



# Design and apply face and body art

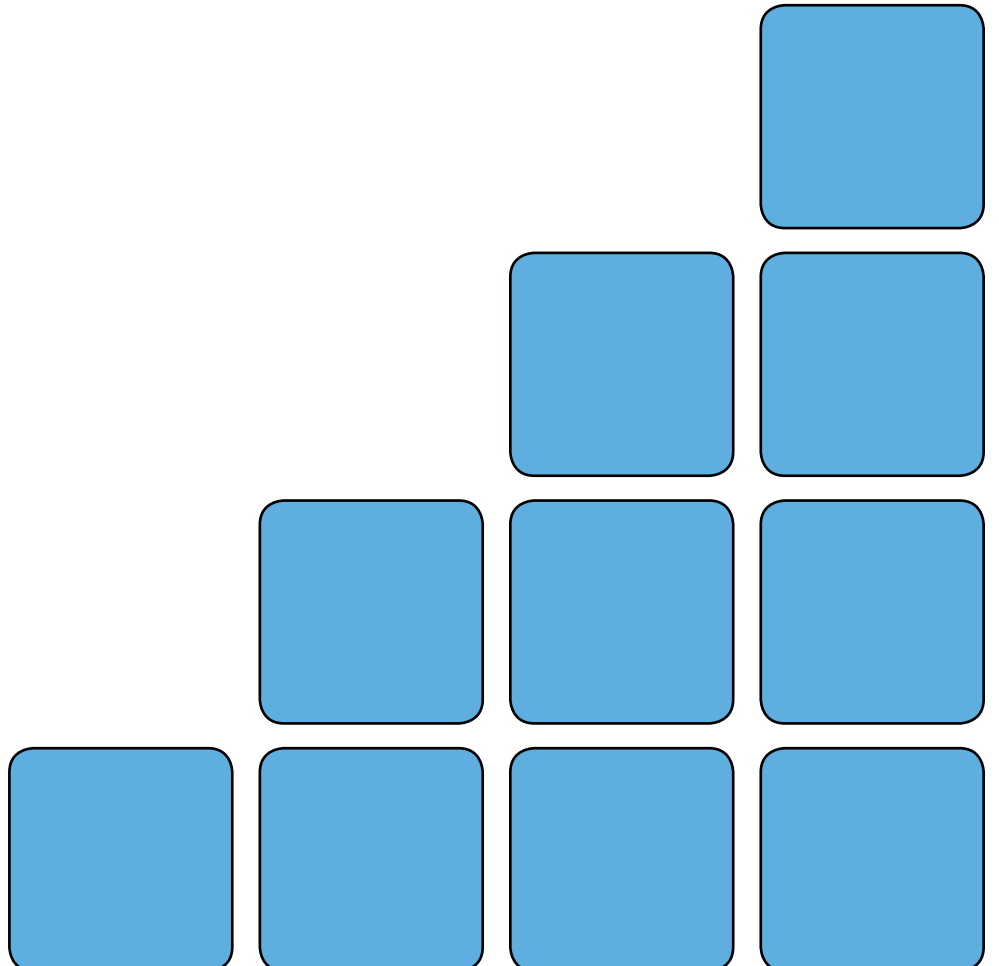
UV30440

J/601/5466

Learner name:

Learner number:

VRQ





# UV30440

## Design and apply face and body art

This unit is about the design and application of face and body art. The knowledge and practical skills achieved in this unit include research and design and may include manual and airbrush techniques.

You will be required to maintain effective health, safety, hygiene and client care throughout your work.

Level

**3**

Credit value

**6**

GLH

**51**

Observation(s)

**3**

External paper(s)

**0**



# Design and apply face and body art

## Learning outcomes

On completion of this unit you will:

1. Be able to plan and prepare for face and body art design
2. Be able to apply face and body art design

## Evidence requirements

1. *Environment*  
Evidence for this unit must be gathered in a real or realistic working environment.
2. *Simulation*  
Simulation is not allowed in this unit.
3. *Observation outcomes*  
Competent performance of 'Observation' outcomes must be demonstrated to your assessor on **at least three occasions**.
4. *Range*  
All ranges must be practically demonstrated or other forms of evidence produced to show they have been covered.
5. *Knowledge outcomes*  
There must be evidence that you possess all the knowledge and understanding listed in the 'Knowledge' section of this unit. This evidence may include projects, assignments, case studies, reflective accounts, oral/written questioning and/or other forms of evidence.
6. *Tutor/Assessor guidance*  
You will be guided by your tutor/assessor on how to achieve learning outcomes and ranges in this unit. All outcomes and ranges must be achieved.
7. *External paper*  
There is no external paper requirement for this unit.

# Achieving observations and range

## Achieving observation outcomes

Your assessor will observe your performance of practical tasks. The minimum number of observations required is indicated in the evidence requirements section of this unit.

Criteria may not always naturally occur during a practical observation. In such instances you will be asked questions to demonstrate your competence in this area. Your assessor will document the criteria that have been achieved through oral questioning.

Your assessor will sign off an outcome when all criteria have been competently achieved in a single client service.

## Maximum service times

There are no maximum service times that apply to this unit.

## Achieving range

The range section indicates what must be covered. Ranges should be practically demonstrated as part of an observation. Where this is not possible other forms of evidence may be produced. All ranges must be covered.

Your assessor will document the portfolio reference once a range has been competently achieved.



# Observations

## Outcome 1

### Be able to plan and prepare for face and body art design

You can:

- a. Prepare yourself, the client and work area for the application
- b. Use suitable techniques to identify the design objectives
- c. Carry out a skin sensitivity test, if required
- d. Select products, tools and equipment to suit the design objectives, client skin type and condition

*\* May be assessed through oral questioning.*

Observation	1	2	3
Date achieved			
Criteria questioned orally			
Portfolio reference			
Assessor initials			
Learner signature			



## Outcome 2

### Be able to apply face and body art design

You can:

- a. Communicate and behave in a professional manner
- b. Follow health and safety work practices
- c. Position yourself and the client correctly throughout the application
- d. Use products, tools, equipment and techniques to suit the design objective, client skin type and condition
- e. Complete the make-up to meet the design objectives
- f. Record and evaluate the results of the application
- g. Provide suitable aftercare advice

*\*May be assessed through oral questioning.*

Observation	1	2	3
Date achieved			
Criteria questioned orally			
Portfolio reference			
Assessor initials			
Learner signature			





# Range

\*You must practically demonstrate that you have:

Used <b>all</b> consultation techniques		Portfolio reference
Questioning		
Manual		
Visual		
Reference to client records		
Applied art to <b>all</b> areas of the body		Portfolio reference
Face		
Neck		
Limbs		
Torso		
Treated <b>all</b> skin types		Portfolio reference
Dry		
Oily		
Combination		
Created <b>all</b> designs		Portfolio reference
Fantasy		
Tattoo substitute		
Applied art to a <b>minimum of 2</b> of the face shapes		Portfolio reference
Oval		
Square		
Round		
Triangular		
Oblong		

\*It is strongly recommended that all range items are practically demonstrated. Where this is not possible, other forms of evidence may be produced to demonstrate competence.



**\*You must practically demonstrate that you have:**

Used <b>all</b> equipment	Portfolio reference
Airbrush	
Stencils	
Adornments	
Transfers	
Given <b>all</b> types of advice	Portfolio reference
Possible contra-actions and how to deal with them	
Suitable removal techniques	

\*It is strongly recommended that all range items are practically demonstrated. Where this is not possible, other forms of evidence may be produced to demonstrate competence.

# Developing knowledge

## Achieving knowledge outcomes

You will be guided by your tutor and assessor on the evidence that needs to be produced. Your knowledge and understanding will be assessed using the assessment methods listed below:

- Observed work
- Witness statements
- Audio-visual media
- Evidence of prior learning or attainment
- Written questions
- Oral questions
- Assignments
- Case studies

Where possible your assessor will integrate knowledge outcomes into practical observations through oral questioning.

# Knowledge



## Outcome 1

### Be able to plan and prepare for face and body art design

You can:	Portfolio reference / Assessor initials*
e. Use research methods to create the design plan	
f. Explain the importance of preparing and developing a design plan	
g. Describe the environmental conditions suitable for face and body art design	
h. Describe the different consultation techniques used to identify design objectives	
i. Explain the importance of carrying out skin sensitivity tests	
j. Describe how to select products, tools and equipment to suit the design objectives	
k. Explain the contra-indications which may prevent or restrict face and body art design	

*\*Assessor initials to be inserted if orally questioned.*

*Requirements highlighted in white are assessed in the external paper.*



## Outcome 2

### Be able to apply face and body art design

You can:	Portfolio reference / Assessor initials*
h. Explain how to communicate in a professional manner	
i. Describe health and safety working practices	
j. Explain the importance of positioning yourself and the client correctly throughout the application	
k. Explain the importance of using products, tools, equipment and techniques to meet the design objectives, client skin type and condition	
l. Describe how application can be adapted to suit the design plan, client skin type and condition	
m. State the contra-actions that may occur during or following the application and how to respond	
n. Explain the importance of completing the make-up to meet the design objectives	
o. Explain the importance of recording and evaluating the results of the make-up design	
p. Describe the aftercare that should be provided	
q. Describe the structure and function of the skin	
r. Describe the diseases and disorders of the skin	
s. Describe skin types, conditions, diseases and disorders	

\*Assessor initials to be inserted if orally questioned.

Requirements highlighted in white are assessed in the external paper.

# Unit content



This section provides guidance on the recommended knowledge and skills required to enable you to achieve each of the learning outcomes in this unit. Your tutor/assessor will ensure you have the opportunity to cover all of the unit content.

## Outcome 1: Be able to plan and prepare for face and body art design

### Management of health and safety at work:

Clean up spillages, report slippery surfaces, remove/report obstacles, ensure good all round access to trolleys and equipment, sterilise/disinfect tools, equipment and work surfaces, wear personal protective equipment.

**Manual handling** – moving stock, lifting, working heights, unpacking, posture, deportment, balance weight, preserve back, prevent slouching.

**Hazards:** Something with potential to cause harm, level of responsibility, report, nominated personnel, duty to recognise hazards.

**Risks:** Likelihood of a hazard happening, risk assessment, determine the level of risk, preventative measures, reduce a potentially harmful situation, judgement of salon hazards, who/what is at risk, level of risk, interpret results, conclusions, record findings, regular reviews.

**Reasons for risk assessment:** Staff, visitors, client health and safety, safe environment, minimise hazards and risks, requirement of legislation.

**Hygiene (general):** Sterilise and sanitise tools, disinfect work surfaces, cover cuts and abrasions, sanitise therapist's hands before and after treatments, sanitise with sprays and gels, clean towels between clients, place dirty towels in covered bin, use disposable towels, dispense products with a spatula, pump or spray, use disposables wherever possible, no smoking, personal hygiene, replace loose

lids (uncapped bottles and pots).

### Make-up artist posture and deportment:

Correct posture when sitting, lifting and carrying, working methods to avoid Repetitive Strain Injury (RSI), hand exercises, standing posture (even weight distribution), client comfort, maintain modesty, client correctly positioned to get maximum benefit from treatment, ensure positioning delivers appropriate techniques, appropriate space between client and make-up artist, prevent injury, optimum results, allow for visual checks.

**Work area:** Clean and hygienic, height adjustable chair, correct posture, correct couch height, lighting, ventilation, noise, music, temperature, ambience, no trailing wires, no obstructions, tools and equipment in a safe working position for make-up artist.

**Client preparation:** Protect client clothing, ensure client positioned correctly and comfortably, respect privacy and modesty.

### Communication:

**Verbal** – speaking manner and tone, professional, supportive, respectful, sensitive to client, open questioning related to treatment.

**Non-verbal** – eye contact, body language, listening.

**Record keeping:** Consultation record keeping, contra-indications, signatures, information clear and accurate, logical order (name, address, contact numbers, age range, medical history,



## Outcome 1: Be able to plan and prepare for face and body art design (continued)

allergies/hypersensitivity, contact lenses, contra-actions, skin sensitivity tests, adaptations and modifications, recommendations).

**Professional appearance:** Clean professional uniform, closed-in footwear, no jewellery, no piercings, hair (neatly tied back, fringe secured), light day make-up, personal hygiene and cleanliness (shower/bath, cover cuts and abrasions, deodorant or antiperspirant), oral hygiene (clean teeth, fresh breath), nails (good condition and maintained).

**Professional ethical conduct:** Polite, cheerful and friendly manner (friendly facial expressions, positive attitude, eye contact, open body language), client relations, confidentiality, respect for colleagues and competitors, avoid gossip, take pride in work, punctuality, employer and client loyalty.

**Consultation techniques:** Client requirements, client satisfaction, client expectations and aftercare, signatures, visual, manual, question, listen, client card reference, use a range of related terminology linked to face and body art.

**Factors to be considered:** Face shape, eye colour, hair colour, skin colour, type and texture, outfit/costume colour, natural daylight, artificial daylight, trends, cultural factors.

### Contra-indications:

**Example of contra-indications that may prevent treatment** – severe skin conditions, eye infections, conjunctivitis, bacterial infections, infestations, inflammation or swelling of the face, undiagnosed lumps, eye diseases or disorders, positive patch test,

hypersensitive skin, bruising, cuts and abrasions.

**Examples of contra-indications that may restrict treatment** – minor bruising, minor eczema, minor psoriasis, minor inflammation of the skin, facial piercing,

**Research techniques:** Use of mood board, pictorial research, face designs, sketches, books, magazines, internet, specialized trade magazines, lighting, exhibitions, museums, music videos/ TV channels, street fashion, historical research, films, musicals, theatre, research art books, album covers, fashion designers, flowers, sculpture, statues, cartoon characters, tattoo designs and colours that co-ordinate well.

**Treatment objectives:** Agree product choice (water based, alcohol based, silicone based), colour range/selection, suitable techniques to meet design brief, skin condition, skin type, skin tone, skin colour, facial features, age, environmental factors, agree realistic outcome, duration, cost, required resources, additional props, accessories, products to complete the design plan, adaptability.

**Skin sensitivity tests:** 24-48 hours before treatment.

**Skin sensitivity tests (record results):** All products used, and where on the body they are placed, should be recorded on a client record card, client signature and date.

**Skin sensitivity tests (interpret results):**

**Positive** – red, itchy, irritated, swelling, and sore.

**Negative** – no change to skin.

**Carrying out patch test:** Cleanse area (either crook of elbows or behind ears),



## Outcome 1: Be able to plan and prepare for face and body art design (continued)

apply each product to the area with a brush, allow to dry, leave on minimum of 24 hours, explain positive and negative reactions, remove product with damp cotton wool, if positive reaction is experienced then record products used, and where placed, on the record card with date.

**Importance of test:** To prevent allergic reaction, always follow manufacturer's instructions.





## Outcome 2: Be able to apply face and body art design

### Products for face and body art design:

Cleanser, moisturiser, toner, barrier cream, hand sanitiser.

### Body paints:

**Aqua colours** – water soluble paints.

**Cream aqua colours** – richer in texture, cover and blend well.

**Supra colours** – grease based paints.

**Airbrush paints** – quick cover on the body.

**Aquarelle colours** – fine paints for intricate detail.

**Tattoo inks** – waterproof.

**Liquid brightness** – for large scale cover, with a sheen effect.

**Fuller's earth** – to give texture.

**White pencil** – to draw outline sketches.

**Masking/surgical tape** – to achieve straight lines.

**Gold/silver/copper leaf** – for texture and finish.

**Latex** – to give a wet look appearance.

**Adornments** – glitters, gels, iridescent powders, sequins, beads, rhinestones, zips, trimmings, buttons.

**Poster paint** – ready mixed, child friendly.

### Other make-up products and tools

– stencils, photocopies, transfers, false eyelashes, tinted moisturiser, primers, airbrush make-up, colour correctors, concealer palette, foundation range, translucent powder, bronzing powder, eyeliner (pencil, gel, liquid), eyebrow (powder, pencil), eye shadow palette, mascaras, blusher (powder, cream, mousse), lip (pencils, stains, tint, gloss,

lipstick).

### Equipment for face and body art design:

Airbrush gun, lead, compressor.

### Examples of materials for face and

**body art design:** Silicone based make-up, templates, stencils, eyebrow stencils, make-up (brushes, rollers, paint pads), disposable applicators, palette, spatula, face masks, goggles, protective apron, sponges, powder puffs, eyelash curlers, mirror, towels, tissues, cotton pads/buds, bowls, wet wipes, face wipes, shower gel, towels, barrier cream, spirit gum, spirit gum remover, baby oil, petroleum jelly, eyelash glue, duo adhesive, note book, pencil, camera.

### Techniques for face and body art design:

**Aqua base** – matt finish.

**Silicone base** – moveable until it sets.

**Application techniques** – if airbrushing check air pressure is set at correct level, corrective, colour corrective, blending, highlighting, shading, sculpting, concealing, camouflage, good selection of brushes suitable for the areas you are painting, build up background colours (with large brushes, mini rollers, paint pads and sponges), change your water bowls regularly and fill with warm water, use masking or surgical tape to create straight lines, use a white eyeliner pencil to sketch your design on first, if painting the whole body do the front sections first so that the model can sit down as he/she will need to stand for the back areas, keep the designs large enough for full scale, use products such as fuller's earth, glitters, trimmings, zips, buttons, sequins to create a 3D effect, if using latex to achieve a wet look



## Outcome 2: Be able to apply face and body art design (continued)

appearance use a cheap brush that you can throw away afterwards, do not apply latex directly on top of any body hair.

**Make-up preparation for face and body art design:** Set up work area in an organised way beforehand (cut out stencils, attachments, head dresses etc, cover make-up chairs with plastic bin liners and place a towel over for the model to sit on, place one towel on the floor for the model to stand on, make sure the room is warm), offer warm drinks on a regular basis, find a small private area for the model to change, supply a gown or a large towel to wrap around, prepare the skin using a moisturiser or barrier cream, paint false nails prior to application, if you are using latex over areas where there is body hair glue the hair down first, prepare the hair if using rollers or a wig/headdress, cleanse, tone and moisturise the facial skin, make sure your model is comfortable, ensure there are facilities for the model to shower after the body painting event, nipple shields may need to be attached (sometimes requested in advertising).

**Advice** – how to remove all adornments, glitters, tattoo inks, false nails, eyelashes, hair pins, remove any latex using a baby oil to loosen the edges, remove any spirit gum, provide shower gel, shampoo, conditioner, body cream and fresh towels, remove any false eyelashes using moisture, eye make-up remover on a cotton bud, circular movements from the outer corner of the eye, without pulling the false eyelashes, possible contra-actions.

**Possible contra-actions:** Sensitivity or burning sensation, allergic reaction, redness, itching, swelling, rash, burning, stinging, or blistering (remove all products

immediately with suitable remover, use eye bath to flush eye, clean area with water, client to seek medical advice), maintain records.

### Skin:

**Epidermis** – basal cell layer (stratum germinativum), prickle cell layer (stratum spinosum), granular layer (stratum granulosum), clear layer (stratum lucidum), horny layer (stratum corneum).

**Dermis** – blood and lymph supply, fibroblasts (collagen, elastin), hair, sebaceous glands, arrector pili muscle, dermal papilla, sweat glands (eccrine, apocrine), sensory nerve endings.

**Hypodermis** – subcutaneous layer, adipose tissue, adipocytes.

**Functions of the skin** – protection, heat regulation, absorption, secretion, elimination, sensation, formation of Vitamin D, melanin production, process of keratinisation.

**Skin types:** Normal, oily, dry.

**Skin conditions:** Mature, sensitive, dehydrated.

**Examples of skin imperfections:** Broken capillaries, pustules, papules, milia, comedones, open pores, fine lines and wrinkles.

### Skin characteristics:

**Sensitive** – often pale skins, dry, colour easily, redness, react to products.

**Dehydrated** – normal sebaceous secretions but still flaky, tight.

**Mature** – loss of elasticity, lose muscle tone, wrinkles.

**Normal** – fine texture, no visible pores,



## Outcome 2: Be able to apply face and body art design (continued)

smooth, supple, flexible.

**Oily** – shiny, slight thickening, sallow, coarse texture, enlarged pores, congestion, comedones.

**Combination** – combination of two or more skin types, usually oily T-zone, normal or dry on cheeks.

**Dry** – lacks moisture, dry to touch, flakiness, fine texture, thin, tight, small pores, broken capillaries, ageing.

**Examples of diseases and disorders of the skin:** Impetigo, boils, carbuncles, herpes simplex, herpes zoster, scabies, pediculosis, tinea corporis, milia, eczema, psoriasis, dermatitis, acne vulgaris, acne rosacea, cysts, moles, skin tags, keloid scar, malignant melanoma/carcinoma, urticaria, seborrhoea, hyper-pigmentation, hypo-pigmentation, dermatosis papulosa nigra (DPN), vitiligo, naevi, xanthomas.

# Notes

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