

Elements



Paul Davey







V



ELEMENTS



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Welcome

Congratulations on embarking on your journey to becoming a successful hairdresser with an elements educator.

This educational manual has been designed primarily to help simplify hairdressing training for salon owners who are teaching their salon trainees and for trainees who are following the manual independently. You can simply buy the book and follow the manual through the 117 weeks by training yourself, or the elements education team can train one of your salon trainers to teach the comprehensive programme course.

It is conveniently colour-coded to correspond with the four years of hairdressing training that you will typically undertake. The colour-coded system adopted in this training manual makes it easy for you to determine the level of demand and knowledge required for each section and allows you to monitor your own progress, giving you confidence to take on all aspects of the syllabus. Level one is indicated by pages marked in red; level two is indicated by pages marked in blue; level three is indicated by pages marked in yellow; and level four is indicated by pages marked in purple.

Acknowl- edgements



I would like to acknowledge with gratitude, the support and love from my family, my partner Filippa, this work would not have been possible without your help and involvement, I am so grateful for your support and encouragement on a daily basis. My daughter Isabelle, my son Koji, my parents George and Rita, my brother Ian and everyone that has been involved on this journey to complete this book. It certainly would not have happened without you.

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A special thank you to Stephen Boyle, who has been integral in bringing the colour section together. Through designing the step by step looks and making all the comprehensive theory in colour an enjoyable and easy to learn experience. A massive thank you.

Photographer

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We have worked together for a number of years and I hope to continue our relationship for many more.

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Graphic Design

Mark Shiels for the difficult task to bring a vision of a lifetimes work into a creative designed educational manual. Thanks for the amazing book.

Models

Thanks to all the models and agencies which gave their time and support producing this educational manual. See each page for credits.

Course breakdown

Your education looks like this broken down. We have 52 weeks a year. Over the month of December there is no education which equates to 4 weeks removed. Annual leave also equates to 4 weeks removed. And finally Bank Holidays which there are 9 of, we only run one class during these weeks, rounding this up, there would be another 5 weeks removed.

This gives us a total of 39 weeks per annum of training and 117 weeks over the three years.

This equates to 10 weeks of training for cutting and 13 weeks of training for colour.



1

MODULE 1 / YEAR 1

Theory:

- History of hair and fashion
- Influences
- Shampooing and combing hair
- Consultation
- The hair structure
- The genetics of hair
- Colour
- Colouring hair

Practical:

- **Perfecting the blow-dry** (19 weeks)
- **Cutting** (20 weeks)
Square layer & round layer
- **Colouring** (39 weeks)
Global colour, T Section and classic half head

2

MODULE 2 / YEAR 2

Theory:

- The skin
- Balayage

Practical:

- **Perfecting the blowdry** (Can be completed during the cutting section)
Straighteners & curling tongs
- **Cutting** (39 weeks)
Vertical layer, bob, graduated bob and seamless graduation.
- **Colouring** (39 weeks)
Classic full head highlights, Pre lightener and balayage

3

MODULE 3 / YEAR 3

Theory:

- Colour correction

Practical:

- **Cutting** (20 weeks)
Men's diagonal cut, Men's scissor over comb
- **Pin Ups** (19 weeks)
Chignon, French pleat, Plaiting
- **Colouring** (39 weeks)
Reverse horseshoe, Ombre and Colour correction

4

MODULE 4 / ADVANCED YEAR 4

Practical:

- **Cutting** (39 weeks)
Inverted layer, seamless cut, classic graduation. fashion cut
- **Pin Ups** (additional time)
Modern 40's, The Knot, Top Knot
- **Colouring** (39 weeks)
Dimensional colour, fashion colour



Complementing your learning and monitoring your progress

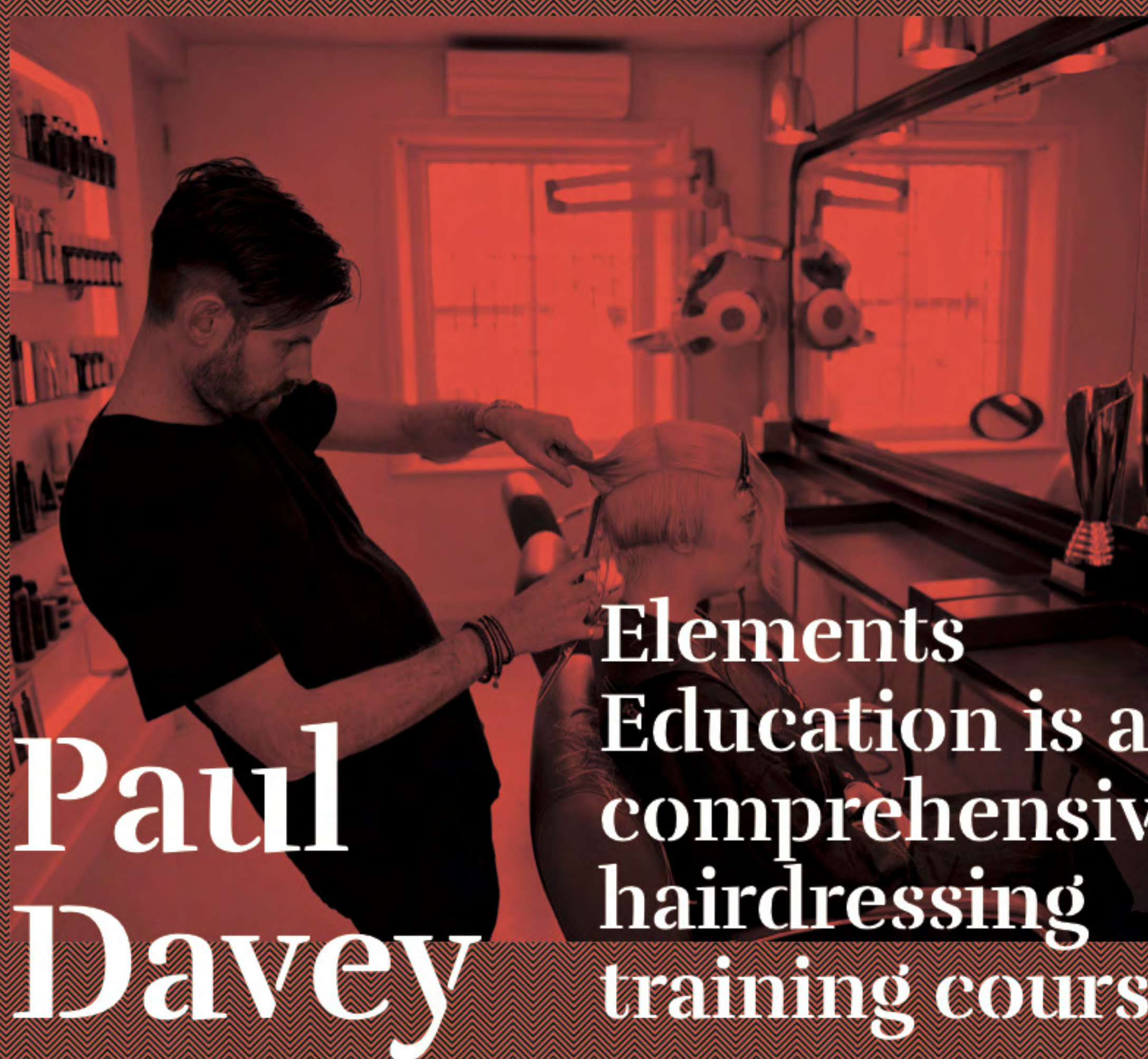
Over the course of your three year training, this step-by-step guide will enhance your learning and monitor your hairdressing career through all its stages from novice to fully-fledged hairdressing professional. Step-by-step, it takes you through the full syllabus of your three year hairdressing education and outlines where you should be at each stage of your training.

Covering everything from the history of hair and hairstyles throughout the ages to your essential toolkit, theory, classic cuts and colours as well as three step-by-step pin ups and everything you need to know about how to become the best stylist, this educational manual is an essential addition to your hairdressing training and apprenticeship.

Highest educational standards

It is designed to ensure that you are educated to the highest standard by our team of hairdressing educators, whose invaluable expertise will help to guide, support and assess your progress at every stage of your hairdressing journey. Its aim is to allow both you and your employers to monitor your career in hairdressing and easily record and track your ongoing progress through interactive progress sheets as well as an easy-to-follow colour-coded system.

After all, in order to manage your progression, you need to monitor it.



About the Founder and Educators

Its founder and chief educator is the multi-award winning hairdresser Paul Davey. Together with his brother Ian, they are the co-owners of the highly-acclaimed Davey Davey hair salons and brand. Paul is responsible for leading and inspiring a powerhouse team of highly skilled hairdressers and, together with his brother Ian, they are pioneers of some of the greatest hair looks. From working backstage at London Fashion Week to tending to a roll call of celebrities at Cannes Film Festival or working on editorials for a host of Irish and UK titles, the educators' hairdressing skills are multifaceted and in high demand. Paul credits education as instrumental to their success. It was

something imbued in Paul from a young age while working with the international franchise group Toni and Guy, where he held positions on the International Artistic Team and began educating up and down the country and overseas. Paul is also the founder of the online educational platform Hairdressinglive.com

Now, Paul's goal is to see newly-qualified hairdressers get the quality training and education they need to see them blossom into highly-skilled hairdressing professionals with distinguished training that will equip them with the techniques and proficiency to become award-winning experts themselves.



Stephen Boyle

Head colourist at Davey Davey & Creator of Elements colour section, Stephen Boyle, who has been integral in bringing the colour section together. Through designing the step by step looks and making all the comprehensive theory in colour an enjoyable and easy to learn experience. Stephen who holds a degree as a colour specialist, has many year's experience in teaching at the highest level and he has dedicated his career in mastering the art of colour.



Staying focused is an important part of your hairdressing journey. If you really want something, you will find a way; if you don't, you'll find an excuse!

Paul Davey

Theory and practice: two sides of a coin

Becoming a successful hairdresser means excelling at both the theory and the practical side of hairdressing. This training manual focuses in depth on the theory behind mastering hairdressing techniques and gaining the knowledge to become an outstanding hairdressing professional. But, it is practice that makes perfect. Remember: knowledge is not power, unless it is applied!

Though the full course is typically completed in three years, it is possible to complete it in a shorter timeframe if you dedicate additional hours to gaining hands-on experience. Your progress will inevitably be determined by the amount of time you dedicate to mastering the techniques taught in this training manual.

You will need to put in the time to gain vital hands-on experience in salons as a trainee or intern so that you can truly perfect the practical side to this theory. As a guide, you should aim to spend four to five hours a week training during salon hours. Of this time, we recommend spending around two hours per week dedicated to cutting and blowdrying class; and two to three hours per week dedicated to colouring class. In addition, we recommend a minimum of two to four hours a week gathering salon experience outside of working hours. This will help you progress quickly and confidently.

About this training manual

This educational manual has been designed primarily to help simplify hairdressing training for salon owners who are teaching their salon trainees and for trainees who are following the manual independently.

You can simply buy the book and follow the manual through the 117 weeks by training yourself, or the Elements educator can train one of your salon trainers to teach the comprehensive programme.

Dual purpose manual

For trainers, this manual is designed to be used in conjunction with and as an aid to your teaching. It is easy-to-use and the perfect addition to any hairdressing training course.

For trainees, the manual covers the basics and more in-depth learning that makes up your hairdressing course. It is designed in such a way that it can assist your learning and is carefully structured to align with the topics and techniques you'll learn in each year of your course.

It is conveniently colour-coded to correspond with the three years of hairdressing training that you will typically undertake. The colour-coded system adopted in this training manual makes it easy for you to determine the level of demand and knowledge required for each section and allows you to monitor your own progress, giving you confidence to take on all aspects of the syllabus. Module one/year one is indicated by pages marked in pink; module two/year two is indicated by pages marked in blue; module three/ year three is indicated by pages marked in yellow; and module four/ year four is additional education indicated by pages marked in grey.

Perfecting the blow dry	Week 1	Week 2	Exam	Year
Year One				
Straight				Year 1
Volume with a flick				
Curly				
Wrap				
Set				
Year Two				
Straighteners				Year 2
Curlying tongs				

The Art of Colouring	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Exam	Year
Global Colour														Year 1
T-Section														
Classic Half Head														
Classic full head highlights														Year 2
Pre lightener														
Balayage														
Reverse horseshoe														Year 3
Ombre														
Colour correction														
Dimensional colour														Year 4
Fashion colour														



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Clarifying Shampoo

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Colour save Shampoo

€21.00

Add to basket

1 2 3 4 5 →



Year
1
Theory

History of hair and fashion

*“It is hard to know
where trends are going
if you don’t know
where they have been”*

Paul Davey



Understanding hair history and trends

Hair has a long and culturally rich history. Hairstyles have always reflected the cultural mood of the time and you can see how they have changed and emerged through the ages. Pop culture, too, has had a defining influence on hair styles throughout the years - from 1930s Hollywood glamour to the high maintenance 1980s, there are iconic cuts and styles associated with every decade. Looking back over the history of hair, you can see how hairstyles of defining eras have influenced modern trends and styles.

Before you begin learning the theory of hairdressing, it is important to have a strong understanding and solid foundation of the history of hair and a good idea about defining hairstyles that have emerged throughout the years. This will help you understand where some current trends have emerged from and give you an insight into important historical hairstyle influences in modern hairdressing. The technical term for this is reflux in fashion.

Iconic looks: changing the landscape of hair fashion

History of hair and fashion reflects the decadent iconic hair muses throughout the ages.

Most hairdressers and stylists will look for inspiration from the past - after all, it is hard to know where you are going, if you don't know where you have been! Hairdressers have had a huge influence in creating some of the most iconic looks over the years - from the 'Eton crop' of the 1920s to Louise Brooks' chic black bob and Audrey Hepburn's beautifully coiffed French roll. The Beatles' 'mop top' defined the 1960s while actress Joanna Lumley in the 1970s New Avengers film became a hair icon of the time.

Hair is fashion

In this history section, we will expose and illustrate the last one hundred years of hairstyles, leaving nobody out who has changed the landscape of hair fashion. In this section, you will learn how fashion and hair are inextricably linked: hair is fashion and fashion is hair. Changing hair styles can have a tremendous influence on people's mood, feeling and confidence. It can also impact changing fashions, trends and the look of a specific era. As the famous Session hair stylist Orlando Pita said:

“with so little, you can change yourself so much”.

Late 1800^s to early 1900^s

Throughout history, the changing landscape of the hairdressing industry has continuously been influenced by a man named Eugene Schueller. Those not content with their natural hair colour have been able to enhance its beauty with artificial dyes and tints. In the 20th century, when most of the innovative developments took place, new colours came courtesy of Eugene Schueller and, in 1909, they became the first properly marketed range of hair colours offered to the public under the name 'L'Oreal'. The new L'Oreal colours became associated with a new culture of consumption that revolved around appearance, with make-up, hair and fashion at its core. Women were becoming more experimental with hair cutting and colouring; and hairdressing and associated products increased rapidly, shaping the massive hair industry we are familiar with today.

During the mid-19th century, a gendered split in hair truly began to take place in western culture. This split mirrored the sexual demarcations in fashionable dresses. Extravagant and intricate hairstyles, that were once favored by both men and women, now became the preserve of women. However, these hairstyles came with pitfalls - in those days, cleaning long hair was difficult without hot running water and soapless shampoos!

During the late 19th century, hair and fashion complemented each other. Both were extravagantly decorative, impractical to wear, but a mark of social status. Overall, women's Edwardian and Victorian hairstyles had a soft, fluffy and loose fluidity to them. Postiche, or false pads of hair, was used to create the bulk and size fashionable during this era. Hair could even be quite fuzzy, especially if Marcel tongs were used regularly. Hair was dressed up and away from the face, with the exception of a curled fringe which sat on the forehead. Hair accessories like Mantilla combs were often used to decorate hairstyles and were placed towards the back of the style. Baroque pearls and gold filigree were also used as embellishments for longer hair.

Actress Billie Burke sported the real life illustrations of Charles Dana Gibson's 'Gibson Girl'.

Her hair was piled high on top of her head in the softly swirled pompadour style of the day.

The pompadour style could be dressed in various ways: the hair could be straight or have a wave or curl to it. The hair could be simply swept up with a bun, feature soft coils, chignons, knots and fuzzy-curled fringes.

Lili Elsie famously wore the Pompadour style. She was a popular English actress and singer during the Edwardian era, best known for her starring role in the hit London premiere of Franz Lehar's operetta 'The Merry Widow'.



Assess how well you have learnt in this section by answering the questions below.

What does Postiche mean?

Describe in your own words the pompadour & Victorian styles and explain who wore these styles in the early 1900's. (300 words)

1920s

The 1920s led the way in fashion with the birth of the perfectly sculpted bob, famously worn by Louise Brooks in her role as the prostitute Lulu in the film 'Pandora's Box'. Women's hair increasingly became fashionably shorter, which gave rise to the emergence of the very short, more severe 'Eton crop'. This name was inherited from the English boys' private school, Eton College. This was most successfully worn by the famous 1920s French milliner Madame Agnes. This style was also known as 'shingles' - short, tailored cuts to the back and jaw-length texturised bobs through the sides. Straight and curly hair were popular as the styles were very fitting for the fashionable cloche hats of the 1920s.

Josephine Baker was an African American dancer who also wore the Eton crop; however, she wore it differently. She pasted her hair ultra-slick with curls on the cheek and forehead. A hairstyle that looked like it was painted on, it created more drama and was a very androgynous look. It became known as the 'Bakerfix'.



Coco Chanel is one name everyone should know. Gabrielle Bonheur 'Coco' Chanel was a French fashion designer and business woman. She was the founder of the Chanel brand. One of her most famous quotes is: "in order to be irreplaceable, one must be different".

Men's hair was often worn very slick and tailored at the back and sides. Fashion house Valentino sported ultra-slick hair in their 1920s men's collection. Actor John Barrymore, Drew Barrymore's grandfather, wore the iconic look. Fashion icons included male Hollywood movie stars such as Douglas Fairbanks, Rudolph Valentino, John Gilbert, Ramon Novarro, Gary Cooper, George Raft and Cary Grant. Celebrities and sports stars were also admired such as Jack Dempsey, Gene Tunney, Johnny Weissmuller, Knute Rockne. The publicity given to Prohibition gangsters, like Al Capone, also made them 1920s fashion icons for men.



Write in your own words about the 1920s iconic hairstyle of the movie star Cary Grant.(200 words)

This image shows a full page of blank handwriting practice paper. It features approximately 28 evenly spaced horizontal red lines across the entire page, providing a guide for letter height and placement. The background is plain white, and there are no margins, text, or other markings present.

[illegible]

1930^s

The 1930s continued the popular 1920s trend of the curl, but it had a softer and more feminine look. The major hairstyle trends for 1930s were all about waves. With a softer look than the shingle, Bakerfix or the tight ringlets of the 1920s. Women began wearing their hair in more feminine styles with parts sweeping to the side or down the middle. The Marcel waves became big along with finger curls, which were achieved at the time by the now-thriving permanent waving technique.

Joan Crawford was one of the most popular Hollywood actresses of the 1930s and her bobbed curly hairdo was very typical of this era. Bette Davis cornered the neurotic women in the 1930s iconic film 'Now Voyager'. She fashioned the glamorous upswept hairdo perfectly

Other notable actresses of the time included Vivien Leigh, who sported a curly, pinned back hairstyle; Dorothy Lamour, Marlene Dietrich and Greta Garbo all wore the era's signature waves; and let's not forget the playful curls of Shirley Temple!



Assess how well you have learnt the techniques in this section by answering the questions below.

Describe in your own words the iconic hairstyle of the popular 1930s actress Joan Crawford. (300 words)

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal red lines across its entire width, providing a guide for handwriting or typing. The background is a clean, solid white color.

1940^s

Despite the hardships of the Second World War, women still embraced fashion in the 1940s. Moving on from the 1930s, Marcel waving, rollers and setting became more apparent. Hollywood's "Golden Age" stars - from Rita Hayworth to Katharine Hepburn - seduced us with their gorgeous locks in the 1940s movies, with the fashion mainly coming from Hollywood. In Italy, brunettes seemed to dominate this era - from Anna Magnani to Gina Lollobrigida. In all cases, hairstyles of this era oozed femininity with dreamy waves and unbelievable softness. 1940s icons included Joan Crawford, Ava Gardner, Bette Davis, Veronica Lake, Doris Day, Grace Kelly the princess of Monaco, actress Barbara Stanwyck - and, then, Dior debuted the collection.



Men's icons included movie star James Stewart, best known for his role in the film 'It's A Wonderful Life', Gregory Peck, who was nominated for an Oscar in the film 'The Key To The Kingdom', Humphrey Bogart and Bing Crosby, who were the leading men of film in the 1940s. Brylcreem seemed to be the go-to product of the time since the 1920s, with its oil/ beeswax base providing hair with maximum sheen and hold. Pomades and Vitalis hair tonic were quite popular for a shiny, almost greasy-like finish, and 'Groom and Clean' was the go-to product for a drier look.



Assess how well you have learnt the techniques in this section by answering the questions below.

Write in your own words about the iconic look of 1940s actress Veronica Lake. (200 words)

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal red lines across its entire width, providing a guide for handwriting or typing. The background is a clean, solid white color.

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal red lines across its entire width. The background is a clean, solid white color, providing a clear space for writing or drawing. There are no margins, text, or other markings present on the page.

1950s



By the 1950s, blonde was not just a look, it was a whole psychology. Clairol's advertising slogan at the time was: 'If I have one life, let me live it as a blonde'. Colourist Ron Levin from salon Louis and Simone was one of the first to transform Marilyn Monroe's hair from a dirty blonde to a platinum. Setting with curlers, or pin curling and baking hair under hood dryers became the norm in salons. Backcombing and brushing hair out became very popular to achieve the lovely, big, fluffy hair that the 1950s is famous for. Shorter styles known as the 'Bubble' or 'Poodle' cuts were worn throughout the decade until Vidal Sassoon blew them away with the 'five-point cut' that emerged later in the 1950s. Towards the end of the decade, hair was being worn with more lift and volume. Styles were getting ready for the birth of the modern bouffant and beehive.

The 1950s was an era influenced by countless electrical innovations such as TVs, toasters jukeboxes and rock'n'roll. Fashion favoured flared skirts, tight shoulders, wasp waists, twin sets and cocktail dresses. Bouffants seemed to be bigger than some of the names of the day: Marilyn Monroe, Brigitte Bardot, Grace Kelly, Sophia Loren, Elizabeth Taylor and then came the revolutionary tomboy haircut showcased by Audrey Hepburn in the film 'Roman Holiday'. Elizabeth Taylor opted for the short, carefree Italian cut also. Their styles may have evolved with a little help from the launch of the aerosol hairspray. Men's styles were influenced by the rebels with brylcreemed hair wearing leather jackets and denim jeans as showcased by the boyish James Dean and a muscular Marlon Brando in the film 'On The Waterfront'. British youth culture delinquents known as 'Teddy Boys' also styled their hair into quiffs using brylcreem.

After the restrictions of wartime rationing, women embraced fashion in the fifties experimenting with a variety of shorter cuts, perms and especially colour.



Write in your own words about the British youth culture of the 'Teddy Boys' (200 words)

[illegible]

Write in your own words about the impact Marilyn Monroe had on the fashion industry. (300 words)

1960s



During the 1960s, hair colour was running riot on the heads of both men and women. It marked an end to “mousey blonde” shades and the beginning of platinum blondes, carrot-topped redheads and shoe-polish brunettes. During this decade, women’s hair turned chocolate, fuchsia, peachy, honey doux and Bordeaux. As for the grey hair of more mature ladies, they turned night silver, mink or smokey pearl. Vidal Sassoon’s five-point haircut was still prominent in the sixties as showcased by American model Peggy Moffitt. In 1967, Vidal cut Mia Farrow’s hair into a short crop for the film ‘Rosemary’s Baby’ in front of hundreds of journalists on stage in paramount studios. Her wide-eyed stare, short hair and mini-dresses revealing her long limbs, became one of the defining looks of the sixties, as did model Twiggy’s crop, which kick-started her career.

The most defining men’s style in the sixties was the Beatles’ ‘moptop’. The inspiration came from playing in Hamburg, before their fame, with bass player Stuart Sutcliffe. Stuart’s German photographer girlfriend Astrid Kirchherr cut a fringe for her boyfriend which later inspired the Beatles to follow suit -cutting off their greasy quiffs and combing their hair forward instead of back. The birth of the early 1960s Mods, who obsessively searched for and paraded their style, became a phenomenon of Carnaby street. They ignored the greasy look of the 1950s in favour of the grease-free ‘Nero Cuts’ and the back-combed ‘Rooster cut’.

During this decade, Edie Sedgwick, a wealthy socialite and the original IT girl, arrived on the New York art scene and later became the muse of Andy Warhol. She was the good-girl-gone-bad wearing chandelier earrings, mini-mod dresses with sheer black tights, and a crop of platinum hair. Andy Warhol obsessed with the cult of celebrity and was famous for wig-wearing. He owned over 30 wigs in various shapes and sizes, although all of them were silver/grey. Other icons of this era included pin-up star Raquel Welch, best known for her big, sex kitten, bouffant hair and her fur bikini in the 1966 film ‘One Million Years B.C.’, and the gap-toothed, carefree-haired actress Jane Birkin who was a huge success in the 1960s with her quirky, French-meets-British look. Jane Fonda and Brigitte Bardot epitomised the big, bouffant hair that every woman wanted. The messy, thrown-up dos became the hair of choice and the signature look of the 1960s. From messy to sophisticated and chic volume favoured by the likes of Dusty Springfield, by the mid-1960s waves started to smoothen out.



Assess how well you have learnt the techniques in this section by answering the questions below.

Vidal Sassoon became big for which haircut?

Write in your own words about Andy Warhol. (200 words)

[illegible]

Write in your own words about Vidal Sassoon and what he achieved. (300 words)

1970s



The 1970s gave way to the simple hippies with long skirts, flared trousers, scarves and platform shoes. The flower power generation of the 1970s was anti-fashion and focused on freedom to be whatever you wanted to be. With that, the punk age was born. Vivienne Westwood dresses, The Sex pistols, the coloured hair of Ziggy Stardust, David Bowie's alter ego and Rod Stewart's mullet. In 1974, Trevor Sorbie's wedge cut appeared on the cover of Vogue and was seen as revolutionary for its time. The Purdey cut was a similar style sensation based on Joanna Lumley's character in the New Avengers. The Bo Derek Braids also became popular after the role she played in the movie '10'.

The 1970s saw the rise of the world-famous Studio 54 New York disco bar, where all celebrities flocked. It was also the decade when the volumised, big flick-out hair of the Charlie's Angels flourished, a look that epitomises most of the consumer market hair styling of this decade: Abba, Elton John, Kate Bush, Cher and Debbie Harry. The denim market exploded in the 1970s and a denim shirt and flared jeans were declared the decade's ideal casual wear ensemble. Newcomer Debbie Harry caught onto the trend early, just as Blondie took off and the punk era really kicked in. Notable too was the skinhead crop of the 1970s, which was a more menacing and harder look that enabled people to differentiate themselves from the soft, hippie look of the early seventies. And this era cannot forget the intrepid Anthony Mascolo, who covered new ground and brought new possibilities in the world of hair fashion by turning hair into hats.



Which haircut of Trevor Sorbie's ended up on a cover of Vogue?

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This image shows a single sheet of white paper with horizontal red ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

1980s



The mid-1980s saw the crop come into its own as showcased by Sinead O'Connor, Annie Lennox and Grace Jones. The post-punk androgyny of 1980s icon Grace Jones faded cut was sculpted by the Dutch session hairstylist Christiaan. The hippie-inspired Chrissie Hynde, who was lead singer of the Pretenders and once worked for the punk-themed clothing store of Vivienne Westwood, had a huge influence on hairstyle with her iconic rock-chic hairdo. The 1980s became the decade of the perm. Celebrities like Diana Ross, Lionel Richie, Michael Jackson popularised the wet look 'Jheri Curl'. Singer Kylie Minogue clung to the perm, but in its natural kinky state rather than the spiral perm. However, the perm was declared dead by the mid-1990s due to an overload of hairdos that had gone wrong. For men, the mullet generation made an impact in the 1980s and the mullet was dubbed the 'business at the front and party at the back' haircut! A number of celebrities sported this cut - from Ian Botham to DJ Pat Sharp and England's footballer Chris Waddle.

The 1980s marked the decade of the "yuppies" as well as the decade that infamous technology company Apple made its debut. A perfectly groomed Tom Cruise rose to fame in movies such as Top Gun, while the biggest commercial success of all time, Madonna, emerged with haute scrunchies. The pop queen reigned on for the rest of the decade breaking fashion boundaries in her leather tutus and her conical bras. Electro pop bands Duran Duran, Spandau Ballet and Adam Ant from the New Romantics all sported iconic looks of the time. Bob Geldof warmed hearts with Live Aid while Princess Diana had a huge impact on fashion culture when she got married to Prince Charles.



Assess how well you have learnt the techniques in this section by answering the questions below.

Write in your own words about the Electro pop bands of the 1980s. (300 words)

This image shows a full page of blank handwriting practice paper. It features approximately 28 evenly spaced horizontal red lines across the entire page, providing a guide for letter height and placement. The background is plain white, and there are no margins, text, or other markings present.

1990^s

Hair of the 1990s was rich in style and minimalism. 'Friends' debuted in 1994 and the straight hair of Jennifer Aniston, who played the character Rachel, was an instant hit with salons being inundated by women asking for a 'Rachel cut'. It remained one of the most popular cuts for a decade, taking over from the curls that were popular in the previous decade. Along with the 'Rachel cut', American actress Meg Ryan's hairstyle were the two most copied haircuts of the late 1990s. Meg's layered, choppy textured cut was created by hairdresser Sally Hershberger for her role in the film 'Sleepless in Seattle'.



The 'cool girls' of the 1990s that became the point of reference included Gwyneth Paltrow, Liv Tyler, and The Cosby Show actress Lisa Bonet. The 'bad girl look' that rocked a more grungy aesthetic was epitomised by Drew Barrymore, Courtney Love and Kate Moss. Moss rocked the short, grungy bob in the late 1990s and she remains one of the most loved models of all time. Blonde bombshell Pamela Anderson was one of the biggest pin-ups of the decade while famous supermodel faces that entered the stage included Cindy Crawford, Claudia Schiffer, Christy Turlington, Naomi Campbell and Linda Evangelista and Tyra Banks.

Diana, the Princess of Wales, continued to be a hair and fashion icon for ladies around the world up until her untimely death in 1997. People all around the world remember exactly where they were when that news was delivered. For most of her life, hairdresser Sam McKnight tended to Diana's tresses.



Write in your own words about the incredible and very talented hairdresser Sam McKnight. (300 words)

This image shows a full page of blank, lined paper. It features approximately 28 evenly spaced horizontal red lines across its entire width, providing a guide for handwriting or typing. The background is a clean, solid white color.

2000s

With a new millennium came big changes. The air filled with hopes and dreams, but the aftermath of September 11th left uncertainty and fear. The internet exploded and deserves recognition for its role in connecting people all over the world. All beauty icons and references are now readily available to us at the click of a button thanks to the internet.

Model Kate Moss changed her look in the early 2000s and opted for a bohemian style, asymmetric peroxide blonde bob cut, which paid homage to the late 1990s grunge movement. The talented hairdresser James Brown can take full credit for this look. David Beckham's modern mohawk, originally created by Taylor from Vidal Sassoon, had become the most copied haircut for men in the 2000s and was referred to as 'Hoxton Fin', after the district of Hoxton in London. Hoxton had developed its own lifestyle. The skinheads had been replaced by the Hoxton Fin.

Alexander McQueen left Givenchy in 2001 to pursue his own label. He inspired many hairdressers all over the world with his creativity, a true genius. Sadly, Lee Alexander McQueen died by suicide in 2010 and the industry mourned the loss of a true great.



Hairstylist Guido Palau, famed for his editorial work with photographer David Sims and designer Calvin Klein, showcased his cutting-edge work in Harper's Bazaar, Vogue, Elle and pretty much every glossy magazine in existence! His style of imperfections and unstructured hair really took off during this decade and continues to inspire many hairdressers all over the globe. In 2004, Orlando Pita, also a session hairdresser and hairdresser to many celebrities, executed incredible hair for John Galliano's catwalks shows.

The noughties became a prominent decade for session hairdressers with the likes of Eugene Souleiman putting his stamp on the industry of session hairdressing and working with fashion's finest photographers. Fashion houses like Calvin Klein, Balenciaga, Givenchy, Fendi, Jil Sander, Lanvin, Hermes, Donna Karan, Alberta Ferretti were key fashion influencers.

Fashion muses from the music industry ranged from J-Lo to Britney Spears, Beyonce, Christina Aguilera and Indie bands like Oasis and Blur. Leading fashion designers included Alexander McQueen, Vera Wang, Christian Louboutin, Jean Paul Gaultier, Vivienne Westwood and Karl Lagerfeld. Iconic and major hair influencers of the decade included supermodels like Adriana Lima, Kate Moss, Gisele Bündchen, Naomi Campbell, Agyness Deyn, Coco Rocha, Sasha Pivovarov, Lily Donaldson, Christy Turlington, Miranda Kerr and Gemma Ward.

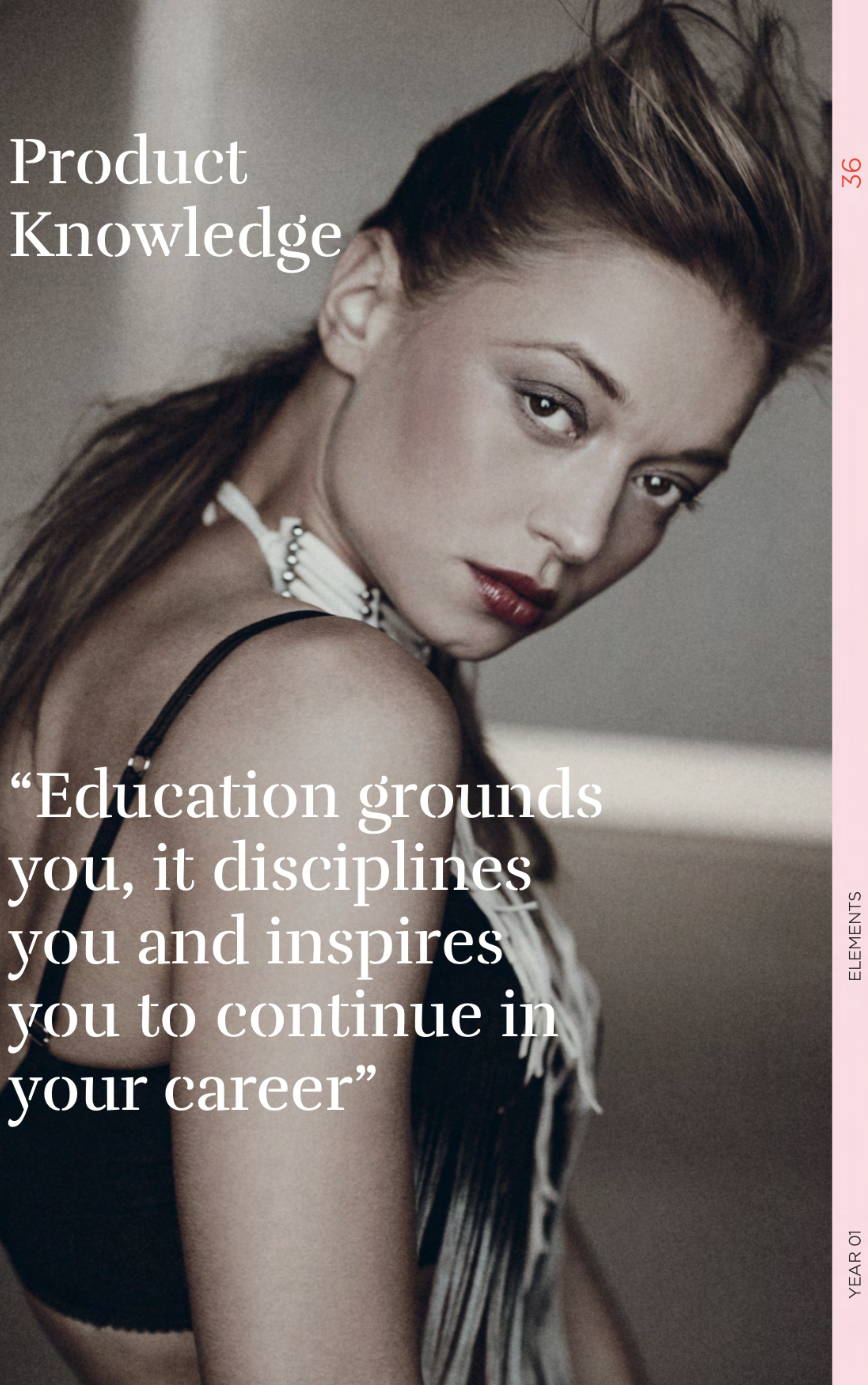


Assess how well you have learnt the techniques in this section by answering the questions below.

What was the Hoxton Fin?

Write in your own words about model Gemma Ward (200 words)

This image shows a single sheet of white paper with horizontal red ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Product Knowledge

“Education grounds
you, it disciplines
you and inspires
you to continue in
your career”

L'ORÉALkemon
TRUE · VISIONARY · BEAUTYSchwarzkopfKÉRASTASE
PARISWELLAALFAPARF
MILANOJOICO
THE ART OF HEALTHY HAIRMOROCCANOIL.

Knowing your products is a vital part of any hairdressing career. As you progress in your learning over the next four years, you'll become more and more familiar with a growing range of haircare products and their unique selling points and benefits. This section of the training manual provides a place for you to safeguard this knowledge and write down important notes and features about these products so that you can build your very own knowledge base.

If you ever attend courses in L'Oréal, Wella, Schwarzkopf, Alfaparf, Kerastase or any other product company, you should store the information you gain there, and the notes you make, in this section too. That way, you can easily refer back to - or add to - these notes at any time.

Handwriting practice lines on a page. The page features a series of horizontal lines, alternating between light blue and light green, providing a guide for letter height and placement. The lines are evenly spaced and extend across the width of the page.

Handwriting practice lines on a page. The page contains 20 horizontal red lines for writing practice, organized into four groups of five lines each. The lines are evenly spaced and cover the majority of the page area.

Influences

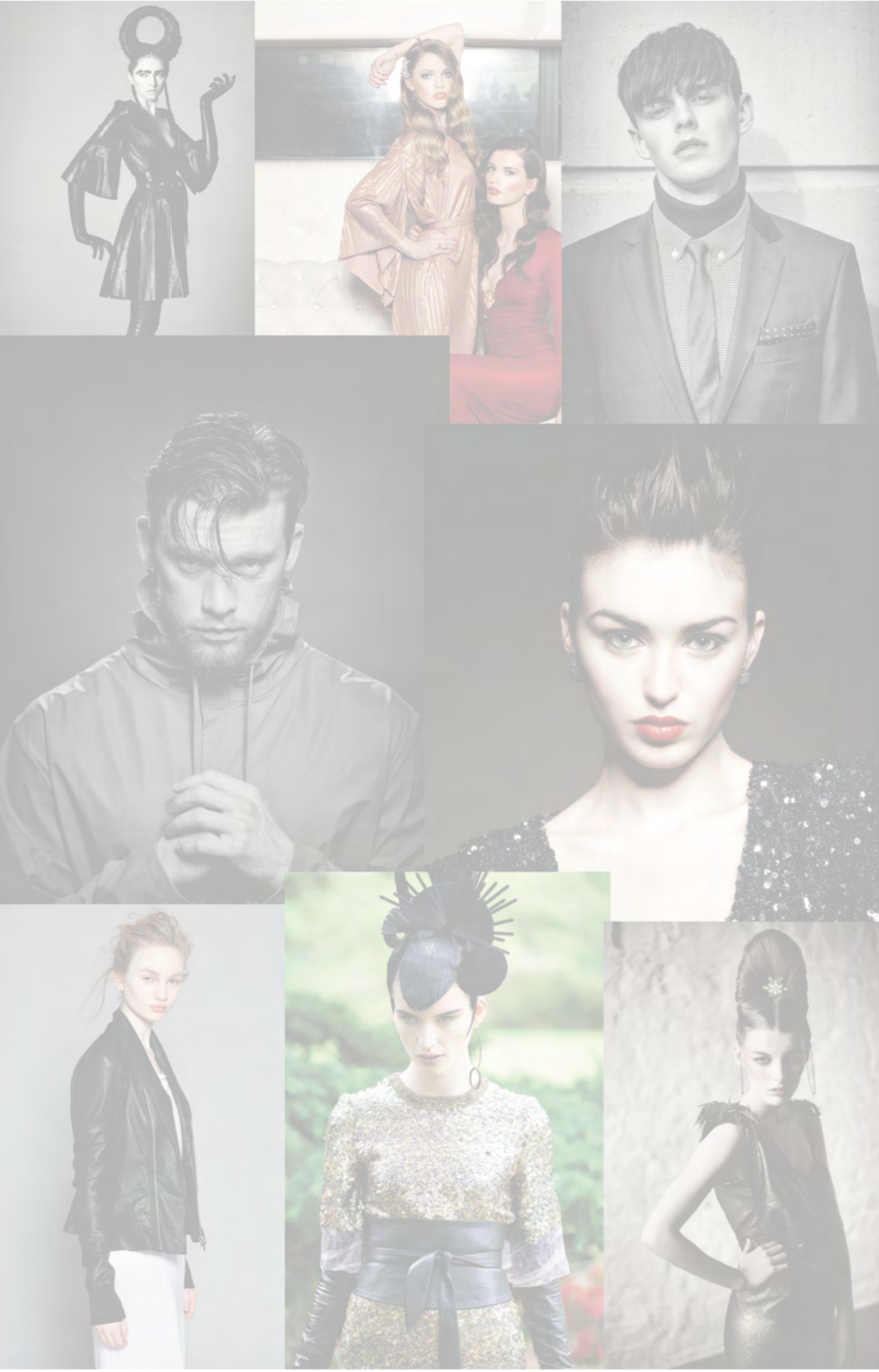


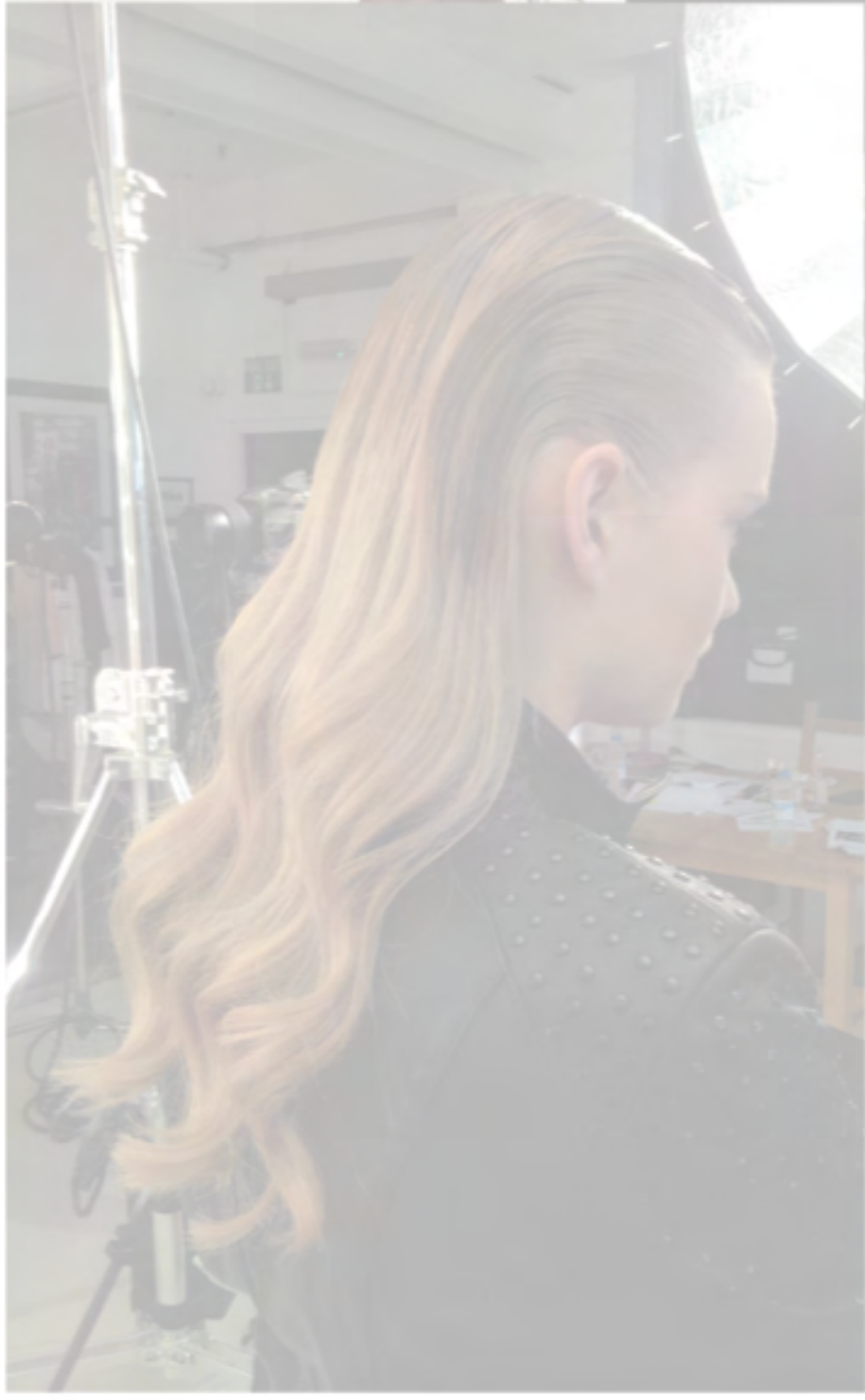


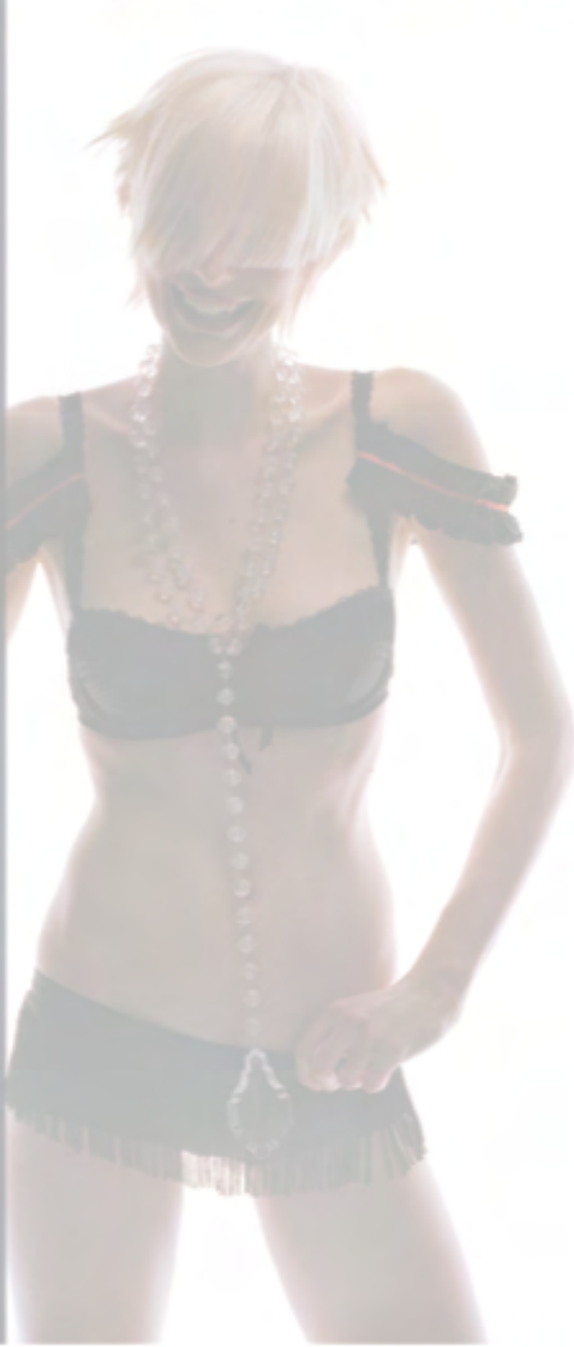
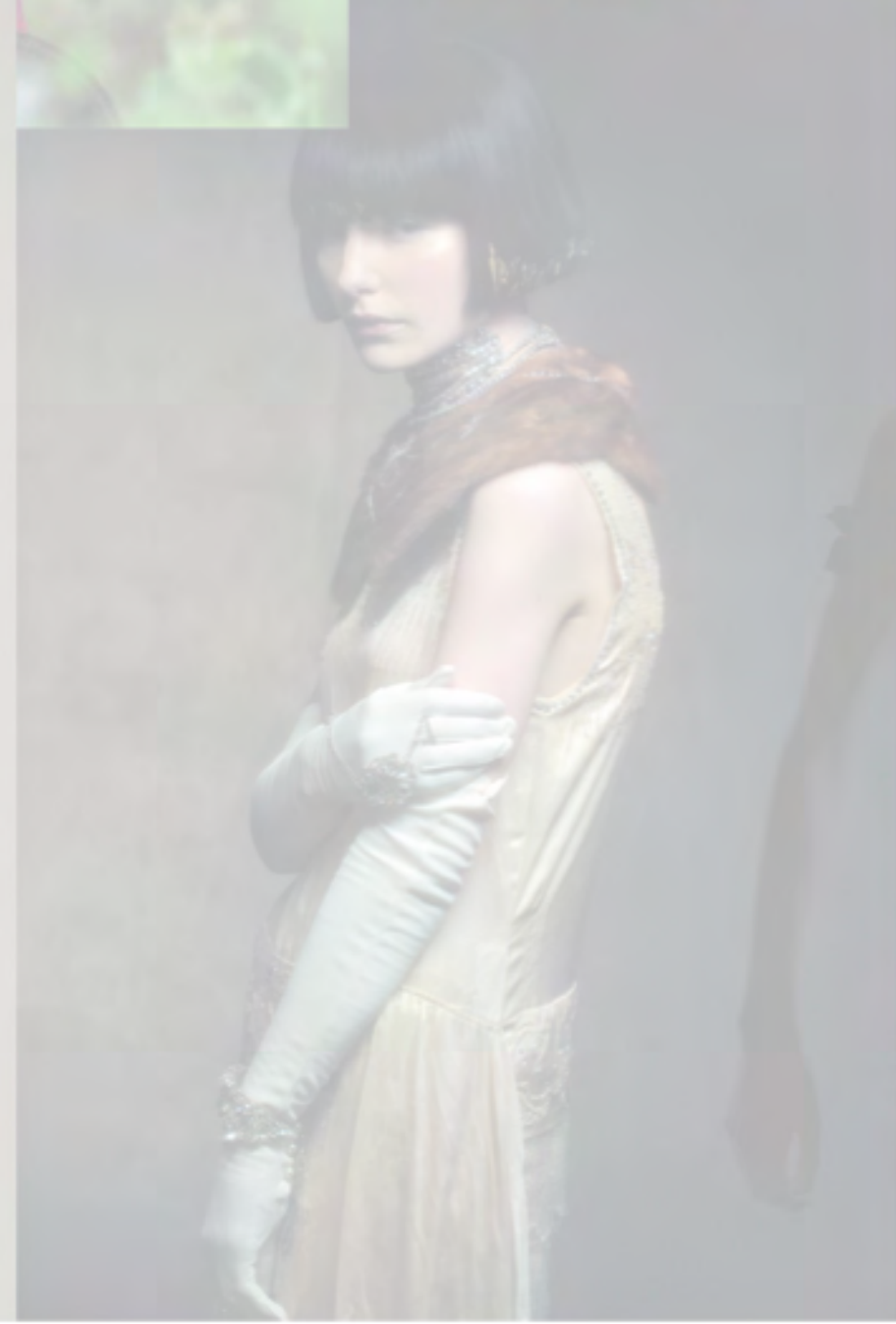
Hairstyles are as much a fashion statement as someone's clothes. They are as unique as the individuals with them and can often be a statement of identity or self-expression. They typically reflect current or past trends and generally are highly influenced by pop culture. On-trend celebrities of the moment as well as iconic styles associated with movie stars of a bygone era are often key influences when someone is looking for a new look. For this reason, keeping a record of your personal influences - anything that inspires you and your look, gives you a creative vision or idea, or simply gets your attention - should be recorded. Recording these details will help form and build your creative hairdressing style.

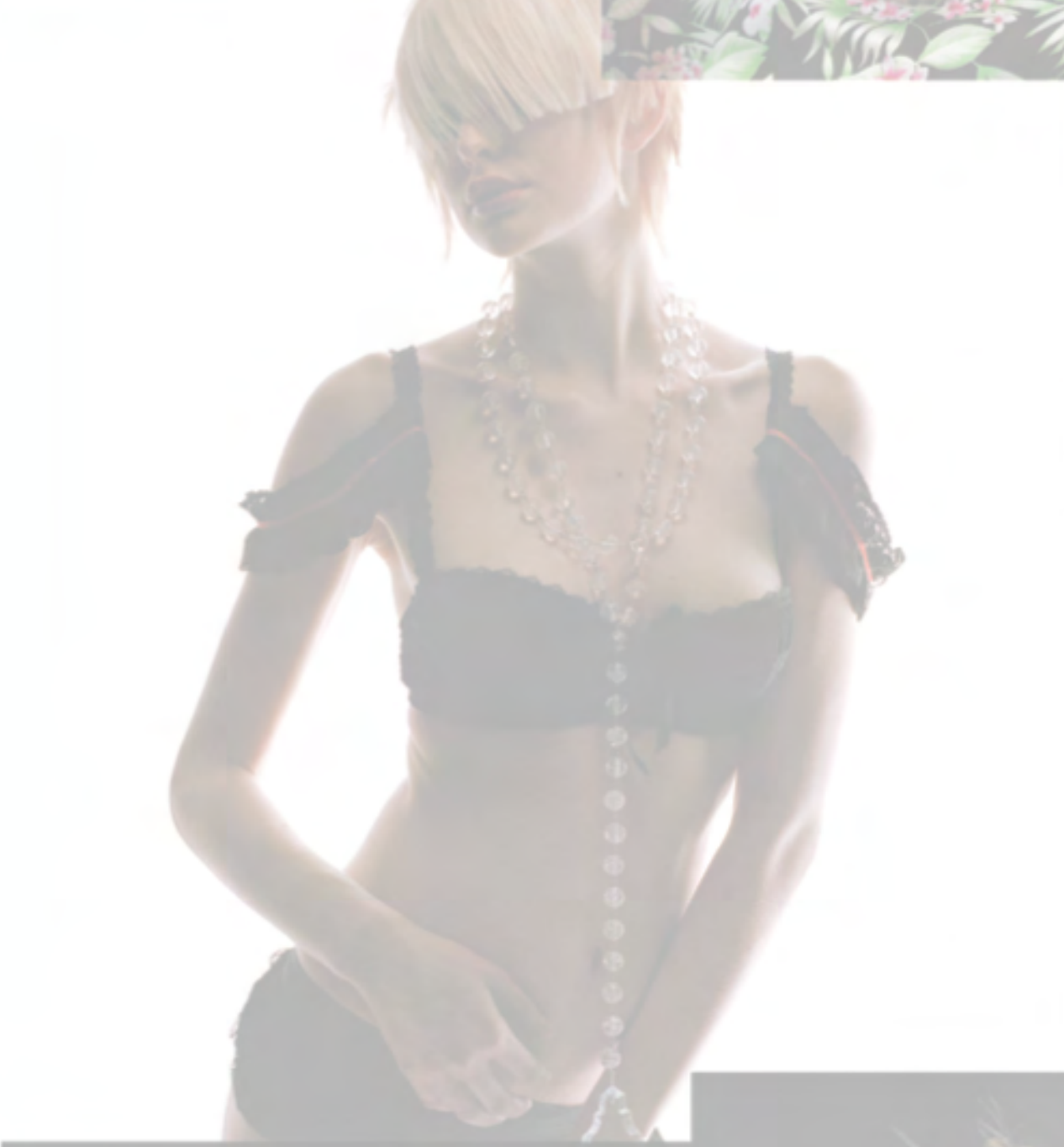
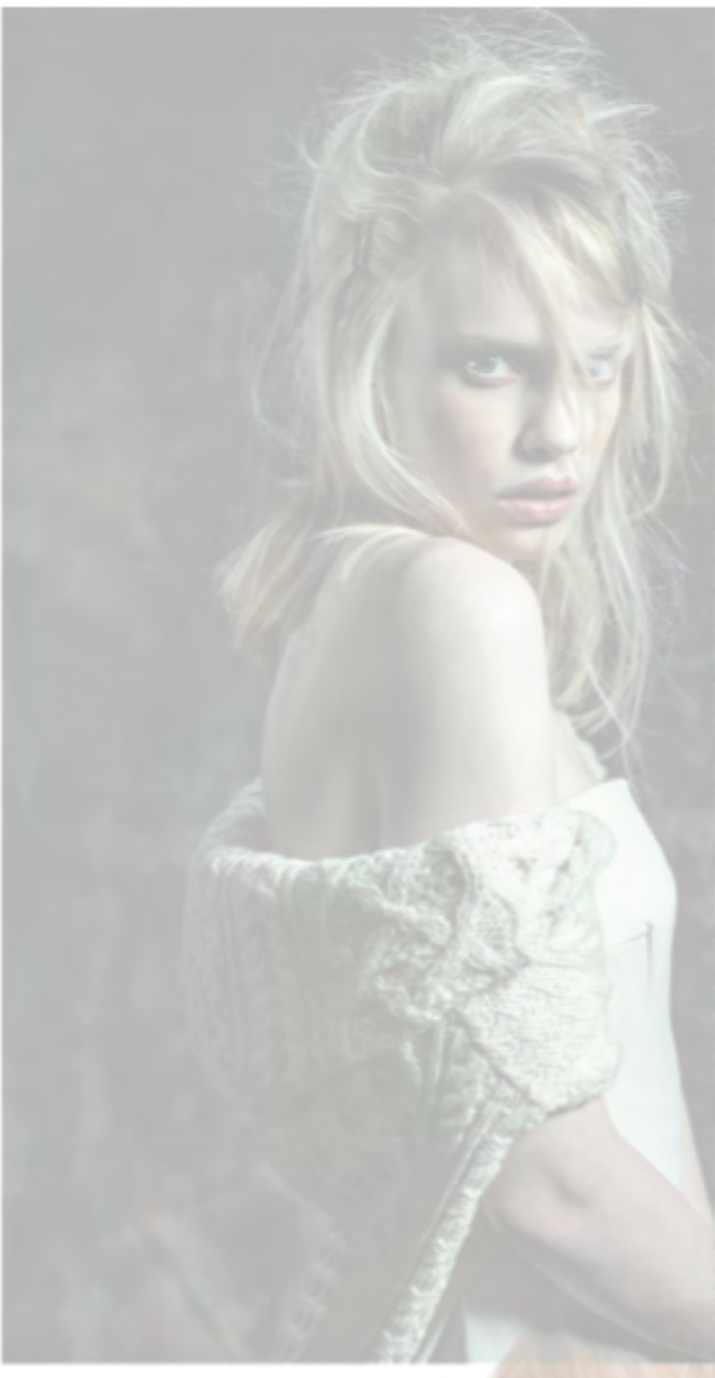
This section provides you with a space to keep all of these creative ideas and influences so that you can look back on them, and add to them, over time. You can fill this section with magazine tear-outs, drawings, sketches, colours, notes, anything that you would like to keep a mental note of. Over time, this section will grow and change in accordance with your changing preferences, mood and creative vision as well as the changing fashion and style of the times. Displaying your influences like a collage can help to map this journey and record key "ingredients" that you can always refer back to for style inspiration.

You should also look for guidance off your employer on what the salon's influence should be. You can then add cut-outs and drawings based on these influences to your collage, and experiment by blending and contrasting different styles and looks.



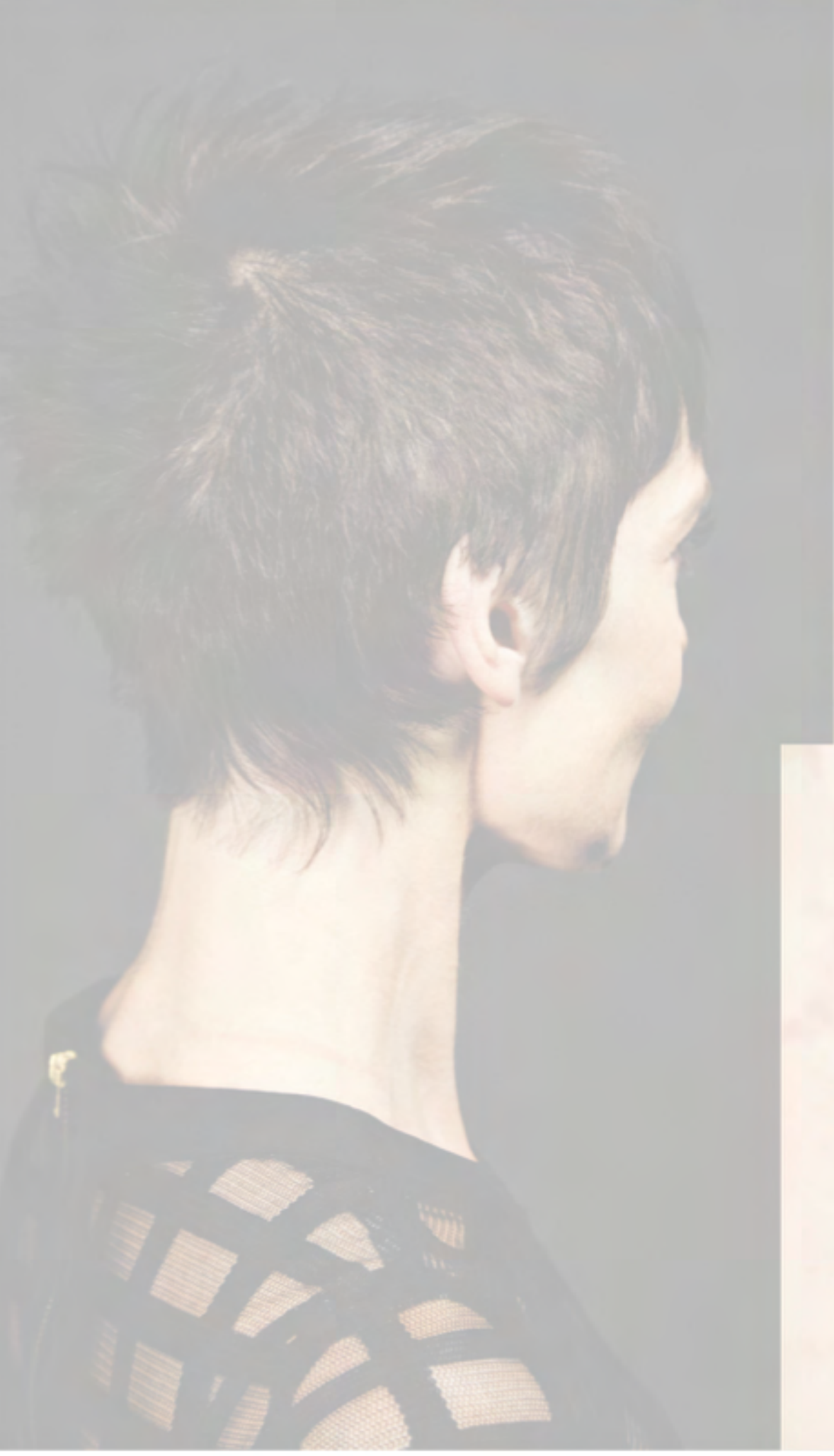
















Shampooing

Your hairdressing journey begins with learning a technique that is applied on a daily basis: shampooing! It is important that a salon standard is created by applying the techniques explained in this training manual. Ensuring that all staff use the same techniques will reassure the client that professionalism and hairdressing standards are consistent throughout the salon - from the most junior to the most senior hairdresser. This will give the client confidence that all the staff have been trained the same way.

Shampooing

Shampooing is usually the first hairdressing task you will be given, and the first skill you will acquire. But, the fact that it is part of your early learning experience doesn't mean it should be overlooked or undervalued. On the contrary, you learn it first because it is a critical part of the salon experience. This is often the first point of contact that you will have with a client's hair so it is vital that you instil confidence and a sense of professionalism in the client during this early stage as this will reassure the client that they are in good hands. If the shampooing stage is not given the attention it deserves, it can upset the client's entire salon experience.

Your five-step guide to mastering the shampooing technique

Follow the five steps outlined below to become a shampooing expert.

1. **Place a towel securely around the neck and relax your client with a 2-3 minute head massage.**
2. **Shampoo the hair twice.**
3. **Put conditioner in the hair one time only**
4. **Towel dry hair either by using the towel already around the neck or with a second towel**
5. **Accompany your client back to her/his seat and then comb the hair through**

The techniques used in each of these stages are explained clearly below.



Rotary technique

Once you have brought the client to the sink for shampooing and placed a towel around the client's neck, begin with a 2-3 minute head massage before you wet the client's hair. For this short head massage on the client's dry hair, apply the Rotary technique. This helps relax your client. Using the pads of the fingers, massage the client's head in circular movements to stimulate the scalp. It will help relax your client prior to shampooing and is a part of the salon experience that many clients most look forward to. So, do not rush or overlook the importance of this stage.



The effleurage method

The effleurage method is a technique that is applied during both the shampooing and conditioning stages. This is a gentle stroking massage technique that also helps spread the shampoo and conditioner evenly throughout the hair. It can be used on all hair types. Use the full length and width of your hands to complete this procedure. This gentle smoothing, stroking movement starts and finishes the head massage routine and helps to relax the client.



Petrissage method

Petrissage method is then used to cleanse the hair (clean). This is a deep kneading massage movement which stimulates the scalp and removes dirt and grease. Using the pads of the fingers, massage the client's head applying adequate pressure in a kneading movement. This method can be used on all hair types when shampooing and should be completed twice.

In addition

The rotary technique can be used together with the Petrissage Method. Using the pads of the fingers, massage the client's head in slower, circular movements to stimulate the scalp and remove dirt and grease. This method should be completed throughout the head. This technique would be used as a more relaxing method, and mostly used during the conditioner stage.

Friction is another head massaging technique that can be applied during the shampooing stage. Quicker and more vigorous movements are adopted to stimulate the scalp. This technique is ideal for clients with short or thick hair, but is best avoided on long, dry hair as tangling may occur.

Combing

Once the shampooing stage is completed and you have escorted your client back to their seat, you can begin the combing stage.

Though obvious, it is important to always remember to use a comb during this stage. This is because when hair is wet, it is more fragile than when it is dry. Wet hair has more elasticity in it, making it more vulnerable to damage and breakage. Be gentle while combing your client's hair. It should never be combed or brushed too aggressively.

Long and tangled hair can sometimes be quite difficult to comb properly, so the trick is to start from the bottom, gently combing out knots at the bottom, and work your way up so that once you have finished combing through the hair in sections, you will be able to smoothly run a comb through its entirety from top to bottom. You would adopt this same technique for mid-length hair. Top Tip: Some salons will have a conditioner spray available. You can use this and make it far easier.

Short hair can usually be combed straight from the root to the ends. Although if it is dry from chemical damage (as can sometimes occur in coloured hair), then combing from the ends to the root may be a more effective method.



Assess how well you have learnt the techniques in this section by answering the questions below.

Why is it important to provide a great shampoo?

Summarise the shampooing journey through all its stages

Explain in detail what Effleurage is?

What state is hair in when wet?

What can happen if hair is combed or brushed too aggressively?

How should long, tangled hair be combed?

Consultation

This section helps us understand how consultations fit into the overall customer experience - both from the client's and hairdresser's perspective. The key ingredient is to maintain professional and consistent standards throughout the salon.

You will learn how to professionally communicate effectively with your guest, through 'becoming an effective communicator', and how body language helps connect with people. We will make you knowledgeable about hair structure, hair growth patterns and face shapes and give you the all-round confidence you need to becoming the best stylist.

Consultations: the most important service you provide

The value of a consultation with your client cannot be underestimated: it is during this time that your client will try to convey to you what they want you to do with their hair; and it is your responsibility to listen to what they are saying and give feedback, which may involve re-affirming what they have requested or offering alternative, more creative approaches. In order to communicate effectively with your clients during a consultation, you will need to understand an extensive range of terminology. From specific hair styles to simple, advanced and more creative techniques, you will need to instil confidence in your client that you are an expert in your field and that they are in safe hands with you. Grasping the detailed techniques outlined in this manual and learning to execute them impeccably will ensure that you can demonstrate these skills to your clients.

Connecting with your client

Davey Davey believes that solely offering our clients a list of services isn't enough. We believe that it is important to connect with every client and listen to what they want and offer them bespoke options based on their requirements. It is through offering these tailor-made options to our clients and sharing our passion, creativity and excitement that we truly connect with every client during a consultation. A large part of this connection will be achieved through the words we choose to use when consulting with a client.

The power of words

Great leaders, politicians and presidents all know about the power of words: the language they use can inspire nations and create faithful supporters. They have amazing writers, but, above all, it is the way they deliver the words with passion and charisma that truly attracts and engages people.

Charisma is the compelling attractiveness or warm charm that can inspire devotion in others. It is a quality attributed to some of the world's most attractive and influential people - and it has almost become an art form in itself as so many people try to emulate and exude this quality.

In the film 'The Wolf of Wall Street', the extraordinary growth of Jordan Belfort's compelling company is a direct result of training his staff in dialogue and how to use words effectively to get people's attention and gain people's trust. Acclaimed motivational speaker and entrepreneur Tony Robbins refers to this as "transformational vocabulary".

Transformational vocabulary is about how you can take control of your vocabulary to change the quality of your life. Simply by changing your vocabulary — the words you consistently use to describe the emotions of your life — you can instantly change how you think, feel and how you live.

Being mindful of your choice of words and the way you deliver them is a crucial part of your role as a hairdresser. You will need to advise, reassure and share your professional opinion with your client during the consultation and you need to be on top of your game. Developing an awareness about the power of words coupled with learning to express yourself in a confident, charismatic and passionate manner can positively influence the way you communicate with your client. This skill is priceless and will be used every day in your career as a hairdresser.

Your step-by-step approach to giving a great consultation

Consultations are the most important service provided by you as a stylist. Make sure you reassure and impress your client with a professional, knowledgeable and enthusiastic consultation. Follow the eight-step guide below to truly master the art of achieving a great consultation with all of your clients.

1. Meet and greet with a smile and eye contact.
2. If they are a new client, ask where they heard about you.
3. Identify what your client is looking to achieve. Do they want a change of style, a trim, a colour top-up or something more elaborate?
4. Find out what he/she liked or disliked about their previous haircuts/colours.
5. Analyse their hair and scalp.
6. Offer your client options and knowledge on what he/she can achieve with their hair. Over time, you will develop your ability in this area as experience will give you a greater knowledge base.
7. Agree on the service that you will provide.
8. Always advise your client on homecare.

These eight steps are crucial for allowing you to achieve the following key goals:

- Agree with your client on what service(s) will be provided and what you both intend to achieve.
- Make the decisions necessary to achieve the agreed colour/cut/style.
- Advise your client on the condition of their hair and scalp.
- Offer the correct shampoo and conditioner suitable for your client's hair type. Remember, part of your job is retail, which means selling haircare products. But, most importantly, it is your job to advise your clients on the correct prescriptive products suitable for their needs. Your knowledge in this area will grow over time as you gain experience in this area. Top tip: Ask your educator to teach you about the range of products they supply, their benefits and who is best suited to these different products.
- Recommend specific hair treatments. Top tip: Your client may have been thinking of asking for a treatment beforehand, so it's more professional if you offer first. This way, you can use your knowledge to recommend specific treatments and explain how they would benefit them.

By following these steps, your client will feel that he/she is getting value for money in their consultation. It is what connects you to your client. Top tip: This eight-step guide should be covered with every live model that you consult with, starting in your first year of training. This way, you will gain confidence and experience - both essential attributes for mastering this skill. Don't forget that practice really does make perfect! So, get practising.

Becoming an effective communicator

The key to a successful consultation lies in communicating effectively. This means:

1. **Listening**
2. **Speaking clearly**
3. **Understanding body language**

When communicating with your client, asking questions will play a big part in helping you understand what your client wants as well as helping you to advise them. So, you need to be strategic about the kinds of questions you ask and aware of how the questions you ask your client can expand or limit the amount of information you are given. There are many types of questions that will help you achieve this. These include:

1. **‘Open’ questions** - what, who, why, when, where, how. Open questions will allow you to get more information from your client and will usually form the basis of your consultation as you begin to assess what your client wants and how you can achieve this. These initial questions will usually cover the following:
 - How does your client currently wear their hair?
 - Is your client currently happy or unhappy with their hair? Why?
 - What would your client like to change about their current hairstyle?
 - What is your client’s hair history like? For example, have they had short/long hair before? Have they experimented a lot with their hair or do they prefer to “play safe”? Has your client had any hair disasters or hair experiences that left an impact on them?
 - Ask your client if they have ever had any problems with their hair and scalp.
2. **‘Closed’ questions** - these are questions that simply require a “yes” or “no” answer. Closed questions restrict you from getting clear instruction.
3. **‘Feeling’ questions** - these are questions where the body language, hesitations and non-verbal responses of your client can sometimes tell you more than the words they use. Check and interpret your client’s body language when you ask things like: “how do you feel about copper?”, “what do you think about going short?”, “do you want more volume?”.
4. **‘Choice’ questions** - these are questions where you give the client more than one answer to choose from. Examples include asking: “are we trimming your hair or looking to restyle?” and “would you like to move the parting from the centre to the side?” Wait to see your client’s opinion on choices you give, based on your ideas and proceed accordingly.

Once you have asked your client a question, follow the five-step approach outlined below to ensure you are both on the same page.

1. Always confirm what you have agreed and that your client understands what you are saying.
2. Give your client time to agree.
3. Always listen carefully to what the client has to say.
4. Make sure there are no misunderstandings.
5. Always allow your client time to talk.

Top tip: the best communicators always allow a few seconds once someone has finished talking before they begin to speak. This additional time allows the client to add on anything extra they might have forgotten to say and reassures them that they are being listened to.

Your checklist to a successful consultation

Make sure you tick all of the boxes every time you do a consultation.

- Make sure any decision your client makes isn’t a quick decision. Big changes can result in disappointment, especially if they haven’t been thought through properly.
- Be clear with your explanations. This will help your client get a better idea or sense of what it will be like. You can always use visual images.
- A client’s expectation of a hair look can be different to yours. For example, your client’s understanding of a bob may be different to the definition of a bob in hairdressing terms. For this reason, it is important to explain the length of a bob and explain what it is likely to look like on their face shape. Visual aids can be useful in this situation.
- Always lead the consultation. Your client will be looking for your professional input and value your experience and expertise.
- If you have a regular client in every six weeks having the same things done, don’t forget to offer new options and show excitement about doing their hair. This will show the client you respect them and they will continue to connect with you.

Making the right impression

First impressions count. People say never judge a book by its cover. But the reality is, first impressions go a long way - especially in the service industry. Clients will make a decision on whether they are confident with you in minutes. So, you need to do everything you can to give them the right impression. This includes your facial expressions, your body language, your appearance, the clothes you wear, the tone of your voice when you are speaking with them, the language you use - nothing should be overlooked.

Expressing yourself through words

The choice of words you use to describe your haircuts, colours, pin-ups, hair extensions and so on should always be delivered in a passionate, professional and clear way. Expressing yourself in a passionate way can reassure and engage your clients. It has been proven that the more passionate you are about a product, a story, a haircut, a colour or a new style, the more the customer will believe in it. That is because the enthusiasm you show is contagious. Remember: how you say something has a deeper impact than what you actually say.

Below is a list of descriptive words you can use when consulting. Use words to create feelings that your clients can connect with.

Cutting and Styling:

Natural - Movement - Versatile - Worn in hair - Seamless - Soft lines - Creates versatility - Classic - Strength - Geometry - Blunt - Square - Undercutting - Overcutting - Double base lines - Back cutting

Colouring:

Organic - Bleeding of colour - Fluid - Seamless merging - Vintage - Decadent - Contemporary - Advanced - Reverse techniques

Pin Ups:

Romantic - Delicate - Angelic - Soft - Classic - Contemporary - Vintage

Vocally

When speaking to a client, your voice should be loud enough for them to hear without having to strain to hear you or ask you to repeat yourself. Your delivery should be confident, but not too overpowering. Top tip: Listen to the volume of your client's voice and try to match it. Mirroring your client in this way will help you connect with them more authentically.

Body Language

Body language says a lot about a person's confidence and how comfortable they are in their own skin. Think of army officers standing to attention carrying themselves with authority. You wouldn't ever see them slouching, in fact this would be forbidden. Do you stand with your arms crossed or open? Legs crossed or with your feet apart? Eye contact or drifting? These gestures can affect someone's judgement of you. You could be chatting away to a client but your body language may be saying something else. It's important to think about this and what signals you may be giving out without even realising! Here are a few pointers:

- Arms crossed gives the impression of being distant/closed.
- Arms open gives the impression of being open and friendly.
- Legs crossed gives the impression of being relaxed and casual.
- Legs firmly apart gives the impression of being strong and confident/authoritative.

If you are confident in what you're saying, your body will naturally form a confident stance. The most confident people tend to make strong eye contact and have a firm handshake. They speak precisely. They don't fluster. Think about how you would like to be perceived on first impression and adopt some of these attributes.

Appearance

How you look is how you feel. This means if you present yourself in a professional manner, you will feel professional. There is no need to wear anything corporate as you are not working in the corporate industry. But, dress to impress.

A good rule of thumb for nailing the professional look as a hairdresser would be to think about the way you would dress for a midweek date or casual Saturday night out. You want to look your best without trying too hard. That means nothing dirty, unironed, unkempt or anything too revealing. You can relate to this with any fashion trend that may be current. We work in the fashion industry after all, so your clothes should reflect the current trends and styles.

If you are wearing makeup, make sure it is always freshly applied. Girls should always have a fresh application of make-up.

Your work area

Always present your working area in a professional way. This means taking responsibility for keeping it clean, tidy and welcoming to your clients. Don't rely on someone else to clean and tidy this area for you. Think of it as your 'office' which you bring clients into. It should convey to your clients that you are professional, responsible and competent. Make sure your mirror, worktop, brushes, colour trolley, equipment and any beverages are presented at the highest level. Top tip: You would never be seated at a used table in a restaurant. Adopt the same policy to your work area in the salon. Your clients will thank you for it!

Recap/checklist

So, at this point in your training, you now know:

- The value of a good consultation
- How to meet and greet your clients
- How to communicate effectively with your clients and get them to open up and give you the the information you need to make informed decisions
- What to say and how to say it
- The right gestures and body language to adopt
- How to take pride in your work area and appearance to give a professional impression

How to assess your client's hair during a consultation

Next, we will cover the things to look out for during a consultation with your client. Taking note of the client's hair type will help direct you when offering advice, recommendations and when prescribing treatments to suit their specific hair-type needs. During your consultation you should look carefully at your client's hair and analyse it in accordance with the 11-step guide listed below:

1. **Hair texture** – Is your client's hair thick, fine, curly, straight, African, Caucasian or Asian?
2. **Hair length** – Is your client's hair long, medium or short?
3. **Growth patterns** – Analyse the way your client's hair grows and specifically look for any of the following features: cow's lick, crown, double crown, nape whirls and widow's peak. See page 66 for further details.
4. **Hair shape** – What is your client's current hair shape?
5. **Hair density** – Your client's 'hair texture' will have a direct impact on their hair density.

Thick, Medium or Fine.
Thick density will reflect on how short you apply layers to hair styles.
Medium density generally can suit most hairstyles.
Fine density will reflect on the elevation you apply layers to hair styles.
6. **Condition of hair** – Assess the condition of your client's hair looking specifically for any damage. Is the damage mechanical (hairdryer, straighteners, tongs etc) or chemical (colour, perming or chemical straighteners)? The insights you gain from assessing this will influence the decisions you make in terms of recommended hair treatments and so forth.
7. **Hair colour** – blonde, brunette, black, copper, red; natural or dyed?
8. **Hair problems** – Analyse whether your client is experiencing any problems with their hair such as hair loss, receding or breakage.
9. **Infections and scalp problems** – See page 67 for further details
10. **Face shapes** – See page 65 for further details
11. **Lifestyle** – Ask your client about the life they lead. Are they professional or low-maintenance, outdoorsy types? This will impact what haircut or colour may suit them best for the everyday/ long-term.



Oval
This is the ideal and most flattering shape as it suits nearly every hairstyle. The forehead tends to be slightly wider than the chin. The jawline will be a bit rounded and the face will be longer than it is wider.



Long
The face will be more elongated, rather than wider (rounded). This shape tends to suit styles that are wider or shorter as these can balance the face. Fringes and layers through the front also work well on longer face shapes.



Round
A round face is about the same width as it is in length, with no major corners at the jaw. Hair tends to work better out from behind the ear. This cuts off the circular appearance and tricks the eye into thinking that the width of the face stops here.



Heart
A heart shape face is wider at the brow and narrower at the chin, which typically tends to accentuate the cheekbones. You can balance out the face with long side swept fringes which draw attention down towards the eye.



Diamond
A diamond shape face is characterised by a narrow chin. The cheekbones are the widest point of the face and the chin is often pointy. Hair tends to be better suited away from the face as fringes can often crowd and narrow the face too much.



Square
A square face shape tends to be strong, with angular jaw lines. Square face types can be seen on some of the most attractive women in the world as they tend to photograph really well. Long hairstyles can help elongate the face and even out the square shape.

Hair growth patterns

Everyone's hair grows in different ways, so it is important we identify the different hair growth patterns so you know how to recognise them. Ignoring them can cause significant problems when cutting and styling. We cannot change hair growth patterns nor do we want to. It is best we work with them.

Cow's Lick

A tuft of hair, normally on the forehead, that grows in a different way from the rest of the hair and will not lie flat. If your client has a cow's lick, it is best to stay away from fringes as this can be problematic for your client's hair maintenance.

Widow's Peak

A V-shaped point in the hairline in the centre of the forehead.

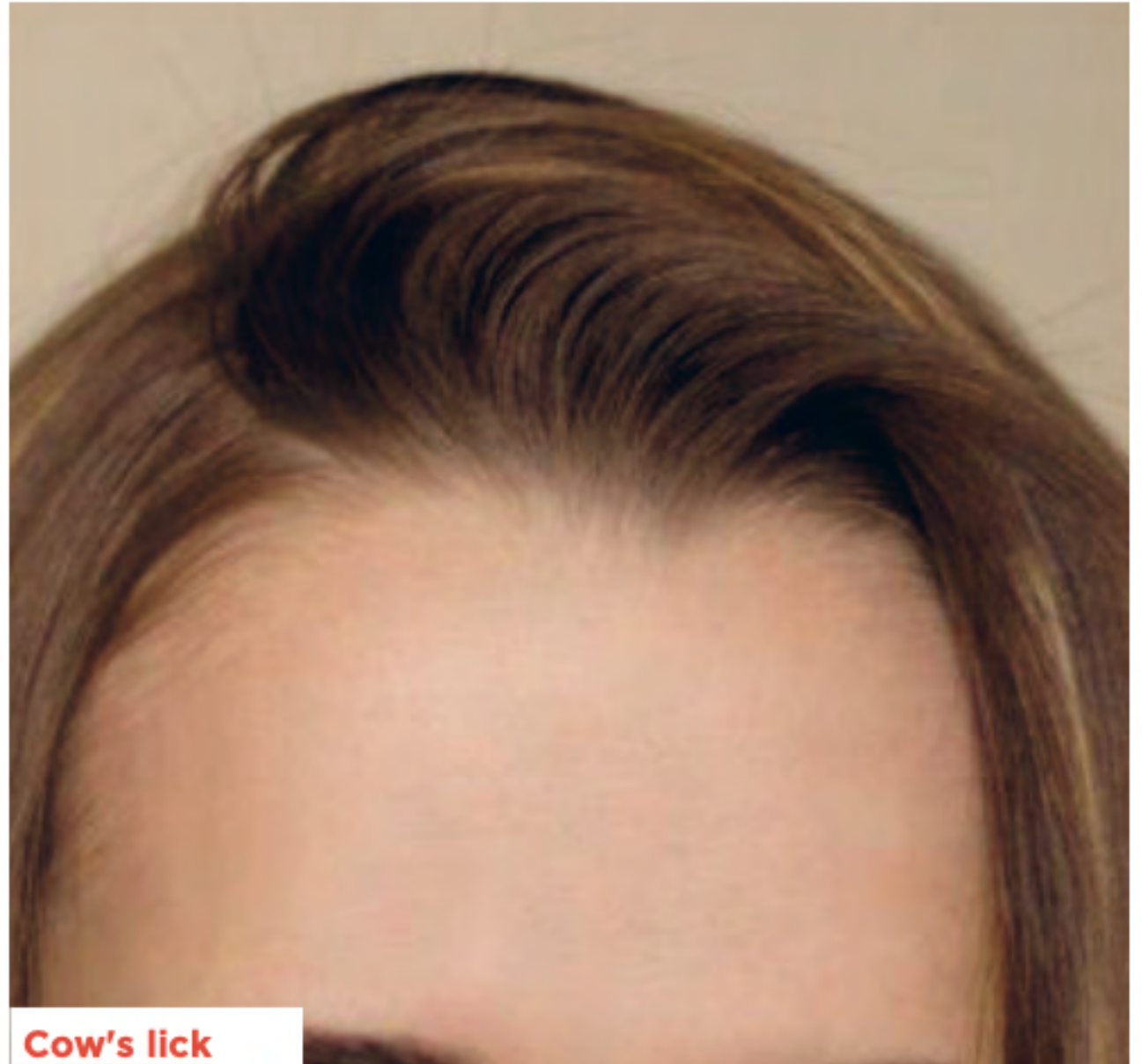
Double Crown

Two circular swirls at the crown of the head going in opposite directions.

This only becomes problematic on short hair. Leave hair longer through this area.

Nape Whirls

A patch of hair, normally at the nape of the neck, growing in the opposite direction to the rest of the hair. This only becomes problematic on clients with short haircuts. Leave hair longer through this area.



Cow's lick



Widow's peak



Nape whirls



Double crown

Scalp problems

Dandruff

Dandruff is the shedding of dead skin cells from the scalp. There are two types of dandruff: dry and oily. Dry dandruff has white dust-like flakes on the scalp and hair and can fall to the shoulders. Oily dandruff is yellowish and sticky, flaking on the hair and scalp. Both can cause itching. Most cases of dandruff can be treated with specialised shampoos; however, there is no cure.

Dermatitis

A common skin disease that affects the scalp. A red, itchy rash on the scalp that has flaky scales. It can also appear on the face and neck. Seborrheic dermatitis can sometimes clear on its own but is usually a lifelong issue that clears and flares. However, it can be controlled with good skin care.

Ringworm

Ringworm is a fungal infection of the scalp. It appears in round patches where the hair has broken off at the scalp. Treatment for ringworm is normally oral medication administered by a doctor.

Cradle cap

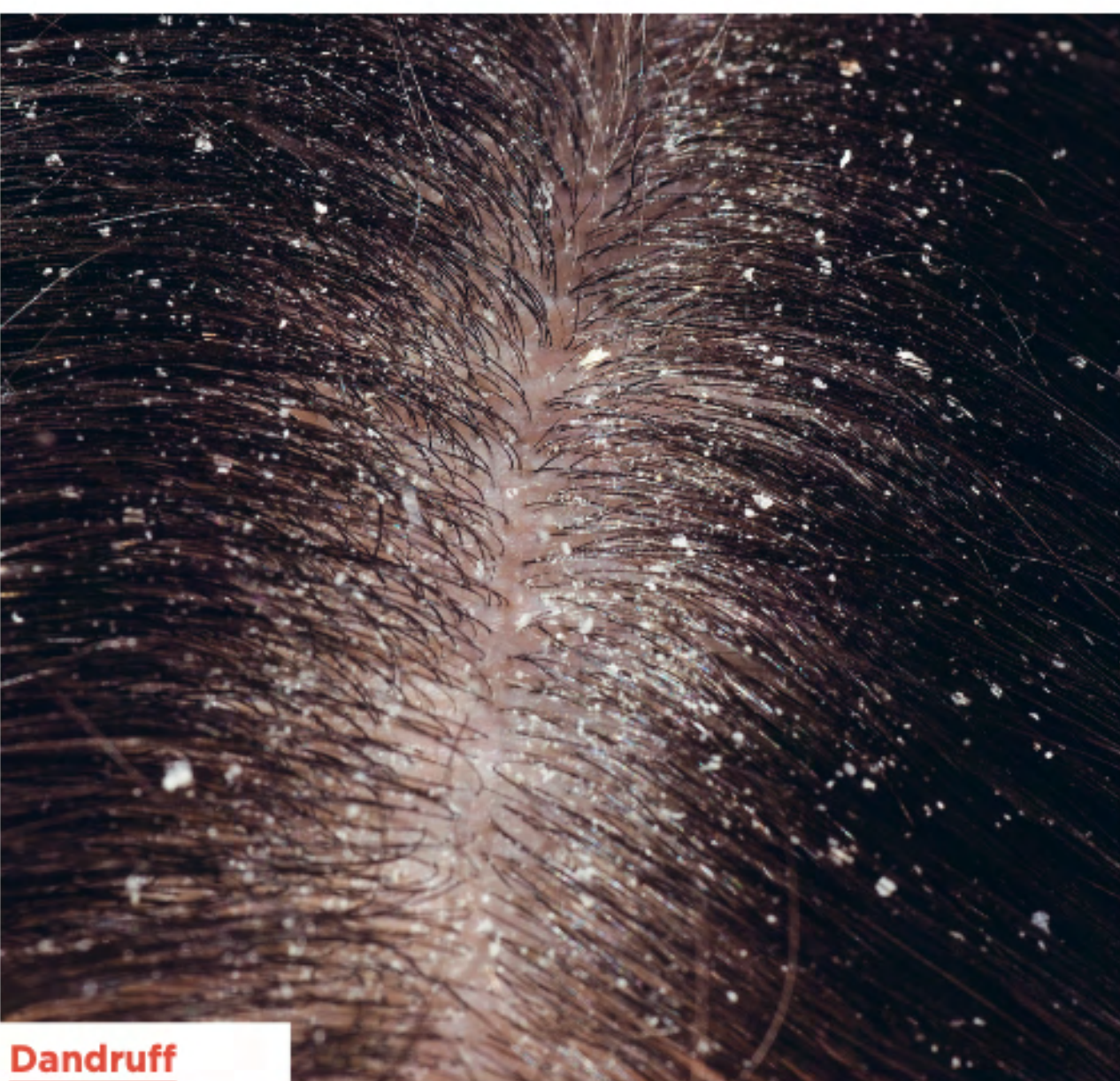
Cradle cap is a yellowish, greasy, scaly, patchy skin rash that occurs on the scalp of newborn babies in the first three months. To treat, shampoo the baby's hair once a day and afterwards gently brush the baby's scalp with a soft brush or towel.

Psoriasis

A common skin disorder that causes raised, reddish patches on the scalp. It can appear as a single patch or it can affect the entire scalp. It does not cause hair loss, but excessive scratching can lead to temporary hair loss. Treatment consists of medicated shampoos, oils, creams or gels. For more severe cases, prescription products may be necessary.

Head lice

Head lice are tiny, wingless insects that are grey/brown in colour. When hatched, they are the size of a pinhead and 3mm when fully grown. They cause severe itching. Head lice are spread by head to head contact and climb from hair to hair. For this reason, they are most common in children who come into close contact with other children. Treatment of head lice is a medicated lotion combined with wet combing. Wet combing is a method which involves using a specially designed fine tooth comb and systematically combing the head lice from the hair and scalp.



Dandruff



Dermatitis



Ringworm



Cradle cap



Psoriasis



Head lice

Recap/checklist

At this point in your hairdressing career, you should be competent in the following key areas:

- Keeping up-to-date with your salon's range of services, treatments, prices, etc.
- Making recommendations that are suitable for the client.
- Making the client fully aware of costs and timings.
- Keeping up-to-date with hair trends
- Identifying and assessing all scalp/skin conditions [Top tip: If in any doubt, ask a senior staff member]

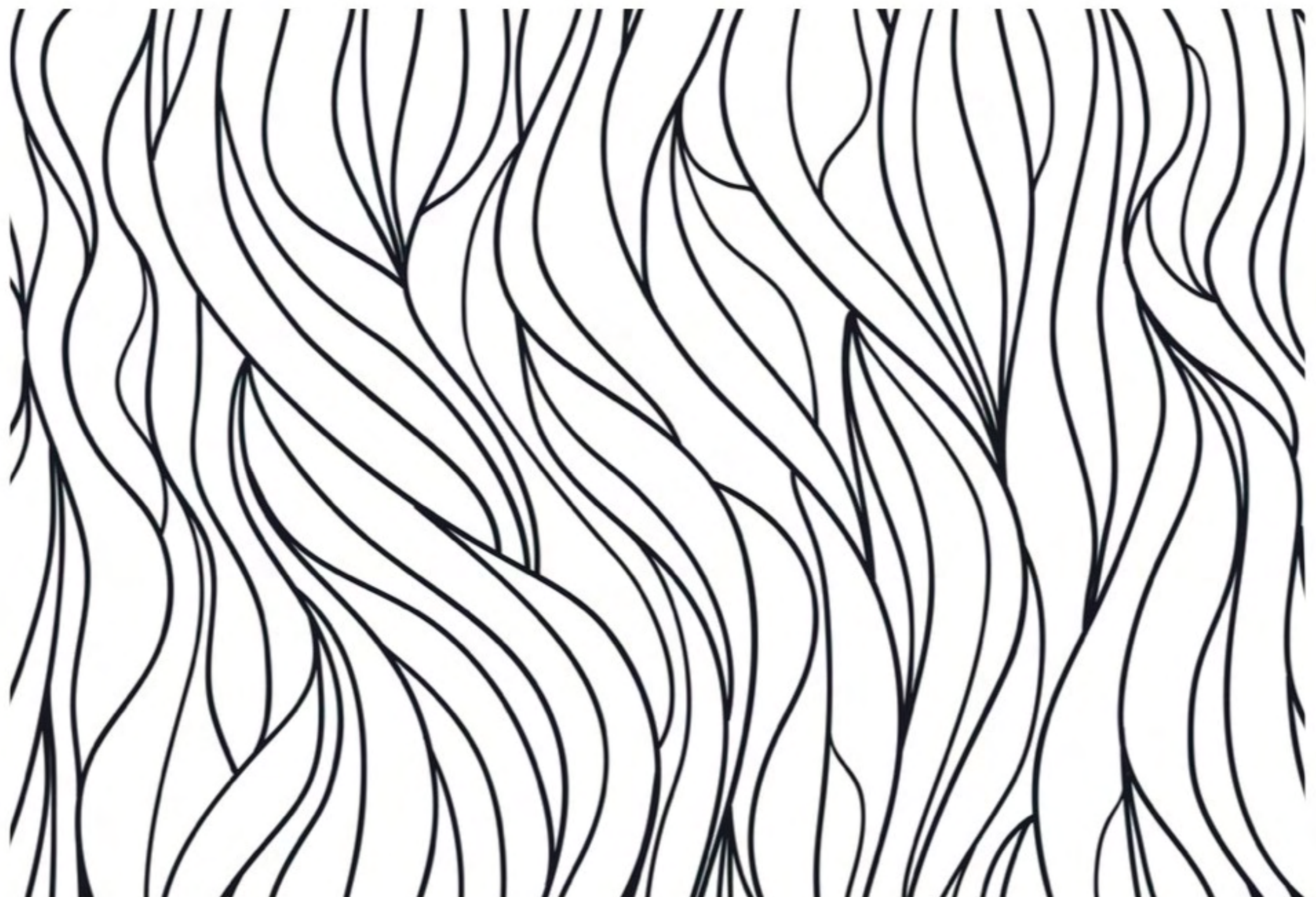
Questions

1. What is the first thing you should do when you meet your client?
2. Why do you analyse the hair and scalp?
3. List the three communication skills.
4. Give an example of a 'feeling' question that isn't listed in this section.
5. Why is it important to listen to your client?
6. List four descriptive words to use when consulting?
7. List the 11 things to look out for when assessing your client's hair during a consultation.
8. What is your action to the six face shapes?
9. Explain, in your own words, the four hair growth patterns.

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Hair Structure

This section helps you to understand why hair structure, chemistry and growth phases are so important. The key ingredient to this section is learning how a healthy scalp and hair is maintained on a professional level. You will learn about the hair structure and what it is made up of, and about the hair's growth cycle.



HEALTHY HAIR

Before we delve into the mechanics of hair structure, chemistry and the growth phases, it's essential to establish what constitutes healthy hair. Healthy hair is strong and in beautiful condition, exuding the promise of overall good health and wellbeing. Have you ever heard the term 'crowning glory'? This is because healthy hair is often a sign of a healthy person. The condition and health of your hair can let you know if you are lacking nutrients, vitamins or protein, as well as reliably indicate whether you are stressed, tired or whether your health is out of balance. Indeed, exercise, diet, stress management and hygiene all play their part in helping to keep hair healthy. Feeding your body properly and looking after it will be reflected in the luxurious, shiny and strong hair it will help manifest. Your hair really is a reflection of what is going on on the inside! That said, your scalp requires consistent maintenance. It should be looked at as an extension of your face. You wash, cleanse, exfoliate and moisturise your face regularly, so why treat your scalp any differently? Scalp treatments perform the same functions as a facial. Unfortunately, many people only start looking after their scalp when they encounter hair loss, but preventative measures are always the most effective.



How to maintain a healthy scalp and hair

- Make sure you regularly wash your hair and scalp.
- Massage your scalp to improve blood flow and help spread your natural oils through the hair. This will energise the scalp, promoting hair growth, as well as moisturise the hair.
- Use salon professional shampoos and conditioners that are PH balanced. This will prevent drying out of the scalp.
- A cool rinse at the end of washing your hair will seal the cuticles, which will make hair look shinier.
- Alkaline diets help promote healthy hair as it improves the body's ability to absorb minerals and nutrients and repair damaged cells. Here is a list of foods that are alkaline:
 - **Vegetables** - Beets, Broccoli, Cauliflower, Celery, Cucumber, Kale, Lettuce, Onions, Peas, Peppers, Spinach.
 - **Fruit** - Apple, Banana, Berries, Cantaloupe, Grapes, Melon, Lemon, Orange, Peach, Pear, Watermelon
 - **Proteins** - Almonds, Chestnuts, Tofu
 - **Spices** - Cinnamon, Curry, Ginger, Mustard, Sea Salt
- Vitamins C and B have been shown to be essential for hair growth. So, stock up on vitamin B and C rich foods.
 - **Vitamin C** - Cauliflower, peppers, brussel sprouts, kale, red chilli peppers, broccoli, kiwi, pineapples, tomatoes, chives, basil, rosemary and coriander.
 - **Vitamin B** - eggs, chicken, red meat, fish, liver, cheese and milk.
- **Vitamin A** helps produce sebum, an oily substance that keeps your hair from drying out, and which helps moisturize your hair.
- **Vitamin E** boosts your blood circulation by increasing oxygen in your body and eliminating toxins and free radicals, which in turn helps the body to produce new hair.

HAIR STRUCTURE

Approximately 91% of our hair structure is made up of a protein called Keratin. This is what gives our hair structure and strength. The same protein can be found in our nails and the outer layer of skin. Keratin lies in the hair follicle and is what gives hairs its strength.

Hair strands consist of three layers:. These are: the medulla, cortex and cuticle

The medulla

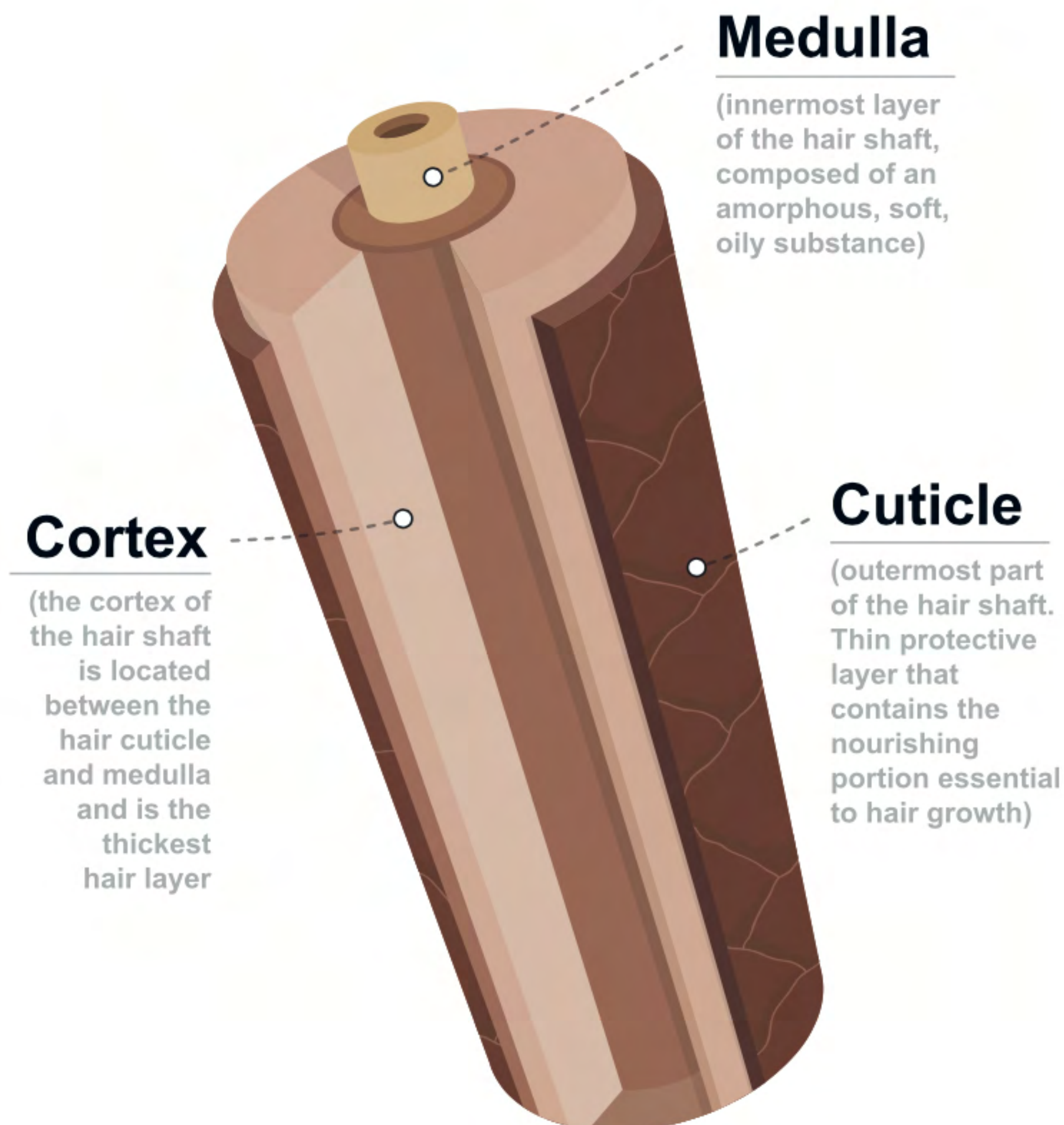
This is the innermost layer which sometimes isn't in some people's hair or is fragmented. Mostly more recognised in large thick hairs. Medulla can be pigmented or unpigmented. Pigment = Hair colour.

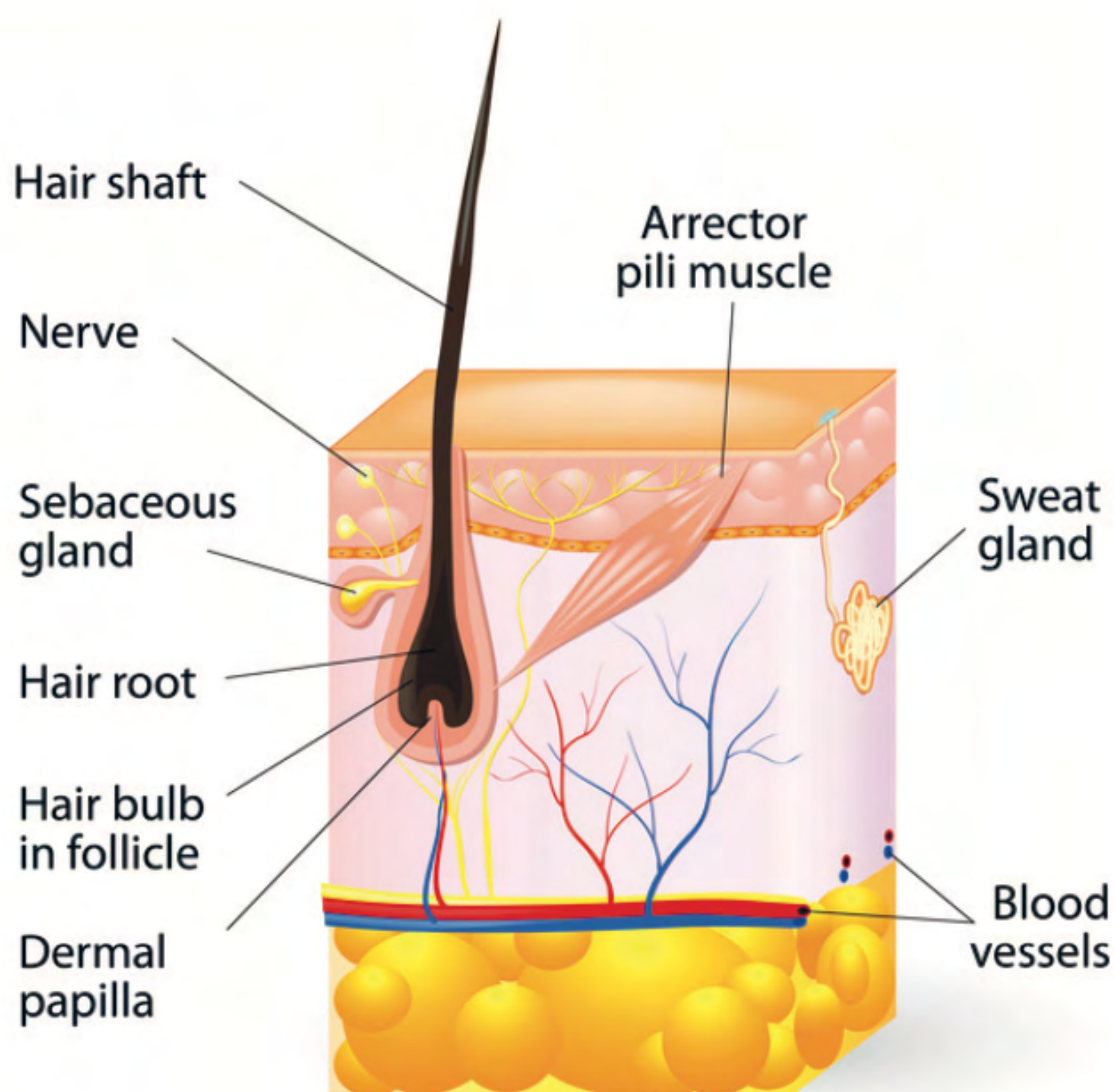
The cortex

This layer sits in the middle of the hair follicle. It accounts for 90% of the total weight of your hair. It also contains the pigment (melanin) which gives your hair its colour. The cortex provides strength in the texture of hair.

The cuticle

This is the outermost layer. The cuticle is thin and colourless and serves as a protector of the cortex. The shingle like cells of the cuticle layer point toward the ends of the hair and are raised during chemical (colouring) processes. When the cells are raised, solutions are able to enter into the cortex layer.





THE HAIR ROOT

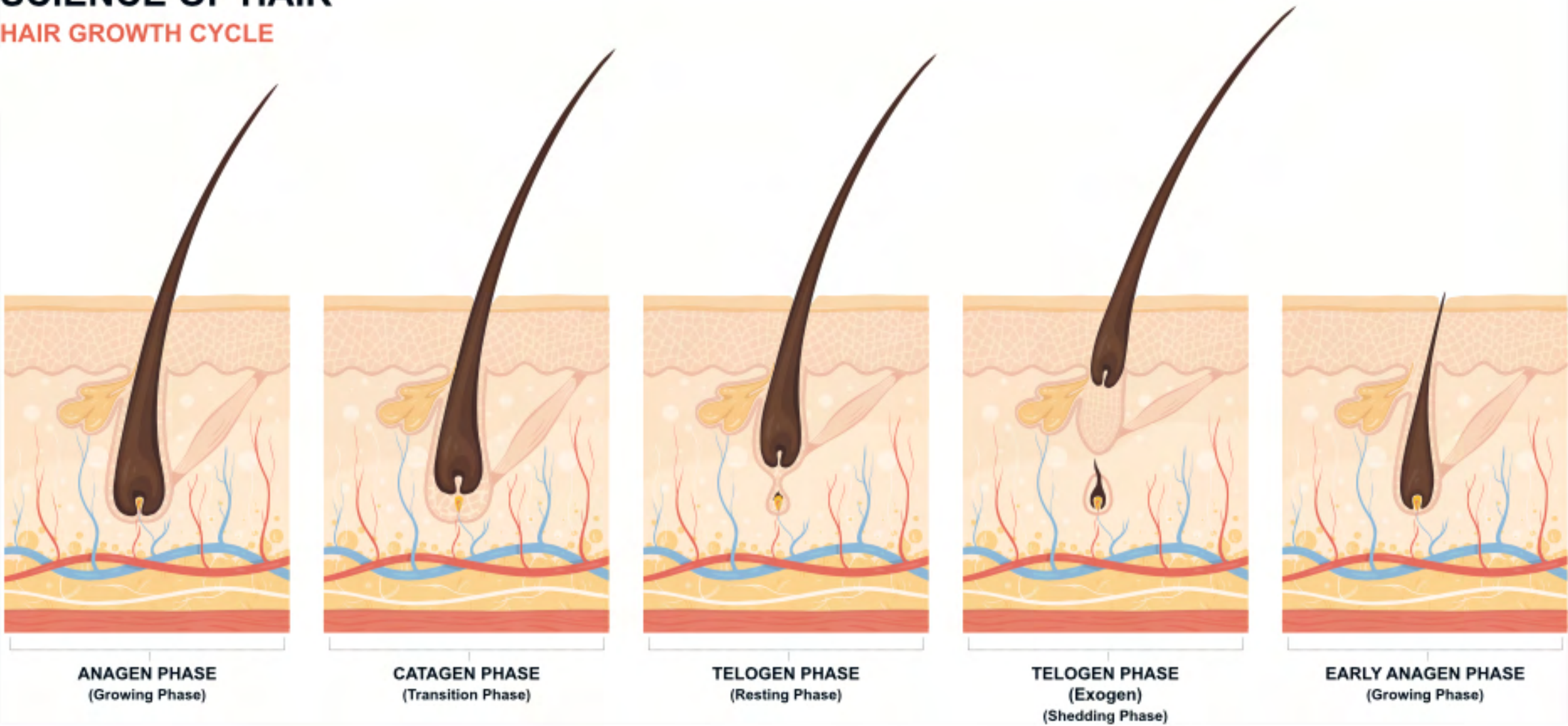
Below the surface of the skin is the hair root, which is enclosed within a hair follicle. At the base of the hair follicle is the dermal papilla.

These are blood vessels in the dermal papillae (plural or dermal papilla) nourish all hair follicles and bring nutrients and oxygen to the lower layers of cells. This nourishes the scalp and helps produce new hair growth. The dermal papilla

is a vital structure for hair growth because it contains receptors for male hormones, in particular androgens.

Androgens regulate hair growth in the body. In scalp hair, androgens may cause the hair follicle to get progressively smaller and the hairs to become finer in individuals who are genetically predisposed to hair loss.

SCIENCE OF HAIR
HAIR GROWTH CYCLE



THE HAIR GROWTH CYCLE

Hair follicles grow in three phases. These are:

- 1. **Anagen (growth phase)**
- 2. **Catagen (transitional phase)**
- 3. **Telogen (resting phase)**

Anagen Phase (growth phase)

Approximately 85% of all hair is in the growing phase at any one time. The anagen phase, or growth phase, begins in the papilla and can last in this stage from two to six years. The span at which the hair remains in this stage of growth is determined by genetics. The longer the hair stays in the anagen phase, the longer it will grow. During this phase, the cells in the papilla divide to produce new hair fibres and the follicle buries itself into the dermal layer of the skin to nourish the strand. Hair grows approximately 10 centimetres per year; an individual's hair is unlikely to grow more than one metre long. The average monthly hair growth rate is between 1 and 1.25 centimetres. Although, hair grows faster during the early years.

Catagen phase (transitional phase)

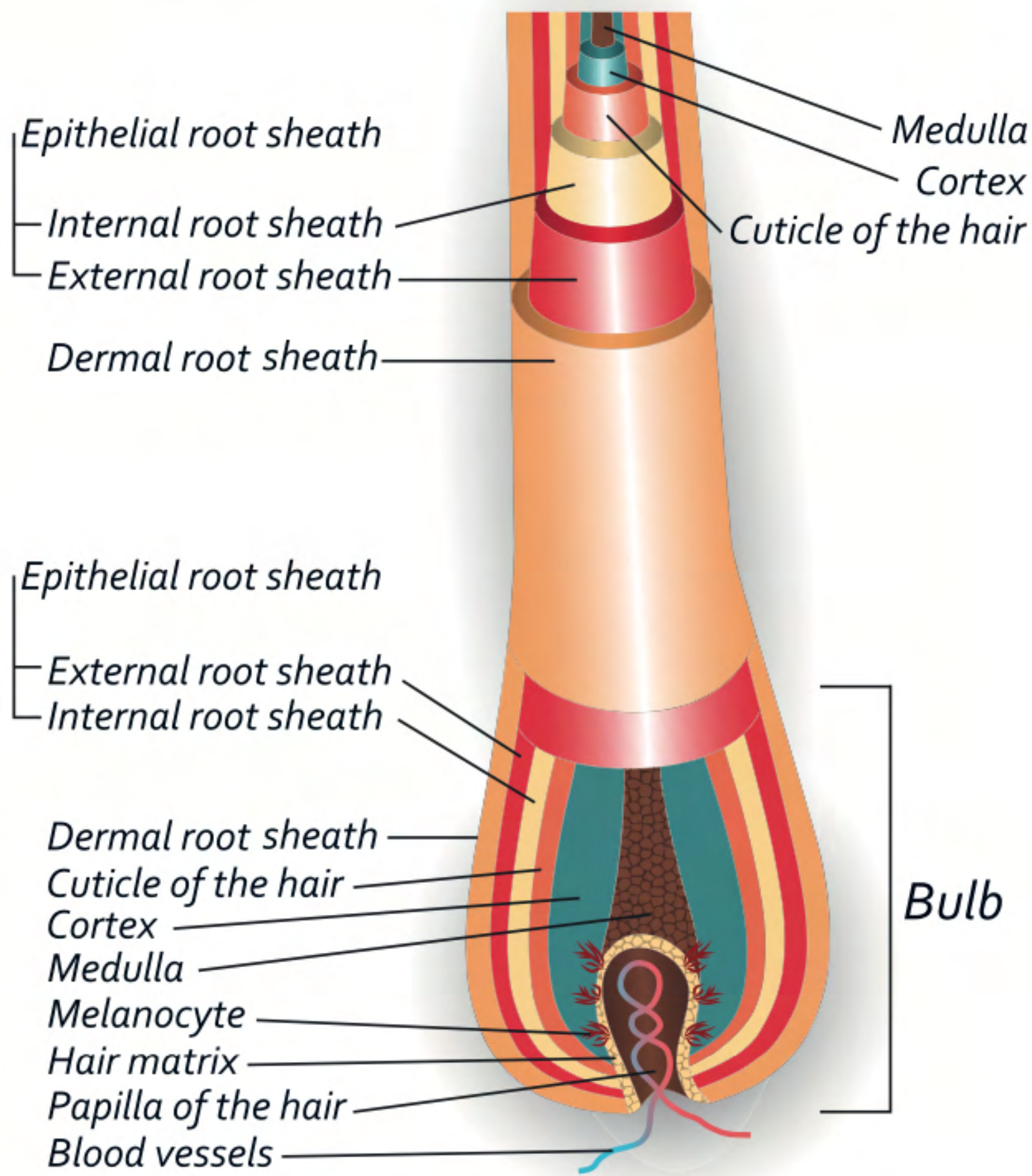
The first sign of catagen is the ending of melanin production in the hair bulb. The catagen phase, also known as the transitional phase, allows the follicle to renew itself. During this time, which lasts about two weeks, the hair follicle shrinks due to disintegration and the papilla detaches and rests below, cutting the hair strand off from its nourishing blood supply. Ultimately, the hair follicle shrinks to about one sixth of its normal length, causing the hair shaft to be pushed upward. While hair is not growing during this phase, the length of the terminal fibres increase when the follicle pushes them upward.

Telogen Phase (resting phase)

During the telogen, or resting phase, the follicle remains dormant for any time between one and four months. Approximately 10 - 15 % of all hairs are in this phase at any one time. In this phase, the epidermal cells lining the follicle channel continue to grow as normal and may accumulate around the base of the hair, temporarily anchoring it in place and preserving the hair for its natural purpose without taking the body's resources which are needed during the growth phase. At some point, the follicle will begin to grow again, softening the anchor point of the shaft initially. The hair base will break free from the root and the hair will be shed. Within two weeks, the new hair shaft will begin to emerge once the telogen phase is complete. The process results in normal hair loss known as shedding. At the end of the telogen phase, the hair follicle re-enters the anagen phase. The dermal papilla and the base of the follicle join together again and new hair begins to form. If the old hair has not already been shed, the new hair pushes the old one out and the growth cycle starts all over again.



The structure of the hair bulb



The Papilla

The Papilla is a large structure at the base of the hair follicle. The papilla is made up mainly of connective tissue.

The Matrix

The hair matrix sits around the papilla and produces the actual hair shaft and root sheaths.

The Root Sheath

The root sheath is composed of an external and internal root sheath. The external root sheath appears empty with cuboid cells when stained with 'H&E stain', which is a combination of Hematoxylin and Eosin. For example, when a pathologist looks at a biopsy of a suspected cancer, the histological section is likely to be stained with H&E.

The internal root sheath is composed of three layers: Henle's layer, Huxley layer, and an internal cuticle that is continuous with the outermost layer of the hair fibre. The follicle is a tubular epidermal structure, its wall forms an inner and outer sheath. The inner sheath grows up with the hair shaft and has two layers.

Henle Layer

The outer layer.

Huxley Layer

The inner layer. There is also a thin cuticle which provides the cells which interlock with the hair shaft.

The outer sheath consists of elasticated connective tissue surrounding the follicle wall.

Hair Bulge

The bulge is located in the outer root sheath at the insertion point of the arrector pili muscle. It houses several types of stem cells, which supply the entire hair follicle with new cells, and take part in healing the epidermis after a wound.

Artery

Blood supplied to tissues from the heart, which travels under higher pressure than blood drained from the tissues. Oxygenated blood and other nutrients are supplied to tissues and cells in the body via the arteries within the dermis and hypodermis layers of the skin and the arterioles leading from them.

Questions

1. What is the protein called in hair?
2. Why is it important to use salon professional shampoos and conditioners?
3. Name a diet and three vitamins that promote a healthy scalp and hair?
4. What are the three layers to a hair follicle?
5. What is the name of the outer layer?
6. Explain what papilla is and its role in the structure of hair.
7. Explain the three phases in the hair growth cycle.
8. How long does a hair follicle grow in a year?
9. What is melanin?
10. After the telogen stage, which stage does the follicle re-enter?
11. What percentage of hair is at the growing stage at any given time?

[illegible]

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The genetics of hair

This section will help you get to grips with the genetics of hair - from children's to men's and greying hair. We will cover the chemical composition of hair, explaining its 18 proteins and which one is most apparent. You will also learn about different ethnic hair types and textures.



The genetics of hair

Genetics determine your hair type, texture and structure as well as its growth patterns. Hormones are also responsible for hair characteristic changes.

Children’s hair

Children’s hair is generally finer, shorter and lighter in colour. Sometimes a child’s hair can have no pigment. Hair develops on the body during childhood except on the palms, soles, lips, eyelids, and back of the glans penis. However, during puberty, hair appears in the secondary sexual areas, starting with the pubic region. This hair is coarse and curly in texture. These changes occur through the development of hormones in both males and females.

Men’s hair

Males produce different hormones to females, which results in hair growing on the face, back and limbs. Some time after puberty, many men experience scalp follicular regression with a hairline recession and/or a bald patch at the posterior vertex (crown area) of the head. This is known as male pattern baldness. Male pattern baldness is inherited and occurs due to the masculine hormone known as androgen di-hydro-testosterone (DHT). It occurs with ageing and advances at different rates for every man. Women have no known role with DHT during their development.



Greying

Greying of hair is due to the gradual loss of the melanin known as melanocytes pigment. In white and grey hair, the melanin is absent. When - and if - you go grey depends largely on heredity factors. The technical process is called melanogenesis, these cells produce melanin, which is a pigment found in the skin, eyes and hair.

The chemical composition of hair

Your hair is made up of a protein called keratin, which accounts for approximately 91% of your hair. The keratin found in hair is called “hard” keratin. This type of keratin does not dissolve in water and is very resilient. It is an important protein and is formed from the combination of long chains of amino acids. These chains are found within the fibres of the cortex of the hair and include elements such as carbon, oxygen, hydrogen, nitrogen, and sulphur. The average composition of hair is composed of 45.2% carbon, 27.9% oxygen, 6.6% hydrogen, 15.1% nitrogen and 5.2% sulphur.

Amino acids in hair

Keratin consists of 18 amino acids, which are joined to each other by chemical bonds called peptide bonds, or end bonds. The largest amount of these amino acids is cysteine, which is rich in sulphur and gives hair its strength. You can see a full breakdown of the amino acids present in hair in the table below.





Amino acids present in hair:

- | | |
|---------------|---------------|
| Cysteine | Aspartic acid |
| Serine | Alanine |
| Glutamic acid | Proline |
| Threonine | Isoleucine |
| Glycine | Tyrosine |
| Leucine | Phenylalanine |
| Valine | Histidine |
| Arginine | Methionine |

The specific amounts of each amino acid in hair varies widely from person to person and differs depending on an individual’s hair colour and ethnicity.

Caucasian hair

Caucasian (white skinned descent) hair grows about 1.2 centimetres a month, but it has the highest density of all. It grows at an oblique angle to the scalp and is slightly curved. And, even more obvious, Scottish hair has no resemblance to Swedish hair or Sicilian hair.

Asian Hair

Asian hair has the fastest growth with 1.3 centimetres a month. On the other hand, it has a lower density than any of the other ethnic groups. The way its follicle is implanted causes the hair to grow straight, perpendicular to the scalp.

African Hair

African hair is the slowest growing of all, at less than 0.9 centimetres a month. It is slightly more dense than Asian hair and grows almost parallel to the scalp, twisting around itself as it grows.

What different hair textures feel like

Fine

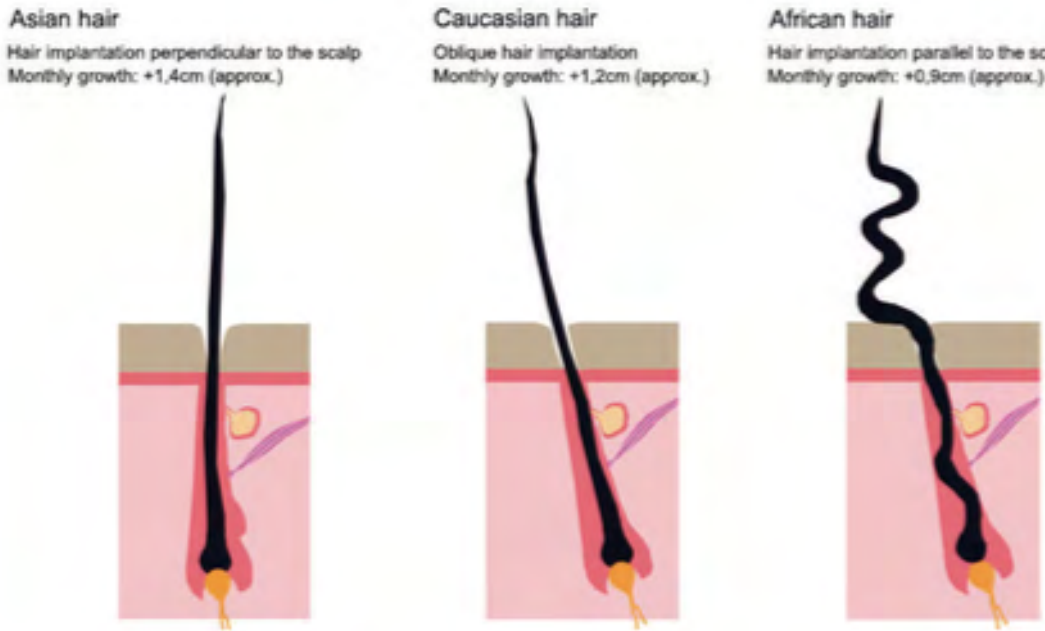
Thin strands that sometimes are almost translucent when held up to the light. Shed strands can be hard to see even against a contrasting background, similar to hair found on many people of Scandinavian descent. You can also try rolling a strand between your thumb and index finger. Fine hair is difficult to feel or it feels like an ultra-fine strand of silk.

Medium

Strands are neither fine nor coarse, similar to hair found on many Caucasians. You can also try rolling a strand between your thumb and index finger. Medium hair feels like a cotton thread. You can feel it, but it isn’t stiff or rough. It is neither fine nor coarse.

Coarse

Thick strands whose shed strands usually are easily identified against most backgrounds; similar to hair found on many people of Asian or Native American descent. You can also try rolling a strand between your thumb and index finger. Coarse hair feels hard and wiry. As you roll it back and forth, you may hear it.



Questions

- 1. What is vellus hair?
- 2. What does MPB stand for?
- 3. What is absent in grey hair?
- 4. What percentage of hair is protein?
- 5. Which of the amino acids gives hair strength?
- 6. Name five amino acids that are present in hair.
- 7. What is the chemical composition of hair?
- 8. Which hair ethnicity grows the slowest and why?
- 9. What is caucasian hair; and what rate does it grow at?

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Colour

This section helps you in your preparation to the colour service. It outlines the importance of keeping your work station clean and tidy, as well as keeping a record of your client's data for future appointments and as a safety measure.





Preparation

The first thing you need to remember when it comes to providing colouring services to your clients is that you must always ensure that your workstation is presented impeccably, adhering to your company's gold standards - both in a visual sense and from a practical point of view. This means preparing your workstation well in advance of your client arriving. It means making sure you have all your equipment and essential colour tools prepared and ready to use when your client does arrive. It is the small details like this that make a world of difference to your client: it shows you are competent, professional and well-prepared. You should use the checklist below as a guide to follow every time you are preparing to provide colour services to a client.

Your workstation

1. Make sure the chair is clean and free from any hair.
2. Ensure tools are clean and presented professionally.
3. Is the trolley clean and prepared with all the necessary equipment?
4. Have you placed a clean chair cover on the chair?



Client

1. It is important to keep clients' clothing well protected. Use gowns, waterproof capes, towels and other protective items to do this.
2. Place a clean gown on your client and make sure it is securely fastened.
3. Place a clean towel and waterproof cape over your client's shoulders and neck.

Colour Record

Make sure you keep a record of any colour you use on a client. This should be updated every time you see a client, regardless of whether they are a new or existing client. You should also include the following information in this record:

1. Your client's name, addresses, telephone number(s) and email details.
2. Details of any scalp conditions, problems, allergies or irritations.
3. Details of the colour(s), oxidant(s) and technique(s) used on your client.

Safety

You must always wear protective equipment when providing colour services. This includes protective gloves, barrier cream and an apron.



Colouring Hair

Colouring hair can be quite technical and it is important to have a wealth of knowledge that gives you confidence and a clearer understanding of how colour works. This section helps you understand the colour wheel more cohesively. We cover the colouring checklist and the importance of tones that you will come across in hair. The key ingredients to this section include your guide to hair colouring such as semi-permanent colours, permanent colour, quasi-permanent, organic, highlighting, low-lighting hair and the art of measuring. This section also explains why you need to perform a scalp analysis, skin and elasticity testing, and check the hair's porosity before colouring. Before you start, you will need to understand the hair's colouring pigments.

Colour is an integral part to a haircut. The perfect colour complements every haircut and vice versa. It is paramount that every stylist gains a thorough knowledge of the principle of the colour wheel during their hairdressing training.

The colour wheel

The first colour wheel was invented by Sir Isaac Newton. He split white sunlight into red, orange, yellow, green, cyan, and blue beams. He then joined the two ends of the color spectrum together to show the natural progression of colours.

The Swiss expressionist painter, Johannes Itten, created a visual methodology that explains the organisation of colours and how they interact by coordinating with one another. It is categorised in three sections: primary, secondary and tertiary. It is Itten's colour wheel that we draw our insights and knowledge from when it comes to colouring hair.

1

Primary colours

There are three primary colours: red, blue and yellow. They are called primary colours as they cannot be created through the mixing of other colours. They are colours in their own right.

2

Secondary colours

Secondary colours are in between the primary colours. Between red and blue is purple. Between red and yellow is orange; and between yellow and blue is green. Quite simply, mixing these primary colours together will create the secondary colour. For example, by mixing the primary colours of red and blue paint together, you will produce the secondary colour purple. However, the exact nature and colour depends on the type and amount of primary colour used.



3

Tertiary colours

Tertiary colors are combinations of primary and secondary colours. There are six tertiary colours. They are red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet. An easy way to remember these names is to place the primary name before the other colour. So, the tertiary colour produced when mixing the primary colour blue with the secondary colour green, is called 'blue-green'.

Complementary colours

Complementary colours are opposite each other on the colour wheel. For example, red and green. They neutralise each other's hue to produce an achromatic or grey result. This colour scheme must be managed well so it is not jarring.

Important checklist prior to colouring hair

- A 48-hour allergy check is essential when colouring a client's hair. Always remember to do a patch test on a new client and check with an existing client when performing any colour services.
- All hair colour may fade with exposure to strong UV rays, such as strong sunlight. It is advisable to notify the client of this.

Your guide to hair colouring

There are many different techniques and forms to colour hair. These include tinting, dyeing, bleaching and high-lift tinting. All of these forms involve a physical/chemical process where colour is added to, or removed from, the hair shafts. Below are the following forms of colour you will be using.

Semi-permanent dyes are temporary colours which last between 8 and 10 washes, but this can vary greatly depending on the condition of your client's hair. A few factors that affect longevity are hair porosity, hair dryness and shampoo habits. This is because a mixture of colour molecules enter and stay in the cuticle. These are gradually removed by shampooing. This colouring form is useful for clients who have never had colour, and/or have few grey hairs. When using semi-permanent dyes, hair will not grow out showing a root. These dyes produce red, yellow and blue colourings. They contain an alkaline agent other than ammonia such as ethanolamine or sodium carbonate. There is no hydrogen peroxide in semi-permanent colours.

Permanent dyes are more suitable for clients who want full coverage of grey, or a full colour change. Hair will grow out with a root as permanent dyes penetrate into the cortex. They are known as 'para' dyes which require an oxidising agent such as hydrogen peroxide to function. These include black, brown, reddish brown and light brown. Hair may feel coarse after this process as tinted hair shafts can be more vulnerable to breakage. Small molecules of colour enter deeply into the cortex and are oxidised by the oxygen from the hydrogen peroxide. As colour molecules swell, they are trapped in the cortex and remain there permanently.

Synthetic organic are temporary colour dyes deriving from coal tar products. They are suitable for covering grey and often used to introduce clients to colour. The majority of natural dyes are derived from plant sources such as roots, berries, bark, leaves, wood, fungi and lichens. They are large colour molecules that coat the cuticle of the hair and are removed when shampooed.

Quasi-permanent dyes are a mixture of semi-permanent and permanent oxidation dyes. Different sized molecules enter the cortex and are oxidised by the oxygen from the hydrogen peroxide. The semi-permanent ingredients will wash out. Smaller molecules are gradually lost each time the hair is shampooed.

Highlighting is the technique used when a client opts for a colour lighter than their own natural colour. The powerful bleaching reagents used when highlighting should be treated with great care to avoid leakage onto your client's scalp. More serious potential risks associated with highlighting is a blow-out of super hot oxygen caused by the exothermic decomposition of the hydrogen peroxide within the semi-sealed foil parcels in which the

bleaching process takes place. If this were to occur, immediate actions would include rinsing the hair without delay. Lightening products penetrate the cortex and oxidise the natural pigment. Colour melanin is changed to colourless oxymelanin.

Lowlighting is the option applied when a client wants their hair to be a darker tone than their own natural colour. The chemicals used in low-lighting products penetrate the cortex of the hair and oxidise its natural pigment.

The importance of tone

In hairdressing, there are three types of colour tone. These are warm, cool and natural.

Warm tones are depicted in reds, oranges and yellows. Cool tones are represented by blue, green and violet. Natural tones are embodied in the hair's natural tone. The cool and warm tones neutralise each other when mixed. For example, if you have yellow tones in blondes, use cool tones to neutralise them. Tone is used to reflect whether a person's hair colour is perceived as warm or cool.

Warm

Warm tones like red, copper and gold give a sense of heat and when added to one another, the degree of warmth can be increased or decreased, depending on the combination. Warm tones maximise light reflection and give a healthy shine to the hair.

Cool

Tones like blue, violet and grey are cool in their appearance. They flatten the natural hair colour and have minimum light reflection.

Natural

There are two types of melanin in the hair. These are called eumelanin, of which there are two types: black and brown, and pheomelanin, which is red or orange. Varying degrees of melanin in both these types can also affect the tone of the hair.

Skin tone

You always take your client's skin tone into consideration when colouring their hair as different colours and tones complement and flatter different skin tones. You will need to decide whether your client has a cool or warm skin tone. This can be done by analysing the natural hair and eye colour. Skin tone changes with age, so this should be taken into consideration so that you can advise on the best colour choices to suit them.

Skin test

Skin testing is the policy given by every colouring manufacturer. Each business should hold the same policy as colouring companies cannot support anyone that hasn't followed their procedures correctly. A skin test should be given for all colour services that involve colour coming into contact with any part of the skin. To perform a skin test, you simply apply a small dot of any shade of colour onto the client's skin at least 48 hours prior to the service being carried out.

Scalp analysis

You should always inspect your client's scalp for signs of infection, cuts or abrasions or any pre-existing skin condition or acknowledged sensitivity prior to conducting any colour services. If any abnormality exists, or where long-term medication is prescribed, there is a worry that exposing them to colour may cause them discomfort or lead to more serious risks. This is a good time to abort the procedure, and refer them to a doctor or medical professional before continuing any colour services. It is also advised not to shampoo hair for 24 hours prior to application as the skin's natural oils can work as a protective barrier when exposed to chemicals and colour dyes.

Elasticity test

Elasticity testing is a great way to assess the current condition of your client's hair. To perform this test, simply take an individual strand of your client's hair and hold it with your forefinger and thumb. Gently stretch the strand to check elasticity by pulling it before allowing it to return to its original shape. Hair that is in good condition can stretch to a third of its original length and return. Hair that is in poor condition is unable to bounce back to its original shape. Poor elasticity can be accompanied by a porous, damaged cuticle and hair that is more vulnerable to breakage. Hair is more elastic when wet.

Strand test – incompatibility test

A strand test is taken when hair looks to be more vulnerable due to overexposure to chemical procedures such as perming and colouring, or previously applied 'henna' which can have a chemical reaction with many other colour brands. To perform this test, simply take a small section of the hair from underneath the occipital bone area and colour the the strand with the intended colour so that you can assess the result.

Porosity

Porosity refers to the hair's ability to absorb liquid. The more porous the hair, the more absorbent it is. This is important as it determines the developing time of colour. You will have to determine different types of porosity such as whether your client's hair is treated or untreated. Chemically treated hair is more porous and will respond to colour products more quickly, so development time may be shorter than untreated hair. It is important to apply colour at the roots first, as these areas will be less porous. Then, work through to the ends of the hair later.

Untreated hair is less porous as it is in better condition. This means it absorbs minimal moisture and liquid more quickly, so colour development time should be slower than normal. Less porous hair's cuticle layer is tougher to break through, which could mean the development time might need to be extended.

The pigments found in hair

There are two types of melanin in the hair: eumelanin and pheomelanin. Eumelanin pigments are black and brown in colour. They are large molecules, which are easily removed. Pheomelanin pigments are red/yellow in colour. These are smaller molecules and can be difficult to remove from the hair.

Top tip: depending on the distribution of the melanin within the cortex of the hair, the colour will appear to be black, brown, red or blonde.

Understanding the chemicals in the dyes you use

Hydrogen peroxide is a chemical compound with the formula H_2O_2 . It is used as a strong oxidizer, bleaching agent and disinfectant. It is often described as being "water, but with one more oxygen atom". In hairdressing it would be handled in only diluted solutions. The strength is measured as a percentage or 'volumes' of available active oxygen per unit volume. This is a dangerous substance and must always be used with care. Great temperatures may be rapidly reached during its decomposition.

The art of measuring

- One unit of 3% hydrogen peroxide liberates 10 times its volume in oxygen. 3% or 10 Vol is used for quasi colours.
- One unit of 6% hydrogen peroxide liberates 20 times its volume in oxygen. 6% or 20 Vol is used for permanent colours.
- One unit of 9% hydrogen peroxide liberates 30 times its volume in oxygen. 9% or 30 Vol is used for highlighting, high-lift permanent colour and bleaching.
- One unit of 12% hydrogen peroxide liberates 40 times its volume in oxygen. 12% or 40 Vol is mainly used for bleaching and high-lift tints.

Over-processing will leave the hair shaft dry, tangled, damaged and potentially breaking. Overexposure to colouring, wrong choice of oxidant, de-colouring and other chemical procedures will result in chemical damage. This weakens the hair structure by removing the protein.



Questions:

1. What are the primary colours, and why are they called “primary”?
2. List three examples of secondary colours.
3. List three examples of tertiary colours.
4. How long before a colour appointment should an allergy test be conducted on a client?
5. Does semi-permanent colour require hydrogen peroxide?
6. Explain what makes permanent hair colour permanent.
7. What is a highlight?
8. How do you remove warm tones out of hair?
9. Why is skin and strand testing important when colouring a client’s hair?
10. What happens to colour when hair is porous, and what procedures should you take to ensure colour is even?
11. Name the two types of melanin and explain their differences.



Year
1
Practical

Perfecting the blowdry

*For me the working
of hair is architecture
with a human element*

Vidal Sassoon

Straight

This technique provides you with sleek and straight hair. This is suitable for anybody wanting flat, smooth hair. It is great for short to medium length or long hair.

Suitable hair textures

It is suitable for all hair textures: fine, thick, medium thick, straight, wavy, curly.

Tools

Hairdryer with nozzle and section clips.
Large round brush.

Body positions

You should stand parallel to your section.

Top tips

Do not hold the hairdryer stationary on the hair, as this will damage the hairs condition. You should use high speed and high heat.





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1 Before.

2 Shampoo your model's hair, then blast the heavy water out of the hair. Take a central profile parting from the forehead through to the central nape. Take diagonal forward sections from the occipital to the back of the ears. Comb hair straight down to prepare for blow drying.

3-4 Take a large, round brush and roll hair brush to create tension and place the hairdryer with the nozzle parallel to the hair as shown in the image. You should use high speed and high heat. Do not hold the hairdryer stationary on the hair, as this will damage the condition of the hair.



9

5-6 Take two diagonal forward sections one inch above the previous section. Continue the same technique up towards the parting.

7 You can also reverse the brush technique the opposite way by putting the brush on top of your section. Roll the brush in the hair to create tension as you previously did. This technique helps smooth and flatten hair down.

8 Continue up to lower recession by taking diagonal forward sections and securely clip away.

9-10 Repeat the blow drying technique through into the front areas.

Straight



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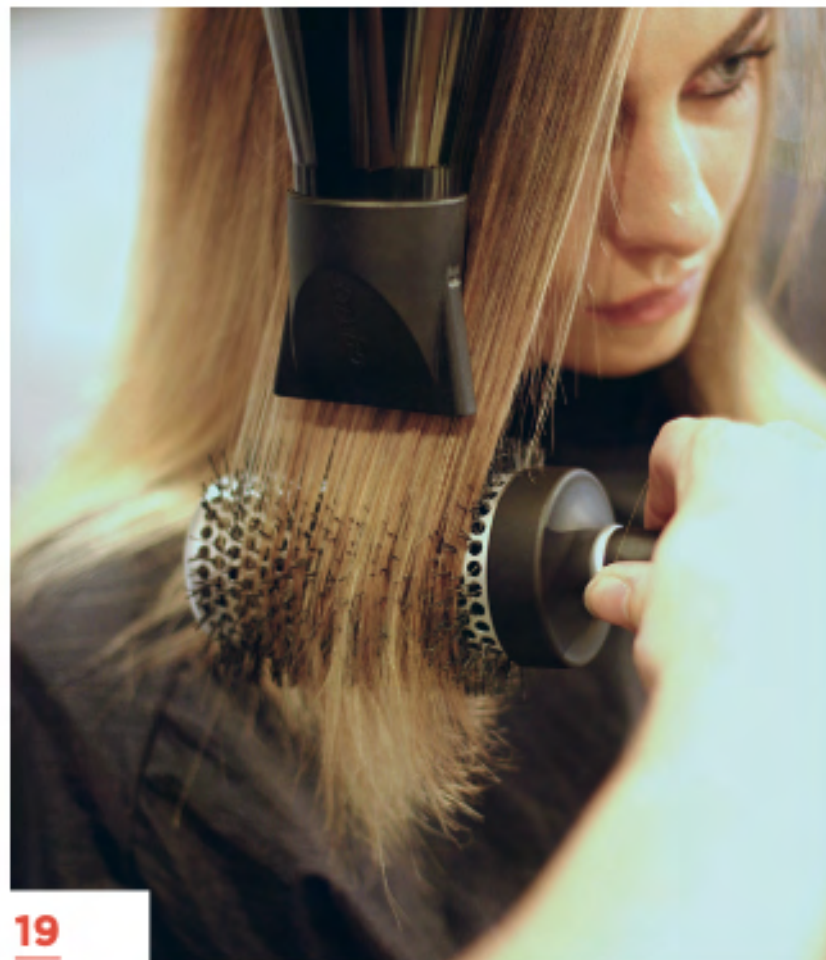
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11-13 Repeat the section on the opposite side by sectioning hair cleanly and this completes the blow dry technique.

14-15 Continue this until you reach the parting.

16-20 Repeat and continue the technique on the opposite side, working towards the desired parting.

If your style has layers through the front, you can angle the brush towards the front or away from the face. This creates a nicer, straight hair finish.

Stylist – Alan Adderley
Model – Alex Fierens

Date:		Comments

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Flick With Volume

This technique provides you with volume and movement. Think of a Victoria secret model. It is great for medium length or long hair.

Suitable hair textures

It is suitable for all types of hair textures: Fine, thick, medium thick, straight, wavy, curly.

Tools

Hairdryer with nozzle, and section clips. Medium or large round brush used.

Body positions

You should stand parallel to your section.

Top tips

Do not hold the hairdryer stationary on the hair, as this will damage the hair's condition. You should use high speed and high heat.



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1 Shampoo your model's hair, then blast the heavy water out of the hair.

Apply a volume mousse/spray to the hair for added volume.

Take a central profile parting from the forehead through to central nape, this will leave you with two identical sections on either side of the head.

Then a diagonal back section is taken from the lower recession to the back of the nape. Hair is combed straight down to prepare for blow drying. You will have three drying sections within this area.

2 Take a medium round brush and roll hair brush to create tension, then elevate the hair up and place hairdryer with nozzle parallel to the hair as shown in the image.

3 To create extra volume, you need to direct the hairdryer underneath the section.

4 Continue drying the hair right to the bottom and once it is 95% dry, roll the hair back up in the brush and take the hairdryer away. Allow the hair to cool around the brush and this will give you the flick.

5-6 The same technique is continued along side the first section, but make sure you change the direction of the brush at the ends of the hair to create a more natural effect.

7 The same diagonal back sectioning is continued approximately one inch above your first section.

8-10 You can also reverse the brush technique the opposite way by putting the brush on top of your section. Roll the brush in the hair to create tension as you previously did. You can roll the brush out of your section to create more versatility.

Flick With Volume



**17**

11-13 The same technique is repeated on the opposite side.

14 Remember this technique is to create more volume.

15-16 Continue this until you reach the parting.

Hairspray to finish.

If your style has layers through the front you can angle the brush towards the front or away from the face. This creates a nicer finish.

Stylist – Claudia Walsh
Model – Aoife McCarthy

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Flick With Volume



Curly

This technique provides you with volume and movement. – This is suitable for anybody wanting a relaxed curly blowdry. It is great for medium length or long hair.

Suitable hair textures

It is suitable for all types of hair texture: Fine, thick, medium thick, straight, wavy, curly.

Tools

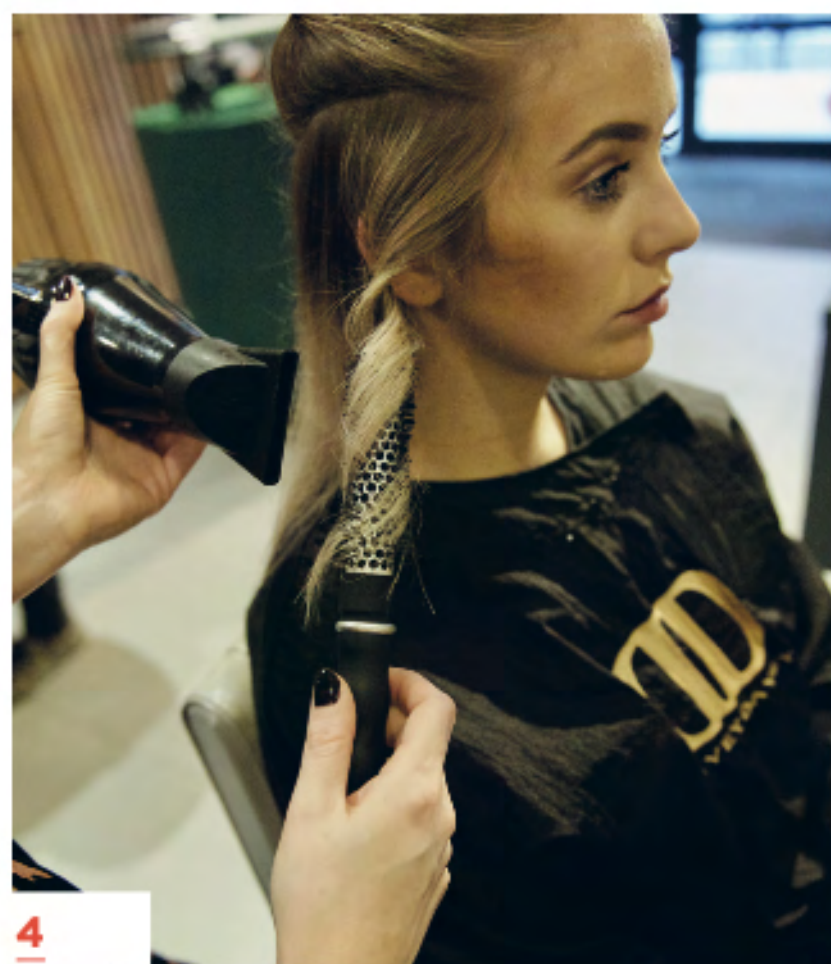
Hairdryer with nozzle, and section clips. Medium or large round brush used.

Body positions

You should stand parallel to your section.

Top tips

Do not hold the hairdryer stationary on the hair as this will damage the condition of the hair. You should use high speed and high heat. The smaller the brush, the tighter the curl will be, or the larger the brush, the larger the curl.





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1 Shampoo your model's hair, then blast the heavy water out of the hair. Apply a volume mousse/spray to the hair for added volume.

Take a central profile parting from the forehead through to central nape, this will leave you with two identical sections on either side of the head.

Then a diagonal back section from the lower recession to the back of the nape. Hair is combed straight down to prepare for blow drying. You will have three drying sections within this area.

2 Take a medium round brush and roll to create tension, then elevate the hair straight out from the head and place hairdryer with nozzle to the hair as shown in the image.

3-5 You have to roll the hair brush away from the face, pulling the hair downwards from root to ends with continued tension.

6 Continue drying the hair right to the bottom and once it is 90% dry, continue with the same technique brushing away from the face.

7-8 Continue the same technique pulling the hair downwards from root to ends with continued tension.

9 Change the direction of the next section, this will achieve a more natural feel.

10 The same diagonal back sectioning is continued approximately one inch above your first section, and cleanly secure the hair away with a clip. Change the direction of this above section and roll the hair brush towards the face.

11 Continue the technique towards the rear of the head.

12 Continue the diagonal back sections until you meet the central parting.

Always roll the last sections away from the face for optimum results.

13 Repeat the technique on the opposite side and mirror exactly the same directions that the hair has been blow dried.

Hairspray to finish.

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Curly



Wrap

This technique will provide you with versatility within your hairstyle.

This blow dry is suitable for short graduation shapes, fringes, and can also be used on longer hair. This method stretches the hair to make it straight and smooth.

Suitable hair textures

It is suitable for all hair types: fine, thick, medium thick, straight, wavy, curly.

Tools

A paddle brush, cushion brush, vent brush, denman or even a comb would be excellent brushes for this style. We used a cushion brush.

Body positions

You should stand parallel to your section.





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- 1** Before.
- 2** Shampoo your model's hair, then blast hair off a little.
From the crown, work in vertical sections and just brush the hair horizontally away from your vertical section. Let the hairdryer follow the hair from root to ends to ensure the hair is being smoothed out.
- 3** Continue in vertical sections brushing away from the model's front hairline.

- 4-5** Continue the same technique, working towards the front hairline.
- 6** You need to reverse the direction by brushing towards the front hairline. Instead of taking vertical sections, take diagonal back sections. This helps flatten volume in the hair.
- 7-9** Continue working towards the opposite hairline.
- 10-11** Make sure you are thorough in blow drying the shorter hair at the back.

- 12-13** Repeat the technique on the opposite side by brushing the hair towards the front hairline.
- 14** Stretch the hair back away from the face. This helps flatten volume and smooths hair out.
- 15** Always blow dry through the parting in the same format. This helps flatten and smooth out the front.

Stylist – Paul Davey
Model – Amelia Conophy

Date:		Comments

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Wrap



Set

This technique is a quick and easy way to achieve volume.

There are many different brands of heated rollers and they all achieve the same result.

Hair texture suitable

Fine, thick, medium thick, straight, wavy, curly.

Tools

Heated rollers, section clips, pin tail comb and brush-out brush.

Body positions

You should stand parallel to your section.



**7****8****9****10****11****12****1** Before.**2** Shampoo your model's hair, then blast the hair dry.

Take a section the width of the roller through from the hairline to the crown.

3 Section by using a pin tail comb the depth of the roller.**4-5** Then comb hair forward and place roller towards the end of the hair, then roll hair around the roller and keep the section clean.

Place pin provided to secure roller in place.

6 Repeat the same size section just behind the first roller.**7** Continue back towards the crown with 3 rollers and securely clip away.**9-10** Section the width of the roller from the front hairline to just behind the ear. Then take a horizontal section on the side of the head and work down towards the ear.

You can place 2 rollers here and repeat on the opposite side.

11-13 Section a central parting from the crown to the nape. Then place a roller on either side of the the central parting.**13**

Set



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14 Continue with the blue roller (or different size roller). This row should be in between the above section. Then repeat same section underneath.

15 The 3 last rollers should be completed as a brick section as shown (in between each other).

16 Rollers completed.

17-20 Remove all the rollers and brush hair through from front hairline down to the nape. Style hair with hairspray.

Set



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Year

1

Practical

Cutting

*My idea was to cut
shape into the hair, to
use it like fabric and
take away everything
that was superfluous*

Vidal Sassoon

Square Layer

This layering technique is an all round layering technique that can be provided for most of your clients. It also provides you with layers through the front around the face. The first technique in images 2 & 3 can be used as a one length haircut with no layering.

This is a suitable layer for clients who have finer to medium thick hair. It is predominantly for medium/longer hair types. This style is great for clients wanting to leave weight in the bottom of their hair.

Suitable hair textures

Fine, straight, wavy, curly.

Body positions

For your length, you should always stand at the back of the head with the model's head slightly tilted forward.

For your forward graduation (sides), you should stand parallel to the side of the head with the model's head up straight.

For your layers, you should be comfortable; however, when pivoting around the radial section at the back, you should move around over directing and always combing towards you.

Texturing

If your haircut requires any texturising, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern the hair has been cut in.





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1 Before

2 Shampoo your model's hair. Take a central profile parting from the forehead through to the central nape. Take diagonal forward sections from the occipital bone to the back of the ears. Comb hair straight down with no elevation and cut square to the back of the head.

3 Work up in diagonal forward sections and continue cutting square to the back of the head. No elevation. Continue this technique in one-inch sections until you reach your central profile parting. Over direct the hair in front of the ears back to your baseline and cut square.

4 Take diagonal back sections from central profile parting down to the ear. Use the hair from above the ear as your longest guide and fan your hand out so you can see the section clearly and cut up towards chin level.

5 Continue cutting to desired length. Repeat on the other side.

6 Cross-checking.

7 Cross-checking.

8 Take a profile section one-inch deep from the central forehead through to the central nape. Make sure it is elevated 90 degrees from the top of the head and cut square.

9 Take radial partings from the crown down to the ears and pivot in radial sections. Over direct hair to 90 degrees from the top of the head.

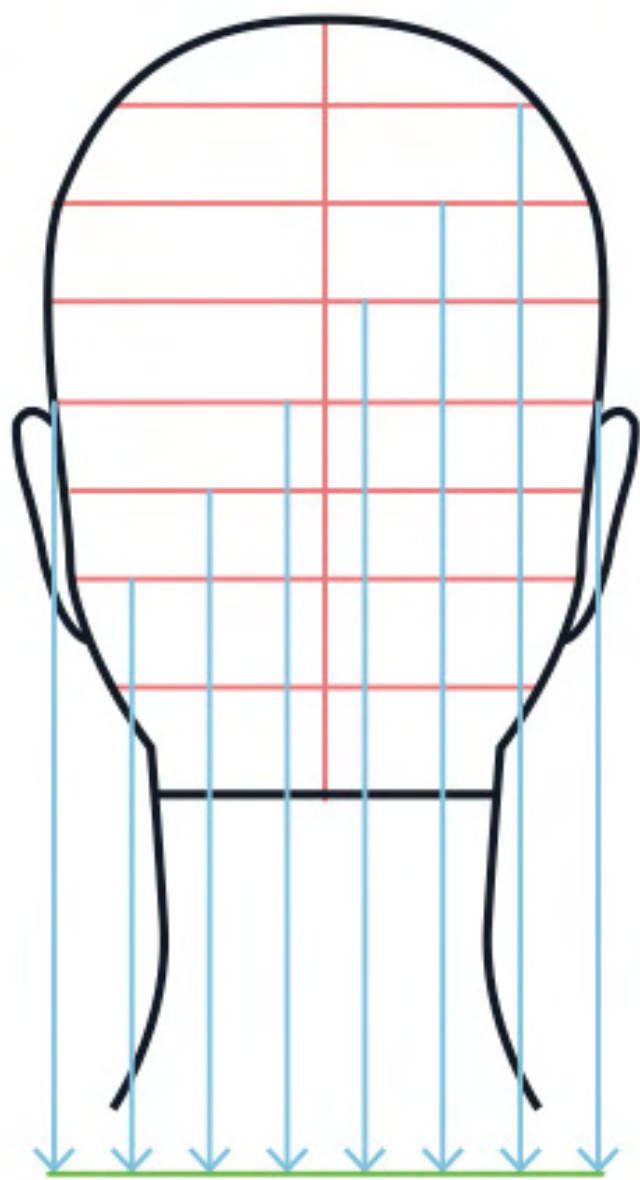
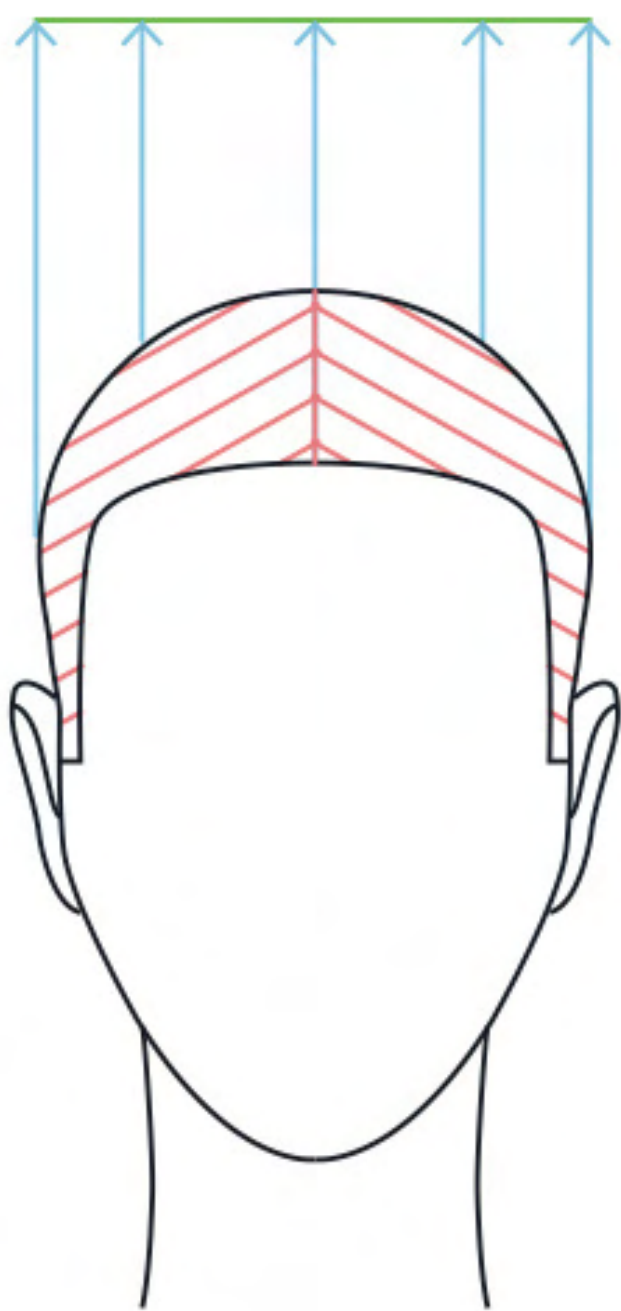
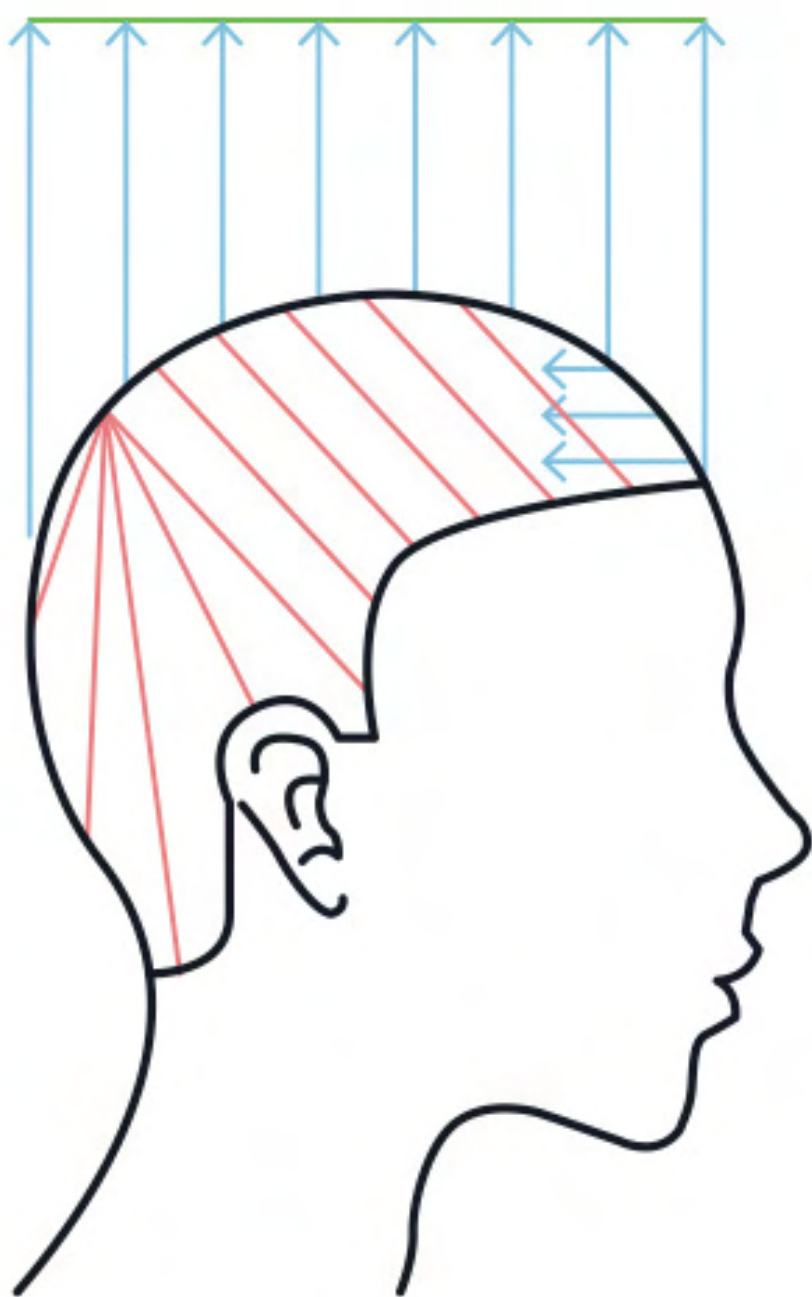
10 Continue this until you reach the ears on both sides.

11 Before you continue, always cross-check with perpendicular sections. Keep the elevation the same.

12 Take vertical sections from the ear through to the recession area. Continue over directing these sections elevating the hair 90 degrees from the top of the head.

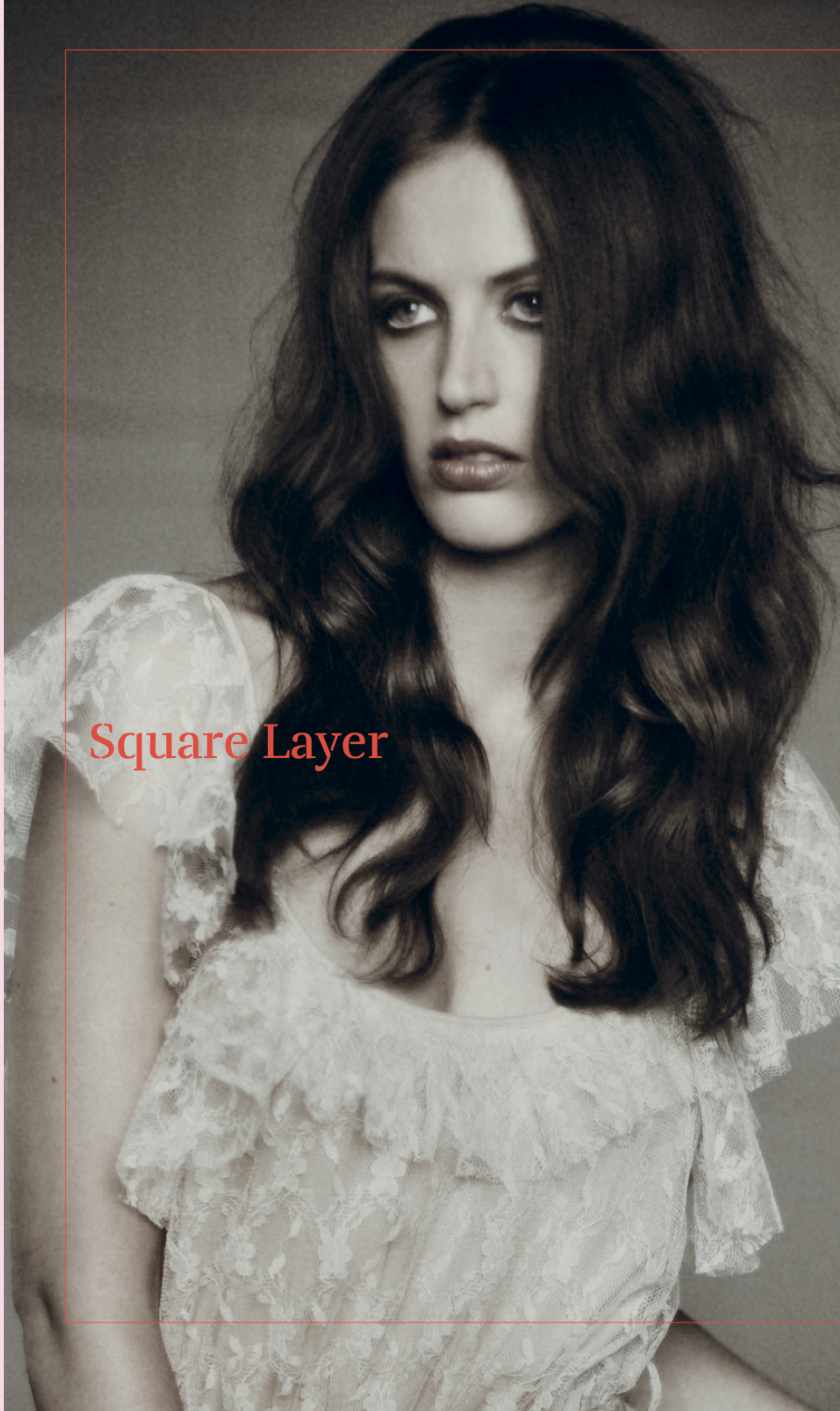
13 Only on your last section, over direct back onto your previous section. This is to secure the strength in the haircut through the recession hairline.

Technique



-  Section line
-  Cutting line
-  Overdirection / Distribution

Square Layer



Date:		Comments

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Round layer

This layering technique removes all the weight out of the layers. It also provides you with layers through the front around the face. This is a suitable layer for clients with medium-thick and thick hair. This style is great for clients who want to remove weight throughout the hair. It can be cut on short, mid length, and longer hair.

Suitable hair textures

Straight, wavy, curly.

Body Positions

For your perimeter, you should always stand parallel to the hairline.

For your layers, you should be comfortable; however, when pivoting around the radial section at the back, you should move around and stand parallel to your section.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern the hair has been cut in.

Top Tips

For longer hair, you should always invert the section around the perimeter to maintain weight.





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- 1** Before.
- 2** Shampoo your model's hair. Take a profile section one-inch deep from the central forehead through to the central nape.
- 3-4** Make sure it is elevated 90 degrees from the top of the head and club cut from the crown to the front hairline.
- 5-7** Continue cutting from the crown down to the central nape area. Elevation must be 90 degrees from the curve of the head.
- 8-9** Check the length is consistent through your profile section by using your comb to measure.
- 10** Pivot in radial sections

Round Layer





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11-13 Continue cutting to your guide elevating everything 90 degrees from the head shape.

14 Cross-check by taking a section perpendicular to your section.

15-18 Continue pivoting in radial sections from the crown with the same elevation until you reach the profile section.

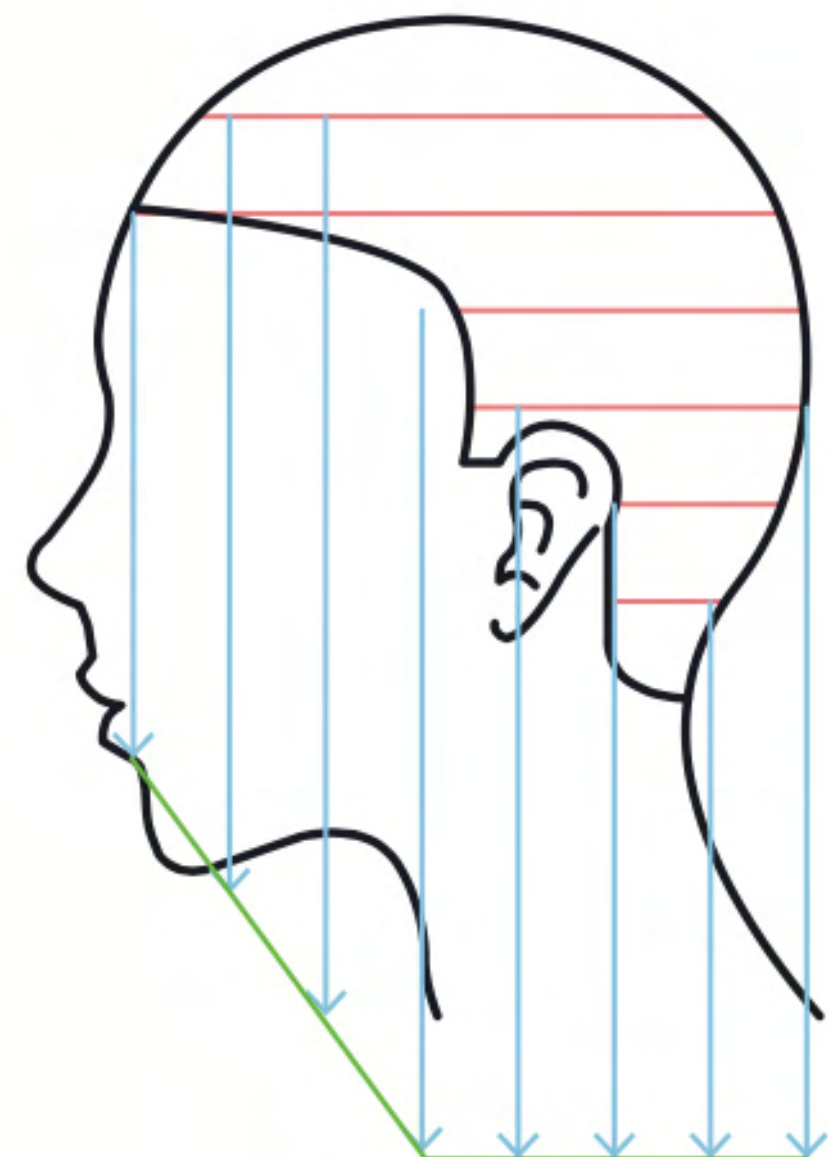
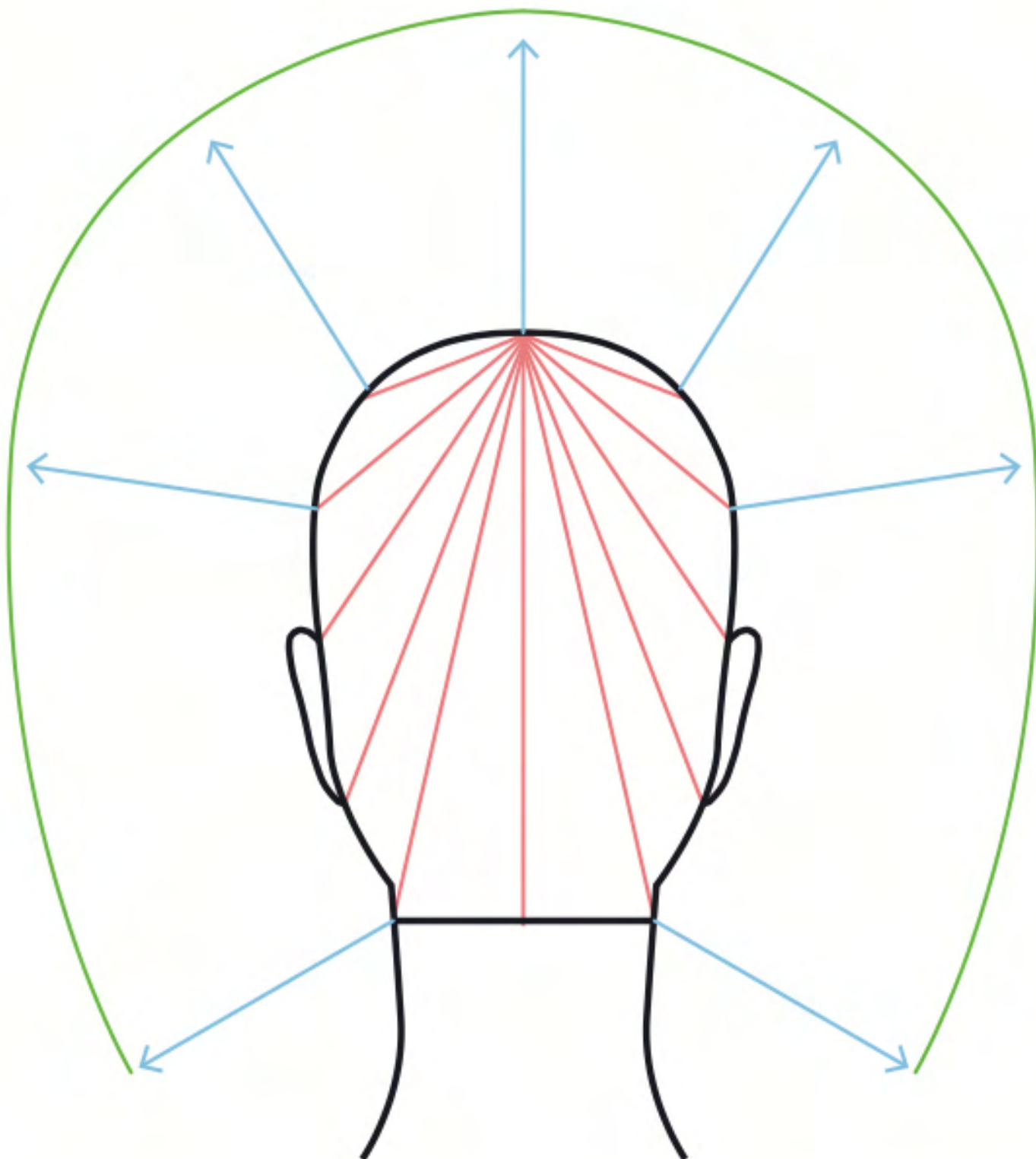
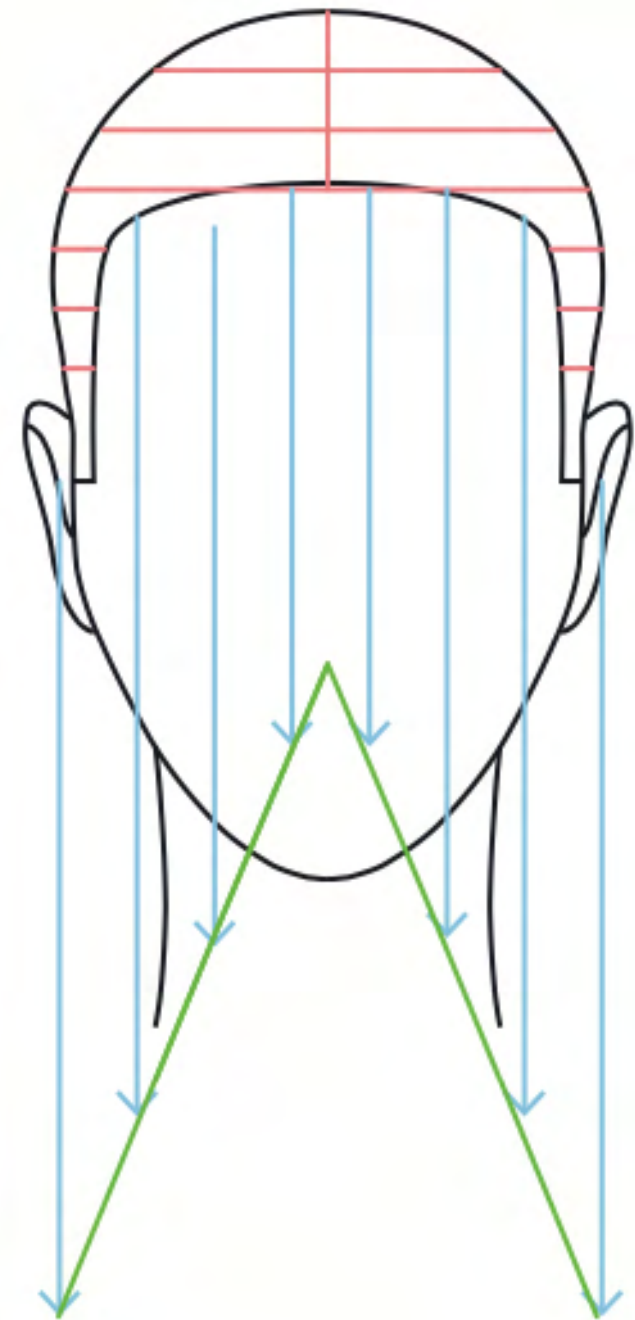
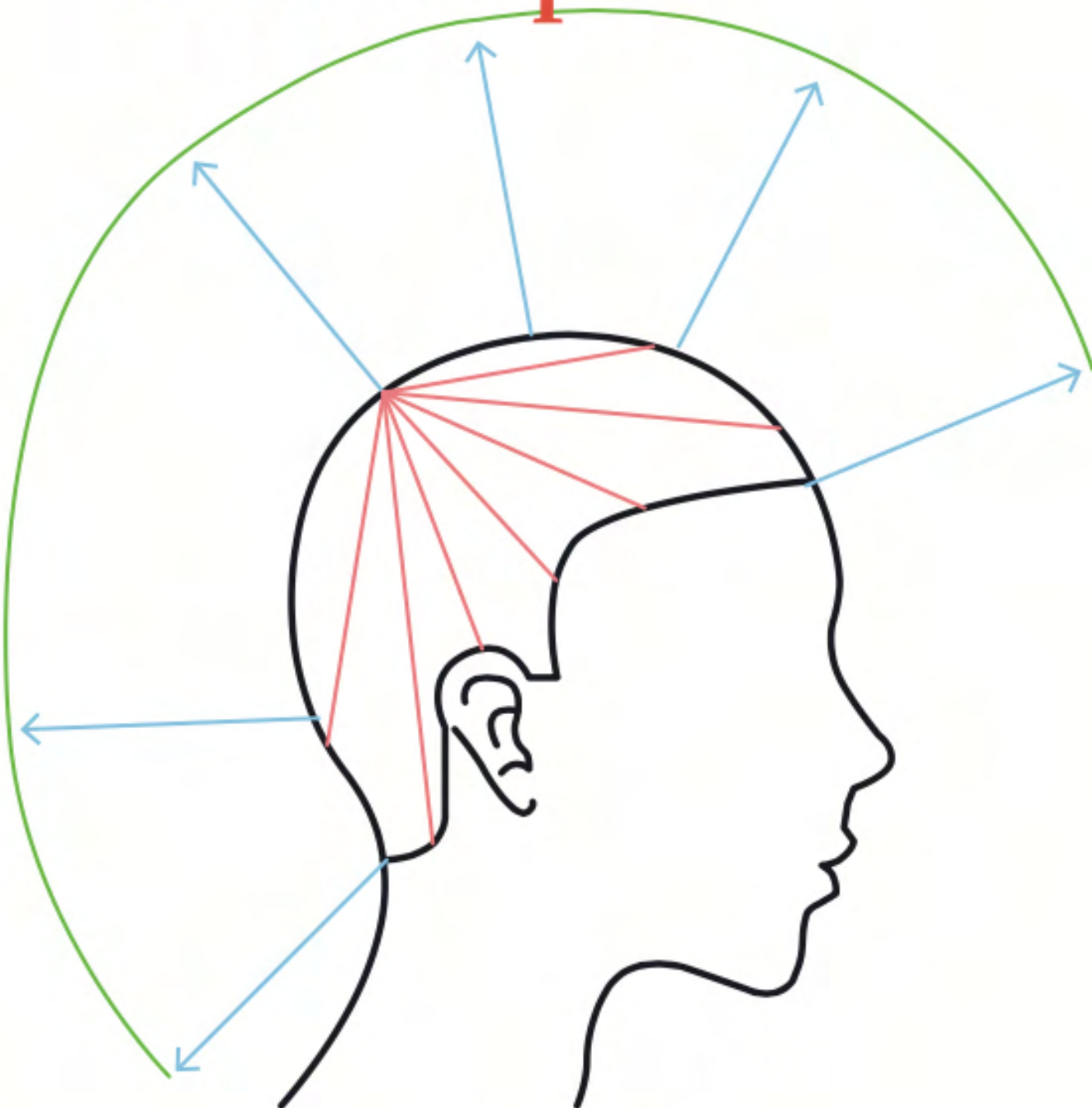
19 Cross-check

20 Comb your profile section over to the opposite side.

21 Repeat the same technique on the opposite side and check the balance and symmetry of the hair after each section by feeling with your fingers.

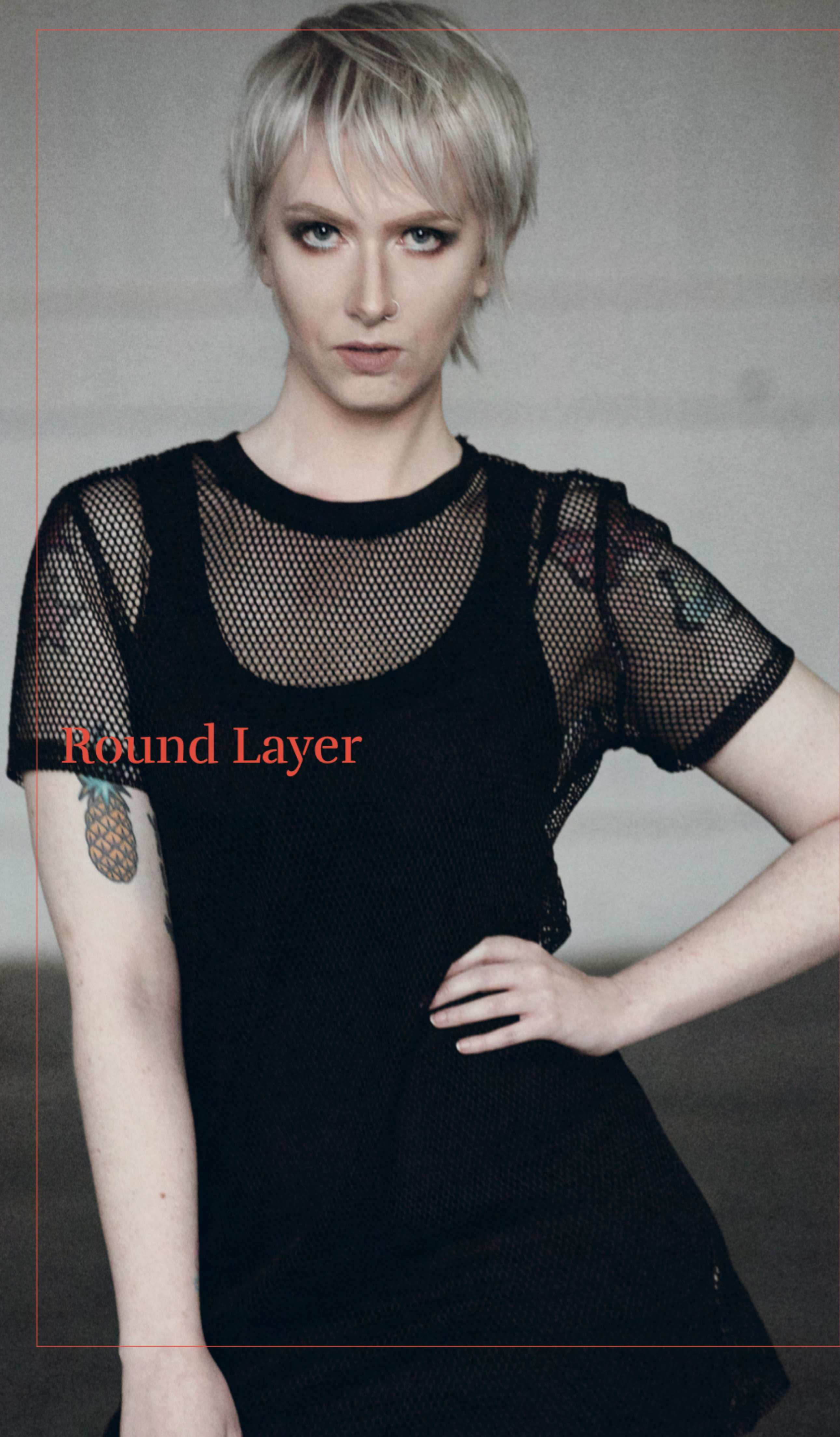
22-26 Cut the perimeter by following the hairline shape and cut the fringe to the desired length.

Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**

Round Layer



Date:		Comments

Date:		Comments

Date:		Comments

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Year

1

Practical

Colour

As stylists, we're groundshakers and daymakers. Setting trends, while fostering that special connection between a person's inner and outer self.

Rebecca Gregory

Preparing Foil

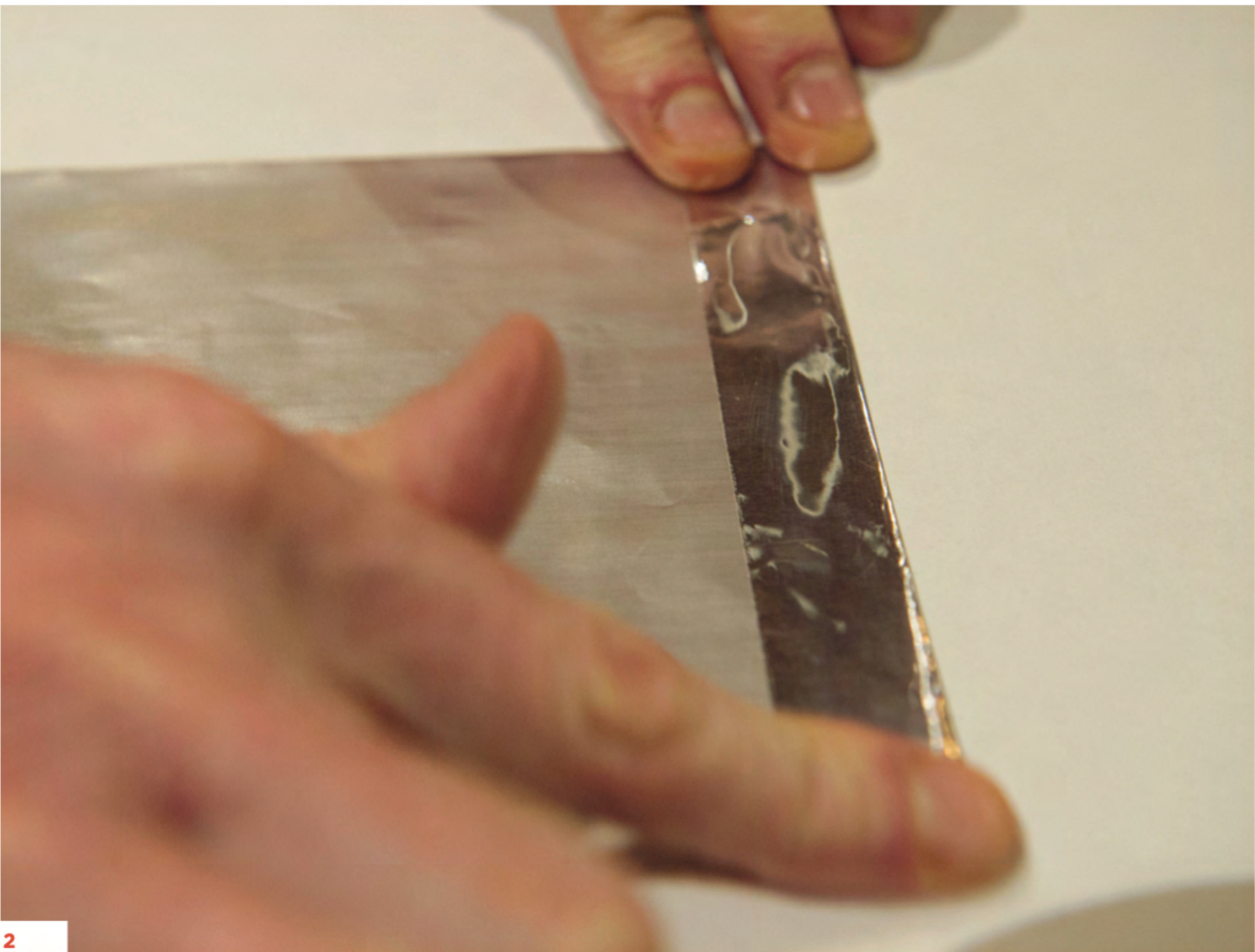
1. Tear foil to the appropriate length that is required.
2. Use thumb and index finger to fold foil approximately 1cm. Then slide your finger over the fold to ensure clean finish.
3. Repeat fold 1cm again to establish 2 folds. Remember preparing foil this way ensures a cleaner colour application.



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Weaving

Subdivide a section of hair appropriate to hair density. Hold the section firmly with your left hand, then use your right hand holding the steel pin tail comb and start your weave.

You should weave as close to the root as possible as it gives you greater control over the thickness of the weave.

Subdivide your weave and elevate high from its section and then place foil securely underneath. Use your thumb and index fingers to hold foil in place for colour application.

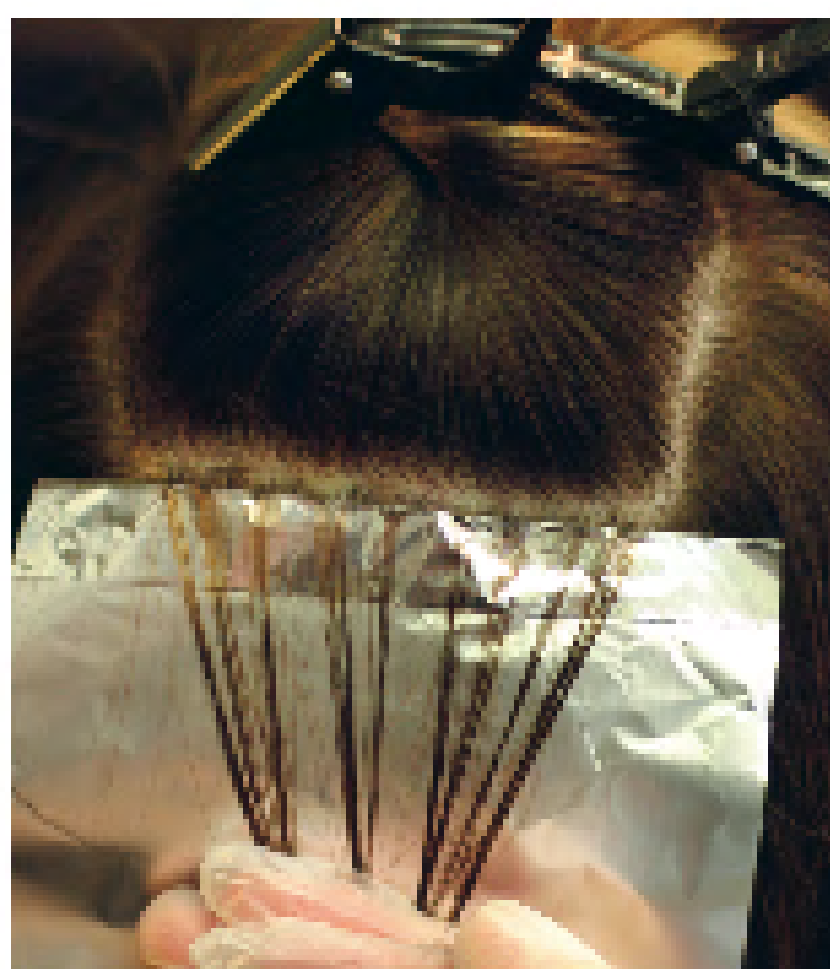
Apply colour evenly to the foil.

Fold the foil horizontally in two by either using the comb or pin tail.

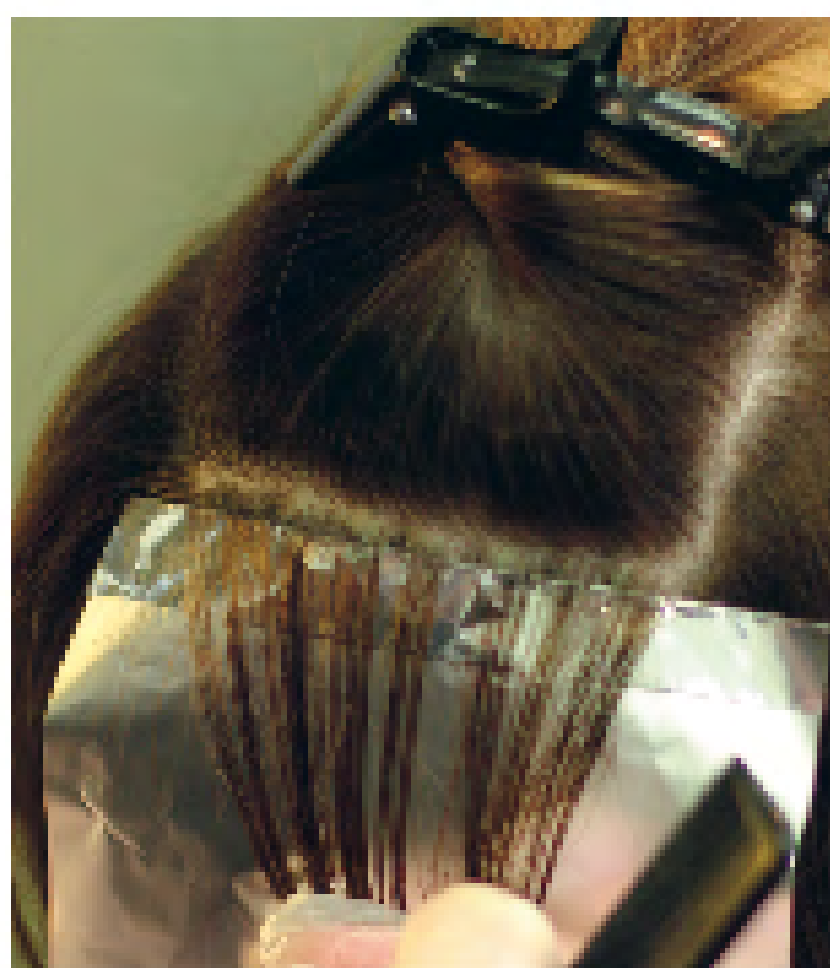
You then hold the foil in the left hand and use your comb in the right hand, fold the foil vertically 1.5cm in. Repeat the same on the opposite side of the packet. This secures the packet from falling out and preventing leakage.

For left-handed stylists, complete the same technique with the opposite hands.

Natural fine weave
Approx 0.25cm



Medium weave
Approx 0.50cm



Thick weave
Approx 0.75cm



Slice
This is the whole width of your section. The thickness will be determined depending on the result you are trying to achieve.



Free hand
This technique is wonderful as it is a bespoke application. You can comb on colour using several different combs or using a tint brush. For cleaner results always maintain a cloth to wipe comb or brush after every application.



Technician – Stephen Boyle

Global Colour

This technique is used for both semi-permanent and permanent colouring.

Semi-permanent colouring is best used as an introductory colour for a client, or someone wanting to create some different tone in their hair. It is most commonly used for covering small amounts of grey hair. This colour will wash out of the hair.

Permanent colouring is used for covering up to 100% of grey hairs. It is also used for clients wanting a complete change of block (only one) colour.

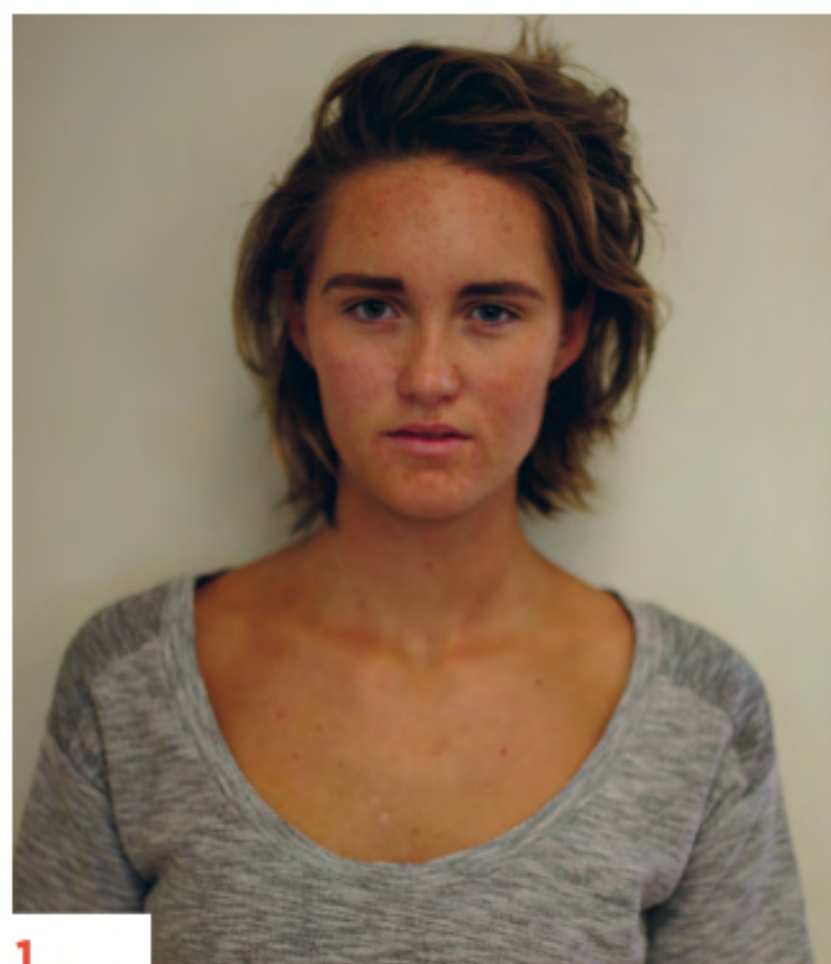
Top tips

Always use clean bowls and brushes.
Never use too much product on your brush.
Use clean gloves.

Body positions

Always stand in front of the section you are applying your colour.

The client's head should be upright.



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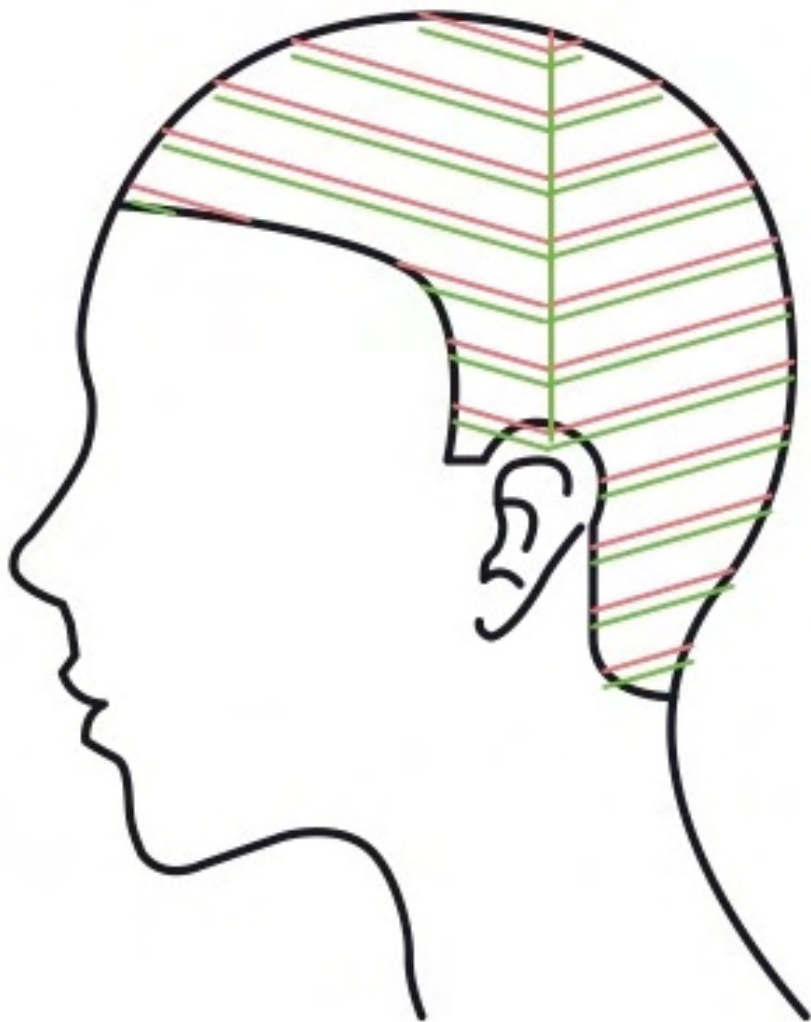
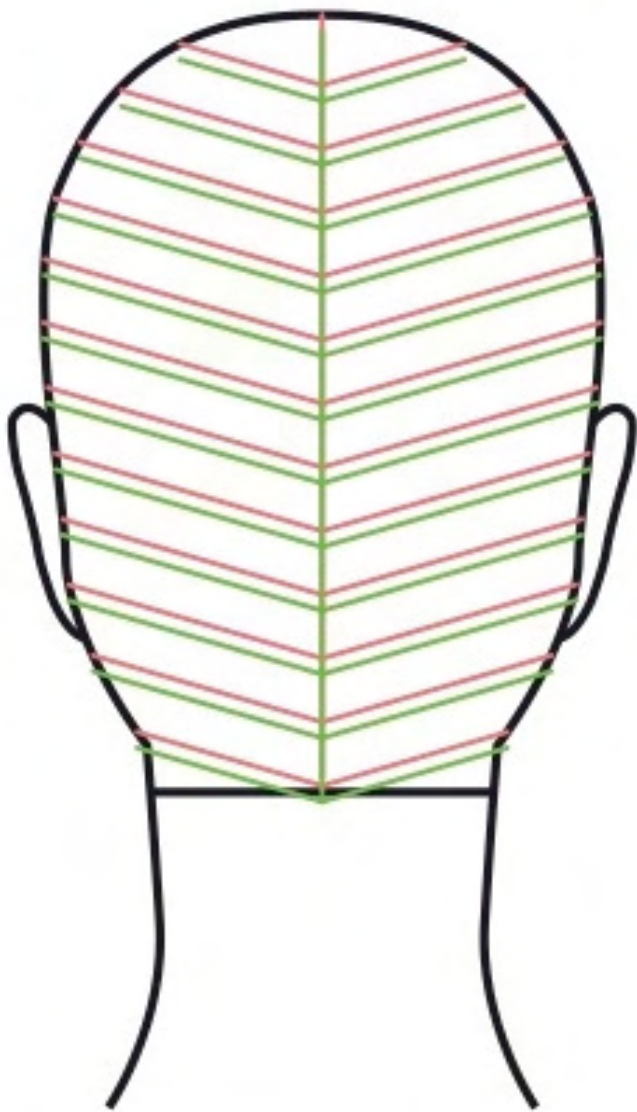
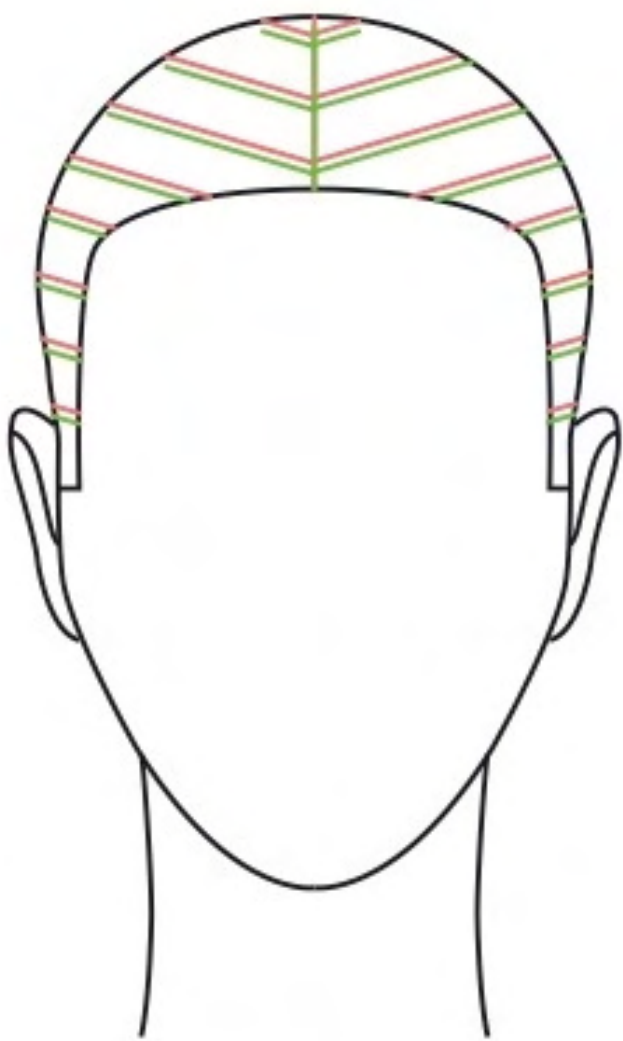
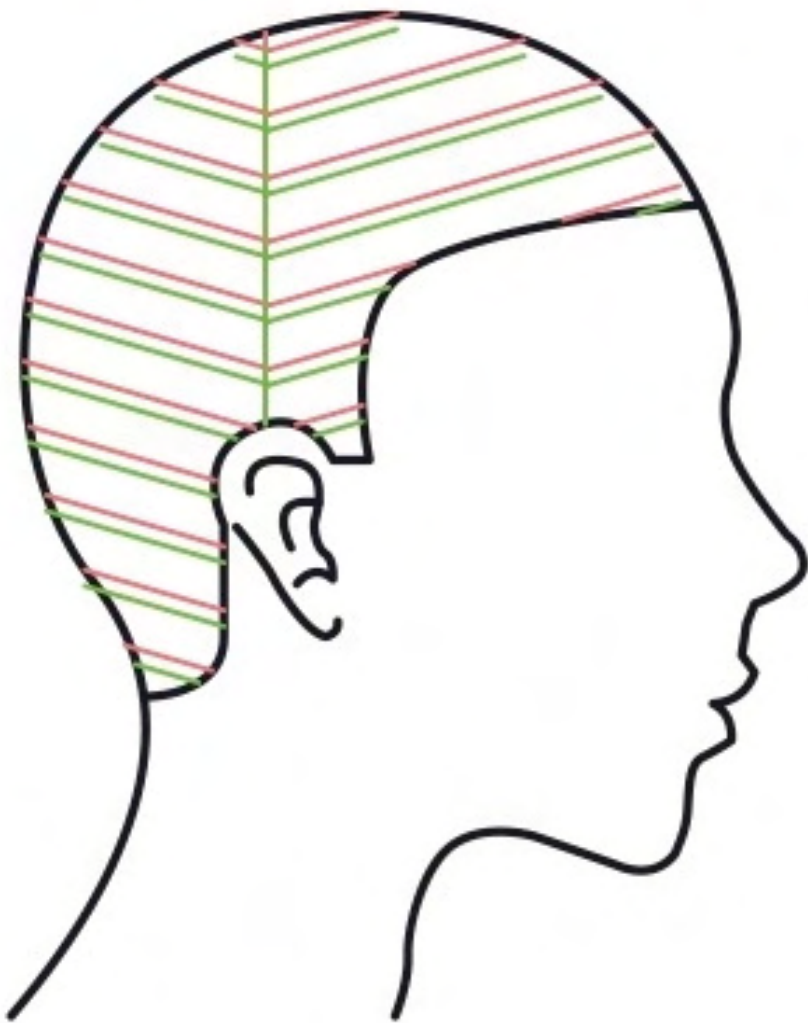
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**7****8****9****10****1** Before.**2** Section cleanly from centre forehead to centre nape.**3** Radial section from ear to ear is then taken. This creates 4 sections.**4** Starting at the back sections, slices are taken from the top and colour is applied to root area.**5** Parallel slices are continued towards the nape area.**6** Feather the product around the hairline to ensure coverage of finer hairs. Repeat on opposite side.**7** Product applied to front sections.**8** Working diagonal back sections, apply the colour. Hair is worked away from front hairline.**9** A feathering technique is used at the front hairline to ensure coverage of finer hairs.**10** Repeat on opposite side. Develop as directed.

Technique



— Section line
— Application

Global Colour



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T- Section

This technique is used for clients who want an introduction to highlights or lowlights. It will allow you to put different tones through the top and sides of the hair only.

Hair texture suitable

It is suitable for all types of hair, except seriously damaged hair.

Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand in front of the section you are working on and ensure your client's head is upright.





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1 Before.

2 Section hair by creating a square at the crown area.

3 The next section is worked from the square section towards the front hairline to create a rectangle. Take diagonal back sections from the front hairline. ****The position on the head will vary depending on the client's parting.**

4 Take a thin slice from the square section and give it a medium weave.

5 Place a foil/meche firmly under the hair, using sufficient tension.

6 Apply product to the weaved hair. Do not overload your brush with product as this may cause seepage.

7 Continue with foils until this section is complete. The number of foils you use will depend on the desired result and the density of the client's hair.

8 Take diagonal back sections and begin working on your medium weave.

9 Take diagonal sections at the back, mirroring the hairline.

10 Repeat on the opposite side.

11 On the front hairline, weave a thin slice. This ensures you get the highlights close to the root.

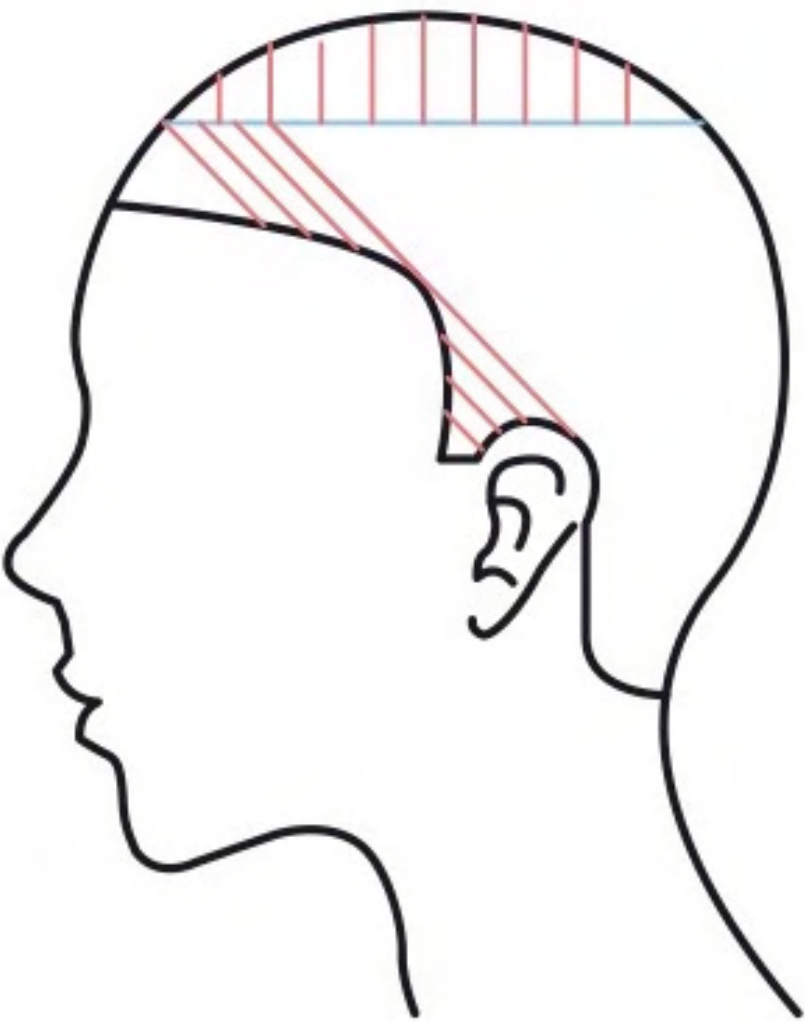
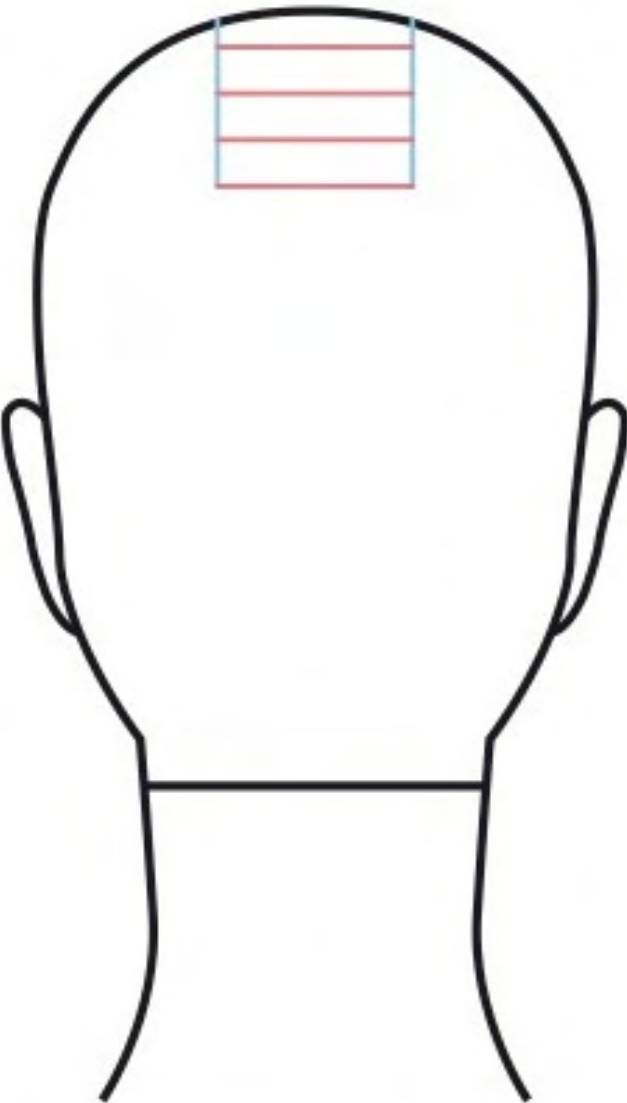
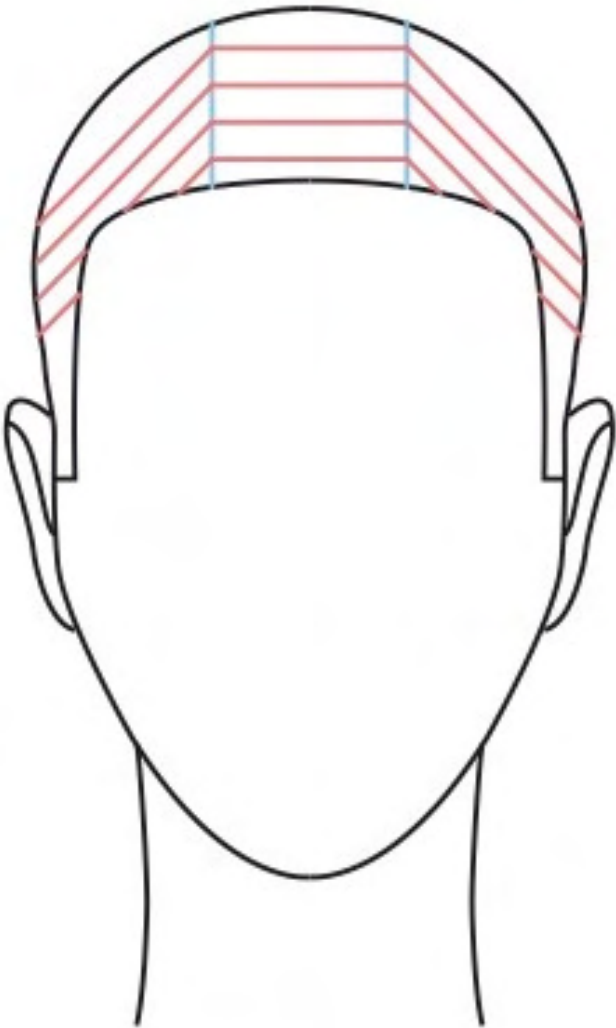
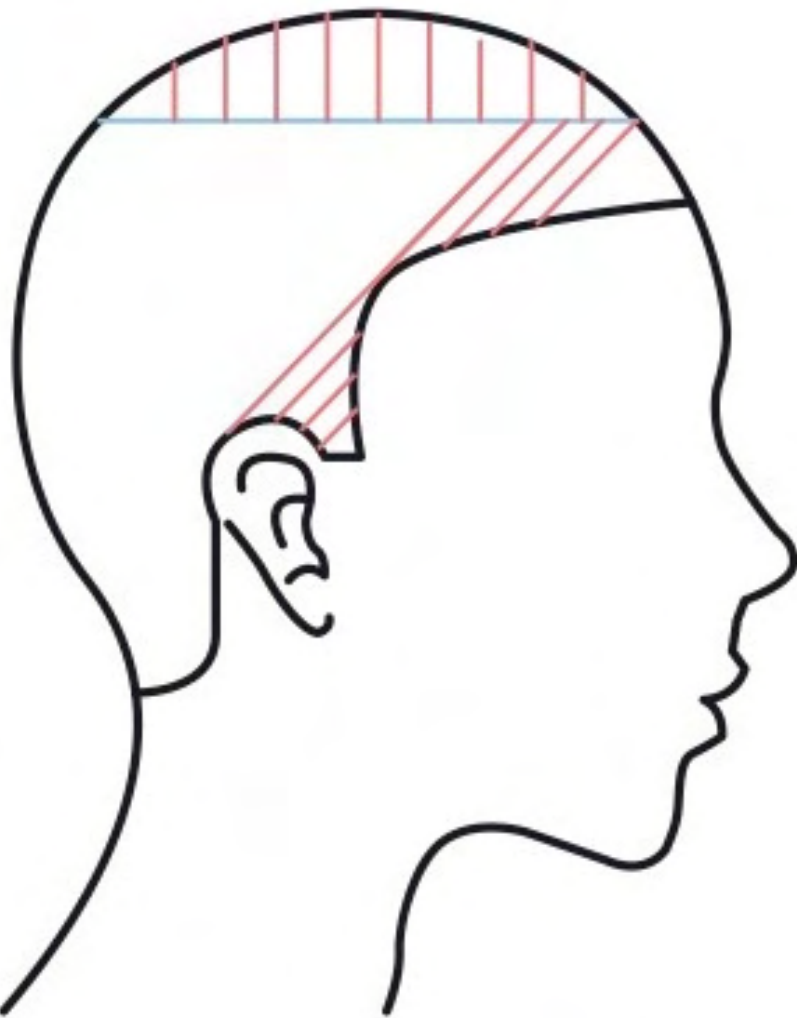
12 Continue this technique back towards the crown area.

13 Continue the same technique.

14 The technique is complete. Develop as per the manufacturer's instructions.

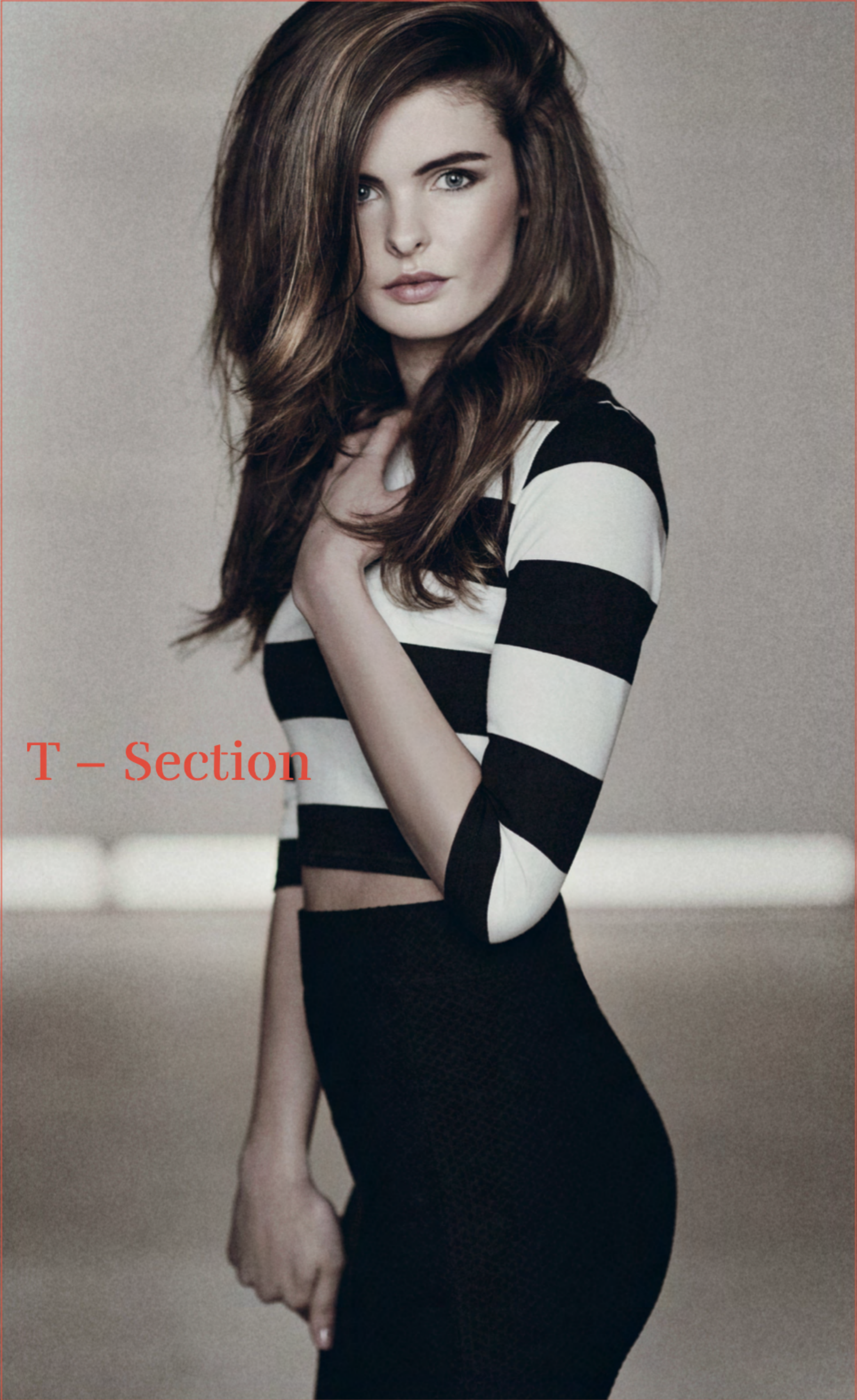
Technician – Stephen Boyle
Model – Aoife McCarthy

Technique



 **Section line**

T – Section



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Classic Half Head Highlights

This technique is used for clients who want to achieve different tones throughout their hair. It can be used both for highlighting and lowlighting.

Suitable hair textures

It is suitable for all hair types, except seriously damaged hair. We recommend using Olaplex or smart bond services when applying this technique to protect the hair from breakage.

Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand directly in front of the section you are working on. Your client's head should be upright.





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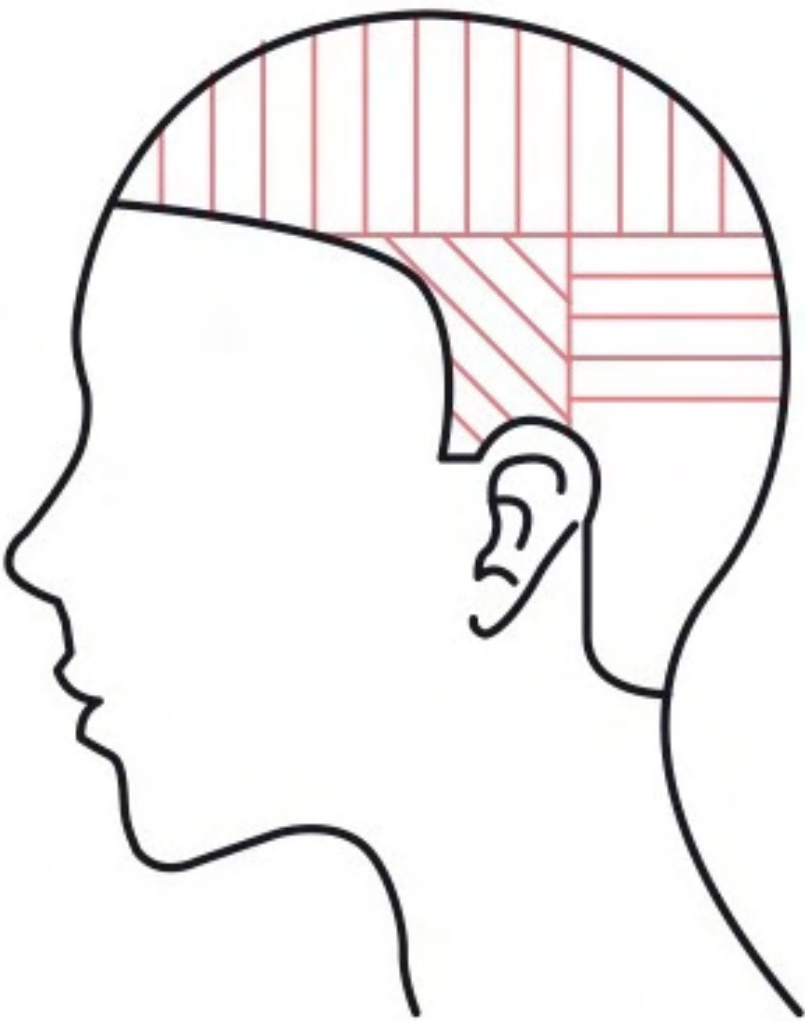
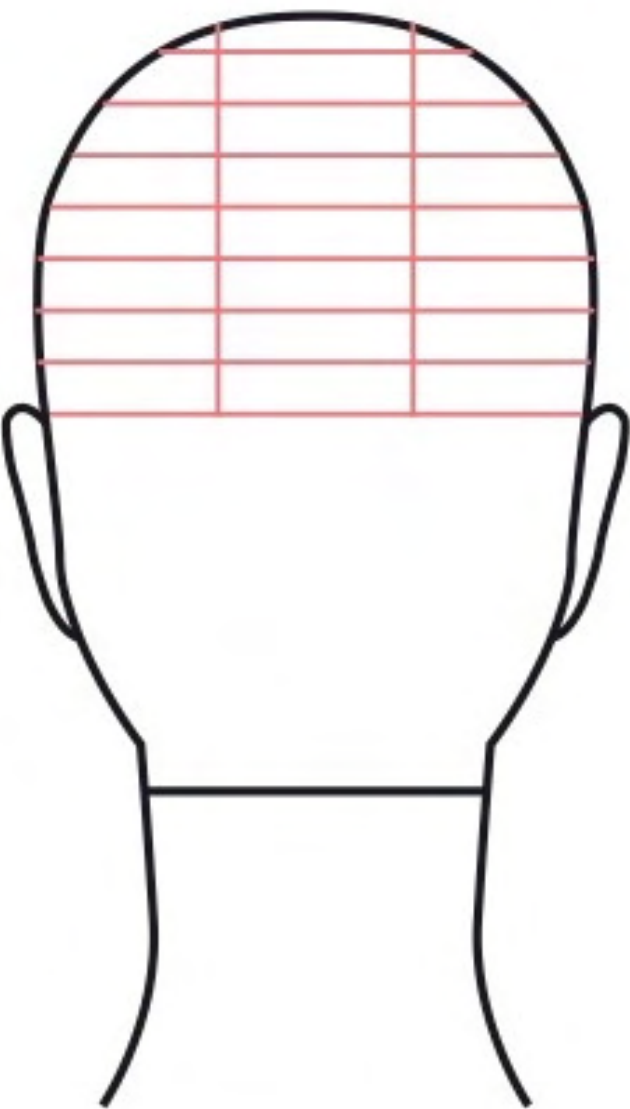
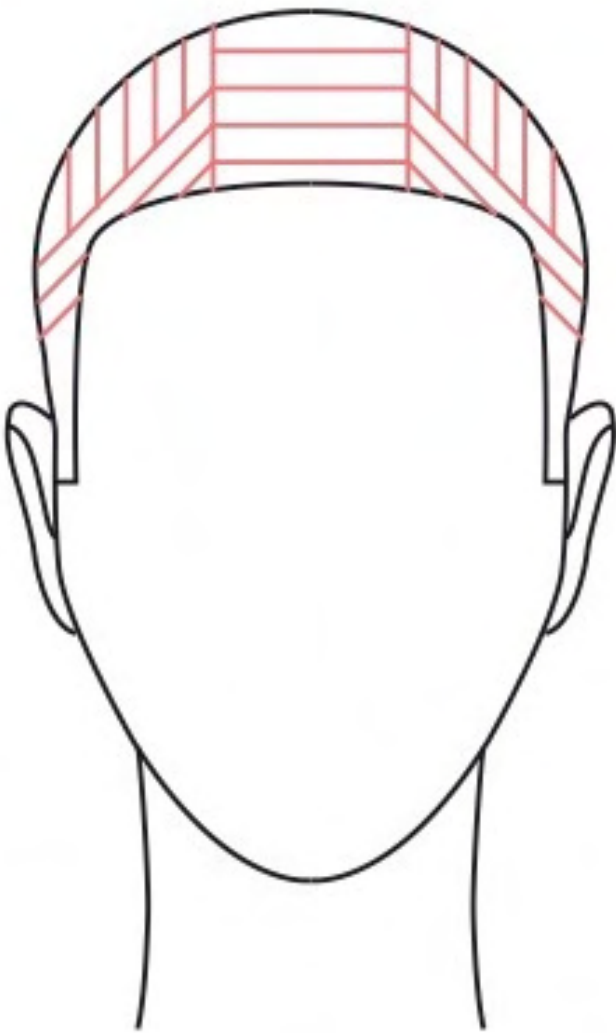
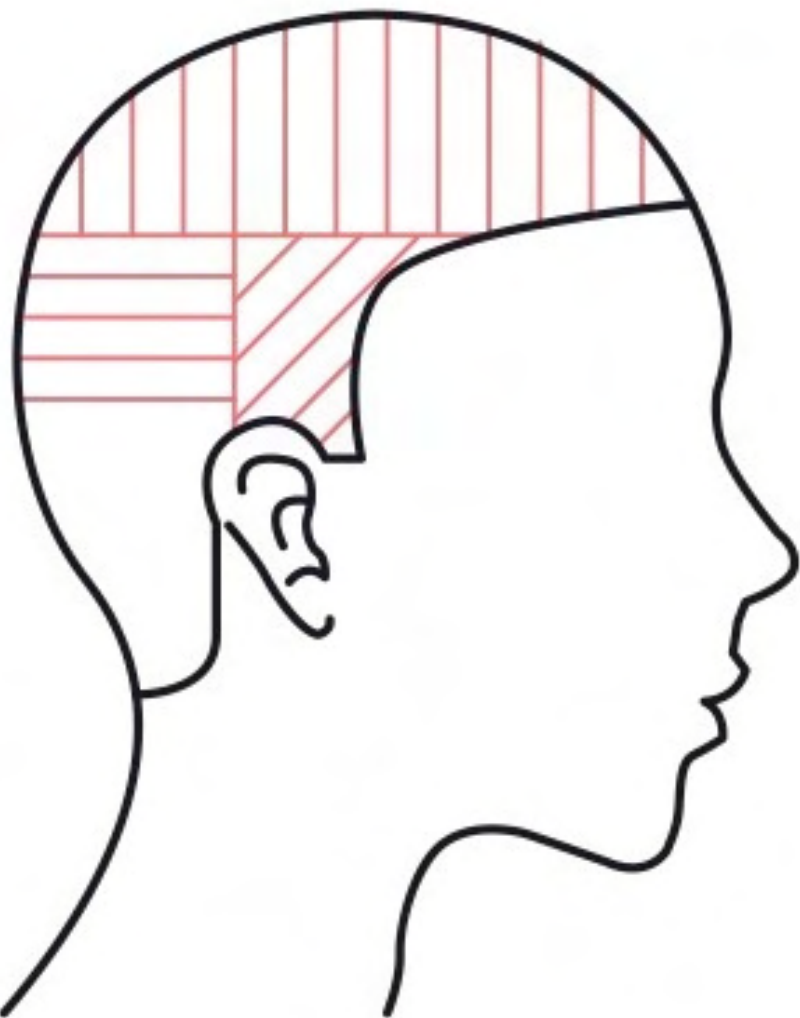
- 1** Before.
- 2** Section hair into six sections. Start with creating a rectangle at the crown area, Followed by two sections on either side.
- 3** Work the next section from the rectangle at the crown towards the front hairline to create another rectangle. You will be left with two sections at the sides of the head.
*Please note: the position on the head will vary depending on the client's parting.
- 4** Take a thin slice from the rectangle section and weave. Place a foil/meche firmly under the hair using sufficient tension. Apply product to the

- weaved hair, Be careful not to overload your brush with product as this may cause seepage/"bleeds."
- 5** Continue with foils working up the rectangle section.
- 6** Continue with foils until this section is complete. The number of foils you need will depend on your desired result and the density of the hair.
- 7** Take a thin slice from the section to the left of your rectangle, and weave the same way as you have already completed. Now continue working towards the top of the section.
- 8** Repeat the same technique on the opposite side.

- 9** Take diagonal back sections, mirroring the hairline, and continue to work to the top of this section.
- 10** Repeat on the opposite side.
- 11** On the front hairline, weave a thin slice. This ensures we get highlights close to the root.
- 12** Continue back towards the crown area.
- 13** The final result!

Technician – Anthony Mchugh,
Model – Aoife McCarthy

Technique



 **Section line**

Classic Half Head Highlights



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Year

2

Theory

*Hair style is the final
tip off whether or
not a woman really
knows herself.*

Hubert de Givenchy

Your skin is the largest organ of your body, with a total area of about 20 square feet. It protects us from microbes and the elements, helps regulate body temperature and enables us to feel - and react to - the sensations of touch, heat, and cold.

Skin has three layers. These are the epidermis, the dermis and the basement membrane. These are explained in detail below.

1. The epidermis

This is the outermost layer of your skin. It provides a waterproof barrier and creates your skin tone. The skin's outer protective covering is blood vessels. It consists of multi-layers with varying degrees of keratinisation, which is the process where keratin hardens and gives protection to the outer cells. The surface cells of the epidermis are continually being worn away. It has a thickness of between 0.05 millimetres and 0.1 millimetres in most areas, but can be somewhat thicker on the back and significantly more so on callus regions. The skin's colour is created by special cells called melanocytes, which produce the pigment melanin. Melanocytes are located in the epidermis. The epidermis itself is made up of five layers. These are:

1. The stratum basale: this is the deepest layer of the five epidermis layers.
2. The stratum spinosum: Its spiny (Latin: spinosum) appearance is due to shrinking of the microfilaments between desmosomes, which occurs when stained with H&E (Hematoxylin and Eosin stain which produces blues, violets and reds)
3. The stratum granulosum: this is a thin layer of cells in the epidermis. Keratinocytes moving up through the cells. This layer is most highly developed at the palms and soles.
4. The stratum lucidum: From the Latin meaning "clear layer", this is a thin, clear layer of dead skin cells in the epidermis named for its translucent appearance under a microscope. There is no other distinction here other than that the poor keratinocytes have died but have not finished the keratinization process.
5. The stratum corneum: From the Latin meaning 'horny layer', this is the outermost layer of the epidermis and consists largely of dead cells. It has numerous layers of flat, dead, keratin-rich cells with a layer of protein around them. They have undergone Keratinization.

2. The dermis

The dermis lies beneath the epidermis and contains tough connective tissue, hair follicles and sweat glands. The main function of the dermis is to cushion the body from stress and strain and to give skin its elasticity. The most important properties of the dermis are outlined below.

- It is a structure of tough tissue made up of strong protein fibres called collagen and elastin. This cushions and protects underlying tissues, organs, fat, arteries and veins, hair follicles, lymphatics and nerves, sebaceous glands, and sweat glands and ducts, protecting against injury.
- It supplies the epidermis with nutrition from the blood, which helps stimulate nail and hair follicle growth.
- It enables respiration through its sweat glands and ducts.
- It offers lubrication through the production of oily sebum from sebaceous glands.
- It stimulates the lymphatic system. Lymphatics, or lymph nodes, are small thin channels similar to blood vessels that do not carry blood. They collect and carry tissue fluid from the body to ultimately drain back into the bloodstream.
- Lymphocytes in the dermis help to defend against disease. These small white blood cells are responsible for protecting our immune defenses.
- Macrophages found in the dermis are also key players in our immune defence against foreign bacteria, such as infectious microorganisms. They are larger white cells than lymphocytes and they ingest bacteria. They are also normally found in the liver, spleen and connective tissues of your body.
- Melanocytes are also present in the dermis. These specialised skin cells are responsible for producing the skin-darkening pigment melanin. Your skin colour is determined by the amount of melanin you produce.
- The dermis also contains many nerves that carry impulses from the muscles and joints to the brain.
- The blood vessels in the dermis provide nourishment and waste removal from its own cells.

3. The basement membrane

The basement membrane is a thin sheet of fibres which separates the epidermis and dermis. It controls the traffic of the cells and molecules between the dermis and epidermis.



Questions

1. What is your body's largest organ?
2. What does H&E stand for?
3. Name the five layers on the epidermis?
4. Which layer is more common on your palms?
5. Which of the skin's layers has a translucent layer?
6. What is the darkening pigment called?
7. Which of the skin's layers provides nutrition for nails and hair follicles?
8. Name the location where macrophage cells can be found.



Balayage

Balayage is a French colouring technique that was developed in the 1970s. (It's a highlighting technique where the colour is applied freehand) rather than using the traditional foiling or cap highlighting techniques. Balayage can be used in the shortest pixie crop, however the best results are usually found in hair below the shoulders.



The appeal

You can achieve so many different effects using the balayage technique - from soft, natural highlights to something strong and punky. The fact that it's so low maintenance has increased its appeal amongst women. People want to look fashionable and feel good about their appearance but, these days, not everyone has the time to be in the salon every few weeks for a colour touch-up.

It's also a very economical way to colour hair as it doesn't create a solid demarcation line or regrowth. However, it must be done correctly or it can result in excessive overlapping that can cause damage.



How it's done

The process varies depending on the length of the hair and the desired result. You can expect to have individual strands coloured with a brush and a backing board. Some colourists like to separate their sections with cotton wool or foil, others tease the hair in sections first, then apply freehand colour to the ends.

Balayage clients endorse a range of different looks and maintain it at differing rates. You will need to have a minimum of three appointments to really build up the colour initially. These appointments are best spaced about six weeks apart. After that, your client can usually go up to four months without needing a top-up. However, freshening up the colour with a toner in between appointments would be advised.

Who does balayage suit?

Balayage is best done on natural hair, but it can suit anyone. If your client has less natural hair, you will have to do some initial work with foils until the hair is ready to have only balayage. There are many different techniques that people use to create an effective balayage look. As a colour specialist, you should always be able to offer, advise on and perform a technique to achieve your client's desired look, taking into account their hair type and colour history.

Top maintenance tips

Balayage can dry hair out as much as classic foiling. For this reason, you should always recommend salon professional shampoos and conditioners, as well as regular treatments, to your clients. No matter what colouring technique you employ, your client's colour will always look its best if it is kept in good condition.

Does balayage have an expiry date?

The technique has been around for so long and continues to be popular among clients and in the media and celebrity world. It will remain an integral part of the way we colour hair. Over the past few years, the trends in balayage have been constantly changing: from subtle to natural/sun-kissed effects and now to much stronger and bolder balayage statements such as heavy graduation from dark to light.

Alternatives to balayage

Using different foiling techniques to create a more structured, gradual fade-out effect is a technique and look that is gaining momentum as an alternative to balayage at the moment. By creating more ribbon-sized weaves with a lighter colour through the interior of the hair and working up to deeper colours and softer weaves through the hairline and part line, you can create variation in the colour while maintaining a more structured technique that can be worn in many different styles.





Year

2

Practical

Perfecting the blowdry

*A woman who cuts
her hair is about to
change her life.*

Coco Chanel

Straighteners

This technique is used to flatten and smooth hair to its finest.

Hair straighteners used correctly give a lovely natural healthy look.

There are many different brands of hair straighteners and they all achieve the same result.

Suitable hair textures

All types of hair.

Tools

Straighteners, section clips, pin tail comb and brush-out brush.

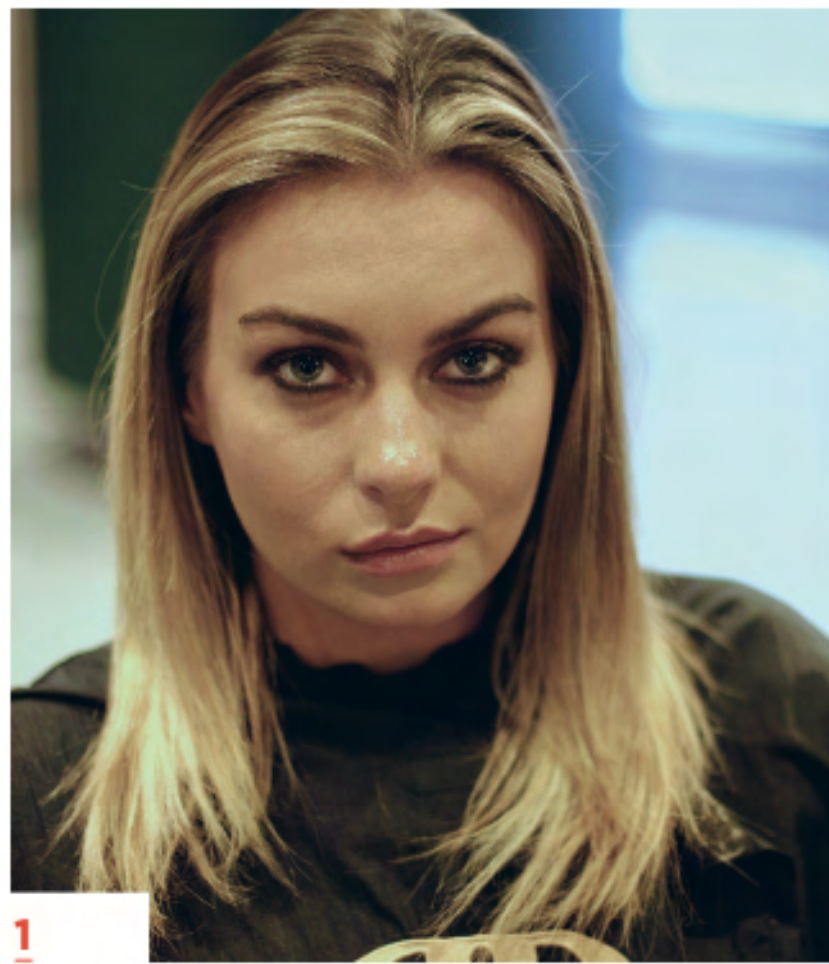
Body positions

You should stand parallel to your section.

Top tips:

Always use hair product to prevent the hair from damage. Oil products generally lock in moisture. You can also use hairspray on each section for optimum hold and finish.

Do not pause or hold the iron in one place as this can damage the condition of the hair. Too much hairspray can make the hair stick and prevent a clean movement with the iron.



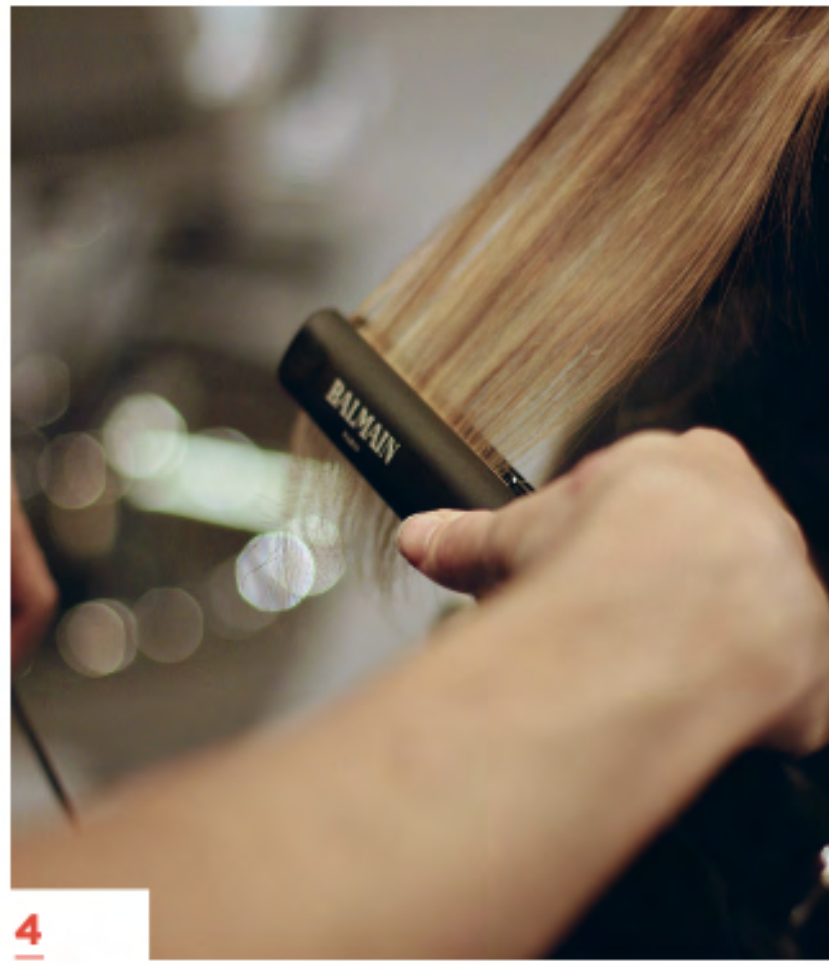
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1 Before

2-4 Once the hair has been dried off, section using a diagonal back section from the front hairline down towards the nape. The thickness will vary depending on the thickness of the hair. The section shouldn't be any thicker than 1 inch.

Place the straightening irons onto the hair and slightly tilt the iron inwards. This will seal the outside cuticle layer and give a smoother finish. Move the iron consistently from the root down to the ends in movement.

5-7 Continue your section into the nape area. Place iron onto the hair and continue with the same tilt, and in one movement run the iron straight through to the ends. You can use the comb to help control the hair.

8-9 Section approximately 1 inch higher from your previous section. Comb the hair through so you are ready for the next section.

Continue the same technique making sure you are consistent with the distribution of the iron

10-12 Repeat technique into the back of the hair.

13-14 Continue technique until you reach the desired parting. The same is completed on the opposite side.

Style hair with hairspray.

Stylist – Alan Adderley
Model – Alex Fierens

Curling Tong

There are many ways to tong hair and I urge you to master them. We are about to show you a popular technique which is regularly requested on the salon floor.

This is suitable for anybody wanting a natural curl. Plus, you may find some of your clients' hair hard to blow dry with a brush, as it's too fine or doesn't curl. You may find the curling tongs quite helpful. It is great for medium length or long hair.

Suitable hair textures

Fine, thick, medium thick, straight, wavy, curly.

Tools

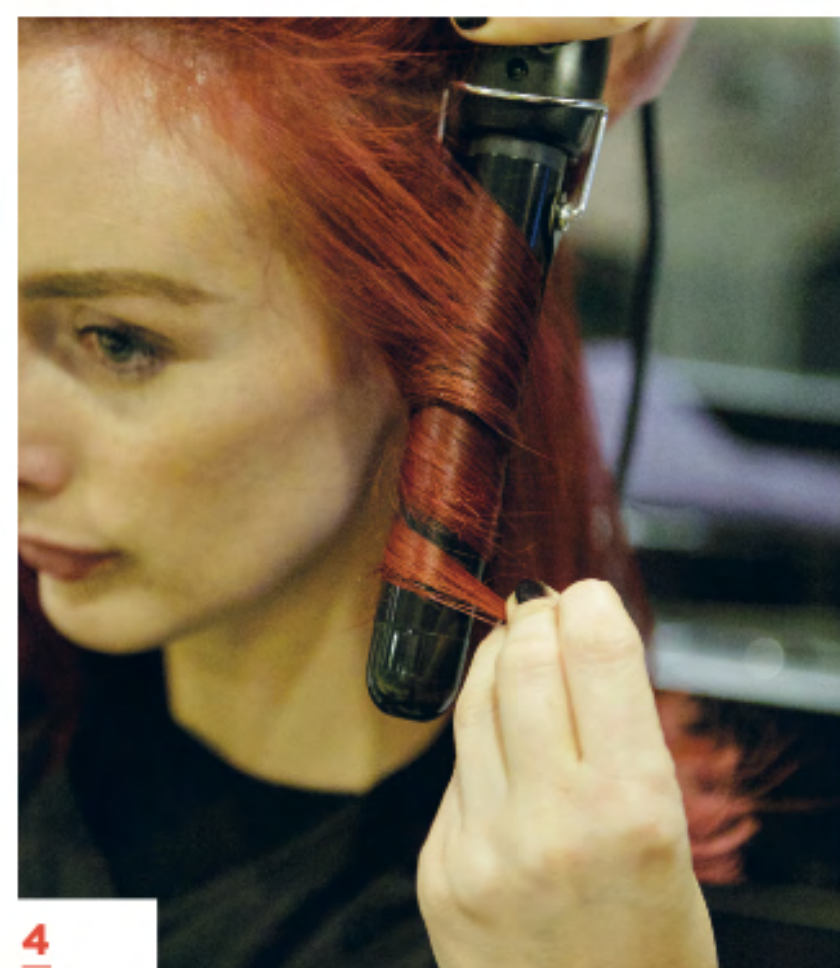
Hairdryer with nozzle, section clips, small, medium or large curling tongs.

Body positions

You should stand parallel to your section.

Top tips

Do not hold the curling tongs for longer than 8 seconds as this will damage the condition of the hair.





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1 Shampoo your model's hair. Apply a blow dry product to the hair for optimum results.
Take a central profile parting from the forehead through to central nape, this will leave you with two identical sections on either side of the head.
Then a diagonal back section is taken from the lower recession to the back of the nape. Hair is combed straight down to prepare for the curling tongs. You will have four sections within this area.

Stylist – Claudia Walsh
Model – Kim Mulligan

2-4 Take a medium size vertical section to the top of the ear. Roll the hair around a medium curling tong away from the face.
5 The next section is taken parallel to the first section although you change the direction. One away from the face, then one towards the face.
6 Repeat technique working in parallel sectioning.
7-9 The same diagonal back sectioning is continued approximately one inch above your first section.
Continue with the same technique

10 Continue working towards the back of the head.
11 Whenever you reach your desired parting, the hairline sections should be rolled away from the face for optimum results. It is more flattering.
12 Continue in opposite directions. One directed onto the face, followed by one directed away.
The same technique is repeated on the opposite side
13 Pull the hair through with your fingers to style.
14 Hairspray to finish.

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Straighteners

Curling Tong





Year
2
Practical

Cutting

*To me hair
dressing means
shape. It's very
important that
the foundations
should be right.*

Vidal Sassoon

Vertical Layer

This layering technique removes weight through the middle areas but keeps length through the perimeter.

This is a suitable layer for clients who have fine to medium or thick hair. This style is great for clients who want to remove a little weight from the head while leaving length through the perimeter. You can also use the same technique for a short crop style.

Suitable hair textures

Fine, medium thick, thick, straight, wavy and curly hair.

Body positions

For your length, you should always stand at the back of the head with the model's head slightly tilted forward.

For your forward graduation (sides), you should stand parallel to the side of the head with the model's head up straight.

For your layers, you should be comfortable; however, when pivoting around the radial section at the back, you should move around the head and always comb hair towards you.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern that the hair has been cut in.





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1 Before.

2 Shampoo your model's hair. Take a horseshoe section from recession to just below the crown on both sides and section away.

3 Select a vertical profile section and elevate the hair 90 degrees vertically from the back of the head. Point or club cut.

4 Section the hair parallel to your vertical profile section.

5 Continue cutting to your guide pulling the hair straight out from the head. Your body position should move in accordance with which section you are working on.

6 Once you reach the ear, remember to cross check perpendicular to your sections.

7 Continue sectioning until you reach the front hairline. You must over-direct sections from the ear to the front hairline back to the ear. This maintains length through the front.

Make sure your fingers are vertical to the side of the head.

8-9 Repeat the same sectioning through the opposite side.

10 Check the balance and symmetry of the hair by feeling it on both sides and always cross-check with perpendicular sections. Keep the elevation the same.

11 Release the horseshoe section and continue your profile vertical sectioning from the crown down to the occipital bone. Continue with your vertical sections.

12 Pivot in radial sections from your profile vertical section.

Vertical Layer



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13 Continue point cutting, ensuring you keep your elevation vertical.

14 Pivot around the back section in the same way.

15 Create small vertical sections and continue through to the front hairline, ensuring you keep the over-direction the same as the underneath sections.

16 Point cut your sections by balancing with your fingers for enhanced control.

17 This is what your elevation should look like.

18 Take horizontal sections across the top of the head and point cut the v-shape off the top area. Continue this through to the front hairline.



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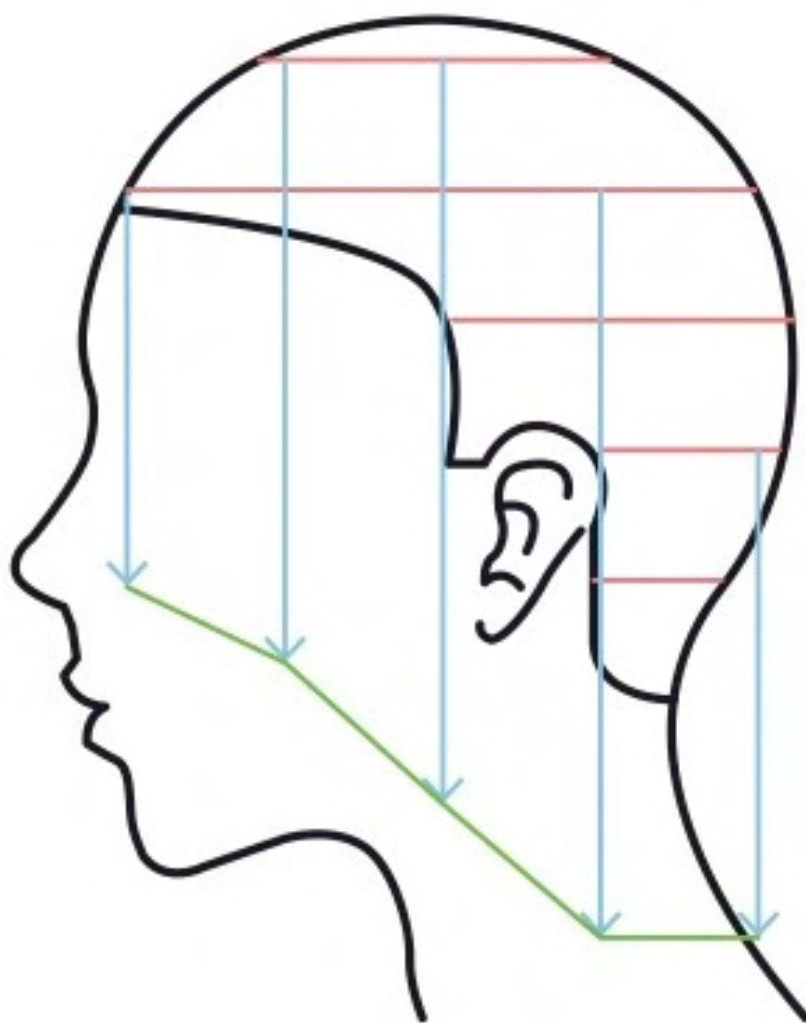
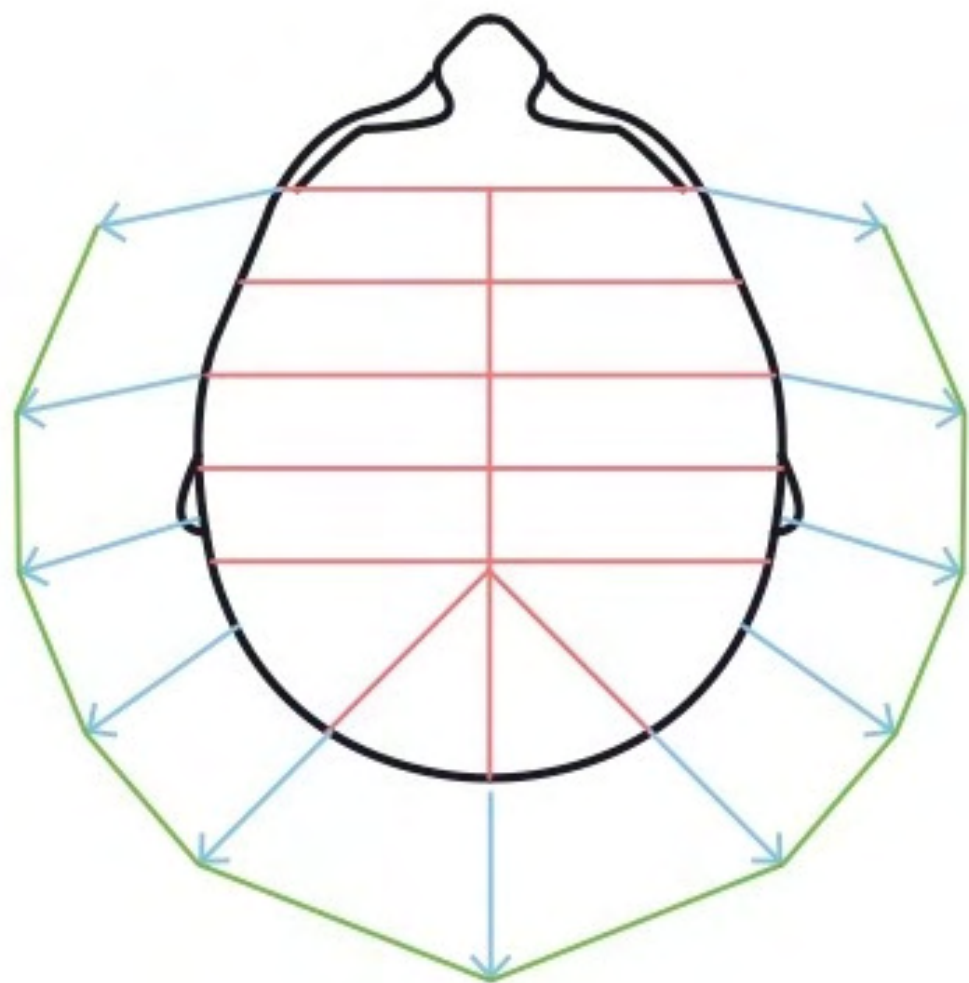
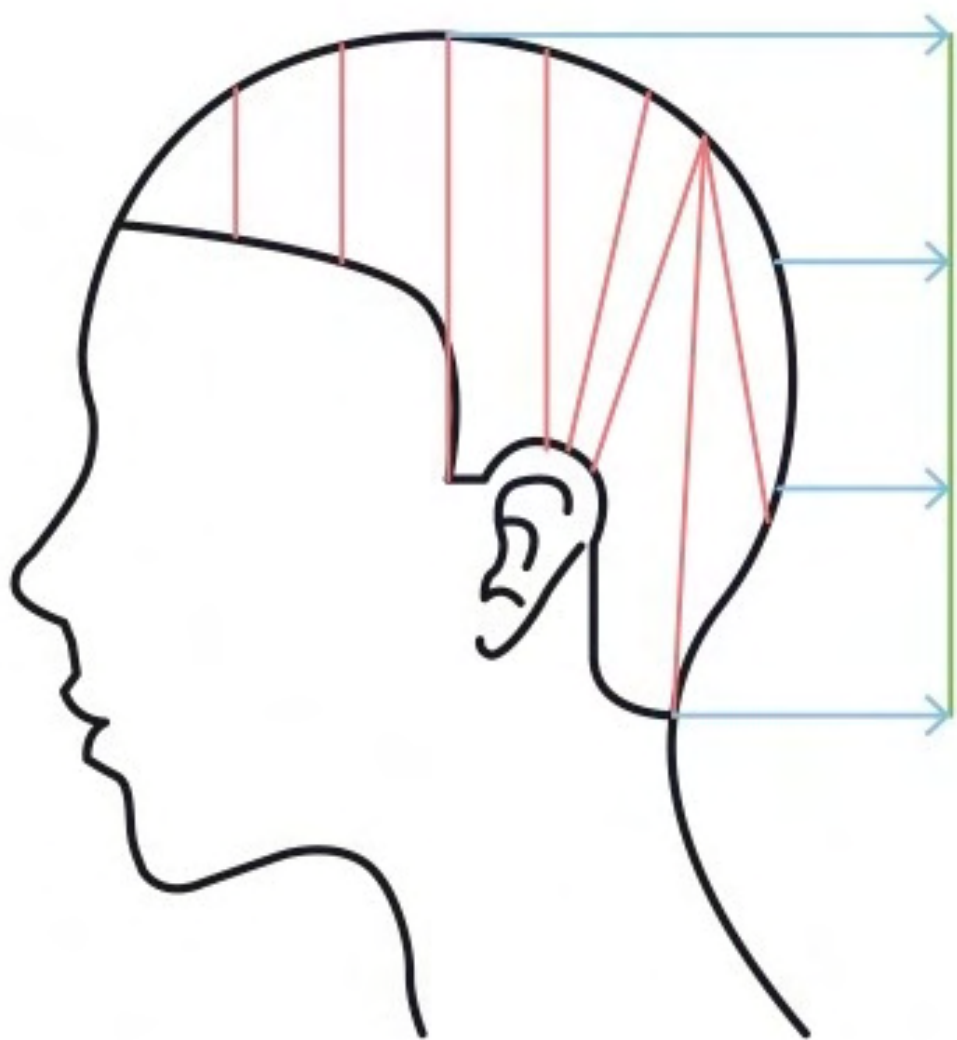
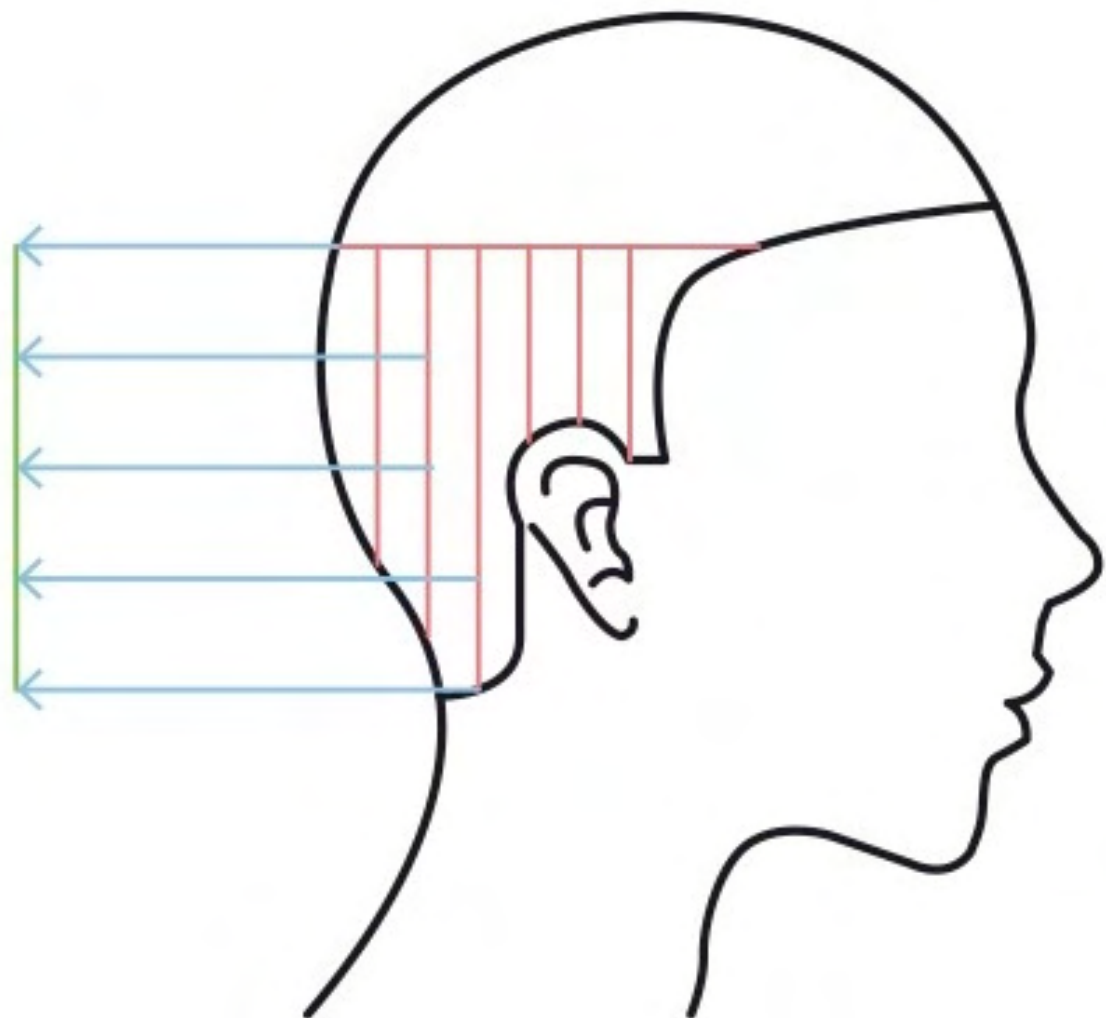
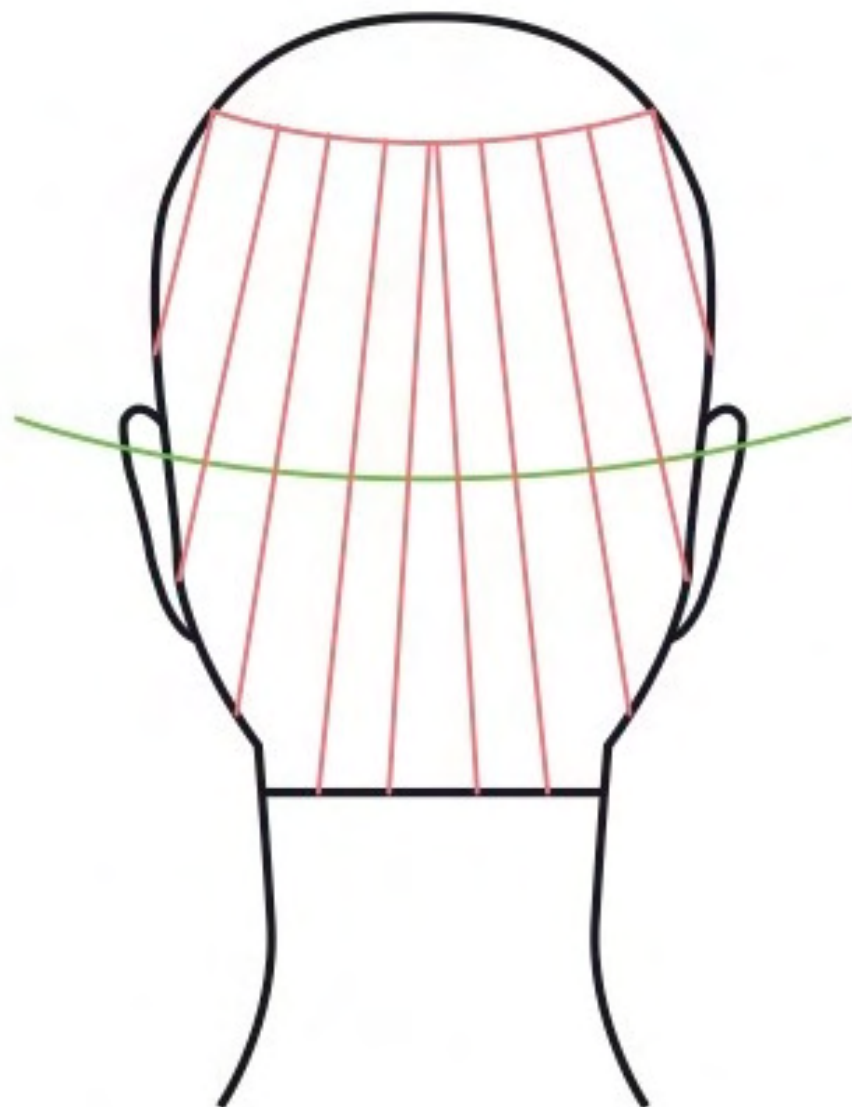
19-21 Point cut in your baseline parallel to the hairline for a natural look.

22-23 Take a diagonal back section and follow the hairline up towards the fringe area.

24 Take a triangle section from your profile parting out to each of the recession areas. Comb hair down straight towards the face and point cut to the desired length.

Stylist – Paul Davey
Model – Anne Harvey

Technique



-  Section line
-  Cutting line
-  Overdirection / Distribution



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Bob

This technique is a classic one length haircut which requires excellent precision for optimum result. This is suitable for clients who have fine, medium and thick hair. You can wear this haircut straight, wavy or curly.

Body positions

For the graduation, you should always stand at the back of the head with the model's head slightly tilted forward. For the sides, you should stand parallel to the side of the head with the model's head up straight.

Suitable hair textures

Fine, medium and thick, wavy straight or curly.

Top tips

While cutting to the back of the head, tilt the model's head forward slightly. This will prevent graduation at the bottom of the hair. When you move through to the sides, your body position should be directly over your model's shoulder.

Graduation

Graduation on bobs means you have underneath hair which can be visual after you blow dry. This will occur if you do not move the head forward while cutting your baseline.

Always clean this area up for maximum effect.





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1 Before.

2 After shampooing hair, take a central profile parting from the forehead through to the central nape.

3 Take diagonal forward sections from the occipital bone to the back of the ears.

4 Cut the hair square to its natural hair fall. You can club cut through the hair using a comb or by holding your fingers to secure the hair. No elevation is required. Start from the middle and work out to the edges.

5 Work in small pieces out to the opposite side.

6 Check the balance and symmetry of your sections by feeling them with your fingers.

7 Continue creating diagonal forward sections one inch above your previous section and continue cutting to your underneath guide.

8 Continue to work in small pieces out to the opposite side.

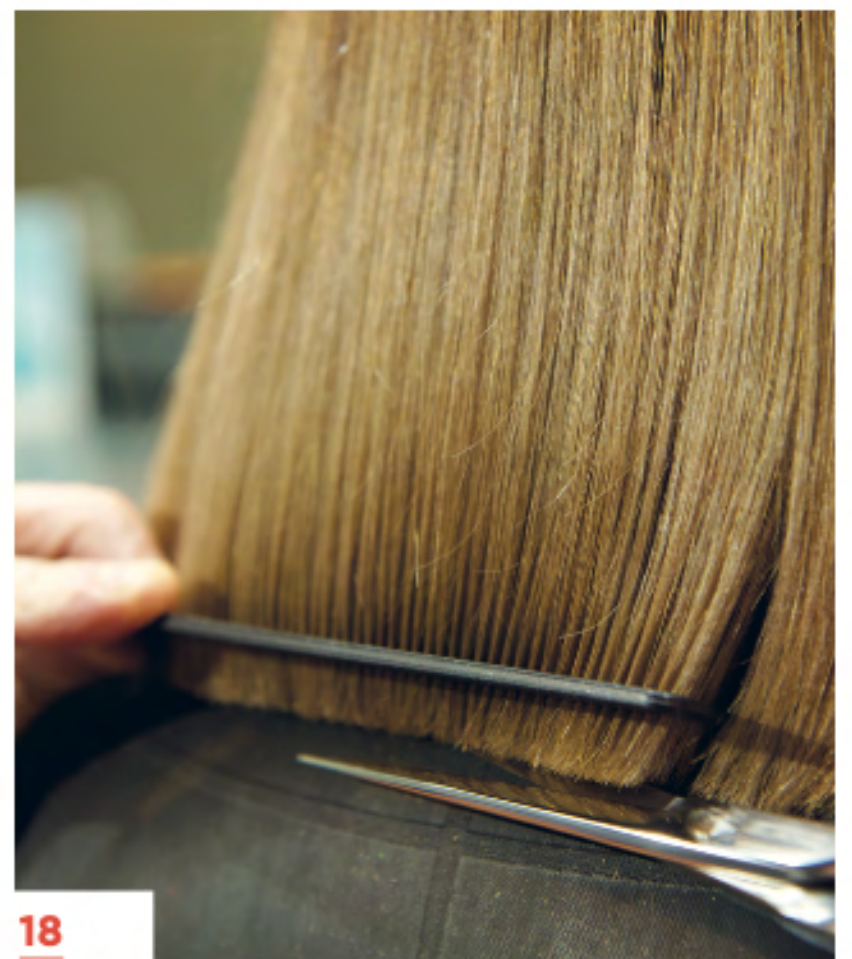
9 Take a horseshoe section from below the crown through the recession hairline.

10 Cut the hair square to the back of the head. Over-direct the hair from behind the ears back to your cutting line.

11 When you move through to the sides, your body position should be positioned over the shoulder. Make sure your model's head is upright. Take the guide from the back section and continue the cutting line through to the front hairline without any elevation.

12 Repeat on the opposite side.

Bob



13 Continue with diagonal forward sections into the horseshoe section from below the crown and through the recession hairline.

14 Cut to your guide.

15 Cut to your guide remembering to keep your body position the same. Repeat on the opposite side.

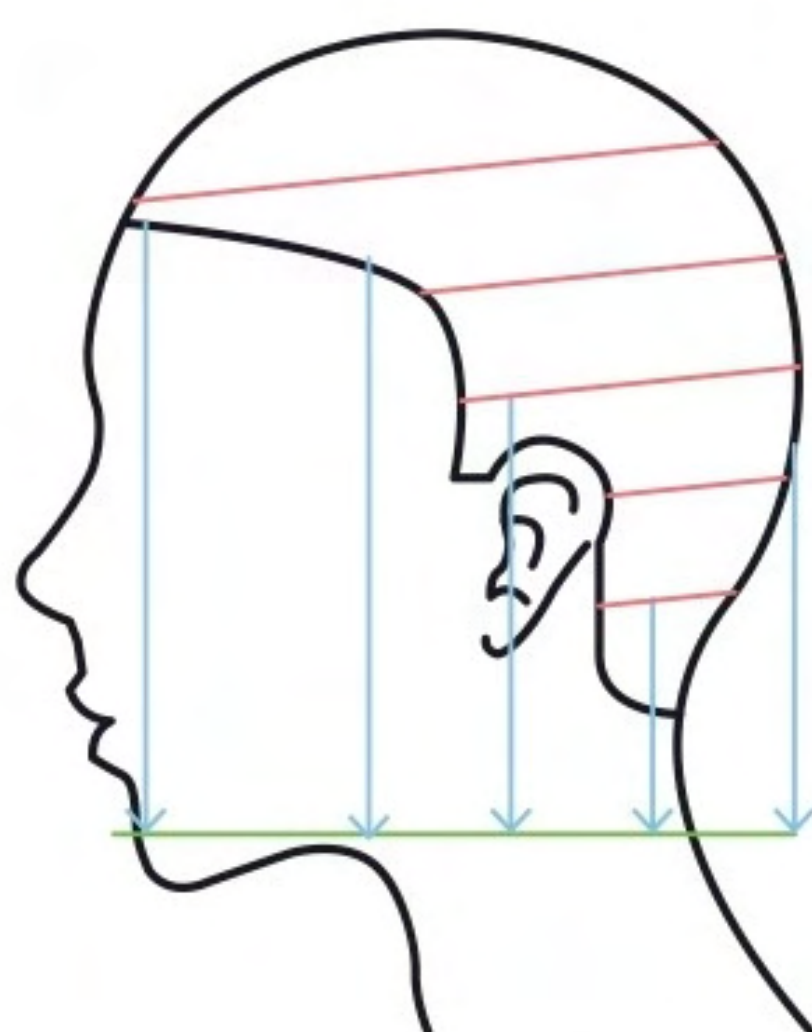
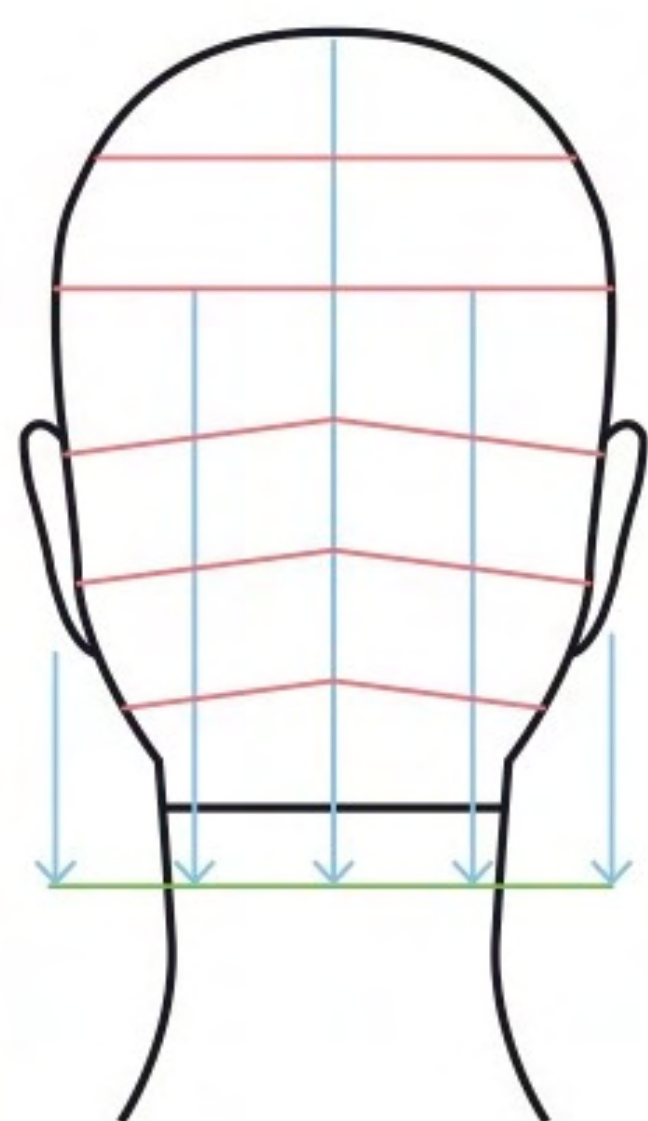
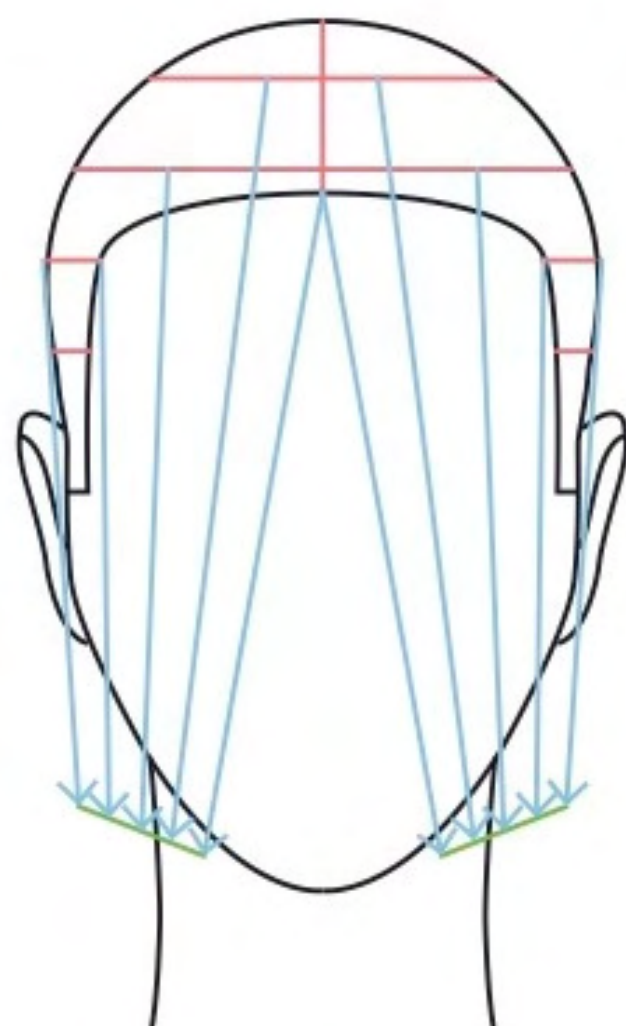
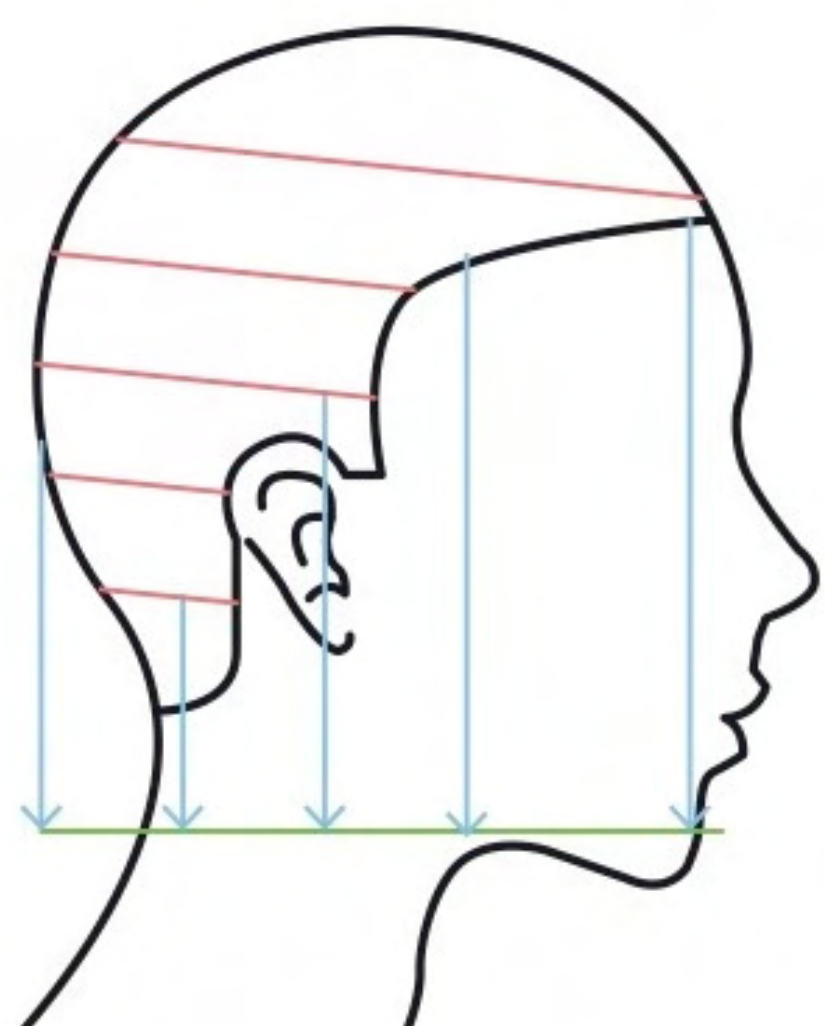
16 Release the rest of the hair and cut to your guide line.

17 Check the balance and symmetry of your sections by feeling them with your fingers.

18 Blow dry the hair straight and check the graduation.

Stylist – Paul Davey
Model – Molly Moynihan

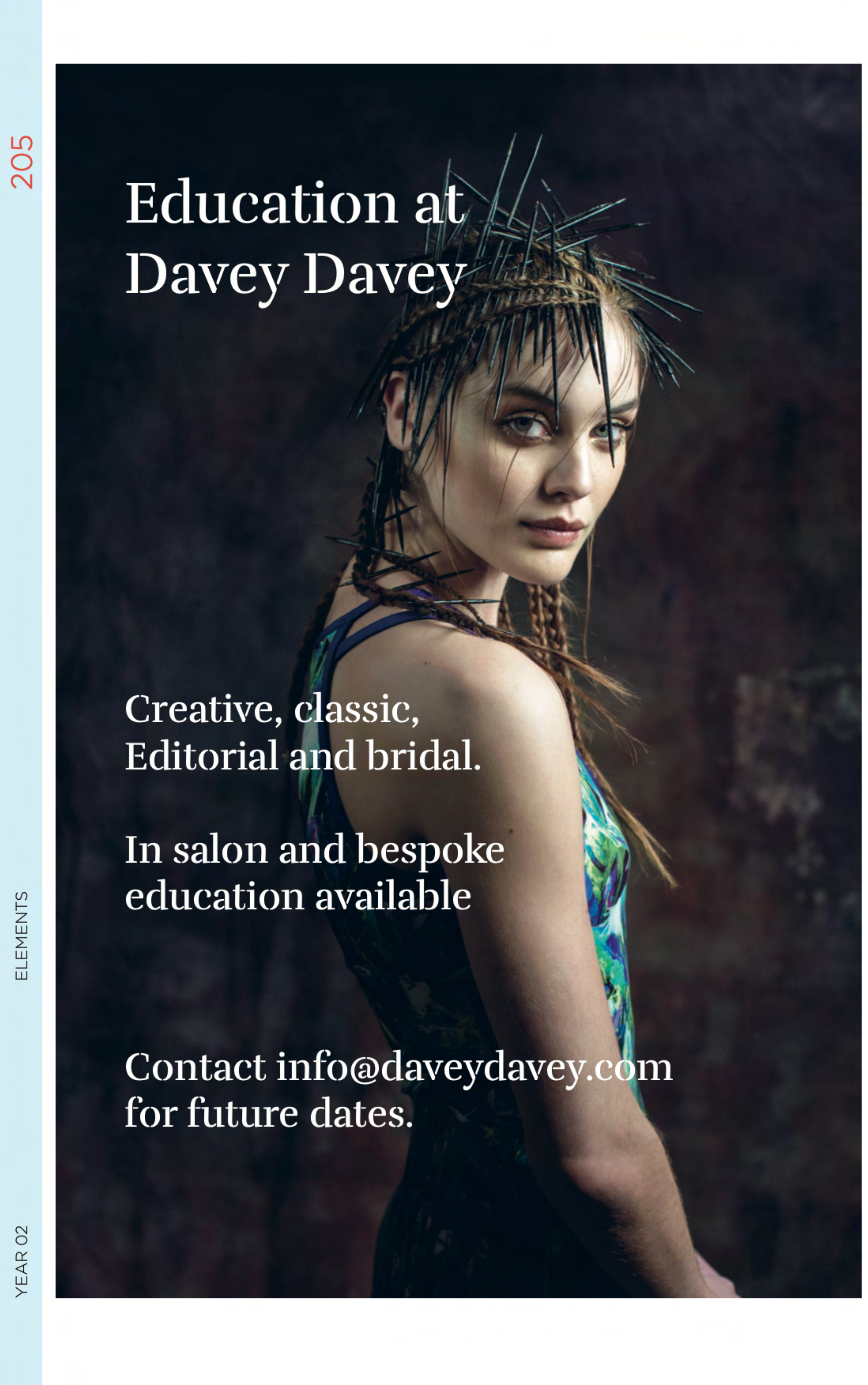
Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**

Bob





Education at Davey Davey

Creative, classic,
Editorial and bridal.

In salon and bespoke
education available

Contact info@daveydavey.com
for future dates.

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Graduated Bob

This graduation technique builds up weight in the hair.

This is suitable for clients who have predominantly fine to medium thick hair. Thick hair would require less of an incline in angle and texturing hair to thin out the angle.

Suitable hair textures

Fine, medium and thick, Straight, wavy or curly.

Body positions

For the graduation, you should always stand at the back of the head with the model's head slightly tilted forward.

For the sides, you should stand parallel to the side of the head with the model's head up straight.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern that the hair has been cut.



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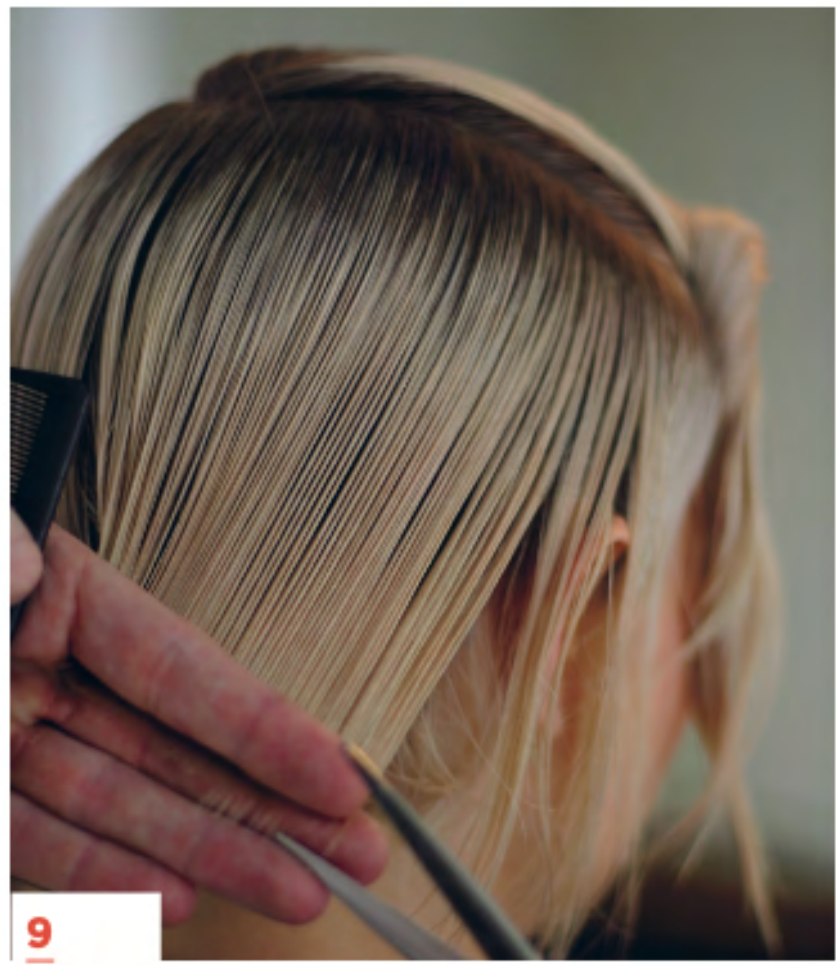
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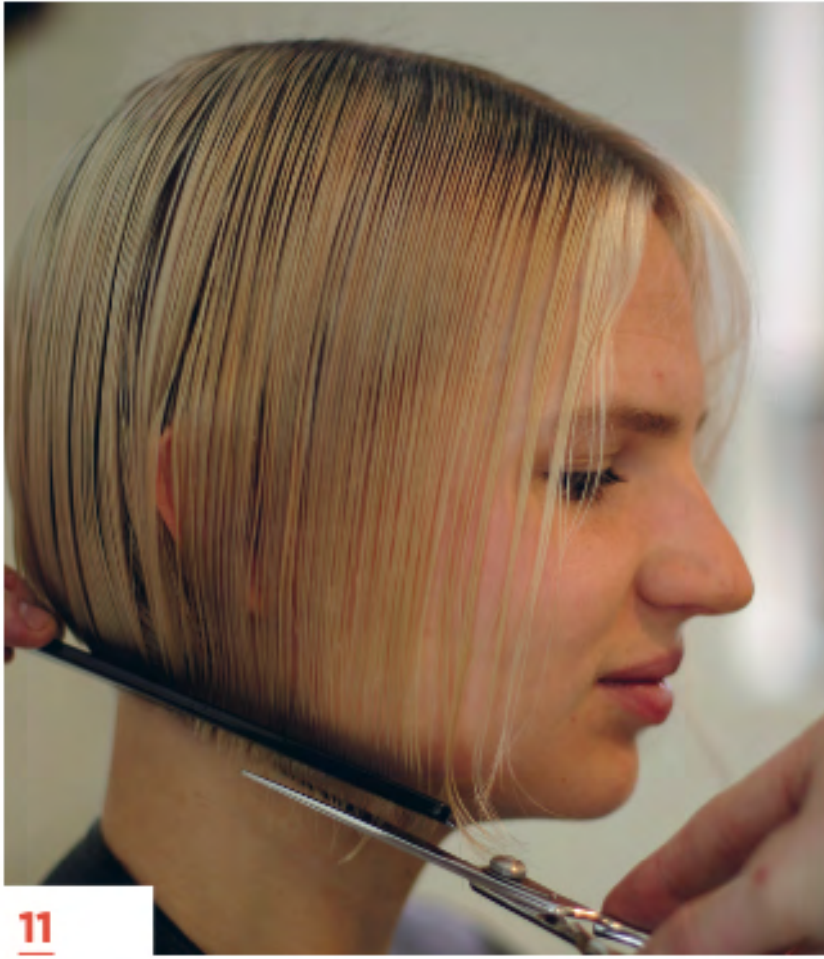
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1 Before.

2 After shampooing hair, take a central profile parting from the forehead through to the central nape. Take diagonal forward sections from the occipital bone to the back of the ears.

3 Cut the hair square to natural hair fall. You can club cut through the comb or hold your fingers to secure the hair. No elevation is required.

4 Elevate a vertical profile section at 45 degrees from the curve of the head and cut square.

5 Pivot from your vertical profile in radial sections until you are horizontal. Always remember that your elevation is 45 degrees. Repeat the same on the opposite side.

6 Take diagonal forward sections an inch higher to the top of the ear. Continue pivoting in radial sections, keeping your elevation at 45 degrees as before.

7 Continue the pivoting technique.

8 Pivot in radial sections until you are horizontal to your diagonal forward section. Repeat on the opposite side.

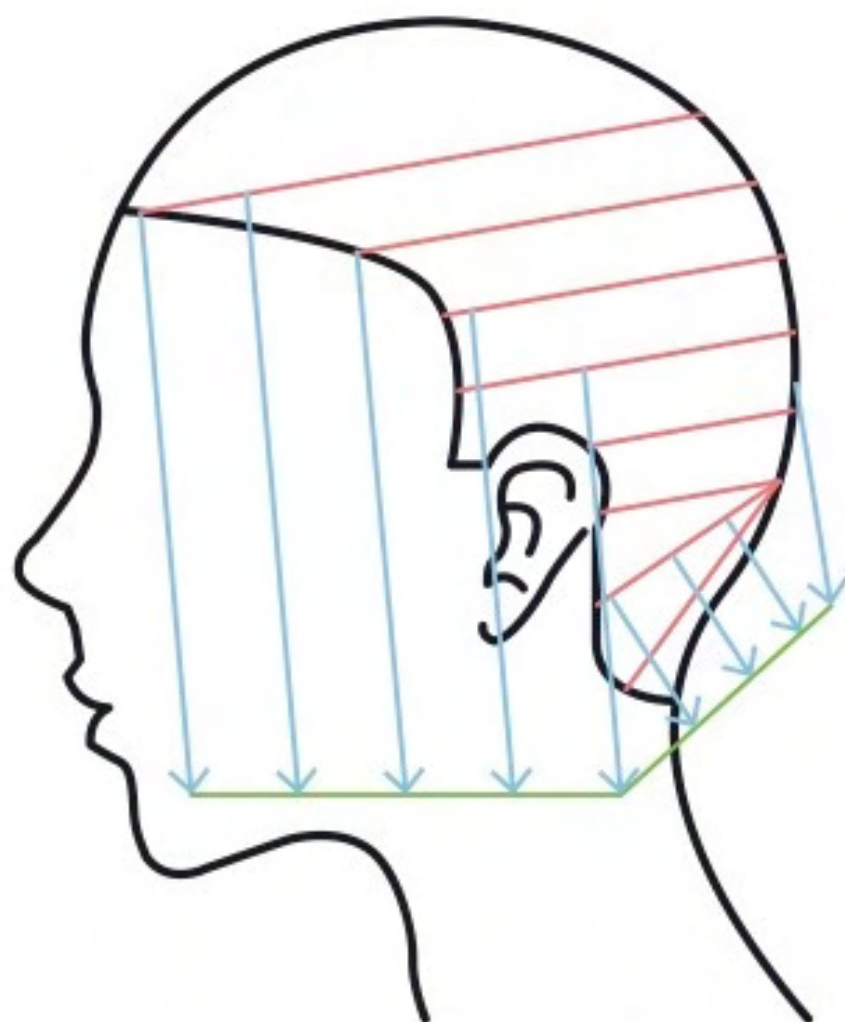
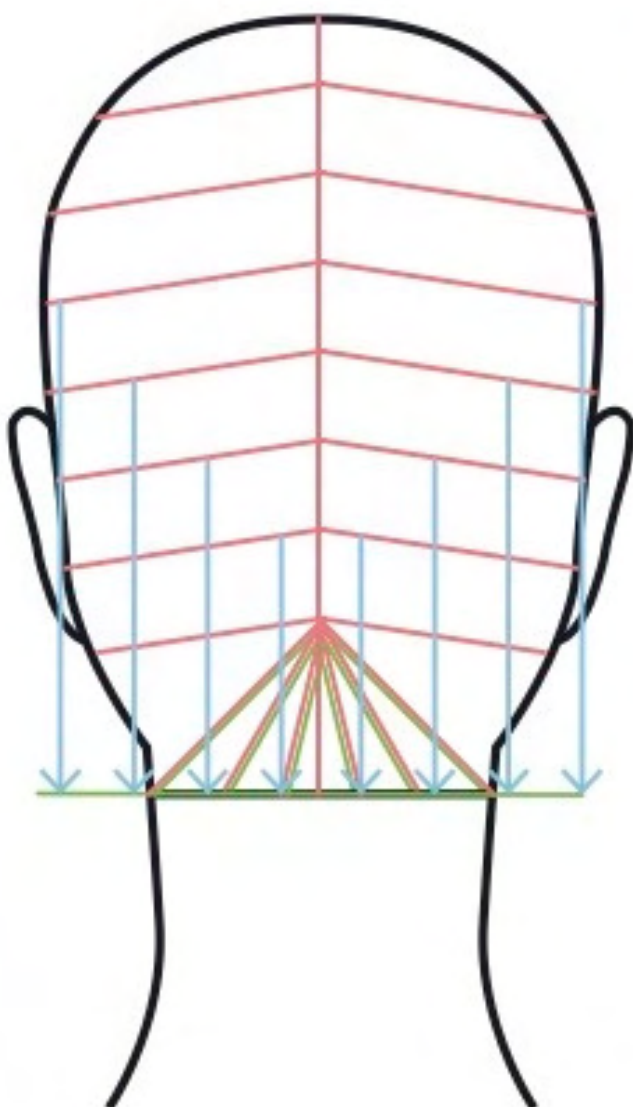
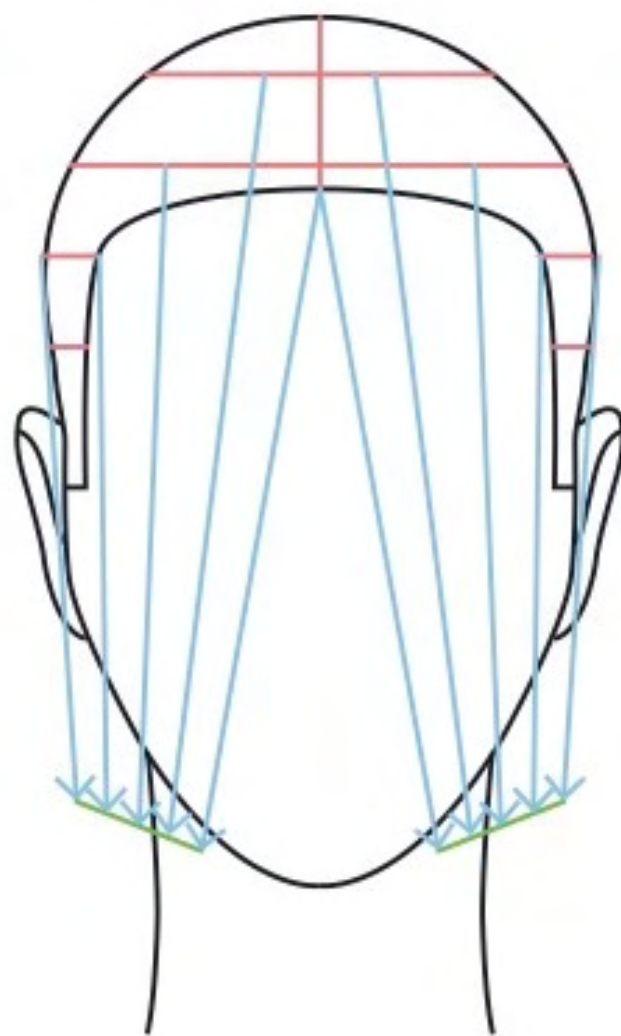
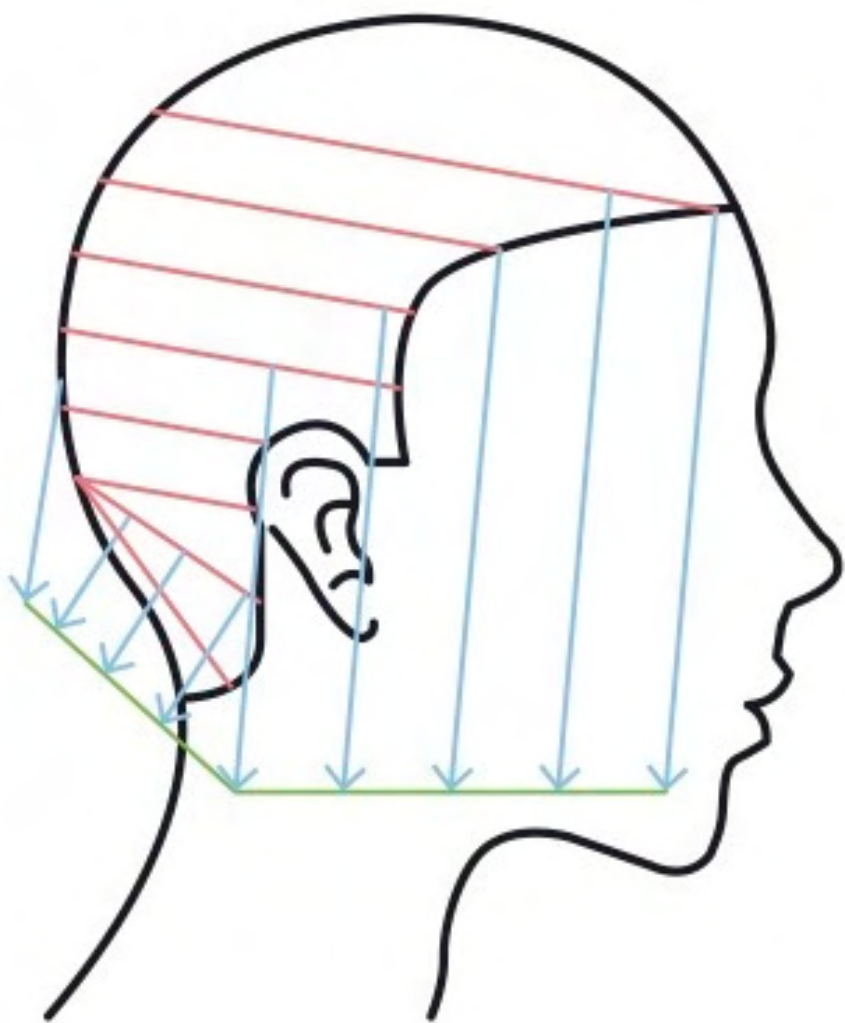
9 Take a horseshoe section from below the crown through the recession hairline. Cut the hair square onto the graduation to create a build-up in weight.

10 Cut the sides one length through the comb with no elevation. The graduation ends just behind the ear. From the ear to the front hairline, it is one length.

11 Continue up until you meet your profile parting.

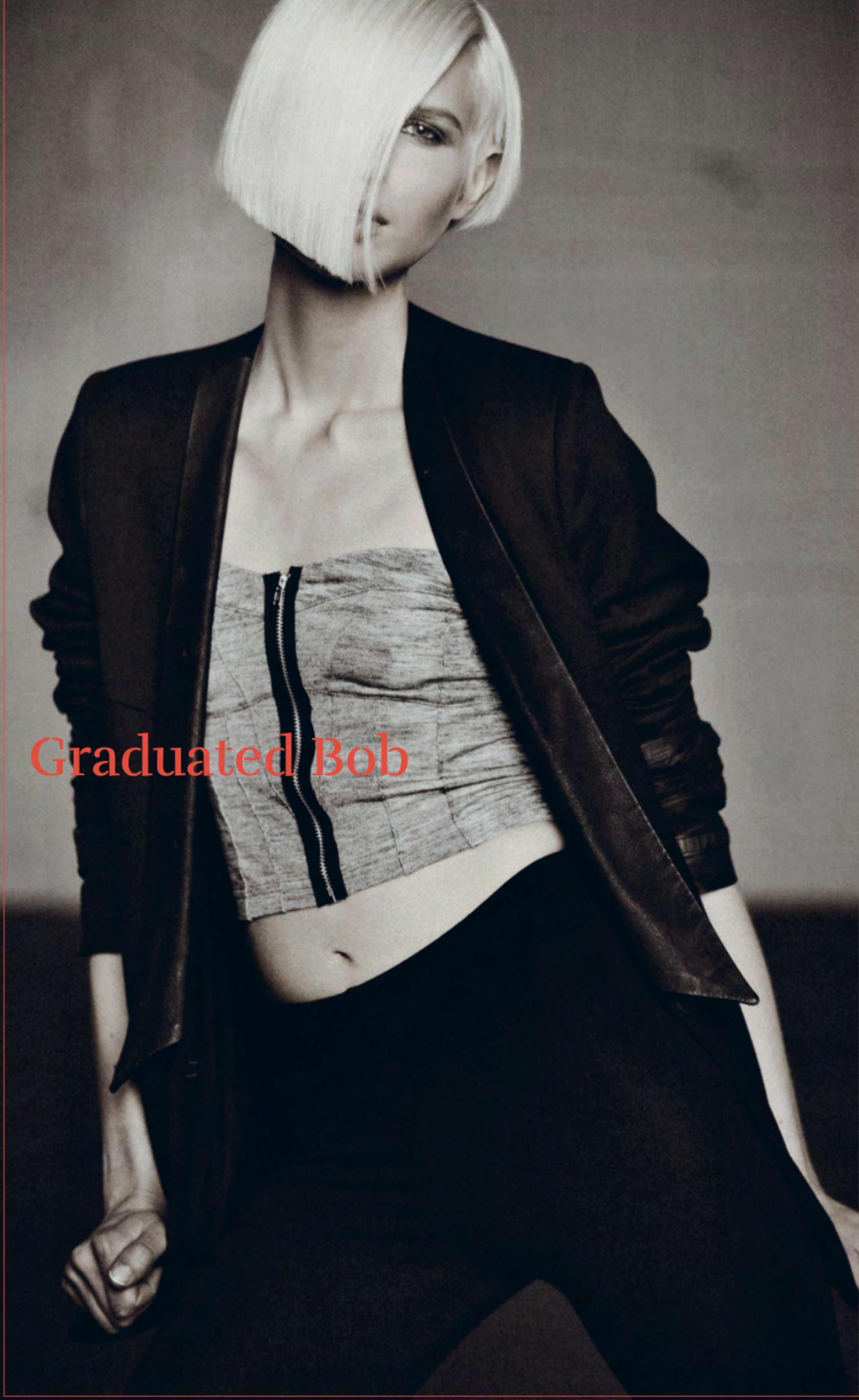
The rest of the hair is now parted through the centre and cut to blend with the baseline

Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**

Graduated Bob



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Seamless Graduation

This graduation technique can be used for mid-length to short hair. This layer removes weight from the crown to the occipital, and removes length and weight from the occipital down to the nape.

This will provide great versatility in any shape. It is a suitable layer for clients who want volume or no volume, shape and detail.

Suitable hair textures

Thick, coarse, fine, straight and wavy.

Top tips

This style can be cut at different degrees. Remember: the higher the degree, the more length you will keep and weight you'll remove. The lower the degree, the more length you will remove and the more weight you will build up. Before you continue, always ensure you cross-check with perpendicular sections and keep the elevation the same.

Body positions

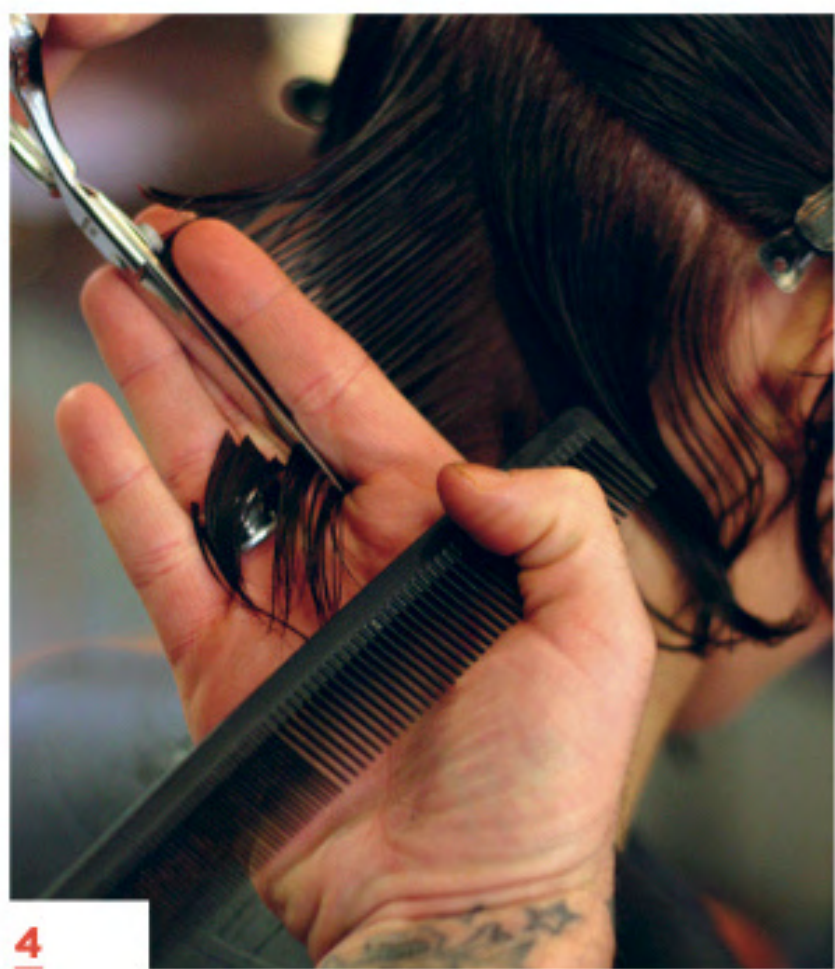
For your length, you should always stand at the back of the head with your model's head slightly tilted forward. For your forward graduation (sides), you should stand parallel to the side of the head with your model's head up straight.

For your layers, you should be comfortable; however, when cutting the layer through the back, move around so you are in line with each section. When cutting the side areas, you should stand at the ear and then over-direct towards you.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in the same section pattern the hair has been cut in.





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1 Before.

2 Shampoo your model's hair. Take a central profile parting from the forehead through to the central nape.

3 Take diagonal forward sections from the occipital to the back of the ears. Comb the hair straight down to section.

4 Take a vertical profile section and elevate 45 degrees and cut square or point cut.

5 Pivot from your central vertical section and cut to your guide.

6 Continue pivoting until you are horizontal. Always remember that your elevation is 45 degrees. Repeat the same on the opposite side. Remember: the hair is over-directed square to the back of the head.

7 Once you have cut the opposite side, comb all the hair and let it fall to its natural place and cut the baseline square using a point cutting or club cutting technique.

8 Take two diagonal forward sections right through to the recessional area to create a horseshoe section pattern.

9 Continue cutting up with your vertical profile section.

10-11 Continue pivoting in diagonal forward sections.

Seamless Graduation





12-13 Continue with diagonal forward sections towards the front hairline and over-direct to the guide behind the ear. This will keep length throughout and towards the front hairline.

14 Continue cutting up with your vertical profile section. Elevate the hair to 90 degrees between the crown and the top of the occipital.

15-16 Pivot in radial sections using the same technique and elevate until you reach the ears.

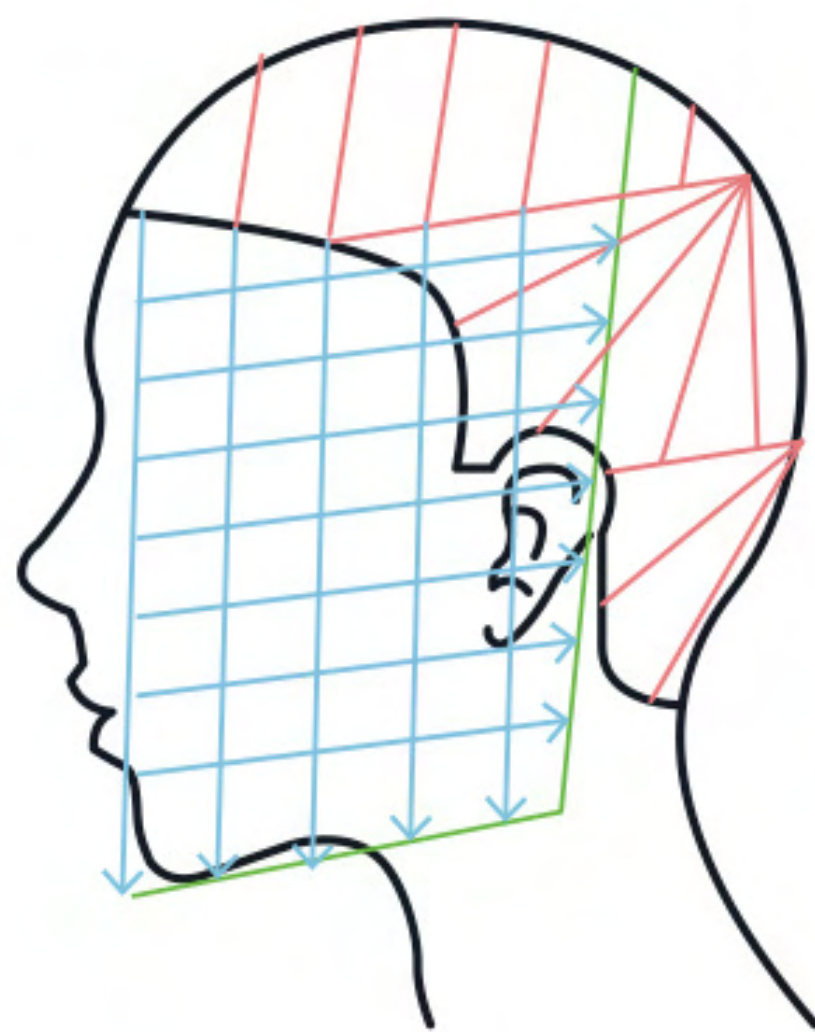
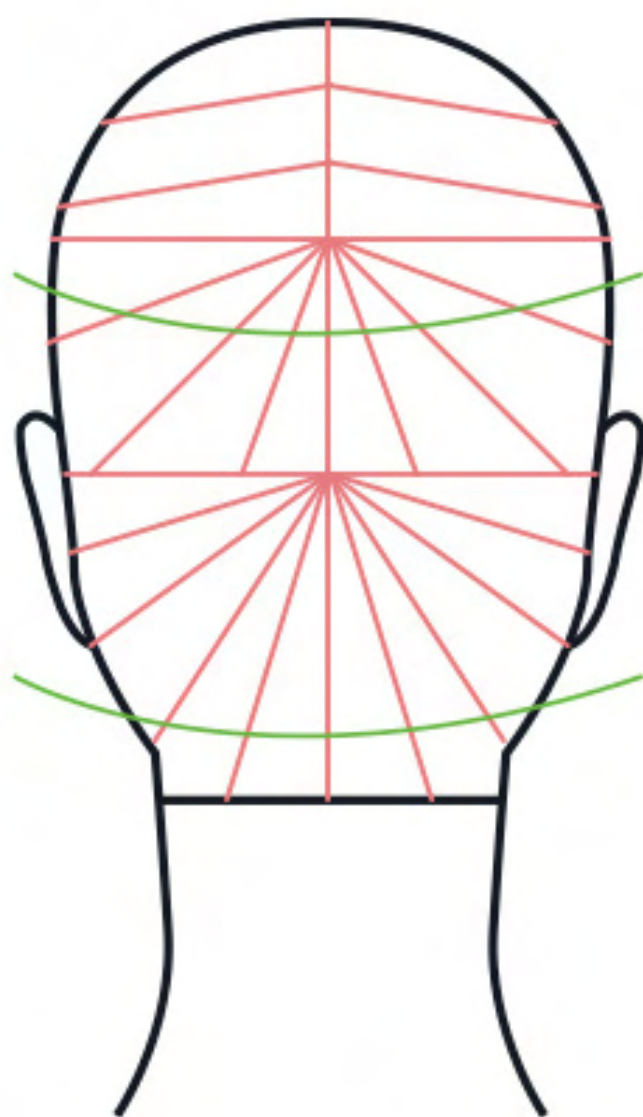
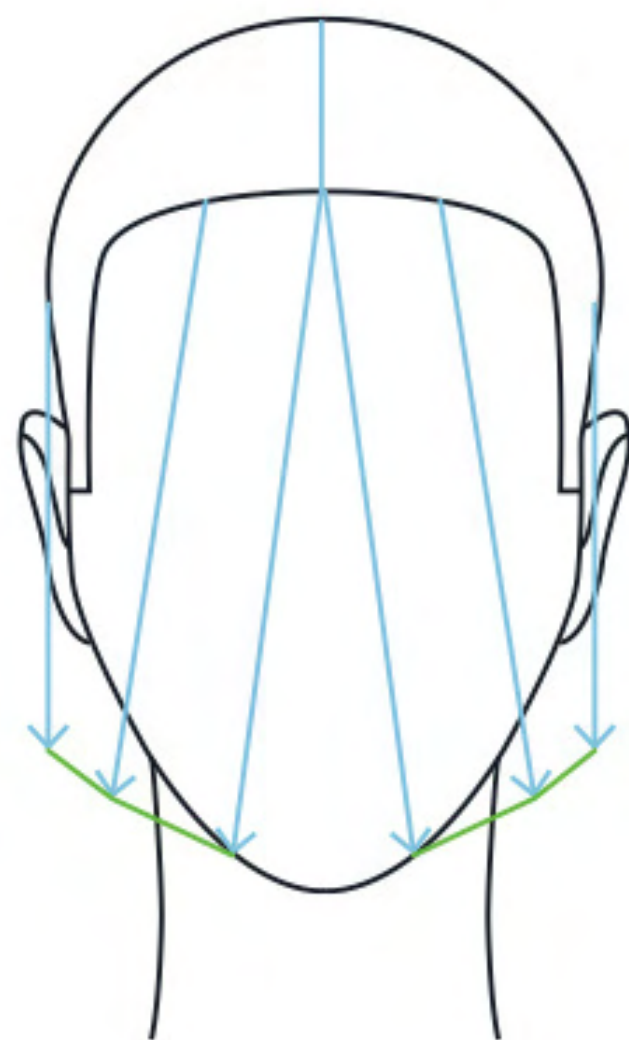
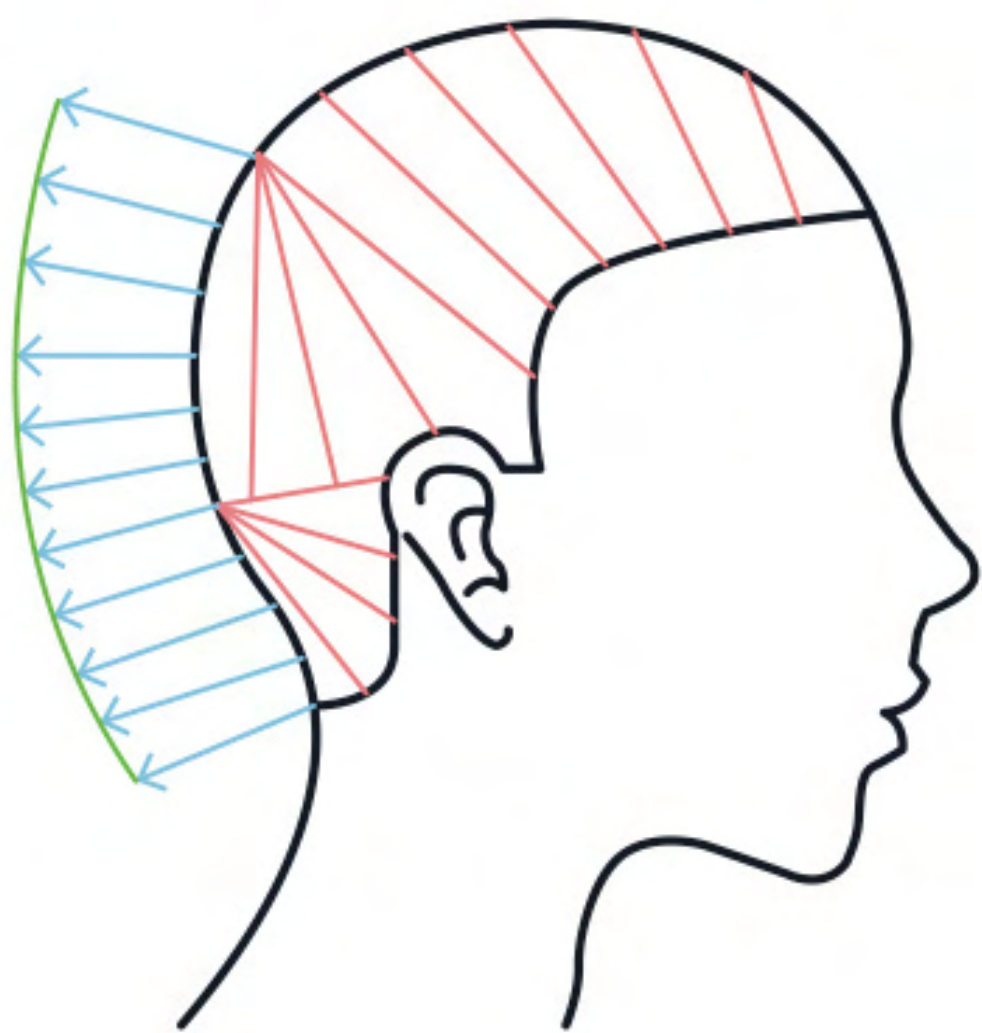
17-19 Continue with diagonal forward sections. Over-direct to the guide behind the ear.

20 To finish, take horizontal sections through your profile parting and remove the v-section on the top. This will remove the weight line.

Blow dry hair with a wrap blow dry and texturize the hair two inches deep following the same sectioning pattern.

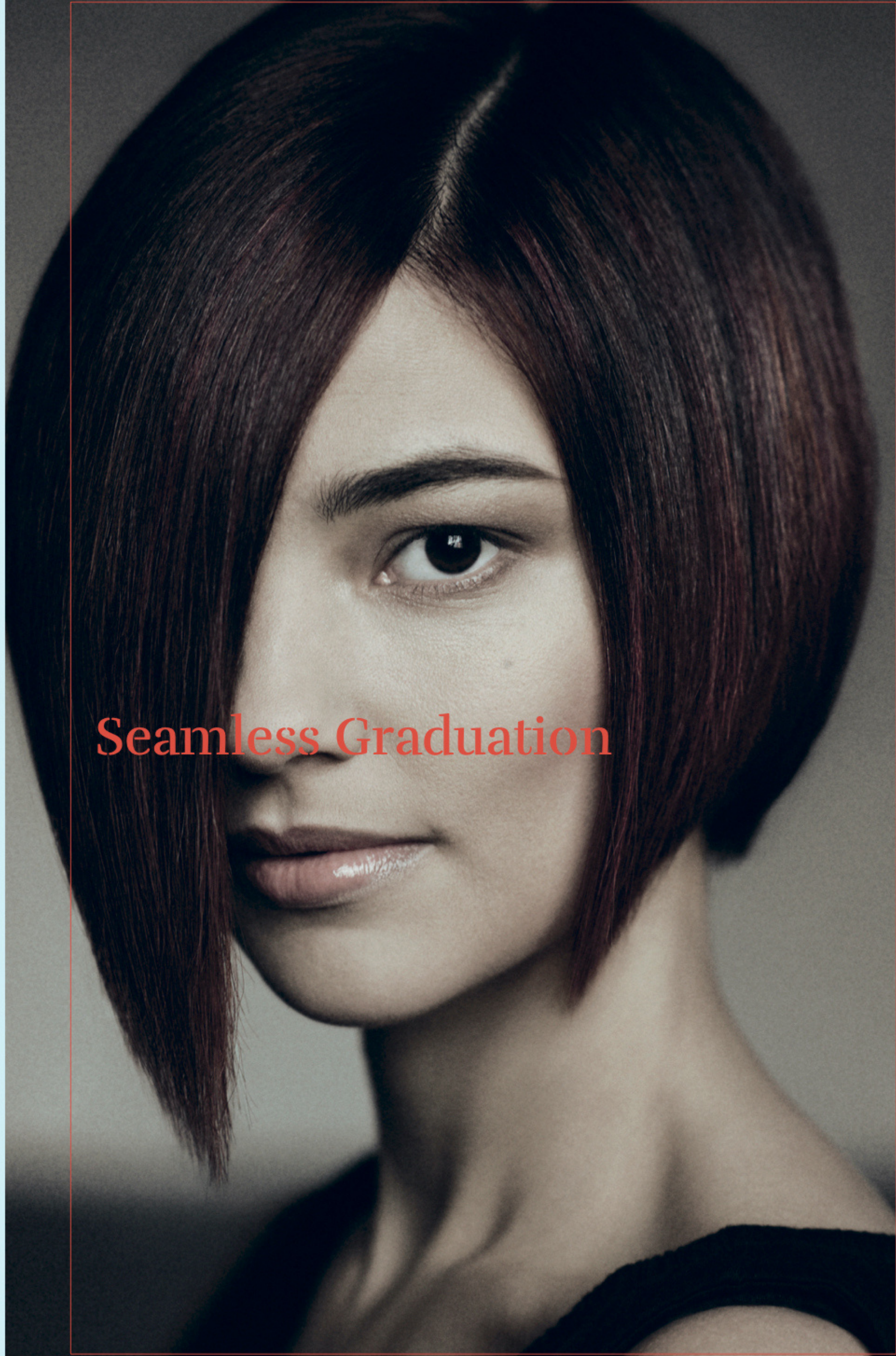
Stylist – James Coleman
Model – Julianna

Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**

Seamless Graduation



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Year
2
Practical

Colouring

*Your Hair is the crown
you never take off -
keep it shining.*

Unkown

Classic Full Head Highlights

This technique is used for clients wanting a complete full head of colour. The same technique applies for highlights and lowlights and it enables you to achieve different tones throughout the hair.

Suitable hair types

It is suitable for all hair types, except seriously damaged hair. We recommend using Olaplex or smart bond services when applying this technique to protect the hair from breakage.

Top tips

To prevent seepage, do not overload your brush with colour.

Body positions

Always stand in front of your section you are working on and ensure your clients head is upright.





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1 Before.

2 Section the hair into six pieces.

3 Firstly section, take a triangle shape from the crown and the point angled towards the occipital bone, as shown. Split the nape into two sides: left and right. This should take you up to a vertical section above the ears. Divide sections four and five up from the vertical sections in front of the ears on both sides. Section 6 is the rectangle section from the front hairline running towards the crown. See picture 2

4 Take a thin slice and create a fine weave. Place a foil/meche firmly under the hair, using sufficient tension. Then apply your colour.

5 Continue the same technique, working up the head.

6 Continue with your technique until you reach the end of this section by applying the same tension and weave.

7 Repeat the same technique on the opposite side. Make sure you get the first few hairline sections fine enough so that they are not noticeable when you put the hair up.

8 Apply colour.

9 Continue with your weave until you reach the top of your section.



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10 Begin your third section above the occipital bone. Continue with the same weave and tension and work until you reach the top of your section at the crown.

11 Continue with the same technique.

12 Begin the fourth section through the front hairline. Take diagonal back slices and continue with the same weave that has been applied during the previous sections.

13 Continue with the same technique.

14 Repeat on the opposite side, completing your fifth section.

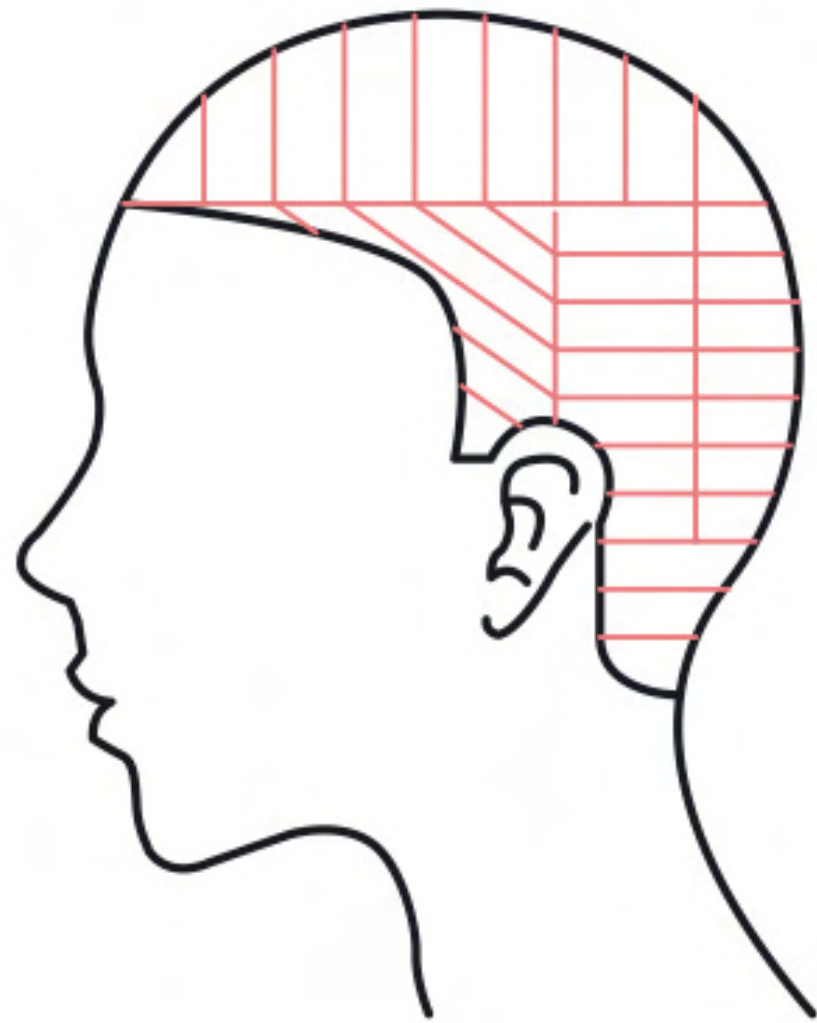
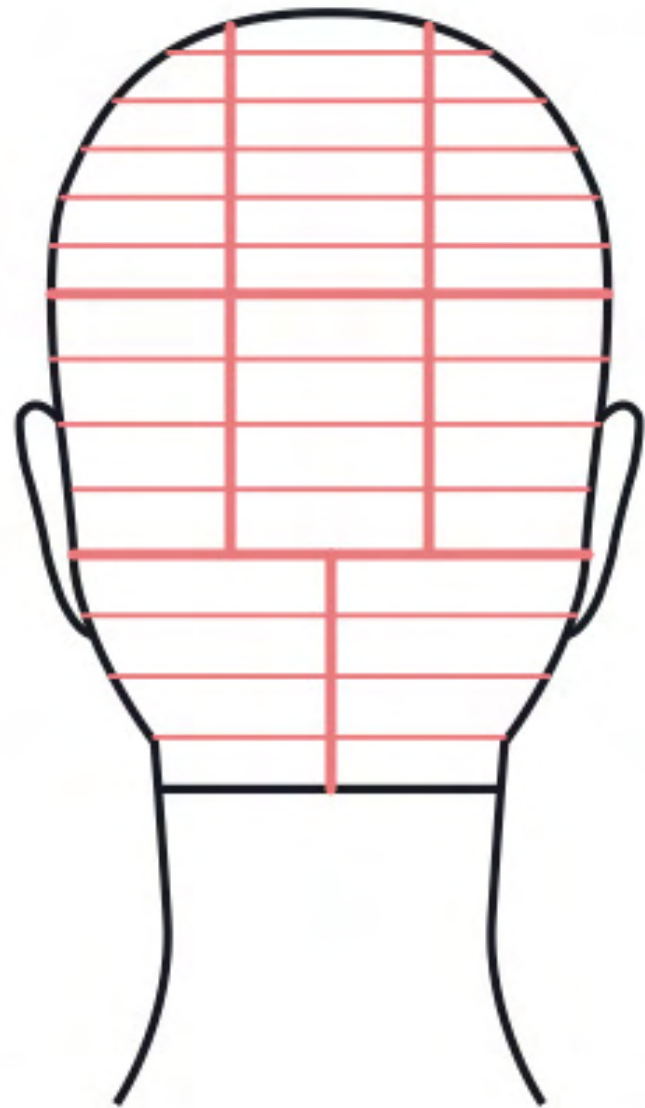
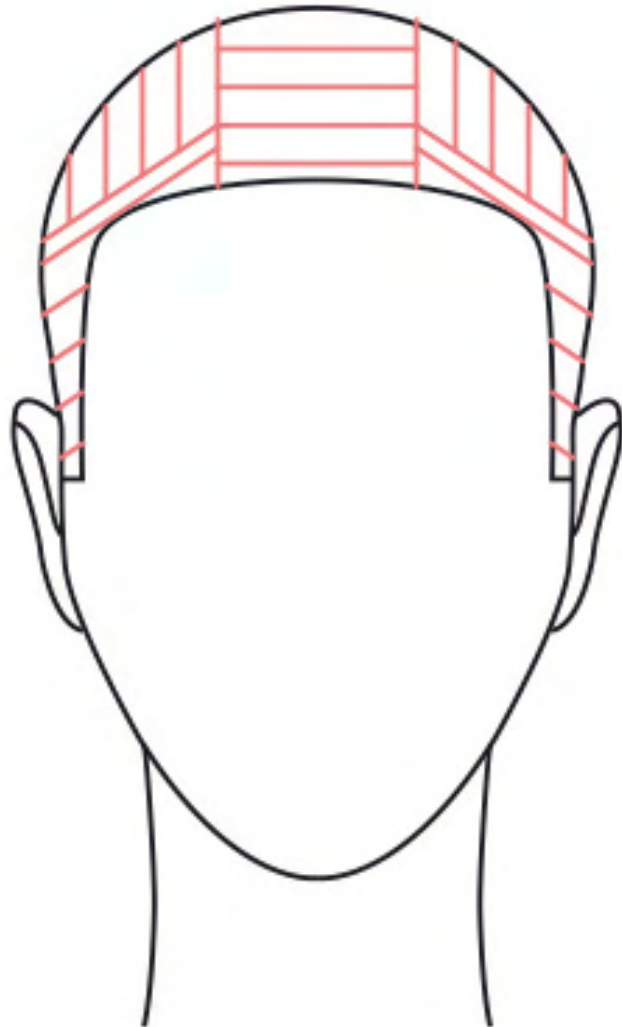
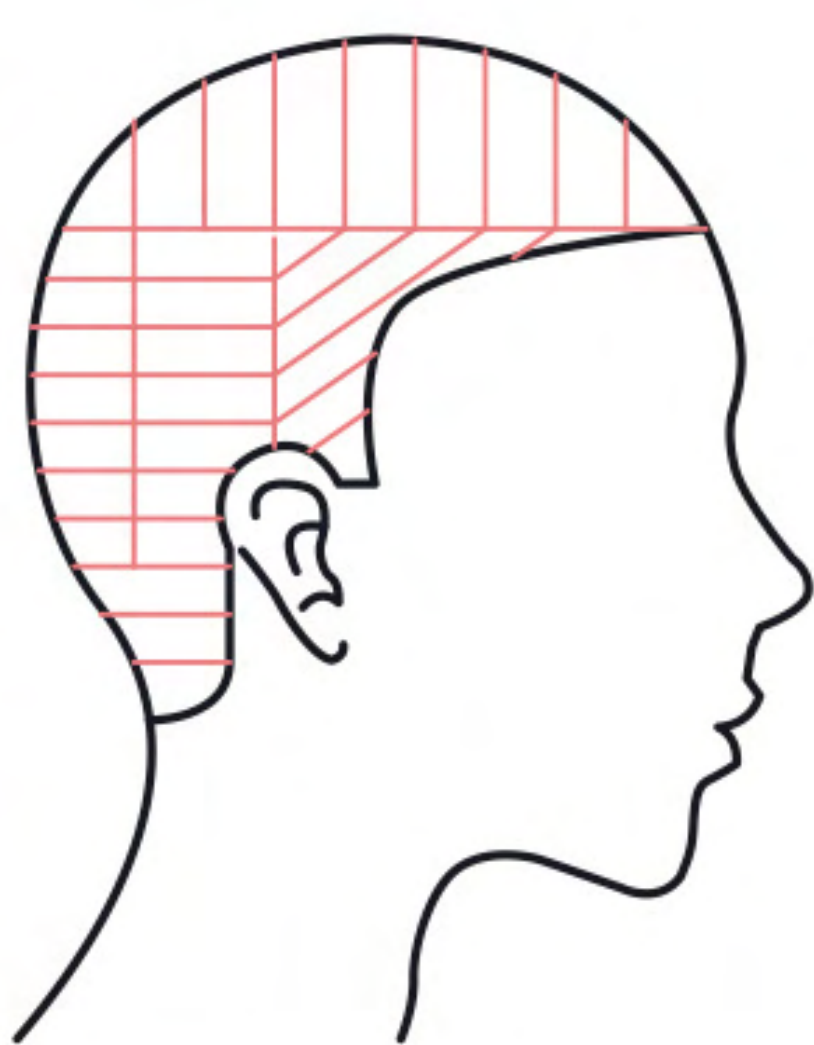
Start your final section working from you front hairline towards the crown.

15 Continue working towards the crown.

16 The technique is complete.

17 End result.

Technique



 **Section line**



Classic Full Head Highlights

*An Italian palette
beloved by Irish artists*



At ALFAPARF Milano, we believe in giving hair artists a superior colour palette to realise their artistic vision. That's why more hairdressers choose ALFAPARF Milano hair colour than any other salon professional colour available in Ireland.

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See your ALFAPARF Milano Sales Representative for more details, or call 045 856490

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Pre – Lightener

This technique is used on clients who wish to lighten their hair all over. It can also be used on clients who want a complete change of colour.

Pre-lightener will strip the natural pigment of the hair, leaving it blonde. Toning pre-lightened hair is quite a common technique to achieve the correct colour. You will cover this during your training.

We highly recommend using Olaplex, or smart bond services, when applying this technique to protect the hair from breakage.

Suitable hair types

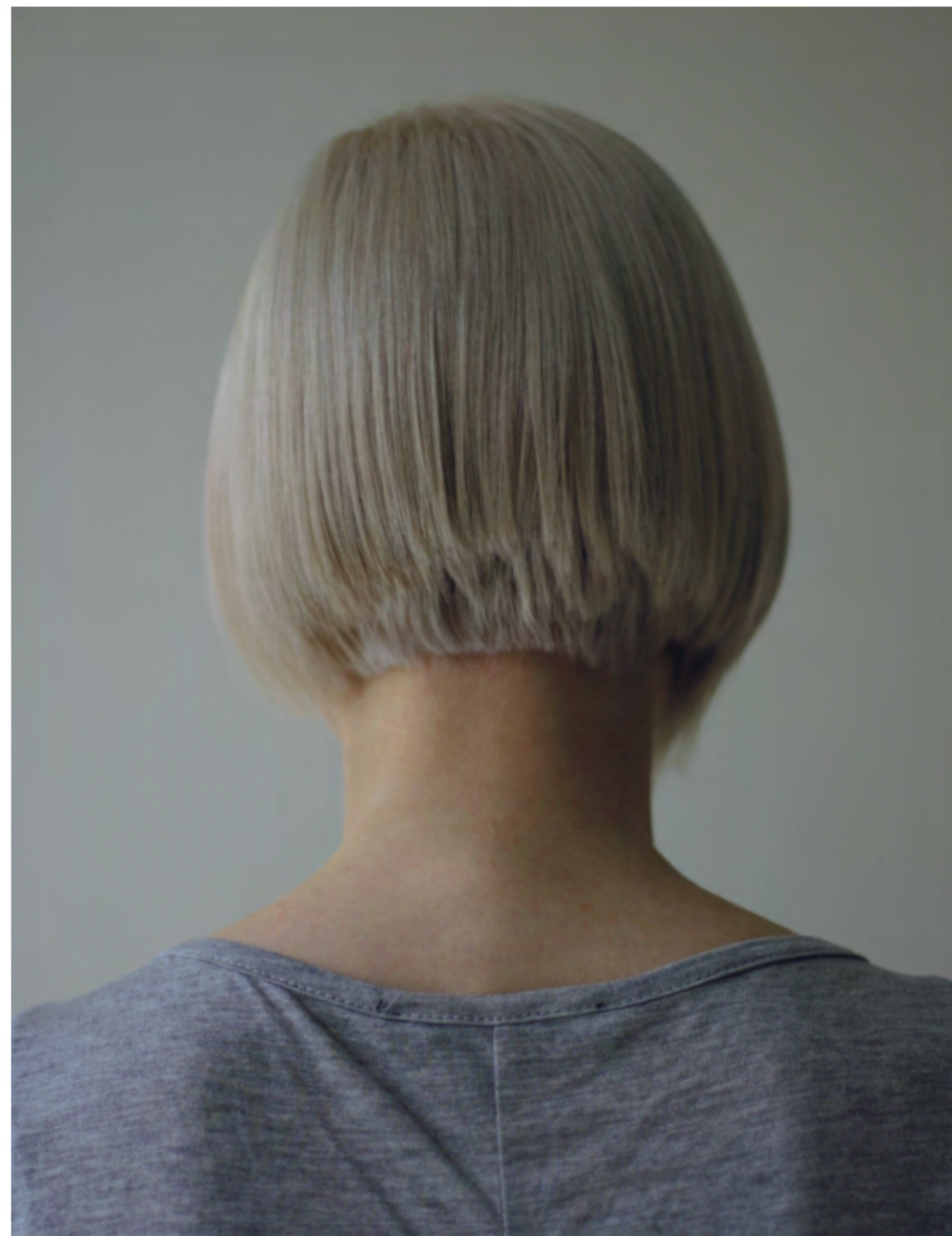
It is for all hair types, except seriously damaged hair. We recommend using olaplex or smart bond services when applying this technique to protect the hair from breakage.

Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand in front of the section you are working on and ensure that the client's head is upright at all times.





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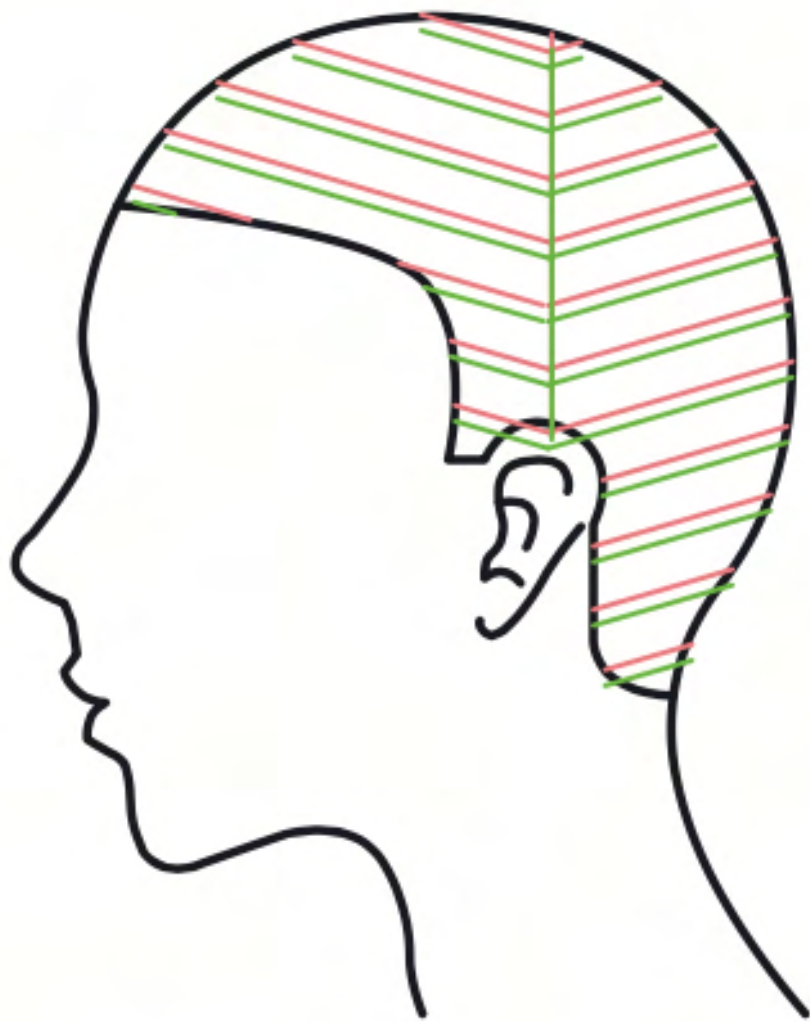
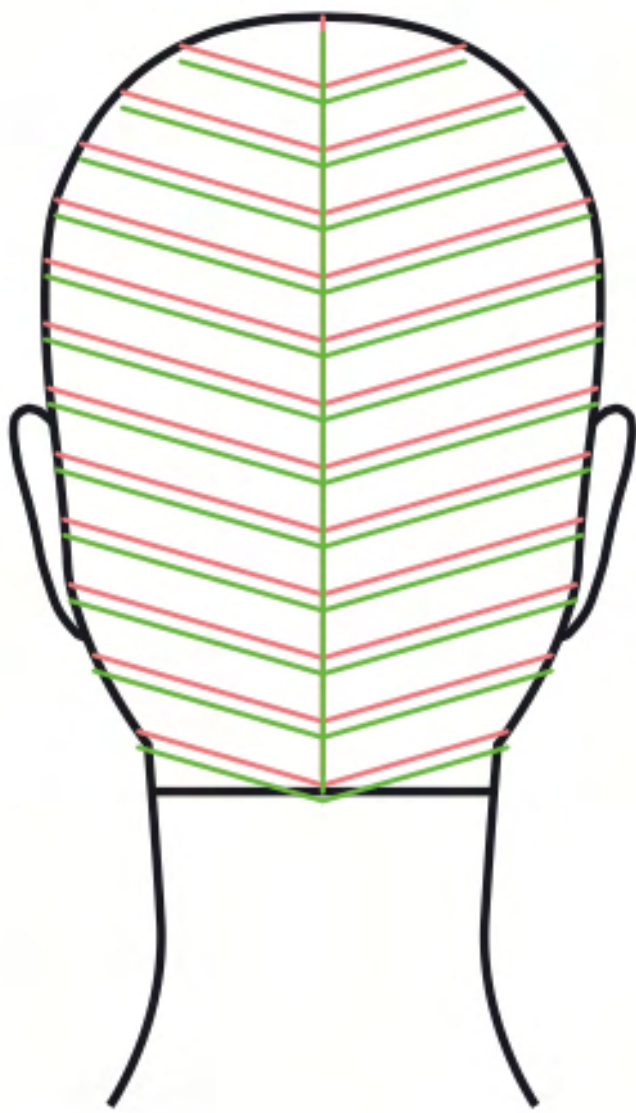
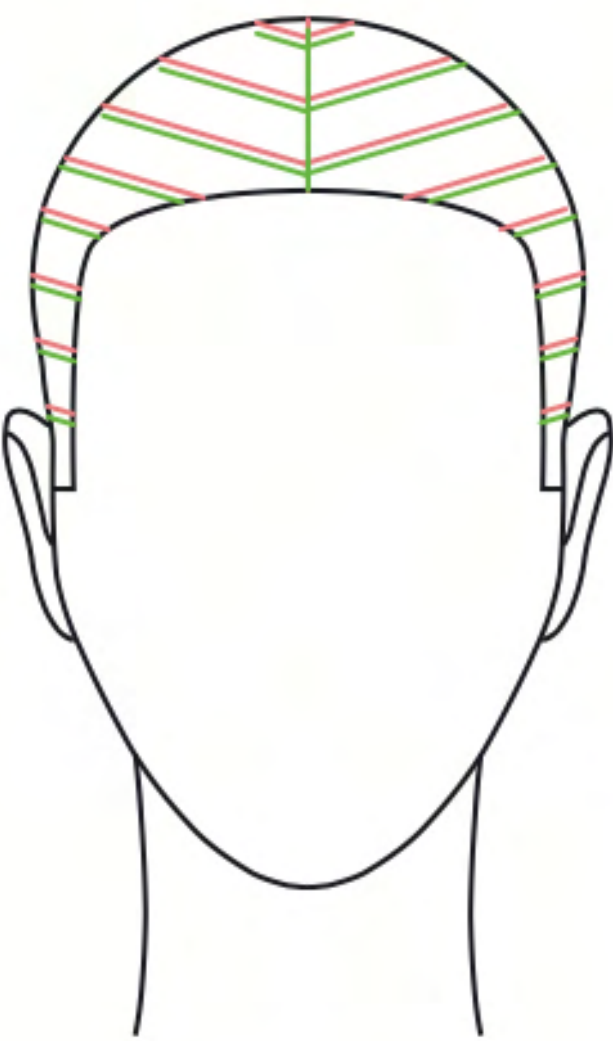
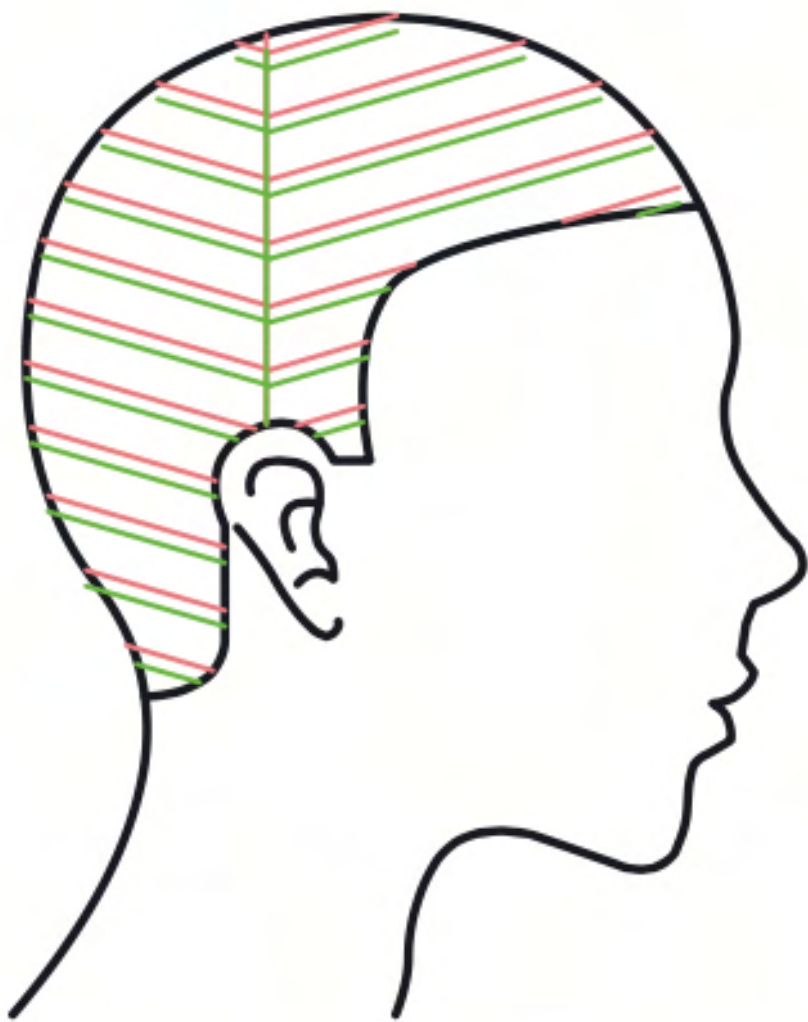
- 1** Before.
- 2** Section your central profile parting from the centre forehead to the centre nape. Then take a radial section from ear to ear. This creates four sections.
- 3** Apply bleach carefully and cleanly to the root area starting at the central profile parting.
- 4** Continue this through the radial section.

- 5** Take diagonal forward sections in parallel slices from the top and apply colour to the root area.
Note: This is only a root application. If you require full coverage through to the ends, apply now to the mid lengths – ends.)
- 6** Continue parallel slices towards the nape area.

- 7** Continue diagonal back sections in parallel slices into the front sections. Gently apply the product around the hairline to ensure coverage of finer hairs. Work the hair away from front hairline.
- Repeat on the opposite side.
- 8** The pre-lightening is now complete and ready for development.

Technician – Stephen Boyle
Model – Frida Dagis Bostrom

Technique



 **Section line**
 **Application**

Pre – Lightener



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Balayage

This technique is used for clients wanting a bespoke fashion colour. It allows you to tailor-make a colour for the individual. This colour grows out naturally, without the commitment of the client needing to return to apply colour to the roots. Your client really gets longevity out of their colour.

Suitable hair types

It is suitable for all hair types, unless hair is seriously damaged.

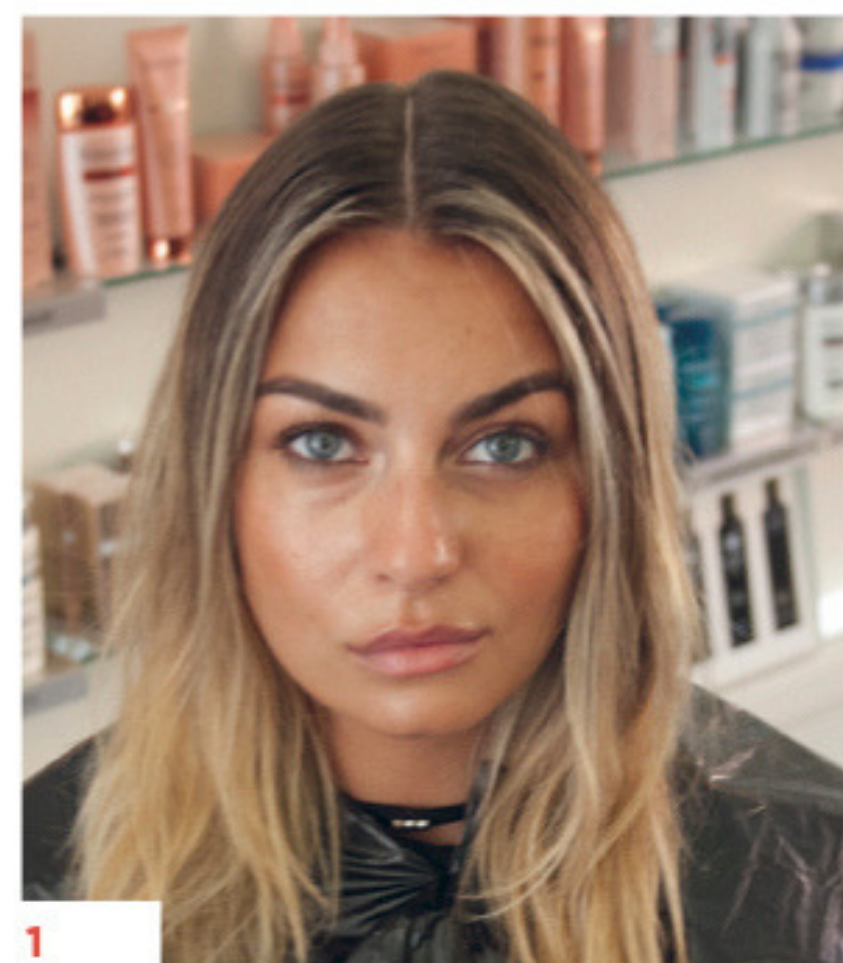
To protect hair from breakage, we recommend applying Olaplex or smart bond services as an add-on when carrying out this technique.

Top tips

You can apply this colour without a lowlight for lighter hair. Make sure you work in clean sections and apply your colour with clean brushes.

Body positions'

Always stand in front of your section you are working on and ensure your clients head is upright.





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1 Before Picture – Model's hair has previous balayage, which has lightened in the sun. We want to create a softer balayage look.

2 Divide hair into four sections.

3 Starting at the back, take a one-inch section from the nape.

4 This creates an upside-down triangle shape.

5 Apply product to the middle of the section.

6 Create a seamless blend by applying the product and feathering it up towards the root area. The ends are saturated with product. This creates a lighter effect on the ends.

7 Lowlights are placed in foils to avoid "bleeding." This is not always necessary, we wanted to tone down our model's hair.

8 Apply lightener to the next section.

9 Continue this pattern until the section is complete. Repeat on opposite side.

10 Take triangle sections again at the front.

11 This time, work away from the face, but apply the same technique.

12 Continue with the same technique, working horizontally up the hairline.

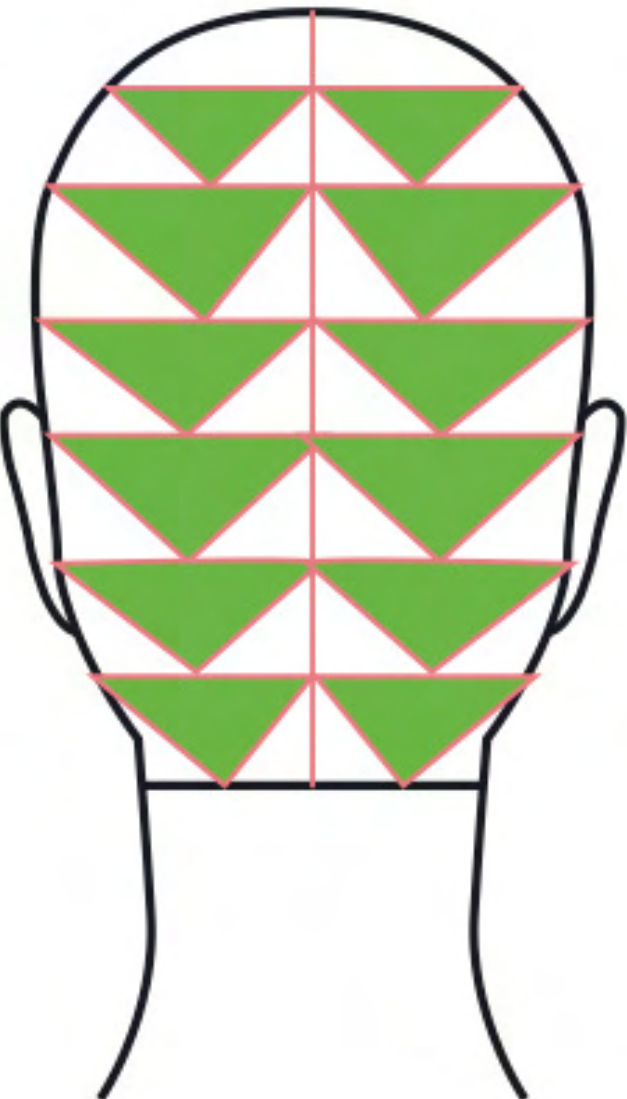
13 Pay special attention to detail at the front as these pieces frame the face.

14 Continue the same technique and repeat on the opposite side.

15 The result: perfect balayage!

Technician – Stepehn Boyle
Model – Alex Fierens

Technique



— Section line
— Application

Balayage



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Year 3 Theory

*Hair style is the final
tip off whether or
not a woman really
knows herself.*

Hubert de Givenchy

Colour Correction

This section teaches you how to correct if your colouring application goes wrong, the principles to colour correction, how to pre-pigment hair, and the removal of artificial colour.



What if colouring goes wrong?

Despite following all of the colour services techniques and best practices, there is still a chance that at some point over the course of your hairdressing career where colouring goes wrong. Perhaps a scalp sensitivity issue may arise, or maybe you will encounter a situation where oxidation agents with foil highlights causes a chemical reaction or hair breakage in a client. It is important, therefore, that you know what to do should such an unfortunate situation occur. Always remove your colour application immediately. Symptoms may include pruritus (severe itching), blistering and crusting.

Allergic reactions can also occur if you haven't completed a skin test. This is why skin testing is a compulsory requirement. Contact dermatitis generally follows sensitisation to an allergen. Oxidation hair dyes are also potential allergens. Symptoms of allergy may include pruritus and oedema (swelling or accumulation of fluid). Allergic reaction testing prior to each exposure is therefore essential. If any of the above happens in a salon, contact your manager immediately for guidance and to comply with company policies.



The principles of colour correction

Colour correction is required when the hair needs to either be lightened because the colour is too dark or darkened because the hair colour is too light. It can also apply when the tone needs to be adjusted to meet the client's correct shade. You will learn how to do these procedures during your practical training.

Pre-pigmenting

Blonde hair must be pre-pigmented before it is dyed a darker colour as putting a dark brown colour directly onto blonde hair will result in hair going a green tone. You must replace warm shades of pigment prior to colouring hair darker, usually using a lightened base.

Removal of artificial colour

You should cleanse your client's hair by using a lightening product and oxidising agent to remove depth and tone from the hair. Lighter bands usually require spot colour with the desired shade. On some occasions, your client may require pre-pigmentation first. Dark bands require spot colouring using a lightener or cleansing agent, you will need to carefully monitor this to get the correct shade.



Questions:

1. If a client is experiencing discomfort, what action should you take?
2. If a client has an allergic reaction, what procedure should you take?
3. Explain why you would pre-pigment blonde hair before turning it brown.

Customer Service

‘Customers go where they have been invited and stay where they have been well treated’

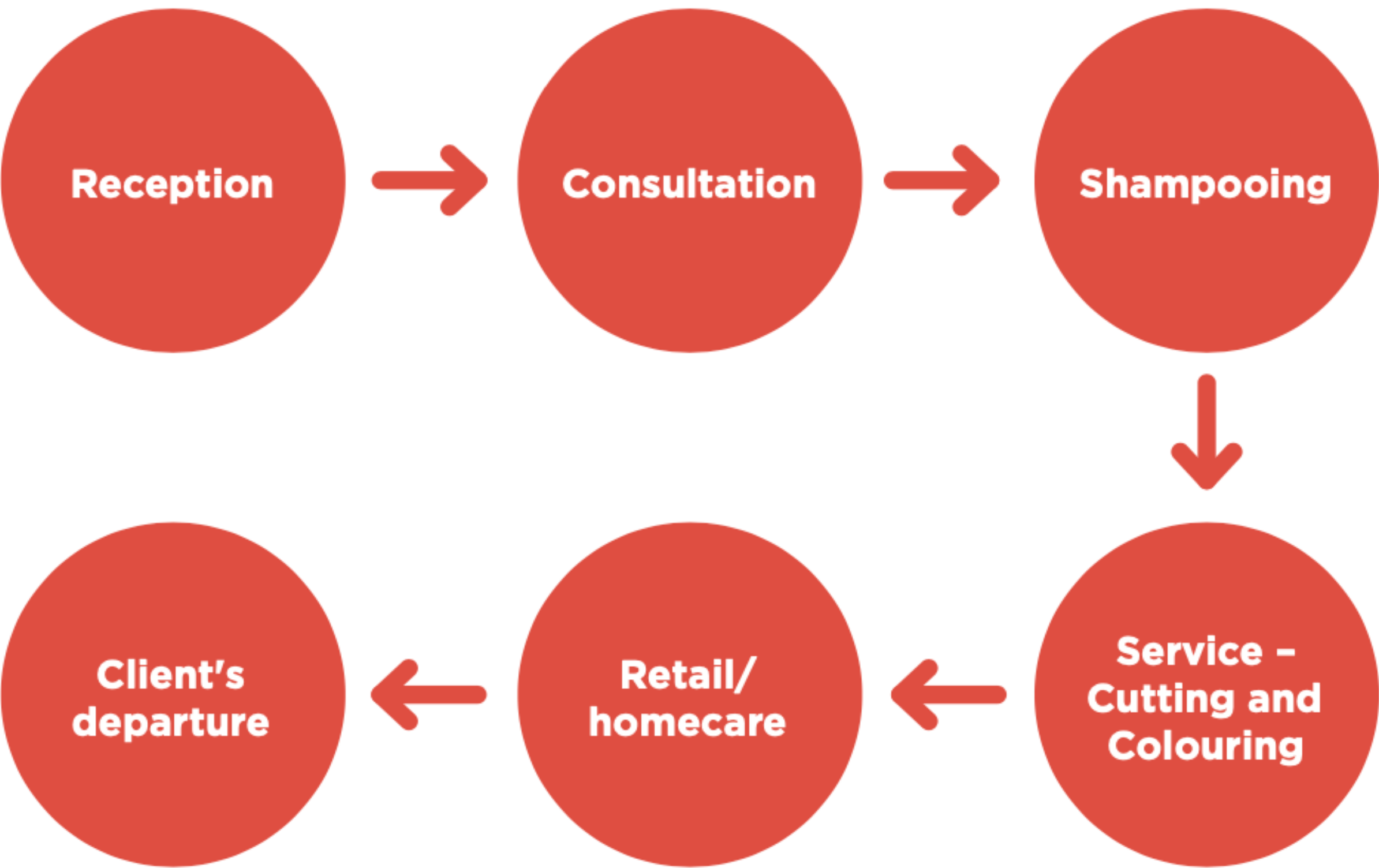


Customers should never be taken for granted. You should offer the same service 100% of the time to 100% of your clients. Bad service can be the main reason many clients choose not to re-visit.

Anybody can provide a mediocre service, It's people who go above and beyond that clients remember and who really make a positive impression. Remember, customer service is one of the most crucial elements in a growing business.

Stylists should look at their columns as their own business. This is exactly how you build a fully-booked column.

Customer journey



These are some tips in the different areas...

Reception

1. We should always have someone to greet our clients upon arrival.
2. Sit a client into a clean station (check company Visual Standards).
3. Present suitable magazines.
4. Ask "Would you like to choose/select anything from our menu?" NOT, "Do you want a coffee?" If they are about to be shampooed, then you can mention "We will deliver your drink when you arrive back from the shampoo room."
5. Always talk upbeat.
6. Let the phone ring 2-3 times before answering. If you are busy, ask them to hold.
7. Constantly check whether your clients have arrived. Do not solely rely on messages from the reception desk.
8. Keep clear of the reception desk when it is not necessary to be there. It can be intimidating for a client.
9. Always smile at clients.
10. Do not leave a client waiting in reception without asking if she/he has been looked after.
11. Always sit a client at a clean section. Busy or not!
12. Always say please and thank you in the salon.
13. Music should be for the client's pleasure. Background music only.
14. We are all representatives of the company, therefore be tolerant, even with difficult clients.
15. Keep styling positions clean at all times.
16. Never walk past a mess in the salon without first trying to put it right.
17. Set an example in addressing a team member during a service. Excuse yourself first.
18. Never refuse a consultation with a client. Remember that a consultation is nearly always a new client who will refer another if satisfied.
19. Always look interested and approachable at the reception area.



Consultation

A key area in customer service is listening to what the client really wants.

You should be able to communicate on a professional level to establish what the client's goals are.

Here are a few tips to get the best out of your consultation.

- Identify what the client's end goal is.
- Find out what he/she liked or disliked about their previous haircuts/colours.
- Offer your client options and knowledge on what he/she can achieve with the hair. Talk about trends... boho curls, braiding pony tails, wet looks, micro fringes and side partings etc.
- Agree on the service that you will provide.
- Always advise your client on homecare.

This should be delivered on a consistent basis. If a client buys a service and likes it, you have to provide that service every time.

Shampooing

- Sit your client at a clean basin.
- Place a towel around the clients neck.
- Tell your client to sit back and relax.
- A little relaxing pressure point head massage (company's own shampoo procedure).
- Always check that the water temperature is ok.
- Talk about which shampoo and conditioner you're using. Recommend treatments.
- Towel dry hair off. Massage pressure points as you are doing this.
- Wipe around the basin, then ask your client to follow you through to the station.
- Don't let your clients see themselves to their own stations. Upstairs or downstairs.
- Complacency is bad customer service.

Service – Cutting and Colouring

- If running late with clients, always apologise and explain, offering them beverage and magazines. (Reception, be aware of the timing of the stylist)
- Make conversation with clients as much as possible, ask questions, and encourage the client to do most of the talking.
- Never talk over a client’s head unless they are directly involved in the conversation.
- Always be polite in the salon, to clients and each other.
- Never argue with another member of the team where a client may hear.
- Always remember that our clients are our best public relations.
- Do not allow the client to leave the salon unhappy.
- Be fully aware of all products and services you offer so that you can relate these to the clients.
- Always work with a happy disposition. Be consistent with your approach to people and please do not bring your moods to work.



Retail/ Homecare

It is your job to recommend clients the proper haircare to maintain their styles at home.

A good opener is to ask “What sort of shampoos do you use at home?” How was the previous shampoo you bought? This will open the conversation.

Remember knowledge equals confidence and confidence equals passion.

Client’s departure

- Always ask how was your visit today?
- Always offer to help put your client’s jacket on.
- Ask if they would like to rebook.

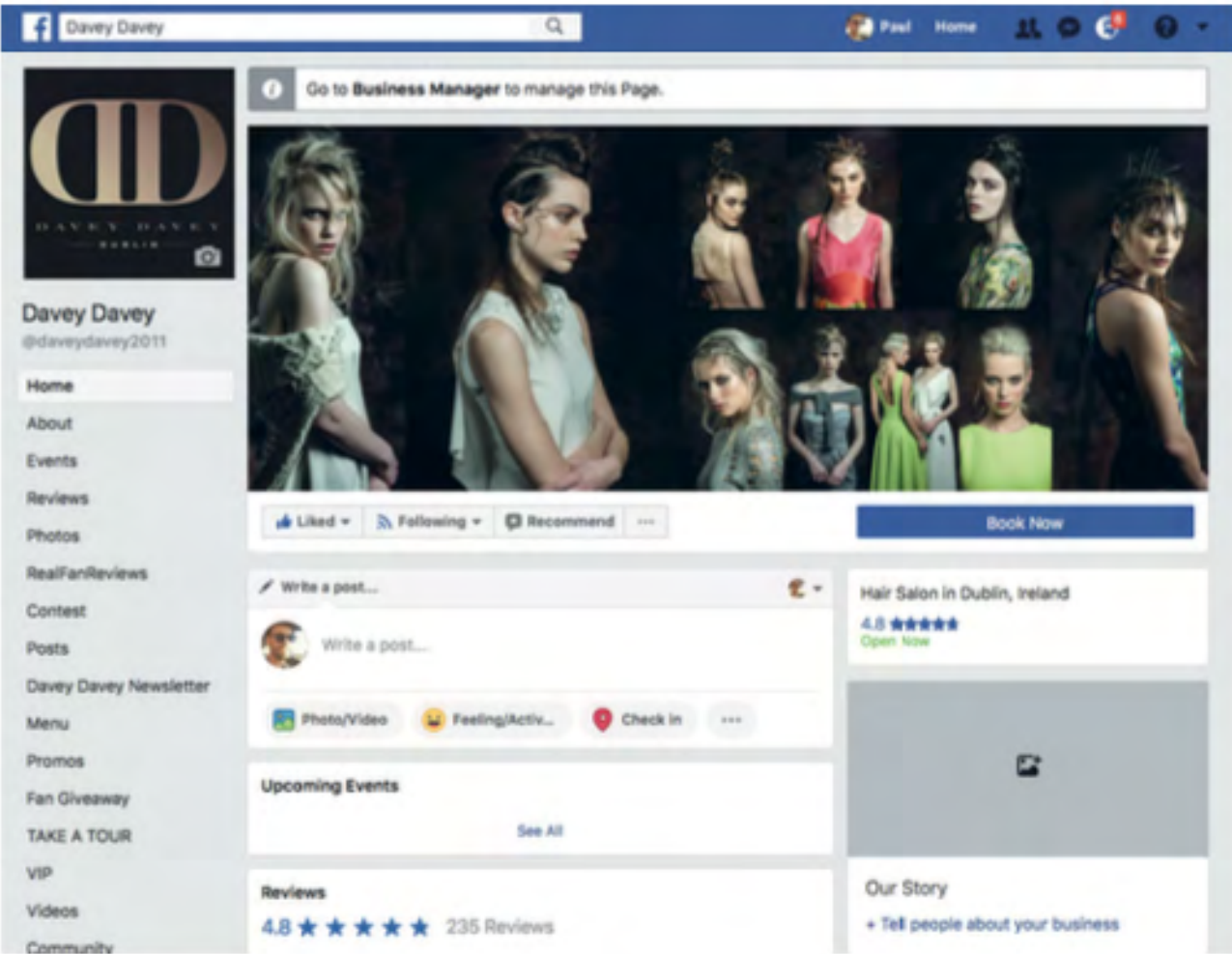
Further tips

- Never arrive after your client in the morning.
- Always check with management before going out of the salon or going home.
- Always tidy up your own rubbish and wash up after yourselves in the staff room.
- Never be too proud to ask for help. If you feel a client is unhappy, you can just say, “I am going to get management over to help”.
- Blow drying and finishing of the hair always needs to be finished at a high standard.
- Cool air to help finish difficult hair. Improve your tension.
- Recommend home maintenance to your clients.
- Without rules and procedures we will only create chaos. To be the best, we need to have standards.

Social Media

Begin somewhere, you cannot
build a network on what you
intend to do.





There is no disputing that the world we live in is a visual one, and, arguably, never more so than since social media erupted. As such, social media should never be overlooked or underestimated when it comes to promoting and validating your business. It is a great advertising tool, it showcases the range, depth, and quality of the products and services you provide, and it plays an important role in building and endorsing your brand as well as engaging clients with it. New channels are emerging all the time and older channels continue to evolve, creating more and more opportunities for you and your business to get the most out of social media. And let's face it, practically everyone is on it - so if you want your work to be seen and your products and services to sell, social media is the place to get seen. As a hairdresser, then, it's essential to have professional social media accounts and it's crucial that you keep them up-to-date and use them to interact with clients and prospective clients.

Before social media, hairdressers spent so much time networking and trying to get their work published in magazines. Taking days out of the salon and using their personal time to try to build a reputation that put their work above all the competition within the industry wasn't as easy as it is now with social media. Finding platforms to promote ourselves was a lot more difficult and competitive. Now, you have platforms at your fingertips that will leverage your work and promote it - platforms that can reach thousands, even millions of people, across the world. With social media, the world really is your oyster!

Social media has let us now become our own media companies. We can create our own audiences and deliver messages daily to them. This does come with commitment though. You need to stay focused and keep your eye on the ball. I recommend you post across all social media platforms several times a day. But experiment

with it. What's important is that you are consistent in your messaging and tone. If you see that people respond better to certain visuals and posts, then create more of them. Monitor the impact your posts have and learn from those insights. Give your fans and followers more of what they want to see. And keep up-to-date with market and season trends so that you know what people are engaging with.

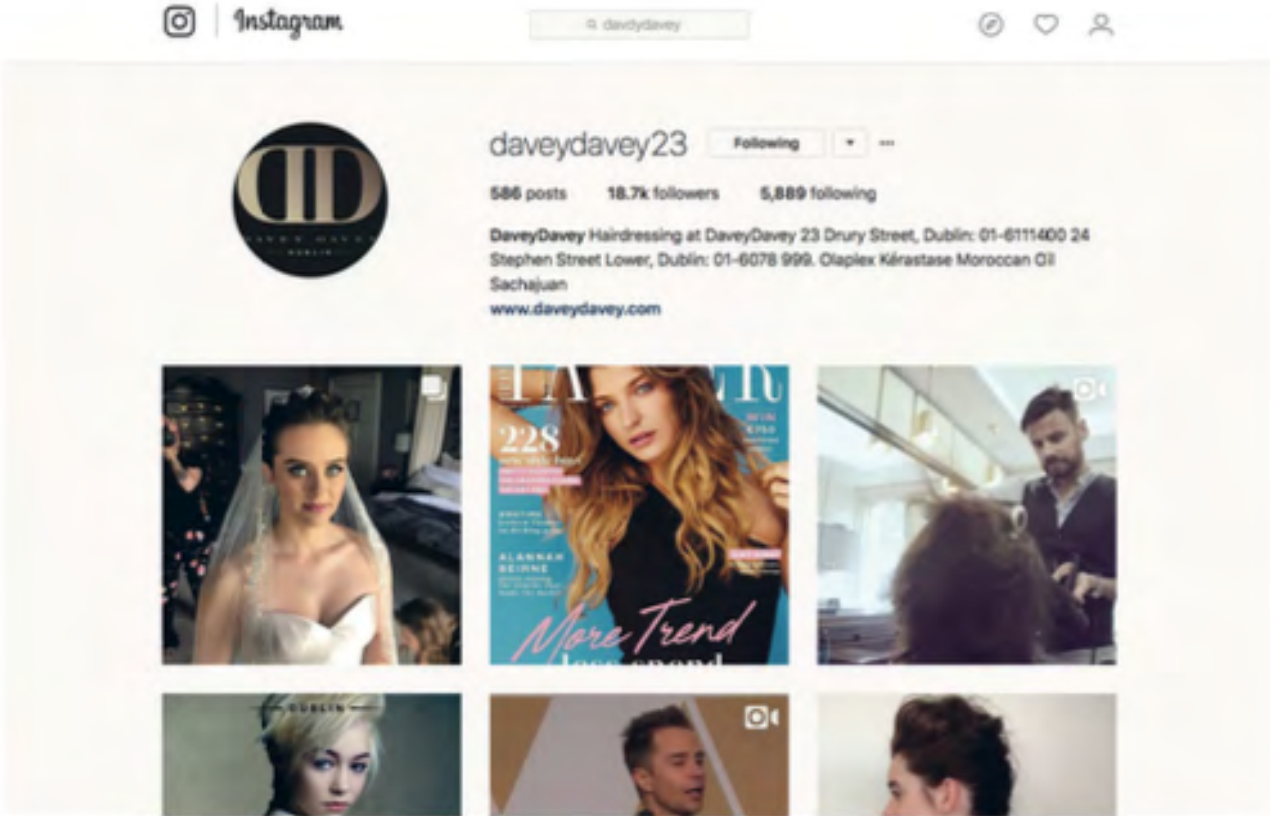
I recommend you niche down on a specific area and become an expert and then showcase the impact of your work to the world. Be creative with becoming an expert. Remember this: some of the world's most famous hairdressers were famous for specific cuts, colouring, or up-styling looks. Being an expert in one particular area creates media attention for you and you can use this as your unique selling point (USP) on your social media channels.

Facebook and Instagram are really great for visual impact and starting a conversation with your fans and followers and (prospective) clients. We now have Facebook Live along with Instagram Live to deliver direct messages to our audiences too, so anything is possible.

We recommend posting the following types of content on your social media channels:

- Before and after photos
- Video footage of you working on techniques, rather than just the finished look
- Special products you love to use. These are product endorsements
- Events you may be involved with, such as shoots or catwalk shows. Document it all - people want to know and follow your story!

As time evolves, we must evolve with it. Social media is changing all the time and we all need to move with it to stay ahead of the game.



A woman with a crown of pins and braided hair, wearing a colorful patterned dress, looking over her shoulder. The background is dark and textured.

Year 3 Practical

Cutting

Staying focused is an important part of your hairdressing journey. If you really want something, you will find a way; if you don't, you'll find an excuse!

Paul Davey

Men's Diagonal Cut

This classic tailoring technique will provide you with the perfect cut for any head shape. This technique can be offered in many different lengths. It shapes hair shorter through the back and sides, builds up weight through the occipital bone and will leave a contrast in length through the top. This length through the top can be cut as a square layer, round layer, vertical or inverted layer.

Suitable hair textures

Fine, medium thick hair, and thick hair.

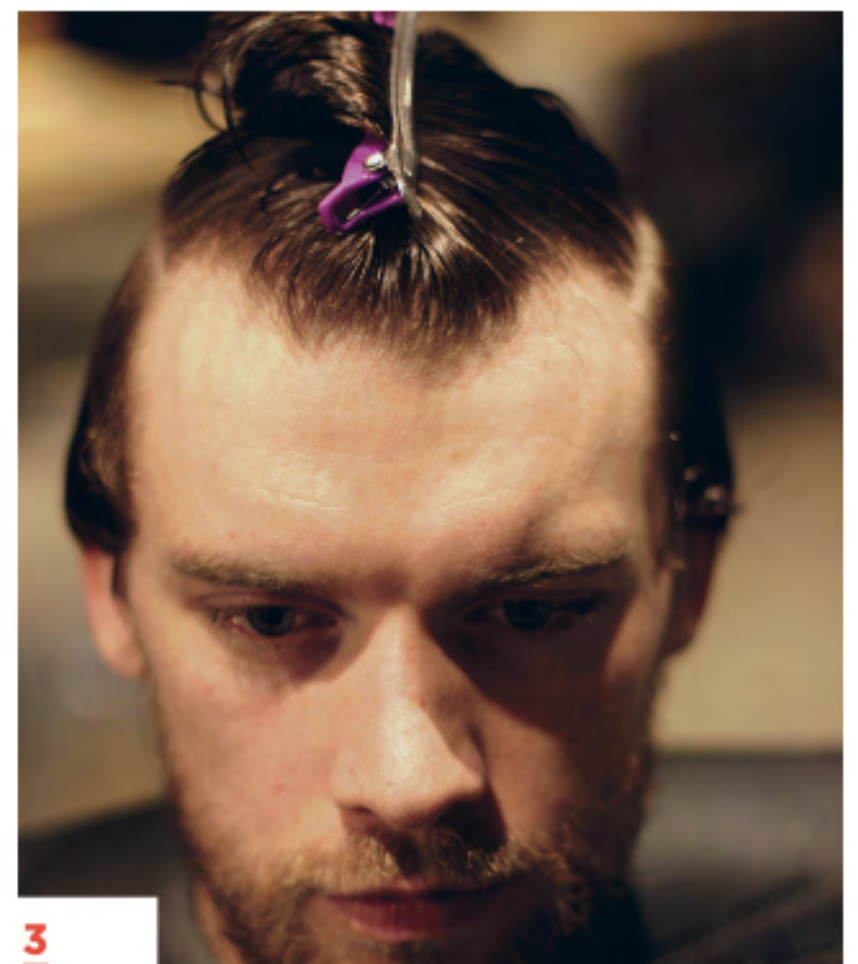
Top tips

When texturing, make sure you take clean, combed sections to ensure you can take fine pieces of hair off. The finer the texturing, the better the hair grows out.

You always run the razor up to the hairline rather than putting definite lines in. This gives you a more natural finish.

Body positions

Always stand parallel to your section.





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1 Before.

2-3 After shampooing hair, section the hair into a horseshoe section and blow dry the sides dry. This makes it easier to cut.

4-6 Take a diagonal back section and club cut to desired length. Elevate hair 90 degrees out from the side of the head.

7-8 Continue the same diagonal back sections and cut into the nape area.

Top tip: It is important to keep the same tension during each section.

9-12 As you reach the back of the head, from the crown to occipital bone. You should pivot your sections and over-direct to leave length through this area.

Although from the occipital bone down to the nape area, maintain cutting the hair the same length as the sides.

13 To cross check, always go perpendicular to your section.

Men's Diagonal Cut





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14-19 Continue with the same technique on the opposite side.

20-21 Always check each cut section before moving on, and balance with the opposite side. To do this, stand behind the head and by using your index finger and thumb, pull out the hair in the same place on each side. Feel for the correct hair lengths symmetrically.

22-24 Always tidy up the hair line either by point cutting or club cutting.

Follow the natural angles of hair line and keep the elevation no more than finger depth.

25 Take a profile section one inch in width through the middle of the head.

26-29 Elevate the hair 90 degrees from the top of the head and angle your fingers 45 degrees and point cut. This will maintain length through the front area and leave the hair shorter towards the crown.

Men's Diagonal Cut





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30-32 Take a radial section and then pivot in radial sections by elevating the hair vertically. Blend hair in with your previous diagonal back sections.

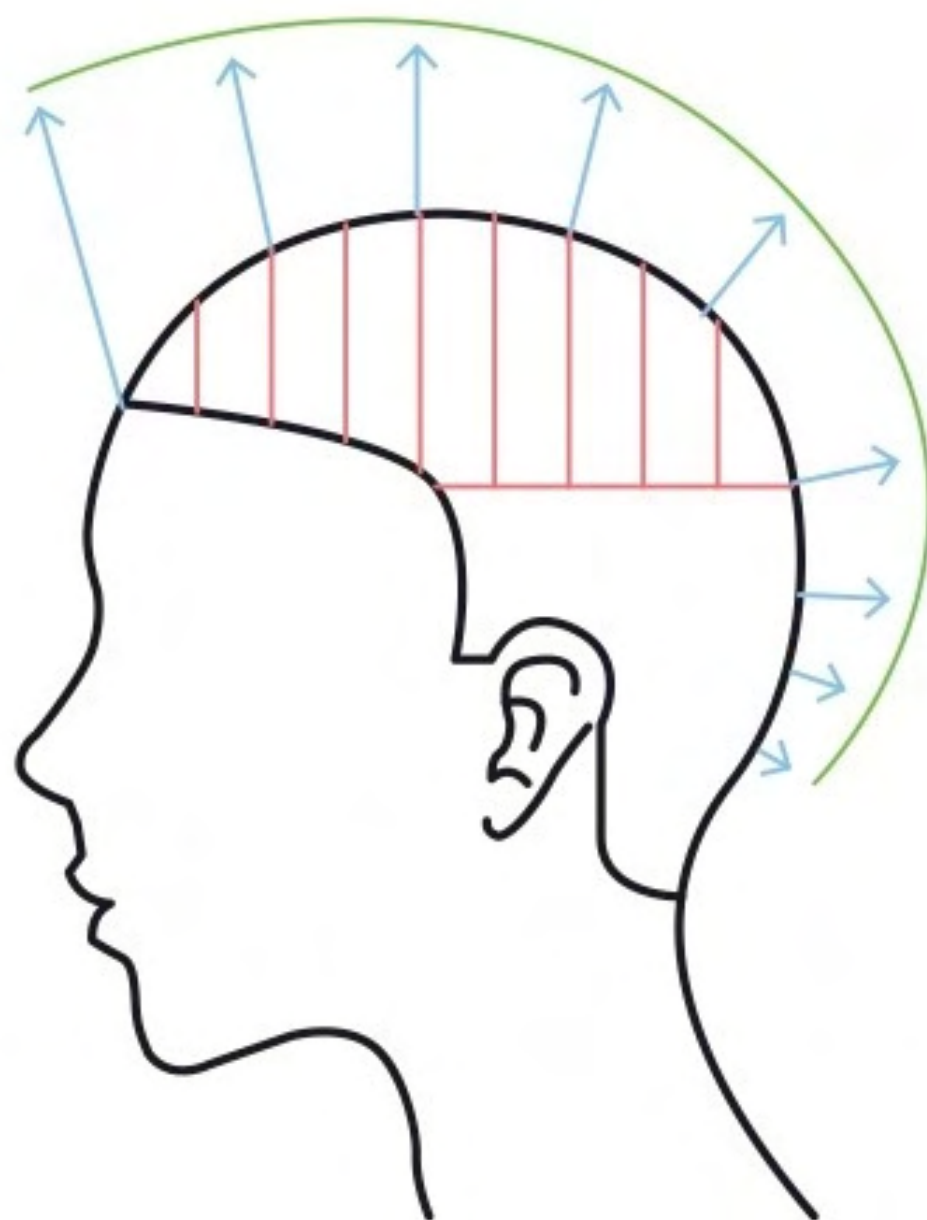
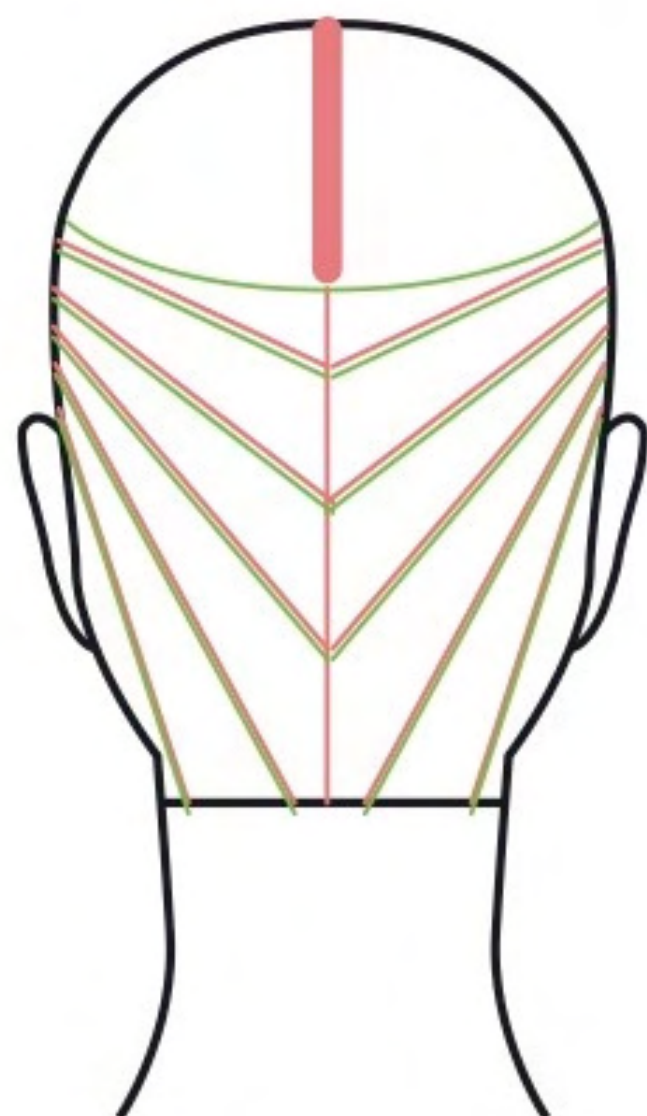
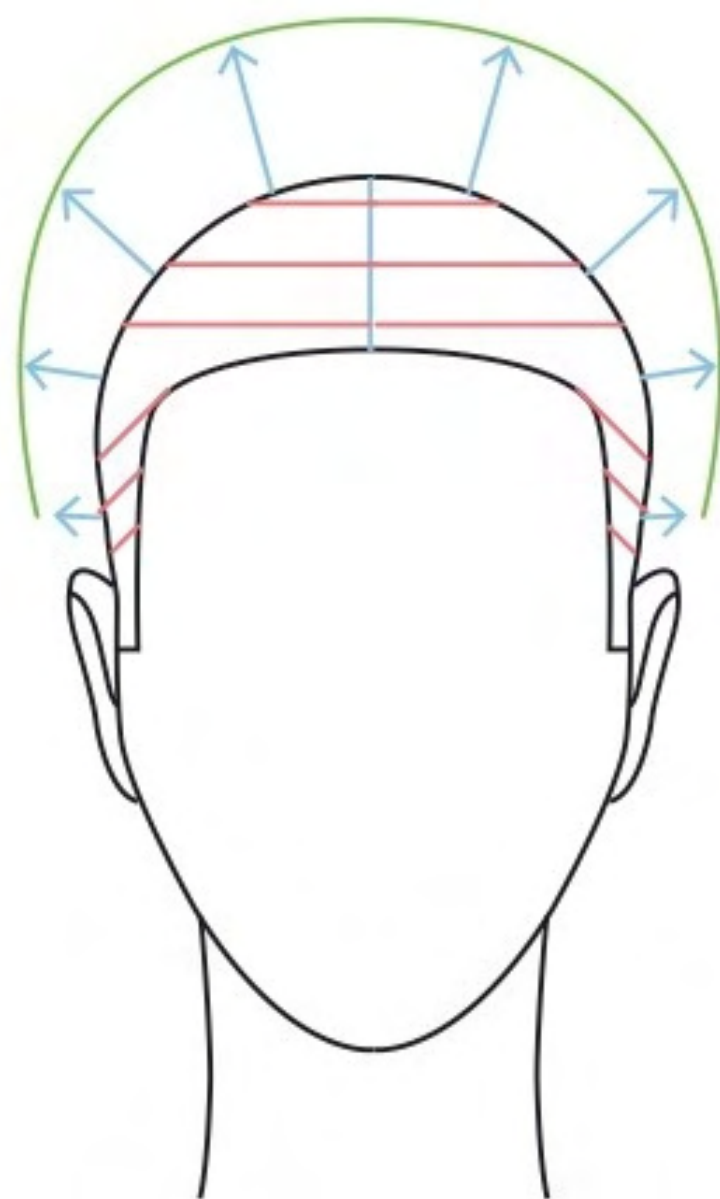
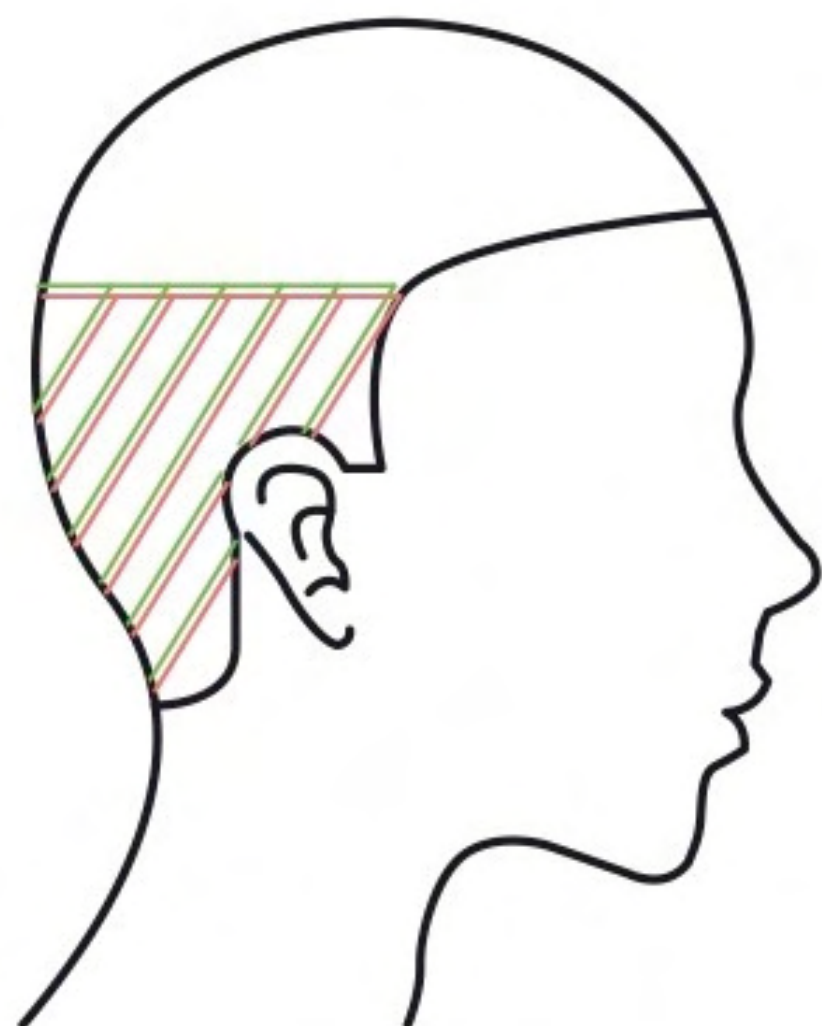
33-38 Take horizontal sections across the top of the head and blend to your central profile section. On this occasion, your elevation is 90 degrees from the curvature of the head. So this removes more weight through the top. As you work towards the front, these areas are not connected to the diagonal back area. This is called a disconnection.

39-40 Blow dry hair into the desired style. Then point cut into the hair one inch deep parallel to the hair. This removes the weight line and gives greater versatility.

Then remove any untidy hairs around the hairline by using the razor or cut throat. See scissor over comb technique for explanation.

Stylist – Rob Hynes
Model – Troy Tyson

Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**

Men's Diagonal Cut



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Scissor Over Comb

This classic tailoring technique will provide you with the perfect cut for any head shape. It shapes hair short through the back and sides, builds up weight through the occipital bone and will leave a contrast in length through the top.

Suitable hair textures

Fine, medium thick hair, and thick hair

Top tips

When texturing, make sure you take clean, combed sections to ensure you can take fine pieces of hair off. The finer the texturing, the better the hair grows out.

With the cut throat, you can practice on a balloon. Lightly glide parallel to the skin using a little water on the skin to prevent cutting.

You always run the razor up to the hairline rather than putting definite lines in. This gives you a more natural finish.

Body positions

Always stand parallel to your section.



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1 Before.

2 After shampooing the hair, section the hair into a horseshoe section and blow dry the sides dry. This makes it easier to cut.

Start at the side hairline and place the comb onto the scalp, make sure you move your scissors in line with your comb. It should have a fluid movement as you work up the head.

3-6 Continue upwards to the horseshoe section. As you work up towards the horseshoe, elevate the comb out away from the head in subtle movements. This will give you a blend.

7-11 Continue the same technique alongside the first section.

12-17 Use this same technique for the diagonal back section. This will help shape into the occipital bone area.

Continue the same shape on the opposite side.

Scissor Over Comb





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18 You will be left with a 'V' shape at the back of the head.

19-23 Continue with the same technique working upwards towards the occipital bone.

26-27 Pivot in radial sections and elevate vertically.

28 Take a profile section one-inch in width through the middle of the head.

29 Continue by elevating the hair vertically and blend by point cutting until you meet your profile parting.

30-31 Elevate hair 90 degrees and blend using your guide and continue until you reach the front hairline.

32-33 Take horizontal sections across the top of the head and blend to your central profile section. On this occasion, your elevation is 90 degrees from the top of the head as you will want to maintain a little length in between your central profile and the top of your previous scissor over comb blend.

Over direct your last front hairline section back to the previous section. This will maintain length through the hairline.



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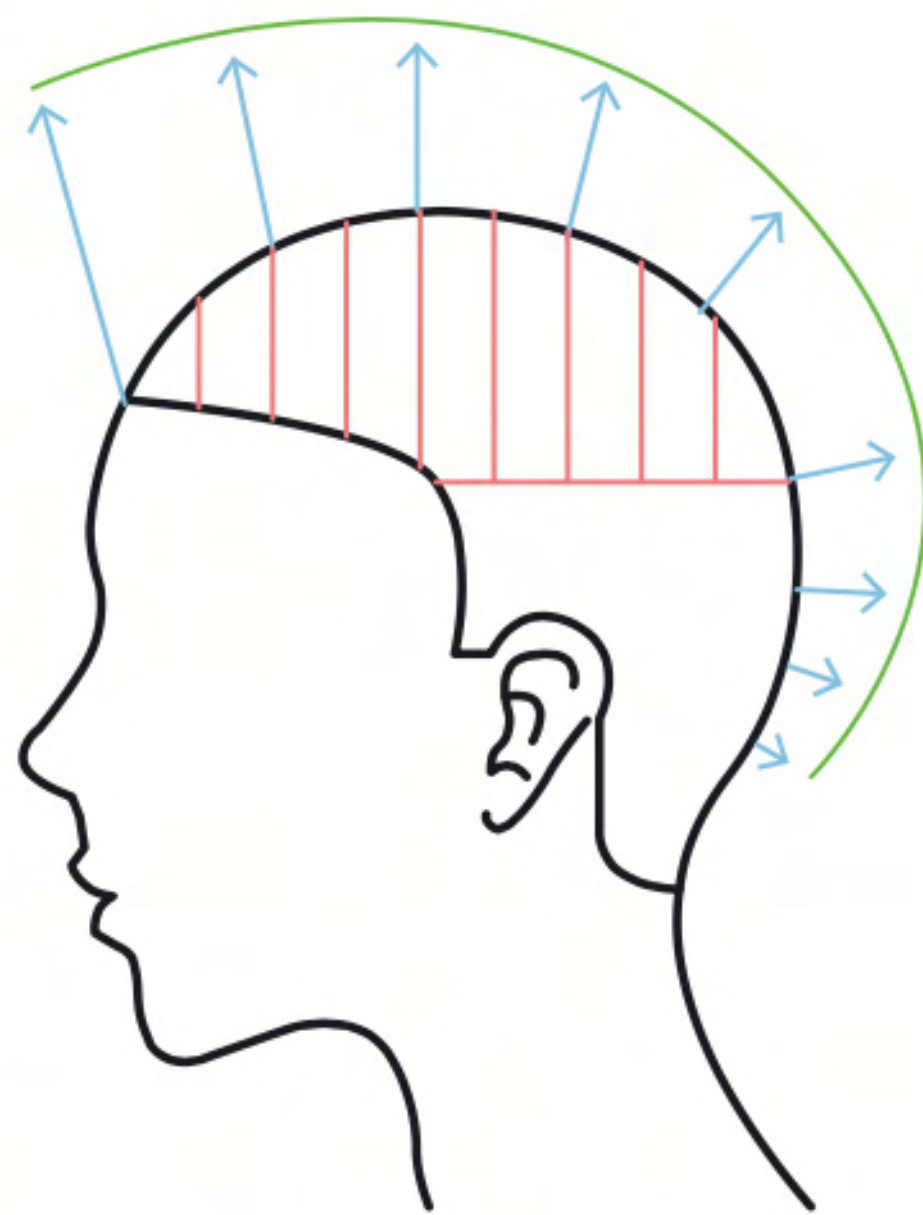
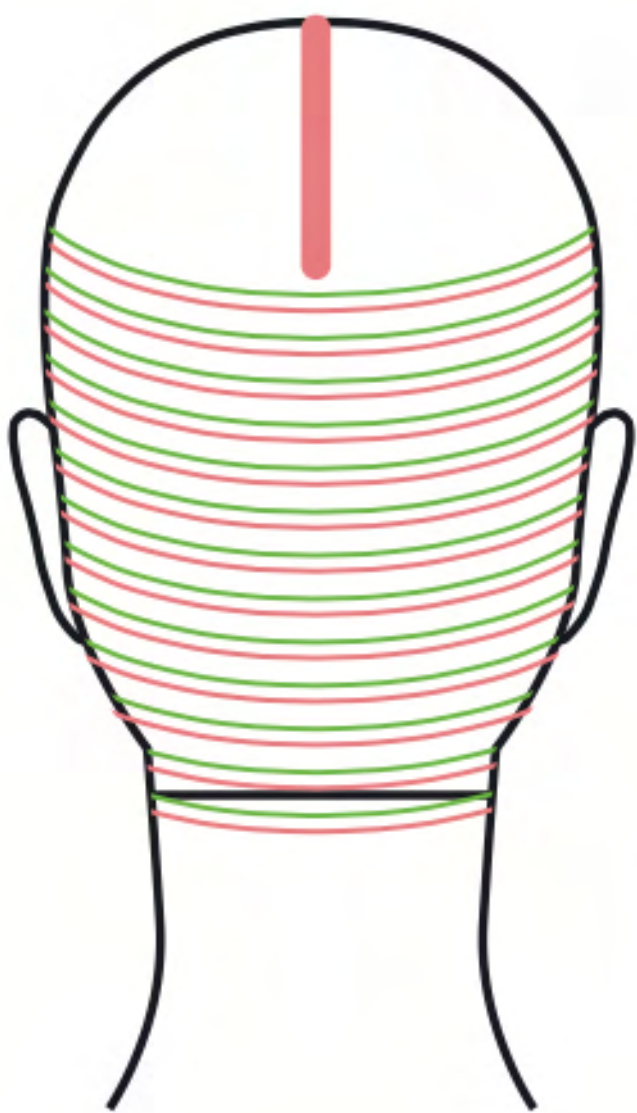
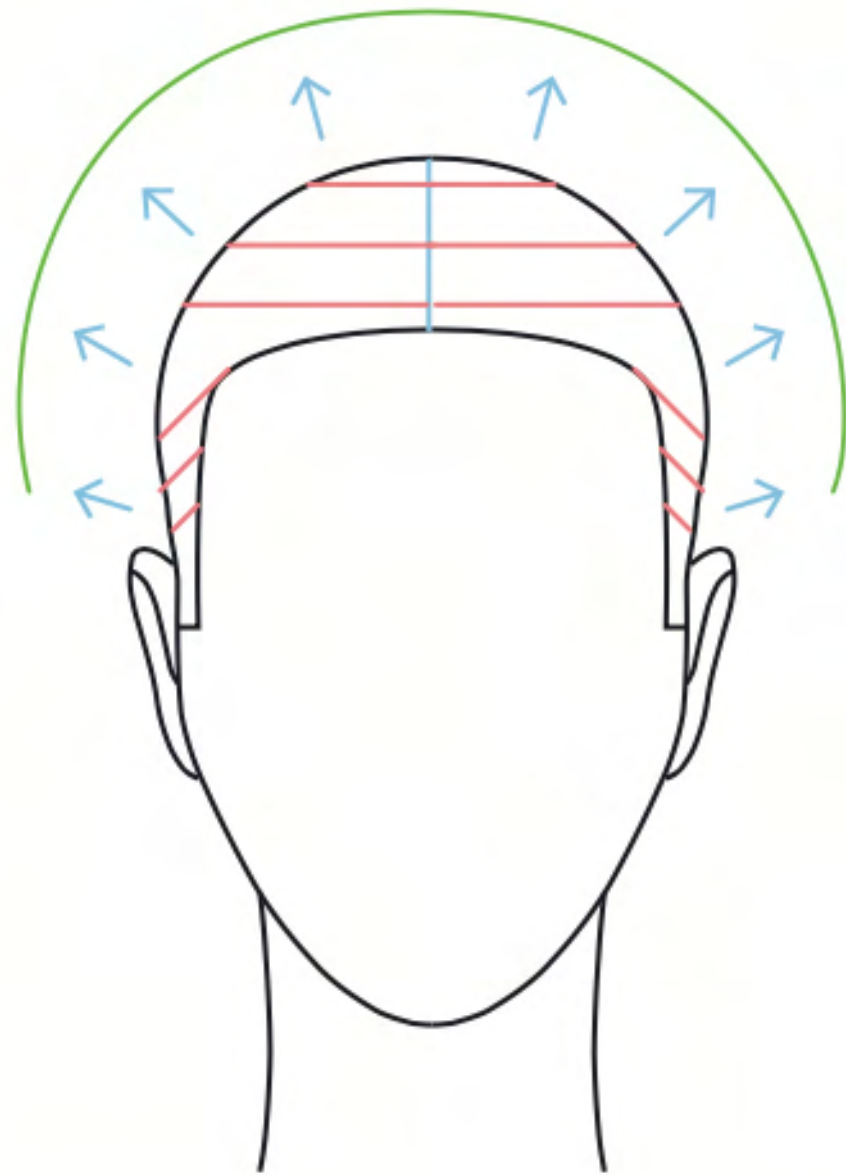
34-35 Use vertical sections working parallel from the back to the front hairline to blend. Remember, over direct the last section back to the previous one to maintain length at the front hairline.

36 Blow dry hair into the desired style. Then point cut into the hair one-inch deep parallel to the hair. This removes the weight line and gives greater versatility.

37 Another texturing technique is using the comb and point cutting parallel to the hair to soften the blend.

38-39 Here you can see two examples of cutting the nape hair. The first example shows this technique being performed with a cut throat. If you don't feel comfortable using one of these, you can use the electric razor (as shown in the second example).

Technique



-  **Section line**
-  **Cutting line**
-  **Overdirection / Distribution**



Scissor Over Comb

Heat-activated Setting Spray

— OUR —
#1
BACKSTAGE
FAVOURITE*



Discover PLI
by **TECNI.ART**

Follow us backstage @lorealpro #lorealproire

L'ORÉAL
PROFESSIONNEL
PARIS

* PlI is our number 1 product to use in our range of backstage styling products.

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Year

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Practical

Pin – Ups

*You need to surround
yourself with people
that affect you rather
than infect you*

Paul Davey

Chignon

This technique can be worn with classic or contemporary styles. It may look quite straightforward although this needs practice to perfect.

Top tips

Make sure you prep the hair with volume mousse or some form of prepping product. The hair should feel a little gutsy. For more volume classic looks, you should prepare the hair in heated rollers.

Tools

You will need a bunji hair elastic. This is an elastic with 2 hooks on. It is used to simplify putting hair into pony tails. You will also need kirby clips and a cushion/paddle brush.





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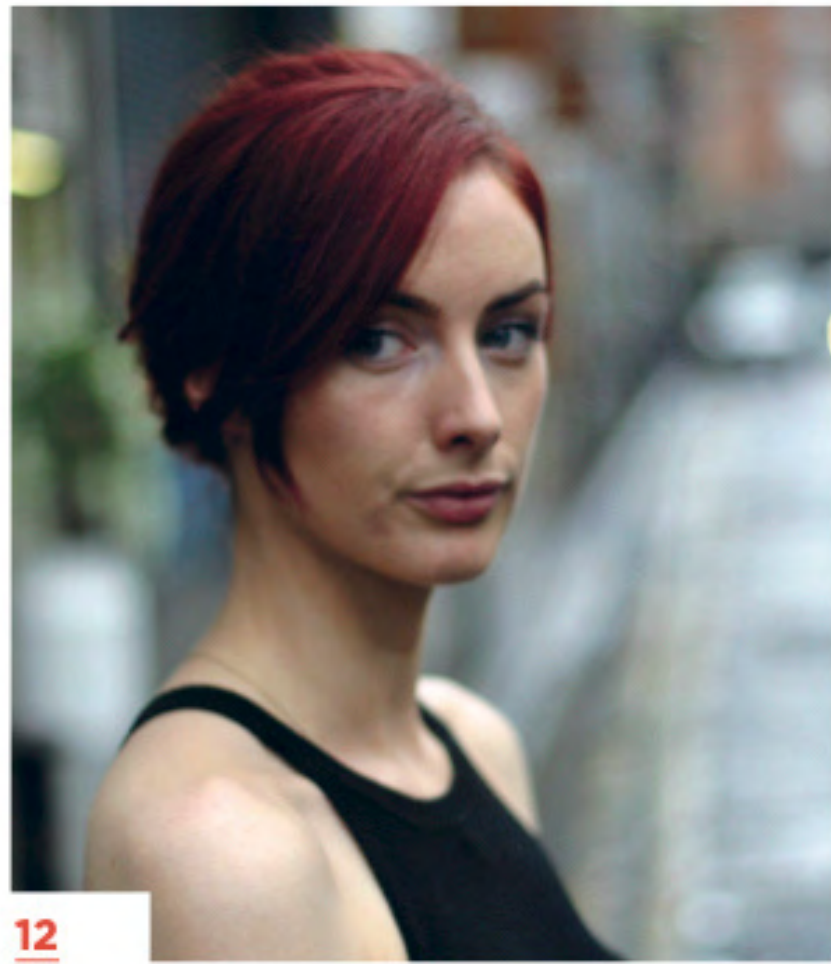
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1 Before. Model hair has been shampooed and prepped with a volume mousse. We blow dried the hair into a flick or curly blow dry with lots of volume.

2 Loosely brush all the hair back towards the occipital bone and hold your hand firmly.

3-4 Hook the first end of the bunji and wrap it around the hair and firmly tighten. Place the 2nd hook and secure elastic.

5 Pull the hair out to each side to tighten elastic further.

6 Twist the hair around in an anti-clockwise direction.

7 Roll the hair anti-clockwise onto the right side of the head.

8 Place the Kirby clip directly towards the head. Pinch some of the hair from the chignon and underneath hair with the clip, then turn the clip away from the roll (You should feel tension at this stage). Slide the clip towards the bunji elastic to secure.

9 Continue rolling the hair on the left side and repeat the clipping in the same location on the opposite side.

10 Continue rolling the hair to the ends. Then secure with a clip. You can add extra clips anywhere around the chignon to ensure style is secure. Always direct the clips towards the head pinching part of the chignon and underneath hair. Turn the clip away from the chignon and slide towards the bunji elastic.

11-12 The finished look.

French Pleat

This classic technique, famously worn by Audrey Hepburn, has been around for decades. It may look quite straightforward although this needs practice to perfect. It can be used for many pin up styles, from classic to contemporary. Volume, messy or curly through the front complemented by the French pleat at the back.

Top tips

Make sure you prep the hair with volume mousse or some form of prepping product. The hair should feel a little gutsy. For more volume classic looks, you should prepare the hair in heated rollers.

Tools

You will need a backcombing brush, a paddle brush and kirby clips or U-pins





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1 Before.

2 Roughly section the parting and crown area. Back brush the hair starting at the crown. Make sure whenever you back brush, your root is firm.

Work in horizontal sections and back brush wherever you need to increase volume.

3 Section roughly a vertical section from the parting down to the top of the ear and clip away from the rest of the hair. This section will be the last piece to go into the style.

This section can vary depending on where your volume over the crown will be.

4 Gather the rest of the hair and brush towards the hair that has been clipped away.

5 Use Kirby clips and secure hair right to the root. This 1st part helps hold the hair in place for the 2nd part

6 Hold your hand securely along the clips to prevent disturbing the secured hair. Then brush hair back in the opposite direction. Remember not to introduce the first clipped away area. This is to be kept till last.

7 Roll the hair around your index finger keeping the roll centred.

8 Place the Kirby clip parallel to the way the hair has been brushed. Pinch some of the hair with the clip from the roll and direct it around and underneath your index finger. Make sure the clip grabs some of the hair that the roll will be sitting on. You should feel tightness (tension) around your finger as you do this.

Remember do not open the clips, keep them closed for tension.

9 Continue clipping up in the same way.

10 The clip should be inserted from the right side to the left in a semi-circular movement.

11 Continue up by clipping and securing the hair. At this stage, you can remove your finger as the hair will be secured.



12 Secure any area that needs tightening.

13 Clean and tighten the top area.

14 To join the front section, you must brush/comb the hair into the desired look over the forehead. The hair should drop lower over one side, above the eye area. Then style the hair parallel to the back section and roll it into/on top of, the underneath section. Pin with Kirby clips to secure.



French Pleat



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Dutch Plait

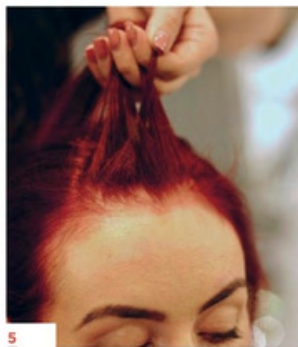
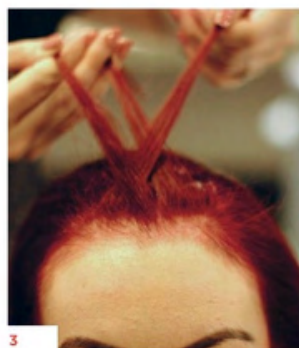
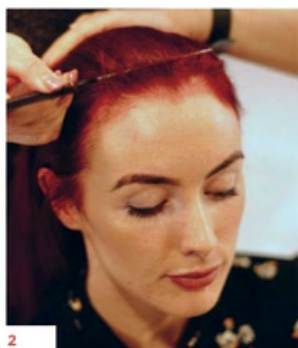
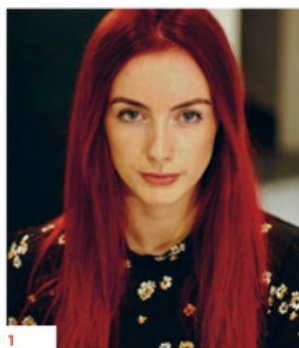
This is a classic braiding technique that can be used throughout your career. It can be worn with classic or contemporary styles.

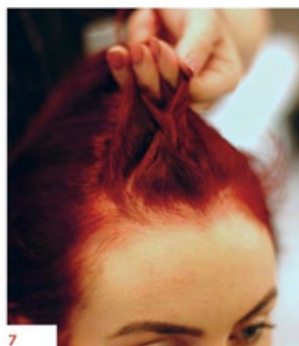
Top tips

Practice makes perfect. You might not get this straight away but you will get there in the end if you put the work in.

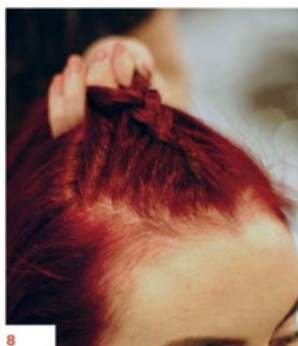
Tools

You will need a tailcomb and hair elastics.

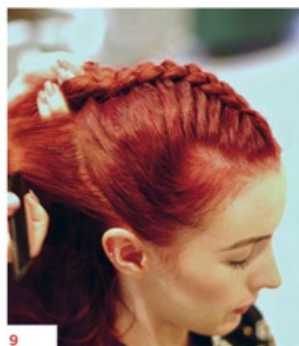




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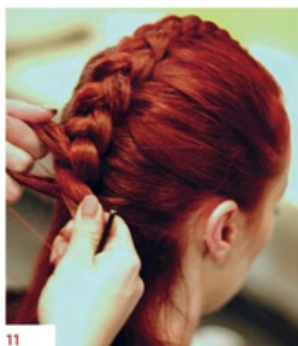
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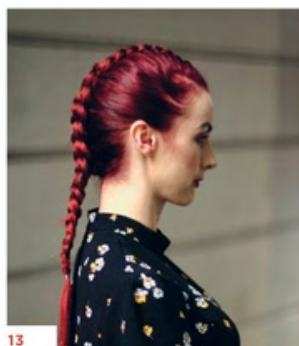
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1 Before.

2 Blow dry the hair back away from the face into the direction of the braid.

Take a small horizontal section at the front hairline and section into three identical size sections.

3 Think of the sections as 1, 2 & 3 to begin the braid. Once you start the braid, we then move into the outer strands.

Place 1 underneath 2 and over 3.

4 Take a clean small section from the right side of the head and add into 2.

5 Place added hair from 2 underneath 3.

6 Take a clean small section from the left side of the head and add into 1.

7 Place added hair from the left side underneath 2. Then add small sections of hair from the right side and add to the outer section and go underneath the middle strands.

8 This technique will keep repeating by adding hair from either side alternatively. When adding hair to the outer section, the outer section goes underneath the current middle section.

9 You should see the Dutch braid developing.

10-11 Continue in small sections working towards the nape area.

12 When you reach the nape area. You will now have more hair to add. Keep placing the outer sections going underneath the middle section.

Use a little hair elastic to secure the bottom.

13 Finished look.

Stylist – Mel Kulljancic
Model – Kim Mulligan

A photograph of a woman from the back, showing her hair styled in a Dutch braid. The hair is a vibrant red color. She is wearing a black top with a white and yellow floral pattern. The background is a blurred, light-colored wall.

Dutch Plait



French Plait

French Plait

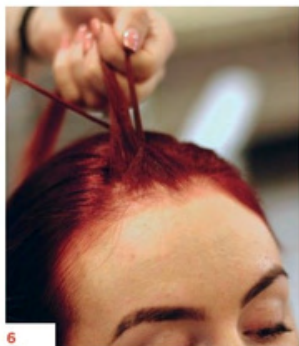
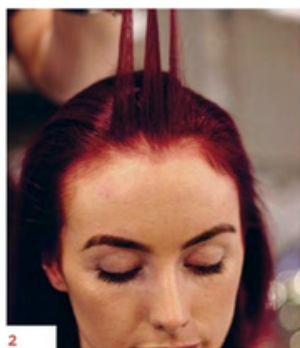
This is another classic braiding technique that can be used throughout your career. It can be worn with classic or contemporary styles.

Top tips

It may take time to master this technique. But, practice makes perfect so keep persevering!

Tools

You will need a tailcomb and hair elastics.

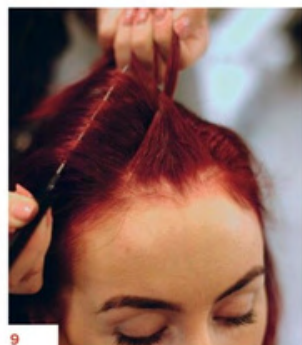




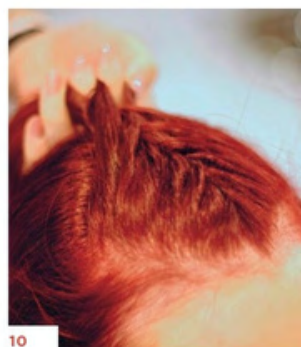
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1 Before.

2 Blow dry the hair back away from the face into the direction of the braid.

Take a small horizontal section at the front hairline and section into three identical size sections.

3 Think of the sections as 1, 2 & 3 to begin the braid. Once you start the braid we then move into the outer strands.

Place 1 over 2 and underneath 3.

4-5 Take a clean small section from the right side of the head and add into 2.

6 Place added hair from 2 over 3.

7 Take a clean, small section from the left side of the head and add into 1.

8 Place added hair from the left side over 2.

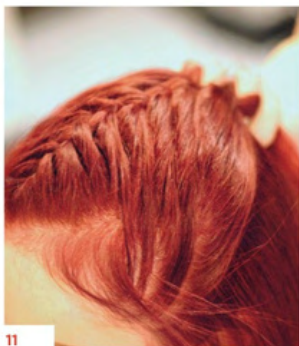
Then add small sections of hair from the right side and add to the outer section and go over the middle strands.

9 Keep taking clean small sections from the right side of the head, and add into 1.

10 Repeat this technique by adding hair from either side alternatively. When adding hair to the outer sections, the outer section goes over the current middle section.

You should see the french braid developing.

French Plait



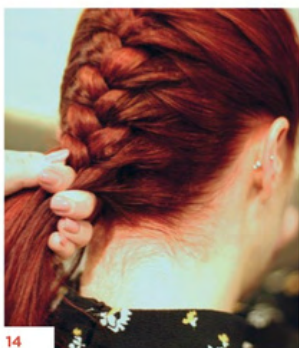
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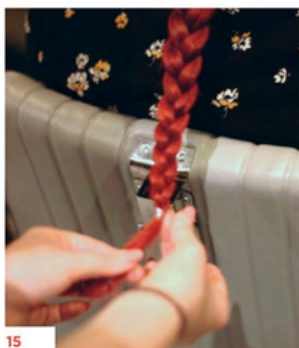
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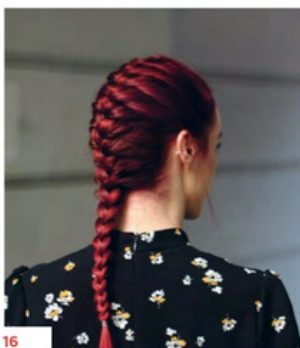
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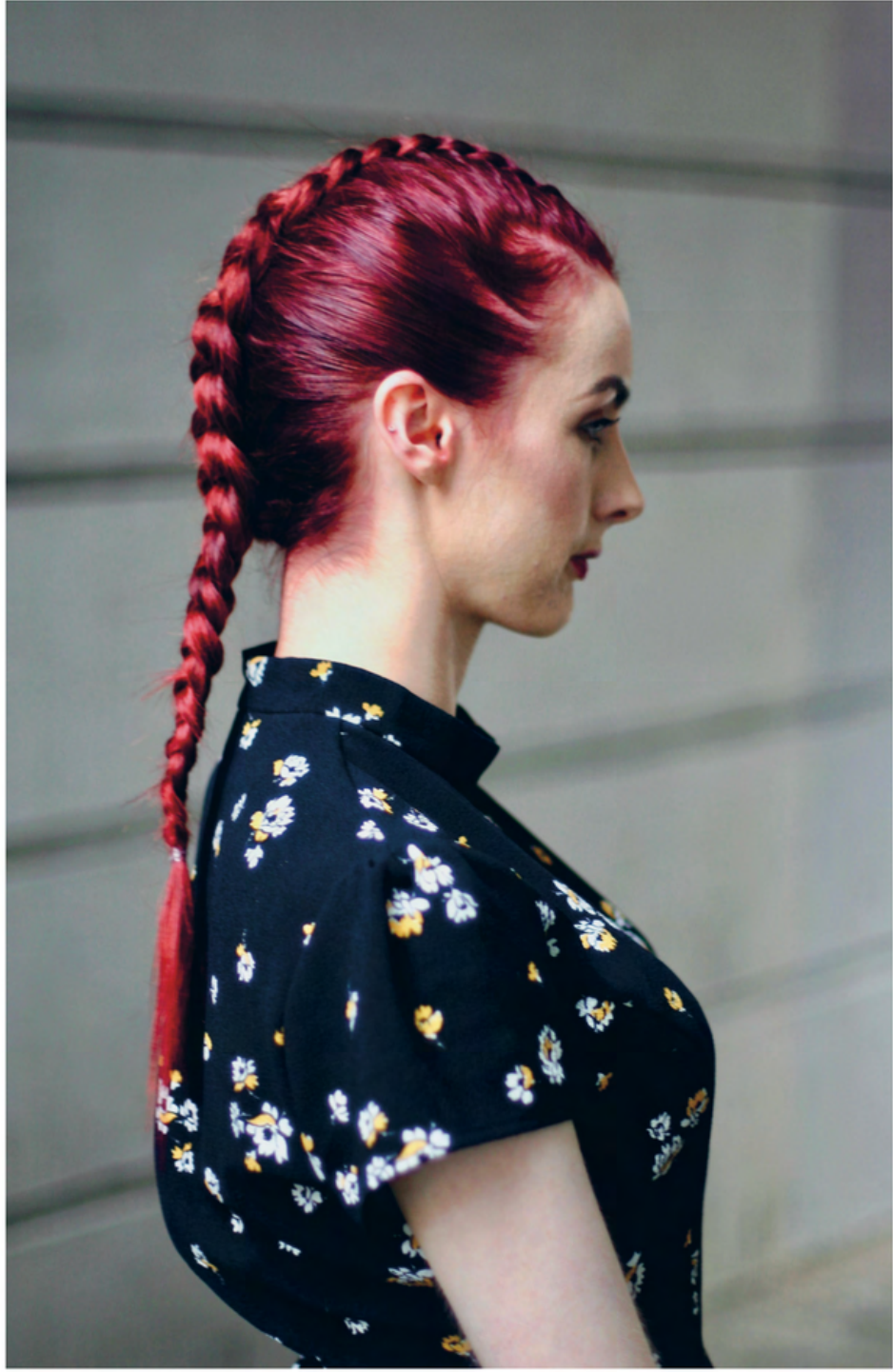
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11-13 Continue in small sections working towards the nape area.

14 When you reach the nape area, you will have more hair to add. Keep placing the outer sections that you add over the middle section

15 Use a little hair elastic to secure the bottom.

16 Finished look.



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Year
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Practical

Colouring

*Be yourself, everybody
else is already taken*

Oscar Wilde

Reverse Horseshoe

This technique is ideal for clients who want a contrast in colours. The contrast in colours is achieved by using two different shades. These colours can have minimal or maximum contrast, vibrant or subtle colouring, depending on your client's desired look.

Hair types

This colouring technique is suitable for all hair types.

Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand directly in front of the section you are working on. Your client's head should be upright.



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1 Before.

2 Section hair into a horseshoe. This is created by taking a section from high recession to below the crown, then from there back to high recession. Ensure that a slight curve is created below the crown. This creates a horseshoe. Then, divide it into three equal parts.

3 Starting at the right hand side at the back, take a diagonal section.

4 Weave this section, using your desired weave. Here we use a textured weave.

Apply colour from the roots to the ends, fully saturating the hair. Then fold the foil classically.

5 The next section is taken diagonally, in the same way as the first section.

6 This section is sub-divided and weaved using a textured weave. Apply colour using the same method as before. In this example, we used an additional colour and alternated between the two tones.

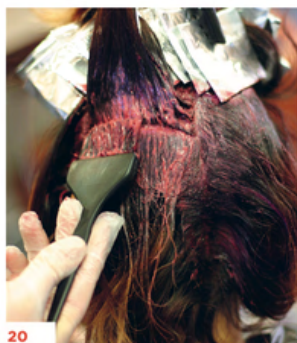
7-8 Continue this pattern and angle of foils.

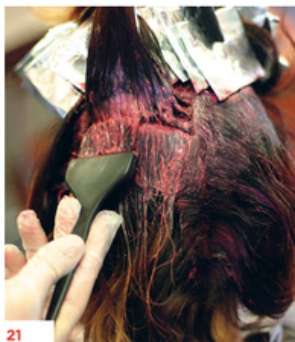
9 The back section is now complete.

10 Start the middle section by taking a diagonal section, but at the opposite angle to the first section. This creates a mirror image of the first section.

11 Use the same textured weave and alternate the chosen colours. Apply colour to the hair from the roots to the ends, fully saturating the hair.

Reverse Horseshoe





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12-13 Continue this technique to the end of the section, ensuring you maintain the angle. This is very important.

14-15 At the front section, weave the diagonal angle, repeating the angle used in the first section. Colour the hair as before.

16-17 Continue this technique, alternating the chosen tones/colours until the end of the section.

18 Lift up the horseshoe section to make it easier to apply the surrounding colour. NOTE: surrounding colour only needs to be applied if needed or desired.

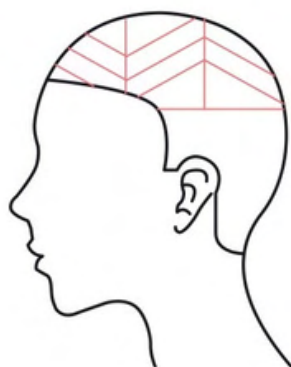
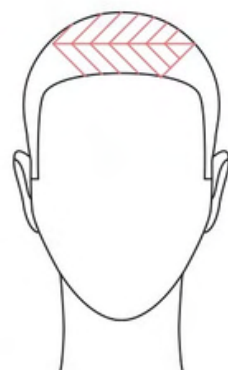
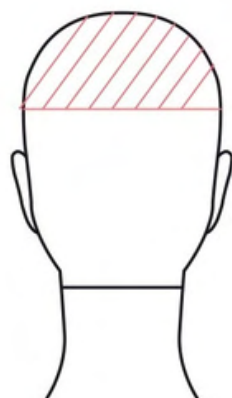
19-22 Apply the chosen colour underneath the horseshoe first. This makes the colour application cleaner and neater. Here we applied it to the roots first and then brought it through the ends.

23 Carefully apply colour between foils, followed by the roots, and then bring the colour through to the ends.

24 The colour application is now complete.

Technician – Stephen Boyle,
Model – Julianna

Technique



 **Section line**

Reverse Horseshoe



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Ombre

This technique is specifically applied to clients who want a contrast in colours. The contrast in colours is achieved by using two different shades. These colours can have minimal or maximum contrast, vibrant or subtle colouring, depending on your client's desired look.

Natural colour can also be used as the base colour, if desired.

Suitable hair types

This colouring technique is suitable for all hair types.

Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand directly in front of the section you are working on. Your client's head should be upright.





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1 Before.

2 Divide hair into four sections: centre forehead to the nape and ear to ear. Using the top of the ear as a guide, divide the back section into two sections.

3 Apply base colour to the root area.

4 Starting at the nape, after the base colour is applied, apply the pre-lightener to the lengths and ends, blending up to roots colour with a balayage paddle. NOTE: Blending is of the utmost importance here. Use a brush or your fingers to create a seamless blend between the two colours.

5 Continue up the head until you reach the top of the ear. Remember: be careful to ensure that you continue to blend the colour seamlessly.

6-7 Working from the top of the ear to the top of the section, apply the root colour as before.

8 Apply pre-lightener as before from the lengths and ends, carefully blending into the base colour. You can use your fingers and/or brushes to blend and merge colours successfully.

9-10 At the front section, begin applying a base colour to the root area.

11 Divide this section horizontally and apply a pre-lightener to the lengths and ends, blending into the root colour as before.

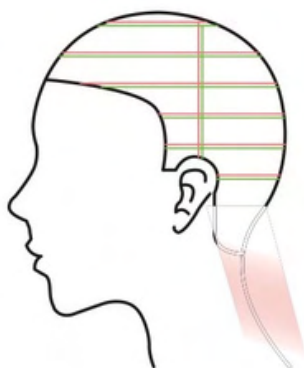
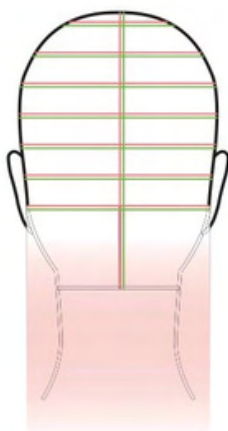
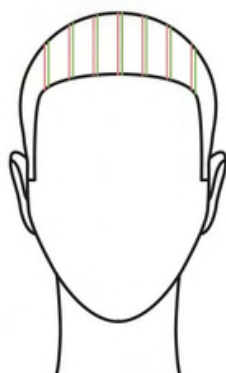
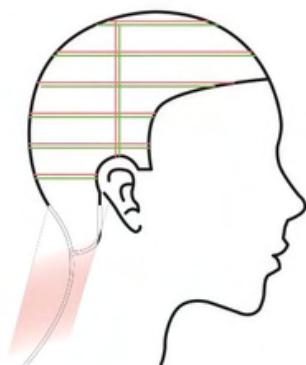
12-13 Continue applying pre-lightener on the ends of each section, remembering to blend carefully.

14 Use your fingers to visually blend and to merge colours seamlessly.

15 Continue on the opposite side, following the same technique. Remember to use your fingers to blend.

Technician – Stephen Boyle
Model – Molly Moynihan

Technique



— Section line
— Application



Ombre

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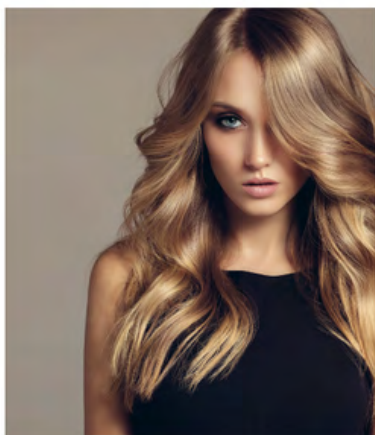
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Colour Correction



What is colour correction?

Colour correction needs assistance from an experienced stylist and we recommend you go to one of the colour academies to get an intensive education in this area. There are so many options and formulations when it comes to colour correction.

You can carry out multiple types of colour, bleach, toning and corrective tools to ensure our results meet each client's needs, while maintaining the health and integrity of the hair. After all, Vidal Sassoon said it best: "if you don't look good, we don't look good!" That said, many guests come to us to "fix" what either they did at home over the course of many months or years, or what another stylist did based on the client's desire at the time. In these situations, we typically find multiple bands of different colours and tones, uneven re-growth, brassy highlights or faded lowlights throughout the hair that need to be corrected or "evened out". Then, we must explain to our guest that what has been done to the hair over the course of weeks, months or years may take more than one visit to the salon to correct. Here are some brief overviews.

This is how you approach lightening dark brown hair

When going from dark brown to blonde hair, you'll want to take your skin's undertones into consideration. It will look much better than picking a hair colour that you simply find appealing. A word of advice; if you have cool toned skin, warmer hair colours will make your features pop, whereas warmer skin tones will look fabulous with cool shades. To find out your guest skin tones, flip their wrists and examine their veins, if they are blue, they are cool toned; if they are green, they are warm toned; if they are somewhere in the middle, then they are neutral.

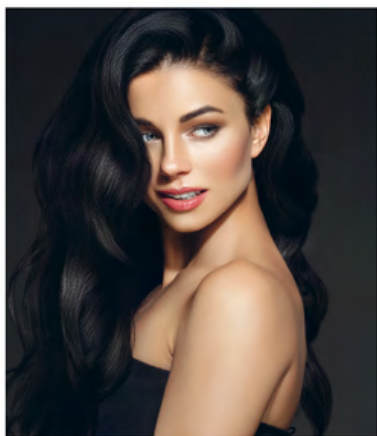
Depending on how dark your brunette hair is to start with, you will need to have your colour lifted with colour remover gradually. Lifting hair can take its toll on its condition. It is important that the hair is never lifted more than two shades per colouring session. That means you might not be able to dye it as light as you'd like in one appointment. You should ensure your guest is fully aware of the process, by making sure they have a follow up appointment.



This is how you approach going from red to blonde hair

When it comes to making a dramatic change like going from red to blonde it isn't always accomplished in one session. You must make your guest fully aware they might not leave the salon with the desired look. Make sure they make a follow up appointment. There are varying shades of red hair, from strawberry blondes to scarlet, not all shades of blonde hair are the same. It is best to be more specific with your guest by showing examples of what they can achieve. If you aren't sure whether your guest is better suited to golden blonde or platinum blonde, try looking at images of celebrities with a similar skin tone to your guest.

To lighten the hair, you must use colour remover. Lifting hair with bleach can take its toll on its condition. Remember, it is important that the hair is never lifted more than two shades per colouring session. Highlights are a great way to achieve a blonde look progressively.



This is how you approach going from blonde to dark hair

When you are going from blonde to dark brown hair, you'll want to take your skin's undertones into consideration like we explained above. Depending on how light your blonde hair is, you will need to go through 2-3 steps to achieve your look. Firstly, you will pre colour all the hair. This replaces the pigments removed during the previous lightening procedure. Depending on the end result will determine what shade you need to apply. This can take anything from 5-40 minutes depending on the colour brand you use. This can leave warm tones going through the hair. Do not panic at this stage.

Secondly, the target shade is then applied and developed.

Thirdly, you may require a post colour application for more sensitised/damaged hair.

Once you have the right guidance, it is time to get your hands dirty and get some models in to practice on. You can reach out to friends or family to practice your colour correction techniques.

During any colour service, it is imperative you use hair bond rebuilders to keep the hair integrity.

Seek advice from an experienced stylist or academy.

REACH YOUR HAIR GOALS

INNOVATION

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Practical

Cutting

*Begin somewhere;
you cannot build a
reputation on what
you intend to do*

Liz Smith

Inverted Layer

This layering technique removes the least amount of weight in hair. It is a good introductory layer for someone who has never had layers before. This style is great for clients wanting to leave weight in the bottom of their hair. It also provides you with layers through the front around the face.

This is a suitable layer for any client.

Suitable hair textures

Fine, straight, wavy, curly, medium thick and thick hair.

Body Positions

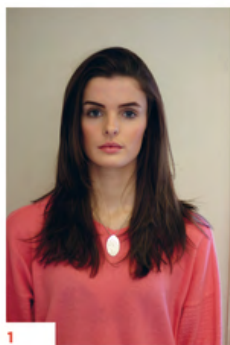
For your length, you should always stand at the back of the head with the model's head slightly tilted forward.

For your forward graduation (front sides), you should stand parallel to the side of the head with the model's head up straight.

For your layers, you should be comfortable; however, whenever over directing, always comb towards you.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern the hair has been cut in.



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1 Before.

2 Shampoo your model's hair. Take a central profile parting from the forehead through to the central nape. Take diagonal forward sections from the occipital bone to the back of the ears. Comb hair straight down with no elevation and cut square to the back of the head.

3 Work up in diagonal forward sections and continue cutting square to the back of the head. No elevation. Continue this technique in one inch sections until you reach your central profile parting. Over direct the hair in front of the ears back to your baseline and cut square.

4 Continue with the same technique working up towards the profile parting.

5 Take diagonal back sections from the central profile parting down to the ear. Use the hair from above the ear as your longest guide and fan your hand out so you can see the section clearly and cut up towards chin level.

6 Continue cutting towards the chin to your client's desired length. Repeat on the other side.

7 Section the hair from the occipital bone in diagonal forward sections to the bottom of the ear. Clip securely away. This hair will not be layered.

Top tip: The thickness of your client's hair will determine how much hair you securely section away.

For thick hair, you will need to section to the bottom of the ear as this will remove more weight from the bottom of the hair.

For fine hair, you will need to section to the top of the ear as this will leave more weight through the bottom of the hair.

8 Take a profile section one inch deep from the central forehead through to the top of the secured section. Elevate the hair 90 degrees from the top of the head with your fingers angled at 45 degrees and club cut. Remember your angle is long at the back and you are cutting shorter towards the front.

9 Take a diagonal back section from the middle profile parting down to the top of the secured section. Over direct this back to the middle profile section and continue elevating the hair 90 degrees from the top of the head with your fingers angled at 45 degrees.

10 Section parallel to your previous section in one-inch depth, working towards the front hairline.

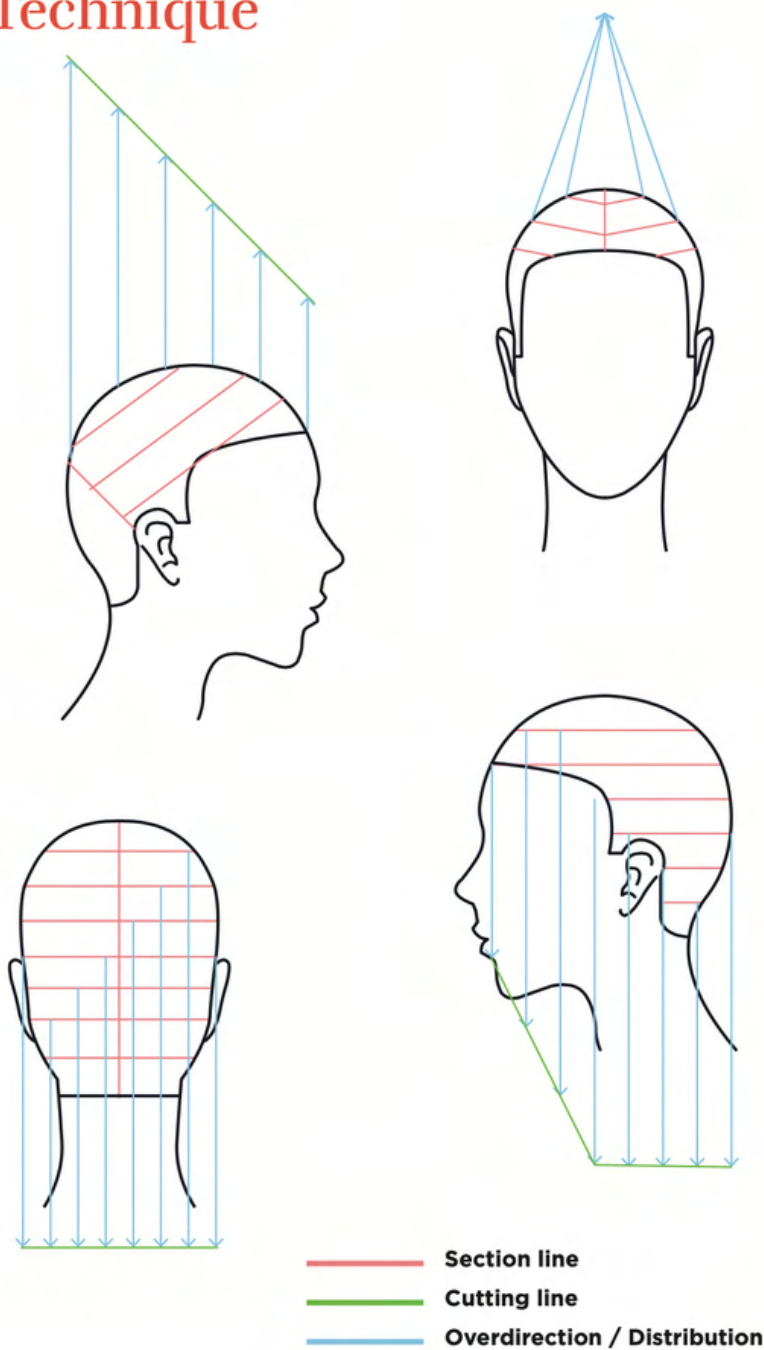
11 Continue this until you reach the front hairline.

Repeat this technique on the opposite side.

Always cross-check with perpendicular sections.

12 Once blow dried, you can texturise the hair sectioning in the same format. Personalise this according to your client's request.

Technique





Inverted Layer

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Seamless Cut

This layering technique can be used for long hair and medium lengths. This layer removes weight from the occipital to the crown, and retains weight from the occipital down to the nape.

This will provide great versatility in any shape.

This is a suitable layer for clients who want volume, shape and detail through the front.

Suitable hair textures

Fine, medium & thick hair, straight & wavy.

Body positions

For your length, you should always stand at the back of the head with your model's head slightly tilted forward.

For your forward graduation (sides), you should stand parallel to the side of the head with your model's head up straight.

For your layers, you should be comfortable; however, when cutting the layer through the back, move around so you are in line with each section. When cutting the side areas, you should stand at the ear and then over direct towards you.

Texturing

If your haircut requires any texturing, always deep point cut 1-2 inches parallel to the hair in exactly the same section pattern the hair has been cut in.



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1 Before.

2 Shampoo your model's hair. Take a central profile parting from the forehead through to the central nape. Take diagonal forward sections from the occipital to the back of the ears. Comb hair straight down with no elevation and point cut square to the back of the head.

3 Work up in diagonal forward sections through to the recession area and continue point cutting to the natural hair fall. The back should be cut square to the back of the head, and the sides parallel to the side of the head. No elevation is required. Continue this technique in one-inch sections until you reach your central profile parting.

4 Repeat this method on the opposite side.

5 Check the balance by feeling the hair.

6 Take diagonal back sections from the central profile parting down to the ear. Use the hair from above the ear as your longest guide and fan your hand out so you can see the section clearly and cut up towards chin level.

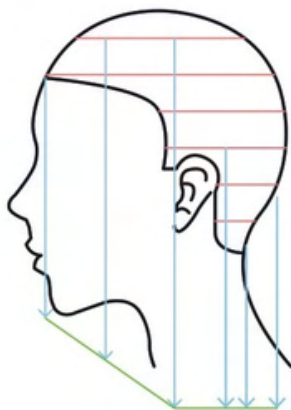
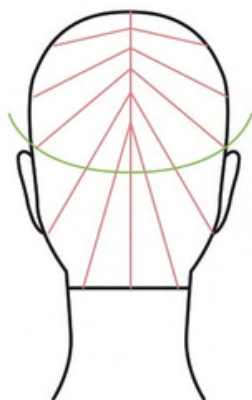
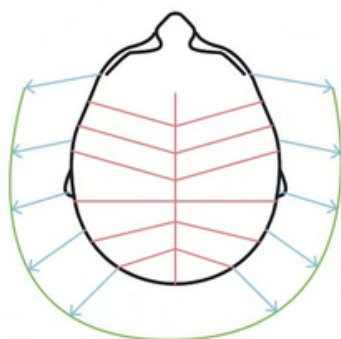
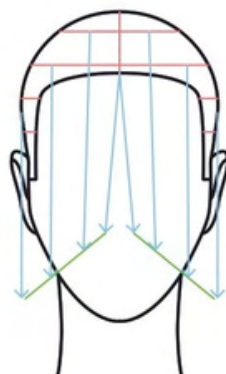
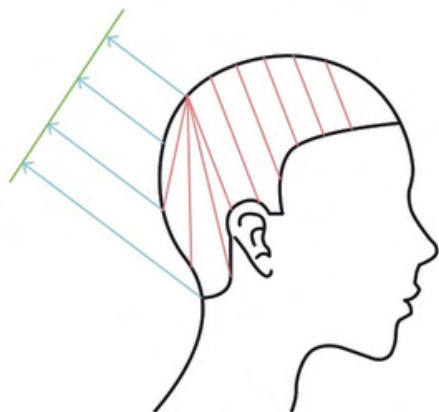
7 Take the radial parting from the crown to the top of the ears. Then take a vertical profile from the crown through to the nape. Elevate the hair to 90 degrees between the crown and the top of the occipital. Then, over direct below the occipital to the above section.

8 Pivot in radial sections using the same technique until you reach the ears.

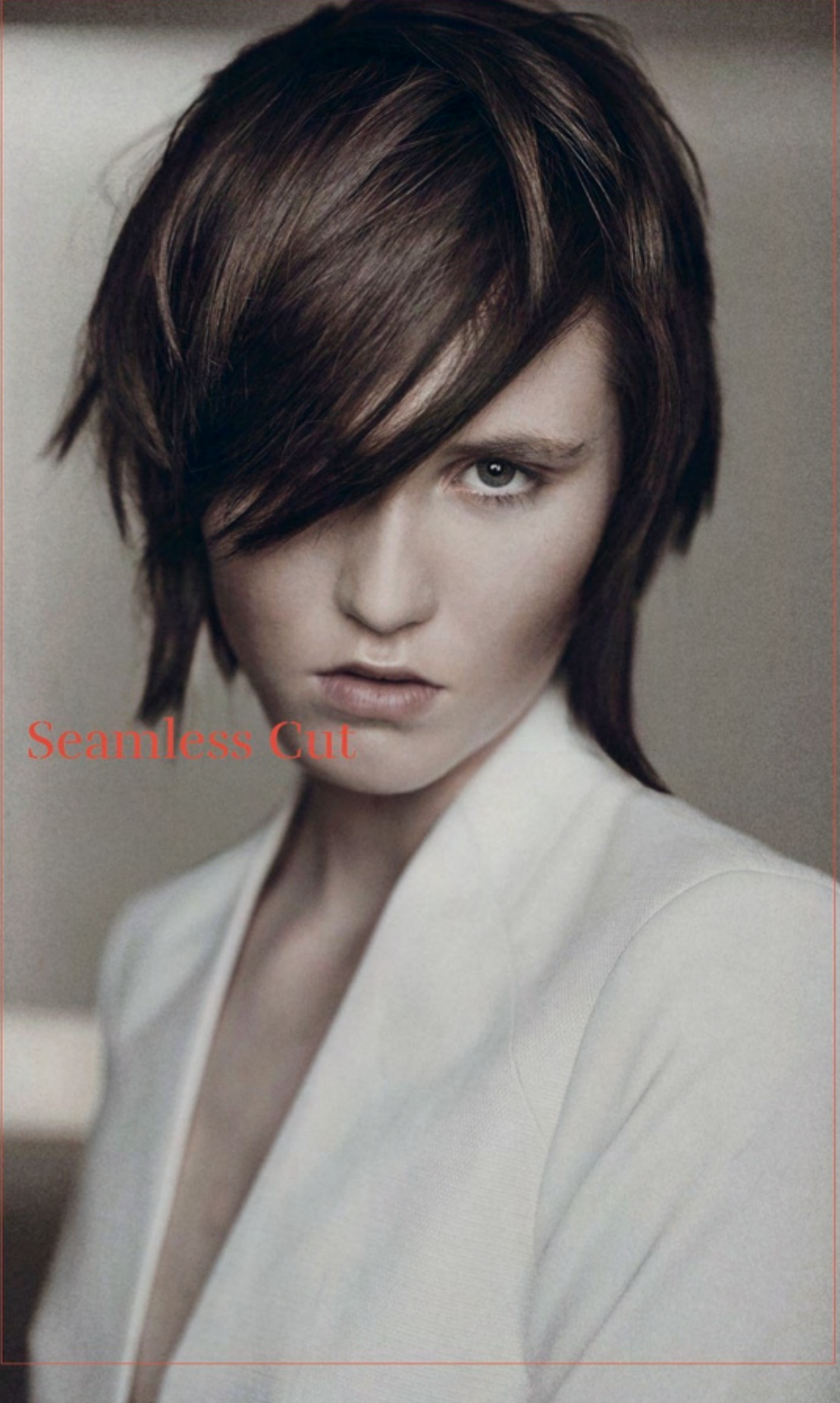
9 Before you continue, always cross-check with perpendicular sections. Keep the elevation the same.

10-11 Continue pivoting in diagonal forward sections. Over direct to a guide behind the ear.

Technique



- Section line
- Cutting line
- Overdirection / Distribution



Seamless Cut

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Classic Graduation

This classic tailoring technique will provide you with the perfect cut for any head shape. This is a graphic shape which needs great discipline to achieve.

It provides you with a short graduation, with ear length hair through the sides. This can be left as a solid shape or textured to give a softer look.

The length on the top can also be cut as a square layer, round layer, vertical or inverted layer for those wanting to shorten the top layers.

Suitable hair textures

Fine, medium and thick hair, straight or wavy.

Top tips

When texturing, make sure you take clean, combed sections to ensure you can take fine pieces of hair off. The finer the texturing, the better the hair grows out.

Always section clean and precise. This will help achieve optimum results.

Body positions

Always stand parallel to your section.



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1 Before.

2 After shampooing hair, section the hair into four sections from the central profile section through to the central nape.

3 Radial section to the top of both ears.

4 From the radial line take a horizontal section to the lower recession area. Then take a diagonal back section into the nape.

5 Agree the desired length and comb the hair down to its natural fall and club cut. This will keep a nice, graphic-line shape

6 Take your guide from the length you have just cut. Comb the hair parallel to its section and elevate finger depth and club cut.

7 Continue cutting in to the nape with the same elevation.

8 A horizontal section is taken one inch above your first section.

9 A diagonal back section one inch above is also repeated into the nape. Comb the hair down to its natural fall and club cut square.

10 As you work into the graduation section, your elevation becomes 45 degrees. Cut parallel to your section.

11-12 Continue into the nape area.

13 Section by pivoting from your radial line and take a diagonal back section above your previous section.

14-15 Continue cutting parallel to your section.

Classic Graduation



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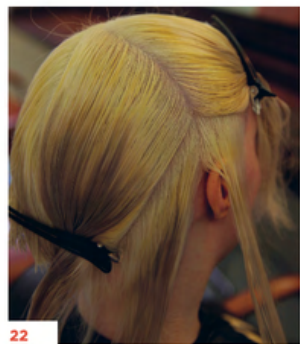
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16 This is where you will see the weight build up.

17 Section one inch above your previous section and continue cutting in the same format.

18 As you are cutting into the nape, your elevation is over directed to build weight.

19 Continue until you reach the center parting.

20-26 Same technique is repeated on the opposite side.

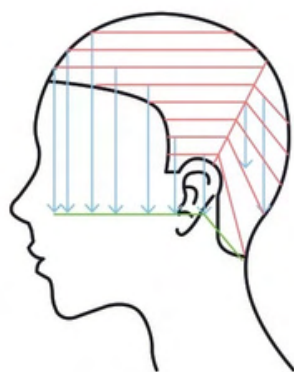
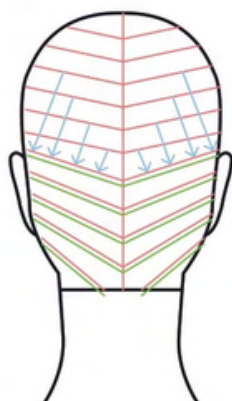
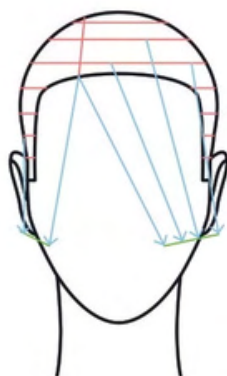
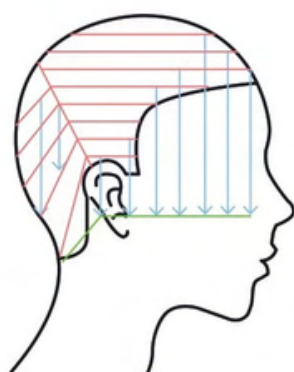
27 Always clean up the hairline by club cutting. Clean lines will complement this haircut.

28 Always cross-check as you work the opposite side. This ensures the correct balance to continue cutting. You do this by taking the same section on both sides and feeling for the correct length.

29 Clean off those graphic lines by club cutting.

30 Point cut any of the graphic lines that may need softening.

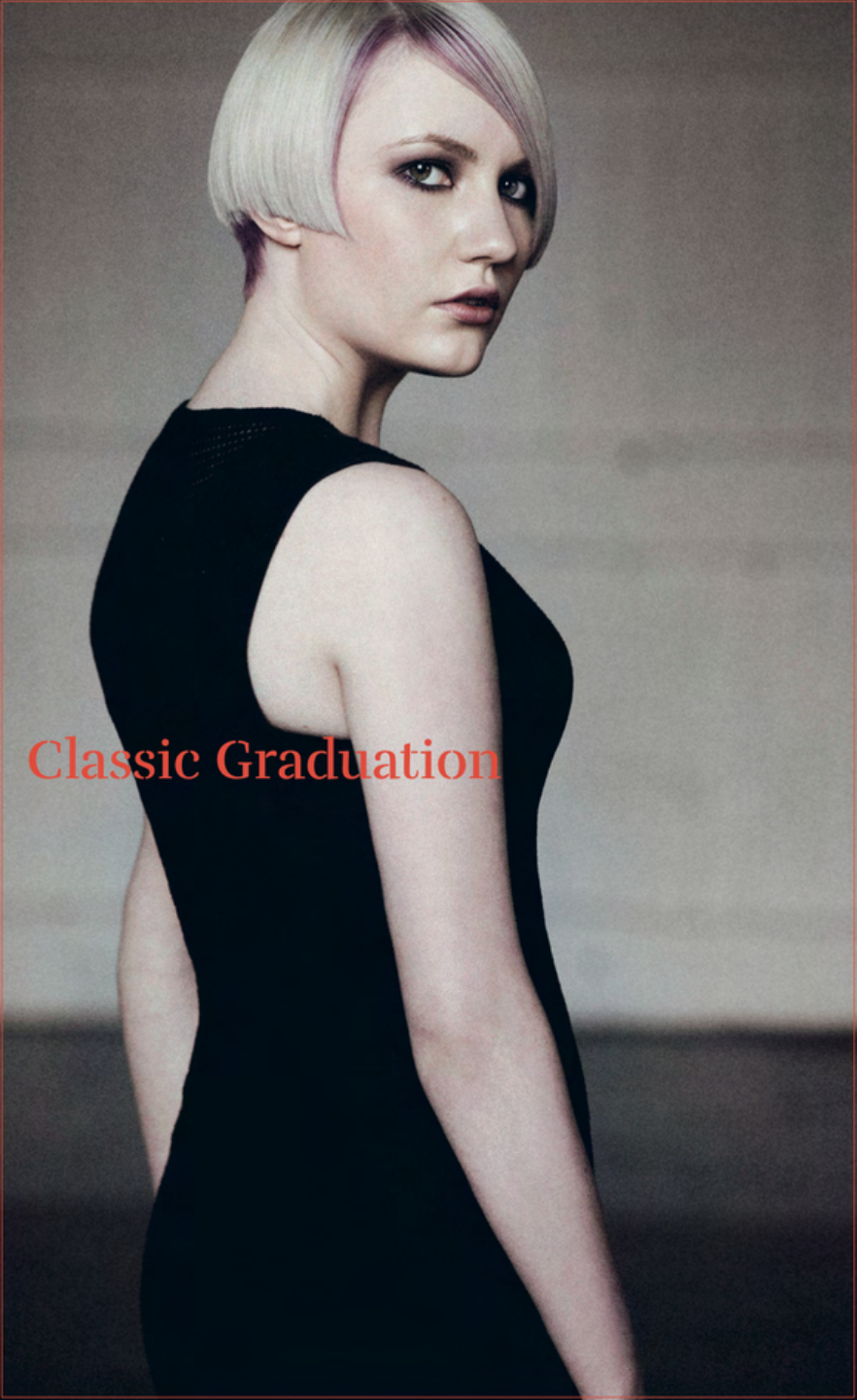
Technique



Section line

Cutting line

Overdirection / Distribution



Classic Graduation

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Year

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Practical

Pin – Ups

*If you don't like
something, change it.
If you can't change it,
change your attitude.*

Maya Angelou

Knot

This is an easy, effective technique that provides a chic finish. This is useful for offering your guests options in dressing their hair differently for any occasion.

Suitable hair types

Fine, medium and thick hair.

Top Tips

Be clean when sectioning. You can achieve different textures by using different strength products. To achieve more texture and volume, put in more product. This can also be achieved by using little to no product.





1 Section by taking a C curve section on both sides, starting from the recession area straight down through to the nape. Note: ensure both sides are symmetrical.

Section the middle area in two through the crown area. Secure with two clips.

2 Remove the clips from the middle sections and secure the two side areas.

Starting from the crown, back comb hair at the root. The level of back combing will depend on how much volume you require. Continue back combing down towards the nape and repeat the same procedure starting from the crown towards the front hairline.

3 Comb or brush the two side areas back.

4 Join both sides and secure with an elastic.

5 Fold hair through the middle, behind the elastic and pull down.

6 Finished knot.

Stylist – Paul Davey
Model – Isabelle Healy

Modern 40s

This is an easy, effective technique that provides you with the perfect 1940's style wave. This is a desirable style suitable for any occasion.

Suitable hair types

Fine, medium and thick hair.

Top Tips

Be clean when sectioning. Make sure each tonging section is the same size. Different sizes will provide you with different size curls, so it is very important to be consistent when you're sectioning.





1 Section diagonal back sections from the lower recession into the nape area.

Angle the curling iron parallel to the side of the head and roll the hair around the curling iron towards the face. Count 8 seconds for the hair to heat up and release. Leave the hair in the curl to cool.

2 Continue in the same format working in diagonal back sections up to the desired parting.

Continue the same procedure all the way around the head curling the hair in the same direction. Note: If you change the direction of the curl, you will not achieve the desired look.

3 Once you have completed all the curling, brush the hair using a paddle brush, bristle nylon or cushion brush.

4 Brush hair thoroughly.

5 Once the hair falls into the lovely wave, clip and secure. Note: you might have to direct the hair into the wave. This takes a little practice.

6 Finished modern 1940's style.

Stylist – Paul Davey
Model – Jennifer



Knot



Modern 40s

Top Knot

This is a young, playful hairstyle that is very commonly used regardless of whether it is in or out of trend. It is a useful technique to master as it is a style suitable for any occasion.

Suitable hair types

Fine, medium and thick hair.

Top Tips

Be clean when sectioning.





1 Take a circular section around the crown area and comb or brush hair up away from the head.

2 Continue taking circular sections towards the hairline. Make sure each section is combed or brushed cleanly towards the crown area.

3 Use a bunji or an elastic to secure hair into a ponytail. Leave out two sections through the front for this look.

4 Divide the ponytail into two sections. Twist the first section clockwise and fold the hair into a bun. Secure using Kirby clips.

5 Repeat the same on the opposite side, although this time twist the hair anti-clockwise. You can secure the base of the bun as you roll around the head, this can make it easier on longer hair.

6 Finished Top Knot.

Stylist – Paul Davey
Model – Jennifer

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Practical

Colouring

*If you don't go after
what you want, you'll
never have it. If you don't
ask, the answer is always
no. If you don't step
forward, you're always
in the same place.*

Nora Roberts

Dimensional Colour

This technique is for someone wanting a contrast in colours. They are based on two different shades. These colours can have minimal or maximum contrast and can be vibrant or subtle colourings.

Suitable hair types

It is suitable for all hair types

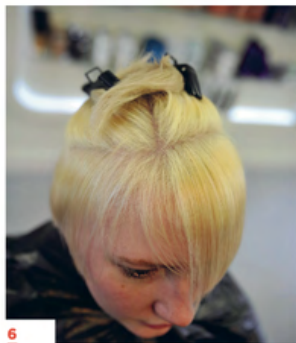
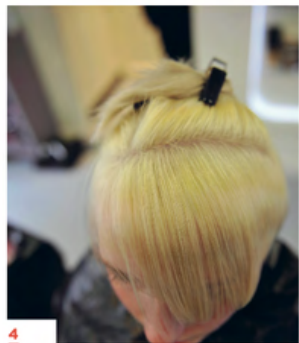
Top tips

Always use clean bowls, brushes, and gloves. Never use too much product on your brush.

Body positions

Always stand in front of the section you are working on.

Ensure that your client's head is upright at all times.



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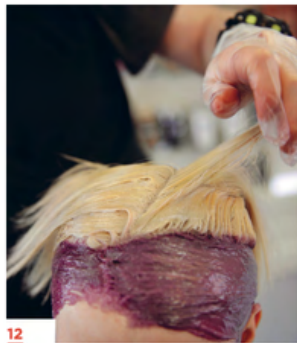
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1 The model's hair has just been pre-lightened.

2-6 Hair is divided into two sections to make a diamond section. To achieve this, you must take a profile parting through to the central nape. Then, take a radial section from the crown to the top of both ears.

From this point, you create the diamond. The size of the diamond will reflect the look you want to achieve. In short, the diamond size will reflect the colour you want to see most of: the bigger the diamond, the more amount of colour you will see.

In this example, we take two diagonal back sections from each side of the parting. Take this to the middle of the radial section, that is halfway from the crown to the top of the ear. This should be symmetrical on both sides.

Then, take two horizontal sections to meet at the profile parting. Clip and secure the hair away from the face.

7-9 Colour is applied to the underneath section, roots to ends like the global colour application.

10-13 Second colour is applied to the top section. Roots to ends like the global colour application.

14-15 Colours are isolated from each other to avoid bleeding. Colour is complete.

Stylist – Stephen Boyle
Model – Amelia Conophy

Dimensional
Colour



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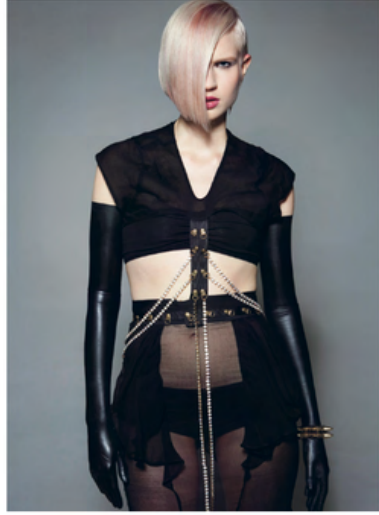
Fashion Colour

Fashion colours are generally bespoke colouring techniques, and the catwalk, celebrities, and online images provide ample opportunity for inspiration and creative ideas to emulate and experiment with. You will have to build confidence with your classic techniques to be able to achieve fashion colours, but you will get there with plenty of practice. You can also use your classic techniques and change the direction or method in which you do them slightly so that you can achieve a bespoke colour.

We recommend that you subscribe to www.hairdressinglive.com for advanced fashion techniques and creative ideas.

Here are a few images for inspiration.









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