

14 Principles of Hair Design

Chapter Outline

Why Study Principles of Hair Design?

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

Learning Objectives

After completing this chapter, you will be able to:

- ✓ **L01** Describe the possible sources of hair design inspiration.
- ✓ **L02** List the five elements of hair design.
- ✓ **L03** List the five principles of hair design.
- ✓ **L04** Understand the influence of hair type on hairstyle.
- ✓ **L05** Identify different facial shapes and demonstrate how to design hairstyles to enhance or camouflage facial features.
- ✓ **L06** 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 area)
pg. 302

concave profile
pg. 299

contrasting lines
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convex profile
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curved lines
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design texture
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diagonal lines
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directional lines
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emphasis (focus)
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form
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harmony
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horizontal lines
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parallel lines
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profile
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proportion
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rhythm
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single lines
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space
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straight profile
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symmetrical balance
pg. 291

transitional lines
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vertical lines
pg. 286



▲ **Figure 14-1**
Colleen Moore, 1920s film star—the original flapper introduces the bob.

▼ **Figure 14-2**
Contemporary bob.



Design is the foundation of all artistic applications. All artists—architects, fashion designers, and interior designers, among many others—have a strong visual eye. The odds are that you do too, 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 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.

WHY STUDY PRINCIPLES OF HAIR DESIGN?

As a cosmetologist, you should study and have a thorough understanding of the principles of hair design because:

- You will be better able to understand why a particular hairstyle will or will not be the best choice for a client.
- The principles of design will serve as helpful guidelines to assist you in achieving your styling vision.
- You will be able to create haircuts and styles designed to help clients camouflage unattractive features while emphasizing attractive ones.

Philosophy of Design

A good designer always envisions the end result before beginning. For example, when an architect designs a building, she first visualizes the final product. Then she completes drawings, and 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—anything, anywhere—can 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 era might inspire you to reinvent it in a way that works for today (**Figures 14-1** and **14-2**). Modern inspiration in 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 need to decide which tools and techniques—such as cutting shears, flat irons, permanent wave, 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. If you are open to change, 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 different face shapes and body types. It takes time and experience 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 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 through experience. All good stylists have made a significant number of design mistakes in the past—great stylists learn and grow from each experience. 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, long-term career, do not allow yourself to become what is known in the beauty industry as a *cookie-cutter* hair designer who learns a new haircut and then gives it to everyone who sits in his or her chair for the next month. Always explore new possibilities, and customize your design to each client’s individual needs and lifestyle. Think outside 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. **LO1**



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:

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 14–3**).



▲ **Figure 14–3**
Horizontal lines create width in a hairstyle.

Photography by Tom Carson. Hair by Michelle Azouz for Tangles Salon, Wichita Falls, TX.

Photography by Tom Carson. Hair by Carmen Cutrona for Carmen Carmen Salon e Spa, Charlotte, NC.



▲ Figure 14-4
Vertical lines in a hairstyle.

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 14-4).

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 14-5).

Curved lines, lines moving in a circular or semi-circular direction, soften a design. They can be large or small, a full circle, or just part of a circle (Figure 14-6). Curved lines may move in a clockwise or counter-clockwise direction. They can be placed horizontally, vertically, or diagonally. Curved lines repeating in opposite directions create a wave (Figure 14-7).

Designing with Lines

Hairstyles are created by the type of line, direction, or combination you choose:

Single lines. An example of this is the one-length hairstyle. These hairstyles are best for clients requiring the lowest maintenance when styling their hair (Figure 14-8).

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 14-9).

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 14-10).

Photography by Tom Carson. Hair by Mike Pavlick, Jen Roskey, Holly Brown, & Jen Snyder for Ladies & Gentlemen Salon & Spa, Mentor, OH. Makeup by Amy Hoegler.



▲ Figure 14-5
Diagonal lines can create interest in a hairstyle.

Photography by Tom Carson. Hair by Sandra Carr for Sheer Professionals, Wooster, OH.



▲ Figure 14-6
Curved lines can soften a hairstyle.

Photography by Tom Carson. Hair by Randy Currie for Currie Hair, Skin & Nails, Glen Mills, PA. Makeup by Jessica Moss.



▲ Figure 14-7
Wave.

Courtesy of Scruples Professional Salon Products, Inc.



▲ Figure 14-8
Single-line hairstyle.

Transitional lines are usually curved lines that are used to blend and soften horizontal or vertical lines (Figure 14–11).

Directional lines are lines with a definite forward or backward movement.

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 14–12).

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. A hairstylist must keep every angle in mind—not only of the forms being created, but of the spaces surrounding the forms 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—straight, wavy, curly, or extremely curly. For example, straight hair reflects light better than other wave patterns, and straight hair reflects the most light when it is cut to a single length (Figure 14–13). Wavy hair can be combed into waves that



▲ Figure 14–9
Repeating lines in a hairstyle.



▲ Figure 14–10
Contrasting lines.



▲ Figure 14–11
Transitional lines.

Photography by Tom Carson. Hair by Randy Currie for Currie Hair, Skin & Nails, Glen Mills, PA. Makeup by Miriah Price.



▲ Figure 14–12
The outline of the hairstyle is the form.

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▲ Figure 14–13
Straight hair.

Photography by Tom Carson. Hair by Glynn Jones for Glynn Jones Salon, Alexandria, VA. Makeup by Christopher Wilson.

Photography by Tom Carson. Hair by Leslie Cook for Tangles Salon, Wichita Falls, TX.

Photography by Tom Carson. Hair by Chase Williams for Tangles Salon, Wichita Falls, TX.



▲ **Figure 14-14**
Wavy hair.

Photography by Tom Carson. Hair by Kim Lane for Ladies & Gentlemen Salon & Spa, Mentor, OH. Makeup by Jody Keeney.



▲ **Figure 14-15**
Curly hair.

Photography by Tom Carson. Hair by Bria Galloway for Frederick's Day Spa, Wheeling, WA. Makeup by Bria Galloway.



▲ **Figure 14-16**
Very curly hair.

Photography by Tom Carson. Hair by Robin Cook for Tangles Salon, Wichita Falls, TX.



▲ **Figure 14-17**
Wave patterns can be altered temporarily.

Photography by Tom Carson. Hair by Leslie Cook for Tangles Salon, Wichita Falls, TX.



▲ **Figure 14-18**
Combining wave patterns.

create horizontal lines (**Figure 14-14**). Curly hair and extremely curly hair do not reflect much light and can be coarse to the touch. Curly hair creates a larger form than straight or wavy hair does (**Figures 14-15** and **14-16**).

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.

Curly hair can be straightened with a blowdryer or flat iron (**Figure 14-17**).

Crimping irons are used to create interesting and unusual wave patterns like zigzags. Hair can also be wet-set with rollers or pincurls to create curls and waves. Finger waves, braids, and locks are another way of creating temporary textured pattern changes (**Figures 14-18** to **14-20**). You will learn more about styling techniques in subsequent chapters.

Changing Design Texture with Chemicals

Chemical wave pattern changes are considered permanent (**Figure 14-21**). They last until the new growth of hair is long enough to alter the design. Curly hair can be straightened with relaxers, and straight hair can be curled with permanent waves. These techniques are covered in detail in Chapter 20, Chemical Texture Services.

Tips for Designing with Wave Patterns

- 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 more conservative professionals.

- Smooth wave patterns accent the face and are particularly useful when you wish to narrow a round head shape (**Figure 14–22**).
- Curly wave patterns take attention away from the face and can be used to soften square or rectangular features (**Figure 14–23**).

Haircolor

Haircolor 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. Haircolor can help define texture and line, and it can tie design elements together. In Chapter 21, Haircoloring, you will learn more about enhancing hair design, using haircolor 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 14–24** and **14–25**).



▲ **Figure 14–19**
Fine braids create temporary waves.



Photography by Tom Carson. Hair by Lauren Surace. Makeup by Haley Steigewald for The Ohio Academy Paul Mitchell Partner School, Twinsburg, OH.

▲ **Figure 14–20**
Finger waves and curls.



Photography by Tom Carson. Hair by Kim Lane for Ladies & Gentlemen Salon & Spa, Mentor, OH. Makeup by Jody Keeney.

▲ **Figure 14–21**
Chemically altered hairstyle.



Photography by Tom Carson. Hair by Sheer Professionals, Wooster, OH.

▲ **Figure 14–22**
Straight wave patterns are flattering on the round face.



Photography by Tom Carson. Hair by Felicia Gonzales. Makeup by Cassie LalMountain for Altitudes A Salon, Toledo, OH.

▲ **Figure 14–23**
Curly wave patterns soften angular faces.



Photography by Tom Carson. Hair by Tanya Lange for Altitudes A Salon, Sylvania, OH. Makeup by Kim Bowers.

▲ **Figure 14–24**
Light colors appear closer to the surface.



Photography by Tom Carson. Hair by The Brown-Aveda Institute, Mentor, OH.

▲ **Figure 14–25**
Creating dimension with color.



▲ Figure 14-26
Contrasting color accents the line.

Lines with Color

Because the eye is drawn to the lightest color, you can use a light color to draw a line in a hairstyle in the direction you want the eye to travel. A single line of color, or a series of repeated lines of color, can create a bold, dramatic accent (Figure 14-26).

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 haircolors are more flattering than cool haircolors. 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, you should 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 14-27). **LO2**

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 television 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 for such a client.

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 14-28). But the same large hair style would appear out of proportion on a petite woman (Figure 14-29). 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 14-27
Strong color contrast.



► **Figure 14–28**
A large hairstyle balances a large body structure.

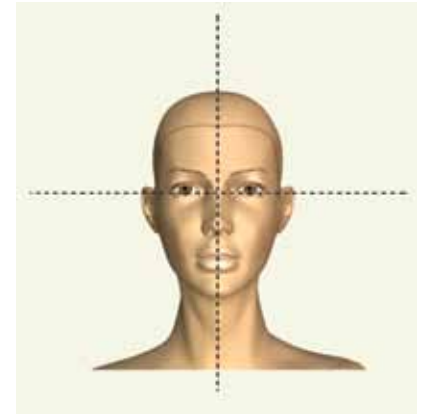
◄ **Figure 14–29**
A large hairstyle makes a petite woman look smaller.

Balance

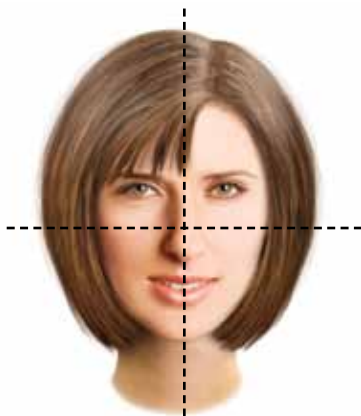
Balance is establishing equal or appropriate proportions to create symmetry. In hairstyling, it can be the proportion of height to width. Balance can be symmetrical or asymmetrical. Often when you are dissatisfied with a finished hair design, it is because the style is out of balance.

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 14–30**).

Symmetrical balance occurs when an imaginary line is drawn through the center of the face and the 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 14–31 to 14–33**).



▲ **Figure 14–30**
Measuring symmetry of the head.



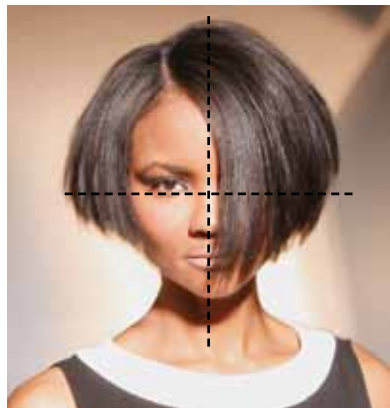
▲ **Figure 14–31**
Both sides equidistant from center.



▲ **Figure 14–32**
Perfect symmetry.



▲ **Figure 14–33**
Symmetry with different shapes, same volume.



▲ Figure 14-34
Horizontal asymmetry.



▲ Figure 14-35
Diagonal asymmetry.



▲ Figure 14-36
Fast rhythm.



▲ Figure 14-37
Slow rhythm.



▲ Figure 14-38
Creating emphasis with various wave patterns.

Asymmetrical balance is established when the two imaginary halves of a hairstyle have an equal visual weight, but are positioned unevenly. Opposite sides of the hairstyle are different lengths or have a different volume. Asymmetry can be horizontal or diagonal (Figures 14-34 and 14-35).

Rhythm

Rhythm is a regular pulsation or recurrent pattern of movement in a design. In music or dance, rhythm can be fast or slow. In hair design, a fast rhythm moves quickly; tight curls are an example. A slow rhythm can be seen in larger shapings or long waves (Figures 14-36 and 14-37).

Emphasis

The **emphasis**, also known as **focus**, in a design is what draws the eye first, before it travels 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 emphasis or focus by using the following:

- Wave patterns (Figure 14-38)
- Color (Figure 14-39)
- Change in form (Figure 14-40)
- Ornamentation (Figure 14-41)

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 you do not use too many and as long as they are decreasing in size and importance. 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 the following elements:

- A form with interesting lines
- A pleasing color or combination of colors and textures
- A balance and rhythm that together strengthen the design

A harmonious design is never too busy, and it is in proportion to the client's facial and body structure. A successful harmonious design 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 is properly analyzed for its 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. The hairstyle should attractively frame the client's face. An artistic and suitable hairstyle will take into account physical characteristics such as the following:

- Shape of the head, including the front view (face shape), profile, and back view
- Features (perfect as well as imperfect features)
- Body posture **LO3**

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. These wave patterns are straight, wavy, curly, and extremely curly. Hair texture, density, and the relationship between the two 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 very thin to very thick.

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 facial



▲ Figure 14-39
Creating emphasis with color.



▲ Figure 14-40
Creating emphasis with form changes.



▲ Figure 14-41
Ornament as focal point.

Photography by Tom Carson. Hair by Glynn Jones for Glynn Jones Salon, Alexandria, VA. Makeup by Christopher Wilson.

Photography by Tom Carson. Hair by Melanie Long for The Ohio Academy Paul Mitchell Partner School, Columbus, OH.

Photography by Tom Carson. Hair by Sharon DeChiazza for Frederick's Day Spa, Wheeling, WV. Makeup by Sharon DeChiazza.

features or body structure, think about what styling aids or chemical services can be recommended to achieve the most flattering style. Left natural, this hair type may not support many styling options.

- **Straight, medium hair.** This type of hair offers more versatility in styling. It responds well to blowdrying with various-sized brushes and has a good amount of movement. It will also 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 responds well to thermal styling. Flat brushes are better for this hair type because of a wide diameter in the hair shaft. Blowdrying with round brushes can create too much volume for this hair type. 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 blowdrying 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 blowdrying, 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 blowdrying.
- **Wavy, coarse hair.** This hair type can produce a silhouette that is very wide, and the hair can appear unruly if it is not shaped properly. Although blowdrying can be effective with this hair type, blowdrying 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. Clients with this hair often feel that their hair leaves them trapped between being too wavy to be left in a straight style, and not being curly enough for a curly style. A soft perm could easily bring the client to a wash-and-wear curly style. A chemical relaxer might work very well if the client prefers a straighter look.
- **Curly, fine hair.** When this hair type is worn long, it often separates, revealing the client's scalp unless the hair is thick in density. This hair type responds well to mild relaxers and to color services. Blowdrying the hair straight may be difficult unless the hair is cut into short layers. Blowdrying is not an effective solution if the client is going to be in a humid environment.
- **Curly, medium hair.** This hair type creates a wide silhouette. When left natural, this type of hair 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 weigh it down. It is easy for this type of hair to overwhelm any client. Keep in mind while cutting this hair type 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 before you begin styling. Keep in mind that for ease of styling, this hair type is generally best cut short. If the hair is 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, because 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. **LO4**

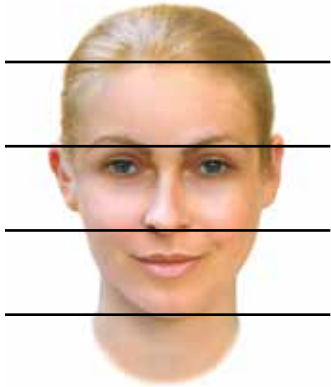
Creating Harmony between Hairstyle and Facial Structure

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 of the client's hair completely off the face using a towel or hair band, so that you can better observe just the client's face.

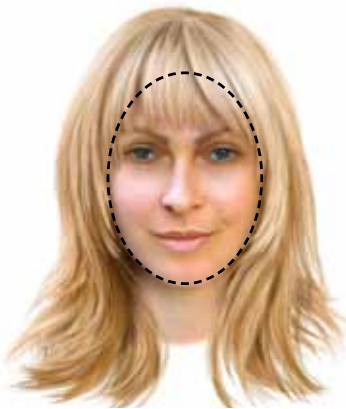
There are seven basic facial shapes: oval, round, square, triangle (pear-shaped), oblong, diamond, and inverted triangle (heart-shaped).

To recognize each facial shape and to be able to style the hair in the most flattering

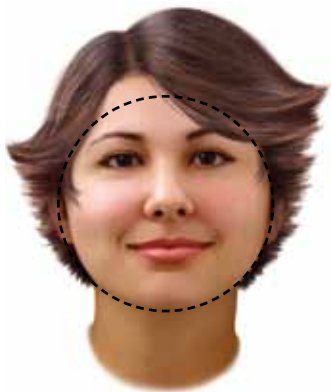




▲ Figure 14-42
Ideal facial proportions.



▲ Figure 14-43
The oval face shape is considered ideal and works well with any hairstyle.



▲ Figure 14-44 a
The round face shape is widest at the center of the face. A style like this one accentuates the width at the center of the face, so is not a good choice.

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 evaluating and modifying all other facial types (Figure 14-42).

- **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 14-43). 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 Special Considerations section later in this chapter.)

Round Facial Type

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

Objective: To create the illusion of length to the face, since 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 (Figures 14-44a and b).

Square Facial Type

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

Objective: To offset or round out the square features.

Styling choice: Soften the hair around the temples and jaw by bringing the shape or silhouette close to the head form. Create volume in the area between the temples and jaw by adding width around the ear area (Figures 14-45-a and b).



▲ Figure 14-44 b
This style helps the round face shape appear longer and more oval by using additional volume at the top of the head and decreasing volume at the temples.

Triangular (Pear-Shaped) Facial Type

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

Objective: 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 (Figures 14-46a and b).

Oblong Facial Type

Facial contour: Long, narrow face with hollow cheeks.

Objective: To make the face appear shorter and wider.

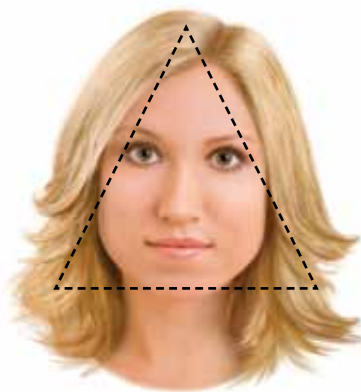
Styling choice: Keep the hair fairly close to the top of the head. Add volume on the sides to create the illusion of width. The hair should not be too long, as this will elongate the oblong shape of the face. Chin length styles are most effective for this facial type (Figures 14-47a and b).

WEB RESOURCES

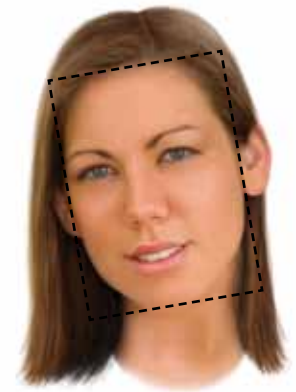
Thanks to the wonders of modern computer technology we can take a facial image and try many hairstyles or haircolors with just a click of a mouse. This is a great exercise for training your eye by seeing the effect of many different styles on the same face. Have fun and be creative—it is only cyber hair! Check out <http://www.dailymakeover.com> for free virtual makeovers.



▲ Figure 14-45 a
The square face shape is accentuated with this hairstyle because the style has little volume and does not help to soften the squared edges of the face shape.



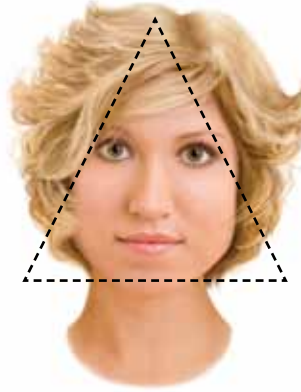
▲ Figure 14-46 a
This style—long, flat-on-top, and curly length—does nothing to soften the angles of a triangular face shape.



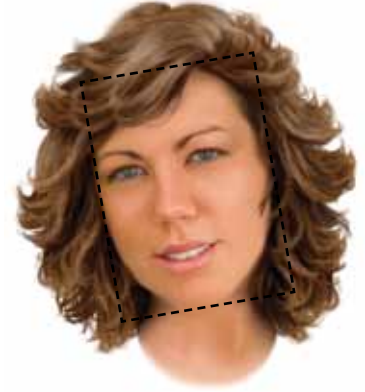
▲ Figure 14-47 a
With no width at the center of the hairstyle, the oblong face shape is quite obvious.



▲ Figure 14-45 b
With its soft waves, close-to-the-head bangs, and curls at the chin, this hairstyle has volume at the temple area. It is very flattering for the square face shape.



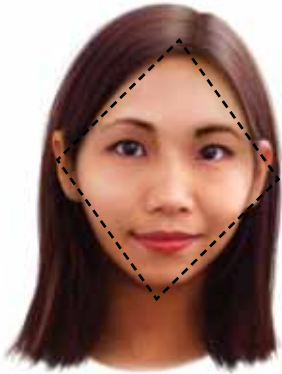
▲ Figure 14-46 b
A much more flattering look for the triangular face shape. This style adds fullness to the top half of the head, balancing the chin area and making the overall look more proportionate.



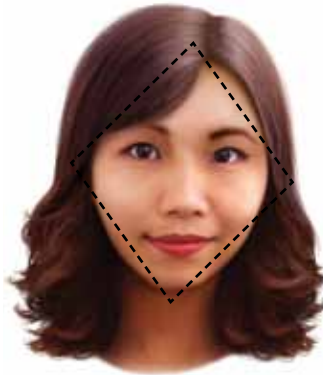
▲ Figure 14-47 b
Adding volume to the temple and side areas creates the appearance of width and balance for this oblong face shape.

ACTivity

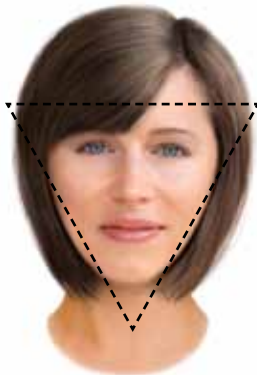
Bring to class pictures of models and celebrities from magazines and look at them with your classmates to analyze facial shapes. Which styles work or do not work? What hairstyle would you suggest if they were your clients? Why?



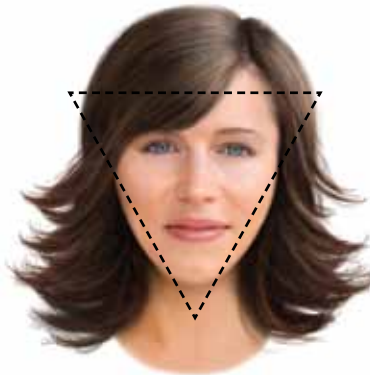
▲ **Figure 14-48 a**
This hairstyle accentuates the diamond face shape by being close to the head and exposing the forehead, adding to the width of the face.



▲ **Figure 14-48 b**
To create the illusion of balance for a diamond face shape, keep the sides closer to the face and create volume at the top and chin area.



▲ **Figure 14-49 a**
The inverted triangle-shaped face, also called the heart-shaped face, is not flattered by a hairstyle whose lines mimic the face shape.



▲ **Figure 14-49 b**
The inverted triangle-shaped face looks best in a hairstyle that has curl and volume in the lower half of the face.

Diamond Facial Type

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

Objective: To reduce the width across the cheekbone line.

Styling choice: Increase the fullness across the jaw line and forehead while keeping the hair close to the head at the cheekbone line. Avoid hairstyles that lift away from the cheeks or move back from the hairline on the sides near the ear area (**Figures 14-48a and b**).

Inverted Triangle (Heart-Shaped) Facial Type

Facial contour: Wide forehead and narrow chin line.

Objective: 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 (**Figures 14-49a and b**).

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. The face when viewed in profile 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 14-50**).

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 14-51 and 14-52).

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 14-53 and 14-54).

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.

Top Third of the Face

- **Wide forehead:** Direct hair forward over the sides of the forehead (Figure 14-55).
- **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 14-56).
- **Receding forehead:** Direct the bangs over the forehead with an outwardly directed volume (Figure 14-57).



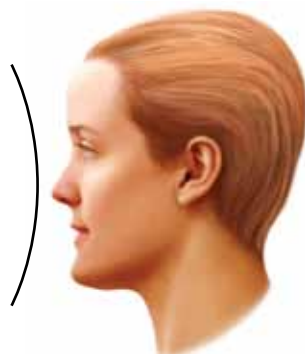
▲ Figure 14-50
Straight profile.



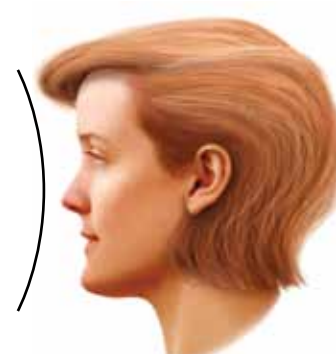
▲ Figure 14-51
Convex profile.



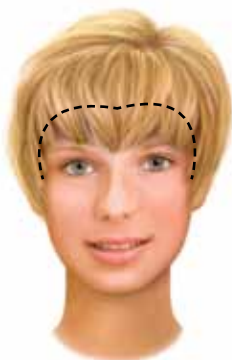
▲ Figure 14-52
Styling for a convex profile.



▲ Figure 14-53
Concave profile.



▲ Figure 14-54
Styling for a concave profile.



▲ Figure 14-55
Wide forehead.



▲ Figure 14-56
Narrow forehead.



▲ Figure 14-57
Receding forehead.



▲ Figure 14-58
Large forehead.



▲ Figure 14-59
Close-set eyes.



▲ Figure 14-60
Wide-set eyes.



▲ Figure 14-61
Crooked nose.



▲ Figure 14-62
Wide, flat nose.



▲ Figure 14-63
Long, narrow nose.

- **Large forehead:** Use bangs with little or no volume to cover the forehead (Figure 14-58).

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 14-59).
- **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 14-60).
- **Crooked nose:** Asymmetrical, off-center styles are best, as they attract the eye away from the nose. Symmetrical styles will accentuate the fact that the face is not even (Figure 14-61).
- **Wide, flat nose:** Draw the hair away from the face and use a center part to help elongate and narrow the nose (Figure 14-62).
- **Long, narrow nose:** Stay away from styles that are tapered close to the head on the sides, with height on top. Middle parts or too much hair directed toward the face are also poor choices. These 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 14-63).

- **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 14–64).



▲ Figure 14–64
Small nose.

- **Prominent nose:** To draw attention away from the nose, bring hair forward at the forehead with softness around the face (Figure 14–65).



▲ Figure 14–65
Prominent nose.

Lower Third of the Face

- **Round jaw:** Use straight lines at the jaw line (Figure 14–66).
- **Square jaw:** Use curved lines at the jaw line (Figure 14–67).
- **Long jaw:** Hair should be full and fall below the jaw to direct attention away from it (Figure 14–68).
- **Receding chin:** Hair should be directed forward in the chin area (Figure 14–69).
- **Small chin:** Move the hair up and away from the face along the chin line (Figure 14–70).
- **Large chin:** The hair should be either longer or shorter than the chin line so as to avoid drawing attention to the chin (Figure 14–71).



▲ Figure 14–66
Round jaw.



▲ Figure 14–67
Square jaw.

LO5

Head Shape

Not all head shapes are round. It is important to evaluate the head shape before deciding on a hairstyle. Design the style with volume



▲ Figure 14–68
Long jaw.



▲ Figure 14–69
Receding chin.



▲ Figure 14–70
Small chin.



▲ Figure 14–71
Large chin.



▲ Figure 14-72
Perfect oval.



▲ Figure 14-73
Triangular part.



▲ Figure 14-74
Diagonal part in bangs.



▲ Figure 14-75
Curved part.

in areas that are flat or small while reducing the volume of the hair in areas that are large or prominent (Figure 14-72).

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 clients put on their 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 Partings

Hair partings can be the focal point of a hairstyle. Because the eye is drawn to a part, you must be careful in the placement. When possible, it is usually best to use a natural parting. 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 parting. For best results, you might try to incorporate the natural part into the finished style. The following are suggestions for hair partings that suit the various facial types.

Partings for the Bang (Fringe)

The **bang area**, also known as **fringe area**, 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:

- A triangular parting is the basic parting for bang sections (Figure 14-73).
- A diagonal parting gives height to a round or square face and width to a long, thin face (Figure 14-74).
- A curved part is used for a receding hairline or high forehead (Figure 14-75).

Style Partings

There are four other partings that can be used to highlight facial features:

- Center partings 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 partings on people with prominent noses (Figure 14-76).



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▲ Figure 14-76
Center part.



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▲ Figure 14-77
Side part.



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▲ Figure 14-78
Diagonal part.



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▲ Figure 14-79
Zigzag part.

- Side partings are used to direct hair across the top of the head. They help develop height on top and make thin hair appear fuller (Figure 14-77).
- Diagonal back partings are used to create the illusion of width or height in a hairstyle (Figure 14-78).
- Zigzag partings create a dramatic effect (Figure 14-79).

Designing for Men

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 Facial Hair Design

Mustaches, beards, and sideburns can be a great way for a male client to show his individual style. They can also be used to camouflage facial flaws. For example, if a man does not have a prominent chin when you look at his profile, a neatly trimmed full beard and mustache can be a good solution (Figure 14-80). If a man has a wide face and full cheeks, a fairly close-trimmed beard and mustache would be very thinning to the overall appearance (Figure 14-81).

A man who is balding with closely trimmed hair could also 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. **LO6**



Photography by Tom Carson. Hair by Dina Ciotta. Makeup by Jodi Kenney for Ladies & Gentlemen Salon & Spa, Lyndhurst, OH.

▲ Figure 14-80
Full beard and mustache.



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▲ Figure 14-81
Closely trimmed beard and mustache.

Review Questions

1. What are some of the possible sources a hair designer might use for inspiration?
2. What are the five elements of hair design?
3. What are the five principles of hair design?
4. What influence does hair type have on hairstyle?
5. List and describe the seven facial shapes and explain how hair design can be used to highlight or camouflage facial features.
6. How do the elements and principles of hair design apply to men?

Chapter Glossary

asymmetrical balance	Is established when two imaginary halves of a hairstyle have an equal visual weight, but the two halves are positioned unevenly. Opposite sides of the hairstyle are different lengths or have a different volume. Asymmetry can be horizontal or diagonal.
balance	Establishing equal or appropriate proportions to create symmetry. In hairstyling, it is the relationship of height to width.
bang area	Also known as <i>fringe area</i> ; triangular section that begins at the apex, or high point of the head, and ends at the front corners.
concave profile	Curving inward; prominent forehead and chin, with other features receded inward.
contrasting lines	Horizontal and vertical lines that meet at a 90-degree angle and create a hard edge.
convex profile	Curving outward; receding forehead and chin.
curved lines	Lines moving in a circular or semi-circular direction; used to soften a design.
design texture	Wave patterns that must be taken into consideration when designing a style.
diagonal lines	Lines positioned between horizontal and vertical lines. They are often used to emphasize or minimize facial features.
directional lines	Lines with a definite forward or backward movement.
emphasis	Also known as <i>focus</i> ; the place in a hairstyle where the eye is drawn first before traveling to the rest of the design.
form	The mass or general outline of a hairstyle. It is three-dimensional and has length, width, and depth.
harmony	The creation of unity in a design; the most important of the art principles. Holds all the elements of the design together.
horizontal lines	Lines parallel to the floor or horizon; create width in design.
parallel lines	Repeating lines in a hairstyle; may be straight or curved.

Chapter Glossary

profile	Outline of the face, head, or figure seen in a side view.
proportion	The comparative relation of one thing to another; the harmonious relationship among parts or things.
rhythm	A regular pulsation or recurrent pattern of movement in a design.
single lines	A hairstyle with only one line, such as the one-length hairstyle.
space	The area surrounding the form or the area the hairstyle occupies.
straight profile	Neither convex nor concave; considered the ideal.
symmetrical balance	Two halves of a style; form a mirror image of one another.
transitional lines	Usually curved lines that are used to blend and soften horizontal or vertical lines.
vertical lines	Lines that are straight up and down; create length and height in hair design.