



323

Design and apply face and body art

Face and body art is the creation of temporary designs applied to the skin, and has existed in many cultures, from the blue dyes used by the Picts of ancient Northern Britain, to the clays and pigments used by the Native Americans. In this unit, you will learn the artistic skills and techniques used to create different effects. You will need to research ideas in order to create the design plans and then apply them using a range of media, such as oil and water based paints and additional adornments such as body gems, sequins and glitter. Finally you will need to record and evaluate your finished design.

Assignment mark sheet

Unit 323 Design and apply face and body art

Your assessor will mark you on each of the practical tasks in this unit. This page is used to work out your overall grade for the unit. You must pass **all** parts of the tasks to be able to achieve a grade. For the practical task a pass equals 1 point, a merit equals 2 points and a distinction equals 3 points.

What you must know	Tick when complete
Task 1a: produce an information sheet	
Task 1b: produce a fact sheet	
Task 1c: anatomy and physiology	
Or tick if covered by an online test	

What you must do	Grade	Points
Task 2: Apply face and body art design		

Overall grade

Candidate name:

Candidate signature: Date:

Assessor signature: Date:

Quality assurance co-ordinator signature (where applicable): Date:

External Verifier signature (where applicable): Date:



Facial designs may be a dramatic play on conventional make-up.

What does it mean?

Some useful words are explained below

Image courtesy of Maria Retter



Airbrushing

Using a compressor to spray a fine mist of product onto a surface. Air brush tools consist of a trigger, compressor and reservoir.

Body language

Gestures, facial expressions, eye contact and postures which are often used unconsciously.

Communication

The giving and receiving of, and responding to, information. This may include thoughts and feelings.

Conjunctivitis

An inflammation of the conjunctiva, resulting in redness, discharge, itching and in some cases light sensitivity. It can occur in one eye or both. The cause of conjunctivitis can be a viral or bacterial infection, or may be down to an irritant or an allergy.

Contra-actions

A reaction caused by the service. Some of these are a natural reaction, but others are down to poor practice.

Contra-indications

A condition that prevents treatment from taking place or makes it necessary to modify the treatment.

Dehydrated skin

A lack of water or moisture within the skin as opposed to a lack of oil. This can occur on any skin type.

Design objective

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

Erythema

Redness of the skin resulting from dilation of blood vessels, due to stimulation, irritation or allergy.

Freehand

Manipulation of the airbrush medium, air pressure being sprayed without shields or stencils.

Hyperkeratosis

Thickening of the skin, common on elbows and knees.

Image courtesy of Ellisons

Impetigo

A bacterial skin infection where small blisters break open and then crust over to form scabs.

Make-up artist

An individual who uses make-up and specialised techniques to alter or enhance the appearance.

Manual body art techniques

Methods of applying the media by hand using sponges and brushes.

Media

The make-up products used to create the effect.



Personal Protective Equipment (PPE)

Clothing and equipment which must be used when carrying out services. It includes the use of face masks when airbrushing.

Skin patch test

A test where a small amount of product is applied to the skin and left on for 24 hours to check that the client is unlikely to react badly.

Skin type

A way of classifying the skin according to the amount of oil it produces.

Stencilling

A make-up technique using a pre-cut or custom designed template to achieve sharp definition and/or continuity and consistency.

Sterilisation

The complete destruction of micro-organisms and their spores.



Tinea Corporis

Ringworm of the body. A contagious fungal infection where there are circles of red itchy skin, which heal from the centre.

Image courtesy of iStockphoto.com/alejandrophotography

What you must know

You must be able to:

- 1 Explain the importance of preparing and developing a design plan
- 2 Describe the environmental conditions suitable for face and body art design
- 3 Describe the different consultation techniques used to identify design objectives
- 4 Explain the importance of carrying out sensitivity tests
- 5 Describe how to select products, tools and equipment to suit the design objectives
- 6 Explain the contra-indications which may prevent or restrict face and body art design
- 7 Explain how to communicate and behave in a professional manner
- 8 Describe health and safety working practices
- 9 Explain the importance of positioning themselves and the client correctly throughout the treatment

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Revision tip

Open questions are useful during consultation to gain opinions and ideas.



Follow in the footsteps of... “ *Danielle Smith*”

Danielle has been studying Media Make-up at Cambridge Regional College for the past year. She finds face and body art particularly interesting as it involves varied and creative aspects such as special effects, painting and creating unusual pieces of costume. She loves having the freedom to explore her own ideas and create an overall look that will get people talking. Danielle recently competed at World Skills UK, which was a great introduction to the industry. Despite some fierce competition she won 1st place in the regional round. In the future Danielle's main ambition is to take her designs into film and television work, and to the fashion industry. [Read on for Danielle's top tips!](#)



Face and body art designs may cover a large area.

Image courtesy of Jenni Lenard

- 10 Explain the importance of using products, tools, equipment and techniques to meet the design objectives, client skin type and condition
- 11 Describe how application can be adapted to suit the design plan, client skin type and condition
- 12 State the contra-actions that may occur during and following application and how to respond
- 13 Explain the importance of completing the make-up to meet the design
- 14 Explain the importance of recording and evaluating the results of the make-up design
- 15 Describe the aftercare advice that should be provided
- 16 Describe the structure and function of the skin
- 17 Describe the diseases and disorders of the skin
- 18 Describe skin types and conditions

Revision tip

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

Image courtesy of iStockphoto.com/denisk0

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When painting the body, paint the base colour with a sponge/airbrush gun to avoid any unwanted brush lines. When adding intricate detail or creating 3D effects, use a fine brush.



The body itself can help to enhance the design, as in the case of this parrot.



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

Image courtesy of Jenni Lenard

Face and



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

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

Image courtesy of iStockphoto.com/characterdesign

Image courtesy of Maria Retter

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



Other make-up techniques such as the use of a bald cap can enhance your design.

body art

Image courtesy of iStockphoto.com/Renphoto



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

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Handmade stencils are a great way to save time if you're put in high pressure situations. After painting over the stencil be sure to fill in the finer detail to make the design stand out and enhance the overall appearance.

What you must do

Practical observations

This page shows what you need to do during your practical task. You can look at it beforehand, but you're **not** allowed to have it with you while carrying out your practical task. You must achieve **all** the criteria; you can achieve 1 mark, 2 marks or 3 marks for the criteria indicated with *****.

Conversion chart

Grade	Marks
Pass	10–11
Merit	12–15
Distinction	16–18

Please tick when all pre-observation requirements have been met.

- 1 Prepare yourself, the client and the work area for face and body art design
- 2 Use suitable consultation techniques to identify design objectives *
- 3 Carry out a skin sensitivity test
- 4 Position yourself and the client correctly throughout the treatment
- 5 Select and use products, tools, equipment and techniques to suit the design objectives, client/model skin type and conditions *
- 6 Communicate and behave in a professional manner
- 7 Follow health and safety working practices
- 8 Complete the make-up to meet design objectives *
- 9 Record and evaluate the results of the application
- 10 Provide suitable aftercare advice *

Apply face and body art design		
1		
1	2	3
1		
1		
1	2	3
1		
1	2	3
1		
1	2	3

Total

Grade

Candidate signature and date

Assessor signature and date

What you must do

Practical observations descriptors table

This table shows what you need to do to achieve 1, 2 or 3 marks for the criteria indicated with * on the previous page.

	1 mark	2 marks	3 marks
2 Use suitable consultation techniques to identify design objectives	Basic consultation Examples: uses open and closed questions, checks for contra-indications, identifies the design objectives correctly.	Good consultation Examples: positive body language, uses open and closed questions to identify contra-indications, expectations and reasons/opportunity for the design; identifies the design objectives and any factors that may limit or restrict the service.	Thorough consultation Examples: positive body language, uses open and closed questions to identify contra-indications, expectations and reasons/opportunity for the design; identifies the design objectives and any factors that may limit or restrict the service, allows the client/model to ask any questions to confirm understanding.
5 Select and use products, tools, equipment and techniques to suit the design objectives, client/model skin type and conditions	Selects and uses appropriate products, tools and equipment to meet the design plan.	Selects and uses appropriate products, tools and equipment, in a logical sequence with creativity and confidence, to meet the design plan.	Selects and uses appropriate products, tools and equipment, in a logical sequence with creativity and confidence, to meet the design plan, adapts and modifies techniques as necessary and informs the client/model of the changes.
8 Complete the make-up to meet design objectives	The service is completed within the agreed time and brought to a satisfactory close, and meets the design objectives.	The service is completed within the agreed time and brought to a satisfactory close, and meets the design objectives, and the client is shown the result.	The service is completed within the agreed time and brought to a satisfactory close, make-up applied in a logical sequence with creativity and confidence to meet the design objectives, the client is shown the result.

Continues on next page

What you must do

Practical observations descriptors table (continued)

This table shows what you need to do to achieve 1, 2 or 3 marks for the criteria indicated with * on page 212.

	1 mark	2 marks	3 marks
10 Provide suitable aftercare advice	Basic aftercare advice is provided including possible contra-actions and how to deal with them.	Good level of aftercare advice is provided including possible contra-actions and how to deal with them, home care products, future services.	Excellent aftercare advice is provided including possible contra-actions and how to deal with them, home care products, future services, application and removal techniques and recommendations.



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If you want to include handmade prosthetic pieces in your design, make sure the edges are thin and smooth when creating them. This will make it easier to apply and disguise.

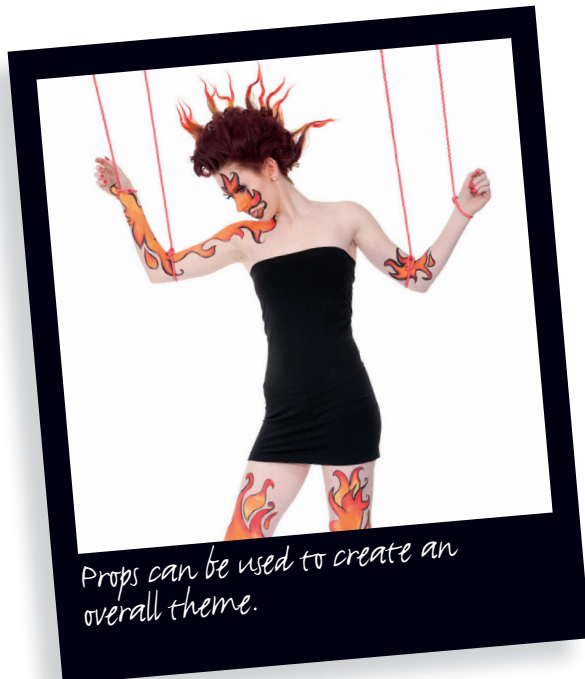
Image courtesy of www.peteralvey.co.uk

Comment form

Unit 323 Design and apply face and body art

This form can be used to record comments by you, your client, or your assessor.

Image courtesy of www.peteralvey.co.uk



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To hide edges, use an orange stipple sponge as it gives a smooth and skin-like texture.