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[Insert Chapter Opener 16]

HAIRCUTTING

LEARNING OBJECTIVES

After completing this chapter, you will be able to:

LO 1

Identify the reference points on the head and understand their role in haircutting.

LO 2

Define lines, sections, elevations, and guidelines.

LO 3

List the factors involved in a successful client consultation.

LO 4

Explain the uses of the various tools of haircutting.

LO 5

Name three things you can do to ensure good posture and body position while cutting hair.

LO 6

Perform the four basic haircuts.

LO 7

List the multiple ways to section and cut the bang (fringe) area.

LO 8

Discuss and explain three different texturizing techniques performed with shears.

LO 9

Explain a clipper cut.

LO 10

Identify the uses of a trimmer.

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As you embark on your career, you will find haircutting to be an exciting art form. The stylist is given the opportunity to shape, design, and cut hair into endless designs. Cutting hair with confidence has the potential to bring great success to every stylist. Gaining knowledge through experience with well-developed techniques will solidify your foundation as well as your confidence. The best way to develop the foundational skills needed is being educated in the principles of haircutting and precision haircutting methods. Precision haircutting is not just the art of being precise in your haircut; it is the application of a systematic plan. When combined with the principles of haircutting, you will have a better understanding of how to approach any haircut. However, first you must know the rules before you break them. You will need to have an understanding of the techniques and tools of cutting.

why study HAIRCUTTING?

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

- Haircutting is the basic foundational skill upon which all other hair design is built.
- Being able to rely on your haircutting skills and techniques when creating a haircut is what will build confidence, trust, and loyalty between a cosmetologist and his or her clients.
- The ability to duplicate an existing haircut or create a new haircut from a photo will build a stronger professional relationship between stylist and client.
- A good haircut that is easy to style and maintain will make clients happy with their experience and will build repeat services.
- Studying the fundamentals will allow you to understand advanced haircutting techniques.
- Specializing in haircutting will increase your career opportunities and profits as a hairstylist.

After reading the next few sections, you will be able to:

LO1 Identify the reference points on the head and understand their role in haircutting.

Understand the Basic Principles of Haircutting

Good haircuts begin with an understanding of the shape of the head, referred to as the **head form**, also known as *head shape*. Hair responds differently on various areas of the head depending on the length and the cutting

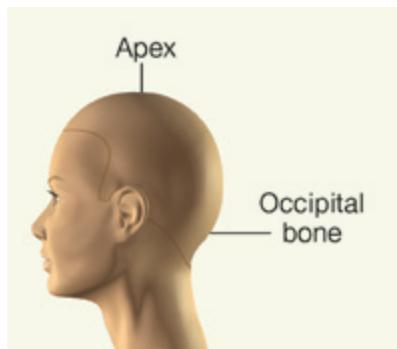


figure 16-1
Reference points

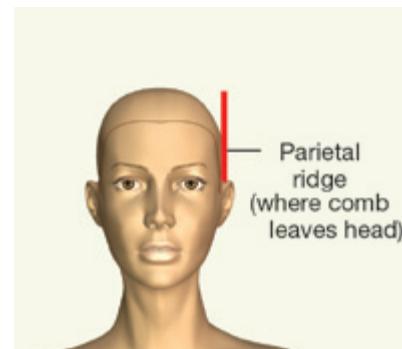


figure 16-2
The parietal ridge

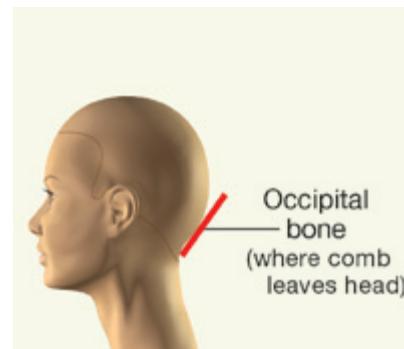


figure 16-3
The occipital bone

technique used. Being aware of where the head form curves, turns, and changes will help you achieve the look that you and your client are seeking.

Reference Points

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

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

- Finding balance within the design, so that both sides of the haircut turn out the same.
- Developing the ability to create the same haircut consistently.
- Showing where and when it is necessary to change technique to make up for irregularities (such as a flat crown) in the head form.

Standard reference points are defined below:

- **Parietal ridge** (puh-RY-ate-ul RIJ). This is the widest area of the head, starting at the temples and ending at the bottom of the crown. This area is easily found by placing a comb flat on the side of the head: The parietal ridge is found where the head starts to curve away from the comb. The parietal ridge is also referred to as the *crest area* (**figure 16-2**).
- **Occipital bone** (ahk-SIP-ih-tul BOHN). The bone that protrudes at the base of the skull is the occipital bone. To find the occipital bone, simply feel the back of the skull or place a comb flat against the nape and find where the comb leaves the head (**figure 16-3**).
- **Apex** (AY-peks). This is the highest point on the top of the head. This area is easily located by placing a comb flat on the top of the head. The comb will rest on that highest point (**figure 16-4**).
- **Four corners**. These may be located in one of two ways. One is by placing two combs flat against the side and back, and then locating the back corner at the point where the two combs meet (**figure 16-5**). The second is by making two diagonal lines crossing the apex of the head, which then point directly to the front and back corners (**figure 16-6**).

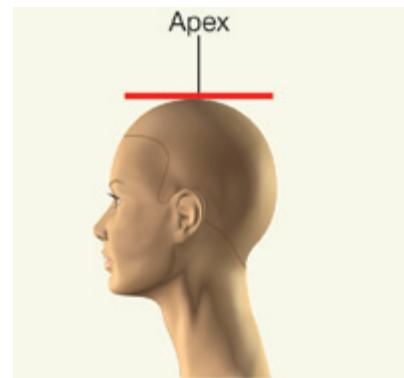


figure 16-4
The apex

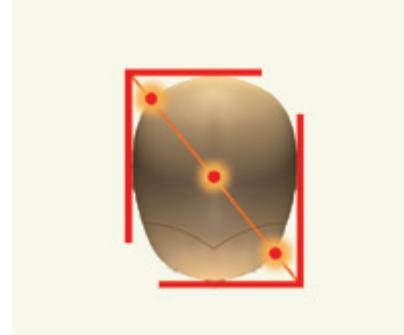


figure 16-5
Locating the four corners

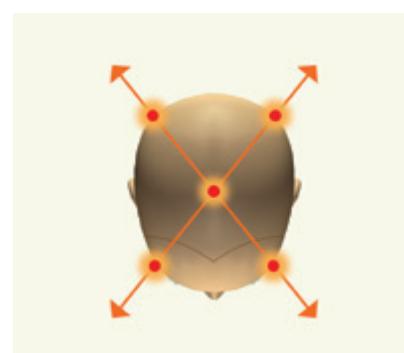


figure 16-6
Another way to locate the four corners

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

Areas of the Head

The areas of the head are described below (**figure 16-7**):

- **Top.** By locating the parietal ridge, you can find the hair that grows on the top of the head. This hair lies on the head shape. Hair that grows below the parietal ridge, or crest, hangs because of gravity. You can locate the top by parting the hair at the parietal ridge, and continuing all the way around the head.
- **Front.** By making a parting, or drawing a line from the apex to the back of the ear, you can separate the hair that naturally falls in front of the ear from the hair behind the ear. Everything that falls in front of the ear is considered the front.
- **Sides.** The sides are easy to locate. They include all hair from the back of the ear forward, 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 the site of cowlicks or whorls. Because of this, it is extremely important to pay special attention to this area when haircutting.
- **Nape.** The nape is the area at 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 by making a horizontal line across the back of the head at the occipital bone.

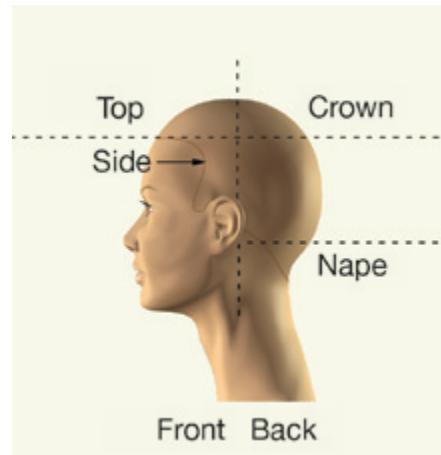


figure 16-7
The areas of the head

- **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. When you have identified the front, you have also identified the back.
- **Bang area.** also known as *fringe area*. The bang area is a triangular section that begins at the apex and ends at the front corners (**figure 16-8**). 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 where the comb leaves the head in front of the apex is where the bang area begins. Note that the bang area, when combed into a natural falling position, falls no farther than the outer corners of the eyes.

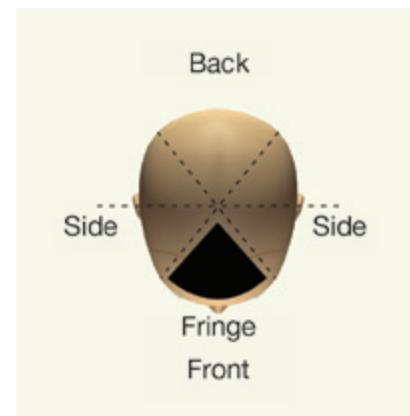


figure 16-8
The bang (fringe) area

After reading the next few sections, you will be able to:

LO2 Define lines, sections, elevations, and guidelines.

Lines, Sections, and Angles

All haircuts are made up of lines, sections, and angles. A **line** is a thin, continuous mark used as a guide. A **section** is the working area that the hair is separated into prior to cutting. The two basic lines used in haircutting are straight and curved. The head itself is made up of curved and straight lines. When you cut lines in a haircut, the hair will fall into a shape. An **angle** is created when the space between two lines or surfaces intersect at a given point. The angle in which you cut the line is what gives the hair direction and shape. Angles are important elements in creating a strong foundation and consistency in haircutting because this is how shapes are created (**figure 16-9**). There are three types of straight lines in haircutting: horizontal, vertical, and diagonal (**figure 16-10**).

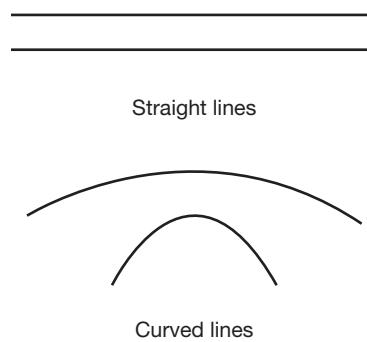


figure 16-9
Types of lines

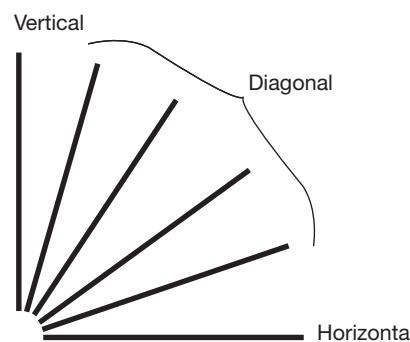


figure 16-10
The types of straight lines in a haircut are horizontal, vertical, and diagonal lines.

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figure 16-11
Horizontal line on a haircut



figure 16-12
Vertical lines on a haircut

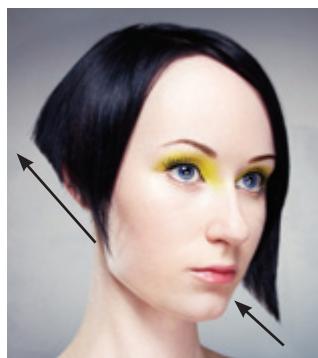


figure 16-13
Diagonal lines on a haircut

• **Horizontal lines.** These are parallel to the horizon. Horizontal lines direct the eye from one side to the other. Horizontal lines build weight. They are used to create one-length and low-elevation haircuts and to add weight (figure 16-11).

• **Vertical lines.** These are usually described in terms of up and down and are perpendicular to the horizon; they are the opposite of horizontal. Vertical lines remove weight to create graduated or layered haircuts and are used with higher elevations (figure 16-12).

• **Diagonal lines.** These are between horizontal and vertical and they have a slanting or sloping direction (figure 16-13). **Beveling** and **stacking** are techniques using diagonal lines to create angles by cutting the ends of the hair with a slight increase or decrease in length. Beveling also can be accomplished by rolling the hair around the index and middle finger to flip the hair up or under and then cut.

There are two types of diagonal lines:

- **Diagonal forward.** Creates movement toward the face.
- **Diagonal back.** Creates movement away from the face.

For control during haircutting, the hair is parted into working areas called **sections**. Each section may be divided into smaller areas called **subsections**. A **part** or **parting** is the line dividing the hair at the scalp, separating one section of hair from another, creating subsections. Sections are made up of the combination of two basic line types, curved and straight. Sections are used to subdivide sometimes many areas of the head into smaller segments that will be included in the haircut design. There are four types of sections used in haircutting: horseshoe, pivoting, profile, and radial.

- **Horseshoe section.** Taken from recession to recession, separates the head at the parietal ridge to below the crown allowing you to have control when layering or graduating the hair (figures 16-14a through 16-14c).
- **Pivoting section.** Also referred to as *pie shape sections*; rotates from a central point and used in layering and graduation. (figures 16-14d and 16-14e).

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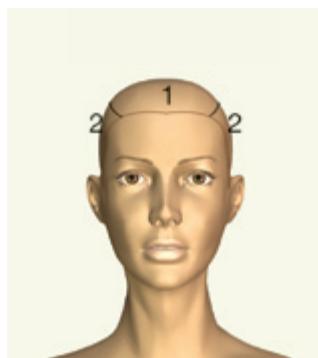


figure 16-14a
Horseshoe section,
front of head

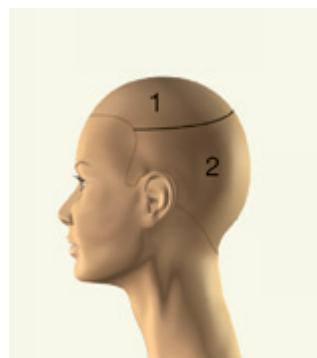


figure 16-14b
Horseshoe section,
side of head

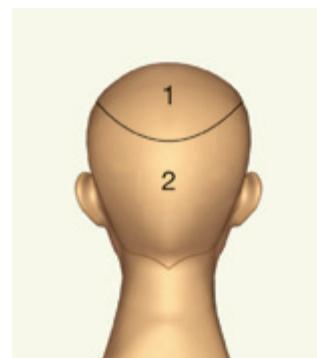


figure 16-14c
Horseshoe section,
back of head

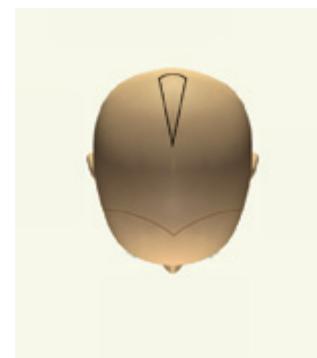


figure 16-14d
Pivoting section, top of head

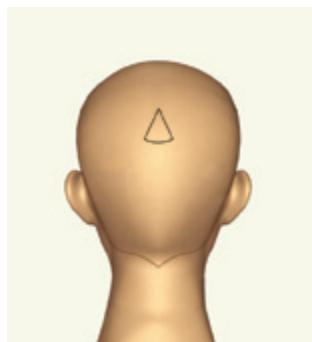


figure 16-14e
Pivoting section, back of head

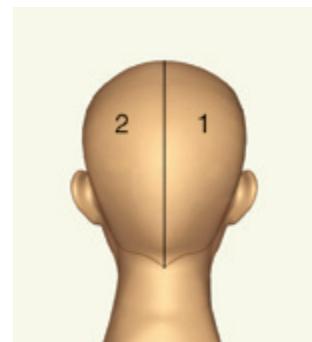


figure 16-14f
Profile section, back of head

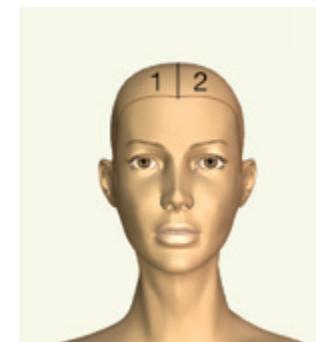


figure 16-14g
Profile section, front of head

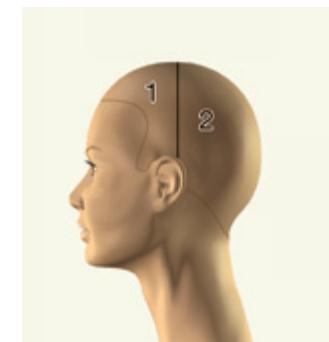


figure 16-14h
Radial section, side of head

- **Profile section.** Center forehead to center nape. Divides the head in two sections and allowing subsectioning to take place (**figures 16-14f** and **16-14g**).
- **Radial section.** A section that is taken from ear to ear and divides the head from front to back starting behind the apex in the crown (**figure 16-14h**).

Elevation

Elevation, also known as *projection* or *lifting*, is the degree at which a subsection of hair is held, or elevated, from the head when cutting. Elevation creates **graduation** and layers, and is usually described in degrees (**figure 16-15**). In a blunt or one-length haircut, there is no elevation (0 degrees). Elevation occurs when you lift any section of hair above 0 degrees. If a haircut is not a single length, you can be sure that elevation was used.

When a client brings in a picture of a haircut she would like, you should be able to look at the picture and determine what elevations were used. Once you understand the effects of elevation, you can create any shape you desire. The most commonly used elevations are 45 and 90 degrees. The more you elevate the hair, the more graduation and layering you create. When the hair is elevated below 90 degrees, you are building weight. When you elevate the hair at 90 degrees or higher ~~also referred to as overdirecting the hair~~, you are removing weight, or layering the hair. The length of the hair also affects the end result. The weight of longer hair often makes it appear heavier or less layered. You will usually need to use less elevation on curly hair than on straighter textures, or leave the hair a bit longer because of **shrinkage**, which is when hair contracts or lifts through the action of moisture loss/drying.

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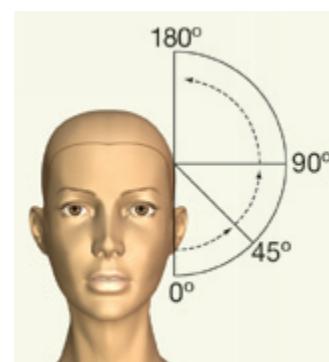


figure 16-15
Hair that falls at 0 degrees in natural fall elevated up to 180 degrees relative to head form.

Cutting Line or Finger Angle

The **cutting line** is the angle at which the fingers are held when cutting the line that creates the end shape. It is also known as *cutting position*, *cutting angle* (using degrees), *finger angle*, and *finger position*. The cutting line can

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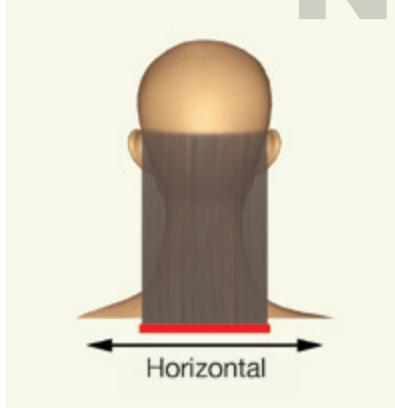


figure 16-16
Horizontal cutting line

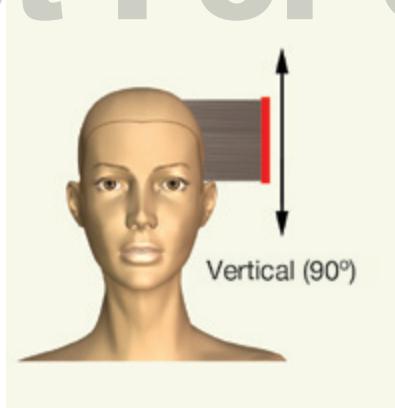


figure 16-17
Vertical cutting line

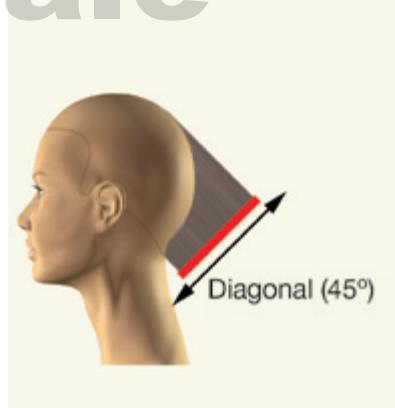


figure 16-18
Diagonal cutting line



figure 16-19
Stationary guideline

be described as horizontal, vertical, diagonal, or by using degrees in relation to the angle to the head (**figures 16-16 through 16-18**).

Guidelines

A **guideline**, also known as *guide*, is a subsection of hair that determines the length the hair will be cut. Guidelines are located either at the **perimeter**, the outer line, or the **interior** inner or internal line, of the cut. The guideline is usually the first section cut when creating a shape. The two types of guidelines in haircutting are stationary and traveling.

A **stationary guideline** does not move (**figure 16-19**). All other sections are combed to the stationary guideline and cut at the same angle and length. Stationary guidelines are used in blunt (one-length) haircuts (**figure 16-20**) or in haircuts that use overdirection to create a length or weight increase (**figure 16-21**).

A **traveling guideline**, also known as *movable guideline*, moves as the haircut progresses (**figure 16-22**). Traveling guidelines are used when



figure 16-20
Blunt (one-length) haircut

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figure 16-21
Graduated haircut, that uses overdirection to create a length increase



figure 16-22
Traveling guidelines



figure 16-23
Uniform-layered haircut

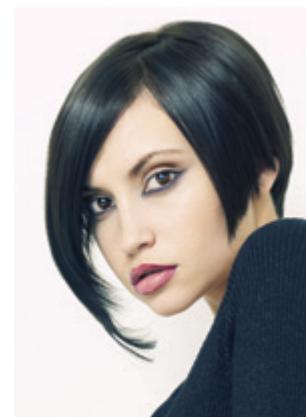
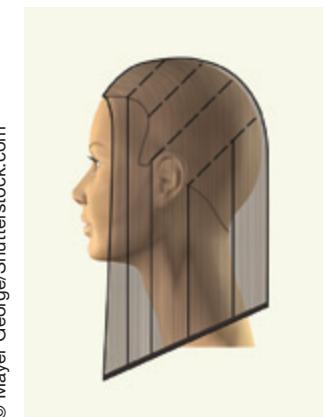


figure 16-24
Graduated haircut



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figure 16-25
Blunt haircut variation:
diagonal cutting line



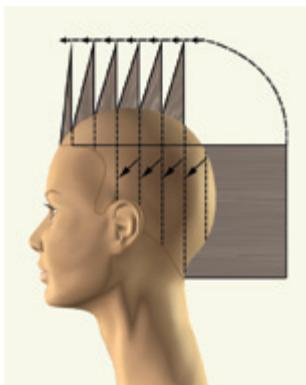
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figure 16-26
Finished blunt haircut
variation

creating layered or graduated haircuts (**figure 16-23** and **figure 16-24**). The guideline travels with you as you work through the haircut. 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.

The following are just a few of the shapes that can be created by using different elevations, cutting lines, and either stationary or traveling guidelines. Keep in mind the varying amounts of weight that result from these combinations.

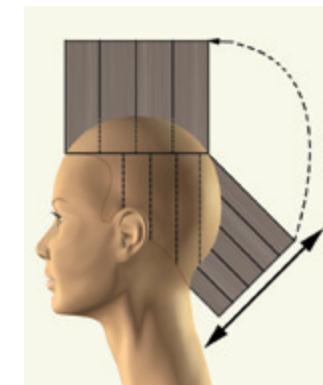
Figures 16-25 and **16-26** show a blunt (one-length) haircut with no elevation, a diagonal cutting line, and a stationary guideline. To achieve the layered shape in **figures 16-27** and **16-28**, a 90-degree elevation was used with a vertical cutting line and a traveling guideline. The shape shown in **figures 16-29** and **16-30** 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.



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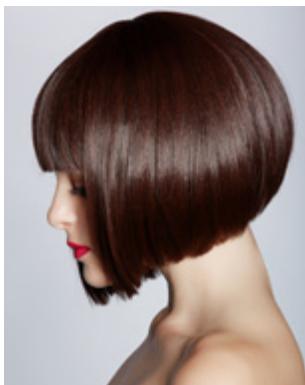


figure 16-27
Layered haircut variation:
vertical cutting line



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figure 16-28
Finished layered haircut
variation



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figure 16-29
Graduated haircut variation:
stacked effect

figure 16-30
Finished graduated haircut
variation

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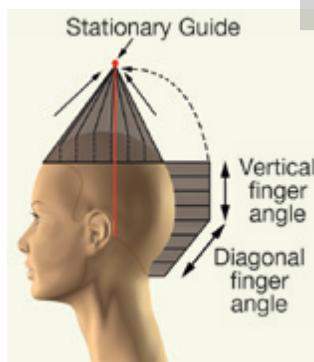


figure 16-31
Overdirection in layered haircut



figure 16-32
Finished layered haircut



figure 16-33
Overdirection in long-layered haircut



figure 16-34
Finished long-layered haircut

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Overdirection

Overdirection is best understood by comparing it to elevation. Whereas elevation is simply the degree to which you lift a section away from the head, overdirection occurs when you comb the hair away from its natural falling position, rather than straight out from the head. Overdirection is used mostly in graduated and layered haircuts and where you want to create a length increase in the design.

For example, 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 guideline at the back of the ear (**figures 16-31** and **16-32**). Or, if you are creating a haircut with shorter layers around the face and longer layers in the back, you can overdirect sections to a stationary guideline at the front (**figures 16-33** and **16-34**).

After reading the next few sections, you will be able to:

LO 3 List the factors involved in a successful client consultation.

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DID YOU KNOW?

Another important part of the consultation is educating your client on how to style their new haircut. Recommend products that will support the look, explain how to apply them, and inform them of the necessary tools (blowdryer, type of brush, diffuser, flat iron, etc.) needed for home maintenance. Show your client different options for styling—this will give them versatility and the ability to dress their hair for any occasion.

Conduct an Effective Client Consultation for Haircutting

A great haircut always begins with a great consultation. A consultation is a conversation between you and your client when you find out what the client is looking for, offer suggestions and professional advice, and come to a joint decision about the most suitable haircut. If the client has a particular look in mind, you can discuss whether that look is a good choice for the client.

It can be difficult when a client asks for something that you know will not be the best look for him or her. This is when you will want to

use gentle persuasion and positive reinforcement to offer alternative suggestions that will work with the client's hair texture, face shape, and lifestyle.

A great place to begin the consultation is to analyze the client's freshly cleansed and unstyled hair for its natural behavior. Ask the client if there is anything he or she would like to discuss with you about their hair.

Sometimes the client may ask you for your suggestions. Before recommending anything, you should consider the client's lifestyle and hair type. What is his or her lifestyle? How much time is he or she willing to spend on his or her hair every day? Does the client want something that is classic or trendy? Problems may arise, for example, when a client with naturally curly hair is asking for a haircut that is really designed for straight hair. Will the client be willing to take the time to blowdry it straight every day? You will need to analyze hair density and texture, growth patterns, and hairline. If the client has hair that grows straight up at the nape and is requesting a short haircut that is soft and wispy at the nape, you should suggest other haircuts that will work with their hairline.

Face Shape

Another part of the consultation is analyzing the 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 wide or long. Look for the features that you want to bring out and those you want to de-emphasize. See Chapter 14, Principles of Hair Design, for examples of face shapes.

By analyzing the face shape, you can begin to make decisions about the best haircut for the client. An important thing to remember is that weight and volume draw attention to a specific area. For example, if a client has a wide face, a hairstyle with fuller sides makes the face appear wider, whereas a narrower style will give length to the face. If the client has a long face, a hairstyle with fullness on the sides will add width. If a client has a narrow forehead, on the other hand, 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 features, you need to add or remove weight or volume in other areas. **Figures 16-35** and **16-36** illustrate two face shapes and haircuts that help create balance.

Another important point to consider is the client's profile, or how she or he looks from the side. Turn the chair so you can see your client's profile. 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 jawline or lovely neck. Look also for features to de-emphasize, such as a prominent or receding chin, a double chin, or an overly large 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 above or below the chin line (**figure 16-37**). If the client has a prominent nose, you can balance the shape of the profile by adding weight and fullness to the back of the head and bang area (**figure 16-38**).



figure 16-35
Wide face with suitable hairstyle



figure 16-36
Narrow face with suitable hairstyle



figure 16-37
Flattering style for client with prominent chin



figure 16-38
Flattering style for client with prominent nose

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

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

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 (0.6 centimeters) to $\frac{1}{2}$ inch (1.25 centimeters) as it dries. In other words, you need to cut wet hair $\frac{1}{4}$ to $\frac{1}{2}$ inch longer than the desired length. If the hair is curly, it will shrink $\frac{1}{2}$ to 2 inches (1.25-5 centimeters or more). Be sure to check with your instructor when deciding on cutting length for curly-haired clients.

Hair Analysis

As discussed in more detail in Chap. 11, there are four characteristics of the hair: MML

- Growth patterns
 - Texture
 - Density
 - Elasticity

Hairlines and Growth Patterns

Both the hairline and 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 falling position*. Cowlicks, whorls, and other growth patterns affect where the hair ends up once it is dry. 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.

Hair Density

Hair density is the number of individual hair strands on 1 square inch (2.5 cm^2) of scalp. It is usually described as thin, medium, or thick.

The density of the hair will determine the size and number of the subsections needed to complete a cut. If there is too much hair in one subsection, it becomes difficult to see your guideline and to control the hair, because the hair is pushed away as you close the shears, producing an uneven line.

Hair Texture

Hair texture is based on the thickness or diameter of each hair strand, usually classified as coarse, medium, and fine.

Density and texture are important because the different hair textures respond differently to the same type of cutting. Some hair textures need more layers, and some need more weight. For example, coarse hair tends to stick out more, especially if it is cut too short; fine hair, though, can be

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table 16-1
DENSITY AND TEXTURE

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.

cut to very short lengths and still lies flat. However, if a client has fine (texture) and thin (density) hair, cutting too short can result in the scalp showing through (**table 16-1**).

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 have completely 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 16-39**); thick, coarse hair (**figure 16-40**); and medium, curly hair (**figure 16-41**).

After reading the next few sections, you will be able to:

LO 4 Explain the uses of the various tools of haircutting.



figure 16-39
Uniform-layered haircut on fine thin hair



figure 16-40
Uniform-layered haircut on thick, coarse hair

Show Proper Use of Haircutting Tools

How do you choose and use the right tools for the job? To find the answer, you will need to understand the function and characteristics of your tools, how to use them in a way that is safe for both you and your client, and how to position your body so that your energy and effectiveness are maximized and protected.

There are several tools that you will need for haircutting. Understanding these implements and the results you can achieve with them is necessary for creating a great haircut. To do your best work, buy and use only high-quality professional implements from a reliable

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manufacturer, use them properly, and take good care of them. Follow these simple suggestions, and your tools can last a lifetime.



figure 16-41
Uniform-layered haircut on medium, curly hair



figure 16-42
Haircutting and texturizing shears



figure 16-43
Razors

- **Haircutting shears.** These shears, also known as *scissors*, are mainly used to cut blunt or straight lines in hair. They may also be used to slide cut, point cut, or to implement other texturizing techniques (discussed later in this chapter).
- **Texturizing shears.** Texturizing shears are mainly used to remove bulk from the hair. They are sometimes referred to as *thinning shears*, *tapering shears*, or *notching shears*. Many types of texturizing shears are used today, with varying amounts of teeth in the blades. A general rule of thumb is that the more teeth in the shear, the less hair is removed per cut. Notching shears are usually designed to remove more hair, with larger teeth set farther apart ([figure 16-42](#)).
- **Razors.** Straight razors or feather blades are mainly used when a softer effect on the ends of the hair is desired. Razors can be used to create an entire haircut, to thin hair out, or to texturize in certain areas. They come in different shapes and sizes, and with or without guards ([figures 16-43](#) and [16-44](#)).
- **Clippers.** These are mainly used when creating short haircuts, short tapers, fades, and flat tops. Clippers may be used without a guard to shave hair right to the scalp, with cutting guards of various lengths, and for the clipper-over-comb technique ([figure 16-45](#)).
- **Trimmers.** These are a smaller version of clippers and are also known as *edgers*. They are mainly used to remove excess or unwanted hair at the neckline and around the ears and to create crisp outlines. Trimmers are generally used on men's haircuts and very short haircuts for women.
- **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 or butterfly clips and duckbill clips. Both come in large and small sizes.

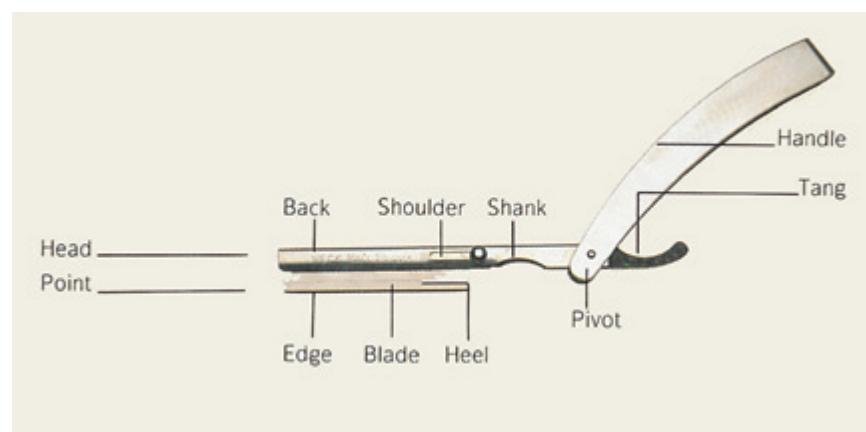


figure 16-44
Parts of a razor

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- **Wide-tooth comb.** This comb is mainly used to detangle hair. The wide-tooth comb is rarely used when performing a haircut.
- **Tail comb.** This tool is mainly used to section and subsection the hair.
- **Barber comb.** This comb is mainly used for close tapers on the nape and sides when using the scissor-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 an *all-purpose comb*, this tool is used for most haircutting procedures. It can be 6 to 8 inches (15–20cm) long and has fine teeth at one end and wider teeth at the other ([figure 16-46](#)).

All About Shears

Your haircutting shears will be one of the most important tools in your career as a professional cosmetologist. Having the right type, size, and make of shear for you—one that fits you well and is comfortable to use—is vital if you are to build a career in the salon.

Steel

All professional haircutting shears are made of steel. Three countries are primarily responsible for manufacturing the steel used to make professional shears: Japan, Germany, and the United States.

It is important for a stylist to know how to gauge the hardness of the metal a shear is made from because this is how you will determine if the shear can hold a sharp edge for an extended period of time. If the metal is too soft, the shear will not hold a sharp edge and will need to be sharpened more often than a shear made with a harder metal. The gauge is called the Rockwell hardness.

Generally, a shear with a Rockwell hardness of at least 56 or 57 is ideal. A shear with a Rockwell hardness that is higher than 63 can make the shear too hard and brittle to work with; the shear could even break if dropped.

There are many different grades of steel available on the market. As the strength or hardness of the steel increases, so does the shear's ability to retain a sharp edge, which means less frequent sharpening and maintenance.

Forged versus Cast Shears

Professional shears are made in one of two ways; they are either cast or forged.

Cast shears are made by a process whereby molten steel is poured into a mold. Once the metal is cooled, it takes on the shape of the mold.

One disadvantage of a cast shear is that sometimes the casting process can create tiny pinhole bubbles that create holes or voids. If a shear with a void is dropped, it could shatter. Also, if a cast shear is bent, it cannot be bent back into shape without the risk of breaking it because cast shears are often brittle.

Cast shears are less expensive to produce than forged shears, and they are usually less expensive to purchase.



figure 16-45
Clippers and guards



figure 16-46
From left to right: wide-tooth comb, tail comb, barber comb, and styling comb

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A **forged** (FORJed) shear is made by a process of working metal to a finished shape by hammering or pressing. The metal is heated to temperatures between 2,100 degrees Fahrenheit and 2,300 degrees Fahrenheit (1,150 and 1,260°C), which expands the molecular structure of the steel so that when it is struck by a heavy object, the molecules move. After the hammering or pressing is completed, the metal is cooled in water, causing the molecules to compress. The process is repeated until the desired structure of the metal is achieved, thus making the metal much denser and harder than metal that goes through the casting process.

The forging process creates a more durable shear than the casting process. Forged shears are easier to repair if dropped or bent. With new technology in the manufacturing process, a forged shear is similar in price to a cast shear but is of much higher quality and durability. Forged shears last significantly longer than cast shears.

Some forged shears have handles that are welded to the blades. These shears undergo the same forging process, but usually the blades are made with a harder metal than the handles. The benefit of this construction is that the shears can be repaired and adjusted easily by a certified technician if they are dropped or become dull.

Parts of a Shear

You are going to be working with a pair or pairs of haircutting shears every day and will rely on them to enable you to create great haircuts that satisfy your clients and keep them coming into the salon for your services. Therefore, you should know and understand all of the parts of a typical haircutting shear (**figure 16-47**).

The cutting edge is the part of the blade that actually does the cutting. The pivot and the adjustment area are the parts that make your shears cut. (Your hand only directs where the shear travels.)

The adjustment knob, when tightened, pulls the blades together at just the correct tension so that the hair does not fall or slide between the blades and it also allows the hair to rest on top of the blades so that when they are closed the hair is cut on the desired line.

The finger tang gives your pinky an additional contact point so the nerves and tendons in the pinky and hand are less stressed and pressure is relieved, allowing you to relax your grip so you can hold the shear more comfortably. The finger tang also allows you to have more control over the shear.

The ring-finger hole is where you place your ring finger. Do not use your middle finger when cutting, only your ring finger should be placed in the ring-finger hole.

The thumb hole is the bottom hole and, when properly fitted, should only go to, or slightly over, the cuticle.

Shear Maintenance

To keep your shears in excellent shape and reliable, given the demanding schedule you will keep, it is important to clean and maintain your shears on a regular basis. Get into the habit of caring for your shears and they will never let you down. You should use the following maintenance schedule, beginning now.

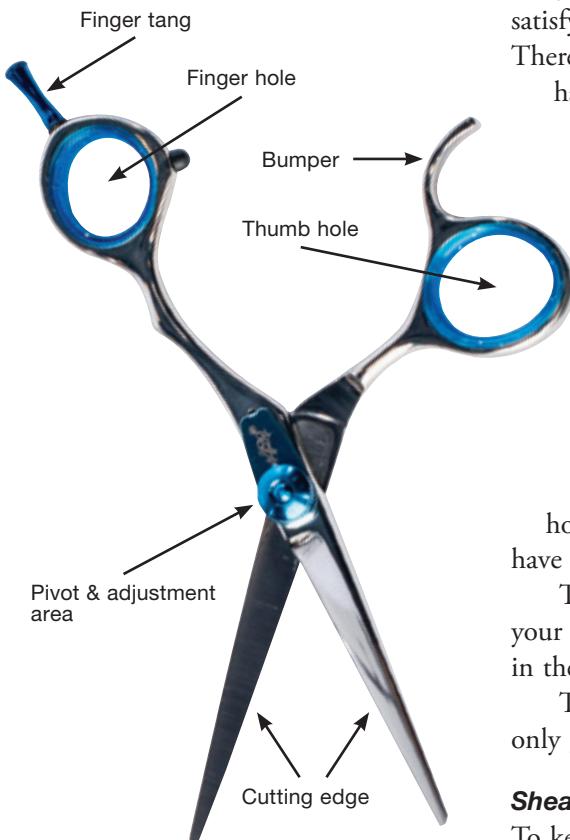


figure 16-47
Parts of a shear

- **Daily cleaning and lubrication.** Use a soft cloth or towel saturated with scissor oil, and thoroughly wipe the inside of the blades of your shear after every client. This will remove your previous client's hair, reduce buildup of chemicals and debris, and keep the blades lubricated to reduce friction caused by metal-to-metal contact. Proper lubrication and blade tension will extend the life of the blades and reduce the frequency with which your shear will need to be sharpened. If you own a swivel shear, lubricate the swivel joint as needed.
- **Daily tension adjustment and balancing.** Adjusting blade tension is an important task to make sure your shears are functioning correctly and to ensure that you get the best results from your shears. If the tension is too loose, it will allow your shears to fold the hair. If it is too tight, it will cause the shears to bind and cause unnecessary wear and user fatigue. To test for tension, hold the shears with the adjustment knob facing you and the thumb handle in your left hand. With the shear perfectly straight (and the blades pointed to the left for a right-handed shear or to the right for a left-handed shear), lift up on the ring finger to open the blades halfway. Then, let the ring-finger handle go. The blades should close $\frac{2}{3}$ of the way, or, at the end of the shear, you should have about a 1- to 2-inch (2.5–5 cm) gap at the tips.
If your shears need to be adjusted, you can tighten the tension by turning the adjustment knob to the right; you can loosen the tension by turning the adjustment knob to the left.
- **Weekly cleaning and lubrication.** Once a week, carefully open shears to a 90-degree angle and loosen the adjustment knob enough so that the blades allow a paper towel to fit between the pivot point, and then push out any hair particles or debris (be careful not to over loosen the adjustment knob or your shears could fall apart). After the area between the blades is cleaned, put one or two drops of top-quality scissor oil into the space between the blades. This removes dirt and debris from between the blades. Be careful not to put scissor oil directly under the adjustment knob because over lubrication may cause loss of blade tension, resulting in folding and bending of the hair when cutting.
- **Disinfecting shears.** You must disinfect your shears after each client by first thoroughly cleaning the shear with soap and water and then completely immersing in an EPA-registered disinfectant for the amount of time indicated on the disinfectant label. Be sure to thoroughly dry the shears; however, it is not recommended that you take the shears apart by loosening the screw to dry the area. You must relubricate your blades after disinfecting them because the oil will be removed from the blades during this process.
- **Sharpening shears.** You should only sharpen your shears as needed. Do not fall into the habit of automatically having them sharpened on a three- to six-month cycle, whenever the sharpening technician comes to the salon.

Remember, the better you care for your shears, the longer the edges will last between sharpening. On average, you should be able to go one year or longer between sharpening if you follow the oiling and adjustment

DID YOU KNOW?

The only difference between a titanium shear and any other shear is its color. Titanium is simply the finish that has been applied to the surface of the steel to change the appearance of the shear. Although claims may be made that titanium makes a shear better, sharper, stronger, or harder, it actually has no bearing or benefit on the shear except to coat it in color (**figure 16-48**).



figure 16-48
Titanium shears

DID YOU KNOW?

- Shears with shorter blades are great for point cutting and cutting hair close to the head—like around the ears!
- Shears with longer blades are great for cutting long straight lines into the hair—like for blunt cuts!

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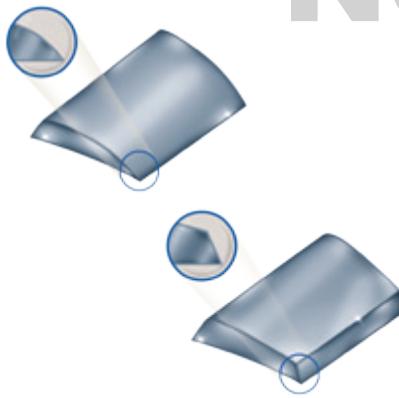


figure 16-49
Convex edge; beveled edge



figure 16-50
Opposing grip, offset grip, crane or full offset grip

directions described above. When you do need to have your shears sharpened, it is best to have a factory-certified technician sharpen your shears or to send them to the manufacturer for service.

Left-Handed versus Right-Handed Shears

There is a difference between a right-handed and a left-handed shear. Simply taking a right-handed shear and turning it over does not make it appropriate for a left-handed cutter, because the blades of the shear need to be reversed.

It is important that you always use the correct shear for your dominant hand.

Purchasing Shears

You will purchase shears several times throughout your career and the purchase will very likely require a substantial expenditure. Keep in mind that buying a high-quality shear is an investment in your career. Here are some things to look for in a shear you are considering for purchase:

- **Know how the shear was manufactured.** Remember that forged shears are of higher quality than cast shears. Even though forged shears may cost a little more, they are more structurally sound and generally last longer.
- **Ask about the steel quality.** Be sure that you know the quality of the steel that the shear is made from and the Rockwell hardness. You will want at least a 440-A steel or higher. As you go up the scale from 440-A to 440-C the steel gets harder, which means that the edges will last longer.
- **Decide on the right blade edge.** A full convex edge will give you the smoothest cut and is the sharpest edge possible (figure 16-49). See table 16-2 for the differences in blade edges.
- **Decide on the best handle design for you.** Shears will have one of three types of handle grips and you will need to decide which one is best for you (figure 16-50). Shears with an *opposing grip* force the

table 16-2
DIFFERENT BLADE EDGES

Convex Edge	Beveled Edge
Very sharp edge	Dull edge style
Smooth and quiet	Not smooth and can be noisy
Glides through the hair easily	Normally found on lower-quality shears
Best overall edge for the professional stylist	Not recommended for the professional stylist
Great for all kinds of cutting techniques, including slide cutting	Not recommended for professional salon use

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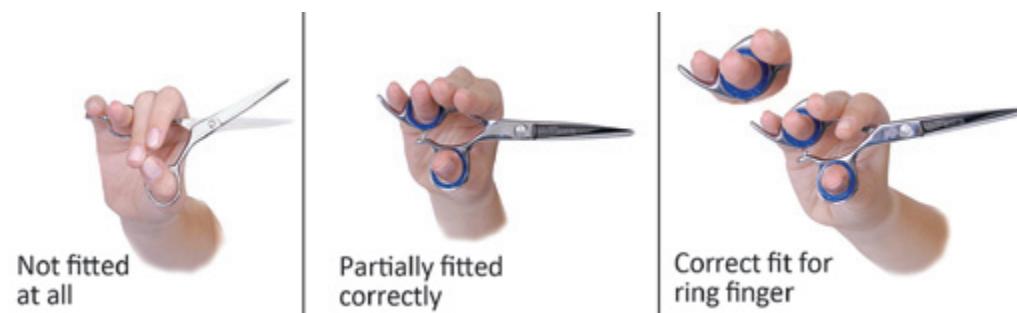


figure 16-51
Finger-fitting system for the ring finger

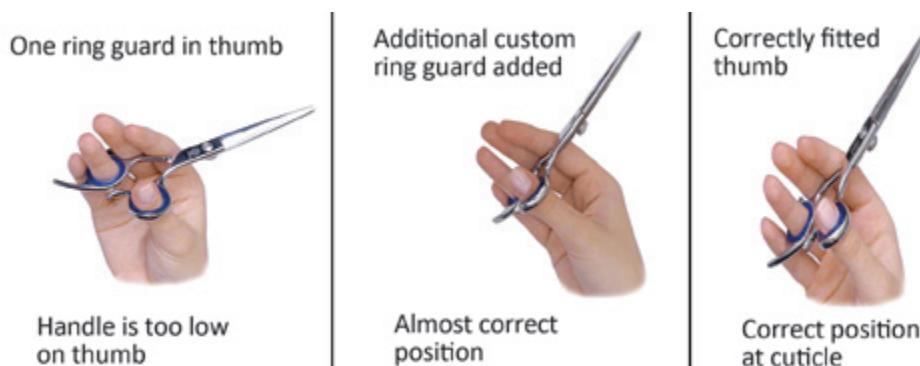


figure 16-52
Finger-fitting system for the thumb

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

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



HERE'S A TIP

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

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

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



figure 16-51a
Custom finger-fitting system

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figure 16-53
Non-swivel shear (top).
Swivel shear (bottom).



HERE'S A TIP

Every type of shear has a distinct design and reason for its size, shape, and length (**table 16-3**). For example, when first starting out, you might want to use a 28-tooth thinning shear or 40-tooth blending shear. These are both safe starting shears for a new cutter because they render less dramatic cuts and are appropriate for many types of haircuts.

and straighten the wrist while cutting, for a more relaxed working posture (**figure 16-53**).

- **Ask about the service agreement.** Regardless of the type of shears you decide to purchase, be sure that the company you buy your shears from can service them in a timely and convenient manner. Be sure that they have a person who is certified to sharpen their shears in your area. Otherwise, you may have to send your shears away to be sharpened, leaving you without them for a period of time.
- **Ask about the warranty.** Since every company offers a different warranty for their shears, make sure you know what the warranty period is and exactly what the warranty covers before you buy the shears. Should you have an issue with your shears, make sure you are satisfied with that company's warranty policy before you decide to make a purchase.
- **Analyze the cost of the shears.** A pair of shears that is made from high-quality steel, is forged instead of cast, and has the kind of warranty you will need as a new cosmetologist should cost between \$250 and \$350. If you are buying a cast shear, you should not pay more than \$200. If the price of a cast shear is higher than \$200, keep looking. Better-quality forged shears are available on the market for only slightly more.
- **Determine how many pairs of shears you need.** A good rule of thumb is to have two cutting shears and one thinning or blending shear available at all times. Your second shear is necessary so if anything happens to your main cutting shear, you can continue to service your clients while the damaged shear is being repaired.

Custom-Fitted Shears

Over the course of your career, you are likely to perform thousands of haircuts! Using shears that are properly fitted to your hand allows the

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figure 16-54
Types of texture shears

table 16-3
TYPES OF TEXTURE SHEARS

Types of Texture Shears (figure 16-54)	Uses
Chunking shear (5–9 teeth)	Great for taking out big sections (the wider the space between the blades, the more pronounced the cutting will be)
Texturizing shear (14–19 teeth)	Adds increased blending
Thinning shear (26–30 teeth)	Most universally used; consistent reduction of bulk (the closer together the teeth, the more blended the cut)
Blending shear (38–50 teeth)	Great for scissor-over-comb cutting

muscles and tendons of your hand and wrist to be as relaxed as possible and will help to protect you from long-term repetitive motion injuries such as carpal tunnel syndrome and other musculoskeletal (MUS-kyuh-lo-SKEL-uh-tul) disorders.

Prevention is the key to avoiding these problems, and a keen awareness of good work habits along with the proper tools and equipment will enhance your health and comfort. Remember, your hand's main job is to steer the shear—correct blade tension does the cutting.

Buying and using ergonomically correct and custom-fitted shears can help dramatically by:

- Allowing you to relax your grip, reducing thumb pressure while cutting, so the blades are not being forced together. This will also keep your blades sharper longer.
- Reducing the amount of pressure on the nerves and tendons in your hand. Too much pressure of this type can result in nerve damage; carpal tunnel syndrome; or wrist, shoulder, elbow, neck, and back pain.
- Allowing the shear to do the cutting work when properly adjusted and fitted to your hand.

Fitting the Shear Correctly

Fitting the shear correctly to your hand entails four components:

- 1. Fitting the ring finger.** A properly fitted shear has a ring-finger hole that rests between the first and second knuckle—far enough back on the ring finger so that your pinky is resting comfortably on the finger tang. Once you have the shear in that position, there should be only a slight bit of extra space around your finger and the finger hole. A properly fitted ring finger will be centered in the middle of the finger hole.
- 2. Fitting the thumb.** When your shear is properly fitted, the thumb hole will rest at or slightly over the cuticle area of your thumb, but not up to or over the knuckle. Once you have the shear at that location on your thumb, there can be a little extra space around your thumb and the thumb hole. A proper fit will have your cuticle centered underneath the center of the thumb ring guard.
- 3. Relaxing your grip.** A relaxed grip allows to you to cut without any thumb pressure, so the blades are not being forced together. It reduces the amount of pressure on the nerves and tendons in your hand, which can result in damage, and it allows the shear to do the work of cutting.
- 4. Correct finger position and alignment.** Correct nerve and tendon alignment while cutting hair is crucial to having a healthy career as a professional cosmetologist. Correct finger position allows your finger to stay properly aligned, which not only gives you correct nerve and tendon alignment in your hand, but also reduces the likelihood of developing hand health issues caused by improperly fitted shears. Look for a handle design that cradles your middle finger. This guarantees correct finger placement on the shear (**figure 16-56**).



DID YOU KNOW? The correct way to measure the length of a shear is to start at the tip of the blades and measure to where the finger rest/tang connects to the back of the ring-finger opening. Do not include the length of the tang (**figure 16-55**).



figure 16-55
How to measure shears



DID YOU KNOW? You should never lend your shears to another stylist. Everyone cuts hair using a certain amount of hand pressure. Allowing someone else—someone who uses a different level of pressure than you use—to borrow your shears can recondition the blades. The result? Your shears may not cut correctly for you.



figure 16-56
Correct finger position and alignment

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Holding Your Tools

There are two important reasons to hold your tools properly:

- A proper hold gives you the most control and the best results when cutting hair.
- A proper hold helps you avoid muscle strain in your hands, arms, neck, and back.

Holding Your 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 on the finger tang (brace) ([figure 16-57](#)).
2. Place the thumb in the finger grip (thumb grip) of the moving blade ([figure 16-58](#)).
3. Practice opening and closing the shears. Concentrate on moving only your thumb. A great way to get the feel of this movement is to lay the still blade against the palm or forefinger of your other hand to hold it steady, while you move the other blade with your thumb ([figure 16-59](#)).

Holding the Shears and Comb

During the haircutting process, you will be holding the comb and shears at the same time. You may be tempted to put the comb down while cutting, but doing so will waste a lot of time. It is best to learn—from the start—to hold both tools during the entire haircut. In general, your cutting hand (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 helps you maintain control.

- **Palming the shears.** Remove your thumb from the thumb 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 16-60](#)). 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 16-61](#)).



figure 16-57
Proper placement of ring finger
and little finger



figure 16-58
Proper placement of thumb



figure 16-59
Still and moving blades



figure 16-60
Palming the shears



figure 16-61
Holding a comb and shears

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- **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 16-62**). You are now ready to cut the subsection.

Holding the Razor

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

Method A

1. 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.
2. Place the little finger in the tang, underneath the handle (**figure 16-63**).
3. When cutting a subsection, position the razor on top of the subsection, the part facing you, for maximum control (**figure 16-64**).

Method B

1. Open the razor until the handle and shank form a straight line.
2. Place the thumb on the grip and wrap the fingers around the handle (**figure 16-65**).

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 your ring finger and little finger to palm the razor. Hold the comb between your thumb and the index and middle fingers (**figure 16-66**). Most accidents with razors happen when combing the hair, not when cutting the hair, because of a



figure 16-62
Transferring the comb



figure 16-63
Holding a razor properly



figure 16-64
Holding a razor for cutting



figure 16-65
Alternate method of holding a razor



figure 16-66
Palming the razor

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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 teeth comb the section before cutting. The finer teeth provide more tension and are useful when cutting around the ears, when dealing with difficult hairlines, and when cutting curly hair. You should 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. Tension is 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.

Consistent tension is important for constant, even results in a haircut. Use maximum tension on straight hair when you want precise lines. With curly or wavy hair, less tension is better because a lot of tension will result in the hair shrinking even more than usual as it dries. Minimum or no tension should be used around the ears and on hairlines with strong growth patterns.

After reading the next few sections, you will be able to:

LO5 Name three things you can do to ensure good posture and body position while cutting hair.

Understand Proper Posture and Body Position

It is important to be aware of your habits of posture (how you stand and sit) and body position (how you hold your body when cutting hair). As a working cosmetologist, you will be spending many hours on your feet and you may want to consider using a cutting stool and wearing proper footwear as preventive measures. Good posture and body position will help you avoid future back problems and ensure better haircutting results. The correct body position will help you move more efficiently during the haircut and help you maintain more control over the process.

- **Position the client.** Not only is your body position important, but so is your client's. Make sure that your client is sitting up straight and that his or her legs are not crossed. Gentle reminders as the haircut



CAUTION

Back and wrist strain may result if correct body posture and hand position are not maintained while cutting.

progresses may be necessary. Remember, you can move the client by turning the chair or raising/lowering the chair—whichever gives you the option of keeping your body in the same place—or by angling 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. When standing, keep your knees slightly bent rather than locked. Instead of bending at the waist, try bending one knee if you need to lean slightly one way or the other. When sitting, keep both feet on the floor.
- **Work in front of your section.** When cutting hair, a general rule of thumb is to stand or sit 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 haircut. If you want to sit or stand in the same place, or be able to view what you are doing in the mirror, you need to move the client's chair. As much as possible, keep to the general rule of always standing in front of the area you are working on and positioning your hands according to the cutting line.

Hand Positions for Different Cutting Angles

- **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 ([figure 16-67](#)).
- **Cutting below the fingers.** When cutting a blunt haircut 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 insides of your knuckles ([figure 16-68](#)).
- **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 tops of your fingers or knuckles. Cutting palm-to-palm also helps to prevent strain on your back as you work ([figures 16-69](#) and [16-70](#)).

Learning how to control your shears is important because many techniques, such as scissor-over-comb and point cutting, are difficult to learn and perform if you hold the shears improperly.

Maintain 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 protect yourself and your client by following the proper precautions.



figure 16-67
Cutting over the fingers



figure 16-68
Cutting below the fingers



figure 16-69
Cutting palm-to-palm, vertical cutting line



figure 16-70
Cutting palm-to-palm, diagonal cutting line

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Optional info on Hair Design topics and tutorials can be found at miladypro.com
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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 and 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 below your fingers, or when cutting palm-to-palm. The skin is soft and fleshy past the second knuckle and is easy to cut.

When cutting around the ears, take extra care not to accidentally cut the ear. Cuts on the ears can produce large amounts of blood!

When working with a razor, learn with a guard. You should never practice holding, palming, or cutting with the razor without a guard unless directed and supervised by your instructor. Take extra care when removing and disposing of the razor blade. Discard used blades in a puncture-proof container.

After reading the next few sections, you will be able to:

LO6 Perform the four basic haircuts.



figure 16-71
Blunt haircut



figure 16-72
Graduated haircut

Cut Hair Using Basic Haircutting Techniques

The art of haircutting is made up of variations on four basic haircuts: blunt, graduated, layered, and long-layered. An understanding of 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 a single hanging level, forming a weight line. 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 has 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 16-71**).

A **graduated haircut** is a slow or immediate build up of weight; this is caused by 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 16-72**).

A **layered haircut** is an effect achieved by cutting the hair with elevation or overdirection. The hair is cut at higher elevations, usually 90 degrees. Layered haircuts generally have less weight than graduated haircuts. In a graduated haircut, the ends of the hair appear closer

Photography by Tom Carson. Hair by Laura Dorelli for Vanis Salon and Day Spa, Schererville IN. Makeup by Amy Malone and Gretchen Wilson.

Photography by Tom Carson. Hair by Antonio Morosi, hair stylist for Above and Beyond Salon, Vermillion, Ohio. Laura Hall, Color for Above and Beyond Salon, Vermillion, Ohio. Makeup by Laura Hall.

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figure 16-73
Layered haircut



figure 16-74
Long-layered haircut

Photography by Tom Carson.

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 16-73**).

Another basic haircut is the **long-layered haircut**. The hair is cut at a 90-degree elevation and then overdirected to maintain length and weight at the perimeter. This results in the length and weight of the hair, being elevated from 0 degrees (in natural fall) to 180 degrees when overdirected. 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. A long-layered haircut can be modified depending on the texture and density. For example, fine hair requires more weight in the interior. In this case you will use a stationary guide at the center profile and overdirect into the center section with a high elevation and overdirection (as demonstrated in Procedure 16-04 long-layered haircut); on thicker hair you can release more weight by using a traveling guide from your center profile section. (**figure 16-74**)

By using these four basic concepts, you can create any haircut you want. Every haircut is made up of one, two, or three of these basic techniques. Add a little texturizing, slide cutting, or scissor-over-comb, and you have advanced haircutting. Advanced haircutting is simply learning the basics and then applying them in any combination to create unlimited shapes and effects.

The Blunt Haircut

The blunt haircut—also known as a *bob*, *one-length*, *one-level*, or *pageboy haircut*—is an all-time classic. Although the line of the cut appears to be simple, the success of the cut relies on precision, which can be anything but simple when working with a variety of hair types, growth patterns, and animated clients.

The client's head should be slightly tilted when cutting the back sections and moved slowly upright and straight forward as you incorporate the sides and complete the remainder of the cut. For a blunt haircut, you

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FOCUS ON

General Haircutting Tips

- Always make consistent and clean partings, which will give an even amount of hair to each subsection and produce more precise results.
- Make sure your lines and sections are clean and balanced.
- Take extra care when working in the crown and neckline, which sometimes have very strong growth patterns. These areas are potential danger zones.
- 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. Use consistent tension for the entire section of hair.
- Pay attention to head position. If the head is not upright or in the position dictated by the haircut, it may alter the amount of 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, subsection before cutting. Using a subsection that is too big can result in a mistake that may be too big to fix. If a mistake is made while using a smaller subsection, the mistake is also smaller and therefore easier to correct.
- Always cross-check the haircut. **Cross-checking** is parting the haircut in the opposite way that you cut it, at the same elevation, 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 16-75**).

- 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.
- Check both sides. Always check that both sides are even by standing in front of your client.
- When cutting a stationary guide or overdirecting, stand in front of your section and always overdirect towards your body, your stationary guide, or a predetermined point. This will insure balance and control.
- Cutting curly hair: Remember that curly hair shrinks more than straight hair, anywhere from $\frac{1}{2}$ to 2 inches or more (1.25 to 5 centimeters). Always leave the length longer than the desired end result.



figure 16-75
Cross-checking

want to cut the hair in its natural position. If you cut a blunt haircut with the head forward, you will make two discoveries: (1) The line will not fall as you cut it, and (2) 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 with little or no tension. If the hair length is past the shoulders, sections need to be held between the fingers with minimal tension. For very long hair, it is often useful to have the client stand while you sit on a cutting stool as you work.

When cutting a blunt cut, be aware of the crown area, sometimes called the danger zone, because this is where irregular growth patterns are most often found. The crown can be challenging when you are doing blunt haircuts. Look at the scalp to see the natural growth pattern. You may want to cut this area at 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 and 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 an even cutting line. Always work with very little tension or no tension around the ears, unless you are working with shorter layers.



figure 16-76
A-line haircut

© iStockphoto/Chris Gramly



figure 16-77
Longer blunt haircut with
one-length fringe

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



figure 16-78
Blunt haircut on curly hair

© iStockphoto/VafaGrenier

Blunt cuts can be designed with or without bangs (fringe); on straight or curly hair; and with a short, medium, or long length.

P 16-1 Blunt Haircut *See page 407*

Other Blunt Haircuts

The blunt haircut is the basis for many other classic cuts.

In a classic A-line bob, a diagonal forward cutting line (finger angle) is used (**figure 16-76**).

In this longer blunt haircut (**figure 16-77**), the bang 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 16-78 illustrates a blunt haircut on curly hair. Note how the hair naturally graduates itself when it dries.

In a classic pageboy, the perimeter is curved, using a combination of horizontal and curved diagonal back lines (**figure 16-79**).

Graduated Haircut

In this basic haircut, you will be utilizing vertical, horizontal, and diagonal cutting lines with a 45-degree elevation at the back, one finger's depth on the sides, and 90 degree elevation for the layers. Although you will use a side part, keep in mind that this haircut can also work with a center part or a bang. You will be using a stationary guideline and a traveling guideline.



FOCUS ON

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 re-comb 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.
- To avoid creating a hole in your line, take precaution to allow for the protrusion of the ears.

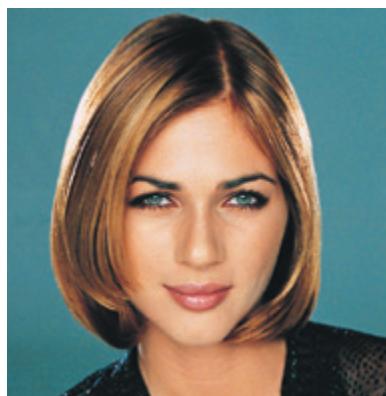


figure 16-79
Classic blunt haircut

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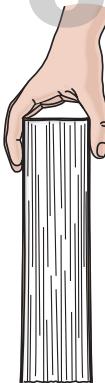


figure 16-80
Straight or blunt hanging line

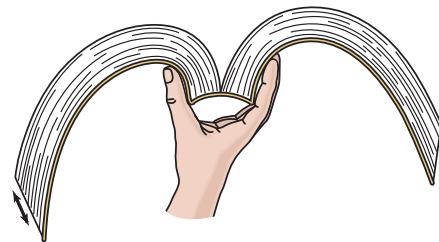


figure 16-81
Beveled or graduated hanging line

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.

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 16-80**). 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 16-81**).

Here is another type of graduated haircut, 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 (**figures 16-82** and **figure 16-83**).

In the examples in **figures 16-84**, **16-85**, and **16-86**, 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,



figure 16-82
Graduated design



figure 16-83
Finished graduated design

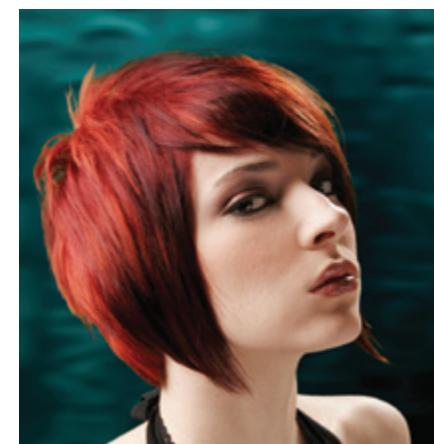


figure 16-84
Finished graduated haircut: side view

Photography by Tom Carson. Hair by Salon Visage, Knoxville, TN



figure 16-85
Classic (round) graduated haircut: design



figure 16-86
Finished classic (round) graduated haircut



figure 16-87
A uniform-layered haircut

© Stock Avalanche/Shutterstock.com

the diagonal forward partings point down toward the face. Behind the ear, the diagonal back 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.

P 16-2 Graduated Haircut *See page 414*

The Uniform-Layered Haircut

The third basic haircut is the layered haircut created with **uniform layers**. All the hair is elevated to 90 degrees from the scalp 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 the vertical sections in the interior reduce weight (**figure 16-87**). This cut can be established on a variety of lengths and textures.

P 16-3 Uniform-Layered Haircut *See page 418*

FOCUS ON

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 low below 45 degrees when working on these hair types.
 - Fine hair is great for 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 scissor-over-comb technique, which is explained later in this chapter.
 - Use the fine teeth of the comb and maintain even tension to ensure a precise line.

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figure 16-88
Short-crop, men's haircut

© iStockphoto/Brosa



figure 16-89
Basic men's haircut design

© iStockphoto/GlobalStock



figure 16-90
Basic men's haircut

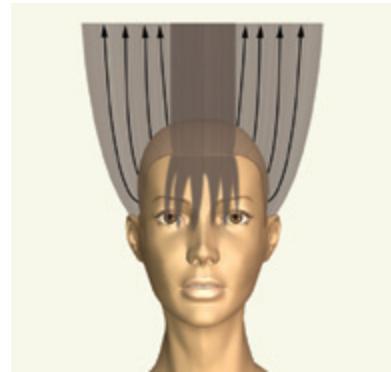


figure 16-91
Long-layered design

© iStockphoto/RuslanDashinsky



figure 16-92
Long-layered haircut on curly hair



FOCUS ON

Tips for Layered Haircuts

- When layering short hair, 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 (8 cm). 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 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.

P 16-4 Long-Layered Haircut See page 430

Understand Other Cutting Techniques

To go beyond the basic haircut, there are many techniques you can use to create different effects in hair. You can make wild hairlines calm down. You can make thick hair behave like thinner hair or make fine hair appear to be fuller. You can create more movement and add or reduce volume. You can also compensate for various growth patterns that exist on the same head of hair.

Cutting Curly Hair

Curly hair can be a challenge to cut. Once you gain confidence, curly hair can be a lot of fun to style. However, it is important 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 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 a density ranging from thin to thick.

Examples of Basic Haircuts on Curly Hair

Let us take a look at some basic haircuts and how they work on wavy and curly hair. In **figure 16-93**, note how the hair appears stacked, even though it was cut with a blunt technique. Although the hair was not elevated, it appears graduated. Note how the volume in the graduated haircut (**figure 16-94**) 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 16-95**), note the round shape. This is a uniform-layered cut on curly hair.

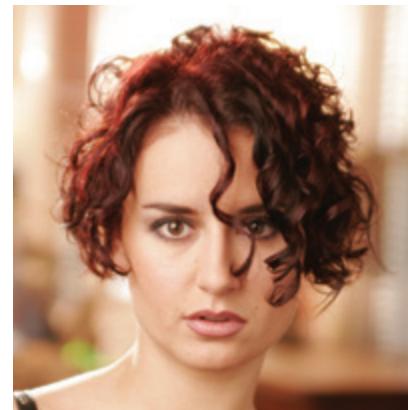


figure 16-93
Blunt haircut on curly hair

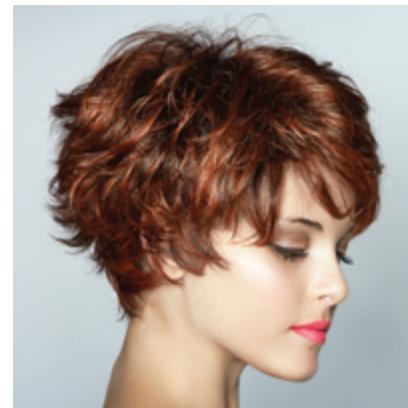


figure 16-94
Graduated haircut on wavy hair

FOCUS ON

Tips for Cutting Curly Hair

- Curly hair can appear shorter after it dries because of a shrinking effect. The curlier the hair, the more it will shrink. For every $\frac{1}{4}$ inch (0.6 centimeters) you cut when the hair is wet, it will shrink up to 1 inch (2.5 centimeters) when dry. Always keep this in mind when consulting with your client.
- So as not to cut curly hair shorter than desired, use minimal tension and/or the wide teeth of your comb when cutting and be sure not to stretch the hair as you cut it.
- Maintain a consistent dampness of the hair while cutting.
- 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 when dry has more volume 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 ending up too short.
- In general, a razor should not be used on curly hair. Doing so weakens the cuticle and causes the hair to frizz.
- Choose your texturizing techniques carefully. Avoid using the razor and work mostly with point cutting and free-hand notching to remove bulk and weight (these techniques are discussed later in this chapter).



figure 16-95
Uniform-layered haircut on curly hair



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After reading the next few sections, you will be able to:

LO 7

List the multiple ways to section and cut the bang (fringe) area.



figure 16-96
Bang area

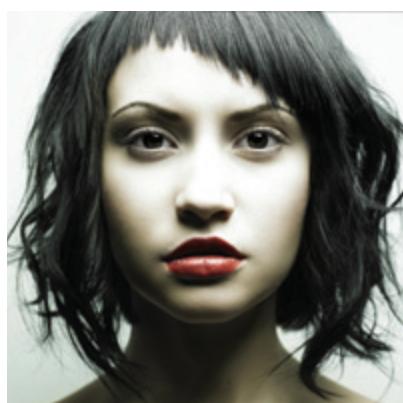


figure 16-97
asymmetric" to match text



figure 16-98
Side swept bang

Cutting the Bangs (Fringe)

Because much of our haircutting history comes from England, you will sometimes hear the word *fringe* used instead of *bangs*. The two words mean the same thing. The bang or fringe area includes the hair that lies between the two front corners, or approximately between the outer corners of the eyes (figure 16-96). When cutting the bangs or fringe, be sure the hair is either damp or completely dry. Also, when combing and preparing to cut bangs and or fringe do not use tension, allow for the natural lift of the hair.

It is important to work with the natural **distribution**, where and how hair is moved over the head, when locating the bang 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, ruining the lines of the haircut. When creating bangs (fringe), you do not always cut all of the hair in this area, but you only cut more if you are blending into the sides or the top. Avoid cutting bangs on clients with strong cowlicks or low facial hairlines. A cowlick, when cut, is prone to stand straight up and not blend. A low facial hairline shortens the length of the forehead. By introducing bangs, the forehead length will shorten further. Always take into consideration suitability, texture, and face shape.

The bang (fringe) area is the focal point of a haircut and can compliment many hairstyles. It's also a perfect choice for the client looking for change without sacrificing length.

Practice cutting these five basic types of bangs (fringes).

Asymmetric Bang (Fringe). Designed for all hair lengths; this bang style makes a statement and can vary from subtle to bold. (figure 16-97). Use shears.

1. Start by placing an offset triangular section of hair at each corner of the eye.
2. Take a $\frac{1}{2}$ inch (1.25 centimeters) subsection at the narrowest part of the offset triangle, elevate at 90 degrees, and cut 2–3 inches (5–7.5 centimeters) (or longer) in length—this will become a stationary guide.
3. Continue taking $\frac{1}{2}$ inch (1.25 centimeters) subsections, elevate to 90 degrees, and overdirect to the stationary guide or, for thick hair, overdirect to the previously cut section.
4. Finish by blowdrying with a flat brush or comb. Using your comb for precision and angle, cut to desired length.

Side Swept Bang (Fringe). Most commonly used on mid-length to long hair, this bang is worn on the side and works great for the client with a natural side part (figure 16-98). Use shears or razor.

1. Find the natural side part and take a subsection from the side part to the opposite corner of the hairline, forming an offset triangle.

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2. Starting at the side part (corner of the offset triangle), take a vertical section, elevate at 90 degrees, and blunt or point cut 3–4 inches in length (7.5–10 centimeters)—this will become a stationary guide. (The longer the guide, the longer the bang.)
3. Take a $\frac{1}{2}$ -inch (1.25 centimeters) pie-shape subsection and overdirec^t to the stationary guide. Continue taking $\frac{1}{2}$ inch pie-shape subsections and overdirec^ting to the stationary guide.
4. Finish by cutting the perimeter at a 45-degree elevation from the face and cut on an angle, combing perpendicular to your section.
5. Blowdry and remove weight by slicing or with texturizing shears. This will encourage the hair to sweep to the side.

Versatile Bang (Fringe). Designed for all hair lengths, this type of bang can be worn on either side ([figure 16-99](#)). Use shears or razor.

1. Start by taking a (standard bang) triangle section at the top of the head.
2. Take a $\frac{1}{2}$ inch (1.25 centimeters) central vertical section, elevate at 90 degrees, and blunt or point cut 4–5 inches (10–12.5 centimeters) in length—this will become a stationary guide. (The longer the guide, the longer the bang.)
3. Take a $\frac{1}{2}$ inch (1.25 centimeters) subsection, elevate to 90 degrees, and overdirec^t to the center stationary guide. Continue taking $\frac{1}{2}$ inch subsections and overdirec^ting to the center guide. Repeat on the opposite side.
4. Finish by cutting the perimeter into a slight “V” shape.
5. Blowdry and remove weight by slicing or with texturizing shears. Move from side to side and look for balance of weight.

Short Textured Bang (Fringe). Most commonly used on short hair. Use shears or razor ([figure 16-100](#)).

1. Once you've completed your short haircut, start by taking a 1-inch (2.5 centimeters) horizontal section at the front hairline from recession to recession, elevate to 90 degrees, and point cut 2–3 inches (5–7.5 centimeters) in length.
2. Blowdry the hair and detail the bang area visually. Using your cutting comb, elevate the hair and texturize with irregular deep point cutting. You may also use a razor to create a textured feel.
3. Use your mirror and always make sure you achieve balance; the density of the hair will dictate how much texturizing is needed. Use the carving technique for separation and detail.

Square Bang (Fringe). Designed for all hair lengths, this bang can be worn heavy or soft ([figure 16-101](#)). Use shears.

1. Start by taking a (standard bang) triangle section at the top of the head.
2. Take a $\frac{1}{2}$ -inch (1.25 centimeters) subsection in the front hairline, comb to natural fall (with minimal tension), and elevate two-fingers

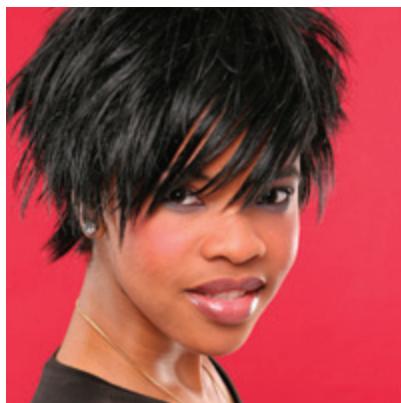


figure 16-99
Versatile bang



figure 16-100
Short textured bang



figure 16-101
Square bang

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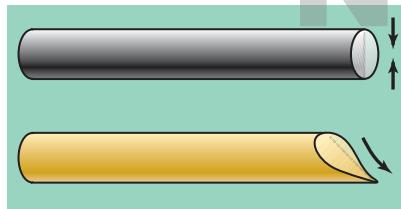


figure 16-102
Shear-cut and razor-cut strands



CAUTION

Always check with your instructor to see if the hair type you are working on is suitable for the razor. Coarse, wiry, curly, 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 16-103
Razor cutting parallel to subsection



figure 16-104
Razor cutting at 45-degree angle

depth. Starting at the bridge of the nose, cut a square line and continue cutting until the corner of the eye. Repeat on the opposite side.

- Continue taking $\frac{1}{2}$ -inch subsections, elevate to 1-finger depth, and cut square following the guide from the previously cut section.
- For a heavy fringe, leave one length; for a softer fringe, layer using technique from the Versatile Bang (Fringe) (steps 2 and 3).
- Finish by blowdrying with a flat brush or comb. For heavy bangs, use your comb (for precision) and detail to desired length. For a softer fringe, remove weight by deep point cutting or with texturizing shears.

Razor Cutting

A razor cut gives a totally different result than other haircutting techniques. For instance, a razor cut gives a softer appearance than a shear cut. The razor is a great option when working with medium to fine hair textures. When you work with shears, the ends of the hair are cut blunt. When working with a razor, the ends are cut at an angle and the line is not blunt. This produces softer shapes with more visible separation, or a feathered 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 shears, there are two blades that close on the hair, creating blunt ends (figure 16-102).

Any haircut you can create with shears can also be done with the razor. You can 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 technique from cutting with shears. The best way to become comfortable with the razor is to practice. Before cutting with a razor, review how to properly hold the razor in the Haircutting Tools section of this chapter.

There are two commonly used methods for cutting with a razor. In the first method, the razor is kept parallel to the subsection (figure 16-103). This technique is 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 16-104). If the blade is not entering the hair at an angle



FOCUS ON

Razor Cutting Tips

- Always check with your instructor before performing a razor cut. Make sure that the hair is in good condition. For best results, do not use a razor on curly hair; coarse, wiry hair; or overprocessed, damaged hair.
- Always use a guard.
- Always use a new blade. Working with a dull blade pulls the client's hair 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 pull the client's hair.
- Always work with the razor at an angle. Never force the razor through the hair.



figure 16-105
Incorrect razor angle



figure 16-106
Hand position in vertical section



figure 16-107
Hand position on horizontal section

and you attempt to push the razor through the hair, you place added stress on the hair and risk losing control of the hair (**figure 16-105**). Always remember that the blade needs to be at an angle when entering the hair.

When cutting a section, you move from top to bottom or side to side, depending on the section and finger angle. Examples of razor techniques and hand positions on a vertical and horizontal subsection, respectively, are found in **figures 16-106** and **16-107**.

Slide Cutting

Slide cutting is a method of cutting or layering 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 it's 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 very 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 16-108**). In one method, you hold the subsection with tension beyond the cutting line (**figure 16-109**). In the other method, you place your shears on top of your knuckles and then use both hands to move simultaneously out the length to the ends. Practice this technique by cutting the section in front of your fingers. Once you've mastered this technique, and feel like you have control of your shears, you can then use both methods.

Scissor-Over-Comb

Scissor-over-comb, also known as *shear-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 using the tips of the shears to remove length. Scissor-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.

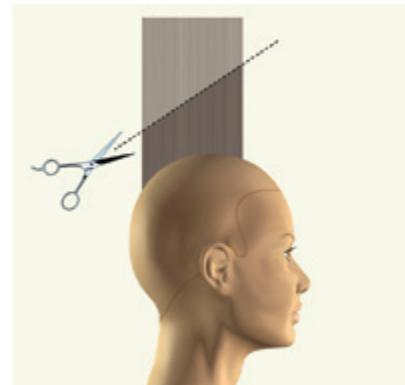


figure 16-108
Visualize your cutting line first.



figure 16-109
Slide cutting

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Scissor-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 can run the comb through a previously cut section on your way up to a 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 16-110
Scissor-over-comb technique



figure 16-111
Comb position



figure 16-112
Reaching the weight line

It is best to use this technique on dry hair because then you can see exactly how much hair you are cutting and that helps you 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 shear and comb move simultaneously up the head. It is important that one blade stays still and remains parallel to the spine of the comb as you move the thumb blade to close the shears. Try to cut with an even rhythm. 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 16-110**).

The basic steps when working with the scissor-over-comb technique are summarized below:

1. Stand or sit directly in front of the section you are working on. The area that 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 16-111**).
3. With the still blade of the shears 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 16-112**).

After reading the next few sections, you will be able to:

LO 8 Discuss and explain three different texturizing techniques performed with shears.

Texturizing

Texturizing is a technique often used in today's haircuts. **Texturizing** is the process of removing excess bulk without shortening the length. It can also be used to cut for effect within the hair length, causing wispy or spiky results. The term *texturize* should not be confused with *hair texture*, which is the diameter of the hair strand itself.

Texturizing techniques can be used to add or remove volume, to make hair move, and to blend one area into another. They can also be used to compensate for different densities that exist on 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. You will need to practice all the techniques so that you can use them to create specific effects as needed.

Texturizing with Shears

- **Point cutting** is a technique performed on the ends of the hair using the tips, or points, of the shears to create a broken edge. This can be done on wet hair to remove length and on dry hair to soften the line, remove weight, and create a seamless effect. It is very easy to do on dry hair because the hair stands up and away from your fingers (figure 16-113). On wet hair (to remove length), hold the hair 1 to 2 inches (2.5 to 5 centimeters) from the ends. Turn your wrist so that the tips of the shears are pointing into the ends of the hair. 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. The more diagonal the angle of the shears, the more hair is taken away and the chunkier the effect (figure 16-114). Basically, you are cutting points in the hair.

On dry hair, a more vertical (parallel) approach of the shear softens the edge, removes weight, creates a seamless effect, and removes less hair (figure 16-115).

- **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 centimeters) from the ends. Place the tips of your shears about 2 inches (5 centimeters) 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 (0.3 centimeters). On medium to fine hair, place your notches farther apart. This technique can be done on wet or dry hair (figure 16-116).
- **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 on the interior of the section rather than at the ends. It works well on curly hair, where you do not want to add too many layers but instead want to release the curl and remove some density (figure 16-117).



figure 16-113
Point cutting

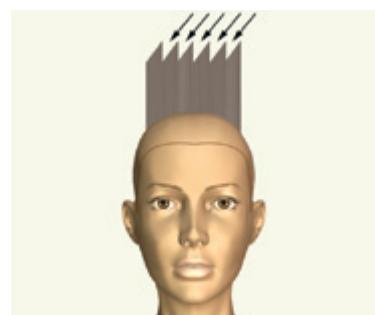


figure 16-114
Point cutting with diagonal angle of shears

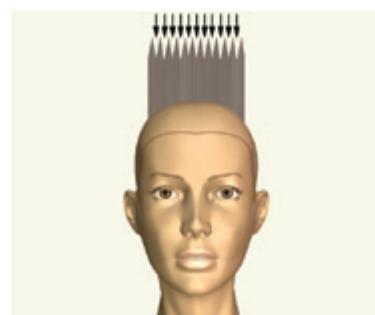


figure 16-115
Point cutting with vertical angle of shears



figure 16-116
Notching with notching shears



figure 16-117
Free-hand notching with cutting shears

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figure 16-118
Effilating



figure 16-119
Ideal open position



figure 16-120
Slicing with shears

- **Effilating**, also known as *slithering*, 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 16-118). Slithering reduces volume and creates movement.
- **Slicing** is a technique that removes weight and adds movement through the lengths of the hair. When slicing, fan out the section of hair to be cut and never completely close the shears. Use only the portion of the blades near the pivot. This prevents removing large pieces of hair (figures 16-119 and 16-120). This technique can be performed within a subsection or on the surface of the hair with haircutting or texturizing shears (figures 16-121 and 16-122). To slice an elevated subsection, work with either wet or dry hair. When slicing to remove weight or 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 (1½ to 3 inches or 3.75 to 7.5 centimeters 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 them as you move, thus carving out areas (figure 16-123). The more horizontal your



figure 16-121
Slicing through a subsection with texturizing shears



figure 16-122
Slicing through the surface with texturizing shears



figure 16-123
Carving a twisted section of hair to remove the bulk

shears, the more hair you remove; the more vertical, the less hair you remove.

When 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 finger and carving on the surface of that strand. Begin carving about 3 (8 cm) inches from the ends toward your fingers.

Texturizing with the Razor

- **Removing weight to taper the ends.** You can use the razor to remove weight to taper 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 centimeters) away from your fingers. Gently stroke the razor, removing a thin sheet of hair from the area (figure 16-124). This tapers the ends of the section. This technique can be used on any area of the haircut where this effect is desired.
- **Free-hand slicing at midshaft.** This technique can be used throughout the section or at the ends and should be done on wet hair. When working on 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 freely (figure 16-125).



figure 16-124
Tapering the hair with a razor



figure 16-125
Free hand-slicing at the midshaft to remove weight.

Texturizing with Thinning Shears and Razor

- **Removing bulk (thinning).** Thinning shears were originally created for the purpose of thinning hair and blending. Many clients are afraid of the word *thinning*. A better 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 used in the 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 centimeters) from the scalp. 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 because you may see 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 16-126).
- **Scissor-over-comb with thinning shears.** Practice is the best way to master this technique. This technique is useful for blending weight



figure 16-126
Thinning out the ends with texturizing shears

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CAUTION

When thinning or texturizing hair, remember that you can always go back and remove more hair if necessary. Once the hair has been cut, it is impossible to replace and you may have difficulty achieving the desired hairstyle.

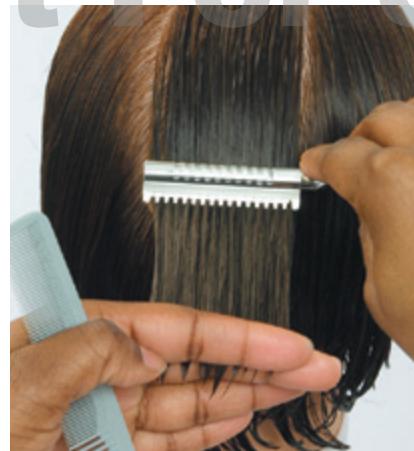


figure 16-127

Free hand-slicing on the ends to create separation throughout shape



figure 16-128

Free hand-slicing on the ends to create a soft perimeter



figure 16-129

Razor-over-comb technique



figure 16-130

Razor rotation

lines on fine textured hair and can also be used on thick and coarse textured hair that is cut very short, especially at the sides and the nape. This technique will help the hair lie closer to the head.

- **Other thinning shear 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 will help avoid over texturizing and removing too much weight.
- **Free-hand slicing with razor on the ends.** 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 (**figure 16-127**). To create a soft perimeter, hold the ends of a small piece of hair in your fingertips. Beginning about 3 (8 cm) inches from your fingers, slice down one side of the piece toward your fingers (**figure 16-128**).
- **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 hair to lie closer to the head. This technique is used mainly on shorter haircuts. To perform this technique, place the comb into the hair with the teeth pointing down, a few 3 inches (8 cm) 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 16-129**). This is a great technique for tapering in the nape area or softening weight lines.
- **Razor rotation** is very similar to razor-over-comb. The difference is that with razor rotation 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 through the area just cut. 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 16-130**).



figure 16-131
Blunt haircut before texturizing



figure 16-132
Texturized blunt haircut



figure 16-133
Graduated haircut before texturizing

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

Basic Haircuts Enhanced with Texturizing Techniques

Examine these three basic haircuts and see how texturizing techniques have changed the appearance of each haircut.

- **Figure 16-131** shows a diagonal forward blunt haircut before free-hand razor slicing, and **figure 16-132** shows a different model with the same type of haircut after free-hand razor slicing and the addition of fringe.
- **Figure 16-133** shows a graduated haircut before free-hand razor slicing, and **figure 16-134** shows the same haircut after free-hand razor slicing.
- **Figure 16-135** shows a uniform-layered haircut before texturizing and **figure 16-136** shows the same haircut after notching on the ends and free-hand notching on the interior.



figure 16-134
Texturized graduated haircut

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



figure 16-135
Uniform-layered haircut before texturizing



figure 16-136
Texturized uniform-layered haircut

Photography by Tom Carson. Hair by Vickie Poole. Makeup by Nico for Elon Salon, Marietta, GA.

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After reading the next few sections, you will be able to:

LO 9 Explain a clipper cut.

LO 10 Identify the uses of a trimmer.

Effectively Use Clippers and Trimmers

Other types of tools that all stylists should be familiar with are clippers and trimmers, which offer solutions for many haircutting challenges.

Clippers are electric or battery-operated tools that cut the hair by using two moving blades held in place by a metal plate with teeth. The blade action is faster than the eye can see. Clippers are mainly used for cutting shorter haircuts and can be used to create a **taper**, hair that is cut very short and close to the hairline and that gradually gets longer as you move up the head. While men have been getting clipper cuts for many years, today clippers are being used more and more in women's haircutting. Clippers can be used as follows:

- Without length guards, to remove hair completely (great 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 scissor-over-comb, except that the clippers move side to side across the comb rather than bottom to top).
- With length guards, attachments that fit over the blade plate and vary in size from $\frac{1}{8}$ inch to 1 inch (0.3 to 2.5 cm) for short, layered cuts.

Tools for Clipper Cutting

There are several tools to have on hand. When clipper cutting, you will not need to use each tool for every haircut but it is still important to understand when these tools are needed.

- Clippers.** Clippers come in different shapes and sizes. They can be used with or without attachments. Trimmers, also called *edgers*, are usually cordless, smaller-sized clippers. They are mainly used to clean the necklines and around the ears ([figure 16-137](#)). Clean your clippers and trimmers with a clipper brush after each use. Apply one drop of clipper oil to the tops of the blades while the clipper is running. Disinfect the detachable blade and heel after each use as well. Always follow the manufacturer's 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 (0.3 to 2.5 centimeters) wide and can be used in different combinations to create different lengths.



figure 16-137
Trimmer cutting around the ear



FOCUS ON

Tips for Clipper Cutting

- Always work against the natural growth patterns, especially in the nape. This ensures that you are lifting 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 (8 cm).
- When using the clipper-over-comb technique, the angle of the comb determines the length. If the comb is consistently held 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 increase length.

- **Haircutting shears.** Used mainly for removing length and detailing the haircut.
- **Thinning shears.** Also called *blending* or *tapering scissors*, these are great for removing excess bulk and for blending one area with another.
- **Combs.** With a regular cutting comb, the wider-spaced teeth are intended for combing and cutting. The finer-spaced teeth are used for detailing, scissor-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-tooth comb is used when cutting thicker and longer lengths where detailing is not required.

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 scissor-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 removed.

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

Tips for working with the clipper-over-comb technique follow. This technique 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.

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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 (6 mm) guard on the nape and sides. Then you can switch to the $\frac{1}{2}$ -inch (13 mm) guard as you reach the parietal area. This will maintain more length at the parietal area. This technique produces a square shape.

Men's Basic Clipper Cut

In this cut, the hair is cropped close 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.

P 16-5 Men's Basic Clipper Cut *See page 434*

Using Trimmers

- **Using trimmers 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 16-138**). As you reach the area behind the ear, use the comb to hold the hair in place, and continue with the arcing motion (**figure 16-139**).
- **Using trimmers at the neckline.** Clean up the hair on the neck that grows below the design line (**figure 16-140**). Trimmers also help create more defined lines at the perimeter (**figure 16-141**).



figure 16-138
Arcing trimmer at front of the ear



figure 16-139
Arcing trimmer at back of the ear with comb



figure 16-140
Cleaning up neck hair



figure 16-141
Edging line at side perimeter

- **Using tattoo trimmers.** This is a great tool to use for those hard to reach areas because of its slender design. This trimmer is great for outlining, trimming beards and mustaches, and creating elaborate designs with ease. The thin blade allows a professional stylist to trim a precise cut without irritation to the skin or scalp.

Trimming Facial Hair

Clippers and trimmers can be used to trim beards and mustaches as well. The technique is very similar to scissor-over-comb and clipper-over-comb. When removing length, use the comb to control the hair and always cut against the comb ([figure 16-142](#)). You can also use the length guard attachments to trim a beard to the desired length ([figure 16-143](#)). If you choose to use haircutting shears to trim facial hair, you may want to keep a less expensive pair for this purpose because facial hair is very coarse and may dull your haircutting shears.

Some male clients have long eyebrows or excess hair in or on their ears. When performing a haircut or trimming facial hair, always check the ears and eyebrows, then ask the client if he would like you to remove any excess hair you may find. Carefully snip away the hair with your shears or trimmers, using complete focus.



CAUTION

When trimming facial hair, have clients keep their eyes closed and remain still and silent until you are finished.



figure 16-142
Trimming beard with trimmer-over-comb

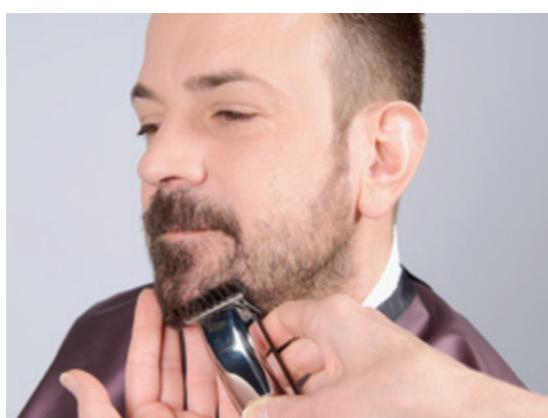


figure 16-143
Trimming beard with trimmer and guard

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BLUNT HAIRCUT



IMPLEMENTS & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Classic styling brush | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Sectioning clips | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| <input type="checkbox"/> Cutting comb | | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure See page 340

- 1 Drape your client for a shampoo.

- 2 Shampoo and condition the hair as necessary.

- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.

- 4 Detangle the hair with the wide-tooth comb.



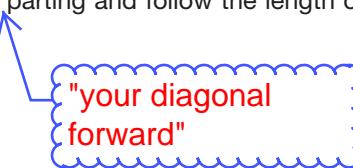
- 5 Part the hair in the center, from the front hairline through to the nape. Next create two diagonal forward partings from the occipital to behind the ear creating a 1/2 inch (1.3 cm) wide subsection. (The depth of the section may vary due to hair density.)



6 Angle the head forward slightly. Begin in the center and using the fine teeth, comb the hair to its natural fall. Parallel to the diagonal forward parting, at 0 degrees elevation, cut your first line. Repeat on the opposite side, starting the cut from the outer corner to the center creating a slight arc-shape line. Check balance.



7 Now, from the top of the occipital to the top of each ear, create another set of diagonal forward partings. ~~Take a center part that runs from the front hairline to the nape, dividing the head in two.~~ The head position will move up slightly, but the natural fall distribution and 0-degree elevation remain consistent. Cut parallel to parting and follow the length of your guide.



8 Position the client's head upright. Beginning just below the crown and extending to the front hairline, create a horseshoe section. Starting in the rear of the horseshoe section, using the wide teeth, comb the hair over the previously cut hair to its natural fall (0-degree elevation). Following your guide beneath, cut the line along the comb until you reach the side, just below the ear.



9 On the sides just behind the ear, continue to comb the hair to natural fall (cutting at 0 degrees), cutting the hair parallel to the horseshoe parting. Pay close attention to the protrusion of the ear and tap the hair above the comb before you cut to release any tension.



10 Repeat on the opposite side. Before moving on, stand behind the client and check the lengths on both sides while looking in the mirror. Make any needed adjustments.

Not For Sale

CHAPTER 16 | HAIRCUTTING

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11 Take another subsection from the horseshoe above the crown to the front hairline. Starting at the back, comb the hair to natural fall and cut at 0 degrees following your guide. When you reach the sides, continue the same technique as step 9.



12 Release the remaining hair in the section and comb to natural fall. Be sure to notice any cowlicks or movement at the crown. From the back, continue combing the hair to natural fall. Follow your guide and cut at 0 degrees elevation.

13 To check the line for accuracy, blowdry hair straight and smooth section the hair the same way it was cut, using a classic styling brush. Do not use a round brush—it creates a bend in the ends of the hair, making it difficult to check the line.

14 Once the hair is dry, check the line in the mirror. You should see an even, horizontal line all the way around the head. Using the wide teeth, comb the hair to natural fall and clean up your bob line. (Avoid cutting your line shorter.)



15 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure *See page 343*



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: FutureCosPro

BLUNT HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Classic styling brush | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Sectioning clips | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| <input type="checkbox"/> Cutting comb | | | |

PREPARATION

Perform

P 16-1 Blunt Haircut
See page 404

PROCEDURE

① Drape your client for a shampoo.

② Shampoo and condition the hair as necessary.

③ Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.

④ Detangle the hair with the wide-tooth comb.



⑤ Part the hair in the center, from the front hairline through to the nape. Next create two diagonal forward partings from the occipital to behind the ear creating a 1/2 inch (1.3 cm) wide subsection. (The depth of the section may vary due to hair density.)

Not For Sale

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Not For Sale

- 6** Angle the head forward slightly. Begin in the center and using the fine teeth, comb the hair to its natural fall. Parallel to the diagonal forward parting, at 0 degrees elevation, cut your first line. Repeat on the opposite side, starting cut from the center to the outer corner creating a slight arc-shape line. Check balance.



- 7** Now, from the top of the occipital to the top of each ear, create another set of diagonal forward partings. The head position will move up slightly, but the natural fall distribution and 0-degree elevation remain consistent. Cut parallel to your diagonal forward parting and follow the length of your guide.



- 8** Position the client's head upright. Beginning just below the crown and extending to the front hairline, create a horseshoe section. Starting in the rear of your horseshoe section, using the wide teeth, comb the hair over the previously cut hair to its natural fall (0-degree elevation). Following your guide beneath, cut the line along the comb until you reach the side, just below the ear.



- 9** On the sides just behind the ear, continue to comb the hair to natural fall (cutting at 0 degrees), cutting the hair parallel to the horseshoe parting. Pay close attention to the protrusion of the ear and tap the hair above the comb before you cut to release any tension.



- 10** Repeat on the opposite side. 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 needed adjustments.

"stand behind the client and check the lengths on both sides"

- 11 Take another subsection from the horseshoe from above the crown to the front hairline. Starting at the back, comb the hair to natural fall and cut at 0 degrees following your guide. At the sides continue the same technique as step 9.

"When you reach"



- 12 Release the remaining hair in the section and comb to natural fall. Be sure to notice any cowlicks or movement at the crown. From the back, continue combing the hair to natural fall. Follow your guide and cut at 0 degrees elevation.

- 13 To check the line for accuracy, blowdry the hair straight and smooth section the hair the same way it was cut, using a classic styling brush. Do not use a round brush—it creates a bend in the ends of the hair, making it difficult to check the line.

- 14 Once the hair is dry, check the line in the mirror. You should see an even, horizontal line all the way around the head. Using the wide teeth, comb the hair to natural fall and clean up your bob line. (Avoid cutting you line shorter.)



15 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: FutureCosPro

GRADUATED HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Sectioning clips | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |

PREPARATION

PROCEDURE

Perform

P 15-1 Pre-Service Procedure *See page 340*

- ① Drape your client for a shampoo.
- ② Shampoo and condition the hair as necessary.
- ③ Escort the client back to the styling chair.
- ④ Secure a neck strip around the client's neck. 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.



- ⑤ Begin your first section by taking the parting from the client's natural side part back to the crown. Then take a central parting from the crown to the nape.



6 At the occipital bone, take a diagonal forward parting from the central parting to the middle of each ear. Then take a pivoting diagonal forward 1/2 inch (1.3 cm) wide subsection and elevate it to 45 degrees and cut parallel to your parting. Both your finger angle and elevation should be at 45 degrees.



7 Make sure that your section is no longer than 2–3 inches (5–7.5 centimeters) in length or your graduation will sit too low. This will serve as your traveling guide.

8 Continue taking pivoting diagonal forward subsections, using the previously cut subsection as a traveling guide. Both your elevation and finger angle are held at 45 degrees. Elevate and cut parallel to your parting.

9 Once you've reached your last subsection, you should be parallel to your diagonal forward parting; continue to elevate at 45 degrees following your traveling guide.



10 Repeat the same steps and technique on the opposite side. (Note the change in hand position. The tips of your fingers will now be palm up, pointing down.) Once completed, cross-check the balance from the outer edges on both sides.

11 To begin the next section, take a diagonal forward parting from above the occipital bone extending to the top of each ear. Each side is then subsectioned and cut as before, using pivoting diagonal forward subsections to work your way through the section.



Not For Sale

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Not For Sale

12 To maintain the same level of graduation as the first section, comb the hair parallel to your parting and, using a small piece of the length of hair cut from the first section as a guide, cut a stationary guide at a 45-degree elevation.



13 Repeat the same steps on the opposite side. Once completed, check for visual balance.



14 The next section will be a horseshoe section taken from just below the crown to the recession area on both sides. This section will be subdivided and cut using traveling diagonal forward subsections combed to natural fall and then elevated to 45 degrees and cut parallel to the horseshoe parting.

15 The elevation will decrease to one-finger's depth just behind the ear where you transition to the sides and the bob line begins. From the ear forward, the hair is held in the comb to release tension and cut at 0 degrees parallel to the horseshoe parting.

16 Repeat the same steps on the opposite side.



17 Continue taking sections from the horseshoe until the natural side part is reached and all remaining hair has been cut following your guide.

18 In preparation for layering, create a radial section by taking a radial parting from the crown to the top of each ear. Take a $\frac{1}{2}$ -inch wide (1.25 centimeters) central vertical subsection from the crown to the occipital.

19 The hair in this section is elevated to 90 degrees and overdirected up. Your guide will be taken from the perimeter of the graduation for the length. You will point cut following the head shape. (Do not cut below occipital or you will cut into your graduation.)

"back".



20 Pivoting subsections are combed to 90 degrees, overdirected up, and, using a traveling guide, cut parallel to the head. When you've completed the radial section, repeat on the opposite side.



22 In the front, length is maintained by overdirecting back to a stationary guide at the radial section. Repeat the same steps on the opposite side.

21 When you reach the sides, take a horizontal subsection from the natural side part, elevate to 90 degrees, overdirect up and point cut following your guide from the radial section. (Make sure to keep your elbows up to avoid cutting into the perimeter.) Remember to begin at the natural side part and overdirect the section back to a stationary guide at the radial section.

23 Once the hair is dry, ~~check the line in the mirror. You should see an even, horizontal line all the way around the head. Using the wide teeth, comb the hair to natural fall and clean up your bob line. (Avoid cutting your line shorter.)~~

24 Finished look.



"detail the perimeter:
Starting at the nape, use
the points of your
shears for softness or
blunt cut for a stronger
line. At the sides, clean up
your line at the
perimeter. (Avoid cutting
too much hair, remember
that you are just
detailing.)"

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: FutureCosPro



GRADUATED HAIRCUT



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IMPLEMENTS & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Sectioning clips | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |

PREPARATION

PROCEDURE

Perform

P 15-1 Pre-Service Procedure *See page 340*

- 1 Drape your client for a shampoo.
- 2 Shampoo and condition the hair as necessary.
- 3 Escort the client back to the styling chair.
- 4 Secure a neck strip around the client's neck. 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.



- 5 Begin your fist section by taking the parting from the client's natural side part back to the crown. Then take a central parting from the crown to the nape.



6 At the occipital bone, take a diagonal forward ~~1/2 inch (1.3 cm)~~ wide parting from the central parting to the middle of each ear. Then take a pivoting diagonal forward subsection and elevate it to 45 degrees and cut parallel to your parting. Both your finger angle and elevation should be at 45 degrees.

**1/2 inch (1.3 cm)
wide**



7 Make sure that your section is no longer than 2–3 inches (5–7.5 centimeters) in length or your graduation will sit too low. This will serve as your traveling guide.

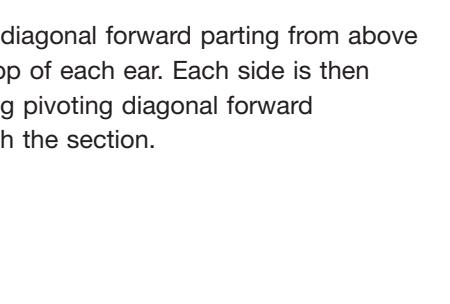
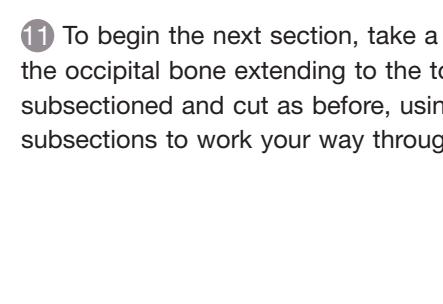
8 Continue taking pivoting diagonal forward subsections, using the previously cut subsection as a traveling guide. Both your elevation and finger angle are held at 45 degrees. Elevate and cut parallel to your parting.

9 Once you've reached your last subsection, you should be parallel to your diagonal forward parting, continue to elevate at 45 degrees following your traveling guide.



10 Repeat the same steps and technique on the opposite side. (Note the change in hand position. The tips of your fingers will now be palm up, fingers pointing up.) Once completed, cross-check the balance from the outer edges on both sides.

**This image still
needs to be flipped**



11 To begin the next section, take a diagonal forward parting from above the occipital bone extending to the top of each ear. Each side is then subsectioned and cut as before, using pivoting diagonal forward subsections to work your way through the section.

Not For Sale

CHAPTER 16 | HAIRCUTTING

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12 To maintain the same level of graduation as the first section, comb the hair parallel to your parting and, using a small piece of the length of hair cut from the first section as a guide, cut a stationary guide at a 45-degree elevation.



13 Repeat the same steps on the opposite side. Once completed, check for visual balance.



14 The next section will be a horseshoe section taken from just below the crown to the recession area on both sides. This section will be subdivided and cut using traveling diagonal forward subsections, combed ~~at~~ natural fall, and then elevated to 45 degrees and cut parallel to the horseshoe parting.

15 The elevation decreases to one finger's depth just behind the ear where you transition to the sides and the bob line begins. From the ear forward, the hair is held in the comb to release tension and cut at 0 degrees parallel to the horseshoe parting.

16 Repeat the same steps on the opposite side.



17 Continue taking horseshoe sections until the natural side part is reached and all remaining hair has been cut following your guide.



18 In preparation for layering, create a radial section by taking a radial parting from the crown to the top of each ear. Take a $\frac{1}{2}$ -inch wide (1.25 centimeters) central vertical subsection from the crown to the occipital.



19 The hair in this section is elevated to 90 degrees and overdirected up. Your guide will be taken from the perimeter of the graduation for the length. You will point cut following the head shape. (Do not cut below occipital or you will cut into your graduation.)



20 Pivoting subsections are combed to 90 degrees overdirected up and, using a traveling guide, cut parallel to the head. When you've reached the parting for your radial section, repeat on the opposite side.

21 When you reach the sides, take a horizontal subsection from the natural side part, elevate to 90 degrees, overdirect up, and point cut following your guide from the radial section. (Make sure to keep your elbows up to avoid cutting into the perimeter.) Remember to begin at the natural side part and overdirect the section back to a stationary guide at the radial section.

23 Once the hair is dry, detail the perimeter: Starting at the nape, use the points of your shears for softness or blunt cut for a stronger line. At the sides, clean up your line at the perimeter. (Avoid cutting too much hair, remember that you are just detailing.)

22 In the front, length is maintained by overdirecting back to a stationary guide at the radial section. Repeat the same steps on the opposite side.



24 Finished look.

POST-SERVICE

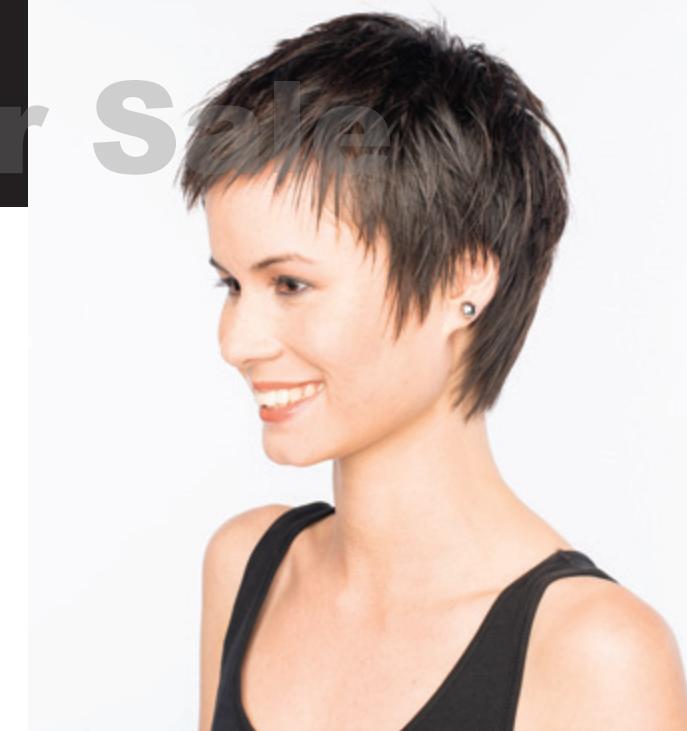
Complete

P 15-2 Post-Service Procedure See page 343



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: FutureCosPro

UNIFORM-LAYERED HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Paddle Brush | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| | <input type="checkbox"/> Sectioning clips | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure *See page 340*

PROCEDURE

- 1 Drape your client for a shampoo.
- 2 Shampoo and condition the hair as necessary.
- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.
- 4 Detangle the hair with the wide-tooth comb.



- 5 To create a guide, take a $\frac{1}{2}$ -inch wide (1.25 centimeters) profile section from the front hairline to the nape. Cut palm-to-palm until you've reached the apex, then switch hand position.



6 Starting at the nape, elevate the hair to 90 degrees and cut 3 inches (7.5 centimeters) in length working in small increments following the head shape.



7 Above occipital, switch hand position and cut to the second knuckle to avoid corners forming on the line. Follow the guide to the front hairline. Once you've cut the center guide, check the length for balance and remove any corners.



8 After completing the guide, make a horseshoe section from recession to recession and below the crown. Make sure your section is clean and balanced at both sides of the recession.



10 Starting at the center back, take a slight diagonal forward parting through to the nape, incorporating your guide from the profile section.

9 Take a horizontal parting from the occipital to the back of each ear and clip the section above your horizontal line. At the back, take a center section from the occipital to the nape dividing your first profile section guide in half.



11 Elevate the hair to 90 degrees and cut parallel to the parting for your subsection following the guide. If you can't see your guide, take a smaller subsection. (Hand position is palm-to-palm when cutting the left side.)



12 Cross-check horizontally on every fourth section (any overdirection should be corrected section by section). The line should be round because you're following the head shape.



13 Continue taking slight diagonal forward subsections, elevating at 90 degrees, and cutting parallel to your parting for your subsection until you've reached back of the ear. Switch hand position and repeat on the opposite side.



- 14** Release the lower portion of the horseshoe and cut palm-to-palm below the horseshoe on both sides. Continue taking slight diagonal forward subsections, elevating at 90 degrees, and cutting parallel to your parting. Follow your guide until you've completed the side and then repeat on the opposite side.



- 15** Release the horseshoe section. Then take a radial section from above the crown to the top of each ear separating the hair from front to back. Switch hand position and cut above your fingers for the remainder of the haircut.



- 16** Pivoting pie shape sections are taken from below your radial section. Following your guide, elevate the hair at 90 degrees and cut until you have completed both sides. (Remember to cross-check.)



- 17** At this point, you should have a guide from the top, sides, and behind the radial section, allowing you to stay consistent and follow the head shape.

- 19** Dry the hair with your hands or a paddle brush. Once the haircut is dry, texturize the interior to remove weight by using deep point cutting.

- 18** Continue taking horizontal subsections, elevating at 90 degrees, and cutting with the traveling guide until you've reached the front hairline. Repeat the same technique on the opposite side.



- 20 Hold the section 2 inches (5 centimeters) from the ends and enter the section parallel so you don't remove any length, work in 1-inch (2.5 centimeters) panels. (Do not angle your shears and close the blade on the way out to avoid cutting your fingers.)



- 21 Use your mirror and look at the balance. Detail the bang area (utilize the short textured bangs technique) and perimeter with point cutting and carving.



22 Finished look.

POST-SERVICE

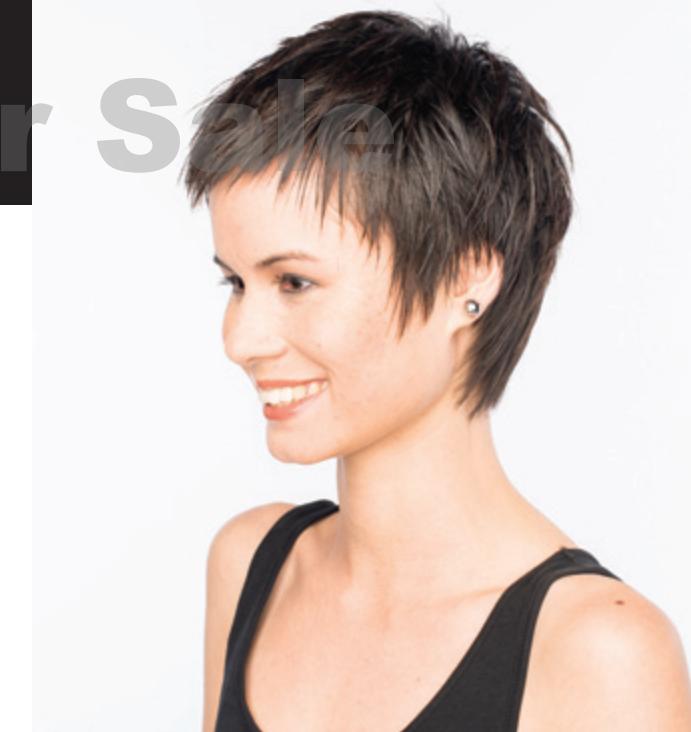
Complete

P 15-2 Post-Service Procedure See page 343



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: *FutureCosPro*

UNIFORM-LAYERED HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Paddle Brush | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| | <input type="checkbox"/> Sectioning clips | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure *See page 340*

PROCEDURE

- 1 Drape your client for a shampoo.
- 2 Shampoo and condition the hair as necessary.
- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.
- 4 Detangle the hair with the wide-tooth comb.



- 5 To create a guide, take a ½-inch wide (1.25 centimeters) profile section from the front hairline to the nape. Cut palm-to-palm until you've reached the apex, then switch hand position.



6 Starting at the nape, elevate the hair to 90 degrees and cut 3 inches (7.5 centimeters) in length working in small increments following the head shape.



7 Above the occipital, switch hand position and cut to the second knuckle to avoid corners forming on the line. Follow the guide to the front hairline. Once you've cut the center guide, check the length for balance and remove any corners.



8 After completing the guide, make a horseshoe section from recession to recession and below the crown. Make sure your section is clean and balanced at both sides of the recession.



10 Starting at the center back, take a slight diagonal forward parting through to the nape incorporating your guide from the profile section.

9 Take a horizontal parting from the occipital to the back of each ear and clip the section above your horizontal line. At the back, take a center section from the occipital to the nape dividing your first profile section guide in half.



11 Elevate the hair to 90 degrees and cut parallel to the parting for your subsection following the guide. If you can't see your guide, take a smaller subsection. (Hand position is palm-to-palm when cutting the left side.)



12 Cross-check horizontally on every fourth section. (Any overdirection should be corrected section by section.) The line should be round because you are following the head shape.



13 Continue taking slight diagonal forward subsections, elevating at 90 degrees, and cutting parallel to your parting for your subsection until you've reached the back of the ear. Switch hand position and repeat on the opposite side.



- 14 Release the lower portion of the horseshoe section and cut palm-to-palm below the horseshoe on both sides. Continue taking slight diagonal forward subsections, elevating at 90 degrees, and cutting parallel to your parting following your guide until you've completed the side. Then repeat on the opposite side.

"and then"



- 15 Release the horseshoe section. Then take a radial section from above the crown to the top of each ear, separating the hair from front to back. Switch hand position and cut above your fingers for the remainder of the haircut.



- 16 Pivoting pie shape sections are taken from below your radial section. Following your guide, elevate the hair at 90 degrees and cut until you have completed both sides. (Remember to cross-check.)

- 17 At this point, you should have a guide from the top, sides, and behind the radial, allowing you to stay consistent and follow the head shape.

"section"



- 19 Dry the hair with your hands or a paddle brush. Once the haircut is dry, texturize the interior to remove weight by using deep point cutting.

- 18 Continue taking horizontal subsections, elevating at 90 degrees, and cutting with the traveling guide until you've reached the front hairline. Repeat the same technique on the opposite side.



- 20** Hold the section 2 inches (5 centimeters) from the ends and enter the section parallel so you don't remove any length, work in 1-inch (2.5 centimeters) panels. (Do not angle your shears and close the blade on the way out to avoid cutting your fingers.)



- 21** Use your mirror and ~~visually~~ look at the balance. Detail the bang area (utilize the short textured bangs technique) and perimeter with point cutting and carving.



22 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



Check out miladypro.com for additional resources and training to enhance your technical skills. Keyword: *FutureCosPro*

LONG-LAYERED HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Round Brush (large) | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| | <input type="checkbox"/> Sectioning clips | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure *See page 340*

PROCEDURE

- 1 Drape your client for a shampoo.
- 2 Shampoo and condition the hair as necessary.
- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.
- 4 Detangle the hair with the wide-tooth comb.



- 5 Begin by taking a central profile parting from the front hairline through to the nape. Then take two slight diagonal forward subsections $\frac{1}{2}$ -inch (1.25 centimeters) wide from the occipital to behind the ear. (The depth of the section may vary due to hair density.)



6 Tilt the head slightly forward. Starting in the center back, comb the hair to natural fall at 0 degrees. Cut (length) the line parallel to the parting. This will serve as your guide for the perimeter. The perimeter guide can be cut by either holding it with your fingers or a comb.

7 Take another $\frac{1}{2}$ -inch (1.25 cm) wide set of slight diagonal forward subsections from the top of the occipital to the top of each ear. The head position will move up slightly, but the natural fall distribution and 0-degree elevation will remain. Cut parallel to the parting and following the length of your guide.

8 With the client's head upright, take a horseshoe section from below the crown to the front hairline. Starting at the back of the head, comb the hair to natural fall and 0-degree elevation and cut the line following your guide.



9 On the sides, comb the hair to natural fall and overdirect to behind the shoulder. Cut the line square to your guide. To do this, you will stand to the side to comb the hair into natural fall. Then step to the back and cut the line square.

10 Repeat the same technique on the opposite side. Continue cutting the hair in the horseshoe until you've reached the profile part (at the apex of the head) or run out of hair to cut.

11 On the sides, take a diagonal back parting from the profile part to the top of each ear.



12 Standing to the front side of your client, comb the hair parallel to your diagonal back line, elevate to a 45 degree angle from the face. Starting at the bottom corner, cut the hair in small increments to the length of the chin.

13 To keep the length on the sides from front to back, avoid cutting your corner at the sideburn area or just in front of the ear. Clients with long hair want to see their length at the front and back.

14 Take another diagonal back parting. This time, extend to behind the ear (incorporating the hair from your first diagonal back parting). Comb the hair parallel to the parting, elevate at 45 degrees, and follow your guide.

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15 Although you're sectioning out and taking hair from behind the ear, this hair will not be cut. You will only be cutting hair from your corner, not what's behind the ear. Avoid overdirecting any hair beyond that point.



18 Once the sides are completed and you've checked your balance, take two diagonal forward partings at the top of the occipital to the back of each ear. The hair below your diagonal partings will be sectioned out of the way.



21 Below the crown and above the occipital, take a diagonal back line, elevate at 90 degrees, and overdirect to your center stationary guide. You should stand in front of the guide and overdirect the sections to your body, keeping your elbows up.

16 Continue taking diagonal back subsections and elevating at 45 degrees, until you've reached the profile parting. At that point, you will be combing the hair at natural fall because you're cutting parallel to your line.

17 Repeat the same technique on the opposite side, paying close attention to body position, balance, and your corner.



19 Starting at the front hairline take a $\frac{1}{2}$ -inch (1.25 centimeters) profile section to the occipital bone using your length from the chin as a guide.



22 Continue taking diagonal back lines, elevate up at 90 degrees, and overdirect to the stationary center guide. Continue until you've reached the front hairline section. Make sure you're combing the hair diagonally back and up into the center.



20 Elevate profile section to 90 degrees and, as you work toward the occipital, you will be overdirecting with your finger angle the length from the back at the occipital. The layered profile section will serve as a stationary guide for your interior layers.

23 Repeat on the opposite side with the same technique. Remember to switch body position. Stand on the opposite side and in front of your guide.



24 Crosscheck the haircut by taking a horizontal section at the top and looking for an increase in length. Remember when the hair travels to a stationary guide it increases in length. The line should still be consistent, a short to long angle.



26 Once the hair is dry, detail the interior and perimeter using deep point cutting. Hold the section 3 inches (7.5 centimeters) from the ends and enter the hair parallel (use the entire length of the blade) so you don't remove any length.

25 Section the hair the same manner it was cut and blowdry using a large round brush.

27 Work in 1-inch (2.5 centimeters) panels. (Do not angle your shears and close the blade on the way out to avoid cutting your fingers.)



28 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



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LONG-LAYERED HAIRCUT



IMPLEMENT & MATERIALS

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

- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Styling product for finish |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Shampoo cape | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Cutting or styling comb | <input type="checkbox"/> Round Brush (large) | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Wide-tooth comb |
| | <input type="checkbox"/> Sectioning clips | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure *See page 340*

- 1 Drape your client for a shampoo.

- 2 Shampoo and condition the hair as necessary.

- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.

- 4 Detangle the hair with the wide-tooth comb.



- 5 Begin by taking a central profile parting from the front hairline through to the nape. Then take two slight diagonal forward subsections $\frac{1}{2}$ -inch (1.25 centimeters) wide from the occipital to behind the ear. (The depth of the section may vary due to hair density.)



6 Tilt the head slightly forward. Starting in the center back, comb the hair to natural fall at 0 degrees. Cut (length) the line parallel to the parting. This will serve as your guide for the perimeter. The perimeter guide can be cut by either holding it with your fingers or a comb.



7 Take another $\frac{1}{2}$ -inch (1.25 cm) wide set of slight diagonal forward subsections from the top of the occipital to the top of each ear. The head position will move up slightly, but the natural fall distribution and 0-degree elevation will remain. Cut parallel to the parting and following the length of your guide.



8 With the client's head upright, take a horseshoe section from below the crown to the front hairline. Starting at the back of the head, comb the hair to natural fall and 0-degree elevation, and cut the line following your guide.



9 On the sides, comb the hair to natural fall and overdirect to behind the shoulder and cut the line square to your guide. To do this, you will stand to the side to comb the hair into natural fall. Then step to the back and cut the line square.



10 Repeat the same technique on the opposite side. Continue cutting the hair in the horseshoe until you've reached the profile part (at the apex of the head) or run out of hair to cut.



11 On the sides, take a diagonal back parting from the profile part to the top of each ear.



12 Standing to the front side of your client, comb the hair parallel to your diagonal back line, elevate to a 45-degree angle from the face. Starting at the bottom corner, cut the hair in small increments to the length of the chin.



13 To keep the length on the sides from front to back, avoid cutting your corner at the sideburn area or just in front of the ear. Clients with long hair want to see their length at the front and back.

14 Take another diagonal back parting. This time, extend to behind the ear (incorporating the hair from your first diagonal back parting). Comb the hair parallel to the parting, elevate at 45 degrees, and follow your guide.

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16 Continue the taking diagonal back subsections, and elevating at 45 degrees, until you've reached the profile parting. At that point, you will be combing the hair at natural fall because you're cutting parallel to your line.

15 Although you're sectioning out and taking hair from behind the ear, this hair will not be cut. You will only be cutting hair from your corner, not what's behind the ear. Avoid overdirecting any hair beyond that point.



18 Once the sides are completed and you've checked your balance, take two diagonal forward partings at the top of the occipital to the back of each ear. The hair below your diagonal parting will be sectioned away.

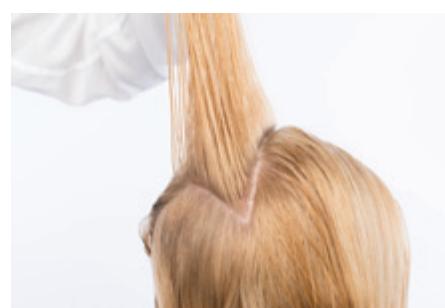


19 Starting at the front hairline take a $\frac{1}{2}$ -inch (1.25 centimeters) profile section to the occipital using your length from the chin as a guide.

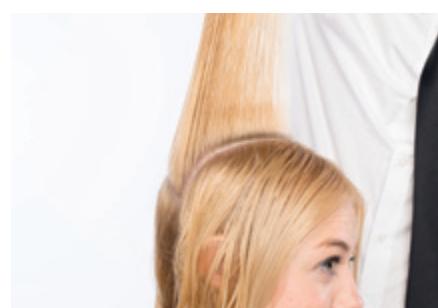
17 Repeat the same technique on the opposite side, paying close attention to body position, balance, and your corner.



20 Elevate profile section to 90 degrees and, as you work toward the occipital, you will be overdirecting with your finger angle the length from the back at the occipital. The layered profile section will serve as a stationary guide for your interior layers.



21 Below the crown and above the occipital, take a diagonal back line, elevate at 90 degrees, and overdirect to your center stationary guide. You should stand in front of the guide and overdirect the sections to your body, keeping your elbows up.



22 Continue taking diagonal back lines, elevate up at 90 degrees, and overdirecting to the stationary center guide. Continue until you've reached the front hairline section. Make sure you're combing the hair diagonally back and up into the center.

23 Repeat on the opposite side with the same technique. Remember to switch body position. Stand on the opposite side and in front of your guide.



24 Cross-check the haircut by taking a horizontal section at the top and looking for an increase in length. Remember, when the hair travels to a stationary guide it increases in length. The line should still be consistent; a short to long angle.



26 Once the hair is dry, detail the interior and perimeter using deep point cutting. Hold the section 3 inches (7.5 centimeters) from the ends and enter the hair parallel (use the entire length of the blade) so you don't remove any length.

27 Work in 1-inch (2.5 centimeters) panels. (Do not angle your shears and close the blade on the way out to avoid cutting your fingers.)

25 Section the hair the same manner it was cut and blowdry using a large round brush.



28 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



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MEN'S BASIC CLIPPER CUT



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IMPLEMENTS & MATERIALS

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

- | | | | |
|---|--|---|--|
| <input type="checkbox"/> Blowdryer | <input type="checkbox"/> Haircutting shears | <input type="checkbox"/> Shampoo and conditioner | <input type="checkbox"/> Towels |
| <input type="checkbox"/> Clipper | <input type="checkbox"/> ¼-inch clipper guard (optional) | <input type="checkbox"/> Spray bottle with water | <input type="checkbox"/> Trimmer |
| <input type="checkbox"/> Cutting cape | <input type="checkbox"/> Neck strip | <input type="checkbox"/> Styling product for finish | <input type="checkbox"/> Wide-tooth comb |
| <input type="checkbox"/> Haircutting comb | | | |

PREPARATION

Perform

P 15-1 Pre-Service Procedure *See page 340*

PROCEDURE

- 1 Drape your client for a shampoo.
- 2 Shampoo and condition the hair as necessary.
- 3 Escort the client back to the styling chair. Secure a neck strip around the client's neck. 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.

- 4 Towel dry the hair.





5 Begin the horseshoe section by taking a parting from recession to recession to create a section below the crown, dividing the top from the bottom. Make sure your section is clean and balanced.



6 Starting at the back, elevate the hair up parallel to the horseshoe section and elevate at 90 degrees. You will be holding the section horizontally. With shears, cut the section $1\frac{1}{2}$ -inch (3.75 centimeters) in length on the inside of your fingers.



8 The section that you've cut around the horseshoe will serve as a guide.

7 Follow that same guide and technique around the horseshoe section. You should end up with a 1-inch (2.5 centimeters) section parallel to the horseshoe that follows the head shape. Cross-check the sides to eliminate any corners in your design line. When complete, blowdry the section below the horseshoe with a comb in a downward motion until dry.



9 Using clippers, starting on the side of the front hairline, hold your comb in a slight diagonal back angle against the scalp. Elevate the hair out at 90 degrees to expose your guide. Place your clippers against the comb and cut the section up to your guide.

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10 Tilt the comb at a 45-degree angle and cut short to long. The longest point will be your guide below the horseshoe. (For a tapered, uniform look, place the comb at the scalp and avoid tilting the comb.)



11 The subsection cut will be no wider than the width of the comb. Use steady uniformed strokes and glide the clippers up the comb to the guide. Continue to comb the hair in a slight diagonal back fashion, elevating it at 90 degrees, and cutting to your guide.



12 Continue this technique until you've reach the center back. Complete the opposite side with the same technique cutting to the center back and cross-check horizontally. Once you've completed the underneath, blowdry the hair below the horseshoe.



13 Using the clipper and a $\frac{1}{4}$ -inch (0.6 centimeters) guard, shorten and shape the hair around ears. Then blend or outline the perimeter of the haircut; you may use a clipper or trimmer.



14 Using a water bottle, re-wet the top section. Switch back to cutting shears and create a $\frac{1}{2}$ -inch center profile section from the front hairline to your guide below the crown.



15 Starting at the center back, using the $1\frac{1}{2}$ -inch (3.75 centimeters) guide from the horseshoe, elevate guide to 90 degrees. Point cut the guide following the head shape. Complete your profile section to the front hairline.



16 Once you've completed your profile section, you will then take a radial section from above the apex to the parietal ridge.



17 Here you will take pivoting pie-shape sections from below your radial section. Following your guideline, elevating the hair at 90 degrees, and point cutting until you've completed the radial section on both sides. (Remember to cross-check.)



18 When you reach the top of the section, you will switch to making horizontal subsections, elevating at 90 degrees. These subsections will be point cut following your guide from the center and behind the radial section. When you reach the parietal ridge, elevate the hair at 90 degrees, and point cut the corners to blend with the sides. (Remember to cross-check.)



19 Blowdry with a vent brush and then detail the bangs with point cutting. Texturize with slicing and carving for a disheveled look.



20 Finished look.

POST-SERVICE

Complete

P 15-2 Post-Service Procedure See page 343



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REVIEW QUESTIONS

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

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 16 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

angle	p. 361 Space between two lines or surfaces that intersect at a given point.
apex AY-peks	p. 359 Highest point on the top of the head.
beveling	p. 362 Haircutting technique using diagonal lines by cutting hair ends with a slight increase or decrease in length.
blunt haircut	p. 382 Also known as a <i>one-length haircut</i> ; haircut in which all the hair comes to one hanging level, forming a weight line or area; hair is cut with no elevation or overdirection.
carving	p. 396 Haircutting technique done by placing the still blade into the hair, resting it on the scalp, and then moving the shears through the hair while opening and partially closing the shears.
cast	p. 371 Method of manufacturing shears; a metal-forming process whereby molten steel is poured into a mold and, once the metal is cooled, takes on the shape of the mold.

clipper-over-comb	p. 400	Haircutting technique similar to scissor-over-comb, except that the clippers move side to side across the comb rather than bottom to top.
cross-checking	p. 384	Parting the haircut in the opposite way from which you cut it in order to check for precision of line and shape.
crown	p. 360	Area of the head between the apex and back of the parietal ridge.
cutting line	p. 363	Angle at which the fingers are held when cutting, and, ultimately, the line that is cut; also known as <i>finger angle</i> , <i>finger position</i> , <i>cutting position</i> , or <i>cutting angle</i> .
diagonal back	p. 362	A type of diagonal line that creates movement away from the face.
diagonal forward	p. 362	A type of diagonal line that creates movement toward the face.
distribution	p. 390	Where and how hair is moved over the head.
effilating	p. 396	Also known as <i>slithering</i> ; process of thinning the hair to graduated lengths with shears; cutting the hair with a sliding movement of the shears while keeping the blades partially opened.
elevation	p. 363	Also known as <i>projection</i> or <i>lifting</i> ; the degree at which a subsection of hair is held, or lifted, from the head when cutting.
forged FORJed	p. 372	Process of working metal to a finished shape by hammering or pressing.
four corners	p. 359	Points on the head that signal a change in the shape of the head, from flat to round or vice versa.
free-hand notching	p. 395	Haircutting technique in which pieces of hair are snipped out at random intervals.
free-hand slicing	p. 397	Haircutting technique used to release weight from the subsection, allowing the hair to move more freely.
graduated haircut	p. 382	Slow or immediate buildup of weight; an effect or haircut that results from cutting the hair with tension, low to medium elevation, or overdirection.
graduation	p. 363	Elevation that occurs when a section is lifted above 0 degrees.
growth pattern	p. 368	Direction in which the hair grows from the scalp; also referred to as <i>natural fall</i> or <i>natural falling</i> position.
guideline	p. 364	Also known as <i>guide</i> ; section of hair, located either at the perimeter or the interior of the cut, which determines the length the hair will be cut. Usually the first section that is cut to create a shape.
hairline	p. 368	Hair that grows at the outermost perimeter along the face, around the ears, and on the neck.
head form	p. 358	Also known as <i>head shape</i> ; the shape of the head, which greatly affects the way the hair falls and behaves.
Interior	p. 364	Inner or internal part.
interior guideline	p. 387	Guideline that is inside the haircut rather than on the perimeter.
layered haircut	p. 382	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.
layers	p. 383	Create movement and volume in the hair by releasing weight.

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line	p. 361	Thin, continuous mark used as a guide; can be straight or curved, horizontal, vertical, or diagonal.
long-layered haircut	p. 383	Haircut in which the hair is cut at a 90-degree angle; the resulting shape has shorter layers at the top and increasingly longer layers toward the perimeter.
nape	p. 360	Back part of the neck; the hair below the occipital bone.
notching	p. 395	Haircutting technique, a 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.
occipital bone ahk-SIP-ih-tul BOHN	p. 359	Bone that protrudes at the base of the skull.
overdirection	p. 366	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.
palm-to-palm	p. 381	Cutting position in which the palms of both hands are facing each other.
parietal ridge puh-RY-ate-ul RIJ	p. 359	Widest area of the head, usually starting at the temples and ending at the bottom of the crown.
part/parting	p. 362	Line dividing the hair at the scalp, separating one section of hair from another, creating subsections.
perimeter	p. 364	Outer line of a hairstyle.
pivoting	p. 362	Rotates from a central point; also referred to as <i>pie shape sections</i> , used for layering and graduating.
point cutting	p. 395	Haircutting technique in which the tips of the shears are used to cut <i>points</i> into the ends of the hair.
razor-over-comb	p. 398	Texturizing technique in which the comb and the razor are used on the surface of the hair.
razor rotation	p. 398	Texturizing technique similar to razor-over-comb, done with small circular motions.
reference points	p. 359	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, and so on; used to establish design lines that are proportionate.
scissor-over-comb	p. 393	Also known as <i>shear-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 length.
section	p. 361	To divide the hair by parting into uniform working areas for control. During haircutting, the working areas of the hair. Working in smaller sections gives better control.
shrinkage	p. 363	When hair contracts or lifts through the action of moisture loss or drying.
slicing	p. 396	Haircutting technique that removes weight 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.

slide cutting	p. 393	Method of cutting or layering the hair in which the fingers and shears glide along the edge of the hair to remove length.
stationary guideline	p. 364	Guideline that does not move.
subsections	p. 362	Smaller sections within a larger section of hair, used to maintain control of the hair while cutting.
taper	p. 400	Haircutting effect in which there is an even blend from very short at the hairline to longer lengths as you move up the head; <i>to taper</i> is to narrow progressively at one end.
tension	p. 380	Amount of pressure applied when combing and holding a section, created by stretching or pulling the section.
texturizing	p. 394	Haircutting technique designed to remove excess bulk without shortening the length; changing the appearance or behavior of the hair through specific haircutting techniques using shears, thinning shears, or a razor.
traveling guideline	p. 364	Also known as <i>movable guideline</i> ; guideline that moves as the haircutting progresses, used often when creating layers or graduation.
uniform layers	p. 387	Hair is elevated to 90 degrees from the scalp and cut at the same length.
weight line	p. 382	Visual line in the haircut where the ends of the hair hang together.

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