

PRACTICE EXAM 4: RED SEAL HAIRSTYLIST SIMULATION (120 QUESTIONS)

1. A stylist notices a client's cape has been used on three previous clients without laundering. According to standard salon infection-control practice, what should be done?
 - A. Use a freshly laundered or single-use cape and launder soiled capes after each client
 - B. Wipe the cape with a dry towel and continue using it for the remainder of the day
 - C. Spray the cape lightly with water and reuse it since capes do not touch skin
 - D. Continue using the cape because chemical exposure sanitizes the fabric naturally

2. Which agent is classified as a tuberculocidal disinfectant appropriate for immersing combs and non-electrical tools in a salon?
 - A. Isopropyl alcohol at a 30% dilution
 - B. Plain warm water with liquid hand soap
 - C. A quaternary ammonium rinse without contact time
 - D. A hospital-grade disinfectant registered for tuberculocidal use

3. A stylist sustains a minor cut from shears and a small amount of blood contacts the workstation. What is the correct first action after caring for the wound?
 - A. Continue the service and clean the area at the end of the day
 - B. Cover the surface with a towel and keep working over it
 - C. Clean and disinfect the contaminated surface following exposure procedures
 - D. Rinse the area with hot water only and resume immediately

4. Material Safety Data Sheets (SDS) in a salon are primarily used to communicate what information?

- A. Retail pricing and manufacturer suggested margins for products
 - B. Client allergy histories collected during consultations
 - C. Hazards, handling, storage, and first-aid measures for chemical products
 - D. Warranty terms and return policies for professional equipment
5. Proper ergonomic positioning while cutting hair is intended chiefly to prevent what outcome?
- A. Repetitive strain and musculoskeletal injury to the stylist
 - B. Excessive use of styling product during the service
 - C. Static electricity building up in the client's hair
 - D. Premature dulling of the cutting shears' edge
6. Before a chemical service, a patch (predisposition) test is performed primarily to identify what?
- A. A potential allergic or sensitivity reaction to the product
 - B. The client's natural level and underlying pigment
 - C. The porosity and elasticity of the hair strand
 - D. The correct developer volume for the formula
7. When mixing powdered lightener, which personal protective practice is most appropriate?
- A. Mix quickly in an open area with no airflow consideration
 - B. Avoid gloves so you can feel the consistency of the mixture
 - C. Wear gloves and mix in a ventilated area to limit dust inhalation
 - D. Mix in a sealed container held close to the face for accuracy
8. A new client completes an intake form. What is the main professional purpose of documenting this consultation information?

- A. To satisfy retail product sales quotas for the salon
- B. To replace the need for a strand test on chemical clients
- C. To record service history, preferences, and any contraindications
- D. To determine the gratuity expected at the end of the visit

9. Effective active listening during a consultation is best demonstrated when the stylist:

- A. Begins cutting immediately to save the client's time
- B. Restates the client's goals and confirms understanding before starting
- C. Recommends the most expensive service regardless of the request
- D. Avoids eye contact to focus entirely on the hair

10. Which practice best supports mentoring a junior stylist on the salon floor?

- A. Performing all difficult sections yourself without explanation
- B. Criticizing errors loudly so other staff learn from them
- C. Withholding feedback until the annual performance review
- D. Demonstrating technique, then observing and giving constructive feedback

11. A salon's first-aid kit should be inspected to ensure it is:

- A. Locked away where only the owner can access it
- B. Stocked only with items for chemical burns
- C. Adequately supplied, accessible, and within expiry dates
- D. Stored beside open chemical containers for convenience

12. Which describes the correct way to handle and store sharp implements such as razors and shears?

- A. Stored securely with guards, separated from clients and disinfected between uses
- B. Left open on the station so they are quick to reach
- C. Soaked permanently in water to keep them clean
- D. Shared freely between stylists without disinfection

13. Good ventilation in a salon is most important when performing which type of service?

- A. Brushing and detangling dry hair before a cut
- B. Chemical services that release fumes, such as relaxers or permanents
- C. Applying a leave-in conditioner to damp hair
- D. Blow-drying with a cool-air setting only

14. A client mentions she is pregnant before a chemical service. The most appropriate professional response is to:

- A. Refuse all services until after the pregnancy ends
- B. Discuss the service, note her comfort, and follow manufacturer and consultation guidance
- C. Proceed exactly as normal without any conversation
- D. Double the processing time to ensure full results

15. A client presents with small, round patches of complete hair loss with smooth skin. This pattern is most consistent with:

- A. Tinea capitis (ringworm of the scalp)
- B. Seborrheic dermatitis
- C. Traction alopecia along the hairline
- D. Alopecia areata

16. Hair elasticity is best described as the hair's ability to:

- A. Stretch and return to its original length without breaking
- B. Absorb water along the cuticle layer
- C. Resist penetration by chemical solutions
- D. Reflect light to appear shiny

17. Which scalp condition is contagious and is therefore a contraindication for service until treated?

- A. Dry scalp from low humidity
- B. Pediculosis (head lice)
- C. Mild dandruff with no inflammation
- D. Oily scalp from overactive sebaceous glands

18. During analysis, the stylist finds the client's hair absorbs water and product very quickly and feels rough. This indicates:

- A. Low porosity with a tightly closed cuticle
- B. Resistant hair requiring no special handling
- C. Normal porosity in healthy balance
- D. High porosity with a raised, damaged cuticle

19. The primary purpose of a conditioning treatment after a chemical service is to:

- A. Permanently change the hair's natural texture
- B. Lighten the colour by one additional level
- C. Restore moisture and help close the cuticle
- D. Remove all natural oils from the scalp

20. Which shampoo type is most appropriate immediately after a permanent colour service?

- A. A colour-safe, gentle (mild, low-pH) shampoo
- B. A strong clarifying shampoo to strip buildup
- C. A medicated anti-fungal shampoo
- D. A high-alkaline cleansing shampoo

21. Scalp massage during shampooing primarily benefits the client by:

- A. Permanently increasing the number of follicles
- B. Changing the natural pigment of the hair
- C. Stimulating circulation and relaxing the client
- D. Reducing the porosity of the hair shaft

22. Sebum is best defined as:

- A. A protein that forms the cortex of the hair
- B. The natural oil produced by sebaceous glands
- C. A buildup of styling product on the scalp
- D. The pigment responsible for hair colour

23. A client's hair stretches significantly when wet and fails to return, breaking easily. The stylist should:

- A. Proceed with a strong relaxer to smooth the hair
- B. Apply maximum-volume developer to strengthen it
- C. Increase brushing to redistribute oils throughout
- D. Recommend reconstructive conditioning and avoid harsh chemical services

24. The cuticle layer of the hair functions primarily to:

- A. Protect the inner cortex and control moisture entry
- B. Determine the natural curl pattern of the hair
- C. Contain the melanin that gives hair its colour
- D. Anchor the hair root within the follicle

25. Which is the correct draping/preparation step before a basic shampoo service?

- A. Apply conditioner to dry hair before water contact
- B. Secure a clean towel and cape to protect the client's clothing
- C. Skip draping if the client is wearing dark colours
- D. Saturate the hair with styling product first

26. When cutting a one-length (blunt) bob with the head upright, the stylist should generally:

- A. Elevate all sections to 90 degrees
- B. Over-direct heavily toward the face
- C. Use a vertical cutting line throughout
- D. Keep elevation low (0 degrees) for a solid weight line

27. Increasing elevation when cutting hair generally produces:

- A. A heavier, more solid perimeter weight line
- B. A perfectly blunt, one-length result
- C. More graduation or layering and removed weight
- D. No change to the distribution of weight

28. A "guide" (guideline) in haircutting is best described as:

- A. The comb angle used to create tension
- B. The first section cut that all subsequent sections follow
- C. The total length removed from the perimeter
- D. The direction the client's hair grows naturally

29. Over-direction is most commonly used to:

- A. Create length increase toward a stationary point, such as longer layers at the back
- B. Create a perfectly even one-length cut
- C. Remove tension from the section being cut
- D. Eliminate the need for a travelling guide

30. A 45-degree elevation on a horizontal section typically creates:

- A. A pure one-length blunt cut
- B. A long-to-short disconnection
- C. Maximum uniform layering
- D. Graduation (a stacked, beveled effect)

31. Which tool is most appropriate for removing bulk weight without shortening overall length when used correctly?

- A. A straight razor on dry, fragile hair
- B. A clipper with no guard attached
- C. Wide-tooth detangling comb
- D. Thinning (texturizing) shears

32. When using a razor to cut hair, the hair should generally be:

- A. Completely dry to prevent slippage
- B. Coated in styling wax for control
- C. Damp, to reduce drag and avoid damage
- D. Frozen with cold spray for a clean line

33. A client requests a uniform layered cut all over. The stylist should cut using:

- A. 0-degree elevation with a stationary guide
- B. Vertical sections over-directed to the face only
- C. 45-degree elevation with a perimeter guide
- D. 90-degree elevation following the curve of the head with a travelling guide

34. Cross-checking a haircut is performed primarily to:

- A. Add additional length to the perimeter
- B. Establish the initial cutting guideline
- C. Verify balance and even length by checking opposite the cutting sections
- D. Increase tension on resistant areas

35. Cutting hair with excessive tension on wavy or curly hair can result in:

- A. Greater overall length retention
- B. Improved curl definition once dry
- C. A heavier blunt perimeter only
- D. The cut appearing shorter than intended once it dries and shrinks

36. When clipper-cutting over a comb, the comb primarily serves to:

- A. Add chemical product evenly to the section
- B. Lift and guide the hair to a consistent length for the blade
- C. Permanently set the curl pattern of the hair
- D. Replace the need for any sectioning

37. A disconnected haircut is characterized by:

- A. A single continuous guideline blended throughout
- B. Uniform 90-degree layering across the whole head
- C. Two or more lengths intentionally left unblended
- D. A solid 0-degree perimeter with no interior shape

38. When cutting a fringe (bangs), the stylist should consider that the fringe will:

- A. Lie longer once dry due to added weight
- B. Always require maximum elevation for blending
- C. Appear shorter once dry because of lift and shrinkage, especially with curl
- D. Never be affected by hair density or growth pattern

39. Which cutting line creates length that gradually increases from front to back, as in a classic A-line bob?

- A. A line angled longer toward the back, shorter toward the front
- B. A straight horizontal one-length line all around
- C. A vertical line with uniform layering
- D. A concave line shortest at the back

40. Point cutting (notching into the ends) is used mainly to:

- A. Create a sharp, solid blunt edge
- B. Increase tension on the section
- C. Set a horizontal guideline
- D. Soften and texturize the ends for a less blunt finish

41. When cutting around the ear, the safest practice is to:

- A. Increase clipper speed to finish quickly
- B. Pull the hair away and cut without supporting the ear
- C. Fold or gently guard the ear and reduce tension while cutting carefully
- D. Use a razor at full pressure for a clean line

42. Sectioning the hair before a cut is important because it:

- A. Eliminates the need for a guideline
- B. Adds chemical resistance to the strands
- C. Provides control, accuracy, and consistent partings
- D. Permanently changes the growth direction

43. A client with a strong cowlick at the front hairline should be advised that:

- A. The cowlick can be permanently removed by cutting alone
- B. Elevation should always be maximized over the cowlick
- C. Wet cutting fully eliminates the cowlick's effect
- D. Cutting too short there may cause the hair to stick up, so leave additional length

44. Tapering the nape with a clipper for a clean finish is best achieved by:

- A. Using a guard-over-comb or clipper-over-comb technique blending shortest at the bottom
- B. Cutting straight across at one length with scissors only
- C. Leaving the nape uncut for the client to trim at home
- D. Applying maximum elevation throughout the nape

45. When establishing a perimeter guideline at the nape for a graduated cut, the stylist usually:

- A. Begins at the crown and works downward
- B. Skips the guideline and free-hand cuts
- C. Begins at the nape with a clean, controlled baseline
- D. Starts at the front hairline and ignores the nape

46. Texturizing curly hair differs from straight hair primarily because:

- A. Curly hair requires maximum tension at all times
- B. Curly hair never shrinks after cutting
- C. Curl pattern affects shrinkage, so removing too much bulk can disrupt the shape
- D. Straight hair always requires a razor while curly does not

47. A "weight line" in a haircut is best described as:

- A. The total mass of hair removed during the service
- B. The lightest, most heavily layered interior area
- C. The natural parting created by gravity alone
- D. The area of greatest length build-up where the hair visually stacks

48. Removing weight from the interior of a haircut while keeping the perimeter length is achieved by:

- A. Cutting a blunt 0-degree line only
- B. Increasing perimeter tension dramatically
- C. Layering or slicing the interior.
- D. Over-directing the entire head to one stationary point

49. Maintaining consistent tension throughout a blunt cut is important because uneven tension causes:

- A. Improved natural movement in the finished style
- B. uneven baseline
- C. A guaranteed increase in curl definition
- D. A heavier weight line than intended

50. When wet-setting hair on rollers, the size of the roller primarily determines:

- A. The natural pigment of the hair
- B. The porosity of the cuticle
- C. The pH of the styling lotion
- D. The size and tightness of the resulting curl

51. Directional (finger) waving relies on which key element to hold the wave shape while drying?

- A. Proper placement of ridges and troughs combed into wet hair
- B. Maximum heat applied to fully dry hair only
- C. A strong relaxer applied before combing
- D. Permanent chemical bonds within the cortex

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

- A. Lifting hair up and away from the scalp at the root
- B. Flat against the scalp following the hair's fall
- C. Only at the mid-lengths and ends, never the root
- D. With cold air exclusively from start to finish

53. A round brush used during a blow-dry primarily helps to:

- A. Permanently straighten the hair's bond structure
- B. Create tension, smoothness, and curved shape or volume
- C. Strip product buildup from the cuticle
- D. Lower the porosity of the strands

54. Thermal (hot) tools should not be used on hair that is:

- A. Fully detangled and prepped with heat protectant
- B. Combed smooth from a previous blow-dry
- C. Sectioned cleanly for even heat exposure
- D. Saturated wet, as trapped moisture can cause damage and "sizzling"

55. The main reason to apply a heat-protectant product before flat-ironing is to:

- A. Permanently lighten the hair colour
- B. Add curl to naturally straight hair
- C. Reduce thermal damage to the cuticle and cortex
- D. Replace the need to detangle the hair

56. When pin-curling, the direction the curl is wound determines:

- A. The natural level of the client's hair
- B. The direction the finished wave or curl will move
- C. The porosity of the hair after drying
- D. The pH of the setting product used

57. A client wants long-lasting smoothness from a blow-dry. The most effective approach is to:

- A. Skip the rough-dry stage and iron immediately
- B. Apply heavy oil to soaking-wet hair only
- C. Use only cold air throughout the service
- D. Rough-dry to remove excess moisture, then section and tension-dry smooth, finishing with cool air

58. Backcombing (teasing) at the base creates volume by:

- A. Lengthening the individual hair strands
- B. Permanently altering the hair's bond structure
- C. Closing the cuticle to add weight
- D. Pushing shorter hairs toward the base to create a cushion

59. Excessive use of high heat on a flat iron most directly risks:

- A. Burning or breaking the hair from heat over-exposure
- B. Permanently darkening the natural pigment
- C. Increasing the hair's natural elasticity
- D. Lowering the porosity of healthy hair

60. When creating an updo, securing the foundation with bobby pins works best when pins are:

- A. Placed loosely so the style can shift naturally
- B. Crossed/interlocked to anchor against the scalp securely
- C. Inserted only at the very ends of the hair
- D. Used without any teasing or base support

61. Finishing spray is applied to a completed style mainly to:

- A. Add moisture deep into the cortex
- B. Permanently change the curl pattern
- C. Hold the style in place and control flyaways
- D. Strip product residue from the hair

62. When styling fine hair for maximum volume, the best product choice is generally:

- A. A lightweight mousse or volumizing foam
- B. A heavy styling wax or pomade
- C. A rich leave-in oil applied to roots
- D. A thick setting gel applied wet to ends only

63. Diffusing curly hair with a blow-dryer is intended to:

- A. Dry the hair while preserving and enhancing the natural curl pattern
- B. Permanently straighten the curl structure
- C. Strip the curl entirely for a sleek finish
- D. Lighten the curls by one level

64. When wrapping hair around the head ("doobie"/wrap set) to smooth it, the technique relies on:

- A. Maximum direct flat-iron heat with no drying
- B. Combing the hair in a circular direction around the head to stretch and smooth it as it dries
- C. Applying a chemical relaxer before wrapping
- D. Pin-curling each section in opposite directions

65. A common cause of a blow-dry losing its smoothness within an hour in humidity is:

- A. Using a heat protectant before drying
- B. Sectioning the hair cleanly during the dry
- C. Insufficient drying, leaving moisture that swells the cuticle
- D. Finishing with a burst of cool air

66. In permanent waving, the reducing agent (waving lotion) works by:

- A. Breaking the disulfide bonds in the cortex so the hair can be reshaped
- B. Permanently sealing the cuticle closed
- C. Adding artificial pigment to the cortex
- D. Raising the hair's natural level

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

- A. Reform the disulfide bonds into the new curled shape
- B. Break additional bonds for a tighter curl
- C. Lighten the hair before rinsing
- D. Remove all moisture from the cortex

68. Selecting a smaller perm rod will produce:

- A. A looser, larger wave pattern
- B. A tighter, smaller curl
- C. No change versus a larger rod
- D. A permanently straightened result

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

- A. Decline, because relaxing and perming the same hair causes severe over-processing and breakage
- B. Proceed with a stronger lotion for faster results
- C. Apply both services on the same day for efficiency
- D. Use maximum heat to force the curl to take

70. The purpose of a test curl during a perm is to:

- A. Determine the client's natural level
- B. Measure the developer volume needed
- C. Check whether the desired curl (S-shape) has formed before rinsing
- D. Confirm the client's scalp is free of dandruff

71. A thio relaxer differs from a hydroxide (lye) relaxer in that:

- A. They are not interchangeable and overlapping them on the same hair causes breakage
- B. They can be safely layered on the same strands without risk
- C. Both use identical active chemistry and pH
- D. Hydroxide relaxers are simply a weaker thio formula

72. During a virgin relaxer application, the product is typically applied first to:

- A. The scalp directly to speed processing
- B. The most porous, previously treated ends
- C. The entire strand simultaneously
- D. The mid-shaft and ends, away from the scalp, then closer to the scalp last

73. "Periodic strand testing" during relaxer processing is done to:

- A. Determine the natural colour level
- B. Identify the client's allergies
- C. Monitor the degree of straightening to avoid over-processing
- D. Set the curl pattern for a perm

74. Base cream (protective cream) applied to the scalp before a hydroxide relaxer serves to:

- A. Speed up the chemical reaction
- B. Protect the scalp and hairline from irritation and burns
- C. Add curl to the relaxed hair
- D. Increase the relaxer's straightening strength

75. Over-processing during a chemical texture service most commonly results in:

- A. Weakened, damaged, or broken hair
- B. Stronger, more elastic hair
- C. A deeper natural pigment
- D. Lower porosity and shinier results

76. Thorough rinsing and proper normalizing/neutralizing after a hydroxide relaxer is essential because:

- A. It adds artificial colour to the hair
- B. It restores the disulfide bonds broken during perming
- C. Residual alkalinity left in the hair continues to damage it if not removed
- D. It permanently raises the hair's level

77. When a client's hair is resistant during a perm, the stylist may:

- A. Skip the neutralizer to save time
- B. Use a pre-wrap or select a suitable lotion strength, and follow manufacturer directions
- C. Apply heat with no test curls until the time doubles
- D. Add bleach to the waving lotion to soften the cuticle

78. The pH of most alkaline (cold) waving lotions is best described as:

- A. Strongly acidic, around pH 2
- B. Neutral, around pH 7
- C. Slightly acidic, around pH 5
- D. Alkaline, above pH 7

79. Wrapping perm rods with proper tension and end papers helps to:

- A. Achieve smooth, even curl formation without buckled ends
- B. Permanently lighten the hair colour
- C. Eliminate the need for a neutralizer
- D. Increase the natural elasticity permanently

80. A client returns with breakage after a relaxer touch-up. The most likely cause is:

- A. The base cream was applied too thickly
- B. Relaxer overlapped onto previously relaxed hair (over-processing)
- C. The hair was rinsed too thoroughly
- D. A colour-safe shampoo was used afterward

81. Why is it critical to avoid applying a hydroxide relaxer over hair previously treated with a thio product?

- A. It will simply produce a tighter curl with no harm
- B. The incompatible chemistries cause severe breakage
- C. It lightens the hair several levels instantly
- D. It permanently lowers the hair's porosity

82. The main reason for a client consultation and hair analysis before any chemical texture service is to:

- A. Determine the retail products to upsell
- B. Assess hair condition, history, and suitability to avoid damage
- C. Replace the need for a strand test entirely
- D. Set the salon's pricing for the service

83. On the level system used in hair colour, level refers to:

- A. The lightness or darkness of a colour (1 = darkest, 10 = lightest)
- B. The warmth or coolness of a tone
- C. The porosity of the hair strand
- D. The developer volume required

84. The "tone" of a hair colour refers to:

- A. The processing time required for the formula
- B. How dark or light the colour appears
- C. The warmth, coolness, or character of the colour (e.g., gold, ash, red)
- D. The lift achieved by the developer

85. On the colour wheel, which tone is used to neutralize unwanted orange tones?

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

86. Violet-based toner is used after lightening primarily to:

- A. Add warmth and gold tones
- B. Darken the hair by two levels
- C. Neutralize unwanted yellow tones
- D. Permanently relax the hair

87. Developer (hydrogen peroxide) in a permanent colour formula functions to:

- A. Permanently straighten the hair
- B. Oxidize and develop colour, and lift the natural pigment
- C. Close the cuticle to lock in moisture
- D. Lower the hair's natural level instantly

88. Increasing developer volume from 20 to 40 generally results in:

- A. Greater lifting/lightening action
- B. Less lift and a deeper deposit
- C. No change in lift, only in tone
- D. A permanent curl in the hair

89. Why does pre-lightened hair often appear too yellow or orange before toning?

- A. Because violet pigment is naturally added by the lightener
- B. Because the developer adds artificial pigment
- C. Because underlying warm pigments are exposed as natural colour is lifted
- D. Because the hair becomes less porous during lifting

90. A semi-permanent (no-lift) colour differs from permanent colour in that it:

- A. Always lifts the hair by several levels
- B. Deposits colour without significant lift and gradually fades
- C. Requires 40-volume developer to process
- D. Permanently breaks disulfide bonds

91. When performing a virgin lightening application, the product is generally applied first to:

- A. The scalp area, because it processes slowest
- B. The entire head simultaneously
- C. The mid-shaft and ends first, keeping away from the scalp where body heat speeds processing
- D. The previously coloured ends only

92. A strand test before a full colour service is performed to:

- A. Preview the colour result, processing time, and condition
- B. Determine the client's allergies definitively
- C. Replace the patch (predisposition) test
- D. Set the salon's price for the service

93. "Filling" porous or previously lightened hair before depositing a darker colour helps to:

- A. Lift the hair to a lighter level
- B. Permanently straighten the texture
- C. Increase the developer volume needed
- D. Replace lost warm pigment so the target colour holds evenly

94. Colour applied to regrowth (a retouch) should be limited to the new growth because:

- A. Overlapping onto previously coloured hair causes banding and damage
- B. The regrowth processes slower than the rest
- C. The ends always need the most lift
- D. The scalp must be avoided entirely at all times

95. A client with 50% grey requests full grey coverage. For best coverage, the formula generally:

- A. Should use only the lightest high-lift shade available
- B. Should include a sufficient natural/base tone with appropriate developer
- C. Must avoid any natural base tones entirely
- D. Requires only a semi-permanent gloss with no developer

96. "Double-process" blonde colour refers to:

- A. Pre-lightening the hair first, then applying a toner or colour
- B. Applying two permanent colours of the same level
- C. Two consecutive relaxer applications
- D. Colouring then perming on the same day

97. When a result turns out too ashy/green after toning, the corrective approach is to add:

- A. A warm tone (gold/red) to counteract the unwanted cool/green
- B. More blue-based toner to deepen the ash
- C. A violet toner to brighten it further
- D. A stronger developer to lift the green out

98. The main risk of leaving lightener on too long is:

- A. The hair becoming darker than intended
- B. The natural pigment being restored
- C. Severe damage and breakage from over-processing
- D. The cuticle permanently closing tighter

99. When colour correcting from a dark box-dye to a lighter shade, the safest professional approach is to:

- A. Apply a single high-lift colour over the dark dye in one step
- B. Use 40-volume developer directly on the scalp immediately
- C. Apply a hydroxide relaxer to strip the colour
- D. Assess condition, plan gradual lifting/removal, and protect hair integrity over multiple steps if needed

100. A colour formulation that is one level lighter than target is often chosen because:

- A. Hair always processes darker than expected
- B. The cuticle blocks all pigment deposit
- C. Grey hair resists all colour deposit
- D. Hair frequently processes slightly darker on porous ends and to allow for tonal adjustment

101. "Lift" in hair colouring refers to:

- A. Depositing artificial pigment into the cortex
- B. Lightening the natural or artificial pigment in the hair
- C. Closing the cuticle after processing
- D. Raising the hair's elasticity

102. When neutralizing brassy (orange-gold) tones on lifted hair, a stylist would reach for a toner based in:

- A. Red and copper pigments
- B. Blue and violet pigments
- C. Gold and warm pigments
- D. Green and yellow pigments

103. Underlying pigment exposed when lifting dark brown hair toward blonde typically progresses through:

- A. Red, then red-orange, orange, gold, and finally pale yellow
- B. Violet, then blue, then green
- C. Pale yellow directly to white with no warmth
- D. Green, then blue, then violet

104. Why must a predisposition (patch) test be done before an oxidative colour service?

- A. To determine the client's natural level accurately
- B. To detect a potential allergic reaction to ingredients such as PPD
- C. To measure the hair's porosity before colouring
- D. To set the correct developer volume

105. Heat (such as from a processing dryer) applied during a colour service generally:

- A. Speeds up the chemical processing time
- B. Permanently darkens the natural pigment
- C. Reduces the porosity of the hair
- D. Eliminates the need for developer

106. A client wants to go from level 4 brown to level 8 blonde in one visit. The professional response is to explain that:

- A. A single deposit-only colour will achieve this easily
- B. Significant lift of several levels usually requires lightening and realistic, possibly staged, expectations to protect the hair
- C. A 10-volume developer will lift four levels in one step
- D. A semi-permanent colour will lift it without lightener

107. Foiling (foil highlighting) is used primarily to:

- A. Deposit a darker, all-over solid colour
- B. Permanently straighten sections of the hair
- C. Isolate selected strands for lightening or colouring while keeping them separate
- D. Lower the porosity of the highlighted strands

108. When applying tape-in hair extensions, the bonds should be placed:

- A. Away from the scalp far enough to allow natural movement and avoid tension on the roots
- B. Directly on the scalp surface for maximum hold
- C. Only at the very ends of the natural hair
- D. Without any sectioning of the natural hair

109. A key consideration before applying any hair addition (extensions or wig) is:

- A. The retail price of the styling products
- B. The condition and density of the client's natural hair and scalp
- C. The salon's appointment availability that week
- D. The colour of the client's clothing

110. Human-hair wigs differ from synthetic wigs in that human-hair wigs:

- A. Can generally be heat-styled and coloured like natural hair
- B. Cannot be washed under any circumstances
- C. Always hold a permanent set without styling
- D. Are unaffected by humidity and heat

111. When removing bonded (fusion) extensions, the stylist should:

- A. Pull them out quickly without any solvent
- B. Use the appropriate removal solution/tool and work gently to protect the natural hair
- C. Cut all the natural hair at the scalp to remove them
- D. Apply a relaxer to dissolve the bonds

112. Proper application of a hairpiece or wig begins with:

- A. Applying adhesive to dry, unbrushed natural hair only
- B. Securing and preparing the natural hair flat (e.g., pin-curled or braided) as a foundation
- C. Cutting the wig before fitting it to the head
- D. Saturating the natural hair with oil first

113. Basic facial waxing in a salon setting requires the stylist to:

- A. Test the wax temperature and follow sanitation and skin-sensitivity precautions
- B. Apply wax as hot as possible for faster removal
- C. Skip any patch or sensitivity consideration
- D. Reuse applicators between clients to save product

114. Accurate appointment scheduling at the front desk primarily helps to:

- A. Eliminate the need for client consultations
- B. Increase the price of every service automatically
- C. Manage stylist time efficiently and reduce client wait times
- D. Replace the salon's inventory tracking system

115. When handling a client complaint about a service, the most professional first step is to:

- A. Argue that the client requested the result themselves
- B. Listen, acknowledge the concern, and work toward a fair resolution
- C. Refuse any adjustment and end the conversation
- D. Offer a refund instantly without discussing the issue

116. Maintaining accurate client service records benefits the salon by:

- A. Replacing the need for any consultations
- B. Setting government tax rates for the business
- C. Determining the natural level of every client
- D. Tracking formulas, history, and preferences for consistent future service

117. Effective retail recommendation at the front desk is best when the stylist:

- A. Pressures every client to buy the most expensive item
- B. Suggests products that genuinely suit the client's hair and service
- C. Avoids mentioning products to seem low-pressure
- D. Recommends only items that are overstocked

118. Basic inventory control in a salon is important because it:

- A. Ensures products are available and reduces waste and shortages
- B. Sets the price of each haircut service
- C. Replaces the need for appointment booking
- D. Determines each client's hair porosity

119. When calculating a service charge that includes a product surcharge, the stylist should:

- A. Add the surcharge to the base service price accurately and communicate it clearly to the client
- B. Hide the surcharge to avoid client questions
- C. Charge only the surcharge and waive the service fee
- D. Round the total down to the nearest dollar without recording it

120. Professional confidentiality regarding client information means the stylist should:

- A. Share client details freely with other clients
- B. Post client transformations publicly without any consent
- C. Discuss client formulas openly in the reception area
- D. Keep personal client information private and only share with consent

Practice Exam 4: Answer Key and Explanations

1. A — A clean, laundered or single-use cape is required for each client to prevent transfer of skin cells, hair, and microorganisms. Reusing a soiled cape across clients breaches basic infection-control standards. Capes contact the neck and skin, so laundering between uses protects client health.
2. D — Combs and non-electrical tools require immersion in a disinfectant registered as tuberculocidal (hospital-grade) for the labelled contact time. Lower-strength agents like 30% alcohol or soap do not meet salon disinfection standards. Proper disinfection prevents transmission of bacteria, fungi, and viruses between clients.
3. C — Blood exposure requires cleaning and disinfecting the contaminated surface following the salon's exposure-control procedure. Bloodborne pathogens can survive on surfaces, so prompt decontamination protects both stylist and subsequent clients. Delaying cleaning until day's end increases cross-contamination risk.
4. C — Safety Data Sheets communicate chemical hazards, safe handling, storage, and first-aid measures for salon products. They are a legal workplace requirement under WHMIS. Knowing this information lets stylists respond correctly to spills, exposures, and emergencies.
5. A — Correct ergonomic posture prevents repetitive strain and musculoskeletal injuries common to stylists who stand and use repetitive wrist and shoulder motions. Poor positioning over years leads to chronic back, neck, and wrist problems. Good ergonomics protects a long career.
6. A — A patch (predisposition) test identifies a potential allergic or sensitivity reaction before applying a chemical such as colour. Allergic reactions to ingredients like PPD can be severe, so testing 24–48 hours ahead protects the client. It does not assess porosity or level.

7. C — Powdered lightener releases inhalable dust, so gloves and adequate ventilation reduce respiratory and skin exposure. Inhaling persulfate dust can trigger sensitization and breathing problems. Protective measures safeguard the stylist during repeated daily mixing.

8. C — The consultation record documents service history, preferences, and any contraindications so future services are safe and consistent. This record supports accurate formulation and protects against repeating problematic services. It is a professional, not a sales, tool.

9. B — Active listening is shown by restating the client's goals and confirming understanding before beginning. This verifies the stylist and client share the same expectation, reducing dissatisfaction. Confirming before cutting prevents irreversible misunderstandings.

10. D — Effective mentoring means demonstrating technique, then observing the junior stylist and giving constructive feedback. This builds genuine skill and confidence. Doing the work for them or criticizing publicly undermines learning and morale.

11. C — A first-aid kit must be adequately stocked, accessible, and current (within expiry dates) to be useful in an emergency. Locked or expired kits fail when needed. Regular inspection ensures readiness for cuts, burns, or reactions.

12. A — Sharp implements must be stored securely with guards, kept away from clients, and disinfected between uses. This prevents injury and cross-contamination. Leaving razors and shears open invites accidents and infection transfer.

13. B — Adequate ventilation matters most during chemical services like relaxers and permanents, which release irritating or harmful fumes. Good airflow reduces inhalation exposure for stylist and client. Dry brushing or cool blow-drying produces no comparable fumes.

14. B — The appropriate response is to discuss the service, note the client's comfort, and follow manufacturer and consultation guidance. Many services can proceed safely, but professional communication and documentation are essential. Blanket refusal or ignoring the disclosure are both inappropriate.

15. D — Smooth, round patches of complete hair loss are characteristic of alopecia areata, an autoimmune condition. Unlike tinea capitis it shows no scaling or inflammation. Recognizing it lets the stylist refer the client appropriately rather than treating a non-existent infection.

16. A — Elasticity is the hair's ability to stretch and return to its original length without breaking. It reflects cortex and bond integrity. Low elasticity signals weakened hair that may break during chemical or thermal services.

17. B — Pediculosis (head lice) is contagious and is a contraindication for service until properly treated. Performing services risks spreading lice to tools, the stylist, and other clients. Dandruff and dry or oily scalp are not contagious.

18. D — Hair that absorbs water and product quickly and feels rough has high porosity from a raised, damaged cuticle. The open cuticle lets liquid in fast but also loses moisture readily. This affects timing and product selection for chemical services.

19. C — A post-chemical conditioning treatment restores moisture and helps close the cuticle raised during processing. This improves manageability and reduces damage. It cannot change texture or alter colour level.

20. A — A colour-safe, gentle, low-pH shampoo is best after a permanent colour service because it cleanses without stripping the new pigment. High-alkaline or clarifying shampoos open the cuticle and fade colour quickly. Protecting the result extends colour longevity.

21. C — Scalp massage during shampooing stimulates circulation and relaxes the client, enhancing the service experience. It does not create new follicles or change pigment. Improved circulation supports a healthy scalp environment.

22. B — Sebum is the natural oil secreted by the sebaceous glands, lubricating the hair and scalp. Overproduction causes oily hair; underproduction causes dryness. It is unrelated to the cortex protein or pigment.

23. D — Hair that over-stretches when wet and breaks easily has poor elasticity, so the stylist should recommend reconstructive conditioning and avoid harsh chemical services. Applying relaxers or high-volume developer to weak hair causes breakage. Strengthening first protects integrity.

24. A — The cuticle is the outermost layer that protects the inner cortex and regulates moisture entry. A healthy, smooth cuticle reflects light and resists damage. Its condition directly affects porosity and chemical processing.

25. B — Draping begins by securing a clean towel and cape to protect the client's clothing before water and product contact. This is a basic sanitation and client-protection step. Skipping it risks soiling clothing and poor hygiene.

26. D — A one-length blunt bob is cut at low (0-degree) elevation with the head upright to build a solid perimeter weight line. Raising elevation would remove that weight and create layers. Zero elevation keeps all ends meeting at one length.

27. C — Increasing elevation removes weight and creates graduation or layering, because hair is lifted away from its natural fall before cutting. Higher elevation produces shorter interior lengths relative to the perimeter. This is the core principle controlling weight distribution.

28. B — A guideline is the first section cut, which all subsequent sections are measured and matched to. It governs the length and shape of the entire cut. Without a consistent guide the cut becomes uneven.

29. A — Over-direction creates a length increase by combing sections toward a stationary point, producing longer layers (for example longer at the back). It builds length where needed and is fundamental to shapes like increased-layer cuts. It is not used for one-length results.

30. D — Cutting a horizontal section at 45 degrees produces graduation — a stacked, beveled buildup of weight. This sits between a blunt line (0°) and uniform layers (90°). Graduation is the basis of classic stacked bobs.

31. D — Thinning (texturizing) shears remove bulk weight without significantly shortening overall length when used correctly. They break up density for movement and blending. A guardless clipper or razor on fragile hair would not achieve controlled bulk removal.

32. C — Razor cutting should be done on damp hair to reduce drag and avoid pulling or damaging the strand. A razor on dry hair snags and frays the cuticle. Proper moisture lets the blade glide for a soft, tapered end.

33. D — A uniform layered cut is achieved at 90-degree elevation following the curve of the head with a travelling guide, so every strand is the same length. This produces even layering throughout. A stationary guide or 0° would not create uniform layers.

34. C — Cross-checking verifies balance and even length by checking sections opposite to the direction they were cut. It catches inconsistencies the original parting can hide. This quality-control step ensures symmetry before finishing.

35. D — Cutting curly or wavy hair with excessive tension makes the cut appear shorter once it dries and the curl shrinks back. Stretching curls straight while cutting removes more length than intended. Reduced tension respects natural shrinkage.

36. B — In clipper-over-comb, the comb lifts and guides the hair to a consistent length for the blade to cut against. It controls the cutting line and blends lengths. It does not set curl or replace sectioning.

37. C — A disconnected cut intentionally leaves two or more lengths unblended, with no connecting guideline between them. This creates a bold, contrasting shape. Blended cuts, by contrast, use a continuous guide throughout.

38. C — A fringe appears shorter once dry because hair lifts and shrinks as it dries, an effect amplified by curl. Cutting bangs too short while wet is a common error. Allowing for shrinkage prevents an unintentionally short fringe.

39. A — A classic A-line bob uses a cutting line angled longer toward the back and shorter toward the front. This creates the forward-sweeping diagonal shape. A straight horizontal line would produce a one-length bob instead.

40. D — Point cutting notches into the ends to soften and texturize them, removing the harsh blunt edge. It creates a softer, more diffused perimeter. It is a finishing technique, not a way to set a guideline.

41. C — When cutting around the ear, the safest practice is to fold or gently guard the ear and reduce tension while cutting carefully. This prevents nicking the ear. Rushing or full razor pressure risks injuring the client.

42. C — Sectioning provides control, accuracy, and consistent partings throughout the cut. Clean sections let the stylist follow the guide and maintain even tension. It supports precision rather than replacing the guideline.

43. D — A strong cowlick should be left with additional length, because cutting too short there causes the hair to stick up. Cutting and elevation cannot permanently remove a cowlick. Leaving length lets the hair lie more naturally.

44. A — A clean nape taper is best achieved with a guard-over-comb or clipper-over-comb technique, blending shortest at the bottom. This creates a smooth gradient. Cutting one straight length would leave a blunt, unblended line.

45. C — For a graduated cut, the perimeter guideline usually begins at the nape with a clean, controlled baseline. The graduation builds upward from this foundation. Starting at the crown or front would lose control of the perimeter.

46. C — Texturizing curly hair differs from straight hair because curl pattern affects shrinkage, so removing too much bulk can disrupt the shape. Curly hair springs up and reveals gaps if over-thinned. Conservative texturizing preserves the curl form.

47. D — A weight line is the area of greatest length build-up where the hair visually stacks. It marks the heaviest concentration in the cut. Identifying it lets the stylist control where weight sits in the finished shape.

48. C — Removing interior weight while keeping perimeter length is achieved by layering or slicing the interior sections. This reduces bulk inside without shortening the outline. A blunt 0-degree line would retain all the weight.

49. B — Uneven tension during a blunt cut produces an uneven, jagged baseline, because some strands are cut shorter than others. Consistent tension is essential for a clean, straight perimeter. This is a frequent cause of crooked one-length cuts.

50. D — Roller size determines the size and tightness of the resulting curl: smaller rollers create tighter curls, larger rollers create looser waves. The hair wraps around the roller's circumference to set that shape. It does not affect pigment or porosity.

51. A — Finger (directional) waving holds its shape through proper placement of ridges and troughs combed into wet hair, which set as the hair dries. The physical molding, not heat or chemicals, creates the wave. Skillful combing defines the pattern.

52. A — To build root volume, airflow is directed lifting the hair up and away from the scalp at the root. This sets the root standing up rather than lying flat. Drying flat against the scalp produces no lift.

53. B — A round brush creates tension, smoothness, and curved shape or volume during a blow-dry. Tension against the airflow smooths the cuticle and bends the hair. It does not chemically alter or strip the hair.

54. D — Thermal tools must not be used on saturated wet hair because trapped moisture causes damage and "sizzling" as water flashes to steam inside the strand. Hair should be dry and prepped first. This prevents bubble breakage.

55. C — Heat protectant is applied before flat-ironing to reduce thermal damage to the cuticle and cortex. It forms a barrier that buffers high temperatures. It does not change colour or add curl.

56. B — The direction a pin curl is wound determines the direction the finished wave or curl will move. Winding clockwise or counter-clockwise shapes the flow of the set. It controls movement, not level or porosity.

57. D — Long-lasting blow-dry smoothness is best achieved by rough-drying to remove excess moisture, then sectioning and tension-drying smooth, finishing with cool air. Cool air sets the cuticle flat. This sequence maximizes longevity and shine.

58. D — Backcombing creates volume by pushing shorter hairs toward the base to form a cushion that props up the surface hair. It does not lengthen strands or alter bonds. The teased base supports height in updos.

59. A — Excessive high heat from a flat iron risks burning or breaking the hair from heat over-exposure. Repeated high temperatures degrade protein and moisture. Controlled heat and protectant preserve hair integrity.

60. B — Bobby pins anchor an updo best when crossed or interlocked against the scalp for secure hold. Crossed pins grip the foundation rather than slipping out. Loose or end-only placement fails to support the style.

61. C — Finishing spray holds the completed style in place and controls flyaways. It coats the surface to lock the shape. It does not add deep moisture or change the curl pattern.

62. A — Fine hair gains maximum volume from a lightweight mousse or volumizing foam, which adds body without weighing the hair down. Heavy wax or oil flattens fine hair. Lightweight product preserves lift.

63. A — Diffusing dries curly hair while preserving and enhancing the natural curl pattern by distributing airflow gently. It minimizes disruption and frizz. It is not used to straighten or strip curl.

64. B — A wrap set smooths hair by combing it in a circular direction around the head, stretching and smoothing it as it dries. The head acts as a giant roller. No chemical or direct iron heat is required.

65. C — A blow-dry loses smoothness in humidity mainly from insufficient drying — residual moisture lets the cuticle swell and revert. Fully drying the hair sets the style. Heat protectant and cool air help rather than harm longevity.

66. A — The reducing agent (waving lotion) breaks the disulfide bonds in the cortex so the hair can be reshaped around the rod. Softening these bonds allows new curl formation. The neutralizer later reforms them in the new shape.

67. A — The neutralizer (oxidizer) reforms the disulfide bonds into the new curled shape, permanently setting the wave. Without neutralizing, the curl would not hold. It rebuilds the bonds the waving lotion broke.

68. B — A smaller perm rod produces a tighter, smaller curl because the hair wraps around a smaller circumference. Larger rods give looser waves. Rod size is the primary control over curl tightness.

69. A — A stylist should decline to perm previously relaxed hair, because relaxing and perming the same strands causes severe over-processing and breakage. The two services break and reform bonds in opposing ways. Combining them destroys hair integrity.

70. C — A test curl checks whether the desired S-shaped curl has formed before rinsing the waving lotion. It prevents under- or over-processing. The stylist unwinds a rod partially to assess curl development.

71. A — Thio and hydroxide relaxers are not interchangeable, and overlapping them on the same hair causes breakage due to incompatible chemistry. Each uses a different straightening mechanism. Mixing them weakens and snaps the strand.

72. D — In a virgin relaxer, product is applied first to the mid-shaft and ends away from the scalp, then closer to the scalp last, because scalp heat speeds processing there. This evens out timing. Applying to the scalp first risks over-processing the roots.

73. C — Periodic strand testing during relaxer processing monitors the degree of straightening to avoid over-processing. The stylist checks whether the desired smoothness is reached. This protects against breakage from leaving product on too long.

74. B — Base (protective) cream protects the scalp and hairline from irritation and chemical burns during a hydroxide relaxer. It buffers the highly alkaline product. It does not speed or strengthen the straightening action.

75. A — Over-processing during a chemical texture service results in weakened, damaged, or broken hair, because too many bonds are broken and not properly reformed. The hair loses strength and elasticity. Careful timing and testing prevent this.

76. C — Thorough rinsing and neutralizing after a hydroxide relaxer is essential because residual alkalinity left in the hair continues to damage it if not removed. Normalizing restores a balanced pH. Incomplete rinsing causes ongoing breakage.

77. B — For resistant hair during a perm, the stylist may use a pre-wrap or select a suitable lotion strength and follow manufacturer directions. This addresses the resistance safely. Skipping the neutralizer or adding bleach would damage the hair.

78. D — Most alkaline (cold) waving lotions are alkaline, above pH 7, which swells and opens the cuticle to allow processing. This higher pH drives the chemical reshaping. Acidic waves work differently and more gently.

79. A — Proper tension and end papers when wrapping perm rods achieve smooth, even curl formation without buckled or folded ends. End papers keep the ends flat against the rod. This produces a uniform, professional curl result.

80. B — Breakage after a relaxer touch-up most likely results from relaxer overlapping onto previously relaxed hair, causing over-processing. The already-straightened hair cannot withstand repeated chemical action. Applying only to new growth prevents this.

81. A — Applying a hydroxide relaxer over thio-treated hair causes severe breakage because the incompatible chemistries react destructively. The two systems are not compatible on the same strands. This is a critical safety rule in texture services.

82. B — The consultation and hair analysis before a chemical texture service assess hair condition, history, and suitability to avoid damage. This determines whether the service is safe and how to formulate. It is a protective, not a sales, step.

83. A — Level refers to the lightness or darkness of a colour, numbered 1 (darkest) to 10 (lightest). It is independent of tone. Identifying the natural level guides formulation and the lift required to reach a target.

84. C — Tone describes the warmth, coolness, or character of a colour, such as gold, ash, or red. It is separate from level (lightness/darkness). Controlling tone neutralizes unwanted reflects and achieves the desired result.

85. B — Blue sits opposite orange on the colour wheel, so blue-based products neutralize unwanted orange tones. Complementary colours cancel each other. This principle guides toning of lifted dark hair.

86. C — Violet-based toner neutralizes unwanted yellow tones because violet is opposite yellow on the colour wheel. It is used after lightening to refine pale blonde results. It does not add warmth or darken levels.

87. B — Developer (hydrogen peroxide) oxidizes and develops the colour and lifts natural pigment in permanent colour. Higher volumes lift more. It activates the dye and opens the cuticle for deposit.

88. A — Increasing developer from 20 to 40 volume produces greater lifting/lightening action, because more peroxide drives more oxidation. Higher volume means more lift, less deposit. It is chosen when significant lightening is needed.

89. C — Pre-lightened hair looks yellow or orange because underlying warm pigments are exposed as natural colour is lifted. These contributing pigments emerge in a set order during lightening. Toning then neutralizes them.

90. B — Semi-permanent colour deposits colour without significant lift and gradually fades, because it has no developer to lift natural pigment. It coats and stains the cuticle rather than permanently changing it. It washes out over time.

91. C — In virgin lightening, product is applied to the mid-shaft and ends first, away from the scalp, since body heat near the scalp speeds processing. This evens the lift. Applying at the scalp first would over-lighten the roots.

92. A — A strand test previews the colour result, processing time, and condition before the full service. It confirms the formula will perform as intended. It is distinct from the allergy-detecting patch test.

93. D — Filling porous or pre-lightened hair before going darker replaces lost warm pigment so the target colour holds evenly. Without filling, dark dye can grab unevenly or turn dull. It ensures balanced, lasting deposit.

94. A — A retouch is limited to new growth because overlapping colour onto previously coloured hair causes banding and damage. The old colour does not need re-processing. Applying only to regrowth keeps results even and protects integrity.

95. B — For full grey coverage at 50% grey, the formula should include a sufficient natural/base tone with appropriate developer. Natural base pigments give the opacity grey needs. High-lift shades alone leave grey under-covered.

96. A — Double-process blonde means pre-lightening the hair first, then applying a toner or colour. The two steps reach pale blonde shades natural pigment blocks in one step. It is standard for bright, cool blondes.

97. A — An over-ashy or green result is corrected by adding a warm tone (gold/red) to counteract the unwanted cool/green. Warm complements neutralize cool casts. More blue or violet would deepen the problem.

98. C — Leaving lightener on too long causes severe damage and breakage from over-processing, as excessive oxidation degrades the hair structure. The hair becomes weak and can snap. Monitoring and strand testing prevent this.

99. D — Correcting from dark box-dye to lighter is safest by assessing condition, planning gradual lifting/removal, and protecting integrity over multiple steps if needed. Box dye builds up and lifts unevenly. A single high-lift step risks damage and uneven results.

100. D — A formula one level lighter than target is often chosen because hair frequently processes slightly darker on porous ends and this allows tonal adjustment. Porous hair grabs more pigment. Building in this margin prevents an overly dark result.

101. B — Lift refers to lightening the natural or artificial pigment in the hair. It is the opposite of deposit. The amount of lift needed determines developer volume and whether pre-lightening is required.

102. B — Brassy orange-gold tones on lifted hair are neutralized with a toner based in blue and violet pigments, which sit opposite orange and yellow on the colour wheel. These complements cancel the warmth. The result is a cooler, balanced tone.

103. A — Lifting dark brown toward blonde exposes underlying pigment in order: red, then red-orange, orange, gold, and finally pale yellow. Knowing this sequence lets the stylist judge how far the hair has lifted. It guides when to stop and tone.

104. B — A predisposition (patch) test detects a potential allergic reaction to ingredients such as PPD before an oxidative colour service. Reactions can be severe, so testing protects the client. It does not measure level, porosity, or developer volume.

105. A — Heat from a processing dryer speeds up the chemical processing time of a colour service by accelerating the reaction. The stylist must adjust timing accordingly. It does not darken natural pigment or reduce porosity.

106. B — Going from level 4 to level 8 in one visit requires explaining that significant lift of several levels usually needs lightening and realistic, possibly staged, expectations to protect the hair. A single deposit colour or low-volume developer cannot achieve four levels of lift safely.

107. C — Foiling isolates selected strands for lightening or colouring while keeping them separate from the rest. The foil holds product and prevents bleeding onto other hair. This creates controlled dimension and highlights.

108. A — Tape-in extension bonds should be placed away from the scalp far enough to allow natural movement and avoid tension on the roots. Placing bonds too close pulls the natural hair and risks traction damage. Correct placement protects the client's own hair.

109. B — Before applying any hair addition, the key consideration is the condition and density of the client's natural hair and scalp. Weak or sparse hair may not support added weight. Assessing this prevents damage and ensures a suitable method.

110. A — Human-hair wigs can generally be heat-styled and coloured like natural hair, because they are real hair. Synthetic fibres melt under heat and cannot be coloured. This makes human-hair wigs more versatile to style.

111. B — Bonded (fusion) extensions should be removed with the appropriate removal solution and tool, working gently to protect the natural hair. Pulling them out or cutting the natural hair causes damage. Proper removal preserves the client's own hair.

112. B — Applying a wig or hairpiece begins by securing and preparing the natural hair flat — pin-curled or braided — as a foundation. A smooth base ensures a secure, natural-looking fit. Applying over unprepared hair causes bulk and slipping.

113. A — Basic facial waxing requires testing the wax temperature and following sanitation and skin-sensitivity precautions. Overheated wax burns skin, and reused applicators spread contamination. These safeguards protect the client from injury and infection.

114. C — Accurate appointment scheduling manages stylist time efficiently and reduces client wait times. Good booking maximizes productivity and client satisfaction. It supports, rather than replaces, consultations and inventory systems.

115. B — Handling a complaint professionally begins by listening, acknowledging the concern, and working toward a fair resolution. This preserves the client relationship and the salon's reputation. Arguing or refusing immediately escalates conflict.

116. D — Accurate client service records track formulas, history, and preferences for consistent future service. This ensures repeatable results and informed decisions. The records support consultations rather than replacing them.

117. B — Effective retailing means suggesting products that genuinely suit the client's hair and service. Honest recommendations build trust and repeat business. High-pressure or overstock-driven selling damages the client relationship.

118. A — Basic inventory control ensures products are available and reduces waste and shortages. Tracking stock prevents running out mid-service and avoids over-ordering. It supports smooth daily operations.

119. B — A product surcharge should be added to the base service price accurately and communicated clearly to the client. Transparent pricing maintains trust and avoids disputes. Hiding charges damages the client relationship and professionalism.

120. D — Client confidentiality means keeping personal client information private and only sharing it with consent. Respecting privacy is both ethical and professional. Discussing or posting client details publicly breaches that trust.