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Rapunzel, Samson, Joan of Arc, and the Beatles had just a few of the haircuts that have influenced many of us over the years. Haircuts throughout history have often reflected a change in the thinking of the time. Consider women bobbing their hair to express a newfound freedom in the 1920s or men and women whose refusal to cut their hair signaled protest during the 1960s. You will be able to give a great haircut once you have an understanding of the techniques and tools of cutting. And perhaps, one day, you will create the haircut that will rock the world.

WHY STUDY HAIRCUTTING?

Cosmetologists should study and have a thorough understanding of haircutting because:

- Haircutting is a basic, foundational skill upon which all other hair design is built.
- Being able to rely on your haircutting skills and techniques when creating a haircut is what will build confidence, trust, and loyalty between a cosmetologist and her clients.
- The ability to duplicate an existing haircut or create a new haircut from a photo will build a stronger professional relationship between stylist and client.
- A good haircut that is easy to style and maintain will make clients happy with their service and will build repeat services.

Basic Principles of Haircutting

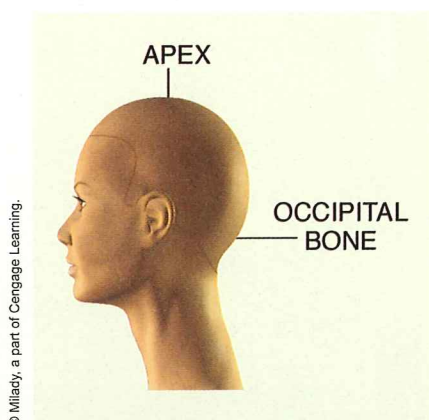
Good haircuts begin with an understanding of the shape of the head, referred to as the **head form**, also known as **head shape**. Hair responds differently on various areas of the head, depending on the length and the cutting technique used. Being aware of where the head form curves, turns, and changes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

Reference Points

Reference points on the head mark where the surface of the head changes, such as the ears, jawline, occipital bone, or apex. These points are used to establish design lines (**Figure 16-1**).

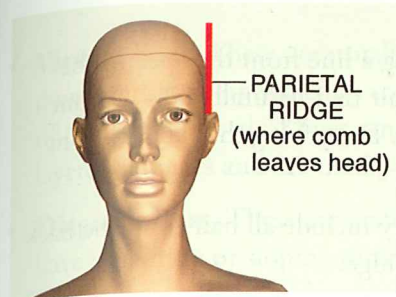
An understanding of head shape and reference points will help you in the following ways:

- Finding balance within the design, so that both sides of the haircut turn out the same
- Developing the ability to create the same haircut consistently

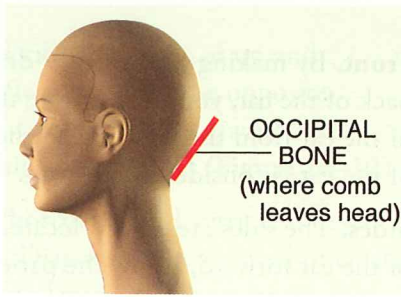


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▲ **Figure 16-1**
Reference points.



▲ Figure 16-2
The parietal ridge.



▲ Figure 16-3
The occipital bone.

- Showing where and when it is necessary to change technique to make up for irregularities (such as a flat crown) in the head form

Standard reference points are defined below.

Parietal ridge. This is the widest area of the head, starting at the temples and ending at the bottom of the crown. This area is easily found by placing a comb flat on the side of the head: the parietal ridge is found where the head starts to curve away from the comb. The parietal ridge is also referred to as the crest area (Figure 16-2).

Occipital bone. The bone that protrudes at the base of the skull is the occipital bone. To find the occipital bone, simply feel the back of the skull or place a comb flat against the nape and find where the comb leaves the head (Figure 16-3).

Apex. This is the highest point on the top of the head. This area is easily located by placing a comb flat on the top of the head. The comb will rest on that highest point (Figure 16-4).

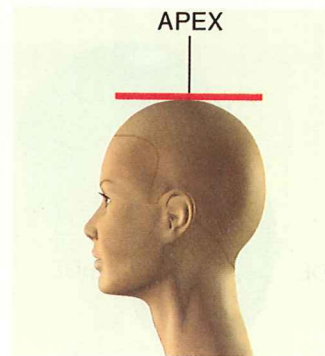
Four corners. These may be located in one of two ways. One is by placing two combs flat against the side and back, and then locating the back corner at the point where the two combs meet (Figure 16-5). The second is by making two diagonal lines crossing the apex of the head, which then point directly to the front and back corners (Figure 16-6).

You will not necessarily use every reference point for every haircut, but it is important to know where they are. The location of the four corners, for example, signals a change in the shape of the head from flat to round and vice versa. This change in the surface can have a significant effect on the outcome of the haircut. For example, the two front corners represent the widest points in the bang area. Cutting past these points can cause the bang to end up on the sides of the haircut once it is dry, creating an undesirable result. **LO1**

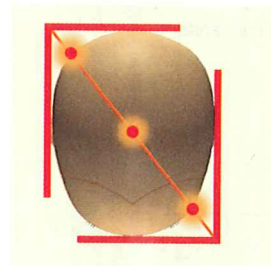
Areas of the Head

The areas of the head are described below (Figure 16-7).

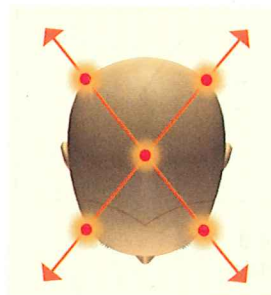
- **Top.** By locating the parietal ridge, you can find the hair that grows on the top of the head. This hair lies on the head shape. Hair that grows below the parietal ridge, or crest, hangs because of gravity. You can locate the top by parting the hair at the parietal ridge, and continuing all the way around the head.



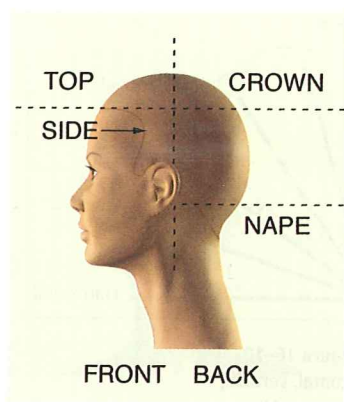
▲ Figure 16-4
The apex.



▲ Figure 16-5
Locating the four corners.



▲ Figure 16-6
Another way to locate the four corners.



▲ Figure 16-7
The areas of the head.

the thumb underneath the ring finger and can create stress and pressure on the nerves and tendons of the hand. An *offset grip* moves the thumb forward, so it is resting below the ring and middle finger. A *full offset* or *crane grip* is the most anatomically correct handle design, because it positions the thumb grip under the index finger, which is how your hand is when relaxed. This position releases the pressure and stress put on the nerves and tendons of the hand and thumb.

- **Be sure the shears fit properly.** Since you will be working with your shears almost constantly, consider purchasing a shear that comes with a finger-fitting system so that the shear can be custom fitted to the exact size of your ring finger (**Figure 16-51**) and thumb diameter (**Figure 16-52**). A proper fit will ensure maximum performance, comfort, and control.
- **Hold the shears in your hands.** Since purchasing a shear is a very personal thing, you need to feel shears in your hand before you buy them. When you are ready to purchase your shears, select a vendor that has plenty of shear samples for you to try and a representative who will allow you all the time you need to make the right choice. Make sure the shear manufacturer offers a 30-day trial period, so that if you are not satisfied with the performance of the shears, you can exchange or return them for a full refund.
- **Swivel thumb shears.** The swivel shear provides great comfort and control. The swivel shear allows you to lower your

Here's a Tip:

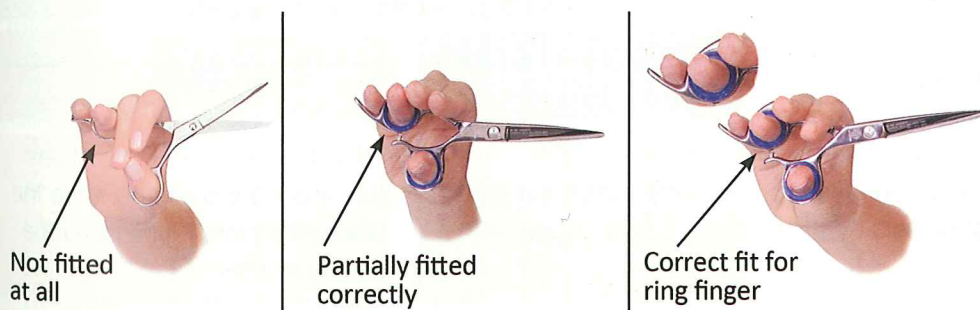
Ask yourself these simple questions when preparing to purchase a new pair of shears:

- Do these shears fit me correctly, and do they feel comfortable?
- Do these shears feel too loose or too big? Do I feel like I have complete control of these shears?
- Do these shears come with a set of ring guards to custom fit the shear to my exact ring finger and thumb diameter (**Figure 16-51a**)?

Regardless of what anyone else says about their experience with a shear, you need to feel comfortable and satisfied with your purchase. Don't let anyone else's advice sway your choice in a shear.

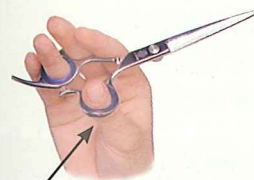


▲ **Figure 16-51a**
Custom finger-fitting system.



◀ **Figure 16-51**
Finger-fitting system for the ring finger.

One ring guard in thumb



Handle is too low on thumb

Additional custom ring guard added



Almost correct position

Correctly fitted thumb



Correct position at cuticle

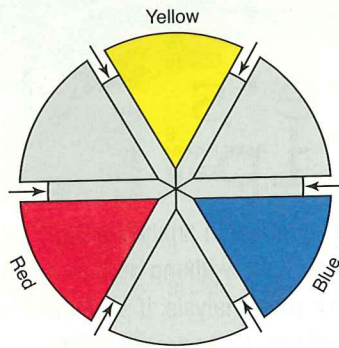
◀ **Figure 16-52**
Finger-fitting system for the thumb finger.

Review Questions

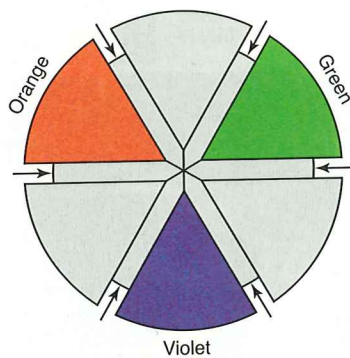
1. What are reference points and what is their function?
2. What are angles, elevations, and guidelines?
3. What are important considerations to discuss with a client during a haircutting consultation?
4. What is a razor, haircutting shear, styling or cutting comb, and texturizing shear used for?
5. What are three things you can do to ensure good posture and body position while cutting hair?
6. Name and describe the four basic types of haircuts.
7. Name and describe three different texturizing techniques performed with shears.
8. What is a clipper cut?
9. How is a trimmer used?

Chapter Glossary

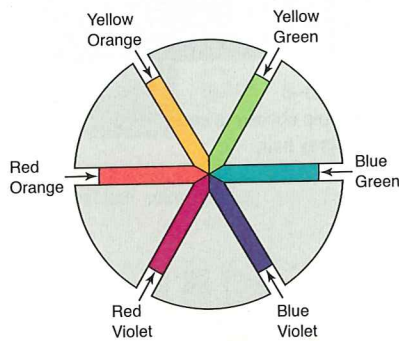
angle	Space between two lines or surfaces that intersect at a given point.
apex	Highest point on the top of the head.
beveling	Haircutting technique using diagonal lines by cutting hair ends with a slight increase or decrease in length.
blunt haircut	Also known as a <i>one-length haircut</i> ; haircut in which all the hair comes to one hanging level, forming a weight line or area; hair is cut with no elevation or overdirection.
carving	Haircutting technique done by placing the still blade into the hair and resting it on the scalp, and then moving the shears through the hair while opening and partially closing the shears.
cast	Method of manufacturing shears; a metal-forming process whereby molten steel is poured into a mold and, once the metal is cooled, takes on the shape of the mold.
clipper-over-comb	Haircutting technique similar to scissor-over-comb, except that the clippers move side to side across the comb rather than bottom to top.
cross-checking	Parting the haircut in the opposite way from which you cut it in order to check for precision of line and shape.
crown	Area of the head between the apex and back of the parietal ridge.
cutting line	Angle at which the fingers are held when cutting, and, ultimately, the line that is cut; also known as <i>finger angle</i> , <i>finger position</i> , <i>cutting position</i> , or <i>cutting angle</i> .
distribution	Where and how hair is moved over the head.
elevation	Also known as <i>projection</i> or <i>lifting</i> ; angle or degree at which a subsection of hair is held, or lifted, from the head when cutting.
forged	Process of working metal to a finished shape by hammering or pressing.



▲ Figure 21-9
Primary colors.



▲ Figure 21-10
Secondary colors.



▲ Figure 21-11
Tertiary colors.

Primary Colors

Primary colors are pure or fundamental colors (red, yellow, and blue) that cannot be created by combining other colors. All colors are created from these three primaries. Colors with a predominance of blue are cool colors, whereas colors with a predominance of red and/or yellow are warm colors (Figure 21-9).

Blue is the strongest of the primary colors and is the only cool primary color. In addition to coolness, blue can also bring depth or darkness to any color.

Red is the medium primary color. Adding red to blue-based colors will make them appear lighter; adding red to yellow colors will cause them to appear darker.

Yellow is the weakest of the primary colors. When you add yellow to other colors, the resulting color will look lighter and brighter.

When all three primary colors are present in equal proportions, the resulting color is brown. It is helpful to think of hair color in terms of different combinations of primary colors. Natural brown, for example, has the primary colors in the following proportions: blue-B, red-RR, and yellow-YYY. Black and white can't be made by mixing colors together. They get excluded from basic color theory. White can be used to lighten a color. Black can be used to deepen a color.

Secondary Colors

A **secondary color** is a color obtained by mixing equal parts of two primary colors. The secondary colors are green, orange, and violet. Green is an equal combination of blue and yellow. Orange is an equal combination of red and yellow. Violet is an equal combination of blue and red (Figure 21-10).

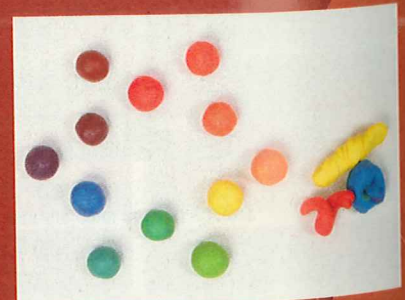
Tertiary Colors

A **tertiary color** is an intermediate color achieved by mixing a secondary color and its neighboring primary color on the color wheel in equal amounts. The tertiary colors include blue-green, blue-violet, red-violet, red-orange, yellow-orange, and yellow-green. Natural-looking haircolor is made up of a combination of primary colors, secondary colors, and tertiary colors (Figure 21-11). **LO5**

ACTIVITY

Using primary-colored modeling clay—red, blue, and yellow—create secondary and tertiary colors. You will see that if you mix red clay with yellow clay in equal proportions, you will get orange. If you mix red clay with the orange clay, what is the result? What happens if you change the proportion of each color? The combinations are endless (Figure 21-12).

► Figure 21-12
Creating the color wheel with clay.



ACTivity

Use a plain sugar cookie to represent the color wheel. Use a dollop of vanilla frosting on a dish, along with red, blue, and yellow food coloring. Mix a small amount of frosting with each primary color. Place it on the (cookie) color wheel. Then mix the two primary colors together to make the secondary color. Continue until the color wheel is completed.

Complementary Colors

Complementary colors are primary and secondary colors positioned directly opposite each other on the color wheel. Complementary colors include blue and orange, red and green, and yellow and violet.

Complementary colors neutralize each other (**Figure 21-13**). When formulating haircolor, you will find that it is often your goal to emphasize or distract from skin tones or eye color. You may also want to neutralize or refine unwanted tones in the hair. Understanding complementary colors will help you choose the correct tone to accomplish these goals.

Here is an easy reference guide for color correction:

- When hair is green...use red to balance.
- When hair is red...use green to balance.
- When hair is blue...use orange to balance.
- When hair is orange...use blue to balance.
- When hair is yellow...use violet to balance.
- When hair is violet...use yellow to balance.



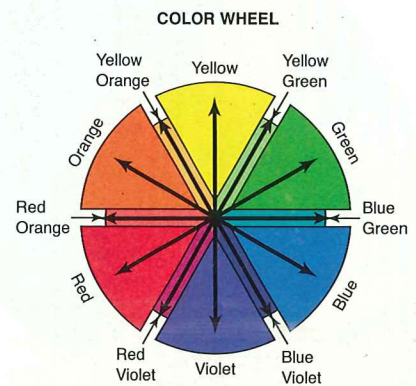
Tone or Hue of Color

The **tone**, also known as **hue**, is the balance of color. The tone or hue answers the question of which color to use based on the client's desired results. These tones can be described as warm, cool, or neutral.

Warm tones can look lighter than their actual level. These tones are golden, orange, red, and yellow. Some haircolors use words such as auburn, amber, copper, strawberry, and bronze, which may be a better way to discuss and describe haircolor with the client. Cool tones can look deeper than their actual level. These tones are blue, green, and violet. Some describe cool tones as smoky or ash to the client. Natural tones are warm tones and are described as sandy or tan.

Intensity refers to the strength of a color. It can be described as soft, medium, or strong. Color intensifiers are tones that can be added to a haircolor formula to intensify the result. **LOG**

Base color is the predominant tone of a color. Each color is identified by a number and a letter. The number indicates the level and the letter indicates the tone. For example: 6G is Level 6-Dark Blond with a G-Gold Base.



▲ Figure 21-13
Complementary colors neutralize each other.

Conditioning Shampoo

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

Medicated Shampoo

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

Clarifying Shampoo

Clarifying shampoo contains an active chelating agent that binds to metals (such as iron and copper) and removes them from the hair, as well as an equalizing agent that enriches hair, helps retain moisture, and makes hair more manageable. Clarifying shampoo should be used when a buildup is evident, after swimming, and prior to all chemical services (**Figure 15-7**).

Balancing Shampoo

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

Dry Shampoo

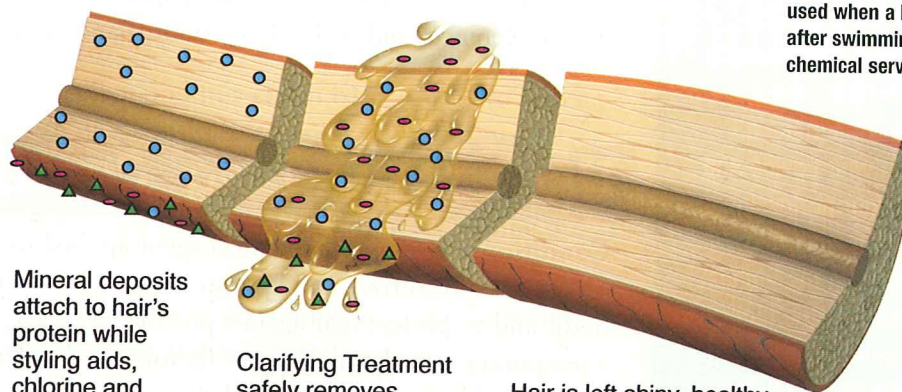
Sometimes, the state of a client's health makes a wet shampoo uncomfortable or hard to manage. For instance, an elderly client may experience some discomfort at the shampoo bowl due to pressure on the

did you know?

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

▼ **Figure 15-7**
Clarifying shampoos should be used when a buildup is evident, after swimming, and prior to all chemical services.

- Mineral deposits
- ▲ Chlorine
- Styling aids and other buildup
- Chelating agents



Mineral deposits attach to hair's protein while styling aids, chlorine and other oxidizers coat the cuticle.

Clarifying Treatment safely removes deposits with highly effective chelators.

Hair is left shiny, healthy-looking and ready for styling or chemical services.

Salary

Being paid an hourly rate is usually the best way for a new salon professional to start out because new professionals rarely have an established clientele. An hourly rate is generally offered to a new cosmetologist, and it is usually based on the minimum wage. Some salons offer an hourly wage that is slightly higher than the minimum wage to encourage new cosmetologists to take the job and stick with it. In this situation, if you earn \$10 per hour and you work forty hours, you will be paid \$400 that week. If you work more hours, you will get more pay. If you work fewer hours, you will get less pay. Regular taxes will be taken out of your earnings.

Remember, if you are offered a set salary in lieu of an hourly rate, that salary must be at least equal to the minimum wage for the number of hours you work. You are entitled to overtime pay if you work more than forty hours per week. The only exception would be if you were in an official salon management position.

Commission

A **commission** is a percentage of the revenue that the salon takes in from services performed by a particular cosmetologist. Commission is usually offered once an employee has built up a loyal clientele. A commission payment structure is very different from an hourly wage, because any money you are paid is a direct result of the total amount of service dollars you generate for the salon. Commissions are paid based on percentages of your total service dollars, and can range anywhere from 25 to 60 percent, depending on your length of time at the salon, your performance level, and the benefits that are part of your employment package.

Suppose, for example, that at the end of the week when you add up all the services you have performed, your total is \$1,000. If you are at the 50 percent commission level, then you would be paid \$500 (before taxes). Keep in mind that until you have at least two years of servicing clients under your belt, you may not be able to make a living on straight commission compensation. Additionally, many states do not allow straight commission payments unless they average out to at least minimum wage.

Salary Plus Commission

A salary-plus-commission structure is another common way to be compensated in the salon business. It basically means that you receive both a salary and a commission. This kind of structure is often used to motivate employees to perform more services, thereby increasing their productivity. For example, imagine that you earn an hourly wage that is equal to \$300 per week, and you perform about \$600 worth of services every week. Your salon manager may offer you an additional 25 percent commission on any services you perform over your usual \$600 per week. Or perhaps you receive a straight hourly wage, but

WEB RESOURCES

Most salons require you to take a certain amount of continuing education, even after you've been on the job for years. That's a good thing! The more you learn, the more you'll earn, and salon compensation studies prove it.

Online continuing education is not only travel free and affordable, it also opens up a universe of global ideas and can be taken on your own time. These Web sites will get you started:

- <http://www.milady.cengage.com>
Online courses in salon management, personal and professional development, infection control, and much more.
- <http://www.hairdesignertv.com>
Video lessons from Vivienne Mackinder.
- <http://www.prohairstylist.com.au>
Education and trends from Australia.
- <http://www.myhairdressers.com>
Advanced cutting videos from the UK.
- <http://www.modernsalon.com>
Advanced education and business information.
- <http://www.howtocuthair.com>
Barbering videos.