirements to the people responsible for health and safety **

“
Always report any doubts or concerns about health and safety in your workplace to your manager. The Health and Safety Executive provide advice on what to do if your concerns are not resolved.
 Maurice Lister

”

Observation	1		
Achieved	<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

Comment form

Unit G22



Safely control work operations

29

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

Comments

1

Date

Hints and tips

Carrying out training on the correct use of tools and equipment in the salon will help reduce the risk of injury.

“

Protect your hands and you will protect your career.

Maurice Lister

”



Knowledge sign-off sheet

Unit G22 Monitor procedures to safely control work operations

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, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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

You need to understand:	Evidence type
1 The employers' and employees' main legal responsibilities for health and safety in the workplace	E3
2 Your responsibilities for health and safety as defined by any specific legislation covering your job role	E3
3 The scope of your job, your competency and capabilities	E3
4 The work areas and the people for whom you have responsibility	E3
5 The difference between a hazard and a risk	E3
6 The particular health and safety risks which may be present in your own job role and the precautions to take	E3
7 Why you should remain alert to the presence of hazards in the workplace	E3
8 Why you should promptly deal with or report hazards and risks in the workplace	E3
9 The specific health and safety arrangements covering your job role	E3
10 The health and safety instructions at your workplace	E3

Continues on next page

You need to understand:	Evidence type
11 How to keep health and safety records	E3
12 Effective communication methods	E3
13 Effective methods of monitoring other people's activities and communicating results	E3
14 Agreed intervals for monitoring health and safety compliance	E3
15 Hazard notices and alerts relevant to your work	E3
16 Reliable sources of health and safety information	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date



Safely control work operations

31



Hints and tips

Make sure you know what the health and safety symbols mean and how they relate to your day-to-day work.



Supplementary notes

Unit G22

32

Level 3 NVQ/SVQ Hairdressing

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

Comments

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





G18 promoting services or products

As a professional hairstylist you will be uniquely positioned to introduce your client to the best services or products for their hair. The opportunities this brings for your salon to benefit financially are clear. But the range of products available is

always growing and salons often offer new services to meet the demands of fashion. You will need to keep up to date with all these developments if you and your salon are to reap the benefits of this important area of salon business.



Unit G18 (City & Guilds Unit 020)

Promote additional services or products to customers

Mandatory

36 Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes.

Outcome 1
Identify additional services or products that are available

Outcome 2
Inform clients about additional services or products

Outcome 3
Gain client commitment to using additional services or products



Evidence requirements

To achieve this unit you must practically demonstrate in your everyday work that you have met the standards for promoting additional services or products to clients. 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. However, for this unit, evidence collected in a realistic working environment or a work placement is permissible. Simulation is not allowed for any performance evidence with this unit.

You may collect the evidence for the unit through work in a private sector salon, a not-for-profit salon or a public services salon.

You must provide evidence that shows you have done this over a sufficient period of time with different clients on different occasions for your assessor to be confident that you are competent.

“

The retail hair care industry is a multi-million pound business. Many of these sales should and do belong in the professional hairdressing salon.

Ruth Langley

”

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:

Worked to promote additional services and products:

use of services or products that are new to your client

additional use of services or products that your client has used before

Used one of the following methods of communication:

face to face

in writing

telephone

text message

email

internet

intranet

Offered additional services or products through:

following salon procedures for offering additional services or products to your client

creating opportunities for encouraging your client to use additional services or products

identifying what your client wants by seeking information directly

identifying what your client wants from spontaneous client comments

What you must know

You will be assessed on your knowledge of the following:

Salon requirements

Service and product promotion

This will be completed through written and oral questioning by your assessor. For details of what you must know, see page 44.



Promoting services or products

Useful words

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

Additional services or products The products that your salon stocks and the additional services that clients may not be aware of, such as colouring, conditioning treatments, or beauty therapy services, for example waxing.

Client's rights These are the client's rights to be protected as a consumer or purchaser of goods and services within your salon. Most of these rights come from laws, such as The Sale Of Goods Act, The Supply of Goods and Services Act, The Consumer Protection Act and the Unfair Contract Terms Act. It's important to know what your client's rights are to ensure that you comply with them.

Communication If you communicate well with your client, they are more likely to purchase additional services or products.

Data Protection Act The law that controls the way in which personal information is stored. For example, clients have the right to see the information that you have on your system about them, and to correct anything that they feel is inaccurate.

Equal opportunities No-one should be discriminated against on the grounds of their age, race, sex/gender or disability. There is legislation to enforce this, and you can see details at various websites, including: www.eoc.org.uk, www.cre.gov.uk, and www.drc-gb.org.

Legal requirements You need to know the laws relating to health and safety, data protection, equal opportunities and disability discrimination.

Salon procedures The rules and systems that your salon has in place, which your supervisor will inform you of.



Observation sign-off sheet

Unit GI8 Promote additional services or products to customers

What you must do

Within your work, you must show your assessor that you can do the following. You will be observed a number of times (as a guide, at least **three** times).

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

Identify additional services or products that are available

- Updating and develop your knowledge of your salon's **services or products**
- Check with others when you are unsure of **new service or product** details *
- Identify appropriate **services or products** that may interest your client
- Spot opportunities for offering your client additional **services or products** that will improve their client experience

Observation	1	2	3		
Achieved	<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 ☐ Date _____
 Covered by oral questioning ☐ Date _____

Continues on next page



Image courtesy of Goldwell

Outcome 2

Inform clients about additional products or services

- Choose the most appropriate time to inform your client about additional **products or services**
- Choose the most appropriate method of communication to introduce your client to additional **services or products**
- Give your client accurate and sufficient information to enable them to make a decision about the additional **services or products**
- Give your client time to ask questions about the additional **services or products**



Promoting services or products

39

Observation	1	2	3		
Achieved	<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



Be sensitive to how interested your client seems when you're informing them of services and products.

Image courtesy of Barrie Stephen

“
Hairdressers are the best qualified and knowledgeable people to sell hair care products to their clients. Giving home care recommendations should be part of the service you offer.
Ruth Langley
”



Observation sign-off sheet

Unit G18 Promote additional services or products to customers

What you must do (continued)



Outcome 3

Gain client commitment to using additional services or products

- a Close the discussion appropriately if your client shows no interest *
- b Give relevant information to move the situation forward when your client shows interest **
- c Secure client agreement and check client understanding of the delivery of the **service or product**
- d Take action to ensure prompt delivery of the additional **services or products** to your client
- e Refer your client to others or to alternative sources of information if the additional **services or products** are not your responsibility ***

Observation	1	2	3		
Achieved	<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

Continues on next page

Observation sign-off sheet

Unit G18 Promote additional services or products to customers

What you must cover



Promoting services or products

41

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.

Additional services or products

Tick additional services and products covered for each observation. You must cover **both** new and previously used.

	1	2	3		
Use of services or products which are new to your client	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Additional use of services or products that your client has used before	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Offered additional services or products through

Tick the types of services and products that you have recommended.

	1	2	3		
Following salon procedures for offering additional services or products to your client	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creating opportunities for encouraging your client to use additional services or products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identifying what your client wants by seeking information directly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identifying what your client wants from spontaneous client comments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Observation	1	2	3		
Achieved	<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)					



Comment form

Unit GI8

42 Level 3 NVQ/SVQ Hairdressing

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

Comments

Date

1

2

3

“

It is our duty to recommend services or products to the client. We need to ensure the client can recreate their style at home, and to do this they need to purchase a home care range of professional products.

Ruth Langley

”



Knowledge sign-off sheet

Unit GI8 Promote additional services or products to customers

What you must know



Promoting services or products

43

You need to understand:	Evidence type
Salon requirements	
1 your salon's procedures and systems for encouraging the use of additional services or products	E3
Service and product promotion	
2 how the use of additional services or products will benefit your client	E3
3 how your client's use of additional services or products will benefit your salon	E3
4 the main factors that influence clients to use your services or products	E3
5 how to introduce additional services or products to clients outlining their benefits, overcoming reservations and agreeing to provide the additional services or products	E3
6 how to give appropriate, balanced information to clients about services or products	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date

You will be assessed on your knowledge and understanding of all the following points. This will be completed by your assessor, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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

Hints and tips

Always be honest with clients about the benefits of products. This is to comply with the Sales of Goods Act, but also to build a trusting relationship with your client.



Supplementary notes

Unit GI8

44 Level 3 NVQ/SVQ Hairdressing

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

Comments

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





G21

hairdressing consultations

Consultation services are essential in all hairdressing salons. When working at this level your consultation skills are particularly important because the type of work can be more challenging and you may be asked to provide support to colleagues with other consultation problems. One of the most important skills as a hairdresser is communication –

listening, questioning and advising. In this unit you will find out how to identify the client's needs, analysing their hair and scalp by performing tests and carrying out a visual examination. You will develop the ability to recognise possible problems and will know how and when to offer alternative courses of action, including when to refer clients to other specialists.



Unit G21 (City & Guilds Unit 037)

Provide hairdressing consultation services

Mandatory

48 Level 3 NVQ/SVQ Hairdressing

This unit has five outcomes. As they are linked, you can be observed by your assessor for all five at the same time.

Outcome 1

Identify client's needs and wishes

Outcome 2

Analyse the hair, skin and scalp

Outcome 3

Make recommendations to clients

Outcome 4

Advise clients on hair maintenance and management

Outcome 5

Agree services with your client

Evidence requirements

You will need to demonstrate in your everyday work that you have met the standard for providing consultation services. 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 assessor will observe you on at least **three** occasions, covering consultations for three different technical units. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. It is likely 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.

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:

Used the following methods of identification:

questioning

observation

testing

Covered the following factors affecting services:

adverse hair, skin and scalp conditions

incompatibility of previous services and products used

client's lifestyle

“

The consultation is the most critical part of the service: it's when you decide what you're going to do and how you're going to do it.

Maria O'Keefe

”

Taken the following courses of action (if you don't cover outcome 2 part c, this may be covered by 'What you must know'):

referral to a pharmacist

referral to a general practitioner

referral to a registered trichologist

referral to another salon in line with your salon's procedure

Advised clients of the following implications:

cost and frequency of maintenance

limitations to other services

changes to their existing hair care regime

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements

Services, products and pricing

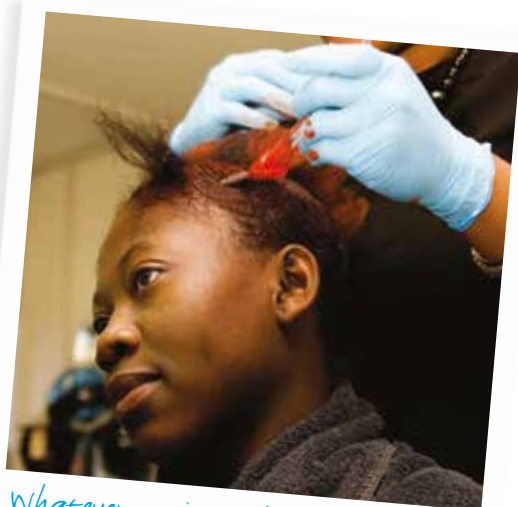
Hair growth and characteristics

Hair, skin and scalp analysis

Communication

Information to give to clients on hair maintenance and management

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 58–60.



Whatever service you're carrying out, the client should be made aware of how long it's likely to take.



Hairdressing consultations

Useful words

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

Adverse hair conditions Factors of the hair that limit what services the client can have, for example heat damage from styling equipment.

Adverse skin and scalp conditions Factors of the skin or scalp that may limit what services the client can have, e.g. a history of skin allergies.

Alopecia Hair loss, for example, thinning hair, bald patches over the head, or total hair loss over the head and body.

Client's lifestyle Factors in the client's life that influence the choice of hairstyle; eg, a client who works in the fashion industry may wish to match their image with the latest fashions.

Incompatibility When a previous service or product will cause a reaction with any chemicals being added to the hair.

Infection of the skin A condition that may cause visible signs of swelling, or redness on the skin, and may spread.

Infestation A condition whereby parasites such as head lice or scabies live on a person's head or skin, feeding off nutrients found in their blood and body tissue. The parasites spread very easily from one person to another.

Non-infectious skin condition A condition that does not spread from one person to another, for example eczema.

Referral When a client is advised to seek further advice from an expert; for example, if a client had visible signs of headlice, you would refer them to a pharmacist.

Trichologist A specialist in hair and scalp disorders, to whom you might refer a client with signs of thinning, weak hair.



Observation sign-off sheet

Unit G21 Provide hairdressing consultation services

What you must do

Within your work, you must show your assessor that you can do the following. You will be observed a number of times (as a guide, at least **three** times), covering consultations for **three** different technical units.

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

Outcome 1

Identify client's needs and wishes

- Encourage your client to express their wishes and views
- Allow your client sufficient time to express their wishes and views
- Ask relevant questions in a way your client will understand
- Use visual aids to present clients with suitable ideas to help them reach a decision
- Encourage your client to ask about areas of which they are unsure
- Confirm your understanding of your client's wishes before making any service recommendations

Observation	1	2	3		
Achieved	<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)					

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

Continues on next page



Outcome 2

Analyse the hair, skin and scalp

- a Conduct visual checks and any necessary tests on hair, skin and scalp to meet specified procedures
- b Identify from your client's previous records, when available, any factors likely to affect future services
- c Accurately **identify factors that limit or affect services** and the choice of products
- d Deal promptly and effectively with analysis problems reported by colleagues *



Hairdressing consultations

51

Observation	1	2	3		
Achieved	<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

Continues on next page

Hints and tips

Sometimes a client has no idea of what they want, so you will need to use your professional knowledge to guide them; visual aids can be helpful at this stage.



Colour charts help clients to understand the choices on offer.



Observation sign-off sheet

Unit G21 Provide hairdressing consultation services

What you must do (continued)

Outcome 3

Make recommendations to clients

- a Base recommendations on the outcomes of your analysis of the client's hair
- b Make suggestions about alternative services and products if you decide your client's requirements are unrealistic *
- c Give accurate advice on other **courses of action** if your client's preferred service is not possible or not offered within your salon **
- d Make recommendations that take into account the potential of your client's hair in relation to fashion trends, additional salon services and products
- e Conduct all communications with your client in a manner that maintains goodwill, trust and confidentiality



Be careful about recommending something to a client if they've said they're not sure about it.

Observation	1	2	3		
Achieved	<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

Continues on next page

Outcome 4

Advise clients on hair maintenance and management

- a Accurately identify your client's current hair care regime
- b Clearly explain the impact of your client's current hair care regime on future hairdressing services
- c Give your client clear and accurate advice on ways of improving their current hair care regime
- d Clearly explain the **implications** of agreed hairdressing services in a way your client can understand
- e Check that your client has understood your advice prior to proceeding with any service



Hairdressing consultations

53

Observation	1	2	3		
Achieved	<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

Image courtesy of iStockphoto.com/Michael Krinke



Certain aspects of a client's lifestyle may rule out some hairstyles.

Hints and tips

The consultation is a fantastic opportunity to advise the client on other services and products that would complement their needs.



Observation sign-off sheet

Unit G21 Provide hairdressing consultation services

What you must do (continued)



Outcome 5

Agree services with your client

- a Ensure your client is aware of what the agreed service will entail and its likely duration
- b Agree services, products, outcomes and likely costs that are acceptable to your client and meet their needs
- c Ensure your client records are up-to-date, accurate, easy to read and complete
- d Make a suitable appointment for the agreed services, when necessary

Observation	1	2	3		
Achieved	<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)					

Image courtesy of Fish

“
Take care to analyse the face shape, the hair and the bones of the head.
Maria O’Keefe
”



Almost any style looks good with an oval shaped face.

Image courtesy of Central Hairdressing Academy

Observation sign-off sheet

Unit G2I Provide hairdressing consultation services

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.

Identifying

Tick the means of identifying for each observation. **All** means of identifying must be dealt with.

	1	2	3		
Questioning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Observation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Testing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Factors limiting or affecting services

Tick the factors limiting or affecting services for each observation. **All** factors must be covered.

	1	2	3		
Adverse hair, skin and scalp conditions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Incompatibility of previous services and products used	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Client's lifestyle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Courses of action

Tick the course of action for each observation. **All** must be covered. If you don't cover outcome 2 part c, courses of action may be covered fully by 'What you must know' (see page 58).

	1	2	3		
Referral to a pharmacist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Referral to a general practitioner	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Referral to a registered trichologist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Referral to another salon in line with your salon's procedure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Observation sign-off sheet

Unit G21 Provide hairdressing consultation services

What you must cover (continued)

Implications

- Cost and frequency of maintenance
- Limitations to other services
- Changes to their existing hair care regime

Tick the implications considered for each observation. **All** implications must be considered.

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

Hints and tips

Make sure you record the client's response to questioning on any history of allergies, as well as test results.



Be prepared to ask colleagues for advice during consultation, as well as during the service itself.

Comment form

Unit G2I



Hairdressing consultations

57

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

Comments	Date
1	
2	
3	

Image courtesy of Wella Professionals





Knowledge sign-off sheet

Unit G21 Provide hairdressing consultation services

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, either through oral or written questions (evidence type E3) or a mandatory written paper (evidence type E4). Either of these could be an online test. The form tells you which evidence type is needed for each point. Your mandatory test papers will be kept by your assessor, so they won't appear in your portfolio.

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, fill in the date and reference any written evidence that you've put in your portfolio.

You need to understand:	Evidence type
Salon and legal requirements	
1 Your own responsibilities under the Data Protection legislation	E3
2 Your legal responsibilities under current consumer and retail legislation for describing the features and benefits of products and services	E3
3 Salon procedures and manufacturers' instructions in relation to conducting tests	E3
4 Salon rules of confidentiality	E3
5 Your salon's policy for referring clients to other salons	E3
Services, products and pricing	
6 The services and products available for use in your salon	E3
7 Your salon's pricing structure and payment policies, eg requirements for deposits	E3
8 How to calculate the likely charge for services	E3
9 The duration of services available in your salon	E3
10 The services for which you would need to give clients special advice prior to their visit and the type of advice to give (ie whether the service could affect their comfort, any special clothing requirements, the need for any tests, any special preparation activities)	E3
11 The reasons why special advice is necessary for certain services (eg could be uncomfortable, very lengthy to perform, etc.)	E3
12 Current fashion trends and looks	E3

Continues on next page

You need to understand:	Evidence type
Hair growth and characteristics	
13 The basic structure of hair and skin	E4
14 The growth cycle of hair	E4
15 The characteristics of different hair types and textures	E4
16 The general factors that contribute to healthy hair (eg health, environment, chemicals)	E4
Hair, skin and scalp analysis	
17 Why it is important to identify factors that may limit or affect services and products which can be used	E4
18 How the following factors limit or affect the services and products that can be offered to clients <ul style="list-style-type: none"> – lifestyle – adverse hair, skin and scalp conditions – incompatibility of previous services and products used 	E4
19 How to visually recognise indications of ringworm, impetigo, scabies, eczema, alopecia, psoriasis, folliculitis, dandruff, ingrowing hair and head lice	E4
20 The likely causes of various adverse hair, skin and scalp conditions (ie ringworm, impetigo, scabies, eczema, alopecia, psoriasis, folliculitis, dandruff, ingrowing hair and head lice)	E4
21 Which hair, scalp conditions and disorders should be referred to a pharmacist, general practitioner or registered trichologist and why	E4
22 The importance of, and reasons for, not naming specific conditions when referring clients to a general practitioner or trichologist	E4
23 The importance of carrying out tests and the potential consequences of failing to do so	E4
24 How and when tests are carried out on hair and skin	E4

Continues on next page



Hairdressing consultations





Hints and tips

Always make and maintain eye contact with your client. And speak clearly, using words and explanations they will understand.



Knowledge sign-off sheet

Unit G21 Provide hairdressing consultation services

What you must know (continued)

You need to understand:	Evidence type
Communication	
25 The importance of effective communication	E3
26 The importance of confidentiality and what might happen if this is not maintained	E3
27 Make openings in conversations to encourage clients to speak	E3
28 The importance of confirming your understanding of what the client has said to you	E3
Information to give to clients on hair maintenance and management	
29 Suitable conditioning treatments and the importance of regular conditioning	E3
30 The products to use for home care and those to avoid and why	E3
31 How to protect their hair from the effects of humidity (eg environmental, sports related, steamy conditions)	E3
32 How lifestyle can influence the client's choice of style (eg active sports, career and job requirements)	E3
33 How the use of excessive heat can damage the hair	E4
34 How to maintain their agreed style	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 E3 was a written test	<input type="radio"/> Date
Tick if E4 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date

Supplementary notes

Unit G2I



Hairdressing consultations

61

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

Comments

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



Image courtesy of Aveda

GH16 cutting techniques

Clients visit the salon for cutting more than any other service. A good haircut is the basis of every great hairstyle, and can completely change the client's image. As a professional stylist you can inspire your client with your eye for design, taking your cutting to the extreme, or toning it down to suit the individual's needs and lifestyle.

In this unit you will use a range of cutting tools and techniques to create styles of precision, disconnected cuts for fashion and classical women's styles. You will work on a range of different hair lengths and types and will develop your design skills, enabling you to construct a variety of desirable effects.



Unit GH16 (City & Guilds Unit 038)

Creatively cut hair using a combination of techniques

Mandatory

Image courtesy of L'Oréal Professionnel

64 Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes. As they are linked, you can be observed by your assessor for all three at the same time.

Outcome 1

Maintain effective and safe methods of working when cutting

Outcome 2

Creatively restyle women's hair

Outcome 3

Provide aftercare advice



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for creatively cutting **women's** hair using a combination of techniques. 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 assessor will observe you on at least **six** occasions. Each observation must be of a different creative **restyle** cut, one of which must include a precision cut. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. It is likely 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.

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:

Used the following tools and equipment:

scissors

clippers

razors

(Note that clipper attachments are not allowed.)

Taken into account the following factors:

head, face and body shape

hair growth patterns

hair density

hair length

hair texture

hair elasticity

client requirements

client's lifestyle

“

The actual execution of the cut is as important as following current trends.

Angelo Seminara

”

Image courtesy of Goldwell

Cut the following hair:

wet
dry
curly
straight

Used seven of the following cutting techniques and effects:

graduating
layering
tapering
club cutting
scissors over comb
clipper over comb
thinning
freehand
texturising
disconnecting

Used creative finishing techniques for both of the following:

styling
product application

Given the following advice:

suitable products and their use
how to maintain the look
the time interval between cuts

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements
How to work safely, effectively and hygienically when cutting hair
Communication
Hair
Products
Cutting techniques and looks
Problem solving
Aftercare advice for clients

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 74–77.



Cutting techniques

Useful words

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

Asymmetric An uneven balance; for example, a side parting, with a larger volume of hair on one side of the head.

Classic look A style of timeless appeal, such as a bob haircut.

Current look A commercial style that is currently fashionable. It might be a style that a celebrity has, so clients may request.

Disconnected cut When one or more sections of the haircut do not connect, link or blend with adjacent sections.

Freehand Cutting hair without holding it in place, so there is no tension. An example is when cutting a fringe.

Graduating Cutting the hair to blend layers from a longer to a shorter length, or from a shorter to a longer length. Creative styles may include a combination of both.

Precision cut A cut that uses strong, accurate, clearly defined lines, such as a geometric cut.

Sharps A term used by the Health and Safety Executive to describe sharp objects such as scissors and razor blades that may have by-laws covering their disposal.

Tapering Cutting a fine line into the head shape, for example, when blending layers from the fringe to a longer length at the front of the haircut.

Texturising Removing small or large amounts of hair bulk to add definition, shape and movement to the style. Scissors or a razor can be used for this.

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



Observation sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

What you must do

Within your work you must show your assessor that you can do the following. You will be observed a number of times (as a guide, at least **six** times). Each observation must be of a different creative restyle cut, **one** of which must be a precision cut.

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

Outcome 1

Maintain effective and safe methods of working when cutting

- Ensure your client's clothing is effectively protected throughout the service
- Ensure your client's skin is kept free of excess hair cuttings throughout the service
- Position your client to meet the needs of the service without causing them discomfort
- Ensure your own posture and position whilst working minimise fatigue and the risk of injury
- Keep your work area clean and tidy throughout the service
- Remove waste immediately at the end of the cutting service
- Use working methods that
 - minimise the risk of damage to **tools and equipment**
 - minimise the risk of cross-infection
 - make effective use of your working time
 - ensure the use of clean resources
 - minimise the risk of harm or injury to yourself and others

Continues on next page

Hints and tips

Texturising a basic style can result in a dramatic effect and personalise the look to suit the client.



The combination of texture and solid fringe makes this strong look work with the model's features.

- h Ensure your personal standards of health and hygiene minimise the risk of cross-infection, infestation and offence to your clients and colleagues
- i Use tools that are safe and fit for purpose
- j Identify accurately **factors** that may influence the service prior to cutting
- k Ensure that used sharps are disposed of to meet legal and salon requirements *
- l Complete the cutting service within a commercially viable time



Cutting techniques

67

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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 ☐ Date _____
- Covered by oral questioning ☐ Date _____

Continues on next page

Image courtesy of BFH/XLNY, Camera Press London



Rihanna's classic bob complements her face, although with her strong features she can carry off many looks.

Hints and tips

To achieve lift and volume on short and medium length styles you need to reduce some of the hair lengths from each section, using the shorter hair to support the longer hair.



Observation sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

What you must do (continued)

68 Level 3 NVQ/SVQ Hairdressing

“

There are many different ways of cutting. You have to know how people used to cut hair, how people will cut hair in the future, and how to combine the two.

Angelo Seminara

”

Outcome 2

Creatively restyle women's hair

- a Explore the variety of looks with your client using relevant visual aids
- b Recommend a look that is suitable for your client
- c Base your recommendations on an accurate evaluation of your client's hair and its potential to achieve the look
- d Suitably prepare your client's **hair** prior to cutting
- e Confirm with your client the **look** agreed at consultation before commencing the cut
- f Establish and follow suitable cutting guideline(s) to achieve the required look
- g Personalise your **cutting techniques and effects** to take account of **factors** that will influence the desired **look**
- h Combine and adapt your **cutting techniques and effects** in an innovative way to achieve the desired **look**
- i Change your own position and that of your client to help you ensure the accuracy of the cut

Continues on next page



This asymmetric cut has been personalised to suit facial features.

- j Establish accurate distribution of weight, balance and shape by cross-checking the cut
- k Create outline shapes that are accurate, defined and achieve the look required by your client
- l Remove any unwanted hair outside the desired outline shape *
- m Consult with your client during the cutting service to confirm the desired look
- n Take suitable remedial action to resolve any problems arising during the cutting service **
- o Make a final visual check to ensure the finished cut is accurate
- p Use **creative finishing techniques** that complement the cut
- q Ensure the finished restyled look complements your client's features and enhances their personal image and that of the salon
- r Confirm your client's satisfaction with the finished **look**



Cutting techniques

Hints and tips

*Remember:
clipper
attachments
cannot be used in
Level 3 work.
You're free to get
creating!*

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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

Continues on next page



Observation sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

What you must do (continued)

70 Level 3 NVQ/SVQ Hairdressing

Outcome 3

Provide aftercare advice

- Give **advice** and recommendations accurately and constructively
- Give your client suitable **advice** on the maintenance of their look

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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)								

“

The haircut is the basis of all good hairdressing.

Maurice Lister

”



The club cutting technique is used to remove hair length.

Observation sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

What you must cover



Cutting techniques

71

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.

Tools and equipment Tick the tools and equipment for each observation. **All** must be used. Note that clipper attachments are not allowed.

	1	2	3	4	5	6		
Scissors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clippers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Razors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Factors Tick the factors for each observation. **All** factors must be covered.

	1	2	3	4	5	6		
Head, face and body shape	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair growth patterns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair density	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair length	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair texture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair elasticity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Client requirements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Client's lifestyle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hair Tick the hair types cut for each observation. **All** hair types must be worked on.

	1	2	3	4	5	6		
Wet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Curly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Straight	<input type="radio"/>	<input type="radio"/>	<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 GH16 Creatively cut hair using a combination of techniques

What you must cover (continued)

72 Level 3 NVQ/SVQ Hairdressing

Cutting techniques and effects

Tick the cutting techniques and effects for each observation. **Seven** cutting techniques and effects must be covered.

	1	2	3	4	5	6		
Graduating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Layering	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tapering	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Club cutting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Scissors over comb	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Clipper over comb	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Thinning	<input type="radio"/>	<input type="radio"/>	<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"/>	<input type="radio"/>	<input type="radio"/>
Texturising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disconnecting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Creative finishing techniques

Tick the creative finishing techniques used for each observation. **Both** techniques must be used.

	1	2	3	4	5	6		
Styling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Product application	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Advice

Tick the advice given in each observation. **All** types of advice must be given.

	1	2	3	4	5	6		
Suitable products and their use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to maintain the look	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The time interval between cuts	<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	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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)								

Comment form

Unit GH16



Cutting techniques

This form can be used to record oral questioning, or for assessor/candidate comments, if required. **Note which observation was a precision cut.**

Comments

Date

1

2

3

4

5

6



Image courtesy of Denman Brush

“

Don't cut too short on the neck if the occipital bone is pronounced, but if the back of the head is flat, you'll need to build a shape.

Maria O'Keefe

”



Knowledge sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

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, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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, fill in the date and reference any written evidence that you've put in your portfolio.

You need to understand:	Evidence type
Salon and legal requirements	
1 Your salon's requirements for client preparation	E3
2 Your salon's expected service times for cutting hair to shape	E3
3 Your salon's and legal requirements for disposal of sharps and waste materials	E3
4 Your responsibilities under the current Electricity at Work Regulations	E3
5 Your salon's image and expected standards of service	E3
How to work safely, effectively and hygienically when cutting hair	
6 The range of protective clothing and materials that should be available for clients	E3
7 Why it is important to protect clients from hair cuttings	E3
8 How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury	E3
9 The safety considerations which must be taken into account when cutting hair	E3

Continues on next page

You need to understand:	Evidence type
10 Why it is important to avoid cross-infection and infestation	E3
11 Why it is important to keep your work area clean and tidy	E3
12 Methods of cleaning, disinfecting and/or sterilisation used in salons	E3
13 Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation	E3
14 The correct use and maintenance of cutting tools	E3
15 Why it is important to position your cutting tools for ease of use	E3
16 The importance of personal hygiene	E3
Communication	
17 The importance of consulting with clients throughout the cutting process	E3
18 How to clearly present information, advice and recommendations and to assist your client to come to an informed decision	E3
Hair	
19 The factors that must be taken into consideration prior to and during cutting (eg hair density, hair growth patterns, etc.)	E3
20 The factors which should be considered when cutting wet and dry hair	E3
21 The average rate of hair growth	E3

Continues on next page



Cutting techniques

75

Hints and tips

Razors should be used on wet hair to avoid discomfort to the client, and can be used above or below the section to remove length and/or bulk.



Knowledge sign-off sheet

Unit GH16 Creatively cut hair using a combination of techniques

What you must know (continued)

You need to understand:	Evidence type
22 The potential risk of ingrowing hair resulting from the continual close cutting of curly hair	E3
Products	
23 Why hair products should be removed from the hair prior to cutting	E3
24 The types of products available for finishing women's hair	E3
Cutting techniques and looks	
25 The range of women's classic and current fashion hair shapes and how to create them	E3
26 Sources of creative information and inspiration (eg historical, cultural and fashion)	E3
27 How the factors in the range can affect the way the hair is cut	E3
28 How and why to use all the cutting techniques in the range on women's hair	E3

Continues on next page



Katy Perry uses great colour to keep her long bob looking fresh and current.

You need to understand:	Evidence type
29 Which tools can be used on either wet or dry hair or both	E3
30 The reasons for establishing and following guidelines	E3
31 How to create and follow guidelines	E3
32 How to personalise and adapt cutting techniques	E3
33 The effects that can be created by combining and adapting different cutting techniques	E3
34 The importance of crosschecking the cut	E3
35 How to crosscheck and balance the cut	E3
36 The importance of considering weight distribution and working with the natural growth patterns of the hair	E3
37 The importance of applying the correct degree of tension to the hair when cutting	E3
38 The importance of keeping the hair damp throughout the wet cutting process	E3
Problem solving	
39 The types of problems that can commonly arise when cutting women's hair and ways in which they can be remedied, if possible	E3
Aftercare advice	
40 The recommended time interval between cuts	E3
41 How to use tools and equipment to maintain the look	E3
42 Products for home use that will benefit the client	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date



Cutting techniques



Supplementary notes

Unit GH16

78 Level 3 NVQ/SVQ Hairdressing

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

Comments

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





GH17

colouring hair

Dark and mysterious, sophisticated and dramatic, alluring and slick. These are just some of the images you can produce with colour to complement hair cutting and styling services. In this unit your skills in colouring techniques will develop to include innovative methods of weaving and slicing to perfect natural warm tones or bold contrasts that accentuate the features of the client's style. You

will learn how to use contemporary block colouring techniques for bold statements, whilst always personalising the colour to suit the individual client's requirements. You will develop your knowledge and understanding of the principles of colour and be able to resolve basic colouring problems, including restoring depth and tone and neutralising unwanted tone.



Unit GH17 (City & Guilds Unit 039)

Colour hair using a variety of techniques

Optional

This unit has six outcomes. As they are linked, you can be observed by your assessor for all at the same time. However, outcome 5 (Resolve basic colouring problems) is more likely to be assessed separately.

Outcome 1

Maintain effective and safe methods of working when colouring and lightening hair

Outcome 2

Prepare for colouring and lightening services

Outcome 3

Creatively colour and lighten hair

Outcome 4

Lighten hair

Outcome 5

Resolve basic colouring problems

Outcome 6

Provide aftercare advice



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for colouring hair using a variety of techniques. 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 assessor will observe you on at least **six** occasions, of which **one** must be of a full or partial head application (at least 30% of the head) using a lightener, **one** must be of a regrowth application using a lightener, **one** must be to resolve a basic colouring problem, **two** must be of creative colouring effects using two or more colours on one head, and **one** must be of a creative colouring effect using one lightener and at least one colour on one head. Any one of the lightening processes must include the use of a toner. The evidence from this unit may be generated from work carried out on men and/or women. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. It is likely 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.

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:

Used the following products:

quasi permanent colours
permanent colours
lighteners
toners

Asked about the following contra-indications:

history of previous allergic reaction to hair colouring products
other known allergies
skin disorders
incompatible products
medical advice or instructions
evident hair damage

Carried out the following tests:

skin
colour test
incompatibility
porosity
elasticity

Covered the following factors:

temperature
existing colour of hair
hair condition
test results
strength of hydrogen peroxide
hair porosity
hair length
hair density
haircut
percentage of white hair
skin tone

Used the following colouring and lightening effects:

slicing
block cover
weaving

Used two of the following lightener application techniques:

full head
regrowth
block lightening on a partial head

Used two of the following colour correction products:

semi-permanent colour
quasi permanent colour
permanent colour

Used the following colour correction techniques:

restoring depth and tone
neutralising colour tone
colouring resistant hair

Given the following advice:

home care products and their use
how lifestyle can affect durability of colour
hair maintenance
use of heated styling equipment
time interval between colouring services



Colouring hair

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements
How to work safely, effectively and hygienically when colouring and lightening hair
Tests and testing
Colouring science
Products, equipment and their use
Colouring and lightening techniques and problems
Communication
Aftercare advice

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 98–103.





Unit GH17 (City & Guilds Unit 039)

Colour hair using a variety of techniques *Optional (continued)*

84 Level 3 NVQ/SVQ Hairdressing



Useful words

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

Block colouring Colouring areas of hair in a way that is intended to enhance the style of the cut.

Canities The greyness or whiteness of hair with little or no pigment.

Colour depth Lightness or darkness of the hair, ranging from 2–9 on the International Colour Chart system.

Contra-indications When a client has a medical or hair condition that may react with services or products.

Decolouring/colour reduction Removing artificial/synthetic colour from the hair.

Elasticity test A test carried out on the hair to check the condition of the cortex; if the hair is healthy, it should stretch and return.

Incompatibility test A test to see if the hair will react to any of the chemical products that are about to be used on it.

Lightening This refers to a range of bleaching products for hair. Examples include powder bleach, oil bleach and gel bleach.

Melanin The natural pigment that gives colour to the skin and hair. Different types give different colours; for instance, eumelanin is responsible for black and brown tones.

Skin test/patch test A test carried out prior to colouring services, following manufacturer's instructions, to ascertain whether the client's skin may react with the chemicals in the colouring product.

Slicing A technique used to select slices of hair to be coloured

Strand test A test carried out during colour development to check the progress of the colour, identifying when it should be removed.

“

Few services can create the dramatic change possible with colouring. This requires careful consultation to ensure the change is what was expected.

Maurice Lister

”

Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must do



Colouring hair

85

Outcome 1

Maintain effective and safe methods of working when colouring and lightening hair

- a Ensure your client's clothing is effectively protected throughout the service
- b Wear personal protective equipment when using **products**
- c Position your client to meet the needs of the service without causing them discomfort
- d Ensure your own posture and position whilst working minimise fatigue and the risk of injury
- e Keep your work area clean and tidy throughout the service
- f Remove waste immediately at the end of the colouring service
- g Use working methods that
 - minimise the wastage of **products**
 - minimise the risk of cross-infection
 - make effective use of your working time
 - ensure the use of clean resources
 - minimise the risk of harm or injury to yourself and others
- h Ensure your personal standards of health and hygiene minimise the risk of cross-infection, infestation and offence to your clients and colleagues

Continues on next page

Within your work, you must show your assessor that you can do the following. You will be observed a number of times (as a guide, at least **six** times). **One** must be of a full or partial head application using a lightener, **one** must be of a regrowth application using a lightener, **one** must be to resolve a basic colouring problem, **two** must be of creative colouring effects using two or

more colours on one head, and **one** must be of a creative colouring effect using one lightener and at least one colour on one head. Any one of the lightening processes must include the use of a toner. Each time you achieve **all** the points listed within a single client service, your assessor will tick the circle and enter the date.



Gloves are essential when handling colouring products.



Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must do (continued)



- i Use the **products** and equipment identified as a result of consultation with your client
- j Use tools and equipment that are safe and fit for purpose
- k Take suitable action to ensure the necessary **products** are available in time for the service
- l Give clear and accurate instructions to anyone assisting you with the service, when necessary
- m Complete the colouring and lightening service within a commercially viable time
- n Complete client records so that they are accurate, easy to read and up-to-date

Image courtesy of Wella Professionals

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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

Hints and tips

Always check the manufacturer's instructions relating to product application and timings before starting.



Many clients build up a strong bond of loyalty with skilled colourists, so that first service is all-important!

Outcome 2

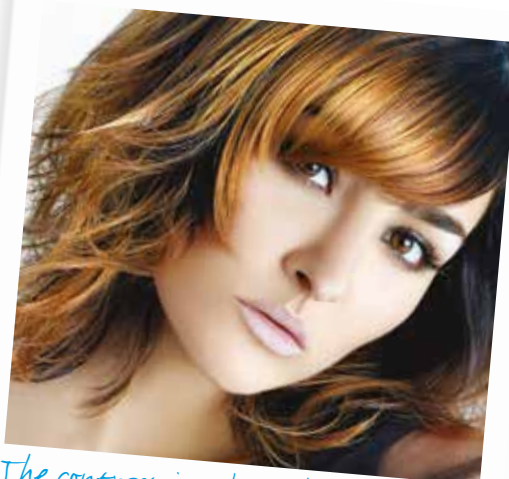
Prepare for colouring and lightening services

- Ask your client appropriate questions to identify if they have any **contra-indications** to the colouring and lightening service
- Accurately record your client's responses to questioning
- Conduct a range of **tests** on your client's hair and skin following manufacturers' instructions and recognised industry procedures
- Accurately record the outcomes of **tests** accurately on the client's records *
- Take a suitable course of action when **contra-indications** and/or reactions to tests cause doubts as to the suitability of the service for the client
- Choose **products**, tools and equipment based on the results of necessary **tests**, consultation with your client and relevant **factors** likely to influence the service
- Effectively prepare your client's hair and protect their skin, where necessary, prior to colouring
- Prepare **products** to meet manufacturers' instructions



Colouring hair

87



The contrast in colours shows off the movement in this look.

Image courtesy of Hooker & Young

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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 ☐ Date _____
- Covered by oral questioning ☐ Date _____

Continues on next page



Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must do (continued)

“

The colourist, like an artist, needs the perfect canvas of the haircut to create a work of art.

Daniel Galvin OBE

”

Outcome 3

Creatively colour and lighten hair

- Explore the variety of looks possible with your client using relevant visual aids
- Base your recommendations on an accurate evaluation of your client's hair and its potential to achieve the effects required
- Use **colouring and lightening effects** in an innovative way to achieve the required look
- Adapt your techniques taking account of the **factors** which will influence the achievement of the required effect
- Combine and place **products** in a way that complements the hair style
- Use techniques that minimise the risk of **products** being spread to your client's skin, clothes and surrounding areas
- Monitor **product** development at the required time intervals and taking a strand test as required

Continues on next page



- h Resolve any problems occurring during the colouring and lightening process using the relevant corrective action *
- i Ensure the application of toners to lightened hair achieves the desired effect, when used
- j Achieve the desired colouring or lightening effect which is to the satisfaction of your client
- k Use finishing techniques that complement the colour



Colouring hair

89

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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

Continues on next page



Tests are essential before all colouring services to ensure the best results.

“
Demand for colouring services from male and female clients is growing all the time: the future of hairdressing has never looked brighter or more colourful!
Maurice Lister

”



Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must do (continued)

Hints and tips

Maintain good stock records to ensure adequate supplies of colouring products. Always check suitable products are available when appointments are made.

Outcome 4

Lighten hair

- a Confirm the desired effect with your client prior to the application of lightener
- b Section the hair cleanly and evenly to assist the accurate application of lightener
- c Accurately measure and mix the lightener to the correct consistency for the application and to meet manufacturers' instructions
- d Use **lightener application techniques** suitable for achieving the desired look and following manufacturer's instructions
- e Applying lightener quickly and accurately and in a way that minimises the risk of the product being spread to your client's skin, clothes and surrounding area
- f Adapt the sequence of application taking into account relevant **factors** influencing the service
- g Constantly monitor
 - lightener development
 - condition of the hair
 - scalp sensitivity
 - condition of the lightener

Continues on next page



For Pink, colour reflects the fun of her personality.

- h Take strand and elasticity tests at frequent and regular intervals
- i Resolve any problems occurring during the lightening process using the relevant corrective action *
- j Remove lightener from the hair to minimise discomfort to your client and damage to the hair and scalp
- k Leave the hair and scalp free of lightener and in a suitable condition for further services
- l Ensure the application of toners to lightened hair achieves the desired effect, when used
- m Achieve the desired effect to the satisfaction of your client



Colouring hair

91

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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

Continues on next page



Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must do (continued)

Hints and tips

Tint does not lift tint: if you want to lighten hair that has permanent colour on it, you need to apply bleach, or a colour reducer.

Outcome 5

- Resolve basic colouring problems
- a

Use suitable techniques to accurately
 - assess the condition of the hair
 - identify the colouring problem
 - identify suitable **colour correction products**
 - identify suitable **colour correction techniques**

b

Clearly explain to your client the options available for resolving their colour problem

c

Refer your client for specialist colour correction work, if necessary

d

Use **colour correction techniques** effectively to achieve the required colour

e

Ensure the finished colour meets your client's requirements

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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 6

Provide aftercare advice

- a Give **advice** and recommendations accurately and constructively
- b Give your client suitable **advice** on the maintenance of their hair colour



Colouring hair

Observation	1	2	3	4	5	6		
Achieved	<input type="radio"/>	<input type="radio"/>	<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)								



Image courtesy of Denman Brush

Hints and tips

Good aftercare advice is essential to maintain the new colour and an opportunity to recommend retail products.



Observation sign-off sheet

Unit GH17 Colour hair using a variety of techniques

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.

Products

Tick the products used for each observation. You must use **all** of the products.

	1	2	3	4	5	6		
Quasi permanent colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Permanent colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lighteners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Toners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Contra-indications

Tick the contra-indications questioned for each observation. **All** contra-indications must be questioned.

	1	2	3	4	5	6		
History of previous allergic reaction to hair colouring products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other known allergies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Skin disorders	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Incompatible products	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Medical advice or instructions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Evident hair damage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Tests

Tick the tests carried out for each observation. **All** tests must be carried out.

	1	2	3	4	5	6		
Skin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colour test	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Incompatibility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Porosity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Elasticity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Colouring hair

Factors

Tick the factors covered by each observation. **All** factors must be covered.

	1	2	3	4	5	6		
Temperature	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Existing colour of hair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair condition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Test results	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Strength of hydrogen peroxide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair porosity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair length	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair density	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Haircut	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Percentage of white hair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Skin tone	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Colouring and lightening effects

Tick the colour application techniques used in each observation. **All** colouring and lightening effects must be used.

	1	2	3	4	5	6		
Slicing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Block colour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Weaving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Lightener application techniques

Tick the lightener application techniques used in each observation. You must use at least **two** and you must prove to your assessor that you know how to use the third.

	1	2	3	4	5	6		
Full head	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Regrowth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Block lightening on a partial head	<input type="radio"/>	<input type="radio"/>	<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 GH17 Colour hair using a variety of techniques

What you must cover (continued)

Colour correction products

Tick the colour correction products used in each observation. **Two** of the colour correction products must be used and you must prove to your assessor that you would know how to use the third.

Semi-permanent colour
Quasi permanent colour
Permanent colour

1	2	3	4	5	6		
<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"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Colour correction techniques

Tick the colour correction techniques used in each observation. You must use **all** of the colour correction techniques.

Restoring depth and tone
Neutralising colour tone
Colouring resistant hair

1	2	3	4	5	6		
<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"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Advice

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

Home care products and their use
How lifestyle can affect durability of colour
Hair maintenance
Use of heated styling equipment
Time interval between colouring services

1	2	3	4	5	6		
<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"/>	<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"/>	<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	5	6		
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comment form

Unit GH17



Colouring hair

This form can be used to record oral questioning, or for assessor/candidate comments, if required. **Note down which observations involved two or more colours on one head.**

Comments	Date
1	
2	
3	
4	
5	
6	

Image courtesy of Goldwell





Knowledge sign-off sheet

Unit GH17 Colour hair using a variety of techniques

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, either through oral or written questions (evidence type E3) or a mandatory written paper (evidence type E4). Either of these could be an online test. The form tells you which evidence type is needed for each point. Your mandatory test papers will be kept by your assessor, so they won't appear in your portfolio.

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, fill in the date and reference any written evidence that you've put in your portfolio.

You need to understand:	Evidence type
Salon and legal requirements	
1 Your salon's requirements for client preparation	E3
2 Your salon's expected service times for colouring work	E3
3 How to complete client records effectively	E3
4 Your salon's and legal requirements for disposal of waste materials	E3
5 Your responsibilities under current Data Protection legislation	E3
6 Your own responsibilities under the current Control of Substances Hazardous to Health Regulations in relation to the use of colouring products	E3
7 Your responsibilities under the current Electricity at Work Regulations	E3
How to work safely, effectively and hygienically when colouring and lightening hair	
8 What is contact dermatitis and how to avoid developing it whilst carrying out colouring and lightening services	E4
9 The range of protective clothing that should be available for clients	E3
10 The type of personal protective equipment that should be available and used by yourself	E3
11 Why it is important to use personal protective equipment	E4
12 How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury	E3

Continues on next page

You need to understand:	Evidence type
13 Why it is important to position your tools and equipment for ease of use	E3
14 The safety considerations which must be taken into account when colouring and lightening hair	E3
15 The dangers associated with the inhalation of powder lighteners	E4
16 How to use lighteners safely	E4
17 The precautions that must be taken when handling powder lighteners	E4
18 Why it is important to keep your work area clean and tidy	E3
19 Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation	E3
20 The importance of personal hygiene	E3
21 Why it is important to check electrical equipment used to aid the colouring and lightening process	E4
22 Methods of cleaning, disinfecting and/or sterilisation used in salons	E3
23 The importance of questioning clients to establish any contra-indications to the colouring and lightening service	E3
24 Why it is important to record client responses to questioning	E4
25 The legal significance of client questioning and of recording the client's responses	E4
Tests and testing	
26 The types and purposes of tests for colouring and lightening services	E4
27 When and how tests should be carried out and the expected results	E4
28 The importance of following manufacturers' instructions for skin testing	E4



Colouring hair

Continues on next page



Knowledge sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must know (continued)



You need to understand:	Evidence type
29 How the results of tests can influence the colouring and lightening service	E4
30 The importance of constantly monitoring the development of lightener	E4
31 The potential consequences of failing to carry out tests	E4
32 The courses of action to take in the event of adverse reactions to tests and the contra-indications in the range (ie when to encourage the client to seek medical advice, when to explain the service is not possible, when a modification to the service will be necessary)	E4
33 Why it is important to accurately record test results	E4
Colouring science	
34 The principles of colour selection, including the International Colour Chart (ICC)	E4
35 What is meant by the term 'oxidation'	E4
36 How the type and distribution of melanin creates natural hair colour	E4
37 The effects of light and artificial lighting on the appearance of hair colour	E4
38 How the natural pigmentation of hair affects the colouring and lightening process	E4
39 The reasons for pre-lightening	E4
40 The effects on the hair of different colouring products and lighteners	E4
41 How the different strengths of hydrogen peroxide affect the colouring and lightening of the hair	E4

Continues on next page

You need to understand:	Evidence type
42 Effects of temperature on the application and development of colouring products and lighteners	E4
43 How to dilute hydrogen peroxide to form different strengths of solutions	E4
44 The pH values of different colouring products and lighteners	E4
45 The importance of restoring the hair's pH balance after the colouring or lightening process	E4
46 Why it is important to leave the hair and scalp free of colouring products and lighteners	E4
47 The reasons for pre-softening and pre-pigmenting hair	E4
48 What makes hair resistant to artificial colour	E4
49 How and why the contra-indications in the range can affect the delivery of the colouring service to clients	E4
Products, equipment and their use	
50 The types of tools, materials and equipment used for colouring and lightening hair and how and when to use them	E3
51 The different types of colouring products and lighteners available and how and when to use them	E3
52 How and why the factors in the range can influence your choice of product and/or application techniques	E3
53 The importance of following manufacturers' instructions when measuring and mixing colouring products and lighteners	E3
54 How to accurately measure and mix colouring products to manufacturers' instructions	E3
55 How to accurately measure and mix lighteners to the consistency required to meet manufacturers' instructions and the needs of the hair	E3



Colouring hair

Continues on next page



Knowledge sign-off sheet

Unit GH17 Colour hair using a variety of techniques

What you must know (continued)

You need to understand:	Evidence type
56 How and why pre and post treatments should be used when colouring and lightening hair	E3
57 The importance of using products economically	E3
Colouring and lightening techniques and problems	
58 Sources of creative information and inspiration (eg historical, cultural and fashion)	E3
59 The importance of sectioning hair accurately when colouring	E3
60 Methods of applying and removing colouring products and lighteners	E3
61 How the application and removal of lightener should be adapted to minimise scalp sensitivity and hair damage	E4
62 The colouring effects that can be achieved using slicing, block colour and weaving techniques	E3
63 How to place colour in a way to complement a hair style	E3
64 How to carry out a full head and regrowth application using lighteners	E3
65 How and why to adapt the sequence of application to take account of the relevant factors in the range	E3
66 Why it is important to avoid disturbing areas still processing when removing products from developed areas	E3

Hints and tips

When lifting hair colour, remember the natural warm tones prominent in the hair will influence the results.

Continues on next page

You need to understand:	Evidence type
67 The types and causes of colouring and lightening problems and how to rectify them (eg over and under processing, overlapping, skin staining, deterioration of hair condition, uneven results and product seepage)	E4
68 How and why to restore depth and tone of colour	E4
69 How and why to neutralise colour tone	E4
70 The potential problems of using colouring products and lighteners on previously chemically treated hair	E4
71 Methods of pre-softening and pre-pigmenting hair	E4
72 The types of problems which require specialist colour correction	E3
Communication	
73 How to give clear instructions to those with less technical knowledge and experience than yourself	E3
74 How to give effective advice and recommendations to clients	E3
Aftercare advice for clients	
75 How to maintain hair colour and condition	E3
76 Products for home use that will benefit the client and those to avoid and why	E3
77 How lifestyle can affect the client's choice of colour (eg active sports, career and job requirements)	E3
78 How the continual use of heated equipment can damage the hair	E3
79 The recommended time intervals between colouring and other services	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 E3 was a written test	<input type="radio"/> Date
Tick if E4 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date



Colouring hair





Supplementary notes

Unit GH17

104

Level 3 NVQ/SVQ Hairdressing

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

Comments	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





GH18 colour correction

The advanced technical skills of colour correction are increasingly in demand. More clients are experimenting with colour themselves, and wanting to change their hair colour more often, so colour correction is becoming a regular specialist service in many salons. It is important to understand the principles of colour to be able to resolve complex colouring

problems. In this unit you will obtain the knowledge required to neutralise unwanted tones in the hair, along with the ability to remove artificial colour, lifting hair from dark brown to blonde. You'll learn how to carry out pre-pigmentation, transforming light blondes to rich browns and reds and how to correct banding and problems with highlights and lowlights.



Unit GH18 (City & Guilds Unit 040)

Provide colour correction services

Optional

108

Level 3 NVQ/SVQ Hairdressing

This unit has five outcomes. As they are linked, you can be observed by your assessor for all at the same time.

Outcome 1

Maintain effective and safe methods of working when correcting hair colour

Outcome 2

Determine the problem

Outcome 3

Plan and agree a course of action to correct colour

Outcome 4

Correct colour

Outcome 5

Provide aftercare advice



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for colouring hair using a variety of techniques. 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 assessor will observe you on at least **four** occasions. The evidence for this unit may be generated from work carried out on men and/or women. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. It is likely 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.

“

Confidence in colour work comes via the ability to address all colour problems that can be encountered. Colour correction training can really liberate your creativity.

Nigel Meredith

”

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:

Used four of the following products:

semi-permanent colours
quasi permanent colours
permanent colours
lightener
colour removers for artificial colour

Covered the following colour correction:

removing artificial colour on a full head
removing bands of colour
recolouring hair treated with lightener using pre-pigmentation and permanent colour over at least 60% of the head
recolouring a full head of hair that has had artificial colour removed

correcting highlights and lowlights

Looked for the following contra-indications:

history of previous allergic reaction to hair colouring products
other known allergies
skin disorders
incompatible products
medical advice or instructions
evident hair damage

Carried out the following tests:

skin
colour test
incompatibility
porosity
elasticity

Covered the following factors:

temperature
existing colour of hair
hair condition
test results
strength of hydrogen peroxide
hair length
hair density
hair porosity
percentage of white hair
sequence of application
scalp sensitivity

Given out the following advice:

home care products and their use
how lifestyle can affect durability of colour
hair maintenance
use of heated styling equipment
time interval between services



Colour correction

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements
How to work safely, effectively and hygienically when correcting hair colour problems
Tests and testing
Colouring science
Products, equipment and their use
Colouring techniques and problems
Communication
Aftercare advice for clients

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 123–128.





Unit GH18 (City & Guilds Unit 040)

Provide colour correction services

Optional (continued)

110

Level 3 NVQ/SVQ Hairdressing



Some of your clients will be excited to try very different colours!

Useful words

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

Colour bands Dark or intense lines/patches of colour, often resulting from overlapping colour.

Contra-indications When a client has a medical or hair condition that may react with services or products.

Decolour/colour reduction Removal of artificial/synthetic colour from the hair.

Incompatibility test A test to see if the hair will react to any chemical products that are about to be used on it.

Lightening This refers to a range of bleaching products for hair. Examples include powder bleach, oil bleach and gel bleach.

Neutralising tones Correcting an unwanted tone in the hair by introducing the opposite colour to cancel it out; for example, green tones are neutralised by red.

Oxidation A reaction caused by introducing oxygen to another chemical, for example, mixing hydrogen peroxide with lightening products (powder bleach).

Pre-pigmentation Reintroduction of gold to red tones in the hair (depending on existing base and target colour), prior to application of the new colour.

Primary colours Red, yellow (gold) and blue (ash) are the three colour pigments that cannot be made up from other colours. When mixing any two of these colours, secondary colours are produced, for example red plus yellow equals orange (copper).

Secondary colours Violet, green (matt) and orange (copper) are each made up from two primary colours. Red and blue make violet.

Skin test/patch test A test carried out before colouring, following manufacturer's instructions, to check whether the client's skin reacts with the chemicals in the colouring product.

Test cutting Removing a strand of hair for processing in order to check the likely results of the selected product.

Image courtesy of Barry Craig

“

The day you feel you know everything about colour is the day to retire.

Daniel Galvin OBE

”

Observation sign-off sheet

Unit GH18 Provide colour correction services

What you must do

Outcome 1

Maintain effective and safe methods of working when correcting hair colour problems

- a Ensure your client's clothing is effectively protected throughout the service
- b Wear personal protective equipment when using products
- c Position your client to meet the needs of the service without causing them discomfort
- d Ensure your own posture and position whilst working minimise fatigue and the risk of injury
- e Keep your work area clean and tidy throughout the service
- f Remove waste immediately at the end of the service

Within your work, you must show your assessor that you can do the following. You will be observed a number of times (as a guide, at least **four** times).

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



Colour correction

Continues on next page





Observation sign-off sheet

Unit GH18 Provide colour correction services

What you must do (continued)

112

Level 3 NVQ/SVQ Hairdressing

Hints and tips

Wearing non-latex gloves when using chemicals will help to prevent contact dermatitis.

- g Use working methods that
 - minimise the risk of damage to tools and equipment
 - minimise the risk of cross-infection
 - make effective use of your working time
 - ensure the use of clean resources
 - minimise the risk of harm or injury to yourself and others
 - minimise the wastage of **products**
- h Ensure your personal standards of health and hygiene minimise the risk of cross-infection, infestation and offence to your clients and colleagues
- i Use tools and equipment that are safe and fit for purpose
- j Take suitable action to ensure the necessary **products** and materials are available in time for the service
- k Give clear and accurate instructions to anyone assisting you with the service, when necessary
- l Complete client records so that they are accurate, easy to read and up-to-date

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 2

Determine the problem

- a Use the correct methods to accurately establish
 - the nature and extent of the colouring problem
 - the condition of your client's hair, skin and scalp
 - the extent of artificial colour and natural colour on the one head
 - the most suitable colour correction techniques
- b Identify from your client's previous records, when available, their hair colouring history and/or lightening history and how this may affect the **colour correction** service
- c Ask your client appropriate questions to identify if they have any **contra-indications** to the colour correction service
- d Ask your client appropriate questions to gather information on their colouring and/or lightening problems and the result they would like to see
- e Accurately record your client's responses to questioning

Continues on next page



Colour correction

113

Hints and tips

When applying lighteners, take small sections in the hair to ensure even coverage; lightening products do not spread in the same way as permanent colour.



Image courtesy of Wella



Observation sign-off sheet

Unit GH18 Provide colour correction services

What you must do (continued)

- f Accurately conduct a range of **tests** on your client's hair and skin following manufacturer's instructions and recognised industry procedures
- g Take a suitable course of action when contra-indications and/or reactions to tests cause doubts as to the suitability of the service for the client *
- h Accurately record the outcomes of **tests** on the client's record
- i Identify the available service options and **products** for resolving your client's colouring and/or lightening problem(s) based on the results of your analysis

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

Continues on next page

Hints and tips

A skin test must always be carried out at least 48 hours before colouring.

Outcome 3

Plan and agree a course of action to correct colour

- Present suitable options for a course of action in a way your client will understand
- Base your recommendations for a suitable course of action on the results of your analysis
- Clearly explain the likelihood of achieving and maintaining the colour change to your client
- Clearly explain any restrictions your recommendations may place on further hairdressing services
- Inform your client of the likely cost, duration and expected outcome of the **colour correction** services
- Gain and record your client's agreement to the service, **products** and anticipated outcome



Colour correction

115

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



Image courtesy of Goldwell

Hints and tips

Always check hair and scalp condition, and carry out diagnostic tests prior to colour correction services.



Observation sign-off sheet

Unit GH18 Provide colour correction services

What you must do (continued)

Outcome 4

Correct colour

- a Prepare your client's hair in a way suitable for the
 - **products** to be used
 - **colour correction** service required
 - method of application
- b Choose **products**, tools and equipment based on the results of necessary **tests**, consultation with your client and relevant **factors** likely to influence the service
- c Prepare **products** to meet the manufacturer's instructions
- d Accurately apply the type and quantity of product to meet the requirements of your analysis and the required result
- e Use application techniques that minimise the risk of colour being spread to the client's skin, clothes and surrounding areas

Continues on next page

Image courtesy of kms California

“

An understanding of and skill in colour correction are the keys to being a world-class colourist. Almost every new colour client will require an element of colour correction, and without the confidence and skill, there is no chance of producing a beautiful result.

Jo Hansford

”



Great colour is sometimes subtle!

- f Frequently monitor the development of the **product**, taking strand and elasticity tests as required
- g Modify and adapt your planned course of action to resolve any unforeseen problems *
- h Effectively remove the product at the right time in a way that minimises discomfort to your client, damage to the hair and scalp and prior to the next stage of the service
- i Remove products without disturbing hair which is still developing
- j Give your client suitable reassurance, if necessary
- k Correct highlight and/or lowlight problems whilst retaining highlight and lowlight effects **
- l Achieve the degree of **colour correction** anticipated and agreed with your client



Colour correction

117

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

Continues on next page





Observation sign-off sheet

Unit GH18 Provide colour correction services

What you must do (continued)

118

Level 3 NVQ/SVQ Hairdressing

Outcome 5

Provide aftercare advice

- Give **advice** and recommendations accurately and constructively
- Give your client suitable **advice** on the maintenance of their hair colour

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)						

“

Colour correction can be an interesting and rewarding area of work in the salon. It is highly valued by clients needing the service and has the potential to make a huge difference to their self esteem – a loyal client is often a key result!

Maurice Lister

”

Observation sign-off sheet

Unit GH18 Provide colour

correction services

What you must cover



Colour correction

119

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.**

Products

Tick the products used for each observation. You must use **four** and prove to your assessor that you would know how to use the fifth.

	1	2	3	4		
Semi-permanent colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quasi-permanent colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Permanent colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lightener	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colour removers for artificial colour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Colour correction

Tick the methods of colour correction covered by each observation.

All must be covered.

	1	2	3	4		
Removing artificial colour on a full head	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Removing bands of colour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recolouring hair treated with lightener using pre-pigmentation and permanent colour over at least 60% of the head	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recolouring a full head of hair that has had artificial colour removed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Correcting highlights and lowlights	<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 GH18 Provide colour correction services

What you must cover (continued)

Contra-indications

Tick the contra-indications questioned for each observation.

All must be questioned.

History of previous allergic reaction to hair colouring products
Other known allergies
Skin disorders
Incompatible products
Medical advice or instructions
Evident hair damage

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"/>
<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"/>

Tests

Tick the tests carried out for each observation. **All** tests must be carried out.

Skin
Colour test
Incompatibility
Porosity
Elasticity

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"/>
<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"/>

Factors

Tick the factors covered in each observation. **All** factors must be covered.

Temperature
Existing colour of hair
Hair condition
Test results
Strength of hydrogen peroxide
Hair length
Hair density
Hair porosity
Percentage of white hair
Sequence of application
Scalp sensitivity

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"/>
<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"/>
<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"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Colour correction

Advice

Tick the advice given in each observation. **All** advice must be given.

	1	2	3	4		
Home care products and their use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How lifestyle can affect durability of colour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair maintenance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use of heated styling equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Time interval between services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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)						



Comment form

Unit GH18

122

Level 3 NVQ/SVQ Hairdressing

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

Comments

Date

1

2

3

4



A beautiful colour that suits a client's skin tone can result in a very classy look.

Knowledge sign-off sheet

Unit GH18 Provide colour correction services

What you must know



Colour correction

123

You need to understand:	Evidence type
Salon and legal requirements	
1 Your salon's requirements for client preparation	E3
2 Your salon's and legal requirements for removal of waste materials	E3
3 Your responsibilities under current Data Protection legislation	E3
4 Your responsibilities under the current Electricity at Work Regulations	E3
5 Your responsibilities under the current Control of Substances Hazardous to Health Regulations in relation to the use of colour correction products	E3
How to work safely, effectively and hygienically when correcting hair colour problems	
6 What is contact dermatitis and how to avoid developing it whilst carrying out colour correction services	E4
7 The range of protective clothing that should be available for clients	E3
8 The type of personal protective equipment that should be available and used by yourself	E3
9 Why it is important to use personal protective equipment	E4
10 How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury	E3
11 Why it is important to position your tools and equipment for ease of use	E3

Continues on next page

You will be assessed on your knowledge and understanding of all the following points. This will be completed by your assessor, either through oral or written questions (evidence type E3) or a mandatory written paper (evidence type E4). Either of these could be an online test. The form tells you which evidence type is needed for each point. Your mandatory test papers will be kept by your assessor, so they won't appear in your portfolio.

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, fill in the date and reference any written evidence that you've put in your portfolio.



Knowledge sign-off sheet

Unit GH18 Provide colour correction services

What you must know (continued)

You need to understand:	Evidence type
12 The safety considerations which must be taken into account when carrying out colour correction services	E3
13 The dangers associated with the inhalation of powder lighteners	E4
14 How to use lighteners safely	E4
15 The precautions that must be taken when handling powder lighteners	E4
16 Why it is important to keep your work area clean and tidy	E3
17 Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation	E3
18 The importance of personal hygiene	E3
19 Why it is important to check electrical equipment used to aid the colour correction process	E3
20 Methods of cleaning, disinfecting and/or sterilisation used in salons	E3
21 The importance of questioning clients to establish any contra-indications to the colour correction service	E4
22 Why it is important to record client responses to questioning	E4
23 The legal significance of client questioning and of recording the client's responses	E4

Continues on next page

You need to understand:	Evidence type
Tests and testing	
24 The types and purposes of tests in the range	E4
25 The importance of following manufacturers' instructions for skin testing	E4
26 When and how tests should be carried out and the expected results	E4
27 How the results of tests can influence the colour correction service	E4
28 The potential consequences of failing to carry out tests	E4
29 The courses of action to take in the event of adverse reactions to tests and the contra-indications in the range (ie when to encourage the client to seek medical advice, when to explain the service is not possible, when a modification to the service will be necessary)	E4
30 Why it is important to record test results	E4
Colouring science	
31 The principles of colour selection, including the International Colour Chart (ICC)	E4
32 The principles of colour correction	E4
33 How the type and distribution of melanin creates natural hair colour	E4
34 The effects of light and artificial lighting on the appearance of hair colour	E4
35 The effects on the hair of different colour correction products	E4
36 What is meant by the term 'oxidation'	E4
37 How oxidation agents affect the natural and artificial colour pigments	E4
38 How the different strengths of hydrogen peroxide affect colouring and lightening	E4

Continues on next page



Colour correction





Knowledge sign-off sheet

Unit GH18 Provide colour correction services

What you must know (continued)

You need to understand:	Evidence type
39 The reasons for pre-softening and pre-pigmenting hair	E4
40 Effects of temperature on the application and development of colour correction products	E4
41 How to dilute hydrogen peroxide to form different strengths of solutions	E4
42 The pH values of differing colouring products and lighteners	E4
43 The importance of restoring the hair's pH balance after the colour correction process	E4
44 Why it is important to avoid disturbing areas still processing when removing products from developed areas	E4
45 Why it is important to leave the hair and scalp free of colour correction products	E4
46 How and why the contra- indications in the range can affect the delivery of the colour correction service	E4
Products, equipment and their use	
47 The types of tools, materials and equipment used for colour correction and how and when to use them	E3
48 The different types of colour correction products available and when to use them	E3
49 How and why the factors in the range can influence your choice of product and application techniques	E3

Continues on next page



You need to understand:	Evidence type
50 The importance of following manufacturers' instructions when measuring and mixing colour correction products	E3
51 How to accurately measure and mix colour correction products to meet manufacturers' instructions	E3
52 How and why pre and post treatments should be used when carrying out colour correction procedures	E3
53 The importance of using products economically	E3
Colouring techniques and problems	
54 The importance of sectioning hair accurately for the colour correction service	E4
55 Methods of pre-softening and pre-pigmenting hair	E4
56 Methods of applying and removing colour correction products	E4
57 How to remove artificial colour	E4
58 How to remove bands of colour	E4
59 How to recolour hair previously treated with lighteners using pre-pigmentation and permanent colour	E4
60 How to recolour hair that has had artificial colour removed	E4
61 How to correct highlights and lowlights whilst retaining a highlight and lowlight effect	E4
62 How the application and removal of lightener should be adapted to minimise scalp sensitivity and hair damage	E4
63 The types and causes of colour correction problems that may occur during processing and how to rectify them (eg over and under processing, skin staining, deterioration of hair condition, scalp sensitivity and product seepage)	E4

Continues on next page



Colour correction

127





Knowledge sign-off sheet

Unit GH18 Provide colour correction services

What you must know (continued)

128

Level 3 NVQ/SVQ Hairdressing

You need to understand:	Evidence type
64 The potential problems of using colour correction products on previously chemically treated hair	E4
Communication	
65 How to give clear instructions to those with less technical knowledge and experience than yourself	E3
66 How to give effective advice and recommendations to clients	E3
Aftercare advice for clients	
67 How to maintain hair colour and condition	E3
68 Products for home use that will benefit the client and those to avoid and why	E3
69 How lifestyle can affect the colour correction result (eg active sports, career and job requirements)	E3
70 How the continual use of heated equipment can damage the hair	E3
71 The recommended time intervals between colouring and other services	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 E3 was a written test	<input type="radio"/> Date
Tick if E4 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date

Supplementary notes

Unit GH18



Colour correction

129

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

Comments

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



Image courtesy of L'Oréal Professionnel

GH19 creative styling & dressing

Styling and finishing techniques are important as they produce the final result most visible to the client. These techniques form the end of many hairdressing services, as well as being used as a service themselves. The effects created can be amazing and should always thrill your clients by reflecting their individuality, as well as the professional image

of the salon. In this unit you will develop skills with heated styling equipment and will learn creative methods of wet and dry setting for use on different lengths of hair. You will learn how to perfect fashionable looks when blow drying and how all these different techniques can be combined to get the best results.



Unit GH19 (City & Guilds Unit 041)

Creatively style and dress hair

Optional

Image courtesy of Sanriz Education

132

Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes. As they are linked, you can be observed by your assessor for all three outcomes at the same time.

Outcome 1

Maintain effective and safe methods of working when styling hair

Outcome 2

Creatively style and dress hair

Outcome 3

Provide aftercare advice

Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for styling and dressing hair to achieve a variety of creative looks. 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 assessor will observe your performance on **five** occasions. Each observation must be of a different look each on different clients. Two observations must include the use of different non-conventional items. One observation must include the appropriate use of accessories or added hair.

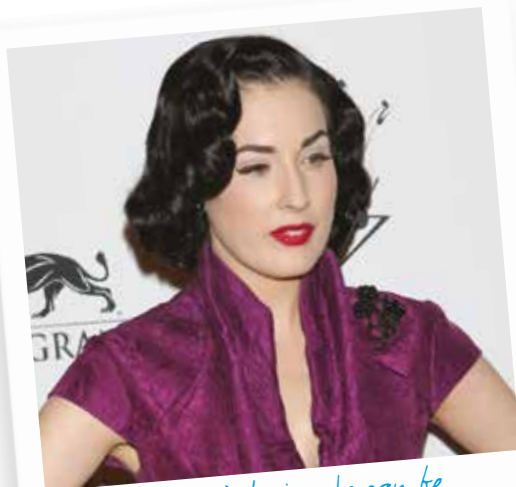
Simulation is not allowed for any performance evidence within this unit. It is likely most evidence of your performance will be gathered from the observations made by your assessor but you may be required to produce other evidence to support your performance if your assessor has not been present.

“

When dressing and finishing hair, always step back and look at the overall effect, checking for stray hairs, balance and perfection!

Brenda Harrison

”



Dita Von Teese's hairstyle can be adapted with creative styling techniques to achieve different looks.

Image courtesy of Vegas5, Camera Press London

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 styling techniques:

setting

blow drying

pin curling

finger waving

use of heated styling equipment

Used the following winding techniques:

point to root

root to point

Covered the following factors:

desired look

the occasion for which the style is required

haircut

hair growth patterns

hair elasticity

head and face shape and features

hair texture

hair length

hair density

Given the following advice:

suitable aftercare products and their use
maintenance of the style

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements

How to work safely, effectively and hygienically when styling

Hairdressing science

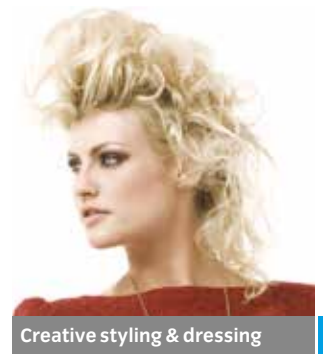
Products, equipment and their use

Styling, dressing and finishing techniques and methods

Aftercare advice for clients

Communication

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 142–145.



Creative styling & dressing

Useful words

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

Aftercare advice Information given to the client on style maintenance.

Finger waving A method of moulding wet hair into flat s-shape movements using fingers and a comb.

Finishing products Used during the dressing and finishing of the style to help maintain the effect created.

Hair elasticity An indicator of the strength of the hair and the condition of the cortex: healthy hair can be stretched and returned without damage.

Heated styling equipment Styling tools used to set dry hair, adding curl, volume or straightening the hair.

Non-conventional Something not normally used, for example setting hair on chopsticks, or pipe cleaners.

Pin curling A setting technique used to curl or wave the hair and add volume; a spring clip or pin is used to secure the set.

Styling products Used to add in the moulding and drying stage of the set or blow-dry.

Winding point to root The roller or pin curl is wound starting from the points (ends) of the hair down to the roots.

Winding root to point The roller or pin curl is wound, starting from the root, through the mid-length, finishing with the ends of the hair.



Observation sign-off sheet

Unit GH19 Creatively style and dress hair

What you must do

Within your work, you must show your assessor that you can do the following. You will be observed on **five** occasions, each of which must be of a different look, and **two** of which must include the use of different non-conventional items.

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 effective and safe methods of working when styling hair

- Ensure your client's clothing is effectively protected throughout the service
- Wear personal protective equipment, if required
- Position your client to meet the needs of the service without causing them discomfort
- Ensure your own posture and position whilst working minimises fatigue and the risk of injury
- Keep your work area clean and tidy throughout the service
- Use working methods that
 - minimise the wastage of products
 - minimise the risk of damage to styling tools and equipment
 - minimise the risk of cross-infection
 - make effective use of your working time
 - ensure the use of clean resources
 - minimise the risk of harm or injury to yourself and others

Continues on next page

Hints and tips

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



- g Ensure your personal standards of health and hygiene minimise the risk of cross-infection, infestation and offence to your clients and colleagues
- h Use styling products, methods and equipment identified as a result of consultation with your client
- i Use equipment that is safe and fit for purpose
- j Complete styling, dressing and finishing services within a commercially viable time



Creative styling & dressing

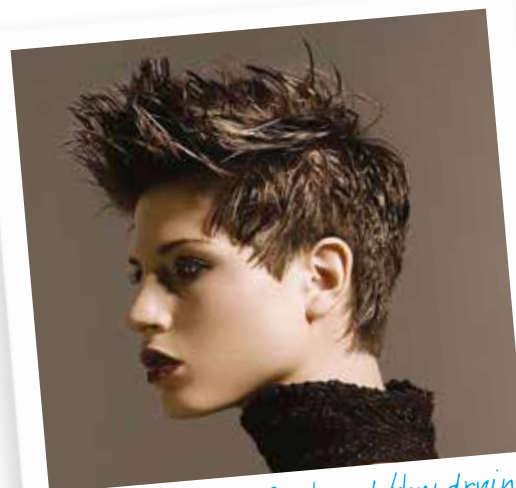
135

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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



All styling techniques must avoid damage to the hair and skin.



A combination of gel and blow drying can be used for maximum impact.



Observation sign-off sheet

Unit GH19 Creatively style and dress hair

What you must do (continued)

136

Level 3 NVQ/SVQ Hairdressing



Outcome 2

Style and dress hair creatively

- a Confirm with your client the look agreed at consultation prior to and during styling
- b Prepare your client's hair in a way which is suitable for the look agreed
- c Effectively incorporate and secure added hair, when used, into the desired style
- d Blend the client's hair and added hair effectively when required
- e Combine and adapt your **styling techniques** in an innovative way to achieve the desired look
- f Combine and adapt your **winding techniques** in an innovative way to achieve the desired look
- g Achieve creative effects by the improvised use of non-conventional items, where required
- h Use **styling techniques** in a way that avoids damage to the hair, skin and scalp
- i Remove items used for setting avoiding discomfort to your client *
- j Effectively incorporate and secure accessories, when used, to complement and enhance the desired look

Continues on next page

- k Personalise your **styling** and dressing **techniques** to take account of the **factors** which influence the achievement of the desired look
- l Apply suitable styling and finishing products that complement and enhance the desired look
- m Ensure the finished look meets the intended shape, direction, balance and volume agreed with your client
- n Ensure the finished look complements your client's features and enhances their personal image and that of the salon
- o Confirm your client's satisfaction with the finished look



Creative styling & dressing

137

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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

Continues on next page

Image courtesy of Conair



Use heated curling tongs to create a variety of finishes.

Hints and tips

When backcombing, a firmer effect is created if a fine tooth comb is used.



Observation sign-off sheet

Unit GH19 Creatively style and dress hair

What you must do (continued)

Outcome 3

Provide aftercare advice

- Give **advice** and recommendations accurately and constructively
- Give your client suitable **advice** on the maintenance of their style

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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)							

“

The finish of the hairstyle can impress your client so much as to make them come back to you over and over again.

Maurice Lister

”



stand up pin curls can be used to create movement.

Observation sign-off sheet

Unit GH19 Creatively style and dress hair

What you must cover



Creative styling & dressing

139

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.

Styling techniques

Tick the styling techniques for each observation. You must use **all** the styling techniques.

	1	2	3	4	5		
Setting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Blow drying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pin curling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Finger waving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use of heated styling equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Winding techniques

Tick the winding techniques for each observation. You must use **all** the winding techniques.

	1	2	3	4	5		
Point to root	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Root to point	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Factors

Tick the factors covered by each observation. **All** factors must be covered.

	1	2	3	4	5		
Desired look	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The occasion for which the style is required	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Haircut	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair growth patterns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair elasticity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Head and face shape and features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair texture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair length	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair density	<input type="radio"/>	<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 GH19 Creatively style and dress hair

What you must cover (continued)

Advice

Suitable aftercare products and their use
Maintenance of the style

Tick the advice covered each observation. You must give **both**.

1	2	3	4	5		
<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	5		
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Comment form

Unit GH19



Creative styling & dressing

141

This form can be used to record oral questioning, or for assessor/candidate comments, if required. **Note down the non-conventional items used, and when accessories or added hair were used.**

Comments

Date

1

2

3

4

5





Knowledge sign-off sheet

Unit GH19 Creatively style and dress hair

What you must know

142

Level 3 NVQ/SVQ Hairdressing

You will be assessed on your knowledge and understanding of all the following points. This will be completed by your assessor, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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, fill in the date and reference any written evidence that you've put in your portfolio.

You need to understand:	Evidence type
Salon and legal requirements	
1 Your salon's requirements for client preparation	E3
2 Your salon's expected service times for styling and dressing hair	E3
3 Your own responsibilities under the current Control of Substances Hazardous to Health Regulations in relation to the use of styling and finishing products	E3
4 Your responsibilities under the current Electricity at Work Regulations	E3
5 Your salon's image and expected standards of service	E3
How to work safely, effectively and hygienically when styling	
6 What is contact dermatitis and how to avoid developing it whilst carrying out styling and finishing services	E3
7 The range of protective clothing that should be available for clients	E3
8 Why it is important to use personal protective equipment	E3
9 The type of personal protective equipment available	E3
10 How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury	E3
11 The safety considerations which must be taken into account when styling and dressing hair	E3
12 The importance of positioning equipment for ease of use	E3

Continues on next page

You need to understand:	Evidence type
13 Why it is important to keep your work area clean and tidy	E3
14 Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation	E3
15 The importance of personal hygiene	E3
16 Why it is important to check electrical equipment used to aid the styling and finishing processes	E3
17 Methods of cleaning, disinfecting and/or sterilisation used in salons	E3
18 The importance of using products economically	E3
19 The health and safety factors to consider when making a choice of non-conventional items	E3
20 The reasons why tools and heated styling equipment should be kept free from product build up	E3
Hairdressing science	
21 The effects of humidity on hair	E3
22 The physical effects of styling on the hair structure	E3
23 The physical effects of styling and finishing products on the hair and how they work to maintain the style	E3
24 How the incorrect application of heat can affect the hair and scalp	E3
25 Why hair should be allowed to cool prior to dressing out	E3
26 The effects of backcombing and back brushing on the hair structure	E3
27 The potential effects on the hair structure of using and securing added hair and accessories	E3
Products, equipment and their use	
28 The range of products, tools and equipment available for styling and dressing hair	E3
29 The suitability of specific products and equipment for use with different hair types and for achieving different effects	E3

Continues on next page



Creative styling & dressing

143





Knowledge sign-off sheet

Unit GH19 Creatively style and dress hair

What you must know (continued)

You need to understand:	Evidence type
30 The types of non-conventional items that may be used when setting hair and the effects they can create (eg rags, chopsticks, straws, rik-rak etc.)	E3
31 The manufacturers' instructions on the use of the specific styling and finishing products in your salon	E3
Styling, dressing and finishing techniques and methods	
32 Current fashion styling and dressing looks	E3
33 Sources of creative information and inspiration (eg historical, cultural and fashion)	E3
34 How the factors in the range affect the styling process and the finished look	E3
35 How the angle of winding on and off base influences the volume and direction of the hair movement	E3
36 Why and how to use point to root and root to point winding techniques	E3
37 Methods of handling and securing added hair and accessories	E3
38 The variety of styling techniques available and why and when they are used	E3
39 Current techniques for creatively styling, dressing and finishing hair	E3
40 The type of checks needed during styling and dressing services to ensure the intended shape, direction, balance and volume is achieved	E3

Continues on next page

You need to understand:	Evidence type
Aftercare advice for clients	
41 Products for home use that will benefit the client and those to avoid and why	E3
42 How to maintain their style	E3
43 How to remove pins, accessories, any added hair and any backcombing and/or back brushing	E3
Aftercare advice for clients	
44 How to give effective advice and recommendations to clients	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date



Creative styling & dressing

145



Image courtesy of Denman Brush



Supplementary notes

Unit GH19

146 Level 3 NVQ/SVQ Hairdressing

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

Comments	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



Image courtesy of Barry Craig



Photography by Billy Moore @ Central Training Group. Hair by Jo Partridge.

GH20 dress long hair

The dressing of long hair has often been surrounded by mystique, and the gravity-defying skills of some stylists seem impossible. But with practice, you too can extend your creativity and produce stunning effects with long hair. This unit includes styles from the simple elegance of rolls and sexiness of

curls to alternative, commercial or avant-garde effects with twists, knots and plaits. You will develop weaving techniques to form stunning images that will turn heads. As your skills and dexterity grow, so will your confidence, and you'll meet clients' demands for a stylist who can really handle long hair well.



Unit GH20 (City & Guilds Unit 042)

Creatively dress long hair

Optional

Hair by Tracey Devine for Angels Aberdeen. Photography Andrew O'Toole

150

Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes. As they are linked, you can be observed by your assessor for all at the same time.

Outcome 1

Maintain effective and safe methods of working when dressing long hair

Outcome 2

Creatively dress long hair

Outcome 3

Provide aftercare advice



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for styling and dressing long hair. 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 assessor will observe you on at least **five** occasions. Each observation must be of a different look, each on **different** clients, and include one look using accessories, one look using added hair, and one look with at least of 40% of the hair dressed up and the remainder dressed down. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. It is likely 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.

Image courtesy of Denman Brush

“

Preparation is the key when dressing long hair. I always blow-dry or set the hair to create the perfect texture before I start working on the desired style.

Andrew Collinge

”



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 dressing techniques and effects:

rolls

pleats

knots

twists

plaits

curls

woven effects

backcombing

back brushing

Covered the following factors:

desired look

the occasion for which the style is required

hair growth patterns

hair elasticity

head and face shape and features

hair texture

hair length

hair density

Given the following advice:

suitable aftercare products and their use
maintenance of the style

What you must know

You will be assessed on your knowledge of the following:

Salon and legal requirements

How to work safely, effectively and hygienically when dressing long hair

Hairdressing science

Products, equipment and their use

Preparation activities

Dressing techniques and methods

Aftercare advice for clients

Communication

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 159–162.



Dress long hair

Useful words

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

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

Chignon A roll or knot, usually worn on the top of the head, or between the crown and the nape area, which can be any size.

Cornrows Plaits running along the scalp, usually plaited from underneath and up through the middle to create a raised finish – also called canerows, or scalp plaits.

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

Ornamentation Ribbons, jewellery, flowers, headdresses, etc, worn to enhance the hairstyle, usually for an occasion.

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

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

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

Woven effects A section of hair is interwoven to obtain a basket weave effect – it can be carried out on a small area, working into other dressing techniques, or over the whole head.



Observation sign-off sheet

Unit GH20 Creatively dress long hair

What you must do

152 Level 3 NVQ/SVQ Hairdressing

Within your work, you must show your assessor that you can do the following. You will be observed on **five** occasions, each of which must be of a different look. **One** look must include the use of ornamentation and **one** look must include added hair. Ornamentation and added hair may be on one head.

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 effective and safe methods of working when dressing long hair

- Ensure your client's clothing is effectively protected throughout the service
- Position your client to meet the needs of the service without causing them discomfort
- Ensure your own posture and position whilst working minimise fatigue and the risk of injury
- Keep your work area clean and tidy throughout the service
- Use working methods that
 - minimise the wastage of products
 - minimise the risk of damage to tools and equipment
 - minimise risk of cross-infection
 - make effective use of your working time
 - ensure the use of clean resources
 - minimise the risk of harm or injury to yourself and others
- Ensure your personal standards of health and hygiene minimise the risk of cross-infection, infestation and offence to your clients and colleagues
- Use finishing products, methods and equipment identified as a result of consultation with your client
- Use equipment that is safe and fit for purpose
- Complete the service within a commercially viable time

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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 2

Creatively dress long hair

- a Confirm with your client the look agreed at consultation prior to and during dressing the hair
- b Prepare your client's hair in a way which is suitable for the look agreed
- c Effectively incorporate and secure added hair, when used, into the desired look
- d Blend the client's own hair and added hair effectively, when required
- e Ensure the availability of assistance when required
- f Combine and adapt your **dressing techniques and effects** in an innovative way to achieve the desired look
- g Secure the hair so that any pins, grips or bands are hidden unless part of the style requirements
- h Personalise your **dressing techniques and effects** to take account of the **factors** which influence the achievement of the desired look
- i Use **dressing techniques and effects** in a way that avoids damage to the hair, skin and scalp
- j Effectively incorporate and secure accessories, when used, to complement and enhance the desired look

Continues on next page

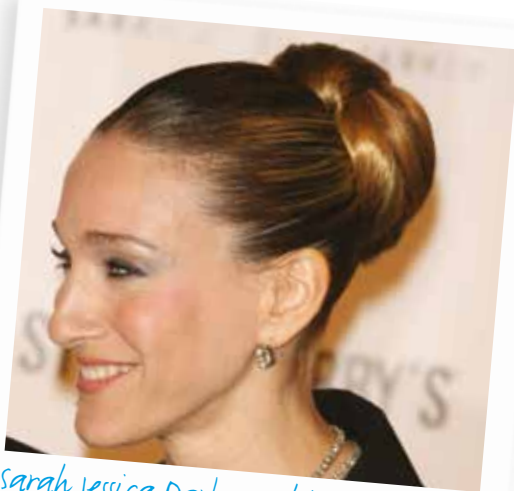


Dress long hair

153

Hints and tips

When backcombing, always work on the underside of the hair section, to ensure the effect is not visible.



Sarah Jessica Parker achieves an elegant look with a simple chignon.



A fashionable roll for Gwen Stefani creates a catwalk image for any occasion.



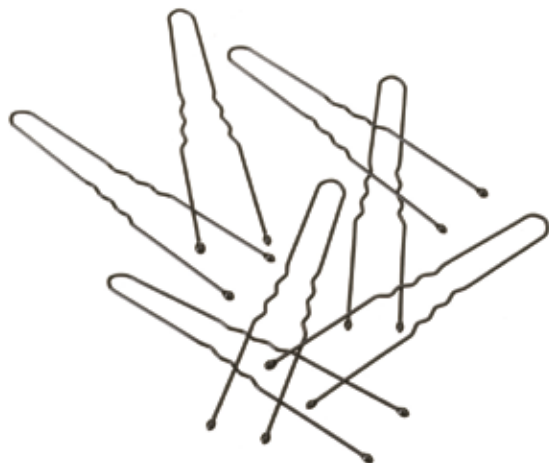
Observation sign-off sheet

Unit GH20 Creatively dress long hair

What you must do (continued)

154

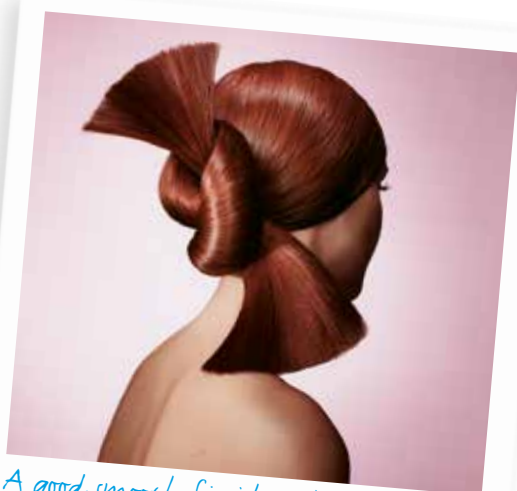
Level 3 NVQ/SVQ Hairdressing



- k Ensure the finished look meets the intended shape, direction, balance and volume agreed with your client
- l Apply suitable finishing products that complement and enhance the desired look
- m Ensure the finished look complements your client's features and enhances their personal image and that of the salon
- n Confirm your client's satisfaction with the finished look

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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



A good smooth finish on long hair enhances colour.



Be ambitious! If you see a photo of brilliant creative dressing, try it yourself and develop it further.

Outcome 3

Provide aftercare advice

- a Give **advice** and recommendations accurately and constructively
- b Give your client suitable advice on the maintenance of their style



Dress long hair

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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)							





Observation sign-off sheet

Unit GH20 Creatively dress long hair

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.

Dressing techniques and effects

Tick the dressing techniques and effects for each observation. You must use **all** the dressing techniques and effects.

	1	2	3	4	5		
Rolls	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pleats	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knots	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plaits	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Curls	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Woven effects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Backcombing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Back brushing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Factors

Tick the factors covered by each observation. **All** factors must be covered.

	1	2	3	4	5		
Desired look	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The occasion for which the style is required	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair growth patterns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair elasticity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Head and face shape and features	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair texture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair length	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair density	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Dress long hair

Advice

Tick the advice given in each observation. **Both** types must be given.

	1	2	3	4	5		
Suitable aftercare products and their use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maintenance of the style	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Observation	1	2	3	4	5		
Achieved	<input type="radio"/>	<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)							

“
*Look for inspiration –
 don't wait for it to find you.*
 Michael Barnes
 ”



Comment form

Unit GH20

158 Level 3 NVQ/SVQ Hairdressing

This form can be used to record oral questioning, or for assessor/candidate comments, if required. **Note down in which observation ornamentation was used and in which observation added hair was used.**

Comments

Date

1

2

3

4

5



Plaiting is a useful technique to master on long hair.

Knowledge sign-off sheet

Unit GH20 Creatively dress long hair

What you must know



Dress long hair

159

You need to understand:	Evidence type
Salon and legal requirements	
1 Your salon's requirements for client preparation	E3
2 Your salon's expected service times for dressing hair	E3
3 Your own responsibilities under the current Control of Substances Hazardous to Health Regulations in relation to the use of finishing products	E3
4 Your responsibilities under the current Electricity at Work Regulations	E3
5 Your salon's image and expected standards of service	E3
How to work safely, effectively and hygienically when dressing long hair	
6 The range of protective clothing that should be available for clients	E3
7 How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury	E3
8 The safety considerations which must be taken into account when styling and dressing hair	E3
9 The importance of positioning equipment for ease of use	E3
10 Why it is important to keep your work area clean and tidy	E3
11 Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation	E3
12 The importance of personal hygiene	E3

Continues on next page

You will be assessed on your knowledge and understanding of all the following points. This will be completed by your assessor, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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, fill in the date and reference any written evidence that you've put in your portfolio.



Knowledge sign-off sheet

Unit GH20 Creatively dress long hair

What you must know (continued)

160 Level 3 NVQ/SVQ Hairdressing

You need to understand:	Evidence type
13 Why it is important to check electrical equipment used to aid the dressing process	E3
14 Methods of cleaning, disinfection and/or sterilisation used in salons	E3
15 The importance of using products economically	E3
16 The health and safety factors to consider when making choices of ornamentation	E3
17 The reasons why tools and heated styling equipment should be kept free from product build up	E3
Hairdressing science	
18 The effects of humidity on hair	E3
19 How the incorrect application of heat can affect the hair and scalp	E3
20 Why hair should be allowed to cool prior to dressing out	E3
21 The effects of backcombing and back brushing on the hair structure	E3
22 The physical effects of finishing products on the hair and how they work to maintain the style	E3
23 The potential effects on the hair structure of using and securing added hair and accessories	E3
24 The potential consequences of excessive tension on the hair and scalp	E3
25 How to identify the first signs of traction alopecia	E3

Continues on next page



Image courtesy of Goldwell

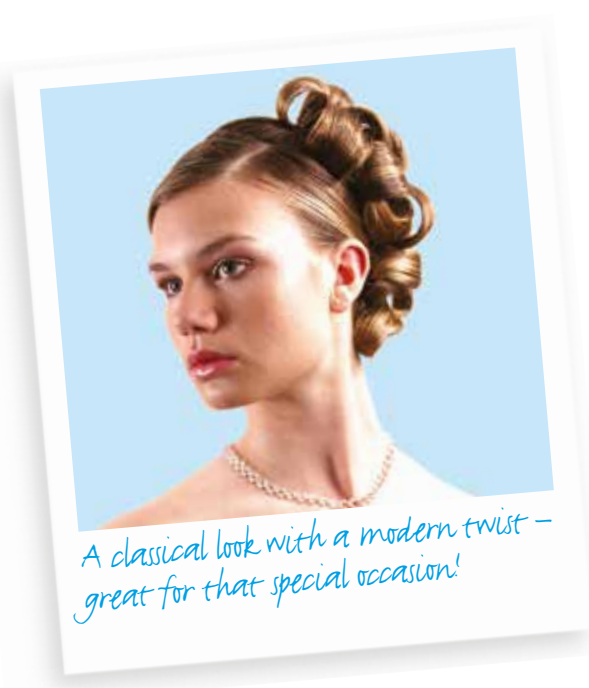
You need to understand:	Evidence type
Products, equipment and their use	
26 The range of products, tools and equipment available for dressing long hair and how to use them	E3
27 The suitability of specific products and equipment for use with different hair types and for achieving different effects	E3
28 The types of non-conventional items that may be used as accessories when dressing long hair	E3
29 The manufacturers' instructions on the use of the finishing products in your salon	E3
Preparation activities	
30 The importance of preparing the hair correctly prior to dressing	E3
31 The preparation procedures required for the different dressing techniques in the range	E3
Dressing techniques and methods	
32 Current fashion long hair looks	E3
33 Sources of creative information and inspiration (eg historical, cultural and fashion)	E3

Continues on next page



Dress long hair

161





Knowledge sign-off sheet

Unit GH20 Creatively dress long hair

What you must know (continued)

162 Level 3 NVQ/SVQ Hairdressing

Hints and tips

Using a fine, quick drying hairspray when dressing out the style will help make the hair more manageable and prevent hairgrips from slipping.

You need to understand:	Evidence type
34 When, why and how to use the different types of <ul style="list-style-type: none"> – securing equipment – accessories – added hair 	E3
35 How the factors in the range affect the dressing process and the finished look	E3
36 The sequence of working necessary to create the dressing techniques and effects listed in the range (ie rolls, pleats, knots, twists, plaits, curls, woven effects)	E3
37 Methods of handling, controlling and securing long hair during the dressing process	E3
38 The type of checks needed during long hair dressing services to ensure the intended shape, direction, balance and volume is achieved	E3
39 The importance of maintaining correct tension when dressing up long hair	E3
Aftercare advice for clients	
40 Products for home use that will benefit the client and those to avoid and why	E3
41 How to maintain their style	E3
42 How to remove pins, accessories, any added hair and any backcombing and or back brushing	E3
Communication	
43 How to give effective advice and recommendations to clients	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date
Tick if cross-unit knowledge test was an online test	<input type="radio"/> Date
Tick cross-unit knowledge	<input type="radio"/> Date

Supplementary notes

Unit GH20



Dress long hair

163

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

Comments

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



GH21 creative hairdressing skills

Don't forget that hairdressing is an art – you can use this unit to show off your work. Here you will combine all your technical skills to create beautiful hairdressing images that promote your professional profile – your imagination will be your main guide! You will coordinate the work of photographers, make-up artists and others in the hair industry for different events such

as photo shoots, hair and fashion shows, and competitions. You will gain an understanding of design planning and meeting timescales, techniques for creating balance within the total image, and deciding on additional media that could be used. Evaluating the event and adapting images you produce for commercial use is also an important part of this unit.



Unit GH21 (City & Guilds Unit 043)

Develop and enhance your creative hairdressing skills

Optional

Image courtesy of L'Oréal Professionnel

166

Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes.

Outcome 1

Plan and design a range of images

Outcome 2

Produce a range of creative images

Outcome 3

Evaluate your results against the design plan objectives



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for developing and enhancing your creative skills. 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

You must produce evidence of creating **three** different hair designs, covering both types of image in the range. Your assessor will observe you on at least **one** occasion.

Simulation is not allowed for any performance evidence within this unit. Although some evidence of your performance will be gathered from the observations made by your assessor, it is likely you will need to assemble relevant documentary evidence in your portfolio to meet the requirements of standard and qualification.

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 one of the following activities:

photographic

hair shows

competition work

Covered the following images:

based on a theme

avant-garde

Image courtesy of Goldwell

Used four of the following techniques:

cutting
 perming
 relaxing
 colouring
 styling and dressing
 adding hair
 plaiting
 twisting
 locking
 shaving
 creating patterns in hair

Used two of the following additional media:

accessories
 clothes
 make-up

Involved two of the following relevant person(s):

photographer
 line manager
 make-up artists
 colleagues
 show audience
 competition judges

What you must know

You will be assessed on your knowledge of the following:

Communication
 Design principles and presentation
 Evaluation
 Health and safety
 Planning
 Problem solving
 Styling, dressing and finishing techniques and methods

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 174–177.



Creative hairdressing skills

Useful words

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

Added hair Hair attached to the head or blended into the hair, for example hair pieces and extensions.

Additional media Make-up, accessories, ornamentation, clothes, etc.

Avant-garde A daring style, which is at the cutting edge of fashion: you wouldn't look this way every day.

Commercial An image that clients would want to wear on a regular basis.

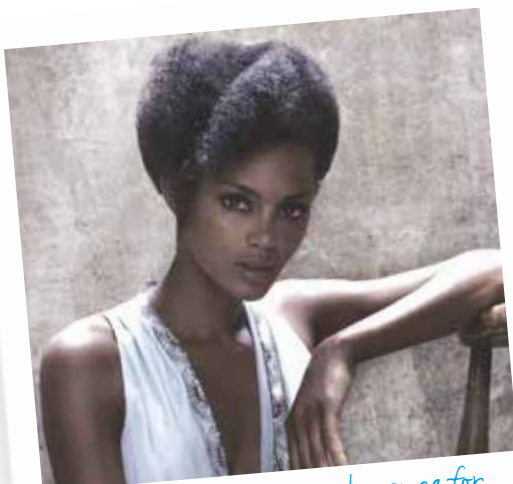
Design plans A detailed outline of the selected image, including accessories, clothes, any other media, and timescale for delivery, etc.

Design principles The image's balance, weight, angles, media and colour, etc.

Locking A styling technique usually used on African hair.

Mood board A combination of images, colours and textures: your first ideas for creating an image are collected together on a board.

Theme A set subject area; for instance, hair up, fantasy, or images reflecting an era, like the seventies or eighties.



simplicity creates pure elegance for this finished look.



Observation sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

What you must do

Within your work, you must show your assessor that you can do the following. You must produce evidence of creating **three** different hair designs, covering at least one of the activities and both types of image in the range. You will be observed on at least **one** occasion.

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

Plan and design a range of images

- Clearly identify the intended **activity(ies)** for which the images are required
- Use suitable sources of information to research ideas on themes for design
- Accurately identify sufficient suitable information to create your design plan
- Create a design plan which
 - has clearly defined objectives
 - is suitable for your chosen range of **images**
 - clearly defines the roles and responsibilities of others involved
 - takes account of budgetary constraints
 - defines all resources required
 - states how risks to health and safety can be reduced
 - takes account of foreseeable problems and ways of resolving them
 - lists any venue requirements, if applicable
- Agree your design plan with the **relevant person(s)**

Observation

Achieved

Date

Candidate signature

Assessor signature

IQA signature (if sampled)

EQA signature (if sampled)

1

☐

☐

☐

Hints and tips

*Remember:
clipper
attachments
cannot be used
at Level 3 NVQ
(Level 6 SVQ).*

Continues on next page

Outcome 2

Produce a range of creative images

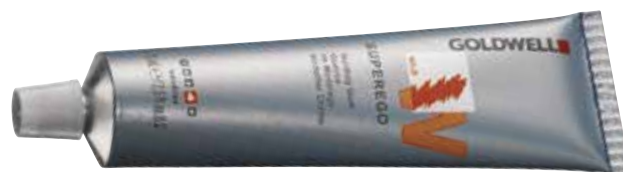
- Effectively communicate with others involved throughout the implementation of your design plan
- Adapt your design plan to meet any changed circumstances *
- Demonstrate the innovative application of **techniques** to achieve the design **image**
- Use **additional media** to complement the design **image**, when required
- Follow safe and effective working methods when creating the design **image**
- Ensure the finished **image** meets your agreed design plan
- Ensure the finished **image** and its presentation clearly show the innovative features of your design and enhance your professional profile

Image courtesy of Goldwell



Creative hairdressing skills

169



Observation	1		
Achieved	<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

Continues on next page

“
To be creative, you should be learning and experiencing all the time.
 Mark Woolley
 ”



Observation sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

What you must do (continued)

Outcome 3

Evaluate your results against the design plan objectives

- Actively seek feedback from **relevant person(s)** on the impact of your image and its effectiveness in meeting your design plan
- Evaluate your own performance against your objectives to identify how and where it could be improved
- Evaluate how the design image may be adapted for commercial use

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

Hints and tips

Work out which styles you want to perform and practise like crazy to perfect the image and meet any time restrictions.



selecting the right model helps to create the desired impact.

Observation sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

What you must cover



Creative hairdressing skills

171

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.**

Activities

Tick the activities carried out for each observation. You must carry out at least **one**.

	1		
Photographic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hair shows	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Competition work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Images

Tick the images created for each observation. You must create **both** types of images.

	1		
Based on a theme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Avant-garde	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Techniques

Tick the techniques used for each observation. You must use at least **four** techniques.

	1		
Cutting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Perming	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colouring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Styling and dressing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adding hair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Plaiting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twisting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Locking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shaving	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creating patterns in hair	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Continues on next page



Observation sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

What you must cover (continued)

172

Level 3 NVQ/SVQ Hairdressing

Additional media

Tick the additional media used for each observation. You must use at least **two** additional media.

Accessories

Clothes

Make-up

1		
<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"/>

Relevant person(s)

Tick the relevant person(s) for each observation. You must deal with at least **two** of the relevant person(s) in planning, implementing and evaluating your range of images.

Photographer

Line manager

Make-up artists

Colleagues

Show audience

Competition judges

1		
<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		
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hints and tips

Building a mood board of ideas is a good place to start, especially for competition work.

Comment form

Unit GH21

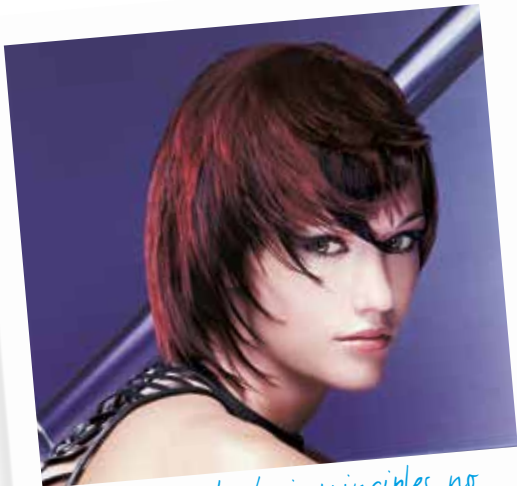


Creative hairdressing skills

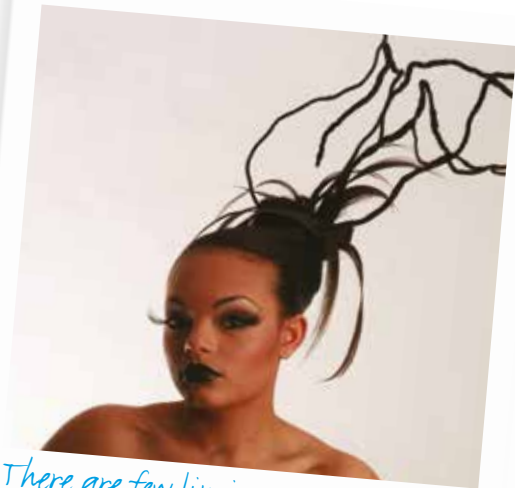
This form can be used to record oral questioning, or for assessor/candidate comments, if required.

Comments	Date
1	

Image courtesy of Hair Tools (top left)



Don't forget the basic principles, no matter what look you're creating.



There are few limits to your imagination – make time just for thinking about what you could do.



Knowledge sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

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, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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

You need to understand:		Evidence type
Communication		
1	The importance of effective communication	E3
2	The importance of confidentiality and what might happen if this is not maintained	E3
3	How and when to participate in discussions and move them forward	E3
4	How to make openings in conversations to encourage people to speak	E3
5	The importance of confirming your understanding of what has been said to you	E3
Design principles and presentation		
6	Basic principles of design, scale and proportion when creating an image	E3
7	How to identify and develop a theme as a basis for a hairdressing design image	E3
8	Ways of visually presenting your design image effectively to others	E3
9	Ways in which additional media can be used to complement the overall design image	E3
10	The importance of presenting your final results in a professional way	E3
Evaluation		
11	The purpose of evaluation activities	E3
12	The areas on which you should collect feedback	E3

Continues on next page

You need to understand:	Evidence type
13 Methods of gaining feedback from others	E3
14 The potential commercial benefits that can arise from creative hair design work	E3
Health and safety	
15 The potential hazards you must consider when working at any venue	E3
16 The steps that should be taken to minimise risks when working at any venue	E3
17 How and if local by-laws and legislation may limit your use of tools and equipment	E3
18 Health and safety procedures applicable to any venue you use	E3
19 The safe and effective working methods for the techniques in the range	E3
20 The potential hazards that may be present as a result of using additional media in your design image and the precautions you should take to reduce risks to health and safety	E3
Planning	
21 The importance of detailed and accurate planning	E3
22 The importance of communicating and agreeing design plans	E3
23 The importance of setting and working to a budget	E3
24 Sources of creative information and inspiration for design ideas and how to access them (eg historical, cultural and fashion)	E3
25 Ways of presenting design plans and images	E3
26 The range and availability of resources	E3
27 Where to obtain resources	E3
28 Any venue requirements likely to affect your plans	E3

Continues on next page



Creative hairdressing skills

175

Hints and tips

Using a head block is a great way of trying out new ideas in the early stages: you can't embarrass yourself in front of a block.



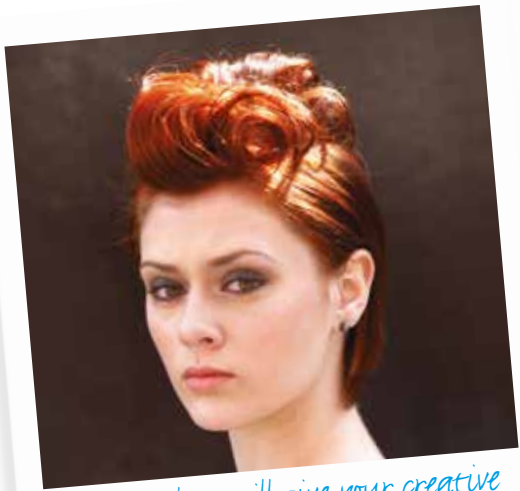
Knowledge sign-off sheet

Unit GH21 Develop and enhance your creative hairdressing skills

What you must know (continued)

You need to understand:	Evidence type
Problem solving	
29 The common problems associated with photographic shoots, hair shows and competitions (eg, staffing, tools and equipment breakdowns, and time over-runs, etc.) and how to resolve them	E3
Styling, dressing and finishing techniques and methods	
30 Current techniques for creatively styling, dressing and finishing hair	E3
31 The types of products, tools and equipment available for the techniques in the range and the effects they can create	E3

Continues on next page



A great colour will give your creative styling even more impact.

You need to understand:	Evidence type
32 How added hair can be used to enhance and support a design image	E3
33 The design and styling limitations of different types of added hair	E3
34 The types of non-conventional items that may be used when styling hair and the effects they can create	E3
35 The manufacturers' instructions for the specific products, tools and equipment you intend to use	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date



Creative hairdressing skills

177

Image courtesy of Desmond Murray (right)



Events such as fashion shows will give you ideas for your work.



Added hair has been used effectively to support this design image.



Supplementary notes

Unit GH21

178

Level 3 NVQ/SVQ Hairdressing

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

Comments

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





Hair by Terry Calvert and the Clipso Artistic Team.
Photography: Martin Evening

H32

promotional activities

Salon promotions are important ways of generating interest in the salon's products and services. The main objective is to increase salon business; but they are also good for introducing new stylists, services and products. Promotional activities can be exciting and should be fun for all involved. This unit is about developing the skills required

to work with others and take responsibility for the planning and implementation of promotional activities. You will carry out demonstrations to potential clients, participate in advertising campaigns and create promotional displays. You will also learn how to evaluate promotional activities and make recommendations for future promotions.



Unit H32 (City & Guilds Unit 048)

Contribute to the planning and implementation of promotional activities *Optional*

Image courtesy of Sanriz Education

182 Level 3 NVQ/SVQ Hairdressing

This unit has three outcomes.

Outcome 1
Contribute to the planning and preparation of promotional activities

Outcome 2
Implement promotional activities

Outcome 3
Participate in the evaluation of promotional activities



Evidence requirements

You must practically demonstrate in your everyday work that you have met the standard for contributing to the planning and implementation of promotional activities. 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 assessor will make **one** observation of your performance when planning and implementing promotional activities. In addition, you will need to collect further documentary evidence to show you have met all the requirements of the standard. You must carry out correctly all the things listed under 'What you must do' on the sign-off sheets that follow.

Simulation is not allowed for any performance evidence within this unit. Although some evidence of your performance will be gathered from the observations made by your assessor, it is likely you will need to assemble relevant documentary evidence in your portfolio to meet the requirements of the standard and qualification.

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 promotional activities:

demonstrations
displays
advertising campaigns

Met the following objectives:

to enhance salon image
to increase salon business

Image courtesy of KMS California

What you must know

You will be assessed on your knowledge of the following:

Venue and legal requirements

Promotional event planning and preparation

Services and products

Selling skills

Communication techniques

Evaluation techniques

This will be completed through written and oral questioning by your assessor. For details of what you must know, see pages 189–191.

“

Careful marketing of services will pay dividends; after all, hairdressing is a commercial business, like any other, and a viable financial sector in its own right. Creating and developing a brand is one of the most exciting aspects of salon management.

Hellen Ward

”



Promotional activities

Useful words

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

Demonstration A physical display that may include explanation or description.

Display An arrangement of products and other media to attract attention.

Evaluation Measuring how successful or not the promotional activity has been.

Flier Advertising leaflet for a promotion.

SMART objectives A management acronym to describe how objectives should be written and planned: **S**pecific, **M**easurable, **A**chievable, **R**ealistic, **T**imebound.

Target group The clientele you are trying to attract into the salon; for example, a promotional activity to increase barbering services would be aimed at male clients.

Timebound An activity or objective that has set dates for tasks to be completed or started by.

Venue The place where a promotional event is held: it might be the local theatre, for instance.



During demonstrations, discuss and promote products being used.



Observation sign-off sheet

Unit H32 Contribute to the planning and implementation of promotional activities

What you must do

Within your work, you must show your assessor that you can do the following. Your assessor will make **one** observation of your contribution to the monitoring and effective use of resources. In addition, you will need to collect documentary evidence to show you have met all the requirements of the standard.

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

Contribute to the planning and preparation of promotional activities

- a Make recommendations to the relevant person for suitable **promotional activities** and identify the potential benefits for the business
- b Identify and agree specific, measurable, achievable, realistic and timebound **objectives** and target groups for the activity with the relevant person(s)
- c Agree requirements for the activity with all relevant persons in sufficient detail to allow the work to be planned
- d Produce an agreed plan showing the
 - type of promotional activity
 - **objectives** of the activity
 - roles and responsibilities of others involved
 - resource requirements
 - preparation and implementation activities
 - timescales
 - budget
 - methods of evaluation
- e Agree a plan that takes into account any legal requirements, when necessary
- f Ensure resources are available to meet the planned timescale

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

Outcome 2

Implement promotional activities

- a Implement **promotional activities** to meet the agreed plan
- b Effectively adapt **promotional activities**, when necessary, in response to changed circumstances and/or problems
- c Use resources effectively throughout the **promotional activities**
- d Clearly and accurately communicate the essential features and benefits of products and services to the target group
- e Use methods of communication that are suitable for the type of promotional activity being undertaken
- f Present information in logical steps
- g Encourage the target group to ask questions about the services and products being promoted
- h Respond to questions and queries in a way which promotes goodwill and enhances the salon image
- i Actively encourage the target group to take advantage of the services and products being promoted
- j Clear away products and equipment at the end of the **promotional activity**, when necessary, to meet the requirements of the venue

Image courtesy of Sanrizz Education



Promotional activities

185



Events held at an external venue can reach a wider audience.

Observation	1		
Achieved	<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



Observation sign-off sheet

Unit H32 Contribute to the planning and implementation of promotional activities

What you must do (continued)

Outcome 3

Participate in the evaluation of promotional activities

- Use the methods agreed in your promotional activity plan to gain feedback from the relevant sources
- Collate and record the information gained from the feedback using a clear and concise format and method of presentation
- Draw accurate and clear conclusions on the effectiveness of the promotional activity in meeting the agreed **objectives**
- Participate in discussions giving a clear and well structured summary of the results of the evaluation
- Make recommendations for improvements to any future **promotional activities** based upon the outcomes of your evaluation

Hints and tips

Good planning, involving everyone actively, will help the promotion to run smoothly.

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

Observation sign-off sheet

Unit H32 Contribute to the planning and implementation of promotional activities

What you must cover



Promotional activities

187

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.**

Objectives

Tick the objectives to be met in each observation. You must cover **both**.

	1		
To enhance salon image	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To increase salon business	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Promotional activities

Tick the promotional activities undertaken in each observation. **All** of them must be undertaken.

	1		
Demonstrations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Displays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertising campaigns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Image courtesy of Sanrizz Education

Hair by Nikko kefalous for Joico Trendi. Photography by Eric Staudenmaier



Strong positive images sell!



Extreme hair images can attract attention and publicity.



Comment form

Unit H32

188 Level 3 NVQ/SVQ Hairdressing

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

Comments

Date

1



Get inspired! salon international is a great place to see top-quality hairdressing in action.



Be a show-off! Promotional activities show everyone your creativity and inspire clients.

Knowledge sign-off sheet

Unit H32 Contribute to the planning and implementation of promotional activities

What you must know



Promotional activities

189

You need to understand:	Evidence type
Venue and legal requirements	
1 The practical requirements and restrictions of any venue	E3
2 The contract requirements, local by-laws and legislation which could restrict your promotional activity in any venue used	E3
3 The importance of considering health and safety and other legal requirements	E3
4 The health and safety procedures applicable to any venue you use	E3
5 The potential hazards you must consider when working at any venue	E3
6 The steps that should be taken to minimise risks when working at an external venue	E3
Promotional event planning and preparation	
7 The purpose and value of detailed and accurate planning	E3
8 The type of resourcing requirements necessary for promotional activities (eg individuals, tools and equipment, materials, time, venue)	E3
9 How the nature of the target group can influence the choice of promotional activity	E3
10 How to match types of promotional activities to objectives	E3
11 How to present a plan for promotional activities	E3
12 Why it is important to consider methods of evaluation at the planning stage	E3

You will be assessed on your knowledge and understanding of all the following points. This will be completed by your assessor, either by asking you questions within a conversation, or with a written test (evidence type E3). This could be an online test. Your assessor will let you know how s/he intends to assess you.

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

Continues on next page



Knowledge sign-off sheet

Unit H32 Contribute to the planning and implementation of promotional activities

What you must know (continued)

190 Level 3 NVQ/SVQ Hairdressing

Hints and tips

When helping to run a salon promotion, ensure that everyone understands what is expected of them during the event.

You need to understand:	Evidence type
13 How to write objectives that are Specific, Measurable, Achievable, Realistic and Timebound (ie SMART objectives)	E3
14 The importance of working to a budget	E3
15 Where and how to obtain resources	E3
16 The importance of clearly defining the roles and responsibilities of those involved in promotional activities	E3
17 The importance of allocating roles and responsibilities to match an individual's competence levels	E3
18 The importance of gaining an individual's commitment and agreement to undertake a role in the promotional activity	E3
19 The types of foreseeable problems that occur and ways of resolving them	E3
Services and products	
20 The features and benefits of the products and/or services being promoted	E3
Selling skills	
21 How to recognise buying signals and to close sales	E3
22 The difference between the features of a product or service and the benefits of a product or service	E3
23 How to tailor your presentation of the benefits of products and/or services to meet individual needs and interests	E3

Continues on next page

You need to understand:	Evidence type
Communication techniques	
24 How and when to participate in discussions	E3
25 How to give a short presentation (eg timing, pace, use of voice, use of graphics, etc.)	E3
26 Methods of presenting information (eg pictorially, graphically, verbally)	E3
27 Methods of creating a visual impact	E3
28 How and when to make openings to encourage others to ask questions	E3
29 How to answer questions and manage queries in a way likely to maintain goodwill	E3
Evaluation techniques	
30 The purpose of evaluation activities	E3
31 The areas of the promotional activity which should be evaluated	E3
32 The most suitable methods of gaining feedback for the promotional activities in the range	E3
33 How to collate, analyse and summarise evaluation feedback in a clear and concise way	E3
34 Suitable ways of formatting and producing an evaluation report	E3
Tick if E3 was an online test	<input type="radio"/> Date
Tick if E3 was a written test	<input type="radio"/> Date



Promotional activities



Supplementary notes

Unit H₃₂

192 Level 3 NVQ/SVQ Hairdressing

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

Comments

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





*more
information*



Maximum service times for Level 3 hairdressing services

Image courtesy of Errol Douglas MBE

For certain units, you will have to complete services within a ‘commercially viable time’. You will find these timings within the units, but below is a complete list for your reference.

Service	Mins (maximum)
1 Perming using piggyback wind technique	60
2 Perming using spiral wind technique	90
3 Perming using weave wind technique	45
4 Perming using root wind technique	25
5 Perming using hopscotch wind technique	60
6 Perming using double wind technique	60



This section contains explanations of how commonly used words and phrases have been used in the Habia Level 3 Hairdressing and Barbering Standards.

Activators Products used to maintain curl in permed or naturally curly hair.

Adverse skin and scalp conditions These are conditions that can have an effect on what and how a service is delivered to clients. Examples are psoriasis, alopecia, cysts, impetigo, scars, moles and facial alopecia.

African type hair Any hair type, irrespective of ethnic origin, which is tightly or loosely coiled, but resembling typical black African hair.

Afro look A look which has either a full curl or is at least 2.5 cms (1 inch) in length and requires shaping.

Block colour Creating a solid block(s) or shape(s) of colour on the hair. This can include snaking, veils, halo, striping, shadowing, fusion of colour etc.

Bonding A method of attaching a hair weft using a latex based glue. Can be used for both hot and cold hair attachment systems.

Cap weave This is also known as 'stocking foot'. It is a method of bonding hair onto a wig cap.

Chemically treated hair Hair that has been either relaxed, permed or coloured or has undergone any mixture of these processes.

Colour test A test to ascertain if a colour is suitable and/or achievable. It can be done on a test cutting or on a small section of hair on the head.

Comb twists Where hair is entwined around a special comb to create a twist which may lie along the scalp (known as 'on scalp') or off the scalp.

Combination This refers to the use of more than one colour and/or technique on one head.

Confidential information May include personal aspects of conversations with clients, personal aspects of conversations with colleagues, contents of client records, client and staff personal details (eg addresses and telephone numbers, etc.) financial aspects of the business, gossip.

Consumer and Retail Legislation

The Consumer Protection Act (1987) This Act follows European directives to protect the buyer from unsafe products. The Act is designed to help

safeguard the consumer from products that do not reach a reasonable level of safety.

The Consumer Safety Act (1978) There is a requirement to reduce the possible risk to consumers from any product that may be potentially dangerous.

The Prices Act (1974) The price of products has to be displayed in order to prevent a false impression to the buyer.

The Resale Prices Act (1964 and 1976)

Manufacturers can supply a product at a recommended price, but the seller is not obliged to sell at the recommended price.

The Sale and Supply of Goods Act (1994) You, as the seller, must ensure that the goods you sell are: of satisfactory quality – defined as the 'standard that would be regarded by a reasonable person as satisfactory having taken into account the description of the goods, the price and any other relevant circumstances' and

reasonably fit – you must ensure, as a seller, that goods are able to meet what you claim they do.

Trades Descriptions Act (1968 and 1972)

Products should not be falsely or misleadingly described in relation to its quality, fitness, price or purpose, by advertisements, orally, displays or descriptions. Since 1972 it is also a requirement to label a product clearly, so the buyer can see where the product was made.

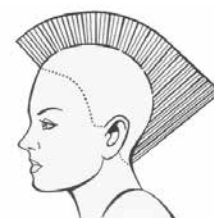
Contra-indications Conditions which indicate a service should not be carried out.

Cornrow A three-strand plait which sits on top of its base. This is also known as a canerow.

Croquignole Winding from points to roots.

Cutting terminology

Long graduation cut A long graduation cut is when the inner layers of the hair lengths are shorter than the outline shape as shown in the diagram on the right.



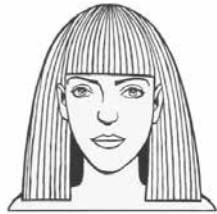


Glossary of Habia terms (continued)

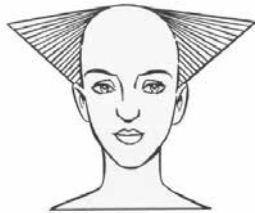
198

Level 3 NVQ/SVQ Hairdressing

One length cut A one length cut is when the hair is cut the same outside length as shown in the diagram on the right.



Short graduation cut A short graduation cut is when the inner layers of the hair lengths are longer than the outline shape as shown in the diagram on the right.



Uniform layer The uniform layer cut is when all sections of the hair are the same length as shown in the diagram on the right.



Cylindrical shaped items These can be straws, chopsticks, bendies, perm rods, spiral rods, pipe cleaners, etc.

Debris This covers loose materials such as glue and hair extension backing, etc.

Density The amount of hair follicles in a given area.

Disconnecting When one or more sections of the hair cut do not connect, link or blend with adjacent sections.

Disinfection Inhibits the growth of disease causing micro-organisms (except spores) using chemical agents.

Elasticity test A test to check the strength of the internal structure of the hair.

Enhancing the salon's image This phrase is used to convey that the final effect or look achieved is in line with that which the salon wishes to give to achieve its targeted position within the commercial market.

Environmental factors This can include the effects of sun damage, salt water, chlorine.

Factors influencing the service Anything which could affect the hairdressing service. You will find that these factors have been listed in the range statement for each element.

Fade/fading Going from a low length to a long length gradually with no appearance of lines or steps.

Fishtail plait (also known as a herringbone plait) A four strand plait achieved by crossing four pieces of hair over each other to create a 'herringbone' look.

Flat twists Where the hair is rolled and twisted by hand flat to the scalp.

Freehand The cutting of hair without holding it in place.

French plait This is also known as a Congo Plait, Guinea Plait. It is a single, inverted plait.

French plaiting Plaiting which creates a number of inverted plaits in a hairstyle.

Full head application of permanent colour and/or lightener This technique generally requires the separate application to mid lengths, ends and the roots as part of the same process to achieve a colour change.

Fusing A method of attaching a micro strand of added hair to the natural hair. Methods of fusing are using a heated appliance:

- to melt synthetic hair
- to melt polymer resin.

Gel weave This is a method of moulding the hair flat to the scalp using a gel. The hair is then completely dried to form a base on which to bond wefts of hair.

Goddess braids These are extra large cornrows/canerows consisting of two to five cornrows/ canerows swept up on to the top of the head.

Hair extensions:

Cold attachment systems Examples are sewing; plaiting; fusing; self-adhesive; air pressure; micro-rings; ultrasound



Hot attachment systems Examples are pre-bonded; hot bonding; and hot box

Hair growth patterns These are double crown, widows peak, cow lick, nape whorl, natural parting and regrowth.

Human hair This is used in the context of hair extension work to denote the use of cleaned, natural hair as opposed to man-made fibre hair extensions.

Incompatibility This refers to chemicals which do not work together and may have an adverse reaction.

Interlacing When the tip of the loc is pushed through the base of the regrowth in an alternating 'north, south, east and west' sequence. This is also known as the 'Clock Method'.

Legal requirements This refers to laws affecting the way businesses are operated, how the salon or workplace is set up and maintained, people in employment and the systems of working which must be maintained. Of particular importance are the COSHH Regulations, the Electricity at Work Regulations and the Cosmetic Products (Safety) Regulations.

Lighteners Products that lighten the natural pigments of the hair (changes melanin and pheomelanin to oxymelanin) without depositing artificial colour – otherwise known as bleach or pre-lighteners.

Limits of own authority The extent of your responsibility as determined by your own job description and workplace policies.

Linear patterns Patterns created from either straight or curved lines or a combination of straight and curved lines.

Locking stages

Budding stage When hair begins to interlace and mesh to form the first stage of the locking process.

Growing stage Where the hair strands interlace to form a firm unit.

Mature stage The lock is now totally entwined to give a tighter rope-like look.

Manufacturers' instructions Explicit guidance issued by manufacturers or suppliers of products or equipment, concerning their safe and efficient use.

Massage techniques

Effleurage A gentle stroking movement.

Friction A vigorous rubbing movement using the finger pads. It is stimulating rather than relaxing and is not always carried out. It is only done for a few minutes, working from front to back.

Petrissage Slow, firm, kneading movement.

Rotary A firm circular movement using the pads of the fingers over the surface of the scalp.

Tapotement A stimulating movement which consists of light tapping and patting on the face and scalp.

Materials This term has been used in the colouring units to cover packets, foils, wraps, pots, clingfilm etc. used as part of the colouring and lightening processes.

Micro-organisms Organisms of microscopic size.

Moisturisers Products that add moisture to hair.

Natural hair Hair which still has its natural structure, be it tightly or loosely coiled. This term is used in relation to African type hair.

Natural hairdressing Hairdressing that does not use chemicals on hair. This term is used in relation to African type hair.

Normalising products These are post-relaxing treatments and shampoos. They are sometimes also known as 'stabilisers' or 'neutralising' products for the relaxing process.

Other persons This phrase refers to everyone covered by the Health & Safety at Work Act including: visitors, members of the public, colleagues, contractors, clients, customers, patients, students, pupils.

Outlines The perimeter of a haircut, beard, moustache or sideburn shape.

Oxidising agents These products introduce oxygen into the hair. They are mixed with oxidation based colour removers, colouring and lightening products and used in neutralisers.

Partial head colour This may apply to areas of the head and could include techniques such as slices, block colour, polishing/shoeshining, woven or pull through highlights and lowlights etc.



Glossary of Habia terms (continued)

200

Level 3 NVQ/SVQ Hairdressing

Partial relaxing This can apply to the areas of the head (eg nape only, hairline only) OR a percentage of the hair length.

People Covers all persons entering the premises be they clients, potential clients, visitors (eg product representatives) and members of the general public making miscellaneous enquiries.

Personal presentation This includes personal hygiene; use of personal protection equipment; clothing and accessories suitable to the particular workplace.

Personal Protective Equipment (PPE) You are required to use and wear the appropriate protective equipment or clothing during colouring, perming and relaxing services. Protective gloves and apron are the normal requirement for yourself.

Plant extracts Examples are aloe vera, okra, fresh lemon and lime, avocado.

Plastic hair covering This can be a fitted plastic cap or 'clingfilm' – the purpose of which is to protect the hair from the bonding glue.

Porosity The speed at which hair can absorb moisture and/or liquid. This is dependent on the condition of the hair cuticle.

Post-damping lotion Any product applied to wound hair (eg perming lotion).

Potentially infectious condition A medical condition or state of health which may be transmitted to others.

Pre-damping lotions Any product applied to the hair prior to winding (eg booster, perming lotions, wrap humectants).

Pre-perm treatment A product which is applied to the hair prior to a chemical service to even out porosity along the hair shaft.

Pressing A technique that uses a thermal pressing comb to straighten the hair.

Pull test The pull test helps evaluate excessive and/or abnormal scalp hair loss; gently pulling small sections of hair whilst sliding the fingers from root to point on at least 3 areas of the scalp. If more than 12 hairs per hand are shed, it may be an indication of an abnormal hair growth condition.

Quasi-permanent colour Colouring products which should be treated as permanent colours in terms of testing and future services. These products are mixed with oxidisers, eg low strength hydrogen peroxide (developers) and are normally expected to last up to 12 shampoos, depending on the porosity of the hair.

Rearranger Ammonium-thioglycollate based product used to pre-soften tight/curly hair prior to winding a perm.

Reducing agents A product which introduces hydrogen into the hair. These are found in colour reducers (de-colourants or strippers) and permanent wave lotion.

Relevant person An individual deemed responsible for supervising you during a given task or service or the person to whom you normally report (ie your line manager). In this particular unit, it may also refer to an individual deemed responsible by the salon for specific areas and/or service.

Resources Anything used to aid the delivery and completion of the service (eg towels, gowns, equipment, consumable items).

Responsible persons This term is used in the health & safety unit to mean the person or persons at work to whom you should report any issues, problems or hazards. This could be a supervisor, line manager or your employer.

Restyle This refers to a significant change in either length, shape, style, volume or weight.

Rippling Moving hair back and forth against its natural growth pattern to create a ripple effect.

Rollers These can include rollers secured with pins, Velcro rollers, spiral rods, style formers, bendies etc.

Rolls When dressing long hair, 'rolls' will also cover 'pleats'.

Salon requirements Any hairdressing procedures or work rules issued by the salon management.

Salon services Covers all the services offered in your workplace.

Scalp plaits NOTE: These can also be known as a French Plait, a Canerow or Cornrow Plait.

Sculpting This is the process of creating three dimensional shapes within a haircut.



Seam ripper A tool which is designed to cut and unpick stitching. These are sometimes also called 'stitch pickers' or just 'pickers'. In hairdressing, they are used to remove sewn in hair extensions.

Semi-permanent colour A colour to which no oxidiser is added and which is normally expected to last up to 8 shampoos, depending on the porosity of the hair.

Senegalese twist Two stems of hair that are individually twisted in the same direction, then crossed over and the process repeated to form a rope effect.

Sensitised hair Hair which has a fragile internal structure naturally OR caused by mechanical, chemical and/or environmental factors.

Serum A silicone based product used for styling.

Sharps A term used by the Health & Safety Executive to describe sharp objects. In the context of hairdressing sharps include scissors, razors and razor blades which may have bylaws covering their disposal.

Silky locks Locks created by wrapping the natural hair with added artificial hair down the length of the hair.

Skin test A test to determine if the client is allergic to the product being applied.

Slicing (Colour) Sections of colour placed in the hair to emphasise style features. This could include snaking, panels and halos.

SMART Objectives A management acronym used to describe how objectives should be written, eg

Specific

Measureable

Achievable

Realistic

Timebound.

Spiral setting Winding can be from roots to points or points to root with the hair lying alongside itself on a cylindrical shaped item.

Sterilisation The total destruction of micro-organisms.

Strand test This test is used in colouring, lightening, rearranging and relaxing processes to establish the effect of the product on the hair and its condition, ie:

For Colouring the depth and tone has been achieved.

For Lightening the degree of lift has been achieved.

For Rearranging the degree of straightness has been achieved before winding.

For Relaxing the degree of straightness has been achieved.

Stylist This term can also include technicians, specialists and product demonstrators.

T-Liner A clipper with a specially shaped blade used for creating patterns or intricate designs in short hair.

Tapered necklines Tapered necklines have soft outlines that follow the natural hairline shape so that the nape outline appears to fade out with no harsh lines visible.

Technical Where this word is used in the National Occupational Standards, it refers to any professional hairdressing or barbering service.

Tensile strength test A test to determine the breaking point of hair which indicates the strength of the internal structure of the hair.

Texturising (by cutting) Introducing differing lengths in areas of, or throughout, the haircut to soften a hard line or to create root lift.

Texturising (using chemicals) A method of relaxing African type hair which reduces the natural curl pattern, to leave the hair softer and more manageable. This process is carried out on hair up to 5 cms (2 inches) in length.

Thinning Reducing the amount of hair without reducing the length. Within the standards at Level 2, this will be carried out with scissors. The use of razors for thinning is included in appropriate Level 3 standards.

Toner (colour) The use of pastel or fantasy colourants to enhance the effect of a permanent colour or lightener result.



Glossary of Habia terms (continued)

202

Level 3 NVQ/SVQ Hairdressing

Tonging A technique that uses any heated equipment that traps hair to change its structure (eg Marcel type tongs, crimpers and spring tongs).

Tools Refers to any tools necessary to deliver a hairdressing service.

Top and bottom Refers to sectioning the hair then applying relaxer to the regrowth at the top and bottom sides of the section, avoiding making direct contact with the scalp.

Traction alopecia The loss of hair because of excessive and/or continuous tension on the hair eg regular wearing of extensions and plaiting.

Transition The growing out of permed or relaxed hair in order to go back to the hair's natural state.

Twist out A two strand twist which is untwisted after it has dried.

Vibration A shaking movement applied with hands or finger tips. Light vibrations are soothing and heavier ones are stimulating.

Virgin hair Hair that has not had any chemical treatment on it.

Weaving (colour) Applying colour to woven sections of hair.

White hair (ie Canities) The term used to describe colourless hair, commonly known as grey hair.

Working practices Any activities, procedures, use of materials or equipment and working techniques used in carrying out your job. Lifting techniques and maintaining good posture whilst working are also included.

Workplace This word is used to describe the single or multiple areas in which you carry out your work. Normally, this will be your salon.

Workplace policies This covers the documentation prepared by your employer on the procedures to be followed in your workplace. Examples are your employer's safety policy statement, or general health & safety statements and written safety procedures covering aspects of the workplace that should be drawn to the employees' (and "other persons'") attention, pricing policies and customer service policies.

Wrapping This is a general term used when sections of hair are wrapped with different types of materials (eg threads, human hair, synthetic hair, wool, pipe cleaners, foils, plastics, etc.) This technique is also known as 'binding'.

Wrap set When hair is wound clockwise or anti-clockwise so the contours of the head form the finished shape to the hair.



You are now ready
to move forward in
a career which is
statistically one of
the happiest.*

*We wish you every
success for the future.*

* According to the City & Guilds Career Happiness Index survey, conducted in 2012





State registration

Congratulations for choosing hairdressing as your career. You know already that you want to be a committed hairdresser, passionate about your profession – then why not go a step further and join the register of qualified hairdressers?

The Hairdressing Council, established in 1964 by an Act of Parliament, allows you to become a state registered hairdresser, increase your professional status and grow within the industry. You will belong to the only professional register in hairdressing and receive the many benefits that are associated with that, including the right to use the initials SRH after your name, access to free advice on a dedicated phone line, every issue of *Hairdresser* magazine, and exclusive SRH promotional goods.

For further information and an application form contact the Hairdressing Council on 020 8760 7010 or visit www.haircouncil.org.uk.

The Fellowship for British Hairdressing

Originally founded in 1946, the Fellowship for British Hairdressing has grown in stature to become the leading artistic hairdressing organisation in Great Britain, if not the world. Its membership reads like a who's who of British hairdressing.

The Fellowship's motto is 'strength through quality' and it promotes unique opportunities for education through its regular events, shows and seminars. It aims to attract a quality membership consisting of hairdressers, salon owners, managers and affiliated industry professionals.

Project X is the ultimate finishing school for young hairdressers; the F.A.M.E. Team offers the young hairdresser the best opportunity to become the next hairdressing icon.

Not only does the Fellowship provide a forum for creative and social exchange, but it also encourages innovative ideas and strives to be aspirational, forward-thinking and proactive.

A message of quality hairdressing is distributed via numerous channels including trade and consumer PR, websites, magazines and in various direct communication tools to members including our own regular news magazine, Yearbook and A-Z Gold Star Salons listings.

For further information visit www.fellowshiphair.com and www.goldstarsalons.com.





