



HAIR CARE



3

PART

12

PRINCIPLES OF CHAPTER HAIR DESIGN

chapter outline

Philosophy of Design

Elements of Hair Design

Principles of Hair Design

Influence of Hair Type on
Hairstyle

Creating Harmony between
Hairstyle and Facial Structure

Designing for Men

Client Consultation: Sample
Dialogue



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Learning Objectives

After completing this chapter, you will be able to:

- List the five elements of hair design.
- List the five principles of hair design.
- Identify different facial shapes.
- Demonstrate how to design hairstyles to enhance or camouflage facial features.
- Explain design considerations for men.

Key Terms

Page number indicates where in the chapter the term is used.

asymmetrical balance
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balance
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bang area/fringe
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concave profile
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contrasting lines
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convex profile
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D

esign is the foundation of all artistic applications. All artists—architects, fashion designers, and interior designers, among many other designers—have a strong visual eye. So do you, since you have chosen to pursue a career in the beauty industry.

Do you want to be known as a good stylist or a great one? As a stylist, your goal is to learn how to design the best hairstyle for your client. That process begins with analyzing the entire person by using the elements and principles of design to enhance positive features and minimize the negative ones. An understanding of design and art principles will help you develop the artistic skill and judgment needed to create the best possible design for your client.

PHILOSOPHY OF DESIGN

A good designer always sees the end result before beginning. A good example is when an architect designs a building; he first visualizes it completed in drawings, and then takes the necessary steps to create the design in a model.

Inspiration can come from almost anywhere, at any time. Movies, TV, magazines, videos, a person on the street, and so on can often spark the creative process. One of the best sources of inspiration can be found in nature. The rhythm and movement of ocean waves have inspired painters, poets, composers, and hairstylists. The shapes, colors, patterns, and textures of plants, animals, and minerals are also a great source of visual ideas. At times, you may find yourself looking to the past for inspiration. A hairstyle from an earlier time might inspire you, as you reinvent it in a way that works for today (Figures 12-1 and 12-2). Modern inspiration for fashion often starts on the streets and in the clubs. Hair design usually follows fashion trends to create the total look.

Once inspired, you will then need to decide which tools and techniques—such as cutting shears, flat irons, permanent wave, hair color, and so forth—are needed to achieve your design. It is always a good idea when working out a design to first practice on a mannequin head. As you develop or practice a technique, there is always the chance that your original concept will turn into something entirely different. There are no failures if the experience is a lesson learned. Be open to change, and the creative process will be exciting and satisfying.

As a designer, you will need to develop a visual understanding of which hairstyles work best on which face shapes and body types. It takes time to

train your eye to recognize the best design decision. You cannot achieve a trained eye simply through book learning. It may help you to review these pages over and over, but please do not get frustrated if it takes a while to understand this chapter. Sometimes the best teacher is time and the trial-and-error process that comes with experience. All good stylists have made a significant number of “design mistakes” in the past—a great stylist will learn from the experience and grow. Having a strong design foundation will help make you a great stylist. Once you have these skills, your creative juices will kick in and you can move beyond the basics.

Having a strong foundation in technique and skills will allow you to take calculated risks. It is important in this field to take those risks. Too many stylists confine themselves to the basics where they feel safe. But “safe” can translate into “dull.” If you are looking for a satisfying career in the long term do not allow yourself to become what is known in the beauty industry as a “cookie cutter” hairdresser who learns a new haircut and then gives it to everyone who sits in her chair for the next month. Always be exploring new possibilities, customizing your design to each client’s individual needs and lifestyle. *Think out of the box!* Great hairstylists find inspiration everywhere by keeping an eye out for what is new in the beauty industry and by dedicating themselves to their continuing education. You can keep growing by having your eyes and mind always open to learning.

ELEMENTS OF HAIR DESIGN

To begin to understand the creative process involved in hairstyling, it is critical to learn the five basic elements of three dimensional design. These elements are line, form, space, texture, and color.

LINE

Line defines form and space. The presence of one nearly always means that the other two are involved. Lines create the shape, design, and movement of a hairstyle. The eye follows the lines in a design. They can be straight or curved. There are four basic types of lines.

1. **Horizontal lines** create width in hair design. They extend in the same direction and maintain a constant distance apart—from the floor or horizon (Figure 12-3).
2. **Vertical lines** create length and height in hair design. They make a hairstyle appear longer and narrower as the eye follows the lines up and down (Figure 12-4).
3. **Diagonal lines** are positioned between horizontal and vertical lines. They are often used to emphasize or minimize facial features. Diagonal lines are also used to create interest in hair design (Figure 12-5).



Figure 12-1 Colleen Moore, 1920s film star—the original flapper introduces the bob.



Figure 12-2 Contemporary bob.

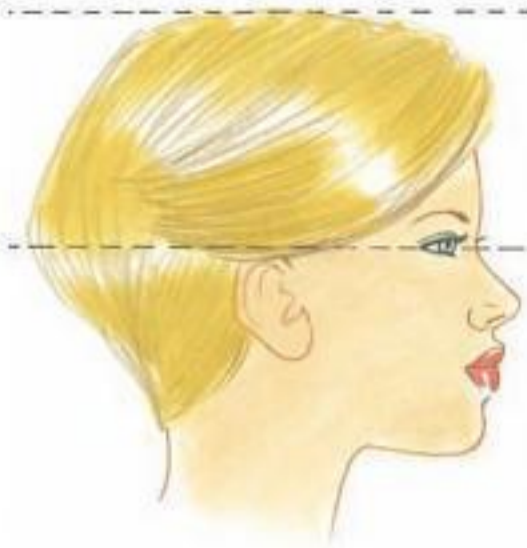


Figure 12-3 Horizontal lines in a hairstyle.



Figure 12-4 Vertical lines in a hairstyle.



Figure 12-5 Diagonal lines in a hairstyle.



Figure 12-6 Curved lines in a hairstyle.



Figure 12-7 Wave.

4. **Curved lines** soften a design. They can be large or small, a full circle, or just part of a circle (Figure 12-6). They can be placed horizontally, vertically, or diagonally. Curved lines repeating in opposite directions create a wave (Figure 12-7).

DESIGNING WITH LINES

Hairstyles are created by the type of line or combination you choose.

1. **Single lines.** An example of this is the one-length hairstyle. These hairstyles are best worn on clients requiring the lowest maintenance when styling their hair (Figure 12-8).
2. **Parallel lines** are repeating lines in a hairstyle. They can be straight or curved. The repetition of lines creates more interest in the design. A finger wave is an example of a style using curved, parallel lines (Figure 12-9).
3. **Contrasting lines** are horizontal and vertical lines that meet at a 90-degree angle. These lines create a hard edge. Contrasting lines in a design are usually for clients able to carry off a strong look (Figure 12-10).
4. **Transitional lines** are usually curved lines that are used to blend and soften horizontal or vertical lines (Figure 12-11).

FORM

Form is the mass or general outline of a hairstyle. It is three-dimensional and has length, width, and depth. Form or mass may also be called volume. The silhouette is usually the part of the overall design that a client will respond to first. Generally, simple forms are best to use and are more pleasing to the eye. The hair form should be in proportion to the shape of the head and face, the length and width of the neck, and the shoulder line (Figure 12-12).

SPACE

Space is the area surrounding the form or the area the hairstyle occupies. We are more aware of the (positive) form than the (negative) spaces. In hair design, with every movement the relationship of the form and space change. From every angle a hairstylist must keep in mind not only the forms being created, but the spaces as well. The space may contain curls, curves, waves, straight hair, or any combination.

DESIGN TEXTURE

Design texture refers to wave patterns that must be taken into consideration when designing a style for your client. All hair has a natural wave pattern, which is described as straight, wavy, curly, or extremely curly. For example, straight hair reflects light better than other wave patterns, so it reflects the most light when it is cut to a single length (Figure 12-13). Wavy hair can be combed into waves that create horizontal lines (Figure 12-14). Curly hair and extremely curly hair do not reflect much light and could be coarse to the touch. Curly hair creates a larger form than straight or wavy hair (Figures 12-15 and 12-16).

CREATING DESIGN TEXTURE WITH STYLING TOOLS

Texture can be created temporarily with the use of heat and/or wet styling techniques. Curling irons or hot rollers can be used to create a wave or curl.



Figure 12-10 Contrasting lines.



Figure 12-11 Transitional lines.



Figure 12-8 Single-line hairstyle.



Figure 12-9 Repeating lines in a hairstyle.

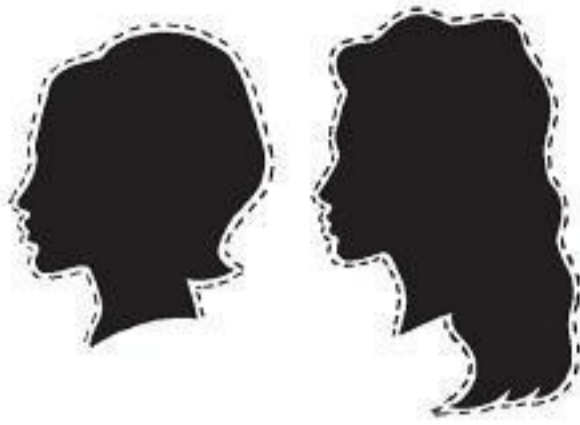


Figure 12-12 The outline of the hairstyle is the form.



Figure 12-13 Straight hair.



Figure 12-14 Wavy hair.

Curly hair can be straightened with a blow-dryer or flat iron (Figure 12-17).

Crimping irons are used to create interesting and unusual wave patterns like zigzags. Hair can also be wet-set with rollers or pin curls to create curls and waves. Finger waves are another way of creating temporary wave pattern changes (Figures 12-18 to 12-20). You will learn more about styling techniques in subsequent chapters.

CHANGING DESIGN TEXTURE WITH CHEMICALS

Chemical wave pattern changes are considered permanent (Figure 12-21). They last until the new growth is long enough to alter the design. Curly hair can be straightened with relaxers, while straight hair can be curled with permanent waves. These techniques are covered in detail in Chapter 18.

TIPS FOR DESIGNING WITH WAVE PATTERNS

1. When using many wave pattern combinations together you create a look that is very busy. This is fine for the client who wants to achieve a multitextured look, but may be less appropriate for a more conservative professional client.
2. Smooth wave patterns accent the face and are particularly useful when you wish to narrow a round head shape (Figure 12-22).



Figure 12-15 Curly hair.

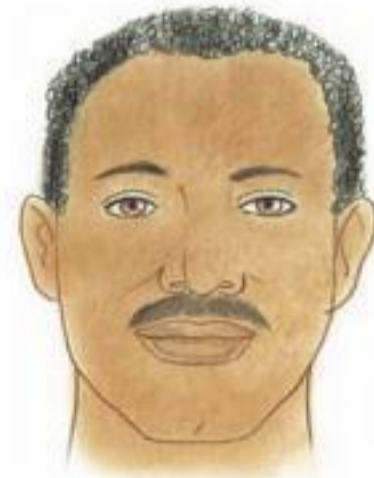


Figure 12-16 Very curly hair.



Figure 12-17 Wave patterns can be altered temporarily.



Figure 12-18 Combining wave patterns.

- Curly wave patterns take attention away from the face and can be used to soften square or rectangular features (Figure 12-23).

COLOR

Color plays an important role in hair design, both visually and psychologically. It can be used to make all or part of the design appear larger or smaller. Color can help define texture and line, and tie design elements together. In Chapter 19, you will learn more about enhancing hair design using hair color as an important element.

DIMENSION WITH COLOR

Light colors and warm colors create the illusion of volume. Dark and cool colors recede or move in toward the head, creating the illusion of less volume. The illusion of dimension, or depth, is created when colors that are lighter and warmer alternate with those that are darker and cooler (Figures 12-24 and 12-25).

LINES WITH COLOR

Because the eye is drawn to the lightest color, you can use a light color to draw a line in the hairstyle in the direction you want the eye to travel. A single line of color, or a series of repeated lines, can create a bold, dramatic accent (Figure 12-26).

COLOR SELECTION

When choosing a color, be sure that the tone is compatible with the skin tone of the client. If a client has a gold tone to her skin, warm hair colors are more flattering than cool hair colors. For a more conservative or natural look when using two or more colors, choose colors with similar tones within two levels of each other. When using high-contrast colors in most salon situations, use one color sparingly. A strong contrast can create an attention-grabbing look and should only be used on clients who are trendy and can carry off a bold look (Figure 12-27).



Figure 12-19 Fine braids create temporary waves.



Figure 12-20 Finger waves and curls.



Figure 12-21 Chemically altered hairstyle.



Figure 12-22 Straight wave patterns are flattering on round faces.



Figure 12-23 Curly wave patterns soften angular faces.



Figure 12-24 Light colors appear closer to the surface.



Figure 12-25 Creating dimension with color.



Figure 12-26 Contrasting color accents the line.

PRINCIPLES OF HAIR DESIGN

Five important principles in art and design—proportion, balance, rhythm, emphasis, and harmony—are also the basis of hair design. The better you understand these principles, the more confident you will feel about creating styles that are pleasing to the eye.

PROPORTION

Proportion is the comparative relationship of one thing to another. For example, a 60-inch TV set might be considered out of proportion or scale in a very small bedroom. A person with a very small chin and a very wide forehead might be said to have a head shape that is not in proportion. A well-chosen hairstyle could create the illusion of better proportion (Figures 12-28 and 12-29).



Figure 12-27 Strong color contrast.

BODY PROPORTION

It is essential when designing a hairstyle that you take into account the client's body shape and size. Challenges in body proportion become more obvious if the hair form is too small or too large. When choosing a style for a woman with large hips or broad shoulders, for instance, you would normally create a style with more volume (Figure 12-30). But the same large hair form would appear out of proportion on a petite woman (Figure 12-31). A general guide for "classic" proportion is that the hair should not be wider than the center of the shoulders, regardless of the body structure.



Figure 12-28 Facial features out of proportion.

BALANCE

Balance is establishing equal or appropriate proportions to create symmetry. In hairstyling, it can be the proportion of height to width. Balance can be symmetrical or asymmetrical. Often when you are dissatisfied with a finished hair design, it is because the style is out of balance.

To measure symmetry, divide the face into four equal parts. The lines cross at the central axis, the reference point for judging the balance of the hair design. You can then decide if the hairstyle looks pleasing to the eye and is in correct balance (Figure 12-32).

Symmetrical balance occurs when an imaginary line drawn through the center of the face and two resulting halves form a mirror image of one another. Both sides of the hairstyle are the same distance from the center, the same length, and have the same volume when viewed from the front (Figures 12-33 to 12-35).

Asymmetrical balance has the two imaginary halves, having equal visual weight, or appear equal but the form may be positioned unevenly. Opposite sides of the hairstyle are different lengths or have a different volume. Asymmetry can be horizontal or diagonal (Figures 12-36 and 12-37).

RHYTHM

Rhythm is a regular pulsation or recurrent pattern of movement in a design. In music or dance it can be fast or slow. A fast rhythm moves quickly in hair design; tight curls are an example. A slow rhythm can be seen in larger shapings or long waves (Figures 12-38 and 12-39).



Figure 12-29 Hair out of proportion to face.



Figure 12-30 A large hairstyle balances a large body structure.



Figure 12-31 A large hairstyle makes a petite woman look smaller.

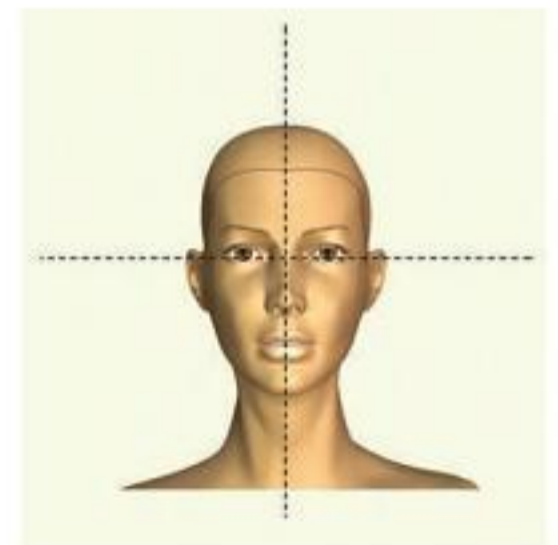


Figure 12-32 Measuring symmetry of the head.

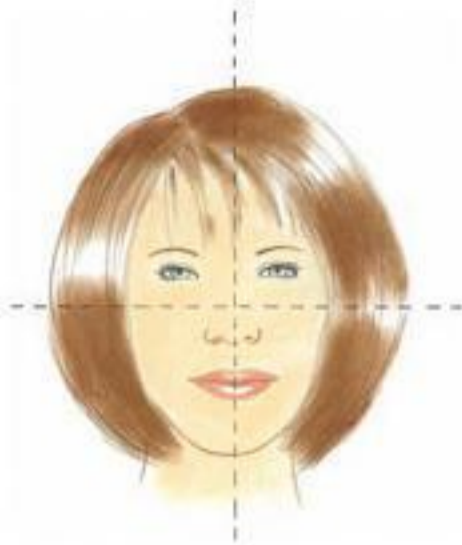


Figure 12-33 Both sides equidistant from center.



Figure 12-34 Perfect symmetry.



Figure 12-35 Symmetry with different shapes, same volume.



Figure 12-36 Horizontal asymmetry.



Figure 12-37 Diagonal asymmetry.

EMPHASIS

The **emphasis or focus** in a design is what draws the eye first before traveling to the rest of the design. A hairstyle may be well balanced, with good rhythm and harmony, and yet still be boring. Create interest with an area of focus or emphasis by using the following:

- Wave patterns (Figure 12-40)
- Color (Figure 12-41)
- Change in form (Figure 12-42)
- Ornamentation (Figure 12-43)

Choose an area of the head or face that you want to emphasize. Keep the design simple so that it is easy for the eye to follow from the point of emphasis through to the rest of the style. You can have multiple points of emphasis as long as they are decreasing in size and importance, and by not using too many. Remember, less is more.

HARMONY

Harmony is the creation of unity in a design and is the most important of the art principles. Harmony holds all the elements of the design together. When a hairstyle is harmonious, it has a form with interesting

lines, a pleasing color or combination of colors and textures, and a balance and rhythm that together strengthen the design. A harmonious design is never too busy, and is in proportion to the client's facial and body structure, and includes an area of emphasis from which the eyes move to the rest of the style.

The principles of design may be used in modern hairstyling and makeup to guide you as you decide how best to achieve a beautiful appearance for your client. The best results are obtained when each of your client's facial features are properly analyzed for their strengths and weaknesses. Your job is to accentuate a client's best features and to downplay features that do not add to the person's appearance. Every hairstyle you create for every client should be properly proportioned to body type and correctly balanced to the person's head and facial features, and it should attractively frame their face. An artistic and suitable hairstyle will take into account physical characteristics of the client such as the following:

- Shape of the head, front view (face shape), profile, and back view
- Features (perfect as well as imperfect features)
- Body posture

INFLUENCE OF HAIR TYPE ON HAIRSTYLE

Your client's hair type is a major consideration in the selection of a hairstyle. Hair type is categorized by two defining characteristics: wave patterns and hair texture.

All hair has natural wave patterns that must be taken into consideration when designing a style for your client. These wave patterns are straight, wavy, curly, and extremely curly. Hair texture and density are also important factors in choosing a style. The basic hair textures are fine, medium, and coarse. Hair density or hair per square inch ranges from thin to thicker.

Keep in mind the following guidelines for different types of hair:

- *Fine, straight hair.* This combination usually hugs the head shape due to the fact that there is no body or volume. The silhouette is small and narrow. If this is not appropriate for the client based on the characteristics of her features or her body structure, think about what styling aids or chemical services can be recommended to achieve the most flattering style. Left natural, the hair may not offer enough support for options in styling.
- *Straight, medium hair.* This type of hair offers more versatility in styling. This hair type responds well to blow-drying with various sized brushes and has a good amount of movement. It will respond well to rollers and thermal styling.
- *Straight, coarse hair.* This hair is hard to curl and carries more volume than the previous two types. It casts a slightly wider silhouette and



Figure 12-38 Fast rhythm.



Figure 12-39 Slow rhythm.



Figure 12-40 Creating emphasis with various wave patterns.



Figure 12-41 Creating emphasis with color.



Figure 12-42 Creating emphasis with form changes.



Figure 12-43 Ornament as focal point.

responds well to thermal styling. Flat brushes are better for this hair type because of a wide diameter in the hair shaft. Blow-drying with round brushes can make this hair type look too “poofy.” Chemical services may also take a little longer to process.

- *Wavy, fine hair.* This type of hair can appear fuller with the appropriate haircut and style. With layering, it will look fuller, and it responds well to blow-drying and chemical services. This hair can be fragile so be careful not to overdo any of these services. If the desired result is straight hair, it will straighten easily by blow-drying, but you may sacrifice volume. If diffused, the hair will have a fuller appearance.
- *Wavy, medium hair.* This type of hair offers the most versatility in styling. This hair can be diffused to look curly, or be easily straightened by blow-drying.
- *Wavy, coarse hair.* This silhouette could get very wide, and the hair could appear unruly if it is not shaped properly. Blow-drying is often much easier for the stylist than for the client. If the client is not good at working with her own hair, try to work out a flattering shape that is easy to maintain. This client often feels that her hair leaves her trapped between being too wavy to be left in a straight style, but not curly enough for a curly style. A soft perm could easily bring her to a wash-and-wear curly style or another chemical service such as a mild relaxer may work very well if the client prefers a straighter look.
- *Curly, fine hair.* This hair when left long often separates revealing the client’s scalp unless the hair is thick in density. It responds well to mild relaxers and to color services. Blow-drying straight may be difficult unless the hair is cut into short layers, and if the client is not going to be in a humid environment.
- *Curly, medium hair.* This type creates a wide silhouette, and when left natural gives a soft romantic look. The wide silhouette should be in proportion to the client’s body shape, and not overwhelm it. When shaping the hair, keep in mind where the weight line of the haircut will fall. This hair responds well to relaxers and color.
- *Curly, coarse hair.* This hair needs heavy styling products to weight it down. It is easy for this type of hair to overwhelm any client. Keep in mind while cutting this combination that the hair will shrink considerably when dry, making it appear much shorter.
- *Very curly, fine hair.* The most flattering shape for the client must be determined first, and then second—for ease of styling—this hair type is generally best left short. If the hair is left long, the silhouette will be wide and extremely voluminous. Chemical services and hair pressing (temporary straightening) take well, but be careful because the hair may be fragile.
- *Extremely curly, medium hair.* This silhouette can get very wide, as the hair can look wider rather than longer as it grows. Chemical relaxers work very well to make the shape narrower, and hair pressing is also a good option. Thermal styling could follow the pressing. If the hair is

left in its natural state, cropping it close to the head in a flattering shape is great for ease of styling and low maintenance.

- *Extremely curly, coarse hair.* This silhouette will be extremely wide. Chemical relaxing is often recommended to make it easier to style with other thermal services. This hair type is often too thick to tie back in a ponytail, so if the client does not want any chemical services, and wants easy care, suggest short, cropped layers to make the silhouette narrower.

CREATING HARMONY BETWEEN HAIRSTYLE AND FACIAL STRUCTURE

A client's facial shape is determined by the position and prominence of the facial bones. A good way to determine facial shape is to pull all the client's hair completely off the face using a towel or ponytail, so that you can better observe just the client's face. There are seven basic facial shapes: oval, round, square, triangle (pear shaped), oblong, diamond, and inverted triangle (heart shaped). To recognize each facial shape and to be able to style the hair in the most flattering design with that facial shape in mind, you should be acquainted with the characteristics of each. Remember, when designing a style for your client's facial type, you generally are trying to create the illusion of an oval-shaped face.

To determine a facial shape divide the face into three zones: forehead to eyebrow, eyebrows to end of nose, and end of nose to bottom of chin.

OVAL FACIAL TYPE

The contour and proportions of the oval face shape form the basis and ideals for modifying all other facial types (Figure 12-44).

Facial contour: The oval face is about one-and-a-half times longer than its width across the brow. The forehead is slightly wider than the chin (Figure 12-45). A person with an oval face can wear any hairstyle unless there are other considerations, such as eyeglasses, length and shape of nose, or profile (see the section on special considerations).

ROUND FACIAL TYPE

Facial contour: Round hairline and round chin line; wide face.

Aim: To create the illusion of length to the face, this will make the face appear slimmer.

Styling choice: A hairstyle that has height or volume on top and closeness or no volume at the sides (Figure 12-46).

SQUARE FACIAL TYPE

Facial contour: Wide at the temples, narrow at the middle third of the face, and squared off at the jaw.

Aim: To offset or round out the square features.



Figure 12-44 Ideal facial proportions.



Figure 12-45 Oval face.



Figure 12-46 Round face.

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Figure 12-47 Square face.



Figure 12-48 Triangular face.



Figure 12-49 Oblong face.



Figure 12-50 Diamond face.

Styling choice: Soften the hair around the temples and jaw, by bringing the shape or silhouette close to the head form. Create volume around the areas between the temples and jaw, by adding width around the ear area, for example (Figure 12-47).

TRIANGULAR (PEAR-SHAPED) FACIAL TYPE

Facial contour: Narrow forehead, wide jaw, and chin line.

Aim: To create the illusion of width in the forehead.

Styling choice: A hairstyle that has volume at the temples and some height at the top. You can disguise the narrowness of the forehead with a soft bang or fringe (Figure 12-48).

OBLONG FACIAL TYPE

Facial contour: Long, narrow face with hollow cheeks.

Aim: To make the face appear shorter and wider.

Styling choice: Keep the hair fairly close to the top of the head. Add volume on the sides to create the illusion of width. The hair should not be too long, as this would elongate the oblong shape of the face. Chin length is the most effective (Figure 12-49).

DIAMOND FACIAL TYPE

Facial contour: Narrow forehead, extreme width through the cheekbones, and narrow chin.

Aim: To reduce the width across the cheekbone line.

Styling choice: Increasing the fullness across the jaw line and forehead while keeping the hair close to the head at the cheekbone line helps create an oval appearance. Avoid hairstyles that lift away from the cheeks or move back from the hairline on the sides near the ear area (Figure 12-50).

INVERTED TRIANGLE (HEART-SHAPED) FACIAL TYPE

Facial contour: Wide forehead and narrow chin line.

Aim: To decrease the width of the forehead and increase the width in the lower part of the face.

Styling choice: Style the hair close to the head with no volume. A bang or fringe is recommended. Gradually increase the width of the silhouette as you style the middle third of the shape in the cheekbone area and near the ears, and keep the silhouette at its widest at the jaw and neck area (Figure 12-51).



Figure 12-51 Inverted triangle-shaped face (heart-shaped face).

ACTIVITY

Bring to class pictures of models and celebrities from magazines, and look at them with your classmates to analyze facial shapes. What styles work or do not work? What hairstyle would you suggest if they were your clients? Why?

PROFILES

The **profile** is the outline of the face, head, or figure seen in a side view. There are three basic profiles: straight, convex, and concave.

The **straight** profile is considered the ideal. It is neither **convex** (curving outward) nor **concave** (curving inward), although even a straight profile has a very slight curvature. Generally, all hairstyles are flattering to the straight or ideal profile (Figure 12-52).

The **convex** profile has a receding forehead and chin. It calls for an arrangement of curls or bangs over the forehead. Keep the style close to the head at the nape and move hair forward in the chin area (Figures 12-53 and 12-54).

The **concave** profile has a prominent forehead and chin, with other features receded inward. It should be accommodated by softly styling the hair at the nape with an upward movement. Do not build hair onto the forehead (Figures 12-55 and 12-56).



Figure 12-52 Straight profile.



Figure 12-53 Convex profile.



Figure 12-54 Styling for convex profile.

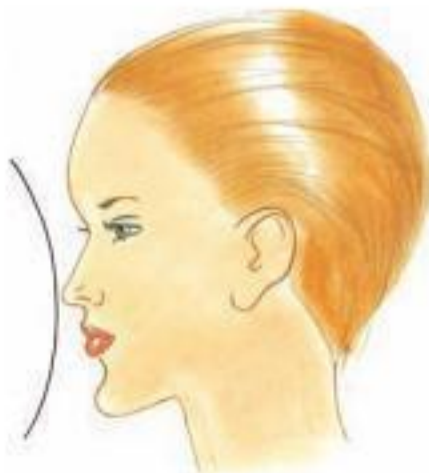


Figure 12-55 Concave profile.

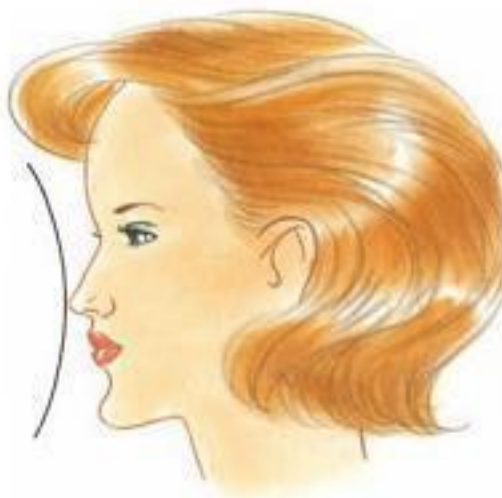


Figure 12-56 Styling for concave profile.



Figure 12-57 Wide forehead.



Figure 12-58 Narrow forehead.



Figure 12-59 Receding forehead.

SPECIAL CONSIDERATIONS

An understanding of facial features and proportions will make it easier for you to analyze each client's face. You can then apply the design principles you have learned to help balance facial structural challenges. Dividing the face into three sections is one way to do this analysis (see Figure 12-32).

TOP THIRD OF THE FACE

Wide forehead: Direct hair forward over the sides of the forehead (Figure 12-57).

Narrow forehead: Direct hair away from the face at the forehead. Lighter highlights may be used at the temples to create the illusion of width (Figure 12-58).

Receding forehead: Direct the bangs over the forehead with an outwardly directed volume (Figure 12-59).

Large forehead: Use bangs with little or no volume to cover the forehead (Figure 12-60).

MIDDLE THIRD OF THE FACE

Close-set eyes: Usually found on long, narrow faces. Direct hair back and away from the face at the temples. A side movement from a diagonal back part with some height is advisable. A slight lightening of the hair at the corner of the eyes will give the illusion of width (Figure 12-61).

Wide-set eyes: Usually found on round or square faces. Use a higher half bang to create length in the face. This will give the face the illusion of being larger and will make the eyes appear more proportional. The hair should be slightly darker at the sides than the top (Figure 12-62).

Crooked nose: Asymmetrical, off-center styles are best, as they attract the eye away from the nose. An asymmetrical style will accentuate the fact that the face is not even (Figure 12-63).

Wide, flat nose: Draw the hair away from the face and use a center part to help elongate and narrow the nose (Figure 12-64).

Long, narrow nose: Stay away from styles that are tapered close to the head on the sides, and have height on top. Middle parts or too much hair



Figure 12-60 Large forehead.



Figure 12-61 Close-set eyes.



Figure 12-62 Wide-set eyes.



Figure 12-63 Crooked nose.



Figure 12-64 Wide nose.

directed toward the face are also poor choices. This will only accentuate any long, narrow features on the face. Instead, select a style where the hair moves away from the face, creating the illusion of wider facial features (Figure 12-65).

Small nose: A small nose often gives a child-like look; therefore it is best to design an age-appropriate hairstyle that would not be associated with children. Hair should be swept off the face, creating a line from nose to ear. The top hair should be moved off the forehead to give the illusion of length to the nose (Figure 12-66).

Prominent nose: To draw attention away from the nose, bring hair forward at the forehead with softness around the face (Figure 12-67).



Figure 12-65 Long, narrow, nose.

LOWER THIRD OF THE FACE

Round jaw: Use straight lines at the jaw line (Figure 12-68).

Square jaw: Use curved lines at the jaw line (Figure 12-69).

Long jaw: Hair should be full and fall below the jaw to direct attention away from it (Figure 12-70).

Receding chin: Hair should be directed forward in the chin area (Figure 12-71).



Figure 12-66 Small nose.



Figure 12-67 Prominent nose.



Figure 12-68 Round jaw.



Figure 12-69 Square jaw.

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Figure 12-70 Long jaw.



Figure 12-71 Receding chin.



Figure 12-72 Small chin.

Small chin: Move the hair up and away from the face along the chin line (Figure 12-72).

Large chin: The hair should be either longer or shorter than the chin line so as to avoid drawing attention to the chin (Figure 12-73).

HEAD SHAPE

Not all head shapes are round. It is important to feel the head shape before deciding on a hairstyle. Design the style with volume in areas that are flat or small while reducing volume in areas that are large or prominent (Figure 12-74).

STYLING FOR PEOPLE WHO WEAR GLASSES

Eyeglasses have become a fashion accessory, and many people change their eyewear as often as their clothes. It is important for you to know whether your clients ever wear glasses so you can take that into account when designing the appropriate hairstyle. Keep in mind that when a client puts on her glasses, the arms of the glasses (the part that rests on the ear) can push the hair at the ear and cause it to stick out.

If you are choosing a short haircut, you may want to reconsider the length of the hair around the ear, opting to either leave it a little longer or cut the hair above and around the ear. For styling purposes, choose a style in which there is enough hair covering the ear (fine hair may “pop” out at the ear), or direct the hair away from the face, so that the arms of the glasses are not an issue.

HAIR PARTS

Hair parts can be the focal point of a hairstyle. Because the eye is drawn to a part, you must be careful in the placement. It is usually best to use a natural part, whenever possible. You may, however, want to create a part according to your client’s head shape or facial features, or for a desired hairstyle. It is often challenging to create a hairstyle working against the natural crown part. For best results, you might try to incorporate the natural part into the finished style. The following are suggestions for hair parts that suit the various facial types.



Figure 12-73 Large chin.



Figure 12-74 Perfect oval.

PARTS FOR THE BANG (FRINGE)

The **bang area**, or **fringe**, is the triangular section that begins at the apex, or high point of the head, and ends at the front corners. The bang is parted in three basic ways.

1. A triangular part is the basic parting for bang sections (Figure 12-75).
2. A diagonal part gives height to a round or square face and width to a long, thin face (Figure 12-76).
3. A curved part is used for a receding hairline or high forehead (Figure 12-77).

STYLE PARTS

There are four other parts that can be used to highlight facial features.

1. Center parts are classic. They are used for an oval face, but also give an oval illusion to wide and round faces. Remember to avoid using center parts on people with prominent noses (Figure 12-78).
2. Side parts are used to direct hair across the top of the head. They help develop height on top and make thin hair appear fuller (Figure 12-79).
3. Diagonal back parts are used to create the illusion of width or height in a hairstyle (Figure 12-80).
4. Zigzag parts create a dramatic effect (Figure 12-81).



Figure 12-75 Triangular part.



Figure 12-76 Diagonal part in fringe.



Figure 12-77 Curved part.



Figure 12-78 Center part.



Figure 12-79 Side part.



Figure 12-80 Diagonal part.



Figure 12-81 Zigzag part.

DESIGNING FOR MEN



Figure 12-82 Full beard and mustache.



Figure 12-83 Closely trimmed beard and mustache.

All the design principles and elements you have just read about work for men's hairstyles, as well as for women's. Men's styles have become more individualized since the early 1960s, when the Beatles hit the music and fashion scene and greatly revolutionized men's hairstyling. Now all hair lengths are acceptable for men, giving them more choices than ever before. As a professional, you should be able to recommend styles that are both flattering and appropriate for the client's lifestyle, career, and hair type.

CHOOSING MUSTACHE AND BEARD SHAPES

Mustaches and beards can be great ways to camouflage facial flaws on male clients. For example, if a man does not have a prominent chin when you look at his profile, a neatly trimmed full beard and mustache may be a good solution (Figure 12-82). If a man has a wide face and full cheeks, a fairly close-trimmed beard and mustache would be very thinning (Figure 12-83).

A man who is balding with closely trimmed hair also could look very good in a closely groomed beard and mustache. Sideburns, mustaches, and beard shapes are largely dictated by current trends and fashions. No matter what the trend is, it is important that the shapes appear well groomed and are flattering to the client.

CLIENT CONSULTATION: SAMPLE DIALOGUE

The design process is a collaboration between stylist and client, beginning with the client consultation. Ellen, a new client at the salon, has just met Nicole, who is going to style her hair (Figure 12-84).

Nicole: Hi, Ellen. My name is Nicole and I'll be working with you today. Is there anything you would like to tell me or ask me about your hair?

Ellen: Well, I don't want it cut too short, and I like to keep my ears covered. I have a picture I tore out from a magazine that I want to show you.

(Nicole notices that the picture is of a model with a different kind of hair texture, and a cut about 3 inches shorter than what Ellen currently has.)

Nicole: This is a great look. I could achieve this for you with a permanent wave and a haircut. I would have to cut about three inches off the length and add some layers. How much time do you have in the morning to spend on your hair? Also, are you currently taking any medications, because they could have a negative effect on your perm.

Ellen: Well, let's keep it about an inch longer than this picture, and I am a little nervous about layering my hair. My mornings are very busy, getting my son off to school and getting myself ready to go to work. And no, I'm not taking any medications.

(Nicole realizes that Ellen is looking for a wash-and-wear style consistent with her lifestyle needs. She believes that the layering would help soften the lines of Ellen's square face.)

Nicole: Well, I can show you how you can easily style your hair with gel and cut your styling time in half by diffusing your curls. I think it would be fine to leave it an inch longer, but I really do feel that the layering would be most flattering to your features and would soften the whole look.

Ellen: Okay, that sounds great. Let's do it!



Figure 12-84 A client consultation.

REVIEW QUESTIONS

1. Name the five elements of design.
2. Name the five principles of hair design.
3. Why must the stylist consider the client's entire body when designing a hairstyle?
4. What are symmetrical and asymmetrical balances?
5. What is considered the most important art principle and why?
6. Explain how hair design can be used to highlight or camouflage facial features.
7. List and describe the seven facial shapes.
8. Name at least five facial features that must be considered when designing a hairstyle.
9. What is the difference between a convex and concave profile?
10. How do the elements and principles of hair design apply to men?

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CHAPTER GLOSSARY

<i>asymmetrical balance</i>	Hairstyle design that features unequal proportions designed to balance facial features.
<i>balance</i>	Establishing equal or appropriate proportions to create symmetry. In hairstyling, it signifies the proper degree of height to width.
<i>bang area/fringe</i>	Triangular section that begins at the apex, or high point of the head, and ends at the front corners; fringe.
<i>concave profile</i>	Curving inward.
<i>contrasting lines</i>	Horizontal and vertical lines that meet at a 90-degree angle.
<i>convex profile</i>	Curving outward.
<i>curved lines</i>	Lines on an angle, used to soften a design.
<i>design texture</i>	Wave pattern.
<i>diagonal lines</i>	Lines positioned between horizontal and vertical lines.
<i>emphasis or focus</i>	The place in a hairstyle where the eye is drawn first before traveling to the rest of the design.
<i>form</i>	Outline of the overall hairstyle as seen from all angles.
<i>harmony</i>	Orderly and pleasing arrangement of shapes and lines.
<i>horizontal lines</i>	Lines parallel to the floor or horizon; creates width in design.
<i>parallel lines</i>	Repeating lines in a hairstyle; may be straight or curved.
<i>proportion</i>	Harmonious relationship among parts or things, or the comparative relation of one thing to another.
<i>profile</i>	Outline of the face, head, or figure seen in a side view.
<i>rhythm</i>	Regular, recurrent pattern of movement in a hairstyle.
<i>single lines</i>	A hairstyle with only one line such as the one-length hairstyle.
<i>space</i>	Area that the hairstyle occupies; also thought of as the area inside the form.
<i>straight profile</i>	Neither convex nor concave.
<i>symmetrical balance</i>	Hairstyle design that is similar on both sides of the face.
<i>transitional lines</i>	Usually curved lines that are used to blend and soften horizontal or vertical lines.
<i>vertical lines</i>	Lines that are straight up and down; creates length and height in hair design.

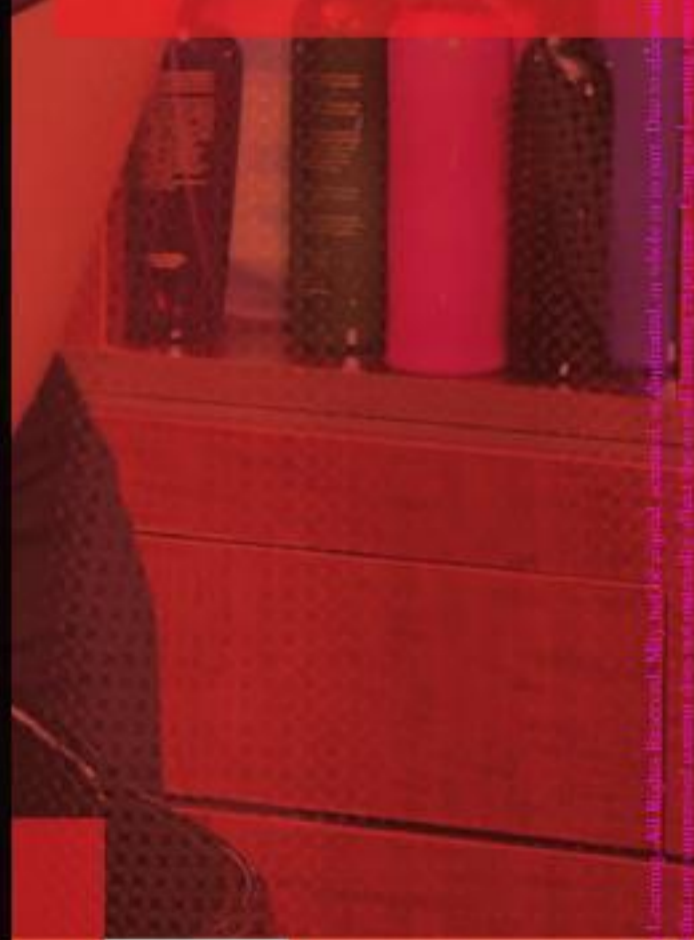
SHAMPOOING, RINSING, & CONDITIONING CHAPTER

13



chapter outline

- Understanding Shampoo
- Conditioners
- Brushing the Hair
- Scalp Massage
- Shampoo Procedures



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Learning Objectives

After completing this chapter, you will be able to:

- Explain the importance of pH in shampoo selection.
- Explain the role of surfactants in shampoo.
- Discuss the uses and benefits of various types of shampoos and conditioners.
- Perform proper scalp manipulations as part of a shampoo service.
- Demonstrate proper shampooing and conditioning procedures.

Key Terms

Page number indicates where in the chapter the term is used.

acid-balanced shampoo
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balancing shampoos
pg. 224

clarifying shampoos
pg. 224

color-enhancing shampoos
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conditioners
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conditioning or moisturizing shampoos
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deep-conditioning treatments
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dry or powder shampoo
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spray-on thermal protectors
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W

hen a client visits a salon for the first time, she immediately begins making judgments about her surroundings. How does the salon look? What kind of music is playing? Does the receptionist greet her with a smile and call her by name? While all of this is part of having a good experience, it is what happens next when she moves into the service area that can make or break you. One of the most important experiences that a stylist provides is the shampoo, which can be heavenly, forgettable, or even a nightmare.

While shampooing is an important preliminary step that prepares the hair for a variety of services, it can also be a soothing, pleasurable experience that sets the mood for the entire visit. The shampoo is an opportunity to provide the client with quality relaxation time in the salon that is free from the stresses of the day. It can be nurturing and, when done well, feel as good as an overall body massage. Remember: If a client is happy with her shampoo, she is far more likely to be happy with her entire service.

UNDERSTANDING SHAMPOO

The shampoo provides a good opportunity to analyze the client's hair and scalp. Always check for these conditions: (1) dry, dehydrated hair; (2) dry, tight scalp, (3) oily scalp, (4) abnormal flaking on the scalp, (5) open wounds or scalp irritations, (6) scalp disorders or diseases, (7) thinning, and (8) excessive hair left in the sink trap after shampooing.

In salons where shampoos are performed by salon assistants, the shampoo person should always alert the stylist about any hair or scalp conditions, including suspected diseases or disorders. A client with an infectious disease is never to be treated in the salon and should be referred to a physician.

Naturally, the primary purpose of a shampoo is to cleanse the hair and scalp prior to receiving a service. This is also the time you need to educate your client about the importance of home care and of using quality hair care products at home.

To be effective, a shampoo must remove all dirt, oils, cosmetics, and skin debris without adversely affecting either the scalp or hair. The scalp and hair need to be cleansed regularly to combat the accumulation of



Focus on . . . Service: Eight Ways to Make a Good Shampoo Experience Great!

1. The scalp is always massaged according to the preference of the client. Some clients have a sensitive scalp and want a very light massage, while others lack sensitivity and want a firm massage. In order to service every client to the best of your ability, find out their preference before shampooing her or his hair.
2. Always ask the client if the water feels too warm, too cool, or just right, and adjust the temperature accordingly.
3. Do not allow the water or your hands to touch a woman's face while shampooing. This may remove part of her base makeup, and can turn an otherwise great shampoo into an unpleasant experience.
4. It is easy to miss the very nape of the neck when shampooing and rinsing, so be careful reaching it, and then check this area before escorting the client to your station.
5. Offer a cool rinse to your client. Explain how good it is for the hair (closes the cuticle). If the client objects, though, do not insist. Many people find even tepid water to be a chilling experience.



Focus on . . . Service: Eight Ways to Make a Good Shampoo Experience Great!—cont'd

6. Throughout the shampoo, be very careful not to drench the towel that is draped around the neck. If the towel becomes damp, replace it with a clean, dry towel before leaving the shampoo area.
7. When blotting the hair after the shampoo, be careful not to go beyond the hair line. If you do this, you may remove part of your client's makeup and she may feel self-conscious for her entire visit.
8. When learning to give a great shampoo, include a great massage. You may hear your clients say, "Don't stop, you can do that for hours," every time they come to you (Figure 13-1). Even though you may hear this five times a day, it is always satisfying to know that you are making your clients feel good!



Figure 13-1 The shampoo is an enjoyable part of the salon experience.

oils and perspiration that mix with the natural scales and dirt to create a breeding ground for disease-producing bacteria. Hair should only be shampooed as often as necessary. Excessive shampooing strips the hair of its protective oil (sebum) that, in small amounts, seals and protects the hair's cuticle. As a general rule, oily hair needs to be shampooed more often than normal or dry hair.

TYPES OF SHAMPOO

There are many types of shampoo available on the market today. As a professional cosmetologist, you should become skilled at selecting shampoos that support the health of the hair, whether it is natural, color-treated, fine and limp, or coarse and wiry. Always read labels and accompanying literature carefully so that you can make informed decisions about the use of various shampoos. Careful attention to knowing your products will help you in recommending them as home-care items for purchase by your clients.

Select a shampoo according to the condition of the client's hair and scalp. Hair can usually be characterized as oily, dry, normal, or chemically treated. Your client might even have an oily scalp with dry hair, possibly due to overprocessing. Hair is not considered normal or virgin if it has been lightened, colored, permed, chemically relaxed, abused by the use of harsh shampoos, or damaged by improper care and exposure to the elements, such as wind, sun, cold, or heat.

Using the right hair-care products at home can make all the difference in how your clients' hair looks, feels, and behaves. It is your job to recommend and educate them about which products they should be using, as well as how and why. Otherwise, they will make their own uninformed decisions, and perhaps even buy inferior products at the drugstore or supermarket. The wrong product choice can make even a good haircut look bad, and can affect the outcome of a chemical service. Only professional products are guaranteed when purchased in the salon.

In the words of Vidal Sassoon: "If you don't look good, we don't look good!"

Remember: You want your clients to look their best so that they become good advertising for you.

THE pH SCALE

Chapter 10 of this book provides you with an overview of important chemistry basics, including pH and surfactants. Refer to that chapter as necessary. To save you some steps, though, the following is a review of pH as it applies to shampoo (Figure 13-2).

Understanding pH levels will help you select the proper shampoo for your client. The amount of hydrogen in a solution, which determines whether it is alkaline or acid, is measured on a pH scale that has a range from 0 to 14. A shampoo that is acidic can have a pH ranging from 0 to 6.9; a shampoo that is alkaline can have a pH rating of 7.1 or higher. The more alkaline the shampoo, the stronger and harsher the shampoo. A high-pH shampoo can leave the hair dry, brittle, and porous, and cause

fading in color-treated hair. A slightly acidic shampoo more closely matches the ideal pH of hair.

THE CHEMISTRY OF WATER

Water is the most abundant and important element on Earth. It is classified as a “universal solvent” because it is capable of dissolving more substances than any other solvent known to science.

Fresh water from lakes and streams is purified by sedimentation (matter sinking to the bottom) and filtration (water passing through a porous substance, such as a filter paper or charcoal) to remove suspended clay, sand, and organic material. Small amounts of chlorine are then added to kill bacteria. Boiling water at a temperature of 212° F (100° C) will also destroy most microbes. Water can be further treated by distillation, a process of heating water so that it becomes a vapor, and then condensing the purified vapor so that it collects as a liquid. This process is often used in the manufacturing of cosmetics.

Water is of crucial importance in the cosmetology industry because it is used for shampooing, mixing solutions, and many other functions. Depending on the kinds and amounts of minerals present in water, water can be classified as either hard or soft. You will be able to make a more professional shampoo selection if you know whether the water in your salon and area is hard or soft. Most water softener companies can supply you with a water-testing kit to determine whether you have hard or soft water and even to what degree (soft, slightly hard, moderately hard, hard, or extremely hard).

Soft water is rain water or chemically softened water. It contains small amounts of minerals and, therefore, allows soap and shampoo to lather freely. For this reason, it is preferred for shampooing. **Hard water** is often in well water and contains minerals that reduce the ability of soap or shampoo to lather readily. It may also change the results of the haircoloring service. However, a water treatment process can soften hard water.

THE CHEMISTRY OF SHAMPOOS

To determine which shampoo will leave your client’s hair in the best condition for the intended service, you need to understand the chemical and botanical ingredients regularly found in shampoos. Most shampoos have many of these ingredients in common. It is often the small differences in formulation that make one shampoo better than another for a particular hair texture or condition.

Water is the main ingredient in most shampoos. Generally it is not just plain water, but purified or deionized water. The water is deionized to remove impurities such as calcium and magnesium and other metal ions that would interfere with other ions and make the product unstable.

Water is usually the first ingredient listed, which indicates that the shampoo contains more water than anything else. From there on,

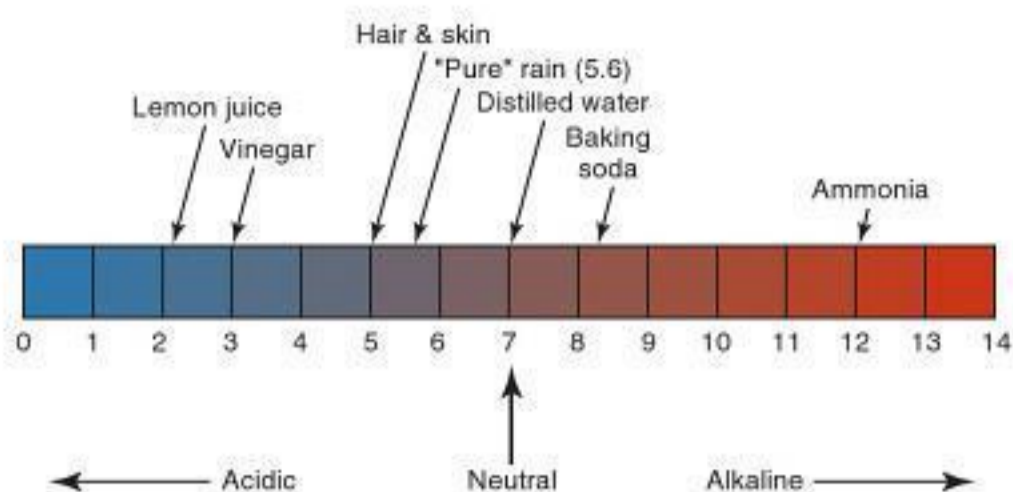


Figure 13-2 The pH scale.

ingredients are listed in descending order, according to the percentage of each ingredient in the shampoo.

SURFACTANTS

The second ingredient that most shampoos have in common is the primary surfactant or base detergent. These two terms, **surfactant** and **detergent**, mean the same thing: cleansing or “surface active agent.” A surfactant molecule has two ends: a **hydrophilic** (hy-drah-FIL-ik) or water-attracting “head,” and a **lipophilic** (ly-puh-FIL-ik) or oil-attracting “tail.” During the shampooing process, the hydrophilic head attracts water, and the lipophilic tail attracts oil. This creates a push-pull process that causes the oils, dirt, and deposits to roll up into little balls that can be lifted off in the water and rinsed from the hair (Figure 13-3, Figure 13-4, Figure 13-5, and Figure 13-6).

Other ingredients are added to the base surfactants to create a wide variety of shampoo formulas. Moisturizers, oils, proteins, preservatives, foam enhancers, and perfumes are all standard components of shampoo.

TYPES OF SHAMPOO

Shampoo products account for the most dollars spent in hair care products. Consumer studies show that the fastest growth items in the shampoo market are products that are retailed through professional



Figure 13-3 The tail of the shampoo molecule is attracted to oil and dirt.

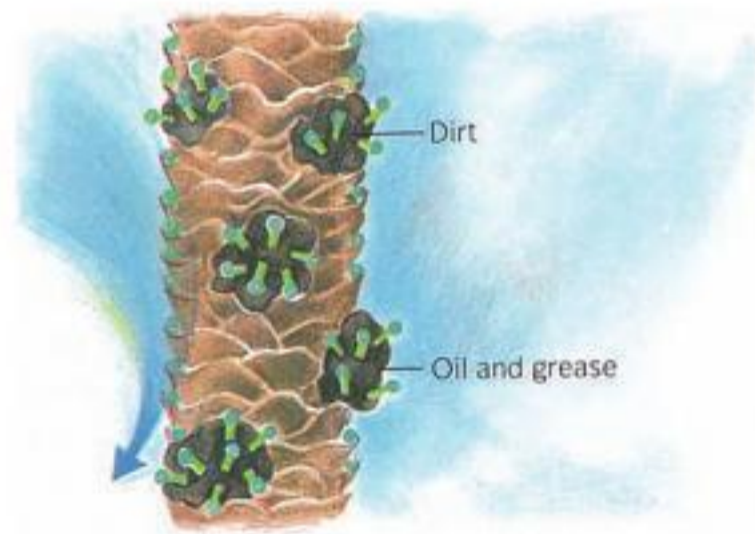


Figure 13-4 Shampoo causes oils to roll up into small globules.

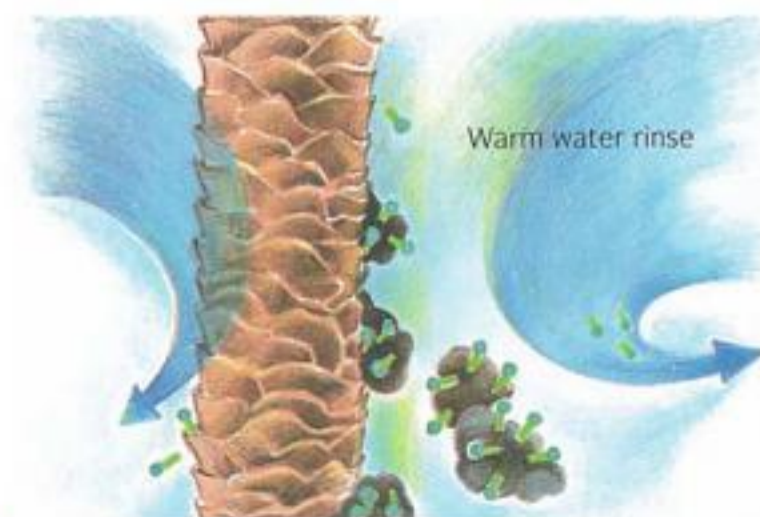


Figure 13-5 During rinsing, the heads of the shampoo molecules attach to water molecules and cause debris to roll off.

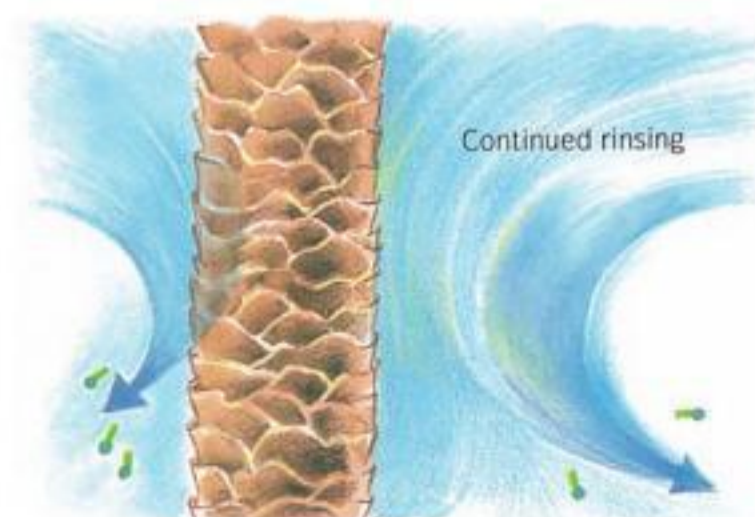


Figure 13-6 Through rinsing washes away debris and excess shampoo.

ACTIVITY

List all the hair products used in your school, along with what types of hair these products are best used on. Analyze the hair of one or two classmates and recommend a particular shampoo and conditioner. List the benefits of each product for that particular “client.” With your instructor’s guidance, you might even try using your recommended choices on your classmates. Keep a record of what products you use, how the hair feels and behaves afterward, and your classmates’ own opinions about the products.

salons. This is good news for salon professionals, but never allow yourself to be overconfident if you want to succeed at sales. You will have to be as knowledgeable and sophisticated as possible about the products you are selling, and as skilled as you can be in demonstrating their use.

Clients are becoming increasingly informed about beauty products from reading about them in beauty magazines and other consumer reports. Your credibility as a professional will be in question if your client is better informed than you are.

Many good shampoos exist for every type of hair or scalp condition. There are shampoos for dry, oily, fine, coarse, limp, lightened, permed, relaxed, or color-treated and chemically treated hair. There are shampoos that add a slight amount of color to highlighted hair, and those that cleanse hair of styling product buildup, mineral deposits, and so forth. There are shampoos that deposit a coating on the hair, and shampoos that remove coatings from the hair.

The list of ingredients is your key to determining which shampoo will leave a client’s hair shiny and manageable, which will treat a scalp or hair condition, and which will prepare the hair for a chemical treatment. Now that you are familiar with pH and the chemistry of water and shampoo, here are some of the different types of shampoos.

ACID BALANCED

An **acid-balanced shampoo** is balanced to the pH of skin and hair (4.5 to 5.5). Any shampoo can become acid balanced by the addition of citric, lactic, or phosphoric acid. Some experts believe that an acid pH of 4.5 to 5.5 is essential to prevent excessive dryness and hair damage during the cleansing process. Acid-balanced shampoos help to close the hair cuticle and are recommended for hair that has been color treated or lightened.

CONDITIONING OR MOISTURIZING SHAMPOOS

Conditioning or moisturizing shampoos are designed to make the hair smooth and shiny, avoid damage to chemically treated hair, and improve manageability of the hair. Protein and biotin are just two examples of conditioning agents that boost shampoos so that they can meet current grooming needs. These conditioning agents restore moisture and elasticity, strengthen the hair shaft, and add volume. They also are **nonstripping**, meaning that they do not remove artificial color from the hair.

In the 1960s, beauty pioneer Jheri Redding revolutionized the salon industry by being the first to market pH-balanced shampoos. He went around the country staging demonstrations that showed how acidic shampoos (pH below 7) outperformed alkaline shampoos. When Redding dipped a piece of litmus paper into his shampoo, it would come up a glowing orange, pink, or gold. The litmus test on his competitors' products would come up a murky purple or black. Most cosmetic chemists today agree that a low pH is good for all hair, and especially chemically treated hair.

MEDICATED SHAMPOOS

Medicated shampoos contain special chemicals or drugs that are very effective in reducing excessive dandruff or relieving other scalp conditions. Some medicated shampoos have to be prescribed by a physician. They are generally quite strong and could affect the color of tinted or lightened hair. In some cases, the shampoo must remain on the scalp for a longer period of time than other shampoos in order for the active ingredient to work. Always read and follow the manufacturer's instructions carefully.

CLARIFYING SHAMPOOS

Clarifying shampoos contain an acidic ingredient such as apple cider vinegar to cut through product buildup that can flatten hair. They also increase shine. These shampoos should only be used when a buildup is evident, perhaps once a week to once every 2 weeks, depending on how much styling product a client tends to use.

BALANCING SHAMPOOS

For oily hair and scalp, **balancing shampoos** wash away excess oiliness, while preventing the hair from drying out.

DRY OR POWDER SHAMPOOS

Sometimes, the state of a client's health makes a wet shampoo uncomfortable or hard to manage. For instance, an elderly client may experience some discomfort at the shampoo bowl due to pressure on the back of the neck. In such a case, it is advisable to use a **dry or powder shampoo**, which cleanses the hair without the use of soap and water. The powder picks up dirt and oils as you brush or comb it through the hair. It also adds volume to the hair. Follow the manufacturer's instructions. Never give a dry shampoo before performing a chemical service.

COLOR-ENHANCING SHAMPOOS

Color-enhancing shampoos are created by combining the surfactant base with basic color pigments. They are similar to temporary color rinses because they are attracted to porous hair and result in only slight color changes that are removed with plain shampooing. Color shampoos are used to brighten, to add a slight hint of color, and to eliminate unwanted color tones such as gold or brassiness, and overly cool strands.

SHAMPOOS FOR HAIRPIECES AND WIGS

Prepared wig-cleaning solutions are available for these hair enhancements (see Chapter 17).

CONDITIONERS

Conditioners are special chemical agents applied to the hair to deposit protein or moisturizer, to help restore its strength and give it body, or to protect it against possible breakage. Conditioners are a temporary remedy

for hair that feels dry, appears damaged, or is damaged. They can only repair hair to a certain extent; they cannot “heal” damaged hair, and cannot improve the quality of new hair growth.

Heredity, health, and diet control the texture and structure of the hair. Conditioners are valuable because they can minimize the damage to hair during a cosmetology service. They can restore luster, shine, manageability, and strength while the damaged hair grows long enough to be cut off and replaced by new hair. Because of frequent shampooing, heavy use of thermal styling tools, generous use of hair color products, and the ever-present blow dryer being used at high heat, conditioning is a must for clients who care about their hair.

Conditioners can also be too much of a good thing. Habitual use can lead to a buildup on the hair, making it heavy and oily. The stylist should know when to choose between a cream rinse, which simply removes tangles, and a conditioning treatment, which repairs damaged hair. Always read the instructions on the bottle. If the manufacturer recommends that the product be used once a week, using it every day can lead to unsatisfactory results.

Conditioners, also known as “reconstructors” or even “hair masks,” are available in the following three basic types:

- *Rinse-out.* Finishing rinses or cream rinses that are rinsed out after they are worked through the hair for detangling.
- *Treatment or repair.* Deep-penetrating conditioners that are left on the hair for 10 to 20 minutes, restoring protein and moisture. Sometimes it is necessary for the client to sit under a heated dryer for deeper penetration.
- *Leave-in.* Applied to the hair and not rinsed out.

Most conditioners contain silicone along with moisture-binding **humectants** (hew-MECK-tents), substances that absorb moisture or promote the retention of moisture. Silicone reflects light and makes the hair appear shiny. Other ingredients reduce frizz and bulk up the hair. Most treatments and leave-ins contain proteins, which penetrate the cortex and reinforce the hair shaft from within.

Even though a product may be formulated to improve the quality of the hair, it can cause damage over time if used incorrectly. Conditioners can build up on the hair shaft and make your hair heavy and oily, leading you to think that it is time to shampoo again. This constant shampooing strips the hair shaft of its protective oils, which prompts you to condition your hair more, creating a vicious cycle. If you use a gentle shampoo that is appropriate for your hair type with a little conditioner only when and where you need it, you can avoid this problem. Pass this on to your clients.

Conditioners affect the hair in different ways. The cuticle, or outermost layer, is made up of overlapping scales. A healthy cuticle lies down smoothly and reflects light, giving the appearance of shiny hair. Conditioners smooth the cuticle and coat the hair shaft to achieve the



Focus on . . . Retailing

Some stylists view the shampoo as “down time,” and use it to talk about what they did the night before. It is important to remember that your time, and your client’s time, is valuable and can be better spent. You can begin to establish your professional relationship during the shampoo by giving the client information about what you are doing and why. Let the client know what shampoo you are using, and why you have selected it especially for their hair. Mention that these products are available for purchase, and emphasize their benefits.

There is no need to be pushy, or to see this as being pushy. Just be yourself and always be honest. When clients are concerned about the health and appearance of their hair, or they have been unhappy with what they have been using at home, they will often make a purchase based on your advice and will thank you for your professional recommendation. You will often find that the stylist with the highest client retention usually also has the highest retail/home-care sales in the salon. This stylist has gained the clients’ trust and respect in them as a professional.

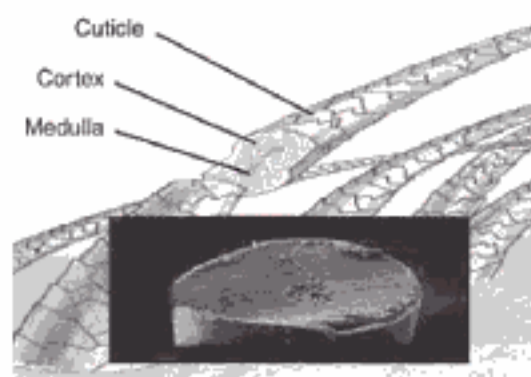


Figure 13-7 Cuticle, cortex, and medulla of the hair shaft.

same effect. So do detangling rinses or cream rinses, although they are not as heavy.

The cortex makes up 90 percent of the hair strand. It can be penetrated with protein conditioners to temporarily reconstruct the hair. Moisturizing conditioners also contain humectants that attract moisture from the air and are absorbed into the cortex (Figure 13-7).

INSTANT CONDITIONERS

Instant conditioners include products that either remain on the hair for a very short period (1 to 5 minutes), or are left in the hair during styling (“leave-in” conditioners). Instant conditioners contain humectants to improve the appearance of dry, brittle hair.

Most conditioners fall in the pH range of 3.5 to 6.0, and restore the pH balance after an alkaline chemical treatment. Those conditioners are designed primarily to balance pH. They are considered instant because of their short application time. They generally contain an acid that balances the alkalinity of a prior chemical service.

MOISTURIZERS

Heavier and creamier than instant conditioners, **moisturizers** also have a longer application time (10 to 20 minutes). They contain many of the same ingredients as instant conditioners, but are formulated to be more penetrating and to have longer staying power. Some moisturizers involve the application of heat. Quaternary ammonium compounds (quats) are included in the chemical formulation of moisturizers due to their ability to attach themselves steadfastly to hair fibers and to provide longer-lasting protection than instant conditioners.

PROTEIN CONDITIONERS

Protein conditioners are designed to slightly increase hair diameter with a coating action, thereby adding body to the hair. They are often referred to as protein treatments and facilitate the hairstyling process. Protein conditioners are available in several strengths. Choose the strength appropriate to the condition, texture, and quality of the hair you are treating.

Concentrated protein conditioners have traditionally had a brown liquid appearance. They are used to improve the strength of the hair and to temporarily close split ends. These conditioners are designed to pass through the cuticle, penetrate into the cortex, and replace the keratin that has been lost from the hair. They improve appearance, equalize porosity, and increase elasticity. The excess conditioner must be rinsed from the hair before setting. Concentrated protein treatments are generally not given immediately following a chemical treatment, as they can alter the desirable rearrangement of protein bonds formed by a permanent wave, relaxer, or hair coloring.

DEEP-CONDITIONING TREATMENTS

Deep-conditioning treatments, also known as hair masks or conditioning packs, are chemical mixtures of concentrated protein in the heavy cream base of a moisturizer. They penetrate the cuticle layer and are the chosen

therapy when an equal degree of moisturizing and protein treatment is desired.

OTHER CONDITIONING AGENTS

Other conditioning agents that you need to be familiar with follow:

- **Spray-on thermal protectors** are applied to hair prior to any thermal service to protect the hair from the harmful effects of blow drying, thermal irons, or electric rollers.
- **Scalp conditioners**, usually found in a cream base, are used to soften and improve the health of the scalp. They contain moisturizing and emollient ingredients.
- **Medicated scalp lotions** are conditioners that promote healing of the scalp.
- **Scalp astringent lotions** remove oil accumulation from the scalp and are used after a scalp treatment and before styling.

Table 13-1 lists products suitable for various hair types.

BRUSHING THE HAIR

Correct hair brushing stimulates the blood circulation to the scalp; helps remove dust, dirt, and hair-spray buildup from the hair; and gives hair added shine. You should include a thorough hair brushing as part of every

Hair Type	Fine	Medium	Coarse
Straight	Volumizing shampoo Detangler, if necessary Protein treatments	Acid-balanced shampoo Finishing rinse Protein treatments	Moisturizing shampoo Leave-in conditioner Moisturizing treatments
Wave, Curly, Extremely Curly	Fine hair shampoo Light leave-in conditioner Protein treatments Spray-on thermal protectors	Acid-balanced shampoo Leave-in conditioner Moisturizing treatment	Moisturizing shampoo Leave-in conditioner Protein and moisturizing treatments
Dry & Damaged (Perms, Color, Relaxers, Blow- drying, Sun, Hot Irons)	Gentle cleansing shampoo Light leave-in conditioner Protein and moisturizing repair treatments Spray-on thermal protection	Shampoo for chemically treated hair Moisturizing conditioner Protein and moisturizing repair treatments	Deep-moisturizing shampoo for damaged hair Leave-in conditioner Deep conditioning treatments and hair masks

Table 13-1 Matching Products to Hair Types



Figure 13-8 Begin the brushing stroke.



Figure 13-9 Brush the hair.

shampoo and scalp treatment, regardless of whether your client's hair and scalp are dry or oily. The three exceptions to hair brushing follow.

- Do not brush before giving a chemical service.
- Do not brush if the scalp is irritated.
- Never brush the scalp.

Hair services that you should not be brushing, shampooing, or massaging the scalp include:

- Single-process and double-process haircolor
- Highlighting
- Most chemical relaxers (follow manufacturer's directions)
- Some temporary and semipermanent haircolor (follow manufacturer's directions)

If shampooing is recommended, shampoo gently to avoid scalp irritation.

Also, never use a comb to loosen scales from the scalp. The most highly recommended hairbrushes are those made from natural bristles. Natural bristles have many tiny overlapping layers or scales, which clean and add luster to the hair. Hairbrushes with nylon bristles are shiny and smooth and are more suitable for hairstyling.

To brush the hair, first part it through the center from front to nape. Then part a section about an inch (1.25 cm) off the center parting to the crown of the head. Hold this section of hair in your left hand (Figure 13-8). Rotate the brush by turning the wrist slightly and sweep the bristles the full length of the hair shaft (Figure 13-9). Repeat three times. Then part the hair again an inch from the first parting and continue until the entire head has been brushed.

SCALP MASSAGE

The two basic requirements for a healthy scalp are cleanliness and stimulation. Since similar manipulations are given with all scalp treatments, you should learn to give them with a continuous, even motion that will stimulate the scalp and help to relax the client. Scalp massage is most effective when given as a series of treatments once a week for a normal scalp and more frequently when scalp disorders are present, in conjunction with treatment by a dermatologist. Do not massage or manipulate a client's scalp if abrasions are present.

Scalp massage is performed **prior** to the shampoo. It is this "extra" service that will keep your clients coming back to you. Knowing the muscles, the location of blood vessels, and the nerve points of the scalp and neck will help guide you to those areas most likely to benefit from massage movements. For this information, see Chapter 6.

PROCEDURE

13-1

SCALP MASSAGE

- 1. Relaxing movement:** Cup the client's chin in your left hand. Place your right hand at the base of the skull, and rotate the head gently. Reverse positions of your hands and repeat (Figure 13-10).
- 2. Sliding movement:** Place your fingertips on each side of the client's head; slide your hands firmly upward, spreading the fingertips until they meet at the top of the head. Repeat four times (Figure 13-11).
- 3. Sliding and rotating movement:** Same as (2), except that after sliding the fingertips 1 inch (2.5 cm), rotate and move the client's scalp. Repeat four times (Figure 13-12).
- 4. Forehead movement:** Hold the back of the client's head with your left hand. Place your stretched thumb and the fingers of your right hand on the client's forehead. Move your hand slowly and firmly upward to 1 inch past the hairline. Repeat four times. (Figure 13-13).
- 5. Scalp movement:** Place the palms of your hands firmly against the client's scalp. Lift the scalp in a rotary movement, first with your hands placed above her ears, and second with your hands placed at the front and back of her head (Figure 13-14).
- 6. Hairline movement:** Place the fingers of both hands at the client's forehead. Massage around her hairline by lifting and rotating (Figure 13-15).



Figure 13-10 Relaxing movement.



Figure 13-11 Sliding movement.



Figure 13-12 Sliding and rotating movement.



Figure 13-13 Forehead movement.



Figure 13-14 Scalp movement.



Figure 13-15 Hairline movement.



Figure 13-16 Front scalp movement.



Figure 13-17 Back scalp movement.



Figure 13-18 Ear-to-ear movement.



Figure 13-19 Back movement.



Figure 13-20 Shoulder movement.



Figure 13-21 Spine movement.

7. **Front scalp movement:** Dropping back 1 inch, repeat the preceding movement over entire front and top of the scalp (Figure 13-16).
8. **Back scalp movement:** Place the fingers of each hand on the sides of the client's head. Starting below her ears, manipulate the scalp with your thumbs, working upward to the crown. Repeat four times. Repeat thumb manipulations, working toward the center back of the head (Figure 13-17).
9. **Ear-to-ear movement:** Place your left hand on the client's forehead. Massage from the right ear to the left ear along the base of the skull with the heel of your hand, using a rotary movement (Figure 13-18).
10. **Back movement:** Place your left hand on the client's forehead and stand to her left. Using your right hand, rotate from the base of the client's neck, along the shoulder, and back across the shoulder blade to the spine. Slide your hand up the client's spine to the base of her neck. Repeat on the opposite side (Figure 13-19).
11. **Shoulder movement:** Place both your palms together at the base of the client's neck. Using a rotary movement, catch the muscles in your palms and massage along the shoulder blades to the point of her shoulders, and then back again. Then massage from the shoulders to the spine and back again (Figure 13-20).
12. **Spine movement:** Massage from the base of the client's skull down the spine with a rotary movement. Using firm finger pressure, bring your hand slowly to the base of the client's skull (Figure 13-21).

SCALP MANIPULATION TECHNIQUE

There are several ways to effectively manipulate the scalp. The scalp manipulation procedure found on pages 229 and 230 may be adjusted in accordance with your instructor's recommendations.

With each massage movement, place the hands under the hair so that the length of the fingers, balls of the fingertips, and cushions of the palms can stimulate the muscles, nerves, and blood vessels of the scalp area.

SHAMPOO PROCEDURES

Before getting into the actual specifics of shampoo procedures, a few words about posture are in order. Maintaining good posture will protect you against the muscle aches, back strain, discomfort, fatigue, and other physical problems that can result from performing shampoos. Correct posture will also help you maintain an attractive image, an important consideration given your role as a model to your clients. The most important rule regarding posture is to always keep your shoulders back while performing the shampoo. This way, you will avoid slumping over the client. Remember, too, to hold your abdomen in, thereby lifting your upper body. Free-standing shampoo bowls allow for healthier body alignment and help reduce strain on the back and shoulders (Figure 13-22).

SHAMPOOING CHEMICALLY TREATED HAIR

Chemically treated hair tends to be drier and more fragile than natural hair. Therefore, a mild shampoo formulated especially for chemically treated hair is recommended. Chemically treated hair also tends to tangle. Use a wide-tooth comb to gently remove tangles, beginning at the nape, and work your way up to the frontal area. Do not force the comb through the hair. Use a conditioner, if necessary. Hair that has been relaxed or straightened tends to be less tangled, but it may mat if not moisturized properly before drying.



Figure 13-22 Correct posture at the shampoo bowl.

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PROCEDURE

13-2

BASIC SHAMPOO

PREPARATION FOR SHAMPOOING NORMAL OR CHEMICALLY TREATED HAIR

The following implements and materials are routinely used when performing the shampoo service.

- Towels
- Shampoo cape
- Shampoo
- Conditioner (optional)
- Comb and hairbrush

1. **Seat client.** Seat client comfortably at workstation.
2. **Perform consultation.** Consult with client on desired hair services.
3. **Sanitize hands.** Wash hands with soap and warm water.
4. **Drape client.** Turn collar to the inside, if necessary. Place towel lengthwise across client's shoulders, crossing ends beneath the chin (**Figure 13-23**).
5. **Place cape.** Place cape over the towel and fasten in the back so that cape does not touch the client's skin.
6. **Place towel.** Place another towel over the cape and secure in the front (**Figure 13-24**).
7. **Remove objects.** Remove hair ornaments, hairpins, and so on.
8. **Remove jewelry.** Have client remove jewelry and glasses.
9. **Analyze scalp.** Examine condition of hair and scalp and select appropriate products.
10. **Brush.** Brush hair thoroughly, if applicable.
11. **Massage scalp,** if applicable.

BRUSHING

1. **Part hair.** Use half-head parting.
2. **Part subsection.** Take subsection inch from front hairline to crown.



Figure 13-23 Cross ends of the towel under the chin.



Figure 13-24 Place another towel over cape.

3. **Hold strand.** Hold hair in nondominant hand between thumb and fingers.
4. **Position brush.** Lay brush (held in dominant hand) with bristles down on hair close to scalp.
5. **Rotate brush.** Turn wrist slightly and sweep bristles full length of hair shaft.
6. **Repeat.** Repeat brushing three times on each strand.
7. **Complete brushing.** Continue brushing until entire head has been brushed.

SHAMPOO SERVICE

1. **Seat client.** Seat client comfortably at shampoo sink.
2. **Place cape.** Place cape over back of shampoo chair to prevent water from running down client's neck (Figure 13-25).
3. **Adjust water.** Adjust volume and temperature of water spray. (Test on inner wrist; monitor by keeping fingers under spray.)
4. **Saturate hair.** Wet hair with warm water. Lift hair and work it with free hand; protect client's face, ears, and neck from spray (Figure 13-26, Figure 13-27, Figure 13-28).
5. **Apply shampoo.** Apply small amounts of shampoo. Begin at the hairline, and work back and into lather using cushions of fingertips.

Reminder: Do *not* use firm pressure if following shampoo with a chemical service, if client's scalp is tender or sensitive, or if the client requests less pressure.

Here's a TIP

To relieve the initial shock of cold shampoo, hold the shampoo in your warm hand for several seconds before applying.



Figure 13-25 Adjust cape over back of shampoo chair.



Figure 13-26 Protect the face.



Figure 13-27 Protect the ears.



Figure 13-28 Protect the neck.

6. Manipulate scalp. Perform manipulations as follows:

- a. Begin at front hairline and work in back and forth movement until top of head is reached (Figure 13-29).
- b. Continue to back of head, shifting fingers back about 1 inch at a time.
- c. Lift head with left hand; with right hand start at top of right ear, using back and forth movement, and work to back of the head (Figure 13-30).
- d. Drop fingers down about 1 inch and repeat the process until right side of head has been massaged.
- e. Beginning at the left ear, repeat the prior two steps on the left side of head.
- f. Allow client's head to relax and work around hairline with thumbs in a rotary movement.
- g. Repeat all steps until scalp has been thoroughly massaged. Remove excess lather by squeezing hair gently.

7. Rinse hair thoroughly. Using strong spray:

- a. Lift hair at crown and back with fingers of left hand to permit spray to rinse hair thoroughly (Figure 13-31).
- b. Cup left hand along nape line and pat the hair, forcing spray against base scalp area.

8. Shampoo again if needed.

9. Gently squeeze excess water from hair. Apply conditioner avoiding base of hair near scalp. Gently comb conditioner through, distributing it with a wide-tooth comb (Figure 13-32).



Figure 13-29 Manipulate the scalp.



Figure 13-30 Lift the client's head



Figure 13-31 Rinse the client's hair.



Figure 13-32 Comb conditioner through client's hair.

10. **Condition as recommended.** Rinse thoroughly and finish with a cool water rinse to seal cuticle.
11. **Place plastic cap on head.** If conditioner is to remain on hair more than 1 minute, place plastic cap on head and sit client upright for recommended time. If deep-conditioning treatment is applied, placing client under a heated dryer may be required; follow directions carefully (Figure 13-33).
12. **Partially towel dry hair.** While still at the shampoo bowl, partially towel dry hair as follows:
 - a. Remove excess moisture from hair at shampoo bowl.
 - b. Wipe excess moisture from around client's face and ears with ends of towel.
 - c. Lift towel and drape over client's head.
 - d. Place hands on top of towel and massage until hair is partially dry (Figure 13-34).
13. **Clean shampoo bowl.** Clean out shampoo bowl, removing any loose hair.
14. **Comb client's hair.** Comb client's hair, beginning with the end at the nape of the neck.
15. **Change drape.** Change the drape if necessary.

CLEAN-UP AND SANITATION

1. **Discard used materials.** Place unused supplies in proper place.
2. **Dispose of soiled towels.** Place soiled towels in hamper.
3. **Remove hair from combs and brushes.** Disinfect for the required time.
4. **Sanitize shampoo bowl.** Disinfect shampoo bowl after each client.
5. **Wash hands.** Wash your own hands with soap and warm water.



Figure 13-33 Some conditioners require a plastic cap.



Figure 13-34 Towel-blot the client's hair.



Figure 13-35 Applying powder or dry shampoo.

APPLYING DRY SHAMPOOS

Sometimes, as mentioned earlier, the state of a client's health makes a wet shampoo uncomfortable or hard to manage. For instance, an elderly client may experience some discomfort at the shampoo bowl due to pressure on the back of the neck. In such cases, it is advisable to use a dry or powder shampoo. A dry shampoo can be applied at the stylist's station, with the client draped as for a chemical service. Follow the manufacturer's directions, as they will vary. For the most part, you will be applying the powder directly to the hair from scalp to the ends, and then brushing through with a natural bristle brush to remove oil and dirt (Figure 13-35).

SHAMPOOING CLIENTS WITH SPECIAL NEEDS

Clients with disabilities or those who are wheelchair-bound will usually tell you how they prefer to be shampooed. Some clients in wheelchairs will allow you to shampoo their hair while they remain seated in their wheelchairs, facing the shampoo bowl and bending forward, with a towel to protect their face. If the wheelchair is the correct height in relation to the shampoo bowl, shampoo as normal while the client remains in the wheelchair. Sometimes, a client will arrive in the salon with her hair freshly shampooed from home, and sometimes a dry shampoo is appropriate. The same goes for clients with other special needs. Always ask about their preferences and make their comfort and safety a priority.

ACTIVITY

Role playing is a good way to practice recommending retail products to clients. Pair off with a classmate. One takes the role of the stylist and the other plays a client. Your "scene" might go like this:

Stylist: Have you encountered any problems with your scalp or hair since your last salon visit, Mrs. Benson? Any itchiness or flaking?

Mrs. Benson: No. I don't usually have scalp problems this time of year. But in the winter I do.

Stylist: Any dryness?

Mrs. Benson: Well, ever since I started having my hair highlighted, it does feel a little drier.

Stylist: Chemical services often dry the hair. I'm going to use this shampoo for color-treated hair and finish with this moisturizing conditioner. (Show and place shampoo and conditioner bottles in client's hands.)

Mrs. Benson: That sounds good. But won't the conditioner make my hair feel limp?

Stylist: I'll be using a light-weight conditioner only on your ends where you need it. It'll leave your hair silky and shiny and not weigh it down. If you like it, you can purchase some before you leave. You know, using the right shampoo and conditioner will help keep your hair healthy between visits to the salon.

Mrs. Benson: Great! Let's do it!

PROCEDURE

13-3

GENERAL HAIR AND SCALP TREATMENTS

NORMAL HAIR AND SCALP TREATMENTS

The purpose of a general scalp treatment is to keep the scalp and hair in a clean and healthy condition. A hair or scalp treatment should be recommended only after a hair and scalp examination. If the client does not have the time to sit for a treatment, recommend scheduling the treatment at a later, more convenient time. If the client does request a treatment at that time, it should be given either before or after the shampoo, depending on which treatment is given.

1. Drape the client.
2. Brush hair for 5 minutes.
3. Apply scalp conditioner.
4. Apply heat for about 5 minutes.
5. Manipulate scalp for 10 to 20 minutes.
6. Shampoo the hair.
7. Towel dry the hair.
8. Apply scalp lotion and/or styling aids.

DRY HAIR AND SCALP TREATMENTS

This treatment should be used when there is a deficiency of natural oil on the scalp and hair. Select scalp preparations containing moisturizing and emollient ingredients. Avoid the use of strong soaps, preparations containing a mineral oil or sulfonated oil base, greasy preparations, and lotions with high alcohol content. In this treatment, a scalp steamer, which resembles a hooded dryer, is used.

1. **Drape.** Drape the client.
2. **Brush hair.** Brush the client's hair for about 5 minutes.
3. **Apply preparation.** Apply the scalp preparation for this condition.
4. **Apply steamer.** Apply the scalp steamer for 7 to 10 minutes, or wrap the head in warm steam towels for 7 to 10 minutes.
5. **Shampoo hair.** Give a mild shampoo.
6. **Towel dry.** Towel dry the hair and scalp thoroughly.
7. **Apply scalp cream.** Apply moisturizing scalp cream sparingly with a rotary, frictional motion.
8. **Stimulate scalp.** Stimulate the scalp with direct high-frequency current, using the glass rake electrode, for about 5 minutes.
9. **Rinse hair.** Rinse the hair thoroughly.



CAUTION

Do not use high-frequency current on hair treated with tonics or lotions that contain alcohol.

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OILY HAIR AND SCALP TREATMENTS

Excessive oiliness is caused by overactive sebaceous (oil) glands. Manipulate the scalp and knead it to increase blood circulation to the surface. Any hardened sebum in the pores of the scalp will be removed with gentle pressing or squeezing. To normalize the function of these glands, excess sebum should be flushed out with each treatment.

1. **Drape.** Drape the client.
2. **Brush hair.** Brush the client's hair for about 5 minutes.
3. **Apply scalp lotion.** Using a cotton pledget (a tuft of cotton), apply a medicated scalp lotion to the scalp only (Figure 13-36).
4. **Apply lamp or heat.** Apply infrared lamp or heated dryer for about 5 minutes.
5. **Manipulate the scalp.**
6. **Shampoo hair.** Shampoo with a corrective shampoo for oily hair.
7. **Towel dry the hair.**
8. **Apply current.** Apply direct high-frequency current for 3 to 5 minutes (Figure 13-37).
9. **Apply astringent.** Apply a scalp astringent and/or suitable styling aids.

ANTIDANDRUFF TREATMENTS

Dandruff is the result of a fungus called malassezia. Antidandruff shampoos, conditioners, and topical lotions contain antifungal agents that control dandruff by suppressing the growth of malassezia. Moisturizing salon treatments also soften and loosen scalp scales that stick to the scalp in crusts. You may treat a scalp with a dandruff condition with the following procedure.

1. **Drape.** Drape the client.
2. **Shampoo hair.** Shampoo with an antidandruff shampoo.
3. **Towel dry.** Towel dry the hair.
4. **Apply conditioner.** Apply an antidandruff conditioner or lotion.
5. **Apply heat or steamer.** Apply heat with an infrared lamp or scalp steamer for about five minutes (optional).
6. **Shampoo with an antidandruff shampoo.**

Because of the ability of fungus to resist treatment, additional salon treatments and the frequent use of antidandruff products at home should be recommended.



Figure 13-36 Apply scalp lotion with cotton pledget.



Figure 13-37 Apply high-frequency current.



CAUTION

Some antidandruff lotions are alcohol based and should not be used in conjunction with infrared lamps.

REVIEW QUESTIONS

1. Why is pH an important factor in shampoo selection?
2. Name four ways in which water can be purified.
3. What is the chemical action of surfactants in shampoo?
4. What shampoo and/or conditioner is appropriate for use on dandruff? On product buildup? On damaged hair?
5. What is the action of conditioner on the hair?
6. What is the purpose of brushing the hair prior to shampooing?
7. Describe the draping procedure for a shampooing service.
8. What hair services should not be preceded by shampooing, brushing, or massage?
9. Describe the hair and scalp treatment for oily hair, dry hair, and dandruff.
10. When are scalp massages performed?

CHAPTER GLOSSARY

<i>acid-balanced shampoo</i>	Shampoos that are balanced to the pH of skin and hair (4.5 to 5.5).
<i>balancing shampoos</i>	Shampoos that wash away excess oiliness from oily hair and scalp, while preventing the hair from drying out.
<i>clarifying shampoos</i>	Shampoos containing an acidic ingredient such as cider vinegar to cut through product buildup that can flatten hair; also increase shine.
<i>color-enhancing shampoos</i>	Shampoos created by combining the surfactant base with basic color pigments.
<i>conditioners</i>	Special chemical agents applied to the hair to deposit protein or moisturizer, to help restore its strength and give it body, or to protect it against possible breakage.
<i>conditioning or moisturizing shampoos</i>	Shampoos designed to make the hair smooth and shiny, avoid damage to chemically treated hair, and improve manageability of the hair.
<i>deep-conditioning treatments</i>	Chemical mixtures of concentrated protein and the heavy cream base of a moisturizer; used to provide treatments when an equal degree of moisturizing and protein treatment is required.
<i>dry or powder shampoo</i>	Shampoos that cleanse the hair without the use of soap and water.

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CHAPTER GLOSSARY

<i>hard water</i>	Water containing certain minerals that reduce the ability of soap or shampoo to lather.
<i>humectants</i>	Substances that absorb moisture or promote the retention of moisture.
<i>hydrophilic</i>	Capable of combining with or attracting water.
<i>instant conditioners</i>	Conditioners that either remain on the hair for a very short period (1 to 5 minutes) or are left in the hair during styling ("leave-in" conditioners).
<i>lipophilic</i>	Capable of attracting oil.
<i>medicated scalp lotions</i>	Conditioners that promote healing of the scalp.
<i>medicated shampoos</i>	Shampoos containing special chemicals or drugs for reducing excessive dandruff or relieving other scalp conditions.
<i>moisturizers</i>	Products formulated to add moisture to dry hair, with a heavier formulation than instant conditioners and a longer application time.
<i>nonstripping</i>	Description of products that do not remove artificial color from the hair.
<i>protein conditioners</i>	Products designed to slightly increase hair diameter with a coating action, thereby adding body to the hair.
<i>scalp astringent lotions</i>	Products used to remove oil accumulation from the scalp; used after a scalp treatment and before styling.
<i>scalp conditioners</i>	Products, usually in a cream base, used to soften and improve the health of the scalp.
<i>soft water</i>	Rain water or chemically softened water that lathers easily with soap or shampoo.
<i>spray-on thermal protectors</i>	Products applied to hair prior to any thermal service to protect it from the harmful effects of blow-drying, thermal irons, or electric rollers.
<i>surfactants</i>	Cleansing or surface active agent.

HAIRCUTTING

CHAPTER 14

chapter outline

- Basic Principles of Haircutting
- Client Consultation
- Tools, Body Positions, and Safety
- Basic Haircuts
- Other Cutting Techniques
- Clippers and Trimmers



Learning Objectives

After completing this chapter, you will be able to:

- Identify reference points on the head form and understand their role in haircutting.
- Define angles, elevations, and guidelines.
- List the factors involved in a successful client consultation.
- Demonstrate the safe and proper use of the various tools of haircutting.
- Demonstrate mastery of the four basic haircuts.
- Demonstrate mastery of other haircutting techniques.

Key Terms

Page number indicates where in the chapter the term is used.

<i>angle</i> pg. 245	<i>free-hand notching</i> pg. 287	<i>long-layered haircut</i> pg. 259	<i>sections</i> pg. 246
<i>apex</i> pg. 244	<i>free-hand slicing</i> pg. 289	<i>nape</i> pg. 245	<i>slicing</i> pg. 288
<i>bang (fringe)</i> pg. 245	<i>graduated haircut</i> pg. 258	<i>notching</i> pg. 287	<i>slide cutting</i> pg. 285
<i>beveling</i> pg. 245	<i>graduation</i> pg. 246	<i>over-direction</i> pg. 248	<i>slithering (effilating)</i> pg. 288
<i>blunt haircut</i> pg. 258	<i>growth pattern</i> pg. 251	<i>palm-to-palm</i> pg. 257	<i>stationary guideline</i> pg. 247
<i>carving</i> pg. 288	<i>guideline</i> pg. 247	<i>parietal ridge</i> pg. 243	<i>subsections</i> pg. 246
<i>clipper-over-comb</i> pg. 292	<i>hairline</i> pg. 251	<i>part/parting</i> pg. 246	<i>tapers</i> pg. 292
<i>cross-checking</i> pg. 260	<i>head form</i> pg. 243	<i>perimeter</i> pg. 247	<i>tension</i> pg. 255
<i>crown</i> pg. 245	<i>interior</i> pg. 247	<i>point cutting</i> pg. 286	<i>texturizing</i> pg. 286
<i>cutting line</i> pg. 246	<i>interior guideline</i> pg. 273	<i>razor-over-comb</i> pg. 290	<i>traveling guideline</i> pg. 247
<i>distribution</i> pg. 282	<i>layered haircut</i> pg. 258	<i>razor rotation</i> pg. 290	<i>uniform layers</i> pg. 273
<i>elevation</i> pg. 246	<i>layers</i> pg. 258	<i>reference points</i> pg. 243	<i>weight line</i> pg. 258
<i>four corners</i> pg. 244	<i>line</i> pg. 245	<i>scissor-over-comb (shear-over-comb)</i> pg. 285	

Rapunzel, Samson, Joan of Arc, and the Beatles are just a few haircuts that have influenced many of us over the years. Haircuts through history have often demonstrated a change in the thinking of the time. Consider women bobbing their hair to express a newfound freedom in the 1920s or men and women who by not cutting their hair demonstrated protest during the 1960s. You will be able to give a great haircut once you have an understanding of the techniques and tools of cutting. And perhaps one day you will create the haircut that will rock the world.

BASIC PRINCIPLES OF HAIRCUTTING

Good haircuts begin with an understanding of the shape of the head, referred to as the **head form** or head shape. Hair responds differently on various areas of the head, depending on the length and the cutting technique used. Being aware of where the head form curves, turns, and changes will help you achieve the look that you and your client are seeking.

REFERENCE POINTS

Reference points on the head mark where the surface of the head changes, such as the ears, jaw line, occipital bone, or apex. These points are used to establish design lines (Figure 14-1).

An understanding of head shape and reference points will help you in the following ways:

- Finding balance within the design, so that both sides of the haircut turn out the same
- Ability to recreate the same haircut
- Showing where and when it is necessary to change technique to make up for irregularities in the head form (e.g., if a client has a flat crown, you may choose to use a technique in that area to achieve more volume)

Standard reference points are defined below.

- **Parietal ridge.** The widest area of the head, starting at the temples and ending at the bottom of the crown. This area is easily found by placing a comb flat on the side of the head: the parietal ridge is found where the head starts to curve away from the comb. Also referred to as the crest area (Figure 14-2).
- **Occipital bone.** The bone that protrudes at the base of the skull is the occipital bone. To find the occipital bone, simply feel the back of

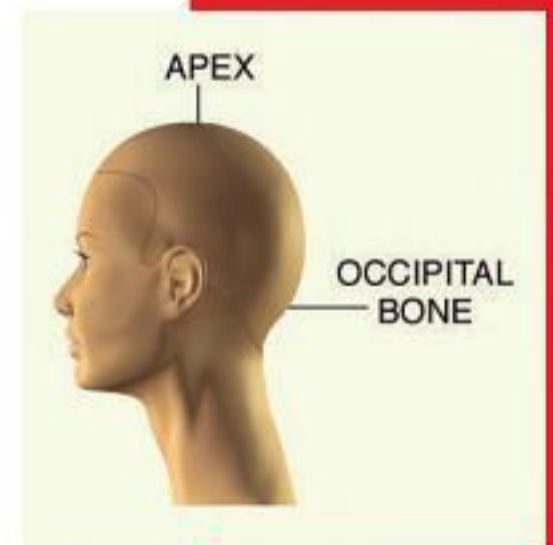


Figure 14-1 Reference points.

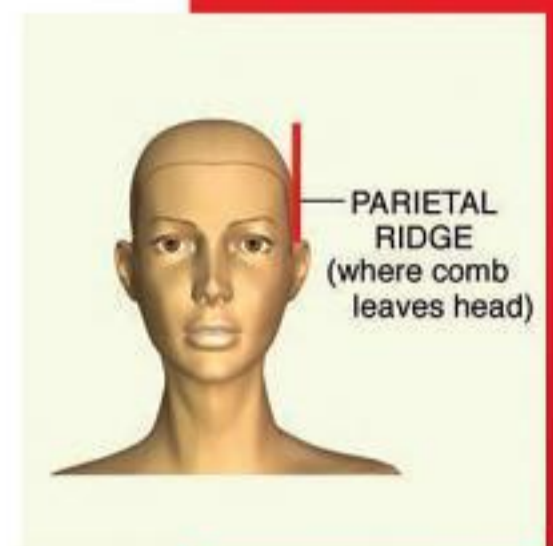


Figure 14-2 The parietal ridge.



Figure 14-3 The occipital bone.

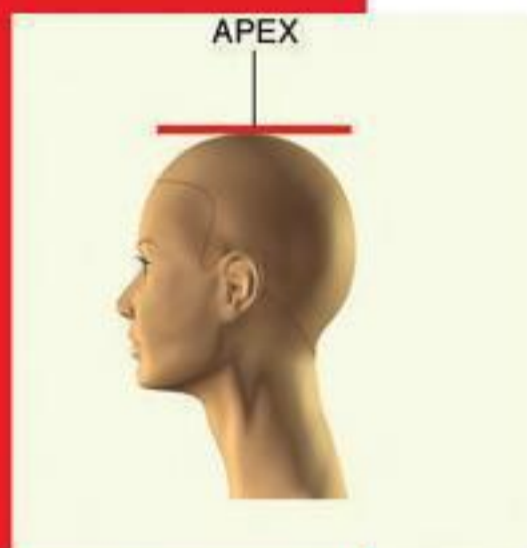


Figure 14-4 The apex.

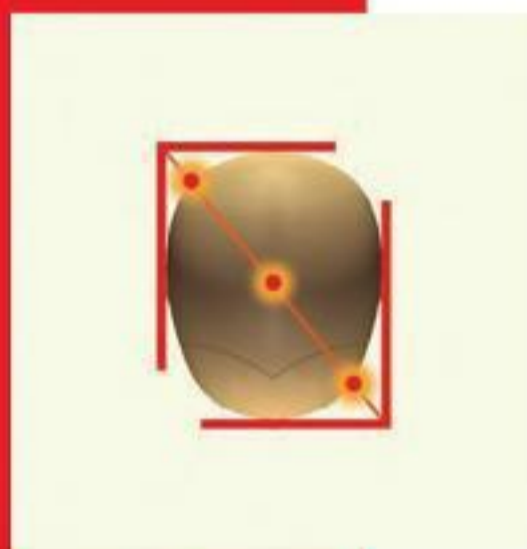


Figure 14-5 Locating the four corners.

the skull, or place a comb flat against the nape and find where the comb leaves the head (Figure 14-3).

- **Apex.** Highest point on the top of the head. This area is easily located by placing a comb flat on the top of the head. The comb will rest on that highest point (Figure 14-4).
- **Four corners.** May be located in two different ways. First, place two combs flat against the side and back, locating the back corner at the point where the two combs meet (Figure 14-5). Second, make two diagonal lines crossing the apex of the head, pointing directly to the front and back corners (Figure 14-6).

You will not necessarily use every reference point for every haircut, but it is important to know where they are. The location of the four corners, for example, signals a change in the shape of the head from flat to round and vice versa. This change in the surface can have a significant effect on the outcome of the haircut. For example, the two front corners represent the widest points in the bang area. Cutting past these points can cause the bang to end up on the sides of the haircut once it is dry, creating an undesirable result.

AREAS OF THE HEAD

The areas of the head are described below (Figure 14-7).

- **Top.** By locating the parietal ridge, you can find the hair that grows on the top of the head. This hair “lies” on the head shape. Hair that grows below the parietal, or crest, “hangs” because of gravity. You can locate the top by parting the hair at the parietal ridge, and continuing all the way around the head.
- **Front.** By making a parting, or drawing a line from the apex to the back of the ear, you can separate the hair that naturally falls in front of the ear, from the hair behind the ear. Everything that falls in front of the ear is considered the front.
- **Sides.** The sides are easy to locate. They include all hair from the back of the ear forward, and below the parietal ridge.

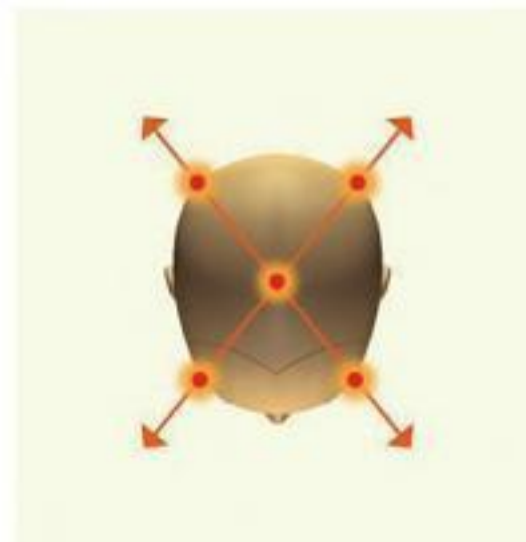


Figure 14-6 Another way to locate the four corners.

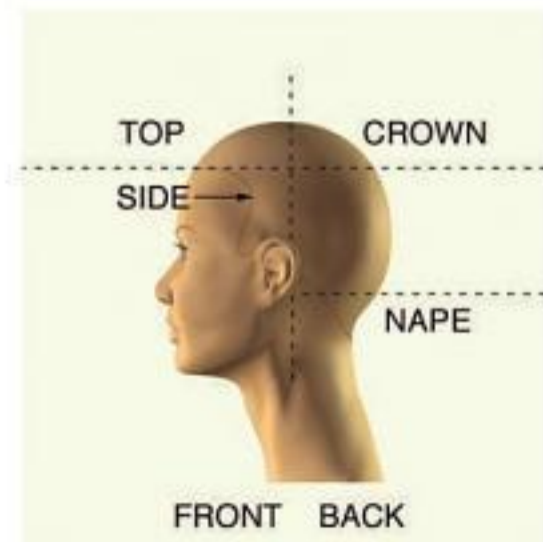


Figure 14-7 The areas of the head.

- **Crown.** The crown is the area between the apex and the back of the parietal ridge. On many people, the crown is often flat and the site of cowlicks or whorls. Because of this it is extremely important to pay special attention to this area when haircutting.
- **Nape.** The nape is the area at the back part of the neck and consists of the hair below the occipital bone. The nape can be located by taking a horizontal parting, or making a horizontal line across the back of the head at the occipital bone.
- **Back.** By making a parting or drawing a line from the apex to the back of the ear, you can locate the back of the head, which consists of all the hair that falls naturally behind the ear. When you have identified the front, you have also identified the back.
- **Bang (fringe) area.** The bang (fringe) area is a triangular section that begins at the apex and ends at the front corners (Figure 14-8). This area can be located by placing a comb on top of the head so that the middle of the comb is balanced on the apex. The spot where the comb leaves the head in front of the apex is where the bang area begins. Note how the bang area, when combed into a natural falling position, falls no farther than the outer corners of the eyes.

LINES AND ANGLES

Every haircut is made up of lines and angles. A **line** is a thin continuous mark used as a guide. An **angle** is the space between two lines or surfaces that intersect at a given point.

The two basic lines used in haircutting are straight and curved. The head itself is made up of curved and straight lines. By cutting lines into the hair, the hair will fall into a shape. (Figure 14-9). There are three types of straight lines in haircutting: horizontal, vertical, and diagonal (Figure 14-10).

- **Horizontal lines** are parallel to the horizon or the floor. Horizontal lines direct the eye from one side to the other. Horizontal lines build weight and are used to create one-length and low-elevation haircuts and weight (Figure 14-11).
- **Vertical lines** are usually described in terms of up and down and are perpendicular to the floor; they are the opposite of horizontal. Vertical lines remove weight to create graduated or layered haircuts, and are used with higher elevations (Figure 14-12).
- **Diagonal lines** are between horizontal and vertical. They have a slanting or sloping direction. Diagonal lines are used to create fullness in a haircut and to blend long layers into short layers (see Figure 14-13).



Figure 14-11 Horizontal line on a haircut.

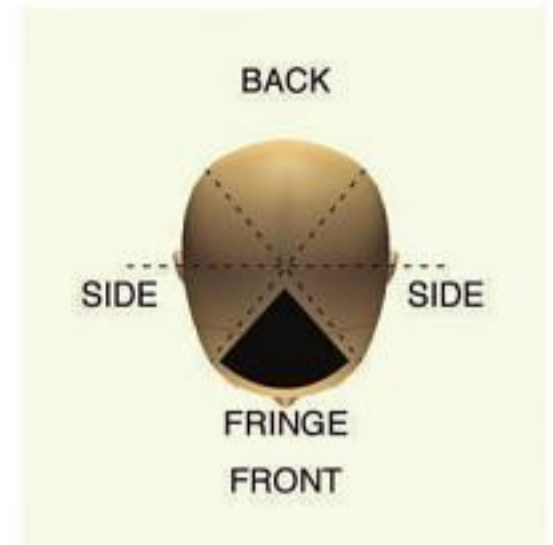


Figure 14-8 The bang area.

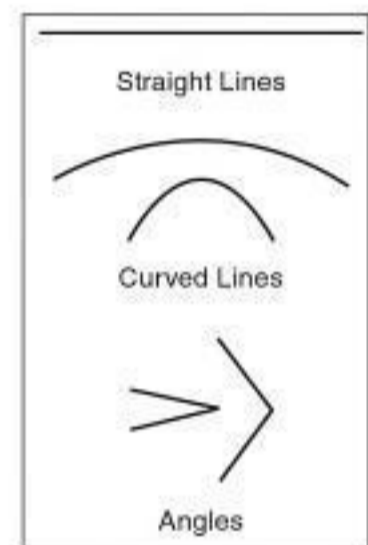


Figure 14-9 Lines and angles.

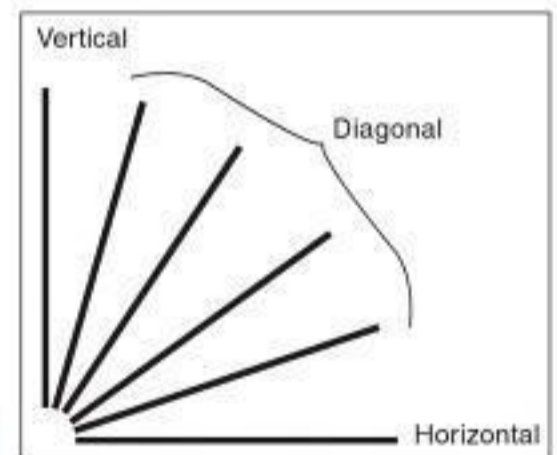


Figure 14-10 Horizontal, vertical, and diagonal lines.

Beveling and stacking are techniques using diagonal lines by cutting the ends

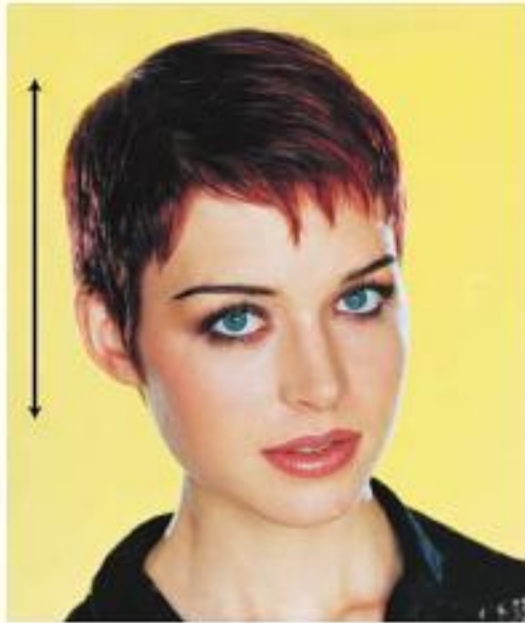


Figure 14-12 Vertical lines on a haircut.



Figure 14-13 Diagonal lines on a haircut.

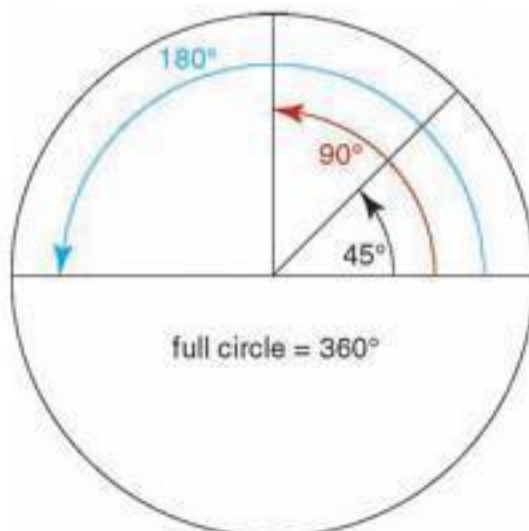


Figure 14-14 Angles.

of the hair with a slight increase or decrease in length. Angles are important elements in creating a strong foundation and consistency in haircutting (Figure 14-14) because this is how shapes are created.

ELEVATION

For control during haircutting, the hair is parted into uniform working areas, called **sections**. Each section may be divided into smaller partings called **subsections**. A **part** or **parting** is the line dividing the hair at the scalp, separating one section of hair from another, creating subsections. **Elevation** is the angle or degree at which a subsection of hair is held, or elevated, from the head when cutting. It is sometimes referred to as “projection” or simply “lifting” the hair. Elevation creates **graduation** and layers, and is usually described in degrees (Figure 14-15). In a blunt or one-length haircut, there is no elevation (0 degrees). Elevation occurs when you lift any section of hair above 0 degrees. If a haircut is not a single length, you can be sure that elevation was used.

When a client brings in a picture of a haircut she would like, you should be able to look at the picture and determine what elevations were used. Once you understand the effects of elevation, you can create any shape you desire. The most commonly used elevations are 45 and 90 degrees. *The more you elevate the hair, the more graduation you create.* When the hair is elevated below 90 degrees, you are building weight. When you elevate the hair at 90 degrees or higher, you are removing weight, or layering the hair. The length of the hair also affects the end result. The weight of longer hair often makes it appear heavier or less layered. You will usually need to use less elevation on curly hair than on straighter textures, or leave the hair a bit longer because of shrinkage when it dries.

CUTTING LINE

The **cutting line** is the angle at which the fingers are held when cutting the line that is cut creating the end shape. It is also known as cutting position, cutting angle, finger angle, and finger position. The cutting line can be described as horizontal, vertical, or diagonal, or by using degrees (Figures 14-16 to 14-18).

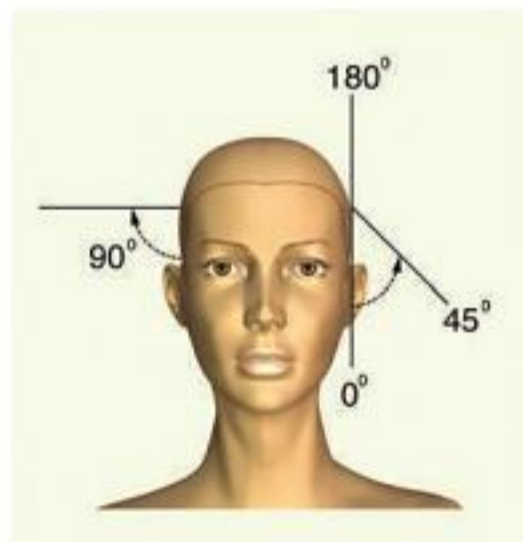


Figure 14-15 Angles relative to the head form.

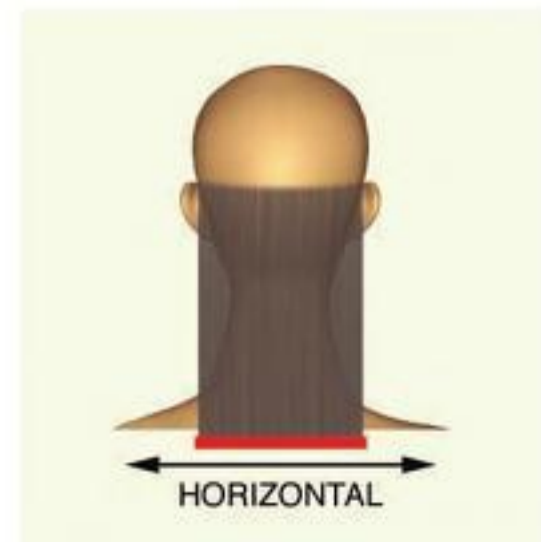


Figure 14-16 Horizontal cutting line.

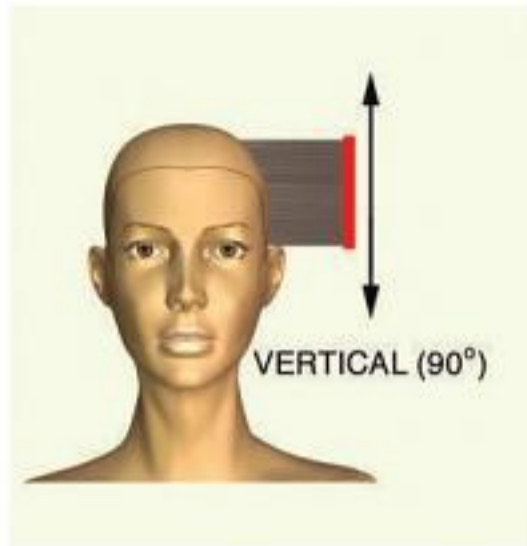


Figure 14-17 Vertical cutting line.

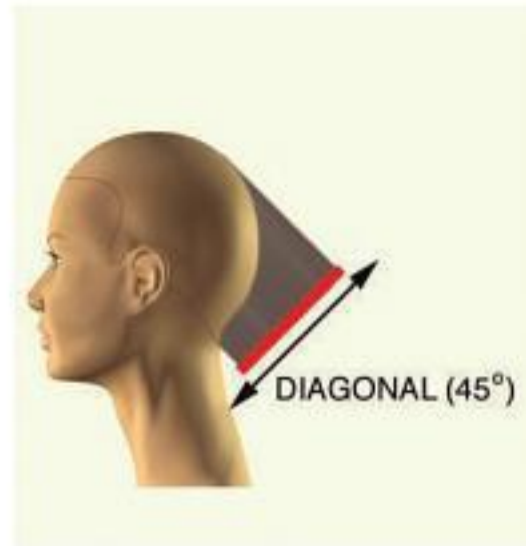


Figure 14-18 Diagonal cutting line.



Figure 14-19 Stationary guideline.

GUIDELINES

A **guideline** (sometimes called a guide) is a section of hair that determines the length that the hair will be cut, located either at the **perimeter** (outer line) or the **interior** (inner or internal part) of the cut. It is usually the first section cut when creating a shape. The two basic guidelines in haircutting are stationary and traveling.

- A **stationary guideline** does not move (Figure 14-19). All other sections are combed to the stationary guideline and cut at the same angle and length. Stationary guidelines are used in blunt (single-length) haircuts (Figure 14-20), or if using over-direction to create a length or weight increase in a haircut (Figure 14-21).
- A **traveling guideline**, or movable guideline, moves as the haircut progresses. Traveling guidelines are used when creating layered or graduated haircuts (Figures 14-22 and 14-23). It travels with you as you work through the haircut (Figure 14-24). When you use a traveling guide, you take a small slice of the previous subsection and move it to the next position, or subsection, where it becomes your new guideline.



Figure 14-22 Traveling guideline.



Figure 14-23 Uniform layered haircut.



Figure 14-20 Blunt (one-length) haircut.



Figure 14-21 Graduated haircut.



Figure 14-24 Graduated haircut.



Figure 14-25 Blunt cut variation: design.



Figure 14-26 Finished blunt cut variation.

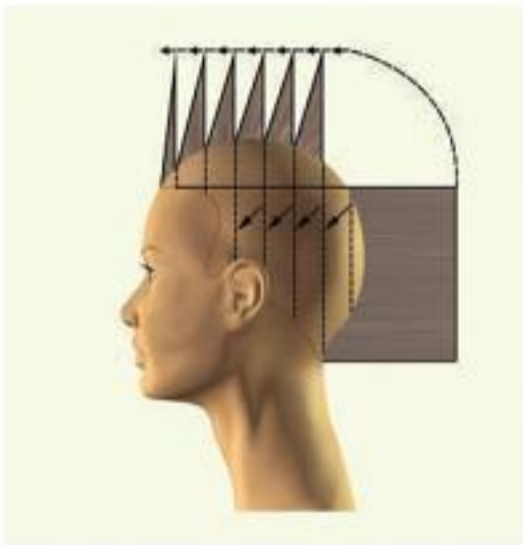


Figure 14-27 Layered cut variation: design.

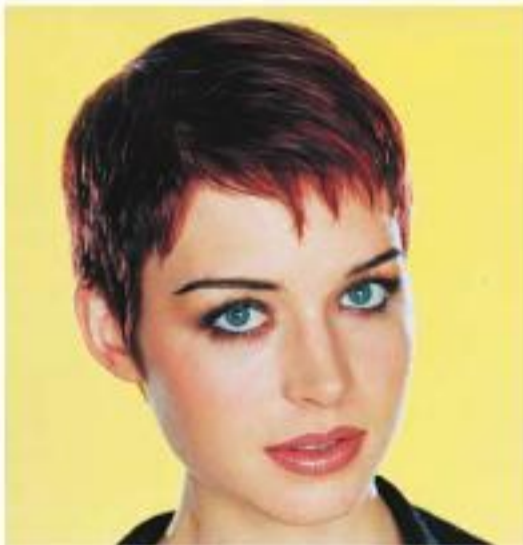


Figure 14-28 Finish layered cut variation.

The following are just a few of the shapes that can be created by using different elevations, cutting lines, and stationary and traveling guidelines. Keep in mind the varying amounts of weight that result from these combinations.

Figures 14-25 and 14-26 show a blunt (one-length haircut) cut with no elevation, a diagonal cutting line, and a stationary guideline. To achieve the layered shape in Figures 14-27 and 14-28, a 90-degree elevation was used, with a vertical cutting line and a traveling guideline. The next shape (Figures 14-29 and 14-30) was cut using a 45-degree elevation throughout the sides and back, creating a stacked effect with a diagonal (45-degree) cutting line. The top was cut using a 90-degree elevation (layered), and the entire shape was created using a traveling guideline.

OVER-DIRECTION

Over-direction is best understood by comparing it to elevation. Whereas elevation is simply the degree that you lift a section away from the head, over-direction occurs when you comb the hair away from its natural falling position, rather than straight out from the head, toward a guideline. Over-direction is used mostly in graduated and layered haircuts, and where you want to create a length increase in the design.

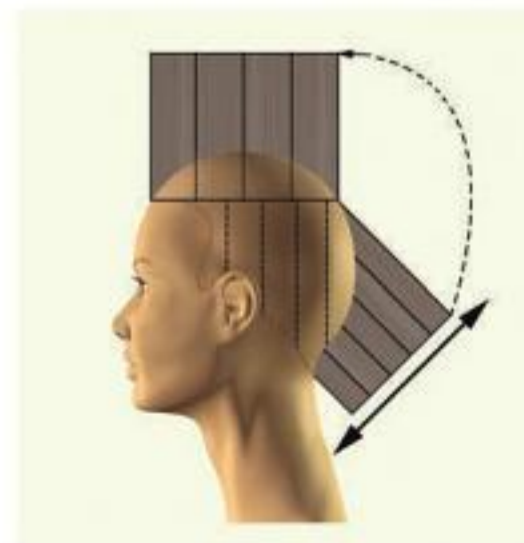


Figure 14-29 Graduated cut variation: design.



Figure 14-30 Finished graduated cut variation.

For example, you are working on a layered haircut and want the hair to be longer toward the front. You can over-direct the sections to a stationary guide at the back of the ear (Figures 14-31 and 14-32). Or, if you are creating a haircut with shorter layers around the face and longer layers in the back, you can over-direct sections to a stationary guide at the front (Figures 14-33 and 14-34).

CLIENT CONSULTATION

A great haircut always begins with a great consultation. A consultation is a conversation between you and your client where you find out what the client is looking for, offer suggestions and professional advice, and come to a joint decision about the most suitable haircut. If the client has a particular look in mind, you can discuss whether that look would be appropriate.

It can be difficult when a client asks for something that you know will not be the best look for her. This is when you will want to use gentle persuasion and positive reinforcement to offer alternative suggestions that will work with the client's hair texture, face shape, and lifestyle.

A great place to begin the consultation is to analyze the client's freshly cleansed and unstyled hair for its natural behavior and then ask the client if there is anything she would like to ask or tell you about her hair. Sometimes she may ask you for your suggestions. Before recommending anything, there are many factors to consider. How much time is the client willing to spend on her hair every day? What is her lifestyle? Does she want something that is classic or trendy? A good example is when a client with naturally curly thick hair is asking for a haircut that is really designed for straight hair, will she be willing to take the time to blow dry it straight every day? This is the time when you will need to analyze hair density and texture, growth patterns, and hairline, or if the client has hair that grows straight up at the nape and is requesting a short haircut that is soft and wispy at the nape. In cases like this, because her hairline will not lie down, you must suggest other haircuts that will work with her kind of hairline.

FACE SHAPE

Another part of the consultation is analyzing the face shape. To analyze the shape of a client's face, pull all the hair away with a clip or wrap the hair in a towel. Look for the widest areas, the narrowest areas, and the balance of the features. A quick way to analyze a face shape is to determine if it is wide or



Figure 14-34 Finished long layered cut.

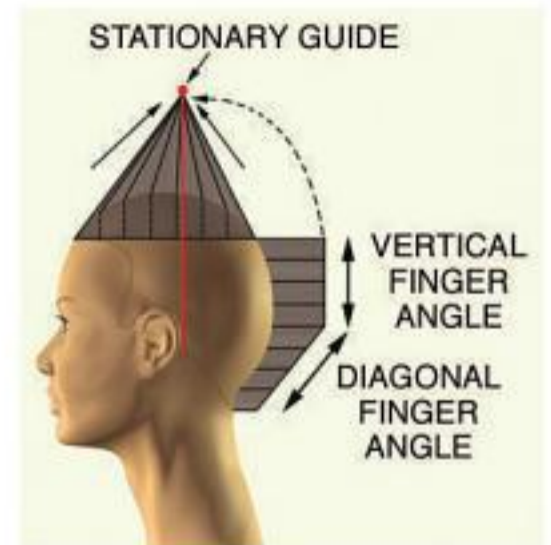


Figure 14-31 Over-direction in layered cut: design.



Figure 14-32 Finished layer cut.

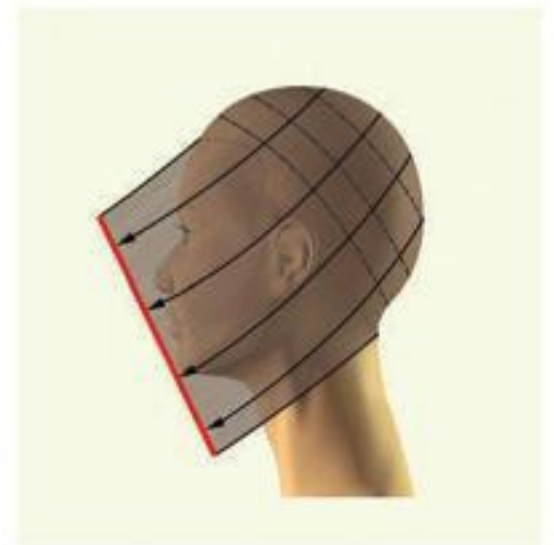


Figure 14-33 Over-direction in long layered cut: design.



Figure 14-35 Wide face with suitable hairstyle.



Figure 14-36 Narrow face with suitable hairstyle.



Figure 14-37 Flattering style for client with prominent chin.

long. Look for the features that you want to bring out, and those you might want to de-emphasize. See Chapter 12 for examples of face shapes.

By analyzing the face shape, you can begin to make decisions about the best haircut for the client. An important thing to remember is that weight and volume draw attention to an area. For example, if a client has a wide face, a hairstyle with fuller sides makes the face appear wider, whereas a narrower shape will give length to the face. If the client has a long face, a hairstyle with fullness on the sides will add width. If a client has a narrow forehead, on the other hand, you can add visual width by increasing volume or weight in that area. In order to balance out face shapes or draw the eye away from certain areas, you need to add or remove weight or volume in other areas. Figures 14-35 and 14-36 illustrate two face shapes and haircuts that help create balance.

Another important point to consider is the client's profile, or how she looks from the side. Turn the chair so you can see your client from the side. Pull the hair away from the face and up and away from the neck. What do you see? Look for features to emphasize, such as a nice jaw line or lovely neck. Look also for features to draw attention away from, such as a prominent or receding chin, a double chin, or an overly large nose. The haircut you choose should flatter the client by emphasizing good features and taking attention away from features that are not as flattering. For example, if a client has a prominent chin, you will want to balance the shape by adding volume or weight somewhere else (Figure 14-37). If the client has a prominent nose, you can balance the shape of the profile by adding weight in the appropriate place (Figure 14-38).

The consultation is also the time to decide on the type of part the client will wear. Will you be working with her natural part, a center part, or a side part?

During the consultation, it is helpful to use parts of the face and body as points of reference when describing the length of the haircut. For example, you could say, "Would you like your hair to be chin length or shoulder length?"

Hair shrinks when it dries. Once you and the client have decided on the length, keep in mind that the hair will shrink $\frac{1}{4}$ inch (0.6 centimeters) to $\frac{1}{2}$ inch (1.25 centimeters) after it is dry. In other words, you need to cut the hair $\frac{1}{4}$ to $\frac{1}{2}$ inch longer than the desired length. If the hair is curly, it will shrink $\frac{1}{2}$ to 2 inches (5 centimeters) or more. Be sure to check with your instructor when deciding on the length for curly-haired clients.

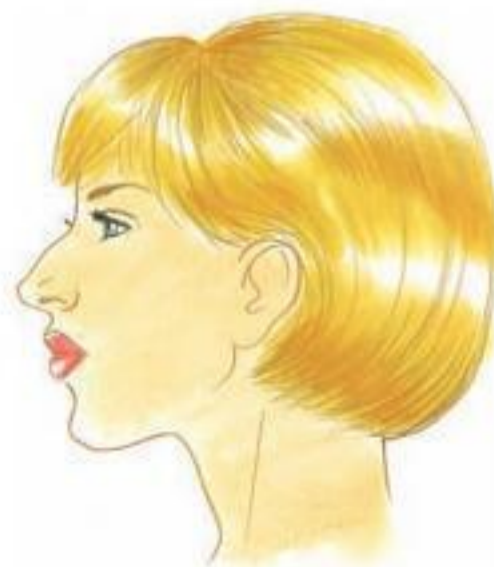


Figure 14-38 Flattering style for client with prominent nose.

HAIR ANALYSIS

There are five characteristics that determine the behavior of the hair (see Chapter 9 for a more thorough discussion):

- Texture
- Density
- Porosity
- Elasticity
- Growth patterns

HAIRLINES AND GROWTH PATTERNS

Both the hairline and growth patterns are important to examine. The **hairline** is the hair that grows at the outermost perimeter along the face, around the ears, and on the neck. The **growth pattern** is the direction in which the hair grows from the scalp, also referred to as natural fall or natural falling position. Cowlicks, whorls, and other growth patterns affect where the hair ends up once it is dry (see Chapter 9). You may need to use less tension when cutting these areas to compensate for hair being pushed up when it dries, especially in the nape, or to avoid getting a “hole” around the ear in a one-length haircut. Another crucial area is the crown (there may be some wild things going on up there!).

HAIR DENSITY

Hair density is the number of individual hair strands on 1 square inch of scalp. It is usually described as thin, medium, or thick.

HAIR TEXTURE

Hair texture is based on the thickness or diameter of each hair strand, usually classified as coarse, medium, and fine. A fine hair strand is much “skinnier” than a coarse hair strand. A client may, in fact, have fine-textured hair with a thick density, meaning that the individual hairs are fine, but there are a lot of them. Or a client may have coarse texture but thin density, meaning the individual hairs are “fatter,” but they are spaced farther apart.

Density and texture are important because the different hair types respond differently to various types of cutting. Some hair types need more layers, and some need more weight. For example, coarse hair tends to stick out more, especially if it is cut too short; fine hair can be cut to very short lengths and still lie flat. However, if a client has fine (texture) and thin (density) hair, cutting too short can result in the scalp showing through (Table 14-1).

WAVE PATTERN

The wave pattern, or the amount of movement in the hair strand, varies from client to client, as well as within the same head of hair. A client may have stick-straight hair (no wave), wavy hair, curly hair, extremely curly hair, or anything in between.

Imagine the same haircut cut at the same length on different types of hair: fine thin hair (Figure 14-39), thick coarse hair (Figure 14-40), and medium curly hair (Figure 14-41).



Figure 14-39 Uniform layered cut on fine, thin hair.



Figure 14-40 Uniform layered cut on thick, coarse hair.



Figure 14-41 Uniform layered cut on medium curly hair.

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TEXTURE	DENSITY		
	Thin	Medium	Thick
Fine	Limp, needs weight	Great for many cuts, especially blunt and low elevation. Razor cuts are good.	Usually needs more texturizing. Suitable for many haircuts.
Medium	Needs weight. Graduated shapes work well.	Great for most cuts. Hair can handle texturizing.	Many shapes are suitable. Texturizing usually necessary.
Coarse	Maintain some weight. Razor cuts not recommended.	Great for many shapes. Razor cuts appropriate if hair is in good condition.	Very short cuts do not work. Razors may frizz and “expand” hair. Maintain some length to weigh hair down.

Table 14-1 Density and texture.

TOOLS, BODY POSITIONS, AND SAFETY

How do you choose and use the right tool for the job? To find the answer you will need to understand the function and characteristics of your tools, how to use them in a way that is safe for both yourself and your client, and how to position your body so that your energy and effectiveness are maximized and protected.



Figure 14-42 Haircutting shears and thinning shears.

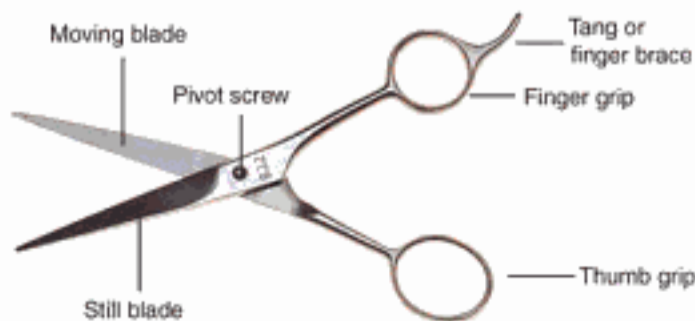


Figure 14-43 Parts of haircutting shears.

HAIRCUTTING TOOLS

There are several tools that you will need for haircutting. Understanding these implements, and the results you can achieve with them, is necessary for creating a great haircut. To do your best work, buy and use only high-quality professional implements from a reliable manufacturer, use them properly, and take good care of them. They can last a lifetime.

- **Haircutting shears.** Mainly used to cut blunt or straight lines in hair. May also be used to “slide cut,” “point cut,” and other texturizing techniques (discussed later in this chapter). The words *shears* and *scissors* are often used interchangeably (Figures 14-42 and 14-43).
- **Texturizing shears.** Mainly used to remove bulk from the hair. Sometimes referred to as thinning shears, tapering shears, or notching shears. Many types of

thinning shears are used today, with varying amounts of teeth in the blades. A general rule of thumb is that the more teeth there are, the less

hair is removed. Notching shears are usually designed to remove more hair, with larger teeth set farther apart.

- **Straight razors or feather blades** are mainly used when a softer effect is desired on the ends of the hair. Razors can be used to create an entire haircut, to thin hair out, or to texturize in certain areas. They come in different shapes and sizes, with or without guards (Figure 14-44 and 14-45).
- **Clippers.** Mainly used when creating short haircuts, short tapers, fades, and flat tops. Clippers may be used without a guard to “shave” hair right to the scalp, with cutting guards at various lengths, or with the “clipper-over-comb” technique (Figure 14-46).
- **Trimmers** (also called edgers). A smaller version of clippers, mainly used to remove excess or unwanted hair at the neckline and around the ears, and create crisp outlines. Trimmers are mostly used on men’s haircuts and very short haircuts for women.
- **Sectioning clips.** These come in a variety of shapes, styles, and sizes and can be made of plastic or metal. In general, two types are used: jaw or butterfly clips and duckbill clips. Both come in large and small sizes.
- **Wide-tooth comb.** Mainly used to detangle hair. Rarely to be used when performing a haircut.
- **Tail comb.** Mainly used to section and subsection the hair.
- **Barber comb.** Mainly used for close tapers on the nape and sides when using the scissor-over-comb technique. The narrow end of the comb allows the shears to get very close to the head.
- **Styling or cutting comb.** Also referred to as an all-purpose comb, it is used for most haircutting procedures. It can be 6 to 8 inches in length and has fine teeth at one end and wider teeth at the other (Figure 14-47).

HOLDING YOUR TOOLS

Two important reasons to properly hold your tools:

1. Gives you the most control, and the best results when cutting hair.
2. Can help you avoid muscle strain in your hands, arms, neck, and back.

HOLDING YOUR SHEARS

1. Open your right hand (left hand if you are left-handed), and place the ring finger in the finger grip of the still blade, and the little finger in the finger tang (brace) (Figure 14-48).
2. Place the thumb in the finger grip (thumb grip) of the moving blade (Figure 14-49).
3. Practice opening and closing the shears. Concentrate on moving only your thumb. A great way to get the feel of this is to lay the still blade against the palm or forefinger of your other hand, which holds it still while you move the other blade with your thumb (Figure 14-50).



Figure 14-44 Razors.

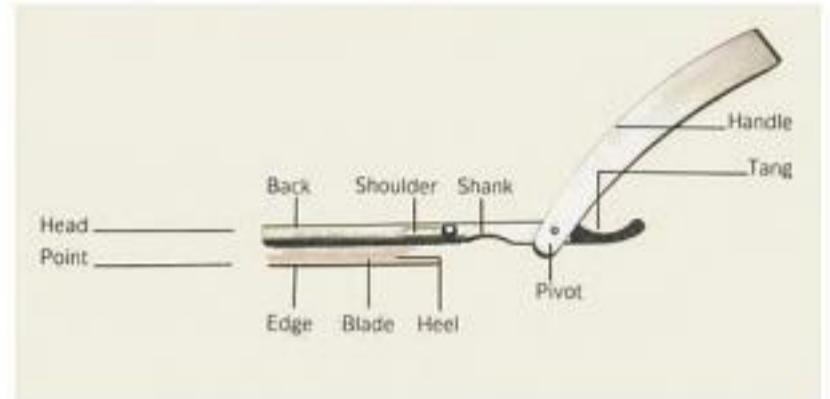


Figure 14-45 Parts of a razor.



Figure 14-46 Clippers and trimmers.



Figure 14-47 From left to right: wide-tooth comb, tail comb, barber comb, and styling comb.



Figure 14-48 Proper placement of ring finger and little finger.



Figure 14-49 Proper placement of thumb.



Figure 14-50 Still and moving blades.



Figure 14-51 Palming the shears.

HOLDING THE SHEARS AND COMB

During the haircutting process, you will be holding both the comb and shears at the same time. You may be tempted to put the comb down while cutting, but doing so will waste a lot of time. It is best to learn from the beginning how to hold both tools during the entire haircut. In general, your cutting hand (dominant hand) does most of the work. It holds the shears, parts the hair, combs the hair, and cuts the hair. Your holding hand does just that: it holds the sections of hair and the comb while cutting. The holding hand helps you maintain control while cutting.

- **Palming the shears.** Remove your thumb from the thumb grip, leaving your ring and little fingers in the grip and finger rest. Curl your fingers in to “palm” the shears, which keeps them closed while you comb or part the hair (Figure 14-51). This allows you to hold the comb and the shears at the same time. While palming the shears, hold the comb between thumb, index, and middle fingers (Figure 14-52).
- **Transferring the comb.** After you have combed a subsection into position, you will need to free up your cutting hand. Once your fingers are in place at the correct cutting position, transfer the comb by placing it between the thumb and index finger of your holding hand (the hand holding the subsection) (Figure 14-53). You are now ready to cut the subsection.



Figure 14-52 Holding comb and shears.



Figure 14-53 Transferring the comb.

HOLDING THE RAZOR

The straight razor or feather blade is a versatile tool that can be used for an entire haircut, or for detailing and texturizing. Holding and working with a razor feels very different from holding and working with shears. The more you practice holding and palming the razor, the more comfortable you will become with this tool. There are two methods for holding the razor for cutting.

Method A

1. **Open razor.** Open the razor so that the handle is higher than the shank. Place the thumb on the thumb grip, and the index, middle, and ring fingers on the shank.
2. **Place finger in tang.** Place the little finger in the tang, underneath the handle (Figure 14-54).
3. **Position razor.** When cutting a subsection, position the razor on top of the subsection, the part facing you, for maximum control (Figure 14-55).

Method B

1. **Open razor.** Open the razor until the handle and shank form a straight line.
2. **Wrap fingers.** Place the thumb on the grip and wrap the fingers around the handle (Figure 14-56).

Just as you need to be able to hold the comb and the shears in your cutting hand while working, you also need to palm the razor so that you can comb and section hair during a haircut. Curl your ring finger and little finger to palm the razor. Hold the comb between your thumb and index and middle fingers (Figure 14-57). Most accidents with razors happen when combing the hair, not when cutting the hair, because of a loose grip when palming. Be sure to practice keeping a firm grip on the razor with the ring and little fingers, which keeps the open blade from sliding and cutting your hand while you comb the hair.

HANDLING THE COMB

Both the wide and fine teeth of the comb are regularly used when cutting hair. The wide teeth are used for combing and parting hair, while the finer teeth comb the section before cutting. The finer teeth provide more tension, and are useful when cutting around the ears, when dealing with difficult hairlines, and when cutting curly hair. Plan on spending some time practicing how to turn the comb in your hand while palming the shears.

TENSION

Tension in haircutting is the amount of pressure applied when combing and holding a subsection, created by stretching or pulling the subsection.



Figure 14-57 Palming the razor.



Figure 14-54 Holding razor properly.



Figure 14-55 Holding razor for cutting.



Figure 14-56 Alternate method of holding razor.

Tension ranges from minimum to maximum. You control tension with your fingers when you hold the subsection of hair between them. Consistent tension is important for constant, even results in a haircut. Use maximum tension on straight hair when you want precise lines. With curly or wavy hair, less tension is better because, a lot of tension will result in the hair shrinking even more than usual as it dries. Minimum tension should be used around the ears and on hairlines with strong growth patterns.

POSTURE AND BODY POSITION

Posture (how you stand and sit) and body position (how you hold your body when cutting hair) are important habits to be aware of. As a working cosmetologist, you will be spending many hours on your feet and you may want to consider using a cutting stool and wearing proper footwear as preventive measures. Good posture and body position will help you avoid future back problems and ensure better haircutting results. The correct body position will help you move more efficiently through the haircut, thereby maintaining more control over the process.



Figure 14-58 Cutting over the fingers.



Figure 14-59 Cutting below the fingers.

- **Position the client.** Not only is your body position important, but so is your client's. Make sure that your client is sitting up straight and her legs are not crossed. Gentle reminders as the haircut progresses may be necessary. Remember, you can move the client by turning the chair, which gives you the option of keeping your body in the same place or angling the client's chair so you can see what you are doing in the mirror.
- **Center your weight.** When working, keep your body weight centered and firm. When standing keep your knees slightly bent, rather than locked. Instead of bending at the waist, try bending one knee if you need to lean slightly one way or the other. When sitting, keep both feet on the floor.
- **Work in front of your section.** When cutting hair, a general rule of thumb is to stand or sit directly in front of the area you are cutting. By doing this, you keep your body weight centered, and you will automatically find yourself moving around the head during a haircut. If you want to sit or stand in the same place, or be able to view what you are doing in the mirror, you need to move the client's chair. As a general rule, always stand in front of the area you are working on, and position your hands according to the cutting line.

HAND POSITIONS FOR DIFFERENT CUTTING ANGLES

- **Cutting over your fingers.** There are some situations in which you will be cutting over your fingers or on top of your knuckles. This hand position is used most often when cutting uniform or increasing layers (Figure 14-58).
- **Cutting below the fingers.** When cutting a one-length bob or a heavier graduated haircut, it is customary to use a horizontal cutting line. In this case, you will be cutting below your fingers, or on the inside of your knuckles (Figure 14-59).

- **Cutting palm-to-palm.** When cutting with a vertical or diagonal cutting line, cutting palm-to-palm is the best way to maintain control of the subsection, especially with regard to elevation and overdirection. Cutting palm-to-palm means that the palms of both hands are facing each other while cutting. This is different from cutting on the top of your fingers or knuckles. Cutting palm-to-palm also helps to prevent strain on your back as you work (Figure 14-60 and Figure 14-61).

Learning how to control your shears is important because there are many techniques that can be difficult to learn if you are not holding the shears properly (e.g., scissor-over-comb and point cutting).

SAFETY IN HAIRCUTTING

It is absolutely essential for you to keep in mind that when you are cutting hair, accidents can happen. You will be handling sharp tools and instruments, and you must always protect yourself and your client by following the proper precautions.

Always palm the shears and the razor when combing or parting the hair. This keeps the points of the shears closed and pointed away from the client while combing, which prevents you from cutting yourself or the client. Palming the shears also reduces strain on the index finger and thumb while combing the hair.

- Do not cut past the second knuckle when cutting below your fingers, or when cutting palm-to-palm. The skin is soft and fleshy past the second knuckle, and is easy to cut.
- When cutting around the ears, or in the case of shorter haircuts, take extra care not to accidentally cut the ear. Cuts on the ears can produce large amounts of blood!
- When cutting the bangs (fringe), or any area close to the skin, balance the shears by placing the tip of the index finger of your left hand (right hand if you cut left-handed) on the pivot screw and the knuckles of your left hand against the skin (Figure 14-62). This helps prevent clients from being accidentally poked with the shears if they move suddenly. This also helps to balance your shears and cut a cleaner line.
- When working with a razor, learn with a guard. Never practice holding, palming, or cutting with the razor without a guard unless directed and supervised by your instructor.
- Take extra care when removing and disposing of the razor blade. Place the blade in its original sleeve, or wrap it in a paper towel to protect others from getting cut.

SANITATION AND DISINFECTION GUIDELINES

1. **Wash hands.** Wash your hands with soap and warm water before and after each client.



Figure 14-60 Cutting palm-to-palm, vertical cutting line.



Figure 14-61 Cutting palm-to-palm, diagonal cutting line.



Figure 14-62 Balancing scissors.



CAUTION

Back and wrist strain may result if correct body posture and hand position while cutting are not maintained.

2. **Sweep hair.** Before blow-drying your client, sweep up cut hair and dispose of it properly.
3. **Drape client.** Drape the client properly for the shampoo and the haircutting procedures.
4. **Sanitize implements and tools.** Always sanitize combs, brushes, shears, clips, and other implements after each haircut by washing thoroughly and placing in a disinfectant solution or by another method approved by your state board. See Chapter 5 for disinfection and storage procedures.
5. **Replace blade.** Replace the blade in your razor before each new client. Discard used blades in a puncture-proof container.
6. **Maintain shears.** Keep your shears in good working order by lubricating with a few drops of oil and wiping with a chamois (or dry cloth).
7. **Sanitize your workstation after each client.**

BASIC HAIRCUTS



Figure 14-63 Blunt haircut.



Figure 14-64 Graduated haircut.

The art of haircutting is made up of variations on four basic haircuts: blunt, graduated, layers, and long layers. An understanding of these basic haircuts is essential before you can begin experimenting with other cuts and effects.

In a **blunt haircut**, also known as a one-length haircut, all the hair comes to a single hanging level, forming a weight line. The **weight line** is a visual “line” in the haircut, where the ends of the hair hang together. The blunt cut is also referred to as a zero-elevation cut or no-elevation cut, because it has no elevation or overdirection. It is cut with a stationary guide. The cutting line can be horizontal, diagonal, or rounded. Blunt haircuts are excellent for finer and thinner hair types, because all the hair is cut to one length, therefore making it appear thicker (Figure 14-63).

A **graduated haircut** is a graduated shape or wedge, having an effect that results from cutting the hair with tension, low-to-medium elevation, or over-direction. The most common elevation is 45 degrees. In a graduated haircut, there is a visual buildup of weight in a given area. The ends of the hair appear to be “stacked.” There are many variations and effects you can create with graduation simply by adjusting the degree of elevation, the amount of over-direction, or your cutting line (Figure 14-64).

A **layered haircut** is a graduated effect achieved by cutting the hair with elevation or over-direction. The hair is cut at higher elevations, usually 90 degrees and above. Layered haircuts generally have less weight than graduated haircuts. In a graduated haircut, the ends of the hair appear closer together. In a layered haircut, the ends appear farther apart. **Layers** create movement and volume in the hair by releasing weight. A layered haircut can be created with a traveling guide, a stationary guide, or both (Figure 14-65).

Another basic haircut is the **long-layered haircut**. The hair is cut at a 180-degree angle. This technique gives more volume to hairstyles and can be combined with other basic haircuts. The resulting shape will have shorter layers at the top and increasingly longer layers toward the perimeter (Figure 14-66).

By using these four basic concepts, you are able to create any haircut you want. Every haircut is made up of one, two, or three of these basic techniques. Add a little texturizing, slide cutting, or scissor-over-comb, and you have advanced haircutting. Advanced haircutting is simply learning the basics and then applying them in any combination to create unlimited shapes and effects.

GENERAL HAIRCUTTING TIPS

- *Always take consistent and clean partings*, which will give an even amount of hair in each subsection and produce more precise results.
- *Take extra care* when working in the crown and neckline, which sometimes have very strong growth patterns. These areas are potential “danger zones.”
- *Another danger zone* is the hair that grows around the ear or hangs over the ear in a finished haircut. Allow for the ear sticking out by either keeping more weight in this area, or cutting with minimal tension.
- *Always use consistent tension*. Tension may range from maximum to minimum. You can maintain light tension by using the wide teeth of the comb, and by not “pulling” the subsection too tightly. Be consistent with the tension you are using in the area on which you are working.
- *Pay attention to head position*. If the head is not upright, it may alter the amount of elevation and over-direction.



Figure 14-66 Long layered haircut.



Figure 14-67 Cross-checking.



Figure 14-65 Layered haircut.

- *Maintain an even amount of moisture in the hair.* Dry hair responds to cutting differently than wet hair, and may give you uneven results in the finished haircut.
- *Always work with your guideline.* If you cannot see the guide, your subsection is too thick. Go back and take a smaller subsection before cutting. Taking too big of subsection can result in a big mistake. By using smaller sections, if a mistake is made, it is smaller and therefore easier to correct.
- *Always cross-check the haircut.* **Cross-checking** is parting the haircut in the opposite way that you cut it to check for precision of line and shape. For example, if you use vertical partings in a haircut, cross-check the lengths with horizontal partings (Figure 14-67).
- *Use the mirror to see your elevation.* You can also turn the client sideways so that you can see one side in the mirror while working on the opposite side. This helps create even lines and maintains visual balance while working.
- *Check both sides.* Always check that both sides are even by standing in front of your client as well.
- *Cutting curly hair.* Remember that curly hair shrinks more than straight hair, anywhere from $\frac{1}{2}$ to 2 inches or more (1.25 to 5 centimeters). Always leave the length longer than the desired end result.

THE BLUNT HAIRCUT

The client's head should be upright and straight for this cut. If you tilt the head forward, the hair will not fall into its natural position. If you cut a blunt haircut with the head forward, you will make two discoveries: (1) the line will not fall as you cut it, and (2) you will have created some graduation where you did not intend to.

Blunt haircuts may be performed by either holding the sections between the fingers or using the comb to hold the hair with little or no tension. If the hair length is past the shoulders, sections need to be held between the fingers with minimal tension and for very long hair it may be best to have the client stand and for you to sit on a cutting stool to cut.

In the following procedure, you will be working with a horizontal cutting line and a center part.

PROCEDURE

14-1

BLUNT HAIRCUT

IMPLEMENTS AND MATERIALS

- Towels
- Shampoo cape
- Shampoo and conditioner
- Cutting cape
- Wide-tooth comb
- Cutting or styling comb
- Four sectioning clips
- Haircutting shears
- Spray water bottle
- Neck strip

PREPARATION

1. **Perform consultation.** Perform the client consultation and hair analysis.
2. **Drape client.** Drape the client for shampooing, using two towels.
3. **Shampoo.** Shampoo and condition the hair as necessary.
4. **Towel dry.** Towel dry the hair. Remove the towel around the neck and dispose of properly, leaving the second towel in place to prevent excess water from dripping on the client.
5. **Escort client to station.** Escort the client back to the styling chair. Secure a neck strip around the client's neck (**Figure 14-68**). Place a cape over the neck strip and fasten in the back. Fold the neck strip down over the cape so that no part of the cape touches the client's skin (**Figure 14-69**).



Figure 14-68 Place a neck strip around the client's neck.



Figure 14-69 Fold the neck strip down.

PROCEDURE

- 1. Detangle and part hair.** Detangle the hair with the wide-tooth comb. Then comb the hair back from the hairline and push the hair gently forward with the palm of the hand. Use the comb and other hand to separate the hair where it parts, or part it the way the client will be wearing it.
- 2. Divide hair in two parts.** Take a center part that runs from the front hairline to the nape, dividing the head in two (Figure 14-70).
- 3. Find apex of head.** Find the apex of the head. Take a parting that runs from the apex to the back of the ear on both sides and clip. You have now divided the head into four sections (Figure 14-71).
- 4. Create first subsection.** Beginning at the nape, on the left side, take a horizontal parting $\frac{1}{4}$ to $\frac{1}{2}$ inch (0.6 to 1.25 centimeters) from the hairline, depending on the density of the hair. This creates the first subsection (Figure 14-72 and Figure 14-73).
- 5. Comb subsection.** With the client's head upright, comb the subsection in a natural fall from scalp to ends. With your dominant hand, comb the subsection again, stopping just above the cutting line. Make sure the comb is horizontal and just above the cutting line (desired length). Cut the subsection straight across against the comb, remembering to keep your shears horizontal and parallel to the floor (Figure 14-74). Repeat on the right-hand side, using the length of your first subsection as a guide (Figure 14-75). Check to make sure your cutting line is straight before moving on. You have now created your guideline for the entire haircut.



Figure 14-70 Center part.



Figure 14-71 Hair parted into four sections.



Figure 14-72 One section prepared for parting.



Figure 14-73 First subsection.



Figure 14-74 Cut first subsection on left.



Figure 14-75 Cut first subsection on right.

Here's a TIP

The density (thickness) of the hair will determine the size of the subsection. The thicker the hair, the narrower the subsection; the thinner the hair, the wider the subsection. In other words, to create narrower subsections, your partings need to be closer together. To create wider subsections, your partings should be farther apart. If there is too much hair in one subsection, it becomes difficult to see your guideline and to control the hair, because the hair is "pushed" away as you close the shears, producing an uneven line.

6. **Alternative method.** If the hairline lies down nicely, an alternate way of cutting a blunt line in the nape is to comb down the subsection and hold the hair against the skin with the edge of your nondominant hand. Cut the guideline below your hand, making sure that your shears are horizontal and parallel to the floor (Figure 14-76).
7. **Continue cutting.** Returning to the left side, take another horizontal parting, creating a subsection the same size as your previous subsection. As a rule, you should be able to see the guideline through the new subsection. If you cannot see the guide, take a smaller subsection. Comb the hair down in a natural fall, and cut the length to match the guide (Figure 14-77). Repeat on the right side (Figure 14-78).
8. **Continue cutting back.** Continue working up the back of the head, alternating from the left section to the right section, using $\frac{1}{2}$ -inch subsections.
9. **Cut crown area.** When you reach the crown area (danger zone), pay close attention to the natural fall of the hair. Comb the hair into its natural falling position, and cut with little or no tension to match the guide (Figure 14-79). You have now completed the back of the haircut.

Here's a TIP

Using the comb to control the hair allows you to cut with very little tension. This allows the hair to do what it naturally wants to do, and still maintain a clean line.



Figure 14-76 Hold the hair against the skin.



Figure 14-77 Second subsection on left.



Figure 14-78 Second subsection on right.



Figure 14-79 Comb the crown into natural fall.

The crown area is called the “danger zone” because it is where irregular growth patterns are most often found. The crown can be challenging when you are doing blunt haircuts. Look at the scalp to see the natural growth pattern. You may want to leave this area out until the very end of the haircut, or cut it slightly longer than the guideline. Once the hair is dry, you can see where it falls, and then match the length to the guideline.

Another “danger zone” is around the ears. Because ears do not lie flat against the head, you need to take special steps to keep an even cutting line. Always work with very little tension or no tension around the ears, unless you are working with shorter layers.

10. Cutting sides. Now move to the sides of the haircut. Beginning on the left side, take a horizontal parting and part off a portion from the back area to match (Figure 14-80). This will help you maintain consistency with the blunt line when connecting the back to the sides. Be sure to take a subsection that is large enough to give you an even amount of hair at the cutting line, allowing for the ears sticking out. Comb the hair from scalp to ends, release the subsection, and allow the hair to hang in a natural fall. Using the wide teeth, place the comb back into the subsection just below the ear. Slide the comb down to just above the cutting line. Holding the comb parallel to the floor, cut the hair straight across just below the comb, connecting the line to the back (Figure 14-81). Repeat on the right-hand side (Figure 14-82).

11. Cutting right side. When working on the right side (left side if you are left-handed), your shears will be pointing toward the back. To maintain consistency in your line, take smaller subsections, connecting at the ear first, and gradually move forward with the line until you reach the face.

12. Alternative method. An alternative approach to the right side (left side if you are left-handed) is to turn your wrist so that your palm is facing upward and your shears are pointed toward the face. This requires that you position your body slightly behind the section you are working on, with your elbow straight down. Either method gives a consistent result in your line (Figure 14-83).

13. Check the sides. Before moving on, check that both sides of the haircut are even. Stand behind the client and check the lengths on both sides while looking in the mirror. Make any adjustments needed (Figure 14-84).



Figure 14-80 Take a horizontal parting on the left side.



Figure 14-81 Cut the first subsection.



Figure 14-82 Repeat on the right.



Figure 14-83 Cutting on the right side.

14. **Continue on left side.** Continue working up the left side with horizontal partings, until all the hair has been cut to match the guide. When cutting the hair that falls along the face, make sure to comb the hair so it lies on the side, not the front, of the face. Repeat on the right side.
15. **Cross-check haircut.** Cross-check the haircut using vertical sections, making sure that you do not over-direct the hair. Elevate the hair slightly and cut off any excess hair, removing only minimal amounts (Figure 14-85).
16. **Sweep hair.** Sweep up cut hair from the floor and dispose of properly.
17. **Blow-dry the haircut.** In order to get a true reading of the haircut, it is best to perform a smooth blow-dry, with very little lift at the scalp.
18. **Check the line.** Once the haircut is dry, have the client stand. Check the line in the mirror. You should see an even, horizontal line all the way around the head. This is the time to clean up any hair at the neckline and check where the hair falls when dry (Figure 14-86). Use the wide teeth of the comb to connect the crown area. If this section was left longer during the haircut, now is the time to connect it into the line (Figure 11-87).
19. **Remove drape.** Remove the drape and neck strip from the client and dispose of properly.
20. **Clean neck and face.** Brush loose hair from the client's neck and face. Escort the client to the reception area.

CLEANUP AND SANITATION

1. **Disinfect tools and implements.** Disinfect all shears, combs, and brushes used during the haircut by immersing in a hospital-level disinfectant.
2. **Sanitize workstation.** Sanitize your workstation, making sure that it is clean and neat for your next client.
3. **Wash hands.** Wash your hands with soap and warm water.



Figure 14-84 Check both sides.



Figure 14-85 Cross-check with vertical subsections.



Figure 14-86 Clean up the neckline.



Figure 14-87 Finished blunt haircut.



Figure 14-88 Side view



Figure 14-89 Back



Figure 14-90 A-line bob.

OTHER BLUNT HAIRCUTS

The blunt haircut is the basis for many other classic cuts.

- In a classic A-line bob, a diagonal cutting line (finger angle) is used (Figure 14-88 through 14-90).
- In this longer blunt haircut (Figure 14-91), the bang has been left long and was cut with a horizontal finger angle. When blunt-cutting longer hair, hold the hair between the fingers with very little tension.
- Figure 14-92 illustrates a blunt haircut on curly hair. Note how the hair naturally “graduates” itself when it dries.
- In a classic pageboy, or “bowl” shape, the perimeter is curved, using a combination of horizontal and curved lines (Figure 14-93).

TIPS FOR BLUNT HAIRCUTS

- Always cut with minimal or no tension.
- Work with the natural growth patterns of the hair, keeping the client’s head upright.
- Always comb the section twice before cutting, to ensure that you have combed the hair clean from the parting to the ends. If using the wide teeth of the comb while cutting, always comb the section first with the fine teeth, then turn the comb around, and re-comb with the wide teeth.



Figure 14-91 Longer blunt cut with one-length fringe.



Figure 14-92 Blunt cut on curly hair.



Figure 14-93 Classic blunt pageboy.

- Always maintain an even amount of moisture in the hair.
- Pay close attention to growth patterns in the crown and hairline.
- Take precautions to allow for the ears sticking out, to avoid getting a “hole.”

GRADUATED (45-DEGREE) HAIRCUT

In this basic haircut, you will be working with a vertical cutting line and a 45-degree elevation as well as a 90-degree elevation. Although you will use a center part, keep in mind that this haircut can also work with a side part or a bang. You will be using a stationary guideline and a traveling guideline.

Remember, a stationary guideline is a guideline that does not move. All other sections are combed toward the guideline and are cut to match it. A traveling guideline moves with you as you work through the haircut.

Here’s a great way to understand what a graduated haircut looks like. Hold a telephone book by the spine with the pages hanging down. The edges of the pages make a straight line, just like a blunt haircut (Figure 14-94). Now turn the book the other way, open it in the middle, and let the pages flop down on either side. The edges of the pages make a beveled line, just like a graduated haircut (Figure 14-95).

Here is another type of graduated haircut, created with different cutting angles. In the classic graduated bob made popular by Vidal Sassoon, diagonal sections and finger angles are used to create a rounded or beveled effect. This haircut begins in the back, using a 45-degree elevation throughout, and gradually incorporates the sides and top. If you find that the hairline grows up or toward the center, you can use the scissor-over-comb technique to blend it (Figures 14-96 and 14-97).



Figure 14-94 Straight or “blunt” hanging line.



Figure 14-95 Beveled or “graduated” hanging line.



Figure 14-96 Graduated bob design.



Figure 14-97 Finished graduated bob.

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PROCEDURE

14-2

GRADUATED HAIRCUT

IMPLEMENTS AND MATERIALS

See list of implements and materials in "Blunt Haircut" procedure.

PREPARATION

Follow preparation steps in "Blunt Haircut" procedure.

PROCEDURE

- 1. Part the hair.** Part the hair into six sections. Begin with a part from the front hairline just above the middle of each eyebrow back to the crown area, and clip the hair in place (Figure 14-98). Establish another part from the crown area where section one ends to the back of each ear, forming side sections two and three (Figure 14-99). Clip these sections in place. Part the hair down the center of the back to form sections four and five (Figure 14-100). Take a horizontal part from one ear to the other across the nape area about 1 inch (2.5 centimeters) above the hairline. This section (six) is your horizontal guide section (Figure 14-101).
- 2. Create guideline.** Establish your guideline by first cutting the center of the nape section to the desired



Figure 14-98 Part off section 1.



Figure 14-99 Form sections 2 and 3.



Figure 14-100 Form sections 4 and 5.



Figure 14-101 Horizontal guide.



Figure 14-102 Cut the center nape section (guideline).



Figure 14-103 Finish cutting nape section.

length. Use a horizontal cutting line parallel to the fingers (Figure 14-102). Cut the right and left sides of the nape section the same length as the center guideline (Figure 14-103).

3. **Measure and part off first section.** Working upward in the left back section, measure and part off the first horizontal section approximately 1 inch wide (Figure 14-104).
4. **Create vertical subsection.** Beginning at the center part, establish a vertical subsection approximately $\frac{1}{2}$ inch (1.25 centimeters) wide. Extend the subsection down to include the nape guideline. Comb the subsection smooth at a 45-degree angle to the scalp (Figure 14-105). Hold your fingers at a 90-degree angle to the strand and cut (Figure 14-106).
5. **Cut horizontal section.** Proceed to cut the entire horizontal section by parting off vertical subsections and cutting in the same manner as Step 4. Check each section vertically and horizontally throughout the haircut. Each completed section will serve as a guideline for the next section.
6. **Part off.** Part off another horizontal section approximately 1 inch wide. Beginning at the center, create another vertical subsection that extends down and includes the previously cut strands (Figure 14-107). Comb the hair smoothly at a 45-degree elevation to the head. Hold the fingers and shears at a 90-degree angle to the subsection and cut (Figure 14-108). Cut the entire horizontal section this way. Make sure the second section blends evenly with the previously cut section.



Figure 14-104 Measure off first horizontal section with comb.



Figure 14-105 Comb first vertical subsection.



Figure 14-106 Cut first vertical subsection.



Figure 14-107 Create first vertical subsection in new section.



Figure 14-108 Cut subsection.

7. **Continue throughout left and rights sections.** Continue taking horizontal sections throughout the left and right back sections, and follow the same cutting procedure. The hair will gradually become longer as it reaches the apex. For example, if your nape guide was 2.5 inches (6.25 centimeters) long, your upper crown section will be approximately 6 inches (15 centimeters) long (Figure 14-109).
8. **Cut crown.** Maintain the length in the upper crown by holding each vertical subsection throughout the crown area at a 90-degree angle while cutting (Figure 14-110). After checking the back and crown for even blending, proceed to the left-side section.
9. **Create side guide.** Establish a narrow guide section on the left side at the hairline approximately $\frac{1}{2}$ inch wide. The side guideline should be the same length as the nape (Figure 14-111). Move to the right side of the head and establish a matching guideline there. This will help you to be sure that both side sections will be the same length when the right side section is cut later (Figure 14-112).
10. **Create side section.** Establish a $\frac{1}{2}$ -inch side section that curves and follows the hairline above the ear back to the nape section. Smoothly comb the section, including the side guideline and part of the nape section (Figure 14-113).
11. **Blend nape and side.** Holding the hair with little or no tension, cut the hair from the nape guide to the side guide. Note that the fingers are held at a slight angle to connect the two guides (Figures 14-114 and 14-115).

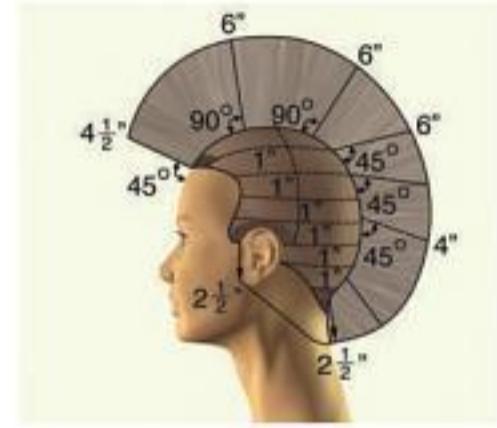


Figure 14-109 Graduated cutting design.



Figure 14-110 Cut hair in crown at 90 degrees.



Figure 14-111 Establish guide section on the left.



Figure 14-112 Check that both sections are the same length.



Figure 14-113 Establish side section.



Figure 14-114 Cut hair from nape guide to side guide.

12. **Cut left side guide.** Establish a horizontal section on the left side. The width of this section will vary because of the irregular hairline around the ear (Figure 14-116).
13. **Cut ear guide.** Starting at the ear, part a $\frac{1}{2}$ -inch vertical subsection. Include the underlying guideline and a small portion of the nape section (Figure 14-117).
14. **Cut side section.** Continue following the same cutting procedure. Take vertical subsections, comb smooth, elevate at a 45-degree angle from the head, holding the fingers at a 90-degree angle to the hair. Cut the section even with the side guideline and nape section. Be sure to hold the vertical subsections straight out from the head at 45 degrees, not pulled to the right or left (Figure 14-118).
15. **Cut left side.** Continue establishing horizontal sections on the left side of the head and follow the same cutting procedure. Check each section horizontally to be sure the ends are evenly blended. Add hair from the back section when checking to ensure that the two sections are uniform in length.
16. **Blend side section.** When the left side section is complete, the hair in the uppermost part of the section should be the same length as those in the upper crown area. In the final 1-inch section, comb the vertical subsections and hold them at a 90-degree angle to the head. Position your fingers at 90 degrees to the hair and cut parallel to your fingers (Figure 14-119). Check the completed section horizontally to make sure the ends are even (Figure 14-120).
17. **Cut right side.** Move to the right side of the head and cut the hair in the same manner as you did on the left side, using the previously established guide. Once the back and both sides are complete, move to the bang and top areas.



Figure 14-115 Finished side section.



Figure 14-116 Establish horizontal section on left side.



Figure 14-117 Part first vertical subsection.



Figure 14-118 Hold vertical subsection straight out from the head at 45 degrees.



Figure 14-119 Blend subsections.



Figure 14-120 Cross-check section horizontally.

18. **Cut bang (fringe) area.** You can create a variety of bang (fringe) designs by cutting the bang length close to that of the side guideline. Create a bang guide section along the hairline about $\frac{1}{2}$ inch wide. Starting at the center part and working on the left side of the forehead, cut to the desired length (Figure 14-121).
19. **Connect bang (fringe) and side.** Comb the bang section, including the center guide and a small portion of the side area. Connecting the two guidelines will determine the angle of the cut (Figure 14-122).
20. **Cut bang (fringe) at low elevation.** Cut this bang section at a low elevation. Check the cut for evenness and accuracy (Figure 14-123).
21. **Continue to cut bang (fringe).** Establish a 1-inch section parallel to the bang guideline. Beginning in the center, take narrow vertical subsections about $\frac{1}{2}$ inch wide that include the guideline underneath. Comb the hair smooth and elevate from the head at 45 degrees. Continue this cutting procedure throughout the bang area (Figure 14-124). The fringe section should blend evenly with the side section.
22. **Cut right side.** Cut the remainder of the bang area on the right side of the head in the same manner as you did on the left side.
23. **Complete top section.** Finish the top section by taking $\frac{1}{2}$ -inch vertical subsections parallel to the center part. Hold the hair up from the head at a 90-degree angle. Include hair from the crown and bang area, and cut to blend the section with the two pre-cut sections. Continue cutting in this manner until the remainder of the top section is cut. Hold the hair up from the head at a 90-degree angle and check the completed cut. Trim any uneven ends. The bang guide gradually increases in length to the pre-established length in the top and crown areas (Figure 14-125).
24. **Check cut.** Blow-dry the haircut and view the design, movement, and evenly blended ends (Figure 14-126).
25. **Clean up.** Follow cleanup and sanitation steps in "Blunt Haircut" procedure.



Figure 14-121 Cut bang guide section.



Figure 14-122 Comb bang section.



Figure 14-123 Cut bang section at low elevation.



Figure 14-124 Cut vertical subsections in bang area.



Figure 14-125 Cut top section.



Figure 14-126 Finished graduated cut.

In the example in Figures 14-127, 14-128, and 14-129, you can see a shorter shape that has “rounded” weight. This haircut is created using diagonal partings that connect at the back of the ear. In front of the ear, the diagonal partings point down toward the face. Behind the ear, the diagonal partings point down toward the back. The sides are elevated and over-directed to the back of the ear, producing more length toward the face. The back is cut using a traveling guideline, with each section over-directed to the previous section.

TIPS FOR GRADUATED HAIRCUTS

- Heavier graduated haircuts (those cut with lower elevations) work well on hair that tends to “expand” when dry. Coarse textures and curly hair will appear to graduate more than straight hair. Keep your elevation below 45 degrees when working on these hair types.
- Fine hair is great for graduation. Because graduation builds weight, you can make thin or fine hair appear thicker and fuller. However, if hair is both fine and thin, avoid creating heavy weight lines. Softer graduation, using diagonal partings, will create a softer weight line. If hair has medium density but is fine in texture, it is safe to elevate more because there is enough density to support it.
- Check the neckline carefully before cutting the nape short. If the hairline grows straight up, you may want to leave the length longer and the graduation lower, so that it falls below the hairline. You can also blend in a tricky hairline by using the scissor-over-comb technique, which is explained later in this chapter.
- Always use the fine teeth of the comb and maintain even tension to ensure a precise line.

THE UNIFORM-LAYERED (90-DEGREE) HAIRCUT

The third basic haircut is the layered haircut created with **uniform layers**. All the hair is elevated to 90 degrees from the scalp and cut at the same length. Your guide for this haircut is an interior traveling guideline. An **interior guideline** is inside the haircut rather than on the perimeter. The resulting shape will appear soft and rounded, with no built-up weight or corners. The perimeter of the hair will fall softly, because the vertical sections in the interior reduce weight (Figure 14-130).



Figure 14-130 A uniform layered haircut



Figure 14-127 Finished graduated cut: side view.



Figure 14-128 Classic (round) graduated cut: design.



Figure 14-129 Finished classic (round) graduated cut.

PROCEDURE

14-3

UNIFORM-LAYERED HAIRCUT (Figure 14-130)

IMPLEMENTS AND MATERIALS

See list of implements and materials for "Blunt Haircut" procedure.

PREPARATION

Follow preparation steps in "Blunt Haircut" procedure.

PROCEDURE

1. **Create guideline.** To create the guideline, take two partings $\frac{1}{2}$ inch (1.25 centimeters) apart, creating a section that runs from the front hairline to the bottom of the nape. Comb all other hair out of the way (Figure 14-131).
2. **Cut crown guide.** Beginning at the crown, comb the section straight out from the head, keeping your fingers parallel to the head form, and cut to the desired length. Continue working forward to the front hairline, making sure to stand to the side of the client (Figures 14-132 and 14-133).

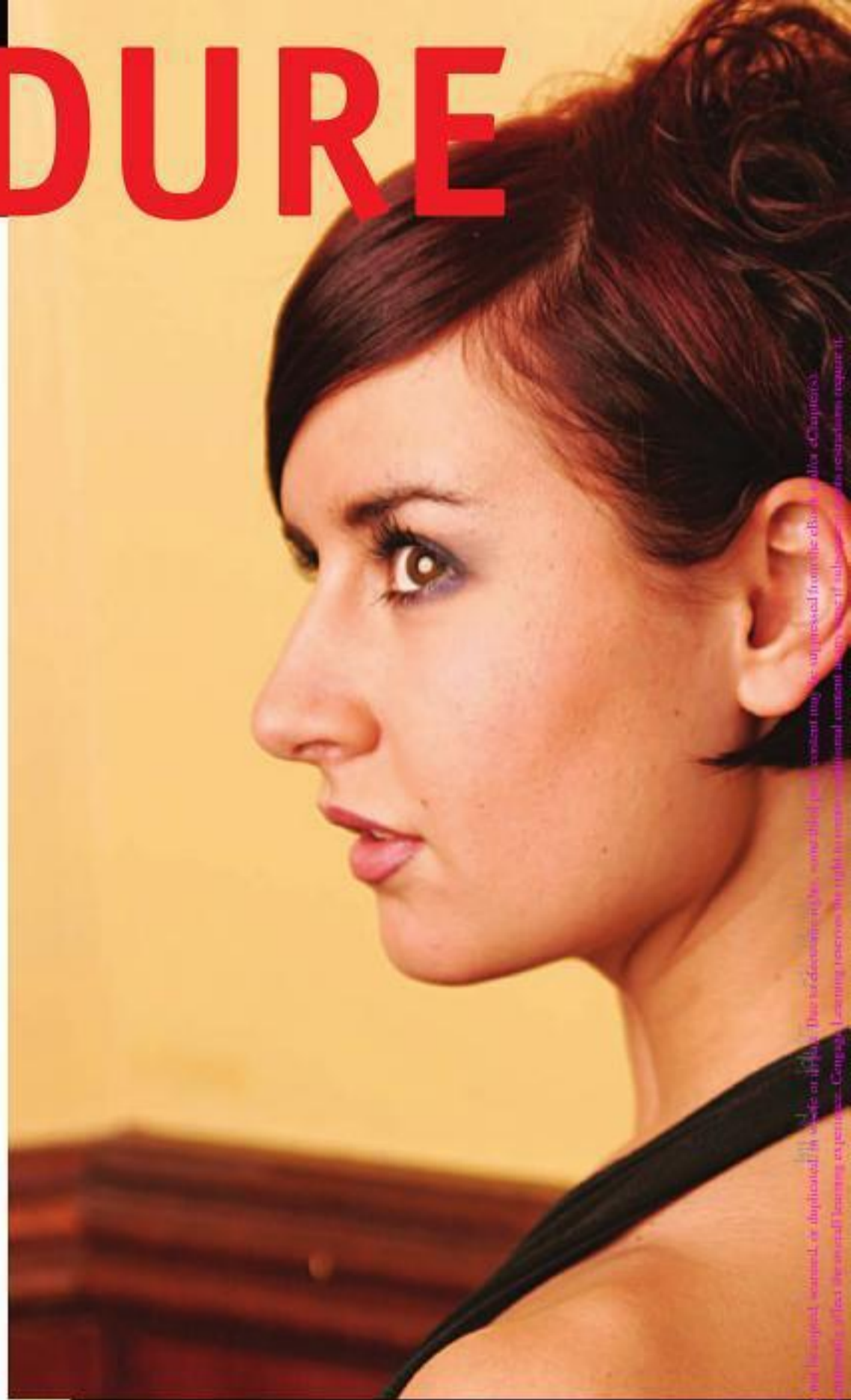


Figure 14-131 Part off guideline section.



Figure 14-132 Part out first section in the crown and cut.



Figure 14-133 Cut front section.

3. **Cut to nape.** Continue cutting the guideline from the crown to the nape, rounding off any corners as you go along and making sure that your fingers are parallel to the head form (Figures 14-134 and 14-135).
4. **Cut back section.** To maintain control and consistency while working through the haircut, separate the sides from the back by parting the hair from the apex to the back of the ear. Work through the back areas first. The parting pattern will be wedge-shaped, where each section begins at the same point in the crown and is slightly wider at the bottom of the nape (Figures 14-136 and 14-137).
5. **Cut right side first.** Work through the right side first. Take a vertical parting that begins at the crown and connects with the guideline, creating a vertical section that ends at the hairline. Keep the sections small to maintain control. Beginning at the crown and using the previously cut guideline, comb the new section to the guide, and elevate the hair straight out from the head, with no overdirection. Cut the line by keeping your fingers parallel to the head and matching the guideline (Figure 14-138).



Figure 14-134 Connect crown to back.



Figure 14-135 Connect back to nape.



Figure 14-136 Wedge-shaped partings.



Figure 14-137 Wedge-shaped partings.



Figure 14-138 Cut second section on right back side.

6. **Cut left side.** Continue working with a traveling guideline to the back of the ear (Figure 14-139). Repeat on the left side. When working on the left side of the back, shift your body position so that the tips of your shears are pointing down, and the fingers holding the section are pointing up. By shifting your hand position, you will be able to control the section. You will be reversing the hand position you used when you cut the right side of the back (Figure 14-140).
7. **Cross-check cut area.** Cross-check the entire back area. Take horizontal sections and elevate the hair at 90 degrees from the head. As you are checking, you should see a line that runs parallel to the shape of the head (Figure 14-141).
8. **Section top.** Section off the top area by taking a parting that begins at the recession area and ends at the crown, just above the parietal ridge on both sides. Clip the sides out of the way (Figure 14-142).
9. **Cut top.** Cut the top area using vertical partings. Using the previously cut center section as a guideline, connect to the crown, holding each section straight up at 90 degrees from the head. Make sure you do not overdirect the hair (Figures 14-143 and 14-144).



Figure 14-139 Cut section at back of the ear.



Figure 14-140 Shift hand position.



Figure 14-141 Cross-check back area.



Figure 14-142 Section off the top area.



Figure 14-143 Match the first section to the guideline.



Figure 14-144 Complete last section of top area.

10. **Cross-check top.** Cross-check the top, using horizontal partings and elevating the hair 90 degrees from the head (Figure 14-145).
11. **Cut right side.** Now move to the right side. Work from the back of the ear toward the face, using vertical sections, and connect to the previous section at the back of the ear and the top. Comb the hair straight out from the head at 90 degrees, removing any corners as you go (Figures 14-146 and 14-147). Repeat on the left side, shifting body position so that the tips of your shears are pointing down, and the fingers holding the section are pointing up.
12. **Cross-check side.** Cross-check the side sections, using horizontal partings and combing the hair straight out at 90 degrees.
13. **Comb hair.** Comb the hair down. Note the soft perimeter and rounded head shape (Figure 14-148).
14. **Style hair.** Blow-dry the haircut using a vent brush to encourage movement, and complete (Figure 14-149 and 14-150).
15. **Clean up.** Follow cleanup and sanitation steps in "Blunt Haircut" procedure.



Figure 14-145 Cross-check the top.



Figure 14-146 Connect at back of ear and top.



Figure 14-147 Connect lower portion of vertical section.



Figure 14-148 Finished haircut, wet profile.



Figure 14-149 Finished uniform layered haircut: side view.



Figure 14-150 Finished uniform layered haircut.

PROCEDURE

14-4

LONG-LAYERED HAIRCUT

LONG-LAYERED (180-DEGREE) HAIRCUT

In this haircut you will use increased layering, which features progressively longer layers. Your guide is an interior guide, beginning at the top of the head. All remaining hair will be elevated up (180 degrees) to match the guide.

IMPLEMENTS AND MATERIALS

See list of implements and materials in "Blunt Haircut" procedure.

PREPARATION

Follow preparation steps in "Blunt Haircut" procedure.

PROCEDURE

1. Part the hair into five cutting sections (Figure 14-151).
2. **Begin at crown.** Begin at the top of the crown by taking a $\frac{1}{2}$ inch (1.25 centimeters) subsection across the head. Comb straight up from the head form and cut straight across (Figure 14-152).
3. **Cut top section.** Work to the front of the top section by taking a second $\frac{1}{2}$ -inch subsection. Direct the first subsection (guideline) to the second one and cut to the same length (Figure 14-153).
4. **Complete top.** Continue, using the previously cut subsection as your guideline to cut a new $\frac{1}{2}$ -inch subsection throughout the top section (Figure 14-154).
5. **Cut left side.** On the left front section, using $\frac{1}{2}$ -inch horizontal subsections, comb the hair straight up and match to the previously cut hair (guideline) in the top section (Figure 14-155). Continue working down the side, using $\frac{1}{2}$ -inch subsections until the hair no longer reaches the guide.



Figure 14-151 Five sections.



Figure 14-152 Cut the first subsection.



Figure 14-153 Cut the second subsection.



Figure 14-154 Continue cutting through top section.

6. Repeat on the right side (Figure 14-156).
7. **Blend.** At the top of the left rear section, using $\frac{1}{2}$ -inch horizontal subsections, comb the hair straight up from the head form, matching the length to the top section (guideline) and cut straight across (Figure 14-157).
8. **Continue cutting.** Continue, using $\frac{1}{2}$ -inch horizontal subsections and working from top to bottom until the hair no longer reaches the guideline.
9. Repeat on the right side until the hair no longer reaches the guideline (Figure 14-158).
10. **Style hair.** Blow-dry the hair (Figure 14-159 through 14-161).



Figure 14-155 Match hair to guideline and cut.



Figure 14-156 Repeat on the right side.



Figure 14-157 Cut left rear section.



Figure 14-158 Work down the rear section.



Figure 14-159 Finished long-layered haircut.



Figure 14-160 Finished long-layered haircut: Side view.



Figure 14-161 Finished long-layered haircut: Back.



Figure 14-162 Short crop, men's cut.



Figure 14-163 Basic men's haircut design.



Figure 14-164 Basic men's haircut.

OTHER EXAMPLES OF LAYERED HAIRCUTS

There are many variations on the basic layered haircut.

- If you follow the uniform-layering technique but cut the hair much shorter, to 1 inch (2.5 centimeters) or so, you will create a “pixie,” “crop,” or “Caesar” haircut. This hairstyle is flattering on both men and women (Figure 14-162).
- If you follow the same method but keep the “corners” by keeping your fingers vertical and not following the head form, you can create a square shape, which is common in a man's basic haircut (Figures 14-163 and 14-164).
- You can create a layered haircut with longer perimeter lengths, otherwise known as a “shag,” by cutting the top area the same as for uniform layers and then elevating the side and back sections straight up (180 degrees), blending them into the top lengths (Figures 14-165 and 14-166).

TIPS FOR LAYERED HAIRCUTS

- Cut the interior first. Then go back to the perimeter edges and cut stronger lines, cut out around the ears, and texturize where needed.
- When layering short hair, you will achieve the best results on medium to thicker densities. Cutting thin hair too short can expose the scalp.
- Coarse hair tends to stick out if cut shorter than 3 inches. This hair texture needs the extra length to hold it down.
- When working on longer layered shapes in which you want to maintain thickness at the bottom, remember to keep the top sections longer. Cutting the top layers too short will take too much hair away from the rest of the haircut, and may leave you with a collapsed shape that is stringy at the bottom.
- If the client has hair past the shoulder blades, use slide cutting (explained later in this chapter) to connect the top sections to the lengths. This will maintain maximum length and weight at the perimeter of the haircut.

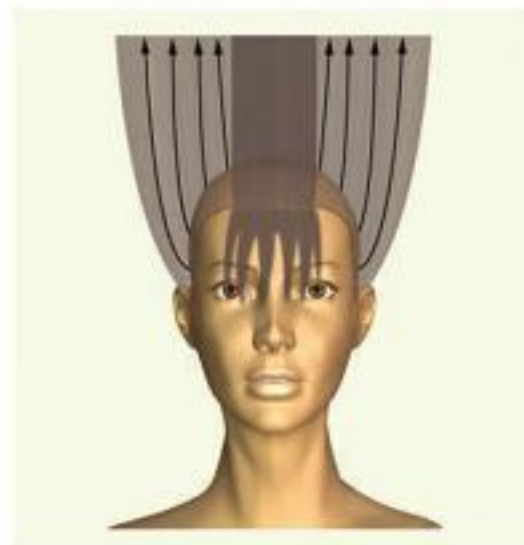


Figure 14-165 Long shag design.



Figure 14-166 Long shag haircut.

OTHER CUTTING TECHNIQUES

To go beyond the basic haircut, there are many techniques you can use to create different effects in hair. You can make wild hairlines calm down. You can make thick hair behave like thinner hair, fine hair appear fuller, create more movement, and add or reduce volume. You can also compensate for various growth patterns that exist in the same head of hair.

CUTTING CURLY HAIR

Curly hair can be a challenge to cut. Once you gain confidence, it can be a lot of fun to work with. However, it is important to understand how curly hair behaves after it has been cut and dried. Although you can apply any cutting technique to curly hair, you will get very different results than you would when cutting straight hair. Curl patterns can range from slightly wavy to extremely curly, and curly-haired clients may have fine, medium, or coarse textures, with density ranging from thin to thick.

TIPS FOR CUTTING CURLY HAIR

- Curly hair shrinks much more after it dries than straight hair. The curlier the hair, the more it will shrink. For every $\frac{1}{4}$ inch (0.6 centimeters) you cut when the hair is wet, it will shrink up to 1 inch (2.5 centimeters) when dry. Always keep this in mind when consulting with your client.
- Use minimal tension and/or the wide teeth of your comb. If you use a lot of tension when cutting curly hair, you will be stretching the wet hair even more, and making the hair shrink that much more when it dries.
- Curly hair naturally “graduates” itself. If the shape you want to create has strong angles, you need to elevate less than when working with straight hair.
- Curly hair expands more than straight hair. This means that you will generally need to leave lengths longer, which ultimately helps weigh the hair down and keeps the shape from ending up too short.
- In general, a razor should not be used on curly hair. Doing so weakens the cuticle and causes the hair to frizz.
- Choose your texturizing techniques carefully. Avoid using the razor, and work mostly with point cutting and free-hand notching to remove bulk and weight. (These techniques are discussed later in this chapter.)

EXAMPLES OF BASIC HAIRCUTS ON CURLY HAIR

Let us take a look at some basic haircuts, and how they work on curly hair. In [Figure 14-167](#), note how the hair appears stacked, even though it was cut with a blunt technique. Although the hair was not elevated, it appears graduated. Note how the volume in the graduated haircut ([Figure 14-168](#)) is above the ears. The hair shrinks as it dries, resulting in a



Figure 14-167 Blunt cut on curly hair.



Figure 14-168 Graduated cut on curly hair.



Figure 14-169 Uniform layered cut on curly hair.



Figure 14-170 Bang area.



Figure 14-171 Layered bang design.

weight line that has graduated itself even higher. In the next example (Figure 14-169), note the round shape. This is a uniform-layered cut on curly hair and was cut the same way as it was in Figure 14-149.

CUTTING THE BANGS (FRINGE)

Because much of our haircutting history comes from England, you will sometimes hear the word “fringe” used instead of “bangs.” The two words mean basically the same thing. The bang or fringe area is the hair that lies between the two front corners, or approximately between the outer corners of the eyes (Figure 14-170).

It is important to work with the natural **distribution** (where and how hair is moved over the head) when locating the bang area. Every head is different, and you need to make sure that you cut only the hair that falls in that area. Otherwise, you can end up with short pieces falling where they don't belong, which will ruin the lines of the haircut. When creating bangs (fringe), you do not always cut all the hair in this area, but you only cut more if you are blending into the sides or the top.

Let us have a look at a few types of bangs (fringe).

- In Figures 14-171 and 14-172, the bang is cut using a stationary guide, elevating at 90 degrees straight up from the head form.



Figure 14-172 Layered bang cut.



Figure 14-173 Short, curved bang design.

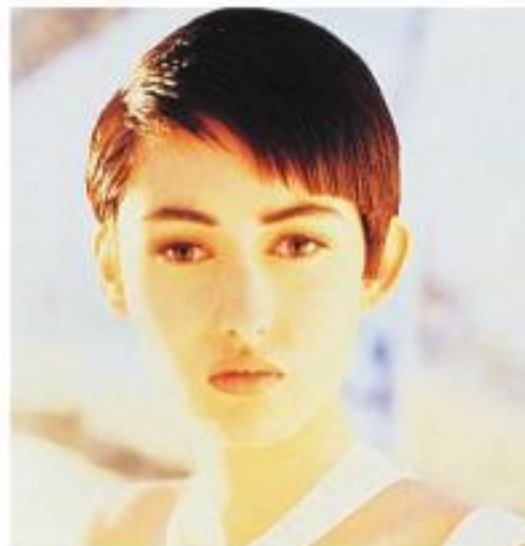


Figure 14-174 Short, curved bang cut.

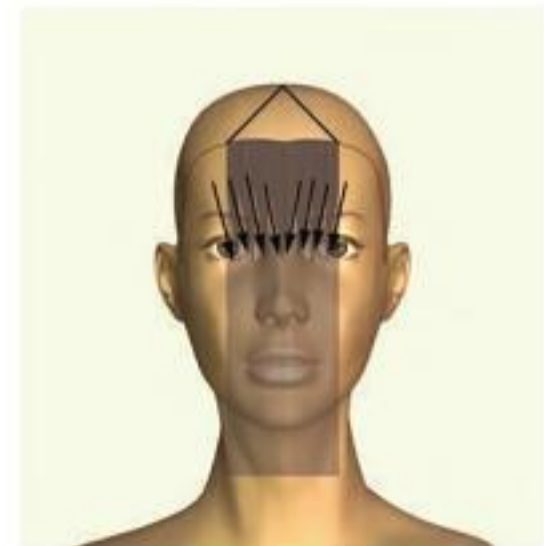


Figure 14-175 Long bang design.

- A short bang makes a strong statement. In Figures 14-173 and 14-174, they are combined with a shorter layered haircut. Note that the line is curved. It has been cut with low elevation, so that it remains more solid and not too heavy.
- In Figures 14-175 and 14-176, the bang is very long and was cut with the slide-cutting technique to create a wispy effect.
- Sometimes only a few pieces are cut in the bang area, which keeps the hair out of the face. In this case, you will not be cutting all the hair in the bang area. You will cut only a small portion of this area and might even use a razor for that purpose (Figures 14-177 and 14-178).

Depending on the haircut, a bang can be blended or not. If you are working with a blunt haircut and the bang is one length, you usually will not need to blend it in. If you are working with layered or graduated shapes, you may want to blend the length of the bang into the sides and/or the top (Figures 14-179 and 14-180).

RAZOR CUTTING

A razor cut gives a totally different result than other haircutting techniques. For instance, a razor cut gives a softer appearance than a shear cut. The razor is a great option when working with medium to fine hair textures. When you work with shears, the ends of the hair are cut blunt. When working with a razor, the ends are cut at an angle and the line is not blunt, which produces softer shapes with more visible separation, or a “feathered” effect, on the ends. With the razor, there is only one blade cutting the hair, and it is a much finer blade than the shears. With shears, there are two blades that close on the hair, creating blunt ends (Figure 14-181).



Figure 14-176 Long bang cut.



Figure 14-177 Wispy bang design.



Figure 14-178 Wispy bang cut.



Figure 14-179 Blend bang to sides.



Figure 14-180 Blend bang to layered top.

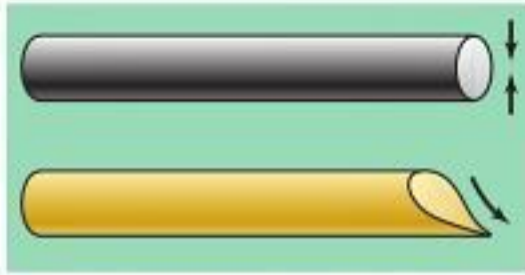


Figure 14-181 Razor-cut and shear-cut strands.



Figure 14-182 Razor cutting parallel to subsection.

Any haircut you can create with shears can also be done with the razor. You will be able to cut horizontal, vertical, and diagonal lines. The main difference is that the guide is above your fingers, whereas with shears the guide is usually below your fingers. Razor cutting is an entirely different experience from cutting with shears. The best way to get comfortable with the razor is to practice. Before cutting with a razor, review how to properly hold the razor in the “Tools, Safety, and Body Position” section of this chapter.

There are two commonly used methods for cutting with a razor. In the first method, the razor is kept parallel to the subsection (Figure 14-182). This technique is used to thin the ends of the hair, and the entire length of the blade is used. The other approach is to come into the subsection with the blade at an angle (about 45 degrees). Here you are using about one-third of the blade to make small strokes as you work through the subsection (Figure 14-183). If the blade is not entering the hair at an angle and you attempt to “push” the razor through the hair, you will be placing added stress on the hair, and risk losing control of the hair (Figure 14-184). Always remember that the blade needs to be at an angle when entering the hair.

When cutting a section, you usually move from top to bottom, or side to side, depending on the section and finger angle. Examples of razor techniques and hand positions on a vertical and horizontal subsection, respectively, are found in Figure 14-185 and Figure 14-186.



CAUTION

Always check with your instructor to see if the hair type you are working on is suitable for the razor.

Coarse, wiry hair, curly hair, or damaged hair is not suitable for razor cuts. The razor may tend to make these hair types frizzier. Fine and medium hair textures in good condition are suitable for razor cuts.



Figure 14-183 Razor cutting at a 45-degree angle.



Figure 14-184 Incorrect razor angle.



Figure 14-185 Hand position on vertical section.



Figure 14-186 Hand position on horizontal section.

RAZOR CUTTING TIPS

- Always check with your instructor before performing a razor cut. Make sure that the hair is in good condition. For best results do not use a razor on curly hair, coarse wiry hair, or over-processed, damaged hair.
- Always use a guard.
- Always use a new blade. Working with a dull blade is painful for the client and puts added stress on the hair. Discard used blades in a puncture-proof container.
- Keep the hair wet. Cutting dry hair with a razor can make the hair frizz and may be painful to the client.
- Always work with the razor at an angle. Never force the razor through the hair.

SLIDE CUTTING

Slide cutting is a method of cutting or thinning the hair in which the fingers and shears glide along the edge of the hair to remove length. It is useful for removing length, blending shorter lengths to longer lengths, and texturizing. Slide cutting is a perfect way to layer very long hair and keep weight at the perimeter. Rather than opening and closing the shears, you keep them partially open as you “slide” along the edge of the section. This technique should only be performed on wet hair with very sharp shears.

There are two methods of holding the subsection when slide cutting. It is important to visualize the line you wish to cut before you begin (Figure 14-187). In one method, you hold the subsection with tension beyond the cutting line (Figure 14-188). In the other method, you place your shears on top of your knuckles, then use both hands to move simultaneously out the length to the ends.

SCISSOR-OVER-COMB

Scissor-over-comb (also called shear-over-comb) is a barbering technique that has crossed over into cosmetology. In this technique, you hold the hair in place with the comb while you use the tips of the shears to remove length. Scissor-over-comb is used to create very short tapers and allows you to cut from an extremely short length to longer lengths. In most cases, you start at the hairline and work your way up to the longer lengths.

It is best to use this technique on dry hair, because then you can see exactly how much hair you are cutting and that helps you maintain control.

Lift (elevate) the hair away from the head using the comb, and allow the comb to act as your guide. Do not hold the hair between your fingers. Let the shear and comb move simultaneously up the head. It is important that one blade stays still and remains parallel to the spine of the comb as you move the thumb blade to close the shears. Try to cut with an even rhythm. Stopping the motion may cause “steps” or visible weight lines in the hair. Practice moving the comb and scissors simultaneously,

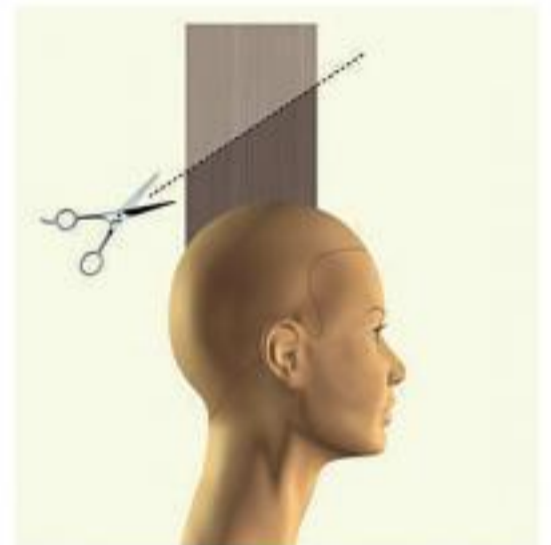


Figure 14-187 Visualize your cutting line first.



Figure 14-188 Slide cutting.



Figure 14-189 Scissor-over-comb technique.



Figure 14-190 Comb position.



Figure 14-191 Reaching the weight line.

keeping the bottom blade still and opening and closing the shears with your thumb (Figure 14-189).

The basic steps when working with the scissor-over-comb technique are summarized below.

1. Stand or sit directly in front of the section you are working on. The area that you are cutting should be at eye level.
2. Place the comb, teeth first, into the hairline, and turn the comb so that the teeth are angled away from the head (Figure 14-190).
3. With the still blade parallel to the spine of the comb, begin moving the comb up the head, continually opening and closing the thumb blade smoothly and quickly.
4. Angle the comb farther away from the head as you reach the area you are blending to avoid cutting into the length (weight) (Figure 14-191).

SCISSOR-OVER-COMB TIPS

- Work with small areas at a time (no wider than the blade).
- Always start at the hairline and work up toward the length. You can run the comb through a previously cut section, on your way up to a new area.
- Cross-check by working across the area diagonally.
- Use a barber comb to cut areas very close (usually on sideburns and hairlines where the hair is cut close to the scalp). Switch to a regular cutting comb as you work up into the longer lengths.

TEXTURIZING

Texturizing is a technique often used in today's haircuts. **Texturizing** is the process of removing excess bulk without shortening the length. It can also be used to cut for effect within the hair length, causing wispy or spiky effects. The term "texturize" should not be confused with hair texture, which is the diameter of the hair strand itself.

Texturizing techniques can be used to add volume, remove volume, make hair "move," and blend one area into another. It can also be used to compensate for different densities that exist on the same head of hair.

Texturizing can be done with cutting shears, thinning shears, or a razor.

There are many texturizing techniques, and a number of them will be explained in this section. You will need to practice all the techniques, so that you can take the different effects they create and use them as needed on your clients.

TEXTURIZING WITH SHEARS

- **Point cutting** is a technique performed on the ends of the hair using the tips, or points, of the shears. This can be done on wet or dry hair. It is very easy to do on dry hair because the hair stands up and away from your fingers. Hold the hair 1 to 2 inches (2.5 to 5 centimeters) from the ends. Turn your wrist so that the tips of the scissors are

pointing into the ends. Open and close the scissors by moving your thumb as you work across the section. As you close the scissors, move them away from your fingers to avoid cutting yourself. Move them back in toward your fingers as you open them (Figure 14-192). Basically, you are cutting “points” in the hair. A more vertical angle of the shears removes less hair (Figure 14-193). The more diagonal the angle of the shears, the more hair is taken away and the chunkier the effect (Figure 14-194).

- **Notching** is another version of point cutting. Notching is more aggressive and creates a chunkier effect. Notching is done toward the ends. Hold the section about 3 inches (7.5 centimeters) from the ends. Place the tips of your shears about 2 inches (5 centimeters) from the ends. Close your shears as you quickly move them out toward the ends. If you are working on very thick hair, you can repeat the motion every $\frac{1}{8}$ inch (0.3 centimeters). On medium to fine hair, place your “notches” farther apart. This technique can be done on wet or dry hair (Figure 14-195).
- **Free-hand notching** also uses the tips of the shears. Do not slide the shears, but simply snip out pieces of hair at random intervals. This technique is generally used on the interior of the section, rather than at the ends. It works well on curly hair, where you do not want to add too many layers, but rather where you want to release the curl and remove some density (Figure 14-196).



Figure 14-192 Point cutting.



Figure 14-193 Point cutting with vertical angle of shears.



Figure 14-194 Point cutting with diagonal angle of shears.



Figure 14-195 Notching.



Figure 14-196 Free-hand notching.



Figure 14-197 Slithering.



Figure 14-198 Ideal open position.



Figure 14-199 Slicing with shears.



Figure 14-200 Slicing through a subsection with texturizing shears.

- **Slithering** or effilating is the process of thinning the hair to graduated lengths with shears. In this technique, the hair strand is cut by a sliding movement of the shears, with the blades kept partially opened (Figure 14-197). Slithering reduces volume and creates movement.
- **Slicing** is a technique that removes bulk and adds movement through the lengths of the hair. When slicing, never completely close the scissors. Use only the portion of the blades near the pivot. This prevents removing large pieces of hair (Figures 14-198 and 14-199). This technique can be performed within a subsection or on the surface of the hair with haircutting or texturizing shears (Figures 14-200 and 14-201). To slice an elevated subsection, work with either wet or dry hair. When slicing on the surface of the haircut, it is best to work on dry hair, because you can see exactly how much hair you are taking away.
- **Carving** is a version of slicing that creates a visual separation in the hair. It works best on short hair (1½ to 3 inches [3.75 to 7.5 centimeters] in length). This technique is done by placing the still blade into the hair and resting it on the scalp. Move the shears through the hair, gently opening and partially closing the scissors as you move, thus “carving” out areas (Figure 14-202). The more horizontal your scissors, the more hair you remove; the more vertical, the less hair you remove.
- By carving the ends, you can add texture and separation to the perimeter of a haircut by holding the ends of a small strand of hair between your thumb and index fingers, and carving on the surface of that strand. Begin carving about 3 inches from the ends toward your fingers.

TEXTURIZING WITH THE RAZOR

- **Removing weight.** You can use the razor to thin out the ends of the hair. On damp hair, hold the section out from the head, with your fingers at the ends. Place the razor flat to the hair, 2 to 3 inches (5 to 7.5 centimeters) away from your fingers. Gently stroke the razor,



Figure 14-201 Slicing through the surface with texturizing shears.



Figure 14-202 Carving through a short haircut

removing a thin “sheet” of hair from the area (Figure 14-203). This tapers the ends of the section, and can be used on any area of the haircut where this effect is desired.

- **Free-hand slicing.** This technique can be used throughout the section or at the ends, and should be done on wet hair. When working on the midshaft of the subsection, comb the hair out from the head, and hold it with your fingers close to the ends. With the tip of the razor, slice out pieces of hair. The more vertical the movement, the less hair you remove; the more horizontal the movement, the more hair you remove. This technique releases weight from the subsection, allowing it to move more freely.

TEXTURIZING WITH THINNING SHEARS AND RAZOR

- **Removing bulk (thinning).** Thinning shears were originally created for the purpose of thinning hair and blending. Many clients are afraid of the word “thinning.” A better choice of words would be “removing bulk” or “removing weight.” When using the thinning shears for this purpose, it is best to follow the same sectioning as in the haircut.

Comb the subsection out from the head and cut it with the thinning scissors, at least 4 to 5 inches (10 to 12.5 centimeters) from the scalp (Figure 14-204). On longer lengths, you may need to repeat the process again as you move out toward the ends. On coarse hair textures, stay farther away from the scalp, as sometimes the shorter hairs will poke through the haircut. On blunt haircuts, avoid thinning the top surfaces, because you may see lines where the hair is cut with the thinning shears. When working on curly hair, it is best to use the free-hand notching technique rather than thinning shears.

- **Removing weight from the ends.** You can also use thinning shears to remove bulk from the ends. This process works well on many hair textures. It can be used on both thin and thick hair, and it helps taper the perimeter of both graduated and blunt haircuts. Elevating each subsection out from the head, place the thinning shears into the hair at an angle and close the shears a few times as you work out toward the ends (Figure 14-205).
- **Scissor-over-comb with thinning shears.** Practicing the scissor-over-comb technique with the thinning shears is a good way to master this technique. This technique is useful for blending weight lines on fine-textured hair, and can be used as well on thick and coarse texture haircuts that are cut very short, especially at the sides and the nape. It will help the hair lie closer to the head.
- **Other thinning shear techniques.** Any texturizing technique that can be performed with regular haircutting shears may also be performed with the thinning shears. When working on very fine or thin hair, try using the thinning shears for carving, point cutting, and slicing. This will help avoid over-texturizing and removing too much weight.
- **Free-hand slicing with razor.** You can also use free-hand slicing on the ends of the hair to produce a softer perimeter or to create separation



Figure 14-203 Thinning out the midsection.



Figure 14-204 Thinning out the ends.



Figure 14-205 Tapering the ends with the razor.



CAUTION

When thinning or texturizing hair, remember that you can always go back and remove more hair if necessary. Once the hair has been cut, it is impossible to replace, and you may have difficulty achieving the desired hairstyle.

throughout the shape (Figure 14-206). In this case, hold the ends of a small piece of hair in your fingertips. Beginning about 3 inches from your fingers, slice down one side of the piece toward your fingers (Figure 14-207).

- **Razor-over-comb.** In this technique, the comb and the razor are used on the surface of the hair. Using the razor on the surface softens weight lines and causes the area to lie closer to the head. This technique is used mainly on shorter haircuts. Here are two approaches: The first way is to place the comb into the hair, with the teeth pointing down, a few inches above the area on which you will be working. Make small, gentle strokes on the surface of the hair with the razor. Move the comb down as you move the razor down (Figure 14-208). This is a great technique for tapering in the nape area or softening weight lines.
- The second approach is referred to as **razor rotation**, it is very similar to razor-over-comb. The difference is that you make small circular motions. Begin by combing the hair in the direction you will be moving in. Place the razor on the surface of the hair. Then allow the comb to follow the razor, combing through the area just cut, and then comb back into the section or onto a new section. This helps soften the texture of the area and gives direction to the haircut (Figure 14-209).



Figure 14-206 Slicing the midshaft.



Figure 14-207 Slicing the perimeter.



Figure 14-208 Razor-over-comb technique.



Figure 14-209 Razor rotation.

BASIC HAIRCUTS ENHANCED WITH TEXTURIZING TECHNIQUES

Examine these three basic haircuts and see how texturizing techniques have changed the appearance of each haircut.

1. **Figure 14-210** shows a blunt haircut before freehand razor slicing, and **Figure 14-211** shows the same haircut after free-hand razor slicing has been used.
2. **Figure 14-212** shows a graduated haircut before free-hand scissors slicing, and **Figure 14-213** shows the same haircut after free-hand shear slicing.
3. **Figure 14-214** shows a uniform-layered haircut before, and **Figure 14-215** shows the same haircut after notching on the ends and free-hand notching on the interior.



Figure 14-210 Blunt hair cut before texturizing.



Figure 14-211 Texturized blunt haircut.



Figure 14-212 Graduated haircut before texturizing.



Figure 14-213 Texturized graduated haircut.



Figure 14-214 Uniform layered haircut before texturizing.



Figure 14-215 Texturized uniform layered haircut.

CLIPPERS AND TRIMMERS

Another type of tool that all stylists should be familiar with are clippers and trimmers, which offer solutions for many haircutting challenges.

Clippers are electric or battery-operated tools that cut the hair by using two moving blades held in place by a metal plate with teeth. The blade action is faster than the eye can see. Clippers are mainly used for cutting shorter haircuts, and can be used to create **tapers**, which sit very close to the hairline and gradually get longer as you move up the head. While men have been getting clipper cuts for many years, today clippers are being used in women's haircutting more and more. Clippers can be used as follows:

- Without length guards, to remove hair completely (great for cleaning up necklines and around the ears).
- Without length guards, to taper hairlines from extremely short lengths into longer lengths, using the **clipper-over-comb** technique (this technique is very similar to scissor-over-comb, except that the clippers move side to side across the comb rather than bottom to top).
- With length guards, which are attachments that fit over the blade plate and vary in size from $\frac{1}{8}$ inch to 1 inch.



Figure 14-216 Trimmer cutting around the ear.

TOOLS FOR CLIPPER CUTTING

There are several tools to have on hand. When clipper cutting you will not need to use each tool for every haircut, but it is still important to understand when these tools are needed (see Figure 14-46.)

- **Clippers.** Clippers come in different shapes and sizes. They can be used with or without attachments. Trimmers, also called edgers, are usually cordless, smaller-sized clippers. They are mainly used to clean the necklines and around the ears (Figure 14-216). Clean clippers and trimmers after each use with a clipper brush. Apply one drop of clipper oil to the top of the blades while the clipper is running. Disinfect the detachable blade and heel after each use as well. Always follow the manufacturer's instructions for care and cleaning.
- **Length guard attachments.** When attached to the clippers, length guards allow you to cut all the hair evenly to that exact length. They range from $\frac{1}{8}$ to 1 inch (.3 to 2.5 centimeters) wide, and can be used in different combinations to create different lengths.
- **Haircutting shears.** Used mainly for removing length and detailing the haircut.
- **Thinning shears.** Also called blending or tapering scissors, these are great for removing excess bulk and for blending one area with another.
- **Combs.** With a regular cutting comb, the wider-spaced teeth are intended for combing and cutting, while the finer-spaced teeth are used for detailing, scissor-over-comb, and clipper-over-comb techniques.

The classic barbering comb is often used in the nape, at the sides, and around the ears, and allows you to cut the hair very short and close to the head. The wide-toothed comb is used when cutting thicker and longer lengths, where detailing is not required.

BASIC CLIPPER TECHNIQUES

Basic techniques with clippers include clipper-over-comb and clipper cutting with length guard attachments.

CLIPPER-OVER-COMB

The clipper-over-comb technique allows you to cut the hair very close to the scalp and create a flat-top or square shape. The way you use the comb is the same as when you are working with scissor-over-comb. The main difference is that the clippers move across the comb, which requires that you keep the comb in position as you cut. The angle at which you hold the comb determines the amount of hair that is cut.

Clippers are more accurate when used on dry hair. Use the lever switch on the clipper or a numbered attachment to vary the distance that the clipper is held from the head.

Tips for working with the clipper-over-comb technique follow. This technique will be illustrated in the procedure for the men's basic clipper cut later in this chapter.

1. Stand directly in front of the section on which you are working. The area you are cutting should be at eye level.
2. Place the comb, teeth first, into the hairline, and turn the comb so that the teeth are angled slightly away from the head. Always work against the growth patterns of the hair to ensure that you are lifting the hair away from the head and cutting evenly.
3. Hold the comb stationary and cut the length against the comb, moving the clippers from right to left. (If you are left-handed, you will move the clippers left to right.)
4. Although your movements should be fluid, remember to stop momentarily to cut the section. Remove the comb from the hair and begin the motion again, using the previously cut section underneath as your guideline. Continue working up the head toward the weight or length.

CLIPPER CUTTING WITH ATTACHMENTS

Using the length guard attachments is a quick and easy way to create short haircuts. With practice, clipper-cutting with attachments allows you to create many different shapes. For example, you can use the $\frac{1}{4}$ -inch guide on the nape and sides. Switch to the $\frac{1}{2}$ -inch guide as you reach the parietal area, which would maintain more length at the parietal area and produce a square shape.

TIPS FOR CLIPPER CUTTING

- Always work against the natural growth patterns, especially in the nape. This ensures that you are lifting the hair away from the head and cutting the hair evenly.



Figure 14-217 Arcing trimmer at front of the ear.



Figure 14-218 Arcing trimmer at back of ear with comb.

- Always work with small sections. When using the clipper-over-comb technique, do not try to cut all the way across the entire length of the comb. The area you are cutting should be no wider than 3 inches.
- When using the clipper-over-comb technique, the angle of the comb determines the length. If the comb is parallel to the head, you will cut the hair the same length as you move up the head. If the comb is angled away from the head as you move, you begin to increase length.

USING TRIMMERS

- Using trimmers around the ears. When cutting a clean line around the ears, use both hands to hold the edger sideways. Using just the outer edge on the skin, arc the edger up and around the ear (Figure 14-217). As you reach the area behind the ear, use the comb to hold the hair in place, and continue with the arcing motion (Figure 14-218).
- Using trimmers at the neckline. Clean up the hair on the neck that grows below the design line (Figure 14-219). Trimmers also help create more defined lines at the perimeter (Figure 14-220).

MEN'S BASIC CLIPPER CUT

In this cut, the hair is cropped close along the bottom and sides and becomes longer as you travel up the head. The distance between the comb and the scalp determines the amount of hair to be cut. The clipper can be positioned horizontally, vertically, or diagonally.



Figure 14-219 Cleaning up neck hair.



Figure 14-220 Edging line at side perimeter.

PROCEDURE

14-5

CLIPPER CUT

IMPLEMENTS AND MATERIALS

- Cutting cape
- Neck strip
- Haircutting comb
- Barber comb
- Haircutting scissors
- Clipper
- Trimmer
- Low-number guard attachment (optional)

PREPARATION

The hair should be clean and dry for this haircut (Figure 14-221).

PROCEDURE

1. **Part hair.** Make a horseshoe parting about 2 inches (5 centimeters) below the apex of the head, beginning and ending at the front hairline (Figure 14-222). Comb the hair above the part forward.
2. **Cut nape area.** Starting in the nape area, place the haircutting comb against the scalp, teeth up. Angle the comb against the scalp from 0 to 45 degrees, allowing for the natural contour of the head. Cut the hair that extends through the teeth of the comb (Figure 14-223).
3. **Cut back of head.** Repeat Step 3 as you move up the back of the head. Blend the lengths over the curve of the head by cross-cutting horizontally, from side to side (Figure 14-224). Shape the back center area first, from the nape to the parietal ridge. Then, still using the clipper-over-comb technique, cut both sides of the back from ear to ear.
4. **Blend.** Carefully blend the lengths over the curve of the head by cross-cutting.



Figure 14-221 Client before clipper cut.



Figure 14-222 Make a horseshoe part.



Figure 14-223 Cut at the nape.



Figure 14-224 Cross-cut the back of the head.

5. Using a low-number length attachment on the clipper, cut up each side from the sideburn to the parietal ridge (Figure 14-225). The hair length will be very close to the scalp. If the client wants longer sides, the weight on the top will need to be blended.
6. **Create guide in crown.** Measure the distance between the eyebrows and the natural hairline to establish a guideline for the length in the crown area if the client wishes to keep hair out of the eyes (Figure 14-226).
7. **Cut guideline in crown.** Cut a narrow guideline at the crown end of the horseshoe parting. Determine the length by the forehead measurement (Figure 14-227).
Beginning at the crown end, cut the top area with the clipper to the exact length of the initial crown guideline. As you move toward the forehead, over-direct the hair back toward the guideline in order to increase the length at the forehead (Figure 14-228).
8. **Cut around ears.** Using the clipper and attachment, shorten and shape the hair around the ears and sideburns (Figure 14-229). To blend or outline the perimeter of the haircut, you may use a clipper or trimmer (Figure 14-230). The scissor-over-comb or clipper-over-comb technique, using the front teeth of a barber comb, may also be used here.
9. **Clean up.** Follow cleanup and sanitation steps in “Blunt Haircut” procedure.



Figure 14-225 Cut from sideburn to parietal ridge.



Figure 14-226 Measure from eyebrow to natural hairline.



Figure 14-227 Cut guideline at crown.



Figure 14-228 Bring hair toward guideline.



Figure 14-229 Shape hair around ears and sideburns.



Figure 14-230 Finished clipper cut.

TRIMMING FACIAL HAIR

Clippers and trimmers can be used to trim beards and mustaches as well. The technique is very similar to scissor-over-comb and clipper-over-comb. When removing length, use the comb to control the hair, and always cut against the comb (Figure 14-231). You can also use the length guard attachments to trim a beard to the desired length (Figure 14-232). If you choose to use haircutting shears to trim facial hair, you may want to keep a less-expensive pair for this purpose because facial hair is very coarse and may dull your haircutting shears.

Some male clients have excess hair in or on their ears. When performing a haircut or trimming facial hair, always check the ears and ask the client if he would like you to remove any excess hair you may find. Carefully snip away the hair with your shears or trimmers, using extreme caution.



Figure 14-231 Trimming beard with clipper-over-comb.



Figure 14-232 Trimming beard with clipper and guard.

REVIEW QUESTIONS

1. What are reference points and what is their function?
2. What are the main areas of the head and how do you find them?
3. Define elevation and describe the various effects it creates.
4. What is the difference between traveling and stationary guidelines, and when do you use each?
5. Define over-direction.
6. What are important considerations to discuss with a client during a haircutting consultation?
7. Explain the difference between hair density and hair texture.
8. Where are the danger zones in a haircut, and why do you need to be aware of them?
9. What is palm-to-palm cutting?
10. Explain the importance of proper posture and body position.
11. List disinfection and sanitation procedures that must be followed after performing every haircut.
12. Name and describe the four basic types of haircuts.
13. Define cross-checking.
14. Describe the scissor-over-comb technique.
15. Name and describe three different texturizing techniques performed with shears.

CHAPTER GLOSSARY

<i>angle</i>	Space between two lines or surfaces that intersect at a given point.
<i>apex</i>	Highest point on the top of the head.
<i>bang (fringe)</i>	Triangular section that begins at the apex and ends at the front corners.
<i>beveling</i>	Technique using diagonal lines by cutting hair ends with a slight increase or decrease in length.
<i>blunt haircut</i>	Haircut in which all the hair comes to one hanging level, forming a weight line or area; hair is cut with no elevation or over-direction; also referred to as a one-length, zero-elevation, or no-elevation cut.
<i>carving</i>	Haircutting technique done by placing the still blade into the hair and resting it on the scalp, and then moving the shears through the hair while opening and partially closing the shears.
<i>clipper-over-comb</i>	Haircutting technique similar to scissor-over-comb, except that the clippers move side to side across the comb rather than bottom to top.
<i>cross-checking</i>	Parting the haircut in the opposite way from which you cut it, to check for precision of line and shape.
<i>crown</i>	Area of the head between the apex and back of the parietal ridge.
<i>cutting line</i>	Angle at which the fingers are held when cutting, and ultimately the line that is cut; also known as finger angle, finger position, cutting position, cutting angle.
<i>distribution</i>	Where and how hair is moved over the head.
<i>elevation</i>	Angle or degree at which a subsection of hair is held, or lifted, from the head when cutting; also referred to as projection or lifting.
<i>four corners</i>	Points on the head that signal a change in the shape of the head, from flat to round or vice versa.
<i>free-hand notching</i>	Notching technique in which pieces of hair are snipped out at random intervals.
<i>free-hand slicing</i>	Technique used to release weight from the subsection, allowing the hair to move more freely.
<i>graduated haircut</i>	Graduated shape or wedge; an effect or haircut that results from cutting the hair with tension, low to medium elevation or over direction.
<i>graduation</i>	Elevation occurs when a section is lifted above 0 degrees.
<i>growth pattern</i>	Direction in which the hair grows from the scalp; also referred to as natural fall or natural falling position.
<i>guideline</i>	Section of hair, located either at the perimeter or the interior of the cut, that determines the length the hair will be cut; also referred to as a guide; usually the first section that is cut to create a shape.
<i>hairline</i>	Hair that grows at the outermost perimeter along the face, around the ears, and on the neck.

CHAPTER GLOSSARY

<i>head form</i>	Shape of the head, which greatly affects the way the hair falls and behaves; also called <i>head shape</i> .
<i>interior</i>	Inner or internal part.
<i>interior guideline</i>	Guideline that is inside the haircut rather than on the perimeter.
<i>layered haircut</i>	Graduated effect achieved by cutting the hair with elevation or over-direction; the hair is cut at higher elevations, usually 90 degrees or above, which removes weight.
<i>layers</i>	Create movement and volume in the hair by releasing weight.
<i>line</i>	Thin continuous mark used as a guide; can be straight or curved, horizontal, vertical, or diagonal.
<i>long-layered haircut</i>	Haircut in which the hair is cut at a 180-degree angle; the resulting shape has shorter layers at the top and increasingly longer layers toward the perimeter.
<i>nape</i>	Back part of the neck; the hair below the occipital bone.
<i>notching</i>	Version of point cutting in which the tips of the scissors are moved toward the hair ends rather than into them; creates a chunkier effect.
<i>over-direction</i>	Combing a section away from its natural falling position, rather than straight out from the head, toward a guideline; used to create increasing lengths in the interior or perimeter.
<i>palm-to-palm</i>	Cutting position in which the palms of both hands are facing each other.
<i>parietal ridge</i>	Widest area of the head, usually starting at the temples and ending at the bottom of the crown.
<i>part/parting</i>	Line dividing the hair to the scalp that separates one section of hair from another or creates subsections.
<i>perimeter</i>	Outer line of a hairstyle.
<i>point cutting</i>	Haircutting technique in which the tips of the shears are used to cut "points" into the ends of the hair.
<i>razor-over-comb</i>	Texturizing technique in which the comb and the razor are used on the surface of the hair.
<i>razor rotation</i>	Texturizing technique similar to razor-over-comb, done with small circular motions.
<i>reference points</i>	Points on the head that mark where the surface of the head changes or the behavior of the hair changes, such as ears, jawline, occipital bone, apex, and so on; used to establish design lines that are proportionate.
<i>sections</i>	To divide the hair by parting into uniform working areas for control.
<i>scissor-over-comb</i>	Haircutting technique in which the hair is held in place with the comb while the tips of the scissors are used to remove the lengths.

CHAPTER GLOSSARY

<i>slicing</i>	Technique that removes bulk and adds movement through the lengths of the hair; the shears are not completely closed, and only the portion of the blades near the pivot is used.
<i>slide cutting</i>	Method of cutting or thinning the hair in which the fingers and shears glide along the edge of the hair to remove length.
<i>slithering (effilating)</i>	Process of thinning the hair to graduated lengths with shears; cutting the hair with a sliding movement of the shears while keeping the blades partially opened; also called <i>effilating</i> .
<i>stationary guideline</i>	Guideline that does not move.
<i>subsections</i>	Smaller sections within a larger section of hair, used to maintain control of the hair while cutting.
<i>tapers</i>	Haircutting effect in which there is an even blend from very short at the hairline to longer lengths as you move up the head; "to taper" is to narrow progressively at one end.
<i>tension</i>	Amount of pressure applied when combing and holding a section, created by stretching or pulling the section.
<i>texturizing</i>	Removing excess bulk without shortening the length; changing the appearance or behavior of the hair through specific haircutting techniques, using shears, thinning shears, or a razor.
<i>traveling guideline</i>	Guideline that moves as the haircutting progresses, used often when creating layers or graduation.
<i>uniform layers</i>	Hair is elevated to 90 degrees from the scalp and cut at the same length.
<i>weight line</i>	Visual "line" in the haircut, where the ends of the hair hang together.

HAIRSTYLING

CHAPTER 15

chapter outline

- Client Consultation
- Wet Hairstyling Basics
- Finger Waving
- Pin Curls
- Roller Curls
- Comb-Out Techniques
- Hair Wrapping
- Blow-Dry Styling
- Thermal Hairstyling
- Thermal Hair Straightening (Hair Pressing)
- Styling Long Hair



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Learning Objectives

After completing this chapter, you will be able to:

- Demonstrate finger waving, pin curls, roller setting, and hair wrapping.
- Demonstrate various blow-dry styling techniques.
- Demonstrate three basic techniques of styling long hair.
- Demonstrate the proper use of thermal irons.
- Demonstrate various thermal iron manipulations and explain how they are used.
- Describe the three types of hair pressing.
- Demonstrate the procedures involved in soft pressing and hard pressing.

Key Terms

Page number indicates where in the chapter the term is used.

<i>back-brushing</i> pg. 321	<i>end curls</i> pg. 345	<i>hard press</i> pg. 348	<i>shaping</i> pg. 311
<i>back-combing</i> pg. 321	<i>finger waving</i> pg. 304	<i>indentation</i> pg. 318	<i>shell</i> pg. 336
<i>barrel curls</i> pg. 316	<i>finishing spray</i> pg. 328	<i>liquid gels or texturizers</i> pg. 327	<i>silicone</i> pg. 328
<i>base</i> pg. 310	<i>foam or mousse</i> pg. 327	<i>medium press</i> pg. 348	<i>skip waves</i> pg. 313
<i>blow-dry styling</i> pg. 325	<i>full-base curls</i> pg. 346	<i>no-stem curl</i> pg. 310	<i>soft press</i> pg. 348
<i>carved curls</i> pg. 313	<i>full-stem curl</i> pg. 311	<i>off base</i> pg. 318	<i>spiral curl</i> pg. 345
<i>cascade or stand-up curls</i> pg. 316	<i>gel</i> pg. 327	<i>off-base curls</i> pg. 346	<i>stem</i> pg. 310
<i>circle</i> pg. 310	<i>hair pressing</i> pg. 347	<i>on base</i> pg. 318	<i>straightening gel</i> pg. 328
<i>closed-center curls</i> pg. 311	<i>hair spray</i> pg. 328	<i>open-center curls</i> pg. 311	<i>thermal waving and curling</i> pg. 336
<i>curl</i> pg. 317	<i>hair wrapping</i> pg. 323	<i>pomade or wax</i> pg. 328	<i>updo</i> pg. 355
<i>concentrator</i> pg. 325	<i>half base</i> pg. 318	<i>ribboning</i> pg. 313	<i>volume-base curls</i> pg. 345
<i>diffuser</i> pg. 325	<i>half-base curls</i> pg. 346	<i>ridge curls</i> pg. 313	<i>volumizer</i> pg. 328
<i>double press</i> pg. 348	<i>half-stem curl</i> pg. 310	<i>rod</i> pg. 336	<i>waving lotion</i> pg. 305



The art of hairstyling or dressing the hair has always had a direct relation to the fashion, art, and life of the times. When you compare the ornate hair fantasies of Marie Antoinette and her court prior to the French revolution to the sleek bobs with finger waves and pin curls of a flapper during the 1920s and 1930s when “streamline modern” or “art deco” was the rage, you can see how a person’s hairstyle reflects the period in which they live (Figure 15-1).

With ready-to-wear clothing came wash-and-wear hair, misleading many hairstylists to believe that finishing hair was no longer necessary. With the exception of styling for formal occasions, many stylists have passed this important part of the hair experience into the hands of the client. It is our professional responsibility to educate clients in home care maintenance and styling options for their hair. No matter how great the haircut or haircolor, a client will often judge your work by the finished style.

Historical and technical knowledge of hairstyling will prepare you for the constant cyclical changes of fashion. Inspiration is often found in the past. Think retro—because what is out of style today may be back tomorrow. By learning the basic styling techniques, you will be ready and able to create what dreams are made of and to hear a satisfied client happily say, “This is what I always wanted.”



Figure 15-1 A modern look using finger waves.

CLIENT CONSULTATION

The client consultation is always the first step in the hairstyling process. Have your client look through magazines to find styles that she likes or, better yet, show her your portfolio of hairstyles. A picture is worth a thousand words. When deciding the best hairstyle, take into consideration all that you have learned in Chapter 12 regarding face shape, hair type, and lifestyle.

Often, you will be a creative problem solver. What if, on the client’s last visit to another salon, she asked for a hairstyle that was not right for her

hair. Because the stylist did not suggest something more appropriate, the outcome was disastrous. Now you are being asked to “fix” the problem. If you can come up with a different style, one that is both flattering and easy to manage, she may become one of your most loyal clients.

WET HAIRSTYLING BASICS

Wet hairstyling tools include the following:

- Combs
- Brushes
- Rollers (plastic)
- Clips (duckbill, sectioning, finger waving, double prong, and single prong)
- Pins (bobby pins and hairpins)
- Clamps (sectioning clamps) (Figure 15-2)

FINGER WAVING

Finger waving is the process of shaping and directing the hair into an “S” pattern through the use of the fingers, combs, and waving lotion. Finger waving was all the rage back in the 1920s and 1930s, which may have you wondering why you are being asked to learn this technique



Figure 15-2 Clips (duckbill, sectioning, and double prong) and sectioning clamps.

today. In addition to its use in today's fashions, finger waving teaches you the technique of moving and directing hair. It also provides valuable training in molding hair to the curved surface of the head and is an excellent introduction to hairstyling.

FINGER WAVING LOTION

Waving lotion is a type of hair gel that makes the hair pliable enough to keep it in place during the finger waving procedure. It is traditionally made from karaya gum, taken from trees found in Africa and India. Karaya gum is diluted for use on fine hair, or it can be used in a more concentrated consistency on medium or coarse hair. A good waving lotion is harmless to the hair and does not flake when it dries. Be sure not use too much of it at any one time. You will know if you have used too much, as the hair will be too wet and the waving lotion will drip. Liquid styling gels are also commonly used in conjunction with finger waving, and in many cases, have phased out traditional karaya gum products.

OTHER METHODS OF FINGER WAVING

Instead of completing one side before beginning the other, you may want to complete the first ridge on one side of the head, and then move to the other side to form the first ridge on that side. After joining the two, you can then repeat in this manner until you are finished with the entire head.

In vertical finger waving, the ridges and waves run up and down the head. Horizontal finger waves are sideways and parallel around the head. The procedure is the same for both.

PROCEDURE

15-1

PREPARING THE HAIR FOR WET STYLING

IMPLEMENTS AND MATERIALS

- Towels
- Conditioner
- Plastic cape
- Neck strip
- Shampoo

PREPARATION

1. Wash your hands with soap and warm water.
2. Perform the client consultation and hair analysis.
3. Drape the client for a shampoo service.
4. Shampoo the client's hair and condition if necessary.
5. Towel dry the hair.
6. Remove any tangles with a wide-tooth comb, starting at the ends and working up to the scalp.

If the client's natural part works with your hair design, use it. You can create a part anywhere on the head. If the client is more comfortable wearing it someplace else, or if your design works better with the part placed elsewhere, do it.

FINDING A NATURAL PART

1. Comb wet hair straight back from the hairline.
2. Push the hair gently forward with the palm of the hand (Figure 15-3).
3. Use your comb and other hand to separate the hair where it parts (Figure 15-4).

CREATING A PART

1. Lay the wide-tooth end of a styling comb flat at the hairline.
2. Draw the comb back to the end of the desired part (Figure 15-5).
3. Hold the hair with the index finger on one side of the part. Pull the rest of the hair down with the comb (Figure 15-6).



Figure 15-3 Push the hair forward.



Figure 15-4 Find the natural part.



Figure 15-5 Part the wet hair.



Figure 15-6 Comb the hair from the part.

PROCEDURE

15-2

HORIZONTAL FINGER WAVING

IMPLEMENTS AND MATERIALS

Use the list of implements and materials under preparing the hair for wet styling, and add the following:

- Styling comb
- Waving lotion or styling gel
- Hairnet
- Hairpins
- Cotton or gauze

PREPARATION

Follow the steps for preparing the hair for wet styling. Finger waves may be started on either side of the head. In this procedure, the hair is parted on the left side of the head and the wave is started on the right (heavy) side. Apply lotion to one side of the head at a time; this prevents it from drying and requiring additional applications.

PROCEDURE

- 1. Part hair.** Part the hair, comb it smooth, and arrange it according to the planned style. Using the wide teeth of the comb will allow the hair to move more easily. Always follow the natural growth pattern when combing and parting the hair.
- 2. Apply waving lotion.** Using an applicator bottle, apply waving lotion to the side of the hair you are working on while the hair is damp. Comb the lotion through the section (Figure 15-7).
- 3. Start first wave.** Begin the first wave on the right side of the head. Using the index finger of your left hand as a guide, shape the top hair with a comb into the beginning of the S-shaping, using a circular movement. Starting at the hairline, work toward the crown in 1-1/2 to 2-inch (3.7 to 5 centimeters) sections at a time (Figure 15-8).
- 4. Form first ridge.** To form the first ridge, place the index finger of your left hand directly above the position for the first ridge. With the teeth of the comb pointing slightly upward, insert the comb directly under the index finger. Draw the comb forward about 1 inch (2.5 centimeters) along the fingertip (Figure 15-9).
- 5. Hold ridge in place.** With the teeth still inserted in the ridge, flatten the comb against the head in order to hold the ridge in place (Figure 15-10).



Figure 15-7 Comb waving lotion through the section.



Figure 15-8 Shape the top area.



Figure 15-9 Draw hair toward the fingertip.



Figure 15-10 Flatten the comb against the head.



6. **Place finger above ridge.** Remove your left hand from the client's head and place your middle finger above the ridge with your index finger on the teeth of the comb. Draw out the ridge by closing the two fingers and applying pressure to the head (Figure 15-11). Do not try to increase the height or depth of a ridge by pinching or pushing with your fingers; such movements will create over-direction of the ridge and uneven hair placement.
7. **Form dip.** Without removing the comb, turn the teeth downward, and comb the hair in a semicircular direction to form a dip in the hollow part of the wave (Figure 15-12).
8. **Work to crown.** Follow this procedure, section by section, until the crown has been reached, where the ridge phases out (Figure 15-13). The ridge and wave of each section should match evenly, without showing separations in the ridge and the hollow part of the wave.
9. **Complete second ridge.** To form the second ridge, begin at the crown area (Figure 15-14). The movements are the reverse of those followed in forming the first ridge. Draw the comb from the tip of the index finger toward the base. All movements are followed in a reverse pattern until the hairline is reached, completing the second ridge (Figure 15-15).
10. **Begin third ridge.** Movements for the third ridge closely follow those used to create the first ridge. However, the third ridge is started at the hairline, and is extended back toward the back of the head (Figure 15-16).
11. **Complete side.** Continue alternating directions until the side of the head has been completed.



Figure 15-11 Emphasize the ridge.



Figure 15-12 Comb hair in a semicircular direction.



Figure 15-13 Completed first ridge.



Figure 15-14 Start the second ridge.



Figure 15-15 Completed second ridge.



Figure 15-16 Start the third ridge.

12. **Complete light side.** Use the same procedure for the left (light) side of the head as you used for finger waving the right (heavy) side of the head. First, shape the hair by combing it in the direction of the first wave (Figure 15-17).
13. **Form first ridge.** Starting at the hairline, form the first ridge, section by section, until the second ridge of the opposite side is reached (Figure 15-18).
14. **Blend ridge and wave.** Both the ridge and the wave must blend without splits or breaks, with the ridge and wave on the right side of the head (Figure 15-19).
15. **Move to the left side.** Start with the ridge and wave in the back of the head and proceed, section by section, toward the left side of the face.
16. **Complete side.** Continue working back and forth until the entire side is completed (Figure 15-20).
17. **Dry hair.** Place a net over the hair, secure it with hairpins or clips if necessary, and protect the client's forehead and ears with cotton, gauze, or paper protectors while under the hood dryer. Adjust the dryer to medium heat and allow the hair to dry thoroughly.
18. **Cool hair.** Remove the client from under the dryer and let the hair cool down. Remove all clips or pins and the hairnet from the hair.
19. **Complete style.** Comb-out or brush the hair into a soft, waved hairstyle. Add a finishing spray for hold and shine (Figures 15-21 and 15-22). For a "retro" look, do not comb or brush the hair, but do consider adding a hair ornament such as a rhinestone clip in the hollow portion of a wave.

CLEANUP AND SANITATION

1. Disinfect brushes, combs, hairpins, clips, cape, and hairnet after each use.
2. Sanitize your workstation.
3. Wash your hands with soap and warm water.



Figure 15-17 Shape the left side.



Figure 15-18 Start first ridge at hairline.



Figure 15-19 Ridge and wave matched in crown area.



Figure 15-20 Left side completed.



Figure 15-21 Finished hairstyle.



Figure 15-22 Side view.

PIN CURLS

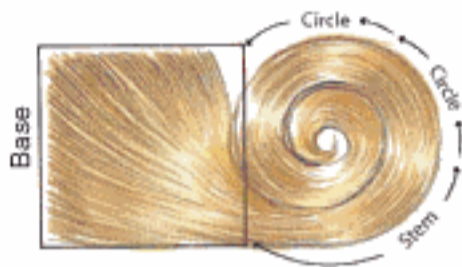


Figure 15-23 Parts of a curl.

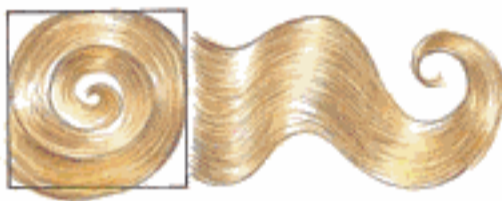


Figure 15-24 No-stem curl unwound.



Figure 15-25 Half-stem curl opened out.

Pin curls serve as the basis for patterns, lines, waves, curls, and rolls that are used in a wide range of hairstyles. You can use them on all types of hair, including straight, permanent waved, or naturally curly hair. Pin curls work best when the hair is layered and is smoothly wound. This makes springy and long-lasting curls with good direction and definition.

PARTS OF A CURL

Pin curls are made up of three principal parts: base, stem, and circle (Figure 15-23).

1. The **base** is the stationary (non-moving) foundation of the curl, which is the area closest to the scalp.
2. The **stem** is the section of the pin curl between the base and first arc (turn) of the circle that gives the curl its direction and movement.
3. The **circle** is the part of the pin curl that forms a complete circle. The size of the circle determines the width of the wave and its strength.

MOBILITY OF A CURL

The stem determines the amount of mobility, or movement, of a section of hair. Curl mobility is classified as no-stem, half-stem, and full-stem.

- The **no-stem curl** is placed directly on the base of the curl. It produces a tight, firm, long-lasting curl and allows minimum mobility (Figure 15-24).
- The **half-stem curl** permits medium movement; the curl (circle) is placed half off the base. It gives good control to the hair (Figure 15-25).

- The **full-stem curl** allows for the greatest mobility. The curl is placed completely off the base. The base may be a square, triangular, half-moon, or rectangular section, depending on the area of the head in which the full-stem curls are used. It gives as much freedom as the length of the stem will permit. If it is exaggerated, the hair near the scalp will be flat and almost straight. It is used to give the hair a strong, definite direction (Figure 15-26).

SHAPING FOR PIN CURL PLACEMENTS

A **shaping** is a section of hair that is molded in a circular movement in preparation for the formation of curls. Shapings are either open-end or closed-end. Always begin a pin curl at the open end, or convex side, of a shaping (Figures 15-27 and 15-28).

OPEN- AND CLOSED-CENTER CURLS

Open-center curls produce even, smooth waves and uniform curls. **Closed-center curls** produce waves that get smaller in size toward the end. They are good for fine hair, or if a fluffy curl is desired. Note the difference in the waves produced by pin curls with open centers and those with closed centers. The width of the curl determines the size of the wave. If you make pin curls with the ends outside the curl, the resulting wave will be narrower near the scalp, and wider toward the ends (Figures 15-29 and 15-30).

CURL AND STEM DIRECTION

Curls may be turned toward the face, away from the face, upward, downward, or diagonally. The finished result will be determined by the direction the stem of the curl is placed.

The terms “clockwise curls” and “counterclockwise curls” are used to describe the direction of pin curls. Curls formed in the same direction as the movement of the hands of a clock are known as clockwise curls. Curls formed in the opposite direction are known as counterclockwise curls.



Figure 15-28 Curl in the shaping.



Figure 15-29 Curl with open center.



Figure 15-30 Curl with closed center.



Figure 15-26 Full-stem curl opened out.

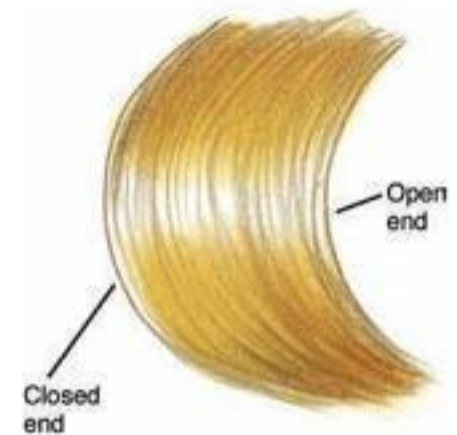


Figure 15-27 Closed and open ends of a curl.



Figure 15-31 Rectangular base pin curls.



Figure 15-32 Triangular base pin curls.

BASE PIN CURL BASES OR FOUNDATIONS

Before you begin to make pin curls, divide the wet hair into sections or panels. Then subdivide each section into the type of base required for the various curls. The most commonly shaped base you will use is the arc base (half-moon or C-shape). Others are rectangular, triangular, or square.

To avoid splits in the finished hairstyle, you must use care when selecting and forming the curl base. When the sections of hair are as equal as possible, you will get curls that are similar to one another. Each curl must lie flat and smooth on its base. If it is too far off the base, the curl will lie loose away from the scalp. The shape of the base, however, does not affect the finished curl.

- *Rectangular base pin curls* are usually recommended at the side front hairline for a smooth, upsweep effect (Figure 15-31). To avoid splits in the comb-out, the pin curls must overlap.
- *Triangular base pin curls* are recommended along the front or facial hairline to prevent breaks or splits in the finished hairstyle. The triangular base allows a portion of the hair from each curl to overlap the next, and can be combed into a wave without splits (Figure 15-32).
- *Arc base pin curls*, also known as half-moon or C-shape base curls, are carved out of a shaping. Arc base pin curls give good direction and may be used at the hairline or in the nape (Figure 15-33).
- *Square base pin curls* are suitable for curly hairstyles without much volume or lift. They can be used on any part of the head and will comb out with lasting results. To avoid splits in the comb-out, stagger the sectioning as shown in the illustration (square base, brick-lay fashion) (Figure 15-34).

PIN CURL TECHNIQUES

There are various methods used to make pin curls. We will illustrate several methods below, but your instructor might demonstrate other methods that are equally correct.



Figure 15-33 Arc base pin curls.



Figure 15-34 Square base pin curls.

One important technique to learn is called **ribboning**, which involves forcing the hair between the thumb and the back of the comb to create tension. You can also ribbon hair by pulling the strands while applying pressure between your thumb and index finger out toward the ends of the strands.

CARVED OR SCULPTURED CURLS

Pin curls sliced from a shaping and formed without lifting the hair from the head are referred to as **carved curls** (or sculptured curls).

DESIGNING WITH PIN CURLS

- To create a wave, use two rows of pin curls. Set one row clockwise, and the second row counterclockwise (Figures 15-35 and 15-36).
- **Ridge curls** are pin curls placed immediately behind or below a ridge to form a wave (Figures 15-37 and 15-38).
- **Skip waves** are two rows of ridge curls, usually on the side of the head.

They create a strong wave pattern with well-defined lines between the waves. This technique represents a combination of finger waving and pin curls (Figures 15-39 and 15-40).



Figure 15-35 Setting pattern for wave.



Figure 15-36 Comb-out of wave setting.



Figure 15-37 Setting pattern for ridge curl.



Figure 15-38 Comb-out for ridge curl.



Figure 15-39 Setting pattern for skip wave.



Figure 15-40 Comb-out of skip wave setting.

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PROCEDURE

15-3

CARVED OR SCULPTED CURLS

IMPLEMENTS AND MATERIALS

Use the list of implements and materials for preparing the hair for wet styling and add the following:

- Styling comb
- Setting lotion
- Double or single prong clips

PREPARATION

1. Follow the steps in preparing the hair for wet styling.
2. Apply a gel or setting lotion and comb the hair smoothly.

PROCEDURE

1. Form the first shaping (Figure 15-41).
2. Start making curls at the open end of the shaping. Slice a strand to create the first curl (Figure 15-42). Point your left index finger down and hold the strand in place.
3. Ribbon the strand (Figure 15-43).
4. Wind the curl forward, keeping the hair ends inside the center of the curl (Figure 15-44).
5. Hold the curl in the shaping and anchor it with a clip (Figure 15-45).



Figure 15-41 Form the first shaping.



Figure 15-42 Slicing.



Figure 15-43 Ribbon the strand.



Figure 15-44 Wind the curl.

ANCHORING PINS

Follow the steps below to anchor pin curls correctly so that the curls hold firmly where you have placed them. This will allow you to comb the hair into the style you have planned.

1. **Anchor the clip.** To anchor pin curls, start at the open end of the curl. This is the side opposite the stem (Figure 15-46).
2. **The clip should enter the circle parallel to the stem.** Open the clip and place one prong above, and one prong below one side of the circle. The upper prong should enter the hair in the center of the circle. The curl should be in the gap between the prongs. To avoid an indentation ("dent") in the curl, do not pin across the circle (Figures 15-47 and 15-48).
3. **Place cotton.** If any clips touch the skin, place cotton between the skin and the clip to keep the skin from burning when the client is placed under the hood dryer.



Figure 15-45 Anchor the curl.

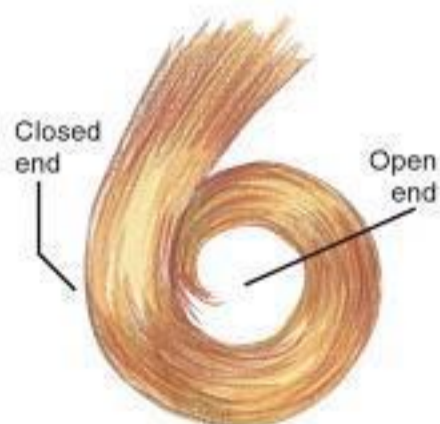


Figure 15-46 Closed and open ends of curl.



Figure 15-47 Correct placement of clip.



Figure 15-48 Incorrect placement of clip.



Figure 15-49 Comb, divide, and smooth section.



Figure 15-50 Divide section into strands.



Figure 15-51 Ribbon the strand.



Figure 15-52 Direct the strand.



Figure 15-53 Anchor curl at base.



Figure 15-54 Top setting.



Figure 15-55 Comb-out as you would a roller set.

CREATING VOLUME WITH PIN CURLS

One of the best things about pin curls is they can add volume to the hair. Two types of pin curls that are particularly effective in this respect follow:

- **Cascade or stand-up curls**, which are used to create height in the hair design. They are fastened to the head in a standing position to allow the hair to flow upward and then downward. The size of the curl determines the amount of height in the comb-out (Figures 15-49 through 15-55).
- **Barrel curls**, which have large center openings and are fastened to the head in a standing position on a rectangular base. They have the same effect as stand-up pin curls. A barrel curl is similar to a roller, but does not have the same tension as a roller when it is set.



Figure 15-56 Rollers: plastic, mesh, hot, and Velcro.

ROLLER CURLS

Rollers are used to create many of the same effects as stand-up pin curls.

Rollers have the following advantages over pin curls.

- Because a roller holds the equivalent of two to four stand-up curls, the roller is a much faster way to set the hair.
- The hair is wrapped around the roller with tension, which gives a stronger and longer-lasting set.
- Rollers come in a variety of shapes, widths, and sizes, which broadens the creative possibilities for any style (Figure 15-56).

PARTS OF A ROLLER CURL

It is important for you to be able to identify the three parts of a roller curl (Figure 15-57).

- **Base.** The panel of hair on which the roller is placed. The base should be the same length and width as the roller. The type of base affects the volume.
- **Stem.** The hair between the scalp and the first turn of the roller. The stem gives the hair direction and mobility.
- **Curl** or circle. The hair that is wrapped around the roller. It determines the size of the wave or curl.

CHOOSING YOUR ROLLER SIZE

The relationship between the length of the hair and the size of the roller will determine whether the result will be a C-shape, wave, or curl. These three shapes are created as follows.

1. One complete turn around the roller will create a C-shape curl (Figure 15-58).

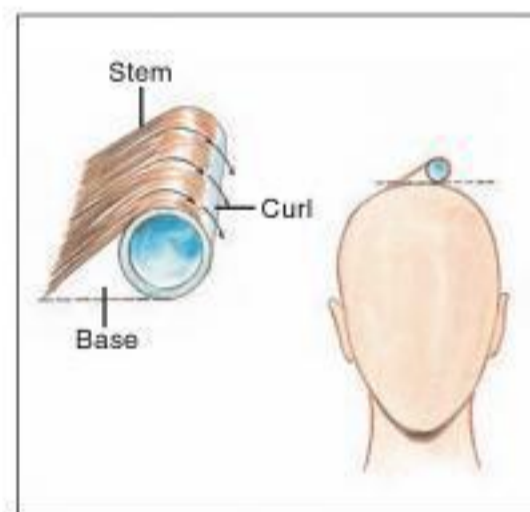


Figure 15-57 Parts of a roller curl.



Figure 15-58 C-shaped curl.



Figure 15-59 Wave.



Figure 15-60 Curl.

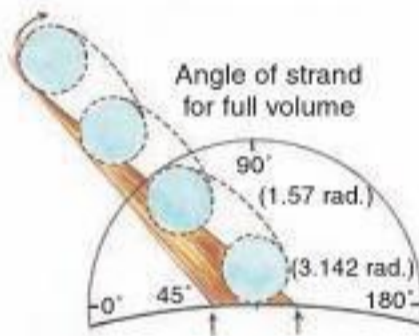


Figure 15-61 On base roller: full volume.

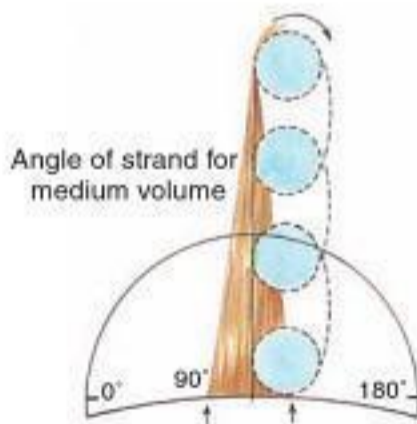


Figure 15-62 One-half base roller: medium volume.

2. One-and-a-half turns will create a wave (Figure 15-59).
3. Two-and-a-half turns will create curls (Figure 15-60).

ROLLER PLACEMENT

The size of the roller, and how it sits on its base, will determine the volume achieved. The general rule of thumb is that the larger the roller, the greater the volume. There are three kinds of bases.

1. **On base.** For full volume, the roller sits directly on its base. Overdirect the strand slightly in front of the base, and roll the hair down to the base. The roller should fit on the base (Figure 15-61).
2. **Half base.** For medium volume, the roller sits halfway on its base, and halfway behind the base. Hold the strand straight up from the head and roll the hair down (Figure 15-62).
3. **Off base.** For the least volume, the roller sits completely off the base. Hold the strand 45 degrees down from the base and roll the hair down (Figure 15-63).

ROLLER DIRECTION

The placement of rollers on the head usually follows the movement of the finished style. For versatility in styling, a downward directional wrap gives options to style in all directions—under, out, forward, or back, while still maintaining volume. To reduce volume bringing movement back in to the head, use indentation curl placement.

Indentation is the point where curls of opposite directions meet forming a recessed area. This is often found in flip styles or in bangs (fringes) with a dip or wave movement. This can be achieved using rollers, curling irons, or a round brush.

HOT ROLLERS

Hot rollers are to be used only on dry hair. They are heated either electrically or by steam, and are a great time-saver in the salon. Follow the same setting patterns as with wet setting, but allow the hot roller to stay on the hair for about 10 minutes. A thermal protector can be sprayed on the hair before setting. The result is a curl that is less strong than a wet set curl but stronger and longer lasting than can be achieved using a curling iron.

Also available are spray-on products to apply to each section of hair to create a stronger set.

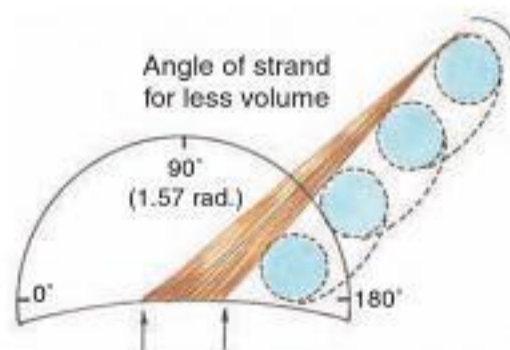


Figure 15-63 Off-base roller: less volume.

PROCEDURE

15-4

WET SET WITH ROLLERS

IMPLEMENTS AND MATERIALS

Use the list of implements and materials under preparing the hair for wet styling and add the following:

- Plastic rollers of various sizes
- Setting or styling lotion
- Clips (double or single prong)
- Tail comb

PREPARATION

1. Follow the steps under preparing the hair for wet styling.
2. Apply a setting or styling lotion.

PROCEDURE

1. **Comb the hair in the direction of the setting pattern.** Shapings may be used to accent the design.
2. **Comb and smooth hair.** Starting at the front hairline, part off a section the same length and width as the roller. Choose the type of base according to the desired volume. Comb the hair out from the scalp to the ends, using the fine teeth of the comb. Repeat several times to make sure that the hair is smooth (Figure 15-64).



Figure 15-64 Comb section from scalp to ends.



Figure 15-65 Right way to hold hair.

Here's
a **TIP**

Some stylists find using a tail comb is easier for creating sections and subsections.

3. **Hold the hair.** Hold the hair with tension between the thumb and middle finger of the left hand. Place the roller below the thumb of the left hand. Do not bring the ends of the hair together (Figure 15-65). Wrap the ends of the hair smoothly around the roller until the hair catches and does not release.
4. **Roll hair.** Place the thumbs over the ends of the roller and roll the hair firmly to the scalp (Figure 15-66).
5. **Clip the roller securely to the scalp hair** (Figure 15-67). Roll the remainder of the hair according to the desired style.
6. **Place the client under a hood dryer.** Set the dryer at a temperature that is comfortable for the client.
7. **Dry the hair.** When the hair is dry, allow it to cool, then remove the rollers (Figure 15-68 and Figure 15-69).
8. **Style hair.** Comb out and style the hair as desired.

Here's a TIP

When clipping the roller, it is important to secure the roller properly to the head. A loose roller will lose its tension, resulting in a weak set. If the clip is placed at an angle against the hair, the sharp metal edge can cause the hair to break. Hold the roller against the scalp, maintaining the tension. Open the clip and slide it into the center of the roller. Place one end under the roller and one end inside the roller.



Figure 15-66 Wind the roller.



Figure 15-67 Clip the roller.



Figure 15-68 Finished roller set.



Figure 15-69 Remove the rollers.

VELCRO ROLLERS

Velcro rollers are not allowed by the state board of some states and provinces due to the difficulty of sanitizing them properly. Check with your regulatory agency to determine if you can use them.

As with hot rollers, Velcro rollers are used only on dry hair. Using them on wet hair will snag and pull the hair. If you have a client who needs more body than can be achieved with a round brush, and less volume than a hot roller or wet set will produce, try Velcro rollers. When they are used after the hair is blow-dried, they may provide just the amount of volume you are looking for.

Velcro rollers need to stay in the hair for only 5 to 10 minutes, depending on how much set you want in the hair. Follow the same setting patterns as with wet setting, but keep in mind that no clipping is necessary to secure the roller. The Velcro fabric grips the hair well and stays in place on its own.

Mist the entire head with hairspray, and then either place the client under a hooded dryer for 5 to 10 minutes, or use the diffuser attachment on your blow-dryer for the recommended time to give a soft set to the hair. For an even softer look, do not apply heat after the rollers are put in, just have your client sit for a few minutes. This would be a good time to instruct the client on how she can repeat the process at home in order to maintain the style.

Always remove any hair from Velcro and electric rollers after use. See Chapter 5 for instructions on disinfecting rollers.



Figure 15-70 Brush out the hair.



Figure 15-71 Direct hair into desired pattern.



Figure 15-72 Insert comb.

COMB-OUT TECHNIQUES

A good set leads to a good comb-out (Figure 15-70). For successful finishes, learn how to shape and mold the hair, and then practice fast, simple, and effective methods for comb-outs (Figure 15-71). If you follow a well-structured system of combing out hairstyles, you will save time and get more consistent results.

BACK-COMBING AND BACK-BRUSHING TECHNIQUES

Back-combing and back-brushing are the best ways to lift and increase volume, as well as to remove indentations caused by roller setting. **Back-combing**, also called teasing, ratting, matting, or French lacing, involves combing small sections of hair from the ends toward the scalp, causing shorter hair to mat at the scalp and form a cushion or base. **Back-brushing**, also called ruffing, is used to build a soft cushion or mesh two or more curl patterns together for a uniform and smooth comb-out.

During the 1950s and 1960s, women typically had their hair wet-set and combed out, and the set would last an entire week with back-

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Figure 15-73 Press comb down.



Figure 15-74 Create base of back-combed hair.



Figure 15-75 Smoothing hair with comb.

combing and back-brushing. Now these techniques are used for styling updos, or to add a little height to a hairstyle, after hot roller setting or blow-drying.

BACK-COMBING TECHNIQUE

1. **Section hair.** Starting in the front, pick up a section of hair no more than 1 inch thick and no more than 2 to 3 inches (5 to 7.5 centimeters) wide.
2. **Insert comb.** Insert the fine teeth of your comb into the hair at a depth of about 1½ inches (3.75 centimeters) from the scalp (see Figure 15-72 on page 321).
3. **Press comb down.** Press the comb gently down to the scalp, rotating it down and out of the hair. Repeat this process, working up the section until the desired volume is achieved (Figure 15-73).
4. **Create a cushion.** If you wish to create a cushion (base), the third time you insert the comb, use the same rotating motion but firmly push the hair down to the scalp. Slide the comb out of the hair (Figure 15-74).
5. **Repeat for volume.** Repeat this process, working up the strand until the desired volume is achieved.
6. **Smooth hair.** To smooth the hair that is back-combed, hold the teeth of a comb, or the bristles of a brush, at a 45-degree angle pointing away from you, and lightly move it over the surface of the hair (Figure 15-75).

BACK-BRUSHING TECHNIQUE

1. **Hold strand.** Pick up and hold a strand straight out from the scalp.
2. **Place brush.** Maintaining a slight amount of slack in the strand, place a teasing brush or a grooming brush near the base of the strand. Push and roll the inner edge of the brush with the wrist until it touches the scalp.
3. **Roll brush.** For interlocking to occur, the brush must be rolled (Figure 15-76).



Figure 15-76 Roll brush.



Figure 15-77 Remove brush.

4. **Roll brush.** Then remove the brush from the hair with a turn of the wrist, peeling back a layer of hair (Figure 15-77). The hair will be interlocked to form a soft cushion at the scalp.
5. **Blend hair.** You can create softness and evenness of flow by blending, smoothing, and combing (Figure 15-78). Avoid exaggerations and overemphasis. Finished patterns should reflect rhythm, balance, and smoothness of line.
6. **Complete styling.** Final touches make hairstyles look professional, so take your time. After completing the comb-out, you can use the tail of a comb to lift areas where the shape and form are not as full as you want them to be (Figure 15-79). Every touch during the final stage must be very lightly done. When you have completed your finishing touches, check the entire set for structural balance and then lightly spray the hair with a finishing spray (Figure 15-80).

CLEANUP AND SANITATION

1. Discard the neck strip and place the cape in the laundry.
2. Thoroughly remove all hair from brushes and combs and disinfect.
3. Disinfect rollers, clips, and picks.
4. Sanitize your workstation.
5. Wash your hands with soap and warm water.

HAIR WRAPPING

Hair wrapping is used to keep curly hair smooth and straight, while still retaining a beautiful shape. Just as hair is wrapped around a roller to give it a smooth, rounded contour, you can wrap curly hair around the head to create this same effect. When wrapping hair, very little volume is attained because the hair at the scalp is not lifted. If height is desired, you can place large rollers directly at the crown, with the remainder of the hair wrapped around the head.

Wrapping can be done on wet or dry hair. On curly hair, wet wrapping creates a smooth, sleek look. For very curly hair, press it first, then do a dry hair wrapping.



Figure 15-78 Blend sections with back-combing.



Figure 15-79 Finished style.



Figure 15-80 Apply finishing spray to complete style.

PROCEDURE

15-5

HAIR WRAPPING

IMPLEMENTS AND MATERIALS

- Gel or silicone shine
- Neck strip
- Boar-bristle brush
- Bobby pins
- Duckbill clips

1. **Apply styling product.** If the hair is wet, a light gel can be applied before wrapping. If the hair is dry, a silicone shine product can be applied for a glossy comb-out.
2. **Wrap outer perimeter.** Hold one hand at the top of the head. Using the brush in a pivot motion, wrap the hair on the outer perimeter of the head (Figure 15-81). Do not brush or push the hair to the back; the correct way is to always brush the hair clockwise around the head. Think of the head as a roller. Your job is to smooth the hair in a circular motion around it.
3. **Clip hair.** Use duckbill clips to keep the hair in place while wrapping (Figure 15-82).
4. **Continue wrapping.** Continue wrapping the hair in a clockwise direction around the head. Follow the brush with your hand, smoothing down the hair and keeping it tight to the head as you proceed (Figure 15-83).
5. **Protect wrapped hair.** When all the hair is wrapped, stretch a neck strip around the head so that it overlaps at the ends. Secure the wrapped strip with a bobby pin and remove the clips (Figure 15-84).
6. **Dry hair.** If you have been working on dry hair, leave the hair wrapped for about 15 minutes. If the hair was wet, place the client under a hooded dryer until the hair is completely dry, usually 45 minutes to 1 hour, depending on the hair length. The longer the hair is wrapped, the smoother it will be (Figure 15-85).



Figure 15-81 Wrap first section.



Figure 15-82 Hold wrapped hair with duckbill clips.



Figure 15-83 Continue wrapping hair.



Figure 15-84 Wrap neck strip around hair.



Figure 15-85 Finished style.

15

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BLOW-DRY STYLING

Blow-dry styling—the technique of drying and styling damp hair in one operation—has revolutionized the hairstyling world. Today, women desire hairstyles that require the least time and effort to maintain. The selection of styling tools, techniques, and products must relate to the client's lifestyle. Is she capable of styling her own hair, and how much time will she have to do it? As the stylist, it is your responsibility to guide and educate the client through this process. To do so, you must first learn all about the tools and products available to you. Remember, the client's first impression of the haircut you have done will be determined by the quality of the blow-dry.

TOOLS FOR BLOW-DRY STYLING

The following are the basic tools used for blow-drying techniques.

THE BLOW-DRYER

A blow-dryer is an electrical appliance designed for drying and styling hair. Its main parts are a handle, slotted nozzle, small fan, heating element, and speed/heat controls. Some also come with cooling buttons. The temperature control switch helps to produce a steady stream of air at the desired temperature. The blow-dryer's nozzle attachment, or **concentrator**, is a directional feature that creates a concentrated stream of air.

The **diffuser** attachment causes the air to flow more softly, and helps to accentuate or keep textural definition (Figure 15-86).

To keep your blow-dryer as safe and effective as possible, make sure that it is always perfectly clean and free of dirt, oil, and hair before using. Dirt or hair in the blow-dryer could cause extreme heat and burn the hair. The air intake at the back of the dryer must also be kept clear at all times. If the intake is covered and air cannot pass through freely, the dryer element will burn out prematurely.

COMBS AND PICKS

Combs and picks are designed to distribute and part the hair. They come in a wide variety of sizes and shapes to adapt to many styling options (Figure 15-87). The length and spacing of the teeth may vary from one comb to another. Teeth that are closely spaced remove definition from the curl and create a smooth surface; widely spaced teeth shape larger sections of hair for a more textured surface. Combs with a pick at one end lift the hair away from the head.

BRUSHES

When choosing a styling brush, take into account the texture, length, and styling needs of the hair that you are working with. Brushes come in many sizes, shapes, and materials (Figure 15-88).

- A *classic styling brush* is a half-round, rubber-based brush. These brushes typically have either seven or nine rows of round-tipped nylon



Figure 15-86 Blow-dryer and diffuser.



Figure 15-87 From left to right: wide-tooth comb, fine-tooth tail comb, styling comb with metal pins, finger wave comb, teasing comb.



Figure 15-88 Brushes: paddle brush, grooming brush, teasing brush, classic plastic styling brush, vent brush, round brushes.

bristles. They are heat-resistant and antistatic, and ideal for smoothing and untangling all types of hair. While they are perfect for blow-drying precision haircuts where little volume is desired, they are less suitable for smooth classic looks.

- *Paddle brushes*, with their large, flat bases, are well suited for mid- to longer-length hair. Some have ball-tipped nylon pins and staggered pin patterns that help to keep the hair from snagging.
- *Grooming brushes* are generally oval with a mixture of boar and nylon bristles. The boar bristles help distribute the scalp oils throughout the hair shaft, giving it shine. The nylon bristles stimulate the circulation of blood to the scalp. They are particularly useful for adding polish and shine to fine to medium hair, and are great for combing out updos.
- *Vent brushes*, with their ventilated design, are used to speed up the blow-drying process, and are ideal for blow-drying fine hair and adding lift at the scalp.
- *Round brushes* come in various diameters. The client's hair should be able to wrap twice around the brush. Round brushes often have natural bristles, sometimes with nylon mixed in for better grip. Smaller brushes add more curl; larger brushes straighten the hair and bevel the ends of the hair. Medium round brushes can be used to lift the hair at the scalp. Some round brushes have metal cylinder bases so that the heat from the blow-dryer is transferred to the metal base, creating a stronger curl that is similar to those produced with an electric roller. Always use the cooling button on the blow-dryer before releasing the section to "set" the hair into the new shape.

- A *teasing brush* is a thin nylon styling brush that has a tail for sectioning, along with a narrow row of bristles. Teasing brushes are perfect for back-combing hair, and then using the sides of the bristles to smooth it into the desired style.

SECTIONING CLIPS

Sectioning clips are usually metal or plastic, and have long prongs to hold wet or dry sections of hair in place. It is important to keep whatever wet hair you are not working on sectioned off in clips so that the wet hair does not sit over the dry hair, especially when drying long hair.

STYLING PRODUCTS

Styling products can be thought of as “liquid tools.” They give a style more hold and can add shine and curl, or take curl away. When used correctly, they can greatly enhance a style.

With so many styling products on the market, stylists need to carefully consider their options before applying one of these products to the hair. First, how long does the style need to hold? Under what environmental conditions—dryness, humidity, wind, sun—will the client be wearing the style? You also must consider the type of hair—fine, coarse, straight, curly—when deciding on a product. Heavier products work by causing strands of hair to cling together, adding more pronounced definition, but they can also weigh the hair down, especially fine hair. Styling products range from a light to very firm hold. Determine the amount of support desired and choose accordingly.

TYPES OF STYLING PRODUCTS

Foam or **mousse** is a light, airy, whipped styling product that resembles shaving foam. It builds moderate body and volume into the hair. Massage it into damp hair to highlight textural movement, or blow-dry it straight for styles when body without texture is desired. Foam is good for fine hair because it does not weigh the hair down. It will hold for 6 to 8 hours in dry conditions. Conditioning foams are excellent for drier, more porous hair.

Gel is a thickened styling preparation that comes in a tube or bottle. Gels create the strongest control for slicked or molded styles, and distinct texture definition when spread with the fingers. When brushed out, it creates long-lasting body. Firm-hold gel formulations may overwhelm fine hair because of the high resin content. This is not a concern if fine hair is molded into the lines of the style, and does not get brushed through when dry.

Similar to firm-hold gels, **liquid gels** or **texturizers** are lighter and more viscous (liquid) in form. They allow for easy styling, defining, and molding. With brushing, they add volume and body to the style. Good for all hair types, they offer firmer, longer hold for fine hair with the least amount of heaviness, and give a lighter, more moderate hold for normal or coarse hair types. Home-care recommendation of styling products represents a natural retailing opportunity in the salon. As you style the client’s hair, talk about the products you are using to achieve the desired look, and why. Have the client hold the product while you demonstrate the uses and benefits of each product. Most clients are eager to learn

any and all styling “secrets” by discussing and recommending professional products as you use them.

When **straightening gel** is applied to damp hair ranging from wavy to extremely curly, and blown dry, it creates a smooth, straight look that provides the most hold in dry outdoor conditions. It counters frizzy hair by coating the hair shaft and weighing it down. Of course, this is a temporary solution that will last only from shampoo to shampoo, and may become undone in extremely humid conditions.

When sprayed into the base of fine, wet hair, **volumizers** add volume to the shape, especially at the base, when the hair is blown dry. When a vent brush or round brush is used, and the hair is not stretched too tightly around the brush, even more volume can be achieved. You may want to add a light gel or mousse to the rest of the hair for more hold, but be careful to avoid the base of the hair when applying the product.

Pomade or **wax** adds considerable weight to the hair by causing strands to join together, showing separation in the hair. Used on dry hair, this makes the hair very easy to mold. It allows greater manageability. It should be used sparingly on fine hair because of the weight. As a man’s grooming product, pomade is excellent on short hair.

Silicone adds gloss and sheen to the hair, while creating textural definition. Non oily silicone products are excellent for all hair types, either to provide lubrication and protection to the hair while blow-drying, or finishing at the very end to add extra shine. When applied like hair spray, spray shines add shine without weight, so they are useful for all hair types.

Hair spray or **finishing spray** is applied in the form of a mist to hold a style in position. It is the most widely used hairstyling product. Available in both aerosol and pump containers, and in a variety of holding strengths, it is useful for all hair types. Finishing spray is used when the style is complete and will not be disturbed.

PROCEDURE

15-6

BLOW-DRYING SHORT, LAYERED, CURLY HAIR TO PRODUCE SMOOTH AND FULL FINISH

IMPLEMENTS AND MATERIALS

- Blow-dryer with attachments
- Styling cape
- Styling product
- Neck strip
- Wide-tooth comb
- Sectioning clips
- Round brush

PREPARATION FOR ALL HAIR TYPES

1. **Shampoo hair.** After shampooing, return the client to the seated position and comb out any tangles in the hair. Remove excess moisture from the hair by blotting with a towel.
2. **Drape.** Place a clean neck strip on the client and drape with a cutting or styling cape.
3. **Escort the client to the styling chair.**

PROCEDURE

1. **Apply styling product.** Distribute styling product through the hair with your fingers, and comb through with a wide-tooth comb.
2. **Mold hair.** Using the comb, mold the hair into the desired shape while still wet (Figure 15-89).
3. **Achieve volume.** For volume and lift similar to that which you would get from a roller set, use a small round brush. Apply a mousse or spray volumizer at the base. Section and part the hair according to the amount of volume desired (Figure 15-90).
4. **Insert the round brush at the base of the curl.** The degree of lift determines the type of volume you will achieve. Using the techniques that you have learned in roller setting, dry each section either full base or half base. For maximum lift, insert the brush on base and direct the hair section up at a 125-degree angle (Figure 15-91). Roll the hair down to the base with medium tension (Figure 15-92). Direct the stream of air from the blow-dryer over the curl in a back-and-forth motion.



Figure 15-89 Mold the hair into the shape it will take when dry.



Figure 15-90 Section the hair for blow-drying.



Figure 15-91 Direct the hair upward.



Figure 15-92 Roll the hair to the base.

5. **Dry section.** When the section is completely dry, press the cooling button and cool down the section to strengthen the curl formation.
6. **Release brush.** Release the brush by unwinding the section from the brush. (Pulling it out could cause the hair to get tangled in the brush.) For less lift at the scalp, begin by holding the section at a 70- to 90-degree angle, following the same procedure (Figure 15-93). Make sure that the scalp and hair are completely dry before combing out the style, or the shape will not last. Finish with hair spray (Figure 15-94).



Figure 15-93 Full base section for blow-drying.



Figure 15-94 Finished style.



CAUTION

Never hold the blow-dryer too long in one place. Always direct the hot air away from the client's scalp to avoid scalp burns. Direct it from the scalp toward the ends of the hair. The hot air should flow in the direction in which the hair is wound; improper technique will rough up the hair cuticle and give the hair a frizzy appearance.

Move the blow-dryer in a constant back-and-forth motion unless you are using the cooling button to cool a section.

Because hair stretches easily when it is wet, partially towel-dry the hair before blow-drying, especially damaged or chemically treated hair. This is not necessary if you are cutting the hair before you blow-dry it, as the hair will already be partially dry due to the amount of time it takes to cut it.

PROCEDURE

15-7

BLOW-DRY SHORT, CURLY HAIR IN ITS NATURAL WAVE PATTERN

1. **Use diffuser.** Attach the diffuser to the blow-dryer.
2. **Apply gel.** Apply a liquid gel on the client's hair.
3. **Direct hair.** With a wide-tooth comb or your fingers, encourage the hair into the desired shape (Figure 15-95).
4. **Diffuse hair.** Diffuse the hair gently, pressing the diffuser on and off the hair without over manipulating the hair, until each area of the head is dry (Figure 15-96).
5. **Relax curl.** To relax or soften the curl, slowly and gently run your fingers through the curl when the hair is almost dry.
6. **Tighten curl.** For a tighter curl, scrunch the hair by placing your hand over a section of hair while it is being diffused, forming a fist with the hair in your hand (Figure 15-97). Using a pulsing motion, release and repeat until the section is dry.
7. **Add shine.** For more shine, finish with a silicone spray or product to add the desired shine (Figure 15-98).



Figure 15-95 Comb hair into desired shape.



Figure 15-96 Hair being diffused.



Figure 15-97 Scrunch the hair.



Figure 15-98 Finished hairstyle.

PROCEDURE

15-8

DIFFUSE LONG, CURLY OR EXTREMELY-CURLY HAIR IN ITS NATURAL WAVE PATTERN

1. **Apply product.** Apply a styling product or silicone product after towel-blotting hair.
2. **Work one section.** For easier control, section the hair and work on one particular section at a time.
3. **Use diffuser.** Attach the diffuser to the blow-dryer and diffuse the hair by letting the hair sit on top of the diffuser and pulsing the dryer toward the scalp and then away, repeating until the section is dry (Figure 15-99). Alternatively, gently run the section being dried through your fingers and bring the diffuser toward your hand (Figure 15-100).



Figure 15-99 Using a diffuser.



Figure 15-100 Another way to use a diffuser.

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PROCEDURE

15-9

BLOW-DRY STRAIGHT OR WAVY HAIR WITH MAXIMUM VOLUME

1. **Apply styling product.** Apply a mousse, volumizing spray, or lightweight gel to dampen the hair.
2. **Use brush.** Using a vent brush or classic styling brush, distribute the hair into the desired shape.
3. **Begin at the nape.** Build your shape from the bottom up, working from the nape up toward the crown. When you begin at the nape, hold the wet hair above the nape in a sectioning clip (Figure 15-101).
4. **Insert the brush in the hair at the scalp.** While turning the brush downward and away from the scalp, allow the brush to pick up a section of hair and begin drying. Direct the airflow towards the top of the brush, moving in the desired direction (Figure 15-102).
5. **Work a section at a time.** Work in sections, lifting and drying the sections and then brushing them in the desired direction when they are completely dry. Repeat all over the head, directing the hair at the sides either away or forward (Figure 15-103). The bang (fringe) area could be dried either onto the forehead or away from the face.
6. **Finish styling.** Use an appropriate styling product to achieve the desired finish (Figures 15-104 and 15-105).



Figure 15-101 Clip hair above nape to begin drying.



Figure 15-102 Lift the hair from the nape.



Figure 15-103 Brush hair in the desired direction.



Figure 15-104 Finished style.



Figure 15-105 Side view of finished style.

PROCEDURE

15-10

BLOW-DRY BLUNT OR LONG LAYERED, STRAIGHT TO WAVY HAIR INTO A STRAIGHT STYLE

1. **Apply styling product.** Attach the nozzle or concentrator attachment to the blow-dryer for more controlled styling. Part and section the hair so that only the section you are drying is not in clips. Apply a light gel or a straightening gel (Figure 15-106).
2. **Start at nape.** Using 1-inch subsections, start your first section at the nape of the neck and use a classic styling brush to dry the hair straight and smooth. Place the brush under the first section and hold the hair low (Figure 15-107).
3. **Follow brush with nozzle.** Follow the brush with the nozzle of the dryer while bending the ends of the hair in the desired direction, either under or flipped outward. Continue using the same technique working up to the occipital area in 1-inch sections. To keep the shape flat and straight, continue using low elevation. For more lift and volume, hold the section straight out from the head or overdirect upward (Figure 15-108).
4. **Work up to the crown,** continuing to take 1-inch sections. On the longer sections toward the top of the crown, you could switch to a paddle brush, using the curve of the brush to add bend to the ends of the hair.
5. **Cool hair.** After each section is blown dry, follow by using the cooling button on the blow-dryer to help set each section and to keep it smooth. For a fuller look, switch to a round brush.
6. **Dry hair above the ear.** Continue by subdividing the hair on the side, and start with the section above the ear. Continue working in 1-inch sections. Hold at a low elevation and follow with the nozzle of the dryer facing toward the ends. Bend the ends under by turning the brush for a rounded edge, or outward for a flipped edge (Figures 15-109 and 110).



Figure 15-106 Hair sectioned for drying.



Figure 15-107 Hold the hair at low elevation.



Figure 15-108 Hold the section straight out from the head.



Figure 15-109 Side section turned under.



Figure 15-110 Side section flipped out.

7. **Dry hair at top of head.** Work in the same manner across the top. If there is a bang (fringe), dry it in the desired direction. To dry the bang (fringe) straight and onto the forehead, point the nozzle of the dryer down over the bang (fringe) and dry it straight using your fingers or a classic styling brush to direct the hair (Figure 15-111).
8. **Direct bang (fringe).** To direct the bang (fringe) away from the face, brush the bang (fringe) back and push the hair slightly forward with the brush, creating a curved shaping (Figures 15-112 and 15-113). Place the dryer on a slow setting and point the nozzle toward the brush. When dry, the bang (fringe) will fall away from the face and slightly to the side, for a soft look (Figures 15-114 and 15-115).



Figure 15-111 Dry bang (fringe) straight.



Figure 15-112 Brush bang (fringe) away.



Figure 15-113 Curve section forward with nozzle facing section.



Figure 15-114 Finished style.



Figure 15-115 Side view of finished style.

CLEANUP AND SANITATION

1. Discard the neck strip.
2. Thoroughly clean brushes of any loose hair and disinfect them.
3. Clean the blow-dryer and remove any dust from the air intake area or filter.
4. Sanitize your workstation.
5. Wash your hands with soap and warm water.

To blow-dry curly hair into a straight style, follow the preceding method. You may want to apply a straightening gel, and then use the largest round brush the hair length will allow. More tension will have to be applied to pull each 1-inch section straight. Be careful to keep the dryer moving in a back-and-forth motion at all times.

If the hair is fragile or damaged, this method is not recommended. Consider an alternate method such as wrapping the hair.

GRADUATED HAIRCUTS

Graduated haircuts have either long- or short-layered interiors. To blow-dry graduated haircuts, use the same basic blow-drying techniques presented in the previous sections, choosing the technique that best suits the length of the hair you are working on.

THERMAL HAIRSTYLING



Figure 15-116 Conventional thermal (marcel) iron.



Figure 15-117 Electric thermal iron.



Figure 15-118 A modern stove-heated thermal iron and stove.

Thermal waving (also called marcel waving) and **thermal curling** are methods of waving and curling straight or pressed hair using thermal irons and special manipulative techniques on dry hair (Figure 15-116). These irons, which can be either electrical or stove-heated, have been modernized so successfully that they are more popular today than ever before. Manipulative techniques are basically the same for electric irons or stove-heated irons.

THERMAL IRONS

Thermal irons are implements made of quality steel that are used to curl dry hair. They provide an even heat that is completely controlled by the stylist. Electric curling irons have cylindrical barrels ranging from $\frac{1}{2}$ inch to 3 inches in diameter (Figure 15-117). Nonelectrical thermal irons are favored by many stylists catering to clients with excessively curly hair because of the larger range of barrel or rod sizes and higher heat capabilities. Nonelectric thermal irons are heated in a specially designed electric or gas stove (Figure 15-118).

All thermal irons have four basic parts: (1) rod handle, (2) shell handle, (3) barrel or **rod** (cylinder), and (4) **shell** (the clamp that presses the hair against the barrel) (Figure 15-119).

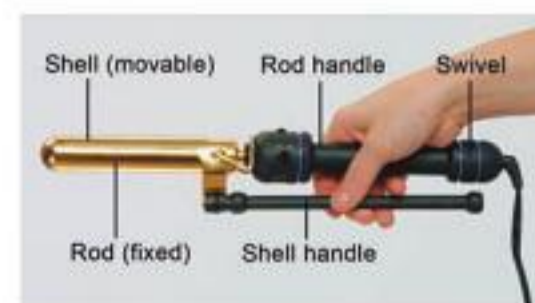


Figure 15-119 The parts of a thermal iron.

FLAT IRONS

Flat irons have two hot plates ranging in size from $\frac{1}{2}$ inch to 3 inches across. Flat irons with straight edges are used to create smooth, straight styles, even on very curly hair. Flat irons with beveled edges can be manipulated to bend or cup the ends. The edge nearest the stylist is called the inner edge; the one farthest from the stylist is called the outer edge. Modern technology is constantly improving electric curling and flat irons, including adding infinite heat settings for better control, constant heat even on high settings, ergonomic grips, and lightweight designs for ease of handling.

PREPARATION

1. Drape the client; shampoo and towel-dry the hair.
2. Re-drape the client with a neck strip and styling cape.
3. Apply the appropriate styling product that will give the hair a lot of hold. Blow-dry the hair.

TESTING THERMAL IRONS

After heating the iron to the desired temperature, test it on a piece of tissue paper or a damp towel. Clamp the heated iron over this material and hold for 5 seconds. If it scorches or turns brown, the iron is too hot (Figure 15-120). Let it cool a bit before using. An overly hot iron can scorch the hair, and discolor white hair. Remember that fine, lightened, or badly damaged hair withstands less heat than normal hair.

CARE OF THERMAL IRONS

To remove dirt, oils, and product residue, dampen a towel or rag and wipe down the barrel of the iron with a soapy solution containing a few drops of ammonia. If you are using a nonelectrical thermal iron, immerse the barrel in this solution. Do not do this when your iron is turned on, or is still cooling down from a previous styling service.

COMB USED WITH THERMAL IRONS

The comb should be about 7 inches (17.5 centimeters) long, made of hard rubber or another nonflammable substance, and should have fine teeth to firmly hold the hair.

Hold the comb between the thumb and all four fingers of the left hand, with the index finger resting on the backbone of the comb for better control and one end of the comb resting against the outer edge of the palm. This position ensures a strong hold and a firm movement (Figure 15-121).

MANIPULATING THERMAL IRONS

Hold the iron in a comfortable position that gives you complete control. Grasp the handles of the iron in your right hand—in the left hand if you are left-handed—far enough away from the joint to avoid the heat. Place your three middle fingers on the back of the lower handle, your little finger in front of the lower handle, and your thumb in front of the upper handle.

The best way to begin to practice manipulative techniques with thermal irons is by rolling the cold iron in your hand, first forward and then backward. This rolling movement should be done without any sway or motion in the arm; only the fingers are used as you roll the handles in either direction (Figure 15-122).



Figure 15-120 Testing the heat of a thermal iron.



Figure 15-121 Holding the comb.



Figure 15-122 Rolling the iron.



CAUTION

When using thermal irons on chemically straightened hair, be cautious and test the heat of the iron to avoid causing breakage.

PROCEDURE

15-11

THERMAL WAVING

IMPLEMENTS AND MATERIALS

Thermal waving requires no setting creams or lotions.

- Shampoo
- Styling cape and neck strip
- Hard rubber comb (fine-toothed)
- Conventional (marcel) or electric irons

PREPARATION

1. **Shampoo** the client's hair and dry it completely.
2. **Drape the client** for a dry hair service; secure a neck strip around the client's neck. Place a cape over the neck strip and fasten it so that the cape does not touch the client's skin. Fold the uncovered portion of the neck strip down over the cape.
3. **Heat the iron.**
4. **Blow dry hair.**

PROCEDURE

Before beginning the waves, comb the hair in the general shape desired by the client. The natural growth will determine whether or not the first wave will be a left-moving wave or a right-moving wave. The procedure described here is for a left-moving wave.

1. **Comb the hair** thoroughly, following its directional growth.
2. **Part hair.** With the comb, pick up a strand of hair about 2 inches (5 centimeters) in width. Insert the iron in the hair with the groove facing upward (**Figure 15-123**).
3. **Turn iron.** Close the iron and give it a $\frac{1}{4}$ turn forward (away from you). At the same time, draw the hair with the iron about $\frac{1}{4}$ inch (.625 centimeters) to the left, and direct the hair $\frac{1}{4}$ inch (.625 centimeters) to the right with the comb (**Figure 15-124**).



Figure 15-123 Insert iron in the hair.



Figure 15-124 Direct the hair to the right with the comb.



Figure 15-125 Roll the iron one full turn forward.



Figure 15-126 Reverse movement.

4. **Roll iron.** Roll the iron one full turn forward and away from you (Figure 15-125). When doing this, keep the hair uniform with the comb. You will find that the hair has rolled on a slight slant on the prong of the iron. Keep this position for a few seconds in order to allow the hair to become sufficiently heated throughout.
5. **Reverse movement.** Reverse the movement by simply unrolling the hair from the iron and bringing it back into its first resting position (Figure 15-126). When this movement is completed, you will find the comb resting somewhat away from the iron.
6. **Open iron.** Open the iron with your little finger and place it just below the ridge or crest by swinging the rod of the iron toward you, and then closing it (Figure 15-127). The outer edge of the groove should be directly underneath the ridge just produced by the inner ridge.
7. **Draw the hair.** Keeping the iron perfectly still, direct the hair with the comb upward about 1 inch (2.5 centimeters), thus forming the hair into a half circle (Figure 15-128). Remember that in order to perform Step 7 properly, you do not move the comb from the position explained in Step 6.
8. **Roll iron.** Without opening the iron, roll it a half turn forward and away from you (Figure 15-129). In this movement, keep the comb perfectly still and unchanged.
9. **Slide iron.** Slide the iron down about 1 inch (2.5 centimeters) (Figure 15-130). This movement is accomplished by opening the iron slightly, gripping it loosely, and then sliding it down the strand.
10. **Begin second ridge.** After completing step 9, you will find the iron and comb in the correct position to make the second ridge. This is the beginning of a right-moving wave, in which the hair is directed opposite to that of a left-moving wave.
11. **Wave next strand.** After completely waving one strand of hair, wave the next strand to match. Pick up the strand in the comb and include a small section of the waved strand to guide you as you form a new wave (Figure 15-131). When waving the second strand



Figure 15-127 Start to form the curl.



Figure 15-128 Form the hair into a half circle.



Figure 15-129 Roll iron one-half turn forward.



Figure 15-130 Slide iron down.



Figure 15-131 Matching the wave.

of hair, be sure to use the same comb-and-iron movements you used when waving the first strand of hair. This will make the waves match.

12. Style and finish the hair as desired (Figure 15-132).

CLEANUP AND SANITATION

1. Discard the neck strip.
2. Disinfect combs and other implements.
3. Sanitize your workstation.
4. Wash your hands with soap and warm water.



Figure 15-132 Finished thermal wavy style.



Figure 15-133 Use the little finger to open the clamp.



Figure 15-134 Use three middle fingers to close and manipulate the iron.

TEMPERATURE

There is no single correct temperature used for the iron when thermal curling or thermal waving the hair. The temperature setting for an iron depends on the texture of the hair, whether it is fine or coarse, or whether it has been lightened or tinted. Hair that has been lightened or tinted, as well as white hair, should be curled and waved with a gentle heat. As a rule, coarse and gray hair can withstand more heat than fine hair.

THERMAL CURLING WITH ELECTRIC THERMAL IRONS

A modern thermal iron and a comb are all you need to give your client curls. Thermal curling, which requires no setting gels or lotions, may be used to great advantage on the following:

- *Straight hair.* Permits quick styling. Thermal curling eliminates working with wet hair and does away with the need for rollers and a long hairdrying process.
- *Pressed hair.* Permits styling the hair without the danger of its returning to its former extremely curly condition. Thermal curling prepares the hair for any desired style.
- *Wigs and hairpieces* (human hair). Presents a quick and effective method for styling.



Figure 15-135 Shift thumb when manipulating the iron.



Figure 15-136 Close shell and make a one-quarter turn downward.

CURLING IRON MANIPULATIONS

The following is a series of basic manipulative movements for using curling irons. Most other curling iron movements are variations of these basic movements (Figures 15-133 through 15-139). Some stylists prefer to use just the little finger, or the little finger plus the ring finger, for this purpose. Either method is correct. The method of holding the iron is a matter of personal preference. Choose the one that gives you the greatest ease, comfort, and control of movement.

If you want to get really good at using curling irons, the key is to practice manipulating them. Always practice with cold irons. The following four exercises are designed to help you learn the most effective ways to use an iron.

1. Since it is important to develop a smooth rotating movement, practice turning the iron while opening and closing it at regular intervals. Practice rotating the iron in both directions—downward (toward you) and upward (away from you) (Figure 15-140).
2. Practice releasing the hair by opening and closing the iron in a quick, clicking movement.
3. Practice guiding the hair strand into the center of the curl as you rotate the iron. This exercise will ensure that the end of the strand is firmly in the center of the curl (Figure 15-141).
4. Practice removing the curl from the iron by drawing the comb to the left, and the rod to the right (Figure 15-142). Use the comb to protect the client's scalp from burns.



Figure 15-140 Rotate while opening and closing the iron.



Figure 15-141 Guide the hair strand into the center of curl while rotating the iron.



Figure 15-142 Remove curl using the comb as you guide.



Figure 15-137 Iron has made a half turn. Use thumb to open clamp and relax hair tension.



Figure 15-138 Rotate iron to three quarters of a complete turn.



Figure 15-139 Full turn.

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PROCEDURE

15-12

CURLING SHORT HAIR

- 1. Shampoo and dry the hair.** Divide the head into five sections. The first section should be about $2\frac{1}{2}$ inches (6.25 centimeters) wide, and extend from the center of the forehead to the nape of the neck. Divide the two side panels in half, from the top parting to the neck, to create four additional sections.
- 2. Heat thermal iron (large or jumbo size).**
- 3. Section and part hair.** Begin by sectioning and parting the base of each curl to match the size of the curl desired. It is important to consider hair length, density, and texture. The base is usually about $1\frac{1}{2}$ inches to 2 inches (3.75 centimeters to 5 centimeters) in width, and $\frac{1}{2}$ inch (1.25 centimeters) in depth.
- 4. Comb hair.** After sectioning off the base, comb the hair smooth and straight out from the scalp. Loose hairs may result in an uneven and ragged curl.
- 5. First curl.** After the iron has been heated to the desired temperature, pick up a strand of hair and comb it smoothly. With the groove on top, insert the iron about 1 inch (2.5 centimeters) from the scalp, and pull the hair over the rod in the direction of the curl. Hold for a few seconds to form a base (Figure 15-143).
- 6. Turn iron.** Hold the ends of the hair strand with your thumb and two fingers of your left hand (right hand if you are left-handed), using a medium degree of tension. Turn the iron downward (toward you) with your right hand (Figure 15-144).
- 7. Open and close the iron rapidly as you turn, to prevent binding.** Guide the ends of the strand into the center of the curl as you rotate the iron (Figure 15-145).
- 8. Remove curl.** The result of this procedure will be a smooth, finished curl, with the ends firmly fixed in the center. Remove the iron from the curl (Figure 15-146).

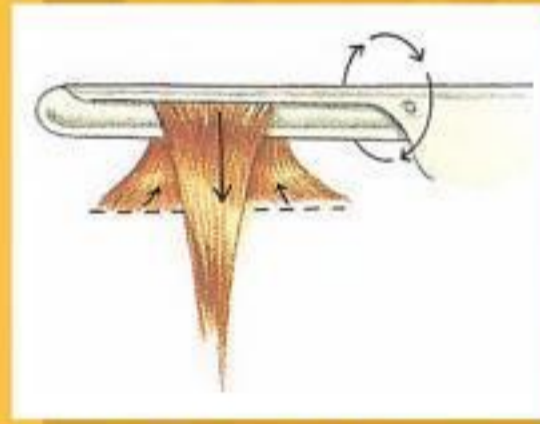


Figure 15-143 Form a base.

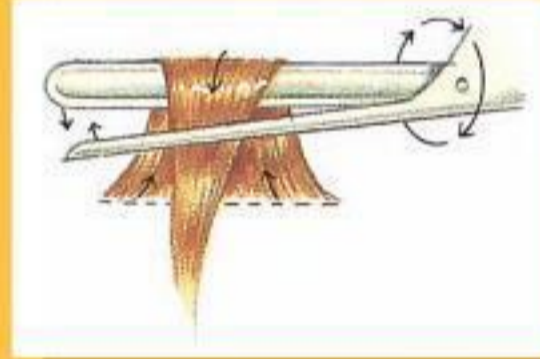


Figure 15-144 Turn iron.

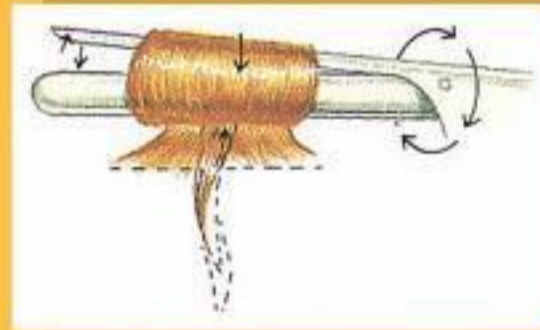


Figure 15-145 Rotate the iron and guide the ends of strand into the center.



Figure 15-146 Finished curl.

PROCEDURE

15-13

CURLING MEDIUM-LENGTH HAIR

1. **Section hair.** Section and form the base of the curl as described for short hair.
2. **Insert hair into iron.** Insert the hair into the open iron at the scalp. Pull the hair over the rod in the direction of the curl and close the shell. Hold the iron in this position for about 5 seconds to heat the hair, and then slide the it up to 1 inch (2.5 centimeters) from the scalp. The shell must be on top (Figure 15-147).
3. **Turn iron.** Turn the iron downward a half revolution. Then pull the end of the strand over the rod to the left, directing the strand toward the center of the curl (Figure 15-148).
4. **Direct ends.** Complete the revolution of the iron, and continue directing the ends toward the center (Figure 15-149).
5. **Make another complete revolution of the iron.** The entire strand has now been curled with the exception of the ends. Enlarge the curl by opening the shell. Insert the ends of the curl into the opening created between the shell and the rod (Figure 15-150).
6. **Close the shell and slide the iron toward the handles.** This technique will move the ends of the strand into the center of the curl. Rotate the iron several times to even out the distribution of the hair in the curl (Figure 15-151).
7. **Smooth the ends.** When the curl is formed and the ends are freed from between the rod and the shell, make one complete revolution of the iron inside the curl. This smooths the ends and loosens the hair away from the iron. Use the comb to help remove the curl from the iron. Slowly draw the iron in one direction, while drawing the hair in the opposite direction with the comb. To protect the client during the curling process, use the comb between the scalp and the iron.



Figure 15-147 Insert hair into the open iron at scalp.



Figure 15-148 Turn iron downward a half revolution.



Figure 15-149 Complete revolution of iron.



Figure 15-150 Make another complete revolution.



Figure 15-151 Close the shell and slide the iron toward the handles.



PROCEDURE

15-14

CURLING HAIR (USING TWO LOOPS OR "FIGURE 8")

1. **Section hair.** Section and form the base of the curl as described for short hair.
2. **Insert hair.** Insert the hair into the open iron about 1 inch (2.5 centimeters) from the scalp. Pull the hair over the rod in the direction in which the curl is to move and close the shell. Hold the iron in this position for about 5 seconds, in order to heat the hair. Hold the strand of hair with a medium degree of tension (Figure 15-152).
3. **Roll iron.** Roll the iron under; click and roll it until the groove is facing you (Figure 15-153).
4. **Pick up ends.** With the left hand, pick up the ends of the hair (Figure 15-154).
5. **Roll and click iron.** Continue to roll and click the iron, keeping it the same distance from the scalp (Figure 15-155).
6. **Draw the hair strand toward the tip of the iron** (Figure 15-156).
7. **Draw strand, push iron.** Draw the strand a little to the right and, at the same time, push the iron slightly to the left (Figure 15-157).
8. **Form two loops.** By pushing the iron forward, and pushing the hair with the left hand, you will form two loops around the closed iron, with the ends of the strand extending out between the loops (Figure 15-158).
9. **Roll and click iron.** Roll under and click the iron until the ends of the hair disappear (Figure 15-159).
10. **Rotate iron.** Rotate the iron several times to even out the distribution of the hair in the curl and to facilitate the movement of the curl off the iron.



Figure 15-152 Insert hair 1 inch (2.5 centimeters) from scalp.



Figure 15-153 Roll iron under.

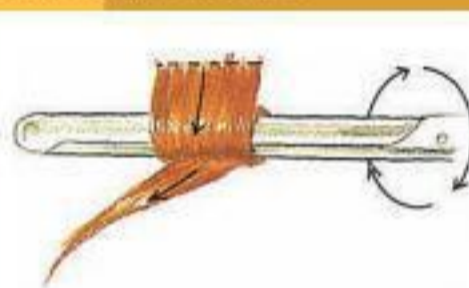


Figure 15-154 Pick up ends of hair.

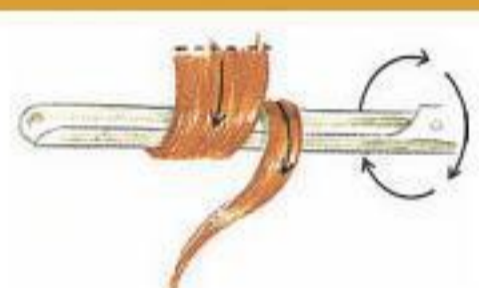


Figure 15-155 Continue to roll iron.



Figure 15-156 Draw hair strand toward the point of the iron.



Figure 15-157 Draw strand right, push iron left.



Figure 15-158 Form two loops around the closed iron.



Figure 15-159 Roll the iron until all the hair ends disappear.

OTHER TYPES OF CURLS

There are a number of other curls you can use for your styling purposes. The **spiral curl** is a method of curling the hair by winding a strand around the rod. It creates hanging curls suitable for medium to long hairstyles. To create a spiral curl, part the hair into as many sections as there will be curls and comb smooth. Insert the iron at an angle, with the bowl (groove) on top near the base of the strand, and rotate the iron until all the hair is wound (Figures 15-160 and 15-161). Hold the curl in this position for 4 to 5 seconds, and remove the iron in the usual manner (Figure 15-162 and 15-163).

End curls can be used to give a finished appearance to hair ends. Long, medium-length, or short hair may be styled with end curls. The hair ends can be turned under or over, as desired. The position of the curling iron, and the direction of its movements, will determine whether the end curls will turn under or over (Figure 15-164 and 15-165).

VOLUME THERMAL IRON CURLS

Volume thermal iron curls are used to create volume or lift in a finished hairstyle. The degree of lift desired determines the type of volume curls to be used.

VOLUME-BASE THERMAL CURLS

Volume-base curls provide maximum lift or volume, since the curl is placed very high on its base. Section off the base as described. Hold the curl strand at a 135-degree angle. Slide the iron over the strand about $\frac{1}{2}$ inch (1.25 centimeters) from the scalp. Wrap the strand over the rod with medium tension.



Figure 15-163 Finished curl.



Figure 15-164 Turn iron under.



Figure 15-160 Insert iron at an angle.



Figure 15-161 Rotate iron until hair is wound.



Figure 15-162 Hold curl in position.



Figure 15-165 Turn iron over.



Figure 15-166 Volume-base curl.



Figure 15-167 Full-base curl.



Figure 15-168 Half-base curl.



Figure 15-169 Off-base curl.

Maintain this position for approximately 5 seconds in order to heat the strand and set the base. Roll the curl in the usual manner and firmly place it forward and high on its base (Figure 15-166).

FULL-BASE THERMAL CURLS

Full-base curls provide a strong curl with full volume. Section off the base as described. Hold the hair strand at a 125-degree angle. Slide the iron over the hair strand about $\frac{1}{2}$ inch (1.25 centimeters) from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about 5 seconds to heat the strand and set the base. Roll the curl in the usual manner, and place it firmly in the center of its base (Figure 15-167).

HALF-BASE THERMAL CURLS

Half-base curls provide a strong curl with moderate lift or volume. Section off the base as described. Hold the hair at a 90-degree angle. Slide iron over the hair strand about $\frac{1}{2}$ inch (1.25 centimeters) from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about five seconds to heat the strand and set the base. Roll the curl in the usual manner, and place it half off its base (Figure 15-168).

OFF-BASE THERMAL CURLS

Off-base curls offer a curl option with only slight lift or volume. Section off the base as described previously, holding the hair at a 70-degree angle. Slide the iron over the hair strand about $\frac{1}{2}$ inch (1.25 centimeters) from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about five seconds to heat the strand and set the base. Roll the curl in the usual manner, and place it completely off its base (Figure 15-169).

FINISHED THERMAL CURL SETTINGS

For best results when giving a thermal setting, clip each curl in place until the whole head is complete and ready for styling (Figure 15-170). Brush the hair, working up from the neckline and pushing the waves into place as you progress over the entire head. If the hairstyle is to be finished with curls, do the bottom curls last (Figures 15-171 through 15-173).



Figure 15-170 Completely curled head, side view.



Figure 15-171 Finished thermal-curved short hairstyle.

SAFETY MEASURES

1. Use thermal irons only after receiving instruction in their use.
2. Keep thermal irons clean.
3. Do not overheat the iron, because this can damage the ability of the iron to hold heat uniformly.
4. Test the temperature of the iron on tissue paper or a damp towel before placing it on the hair. This will safeguard against burning the hair.
5. Handle thermal iron carefully to avoid burning yourself or the client.
6. Place hot irons in a safe place to cool. Do not leave them where someone might accidentally come into contact with them and be burned.
7. When heating a conventional iron, do not place the handles too close to the heater. Your hand might be burned when removing the iron.
8. Make sure the iron is properly balanced in the heater, or it might fall and be damaged or injure someone.
9. Use only hard rubber or nonflammable combs. Celluloid combs must not be used in thermal curling, as they are flammable.
10. Do not use metal combs; they can become hot and burn the scalp.
11. Place a comb between the scalp and the thermal iron when curling or waving hair to prevent burning the scalp.
12. The client's hair must be clean and completely dry to ensure a good thermal curl or wave.
13. Do not allow the hair ends to protrude over the iron; this causes fishhooks (hair that is bent or folded).
14. When ironing lightened, tinted or relaxed hair, always use a gentle heat setting.

THERMAL HAIR STRAIGHTENING (HAIR PRESSING)

Hair straightening, or pressing, is a popular service that is very profitable in the salon. When properly done, **hair pressing** temporarily straightens extremely curly or unruly hair by means of a heated comb. A pressing generally lasts until the hair is shampooed. (Permanent hair straightening is covered in Chapter 18.) Hair pressing also prepares the hair for additional services, such as thermal curling and croquignole thermal curling (the two-loop or “Figure 8” technique). A good hair pressing leaves the hair in a natural and lustrous condition, and is not harmful to the hair (Figure 15-174).



Figure 15-172 Finished thermal-curved medium-length hairstyle.



Figure 15-173 Finished thermal-curved long hairstyle.



Figure 15-174 Pressed hairstyle.

There are three types of hair pressing:

1. **Soft press**, which removes about 50 to 60 percent of the curl, is accomplished by applying the thermal pressing comb once on each side of the hair.
2. **Medium press**, which removes about 60 to 75 percent of the curl, is accomplished by applying the thermal pressing comb once on each side of the hair, using slightly more pressure.
3. **Hard press**, which removes 100 percent of the curl, is accomplished by applying the thermal pressing comb twice on each side of the hair. A hard press can also be done by first passing a hot thermal iron through the hair. This is called a **double press**.

ANALYSIS OF HAIR AND SCALP

Before you press a client's hair, you will need to analyze the condition of the hair and scalp. If the client's hair and scalp are not healthy, you should give appropriate advice concerning corrective treatments. In the case of scalp skin disease, it is not the cosmetologist's job to diagnose the condition, but rather to advise the client to see a dermatologist. If the hair shows signs of neglect or abuse caused by faulty pressing, lightening, or tinting, recommend a series of conditioning treatments. Failure to correct dry and brittle hair can result in hair breakage during hair pressing. Burned hair strands cannot be conditioned.

Remember to check your client's hair for elasticity and porosity. Under normal conditions, if a client's hair has good elasticity, it can be stretched to about 50 percent of its original length before breaking. If the porosity is normal, the hair will return to its natural wave pattern when it is wet or moistened.

A careful analysis of the client's hair should cover the following points:

- Wave pattern
- Length
- Texture (coarse, medium, fine)
- Feel (wiry, soft, or silky)
- Elasticity
- Color (natural, faded, streaked, gray, tinted, lightened)
- Condition (normal, brittle, dry, oily, damaged, or chemically treated)
- Condition of scalp (normal, flexible, or tight)

It is important that the cosmetologist be able to recognize individual differences in hair texture, porosity, elasticity, and scalp flexibility. Guided by this information, the cosmetologist can determine how much pressure the hair and scalp can handle without breakage, hair loss, or burning from a pressing comb that may not be adjusted to the correct temperature.

HAIR TEXTURE

Variations in hair texture have to do with the diameter of the hair (coarse, medium, or fine) and the feel of the hair (wiry, soft, or silky). Touching the client's hair, and asking about specific hair characteristics, will help you determine the best way to treat the hair.



CAUTION

Under no circumstances should hair pressing be given to a client who has a scalp abrasion, a contagious scalp condition, a scalp injury, or chemically damaged hair. Chemically relaxed hair should not be pressed.

Coarse, extremely curly hair has qualities that make it difficult to press. Coarse hair has the greatest diameter, and during the pressing process it requires more heat and pressure than medium or fine hair.

Medium curly hair is the normal type of hair that cosmetologists deal with in the beauty salon. No special problem is presented by this type of hair, and it is the least resistant to hair pressing.

Fine hair requires special care. To avoid hair breakage, less heat and pressure should be applied than for other hair textures.

Wiry, curly hair may be coarse, medium, or fine and feels stiff, hard, and glassy. Because of the compact construction of the cuticle cells, it is very resistant to hair pressing and requires more heat and pressure than other types of hair.

SCALP CONDITION

The condition of the client's scalp can be classified as normal, tight, or flexible. If the scalp is normal, proceed with an analysis of hair texture and elasticity. If the scalp is tight and the hair coarse, press the hair in the direction in which it grows to avoid injury to the scalp. The main difficulty with a flexible scalp is that the cosmetologist might not apply enough pressure to press the hair satisfactorily.

RECORD CARD

Be sure to keep a record of the results of your hair and scalp analysis, as well as all pressing treatments performed on a client. It is also a good idea to question the client about any lightener, tint, gradual colors (metallic), or other chemical treatment that have been used on her hair. A release statement should be used for hair pressing, as with all services that help protect the stylist from responsibility from accidents or damages. (See Figure 4-4 on page 39 for an example of a release statement on the client consultation card.)

CONDITIONING TREATMENTS

Effective conditioning treatments involve special cosmetic preparations for the hair and scalp, thorough brushing, and scalp massage. Applying a conditioning treatment usually results in better hair pressing.

A tight scalp can be made more flexible by the systematic use of scalp massage or hair brushing. The client benefits because there is better circulation of blood to the scalp.

Once you become adept at the basic styles presented in this chapter, you will want to experiment and create your own styles. Each client's hair represents more possibilities for creativity. That is why having a mannequin at home to duplicate the looks you see in magazines is such an important part of keeping current. Trends change quickly, and you need to always be able to offer the latest to your clients.

PRESSING COMBS

There are two types of pressing combs: regular and electric. Both should be constructed of good-quality stainless steel or brass. The handle is usually made of wood since wood does not readily absorb heat.

The space between the teeth of the comb varies with the size and style of the comb. A comb with more space between the teeth produces a coarse or open-looking press, while a comb with less space produces a smoother press.

Pressing combs also vary in size. Shorter combs are used to press short hair; longer combs are used to press long hair.

It may be a good idea to temper a new brass pressing comb. Tempering allows the brass to hold heat evenly along the entire length of the comb, which gives better results when used on your clients' hair.

Another good reason to temper is to burn off any polish the manufacturer may have used to coat the comb. If the polish is not burned off, the comb may stick to the hair, causing scorching and breakage.

To temper a new pressing comb, heat the comb until it is extremely hot. Coat the comb in petroleum or pressing oil. Let it cool down naturally, and then rinse under hot running water to remove the oil.



Figure 15-175 Electric heater for pressing combs.

HEATING THE COMB

Depending on what they are made of, combs vary in their ability to accept and retain heat. Regular pressing combs may be designed as electrical appliances or heated in electric or gas stoves. (Figure 15-175). While being heated in a gas stove, the teeth should face upward and the handle should be kept away from the fire.

After heating the comb to the proper temperature, test it on a piece of light paper. If the paper becomes scorched, allow the comb to cool slightly before applying it to the hair.

Electric pressing combs are available in two forms. One comes with an “on” and “off” switch; the other is equipped with a thermostat that has a control switch indicating high or low degrees of heat.

There is available a straightening comb attachment that fits the nozzle of a standard hand-held dryer. While it is less damaging than either an electric comb or an oven-heated comb, it may also be less effective.

CLEANING THE COMB

The pressing comb will perform more efficiently if it is kept clean. Wipe the comb clean of loose hair, grease, and dust before and after every use. The intense heat keeps the comb sterile, once all loose hair or clinging dirt is removed.

With a stove-heated pressing comb (nonelectrical), remove the carbon by rubbing the outside surface and between the teeth with a fine steel wool pad or fine sandpaper. Then place the metal portion of the comb in a hot baking soda solution for about 1 hour; rinse and dry. The metal will acquire a smooth and shiny appearance.

PRESSING OIL OR CREAM

Prepare the hair for a hair pressing treatment by first applying pressing oil or cream. Both of these products have the following effects:

- Make hair softer
- Prepare and condition the hair for pressing

PROCEDURE

15-15

SOFT PRESSING FOR NORMAL CURLY HAIR

IMPLEMENTS AND MATERIALS

- Shampoo
- Towels
- Shampoo and styling capes
- Neck strip
- Pressing comb
- Clips
- Pressing oil or cream
- Hairbrush and comb
- Spatula
- Pomade
- Thermal iron

PREPARATION

1. Drape the client for shampooing.
2. Shampoo, rinse, and towel-dry the client's hair.
3. Drape the client for thermal styling, using a neck strip and styling cape.
4. Apply pressing oil or cream (some stylists prefer to apply pressing oil or cream to the hair after it has been completely dried) (Figure 15-176).
5. Dry hair thoroughly (blow-drying will leave the hair more manageable than hood drying).
6. Comb and divide the hair into four main sections and pin them up (Figure 15-177).



Figure 15-177 Divide hair into four sections.

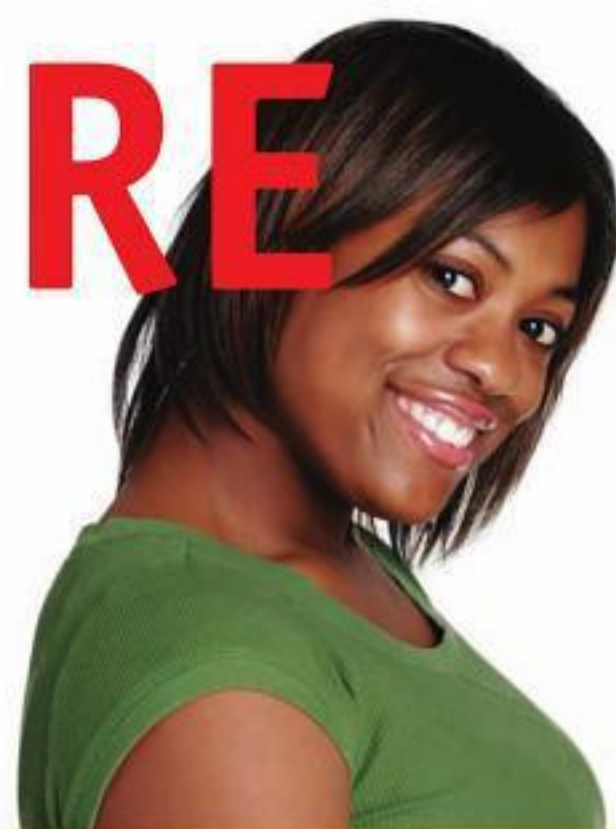


Figure 15-176 Apply pressing oil or cream to the client's hair.

Here's a TIP

Subdivide the sections into 1-inch to 1½ inch (2.5 to 3.75 centimeters) partings, depending on the texture and density of the hair. For medium-textured hair of average density, use subsections of average size. For coarse hair with greater density, use smaller sections to ensure complete heat penetration and effectiveness.

For thin or fine hair with sparse density, use larger sections.



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The following procedure is one of several ways to give a hair pressing treatment. Keep in mind that you can adjust the procedure according to the methods your instructor demonstrates.

1. Heat the pressing comb.
2. **Unpin section.** Unpin one section of the hair at a time and subdivide into smaller partings. Beginning at the right side of the head, work from front to back (some stylists prefer to start at the back of the head and work forward) (Figure 15-178).
3. If necessary, apply pressing oil evenly and sparingly over the small hair sections.
4. **Test temperature of iron.** Test the temperature of the heated pressing comb on a white cloth or white paper to determine heat intensity before you place it on the hair (Figure 15-179).
5. **Lift end of hair.** Lift the end of a small hair section with the index finger and thumb of the left hand and hold it upward, away from the scalp.
6. **Insert teeth of comb.** Holding the pressing comb in the right hand, insert the teeth of the comb into the top side of the hair section (Figure 15-180).
7. **Draw out comb.** Draw out the pressing comb slightly, and make a quick turn so that the hair strand wraps itself partly around the comb. The back rod of the comb actually does the pressing (Figure 15-181).



Figure 15-178 Unpin one section.



Figure 15-179 Test heated pressing comb.



Figure 15-180 Insert comb into top side of hair section.



Figure 15-181 Press hair strand with back rod of comb.

8. **Press through hair strand.** Press the comb slowly through the hair strand until the ends of the hair pass through the teeth of the comb (Figure 15-182).
9. Bring each completed hair section over to the opposite side of the head (Figure 15-183).
10. **Continue.** Continue Steps 4 to 8 on both sections on the right side of the head, and then do the same on both sections on the left side.
11. **Apply pomade.** Apply a little pomade to the hair near the scalp and brush it through the hair. If desired, the hair can be curled with a curling iron at this time.
12. Style and comb the hair according to the client's wishes (Figure 15-184).

CLEANUP AND SANITATION

1. Discard disposable items. Disinfect brush and comb.
2. Clean the pressing comb (see Procedure 5-1 Disinfecting Nonelectrical Tools and Equipment in chapter 5)
3. Sanitize your workstation.
4. Wash hands with soap and warm water.



Figure 15-182 Bring pressing comb through ends of hair.



Figure 15-183 Bring finished section to one side.



Figure 15-184 Finished pressed hairstyle.



CAUTION

In case of a scalp burn, immediately apply 1-percent gentian violet jelly.

- Help prevent the hair from burning or scorching
- Help prevent hair breakage
- Condition the hair after pressing
- Add sheen to pressed hair
- Help hair stay pressed longer

REMINDERS AND HINTS ON ALL PRESSING

Good judgment should be used to avoid damage, with consideration always given to the texture of the hair and condition of the scalp. The client's safety is ensured only when the stylist observes every precaution and is especially careful during the actual hair pressing. Listed below are do's and don'ts:

- Avoid excessive heat or pressure on the hair and scalp.
- Avoid too much pressing oil on the hair (it attracts dirt and makes the hair look greasy and artificial).
- Avoid perfumed pressing oil near the scalp if the client is allergic.
- Avoid overly frequent hair pressing.
- Keep the comb clean at all times.
- Avoid overheating the pressing comb if using a stove.
- Test the temperature of the heated comb on a white cloth or paper before applying it to the hair.
- Adjust the temperature of the pressing comb to the texture and condition of the client's hair.
- Use the heated comb carefully to avoid burning the skin, scalp, or hair.
- Prevent the smoking or burning of hair during the pressing treatment by drying the hair completely after it is shampooed, and avoiding excessive application of pressing oil over the hair.
- Use a moderately warm comb to press short hair on the temples and back of the neck. You may also use a temple comb, which is about half the size of a regular pressing comb.

HARD PRESS

A hard press is only recommended when the results of a soft press are not satisfactory. The entire comb press procedure is repeated. Pressing oil should be added to hair strands only if necessary. A hard press is also known as a double-comb press.

TOUCH-UPS

Touch-ups are sometimes necessary when the hair becomes curly again due to perspiration, dampness, or other conditions. The process is the same as for the original pressing treatment, with the shampoo omitted.

SAFETY PRECAUTIONS

Two types of injuries that can occur in hair pressing:

1. Injuries that are the immediate result of hair pressing and that cause physical damage, such as burned hair that breaks off, burned scalp that causes either temporary or permanent loss of hair, and burns on the ears and neck that form scars.

- Injuries that are not immediately evident but can later cause physical damage, such as a skin rash if the client is allergic to pressing oil, or the breaking and shortening of the hair due to many frequent hair pressings.

SPECIAL CONSIDERATIONS

You should take certain precautions and safeguards when dealing with the following special situations.

- **Pressing fine hair.** Follow the same procedure as for normal hair, while avoiding the use of a hot pressing comb or too much pressure. To avoid hair breakage, apply less pressure to the hair near the ends. After completely pressing the hair, style it.
- **Pressing short, fine hair.** Extra care must be taken at the hairline. When the hair is extra short, the pressing comb should not be too hot because the hair is fine and will burn easily; a hot comb can also cause accidental burns, which are very painful and can cause scars. In the event of an accidental burn, immediately apply 1-percent gentian violet jelly to the burn.
- **Pressing coarse hair.** Apply enough pressure so that the hair remains straightened.
- **Pressing tinted, lightened, or gray (unpigmented) hair.** This hair requires special care. Lightened or tinted hair might require conditioning treatments, depending on the extent to which it has been damaged. Gray hair may be particularly resistant. To obtain good results, use a moderately heated pressing comb applied with light pressure. Avoid excessive heat as discoloration or breakage can occur.

STYLING LONG HAIR

An **updo** is a hairstyle with the hair arranged up and off the shoulders, and secured with implements such as hairpins, bobby pins, and elastics. Clients usually request updos for special occasions such as weddings, proms, and evening events. A few popular updo styles are described below.

- **Chignon.** A true classic that has been popular for centuries. It is created out of a simple ponytail and can be dressed up with flowers or ornaments, or kept simple. If the client's hair is very straight and silky, you will have to first set the hair for 10 minutes in electric rollers, or the style will not last. If the hair is wavy or curly, blow-dry the hair straight. If it is extremely curly, you could press the hair first, or leave it natural for a textured-looking chignon.
- **Basic French twist.** This elegant, sleek look can go anywhere. If you are working on straight, fine hair, you may want to first set the hair in electric or Velcro rollers to give it more body.

- **Classic French twist.** The traditional way to style a French twist, mostly for weddings and black-tie events. The shape is much larger than the basic twist, and you can be more creative with the front area. When executing an updo, always inspect the shape you are building from every angle to make sure that it is well balanced and well proportioned.

CLIENT CONSULTATION

As always, consult with the client first to make sure you understand what she has in mind. Have on hand magazines that show a lot of updos, such as bridal magazines, or keep a folder of pictures clipped from magazines at your station that show current styles. If you are doing a pre-bridal consultation with a bride, always suggest that she come in with her headpiece, so that she can try several styles, to see how they look. Take photographs to help decide which style she likes best. Classic styles are timeless and are better for brides; leave the latest trend for the bridesmaids. This suggestion will be appreciated years later. Keep the photo of the chosen style so that you can duplicate it for her big day.

PROCEDURE

15-16

CHIGNON

IMPLEMENTS AND MATERIALS

- Neck strip
- Styling cape
- Electric or Velcro rollers
- Grooming or teasing brush
- Bobby pins, hairpins
- Elastics
- Working hair spray
- Finishing spray
- Curling iron
- Tail comb

PREPARATION

1. Drape the client; shampoo and towel-dry the hair.
2. Redrape the client with a neck strip and styling cape.
3. Apply the appropriate styling product that will give the hair a lot of hold. Blow-dry the hair, smoothing it with a brush for a sleek finish.
4. Set hair in electric rollers or Velcro rollers, depending on the amount of curl or volume you may need.

PROCEDURE

1. **Part hair.** Using a grooming bristle brush, part the hair on whichever side you choose, and brush it into a low ponytail at the nape (Figure 15-185).
2. **Secure ponytail.** Secure the ponytail with an elastic band, keeping the hair as smooth as possible. Use the side of the bristles on the brush to smooth the hair. Place two bobby pins onto the band and spread them apart, one on each side (Figure 15-186). Place one bobby pin in the base of the ponytail. Stretch the band around the ponytail base. Place the second bobby pin in the base. Lock the two pins together (Figure 15-187).
3. **Part the hair.** Part a small section of hair from the underside of the ponytail, wrap it around the ponytail to cover the elastic, and secure with a bobby pin underneath (Figure 15-188).



Figure 15-185 Brush hair into low ponytail.



Figure 15-186 Elastic band and bobby pins.



Figure 15-187 Lock bobby pins together around ponytail base.



Figure 15-188 Pin-wrapped section under.



Figure 15-189 Back-brush the ponytail.



Figure 15-190 Roll the hair toward the head.

4. **Smooth and back-brush.** Smooth out the ponytail and hold it with one hand, and then begin back-brushing from underneath the ponytail with your other hand (Figure 15-189). Gently smooth out the ponytail after back-brushing, using the sides of the bristles.
5. **Roll under and secure.** Roll the hair under and toward the head to form the chignon (Figure 15-190). Secure on the left and right undersides of the roll with bobby pins (Figure 15-191).
6. **Fan out and secure.** Fan out both sides by spreading the chignon with your fingers (Figure 15-192). Secure with hairpins, pinning close to the head. Use bobby pins if more hold is needed (Figure 15-193).
7. Finish with a strong finishing spray.
8. Add flowers or a hair ornament to dress up the chignon (Figures 15-194 and 195).



Figure 15-191 Pin the right side.



Figure 15-192 Spread out the sides.



Figure 15-193 Pin the sides.

Here's a TIP

Performing an updo on hair that has been washed the previous day is often recommended. Freshly washed hair can be very slippery and difficult to work with. Many stylists also choose to set the hair in hot rollers prior to doing an updo. The curl allows the hair to be more easily manipulated into rolls or loops, and creates a fuller shape.



Figure 15-194 Finished chignon.



Figure 15-195 Side view of finished chignon.

PROCEDURE

15-17

BASIC FRENCH TWIST

IMPLEMENTS AND PREPARATION

Same as for chignon.

PROCEDURE

1. Brush all the hair smoothly into a ponytail at the occipital bone (Figure 15-196).
2. **Reach in front.** With your free hand, reach in front of the hand that is holding the ponytail, with the thumb pointing down toward the client's nape (Figure 15-197).
3. **Move hair inward and upward.** Grab the ponytail with your thumb still pointing down and twist the hair in the direction in which your palm is facing, moving the hair inward and upward (Figure 15-198).
4. **Twist the hair.** As you move toward the crown, twist the hair into a funnel shape and secure the twist with hairpins by pinning into the seam, making sure not to expose the pins (Figures 15-199 and 200).
5. Tuck the ends into the top of the funnel of the twist near the crown (Figures 15-201 and 15-202).
6. **Fan out hair ends.** For a less formal or younger look, let the hair ends fan out and fall loosely over the sides of the twist, instead of tucking them into the top of the twist. Another option is to form curls, loops, or knots with the hair at the top of the twist (Figure 15-203).



Figure 15-196 Brush hair out from the occipital.



Figure 15-197 Reach over and grab the ponytail.



Figure 15-198 Twist the hair.



Figure 15-199 Create a funnel.



Figure 15-200 Pin into the seam.



Figure 15-201 Tuck the ends into the top of the twist.



Figure 15-202 Completed basic French twist.



Figure 15-203 Option: form loops at the top of the twist.

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PROCEDURE

15-18

CLASSIC FRENCH TWIST

IMPLEMENTS AND PREPARATION

Same as for chignon. Set the hair with a wet set or, if you wish to save time, electric rollers or thermal irons.

PROCEDURE

1. Section off the crown area and the two side sections (Figure 15-204).
2. Back-comb the entire back area, taking vertical sections (Figure 15-205).
3. **Smooth hair.** Using the side bristles of a grooming brush or a teasing brush, gently smooth all the hair of the back section to one side of the head (in this example all the hair will move to the left). Hold the hair to that side by reaching over the client's head with your free hand.
4. **Pin hair.** Begin pinning the hair at the center of the nape, moving upward with bobby pins. Overlap the pins by criss-crossing them to lock into place. Repeat until you reach the back of the crown (Figure 15-206).
5. **Twist hair at nape.** With the brush, bring the hair from the left side over the center-line and twist from the center of the nape. Move upward and inward, tucking the ends into the fold as you move up, to create a funnel shape. Secure with hairpins into the seam as you move up, hiding the pins in the seam (Figure 15-207).
6. Tuck all the ends into the top of the twist and pin (Figure 15-208).
7. **Twist hair at side.** Move to a side section and lightly back-brush the section. Twist the section with the seam facing the back of the head, covering the part as you twist. Secure with a bobby pin at the top of the side section, leaving the ends out (Figures 15-209 and 15-210).



Figure 15-207 Twist and pin the hair.



Figure 15-208 Completed center section.



Figure 15-204 Sections.



Figure 15-205 Back-comb vertical section.



Figure 15-206 Criss-cross the bobby pins.



Figure 15-209 Twist the section.

8. Repeat on the other side.
9. **Make three subsections.** Remove the sectioning clip from the top section. Make three subsections horizontally across the top of the head (Figure 15-211).
10. **Slice out a subsection.** Beginning with the section closest to the back of the crown, slice out a subsection about a third of the width of the horizontal section (Figure 15-212).
11. **Secure section.** Back-brush and smooth the subsection, using the sides of the brush bristles. Loop the section over your fingers and secure at the base of the loop on the scalp with a bobby pin. Take care not to expose the pin (Figure 15-213).
12. **Pin the loops.** Take the other two sections and form looped curls in the same manner. Pin the loops as close to the top of the twist as you can get, checking for balance and proportion.
13. Repeat with the center horizontal section, making two or three looped curls, depending on what the density of the hair will allow (Figure 15-214).
14. **Twist, loop, and pin side.** Go back to the side area, and with the hair remaining out from the side, twist, loop, and pin. Again, check in your mirror for balance and proportion.
15. **Style fringe.** Style the section in the front near the bangs (fringe) as you wish. This section could also be brought back and added to the other looped curls if your client is comfortable with all her hair off her face, or sweep the hair loosely to the side and leave the ends hanging softly down. Here is where your creativity comes into play as you make the best design decision for your client (Figures 15-215, 15-216, 15-217).
16. Spray with a firm-hold finishing spray, and check to make sure there are no exposed pins.



Figure 15-210 Pin the top.



Figure 15-211 Subsections on top of the head.



Figure 15-212 Hold out a third of the back section.



Figure 15-213 Loop hair over fingers.



Figure 15-214 Loop the center section.



Figure 15-215 Front section curled back.



Figure 15-216 Finished classic French twist.



Figure 15-217 Side view of finished classic French twist.

REVIEW QUESTIONS

1. What is the purpose of finger waving?
2. What are the three parts of a pin curl?
3. Name the four pin curl bases and their uses.
4. Describe the three kinds of roller curl bases and the uses of each.
5. What is the purpose of back-combing and back-brushing?
6. How can you avoid burning the client's scalp during blow-drying?
7. List and describe the various styling products used in blow-dry styling.
8. How is volume achieved with thermal curls?
9. List at least 10 safety measures that must be followed when using thermal irons.
10. Name and describe the three types of hair presses.
11. How do you test the pressing comb before beginning a service?
12. What are the considerations in a hair and scalp analysis prior to hair pressing?
13. Under what circumstances should hair not be pressed?
14. List at least four safety measures that must be followed when pressing the hair.

CHAPTER GLOSSARY

<i>back-brushing</i>	Technique used to build a soft cushion or mesh two or more curl patterns together for a uniform and smooth comb-out; also called ruffing.
<i>back-combing</i>	Combing small sections of hair from the ends toward the scalp, causing shorter hair to mat at the scalp and form a cushion or base; also called teasing, ratting, matting, or French lacing.
<i>barrel curls</i>	Pin curls with large center openings, fastened to the head in a standing position on a rectangular base.
<i>base</i>	Stationary, or nonmoving, foundation of a pin curl, which is the area closest to the scalp; the panel of hair on which a roller is placed.
<i>blow-dry styling</i>	Technique of drying and styling damp hair in a single operation.
<i>carved curls</i>	Pin curls sliced from a shaping and formed without lifting the hair from the head.
<i>cascade or stand-up curls</i>	Pin curls fastened to the head in a standing position to allow the hair to flow upward and then downward.
<i>circle</i>	The part of the pin curl that forms a complete circle; also, the hair that is wrapped around the roller.
<i>closed-center curls</i>	Pin curls that produce waves that get smaller toward the end.

CHAPTER GLOSSARY

<i>curl</i>	Hair that is wrapped around the roller; also called circle.
<i>concentrator</i>	Nozzle attachment of a blow-dryer; directs the air stream to any section of the hair more intensely.
<i>diffuser</i>	Blow-dryer attachment that causes the air to flow more softly and helps to accentuate or keep textural definition.
<i>double press</i>	Technique of passing a hot curling iron through the hair before performing a hard press.
<i>end curls</i>	Used to give a finished appearance to hair ends either turned under or over.
<i>finger waving</i>	Process of shaping and directing the hair into in a pattern of "S"-shaped waves through the use of the fingers, combs, and waving lotion.
<i>finishing spray</i>	Hairspray used to lock in a style after completion.
<i>foam or mousse</i>	A light, airy, whipped styling product that resembles shaving foam and builds moderate body and volume into the hair.
<i>full-base curls</i>	Thermal curls that sit in the center of their base; strong curls with full volume.
<i>full-stem curl</i>	Curl placed completely off the base; allows for the greatest mobility.
<i>gel</i>	Thickened styling preparation that comes in a tube or bottle and has a strong hold.
<i>hair pressing</i>	Method of temporarily straightening extremely curly or unruly hair by means of a heated iron or comb.
<i>hair spray</i>	A styling product applied in the form of a mist to hold a style in position; available in a variety of holding strengths.
<i>hair wrapping</i>	A technique used to keep curly hair smooth and straight.
<i>half base</i>	Position of a curl or a roller one-half off its base, giving medium volume and movement.
<i>half-base curls</i>	Thermal curls placed half off their base; strong curls with moderate lift or volume.
<i>half-stem curl</i>	Curl (circle) placed half off the base; permits medium movement and gives good control to the hair.
<i>hard press</i>	Technique that removes 100 percent of the curl by applying the pressing comb twice on each side of the hair.
<i>indentation</i>	The point where curls of opposite directions meet forming a recessed area.
<i>liquid gels or texturizers</i>	Styling products that are lighter and more viscous or sticky than firm-hold gels, used for easy styling, defining, and molding.
<i>medium press</i>	Technique removing 60 percent to 75 percent of the curl by applying a thermal pressing comb once on each side of the hair using slightly more pressure than in the soft press.
<i>no-stem curl</i>	Curl placed directly on its base; produces a tight, firm, long-lasting curl and allows minimum mobility.
<i>off base</i>	The position of a curl or a roller completely off its base for maximum mobility and minimum volume.

CHAPTER GLOSSARY

<i>off-base curls</i>	Thermal curls placed completely off their base; have only slight lift or volume.
<i>on base</i>	Position of a curl or roller directly on its base for maximum volume; also called full base.
<i>open-center curls</i>	Pin curls that produce even, smooth waves and uniform curls.
<i>pomade or wax</i>	Styling products that add considerable weight to the hair by causing strands to join together, showing separation in the hair.
<i>ribboning</i>	Technique of forcing the hair between the thumb and the back of the comb to create tension.
<i>ridge curls</i>	Pin curls placed immediately behind or below a ridge to form a wave.
<i>rod</i>	Round, solid prong of a thermal iron.
<i>shaping</i>	Section of hair that is molded in a circular movement in preparation for the formation of curls.
<i>shell</i>	The clamp that presses the hair against the barrel or rod of a thermal iron.
<i>silicone</i>	Styling product ingredient that adds gloss and sheen to the hair while creating textural definition.
<i>skip waves</i>	Two rows of ridge curls, usually on the side of the head.
<i>soft press</i>	Technique of pressing the hair to remove 50 to 60 percent of the curl by applying the thermal pressing comb once on each side of the hair.
<i>spiral curl</i>	Method of curling the hair by winding a strand around the rod.
<i>stem</i>	Section of the pin curl between the base and first arc (turn) of the circle that gives the circle its direction and movement; the hair between the scalp and the first turn of the roller.
<i>straightening gel</i>	Styling product applied to damp hair that is wavy, curly, or extremely curly, and then blown-dry; relaxes the hair for a smooth, straight look.
<i>thermal irons</i>	An implement comprised of a rod handle, shell handle, barrel or rod, and shell that is made of quality steel used to dry hair using heat.
<i>thermal waving and curling</i>	Methods of waving and curling straight or pressed hair using thermal irons and special manipulative curling techniques on dry hair.
<i>updo</i>	Hairstyle in which the hair is arranged up and off the shoulders.
<i>volume-base curls</i>	Thermal curls placed very high on their base; provide maximum lift or volume.
<i>volumizer</i>	Styling product that adds volume to the shape, especially at the base, when the hair is blow-dried.
<i>waving lotion</i>	Type of hair gel that makes the hair pliable enough to keep it in place during the finger waving procedure.

BRAIDING & BRAID EXTENSIONS CHAPTER

16

chapter outline

Client Consultation

Understanding the Basics

Braiding the Hair



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Learning Objectives

After completing this chapter, you will be able to:

- Perform a client consultation and hair analysis with respect to hair braiding.
- Explain how to prepare the hair for braiding.
- Demonstrate the procedures for the invisible braid, rope braid, and fishtail braid.
- Demonstrate the procedures for single braids, with and without extensions.
- Demonstrate the procedures for cornrowing, with and without extensions.

Key Terms

Page number indicates where in the chapter the term is used.

cornrows or canerows
pg. 383

fishtail braid
pg. 375

invisible or inverted braid
pg. 374

locks or dreadlocks
pg. 392

natural hairstyling
pg. 367

rope braid
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single braids
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visible braid
pg. 374

F

rom its origins in Africa to its widespread use today, hair braiding has always played a significant role in grooming and beauty practices. In some African tribes, the statement made by a person's braiding went beyond mere appearance or fashion. Different styles of braiding signified a person's social status within the community. The more important a person was, the more elaborate his or her braiding would be. Today, braiding styles continue to communicate important signals about a person's self-esteem and self-image (Figure 16-1).

Hair braiding reached its peak of social and aesthetic significance in Africa, where it has always been regarded as an art form to be handed down from generation to generation. This art form can require an enormous investment of time, with some elaborate styles taking up to an entire day to complete. Because braiding is so time consuming, it is regarded in many African cultures as an opportunity for women to socialize and form relationships.

In recent years, braiding salons have sprung up in many urban areas in the United States. These salons practice what is commonly known as **natural hairstyling**, which uses no chemicals or dyes, and does not alter the natural curl or coil pattern of the hair. While the origins of natural hairstyling are rooted in African-American heritage, people of all ethnicities can appreciate its beauty and versatility. In the 21st century, natural hairstyling has brought a new and diverse approach to hair care. It can be elaborate, or elegant yet simple. In all cases, offering your clients many different styles of braiding can inspire your creativity as a hair artist, and create a greater sense of client loyalty.

Some braiding styles can take many hours to complete. These more complex styles are not "disposable" hairdos to be casually washed away or brushed out. In fact, with proper care, a braiding pattern can last up to 3 months, with 6 to 8 weeks being preferable to preserve the health of the hair. The



Figure 16-1 A contemporary braiding style.

investment in time and money is high for both the client and stylist. As a stylist, the last thing you want is to spend hours on a braiding style, and have the client reject it and demand that all the braids be removed. Giving your clients a quality consultation is the best way to avoid misunderstandings and ensure a happy ending to every natural styling service. Always fill out a client card during the initial consultation, and update it every time the client returns.

CLIENT CONSULTATION

HAIR ANALYSIS

During the consultation, you will also be analyzing the condition of your client's hair and scalp. In terms of natural styling, you must be particularly aware of the texture (Figure 16-2). When we talk about braiding and other natural hairstyling, texture refers to the following three qualities.

1. *Diameter of the hair.* Is the hair coarse, medium, or fine?
2. *Feel.* Does the hair feel oily, dry, hard, soft, smooth, coarse, or wiry?
3. *Wave pattern or coil configuration.* Is the hair straight, wavy, curly, or coiled?

Regarding the wave pattern, a coil is a very tight curl. It is spiral in formation and, when lengthened or stretched, resembles a series of loops. For the purposes of this chapter, "textured hair" has a tight coil pattern.

In addition to texture, consider the following:

- **Density.** Look for areas where the hair is thin.
- **Condition.** Check for damage and breakage from previous braids or chemical services.
- **Length.** Make sure that the hair is physically long enough to execute the braiding style.
- **Check the condition of the scalp** to ensure that it is healthy and properly cared for.

Carefully checking the hair and scalp is essential for a good outcome. If the hair has extremely thin areas, for instance, the braid thickness will be noticeably different in these areas. In addition, damaged hair should not be braided since it will further stress the hair. Because everyone has thinner, finer hair around the hairline, you should never choose styles that place direct tension in this area.



Figure 16-2
Wave pattern or coil configuration.

FACIAL SHAPES

When you assist the client in choosing a braid style, an important consideration is to determine what best complements the client's most attractive features. During the consultation, you should first observe the facial structure and any distinct facial features of the client. You will need to understand and appreciate the distinct characteristics of various ethnic groups, all of whom have their own particular brand of beauty.

As you have already learned, part of your role as a hairstylist is to recognize various facial shapes and features, accentuate attractive features, and try to camouflage less attractive features. The following list offers a general description of flattering braid styles for certain facial types and features:

- *Oval.* Most braided styles are appropriate for this facial shape (Figure 16-3).
- *Round.* When styling, add height to create the illusion of thinness (Figure 16-4). Updo braiding styles can also add length to the face. Braided styles with waves or full curls frame the face and help to create balance.
- *Square.* To create the illusion of length and to soften facial lines, choose full styles that frame the face around the forehead, temples, and jawline (Figure 16-5). Wisps of hair or a tapered fringe also help to soften angular lines.
- *Diamond.* Create styles that are full around the forehead or jawline to help create a more oval appearance (Figures 16-6 and 16-7). Full bangs (fringe) or partial bangs (fringe) will help counter a narrow forehead. Keep braids close to the head along the cheekbones to visually narrow this area. Avoid updo styles and styles that move away from the cheeks or hairline.
- *Triangular (pear-shaped).* Soft fringes around the forehead will camouflage a small forehead without closing up the face (Figures 16-8 and 16-9). Styles that frame the cheekbones and are close to the ears, or go behind the ears, can reduce a wide chin line.



Figure 16-3 Oval face shape



Figure 16-4 Round face shape.



Figure 16-5 Square face shape.



Figure 16-6 Diamond face shape.



Figure 16-7 Fullness around the forehead helps balance a diamond-shaped face.

F Y I

Hair is referred to as “natural” or “virgin” if it has had no physical abuse, as well as no previous coloring or lightening or other chemical treatments. Styles used in natural hairstyling include braid extensions, twists (two strands overlapped to form a “candy cane” effect), weaving, wrapping, and locks, also called African locks or dreadlocks. (State regulatory agencies may define natural hairstyling in different ways.) For African Americans, these styles are a proud acknowledgment of their cultural heritage. However, their use is not limited to African Americans. People today borrow and enjoy styles and traditions from many different cultures.

- *Inverted Triangle (heart-shaped)*. Minimize the width of the forehead by styling with partial bangs (fringe) and/or braids that frame the face. This will add fullness around the chin.
- *Oblong*. Creating full styles can make the face appear shorter or wider. Soft, partial bangs (fringe) or wisps of curls along the face can also soften facial lines. Braids should be kept to a medium length. Avoid middle parts because they add length to a long, narrow face.



Figure 16-8 Triangular face shape.



Figure 16-9 Braiding styles that hug the cheekbones help balance a triangular-shaped face.

UNDERSTANDING THE BASICS

Before exploring the various braiding techniques, it is important to have a good grasp of braiding basics. These include the tools you will be using, the materials you will be working with, and the factors involved in styling wet and dry hair.

TOOLS FOR BRAIDING

Artists are only as good as their tools, and this adage applies equally to cutting, coloring, or creating natural hairstyles. No matter what length and texture the hair might be, certain tools are essential in order to master various braiding techniques (Figures 16-10 and 16-11).

- *Boar-bristle brush (natural hairbrush)*. Best for stimulating the scalp as well as removing dirt and lint from locks. Nylon-bristle brushes are not as durable, and many snag the hair. Soft nylon brushes may be an option for fine, soft hair around the hairline.



Figure 16-10 Combs and brushes used in braiding.



Figure 16-11 Clips, blow-dryer, diffuser concentrator, nozzle and scissors.

- *Square paddle brush.* Good for short textured hair and long straight hair to release tangles, knots, and snarls. Square paddle brushes are “pneumatic” because they have a cushion of air in the head that makes the bristles collapse when they encounter too much resistance. This is key to preventing breakage in fragile African-American hair.
- *Vent brush.* Has a single or double row of widely spaced pins with protective tips to prevent tearing and breaking the hair. Vent brushes are used to gently remove tangles on wet wavy or dry curly hair, as well as on human hair extensions. Always check the protective tips before using a vent brush on the hair. If even one is missing, discard the brush.
- *Wide-tooth comb.* Available in a variety of shapes and designs, these combs ply through hair with little snarling. The teeth, which range in width from medium to large, have long rounded tips to avoid scratching the scalp. The distance between the teeth is the most important feature of this comb; larger spacing allows textured hair to move between the rows of teeth with ease.
- *Double-tooth comb (detangling comb).* Separates the hair as it combs, making it an excellent detangling tool for wet curly hair.
- *Tail comb.* Excellent for design parting, sectioning large segments of hair, and opening and removing braids.
- *Finishing comb.* Usually 8 to 10 inches in length, this tool is used while cutting and works well on fine or straight hair.
- *Cutting comb.* For cutting small sections. Should be used only after the hair is softened and elongated with a blow-dryer.
- *Pick with rounded teeth.* Useful for lifting and separating textured hair. This tool has long, widely spaced teeth and is commonly made of metal, plastic, or wood.

LAW

Be sure to follow the sanitation guidelines outlined in this book for the proper cleansing of tools and implements. Follow your regulatory agency's guidelines.

- *Blow-dryer with pick nozzle.* Loosens the curl pattern in textured hair for braiding styles. Dries, stretches, and softens textured hair. Use hard plastic pick nozzle because a metal attachment becomes too hot.
- *Diffuser.* Dries hair without disturbing the finished look and without dehydrating the hair.
- *Five-inch scissors.* For creating shapes and finished looks, and for trimming fringes and excess extension material.
- *Long clips.* For separating hair into large sections.
- *Butterfly and small clips.* For separating hair into large or small sections.
- *Hood dryer.* Used to remove excess moisture before blow-drying hair.

Implements and materials you will need for extensions are listed below.

- *Extension fibers.* Kanekalon, nylon, rayon, human hair, yarn, lin, and yak.
- *Hackle.* A board of fine, upright nails through which human hair extensions are combed; used for detangling or blending colors and highlights.
- *Drawing board.* Flat leather pads with very close, fine teeth that sandwich the human hair extensions. The pads are weighed down with books, and the required amount of hair is extracted without loosening and disturbing the rest of the hair during the process of braiding.



Figure 16-12 Human hair is the gold standard for hair extensions.

MATERIALS FOR EXTENSIONS

A wide variety of fibers are available for the purpose of extending hair. It is important to keep in mind that the fibers you use will largely determine how successful and durable the extension will be. Although it may seem like a good idea to buy the least expensive product, in the long run this may not prove to be the most economical solution, especially if you are buying hair fabric in large quantities. You may get stuck with a lot of material, for instance, that does not give you the results you desire. When buying a new product, buy in small quantities and test the fiber on a mannequin before using it on a client.

The following materials are most commonly used for hair extensions:

- *Human hair.* Human hair is the gold standard for hair extensions. Unfortunately, the human hair market can be a confusing and sometimes deceptive business. Most human hair is imported from Asia, with little information about how it was processed, or even if it is 100% human hair. This makes it very important to only deal with suppliers who you know and trust (Figure 16-12).
- *Kanekalon.* A manufactured synthetic fiber of excellent quality, Kanekalon has a texture similar to extremely curly or coiled hair types. It does not reflect light, which means it has less shine, but it comes in

a variety of colors and is versatile and easy to match with natural hair colors. Durable, soft, and less inclined to tangle than other synthetics, Kanekalon holds up to shampooing and styling. It costs more than most synthetics, but is a better-quality product. It feels smooth to both the client's scalp and your fingers (Figure 16-13).

- *Nylon or rayon synthetic.* This product is less expensive than Kanekalon and is available in varying qualities. It reflects light and leaves the hair very shiny. A drawback of nylon and rayon is that both of these fibers have been known to cut or break the hair. Repeated shampooing will make these extensions less durable. In addition, they will melt if high heat is applied, such as a hot blow-dryer.
- *Yarn.* Traditional yarn used to make sweaters and hats is now being used to adorn hair. It can be made of cotton or a nylon blend, and is very inexpensive and easy to find. Yarn is light, soft, and detangles easily. It is available in many colors, does not reflect light, and gives the braid a matte finish. While yarn may expand when shampooing, it will not slip from the base, making it durable for braids. The one caution when purchasing yarn is that some products may appear jet black in the store, and show a blue or green tint in natural light.
- *Lin.* This beautiful wool fiber imported from Africa has a matte finish and comes only in black and brown. Lin comes on a roll and is used in any length and size. Keep in mind that this cotton-like fabric is very flammable.
- *Yak.* This strong fiber comes from the domestic ox found in the mountains of Tibet and Central Asia. Yak hair is shaved and processed to use alone or blended with human hair. Mixing human hair with yak hair helps to remove the manufactured shine (Figure 16-14).



Figure 16-14 Yak blends beautifully with human hair.



Figure 16-13 Kanekalon is a top-of-the-line synthetic fiber used for hair extensions.



CAUTION

While braiding is one of the most beautiful expressions in professional hairstyling, placing excessive tension on the hair can lead to a condition called “traction alopecia.” This condition is particularly prevalent among African-American women and children. It begins with scalp irritation and excessive flakiness, and eventually leads to hair loss, particularly around the hairline. Wearing excessively tight braids (tight enough to pull the hair or impede circulation to the scalp) over a prolonged period of time can lead to permanent hair loss.

WORKING WITH WET OR DRY HAIR

In general, it is best to braid curly hair when it is dry. When curly hair is braided wet, it shrinks and recoils as it dries. This shrinkage may create excess pulling and scalp tension. When the hair dries tightly around the braid, the tension can lead to breakage or hair loss from pulling or twisting. If you are using a style that requires your client’s hair to be wet while being manipulated, you must allow for shrinkage, thereby avoiding damage to the hair.

Straight, resistant hair is best braided slightly damp or very lightly coated with a wax or pomade to make it more pliable. After you shampoo the client’s hair, towel blot without rubbing or tension, using several towels if necessary. Apply a leave-in conditioner to make combing the hair easier. Begin combing at the ends of the fibers and gently work out the tangles while moving upward toward the scalp. Use a wide-tooth or detangling comb for this purpose, and then blow-dry the hair. Wax, pomades, pastes, or lotions can be used to hold the hair in place for a finished look. Brush the hair with a large paddle brush, beginning at the ends as you do with a comb.

Textured hair presents certain challenges when styling. It is very fragile both wet and dry. Because most braiding styles require the hair to be dry, blow-drying is the most effective way to prepare the hair for the braiding service. Not only does blow-drying quickly dry the hair, it softens it in the process, making it more manageable for combing and sectioning. Blow-drying also loosens and elongates the wave pattern, while stretching the hair shaft length. This is great for short hair, allowing for easier “pick up” and manipulation of the hair. Make sure to control the hair while blow-drying to prevent frizzing!

BRAIDING THE HAIR

Braiding styles can be broadly classified as visible and invisible. A **visible braid** is a three-strand braid that employs the underhand technique in which strands of hair are woven under the center strand. An **invisible braid** or **inverted braid**, also a three-strand braid, is produced by overlapping the strands of hair on top of each other (Figure 16-15).

The following discussion and procedures will provide you with an overview of braiding styles commonly done in the salon, starting with the most basic and moving on to more complex styles, including braided extensions (Figure 16-16).

INVISIBLE BRAID

The invisible braid uses an overhand pick-up technique. It can be done on the scalp, or off the scalp, with or without extensions. This style is ideal for long hair, but it can also be executed successfully on hair with long layers. If you are dealing with straight, layered hair, apply a light coating

of wax or pomade to the hair to help hold shorter strands in place. Procedure 16-2 demonstrates one braid down the back of the head.

ROPE BRAID

The **rope braid** (Procedure 16-3) is made with two strands that are twisted around each other. It can be done on hair that is all one length, as well as on long, layered hair. Remember to add to both sides before you twist the right side over the left.

FISHTAIL BRAID

The **fishtail braid** (Procedure 16-4) is a simple two-strand braid in which hair is picked up from the sides and added to the strands as they are crossed over each other. It is best done on non-layered hair that is at least shoulder length.

SINGLE BRAIDS

The terms **single braids**, box braids, and individual braids all refer to free-hanging braids, with or without extensions that can be executed with either an underhand or overhand stitch. Single braids can be used with all hair textures and in a variety of ways. For instance, two or three single braids added to a ponytail or chignon can be a lovely evening look.

The partings or subsections for single braids can be square, triangular, or rectangular. The parting determines where the braid is placed, and how it moves. Single braids can move in any direction, so make sure to braid in the direction you want them to go. As you are braiding, you are styling and shaping the finished look. The procedure for medium-to-large single braids is done with an underhand stitch.

Extensions for single braids come in a wide range of sizes and lengths, and are integrated into the natural hair using the three-strand underhand technique. Fiber for extensions can be selected from synthetic hair, yarn, or human hair; the selection is vital in determining the finished style. Braiding must be consistent and close together.

As part of the consultation step, open the package of extension fibers and show them to the client to verify that the color is correct. Remove the fibers from the package and, if necessary, cut them to the desired length. Place half the extension fibers in the bottom portion of the drawing board and “sandwich” them with the upper portion of board. To secure the hair extensions, place a heavy object on top of the board, such as a large book. This allows you to easily extract the appropriate amount of fibers for the braids. Hair extensions can also be separated and dispensed by a free-hand method.



CAUTION

If you notice a scalp disorder while performing a hair and scalp analysis prior to braiding, be sure to advise your client to seek medical attention.



Figure 16-15 Braided French twist

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PROCEDURE

16-1

PREPARING TEXTURED HAIR FOR BRAIDING

IMPLEMENTS AND MATERIALS

- Shampoo cape
- Neck strip
- Towels
- Shampoo
- Conditioner (protein or moisturizing)
- Tail comb with large rounded teeth
- Detangling solution (four parts water to one part cream rinse or oil) in spray bottle
- Butterfly clips
- Blow-drying cream or lotion with oil or glycerine base

PREPARATION

1. Wash your hands.
2. Perform a client consultation and hair and scalp analysis (Figure 16-17).
3. Drape the client for a shampoo. If necessary, comb and detangle the hair.
4. Shampoo, rinse, apply conditioner, and rinse thoroughly.
5. Gently towel-dry the hair.

PROCEDURE

1. **Part ear to ear.** Part damp hair from ear to ear across crown. Use butterfly clips to separate front section from back section (Figure 16-18).
2. **Sectioning.** Part back of head into four to six sections. For thick textured hair, make more sections to allow for increased ease and control. For thinner hair, use fewer sections. The front half of the head where hair is less dense can be sectioned in three or more sections. Separate the sections with clips.
3. **Comb and detangle.** Beginning on left section in the back, start combing the ends of the hair first, working your way up to the base of the scalp. Lightly spray each section as you go along with



Figure 16-17 Scalp analysis.



Figure 16-18 Part the hair across the crown.

detangling solution if needed. The combing movement should be fast and rhythmic, but not create tension on the scalp. Use a picking motion to comb through the hair (Figure 16-19).

4. **Divide and twist.** After combing thoroughly, divide section into two equal parts and twist them together to the end and hold section in place (Figure 16-20).
5. **Repeat Steps 4 and 5.** Continue with the other sections of the hair until the entire head is sectioned.
6. **Remove moisture.** Place client under a medium heat hood dryer for 5 to 10 minutes to remove excess moisture.
7. **Open combed section.** Open one of the combed sections. Using fingers, apply blow-drying cream to hair from scalp to ends (Figure 16-21).
8. **Blow-dry.** Using a pick nozzle attachment on blow-dryer, hold hair down and away from client's head as you begin drying. Use comb-out motion with the pick, always pointing the nozzle away from client (Figure 16-22). As ends relax and stretch, work the blow-dryer, with heat blowing downward, toward scalp. Blowing directly on scalp can cause a burn or discomfort. The hair is now ready to braid (Figure 16-23).



Figure 16-19 Comb the section.



Figure 16-20 Twist the two parts of the section.



Figure 16-21 Apply blow-drying cream to hair.



Figure 16-22 Blow-dry the section.



Figure 16-23 Hair prepared for braiding.

PROCEDURE

16-2

INVISIBLE BRAID

IMPLEMENTS AND MATERIALS

- Styling cape
- Neck strip
- Rubber band or fabric-covered elastic
- Tail comb

PREPARATION

1. Wash your hands.
2. Perform a client consultation and hair and scalp analysis (Figure 16-17 on page 376).
3. Drape the client for a shampoo. If necessary, comb and detangle the hair.
4. Shampoo, rinse, apply conditioner, and rinse thoroughly.
5. Gently towel-dry the hair.

PROCEDURE

1. **Take three sections.** At crown of head, take a triangular section of hair and place it in your left hand. Divide the section into three equal strands, two in your left hand, one in your right hand (Figure 16-24).
2. **Cross right strand.** Place your fingers close to the scalp for a tight stitch. For a looser stitch, move away from the scalp. Cross the right strand (1) over the center strand (2). Strand 1 is now in the new center, and Strand 2 is now on the right (Figure 16-25).
3. **Cross left strand.** Cross the left strand (3) over the center section and place it in your right hand.
4. **Separate strands.** Place all three strands in your left hand with your fingers separating the strands (Figure 16-26).



Figure 16-24 Divide section into three equal strands.



Figure 16-25 Cross right strand over center strand.



Figure 16-26 Place strands in left hand.

5. **Pick up strand.** With your right hand, pick up a 1-inch x 1-inch section of hair on the right side. Add to strand 2 in your left hand (Figure 16-27).
6. **Cross combined strands.** Take the combined strands in your right hand and cross them over the center strand. Place all the strands in your right hand (Figure 16-28).
7. **Add section.** With your left hand, pick up a 1-inch section on the left side. Add this section to the left outer strand (1) in your right hand (Figure 16-29).
8. **Cross combined strands.** Take the combined strands and cross them over the center strand (Figure 16-30).
9. **Pick up right side.** Place all three sections in your left hand, pick up the right side, and add to the outer strand (3) (Figure 16-31).
10. **Move down head alternating pick-up movements.** Remember that the outer strands are added to and then crossed over the center. Continue these movements until the braid is complete. Secure the braid with a rubber band, then with a ribbon or other accessory for a finished style (Figure 16-32).



Figure 16-27 Add hair to the right strand



Figure 16-28 Place strands in right hand.



Figure 16-29 Add hair to outer right strand.



Figure 16-30 Cross combined strand over center strand.



Figure 16-31 Add hair to outer right strand.



Figure 16-32 Finished invisible braid.

CLEANUP AND SANITATION

1. Disinfect all implements.
2. Place capes and towels in hamper for laundering.
3. Sanitize your workstation.
4. Wash your hands with soap and warm water.

PROCEDURE

16-3

ROPE BRAID

IMPLEMENTS AND MATERIALS

Same as for the invisible braid.

PREPARATION

Same as for the invisible braid.

PROCEDURE

1. **Take triangular section.** Take a triangular section of hair from the front. If client has a fringe, begin behind the fringe (Figure 16-33).
2. **Take two strands.** Divide the section into two equal strands. Cross the right strand over the left strand (Figure 16-34).
3. **Place strands.** Place both strands in your right hand with your index finger in between and your palm facing upward (Figure 16-35).
4. **Twist clockwise.** Twist the left strand two times clockwise (toward the center) (Figure 16-36).
5. **Pick up section.** Pick up a 1-inch section from the left side. Add this section to the left strand (Figure 16-37).
6. **Place strands.** Put both strands in your left hand with the index finger in between and your palm up (Figure 16-38).
7. **Add strand.** Pick up a 1-inch section from the right side and add it to the right strand (Figure 16-39).



Figure 16-33 Take a triangular section of hair.



Figure 16-34 Cross the right strand over the left strand.



Figure 16-35 Place both strands in your right hand.



Figure 16-36 Twist left strand.



Figure 16-37 Add to left strand.



Figure 16-38 Put both strands in your left hand.



Figure 16-39 Twist hand toward the left.

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8. **Place strands.** Put both strands in your right hand with your index finger in between and your palm up (Figure 16-40).
9. **Twist counterclockwise.** With your hand in this position, twist toward the left (counterclockwise) until your palm is facing down (Figure 16-41).
10. **Repeat Steps 3 through 9.** Work toward the nape until the style is complete. Secure with a rubber band (Figure 16-42).
11. **Create rope ponytail.** When you run out of sections to pick up, another option is to create a rope ponytail with the remaining hair. Twist the left strand clockwise (to the right) two or three times. Place the strands in your right hand, index finger in between and palm up (Figure 16-43). Twist the palm down (counterclockwise), right hand over left (Figure 16-44). Repeat these steps until you reach the end of the hair. Secure ends with a rubber band (Figure 16-45).
12. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.

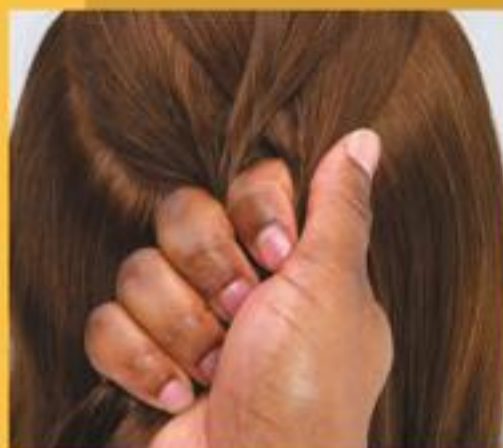


Figure 16-40 Add to the right strand.



Figure 16-41 Put both strands in your right hand.



Figure 16-42 Finished rope braid.



Figure 16-43 Place two strands in right hand.



Figure 16-44 Twist hand counterclockwise.



Figure 16-45 Finished rope ponytail.

PROCEDURE

16-4

FISHTAIL BRAID

IMPLEMENTS AND MATERIALS

Same as for invisible braid.

PREPARATION

Same as for invisible braid.

PROCEDURE

1. **Take front section.** Take a triangular section from the front. If the client has a fringe, begin behind the fringe. Divide this section into two equal strands (Figure 16-46).
2. **Cross right strand.** Cross the right strand over the left strand. Place both strands in the right hand, index finger in between and palm up (Figure 16-47).
3. **Pick up a 1-inch section on the left side.** Cross this section over the left strand and add it to the right strand (Figure 16-48).
4. **Place strands.** Put both strands in the left hand, index finger in between and palm up (Figure 16-49).
5. **Pick up a 1-inch section on the right side.** Cross this section over the right strand and add it to the left strand. You have now completed an X shape (Figure 16-50).
6. **Place strands.** Put both strands in the right hand, as in Step 2 (Figure 16-51).



Figure 16-46 Divide section into two equal strands.



Figure 16-47 Cross right strand over left strand.



Figure 16-48 Place both strands in right hand.



Figure 16-49 Add hair from the left side, finger in between and palm up.



Figure 16-50 Put both strands in left hand.



Figure 16-51 Add hair from the right side.



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7. **Repeat steps 3 through 6.** Move your hand down toward the nape with each new section picked up. When you run out of sections, secure the hair with a rubber band (Figures 16-52 and 16-53).
8. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.



Figure 16-52 Put both strands in the right hand.



Figure 16-53 Finished fishtail braid.

CORNROWS

The fundamentals of braiding start with the classic cornrow technique. **Cornrows**, also called **canerows**, are narrow rows of visible braids that lie close to the scalp. They are created with a three-strand, on-the-scalp braid technique. Consistent and even partings are the foundation of beautiful cornrows. Learning to create these partings requires patience and practice. Using a mannequin to practice will help develop your speed, accuracy, and finger and wrist dexterity.

Cornrows are worn by men, women, and children, and can be braided on hair of various lengths and textures. For long straight hair, large cornrows are a fashionable and elegant hairstyle. Designer cornrows have become increasingly popular, with elaborate designs that demonstrate the stylist's skill and creative expression. The flat contoured styles can last several weeks when applied without extensions, and up to 2 months when applied with extensions.

CORNROWS WITH EXTENSIONS (FEED-IN METHOD)

Extensions can be applied to cornrows or individual braids with the feed-in method. In this method, the braid is built up strand by strand. Excess amounts of extension material can place too much weight on the fragile areas of the hairline and will tighten and pull the hair to leave an unrealistic finished look. By properly applying the correct tension when using the feed-in method, the braid stylist can eliminate the artificial look and prevent breakage.

The traditional cornrow is flat, natural, and contoured to the scalp. The parting is important because it defines the finished style. The feed-in method creates a tapered or narrow base at the hairline. Small pieces or strips of extension hair are added to fill in the base, bringing the adjoining braids closer together. This technique takes longer to perform than traditional cornrowing. However, a cornrow achieved by the feed-in method will last longer, look more natural, and will not place excessive tension on the hairline. There are several different ways to start a cornrow and feed in extension pieces.

PROCEDURE

16-5

SINGLE BRAIDS WITHOUT EXTENSIONS

IMPLEMENTS AND MATERIALS

Same as for invisible braid, with the following additions:

- Light essential oil
- Butterfly clips
- Small rubber bands (optional)
- Oil sheen
- Bobby pins

PREPARATION

Same as for invisible braid.

PROCEDURE

1. **Apply essential oil.** Apply a light essential oil to the scalp and massage the oil into the scalp and throughout the hair.
2. **Ear to ear parting.** Divide the hair in half by parting from ear to ear across the crown. Clip away the front section (Figure 16-54).
3. **Determine direction.** Based on the style that you and the client have selected, determine the size and direction of the base of the braid.
4. **Take back section.** Part a diagonal section in the back of the head about 1 inch wide, taking into account the texture and length of the client's hair (Figure 16-55).
5. **Divide into strands.** Divide the section into three even strands. Place your fingers close to the base. Cross the left strand under the center strand and then cross the right strand under.



Figure 16-54 Divide hair into two main sections.



Figure 16-55 Part diagonal section.

6. **Pass strands.** Pass the outer strands under the center strands, moving down the braid to the end (Figure 16-56).
7. **Continue braiding.** Move to the next section. Repeat the braiding movement by passing the alternating outside strands under the center strand. Maintain an even tension on all strands.
8. **Repeat braiding.** Continue procedure until the back is completed. Repeat in the front section (Figures 16-57 and 16-58).
9. **Work on speed and accuracy.** Try to build up speed and accuracy to create straight and even braids. Rubber bands are optional to finish each braid.
10. **Apply oil sheen.** Apply an oil sheen product as desired by your client for a shiny finished look (Figure 16-59).
11. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.



Figure 16-56 Braid the section with underhand stitch.



Figure 16-57 Braid the first section in the front.



Figure 16-58 Braid the next section in the back.



Figure 16-59 Finished single braids.

PROCEDURE

16-6

SINGLE BRAIDS WITH EXTENSIONS

IMPLEMENTS AND MATERIALS

Same as for single braids, with the following additions:

- Extension fibers
- Drawing board (optional)

PREPARATION

1. Shampoo, comb, and blow-dry the client's hair.
2. Prepare the extension fibers.

PROCEDURE

1. **Ear to ear parting.** Part the hair across the crown from ear to ear. Clip away the front section (Figure 16-60).
2. **Ear to nape parting.** Part a diagonal section in the back of the head, at about a 45-degree angle, from the ear to the nape of the neck. For a medium-size braid, this section can be from $\frac{1}{4}$ inch (0.6 centimeters) to 1 inch (2.5 centimeters) wide depending on the texture and length of the client's hair (Figure 16-61).
3. **Create diamond-shaped base.** Using vertical parts to separate the base into subsections, create a diamond-shaped base (Figure 16-62).
4. **Select extensions.** Select the appropriate amount of extension fibers from the drawing board. The extension should always be proportional to the section that it is being applied to. For tapered ends, gently pull extension fibers at both sides so that the ends are uneven. Then fold the fibers in half (Figure 16-63).
5. **Divide into three sections.** Divide the natural hair into three equal sections. Place the folded extension on top of the natural hair, on the outside and center portions of the braid (Figure 16-64).



Figure 16-60 Part the hair across the crown.



Figure 16-61 Part a diagonal section.



Figure 16-62 Create diamond-shaped base.



Figure 16-63 Fold extension fibers in half.



Figure 16-64 Place extension fibers on natural hair.

6. **Underhand movement.** Once the extension is in place, begin the underhand braiding movement. Remember that the outer strands should cross under the center strand. Each time you pass an outer strand under the center strand, bring the center strand over tightly so that the outside strand stays securely in the center. As you move down the braid, keep your fingers close to the stitch, so that the braid remains tight and straight (Figure 16-65).
7. **Braid.** Continue braid to the desired length.
8. **Continue with next section.** The next section should be above the previous section on a diagonal part, moving toward the ear. After several sections have been completed, alternate the diagonal partings so that a V-shaped pattern forms in the back of the head (Figure 16-66).
9. **Part above ear in front.** Once the back is finished, create a diagonal or horizontal parting above the ear in the front (Figure 16-67). As you get closer to the hairline, be aware of the amount of extension hair that is applied to the hairline. Do not add excessive amounts of fiber into a fragile hairline. The fiber should always be proportionate to the hair that it is being applied to (Figures 16-68 and 16-69).
10. **Remove loose ends.** After the entire head has been braided, remove all loose hair ends from the braid shaft with scissors.
11. **Finish ends.** Spray hair ends with water to activate the wave in human hair extensions (Figure 16-70).
12. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.



Figure 16-65 Braid the section.



Figure 16-66 "V" pattern.



Figure 16-67 Create parting above the ear.



Figure 16-68 Work down the braid.



Figure 16-69 Add extension fibers.



Figure 16-70 A finished style.

PROCEDURE

16-7

BASIC CORNROWS

IMPLEMENTS AND MATERIALS

Same as for single braids.

PREPARATION

Same as for single braids.

PROCEDURE

- 1. Determine direction and size.** Depending on desired style, determine the correct size and direction of the cornrow base. With tail comb, part hair into 2-inch (5-centimeter) sections and apply a light essential oil to the scalp. Massage oil throughout scalp and hair (Figure 16-71).
- 2. Create a panel.** Start by taking two even partings to form a neat row for the cornrow base. With a tail comb, part the hair into a panel, using butterfly clips to keep the other hair pinned to either side (Figure 16-72).
- 3. Divide panel and cross left strand.** Divide the panel into three even strands. To ensure consistency, make sure that strands are the same size. Place fingers close to the base. Cross the left strand (1) under the center strand (2). The center strand is now on the left and strand (1) is the new center (Figure 16-73).
- 4. Cross the right strand.** Cross the right strand (3) under the center strand (1). Passing the outer strands under the center strand this way creates the underhand cornrow braid (Figure 16-74).



Figure 16-71 Massage essential oil through hair.



Figure 16-72 Part out a panel.



Figure 16-73 Pass left strand under center strand.



Figure 16-74 Pass right strand under center strand.



Figure 16-75 Add hair to left outer strand.



Figure 16-76 Add hair to right outer strand.



Figure 16-77 Braid cornrow to end.



Figure 16-78 Braid next cornrow.

5. **Add to outer strand.** With each crossing under or revolution, pick up from the base of the panel a new strand of equal size and add it to the outer strand before crossing it under the center strand (Figure 16-75).
6. **Continue braiding and add to outer strand.** As you move along the braid panel, pick up a strand from the scalp with each revolution, and add it to the outer strand before crossing it under, alternating the side of the braid on which you pick up the hair (Figure 16-76).
7. **Add new strands.** As new strands are added, the braid will become fuller. Braid to the end.
8. **Braid to ends.** Simply braiding to the ends can finish the cornrow; small rubber bands can be used to hold the ends in place (Figure 16-77). Other optional finishes, such as singeing, are considered advanced methods and require special training.
9. **Braid next panel.** Braid the next panel in the same direction and in the same manner. Keep the partings clean and even (Figure 16-78).
10. **Repeat until all the hair is braided.** Apply oil sheen for a finished look (Figure 16-79).
11. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.



Figure 16-79 Finished cornrows.

PROCEDURE

16-8

CORNROWS WITH EXTENSIONS

IMPLEMENTS AND MATERIALS

Same as for single braids with extensions.

PREPARATION

Same as for single braids with extensions.

PROCEDURE

- 1. Part and oil.** With tail comb, part the hair into 2-inch (5-centimeter) sections and apply light essential oil to the scalp. Massage the oil throughout the scalp and hair.
- 2. Part off base.** Starting at the hairline, part off a cornrow base in the desired direction (Figure 16-80). No extension is added at the starting point. If the hair extension is required because of a thinning hairline, apply minute amounts, as small as 5 to 10 strands. Divide the natural hair into three equal strands.
- 3. First revolution.** With the first revolution, cross strand 1 under strand 2 (Figure 16-81).
- 4. Second revolution.** On the second revolution, the right strand 3 crosses under strand 1. Pick up a small portion of natural hair and add it to the outer strand during the revolution (Figure 16-82).
- 5. Introduce extension fiber.** After several revolutions and pick-ups of the natural hair, you can introduce small amounts of extension fiber, perhaps 10 to 20 fibers. To avoid bulk or knots, the amount of extension should be proportionately less than the size of the base. Fold the fibers in the middle and tuck the point in between two adjoining strands of natural hair (Figure 16-83). The folded fibers will form two portions, which are added to the center and



Figure 16-80 Part off cornrow base.



Figure 16-81 Cross outer strand under center strand.



Figure 16-82 Add hair to outer strand.



Figure 16-83 Tuck folded extension fibers into cornrow.



Figure 16-84 Add sides of extensions to center and outer strands.



Figure 16-85 Pick up natural hair.



Figure 16-86 Braid to end of strand.



Figure 16-87 Finished style.

outer strands before the next pick-up and revolution (Figure 16-84). Do not forget to continue picking up natural hair with each revolution in order to execute the cornrow (Figures 16-85 and 16-86).

6. Repeat until all the hair is braided (Figure 16-87).
7. **Sanitation.** Follow cleanup and sanitation procedures for invisible braid.

Here's a TIP

For a professional finish, always trim any ends that may stick up through the braid. Holding your scissors flat, move up the shaft as you trim, making sure that you avoid cutting into the braid.



Figure 16-88 Spiral the hair with the comb.

During the cornrow process, when picking up hair at the base, the hair directly underneath the previous revolution must be incorporated into the braid. The hair that you pick up must never come from another panel or be extended up into the braid from a lower part of the braid. The same is true when executing any braid technique. Overextending or misplacing the beginning of the extension leaves the hair exposed and unsupported, which can lead to breakage and hair loss in that area. This is particularly true when adding extensions at the hairline. If the extension is not made secure by two or three revolutions before picking up, it may shift away from the point of entry.

LOCKS

The ultimate in natural hair care is the textured richness offered by hair locking. **Locks**, also called **dreadlocks**, are natural textured hair that is intertwined and meshed together to form a single or separate network of hair. Hair locking is done without the use of chemicals. The hair locks in several slow phases, which can take from six months to a year depending on the length, density, and coil pattern of the hair (see [Figure 16-88](#) and [Table 16-1](#)).

DEVELOPMENT PHASES OF LOCKS	
PHASE	Characteristics
Phase 1	Hair is soft and is coiled into spiral configurations. The coil is smooth and the end is open. The coil has a shiny or a glossy texture.
Prelock Stage, Phase 2	Hair begins to interlace and mesh. The separate units begin to "puff up" and expand in size. The units are no longer glossy or smooth.
Sprouting Stage, Phase 3	A bulb can be felt at the end of each lock. Interlacing continues.
Growing Stage, Phase 4	Hair begins to regain length. Lock may still be frizzy, but also solid in some areas.
Maturation Stage, Phase 5	Locks are closed at the ends, dense and dull, and do not reflect light.
Atrophy Stage, Phase 6	Lock is totally closed at the end. Hair is tightly meshed, giving the hair a rope-like cylinder shape, except where there is new growth at the base. After several years of maturation, the lock may start to weaken or come apart at the ends.

Table 16-1 Developmental Phases of Locks

Locks are more than just a hairstyle; they are a cultural expression. There are several ways to cultivate locks, such as double twisting, wrapping with cord, coiling, braiding, or simply by not combing or brushing the lock. As demonstrated by the Rastafarians of Jamaica, leaving the hair to its own natural course will cause it to lock. Cultivated African locks have symmetry and balance.

The three basic methods of locking follow:

1. *The comb technique.* Particularly effective during the early stages of locking while the coil is still open, this method involves placing the comb at the base of the scalp and, with a rotating motion, spiraling the hair into a curl. With each revolution, the comb moves down until it reaches the end of the hair shaft. It offers a tight coil and is excellent on short (1-inch to 3-inch) hair (Figures 16-89 and 16-90).
2. *The palm roll.* This method is the gentlest on the hair and guides it through all the natural stages of locking. Palm rolling takes advantage of the hair's natural ability to coil. This method involves applying gel to dampened subsections, placing the portion of hair between the palms of both hands, and rolling in a clockwise or counterclockwise direction (Figure 16-91). With each revolution, as you move down the coil shaft, the entire coil is formed (Figure 16-92). Partings can be directional, horizontal, vertical, or brick-layered. Decorative designs and sculpting patterns are some of the creative options you can choose.
3. *Braids or extensions.* Another effective way to start locks involves sectioning the hair for the desired size of lock and single braiding the hair to the end. Synthetic hair fiber, human hair fiber, or yarn can be added to a single braid to form a lock. After several weeks, the braid will grow away from the scalp, at which time the palm roll method can be used to cultivate the new growth to form a lock.

Shaping dreadlocks takes patience and commitment on the part of clients. In the beginning, they must have frequent professional hair shapings to ensure a good outcome.



Figure 16-89 Finished coils.



Figure 16-90 Locks.



Figure 16-91 Roll the hair between the palms.



Figure 16-92 Roll down the coil shaft.

REVIEW QUESTIONS

1. What is meant by "natural hairstyling"?
2. In the context of braiding, what are the three qualities that determine hair texture?
3. What is a coil?
4. What six materials are most commonly used for hair extensions?
5. Why does textured (extremely curly or coiled) hair require special preparation before braiding?
6. What is the difference between a visible and invisible braiding style?
7. Describe rope and fishtail braids.
8. Explain the basic procedure for creating single braids.
9. Explain the methods of cornrowing with and without extensions.
10. Name the three basic methods of hair locking.

CHAPTER GLOSSARY

<i>cornrows or canerows</i>	Narrow rows of visible braids that lie close to the scalp; created with a three-strand, on-the-scalp braid technique.
<i>fishtail braid</i>	Simple two-strand braid in which hair is picked up from the sides and added to the strands as they are crossed over each other.
<i>invisible or inverted braid</i>	Three-strand braid produced by overlapping the strands of hair on top of each other.
<i>locks or dreadlocks</i>	Natural textured hair that is intertwined and meshed together to form a single or separate network of hair.
<i>natural hairstyling</i>	Hairstyling that uses no chemicals or tints and does not alter the natural curl or coil pattern of the hair.
<i>rope braid</i>	Braid made with two strands that are twisted around each other.
<i>single braids</i>	Free-hanging braids, with or without extensions, that can be executed either underhand or overhand; also called individual or box braids.
<i>visible braid</i>	Three-strand braid made by the underhand technique, in which the strands of hair are woven under the center strand.

WIGS & HAIR ENHANCEMENTS CHAPTER

17

chapter outline

- The Consultation
- Wigs
- Hairpieces
- Hair Extensions



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Learning Objectives

After completing this chapter, you will be able to:

- List the elements of a client consultation for wig services.
- Explain the differences between human hair and synthetic wigs.
- Describe the two basic categories of wigs.
- Demonstrate the procedure for taking wig measurements.
- Demonstrate the procedure for putting on a wig.
- Describe the various types of hairpieces and their uses.
- Explain the various methods of attaching extensions.

Key Terms

Page number indicates where in the chapter the term is used.

block
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bonding
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cap wigs
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capless wigs
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fallen hair
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fusion
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hair extensions
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hairpiece
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*hand-tied wigs or
hand-knotted wigs*
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integration hairpiece
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machine-made wigs
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semi-hand-tied wigs
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From the very beginning of recorded history, wigs have played an important role in the world of fashion. The ancient Egyptians shaved their heads with bronze razors and wore heavy black wigs to protect themselves from the sun. In ancient Rome, women wore wigs made from the prized blond hair of barbarians captured from the north. In 18th-century England, men wore wigs, called “perukes,” to indicate that they were in the army or navy, or engaged in the practice of law.

Wigs and hair additions play an equally important role in today’s fashion-conscious world. Specialists in hair additions and enhancements are increasingly in demand, working on runway and hair shows, and print and video shoots (Figures 17-1 and 17-2). For the millions of people who suffer from extreme thinning or total hair loss, today’s natural-looking wigs can make them feel much better about their appearance. Imagine how gratifying it would be to help a cancer patient who has suffered hair loss to feel better about her appearance. Or, you could offer help to a client who is going through premature hair loss and is feeling anxious about it. With the right knowledge and practice, you can use your skills in hair enhancement to bring a satisfying new dimension to many people’s lives.



Figure 17-1 Client before fitting with a wig.



Figure 17-2 The same client, transformed.

THE CONSULTATION

As with other salon services, the client consultation for wig services is designed to offer some degree of protection for both you and the client (Figure 17-3). Your client may have big dreams that he or she feels can be made into reality by a wig or hairpiece. You can offer your client a makeover, but the results will always be limited by reality. This needs to be fully understood at the beginning. If not understood, both client and practitioner may suffer disappointment and frustration.

A wig service can also be a large financial and emotional investment for the client. Often, the decision to wear a wig results from the client’s hair loss. You need to understand your client’s motivation in seeking a wig service to make sure that the client will be satisfied in the end.



Figure 17-4 Wigs can add a dramatic touch.



Figure 17-5 Wigs can be whimsical.



Figure 17-3 Client consultation.

Conduct your consultation with understanding and sensitivity. Make a person-to-person connection that conveys a positive attitude. Keep in mind that regardless of the client's motivation for trying a hair enhancement—a social event, to cover up hair loss, or just for fun—the client is likely to feel a little nervous about it (Figures 17-4 and 17-5). Concerns may include how she looks, how her spouse will feel about it, whether people will know the hair is not the client's own, and how much money it will cost. The point of the consultation is to cut through the doubts and fears with genuine communication. Your best tool for achieving good communication is the following “key point checklist”:

1. Determining need and desire.

- Does your client plan to use the addition as a fashion accessory?
- Will it be used for a wedding, prom, or some other special occasion?
- Is the client looking to create instant glamour for herself?
- Will the main reason of the addition be to disguise thinning hair or hair loss due to illness?
- Will the hair addition be used in film work, TV, theater, fashion shows, or photo shoots?

2. Matching the style with the client.

- Determine your client's personality type. The introverted client often likes to “play it safe” with a style that is natural and does not draw too much attention to the hair addition. Her goal is to enhance what she already has. The extroverted client is bold and adventurous and may be looking for a change. She is often drawn to the more stylized hair additions that are dramatic.

- Consider your client's age. If she is young, she may want a playful style. If she is mature, she may prefer a more natural style.
 - Consider your client's personal image. Is it corporate? Trendy? Classic? Country? Glamorous? Cute? Athletic?
 - Take note of the client's job or career. If she works in a health club, for instance, she can get away with a look that may be out of place in a bank.
3. Finding the right balance.
- Study your client's bone structure and body type. Step back and take a look at the big picture. Keep in mind the rule of classic proportions: the ratio of head size to body should be about 1 to 7. The added hair must not overwhelm the client, unless it is part of a theatrical look.
 - When adding hair, it is best to conduct your consultation with the client in her street clothes, not caped and gowned. Capes offer excellent protection when performing a service, but they can also camouflage the client's body type and mask proportions. You want to make sure that the style you envision will work with the client's "look."
4. Working with the client's hair type.
- You will need to determine hair texture in order to blend the artificial hair with the natural hair.
 - Be aware of natural hairlines and growth patterns, which will influence your choice of wig, hairpiece, or extensions.
 - The condition of the natural hair will determine how much of the real hair you decide to show and how much you decide to cover up.
 - Check the hair density. Does the client have a full head of hair and simply want an alternative look, or is the client's hair thinning and patchy?
5. Selecting the appropriate hair addition.
- Among the hair addition options you will be bringing to your client's attention are wigs (human or synthetic, custom-made, or ready-to-wear), hair extensions (temporary, clip-in, or semi-permanent), or hairpieces (falls, ponytails, switches, wiglets, braids, ponytail wraps) and toupees.
 - Is the addition temporary or semi-permanent? Does the client want to maintain the look through salon services or home maintenance? How long will the client be wearing the wig? Are there serious health issues involved that might determine the length of time that the wig will be worn?
 - What environmental factors are involved? Consider humidity and exposure, for instance. You might want to suggest a synthetic hairpiece for a client in Florida, because it will not frizz in high humidity.



Focus on . . . Client Care

In addition to wearing wigs for fun and versatility, many clients experience hair loss due to a serious illness or the treatment for a disease (e.g., cancer). Be attuned to your client's emotional state about his/her well-being and be sensitive to the client's need for a private consultation.

- Use a sample color ring to identify the correct color match for your client.
 - Have on hand various product photos and brochures from which your client can make a selection. It is also good to keep samples of the products themselves for your client to see and feel.
 - Will the wig or hairpiece need to be custom cut or colored?
6. Budgetary concerns.
 - What is the client's budget? This is often the biggest factor in choosing a product.
 - Using catalogs and price lists, be prepared to educate the client on the features and benefits of the various price points (high, medium, and low).
 - Establish salon service fees for custom cutting, coloring, and styling of hair additions.
 7. Other available creative options. Do not neglect to call your client's attention to the following services that you can provide:
 - Custom cutting.
 - Color, perming, setting, and styling of wigs, hairpieces, and extensions.
 - Styling maintenance program that will educate the client in the use of styling products.

WIGS

A **wig** can be defined as an artificial covering for the head consisting of a network of interwoven hair. When wearing a wig, the client's hair is completely concealed (100-percent coverage). If a hair addition does not fully cover the head, it is classified as a **hairpiece**, which is a small wig used to cover the top or crown of the head (Figure 17-6).



Figure 17-6 Wigs and hairpieces come in a wide range of styles and colors.

HUMAN HAIR VERSUS SYNTHETIC HAIR

What is the fastest way to tell if a strand of hair is a synthetic product or real human hair? Pull the strand out of the wig or hairpiece and burn it with a match. Human hair will burn slowly, giving off a distinctive odor. A strand of synthetic fiber, on the other hand, will either “ball up” and melt, extinguishing itself (a characteristic of a synthetic like Kanekalon), or will continue to flame and burn out very quickly (typical of polyester). In either case, it will not give off an odor.

How can you determine whether real hair or a synthetic is best for your client? Both have advantages and disadvantages.

ADVANTAGES OF HUMAN HAIR WIGS

- More realistic appearance than synthetic wigs.
- Greater durability.
- Same styling and maintenance requirements as natural hair. Human hair wigs can be custom colored and permed to suit the client, and they tolerate heat from a blow-dryer, curling iron, or hot rollers.

DISADVANTAGES OF HUMAN HAIR WIGS

- Human hair reacts to the climate the way that natural hair does. Depending on what type of hair it is, it may frizz or lose its curl in humid weather.
- After shampooing, the hair needs to be reset. This can be a challenge for the client who intends to maintain the wig at home.
- The color will oxidize, meaning that it will fade with exposure to light.
- The hair will break and split just like human hair if mistreated by harsh brushing, back-combing, or excessive use of heat.

ADVANTAGES OF SYNTHETIC WIGS

- Over the years, the technology of producing synthetic fibers has greatly improved. Wigs made of modacrylic are particularly strong and durable. Top-of-the-line synthetics like Kanekalon, a modacrylic fiber, simulate protein-rich hair, with a natural lustrous look and feel. These synthetics are so realistic they can even fool stylists.
- Synthetic wigs are a great value. Not only are they very realistic, but they are also less expensive than real hair. Both style and texture are set into the hair. Ready-to-wear wigs are very easy for the client to maintain at home. Shampooing in cold water will not change the style, nor will exposure to extreme humidity.
- Most synthetic ready-to-wear wigs are cut according to the latest styles, with the cut, color, and texture already set. The only work you may be required to do is some detailing or custom trimming.
- The colors are limitless, ranging from natural to wild fantasy shades. Again, price is a factor here. The cheaper wigs tend to be more solid in color (less tone-on-tone) and the fiber is coarser (polyester based). The high-end products are a mix of many shades, with highlights and lowlights for a natural effect.

In 1989 the Cosmetic, Toiletry, and Fragrance Association (CTFA) founded the CTFA Foundation, a charitable organization, and established the Look Good . . . Feel Better program to help cancer patients deal with hair loss. For more information about working with or helping clients with hair loss due to illness, visit the Look Good . . . Feel Better website at www.lookgoodfeelbetter.org or call 1-800-395-LOOK.

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Here's a TIP

The key to working with a synthetic-fiber wig is to pick a shape or style that suits your client, rather than trying to change the shape of the wig itself.



Focus on . . . Cost

To the average consumer, the “deals” at the local wig store may look good. But that apparent deal could be a mix of animal hair and human hair, and one washing could mat the wig into a big ball. The most realistic wigs, such as those used in film work, might be valued at thousands of dollars. Your client will not necessarily need something of this grade, but you must still pay attention to quality. As a professional, you must educate your client and recommend only well-made products. Remember, when you recommend anything, you are putting your reputation on the line.

- Synthetic colors will not fade or oxidize, even when exposed to long periods in the sun.

DRAWBACKS OF SYNTHETIC WIGS

- Synthetic hair cannot be exposed to extreme heat (curling irons, hot rollers, or the high heat of blow-dryers).
- Coloring synthetic fibers is not recommended, as traditional haircolor will not work on them.
- Sometimes synthetic wigs are so shiny that they may not look natural. Also, if they are thick, they will look unnatural on a fine-haired client. Price often has a lot to do with how natural a synthetic wig can look.

QUALITY AND COST

As seen here, there are pros and cons for human-hair and synthetic wigs. The bottom line in both cases is that you get what you pay for.

Ultimately, your success in working with any hair addition will be determined by the quality of the product itself. Do not be fooled by imitations. Cheap wigs may be great for “fun moments” or to practice cutting on, but in other situations they can look tacky and unattractive.

The most expensive wigs are those made of human hair. Pricing varies as follows:

- *European hair* is at the top of the line. Virgin hair is the most costly; color-treated hair is second in cost.
- *Hair from India and Asia*, the two regions that provide most of the human hair commercially available, are next in cost. Indian hair is usually available in lengths from 12 inches to 16 inches. Asian hair is available in lengths of 12 inches to 28 inches. Indian hair is naturally wavy; Asian hair is naturally straight.
- *Human hair mixed with animal hair* is next. The animal hair may be angora, horse, yak, or sheep hair. Yak hair is taken from the animal’s belly and is the purest of whites. Its natural color lends itself to adding fantasy colors, which attract teenagers. Mixed-hair products are often used in theatrical or fashion settings.

There are several important questions to ask when selecting a wig for the client.

- Is the wig made of human hair, animal hair, a mix of both, or is it synthetic?
- Is the hair colored, or in its natural state (virgin hair)?
- If the hair is human hair, is it graded in terms of strength, elasticity, and porosity?
- Is the cuticle intact? Cuticle-intact hair is more expensive, as the hair has been “turned.” In **turned hair**, the root ends are arranged to prevent the hair from tangling. The root end of every hair strand is sewn into the base so that the cuticles of all hair strands slope in the

same direction (Figure 17-7). The hair is in better condition and is much easier to work with. Turning is a tedious, time-consuming process that increases the cost of the wig.

- Is the hair **fallen hair**, meaning hair that has been shed from the head and perhaps gathered from a hairbrush, as opposed to hair that has been cut? Fallen hair is not turned, and the cuticle is removed so that it will not lock and mat. This hair tends to be less expensive.
- Is the hair tangle-free? If the cuticle has been removed, this often means you cannot condition the hair, for it will tend to mat.
- What is the condition of the hair? Has it been bleached? Can it be colored? Has it been colored with metallic dye?
- Will the hair match the client's hair? Should you be blending to match?
- Can the hair be permed?
- If the client is going to maintain her hair at home, will the wig last a reasonable amount of time (4 to 6 months if in continual use)?



Figure 17-7 Turned hair.

TYPES OF WIGS

There are two basic categories of wigs: cap and capless.

Cap wigs are constructed with an elasticized mesh-fiber base to which the hair is attached. They are made in several sizes and require special fittings. More often than not, cap wigs are hand-knotted. The front edge of a cap wig is made of a material that resembles the client's scalp, along with a lace extension and a wire support, used at the temples for a snug, secure fit. Hair is hand-tied under the net ("under-knotted") to conceal the cap edge. The side and back edges contain wire supports, elastic, and hooks for a secure fit. Also available are latex molded cap wigs, which are prostheses for special need clients.

Capless wigs are machine-made. The hair (human or artificial) is woven into long strips called **wefts**. Rows of wefts are sewn to elastic strips in a circular pattern to fit the head shape. Capless wigs are more popular than cap wigs as they are ready-to-wear and less expensive.

The capless wig is a frame of connected wefts with open areas. Compare a nylon stocking to a fishnet stocking: one has a closed framework (the cap wig), and the other is open (capless). Due to their construction and airiness, capless wigs are extremely light and comfortable to wear (Figure 17-8).

In general, capless wigs or caps that allow the scalp to breathe are healthier, as they prevent excess perspiration. A cap wig is best for a client with extremely thin hair, or no hair. If you put a capless wig on a bald client, her scalp will show through.

METHODS OF CONSTRUCTION

- **Hand-tied or hand-knotted wigs.** These wigs are made by inserting individual strands of hair into a mesh foundation and knotting them

Here's
a
TIP

If you are looking for wave and texture, buy Indian hair, which is naturally wavy. Asian hair is naturally straight.



Figure 17-8 A capless wig.

with a needle. Hand-tying is done particularly around the front hairline and the top of the head. These wigs have a natural, realistic look and are wonderful for styling. The hand-tied method most closely resembles actual human hair growth, with flexibility at the roots. There is no definite direction to the hair; it can be combed in almost any direction.

- **Semi-hand-tied wigs.** These wigs are constructed with a combination of synthetic hair and hand-tied human hair. Reasonably priced, they offer a natural appearance and good durability.
- **Machine-made wigs.** The least expensive option, these wigs are made by feeding wefts through a sewing machine, then sewing them together to form the base and shape of the wig. They have the disadvantage of the wefting direction, which restricts styling options. Some hairstylists can become overly creative with this type of wig and cut it to the point of no return. Another aspect of these wigs is their “bounce-back” quality. Even after shampooing, the style returns.

It is important to be aware of the artificial growth patterns of a wig. Wig construction will determine the direction in which you style the hair. The most flexible and versatile of all patterns is the hand-tied wig. Machine-made wigs are sewn in a specific direction, offering no versatility. If you like the style, this is a good thing; if you do not, you have a problem. Make sure you like the direction of the style, and work within that framework.

TAKING WIG MEASUREMENTS

The creation of a custom-made wig begins with taking the client’s measurements. Use a soft tape measure, keeping it close to the head without pressure.

Always keep a written record of the client’s head measurements and forward a copy to the wig dealer or manufacturer. You should include precise specifications of hair shade, quality of hair, length of hair, and type of hair part and pattern.

If the wig is ready-to-wear, no measuring will be needed, because it can be adjusted by tightening the straps, or the elastic in the nape. Ready-to-wear wigs are more common in the salon, mostly because of the price difference. But every wig needs to be adjusted to the head and custom styled or trimmed to suit the client.

BLOCKING THE WIG

A **block** is a head-shaped form, usually made of canvas-covered cork or Styrofoam, on which the wig is secured for fitting, cleaning, coloring, and styling. Canvas blocks are available in six sizes, from 20 inches (50 centimeters) to 22- inches (56.25 centimeters). The block is best attached to your work area with a swivel clamp, which allows for greater control.

PUTTING ON THE WIG

One of the most important steps in the wig service is instructing the client on how to put on the wig. Start by educating the client on the correct method for preparing her hair before placing the wig. The client’s skill at securing her hair under the wig cap and making it flat and even will determine how well the wig sits on her head. Two methods for preparing the hair are the hair wrap and pin curls (Procedure 17-1).

PROCEDURE

17-1

TAKING WIG MEASUREMENTS

IMPLEMENTS AND MATERIALS

- Styling cape
- Neck strip
- Boar-bristle brush
- Duckbill clips
- Cloth measuring tape

PREPARATION

1. Client consultation.
2. Drape the client with a styling cape and neck strip for a dry hair service.
3. Brush the hair down smoothly and pin it as flatly and tightly to the scalp as possible (Figure 17-9).

PROCEDURE

1. Measure the circumference of the head. Place the tape completely around the head, starting at the hairline in the middle of the forehead. Place the tape above the ears, around the back of the head, and return to the starting point (Figure 17-10).
2. Beginning from the hairline at the middle of the forehead, measure over the top to the nape of the neck. Bend the head back and measure to the point where the wig will ride on the base of the skull at the nape (Figure 17-11).
3. Measure from ear to ear, across the forehead (Figure 17-12).
4. Measure from ear to ear, over the top of the head (Figure 17-13).



Figure 17-9 Brush hair down smoothly.



Figure 17-10 Measure circumference of head.



Figure 17-11 Measure from middle of front hairline to nape.



Figure 17-12 Measure across forehead.



Figure 17-13 Measure top of head.

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- Place the tape across the crown and measure from temple to temple (Figure 17-14).
- Measure the width of the nape line, across the nape of the neck (Figure 17-15).

CLEANUP AND SANITATION

- Disinfect all implements and store in appropriate containers.
- Discard neck strip and place cape in hamper for laundering.
- Sanitize your workstation.
- Wash your hands with soap and warm water.

BLOCKING THE WIG

Always fit the wig to the right size of block. Do not try to stretch a wig to fit it onto a block that is too large or allow a wig to hang loosely on a block that is too small. When mounting the wig on the block, pin it evenly with T-shaped pins at the following points:

- Temples (use the seams of the block as a guide) (Figure 17-16)
- Above each ear (Figure 17-17)
- Each corner of the nape (Figure 17-18)



Figure 17-16 Pin at each temple.



Figure 17-17 Pin above each ear.



Figure 17-18 Pin each corner of the nape.



Figure 17-14 Measure from temple to temple.



Figure 17-15 Measure width of nape line.

PROCEDURE

17-2

PUTTING ON THE WIG

IMPLEMENTS AND MATERIALS

- Styling cape and neck strip
- Comb
- Hairpins
- Bobby pins
- Wig cap
- Wig

PREPARATION

1. Client consultation (Figure 17-19).
2. Drape the client for a dry hair service with a styling cape and neck strip.

PROCEDURE FOR PIN CURLS

1. Brush the hair smooth.
2. Take large sections of the hair and wrap them into flat pin curls, keeping the base of each pin curl as flat and smooth as possible (Figures 17-20 and 17-21).

PROCEDURE FOR HAIR WRAP

1. Section off a large triangular section at the crown and pin this hair out of the way (Figure 17-22).
2. Taking small sections, brush the client's hair all around the head, as if you were setting the hair on a big roller, with the head as the roller (Figure 17-23).



Figure 17-19 Client before draping.



Figure 17-20 Arrange the hair in large pin curls.



Figure 17-21 All the hair in pin curls.



Figure 17-23 Wrap the hair around the head.



Figure 17-22 Section off triangle at crown.

3. Pin the hair in place. You may pull a wig cap over the hair if desired (Figure 17-24).

PROCEDURE FOR PUTTING ON THE WIG

1. Holding the front of the wig against the forehead with one hand, use your other hand to gently slide the wig back onto the head (Figure 17-25).
2. Hold the edge in front of the ears and pull it down, making sure that the wig is sitting straight (Figure 17-26).
3. If the wig is loose, tighten it by adjusting the elastic and hooks at the nape. You may have to tighten it off the head and then refit it on the client (Figures 17-27 and 17-28).
4. If the client has long or thick hair, you may need some extra pins to lock the wig deeper into place, as the client's hair could push the wig up. For clients with thin or short hair, additional pinning is not usually necessary.

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for measuring the wig.



Figure 17-24 Wig cap over wrapped hair.



Figure 17-25 Pull the wig on front to back.



Figure 17-26 Pull the wig down at the sides.



Figure 17-27 Tighten the wig off the client's head.



Figure 17-28 A well-fitted wig.

CUTTING THE WIG

When cutting a wig, generally your goal is to make the hair look more realistic. As you know, the hair on the human head has many lengths. Even when hair is cut to one length, internally there are various stages of hair growth. Hair that is 1 month old and hair that is years old exist on the same head. The stylist should try to achieve this natural look in the wig. The most effective way to do this is to taper the ends when cutting the wig. The more solid the shape, the more unnatural the hair will look.

When cutting and trimming wigs, you can follow the basic methods of haircutting—blunt, layered, and graduated—using the same sectioning and elevations as on a real head of hair. Or you may do what many top stylists prefer to do, which is to cut free-form on dry hair. The wig should be placed on the block for cutting, but the comb-out and finishing should be done on the client's head.

Free-form cutting moves from longer to shorter lengths, always working toward the weight. Vertical sections create lightness. Diagonal sections create a rounder beveled edge. Horizontal sections build heavier weight (Figures 17-29 to 17-31).

To use this visual approach, begin by cutting a small section and observe how the hair falls. Your next step will be based on how the hair responds.

Draw a diagram of the silhouette or have handy a photo image for reference. These will work as a kind of blueprint for you to follow.

Free-form cutting is usually done on dry hair, which allows you to see more easily how the hair will fall. When the hair is wet, it can be hard to judge how the hair will lie.

To practice wig cutting, buy two inexpensive, ready-to-wear wigs in the same style. Take a photo for reference purposes. Draw a diagram of the sections, indicating how you are going to cut the wigs. This way, you can rehearse your plan before even picking up the shears.

Begin your practice with the “shadow cut.” Trim the wigs following the original design that has been pre-cut into the wig, but cut the first wig wet. Then air-dry it and evaluate the style. Trim the second wig, following the same style, but this time cut it dry. Take photos of both results and evaluate the looks you have achieved with both dry and wet cutting.

You will discover that the wet cutting method was more controlled and technical, while the dry cutting method was freer and more abstract. Often, the more abstract method results in a cut that looks more realistic. What do you think?

Repeat the above exercise with a razor, thinning shears, and standard haircutting shears using the tapering method only. Compare the results.

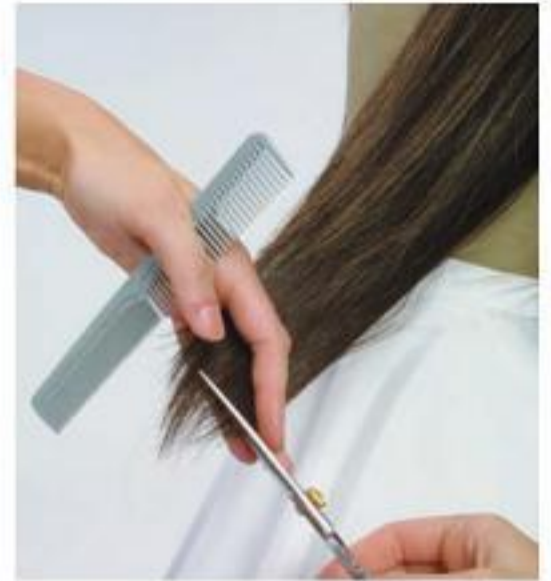


Figure 17-29 Free-form cutting with vertical sections.



Figure 17-30 Free-form cutting with diagonal sections.



Figure 17-31 Free-form cutting with horizontal sections.

STYLING THE WIG

The important thing to remember when you are styling a wig is that you must never lose sight of the big picture. Some stylists get overly involved in the wig, as if it is a creation that exists apart from the client. This is the wrong approach. A great stylist works with the total person, not just the head. When you have finished styling the wig, step back and ask the client to stand up and walk around so that you can check for balance and proportion and make corrections accordingly.

Most of the hair you will be working with is chemically treated, so it needs to be handled gently. You will achieve the best styling results by following these guidelines:

- When using heat on human hair, always set the styling tool on low.
- Treat the hair gently and kindly; do not pull it, or otherwise treat it carelessly.
- Traditionally, brushes made with natural boar bristles have been regarded as the best for use on human hair. Their soft bristles are preferred to the sharp-edged synthetic bristles that can damage hair. Today, however, you will find many synthetic brushes that have smooth, rounded plastic teeth, more like a comb, and they are excellent and economical choices. Keep in mind that the key with any brush or comb is to be gentle, for hair can be easily damaged.

Use a block for all your coloring, perming, setting, and basic cut outlining. The combing-out and finishing touches for most modern cuts should be completed on the client's head in order to achieve proper balance and personalization.

Remember that most clients come into the salon looking for a natural look. Making a wig look believable is very challenging, and to do it well is truly an art form. The areas that must appear the most convincing are the crown, the part, and the hairline. Sometimes, crowns and parts look more natural when they are flat to the head; other times it looks more natural to fluff up these areas and direct the emphasis away. This will be determined by the style. A general rule is to follow the direction of the knotting and weave, as preset by the wig maker. If you fight the direction, the results may look odd.

STYLING TIPS FOR THE HAIRLINE

- Choose styling products that have been formulated for color-treated hair. These will work the best, and are the kindest to human hair. Just remember that whatever you put into the hair will eventually have to be shampooed out.
- Back-comb gently around the hairline. The fluffy effect softens the hairline.
- Release the client's hair around the hairline and cut and blend it into the wig hair.

- The best test to gauge how realistic the wig looks is to use the “wind test.” This test simulates the situation of a client walking outside with the wind blowing the hair off her face. Gently blow around the client’s face with a blow-dryer set at cool and low and observe how the hairline looks. Does it seem realistic? If so, point out the results to the client, who may be feeling insecure about whether the wig looks natural enough (Figure 17-32).

When styling a wig, do not try to make it look perfect. Little imperfections help achieve a realistic look. Use your hands rather than a brush for a more natural look (Figure 17-33). Do not plaster the hair down, because it looks artificial.

CLEANING THE WIG

To clean any wig, always follow the manufacturer’s instructions. If shampooing is recommended, use a gentle shampoo, such as one you would use for color-treated hair. Avoid any harsh shampoos with a sulfur base, such as dandruff shampoos.

COLORING WIGS AND EXTENSIONS

All synthetic haircolors used for wigs and hairpieces are standardized according to the 70 colors on the haircolor ring used by wig and hairpiece manufacturers. The colors range from black to the palest blond. As most commercially available hair originates in either India or China, the natural color level is 0, or black. It is very difficult to lift level 0 to level 10 (see Chapter 19 for a discussion of hair color levels). White yak hair is an excellent base to add fantasy colors that appeal to younger clients.

If you are going to custom color the hair, use hair that has been decolorized (bleached) through the lifting process, not with metallic dyes. Check with the manufacturer.



Figure 17-32 The wind test.



Figure 17-33 Style with the fingers for a natural look.



CAUTION

Harsh handling will damage wig hair. Unlike hair on the human head, wig hair will not grow back. If you treat a wig carelessly, it will have a short life.

As in all disciplines, you must first learn the rules before you break them. Good colorists are not afraid to make mistakes, because they know how to correct them. The principles that guide the coloring of natural hair are also applied to the art of coloring wigs and hair extensions.

First, check to see if the cuticle is intact. Hair in which the cuticle is absent is very porous and will react to color in an extreme manner. Always strand test the hair prior to a full-color application. Use semi-permanent, demi-permanent, glaze, rinse, or color mousse products. Use permanent haircolor on human hair wigs; unless the hair is porous, in which case semi-permanent color is the better choice (see Chapter 19 for descriptions and procedures).

When coloring a human hair wig or hairpiece, conduct regular color checks every 5 to 10 minutes. Remember that the hair you are working on did not come from one head, but from many different heads, and can be unpredictable. It may be easier to color the client's hair to match a hairpiece than to color the piece itself.

PERMING THE WIG

If you want to perm a wig made of human hair to match the client's natural wave pattern, you need to know how the hair was colored. Was it decolorized (bleached) or dyed with metallic dye? Do not perm hair that has been colored with a metallic dye.

The permanent wave must be performed with the wig off the client's head. Cover the head form with plastic to protect it from the chemical solutions, pin the wig securely to the head form, and perm as you would a normal head of hair (see Chapter 18 for perming procedures).

HAIRPIECES



Figure 17-34 Hairpieces can look very natural.

In 18th-century France, women wore towering hairdos complete with extensions and various apparatuses such as springs to adjust the height. Some of these coiffures were 3 feet high and had elaborate visual elements worked into them such as ships or gardens.

They were often untouched for weeks at a time. The bad news is that they sometimes attracted vermin. The moral of this story is not to get swept up in current trends or passing fashions.

Always be aware of the strength of “classic design.” Too much creativity can often backfire. Keep it simple, remembering that “less is more,” and try not to let yourself get carried away.

Hairpieces are another important area of hair additions. A hairpiece gives 20- to 70-percent coverage (Figure 17-34). Hairpieces sit on top of the client's hair, and are usually attached by temporary methods (they are not worn to sleep at night).

Many wig companies offer ready-to-wear, low-maintenance hairpieces that serve as an introduction to the world of wigs, as well as a good retail

item in the salon. Some hairpieces are easily blended into long hair, others into shorter hair. Some add natural-looking height or volume, while others add length. They can be placed just about anywhere on the head.

The client's hair can be prepared in a number of ways before the hairpiece is attached. It can be tied into a ponytail or bun or twisted into a French twist. It can be blended with the hairpiece or serve as a base for it.

Temporary attachment methods include interlocking combs, flexible wire combs, elastic, claw clips, and even Velcro. In one versatile hairpiece, hair wefts are wrapped around elastic and resemble a cloth scrunchie. Some hairpieces are constructed on a weft base and are attached with flexible combs around the front and nape. Others that are attached by a semi-permanent method are called integration hairpieces.

When it comes to hairpieces, there are many ways to go wrong. Too much hair on a small body frame will make the client look out of balance. An ill-fitting hairpiece may draw negative attention.

It is easy to lose perspective when you are working with hairpieces. Too much focused concentration can get you into trouble and lead you to overwork the style. When you finally step back, you may discover that you have created an alarmingly large shape. Remember, "less is more."

INTEGRATION HAIRPIECES

An **integration hairpiece** has openings in the base through which the client's own hair is pulled to blend with the hair (natural or synthetic) of the hairpiece. These hairpieces are very lightweight, natural-looking products that add length and volume to the client's hair. If your client is wearing hair extensions and would like a change, the integration hairpiece can be a good alternative. It is also recommended for clients with thinning hair, but not for those with total hair loss, as the scalp is likely to show through (Figures 17-35 and 17-36).

TOUPEES

While men usually are the clients for toupees, women also wear these hairpieces. A **toupee** is a small wig used to cover the top and crown of the head. The fine net base is usually the most appropriate material for the client with severe hair loss. There are two ways to attach toupees: temporary (tape or clips) or semi-permanent (weaving, tracks, adhesive, or sewing).

Most wearers of toupees prize the confidence gained from wearing an authentic-looking hairpiece, and are prepared to pay a high price for it. The best toupees are custom designed. The top manufacturers offer in-depth instruction for those interested in learning this specialty service (Figures 17-37 and 17-38).

FASHION HAIRPIECES

Fashion hairpieces are a great salon product for special occasions or for use as fashion accessories. They are especially popular in the bridal business.



Figure 17-35 Integration hairpiece.



Figure 17-36 An integration hairpiece is easy to wear.



Figure 17-37 Male hair enhancement client.



Figure 17-38 The same client fitted with a toupee.

These hairpieces vary in size and are constructed on a stiff net base. They are attached, on a temporary basis, with hairpins, clips, combs, bobby pins, or elastic. Three of these attachment methods are illustrated here.

- The wraparound ponytail is a long length of wefted hair that covers 10 to 20 percent of the head. It is used as a simple ponytail or in chignons. It is particularly useful for the client who can just get her own hair into a ponytail (Figures 17-39 to 17-43).



Figure 17-39 Client before fitting with a wraparound ponytail.



Figure 17-40 Client's own ponytail.



Figure 17-41 Attaching the hairpiece.



Figure 17-42 Wrapping the band around the ponytail base.



Figure 17-43 A "new," much longer ponytail.

- A cascade of curls is attached with combs (Figures 17-44 to 17-48).
- A hair wrap is mounted on an elastic loop. It is further secured to the client's own hair with hairpins (Figures 17-49 to Figure 17-52).



Figure 17-44 Client before fitting with comb-attached curls.



Figure 17-45 Brushing the client's hair into a ponytail.



Figure 17-46 Attaching the combs.



Figure 17-47 Adjusting the hairpiece.



Figure 17-48 Cascade of curls.



Figure 17-49 Client before fitting with a hair wrap.



Figure 17-50 Brushing client's hair into a ponytail.



Figure 17-51 Securing the hairpiece with hairpins.



Figure 17-52 An easy, dressed-up look.

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Focus on . . . Sharpening Your Skills

In order to achieve a natural look, it is crucial that you blend the client's hair with the hairpiece. You must match up both the color and the wave pattern. If the client has naturally wavy hair, it may be wiser to find a wave pattern that matches her own. To match the color, use the color ring. The color selection of most lines of hairpieces is very broad and very easy to match to the client's hair. You cannot color the hairpiece, so any custom coloring to achieve a match must be performed on the client's hair.



Figure 17-53 Cornrow track

HAIR EXTENSIONS

Hair extensions are hair additions that are secured to the base of the client's natural hair in order to add length, volume, texture, or color. Extensions offer a better blending of real and artificial hair than hairpieces. Extensions are also left in the hair for much longer periods and are not removed at night. They are an increasingly popular salon service, not only for clients who are looking for something "different" but also for those suffering from hair loss. Hair extensions are often used by celebrities who never seem to have thin hair, and can "magically" grow their hair long overnight.

Manufacturers generally offer training in the attachment of hair extensions, but there are certain general guidelines to keep in mind.

- Start by deciding whether you are adding length, thickness, or both.
- Know which final style you are striving for. Map out your desired style.
- As a general rule of thumb, stay 1 inch (2.5 centimeters) away from the hairline at the front, sides, and nape, and 1 inch away from the part.
- With very thin hair, you must be careful that the base does not show through.
- Curly hair tends to expand and can give the illusion of being thicker than it really is. When working with curly hair, you will need to determine whether you are matching the curl or whether you wish to add another curl pattern to the hair.
- Straight thin hair and curly thin hair may have similar density, but curly hair will appear thicker. This means you may not need to put as many extensions in curly hair as in straight hair.

TRACK-AND-SEW ATTACHMENT METHOD

In the **track-and-sew method**, hair extensions are secured at the base of the client's own hair by sewing. The hair is attached to an on-the-scalp braid, or cornrow, which serves as the track (Figure 17-53). The angle of the track determines how the hair will fall. You may position tracks horizontally, vertically, or diagonally, or along curved lines that follow the contours of the head.

Partings are determined according to the style you have chosen. The size of the sections is determined by the amount of hair that will be added to the head. Plan the tracks so that the ends of the braids will be hidden. It is best to position the tracks 1 inch (2.5 centimeters) behind the hairline to ensure proper coverage.

When sewing the extension onto a track, use only a blunt, custom-designed needle, either straight or curved. These blunt ends will help avoid damage to the hair and will protect you and the client as well. Extensions can be sewn to the track using a variety of stitches.

- *Lock stitch.* Cut a length of thread double the length of the weft being sewn. Pass the needle through the weft to connect it to the track (Figure 17-54). Pull the thread through to create a loop. Pass the needle through the loop and wrap the thread around the needle (Figure 17-55). Pull the loop tight to form a lock stitch to secure the ends of the weft to the track (Figure 17-56). This stitch can also be used over the entire length of the track in evenly spaced stitches.
- *Double-lock stitch.* This stitch is much like the lock stitch, but the thread is wound around the needle twice to create the double lock. It is used in the same ways as the lock stitch.
- *Overcast stitch.* This simple, quick stitch can be used to secure the entire length of the weft to the track. Pass the needle under both the track and the weft, and then bring it back over to make a new stitch (Figure 17-57). Moving along the track, repeat the stitch until you reach the end of the track. Complete with a lock stitch for security (Figure 17-58).

BONDING METHOD

Bonding involves attaching hair wefts or single strands with an adhesive or a glue. This glue uses an applicator “gun” (not the kind available in crafts stores), but a special tool created specifically for bonding.

Bonded hair sits snugly on the head, and is fast to apply. There is, however, a certain degree of slippage. Generally, the bonding product lasts from 2 to 4 weeks, depending on factors such as the frequency of shampooing, the oiliness or dryness of the scalp, and the quality of the products used. This means that the client will need to be on a maintenance program that requires salon visits as often as every 2 weeks. One advantage of bonding is that the client can shampoo the hair with the wefts in, as long as it is done gently.

Bonding can be offered at a very affordable price, as the time it takes to complete the service is approximately 10 to 20 minutes, depending on your experience.



Figure 17-57 Finished overcast stitches.



Figure 17-58 Completed line of overcast stitching.



Figure 17-54 Sew weft to track.



Figure 17-55 Wrap thread around needle.



Figure 17-56 Form lock stitch.

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Figure 17-59 Measure weft against parting.



Figure 17-60 Apply adhesive to base of weft.



Figure 17-61 Press weft to parting.

The bonding procedure generally begins by sectioning off the hair at the nape. Measure the first weft against the parting, $\frac{1}{4}$ inch to $\frac{1}{2}$ inch (0.6 to 1.25 centimeters) from the hairline (Figure 17-59). Lay the weft on a flat surface and carefully apply adhesive along the base (Figure 17-60). Use a consistent amount of adhesive—too much will ooze on the head, and too little will fail to adhere. Lightly press the weft against the clean parting (Figure 17-61). Hold for approximately 20 seconds, gently tugging to make sure that the weft has adhered. You may use a blow-dryer, set on low to medium heat, to help seal the bond (Figure 17-62). Proceed to the next section, working upward on the head, until the desired length and volume are achieved.

Care must be taken when bonding to avoid working too close to the crown or the parting, or the weft will show through. Working 1 inch (2.5 centimeters) away from the hairline will also keep the wefts from showing. Remember that hair is not a static material; it has a natural swing and it moves. When the wind blows, it should be the hairline that shows, not the wefts.

Bonded wefts are removed by dissolving the adhesive bond with oil or bond remover.

Some clients may have an allergic reaction to the ingredients in the bonding adhesive. Always perform a patch test prior to the application of bonded extensions.

FUSION METHOD

In the **fusion** method of attaching extensions, extension hair is bonded to the client's own hair with a bonding material that is activated by the heat from a special tool. This method, while expensive, harmonizes with the client's natural hair with no uncomfortable and unattractive attachment sites. The bonds are light and comfortable to wear, and the hair moves like real hair and is easy to maintain (Figure 17-63). The attachment lasts up to 4 months, almost twice as long as other methods. Removal is quick and painless. The fusion method requires certification training.



Figure 17-62 Using a blow-dryer can help seal the bond.



Figure 17-63 Fused extensions.

Fusion may be the best choice for clients with fine, limp hair. Bonding and tracking can create bulk at the base, which is not a problem on hair with texture and fullness, but may be too bulky and obvious with fine hair.

The fusion procedure involves wrapping a keratin-based strip around both the client's hair and the extension. The heating element is applied until the bonding agent has softened, and the bond is rolled between the fingers until both natural and added hair have adhered.

HAIR FOR SALE

Hairpieces are a great retail product for the salon. They can be displayed in fun, creative ways, and because they are fairly easy to attach and remove, they almost sell themselves, particularly to younger, more adventurous clients. Retailing hair additions and related home-care products can mean substantial additional income for you.

To be effective always keep the following guidelines in mind:

- Identify the client's needs.
- Explain why it would be worthwhile for the client to make the investment.
- Describe the features and benefits of the products you recommend.
- Discuss product performance and cost.
- Always believe in your recommendations and stand by your products.

To be the best, work only with the best. Work with one or two companies that offer a good range of human and synthetic hair, high-quality products, good customer service, and first-rate support and product education through training, seminars, and videos. Always stick with companies that stand by their products.

A FINAL THOUGHT-PRACTICE, PRACTICE, PRACTICE

Working with hair additions can be one of the most exciting, challenging, and lucrative areas of cosmetology. But to become skilled at this work, you need to practice. The more you do, the better you will become. The better you become, the more you will be able to help people look good and feel good about themselves. There is a great satisfaction in being able to do that, particularly when working with people who have suffered the trauma of hair loss, and may have given up hope that they could look good again (Figure 17-64).



Figure 17-64 A wig specialist and her satisfied client.

REVIEW QUESTIONS

1. List the seven key points you should cover in a client consultation for wig services.
2. Define wig, hairpiece, and hair extensions.
3. What are some advantages of human hair wigs? Of synthetic wigs?
4. Name and describe the two basic categories of wigs.
5. List the measurements that must be taken when measuring a client for a wig.
6. List at least three guidelines for styling a wig.
7. What is an integration hairpiece?
8. Name at least three methods for attaching hairpieces.
9. Name three methods for attaching hair extensions.

CHAPTER GLOSSARY

<i>block</i>	Head-shaped form, usually made of canvas-covered cork or Styrofoam, to which the wig is secured for fitting, cleaning, coloring, and styling.
<i>bonding</i>	Method of attaching hair extensions in which hair wefts or single strands are attached with an adhesive or a glue gun.
<i>cap wigs</i>	Wigs consisting of elasticized mesh-fiber bases to which the hair is attached.
<i>capless wigs</i>	Machine-made wigs in which rows of wefts are sewn to elastic strips in a circular pattern to fit the head shape.
<i>fallen hair</i>	Hair that has been shed from the head or gathered from a hairbrush, as opposed to hair that has been cut.
<i>fusion</i>	Method of attaching extensions in which extension hair is bonded to the client's own hair with a bonding material that is activated by heat from a special tool.
<i>hair extensions</i>	Hair additions that are secured to the base of the client's natural hair in order to add length, volume, texture, or color.
<i>hairpiece</i>	Small wig used to cover the top or crown of the head; does not fully cover the head; toupee.
<i>hand-tied wigs or hand-knotted wigs</i>	Wigs made by inserting individual strands of hair into mesh foundations and knotting them with a needle.
<i>integration hairpiece</i>	Hairpiece with an opening in the base through which the client's own hair is pulled to blend with the hair (natural or synthetic) of the hairpiece.

CHAPTER GLOSSARY

<i>machine-made wigs</i>	Wigs made by machine by feeding wefts through a sewing machine, and then sewing them together to form the base and shape of the wigs.
<i>semi-hand-tied wigs</i>	Wigs constructed with a combination of synthetic hair and hand-tied human hair.
<i>toupee</i>	Small wig used to cover the top or crown of the head.
<i>track-and-sew method</i>	Attachment method in which hair extensions are secured at the base of the client's own hair by sewing.
<i>turned hair</i>	Wig hair in which the root end of every hair strand is sewn into the base so that the cuticles of all hair strands slope in the same direction.
<i>wefts</i>	Strips of human or artificial hair woven by hand or machine onto a thread.
<i>wig</i>	Artificial covering for the head consisting of a network of interwoven hair.

18

CHEMICAL CHAPTER TEXTURE SERVICES

chapter outline

The Structure of Hair
The Client Consultation
Permanent Waving
Chemical Hair Relaxers
Curl Re-Forming (Soft Curl
Permanents)



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Figure 18-1 Permanent waving is one kind of chemical texture service.

C

hemical hair texture services give you the ability to permanently change the hair's natural wave pattern, and offer your client a variety of styling options that would not be possible otherwise. Texture services can be used to curl straight hair, straighten overly curly hair, or to soften coarse, straight hair and make it more pliable (**Figure 18-1**).

Chemical texture services include the following:

1. Permanent waving—Adding wave or curl to the hair
2. Relaxing—Removing curl, leaving it smooth and wave-free
3. Curl Re-forming (soft curl permanents)—Loosening overly curly hair, such as turning tight curls into loose curls or waves

Because of the large number of people who wish to smooth their curls, or give their straight hair better body, mastering the techniques in this chapter will allow you to greatly expand your potential as a stylist.

THE STRUCTURE OF HAIR

Because all chemical texture procedures involve chemically and physically changing the structure of the hair, this chapter begins by reviewing the structure and purpose of each layer of the hair.

Cuticle. Tough exterior layer of the hair. It surrounds the inner layers, and protects the hair from damage. Although the cuticle is not directly involved in the texture or movement of the hair, texture chemicals must penetrate through the cuticle to their target in the cortex in order to be effective (**Figures 18-2** and **18-3**).

Cortex. Middle layer of the hair, located directly beneath the cuticle layer. The cortex is responsible for the incredible strength and elasticity of human hair. Breaking the side bonds of the cortex makes it possible to change the natural wave pattern of the hair.

Medulla. Innermost layer of the hair and is often called the pith or core of the hair. The medulla does not play a role in chemical texture services and may be missing in fine hair.

IMPORTANCE OF PH IN TEXTURE SERVICES

The term **pH** literally means *potential of hydrogen*. The symbol pH represents the quantity of hydrogen ions. The pH scale measures the acidity and alkalinity of a substance by measuring the quantity of hydrogen

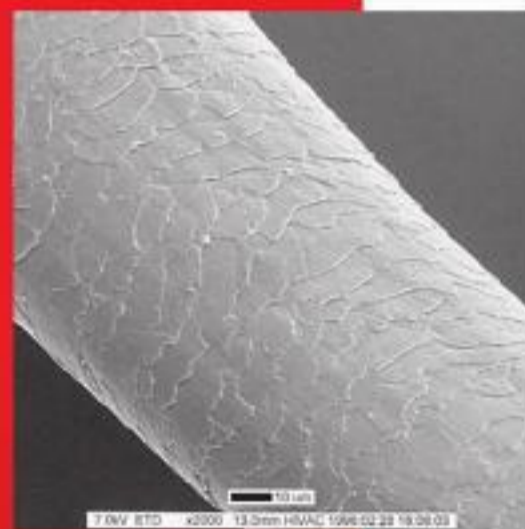


Figure 18-2 A healthy cuticle is compact and lays tight against the hair strand. It protects the hair from damage, and makes it appear smooth and shiny.

ions it contains. The pH scale has a range from 0 to 14. A pH of 7 is neutral, a pH below 7 is acidic, and pH above 7 is alkaline. The natural pH of hair is between 4.5 and 5.5. Chemical texturizers raise the pH of the hair to an alkaline state in order to soften and swell the hair shaft. This action lifts the cuticle layer, and allows the solution to reach the cortex layer where restructuring takes place. Coarse, resistant hair with a strong, compact cuticle layer requires a highly alkaline chemical solution. Porous, damaged, or chemically treated hair requires a less alkaline solution.

To understand how a chemical texturizer changes the structure of hair, it is important to understand the basic building blocks of hair (Figures 18-4 to 18-8).

Keratin proteins are made of long chains of amino acids linked together end to end like beads. The chemical bonds that link amino acids together are called peptide (PEP-tyd) bonds or end bonds. These chains of amino acids linked by peptide bonds are called polypeptides. Keratin proteins are made of long, coiled, polypeptide chains, which in turn are comprised of amino acids.

The Amino Acid Content of Hair

All the protein structures of hair are made from these eighteen amino acids:

Cysteic acid	Aspartic acid	Threonine
Arginine	Serine	Glutamic acid
Proline	Glycine	Alanine
Valine	Cystine	Methionine
Isoleucine	Leucine	Tyrosine
Phenylalanine	Lysine	Histidine

Figure 18-4 Amino acids are the building blocks of proteins.

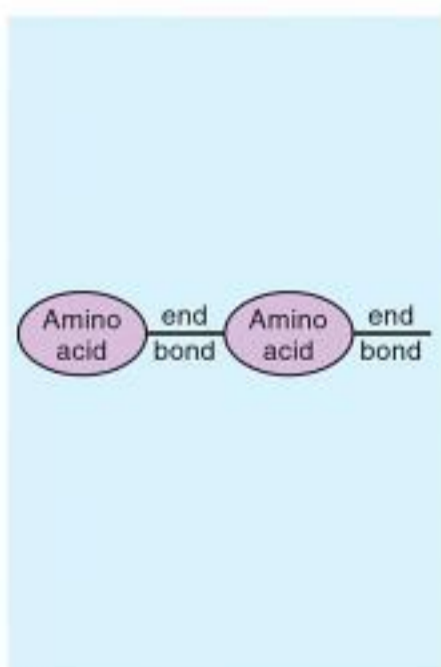


Figure 18-5 Peptide bonds (end bonds) link amino acids together in long chains.



Figure 18-6 Polypeptide chains are formed when amino acids link together.

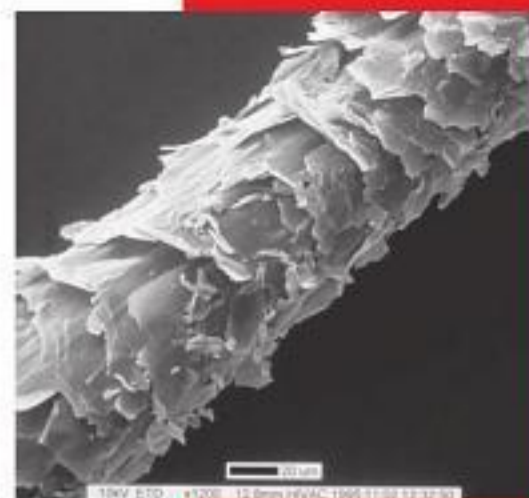


Figure 18-3 A damaged cuticle is chipped and does not lay tight against the hair shaft. Because it cannot adequately protect the hair against damage, the hair becomes rough, dull, and prone to split ends and breakage.

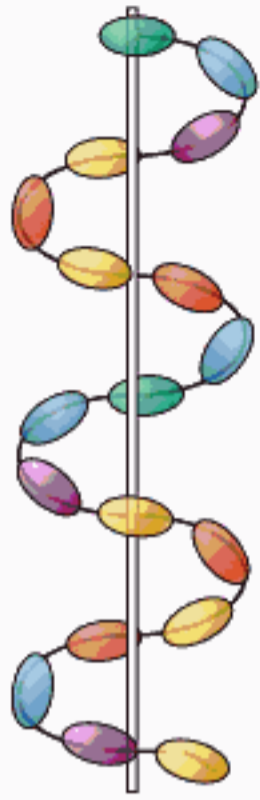


Figure 18-7 Keratin proteins are long, coiled polypeptide chains.

- **Amino acids** are compounds made up of carbon, oxygen, hydrogen, and nitrogen.
- **Peptide (PEP-tide) bonds (end bonds)** link amino acids together end to end in long chains, like beads, to form a polypeptide chain.
- **Polypeptide chains** are long chains of amino acids linked together by peptide bonds or end bonds.
- **Keratin** proteins are long, coiled polypeptide chains.
- **Side bonds** (disulfide, salt, and hydrogen bonds) cross-link polypeptide chains together (see Side Bonds section).

SIDE BONDS

The cortex is made up of millions of polypeptide chains cross-linked by three types of side bonds: disulfide, salt, and hydrogen. Side bonds are responsible for the elasticity and incredible strength of the hair. Altering these three types of side bonds is what makes wet setting, thermal styling, permanent waving, curl re-forming, and chemical hair relaxing possible (Figure 18-9).

DISULFIDE BONDS

Disulfide bonds are strong chemical side bonds formed when the sulfur atoms in two adjacent protein chains are joined together. Disulfide bonds can only be broken by chemicals and cannot be broken by heat or water. The chemical and physical changes in disulfide bonds make permanent waving, curl re-forming and chemical hair relaxing possible. Although there are far fewer disulfide bonds than hydrogen or salt bonds, they are the strongest of the three side bonds, and account for about one-third of the hair's overall strength.

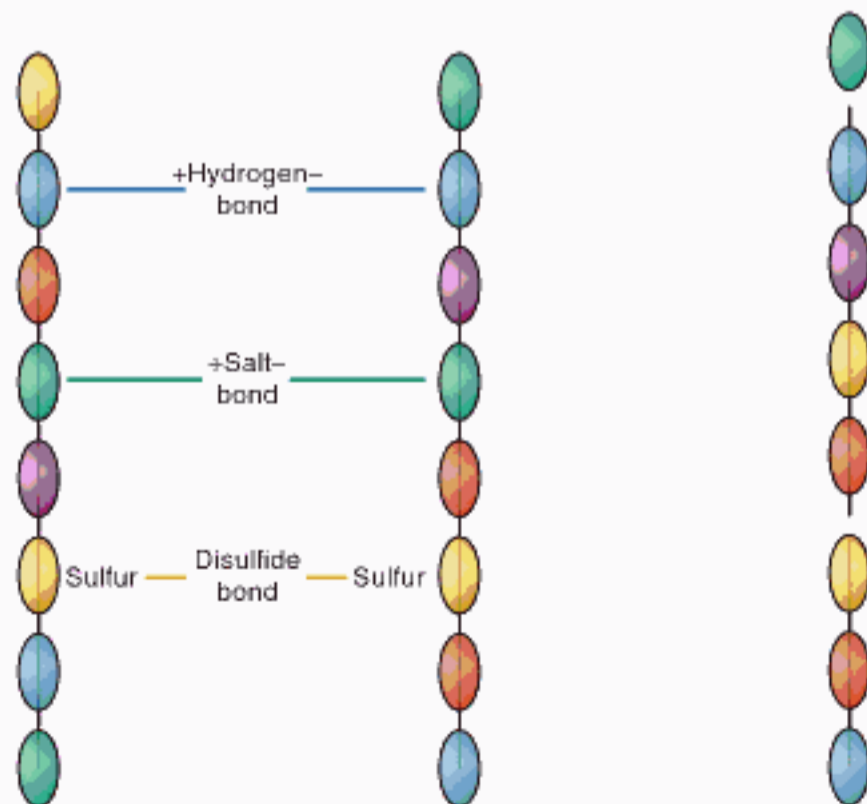


Figure 18-8 Side bonds cross-link polypeptide chains together.

Figure 18-9 A correct permanent wave service only alters the side bonds.



CAUTION

Peptide bonds should never be broken during any chemical texture service. Breaking the hair's peptide bonds causes the polypeptide chains to come apart and dramatically weakens the hair. When used incorrectly, chemical texturizers can break peptide bonds and cause hair breakage.

SALT BONDS

Salt bonds are weak physical side bonds that are the result of an attraction between negative and positive electrical charges. Salt bonds are easily broken by changes in pH, and re-form when the pH has returned to normal. Hydrogen bonds can be broken by water, whereas salt bonds are broken by changes in pH. Even though salt bonds are far weaker than disulfide bonds, the hair has so many salt bonds that they account for about one-third of the hair's total strength.

HYDROGEN BONDS

Hydrogen bonds are weak physical side bonds that are also the result of an attraction between opposite electrical charges. They are easily broken by water (wet setting), or heat (thermal styling), and re-form as the hair dries or cools. Although individual hydrogen bonds are very weak, there are so many of them that they, too, account for about one-third of the hair's total strength.

THE CLIENT CONSULTATION

The client consultation is one of the most important parts of any successful texture service. Before proceeding with any service, you must first determine exactly what the client expects, and what is possible. No matter how advanced your technical skills may be, nothing will compensate for a lack of communication between you and your client.

To accurately communicate with your client you must:

- Ask open-ended questions (questions that require more than a “yes” or “no” answer) that allow you to find out why the client wants the texture service, and what results are expected.
- Find out what type of coloring product (if any) is currently being used by the client. This is essential since certain types of haircolor agents—especially those containing metallic salts—should not be used on permed hair. (See Metallic Salts section.)
- Look at pictures with your client to determine the desired style.
- Ask about previous texture services. What did the client like and dislike about the services?
- Ask how the client currently styles her hair and discuss any changes that would result from the texture service.
- Determine the finished hairstyle that the client wants, considering the haircut and the degree of curl or relaxing that is needed.
- Evaluate the condition, texture, and wave pattern of the hair to ensure that the desired style is possible.
- Fill out a chemical texture service record to document the condition of the hair, and the desired outcome (Figure 18-10).

CHEMICAL TEXTURE SERVICE RECORD					
Name _____		Tel. _____			
Address _____					
City _____		State _____		Zip _____	
DESCRIPTION OF HAIR					
Length	Texture	Type	Porosity		
<input type="checkbox"/> short	<input type="checkbox"/> coarse	<input type="checkbox"/> normal	<input type="checkbox"/> very porous	<input type="checkbox"/> slightly porous	
<input type="checkbox"/> medium	<input type="checkbox"/> medium	<input type="checkbox"/> resistant	<input type="checkbox"/> moderately porous	<input type="checkbox"/> resistant	
<input type="checkbox"/> long	<input type="checkbox"/> fine	<input type="checkbox"/> tinted	<input type="checkbox"/> normal		
		<input type="checkbox"/> highlighted			
		<input type="checkbox"/> bleached			
CONDITION					
<input type="checkbox"/> very good <input type="checkbox"/> good <input type="checkbox"/> fair <input type="checkbox"/> poor <input type="checkbox"/> dry <input type="checkbox"/> oily					
Tinted with _____					
Previously permed with _____					
TYPE OF PERM					
<input type="checkbox"/> alkaline <input type="checkbox"/> acid <input type="checkbox"/> body wave <input type="checkbox"/> Other _____					
No. of rods _____		Lotion _____		Strength _____	
RESULTS					
<input type="checkbox"/> good <input type="checkbox"/> poor <input type="checkbox"/> too tight <input type="checkbox"/> too loose					
Date	Perm used	Stylist	Date	Perm used	Stylist
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Figure 18-10 Example of a chemical texture service record that you must keep on every client who receives this type of service.

METALLIC SALTS

Some home haircoloring products contain metallic salts that are not compatible with permanent waving. Metallic salts leave a coating on the hair that may cause uneven curls, severe discoloration, or hair breakage.

Metallic salts are more commonly found in men's haircolors that are sold for home use. Haircolor restorers and progressive haircolors that darken the hair gradually with repeated applications are the most likely to contain metallic salts. If you suspect that metallic salts may be present on the hair, perform the following test.

In a glass or plastic bowl, mix 1 ounce of 20-volume peroxide with 20 drops of 28-percent ammonia. Immerse at least 20 strands of hair in the solution for 30 minutes. If metallic salts are not present, the hair will lighten slightly and you may proceed with the service. If metallic salts are present, the hair will lighten rapidly. The solution may get hot and give off an unpleasant odor, indicating that you should not proceed with the service.

CLIENT RECORDS

Client records should include a complete evaluation of the length, texture, color, and condition of the hair prior to the service, and expected results. Extra caution should be used to determine any previous problems or adverse reactions the client may have had in the past. This information must be re-evaluated prior to each service, since there may have been changes in the client's history or in the formulation of the product since it was last used.

Also include in your records the type of perm, the type and size of perm rods, base direction, base control, wrapping technique, wrapping pattern, processing time, and the results achieved. Always remember to update your records and note any changes.

CLIENT RELEASE FORM

Some schools and salons may require a client to sign a release form prior to receiving any chemical service. Although most release forms state that the school or salon is not responsible for any damages that may occur, they do not release the school or salon from all responsibility. Release forms do indicate that the client knew, before the chemical service was given, that there was a possibility of damage to the hair or an unexpected adverse reaction.

SCALP ANALYSIS

An analysis of the scalp should always be performed prior to any chemical service. Look for cuts, scratches, open sores, redness, or flaking. Do not proceed with the service if there are any skin abrasions or signs of scalp disease. Refer the client to a physician as necessary.

HAIR ANALYSIS

Hair analysis is an essential part of any successful chemical hair service. A complete analysis will help you determine how the hair will react to the service, and will help avoid most problems. The condition, texture, and wave pattern of the hair must be considered when selecting the type of relaxer, perm, type and size of perm rod, and wrapping method.

The five most important factors to consider in a hair analysis follow:

Texture—diameter of a single hair strand

Density—thickness or number of hairs per square inch on the head

Porosity—the ability of the hair to absorb moisture

Elasticity—how far the hair stretches before breaking, and how well it returns to its original shape when stretched

Growth direction—how the hair naturally lays (forward, circular, and so on)

HAIR TEXTURE

Hair texture describes the diameter of a single strand of hair and is classified as coarse, medium, or fine. Hair density differs not only from one individual to another, but also from strand to strand on the same

- Wet hair with normal elasticity can stretch up to 50 percent of its original length, and then return to that same length without breaking. Hair with normal elasticity usually holds the curl from wet sets, thermal styling, and permanent waves.
- Wet hair with low elasticity does not return to its original length when stretched. Hair with low elasticity may not be able to hold the curl from wet sets, thermal styling, and permanent waves.

DIRECTION OF HAIR GROWTH

The individual growth direction of the hair causes hair streams, whorls, and cowlicks that influence the finished hairstyle, and must be considered when selecting the base direction and wrapping pattern for each permanent wave.

PERMANENT WAVING

Permanent waving is a two-step process. The first part of any perm is the physical change caused by wrapping the hair on the perm rods. The second part involves the chemical changes caused by the permanent waving solution and the neutralizer.

PERM WRAP

A perm wrap is essentially a wet set on perm rods instead of rollers. The major difference between a wet set and a permanent wave is the type of side bonds that are broken. A wet set breaks hydrogen bonds, whereas a permanent wave breaks disulfide bonds that are much stronger and more resistant.

In permanent waving, the size of the rod determines the size of the curl. The shape and type of curl are determined by the shape and type of rod and the wrapping method (Figure 18-12). Selecting the correct perm rod and wrapping method is key to creating a successful permanent. Perm rods come in a wide variety of sizes and shapes that can be combined with different wrapping methods to provide an exciting range of styling options.

TYPES OF RODS

Concave rods are the most common type of perm rod. They have a smaller diameter in the center that increases to a larger diameter on the ends. Concave rods produce a tighter curl in the center, and a looser curl on either side of the strand (Figure 18-13).



Figure 18-11 Elasticity test.

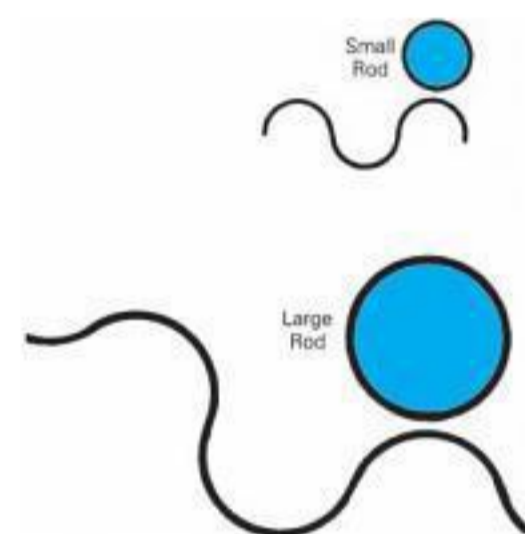


Figure 18-12 The diameter of the rod determines the size of the curl.

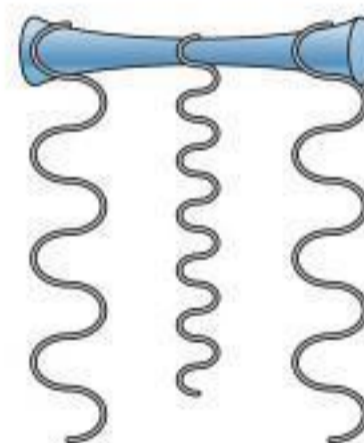


Figure 18-13 Concave rod and resulting curl.

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Figure 18-14 Straight rod and resulting curl.



Figure 18-15 Long and short rods and the contours of the head.



Figure 18-16 Soft bender rods.



Figure 18-17 Loop rods.

Straight rods are equal in diameter along their entire length. This produces a uniform curl along the entire width of the strand (Figure 18-14).

Both concave and straight rods come in different lengths to accommodate different sections on the head. Short rods, for instance, can be used for wrapping small and awkward sections where long rods would not fit (Figure 18-15).

OTHER PERM RODS

Soft bender rods are usually about 12 inches long with a uniform diameter along the entire length. These soft foam rods have a stiff wire inside that permits them to be bent into almost any shape (Figure 18-16).

The **loop** or **circle rod** is usually about 12 inches long with a uniform diameter along the entire length of the rod. After the hair is wrapped, the rod is secured by fastening the ends together to form a loop (Figure 18-17).

END PAPERS

End papers or **end wraps** are absorbent papers used to control the ends of the hair when wrapping and winding hair on the perm rods. End papers should extend beyond the ends of the hair to keep them smooth and straight and prevent “fishhooks.” The most common end paper techniques are the double flat wrap, single flat wrap, and bookend single paper wrap.

- The **double flat wrap** uses two end papers, one placed under and one over the strand of hair being wrapped. Both papers extend past the hair ends. This wrap provides the most control over the hair ends and also helps keep them evenly distributed over the entire length of the rod (Figure 18-18).
- The **single flat wrap** is similar to the double flat wrap, but uses only one end paper, placed over the top of the strand of hair being wrapped (Figure 18-19).
- The **bookend wrap** uses one end paper folded in half over the hair ends like an envelope. The bookend wrap eliminates excess paper and

Here's a TIP

When using any wrapping method, slightly dampening the paper before wrapping causes it to cling to the hair, making it much easier to wrap.



Figure 18-18 Double flat wrap.



Figure 18-19 Single flat wrap.



Figure 18-20 Bookend wrap.

can be used with short rods or with very short lengths of hair. When using this wrap method, be careful to distribute the hair evenly over the entire length of the rod. Avoid bunching the hair in the fold of the paper—hair should be in the center—to produce an even curl (Figure 18-20).

SECTIONING A PERM

All perm wraps begin by sectioning the hair into panels. The size, shape, and direction of these panels vary, based on the wrapping pattern and the type and size of the rod being used. Each panel is further divided into subsections called **base sections** (Figure 18-21). One rod is normally placed on each base section. The size of each base section is usually the length and width of the rod being used.

BASE PLACEMENT

Base placement refers to the position of the rod in relation to its base section, and is determined by the angle at which the hair is wrapped. Rods can be wrapped on base, half off base, or off base.

For **on-base placement**, the hair is wrapped 45 degrees beyond perpendicular to its base section (Figure 18-22). Although on-base placement may result in greater volume at the scalp area, any increase in volume will be lost as soon as the hair begins to grow out. Caution should be used with on-base placement because the additional stress and tension can mark or break the hair.



Figure 18-22 On-base placement.



Figure 18-21 All perm wraps section the hair into panels. These panels are then divided into base sections.



CAUTION

Using a base section that is wider than the perm rod can create an uneven curl pattern and undue tension on the hair.

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Figure 18-23 Half off-base placement.



Figure 18-24 Off-base placement.

Half off-base placement refers to wrapping the hair at a 90-degree angle or straight out from the center of the section (Figure 18-23). Half off-base placement minimizes stress and tension on the hair.

Off-base placement refers to wrapping the hair at 45 degrees below the center of the base section (Figure 18-24). Off-base placement creates the least amount of volume, and results in a curl pattern that begins farthest away from the scalp.

BASE DIRECTION

Base direction refers to the angle at which the rod is positioned on the head: horizontally, vertically, or diagonally (Figure 18-25). Base direction also refers to the directional pattern in which the hair is wrapped. Although directional wraps can be wrapped backward, forward, or to one side, it is important to remember that wrapping with the natural direction of hair growth causes the least amount of stress to the hair. Wrapping against the natural growth pattern can produce a “band” mark or breakage at the base of the curl.

WRAPPING TECHNIQUES

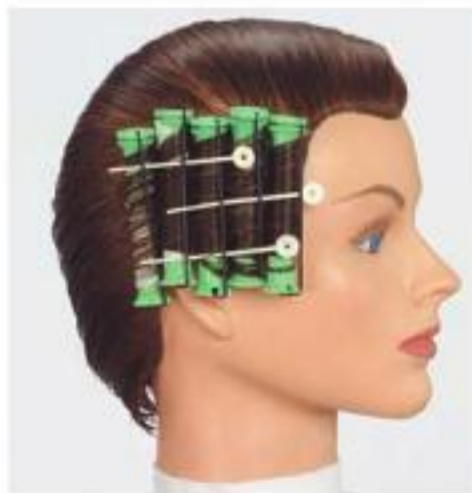
There are two basic methods of wrapping the hair around the perm rod: croquignole and spiral.

Croquignole perms (KROH-ken-ohl) are wrapped from the ends to the scalp in overlapping concentric layers (Figure 18-26). Because the hair is wrapped perpendicular to the length of the rod, each new layer of hair is wrapped on top of the previous layer. This increases the size (diameter) of the rod with each new overlapping layer. This produces a tighter curl at the ends, and a larger curl at the scalp. Longer, thicker hair increases this effect.

In a **spiral perm wrap**, the hair is wrapped at an angle other than perpendicular to the length of the rod (Figure 18-27). The angle at which the hair is wrapped causes the hair to spiral along the length of the rod, like the grip on a tennis racket.



Figure 18-25 Base direction.



A spiral perm wrap may partially overlap the preceding layers. As long as the angle remains constant, any overlap will be uniform along the length of the rod and the strand of hair (Figure 18-28). This wrapping technique causes the size (diameter) of the rod to remain constant along the entire length of the strand and produces a uniform curl from the scalp to the ends.

For extra-long hair, a double rod wrap (or piggyback wrap) may be indicated. With this technique, the hair is wrapped on one rod from the scalp to midway down the hair shaft (Figure 18-29). Another rod is then used to wrap the remaining hair strand in the opposite direction. This allows for better penetration of the processing solution and a tighter curl near the scalp than in a conventional croquignole wrap.

THE CHEMISTRY OF PERMANENT WAVING

Alkaline permanent waving solutions soften and swell the hair, thus raising the cuticle, which permits the solution to penetrate into the cortex. Figure 18-30 illustrates hair saturated with alkaline permanent waving solution (pH 9.4) for 5 minutes. Note the swelling of the cuticle layer. In Figure 18-31, hair from the same sample has been saturated with acid-balanced permanent waving solution (pH 7.5) for 5 minutes. Note that there is far less swelling of the cuticle layer.

REDUCTION REACTION

Once in the cortex, the waving solution breaks the disulfide bonds through a chemical reaction called reduction. A reduction reaction involves either the addition of hydrogen, or the removal of oxygen. The reduction reaction in permanent waving is due to the addition of hydrogen.

The chemical process of permanent waving involves the following reactions:

- A disulfide bond joins the sulfur atoms in two adjacent polypeptide chains.
- Permanent wave solution breaks a disulfide bond by adding a hydrogen atom to each of its sulfur atoms.
- The sulfur atoms attach to the hydrogen from the permanent waving solution, breaking their attachment to each other.
- Once the disulfide bond is broken, the polypeptide chains can form into their new curled shape. Reduction breaks disulfide bonds (Figure 18-32) and oxidation reforms them (Figure 18-33).

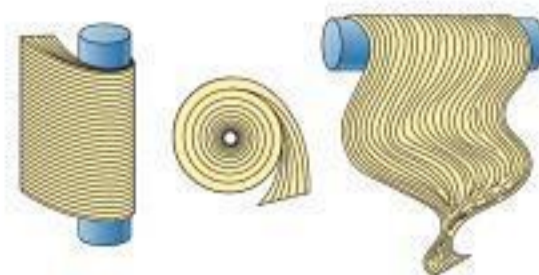


Figure 18-26 Croquignole perm wrap.



Figure 18-27 Spiral perm wrap.



Figure 18-28 Spiral wrap on loop rods.



Figure 18-29 Piggyback wrap.

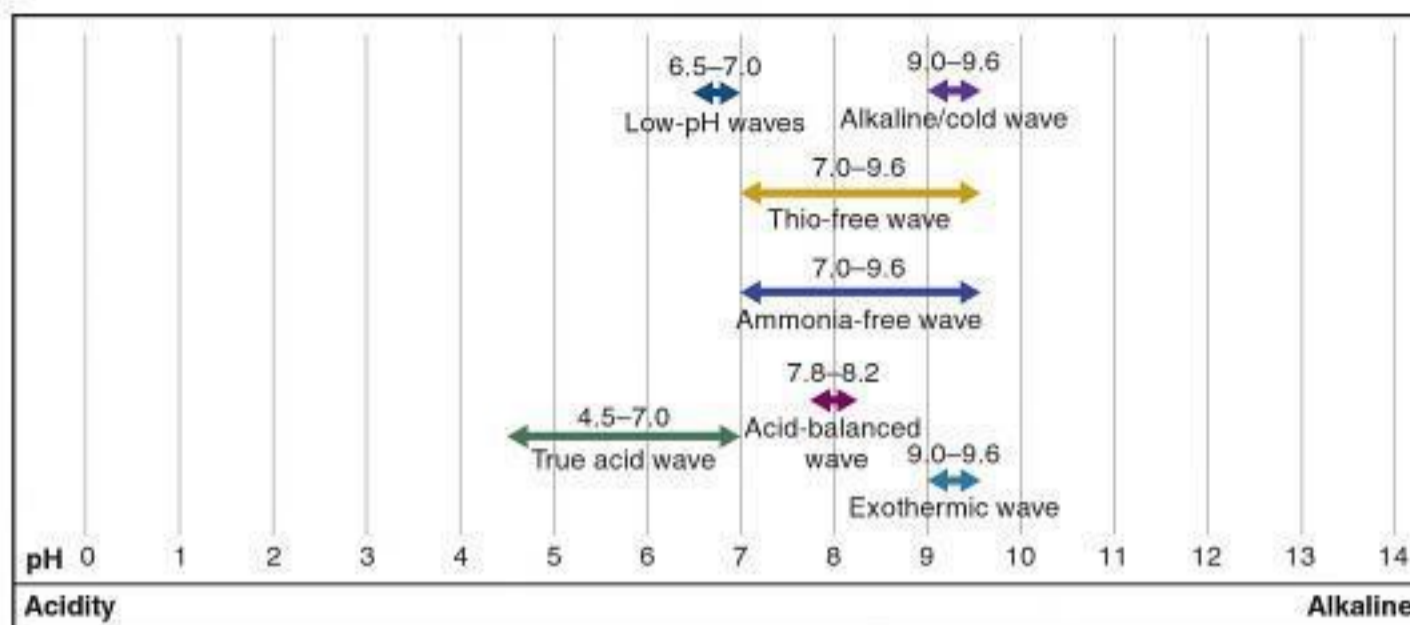


Figure 18-34 Depending on the type and formulation, perm solutions can vary from being acid balanced to highly alkaline.

primary reducing agent in all acid waves, it may not be the only reducing agent. Most acid waves also contain ATG, just like a cold wave. Although the low pH of acid waves may seem ideal, repeated exposure to GMTG is known to cause allergic sensitivity in both hairstylists and clients.

TRUE ACID WAVES

All acid waves have three separate components: permanent waving solution, activator, and neutralizer. The activator tube contains GMTG, which must be added to the permanent waving solution immediately before using. The first **true acid waves** were introduced in the early 1970s. Most true acid waves have a pH between 4.5 and 7.0, and require heat to speed processing. GMTG, which has a low pH, is the active ingredient. Although a lower pH tends to cause less damage to the hair, acid waves process more slowly, may require the added heat of a hair dryer, and do not usually produce as firm a curl as alkaline waves.

Since acidic solutions contract the hair, you may be wondering how a true acid wave, with a pH below 7.0, can cause the hair to swell. Although a pH of 7.0 is neutral on the pH scale, a pH of 5.0 is neutral for hair. Because every step in the pH scale represents a tenfold change in pH, a pH of 7.0 is 100 times more alkaline than the pH of hair (see Chapter 10). Even pure water with a pH of 7.0 can damage the hair and cause it to swell (Figure 18-35).

ACID-BALANCED WAVES

In order to permit processing at room temperature and produce a firmer curl, the strength and pH of acid waves have increased steadily over the years. Most of the acid waves found in today's salons have a pH between 7.8 and 8.2. Because 7.0 is neutral, modern acid waves are not true acid waves, but are actually **acid-balanced waves**. Because of their higher pH, they process at room temperature and do not require the added heat of a hair dryer. Acid-balanced waves also process more quickly, and produce firmer curls than true acid waves.

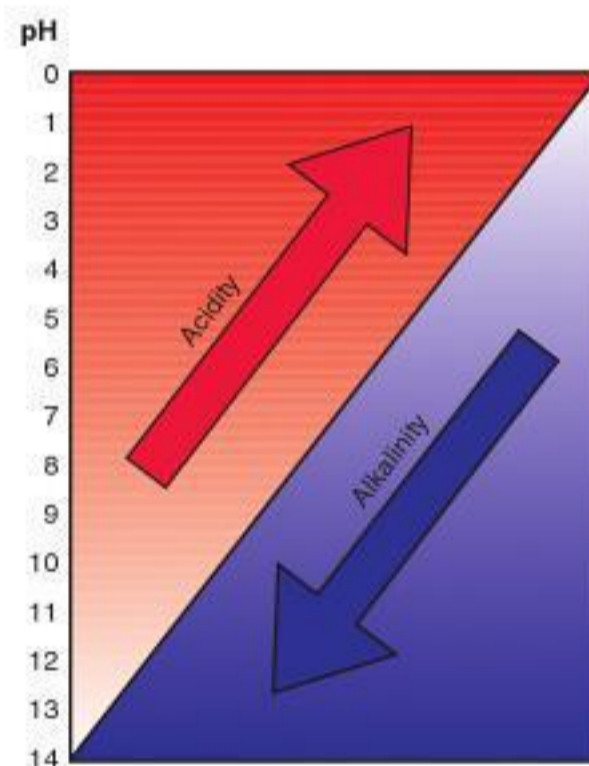


Figure 18-35 Each step on the pH scale represents a tenfold change in pH.



CAUTION

Warning: Accidentally mixing the contents of the activator tube with the neutralizer instead of the permanent waving solution will cause a violent chemical reaction that can cause injury, especially to the eyes.



CAUTION

The ingredients, strength, and pH of permanent wave solutions from different manufacturers may vary considerably, even within the same category. Always check the manufacturer's instructions and MSDS for accurate, detailed information.

EXOTHERMIC WAVES

An exothermic chemical reaction produces heat. **Exothermic waves** (Eks-oh-THUR-mik) create an exothermic chemical reaction that heats up the solution and speeds up the processing.

All exothermic waves have three components: permanent waving solution, activator, and neutralizer. The permanent waving solution contains thio, just as in a cold wave. The activator contains an oxidizing agent (usually hydrogen peroxide) that must be added to the permanent waving solution immediately before use. Mixing an oxidizer with the permanent waving solution causes a rapid release of heat and an increase in the temperature of the solution. The increased temperature increases the rate of the chemical reaction, which shortens the processing time.

ENDOTHERMIC WAVES

An endothermic chemical reaction is one that absorbs heat from its surroundings. **Endothermic waves** (en-duh-THUR-mik) are activated by an outside heat source, usually a conventional hood-type hair dryer.

Endothermic waves will not process properly at room temperature. Most true acid waves are endothermic and require the added heat of a hair dryer.

AMMONIA-FREE WAVES

Ammonia-free waves use an ingredient that does not evaporate as readily as ammonia, so there is very little odor associated with their use.

Aminomethylpropanol (uh-MEE-noh-meth-yl-pro-pan-all) or AMP, and monoethanolamine (mahn-oh-ETH-an-all-am-een) or MEA, are examples of alkanolamines that are used in permanent waving solutions as a substitute for ammonia. Even though these solutions may not smell as strong as ammonia, they can still be every bit as alkaline and just as damaging. Remember: Ammonia-free does not necessarily mean damage-free.

THIO-FREE WAVES

Thio-free waves use an ingredient other than ATG as the primary reducing agent. The most common thio-free waves rely on cysteamine (SIS-tee-uh-meen), or mercaptamine (mer-KAPT-uh-meen). Even though these thio substitutes are not technically ATG, they are still thio compounds.

Although thio-free is often marketed as damage-free, that is not necessarily true. At a high concentration, the reducing agents in thio-free waves can be just as damaging as thio.

LOW-PH WAVES

The use of sulfates, sulfites, and bisulfites presents an alternative to ATG known as **low-pH waves**. Sulfites work at a low pH. They have been used in perms for years, but they have never been very popular. Permanents based on sulfites are very weak and do not provide a firm curl, especially on strong or resistant hair. Sulfite permanents are usually marketed as body waves or alternative waves.

SELECTING THE RIGHT TYPE OF PERM

It is extremely important to select the right type of perm for each client. Every client's hair has a distinct texture and condition, so individual

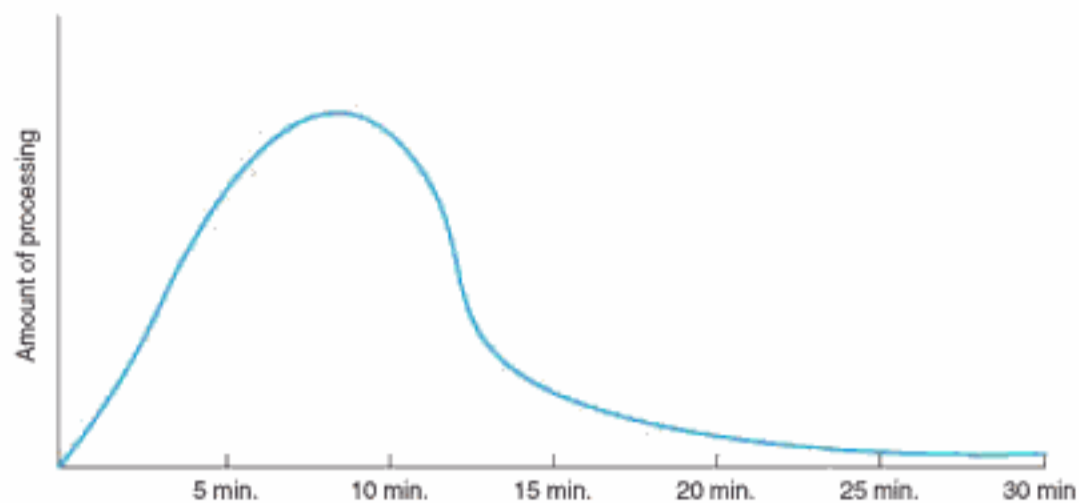


Figure 18-36 Average processing times.

additional processing time allows the polypeptide chains to shift into their new configuration.

If you find that your client's hair has been over-processed, it probably happened within the first 5 to 10 minutes of the service, and a weaker permanent waving solution should have been used. If the hair is not sufficiently processed after 10 minutes, it may require a re-application of waving solution. Resistant hair requires a stronger solution, a higher pH, and a more thorough saturation.

Thorough saturation of the hair is essential to proper processing in all permanent waves, but especially on resistant hair. Regardless of the strength or pH of the solution, resistant hair may not become completely saturated with just one application of waving solution. You may need to apply the solution slowly and repeatedly until the hair looks wet and stays wet!

Remember: A thorough saturation with a stronger (more alkaline) solution will break more disulfide bonds and process the hair more, but processing the hair more does not necessarily translate into more curl. A properly processed permanent wave should break and rebuild approximately 50 percent of the hair's disulfide bonds (Figure 18-36).

If too many disulfide bonds are broken, the hair may not have enough strength left to hold the desired curl. Weak hair equals a weak curl.

Contrary to what many believe, over-processed hair does not necessarily mean hair that is overly curly. If too many disulfide bonds are broken, the hair will be too weak to hold a firm curl. Over-processed hair usually has a weak curl or may even be completely straight. Since the hair at the scalp is usually stronger than the hair at the ends, over-processed hair is usually curlier at the scalp and straighter at the ends (Figure 18-37). If the hair is over-processed, further processing will make it straighter.

UNDER-PROCESSED HAIR

As the title suggests, under-processed hair is the exact opposite of over-processed hair. If too few disulfide bonds are broken, the hair will not be sufficiently softened and will not be able to hold the desired curl.



Figure 18-37 Over-processed hair.

Under-processed hair usually has a very weak curl, but it may also be straight. Since the hair at the scalp is usually stronger than the ends, under-processed hair is usually straighter at the scalp and curlier at the ends (Figure 18-38). If the hair is under processed, processing it more will make it curlier.

PERMANENT WAVING (THIO) NEUTRALIZATION

Permanent waving **thio neutralization** stops the action of the waving solution, and rebuilds the hair into its new curly form. Neutralization performs two important functions:

1. Any waving solution that remains in the hair is deactivated (neutralized).
2. Disulfide bonds that were broken by the waving solution are rebuilt.

The neutralizers used in permanent waving are oxidizers. In fact, the term neutralizer is not accurate because the chemical reaction involved is actually oxidation. The most common neutralizer is hydrogen peroxide. Concentrations vary between 5 volume (1.5 percent) and 10 volume (3 percent).

Neutralization: Stage One

The first function of permanent waving (thio) neutralization is the deactivation, or (neutralization) of any waving lotion that remains in the hair after processing and rinsing. The chemical reaction involved is called oxidation.

Properly rinsing the hair after the permanent has processed removes any remaining perm solution, prior to applying the neutralizer. Oxidative reactions can also lighten hair color, especially at an alkaline pH. To avoid scalp irritation and unwanted lightening of hair color, always rinse perm solution from the hair for at least 5 minutes, and then blot with towels to remove as much moisture as possible. Excess water left in the hair reduces the effectiveness of the neutralizer.

A successful perm takes time, patience, and expertise. Proper rinsing and blotting are important!

- *Always* rinse the hair with warm water, *never* hot water.
- *Always* use a gentle stream of water, *never* a strong blast of water.
- *Never* apply pressure to the rods while rinsing out the solution.
- *Always* rinse the most fragile areas first (typically the temple area).
- *Always* check the nape area to ensure that you are thoroughly rinsing the bottom rods.
- *Always* rinse for at least the time recommended by the manufacturer.
- *Always* smell the hair after the recommended time has elapsed; if it still smells like perm solution, continue rinsing until the odor is gone.
- *Always* gently blot the hair with a dry towel; *never* firmly or aggressively blot the hair.
- *Always* check for excess moisture, especially at the nape of the neck where water tends to accumulate (pull of gravity), prior to neutralizing the hair.



Figure 18-38 Under-processed hair.

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- Always perform a test for metallic salts, if there is a possibility that metallic haircolor was previously used on the hair.
- Always apply protective barrier cream around the client's hairline and ears prior to applying permanent waving solution.
- Do not dilute or add anything to the waving lotion or neutralizer unless specified in the manufacturer's directions.
- Keep waving lotion out of the client's eyes. In case of accidental exposure, rinse thoroughly with cool water.
- Always follow the manufacturer's directions.
- Wear gloves when applying solutions.
- Immediately replace cotton or towels that have become wet with solution.
- Do not save any opened, unused waving solution or neutralizer. When not used promptly, these chemicals may change in strength and effectiveness.

Hair that has been permanently waved should be shampooed and conditioned with products formulated for chemically treated hair.

PERMANENT WAVING PROCEDURES

The following are basic perm procedures. The information presented earlier in the chapter on sectioning, base control, base direction, perm rods, wrapping techniques, and wrapping patterns should be used with the following procedures. These basic wrapping patterns may be combined in different ways to create a wide variety of specialized perm wraps that provide an unlimited number of styling options.

The **basic perm wrap** is also called a straight set wrap. In this wrapping pattern, all the rods within a panel move in the same direction and are positioned on an equal-size basis. All base sections are horizontal, with the same length and width as the perm rod. The **base control** is the position of the tool in relation to its base section, determined by the angle at which the hair is wrapped (Figure 18-41).

In the **curvature perm wrap**, the movement curves within sectioned-out panels. Partings and bases radiate throughout the panels to follow the curvature of the head. This wrapping pattern uses pie-shaped base sections in the curvature areas (Figure 18-42).

The **bricklay perm wrap** is similar to the actual technique of bricklaying. Base sections are offset from each other row by row, to prevent noticeable splits, and to blend the flow of the hair. Different bricklay patterns use different starting points (front hairline, occipital area, and crown), and these starting points affect the directional flow of the hair. The bricklay perm wrap can be used with various combinations of sectioning, base control, base direction, wrapping techniques, and perm rods (Figure 18-43).

The **weave technique** uses zigzag partings to divide base areas. It can be used throughout the entire perm wrap or only in selected areas. This technique is very effective for blending between perm rods with opposite base directions. It can also be used to create a smooth transition from the



Focus on . . . Retailing

Your client's permanent wave will not be as manageable, or last as long, without a proper at-home maintenance program. Your client depends on you for advice on how to care for the new permanent. Make sure you always explain different styling options, and recommend effective professional retail products to use at home.



Figure 18-41 Basic perm wrapping pattern.



Figure 18-42 Curvature perm wrapping pattern.

- Clients who only need volume and lift in certain areas.
- Clients who desire a hairstyle with curls along the perimeter but a smooth, sleek crown.

Partial perms rely on the same techniques and wrapping patterns as those used with other perms, but there are additional considerations:

- In order to make a smooth transition from the rolled section to the unrolled section, use a larger rod for the last rod next to an unrolled section.
- Applying waving solution to unrolled hair may straighten it or make it difficult to style. To protect the unrolled hair, apply a protective barrier cream to the unrolled section before applying the waving lotion.

PRELIMINARY TEST CURLS

Preliminary test curls help you determine how your client's hair will react to a perm. It is advisable to take preliminary test curls if the hair is damaged, or if there is any uncertainty about the results. Preliminary test curls provide the following information:

- Correct processing time for the best curl development
- Results you can expect from the type of perm solution you have selected
- Curl results for the rod size and wrapping technique you are planning to use

5. **Check test curl.** Check each test curl frequently for proper curl development. Unfasten the rod and unwind the curl about 1- $\frac{1}{2}$ turns of the rod. Do not allow the hair to become loose, or completely unwound. Gently move the rod toward the scalp to encourage the hair to fall loosely into the wave pattern.
6. **Check wave development.** Curl development is complete when a firm "S" is formed that reflects the size of the rod used. Different hair textures will have slightly different "S" formations. The wave pattern for fine, thin hair may be weak, with little definition. The wave pattern for coarse, thick hair is usually stronger and better defined (Figure 18-50).
7. **Rinse hair.** When the curl has been formed, rinse thoroughly with warm water for at least 5 minutes, blot thoroughly, apply neutralizer, and process according to the manufacturer's directions. Gently dry the hair and evaluate the results. Do not proceed with the permanent if the test curls are extremely damaged or over-processed. If the test curl results are satisfactory, proceed with the perm, but *do not* re-perm these preliminary test curls. Rinse and process the test rods, but do not remove. Remove them with the rest of the rods after the perm is completed.

PROCEDURE FOR BASIC PERM WRAP (STRAIGHT SET WRAP)

1. **Section hair.** Divide the hair into nine panels (Figures 18-51 and 18-52). Use the length of the rod to measure the width of the panels. Remember to keep the hair wet as you wrap.
2. **Wrap sections.** Begin wrapping at the front hairline or crown. Make a horizontal parting the same size as the rod. Using two end papers, roll the hair down to the scalp in the direction of hair growth, and position the rod half off base (Figure 18-53). The band should be smooth, not twisted, and should be fastened straight across the top of the rod (Figure 18-54).



Figure 18-50 S formation.

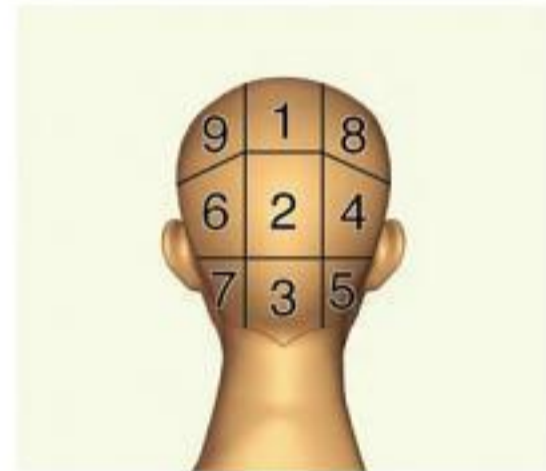


Figure 18-51 Wrapping pattern.



Figure 18-52 Alternate wrapping pattern.



Figure 18-53 Roll the hair down to the scalp.



Figure 18-54 Position rod half off-base.

Excessive tension may cause band marks or hair breakage. Continue wrapping the remainder of the first panel using the same technique (Figure 18-55). Insert roller picks to stabilize the rods.

Although roller picks may be used to eliminate any tension caused by the band, they will not compensate for a poorly wrapped perm. If roller picks are not used correctly, they can cause the same or worse damage as the incorrect placement of the rubber band. Hint: Use picks that are no more than 3 inches in length, and use no more than three rods with each pick. To avoid placing undue tension on the hair, in areas where the head curves dramatically (e.g., occipital bone) use no more than two rods with each pick.

3. Continue wrapping the remaining eight panels in numerical order, holding the hair at a 90-degree angle (Figure 18-56).

PROCEDURE FOR PROCESSING PERMS

1. **Apply protection.** Apply protective barrier cream to the hairline and the ears. Apply a coil of cotton around the entire hairline and offer the client a towel to blot any drips (Figure 18-57).
2. **Apply perm solution.** Slowly and carefully apply the perm solution to each rod. Ask the client to lean forward while you apply solution to the back area; ask the client to lean back as you apply solution to the front and sides. Avoid splashing and dripping. Continue to apply the solution slowly until each rod is completely saturated (Figure 18-58). Apply solution to the most resistant area first.
3. If a plastic cap is used, punch a few holes in the cap and cover all the hair completely. Do not allow the plastic cap to touch the client's skin (Figure 18-59).
4. Check cotton and towels. If they are saturated with solution, replace them.
5. **Process perm.** Process according to the manufacturer's directions. Processing time varies according to the strength of the solution, hair type and condition, and desired results. As a general rule, processing usually takes less than 20 minutes at room temperature.



Figure 18-55 Finished first panel.



Figure 18-56 Completed basic perm wrap.



Figure 18-57 Apply protective base cream and cotton.



Figure 18-58 Apply perm solution.

PROCEDURE

18-2

CURVATURE PERM

IMPLEMENTS AND MATERIALS

Same as for basic perm.

PREPARATION

Same as for basic perm.

PROCEDURE

- 1. Section hair.** Begin sectioning at the front hairline on one side of the part. Comb the hair in the direction of growth, and then section out individual panels to match the length of the rod (Figure 18-64).
- 2. Section panels.** Alternate from side to side as you section out all the curvature panels over the entire head. Sectioning the panels in advance creates a road map that provides direction and gives continuity to the wrapping pattern (Figure 18-65).
- 3. Begin wrapping.** Begin wrapping the first panel at the front hairline on one side of the part. Comb out a base section the same width as the diameter of the rod. The base direction should point away from the face. Hold the hair at a 90-degree angle to the head. Using two end papers, roll the hair down to the scalp and position the rod half off base (Figure 18-66).
- 4. Complete wrap.** The remaining base sections in the panel should be wider on the outside of the panel (the side farthest away from the face). Continue wrapping the rest of the rods in the panel, alternating rod diameters (Figure 18-67).
- 5. Insert picks** to stabilize the rods and eliminate any tension caused by the band (Figure 18-68).
- 6. Change direction.** When you reach the last rod at the hairline, comb the hair flat at the base and change the base direction. Direct the rod up and toward the base, keeping the base area flat (Figure 18-69).



Figure 18-64 Sectioning hair.



Figure 18-65 Section all panels.



Figure 18-66 Wrap first rod at front hairline.



Figure 18-67 Wrap second rod.

7. **Continue wrapping.** Continue with panel two, which is the front panel on the other side of the part. Repeat the same procedure as on the first panel (Figure 18-70).
8. **Wrap third panel.** Continue with the third panel, which is the panel behind and next to the first panel. Repeat the same procedure until you reach the last two rods at the hairline. Comb the hair flat at the base and change the base direction. Direct the last two rods up and toward the base, keeping the base area flat (Figure 18-71).
9. **Wrap fourth panel.** Continue with the fourth panel, on the opposite side of the head, behind and next to the second panel. Repeat the same procedure you used with the third panel.
10. **Wrap fifth panel.** Follow the same procedure with the fifth panel. The base direction should remain consistent with the pattern already established. The base direction in the back flows around and contours to the perimeter hairline area.
11. All panels should fit the curvature of the head, and should blend into the surrounding panels (Figure 18-72).
12. Process and style the hair (Figure 18-73).

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for the basic perm.



Figure 18-68 Picks are used to stabilize the rods.



Figure 18-69 Wrap last rod in panel.



Figure 18-70 The second panel.



Figure 18-71 The third panel.



Figure 18-72 Finish wrapping all panels.



Figure 18-73 Finished and styled curvature perm.

5. **Continue to part.** Continue to part out rows that radiate around the curve of the head through the crown area. Extend rows around and down to the side hairline, parting out base sections at the center of the point where the two rods meet in the previous row (Figure 18-77).
6. **Finish crown.** Stop the curving rows after you have finished wrapping the crown area. Part out horizontal sections throughout the back of the head, and continue with the bricklay pattern. You may need to change the length of the rods from row to row to maintain the pattern (Figure 18-78).
7. Process and style the hair (Figure 18-79).

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for the basic perm.



Figure 18-77 Side hairline.



Figure 18-78 Completed bricklay wrap.



Figure 18-79 Finished style.

PROCEDURE

18-4

WEAVE TECHNIQUE

The weave technique can be used with any of the wrapping patterns in this chapter.

IMPLEMENTS AND MATERIALS

Same as for basic perm.

PREPARATION

Same as for basic perm.

PROCEDURE

1. **Part base section.** Part out one base section the same size as two rods. Comb the entire base section at a 90-degree angle to the head, and use a tail comb to make a zigzag parting along the length of the base section (Figure 18-80).
2. **Roll strand.** Using two end papers, roll half of the strand down to the scalp (Figure 18-81). Comb the remaining half of the base section at a 90-degree angle, use two end papers, and roll the strand down to the scalp (Figure 18-82).
3. Secure the rods and insert picks to stabilize the rods and to eliminate any tension caused by the band.
4. Continue with the same procedure in any sections where the effect is desired (Figure 18-83).
5. Process and style the hair.

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for the basic perm.



Figure 18-80 Make zigzag parting in base section.



Figure 18-81 Wrap the first rod.



Figure 18-82 Wrap the second rod.



Figure 18-83 Finished weave technique.

PROCEDURE

18-5

DOUBLE-ROD (PIGGYBACK) TECHNIQUE

The double-rod (piggyback) technique can be used with any of the wrapping patterns in this chapter.

IMPLEMENTS AND MATERIALS

Same as for basic perm.

PREPARATION

Same as for basic perm.

PROCEDURE

1. **Place rod in middle of strand.** Begin by placing the base rod in the middle of the strand. Wrap the end of the strand one revolution around the rod while holding it to one side (Figure 18-84).
2. Roll the rod up to the base area, letting the loose ends follow as you roll (Figure 18-85).
3. Insert picks to stabilize the rods and to eliminate any tension caused by the band.
4. **Use two end papers and roll.** Place two end papers on the ends of the strand and position a rod to roll from the ends toward the base area (Figure 18-86). Secure the end rod on top of the base rod (Figure 18-87).
5. Continue with the same procedure in any sections where the effect is desired (Figure 18-88).
6. Process and style the hair (Figure 18-89).

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for the basic perm.



Figure 18-84 Wrap the end of the strand.



Figure 18-85 Secure rod.



Figure 18-86 Wrap second rod on hair ends.



Figure 18-87 Secure end rod on base rod.



Figure 18-88 Completed double-rod wrap.



Figure 18-89 Finished and styled double-rod perm.

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PROCEDURE

18-6

SPIRAL PERM TECHNIQUE

IMPLEMENTS AND MATERIALS

Same as for basic perm.

PREPARATION

Same as for basic perm.

PROCEDURE

- 1. Part off four sections.** Part the hair into four panels, from the center of the front hairline to the center of the nape, and from ear to ear. Section out a fifth panel from ear to ear in the nape area (Figure 18-90).
- 2. Comb first section.** Section out the first row along the hairline in the nape area. Comb the remainder of the hair up, and secure it out of the way.
- 3. Begin wrapping.** Part out the first base section on one side of the first row. Hold the hair at a 90-degree angle to the head. Using one or two end papers, begin wrapping at one end of the rod. Starting the wrap from the right or left side of the rod will orient the curl in that direction (Figure 18-91).
- 4. Spiral the hair.** Roll the first two full turns at a 90-degree angle to the rod to secure the ends of the hair, and then start spiraling the hair on the rod by changing the angle to an angle other than 90 degrees (Figure 18-92).
- 5. Roll to scalp.** Continue to spiral the hair toward the other end of the rod. Roll the hair down to the scalp, position the rod half off base, and secure it by fastening the ends of the rod together (Figure 18-93).



Figure 18-90 Part hair into four sections.



Figure 18-91 Wrap the first two turns.



Figure 18-92 Wrap the same rod at an angle.



Figure 18-93 Fasten ends of rod together.

6. Continue wrapping with the same technique, in the same direction, until the first row is completed (Figure 18-94).
7. **Section second row.** Section out the second row above and parallel to the first row. Comb the remainder of the hair up, and secure it to keep it out of the way.
8. **Wrap opposite side.** Begin wrapping at the opposite side from the side where the first row began, and move in the direction opposite the direction established in the first row (Figure 18-95).
9. **Complete second row.** Follow the same procedure to wrap the second row but begin wrapping each rod at the opposite end established in the first row. Continue wrapping with the same technique, in the same direction, until the second row is completed (Figure 18-96).
10. **Section third row.** Section out the third row above and parallel to the second row. Follow the same wrapping procedure, alternating the rows from left to right as you move up the head. This will alternate the orientation of the curl throughout the head (Figure 18-97).
11. Process and style the hair (Figure 18-98).

CLEANUP AND SANITATION

Follow cleanup and sanitation procedures for the basic perm.



Figure 18-96 Second row.



Figure 18-97 Completed spiral wrap.



Figure 18-94 Completed first row.



Figure 18-95 Begin second row.



Figure 18-98 Finished styled spiral perm.

PERMS FOR MEN

Do not assume that perms are only for women. Many male clients are looking for the added texture, fullness, style, and low maintenance that only a perm can provide. Perms help thin hair look fuller, make straight or coarse hair more manageable, and help control stubborn cowlicks. Although men's and women's hairstyles may be different, the techniques for permanent waving are essentially the same.

CHEMICAL HAIR RELAXERS

Chemical hair relaxing rearranges the structure of curly hair into a straighter or smoother form. Whereas permanent waving curls straight hair, chemical hair relaxing straightens curly hair (Figure 18-99).

Other than their objectives being quite different, the two services are very similar. In fact, the chemistry of thio relaxers and permanent waving is exactly the same. And even though the chemistry of hydroxide relaxers and permanent waving may be different, all relaxers and all permanents change the shape of the hair by breaking disulfide bonds.

The two most common types of chemical hair relaxers are thio (ammonium thioglycolate) and hydroxide.

EXTREMELY CURLY HAIR

Extremely curly hair exists among all people of all races. This means anyone of any race can have extremely curly hair. Moreover, the degree of curliness varies among individuals within each group.

Extremely curly hair grows in long twisted spirals, or coils. Cross-sections are highly elliptical, and vary in shape and thickness along their lengths. Compared to straight or wavy hair, which tends to possess a fairly regular and uniform diameter along a single strand, extremely curly hair is irregular, exhibiting varying diameters along a single strand.

The thinnest and weakest sections of the hair strands are located at the twists. These sections are also bent at an extremely sharp angle, and will be stretched the most during relaxing. A chain is only as strong as its weakest link, and hair is only as strong as its weakest section. Hair breaks at its weakest point. Extremely curly hair usually breaks at the twists because of the inherent weakness in that section, and the extra physical force that is required to straighten it.

THIO RELAXERS

Ammonium thioglycolate (ATG) is commonly called "thio," and is the same reducing agent that is used in permanent waving. **Thio relaxers** usually have a pH above 10 and a higher concentration of ATG than is used in permanent waving. Thio relaxers are also thicker, with a higher viscosity that is more suitable for application as a relaxer.



CAUTION

Relaxers are characterized by an extremely high alkalinity, and can literally melt or dissolve hair if used incorrectly. Most relaxers contain the same ingredients used in depilatories (products used for temporary hair removal).

Thio relaxers break disulfide bonds and soften hair, just as in permanents. After enough bonds are broken, the hair is straightened into its new shape and the relaxer is rinsed from the hair. Blotting comes next, followed by a neutralizer. The chemical reactions of thio relaxers are identical to those in permanent waving.

THIO NEUTRALIZATION

The neutralizer used with thio relaxers is an oxidizing agent, usually hydrogen peroxide, just as in permanents. The oxidation reaction caused by the neutralizer rebuilds the disulfide bonds that were broken by the thio relaxer.

HYDROXIDE RELAXERS

The hydroxide ion is the active ingredient in all **hydroxide relaxers**. Sodium hydroxide, potassium hydroxide, lithium hydroxide, and guanidine hydroxide are all types of hydroxide relaxers. All hydroxide relaxers are very strong alkalis. Most have a pH over 13 and can swell the hair up to twice its normal diameter.

Hydroxide relaxers are not compatible with thio relaxers, permanent waving, or soft curl perms because they use a different chemistry. Thio relaxers use thio to break the disulfide bonds. The high pH of a thio relaxer is needed to swell the hair but it is the thio that breaks the disulfide bonds.

Hydroxide relaxers have a pH that is so high that the alkalinity alone breaks the disulfide bonds. The average pH of the hair is 5.0, and many hydroxide relaxers have a pH over 13.0. Since each step in the pH scale represents a tenfold change in concentration, a pH of 13.0 is 100 million (100,000,000) times more alkaline than a pH of 5.0 (Figure 18-100).

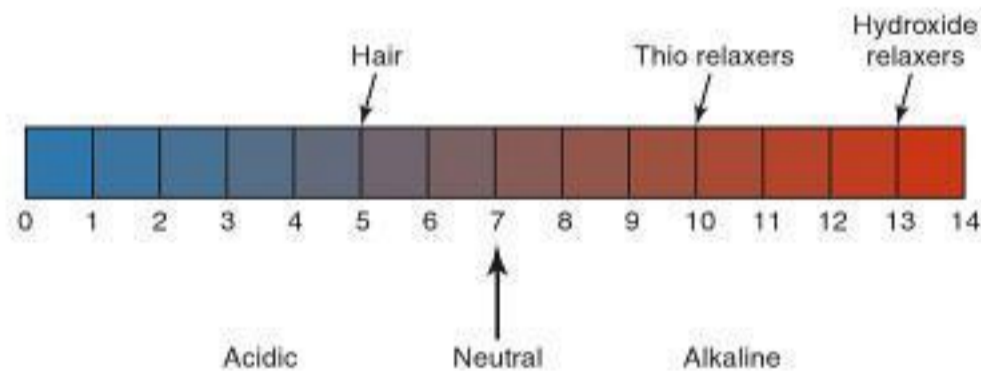


Figure 18-100 pH of thio and hydroxide relaxers.



Figure 18-99 Relaxed hair.



CAUTION

Hair that has been treated with a hydroxide relaxer has been rendered unfit for permanent waving and will not hold a curl. The disulfide bonds have been permanently broken and can never be re-formed.



CAUTION

Application of a thio relaxer or thio permanent on hair that has been treated with a hydroxide relaxer will not properly relax or curl the hair, and may cause extreme damage. Hair that has been treated with hydroxide relaxers is unfit for thio relaxers, or soft curl permanents.

Hydroxide relaxers break disulfide bonds differently than in the reduction reaction of thio relaxers. Hydroxide relaxers remove a sulfur atom from a disulfide bond, converting it into a lanthionine bond by a process called **lanthionization** (lan-thee-oh-ny-ZAY-shun). A disulfide bond consists of two bonded sulfur atoms. Lanthionine bonds contain only one sulfur atom. The disulfide bonds that are broken by hydroxide relaxers are broken permanently, and can never be re-formed. That is why hair that has been treated with a hydroxide relaxer is unfit for permanent waving and will not hold curl.

HYDROXIDE NEUTRALIZATION

Unlike thio neutralization, **hydroxide neutralization** does not involve oxidation or rebuilding disulfide bonds. The neutralization of hydroxide relaxers neutralizes (deactivates) the alkaline residues left in the hair by the relaxer. The pH of hydroxide relaxers is so high that the hair remains at an extremely high pH, even after thorough rinsing. Although rinsing is important, rinsing alone does not neutralize (deactivate) the relaxer, nor restore the normal acidic pH of the hair and scalp.

As suggested in Chapter 10, acids neutralize alkalis. Therefore, the application of an acid-balanced shampoo, or a normalizing lotion, neutralizes any remaining hydroxide ions to lower the pH of the hair and scalp. Some neutralizing shampoos intended for use after hydroxide relaxers have a built-in pH indicator that changes color to show when the pH of the hair has returned to normal.

The neutralization of a hydroxide relaxer does not rebuild the disulfide bonds. Since the disulfide bonds that have been broken by hydroxide relaxers cannot be re-formed by oxidation, application of a neutralizer that contains an oxidizing agent will not be of any benefit and will only damage the hair.

TYPES OF HYDROXIDE RELAXERS

Metal hydroxide relaxers are ionic compounds formed by a metal—sodium (Na), potassium (K), or lithium (Li)—which is combined with oxygen (O) and hydrogen (H). Metal hydroxide relaxers include sodium hydroxide (NaOH), potassium hydroxide (KOH), and lithium hydroxide (LiOH).

Although calcium hydroxide (CaOH) is sometimes added to hydroxide relaxers, it is not used by itself to relax hair.

All metal hydroxide relaxers contain only one component, and are used exactly as they are packaged in the container without mixing. The hydroxide ion is the active ingredient in all hydroxide relaxers. There is no significant difference in the performance of these metal hydroxide relaxers.

Sodium hydroxide (NaOH) relaxers are commonly called lye relaxers. Sodium hydroxide is the oldest, and still the most common type of chemical hair relaxer. Sodium hydroxide is also known as lye or caustic soda. Sodium hydroxide is the same chemical that is used in drain cleaners and chemical hair depilatories.



CAUTION

Make sure that the client has not had haircoloring containing metallic salts, such as gradual or progressive haircolors, before applying either thio or hydroxide relaxers to the hair. Extreme damage or breakage can occur.



CAUTION

Before doing any relaxing service, review the Safety Precautions for Hair Relaxing and Curl Reforming section at the end of this chapter.

RELAXER STRENGTHS

Most chemical hair relaxers are available in three strengths: mild, regular, and super. The difference in strength of hydroxide relaxers parallels the concentration of hydroxide.

- Mild-strength relaxers are formulated for fine, color-treated, or damaged hair.
- Regular-strength relaxers are intended for normal hair texture with a medium natural curl.
- Super-strength relaxers should be used for maximum straightening on very coarse, extremely curly, and resistant hair. When in doubt, always choose the gentler alternative, that is, mild instead of regular, or regular instead of super.

CHEMICAL HAIR-RELAXING PROCEDURES

Although many steps for applying thio and hydroxide relaxers are the same, there are a few important differences.

HYDROXIDE RELAXER PROCEDURES

Although the same procedure is used for all hydroxide relaxers, application methods vary according to previous use of texture services.

- A *virgin relaxer* application should be used for hair that has not had previous chemical texture services. Since the scalp area and the porous ends will usually process more quickly than the middle of the strand, the application for a virgin relaxer starts $\frac{1}{4}$ inch (0.6 centimeters) to $\frac{1}{2}$ inch (1.25 centimeters) away from the scalp, and includes the entire strand up to the porous ends. To avoid over-processing and scalp irritation, do not apply relaxer to the hair closest to the scalp or to the ends until the last few minutes of processing.
- A *retouch relaxer* application should be used for hair that has had previous chemical texture services. The application for a retouch relaxer starts $\frac{1}{4}$ inch to $\frac{1}{2}$ inch away from the scalp and includes only the new growth. To avoid over-processing and scalp irritation, do not apply relaxer to the hair closest to the scalp until the last few minutes of processing. If the previously relaxed hair requires additional straightening, relaxer may be applied during the last few minutes of processing.
- *Option A:* Some manufacturers recommend the use of a normalizing lotion after rinsing out the relaxer and prior to shampooing. **Normalizing lotions** are conditioners with an acidic pH that condition the hair and restore the natural pH prior to shampooing. *Option B:* Some manufacturers include a normalizing shampoo that must be used after rinsing out the relaxer. Normalizing shampoo is an acidic shampoo designed to restore the natural pH of hair and scalp.

After a thorough consultation, you should be able to determine which type of relaxer is best suited to your client's hair type, condition, and desired results. Table 18-2 lists the most common types of relaxers along with selected advantages and disadvantages for each.

PERIODIC STRAND TESTING

Periodic strand testing during processing will help to tell you when the hair is sufficiently relaxed. After the relaxer is applied, stretch the strands to see how fast the natural curls are being removed. You may also smooth and press the strand to the scalp using the back of the comb, the applicator brush, or your finger. Be gentle! If the strand remains smooth, it is sufficiently relaxed. If the curl returns, continue processing. Processing time will vary according to the strength of the relaxer, hair type and condition, and the desired results (Figures 18-101 and 18-102).



Figure 18-101 Sufficiently relaxed strand.



Figure 18-102 Insufficiently relaxed strand.

ACTIVE INGREDIENT	SELECTING THE CORRECT RELAXER			
	pH	Marketed As	Advantages	Disadvantages
sodium hydroxide	12.5–13.5	lye relaxer	very effective for extremely curly hair	may cause scalp irritation and damage the hair
lithium hydroxide and potassium hydroxide	12.5–13.5	no-mix, lye relaxer	very effective for extremely curly hair	may cause scalp irritation and damage the hair
guanidine hydroxide	13–13.5	no-lye relaxer	causes less skin irritation than other hydroxide relaxers	more drying to hair with repeated use
ammonium thioglycolate	9.6–10.0	thio relaxer, no-lye relaxer	compatible with soft curl permanents	strong, unpleasant ammonia smell
ammonium sulfite/ ammonium bisulfite	6.5–8.5	low-pH relaxer, no-lye relaxer	less damaging to hair	does not relax extremely curly hair sufficiently

Table 18-2 Selecting the Correct Relaxer

PROCEDURE

18-7

APPLYING VIRGIN HYDROXIDE RELAXERS

IMPLEMENTS AND MATERIALS

- Hydroxide relaxer
- Hydroxide neutralizer
- Protective base cream
- Acid-balanced shampoo
- Conditioner
- Bowl and applicator brush
- Shampoo cape
- Towels
- Plastic clips
- Styling comb
- Plastic tail comb
- Spray bottle
- Disposable gloves
- Timer

PREPARATION

1. Wash your hands.
2. Perform an analysis of the hair and scalp (Figure 18-103). Perform tests for porosity and elasticity.
3. Complete the client consultation. Fill out the client relaxer record. Note any changes in the client's history.
4. Have the client change into a gown and remove eyeglasses, earrings, and necklace.
5. Drape the client with a shampoo cape and two towels. To avoid scalp irritation, do not shampoo the hair prior to a hydroxide relaxer. The hair and scalp must be completely dry prior to the application of a hydroxide relaxer.

PROCEDURE

1. **Section and clip hair.** Part the hair into four sections, from the center of the front hairline to the center of the nape, and from ear to ear. Clip the sections up to keep them out of the way (Figure 18-104).



Figure 18-103 Hair analysis.



Figure 18-104 Hair sectioning.

- Rinse thoroughly with warm water to remove all traces of the relaxer.

NEUTRALIZATION PROCEDURE

- Optional:* Apply the normalizing lotion and comb it through to the ends of the hair (Figure 18-110). Leave it on for approximately 5 minutes and then rinse thoroughly. (Always follow the manufacturer's directions, and the procedures approved by your instructor.)
- Shampoo at least three times with an acid-balanced neutralizing shampoo. It is essential that all traces of the relaxer be removed from the hair. *Option:* If you are using a neutralizing shampoo with a color indicator, a change in color will indicate when all traces of the relaxer are removed and the natural pH of the hair and scalp has been restored.
- Rinse thoroughly, condition, and style as desired (Figure 18-111).

CLEANUP AND SANITATION FOR ALL RELAXERS

- Discard disposable supplies in appropriate receptacles.
- Disinfect implements and store according to sanitation requirements.
- Clean, sanitize, and prepare your workstation for the next service.
- Wash your hands with warm soap and water.
- Complete the client record.



Figure 18-110 Applying normalizing lotion is an optional step.



Figure 18-111 Finished relaxed style.

5. Continue the same application procedure with the remaining sections, finishing the most resistant sections first (Figure 18-114).
6. After the relaxer has been applied to all sections, use the back of the comb, the applicator brush, or your hands to smooth each section (Figure 18-115).
7. **Process and strand test.** Process according to the manufacturer's directions. Perform periodic strand tests. Processing usually takes less than 20 minutes at room temperature. Always follow the manufacturer's processing directions.
8. During the last few minutes of processing, gently work the relaxer down to the scalp.
9. **Work relaxer to ends.** If the ends of the hair need additional relaxing, work the relaxer through to the ends for the last few minutes of processing (Figure 18-116). Do not relax ends during each retouch; doing this will cause over-processing. *Option:* A cream conditioner may be applied to relaxed ends to protect from over-processing caused by overlapping.
10. Rinse thoroughly with warm water to remove all traces of the relaxer.
11. Follow virgin hydroxide neutralizing procedure. Style the hair as desired.

CLEANUP AND SANITATION

Same as for applying virgin hydroxide relaxers.



Figure 18-115 Never use the teeth of your comb to distribute the relaxer.



Figure 18-114 Apply relaxer to most resistant sections first.



Figure 18-116 If the ends still have a slight amount of curl, work the relaxer through the ends for the last few minutes of processing.

PROCEDURE

18-9

APPLYING THIO RELAXER

VIRGIN THIO RELAXER

The application steps for thio relaxers are the same as those for hydroxide relaxers, although the neutralization procedure is different. Relaxer may be applied with bowl and brush, applicator bottle, or the back of a rattail comb. Although all thio relaxers follow the same procedures, different application methods are used for virgin relaxers and retouch relaxers.

IMPLEMENTS AND MATERIALS

Use the same implements and materials as for virgin hydroxide relaxers, but use thio relaxer, pre-neutralizing conditioner, and thio neutralizer.

PREPARATION

Follow the same preparation steps as for virgin hydroxide relaxers. A light shampoo before a thio relaxer is optional. Do not forget to perform an analysis of the client's hair and scalp. Test the hair for elasticity and porosity on several areas of the head. If the hair has poor elasticity, do not perform a relaxer service.

1. Follow the same application procedure as for Procedure 18-7—virgin hydroxide relaxer.
2. Blot excess water from hair.
3. *Optional:* Apply the pre-neutralizing conditioner and comb it through to the ends of the hair. Leave it on for approximately 5 minutes and then rinse. Always follow the manufacturer's directions, and the procedures approved by your instructor.
4. Apply thio neutralizer in 1/4 to 1/2 inch (0.6 to 1.25 centimeters) sections throughout the hair and smooth with your hands or the back of the comb.
5. Process the neutralizer according to the manufacturer's directions.
6. Rinse thoroughly, shampoo, condition, and style.

PROCEDURE FOR THIO RELAXER RETOUCH

1. Follow the preparation and application procedures for Procedure 18-8—hydroxide relaxer retouch. A light shampoo prior to a thio relaxer is optional.
2. Follow the virgin thio relaxer neutralizing and cleanup procedures.

CURL RE-FORMING (SOFT CURL PERMANENTS)

Curl re-forming does not straighten the hair; it simply makes the existing curl larger and looser. A **soft curl permanent** may also be called a Jheri curl (named after beauty pioneer Jheri Redding), or simply a curl. It is a combination of a thio relaxer and a thio permanent that is wrapped on large rods. Soft curl permanents use ATG and oxidation neutralizers, just as thio permanent waves do.

SAFETY PRECAUTIONS FOR HAIR RELAXING AND CURL RE-FORMING

- Perform a thorough hair analysis and client consultation prior to the service.
- Examine the scalp for abrasions. Do not proceed with the service if redness, swelling or skin lesions are present.
- Keep accurate and detailed client records of the services performed and the results achieved.
- Have the client sign a release statement indicating that he/she understands the possible risks involved in the service.
- Do not apply a hydroxide relaxer on hair that has been previously treated with a thio relaxer.
- Do not apply a thio relaxer or soft curl perm on hair that has been previously treated with a hydroxide relaxer.
- Do not chemically relax hair that has been treated with a metallic dye.
- Do not relax overly damaged hair. Suggest instead a series of reconstruction treatments.
- Do not shampoo the client prior to the application of a hydroxide relaxer.
- The client's hair and scalp must be completely dry and free from perspiration prior to the application of a hydroxide relaxer.
- Apply a protective base cream to avoid scalp irritation.
- Wear gloves during the relaxer application.
- Protect the client's eyes.
- If any solution accidentally gets into the client's eye, flush the eye immediately with cool water and refer the client to a doctor.
- Do not allow chemical relaxers to accidentally come into contact with the client's ears, scalp, or skin.
- Perform periodic strand tests to see how fast the natural curls are being removed.
- Avoid scratching the scalp with your comb or fingernails.

PROCEDURE

18-10

CURL RE-FORMING (SOFT CURL PERM)

IMPLEMENTS AND MATERIALS

- Thio cream relaxer (curl rearranger)
- Thio curl booster
- Pre-neutralizing conditioner (optional)
- Thio neutralizer
- Protective base cream
- Acid-balanced shampoo
- Conditioner
- Plastic or glass bowl
- Applicator brush
- Applicator bottles
- Shampoo cape
- Neutralizing bib
- Disposable gloves
- Cotton coil or rope
- Towels
- Plastic clips
- Styling comb
- Plastic tail comb
- Perm rods
- End papers
- Spray bottle
- Timer

PREPARATION

1. Wash your hands.
2. Perform a client consultation, including an analysis of the client's hair and scalp. Note results in the client record.
3. Have the client change into a gown and remove eyeglasses, earrings, and necklace. Drape the client with a shampoo cape, and two towels.
4. *Option:* Shampoo the hair gently and towel-dry. Avoid any irritating scalp manipulations.

PROCEDURE

1. Follow procedure for applying virgin hydroxide relaxer.
2. After rinsing the hair, part it into nine panels. Use the length of the rod to measure the width of the panels (**Figure 18-117**).
3. **Roll hair.** Wear gloves on both hands and begin wrapping at the most resistant area. Apply and distribute the thio curl booster to each panel as you wrap the hair (**Figure 18-118**). Make a horizontal parting the same size as the rod. Hold the hair at a 90-degree angle to the head. Using two end papers, roll the hair down to the scalp and position the rod half off base (**Figure 18-119**). *Option:* Insert roller picks to stabilize the rods and eliminate any tension caused by the band.
4. Continue wrapping the remainder of the first panel using the same technique.
5. Continue wrapping the remaining eight panels in numerical order using the same technique (**Figure 18-120**).



Figure 18-117 Measure panel width.



Figure 18-118 Apply thio curl booster.



Figure 18-119 Roll hair half off-base.



Figure 18-120 Wrap last panel.



CAUTION

Hair that has been treated with hydroxide relaxers must not be treated with thio relaxers or soft curl permanents.

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- Do not allow the application of a relaxer retouch to overlap onto previously relaxed hair.
- Never use a strong relaxer on fine or damaged hair. It may cause breakage.
- Do not attempt to remove more than 80 percent of the natural curl.
- Thoroughly rinse the chemical relaxer from the hair. Failure to rinse properly can cause excessive skin irritation and hair breakage.
- Use a normalizing lotion to restore the hair and scalp to their normal acidic pH.
- Use a neutralizing shampoo with a color indicator to guarantee that the hair and scalp have been restored to their normal pH.
- Use a conditioner and wide-tooth comb to eliminate excessive stretching when combing out tangles.
- Do not use hot irons or excessive heat on chemically relaxed hair.

Performing texture services involves using powerful chemicals, which must be handled with the utmost caution. If you act responsibly and perfect your techniques, your services will be in great demand.

CHAPTER GLOSSARY

<i>base relaxers</i>	Relaxers that require the application of protective base cream to the entire scalp prior to the application of the relaxer.
<i>base sections</i>	Subsections of panels into which hair is divided for perm wrapping; one rod is normally placed on each base section.
<i>basic perm wrap</i>	Perm wrap in which all the rods within a panel move in the same direction and are positioned on equal-size bases; all base sections are horizontal, with the same length and width as the perm rod.
<i>bookend wrap</i>	Perm wrap in which one end paper is folded in half over the hair ends like an envelope.
<i>bricklay perm wrap</i>	Perm wrap similar to actual technique of bricklaying; base sections are offset from each other row by row.
<i>chemical hair relaxing</i>	Rearranges the structure of curly hair into a straighter or smoother form.
<i>chemical texture services</i>	Hair services that cause a chemical change that permanently alters the natural wave pattern of the hair.
<i>concave rods</i>	Perm rods that have a smaller diameter in the center that increases to a larger diameter on the ends.
<i>cortex</i>	Middle layer of the hair, located directly beneath the cuticle layer. The cortex is responsible for the incredible strength and elasticity of human hair.
<i>croquignole perms</i>	Perms in which the hair strands are wrapped at an angle perpendicular to the perm rod, in overlapping concentric layers.
<i>curvature perm wrap</i>	Perm wrap in which partings and bases radiate throughout the panels to follow the curvature of the head.
<i>disulfide bonds</i>	Chemical side bonds that are formed when the sulfur atoms in two adjacent protein chains are joined together. Disulfide bonds can only be broken by chemicals and cannot be broken by heat or water.
<i>double flat wrap</i>	Perm wrap in which one end paper is placed under, and one is placed over, the strand of hair being wrapped.
<i>double-rod (piggyback) technique</i>	Perm wrap in which two rods are used for one strand of hair, one on top of the other.
<i>endothermic waves</i>	Perm activated by an outside heat source, usually a conventional hood-type hair dryer.
<i>end papers or end wraps</i>	Absorbent papers used to control the ends of the hair when wrapping and winding hair on perm rods.
<i>exothermic waves</i>	Creates an exothermic chemical reaction that heats up the waving solution and speeds up processing.
<i>glyceryl monothioglycolate (GMTG)</i>	Main active ingredient in true acid and acid-balanced waving lotions.
<i>half off-base placement</i>	Base control in which the hair is wrapped at an angle of 90 degrees (perpendicular) to its base section and the rod is positioned half off its base section.
<i>hydrogen bonds</i>	Weak physical side bonds that are the result of an attraction between opposite electrical charges; easily broken by water, as in wet setting, or heat, as in thermal styling, and re-form as the hair dries or cools.
<i>hydroxide neutralization</i>	The neutralization of hydroxide relaxers is an acid-alkali neutralization reaction that neutralizes (deactivates) the alkaline residues left in the hair by the hydroxide relaxer and lowers the pH of the hair and scalp. Hydroxide relaxer neutralization does not involve oxidation or rebuild disulfide bonds.
<i>hydroxide relaxers</i>	Very strong alkalis with a pH over 13. The hydroxide ion is the active ingredient in all hydroxide relaxers.
<i>lanthionization</i>	Process by which hydroxide relaxers permanently straighten hair; breaks the hair's disulfide bonds during processing and converts them to lanthionine bonds when the relaxer is rinsed from the hair.

CHAPTER GLOSSARY

<i>loop or circle rod</i>	Tool that is usually about 12 inches long with a uniform diameter along the entire length of the rod.
<i>low-pH waves</i>	Perms that work at a low pH, and use sulfates, sulfites, and bisulfites as an alternative to ammonium thioglycolate.
<i>medulla</i>	Innermost layer of the hair and is often called the pith or core of the hair.
<i>metal hydroxide relaxers</i>	Ionic compounds formed by a metal (sodium, potassium, or lithium) combined with oxygen and hydrogen.
<i>no-base relaxers</i>	Relaxers that do not require application of a protective base cream.
<i>normalizing lotions</i>	Conditioners that restore the hair's natural pH after a hydroxide relaxer and prior to shampooing.
<i>off-base placement</i>	Base control in which the hair is wrapped at a 45-degree angle below perpendicular to its base section, and the rod is positioned completely off its base section.
<i>on-base placement</i>	Base control in which the hair is wrapped at a 45-degree angle beyond perpendicular to its base section and the rod is positioned on its base section.
<i>peptide bonds or end bonds</i>	Chemical bonds that join amino acids together to form polypeptide chains.
<i>polypeptide chains</i>	Long chains of amino acids joined together by peptide bonds.
<i>salt bonds</i>	Relatively weak physical side bonds that are the result of an attraction between opposite electrical charges; easily broken by changes in pH, as in permanent waving, and re-form when the pH returns to normal.
<i>side bonds</i>	Disulfide, salt, and hydrogen bonds that cross-link polypeptide chains together. Side bonds are responsible for the elasticity and incredible strength of the hair.
<i>single flat wrap</i>	Perm wrap that is similar to double flat wrap but uses only one end paper, placed over the top of the strand of hair being wrapped.
<i>soft bender rods</i>	Tool about 12 inches long with a uniform diameter along the entire length. These soft foam rods have a stiff wire inside that permits them to be bent into almost any shape.
<i>soft curl permanent</i>	Combination of a thio relaxer and a thio permanent wrapped on large rods to make existing curl larger and looser.
<i>spiral perm wrap</i>	Hair is wrapped at an angle other than perpendicular to the length of the rod, which causes the hair to spiral along the length of the rod, similar to the grip on a tennis racket.
<i>straight rods</i>	Perm rods that are equal in diameter along their entire length or curling area.
<i>thioglycolic acid</i>	Colorless liquid with a strong unpleasant odor; provides the hydrogen that causes the reduction reaction in permanent waving solutions.
<i>thio neutralization</i>	Stops the action of a permanent wave solution and rebuilds the hair in its new curly form.
<i>thio relaxers</i>	Use the same ammonium thioglycolate (ATG) that is used in permanent waving, but at a higher concentration and a higher pH (above 10).
<i>thio-free waves</i>	Perm that uses cysteamine or mercaptamine instead of ammonium thioglycolate as the primary reducing agent.
<i>true acid waves</i>	Have a pH between 4.5 and 7.0, require heat to process (endothermic), process more slowly than alkaline waves, and do not usually produce as firm a curl as alkaline waves.
<i>weave technique</i>	Wrapping technique that uses zigzag partings to divide base areas.

HAIRCOLORING

CHAPTER 19

chapter outline

Why People Color Their Hair

Hair Facts

Identifying Natural Hair Color
and Tone

Types of Haircolor

Consultation

Selecting Haircolor

Haircolor Applications

Using Lighteners

Using Toners

Special Effects Haircoloring

Special Challenges in Haircolor/
Corrective Solutions

Haircoloring Safety Precautions



Haircolor (one word) is a professional, industry-coined term referring to artificial haircolor products and services. **Hair color** (two words) is the natural color of hair. For example, you might say of a client, "Mrs. Bailey's natural hair color is brown."

- Correct unwanted tones in hair caused by environmental exposure, such as sun or chlorine
- Accentuate a particular haircut

Many people experiment with haircoloring. When a client turns to you for advice and service, you need to have a thorough understanding of the hair structure, and how haircoloring products affect it. As a trained professional, you will learn which shades of color are most flattering on your clients, and which products and techniques will achieve the desired look.

HAIR FACTS

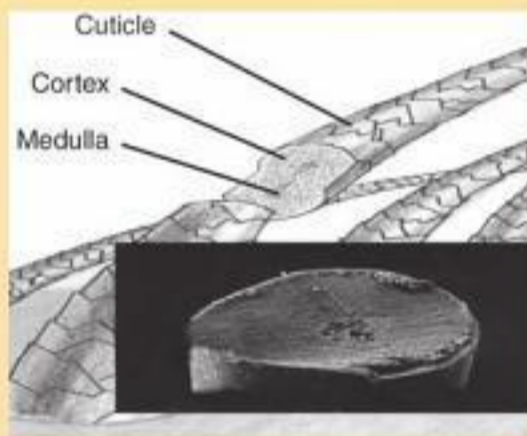


Figure 19-2 A cross-section of the hair shaft.

The structure of the client's hair and the desired results determine which haircolor to use. The hair structure affects the quality and ultimate success of the haircolor service. Some haircolor products may cause a dramatic change in the structure of the hair, while others cause relatively little change. Knowing how products affect the hair will allow you to make the best choices for your client.

HAIR STRUCTURE

In this section, the structure of hair is quickly reviewed. For an in-depth discussion, see Chapter 9. Hair is composed of the following three major components (Figure 19-2):

- The cuticle is the outermost layer of the hair. It protects the interior cortex layer and contributes up to 20 percent of the overall strength of the hair.
- The cortex is the middle layer and gives the hair the majority of its strength and elasticity. A healthy cortex contributes about 80 percent to the overall strength of the hair. It contains the natural pigment called melanin that determines hair color. Melanin granules are scattered between the cortex cells like chips in a chocolate chip cookie.
- The medulla is the innermost layer. It is sometimes absent from the hair and does not play a role in the haircoloring process.

TEXTURE

Hair texture is the diameter of an individual hair strand. Large-, medium-, and small-diameter hair strands translate into coarse, medium, and fine hair textures, respectively. Melanin is distributed differently according to texture. The melanin granules in fine hair are grouped more tightly, so the hair takes color faster and can look darker. Medium-textured hair has an average reaction to haircolor. Coarse-textured hair has a larger diameter and can take longer to process (Figure 19-3).

DENSITY

Another aspect of hair that plays a role in haircoloring is density. Hair density, the number of hairs per square inch, can range from thin to

thick. Density must be taken into account when applying haircolor to ensure proper coverage.

POROSITY

Porosity is the hair's ability to absorb moisture. Porous hair accepts haircolor faster, and can result in more color than less porous hair. Degrees of porosity are described below.

- *Low porosity.* The cuticle is tight. The hair is **resistant**, which means it is difficult for moisture or chemicals to penetrate, and thus requires a longer processing time.
- *Average porosity.* The cuticle is slightly raised. The hair is normal and processes in an average amount of time.
- *High porosity.* The cuticle is lifted. The hair is overly porous and takes color quickly; color also tends to fade quickly.

To review the test for porosity, take a strand of several hairs from four different areas of the head: the front hairline, the temple, the crown, and the nape. Hold the strand securely with one hand and slide the thumb and forefinger of the other hand from the ends to the scalp. If the hair feels smooth and the cuticle is compact, dense, and hard, it has low porosity. If you can feel a slight roughness, it has average porosity. If the hair feels very rough, dry, or breaks, it has high porosity.



Figure 19-3 Melanin distribution according to hair texture.

IDENTIFYING NATURAL HAIR COLOR AND TONE

Learning to identify a client's natural hair color is the most important step in becoming a good colorist. Natural hair color ranges from black to dark brown to red, and from dark blond to light blond. Hair color is unique to each individual; no two people have exactly the same color. There are two types of melanin in the cortex:

- Eumelanin is the melanin that lends black and brown colors to hair.
- Pheomelanin is the melanin that gives blond and red colors to hair.

Note: Natural hair color contains both pheomelanin and eumelanin.

Contributing pigment (undertone) lies under the natural hair color and must be taken into consideration when you select a haircolor. Generally, when you lighten natural hair color, you expose contributing pigment. Haircoloring modifies this pigment to create new pigment.

THE LEVEL SYSTEM

Level is the unit of measurement used to identify the lightness or darkness of a color. Level is the saturation, density, or concentration of color. The level of color answers the following question: How much color? Colorists use the **level system** to determine the lightness or darkness of colors (Figure 19-4). Haircolor levels are arranged on a scale of 1 to 10, with 1



Figure 19-4 Natural hair color levels.

(see Table 19-1). Gray hair requires special attention in formulating haircolor (Figure 19-8). This will be discussed later in the chapter.

COLOR THEORY

Color is described as a property of objects that depends on the *light they reflect* and is perceived (by the human eye) as red, green, blue, or other shades. Thus, colors (the light reflected by objects that is perceivable) by definition is in the visible spectrum of light (see Chapter 11). Before you attempt to apply haircoloring products, it is important to have a general understanding of color. All are developed from primary and secondary colors. A **base color** is the predominant tone of a color. For example, haircolor with a violet base color will deliver cool results and will help minimize unwanted yellow tones. A blue-base haircolor will provide the coolest results and minimize orange tones in the hair. A red-orange base will create the kind of bright, warm results clients are looking for when they wish to be redheads. Gold bases create beautiful golden haircolor, from brunettes to light blonds. These are just a few examples of base colors.

THE LAW OF COLOR

The **law of color** is a system for understanding color. When combining colors, you will always get the same result from the same combination. Equal parts of red and blue mixed together always make violet. Equal parts of blue and yellow always make green. Equal parts of red and yellow always make orange. The color wheels in Figures 9-9 through 9-11 will help you understand colors.

PRIMARY COLORS

Primary colors are pure colors that cannot be achieved from mixing colors. Primary colors are blue, red, and yellow. All colors are created from these three primaries. Colors with a predominance of blue are cool colors, whereas colors with a predominance of red and/or yellow are warm colors (Figure 19-9).

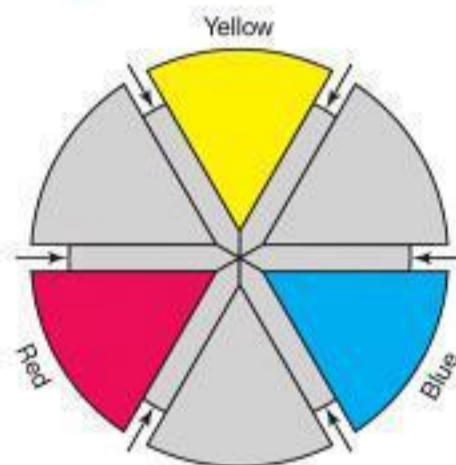


Figure 19-9 Primary colors.



Figure 19-7 Hold the color swatch against the hair strand.

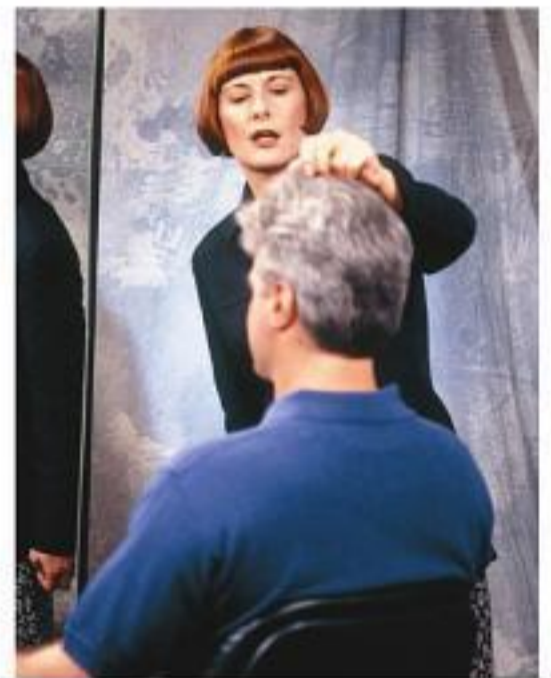


Figure 19-8 Many people choose to cover or blend gray hair.

PERCENTAGE OF GRAY HAIR	Characteristics
30%	More pigmented than gray hair
50%	Even mixture of gray and pigmented hair
70 to 90%	More gray than pigmented; most of remaining pigment is located in the back of the head
100%	Virtually no pigmented hair; tends to look white

Table 19-1 Determining the Percentage of Gray Hair



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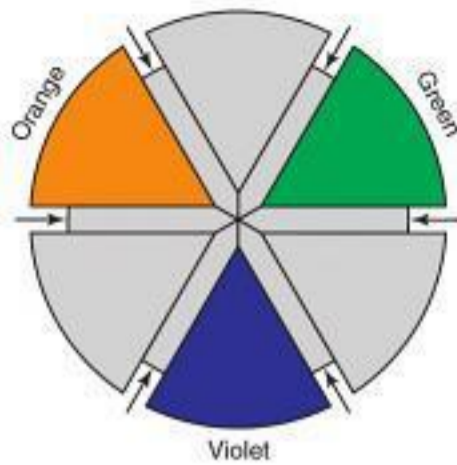


Figure 19-10 Secondary colors.

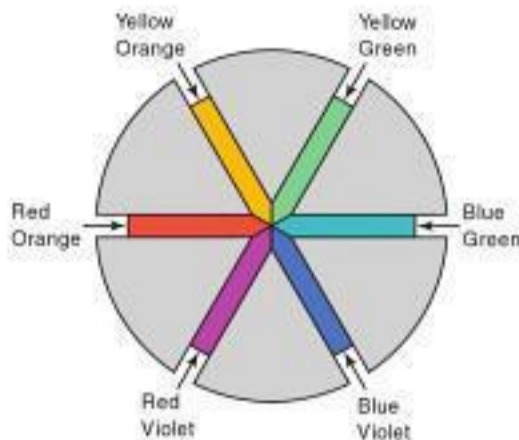


Figure 19-11 Tertiary colors.

Blue is the strongest of the primary colors, and is the only cool primary color. In addition to coolness, blue can also bring depth or darkness to any color.

Red is the medium primary color. Adding red to blue-based colors will make them appear lighter; red added to yellow colors will cause them to become darker.

Yellow is the weakest of the primary colors. When you add yellow to other colors, the resulting color will look lighter and brighter.

When all three primary colors are present in equal proportions, the resulting color is black, white, or gray depending on the level of the color. It is helpful to think of hair colors in terms of their relative proportions of primary colors. Natural brown, for example, has the primary colors in the following proportions: blue-B, red-RR, and yellow-YYY.

SECONDARY COLORS

A **secondary color** is a color obtained by mixing equal parts of two primary colors. The secondary colors are green, orange, and violet. Green is an equal combination of blue and yellow. Orange is an equal combination of red and yellow. Violet is an equal combination of blue and red (Figure 19-10).

TERTIARY COLORS

A **tertiary color** is an intermediate color achieved by mixing a secondary color and its neighboring primary color on the color wheel in equal amounts. The tertiary colors include blue-green, blue-violet, red-violet, red-orange, yellow-orange, and yellow-green. Natural-looking haircolor is made up of a combination of primary and secondary colors (Figure 19-11).

ACTIVITY

Using modeling clay that represents the three primary colors—red, blue, and yellow—create secondary and tertiary colors. You will see that if you mix red clay with yellow clay in equal proportions, you will get orange. If you mix red clay with the orange clay, what is the result? What happens if you change the proportion of each color? The combinations are endless (Figure 19-12).



Figure 19-12 Creating the color wheel with clay.

COMPLEMENTARY COLORS

Complementary colors are a primary and secondary color positioned directly opposite each other on the color wheel. Complementary colors include blue and orange, red and green, and yellow and violet.

Complementary colors neutralize each other (Figure 19-13). When formulating haircolor, you will find that it is often your goal to emphasize or distract from skin tones or eye color. You may also want to neutralize or refine unwanted tones in the hair. Understanding complementary colors will help you choose the correct tone to accomplish that goal.

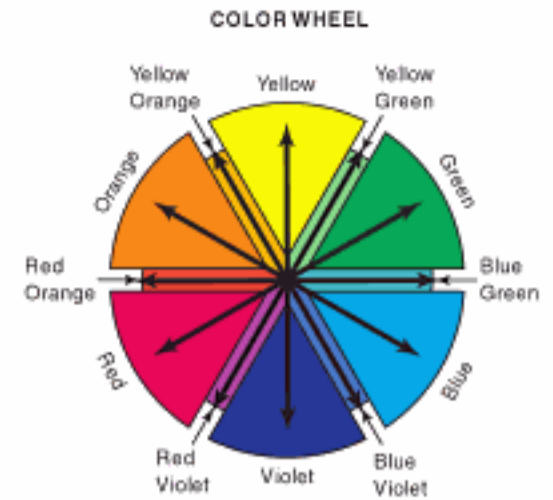


Figure 19-13 Complementary colors neutralize each other.

TYPES OF HAIRCOLOR

Haircoloring products generally fall into two categories: nonoxidative and oxidative. The classifications of nonoxidative haircolor are temporary and semipermanent (traditional). The classifications of oxidative haircolor are demipermanent (deposit-only) and permanent (lift and deposit) (see Table 19-2). All these products, except temporary, require a patch test.

Lighteners, metallic haircolors, and natural colors are also discussed in this chapter. Each of these categories has a unique chemical composition that, in turn, affects the final color result and how long it will last.

First, let us discuss the process of **hair lightening**, often referred to as “bleaching” or “decolorizing,” which is a chemical process involving the diffusion of the natural hair color pigment or artificial haircolor from the hair. This process is essential to both permanent haircolor and hair lighteners.

All permanent haircolor products and lighteners contain both a developer, or oxidizing agent, and an alkalizing ingredient (see Chapter 10). The roles of the alkalizing ingredient—ammonia or an ammonia substitute—follow:

- Raise the cuticle of the hair so that the haircolor can penetrate into the cortex.
- Increase the penetration of dye within the hair.
- Trigger the lightening action of peroxide.

When the haircolor containing the alkalizing ingredient is combined with the developer (usually hydrogen peroxide), the peroxide becomes alkaline and decomposes, or breaks up. Lightening occurs when the alkaline peroxide breaks up (decolorizes) the melanin.

CLASSIFICATIONS	Uses
Temporary color	Creates fun, bold results that easily shampoo from the hair Neutralizes yellow hair
Semipermanent color	Introduces a client to haircolor services Adds subtle color results Tones prelightened hair
Demipermanent color	Blends gray hair Enhances natural color Tones prelightened hair Refreshes faded color Filler in color correction
Permanent haircolor	Changes existing haircolor Covers gray Creates bright or natural-looking haircolor changes

Table 19-2 Review of Haircolor Categories and Their Uses

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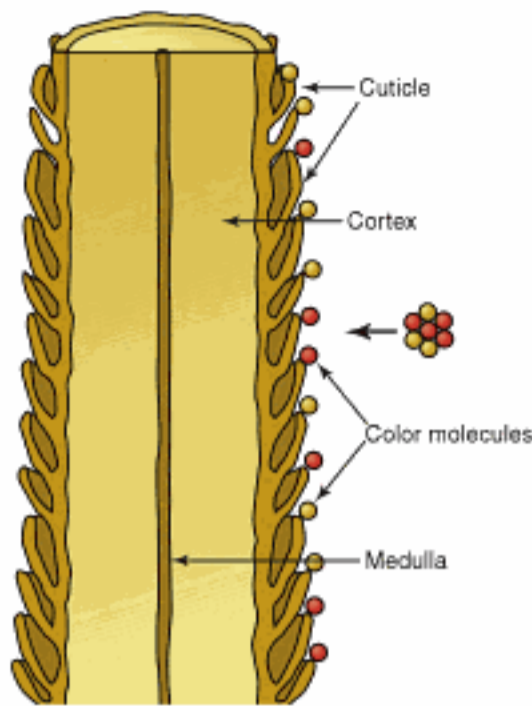


Figure 19-14 Action of temporary haircolor.

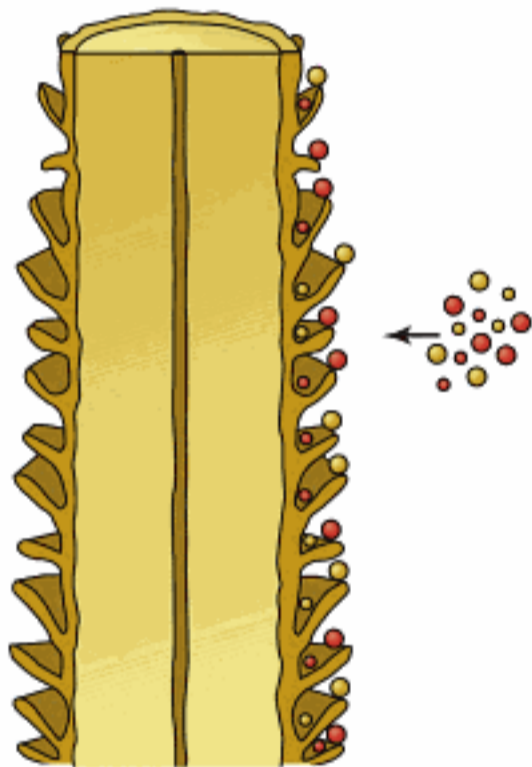


Figure 19-15 Action of semipermanent haircolor.

TEMPORARY HAIRCOLOR

For those who wish to neutralize yellow hair or unwanted tones, **temporary haircolor** is a good choice. The pigments in temporary color are large and do not penetrate the cuticle layer, allowing only a coating action that may be removed by shampooing (Figure 19-14). Temporary haircolors are nonoxidation colors that make only a physical change, not a chemical change, in the hair shaft, and no patch test is required.

Temporary haircolors are available in the following variety of colors and products:

- Color rinses applied weekly to shampooed hair to add color; the hair is styled dry
- Colored mousses and gels used for slight color and for dramatic effects
- Hair mascara used for dramatic effects
- Spray-on haircolor that is easy to apply; used for special effects
- Color-enhancing shampoos used to brighten, impart slight color, and eliminate unwanted tones

SEMIPERMANENT HAIRCOLOR

Traditional **semipermanent haircolor** is formulated to last through several shampoos, depending on the hair's porosity. The pigment molecules are small enough to partially penetrate the hair shaft and stain the cuticle layer, but they are also small enough to diffuse out of the hair during shampooing, thus fading with each shampoo. Traditional semipermanent haircolor only lasts 4 to 6 weeks, depending on how frequently the hair is shampooed. Semipermanent haircolor is a nonoxidation haircolor. It is not mixed with peroxide, and only deposits color. It does not lighten the hair, so it does not require maintenance of new growth. Although it is considered far more gentle than permanent haircolor, it contains some of the same dyes and requires a patch test 24 to 48 hours before application (Figure 19-15). Traditional semipermanent colors are used right out of the bottle.

Demipermanent haircolor (also called deposit-only haircolor by some manufacturers) is formulated to deposit, but not lift (lighten) color and are often called non-lift deposit-only colors. These products are able to deposit without lifting because they are usually less alkaline than permanent colors and are mixed with a low-volume developer. Decolorization requires a high pH and a high concentration of peroxide.

Many demipermanent colors use alkalizing agents other than ammonia, and oxidizing agents other than hydrogen peroxide. It is important to note that these products are not necessarily any less damaging because of the type of alkalizing agent or oxidizer that is used. If they are milder, it is because the concentration of these active ingredients is lower.

No-lift deposit-only haircolors are ideal for the following objectives:

- Introducing a client to a color service, as these products create a change in tone without lightening the natural hair color

- Blending or covering gray
- Refreshing faded permanent color on the midshaft and ends
- Color corrections and restoring natural color

By their very nature, no-lift deposit-only haircolors deepen or create a change in tone on the natural hair color (Figure 19-16). In recent years, no-lift deposit-only haircolors have been used exclusively on the middle of the hair shaft to the ends after permanent color has been applied to the new growth or scalp area. This reduces the buildup that can occur on previously colored hair, and is also less aggressive, resulting in less fading over time.

No-lift, deposit-only haircolor is available as a gel, cream, or liquid. It requires a patch test 24 to 48 hours before application.

PERMANENT HAIRCOLOR

Permanent haircolors can lighten and deposit color at the same time and in a single process because they are more alkaline than no-lift deposit-only colors and are usually mixed with a higher-volume developer.

Permanent haircolor is used to match, lighten, and cover gray hair. Permanent haircolor products require a patch test 24 to 48 hours before application.

Permanent haircolors contain uncolored dye precursors, which are very small and can easily penetrate into the hair shaft. These dye precursors, also referred to as **aniline derivatives**, combine with hydrogen peroxide to form larger, permanent dye molecules. These molecules are trapped within the cortex of the hair and cannot be easily shampooed out (Figures 19-17 and 19-18). Permanent haircolors can also lighten (make a permanent change in) the natural hair color, which is why these products are considered permanent.

Permanent haircoloring products are regarded as the best products for covering gray hair. They remove natural pigment from the hair through lightening; while at the same time add artificial color to the hair. The action of removing and adding color at the same time, blending gray and non-gray hair uniformly, results in a natural-looking color.

NATURAL AND METALLIC HAIRCOLORS

A group of haircolors that are not generally used in the salon, but you should still be familiar with, are natural or vegetable haircolors and metallic haircolors, also referred to as gradual colors.

NATURAL HAIRCOLORS

Natural or vegetable haircolors such as henna are natural colors obtained from the leaves or bark of plants. They do not lighten natural hair color. The color result tends to be weak, and the process tends to be lengthy and messy. Also, shade ranges are limited. For instance, henna is usually available only in clear, black, chestnut, and auburn tones. Finally, when a client who has used natural haircolor comes to the salon for chemical haircoloring services, she may be distressed to find out that many of these chemical products cannot be applied over natural haircolors.

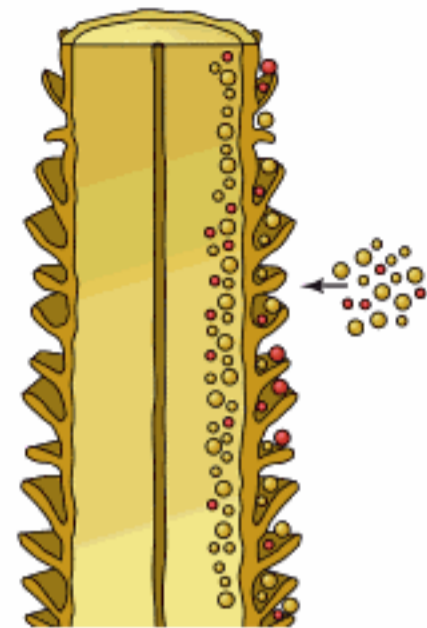


Figure 19-16 Action of demipermanent haircolor.

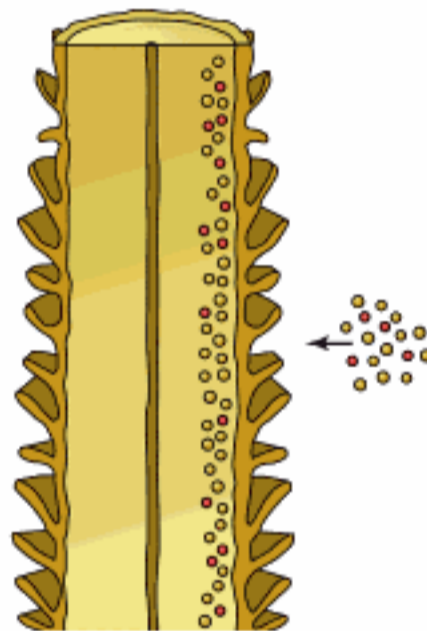


Figure 19-17 Action of permanent haircolors.

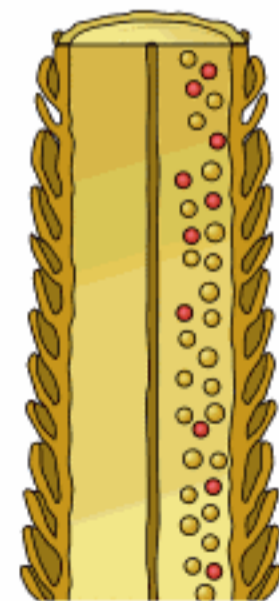


Figure 19-18 Permanent haircolor molecules inside the cortex.



CAUTION

Do not use oxidizing haircolor or haircolor with peroxide on hair that has been treated with metallic hair dye. If you do, the hair will swell and smoke, appearing to be boiling from the inside out.

METALLIC HAIRCOLOR

Metallic haircolors, also called **gradual colors**, contain metal salts and change hair color gradually by progressive buildup and exposure to air, creating a dull, metallic appearance. These products require daily application and historically have been marketed to men. The main problems are unnatural-looking colors and a limited range of available colors.

HYDROGEN PEROXIDE DEVELOPERS

A **developer** is an oxidizing agent that, when mixed with an oxidation haircolor, supplies the necessary oxygen gas to develop the color molecules and create a change in natural hair color. Developers, also called oxidizing agents or catalysts, have a pH between 2.5 and 4.5. Although there are a number of developers on the market, hydrogen peroxide (H_2O_2) is the one most commonly used in haircolor.

Volume measures the concentration and strength of hydrogen peroxide. The lower the volume, the less lift is achieved; the higher the volume, the greater the lifting action (Table 19-3). The majority of permanent haircolor products use 10-, 20-, 30-, or 40-volume hydrogen peroxide for proper lift and color development (see Figure 19-19). Store peroxide in a cool, dark, dry place.

VOLUME

Use 10 volume when less lightening is desired. 20 volume is used with permanent haircolor, as well as for complete gray coverage. For additional lift, 30 volume is used, and to provide maximum lift in a one-step color service, 40 volume is commonly used.

LIGHTENERS

Lighteners lighten hair by dispersing, dissolving, and decolorizing the natural hair pigment. As soon as hydrogen peroxide is mixed into the lightener formula, it begins to release oxygen.

VOLUME	When to Use
10 Volume	When less lightening is desired to enhance a client's natural hair color
20 Volume	The standard volume; used to achieve most results with permanent haircolor and used for complete gray coverage
30 Volume	Used for additional lift with permanent haircolor
40 Volume	Used with most high-lift colors to provide maximum lift in a one-step color service

Table 19-3 Hydrogen Peroxide Volume and Uses

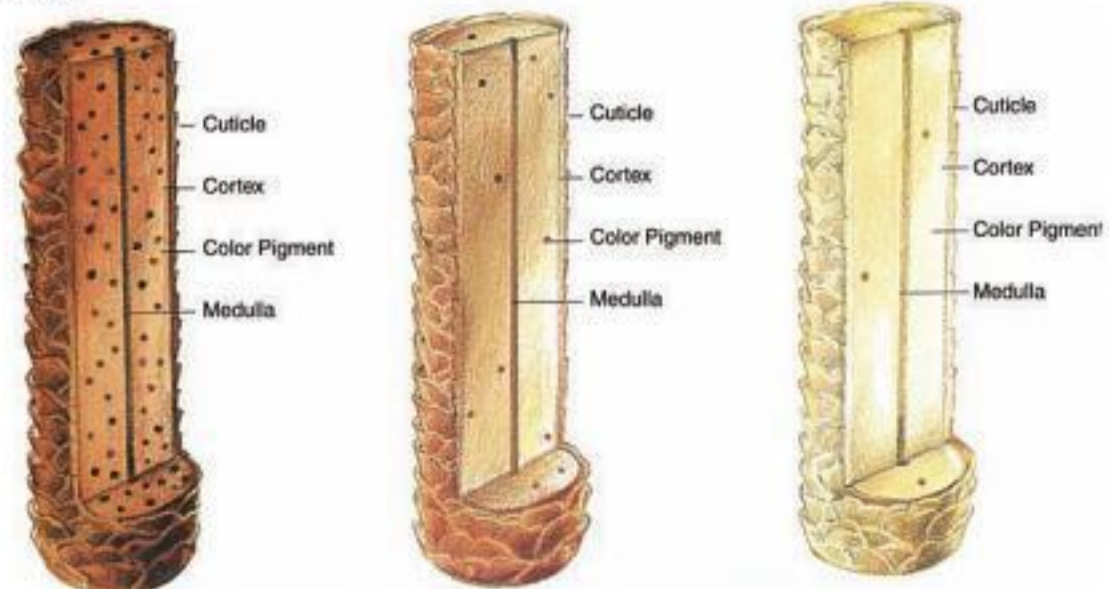


Figure 19-19 Haircolor lighteners diffuse pigments.

This process, known as **oxidation**, occurs within the cortex of the hair shaft.

Hair lighteners are used to create a light blond shade that is not achievable with permanent haircolor, as well as the following objectives:

- Lighten the hair prior to application of a final color
- Lighten hair to a particular shade
- Brighten and lighten an existing shade
- Lighten only certain parts of the hair
- Lighten dark natural or color-treated levels

THE DECOLORIZING PROCESS

The hair goes through different stages of color as it lightens. The amount of change depends on the amount of pigment in the hair, the strength of the lightening product, and the length of time that the product is processed. During the process of decolorizing, natural hair can go through as many as 10 stages (Figure 19-20).

Decolorizing the hair's natural melanin pigment allows the colorist to create the exact degree of contributing pigment needed for the final result. First, the hair is decolorized to the appropriate level. Then the new color is applied to deposit the desired color. The natural pigment that remains in the hair contributes to the artificial color that is added. Lightening the hair to the correct stage is essential to a beautiful, controlled, final haircoloring result (Figure 19-21).

Toners are traditional semipermanent, demipermanent, and permanent haircolor products that are used on prelightened hair to achieve pale and delicate colors after the decolorizing process.



Figure 19-20 Ten degrees of decolorization.



Figure 19-21 Contributing pigment.

- Have you seen so-and-so's (e.g., a TV celebrity) hair? That color would look great on you.
4. Recommend at least two different haircolor options. Show pictures of different ranges of colors, from brunette to blond, red, and highlighted colors.
 5. Review the procedure and application technique, cost of the service, and follow-up maintenance. Sometimes several steps may be necessary to obtain a haircolor result. A client may love a certain haircolor, but may not be able to afford it. Have a more economical backup solution ready.
 6. Be honest and do not promise more than you can deliver. If you are faced with a corrective situation, let the client know what you can do today and how many visits it will take to achieve the final results that she wants.
 7. Gain approval from the client.
 8. Start the haircolor service.
 9. Follow through during the service by educating and informing the client about home care, products, and rebooking. Let the client know what type of shampoo and conditioner is needed to maintain the color. Let her know how many weeks it will be before she needs to come back for another service.
 10. Fill out the client's haircolor record (Figure 19-23).
 - Use persuasive language in discussing haircolor (e.g., "soft, buttery blond," "rich chocolate brown," "spicy, coppery red").
 - Avoid words that can be interpreted negatively such as "bleached," "frosted," and "roots."
 - Use positive "mood" words to convey the benefits to your client (e.g., "healthy-looking," "richer," "natural-looking," and "subtle").

RELEASE STATEMENT

A release statement is used by schools and many salons when providing chemical services. Its purpose is to explain to clients that there is a risk involved in any chemical service, and if their hair is in questionable condition, the hair may not withstand the requested chemical treatment. It also asks that clients provide more information about any prior chemical services that may affect the current color selection and its end result.

To some degree, the release statement is designed to protect the school or salon from responsibility for accidents or damages, and is required for most malpractice insurance. Take note, however, that a release statement is not a legally binding contract, and will not clear the cosmetologist of responsibility for what may happen to a client's hair (Figure 19-24). If you are unsure about causing excessive damage to the hair, it is wise to decline the service.



Focus on . . . Communication

Using descriptive language to discuss products and services with your clients is an important part of the communication process. It also helps you sell.



CAUTION

Medications can affect hair color. In the consultation, determine whether the client is taking any medications. Medical treatments for conditions such as diabetes, high blood pressure, and thyroid problems will all affect the outcome of color and most chemical services. Discuss this with your instructor for more information.

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HAIRCOLOR RECORD

Name _____ Tel. _____

Address _____ City _____

Patch Test: Negative Positive Date _____

Eye Color _____ Skin Tone _____

DESCRIPTION OF HAIR

Form	Length	Texture	Density	Porosity
<input type="checkbox"/> straight	<input type="checkbox"/> short	<input type="checkbox"/> coarse	<input type="checkbox"/> low	<input type="checkbox"/> low
<input type="checkbox"/> wavy	<input type="checkbox"/> medium	<input type="checkbox"/> medium	<input type="checkbox"/> medium	<input type="checkbox"/> average
<input type="checkbox"/> curly	<input type="checkbox"/> long	<input type="checkbox"/> fine	<input type="checkbox"/> high	<input type="checkbox"/> high
				<input type="checkbox"/> resistant
				<input type="checkbox"/> very resistant
				<input type="checkbox"/> perm. waved

Natural hair color _____

	Level (1-10)	Tone (Warm, Cool, etc.)	Intensity (Mild, Medium, Strong)
--	-----------------	----------------------------	-------------------------------------

Scalp Condition

normal dry oily sensitive

Condition

normal dry oily faded streaked (uneven)

% unpigmented _____ Distribution of unpigmented _____

Previously lightened with _____ for _____ (time)

Previously tinted with _____ for _____ (time)

original hair sample enclosed original hair sample not enclosed

Desired hair color _____

	Level (1-10)	Tone (Warm, Cool, etc.)	Intensity (Mild, Medium, Strong)
--	-----------------	----------------------------	-------------------------------------

CORRECTIVE TREATMENTS

Color filler used _____ Conditioning treatments with _____

HAIR TINTING PROCESS

whole head _____ retouch inches (cm) _____ shade desired _____

formula: (color/lightener) _____ application technique _____

Results: good poor too light too dark streaked

Comments: _____

Date _____	Operator _____	Price _____	Date _____	Operator _____	Price _____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Figure 19-23 Haircolor record.

RELEASE FORM

I, the undersigned, _____
(name)

residing at _____
(street, address)

_____ (city, state and zip)

about to receive services in the Clinical Department of _____

and having been advised that the services shall be performed by either students, graduate students, and/or instructors of the school, in consideration of the nominal charge for such services, hereby release the school, its students, graduate students, instructors, agents, representatives, and/or employees, from any and all claims arising out of and in any way connected with the performance of these services.

The Proprietor Is Not Responsible for Personal Property

Signed _____

Date _____

Witnessed _____

THIS RELEASE FORM MUST BE SIGNED BY THE PARENT OR GUARDIAN IF THE CLIENT BEING SERVED IS UNDER 18 YEARS OF AGE.

Figure 19-24 Release form.

SELECTING HAIRCOLOR

FORMULATION

There are four basic questions that must always be asked when formulating a haircolor.

1. What is the natural level and does it include gray hair?
2. What is the client's desired level and tone?
3. Are contributing pigments (undertones) to be revealed?
4. What colors should be mixed to get the desired result?

The combination of the shade selected and the volume of hydrogen peroxide determines the lifting ability of a haircolor. Always remember to formulate with both lift and deposit in mind, in order to achieve the proper balance for the desired end result. A higher-lifting formula, however, may not have enough deposit to cancel the warmth of a client's

PROCEDURE

19-1

PERFORMING A PATCH TEST

1. Select the test area. Behind the ear or on the inside of the elbow are good choices.
2. Using a mild soap, cleanse and dry an area about the size of a quarter (Figure 19-28).
3. Mix a small amount of product according to the manufacturer's directions (Figure 19-29).
4. Apply to the test area with a sterile cotton swab (Figure 19-30).
5. Leave undisturbed for 24 to 48 hours.
6. Examine the test area. If there are no signs of redness or irritation, the test result is negative, and you can proceed with the color service.
7. Record the results on the client information card.



Figure 19-28 Clean patch area.



Figure 19-29 Mix haircolor and peroxide.



Figure 19-30 Apply haircolor mixture.

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PROCEDURE

19-2

PRELIMINARY STRAND TEST

IMPLEMENTS AND MATERIALS

- Waterproof cape
- Plastic clips
- Glass or plastic mixing bowl
- Spray water bottle
- Shampoo
- Towels
- Color brushes
- Protective gloves
- Aluminum foil or plastic wrap
- Client record card
- Selected haircolor
- Applicator brush or bottle
- Hydrogen peroxide developer

PROCEDURE

1. **Client consultation.** Perform a scalp and hair analysis.
2. **Drape the client** to protect her skin and clothing.
3. **Part hair.** Part off a $\frac{1}{2}$ -inch (1.25-centimeter) square strand of hair in the lower crown. Using plastic clips as necessary, fasten other hair out of the way.
4. **Apply color.** Place the strand over the foil or plastic wrap and apply the color mixture (Figure 19-31). Follow the application method for the color procedure you will be using. (Figure 19-32).
5. **Check development.** Check the development at 5-minute intervals until the desired color has been achieved (Figure 19-33). Note the timing on the record card.
6. **Shampoo strand.** When satisfactory color has developed, remove the protective foil or plastic wrap. Place a towel under the strand, mist it thoroughly with water, add shampoo, and massage through (Figure 19-34). Rinse by spraying with water. Dry the strand with the towel and observe results.
7. Adjust the formula, timing, or application method as necessary and proceed with the color service.



Figure 19-31 Place the test strand over foil.



Figure 19-32 Apply tint to strand.



Figure 19-33 Check strand.



Figure 19-34 Shampoo strand.

PROCEDURE

19-3

TEMPORARY HAIRCOLOR APPLICATION

IMPLEMENTS AND MATERIALS

- Shampoo cape
- Towels
- Protective gloves
- Comb
- Applicator bottle (optional)
- Temporary haircolor product
- Shampoo
- Record card
- Gloves
- Timer

PREPARATION

1. Perform a client consultation (Figure 19-35).
2. Ask the client to remove any jewelry and keep it in a safe place.

PROCEDURE

1. Drape the client for a haircoloring service. Slide a towel down from the back of the client's head and place lengthwise across the client's shoulders. Cross the ends of the towel beneath the chin and place the cape over the towel. Fasten the cape in the back. Fold the towel over the top of the cape and secure in front.
2. Shampoo and towel-dry the hair.
3. Make sure the client is comfortable reclined at the shampoo bowl.
4. Put on gloves.
5. Use an applicator bottle as directed by your instructor. Shake the bottle gently (Figure 19-36).
6. Apply the color and work around the entire head.
7. Blend the color with a comb, applying more color if necessary (Figure 19-37).
8. Do not rinse the hair. Towel-blot excess product.
9. Proceed with styling (Figure 19-38).

CLEANUP AND SANITATION

1. Discard all disposable supplies and materials.
2. Close containers, wipe them off, and store in the proper place.
3. Sanitize implements, cape, and your workstation.
4. Wash your hands with soap and warm water.
5. Record results on a record card and file for future use.



Figure 19-35 Client consultation.



Figure 19-36 Apply color rinse at shampoo bowl.



Figure 19-37 Blend color rinse through the hair.



Figure 19-38 Style the hair.

SINGLE-PROCESS PERMANENT COLOR

Single-process haircoloring lightens and deposits color in a single application. Examples of single-process coloring are virgin color applications, and color retouch applications. A **virgin application** refers to the first time the hair is colored. Prelightening or presoftening is not required with these applications.

SINGLE-PROCESS COLOR RETOUCH

As the hair grows, you will need to retouch the new growth to keep it looking attractive and to avoid a two-toned effect. Appearing below are steps for applying color to new growth and to refresh faded ends, and a procedure for permanent single-process retouch with a **glaze**, a nonammonia color that adds shine and tone to the hair. For both applications, follow the same preparation steps as for the virgin single-process procedure, including a consultation and patch test.

Steps for applying color to new growth and faded ends follow:

1. Apply color to the new growth only, being careful not to overlap on previously colored hair. Overlapping can cause breakage and a **line of demarcation**, which is the visible line separating colored hair from new growth.
2. Process color according to your analysis and strand test results.
3. To refresh faded ends, formulate a no-lift deposit-only haircolor for the ends to match the new growth, or rinse the color through to the ends. Then shampoo and condition. Remember that the same color formula used with different volumes of peroxide will produce different results.

DOUBLE-PROCESS HIGH-LIFT HAIRCOLOR

If the client asks for a dramatically lighter color, the hair has to be prelightened first. Also, to achieve pale or cool colors, it is sometimes more efficient to use a **double-process application**. By first decolorizing the hair with a lightener and then using a separate product to deposit the desired tone, you will have more control over the coloring process.

Double-process high-lift coloring, also known as two-step blonding is a technique to create light blond hair in two steps. The hair is prelightened first and then toned. **Prelightening** lifts or lightens the natural pigments, before the application of a toner.

Because the lightening action and the deposit of color are independent of each other, a wider range of haircolor is possible.

You may find that the contributing pigment of the hair can help you in a double-process color application. By prelightening the hair to the desired color you can create a perfect foundation for longer-lasting red colors that avoid muddiness and stay true to tone.

The prelightener is applied in the same manner as a regular hair lightening treatment (see the following section). Once the prelightening has reached the desired shade, the hair is lightly shampooed, acidified, and towel-dried. After a strand test has been taken, the color is then applied in the usual manner.



CAUTION

Do not perform any haircoloring service if the client has abrasions or inflammations on the scalp. Do not brush the hair.

PROCEDURE

19-4

SEMIPERMANENT HAIRCOLOR APPLICATION

IMPLEMENTS AND MATERIALS

- Applicator bottle or brush
- Towels
- Plastic cap (optional)
- Plastic clips
- Waterproof cape
- Comb
- Color chart
- Timer
- Selected color
- Conditioner
- Cotton
- Protective cream
- Protective gloves
- Shampoo
- Record card
- Gloves

PREPARATION

1. **Perform patch test.** Perform a preliminary patch test 24 to 48 hours before the service. Proceed only if the test is negative.
2. **Client consultation.** Thoroughly analyze the hair and scalp. Record the results on the client's record card.
3. Ask the client to remove all jewelry and store it in a safe place. Drape the client for the haircolor service.
4. Perform a strand test. Record the results on the client's card.

PROCEDURE

1. Shampoo the client's hair with mild shampoo and towel-dry.
2. Put on gloves.
3. Apply protective cream around the hairline and over the ears (Figure 19-39).
4. Outline the hair into four sections—from ear to ear and from front center to forehead to center nape (Figure 19-40).



Figure 19-39 Apply protective cream.



Figure 19-40 Part off from ear to ear.

4. Take 1/2-inch partings and apply the color to the new growth or scalp area in all four sections (Figure 19-41).
5. After all four sections are completed, work the color through the rest of the hair shaft to the ends until the hair is fully saturated (Figure 19-42).
6. Set timer to process. Follow the manufacturer's directions. Some colors require the use of a plastic cap (Figure 19-43).
7. Rinse, shampoo, condition, and style (Figure 19-44).

CLEANUP AND SANITATION

1. Perform the same cleanup and sanitation as for temporary color rinse.
2. In addition, rinse plastic bottles, bowls, and brushes, and disinfect according to your state's regulations.
3. Complete the record card and file for future use.



Figure 19-41 Apply in 1/2-inch sections.



Figure 19-42 Work in remainder of hair.



Figure 19-43 Use plastic cap if required.



Figure 19-44 Finished result.

Using an applicator brush, stir the lightener until it is thoroughly mixed. A creamy consistency provides the best for control during application.

DEMIPERMANENT (NO-LIFT DEPOSIT-ONLY) HAIRCOLOR

The application procedure for demipermanent haircolor is similar to that of a traditional semipermanent color, since neither process alters the hair's natural melanin or produces lift. Follow the manufacturer's guidelines for application and processing time for the product you have selected.

Gray (unpigmented) hair presents special challenges when formulating no-lift deposit-only haircolor. Because there is no lift, the resulting depth of color when covering gray hair may appear too harsh unless you allow for some brightness and warmth in your formulation. It is usually not advisable to color gray hair one even shade, since natural hair color has different depths and tones that give it the added warmth that gray hair is lacking.

Hair that has previously received a color service will have a greater degree of porosity, which must also be taken into account when formulating and applying a no-lift deposit-only haircolor.

USING LIGHTENERS

Colorists can choose from three forms of lighteners: oil, cream, and powder. Oil and cream lighteners are considered **on-the-scalp lighteners**, which can be used directly on the scalp. Powder lighteners are **off-the-scalp lighteners**, which cannot be used directly on the scalp. Each type has its unique chemical characteristics and formulation procedures.

ON-THE-SCALP LIGHTENERS

Cream and oil lighteners are the most popular type of lighteners because they are easy to apply. Oil lighteners are the mildest type, appropriate when only one or two levels of lift are desired. Because they are so mild, they are also used professionally to lighten dark facial and body hair.

Cream lighteners are strong enough for high-lift blonding, but gentle enough to be used on the scalp. They have the following features and benefits:

- Conditioning agents give some protection to the hair and scalp.
- Thickeners give more control during application.
- Because cream lighteners do not run or drip, overlapping is prevented during retouching services. Cream lighteners may be mixed with activators (sometimes called boosters, protinators, or accelerators) in the form of dry crystals.



Focus on . . . Ticket Upgrading

Getting your clients interested in haircoloring can be done in indirect as well as direct ways, such as the following:

- Wear color in your hair. As a professional hairstylist, you should be an example of what those services can do.
- Display haircolor-related materials at your workstation. These could be swatches, pictures of great haircoloring you clip out of magazines, and so forth.
- Suggest haircolor to every client, and remember that every client is a potential haircolor client.



CAUTION

Powdered off-the-scalp lighteners are used exclusively for off-the-scalp applications and special effects, such as foil-wrapped weaving, highlighting with plastic caps, and hair painting.



CAUTION

When heat is used with hair lighteners, it softens the hair and makes it more fragile. Excessive heat increases the rate of the reaction and swells the hair. Excessive heat can lift and crack the cuticle and break bonds within the cortex. Therefore, extreme caution must always be exercised when using heat.

Activators contain a powdered oxidizer and/or the same persulfate salts that are used in powdered off-the-scalp hair lighteners. They are added to hydrogen peroxide to increase its lifting power. The more activators you use, the lighter the hair will be. Up to three activators can be used for on-the-scalp applications, and up to four for off-the-scalp applications. Activators increase scalp irritation.

POWDERED OFF-THE-SCALP LIGHTENERS

Powdered off-the-scalp lighteners are strong, fast-acting lighteners in powdered form. They are stronger than cream lighteners, and powerful enough for high-lift blonding. However, powdered off-the-scalp lighteners can cause scalp irritation and should not be applied directly to the scalp.

Powdered off-the-scalp lighteners, which are also called quick lighteners, contain (persulfate salts) for quicker and stronger lightening. They may dry out more quickly than other types of lighteners, but they do not run or drip. Most powder lighteners expand and spread out as processing continues and should not be used for retouch services.

TIME FACTORS

Processing time for lightening is affected by the factors listed below.

- The darker the natural hair color, the more melanin it has. The more melanin it has, the longer it takes to lighten the color.
- The amount of time needed to lighten the natural color is also influenced by the porosity. Porous hair of the same color level will lighten faster than hair that is nonporous, because the lightening agent can enter the cortex more rapidly.
- Tone influences the length of time necessary to lighten the natural hair color. The greater the percentage of red reflected in the natural color, the more difficult it is to achieve the delicate shades of a pale blond. Ash blonds are especially difficult to achieve because the melanin must be diffused sufficiently to alter both the level and tone of the hair.
- The strength of the product affects the speed and amount of lightening. Stronger lighteners produce pale shades in the fastest time.
- Heat leads to faster lightening. But the stages of lightening must be carefully observed to avoid excessive lift that could diffuse so much natural pigment that the toner may not produce the desired color. When this occurs, the toner may “grab,” giving the hair an unwanted ashy, cool tone.

PRELIMINARY STRAND TEST

Perform a preliminary strand test prior to lightening to determine the processing time, the condition of the hair after lightening, and the end results. Watch the strand carefully for its reaction to the lightening mixture, and for any discoloration or breakage. Reconditioning may be required prior to toning. If the color and condition are good, you can proceed with the lightening. Carefully record all data on the client's record card and file for future use.

PROCEDURE

19-7

LIGHTENING VIRGIN HAIR

This section is dedicated to procedures used in lightening hair that has not been colored before.

IMPLEMENTS AND MATERIALS

- Towels
- Comb
- Protective gloves
- Plastic clips
- Waterproof cape
- Plastic or glass bowl
- Shampoo
- Hydrogen peroxide developer
- Acid or finishing rinse
- Cotton
- Record card
- Applicator bottle or brush
- Lightener
- Timer
- Protective cream

PREPARATION

Follow the same preparation steps as for traditional semipermanent color application, including a patch test. Carefully analyze the hair and record all information on the client card.

1. Perform a consultation and scalp analysis.
2. Apply a protective cream around the hairline and over the ears.
3. Put on protective gloves.
4. Prepare the lightening formula and use it immediately.

PROCEDURE

1. **Divide the hair into four sections.** Place cotton in all four sections to protect the scalp so the lightener does not contact the scalp (Figures 19-57 and 19-58).
2. **Apply the lightener.** Apply the lightener $\frac{1}{2}$ -inch away from the scalp working the lightener through the mid-strand and up to the porous ends (Figure 19-59).
3. Place strips of cotton at the scalp area along the partings to prevent the lightener from touching the base of the hair and complete all four sections in this manner (Figure 19-60).



Figure 19-57 Place cotton between sections.



Figure 19-58 Place cotton between each section.



Figure 19-59 Apply lightener starting $\frac{1}{2}$ -inch off the scalp.



Figure 19-60 Complete all four sections.



4. **Continue applying.** Continue to apply the lightener. Double check the application, adding more lightener if necessary. Do not comb the lightener through the hair. Keep the lightener moist during development by reapplying if the mixture dries on the hair.
5. **Strand test.** Check for lightening action about 15 minutes before the time indicated by the preliminary strand test (Figure 19-61). Spray a hair strand with a water bottle and remove the lightener with a damp towel. Examine the strand. If the strand is not light enough, reapply the mixture and continue testing frequently until the desired level is reached.
6. **Apply lightener to scalp.** Remove the cotton from the scalp area. Apply the lightener to the hair near the scalp with $\frac{1}{8}$ -inch (0.3-centimeter) partings (Figure 19-62). Apply lightener to the porous ends and process until the entire hair strand (Figure 19-63) has reached the desired stage.
7. **Rinse and shampoo.** Rinse the hair thoroughly with warm water. Shampoo gently and condition as needed, keeping your hands under the hair to avoid tangling.
8. Neutralize the alkalinity of the hair with an acidic conditioner. Recondition if necessary.
9. Towel-dry the hair, or dry it completely under a cool dryer if required by the manufacturer.
10. Examine the scalp for any abrasions. Analyze the condition of the hair.
11. Proceed with a toner application if desired (Procedure 19-8) (Figure 19-64).

CLEANUP AND SANITATION

Perform the same cleanup and sanitation as for semipermanent haircolor application.



Figure 19-61 Strand test.



Figure 19-62 Apply lightener to scalp area.



Figure 19-63 Work in lightener.



Figure 19-64 Apply toner to prelightened hair.

USING TONERS

Toners are used primarily on prelightened hair to achieve pale, delicate colors. They require a double-process application. The first process is the application of the lightener; the second process is the application of the toner. No-lift deposit-only haircolors are often used as toners.

The contributing pigment is the color that remains in the hair after lightening. It is essential that you achieve the correct foundation in order to create the right color and degree of porosity required for proper toner development.

Manufacturers of toners generally include literature with their products that recommend the contributing pigment necessary to achieve the color you desire. As a general rule, the paler the color you are seeking, the lighter the contributing pigment needs to be. It is important to follow the literature closely and to understand that over-lightened hair will “grab” the color of the toner. Under-lightened hair, on the other hand, will appear to have more red, yellow, or orange than the intended color.

It is not advisable to prelighten past the pale yellow stage. This will create overly porous hair that will not have enough natural pigment left. Refer to the law of color to select a toner that will neutralize or complement the prelightened hair and produce the desired color.

TONER APPLICATION

Administer a patch test for allergies or other sensitivities 24 to 48 hours before each toner application. Proceed with the application only if the patch test results are negative and the hair is in good condition.

For your protection, wear gloves throughout the application. Your speed and accuracy are both important factors in the application and will determine, to a large extent, whether you get good color results. The procedure for applying low- or non-peroxide toners may vary. Check with your instructor for directions.



Figure 19-69 Pull strands through holes in cap.



Figure 19-70 Cover loosely with a plastic cap.



Figure 19-71 Styled hair.

CAP TECHNIQUE

The **cap technique** involves pulling clean, dry strands of hair through a perforated cap with a thin plastic or metal hook, then combing them to remove tangles (Figure 19-69). The number of strands pulled through determines the amount of hair that will be highlighted or lowlighted. When only a small number of strands are pulled through, the result will be a subtle look. A more noticeable effect is achieved if many strands are pulled through, and the effect is even more dramatic if larger strands of hair are pulled through.

For highlighting, the hair is usually lightened with a powdered off-the-scalp lightener or high lift color, beginning in the area that is most resistant. The lightener is removed by a thorough rinse and a shampoo. After towel blotting and conditioning (if necessary), the lightened hair can be toned, if desired (Figures 19-70 and 19-71).

FOIL TECHNIQUE

The **foil technique** involves coloring selected strands of hair by slicing or weaving out sections, placing them on foil or plastic wrap, applying lightener or color, and sealing them in the foil or plastic wrap. You can also apply permanent haircolor to the strands to create softer, more natural-looking highlights.

Placing foil in the hair is an art. It takes practice and discipline. To make it easier, start by working to create clean section blocks on the head. Once you have perfected this, you will fully understand the difference between a slice parting and a weave parting. **Slicing** involves taking a narrow, $\frac{1}{8}$ -inch (0.3-centimeter) section of hair by making a straight part at the scalp, positioning the hair over the foil, and applying lightener or color (Figure 19-72). In **weaving**, selected strands are picked up from a narrow section of hair with a zigzag motion of the comb, and lightener or color is applied only to these strands (Figure 19-73).

There are many patterns in which foil can be placed in the hair. There are face-frame, half-head, three-quarter head, and full-head wrapping patterns that produce different highlights in different portions of the head. Steps for a full-head highlight follow.



Figure 19-72 Slicing.



Figure 19-73 Weaving.

PROCEDURE

19-9

SPECIAL-EFFECTS HAIRCOLORING WITH FOIL, FULL HEAD

IMPLEMENTS AND MATERIALS

- Waterproof cape
- Tail comb
- Towel
- Applicator brush
- Foil
- Lightener
- Gloves
- Record card
- Plastic clips
- Applicator bottle
- Bowl/brushes

PREPARATION

Follow the same preparation steps as for lightening virgin hair, and include a patch test (if toner will be applied) and a strand test. Carefully analyze the hair and record all information on the client's card for future use.

PROCEDURE

1. With a tail comb, take a slice of hair at the lower crown area of the head and place a piece of foil under the slice of hair (Figure 19-74).
2. Holding the hair taut, brush on the lightener, from the upper edge of the foil to the hair ends (Figure 19-75).
3. Fold the foil in half until the ends meet.
4. Fold the foil in half again, using the comb to crease it.
5. Clip the foil upward.
6. Take a $\frac{3}{4}$ -inch (1.8-centimeter) subsection in between foils. Clip this hair up and out of the way (Figure 19-76). (Note the contrast in size between the foiled and unfoiled subsections.)
7. Continue working down the back center of the head until the section is complete (Figure 19-77).
8. Once the section is complete, release the clipped-up foils.
9. Work around the head into the side area, divide it into two smaller sections.
10. Work down the side, bring fine slices of hair into the foil, and apply lightener to the hair. Clip up the foil.



Figure 19-74 Place slice of hair over foil.



Figure 19-75 Hold taut and paint lightener, working all through the strand.



Figure 19-76 Clip foil up and out of the way.



Figure 19-77 Release the foils.

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11. Move to the other side of the head and complete the matching sections.
12. Move to the top of the head. Take a fine slice of hair off the top of a large section, place it on the foil, and apply lightener.
13. Part out a larger section, and then take a fine slice from the top of this section. Apply lightener.
14. Continue toward the front until the last foil is placed (Figure 19-78).
15. Allow the lightener to process according to the strand test. Check the foils for the desired lightness.
16. Remove the foils one at a time at the shampoo area. Rinse the hair immediately to prevent the color from affecting the untreated hair.
17. Apply a haircolor glaze to the hair from scalp to ends (Figure 19-79).
18. Work the glaze into the hair to make sure it is completely saturated (Figure 19-80). Process up to 20 minutes.
20. Rinse the hair, shampoo and condition.
21. Style the hair as desired (Figure 19-81).

CLEANUP AND SANITATION

Perform same cleanup and sanitation as for traditional semipermanent color.



Figure 19-78 Continue working until last foil is placed.



Figure 19-79 Apply glaze over the highlighted hair.



Figure 19-80 Work the glaze through the hair.

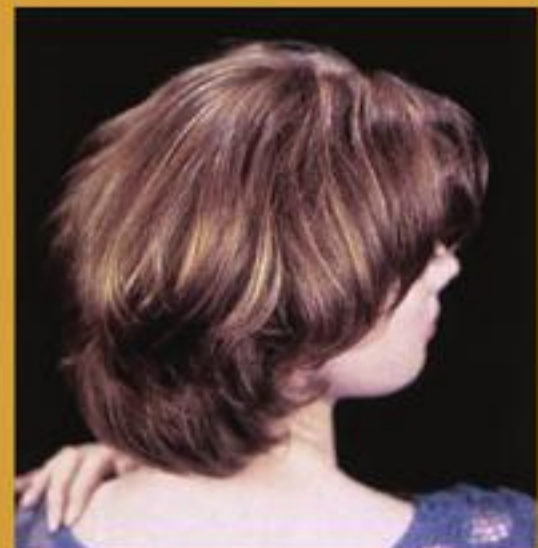


Figure 19-81 The finished look.

BALIAGE TECHNIQUE

The **baliage** (also spelled balyage) or **free-form technique** involves the painting of a lightener (usually powdered off-the-scalp lightener) directly onto clean styled hair. The lightener is applied with an applicator brush or a tail comb from scalp to ends around the head (Figure 19-82). The effects are extremely subtle and are used to draw attention to the surface of the hair (Figure 19-83).

TONING OVERHIGHLIGHTED AND DIMENSIONALLY COLORED HAIR

When the hair is decolorized to the desired level during a highlighting service, the use of a toner may not be necessary. However, if a cool tone is desired, you should use a toner to cancel out any undesirable yellow-contributing pigment.

When using a toner on highlighted hair, it is important to consider not only the varying degrees of porosity in the hair, but also the difference in pigmentation from strand to strand that was created by the lightening process. Although an oxidative toner will add color to the highlighted strands, it might also cause a slight amount of lift to the natural or pigmented hair.

The result may be an uneven tone, with the underlying warmth brought out by the oxidative color. Strand test to ensure best results.

To avoid affecting the untreated hair, choose from the following options:

- A nonoxidative toner, which contains no ammonia, requires no developer (thus producing no lift of the natural hair color), and is gentle on the scalp and hair.
- Semipermanent color may be used to deposit color without lift. Select a color that is delicate enough to avoid overpowering the prelightened hair. Always check the manufacturer's color chart for the color of your chosen toner to make sure that the combination of the toner and the contributing pigment will produce the desired color results.
- A demipermanent haircolor is a no-lift deposit-only color that will not cause additional lightening and lasts longer than temporary or traditional semipermanent colors.

HIGHLIGHTING SHAMPOOS

Highlighting shampoo colors are prepared by combining permanent haircolor, hydrogen peroxide, and shampoo. They are used when a slight change in hair shade is desired, or when the client's hair processes very rapidly. This process highlights the hair's natural color in a single application.

Highlighting shampoos are a mixture of shampoo and hydrogen peroxide. The natural color is slightly lightened. No patch test is required. Follow manufacturer's directions.



Figure 19-82 Baliage technique.



Figure 19-83 Finished hair.

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finished color, depending on the client's skin tone, eye color, and personal preference.

Another factor to consider when coloring low percentages of gray or salt-and-pepper hair to a darker level is that color on color will always make a darker color. The addition of dark artificial pigment to the natural pigment results in a color that the eye perceives as darker. For this reason, when attempting to cover the unpigmented hair in a salt-and-pepper head, formulate two levels lighter than the natural level to ensure a natural result.

For the purposes of a strand test, a manufacturer's product color chart can be used in conjunction with the following formulation charts (Tables 19-4 and 19-5) to select a color within the proper level.

PERCENTAGE OF GRAY HAIR	Semipermanent/Demipermanent Color Formulation for Gray Hair
90–100%	Desired level
70–90%	Equal parts desired and one level lighter
50–70%	One level lighter than desired level
30–50%	Equal parts one level lighter and two levels lighter
10–30%	Two levels lighter than desired level

Table 19-4 Semipermanent/Demipermanent Color Formulation for Gray Hair

PERCENTAGE OF GRAY HAIR	Permanent Color Formulation for Gray Hair
90–100%	Desired level
70–90%	Two parts desired level and one part lighter level
50–70%	Equal parts desired and lighter level
30–50%	Two parts lighter level and one part desired level
10–30%	One level lighter

Table 19-5 Permanent Color Formulation for Gray Hair



Focus on . . . Building Your Client Base

- Be as knowledgeable about haircolor as you can be. Maintain your skills through continuous education.
- Be honest when recommending color options to your client. That means including information on maintenance, costs, and other issues.
- Keep up to date with celebrity hair trends because your clients will be asking for them.
- Maintain a positive and excited attitude about your work and convey your confidence and enthusiasm to your client.

The gray hair formulation tables provide general guidelines, but there are other considerations to take into account such as the following:

- Client's personality
- Personal preferences
- Amount of gray hair and its location

You will note that in the tables there are no colors given in the formulations, only the levels of haircoloring and various techniques. Also note that the table does not consider the location of the gray hair. The table assumes that the gray hair is equally distributed throughout the entire head. If, for instance, the majority of gray hair is located in the front section of the head, that section would be considered to have more gray hair, with the back portion containing less gray hair. In that instance, you would have to determine what formulation would best suit the client. The gray hair around the face is what the client sees, so it may be wise to formulate based on the percentage of gray hair the client actually sees. The section of hair that surrounds the face is what influences the client's self-image.

There are many techniques to help solve your haircolor challenges. Some tips for working on gray hair follow:

- Use 20-volume developer.
- Process color for a full 45 minutes.
- Add ½ to 1 ounce of a natural/warm tone to the formula for resistant gray hair.
- High-lift blond is not designed for gray coverage. To create a very light result, formulate at a Level 7 and add some highlights.

PRESOFTENING

Occasionally, gray hair is so resistant that even when formulation, application, and time are correct, you will find that the coverage is not satisfactory. In such cases, presoftening becomes necessary. **Presoftening** raises the cuticle layer of gray or resistant hair to allow for better penetration of color. It is a double-application haircoloring service. A presoftener is applied, processed, and removed. Then the haircolor is applied.

Although presoftening is equally effective on pigmented hair, you should leave the presoftening mixture on the hair only long enough to help raise the cuticle, thus making the hair porous enough to accept the color.

To presoften hair, mix the product according to the manufacturer's directions. Apply with an applicator brush or bottle and start in the most resistant areas first. Process at room temperature for 5 to 20 minutes. Wipe the presoftener gently with a cloth or paper towel to remove. Next, apply a haircolor formula of the correct level and tone to achieve your end results.

RULES FOR EFFECTIVE COLOR CORRECTION

Sometimes the color may not turn out as expected. Although this can seem disastrous, for your client and for you, it does not need to be. Problems can always be corrected. Keep the following guidelines in mind.

- To brighten haircolor, refresh reds with a **soap cap** of equal parts shampoo and the remaining color formula before rinsing.

HAIRCOLOR TIPS FOR BRUNETTES

- To avoid orange or brassy tones when lifting brown hair with permanent color, always use a cool blue base.
- To avoid unwanted brassy tones, do not lighten more than two levels above the natural color.
- Add 1 ounce of a natural color to cover gray in brunette hair.
- Natural highlights in brunette hair should be deep or caramel colored. Blond highlights have too much contrast with brunette hair. Blond highlights do not look natural and require frequent service.

HAIRCOLOR TIPS FOR BLONDS

- Blond haircolor is popular, profitable, and fun. From single-process blond to highlighting, the possibilities are endless.
- When lightening brown hair to blond, remember that there may be underlying unwanted warm tones.
- When covering gray hair with a blond color, use a Level 7 or darker for the best coverage.
- Double-process blonding is the best way to obtain pale blond results.
- If high-lift blonds that lift only 5 levels, are used on Levels 4 and below, the result may be a color that is too warm or brassy.
- If highlights become too blond or all one color, lowlights or deeper strands can be foiled into the hair to create a more natural color, or you can glaze the hair with a light blond color containing a red-orange base to add missing warmth to the hair.

COMMON HAIRCOLOR SOLUTIONS

GREEN CAST

If the hair has a buildup of minerals from well water or chlorine, you may want to purify the hair with a product designed to remove the mineral buildup. You can apply a no-lift deposit-only color to neutralize any unwanted color that remains in the hair.

OVERALL HAIRCOLOR IS TOO LIGHT

This is a result of incorrect formulation. To correct, apply a no-lift deposit-only color that is one to two levels darker than the previous formula.

OVERALL COLOR IS TOO DARK

Determine how much of the color needs to be removed. Use a haircolor remover in cases where the hair is too dark because of buildup or formulation. Apply haircolor remover to the areas that need to be lightened. Process for 10 minutes and check development. These removers are designed to remove artificial pigment from the hair. Once you have achieved the desired color, rinse and shampoo.



Focus on . . . Retailing

Your color client needs to use high-quality salon products at home to help prevent her haircolor from fading. Using the right products increases the longevity of the hair color, preserves the natural integrity (health) of the hair, and makes your client more likely to return to you for more services. Recommending the right professional products increases your client's satisfaction, and your income.



CAUTION

Sometimes the hair is so damaged and overly porous that there may be insufficient structure left within the cortex for the artificial pigment to attach to. Hair that looks “gun-metal gray” is a real danger sign. Hair that is this porous is very fragile, and may be close to the breaking point.

RESTORING BLOND TO NATURAL HAIRCOLOR

Restoring a client's blond hair back to its natural darker color can be tricky. Even if the client says that she wants to go back to her natural color, she may not like it. She is used to seeing light hair and going too dark could be disastrous. A few tips on how to accomplish this objective are listed below.

First, soften the new growth with a level 6-violet base color with 20 volume. Apply to the scalp area, process for 30 minutes, and rinse.

Next, apply a no-lift deposit-only glaze with 1 ounce of a Level-8 light natural blond and 1 ounce of a Level-9 red-orange. Apply to all the lightened hair. Do not apply to the scalp area. Process for 20 minutes. Rinse and towel-dry.

Finally, mix a no-lift deposit-only glaze with 2 ounces of a Level-6 natural blond. Apply the color all over from scalp to ends. Process up to 20 minutes, checking it every 5 minutes.

Reevaluate the haircolor at the client's next visit, and determine what is needed to make the color deeper. Apply a separate color to the scalp area and on the remainder of the hair strand for the best results.

Haircoloring offers you the opportunity to exercise your creative talents and bring great pleasure to your clients (Figure 19-87). Enjoy your work, but most of all, enjoy and appreciate learning now and in the future. Haircolor techniques, fashions, and formulations are constantly changing. Professionals who specialize in haircolor must constantly learn new techniques to keep up with those changes.



Figure 19-87 A haircolor specialist has both skill and creativity.

HAIRCOLORING SAFETY PRECAUTIONS

- Perform a patch test 24 to 48 hours prior to each application of aniline-derivative haircolor. Apply haircolor only if the patch test is negative.
- Do not apply haircolor if abrasions are present.
- Do not apply haircolor if a metallic or compound haircolor is present.
- Do not brush the hair prior to applying color.
- Always read and follow the manufacturer's directions.
- Use sanitized applicator bottles, brushes, combs, and towels.
- Protect your client's clothing with proper draping.
- Perform a strand test for color, breakage, and/or discoloration.
- Use an applicator bottle or bowl (glass or plastic) for mixing the haircolor.
- Do not mix haircolor until you are ready to use it; discard leftover haircolor.
- Wear gloves to protect your hands.
- Do not permit the color to come in contact with the client's eyes.
- Do not overlap during a haircolor retouch.
- Use a mild shampoo. An alkaline or harsh shampoo will strip color.
- Always wash hands before and after serving a client.

REVIEW QUESTIONS

1. List the primary, secondary, and tertiary colors.
2. Name the two types of melanin.
3. Define level and tone.
4. What are the classifications of haircolor? Briefly describe each one.
5. Why is a patch test important?
6. What is a strand test?
7. What is the role of ammonia in a haircolor formula?
8. What is the role of hydrogen peroxide in a haircolor formula?
9. What are the four key questions you ask when formulating a haircolor?
10. Explain the procedure for a single-process tint.
11. Explain the procedure for a single-process tint with a glaze.
12. What are the two processes involved in double-process haircoloring?
13. What are three forms of hair lightener?
14. What are the three most commonly used methods for highlighting?
15. What are fillers, and for what purpose are they used?
16. List at least 10 safety precautions to follow during the haircolor process.

CHAPTER GLOSSARY

<i>activators</i>	Powdered persulfate salts added to haircolor to increase its lightening ability.
<i>aniline derivatives</i>	Contain small, uncolored dyes that combine with hydrogen peroxide to form larger, permanent dye molecules within the cortex.
<i>balayage or free-form technique</i>	Painting a lightener (usually a powdered off-the-scalp lightener) directly onto clean, styled hair.
<i>base color</i>	Predominant tone of a color.
<i>cap technique</i>	Lightening technique that involves pulling clean strands of hair through a perforated cap with a thin plastic or metal hook.
<i>color fillers</i>	Equalize porosity and deposit color in one application to provide a uniform contributing pigment on prelightened hair.
<i>complementary colors</i>	Primary and secondary color combinations that are directly opposite from each other on the color wheel.
<i>conditioner fillers</i>	Used to recondition damaged, overly porous hair, and equalize porosity so that the hair accepts the color evenly from strand to strand and scalp to ends.
<i>contributing pigment</i>	Natural hair color that remains in the hair when the natural color is lightened; must be taken into consideration when haircolor is selected. Also called undertone.
<i>demipermanent haircolor</i>	Also called no-lift, deposit-only color. Formulated to deposit, but not lift (lighten) natural hair color. Demipermanent colors are able to deposit without lifting because they are less alkaline than permanent colors and are mixed with a low-volume developer.
<i>developer</i>	Oxidizing agent that, when mixed with an oxidation haircolor, supplies the necessary oxygen gas to develop color molecules and create a change in hair color.
<i>double-process application</i>	Coloring technique requiring two separate procedures in which the hair is prelightened before the depositing color is applied; also called two-step coloring.
<i>fillers</i>	Used to equalize porosity.
<i>foil technique</i>	Highlighting technique that involves coloring selected strands of hair by slicing or weaving out sections, placing them on foil or plastic wrap, applying lightener or permanent haircolor, and sealing them in the foil or plastic wrap.
<i>glaze</i>	A nonammonia color that adds shine and tone to the hair.
<i>hair color</i>	The natural color of hair.
<i>haircolor</i>	Professional, salon industry term referring to artificial haircolor products and services.

CHAPTER GLOSSARY

<i>hair lightening</i>	Chemical process involving the diffusion of the natural color pigment or artificial color from the hair; often called "bleaching" or "decolorizing."
<i>highlighting</i>	Coloring some of the hair strands lighter than the natural color to add the illusion of sheen and depth; highlights do not generally contrast strongly with the natural color.
<i>highlighting shampoo</i>	Mixture of shampoo and hydrogen peroxide; used to slightly lighten natural hair color.
<i>law of color</i>	System for understanding color relationships.
<i>level</i>	Lightness or darkness of a color. Refers to the saturation, concentration, or density of a color. Answers the question, how much color?
<i>level system</i>	System that colorists use to determine the lightness or darkness of a hair color.
<i>lighteners</i>	Chemical compounds that lighten hair by dispersing, dissolving, and decolorizing the natural hair pigment.
<i>line of demarcation</i>	Visible line separating colored hair from new growth.
<i>metallic or gradual colors</i>	Haircolors containing metal salts that change hair color gradually by progressive buildup and exposure to air, creating a dull, metallic appearance.
<i>natural or vegetable haircolors</i>	Colors, such as henna, obtained from the leaves or bark of plants.
<i>new growth</i>	Part of the hair shaft between the scalp and the hair that has been previously colored.
<i>off-the-scalp lighteners</i>	Powdered lighteners that cannot be used directly on the scalp.
<i>on-the-scalp lighteners</i>	Oil and cream lighteners that can be used directly on the scalp.
<i>oxidation</i>	A process by which oxygen is released, occurs within the cortex of the hair shaft.
<i>patch test</i>	Test for identifying a possible allergy in a client, required by Federal Food, Drug, and Cosmetic Act. Also called predisposition test.
<i>permanent haircolors</i>	Lighten and deposit color at the same time and in one application. They are more alkaline than no lift deposit only haircolors and mixed with a higher volume developer.
<i>prelightening</i>	First step of double-process haircoloring, used to lift or lighten the natural pigment before the application of toner.
<i>presoftening</i>	Process of treating gray or very resistant hair to allow for better penetration of color.
<i>primary colors</i>	Pure or fundamental colors (red, yellow, and blue) that cannot be created by combining other colors.
<i>resistant</i>	Characteristic of some hair types that makes penetration by moisture or chemicals difficult.

CHAPTER GLOSSARY

<i>reverse highlighting or lowlighting</i>	Technique of coloring strands of hair darker than the natural color.
<i>secondary color</i>	Color obtained by mixing equal parts of two primary colors.
<i>semipermanent haircolor</i>	No-lift, deposit-only, nonoxidation haircolor that is not mixed with peroxide and is formulated to last through several shampoos.
<i>single-process haircoloring</i>	Process that lightens and deposits color in the hair in a single application.
<i>slicing</i>	Coloring technique that involves taking a narrow, $\frac{3}{8}$ -inch (0.3-centimeter) section of hair by making a straight part at the scalp, positioning the hair over the foil, and applying lightener or color.
<i>soap cap</i>	Combination of equal parts of prepared tint and shampoo applied to the hair like a regular shampoo.
<i>special effects haircoloring</i>	Any technique that involves partial lightening or coloring.
<i>temporary haircolor</i>	Nonpermanent color whose large pigment molecules prevent penetration of the cuticle layer, allowing only a coating action that may be removed by shampooing.
<i>tertiary color</i>	Intermediate color achieved by mixing a secondary color and its neighboring primary color on the color wheel in equal amounts.
<i>tone</i>	Also called hue of color; the balance of color.
<i>toners</i>	Semipermanent, demipermanent, and permanent haircolor products that are used primarily on prelightened hair to achieve pale and delicate colors.
<i>virgin application</i>	First time the hair is colored.
<i>volume</i>	Measure of varying strengths (concentration) of hydrogen peroxide; the higher the volume, the greater the lifting action.
<i>weaving</i>	Coloring technique in which selected strands are picked up from a narrow section of hair with a zigzag motion of the comb, and lightener or color is applied only to these strands.