

PRACTICE EXAM 2: RED SEAL HAIRSTYLIST SIMULATION (120 QUESTIONS)

1. A client informs you mid-service that they are immunocompromised due to recent chemotherapy. Which infection-control practice becomes most critical to protect this client during their visit?

- A. Switching to disposable capes only for the remainder of the appointment
- B. Asking the client to reschedule until their treatment is complete
- C. Ensuring all tools contacting the client are properly disinfected or single-use
- D. Wearing a face mask throughout the entire service

2. You are preparing a disinfectant solution for immersing combs and clips. To ensure the product is effective against bacteria, viruses, and fungi, what must the label confirm?

- A. The product is registered as a hospital-grade, broad-spectrum disinfectant
- B. The product contains at least 70% isopropyl alcohol
- C. The product is labelled as an antiseptic for skin use
- D. The product is a quaternary ammonium hand sanitizer

3. A stylist notices that the autoclave's indicator strip did not change colour after a sterilization cycle. What is the correct response?

- A. Reduce the cycle time and run it again
- B. Use the tools anyway since the cycle completed
- C. Wipe the tools with alcohol as a substitute

D. Consider the load unsterile and repeat the cycle after checking the unit

4. Under WHMIS 2015, what information is a Safety Data Sheet (SDS) for a salon lightener primarily intended to provide?

- A. The retail price and supplier ordering details
- B. Hazard identification, handling, and first-aid measures
- C. The client patch-test instructions
- D. The manufacturer's marketing claims

5. Proper ergonomic positioning while cutting hair is most important for preventing which long-term occupational issue?

- A. Repetitive strain and musculoskeletal injuries
- B. Contact dermatitis on the hands
- C. Respiratory irritation from fumes
- D. Eye strain from salon lighting

6. A client's skin shows an open, weeping lesion on the scalp during consultation. What is the most appropriate professional action?

- A. Apply a soothing conditioner to the area before proceeding
- B. Cover the lesion with a cotton pad and continue the service
- C. Proceed but avoid combing directly over the lesion
- D. Decline the service and refer the client to a physician

7. When using a thermal styling tool near a client with a hearing aid, which consideration is most relevant to client safety and comfort?

- A. Hearing aids amplify the sound of the dryer dangerously
- B. Excessive heat near the device can damage it or burn the ear
- C. The tool will demagnetize the hearing aid permanently
- D. No special consideration is needed for hearing aids

8. Effective client communication during consultation is best demonstrated when the stylist:

- A. Recommends the most expensive service available
- B. Decides the style based solely on current trends
- C. Uses active listening and confirms understanding of the client's expectations
- D. Avoids discussing maintenance to save consultation time

9. A new apprentice asks why disposable neck strips are placed under the cape. What is the correct rationale?

- A. To prevent the cape from contacting the client's skin directly
- B. To absorb excess water during shampooing only
- C. To make the cape easier to fasten
- D. To identify which client used the cape

10. When mentoring an apprentice, the most effective approach to building competency in a new cutting technique is to:

- A. Provide written instructions and leave them to practice alone
- B. Demonstrate once and expect immediate mastery
- C. Criticize errors publicly to reinforce learning
- D. Demonstrate, observe practice, and provide constructive feedback

11. Which of the following best describes the purpose of a hazard assessment in a salon environment?

- A. To increase the number of services offered
- B. To identify potential risks and implement control measures
- C. To evaluate staff punctuality
- D. To determine product retail pricing

12. A blood spill occurs when a razor nicks a client's neck. According to standard precautions, the stylist should first:

- A. Continue the service and clean up afterward
- B. Apply a styling product to mask the area
- C. Stop, apply pressure with a clean barrier, and put on gloves
- D. Send the client home immediately without treatment

13. Tools that come into contact with intact skin but not blood are classified as requiring which minimum level of reprocessing?

- A. Cleaning followed by low- or intermediate-level disinfection

- B. Sterilization in an autoclave only
- C. Disposal after a single use
- D. Rinsing with warm water

14. Proper storage of disinfected tools requires that they be kept:

- A. In an open container on the workstation
- B. In the stylist's apron pocket for convenience
- C. Submerged permanently in disinfectant solution
- D. In a clean, closed, dry container labelled "disinfected"

15. A client presents with small, silvery-white scales attached to the hair shaft that slide off easily. This most likely indicates:

- A. Pediculosis (head lice)
- B. Pityriasis (dandruff)
- C. Tinea capitis
- D. Seborrheic dermatitis

16. During scalp analysis you observe greasy, yellowish scales and excessive oiliness. This condition is referred to as:

- A. Pityriasis capitis simplex (dry dandruff)
- B. Psoriasis

C. Pityriasis steatoides (oily dandruff)

D. Alopecia areata

17. Hair elasticity is tested to determine the hair's:

A. Natural colour level

B. Porosity to product

C. Density per square inch

D. Ability to stretch and return without breaking

18. A client with high porosity hair will typically:

A. Absorb moisture and chemicals quickly and lose them quickly

B. Resist penetration of colour and chemicals

C. Have a tightly compact cuticle layer

D. Require longer processing times for all services

19. The primary purpose of a clarifying shampoo is to:

A. Add protein to strengthen the cortex

B. Deposit temporary colour pigment

C. Remove product buildup and mineral deposits

D. Permanently seal the cuticle

20. Which hair structure layer is responsible for the strength, elasticity, and natural colour of the hair?

- A. Cuticle
- B. Cortex
- C. Medulla
- D. Follicle

21. A client reports an itchy scalp with visible nits firmly attached near the scalp. The correct professional response is to:

- A. Decline service and refer the client for appropriate treatment
- B. Shampoo vigorously to remove the nits
- C. Apply a conditioning treatment to soothe the itch
- D. Proceed with the haircut using disposable tools

22. Conditioning treatments that penetrate the cortex to rebuild internal strength are classified as:

- A. Surface conditioners
- B. Instant rinses
- C. Clarifying agents
- D. Protein/treatment (deep-penetrating) conditioners

23. The natural lubricant produced by the sebaceous glands that protects the hair and scalp is called:

- A. Keratin
- B. Sebum
- C. Melanin
- D. Collagen

24. Before performing a scalp massage, the stylist should first:

- A. Apply a high-heat thermal tool to open the follicles
- B. Saturate the hair with a clarifying solution
- C. Examine the scalp for contraindications such as abrasions or infection
- D. Backcomb the hair to create lift

25. Water that contains high mineral content, which can affect lathering and product performance, is described as:

- A. Hard water
- B. Soft water
- C. Distilled water
- D. Deionized water

26. A 0-degree (zero-elevation) cutting angle on straight hair produces which result?

- A. Maximum graduation and stacking
- B. Uniform layers throughout

C. Increased interior texture

D. A blunt, one-length (solid form) line

27. When cutting a uniform layered (90-degree) haircut, the hair is elevated and the cutting guide used is:

A. Held at zero elevation against the neck

B. A stationary perimeter guide only

C. A travelling (mobile) guide following the head's curve

D. Determined by the natural fall of the hair

28. Over-direction is a technique used primarily to:

A. Remove bulk weight from the interior

B. Create length and weight build-up in a specific area

C. Achieve a perfectly blunt perimeter

D. Reduce elevation to zero

29. Cutting hair while it is held at 45 degrees of elevation typically creates:

A. Graduation (stacked/beveled effect)

B. A solid blunt form

C. Uniform layers

D. Disconnection between sections

30. Point cutting (notching into the ends) is performed mainly to:

- A. Create a sharp, blunt perimeter line
- B. Increase the overall density
- C. Establish the initial guideline
- D. Soften ends and remove weight for texture

31. When using a razor to cut wet hair, the stylist should remember that the razor:

- A. Adds blunt weight to the ends
- B. Creates softer, tapered ends and removes bulk
- C. Should only be used on dry, coarse hair
- D. Cannot be used on curly hair textures

32. A client with a triangular (pear-shaped) face is best balanced by a style that:

- A. Adds width and volume at the jawline
- B. Removes all volume from the crown
- C. Adds volume at the temples and reduces width at the jaw
- D. Maintains equal width throughout

33. The term "weight line" in a graduated cut refers to:

- A. The area of greatest visual density where ends accumulate
- B. The longest interior layer
- C. The natural part line
- D. The lightest, most textured section

34. When cross-checking a haircut, the stylist parts the hair in the opposite direction to which it was cut in order to:

- A. Add more elevation to the cut
- B. Re-establish the original guide
- C. Increase the perimeter length
- D. Verify evenness and identify uncut or uneven areas

35. Cutting with the clipper-over-comb technique is most useful for:

- A. Creating long, blunt one-length styles
- B. Adding curl to straight hair
- C. Tapering very short hair and blending nape and sideburn areas
- D. Deep internal layering on long hair

36. A client requests a style with maximum volume at the crown and close, tapered sides. The stylist should cut the crown with:

- A. Higher elevation and shorter interior to build lift

- B. Zero elevation for a blunt result
- C. The same length as the perimeter
- D. A razor held flat against the scalp

37. When establishing the perimeter guideline on a one-length bob, the most important factor is:

- A. Using maximum elevation throughout
- B. Consistent tension and clean, even sectioning
- C. Cutting freehand without sections
- D. Beginning at the crown

38. "Slithering" or effilating with shears refers to:

- A. Cutting a blunt baseline
- B. A thinning/tapering motion that reduces bulk along the strand
- C. Establishing the first guide section
- D. Cutting hair at 90 degrees only

39. Tension applied unevenly during a haircut most commonly results in:

- A. An uneven or distorted finished line
- B. Improved curl formation
- C. A stronger cuticle

D. Increased hair density

40. When cutting curly hair, a stylist often cuts with less tension or while dry because curly hair:

A. Is always more porous than straight hair

B. Cannot be cut with shears

C. Shrinks and springs up after drying, changing the apparent length

D. Requires zero elevation only

41. The recommended cutting approach for creating a heavily layered, voluminous look on fine hair is to:

A. Cut everything at zero elevation

B. Use only a razor on dry hair

C. Avoid any layering to preserve density

D. Use higher elevations (up to 90 degrees or more) to distribute and lift

42. Before beginning any haircut, sectioning the hair cleanly is important because it:

A. Eliminates the need for a consultation

B. Provides control, accuracy, and a systematic approach

C. Removes the need to check tension

D. Guarantees the client will not need maintenance

43. A "disconnected" haircut intentionally features:

- A. Sections that are not blended into one another
- B. Perfectly uniform layers throughout
- C. A single blunt length
- D. Zero elevation across the entire head

44. When cutting a fringe (bangs) for a client with a cowlick at the front hairline, the stylist should:

- A. Cut the fringe extremely short to control the cowlick
- B. Ignore the cowlick and cut as normal
- C. Cut the fringe slightly longer to allow for the lift the cowlick creates
- D. Use maximum tension to flatten the cowlick permanently

45. Interior cutting lines that gradually increase in length toward the perimeter create:

- A. A blunt one-length form
- B. Reverse graduation only
- C. Uniform layering
- D. An increase-layer (long-layer) shape

46. The main safety reason for keeping shear blades sharp and properly tensioned is to:

- A. Make the haircut faster only
- B. Reduce hand fatigue, prevent folding/pushing the hair, and ensure clean cuts
- C. Eliminate the need for combs
- D. Allow cutting without sectioning

47. When a client has a prominent occipital bone, a graduated cut in that area should be planned to:

- A. Control the build-up of weight so it does not protrude excessively
- B. Maximize stacking directly on the bone
- C. Remove all hair from the occipital region
- D. Use only zero elevation at the nape

48. Slide cutting (slicing) along the hair strand is used primarily to:

- A. Establish a heavy blunt perimeter
- B. Increase tension on the section
- C. Create the initial guideline
- D. Remove length and weight while creating movement and texture

49. The first step in achieving a balanced haircut is to:

- A. Begin cutting at the crown without parting
- B. Apply finishing product before cutting

- C. Analyze head shape, hair growth patterns, and establish a cutting plan
- D. Use the highest elevation possible

50. When blow-drying to create maximum volume at the root, the stylist should direct airflow:

- A. Straight down the hair shaft from roots to ends
- B. Against the natural growth direction, lifting the root
- C. Only at the ends of the hair
- D. Away from the scalp without using a brush

51. A round brush used during blow-drying primarily helps to:

- A. Create bend, curl, and volume
- B. Flatten and smooth the cuticle only
- C. Detangle without adding any shape
- D. Remove product buildup

52. Roller placement where the roller sits within its own base (on-base) produces:

- A. The least amount of volume
- B. A flat, indented result
- C. No curl at all
- D. Maximum volume and lift at the base

53. Thermal (iron) curling requires the stylist to test the temperature before applying to hair in order to:

- A. Increase the curl's longevity
- B. Prevent scorching or damaging the hair
- C. Activate the styling product
- D. Improve the hair's porosity

54. Finger waving is a technique that shapes wet hair into:

- A. Vertical spiral curls
- B. Tight pin curls only
- C. Alternating "S"-shaped ridges and waves
- D. A smooth, straight blowout

55. When backcombing (teasing) to create volume, the stylist should:

- A. Backcomb gently at the base and smooth the surface over the cushion
- B. Backcomb the entire length of every strand aggressively
- C. Backcomb only the very ends
- D. Avoid smoothing the surface afterward

56. A no-base (pin) curl placement is chosen when the stylist wants:

- A. Maximum lift and volume
- B. A strong root direction
- C. Heavy stacked weight
- D. Minimal volume and a curl that hugs the head

57. Heat protectant products are applied before thermal styling to:

- A. Add permanent colour to the hair
- B. Increase the hair's natural curl pattern
- C. Form a barrier that reduces heat damage to the cuticle
- D. Replace the need for conditioning

58. Updo construction is most secure when the stylist:

- A. Uses only one large pin at the crown
- B. Builds on a properly prepared foundation and anchors with crossed pins
- C. Avoids backcombing entirely
- D. Applies finishing spray before pinning anything

59. The croquignole curling method wraps hair:

- A. From the ends toward the scalp
- B. Around the base in a spiral only

- C. In a figure-eight pattern
- D. Without any rod or iron

60. When setting a wet style on rollers, the direction the rollers are placed determines:

- A. The natural colour of the hair
- B. The hair's porosity level
- C. The overall density of the hair
- D. The flow and direction of the finished style

61. Diffusing curly hair with a blow-dryer is recommended because the diffuser:

- A. Straightens the curl pattern quickly
- B. Concentrates intense airflow for fast drying
- C. Disperses airflow to dry curls gently and minimize frizz
- D. Eliminates the need for any styling product

62. The purpose of using a setting lotion before a wet set is to:

- A. Provide hold and help the hair retain the set shape
- B. Permanently alter the hair's bonds
- C. Lighten the hair colour
- D. Remove existing curl

63. A client with very fine hair wants long-lasting volume. The most effective approach is to:

- A. Use heavy oil-based products to weigh hair down
- B. Use volumizing products and root-lifting techniques with appropriate heat
- C. Avoid all product and blow-dry flat
- D. Apply only a smoothing serum

64. Hair that is being thermally straightened with a flat iron will hold the smooth result best when:

- A. The hair is left slightly damp before ironing
- B. The flat iron is used at its maximum heat regardless of texture
- C. No heat protectant is applied
- D. The hair is fully dry and sectioned cleanly with appropriate heat for the texture

65. A barrel curl differs from a pin curl mainly in that the barrel curl:

- A. Has an open centre that produces volume and a softer wave
- B. Lies completely flat against the head
- C. Produces no movement
- D. Cannot be used in a wet set

66. During a permanent wave, the chemical that breaks the disulfide bonds in the cortex is the:

- A. Neutralizer
- B. Setting lotion
- C. Waving (reducing) lotion
- D. Clarifying rinse

67. The neutralizer (oxidizer) in a permanent wave functions to:

- A. Break the disulfide bonds
- B. Reform the disulfide bonds in their new position
- C. Soften the cuticle for penetration
- D. Remove the waving lotion's odour only

68. A client with previously relaxed hair requests a permanent wave on the same hair. The stylist should:

- A. Proceed using the strongest waving lotion available
- B. Apply the perm only to the relaxed sections
- C. Combine both chemicals in one step to save time
- D. Decline, because the two incompatible chemical services can cause severe breakage

69. The size of the perm rod selected directly determines:

- A. The size and tightness of the resulting curl or wave
- B. The hair's natural colour

- C. The scalp's pH level
- D. The hair's density

70. A test curl during a permanent wave is performed to:

- A. Measure the hair's porosity before processing
- B. Determine the client's natural curl pattern
- C. Check whether the desired curl (S-shape) has formed
- D. Confirm the rod size selection only

71. Sodium hydroxide relaxers are characterized by:

- A. A low, acidic pH that is gentle on all hair
- B. Requiring a pre-perm test curl
- C. Compatibility with all other chemical services
- D. A high pH and strong, fast straightening action requiring careful handling

72. The process of normalizing (rebalancing) the hair's pH after a chemical relaxer is achieved by using a:

- A. Strong alkaline shampoo
- B. Neutralizing (acid-balanced) shampoo
- C. Clarifying detergent
- D. Waving lotion

73. Before applying a sodium hydroxide relaxer, a protective base cream is applied to the scalp to:

- A. Protect the scalp and hairline from chemical irritation and burns
- B. Speed up the chemical processing
- C. Increase the hair's porosity
- D. Lighten the hair colour simultaneously

74. An "endothermic" perm is activated by:

- A. The body's natural scalp temperature alone
- B. A chemical reaction that releases heat
- C. An outside heat source such as a hood dryer
- D. Cold water rinsing only

75. When wrapping a perm, the end papers are used to:

- A. Increase the strength of the waving lotion
- B. Control the ends and prevent fishhooks (buckled ends)
- C. Neutralize the hair
- D. Add colour to the ends

76. A thio relaxer differs from a hydroxide relaxer in that the thio relaxer:

- A. Uses a much higher pH than hydroxide relaxers
- B. Cannot straighten curly hair at all
- C. Requires no rinsing
- D. Breaks disulfide bonds chemically similar to a permanent wave and is rinsed, not just neutralized with a separate base

77. Porous, damaged hair receiving a perm requires the stylist to:

- A. Choose a milder formulation and monitor processing closely to avoid over-processing
- B. Use the strongest alkaline lotion for best results
- C. Skip the pre-service analysis
- D. Process for the maximum time on the package

78. A pre-perm analysis showing low elasticity indicates the hair:

- A. Will hold a very tight curl easily
- B. Is in excellent condition for chemical service
- C. May be too weak/damaged to withstand the service safely
- D. Requires a larger rod only

79. The croquignole perm wrapping method begins wrapping at the:

- A. Scalp and works toward the ends
- B. Mid-shaft only

- C. Base in a spiral direction
- D. Ends and winds toward the scalp

80. When two different rod sizes are used in one perm to create a natural-looking wave, this technique is called a:

- A. Single-rod perm
- B. Piggyback (double-rod) or combination wrap
- C. Spiral-only wrap
- D. Croquignole-only wrap

81. Over-processing in a permanent wave most commonly results in:

- A. Weak, damaged hair with a frizzy, unusable curl
- B. A perfectly defined, long-lasting curl
- C. No change to the hair at all
- D. Increased natural colour intensity

82. A patch (predisposition) test is NOT typically required for a permanent wave, but a strand test before perming is valuable because it:

- A. Confirms the client's allergy to the product
- B. Determines the natural hair colour level
- C. Reveals how the hair will react and the processing time needed

D. Measures the hair's density

83. On the level system used in haircolouring, level 1 represents:

A. The lightest blonde

B. A mid-range brown

C. A light red

D. The darkest (black) shade

84. Temporary haircolour coats the surface of the hair and:

A. Penetrates the cortex and lifts natural pigment

B. Does not penetrate the cortex and washes out in one shampoo

C. Permanently alters the disulfide bonds

D. Requires a developer to oxidize

85. Hydrogen peroxide developer in a permanent colour formula primarily serves to:

A. Oxidize and develop the colour while lifting natural pigment

B. Lower the pH of the formula

C. Add temporary surface pigment only

D. Condition the hair after rinsing

86. A client with unwanted brassy orange tones in lightened hair should be toned using which neutralizing colour family?

- A. Red-based tones
- B. Gold-based tones
- C. Blue/violet-based tones
- D. Warm copper tones

87. On the colour wheel, the complementary colour used to neutralize green tones is:

- A. Blue
- B. Red
- C. Yellow
- D. Violet

88. A higher-volume developer (e.g., 30 or 40 volume) compared to 10 volume will:

- A. Deposit colour only with no lift
- B. Lower the formula's lifting ability
- C. Have no effect on lift
- D. Provide greater lifting action of natural pigment

89. Before applying an oxidative (permanent) tint, the stylist must perform a predisposition (patch) test to:

- A. Identify a potential allergic reaction to the product
- B. Determine the hair's natural level
- C. Measure the hair's porosity
- D. Confirm the rod size

90. The primary purpose of a strand test in colouring is to:

- A. Check for scalp infection
- B. Determine the client's preferred style
- C. Preview the resulting colour and processing time on the client's hair
- D. Establish the cutting guideline

91. A "fill" or pre-pigmentation step is used when:

- A. Lightening dark hair to a pale blonde
- B. Re-depositing missing warm tones before going darker on previously lightened hair
- C. Removing all artificial pigment
- D. Applying a temporary rinse

92. When colour is applied first to the mid-shaft and ends before the regrowth area on a virgin darkening application, it is because:

- A. The scalp heat would over-process the roots
- B. The ends are always darker

C. The regrowth needs more developer

D. The cooler mid-shaft/ends require more processing time to match, while scalp heat speeds the root

93. Decolourizing (lightening/bleaching) hair removes natural pigment through a process of:

A. Oxidation of melanin

B. Deposit of artificial pigment

C. Coating the cuticle surface

D. Reducing the disulfide bonds

94. The stages of lightening for natural dark hair generally progress from black toward:

A. Black → green → blue

B. Red → orange → yellow → pale yellow

C. Violet → blue → green

D. Brown → grey → white directly

95. A semi-permanent colour differs from a demi-permanent colour mainly because semi-permanent colour:

A. Always requires a 40-volume developer

B. Permanently lifts natural pigment

C. Deposits only and gradually fades, typically without (or with very low) developer

D. Lasts longer than permanent colour

96. Demi-permanent colour is often chosen for blending grey because it:

- A. Lifts the natural pigment significantly
- B. Is completely permanent and never fades
- C. Requires no developer at all
- D. Deposits tone, blends grey, and fades gradually without harsh lift

97. A client with 50% grey wants full grey coverage. To ensure proper coverage, the formula should include:

- A. Sufficient natural/base tone series for adequate pigment deposit
- B. Only high-fashion shades
- C. A 40-volume developer exclusively
- D. A temporary rinse only

98. Colour that appears too ashy/dull after processing can often be corrected by:

- A. Re-applying the same ash formula
- B. Adding a warm tone to counteract the excess cool pigment
- C. Increasing the developer volume
- D. Applying a violet toner

99. The contributing pigment (underlying warmth) exposed when lifting medium brown hair is most likely:

- A. Pale yellow
- B. Blue
- C. Orange/red-orange
- D. Violet

100. A scalp bleach application that is left to process unmonitored most risks:

- A. Improved condition of the hair
- B. Excessive deposit of pigment
- C. A cooler resulting tone
- D. Chemical burns, breakage, and over-lightening

101. Foiling (foil highlighting) is used to:

- A. Isolate selected strands for lightening or colouring while protecting surrounding hair
- B. Apply one solid colour to the entire head
- C. Remove all artificial pigment
- D. Permanently straighten the hair

102. A colour glaze or gloss is typically applied to:

- A. Lift several levels of natural pigment
- B. Add shine and refresh/tone the existing colour

- C. Permanently darken hair by four levels
- D. Remove product buildup like a clarifier

103. When a previously coloured client's regrowth needs a retouch, the colour is applied:

- A. To the ends first to refresh fading
- B. To the entire strand simultaneously
- C. Only to the new regrowth, then optionally refreshed through the ends
- D. With no developer to avoid a line of demarcation

104. A "line of demarcation" in colouring refers to:

- A. The boundary of the patch test area
- B. The parting used during sectioning
- C. The colour wheel's complementary axis
- D. A visible band where new colour overlaps or fails to blend with previous colour

105. Pre-lightening followed by toning is the standard approach when a client with dark natural hair wants:

- A. To go one level darker
- B. A pale, cool blonde result
- C. To cover grey with a natural brown
- D. A temporary colour rinse

106. The pH of most permanent oxidative haircolour formulas is:

- A. Alkaline, to swell the cuticle and allow penetration
- B. Strongly acidic, to seal the cuticle
- C. Exactly neutral at all times
- D. Identical to that of a clarifying shampoo

107. A client experiences a tingling, burning sensation and visible swelling during a tint application. The stylist should:

- A. Apply more colour to finish faster
- B. Continue and monitor until processing completes
- C. Rinse only the ends
- D. Immediately rinse the product thoroughly and discontinue the service

108. A human-hair wig differs from a synthetic wig in that human hair:

- A. Cannot be coloured or permed
- B. Melts when exposed to any heat
- C. Can be styled with thermal tools and chemically treated like natural hair
- D. Always holds its style without restyling

109. When measuring a client for a custom wig, the most important measurement to take first is the:

- A. Length of the client's natural hair only
- B. Circumference of the head
- C. Width of the eyebrows
- D. Distance between the ears only

110. Hand-tied wefts in hair extensions are generally chosen over machine wefts because hand-tied wefts:

- A. Lie flatter and are less bulky against the scalp
- B. Are always cheaper
- C. Cannot be reused
- D. Require no maintenance

111. A "fusion" (keratin bond) extension method attaches hair to the natural strand using:

- A. A sewn track only
- B. Metal clips that snap on
- C. Adhesive tape strips
- D. Heated keratin protein bonds

112. Tape-in extensions require maintenance repositioning primarily because:

- A. The tape dissolves in water immediately
- B. They change colour over time

- C. Natural hair growth moves the bond away from the scalp
- D. The synthetic fibres shrink

113. Before applying any hair addition, a thorough analysis of the client's natural hair density and condition is essential to:

- A. Determine the retail price only
- B. Ensure the natural hair can support the weight of the additions without damage
- C. Choose the wig cap colour
- D. Decide the client's appointment time

114. When colouring a human-hair extension, the stylist should:

- A. Perform a strand test, as processed extension hair may react unpredictably
- B. Use a 40-volume developer without testing
- C. Apply only temporary rinses regardless of result
- D. Avoid colouring extensions under all circumstances

115. Proper removal of fusion bond extensions requires:

- A. Pulling them out firmly by hand
- B. Cutting them off at the scalp
- C. Washing with regular shampoo until they release
- D. Using the appropriate bond-removal solution to dissolve the keratin without damaging natural hair

116. A clip-in hair addition is best recommended for a client who wants:

- A. A permanent, long-term solution requiring salon maintenance
- B. A chemical straightening alternative
- C. A temporary, removable option for occasional volume or length
- D. To cover a medical hair-loss condition permanently

117. Accurate record-keeping of a client's colour formula and service history is important primarily to:

- A. Increase the salon's retail sales targets
- B. Ensure consistent results and safe service at future appointments
- C. Meet advertising requirements
- D. Replace the need for future consultations

118. When a client schedules a colour service, allowing adequate appointment time is important because:

- A. Underestimating processing time can compromise results and rush safety steps
- B. Colour services always take exactly fifteen minutes
- C. Time has no effect on chemical processing
- D. Booking is unrelated to the service performed

119. Recommending appropriate home-care (retail) products to a colour client supports the service by:

- A. Eliminating the need for return visits
- B. Replacing professional services entirely
- C. Guaranteeing the colour never fades
- D. Helping maintain the colour and condition of the hair between visits

120. A professional consultation conducted before every chemical service is essential because it allows the stylist to:

- A. Avoid performing a patch or strand test
- B. Skip analyzing the hair's condition
- C. Identify contraindications, set realistic expectations, and plan a safe service
- D. Charge the maximum price for every client

Practice Exam 2: Answer Key and Explanations

1. C — Disinfecting or using single-use tools matters most because immunocompromised clients have reduced ability to fight infection from any pathogen transfer. Capes, masks, and rescheduling don't address the primary transmission route, which is contaminated implements contacting skin. Strict implement reprocessing is the core barrier protecting a vulnerable client.

2. A — A hospital-grade, broad-spectrum disinfectant is required because it is proven effective against bacteria, viruses, and fungi—the range of pathogens present on salon tools. Alcohol concentration or antiseptic/sanitizer labels do not guarantee this validated efficacy. Using a registered broad-spectrum product ensures regulatory compliance and genuine pathogen control.

3. D — A failed indicator strip means sterilization cannot be confirmed, so the load must be treated as unsterile and reprocessed after inspecting the autoclave. Using tools, shortening the cycle, or substituting alcohol all risk transmitting infection. Sterility assurance depends on verified cycle indicators, not assumptions.

4. B — An SDS exists to communicate hazard identification, safe handling, storage, and first-aid measures for a chemical product. Pricing, marketing, and client patch-test steps are not its function. Under WHMIS 2015, the SDS is the worker's key reference for chemical safety.

5. A — Correct ergonomics prevents repetitive strain and musculoskeletal injuries, the leading long-term occupational hazard for stylists who stand and cut for hours. Dermatitis, fumes, and lighting relate to other controls. Maintaining neutral posture and proper tool height protects the wrists, shoulders, and back over a career.

6. D — An open, weeping lesion is a contraindication; the professional response is to decline and refer to a physician. Conditioner, padding, or cutting around it risks spreading infection and exceeds the stylist's scope. Recognizing contraindications protects both client and stylist.

7. B — Excessive heat near a hearing aid can damage the device or burn the surrounding ear tissue, so thermal tools must be kept at a safe distance. Amplification and demagnetization claims are inaccurate. Awareness prevents injury and costly device damage.

8. C — Effective consultation relies on active listening and confirming the client's expectations so the agreed result matches what the client wants. Upselling, trend-only decisions, and skipping maintenance talk undermine trust. Confirming understanding prevents dissatisfaction and miscommunication.

9. A — Neck strips prevent the cape from contacting the client's skin directly, reducing cross-contamination between clients. They are not for water absorption alone, fastening, or identification. This single-use barrier is a basic sanitation control.

10. D — Demonstrating, observing supervised practice, and giving constructive feedback is the effective mentoring cycle for skill acquisition. Leaving an apprentice alone, expecting instant mastery, or public criticism impede learning. Guided practice with feedback builds competence and confidence.

11. B — A hazard assessment identifies potential risks and drives implementation of control measures to reduce them. It is unrelated to service menus, punctuality, or pricing. Systematic hazard assessment is the foundation of a safe workplace.

12. C — The first action for a blood spill is to stop, apply pressure with a clean barrier, and don gloves before any cleanup. Continuing, masking, or dismissing the client ignores standard precautions. Treating all blood as potentially infectious protects everyone present.

13. A — Tools contacting intact skin but not blood require cleaning followed by low- or intermediate-level disinfection. Autoclaving and single-use disposal are reserved for items that may contact blood or break skin. Matching reprocessing to risk level meets infection-control standards.

14. D — Disinfected tools must be stored in a clean, closed, dry, labelled container to prevent recontamination. Open containers, apron pockets, and permanent submersion all compromise the disinfected state. Proper storage preserves the validity of the disinfection process.

15. B — Loose, silvery-white scales that slide off easily characterize pityriasis (dandruff). Lice present nits attached to the shaft, and tinea is fungal with patches. Recognizing simple dandruff guides appropriate, non-referral care.

16. C — Greasy, yellowish scales with excessive oiliness describe pityriasis steatoides, the oily form of dandruff. Dry dandruff lacks the oily quality, and psoriasis and alopecia present differently. Correct identification informs product and treatment choice.

17. D — Elasticity testing measures the hair's ability to stretch and return without breaking, indicating cortex strength. Colour, porosity, and density are assessed separately. Poor elasticity warns the stylist that chemical services may damage weak hair.

18. A — High-porosity hair absorbs moisture and chemicals quickly and loses them quickly because its cuticle is raised or damaged. It does not resist penetration or have a compact cuticle. This porosity affects processing time and product retention.

19. C — A clarifying shampoo removes product buildup and mineral deposits with stronger surfactants. It does not add protein, deposit colour, or permanently seal the cuticle. Clarifying restores hair to a clean baseline before chemical services.

20. B — The cortex provides strength, elasticity, and contains the melanin responsible for natural colour. The cuticle protects, the medulla is the central core, and the follicle is in the skin. Most chemical services target the cortex.

21. A — Visible nits firmly attached near the scalp indicate pediculosis, a contraindication requiring the stylist to decline and refer for treatment. Shampooing, conditioning, or proceeding risks spreading lice. Referral protects other clients and meets health regulations.

22. D — Protein/treatment (deep-penetrating) conditioners enter the cortex to rebuild internal strength. Surface conditioners and instant rinses coat only the cuticle, and clarifiers strip buildup. Deep conditioners restore structural integrity to compromised hair.

23. B — Sebum is the natural lubricant from the sebaceous glands that protects hair and scalp. Keratin is the protein, melanin the pigment, and collagen a connective protein. Sebum balance influences scalp condition and shampooing frequency.

24. C — Before a scalp massage the stylist must examine the scalp for contraindications such as abrasions or infection. Applying heat, clarifier, or backcombing first is inappropriate. Pre-service analysis prevents aggravating an existing condition.

25. A — Hard water contains high mineral content that interferes with lathering and product performance. Soft, distilled, and deionized water have minerals removed or reduced. Recognizing hard water explains poor lather and buildup issues.

26. D — Cutting straight hair at zero elevation produces a blunt, one-length solid form because no layering is introduced. Graduation, uniform layers, and interior texture require elevation. Zero elevation builds the maximum weight line at the perimeter.

27. C — A uniform 90-degree layered cut uses a travelling (mobile) guide that follows the curve of the head. A stationary or zero-elevation guide produces different shapes. The mobile guide keeps all lengths equal across the head's contour.

28. B — Over-direction creates length and weight build-up in a specific area by directing hair away from its natural fall to a stationary point. It does not remove bulk or reduce elevation. Stylists use it to build length increases and connect zones.

29. A — Holding hair at 45 degrees creates graduation, a stacked or beveled effect between zero and 90 degrees. Zero gives blunt form and 90 gives uniform layers. Graduation builds soft weight, as in a classic graduated bob.

30. D — Point cutting notches into the ends to soften them and remove weight, creating texture. It does not establish a blunt line, build density, or set a guideline. Point cutting personalizes and softens an otherwise hard perimeter.

31. B — A razor creates softer, tapered ends and removes bulk, producing diffused rather than blunt results. It is used on wet hair and can work on many textures with care. Razoring suits soft, textured, movement-driven styles.

32. C — A triangular (pear-shaped) face is balanced by adding volume at the temples and reducing width at the jaw. Adding jaw width emphasizes the imbalance. Strategic volume placement creates the illusion of an oval.

33. A — The weight line is the area of greatest visual density where the ends accumulate in a graduated cut. It is not the interior layer, part, or lightest section. Controlling the weight line shapes the silhouette of the cut.

34. D — Cross-checking by parting opposite to the cutting direction verifies evenness and reveals uncut or uneven areas. It does not add elevation, re-establish the guide, or lengthen the perimeter. Cross-checking is the quality-control step of any haircut.

35. C — Clipper-over-comb tapers very short hair and blends nape and sideburn areas smoothly. It is unsuited to long blunt styles or adding curl. The technique creates seamless transitions in short cuts.

36. A — Maximum crown volume with tapered sides requires higher elevation and shorter interior at the crown to build lift. Zero elevation or matching the perimeter would flatten it. Elevating the crown layers creates the lift the client wants.

37. B — A clean one-length bob depends on consistent tension and even sectioning to keep the perimeter line precise. Maximum elevation, freehand cutting, or starting at the crown would distort it. Control and consistency define a sharp blunt line.

38. D — Slithering/effilating is a thinning-and-tapering shear motion that reduces bulk along the strand. It does not cut a blunt baseline, set a guide, or work only at 90 degrees. The technique removes weight while preserving length.

39. A — Uneven tension during cutting distorts the finished line, the most common error it causes. It does not improve curl, strengthen the cuticle, or add density. Consistent tension is essential for an even result.

40. C — Curly hair shrinks and springs up after drying, so cutting with less tension or while dry accounts for the change in apparent length. It is not always more porous, and it can be cut with shears. Respecting shrinkage prevents cutting curly hair too short.

41. D — Heavily layered volume on fine hair is achieved with higher elevations (90 degrees or more) to distribute and lift the hair. Zero elevation or no layering would leave it flat. Elevated layering creates fullness in fine hair.

42. B — Clean sectioning provides control, accuracy, and a systematic approach to any haircut. It does not replace consultation, tension checks, or guarantee no maintenance. Methodical sectioning is the framework of a precise cut.

43. A — A disconnected haircut intentionally leaves sections unblended into one another. Uniform layers, single length, and zero elevation describe connected shapes. Disconnection creates contrast between lengths by design.

44. C — A front cowlick lifts the hairline, so the fringe should be cut slightly longer to allow for that lift. Cutting too short, ignoring it, or forcing tension produces a fringe that springs up too short. Anticipating growth patterns ensures the finished length is correct.

45. D — Interior lines that lengthen toward the perimeter create an increase-layer (long-layer) shape. Blunt form, reverse graduation, and uniform layers differ. Long layers keep perimeter length while adding interior movement.

46. B — Sharp, properly tensioned shears reduce hand fatigue, prevent folding or pushing the hair, and ensure clean cuts. Speed alone, eliminating combs, or skipping sectioning are not the safety rationale. Well-maintained shears protect both the work and the stylist's hands.

47. A — Over a prominent occipital bone, graduation must be planned to control weight build-up so it does not protrude excessively. Maximizing stacking there or removing hair would exaggerate or undercut the area. Adjusting elevation tames the bulge for a balanced silhouette.

48. D — Slide cutting (slicing) removes length and weight along the strand while creating movement and texture. It does not build a blunt perimeter, raise tension, or set the guide. Slicing softens and adds flow to a cut.

49. C — The first step toward balance is analyzing head shape, growth patterns, and establishing a cutting plan. Cutting blindly, applying finish first, or maxing elevation skip this foundation. Planning around the individual head produces a balanced result.

50. B — Maximum root volume comes from directing airflow against the natural growth direction to lift the root. Drying straight down or only at the ends flattens the root. Lifting at the base with a brush creates lasting fullness.

51. A — A round brush creates bend, curl, and volume during blow-drying by wrapping hair around its barrel. It does more than detangle or flatten. Barrel size controls the amount of curl and lift produced.

52. D — A roller sitting on-base (within its own base) produces maximum volume and lift at the base. Off-base placement reduces volume. On-base setting is chosen when fullness at the root is the goal.

53. B — Testing iron temperature before applying prevents scorching or damaging the hair. It does not affect longevity, activate product, or change porosity. Temperature appropriate to the hair's texture protects strand integrity.

54. C — Finger waving shapes wet hair into alternating S-shaped ridges and waves. It does not create spiral curls, pin curls, or a straight blowout. The technique is the basis of classic sculptured waves.

55. A — Effective backcombing teases gently at the base and smooths the surface over the cushioned hair. Aggressive full-length teasing or skipping the smoothing step damages hair and looks rough. Controlled teasing builds discreet volume.

56. D — A no-base pin curl gives minimal volume with a curl that hugs the head. It is not used for maximum lift, strong root direction, or stacked weight. No-base placement suits flat, close styles.

57. C — Heat protectant forms a barrier that reduces heat damage to the cuticle before thermal styling. It does not colour, increase curl, or replace conditioning. Applying it preserves hair integrity under heat.

58. B — A secure updo is built on a properly prepared foundation and anchored with crossed pins for stability. A single pin, no backcombing, or pre-pinning hairspray would weaken it. Crossed-pin anchoring locks the structure in place.

59. A — Croquignole curling winds hair from the ends toward the scalp, producing curl that tightens toward the base. Spiral and figure-eight wrapping differ, and a tool is used. This method gives fuller curl near the scalp.

60. D — Roller placement direction determines the flow and direction of the finished style. It has no bearing on natural colour, porosity, or density. Planning roller direction controls how the set falls.

61. C — A diffuser disperses airflow to dry curls gently and minimize frizz. It does not straighten curl, concentrate airflow, or remove the need for product. Gentle dispersed drying preserves curl definition.

62. A — Setting lotion provides hold and helps hair retain the set shape. It does not alter bonds permanently, lighten colour, or remove curl. The lotion improves longevity and definition of a wet set.

63. B — Lasting volume on fine hair comes from volumizing products and root-lifting techniques with appropriate heat. Heavy oils or no product flatten fine hair, and serum alone won't lift. Lightweight volumizers plus root lift maximize fullness.

64. D — A flat-iron result holds best when hair is fully dry, cleanly sectioned, and treated with heat appropriate to its texture. Damp hair, maximum heat regardless of texture, or no protectant cause damage or poor results. Dry, sectioned hair at correct heat gives smooth, lasting straightening.

65. A — A barrel curl has an open centre, producing volume and a softer wave, unlike a flat pin curl. It is not flat, motionless, or unusable in a wet set. The open base lifts and softens the resulting movement.

66. C — The waving (reducing) lotion breaks the disulfide bonds in the cortex during a permanent wave. The neutralizer reforms them, and setting lotion and rinses are unrelated. Bond breakage allows the hair to take the rod's shape.

67. B — The neutralizer (oxidizer) reforms the disulfide bonds in their new curled position. It does not break bonds, soften the cuticle, or merely deodorize. Reforming bonds locks in the new curl configuration.

68. D — A perm over chemically relaxed hair is contraindicated because the incompatible services can cause severe breakage. Strong lotion, partial application, or combining chemicals worsen the risk. Declining protects the integrity of compromised hair.

69. A — Rod size directly determines the size and tightness of the resulting curl or wave. It does not affect natural colour, scalp pH, or density. Smaller rods yield tighter curls; larger rods yield looser waves.

70. C — A test curl checks whether the desired S-shaped curl has formed during processing. It does not measure porosity, natural curl, or only rod choice. Test curls prevent under- and over-processing.

71. D — Sodium hydroxide relaxers have a high pH with strong, fast straightening action requiring careful handling. They are not low-pH, do not need a perm test curl, and are not compatible with all services. Their potency demands precise timing and scalp protection.

72. B — A neutralizing (acid-balanced) shampoo rebalances the hair's pH after a relaxer. Alkaline shampoo, clarifier, or waving lotion would not normalize it. Restoring pH stops the relaxing action and closes the cuticle.

73. A — A protective base cream shields the scalp and hairline from chemical irritation and burns before a sodium hydroxide relaxer. It does not speed processing, raise porosity, or lighten colour. Basing is a key safety step with strong relaxers.

74. C — An endothermic perm requires an outside heat source such as a hood dryer to activate. It is not driven by scalp temperature, heat release, or cold rinsing. The added heat speeds the chemical reaction.

75. B — End papers control the ends and prevent fishhooks (buckled ends) during wrapping. They do not strengthen lotion, neutralize, or add colour. Proper end-paper use ensures smooth, evenly wound ends.

76. D — A thio relaxer breaks disulfide bonds chemically similar to a permanent wave and is rinsed rather than only neutralized with a separate base. It does not use a higher pH than hydroxide, and it does straighten curl. Its chemistry differs fundamentally from hydroxide relaxers.

77. A — Porous, damaged hair receiving a perm needs a milder formulation and close monitoring to avoid over-processing. Strong alkaline lotion, skipping analysis, or maxing the time would damage it. Gentle handling protects fragile hair.

78. C — Low elasticity in a pre-perm analysis means the hair may be too weak or damaged to withstand the service safely. It does not indicate easy curl retention, good condition, or merely a larger rod. The finding warns against proceeding without reconditioning.

79. D — The croquignole wrapping method begins at the ends and winds toward the scalp. It does not start at the scalp, mid-shaft, or wrap spirally. This produces a tighter curl at the base, looser at the ends.

80. B — Using two rod sizes for a natural wave is a piggyback (double-rod) or combination wrap. A single-rod, spiral-only, or croquignole-only wrap uses one configuration. Combination wrapping blends curl sizes for a natural result.

81. A — Over-processing a permanent wave produces weak, damaged hair with a frizzy, unusable curl. It does not yield a perfect curl, no change, or more colour. Recognizing over-processing prevents irreversible damage.

82. C — A strand test before perming reveals how the hair will react and the processing time needed. A patch test checks allergy, not perm reaction, and strand tests don't measure colour level or density. The strand test optimizes timing and prevents damage.

83. D — On the level system, level 1 is the darkest shade (black), with level 10 the lightest blonde. Mid-brown, red, and blonde fall at higher numbers. The level scale orients all colour formulation.

84. B — Temporary haircolour coats the surface without penetrating the cortex and washes out in one shampoo. It does not lift pigment, alter bonds, or need a developer. Its non-penetrating nature makes it fully reversible.

85. A — Hydrogen peroxide developer oxidizes and develops the colour while lifting natural pigment in a permanent formula. It does not lower pH, add only surface pigment, or act as a conditioner. The developer drives both lift and colour formation.

86. C — Brassy orange tones are neutralized with blue/violet-based tones, their complements on the colour wheel. Red, gold, and copper would intensify warmth. Cool toners cancel unwanted warmth in lightened hair.

87. B — Red neutralizes green because they are complementary on the colour wheel. Blue, yellow, and violet neutralize other colours. Applying the complement cancels an unwanted tone.

88. D — A higher-volume developer (30 or 40 volume) provides greater lifting action of natural pigment than 10 volume. It does not deposit-only, lower lift, or have no effect. Volume selection controls how much the formula lifts.

89. A — A predisposition (patch) test before an oxidative tint identifies a potential allergic reaction. It does not determine level, porosity, or rod size. The patch test guards against dangerous sensitivities to dye.

90. C — A strand test previews the resulting colour and processing time on the client's actual hair. It does not check scalp infection, style preference, or cutting guide. Previewing prevents unwanted colour outcomes.

91. B — A fill (pre-pigmentation) re-deposits missing warm tones before going darker on previously lightened hair. It is not for lightening, removing pigment, or temporary rinses. Filling prevents dull or green results when darkening.

92. D — On a virgin darkening application, mid-shaft and ends are done first because the cooler areas need more processing time to match, while scalp heat speeds the root. Roots are not over-processed by being last, and ends are not always darker. Sequencing produces even colour.

93. A — Decolourizing (lightening) removes natural pigment through oxidation of melanin. It does not deposit artificial pigment, coat the cuticle, or reduce disulfide bonds. Oxidizing melanin is how bleach lightens hair.

94. B — Lightening dark hair progresses red → orange → yellow → pale yellow as melanin oxidizes. The other sequences are inaccurate. Knowing the stages tells the stylist when to stop for the target level.

95. C — Semi-permanent colour deposits only and gradually fades, typically without or with very low developer. It does not require 40 volume, lift pigment, or outlast permanent colour. Its deposit-only nature makes it gentle and temporary.

96. D — Demi-permanent colour deposits tone, blends grey, and fades gradually without harsh lift. It does not significantly lift, last forever, or work with no developer. These traits make it ideal for soft grey blending.

97. A — Full grey coverage requires sufficient natural/base tone series to deposit adequate pigment into resistant grey hair. Fashion shades alone, 40-volume only, or a rinse won't cover properly. Natural base tones ensure opacity over grey.

98. B — Hair that turns too ashy/dull is corrected by adding a warm tone to counteract the excess cool pigment. Re-applying ash, raising developer, or adding violet would worsen it. The complementary warm tone restores balance.

99. C — Lifting medium brown exposes orange/red-orange as the underlying contributing pigment. Pale yellow appears at much lighter levels, and blue/violet are not exposed here. Anticipating this warmth guides toner selection.

100. D — An unmonitored scalp bleach risks chemical burns, breakage, and over-lightening. It does not improve condition, deposit pigment, or cool the tone. Constant monitoring is mandatory with on-scalp lightener.

101. A — Foiling isolates selected strands for lightening or colouring while protecting surrounding hair. It is not for solid all-over colour, pigment removal, or straightening. Foils enable controlled, dimensional placement.

102. B — A glaze or gloss adds shine and refreshes or tones existing colour. It does not lift several levels, darken four levels, or clarify. Glosses enhance vibrancy and tone between full colour services.

103. C — A retouch applies colour only to the new regrowth, then optionally refreshes the ends. Applying to ends first, the whole strand, or with no developer causes banding or poor results. Targeting regrowth avoids overlap damage and demarcation.

104. D — A line of demarcation is a visible band where new colour overlaps or fails to blend with previous colour. It is not the patch-test area, a parting, or the colour-wheel axis. Avoiding it requires careful regrowth application.

105. B — A dark-haired client wanting a pale, cool blonde requires pre-lightening followed by toning. Going darker, covering grey with brown, or a rinse don't apply. The two-step process removes pigment then refines tone.

106. A — Most permanent oxidative haircolour is alkaline to swell the cuticle and allow penetration into the cortex. It is not strongly acidic, neutral, or like a clarifier. The alkaline pH enables dye and developer to enter the hair.

107. D — Tingling, burning, and swelling during a tint signal an adverse reaction; the stylist must immediately rinse the product thoroughly and discontinue. Adding colour, continuing, or rinsing only the ends endangers the client. Prompt removal limits harm from the reaction.

108. C — Human-hair wigs can be styled with thermal tools and chemically treated like natural hair. They are not unable to be coloured, do not melt under normal heat, and still need restyling. Their versatility distinguishes them from synthetic wigs.

109. B — The first key measurement for a custom wig is the circumference of the head, which determines cap fit. Natural hair length, eyebrow width, or ear distance are secondary. An accurate circumference ensures a secure, comfortable wig.

110. A — Hand-tied wefts lie flatter and are less bulky against the scalp than machine wefts. They are not always cheaper, single-use, or maintenance-free. Their low profile makes them comfortable and discreet.

111. D — Fusion (keratin bond) extensions attach to the natural strand using heated keratin protein bonds. They are not sewn, clipped, or taped. The keratin bond fuses the extension to small sections of natural hair.

112. C — Tape-in extensions need repositioning because natural hair growth moves the bond away from the scalp over time. The tape does not dissolve, change colour, or shrink. Regrowth dictates the maintenance interval.

113. B — Analyzing the client's natural hair density and condition ensures it can support the weight of additions without damage. It is not for pricing, cap colour, or scheduling. Matching additions to hair strength prevents traction damage.

114. A — A strand test is essential before colouring human-hair extensions because processed extension hair may react unpredictably. Using 40 volume without testing, only temporary rinses, or never colouring are wrong. Testing prevents unexpected, irreversible colour results.

115. D — Fusion bonds are removed with the appropriate bond-removal solution to dissolve the keratin without damaging natural hair. Pulling, cutting at the scalp, or ordinary shampoo would harm the hair. Proper solvent removal protects the natural strands.

116. C — Clip-in additions suit a client wanting a temporary, removable option for occasional volume or length. They are not permanent, a straightening alternative, or a permanent medical solution. Their easy attachment and removal define their use.

117. B — Accurate records of formula and service history ensure consistent results and safe service at future appointments. They are not for retail targets, advertising, or replacing consultation. Good records support continuity and client safety.

118. A — Adequate appointment time matters because underestimating processing can compromise results and rush safety steps. Colour does not always take fifteen minutes, time does affect processing, and booking relates directly to the service. Realistic scheduling protects quality and safety.

119. D — Recommending appropriate home-care products helps maintain the colour and condition of the hair between visits. It does not eliminate return visits, replace professional service, or guarantee no fading. Proper home care extends and protects the service result.

120. C — A pre-service consultation lets the stylist identify contraindications, set realistic expectations, and plan a safe service. It does not justify skipping patch/strand tests, skipping analysis, or maximizing price. Consultation is the safeguard before any chemical work.