



11

HAIRCUTTING

Ruth Roche

FOUNDER/EDUCATION DIRECTOR, RARE NYC,
AN ACADEMY FOR LICENSED COSMETOLOGISTS

Chapter Outline

**Basic Principles of Haircutting • Client Consultation
Tools, Body Positions, and Safety • Basic Haircuts
Cutting Curly Hair • Other Cutting Techniques
Clippers, Edgers, and Trimmers**

Learning Objectives

After completing this chapter, you should be able to:

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

National Skill Standards

This chapter provides you with the necessary information to master these National Industry Skill Standards for Entry-Level Cosmetologists.

- ★ Providing a haircut in accordance with a client's needs or expectations.
- ★ Consulting with clients to determine their needs and preferences.
- ★ Conducting services in a safe environment and taking measures to prevent the spread of infectious and contagious diseases.
- ★ Using a variety of salon products while providing client services.
- ★ Effectively marketing professional salon products.

Key Terms

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

<i>angle</i> pg. 286	<i>notching</i> pg. 331
<i>apex</i> pg. 284	<i>occipital bone</i> pg. 284
<i>beveling</i> pg. 286	<i>overdirection</i> pg. 289
<i>blunt haircut</i> pg. 300	<i>palm-to-palm</i> pg. 299
<i>carving</i> pg. 332	<i>parietal ridge</i> pg. 284
<i>clipper-over-comb</i> pg. 337	<i>part/parting</i> pg. 287
<i>cross-checking</i> pg. 302	<i>perimeter</i> pg. 287
<i>crown</i> pg. 285	<i>point cutting</i> pg. 331
<i>cutting line</i> pg. 287	<i>razor-over-comb</i> pg. 335
<i>distribution</i> pg. 326	<i>razor rotation</i> pg. 335
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<i>four corners</i> pg. 285	<i>section</i> pg. 287
<i>free-hand notching</i> pg. 332	<i>shears-over-comb</i> pg. 329
<i>fringe</i> pg. 285	<i>slicing</i> pg. 332
<i>graduated haircut/graduation</i> pg. 301	<i>slide cutting</i> pg. 329
<i>growth pattern</i> pg. 293	<i>slithering</i> pg. 332
<i>guideline</i> pg. 287	<i>stationary guideline</i> pg. 288
<i>hairline</i> pg. 293	<i>subsections</i> pg. 287
<i>head form</i> pg. 283	<i>tapers</i> pg. 336
<i>interior guideline</i> pg. 320	<i>tension</i> pg. 298
<i>layered haircut/layers</i> pg. 301	<i>texturizing</i> pg. 331
<i>line</i> pg. 286	<i>traveling guideline</i> pg. 288
<i>long layered haircut</i> pg. 301	<i>uniform layers</i> pg. 317
<i>nape</i> pg. 285	<i>weight line</i> pg. 300

As a student of cosmetology, it is important to develop a strong foundation in haircutting on which you will build for the rest of your career. Without this foundation of basic skills and techniques, the services and creativity you will be able to provide to your clients may be limited. The best way to build this foundation is by paying close attention to the instruction you are receiving. The more familiar you become with basic haircutting and shaping techniques and the more comfortable you are with shears, razors, and clippers, the more solid that foundation will be. Practice will not necessarily make perfect, but practice—lots and lots of practice—will help you to achieve excellence. And excellence is the goal that you, your instructors, and your school all strive for.

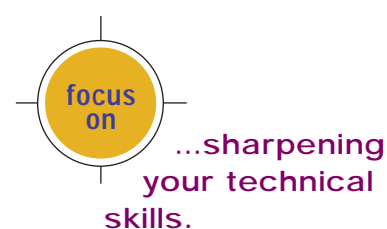
● ● ● BASIC PRINCIPLES OF HAIRCUTTING

Great haircuts, or shapes, come about when you have a solid understanding of the important steps of the haircutting process. The process begins with combing the hair. Next, the hair needs to be parted, in order to create the uniform work areas on which you will be working. It may also be necessary to elevate, or raise, the hair while cutting to create a graduated effect or layers. The core of the process, however, has to do with understanding the physics of hair. This basically means that for every action or technique you use on the hair, there will be an expected and predictable result. When you understand the physics of hair, you can create whatever shape you choose.

Every time you comb, lift, and cut the ends of the hair, you create a haircut. When the hair falls back to its natural position, it falls into a shape, or formation, based on the execution of the essential steps described above.

Head Form: Anatomy of the Skull

It is necessary to understand the shape of the skull in order to create consistent and successful results in haircutting. The shape of the head or skull, also referred to as the **head form** or head shape, plays a major role in guiding you to the desired end result. Hair responds differently on different areas of the head, depending on the end-result length and the cutting technique used. An awareness of where the head form curves, turns, and



While you're in school, there may be many things you will be asked to learn and master that will have you wondering, "Why do I need to know this?" Here is some good advice: learn and master everything you can. Trends come and go, and believe it or not, what is out of style today may be hot again tomorrow. With your imagination and skill, you may become a trend-setter yourself. You may even bring back finger waves to a world bored out of its mind with straight hair!

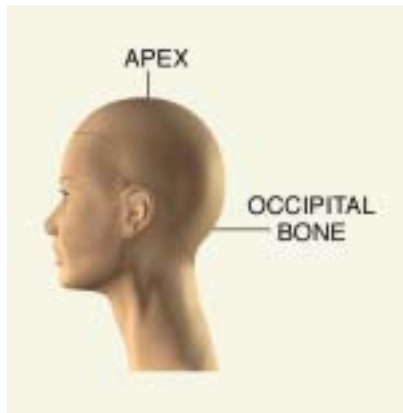


Figure 11-1 Reference points.

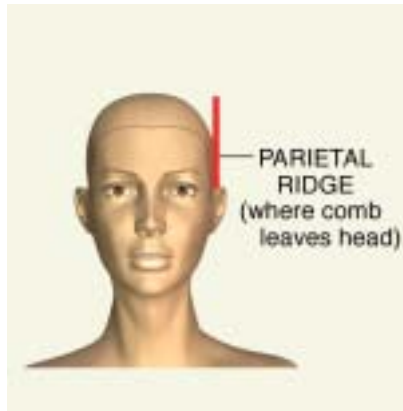


Figure 11-2 The parietal ridge.

changes will produce the best haircutting results and will help you achieve the look that you and your clients are seeking.

Reference points are points on the head that mark where the surface of the head changes or the behavior of the hair changes, such as the ears, jawline, occipital bone, or apex. These points are used to establish design lines that are proportionate (Figure 11-1).

REFERENCE POINTS

A thorough understanding of head form and reference points will guide you in the following ways:

- it will help ensure balance within the design, so that both sides of the haircut turn out the same
- it will allow you to recreate the same haircut again and again
- it will tell you where and when it is necessary to change technique in order to make up for irregularities in the head form (for example, if a client has a flat crown, you may choose to adapt your technique in that area to achieve more volume)

These are the specific reference points with which you will need to become thoroughly familiar.

- *Parietal ridge.* The **parietal ridge** 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 head at the sides. Where the head starts to curve away from the comb is the parietal ridge. This is also referred to as the crest area (Figure 11-2).
- *Occipital bone.* The bone that protrudes at the base of the skull is the **occipital bone**. To find the occipital bone, simply feel the skull, or place a comb flat against the nape area and observe where the comb leaves the head (Figure 11-3).
- *Apex.* The **apex** 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 11-4).

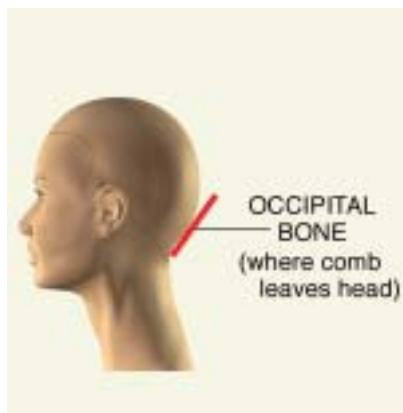


Figure 11-3 The occipital bone.

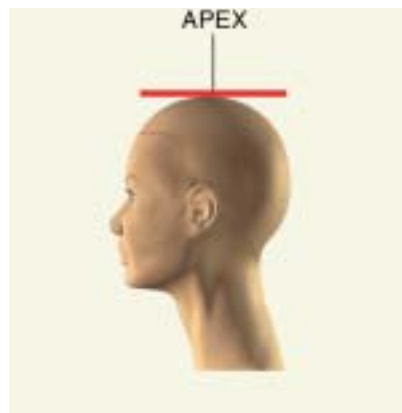


Figure 11-4 The apex.

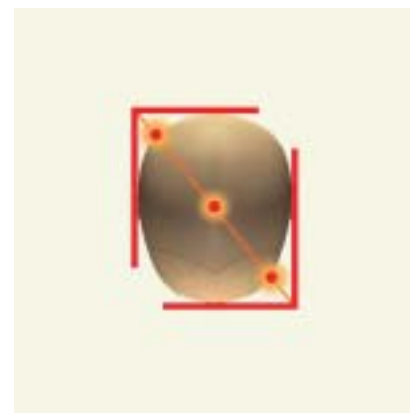


Figure 11-5 Locating the four corners.

- *Four corners.* The **four corners** may be located in two different ways: (1) place two combs flat against the side and back, locating the back corner at the point where the two combs meet (Figure 11-5); and (2) make two diagonal lines crossing the apex of the head, pointing directly to the front and back corners (Figure 11-6).

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 fringe (bangs) area. Cutting past these points can cause the fringe to end up on the sides of the haircut once it is dry, creating an undesirable result.

AREAS OF THE HEAD

Knowing the reference points gives you a clear understanding of the areas of the head, which is crucial to successful haircutting skills (Figure 11-7). The areas of the head are as follows.

- *Top.* By locating the parietal ridge, you can identify which hair grows on the top of the head. The hair here “lies” on the head form. Hair that falls below the parietal, or crest, “hangs” due to gravity. In other words, hair on the top of the head behaves differently than hair on the sides and back. You can locate the top by parting the hair at the parietal ridge, continuing all the way around the head.
- *Front.* By making a parting or drawing a line from the apex to the back of the ear, you can separate the hair that falls naturally in front of the ear from the hair that falls naturally behind the ear. Everything that falls in front of the ear is considered the front.
- *Sides.* The sides can be located easily. They include all hair from the back of the ear forward, and below the parietal ridge.
- *Crown.* The **crown** is the area between the apex and the back of the parietal ridge. On many people, the crown is flat and is often the site of cowlicks or whorls. It is extremely important to pay extra attention to this area when performing any haircutting service.
- *Nape.* The **nape** area is the back part of the neck and consists of the hair below the occipital bone. The nape can be located by taking a horizontal parting or making a horizontal line across the back of the head at the occipital bone.
- *Back.* By making a parting or drawing a line from the apex to the back of the ear, you can locate the back of the head, which consists of all the hair that falls naturally behind the ear. In essence, once you have identified the front, you have identified the back.
- *Fringe (bangs) area.* The **fringe** area is a triangular section that begins at the apex and ends at the front corners (Figure 11-8). This area can be located by placing a comb on top of the head so that the middle of the comb is balanced on the apex. The spot at which the comb leaves the head

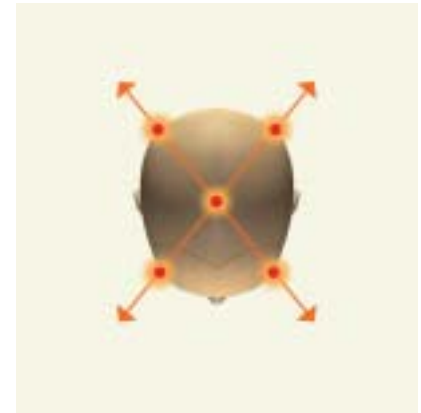


Figure 11-6 Another way to locate the four corners.

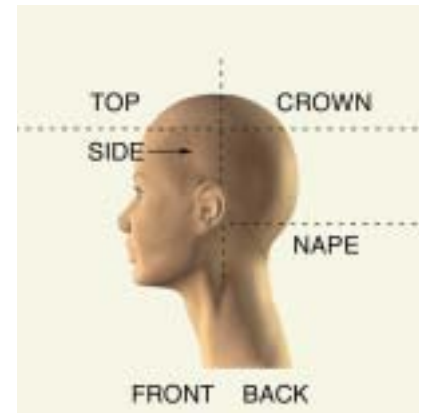


Figure 11-7 The areas of the head.

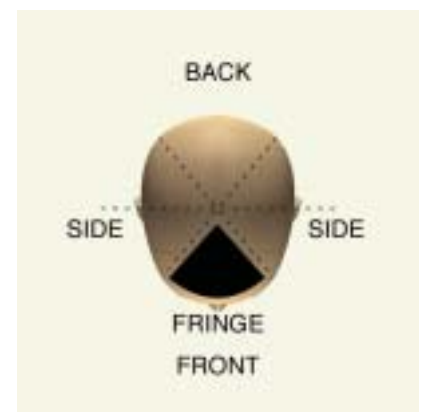


Figure 11-8 The fringe area.

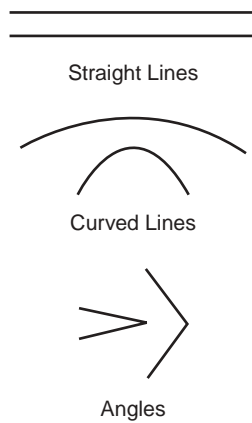


Figure 11-9 Lines and angles.

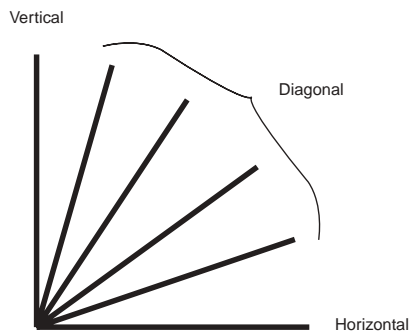


Figure 11-10 Horizontal, vertical, and diagonal lines.



Figure 11-11 Horizontal line on a haircut.



Figure 11-12 Vertical lines on a haircut.



Figure 11-13 Diagonal lines on a haircut.

in front of the apex is where the fringe area begins. Notice how the fringe area, when combed into natural falling position, falls no farther than the outer corners of the eyes.



Lines and Angles

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

Two basic lines are used in haircutting: straight and curved. The head itself is made up of curved and straight lines, or surfaces. When you cut lines into the hair, the hair falls into a shape based on the lines you have cut (Figure 11-9).

There are three types of straight lines in haircutting: horizontal, vertical, and diagonal (Figure 11-10).

1. *Horizontal lines* are parallel to the horizon, or the floor; they are level, the opposite of vertical. They direct the eye from one side to the other. Usually, horizontal lines are used to create one-length and low-elevation haircuts. Horizontal lines build weight (Figure 11-11).
2. *Vertical lines* are usually described in terms of up and down as opposed to left and right. They are perpendicular to the floor. Vertical lines help to create graduated or layered haircuts and are used with higher elevations. Vertical lines remove weight (Figure 11-12).
3. *Diagonal lines* are between horizontal and vertical. They have a slanting or sloping direction. Diagonal lines are used to create **beveling**, a technique for creating fullness in a haircut by cutting the ends of the hair at a slight taper. Diagonal lines can be used to create stacking and to blend long layers to short layers (Figure 11-13).

Angles are extremely important elements in creating a strong foundation and consistency in haircutting (Figure 11-14). Although this is basic geometry, it is important to haircutting because this is how shapes are created. Angles are particularly important in two instances: elevation and cutting line.

Elevation

The hair is parted into uniform working areas, called **sections**, for control during haircutting. Each section is further divided into smaller parts called **subsections**. A **part** or **parting** is the line dividing the hair to the scalp that separates one section of hair from another or creates subsections.

The angle or degree at which a subsection of hair is held, or elevated, from the head when cutting is called **elevation**. Elevation is an action that occurs when you lift a subsection of hair above 0 degrees. It is sometimes referred to as “projection” or simply “lifting” the hair. Elevation creates graduation and layers and is usually described in degrees (Figure 11-15). In a blunt or one-length haircut, there is no elevation (0 degrees). If a haircut is not one length, you can be sure that elevation was used.

Once you understand the effects of elevation, you can create any shape you desire. When a client brings in a picture of a haircut she would like, you should be able to examine the picture and determine which elevation was used, as well as the cutting line. A firm grasp of the principle of elevation will eliminate guesswork and will point you toward complete artistic freedom in coming up with new and innovative haircuts.

The most commonly used elevations are 45 and 90 degrees. A general rule of thumb is, the more you elevate the hair, the more graduation you create. When you elevate the hair below 90 degrees, you are building weight. When you elevate the hair at 90 degrees or higher, you begin to remove weight, or layer the hair. The length to which you cut the hair also affects the end result. The weight of hair when it is longer often makes it appear heavier or less layered, due to gravity. On the other hand, curly hair shrinks when it dries, so you usually use less elevation than on straighter textures, or leave the hair a bit longer.

Cutting Line

The **cutting line** is the angle at which the fingers are held when cutting, and ultimately the line that is cut. It is also known as finger angle, finger position, cutting position, cutting angle, and shears angle. This angle creates the end-result shape. The angle can be described in a few different ways: horizontal, vertical, or diagonal, or by using degrees (Figure 11-16, Figure 11-17, and Figure 11-18).

Guidelines

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

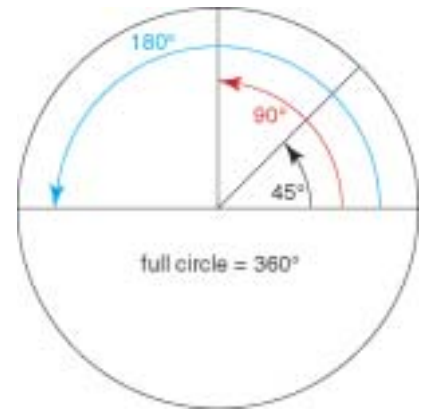


Figure 11-14 Angles.

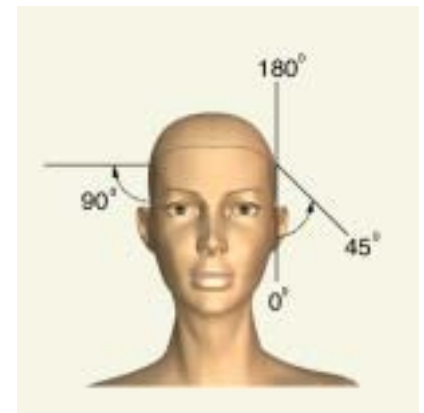


Figure 11-15 Angles relative to the head form.

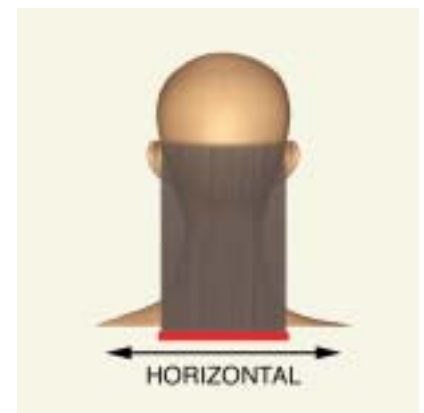


Figure 11-16 Horizontal cutting line.

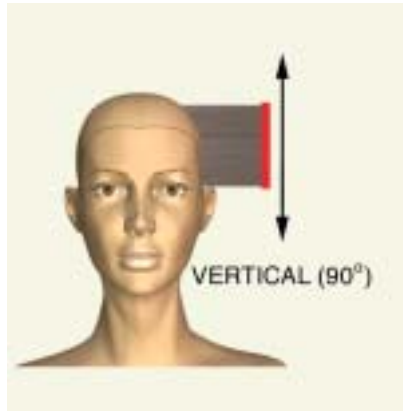


Figure 11-17 Vertical cutting line.

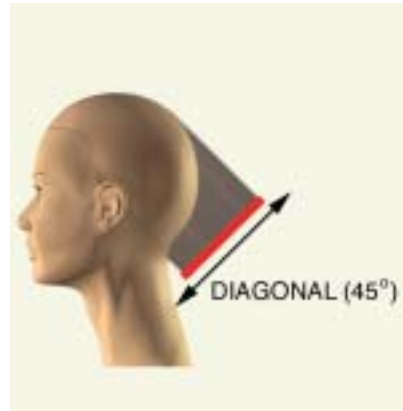


Figure 11-18 Diagonal cutting line.



Figure 11-19 Stationary guideline.



Figure 11-20 Blunt (one-length) haircut.

- A **stationary guideline** is one that does not move (Figure 11-19). All other sections are combed to the stationary guideline and cut at the same angle and length. Stationary guidelines are used mostly in blunt (one-length) haircuts (Figure 11-20), or when using overdirection to create a length or weight increase in a haircut (Figure 11-21).
- A **traveling guideline**, or movable guideline, moves as the haircut progresses. It travels with you as you work through the haircut (Figure 11-22). When you use a traveling guide, you take a small slice of the previous subsection and move it to the next position, or subsection, where it becomes your new guideline. Traveling guidelines are most often used when creating layered or graduated haircuts (Figure 11-23 and Figure 11-24). When you are creating uniform layers, you use a traveling guide, with no overdirection, to create the same length throughout the entire haircut.

EXAMPLES

Let us look at some of the different shapes that can be created by using different elevations, cutting lines, and stationary and traveling guidelines.



Figure 11-21 Layered haircut.



Figure 11-22 Traveling guideline.



Figure 11-23 Uniform layered haircut.

Keep in mind the varying amount of weight that results from these different combinations.

Figure 11-25 and Figure 11-26 show a blunt (one-length haircut) cut with no elevation, a diagonal cutting line, and a stationary guideline. To achieve the layered shape in Figure 11-27 and Figure 11-28, a 90-degree elevation was used, with a vertical cutting line and a traveling guideline. The next shape (Figure 11-29 and Figure 11-30) was cut using a 45-degree elevation throughout the sides and back, creating a stacked effect with a diagonal (45-degree) cutting line. The top was cut using a 90-degree elevation (layered) and the entire shape was created using a traveling guideline.

Overdirection

Overdirection is a unique action that can best be understood by comparing it to elevation. Whereas elevation is simply the degree to which you lift a subsection away from the head, overdirection occurs when you comb the hair away from its natural falling position, rather than straight out from the



Figure 11-24 Graduated haircut.



Figure 11-25 Blunt cut variation: design.



Figure 11-26 Finished blunt cut variation.

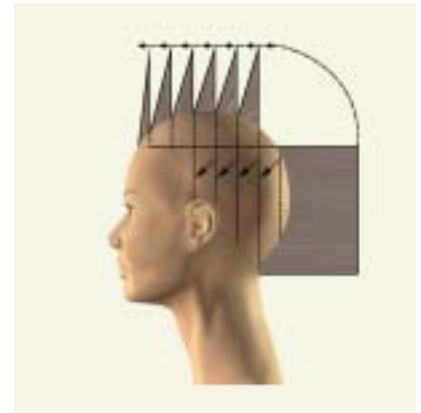


Figure 11-27 Layered cut variation: design.



Figure 11-28 Finish layered cut variation.

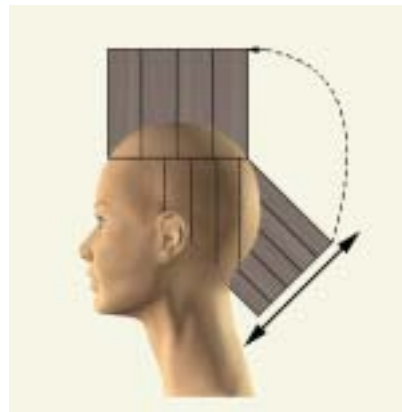


Figure 11-29 Graduated cut variation: design.



Figure 11-30 Finished graduated cut variation.



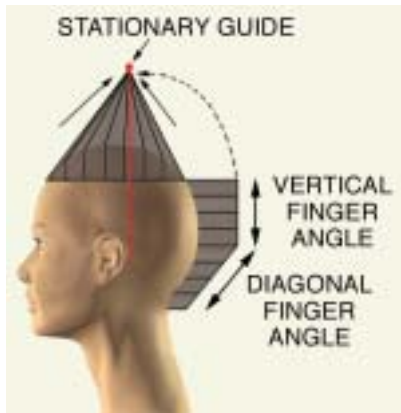


Figure 11-31 Overdirection in layered cut: design.



Figure 11-32 Finish layered cut.



Figure 11-33 Overdirection in long layered cut: design.



Figure 11-34 Finished long layered cut.

head, toward a guideline. Overdirection is used mostly in graduated and layered haircuts, and in those situations where you want to create a length increase in the design.

For example, if you are working on a layered haircut and want the hair to be longer toward the front, you can overdirect the sections to a stationary guide at the back of the ear. (Figure 11-31 and Figure 11-32). Or, if you are creating a long layered haircut, with shorter layers around the face and longer layers in the back, you can overdirect sections to a stationary guide at the front (Figure 11-33 and Figure 11-34). 2 ✓

● ● CLIENT CONSULTATION

A great haircut always begins with a great consultation. Often, when clients come to you, they are feeling that there is a lot at stake. They may be preparing for an important event, such as a party, a business event, or a wedding. They may be in the market for a new look, wanting to change their appearance and, by extension, the way they feel about themselves. Always perform a complete consultation before beginning the haircut to ensure that both of you are on the same wavelength and that the haircut is suitable.

A consultation is a conversation between you and your client during which you find out what the client is looking for, offer suggestions and professional advice, and come to a decision about the most suitable haircut. The purpose of the consultation is to open the lines of communication, have an understanding of what the client wants, ensure that the client understands what you would like to do, and together determine the end result. Together you may share thoughts about the best haircut for the client's face shape and can discuss the nature of the client's hair whether it

is thick or thin, fine or coarse, or straight or curly. If the client has a particular look in mind, the two of you can discuss whether that look will be appropriate.

It can be difficult when a client asks for something that you know will not be the best look for that person. This is when you will want to draw on skills such as gentle persuasion and positive reinforcement. A true professional can offer alternative suggestions that will work with the client's hair texture, face shape, and lifestyle. It is within the framework of the consultation that you will hone those skills that led you into this people-oriented profession in the first place.

The Desired Look

A great place to start with the consultation is to ask the client what she wants. Sometimes, she may not be able to answer that question and may ask you for some suggestions. Either way, this is the first step in the consultation. There are several points to focus on here. How much time is the client willing to spend on her hair every day? What is her lifestyle? Does she want something that is classic or something trendy? For example, if a client with naturally curly thick hair is asking for a haircut that is primarily designed for straight hair, will she be willing to take the time to blow-dry it straight every day? This is also the time when you will want to analyze hair density and texture, growth patterns, and hairline. If the client has hair that grows straight up in the nape and is requesting a short haircut that is soft and wispy at the hairline, you know the hairline will not lie down, so you may need to suggest other alternatives that will work with that kind of hairline.

Face Shape

Another part of consultation is analyzing the face shape. A great haircut is not only technically sound, but it suits the client's face shape. To analyze the shape of a client's face, pull all the hair away with a clip, or wrap the hair in a towel. Look for the widest areas, the narrowest areas, and the balance of the features. A quick way to analyze a face shape is to determine if it is predominantly wide or long. Look for the features that you want to bring out, and those you might want to deemphasize. See Chapter 9 for examples of face shapes.

By analyzing face shape, you can begin to make decisions about the most suitable haircut, or shape, for the client. An important thing to remember is that weight and volume draw attention to an area. For example, if a client has a wide face, a hairstyle with fuller sides makes the face appear wider, whereas a narrower shape will give length to the face. On the other hand, if the client has a long face, a hairstyle with fullness on the sides will add width. Or if a client has a narrow forehead, you can add visual width by increasing volume or weight in that area. In order to balance out face shapes or draw the eye away from certain areas, you need to add or remove weight or volume in other areas. [Figure 11-35](#) and [Figure 11-36](#) illustrate two face shapes and haircuts that help create balance.

Another important point to consider is the client's profile, or how she looks from the side. Turn the chair so you can see your client from the side



Figure 11-35 Wide face with suitable hairstyle.



Figure 11-36 Narrow face with suitable hairstyle.



Figure 11-37 Flattering style for client with prominent chin.



Figure 11-38 Flattering style for client with prominent nose.

11

focus
on

...client
consultation.

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

in the mirror. Pull the hair away from the face and up and away from the neck. What do you see? Look for features to emphasize, such as a nice jaw line or lovely neck; or features to draw attention away from, such as a prominent or receding chin, a double chin, or a prominent nose. The haircut you choose should flatter the client by emphasizing good features and taking attention away from features that are not as flattering. For example, if a client has a prominent chin, you will want to balance the shape by adding volume or weight somewhere else (Figure 11-37). If the client has a prominent nose, you can balance the shape from the profile by adding weight in an appropriate place (Figure 11-38).

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

Hair Analysis

There are five characteristics that determine the behavior of the hair (see Chapter 8 for a more thorough discussion):

- density
- texture
- wave pattern
- hairlines
- growth pattern

HAIR DENSITY

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

HAIR TEXTURE

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

Why are density and texture important? Because different hair types respond differently to the kind of cutting they receive. Some hair types need more layers; some need more weight. For example, coarse hair tends to stick out more, especially if it is cut too short, whereas fine hair can be cut to very short lengths and still lie flat. However, if a client has fine (texture) and thin (density) hair, cutting too short can result in an unflattering look, with the scalp showing through (Table 11-1).

WAVE PATTERN

The wave pattern, or the amount of movement in the hair strand, varies from client to client, as well as within the same head of hair. A client may

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

Table 11-1 Density and Texture

have stick-straight hair (no wave), wavy hair, curly hair, extremely curly hair, or anything in between.

Imagine the same haircut cut at the same length on different types of hair: fine thin hair (Figure 11-39), thick coarse hair (Figure 11-40), and medium curly hair (Figure 11-41).

HAIRLINES AND GROWTH PATTERNS

Both the hairline and the growth patterns are important to examine. The hairline is the hair that grows at the outermost perimeter along the face, around the ears, and on the neck. The growth pattern is the direction in which the hair grows from the scalp, also referred to as natural fall or natural



Figure 11-39 Uniform layered cut on fine, thin hair.



Figure 11-40 Uniform layered cut on thick, coarse hair.



Figure 11-41 Uniform layered cut on medium curly hair.



Did you know...

Hair shrinks when it dries. Once you and the client have decided on the length, keep in mind that the hair will shrink $\frac{1}{4}$ inch (.6 cm) to $\frac{1}{2}$ inch (1.25 cm) after it is dry. In other words, you need to cut the hair $\frac{1}{4}$ to $\frac{1}{2}$ inch longer than the desired length. If the hair is curly, it will shrink even more, $\frac{1}{2}$ to 2 inches (5 cm). Be sure to check with your instructor when deciding on the length for curly-haired clients.

falling position. Cowlicks, whorls, and other growth patterns affect where the hair ends up once it is dry (see Chapter 8). You may need to use less tension when cutting these areas to compensate for hair being pushed up when it dries, especially in the nape, or to avoid getting a “hole” around the ear in a one-length haircut. Another crucial area is the crown (on many people, there are some wild things going on up there!).



TOOLS, BODY POSITION, AND SAFETY

Anyone cutting hair is only as good as his tools. You need to understand the function and characteristics of your tools, how to use them in way that is safe for both yourself and your client, and how to position your body so that your energy and effectiveness are maximized and protected.

Haircutting Tools

There are several tools that are indispensable for haircutting. Understanding these different implements, or tools, and the different results you can get from them is vital to creating a great haircut. To do your best work, buy and use only superior implements from a reliable manufacturer, use them properly, and take good care of them.

- *Haircutting shears* Mainly used to cut blunt or straight lines in hair. May also be used to “slide cut,” “point cut,” and for other texturizing techniques (discussed later in this chapter). The words *shears* and *scissors* are sometimes used interchangeably (Figure 11-42a and Figure 11-42b).
- *Thinning shears* Mainly used to remove bulk from the hair. Sometimes referred to as texturizing shears, tapering shears, or notching shears. Many different types of thinning shears are used today, with varying amounts of teeth in the blades. A general rule of thumb is that the more teeth there are, the less hair is removed. Notching shears are usually designed to remove more hair, with larger teeth set farther apart.



Figure 11-42a Haircutting shears and thinning shears.

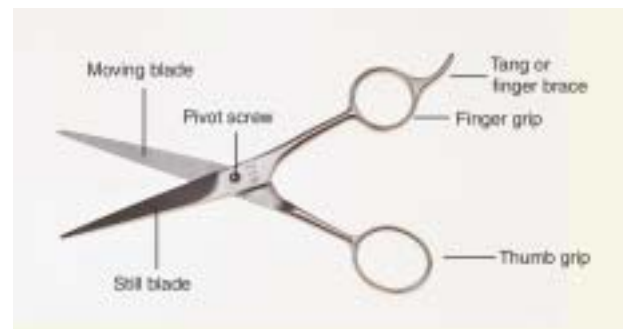


Figure 11-42b Parts of haircutting shears.



Figure 11-43a Razors.

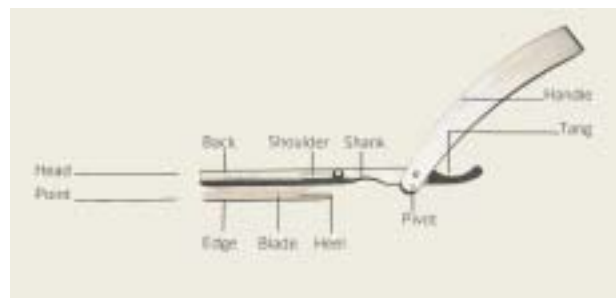


Figure 11-43b Parts of a razor.

- *Straight razor or razor shaper.* Mainly used when a softer effect is desired on the ends of the hair. Razors can be used to create an entire haircut, to thin hair out, or to texturize in certain areas. Razors come in different shapes and sizes, with or without guards (Figure 11-43a and Figure 11-43b).
- *Clippers.* Mainly used when creating short tapers, short haircuts, fades, and flat tops. Clippers can be used without a guard to “shave” hair right to the scalp, with cutting guards at various lengths, or in the “clipper-over-comb” technique (Figure 11-44).
- *Edgers.* A smaller version of clippers, mainly used to remove excess or unwanted hair at the neckline and around the ears, mostly on haircuts for men and very short haircuts for women.
- *Wide-tooth comb.* Mainly used to detangle hair. Rarely used when performing a haircut.
- *Sectioning clips.* These come in a variety of shapes, styles, and sizes and can be made of plastic or metal. In general, two types are used: jaw clips and duckbill clips. Both come in large and small sizes.
- *Barber comb.* Mainly used for close tapers in the nape and sides when using the shears-over-comb technique. The narrow end of the comb allows the shears to get very close to the head.
- *Styling or cutting comb.* Also referred to as all-purpose comb, used for most haircutting procedures. It can be 6 to 8 inches (15 to 20 cm) in length and has fine teeth at one end, wider teeth at the other (Figure 11-45).

Holding Your Tools

The way you hold your tools is important for two reasons.

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

HOLDING THE SHEARS

1. Open your right hand (left hand if you are left-handed), and place the ring finger in the finger grip of the still blade and the little finger in the finger brace (tang) (Figure 11-46).



Figure 11-44 Clippers and edgers.

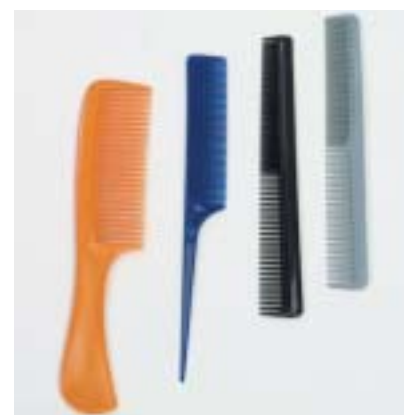


Figure 11-45 From left to right: wide-tooth comb, tail comb, barber comb, and styling comb.



Figure 11-46 Proper placement of ring finger and little finger.



Figure 11-47 Proper placement of thumb.

2. Place the thumb in the finger grip (thumb grip) of the moving blade (Figure 11-47).
3. Practice opening and closing the shears. Concentrate on moving only your thumb. A great way to get the feel of this is to lay the still blade against the palm or forefinger of your other hand, which holds it still while you move the other blade with your thumb (Figure 11-48).

HOLDING THE SHEARS AND COMB

During the haircutting process, you will be holding both the comb and the shears at the same time. You may be tempted to put the comb down while cutting, but in the long run this wastes a lot of time. It is best to learn early how to hold both tools during the entire haircutting process. In general, your cutting hand (your dominant hand) does most of the work. It holds the shears, parts the hair, combs the hair, and cuts the hair. Your holding hand does just that: it holds the sections of hair and the comb while cutting. The holding hand is the means by which you maintain control while cutting.

- *Palming the shears.* Remove your thumb from the finger grip, leaving your ring and little fingers in the grip and finger rest. Curl your fingers in to “palm” the shears, which keeps them closed while you comb or part the hair (Figure 11-49). This allows you to hold the comb and the shears at the same time. While palming the shears, hold the comb between thumb, index, and middle fingers (Figure 11-50).
- *Transferring the comb.* After you have combed a subsection into position, you will need to free up your cutting hand. Once your fingers are in place at the correct cutting position, transfer the comb by placing it between the thumb and index finger of your holding hand (the hand holding the subsection) (Figure 11-51). You are now ready to cut the subsection.

HOLDING THE RAZOR

The straight razor or shaping razor is a versatile tool that can be used for an entire haircut, or for detailing and texturizing. Holding and working



Figure 11-48 Still and moving blades.



Figure 11-49 Palming the shears.



Figure 11-50 Holding comb and shears.

with a razor feels very different from holding and working with shears. The more you practice holding and palming the razor, the more comfortable you will become with this tool. There are two methods for holding the razor for cutting.

1. Method A
 - a. Open the razor so that the handle is higher than the shank. Place the thumb on the thumb grip and the index, middle, and ring fingers on the shank.
 - b. Place the little finger in the tang, underneath the handle (Figure 11-52).
 - c. When cutting a subsection, position the razor on top of the subsection, the part facing you, for maximum control (Figure 11-53).
2. Method B
 - a. Open the razor until the handle and shank form a straight line.
 - b. Place the thumb on the grip and wrap the fingers around the handle (Figure 11-54).

Just as you need to be able to hold the comb and the shears in your cutting hand while working, you also need to palm the razor so that you can comb and section hair during a haircut. Curl in your ring finger and little finger to palm the razor. Hold the comb between your thumb and index and middle fingers (Figure 11-55). Most accidents with razors happen while combing the hair, not when cutting the hair, because of a loose grip when palming. Be sure to practice keeping a firm grip on the razor with the ring and little fingers, which keeps the open blade from sliding and cutting your hand while you comb the hair.

HANDLING THE COMB

Both the wide and fine teeth of the comb are regularly used when cutting hair. The wide teeth are used for combing and parting hair, while the finer



Figure 11-51 Transferring the comb.



Figure 11-52 Holding razor properly.



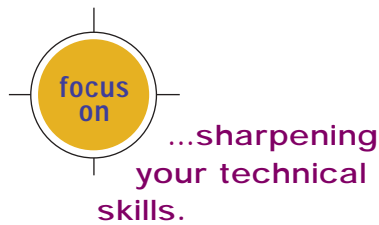
Figure 11-53 Holding razor for cutting.



Figure 11-54 Alternate method of holding razor.



Figure 11-55 Palming the razor.



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

11

CAUTION

Make a habit of always maintaining correct body posture and hand position while cutting. Back and wrist strain may result if you neglect this important point.

teeth comb the section before cutting. The finer teeth provide more tension than the wider teeth, useful when cutting around the ears, when dealing with difficult hairlines, and when cutting curly hair. Plan on spending some time practicing how to turn the comb in your hand while palming the shears.

Tension

Tension in haircutting is the amount of pressure applied when combing and holding a subsection, created by stretching or pulling the subsection. Tension ranges from minimum to maximum. You control tension with your fingers when you hold the subsection of hair between them. The teeth of the comb also affect tension; greater tension can be achieved with closer and finer teeth.

Consistent tension is important for consistent, even results in a haircut. Use maximum tension on straight hair where you want precise lines. With curly or wavy hair, however, a lot of tension will result in the hair shrinking even more than usual when it is dry. Minimum tension should be used around the ears or on hairlines with strong growth patterns.

Posture and Body Position

Posture, which is how you stand, and body position, which is how you hold your body when cutting hair, are important habits to be aware of. As a working cosmetologist, you will be spending many hours on your feet. Good posture and body position will help you avoid back problems in the future and ensure better haircutting results. The correct body position will help you move more efficiently through the haircut and thereby maintain more control over the process.

- *Position the client.* Not only is your body position important, but your client's is also. Make sure your client is sitting up straight and that her legs are not crossed. Gentle reminders as the haircutting session progresses may be necessary. Remember, you can move the client by turning the chair, which gives you the option to either keep your body in the same place or angle the client's chair so you can see what you are doing in the mirror.
- *Center your weight.* When working, keep your body weight centered and firm. Stand with your knees slightly bent, rather than locked. Instead of bending at the waist, bend one knee if you need to lean slightly one way or the other.
- *Stand in front of your section.* When cutting hair, a general rule of thumb is to stand directly in front of the area you are cutting. By doing this, you keep your body weight centered, and you will automatically find yourself moving around the head during a haircutting service. If you wish to stay standing in the same place, or want to be able to view what you are doing in the mirror, you may choose to move the chair.

HAND POSITIONS FOR DIFFERENT CUTTING ANGLES

As a general rule, always stand in front of the area you are working on, and position your hands according to the cutting line.

- *Cutting over your fingers.* There are some situations in which you will be cutting over your fingers or on top of your knuckles. This hand position

is used most often when cutting uniform or increasing layers. In this case, you will usually stand to the side of the section on which you are working (Figure 11-56).

- *Cutting below the fingers.* When cutting a one-length bob or a heavier graduated haircut, it is customary to use a horizontal cutting line. In this case, you will be cutting below your fingers, or on the inside of your knuckles (Figure 11-57).
- *Cutting palm-to-palm.* When cutting with a vertical or diagonal cutting line, cutting palm-to-palm is the best way to maintain control of the subsection, especially with regard to elevation and overdirection. Cutting **palm-to-palm** means that the palms of both hands are facing each other while cutting. This is different from cutting on the top of your fingers or knuckles. Cutting palm-to-palm also helps to prevent strain on your back as you work (Figure 11-58 and Figure 11-59).

Safety in Haircutting

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

- Always palm the shears and the razor when combing or parting the hair. This keeps the points of the shears closed and pointed away from the client while combing, which prevents you from cutting yourself or the client. Palming the shears also reduces strain on the index finger and thumb while combing the hair.
- Do not cut past the second knuckle when cutting underneath your fingers or the inside of your hand. The skin is soft and fleshy past the second knuckle and is easy to cut.
- When cutting around the ears or in the case of shorter haircuts, take extra care not to accidentally cut the ear.
- When cutting bangs or any area close to the skin, balance the shears by placing the tip of the index finger of your left hand (right hand if you cut



Figure 11-56 Cutting over the fingers.



Figure 11-57 Cutting below the fingers.



Figure 11-58 Cutting palm-to-palm, vertical cutting line.



Figure 11-59 Cutting palm-to-palm, diagonal cutting line.



Figure 11-60 Balancing shears.



Check with the regulatory agency of your state or province for the approved method of disinfecting shears, razors, combs, and brushes.

11




Figure 11-61 Blunt haircut.

left-handed) on the pivot screw and the knuckles of your left hand against the skin (Figure 11-60). This prevents the client from being accidentally poked with the shears if she moves suddenly. This also helps to balance your shears and cut a cleaner line.

- When working with a razor, always use a guard. Once you are comfortable with holding, palming, and cutting with the razor, you may practice without a guard, but *always let your instructor be your guide*.
- Take extra care when removing and disposing of the razor blade. Place the blade in its original sleeve or wrap it in a paper towel to protect anyone from getting cut.

SANITATION AND DISINFECTION GUIDELINES

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

BASIC HAIRCUTS

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

In a **blunt haircut**, also known as a one-length haircut, all the hair comes to one hanging level, forming a weight line or area. The **weight line** is a visual “line” in the haircut, where the ends of the hair hang together. The blunt cut is also referred to as a zero-elevation cut or no-elevation cut because it is cut with no elevation or overdirection. It is cut with a stationary guide. The cutting line can be horizontal, diagonal, or rounded. Blunt haircuts are excellent for finer and thinner hair types, because all the hair is cut to one length, therefore making it appear thicker (Figure 11-61).

A **graduated haircut** is a graduated shape or wedge, an effect or haircut that results from cutting the hair with tension, low to medium elevation, or overdirection. The most common elevation is 45 degrees. In a graduated haircut, there is a visual buildup of weight in a given area. The ends of the hair appear to be “stacked.” There are many variations and effects you can create with graduation simply by adjusting the degree of elevation, the amount of overdirection, or your cutting line (Figure 11–62).

A **layered haircut** is a graduated effect achieved by cutting the hair with elevation or overdirection. The hair is cut at higher elevations, usually 90 degrees and above. Layered haircuts generally have less weight than graduated haircuts. In a graduated haircut, the ends of the hair appear closer together. In a layered haircut, the ends appear farther apart. Layers create movement and volume in the hair by releasing weight. A layered haircut can be created with a traveling guide, a stationary guide, or both (Figure 11–63).

Another basic haircut is the **long layered haircut**. The hair is cut at a 180-degree angle. This technique gives more volume to hairstyles and can be combined with other basic haircuts. The resulting shape will have shorter layers at the top and increasingly longer layers toward the perimeter (Figure 11–64).

By mastering these four basic concepts, you will be able to create any haircut you want. Every haircut is made up of one, two, or all three of these basic techniques. Add a little texturizing, slide cutting, or shears-over-comb, and you’ve got advanced haircutting. Advanced haircutting is simply learning the basics and then applying them in any combination to create unlimited shapes and effects. Take the time now to practice discipline and precision in your work.

General Haircutting Tips

- *Always take consistent and clean partings*, which ensure an even amount of hair in each subsection and produce more precise results.
- *Take extra care* when working in the crown and neckline, which sometimes have very strong growth patterns.
- *Another danger zone* is the hair that grows around the ear or hangs over the ear in a finished haircut. Allow for the protrusion of the ear by either keeping more weight in this area or cutting with minimal tension.
- *Always use consistent tension*. Tension may range from maximum to minimum. You can maintain light tension by using the wide teeth of the comb and by not “pulling” the subsection too tightly. Whatever tension you are using, it should be consistent within the area on which you are working.
- *Pay attention to head position*. If the head is not upright, it can be hard to judge elevation and overdirection.
- *Maintain an even amount of moisture in the hair*. Dry hair responds to cutting differently than wet hair, and may give you uneven results in the finished haircut.
- *Always work with your guideline*. If you cannot see the guide, your subsection is too thick. Go back and take a smaller subsection before



Figure 11-62 Graduated haircut.



Figure 11-63 Layered haircut.

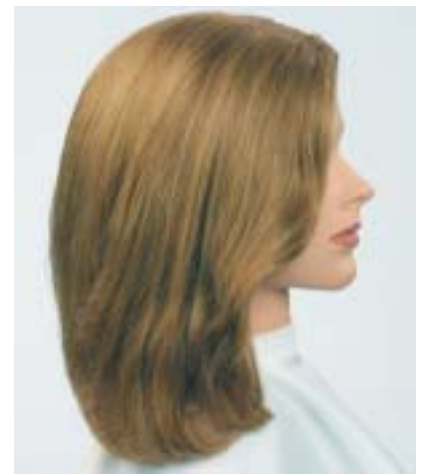


Figure 11-64 Long layered haircut.

cutting. Taking too large a subsection can result in a large mistake. By using smaller sections, if a mistake is made, it is small and therefore easier to correct.

- *Always cross-check the haircut.* **Cross-checking** is parting the haircut in the opposite way from which you cut it, to check for precision of line and shape. For example, if you use vertical partings in a haircut, cross-check the lengths with horizontal partings (Figure 11-65).
- *Use the mirror to see your elevation.* You can also turn the client sideways so that you can see one side in the mirror while working on the opposite side. This helps create even lines and maintains visual balance while working.
- Always check that both sides are even by standing in front of your client as well.
- Remember that curly hair shrinks more than straight hair, anywhere from $\frac{1}{2}$ to 2 inches (1.25 to 5 cm). Always leave the length longer than the desired end result.



Figure 11-65 Cross-checking.

The Blunt Haircut

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

Blunt haircuts may be performed by either holding the sections between the fingers or using the comb to hold the hair, and always with little to no tension. If the hair length is past the shoulders, sections need to be held between the fingers, with minimal tension.

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

PROCEDURE



BLUNT HAIRCUT

Implements and Materials

- towels
- shampoo cape
- shampoo and conditioner
- cutting cape
- wide-tooth comb
- cutting or styling comb
- four sectioning clips
- haircutting shears
- water spray bottle
- neck strip

Preparation

1. Perform the client consultation and hair analysis.
2. Drape the client for shampooing, using two towels.
3. Shampoo and condition the hair as necessary.
4. Towel-dry the hair. Remove the towel around the neck and dispose of properly, leaving the second towel in place to prevent excess water from dripping on the client.
5. Escort the client back to the styling chair. Secure a neck strip around the client's neck (Figure 11-66). Place a cape over the neck strip and fasten in the back. Fold the neck strip down over the cape so that no part of the cape touches the client's skin (Figure 11-67).



Figure 11-66 Place a neck strip around the client's neck.

Procedure

1. Detangle the hair with the wide-tooth comb. Then comb the hair back and away from the face to find the natural part, or part the hair the way the client will be wearing it.



Figure 11-67 Fold the neck strip down.



Here's a tip:

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

2. Take a center part that runs from the front hairline to the nape, dividing the head in two (Figure 11-68).
3. Find the apex of the head. Take a parting that runs from the apex to the back of the ear on both sides, and clip. You have now divided the head into four sections (Figure 11-69).
4. Beginning in the nape, on the left side, take a horizontal parting $\frac{1}{4}$ to $\frac{1}{2}$ inch (.6 to 1.25 cm) from the hairline, depending on the density of the hair. This creates the first subsection (Figure 11-70 and Figure 11-71).
5. With the client's head upright, comb the subsection in a natural fall from scalp to ends. With your dominant hand, comb the subsection again, stopping just above the cutting line. Make sure the comb is horizontal and just above the cutting line (desired length). Cut the subsection straight across against the skin, remembering to keep your shears horizontal and parallel to the floor (Figure 11-72). Repeat on the right-hand side, using the length of your first subsection as a guide (Figure 11-73). Check to make sure your cutting line is straight before moving on. You have now created your guideline for the entire haircut.



Figure 11-68 Center part.



Figure 11-69 Hair parted into four sections.



Figure 11-70 One section prepared for parting.



Figure 11-71 First subsection.



Figure 11-72 Cut first subsection on left.



Figure 11-73 Cut first subsection on right.

6. If the hairline lies down nicely, an alternate way of cutting a blunt line in the nape is to comb down the subsection and hold the hair against the skin with the edge of your nondominant hand. Cut the guideline below your hand, making sure your shears are horizontal and parallel to the floor (Figure 11-74).
7. Returning to the left side, take another horizontal parting, creating a subsection the same size as your previous subsection. A general rule of thumb is you should be able to see the guideline through the new subsection. If you cannot see the guide, take a smaller subsection. Comb the hair down in a natural fall, and cut the length to match the guide (Figure 11-75). Repeat on the right side (Figure 11-76).
8. Continue working up the back of the head, alternating from the left section to the right section, using $\frac{1}{2}$ inch subsections.
9. When you reach the crown area (danger zone), pay close attention to the natural fall of the hair. Comb the hair into its natural falling position, and cut with little or no tension to match the guide (Figure 11-77). You have now completed the back of the haircut.



Figure 11-74 Hold the hair against the skin.



Figure 11-75 Second subsection on left.



Figure 11-76 Second subsection on right.



Figure 11-77 Comb the crown into natural fall.



Here's a tip:

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



Here's a tip:

The crown area is called the “danger zone” because it is where irregular growth patterns are most apparent. The crown is particularly problematic when you are dealing with blunt haircuts. Look at the scalp to see the natural growth pattern. You may even want to leave this area out until the very end of the haircut, or cut it slightly longer than the guideline. Once the hair is dry, you can see where it falls, then match the length to the guideline. Another danger zone is around the ears. Because ears do not lie flat against the head, you need to take special steps to keep a clean cutting line. Always work with very little tension, or no tension, around the ears, unless you are working with shorter layers.



Figure 11-78 Take a horizontal parting on the left side.



Figure 11-79 Cut the first subsection.

10. Now move to the sides of the haircut. Beginning on the left side, take a horizontal parting and part off a portion from the back area to match (Figure 11-78). This will ensure that you maintain consistency with the blunt line when connecting the back to the sides. Be sure to take a subsection that is large enough to give you an even amount of hair at the cutting line, allowing for the protrusion of the ear. Comb the hair from scalp to ends, release the subsection, and allow the hair to hang in a natural fall. Using the wide teeth, place the comb back into the subsection just below the ear. Slide the comb down to just above the cutting line. Holding the comb parallel to the floor, cut the hair straight across just below the comb, connecting the line to the back (Figure 11-79). Repeat on the right-hand side (Figure 11-80).
11. When working on the right side (left side if you are left-handed), your shears will be pointing toward the back. To maintain consistency in your line, take smaller subsections, connecting at the ear first, and gradually move forward with the line until you reach the face.
12. An alternative way to approach the right side (left side if you are left-handed) is to turn your wrist so that your palm is facing upward and your shears are pointed toward the face. This requires that you position your body slightly behind the section you are working on, with your elbow dropped down. Either method gives you a consistent result in your line (Figure 11-81).
13. Before moving on, check that both sides of the haircut are even. Stand behind the client and check the lengths on both sides while looking in the mirror. Make any adjustments needed (Figure 11-82).
14. Continue working up the left side with horizontal partings, until all the hair has been cut to match the guide. When cutting the hair that falls along the face, make sure to comb the hair so it lies on the side, not the front, of the face. Repeat on the right side.



Figure 11-80 Repeat on the right.



Figure 11-81 Cutting on the right side.



Figure 11-82 Check both sides.

15. Cross-check the haircut using vertical sections, making sure you do not overdirect the hair. Elevate the hair slightly and cut off any excess hair, removing only minimal amounts (Figure 11-83).
16. Sweep up cut hair from the floor and dispose of properly.
17. Blow-dry the haircut. In order to get a true reading of the haircut, it is best to perform a smooth blow-dry, with very little lift at the scalp.
18. Once the haircut is dry, have the client stand. Check the line in the mirror. You should see an even, horizontal line all the way around the head. This is the time to clean up any hair at the neckline and to check where the hair falls when dry (Figure 11-84). Use the wide teeth of the comb to connect the crown area. If this section was left longer during the haircut, now is the time to connect it into the line (Figures 11-85a, b, and c).
19. Remove the drape and neck strip from the client and dispose of properly.
20. Brush loose hair from the client's neck and face. Escort the client to the reception area.



Figure 11-83 Cross-check with vertical subsections.



Figure 11-84 Clean up the neckline.

Cleanup and Sanitation

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



Figure 11-85a Finished blunt haircut.



Figure 11-85b



Figure 11-85c

completed!





Figure 11-86 A-line bob.



Figure 11-87 Longer blunt cut with one-length bangs.

OTHER BLUNT HAIRCUTS

The blunt haircut described above is the basis for a variety of other classic cuts.

- In a classic A-line bob, a diagonal cutting line (finger angle) is used (Figure 11-86).
- In this longer blunt haircut (Figure 11-87) the fringe has been left long and was cut with a horizontal finger angle. When blunt-cutting longer hair, hold the hair between the fingers with very little tension.
- Figure 11-88 illustrates a blunt haircut on curly hair. Notice how the hair naturally “graduates” itself when it dries.
- In a classic pageboy, or “bowl” shape, the perimeter is curved, using a combination of horizontal and curved lines (Figure 11-89).

TIPS FOR BLUNT HAIRCUTS

- Always cut with minimal or no tension.
- Work with the natural growth patterns of the hair, keeping the client’s head upright.
- Always comb the section twice before cutting, to ensure that you have combed the hair clean from the parting to the ends. If using the wide teeth of the comb while cutting, always comb the section first with the fine teeth, then turn the comb around, and recomb with the wide teeth.
- Always maintain an even amount of moisture in the hair.
- Pay close attention to growth patterns in the crown and hairline.
- Take precautions to allow for the protrusion of the ear, to avoid getting a “hole.”



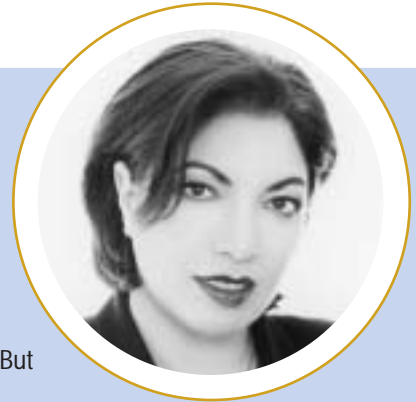
Figure 11-88 Blunt cut on curly hair.



Figure 11-89 Classic blunt pageboy.

insights

Mary Brunetti



A thirty-year veteran of the industry, Mary had no trouble getting her first job, but, without sufficient training, she almost had trouble keeping it. Continuing education came to the rescue.

There is no substitute for a good education and well-practiced skills. Investing in our careers takes time and money. I'll never forget what the legendary Vidal Sassoon once said: "If you think education is expensive, try ignorance!" I learned this the hard way.

I became a hairdresser in 1973, when the licensing laws were first changed to allow cosmetologists to service both men and women in the same salon. "Unisex" hair salons were popping up everywhere, and the need for stylists with strong skills was overwhelming. I recognized the opportunity, went to cosmetology school, and got my first job at a very busy salon in New York City. They had a training program in place to strengthen the skills of new stylists. At that time, my skills were substandard at best, but I was more interested in just earning a living and enjoying all my free time and socializing, so I ignored the training classes. Why bother, if I was already making money?

One busy day in the salon, however, the head of the training program actually took the brush out of my hand while I was working on a client. What an

embarrassment! But he was right. I wasn't

taking my craft seriously. He told me to go home and seriously consider if this was what I wanted to do as a career. If I came back, I could start training seriously. (I wound up marrying him, but that's another story.)

From that point on, my perspective changed. I trained hard to be the best I could. I took pride in my work and realized that hairdressers actually have the power to make their clients feel better about themselves. And that's a great feeling. Pretty soon, doors started to open for me. Now I was prepared. Soon I was styling the hair of models for fashion magazines. Then I was asked to educate stylists at major hair shows. I won national awards. I have to say, it's wonderful to be recognized in such a way by your peers and the people you greatly respect. Now I style the hair of a celebrity for a popular TV talk show and make appearances on the show doing makeovers. What a career! And all because I began to take what I do seriously, and I put in the time to learn from those who had something to teach me.

Don't miss this vital step. Take school seriously. There's no replacement for a strong foundation in the basic skills of your trade. When opportunities present themselves, you'll be ready!



Figure 11-90 Graduated bob: design.



Figure 11-91 Finished graduated bob.

The Graduated (45-Degree) Haircut

In this basic haircut, you will be working with a vertical cutting line and a 45-degree elevation as well as a 90-degree elevation. Although you will use a center part, keep in mind that this haircut can also work with a side part or a fringe. You will be using a stationary guideline and a traveling guideline. Remember, a stationary guideline is a guideline that does not move. All other sections are combed toward the guideline and are cut to match it. A traveling guideline moves with you as you work through the haircut.

OTHER GRADUATED HAIRCUTS

Let us take a look at some other types of graduated haircuts, created with different cutting angles.

- In the classic graduated bob made popular by Vidal Sassoon, diagonal sections and finger angles are used to create a rounded or beveled effect. This haircut begins in the back, using a 45-degree elevation throughout, and gradually incorporates the sides and top. If you find that the hairline grows up or toward the center, you can use the shears-over-comb technique to blend it (Figure 11-90 and Figure 11-91).

Activity

Here's a great way to understand what a graduated haircut looks like. Hold a telephone book by the spine with the pages hanging down. The edges of the pages make a straight line, just like a blunt haircut (Figure 11-92).

Now turn the book the other way, open it in the middle, and let the pages flop down on either side. The edges of the pages make a beveled line, just like a graduated haircut (Figure 11-93).

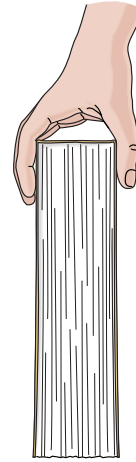


Figure 11-92 Straight or "blunt" hanging line.

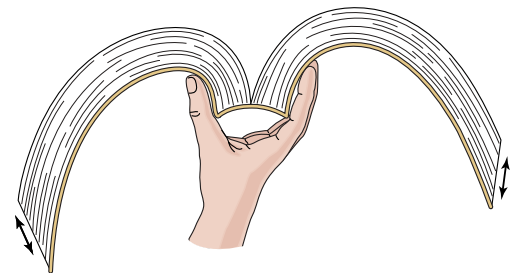


Figure 11-93 Beveled or "graduated" hanging line.

PROCEDURE



GRADUATED HAIRCUT

Implements and Materials

See list of implements and materials for Procedure 3—blunt haircut.

Preparation

Follow preparation steps for Procedure 3—blunt haircut.

Procedure

1. Part the hair into six sections. Begin with a part from the front hairline just above the middle of each eyebrow back to the crown area and clip the hair in place (Figure 11-94). Establish another part from the crown area where section one ends to the back of each ear, forming side sections two and three (Figure 11-95). Clip these sections in place. Part the hair down the center of the back to form sections four and five (Figure 11-96). Take a horizontal part from one ear to the other across the nape area, about 1 inch (2.5 cm) above the hairline. This section (six) is your horizontal guide section (Figure 11-97).



Figure 11-94 Part off section 1.



Figure 11-95 Form sections 2 and 3.



Figure 11-96 Form sections 4 and 5.



Figure 11-97 Finished sectioning.



Figure 11-98 Cut the first nape section (guideline).

2. Establish your guideline by first cutting the center of the nape section to the desired length. Use a horizontal cutting line parallel to the fingers (**Figure 11-98**). Cut the right and left sides of the nape section the same length as the center guideline (**Figure 11-99**).
3. Working upward in the left back section, measure and part off the first horizontal section approximately 1 inch wide (**Figure 11-100**).
4. Beginning at the center part, establish a vertical subsection approximately $\frac{1}{2}$ inch (1.25 cm) wide. Extend the subsection down to include the nape guideline. Comb the subsection smooth at a 45-degree angle to the scalp (**Figure 11-101**). Hold your fingers at a 90-degree angle to the strand and cut (**Figure 11-102**).
5. Proceed to cut the entire horizontal section by parting off vertical subsections and cutting in the same manner as Step 4. Check each section vertically and horizontally throughout the haircut. Each completed section will serve as a guideline for the next section.
6. Part off another horizontal section approximately 1 inch wide. Beginning at the center, create another vertical subsection that extends down and includes the previously cut strands (**Figure 11-103**). Comb the hair smoothly at a 45-degree elevation to the head. Hold the fingers



Figure 11-99 Finish cutting nape section.



Figure 11-100 Measure off first horizontal section with comb.



Figure 11-101 Comb first vertical subsection.



Figure 11-102 Cut first vertical subsection.



Figure 11-103 Create first vertical subsection in new section.

and shears at a 90-degree angle to the subsection and cut (Figure 11-104). Cut the entire horizontal section in this manner. Make sure the second section blends evenly with the previously cut section.

7. Continue taking horizontal sections throughout the left and right back sections and follow the same cutting procedure. The hair will gradually become longer as it reaches the apex. For example, if your nape guide was 2.5 (6.25 cm) inches long, your upper crown section will be approximately 6 inches (15 cm) long (Figure 11-105).
8. Maintain the length in the upper crown by holding each vertical subsection throughout the crown area at a 90-degree angle while cutting (Figure 11-106). After checking the back and crown for even blending, proceed to the left side section.
9. Establish a narrow guide section on the left side at the hairline approximately $\frac{1}{2}$ inch wide. The side guideline should be the same length as the nape (Figure 11-107). Move to the right side of the head and establish a matching guideline there. This will help ensure that both side sections will be the same length when the right side section is cut later (Figure 11-108).
10. Establish a $\frac{1}{2}$ inch side section that curves and follows the hairline above the ear back to the nape section. Smoothly comb the section, including the side guideline and part of the nape section (Figure 11-109).



Figure 11-104 Cut subsection.

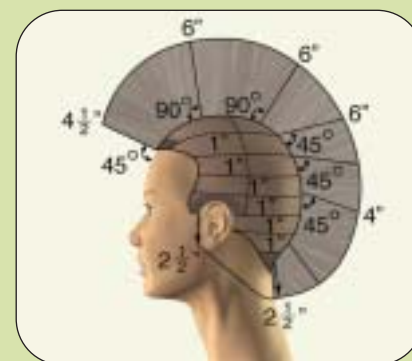


Figure 11-105 Graduated cutting design.



Figure 11-106 Cut hair in crown at 90 degrees.



Figure 11-107 Establish guide section on the left.



Figure 11-108 Check that both sections are the same length.



Figure 11-109 Establish side section.



Figure 11-110 Cut hair from nape guide to side guide.



Figure 11-111 Finished side section.

11. Holding the hair with little or no tension, cut the hair from the nape guide to the side guide. Note that the fingers are held at a slight angle to connect the two guides (Figure 11-110 and Figure 11-111).
12. Establish a horizontal section on the left side. The width of this section will vary because of the irregular hairline around the ear (Figure 11-112).
13. Starting at the ear, part a ½ inch vertical subsection. Include the underlying guideline and a small portion of the nape section (Figure 11-113).
14. Continue the same cutting procedure followed thus far. Take vertical subsections, comb smoothly, elevate at a 45-degree angle from the head, holding the fingers at a 90-degree angle to the strand. Cut the section even with the side guideline and nape section. Be sure to hold the vertical subsections straight out from the head at 45 degrees, not pulled to the right or left (Figure 11-114).
15. Continue establishing horizontal sections on the left side of the head and following the same cutting procedure. Check each section horizontally to ensure the ends are evenly blended. Add strands from the back section when checking to ensure that the two sections are uniform in length.
16. When the left side section is complete, the strands in the uppermost part of the section should be the same length as those in the upper crown area. In the final 1-inch section, comb the vertical subsections



Figure 11-112 Establish horizontal section on left side.



Figure 11-113 Part first vertical subsection.



Figure 11-114 Hold vertical subsection straight out from the head at 45 degrees.

and hold them at a 90-degree angle to the head. Position your fingers at 90 degrees to the strand and cut parallel to your fingers (Figure 11-115). Check the completed section horizontally to make sure the ends are even (Figure 11-116).

17. Move to the right side of the head and cut the hair in the same manner as you did on the left side, using the previously established guide. Once the back and both sides are complete, move to the fringe and top areas.
18. You can create a variety of fringe designs by cutting the fringe length close to that of the side guideline. Create a fringe guide section along the hairline about $\frac{1}{2}$ inch wide. Starting at the center part and working on the left side of the forehead, cut to the desired length (Figure 11-117).
19. Comb the fringe section, including the center guide strand and a small portion of the side area. Connecting the two guidelines will determine the angle of the cut (Figure 11-118).
20. Cut this fringe section at a low elevation. Check the cut for evenness and accuracy (Figure 11-119).
21. Establish a 1-inch section parallel to the fringe guideline. Beginning in the center, take narrow vertical subsections about $\frac{1}{2}$ inch wide that include the underlying guideline. Comb the strand smoothly and elevate from the head at 45 degrees. Continue this cutting procedure throughout the fringe area (Figure 11-120). The fringe section should blend evenly with the side section.



Figure 11-115 Blend subsections.



Figure 11-116 Cross-check section horizontally.



Figure 11-117 Cut fringe guide section.



Figure 11-118 Comb fringe section.



Figure 11-119 Cut fringe section at low elevation.



Figure 11-120 Cut vertical subsections in fringe area.



Figure 11-121 Cut top section.

22. Cut the remainder of the fringe area on the right side of the head in the same manner as you did on the left side.
23. Finish the top section by taking $\frac{1}{2}$ -inch vertical subsections parallel to the center part. Hold the hair up from the head at a 90-degree angle. Include hair from the crown and fringe areas and cut to blend the section with the two precut sections. Continue cutting in this manner until the remainder of the top section is cut. Hold the hair up from the head at a 90-degree angle and check the completed cut. Trim any uneven ends. The fringe guide gradually increases in length to the preestablished length in the top and crown areas (Figure 11-121).
24. Blow-dry the haircut and view the design, movement, and evenly blended ends (Figures 11-122a, b, and c).
25. Follow cleanup and sanitation steps in Procedure 3—blunt haircut.



Figure 11-122a Finished graduated cut.



Figure 11-122b



Figure 11-122c



- In the example in [Figure 11-123](#) and [Figure 11-124](#), you can see a shorter shape that has “rounded” weight. This haircut is created using diagonal partings that connect at the back of the ear. In front of the ear, the diagonal partings point down toward the face. Behind the ear, the diagonal partings point down toward the back. The sides are elevated and overdirected to the back of the ear, producing more length toward the face. The back is cut using a traveling guideline, with each section overdirected to the previous section.

TIPS FOR GRADUATED HAIRCUTS

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

The Uniform Layered (90-Degree) Haircut

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

Long Layered (180-Degree) Haircut

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

OTHER EXAMPLES OF LAYERED HAIRCUTS

There are many variations on the basic layered haircut.

- If you follow the uniform layering technique but cut the hair much shorter, to 1 inch (2.5 cm) or so, you will create a “pixie,” “crop,” or



Figure 11-123 Classic (round) graduated cut: design.



Figure 11-124 Finished classic (round) graduated cut.

PROCEDURE


 5

UNIFORM LAYERED HAIRCUT

Implements and Materials

See list of implements and materials for Procedure 3—blunt haircut.

Preparation

Follow preparation steps for Procedure 3 —blunt haircut.

Procedure

1. To create the guideline, take two partings $\frac{1}{2}$ inch (1.25 cm) apart, creating a section that runs from the front hairline to the bottom of the nape. Comb all other hair out of the way (Figure 11-126).
2. Beginning at the crown, comb the section straight out from the head, keeping your fingers parallel to the head form, and cut to the desired length. Continue working forward to the front hairline, making sure to stand to the side of the client (Figure 11-127 and Figure 11-128).
3. Continue cutting the guideline from the crown to the nape, rounding off any corners as you go along and making sure that your fingers are parallel to the head form (Figure 11-129 and Figure 11-130).

11



Figure 11-126 Part off guideline section.



Figure 11-127 Part out first section in the crown and cut.



Figure 11-128 Cut front section.

4. To maintain control and consistency while working through the haircut, separate the sides from the back by parting the hair from the apex to the back of the ear. Work through the back areas first. The parting pattern will be wedge-shaped, where each section begins at the same point in the crown and is slightly wider at the bottom of the nape (Figure 11–131a and Figure 11–131b).
5. Work through the right side first. Take a vertical parting that begins at the crown and connects with the guideline, creating a vertical section that ends at the hairline. Keep the sections small to maintain control. Beginning at the crown and using the previously cut guideline, comb the new section to the guide, and elevate the hair straight out from the head, with no overdirection. Cut the line by keeping your fingers parallel to the head and matching the guideline (Figure 11–132).
6. Continue working with a traveling guideline to the back of the ear (Figure 11–133). Repeat on the left side. When working on the left side of the back, shift your body position so that the tips of your shears are pointing down and the fingers holding the section are pointing up. By shifting your hand position, you will be able to control the section. In essence, you are reversing the hand position you used when you cut the right side of the back (Figure 11–134).



Figure 11-129 Connect crown to back.



Figure 11-130 Connect back to nape.



Figure 11-131a Wedge-shaped partings.



Figure 11-131b Wedge-shaped partings.



Figure 11-132 Cut second section on right back side.



Figure 11-133 Cut section at back of the ear.

7. Cross-check the entire back area. Take horizontal sections and elevate the hair at 90 degrees from the head. As you are checking, you should see a line that runs parallel to the shape of the head (**Figure 11-135**).
8. Section off the top area by taking a parting that begins at the recession area and ends at the crown, just above the parietal ridge on both sides. Clip the sides out of the way (**Figure 11-136**).
9. Cut the top area using vertical partings. Using the previously cut center section as a guideline, connect to the crown, holding each section straight up at 90 degrees from the head form. Make sure you do not overdirect the hair (**Figure 11-137** and **Figure 11-138**).
10. Cross-check the top, using horizontal partings and elevating the hair 90 degrees from the head form (**Figure 11-139**).



Figure 11-134 Shift hand position.



Figure 11-135 Cross-check back area.



Figure 11-136 Section off the top area.



Figure 11-137 Match the first section to the guideline.



Figure 11-138 Complete last section of top area.



Figure 11-139 Cross-check the top.

11. Now move to the right side. Work from the back of the ear toward the face, using vertical sections, and connect to the previous section at the back of the ear and the top. Comb the hair straight out from the head form at 90 degrees, removing any corners as you go (Figure 11-140 and Figure 11-141). Repeat on the left side, shifting body position so that the tips of your shears are pointing down and the fingers holding the section are pointing up.
12. Cross-check the side sections, using horizontal partings and combing the hair straight out at 90 degrees.
13. Comb the hair down. Notice the soft perimeter and rounded head shape (Figure 11-142).
14. Blow-dry the haircut, using a vent brush to encourage movement, and complete (Figures 11-143a, b, and c).
15. Follow cleanup and sanitation steps in Procedure 3—blunt haircut.



Figure 11-140 Connect at back of ear and top.



Figure 11-141 Connect lower portion of vertical section.



Figure 11-142 Finished haircut, wet profile.



Figure 11-143a Finished uniform-layer haircut.



Figure 11-143b



Figure 11-143c

completed!



PROCEDURE

6

LONG LAYERED (180-DEGREE) HAIRCUT

Implements and Materials

See list of implements and materials for Procedure 3—blunt haircut.

Preparation

Follow preparation steps for Procedure 3—blunt haircut.



Figure 11-144 Five sections.

Procedure

1. Part the hair into five cutting sections (Figure 11-144).
2. Begin at the top of the crown by taking a $\frac{1}{2}$ inch (1.25 cm) subsection across the head. Comb straight up from the head form and cut straight across (Figure 11-145).
3. Work to the front of the top section by taking a second $\frac{1}{2}$ inch subsection. Direct the first subsection (guideline) to the second one and cut to the same length (Figure 11-146).
4. Continue, using the previously cut subsection as your guideline to cut a new $\frac{1}{2}$ -inch subsection throughout the top section (Figure 11-147).



Figure 11-145 Cut the first subsection.



Figure 11-146 Cut the second subsection.



Figure 11-147 Continue cutting through top section.

11

5. On the left front section, using ½-inch horizontal subsections, comb the hair straight up and match to the previously cut hair (guideline) in the top section (Figure 11-148). Continue working down the side, using ½-inch subsections until the hair no longer reaches the guide.
6. Repeat on the right side (Figure 11-149).
7. At the top of the left rear section, using ½-inch horizontal subsections, comb the hair straight up from the head form, matching the length to the top section (guideline) and cut straight across (Figure 11-150).
8. Continue, using ½-inch horizontal subsections and working from top to bottom until the hair no longer reaches the guideline.
9. Repeat on the right side until the hair no longer reaches the guideline (Figure 11-151).
10. Blow-dry the hair (Figures 11-152a, b, and c).



Figure 11-148 Match hair to guideline and cut.



Figure 11-149 Repeat on the right side.



Figure 11-150 Cut left rear section.



Figure 11-151 Work down the rear section.



Figure 11-152a Finished long-layered haircut.



Figure 11-152b



Figure 11-152c



Figure 11-153 Short crop, men's cut.



Figure 11-154 Basic men's haircut design.



Figure 11-155 Basic men's haircut.

“Caesar” haircut. This hairstyle is flattering on both men and women (Figure 11-153).

- If you follow the same method but keep the “corners” by keeping your fingers vertical and not following the head form, you can create a square shape, which is common in a man's basic haircut (Figure 11-154 and Figure 11-155).
- You can create a layered haircut with longer perimeter lengths, otherwise known as a “shag,” by cutting the top area the same as for uniform layers and then elevating the side and back sections straight up (180 degrees), blending them into the top lengths (Figure 11-156 and Figure 11-157).

TIPS FOR LAYERED HAIRCUTS


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



Figure 11-156 Long shag design.



Figure 11-157 Long shag haircut.

CUTTING CURLY HAIR

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

Tips for Cutting Curly Hair

- Curly hair shrinks much more after it dries than straight hair. The curlier the hair, the more it will shrink. For every $\frac{1}{4}$ inch (.6 cm) you cut when the hair is wet, it will shrink up to 1 inch (2.5 cm) when dry. Always keep this in mind when consulting with your client.
- Use minimal tension and/or the wide teeth of your comb. If you use a lot of tension when cutting curly hair, you will be stretching the wet hair even more, and the hair will shrink that much more when it dries.
- Curly hair naturally “graduates” itself. If the shape you want to create has strong angles, you need to elevate less than when working with straight hair.
- Curly hair expands more than straight hair. This means that you will generally need to leave lengths longer, which ultimately helps weigh the hair down and keeps the shape from shrinking or ending up too short.
- In general, a razor should not be used on curly hair. Doing so can weaken the cuticle and cause the hair to frizz.
- Choose your texturizing techniques carefully. Avoid using the razor, and work mostly with point cutting and freehand notching to remove bulk and weight. (These techniques are discussed later in this chapter.)

Examples of Basic Haircuts on Curly Hair

Let us take a look at some of the basic haircuts and how they work on curly hair. In [Figure 11-158](#), notice how the hair appears stacked, even though it was cut with a blunt technique. Although the hair was not elevated, it appears graduated. Notice how the volume in the graduated haircut ([Figure 11-159](#)) is above the ears. The hair shrinks as it dries, resulting in a weight line that has graduated itself even higher. In the next example ([Figure 11-160](#)), notice the round shape. This is a uniform-layered cut on curly hair and was cut the same way as it was in [Figure 11-143](#).

OTHER CUTTING TECHNIQUES

Besides the basic haircuts, there are many techniques you can use to create different effects in the behavior and appearance of the hair. You can make



Figure 11-158 Blunt cut on curly hair.



Figure 11-159 Graduated cut on curly hair.



Figure 11-160 Uniform layered cut on curly hair.



Figure 11-161 Fringe area.



Figure 11-162 Layered fringe design.

wild hairlines calm down. You can make thick hair behave like thinner hair and make fine hair appear fuller. You can blend one area to another. You can make hair appear to move more. You can add volume or reduce volume. You can compensate for different growth patterns that exist in the same head of hair.

Cutting the Fringe (Bangs)

Because much of our haircutting history comes from England, you will often hear the word “fringe” used instead of “bangs.” The two words mean essentially the same thing. The fringe area is the hair that lies between the two front corners, or approximately between the outer corners of the eyes (Figure 11-161). See Figure 11-8.

It is important to work with the natural **distribution** (where and how hair is moved over the head) when locating the fringe area. Every head is different, and you need to make sure that you cut only the hair that falls in that area. Otherwise, you can end up with short pieces falling where they don't belong, which will ruin the haircut. When creating bangs, you do not always cut all the hair in this area, but you never cut more unless you are blending to the sides or the top.

Let us have a look at some different types of fringes.

- In Figure 11-162 and Figure 11-163, the fringe is cut using a stationary guide, elevating at 90 degrees straight up from the head form.
- Short bangs make a strong statement. In Figure 11-164 and Figure 11-165, they are combined with a shorter layered haircut. Notice that the line is curved. It has been cut with low elevation, so that it remains more solid-looking and not too heavy.
- In Figure 11-166 and Figure 11-167, the fringe is very long and was cut with the slide cutting technique to create a wispy effect.
- Sometimes, only a few pieces are cut in the fringe area. This keeps the hair out of the face. In this case, you will not be cutting all the hair in the fringe



Figure 11-163 Layered fringe cut.



Figure 11-164 Short, curved fringe design.



Figure 11-165 Short, curved fringe cut.

area. You will cut only a small portion of this area and might even use a razor for that purpose (Figure 11-168 and Figure 11-169).

Depending on the haircut, a fringe can be blended or not. If you are working with a blunt haircut and the fringe is one length, you usually will not need to blend it in. If you are working with layered or graduated shapes, you may want to blend the length of the fringe into the sides and/or the top (Figure 11-170 and Figure 11-171).

Razor Cutting

Razor cutting provides an entirely different kind of result from other haircutting procedures. In general, razor cuts lend a softer appearance than shear cuts. The razor is an excellent choice when working with medium to fine hair textures. The entire haircut moves and blends more. When you work with shears, you usually cut the ends of the hair blunt. When you work with the razor, however, the ends are cut at an angle and the line is not blunt, which produces softer shapes with more visible separation, or a “feathered”

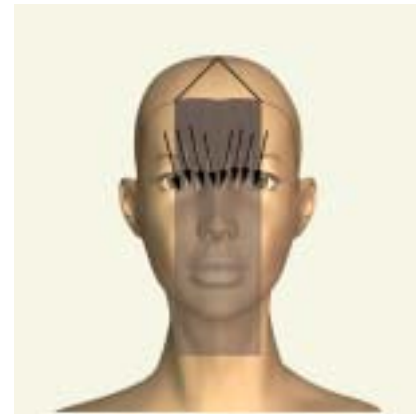


Figure 11-166 Long fringe design.



Figure 11-167 Long fringe cut.



Figure 11-168 Wispy fringe design.



Figure 11-169 Wispy fringe cut.



Figure 11-170 Blend fringe to sides.



Figure 11-171 Blend fringe to layered top.

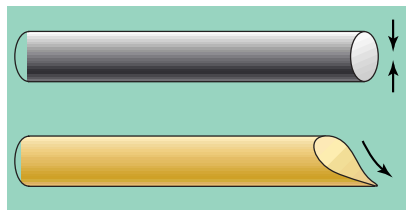


Figure 11-172 Razor-cut and shears-cut strands.



Figure 11-173 Razor cutting parallel to subsection.

effect, on the ends. With the razor, there is only one blade cutting the hair, and it is a much finer blade than the shears. With the shears, there are two blades that close on the hair, creating blunt ends (Figure 11-172).

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

There are two commonly used methods for cutting with a razor. In the first method, the razor is kept more parallel to the subsection (Figure 11-173). This technique is mainly used to thin the ends of the hair, and the entire length of the blade is used. The other approach is to come into the subsection with the blade at an angle (about 45 degrees). Here you are using about one-third of the blade to make small strokes as you work through the subsection (Figure 11-174). If the blade is not entering the hair at an angle and you attempt to “push” the razor through the hair, you will be putting added stress on the hair, and you risk losing control (Figure 11-175). Always remember that the blade needs to be at an angle when entering the hair.

When cutting a section, you usually move from top to bottom or side to side, depending on the section and finger angle. Here are some examples of razor techniques and hand positions on a vertical subsection (Figure 11-176) and a horizontal subsection (Figure 11-177).

RAZOR CUTTING TIPS

- Always check with your instructor before performing a razor cut. Make sure that the hair is in good condition. Never use a razor on curly hair, coarse wiry hair, or overprocessed, damaged hair.



Figure 11-174 Razor cutting at a 45-degree angle.



Figure 11-175 Incorrect razor angle.



Figure 11-176 Hand position on vertical section.

- Always use a guard.
- Always use a new blade. Working with a dull blade is painful for the client and puts added stress on the hair. Discard used blades in a puncture-proof container.
- Keep the hair wet. Cutting dry hair with a razor can make the hair frizz and can be painful for the client.
- Always work with the razor at an angle. Never force the razor through the hair.

Slide Cutting

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

There are two methods of holding the subsection when slide cutting. It is important to visualize the line you wish to cut before you begin (Figure 11-178). In one method, you hold the subsection with tension beyond the cutting line (Figure 11-179). In the other method, you place your shears on top of your knuckles, then use both hands to move simultaneously out to the length.

Shears-over-Comb

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



Figure 11-177 Hand position on horizontal section.



CAUTION

Always check with your instructor to see if the hair type you are working on is suitable for the razor. Coarse, wiry hair, curly hair, or damaged hair is not suitable for razor cuts. The razor may tend to make these hair types frizzier. Fine and medium hair textures in good condition are suitable for razor cuts.



Figure 11-178 Visualize your cutting line first.



Figure 11-179 Slide cutting.



Figure 11-180 Shears-over-comb technique.



What is ticket upgrading? Suppose that, in addition to her haircut, your client wants highlights, but color is not your specialty. If you refer the client to the color specialist in the salon, you have increased her total ticket. This is called ticket upgrading, or upselling, and means greater profits for the salon as well as increased income for you when other stylists return the favor.

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It is best to use this technique on dry hair, because that way you can see exactly how much hair you are cutting and will therefore maintain control. Lift (elevate) the hair away from the head using the comb, and allow the comb to act as your guide. Do not hold the hair between your fingers. Let the shears and comb move simultaneously up the head. It is crucial that one blade stays still and remains parallel to the spine of the comb as you move the thumb blade to close the shears. Strive for continual motion. Stopping the motion may cause “steps” or visible weight lines in the hair. Practice moving the comb and shears simultaneously, keeping the bottom blade still and opening and closing the shears with your thumb (Figure 11-180).

These are the basic steps when working with the shears-over-comb technique.

1. Stand directly in front of the section on which you are working. The area you are cutting should be at eye level.
2. Place the comb, teeth first, into the hairline, and turn the comb so that the teeth are angled away from the head (Figure 11-181).
3. With the still blade parallel to the spine of the comb, begin moving the comb up the head, continually opening and closing the thumb blade smoothly and quickly.
4. Angle the comb farther away from the head as you reach the area you are blending to avoid cutting into the length (weight) (Figure 11-182).

SHEARS-OVER-COMB TIPS

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



Figure 11-181 Comb position.



Figure 11-182 Reaching the weight line.

Texturizing

Texturizing is a commonly used technique within the professional hair industry. Today's haircuts generally require some form of texturizing. **Texturizing** is the process of removing excess bulk without shortening the length. It also means to cut for effect within the hair length, causing wispy or spiky effects. The term "texturize" should not be confused with hair texture, which is simply the diameter of the hair strand itself.

Texturizing techniques can be used to add volume, remove volume, make hair "move," and blend one area into another. It can also be used to compensate for different densities that exist within the same head of hair. Texturizing can be done with cutting shears, thinning shears, or a razor. There are many texturizing techniques, and a number of them will be explained in this section. Be sure to practice all the techniques, so that you learn the different effects they create and draw on them as the need arises with your clients.

TEXTURIZING WITH SHEARS

- **Point cutting** is a technique performed on the ends of the hair using the tips, or points, of the shears. This can be done on wet or dry hair. It is very easy to do on dry hair because the hair stands up and away from your fingers. Hold the hair 1 to 2 inches (2.5 to 5 cm) from the ends. Turn your wrist so that the tips of the shears are pointing into the ends, with your palm facing away from you. Open and close the shears by moving your thumb as you work across the section. As you close the shears, move them away from your fingers to avoid cutting yourself. Move them back in toward your fingers as you open them (Figure 11-183). In essence, you are cutting "points" in the hair. A more vertical shears angle removes less hair (Figure 11-184). The more diagonal the shears angle, the more hair is taken away, and the chunkier the effect (Figure 11-185).
- **Notching** is another version of point cutting. Notching is more aggressive and creates a chunkier effect. Notching is done toward the ends. Hold the section about 3 inches (7.5 cm) from the ends. Place the tips of your shears about 2 inches (5 cm) from the ends. Close your shears as you quickly move them out toward the ends. If you are working on very thick hair, you can repeat the motion every $\frac{1}{8}$ inch (.3 cm). On medium to fine



Figure 11-183 Point cutting.



Figure 11-184 Point cutting with steeper shears angle.



Figure 11-185 Point cutting with flatter shears angle.



Figure 11-186 Notching.



Figure 11-187 Free-hand notching.



Figure 11-188 Slithering.



Figure 11-189 Ideal open position.



Figure 11-190 Slicing with shears.



Figure 11-191 Slicing through a subsection with texturizing shears.



Figure 11-192 Slicing through the surface with texturizing shears.

hair, place your “notches” further apart. This technique can be done on wet or dry hair (Figure 11-186).

- **Free-hand notching** also uses the tips of the shears. Do not slide the shears, but simply snip out pieces of hair at random intervals. This technique is generally used throughout the interior of the section, rather than at the ends. It works particularly well on curly hair, where it is not desirable to add too many layers but, rather, where you would choose to release the curl and remove some density (Figure 11-187).
- **Slithering** or effilating is the process of thinning the hair to graduated lengths with shears. In this technique, the hair strand is cut by a sliding movement of the shears, with the blades kept partially opened (Figure 11-188). Slithering reduces volume and creates movement.
- **Slicing** is a technique that removes bulk and adds movement through the lengths of the hair. When slicing, never completely close the shears. Use only the portion of the blades near the pivot. This prevents removing large pieces of hair (Figure 11-189 and Figure 11-190). This technique can be performed within a subsection or just on the surface of the hair, with haircutting or texturizing shears (Figure 11-191 and Figure 11-192). To slice an elevated subsection, work with either wet or dry hair. When slicing on the surface of the haircut, it is best to work on dry hair, because you can see exactly how much hair you are taking away.
- **Carving** is a version of slicing that creates a visual separation in the hair. It works best on short hair (1-½ to 3 inches, or 3.75 to 7.5 cm, in length). This technique is done by placing the still blade into the hair and resting it on the scalp. Move the shears through the hair, gently opening and partially closing the shears as you move, thus “carving” out areas (Figure 11-193). The more horizontal your shears, the more hair you remove. The more vertical, the less hair you remove.
- By carving the ends, you can add texture and separation to the perimeter of a haircut by holding the ends of a small strand of hair between your thumb and index fingers, and carving on the surface of that strand. Begin carving about 3 inches from the ends toward your fingers.

TEXTURIZING WITH THINNING SHEARS

- *Removing bulk (thinning).* Thinning shears were originally created for the purpose of thinning out hair and blending. Many clients are afraid of the word “thinning.” A more modern choice of words would be “removing bulk” or “removing weight.” When using the thinning shears for this purpose, it is best to follow the same sectioning as in the original haircut. Comb the subsection out from the head and cut it with the thinning shears, at least 4 to 5 inches (10 to 12.5 cm) from the scalp (Figure 11-194). On longer lengths, you may need to repeat the process again as you move out toward the ends. On coarse hair textures, stay farther away from the scalp, as sometimes the shorter hairs will poke through the haircut. On blunt haircuts, avoid thinning the top surfaces, as you may see visible lines where the hair is cut with the thinning shears. When working on curly hair, it is best to use the free-hand notching technique rather than thinning shears.
- *Removing weight from the ends.* You can also use thinning shears to remove bulk from the ends. This process works well on many hair textures. It can be used on both thin and thick hair, and it helps taper the perimeter of both graduated and blunt haircuts. Elevating each subsection out from the head, place the thinning shears into the hair at an angle and close the shears a few times as you work out toward the ends (Figure 11-195).
- *Thinning shears-over-comb.* Practicing the shears-over-comb technique with the thinning shears is a particularly effective way of mastering this technique. This technique, which is useful for blending weight lines on finer textures of hair, can be used as well on thick and coarse haircuts that are cut very short, especially in the sides and the nape. It helps the hair to lie closer to the head.
- *Other thinning shears techniques.* Any texturizing technique that can be performed with regular haircutting shears may also be performed with the thinning shears. When working on very fine or thin hair, try using the thinning shears for carving, point cutting, and slicing. This keeps you from overtexturizing and removing too much weight.

TEXTURIZING WITH THE RAZOR

- *Removing weight.* You can use the razor to thin out the ends of the hair. On damp hair, hold the section out from the head, with your fingers at the ends. Place the razor flat to the hair, 2 to 3 inches (5 to 7.5 cm) away from your fingers. Gently stroke the razor, removing a thin “sheet” of hair from the area (Figure 11-196). This tapers the ends of the section, and can be used on any area of the haircut where this effect is desired.
- *Free-hand slicing.* This technique can be used throughout the section or at the ends, and should be done on wet hair. When working in the midshaft of the subsection, comb the hair out from the head, and hold it with your fingers close to the ends. With the tip of the razor, slice out pieces of hair. The more vertical the movement, the less hair you remove. The more horizontal the movement, the more hair you remove. This technique releases weight from the subsection, allowing it to move more



Figure 11-193 Carving through a short haircut.



Figure 11-194 Thinning out the midsection.



Figure 11-195 Thinning out the ends.



Figure 11-196 Tapering the ends with the razor.



CAUTION

During the thinning process, remember that you can always go back and remove more hair if necessary. However, once the hair has been cut, it is impossible to replace, and you might have difficulty achieving the desired hairstyle.

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(Figure 11-197). You can also use free-hand slicing on the ends of the hair to produce a softer perimeter or to create separation throughout the shape. In this case, hold the ends of a small piece of hair in your fingertips. Beginning about 3 inches from your fingers, slice down one side of the piece toward your fingers (Figure 11-198).

- **Razor-over-comb.** In this technique, the comb and the razor are used on the surface of the hair. Using the razor on the surface softens weight lines and causes the area to lie closer to the head. This technique is used mainly on shorter haircuts. There are two approaches. The first is to place the comb into the hair, with the teeth pointing down, a few inches above the area on which you will be working. Make small, gentle strokes on the surface of the hair with the razor. Move the comb down as you move the razor down (Figure 11-199). This is a great technique for tapering in the nape area or softening weight lines.

The second way, referred to as **razor rotation**, is very similar to razor-over-comb. The difference is that you make small circular motions. Begin by combing the hair in the direction you will be moving in. Place the razor on the surface of the hair. Then allow the comb to follow the razor, combing through the area just cut, and then comb back into the section or onto a new section. This helps soften the texture of the area and gives direction to the haircut (Figure 11-200).



Figure 11-197 Slicing the midshaft.



Figure 11-198 Slicing the perimeter.



Figure 11-199 Razor-over-comb technique.



Figure 11-200 Razor rotation.

BASIC HAIRCUTS ENHANCED WITH TEXTURIZING TECHNIQUES

Consider these three basic haircuts and see how texturizing techniques can change the appearance of each haircut.

1. **Figure 11-201** shows a blunt haircut before freehand razor slicing, and **Figure 11-202** shows the same haircut after the technique has been used.
2. **Figure 11-203** shows a graduated haircut before freehand shears slicing, and **Figure 11-204** shows the haircut after.
3. **Figure 11-205** shows a uniform layered haircut, and **Figure 11-206** shows the same haircut after notching on the ends and free-hand notching on the interior.



Figure 11-201 Blunt hair cut before texturizing.



Figure 11-202 Texturized blunt haircut.



Figure 11-203 Graduated haircut before texturizing.



Figure 11-204 Texturized graduated haircut.



Figure 11-205 Uniform layered haircut before texturizing.



Figure 11-206 Texturized uniform layered haircut.

CLIPPERS, EDGERS, AND TRIMMERS

One last category of tools with which all stylists should be familiar is clippers, edgers, and trimmers, which offer versatile solutions for many haircutting challenges.

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

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

Tools for Clipper Cutting

There are several tools to have on hand when clipper cutting. Although you will not necessarily use each tool for every haircut, it is important to understand in which situations these tools are used (refer to Figure 11–44.)

- **Clippers.** Clippers come in different shapes and sizes. They can be used with or without attachments. Edgers, also called trimmers, are usually cordless, smaller-sized clippers. They are mainly used to clean the necklines and around the ears (Figure 11–207). Clean clippers and edgers after each use with a clipper brush. Disinfect the detachable blade and heel after each use as well. Follow the manufacturers' instructions for care and cleaning.
- **Length guard attachments.** When attached to the clippers, length guards allow you to cut all the hair evenly to that exact length. They range from $\frac{1}{8}$ to 1 inch (.3 to 2.5 cm) wide, and can be used in different combinations to create different lengths.
- **Haircutting shears.** Used mainly for removing length and detailing the haircut.
- **Thinning shears.** Also called blending or tapering shears, these are great for removing excess bulk and for blending one area with another.
- **Combs.** In a regular cutting comb, the wider-spaced teeth are geared for combing and cutting, while the finer-spaced teeth are used for detailing, shears-over-comb, and clipper-over-comb techniques. The classic barbering comb is often used in the nape, at the sides, and around the ears, and allows you to cut the hair very short and close to the head. The wide-toothed comb is used when cutting thicker and longer lengths, where detailing is not required.



11 Figure 11–207 Edger cutting around the ear.

Basic Clipper Techniques

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

CLIPPER-OVER-COMB

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

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

Here are some tips for working with the clipper-over-comb technique, which will be illustrated in the procedure for the men's basic clipper cut later in this chapter.

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

CLIPPER CUTTING WITH ATTACHMENTS

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

USING EDGERS AND TRIMMERS

- Using edgers around the ears. When cutting a clean line around the ears, use both hands to hold the edger sideways. Using just the outer edge on the skin, arc the edger up and around the ear (Figure 11-208). As you reach the area behind the ear, use the comb to hold the hair in place, and continue with the arcing motion (Figure 11-209).
- Using edgers at the neckline. Clean up hair on the neck that grows below the design line (Figure 11-210). Edgers also help create more defined lines at the perimeter (Figure 11-211).



Figure 11-208 Arcing edger at front of the ear.



Figure 11-209 Arcing edger at back of ear with comb.



Figure 11-210 Cleaning up neck hair.



Figure 11-211 Edging line at side perimeter.

Men's Basic Clipper Cut

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

TIPS FOR CLIPPER CUTTING

- Always work against the natural growth patterns, especially in the nape. This ensures that you are elevating the hair away from the head and cutting the hair evenly.
- Always work with small sections. When using the clipper-over-comb technique, do not try to cut all the way across the entire length of the comb. The area you are cutting should be no wider than 3 inches.

Activity

Part of your job as a salon professional will be to determine your client's overall needs and make suggestions that will enhance the service you've performed. In the following "scene," a stylist suggests an additional service to a haircut client. This is known as ticket upgrading or upselling. Read this dialogue over, then choose a partner with whom to role-play a similar scene. Focus on a different type of problem, such as oily hair. Or try suggesting a service from another stylist, such as a color or texture service, always keeping in mind what would benefit this particular client.

Stylist: Ms. Sanchez, I'm really glad you came in today for a trim. Your hair feels quite dry.

Ms. Sanchez: I know. I've been spending a lot of time at the pool. It really has dried out something awful.

Stylist: Are you finding that your hair is harder to style in this condition? Are you having trouble getting the volume you're used to?

Ms. Sanchez: Absolutely. And it's so dull! It just lies there on top of my head. Do you think it's just too long?

Stylist: Well, that may be part of it. To tell you the truth, a haircut would help. I'd also suggest a deep conditioning treatment. I can apply the treatment after the shampoo. If you have the time, I'd like to leave it on for 15 or 20 minutes to get the reconstruction process started. You may want to pick up a tube of the reconstructor to use at home, once or twice a week (Figure 11–125).

Ms. Sanchez: What's that going to cost?

Stylist: It will be an additional \$5. A tube of the conditioner is \$15 for eight ounces, or about eight treatments at home. I'm suggesting this because I think your hair really needs it—and I want you to be happy with the feel of your hair again. What do you say? Should I go ahead and apply the treatment?

Ms. Sanchez: Okay. Let's try it and see if it makes a difference!



Figure 11–125 Ticket upgrading.

PROCEDURE



MEN'S BASIC CLIPPER CUT

Implements and Materials

- cutting cape
- neck strip
- haircutting comb
- barber comb
- haircutting shears
- clipper
- trimmer
- small-number guard attachment (optional)

Procedure

1. The hair should be clean and dry for this haircut (Figure 11-212).
2. Make a horseshoe parting about 2 inches (5 cm) below the apex of the head, beginning and ending at the front hairline (Figure 11-213). Comb the hair above the part forward.
3. Starting in the nape area, place the haircutting comb against the scalp, teeth up. Angle the comb against the scalp from 0 to 45 degrees, allowing for the natural contour of the head. Cut the hair that extends through the teeth of the comb (Figure 11-214).
4. Repeat Step 3 as you move up the back of the head. Blend the lengths over the curve of the head by cross-cutting horizontally, from side to side (Figure 11-215). Shape the back center area first, from the nape to the parietal ridge. Then, still using the clipper-over-comb technique, cut both sides of the back, from ear to ear.



Figure 11-212 Client before clipper cut.



Figure 11-213 Make a horseshoe part.



Figure 11-214 Cut at the nape.



Figure 11-215 Cross-cut the back of the head.



Figure 11-216 Cut from sideburn to parietal ridge.



Figure 11-217 Measure from eyebrow to natural hairline.



Figure 11-218 Cut guideline at crown.



Figure 11-219 Bring hair toward guideline.

5. Carefully blend the lengths over the curve of the head by cross-cutting.
6. Using a small number attachment on the clipper, cut up each side from the sideburn to the parietal ridge (Figure 11-216). The hair lengths will be very close to the scalp. If the client wants longer sides, the weight on the top should not overpower the sides; it should blend. If the sides are very short, the top should be cut shorter to blend.
7. Measure the distance between the eyebrows and the natural hairline to establish an appropriate guideline for the length in the crown area (Figure 11-217).
8. Cut a narrow guideline at the crown end of the horseshoe parting. Determine the length by the forehead measurement (Figure 11-218). Beginning at the crown end, cut the top area with the clipper to the exact length of the initial crown guideline. As you move toward the forehead, pull the hair back toward the guideline in order to increase the length at the forehead (Figure 11-219).
9. Using the clipper and attachment, shorten and shape the hair around the ears and sideburns (Figure 11-220). Continue to cut the hair until the shape of the head and the length of the hair are in harmony. To blend or outline the perimeter of the haircut, you may use a clipper or trimmer (Figure 11-221). The shears-over-comb or clipper-over-comb technique, using the front teeth of a barber comb, may also be employed here.
10. Follow cleanup and sanitation steps in Procedure 3—blunt haircut.



Figure 11-220 Shape hair around ears and sideburns.



Figure 11-221 Finished clipper cut.

completed!





Figure 11-222 Trimming beard with clipper over comb.




Figure 11-223 Trimming beard with clipper and guard.

- When using the clipper-over-comb technique, the angle of the comb determines the cutting angle. If the comb is parallel to the head, you will cut the hair the same length as you move up the head. If the comb is angled away from the head as you move, you begin to build length.

TRIMMING FACIAL HAIR

Clippers and edgers can be used to trim beards and mustaches as well. The technique is very similar to shears-over-comb and clipper-over-comb. When removing length, use the comb to control the hair, and always cut against the comb (Figure 11-222). You can also use the length guard attachments to trim a beard to the desired length (Figure 11-223). If you choose to use haircutting shears to trim facial hair, you may want to keep a less expensive pair for this purpose. Facial hair is very coarse and may dull your haircutting shears.

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



chapter glossary

<i>angle</i>	the space between two lines or surfaces that intersect at a given point; in haircutting, the hair is held away from the head to create an angle of elevation
<i>apex</i>	highest point on the top of the head
<i>beveling</i>	tapering the ends of the hair
<i>blunt haircut</i>	haircut in which all the hair comes to one hanging level, forming a weight line or area; it is cut with no elevation or overdirection; also referred to as a one-length, zero-elevation, or no-elevation cut
<i>carving</i>	haircutting technique done by placing the still blade into the hair and resting it on the scalp, then moving the shears through the hair while opening and partially closing the shears
<i>clipper-over-comb</i>	haircutting technique similar to shears-over-comb, except that the clippers move sideways across the comb rather than bottom to top
<i>cross-checking</i>	parting the haircut in the opposite way from which you cut it, to check for precision of line and shape
<i>crown</i>	area of the head between the apex and the back of the parietal ridge
<i>cutting line</i>	the angle at which the fingers are held when cutting, and ultimately the line that is cut; also known as finger angle, finger position, cutting position, cutting angle, and shears angle
<i>distribution</i>	where and how hair is moved over the head; the direction hair is combed in relation to its base parting
<i>elevation</i>	angle or degree at which a subsection of hair is held, or elevated, from the head when cutting; also referred to as projection
<i>four corners</i>	points on the head that signal a change in the shape of the head, from flat to round or vice versa
<i>free-hand notching</i>	notching technique in which pieces of hair are snipped out at random intervals
<i>fringe</i>	triangular section that begins at the apex and ends at the front corners
<i>graduated haircut/graduation</i>	graduated shape or wedge; an effect or haircut that results from cutting the hair with tension, low to medium elevation, or overdirection; has a stacked area around the exterior
<i>growth pattern</i>	the direction in which the hair grows from the scalp; also referred to as natural fall or natural falling position
<i>guideline</i>	section of hair, located either at the perimeter or the interior of the cut, that determines the length the hair will be cut; also referred to as a guide; usually the first section that is cut to create a shape
<i>hairline</i>	the hair that grows at the outermost perimeter along the face, around the ears, and on the neck
<i>head form</i>	the shape of the head or skull; greatly affects the way the hair falls and behaves; also called head shape
<i>interior guideline</i>	guideline that is inside the haircut rather than on the perimeter
<i>layered haircut/layers</i>	graduated effect achieved by cutting the hair with elevation or overdirection; the hair is cut at higher elevations, usually 90 degrees or above, which removes weight



<i>line</i>	thin continuous mark; in haircutting, may be the guideline, cutting line, or perimeter; can be straight or curved, horizontal, vertical, or diagonal.
<i>long layered haircut</i>	haircut in which the hair is cut at a 180-degree angle; the resulting shape has shorter layers at the top and increasingly longer layers toward the perimeter
<i>nape</i>	back part of the neck; the hair below the occipital bone
<i>notching</i>	version of point cutting in which the tips of the shears are moved toward the hair ends rather than into them; creates a chunkier effect
<i>occipital bone</i>	hindmost bone of the skull below the parietal bones; protrudes at the base of the skull
<i>overdirection</i>	combing a section away from its natural falling position, rather than straight out from the head, toward a guideline; used to create increasing lengths in the interior or perimeter
<i>palm-to-palm</i>	cutting position in which the palms of both hands are facing each other
<i>parietal ridge</i>	the widest area of the head, usually starting at the temples and ending at the bottom of the crown
<i>part/parting</i>	a line dividing the hair to the scalp that separates one section of hair from another or creates subsections; generally created with a comb
<i>perimeter</i>	the outer line of a hairstyle, the silhouette line; sometimes referred to as the exterior
<i>point cutting</i>	haircutting technique in which the tips of the shears are used to cut “points” into the ends of the hair
<i>razor-over-comb</i>	texturizing technique in which the comb and the razor are used on the surface of the hair
<i>razor rotation</i>	texturizing technique similar to razor-over-comb, done with small circular motions
<i>reference points</i>	points on the head that mark where the surface of the head changes or the behavior of the hair changes, such as ears, jawline, occipital bone, apex, etc.; used to establish design lines that are proportionate
<i>section</i>	to divide the hair by parting into uniform working areas for control; sections are created when two partings are made parallel to one another
<i>shears-over-comb</i>	haircutting technique in which the hair is held in place with the comb while the tips of the shears are used to remove the lengths
<i>slicing</i>	technique that removes bulk and adds movement through the lengths of the hair; the shears are not completely closed, and only the portion of the blades near the pivot is used
<i>slide cutting</i>	method of cutting or thinning the hair in which the fingers and shears glide along the edge of the hair to remove length
<i>slithering</i>	process of thinning the hair to graduated lengths with shears; cutting the hair strand by a sliding movement of the shears while keeping the blades partially opened; also called effilating
<i>stationary guideline</i>	guideline that does not move
<i>subsections</i>	smaller sections within a larger section of hair, used to maintain control of the hair while cutting



chapter glossary *(continued)*

<i>tapers</i>	haircuts in which there is an even blend from very short at the hairline to longer lengths as you move up the head; "to taper" is to narrow progressively at one end
<i>tension</i>	amount of pressure applied when combing and holding a section, created by stretching or pulling the section
<i>texturizing</i>	removing excess bulk without shortening the length; changing the appearance or behavior of hair, through specific haircutting techniques, using shears, thinning shears, or a razor
<i>traveling guideline</i>	guideline that moves as the haircutting progresses, used often when creating layers or graduation; also referred to as moving or movable guidelines
<i>uniform layers</i>	effect produced by cutting the hair at the same length consistently, using a 90-degree elevation
<i>weight line</i>	A visual "line" in the haircut, where the ends of the hair hang together; the line of maximum length within the weight area: heaviest perimeter area of a 0-degree (one-length) or 45-degree (graduated) cut

review questions



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