



AVEDA INSTITUTE

# Cosmetology Curriculum



Book

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 **AVEDA INSTITUTE**  
Cosmetology Curriculum

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Student's Guide



## **THE AVEDA INSTITUTE MISSION**

The Aveda Institute's mission is to provide a quality professional education by:

- Creating an environment of trust and respect
- Encouraging a commitment to teamwork
- Promoting personal and professional development
- Inspiring the continuous quest for knowledge and growth

By supporting our students in this manner, we enable them to provide service that exceeds our clients' expectations.

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[www.aveda.com](http://www.aveda.com)

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# 1. THE AVEDA INSTITUTE COSMETOLOGY CURRICULUM

## Contents

Welcome

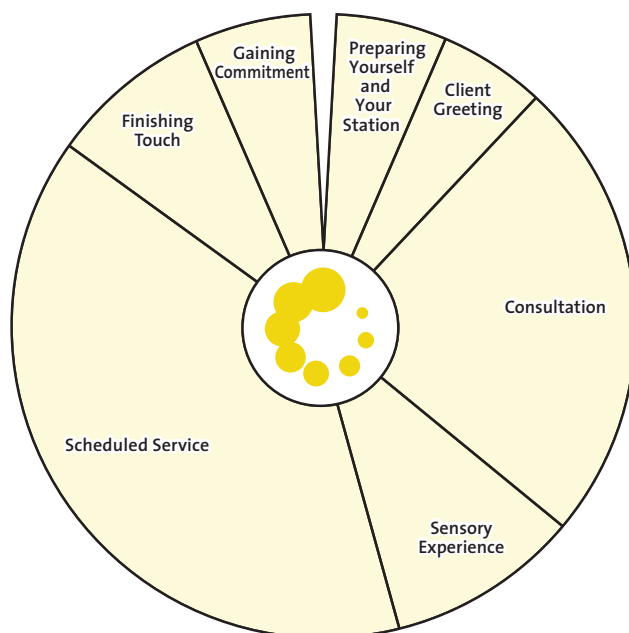
Mission

The Curriculum

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## WELCOME

Welcome to the Aveda Institute Cosmetology Curriculum! You have made an important decision by enrolling here — the choice to learn not only the basic techniques of your craft, but also to experience Aveda’s commitment to well-being and environmental responsibility. Using only Aveda pure flower and plant essences and plant-based products, at the Institute we affirm the relationship between personal beauty, wellness, and the environment.

## MISSION

The Aveda Institute’s mission is to provide a quality professional education by:

- Creating an environment of trust and respect
- Encouraging a commitment to teamwork
- Promoting personal and professional development
- Inspiring the continuous quest for knowledge and growth

By supporting our students in this manner, we enable them to provide service that exceeds our clients' expectations.

## THE CURRICULUM

In addition to the demonstrations and practical experience you will gain as part of the curriculum, this workbook and the associated DVD provide tools for your education.

## THE WORKBOOK

This workbook is made up of modules, each of which covers a particular subject area. The following is a brief overview of each module:

### 1. Introduction

Getting to know Aveda, about the origins and benefits of plant-based products, managing your client time, providing services, and caring for yourself and your clients.

### 2. Science

Introductory material on cells, tissues, the body's systems, chemistry, bacteriology, and other scientific bases important to cosmetologists.

### 3. Hair Care and Client Preparation

Basic information about hair, preparing for hair services, and shampooing techniques.

### 4. Cutting Hair

Using the tools, sectioning hair, and hair cutting techniques.

### 5. Styling Hair

Basic techniques, combing and brushing, curling hair, styling, braiding, and hair addition.

### 6. Coloring Hair

Hair color theory and fundamentals, application procedures, variations, and corrective measures.

### 7. Restructuring Hair

Using the tools, permanent waving, hair relaxing, and restructuring.

**8. Skin Care**

Skin structure and conditions, hair removal, color theory, and eyebrow and lash tinting.

**9. Nail Care**

Arm and hand physiology, using the tools, arm and foot massage, manicures, pedicures, and reflexology.


**10. Business**

Interviewing, getting a job, being an employee, getting started at work, and opening a salon.

In addition, a **Glossary** is included to provide definitions of terms used in the lessons.

Each module is made up of lessons, which present the material covered in your classes.

**THE DVDs**

Many of the lessons are supplemented by video demonstrations of the topics covered. These DVD presentations are indicated in the lessons by an icon that looks like this:  .

**STATE LICENSING BOARD REQUIREMENTS**

Because the licensing requirements for individual states do vary, the material you cover in your classes may occasionally differ from the material presented in these workbooks. Your instructors will tailor the material to meet your state's licensing requirements.



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# 2. WELCOME TO AVEDA

## Contents

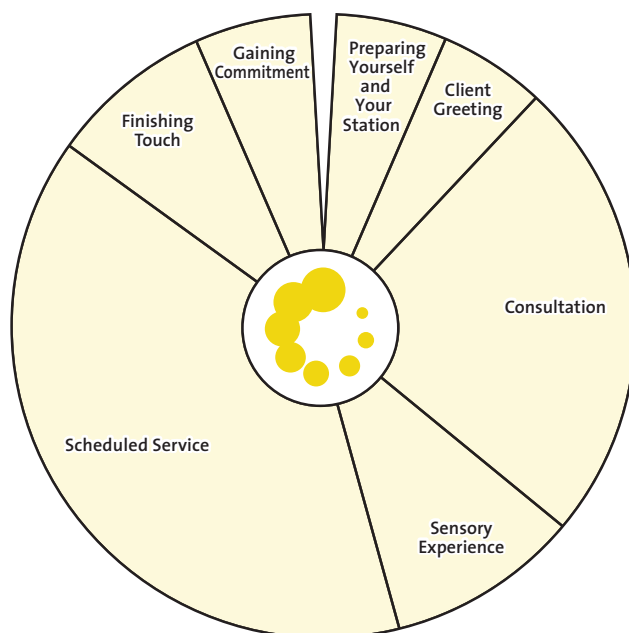
History and Innovations

Hair Care Process

Skin Care

Plant-Based Essences and Products

Methods of Extraction







## OBJECTIVES

After completing this lesson, you will:

- Understand the extraction methods for plant and flower essences, their basic properties, composition, and action on the body.
- Be able to recognize plant and flower essences and identify their functions, sources, historical uses, and current applications.

## OVERVIEW

The Aveda product line is engineered to provide maximum overall performance while meeting the special needs of each individual. The Aveda Corporation is dedicated to developing and providing the finest quality plant-based aromatic products to promote the health and well-being of the consumer while preserving the environment.

Plant-based cosmetics offer different benefits than synthetic products. It is up to you, as a professional, to decide which ones to use on your clients. To make an intelligent and responsible choice, you must be able to determine the differences between plant-based and synthetic products, and between their effects.

Plant and flower essences are complex mixtures of organic compounds. They may have many beneficial actions on the body, including cleansing, conditioning, purifying, and reducing stress. Because plant and flower compositions are increasingly being used in professional products, it is important to understand their complexities.

Essences are obtained from plants and flowers grown all over the world. Ancient civilizations used aromatic plant materials for medicine, ceremonies, and in daily beauty practices.

## PREPARATION

For this lesson, you will need:

- Essential oil compositions
- Containers of both plant-based and synthetic skin, hair, and nail products, and the accompanying literature.
- Handouts or pamphlets describing Aveda products

## HISTORY AND INNOVATIONS

Horst Rechelbacher, a native of Austria, formed Aveda in the mid-1970s. Horst's genius as a hair stylist and creator of products in harmony with the earth shaped the company in the beginning, and continues to inspire it to this day.

The name Aveda comes from the Sanskrit "a," meaning all, and the ancient Hindu word "veda," meaning knowledge.

The first Aveda hair care product, Clove shampoo, was created in 1978 with the idea that hair care products should be derived from plant-based sources to nourish the hair in much the same way we nourish our bodies.

Aveda is leading the beauty industry in technological advancements for the health oriented and environmentally conscious consumer. Scientific innovation is the hallmark of Aveda. Since the first herbal shampoo, Aveda has forged new standards in quality, technology and concern for the client and the environment.

Aveda products all must meet the following standards:

- Derived from plant-based sources
- Packaged in the latest environmentally responsible packaging
- Provide positive, effective results
- Revitalize and refresh the senses

## HAIR CARE PROCESS

Aveda's Hair Care System is a four stage process in which the hair is:

- Balanced with compositions and infusions that:
  - Supply vital nutrients and vitamins to scalp and hair
  - Normalize scalp imbalances
  - Lubricate, soothe, and re-hydrate
  - Loosen buildup
- Cleansed with shampoos and clarifying gels that:
  - Gently lift away impurities and buildup
  - Enhance color and sheen
  - Restore natural vibrancy and body
- Reconstructed with conditioners that:
  - Restore natural resiliency and luster
  - Repair damaged, dehydrated hair
  - Protect hair from harsh environment and styling
- Styled with styling aids that provide:
  - Styling freedom
  - Protection from the sun and the environment
  - Versatility

## SKIN CARE

In an unprecedented approach to skin care, Aveda has captured the natural elements of plant and flower essences, creating a scientifically superior skin care regimen that restores and maintains the natural beauty of skin. The distinctive difference of Aveda's Skin Care System is in the selection and blending of the finest, purest ingredients that give visible results in just one application.

Using advanced molecular plant engineering, Aveda scientists discovered an exciting new level of botanical energy that offers remarkable results when incorporated into skin care. In some products, hydrating properties interact with all the visible layers of the skin's surface, increasing the moisture retention needed to maintain younger-looking skin.

Other products are engineered with highly concentrated blends of flower and plant essences to offer extremely focused treatments to respond to the precise needs of special skin conditions.

Aveda offers an entire beauty formula developed to create light energizing effects while intensively conditioning the entire body. These products use plant and flower essences to leave the skin feeling smooth, hydrated, and protected.

## PLANT-BASED ESSENCES AND PRODUCTS

Any alteration of a plant-based essence reduces or eliminates its effectiveness. The way the essence is extracted affects its potency; its most effective state is when it is pure in the plant.

The label on essences must state whether they are pure and whether they have been derived wholly from botanical sources. If this statement is not on the label, but is covered in the literature, there is no guarantee of what it is, or its quality.

Ingredients are listed in their order of percentage or amount contained in the product.

- Products that list their first two ingredients as being derived from pure and plant-based sources can be considered to be “plant-based.”
- Products in which pure ingredients are not listed until the third or later ingredient are not considered to be pure or plant-based.

## Synthetic Compounds

Synthetically reproduced compounds:

- Often isolate and duplicate only the main elements of a plant-based essence. Even if the synthetic product is a combination of elements, it is never an exact duplication of the plant-based essence.
- Can closely replicate certain smells and flavors, but they are often more harsh and do not contain the exact properties of plant-based essences.
- Cannot be broken down by our systems, so they tend to irritate the skin and nervous system by upsetting their balance, causing allergic reactions.

Oils can be synthesized from petroleum and coal products.

These synthetic oils are:

- Aromatic molecules assembled in the laboratory from hydro-carbons, coal, and gasoline by-products
- Often harsh to the smell
- Similar to essential plant-based oils, but, having lesser qualities, don't behave the same

## Essences Defined

People often use the terms “pure essence” and “essential oil” interchangeably. Essences are highly aromatic substances derived from trees, flowers, and other plants by a process of pressing and distillation.

- They are a 100% concentration; this means they are not diluted and, therefore, you can use less of them than more diluted substances.
- Depending on the plant, different parts are used (the flower, leaf, root, bark, leaves, stem, or fruit).
- They cannot be manufactured or synthetically reproduced.
- They are anti-bacterial, anti-fungal, and anti-yeast.
- They are volatile (will evaporate quickly) and highly flammable.

Essences should be stored:

- In dark colored glass containers
- Tightly capped

## Common Uses for Essences

Essences are used in many products we use every day, such as:

- Fragrance in perfumes
- Cosmetics
- Household products
- Pharmaceuticals
- Flavorings in foods and beverages

## Benefits

Essences have many benefits:

- Being plant-based antiseptics, they help to cleanse the tissue of bacteria and toxins.
- They have a soothing effect that helps irritated skin.
- They help damaged tissue repair itself.
- They have a calming or stimulating effect.
- They encourage deep breathing, bringing more oxygen to the system, which helps to reduce stress.
- They condition the skin and hair.
- They can act as natural preservatives that retard the growth of fungi, yeast, and bacteria.

## Effects

Essences produce the following benefits:

- Physiological (body) responses, such as cleansing, conditioning, and moisturizing benefits
- Psychological (mind) benefits, such as calming or energizing
- Hygienic effects, which inhibit the growth of fungi, yeast, and bacteria.



## Sources

Essences are found in plant material all over the world. Aveda strives to obtain organically-grown essences.

An essence's quality can be affected by:

- Country or region
- Soil, water, or weather
- The part of the plant used
- The method of extraction

Geography plays an important role in the essence's composition, as different types of soil and climate can produce variations. For example:

- The odor of lemon oil from Italy is very different from that originating in California or Florida.
- Wine from different parts of the world can be quite distinct even if it is made from the same variety of grapes.

Sometimes several essences can be extracted from the same plant. Three essential oils can be extracted from a bitter orange tree:

- Orange from the fruit's rind
- Petitgrain from the leaves
- Neroli from the flowers

## History

The practice of using aromatic oils for health and beauty has its origins in ancient civilizations. The earliest records of its use were through inhalation:

- Incense was believed to please the gods and drive away bad spirits.
- Fumigation using strong-smelling smoke was used to purify people and to drive away evil demons, which were believed to cause sickness and bring bad luck.

In China:

- Herbs and aromatics have been used for thousands of years.
- Burning incense was a part of daily life and religion of the nation; the mixtures included pine, sandalwood, and camphor, as well as resins and spices.
- People were more concerned with perfuming their environment than their bodies.

In Japan:

- Buddhist monks introduced incense in the sixth century, believing that it calmed the mind and helped achieve spiritual enlightenment.
- Women used fragrant pillows to scent their hair.
- Kimonos were laid over a wood frame with an incense burner placed beneath the frame to infuse the kimonos with a pleasing aroma.

In Egypt, the process of mummification included aromatic plant materials.

In the Americas:

- Native Americans employed incense in their religious practices
- Medicine men used healing plants to heal the sick

## Development of Plant Essence Therapy

Many individuals have contributed to the development of therapies using plant essences to improve people's health.

- Rene Maurice Gattefosse was a chemist from France who operated a perfume business. After scalding himself in his laboratory, he plunged the hand into a bowl of lavender and found that the wound healed quickly and without scarring. In the 1930's, he pioneered the term "aromatherapy."
- Dr. Jean Valnet was a Parisian Army surgeon who used essences in World War II field hospitals to treat severe burns and battle injuries. He used essences in psychiatric hospitals with good effect.
- Marguerite Maury was an Austrian biochemist married to a French homeopathic physician. She researched methods of "rejuvenation" based on the external use of essences, and studied essences and skin care, especially the penetrative abilities of essences.

## Current Uses

The use of aromatics in medicine declined steadily with the advent of chemical medicine and drugs in the early 20th century. However:

- Aromatics and other plant products continue to provide the majority of the world's population with sources for medical treatment.
- Plant and flower essences are increasingly being used in beauty products as chemists determine their benefits for the body.

## METHODS OF EXTRACTION

There are several ways to extract the essence from plants: distillation, solvent extraction, enfleurage, and expression.

- **Distillation:** A process in which hot steam is passed through the plant material. As the walls of the plant cells break down, the essence is released in the form of a vapor. As it cools, the steam becomes water, and the vapor, or plant essence, becomes an essential oil.
- **Solvent Extraction:** A process in which delicate floral material is submerged in a solvent. The solvent is then removed, leaving the essential oil and floral wax behind. Finally, the oil and wax are separated. Oils processed this way are called “absolutes.”
- **Enfleurage:** A process in which floral petals are spread over fat-covered glass plates until the fat becomes saturated with the petals. The oils are separated from the fat with alcohol, and then hot steam is passed through the plant material. This process produces twice as much product as solvent extraction, but is a very expensive process; only jasmine and tuberose are extracted using this method today.
- **Expression:** A process in which the peel of a citrus fruit is removed, shredded, and mixed with water. The oil is then physically squeezed out of the plant material and cold pressed using rollers or sponges. The oil is then separated, and any solids are filtered out. There is no heat involved, leaving the oil to smell very close to the original plant.

## SUMMARY

As a professional, you should be able to explain the benefits of the highest quality plant-based cosmetics for your clients' skin, hair, and nails. By experiencing the qualities of plant-based (pure) products and comparing them to synthetics, you'll be able to make educated decisions for yourself and your clients.

This lesson has introduced how essences are derived, their uses and benefits, and their use by many different civilizations over the ages.

The study of plant and flower essences is a science that is still evolving today. This lesson has provided a basic understanding of the creation and properties of essences, but the best way to understand essential oil compositions is to experience them.

## TERMS TO REMEMBER

- Aromatherapy
- Distillation
- Enfleurage
- Essences
- Expression
- Plant-based essences
- Solvent extraction
- Synthetic compounds

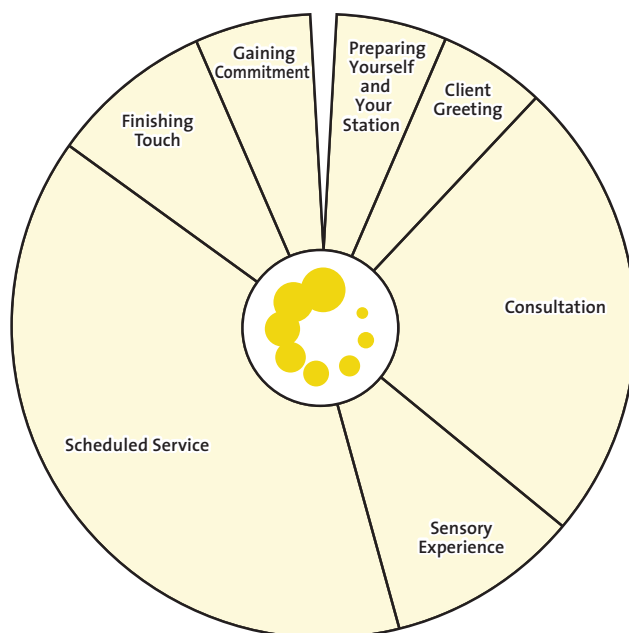
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# 3. USING THE TIME MANAGEMENT WHEEL

## Contents

Time Management Wheel

Finishing Touch





## OBJECTIVES

After completing this lesson, you will be able to:

- Manage the time with each client to your best advantage
- Provide a three-minute make-up application service

## PREPARATION

For this lesson, you will need:

- Aveda Natural Color face chart
- Cotton swabs
- Disposable applicators
- Make-up brushes
- Large and small compacts
- Facial tissue

## OVERVIEW

Twenty percent of stylists earn above average incomes by working smarter, not harder. The Time Management Wheel shows you how to service your clients while promoting both yourself and your work, and the products, tools, and services that help the client maintain their look at home. Products should not be “pushed” on the client; they should be experienced by and explained to the client.

## TIME MANAGEMENT WHEEL

The wheel is divided into seven primary processes:

- Preparing yourself and your station
- Client greeting
- Consultation
- Sensory experience
- Scheduled service
- Finishing touch
- Gaining commitment



## 1. Preparing Yourself and Your Station

Your work area and personal presentation are as important as your technical skills. First impressions count! These guidelines will help you “put your best foot forward.”

You should be:

- Wearing your student ID badge and a pressed, stain-free uniform
- Aware of your professional image
- Aware of your first impression
- Presenting a positive attitude
- Prepared to treat the client as you would like to be treated
- Wearing cosmetics, non-chipped nail polish, and non-synthetic perfumes

Your work area should be:

- Shiny, sparkling, and hygienic
- Clutter-free (no equipment bag, food, or drink)
- Simple and aesthetically pleasing
- Displaying tools and products to promote client maintenance of your work
- Free of personal items (photographs, purses, coats, etc.)

In addition:

- Keep your station door closed during the service.
- Do not have mannequins at your station.
- Remain at your station during the entire service.

## 2. Client Greeting

1. As you approach the client, greet the client by name and introduce yourself. Offer your hand for a friendly handshake.

Sample language for your introduction: “Hello, \_\_\_\_\_ (first name or Mr. or Ms., if over 30, depending on the client’s style). My name is \_\_\_\_\_. I’m pleased to meet you. I’ll be doing your (haircut/ massage/ manicure) today. Would you like some Aveda comforting tea?”

2. Maintain eye contact and have a friendly smile. Be calm.
3. Escort the client to the styling chair. Walk next to the client, motioning in the direction of your station. Never walk in front of the client.
4. Turn the chair for your client; hold or lock the chair if the client is older and uses the chair to maintain balance.

## 3. Consultation

1. Paying attention to the client’s verbal and nonverbal communication, listen to the client’s interpretation of:
  - Length
  - Beauty
  - Expectation of style
  - Texture
2. Show examples from your portfolio to confirm the client’s expectations.
3. Repeat the client’s interpretation before beginning the service. This will assure both you and the client that you understand what he or she wants.



**NOTE:** Detailed instructions about the kinds of information you need to determine before performing a particular service are included in the lessons covering client services.

## 4. Sensory Experience

Sensory experiences are services where something is added to your client's visit that creates a valuable experience. These are the most effective tools you have for influencing your client's decisions about service and product purchases. These services allow for product experience and client education, resulting in pampered clients and increased sales.

If the sensory experience and cleansing are performed correctly, your client will receive a positive experience with the products and will be educated about them, too. The client should return to your stylist chair feeling relaxed and in a positive frame of mind.

1. Explain that the cleansing process will remove build-up caused by:
  - Pollutants
  - Hair products
  - Chlorine
  - Medication
2. As you perform the sensory experience and cleansing, explain the following:
  - Procedures being performed and their purpose
  - Products being applied and from what they are derived
  - Primary benefits of the product

Directions for performing the sensory experience are given in *Lesson 4, Sensory Experience* in this module.

## 5. Scheduled Service

The focus is on providing quality service. The goal is to give the client a better haircut (or other service) than last time.

Keep checking with the client to be sure that you are performing the service the way they want. Remember to pay attention to nonverbal cues.

As you work, look for other services you can offer the client — a permanent wave or manicure, for example. Explain the possible benefits of these services and discuss the advantages of the products you are using.

## 6. Finishing Touch

The purpose of this process is to upgrade the client's existing make-up. Offer every female client the opportunity to have her cosmetics touched up before leaving your chair. Touch up the following:

- Eyes
- Lips
- Cheeks
- Overall face
- Neck (powder)

Explain the benefits of the make-up line as you apply make-up during the finishing touch. Educate the client on applying cosmetics as you work. Also use this time to discuss the skin care services that your salon offers.

If the client is a male, or a female who is not interested in make-up, offer an alternative, such as a hand treatment, moisturizer application, or aromatherapy sampler.

Directions for performing the finishing touch are given in *Lesson 4, Sensory Experience* in this module.

## 7. Gaining Commitment

1. Fill out a prescription pad.
2. Walk the client to the desk.
3. Recommend a time for the client to return for a maintenance cut or style change. Book the appointment with the client before he or she leaves.
4. Show the client to the retail area and point out the products you have written on the prescription pad and ask which ones he or she would like to take home.
5. Give the client your business card and say you'd appreciate it if they would recommend you to people who compliment your work (friends, colleagues, and relatives).
6. Thank the client for coming.

## FINISHING TOUCH

A client's visit to a salon generally lasts anywhere from 45 minutes up to several hours. When the service is completed, the stylist turns the client around to see her fabulous new look.

The first thing the client notices is that the look isn't finished: no lip color, shiny nose and forehead. After leaving the chair, the client often touches up her make-up in the restroom or rear view mirror.

The finishing touch is the perfect opportunity for a stylist to introduce color in just three minutes by applying powder, blush, lipstick, and (time permitting) eye shadow. This is not pressure selling. It is going the extra mile to ensure that the client leaves the salon looking as great as she feels.

## Before You Begin


During the consultation, remind the client that she will receive a complimentary make-up touch-up at the end of the service.

As you provide the service, notice the client's current make-up and clothing and ask questions to determine the kind of look she is trying to achieve. Your observations will help you decide what products to introduce (loose vs. pressed powder, lip color, new eye color, etc.).

## Performing the Finishing Touch

Perform the finishing touch after the hair service is finished and before removing the styling cape. Teach the client as you apply each product.

1. Touch up the skin with powder to remove any shine and prepare for the blush application.
2. Apply an appropriate blush color in circular motions from the apple of the cheeks to the hairline, giving the face a healthy glow.

 **NOTE:** Use appropriate disposable applicators, discarding them immediately after use.

3. Apply lip color.
4. If time remains, select and apply eye color.
5. Using the compact's mirror, show the client her face to illustrate the benefit of our compact system.

## Closing

1. Review the client's challenges and your recommended solutions with her. Have her hold each product as you explain its benefits.
2. Present your professional recommendation for home care.
3. Complete the prescription pad, and review the service and product recommendations with the client.

## SUMMARY

The Time Management Wheel is a tool that shows how your time should be allocated among the services that make up a client visit: client greeting, aesthetic analysis, hair and scalp analysis, sensory experience, activity, team service, client education and maintenance, make-up touch up, and future appointment/ shopping. By including all the steps in the wheel and managing your time wisely, you can provide excellent service and maximize your income.

## TERMS TO REMEMBER

- Finishing touch
- Sensory experience
- Time Management Wheel

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# 4. SENSORY EXPERIENCE

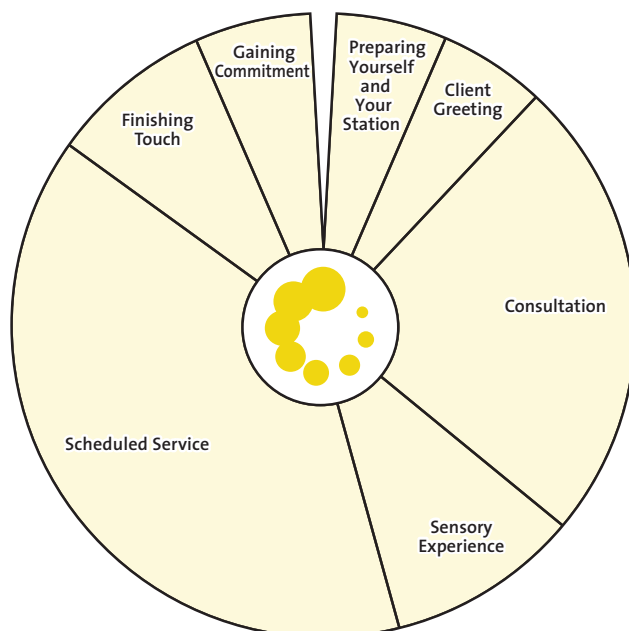
 See DVD: Scene 5.3, Stress-Relieving Treatment

## Contents

Stress-Relieving Treatment

Mini-Facial

Hand Treatment







## OBJECTIVES

After completing this lesson, you will be able to:

- Perform a stress-relieving treatment
- Perform a mini-facial
- Perform a hand treatment

## OVERVIEW

Today's stylist must service each client to the fullest. The services in this lesson are "bonuses" provided to enhance clients' experience in the salon. The sensory experience you provide depends on the booked service. Generally speaking, if the client has booked a:

- Non-chemical hair service, perform a stress-relieving treatment
- Make-up service, perform a mini-facial
- Hair restructuring service or manicure, perform a hand treatment

These services provide the following benefits:

- Relieve stress and tension
- Increase client retention by promoting service excellence
- Promote product sales and additional services

## Introducing Other Services

While performing these services, take the opportunity to introduce the client to additional services. For example, while performing the hand treatment, you might recommend an appropriate facial masque, and apply a small amount of the masque product to his or her wrist while encouraging him or her to smell the product and explaining its benefits.

At the conclusion of any of these services, be sure to review any challenges and solutions reached during the treatment. Present your professional recommendation for a home care regimen. Complete the Prescription Pad, and review your service and product recommendations with the client.

## STRESS-RELIEVING TREATMENT

 *See DVD: Scene 5.3, Stress-Relieving Treatment*

The stress-relieving treatment consists of a scalp and neck massage to reduce stress and promote health and balance through relaxation. This sensory experience also helps you to make a connection with your clients and make them comfortable.

Because it stimulates the scalp, do not perform this service before a chemical hair service (color, permanent wave, or relaxing).

### Preparation

For this service, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Aveda compositions
- Applicator bottle
- Paddle brush

## Before You Begin

1. Begin by explaining what you will be doing.
2. Make sure your client's clothing is protected with a gown, cape, or towel.
3. Adjust the chair to provide maximum comfort and relaxation for your client.

## Apply Essential Composition

1. Have the client select an Aveda composition. Pass various compositions briefly under the client's nose at lip level. When the client has a very positive reaction to one of the compositions, reinforce that selection verbally.
2. Place the composition in the applicator bottle and apply it to the scalp and hair.
  - a. Apply drops along the middle of the top of the head, beginning with the crown and moving to the front hairline. As you apply each drop of the composition to the scalp, rub it in with your thumb. After applying the last drop, run your fingertips along all the drops to distribute the composition through the ends of the hair. (You may need to apply more product.)
  - b. Repeat this step, applying the drops from the crown and moving to the center of the nape. Then repeat from the center top of the head to the right ear, and from the center top to the left ear.

## Massage Procedure

It is important to maintain physical contact once the massage has begun. Using smooth, flowing movements, keep at least one hand touching the client when transitioning from one massage pattern to the next.

Perform each of the following massage steps three times.

1. Standing behind your client, place your hands on the top of the client's head so the fingers are at the front hairline. Rub the head from the front to the back.
2. Perform the butterfly movement: Slide your hands down the spine from the base of the neck to the mid-back. Then slide your hands together, palms up, up the back to the shoulders and down the arms. Rotate your hands to a palms-down position as you slide your hands back up the arms and down the back to the starting position.
3. Beginning at the base of the neck, rub with a kneading motion, moving out to the shoulders.
4. Keeping contact with one hand on the back of the neck, place one hand along the client's front hairline and the other on the back of the neck. Press with your thumb and middle fingers on the pressure points at the base of the hairline. Lift up and outward while rotating, and then apply pressure for a count of three.
5. Keep your hand along the front hairline. Place the thumb of your other hand on the client's crown, with your middle two fingers just below the occipital bone. Press on this spot and then rotate your fingers in a massaging motion.
6. Maintaining contact, stand in front of the client, place your hands on the sides of the head, and press your thumbs along the top center of the head. Starting in the front, walk your thumbs back to the crown in a back-to-front then side-to-side pattern, pressing firmly as you go.
7. Repeat this step along each side of the center area and, at your discretion, over the entire head.

8. Starting at the nape and moving all around the head, press your hand on the hairline and slide it quickly toward the crown.
9. Draw your hands back over the forehead with the thumbs facing up. Place your two middle fingers at the temple; press down and massage with very light tension.
10. Slide your hands back to the ears.
  - a. "Scissors" your fingers over the ear, placing the ear between the middle and ring fingers, and apply pressure as you slide up along the sides of the ear.
  - b. Press the pressure points all around the outer ridge of the ear, and then knead the ears, using firm pressure.
  - c. Knead from the top of the ear to the ear lobe and back up to the top of the ear.
11. Lightly rake your fingers from the front hairline to the crown, from the sides to the crown, and then from the crown to the nape.
12. Beginning at the base of the neck, rub the shoulders with the kneading motion again.
13. Perform the butterfly movement again.
14. Place one hand over the other and use your palms to circle lightly around the upper back.
15. Place your hands at the center of the upper back, between the shoulder blades. Using a sweeping motion, flick your hands as if you were sweeping dust off the shoulders. This signals the client that the connection is about to be broken as the massage comes to an end.

### Paddle Brush Mini-Massage

Using the paddle brush, give the client a mini-massage.

1. Place the bristles of the paddle brush against the scalp and move it up from the nape to the crown, and then from the hairline to the crown all around the head, beginning on the right side.
2. Using a circular motion with the brush, massage the scalp all around the head.

## MINI-FACIAL

The mini-facial removes old make-up and impurities, and stimulates nerve endings by manipulating pressure points. With practice, these manipulations will become second nature.

This service is performed when clients come in for a make-up application; however, you can use it instead of a stress-relieving treatment or hand treatment if the circumstances warrant it.

### Preparation

For this service, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Moisturizer
- Cleanser
- Toner
- Two towels

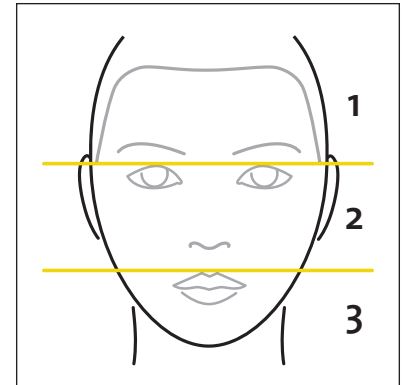
### 1. Remove Make-Up and Apply Toner

1. If the client is wearing make-up, remove it with a towel.
2. (Optional) Apply a hot towel to the client's face.
3. Holding the toner 10–12" from the client's face, cover his or her eyes with your hand while misting the face with toner.

## 2. Prepare for Cleansing Manipulations

Manipulations are performed with moisturizer or cleanser, mostly using your middle and ring fingers, especially in delicate areas.

1. Using a sanitary spatula, apply the cleanser to the top of your subordinate hand.
2. Scoop up a small amount of the cleanser with the middle and ring finger of your dominant hand.
3. Rub and spread the product onto your fingers.

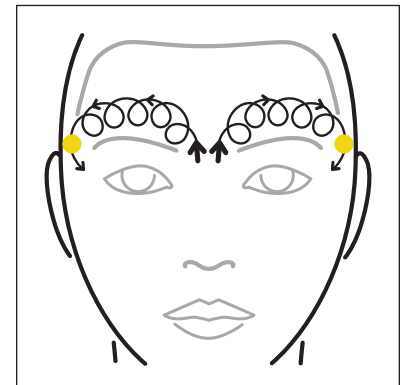


*Areas 1, 2, and 3*

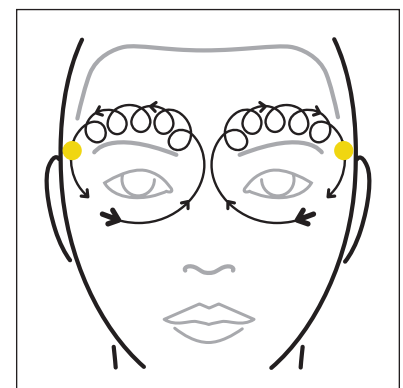
## 3. Manipulate the Eyes and Temple

Manipulations take place in areas one (the forehead), two (from the eyes to the top of the mouth), and three (from the mouth to the chin).

1. Begin the manipulations in area one, above the bridge of the nose, in the center of the forehead.
2. Make circular movements upward and outward, covering the client's entire forehead.
3. Progress across the forehead until you reach the temples.
4. Press at the temple acupressure points.
5. From the temples, create one large circle under the eyes to the bridge of the nose (into area two).
6. Repeat these cleansing manipulations three times, moving progressively higher each time.

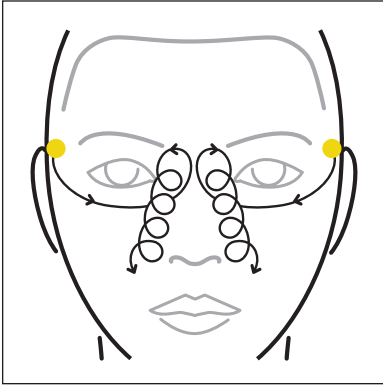


*Temple area acupressure points*

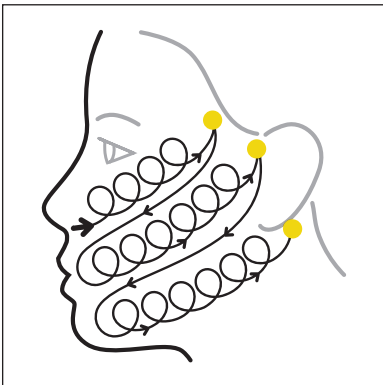


*Manipulations around the eyes*





*Manipulations around the nose*



*Manipulations on the cheeks*

#### 4. Manipulate the Middle and Lower Face

1. Using circular movements, cleanse from the temples down alongside the nose.
2. Using circular manipulations, move from the lower sides of the nose up and out toward the temple, cleansing the client's cheeks.
3. Press the client's temples and slide your fingers lightly down to the side of the lips (area two).
4. With circular movements, progress upward along the cheeks toward the area above the ear.
5. Press the client's temples and slide your fingers lightly down to the chin (area three).
6. Progress upward along the jaw line with circular movements.

#### 5. Manipulate the Forehead

Finish manipulations by applying pressure at the front hairline in the center of the forehead. Apply pressure with your fingers. Release the pressure and lift your fingers off the face.

### HAND TREATMENT

The hand treatment can be performed while the client is in the chair at your station, at the shampoo bowl, or sitting under the dryer.

Perform a hand treatment when the client is in for a manicure or a chemical hair service. Advantages of this treatment include the following:

- Improves the hands' condition
- Relaxes the client and reduces stress
- Educates the client on proper skin care

## Preparation

For this service, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Toner
- Moisturizer
- Cleanser
- Towel
- Exfoliant
- Cotton balls
- Balancing infusion

### 1. Perform a Client Consultation

Perform a needs analysis with the client. Ask questions such as:

- What products do you regularly use on your hands?
- Do you have a sensitivity to any kind of skin product?
- Are your hands regularly exposed to any irritants?

Briefly explain the procedure and time frame for the hand treatment, relating it to skin care of the whole body.

Analyze the client's skin before performing the cleansing. Determine moisture content, oil content, and any skin irregularities.

Point out and explain any conditions that could be improved through proper home care.

### 2. Apply Products

As you apply each product, introduce it and emphasize how it can solve your client's needs. Perform the service on one hand at a time so the client can feel the difference.

1. Lightly spray toner on the back of the hand.
2. Apply moisturizer or cleanser.

### 3. Perform the Massage

1. Using circular movements on the palm of the hand, work your thumbs from the wrist to the base of fingers, and then back again.
2. Performing each massage movement twice in succession, use both your hands to massage the fingers two at a time, in the following order:
  - Thumb and pinky
  - Index and ring
  - Center and pinky
3. Slide your hands off.
4. Use a wet towel to remove the cleanser.

### 4. Apply Additional Products

1. Re-apply toner to the back of the hand.
2. Apply exfoliant with a cotton ball.
3. Apply 1–2 drops of the appropriate balancing infusion mixed with hydrating lotion.
4. Explain that infusions balance and condition the skin, and that moisturizer replenishes skin with vital nutrients and hydration. Give recommendations for their use at home.

## SUMMARY

This lesson presents instructions for the Aveda sensory experience services:

- The stress-relieving treatment, in which you give the client a scalp and shoulder massage.
- The mini-facial, in which you remove excess make-up, cleanse the face, and perform acupressure on the facial pressure points
- The hand treatment, which restores the health and beauty of the hands while educating the client on Aveda skin care products.

## TERMS TO REMEMBER

- Hand treatment
- Mini-facial
- Stress-relieving treatment



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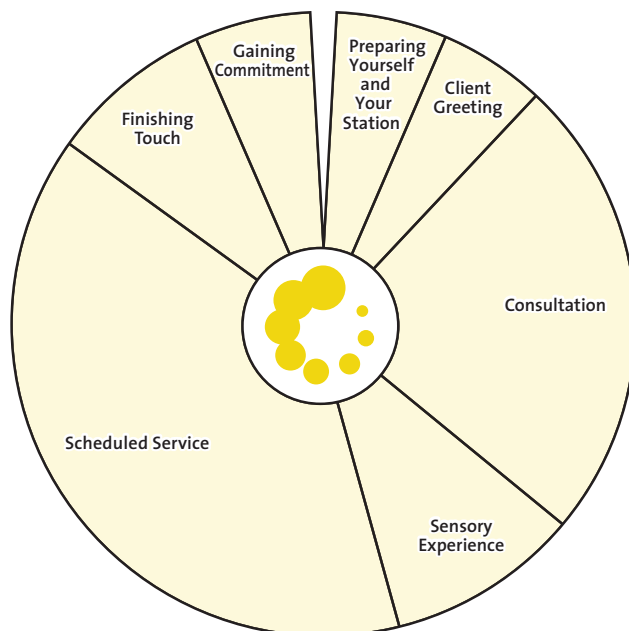
# 5. SELF CARE

## Contents

Abdominal Breathing

Grounding Yourself

Self-Motivation





## OBJECTIVES

After completing this lesson, you will be able to:

- Breathe from the abdomen
- Know how to stretch
- Have an understanding of self-motivation

## OVERVIEW

Use abdominal breathing to control stress and help the respiratory and circulatory systems to operate more efficiently.

Grounding yourself is a technique for relieving stress and clarifying your thoughts.

Motivating yourself involves creating the inner discipline that will help you do what needs to be done. Taking charge of your life and learning from both your successes and your failures will lead to personal growth.

## ABDOMINAL BREATHING

Your single most important tool for controlling stress is the simplest and most direct: your own breathing. Breathing is related to your stress level because it is the first thing to respond to changes in emotional states. Changing the way you breathe can help balance your emotional states. For example, when you are angry, you can calm yourself by slowing your rate of breathing.

The proper and natural way to breathe is with the diaphragm. The heart pumps blood to the lungs, where it drops off carbon dioxide and picks up oxygen. Abdominal breathing allows this exchange to take place using the least amount of energy.

By establishing the habit of abdominal breathing, you will help the heart and lungs to work efficiently and lower your overall level of stress.



## Air Flow During Abdominal Breathing

Take a deep breath. Did your upper chest or your abdomen rise as you inhaled? In order for your body to receive the most efficient amount of oxygen, it's important to use the diaphragm muscle. When you do, the abdomen rises on the inhale and falls on the exhale.

- In thoracic, or chest, breathing, only the upper portion of the lungs is filled. But most of the blood supply to the lungs is found in the lower two-thirds of the lungs.
- In abdominal breathing, the diaphragm is pulled downwards, allowing the air to flow to the blood-rich lower lobes. This increases the efficiency of the lungs and reduces the strain on the heart. It's important to keep your spine erect, so the abdomen is free to expand on the inhale. Otherwise, the abdomen is compressed, making it very hard to take a deep breath.

## GROUNDING YOURSELF

Grounding helps clarify your thoughts so you can focus more clearly. This helps you change stressful experiences into positive learning experiences.

### Procedure

1. Find a quiet space and sit in a comfortable position.
2. Close your eyes and relax your body.
3. Breathe quietly from your abdomen.
4. Focus your mind and breath together.
5. Repeat calming words as you inhale and exhale, for example: inhale, "peace"; exhale, "ease."
6. Practice this for a minimum of five minutes.

## Benefits of Grounding

This relaxed state allows you to:

- Calm and center yourself when external events are causing stress.
- Let your mind replay your past thoughts, activities, and experiences as they actually were.
- Create new, healthier, and more rewarding thoughts, activities, and experiences.
- Discover and confront the cause of pain.
- Prepare for an event in order to help the experience have a positive result.

## Suggestions for Grounding

Practice grounding techniques:

- Twice a day, in the morning between bathing and breakfast, and in the evening before bed
- Before a stressful activity

## SELF-MOTIVATION

Self-motivation means acting with a purpose, rather than just getting through life. When we are self-motivated, we manage our time to reflect our personal and business goals as well as our contributions to society.

## Learning from Success and Failure

Life's lessons can be learned through success or through failure. For example, failure can teach us that:

- Clients who leave the salon dissatisfied will not return.
- Client satisfaction contributes to a steady clientele, and thus our success.

By analyzing our behavior, we can begin to understand how our actions resulted in the outcome of client dissatisfaction.

## Personal Growth

By learning from experience, we can outgrow negative behavior. Using our missteps to learn constructive new ways of acting and being helps us to free ourselves from guilt and other non-productive coping behaviors. Achieving personal growth gives us confidence we need to accomplish even more in the future.

When we recognize a destructive behavior and choose to eliminate it from our life, we achieve personal growth. The only way for things to get better is for us to get better. Success is the result of carefully choosing our actions to achieve the effects or outcomes we want.

## SUMMARY

The way you breathe is directly related to the efficient operation of the respiratory and circulatory systems. Because your breathing is interrelated with your emotional state, you can help balance negative emotional states simply by changing the way you breathe.

Grounding is an exercise that helps you enter a relaxed state in which you can review your thoughts and experiences and prepare yourself to make the changes necessary for a successful life.

## TERMS TO REMEMBER

- Abdominal breathing
- Grounding
- Thoracic breathing

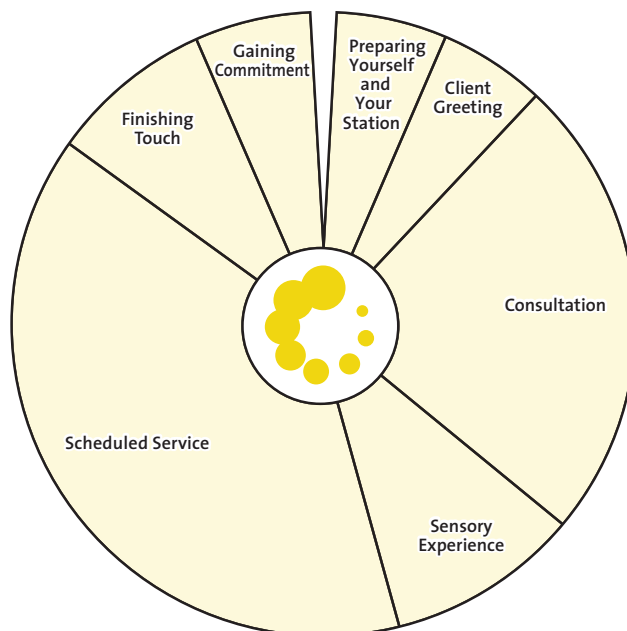
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# 6. CLIENT CARE

## Contents

Good Communication

Responding to Client Complaints





## OBJECTIVES

After completing this lesson, through understanding and practice you will learn to become a better listener and to respond to client complaints in a way that assures an acceptable outcome.

## OVERVIEW

Good communication habits will go a long way toward ensuring that you and the client agree on the service to be provided. This is the best way to avoid conflicts. However, you also need to learn how to resolve the occasional client complaint without conflict, leaving the client happy, you feeling good about the encounter, and your reputation for excellent customer service enhanced.

## GOOD COMMUNICATION

In order to communicate well with your clients, you must pay special attention to observing their physical cues as well as the words they say. Making sure that you understand what they really want will help you meet their needs, resulting in greater satisfaction with your work.

Listening is a vital part of communication:

- 80% of our waking hours are spent communicating.
- 55% of listening is reading body language.
- 38% of listening is interpreting voice and other extra-verbal communication.
- 7% of listening is paying attention to what is said.

## Verbal Cues

A simple formula for good communication is made up of the following elements:

- Let the client tell you what he or she wants.
- Be attentive to what is actually being said.
- Don't interpret what the client says until he or she is done.
- Use visuals to make sure you understand what the client wants.
- Confirm what you heard, making sure that you have a clear interpretation of what the client said.
- Get feedback on your interpretation, allowing the client to correct or confirm what you said.
- Accept responsibility; remember that "the client is never wrong" (even when you believe they are).
- Don't speak into the mirror.

## Body Language Cues

As a stylist, you must also be aware of nonverbal signs of client comfort and discomfort. When discussing possibilities or results with a client, pay particular attention to their body language. Signs of comfort include the following:

- Smiling
- Relaxed posture
- Eye contact
- Confidence
- Positive facial expressions

Signs of discomfort include the following:

- No smile; concerned look
- Stiff or rigid posture; arms and/or legs crossed
- No eye contact
- Lack of confidence
- Negative facial expressions

## Voice Cues

In addition to the client's statements and body language, pay attention to cues in their voice. Signs of comfort include the following:

- Tone of voice is at ease, relaxed, confident.
- Pace of voice is medium to slow.
- Pitch of voice is in the medium range.
- Decibel level of voice is not too high or low.

Signs of discomfort include the following:

- Tone of voice is angry, sad, overly excited, and/or shaky.
- Pace of voice is fast, goes up and down, sounds fearful.
- Pitch of voice is at a high to squeaky range; overly excited to nervous.
- Decibel level of voice is projected at a range that displays anger or fear.

## Doing Your Part

You can do your part by acting in a professional manner, by doing the following:

- Practice courtesy, good manners, and politeness.
- Be self-motivated: work hard, be enthusiastic, see the positive in everything, and act as if each client is your favorite client.
- Be calm and at ease.
- Eliminate social language during the client's time.



## RESPONDING TO CLIENT COMPLAINTS

Client complaints are one of the most difficult areas of working with the public. The ability to successfully resolve these challenges is crucial to your success in the salon. Losing business from a client and possibly their friends can result in loss of retail sales, a damaged reputation, and even possible legal action.

Following are the key elements for resolving client complaints.

### Listen

The key to handling complaints is effective listening:

- Listen sympathetically to the complaint.
- Do not interrupt; let the client do the talking.
- Put yourself in the client's place and see the complaint from his or her point of view.

### Do Not Argue

- Remember, the client is always right.
- Remain calm, especially if the client is not calm. If emotions escalate, stop, breathe, and remember not to take it personally.
- Avoid conflict. Watch your tone of voice.
- Let go of your ego. The client is not rejecting you, but saying that the service did not meet his or her expectations.
- Do not make excuses or become defensive. When you are defensive, you cannot hear the client's point of view — you merely protect your own point of view.
- If you feel that the communication is worsening, bring in a third party (a teacher, manager, or other neutral person) to help you find a solution.

## Clarify

After allowing the client to express his or her feelings completely, ask questions to pinpoint exactly what the person feels is wrong. Reinterpret the information to make sure you are both clear on what the issue is.

## Resolve

1. Allow the client to tell you what he or she feels should be done to correct the situation.
2. Offer any suggestions you have for correcting the issue.
3. Establish a plan to resolve the matter.
4. Reinterpret the discussion to assure that you and the client understand what the issue is and what will be done to solve it.
5. Assure the client that any services needed to correct the issue will be complimentary (free).

## Apologize

Tell the client that you sympathize with their feelings and are sorry about what happened. Assure the client that he or she is welcome back for future services.

## Let Go

When your goal of providing superior service is not met, you may feel disturbed, depressed, or disappointed. After the client has left, it's important that you let go of any remaining negative thoughts.

To let go, carry out the following steps:

1. Ground yourself.
2. Play back the interaction in your mind.
3. Search out additional, accurate information, if necessary.
4. Look for what went wrong.
5. Avoid blaming yourself or others (but do acknowledge responsibility for your actions).
6. Let go of any negative thoughts.
7. Forgive yourself and others.
8. Let go of destructive thoughts and grow from what you've learned.
9. Learn from every difficult encounter.
10. Concentrate on possibilities; don't dwell on the negative.

Remember that a balanced mind can use the past to learn and grow.

## SUMMARY

Communication is a vital part of providing excellent service to our clients, and listening is the key to understanding what they really need. Listening involves more than hearing; you must be able to read your client's body language, tone of voice, and other cues. Do your part by acting professionally, and making sure your clients are satisfied when you've finished providing services.

Resolving client complaints is one of the more difficult aspects of this profession. It can be done smoothly and successfully by listening calmly, avoiding an argument, and clarifying the complaint. Once you understand the client's point of view, you can reach an agreeable resolution, apologize, and then let go and grow from what you've learned.

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# 1. CELLS AND BODY TISSUES

## Contents

Cell Structure

Cell Activity

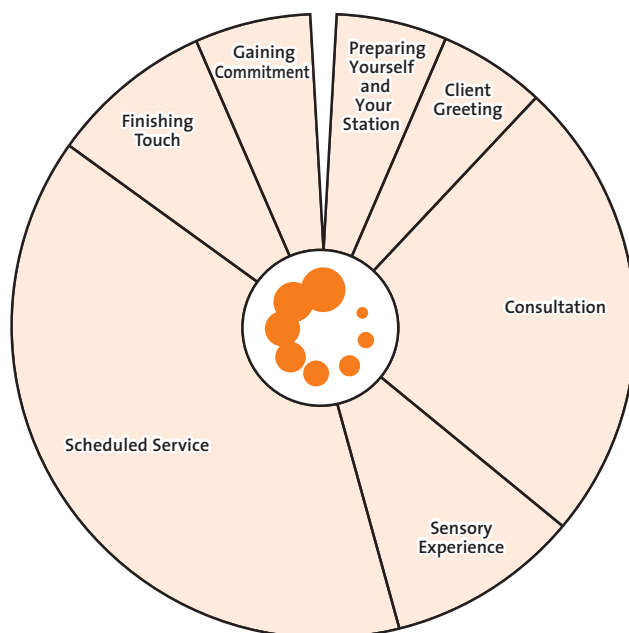
Cell Mechanics

Cell Reproduction

Cell Needs

Tissue Structure

Significance for the Salon Professional





## OBJECTIVES

To understand the main structures and functions of:

- Cell membranes
- Cell nucleus
- Cell respiration
- Cell metabolism
- Body tissues

## OVERVIEW

Cells are the basic building blocks of all living things: humans, plants, animals, and bacteria. They are responsible for the body's growth, maintenance, and repair. Each cell has a specialized function that helps sustain the health and activity of the body.

Individual cells group together to form body tissues. Tissues are made from similar cells that perform specialized functions.

Tissues perform functions such as:

- Protection
- Motion
- Food assimilation
- Purification

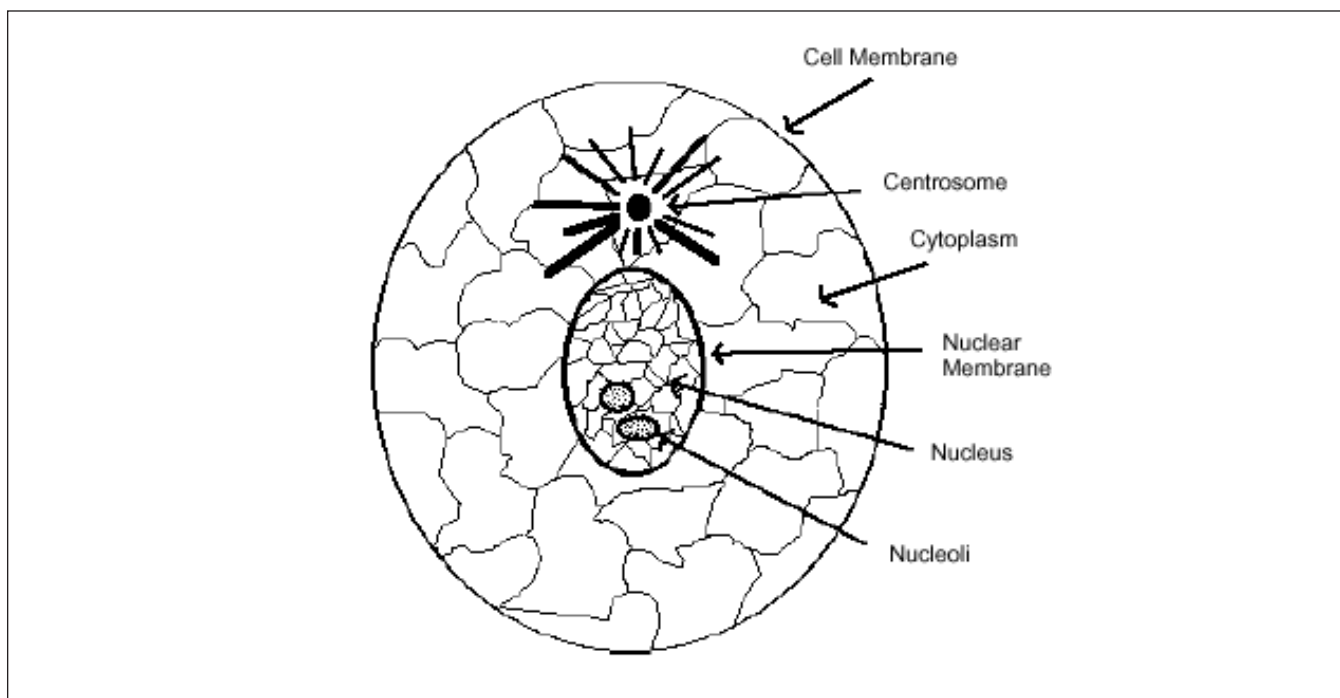
Understanding the functions and requirements of body tissue will aid you in maintaining your clients' overall health and appearance.

## CELL STRUCTURE

There are over 100 types of cells in the body. The basic types that concern the salon professional are: nerve, muscle, bone, gland, and blood.

Cells are made up of three basic structures:

- The membrane (cell wall) controls the exchange of nutrients and waste that enter and leave the cell.
- The cytoplasm contains tiny organelles and nutrients that support the function of the cell.
- The nucleus is found in the center of the cell; it is the control center that directs the cell division and specialized functions.



*Cell structure*

## CELL ACTIVITY

Most cells are constantly growing and reproducing until they reach maturity or die. Cells do one of the following:

- Grow, reach maturity, and then stop. Examples of these are nerve, certain bone, and cardiac cells.
- Grow, divide, die, and are replaced by new cells. Examples of these are found on the body's surface: skin, hair, and nail cells.

Some cells are capable of self repair; others, once they mature, are not.

## CELL MECHANICS

The ongoing activities a cell performs to grow, function, and reproduce are called "respiration."

Cellular respiration is a three-part process:

1. Cells receive nutrients, water, and oxygen, and then turn them into energy.
2. Cells use this energy to perform their specialized functions.
3. Cells eliminate the waste caused by these functions.

A complex chemical process called "metabolism" controls these actions.

## CELL REPRODUCTION

Cells are constantly replicating themselves to replace lost cells. Cells reproduce by dividing into two identical cells.

The first union of two reproductive cells (sperm and ovum) initiates a complex process called "mitosis." From this begins the division and multiplication that form all other body tissues, organs, and systems.



## CELL NEEDS

In order to survive, a cell requires a steady supply of oxygen and nutrients.

- A deficient diet can disrupt the healthy function of cells.
- Massage increases circulation, which carries nutrients for cell growth and removes waste.
- Friction on the surface of the skin via massage or products (exfoliants) helps to remove cellular debris on the surface of the skin.

## TISSUE STRUCTURE

Skin, hair, and nails are composed of epithelial tissue; their purpose is to protect the inner structures of the body. The breakdown of these protective tissues can increase the risk of infection and other health disorders. Unhealthy skin, hair, and nails can reflect deficiencies and imbalances.

Tissues are made up of groups of cells that share a specialized function. Cell type determines the function of the tissue.

There are four basic types of tissue:

- Epithelial tissue makes up the protective covering of the body and its organs (i.e., lungs, heart, mucous membranes, digestive glands, and skin). It functions to:
  - Protect the organs
  - Transport nutrients and waste through the blood
- Nervous tissue specializes in communication between various parts of the body and integrating their activities. It generates complex messages through electrical impulses to coordinate body functions.
- Muscle tissue produces movement by contraction and release. It makes up the bulk of the body's weight.

- Connective tissue supports, protects, and binds together all of the body's tissues. If the body is overloaded with nutrients or toxins, these materials may be stored in the connective tissues:
  - Blood
  - Bone
  - Ligaments
  - Tendons
  - Fat

### **SIGNIFICANCE FOR THE SALON PROFESSIONAL**

Understanding cells and tissues and their functions helps you begin to appreciate how the body works.

Although skin, hair, and nails appear as solid units, they are comprised of millions of individual cells. Knowledge of cells' activities lays the foundation for mental and physical balancing. Understanding their functions will help you improve your clients' overall condition.

Body tissues perform important body functions. By understanding the difference between healthy and unhealthy tissue, you can advise clients on how to restore health and balance to skin, hair, and nails.

The salon professional can greatly enhance the health of this tissue through proper manipulations and product application.



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# 2. THE BODY'S SYSTEMS

## Contents

The Body's Systems

Skeletal System

Muscular System

Nervous System

Respiratory System

Circulatory System

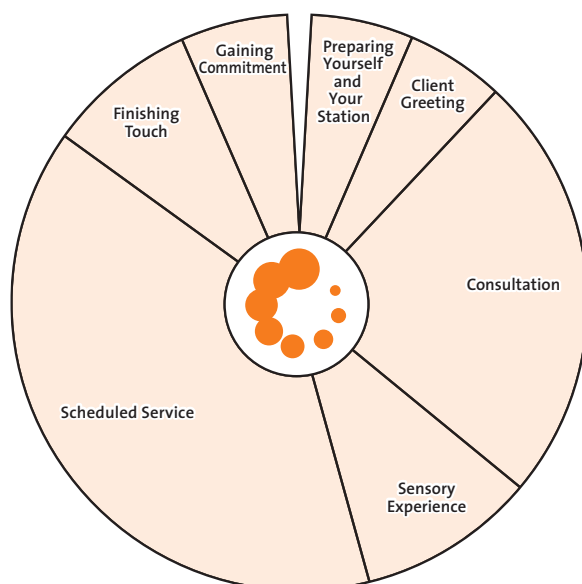
Endocrine System

Digestive System

Excretory System

Sensory System

Olfactory System





## OBJECTIVES

To understand the functions of the body systems.

## OVERVIEW

Together, cells, tissues, and organs comprise the body's systems. These are the most complex units of the body, consisting of a number of organs functioning together to perform a specialized task.

Each system works to perform one or more of these activities:

- Take in food, water, and oxygen
- Perform mental or physical activities
- Eliminate waste from the body

The systems are interrelated and dependent upon each other for balance. Your health and the health of your clients depend on maintaining healthy system functions.

## THE BODY'S SYSTEMS

The body's systems are all dependent upon each other for healthy functioning, although they are often separated for study. The following systems will be covered in this lesson:

- Skeletal
- Muscular
- Nervous
- Respiratory
- Circulatory
- Endocrine
- Digestive
- Excretory
- Sensory
- Olfactory

## SKELETAL SYSTEM

The skeletal system is made up of highly specialized connective tissue. It is vital to the body's support, protection, movement, mineral storage, and blood production.

The skeletal system forms the:

- Physical framework of the body
- Foundation of posture
- Support and assistance for the muscular system

## Composition

The skeletal system is made up of approximately 206 bones along with cartilage, tendons and synovial fluid.

Bone is:

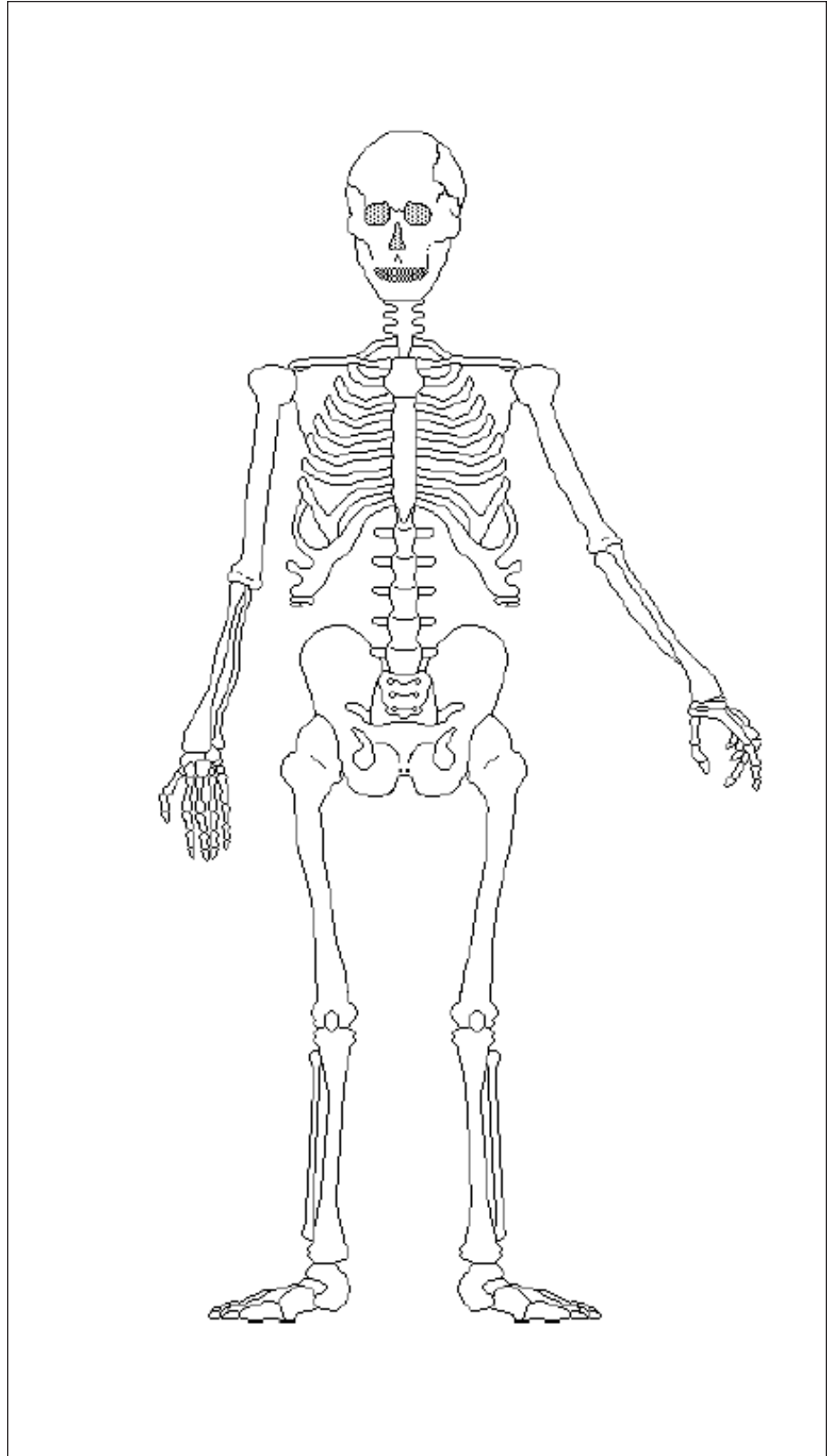
- Connective tissue
- The hardest structure of the body
- 2/3 mineral (dead) matter, 1/3 animal (living) matter

Cartilage, the soft flexible tissue that forms the ears and nose and covers the joints, is similar to bone, but lacks the mineral content.

Tendons, or ligaments, hold bones together at the joints and serve as attachments for the muscles and bones.

Synovial fluid lubricates the ends of bones where they meet at the joints. Synovial fluid acts to reduce friction, much like motor oil in an automobile engine.





*Skeleton*

## Function

The skeletal system surrounds and protects internal organs, giving support, flexibility, and shape to the body. Bones are attachments for muscles and assist in movement by:

- Acting as levers
- Meeting at the joints

## Spinal Column

The bones of the spinal column protect the spinal cord and establish posture.

Although muscles hold these bones in position, improper alignment from poor body stance can lead to physical ailments. Weak bone tissue can also contribute to poor stance, leading to physical pain.

## Cranium

The eight bones of the cranium protect the brain and shape the head:

- Frontal: forehead
- Occipital: back of head
- Two parietal: sides and top
- Two temporal: sides below ears
- Ethmoid: between eye sockets
- Sphenoid: joins cranium to the other bones in the center of the skull

The sides and back of the head are flat, and the top of the head is round.

## Facial Features

The bones of the face protect the inner organs and give shape to facial features, creating facial contouring. These bones are:

- Zygomatic: cheekbones
- Maxilla: upper jawbones
- Mandible: lower jawbone (the largest and strongest of the facial bones)
- Nasal: bridge of the nose
- Lacrimal: inner wall of the eye sockets

## Arm and Hand

The bones of the arm and hand provide support and act as levers for movement.

Finger and hand bones:

- Distal phalanx: tip of the finger
- Middle phalanx: the bone between the finger's middle joints
- Proximal phalanx: the bone between the knuckle and the joint closest to the hand
- Metacarpal: the five long, slender bones in the palm

Arm bones:

- Radius: small bone on thumb side of forearm
- Ulna: large bone on little finger side of forearm
- Humerus: largest bone of upper arm
- Wrist or carpus: a flexible joint featuring eight small irregular bones held together by ligaments

Shoulder bones:

- Clavicle: collarbone
- Scapula: shoulder blades

## Neck and Chest

The bones of the neck and chest protect inner organs:

- Hyoid: U-shaped bone at front of the throat
- Cervical Vertebrae: seven vertebrae that form the top of the spinal column
- Thorax or Chest: elastic, bony cage (sternum, spine, and ribs) that contains and protects the heart and lungs

## Significance for the Salon Professional

In the salon, your ability to recognize and add balance to bone structure is the key to producing aesthetically pleasant designs. For a salon professional:

- The skull provides “landmarks” to use when performing a haircut.
- An understanding of the bones of the hands and feet are necessary for providing manicures and pedicures.
- An understanding of facial structure helps when applying make-up and providing therapeutic facial care.

## MUSCULAR SYSTEM

The muscular system:

- Provides contour to the body
- Produces movement, body heat, and posture
- Works with the skeleton to create body movement

Your understanding of the muscular system helps both your profession as well as your personal well-being, upon which much of your professional success is based. Application of the knowledge of muscular tissue will improve your:

- Ability to add balanced design to natural body contour
- Massage services
- Body stance
- Ability to relax

## Composition

The muscular system is made up of over 700 muscles, along with tendons and ligaments.

Muscles are:

- Bundles of thin, long muscle fibers
- Attached to bones and each other by tendons
- Bulky; they comprise 50% or more of body weight

## Function

The muscular system can provide contour and movement because muscles are:

- Elastic
- Separate bundles
- Contractible

## Muscle Tissue

There are three basic types of muscle tissue.

Striated or voluntary:

- Controlled by conscious thought
- Produce willful movement
- Appear striped (striated) under a microscope

Non-striated or involuntary:

- Controlled by unconscious thought
- Produce the movements that are not controlled by will (for example stomach or intestinal movements)
- Appear smooth under a microscope

Cardiac:

- Found only in the heart tissue

## Parts of a Muscle

There are three parts of a muscle.

Origin:

- The muscle's short, fixed attachment (via a tendon) to bones or other muscles
- Moves only a limited amount during contraction

Insertion:

- The muscle's looser, longer attachment (via a tendon) to bones or other muscles
- In the limbs, the muscle's insertion is the part that is farthest from the trunk of the body
- Moves more than the origin during contraction

Belly:

- The bulky unit between the muscle's origin and the insertion

## Muscle Stimulation

Muscle tissue will respond to:

- Impulses from the nervous system
- Massage
- Electric current
- Light
- Heat
- Chemicals

## Scalp

Muscles cover the scalp and give it flexibility. These muscles are stimulated during some hair care services. The scalp muscles are:

Frontalis:

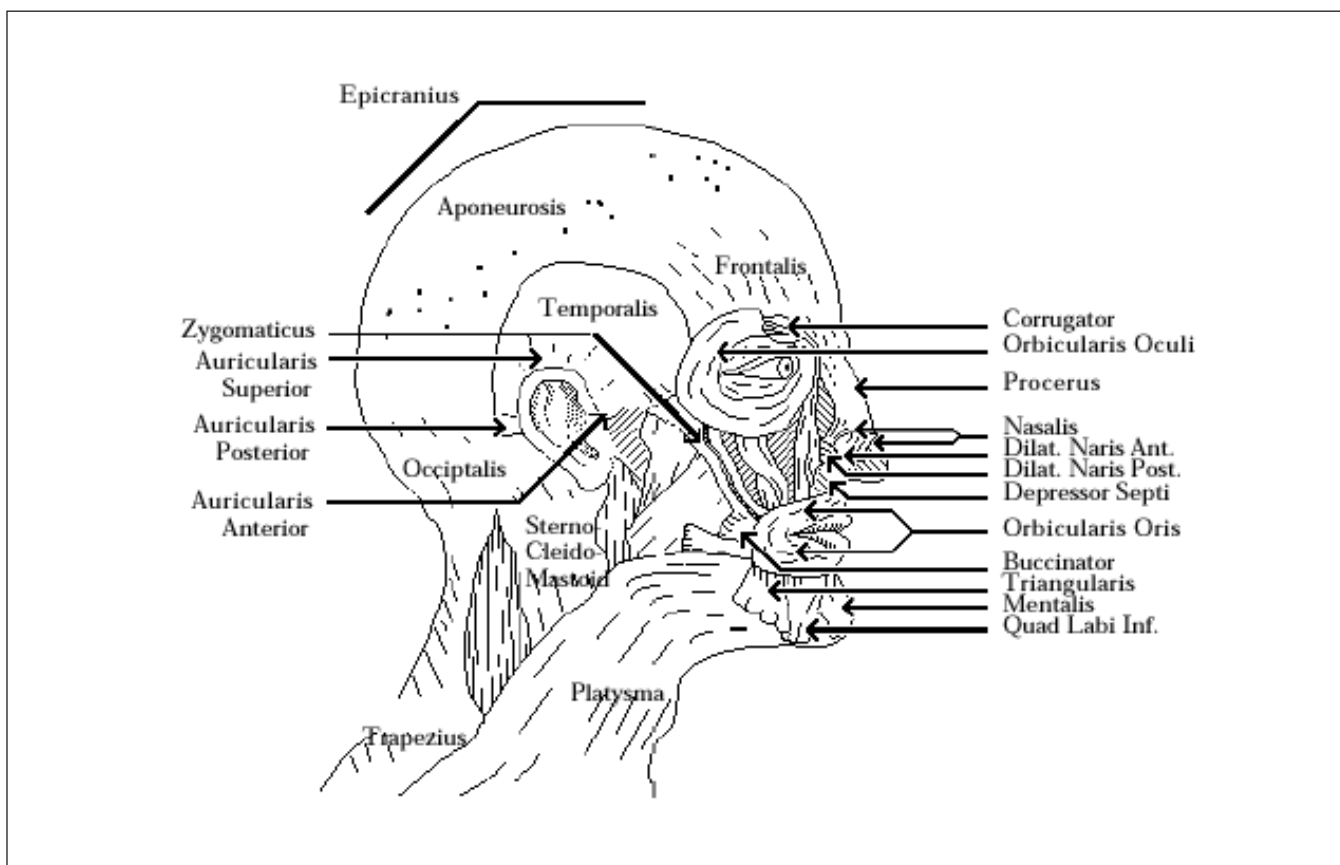
- Origin: connective tissue at eyebrows
- Insertion: epicranial aponeurosis above the hairline on top of the head
- Action: moves the scalp and raises the eyebrows

Temporalis:

- Origin: lateral surface of temporal bone
- Insertion: mandible
- Action: closes and retracts the jaw

Occipitalis:

- Origin: occipital bone
- Insertion: epicranial aponeurosis
- Action: raises the eyebrows and moves the scalp



Muscles of the face

## Facial

Muscles cover the face and provide facial expressions. A good comprehension of facial muscles, where they exist, and their structure is the foundation of an effective facial massage.

The muscles of the face are:

### Forehead

- Frontalis: raises the eyebrows, draws the scalp forward and causes wrinkles across the forehead

### Eye/eyebrow

- Corrugator Supercilii: draws eyebrows down and in, causing frowning
- Orbicularis Oculi: surrounds the eye socket and closes the eyelid

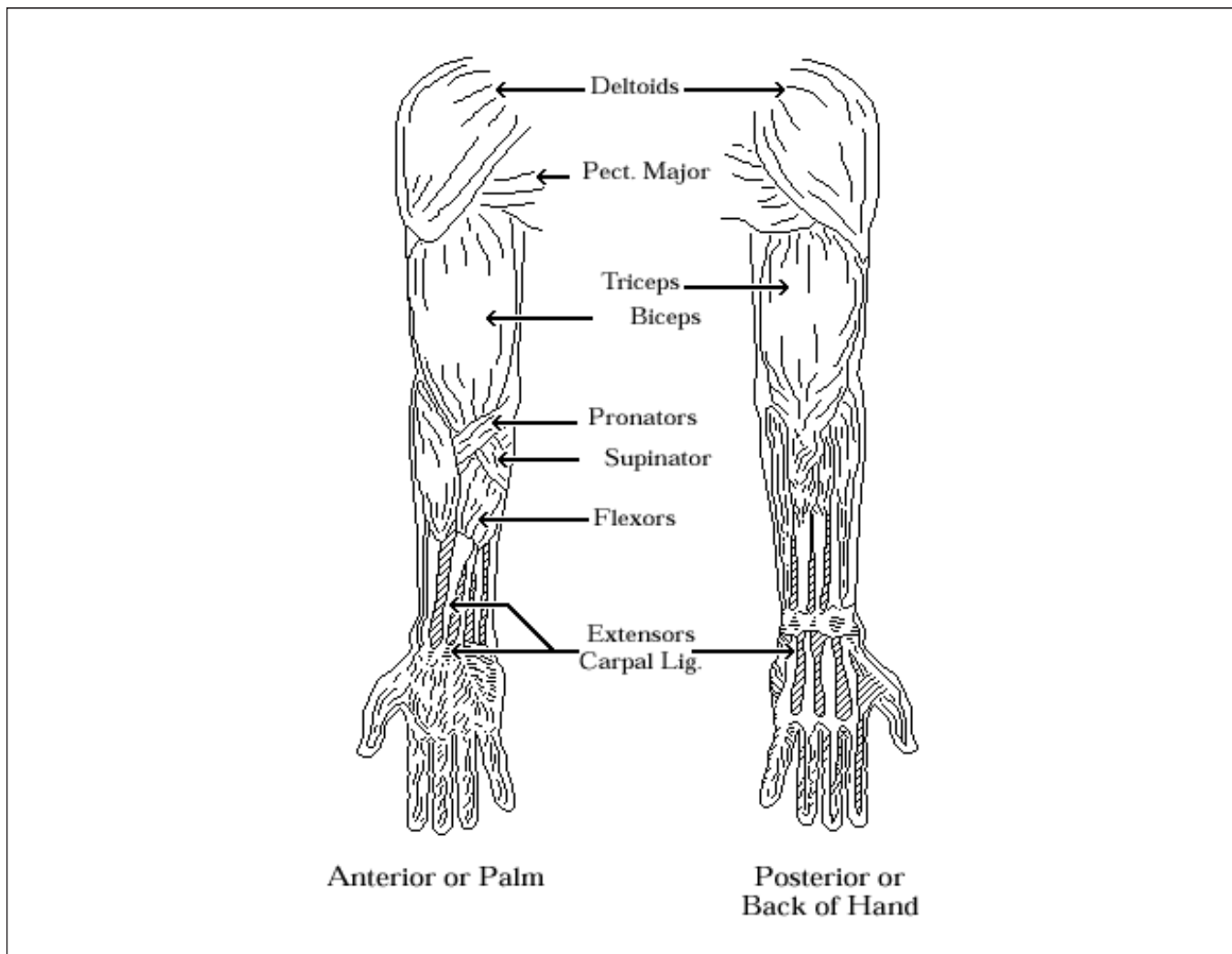
### Nose

- Procerus: covers the top of the nose, depresses the eyebrow, and wrinkles the nose.

### Mouth

- Orbicularis Oris: surrounds the lips; responsible for closing the lips, kissing, and whistling motions
- Buccinator: between upper and lower jaws; responsible for compressing the cheeks when blowing and maintaining the cheeks near the teeth, holding food in position while chewing
- Triangularis: extends from the corners of the mouth down along the sides of the chin; draws down the corners of the mouth
- Mentalis: tip of the chin; raises and pushes up lower lip
- Levator Labii Superioris: consists of three parts surrounding the upper part of the lip; raises and draws back the upper lip and elevates the nostrils





*Muscles of the arm and hand*

## Arm and Hand

These muscles cover the arm and hand and provide dexterity:

- **Deltoids:** The anterior, lateral, and posterior deltoids are triangular shaped muscles covering the shoulder. They lift and turn the upper arm.
- **Pectoral major:** The muscle connecting the chest to the upper arm. It moves the arm across the body.
- **Triceps brachii:** The three-headed muscle on the back of the upper arm. It extends the elbow.
- **Biceps brachii:** The two-headed muscle on the front of the upper arm. It lifts the forearm and flexes the elbow.

- **Pronator:** The short muscle on the underside of the forearm. It turns the hand inward, so that the palm faces downward.
- **Supinator:** The short muscle on the forearm. It turns the hand outward and the palm upward.
- **Flexors:** The group of muscles in the forearm. They flex the wrist, draw the hand up, and close the fingers toward the forearm.
- **Extensors:** The muscles that run along the posterior side of the forearm. They connect the upper arm bone to the hand and extend the wrist, hands, and fingers.
- **Adductors:** The hand muscles that draw the fingers together.
- **Abductors:** The hand muscles that separate the fingers.

## Neck, Chest, and Back

The muscles of the neck are:

- **Platysma:** Broad muscle that extends from the chest and shoulder muscles to the side of the chin. It drops the lower jaw and lip, as in sadness.
- **Sterno-cleido-mastoid:** Extends from the clavicle and sternum bone to the temporal bone. It bends the head and rotates it to the opposite side, as in nodding.

Muscles of the chest:

- **Pectoralis Major:** Covers the front of the chest. It flexes, adducts and rotates the upper arm.
- **Serratus Anterior:** Located on the lateral ribs and front side of the scapula. It rotates the scapula upward and stabilizes it against the chest.

Muscles of the back:

- **Trapezius:** Large superficial muscle of the upper back. It rotates the shoulder in several in several directions.
- **Lattissimus Dorsi:** Large superficial muscle of the lower back. It is responsible for extension and medial rotation and adduction of the humerus.

## NERVOUS SYSTEM

The nervous system is the body's predominant communication system. The health of the nervous system is linked to emotional well-being. The nervous system is the controller or coordinator of all physical sensation, mental stimulation, and body motion.

### Structure

The nervous system is composed of neurons that make up the brain and spinal cord. Nervous activity reaches all parts of the body through the:

- 12 pairs of cranial nerves and their subdivisions
- 31 pairs of spinal nerves and their subdivisions

Neurons are:

- Nerve cells
- Sensory units
- Conductors of impulses

The brain and spinal cord are:

- Where neurons originate
- The central concentration of neurons in the body

### Function

The nervous system, along with the endocrine system, is responsible for organizing all body activity. This system controls and coordinates all:

- Physical sensation: heat, cold, pressure, touch
- Mental stimulation: thinking
- Body motion: muscle movement

The nerves function in one of three ways:

- Afferent, or "sensory," nerve tissue picks up a sensation and sends it to the brain and/or spinal cord. For example, sensory nerve cells located in the skin send sensations of heat, cold, and pressure to the brain.

- Efferent, or “motor,” nerve tissue transmits the signals from the brain to the muscles.
- Mixed nerve tissue can perform both sensory and motor functions.

## Main Divisions

The nervous system has two main divisions:

- The central nervous system, made up of the brain and spinal cord. The central nervous system controls all nervous functions.
- The peripheral nervous system contains all the branches and divisions running out to all parts of the body. It relays messages to and from the brain and spinal cord, and helps coordinate mental and physical activities.

## Peripheral Divisions

The peripheral system has two main divisions.

Sensory/motor, or voluntary, division:

- Carries sensation from the sense organs to the brain
- Transmits impulses from the brain to the muscles
- Is associated with conscious or voluntary behavior, such as writing, running, and swimming

Autonomic nervous system (ANS) division:

- Organizes and regulates involuntary functions (for example, heartbeat, digestive activity, and gland secretions)
- Receives its direction from the brain
- Is responsive to mental images
- Functions without conscious thought (involuntary activity)
- Has two main divisions: sympathetic and parasympathetic

## Autonomic Nervous System Divisions

The sympathetic division of the ANS coordinates:

- Outward activity
- Muscular exertion
- Inner body functions with outward activities such as breathing and digestion
- Functions that are dependent upon each other

The parasympathetic division functions independently, coordinating:

- Relaxation and rest
- Nourishment and waste elimination
- Tissue repair

Each of the two sides of the ANS has specific functions for regulating the body systems. Dominance of either will affect behavior.

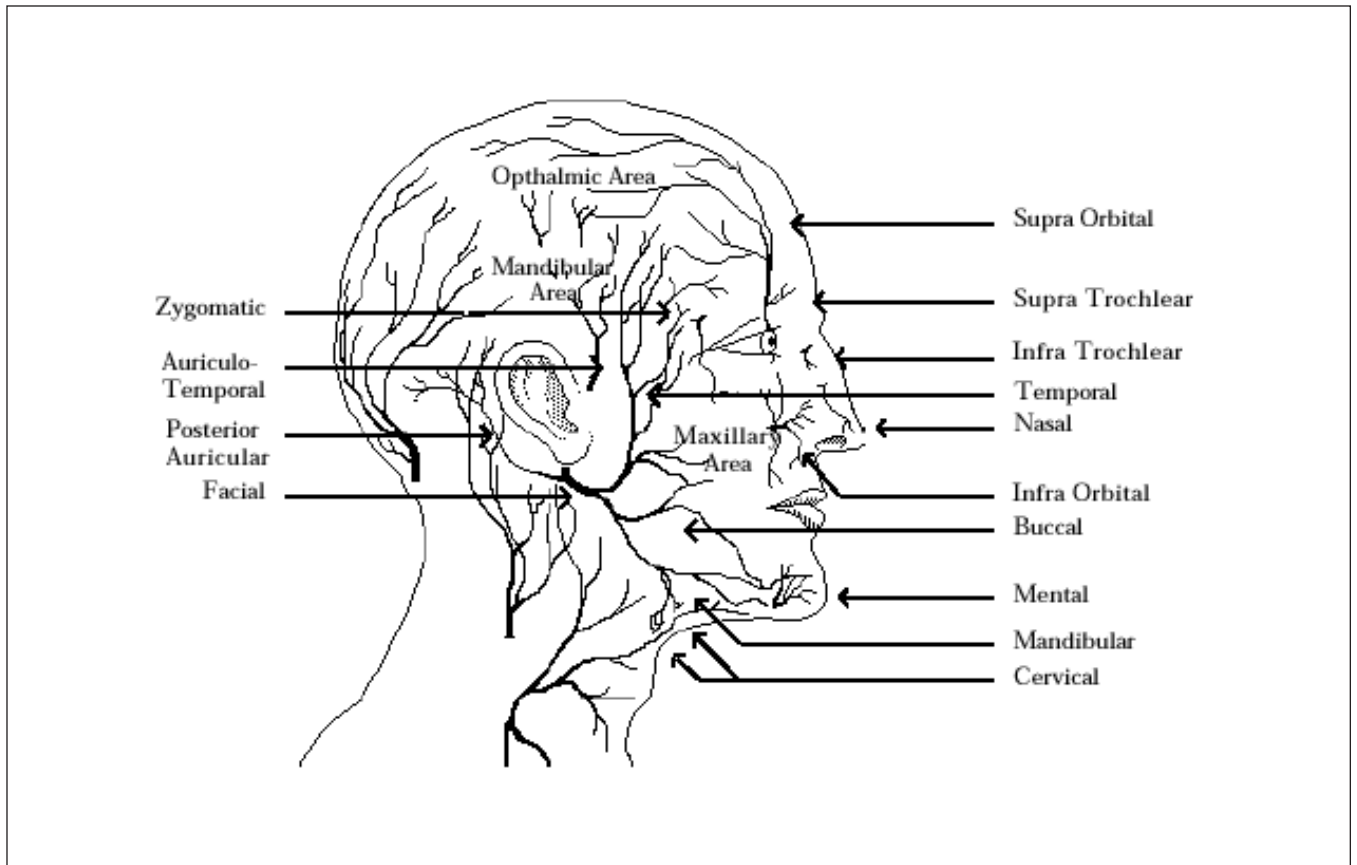
### Disease of Prolonged ANS Imbalance

When tragedies such as automobile accidents happen, your palms sweat, your heart pounds, and you can't breathe. You are aware that you are in an unbalanced state.

When you respond to the small stresses of daily life (you're late for school and your car won't start), you are often unaware of the imbalance being created.

It's these everyday stresses that lead to wear-and-tear on the body and eventually to illness. The type of illness depends on the type of imbalance and the way the person responds.

## Nerves of the Head, Neck, and Face



*Nerves of the head, neck, and face*

## Cranial Nerves

Twelve parts of cranial nerves, extend from the base of the brain supporting the head, face and neck:

- Olfactory: smell
- Optic: sight
- Oculomotor: motion of the eye
- Trochlear: motion of the eye
- Trigeminal: sensations of face, tongue, and teeth
- Abduceus: motion of the eye
- Facial: motion of the face, scalp, neck, ear, and sections of the palate and tongue
- Acoustic: hearing
- Glossopharyngeal: taste
- Vagus: motion and sensation of the ear, pharynx, larynx, heart, lungs, and esophagus
- Spinal accessory: motion of the neck muscles
- Hypoglossal: motion of the tongue

Of particular importance to the cosmetologist are the fifth, seventh and eleventh nerves:

- The fifth cranial nerve controls the muscles used for chewing and the major sensory nerve of the face.
- The seventh cranial nerve controls facial expression and facial motor functions.
- The eleventh cranial nerve controls neck muscle movement.

## Nerves of the Arm and Hand

Several subdivisions of the spinal nerves supply the arm and hand:

- Ulnar
- Median
- Radial
- Medial Cutaneous

## Nerve Stimulation

Nerves are stimulated by the same agents that stimulate muscles: chemicals, massage, electrical current, light, heat, and moist heat.

## Understanding the Nervous System

As a salon professional, you need to understand the basics of the nervous system to appreciate the effects of the services you provide.

Understanding the nervous system helps you grasp the complexity of the human body and the effects that simple salon services can have on improving the overall condition. An awareness of how the body responds to touch will help you better understand the needs of your client as well as your own.

Nerve distress is caused by excessive mental or muscular work, which results in a buildup of waste products. Irritability, skin breakouts, poor skin color, and exhaustion are all signs of nerve distress.

Proper rest, food, oxygen, exercise, and relaxation help to renew nerve cells. Massage can also help to relieve nerve fatigue by:

- Stimulating circulation
- Helping to eliminate toxins
- Relaxing the client
- Putting the client in a pleasant frame of mind



## RESPIRATORY SYSTEM

To live and function, the body needs food, water, and oxygen. Of these three life essentials, oxygen is the most important: without it tissues will die within minutes.

The respiratory system:

- Distributes oxygen to the body
- Eliminates carbon dioxide and other gaseous waste
- Keeps the blood gases in balance

Oxygen-rich cells sustain healthy body functions, allowing for optimal levels of body performance.

### Structure

The lungs are the main organs of the respiratory system. They are located in the chest cavity, protected by the rib cage.

The lungs are spongy tissues composed of microscopic cells through which inhaled air is absorbed.

Air enters the lungs through the trachea, or windpipe, which branches off into smaller airways to provide the optimum surface for oxygen exchange:

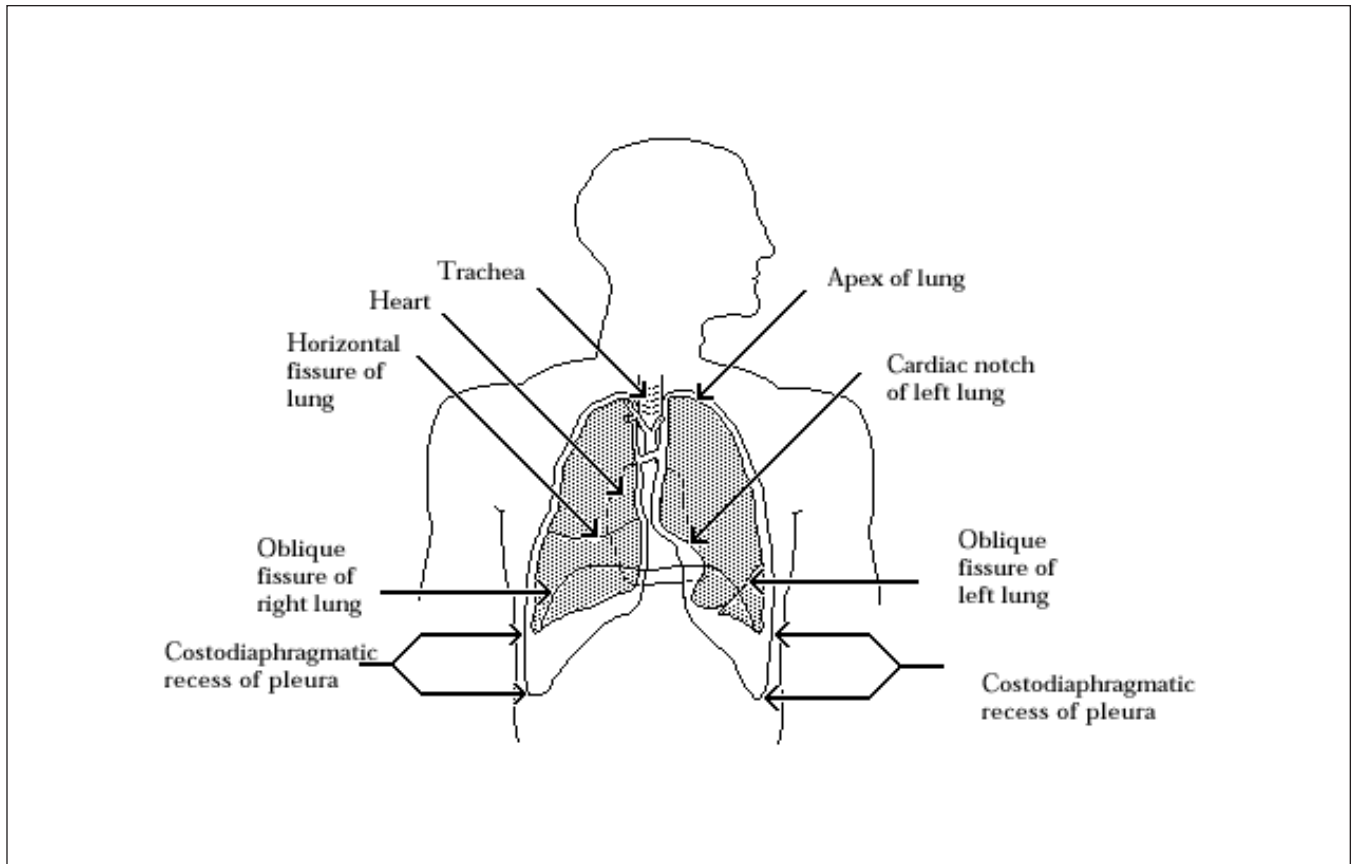
- Bronchi
- Bronchioles
- Alveoli, the smallest division of the lungs, in which all gas exchanges occur

### Function

The respiratory system works with the circulatory system to take in and distribute oxygen, and then to release gaseous waste.

This gas exchange takes place in the blood capillaries surrounding the alveoli, which transfer oxygen out and waste in.

Once this gas exchange has occurred, the blood carries oxygen to the cells throughout the body.



Structure of the lung

## Mechanics of Respiration

Respiration involves inhalation (breathing in, also known as inspiration) and exhalation (breathing out, also known as expiration):

- Quiet inhalation occurs with the contraction of the diaphragm and external intercostal muscles, creating a vacuum.
- Forced inhalation occurs when more muscles are engaged, creating a larger space to be filled.
- Exhalation occurs when muscles are relaxed, allowing the rib cage to close, pushing air out.

Diaphragmatic breathing helps us relax and brings more oxygen to all the body's cells so they can function optimally:

- The large diaphragm muscle, located at the floor of the chest cavity, contracts during inhalation, drawing air into the lower lobes of the lungs.

- Muscular action and lung elasticity expel air during expiration.
- Deep abdominal breathing brings oxygen to the lower lobes of the lungs where most oxygen is exchanged.

Breathing through the nose is healthier than through the mouth, because:

- Air is warmed by surface capillaries.
- Bacteria are trapped by the hairs lining the mucous membranes.

## CIRCULATORY SYSTEM

The circulatory, or vascular, system:

- Distributes food, water, and oxygen throughout the body.
- Picks up waste from body tissues for elimination. Tissues rich with nourishment and free of waste will reflect physical health and beauty.

If circulation is diminished, tissues won't receive proper nourishment, resulting in pale skin, dull hair, and weak nails.

The circulation of the head, face, and neck are of particular interest to the salon professional. By massaging these areas, you help to stimulate healthy circulation. This enhances the health of the tissue by improving nutrient and oxygen distribution and waste removal.

## Structure

The circulatory system is primarily made up of the heart, blood vessels (arteries, veins, and capillaries), blood, and lymphatic system.

The heart:

- Is a 4-chambered muscular organ about the size of a fist located in the left side of the chest, behind the sternum
- Functions as a pump, beating 72-80 times a minute to force blood through the body
- Is controlled by the sympathetic and parasympathetic nervous systems

Blood vessels are a closed system divided into three main groups:

Arteries (derived from the Greek word for “pipe”) are:

- Larger vessels that carry pure, oxygen-rich blood away from the heart to the body (except the pulmonary artery, which carries non-oxygenated blood away to the lungs)
- Elastic and muscular to assist the heart in pumping blood throughout the body
- Located deeper below the skin to prevent blood loss in case of injury

Veins:

- Carry deoxygenated blood from the body back to the heart (except the pulmonary veins, which carry oxygenated blood back to the heart from the lungs)
- Are less elastic than arteries and contain valves to prevent blood from flowing back
- May be “varicose,” a condition in which the valves in the veins break down

Capillaries:

- Are microscopic vessels that form a link from arteries to veins
- Are located near the surface of the skin
- Are called “distended” or “broken” when enlarged sections of the capillary are visible on the skin’s surface

Blood represents a complex transport medium that performs an essential pick-up and delivery service for nutrients, oxygen, hormones, and waste throughout the body.

Blood is actually connective tissue that:

- Averages a temperature of about 98.6°
- Makes up about 5% of the body’s total weight (about 8-10 pints in the average adult)

Blood is made up of:

- 45% cells (white cells, red cells, and platelets):
  - Red cells carry oxygen
  - White cells carry bacteria-fighting tissues
  - Platelets help the blood to clot when a vessel is ruptured
- 55% plasma, the liquid part of blood, which mobilizes the cells

80 to 95% of the blood returns to the heart through the veins. The remaining portion is carried back by the lymphatic system. Without this system, the body would swell up and die of autointoxication within 48 hours.

Lymph is the interstitial fluid that moves into lymph vessels. It carries elements throughout the body in the same way that plasma mobilizes cells for blood. The lymphatic system:

- Is an extension of the circulatory system
- Moves liquids, nutrients and wastes that are too big for blood vessels

## Functions

The circulatory system:

- Distributes food, water, and oxygen to the body
- Picks up waste for elimination
- Helps maintain the body's temperature
- Helps protect the body from bacteria
- Prevents blood loss by clotting when the body is wounded

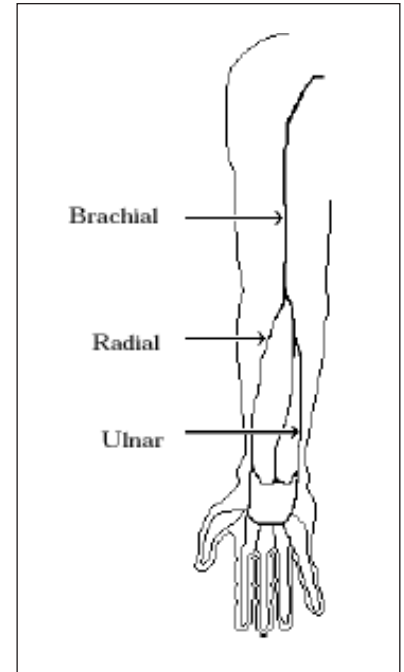
## Divisions

General circulation to the body is carried out by the vascular system, which:

- Has arteries carrying oxygenated blood away from the heart to the body
- Connects with capillaries, where nourishment is exchanged for waste
- Has veins carrying deoxygenated blood to the heart

Circulation to the lungs is carried out by the pulmonary system, which:

- Receives deoxygenated blood from the heart via the pulmonary artery
- Connects with lung capillaries where gases are exchanged
- Sends oxygenated blood back to the heart via the pulmonary vein

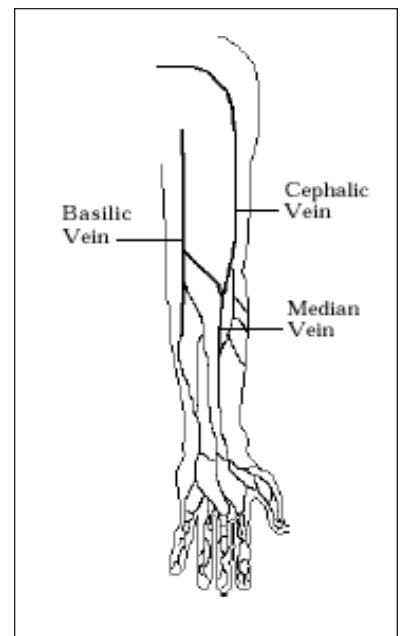


*Arteries of the arm and hand*

## Arm and Hand

Major arteries and veins of the arm and hand are:

- Brachial, radial, and ulnar arteries
- Cephalic, basilic, and median veins

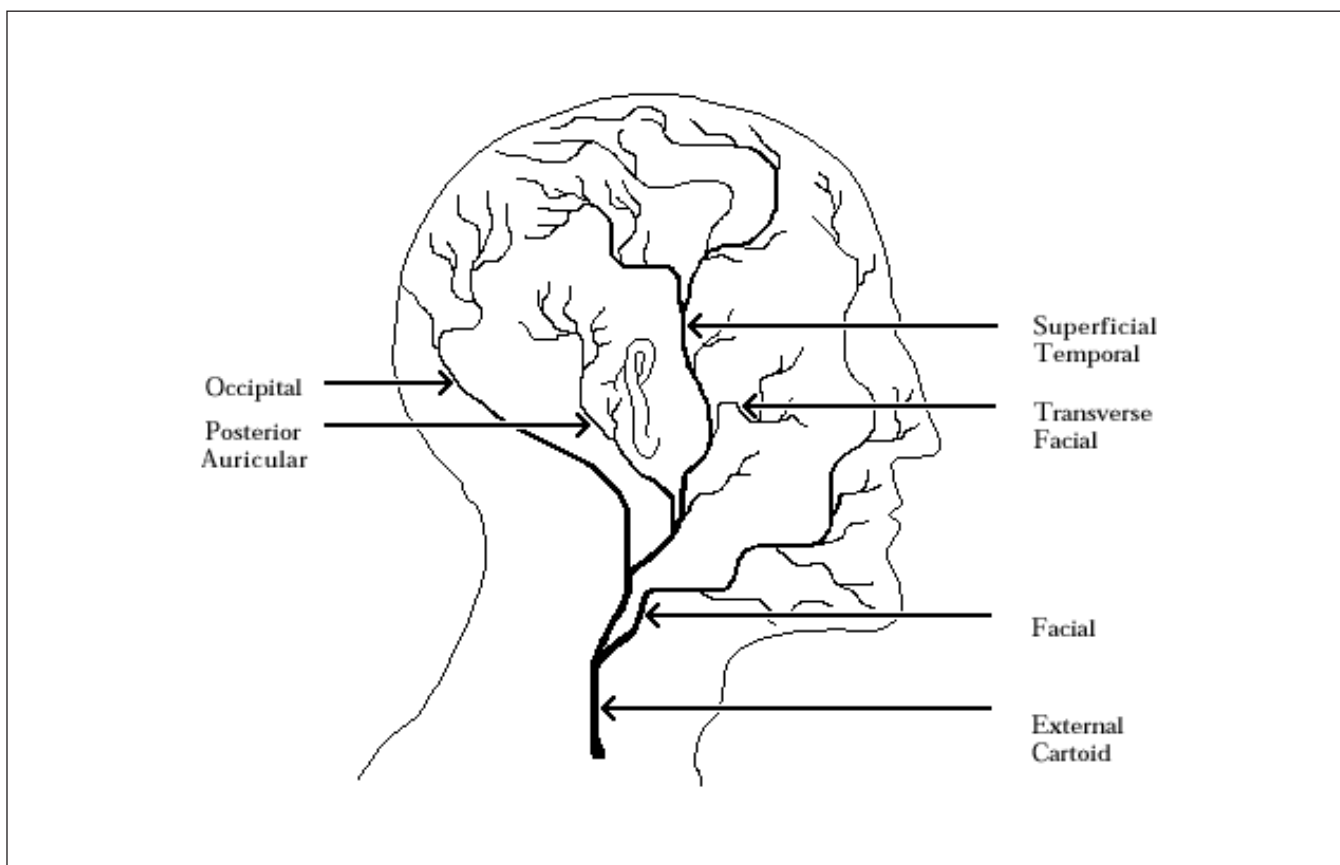


*Veins of the arm and hand*

## Head, Face, and Neck

The major arteries and veins of the head, face, and neck are:

- Left and right external carotid arteries (main suppliers of blood to the head)
- Auricular artery
- Posterior auricular artery
- Occipital artery
- Facial artery
- Transverse facial vein
- Anterior facial vein
- Superficial temporal artery



*Arteries and veins of the head, face, and neck*

## ENDOCRINE SYSTEM

The endocrine system works with the nervous system to control the release of hormones, which regulate the body's functions. The endocrine system uses minute levels of chemicals to send messages through the bloodstream.

### Structure

The endocrine system is composed of glands and their hormones. Glands are highly specialized organs that:

- Are located throughout the body
- Vary in size and function
- Secrete hormones
- Remove constituents from the blood and convert them into new compounds

There are two types of glands:

Duct glands (for example, sweat and oil glands and intestinal glands):

- Regulate the specific activities of organs
- Secrete or execute hormones to a specific area
- Have a duct (canal) leading to a particular part of the body
- Regulate the outward appearance of the skin (by emptying onto its surface)

Ductless:

- Secrete hormones directly into the blood system
- Regulate mental and physical activities

Hormones are chemicals that trigger mental and physical responses; they affect the growth, reproduction, and health of the body.



## Function

The endocrine system regulates body chemistry through its highly specialized network of glands. It is controlled by the autonomic nervous system. Your mental, emotional, and physical activities are kept in balance through the endocrine system.

The glands of the endocrine system act as a unit; if one is over- or under- functioning, it can upset the delicate balance of the entire chain.

The important endocrine glands are the pituitary, thyroid, adrenal, sex glands (gonads, testicles, and ovaries), thymus, and pancreas.

## Pituitary Gland

The pituitary gland is known as the "master gland" because it controls the ductless glands.

The pituitary gland:

- Is a small gland, the size of a cherry, located behind the optic nerve crossing in the brain
- Produces hormones

The pituitary gland's hormones affect the growth of bones, muscles, and organs. Production of these hormones can be affected by emotional and physical conditions. A deficiency will inhibit growth.

Hormones of the pituitary gland stimulate the thyroid gland, which regulates metabolism.

## DIGESTIVE SYSTEM

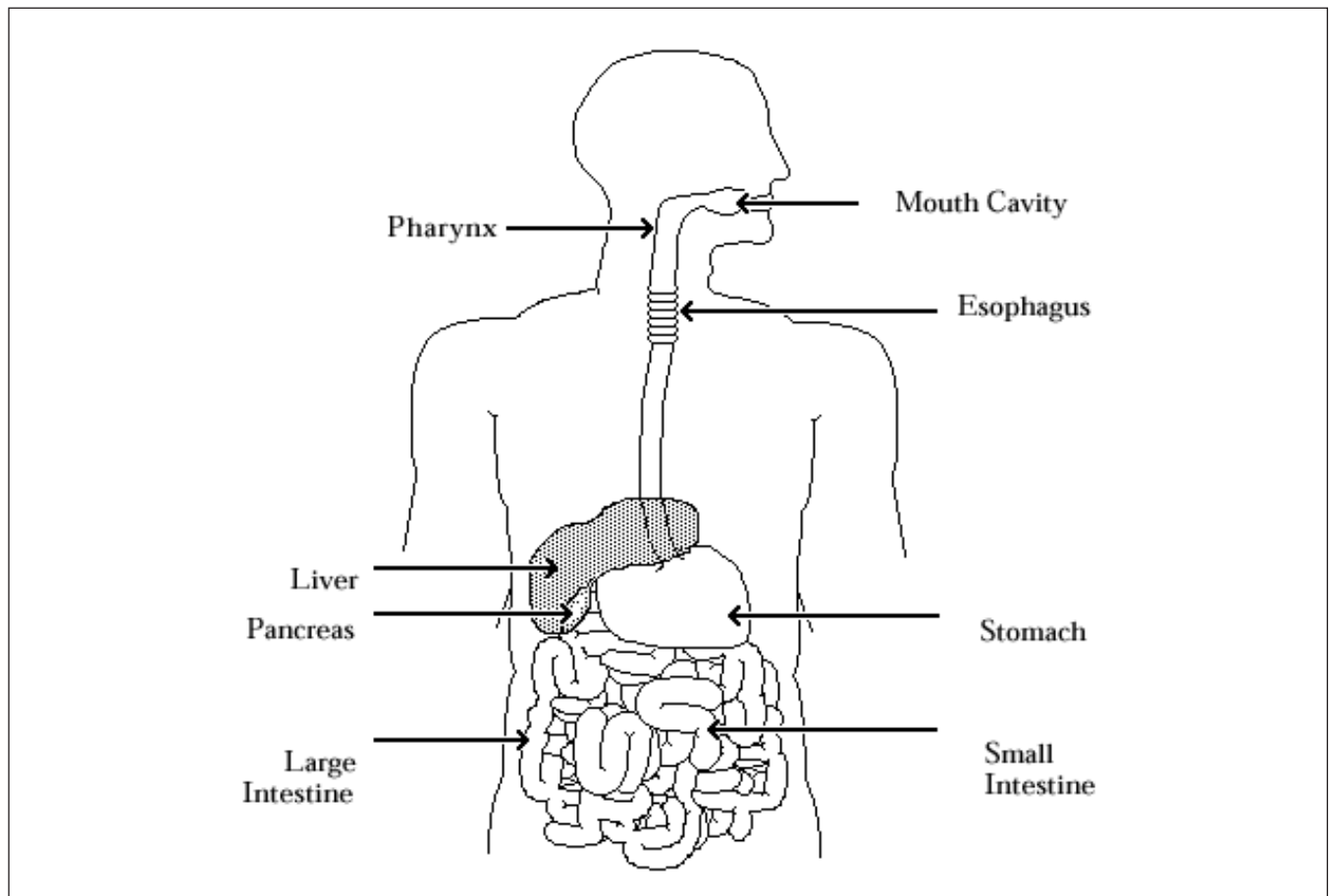
The digestive system converts food into usable nutrients that can be absorbed by the body. It also helps eliminate waste from the body.

The digestive system plays a vital role in the overall health and appearance of the body. When nutrients are not absorbed, when diet is poor, or when waste builds up in the body, the results are clearly reflected in the hair and skin.

Being aware of the digestive system's functions will help you understand the link between diet, healthy digestion, and the overall health and appearance of the body.

### Structure

The main organs of the digestive system form a tube called the alimentary canal, which is shown in this illustration:



*Organs of the digestive system*

## Function

The digestive system reduces food to simple chemical compounds that tissues and cells can use for building materials and energy.

Digestion takes place over about a nine-hour period, and is made up of four main activities:

- The physical breakdown of food, which begins as food enters the mouth and continues as mastication (chewing) breaks it apart. Other muscles continue to move it along the canal.
- The chemical breakdown of food, which begins as saliva starts to soften the food as it enters the mouth. Other enzymes are secreted as the food continues to move along the canal.
- Absorption, which occurs as the food passes through the system and nutrients are absorbed into the bloodstream.
- Waste elimination, when the body discards unneeded materials.

## Digestive Function of Organs

The stomach:

- Acts as a reservoir for food until digestion
- Secretes gastric juices that help break down food
- Absorbs some water

The small intestine:

- Mixes food with digestive enzymes
- Absorbs some nutrients
- Is the longest part of the alimentary canal
- Is lined with finger-like projections that help move food along the digestive tract

The large intestine:

- Mixes food with enzymes
- Moves contents to the rectum for elimination

The liver:

- Detoxifies many substances
- Manufactures bile
- Metabolizes food
- Stores minerals and vitamins

The gallbladder:

- Stores and secretes bile
- Helps digestion when the body is in balance

The pancreas:

- Secretes digestive enzymes
- Secretes insulin

The digestive process also uses:

- Tongue: helps with taste
- Teeth: to chew food
- Salivary glands: keep the food moist and begin to break it down
- Enzymes: contained throughout the digestive system, they are digestive chemicals that break down food.

### Relationship with Other Systems

As the digestive process takes place, the following activities occur:

- The blood flow increases to the digestive system.
- Glandular secretions and digestion take place.
- The parasympathetic nervous system coordinates nourishment and waste elimination.

## EXCRETORY SYSTEM

Whenever energy is used, there is waste. The body's elimination system purifies the blood, skin, and lungs, and processes solid and liquid waste. The elimination systems cleanse the body so toxins do not build up and disturb healthy functioning.

A number of systems in the body aid in the elimination of waste:

- Digestive
- Urinary
- Skin
- Lymphatic
- Respiratory

By understanding the process of waste elimination, you can better comprehend how to keep the body and the skin free from waste build-up.

### Structure

The excretory system is composed of the following organs:

- The large intestine (colon), which discharges solid waste
- The liver, which chemically changes harmful substances into non-toxic compounds for elimination
- The kidneys and bladder, which filter, reabsorb, and eliminate liquid waste
- The lungs, which exhale gaseous waste (carbon dioxide)
- The skin, which eliminates perspiration and some toxins

### Function

The excretory system cleanses the body by removing waste produced from mental or physical activity.

## SENSORY SYSTEM

Sense organs help us interpret our environment, controlling our ability to see, hear, smell, taste, and feel.

Your ability to manage your surroundings and service clients are based on these perceptions.

The sense organs (eyes, ears, nose, mouth, and skin):

- Are groups of highly specialized tissue
- Are extensions of the nervous system
- Provide the brain with information from the environment
- Provide an external link to internal functions

**Eyes** Your eyes are the main organs of sight, which is the sense through which visual beauty is interpreted. The eyes provide perceptible pictures of the environment to the brain which then interprets, reacts to, and stores the information.

**Ears** Ears are the main organs of hearing. They transfer audio messages from the environment to the brain, which reacts to, interprets, and stores information.

**Nose** The nose is the main organ of the sense of smell, also known as the olfactory system, which is described in detail later in this lesson.

**Mouth** The tongue, along with the sense of smell, provides us with the sense of taste. Taste helps us determine whether food is fit for consumption. This is the beginning of the digestive process. Cosmetics applied to the mouth for aesthetic reasons should be considered to be entering the digestive system.

**Skin** Skin is the primary organ of the sense of touch, relaying physical sensations to the brain, which interprets, reacts to, and stores information.

## OLFACTORY SYSTEM

Research reveals that the sense of smell has a unique relationship with the functions of the body and emotions.

The sense of smell functions as:

- A chemical messenger to the body and brain
- An integrator with our environment
- A direct link to our higher emotions

The limbic system is the primitive part of the brain that deals with feeding, the “fight or flee” response, and reproduction. Because this part of the olfactory system bypasses the nervous system, smell connects us to the world in an elemental way.

The actions of many organs are affected by smell. Identifying them helps you begin to understand the relation of scent to your environment, health, memory, emotions

## Organs and Functions

The olfactory system comprises the organs and functions related to the sense of smell:

- **Olfactory Epithelium:** A specialized membrane lining the nasal passages; its purpose is to detect scent molecules.
- **Olfactory Bulb:** A sensory link from the nose to the olfactory lobe of the brain.
- **Limbic System:** The part of the brain which deals with memory and emotion; the limbic system and the hypothalamus instigate the brain's response to smells.
- **Hypothalamus:** The part of the brain that controls the pituitary gland, tying the chemical message of smell to the body's chemistry.
- **Pituitary Gland:** A gland situated at the base of the brain that secretes the hormones that control and regulate body function.
- **Thalamus:** The reception center for messages from all the senses except smell.
- **Neo-Cortex:** The part of the brain that deals with the higher functions of memory and emotion.
- **Parasympathetic Nervous System:** The portion of the nervous system that acts as a brake to the body, calming, slowing down, and decreasing bodily functions (except digestion).
- **Sympathetic Nervous System:** The portion of the nervous system that speeds up, stimulates, and increases bodily functions. The sympathetic nervous system responds in times of danger, increasing heart rate, blood pressure, and respiration rate.



## Process

The sense of smell is made up of three processes: reception, transmission, and perception. These processes are described in the following sections.

### Reception and Transmission

The olfactory process begins with the reception and transmission of the molecules carrying the scent:

The airborne scent molecules are inhaled.

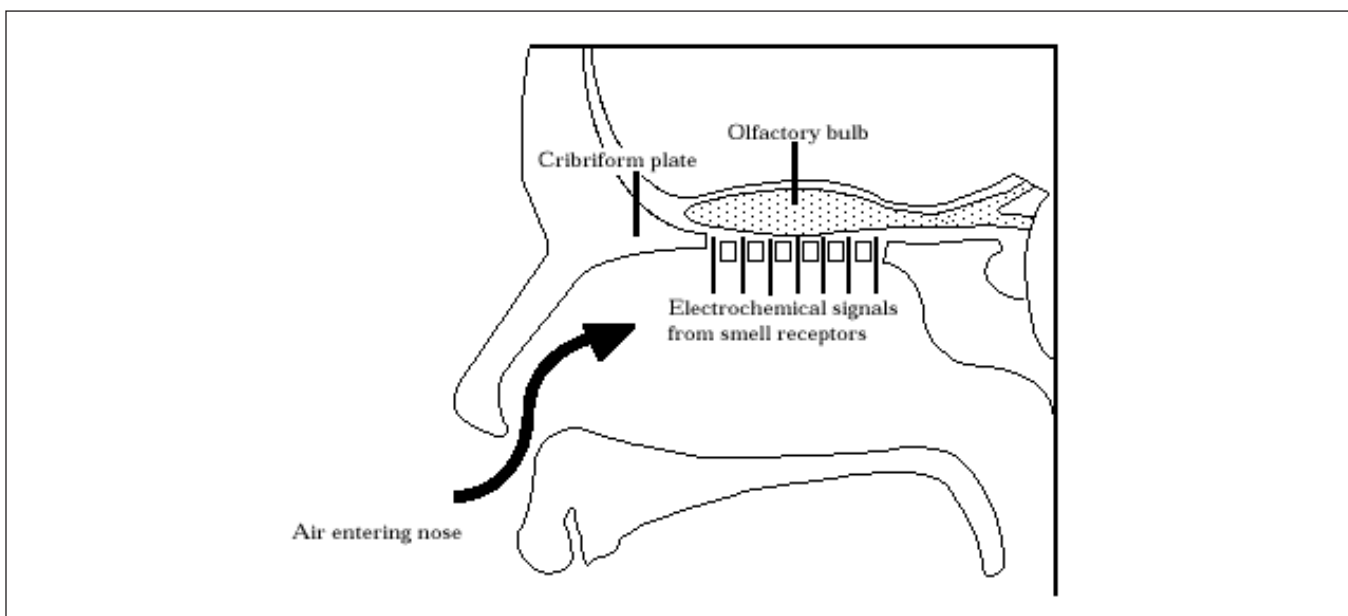
The molecules travel up the nasal passage and bind to the receptor cells (olfactory epithelium).

As the scent molecules bind to the receptor cells, an electrochemical message is sent to the olfactory bulb.

In the olfactory bulb, a variety of cells assist in transmitting the scent message along the olfactory nerve (glomeruli, mitral cell, granule neurons).

These messages are received in the limbic system, which deals with memory and emotion.

The limbic system activates the hypothalamus.



*Olfactory system*

## Perception

Perception is the stage in which the aroma messages are converted to the body's own chemical messages.

The hypothalamus controls the pituitary gland.

The pituitary, on cue from the hypothalamus, releases chemical messages into the blood stream.

Chemical messages release hormones that regulate body functions.

On cue from these chemical messages, the body responds to the aroma messages by increasing or decreasing in activity, for example:

- Heating
- Cooling
- Calming
- Stimulating

## SUMMARY

The body systems work together to:

- Take in food, water, and oxygen
- Perform mental or physical activities
- Eliminate waste

These systems, when properly functioning, work in harmony to maintain health. Proper functioning of these systems puts you at your peak performance level.



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# 3. PH SCALE

## Contents

pH Scale

Acids

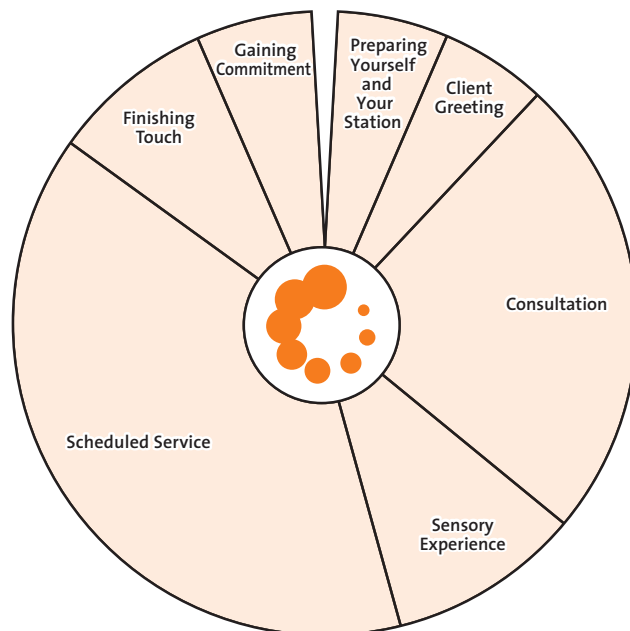
Alkalis

Reaction on the Skin

Reaction on the Hair

Testing

Significance for the Salon Professional





## OBJECTIVES

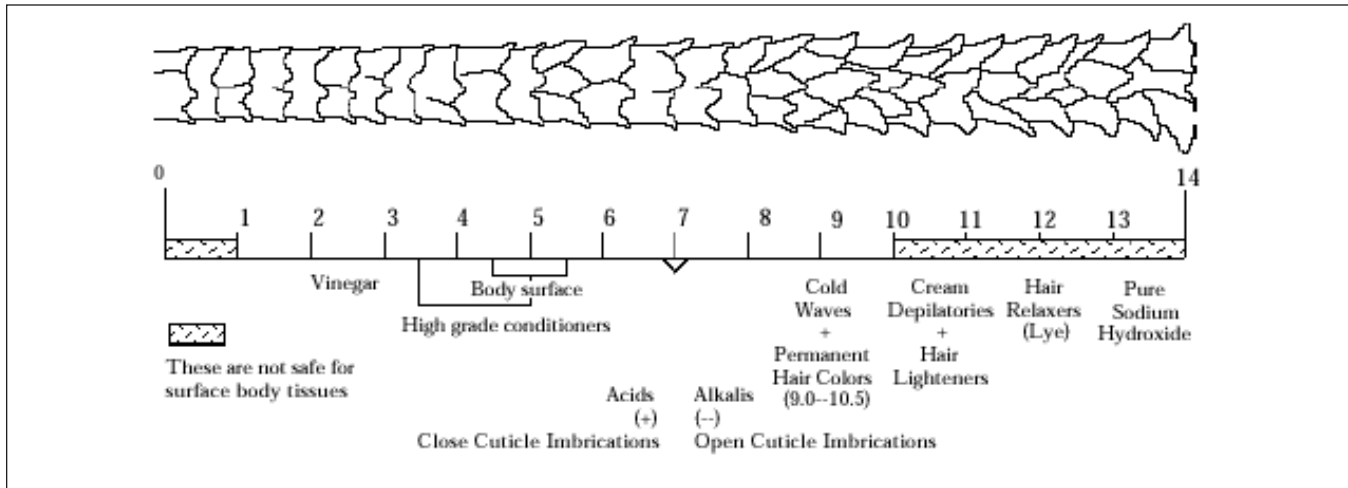
To gain basic knowledge of the pH scale and how it relates to cosmetics used on the hair and skin.

## OVERVIEW

Cosmetics have many measurable characteristics that together determine their effects on hair and skin. One of the best measurements is the pH scale, which shows the products' acid/alkaline levels. (Note, however, that the pH value may represent only a small part of a product's measurable characteristics.) For example, although shampoo and permanent waving solution may have the same pH, you cannot permanently wave hair using shampoo.

The pH of cosmetic products fit into the following categories:

- Neutral
- Acid
- Alkaline (also called basic)



pH scale

## PH SCALE

The pH scale is a scale numbered from 0 to 14. It is sometimes illustrated as a horizontal bar.

On the pH scale:

- 0 to 6.9 is "acid"/"basic"
- 7.1 to 14 is "alkaline"
- 7.0 is "neutral"

## ACIDS

Acid substances have a pH of 0 to 6.9. The closer the substance is to 0, the more acidic it is. Substances with a pH below 1.0 are highly corrosive to the skin.

Hair care products that fall in the acid side of the pH scale are most often found in the 3.0 to 6.9 range. Generally, this includes most professional shampoos, conditioners, and finishing rinses.

These products are formulated to keep the cuticle imbrications (regularly arranged, overlapping scales) closed and to maintain their natural state. Closed cuticle imbrications reflect light, which causes the hair to look shiny and healthy.

## ALKALIS

Alkaline substances have a pH of 7.1 to 14. The closer a substance is to 14, the more alkaline it is. Substances with a pH above 10.0 can be corrosive to the skin and even break or dissolve the hair shaft if proper precautions are not taken or if they are left on the hair too long.

Hair products on the alkaline side of the pH scale are most often found in the 7.1 to 12.0 range. Generally this includes permanent hair colors, alkaline waves, hair lighteners, and chemical relaxers.

These products are formulated to open the cuticle so that they can enter the cortex of the hair shaft.

## REACTION ON THE SKIN

As previously stated, strong acids (0 to 1.0) and strong alkalis (10.0 to 14) can be highly corrosive to the skin. However, the pH alone does not dictate whether a product will be safe to use on the skin. Some products not in the strong acid or alkaline range may still be irritating to the skin, depending on their chemical makeup.

It is important for consumers to use products with a pH compatible with their own skin and scalp. But, it is also important for a product to be pure, with no side effects. Additionally, some individuals can have sensitivity (hypersensitivity) to a specific substance not related to its pH.



## REACTION ON THE HAIR

The effect of pH on the hair is related to magnetic reaction.

The positive ends/sides of two bar magnets (or negative sides) will push apart:

- Two positive charges push apart
- Two negative charges push apart

However, opposites attract:

- Positive and negative ends of bar magnets come together.

The hair is covered with the body's acid mantle.

- Acids have a positive charge.

If you place a substance, like conditioner, with a positive charge on hair, the acid mantle will repel, just as the positive end of a bar magnet will repel. As the acid mantle repels away from the conditioner, it pulls the cuticle closed. This will happen because the hair is covered with the positively charged acid mantle.

The opposite is also true. If you place a substance with an alkaline/negative charge onto hair, like relaxer, it will tend to pull the acid mantle toward the alkaline substance. This attraction will pull the cuticle open.

## TESTING

Machines and different test papers, including litmus paper, can test the pH of a product.

## SIGNIFICANCE FOR THE SALON PROFESSIONAL

It is important to know the pH value of products and the effect they may have on skin and hair.

## SUMMARY

This lesson gives a basic understanding of the pH scale and how it relates to the cosmetics used on hair and skin.

---

# 4. CHEMISTRY

## Contents

Chemistry

Matter

Atoms

Molecules

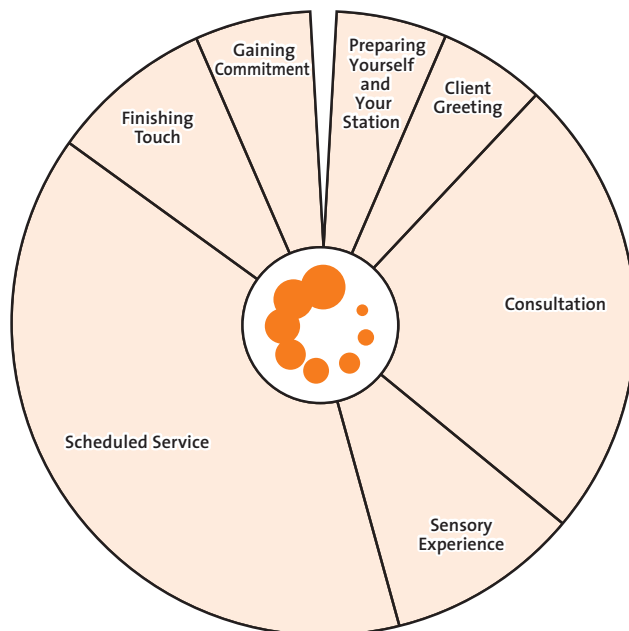
Elements

Mixtures

Compounds

Organic and Inorganic Chemistry

Significance for the Salon Professional





## OBJECTIVES

To have a basic understanding of chemistry.

## OVERVIEW

This lesson covers the basic building blocks of the universe around us: matter, atoms, elements, molecules, mixtures, and compounds.

## CHEMISTRY

Chemistry is the science of how matter around us is formed. It is the study of the world's building blocks.

## MATTER

Matter is that which makes up the physical universe. It can be seen, felt, or smelled.

The three basic forms of matter are:

- Solids
- Liquids
- Gasses

(Another form is the super heated “plasma” that exists only in the sun and other stars.)

Matter cannot be created or lost. For example, when coal is burned, it leaves the same weight in gas and ash.

Most matter generally exists in one form, but some can be two or three. For example, water is a liquid, but it can also be a solid (ice) or gas (steam).

## ATOMS

Atoms (from the Greek, meaning “not divided”) are particles that are the basic building blocks of all matter.

## MOLECULES

The word molecule comes from Latin “a little mass,” meaning the smallest unit of a certain substance. Molecules are two or more atoms grouped together.

## ELEMENTS

Elements are masses of similar atoms. There are over 100 elements, for example:

- Aluminum
- Oxygen
- Silver
- Carbon
- Sulfur
- Iron

Only one fourth of all elements exist in their simple (uncombined) state in nature. Simple elements contain only one type of atom; for example, copper atoms are the only atoms that make up the element called copper. The other three-fourths of elements are made up of combinations of atoms.

## MIXTURES

When elements are united, they form mixtures. Although the elements in mixtures are united, they are easy to separate.

For example:

- Oil and water can be mixed, but they are easily separated.
- Vinegar and oil salad dressing, which you need to shake before using, is a mixture.

## COMPOUNDS

Two or more different elements chemically combined are a compound. This means they are united into a new substance and difficult to separate.

Compounds are represented by the abbreviated scientific names of their component molecules. Two examples of compounds are:

- Sodium Chloride (table salt) is abbreviated as NaCl, which stands for one part sodium and one part chloride.
- Hydrogen Peroxide is abbreviated as H<sub>2</sub>O<sub>2</sub>, which stands for two atoms of hydrogen and two of oxygen.

Molecules of a compound are alike.

## ORGANIC AND INORGANIC CHEMISTRY

Chemistry is generally divided into two main areas:

- Organic chemistry, the study of compounds that contain carbon and are not soluble in water (body, skin and hair are all carbon/organic compounds).
- Inorganic chemistry, the study of compounds or elements that do not contain carbon and are often soluble in water (minerals are examples of inorganic substances).

## **SIGNIFICANCE FOR THE SALON PROFESSIONAL**

As a professional, you must have a thorough understanding of the products you use. This is the foundation to understanding pH, hair color products, relaxers, permanent waves, skin and hair care products, and all other products that together comprise the entire spectrum of cosmetology.

Without a functional grasp of chemistry, you are limited in your grasp of retail, skin care, and technical services. This is the foundation on which the remainder of your knowledge will be built.

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# 5. PRODUCT CLASSIFICATIONS

## Contents

Powders

Solutions

Suspensions

Emulsions

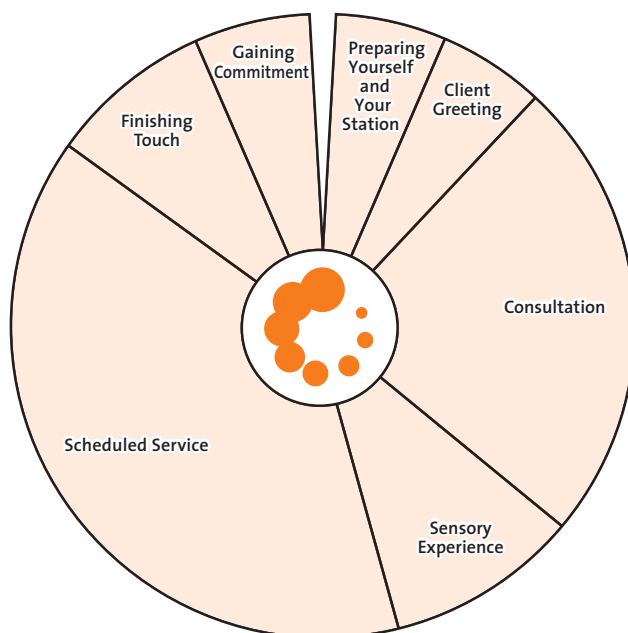
Ointments

Sticks

Pastes

Soaps and Cleansers

Significance for the Salon Professional







## OBJECTIVES

To know the chemical classifications of cosmetics.

## OVERVIEW

Hair, skin, and nail services all involve the application of cosmetics, which are categorized into eight basic groups according to:

- Form
- Substance
- Composition

Understanding cosmetic classifications will help you identify the characteristics of the products you are using and select products that enhance the natural balance of your clients' hair, skin, and nails.

## POWDERS

- Form: fine grain particles
- Substance: insoluble; they do not mix or dissolve in water
- Composition: a dry mixture that is prepared by sifting and blending. Perfumes and tints may be added.
- Examples:
  - Powdered eye make-up
  - Face powders
  - Talcum powder
  - Dry cheek color
  - One-step foundation / powder in one

## SOLUTIONS

- Form: liquid
- Substance:
  - Soluble solids, liquids, or gases dissolved in a liquid (often water)
  - The product to be dissolved is the solute. Greater percentages of solute will create a more concentrated product.
  - Water (or another liquid) is the solvent. Greater percentages of solvent will create a more diluted product.
  - The saturation point occurs when the solvent has dissolved all the solute and can take no more.
- Composition: A mixture of two or more miscible substances (ones that will readily mix). Immiscible substances do not readily mix and will separate.
- Examples:
  - Water and sugar (Kool-Aid)
  - Massage oil (jojoba oil and lavender oil)
  - Toner and astringents
  - Windshield washer fluid (water and ethylene glycol)

## SUSPENSIONS

- Form: liquid or paste
- Substance: insoluble powders suspended in a liquid
- Composition: a temporary mixture that can separate easily
- Examples:
  - Foundations
  - Calamine lotion
  - Dandruff shampoo

## EMULSIONS

- Form: anything from a thin liquid to a thick cream
- Substance: two or more immiscible substances joined by a binder/emulsifier
- Composition: a permanent mixture. Thin, watery products are mixtures of oil-in-water. Thick creams are mixtures of water-in-oil. These mixtures are bound together by gums or waxes, or natural flower, vegetable, or fruit extract ions.
- Examples:
  - Oil-in-water:
    - bleaches
    - tints
    - processing solutions for permanent waves
    - light moisturizers
  - Water-in-oil:
    - massage creams
    - cleansing creams
    - relaxer creams

## OINTMENTS

- Form: Thick gel
- Substance: Semi-solid plant-based products containing no water
- Composition: A mixture made by melting one product into another
- Examples:
  - 1% gentian jelly
  - Base for relaxers
  - Pomades

## STICKS

- Form: Solid
- Substance: Similar to ointments: semi-solid plant-based products containing no water
- Composition: Mixtures that are set in forms to harden or solidify
- Examples:
  - Eyeliner pencils
  - Lipstick and lip liner pencils
  - Eye shadow sticks

## PASTES

- Form: Semi-solid
- Substance: Similar to ointments, except that water is added
- Composition: A mixture thinned by water, oil and fats
- Examples:
  - Clay packs
  - Herbal facial packs

## SOAPS AND CLEANSERS

- Form: Solid or liquid
- Substances: Alkali and fatty acids; broad category of surface active agents for foaming and cleansing
- Composition: A compound united with oils or fats
- Examples:
  - Bar soaps
  - Shower gels

## SIGNIFICANCE FOR THE SALON PROFESSIONAL

To be a beauty expert, your knowledge of the cosmetics used in the industry must be complete and current. This lesson is a foundation to that important area of our business. Being of service to your clientele means being well-versed in all aspects of the industry.



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# 6. BACTERIOLOGY

## Contents

Bacteriology

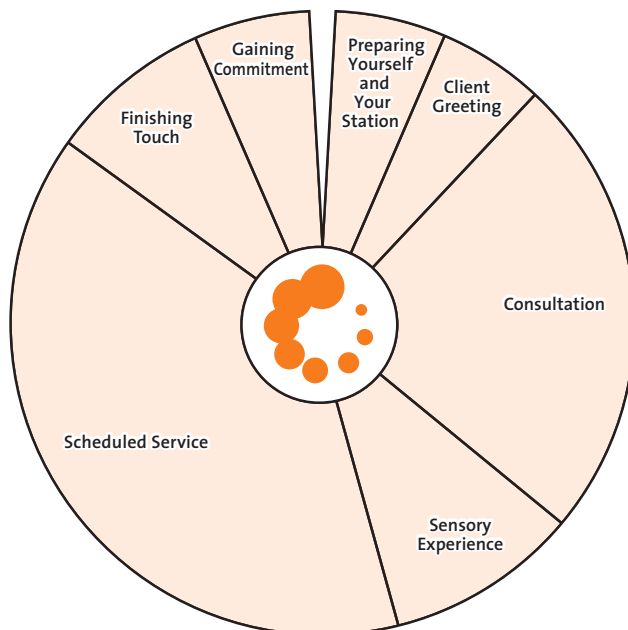
Main Types of Bacteria

Environmental Factors

Bacterial Reproduction (Amitosis)

Viruses

Significance for the Salon Professional







## OBJECTIVES

To understand common types of bacteria and their effects.

## OVERVIEW

A general understanding of bacteria is necessary to promote:

- The health of salon professionals and clients
- A pleasant environment in which the client feels comfortable

To prevent the spread of infections you must be able to identify:

- Where bacteria exist
- Conditions favorable to bacterial growth
- Measures to control the spread of bacteria

## BACTERIOLOGY

The study of bacteria is called bacteriology. Bacteria exist nearly everywhere in the environment. Bacteria are:

- Microscopic: so small they can only be seen with a microscope
- Neither plant nor animal, but a separate kind of entity
- Often very adaptable to a variety of environments
- Able to replicate or multiply rapidly

For a discussion of sanitation procedures, see *Module 3, Lesson 3: Preparing Your Station*.

## MAIN TYPES OF BACTERIA

The two main forms of bacteria are:

Non-pathogenic (harmless):

- Useful in decomposing organic material in the environment
- Used to produce foods such as yogurt, sausages, cheese, wine, and beer
- Used to produce raw materials for foods
- Normal inhabitants on human skin, orifices (mouth, nose), and intestines.

Pathogenic (harmful):

- Germs or microbes that are divided into three common types:
  - Cocci
  - Bacilli
  - Spirilla
- Cause infections that may prevent you from working in the salon, including:
  - Tetanus
  - Strep throat
  - Pustules and boils
  - Pneumonia
  - Blood poisoning
- Most bacteria have very limited movement on their own, but a few spirilla and bacilli have tiny projections called flagella that allow them to move around in liquids

## ENVIRONMENTAL FACTORS

Environmental factors that promote bacterial growth are:

- Darkness
- Soiled or unclean conditions
- Warmth
- Moisture

Environmental factors hindering bacterial growth are:

- Direct exposure to ultraviolet rays
- Cold
- Dry conditions

## BACTERIAL REPRODUCTION (AMITOSIS)

When a single bacterium reaches maturity, it divides into two cells called “daughter cells.”

When favorable environmental factors are present, cells may divide (reproduce) as often as every 20 minutes.

When environmental factors are unfavorable, some bacteria have the ability to hibernate. These bacteria protect themselves by forming spores around themselves. A spore is a defense mechanism that lasts until favorable environmental factors return.

## VIRUSES

Viruses, the smallest agents that can cause infection, are chiefly composed of protein.

They are immobile except when in contact with living cells. Viruses are spread by droplets of moisture, as in a cough or sneeze, or by close contact with an infected person. They enter cells, take nourishment from cells, and destroy the cell.

Viruses are pathogenic and cause diseases such as:

- Chicken pox
- Hepatitis A and B
- Influenza

## **SIGNIFICANCE FOR THE SALON PROFESSIONAL**

Bacterial infections are often preventable by proper sanitation.

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# 7. LIGHT THERAPY

## Contents

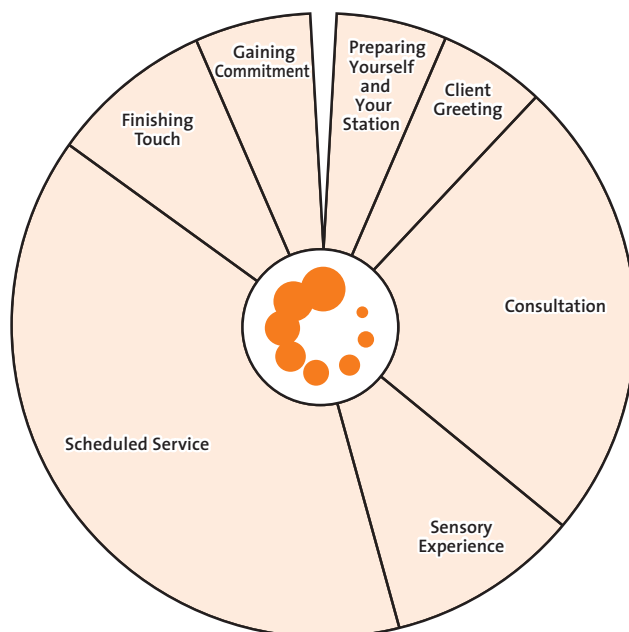
Light

Infrared Rays

Ultraviolet Rays

Visible Light Rays

Significance for the Salon Professional





## OBJECTIVES

To understand the nature of light and its uses in the salon.

## OVERVIEW

Light is a physical force that produces visible colors, heat, and germicidal effects. Light's therapeutic values are used in the salon for heating, soothing, and chemical effects.

Three types of light are:

- Infrared rays
- Ultraviolet rays
- Visible light rays

The power of light is another energy source for salon services.

## LIGHT

Natural light rays are produced by the sun:

- 80% are infrared rays
- 8% are ultraviolet rays
- 12% are visible light rays

Technology allows these rays to be reproduced, isolating the particular qualities described in the following sections.

## INFRARED RAYS

Infrared rays:

- Produce heat, not light
- Can reduce body pain
- Increase blood circulation
- Relax the skin
- Increase absorption of cosmetics into the skin

The client's eyes must be protected from infrared rays.



## ULTRAVIOLET RAYS

Ultraviolet rays:

- Are often used for tanning purposes
- In hospitals and salons, are only used by ultraviolet sanitizers that help to reduce bacterial growth
- Are invisible

Due to the depletion of the ozone layer, ultraviolet rays are filtering through, damaging human skin by creating:

- Melanomas/skin cancers
- Premature aging
- Sunburn

## VISIBLE LIGHT RAYS

Visible light rays:

- Help cosmetic penetration and facials
- Are used in light therapy
- Can tan skin

## SIGNIFICANCE FOR THE SALON PROFESSIONAL

The full spectrum of salon services includes light therapy services. To remain diverse, use all the tools available for client services.

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# 8. ELECTRICITY

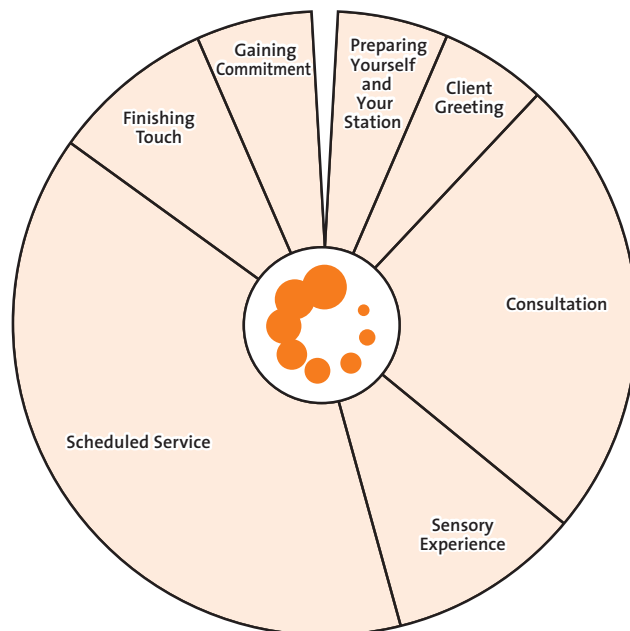
## Contents

Nature

Circuitry

Safety Devices

Significance for the Salon Professional





## OBJECTIVES

To understand the nature and uses of electricity in the salon.

## OVERVIEW

Salon services are made more efficient through the use of electrical appliances. We are all so used to having electrical energy that it can be easy to forget the potential hazards involved with it. Safe and proper handling includes knowledge of the:

- Nature of electricity
- Circuitry
- Safety devices
- Specific currents

Make certain the power source will work safely for you when caring for your clients.

## NATURE

Electricity is a powerful energy source. It can produce physical, chemical, and magnetic effects.

Static electricity is everywhere in our atmosphere.

When this energy is harnessed into a current, a stream of negatively charged particles, it can be directed.

A current of electricity is negatively charged particles traveling one of two ways:

- As a direct current in a straight line, or
- As an alternating current that oscillates back and forth as it travels

Direct current is more powerful than alternating current.

An insulator is anything that stops an electrical charge or stops or insulates the electrical current, such as:

- Concrete
- Rubber
- Glass
- Certain fabrics

Anything that will readily allow the stream of electricity to flow through it is called a conductor:

- Metals
- Water
- The bloodstream
- Perspiration

## CIRCUITRY

The strength of the electrical current is its amperage. A higher amperage requires thicker wires.

The amount of pressure a current will exert traveling to an appliance is called its voltage.

While traveling along, electricity will encounter resistance, reducing its strength. The term “ohm” is a measure of this resistance. (A light bulb filament is a wire with high resistance heating up and lighting).

The flow of the current is dependent on the circuitry carrying it to be “completed” or “closed.” In other words, is the electricity going anywhere? An electric light switched on is a completed circuit.

## SAFETY DEVICES

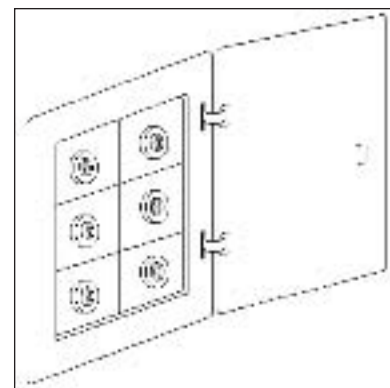
There are two safety devices that interrupt the flow of current to prevent overheating when pressure builds up:

- Fuses (traditional)
- Circuit breakers (contemporary)

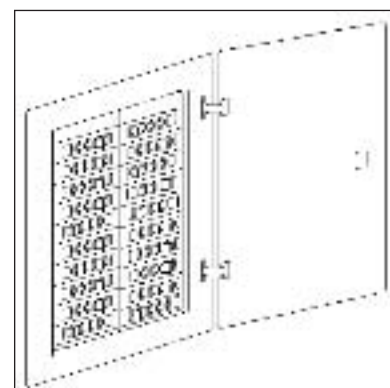
The advantage of circuit breakers over fuses is that fuses need to be replaced, while circuit breakers need only to be switched from off to on. Both are fire protection devices.

## SIGNIFICANCE FOR THE SALON PROFESSIONAL

Electrical energy is a powerful force that makes salon work easier and more efficient; use it wisely.



*Fuses*



*Circuit breakers*



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# 1. WHAT IS HAIR?

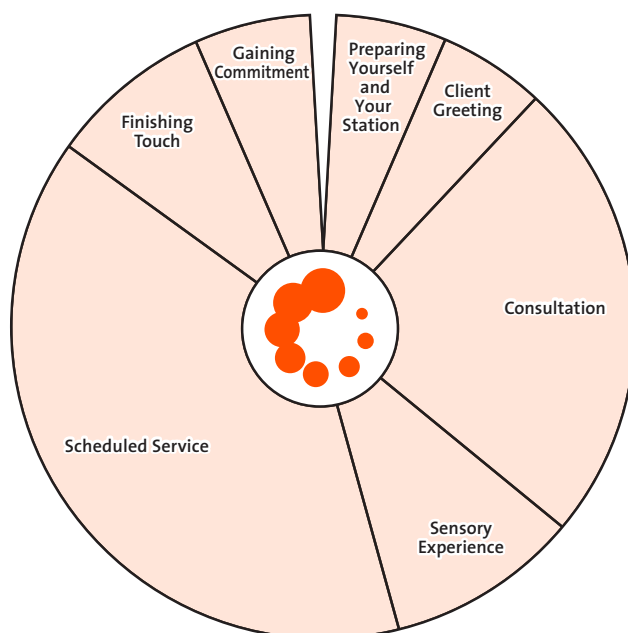
## Contents

Types of Hair

Hair Structure

Hair Shaft Structure

Condition of the Hair







## OBJECTIVES

After completing this lesson, you will be able to identify basic hair structure and condition.

## OVERVIEW

Hair care and design comprise 90% of the cosmetology business. Understanding hair types and hair structure prepares you to:

- Analyze its condition
- Predict service results
- Professionally advise your clients on hair care and maintenance

Your understanding of hair structure and condition is the basis for all hair care services.

## TYPES OF HAIR

There are two types of hair found on the human body: terminal and vellus.

### Terminal Hair

Terminal hair is the coarse hair found on the scalp, under the armpits, and on men's faces. It serves as protection and adornment. A shorter, bristly version (sometimes called secondary hair) is present in eyebrows and eyelashes to protect the eyes from dust, sweat, and light glare.

### Vellus

Vellus, also known as lanugo, is the short, fine, soft hair found on the cheeks, arms, and most of the body's surface. Its purpose is to aid in the efficient evaporation of perspiration.

## HAIR STRUCTURE

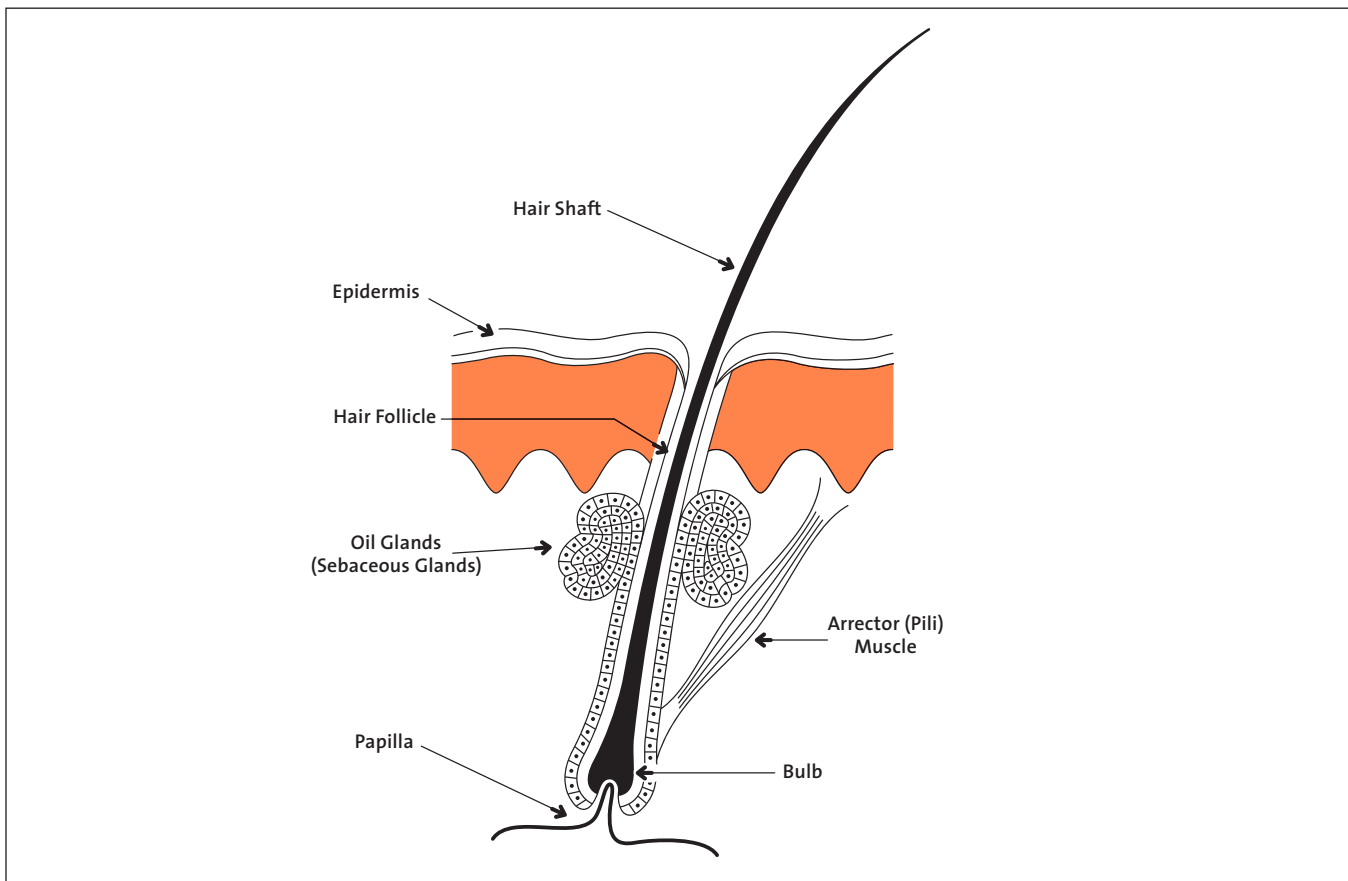
The hair is made up of the papilla, hair bulb, and hair shaft which arises from the follicle. The microscopic study of hair structure is histology. The study of hair is called trichology.

### Papilla

The papilla is a cone-shaped projection of skin (dermal) cells at the base of the hair follicle. It is supplied with nutrients from the blood and lymph systems. It constantly produces new cells that will make up the hair shaft; if the papilla is destroyed, hair growth will stop.

### Oil Glands (Sebaceous Glands)

These glands express oil (called sebum) to lubricate the hair and scalp.



*Hair structure*

## Arrector (Pili) Muscle

This muscle, which is attached to the hair follicle, activates the oil gland and causes goose bumps.

## Follicle

Hair follicles are depressions in the skin that contain and support the hair. The shape of the follicle determines the configuration of the hair, from straight to highly textured:

- Straight hair projects from a follicle with a round cross-section at a  $90^\circ$  angle.
- Wavy hair projects from an oval cross-section at a  $45^\circ$  angle.
- Curly to highly textured hair projects from a flat cross-section at nearly a  $0^\circ$  angle.

## Hair Bulb

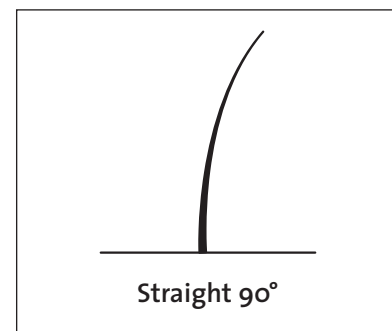
The hair bulb is located around the papilla. The cells being pushed up from the papilla are oriented for the part of hair structure they will make up.

As these cells are pushed up, they begin to dry out and go through keratinization. This forms the hardened protein called keratin, which is made up of hydrogen, oxygen, nitrogen, carbon, and sulfur. The hard cells of keratin are pushed upward by the formation of new cells below, forming the hair shaft.

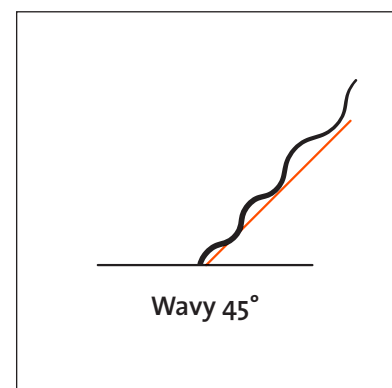
## Hair Shaft

As the hair leaves the follicle, it is in the strand form that we recognize and service. Each follicle produces one individual hair shaft.

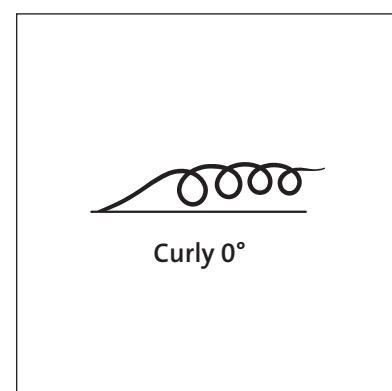
The hair above the scalp is completely keratinized and non-living. Scalp hair grows about  $\frac{1}{2}$ " per month, and is shed and replaced about every two to six years. Moisture affects its growth, as does heat (hair grows faster in humid, warm weather).



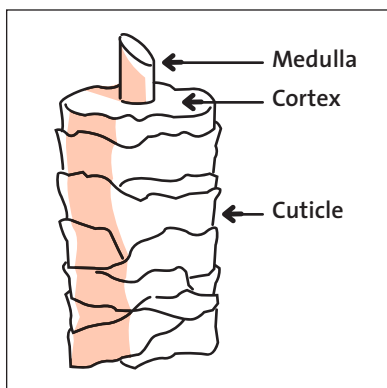
*Straight hair projection*



*Wavy hair projection*



*Curly hair projection*



*Cross-section of a hair*

## HAIR SHAFT STRUCTURE

A cross-section of the hair shaft is structurally subdivided into three main components: the medulla, the cortex, and the cuticle.

### Medulla

The medulla's function is not known. The services you will perform are not concerned with the medulla. It:

- Lies at the center of the hair shaft, like the core of a long slender basket
- Is hollow and composed of cells that retain their cell walls but not their contents
- Exists in all hair, although some equipment is not sensitive enough to measure it

### Cortex

The cortex accounts for 75 to 90% of the weight of the strand. It is composed of cells from the papilla, which are arranged into coiled strands of rope-like fibers. These coiled fibers are formed by polypeptide chains. Hydrogen, sulfur, and salt bonds give the cortex its cross-bond support. The pigment melanin, which gives hair its color, is embedded in these strands.

Many such strands are wrapped around each other to make up the cortex; this coiling structure is what gives hair its ability to stretch. Hair's elasticity is closely related to its moisture content; it will stretch 20% when dry, but 33-50% when wet.

### Cuticle

The cuticle is made up of flattened cells arranged into scales. These scales surround the cortex and cover it from scalp to ends. The scales overlap each other and may be 7 to 11 layers deep in pigmented hair, and up to 24 layers thick in non-pigmented hair. The overlapping scales serve to protect the cortex.

The cuticle gives hair its color and shine because its transparent nature reveals the cortex. It is abundant with hydrogen bonds that react to heat and moisture, and has structural properties that allow it to respond to chemicals and external influences.

The elasticity and manageability of hair is due to the combined properties of the cortex and cuticle.

## Divisions of the Hair Shaft

The hair shaft has three lengthwise divisions: new growth, middle, and ends. Each division requires special consideration during services.

- New growth is the ½" section closest to the scalp. The cuticle is in the best condition here.
- The middle, or mid-shaft, is the portion between the new growth and ends, from about ½" from the scalp to the porous ends.
- Ends are the oldest and most porous part of the hair shaft. When the cuticle is opened and frayed, split ends appear.

## Acid Mantle

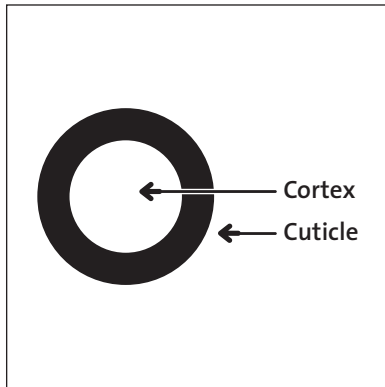
The acid mantle is a protective barrier of sebum and perspiration that covers each hair shaft, acting as a natural conditioner.

## CONDITION OF THE HAIR

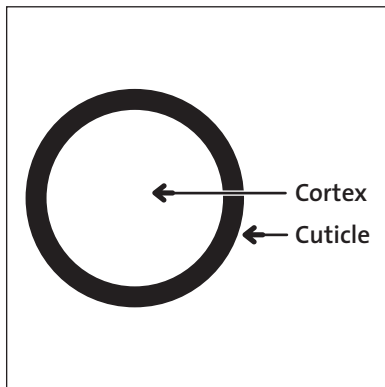
The condition of the hair is a combination of these qualities:

- Texture
- Diameter
- Porosity
- Elasticity
- Density
- Appearance

These characteristics are described on the following pages.



*Fine hair: high cuticle-to-cortex ratio*



*Coarse hair: low cuticle-to-cortex ratio*

## Texture

Texture is the way the hair appears and how it feels. This is influenced by environmental, genetic, and physical factors (hair products, services, or styling).

## Diameter

Diameter is the width of the hair shaft and is classified as either fine, medium, or coarse. Each diameter has different characteristics, which contribute to the hair's body, its overall strength, and how it reacts to styling techniques.

Hair variations are based on the percentage of cuticle to cortex, not just the actual width of the hair. For example:

- Unpigmented (white) hair has the highest cuticle-to-cortex ratio. Non-pigmented hair (the white hair in salt-and-pepper hair) has up to 24 layers of cuticle, or three times the normal pigmented amount.
- Fine hair has a high cuticle-to-cortex ratio. Because the cuticle is hard and rigid, fine hair is difficult to rearrange chemically and difficult to color.
- Medium and coarse hair have a much lower cuticle-to-cortex ratio. These hair types respond closely to the characteristics of the cortex, and are softer, flexible, and more responsive to chemical services.

## Porosity

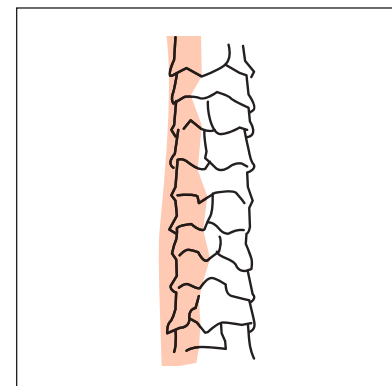
Porosity is the hair's ability to absorb moisture. It can be affected by environmental, genetic, physical, and chemical factors. Porosity is determined by the state and condition of the cuticle:

- Normal hair has cuticles that are slightly raised from the cortex and in good repair.
- Resistant hair does not absorb moisture easily. This results from cuticles that are not broken, but wrapped tightly around the cortex.
- Porous hair absorbs moisture easily. Its cuticles are raised from the cortex.

## Testing for Porosity

1. Hold a one-inch section of dry hair in the middle and index fingers of your subordinate hand.
2. Slide your thumb and index finger along the strand near the scalp, downward to the scalp. You will be able to feel the roughness of the cuticle, because raised cuticles will catch on your finger. The more the hair catches, the more porous it is.

Developing a feel for this procedure comes through experience and guidance from your instructors.

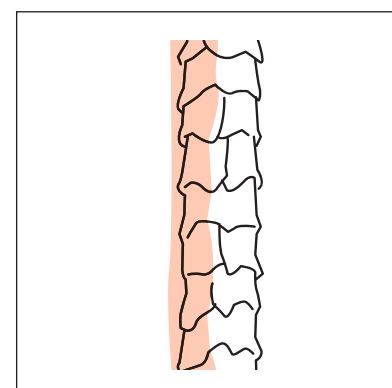


*Resistant hair*

## Elasticity

Elasticity is hair's ability to stretch and then return to its original length without breaking. A single healthy wet hair strand can stretch up to 50% of its length without breaking. When dry, it can stretch up to 20% of its length.

The less the hair can stretch and return to its original length, the less elastic it is said to be. Damaged and porous hair has less elasticity than healthy, normal hair.



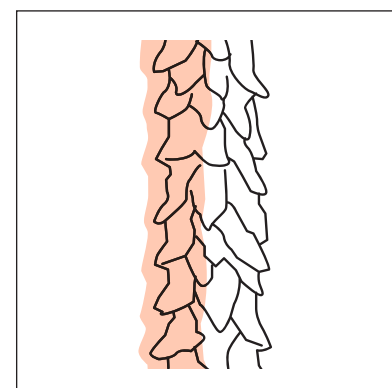
*Normal hair*

## Density

Density is the number of hairs per square inch on the scalp. Hair is said to be either thin, medium, or thick in density. There is a link between hair color and density:

- Blondes, because their hair is so fine, generally have the most hair per square inch — it is needed for coverage
- Black- and brown-haired people usually have an average amount of hair per square inch
- Redheads tend to have the least hair per square inch

Some service procedures may have to be altered in order to accommodate various densities.



*Porous hair*



## Hair Appearance

If the cuticle is unbroken and in a normal position, the hair reflects light and appears shiny. When the cuticle is raised or broken, it absorbs light and appears dull.

Sebum (oil secreted by the sebaceous glands) helps to give the hair shaft luster and protection.

## SUMMARY

Your understanding of the structure of hair will help you analyze your clients' hair condition and determine the best service and products. A solid understanding of this material is essential to your success as a hair stylist.

## TERMS TO REMEMBER

- Cortex
- Cuticle
- Density
- Dermal
- Diameter
- Elasticity
- Hair bulb
- Hair follicle
- Hair shaft
- Histology
- Keratin, keratinization
- Medulla
- Papilla
- Porosity
- Sebaceous glands, sebum
- Terminal hair
- Texture
- Trichology
- Vellus hair

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# 2. SCALP AND HAIR DISORDERS

## Contents

Cuts, Abrasions, and Open Sores

Conditions of the Scalp

Vegetable Parasites of the Scalp and Hair

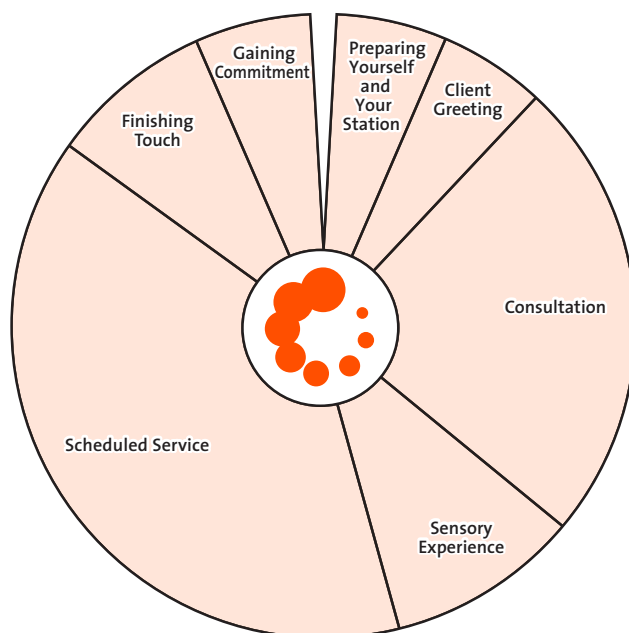
Animal Parasites of the Scalp and Hair

Disorders of the Hair Follicle

Non-Contagious Disorders of the Hair

Physical Disorders of the Hair Shaft

Declining to Provide a Service





## OBJECTIVES

After completing this lesson, you will be able to identify the common disorders of the hair and scalp. Additionally, you will, in a professional way, be able to retain a client who has been declined a service.

## OVERVIEW

Disorders are irregularities of the hair and scalp. Certain conditions may be improved in the salon, but others must be treated only by a physician. Common disorders include:

- Abnormal hair loss or growth
- Lack of, or excessive, oil
- Contagious infections
- Follicle infections
- Abnormal pigmentation
- Physical irregularities

Maintaining the natural balance of the acid mantle helps to keep hair and scalp disorders to a minimum. Treat the client to the finest care possible, and you will have excellent client retention.

## CUTS, ABRASIONS, AND OPEN SORES

Take special care with scalps that have cuts, abrasions, or open sores. If the wound is still healing, you may need to decline to perform the service. For example, never perform a color service, permanent wave, or chemical relaxing service on a head that has an unhealed wound.

When in doubt about whether to perform a service, consult your instructor for advice.

## CONDITIONS OF THE SCALP

Common scalp conditions you may encounter in the salon are: alopecia, male pattern baldness, dandruff, psoriasis, and seborrhea.

## Alopecia

Alopecia is a term used to describe any form of abnormal hair loss. There are many types of Alopecia, including:

- **Alopecia areata:** The sudden loss of hair in small areas about the size of a quarter. While it is often caused by illness or nervousness, in some cases the areas will respond to treatment.
- **Alopecia prematura:** The gradual loss of hair in youth. This condition is caused by the papilla's decreased ability to produce new, strong cells, and is usually permanent.
- **Alopecia senilis:** Occurs in old age, and is permanent.

## Male Pattern Baldness

Male pattern baldness (MPB) is a hereditary condition that begins at age 16 or 17 and creates baldness to the “fringe” by 40–45.

## Dandruff

Dandruff (pityriasis) may be one of two types, dry or waxy:

- The dry type, pityriasis capitis simplex, is the excessive shedding of the epithelial cells. It may be caused by a sluggish scalp circulation's lack of stimulation, improper diet, or a lack of cleanliness.
- The waxy type, pityriasis steatoides, is a combination of excessive epithelial cells combined with excess sebum, forming scales that adhere to the scalp. This condition should be treated as contagious because fungus and other organisms may be carried on the flakes. Medical treatment is usually advised, but do not refuse to treat the client.

## Psoriasis


Psoriasis is a non-contagious skin condition that usually appears as patches of raised red skin covered by flaky white scales. The most common form of psoriasis commonly appears on the knees, elbows, scalp, trunk, and nails. People with this condition can be treated with prescription topical creams, and often require special shampoos if the psoriasis appears on the scalp.

## Seborrhea

In people with seborrhea, an overactive sebaceous (oil) gland causes an excessively oily scalp.


## VEGETABLE PARASITES OF THE SCALP AND HAIR

The condition called “Ringworm” is not a worm at all, but is caused by vegetable parasites. It can be identified by small circular reddish patches, and it can be present on both the skin and scalp in different forms. Ringworm is transferred from one person to another by scales or hairs, which contain fungi.

 **ATTENTION:** Ringworm is contagious; do not treat clients with this condition, and refer them to a physician.

## ANIMAL PARASITES OF THE SCALP AND HAIR

The most common animal parasites of the scalp and hair are scabies and head lice.

 **ATTENTION:** Do not treat clients with these conditions; refer them to a physician for treatment.

Scabies is caused by a small female insect called the “human itch mite.” It causes pustules (small swellings similar to blisters or pimples) and vesicles (blisters formed in or beneath the skin) to appear, and can be spread very easily by sharing implements or personal articles. These pustules are formed by the mite laying eggs beneath the skin’s surface. A sulfur solution topically applied is generally used as therapy.

Head lice (*pediculosis capitis*) are small insects. You can recognize them by black spots on the scalp or white eggs attached to the hair shaft. Head lice may cause itching, which can result in infection. Lice are spread by the sharing of implements or personal articles.

## DISORDERS OF THE HAIR FOLLICLE

Furuncles and carbuncles are painful disorders of the hair follicle; clients with these conditions should be referred to a physician for treatment.

Furuncles, also known as boils, are caused by a bacterial infection of the hair follicle, which forms a pustule perforated by a hair.

A carbuncle is a bacterial infection of the skin and underlying tissue that usually has several openings through which pus is discharged.

## NON-CONTAGIOUS DISORDERS OF THE HAIR

Non-pigmented hair, also known as canities, and hypertrichosis are non-contagious hair disorders.

Congenital canities is sometimes termed “albinism” and is present at birth. Acquired canities is a gradual loss of pigment due to the aging process, but may occur prematurely in early adult life.

Canities may also result from nervous strain, prolonged illness, or heredity. It can result in white hairs mixed with dark hairs, appearing gray or “salt-and-pepper.”

Hypertrichosis is an abnormal growth of hair on areas normally having only lanugo or no hair at all. It can be removed by chemical or physical means.

## PHYSICAL DISORDERS OF THE HAIR SHAFT

Split ends, knotted hair, and beaded hair are three physical disorders of the hair shaft.

Split ends are caused by physical and environmental wear on the ends of the hair shaft, giving a frayed appearance to the hair ends. Split ends may be treated by conditioning, but cutting is the recommended procedure.

Knotted hair is caused by excessive dryness along the hair shaft, accompanied by swelling, causing the hair to break off easily. It may be helped by lubrication of the hair shaft.

Beaded hair is a genetic condition that causes the hair shaft to have a beaded or lumpy appearance, causing the hair to break off between the beaded areas. It may be helped by lubrication of the hair shaft, and should be handled delicately.



## DECLINING TO PROVIDE A SERVICE

On rare occasions, a service must be refused due to a possible contagious disorder. Do not act self-concerned when you decline the service. Instead, make certain your message is oriented to your client's well-being, such as, "I'm afraid of hurting you; I'd like you to see a doctor and then come back and tell me what he or she said."

## SUMMARY

Beautiful hair is healthy hair. Recognition of common scalp and hair disorders allows you to care for your client professionally and safely.

## TERMS TO REMEMBER

- Alopecia
- Beaded hair
- Carbuncle
- Furuncle/boil
- Head lice
- Hypertrichosis
- Psoriasis
- Ringworm
- Scabies
- Seborrhea
- Split ends

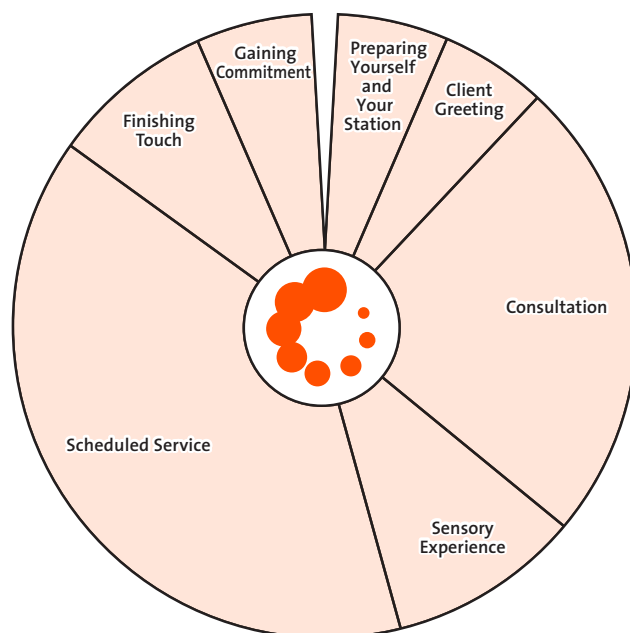
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# 3. PREPARING YOUR STATION

## Contents

Standard Setup

Station Preparation





## OBJECTIVES

After completing this lesson, you will be able to set up and use your station in a neat, hygienic way.

## OVERVIEW

Stylists must display strength in many areas, but maintaining a tidy, hygienic environment is a necessary part of everyday life in the salon. It is also one of the most important components in enhancing client retention.

## PREPARATION

For each lesson in the Cutting Hair, Styling Hair, Coloring Hair, and Restructuring Hair modules, you will need the standard setup listed below.

## STANDARD SETUP

The standard setup for hair care services is as follows:

- Blow dryer and thermal iron
- Brushes and combs
- Cape and towel
- Clips
- Scissors
- Spray bottle
- Styling products
- Make-up case
- Prescription pad, business cards, and portfolio

Be sure you have these supplies with you for all lessons in the Cutting Hair, Styling Hair, Coloring Hair, and Restructuring Hair modules. Any additional supplies needed for a particular lesson are included in the Preparation section.

In addition to these tools, for this lesson you will need:

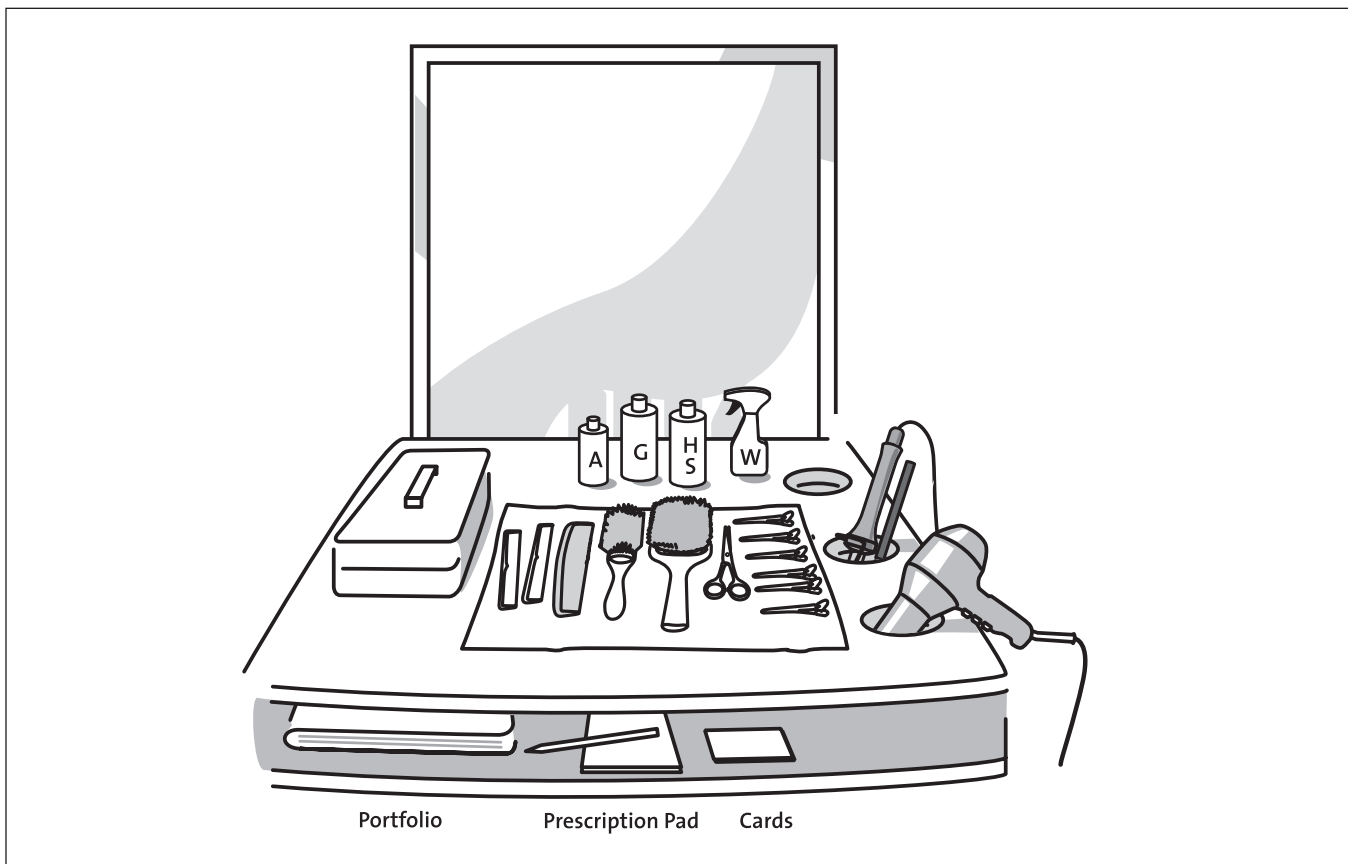
- Closed containers (dry sanitizers)
- Dirty implement container

## STATION PREPARATION

**NOTE:** The procedures and methods described in this lesson may vary slightly depending on your location and your governing body for Cosmetology.

Before the client arrives at your station, make sure that the area is clean and hygienic. Your tools should be laid out properly on your station, all clutter should be removed, and the client chair should be sanitized.

A sterile environment is one in which germs do not exist, for example in surgery or a high-tech industrial location. A salon cannot be sterile, but must be sanitary.



*Station setup. Includes alcohol (varies by state regulation), gel or styling aid, hair spray, and a water spray bottle.*

## Disinfectants and Antiseptics

Disinfectants (also called “bactericides” and “germicides”) destroy bacteria. They are not generally used on the skin. Examples include:

- Sodium hypochlorite, 220 parts per million (ppm) of available chlorine
- Iodophor germicidal detergent, 200 ppm of available iodine
- Quaternary ammonium germicidal detergent solutions (quats), 1600 ppm
- 70–95% ethyl or isopropyl alcohol

Antiseptics counteract bacteria. They are generally used to combat small infections on the body’s surface.

For a more in-depth discussion of bacteria, see *Module 2, Lesson 6: Bacteriology*.

## Daily Station Sanitation

Each day, perform the following sanitation steps:


- Clean all mirrors.
- Clean the station.
- Sanitize the chair, paying special attention to the back and chair base.
- Wash out the garbage can or change the liner.

In addition:

- Place the chair in the forward position when not in use.
- Always clean the drain catch of the shampoo bowl after use.
- Wash your hands before servicing clients.

## Station Sanitation Procedure

1. Separate clean equipment in closed containers or dry sanitizers that are marked “Clean.”
2. Place any equipment that you are likely to need for your next client between a folded towel or station mat before the service.
3. As you use each piece of equipment, remove it from under the towel or mat and place it on top.


 **NOTE:** If you drop an implement during the service, place it in the dirty implement container and then wash your hands.

4. Upon service completion, place any equipment that has been used in the dirty implement container. Unused equipment, kept separate from the dirty tools on top of the towel or mat, is considered to be clean and may be used on your next client.
5. Depending on the regulations in your municipality, you may need to spray scissors, clippers, and metal implements with a germicidal, anti-viral spray.
6. Depending on the regulations in your municipality, you may need to spray the vinyl or nylon shampoo/client cape with a germicidal, anti-viral spray. (Nylon capes may need to be laundered instead.)

## Equipment Sanitation Procedure

At the end of each service, place all used or dirty equipment together in the dirty equipment container. Sanitize this equipment at the end of the day, or when you have time between clients. The general procedure for sanitizing equipment is as follows:

1. Remove hair and other debris from implements.
2. Wash implements with soap or shampoo and water.
3. Immerse the implements in the wet sanitizer for 10 minutes.
4. If you are going to use an implement immediately, rinse off the disinfectant solution.
5. Let other implements dry overnight, wrapped in a clean towel. Place brushes face down as they dry to assure that water does not remain in the brush.

 **NOTE:** Some municipalities may require that a formalin/formaldehyde pill be placed in a salt shaker in each drawer or cabinet. As the pill crumbles, it releases formalin, which can kill contaminants, into the station.

## SUMMARY

Maintaining a neat, sanitary environment benefits you and the client in several ways:

- It allows you to work efficiently, because your tools will be ready for use and in easy reach.
- It gives the clients confidence in your professionalism and assures them that their well-being is important to you.
- It is the law.



## **TERMS TO REMEMBER**

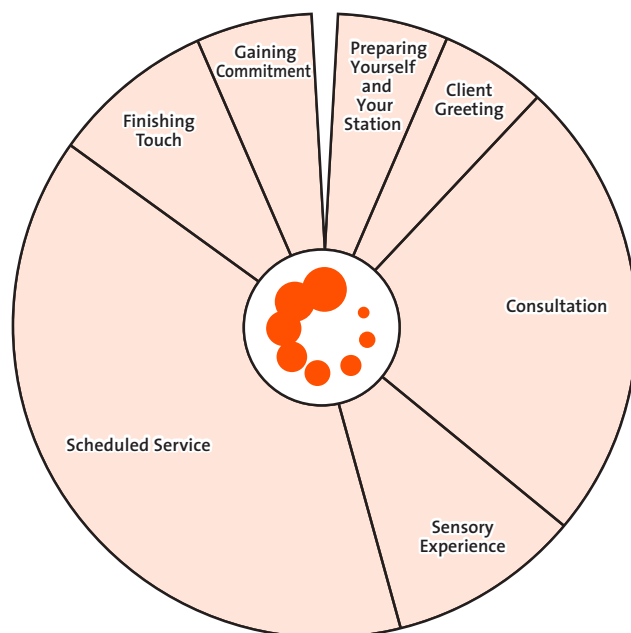
- Antiseptic
- Disinfectant
- Dry sanitizer
- Germicide
- Sanitary
- Sterile
- Wet sanitizer

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# 4. PERFORMING A HAIR SERVICE CONSULTATION

## Contents

### Performing the Consultation





## OBJECTIVES

After completing this lesson, you will know how to:

- Identify your client's hair condition and understand what elements affect it.
- Ask your client the questions that can help you determine the best service to provide.

## OVERVIEW

The purpose of the consultation is to gather information about the client's scalp and hair needs and to educate the client about their treatment.

## PREPARATION

For this lesson, you will need:

- Prescription pad

## PERFORMING THE CONSULTATION

### 1. Check the Scalp's Condition

1. Part the hair with your fingers to expose the scalp.
2. Examine the scalp for any irritations, abrasions, or contagious disorders that would prevent you from continuing the service. If none are present, check for:
  - Excessive oil
  - Excessive dryness
  - Excessive flakes
  - Blemished, sensitive, or combination appearance
3. Ask your client to describe his or her skin and scalp condition/type.

## 2. Perform a Needs Analysis

The following is a list of high-level, general questions you can ask your client to help determine the correct service for her or him. As you become more experienced, you will refine these questions to match your personal style.

During the conversation, look at the client face to face, not in the mirror.

### General Expectations and Information

- What do you expect from your haircut today?
- On a scale from 1 to 10 (10 being the highest), how open are you to a change of hair style?
- Do you have any current hair care needs you would like to discuss?
- Do you like to look groomed or ungroomed?
- What are your long-term goals for your hair?
- How long do you expect your haircut to last?
- Does your look need to be versatile?
- How much change are you looking for?

### Styling Preferences

- How are you used to styling your hair?
- Do you like your ears covered or exposed?
- What do you like about your current style? What don't you want?
- Do you have your hair styled in the salon?
- Do you feel comfortable with hair towards your face, bangs/fringe back, closer to your head on top, etc.?

## Home Hair Care

- What shampoo, styling, and finishing products do you currently use? Are you happy with the results those products give you?
- How are you used to styling your hair? How much time do you want to spend?
- What are your long term goals for your hair?
- How often do you cleanse your hair?

## Would You Like to Look More . . . ?

- Feminine: Mid-length or longer cut
- Sporty: Sharp, shorter cut with low maintenance
- Classic/elegant: One-length, possibly graduated with a groomed finish
- Trendy: Very open, usually shorter cuts with short front perimeters; strong, bold colors
- Fashionable: Diluted form of "trendy," probably some form of soft texture
- Sexy: Tousled style with long front perimeter
- Natural: Longer, loose layered cut, diffused or air dried, gentle finish, minimum maintenance

### 3. Make Recommendations

1. Inform your client of your findings and explain the benefits of the particular products you recommend.
2. Listen to the client's reaction and comments, adjust your findings as necessary, and record them on a prescription pad.
  - Choose a cleansing agent according to the hair type.
  - Prescribe products for the removal of product build-up, as necessary.
  - Choose conditioning agents according to the condition of the hair.
  - Choose styling products to achieve the desired finish.
  - Educate the client about the benefits of the recommended products.

### SUMMARY

The ability to analyze the condition of your client's hair is the first step in any hair care service. This lesson gives an introduction to the attributes you need to understand in order to gauge the hair's condition.

Once you have gathered information, you can educate your client about the products that will create optimum conditions. By providing information, you can motivate, educate, and update your clientele.

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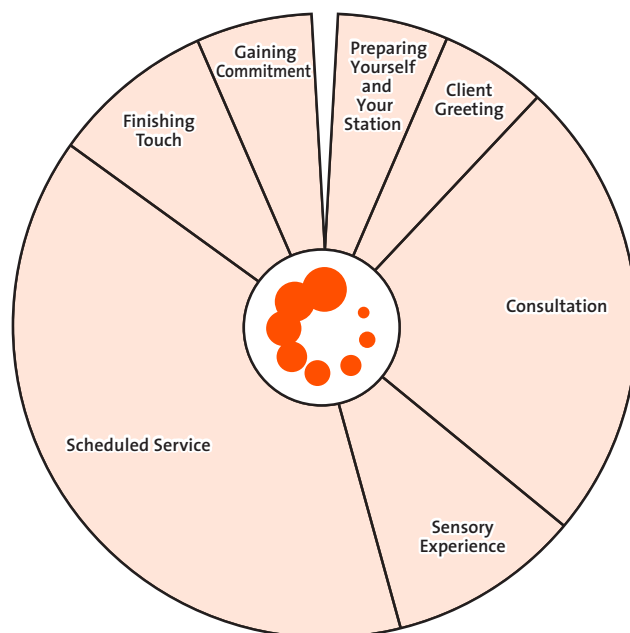
# 5. PREPARING THE CLIENT

 See DVD: Scene 5.2, Draping

## Contents

Draping

Scientific Brushing







## OBJECTIVES

After completing this lesson, you will be able to:

- Properly drape a client for a cleansing service
- Perform scientific brushing

## OVERVIEW

The first physical contact you have with your clients is when you prepare them for the service. This lesson covers draping clients and performing scientific brushing, and refers to the stress-relieving treatment you learned in Module 1. Make your first impression a pleasant one by performing these tasks efficiently and professionally.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Lesson 3: Preparing Your Station in this module*)

## DRAPING

 *See DVD: Scene 5.2, Draping.*

The purpose of draping is to keep water and products off the client. Performed correctly, draping sets a hygienic and comfortable atmosphere.

1. Seat the client and have him or her remove eyeglasses, jewelry, etc. and place these items in a safe place that can be carried to the shampoo bowl. (You should not be responsible for the safety of the client's personal items.)
2. Turn down the client's collar.
3. Spread a sanitized cape evenly over the front of the seated client. Bring the neck of the cape near the client's neck, but do not fasten it.
4. Place one edge of a sanitized towel lengthwise across the top of the client's head. The back edge should fall at the client's neck.

5. Hold the two corners at the back of the towel with your forefingers and thumbs.
6. Cross the ends over each other, under the client's chin.
7. Holding the towel in place with your subordinate hand, place the neck of the cape over the towel.
8. Fasten the cape in the nape area.
9. Check the towel's position to be sure that the cape does not come in contact with the client's skin.
10. Distribute the rest of the towel evenly over the shoulders.
11. Be sure the cape is not too tight, as this can cause discomfort to the client.
12. Check to see that the cape completely covers the client and extends over the back of the chair.
13. After shampooing and conditioning the hair, remove the towel and apply a paper neck strip to keep the cape from touching the skin.

## SCIENTIFIC BRUSHING

When properly performed, this initial brushing will do the following:

- Loosen debris from the hair and scalp
- Remove dead, dry keratin cells from scalp
- Distribute oil/sebum along the hair shafts
- Stimulate blood circulation

Scientific brushing has immediate benefits and encourages healthy growth of the hair.

A thorough hair brushing is always included as a part of every shampoo and scalp treatment, unless the scalp is irritated or the client is receiving a chemical service. (When a client is receiving a chemical service, you don't want to over-stimulate the scalp.)

Always properly drape the client before performing scientific brushing.


## 1. Section the Hair

1. Part the hair down the center of the head from above the nose to the nape and across the top of the head from ear to ear. This divides the head into four equal sections (quadrants).
2. Neatly clip each section.

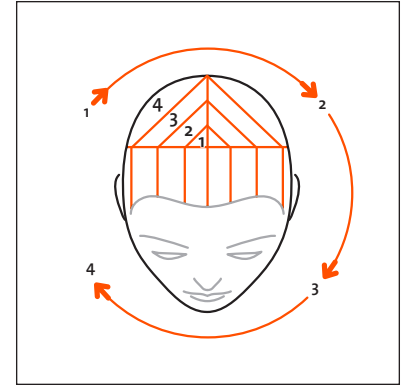
## 2. Brush the Hair

Begin in the right rear quadrant.

1. Release the clipped hair.
2. Starting at the top, make a 1" diagonal subsection across the quadrant. As you progress down the head, the subsection becomes horizontal.

 **NOTE:** If the hair is quite long, start making subsections at the bottom.

3. Place the bristles of the brush flat on the scalp and rotate the brush away from the head and through the hair ends.
4. Repeat this procedure three times for each subsection.
5. Work clockwise around the head until each quadrant has been brushed.



*Sections and direction for scientific brushing*

## **SUMMARY**

Instill your clients' confidence in you as you prepare them for a hair care service. Draping should give your clients comfort and properly protect their clothing.

Correctly applied, scientific brushing will benefit the hygiene and health of the hair and scalp. Be sure to make contact with the entire scalp and full length of the hair.

## **TERMS TO REMEMBER**

- Draping
- Scientific brushing

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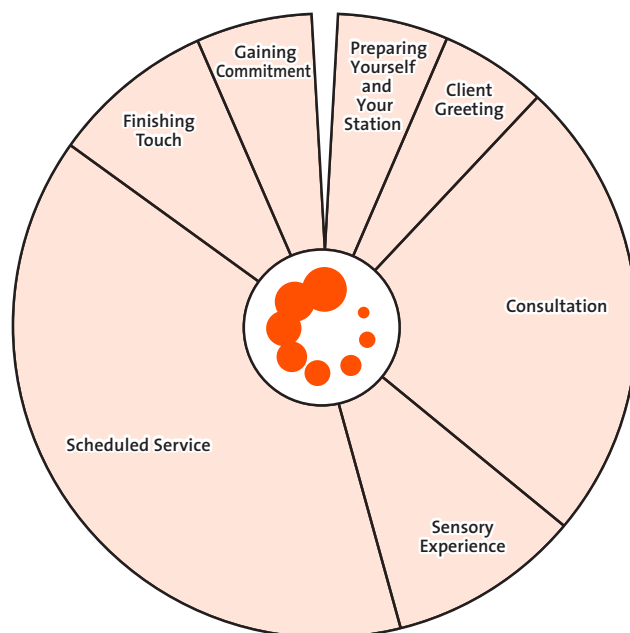
# 6. SHAMPOOING AND DEEP CONDITIONING

## Contents

Shampooing Procedure

Conditioning Procedure

Leave-In Conditioner





## OBJECTIVES

After completing this lesson, you will be able to manipulate the scalp and cleanse the hair by shampooing, and apply a deep conditioning treatment.

## OVERVIEW

Shampoo has only been in existence since 1930; prior to that time, liquid soaps were used to cleanse hair. "Conditioning" was done by frequently brushing the hair to distribute the natural oil.

This lesson includes procedures for shampoo manipulations essential to the cleansing of hair. The massage and manipulations used while shampooing are often the client's favorite part of the service and must be a relaxing, enjoyable experience.

When the shampoo is completed, a conditioner is applied to the hair, and distributed from the scalp through the ends with light manipulations.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Lesson 3: Preparing Your Station* in this module)
- Shampoo
- Conditioner



## SHAMPOOING PROCEDURE

Shampooing means cleansing the client's hair with shampoo using a pattern of manipulations. With a cutting or styling service, shampooing is performed in combination with an SRT. Shampooing is performed alone, after, or before a technical service.

The chemical action in shampoo is created by a surfactant, the cleanser in the shampoo. Surfactant is short for "Surface Active Agent," which means a cleanser for the hair and scalp surface.

### 1. Seat the Client

After draping the client (and performing scientific brushing and an SRT, when appropriate), lead him or her to the shampoo bowl.

1. Fold a towel at the client's neck to prevent skin contact with the bowl.
2. Rest the client's neck on the lip of the shampoo bowl.
3. Adjust the shampoo chair for the client's comfort.
4. Extend the cape over the chair.
5. Stand on the right side of the bowl if you are right-handed, or on the left side if you are left-handed.
6. Have the client take three deep breaths.

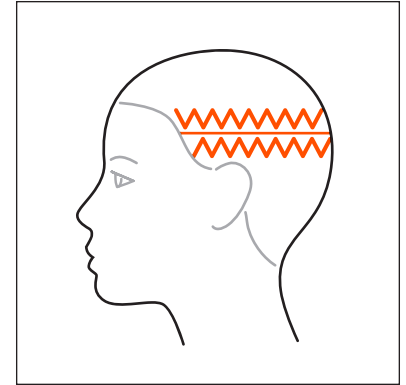
### 2. Adjust Water Temperature

Be sure to maintain a comfortable water temperature.

1. Start with cool water and adjust the temperature to warm.
2. Keep your pinky finger under the water to monitor the water temperature against sudden fluctuations.

### 3. Wet Hair and Apply Shampoo

1. Saturate all of the client's hair with water, lifting the head as necessary to reach the hair at the nape.
2. Warm the shampoo by working it into your palms.
3. Distribute the shampoo evenly as you work it into a lather, paying special attention to the front hairline and nape.

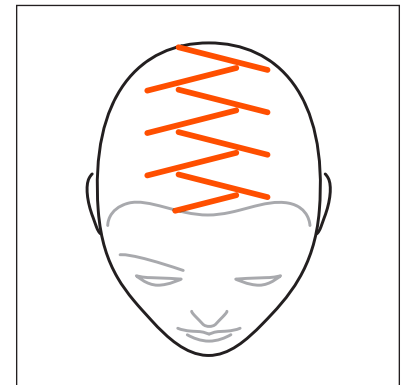


*Side of head motions*


### 4. Shampoo and Scalp Manipulations

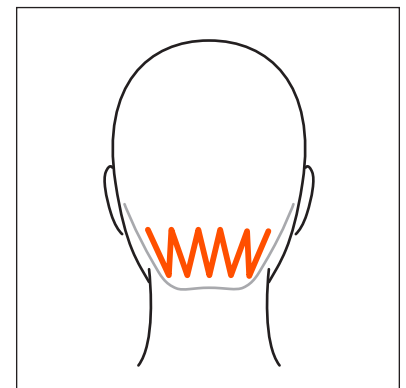
Perform the following shampoo manipulations with the cushions (balls) of your fingertips.

1. Begin at the sides of the head over the ears in the front hairline area and progress to the back center, using a gentle scrubbing motion. Repeat three times.
2. Repeat the manipulations on the upper sides of the head, and repeat three times.
3. Move to the top of the head and progress from the front to the crown, interlocking your fingers at the top center of the head. Repeat three times.
4. Support the back of the head just below the crown area. With the subordinate hand, elevate the head slightly.
5. With the fingertips of your dominant hand, gently scrub up and down, working from side to side, over the entire nape area. Work across and back. Repeat three times.



*Upper head motions*


 **NOTE:** Avoid using your fingernails while manipulating the scalp.



*Nape motions*

## 5. Rinse

1. Rinse the hair thoroughly, cupping the nozzle in your subordinate hand and following the water with your dominant hand, until you have removed all the lather.
2. Repeat.
3. Perform a second cleansing if desired.

 **NOTE:** It is especially necessary to perform a second cleansing if the client is a weekly styling client.

## CONDITIONING PROCEDURE


### 1. Apply Conditioner

#### Standard Conditioning

1. Select a conditioner depending on the client's needs.
2. Place an appropriate amount of conditioner in the palm of your hands and emulsify before working through the hair with your fingers or a wide-toothed comb.
3. Work the conditioner from the scalp through the ends using light manipulations.
4. Thoroughly rinse the conditioner from the hair.

#### Deep Conditioning

1. Follow steps 1 through 3 above.
2. Apply heat to the hair and scalp to open the hair's cuticle, allowing for greater penetration of the conditioner. Apply the heat for 5–20 minutes. There are several methods for applying heat:
  - Place a plastic cap on the head, making sure that all the hair is enclosed, and then have the client sit under a hood dryer.
  - Use a towel that has been heated in a dryer or cabi and drape it around the head turban style. If you do not have a dryer, use a towel that has been rinsed in hot water.


 **NOTE:** For an aromatic towel, drop one or two drops of the chosen aroma onto the towel while hot water is running.

3. This may be included as an added value service:

Place your hands firmly on the side of the head. Using the palms of your hands, rotate your hands in a forward motion three times. Apply comfortable pressure for the count of three, release, and then repeat this movement twice more.

Change your hand position, placing the palm of the right hand below the occipital area. Rotate your hands upward and outward three times. Apply comfortable pressure for a count of three, release, and then repeat this movement twice more.

4. Have the client lean back in the shampoo bowl. Remove the turban and thoroughly rinse the conditioner from the hair. Finish with a cool rinse.

 **NOTE:** Some conditioners you leave in (see the next page).

### 3. **Drape the Hair in a Towel**

To maintain dampness when wet setting, drape a towel over the client's hair. This is a traditional technique and is often required for state licensure examinations.

### 4. **Clean Shampoo Station**

1. Wipe up any spills from the area (bowl, floor, chair, etc.) before leaving the shampoo station.
2. Remove any hair from the catch in the drain.
3. Wipe out the bowl.

## LEAVE-IN CONDITIONER

1. Apply the manufacturer's recommended amount of leave-in conditioner product to damp hair.
2. Comb the product through the hair, rinse if desired, and prepare the hair for styling or cutting.

## SUMMARY

One of the client's favorite parts of any hair service is the shampoo. The scalp manipulations can be very relaxing and soothing; what a wonderful way to set the stage for a good client experience!

Revitalization of dry, damaged hair is a frequently requested or recommended service because of extensive daily use of inferior products or thermal styling appliances. You can serve your clients' interests well by performing this service as well as by providing them with the finest products for in-salon and home use.

## TERMS TO REMEMBER

- Cleansing manipulation
- Conditioner
- Leave-in rejuvenating conditioner
- Surfactant

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# 1. INTRODUCTION TO CUTTING HAIR

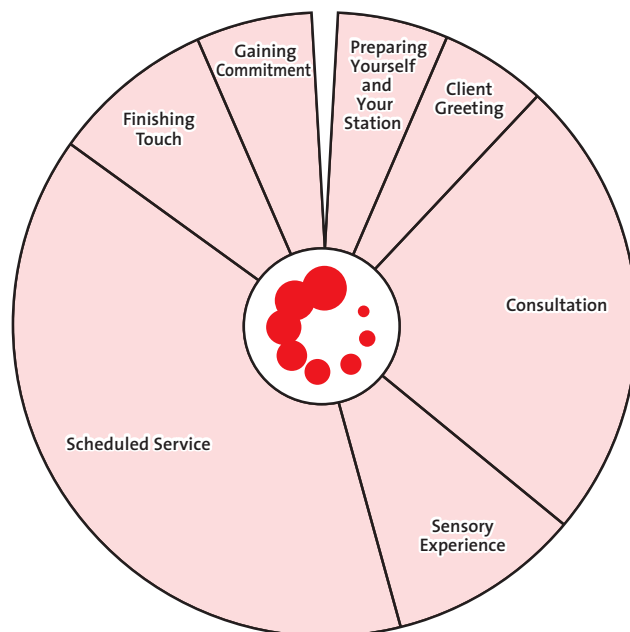
## Contents

Aveda Haircutting Principles

Terminology

Aveda Hair Cutting Foundations

Determining Whether to Cut Wet or Dry





## OBJECTIVES

After completing this lesson, you will be able to:

- Define the basic terms used in haircutting.
- Learn the Aveda haircutting techniques.
- Identify one-length, graduated, and layered techniques.
- Determine whether to cut hair wet or dry.

## OVERVIEW

This lesson prepares you for cutting hair by presenting the basic concepts and terms used in the Aveda haircutting system. Read through this lesson carefully and refer to it when you have questions.

## AVEDA HAIRCUTTING PRINCIPLES

The Aveda fundamental haircutting techniques, originated by Horst Rechelbacher, have been developed and refined specifically for the beginning student cosmetologist. These principles provide you with a solid foundation for your future success as a stylist.

### Plan Your Work, Work Your Plan

Planning is essential. Once you have your plan, you should stick to it. For example, establishing the length is essential. If a client desires shoulder-length hair, you need to be careful that before you know it, it isn't ear length.

The Aveda system of cutting hair provides you with a plan. If during a cut, you find yourself getting lost, going back to the plan will provide you with the reassurance you need to continue.



## Using Tools Most Efficiently

The Aveda system of cutting hair has a unique methodology for manipulating scissors, your primary cutting tool (see *Lesson 2: Handling the Scissors and Comb* in this module). This methodology provides you with the excellent control needed to perform precise and attractive cuts.

You will also learn how to correctly use all the other tools that stylists have available to best meet the needs of their clients.

## Developing the Technical Foundations for Cutting

At Aveda, we believe in starting with the foundations and building your technical knowledge to provide you with the necessary techniques to succeed at your chosen career.

You will learn these cutting techniques, each building on one another:

- One-length technique (see *Lesson 4* in this module)
- Graduated technique (see *Lesson 5* in this module)
- Layered technique (see *Lesson 6* in this module)

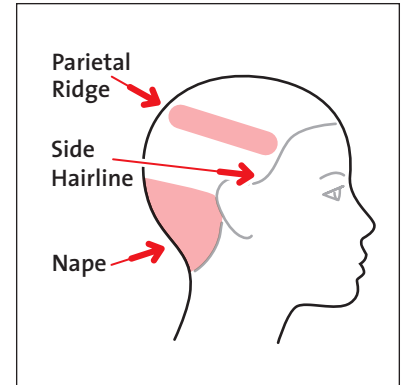
## TERMINOLOGY

As you begin learning how to cut hair, it's important to learn the terms that you will be hearing and using daily. Of course, you will be presented with new terms throughout your learning experience, but the concepts presented here are the foundations.

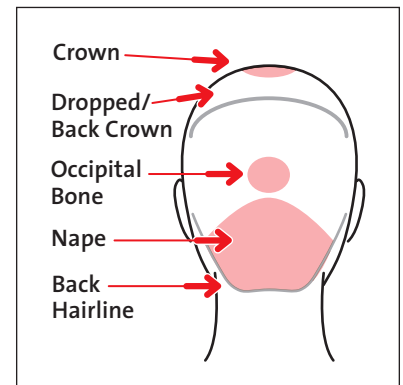
## Parts of the Head

For hair cutting purposes, the parts of the head you should know include:

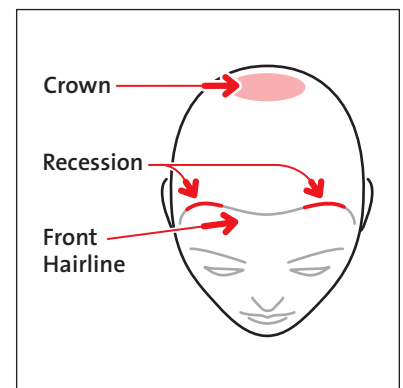
<b>Parietal ridge</b>	The parietal bones form the sides and top of the head. The ridge is the area at the top of the bones.
<b>Nape</b>	The area at the back of the neck
<b>Crown</b>	The area at the top of the head
<b>Dropped/ back crown</b>	The area between the crown and the parietal ridge
<b>Occipital bone</b>	The bone that forms the back of the skull (sometimes called the “bump of knowledge”)
<b>Recession</b>	The areas on the sides of the front hairline that sometimes recede toward the back



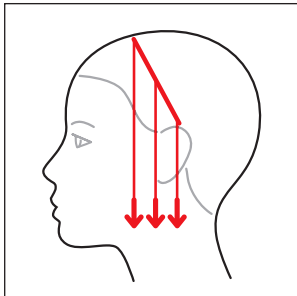
*Side of head*



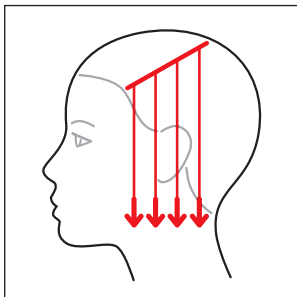
*Back of head*



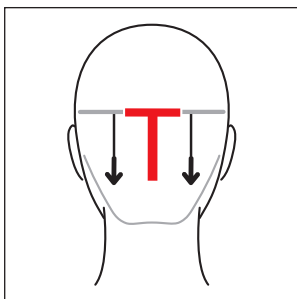
*Top of head*



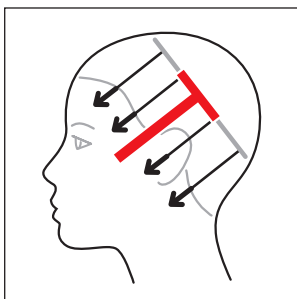
*Hair falling to gravity from back-flowing diagonal part*



*Hair falling to gravity from a forward-flowing diagonal part*



*T to the horizontal section*



*T to the diagonal section*

## Into Gravity

When hair falls into gravity or is combed/brushed into gravity, it is going directly down, rather than being brushed/combed back, forward, up, etc.

## T to the Section

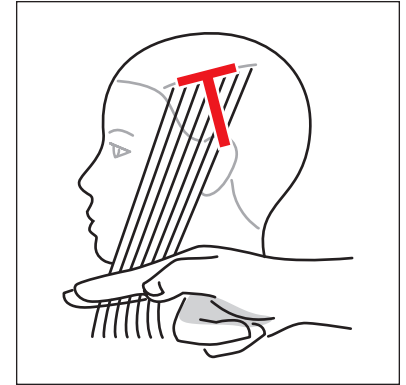
One of the Aveda haircutting principles is that you hold hair at a right angle to the parting, or section. This provides you with more control over the cutting process. The technique is called cutting T to the section.

## Shifting Out of T

In some instances, you will move the hair out of T before cutting to build weight in a certain direction. This is called shifting out of T.

## Over-Direction

Sometimes, you will hold a section "T," but move your fingers away from parallel to the parting. This technique is called over-direction.

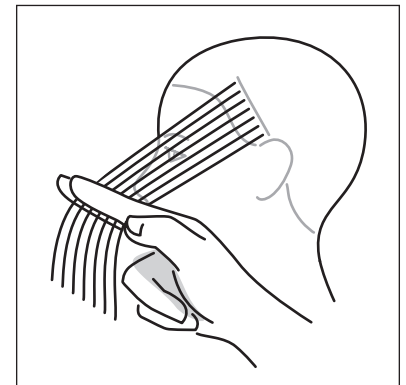


*Shifting out of T*

## Perimeters

The perimeter is the outside design created by the hair when it falls into gravity. You could think of it as the skeleton of the haircut that supports the inside structure. There are three parts to the perimeter:

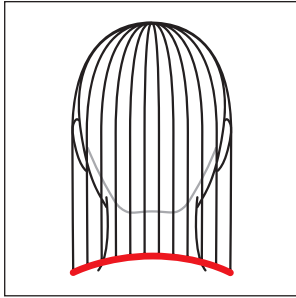
- Back perimeter:** Found when all the hair in the nape and crown area is combed down
- Side perimeter:** Found when all of the hair from the side and top of the head is combed into gravity
- Front perimeter:** Found by combing down the hair in the front hairline. If the front perimeter is above the bridge of the nose, it is sometimes called "bangs" or "fringe."



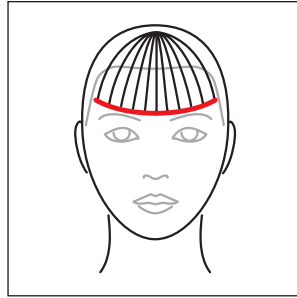
*Over-direction*

Perimeters come in many shapes, including:

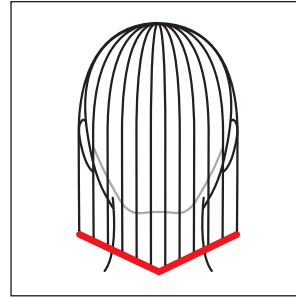
- |                          |  |
|--------------------------|--|
| <b>Concave</b>           | Found in front, back, and side perimeters. The line forms an arc with the curve open at the bottom. (Hint: Think of a cave door.)        |
| <b>Convex</b>            | Found in front, back, and side perimeters. The line forms an arc, with the curve open at the top.  |
| <b>“V”</b>               | Found in front and back perimeters. The line forms a V, which is either strongly or slightly angled. The inverted V is the reverse form. |
| <b>Horizontal</b>        | Found in front, back, and side perimeters. The line is parallel to the floor.  |
| <b>Asymmetrical</b>      | Found in front, side, and back perimeters. The hair is longer on one side than the other.  |
| <b>Forward Diagonal</b>  | Found in the side perimeters. The hair on the side perimeter is shorter at the back, getting progressively longer toward the front.      |
| <b>Backward Diagonal</b> | Found in the side perimeters. The hair on the side perimeter is longer at the back, getting progressively shorter toward the front.      |



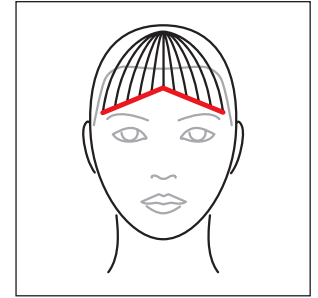
*Concave perimeter*



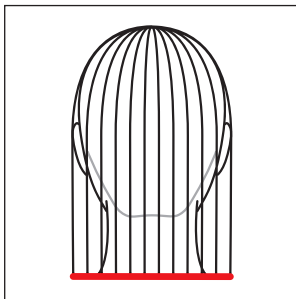
*Convex perimeter*



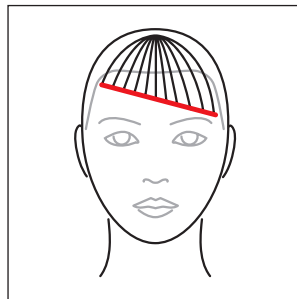
*"V" perimeter*



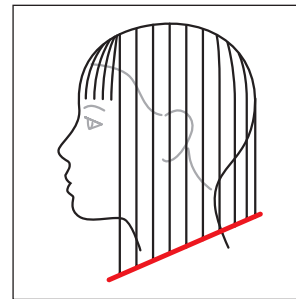
*Inverted "V" perimeter*



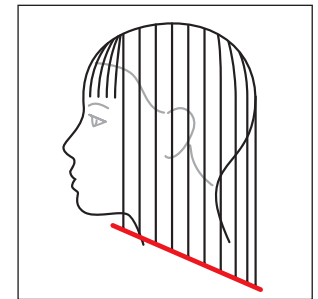
*Horizontal perimeter*



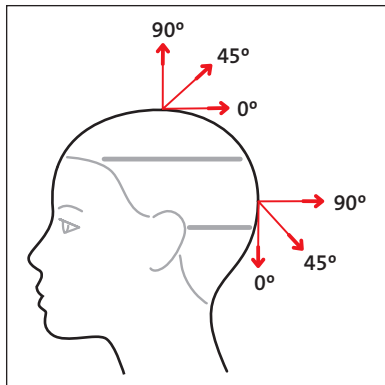
*Asymmetrical perimeter*



*Forward diagonal perimeter*



*Backward diagonal perimeter*



*Elevations at different areas of the head*

## Interior Shape

Interior shape is defined as the shape that would form if all the hair was projected at the elevation at which it was cut.

## Weight

Weight is the hair remaining after a client's hair is cut. The hair in a shoulder length one-length cut is literally heavier than the hair in a layered or graduated cut of the same length perimeter. When hair is layered or its density is reduced, it will have a less heavy look and will physically weigh less.

## Elevation

Elevation is the angle from the client's scalp at which you raise the hair when cutting. The elevation determines whether the hair is cut one-length (no elevation), graduated ( $1^\circ$  to  $89^\circ$ ), or layered ( $90^\circ$  and more, but usually at  $90^\circ$ ).

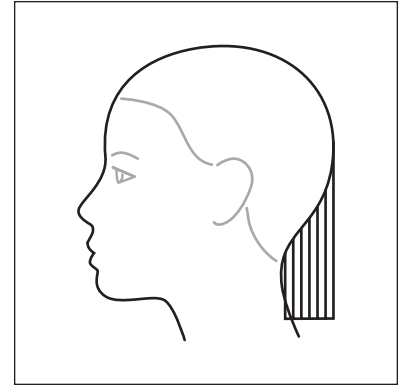
Notice in the illustration that at different areas of the head, the same elevation from the scalp is not the same elevation from the floor. This is because the head is curved.

## AVEDA HAIR CUTTING FOUNDATIONS

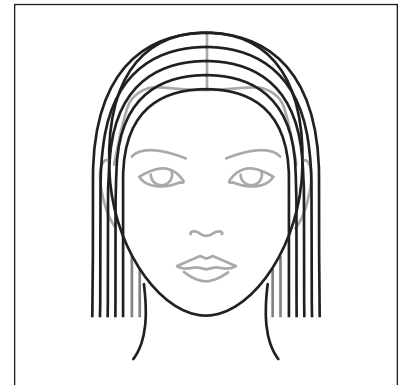
Aveda hair cutting is based on three techniques: one-length, graduated, and layered.

### One-Length

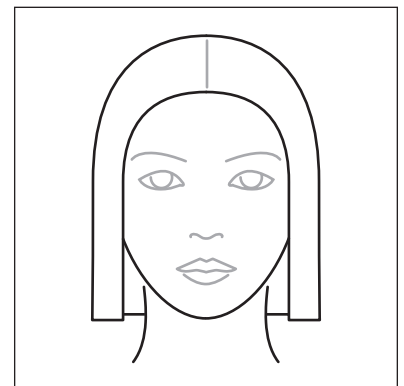
All hair falls to the same perimeter. This technique leaves maximum weight at the perimeter. (See *Lesson 4* in this module.)



*One-length perimeter (maximum weight)*

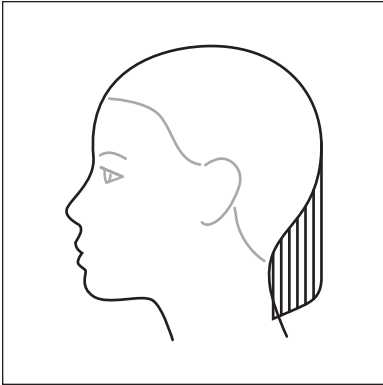


*One-length perimeter front view*



*One-length perimeter interior shape*

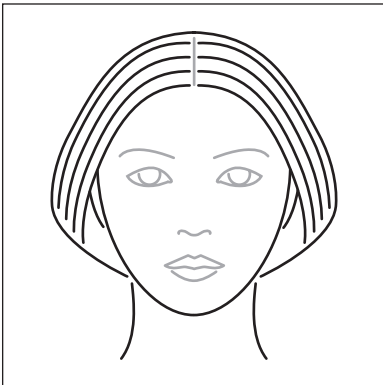




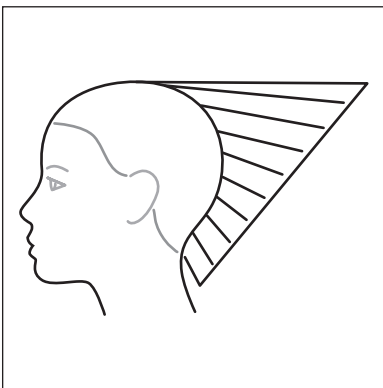
*Graduated perimeter (build-up of weight)*

## Graduated

Hair lengths build into a beveled interior. This technique provides a build-up of weight. (See Lesson 5 in this module.)



*Front view of graduated perimeter*



*Interior shape of graduated cut*

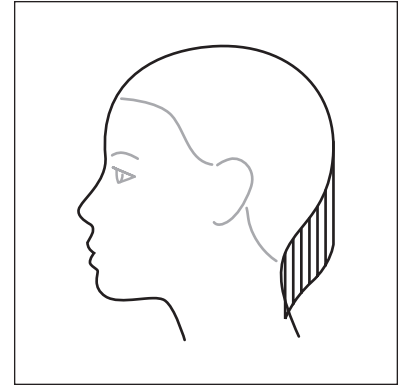
## Layered

This technique provides the least weight of the three techniques. (See Lesson 6 in this module.)

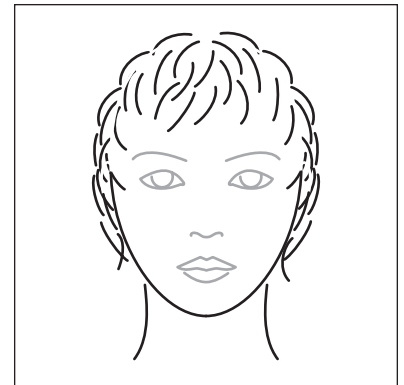
### DETERMINING WHETHER TO CUT WET OR DRY

Hair can be cut either wet or dry. Some stylists prefer to cut hair dry all the time. While you are learning and practicing on mannequins, you will cut hair wet because it is easier to control wet hair. However, you may need to cut hair dry in the following circumstances:

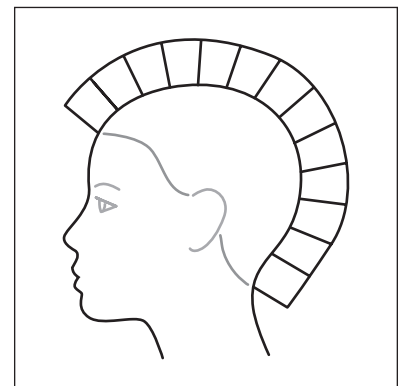
- Very curly hair should always be cut dry because the “spring” in the hair will cause it to look much shorter dry than wet. Cutting curly hair dry gives you control over the final look.
- If the hair has been straightened or relaxed, but there is some new growth at the scalp, you may choose to cut dry.
- Hair at certain parts of the head, including the front hairline and the crown, sometimes moves in directions that aren’t apparent when the hair is wet. These areas have what is called strong growth patterns. For example, a cowlick is a strong growth pattern. Check for these areas during the client consultation and determine whether it would be better to cut them dry.



*Layered perimeter (maximum weight removed)*



*Front view of layered perimeter*



*Interior shape of layered cut*

## **SUMMARY**

The Aveda haircutting method is based on providing stylists with consistent and meaningful tools for becoming successful.


This lesson provided you with the concepts and terminology that will be used throughout your career. Refer back to this lesson if you have questions about basic haircutting information.

## **TERMS TO REMEMBER**

- Back perimeter
- Bevel
- Crown
- Dropped crown
- Elevation
- Front perimeter
- Graduated technique
- Gravity
- Interior shape
- Layered technique
- Nape
- Occipital bone
- One-length technique
- Over-direction
- Parietal ridge
- Perimeter
- Recession
- Side perimeter
- T to the section
- Weight

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# 2. HANDLING THE SCISSORS AND COMB

 See DVD: Scene 5.4 Scissors Positions and Scene 5.5, Handling Combs

## Contents

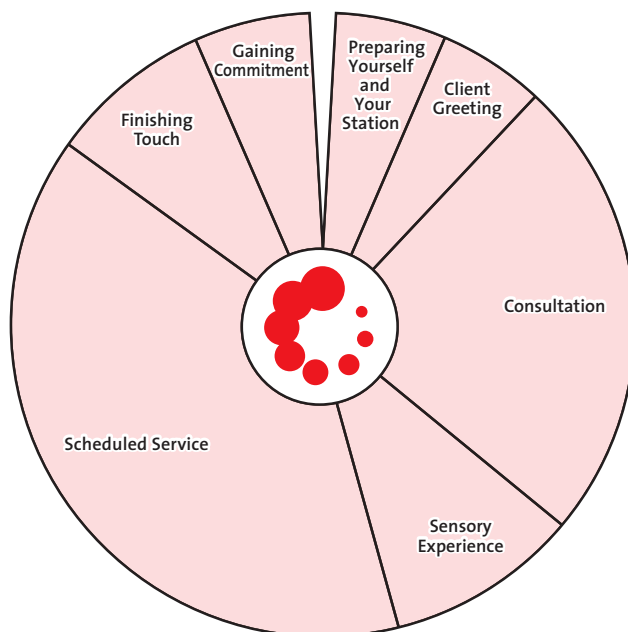
Parts of the Scissors

Scissors Positions

Holding the Scissors

Styling Comb

Holding Comb and Scissors





## OBJECTIVES


After completing this lesson, you will be able to:

- Identify the parts of scissors and combs.
- Correctly hold and manipulate scissors and a comb.

## OVERVIEW

The Aveda system for handling scissors provides the most accurate, precise cutting approach available. This lesson explains the parts of the scissors and how to hold them for specific purposes.

Once you are comfortable holding the scissors, you will learn how to build your dexterity by holding the comb at the same time. It is important that you practice these techniques daily, for a minimum of one hour.

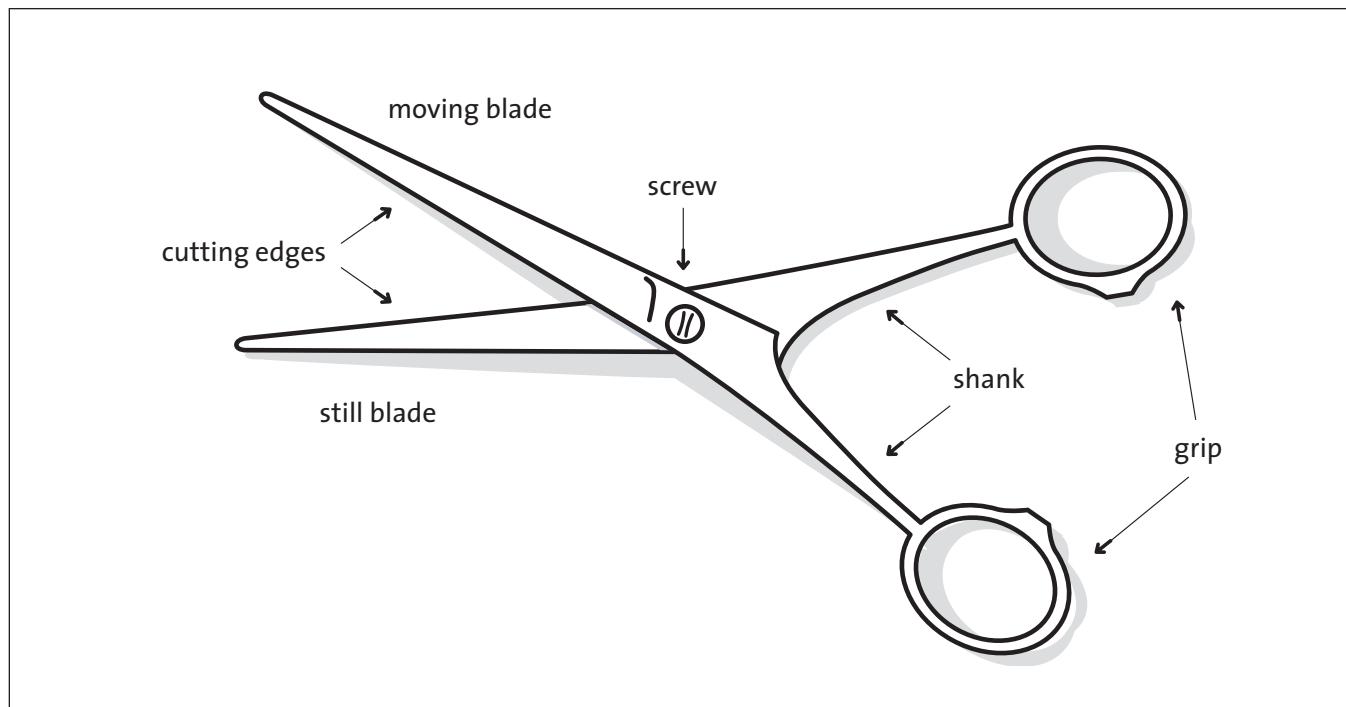
 **NOTE:** If your left hand is dominant, switch left / right hand instructions. If you are ambidextrous, analyze in which hand you usually hold scissors.

## PREPARATION

For this lesson, you will need:


- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Mannequin
- Scissors
- Styling comb

## PARTS OF THE SCISSORS



Parts of the scissors

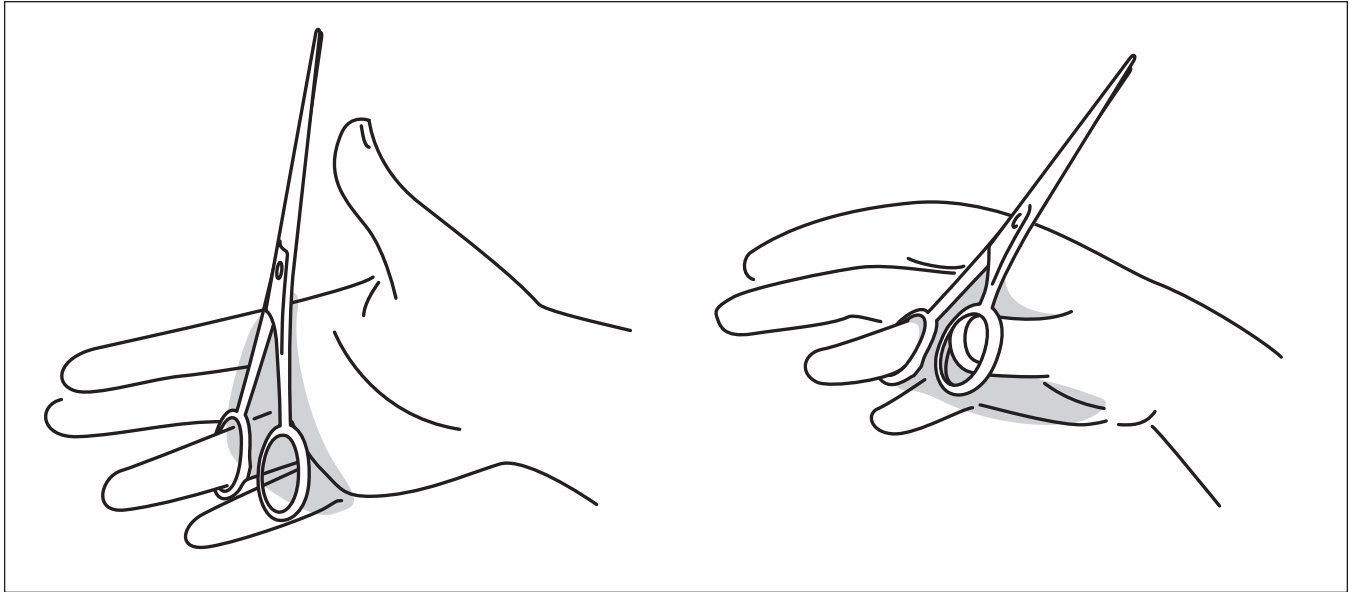
## SCISSORS POSITIONS

 See DVD: Scene 5.4, Scissors Position

In the Aveda system, there are two basic scissors positions:

- **Primary.** Use this position for the graduated or layered technique.
- **Secondary.** Use this position primarily for the one-length technique.

In addition, the scissors position you use depends on the position of the hair you are cutting and your access to it.




*Finger grip on ring finger*

*Tip of thumb in grip*

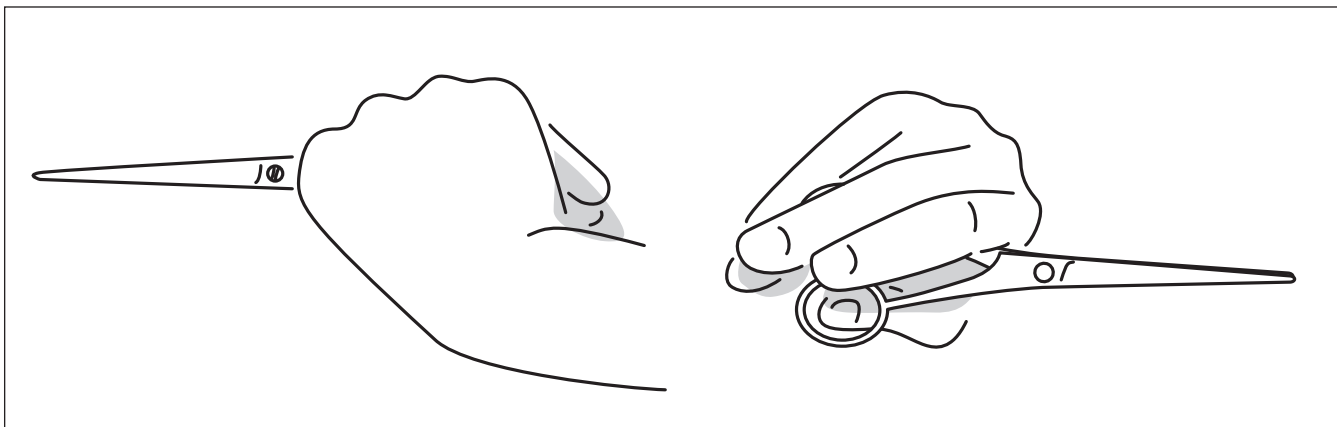
## HOLDING THE SCISSORS

To hold the scissors:

1. Hold the scissors in your left hand by the cutting tip.
2. Place the finger grip on your right ring finger at the second knuckle.
3. Rest the scissors shank against the third knuckle of your index finger (so that the scissors point toward your left shoulder).
4. Place your index, middle, and little fingers on top of the scissors.
5. Place the tip of your thumb in the thumb grip. Scissors are still pointing to your left shoulder.
6. Bend your elbow so that your arm is parallel to the floor.

 **NOTE:** When cutting, you always move your thumb up and down. Do not move your other fingers. While practicing, place a finger under the still blade to ensure that it is not moving.





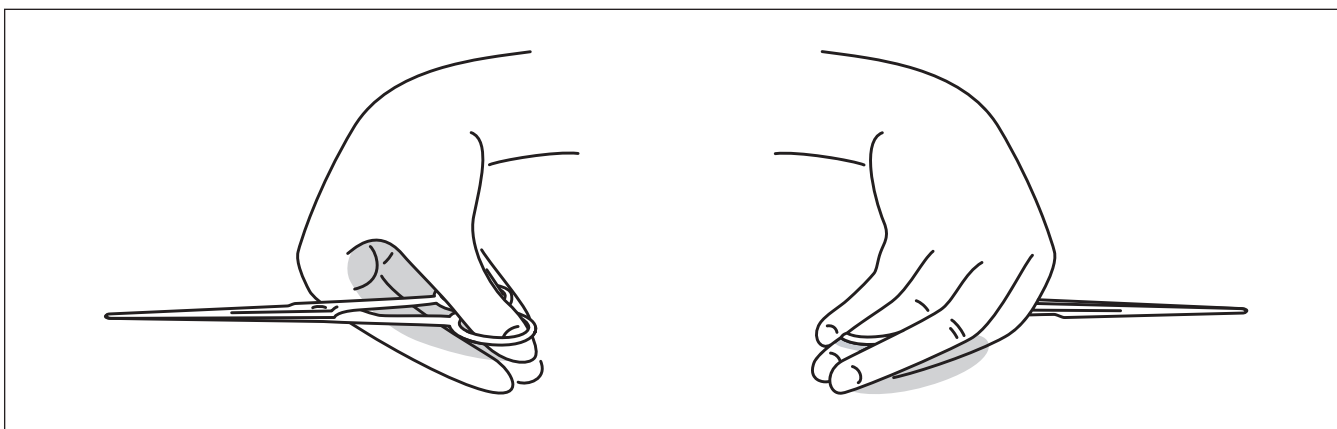
*Primary scissors position from front and back*

### **Primary Scissors Position**

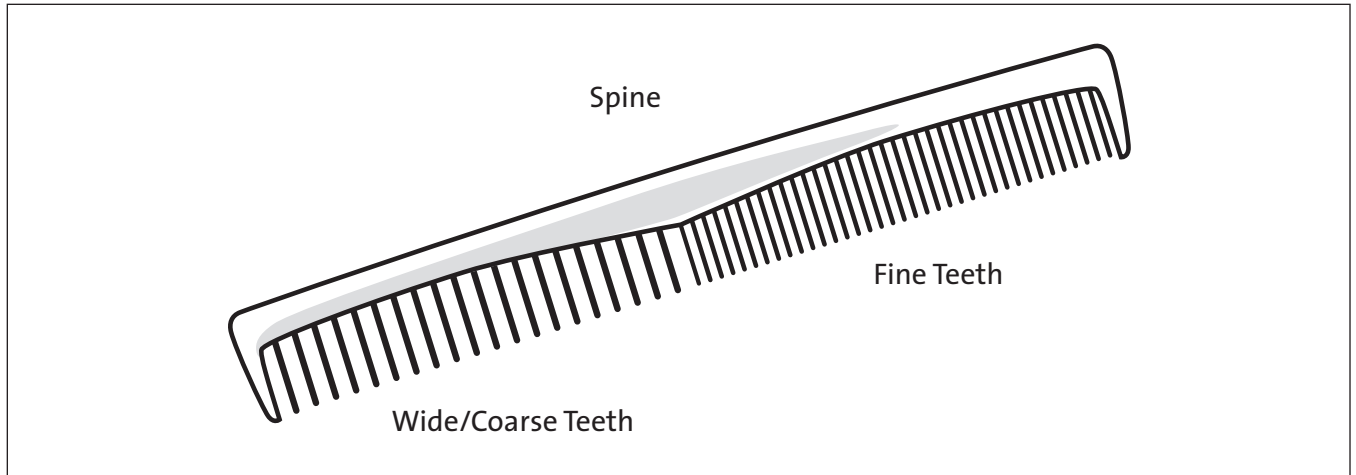
In the primary scissors position, you bend your wrist so that the scissors are parallel to your chest.

### **Secondary Scissors Position**

In the secondary scissors position, you hold the scissors with your wrist up and the scissors parallel to the floor.



*Secondary scissors position from front and back*



*Parts of a styling comb*

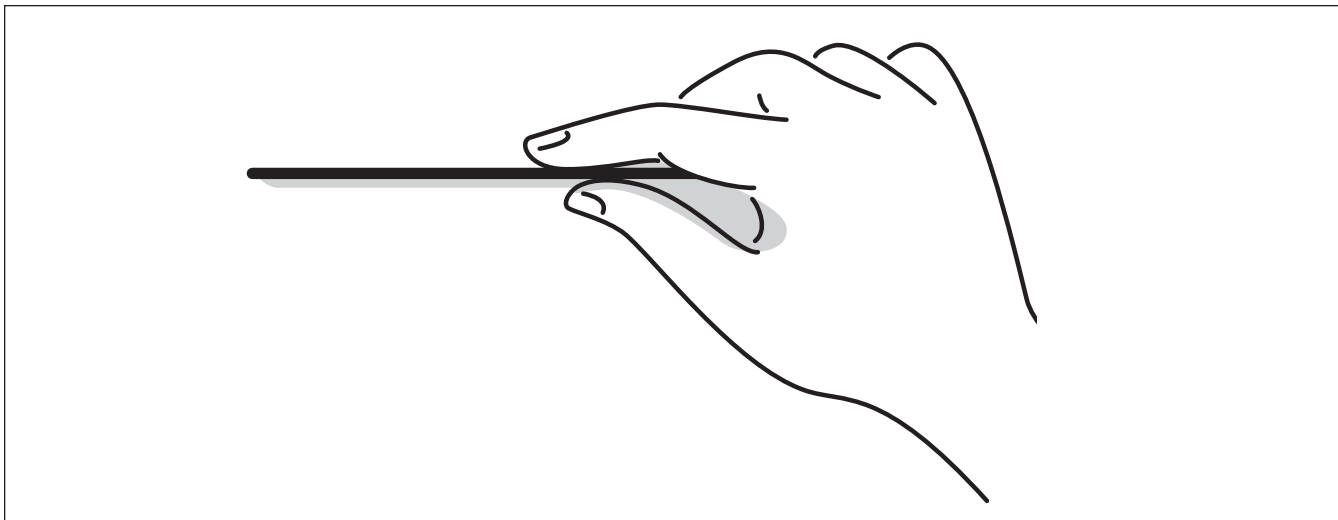
## STYLING COMB

You use combs both to distribute hair and to control it while cutting and styling. The type of comb and the part of the comb you use depends on what you want to do. For example, holding the hair against the head with the spine of the comb provides more tension than if you use the wide teeth.

As you learn how to cut and style hair, be aware of which comb is best to use and what parts of it you're using.


There are other types of combs than the styling comb pictured here, including plastic and metal tail combs, and checking combs.

They will be described in this workbook when they are used in cutting and styling.



*Combing position*

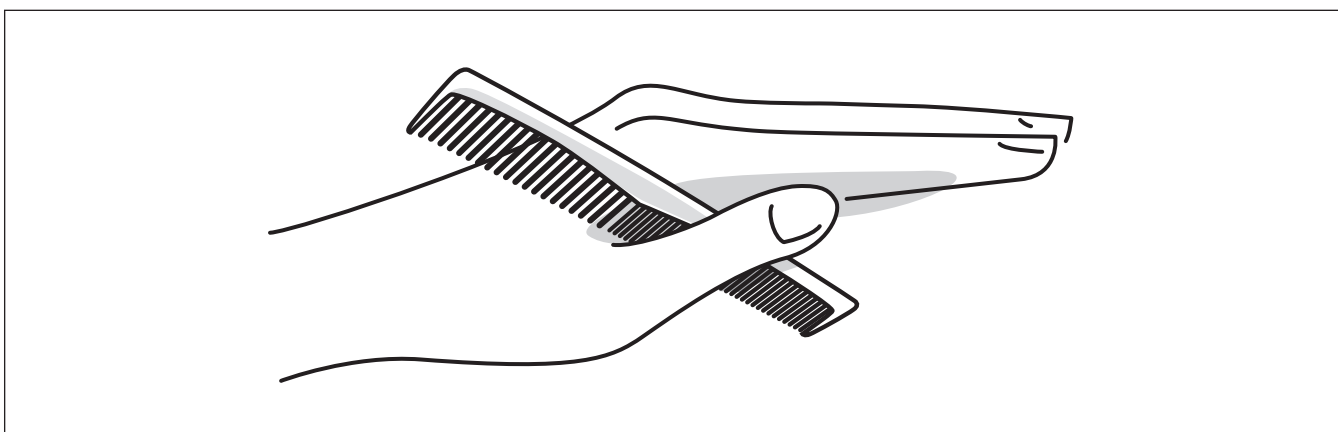
## **HOLDING COMB AND SCISSORS**

 See DVD: Scene 5.5, *Handling Combs*

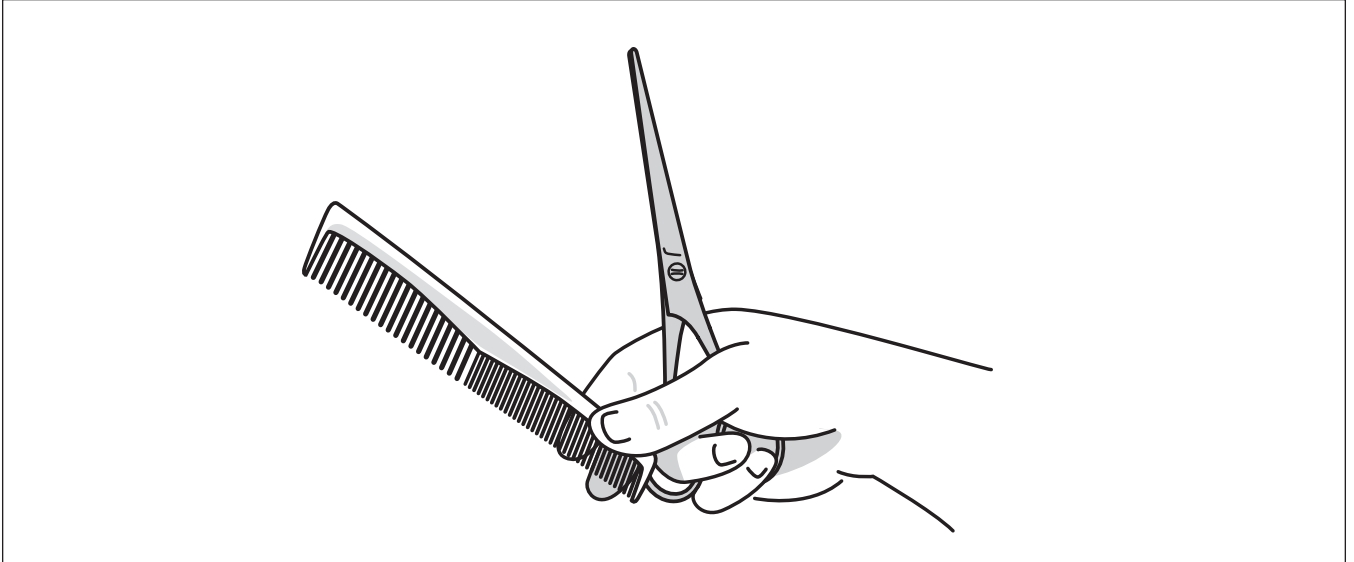
How you hold the comb depends on whether you are combing or cutting.

### **Holding Comb while Cutting**

While cutting, hold the comb in your left hand using your thumb. Extend all your other fingers straight out.



*Holding comb while cutting*




*Scissors palmed*

## Holding Comb and Scissors while Combing

When combing:

1. Palm the scissors.
2. Hold the comb in your dominant hand between the thumb, index, and middle fingers.

 **NOTE:** Sometimes you will comb using your other hand. Practice with both hands.

3. Keep the scissors palmed and immobile during combing.

## **SUMMARY**

Now you understand how to:

- Identify specific parts of a comb or scissors
- Hold your scissors correctly
- Hold your comb correctly

## **TERMS TO REMEMBER**

- Coarse teeth of a comb
- Fine teeth of a comb
- Moving blade of the scissors
- Palming
- Primary scissors position
- Secondary scissors position
- Shanks of the scissors
- Spine of a comb
- Still blade

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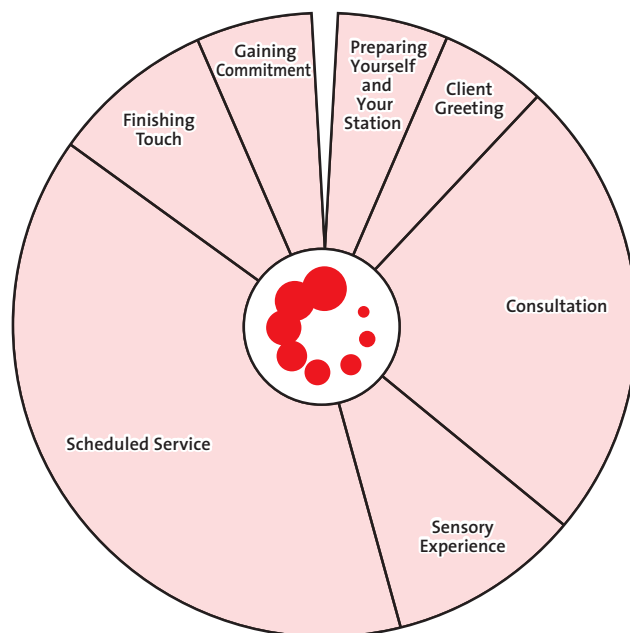
# 3. SECTIONING

 See DVD: Scene 5.6, Sectioning

## Contents

Applying the Six Basic Sections

Basic Subsectioning





## OBJECTIVES

After completing this lesson, you will be able to:

- Identify and apply the 6 basic sections.
- Apply the safety section.
- Determine when to subsection.
- Correctly apply subsections.

## OVERVIEW

“Carve on the inside what you want on the outside.”

In other words, you determine the final shape you create through the way you section and subsection it.

Use the basic sections to divide the hair so that you can control it and understand the client’s head shape.

Use subsections to create the shape of the hair.

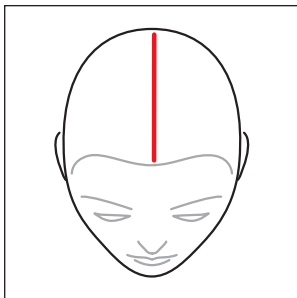
Successful stylists take care to section the hair for control and as a road map to the cut.

## PREPARATION

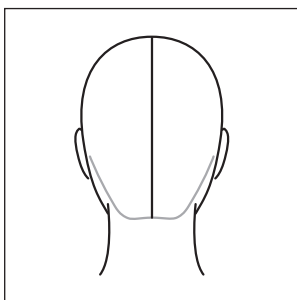
For this lesson you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Mannequin

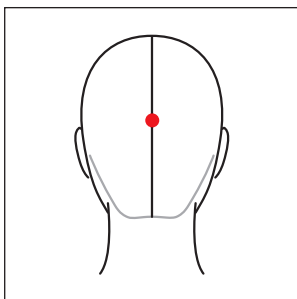




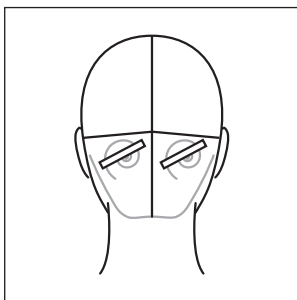
Center part from top



Center part from back



Occipital bone




Sections 1 and 2

## APPLYING THE SIX BASIC SECTIONS

 See DVD: Scene 5.6, Sectioning

### 1. Apply the Center Part

1. Wet the hair.
2. Part the hair from the center front hairline to the center back hairline. This is called the center part.


 **HINT:** Use the tip of the client's nose and the bone at the top of the spine as guides.

### 2. Apply Sections 1 and 2

1. On the center part, find the occipital bone, which is the bone that protrudes above the nape.
2. Using the wide/coarse end of the comb, part the hair along the occipital from just below the occipital bone to the right hairline (approximately to the mid to upper part of the ear) at a slight diagonal.

Below this parting is section 1.

3. Using a clip, fasten the hair out of the way.

 **NOTE:** Do not set down the comb.

4. From the same point on the occipital bone, part to the left hairline.

This is section 2.

5. Clip section 2.
6. Check that the sections are the same size and shape.

### 3. Apply Sections 3, 4, 5, and 6

1. Find the point on the parietal ridge that crosses the center part.

**\* HINT:** To find the parietal ridge, hold a comb flat against the back of the head and rock it. The line on which it rocks (from the flat to the round part of the head) is the parietal ridge.

2. From the center point on the parietal ridge, part the hair parallel to section 1.

This is section 3.

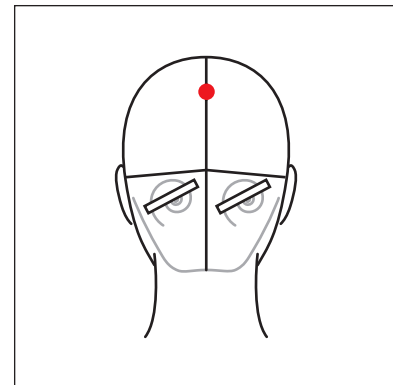
3. Repeat on the left side for section 4.

Continue holding the comb.

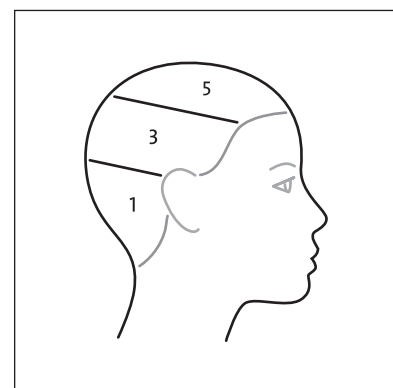
4. Check that the partings are neat and the sections are balanced.

5. Isolate the remaining hair by clipping each of the remaining sections.

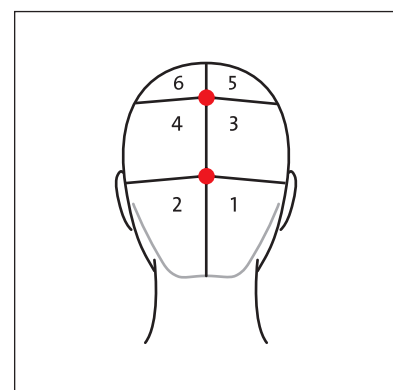
These are sections 5 and 6.



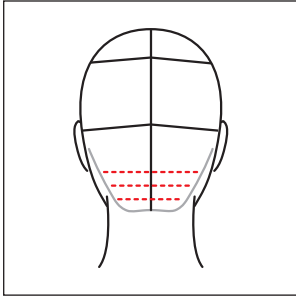
*Parietal ridge center*



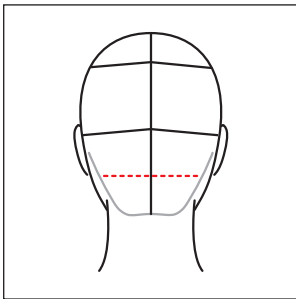
*Side view of sections 1, 3, and 5*



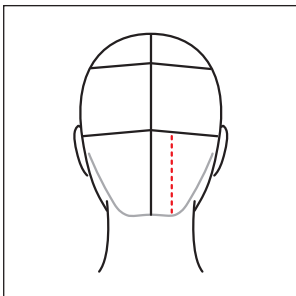
*Sections 1 through 6*



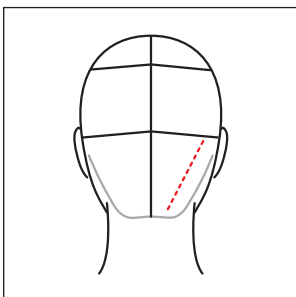
Subdividing sections 1 &amp; 2



Horizontal subsection



Vertical subsection



Diagonal subsection

## BASIC SUBSECTIONING

By subdividing the basic sections, you achieve subsections. Subsections vary according to desired result and lie parallel to the haircut's interior or perimeter shape.

In general, when you subsection, you do the following:

- Part parallel to the perimeter or internal shape of each haircut.
- Subsection according to the desired outcome.
- Determine the size of the subsection based on the density of the hair: thicker hair requires more subsections than thinner hair.

Depending on the desired shape, you may use a combination of these kinds of subsections:

- Horizontal subsection
- Vertical subsection
- Diagonal subsection

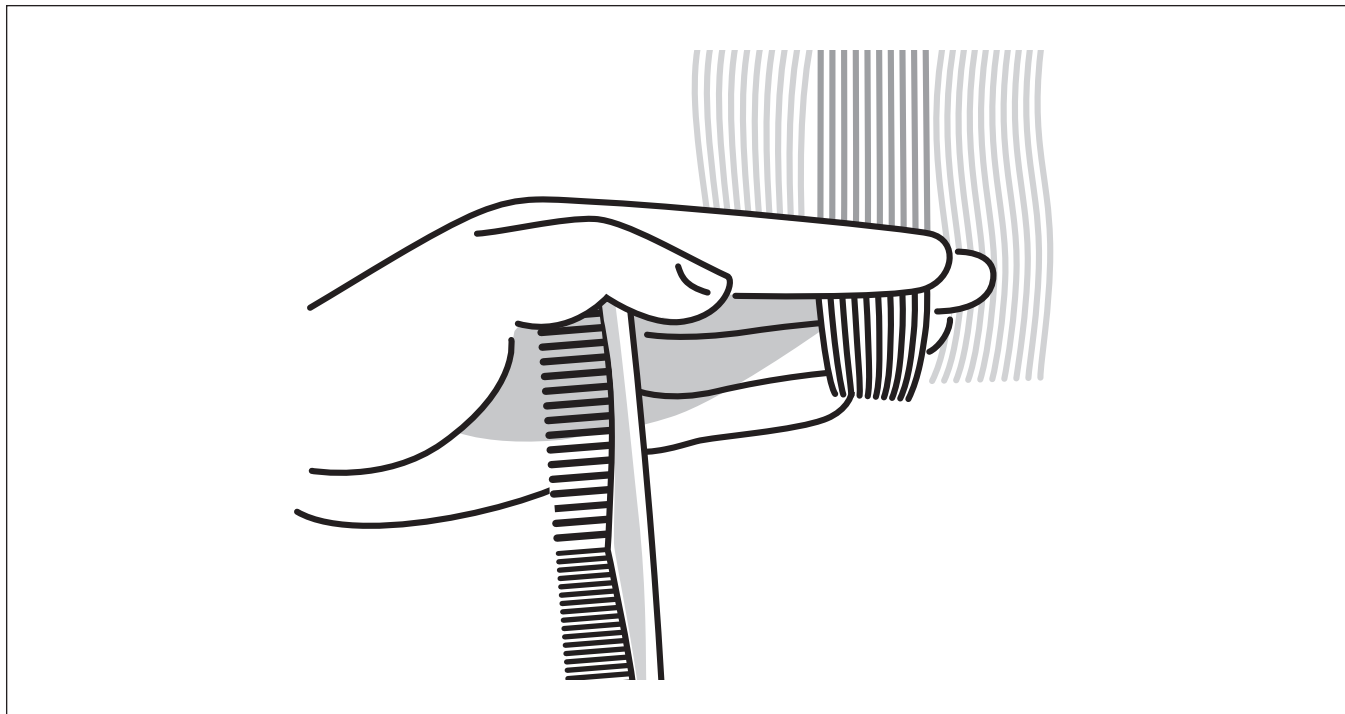
## Holding Hair in a Subsection

In general, follow these guidelines:

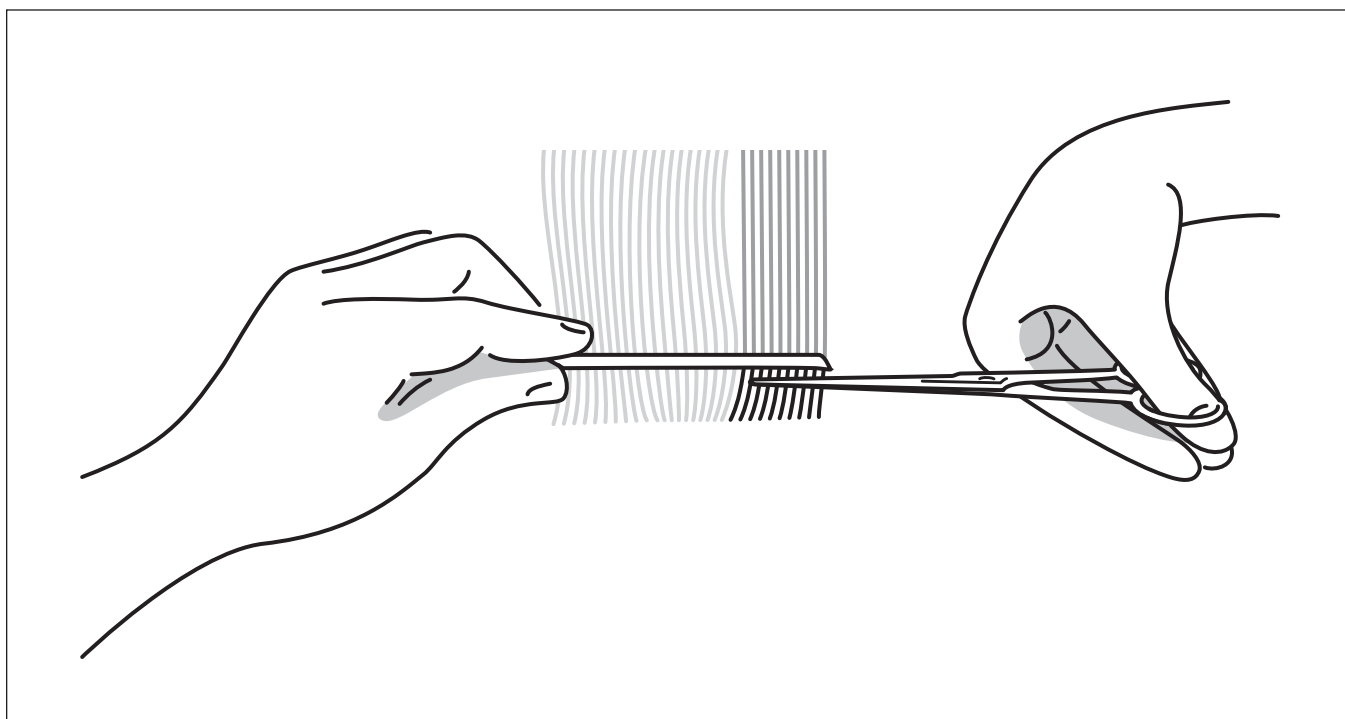
- Only pick up as much hair as you can control.
- Cut about 1" at a time.
- Hold the hair between the index and middle finger, only up to the second knuckle (phalange). Be careful not to cut into the crook of your fingers (the area where the fingers join).

**NOTE:** In some instances, you will hold the hair in the teeth of the comb while you cut. Follow the same general guidelines.

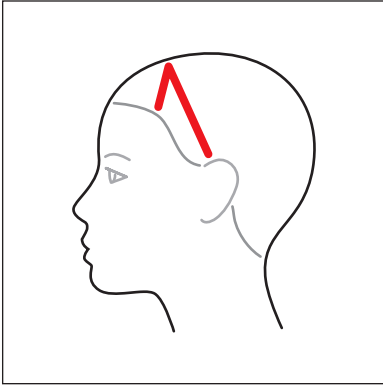
- Comb hair smoothly from the part through the ends, making sure that tension is even.
- Do not shift the hair once it is combed. If you shift the hair, it can buckle, causing the hair to be cut unevenly.
- Hold hair perpendicular to the subsection. This makes a "T" formation and is called "T to the section."



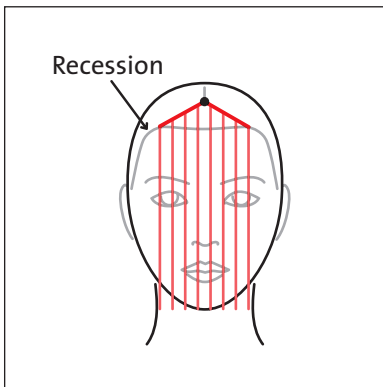
*Controlling hair with fingers*



*Controlling hair with the comb*



*Safety section from the side*



*Safety section from the front*

## Applying a Safety Section

Use a safety section when the front of the hair (front perimeter) needs to be different from the sides and back.

**NOTE:** The front perimeter is sometimes called “bangs” or “fringe” when it is cut above the bridge of the nose.

A safety section uses a combination of horizontal and diagonal subsections.

To create a safety section:

1. Apply a parting from the front hairline to the crown, unless the client always wears a side part.
2. From a center point no more than 2½” back from the front hairline, make a parting where the right ear connects to the head. Repeat on the other side.

These diagonal subsections will be parallel to the angle of the cut.

3. From the same spot at the top of the head, create a triangle by making two partings, usually to the recession.

**NOTE:** The width of the triangle depends on how wide a front perimeter the client desires—the longer the perimeter, the narrower the width of the triangle.

4. Analyze natural growth patterns and make sure that hair falls into the natural pattern.

## SUMMARY

Now you understand the following:

- Sectioning allows you to determine before you start cutting how you want the finished result to look.
- Subsections reflect the interior and perimeter lines.
- Sectioning and subsectioning isolate specific areas of the head that need to be treated separately.
- Subsectioning provides you with a blueprint of the cut.


## TERMS TO REMEMBER

- Parting
- Section
- Sectioning
- Subsection
- T to the section



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# 4. ONE-LENGTH TECHNIQUE

 See DVD: Scene 1, One-Length Technique

## Contents

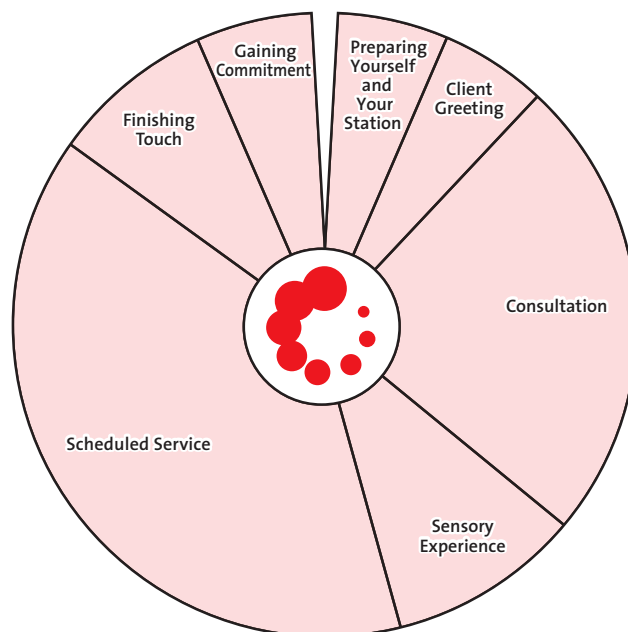
One-Length Above-the-Shoulders Cutting Procedure

One-Length Angle Cutting Procedure

One-Length Below-the-Shoulders Cutting Procedure

Perimeter Options

Hair Style







## OBJECTIVES

After completing this lesson, you will be able to :

- Cut hair in the one-length technique: all the hair reaches the perimeter
- Cut a one-length above the shoulder
- Cut a one-length below the shoulder
- Cut a one-length angle at the side perimeter
- Identify one-length perimeters

## OVERVIEW

One-length cuts (sometimes called blunt cuts or bobs), introduced in the early part of the 20th century, have become a classic fashion statement.

A one-length cut, by definition, means that all hair reaches the perimeter, which can be horizontal, concave, etc.

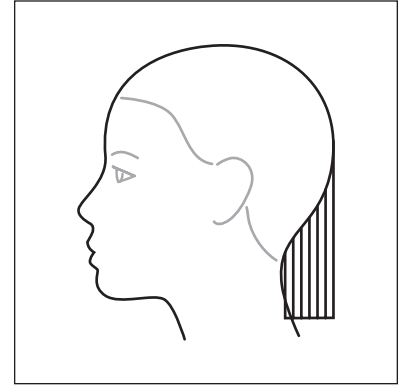
In this lesson, we will cut hair using the one-length technique. You will learn how to cut the one-length technique for a horizontal, above-the-shoulder perimeter, an angled front perimeter, and a below-the-shoulder perimeter.

One-length cutting places all the emphasis on the accuracy of the perimeter. Developing a perimeter length that compliments the client is crucial. Your ability to accurately develop the perimeter depends on your concentration and control.

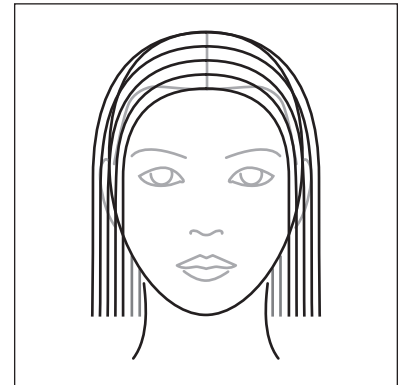
## PREPARATION

For this technique you will need:

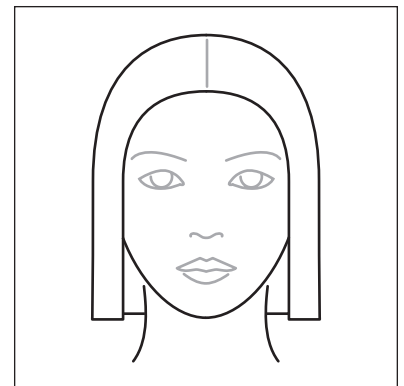
- Standard setup (see *Module 3, Lesson 3: Preparing Your Station*)
- At least 6 clips
- Water bottle
- Scissors
- Styling comb
- Mannequin



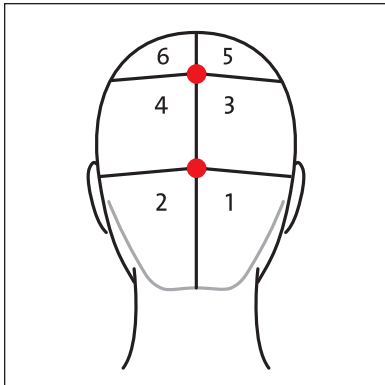
*One-length perimeter (maximum weight)*



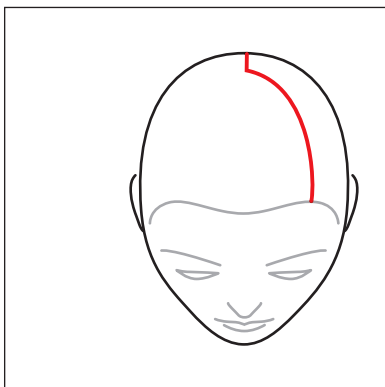
*One-length perimeter front view*



*One-length perimeter interior shape*



Basic sections



Side part sectioning

## ONE-LENGTH ABOVE-THE-SHOULDERS CUTTING PROCEDURE

 See DVD: Scene 1.1, One-Length Above-the-Shoulder.


### 1. Section Hair

The sectioning for a one-length technique cut is the six basic sections.

If the client always wears a side part, angle the side part from the front hairline to the center crown. This side part connects with the back middle part. However, if the client wants to be able to change the part or wear a center part, part the hair in the center for cutting.

### 2. Check Client's Body Position

Raise the client's chair to where the perimeter will be at your chest level.

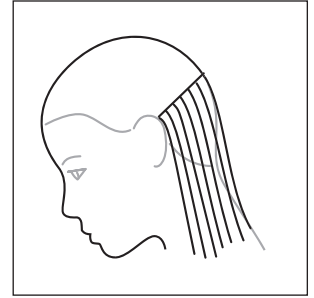
 **HINT:** Make sure that the client's legs are not crossed. Crossed legs tilt the client's body, making it harder to cut hair evenly.

### 3. Cut/Establish the Guideline (Cut Sections 1 and 2)

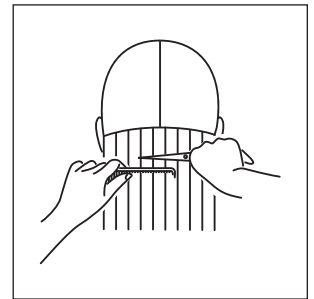
1. To begin cutting, center yourself directly behind the client.
2. For control, position the client's head forward to create a solid plane (the neck) on which to cut.
3. Take out the clips that are securing sections 1 and 2.

**NOTE:** Make sure that the hair is consistently wet or dry as you cut. Cutting some hair while it is wet and other hair while it is dry can cause inconsistencies in the shape.

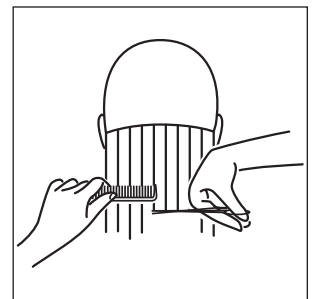
4. Using the fine teeth of the comb to create maximum tension, comb the hair into gravity (don't shift hair to the side) and at  $0^\circ$  (without elevation).
5. Starting at the center at the nape, use the spine of the comb to secure a portion of the section (a little from each of sections 1 and 2) against the nape of the neck.
6. Holding the scissors in secondary position (thumb and fingers down) and parallel to the section parting, cut the hair.
7. Repeat the cutting on the client's right side. Then return to the center and cut from the center to the client's left side.
8. Check the balance in the mirror and make corrections before continuing.



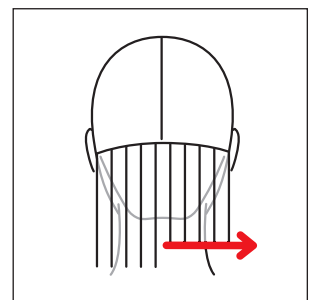
*Client's head is forward;  
Comb hair against neck  
at  $0^\circ$*



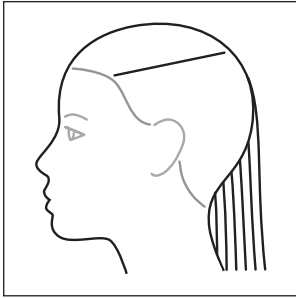
*Comb and scissors are  
parallel*



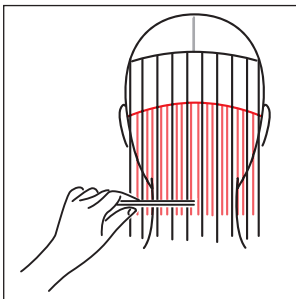
*Comb secures hair;  
Scissors in secondary  
position*



*Cut first from back center to  
client's right side*



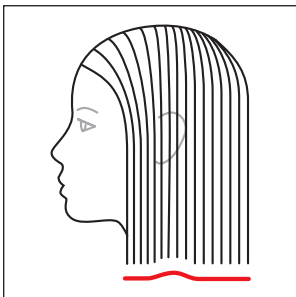
*Drop sections 3 and 4 and comb into gravity*



*Cut to the guideline*



*By the ear, use light tension to hold hair*



*Uneven perimeter at ear*

#### 4. Cut Sections 3 and 4

1. Position the client's head upright.
2. Drop sections 3 and 4.
3. Subsection the hair if you cannot see the guideline clearly. Remember that higher density requires smaller subsections. You should always be able to see the guideline.
4. Comb the hair into gravity, following with the scissors held in secondary position.
5. Secure the hair at the center of the back by placing the large teeth of the comb through the hair and against the client's neck.
6. Using secondary scissors position, cut to the guideline. Remember to cut at  $0^\circ$ .
7. Again, cut from the center to the right, and then from the center to the left.
8. Check the balance in the mirror and make corrections before continuing.

#### Cutting by the Ear

When cutting by the ear, hold the hair with the wide teeth of the comb to produce light tension. Allow the ear to protrude and let the hair fall loosely. Not taking extra care in this area can cause an uneven perimeter below the ear.

## 5. Cut Sections 5 and 6

1. Drop all remaining hair.
2. If the hair is dense, subsection as necessary.
3. Comb the hair into gravity and evenly distribute it.

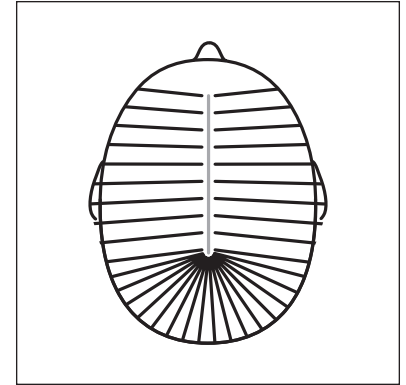
**NOTE:** It is important to evenly distribute the hair and comb it into gravity, without allowing it to shift forward. Shifting the hair forward will cause a convex side perimeter.

4. Using secondary scissors position, cut to the guideline (not above or below) starting at the back center.
5. Cut from the center to the right front hairline, and then from the back center to the left front hairline.
6. Check the balance in the mirror and make final corrections as necessary.

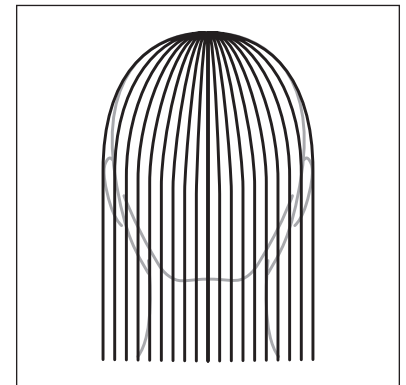
### Strong Growth Patterns

Growth patterns will affect the way you cut. Keep these points in mind:

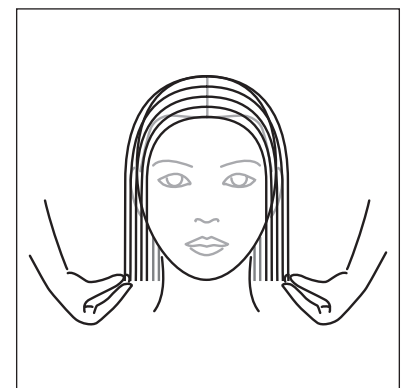
- Allow strong growth patterns to fall naturally into gravity.
- Use very light tension when combing and cutting hair with strong growth patterns.
- As an alternative, dry the hair before cutting any hair with strong growth patterns or strong curl.



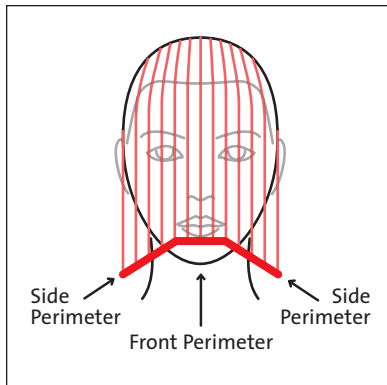
*Overhead view of hair fanned*



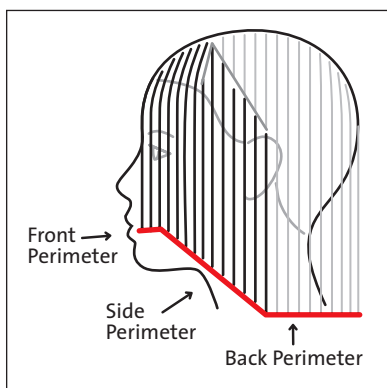
*Back view of hair fanned*



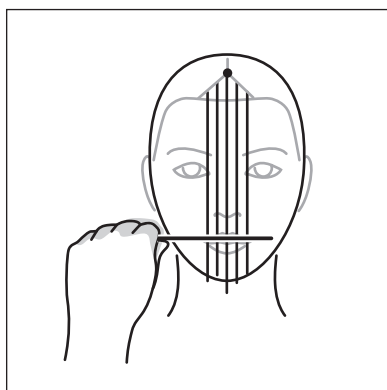
*Check your work in the mirror*



Line of final front and side perimeters




All hair falls to the perimeter




Cut front perimeter

## ONE-LENGTH ANGLE CUTTING PROCEDURE

 See DVD: Scene 1.2.1, Cut One-Length Angle

In this variation, an angle is added to the side perimeter. When combed into gravity, all the hair comes to the angled perimeter. By adding a one-length angle, you can add softness around the face. The angle of the cut can vary from just a subtle angle off the side perimeter to a sharp angle connecting to a very short front perimeter.

 **NOTE:** The front perimeter is also known as “bangs” or “fringe” if it is above the bridge of the nose.


You can cut a one-length angle on a one-length, graduated, or layered technique cut.

### 1. Create a Safety Section and Cut the Front Perimeter

When you create a safety section, the width of the triangle depends on how wide a front perimeter you want. In general, the longer the hair in the perimeter, the narrower the width of the triangle.

For more information about creating a safety section, see *Lesson 3: Sectioning* in this module.

1. Create a safety section.
2. Hold the hair in the front perimeter with the large teeth of the comb to create extremely light tension.

 **NOTE:** If growth patterns in the front hairline are extremely strong, cut the hair freehand.

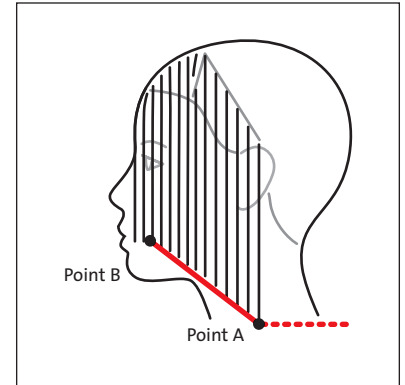
3. Using secondary scissors position, cut the center guide to the length agreed on in the client consultation.
4. Use the center guide to cut to the right, and then from the center to the left.

## 2. Cut the Side Perimeter

You will now cut the angle in the side perimeter. To do this you cut from the point where the side and back perimeters meet below the center of the ear. This is called Point A. You cut from Point A to the point where the front and side perimeters meet. This is called point B.

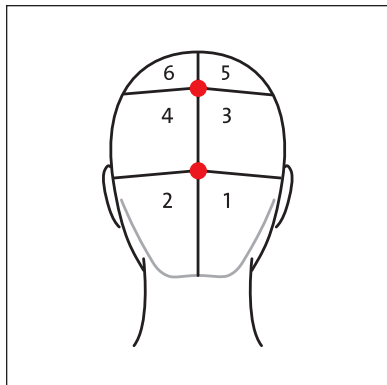
It is crucial that you cut from Point A without cutting any length at Point A. If you cut into the length of Point A, the hair will appear shorter than desirable when viewed from the front.

1. Comb the right side hair into gravity.
2. Carefully determine the locations of points A and B.
3. On the right side, use secondary scissors position and cut freehand from Point A to Point B.
4. Repeat on the left side.
5. Drop the remaining hair and comb it into gravity.
6. Cut any hair hanging past the established perimeter line.
7. Check the balance in the mirror and make corrections as necessary.



*Cut from Point A to Point B*





Basic sections

## ONE-LENGTH BELOW-THE-SHOULDERS CUTTING PROCEDURE


 See DVD: Scene 1.3, One-Length Below the Shoulder

In this variation, the client is standing during the cut, and you cut the side perimeters with the client's head turned.

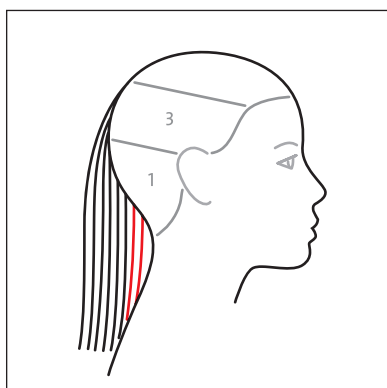
### 1. Position Client

The client should be standing with her or his back to you.

### 2. Section Hair

 **ATTENTION:** Sometimes with long hair, the hair in sections 1 and 2 will be shorter than in sections 3, 4, 5, and 6. This is because the hair in the nape area tends to be finer, has contact with clothing, binders, etc., and so it breaks more often than the hair higher up.

Therefore, before establishing a guideline, be very careful to know where the final perimeter will be so that you don't cut sections 1 and 2 too short. In some cases, some or all of sections 1 and 2 will not be long enough to be cut at all. In this case, use the longer hairs in sections 1 and 2 for your guideline. Or, you may have to use sections 3 and 4 as your guideline.

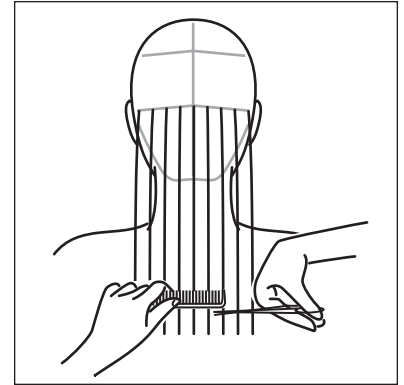


Hair at the nape can be shorter than the rest of the hair

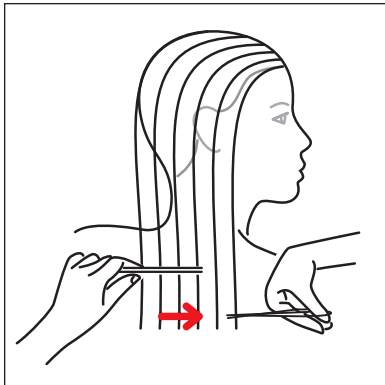
Section the hair into the six basic sections.

### 3. Cut/Establish the Guideline (Cut Sections 1 and 2)

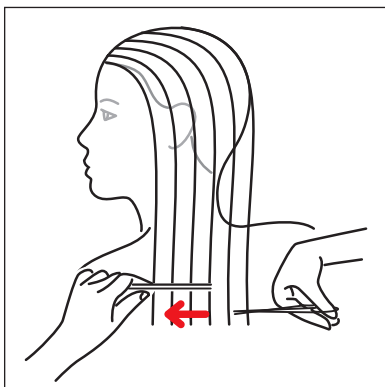
1. Drop sections 1 and 2.
2. Tilt the client's head forward.
3. Comb the hair into gravity.
4. Hold the hair securely against the back using the spine of the comb.
5. Using secondary scissors position and 0° elevation, cut from the center to the right, and then from the center to the left.
6. Check for balance in sections 1 and 2 by stepping away to view the perimeter.



*Cut from center to right and then center to left*



Client looking over right shoulder



Client looking over left shoulder

#### 4. Cut Sections 3, 4, 5, and 6

1. Position the client's head upright.
2. Drop sections 3 and 4 and comb the hair into gravity, evenly distributing it.
3. Cut the back perimeter to the guideline.
4. Turn the client's head to look over her or his right shoulder.
5. Comb all the hair on the right side into gravity onto the client's back, using no elevation. You do this in order to have a flat surface on which to work. If the hair is over the shoulders and cut, you run the risk of causing unwanted graduation.
6. Use the teeth of the comb to hold the hair against the back.
7. Cut from the center to the right side, cutting to the previously established guideline.
8. Repeat on the left side with the client looking over her or his left shoulder and cutting to the left side.
9. Drop sections 5 and 6 and comb the hair into gravity, evenly distributing it.
10. Cut the back perimeter, and then repeat the process of having the client look over her or his shoulder as you cut the side perimeters.

#### 5. Check for Balance

1. Comb all the hair behind the shoulders and step away to check the back perimeter.
2. Comb all hair into gravity including in front. Turn the head to each side, checking side perimeters.



**NOTE:** Remove any graduation. Directing the hair out of gravity will cause undesired "softness" in side perimeter areas.

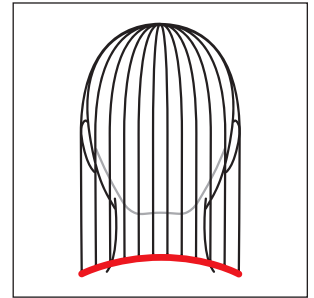
## PERIMETER OPTIONS

It's important to understand that a one-length technique cut does not mean that hair is always cut horizontal (parallel) to the floor. One-length means that all hair reaches the perimeter.

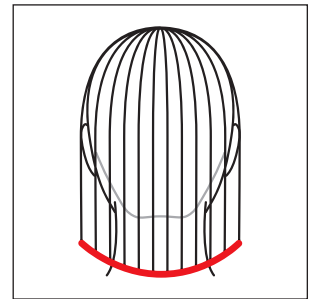
Some perimeter options include:

- Horizontal
- Concave
- Convex
- "V"
- Inverted "V"
- Asymmetric

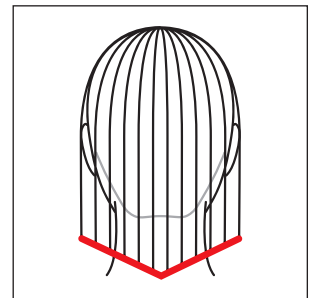
Discuss the perimeter options with your client.



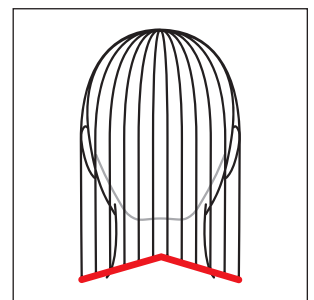
*Concave back perimeter*



*Convex back perimeter*



*"V" back perimeter*



*Inverted "V" back perimeter*

## HAIR STYLE

The one-length technique can be styled in numerous ways, depending on the client's natural curl, texture, styling habits, and desires.

*See Module 5: Styling Hair for more information.*

## SUMMARY

The one-length technique is a method of cutting hair so that all hair reaches the perimeter. When cutting the one-length technique, remember the following:


- The outside perimeter is free of any graduation.
- Use basic sectioning. Subsection as the hair density requires.
- Use secondary scissors position throughout the cut.

## TERMS TO REMEMBER

- Guideline
- One-length angle
- One-length technique

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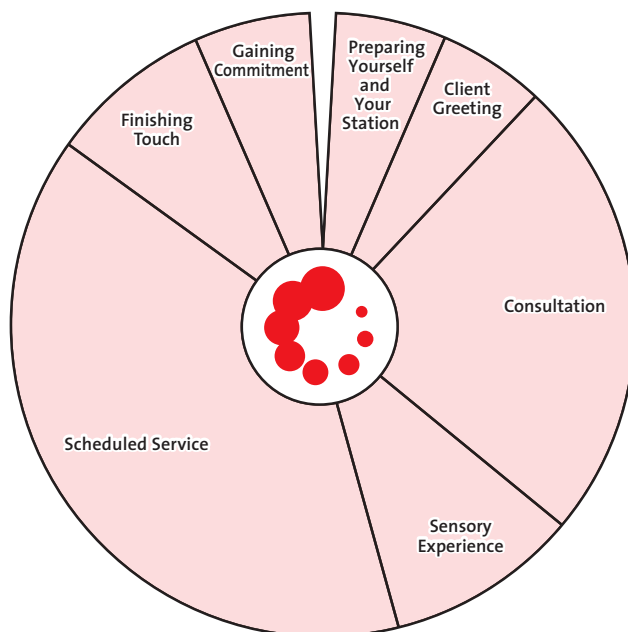
# 5. GRADUATED CUTTING TECHNIQUE

 See DVD: Scene 2, Graduated Technique

## Contents

Graduated Cutting Procedure

Graduated Angle Cutting Procedure





## OBJECTIVES

After completing this lesson, you will be able to:

- Cut hair using the graduated technique
- Cut using natural graduation
- Cut a graduated front perimeter
- Cut a graduated angle at the side perimeters

## OVERVIEW

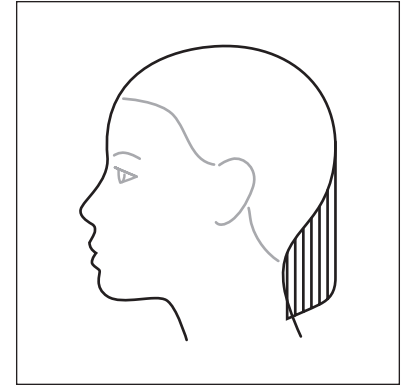
A graduated cut means that the interior shows a progression of lengths, creating a beveled appearance.

In this lesson, we will cut hair using the graduated technique for the back perimeter and a graduated angle technique for the front and side perimeters.

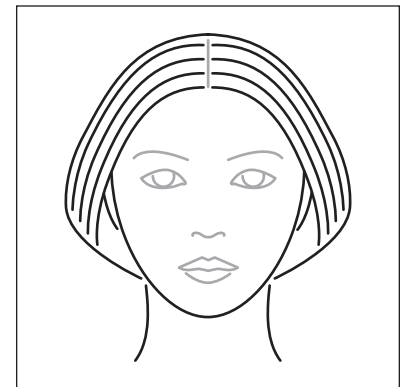
## PREPARATION

For this lesson, you will need:

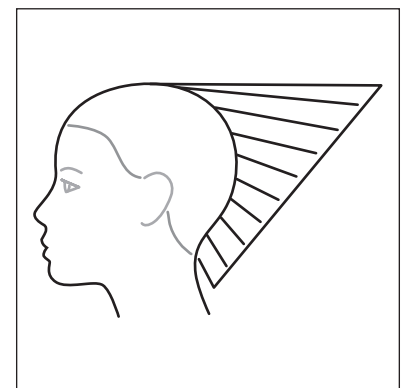
- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Mannequin
- Scissors
- Styling comb



*Graduated perimeter (build-up of weight)*

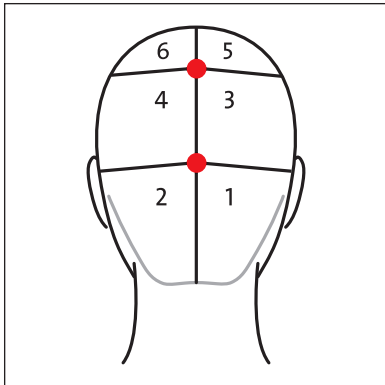


*Front view of graduated perimeter*

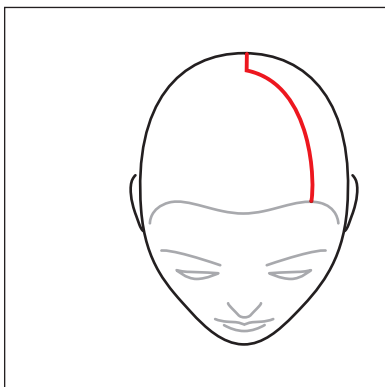


*Interior shape of graduated cut*





Basic sections



Side part sectioning

## GRADUATED CUTTING PROCEDURE

 See DVD: Scene 2.1, Graduated


### 1. Section Hair

The sectioning for a graduated technique cut starts with the six basic sections. (See Lesson 3: Sectioning in this module.)

If the client always wears a side part, angle that part from the front hairline to the center crown. This side part connects with the back center part. However, if the client wants to be able to change the part or wear a center part, part the hair in the center for cutting.

### 2. Check Client's Body Position

Raise the client's chair to where the perimeter will be at your chest level.

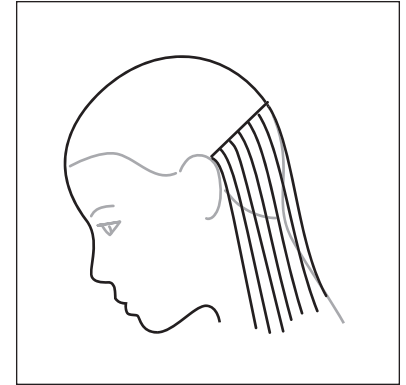
 **HINT:** Make sure that the client's legs are not crossed. Crossed legs tilt the client's body, making it harder to cut hair evenly.

### 3. Cut/Establish the Guideline (Cut Sections 1 & 2 One-Length)

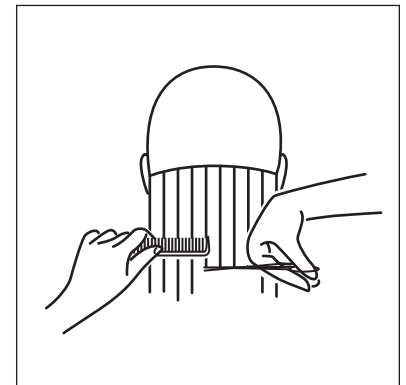
Cut sections 1 and 2 as you did for the one-length technique.  
The natural elevation in this area is  $0^\circ$ .

#### Remember:

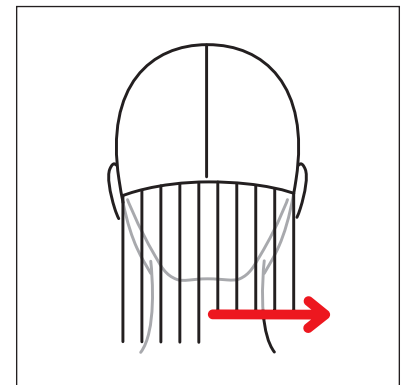
- The client's head is forward to create a solid plane (the neck) on which to cut.
- Comb with the fine teeth of the comb to create maximum tension to get a clearly defined line.
- Comb the hair into gravity (don't shift hair to the side) and at  $0^\circ$  (without elevation).
- If the hair is dense, subsection it.
- Use the spine of the comb to secure the hair against the nape of the neck.
- Use secondary scissors position (thumb and fingers down) to cut.
- Hold both the comb and the scissors parallel to the section parting.
- Always cut from the back center to the client's right side. Then return to the center and cut from the center to the client's left side.
- Check the balance in the mirror and make corrections before continuing.



*Client's head is forward;  
Comb hair against neck at  $0^\circ$*



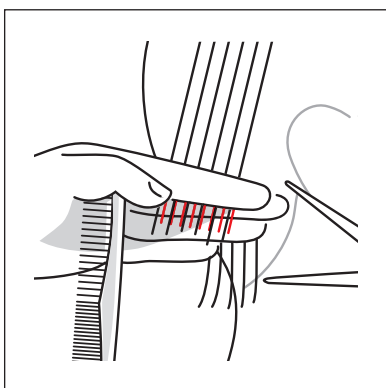
*Comb secures hair;  
Scissors in secondary position*



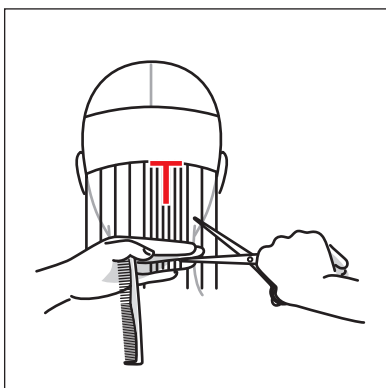
*Cut first from back center to client's  
right side.*



Hold comb in parting with thumb



Find the guide



Hold hair T to section;  
Cut parallel to the section and to the  
guide

#### 4. Cut Sections 3 and 4

This is where you begin graduating the hair. Remember that you are performing a natural graduation, where the elevation is determined by the curve of the head.

1. Position the client's head upright.
2. Drop basic section 3 and make a subsection that is approximately 1" thick:
  - The size of the subsection depends on the density (higher density requires smaller subsections).
  - Make the subsection parallel to the perimeter.
  - Clip aside the rest of the section to control it.
3. Repeat for section 4, making sure that the subsections on each side are the same size.

**NOTE:** Use light tension when combing a subsection that contains a strong growth pattern.

4. Determine the correct elevation:
  - Place an end of the comb in the parting of the subsection you're about to cut. Hold it in place with your thumb.

The degree that the comb lifts away from the head is the correct elevation for cutting (also called "comb elevation"). When you cut sections 1 and 2, the comb elevation was 0°, which is why you cut it one length.

  - Pick up a portion of the subsection at the center of the back. Include a small portion of the guide from underneath.
  - Bring the hair up to the comb elevation.
  - Hold the hair T to the subsection parting.
  - While holding the hair at the comb elevation, recheck the elevation by placing the comb at the parting again, and then slide out the comb while maintaining the elevation.

5. Find the guideline.
6. Using primary scissors position, cut hair to the guideline.
7. Working from the center to the right and then from the center to the left, repeat finding the correct elevation and cutting to the guideline for the remainder of sections 3 and 4.

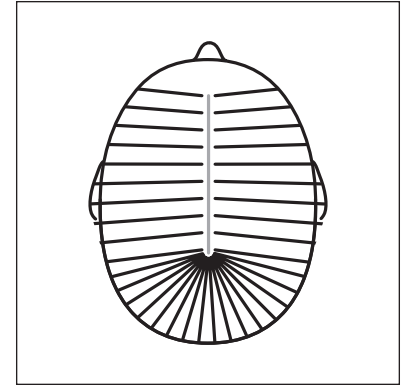
When you get to the ear area, there will be no guideline underneath. Continue the back perimeter line through to the front hairline. Hold the hair with light tension in the wide teeth of the comb. The elevation right over the ears is  $0^\circ$ .

**M NOTE:** As you work on subsections further up the head, be careful to take only a small amount of hair from underneath to use as your guide. If you take too much hair, you could become confused about which previously cut hair is your guide.

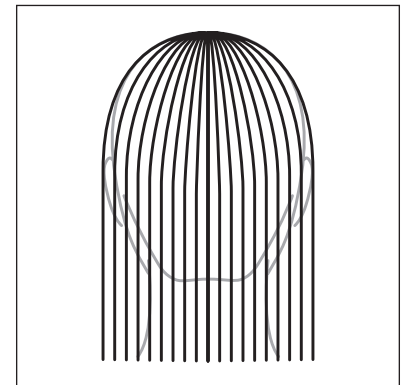
8. Check for balance.

## 5. Cut Sections 5 and 6

1. Drop sections 5 and 6.
2. Using the wide teeth of the comb, distribute the hair evenly (fanned out) over the crown.
3. With the client's head upright, continue using the comb elevation to graduate the hair. Keep in mind:
  - Elevation is not the same everywhere. For example, at the sides of the head, elevation can be almost  $0^\circ$ , while at the top of the head, the elevation is high.
  - Use smaller subsections (approximately  $\frac{1}{2}$ " ) in sections 5 and 6 to transition from the side to the top of the head.
  - Hold hair T to the section.
  - Use primary scissors position.
  - As always, use a light tension when cutting hair that has a strong growth pattern.
  - Hold your scissors parallel to the subsection part.



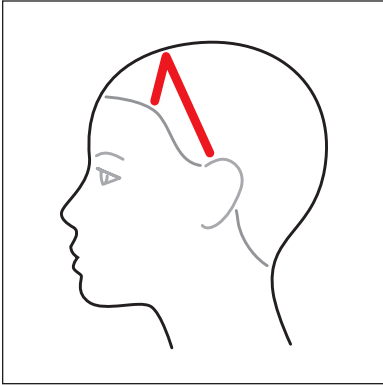
*Overhead view of hair fanned*



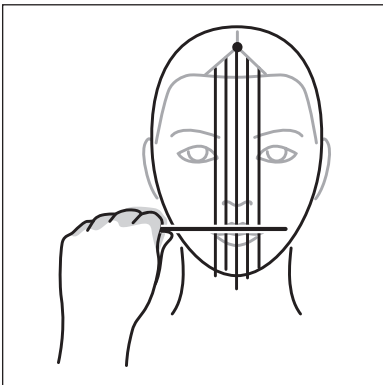
*Back view of hair fanned*



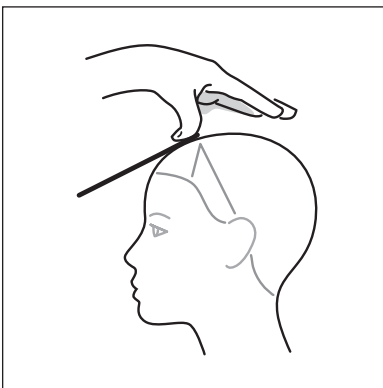
*Check elevation in front*



Safety section parting




Cut front perimeter




Check comb elevation for front perimeter

## GRADUATED ANGLE CUTTING PROCEDURE

 See DVD: Scene 2.2, *Graduated Angle*


In this variation, an angle is added to the side perimeter. By adding a graduated angle, you can add softness to the cut. The angle of the cut can vary from just a subtle angle off the side perimeter to a sharp angle connecting to a short front perimeter.

 **NOTE:** The front perimeter is also known as bangs or fringe if it is above the bridge of the nose.

You can cut a graduated angle on a one-length, graduated, or layered technique cut.

### 1. Graduate the Front Perimeter

1. Create a safety section. (See *Lesson 3: Sectioning* in this module, if necessary.) Remember that the width of the triangle in the safety section determines the size of the front perimeter.
2. Using secondary scissors position and holding the hair in gravity, cut a front perimeter to the length desired.
 

 **NOTE:** If you are cutting a short front perimeter (shorter than the bridge of the nose), the perimeter will have less weight due to the graduation. Therefore, determine the length accordingly.
3. Find the comb elevation for the front perimeter by holding the comb at the point where the lines of the triangle meet.
4. Bring the front perimeter hair up to the comb elevation and cut the hair to the guide (the bottommost hair).

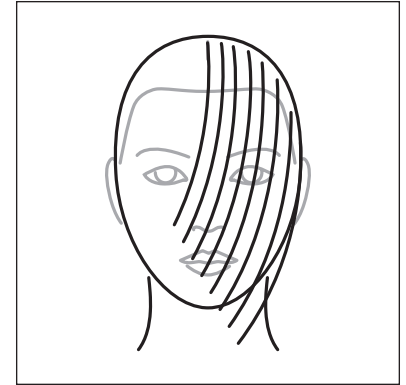
## 2. Graduate the Side Perimeters

1. Stand on the side that you're graduating.
2. Comb the rest of the hair in the side perimeter (the hair in front of the diagonal parting) forward T to the section.
3. Determine the comb elevation.
4. Carefully determine the location of points A and B.

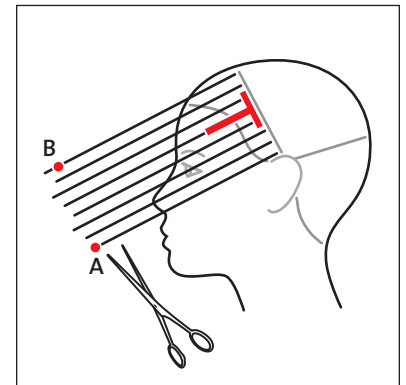
It is crucial that you cut from Point A without cutting any length at Point B. If you cut into the length of Point A, the hair will appear shorter than desirable when viewed from the front.

5. On the right side, hold the hair in your fingers and use primary scissors position to cut from Point A to Point B.
6. To continue, create a 1" subsection parallel to the diagonal side parting.
7. Determine the comb elevation.
8. Pick up a part of the subsection and some of the previously cut guide.
9. Recheck the elevation, bring the hair up to the comb, and then slide out the comb.
10. Check for the guide, and then cut to it.
11. Continue subsectioning and graduating the side until no more hair reaches the guide. Usually, basic sections 1 and 2 will not reach the guide.
12. Repeat the graduation process on the other side.

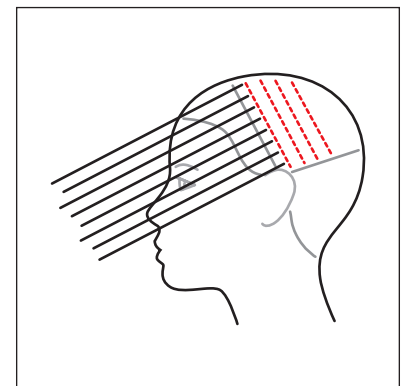
**NOTE:** If you want to maintain length toward the back, continue subsections into the back, combing forward to the guide without elevation.



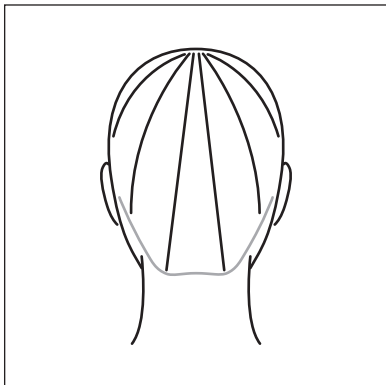
*Comb hair forward*



*Hold T to the section;  
Cut from point A to point B*



*Continue subsectioning and  
graduating*

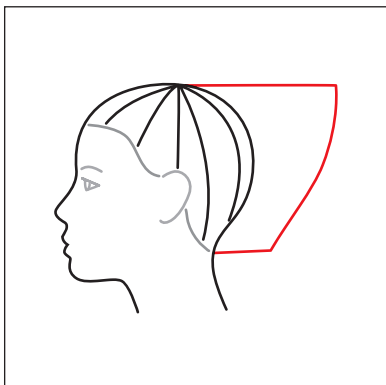


Cross check using pie sections

### 3. Check the Haircut

Cross checking is the process of sectioning the hair in the opposite direction from the way it was cut in order to find errors made while cutting the hair. For example, if you section the hair horizontally, you check vertically. When you check the hair, you are looking for hair that stands out from the line you are creating.

Cross check the graduated cut by lifting out vertical pie-shaped sections towards you. Hold the hair at the elevation it was cut.



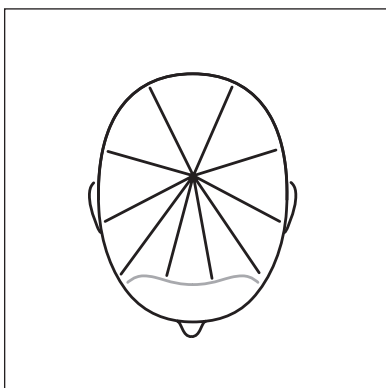
Pie sections side view;  
Outline of correct shape

### SUMMARY

Now you understand how to apply the proper pattern and cutting techniques to produce a natural graduation and graduated angle. The styling options for this technique are as diverse as your clients.

### TERMS TO REMEMBER


- Comb elevation
- Graduated angle
- Graduated technique
- Natural graduation



Pie sections top view

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# 6. LAYERED CUTTING TECHNIQUE

 See DVD: Scene 3.1, Long Layers  
and Scene 3.2, Diagonal Layers

## Contents

Long Layers Cutting Procedure

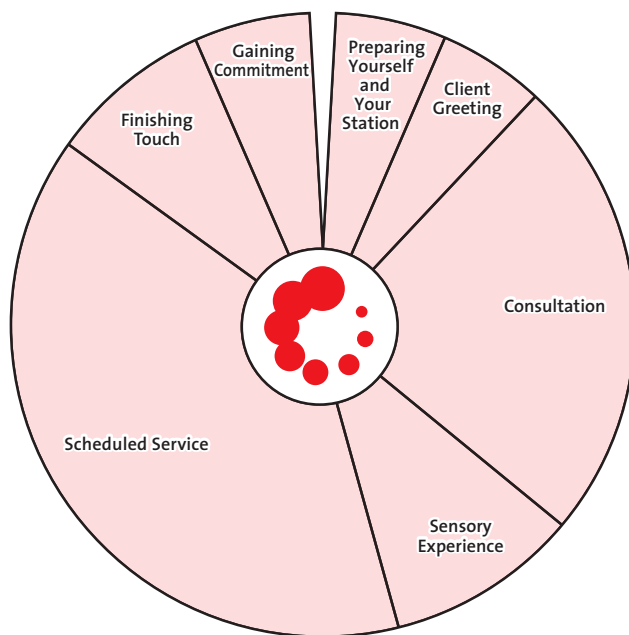
Diagonal Layers Cutting Procedure

Horizontal Layers Cutting Procedure

Vertical Layers Cutting Procedure

Layering the Top of the Head

Cleaning Up the Perimeter







## OBJECTIVES

After completing this lesson, you will be able to:

- Cut a long layers technique.
- Cut a diagonal layers technique.
- Cut a horizontal layers technique.
- Cut a vertical layers technique.
- Determine and cut the best pattern for layering the hair at the top of your client's head.
- Clean up the hairline for a short layered cut.

## OVERVIEW

Layering is the technique of removing more weight than a one-length or graduated technique. This lesson covers standard layering techniques, which can be divided into two categories:

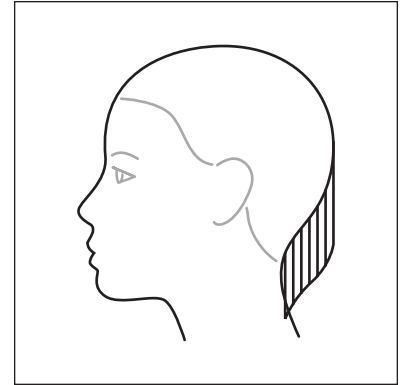
- Shorter on top, progressing to longer at the bottom. The technique used to create this is called the long layer.
- Similar lengths all over the head. To achieve this look, you can cut using diagonal, horizontal, or vertical subsections. These layering techniques can be applied for very short to medium length layered results.

Once you become skilled at these techniques, you will be able to adapt them or combine them to meet your clients' needs.

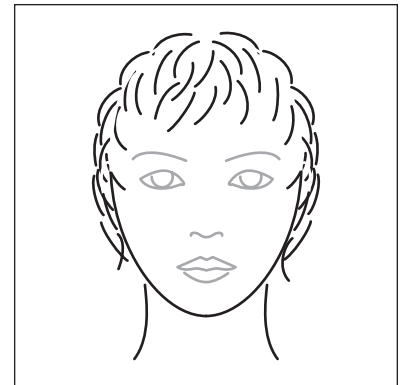
## PREPARATION

For this lesson, you will need:

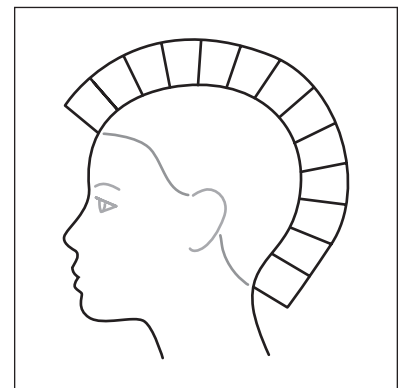
- Standard setup (see *Module 3, Lesson 3: Preparing Your Station*)
- Mannequin
- Scissors
- Styling comb



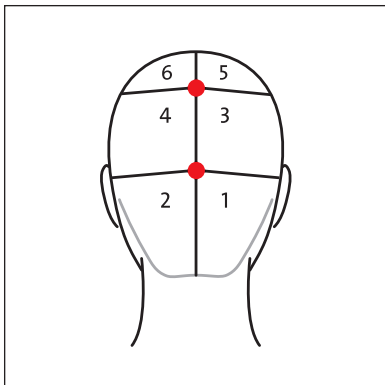
*Layered perimeter (maximum weight removed)*



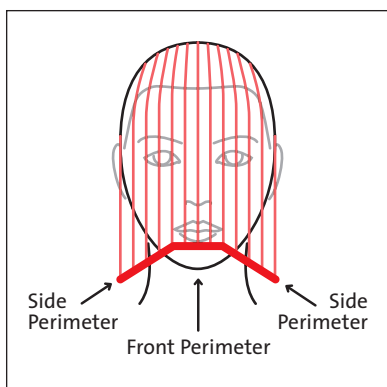
*Front view of layered perimeter*



*Interior shape of layered cut*



Six basic sections



Front and side perimeters before layering

## LONG LAYERS CUTTING PROCEDURE

 See DVD: Scene 3.1, Long Layers

Long layering creates layers in the interior while leaving length and weight in the perimeter. It is an excellent technique for long hair with a fine density. Once mastered, this skill is a very quick way to layer a one-length or graduated form.

Before layering, you establish a one-length or graduated back, side, and front perimeter.

### 1. Section Hair and Cut One-Length or Graduated

1. Apply the six basic sections.
2. Drop sections 1 and 2, and cut them one-length.
3. Drop sections 3 and 4.
4. If the hair from these sections reaches the perimeter, cut it either one-length or graduated, depending on how much weight you want. A one-length perimeter has more weight than a graduated one.
5. Drop sections 5 and 6, and cut them either one-length or graduated if they reach the perimeter.

### 2. Cut a Front and Side Perimeter

Before applying layers, establish a front and side perimeter. The front perimeter is the guide for layering the top of the head.

1. Create a safety section.
2. Cut a one-length or graduated front perimeter.
3. Cut a one-length or graduated side angle.

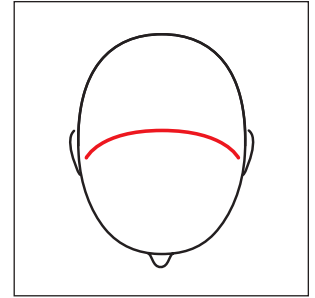
### 3. Cut the Interior Guide

1. Create an ear-to-ear parting to divide the front from the back: Part the hair from the front of the right ear (where the ear attaches to the head) across the top of the head to the front of the left ear.

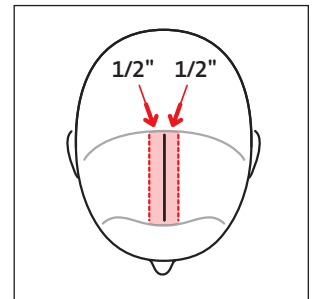
**NOTE:** The ear-to-ear parting can be slightly further back on the head if the hair is fine, but no more forward. This is dependent on hair density and head shape.

2. At the top of the head, create a 1" vertical subsection from the front hairline to the ear-to-ear parting. Take 1/2" from each side of the middle.
3. Stand on the client's right.
4. Hold the subsection (or as much of it as you can control) at 90°.
5. Drop all but a little of the safety section. What's left of it (the hair closest to the uncut hair) is your guide.
6. Cut the 1" rectangular subsection:
  - Elevate the subsection to 90°.
  - Cut in a backward flowing angle. Position the fingers holding the hair at an angle that goes from short to long so that the scissors can follow the direction of your fingers.
  - Repeat until the entire subsection has been cut.

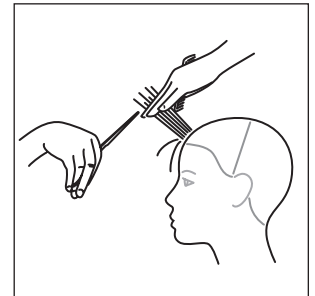
**NOTE:** Instead of cutting the hair in a backward flowing angle, you can choose to cut it forward (shorter in back than front) or horizontal (flat on top). Discuss the options with your client and determine the best look.



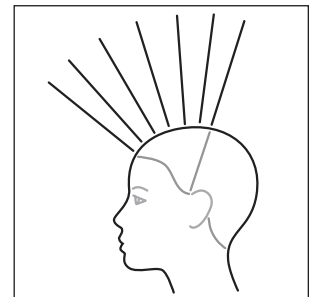
*Ear-to-ear parting*



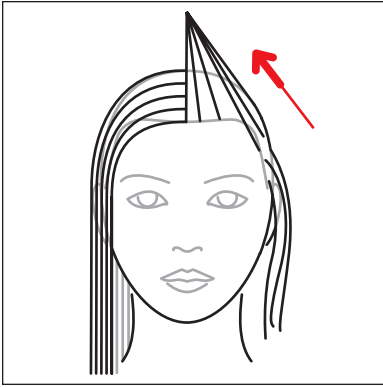
*1" vertical section to ear-to-ear parting*



*Cut vertical section to guide;*



*Hold hair at 90°*



*Bring hair up to the stationary center guide*

#### 4. Layer the Front

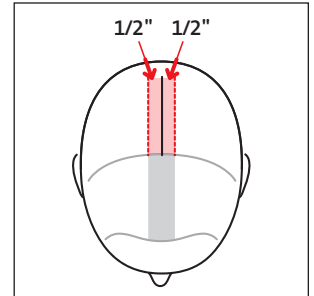
When you layer the front, you are layering the hair in front of the ear-to-ear parting.

1. Make sure that the ear-to-ear part remains clean. If necessary, clip the back to isolate it from the front.
2. Now stand on the client's left. You will be layering the hair on the right, and keeping the guide closest to you.
3. Pick up the rectangular section that you just cut, and hold it at 90° from the center top.
4. Use the comb to bring up a 1" subsection without changing the elevation of the original guide. The subsection is:
  - Parallel to the guide.
  - On the side away from you (the client's right).
5. Cut the subsection to the length of the guide, following the angle of the guide.
6. Continue bringing up subsections in front of the ear-to-ear parting to the guide until no more hair on the right side reaches the guide. Make sure that the guide is always at 90° to the center of the head.
 

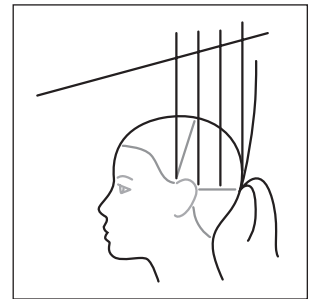
The hair not reaching the guide falls away and remains perimeter weight.
7. Stand on the client's right and repeat for the left side.

## 5. Layer the Back

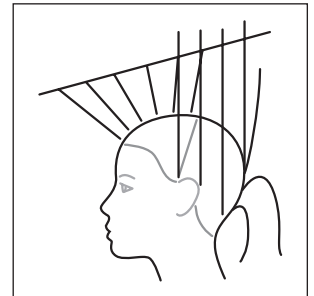
1. Keep the ear-to-ear part in place.
2. Continue the rectangular subsection into the back.
3. Section out some of the guide hair from in front of the ear-to-ear parting to use as a guide in the back.
4. Comb up the rectangular subsection into 90° from the top of the head.
5. Cut a backward flowing angle from the guide. The cut rectangular subsection will act as the guide for layering the back.
6. Standing on the side with the guide, continue bringing up rectangles of hair and cutting to the guide. Notice how the hair that doesn't reach the guide falls away and becomes perimeter weight.
7. Always standing on the guide side, layer the rest of the back section.



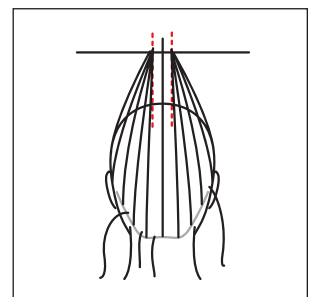
*Continued subsection guide for back*



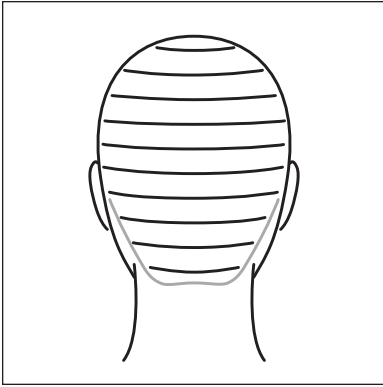
*Hair brought up to the guide and cut at angle*



*Not all hair reaches the guide*



*Back view of hair being drawn up to the guide*




*Cross check using horizontal subsections*

## 6. Check the Haircut

Cross checking is the process of combing the hair in the direction opposite to how it was cut in order to find errors made while cutting the hair. When you check the hair, you are looking for hair that stands out from the line you are creating.

Cross check the long layers cut by lifting upward using horizontal subsections.

## DIAGONAL LAYERS CUTTING PROCEDURE

 See DVD: Scene 3.2, *Diagonal Layers*

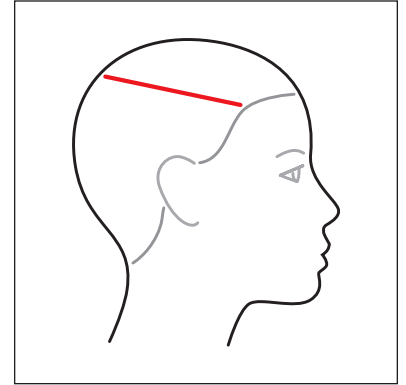
The diagonal layers technique, usually done on mid-length to short hair, minimizes weight at the sides while maintaining length at the parietal ridge. As its name suggests, this layering pattern uses diagonal subsections.

To implement this cut, you do the following:

- Isolate and clip away sections 5 and 6.
- Create a guide.
- Layer the hair below sections 5 and 6.
- Establish the front perimeter.
- Cut the remaining hair, connecting sections 5 and 6 with previously cut hair.
- Layer the top using one of the layering options for the top of the head.
- Cross check the cut.

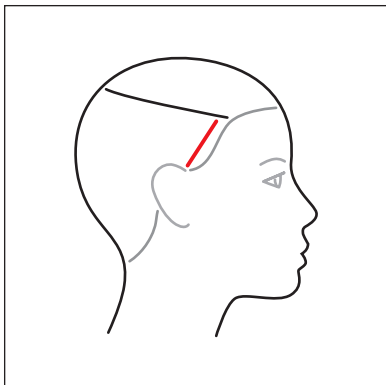
### 1. Section the Hair

1. Create a center part.
2. Create basic sections 5 and 6. All the hair above the parietal ridge should be isolated.

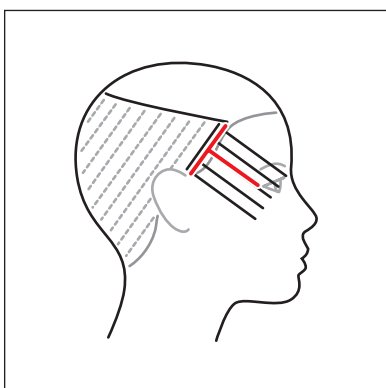


*Isolate sections 5 and 6*

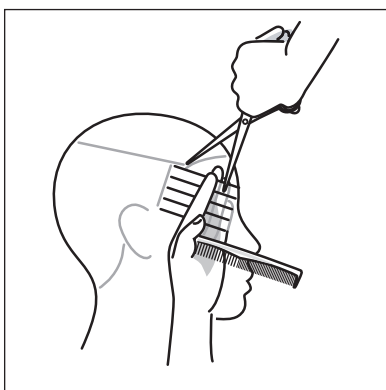




First subsection—acts as a guide



Hair is positioned T to the section



Hand, scissors, and parting are parallel;  
Use primary scissors position

## 2. Cut the Hair Below Sections 5 and 6

1. Start on the client's right side.
2. Apply a ½" diagonal subsection in front of the ear. The subsection should be parallel to the hairline.
3. Separate the remaining hair and clip it out of the way if necessary.
4. Using the fine teeth of the comb, position the hair T to the section.
5. Comb and hold the hair at 90°, T to the section. Hold with medium and even tension.

**NOTE:** To maintain weight in the side perimeter, you can cut the first two subsections at a lower elevation.

6. Cut the hair:
  - Use primary scissors position.
  - Cut to the desired length.
  - As you cut, your scissors and fingers holding the hair are parallel to the parting/subsection.
  - Cut from top to bottom if you're right-handed and bottom to top if you're left-handed.
7. Comb the guide down to check to see how it falls. Adjust as necessary.
8. Pick up some of the guide and then the next ½" diagonal subsection, parallel to the first. Hold at 90° and cut to the guide. Repeat for the next ½" diagonal subsection.

**HINT:** As you work around to the back of the head and nape, tilt the client's head slightly to create a flatter surface to work on.

9. Pick up some of the previously cut hair to serve as your guide and a ½" diagonal subsection parallel to the first two.

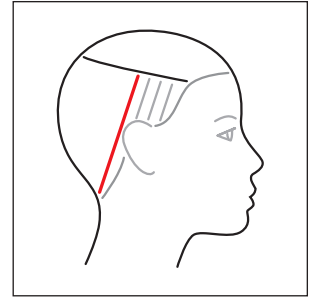
This 4th parting extends down behind the ear and to the back hairline.

10. Hold the hair at 90° and cut to the guideline. Where there is no guideline (below the ear), just continue the line.
11. Continue creating ½" to 1" diagonal subsections until you reach the center part. Notice that the hair at the bottom is past center.
12. Cross check the entire right side by combing in the opposite diagonal subsections.
13. Repeat steps 1–12 for the left side.

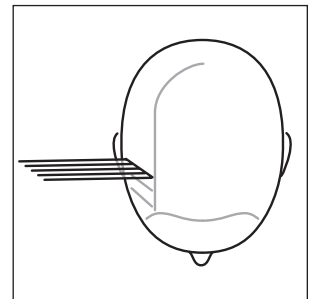
### 3. Cross Check

Cross check as follows:

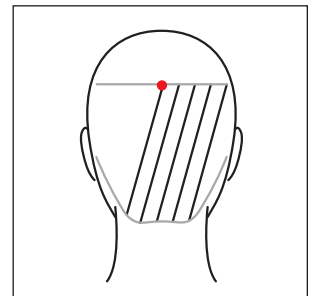
- Check the left side using diagonal subsections opposite to the way you cut.
- Pay particular attention to the center back area to ensure an even connection of the left side to the right.
- Use horizontal subsections in the back to check that area. This assures symmetry.



*4th subsection extends to back hairline*



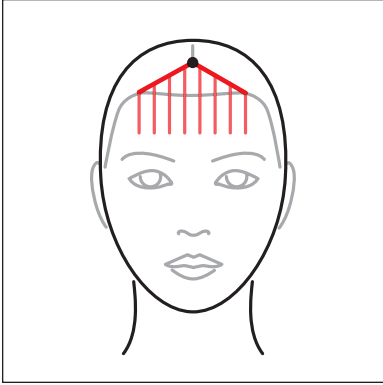
*Elevate to 90°*



*Continue cutting until top of subsection reaches the center of the parietal ridge parting*



*Side view of completed subsectioning on right side*



*Safety section triangle*

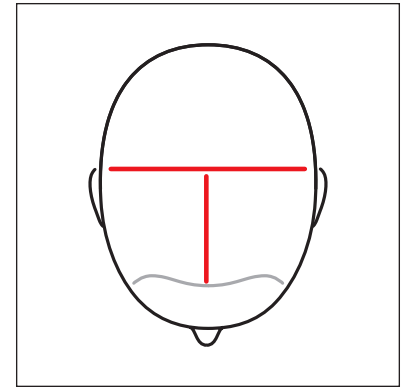
#### **4. Sections 5 & 6: Cut Front Perimeter**

1. Drop sections 5 and 6.
2. Apply a safety section to the front perimeter.
3. Using primary scissors position, cut the safety section to the desired length.
4. Cut the remainder of the front perimeter, if necessary,

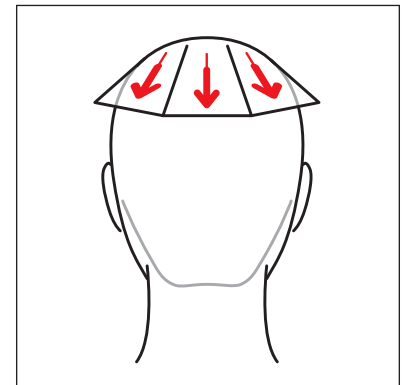
## 5. Connection

You will now connect the hair from above the parietal ridge.

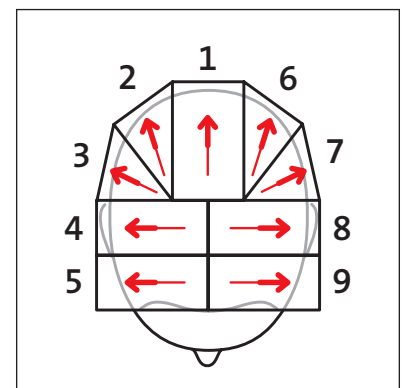
1. Create a center parting from the front hairline to the top of the crown. Then add an ear-to-ear parting.
2. Starting at the center back, comb hair in the crown, distributing it evenly through the crown.
3. Create a 1"-wide center subsection behind the ear-to-ear parting (subsection 1 in the bottom illustration).
4. Pick up the subsection and some of the cut hair underneath as a guide.
5. Using comb elevation (the ear-to-ear parting is the location for the comb), cut to the guide.
6. Move to the right and divide the remaining pie-shaped section into two smaller sections (subsections 2 and 3 in the illustration).
7. Using comb elevation, cut each of the pie sections using the hair just underneath as a guide.
8. Still on the right, create two rectangular subsections (subsections 4 and 5 in the illustration).
9. Using comb elevation, cut each of the rectangular subsections to the guide (hair just underneath).
10. Move to the left and repeat steps 6 through 9 for the left side.



*Ear-to-ear and center partings*



*Evenly distribute hair in crown*



*Subsections and order of cutting*

## 6. Layer the Top

There are many possible patterns for layering the top. They are described later in this lesson in the section called *Layering the Top of the Head*.

## 7. Check the Cut

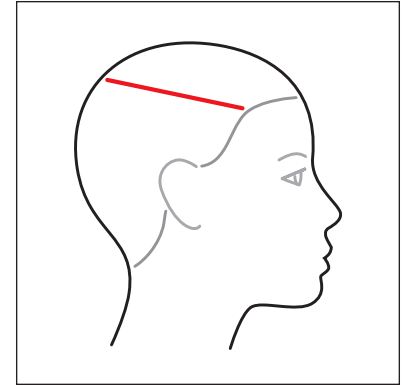
Cross check the connection area in the direction opposite from that used for cutting. Clean up the entire perimeter. See *Cleaning Up the Perimeter* later in this lesson.

## HORIZONTAL LAYERS CUTTING PROCEDURE

This procedure is often done to achieve a short to medium length. Horizontal layers can create weight or length in the back and sides of the head.

The main differences between the diagonal cutting procedure and the horizontal one are as follows:


- The subsections are horizontal.
- You start sectioning and cutting at the back hairline rather than at the side.

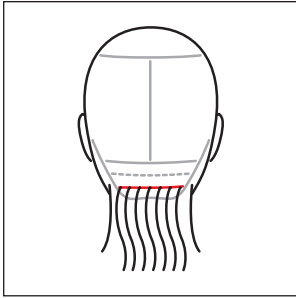


*Isolate basic sections 5 and 6*

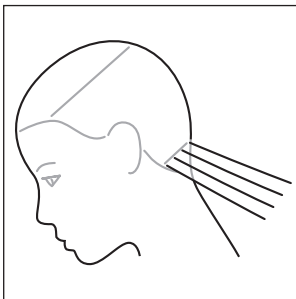
### 1. Section the Hair

1. Create a center part.
2. Create basic sections 5 and 6. All the hair above the parietal ridge should be isolated.

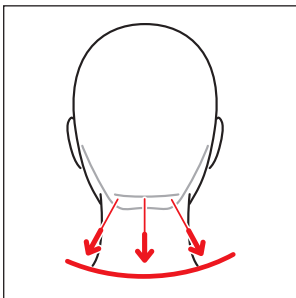
 **NOTE:** If the hair is long, use the six basic sections to better control the hair.



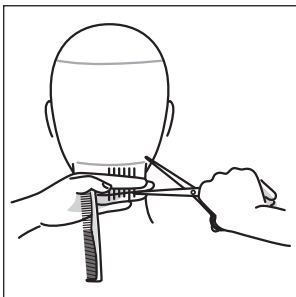
First subsection



Client's head position



Cut T to the section



Cut using primary scissors position

## 2. Section Off and Cut the Guide

1. Apply a ½" to 1" horizontal subsection from the right hairline to the left hairline.
2. Isolate all the remaining hair.
3. Tilt the client's head forward.
4. Using the fine teeth of the comb and even tension, elevate a panel in the center of the subsection to 90°.
5. Using primary scissors position, cut a perimeter that is parallel to the subsection parting. Cut to the length determined during the client consultation.
6. Repeat to the right hairline and then to the left. Be careful to always keep the hair at 90° and T to the section. Move around the client as necessary to stay T to the section.
7. Comb what you've cut to see how it falls.
8. Check for balance.

### Variations

- A. You can cut at elevations lower than 90°. The lower the elevation, the more weight will be left as you progress through the haircut.

The first subsection cut creates the guide:

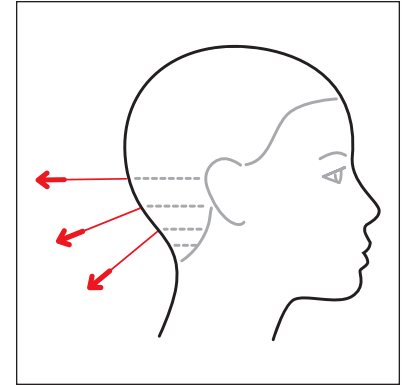
- Higher elevation creates a softer perimeter.
- Lower elevation creates a more solid, heavy perimeter.
- For maximum weight in the perimeter, cut the first subsection at 0° (against the skin).

- B. Shift out of T or over-direct the hair to create weight in the corners of the nape.

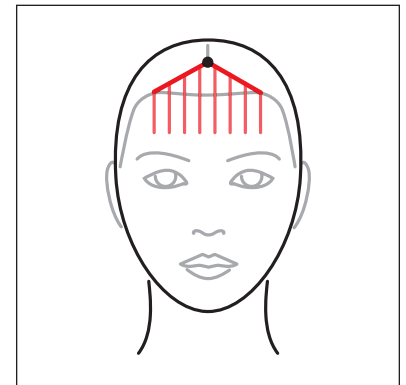
### 3. Continue Cutting Up to the Parietal Ridge

Using the perimeter as a guide, continue cutting until you reach the parietal ridge. Keep in mind the following:

- Use previously cut hair as the guide.
- Use horizontal subsections that go from the right hairline to the left hairline.
- Use  $\frac{1}{2}$ " to 1" subsections depending on the density of the hair.
- Elevate the hair to  $90^\circ$  from the scalp.
- Use even tension when cutting.
- Use primary scissors position.
- In each subsection, first cut a center panel, and then cut the right and left sides all the way to the hairline.
- Comb each section down to check how it falls.
- Check both sides for balance.
- Cross check using vertical subsections.



*Hair at  $90^\circ$*

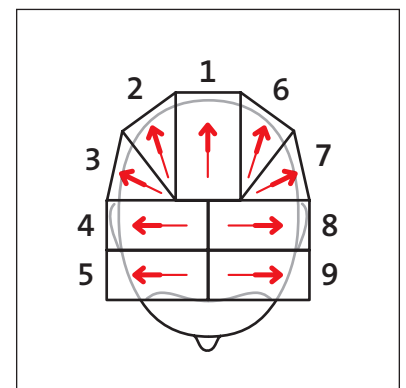


*Safety section triangle*

### 4. Connection

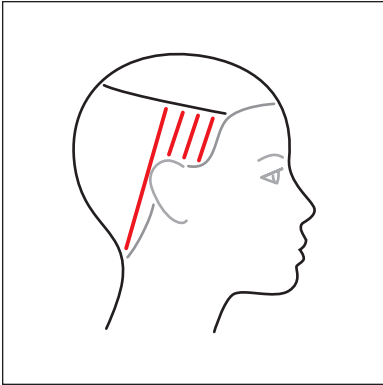
The rest of the cut is identical to the diagonal cut:

1. Create a safety section and cut the front perimeter to the length desired.
2. Connect the uncut hair of sections 5 and 6 to the cut hair.
3. Layer the top (see *Layering the Top of the Head* in this lesson).
4. Clean up the perimeter (see *Cleaning Up the Perimeter* in this lesson).
5. Cross check using sections opposite to the way the hair was cut.

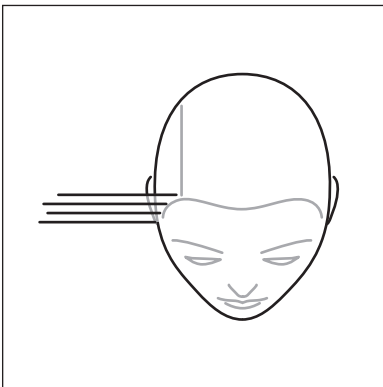


*Subsections and order of cutting*

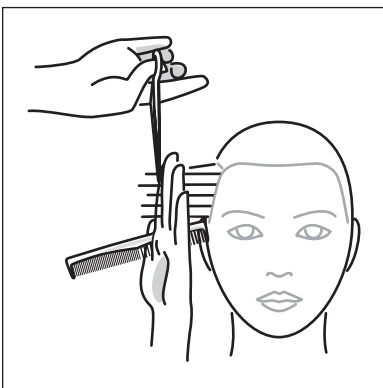




Start with subsection parallel to hairline and pivot to vertical subsections



Hair is held at 90°



Hand, scissors, and parting are parallel;  
Use primary scissors position

## VERTICAL LAYERS CUTTING PROCEDURE

Vertical layers create the least amount of weight in the back and side areas of the head.

The main difference between the diagonal layers cutting procedure and the vertical one is that you use vertical subsections rather than diagonal.

### 1. Section the Hair

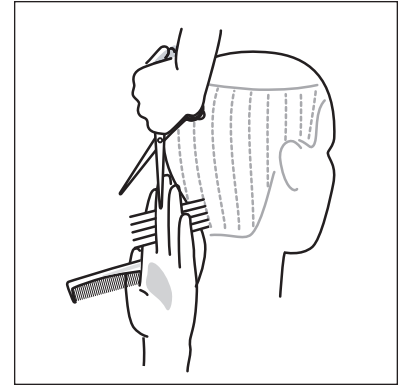
1. Create a center part.
2. Create basic sections 5 and 6. All the hair above the parietal ridge should be isolated.

### 2. Create a Guide

1. Start on the client's right side.
2. Apply a ½" to 1" subsection.
3. Separate the remaining hair and clip it out of the way if necessary.
4. Use the fine teeth of the comb to position the hair T to the section.
5. Use your fingers to hold the hair at 90°, T to the section. Hold with medium and even tension.
6. Cut the hair:
  - Use primary scissors position.
  - Cut to the length you want to use as a guide.
  - As you cut, your scissors and fingers holding the hair are parallel to the parting.
  - Cut from top to bottom if you're right-handed and bottom to top if you're left-handed.

### 3. Layer Hair Below Sections 5 & 6

1. Comb the guide down to check how it falls. Adjust as necessary.
2. Pick up some of the guide and then the next ½" to 1" vertical subsection, parallel to the first.
3. Hold the subsection at 90° and cut to the guide.
4. Continue cutting vertical subsections until you reach the center of the back.
5. Repeat cutting vertical layers at 90° on the left side.
6. Use horizontal subsections to cross check the cut, paying particular attention to the center back area to ensure that the connection of the right to the left side is even.

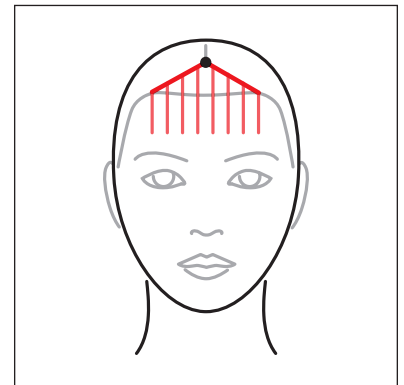


*Cutting a vertical subsection in the back*

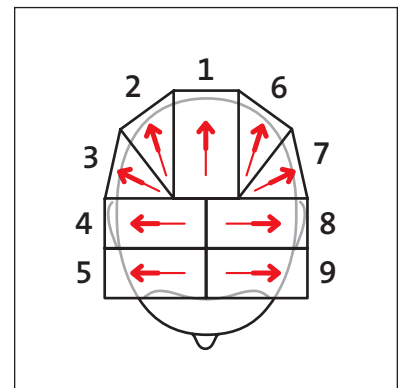
### 4. Connection

The rest of the cut is identical to the diagonal cut:

1. Create a safety section and cut the front perimeter to the length desired.
2. Connect the uncut hair to the cut hair.
3. Layer the top (see *Layering the Top of the Head* in this lesson).
4. Clean up the perimeter (see *Cleaning Up the Perimeter* in this lesson).
5. Cross check using horizontal subsections.



*Safety section triangle*



*Subsections and order of cutting*

## LAYERING THE TOP OF THE HEAD

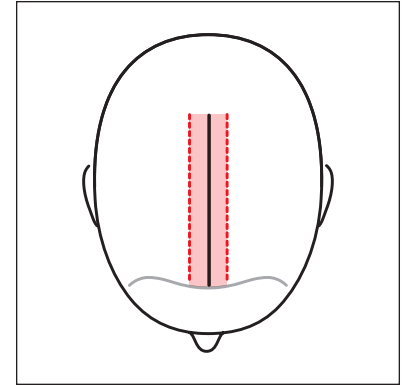
The diagonal, horizontal, and vertical layering techniques leave the decision of how to layer the top to you and your client. There are several different sectioning patterns that you can use depending on:

- Where he/she wears a part.
- Where you want to maximize and minimize the weight.
- Your client's preferences.

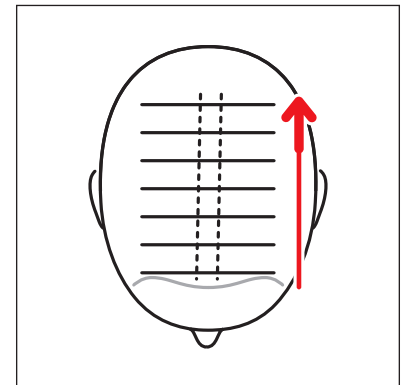
## Layering the Top of the Head Procedure

The procedure for cutting varies slightly depending on the pattern you use. This procedure is for cutting a horizontal layered top.

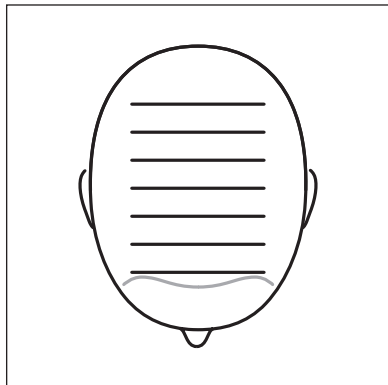
1. Stand on the client's right side.
  2. Position the client's head upright.
  3. Cut a vertical, 1" center guide to the back of the crown, cutting from front to back. For patterns other than horizontal, make certain that the guide section is placed correctly for the pattern.
  4. Stand behind the client.
  5. Make a ½" to 1" horizontal subsection behind the front perimeter.
  6. From this subsection, pick up part of the center guide and the hair to the right of it.
  7. Hold the hair at 90°.
  8. Cut the hair to the guide.
  9. Repeat on the left side of the subsection.
- NOTE:** If you can control all the hair at once, hold it at 90° and cut the hair on both the right and left sides of the guide.
10. Repeat steps 5 through 9, working to the back crown. The number of subsections will depend on the density of the hair.
  11. Cross check the hair with vertical subsections. For patterns other than horizontal, cross check the hair using subsections opposite to the way it was cut.



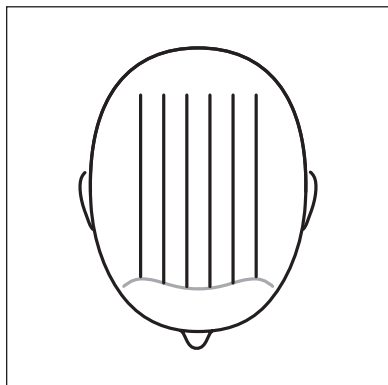
*Vertical center guide*



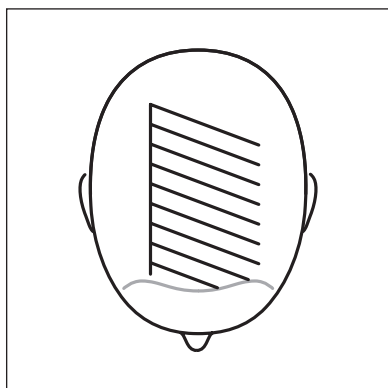
*Cut horizontal sections from front to back*



Horizontal



Vertical



Diagonal

## Patterns for Layering the Top of the Head

Possible subsection patterns for layering the top include the following:

### Horizontal

Commonly used when a part is not desired.

Medium weight in left and right parietal areas; minimal weight in the center of the head. Creates a square shape (square layers).

### Vertical

Commonly used when a part is not desired and the hair is worn forward.

Medium weight in the right and left parietal areas; follows the head shape.

### Diagonal

Commonly used with a side parting.

Maximum weight above the left parietal area; minimal weight above the right parietal area.



**NOTE:** The guide is set when you cut the safety section and is followed according to the shape being cut.

**Concave**

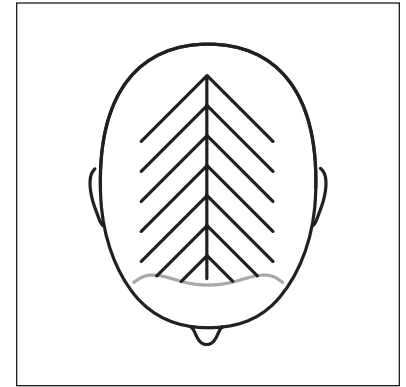
Part can be worn on the left, right, or center.

Maximum weight in both the right and left parietal areas; minimal weight at the center or side part.

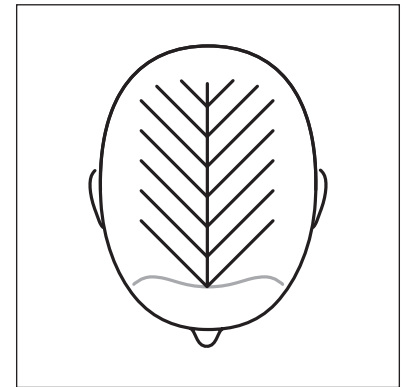
**Convex**

Part can be worn on the left, right, or center.

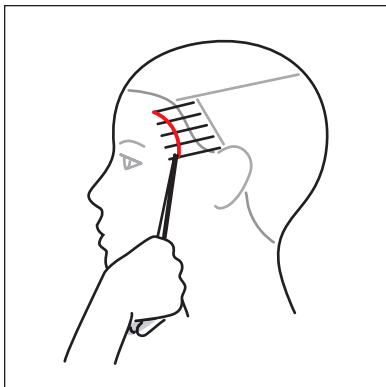
Minimal weight in both the right and left parietal areas; maximum weight at the center or side part.



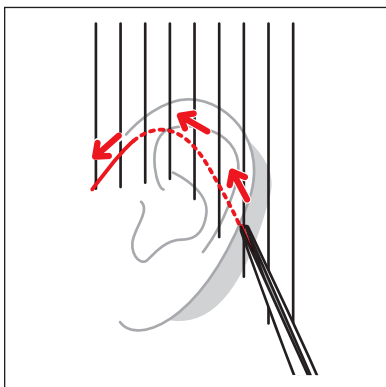
*Concave with center part*



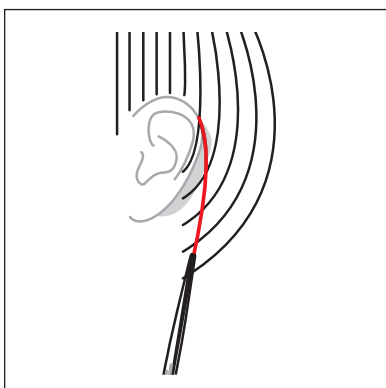
*Convex with center part*



Cut perimeter in front of ear




Cut hair above ear



Cut hair behind ear

## CLEANING UP THE PERIMETER

-  See DVD: Scene 5.7, Scissors-Over-Comb Cutting, and Scene 5.8, Clipper Cutting

After layering the hair, you may need to fine tune the perimeter. With short lengths, this is especially important for the area above and around the ears.

The length of the hair will usually determine the technique you use to reach this area:

- Use scissors to clean up hair that is long enough to control between your fingers. See Lesson 8: Scissors-Over-Comb Technique in this module.
- Use a scissors-over-comb or clippers technique for hair that is too short to control between your fingers or to cut against the skin. See Lesson 9: Clipper Cutting Technique in this module.

**Side perimeter** Comb the hair forward and cut, duplicating the shape of the hairline.

**Above the ear** Comb the hair into gravity and cut.

**Behind the ear** Comb the hair into gravity and cut the appropriate perimeter. On shorter cuts, bend the ear forward before cutting.  
Cut from the back upwards to where the front of the ear attaches to the head, and then cut down in front of the ear.

**Back hairline** Create the appropriate line depending on the client's needs.

## **SUMMARY**

You will use the layering techniques you learn here during your entire career as a stylist. These layering techniques can be used to create a spectrum of styles on men and women. By varying lengths and mixing and matching patterns, you can have a huge assortment of layered looks at your fingertips.

## **TERMS TO REMEMBER**

- Connection
- Diagonal layers
- Ear-to-ear parting
- Horizontal layers
- Long layers
- Vertical layers





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# 7. TEXTURIZING TOOLS AND TECHNIQUES

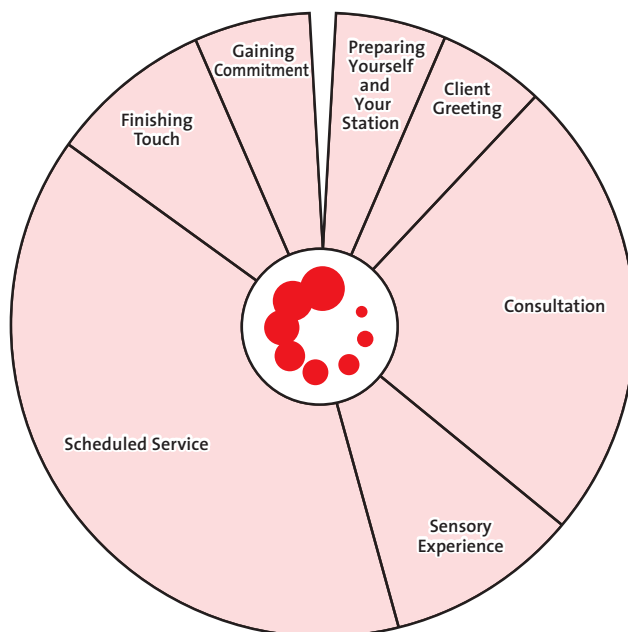
## Contents

General Process for Texturizing Hair

Texturizing Tools

Texturizing Techniques

Quick Reference





## OBJECTIVES

After completing this lesson, you will be able to:

- Demonstrate the techniques described.
- Determine the appropriate techniques and tools applicable to the situation.

## OVERVIEW

The techniques described in this lesson will provide you with the ability to customize a haircut according to the hair's texture and the client's desires. Using these techniques, you may do one or more of the following:

- Enhance the overall shape of the haircut
- Reduce weight of the hair
- Release curl
- Increase volume
- Decrease volume

This lesson focuses on the tools and techniques you will use to enhance your work.

## PREPARATION

For this lesson, you will need:


- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Mannequin
- Blending shears
- Razor
- Standard scissors

## GENERAL PROCESS FOR TEXTURIZING HAIR

In general, you use these texturizing techniques after cutting the hair and establishing the length and shape. Most techniques can be used with either wet or dry hair (except if you are using a razor, which is always done with wet hair). You then determine a technique to use based on the following:

- The desired effect: more or less volume, more or less softness, etc.
- Density of the hair
- Texture of the hair (coarse, medium, or fine; curly or straight)
- Amount of curl
- The tools most appropriate for the situation

When using any of these techniques, constantly check for the reaction of the hair and the amount of texture being created. Also, after styling the hair, check it again and correct the texture as necessary.

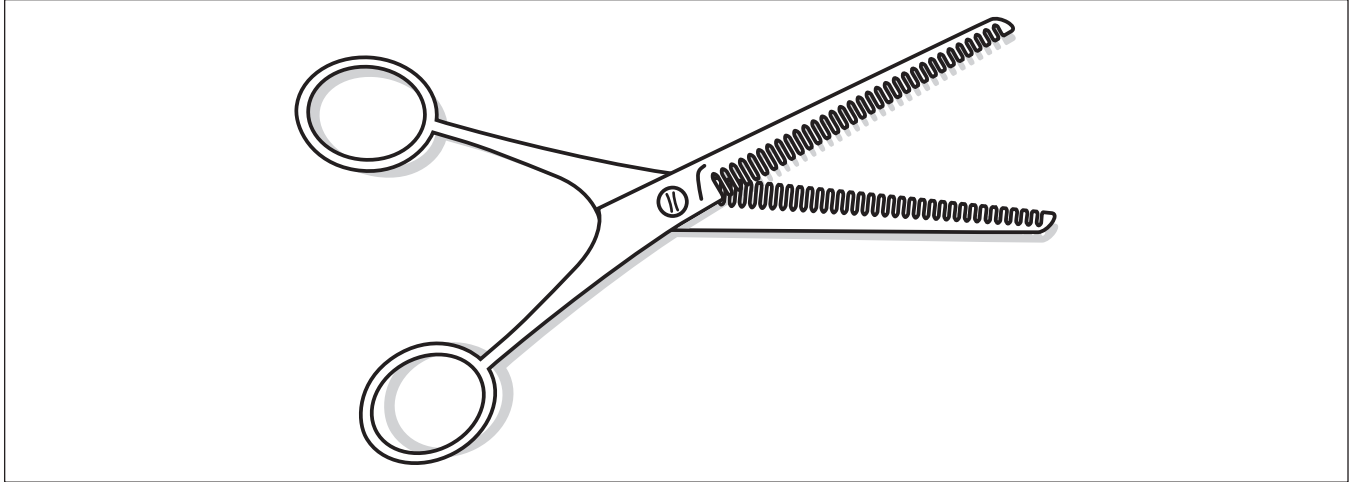
 **NOTE:** Hair that is extremely curly and/or coarse should not be "thinned" too much. Removing too much weight can cause the hair to expand or release too much volume.

## TEXTURIZING TOOLS

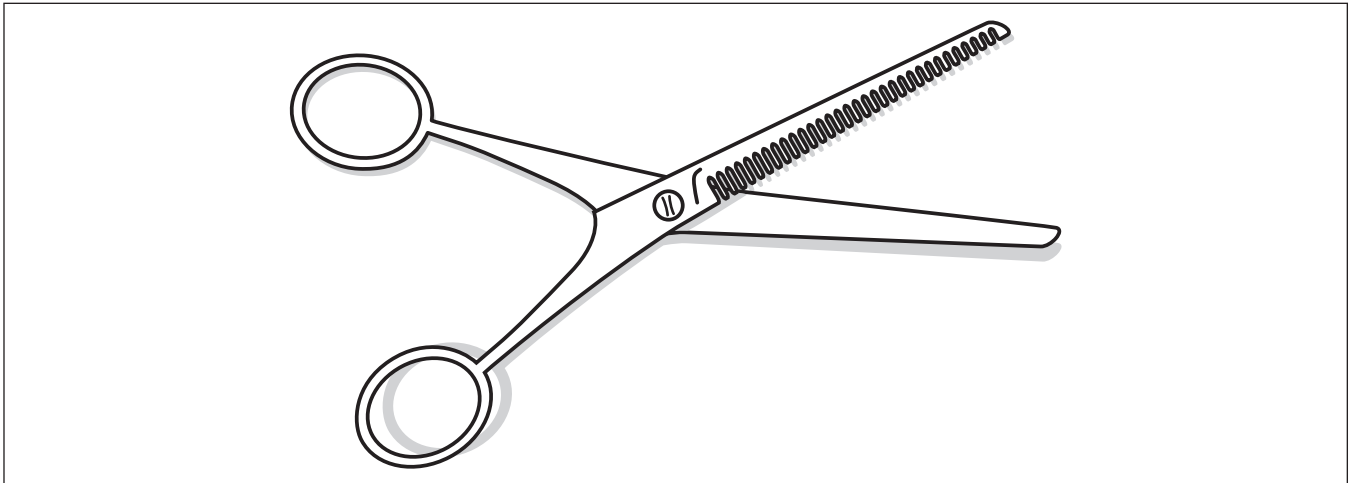
In addition to standard scissors, you use these tools to texturize hair:

- Blending shears
- Thinning shears
- Razor

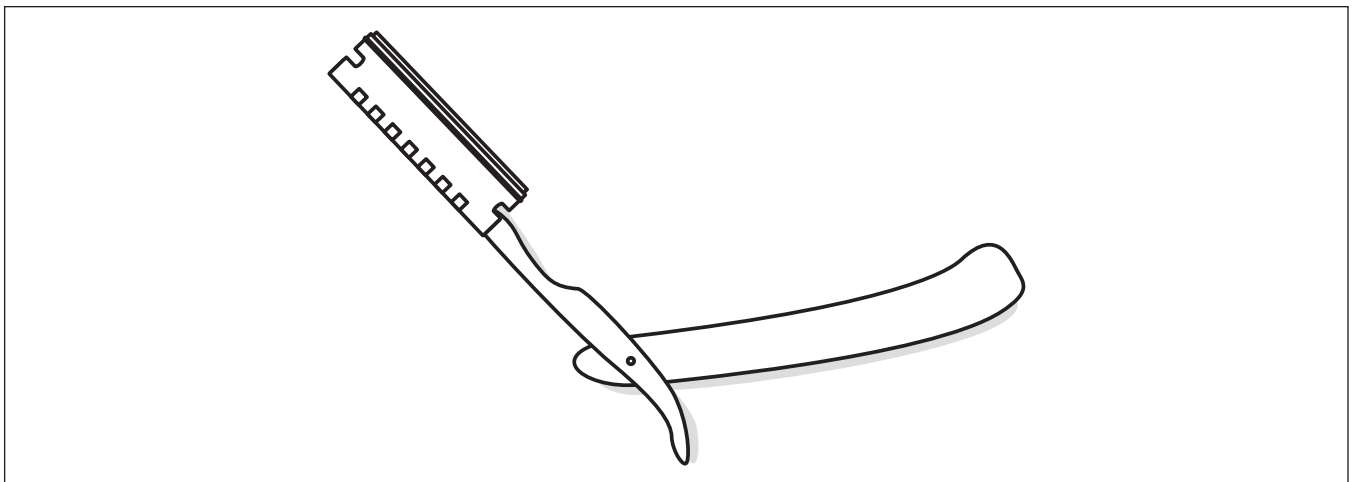
When texturizing hair, you use these tools to thin, remove length, and release curl. All of these tools can also be used for other haircutting techniques.



*Blending Shears*



*Thinning Shears*



*Razor*

## Blending Shears

Blending shears have notches on both blades, and remove approximately 25% of the weight in a section. When used on the ends of the hair shaft, it helps to soften one-length cut ends. When used closer to the scalp or the middle of the hair shaft, the shorter pieces create lift and volume.

This tool is usually used with dry hair.

## Thinning Shears

Thinning shears have fine notches on one blade, while the other blade is a cutting blade. This tool removes 50% of the weight in a section. Use it to remove bulk in a haircut and soften the ends of coarse hair.


This tool is usually used with dry hair.

## Razor

Used with a soft touch, the razor softens the hair by tapering each hair strand.

Always hold the razor with the guard toward you and never remove the guard to cut.

## TEXTURIZING TECHNIQUES

 **ATTENTION:** Use caution when applying any of these techniques closer to the scalp than mid shaft. If too much density is removed, the haircut may collapse. If the hair is coarse, short ends may “pop up.”

## Thinning

Use either the blending or thinning shears as your primary tools to thin hair. To lightly soften the edges of the hair, place the thinning shears over the section to be cut and move the shears back and forth over the section until the length is removed.

## Point Cutting

To point cut, use the points of the standard scissors as follows:

1. Place the blade of the scissors approximately 1 to 1½" into the ends of the hair to be cut.
2. Angle the blades slightly.
3. Cut a "V" shape into the hair.

Point cutting not only removes length, it also creates softness in the perimeter line by releasing weight and creating an uneven finish to hair ends.

## Chipping

This technique is performed with a standard scissors. You use the scissors blades to cut into the perimeter from the outside inward.

Use this technique to create open spaces in the weight of the perimeter, producing a soft to wispy effect.

## Slide Cutting

This technique is performed with a standard scissors. Run the scissors blades down the hair shaft toward the end with the blade closing slightly.

Use this technique throughout the haircut to create separation, reduce bulk, and soften the cut.

## Slithering

This technique is performed with a standard scissors. Use the scissors blades in a back-combing motion with the blade closing slightly.


Use this technique throughout the haircut to create separation, reduce bulk, and soften the cut.



## Twisting

Use this technique either to create an entire haircut or to texturize a specific area.

1. Take a 1" square section of hair and twist it.

 **NOTE:** If the client has finely textured hair, the section can be larger. If the hair is extremely dense, you can reduce the size of the square section.

2. Place the open blade of the standard scissors at the bottom of the twisted hair.
3. Slide the blade through the strand, opening and closing the scissors slightly.
4. When you reach the end of the section and want to remove length, close the scissors as you slide through the ends.
5. Release the twist and comb the hair down.

You will find a variation of lengths within the twisted section. This variation gives the hair volume and movement, without thinning the hair too much.

## Channeling

This technique is performed with a standard scissors in the interior of a haircut in either long or short hair. Use it to create a strong effect with noticeable variations in length. Also use it to reduce bulk or weight in a shape.

1. Starting at the first section where you want to reduce weight, place the stationary blade of a standard scissors against the head.
2. Slide the scissors diagonally across the section until you reach the end of that section.
3. Comb the area where the hair has been cut.
4. Check to see if you have removed enough weight.
5. If necessary, repeat the process.
6. Repeat with additional areas where you want to reduce weight.

## Razor Tapering

This technique is performed with a straight razor. Use a light touch to produce a softness at the ends of the hair. Or, to create a dramatic effect in the interior of the hair, cut at a 45° angle to the hair strand.

Use extreme caution when using the razor on extremely curly hair. It can be difficult to judge the tension when curly hair is wet. Don't use a razor on bleached hair because it can cause the hair strands to stretch and break.

## Back-Slashing

Use this technique to create a "shattered" look to the hair ends. This unique approach creates a soft, beautiful look.

1. Create a circular section on the top of the head, encompassing the crown, and let the rest of the hair fall away.
2. Be sure that plenty of hair falls away. If not, reduce the size of the circle.
3. Pick up a subsection of the circular section and strongly back-comb it. This hair should stand off the top of the head on its own.
4. Place an open blade of the scissors into the back-combed subsection and slide it up toward the ends.
5. Repeat 2 more times.
6. Comb down the subsection to see the results. If necessary, repeat the back-combing and back-slashing process.
7. Repeat steps 3–6 for additional subsections of the circular section.

## QUICK REFERENCE

Use the following table as an aid in determining the best technique to use for your circumstance.

Technique	Texture	Tools	Effect
Point Cutting	All types	Scissors or blending shears	Subtle to dramatic
Chipping	All types	Scissors	Minimal to heavy
Slide Cutting	All types	Scissors or razor	Subtle perimeter Soft, wispy ends
Twisting	Medium	Scissors or razor	Dramatic interior Variations in interior length
Channeling	All types	Scissors or razor	Subtle to noticeable Variations in interior length
Razor Tapering	All types	Razor	Subtle to dramatic
Back-Slashing	All types	Scissors	Subtle to noticeable

Keep in mind the following:

- Always use the razor on wet hair. Other tools can be used on either wet or dry hair.
- Use extreme caution when applying any of these techniques on highly textured or overly processed hair.

## **SUMMARY**

Now you understand how to:

- Determine the texturizing technique to use for the effect you want.
- Determine which tool to use for the texturizing technique.

## **TERMS TO REMEMBER**

- Back-slashing
- Channeling
- Chipping
- Point cutting
- Razor tapering
- Slide cutting
- Twisting



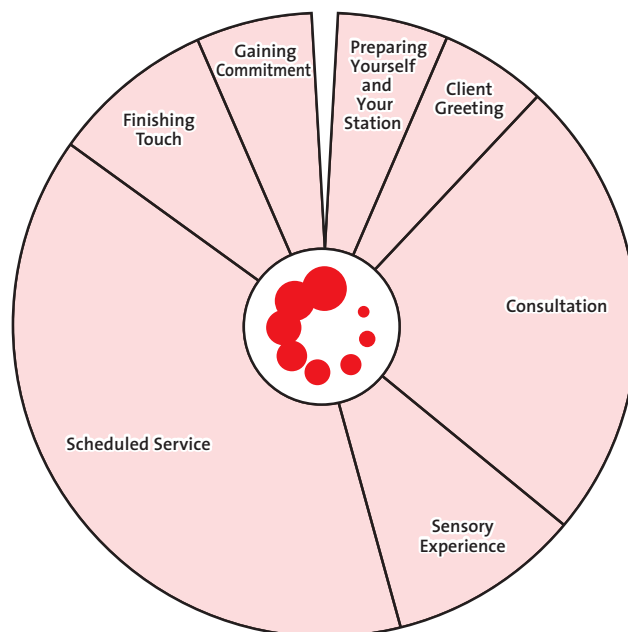
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# 8. SCISSORS-OVER-COMB TECHNIQUE

 See DVD: Scene 5.7, Scissors-Over-Comb Cutting

## Contents

### Scissors-Over-Comb Process

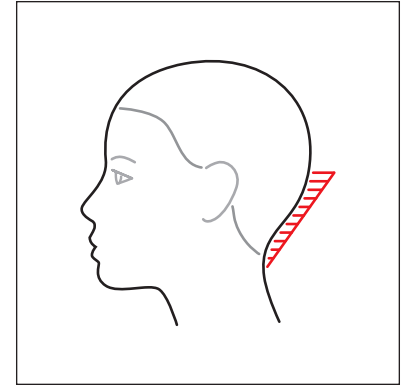




## OBJECTIVES

After completing this lesson, you will be able to:

- Determine the comb position for cutting the correct length with the scissors-over-comb technique.
- Hold the comb and scissors correctly for implementing this technique.
- Cut hair shorter than what you can control with your fingers.



*Graduated shape (beveled)*

## OVERVIEW

Originally used by barbers, this technique has become a standard for hairstylists everywhere.

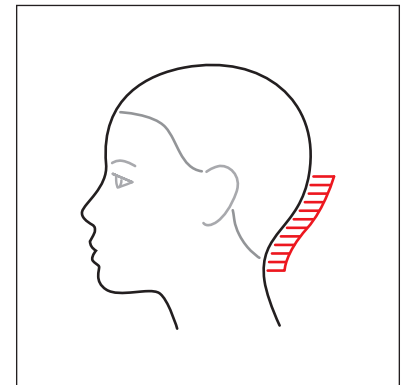
In general, the scissors-over-comb technique is performed on hair that is 1" or shorter—too short to be held in the fingers. It is used with dry hair only.

The shapes that can be created include:

- Beveled from short to long
- Even lengths throughout

In addition, this technique is used to clean up hair lines and shorten previously cut hair. To produce a similar effect mechanically, you could use clippers.

This technique is also called “shingling” or “tapering.”

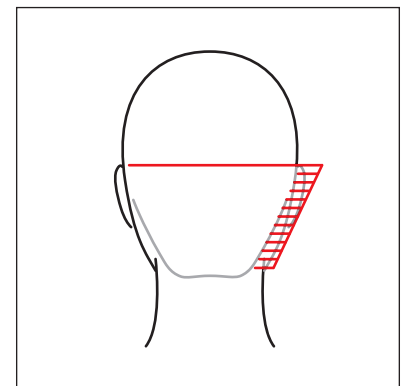


*Layered shape from side (even lengths throughout)*

## PREPARATION

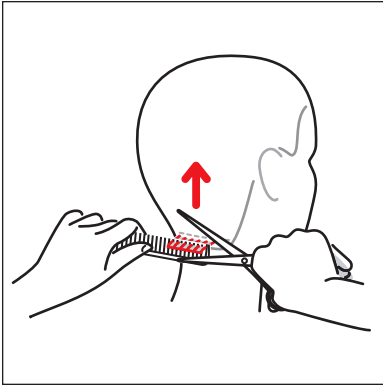
For this lesson, you will need:

- Standard setup (see *Module 3, Lesson 3: Preparing Your Station*)
- Mannequin



*Layered shape from back*





Scissors-over-comb process

## SCISSORS-OVER-COMB PROCESS

1. Make sure that the hair is dry.
2. Determine the length and shape to be created.
3. Section away any hair that is not to be cut. This is usually above the parietal ridge.
4. Holding the comb in your subordinate hand, use it to elevate the hair from  $1^{\circ}$  to  $90^{\circ}$ , depending on the shape desired. Lower elevation builds weight (creating a graduated shape); higher elevation removes weight.

**NOTE:** Pick up only as much hair as you can control with consistent elevation.

5. Move the comb to the desired length of the hair. The closer you hold the comb to the head, the shorter the hair will be cut.
6. Using the primary scissors position, begin at the hairline. Cut a  $1\frac{1}{2}$ " area near the end of the comb, moving the scissors and comb together up the head in a fluid movement. Do not stop and cut, stop and cut.
7. Cut from the center out to the sides and remain aware of the head shape at all times.
8. To change the length of the hair and adjust to the head shape, simply rotate the comb away from you for shorter hair or toward you for longer hair.
9. Check for accuracy by stepping away and looking for incorrect areas of weight (usually indicated by dark areas).

## Keep in Mind

Follow these guidelines while cutting:

- Constantly move the comb either up or down to prevent cutting gouges or steps into the haircut.
- Use the large teeth of the comb to remove length and bulk.
- Use the fine teeth of the comb to clean and bevel the hairline.
- Use the mirror to determine shape and balance.

## SUMMARY

The scissors-over-comb technique is a method of cutting hair shorter than can be held in your fingers. This technique is especially useful for trimming areas around the ears and creating areas that are shorter than the rest.

## TERMS TO REMEMBER

- Scissors-over-comb technique
- Shingling
- Tapering



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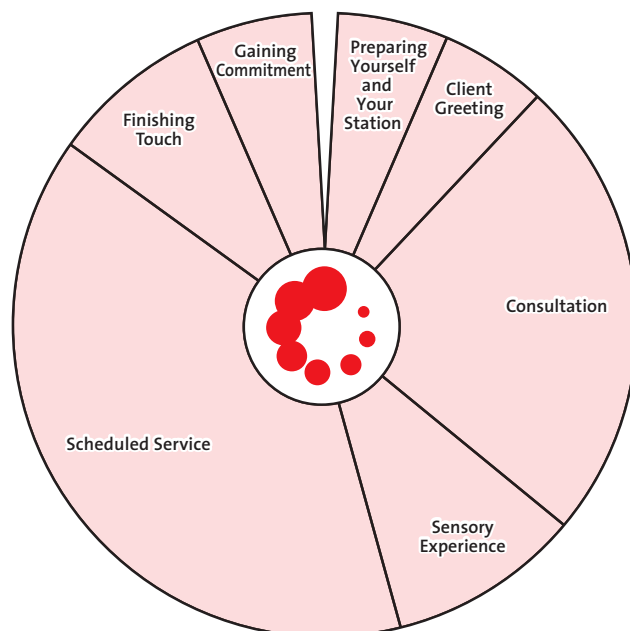
# 9. CLIPPER CUTTING TECHNIQUE

 See DVD: Scene 5.8, Clipper Cutting

## Contents

Clipper

Clipper Cutting Process





## OBJECTIVES

After completing this lesson, you will be able to:

- Determine the comb position for cutting the correct length with the clipper cutting technique.
- Hold the comb and clipper correctly for implementing this technique.
- Cut hair shorter than what you can control with your fingers.

## OVERVIEW

Clipper cutting is a precise and fast technique for cutting an entire short haircut, or it can be combined with other techniques to produce various effects.

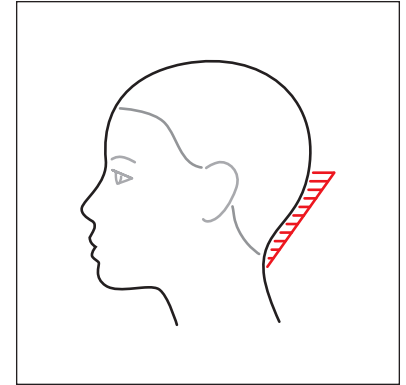
In general, this technique is performed on hair that is 2" or shorter, but clippers can be used for any length hair. This lesson describes using the clipper to cut a shorter length.

The shapes you can create include:

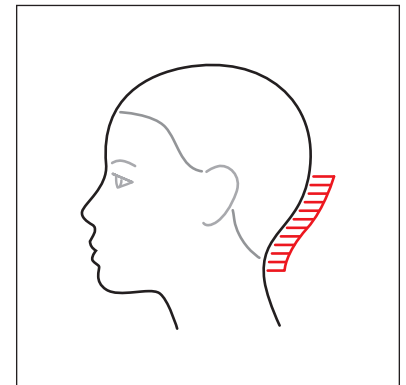
- Graduated from short to long
- Even lengths throughout

In addition, use this technique to clean up the perimeter and interior lengths.

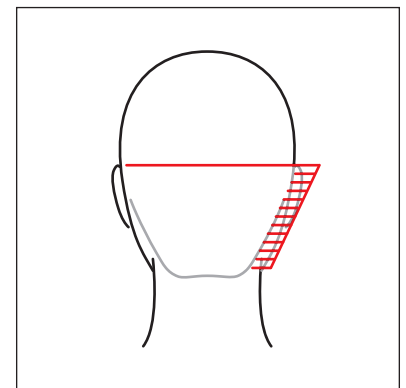
Mastering clipper cutting provides the stylist with a valuable technique for producing short haircuts. In fact, it is a mechanical alternative to the scissors-over-comb technique.



*Graduated shape (length builds from shorter to longer)*



*Layered shape from side (even lengths throughout)*



*Layered shape from back*

## PREPARATION

For this lesson, you will need:

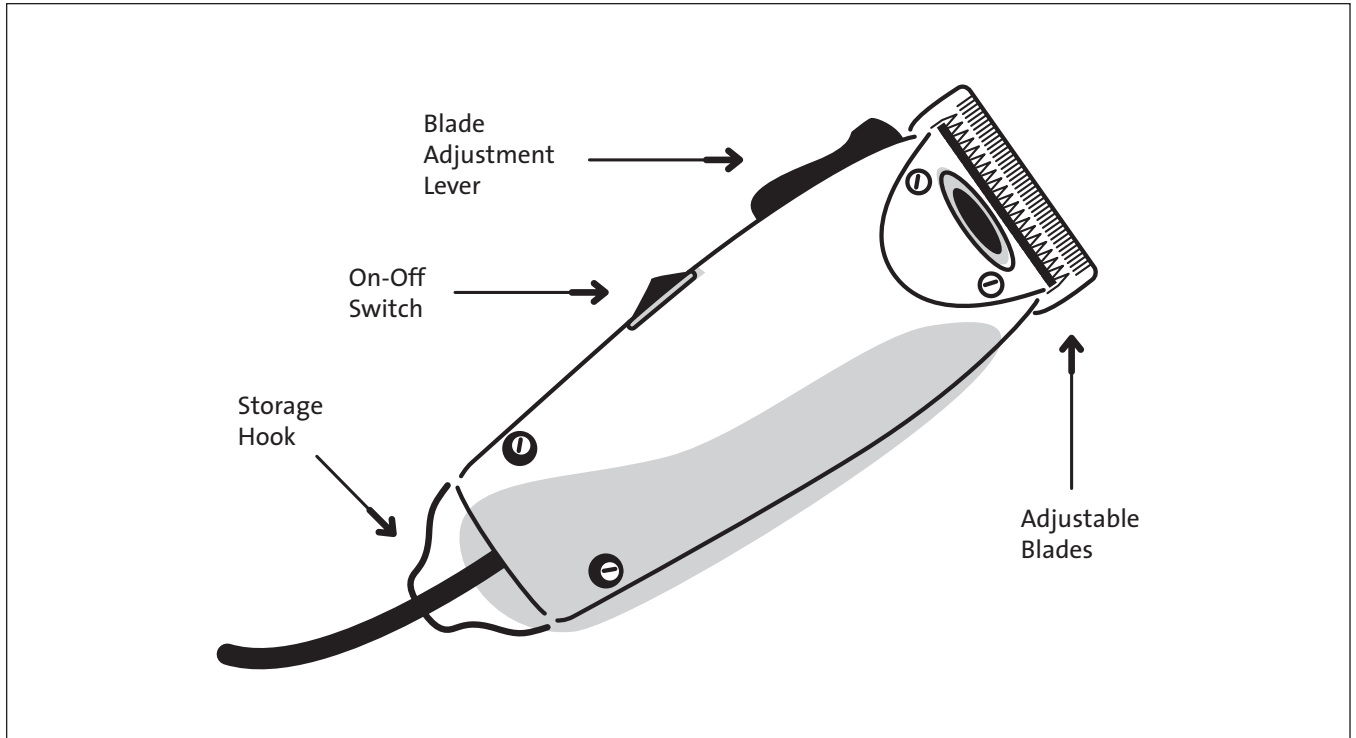
- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Clipper

## CLIPPER

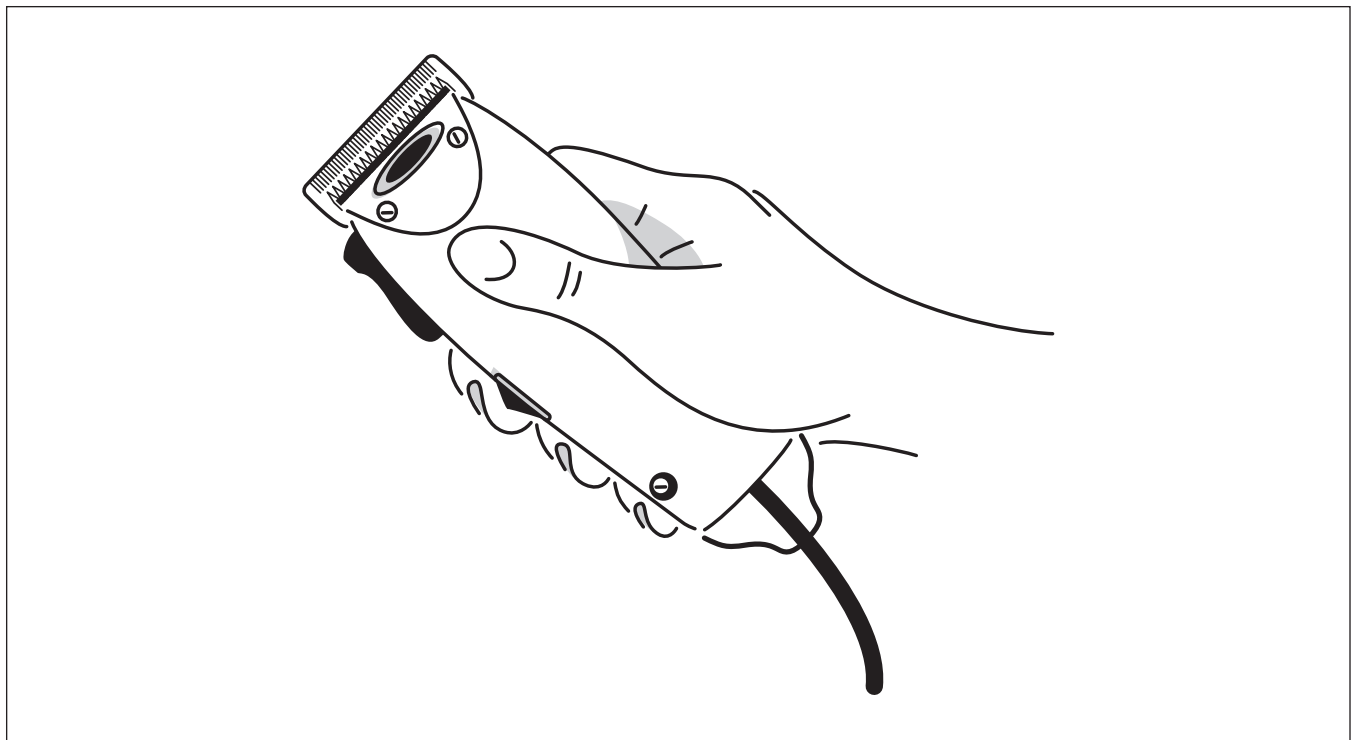
There are two blades on each clipper. One blade is stationary while the other one moves side to side as it cuts hair. The stationary blade can be adjusted up (to cut less length) or down (to cut more). For additional adjustment, you can add attachments, called “guards,” to help ensure that you cut a consistent length.

An edger is a small clipper with very fine teeth used for doing finishing work in hairlines and sideburn areas. It is sometimes used for cleaning up perimeters.

Both kinds of clippers can add strong definition to the perimeter.

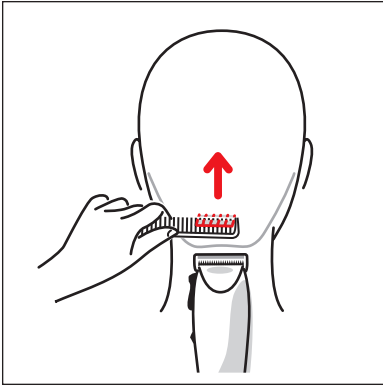


*Parts of a clipper*



*Holding the clipper*





Comb and clipper move up the head as one

## CLIPPER CUTTING PROCESS

1. Determine the length you want.
2. Determine the shape to be created.
3. Section away the hair above the parietal ridge.
4. Holding the comb in your subordinate hand, use it to elevate the hair from  $1^\circ$  to  $90^\circ$ , depending on the shape desired. Lower elevation builds weight (creating a graduated shape); higher elevation removes weight.

**NOTE:** Pick up only as much hair as you can control with consistent elevation. When first learning this technique, you might find it easier to control hair if you pick up and cut near the end of the comb, rather than toward the middle.

5. Move the comb out to the desired length of the hair. The closer you hold the comb to the head, the shorter the hair will be cut.
6. Hold the clipper as if you were shaking hands.
7. Beginning at the hairline, comb and cut what you can control.
8. Using the comb, lift the previously cut hair up to the uncut hair to serve as a guide for the next section. The comb and clipper move up the head as one.

**NOTE:** Always keep the comb between the blades and the head to prevent cutting gouges or steps into the haircut.

9. To change the length of the hair and adjust to the head shape, simply rotate the comb away from you for a shorter result and toward you for a longer result.
10. Check for accuracy by stepping away and looking for incorrect areas of weight (usually indicated by dark or shaded areas). Then use the mirror to determine the shape and the balance, turning the chair to see all sides of the hair.
11. Comb the hair and cut it vertically to cross check and clean up.

## Keep in Mind

Follow these guidelines while cutting:

- Use the large teeth of the comb to remove length and bulk.
- Use the fine teeth of the comb to clean and bevel the hairline.

## SUMMARY

The clipper cutting technique described here is a method of cutting or trimming short hair. This technique is especially useful for trimming areas around the ears and creating areas that are shorter than the rest.

## TERMS TO REMEMBER

- Clipper cutting
- Clipper guard
- Edger



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# 1. INTRODUCTION TO STYLING HAIR

## Contents

History of Hair Styling

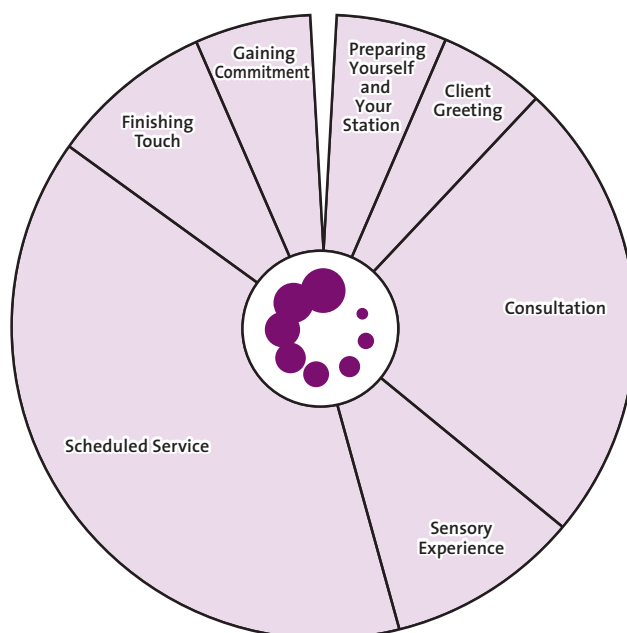
What Is Curl?

The Consultation

Facial Shapes

Profiles

Styling Overview





## OBJECTIVES

After completing this lesson, you will be able to:

- Give a short history of hair styling
- Perform a hair styling consultation
- Determine a facial shape and profile
- Understand the concepts behind setting hair

## OVERVIEW

This lesson prepares you for styling hair. After a short history of hair styling, this lesson provides an introduction to curl and some of the basic concepts needed to plan a hairstyle.

The single most important element in the art of hair styling is the communication between the hair stylist and client. The consultation is vital to creating a style that will please and flatter the client.

## HISTORY OF HAIR STYLING

The history of hair styling is as ancient as the recorded history of humankind. Hairdressers were depicted on Egyptian frescoes, urns, and ceremonial coffins. Oils, pomades, waxes, and lotions were used in ancient Greece to give shine and an agreeable aroma to hair. In ancient Rome, women's hairstyles were frequently waved or curled over the ears or styled in chignons or buns.

Tools such as curling papers, ribbons, and hair crimpers came into use during the Middle Ages.

In the 1870s, French hairdresser Marcel Grateau turned a curling iron upside down to create a stylish natural-looking wave. This became known as a "Marcel wave," which remained popular for almost half a century and makes periodic comebacks to this day.

In the early 20th century, the electric permanent waving machine and heated pressing combs were first used to curl or straighten hair. At about this time, women's beauty parlors were opened, becoming not only places to have their hair done, but also to socialize. Before that time, curling and straightening hair had been performed in the home.

By the late 20th century, chemical means for curling, straightening, conditioning, and coloring hair had been developed to a very sophisticated degree. Today's tools and products give the professional stylist a vast array of means for styling the hair.

## WHAT IS CURL?

Curly hair grows up and away from the scalp, forming a curved shape that can range from slightly wavy to coils, spirals, or ringlets.

It is possible to alter the shape of hair using moisture, heat, or chemical means. A change in humidity can also cause the hair to curl, as water enters the hair fiber and acts on its protein structure.

Wrapping damp hair around a roller causes it to dry in the roller's shape. Different types, sizes, and positions of rollers can be used to form an infinite variety of styles. With experience, you will become more familiar with possibilities; in the meantime, the lessons in this module will teach you the basics.

## THE CONSULTATION

When performing the consultation, take into account the client's facial shape and hair characteristics. Facial shape is discussed in the following pages; hair characteristics are covered in *Module 3, Lesson 1: What Is Hair?*

As you work with the client to determine the style to be created, ask questions such as:

- How often do you shampoo your hair?
- Do you want a daytime or an evening look?
- Do you want to be able to replicate the style at home?
- What amount of maintenance are you willing to do at home?

And so on. Use your portfolio or magazines for ideas and confirmation.

When you have reached agreement, show the client what you plan to do by moving the client's hair around to demonstrate the planned style. Check how the hair looks on the client, and what the reaction is.

## FACIAL SHAPES

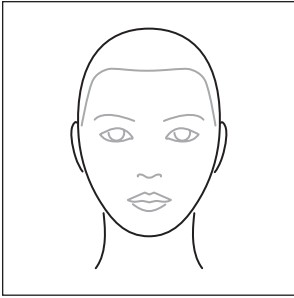
Although the concept of an ideal facial shape and profile may be considered antiquated by some, many clients are interested in achieving the look of an oval shape and straight profile. Rarely will a day go by that a client does not inquire what style is best suited for him or her.

There are seven basic facial shapes:

- Oval
- Pear, also known as triangle
- Diamond
- Round
- Square
- Heart
- Oblong, also known as slender

Each of these is discussed in the following pages.

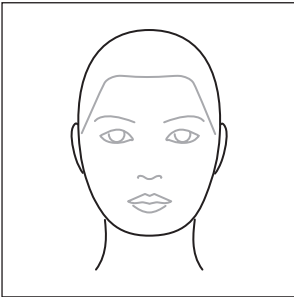




*Oval facial shape*

## Oval Facial Shape

Traditionally the oval shape has been viewed as an “ideal” shape. Many clients with the other facial shapes want a hairstyle that will make their facial shape look closer to oval.

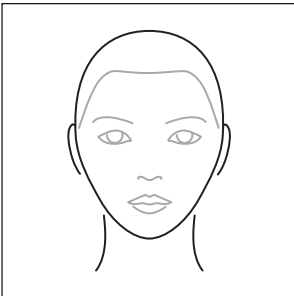


*Pear facial shape*

## Pear Facial Shape

The pear shape is thicker across the jaw and has a close hairline at the temples.

A flattering option for this facial shape is to style the hair with height on top to compensate for the wider jaw line.

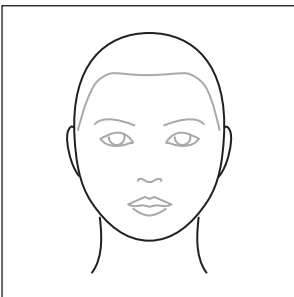


*Diamond facial shape*

## Diamond Facial Shape

The diamond shape is wide at the forehead and cheekbones and comes to a point at the jaw.

Hairstyles with bangs, or fringe, and length at the sides and back can be flattering for this facial shape.



*Round facial shape*

## Round Facial Shape

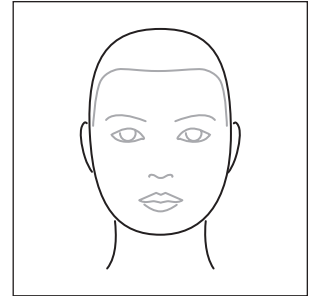
The round shape is wide through the center.

A becoming style for this shape is one that creates some height on top and length in the back.

## Square Facial Shape

The square shape has a very strong, wide jaw line and a square hairline.

Hair that comes forward onto the face at the sides and has some length is often a flattering option for this shape.

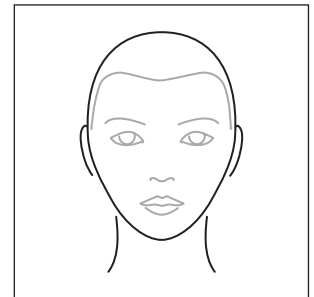


*Square facial shape*

## Heart Facial Shape

The heart shape is wide at the hairline and cheekbone and comes to a slender or pointed chin. This facial shape often has a “widow’s peak” at the front hairline.

A pleasing look for this shape is bringing the hair forward onto the forehead and cut one-length in back, increasing the volume at the neck.

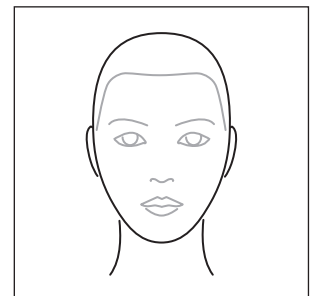


*Heart facial shape*

## Oblong/Slender Facial Shape

An oblong or slender shape is longer and more slender than the oval facial shape, and may have a slender neck.

Flattering hairstyles for this shape often have width through the jaw line, and are not overly long. Fringe or bangs will also compliment a long, slender shape.



*Oblong facial shape*

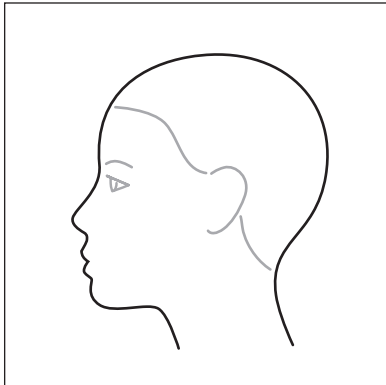
## Combination Facial Shapes

If the face is divided into three horizontal areas, a client may have a combination of any of the seven major facial shapes.

The face may be divided at:

- Upper area (the forehead)
- Central area (the cheekbones)
- Lower area (the jaw line)

For example, a client may have an oval forehead and central area in combination with a square lower area.



*Straight profile*

## PROFILES

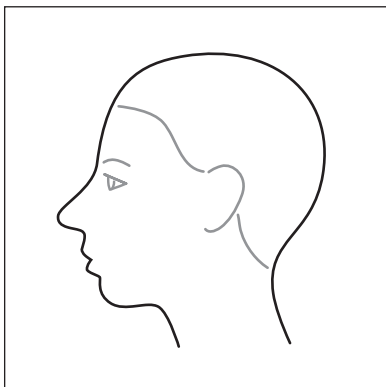
It is generally recognized that there are three basic profiles:

- Straight
- Convex
- Concave

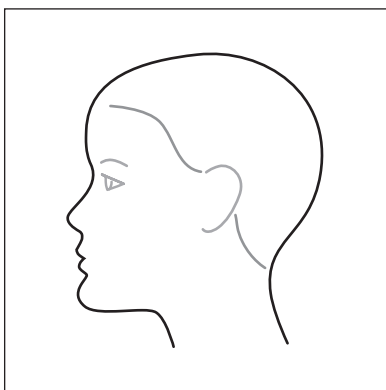
These profiles may exist in combination with one another.

## Changing the Appearance of a Profile

You can style the hair to change the appearance of a profile. For example, full bangs, or fringe, and hair moving forward on the sides toward the chin will make a convex profile appear straighter. To create a straighter profile effect from a concave profile, move the hair off the forehead, away from the cheeks, and leave it long in the back.



*Convex profile*



*Concave profile*

## STYLING OVERVIEW

The following lessons will give instructions for setting hair with finger waves, pin curls, rollers, curling irons, round brushes, and more. No matter which tools you use, the set must be performed with an emphasis on design. Take into account the desired movement, areas of flatness and volume, and the degree of smoothness or irregularity in the final hairstyle.

If the client is a weekly maintenance client, ask whether and how often they comb through the set. This will tell you how firmly to perform back-combing, if it is used.

After setting the hair, brush it to relax the curls. This allows the hair to fall into natural waves.

- On short hair, begin brushing in the front.
- On long hair, it is better to begin in the nape.
- Brush permed or naturally wavy hair a bit more than straight or fine hair.

Combining movement in various ways creates a variety of styles. Cultivate artistry and a sense of design to create appropriate movement, volume, and aesthetic quality in your clients' hairstyles.

## SUMMARY

Understanding the basics of curl and hair styling will give you a good foundation for creating the best hairstyle for your client's hair, facial shape, and lifestyle needs. Stylists who understand how to create hairstyles that flatter their clients and exceed their expectations have an extremely loyal clientele.



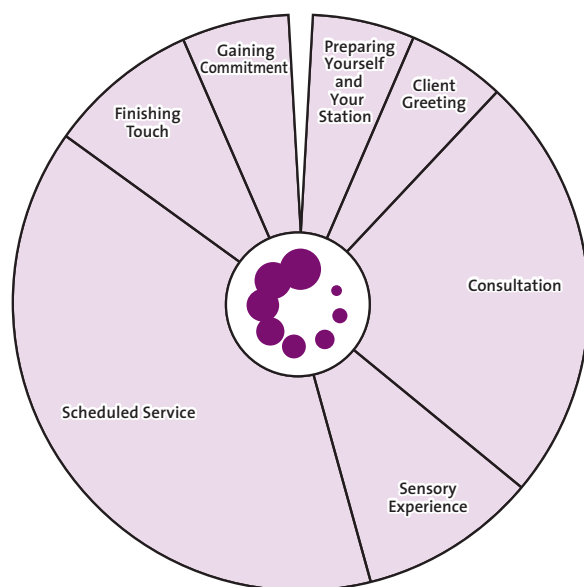
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# 2. FINGER WAVING TECHNIQUE

## Contents

Horizontal Finger Waving Process

Variations





## OBJECTIVES

After completing this lesson, you will be able to:

- Create a horizontal finger wave
- Create a vertical finger wave
- Create a diagonal finger wave (also known as an oblique finger wave)

## OVERVIEW

Finger waving is the ultimate dexterity builder and foundation for hair styling. The ability to perform basic finger waving allows you to carry this technique into pin curling, roller setting, and marcel waving. The finger wave itself makes a fashion comeback every few years.

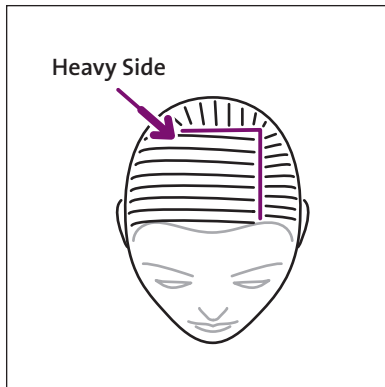
Finger waves can be horizontal, vertical, or diagonal to the hairline.

## PREPARATION

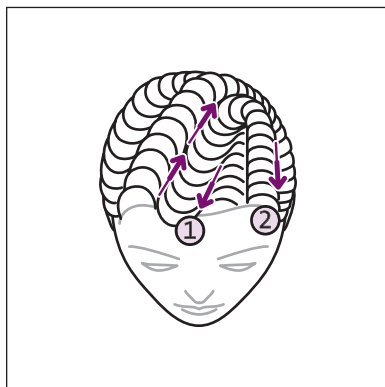
For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Setting lotion
- Mannequin

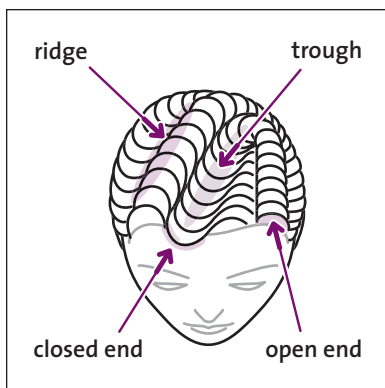




Side parting for finger waves



Direction of waves in finger waving



Parts of a finger wave

## HORIZONTAL FINGER WAVING PROCESS

This is the basic finger waving technique.

### 1. Form the First Wave

1. Wet the hair and apply enough setting lotion to be evenly distributed throughout the hair. Pay special attention to the application at the scalp.
2. Apply a side part. The side with the most hair is called the “heavy side.”

**NOTE:** These instructions assume that the part is on the left side of the head. Therefore, the heavy side is the right side. However, your client may desire a right side part.

3. Distribute the hair evenly through the crown and the entire head. The hair should be positioned as it will be when the hair style is completed.
4. Place the middle finger of your subordinate hand on the head above where the ridge is to be formed (#1 in the illustration). If right-handed, use your left middle finger and vice versa.
5. Place large teeth of the comb just below (approximately  $\frac{1}{4}$ ” below) the finger (not touching it), where the ridge is to be. Make sure that the teeth of the comb are touching the scalp and the comb is perpendicular to the scalp.
6. Draw the comb approximately 1” toward the hairline (this will be the open end of the wave). The comb should remain parallel to the finger and perpendicular to the scalp.
7. Lay the comb down flat against the head.
8. Place your forefinger on top of the comb beneath the ridge to protect the ridge. The ridge is now between your forefinger and middle finger.

**NOTE:** Do not pinch the ridge between your fingers or push up into the ridge with the teeth of the comb.

9. While still holding the hair in place with your subordinate hand, rotate the comb and comb down through the ends of the hair until all the hair below the ridge is smooth. You can switch to the fine teeth for more control.

## 2. Form Additional Waves

1. To place the second wave, move to the opposite side of the part, the "light side." Begin the second ridge just below the part by moving the hair towards the face, creating the open end (#2 in the illustration on the previous page). Then follow steps 3–9 above to form the wave.
2. Continue the same ridge all the way around the head, until the ridge is complete. When the second wave is complete, the closed end is formed.
3. To form the third wave, start on the side where you completed the previous wave, placing your finger approximately  $\frac{1}{4}$ " below that wave.
4. Repeat the procedure listed above, going in the opposite direction.

## 3. Finish the Style

1. Dry the hair using a hood drier.
2. Brush through to finish for a classic look, or apply a spray-on dressing for gloss and shine if waves are not to be combed out.



*Pompadour style*

## VARIATIONS

Common variations on the horizontal finger waving technique described earlier include the following:

- Pompadour (can be horizontal, vertical, or diagonal)
- Vertical finger waving
- Diagonal/oblique finger waving

You can use a combination of finger waving methods to create a style that meets your client's needs.

## Pompadour

A pompadour is a style that is not parted and is worn off the face. The set shown here has waves that become horizontal from a circular pattern in the crown.

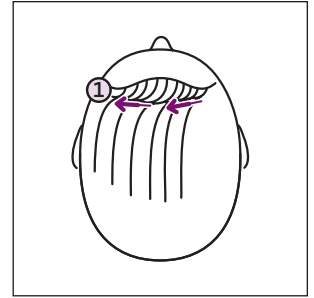
To create this style, follow the procedure listed earlier, starting at the front hairline and working back. Remember to always start at the open end.

## Vertical Finger Waving

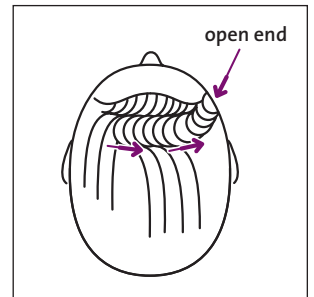
Finger waving patterns can be created vertically as well as horizontally. The set described here has no part and has waves that flow vertically across the front and sides of the head, forming a pompadour. These waves will meet in back or may be set in a combination pattern.

To create this set, use the same procedure as for horizontal finger waving, except for the following:

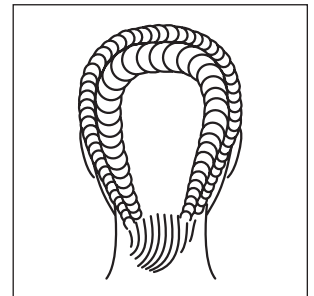
- Stand behind the client.
- Comb hair straight back, off the client's face.
- Begin on the left side, directing the wave to the left.
- Reverse the direction to form the next wave.
- The back of the finished set should fall into a horseshoe pattern.



*Hair combed in preparation for vertical wave with first ridge begun at open end*



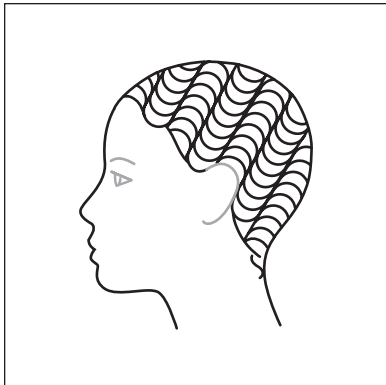
*Beginning of second wave at open end*



*Rear view of completed vertical wave set*



*Side view of completed vertical finger wave set with ends finished in pin curls*



*Completed diagonal waves*

## Diagonal/Oblique Finger Waving

Diagonal (also known as oblique) finger waves are often combined with horizontal and vertical patterns. You can start with one pattern and shift to another as you work down the head.

For example, you can place your fingers and perform the same procedure diagonally, and then gradually work into a horizontal or vertical pattern.

## SUMMARY

In this lesson, you learned how to create finger waves and combine them into interesting styles. Your ability to create any design is now underway.

## TERMS TO REMEMBER

- Closed end
- Finger waving
- Open end
- Pompadour
- Ridge
- Trough

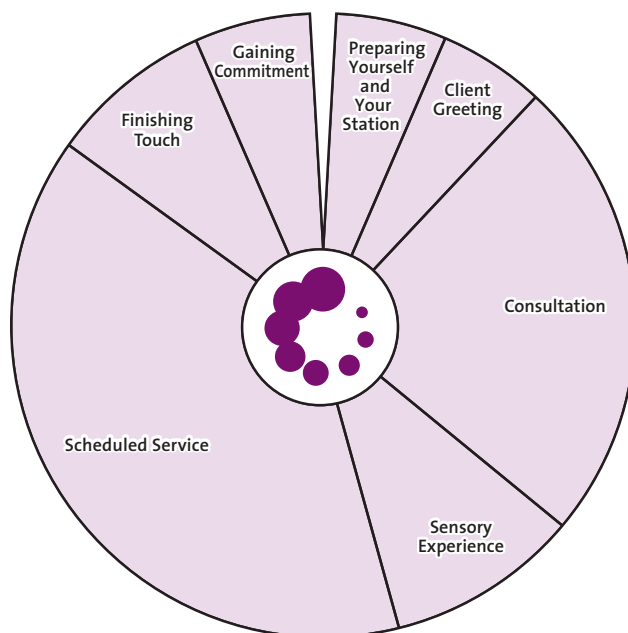
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# 3. CURL BASES AND STEMS

## Contents

Definitions

Other Factors





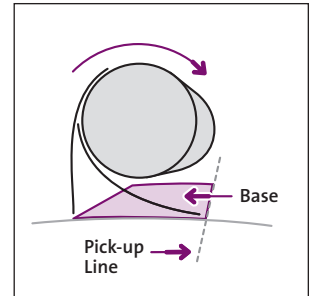
## OBJECTIVES

After completing this lesson, you will be able to:

- Identify the four basic curls
- Understand when to use each type of curl to create a unique effect

## OVERVIEW

How hair moves after it has been curled depends partly on the curl's relationship to its base. This lesson presents the theory behind curl movement and tells you how to set curls to achieve the effects you and your client desire.



*Base and pick-up line*

## DEFINITIONS

The following terms are important to understand because all hair curling techniques are based on them.

### Base

The base is the area of hair that is sectioned out to be curled. The size of the base is determined by the length and diameter of the tool being used to produce the curl.

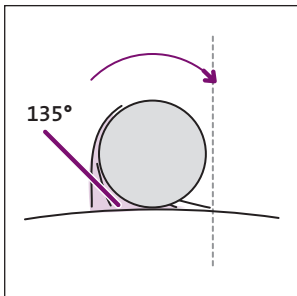
### Pick-Up Line

The pick-up line is a line running parallel to the top section parting that determines the thickness of the subsection.

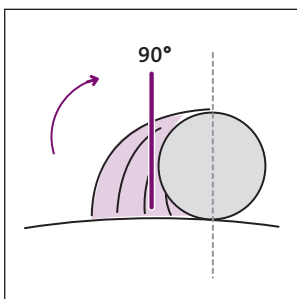
### Volume

Volume is the amount of fullness produced by a curl.

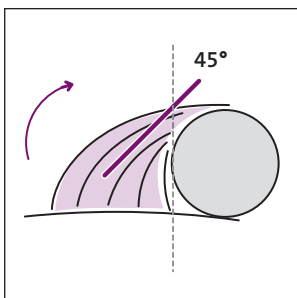




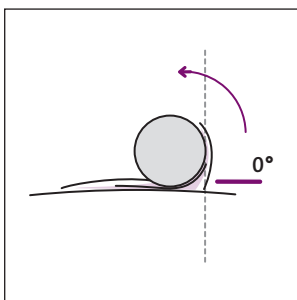
*No-stem curl sits on the base above the pick-up line*



*Half-stem curl sits half on and half off the base and pick-up line*



*Full-, or long-, stem curl sits off the base below the pick-up line*



*Indentation curl sits on the base*

## Mobility

Mobility is the ability of a curl to move away from its base (to fall this way and that).

## Stem

The stem is the length of hair closest to the base that is not rolled around the roller or included in the pin curl. There are three types of stem curls:

- No-stem curls produce the strongest volume and least mobility. Comb the strand  $135^\circ$  from the base; the curl sits on the base.
- Half-stem curls produce medium volume and mobility. Comb the strand  $90^\circ$  from the base; the curl sits half on and half off the base.
- Full-stem curls (also known as long-stem curls) produce the least volume and most mobility. Comb the strand  $45^\circ$  from the base; the curl sits off the base.

The table on the next page shows a comparison of these three kinds of curls.

## Indentation Curl

An indentation curl is a curl set in a reverse pattern that lies on its base. Indentation curls are often set from a base  $1\frac{1}{2}$  times thicker than average. This keeps the hair flatter and closer to the head. These curls are often placed on the side hairlines.

Stem	Base	Pick-up Line	Volume	Mobility
No-stem	On base	Sits above	Maximum	Minimum
Half-stem	½ on, ½ off	Sits ½ on, ½ off	Medium	Medium
Full-stem	Off base	Sits below	Minimum	Maximum

## OTHER FACTORS

The terms defined in this lesson are some of the factors that determine how a style will look upon completion. Other aspects of a style include the following:

- Size of curl
- Size of base
- Direction of movement
- Tool used

## SUMMARY

In this lesson you learned that:

- The base and pick-up line are determined by the desired result.
- The relationship of a curl to its base produces more or less volume and more or less mobility.

## TERMS TO REMEMBER

- Base
- Full-stem (or long-stem) curl
- Half-stem curl
- Indentation curl
- Mobility
- No-stem curl
- Pick-up line
- Stem
- Volume



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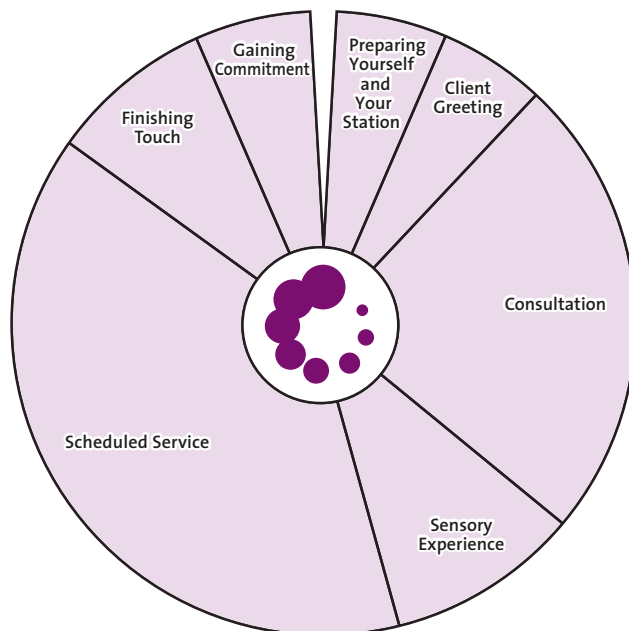
# 4. PIN CURLS (FLAT AND VOLUME)

## Contents

Introduction

Basic Pin Curl Set Procedure

Variations





## OBJECTIVES

After completing this lesson, you will be able to:

- Create horizontally placed flat pin curls
- Perform a vertical pin curl set
- Create diagonal waves on the sides of the head
- Create flat pin curls from circular shapings
- Perform a volume/stand-up pin curl set

## OVERVIEW

Pin curls are the next step in the basics of hairdressing. Finger waves introduced us to movement and S patterns. Now, pin curls follow the same concept, but add the element of creating volume.

Flat pin curls are created by forming subsections of hair into circles from fingerwave-like shapings and clipping them in place. The size of the finished curl is determined by the size of the circle you create. The circles of hair may lie flat against the scalp (flat pin curls) or move up, away from the head (volume, or stand-up, pin curls).

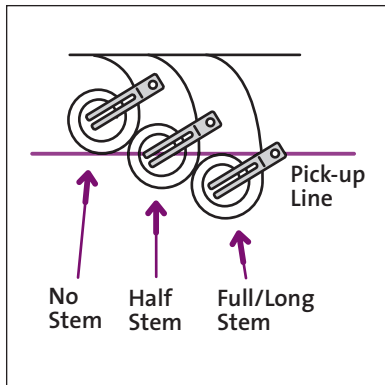
This technique builds on what you learned about creating finger waves. Compared to finger waves, pin curls will be:

- Stronger
- Fuller

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Styling aid
- Plastic tail comb
- Clippies
- Mannequin



*No-stem, half-stem, and full/long-stem pin curls*

## INTRODUCTION

The amount of mobility created by different stem lengths in flat pin curls varies as follows:

- No-stem curls rest entirely above the pick-up line and create curls with minimum mobility.
- Half-stem curls, which rest half on and half off the pick-up line, create more mobility than no-stem curls.
- Full-stem curls (also known as long-stem curls) rest entirely below the pick-up line and create maximum mobility.

Movement is created by the placement of the pin curl. For example, to create a style that flows to the right, create a shaping and place the curls in that direction.

## BASIC PIN CURL SET PROCEDURE

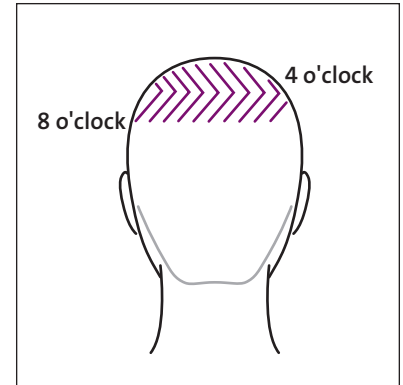
### 1. Prepare the Hair

1. Start with hair that is damp or wet.
2. Apply styling aid for control and distribute it evenly from the scalp to the ends.

### 2. Create Horizontal Shapings

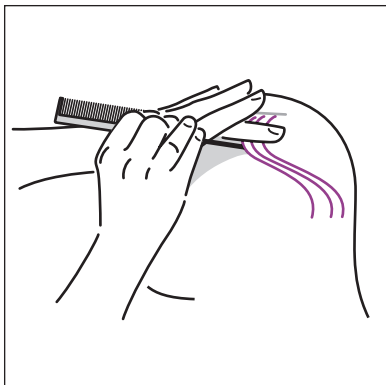
A shaping is a section of hair that has been formed into a C contour. Alternating C shapings form an S pattern. Follow these steps to form a shaping:

1. Stand straight on to the section you are curling.
2. Form a clockwise shaping by combing the hair to the 4 o'clock position.
3. Holding the hair in place with your first two fingers, comb the same hair to the 8 o'clock position.
4. Continue the 4 o'clock and 8 o'clock movement until the shaping is formed for the entire row.

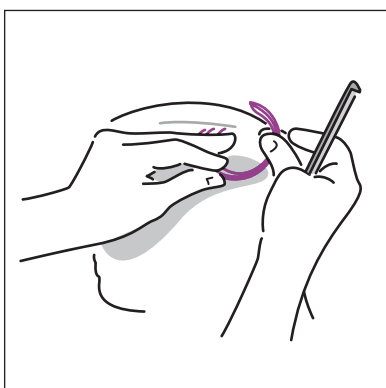


*Combing hair into 4 o'clock and 8 o'clock position*

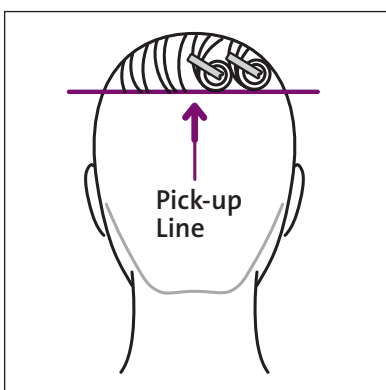




Carving from the shaping



Ribboning the hair



Forming curls from the first row of shapings

### 3. Form No-Stem On-Base Flat Curls

Begin a row of pin curls at the open side of the C (the shaping's open end).

**\* HINT:** Use a plastic tail comb to pick up the hair.

1. Beginning at the open end of the shaping, carve about a  $\frac{3}{4}$ " section from the shaping. Slide the tail of the comb to the ends of the hair, while holding the shaping at the base.
2. Protecting the shaping with the index finger of your other hand, palm the comb.
3. Pick up the ends of the strand with the thumb and first two fingers of your dominant hand and use them to ribbon (stretch) the hair, without disturbing the shaping at the scalp. The pin curl section is approximately  $\frac{3}{4}$ ".
4. Mold the hair into a curl, with the hair ends inside the curl, and holding the hair close to the head. Do not lift or elevate the strand; keep it flat while performing the curl.

**M NOTE:** If the hair is elevated, loose hairs will appear at the curl's bottom and splits will be created in the set.

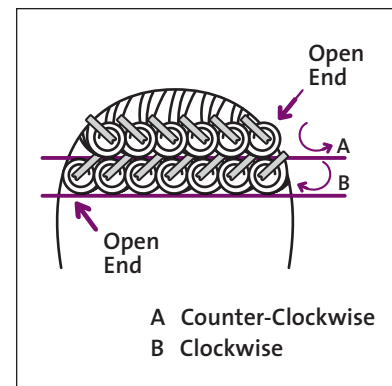
5. Place the curl inside the shaping and pin it with the clippie prongs directed to the curl's open end. Pin curls must fit within the curve (or C) of the shaping, not on top of the shaping.

6. Complete the row. When finished, all the clippies should be parallel to each other.
7. Continue with the next row. Start at the open end and reverse the shaping.
8. To finish the style, dry the hair, take out the clippies, and thoroughly brush the hair.

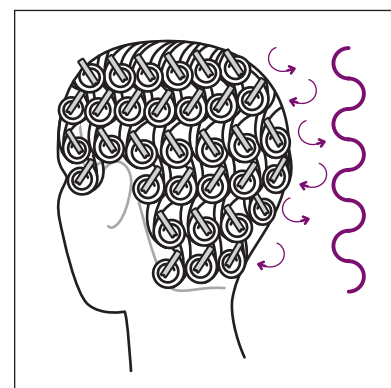
## VARIATIONS

Common variations on this basic pin curl technique include the following:

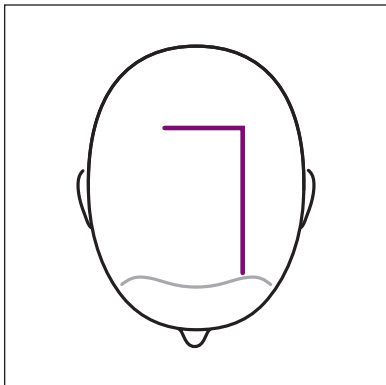
- Horizontal pattern with side part
- Vertical pattern with no part
- Diagonal pattern
- Circular pattern (pompadour)
- Volume/stand-up pin curls
- Combination of flat and volume



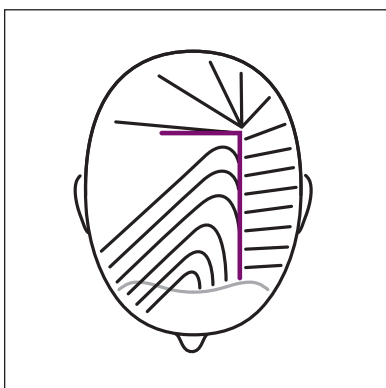
*Position of curls in alternating rows*



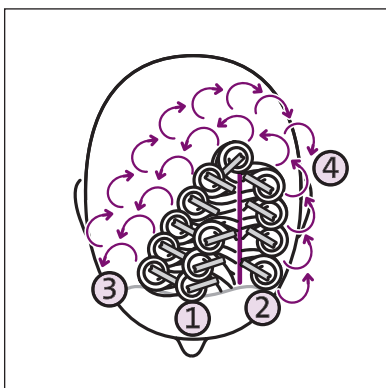
*Completed pin curl set*



*L-shaped part*



*Diagonal shaping*



*Pin curls in the shaping;  
Note that the rows alternate  
directions*

## Horizontal Pattern with Side Part

To create this set, use the same procedure as for the basic pin curl set, except for the following:

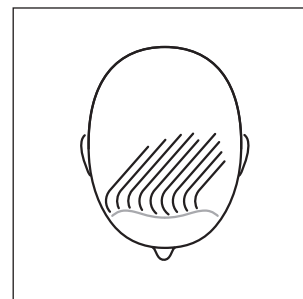
- Create a 3" L-shaped part on the left side.
- Create a counter-clockwise diagonal shaping from the front hairline to the back of the part. This is the only row that does not circle around the head. (See row 1 in bottom illustration.)
- Create a second shaping that will flow in a reverse (clockwise) direction around the head. (See row 2 in bottom illustration.)

## Vertical Pattern with No Part (Pompadour)

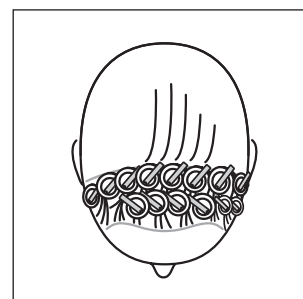
Vertical waves can be created by placing pin curls in a horseshoe pattern around the front hairline and along both sides, until they meet in the back. The set described here is a pompadour (no part; worn back, off the face).

To create this set, use the same procedure as for the basic pin curl set, except for the following:

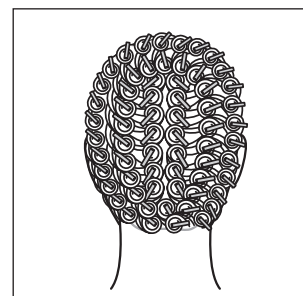
- Begin by creating a clockwise shaping at the front hairline to create a left-flowing wave. Next, create a right-flowing (reversing) wave on the right side of the head, at the open end.
- Continue reversing the waves in this S pattern until the entire front and both sides are waved. The waves should fall into a horseshoe pattern and meet in the back.



*Clockwise shaping*



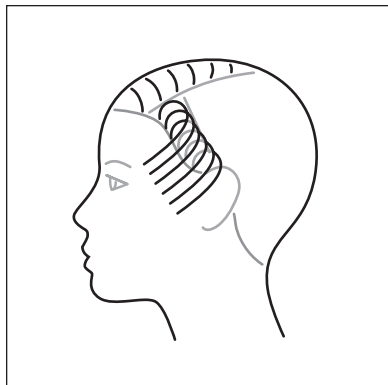
*First two rows of pin curls*



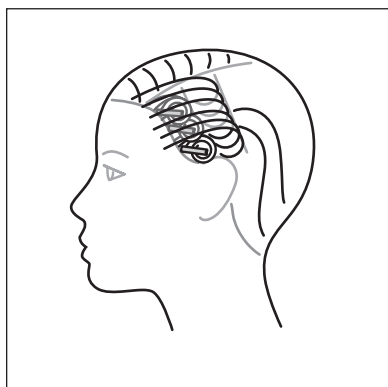
*Rear view of horseshoe pattern*



*Side view of horseshoe pattern*



*Diagonal clockwise C shaping*



*Diagonal no-stem pin curls followed by shaping for second row*

## Diagonal Pattern

Diagonal waves can be used to create a pleasing profile. Create these waves by placing pin curls on the sides of the head, slanting upwards from the hairline.

To create this set, use the same procedure as for the basic pin curl set, except for the following:

- Form a diagonal S pattern shaping on the side of the head.
- Form a diagonal clockwise C shaping, and sculpt no-stem pin curls from the shaping.

## Circular Pattern (Pompadour)

Circular shapings can be used to create waves that fall in a spherical motion. This technique is often used in the crown area, but may be applied anywhere on the head. The set described here is often called a pompadour.

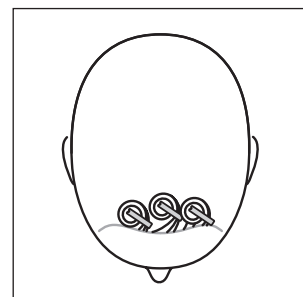
Circular shapings are sometimes called arcs, pivots, or radials.

To create this set, use the same procedure as for the basic pin curl set, except for the following:

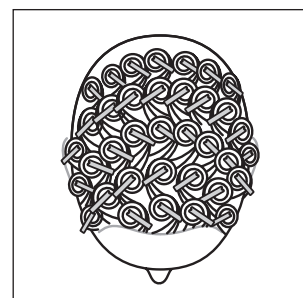
- Form an arc shaping across the front hairline.
- The pivot point of the front hairline's shaping originates from the "widow's peak"; subsequent shapings fan out from there.
- Begin at the open end.
- The pick-up lines follow the circular shapings.



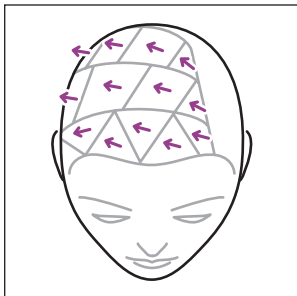
*Horseshoe pattern shaping*



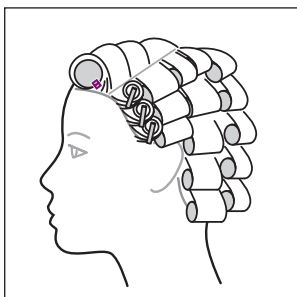
*Pivot point of first circular shaping*



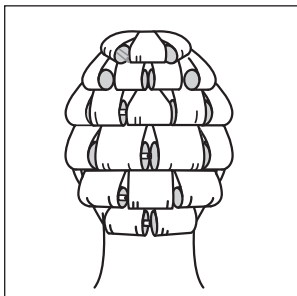
*Top view of circular pin curl set*



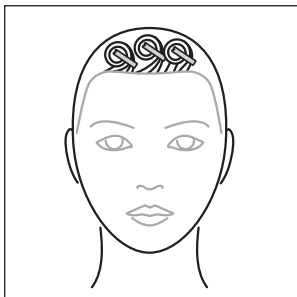
Triangular and rectangular bases



Side view of volume pin curls



Rear view of volume pin curls



Volume/stand-up pin curls in the front

## Volume/Stand-Up Pin Curls

Volume pin curls, or stand-up pin curls, produce strong height and volume in a finished style. These curls are often used in the crown, where most clients prefer volume or lift. This type of setting is similar to roller setting; in effect, you are setting the hair on “invisible rollers.”

When creating volume pin curls, keep the following in mind:

- The base shape can be square, rectangular or (especially at the hairline) triangular. Triangular bases at the hairline camouflage separations or splits in the comb-out. They look like this:



- Depending on the desired results, the curls may be formed at 135°, 90°, 45°, or 0°, as with any volume curl.
- Create curls with an open center; the size of the center depends on the desired result. Clip each curl at the scalp with a clippie on the scalp, with the direction of the curl standing up and away from the scalp.
- This technique is most appropriate for straight hair or hair with moderate curl. Tight curls or hair with a high degree of texture should be set on rollers for a smooth result.
- The advantage of volume pin curls over roller curls is decreased drying time.
- Flat pin curls are often used on the sides of the head in combination with volume curls.

## SUMMARY

In this lesson, you learned how to create pin curls, both flat and standing off the scalp. You can combine these curls in different configurations to achieve many different style designs.

## TERMS TO REMEMBER

- Circular/horseshoe shaping
- Flat pin curls
- Full/long-stem curls
- Half-stem curls
- No-stem curls
- Open and closed ends
- Pompadour
- Ribboning
- Shaping
- Volume/stand-up pin curls





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# 5. ROLLER SETTING AND CURL VARIATIONS

## Contents

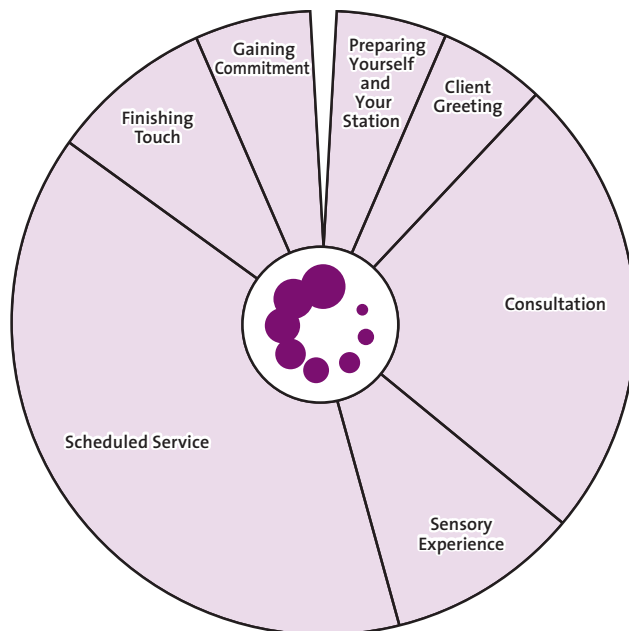
Introduction

Types of Rollers

Standard Roller Placement

Hot Rollers

Ragsetting Process





## OBJECTIVES

After completing this lesson, you will be able to set curls rolled with the following:

- Standard rollers
- Electric rollers (also known as hot rollers)
- Ragset

## OVERVIEW

Roller setting is closely related to setting with stand-up/volume pin curls, with the following advantages and disadvantages:

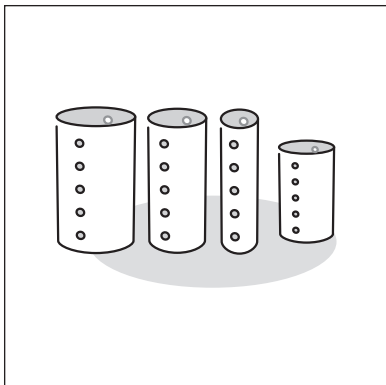
- **Advantage:** Curly hair can be stretched and smoothed more easily with rollers.
- **Disadvantage:** Separations between curls are more visible because rollers don't conform to the contours of the head; therefore, careful placement of the rollers is necessary.

You can use electric rollers as a fast alternative to standard rollers, or use ragsetting as a quick, easy way to produce tight waves on long hair.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Setting lotion
- Set of rollers
- Clippies
- Set of electric/hot rollers and fasteners
- Facial tissues, paper towels, or strips of fabric
- Tail comb
- End wraps
- Mannequin



Standard rollers

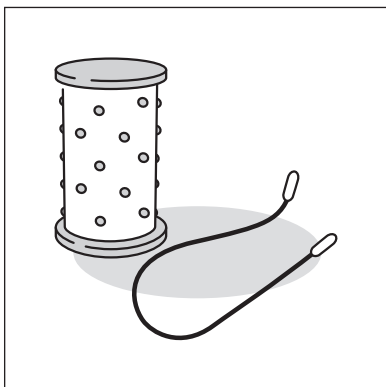
## INTRODUCTION

Roller sets are similar to volume/stand-up pin curls, but with the hair wrapped around the form of the rollers to support the shape of the curl. This lesson gives instructions for applying standard rollers, hot rollers, and rags.

In the 1940s, rollers were made of varnished paper and were only used to finish the bottom of “page-boy” looks.

## TYPES OF ROLLERS

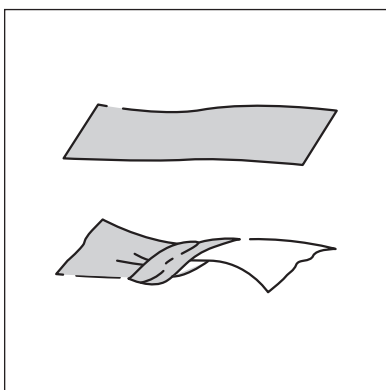
- Two lengths and several diameters of rollers are commonly available.
- Short rollers are often called “directional” because they can be used to create strong direction (moving the hair this way and that).
- Always select a roller whose diameter will allow the hair to wrap around it at least 1½ to 2 times. This will form a strong curl.
- Another type of curl, ragsetting, can be produced using tissues, paper towels, or strips of thin fabric.



Electric rollers

When selecting a type of roller, consider the following:

- Standard rollers produce firm, volume curls.
- Electric rollers can be used for quick sets that produce medium firm curls with some volume.
- Ragsetting can be used to produce tousled, romantic looks.




Rags or tissues for setting

## STANDARD ROLLER PLACEMENT


Rollers are used where strong volume is desired. When rolling hair, position yourself so you are always rolling the hair towards you.

1. Begin with wet hair and apply a styling aid.
2. Section off a rectangular base whose length is  $\frac{1}{4}$ " less than the length of the roller you're using.
3. Take a subsection from the base that is the same size as the diameter of the roller.
4. Holding the hair at  $90^\circ$ , wrap the hair on the roller from the ends to the scalp. When applied, the roller will rest half on and half off the base.


 **NOTE:** When applying rollers to the bangs or fringe, you might use lower elevation.

5. Apply a clippie on the bottom of the roller to hold the hair in place and secure the roller. Secure the bottom of the clippie near the scalp. The top of the clippie slips inside the roller.

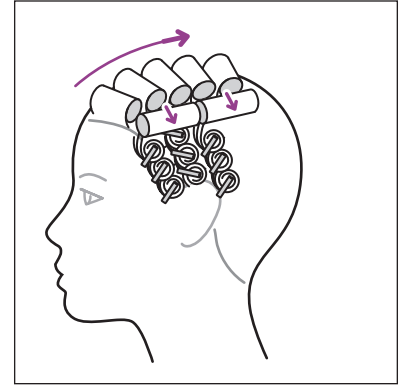
6. Continue placing rollers in a pattern determined by the style desired.

 **NOTE:** In roller setting, separations are more visible because a straight roller doesn't conform to the head. Setting rollers with a diagonal movement, or at a lower elevation, tends to lessen these separations.

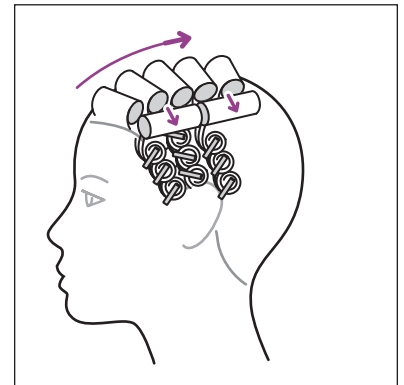
7. Dry the hair, remove the rollers and clippies, and brush through, following the brush with the palm of your subordinate hand to control the hair. Shape the hair according to the setting pattern, and spray to finish.

 **NOTE:** If the hair is not totally dry on the rollers, the set will relax too much. A set that is completely dry should last until the next shampoo.

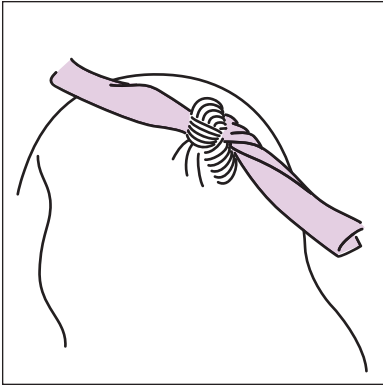
Roller curls can be set in combination with pin curls, using the pin curls in areas where less volume is desired.



*Basic roller set*



*Roller set with pin curls*



*Hair curled on a rag or tissue*

## HOT ROLLERS

Hot rollers are applied much the same as standard rollers, except for the following:

- Begin with hair that is totally dry.
- Apply a spray styling product for hold and control.
- Fasteners are horseshoe shaped prongs that fasten around the rollers, from the back to the front with the flat end towards the scalp.
- Check to make sure the rollers are properly heated before applying them, and cool before removing them.

## RAGSETTING PROCESS

Ragsetting is a different technique than applying standard or hot rollers.

Before you begin, prepare the wrapping material (10" x 1" strips of paper towels, tissue, or fabric). If you reuse fabric strips, they must be washed in hot water and kept sanitized.

1. Begin with damp hair, or dampen dry hair with a soft-hold styling aid.
2. Start at the nape for long hair or at the hairline for short hair. Create a section with a base that is about  $\frac{3}{4}$ ", smaller for tighter curls, or larger for looser curls.
3. Place the fabric on the ends of the hair and roll the hair around the fabric to the scalp.

**HINT:** For smoother ends, enclose them in a paper end wrap.

4. Tie the ends of the fabric over the curl to fasten the curl in place.
5. Place the curls directionally, the way the finished style will be worn. If you turn and twist the hair as you roll it, you'll get more variation and texture.
6. Dry the hair under a hood dryer. When dry, arrange with your fingers or lightly brush through the style.

## SUMMARY

In this lesson, you learned how to set hair using standard rollers, hot rollers, and rags or fabric. Along with finger waves and pin curls, you now have the basis for creating many different hair designs.

## TERMS TO REMEMBER

- Ragsetting





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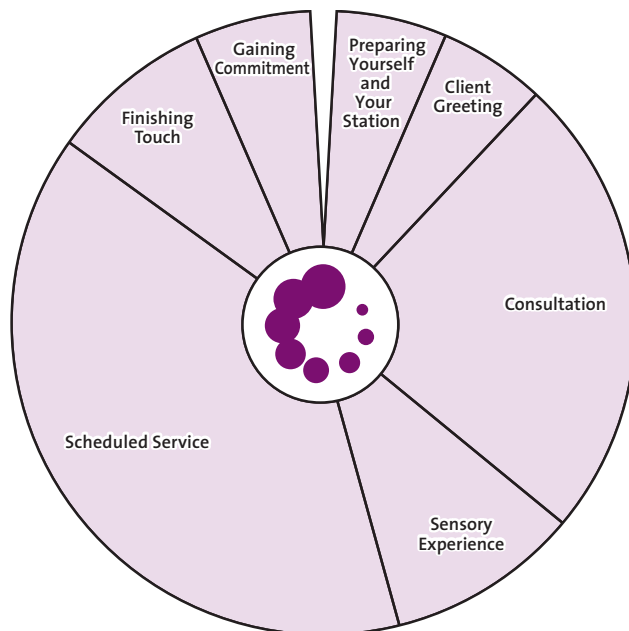
# 6. BACK-COMBING AND BACK-BRUSHING

## Contents

Introduction

Back-Combing and Back-Brushing

Completing the Comb-Out





## OBJECTIVES

After completing this lesson, you will be able to brush, comb, and arrange the set or unset hair into the final style.

## OVERVIEW

Styles are completed by the comb-out or arranging techniques. You relax a set and arrange the hair using brushing, back-combing, and back-brushing techniques. Mastery of these techniques is necessary regardless of styling trends.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Hair spray
- Styling combs
- Brushes
- Mannequin

## INTRODUCTION

When you create a set, whether with finger waves, pin curls, rollers, or other methods, your emphasis should be on the final style design. Determine the desired movement, areas of flatness, and volume required.

When finishing the set, keep the following results in mind:

- Blend the setting patterns, working the top into the sides, etc.
- To relax the set, break up the curls so that hair falls into a natural movement.
- Brush permed or naturally wavy hair a bit more than straight or fine hair, because it holds a stronger curl formation.
- If the client is a weekly maintenance client, ask when she combs through the set. This will tell you how firmly to perform back-combing, if appropriate.

## BACK-COMBING AND BACK-BRUSHING

Back-combing and back-brushing are techniques in which you push hair down to the scalp to add support and volume.

- Back-combing is achieved by pushing short hair within the haircut down to the scalp to support the longer lengths. As a result, back-combing works well on layered and texturized hair, but not as well on one-length styles.
- Back-brushing is generally used for lighter cushioning than back-combing.
- Back-combing is used when firmer cushioning or a more bouffant (fuller) style is desired.

Begin by brushing out the set. The following directions are for back-combing; back-brushing is the same, only using a brush.

1. Begin in an area where the greatest support is desired. Firmly hold as much hair as you can control in your subordinate hand and use your dominant hand to control the comb.
2. Hold the hair at the proper elevation to create the desired volume. Holding the strand higher creates the greatest volume; holding it lower creates less volume. Back-comb at 0° elevation where flatness is desired, for example on the sides.
3. Starting 1" to 1½" away from the scalp, push the comb directly to the scalp with a circular motion. (The circular motion ensures that the spine of the comb is pressed against the hair's cuticle.)
4. Once sufficient cushioning has been created near the scalp, move progressively further away from the scalp and repeat the process. Avoid concentrating in the middle of the strand. Add less cushioning in areas where less volume or support is desired.
5. Continue until the desired amount of cushioning has been created throughout the strand.

## COMPLETING THE COMB-OUT

The objective of the comb-out is to create a natural-looking finish with no exposed cushioning. Use your mirror constantly as you work.

1. Begin in the nape, or in the front on shorter hair, by smoothing over the hair.
2. Comb or brush over the surface lightly.
3. Spray each area of the style as it has been completed.
4. Continue smoothing the surface until the style is perfected.

## SUMMARY


Procedures for arranging hair can be explained, but there is no substitute for work experience. A variety of styles can be set and finished by being brushed through, or combed out with back-combing or back-brushing. You can use back-combing or back-brushing to add support or volume in various areas of the head; it is not always necessary to apply it to the entire head.

## TERMS TO REMEMBER

- Back-brushing
- Back-combing
- Bouffant
- Cushioning

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# 7. HALF-ROUND BRUSH AIR FORMING TECHNIQUE

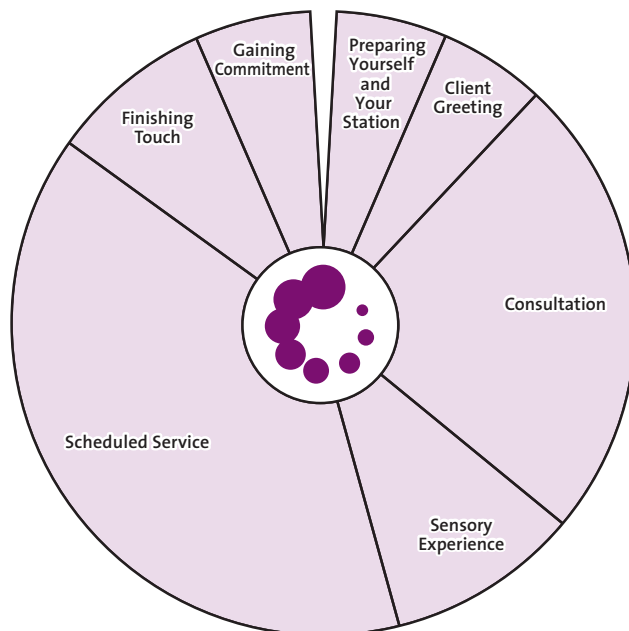
 See DVD: Scene 4.1, Half-Round Brush

## Contents

Parts of the Half-Round Brush

Half-Round Styling Technique

Variation: Using a Paddle Brush







## OBJECTIVES

After completing this lesson, you will be able to:

- Use a half-round brush to provide a smooth, beveled look to one-length or graduated hair
- Use a blow dryer to lay down the cuticle of the hair, creating a smooth and shiny look

## OVERVIEW

A smooth, half-round finished style is a classic that is always in demand in the salon. This technique is achieved by:

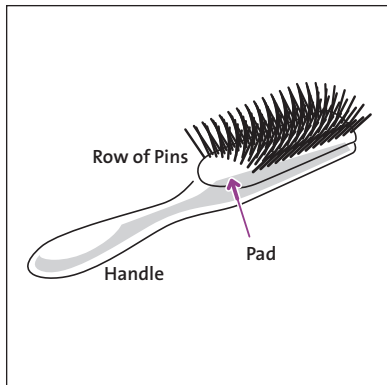
- Drying hair smoothly, removing curl or wave.
- Sectioning the hair following the way it was sectioned during the cut.
- Locking in the base of the hair. This straightens and smooths the hair nearest the scalp. For example, relaxed hair with new growth can be straightened in the new growth area with this technique.
- Beveling the rest of the hair shaft and ends. This creates a curve through the strand, beveling the ends under.

Rarely will a day go by in the salon that you don't use this important technique.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Half-round brush
- Blow dryer and nozzle
- Mannequin



Half-round brush

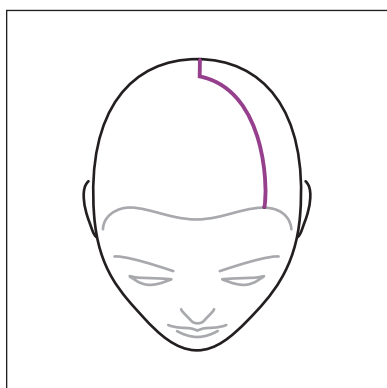
## PARTS OF THE HALF-ROUND BRUSH

The half-round brush usually comes in two varieties: 7 rows of pins and 9 rows of pins.

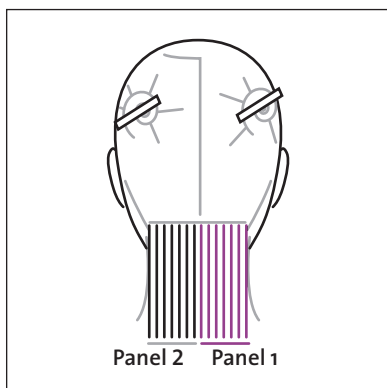
## HALF-ROUND STYLING TECHNIQUE

### 1. Pre-Dry and Section the Hair

1. Dry the hair to 80–90% dry by blowing it from side to side. If the hair isn't sufficiently dry, the hair will tangle in the brush.
2. Section the hair either in a center part or in a side part to the crown and then continue down the center to the nape.
3. Use the brush to subsection parallel to the perimeter, following the sectioning used in the haircut.
4. Isolate the remaining hair.



Part hair in desired style (center or side)



First subsection

## 2. Lock in the Base

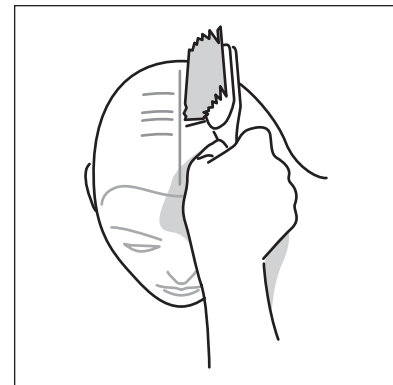
1. Stand to the left of the area that you are styling.
2. Place the brush with the pins closest to the head resting at the part.
3. Using your wrist only (not your arm), rotate the brush approximately 180° until the pins on the opposite side of the brush are at the part.

**NOTE:** Take only as much hair into the brush as can be covered by the pins as you rotate the brush. Do not "dip" below that area.

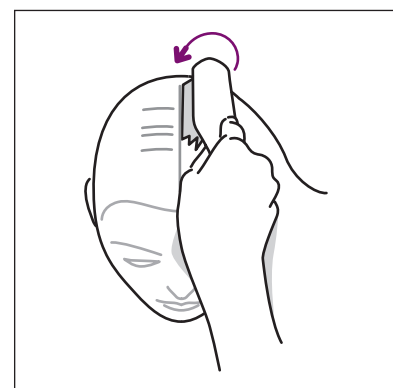
4. Rotate the brush back again, accumulating the hair in the pins across the pad of the brush. The brush should now be facing directly up. This will "lock" hair in the brush.

## 3. Dry

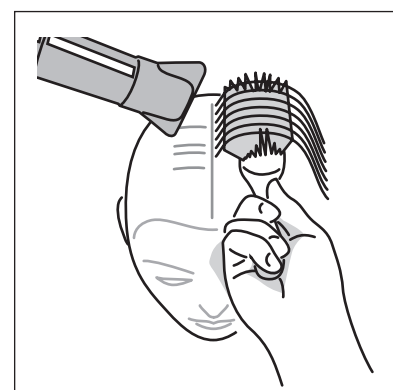
1. Hold the blow dryer (with the nozzle attached) directly above the brush.
2. Draw the brush down toward the end of the hair, following with the blow dryer and directing the air down the hair shaft. Keep the dryer and brush moving all the time and avoid getting too much heat on the client's scalp.
3. Drop the hair ends out of the brush before they become dry (they should simply fall out)—they will be beveled after the rest of the hair in that panel has been dried and, therefore, need to be damp.
4. After drying the center panel, repeat the process of locking in the hair and dropping the ends on one side and then the other for the remaining panels in that section.



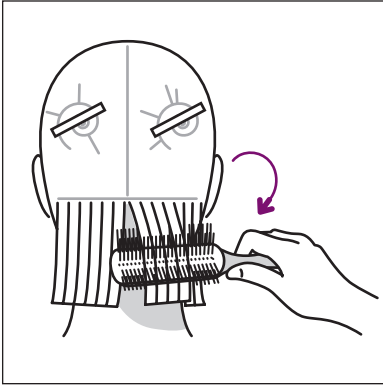
*Place pins at part: pins are up*



*Rotate brush downward 180°: pins are down*



*Rotate brush back to original position and pull through: pins are up*



*Beveling the hair*

#### 4. **Bevel the Hair**

1. Change your body position so that the panel of hair you are drying is directly in front of you.
2. Starting in the middle panel again, bring the brush under the hair with the pins facing up and the hair lying on the pad of the brush.
3. Using the brush, elevate the hair to approximately 45°, and then draw the brush down the hair shaft, bringing the elevation down to 0° as you approach the ends.
4. As you work the ends, use your wrist to rotate the brush several times, all the time directing the air of the blow dryer down from above.

#### 5. **Continue with the Rest of the Hair**

Repeat the procedure for each subsection, following the sectioning of the haircut. You can take more subsections than you did for the haircut, but not fewer. Remember to lock in the upper shaft first, and then bevel the rest.

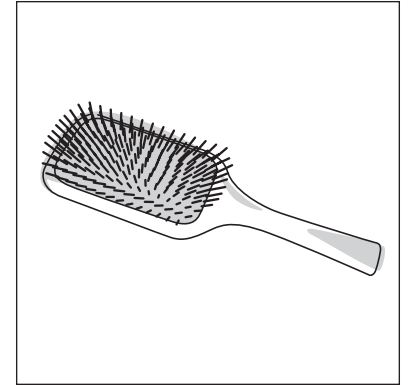
When you're done, comb or brush the hair into place. It will look polished and shiny.

## VARIATION: USING A PADDLE BRUSH

 See DVD: Scene 4.2, Paddle Brush

The paddle brush can be used to smooth and straighten hair. You can also use it to slightly bevel hair by rotating the brush under. If you do not want to create a bevel, draw the brush straight through the ends without rotating it.

A paddle brush can be more appropriate than a half-round brush if the client has long hair. The technique for using a paddle brush is the same as a half-round brush.



*Paddle brush*

## SUMMARY

The importance of half-round drying cannot be over-emphasized. Perfecting this technique will provide the well-trained stylist with a useful service to offer a wide variety of clients. This technique is most often applied to one-length and graduated cuts and a variety of hair textures.

## TERMS TO REMEMBER

- Bevel
- Half-round brush
- Locking
- Paddle brush



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# 8. ROUND BRUSH STYLING TECHNIQUE

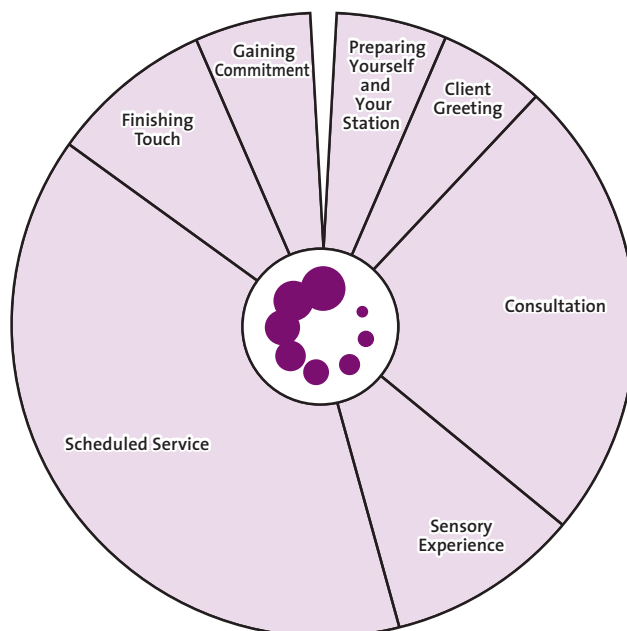
 See DVD: Scene 4.3, Round Brush

## Contents

Choosing a Brush

Round Brush Technique

Variation: Flat Round Brush Curls







## OBJECTIVES

After completing this lesson, you will be able to:

- Use the hard set round brush technique to create firmer curls
- Use the soft set round brush technique to create a soft curled look
- Determine which size of brush to select for the hair and the look desired
- Determine the elevation to use based on the volume desired

## OVERVIEW

Round brush setting is a frequently performed technique in hair design. There are two variations:

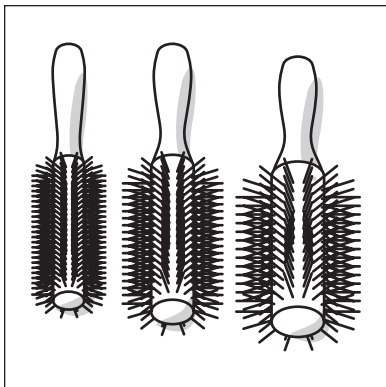
- **Hard set:** This kind of set creates longer lasting curls. Weekly or biweekly clients are interested in this form of setting because it lasts until their next visit to the salon.
- **Soft set:** This set creates a looser, softer curl.

The procedure for each set is similar to the half round technique: first you dry the base, and then you form the curl. The procedure for securing the curl is the main difference between the hard and soft sets.

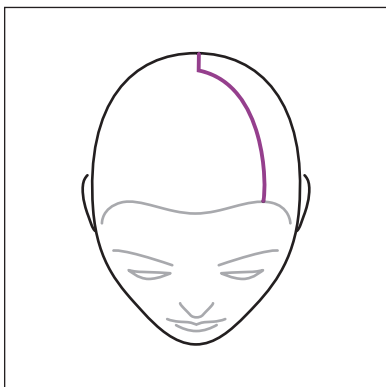
## PREPARATION

For this lesson, you will need:

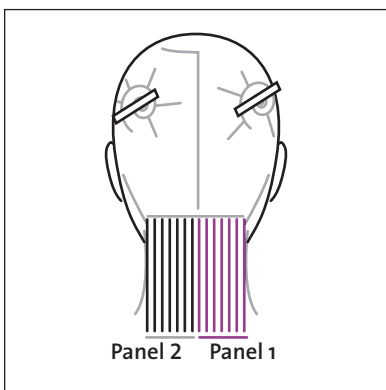
- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Setting lotion or styling aid
- Hair spray
- Double prong clippies
- 3 sizes of round brushes



Three sizes of round brushes



Part hair in desired style (center or side)



First subsection

## CHOOSING A BRUSH

Round brushes come in three basic sizes (as well as in other larger and smaller sizes). Choose the size of brush based on the desired size of curl and the length of the hair: larger brushes produce a larger curl/wave pattern, while smaller brushes produce a tighter pattern.

The correct brush should have hair wrap at least 1½ to 2 times around its diameter.

You may choose to use several brush sizes on a single client. If you're in doubt, choose a slightly smaller brush rather than one that is too large. It is better to have too much curl than too little, especially on straighter hair. Also, if a client's hair is short, you will have to use a smaller brush.

## ROUND BRUSH TECHNIQUE


### 1. Pre-Dry and Section the Hair

1. Apply styling aid and dry the hair to 80–90% dry by blowing it from side to side. If the hair isn't sufficiently dry, brushes will tangle more easily.
2. Section the hair either in a center part or a side part to the crown and then continue down the center to the nape.
3. Optional: use a comb to subsection parallel to the perimeter, following the sectioning used in the haircut.

**NOTE:** If the client's hair is mid-length to long, begin at the nape and work up to the front hairline. If the client's hair is short, begin at the front hairline and work down to the nape. This lesson describes longer hair being styled.


## 2. Dry the Base

1. Stand directly in front of the section you are styling and rotate the brush towards you.
2. Pick up a panel of hair that is no wider and no longer than the length and diameter of the bristles of the brush.
3. Lift the hair to the desired elevation, and place the brush at the scalp. The higher the elevation, the stronger the base of the curl, and the less mobility. Avoid directing heat at the scalp. Direct the air into the brush.

 **NOTE:** A standard elevation is 90° for more volume, and 45° for less volume.

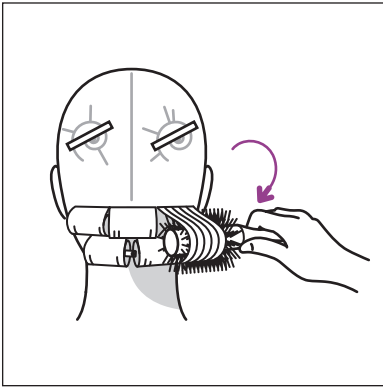
4. Keeping the hair at the correct elevation, dry the hair. Concentrate the heat at the base of the hair and avoid too much heat at the scalp. The nozzle can be added to the blow dryer for control.

## 3. Form the Curl

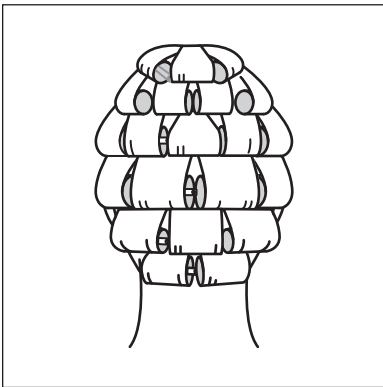
 **NOTE:** If you don't want any volume, you can use lower or no elevation at the base and just form curl at the ends.

1. After the base is dried, slide the brush with some curvature toward the mid-shaft and dry the mid-shaft.
2. Slide the brush through the hair ends and dry the ends.
3. Curl the hair around the brush all the way from the ends to the scalp, while continuously drying and rotating the brush. Check to make sure that all the ends are curled smoothly into the brush, taking care to avoid fish-hooked ends. Unroll the hair and roll it again until the hair is dried evenly.

The next step depends on whether you are doing a hard set or a soft set.



Hard set formation



Final pattern set at 45°

### Forming the Hard Set

1. Release the brush from the hair.
2. Quickly re-form the curl using your hands.
3. Clip the curl as you would a volume pin curl.
4. Optional: Apply hair spray if you want a firmer set.
5. Continue with the rest of the hair, forming the curls in an alternating bricklaying pattern as shown in the illustration.
6. Once the hair has cooled and is dry, release the curls and brush through to finish.

### Forming the Soft Set

1. With the hair rolled in the brush at the correct elevation, hold the blow dryer away from the hair for a few seconds to allow the hair to cool.

**\* HINT:** Some blow dryers have a “cool” setting, which you can use to help the hair cool down. This enhances the firmness of the curl.

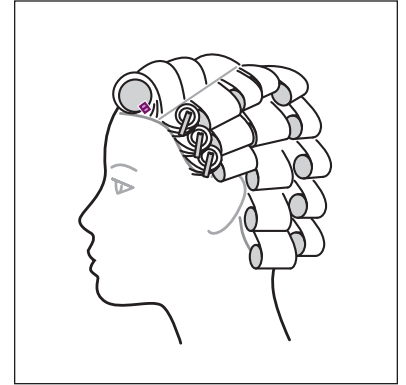
2. Release the curl.
3. Repeat the procedure of drying in the base and forming the curl for the remainder of the hair.
4. To finish the set, brush through the hair.

## VARIATION: FLAT ROUND BRUSH CURLS

Use flat round brush curls for areas of hair that you want to be very close to the head. These curls are very similar to indentation pin curls and can produce a similar look.

To create a flat round brush curl:

1. Dry in the base as described earlier, using a very low elevation and directing the brush opposite to the comb-out direction to create an indentation curl.
2. Pin the curl flat while it is warm and dry with a double-pronged clipper.
3. Repeat until the flat area is curled.



*Combination flat round and standard round brush curls*

## SUMMARY

Because of its versatility, this is one of the most frequently performed salon finishing techniques. Select a soft or hard set depending on how strong a curl you want. Determine the elevation to use at each part of the head based on how much volume you want.

## TERMS TO REMEMBER

- Hard set
- Round brush
- Soft set



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# 9. FINGER DRYING AND PALM DRYING

## Contents

Introduction to Drying Techniques

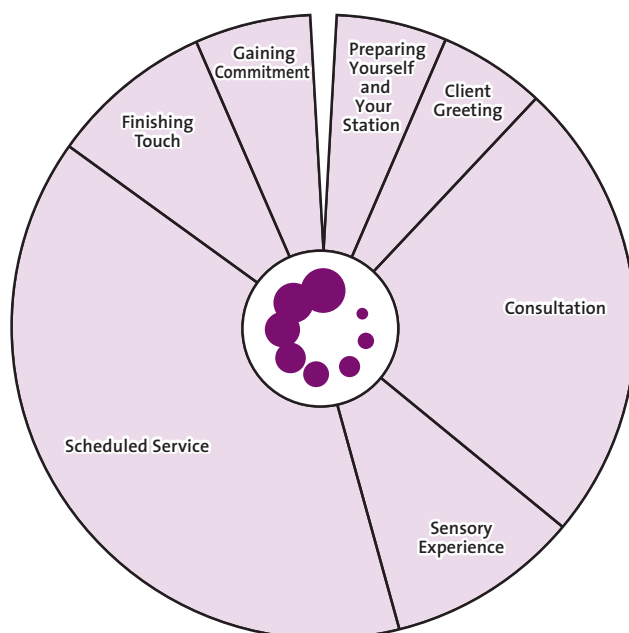
Palm Drying

Diffusing

Scrunching

Finger Drying

Combination Drying







## OBJECTIVES

After completing this lesson, you will be able to style hair using only a blow dryer, with or without a diffuser, and your hands.

## OVERVIEW

For clients who want a casual look, you must be able to style hair with a blow dryer and your hands. Variations of finger styling include:

- Palm drying (for a rough, textured look)
- Diffusing (for maintaining curl)
- Scrunching (for maintaining curl volume)
- Finger drying (to add curl lift or direction)

These techniques can be combined to achieve a finish with a variety of results.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Water bottle
- Blow dryer/diffuser
- Mannequin
- Styling aid

## INTRODUCTION TO DRYING TECHNIQUES


The technique or combination of techniques you use to dry a client's hair using your hands depends on which of the following results are desired:

- More texture (palm drying)
- Maintaining existing curl (scrunching or diffusing)
- A casually finished style with a touch of direction and volume (finger drying)

## PALM DRYING

Palm drying is a technique used to make the hair stand up with a sharp, pointed texture.

1. Apply an appropriate styling aid.
2. Use a blow dryer to dry the hair while “scrubbing” your palm in a circular pattern over the scalp. Continue the movement until the desired texture is achieved.

 **NOTE:** Palming can be performed directionally (like a flat pin curl). For example, rotating the hair counter-clockwise in one area and clockwise in another area will create random movement throughout the head.

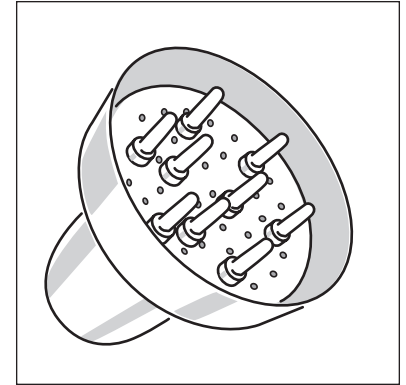
3. Continue until all the hair is dry.

## DIFFUSING

 See DVD: Scene 4.5, Diffuser

When performing a naturally dried style, the hair will look frizzy if it is dried by blowing it around. Diffusers are used when drying with limited hair movement is desired. This maintains an existing curl. Some diffusers have “fingers” that stand up inside the cone; these are excellent tools for placing longer hair inside to create volume.

1. Apply a styling aid.
2. If there is excessive moisture, remove it using the blow dryer without the diffuser. In order to maintain curl at the hair ends, concentrate the heat only near the scalp when you do this.
3. Arrange the hair inside the diffuser. To create volume or curl definition in longer hair, lift the hair up and place it inside the diffuser. Adjust the client’s body posture as needed to do this.
4. Diffuse the hair without disturbing or breaking up the curls. Do not pick through the hair with your fingers.



Diffuser

## SCRUNCHING

Scrunching, like diffusing, is a form of styling for preserving natural wave and curl. As with diffusing, the hair may be slightly pre-dried.

1. Gather the hair from the ends and hold it in the palm of your hand.
2. Working upwards from the nape, hold the hair firmly. Use the blow dryer without the nozzle attachment to direct the air into the hair held in your palm.
3. Continue until the entire head is dried.

## FINGER DRYING

Finger drying creates a more defined movement that is similar to classic blow drying.

1. Pre-dry the hair until it is approximately 80–90% dry. This pre-drying can be somewhat directional: backward, forward, etc.
2. Do one or more of the following to create the desired look:
  - Elevate the hair away from the head with your fingers where volume is desired.
  - Work your fingers through hair ends to blow in a straighter look.
  - Create curls by holding the hair between your forefinger and center finger and turning your hand to create movement in the style.
3. Allow the hair to cool in place for strength.

## COMBINATION DRYING

You can combine several of these techniques to create many different looks.

## SUMMARY

These casual styling techniques are very useful in the salon. Your awareness of every styling technique allows you to create the look you and your client desire. These techniques are very easy to teach to your clients.

## TERMS TO REMEMBER

- Diffuser
- Finger drying
- Palm drying
- Scrunching

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# 10. THERMAL TECHNIQUES FOR CURLING

 See DVD: Scene 4.4, Thermal Iron

## Contents

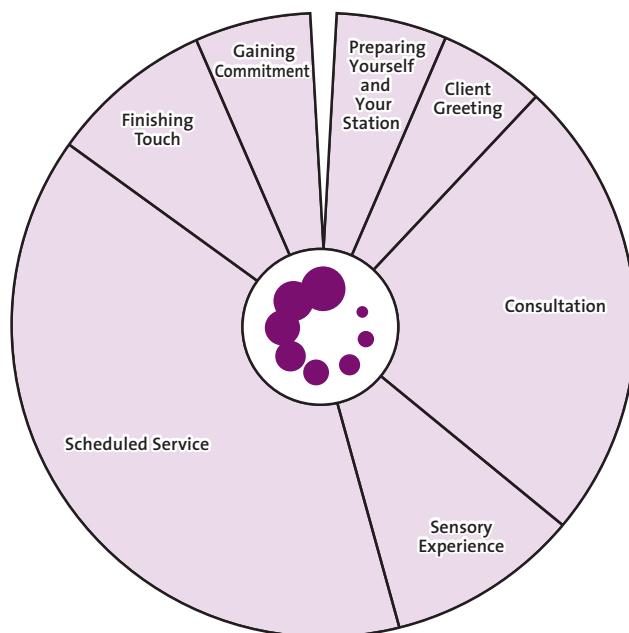
Holding the Iron

Creating a Curl

Guidelines for Curling

Variation: Flat Curls

Oven-Heated Thermal (Bumper or Marcel) Irons





## OBJECTIVES

After completing this lesson, you will be able to:

- Manipulate an electric and oven-heated thermal iron
- Determine the correct heat for the hair you're curling
- Produce curls on various hair lengths using the correct thermal iron technique

## OVERVIEW

Thermal styling is the technique of using heated tools on dry hair to form curls or waves or to smooth and straighten hair. There are several thermal tools that you will be learning to use. This lesson focuses on using thermal irons to create curls.

The thermal iron is a versatile tool that you will use daily. It can be used to curl, wave, and straighten hair. This lesson provides an introduction to using a thermal iron and gives you a step-by-step procedure for creating curls.

The curls you create with a thermal iron are closely related to those you create with rollers, volume pin curls, and the round brush.

Thermal irons can be either electric or oven heated (also known as bumper irons). Both are presented in this lesson.



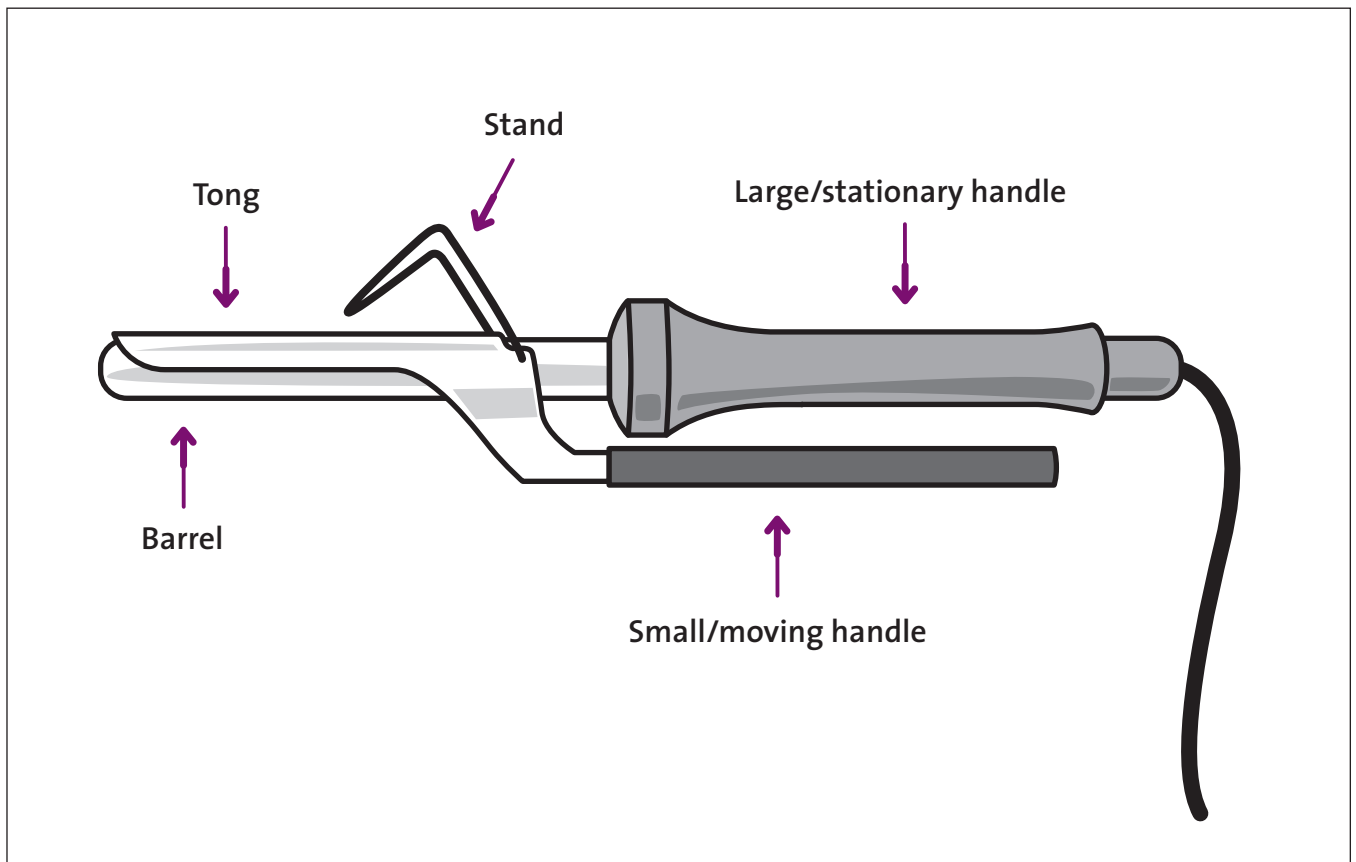
## PREPARATION

For this lesson, you will need:

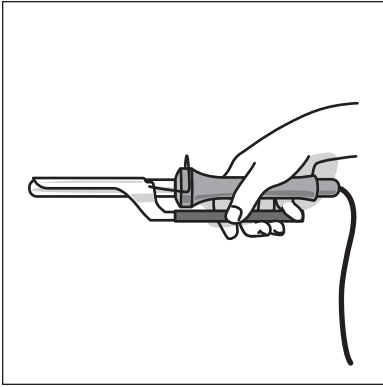
- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Electric thermal iron
- Oven-heated thermal irons
- Thermal oven
- Large, heat-resistant, styling comb
- Styling aid
- Tissue or end wraps
- Clippies

## HOLDING THE IRON

1. Hold the iron in the palm of your dominant hand.
2. Hold the iron with the tong on top and the small handle on the bottom. The large stationary handle should be above the small moving handle.
3. Position the large stationary handle at the base of your thumb, between the thumb and forefinger, as shown on the next page.



*Parts of the electric thermal iron*

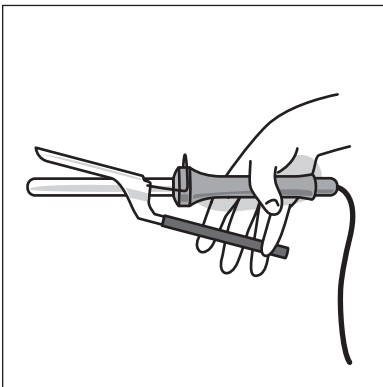


Holding the thermal iron

## Opening and Closing the Iron

When opening and closing the iron, hold the large handle stationary and move only the small handle. Moving the small handle causes the tong to open and close. Opening and closing the iron creates a “clicking” sound.

To open the iron, push out on the small handle with your little finger. To close it, pull up with your other three fingers (forefinger, middle finger, and ring finger).



Opening the thermal iron

## Rotating the Iron

Once you become comfortable opening and closing the iron, learn how to rotate it for curling hair.

To rotate the iron:

1. Open the iron.
2. Place the hair over the barrel.
3. Close and turn the iron toward you.

## Holding the Comb

When working with a thermal iron, use a large, heat-resistant comb.

The comb serves two purposes:

- To manipulate the hair. You rarely need to move the hair with your fingers when using a thermal iron.
- To protect the client’s scalp from the heat of the iron. When working near the scalp, hold the comb between the scalp and the iron.

**\* HINT:** It’s always best to use a comb made of heat-resistant material such as bone or hard rubber.

Hold the comb in your subordinate hand, using only your finger tips. This provides you with the control and flexibility you need for manipulating the hair and the comb.

## Determining the Correct Heat

The temperature of the iron is crucial: too hot an iron can damage hair; too cool an iron will not be effective.

The correct heat setting depends on several factors, including the hair texture (whether it is fine or coarse) and how brittle it is as a result of chemical treatment.

The following kinds of hair need **less heat**:

- Chemically colored hair
- Chemically lightened hair
- White hair
- Fine hair (children and younger clients)

The following kinds of hair need **more heat**:

- Coarse hair
- Hair with more texture or curl

## Checking for the Correct Heat

To check if an iron is too hot, place an end wrap or piece of white paper between the tong and barrel and hold it there for several seconds. If the paper is scorched, turn down the heat setting or hold the iron in a towel for a few seconds and check it again.

You'll know when an iron is too cool because the hair won't respond the way you want.

## CREATING A CURL

With a thermal iron, it is most effective to create the curl starting at the scalp and working to the end. This is a three-step process:

1. Form the base (also known as "rock in the base").
2. Rotate the hair into the iron.
3. Clip or anchor to the base.

There are three kinds of curls we will be discussing:

- Croquignole curls, performed on shorter hair, are performed end to scalp
- Figure 6 curls, which are commonly created in short to mid-length hair
- Figure 8 curls, which are commonly created in long hair

All three kinds of curls use the same procedure for forming the base. The curling part of the process is slightly different for each type of curl, however.

### Forming the Base

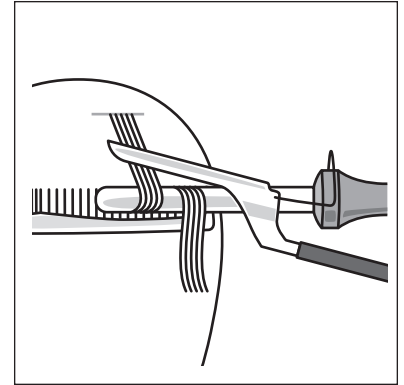
As with all curls, those you create with a thermal iron should have a strong base:

1. Make sure that the hair is 100% dry.
2. While holding the iron, pick up a section of the hair using the little finger of your dominant hand or section with a comb. The size of the base for a thermal iron curl is the diameter of the barrel and about 2½" long.
3. Place hair in comb (teeth up) at the desired elevation. Remember that the higher the elevation, the stronger the base and the less mobile the hair.
4. Apply the iron as close to the scalp as possible, taking care not to touch the scalp.
5. Keeping the tong of the iron slightly open, and using the comb to keep the hair in the iron, rotate the iron toward you gently. Closing the iron will create a "crimp" across the base of the curl. Make sure to keep the hair at the desired elevation as you work.
6. Without letting go of the hair, proceed to creating the curl.

## Forming Croquignole Curls (for hair under 5" in length)

After forming the base, use this curling technique only on the shortest hair (5" or less in length). This curl is performed end to scalp.

1. Do the following all in one motion, immediately after rocking in the base:
  - Holding the curl at the correct elevation, pull out to the hair end. Do this by curving the iron with the tong and barrel close together.
  - With the comb held at the scalp, roll down to complete the curl.
2. Remove the curl from the iron by gently clicking the iron to the right and moving the hair with the comb.
3. Optional: Clip the curl in place for a firmer set.
4. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.

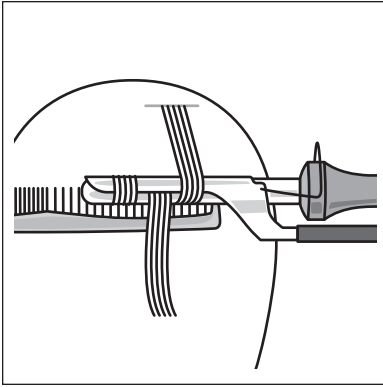


*Forming a figure 6 curl*

## Forming Figure 6 Curls (for short to mid-length hair)

After forming the base, use this curling technique for hair that is 5–13" long.

1. Do the following all in one motion, immediately after rocking in the base:
  - Holding the curl at the correct elevation, move the iron away from the scalp.
  - Use the comb to move the hair along the barrel toward the handle, and then rotate the iron.
  - Place the comb under the curl, by the scalp, to protect the scalp.
2. Rotate the iron, opening and closing it so the hair rotates freely into a curl.
3. Continue rotating until the full length of the strand is curled around the barrel.
4. Remove the curl by gently clicking the iron to the right and moving the hair with the comb off of the barrel.



Forming a figure 8 curl

5. Optional: Clip the curl in place for a firmer set.
6. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.

### Forming Figure 8 Curls (for long hair)

After forming the base, use this curling technique for hair that is 13" or longer.

1. Do the following all in one motion, immediately after rocking in the base:
  - Holding the hair at the correct elevation, move the iron away from the scalp to about mid-shaft.
  - Use the comb to move the hair along the barrel toward your hand, near the handle, and then rotate the iron.

**NOTE:** At this point, the creation of a figure 8 curl is very similar to the creation of a figure 6 curl.

- Then draw the strand to the opposite side of the curl and pull it over the top of the barrel (use your fingers or comb if necessary).
  - Place the comb under the curl, by the scalp, to protect the scalp.
2. Rotate the hair around the tong and barrel, clicking so the hair rotates freely into a curl.
  3. Continue rotating until all the hair in the strand is curled around the barrel.
  4. Remove the curl from the iron by gently clicking the iron and moving the hair with the comb off the barrel.
  5. Optional: Clip the curl in place for a firmer curl.
  6. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.

## GUIDELINES FOR CURLING

On long hair, work from the bottom up beginning at the nape, and following the design of the cut.

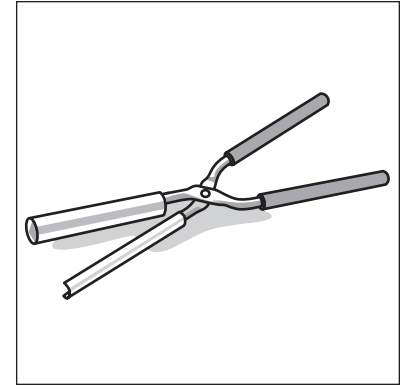
For short hair, create the curls from the front hairline to the nape, again following the design of the cut.

## VARIATION: FLAT CURLS

Using the thermal iron, you can create the same kind of pin curl patterns as described in *Lesson 4: Pin Curls* in this module. To do this:

1. Form the base as described earlier in this lesson.
2. Create curl using the indentation movement (movement opposite the direction to be combed out).
3. Quickly flatten the warm hair into flat pin curls.
4. Clip the curl as for a pin curl.

The resulting curl combs out flat to the head.



*Oven-heated thermal iron*

## OVEN-HEATED THERMAL (BUMPER OR MARCEL) IRONS

The general technique for using oven-heated thermal irons (also referred to as marcel irons and bumper irons) is the same as for electric thermal irons. One advantage of oven-heated irons is that you can get the irons quite hot (hotter than most electric irons) when necessary for strong resistant hair. Oven-heated thermal irons are available in many sizes and styles to create a variety of looks.



Following is a list of guidelines for choosing and using irons:

- Ovens or stoves may come with thermostatic controls (heat dials) or without. Stylists using ovens without these controls need to be more careful about the heat of the tools being used.
- Better tools are made of a mixture of metals that retain the heat more evenly and longer. A well-made iron will hold sufficient heat to perform three curls. Therefore, two irons may be used during the set, alternating so you always have a hot iron.
- Always test to make sure that the irons are not too hot by clamping an end wrap or paper neck strip within the heated irons. If the paper scorches, the iron is too hot; allow it to cool a few minutes outside the oven.

## SUMMARY

Thermal iron curling is a valuable technique that you will use constantly as a professional stylist. There are two parts to creating a curl: rocking in the base and forming the curl. There are three techniques for forming the curl: one for the shortest hair, one for short to mid-length hair, and one for long hair.

If you can use bumper irons heated appropriately for the type of hair, you'll have the versatility necessary to be a successful stylist.

## TERMS TO REMEMBER

- Barrel
- Bumper iron
- Croquignole curl
- Figure 6 curl
- Figure 8 curl
- Marcel iron
- Thermal iron
- Tong

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# 11. THERMAL TECHNIQUES FOR CREATING WAVES

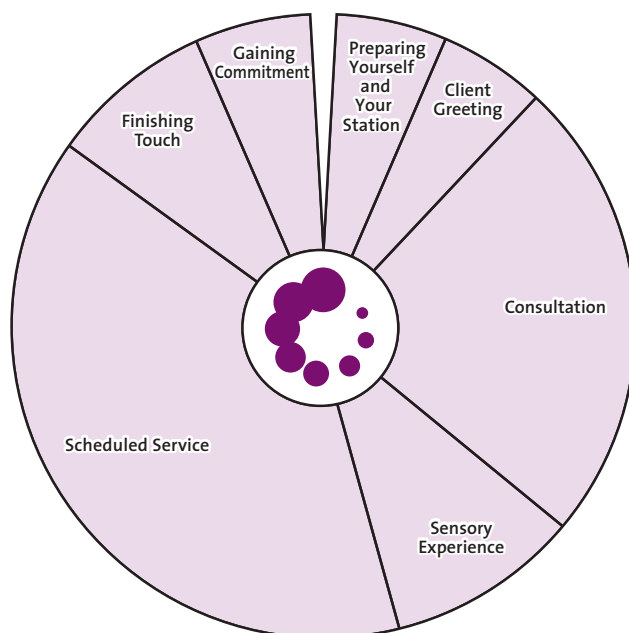
## Contents

Holding the Iron for Marcelling

Marcel Waving Process

Variation: Surface Marcel

Variation: Vertical and Diagonal Waves





## OBJECTIVES

After completing this lesson, you will be able to:

- Create a traditional marcel waved style
- Create a surface marcel style

## OVERVIEW

Developed in the 1870s by the Parisian hairdresser Marcel Grateau, marcel waving is a truly classic style. A marcel is made up of deep regular S waves that lie close to the head.

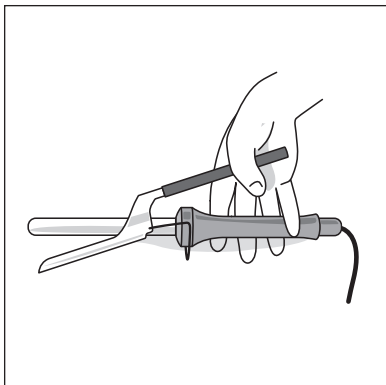
The marcel wave closely resembles finger waves. However, to create marcel waves, you use a thermal iron and start with dry hair. You can create waves throughout the hair or only do a surface marcel. Each is explained in this lesson.

Before starting this lesson, make sure that you understand waves as explained in *Lesson 2: Finger Waving Technique* in this module. Also make sure that you understand the basics of using a thermal iron as explained in *Lesson 10: Thermal Techniques for Curling* also in this module.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Two thermal irons
- Large, heat-resistant, styling comb
- Styling aid



*Holding the thermal iron when marcelling*

## HOLDING THE IRON FOR MARCELLING

1. Hold the iron in the palm of your dominant hand.
2. Hold the iron with the tong on the bottom and the small handle on top.
3. Hold forearm, comb, and iron parallel to the floor and to one another to ensure horizontal waves.

## MARCEL WAVING PROCESS

### 1. Prepare the Hair

Before you start marcelling the hair, it is important to part and dry it.

1. Part the hair on the side from the recession to the crown and then vertically to the nape.
2. Dry the hair to 100%. It is preferable that the hair be dried straight.


### 2. Plan the Look

Before you start the marcel technique, it's important to create a mental "blueprint" of what the final look will be. Equipped with a plan, your outcome will be assured.

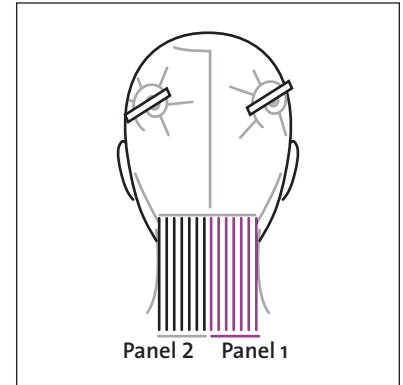
- Determine whether you want a full marcel or a surface one. The full marcel will last longer, but the surface marcel will take less time to create.
- If you are going to do a surface marcel, determine where the first wave will start. If possible, the first wave should reflect the natural movement of the hair.
- Determine the direction of the first wave. This will determine the direction of all the other waves.
- Determine the desired distance between the ridges.

### 3. Marcel the First Panel (Traditional Method)

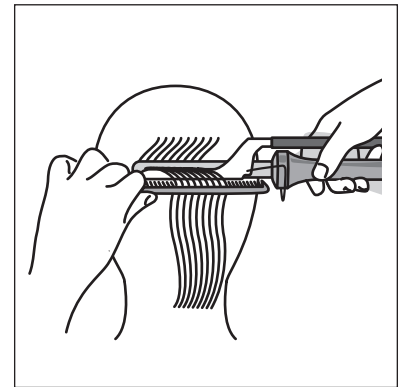
1. Starting at the nape, create a ½” to 1” subsection, depending on the density of the hair. Divide the subsection into two panels, each narrower than the length of the barrel.

 **NOTE:** Begin at the top of the panel and work down to the ends.

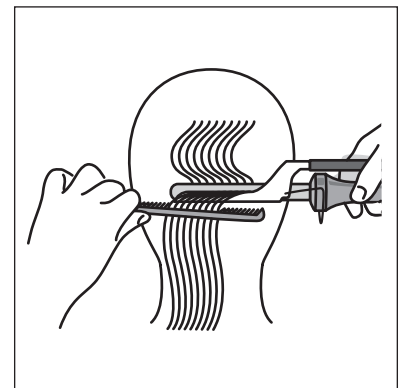
2. Standing directly in front of the panel being marcelled, use the little finger of your dominant hand to pick up the first panel to be waved.
3. Place the strand momentarily into the comb held in your subordinate hand (teeth are turned up).
4. Apply the iron to the top of the panel, approximately 1” from the scalp, and remove the comb. The hair is now lying between the barrel and the tong.
5. Using the teeth of the comb, move the hair to the right or left depending on which way you want to begin the wave.
6. While still holding the hair with the comb, close the iron.
7. Move the hair further in the desired direction (either left or right). This strengthens the ridge.
8. While still holding the hair in position with the comb, rotate the iron away from you, toward the head.
9. Rotate the iron back toward you and open the iron (still holding the hair in place with the comb).
10. Repeat steps 8 and 9 three times.
11. Slide the open iron lightly down the panel (gently moving the hair into an S pattern) until it reaches where you want the next ridge to be.
12. Repeat the procedure, moving the hair in the opposite direction. Do this until the entire panel is waved.



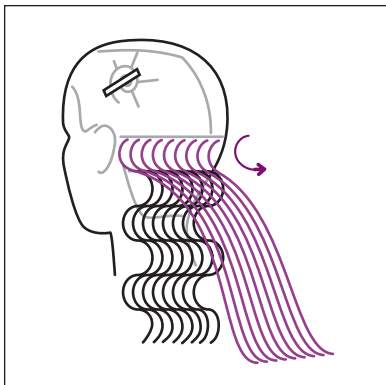
*Begin in the nape*



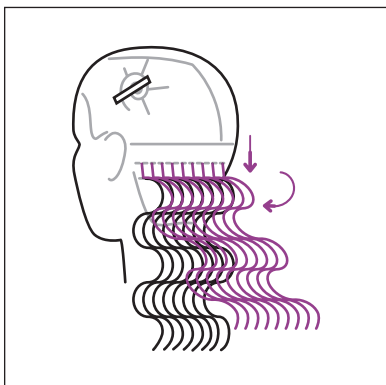
*Direct hair in one direction for the first wave*



*Direct it in the other direction for the next wave*



Matching waves



Adding a reverse wave at top

13. Once the first panel is completed, use the iron to create a bend at the ends. You will need to reverse the iron's position, placing the large handle on top.

**NOTE:** Avoid pulling excessively on newly formed waves because ridges can be removed or distorted. Also, don't comb through waves until the hair is thoroughly cooled.

#### 4. Marcel the Next Panel in the Subsection

The process for marcelling the next panel is the same as the first. However, you must be careful to match up the waves so all the ridges and troughs line up with one another.

One way of matching up the waves is to place the barrel in the trough of an existing wave, and then move the barrel over to grasp the hair in the adjacent panel.

#### 5. Marcel the Rest of the Hair

As you continue moving up the head and marcelling the hair, follow these steps:

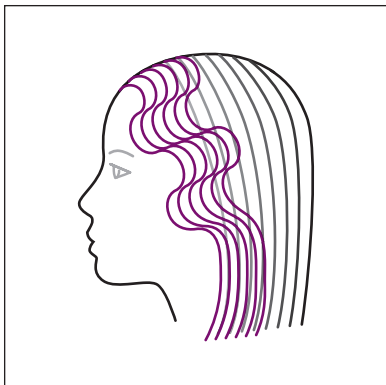
1. Drop another entire subsection. The previously waved hair is your guide; check the previous direction before beginning the next wave.
2. Divide the subsection into as many panels as necessary. Each panel should be a little shorter than the length of the barrel.

**HINT:** To more easily match waves, take narrower subsections, especially in the back of the head.

**NOTE:** Make sure that the iron is still hot enough. If it isn't, change to another iron.

3. Starting with the center panel, glide the iron lightly over the hair until it reaches the first ridge of this panel.
4. Hold the hair at an elevation close to the previously waved hair so it can be used to match waves, but high enough so that the iron does not touch the wave underneath.
5. Match the wave to the one below it and marcel in the same direction.
6. Continue the marcel procedure on adjacent panels.
7. Work subsection by subsection, until there is enough length at the top of a panel to require adding another wave (ridge). This means that there isn't a wave underneath that part of the hair.
8. Add a wave as necessary, making sure that it goes in the reverse direction of the one directly below it.
9. When waving the sides of the client's head, stand on the side.
10. When you finish, wait for the hair to cool thoroughly, and then lightly comb the hair.





*Starting a surface marcel*

### **VARIATION: SURFACE MARCEL**

A surface marcel is when only the top layer of the hair is waved. Follow the same procedure as the standard marcel, except as follows:

- Start at the “heavy” side of the part in front and wave the entire front panel.
- Then move around the head, matching up the ridges and troughs, and marcelling only the top layer of hair. Turn the ends under.



*A completed surface Marcel style*

### **VARIATION: VERTICAL AND DIAGONAL WAVES**

Although marcel waves are usually horizontal, you can create vertical and diagonal waves using the same technique as outlined in this lesson. Make sure to change your hand, comb, and iron positions to reflect the angle of the wave.

## SUMMARY

Marcel waving is a classic style that is a combination of these techniques:

- Finger waving and thermal iron use
- Creating ridges and troughs in a side-to-side direction using a comb
- Carefully matching previously waved hair to the one you're waving now
- Determining where to add new waves as they become necessary

You now know how to perform a full, traditional marcel wave and a surface marcel. Both of these styles become popular every few years and the technique needs to be in every stylist's repertoire.

## TERMS TO REMEMBER

- Marcel wave
- Ridge
- Surface marcel wave
- Trough



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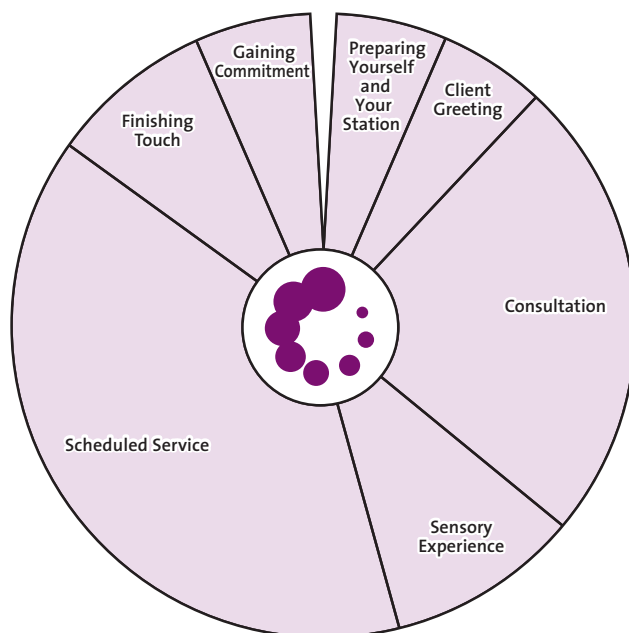
# 12. THERMAL TECHNIQUES FOR SMOOTHING AND STRAIGHTENING

## Contents

Pick Attachment Technique

Pressing (Silking)

Other Tools for Smoothing and Straightening





## OBJECTIVES

After completing this lesson, you will be able to:

- Determine the best tool to use for smoothing and straightening various hair textures.
- Correctly use a pick attachment to a blow dryer to dry and smooth highly textured hair.
- Correctly use a pressing comb to smooth and straighten hair.
- Correctly use a flat iron to smooth and straighten hair.

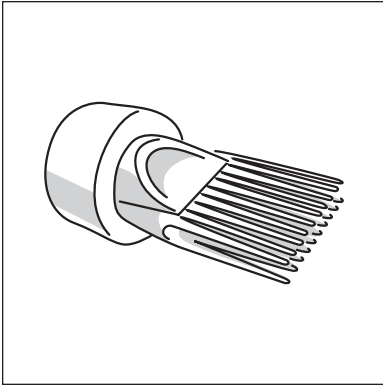
## OVERVIEW

Professionally, you work with a variety of hair textures and curl configurations, from straight to tightly curled (highly textured). Tightly curled hair requires specific styling skills for manageability. Two fundamental design techniques for highly textured hair are:

- Blow pick/air forming
- Pressing/silking

In addition, you can use a flat iron or a thermal iron to straighten hair.

Straightening techniques are sometimes used as part of a “Press and Curl,” in which the hair is first straightened, and then it is curled. Usually, this is done on hair that hasn’t been chemically relaxed.



Thermal pick attachment

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Blow pick attachment (to a blow dryer)
- Pressing comb
- Thermal oven
- Large styling comb (heat resistant)
- Pomade
- Flat iron
- Thermal iron

## PICK ATTACHMENT TECHNIQUE

The pick attachment to a blow dryer can be used to both dry and straighten highly textured hair, whether it has been chemically relaxed or not. It is sometimes used to prepare the hair for pressing.

To straighten hair using a blow dryer pick attachment:

1. Apply a light setting lotion to the hair.
2. Isolate ½” to 1” sections starting from the nape and working up the head.
3. Using moderate tension, hold the ends of a section with your subordinate hand for control.
4. Starting at the scalp, press the pick through the hair from above and dry from the scalp to the ends.

## PRESSING (SILKING)

Pressing (also known as silking) is the process of running a thermal pressing comb through the hair to straighten and smooth it. This technique is sometimes followed by a thermal iron curling technique to create a curled style (press and curl).

There are two kinds of pressing:

- **Soft Press:** Only the underside of the hair is pressed.
- **Hard Press:** Each strand is pressed twice, on the top and the bottom.

The smoother the client wants his or her hair to be, or the more highly textured the hair, the more likely that you will need to perform a hard press.



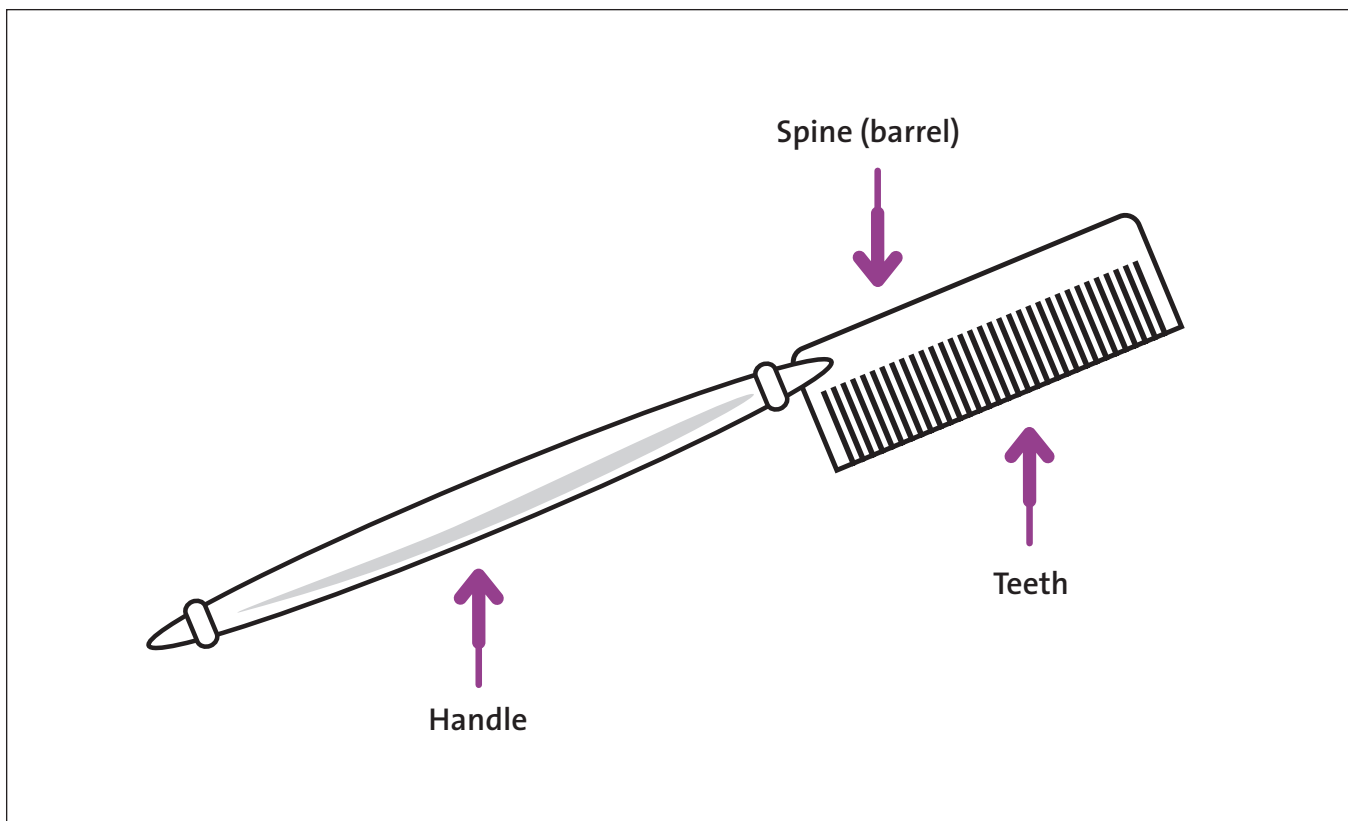
## Pressing Combs

### History

The first heated pressing combs were used around 1900. Since then, they have been continuously used to provide a way of straightening highly textured hair without the use of chemicals. African-American hair stylist “Madame” C. J. Walker, the first self-made female millionaire in the United States, is credited with the development of the pressing comb.

### Types of Combs

Pressing combs can be either oven heated or electric (thermostatically controlled). Most stylists prefer the oven heated variety because they can better control the heat



*Oven-heated pressing comb*

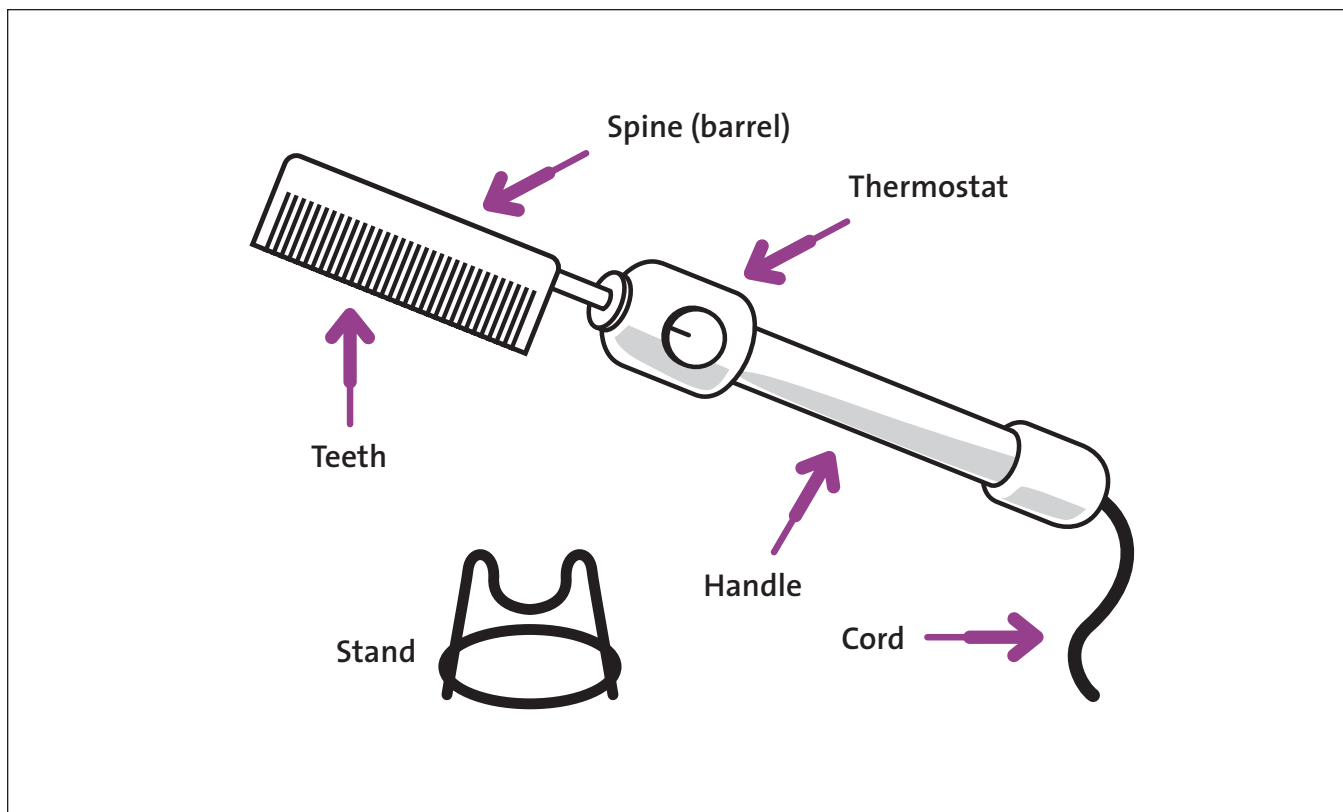
with these tools. This lesson assumes that you are using oven-heated combs.

The oven-heated comb is constructed of brass and iron. The handle is heat resistant. However, do not set the handle in the oven.

### Pressing Comb Maintenance

Pressing combs must be cleaned after every treatment.

- Remove pomade.
- Use fine steel wool with alcohol to sanitize the comb and remove carbon.
- Remove excessive buildup by soaking the comb in a hot baking soda and water solution.



*Electric pressing comb*


## Preparing to Press the Hair

Follow these guidelines before you begin pressing the hair:

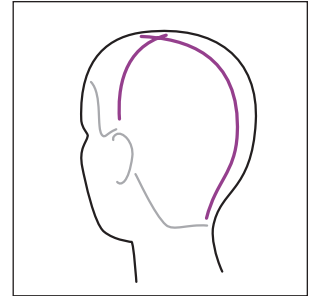
- Do not press damaged hair, because it can break.
- Because pressing can be hard on the hair, recommend a deep conditioning treatment before or between pressing treatments.
- Check the comb for too much heat the same way as you check a thermal iron. Place an end wrap on the pressing comb. If the paper discolors or turns brown, allow the pressing comb to cool. Excessive heat will burn and weaken the hair shaft.
- Always work with two combs so that one can always be in the oven getting hot.

## Soft Press Process

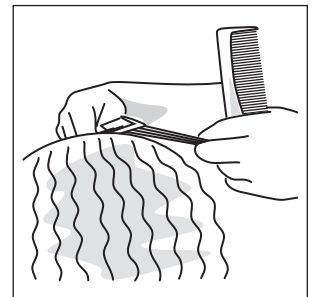
1. If needed for control, apply emollient pomade to hair.
2. Section the hair into four quadrants.
3. Stand behind the client.
4. Starting in the right quadrant and using a heat-resistant comb, take a horizontal subsection. The size of the subsection depends on the texture and density of the hair. Control the remaining hair with a clip, if necessary.
5. Using your subordinate hand, hold the hair toward you with tension.
6. Insert the teeth of the heated pressing comb from underneath into the hair with the teeth in a horizontal position. Rotate the teeth upward until the spine is close to the scalp, but not touching it.
7. Hold the hair down and toward you.
8. Slide the comb away from you, maintaining tension with your other hand.

 **NOTE:** The teeth of the pressing comb only guide the hair; the spine does the straightening.

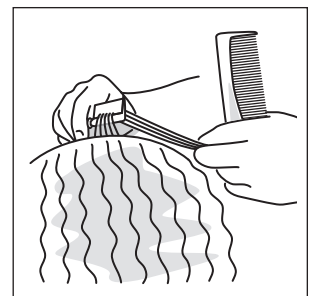
9. When one pressing comb cools, change to another. When changing to a second iron, remember to check with an end wrap for excessive heat.



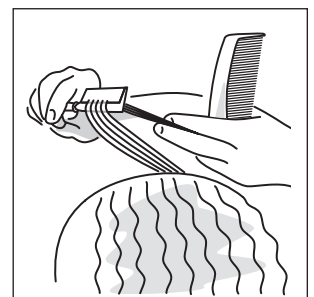
*Hair divided into four quadrants*



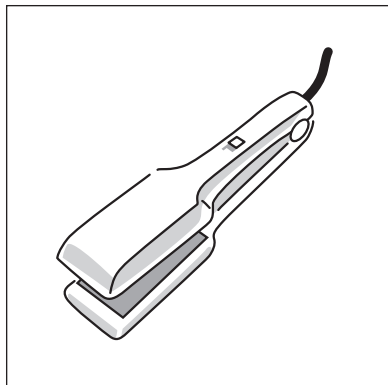
*1. Insert comb from underneath*



*2. Rotate teeth up*



*3. Comb away from you maintaining tension*



Flat iron

## Hard Press Process

1. Perform the soft press process.
2. Move to the front of the client and repeat the technique, pressing the top of the hair.

## OTHER TOOLS FOR SMOOTHING AND STRAIGHTENING

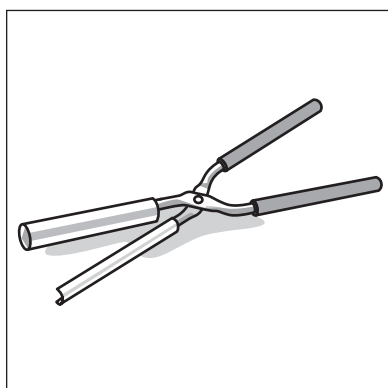
### Flat Iron or Thermal Iron

Use a flat iron or thermal iron to smooth and straighten or wave the hair. Flat irons may also be used to bevel and gently curl hair.

**NOTE:** Solid-body thermal irons are often used in this process because they get hotter than hollow body thermal irons.

To use a flat iron:

1. Section the hair from a side or center part to the crown, and then vertically to the nape.
2. Hold the hair with a heat-resistant comb in the subordinate hand.
3. Place the flat iron near the scalp, but not touching it. Keep the comb in the hair, too.
4. In a single motion, move down the hair with both the comb and the flat iron.
5. Repeat the process until the hair is smooth and silky.



Thermal iron

## SUMMARY

The technique you use to smooth or straighten hair depends on the texture of the hair and the effect you want.

For highly textured hair, you can use a pick attachment on the blow dryer to start the straightening process, continuing by pressing the hair with a thermal pressing comb.

In addition, you can use a combination of thermal curling, waving, and straightening techniques to develop the best look for your client.

## TERMS TO REMEMBER

- Flat iron
- Pressing
- Silking
- Thermal pick

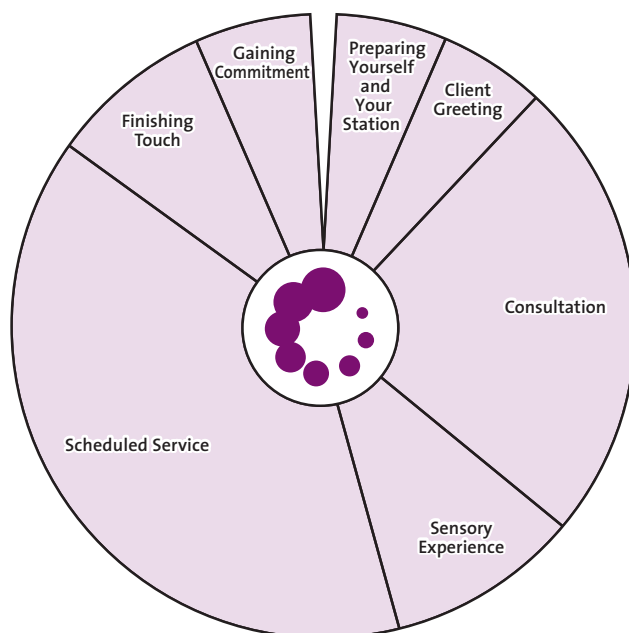


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# 13. FRENCH TWIST

## Contents

### French Twist Procedure







## OBJECTIVES

After completing this lesson, you will be able to create a classic French Twist style, with variations.

## OVERVIEW

The French Twist is a timeless upswept style. Important factors for creating this style include a vertical seam in the back of the head (the "twist"), and a smooth, clean finish that conceals the hair pins.

## PREPARATION

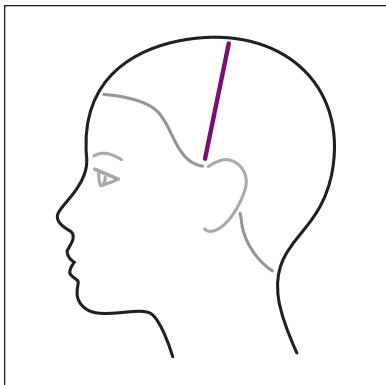
For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Hair spray
- Styling aid
- Bobby pins
- Hair pins
- Styling comb
- Paddle brush
- Mannequin

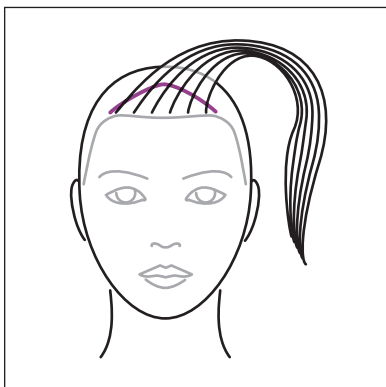
## INTRODUCTION

The French Twist is best performed on mid-length, lightly layered hair, although you can create variations on shorter and longer lengths by creating fullness around the ears, or using other styling options as desired.

Before applying this style, you can set the hair on electric rollers to add body, or add product to dry hair for control, if necessary.



*Ear-to-ear part*



*Front section*

## FRENCH TWIST PROCEDURE

The directions that follow are for creating a twist that goes to the right. If you are creating a left-facing twist, or if you are left-handed, reverse the directions.

### 1. Prepare and Section the Hair

1. If the hair has body, start with dry hair, and apply hair spray for manageability and to control static electricity.

If the hair is curly or wavy, smooth it by setting on electric rollers or wet it and then blow it dry with a paddle brush.

If the hair is limp and straight, apply a spray styling product and set the hair in 4–6 large volume curls. Then dry. This quick set will add body and slight movement to the hair, making it more manageable for styling.


2. Create an ear-to-ear part in front of the ears to divide the front of the style from the back, or section a triangle at the front hairline. Clip the front section out of the way.

### 2. Brush and Cushion

1. Brush the hair. If needed for support, back-comb portions of the hair with a styling comb. Back-combing creates volume, and can be used as a tool for support or as a cushion in which to anchor the pins. Common areas for back-combing are the crown and down the middle of the back where the pins will be placed.
2. Tip the head forward and use the brush to smooth the hair inward and slightly upward from the nape, working up the back of the head and holding it with your subordinate hand. Once the bulk of the hair is up, apply hair spray for support and manageability. Apply the hair spray approximately 10" from the scalp. (If you spray it closer to the head, the hair will be too wet.)

### 3. Place the Pins

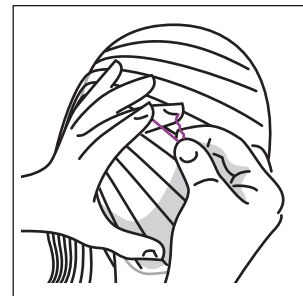
1. Hold the hair in position with the palm of your subordinate hand, with your thumb placed at the center, bottom of the nape.
2. Open a bobby pin: Holding it at the bottom, use a finger at the tip to pry it open.

 **NOTE:** Do not use your teeth to open bobby pins.

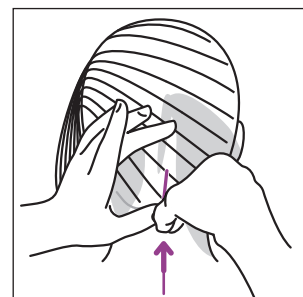
3. Place the flat side of the bobby pin in the hair against the scalp at the nape. Slide the bobby pin in vertically and then hold it securely with the thumb of your subordinate hand on the bottom and the index finger of the same hand on the top of the bobby pin.
4. Place the next bobby pin so its bottom crosses the tip of the previous bobby pin, and the two pins are slightly criss-crossed but nearly vertical. Hold them in place as you did the previous bobby pin.
5. Continue placing bobby pins upwards to the crown in this interlocking pattern. At the crown, place one bobby pin in the reverse (downward-facing) direction to lock the row of bobby pins in place.
6. If the hair at the nape is loose, put a bobby pin over the first one at the nape as a reinforcement.

#### Variation

Without interlocking the bobby pins, place a staggered row of pins up the back of the head. Start in the nape and work up to the crown.



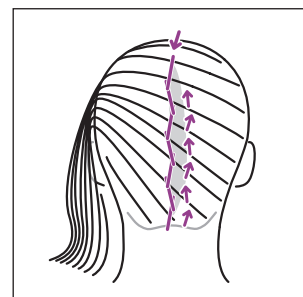
*Opening a bobby pin*



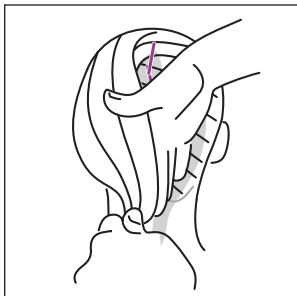
*Placing the first bobby pin*



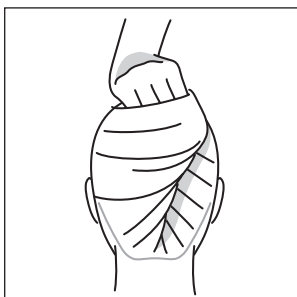
*Placing the second bobby pin*



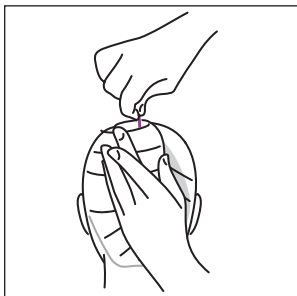
*Row of bobby pins*



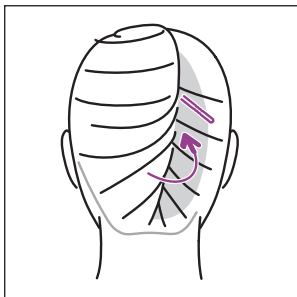
Beginning the twist



Completing the twist



Placing bobby pins in the center



Applying hair pins

#### 4. Create the Twist

1. Smooth the remaining hair on the left of the row of pins. Use a paddle brush and then a comb to prepare it for placing in the twist.

**NOTE:** It is important to completely smooth and prepare the hair before pinning it in place. Once it has been pinned and sprayed, it is difficult to rearrange.

2. Direct the hair slightly upward and lightly apply hair spray.
  3. Transfer the hair to your right hand. Hold it at about the middle of its length, straight out toward you with the fingers of your right hand pointed down and toward the nape.
  4. Grasp the ends of the hair with your left hand and wrap them into a circle. Hold the circle with your right hand's thumb and index finger, with your palm facing toward you.
  5. To create the twist, turn the hair so your palm is toward the head, and continue to hold the hair with the thumb and finger as you twist the hair into a cone shape against the head. The twist of hair rests slightly over the line of bobby pins.
  6. Hold the twist with your left hand as you use your right hand to place bobby pins down inside the center of the twist. Place three to four bobby pins close to the scalp near the original row of pins.
  7. Add hair pins as necessary along the seam. Place the hair pins by catching the outer edge of the twist and then rotating them in against the scalp to secure.
- NOTE:** If the bobby pins or hair pins show too much, you've caught too much hair. Remove the pins and place them again, catching less hair.
8. Spray the sides and the twist again with hair spray from a distance of approximately 10".

## 5. Style the Front

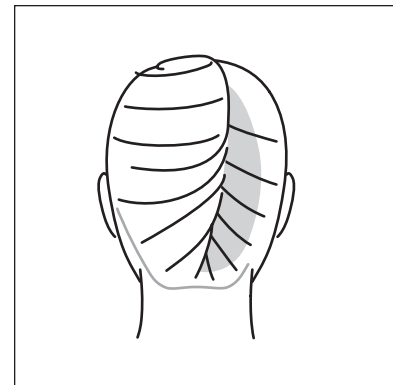
Style the front of the hair as needed to create the desired effect. For a classic pompadour look, sweep the front hair up from the ears and twist it around to fold it in to the top of the twist. Other options include creating bangs/fringe, adding a side part, or back-combing for volume.

### SUMMARY

The French Twist is a classic style for medium to long hair. The finish you create determines whether the effect is a sleek daytime or an evening look.

### TERMS TO REMEMBER

- French Twist



*Completed French Twist*

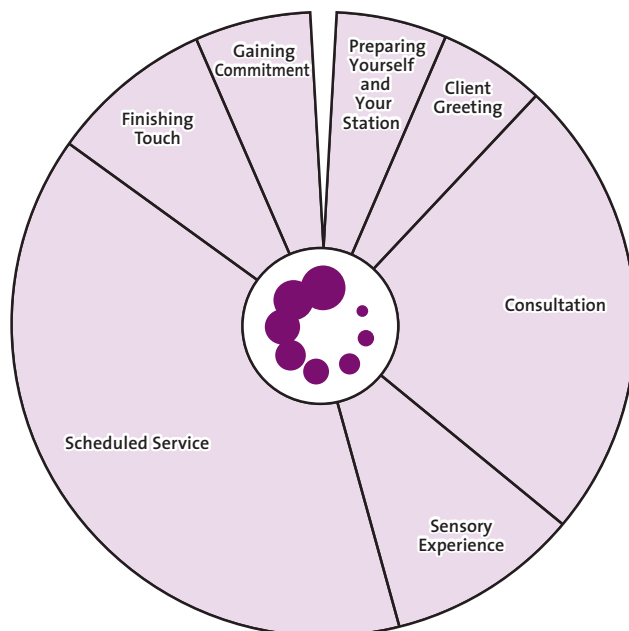


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# 14.DRAPED STYLE

## Contents

### Draped Style Procedure







## OBJECTIVES

After completing this lesson, you will be able to create a draped style.

## OVERVIEW

This is a style on which you can use your creativity to create a unique look for your clients.

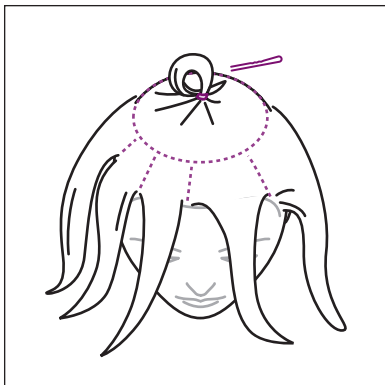
This draped style is a tousled, fun style that works especially well on curly hair, but can also be used on straight hair for an unstructured upswept look.

To create this style, gather the crown hair into a pony tail and then gather the portions of the hair around the hairline up to form a tousled mass at the top of the crown.

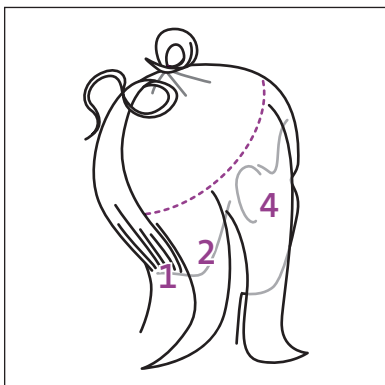
## PREPARATION

For this lesson, you will need:

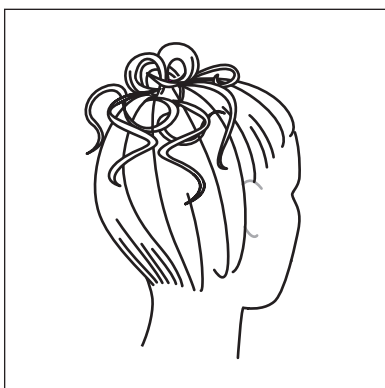
- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Hair spray
- Wrapped rubber band
- Bobby pins
- Hair pins
- Blow dryer
- Mannequin



Center pony tail



Securing sections



Final draped style

## DRAPED STYLE PROCEDURE

Before applying this style, you can set the hair on electric rollers to add body and curl, if necessary.

### 1. Prepare and Section the Hair

1. Start with dry hair, and apply hair spray to control static electricity and make the hair more manageable.
2. Create a section with your fingers, separating out the center portion of the hair about 2" from the hairline all around the head.

**NOTE:** Using your fingers throughout this procedure leaves a more casual, less structured look.

### 2. Create the Style

1. Place the sectioned hair into a pony tail, placing it wherever you want the most volume. Depending on the look you want, you can either pull the hair firmly or loosely into the pony tail.
2. If the hair is long, create a loop and secure the end at the base of the pony tail with a bobby pin. Otherwise, let the ends dangle free.
3. Take a section about 2" wide at the center of the nape. Pull the hair up and secure it with two criss-crossed bobby pins, leaving as much of the ends loose at the top as needed for the desired look. Use more or less tension, depending on the desired "draping" effect.
4. Take the next section up to behind the ear, fastening it as you did with the first section. Continue fastening sections up both sides, draping and filling in around the previous sections.
5. In the front, you can pull the hair straight back from the hairline, shift it one direction or another, or shift it forward to create volume.
6. When all the hair is pinned up, gather all the exposed ends and arrange them as you like, using bobby pins or hairpins to secure them as needed.

## SUMMARY

The draped style is a fun, informal style that can be varied for different hair textures and variations in design.

## TERMS TO REMEMBER

- Draped style



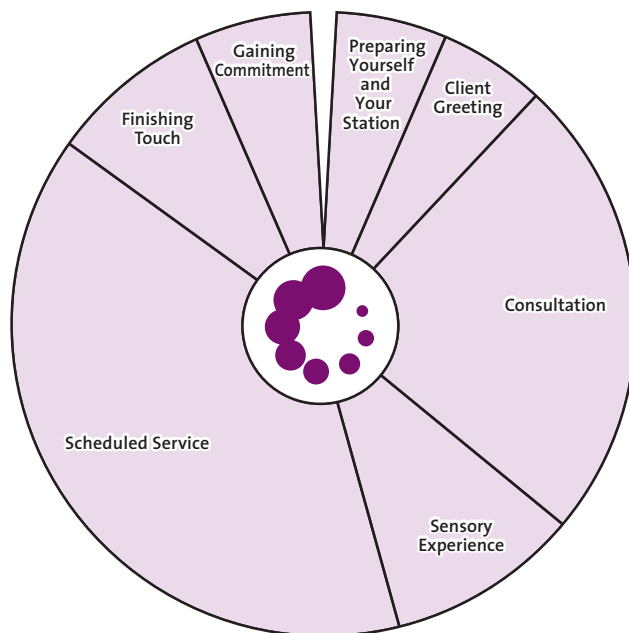
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# 15. CHIGNON

## Contents

Chignon Style Procedure

Variation: Bow Chignon





## OBJECTIVES

After completing this lesson, you will be able to create a classic chignon and several variations.

## OVERVIEW

The chignon is a sleek, elegant design for long hair. This style creates an assertive fashion statement for bold day wear or very elegant evening designs.

Important factors of the chignon include a “knot” effect and a sleek finish that conceals band fasteners and pins.

For a basic chignon, the hair is made into a pony tail, secured in place, and pinned under. However, you can use variations to produce a less structured look.

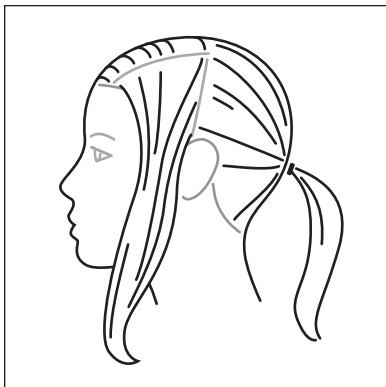
Before applying this style, you can set the hair on electric rollers to add body, if necessary. If the hair is curly or wavy, you can choose to smooth it by wetting it first, and then blowing it dry with a paddle brush.

## PREPARATION

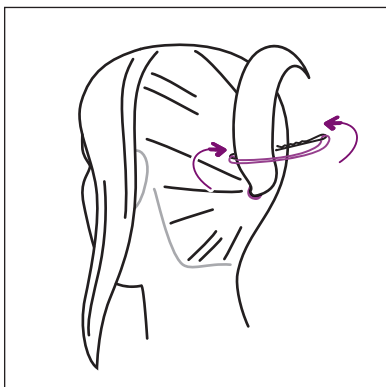
For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Hair spray
- Combs
- Large and small wrapped rubber bands
- Bobby pins
- Hair pins
- Styling aids
- Round brushes
- Blow dryer
- Mannequin





Placing pony tail



Inserting covered rubber band


## CHIGNON STYLE PROCEDURE

### 1. Prepare and Section the Hair

- 1 Start with dry hair, and then apply hair spray to control static electricity and make the hair more manageable.
2. Create an ear-to-ear part in front of the ears to divide the front of the style from the back. Clip the front section out of the way.

### 2. Create the Style

1. Brush the hair for a pony tail just below the occipital bone. Before wrapping the pony tail, be sure to smooth the hair. Add product for control as needed.
2. Bind the pony tail with a covered rubber band, keeping even tension and pulling the hair close to the scalp.
3. Back comb the hair on the underside of the pony tail to create a firm cushion that will not separate. Apply hair spray to the back-combed underside of the pony tail.
4. Use a styling comb to shape the hair, with your palm on the underside to assist. Apply hair spray lightly on the top for control.
5. Hold and smooth the hair at the elevation that the hair will be placed.
6. Gently pin the pony tail up and out of the way for the moment.
7. Put two bobby pins on opposite sides of a small covered rubber band.
8. Slide one of the bobby pins into the side of the hair about 1" above the existing band, holding on to the bobby pin. Pull the band over the hair, and secure the other bobby pin in the hair on the opposite side. Both bobby pins face inward. This creates a "seam" which hides the pony tail. A hair pin may be added over the band for added hold.

 **NOTE:** If the hair is less dense, you can use just bobby pins to secure the hair rather than the small covered band.

9. Release the rest of the pony tail and gently pull this hair down and gather the ends together. Pinch the ends together and make a circle. Bobby pin this curl in under the base of the pony tail.
10. To finish, pull the sides of the chignon close to the head and secure with hair pins.

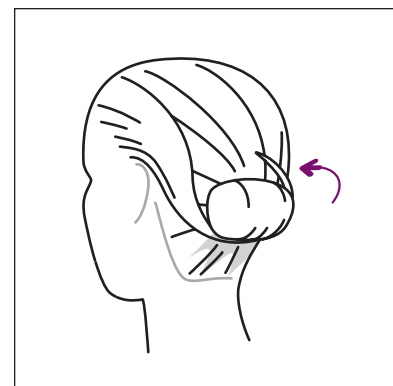
### 3. Style the Front

Style the front of the hair to create the style desired. You can create a part, draping the hair over the ears, or pull the hair straight back to a twist just over the top of the pony tail, and secure it there.

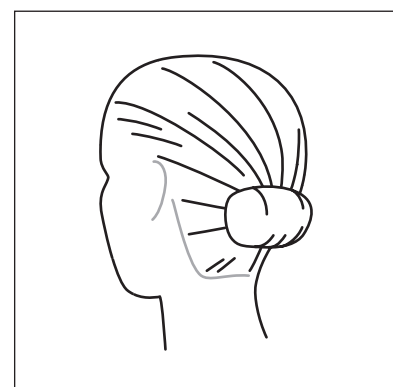
### VARIATION: BOW CHIGNON

One of the options for finishing the chignon is a bow. Create the bow exactly the same as the classic chignon, except for the following:

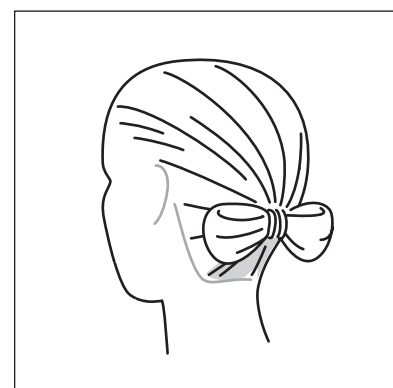
- Wrap the pony tail base with a small strand of hair taken from underneath, and pin in place.
- Split the pony tail in two, and rotate the strands to each side rather than under.
- Pull a piece of hair out of the top of the pony tail and wrap it vertically between the two sides to form the middle of the bow (optional).
- Pin the middle and each half of the bow with bobby pins to secure the style.



*Securing front hair over the chignon*



*Completed chignon without front sectioned out*



*Bow chignon*

## **SUMMARY**

The chignon adds an elegant fashion statement to your styling vocabulary. This is a versatile design that is adaptable to many age groups.

## **TERMS TO REMEMBER**

- Bow Chignon
- Chignon

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# 16. BRAIDS AND HAIR EXTENSIONS

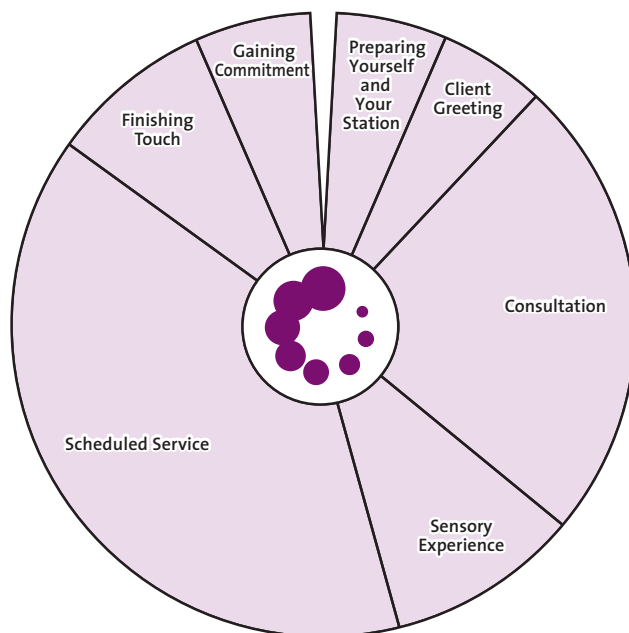
## Contents

French Braid

Corn Rows

Fishtail: Two-Strand Braid

Braids with Hair Extensions





## OBJECTIVES

After completing this lesson, you will be able to perform:

- French braids
- Corn rows (inverted French braids in narrow sections)
- Fishtail braids (two-strand braids)
- Braids with hair extensions

## OVERVIEW

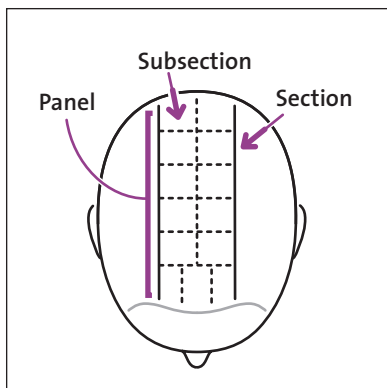
This lesson covers the following types of braids:

- **French Braid:** Three strands worked together with unexposed knotting. A French braid lies on the scalp.
- **Corn Rows:** Inverted French braids created in narrow sections that sit up from the scalp.
- **Fishtails:** Two-strand braids made by working strands over and into the center.
- **Braids with Hair Extensions:** Braids that incorporate additional natural or synthetic hair.

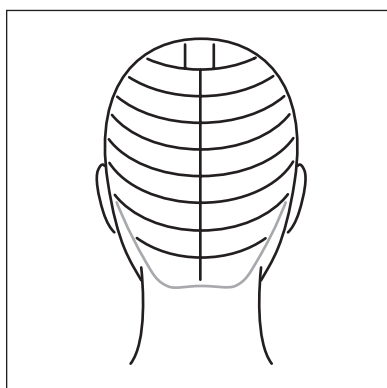
## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Styling aid
- Pomade
- Combs
- Covered rubber bands
- Mannequin with long hair
- Synthetic braiding hair



Vertical panels and sections



Sections

## FRENCH BRAID

The French braid is a versatile way to keep long hair arranged and in place. Once you have learned this technique, you will have a good foundation for learning the other braids in this lesson.

If necessary, you can use styling lotion or pomade to prepare the hair.

### 1. Create Sections and Subsections

Create a vertical panel. There will be 3 subsections across the front hairline, and 2 subsections in the rest of the sections.

### 2. Create the Braid Foundation

As you braid the hair, follow these general guidelines:

- Switch the hair from hand to hand: when you add on the left, hold the strands in your right hand, and vice versa.
  - Keep your hand close to the head shape.
  - Keep the tension consistent.
  - Follow the head shape.
1. Divide the first subsection of hair into three parts, placing your index and middle finger between the sections.
  2. Bring the left side over the center strand and into the center.
  3. Bring the right strand over the new center strand and into the center.
  4. Once you have completed the first subsection, begin the second. Pull the hair from the next subsection on the left to the left strand, and bring the larger strand over and into the center.
  5. Continue braiding in this fashion until you reach the back hairline.

6. Once all the hair has been added in the nape, continue to braid the hair to the ends.
7. When you reach the ends, secure with a ribbon or tie.

## CORN ROWS

Corn rows are “inverted French braids.” They rest against the scalp, standing up from the head.

You create corn rows exactly the same as French braids, except that instead of carrying the hair in the outside subsections *over* as you bring them into the center, you bring them *under* the other sections.

## FISHTAIL: TWO-STRAND BRAID

### Learn to Create a Fishtail

The easiest way to learn the fishtail is to start with a pony tail. (This is sometimes called a “Mexican braid,” if it is done low in the nape.)

1. Put the hair into a pony tail.
2. Divide the hair into two pieces, holding them in both hands with your palms up.
3. Use your index finger to separate and section off a small portion of hair from the outside edge of one side.
4. Pull the newly-created section over to the center of the hair on the other side (at the center).
5. Repeat on the opposite side, and continue this process to the end of the shaft.
6. Finish off with a ribbon or tie.



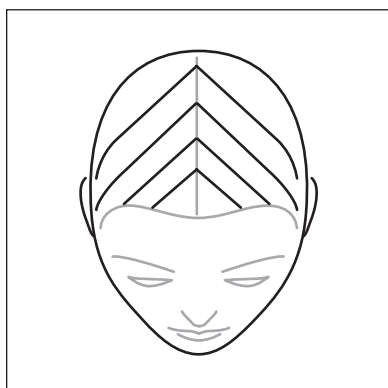


*Triangle section for fishtail*

## Create a Fishtail at the Hairline

Once you have learned how to do a basic fishtail, you are ready to start the braid at the top of the head.

1. Begin with a triangle section at the front hairline. Cross half the section's hair over the rest.
2. Continue the braid as described earlier, always adding new hair from parallel sections on alternate sides. Create an ever-enlarging triangle by grasping strands on one side, and then the other.

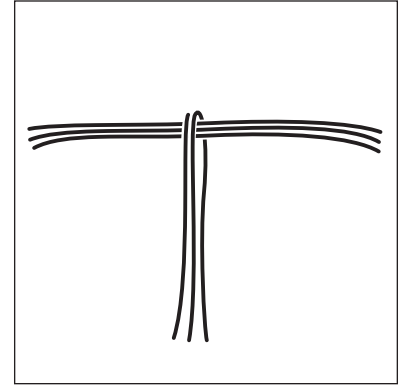


*Fishtail sections*

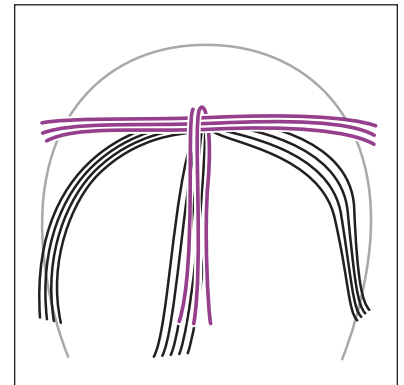
## BRAIDS WITH HAIR EXTENSIONS

Hair extensions are a good way to add length, thickness, and/or color to your client's hair. Extensions may be made of synthetic hair or human hair.

1. Begin at the nape and progress to the top of the head. Take small, square sections of hair to braid.
2. Divide each section into three strands to braid away from the scalp (not like a French braid, which lies on the scalp).
3. Select two groups of hair from the hair extension. Hold one horizontally and drape the other vertically over the center of the horizontal one. You now have three pieces of hair extension to braid along with the client's natural hair: the left and right sides of the horizontal group, and the vertical one.
4. Hold the hair extension securely on top of the section of the client's natural hair that you will be braiding. Braid the extension hair into the natural hair:
  - The right side of the horizontal strand is braided with the right strand of the client's hair.
  - The vertical strand is braided with the center strand of the client's hair.
  - The left side of the horizontal strand is braided with the left strand of the client's hair.
5. Continue braiding the client's hair and the extension hair together, and finish as you would any other braid.



*Arrange hair extension*



*Braid hair extension into natural hair*

## Hair Extension Variations

### Pinch braid

A pinch braid is created when you braid an extension into natural hair, but braid only the hair near the scalp. If the client has straight hair, you will probably need to tie or knot the hair extension near the scalp to secure it; highly textured hair may hold well to human hair extensions without fastening. Synthetic straight hair will nearly always need to be tied with thread or fastened.

### Full braid

If braided to the ends, a synthetic hair extension can be melted with a lighter to secure the end.

## SUMMARY

These braids are dexterity builders and valuable long hair design assets. They are quick, feminine, attractive styles for long hair.

## TERMS TO REMEMBER

- Corn rows
- Fishtail
- French braid
- Hair extension
- Pinch braid

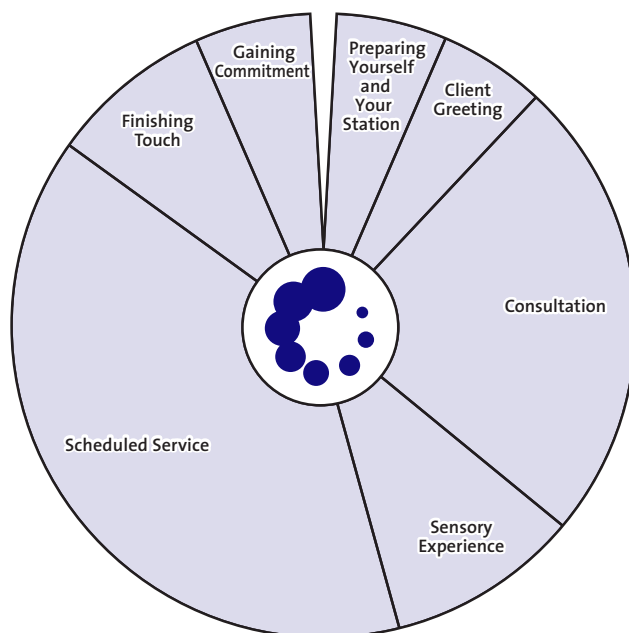
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# 1. UNDERSTANDING NATURAL PIGMENTATION

## Contents

Hair Structure

Melanin





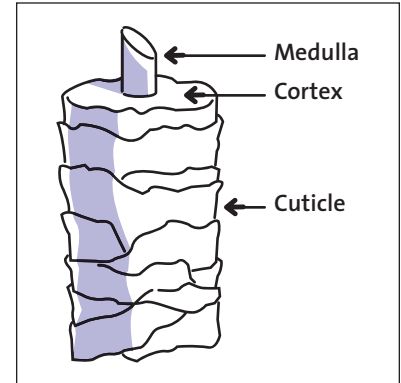
## OBJECTIVES

After completing this lesson, you will understand the natural pigmentation of hair.

## OVERVIEW

An understanding of natural hair pigment and its relation to hair color services is crucial for colorists. This lesson covers:

- Granular (eumelanin) pigment
- Diffused (pheomelanin) pigment
- Absence of pigment (white hair)



*Hair structure*

## HAIR STRUCTURE

The hair's structure is made up of the following:

- **Cuticle:** This part of the hair shaft consists of a colorless translucent casing of overlapping scales, containing no natural color.
- **Cortex:** This part contains the great bulk of melanin (the natural pigment found in hair and skin), lodged between the fibers.
- **Medulla:** This part is the open space in the woven, basket-like hair shaft. Slight amounts of melanin are lodged in the soft keratin around the medulla.

## MELANIN

Melanin comes in two varieties, each of which comes in two colors:

- Granular (eumelanin) melanin can be black or brown
- Diffused (pheomelanin) melanin can be red or yellow

All colors of pigmented (non-white) hair contain different amounts of all four colors of these pigments. For example:

- Africans and the Indians of North and South America have hair abundant in yellow and red pigment; you can see this when lightening black hair.
- Naturally blonde hair contains relatively small amounts of black melanin.

## Granular Pigment

Granular (black and brown) pigment is larger in size than diffused pigment. Fewer actual pigment granules are necessary to color the hair shaft. Granular pigments are more easily and quickly removed from the hair shaft than diffused pigment.

## Diffused Pigment

Diffused (red and yellow) pigment is much smaller than granular pigment. There are many more yellow and red than black and brown pigments in a single hair shaft.

Diffused pigment is quite difficult to remove from the hair shaft. When exposed to chemicals or the sun, hair pigment disappears in the following order:

1. Black
2. Brown
3. Red
4. Yellow

You can see this at the end of summer when brown hair may be lighter and look “brassy” or orange. This is because as black and brown pigment disappear, the color depth lightens (or “lifts”), revealing more red and yellow diffused pigment.

## Canities (Absence of Pigment)

“Canities” is the medical term for white hair. White hair is found on clients whose hair has stopped producing melanin due to age or congenital conditions.

## SUMMARY

Melanin, or natural pigment, can be granular (black and brown) or diffused (red or yellow). White hair has no pigment. Understanding how these pigments react to changes in color will help you make appropriate decisions when performing hair color services.



## **TERMS TO REMEMBER**

- Cavities
- Diffused (pheomelanin) pigment
- Granular (eumelanin) pigment

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# 2. COLOR WHEEL AND BASIC COLOR THEORY

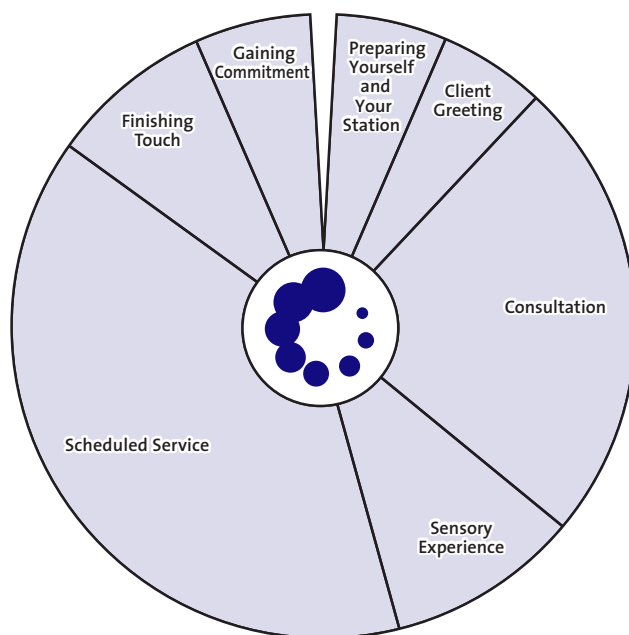
## Contents

Achromatic and Chromatic Colors

Primary, Secondary, and Tertiary Colors

Warm and Cool Colors

Neutralizing and Complimentary Colors





## OBJECTIVES

After completing this lesson, you will have a working understanding of basic color theory.

## OVERVIEW

One of the steps to providing hair color services is understanding basic color theory. The theoretical information included in this lesson is vital to the performance of any hair color service. Do not be concerned at this point about its application to hair coloring.

## ACHROMATIC AND CHROMATIC COLORS

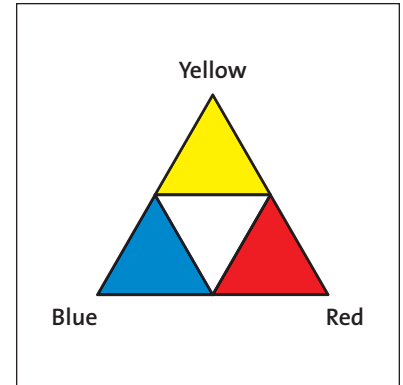
Colors can be either of the following:

- **Achromatic:** White, black, or shades of gray
- **Chromatic:** The colors of the rainbow

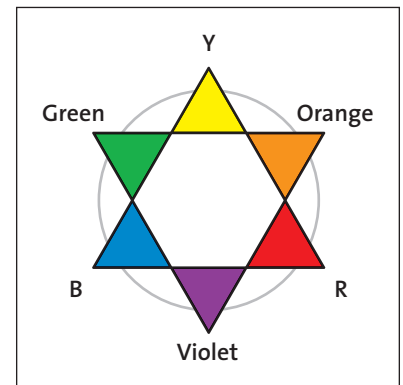
## PRIMARY, SECONDARY, AND TERTIARY COLORS

The chromatic colors are made up of primary, secondary, and tertiary colors.

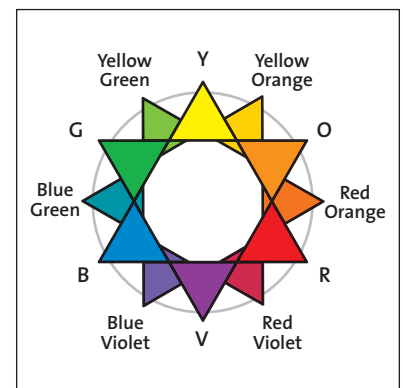
- Primary colors (red, yellow, and blue) are the basic building blocks of all chromatic colors. They cannot be created by mixing other colors together.
- Secondary colors (green, orange, and violet) are two primary colors mixed together in similar proportions.
- Tertiary colors are primary and secondary colors mixed together in similar proportions. Their names are stated with the primary color listed first (for example, yellow/orange and red/violet).



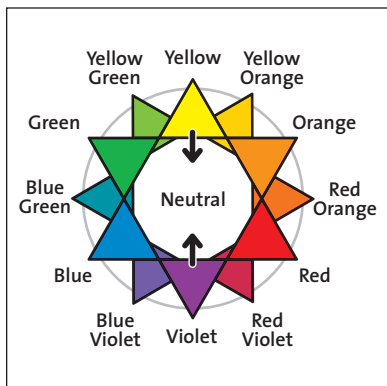
Primary colors



Secondary colors



Tertiary colors



*Neutralizing colors*

## WARM AND COOL COLORS

Warm colors project a warm feeling, like fire. Of the primary colors, red and yellow are warm.

Blue is the only cool primary color. When colors are mixed, cool dominates, that is, a cool color mixed with a warm color creates a cool color, as in the following examples:

- Blue added to yellow = green (cool)
- Blue added to red = violet (cool)

## NEUTRALIZING AND COMPLIMENTARY COLORS

Colors directly across from each other on the color wheel are said to be “complimentary.” Two complimentary colors mixed together create a neutral color (a brown of varying depth, depending on the two original colors). All three primary colors, when mixed together, will also create a shade of brown.

When two colors directly opposite on the color wheel (orange and blue, violet and yellow) are mixed together, they neutralize each other. This means that the color produced bears no resemblance to the two original colors.

Mixing opposite colors across the color wheel mixes all three primary colors, as in the following examples:

- Violet and yellow = neutral
- Green and red = neutral

## SUMMARY

Understanding where the chromatic colors lie on the color wheel and how they react when they mix together will help you determine how to combine hair colors to meet your clients' desires.

## TERMS TO REMEMBER

- Achromatic color
- Chromatic color
- Complimentary colors
- Cool colors
- Neutralizing colors
- Primary colors
- Secondary colors
- Tertiary colors
- Warm colors



---

# 3. THE LEVEL SYSTEM

## Contents

The Level System

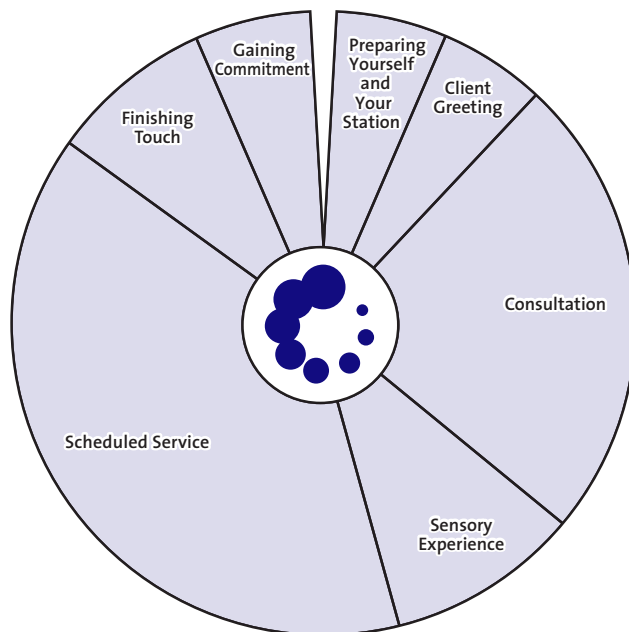
Tone

Melanin

Stages of Lightening

Lifting Levels

Lifting Color Chemically







## OBJECTIVES

After completing this lesson, you will be able to identify:

- Levels 1-10 on natural or color-treated hair
- The seven stages of lightening

## OVERVIEW

In any field, there are basic concepts essential to performance. Work within that field depends on understanding those concepts. The level system is one of those concepts for hair stylists. Understanding this system will enable you to work with all brands of hair color.

The stages that natural hair goes through as it is being lifted or lightened are referred to as "stages of lightening" or "lifting levels." The chemical processes used to lighten hair relate quite closely to sun lightening.


In the natural lightening process, sunlight reacts with melanin, the hair's natural pigment. The melanin then reacts with air and, in the presence of moisture, generates a natural form of hydrogen peroxide that lightens the hair.

## THE LEVEL SYSTEM

The level system is a means of identifying the depth, or amount, of lightness or darkness, in hair color. In this system, hair color ranges from level 1 (black) to level 10 (lightest blonde):

- Level 1. Black
- Level 2. Dark Brown
- Level 3. Medium Brown
- Level 4. Light Brown
- Level 5. Lightest Brown
- Level 6. Dark Blonde
- Level 7. Medium Blonde
- Level 8. Light Blonde
- Level 9. Very Light Blonde
- Level 10. Lightest Blonde

White hair is considered to be "non-pigmented" hair.

 **NOTE:** All professional hair color brands describe light and depth by levels, either 1–10 or 1–12. There is no universal system, and descriptors for each level may vary by company.

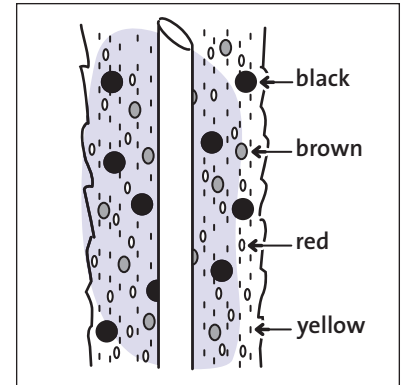
## TONE

Tone is the characteristic of color, for example olive green or lime green. In hair color, it is the warmth or coolness that is added to a neutral color level. The level system does not identify the warmth/redness, neutral, or ash/drab tones in hair.

## MELANIN

Melanin, when exposed to sun or lightening products, disappears from hair in this order:

1. Granular colors (black and brown) lift quickly because they are bigger and fewer.
2. Diffused colors (red and yellow) lift slowly because they are smaller and more concentrated.



*Granular and diffused colors*

## STAGES OF LIGHTENING

The stages of lightening are the colors that can be identified by the human eye as the hair lightens. The lifting levels are an approximate breakdown of this lightening from level 1 (black) to level 10 (lightest blonde).

For example, look at other students with sun-bleached or lightened hair that shows warmth. When you part the hair, you can see that the difference in shade from scalp to middle to ends is due to the disappearance of melanin:

- More black pigment exists in the hair near the scalp (it is darker and more neutral in tone).
- Black and some brown pigment have generally disappeared from the ends. This leaves a dominance of yellow and red (with some brown) pigment, resulting in a warmer hair color.

Although there are ten levels of depth, the human eye can only identify seven stages of lightening. These stages are as follows:

1. Black
2. Brown
3. Red
4. Red/orange
5. Orange
6. Yellow
7. Pale Yellow

Hair passes through the same stages whether the lifting is chemical or from the sun. Remember, the stages of lightening apply to natural (not color-treated) hair.

## LIFTING LEVELS

Naturally darker hair will often have a higher concentration of red pigment than lighter hair. Darker hair lightens through the warmer levels as it is lightened by the sun.

Beginning with black (which is not technically considered a lifting level because it is the darkest color), the lifting levels are:

1. Black
2. Darkest red brown
3. Dark red brown
4. Red brown
5. Red
6. Red orange
7. Orange
8. Yellow orange
9. Yellow
10. Pale yellow

For example, if a client's natural hair is level 1, the first lifting level would be level 2 (darkest red brown), or, if a client's natural hair is level 4 (red brown), the first lifting level would be level 5 (red).

## LIFTING COLOR CHEMICALLY

Bleaching hair in the salon brings hair through the same levels as sun-bleaching, only faster.

Hair will not lighten to each new level in equal lengths of time. The lifting process slows down considerably when lifting red and yellow pigments, due to the make-up of the diffused pigment. For example, lightening hair from level 2 to level 5 may only take a fraction of the time it takes to lighten from level 5 to level 8.

## **SUMMARY**

Level and tone are important elements in the cosmetology profession: level identifies the depth of lightness or darkness in hair, while tone is the warmth or coolness associated with the color.

Natural hair colors go through stages as they are lightened, whether chemically or by exposure to the sun. Hair at any color level goes through each of the progressive lifting levels as it is being lightened.

## **TERMS TO REMEMBER**

- Hair color tones
- Level system
- Lifting levels
- Melanin
- Stages of lightening

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# 4. AESTHETIC ANALYSIS

## Contents

Considerations

Client Status

Hair's Natural Color

Complexion and Eye Color

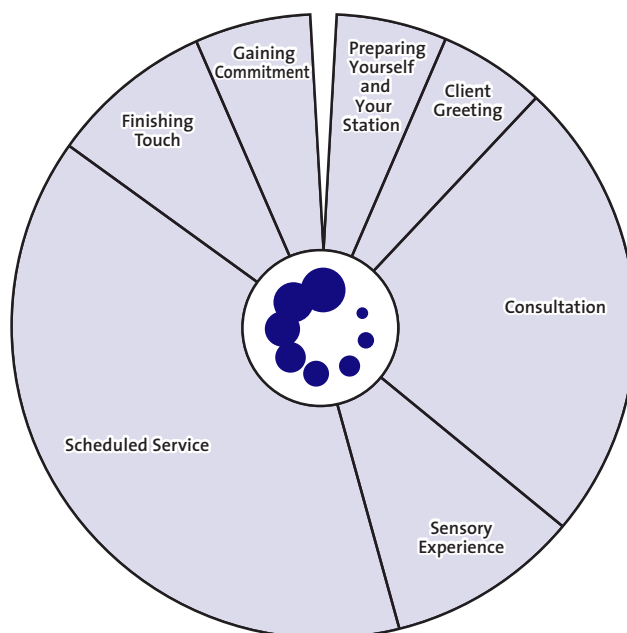
Age

Maintenance and Upkeep

Identification of Color

Lighting

Reaching Agreement on the Service







## OBJECTIVES

After completing this lesson, you will be able to perform an aesthetic analysis with the client.

## OVERVIEW

The pivotal part of any hair color service is the aesthetic analysis. Determining your client's needs and desires and what will ultimately compliment her body and personality needs is extremely important. This lesson is a step-by-step breakdown of this process.

## PREPARATION

For this lesson, you will need:

- Portfolio

## CONSIDERATIONS

When providing a concise, productive color aesthetic analysis, consider the following:

- Client status: new client, retouch, change of service, etc.
- The hair's natural color
- Coloring: complexion and eyes
- Age and its effect on the skin
- Maintenance and upkeep: how often does the client want a retouch
- Identification of color
- Light: the type of light in which the client usually appears
- Hair's porosity

## CLIENT STATUS

If your client is a regular salon client, locate his or her salon record. Ask the client about his or her likes and dislikes related to the previous service. If the client wants a change, is it a change in the formula, or the type of service?

## HAIR'S NATURAL COLOR

The natural color of the client's hair is best determined by parting the hair at the nape and pushing it outward and away from the scalp, allowing the light to pass through it. When determining the color formulation, however, the base/natural color to consider is the color from the scalp through the ends.

## COMPLEXION AND EYE COLOR

Most clients want their hair color to look natural, and expect that the hair color outcome will complement their complexion and eye color. For those who want avant garde looks, traditional rules may be broken.

Use caution when selecting appropriate hair color, especially when the color is a whole head color rather than a highlight or lowlight. When performing dimensional color, you have the option of adding more colors that would not be flattering if all the hair were colored that shade. For example, if you added gold highlights to dark brown hair, the outcome would be flattering, but if you used that same gold color as a whole head color, the result would not be as flattering.

Assess your client's natural skin tone:

- Neutral
- Golden/sallow
- Warm/ruddy
- Reddish brown
- Olive
- Pale pink
- Yellow
- Red

## AGE

Most colors chosen for mature clients are lighter and softer; women who wore colored black hair at 35 may not wish to maintain it at 65.

Complexion becomes lighter with age and the tissue around the eyes becomes darker. Hair color should look good on the client at his or her current age.

## MAINTENANCE AND UPKEEP

The following is an average retouch guide:

- Temporary color: after every shampoo
- Semi-permanent color: approximately 1-3 weeks; sooner if the client shampoos frequently
- Demi-permanent color: four to six weeks
- Permanent color: four to six weeks
- Henna: eight weeks
- Highlighting: three months

Do not suggest a service to clients who are not open to appropriate retouches.

## IDENTIFICATION OF COLOR

Clients desiring colors lighter than their natural hair color are not appropriate for temporary, semi-permanent, demi-permanent, or henna coloring services.

If the color to be performed is dimensional, consider:

- Is the color performed throughout the hair shaft?
- Where on the client's head is the color performed?
- Which color or colors are to be used?
- Does the color graduate from front to back?

## LIGHTING

The lighting in the salon area should ideally be natural or non-florescent. If the client will be in a specific type of light, your color choice may reflect that. For example, people who work under florescent lights may want their hair color to be a bit warmer to compensate for the cool tone of that light.

## REACHING AGREEMENT ON THE SERVICE

Perform the service only when you and the client have reached agreement on the desired results.

Using the portfolio or styling book when consulting with the client is mandatory for two reasons:

- **Time Efficiency:** It's the quickest way to identify client desires.
- **Expectation Communication:** A photo is less arbitrary and more precise than verbal communication. "Red," "blonde," and "black" are all open to interpretation; a photo is much more clear-cut.

Be aware that some clients prefer to keep the same color for years, while others like constant change. Some clients are motivated by practicality, and others care about a precise effect. Your best clients may justify the need for change with practical or logical explanations, such as "this color made me look faded," when their true motivation is that they simply want a change. The lesson you can learn from this is not to take things personally; help determine what the client wants and do your best to give them excellent service, but keep a professional detachment about their wishes and decisions.

## SUMMARY

Even those technically skilled at hair color formulation and application will have a low success rate if the consultation and analysis are not performed well. Before performing any color service, be sure to perform an aesthetic analysis, taking into account the client's:

- Age
- Complexion
- Hair color preference
- Hair porosity
- Natural hair color
- Tolerance for maintenance and upkeep
- Usual lighting



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# 5. FUNDAMENTALS OF TEMPORARY HAIR COLOR

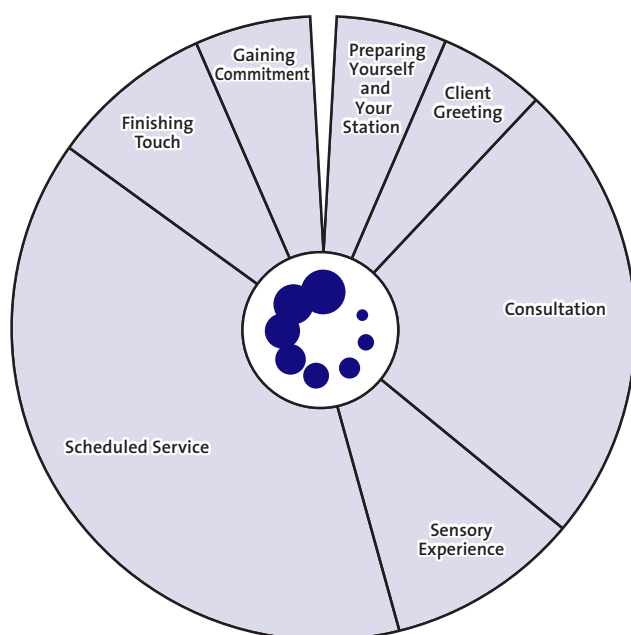
## Contents

Temporary Color

What Temporary Color Can and Can't Do

Application

Porosity







## OBJECTIVES

After completing this lesson, you will be able to perform a temporary color service.

## OVERVIEW

Temporary color traditionally came in a water rinse form, but now may be a mousse, gel shampoo, conditioner, or spray-on color. The three most important aspects of temporary hair color are that it:

- Washes out with one cleansing/shampoo
- Can darken (deposit) but not lift (lighten) natural color
- Contains pigments that are pre-formed (direct dyes)

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Temporary color (gel, spray, or rinse)
- Mannequin

## TEMPORARY COLOR

“Temporary color” is defined as color that washes out with one cleansing or shampoo. The color sits as a coating on the hair shaft and does not penetrate beyond the cuticle layer. It is appropriate for clients who would like a temporary change of hair color without making a commitment to maintaining a new hair color.

## WHAT TEMPORARY COLOR CAN AND CAN'T DO

Temporary color can darken (deposit) hair slightly — very slightly with the lightest shades of temporary hair color. The effect is generally subtle.

Temporary color cannot lighten (lift) hair color. Just as yellow watercolor splattered on a black wall will not alter the color of the wall, blonde temporary color on black hair will not alter the original color.

## APPLICATION

No hypersensitivity (allergy) test is necessary unless specified in the manufacturer's directions.

Temporary hair color, whether spray, gel, or traditional, is applied without sectioning the hair. Apply it according to the manufacturer's directions:

1. Shampoo and condition the hair.
2. Apply the temporary color.
3. Leave the color in.
4. Style the hair.

## POROSITY

In cases of extreme porosity, temporary color can be absorbed into the cortex and become longer-lasting. This is especially true at the hair ends.

## **SUMMARY**

Temporary hair color lasts only until the first shampoo. Although it cannot lighten hair color, it can be appropriate for clients who are looking for a short-term change.

## **TERMS TO REMEMBER**

- Direct dye
- Temporary color



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# 6. PATCH TEST

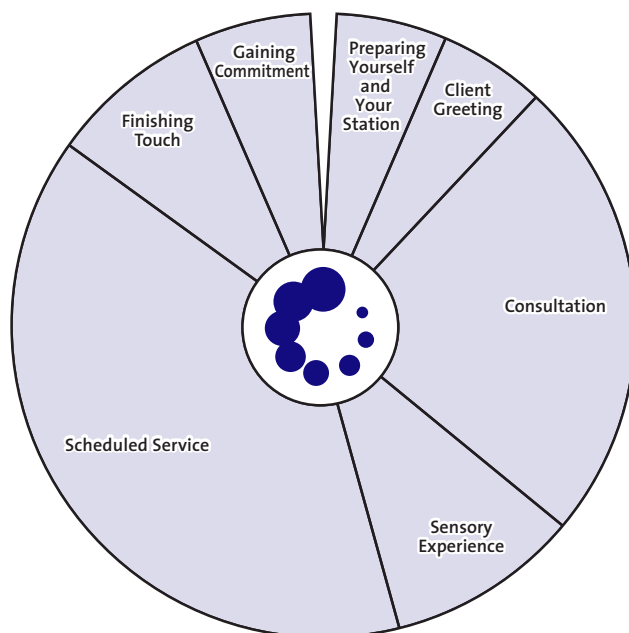
## Contents

Terminology

When Performed

Results

Application





## OBJECTIVES

After completing this lesson, you will be able to perform a patch test.

## OVERVIEW

A patch test is a necessary part of the service for permanent hair color, demi-permanent hair color, semi-permanent hair color, and some hennas. It is estimated that one person in a thousand has allergies to hair coloring products. The patch test assesses ahead of time whether the client is allergic.

It is better to take the time to perform a patch test than to risk the consequences. To neglect this part of the service is to risk lawsuits or possible injury to the client. Because your reputation is one of your most important assets, you should perform patch tests to help preserve it.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Product (mixed, if required)
- Cotton balls
- Skin cleanser and water

## TERMINOLOGY

The patch test is also referred to as:

- Predisposition test
- Allergy test
- Hyper-sensitivity test
- 24-hour patch test



## WHEN PERFORMED

A patch test must be performed every time a client receives a hair color service, except for dimensional color when the product has no scalp contact. Allergic reactions can occur even in clients who have been using the same color formula and brand for years.

The patch test is performed 24 hours prior to the service. This means that the client must come to the salon in advance of the service to have the patch test performed, if necessary.

## RESULTS

A positive patch test shows signs of burning, itching, swelling, broken skin, or discomfort.

A negative patch test shows no signs of irritation or inflammation.

## APPLICATION

You can perform the patch test either behind the ear or on the inner elbow:

1. Cleanse the area to be tested.
2. Prepare a test solution by mixing the exact formula that will be applied, according to the manufacturer's directions.
3. If you are not sure which color will be used, choose a darker (not lighter) color for the patch test.
4. Apply the solution with cotton.
5. Tell the client to leave the area unwashed for 24 hours.
6. After 24 hours, closely examine the test spot. If no irritation or inflammation is apparent, you can assume that the client is not hyper-sensitive to the formula, and you can proceed with the hair coloring service.

## **SUMMARY**

The purpose of the patch test is to protect the client from the effects of an allergic reaction. Be sure to follow manufacturer's directions and state law regarding when a patch test is necessary.

## **TERMS TO REMEMBER**

- Patch test



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# 7. FUNDAMENTALS OF VEGETABLE HAIR COLOR

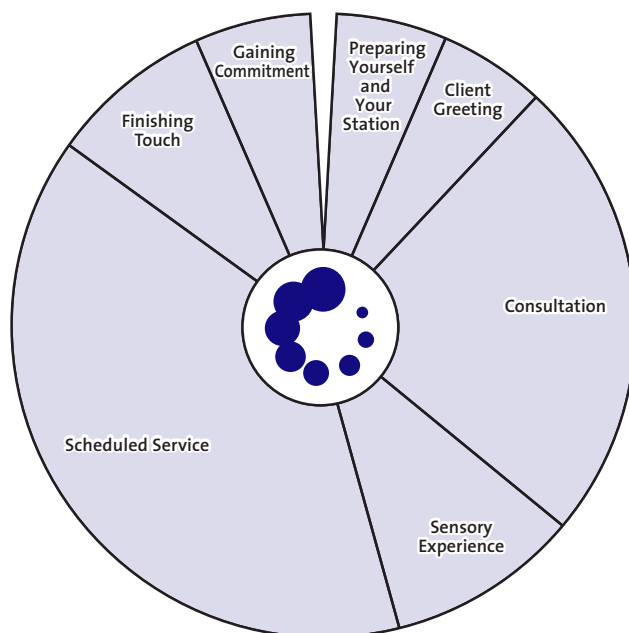
## Contents

Introduction

Henna

Compound Henna

Procedure





## OBJECTIVES

After completing this lesson, you will be able to perform a henna service.

## OVERVIEW

Henna is the predominant vegetable hair color in use today. It is also the most ancient. Henna has been used in the Middle East for 3000 years as a stain for hair, body, finger nails, and lips.

Today, use of henna in the salon has dropped from its height in the middle 1970s. However, trends being as they are, henna could make a strong reoccurrence.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Plastic cap
- Henna
- Cotton
- Rubber gloves
- Hair samples

## INTRODUCTION

Many dyes throughout the ages have been of plant or vegetable origin. Greeks, in times of antiquity, lightened their hair with chamomile. Egyptian henna actually originates mostly from Iraq and Iran, and is the only widely used vegetable color today.

## **HENNA**

Henna is a product of the henna shrub. Various parts of the shrub are used for varying color results. It is mixed with hot water to form a usable paste. The heat of the water is essential for absorption.

Henna's pH varies according to the pH of the water it's mixed with; it is generally about 7 pH (neutral).

### **Features and Benefits**

Henna is a translucent material that deposits color in the hair; it will not lighten natural hair color. Its effect has been described as “looking at the hair through a stained glass window,” because the natural color shines through the henna. It can also come in neutral, coating the hair and providing shine without adding color.

Henna coats the hair, which can leave a smoother feel to the cuticle.

### **Color Possibilities**

Pure hennas create an orange-red to brown-red effect. Some manufacturers add other elements to henna to broaden the limited reddish selection possible with the shrub alone. These hennas come in several colors from black to strawberry blonde.

## Appropriate Clients


Clients who are good candidates for henna are those who:

- Are interested in a natural conditioner or natural products
- Want a long-lasting vivid red color

## Inappropriate Clients

Do not recommend hennas to clients who:

- Are looking for a pastel blonde shade before the henna can grow out
- Change their hair color often
- Have more than 15% nonpigmented hair, or a high concentration of non-pigmented hair in one area. Hennas can appear unnatural and vivid on white hair.
- Have store-bought permanent hair color currently in their hair

 **ATTENTION:** Henna will stain the skin if allowed to come into contact with it. Henna can react with other hair color products, bleaches, permanent waves, or relaxers. Always take a test strand before a chemical service over hair that has henna.



## COMPOUND HENNA

Compound henna is a mixture of henna and metallic salts (lead acetate). Though compound henna is becoming obsolete, it is a concern because metallic salts cannot be successfully permanent waved.

Before performing a permanent wave on a client who may have used compound henna, immerse a strand of the client's hair in a mixture of one ounce 20 volume peroxide and 20 drops of 28% ammonia water. If the strand registers any undesirable response, do not proceed with the permanent wave.

## PROCEDURE

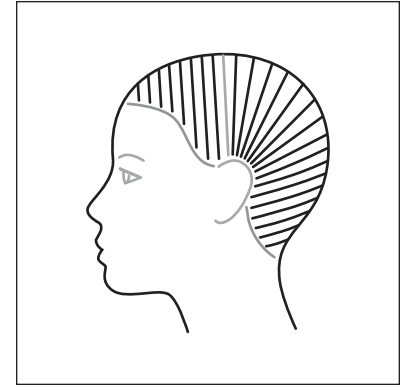
### Patch Test

Some states and manufacturers require a patch test for henna. Follow the manufacturer's directions and your state guidelines.

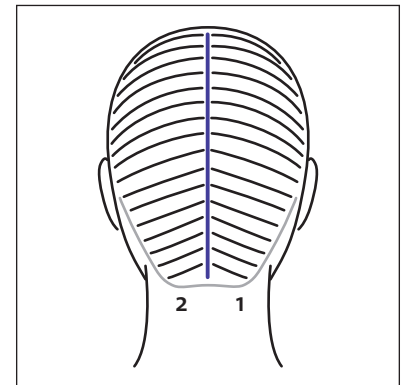
## Application

To apply henna:

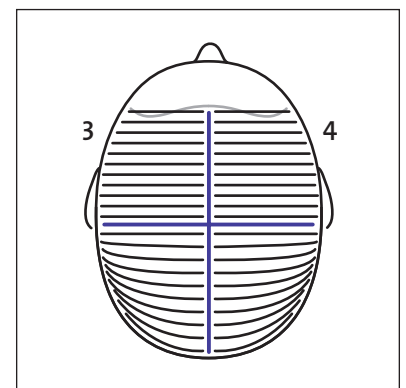
1. Cleanse the client's hair prior to the service, if directed by the manufacturer.
2. Mix henna with hot water to make a paste. You can blend henna colors together if desired.
3. Section the hair, and subsection it from  $\frac{1}{2}$ " to  $\frac{1}{4}$ ".
4. Starting in section 1, apply the henna with a hair color brush and bowl, from scalp to ends. Coat both sides of each strand, using the standard application technique.
5. When you have completed the henna application, place cotton around the hairline and cover the hair with a plastic cap or bag.
6. Have the client sit under a hood dryer or heating lamp while the henna processes. The longer the henna processes, the more intense it becomes. The average processing time is 30 minutes, but may be as long as one hour.
7. After processing, allow the hair to cool with the henna pack still applied.
8. Shampoo two to three times to remove the product, and then apply conditioner.



Henna application sectioning;  
Side view



Back view



Top view

## SUMMARY

Henna has been strongly in fashion twice in the last century: the 1920s and the 1970s. Although henna is steadily used, a strong henna revival will undoubtedly reoccur during your career. Considering the short application time, the service price of henna is profitable for the time invested.

## TERMS TO REMEMBER

- Compound henna
- Henna



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# 8. FUNDAMENTALS OF DEMI-PERMANENT HAIR COLOR

## Contents

Introduction

Features of Demi-Permanent Hair Color

Appropriate Clients

Patch Test

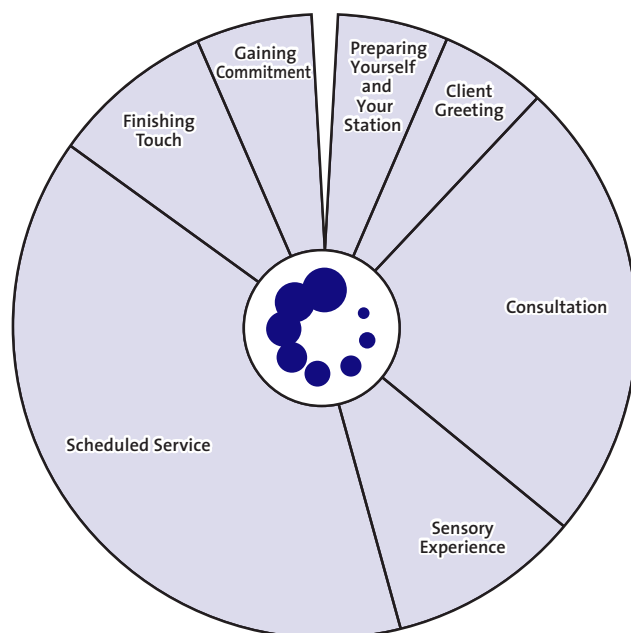
Processing Time

Strand Test

Mixing the Color

Application

Variation: Semi-Permanent Colors





## OBJECTIVES

After completing this lesson, you will understand and be able to apply demi-permanent and semi-permanent hair color.

## OVERVIEW

The newest category of hair color is demi-permanent. Demi-permanent hair color works with the existing color to darken, change tone, or blend gray; however, it cannot lift hair color. It lasts four to six weeks.

Another type of non-permanent hair color is semi-permanent color, which does not provide the coverage of demi-permanent, but can be successfully used to blend gray or provide understated changes in color.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Demi-permanent color
- Developer
- Applicator bottle or brush
- Styling tools
- Rubber gloves
- Protective color cape
- Mannequin

## INTRODUCTION

Demi-permanent hair colors are based on oxidation dye systems similar to permanent hair color products, and must be mixed with a developer in order to create a shade. They sometimes contain both oxidative and direct dyes. Because they are not designed to lighten hair, these products rarely contain ammonia. You can mix shades of demi-permanent hair color together.

Demi-permanent hair colors deposit color slightly into the cortex of the hair, so the effect lasts approximately four to six weeks. The pH of demi-permanent hair color can be alkaline or acid.

## FEATURES OF DEMI-PERMANENT HAIR COLOR

Demi-permanent hair color:

- Can generally blend up to 50% gray hair
- Can darken hair
- Can change hair's tone
- Cannot lift hair color

## APPROPRIATE CLIENTS

Appropriate clients for demi-permanent color service:

- May be clients being introduced to color for the first time
- May not be ready for a commitment to permanently colored hair

Demi-permanent hair color is ideal for clients who want:

- A change of tone in their hair color
- A darker shade than the existing hair color
- To blend gray hair
- The longevity of permanent color but not a lighter shade

Clients who are *not* appropriate for demi-permanent hair color include those who want:

- Hair lighter than their natural color
- Complete gray coverage on hair that is over 50% gray

## PATCH TEST

FDA regulations require that you perform a patch test 24 hours prior to performing this hair color service. For instructions on performing a patch test, *see Lesson 6, Patch Test*, in this module.

## PROCESSING TIME

To determine the amount of time for processing the color, refer to the manufacturer's directions. If the hair is gray or very porous, the processing time may vary.

## STRAND TEST

When you think processing may be complete, wipe a strand thoroughly with a towel until it is dry, and assess the color development. When in doubt, test in two to four areas on the head.

- If the client's hair is graying, be certain to test in the grayest areas.
- If the hair ends are porous, test to determine the processing time needed for the ends.

## MIXING THE COLOR

Mix the hair color with the manufacturer's recommended volume of developer immediately before application in a non-metallic bowl or applicator bottle. Be sure to measure accurately and mix well.



## APPLICATION

To apply demi-permanent hair color:

1. Prepare the hair according to the manufacturer's directions. Some manufacturers suggest that you shampoo first.
2. Section the hair into four quadrants, from the center of the front hairline to the nape, and across the top of the head from ear to ear.
3. Take small (1/8" to 1/4") partings and apply the product with a hair color brush or an applicator bottle. Starting at the scalp, continue through the shafts, but stop before applying product to the ends.
4. Apply the product to the ends later to assure even product absorption.
5. Follow the manufacturer's directions for processing.
6. When processing is complete, rinse or cleanse according to the manufacturer's directions.

## VARIATION: SEMI-PERMANENT COLORS

Semi-permanent colors are similar to demi-permanent colors. The main difference between them is that semi-permanent coverage of natural or non-pigmented hair is not as good as that provided by demi-permanent hair color.

Semi-permanent colors can be used to blend the gray or to make a subtle change in color when a client has up to 25% nonpigmented hair. They can be mixed to create custom formulations.

The penetration of semi-permanent colors is like staining a piece of wood, where some of the original color and tones show through; the coverage is translucent, not opaque.

## **SUMMARY**

Demi-permanent hair color lasts four to six weeks, and is ideal for darkening, changing tone, or blending gray. It cannot, however, lift hair color. A patch test is required for this service.

## **TERMS TO REMEMBER**

- Demi-permanent hair color
- Semi-permanent hair color



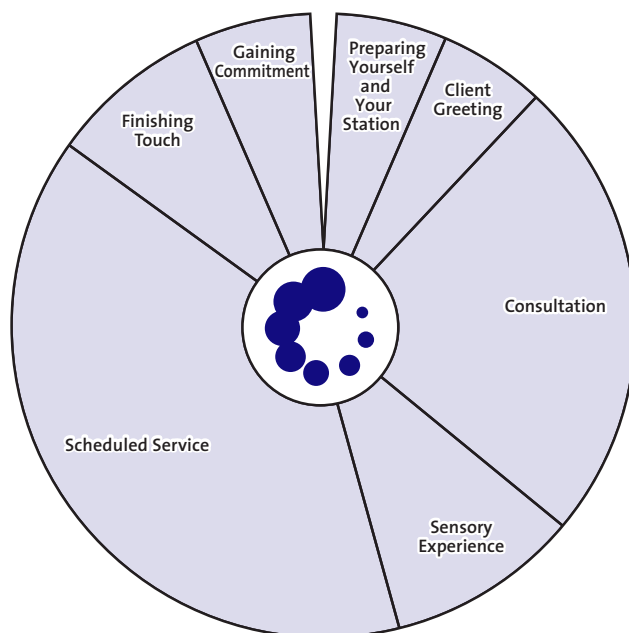
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# 9. CHEMICAL ACTIONS OF PERMANENT HAIR COLOR

## Contents

Terminology

Hair Color Components





## OBJECTIVES

After completing this lesson, you will understand the chemical actions of permanent hair color.

## OVERVIEW

Understanding how permanent colors work will help you develop an expertise in providing this service. This lesson covers:

- Terminology
- Components of permanent hair color
- Hair color action (oxidation), lift, and deposit
- pH

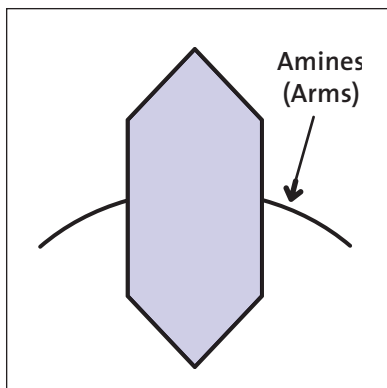
## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Hair color tube
- 20 volume developer (for display)
- Glass or plastic mixing bowl
- Hair color brush
- Small beaker for mixing

## TERMINOLOGY

Permanent hair colors are known by several names, including aniline derivative color and oxidative hair color.



Dye intermediate

## HAIR COLOR COMPONENTS

Hydrogen peroxide, hair color dye, and ammonia are major components of hair color.

- When the hydrogen peroxide in the developer is mixed with the *ammonia* in the hair color, the result is the hair lightening agent that lifts the hair's color.
- When the hydrogen peroxide in the developer is mixed with the *hair color dye* in the hair color, the result is the hair coloring agent that deposits hair color.

The following pages and illustrations give an overview of how this occurs.

### Ammonia

The alkalinity of the ammonia in the permanent hair color opens the hair cuticle and interacts with hydrogen peroxide to lift the melanin from the hair.

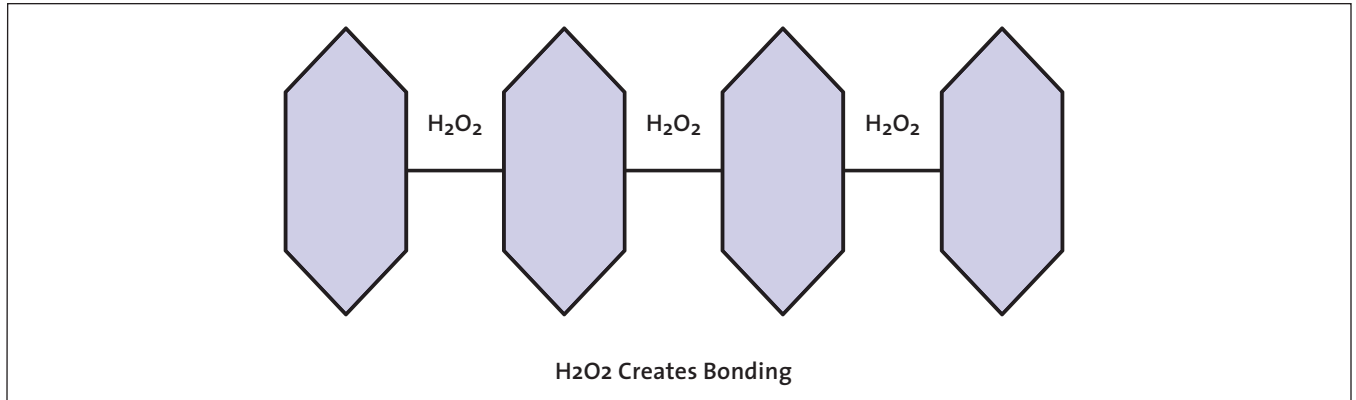
### Dye Intermediates and Couplers

The components of hair dyes can be divided into two groups:

- Dye intermediates
- Couplers

Dye intermediates and couplers are colorless molecules. These molecules are small enough to slip between the overlapping scales of the hair's cuticle (called imbrications) that have been opened by the ammonia.

Cream tube colors contain dye intermediates called para-toluene-diamine and meta-toluene-diamine. The word "diamine" means two (di) arms (amine). When these "arms" are added to hydrogen peroxide, they bond 500 to 2500 dye intermediates together to form visible color molecules inside the hair shaft. When bonded together by couplers, the dye intermediates are too large to escape through the hair's cuticle.



*Dye intermediates bonded by hydrogen peroxide*

## Hydrogen Peroxide ( $H_2O_2$ )

Hydrogen peroxide (sometimes referred to as developer or the manufacturer's name) performs two functions:

- Combined with the ammonia in hair color, it forms the hair lightening agent for lift.
- It instantly begins bonding the dye intermediates and couplers into the significantly larger visible hair color pigment molecules that are bonded at the amines.



## Oxidation

Because hydrogen peroxide is made up of two molecules of hydrogen and two molecules of oxygen ( $H_2O_2$ ), when one oxygen atom is released, the result is a free oxygen molecule and water ( $H_2O$ ). Oxidation is the reaction of a substance when it has been mixed with oxygen.

Oxidative hair color, once mixed, can do both of the following:

- **Lift:** Remove the hair's natural melanin.
- **Deposit:** Deposit hair color molecules.

These actions take place simultaneously during the 20-45 minute processing time.

Hydrogen peroxide generally comes in 10, 20, 30, or 40 volume mixtures; "volume" means the ability of the peroxide to release free oxygen gas. The higher the volume, the more free oxygen the mixture can release.

- 10 volume hydrogen peroxide provides 1 level of lift and stronger deposit.
- 20 volume is generally considered "all purpose," providing good lift and deposit.
- 30 and 40 volume give more levels of lift and provide less deposit.

## pH

Though hydrogen peroxide is acidic (in varying degrees, depending on volume), the alkalinity of the ammonia is such that the hair color mixture remains alkaline. The pH of permanent hair color is 9.0 to 10.5. This alkalinity is what causes the cuticle imbrications to swell open, allowing the dye intermediates to penetrate the cortex.

At the close of the service, rinsing the hair with water (pH 7) and applying acidic shampoo and acidic conditioner closes the cuticle imbrications. This seals the color molecules into the cortex.

## SUMMARY

This lesson covers the chemical actions of permanent hair color. You will need to thoroughly understand this material in order to make good judgments about formulating hair color.

## TERMS TO REMEMBER

- Aniline derivative color
- Couplers
- Developer
- Dye intermediates
- Hydrogen peroxide
- Imbrications
- Oxidative hair color



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# 10. FUNDAMENTALS OF PERMANENT HAIR COLOR

## Contents

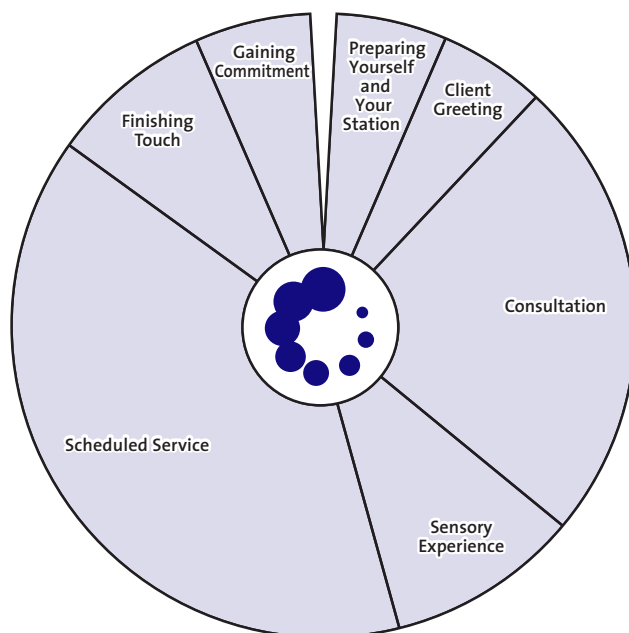
Permanent Color

Patch Test

Pigment Weight

Formulation

Mixing





## OBJECTIVES

After completing this lesson, you will be able to formulate, mix, and apply permanent hair color to satisfy a client's desired outcome.

## OVERVIEW

This lesson gives instructions for how to apply the information presented in the previous lesson, Chemical Actions of Permanent Hair Color. These two lessons together provide a basic understanding of permanent hair color.

This lesson covers:

- Features of permanent hair color
- Appropriate clients
- Patch test
- Mixing
- Oxidation
- Formulation

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Color tube or bottle
- Developer in volumes 10, 20, 30, and 40
- Applicator bottle
- Bowl and brush
- Hair color swatch book and charts
- Several popular brands of hair color

## PERMANENT COLOR

Permanent color permanently alters natural hair color. The color may fade, but not to the natural hair color; only cutting will restore the hair to its natural color.

### Features

The product most often used in hair color services, permanent color can lift natural hair color up to four levels. It can also darken hair as much as desired, with good gray coverage.

Permanent hair color can lighten natural hair color, but not previously colored hair. For example, a blonde hair color shade applied over previously colored black hair will not impart a blonde shade onto the black. To lighten hair that has already been colored, you must first use bleach or a hair color remover to eliminate the previous hair color.

### Appropriate Clients

Appropriate clients for permanent color are those who want:

- A color that lasts
- To achieve a particular color
- Optimal coverage of gray
- To lift the color one to four levels

Inappropriate clients are those who want:

- To avoid a noticeable line of demarcation as the hair grows
- To remain open about whether they will need to continue coloring their hair

### PATCH TEST

Performing a patch test is mandatory for a permanent color. Perform the patch test in accordance with FDA and state law 24 hours before a hair color service.

For instructions, see *Lesson 6, Patch Test* in this module.


## PIGMENT WEIGHT

Darker colors are said to have greater “pigment weight”: they contain more pigment/dye intermediates than lifting agents. Lighter hair colors have the reverse: more lifting agents than pigment/dye intermediates. Because lighter colors have this lower pigment weight, they cover brassy tones and gray less efficiently than darker colors do.

## FORMULATION

The process by which a colorist determines how to technically achieve the client’s desired shade is called formulation. To formulate permanent hair color:

1. Determine the natural color and tone of the client’s natural hair color. It is best to assess the color in indirect natural light.

 **NOTE:** If the hair is more than 50% gray, formulate the hair color for the gray hair. If the hair is less than 50% gray, formulate for the pigmented hair, unless the client’s priority is gray coverage.

2. If the client’s hair has been colored, identify the colored hair’s level and tone by looking beyond the regrowth in the drop/back of the crown, just beyond the line of demarcation.
3. Look through your portfolio with the client to determine the color level he or she desires.
4. Select the desired tone. When coloring the hair, you must also consider the tone. Select the appropriate tone during the consultation with the client. The actual chromatic color is:
  - Neutral: a blend of all three primary colors
  - Ash: violet, blue, or green
  - Gold: yellow or yellow/orange
  - Copper: orange or red/orange
  - Red: red
  - Red/violet: red/violet



## Formulating to Color the Hair Darker Than Natural

For clients who want a color one to three levels darker than their existing level, color formulation is easy: use the desired color. Take into account that:

- Finer hair tends to accept hair color more easily, so it may appear slightly darker than the selected shade.
- Coarse hair is more resistant to hair color, so it may appear slightly lighter than selected shade.
- Porous hair usually accepts color more readily than non-porous hair.

Hair colors can be mixed together to achieve additional shades.

## Coloring Lighter Than Natural

Coloring hair to a lighter level than the client's natural color requires more formulation.

1. Look up the client's desired color level and tone on the color chart.
2. Choose the formula at the desired level.

The client's natural remaining pigment (NRP) will impact the final result. As discussed in *Lesson 9, Chemical Actions of Permanent Hair Color*, hair color lifts and deposits simultaneously. Once the natural melanin has been lifted from the hair, the NRP is exposed, and it will contribute to the end color result.

NRP is the tonal value that the hair contributes as it lightens. You must determine the NRP that the hair will contribute at the desired level prior to coloring the hair. Once you have identified that, you can determine whether you want to enhance or neutralize the NRP.

To enhance the NRP, use a shade with a tonal value that is similar to the NRP.

To neutralize the NRP, use a shade with a complementary pigment (that is, a pigment that is on the opposite side of the color wheel).

Client's Natural Hair Color Level	NRP	Complementary Pigment
10 – Lightest Blonde	Pale Yellow	Violet
9 – Very Light Blonde	Yellow	Violet
8 – Light Blonde	Yellow/Orange	Blue/Violet
7 – Medium Blonde	Orange	Blue
6 – Dark Blonde	Red/Orange	Blue/Green
5 – Lightest Brown	Red	Green
4 – Light Brown	Red	Green
3 – Medium Brown	Red	Green
2 – Dark Brown	Red	Green
1 – Black	Red	Green

For example, when lifting a natural hair color from level 5 to level 7, hair will have an orange NRP. If the client does not want orange to contribute to the level 7 Medium Blonde, neutralize the orange by using a color with a blue pigment.

- Determine the appropriate volume of developer and processing time based on the desired levels of lift:

Desired Level of Lift	Developer Volume Needed	Required Processing Time
4	40	45 minutes
3	30	40 minutes
2	20	30 minutes
1	10	20 minutes

For example, if the client with level 4 hair wants it lifted to a level 6, select a level 6 color with the tone they want, then use 20 volume developer (because you are lifting two levels) and process for 30 minutes.


Keep in mind that the higher the developer volume, the faster and greater the lift for both hair color and lighteners. Lower volume developer results in less and slower lift, but maximizes the deposit in hair color with less pigment. This is useful when the hair is light enough, but unwanted tones need to be covered.

For example: The client's hair color is a golden/brassy level 9 (very light blonde). The client wants the gold to be neutralized, but doesn't want the finished color to become darker than a level 8 or 9. Because a light blonde shade is made to lift more than deposit, you will need to maximize the deposit for coverage. In this case, you would use 10 volume developer for a slight lift with greater coverage.

## MIXING

Mixing ratios of hair color and developer can vary. Follow the manufacturer's directions for mixing.

Mix the permanent color with developer in a non-metallic bowl or applicator bottle immediately before application. Be sure to measure accurately and mix well.

 **ATTENTION:** Very high volumes of developer are explosive and can cause burns.

## SUMMARY

This lesson gives the background information on permanent hair color, as well as instructions for formulating and mixing it. You are now ready to apply it to the client's hair, which is covered in the next lesson, *Applying Permanent Hair Color*.

## TERMS TO REMEMBER

- Formulation
- Natural remaining pigment (NRP)
- Pigment weight

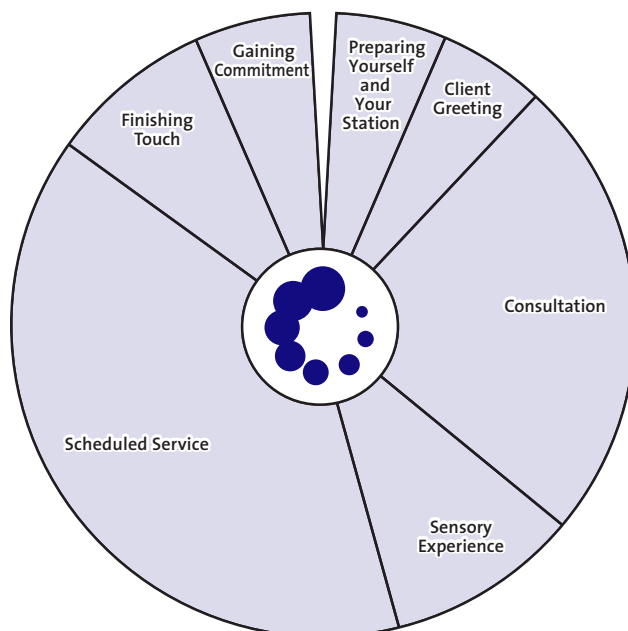
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# 11. APPLYING PERMANENT HAIR COLOR

## Contents

Hair Color Basics

Hair Color Procedure





## OBJECTIVES

After completing this lesson, you will be able to apply and process a permanent hair color.

## OVERVIEW

This lesson teaches hair color application and processing, including:

- Sectioning
- Applying color
- Processing time

The two basic methods of applying hair color are bottle and brush.

Each method has advantages and disadvantages; however, both methods apply to all basic hair coloring techniques. These application methods are used for permanent hair coloring, as well as for lightening and toning. It is best to be proficient in both methods.

Although much of the information in this lesson is mechanical, certain aspects, such as identification of porous ends, require a trained eye. Speed and accuracy of application are important in the salon.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Applicator bottle
- Bowl and brush
- Permanent hair color
- Developer
- Protective color cape
- Rubber gloves
- Mannequin

## HAIR COLOR BASICS

There are three basic hair color services:

- Applying a virgin (first-time) hair color that is lighter than the natural color
- Applying a virgin hair color that is darker or the same as the natural color
- Retouching a hair color to lighter, darker, or the same as the natural color

## Hot and Cold Shafts

When lightening hair, you need to be aware of the hair color formula's effect on the hair's hot and cold shafts.

“Hot shaft” and “cold shaft” are terms that identify parts of the hair shaft. They are used when discussing how quickly hair processes or absorbs color:

- The hot shaft is the  $\frac{3}{4}$ ” of hair closest to the scalp; lifting color occurs from 5–15 times faster in this area because the heat from the scalp affects the product's activation.
- The cold shaft is the area between the hot shaft and the porous ends; it absorbs color less quickly.

More porous portions of the hair, usually found near the ends, also absorb color faster.

When performing a virgin hair color that is lighter than the natural hair color, it is important to consider the hot shaft. Heat speeds up the lifting process, and because a virgin application is generally only performed once on a client (thereafter the client receives retouches), manufacturers develop the hair color to work with the heat from the scalp. This is why it is necessary to apply to the cold shaft first, allowing for longer processing time.

Hair color processing on the cold shaft requires the longest processing time. To achieve an even result, apply the hair color mixture to the hot shaft approximately 15–20 minutes after application to the cold shaft. (The cold shaft requires about twice the processing time).

## Porous Ends

Before coloring, check your client's hair to see if the last inch or so of the hair shafts are porous. Examine the ends for lack of shine and roughness of texture.

- Unless they have been freshly cut, long hair, permanent waved hair, and relaxed hair often have porous ends.
- Short, unprocessed hair may not have porous ends.

The time you wait to apply hair color to hair ends depends on the degree of porosity. The more porous the ends, the longer you should wait before applying the product to the ends. A test strand will help to determine processing time.

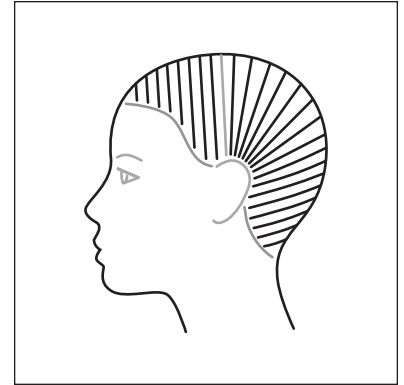
Porous ends are of special concern when coloring the hair with darker colors, due to the higher concentrations of pigment they may "grab."

## HAIR COLOR PROCEDURE

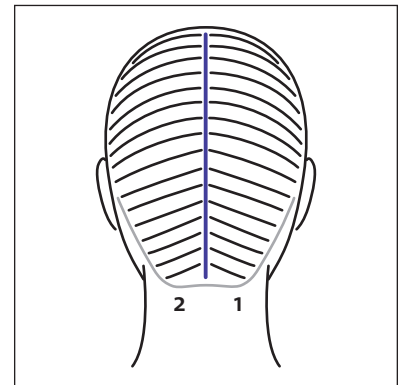
There are two major methods of application:

- **Applicator Bottle:** Part the hair with the nozzle. Holding the bottle like a football in your dominant hand, distribute the product onto the hair.
- **Bowl and Brush:** Part the hair with the brush end. Scoop the product with the brush and apply liberally to both sides of the strand.

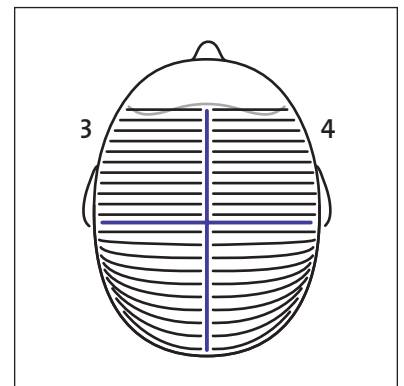
Personal preference usually dictates which method the stylist uses. Both bottle and brush methods can be performed accurately and well.



*Sectioning side view*



*Back view*



*Top view*



## Bottle Application

The standard Aveda bottle application method is as follows:

1. Mix the product in the applicator bottle, compressing the sides of the bottle and covering the spout hole. Shake well.
2. Holding the bottle in your dominant hand, take a ¼" parting of hair with the bottle's nozzle.
3. Holding the hair between the forefinger and middle finger of your subordinate hand, hold the bottle like a football and squeeze the product onto the strand.
4. Spread the product with the thumb of your subordinate hand or with the nozzle of the bottle.
5. Repeat this procedure, working around the head.

## Bowl and Brush Application

Brush application was the European method that became popular in the U.S. with the advent of precision cutting.

The product is placed on the same areas of the hair shaft in the same sequence as in the bottle application:

1. Mix the product with developer (if this applies) in the bowl with a brush.
2. Scoop the product from the bowl with the brush and apply to the appropriate area liberally, applying it to the top of the strand, or on both sides if the hair is extremely thick.

## Processing Time

Follow the manufacturer's directions to determine processing time. However, the only certain way to determine a color's processing time for a particular client is to perform a strand test.

- Average processing time is 30 minutes, but very porous hair may process more quickly.
- Resistant hair, or coloring hair lighter, may take as long as 45 minutes to process. After 45 minutes, lift is strongly depleted, and deposit is complete.

## Strand Test

When performing a strand test:

1. Remove the product with a terry cloth towel.
2. Wipe the strand until it is dry; wet hair will not accurately display color.

## Shampoo

After rinsing the product from the hair, shampoo well, and then condition with an acidic conditioner.

## SUMMARY

This lesson covered determining the likely effect a color will have on the different portions of the hair shaft, the two major methods of color application, and the processing time required.

Stylists need to be comfortable with both the bottle and the brush and bowl hair color application methods. In the bottle method, the product is applied directly from the bottle's nozzle, and spread with the thumb or nozzle. The brush and bowl method calls for scooping the product from a bowl and applying it with a brush.

## **TERMS TO REMEMBER**

- Cold shaft
- Hot shaft
- Virgin hair

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# 12. LIGHTENING AND TONING

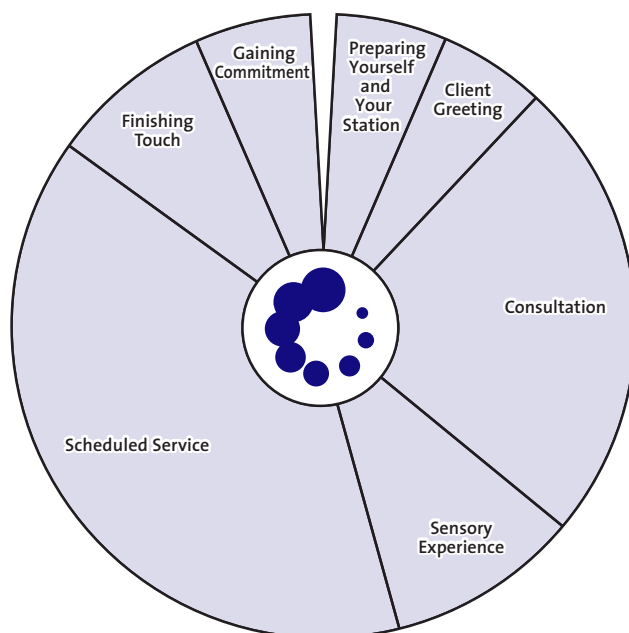
## Contents

Features

Virgin Lightener Application

Retouching

Retouching Hair Grown Past the Hot Shaft





## OBJECTIVES

After completing this lesson, you will be able to perform both virgin (initial) and retouch lightening and toning services.

## OVERVIEW

Pre-lightening (also called double process blonding) prior to toning is one of the most lucrative services performed in the salon. Pre-lightening is performed when a single process hair color cannot produce the desired result. This is one of the highest-priced color services.

The lesson covers pre-lightening virgin (not previously colored) hair and retouching when the prior hair color has begun to grow out.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- On-the-scalp lightener
- Toner
- Developer
- Rubber gloves
- Applicator bottle or applicator brush and bowl
- Mannequin
- Protective color cape

## FEATURES

Light, pastel shades of blonde can be achieved by pre-lightening before toning. Pre-lightening allows the colorist to start from a darker level when lightening, resulting in a lighter level for toning, thus ensuring the desired result.

The lighteners used in a full-head application come in cream, liquid, or powder form.

## Appropriate Client

Pre-lighten the hair before performing a full head color when the client desires either or both of the following:

- A pastel light blonde color
- More than five levels of lift

Because this is an expensive service that must be retouched often (approximately every 3-1/2 weeks), explaining upkeep to the client is very important.

The result of a lightening and toning is not necessarily a silver ash blonde. Even clients with a level 5 or darker natural color who want a golden blonde or vivid red color may be appropriate for this service.

It is advisable for double-process blondes to avoid permanent waves and relaxers.

## Terminology

The following are standard phrases for the same service:

- Lightening
- Pre-lightening
- Double-process blonde
- Bleaching (not the preferred term). “Bleach” sounds very harsh to some clients.

The phrase “on-the-scalp lightener” is used for the product described here because it is gentle enough to apply directly on the scalp. “Off-the-scalp lightener” is used for highlighting and cannot safely be used on the scalp.

## pH

Before mixing with developer, the pH of lightener is usually over 10.0.

Though developers are acidic, lighteners are a strong enough alkali that the mixed product is alkaline.

## Patch Test

A patch test is not necessary for a lightener. However, the toner does require a patch test. When the client makes the appointment, he or she is instructed to come in prior to the service for a patch test.

## VIRGIN LIGHTENER APPLICATION

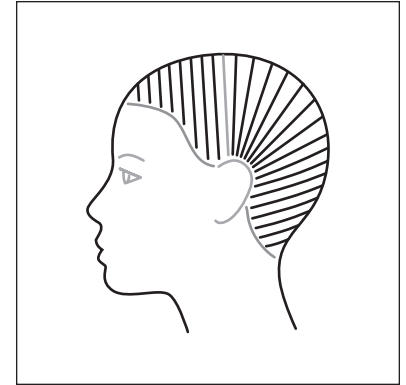
### 1. Mix the Lightener

Read and follow manufacturer's directions. Be certain to mix the agents in the appropriate order. Usually there are three ingredients to be mixed, in this order:

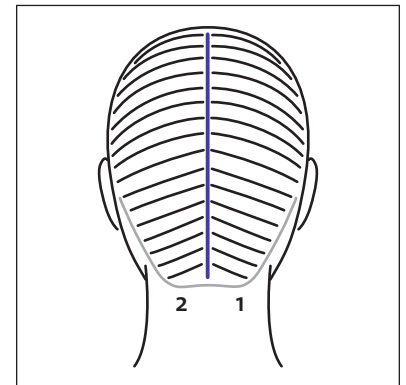
1. Developer
2. Protonators, also known as activators, in sealed packets or cream form
3. Lightener liquid or powder

### 2. Apply the Lightener

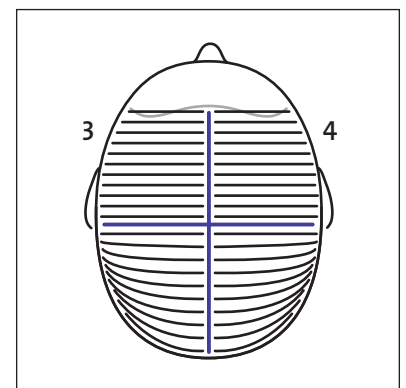
1. Section the hair into four quadrants. Take  $\frac{1}{4}$ " to  $\frac{1}{2}$ " subsections.
2. Apply the lightener to the cold shaft, staying approximately  $\frac{3}{4}$ " away from the scalp and avoiding the porous ends.
3. Once the cold shaft has reached the halfway stage of lightening, apply the product to the hot shaft, taking  $\frac{1}{8}$ " to  $\frac{1}{16}$ " subsections.
4. Use your professional judgment to determine when to apply the lightener to the ends:
  - Moderately porous ends: apply sooner
  - Quite porous ends: apply later
5. Once the application is complete, go back and check your work. Add more product as needed. Do not allow the product to dry out around the hairline.



*On-the-scalp lightener sectioning;  
Side view*



*Back view*



*Top view*



### 3. Process Lightener

There is no standard processing time for a lightener.

The hair's natural pigment will seem to lighten very quickly at first. Remember, this is the granular pigment lifting, and the lift slows down significantly as hair reaches the orange or yellow/orange natural remaining pigment (NRP). This is the diffused pigment, which is more difficult to lift.

Processing time may be as little as 20 minutes for moderate lift on naturally light hair, or over three hours for a light shade on naturally dark hair. Because the product tends to lose its strength after 90 minutes, you may need to remix and reapply the lightener.

When the lightener has reached the desired stage of lightening, rinse and shampoo it from the hair. The product must be thoroughly removed in order to adequately assess the degree of lightening. Do not condition the hair yet.

### 4. Perform a Strand Test

Perform a strand test on the hair to assess whether the lightening is complete. Check for:

- NRP / sufficient pre-lightening
- Even results through the strand.
- Toning

### 5. Apply Toner

Colorists often refer to any hair color after a pre-lightening as “toning.” Some companies make separate toner products in addition to their hair color line; others recommend using the blonde shades in their hair color line as toners.

Use the manufacturer's recommended volume of developer for the best deposit.

Apply the toner for a virgin service to damp hair (the hair's dampness somewhat equalizes porosity). Create 1/8" to 1/4" subsections (larger when porous conditions require faster application), and apply the toner first to the hot and cold shafts, and then to the porous ends.

## 6. Process Toner

Toner processing time on pre-lightened hair varies with the hair's texture and porosity; follow the manufacturer's directions.

Perform a strand test to determine the processing time, which can range from a minute or two to 30 minutes. Lower volumes of developer often process faster.

## RETOUCHING

The ideal length of time between retouch appointments for lightening and toning is 3½ weeks.

Retouching the hair too often can cause the product to overlap into previously lightened hair, which can cause breakage.


To ensure even results throughout the strand, the new growth should not grow beyond ¾" before the retouch service is performed.

### 1. Apply Lightener

Mixing, performing a patch test, and sectioning are the same as for a virgin application.

Section as you would for a virgin service, confining the application to the new growth area.

You can perform the retouch lightener with either a brush or bottle. Apply the product on the scalp, up to the previously lightened hair.

 **NOTE:** Do not overlap the lightener with the previously lightened hair.

Some lighteners creep or raise up onto the previously lightened hair. If the lightener has the tendency to creep, apply it 1/16" away from the line of demarcation.

### 2. Process Lightener

Shampoo the lightener from the hair only when:

- The stage of lightening reaches the same stage as the previously lightened hair
- Sufficient amounts of red and yellow pigments have been reduced to achieve the desired color

Perform a strand test with a towel to accurately assess the hair's true color, unaltered by the product. Wet hair will appear a bit more yellow than dry hair.

### 3. Apply Toner

Perform a retouch toner after a lightening service as you would a retouch hair color.

- Apply the color to pre-lightened new growth in 1/8" to 1/4" sections. When speed is necessary, you can use larger sections. This may also be necessary if the hair is quite porous.
- Apply toner over previously lightened and toned hair only if the previously treated hair has faded (approximately three to five minutes is all the time needed to refresh toner on the ends).

## RETOUCHING HAIR GROWN PAST THE HOT SHAFT

When the hair has grown beyond the hot shaft, a retouch lightener and toner must be applied differently. (Remember, the hot shaft is the  $\frac{3}{4}$ " of hair closest to the scalp; color lifts from 5–15 times faster in this area because of the heat from the scalp. The cold shaft, the area between the hot shaft and the porous ends, lifts less quickly.)

For example: if the new growth is one inch,  $\frac{3}{4}$ " of the new growth is in the hot shaft and  $\frac{1}{4}$ " is in the cold shaft. The  $\frac{1}{4}$ " that is in the cold shaft must be processed to the halfway stage of lightening before applying the product to the  $\frac{3}{4}$ " of new growth in the hot shaft.

**!** **ATTENTION:** If the lightener is not applied this way, a gold or yellow band will result in the  $\frac{1}{4}$ " cold shaft area.

The client can be charged more for this service than for a standard retouch.

## SUMMARY

This lesson gives instructions for lightening and toning hair. Because of the delicacy of color in most double-process blondes, this service must be performed flawlessly. As this is a high-priced service, clients have high expectations.

## TERMS TO REMEMBER

- Bleaching
- Diffused pigment
- Double-process blonde
- Lightening
- Off-the-scalp lightener
- On-the-scalp lightener
- Pre-lightening
- Toning



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# 13. COVERING NONPIGMENTED/ WHITE HAIR

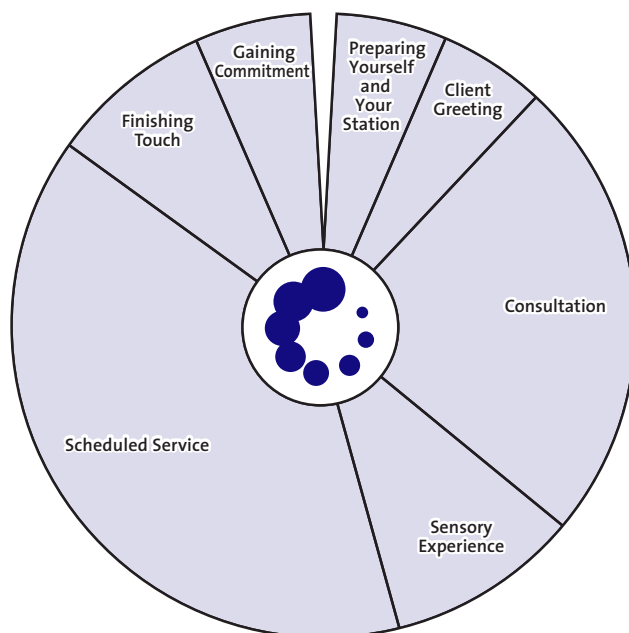
## Contents

Nonpigmented Hair

Hair Color Characteristics

Application Methods

Red Hair Color Shades





## OBJECTIVES

After completing this lesson, you will be able to cover nonpigmented hair effectively.

## OVERVIEW

With the baby boomers growing older, covering nonpigmented hair is becoming increasingly important. The colorist who can cover difficult nonpigmented hair possesses a valuable skill.

Nonpigmented hair complicates hair coloring services because:

- It has no pigment of its own.
- Nonpigmented hair has so many layers of cuticle to penetrate.

This lesson will help you overcome the challenges associated with coloring nonpigmented hair.



## NONPIGMENTED HAIR

Nonpigmented (also called “unpigmented”) hair is white or gray. When some of a person’s hair is nonpigmented and the remaining hair is dark, it is sometimes referred to as “salt and pepper.” The amount of nonpigmented hair on a person’s head is usually described in percentages: 25%, 50%, or 75%.

Some nonpigmented hair is congenital, and some is due to age. The emergence of nonpigmented hair can occur in one person’s teens and in another’s seventies.

Nonpigmented hair is referred to as “resistant” (that is, difficult to color) because it has up to 24 layers of cuticle, while pigmented hair usually has less than 10 layers. The hair color must penetrate the cuticle before it reaches the cortex.

## HAIR COLOR CHARACTERISTICS

Two important hair color characteristics contribute to poor coverage on color-resistant nonpigmented hair:

- The small amount of pigment in light hair color may not be enough to provide satisfactory coverage.
- Ash hair color pigment can appear silver or gray on white hair.

When total coverage is a priority, choose hair color with these characteristics:

- Somewhat darker colors (usually level 6 and darker)
- Golden shades


Clients may occasionally request that a hair color that is naturally 75% nonpigmented not be entirely covered, but reduced to 50% or 25% nonpigmented. This is called “gray blending.” Demi-permanent hair color is a good choice for these results, because some nonpigmented hair will show through.

## APPLICATION METHODS

When applying hair color to nonpigmented hair, many salons prefer that you perform a brush and bowl application. The brush slightly presses the color into the cuticle. Apply a sufficient amount of product, laying it on liberally.

To help improve coverage of nonpigmented hair:

- Apply hair color to the grayest area first; this is often the temple or front hairline area.
- On very resistant hair, apply a small amount of the unmixed hair color to the grayest hair first. Mix the remainder with the developer and re-apply to the grayest hair, and then apply the mixture to the client's pigmented hair.
- Use 20 volume developer.
- Process for 30–45 minutes.

 **NOTE:** Many hair color manufacturers create special colors with more pigment to assure that the result is not too pastel on the nonpigmented hair. These products lessen the need for extra mixing and special application methods.

## RED HAIR COLOR SHADES

Hair colors are often created for use on pigmented hair. Because white hairs contain none of the natural pigments that are otherwise present, red hair color may appear quite vivid, or pink or orange, on white hair.

To avoid this outcome, mix a neutral or golden shade hair color with the red shade when coloring large percentages of nonpigmented hair.

## **SUMMARY**

Nonpigmented hair presents special challenges. When you aren't using special colors created for nonpigmented hair, you can improve coverage by following these guidelines:

- Use colors that are somewhat darker and/or use golden shades.
- Apply hair color to the least pigmented area first, or apply a small amount of the unmixed hair color to that area first.
- Use 20 volume developer.
- Perform a brush application, applying the product liberally.
- When applying a red hair color product, mix a neutral or golden shade with the red shade.

## **TERMS TO REMEMBER**

- Nonpigmented hair

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# 14. APPLYING DIMENSIONAL COLOR USING FOIL PACKETS

## Contents

Dimensional Color Defined

Product Used

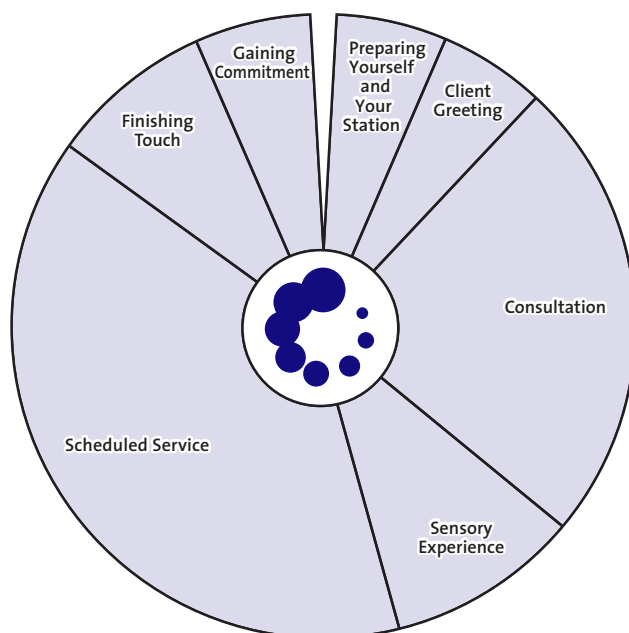
Dimensional Color Procedure

Defined Highlights Variation

Partial Highlight/Lowlight Variation

Weave Variations

Other Variations






## OBJECTIVES

After completing this lesson, you will be able to apply highlights, lowlights, or a combination of the two using foil packets.

## OVERVIEW

Most of today's hair color services involve dimensional color, in which one or more shades are woven into the client's natural color.

Dimensional color's look can be undetectable or strong, depending on the client's preference. You can use a single color or more. Create variations by varying developer volumes, alternating hair color and lightener, or alternating shades of hair color. You can also gradate colors by placing lightest colors first and progressing to darkest.

 **NOTE:** As you perform color services, it's a good idea to record your experiences in a personal color journal. This will help you recall and learn from the variations of this service that you perform.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Aluminum foil
- Chemical drape
- Hair color or lightener and developer
- Metal/wire tail combs
- Bowl and applicator brush
- Mannequin
- Protective color cape

## **DIMENSIONAL COLOR DEFINED**

The dimensional coloring technique was first performed in France in the early 1950s. In this technique, the strands to be colored are separated from the natural strands and enclosed with the hair color product in folded aluminum foil. This creates a “dimensional” effect, meaning “not one solid color.”

This is a very popular service because:

- Retouches are approximately three months apart, perhaps less on short hair (this is three times as long as a solid hair color service).
- The appearance of a properly performed dimensional color can be undetectable from natural shades.
- New hair grows in without a solid line of demarcation.
- It is an effective way to blend gray hair with natural color.

## **PRODUCT USED**

Any demi-permanent color, permanent color, or lightener can be used in a foil packet. The developer volumes used will vary according to the desired result.

You can use either a roll of aluminum foil or foil products created especially for salon use. You may want to have at least one roll of aluminum foil for long hair. Cut, or crease and tear, all the foil needed for the service in advance.

## DIMENSIONAL COLOR PROCEDURE

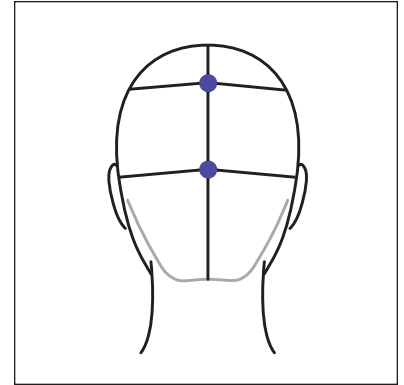
Dimensional color can be used to create a wide range of effects. Two options for applying color are described in this lesson; between the two of them, you can create any dimensional effect you can imagine.

### Blended Highlights

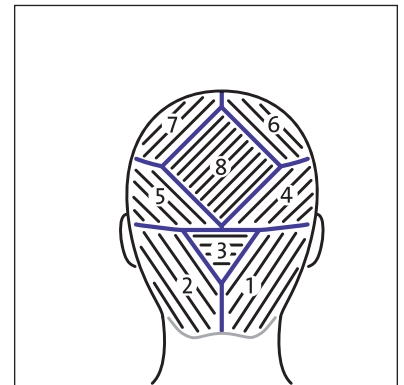
The purpose of this application is to create a look of blended highlights by placing packets diagonally on the head.

#### 1. Section into Eight-Section Foil

Begin by sectioning the hair into the six basic sections used for haircutting services. As you work your way around the head, always start working at the hairline. You will end up with a small triangular section between sections 1 and 2 that must be filled in with horizontal packets, and an eighth diamond-shaped section in the middle of the back of the head. This diamond shape forms as you work diagonally back towards the crown.



*Basic sections*




*Eight-section foil: Standard sections plus center (eighth) section*

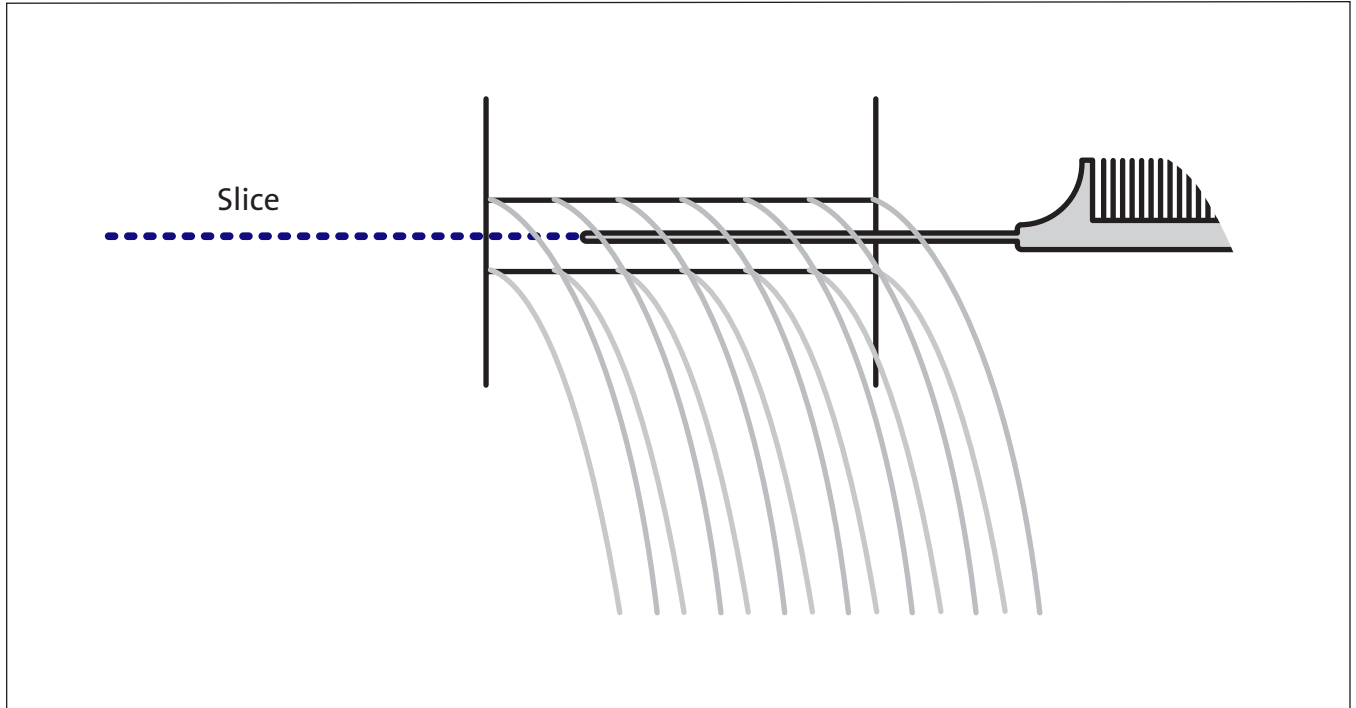


## 2. Slice and Weave

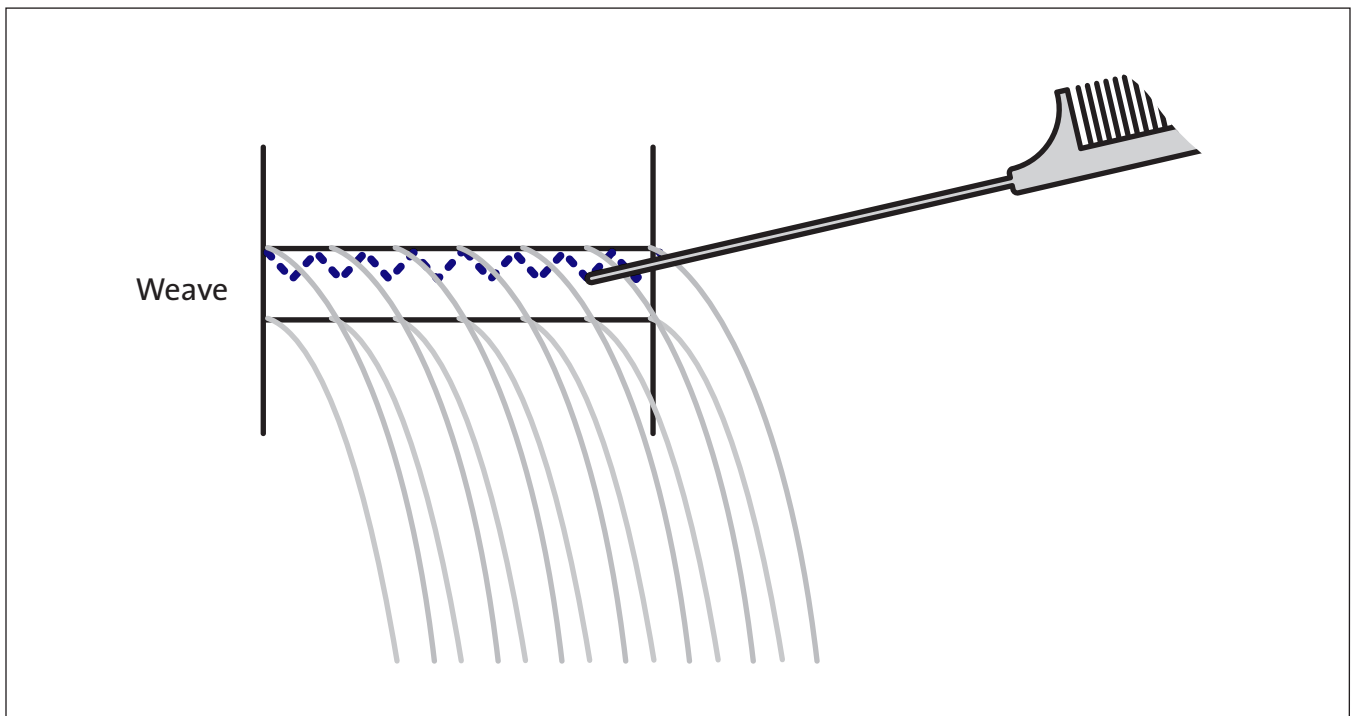
1. Starting with section 1, begin taking diagonal subsections at the hairline. The amount in each subsection depends on the desired look or outcome, but the subsections at the hairline are almost always small (1/8" – 1/16") and woven.
2. Hold the subsection in the "T" position with firm tension. Hold the metal tail comb with the middle finger, forefinger, and thumb of your dominant hand, with the tail of the comb close to the scalp and the teeth facing up. Skim a small amount of hair off the top of each subsection by slicing (straight parting) or weaving (a zig-zag parting).

 **NOTE:** This is the hair that will be placed in the foil packet for coloring.

- When slicing, you can make a stronger effect by taking 2 or 3 slices in a row, placing each slice to be colored back to back in the foil. For a subtle effect, take one very thin slice.
  - When weaving, make the subsections 1/8" – 1/2" apart and put 30 – 70% of the hair in each panel into the foil, depending on how dense you want the effect to be. It is important to weave across the top of the subsection, not all the way through it. This allows you to place the foil very close to the scalp. If the weave is too deep, the foil will push away from the scalp.
3. Pinch the hair to be colored between the thumb and forefinger of your subordinate hand to separate it from the rest of the subsection. Hold the hair to be colored up at a high elevation so the foil can be inserted as close to the scalp as possible.



*Slice*




*Weave*


### 3. Place the Foil

1. Pick up the prepared foil sheet with your dominant hand.
2. “Ribbon” the top edge of the foil sheet by sliding the edge between the thumb and forefinger of your subordinate hand. This reinforces and stiffens the edge.
3. Place the edge of the foil against the scalp, with the slice to be colored on top and the rest of the subsection below the foil. The foil fits into the part between the slice and the rest of the subsection. Hold the hair to be colored and the foil against the head securely, using the thumb and forefinger of your subordinate hand, with the thumb pointing up.

### 4. Apply the Product

1. Dip the tip of the hair color brush into the product and scoop the product onto the tip.
2. Brush the product on the hair, beginning no closer than 1” from the scalp and working down the strand. The product secures the hair to the foil as you apply it.
3. Once you have applied enough product to secure the hair to the foil, release the subsection and place your subordinate hand under the foil. This supports the foil and keeps it from pulling away from the scalp.
4. Working from the midpoint through the ends of the strand, cover the hair thoroughly. Use a back and forth motion (perpendicular to the hair) with the hair color brush to ensure that the product penetrates through the strand.

 **NOTE:** If this is a retouch service, leave the ends entirely out of the foil.

 **ATTENTION:** Be careful not to apply so much product that it “bleeds” out of the packet. Bleeding will create blotches of color on the hair that should remain natural.

5. Return to the midpoint of the hair strand and work toward the scalp, staying at least 1/16” away from the edge of the foil.

6. Check to assure that the hair is thoroughly saturated with product.
7. Return the hair color brush to the bowl.

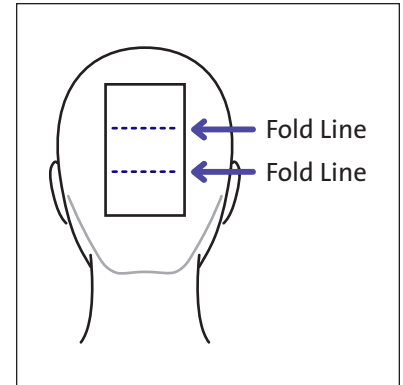
## 5. Fold the Foil

1. With thumbs up, use the forefinger and thumb of both hands to grasp the edges of the foil. Pull the ends outward (away from each other), and then fold and crease the foil in thirds.
2. Make sure the edges of the foil line up with each other.
3. Use the spine of the comb to crease and fold the sides of the packet inward.

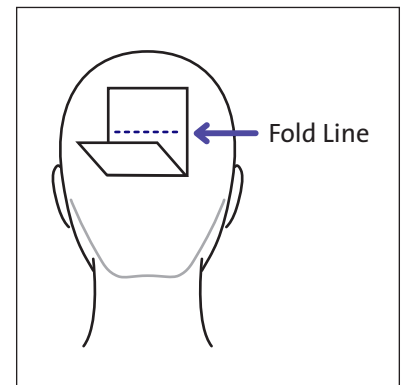
**! ATTENTION:** Do not fold the packets too tightly or pull them away from the head as you fold them, as this will cause the product to “bleed” out of the packet onto the scalp.

## 6. Process

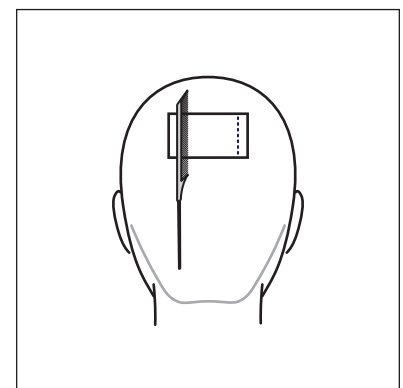
1. Allow the hair to process, following the manufacturer’s directions for timing.
2. When using hair color, start checking the hair approximately 30–40 minutes after the last section is done. Check packets containing lightener frequently.



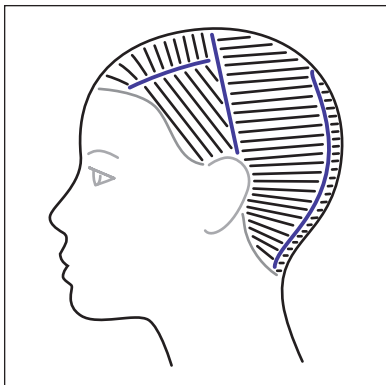
*Two fold lines in the foil*



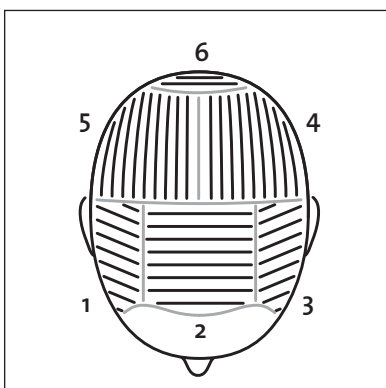
*Folding at the first line*



*Folding sides inward*



Sectioning for six-section foil;  
Side view



Top view

## 7. Remove the Product

- When removing hair color: Take the client to the shampoo bowl to remove the foils. Start in the back at the nape and work to the front hairline. Always keep saturated strands away from the face.

**NOTE:** Also follow this procedure when removing lightener packets all at once.

- Gradual removal of packets when using lightener: Put a towel underneath the foil, open the foil and throw it away. Wipe the product out of the hair and allow it to drop and dry naturally. Don't comb the hair or spray it with water.

After rinsing the product out, cleanse with a mild conditioning shampoo, condition, and style the hair.

## FOIL HIGHLIGHTS VARIATION

This variation allows you to create a distinct look of “streaks,” or defined highlights through the top of the head. The results can vary from defined to subtle, depending on the size of the subsection and the slices and weaves you take. Follow the basic instructions for applying foil packets:

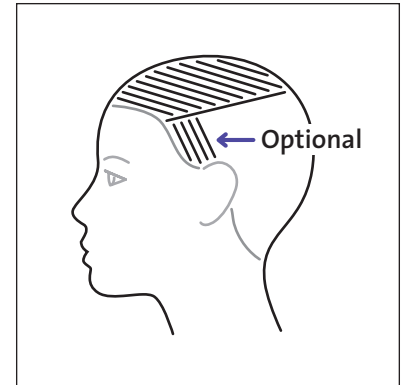
1. Section the hair into a six-section foil, as shown in the diagram.
2. Place the packets first around the face, in sections 1, 2, and 3. Sections 4 and 5 pivot from diagonal to horizontal, meeting in the crown. Section 6 fills in the back. The size of section 6 will vary with the client's head size.

## PARTIAL HIGHLIGHT/LOWLIGHT VARIATION

After performing a client consultation, you may determine that a partial highlight, lowlight, or combination is called for. Consider the following:

- Are the client's sides and back too short to color?
- Does the client prefer a partial highlight every other time for economic reasons?
- Does only the top need to be done? Reasons for this include:
  - The top is cut shorter than the other hair, removing most of the colored length.
  - The client prefers to have additional color on top.

When applying a partial foil, place the foil packets diagonally in the top two sections, and optionally on the sides over the ears.




*Partial foil application pattern*

## WEAVE VARIATIONS

A standard weave within a subsection can be altered to create stronger or less defined highlights:

- Heavy weave, strongest highlight: Weave  $\frac{1}{4}$ " pieces of hair from  $\frac{1}{2}$ " subsections.
- Fine weave: Section at  $\frac{1}{8}$ " intervals, and subsection extremely thin weaves or slices.

 **NOTE:** Curly hair may require a heavy weave to create a noticeable highlight.

## OTHER VARIATIONS

Varying developer volumes from 10 to 40 volume can adjust the processing time as you progress through the sections of the head, producing symmetrical or deliberately gradient color.

For other variations on product application, see *Lesson 15, Dimensional Color Variations* in this module.

## **SUMMARY**

Foiling involves weaving highlighted, lowlighted, or combination strands into the client's natural color, separating the strands with folded aluminum foil. Any demi-permanent color, permanent color, or lightener can be used in a foil packet.

There are many variations on this technique, including partial-head highlights and lowlights, and weaving or slicing subsections.

## **TERMS TO REMEMBER**

- Dimensional color
- Highlighting
- Lowlighting
- Ribboning
- Slicing
- Weaving

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# 15. DIMENSIONAL COLOR VARIATIONS

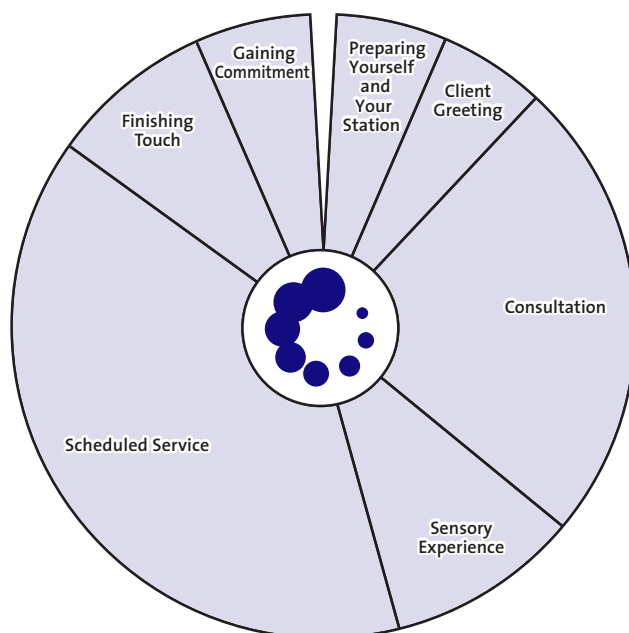
## Contents

Cushion Color

Freehand Dimensional Color

Freehand Dimensional Color Procedure

Cap Frost Service







## OBJECTIVES

After completing this lesson, you will be able to perform the following color services:

- Cushion color
- Freehand and comb-on dimensional color
- Cap frost

## OVERVIEW

This lesson gives instructions for the following color services:

- **Cushion Color:** A technique in which you back-comb the hair and then apply color to the ends
- **Freehand and Comb-on Dimensional Color:** A service in which you paint or comb color on the hair
- **Cap frost:** A technique that involves pulling the strands to be colored through perforations in a cap

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Applicator brush and bowl
- Aluminum foil
- Lightener and/or hair color products
- Rubber gloves
- Frosting cap and hook (and bag if using a rubber or reusable frosting cap)
- Mannequin

## CUSHION COLOR

The cushion color technique is a dimensional technique that lifts only the hair ends. This is a contemporary way to “tip” the client’s hair.

The most appropriate haircut for this service is one that is layered on top, worn with volume. Cushion color is not worn on parted, one-length or close-to-the head styles. The hair should have some volume to avoid a look of new growth due to hair remaining its original color at the scalp.

In order to blend the hair’s dimensions with the natural color, the formulation should only lift 1–2 levels. This may be altered, however, if a strong look is desired. Cushion color is best on layered hair that is 3½” to 5” long in the crown.

In this technique, you heavily back-comb the hair to push some of it down to the scalp, then place the product only on the hair ends.

Cushion color can be combined with standard highlights. Some colorists do this to avoid darkness in the cowlick or part areas, where the hair separates.

### 1. Section

This pattern can follow the sectioning used in the previous lesson, *Applying Dimensional Color Using Foil Packets*, except with thicker subsections.

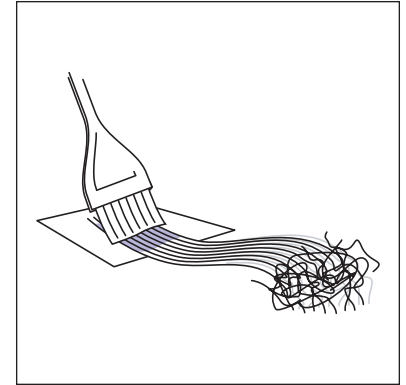
To begin the cushion color technique, take 1” to 2½” subsections, beginning in the crown.

## 2. Back-Comb/Cushion

Back-comb the subsections firmly, allowing the hair ends to stand up so they are at a 90° angle away from the head. Make sure you back-comb enough so that only a small amount of ends stands up; if you don't back-comb heavily enough, it will just look as though the roots have grown out.

Depending on the look you want, you can do either of the following:

- Back-comb all the hair at once to get a consistent end color across the entire head
- Back-comb and apply the product to one section at a time to make the ends graduate from lighter to less lift. Begin where the greatest lift is desired (usually at the front hairline).



*Applying product*

## 3. Apply Product

When applying the product, be sure to keep it away from the back-combed hair. Apply the foil underneath the hair ends and brush on the hair color or lightener. Fold the foil to enclose only the product-saturated ends.

Process according to manufacturer's directions or until the hair is lifted to the desired level.

## **FREEHAND DIMENSIONAL COLOR**

Once you have mastered the standard dimensional color application with foil, you can express your creativity with a more free-form approach to color. Freehand dimensional color, which includes hair painting, comb-on color, and brush-on color, can attract new clients and rejuvenate the enthusiasm of regular clients.

Freehand techniques are generally methods which add dimensions (one or more colors) simply by “painting” or combing color on the hair. Color(s) should be strategically placed and be of a tone and level to complement the client’s natural color.

Before advancing to freehand techniques, you must be well-schooled in color formulation and foiling techniques.

### **Appropriate Clients**

Most clients prefer subtle services. When suggesting a new service to your clients, consider their existing color and your aesthetic analysis of the client. For example:

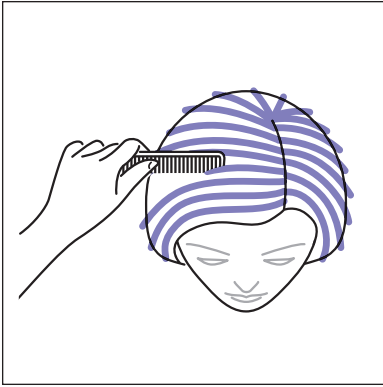
- A client who has been receiving light blonde highlights for years would not be a good candidate for a dark overall color. That person might be a good candidate for adding golden blonde lowlights through the light blonde.
- A client who has never had his or her hair colored would not be a good candidate for bright red comb-on color. This client would be a better candidate for a subtle highlighting one to two levels lighter or darker than natural.

## Features and Benefits

Freehand techniques are applied quickly, faster than foil processed color.

Appropriate use:

- It is difficult to achieve light blonde highlights on hair that is level 7 or darker using freehand techniques.
- Strong blonde colors are created by using lighteners, which dry out when exposed to the air. Because that will happen with this service, use foil packets if the client wants a strong, light blonde color.
- It is best to stay within two levels of the client's natural color, whether lighter or darker, when performing this service.



Applying dimensional color with a comb

## FREEHAND DIMENSIONAL COLOR PROCEDURE

The hair is not sectioned for this service.

Observe all the usual rules pertaining to product formulation when using these application methods. The coloring product should be applied in conjunction with the client's usual style and cut. Apply the painted highlights at least 1/4" apart, using a comb or hair color brush. Stay 1/4" to 1/2" away from the scalp.

**NOTE:** Too much product will over-saturate the hair and make it appear like a poorly done overall color.

Generally, you would color different cuts as follows:

- Color a one-length cut as if it were highlighted by the sun on the surface. As you apply the color for a highlight or lowlight, consider where the sun would lighten the hair on this haircut, and where the hair would be the darkest.
- On a layered cut, apply the color throughout the hair. For layered hair, it is good to work a small amount of setting gel into the hair in the style desired.

### Comb Method

To apply color using a comb:

1. Hold the comb at a 90° angle to the head (not as if you were combing the client's hair).
2. Dip the first few coarse teeth of the comb in the hair color bowl.
3. Paint first where you want the hair to be the lightest.
4. Apply the product 1/4" away from the scalp and work it toward the hair ends.

## Hair Color Brush/ Hair Painting Method

To apply color using a hair color brush:

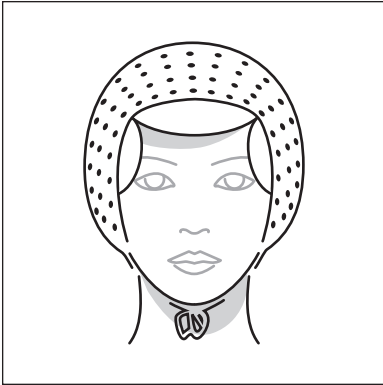
1. Use the corner of the brush end; don't lay the brush horizontally flat on the hair.
2. Dip the brush corner in the bowl.
3. Paint the hair strand, picking it up if necessary. Apply the product ¼" away from the scalp and work it toward the hair ends.

## CAP FROST SERVICE

The cap frost (or "reverse frost-lowligh") emerged in the mid-1950s as an easy alternative to foil highlights. Dimensional color performed with a frosting cap is generally not promoted in fine salons. However, this method is advantageous when:

- A client trusts or prefers this method.
- Only pre-lightened strands will be colored or toned after lifting to the desired level. This will prevent the remaining hair from coming in contact with the color or toner.
- Performing dimensional color on short, curly hair that is difficult to foil.





*Frosting cap*

## Origins

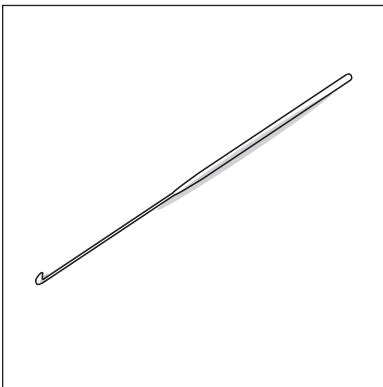
The first cap colors were used in the middle 1950s as an alternative to the French technique of foil application. Plastic bags were placed inside bathing caps, holes were punched in the caps, and hair was pulled through the perforations.

Today's frosting caps are variations on this theme.

## Tools

Frosting caps come in three basic varieties:

- Traditional rubber: These are reusable. Use plastic caps (bags) underneath to keep the product from bleeding through the perforations.
- Disposable plastic: These can be used once or twice and then must be thrown away; they contain their own plastic liners.
- Foam rubber disposable caps: These have no perforations, but are porous enough to pass a crochet hook through. These caps can be used several times before the foam begins to deteriorate.



*Crochet hook*

Crochet hooks, which come in various sizes, are used to pull the hair through the perforations in the cap. Larger hooks pull more hair through perforations; smaller ones pull less hair.

## Products Used in Cap Frosts

Any demi-permanent color, permanent color, or lightener can be used with a frosting cap. (Semi-permanent colors are seldom used with this technique.) Because the product doesn't touch the scalp, caps accommodate the use of off-the-scalp lightener.

## 1. Strand Test

Perform a strand test to observe the hair during processing.

## 2. Application

1. Brush the hair off the client's face, and then apply the plastic cap or bag, if you're using one.
2. Put the frosting cap on the client, starting in the front. The cap should fit securely on the head.
3. Strategically pull hair through the cap's perforations.

The color can be:

- Stronger in front and more subtle in back: pull the hair through every hole in the front and every other hole in the back
- Lightened in front and natural in the back
- Different on various areas of the head: apply the product first in some areas and later in others
- Formulated darker than or the same as the client's natural color if a reverse effect or lowlight is desired
- As determined by consultation

## 3. Completion

Rinse the product and then apply conditioner to the hair to make it easier to remove the cap. Once the cap is off, rinse the hair again, and then cleanse and style the hair.



*Pulling hair through frosting cap's perforations*

## SUMMARY

This lesson includes directions for the following services:

- **Cushion Color:** A quick and easy method of adding interesting highlights to hair by back-combing the hair, and applying product only to the remaining (non-backcombed) ends. You can apply the color evenly, apply it to one section at a time for a graduated effect, or combine it with standard foils for different effects.
- **Freehand Dimensional Color:** Hair painting, comb-on color, and brush-on color techniques are not for beginners, but can be very effective when performed by more experienced stylists.
- **Cap Frosts:** Hair is pulled through holes in caps before applying color. If you elect to perform a cap frost, you can apply demi-permanent color, permanent color, or lightener using this technique.

## TERMS TO REMEMBER

- Brush-on dimensional color
- Cap frost
- Comb-on dimensional color
- Cushion color
- Freehand dimensional color
- Hair painting

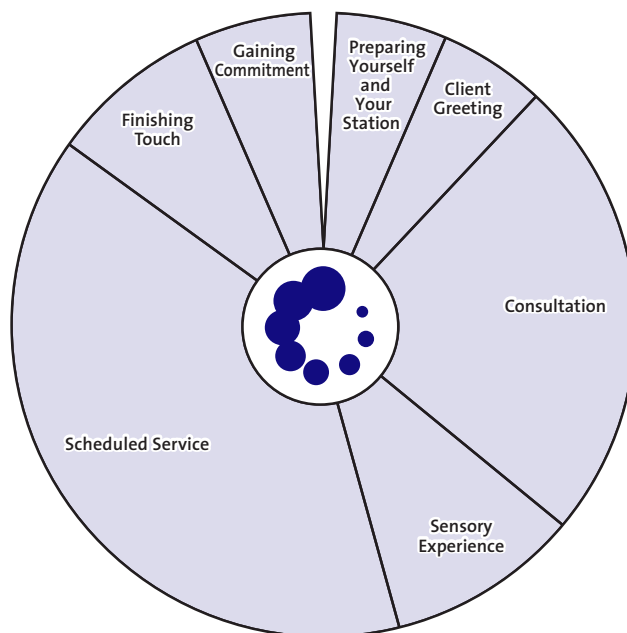
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# 16. BALYAGE

## Contents

Brush-On Method

Comb-On Method





## OBJECTIVES

After completing this lesson, you will be able to perform a balyage procedure.

## OVERVIEW

Balyage is a dimensional technique in which the hair being colored is separated from the rest of the hair with cotton.

Two forms of balyage are covered in this lesson:

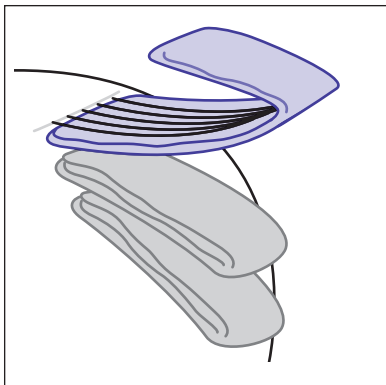
- The brush-on method is similar to foiling, but can result in a more subtle effect.
- The second variation is more like freehand or comb-on color, with an artistic twist.

**!** **ATTENTION:** Cotton balyage packets are much more porous than foil, so on darker hair the lightener will often dry out before achieving a pale blonde. If a client with level 5-7 natural hair desires a pale blonde result, use foil packets instead. (For more information, see *Lesson 14, Applying Dimensional Color Using Foil Packets* in this module.)

## PREPARATION

For this lesson, you will need:

- Standard setup (see *Module 3, Lesson 3: Preparing Your Station*)
- Surgical cotton
- Coil cotton
- Hair color or lightener product
- Mannequin



*Fold cotton over the hair*

## BRUSH-ON METHOD

### 1. Prepare the Cotton

Use the roll variety of surgical cotton (don't use this term in front of the client), cut in strips to the same size as foil. These strips are used in place of the foil sheets used in foiling techniques.

### 2. Section the Hair and Apply Product

1. Section the hair as you would for a foil highlight/lowlight service. Create sub-sections that are  $\frac{1}{4}$ " to  $\frac{1}{2}$ ", with approximately 50 hairs in a cotton packet.
2. Slice or weave the hair using a wire-tail comb.
3. Apply the product (with a brush) and the cotton as you would for a foil application. Instead of folding the cotton three times and folding in the sides, fold the cotton over once to protect the hair. The cotton will cling to itself and the other blyage packets, keeping it in place.

### 3. Remove Product and Finish

Process, remove the product, and finish the style as you would for a foil application.

## COMB-ON METHOD

The comb-on method is a layered color that can result in a more subtle look than the brush-on technique. The advantage of comb-on balyage is that it is not just a surface application, as in the dimensional freehand color technique covered in the previous lesson, *Dimensional Color Variations*. This method of freehand highlighting is also better than the surface method for clients who move their part around.

### 1. Section the Hair

Section the hair the same as you would for the brush-on method.

### 2. Apply Product

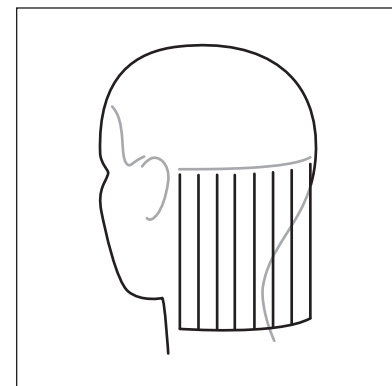
1. Begin in the nape, unless you decided during the consultation to begin higher on the head.
2. Comb the color onto selected strands of hair with a comb (or brush if a stronger result is desired).

### 3. Apply Cotton

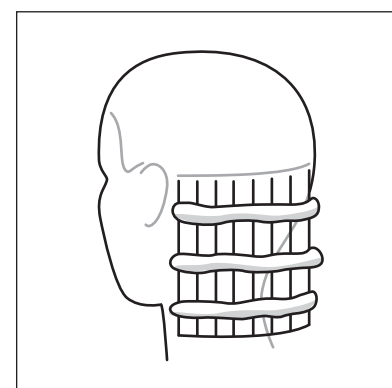
1. Protect the precision of your highlights or lowlights by laying horizontal strips of coil cotton onto each strand of hair after it has been colored.
2. Drop the next section, usually ½" to 1" thick.
3. Repeat the color application in streaks, protecting each section with coil cotton until you reach the top of the head.

### 4. Remove Product and Finish

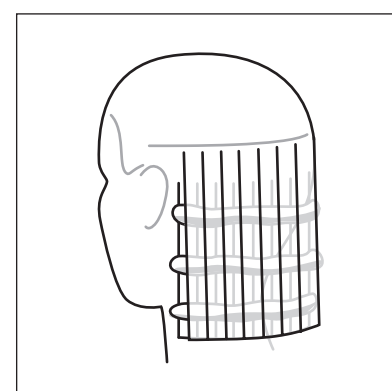
Process, remove the product, and finish the style as you would for a foil application.



*Comb color onto hair*



*Cotton coils protecting hair*



*Drop next section over the cotton*



## **SUMMARY**

Because most clients leave their stylists out of boredom, you need a large "bag of tricks" to satisfy your clients' desire for change. Balyage is a fashionable expression that will keep both you and your client up-to-date.

## **TERMS TO REMEMBER**

- Balyage

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# 17. TRI-COLOR

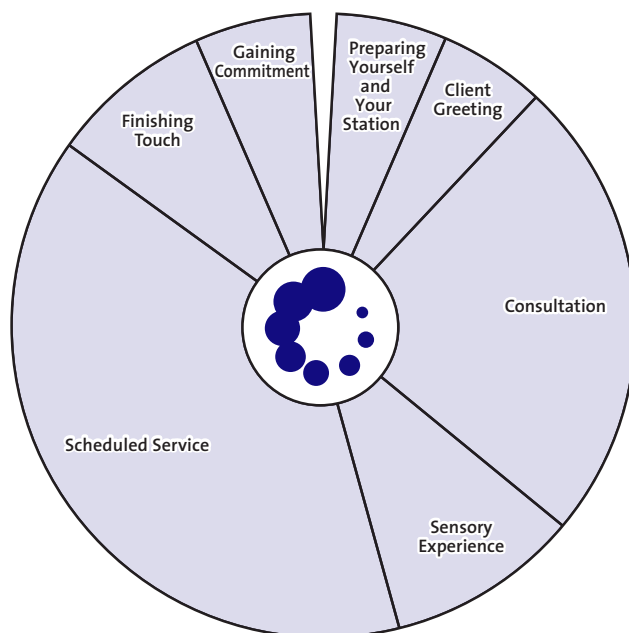
## Contents

Tri-Color Defined

Appropriate Client

Procedure

Processing





## OBJECTIVES

After completing this lesson, you will be able to perform a successful tri-color service.

## OVERVIEW

Tri-color is a quick, economically performed service that adds three dimensions to the hair. It's a good alternative for the client who wants "something different."

## PREPARATION

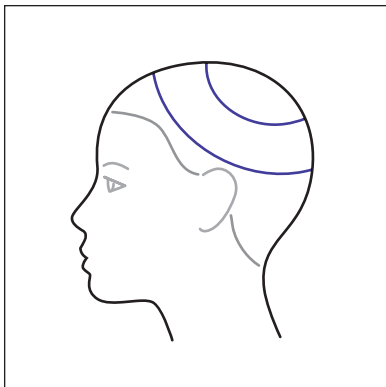
For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Three hair color products
- Rubber gloves
- Aluminum foil
- Styling tools
- Mannequin
- Protective color cape

## TRI-COLOR DEFINED

Tri-color uses different but related hair color shades in three separate circular sections around the crown. For a traditional look, the three shades used should not vary from each other by more than one level.

The color performed in the crown will fall over the other colors. Usually, the lightest hair is in the crown, with the darkest hair around the perimeter. This will create a highlighted effect over the other colors. However, colors may also be darkest at the crown and lightest in the nape/ exterior for a creative effect or on shorter hair. If necessary, you can use foil to keep the colors separated.



Sectioning for a tri-color service

## APPROPRIATE CLIENT

Tri-color is appropriate for clients who like a stronger look (dark on the top and inside); it can also look rather natural (blonde on the inside on a one-length angle bob).

## PROCEDURE

1. Follow the standard formulation rules for mixing the products.



**NOTE:** Mix only the amount of color needed for this service.

2. Section the hair into three separate circular sections that lay across the head like circles in a target. Clip the sections to isolate them from each other.
3. Begin creating subsections and applying product on the crown area. Use standard-size hair color subsections.
4. Apply the product with either a hair color bottle or bowl and brush.
5. Work top to bottom; the hair color will help hold the colored hair out of the way. Wrap large sections in foil to secure them if the hair is long or difficult to control.

## PROCESSING

Processing time varies, depending on the desired results. Perform a strand test to determine the proper processing time.

## **SUMMARY**

Tri-color is a service that uses three different but related hair color shades in separate areas of the head to add dimension to the hair. To achieve this effect, you section the hair into three separate circular sections around the crown, and apply the product beginning in the crown area.

## **TERMS TO REMEMBER**

- Tri-color hair service



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# 18. CORRECTIVE COLOR

## Contents

Professional Assessment

Patch Test

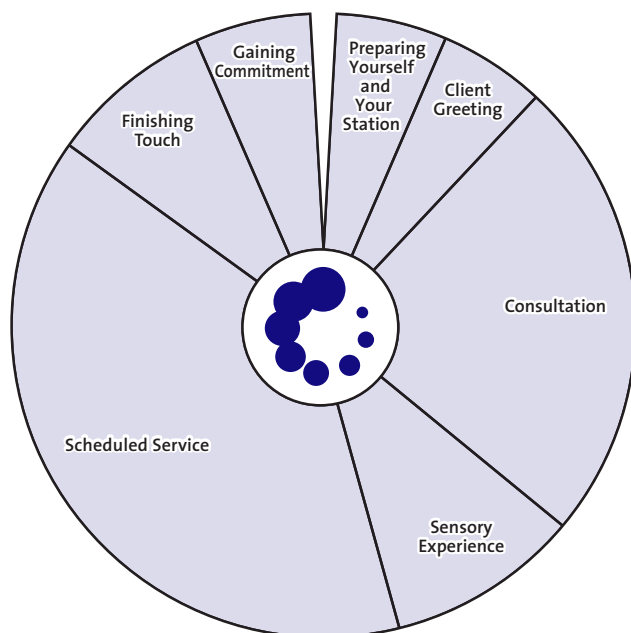
Pre-Coloration (Color Filling)

Neutralization

Color Cleansing

Correcting Hair Colored with Henna or Minerals

Traditional Color Balancing: Shampoo Cap







## OBJECTIVES

After completing this lesson, you will be able to:

- Analyze hair and identify conditions to consider when doing color corrections
- Correct an undesired color using a hair color solution
- Evenly darken the hair throughout the strand
- Neutralize unwanted tones
- Cleanse out a hair color that is too dark

## OVERVIEW

Coloring virgin hair is usually a predictable service with few complications. Correcting flawed hair color is not as simple. This lesson gives five methods for correcting hair color:

- Pre-coloration (also known as filling): Usually performed before coloring darker
- Neutralization: Correcting too-cool or too-warm colors
- Hair color cleansing (also known as bleach wash): Usually done before coloring lighter or to remove unwanted tones in the hair
- Correcting hair that has been colored with henna or minerals
- Shampoo cap (also known as soap cap): Used to correct differences in porosity

Before attempting to correct hair colors, it is crucial that you understand the basics of color theory. If you need to review this information, re-read the following lessons in this module:

- *Lesson 1, Understanding Natural Pigmentation*
- *Lesson 2, Color Wheel and Basic Color Theory*
- *Lesson 3, The Level System*
- *Lesson 4, Aesthetic Analysis*

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Demi-permanent color
- Styling tools
- Permanent hair color / developer
- Rubber gloves
- Protective color cape
- Bottle
- Bowl and applicator brush

## PROFESSIONAL ASSESSMENT

Performing a corrective color service is contingent upon the condition of the hair. By conducting a thorough hair analysis, you can ensure the most successful color service possible. Before proceeding, examine the hair's texture, porosity, resistance, and overall condition, and ask for a client's full hair history, including:

- Products used
- Services performed (measure the hair's regrowth to determine how much time has passed, if necessary)
- How often the hair is cleansed
- How the hair is styled
- Chlorine exposure
- Exposure to the sun

## Porosity

Porosity is adversely affected by factors such as the environment, excessive use of alkaline products (permanent waves and relaxers), mechanical damage (use of blow dryers and curling irons), and poor hair care.

Hair that has been lightened is porous to highly porous; this means that it accepts liquid more easily than non-porous hair, which affects the predictability of processing time and result.

Porous hair is easier to lighten and often accepts hair color faster than non-porous hair. Generally, fine hair is more porous on the mid-shaft and ends, and less porous near the scalp.

Non-porous, resistant hair has more difficulty accepting color molecules and has a tendency to resist the coloring process.

## Natural Shade

You can determine the natural shade by looking at the new growth. If no new growth exists, use photos to determine the client's natural hair color.

## Realistic Expectations

When consulting with the client, do not give the client unrealistic expectations for the outcome of this service. It probably took more than one service for the hair to need corrective hair coloring, and it may take more than one service to achieve the desired shade. Maintaining the condition of the hair is an important consideration when doing corrective color. As you gain experience working with a variety of hair textures, colors, and porosity levels, you will become skilled at predicting likely outcomes.

## PATCH TEST


All color services require a patch test, except a virgin lightener or retouch, unless a toner will be applied.

## PRE-COLORATION (COLOR FILLING)

Pre-coloration returns a client's previously lightened hair to a darker, even shade. Pre-coloration provides an initial base of color, replacing the natural remaining pigment (NRP) and equalizing the porosity. This procedure can equalize the porosity throughout the hair strand, filling porous areas more deeply than less porous areas. It thus helps to guarantee a result that is not too ashen or off-tone in the porous areas.

You need to pre-color hair when the desired corrective color is more than two levels darker than the existing colored hair. Reasons for performing this service vary:

- Many hair color clients enjoy change and do not maintain the same color for months or years.
- Clients who have had their hair double processed, highlighted, or colored lighter may want to return to their natural color.


 **NOTE:** This is the first step to consider in a process that is sometimes called a “tint back,” in which you first pre-color the hair and then color it back to achieve the desired shade.

## Shade Challenges

Hair that is quite porous will often accept color unevenly or take on an unsightly tone.

- Porous ends/areas will accept ash (green or violet-gray) pigment more readily, even from a neutral or warm base hair color.
- Even a strong warm base such as yellow, yellow/orange, or orange formula can turn porous ends a discolored ash tone when coloring hair more than two levels darker than the previous color.


You can compensate for this either by pre-coloring the hair, or by altering the color formula on different parts of the strand, making the color on the ends much warmer.

 **NOTE:** Some manufacturers make separate color filler products, while others recommend regular hair color shades that can be used for pre-coloration.

## Pre-Coloration Procedure

Pre-coloration formulas can be made from demi-permanent or permanent hair color and low volume developer.

1. In order to custom-mix the pre-coloration formula, you first need to identify the client's desired color level. Refer to your pre-coloration chart for the shade to use.
2. Create the formula from hair color using equal parts of 10 volume developer and the desired hair color shade.
3. Apply this mixture to the previously lightened areas to replace missing pigment/melanin.
4. Follow the manufacturer's directions for processing time, usually 10-20 minutes.
5. Rinse, towel dry, and apply the actual desired hair color permanent shade to the damp hair.

 **NOTE:** Dampness equalizes the porosity in the client's hair, assuring even absorption along the hair shaft by "filling" the ends with water to slow and minimize color absorption.

6. Apply hair color as you would a virgin color to darker: from the scalp to (but not including) the porous ends. Develop color according to the manufacturer's directions.
7. Take a strand test frequently to observe the color deposit and to keep the porous ends from "grabbing" too much color. The porous ends often process for less than 5-10 minutes.

## NEUTRALIZATION

Neutralization means changing hair color that is too cool (ash) or too warm to a neutral brown or blonde shade. Understanding neutralization is important when performing all hair color services, but especially when correcting color.

### Neutralizing an Unwanted Tone

Two common color correction problems are:

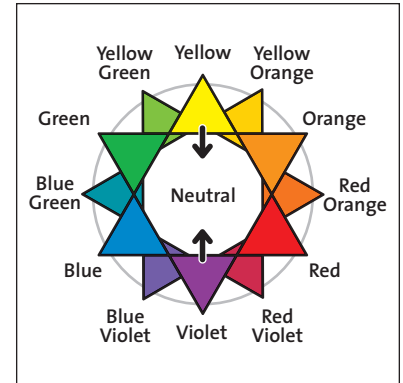
- Home-colored blonde hair color or a faded color that reveals the NRP (orange, yellow-orange, or yellow)
- Green discoloration from chlorine, a faded semi-permanent color, or an improper color choice.

To neutralize these and other unwanted tones, choose a color base that is opposite the existing shade on the color wheel. For example:

- Blue neutralizes orange
- Blue-violet neutralizes yellow-orange
- Red neutralizes green

### Subduing a Color

A neutral shade will subdue or “tone down” an existing shade without totally neutralizing it. To subdue a color, add a neutral-based color; for example, adding a neutral tone over an orange-blonde shade will result in “strawberry.” The finished color will not neutralize the warmth of the color, but will make the orange appear less vivid.



*Color wheel*



## COLOR CLEANSING

Color cleansing lifts the unwanted tone or level of a client's hair.

Because hair color products do not lift the pigment in hair, you must lighten (bleach) it prior to coloring, no matter how subtle the lift desired. When performing a color cleansing, lightener is mixed with shampoo to assure a subtle lift.

### Effects of Lighteners on Colored Hair

Lighteners and color removers lift hair color pigment (as well as natural pigment). Color removers do *not* return hair to its original shade; however, they do expose the NRP.

On-the-scalp lighteners are commonly used for hair color removal; buffering their strength with shampoo or water makes the removal of an unwanted color more manageable.

### Color Cleansing Mixtures

For each of the following procedures, mix the listed ingredient with 1 scoop of lightener and 1 oz. of shampoo:

- Remove tone: 1 oz. hot water
- Lighten 1 level: 1 oz. 10 volume developer
- Lighten 2 levels: 1 oz. 20 volume developer
- Lighten 3 or more levels: 1 oz. 30 volume developer

### After the Color Cleansing

You will usually need to re-color the hair after a color cleansing, unless the client wants only a slightly lighter shade. The color cleansing usually leaves hair with a warm NRP; remember to neutralize using your color wheel if the client wants a neutral shade.


## CORRECTING HAIR COLORED WITH HENNA OR MINERALS

Because the use of henna and minerals complicates hair color corrections, it is important to understand how they work.

### Henna

Henna comes in several shades, none of which can be successfully lifted from hair. However, you can deposit color over henna. Keep in mind:

- Lightening henna-treated hair often results in off-color shades.
- “Natural” henna may contain other elements.
- Lighteners may remove melanin, leaving only the henna shade, which is usually very unappealing on its own.

 **NOTE:** Henna stays in the hair shaft for a very long time. If you color or highlight hair that has had a henna, even months later, you may find unevenness of color throughout the strand. When in doubt, take a test strand (to determine the outcome of the corrective color service).

## Mineral Deposits

“Hard” water contains mineral deposits that can discolor hair when used for shampooing or rinsing. This build-up is most common in rural areas. Hard water discoloration is usually detectable only on light hair shades, and can be a particular challenge when coloring to a light blonde shade. Therefore, it must be removed by coloring the hair darker or cutting it off.

For example, when lightening hair that contains copper deposits, the hair can become quite orange. Copper or other mineral deposits also do not bleach out.

During the consultation, explain the challenges to the client and recommend that he or she:

- Wear a short hair style if a pastel blonde is desired,
- Attempt only a strawberry blonde, or
- Try a dark shade

## TRADITIONAL COLOR BALANCING: SHAMPOO CAP

Permanent hair color is meant to be retouched and refreshed every 4-6 weeks. Before recent innovations improved permanent hair color, a “shampoo cap” (also known as a “soap cap”) was performed to refresh the mid-shafts and ends. This helped to keep progressive hair color from becoming too dark in porous areas, because the formula is buffered with shampoo.

A shampoo cap uses permanent hair color and shampoo to create a reduced-strength hair color formulation. It can be used over an entire hair shaft or only on the porous ends in a hair color retouch.

A shampoo cap can:

- Equalize absorption when there is excessive porosity
- Keep porous ends from accepting too much color
- Minimize the line of demarcation, if used over the entire hair shaft

## 1. Patch Test

Permanent color requires a patch test even if other ingredients are mixed with it. Perform the patch test 24 hours before the service. *See Lesson 6, Patch Test* in this module for more information.

## 2. Mix the Products

Mix the products in the following order:

1. Permanent hair color
2. Developer (mix according to the manufacturer's directions)
3. Shampoo

The amount of shampoo depends on the hair's porosity; the more porous the hair, the more shampoo you need.

## 3. Apply the Mixture

Wearing gloves, apply the mixture at the shampoo bowl using a hair color bottle.

Apply the mixture without sectioning the hair, beginning at the hairline. Work it through the hair to distribute it properly.

## 4. Allow to Process

The average processing time is 20 minutes, but may be less than 20 minutes for very porous hair.

## SUMMARY

Stylists who can color hair well are always in demand, but those who can *correct* colored hair will have a very loyal clientele. In order to correct hair color, you must understand the basics of hair coloring. By practicing a variety of color correction situations on hair swatches and keeping a color journal to catalog results, you can begin to develop your skills in this area.

## TERMS TO REMEMBER

- Color cleansing/bleach wash
- Neutralize
- Pre-coloration/filling

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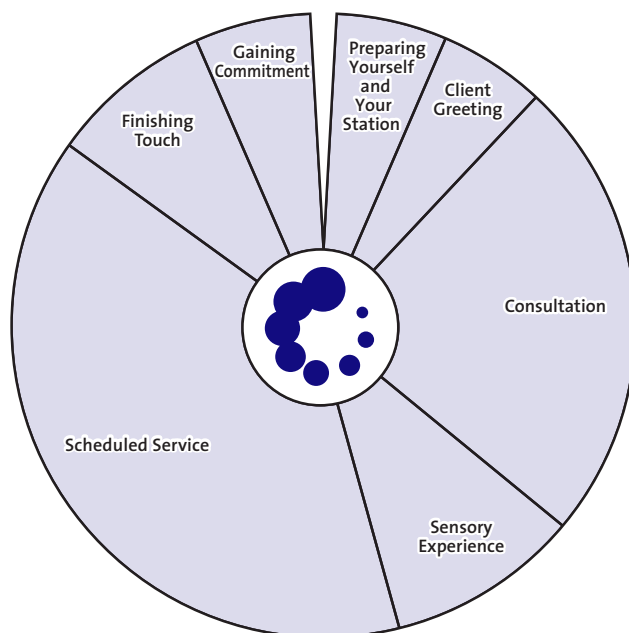
# 19. HAIR COLOR CAUTIONS

## Contents

Professional Assessment

Hair History

Declining to Perform a Booked Service





## OBJECTIVES

After completing this lesson, you will understand potential hair color challenges and avoid performing services with questionable outcomes.

## OVERVIEW

There are times in the salon when your professional analysis of the client's hair will indicate that performing a color service may damage the client's hair. Sometimes, after cautioning the client about potentially unpredictable results, you can proceed if you take precautions to protect the hair.

Other times, you must decline to perform a service the client has booked. This lesson covers how you determine whether to perform a hair color service and how to handle the client when you must decline the booked service.

## PREPARATION

For this lesson, you will need:

- Standard setup (*see Module 3, Lesson 3: Preparing Your Station*)
- Swatches of damaged hair and hair color products for the activity

## PROFESSIONAL ASSESSMENT

Before performing any hair color service, you should always assess the hair's condition. Check the hair's condition, and determine whether it has been lightened with hair color, relaxed, permed, reformation curled, and/or bleached. It is often obvious on sight alone that the hair should not be colored; when in doubt, check a test strand.

By far the greatest caution is needed when coloring hair to a lighter color, for example when highlighting hair or performing a double-process blonde. Do not use lightener on hair that is obviously damaged.



## Poor Condition

Analyze the hair's structure:

- Porosity
- Elasticity
- Appearance
- Diameter
- Breakage
- Overall condition
- Previous care and services

Approach with extreme caution hair that has been treated with any of the following:

- Sodium hydroxide
- Calcium hydroxide
- Potassium hydroxide

Because hydroxide relaxer and lightener (bleach) are both strong alkalis with pH levels over 10.0, applying either of them to hair treated with the other will cause severe damage.

Hair treated with permanent wave lotion, thio relaxers, or reformation curls requires careful analysis, as it is often very porous and damaged.

Longer hair that has either been relaxed or treated several times with thio should not be colored, or should be colored with a demi-permanent hair color.

Never color hair that is breaking. Instead, suggest that the client use superior products to cleanse the hair and make appointments for conditioning services. Once the hair has been treated, you can proceed with a demi-permanent color, if possible. Color enhancing shampoos and conditioners can correct many colors in a way that is healthy for the hair. In addition, plant-based semi-permanent colors are advisable.

## Bleached and Lightened Hair

Lightened hair is often damaged, especially:

- Hair colored with home/drugstore products that lift color
- Long bleached hair
- Very light bleached hair
- Hair on which product has been overlapped

If lightened hair is breaking or severely deteriorated, approach any color taken over the previously lightened hair with extreme caution, or suggest another service. When in doubt, check a test strand.

## HAIR HISTORY

If you are not sure whether the client's hair is in good enough condition for coloring, take a client's full hair history, including:

- Products used
- Services performed on existing hair (measure hair length to verify the time frame)
- How often the hair is cleansed
- How the hair is styled
- Heat exposure
- Chlorine and sun exposure

Performing the service may be contingent upon the client agreeing to use high-grade products to care for their hair at home.

## DECLINING TO PERFORM A BOOKED SERVICE

Cosmetologists are in the business of enhancing people's looks. If you accept a service on a client whose hair is not strong enough, you run the risk of:

- Damaging your reputation
- Creating an economic drain from having to provide free restorative products and service repair
- Dealing with an angry client in the salon

If you must decline to perform a booked service:

- Explain that you have the client's best interests in mind.
- Express your reasons with sincerity and concern.
- Decline only to provide the inappropriate service, and offer to perform a conditioning service, or another service, instead.
- Explain the other services that can be performed, promoting ones that will enhance the client's hair condition, or at least ones that will not cause further deterioration.
- Arrive at a plan for the future to keep the client interested, and set target dates for future services.

*See also Module 1, Lesson 6: Client Care.*

## SUMMARY

When coloring a client's hair will result in damage, it is in both your and the client's best interest to decline the service and offer alternatives. Reasons for declining to color hair include hair that is in poor condition; hair that has recently been relaxed, permed, or reformation curled; and hair that has been damaged by bleaching or lightening.

## TERMS TO REMEMBER

- Hydroxide

