

MILADY



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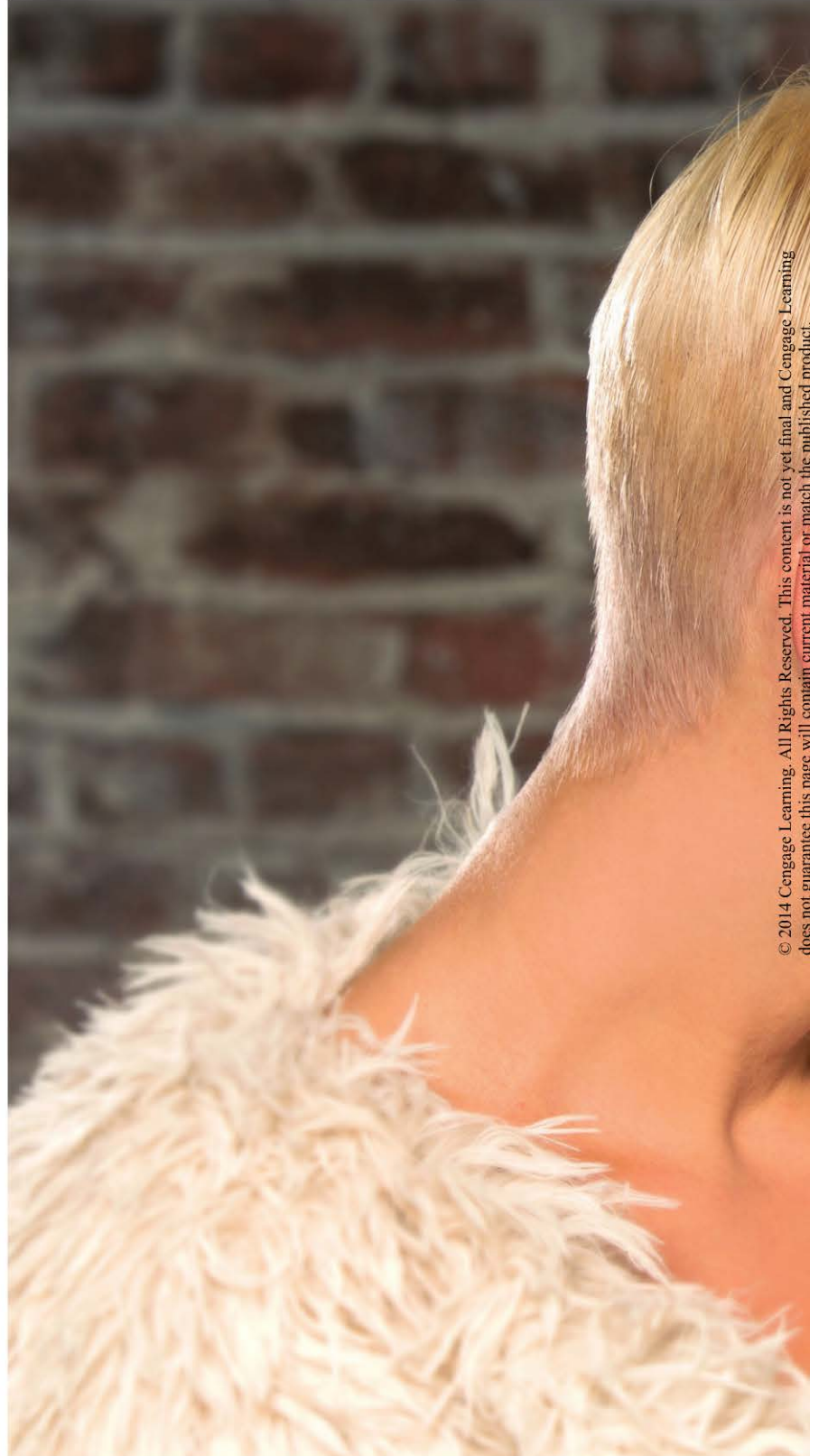
PART 1 ORIENTATION

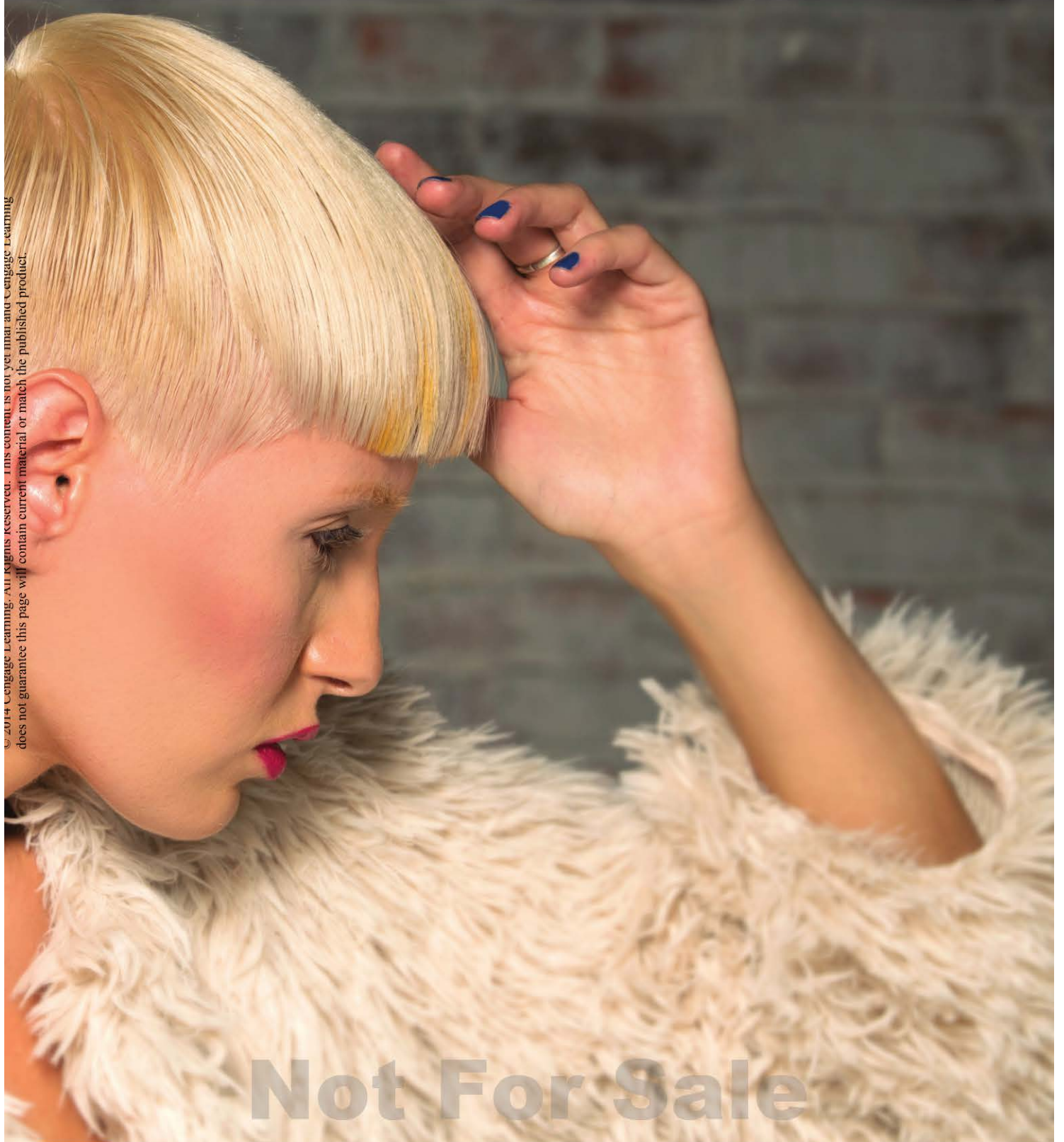
1 HISTORY & CAREER OPPORTUNITIES

2 LIFE SKILLS

3 YOUR PROFESSIONAL IMAGE

4 COMMUNICATING FOR SUCCESS





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PRINCIPLES OF HAIR DESIGN



LEARNING OBJECTIVES

After completing this chapter, you will be able to:

LO 1

Describe sources of hair design inspiration.

LO 2

List the five elements of hair design and how they relate to hairstyling.

LO 3

Explain the five principles of hair design and recognize their specific contribution to a hairstyle.

LO 4

Understand the influence of hair type and texture on design.

LO 5

Identify the seven different facial shapes and design a beneficial hairstyle for each.

LO 6

Explain two design considerations for men.

OUTLINE

WHY STUDY PRINCIPLES OF
HAIR DESIGN? 296

DISCOVER THE PHILOSOPHY
OF DESIGN 296

DEFINE THE ELEMENTS
OF HAIR DESIGN 297

UNDERSTAND THE PRINCIPLES
OF HAIR DESIGN 303

RECOGNIZE THE INFLUENCE
OF HAIR TYPE AND TEXTURE
ON HAIRSTYLE 306

CREATE HARMONY
BETWEEN HAIRSTYLE AND
FACIAL STRUCTURE 308

DESIGN FOR MEN 317

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Design Texture



figure 14-13
Straight hair



figure 14-14
Wavy hair



figure 14-15
Very curly hair

Design texture refers to the directional wave patterns or illusion of motion in the hair. The design texture must be taken into consideration when creating a style for your client. All hair, whether straight, wavy, curly, or excessively curly has a unique directional pattern and its own movement. For example, straight hair reflects light better than other patterns; it also reflects the most light when it is cut to a single length (figure 14-13). Wavy hair can be combed directionally to create horizontal lines (figure 14-14). Curly hair is more coiled and often grows more compact together. Curly hair will reflect less light and can create a larger form than straight or wavy hair (figure 14-15).

Creating Design Texture with Styling Tools

Texture can be created temporarily with the use of heat and/or wet styling techniques. Curling irons, hot rollers, or even flat irons can be used to create a wave or curl. Curly hair can be straightened using a flat brush, round brush, and the heat of a blow dryer or flat iron (figure 14-16).

Crimping irons are used to create interesting and unusual wave patterns, like zigzags. Hair can also be wet-set with rollers, wrapped with bobby pins or pincurled to create curls and waves. Finger waves, braids, and locs are other ways of creating temporary textured pattern changes (figures 14-17 and 14-18). You will learn more about styling techniques in subsequent chapters.

Changing Design Texture with Chemicals

Chemically infused services that make changes in the natural texture, curl, or wave pattern in the hair are considered permanent and will never revert back to the original pattern. (figure 14-19). As the hair grows long enough to alter the texture or pattern, a re-touch chemical process will need to be done on the new growth to make the design pattern uniform. Curly hair can be straightened with relaxers, and straight hair can be curled with permanent waves.



figure 14-16
Wave patterns can be altered temporarily.

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



figure 14-17
Finger waves and curls

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



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



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



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

figure 14-18
Fine braids create temporary waves.

figure 14-19
Chemically altered hairstyle

figure 14-20
Straight wave patterns are flattering on a round face.

Keratin based chemical treatments used for smoothing or straightening the hair are also available in today's market. This process, however, is not completely permanent. Depending on the manufacturer, strength, timing, and application, the product results last 120 days on average. These techniques are covered in detail in Chapter 20, Chemical Texture Services.

Tips for Designing with Directional Wave Patterns

- Use creative discretion when using multiple directional wave pattern combinations together in one design. This design is ideal for a client who wants to achieve a trendy multi-textured look with volume and unconstructed lines; however, may be less appropriate for more conservative professionals who wish for a smoother finished design.
- Smooth patterns accent the face and are particularly useful when you wish to narrow a round head shape (figure 14-20).
- Curly patterns take attention away from the face and can be used to soften square or rectangular features (figure 14-21).

Haircolor

Haircolor plays an important role in hair design, both visually and psychologically. It can be used to help define texture and line in a design. Haircolor can work to your advantage in many ways, from covering gray to changing the all-over color of a client's hair. Color can make all or part of the design appear larger or smaller by adding or subtracting volume. Depending on placement, color can accent or de-emphasize a particular part of a style or client feature. Color is also known to have a positive impact on one's mood and or attitude, if done well. In Chapter 21, Haircoloring, you will learn more about enhancing hair design by using haircolor as an important element.



figure 14-21
Curly wave patterns soften angular faces.

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Concealers

Concealers are used to hide dark eye circles, hyperpigmentation, distended capillaries, and other imperfections. They contain a high concentration of pigment so as to provide greater coverage than foundation. Concealers are packaged in sticks, pencils, tins, jars, or tubes with wands. They are either silicone-based for self-setting light coverage, or oil-based creams for greater coverage. Some of them contain anti-acne ingredients like salicylic acid to control blemishes. Today's concealers are available in a wide range of skin-matching shades.



figure 24-4
Loose powder



figure 24-5
Eye shadows



CAUTION

According to the American Medical Association, eye pencils should not be used along the inner rims of the eyes because this can lead to infection of the tear duct, causing tearing, blurring of vision, and permanent pigmentation of the mucous membrane lining the inside of the eye.

figure 24-6
Eyeliner pencils



Eyeliners

An **eyeliner** is a cosmetic used to define the eyes and make the lash line appear fuller (figure 24-6). It is available in pencil, liquid, pressed (cake), gel, or felt-tip pen form and comes in a variety of colors.

Eyeliner pencils consist of a wax (paraffin) or hardened oil base (petrolatum) with a variety of additives to create color. Eyeliner pencils are available in both soft and hard forms for use on the upper and lower eyelids.

Eyebrow Color

Eyebrow pencils, and **eyebrow powders**, are used to add color and shape to the eyebrows. They can be used to darken the eyebrows, correct their shape, or fill in sparse areas. Brow powders are similar to pressed eye

shadows and are applied to the brows with a brush. Brow powders cling to eyebrow hairs, making the brows appear darker and fuller.

The chemistry of eyebrow pencils is similar to that of eyeliner pencils. The chemical ingredients in eyebrow powders are similar to those in eye shadows.

Cheek Color

Cheek color, also known as *blush*, is used primarily to add color to the cheeks. Bronzer, another form of cheek color, is often added to give definition and a warm glow. These products come in powder, liquid, gel, and cream forms (figure 24-7).

Makeup artists have traditionally used powder blushes; however, cream and gel cheek colors lend a sheer, natural-looking glow. Powder blushes are applied after the foundation and powder have been applied. Creams, liquids, and gels are layered over, and then blended into, the foundation.

Lip Color

Lip color, also known as *lipstick* or *lip gloss*, is a waxy cosmetic used to enhance the lips. Lip color is available in a wide variety of colors (figure 24-8). Many of them contain skin-friendly ingredients like moisturizers to hydrate the lips or sunscreen to protect against exposure to ultraviolet light.

Lip color is available in many forms, including creams, glosses, pencils, gels, and sticks. These products are a mixture of oils, waxes, and pigments known as lakes or color dyes.

Properly selecting lipstick color takes talent and an understanding of color theory. The lip color must complement the client's hair and eye color as well as current fashion trends. However, classic colors are timeless and therefore never go out of style.

Lip liner is generally applied before the lip color to define the shape of the lips and keep color from bleeding. Lip liners are colored pencils that are available in a variety of sizes. To ensure proper infection control procedures are followed, sharpen the pencil before application, and clean it after each use. Remember to clean and then disinfect your sharpener also!

Mascara

Mascara is a cosmetic preparation used to darken, define, and thicken the eyelashes. It is available in liquid, cake, and cream form and in a variety of shades and tints (figure 24-9). High-performance mascaras contain rayon



figure 24-7
Powder blush



figure 24-8
Lipstick colors



figure 24-9
Mascara

FOCUS ON Retailing

Lip colors present a huge opportunity for retail. Think of how many lipsticks you own. Most women own several lipsticks, glosses, and pencils. Some carry several at a time in their purses. Suggest a few colors to a client in a variety of finishes. Lip color is a simple way to change a look, and it proves a great way for your client to give herself a treat and brighten her day.

REVIEW QUESTIONS

- 1 Why do people color their hair?
- 2 How does the hair's porosity affect haircolor?
- 3 How many types of melanin are found in hair? Describe each.
- 4 What are levels? What does the level system help you to determine when formulating haircolor?
- 5 Name the primary, secondary, and tertiary colors.
- 6 What is the role of tone and intensity in haircolor?
- 7 What are the categories of haircolor? Briefly describe each one.
- 8 How does hydrogen peroxide developer work in a haircolor formula?
- 9 What are the five key questions to ask when formulating a haircolor?
- 10 Why is a patch test useful in haircoloring?
- 11 What is a preliminary strand test and why is it used?
- 12 Explain the action of hair lighteners.
- 13 What is the procedure for a virgin single-process color service?
- 14 What are the two processes involved in double-process haircoloring?
- 15 Name and describe the various forms of hair lightener.
- 16 What is the purpose of toner? When is it used?
- 17 What are the three most commonly used methods for highlighting? Describe each.
- 18 List seven tips for achieving gray coverage.
- 19 List the rules of color correction.
- 20 List five safety precautions to follow during the haircolor process.

STUDY TOOLS

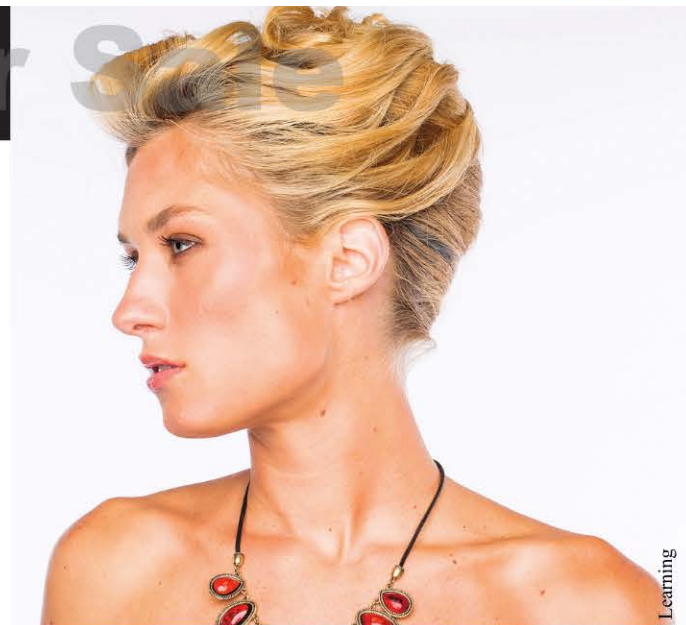
- **Reinforce what you just learned:** Complete the activities and exercises in your Theory or Practical Workbook, or your Study Guide.
- **Expand your knowledge:** Search for websites about the topics in this chapter and make a list of additional resources.
- **Study and prepare for your quiz:** Take the chapter test in your Exam Review or your Milady U: Online Licensing Prep.
- **Re-Test your knowledge:** Take the Chapter 21 Quizzes!
- **Learn even more:** Look up in a dictionary or search the internet for the definitions for any additional terms you want to learn about.

CHAPTER GLOSSARY

activators	p. 695	Also known as <i>boosters</i> , <i>protinators</i> , or <i>accelerators</i> ; powdered persulfate salts added to haircolor to increase its lightening ability.
aniline derivatives AN-ul-un DUR-ive-it-ives	p. 681	Contain small, uncolored dyes that combine with hydrogen peroxide to form larger, permanent dye molecules within the cortex.
Baliage BAHL-ee-ahj	p. 700	Also known as <i>free-form technique</i> ; painting a lightener (usually a powdered off-the-scalp lightener) directly onto clean, styled hair.
base color	p. 675	Predominant tone of a color.

cap technique	p. 699	Lightening technique that involves pulling clean, dry strands of hair through a perforated cap with a thin plastic or metal hook and then combing them to remove tangles.
color fillers	p. 706	Equalize porosity and deposit color in one application to provide a uniform contributing pigment on pre-lightened hair.
complementary colors	p. 677	A primary and secondary color positioned directly opposite each other on the color wheel.
conditioner fillers	p. 705	Used to recondition damaged, overly porous hair and equalize porosity so that the hair accepts the color evenly from strand to strand and scalp to ends.
contributing pigment	p. 673	Also known as <i>undertone</i> ; the varying degrees of warmth exposed during a permanent color or lightening process.
demipermanent haircolor	p. 681	Also known as <i>no-lift deposit-only color</i> ; formulated to deposit but not lift (lighten) natural hair color.
developers	p. 683	Also known as <i>oxidizing agents</i> or <i>catalysts</i> ; when mixed with an oxidation haircolor, supplies the necessary oxygen gas to develop color molecules and create a change in hair color.
double-process application	p. 684	Also known as <i>two-step coloring</i> ; a coloring technique requiring two separate procedures in which the hair is pre-lightened before the depositing color is applied to the hair.
fillers	p. 705	Used to equalize porosity.
foil technique	p. 699	Highlighting technique that involves coloring selected strands of hair by slicing or weaving out sections, placing them on foil or plastic wrap, applying lightener or permanent haircolor, and then sealing them in the foil or plastic wrap.
glaze	p. 693	A non-ammonia color that adds shine and tone to the hair.
hair color	p. 671	(two words) The natural color of hair.
haircolor	p. 671	(one word) A professional, industry-coined term referring to artificial haircolor products and services.
haircolor glaze	p. 681	Common way to describe a haircolor service that adds shine and color to the hair.
hair lightening	p. 694	Also known as <i>bleaching</i> or <i>decolorizing</i> ; chemical process involving the diffusion of the natural hair color pigment or artificial haircolor from the hair.
highlighting	p. 698	Coloring some of the hair strands lighter than the natural color to add a variety of lighter shades and the illusion of depth.
highlighting shampoo	p. 701	Colors prepared by combining permanent haircolor, hydrogen peroxide, and shampoo.
hydrogen peroxide developer	p. 683	Oxidizing agent that, when mixed with an oxidation haircolor, supplies the necessary oxygen gas to develop the color molecules and create a change in natural hair color.
intensity	p. 678	The strength of a color.
law of color	p. 675	System for understanding color relationships.

FRENCH PLEAT OR TWIST



IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- | | | | |
|---|---|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> Bobby pins | <input type="checkbox"/> Elastics | <input type="checkbox"/> Hairpins | <input type="checkbox"/> Styling cape |
| <input type="checkbox"/> Bristle brush | <input type="checkbox"/> Electric or Velcro rollers | <input type="checkbox"/> Hair spray | <input type="checkbox"/> Tail comb |
| <input type="checkbox"/> Conditioner | <input type="checkbox"/> Finishing spray | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Convention (Marcel) or electric iron | <input type="checkbox"/> Grooming or teasing brush | <input type="checkbox"/> Shampoo | |

PREPARATION

Perform:

P 15-1 Pre-Service
Procedure See page 340

PROCEDURE

- 1 Drape the client; shampoo and towel dry the hair.
- 2 Re-drape the client with a neck strip and styling cape.
- 3 Apply the appropriate styling product that will give the hair a lot of hold. Blowdry the hair, smoothing it with a brush for a sleek finish.



- 4 Set the hair with a wet set or, if you wish to save time, electric rollers or thermal irons.



5 Once completely dry, establish a side part from the front hairline to the apex of the head. Divide the front from the back by taking a radial parting from the apex of the head to the top of each ear and clip out of the way. Lightly backcomb the hair in the rear section, building weight throughout till you have accomplished a light packing.



6 Using a grooming or a teasing brush, gently smooth the hair of the back section toward the heavy side. Be sure to not remove all your backcombing.



7 Begin pinning the hair at the center of the nape. Move upward with the bobby pins while having the client hold her head completely upright, overlapping the pins by crisscrossing them to lock into place. Continue pinning; stop just below the crown.



8 With the brush, bring the hair from the left side over the center line (where the bobby pins were placed) and smooth; twist from the center of the nape. Move upward and inward, tucking the ends into the fold as you move up, to create a funnel shape.



9 Secure with hairpins vertically down into the seam as you work up, hiding the pins in the seam. Move to a side section and lightly backbrush the section. Bring the side section up to last completed section and blend into the fold.



11 Backbrush and smooth the remaining side section on the right into the remaining section on the left, just above the top of the twist.

12 Swirl and join this section of hair into the open end of the twist. Use a tail comb or the tail of the backcombing brush to smooth and curl ends into the twist and pin. Take care not to expose the pin.

10 Secure with a bobby pin at the top of the side section, leaving the ends out. Repeat on the other side. Fold over while smoothing and pin downward.