

PRACTICE EXAM 8: RED SEAL HAIRSTYLIST SIMULATION (120 QUESTIONS)

1. You are setting up your station for the day and need to disinfect your combs and non-electrical tools. After cleaning them of debris with soap and water, what is the correct next step for proper disinfection?
 - A. Wipe them dry with a clean towel and store them immediately
 - B. Rinse them under hot running water for thirty seconds
 - C. Fully immerse them in an approved hospital-grade disinfectant for the labelled contact time
 - D. Spray them lightly with isopropyl alcohol and set them aside

2. A client mentions she has had head lice. While analyzing her scalp you confirm an active infestation. What is the appropriate professional response?
 - A. Decline the service and refer the client to a pharmacist or physician for treatment
 - B. Proceed with the service but wear gloves throughout the appointment
 - C. Treat the lice yourself using a salon-grade clarifying shampoo
 - D. Continue the service and disinfect your tools afterward

3. When mixing a disinfectant solution from concentrate, why is it critical to follow the manufacturer's dilution ratio exactly?
 - A. A stronger solution will always disinfect faster and is preferred
 - B. Diluting too much saves product and has no effect on efficacy
 - C. The ratio affects only the smell, not the disinfecting power
 - D. An incorrect dilution can render the solution ineffective or unsafe for tools and skin

4. You notice a fellow stylist using the same towel on multiple clients without laundering. Which principle of infection control is being violated?

- A. Single-use or freshly laundered linens must be used for each client
- B. Towels only need replacing when visibly soiled
- C. Cloth towels are exempt from sanitation requirements
- D. Reusing towels is acceptable if the client has no visible scalp condition

5. During a service you sustain a minor cut from your shears and there is a small amount of blood. According to standard salon blood-spill procedure, what should you do first?

- A. Continue working and bandage the cut at the end of the service
- B. Stop the service, put on gloves, and clean and cover the wound before resuming
- C. Rinse the cut and immediately keep cutting to avoid losing time
- D. Send the client home and reschedule the appointment

6. Proper ergonomics at the styling chair primarily helps the hairstylist by reducing the risk of what?

- A. Repetitive strain and musculoskeletal injuries over a long career
- B. Electrical shock from styling tools
- C. Chemical inhalation from colour products
- D. Slips and falls on a wet floor

7. A client asks what the small symbols and hazard ratings on your colour product container mean. These standardized labels and safety data are part of which workplace system?

- A. The provincial cosmetology licensing board
- B. The salon's internal inventory tracking
- C. The manufacturer's marketing guidelines
- D. WHMIS (Workplace Hazardous Materials Information System)

8. You are preparing to use a new chemical product you've never handled before. Where should you look first to understand its hazards, handling, and first-aid measures?

- A. The price list at the front desk
- B. A coworker's verbal description of the product
- C. The product's advertising brochure
- D. The Safety Data Sheet (SDS) for that product

9. When using clippers throughout the day, regular oiling of the blades is important primarily because it does what?

- A. Reduces friction and heat, extending blade life and preventing client discomfort
- B. Changes the cutting length of the blade
- C. Disinfects the blade between clients
- D. Makes the clipper run more quietly only

10. A client in your chair becomes lightheaded and faint during a lengthy chemical service. What is your most appropriate immediate action?

- A. Finish processing quickly so you can attend to them sooner
- B. Offer them a coffee and continue the service
- C. Stop the service, ensure their safety, and seek assistance or first aid as needed
- D. Ask them to step outside for fresh air alone

11. Why should sharp implements such as razors and shear tips be stored and handled with particular care in a workstation?

- A. To prevent accidental cuts to the stylist or client and maintain a safe work area
- B. Because dull blades are more dangerous than sharp ones
- C. Because they rust faster when exposed to air

D. Because clients prefer the appearance of a tidy station

12. During a client consultation, an open-ended question is most useful because it does what?

A. Allows the client to answer with a simple yes or no quickly

B. Encourages the client to describe their needs and expectations in their own words

C. Limits the conversation to save appointment time

D. Confirms the price of the service before starting

13. When mentoring an apprentice, demonstrating a technique and then observing them perform it supports learning by doing what?

A. Removing the need for the apprentice to ask questions

B. Reinforcing skills through guided practice and immediate feedback

C. Guaranteeing the apprentice will never make an error

D. Replacing the need for any theory instruction

14. A client requests a service you believe will damage their already compromised hair. What is the professional approach during consultation?

A. Explain your concerns, recommend an alternative, and let the client make an informed decision

B. Refuse to speak and simply begin a different service

C. Perform exactly what was asked without comment

D. Tell the client their hair is fine and proceed as requested

15. During scalp analysis you observe small white flakes that lift easily and an itchy scalp, but no inflammation or oozing. This most likely indicates what condition?

A. A bacterial infection requiring medical referral

- B. Dry-scalp dandruff (pityriasis), which can be addressed with appropriate products
- C. A fungal infection that contraindicates all services
- D. A healthy scalp requiring no attention

16. A client's hair feels rough, is highly porous, and tangles easily. This elevated porosity most directly affects chemical services how?

- A. It prevents any product from being absorbed
- B. It has no impact on chemical processing
- C. It means colour will never deposit on the hair
- D. It causes the hair to absorb product quickly and may require adjusted timing or strength

17. The primary purpose of conditioning hair after shampooing is to do what?

- A. Smooth the cuticle, add moisture, and improve manageability
- B. Strip the hair of all natural oils
- C. Permanently change the hair's natural colour
- D. Raise the cuticle to prepare for cutting

18. You identify that a client has a sensitive scalp with several areas of irritation. Before shampooing, the most appropriate adjustment is to do what?

- A. Use the hottest water available to soothe the scalp
- B. Skip the consultation and proceed normally
- C. Use gentle products, lukewarm water, and a light massage pressure
- D. Apply a strong clarifying shampoo to remove buildup

19. Hair elasticity is best described as the hair's ability to do what?

- A. Resist absorbing any water
- B. Stretch and return to its original length without breaking
- C. Change colour when exposed to sunlight
- D. Repel chemical products entirely

20. When performing a scalp massage during a shampoo service, the movements should be done how?

- A. With fingernails scratching firmly across the scalp
- B. As quickly as possible to save time
- C. Only on the front hairline
- D. With the cushions of the fingertips using firm, controlled, circular motions

21. A client's hair is determined to have low porosity. What does this characteristic mean for product absorption?

- A. The cuticle is tight, so the hair resists absorbing moisture and chemicals
- B. The hair absorbs everything instantly
- C. Porosity has no relationship to the cuticle
- D. The hair cannot be coloured under any circumstance

22. Why is it important to examine both the hair and the scalp before recommending a treatment service?

- A. Only the scalp condition matters for hair services
- B. The hair length alone determines the treatment
- C. Examination is only necessary for colour services
- D. Conditions of the scalp and the hair shaft require different treatments and products

23. A client has product buildup that normal shampoo isn't removing, leaving hair dull and weighed down. The most appropriate product choice is what?

- A. A heavy moisturizing conditioner
- B. A clarifying (deep-cleansing) shampoo
- C. A leave-in styling cream
- D. A dry shampoo powder

24. The medulla, cortex, and cuticle are the three layers of what structure?

- A. The hair follicle
- B. The sebaceous gland
- C. The hair shaft
- D. The dermal papilla

25. Which factor would most strongly contraindicate proceeding with a chemical service on a client's scalp?

- A. Open sores, abrasions, or signs of infection on the scalp
- B. A slightly dry scalp with minor flaking
- C. Naturally oily hair at the roots
- D. Hair that has been previously coloured

26. You are cutting a one-length (blunt) bob and want the perimeter to be precise and clean. The most appropriate elevation to use is what?

- A. 90-degree elevation throughout
- B. 45-degree elevation throughout
- C. 180-degree over-direction

D. Zero elevation (no lift), cutting at the natural fall

27. When you elevate hair to 90 degrees and cut a straight line, the resulting effect on the hair is what?

A. A solid, blunt, one-length shape

B. Layered hair of uniform length throughout

C. A heavy concentration of weight at the perimeter

D. No change to the existing shape

28. A client wants a graduated bob with stacked weight at the back. Graduation is achieved primarily by doing what?

A. Cutting with low to medium elevation to build a beveled, stacked weight line

B. Cutting all hair at zero elevation

C. Over-directing every section to the front

D. Using only point-cutting on the ends

29. To create soft, blended ends and remove bulk without changing the overall length, which technique is most appropriate?

A. Blunt cutting straight across the section

B. Cutting with the clipper-over-comb method at the perimeter

C. Slithering the section from scalp to ends with closed shears

D. Point cutting (notching) into the ends of the section

30. When establishing a guideline for an interior layered haircut, where is the stationary (traveling) guide typically taken from?

A. The front hairline only

- B. The exterior perimeter only
- C. A center profile section that the rest of the hair is over-directed to
- D. The nape, cut bluntly

31. Cutting hair while it is wet versus dry primarily affects the cut because wet hair does what?

- A. Cannot be cut accurately at any time
- B. Appears shorter when wet and longer when dry
- C. Stretches and will appear longer wet, then retract shorter when dry
- D. Holds no relationship to its dry length

32. A client with very curly, coily hair wants a rounded, even shape. Cutting this hair texture is best approached how?

- A. Cutting it soaking wet at high tension for precision
- B. Considering shrinkage and often cutting with minimal tension, frequently when dry or slightly damp
- C. Using only a razor at maximum tension
- D. Treating it identically to fine straight hair

33. The purpose of cross-checking a haircut is to do what?

- A. Add additional layers after the cut is finished
- B. Change the client's chosen style mid-cut
- C. Speed up the cutting process
- D. Verify the cut for balance and evenness by checking sections in the opposite direction to how they were cut

34. When using the scissor-over-comb technique, the comb's role is primarily to do what?

- A. Lift and hold the hair at a consistent angle and distance for the shears to cut to
- B. Replace the need for shears entirely
- C. Disinfect the hair as you cut
- D. Add permanent texture to the ends

35. A razor cut produces a different result than shears because the razor does what?

- A. Creates only blunt, heavy perimeter lines
- B. Creates softer, tapered, textured ends
- C. Cannot be used on wet hair
- D. Always removes more length than shears

36. Over-direction in cutting is used to do what?

- A. Build length and create graduation or increasing-layer effects by holding hair away from its natural fall
- B. Remove all elevation from a cut
- C. Guarantee a one-length result
- D. Disinfect the cutting tools

37. For a precise, weight-heavy fringe (bang) cut straight across, the hair should be held and cut how?

- A. At 90-degree elevation with heavy tension
- B. Over-directed to one side
- C. At natural fall with low tension and minimal elevation
- D. With a razor at the scalp

38. When cutting a client's hair who has a noticeable cowlick at the front hairline, the best practice is to do what?

- A. Leave slightly more length in that area to account for how the hair grows and lifts
- B. Cut that section extremely short to flatten it
- C. Ignore the growth pattern entirely
- D. Wet the area heavily and cut at maximum tension only

39. The term "weight line" in a haircut refers to what?

- A. The heaviest tool used during the cut
- B. A measurement of the client's hair density in grams
- C. The amount of product applied
- D. The area where the greatest concentration of length and density falls in the shape

40. When clipper-cutting a tapered nape, the clipper-over-comb or fading technique is used to do what?

- A. Create a single blunt line at the hairline
- B. Add length to the nape area
- C. Gradually blend from shorter at the bottom to longer above, with no harsh lines
- D. Remove the need to use a guard

41. Maintaining consistent tension while cutting is important because uneven tension causes what?

- A. Uneven lengths and an inaccurate, unbalanced cut
- B. Faster processing of colour
- C. Improved shine only
- D. No effect on the final result

42. A "blunt" or "solid form" haircut is characterized by what?

- A. Heavily textured, wispy ends throughout
- B. All hair falling to one level, creating a strong perimeter weight line
- C. Uniform layers of equal length all over the head
- D. Maximum graduation with stacked weight

43. When cutting bangs/fringe on a client, why should you consider eye position and facial features?

- A. To ensure the fringe length and shape flatter the client's face and don't obstruct vision
- B. Because fringe length is regulated by law
- C. Because eye colour determines fringe thickness
- D. Eye position has no relevance to cutting

44. Beard and nape outlining with a trimmer or razor should follow what principle for a clean result?

- A. Pressing as hard as possible for a deeper line
- B. Cutting against the natural hairline to redefine it entirely
- C. Following the client's natural growth lines and desired shape with controlled, light passes
- D. Working only with closed eyes for steadiness

45. A client wants long layers that keep length at the bottom while adding movement on top. This is achieved by doing what?

- A. Cutting everything at zero elevation
- B. Cutting a blunt line at the perimeter only
- C. Using high elevation and over-directing all hair to a stationary guide so interior lengths graduate
- D. Point cutting the perimeter alone

46. When sectioning the head for a haircut, clean and accurate partings are important because they do what?

- A. Ensure even distribution and control, leading to a balanced, accurate cut
- B. Only matter for colour services
- C. Are purely decorative
- D. Slow down the service unnecessarily

47. Removing weight from the interior of thick hair without shortening the outer length is best done with which approach?

- A. Blunt cutting the perimeter shorter
- B. Cutting a heavy graduated line at the nape
- C. Internal layering or thinning to reduce bulk while preserving outline length
- D. Razoring only the perimeter ends

48. When cutting facial hair such as a moustache, the comb-and-scissor or trimmer technique is used to do what?

- A. Remove all the hair down to the skin
- B. Permanently alter the hair's growth direction
- C. Trim to a uniform, controlled length and shape following the desired outline
- D. Apply colour to the facial hair

49. The main reason to keep shears properly sharpened and adjusted is that dull shears do what?

- A. Fold, push, or tear the hair rather than cutting it cleanly, causing damage and split ends
- B. Cut hair too short every time
- C. Disinfect themselves automatically
- D. Improve the precision of every cut regardless of condition

50. When wet-setting hair on rollers, the size of the roller in relation to the section primarily determines what?

- A. The natural colour of the hair
- B. The porosity of the hair shaft
- C. The scalp's oil production
- D. The size and tightness of the resulting curl or wave

51. Directional blow-drying with a round brush creates volume at the root primarily by doing what?

- A. Coating the hair in heavy product
- B. Cooling the hair before drying
- C. Lifting and drying the hair away from the scalp at the base
- D. Drying the ends only

52. A client wants smooth, sleek, frizz-free results when blow-drying naturally wavy hair. The most effective technique is to do what?

- A. Apply tension with the brush and direct airflow down the hair shaft, following with cool air
- B. Blow-dry with the airflow pointed upward against the cuticle
- C. Use only the highest heat with no tension
- D. Air-dry completely first, then apply heat

53. Before using a hot flat iron on a client's hair, applying a heat-protectant product helps to do what?

- A. Permanently straighten the hair without heat
- B. Reduce thermal damage by creating a protective barrier on the hair
- C. Add permanent colour to the hair
- D. Eliminate the need to dry the hair first

54. The purpose of using a cool-air (cool-shot) setting at the end of a blow-dry style is to do what?

- A. Set the style and help the cuticle close, locking in shape and shine
- B. Add moisture back into the hair
- C. Lift the cuticle for a chemical service
- D. Heat the hair further for more curl

55. When creating a finger wave or pin curl set, the direction the curl is wound determines what?

- A. The final colour of the curl
- B. The hair's porosity level
- C. The condition of the scalp
- D. The direction the finished wave or curl will flow

56. Thermal styling tools such as curling irons work to shape hair temporarily because heat does what?

- A. Permanently breaks the disulfide bonds in the hair
- B. Softens hydrogen bonds, which reform in the new shape as the hair cools
- C. Changes the melanin in the cortex
- D. Has no effect on the hair's bonds

57. Backcombing (teasing) at the base of a section is used in styling to do what?

- A. Smooth and flatten the hair completely
- B. Permanently set the curl pattern
- C. Remove tangles from the ends
- D. Create volume and lift by interlocking the shorter hairs at the base

58. When setting hair, "on base" placement of a roller produces what result compared to off-base placement?

- A. The least possible volume
- B. No volume at all
- C. Maximum volume and lift at the root
- D. A flattened, sleek root

59. Excessive heat applied repeatedly during thermal styling can lead to what hair condition?

- A. Increased natural pigment
- B. Permanently faster growth
- C. Lowered porosity
- D. Dryness, breakage, and damage to the cuticle and cortex

60. A finished updo needs to hold securely for an event. Anchoring the style with the correct pins and a flexible-hold product helps achieve what?

- A. A shiny scalp appearance
- B. Faster drying time only
- C. Lower hair porosity
- D. Long-lasting hold while allowing the style to be brushed out later

61. When diffusing naturally curly hair, the diffuser attachment helps to do what?

- A. Straighten the curl pattern completely
- B. Dry the hair gently while preserving and defining the natural curl
- C. Apply heat only to the roots
- D. Add permanent waves to straight hair

62. The main difference between a temporary style (such as a blow-dry) and a permanent texture change (such as a perm) is that the temporary style does what?

- A. Permanently alters the cortex structure
- B. Cannot be created with heat
- C. Reverts once the hair is wetted or shampooed because only hydrogen bonds were affected
- D. Requires chemical neutralization to hold

63. Choosing the correct brush for a blow-dry style matters because a round brush versus a flat (paddle) brush will do what?

- A. Change the hair's chemical composition
- B. Disinfect the hair during drying
- C. Produce different results — curl/volume versus smoothing/straightening
- D. Have no effect on the finished look

64. When styling fine, limp hair to maximize fullness, the most effective approach is to do what?

- A. Apply heavy oils and serums at the root
- B. Use volumizing products and root-lifting techniques while avoiding weighing the hair down
- C. Use only the heaviest styling cream available
- D. Skip product entirely and air-dry flat

65. Why should heated styling tools be allowed to cool before being stored or before the section is disturbed?

- A. To allow the reformed hydrogen bonds to set so the style holds, and to prevent burns
- B. Because hot tools change hair colour
- C. Because cooling adds chemical strength to the hair

D. Cooling has no purpose in styling

66. Before performing any chemical texture service, a preliminary test that checks how the hair will react and its strength is best described as what?

A. A patch (predisposition) test for allergies only

B. A colour developer test

C. A scalp pH test

D. A test curl / strand test to assess processing and hair integrity

67. In permanent waving, the chemical reducing agent (waving lotion) works by doing what?

A. Adding pigment to the cortex

B. Breaking the disulfide bonds so the hair can be reshaped around the rod

C. Closing the cuticle permanently

D. Lightening the natural hair colour

68. After the hair has been processed and reshaped in a permanent wave, the neutralizer (oxidizer) is applied to do what?

A. Reform the disulfide bonds in the new curled position, fixing the wave

B. Break additional bonds for more curl

C. Strip the curl out completely

D. Add semi-permanent colour

69. The size of the perm rod selected directly determines what?

A. The natural pigment of the hair

B. The scalp's sensitivity level

- C. The tightness or looseness of the resulting curl
- D. The pH of the waving lotion

70. A client with previously lightened, porous hair is requesting a perm. The most important precaution is to do what?

- A. Use the strongest available waving lotion for guaranteed results
- B. Perform a test curl and consider a milder formula because porous hair processes faster
- C. Skip the test curl to save time
- D. Apply neutralizer before the waving lotion

71. Chemical hair relaxers work on overly curly hair by doing what?

- A. Adding curl to the hair structure
- B. Temporarily coating the hair with a smoothing serum
- C. Closing the cuticle without altering the cortex
- D. Breaking and rearranging the bonds to permanently straighten the hair

72. A key difference between a sodium hydroxide (lye) relaxer and a no-lye (calcium/guanidine hydroxide) relaxer is that no-lye relaxers do what?

- A. Are always stronger and faster than lye relaxers
- B. Can leave mineral buildup that may dry the hair, often requiring a clarifying or neutralizing shampoo
- C. Cannot straighten curly hair at all
- D. Do not require any neutralizing or rinsing step

73. When applying a relaxer for a retouch on previously relaxed hair, the product should be applied where?

- A. From scalp to ends all at once for evenness
- B. Only to the previously relaxed ends
- C. To the new growth (regrowth) only, avoiding overlap onto previously relaxed hair
- D. To the entire head twice

74. Performing a strand test partway through a chemical relaxer service allows the stylist to do what?

- A. Add more curl to the hair
- B. Permanently colour the hair simultaneously
- C. Check the degree of straightening achieved and determine if processing is complete
- D. Skip the neutralizing step

75. Why is it essential to thoroughly rinse and neutralize after a chemical relaxer?

- A. To stop the chemical action, restore the hair's pH, and prevent ongoing damage and breakage
- B. To add permanent colour to the hair
- C. To re-curl the hair into its original pattern
- D. Neutralizing is optional with no consequence

76. Overlapping relaxer onto previously processed hair during a retouch most commonly results in what?

- A. Improved curl retention
- B. Faster, more even processing with no risk
- C. Breakage and damage from over-processing that area
- D. A return of the natural curl pattern

77. A base cream or protective barrier is applied to the scalp before a relaxer service primarily to do what?

- A. Speed up the chemical processing
- B. Add shine to the finished result
- C. Increase the strength of the relaxer
- D. Protect the scalp and skin from irritation and chemical burns

78. The pH of most chemical hair relaxers is best described as what?

- A. Highly alkaline, which allows them to swell and soften the hair to break bonds
- B. Strongly acidic, similar to a neutralizing rinse
- C. Exactly neutral at pH 7
- D. Identical to the pH of plain water

79. During a perm, wrapping the hair with even tension and proper rod placement matters because uneven wrapping causes what?

- A. A guaranteed tighter curl everywhere
- B. Faster neutralization
- C. No effect on the result
- D. Uneven curl results and possible weak or over-stressed areas

80. A client experiences a burning sensation on the scalp shortly after relaxer application. The appropriate action is to do what?

- A. Continue processing for the full time regardless
- B. Apply more relaxer to the area
- C. Ignore it as a normal part of the service
- D. Begin rinsing immediately, as discomfort can indicate chemical burning

81. End papers (end wraps) are used during perm wrapping to do what?

- A. Add chemical strength to the waving lotion
- B. Replace the need for neutralizer
- C. Control the hair ends and ensure smooth, even wrapping around the rod
- D. Colour the ends of the hair

82. Choosing the correct strength of perm solution (e.g., for resistant versus fine hair) is important because using a solution that is too strong can do what?

- A. Have no effect on fine hair
- B. Always create a looser curl
- C. Over-process and damage the hair, causing weakness or breakage
- D. Slow the processing time dramatically

83. The level system in hair colour refers to what?

- A. The lightness or darkness of a colour, from black to lightest blonde
- B. The warmth or coolness (tone) of a colour
- C. The strength of the developer
- D. The brand of colour used

84. In hair colour, "tone" refers to what?

- A. The warmth or coolness of a colour (e.g., golden, ash, copper)
- B. The degree of lightness or darkness
- C. The volume of the developer
- D. The processing time required

85. The level of developer (volume) chosen in a permanent colour formula primarily controls what?

- A. The tone of the final colour only
- B. The amount of lift and the degree of colour deposit
- C. The scalp's sensitivity
- D. The natural porosity of the hair

86. A client has unwanted brassy, yellow-orange tones after lightening. Based on the colour wheel, which tone neutralizes orange?

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

87. On the colour wheel, which tone is used to neutralize unwanted yellow in lightened hair?

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

88. Green is used to neutralize which unwanted tone in hair colour?

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

89. A patch (predisposition) test before an oxidative colour service is performed to do what?

- A. Determine the natural level of the hair
- B. Measure the hair's porosity
- C. Test the curl pattern
- D. Check for an allergic reaction to the colour product

90. When formulating to cover a high percentage of grey (resistant) hair, the most reliable approach is to do what?

- A. Use only a high-lift blonde shade
- B. Use a semi-permanent colour exclusively
- C. Include a sufficient amount of a natural/neutral base shade to ensure coverage
- D. Skip the developer entirely

91. Why is a colour applied to the mid-lengths and ends sometimes processed separately from the roots?

- A. The ends are always darker than the roots naturally
- B. Roots near the scalp process faster due to body heat, so they may be applied last to avoid hot roots
- C. The ends never absorb colour
- D. The roots cannot hold colour at all

92. Demi-permanent colour differs from permanent colour primarily because demi-permanent colour does what?

- A. Lightens the natural hair significantly
- B. Lasts forever with a single application
- C. Contains the strongest possible developer
- D. Deposits tone without significant lift and gradually fades over time

93. "Lift" in hair lightening refers to what?

- A. Depositing pigment into the hair
- B. The lightening of the natural pigment (melanin) in the hair
- C. Raising the hair physically off the scalp
- D. Closing the cuticle after colour

94. When using a lightener (bleach), increasing the developer volume generally does what?

- A. Increases the amount of lift achieved (with corresponding increased risk of damage)
- B. Decreases the lift
- C. Has no effect on the lift
- D. Converts the lightener into a toner

95. During the decolourizing (lightening) process, hair passes through stages of warmth. Which sequence correctly shows the typical order as dark hair lightens?

- A. Pale yellow → yellow → orange → red → black
- B. Red/orange → orange → gold/yellow → pale yellow as it lightens
- C. Blue → green → violet → clear
- D. White → grey → black → brown

96. A toner is applied after lightening primarily to do what?

- A. Lift the hair several more levels
- B. Refine and neutralize the underlying tone to achieve the desired final shade
- C. Permanently relax the hair
- D. Add several levels of darkness

97. Why must a strand test be considered before a full colour-correction service on compromised hair?

- A. To assess how the hair will react, the result, and its integrity before committing to the whole head
- B. To permanently set the new colour instantly
- C. Because it replaces the need for a patch test
- D. To darken the hair before lightening

98. A client with very dark, previously box-dyed hair wants to go several levels lighter. The most realistic professional advice is what?

- A. One application of high-lift colour will achieve it in a single visit
- B. It is impossible to lighten previously coloured hair at all
- C. It often requires multiple sessions and a colour-removal/lightening process to do safely
- D. A semi-permanent colour will lighten it instantly

99. Underlying pigment (the warm tones exposed during lightening) matters in formulation because it does what?

- A. Influences the final result and must be considered/neutralized to achieve the target tone
- B. Has no effect on the outcome
- C. Only matters for relaxer services
- D. Determines the client's scalp sensitivity

100. Performing a retouch colour application on regrowth, the colour is applied where first?

- A. To the previously coloured ends only
- B. Evenly over the entire strand at once
- C. To the porous ends before the roots
- D. To the new growth at the scalp, then blended if refreshing the ends

101. "Pre-lightening" before applying a fashion/vivid colour is necessary because vivid direct dyes do what?

- A. Require a light, pale base to show their true vibrancy, since they don't lift natural pigment
- B. Lift the natural pigment on their own
- C. Work best on the darkest possible hair
- D. Contain their own bleach

102. Why is it important to perform proper sectioning during a colour or lightening application?

- A. Sectioning is only relevant to haircutting
- B. To slow down the application unnecessarily
- C. To ensure thorough, even saturation and avoid missed or overlapped areas
- D. To reduce the amount of product needed regardless of coverage

103. A "hot root" occurs when the area near the scalp processes too warm/light. This is most commonly caused by what?

- A. Body heat accelerating processing at the scalp, especially with too high a developer at the root
- B. Applying colour to the ends first
- C. Using a developer that is too low in volume
- D. Insufficient processing time overall

104. When mixing lightener with developer, following the manufacturer's recommended ratio is critical because an incorrect ratio can do what?

- A. Improve lift beyond the product's design safely
- B. Only change the smell of the mixture
- C. Alter the consistency and performance, leading to uneven lift or excess damage

D. Have no measurable effect on results

105. The primary reason to recommend a deep-conditioning or bond-building treatment after a heavy lightening service is to do what?

A. Help restore moisture and strengthen hair compromised by the chemical process

B. Add several levels of lift

C. Permanently darken the result

D. Remove the toner that was applied

106. A client's colour result came out too warm (too orange) on the mid-lengths. To correct this, the stylist should choose a toner or formula in which tonal family?

A. Gold

B. Copper

C. Warm red

D. Ash/cool (blue-based) to neutralize the warmth

107. Why should colour formulations and processing be documented in the client's record?

A. Documentation is required only for haircuts

B. It has no professional value

C. To ensure consistency, track results, and safely repeat or adjust the service in future visits

D. To replace the need for a consultation

108. When applying tape-in hair extensions, proper placement away from the scalp and natural hairline is important to do what?

A. Make the extensions process colour faster

- B. Ensure comfort, secure attachment, and a natural, undetectable result
- C. Permanently bond the extensions to the scalp
- D. Lighten the client's natural hair

109. Before applying extensions, matching the colour and texture of the extension hair to the client's natural hair is important because it does what?

- A. Changes the client's natural hair colour
- B. Reduces the weight of the extensions only
- C. Ensures a seamless, natural blend between natural hair and the added hair
- D. Eliminates the need for any maintenance

110. When fitting and customizing a wig for a client, cutting and styling it on the client (or a properly sized block) helps to do what?

- A. Permanently colour the wig fibres
- B. Reduce the cost of the wig
- C. Avoid any need for measurements
- D. Achieve a personalized, natural fit and flattering shape

111. A client with thinning hair wants added volume and length with minimal stress on their natural hair. The most appropriate recommendation is what?

- A. The heaviest possible bonded extensions for fullness
- B. A chemical relaxer to add body
- C. A lightweight method such as appropriately placed clip-in or tape-in pieces matched to their hair
- D. Refusing any added hair service

112. Why is regular maintenance and proper removal important for semi-permanent extensions?

- A. To protect the integrity of the client's natural hair and prevent matting, tension, or damage
- B. Because extensions never require any care
- C. To permanently change the natural hair texture
- D. To lighten the natural hair over time

113. When performing a basic service on the face such as shaping the brow area or a facial-hair line, the most important consideration is to do what?

- A. Remove as much hair as possible regardless of shape
- B. Follow the natural lines and the client's desired shape with clean, controlled technique
- C. Use the same blade settings for every client without adjustment
- D. Skip the consultation entirely

114. When booking appointments at the front desk, allotting the correct amount of time per service is important because it does what?

- A. Has no effect on the salon's workflow
- B. Only matters for colour services
- C. Allows the stylist to rush every client
- D. Prevents scheduling conflicts and ensures each client receives adequate service time

115. Maintaining accurate client records (service history, formulations, preferences) primarily benefits the business by doing what?

- A. Supporting consistent service, building client relationships, and informing future appointments
- B. Replacing the need for any consultation
- C. Increasing product waste
- D. Slowing down the booking process

116. Effective retail recommendation to a client should be based on what?

- A. Selling the most expensive product regardless of need
- B. Avoiding any product suggestions to save time
- C. Recommending random products unrelated to the service
- D. The client's actual hair needs identified during the service and consultation

117. Why is proper inventory management important for a salon business?

- A. It is only relevant to large salons
- B. Inventory has no impact on profitability
- C. It only matters for retail products, not professional supplies
- D. It prevents running out of supplies, controls costs, and reduces waste

118. When handling a client complaint about a service result, the most professional approach is to do what?

- A. Dismiss the complaint and defend the work
- B. Refuse to discuss it and end the appointment
- C. Listen, acknowledge the concern, and work toward a fair resolution
- D. Immediately blame the client for the result

119. Understanding the cost of a service (products, time, overhead) is important when setting prices because it ensures what?

- A. Prices can be set as low as possible always
- B. Pricing is irrelevant to running a salon
- C. The service is priced to cover costs and generate a sustainable profit
- D. Only the cost of product matters when pricing

120. Following provincial regulations and licensing requirements for operating a salon is important because it does what?

- A. Applies only to the salon owner, not stylists
- B. Ensures legal compliance, public health and safety, and protects the business and its clients
- C. Is optional once a salon is established
- D. Only concerns the building's appearance

Practice Exam 8: Answer Key and Explanations

1. C — Full immersion in an approved hospital-grade disinfectant for the labelled contact time is the only step that achieves true disinfection of non-electrical tools. Cleaning removes debris but does not kill pathogens; the immersion and dwell time are what destroy bacteria, fungi, and viruses. Skipping the contact time leaves tools unsafe for the next client.

2. A — Active head lice is a contraindication; the stylist should decline the service and refer the client to a pharmacist or physician for treatment. Lice are highly transmissible and outside a hairstylist's scope of treatment. Proceeding risks spreading the infestation to tools, the station, and other clients.

3. D — An incorrect dilution can render the disinfectant ineffective or unsafe; too weak fails to kill pathogens, too strong can damage tools and irritate skin. The manufacturer's ratio is validated to achieve disinfection at a safe concentration. Following it exactly protects both efficacy and safety.

4. A — Single-use or freshly laundered linens must be used for each client; reusing an unlaundered towel transfers oils, products, and potential pathogens between people. This is a core infection-control standard. Visible soiling is not the threshold — every client requires clean linen.

5. B — The correct blood-spill response is to stop the service, glove up, and clean and cover the wound before resuming. This protects both stylist and client from bloodborne pathogen exposure. Continuing to work with an open, bleeding wound violates infection-control protocol.

6. A — Proper ergonomics reduces repetitive strain and musculoskeletal injuries that accumulate over a hairstyling career. Standing posture, chair height, and tool grip all load the back, shoulders, and wrists daily. Good positioning preserves the stylist's long-term physical health.

7. D — WHMIS (Workplace Hazardous Materials Information System) is the standardized Canadian system governing hazard symbols, labels, and safety data for workplace chemicals. It ensures workers can identify product hazards and handle them safely. Salon colour and chemical products fall under this system.

8. D — The Safety Data Sheet (SDS) is the first reference for a product's hazards, safe handling, and first-aid measures. Each hazardous product has its own SDS detailing exposure risks and emergency steps. Consulting it before first use is a basic safety requirement.

9. A — Regular oiling reduces friction and heat in clipper blades, extending blade life and preventing discomfort from a hot blade against the client's skin. Friction from continuous use heats the metal quickly. Oil keeps the cutting action smooth and the blade cool.

10. C — If a client becomes faint during a service, stop the service, ensure their safety, and seek assistance or first aid as needed. Client wellbeing takes priority over completing the appointment. Continuing to process or sending them out alone could worsen a medical event.

11. A — Sharp implements are stored and handled carefully to prevent accidental cuts to the stylist or client and to maintain a safe station. Razors and shear tips can cause injury and bloodborne exposure if mishandled. Controlled storage is a routine safety practice.

12. B — An open-ended question encourages the client to describe their needs and expectations in their own words, yielding more useful consultation information than a yes/no reply. This surfaces details about desired length, lifestyle, and maintenance. Better information leads to a better service outcome.

13. B — Demonstrating then observing the apprentice reinforces skills through guided practice and immediate feedback. Watching the apprentice perform lets the mentor correct technique in real time. This "show, then do" cycle is central to effective hands-on trade instruction.

14. A — When a requested service may damage compromised hair, the professional approach is to explain the concerns, recommend an alternative, and let the client make an informed decision. This respects client autonomy while fulfilling the stylist's duty to advise. Informed consent protects both the client and the stylist.

15. B — Loose white flakes with itching but no inflammation indicate dry-scalp dandruff (pityriasis), which can be managed with appropriate products. The absence of oozing or inflammation rules out infection. Recognizing this lets the stylist recommend suitable treatment rather than refer out.

16. D — High porosity means the cuticle is raised, so the hair absorbs product quickly and may require adjusted timing or strength during chemical services. Over-porous hair can grab colour or over-process. Adapting the formula and timing prevents damage and uneven results.

17. A — Conditioner smooths the cuticle, adds moisture, and improves manageability after shampooing, which raises and roughens the cuticle. The smoothed surface reflects light and detangles more easily. This restores the hair's feel and reduces breakage during styling.

18. C — For a sensitive, irritated scalp, the appropriate adjustment is gentle products, lukewarm water, and light massage pressure. Hot water and aggressive handling aggravate irritation. A gentle approach cleanses without worsening the scalp condition.

19. B — Elasticity is the hair's ability to stretch and return to its original length without breaking. It reflects the integrity of the cortex and bonds. Poor elasticity warns the stylist that the hair may not withstand chemical services.

20. D — A proper scalp massage uses the cushions of the fingertips with firm, controlled, circular motions. Nails can scratch and injure the scalp, and rushing reduces benefit. The fingertip technique stimulates circulation safely and comfortably.

21. A — Low porosity means a tight cuticle, so the hair resists absorbing moisture and chemicals. Product sits on the surface and penetrates slowly. The stylist may need more processing time or heat to achieve results.

22. D — Both hair and scalp are examined because scalp conditions and hair-shaft conditions require different treatments and products. A flaky scalp and damaged ends are separate problems. Assessing both ensures the right recommendation for each.

23. B — A clarifying (deep-cleansing) shampoo removes product buildup that regular shampoo leaves behind, restoring shine and movement. Moisturizers and leave-ins would add to the buildup. Clarifying strips the residue so the hair feels clean and light again.

24. C — The medulla, cortex, and cuticle are the three layers of the hair shaft. The cuticle protects, the cortex provides strength and colour, and the medulla is the innermost core. Understanding this structure underpins all chemical and cutting decisions.

25. A — Open sores, abrasions, or signs of infection on the scalp most strongly contraindicate a chemical service. Chemicals on broken or infected skin can cause burns, pain, and spread infection. The service must be postponed until the scalp heals.

26. D — A one-length blunt bob is cut at zero elevation (natural fall), so all the hair falls to a single perimeter line. Adding elevation would create graduation or layers. Cutting at natural fall produces the clean, solid perimeter the style requires.

27. B — Elevating hair to 90 degrees and cutting a straight line produces uniform layers of equal length throughout. This is the defining technique of a uniform-layered cut. The consistent angle removes weight evenly across the head.

28. A — Graduation with stacked weight is built by cutting with low to medium elevation, creating a beveled, stacked weight line at the back. The progressive build of length stacks the hair. This is what gives a graduated bob its rounded, weighted nape.

29. D — Point cutting (notching) into the ends softens and blends them, removing bulk without changing the overall length. The vertical cuts break up a hard line. This is the appropriate technique for texturizing ends while preserving length.

30. C — For an interior layered cut, the stationary guide is taken from a center profile section, and the rest of the hair is over-directed to it. This keeps interior lengths consistent and connected. Over-directing to a fixed center guide is the standard layering method.

31. C — Wet hair stretches and appears longer, then retracts shorter when it dries, so cutting accuracy must account for this. Cutting too short on wet hair can yield an unexpectedly short dry result. Anticipating retraction prevents over-cutting.

32. B — Very curly, coily hair must be cut considering shrinkage, often with minimal tension and frequently when dry or slightly damp. High tension hides the true curl length and leads to over-cutting. Working with the natural pattern produces a balanced rounded shape.

33. D — Cross-checking verifies a cut's balance and evenness by checking sections in the opposite direction to how they were cut. Horizontal sections are checked vertically and vice versa. This catches uneven lengths before the client leaves the chair.

34. A — In scissor-over-comb, the comb lifts and holds the hair at a consistent angle and distance for the shears to cut to. The comb effectively sets the cutting line. Steady comb control produces an even, blended result, especially in short tapers.

35. B — A razor creates softer, tapered, textured ends compared with the blunt line shears produce. The angled blade slices rather than chops the hair. This makes the razor ideal for movement and softness in a cut.

36. A — Over-direction holds hair away from its natural fall to build length and create graduation or increasing-layer effects. Pulling sections toward a guide adds length where desired. It is a core technique for shaping layered and graduated forms.

37. C — A precise, weight-heavy fringe cut straight across is held at natural fall with low tension and minimal elevation. Elevation or tension would shorten and lighten the line. Cutting at natural fall keeps the fringe full and even.

38. A — A cowlick is managed by leaving slightly more length in that area to account for how the hair grows and lifts. Cutting it too short exaggerates the lift and creates gaps. Allowing for the growth pattern keeps the area lying correctly when dry.

39. D — The weight line is the area where the greatest concentration of length and density falls in the shape. It defines where the cut looks heaviest and fullest. Understanding it lets the stylist control the silhouette of the haircut.

40. C — A tapered nape using clipper-over-comb or fading gradually blends from shorter at the bottom to longer above, with no harsh lines. The progressive blend removes any visible step. This is what creates a clean, seamless taper.

41. A — Uneven tension while cutting causes uneven lengths and an inaccurate, unbalanced cut. Each section must be held with consistent tension to land on the same line. Controlled tension is fundamental to precision cutting.

42. B — A blunt or solid-form haircut has all hair falling to one level, creating a strong perimeter weight line. There is no layering or graduation. The single length concentrates maximum weight at the perimeter.

43. A — Eye position and facial features are considered when cutting a fringe to ensure the length and shape flatter the face and don't obstruct vision. A fringe too long or wrong-shaped can interfere with the eyes. Matching the fringe to the face improves both look and function.

44. C — Clean outlining follows the client's natural growth lines and desired shape with controlled, light passes. Pressing hard or cutting against the natural line causes irritation and an unnatural edge. Light, controlled passes give a clean, comfortable result.

45. C — Long layers that keep bottom length while adding top movement are achieved with high elevation and over-directing all hair to a stationary guide, so interior lengths graduate. The perimeter stays long while the interior shortens progressively. This is the classic long-layer technique.

46. A — Clean, accurate partings ensure even distribution and control, leading to a balanced, accurate cut. Sloppy sections cause uneven lengths and missed hair. Precise sectioning is the foundation of a controlled haircut.

47. C — Removing interior weight from thick hair without shortening the outer length is done with internal layering or thinning to reduce bulk while preserving the outline. This lightens the hair from within. The perimeter length stays intact while the cut loses heaviness.

48. C — Comb-and-scissor or trimmer technique on a moustache trims to a uniform, controlled length and shape following the desired outline. It refines without removing all the hair. Controlled trimming gives a neat, intentional facial-hair shape.

49. A — Dull shears fold, push, or tear the hair rather than cutting cleanly, causing damage and split ends. Properly sharpened, adjusted shears slice through the hair. Sharp tools protect both the cut quality and the hair's integrity.

50. D — Roller size relative to the section determines the size and tightness of the resulting curl or wave; smaller rollers create tighter curls and larger rollers looser waves. The hair wraps to the roller's diameter. Choosing roller size is how the stylist controls the set.

51. C — A round brush creates root volume by lifting and drying the hair away from the scalp at the base. Heat sets the hair in the lifted position as it cools. Directing the brush up at the root is what builds fullness.

52. A — Smooth, frizz-free results come from applying tension with the brush and directing airflow down the hair shaft, then finishing with cool air. Downward airflow smooths the cuticle, and tension straightens the wave. Cool air locks the smooth finish in place.

53. B — A heat protectant reduces thermal damage by creating a protective barrier on the hair before hot-tool use. It buffers the cuticle against direct high heat. This minimizes moisture loss, breakage, and dryness from flat irons.

54. A — A cool-shot at the end of a blow-dry sets the style and helps the cuticle close, locking in shape and shine. Hydrogen bonds reform as the hair cools, fixing the form. Cool air is what makes the finished style hold.

55. D — The direction a curl is wound determines the direction the finished wave or curl will flow. Clockwise or counter-clockwise winding sets the movement. Planning winding direction controls the final shape of a finger wave or pin curl set.

56. B — Thermal tools work because heat softens hydrogen bonds, which reform in the new shape as the hair cools. These bonds are temporary and water/heat sensitive. This is why heat styling lasts only until the hair is wetted again.

57. D — Backcombing creates volume and lift by interlocking the shorter hairs at the base of a section. The tangled base props up the surface hair. This builds height and fullness in updos and voluminous styles.

58. C — On-base roller placement (sitting directly on its own base) produces maximum volume and lift at the root. The roller's position lifts the hair highest off the scalp. Off-base placement, by contrast, yields less root volume.

59. D — Repeated excessive thermal styling leads to dryness, breakage, and damage to the cuticle and cortex. High heat strips moisture and weakens the hair's structure. This is why heat protection and moderate temperatures matter.

60. D — Anchoring an updo with correct pins and a flexible-hold product gives long-lasting hold while still allowing the style to be brushed out later. Flexible hold avoids a stiff, unworkable finish. This balances security with the ability to dismantle the style.

61. B — A diffuser dries naturally curly hair gently while preserving and defining the natural curl. It disperses airflow so the curl isn't blown apart into frizz. This is the appropriate attachment for enhancing curl rather than straightening it.

62. C — A temporary style reverts once the hair is wetted or shampooed because only hydrogen bonds were affected, not the permanent disulfide bonds. Water reforms those bonds to the natural shape. This is the defining limitation of heat or wet-set styling.

63. C — Round versus flat (paddle) brushes produce different results — curl/volume versus smoothing/straightening. The brush shape dictates how the hair wraps and dries. Selecting the right brush is how the stylist achieves the intended finish.

64. B — Fine, limp hair is best given fullness with volumizing products and root-lifting techniques while avoiding weighing the hair down. Heavy oils and creams flatten fine hair. Lightweight product plus root lift maximizes apparent thickness.

65. A — Letting heated tools and hair cool allows the reformed hydrogen bonds to set so the style holds, and prevents burns. Disturbing hot hair before it cools collapses the shape. Cooling is what fixes a heat-styled result in place.

66. D — A test curl / strand test before a chemical texture service assesses processing speed and hair integrity. It shows how the hair will respond before committing the whole head. This prevents over-processing and breakage on compromised hair.

67. B — The waving lotion (reducing agent) breaks the disulfide bonds so the hair can be reshaped around the rod. Softening these bonds lets the hair take the rod's curl. This is the chemical basis of permanent waving.

68. A — The neutralizer (oxidizer) reforms the disulfide bonds in the new curled position, fixing the wave. It rebuilds the bonds the waving lotion broke. Without neutralizing, the curl would not hold and the hair would stay vulnerable.

69. C — Perm rod size directly determines the tightness or looseness of the resulting curl; smaller rods yield tighter curls and larger rods looser ones. The hair conforms to the rod's diameter. Rod selection is how the stylist controls curl size.

70. B — On previously lightened, porous hair, the key precaution is a test curl and consideration of a milder formula, because porous hair processes faster. Over-porous hair can over-process and break. Testing and reducing strength protects already-compromised hair.

71. D — Chemical relaxers permanently straighten overly curly hair by breaking and rearranging its bonds. The structure is chemically altered, not merely coated. This is what distinguishes a relaxer from a temporary smoothing treatment.

72. B — No-lye (calcium/guanidine hydroxide) relaxers can leave mineral buildup that may dry the hair, often requiring a clarifying or neutralizing shampoo. The calcium deposits accumulate on the shaft. This is a key maintenance difference from lye relaxers.

73. C — A relaxer retouch is applied only to the new growth (regrowth), avoiding overlap onto previously relaxed hair. Overlapping over-processes the already-straightened hair. Limiting application to regrowth prevents breakage at the demarcation line.

74. C — A strand test partway through a relaxer lets the stylist check the degree of straightening achieved and decide if processing is complete. It prevents both under- and over-processing. This real-time check protects hair integrity.

75. A — Thorough rinsing and neutralizing stops the chemical action, restores the hair's pH, and prevents ongoing damage and breakage. Residual alkaline relaxer keeps working and weakening the hair. Neutralizing returns the hair to a stable, safe state.

76. C — Overlapping relaxer onto previously processed hair causes breakage and damage from over-processing that area. The already-straightened hair cannot withstand repeated chemical action. Avoiding overlap is essential to a safe retouch.

77. D — A base cream or protective barrier protects the scalp and skin from irritation and chemical burns during a relaxer service. The high-alkaline relaxer can burn unprotected skin. Basing is a standard safety step before application.

78. A — Most chemical relaxers are highly alkaline, which swells and softens the hair so its bonds can be broken. The high pH opens the cuticle and weakens the structure. This alkalinity is what makes permanent straightening possible.

79. D — Uneven wrapping tension and rod placement during a perm cause uneven curl results and possible weak or over-stressed areas. Inconsistent tension yields inconsistent curl. Even, controlled wrapping is essential to a uniform wave.

80. D — A burning sensation after relaxer application calls for rinsing immediately, as discomfort can indicate chemical burning. Continuing to process risks scalp injury. Prompt rinsing protects the client from a chemical burn.

81. C — End papers (end wraps) control the hair ends and ensure smooth, even wrapping around the perm rod. They prevent the ends from buckling or fishhooking. This contributes to an even, well-formed curl.

82. C — A perm solution that is too strong can over-process and damage the hair, causing weakness or breakage. Matching strength to hair type (resistant versus fine) is essential. Using too strong a formula compromises hair integrity.

83. A — The level system describes the lightness or darkness of a colour, from black (level 1) to lightest blonde (level 10). It is independent of tone. Identifying the level is the starting point of any colour formulation.

84. A — Tone refers to the warmth or coolness of a colour, such as golden, ash, or copper. It is separate from level (lightness/darkness). Controlling tone is how a stylist refines the character of a shade.

85. B — Developer volume primarily controls the amount of lift and the degree of colour deposit. Higher volumes lift more and lower volumes deposit more. Selecting the right developer is central to achieving the target result.

86. A — On the colour wheel, blue neutralizes orange, since they sit opposite each other. Brassy orange tones in lightened hair are cancelled by blue-based products. This complementary relationship is the basis of colour correction.

87. C — Violet neutralizes yellow, as they are complementary on the colour wheel. Violet-based toners or shampoos cancel unwanted yellow in lightened blondes. This is why purple toning products are used on pale hair.

88. D — Green neutralizes red, since they are opposite on the colour wheel. A green-based formula cancels unwanted red or warmth in the hair. This complementary pairing is applied in colour correction.

89. D — A patch (predisposition) test checks for an allergic reaction to the colour product before an oxidative service. It is applied in advance to detect sensitivity. This protects the client from a potentially serious allergic response.

90. C — Reliable grey coverage requires including a sufficient amount of a natural/neutral base shade. Resistant grey needs the pigment density a natural base provides. High-lift or semi-permanent alone often fails to fully cover grey.

91. B — Roots near the scalp process faster due to body heat, so colour may be applied to mid-lengths and ends first and roots last to avoid hot roots. The scalp's warmth accelerates lift at the base. Sequencing the application prevents an over-light root.

92. D — Demi-permanent colour deposits tone without significant lift and gradually fades over time. It cannot lighten natural hair the way permanent colour can. This makes it suited to toning, blending grey, and refreshing colour.

93. B — Lift refers to the lightening of the natural pigment (melanin) in the hair. It is the removal of colour, not deposit. Understanding lift is essential when planning to make hair lighter.

94. A — Increasing developer volume generally increases the amount of lift achieved, with a corresponding increased risk of damage. Higher-volume peroxide drives more lightening. The stylist balances desired lift against hair safety.

95. B — As dark hair lightens it passes through warm stages in order: red/orange, then orange, then gold/yellow, then pale yellow. These exposed underlying pigments appear sequentially. Recognizing the stage tells the stylist when to stop lifting.

96. B — A toner is applied after lightening to refine and neutralize the underlying tone and achieve the desired final shade. It does not add significant lift or darkness. Toning is what turns brassy lightened hair into the target colour.

97. A — A strand test before a full colour correction on compromised hair assesses how the hair will react, the result, and its integrity before committing the whole head. It prevents a full-head failure or breakage. This protective step is essential on damaged hair.

98. C — Going several levels lighter on very dark, box-dyed hair often requires multiple sessions and a colour-removal/lightening process to do safely. Box dye builds up and resists lifting. Realistic expectations protect both the hair and the relationship.

99. A — Underlying pigment influences the final result and must be considered and neutralized to achieve the target tone. The warm tones exposed during lifting affect the outcome. Accounting for them is essential to accurate formulation.

100. D — A retouch colour is applied to the new growth at the scalp first, then blended through the ends only if refreshing them. The regrowth needs full processing while previously coloured hair does not. This sequencing avoids overlap and banding.

101. A — Pre-lightening before a vivid/fashion colour is needed because vivid direct dyes require a light, pale base to show their true vibrancy, since they don't lift natural pigment. They only deposit on top of existing colour. A pale base lets the vivid shade read true.

102. C — Proper sectioning during colour or lightening ensures thorough, even saturation and avoids missed or overlapped areas. Controlled sections let every strand get product. This produces an even, fully covered result.

103. A — A hot root occurs when body heat accelerates processing at the scalp, especially with too high a developer at the root. The warmth lifts the base too light. Adjusting developer or application sequence at the root prevents it.

104. C — An incorrect lightener-to-developer ratio can alter the consistency and performance, leading to uneven lift or excess damage. The mix is formulated for a specific ratio. Following the manufacturer's proportions ensures predictable, safe lift.

105. A — A deep-conditioning or bond-building treatment after heavy lightening helps restore moisture and strengthen hair compromised by the chemical process. Lightening weakens the cortex and dries the hair. Aftercare supports the hair's recovery and integrity.

106. D — Mid-lengths that came out too orange (too warm) are corrected with an ash/cool (blue-based) toner or formula to neutralize the warmth. Blue is opposite orange on the colour wheel. The cool tone cancels the unwanted warmth.

107. C — Documenting colour formulations and processing ensures consistency, tracks results, and allows the service to be safely repeated or adjusted in future visits. Records preserve what worked and what to change. This supports reliable, professional client care.

108. B — Placing tape-in extensions away from the scalp and natural hairline ensures comfort, secure attachment, and a natural, undetectable result. Too-close placement causes tension and visibility. Correct placement keeps the application both comfortable and seamless.

109. D — Matching extension colour and texture to the natural hair ensures a seamless, natural blend between the natural and added hair. A mismatch is immediately visible. Careful matching is what makes extensions look like the client's own hair.

110. D — Cutting and styling a wig on the client or a properly sized block achieves a personalized, natural fit and flattering shape. Customization tailors the wig to the individual. This is what makes a wig look natural rather than generic.

111. C — For thinning hair needing volume and length with minimal stress, a lightweight method such as appropriately placed clip-in or tape-in pieces matched to the hair is most appropriate. Heavy bonded extensions strain fragile hair. A light method adds fullness without damaging the natural hair.

112. A — Regular maintenance and proper removal of semi-permanent extensions protect the integrity of the client's natural hair and prevent matting, tension, or damage. Neglected extensions tangle and pull at the roots. Scheduled care preserves the natural hair beneath.

113. B — A basic facial or brow service should follow the natural lines and the client's desired shape with clean, controlled technique. Over-removing or ignoring natural lines creates an unnatural result. Working with the natural shape produces a flattering, controlled finish.

114. D — Allotting the correct time per service prevents scheduling conflicts and ensures each client receives adequate service time. Under-booking rushes the work and over-booking creates backups. Accurate timing keeps the salon running smoothly.

115. A — Accurate client records support consistent service, build client relationships, and inform future appointments. Service history and formulations let the stylist repeat and refine results. This continuity strengthens both quality and loyalty.

116. D — Effective retail recommendation is based on the client's actual hair needs identified during the service and consultation. Needs-based suggestions build trust and deliver value. Pushing unrelated or premium products erodes the client relationship.

117. D — Proper inventory management prevents running out of supplies, controls costs, and reduces waste. Tracking professional and retail stock keeps services running and protects margins. It is fundamental to a salon's profitability.

118. C — A client complaint is best handled by listening, acknowledging the concern, and working toward a fair resolution. This preserves the relationship and the salon's reputation. Defensiveness or blame drives clients away.

119. C — Understanding the cost of a service (products, time, overhead) ensures the service is priced to cover costs and generate a sustainable profit. Pricing below true cost erodes the business. Cost-based pricing keeps the salon viable.

120. B — Following provincial regulations and licensing ensures legal compliance, public health and safety, and protects the business and its clients. Sanitation and licensing rules guard against harm and liability. Compliance is a non-negotiable foundation of operating a salon.