

Hairstyling



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UNIT 1: INTRODUCTION

The elements of design guide a cosmetologist through the process of styling and ensure that the hair is styled not only with the hair itself in mind but with the face and the body in mind as well.

INTRODUCTION

Hairstyling is the physical manifestation of hair design. As a stylist, you will use your knowledge of the elements of design, along with your own creativity, to create a finished style your client will love. The technical knowledge you will gain as a cosmetology student will guide your hairstyling process, but much of your success as a stylist comes from being aware of the trends in fashion. While trends may come and go, being aware of styles throughout history -- such as the sleek bobs of the 1920s or today's emphasis on natural hair -- can help you hone your hairstyling skills.

In this course you will further explore many of the design aspects that were covered in the hair design course as well as learn the techniques and procedures for physically implementing them into a hairstyle. The breakdown of this course is as follows:

- The theory of hairstyling – direction, movement, and distribution
- Beginning the hairstyle – molding, parts, and sectioning
- Curling basics – partings, curl components, and base controls
- Comb-out techniques
- Thermal styling
- Hair pressing
- Wet styling
- Updo styling and techniques



HAIRSTYLING THEORY

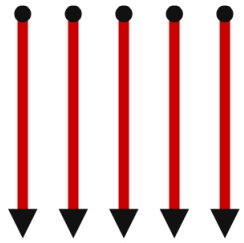
It is important to remember that the form of a hairstyle is the outline of the hairstyle as it appears from different sides and angles, and that space, texture, and especially line are integral to form. Line itself is one of the most important elements in hairstyling – aside from being an element of the hairstyle's form, it is directly related to a hairstyle's direction and movement. These aspects serve to create interest and can be used to balance facial features.

DIRECTION

The hair design course covered much about how to balance a face so that its better features are emphasized and it resembles – regardless of its natural shape – the oval facial structure. The direction of the hair accomplishes much of this, elongating the profile of the hairstyle to make a face seem longer or widening the profile to account for a narrow face, etc. The placement of the volume areas of a hairstyle plays the largest role in establishing this direction.

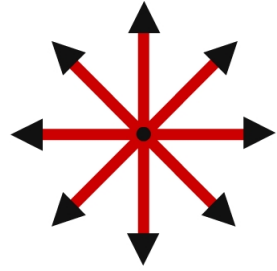
MOVEMENT

The direction of a hairstyle may help to establish its movement, as the two have much to do with each other, but movement is something more than this. Movement is the way that a hairstyle leads one's eyes throughout the form, causing facial features to be overlooked or embellished or adding emphasis to a certain feature of the hairstyle itself.



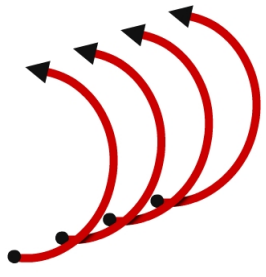
PARALLEL MOVEMENT

Adjacent lines moving in the same direction are parallel - resulting in parallel movement.



RADIAL MOVEMENT

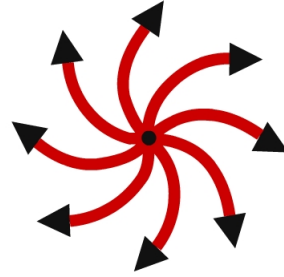
Lines emanating from a central point in different directions are radial - resulting in radial movement.



COUNTER- CLOCKWISE PARALLEL

Curved lines are referred to as being either clockwise or counter-clockwise. In this example, the lines

are parallel to each other, but curved in a counter-clockwise manner.



CLOCKWISE RADIAL MOVEMENT

In this example, the lines emanate in a radial pattern, but are curved in a clockwise manner.

DISTRIBUTION

The eyes begin at a specific point in the hairstyle, and the distribution of the hair leads the eyes to another specific point. The distribution is a factor of line movement and volume placement as well as the texture patterns of hair – ultimately, it is the physical placement of the hair itself, the way it is combed or styled, and the movement that it creates is due to the way the eyes follow individual line patterns within the style. The lines that contribute to distribution can be classified as radial – emanating from one point and traveling outward in many directions – or parallel – traveling next to each other in the same direction.



RADIAL DISTRIBUTION



PARALLEL DISTRIBUTION

CLIENT CONSULTATION

The most important part of your work as a stylist is making your clients look and feel their best. This begins when they walk into the salon. Your interactions with the client will determine how happy they are with your service and if they will return in the future, and tell others about you.

Always greet customers with a smile and a handshake. Be friendly and polite, and be yourself. Introduce yourself and ask them to fill out a client consultation card if they have not done so already. (An example client consultation card can be seen on page 7.) Always schedule 5 to 10 minutes with each client to go over their intake card and discuss any issues and what services they want performed.

From the minute you meet a client, you will be taking cues as to the client's sense of style by what they wear, the color of any jewelry, the shape of their face and body, the color of their skin and eyes, and the tone of their skin. All of these bits of information will help you assess and meet the needs of your client. Also ask your client about their lifestyle, as this can help give you clues as to the most appropriate look for the client.

Perform the consultation in a well-lit area and utilize magazines and/or your portfolio to get a sense of what the client likes or dislikes. In addition to guiding the client to the best style for their face and body shape and other factors, it is your responsibility to let the client know about the maintenance schedule for the type of cut, style, or chemical service they are receiving. For example, a client that receives a short haircut will need to come in every four weeks for the cut to maintain its shape while a client with longer hair may only need to come in every eight weeks.

Your client may already have an idea of the look she wants, but it may not be right for her lifestyle, hair type, or face shape. Listen to what the client is saying and repeat what you think she is telling you, tactfully giving her other options and why those would work better for her.

Another part of your service is to recommend styling products that help the client reproduce her new finished look. This helps the client budget accordingly to maintain the new look. Once you have chosen the products appropriate for the client's look, explain why it is recommended and how the product is used. This step is often best accomplished during the cutting or styling portion of the service, as you can show how the product is used.

Your service is not complete until you are confident your client is satisfied. Take a few minutes to note the results of the service and any changes you might make next time. Also note any products that the client purchased. Keep these notes in the proper place so you may refer to them prior to the client's next visit.



TODAY'S SALON

Date _____

JANE DOE, STYLIST

801-555-5555

Client Consultation Form

Name _____

Phone _____ Email _____

What brings you to the salon today?

Do you have any medical conditions, such as allergies, diabetes, circulatory conditions, or slow healing, which may affect which services I can offer? Are you pregnant?

When was your last salon visit? _____

What hair services have you had performed in the past, i.e. hair color, texturizing, chemical relaxing?

How would you like your hair to be different than it is today?

What products do you use on your hair on a regular basis?

What tools do you use to style your hair?

Thank you for allowing Today's Salon to serve your beauty needs! We appreciate your business.

DRAPING

Before administering services for the hair or the scalp one should know how to drape a client.

Draping is the first step before performing scalp massage/shampoo services, as protecting the client's skin and clothing is a necessity. This is done before services that require the use of water or chemicals. The steps to draping are as follows:

1. Ask the client to remove any jewelry worn above shoulder level.
2. Use clips to keep the client's hair from interfering with the draping.
3. If necessary, turn the collar of the client's shirt inward.
4. Lay a towel lengthwise across the client's shoulders, crossing one end back over the other across the upper chest. Make sure that the towel covers the neck.
5. Fasten a plastic cape over the towel.

For dryer haircutting services in which the hair needs to be able to fall around the client's neck unimpeded by a large towel, a neck strip is used, and often a plastic cape will be replaced by a light cloth cape.

There are many legal guidelines for using capes, including laundering them with disinfectant and making sure that they do not come into contact with the client's skin (one of the reasons for the towel or neck strip). Such guidelines may be specific to the region you work in, so make sure to make yourself aware of such local regulations before rendering any hair care services.

HAIR ANALYSIS

It is very important to consider an analysis of the client's natural hair features in order to decide how to design their hair. The most important features to examine are texture, density, growth pattern, porosity, and elasticity.

TEXTURE

There are two factors to consider in order to determine the natural texture of a client's hair. The first is whether the hair is coarse, medium, or fine. The more fine and delicate the hair, the easier it is to style the hair. However, it is also easier to damage the hair, and a hairstyle for fine hair is not likely to last nearly as long as one for coarse hair as it does not have as much of the strength required to maintain a firm position.

To test for hair texture, taken individual strand from four areas of the head -- nape, crown, hairline and temple -- and feel it between your thumb and forefinger. It will take some practice, but before long you will be able to tell the difference in fine, medium, and coarse textured hair.

The second factor to consider is whether hair is **activated** or **unactivated**, which are terms that signify the overall roughness or smoothness of the style of the hair. Activated hair appears to have a rough, broken surface, no definite cut end, and exposed ends rather than ends formed into a smooth pattern; curled hair or layered hair is an example of activated hair. Unactivated hair is somewhat smooth and typically straight, with a definite beginning and a definite cut end.



DENSITY

Density is a reference to the amount of hair strands in a given area (measured in square inches) of the scalp. The classifications of hair density are thin, medium, and thick/dense, with medium generally being 2,200 hair strands per square inch. Obviously you won't be able to count each hair strand in a given inch, but once you have more experience examining hair the density of the hair will become relatively evident to you.

Thick/dense hair has a lot of weight, so adding volume to the top of the head or perming this type of hair may be a problem. However, this type of hair can be placed into longer and fuller hairstyles with ease.

On the other hand, thin hair does not look as good in long, full hairstyles, but styling with volume near the top may work well. Thin hair may also be compensated for by using products designed to hold the hair together and make it seem denser.

Keep in mind that density and texture are different concepts. A person with coarse hair texture may have low density, while a person with fine hair may have thick/dense density.

GROWTH PATTERN

When hair grows at an angle to the scalp it forms a growth pattern that is typically factored into how to cut that hair. Follicles pointing in the same direction will cause hair to flow in the same direction, which is called a **hair stream**. Some hair angles straight up into the air, resulting in a **cowlick**, and some hair, especially on the crown of the head, may form a **whorl**, or a spiraling pattern.

It is generally very difficult to try to make hair flow in a way that it does not flow naturally, so some styles may not work well for some clients. It is advisable to form a hairstyle around growth patterns when possible.

HAIR POROSITY

The **cuticle** is the outer layer, a series of overlapping cells that prevent water from entering into a hair strand. The hair cuticle's condition determines how porous hair is, or its resistance to moisture penetration. In hair with low porosity, the overlapping cells lie very close together and flat and are highly resistant to moisture. Low porosity hair requires a more alkaline solution in chemical processing to "rough up" the cuticle and allow penetration.

In average porosity or normal hair, the cells of the cuticle lie a bit looser and allow penetration of moisture. Chemical treatments on normal hair do not require any adjustments for porosity.

High porosity hair has lots of space between the cells of the cuticle and moisture penetrates easily. Hair of this type can either be inherited or the result of overprocessing. Chemical solutions with a lower pH are healthier for high porosity hair, as a lower pH can help protect against further damage to the cuticle.

HAIR POROSITY TEST

While you can't usually see the hair cuticle without the aid of a microscope, the way the hair feels can clue you in on its porosity. After taking strands of hair from different parts of the head, run your thumb and forefinger up the strand while holding it in the other hand. If it feels smooth, the hair has low porosity. If you feel some slight bumps, it is normal. If the hair is very rough or even breaks, it is highly porous.

HAIR ELASTICITY

The side bonds of hair strands help to keep hair from breaking when stretched, and the **elasticity** of hair (its ability to be stretched and return to its normal length without breakage) is a function of these side bonds. When wet, hair may stretch up to 50% of its original length, while dry hair may only stretch about 20%. The elasticity may be different at different points along the hair shaft. Hair with low elasticity (hair that does not stretch and return to its normal length) breaks easily and needs mild solutions to prevent further damage. It also may not be able to hold styles from wet or thermal services.

To test hair for elasticity, take wet strands of hair from different areas of the head and hold them between the thumb and forefinger of each hand. Gently pull the ends apart. Hair with normal elasticity will stretch and return to its original length, while hair with low elasticity will break or not return to its original length.

STYLING PRODUCTS

The products you will use as a stylist will greatly enhance any hairstyle you create. There are a vast array of styling products available, and it is your responsibility to determine which will work best with the style you are creating. You'll need to consider the client's hair type, the environmental conditions, and how much hold and definition a style requires. Styling products are often called "liquid tools" because they are essential to creating some styles.



TYPES OF STYLING PRODUCTS

- **Foam mousse** is a light, whipped product best used on fine- to medium-textured hair that needs extra volume. There are also conditioning foams. Foams are typically massaged into damp hair before blowdry styling.
- A **gel** is a thick styling product that comes in a tube or bottle and creates a stronger hold than a mousse or glaze. Gels are typically used to create slicked or molded styles, but they can be brushed out to give long-lasting body. Liquid gels are similar but lighter and not as thick. These come in a spray bottle and give moderate hold for styling and defining styles. These products are also known as **texturizers** and offer firmer control on fine hair without the heaviness.
- **Hairspray** is aerosol or non-aerosol and can provide differing levels of hold. **Working sprays** provide the least amount of hold, are non-sticky, and are typically used to "build" a style as the hair can be manipulated after it is used. **Styling sprays** offer medium-level hold and can be used to add volume or texture. These sprays work well with updos or curled styles. **Finishing sprays** have the strongest hold and are used to fix a style into place. Many finishing sprays also include ingredients for extra shine.
- **Pomades** or **waxes** add weight to the hair and give hair great manageability. These create a definite separation in dry hair and are make hair easier to mold. These types of styling products are good for men's styles or short hair, but should be used sparingly on fine hair.

- **Silicone** is a product that adds shine. It can come in a tube for all-over application and textural definition, or in a spray as applied like hairspray for a finishing sheen.
- **Straightening gels** are used on damp hair that will be blown dry to counter frizz and create a smooth look.
- **Thermal protectants** are used on wet or dry hair to protect the hair from the heat of blow dryers and thermal styling tools; they also contain properties that help the hair hold its style.
- **Volumizers** can be sprayed or massaged into the base of damp hair to provide extra body.

UNIT 2: BEGINNING THE HAIRSTYLE

Understanding how a client's hair naturally falls, as well as how to part and section hair geometrically, aids in obtaining the desired style for the client.

INTRODUCTION

MOLDING/SHAPING

Molding is the forming of wet hair with a comb, which often includes the subdivision of hair into large, general shapes. It is done so that the hair may be more easily sectioned and styled. These shapes may be rectangular, triangular, circular, or oblong.

Another term for molding is shaping. A shaping is a section of hair that is molded in a circular movement. It prepares the hair for the forming of a curl and can be open or closed-end. An open center curl is one that has an opening in the center and a closed center curl is one that is wound so tight there is no opening in the center. They each give a different result. The open center curl gives a smoother more uniform wave and the closed center curl produces a wave that is tighter towards the end. Curls will be discussed in more depth in the next unit.



RECTANGULAR SHAPE



TRIANGULAR SHAPE



CIRCULAR SHAPE



OBLONG SHAPE

PARTS AND SECTIONING

PARTS

In many cases the part is a result of the natural growth pattern of a client's hair. Although a part can be designed into a hairstyle at will, one may wish to take the natural pattern and the client's facial shape into account. To locate a client's natural part, comb the hair back and then push forward.

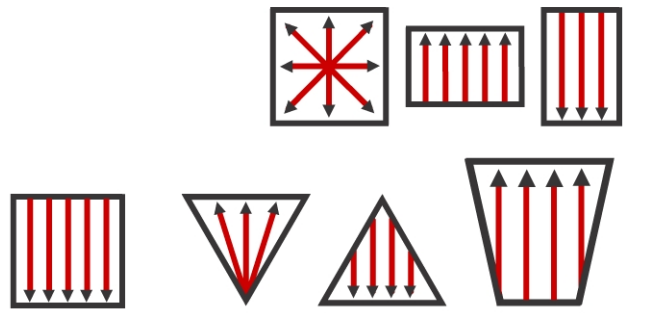


A hair part must work to balance the face and hairstyle, as well as contribute to the success of the hairstyle as a whole. For instance, a center part is a poor choice for a client who has a square or round shape; these look better with an angled side part. A center part accentuates length, so it also a poor choice for someone with a long face.

SECTIONING

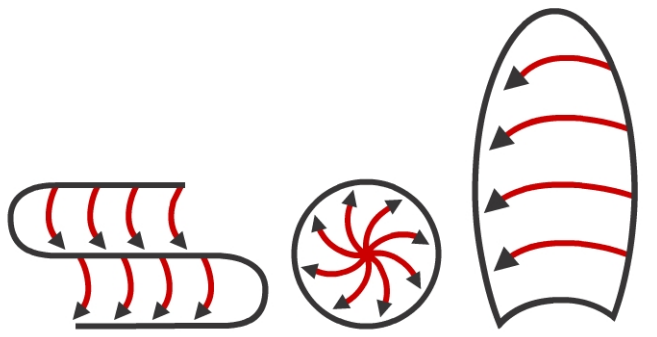
Whereas in **molding** one may subdivide hair into general shapes, **sectioning** is the precise subdivision of the hair into the various sections from which the final patterns and shapes will be formed. In some cases this step is rendered unnecessary, as when hair is simply left to dry into the general shape it has been combed into. In most cases, though, hair must be set a certain way in order to achieve the desired final outcome.

Sectioning hair often begins with ensuring that subdivisions of the hair that are not currently being worked on be pinned or otherwise held back so that they do not interfere with the sectioning. Portions of the hair are then set one by one, often into geometric shapes that be manipulated in such a way as to allow the finished hairstyle to complement the facial structure. These shapes are the foundation for the shapes evident in the final product. Radial and parallel distribution can be used to alternate shapes and patterns in the hairstyle, and additional shapes can be placed to conform to or stand out from these patterns.



SECTIONING (STRAIGHT LINES)

Geometric shapes in hairstyles can be divided into two groups, with one group of shapes that uses straight lines and one group that uses curved lines. Straight-line shapes such as rectangles or squares can be used to direct hair evenly across an area of the head, while triangles can focus the hair in one direction.



SECTIONING (CURVED LINES)

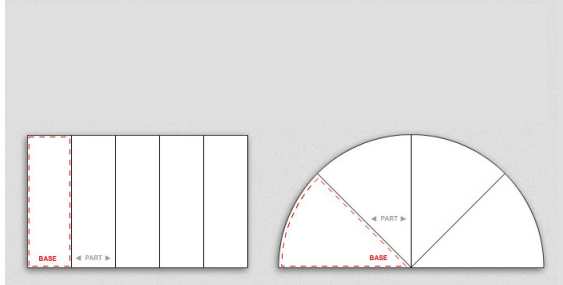
Circles and ovals use curved lines to rotate hair around a central point while oblong shapes (which are ovals with one end curved inward rather than outward) can be used to create wave patterns by laying them next to each other and alternating the inward curve. This creates movement that flows not only through the shape itself

but through many shapes, directing that movement in one direction across the head.

UNIT 3: CURL BASICS

Understanding the parts and components of a curl and how they are formed will help you determine the most effective methods for styling your clients' hair.

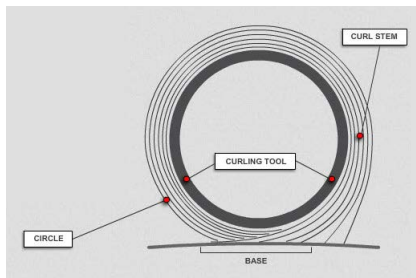
PARTINGS



Sectioning hair results in **partings** and **bases**. Partings look like parts, but they are smaller lines that divide between sections of hair. They are used to control the hair as it is sectioned off into workable areas (bases) that can be manipulated to create the form of the hairstyle. Partings, of course, should be as precise and clean as possible.

Parallel partings (vertical or horizontal) with a square or rectangular sectioning of hair result in rectangular bases. Radial partings (those emanating from a single central point) within a circular/oblong sectioning of hair result in triangular shaped bases.

CURL COMPONENTS

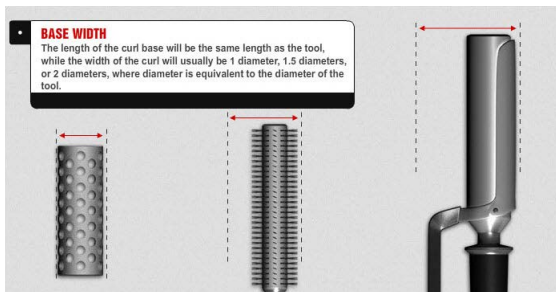


Curls are formed from **curl bases**, which are the areas of hair between partings that are themselves curled. The hair between a curl base and the part of the hair that is rolled forms the **curl stem**, which can be long or short and which can have a small or great amount of movement due to its length and the angle at which it forms a curl. The hair that is rolled forms the **stem circle**. This circle is formed around the tool used to curl the hair and the curl's diameter is determined by the diameter of the tool used

CURL MOBILITY

The stem of a curl determines the direction and amount of movement, or **mobility**, of the curl. **No-stem curls** are placed on base and result in tight, long-lasting curls without much mobility. **Half-stem curls** are placed half off base and result in medium mobility. **Full-stem curls** are placed completely off base and give the greatest mobility.

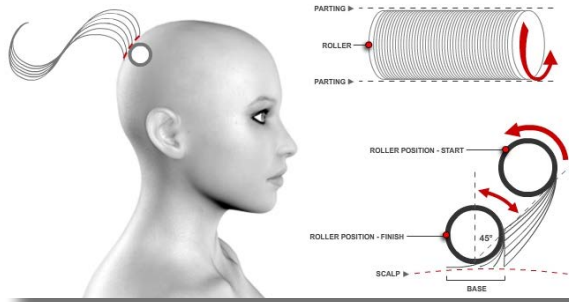
BASE CONTROL



The placement of a curl within a base – called **base position** – and the size of the base itself are collectively called **base control**. **Base size** is determined by the size of the tool that is used. The hair that is wrapped around the tool comes from a base with a width that is at most double the size of the width of the tool and at the very least equal to the tool's width.

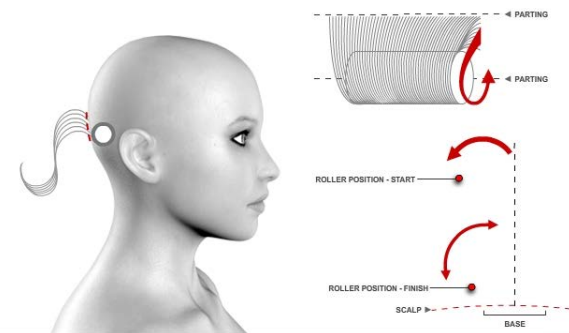
BASE POSITION

Base position is the placement of the curling tool in relation to the base and the partings. The placement of the tool on the base section is a factor of the angle that the hair is held as it is wrapped around the tool. This applies not only for roller, round-brush, and thermal-iron curls, but pincurls as well. The various base positions are as follows:



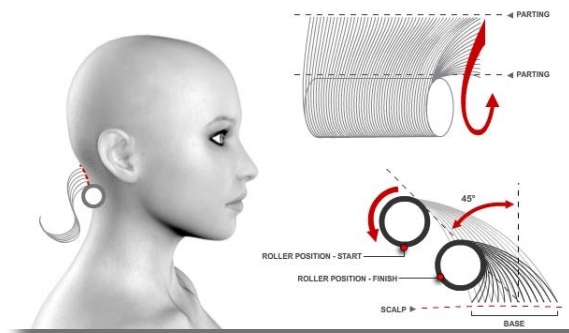
FULL BASE CURLS

These are formed by holding hair in a roller tool at a 45-degree angle -- above the parting at the top of the base -- and rolling the hair to rest directly on top of the base between the parts. These curls have the most strength and greatest volume of all types of curls.



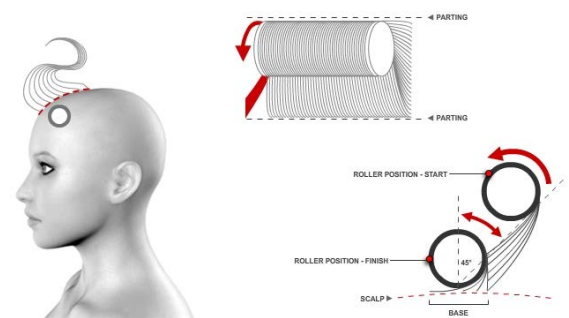
HALF BASE CURLS

These are formed by holding hair in a roller tool at a 90-degree angle -- above the middle of the base -- and rolling the hair to rest directly on top of the parting at the bottom of the base. Their strength and volume are moderate - between that of full-base curls and off-base curls.



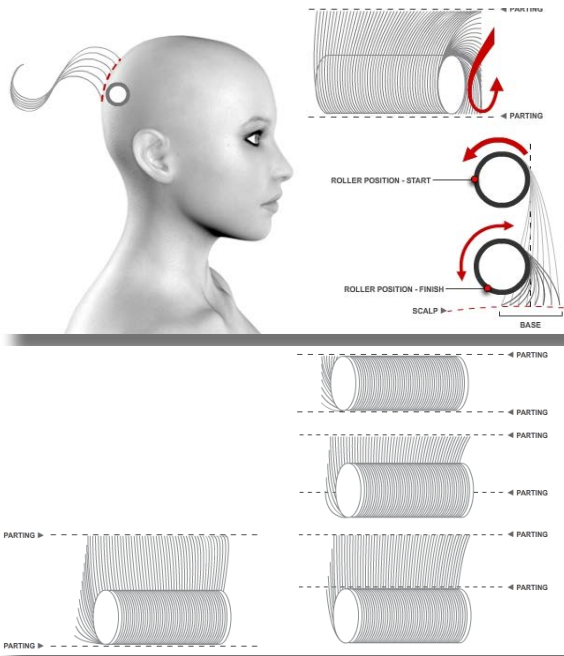
OFF BASE CURLS

These are formed by holding hair in a roller tool at a 45-degree angle -- above the parting at the bottom of the base -- and rolling the hair to rest below the parting at the bottom. These curls have less strength and volume than either full-base or half-base curls.



OVERDIRECTED CURLS

These are formed by holding hair in a roller tool at a 45-degree angle -- above the parting at the top of the base -- and rolling the hair to rest at the upper edge of the base but not on the top of the upper parting. In order for this to work the base must be at least half again as wide as the curl is in diameter.



UNDERDIRECTED CURLS

These are formed by holding hair in a roller tool at a 90-degree angle -- above the middle of the base -- and rolling the hair to rest at the lower edge of the base but not on top of the lower parting. In order for this to work the base must be at least half again as wide as the curl is in diameter.

INDENTATION BASE POSITION

Everything we have covered in this section applies directly to what is called volume base control. Another type of base control is indentation base control, in which the purpose is to have the hair flip outward rather than gain volume through curls -- this is accomplished by rolling the hair upward rather than downward.

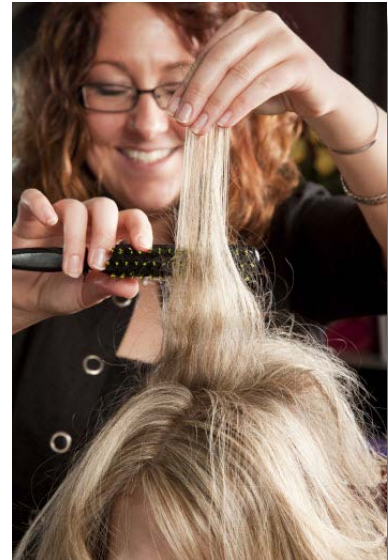
UNIT 4: COMB-OUT TECHNIQUE

The comb-out of a hairstyle is the final distribution of the hair and the finalization of the hairstyle.

INTRODUCTION

The comb-out of a curled hairstyle is essential to achieving a balanced, blended look. Though the direction and movement of the hair are generally established before the comb-out, the hair must generally be further guided into its final position before the style is complete. Some styles require little effort at this point while other styles must be combed out with great attention to each stage of the process.

Two comb-out techniques commonly used are backcombing and backbrushing. In addition to blending curls and adding volume, backcombing or backbrushing techniques help a set last longer.



BACKCOMBING

Backcombing, also known as teasing, ratting, matting, or French lacing, uses a styling comb to give volume to curled hair or remove roller indentations.

TECHNIQUE

1. Section the hair starting in the front. Sections should be no more than 1 inch thick and 2 or 3 inches wide.
2. Next, insert your comb into the section of hair about 1 ½ inches from the scalp.
3. Gently press the comb down toward the scalp, then slide it back up. Repeat this sliding process until you have achieved the amount of volume desired.

-
4. To create a cushion, or base, insert the comb for the third time, slide the hair in the comb firmly down to the scalp, then slide the comb out of the hair.
 5. Repeat this process up the strand until the desired volume is reached.
 6. Finally, smooth the comb lightly over the surface of the hair, holding the comb at a 45-degree angle.

BACKBRUSHING

Backbrushing, also known as ruffing, uses a brush instead of a comb to build a soft cushion or blend differing curl patterns together for a uniform look.

TECHNIQUE

1. Pick up a strand of hair and hold it straight out from the scalp.
2. Next, place the brush near the base of the strand, while maintaining a bit of slack in the strand.
3. Push and roll the inner edge of the brush until it touches the scalp.
4. Roll the brush.
5. Next, remove the brush with a turn of your wrist, which will “interlock” the hair at the scalp.
6. Blend the hair with the brush or a comb to smooth and create balance.

UNIT 5: BLOWDRY STYLING

Blowdry styling dries the hair and styles it, and is an essential skill for every stylist.

INTRODUCTION

Styling hair with combs, brushes, or even one’s fingers while using a blowdryer is called **air forming**. Blowdrying has revolutionized how people style their hair, as it has provided the option of a fast and easy styling process. Being able to properly utilize a blowdryer is a crucial part of working with hair, and understanding the various ways a blowdryer can style hair will help you instruct your clients in their hairstyling needs. This unit will also examine the tools used in blowdry styling, such as brushes, combs, and picks.



BLOWDRYERS

Blowdryers are electrical appliances with the ability to rapidly dry hair. They range in their available power (generally between 1000 and 1800 watts), have a variety of temperature and air speed controls, and come with attachments such as **airflow concentrators**, which allow the styling of small sections at a time, or **airflow diffusers**, which spread hot air to allow the application of thermal styling techniques over wide areas. Some blowdryers are equipped with “cool” settings that are used for setting the style while still drying and adding shine. Many also have “low” settings that are great for drying thin or fragile hair, or hair that is just damp, so that you don’t cause damage with over-drying.

There are a few things to keep in mind while blowdrying:

- Nine-tenths of the water in washed hair should be removed via towel-blotting before blowdrying. Too much water will prevent the heat from reconfiguring the hair and styling will take much longer than it should. Damaged hair should have nearly all the water removed first so that low heat may be applied rather than medium or high heat, which may further damage the hair.
- Hair that has been chemically straightened is often weaker than untreated hair and is therefore more prone to heat damage.
- Lightened hair, white hair, and relaxed hair should have a reduced heat and exposure time. Thick or coarse hair can usually withstand greater heat than fine or thin hair.
- Avoid holding the blowdryer too close to the scalp as you can burn your client.
- Styling products that protect hair from heat should be used so that excessive heat does not cause split ends or reduced elasticity. A **spray-on thermal protector** is great for protecting against heat-related damage, and it can be applied before any thermal styling service.
- The blowdryer should be kept at least three inches away from the hair and should be moved back and forth in order to prevent heat damage.
- Gray hair is prone to yellowing, is typically drier and wirier than normal hair, and tends to frizz. Using styling products with heat protection is important for gray hair. Because gray hair can be resistant and may require a higher level of heat, it is important to avoid excessive heat that might damage the client's hair.
- As you blowdry your client's hair, keep the cord looped around your forearm so it doesn't interfere with your work or your client's personal space. In addition to being courteous, this practice will limit the possibility of electric shock resulting from mechanical operator error.



STYLING TOOLS

While you can use your fingers to style a client's hair while blowdrying, combs and brushes give you more variety and the ability to create waves, smooth looks, or add volume.

BRUSHES

Brushes come in a variety of shapes, materials, and uses.

- Vent brushes have vents in the brush to help speed up drying the hair. These brushes work well on fine hair.
- Classic styling brushes, often called Denman brushes, are usually rubber-based with nylon bristles. These brushes are antistatic and can be used to smooth and untangle hair, or to blowdry precision haircuts.

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- Round brushes are available in a variety of sizes that create different effects in the hair. Small brushes add curl, medium brushes add volume at the scalp, and large brushes straighten and smooth hair. The bristles can be natural, or mixed with nylon for better grip on the hair. Metal round brushes work similar to electric rollers, transferring heat from the blowdryer to the metal base to create a strong curl.
 - Paddle brushes have large, flat bases that make them perfect for smoothing and styling medium length or long hair.
 - Grooming or cushion brushes have an oval body set into a cushion. These are often used to add shine to fine to medium hair or to comb out an updo.

BRISTLES

The type of bristles on a styling brush are usually natural, synthetic, or metal. Natural bristles are usually made of boar hair, but bristles made from horsehair or goat hair are also available. Boar bristle brushes were commonly used by women in the 19th and early 20th centuries to distribute sebum from the scalp to the ends, giving hair lustrous shine. Brushes with natural bristles are great for styling long, straight hair, or brushing out curls, but they can be used on every hair type.



Synthetic bristles, such as nylon, are not as flexible as natural bristles, nor do they help distribute oils throughout the hair. However, they work well for styling all types of hair and to increase circulation in the scalp. Synthetic bristles can be rubber tipped to help detangle hair.

Metal bristles are very inflexible and can damage hair. Brushes with metal bristles should be used for styling only and should not be used on damaged hair or sensitive scalps.

Combination bristles usually combine natural bristles like boar with nylon and have the benefits of both types of bristles. Brushes with combination bristles are also less expensive than natural bristle brushes.

COMBS AND PICKS

Combs and picks have a variety of applications in styling hair, from creating parts to defining texture.

- All-purpose styling combs (also called molding or cutting combs) are used to part and distribute the hair cleanly. If the teeth are close together, the comb is used for smoothing; combs with wider spaced teeth are used to separate and arrange hair.
- Tail combs have a long pointed end that can be used to pull or separate sections of hair. These combs are very useful in certain services, such as when applying hair extensions or chemical treatments.
- Teasing combs have teeth that are close together to create volume.
- Wide-tooth combs have widely spaced teeth and are good on detangling all types of hair.
- Pick combs have metal pins at one end, similar to a hair pick. The pick end of these combs are used to lift hair away from the head.

COMB MATERIALS

Combs can be crafted from a variety of materials, including rubber, plastic, wood, and metal. Combs are used in a variety of hair services, including those where heat is applied. For this reason, plastic combs should never be used, only those made from natural hard rubber or a high-quality thermoplastic.

Hard rubber combs are durable, heat resistant, and gentle on hair and scalp. Hard rubber combs are often **vulcanized**. Vulcanization is the process of making rubber more flexible and durable by combining the natural rubber with a curing agent, typically sulfur, and heating it under pressure. This is the same process used to make rubber tires. The vulcanization process was invented by Charles Goodyear, whose name was used when Goodyear Tires was founded in 1898.

BLOWDRYING PROCEDURE

In addition to drying hair, a blowdryer can be used in combination with styling tools to create specific finished styles. Some of these styles include smooth looks with volume, creating waves, and emphasizing natural curls.

CREATING VOLUME

You will need:

- Blowdryer with concentrator attachment
- Styling product appropriate for your client's hair type and finished look (mousse or spray volumizer should be used at the base if added volume is desired)
- Round brush
- Sectioning clips



After shampooing and towel drying the client's hair, distribute styling product throughout the hair with your fingers. Comb through with a wide-tooth comb.

Section the hair and clip.

Dry each section using full base or half base, depending on the amount of volume you want to achieve. To create the most volume, place the brush on base and lift the hair section up at a 125-degree angle. For less lift, hold the section at a 70- to 90-degree angle.

Next, roll the hair toward the base using medium tension. Remember to move the dryer over the curl in a back and forth motion, and stay away from the scalp to prevent burning.

After the section is completely dry, use the cooling button on the blowdryer to cool the section and set the curl. Then, release the curl by unwinding it carefully from the brush.

Do not comb out until the hair is completely dry.

Apply hairspray to finish the look.

SCRUNCHING

Fingerstyling and scrunching the hair using an air flow diffuser attachment can add style to short, curly hair. The diffuser attachment can also be used to fingerstyle long, naturally curly hair.

You will need:

- Blowdryer with diffuser attachment
- Round brush
- Styling product such as liquid gel

After shampooing and towel drying the client's hair, comb out any tangles with a wide-tooth comb. Distribute styling product throughout the hair with your fingers.

Shape the hair using your fingers or a wide-tooth comb.

Begin diffusing the hair with the blowdryer. Press the diffuser on and off the hair without over-manipulating it.

Run your fingers through the hair gently to soften the curl when it is almost dry. For a tighter curl, scrunch the hair by taking a section of hair in your hand and forming a fist. Use a pulsing movement to create a tight curl. Repeat this process all over the hair until it is dry.

Finish the style with a shine spray and hairspray.

UNIT 6: THERMAL STYLING

In addition to blowdrying, other tools can be used to style hair with heat.

INTRODUCTION

Thermal styling is the process of applying heat to hair to create a style. This type of styling can be used to temporarily straighten or add texture or waves to hair. There are many different tools and techniques in thermal styling, including blowdrying which we covered in the previous unit. Some of the most common thermal tools in the salon are flat irons, hot brushes, heated rollers, crimping irons, undulating irons, and thermal curling and waving irons, which we will examine in the next unit.



THERMAL SAFETY TIPS

Always test the temperature of a thermal styling tool before applying it to a client's hair.

- Always perform thermal styling procedures on dry hair.
- Keep cords tucked out of reach and turn off appliances when you're away from your workstation.
- Be careful near the scalp area and the ears as they can be burned with a hot styling tool.
- Use lower temperatures on chemically treated hair or hair that is damaged.
- Keep your styling tools clean by wiping them down after each client. Black or brown residue on metal can be cleaned with fine steel wool.
- If a burn occurs, flush with cold water and let cool. Then apply burn cream. If blisters develop, immediately see a physician.

THERMAL TOOLS

Thermal styling tools can give you more options when styling your clients' hair.

HOT BRUSHES

The hot brush is used to create curl in the hair with airflow through the barrel of the brush. A hot brush does not produce enough airflow to completely dry the hair, so hair should be mostly dry before using. This tool can be used similar to the round brush and blowdryer styling technique to add volume or create waves.



FLAT IRONS

Flat irons are also known as straightening irons, which is their primary function. These tools have two flat, heated plates. Hair is placed between these plates in sections; as the tool is moved down to the ends it straightens the hair. Flat irons can have straight edges to create very straight, smooth styles, or beveled edges that can manipulate hair ends. These flat irons can be used to curl hair ends toward the face or add indentation to a style.

Flat irons come in a variety of materials that offer specific benefits to or are more effective on certain types of hair. The best flat irons most often used by professional stylists are made of either ceramic, titanium, or tourmaline, but modern technology is constantly finding new materials.

Ceramic flat irons utilize ceramic plates and distribute heat evenly. These are good for all types of hair. Some flat irons merely have a ceramic coating over metal plates, but these are not as effective or safe as fully ceramic plates.

Titanium flat irons are made from a strong, high quality metal that is light but durable. These irons heat up quickly, have exceptionally smooth plates, and are great for straightening thick or very curly hair.

Tourmaline flat irons contain a material made from a type of gemstone. This material is not used alone, but is usually infused into or layered atop ceramic or titanium materials. Tourmaline is said to create an even smoother glide on ceramic plates and a straighter look without frizz, due to the negative ions it emits.

CRIMPING AND UNDULATING IRONS

These special effect tools can be used alone or in tandem with updos, braids, or curls. A crimping iron has plates similar to a flat iron, but with an angular pattern that creates the same pattern in the hair strand. An undulating iron is made of two curved irons that make an "S" pattern in the hair.

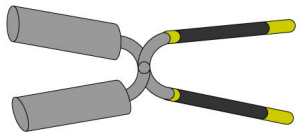
UNIT 7: THERMAL WAVING

Thermal waving and curling uses thermal irons to style hair into wave patterns using heat.

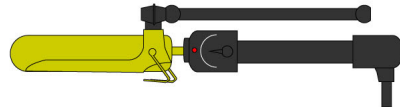
INTRODUCTION

Thermal waving or curling irons are one of most popular tools in the stylist's arsenal. These tools can be used to create a variety of curls and waves in all types of hair. While most curling irons sold for home use have a spring-loaded handle, the thermal iron used by professionals is the electric marcel iron, which gives the stylist more control over the iron.

Thermal curling irons are credited to the hairstyling genius of Marcel Grateau, a French stylist of the late 19th century. He heated rods over a gas flame and used them to create waves in his customers' hair, a look which soon became all the rage and is still known as **Marcelling**.



CONVENTIONAL IRON



ELECTRIC IRON

PARTS OF THE IRON

Whether conventional or electric, the curling iron has four parts:

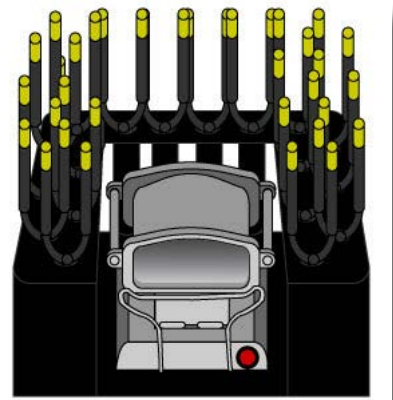
- Rod handle: The part of the iron that is held in the hand
- Shell handle: The part of the iron that the stylist can manipulate with the fingers to open and close the iron on the hair; the manipulation of the iron is called "clicking"
- Barrel/rod: The heated cylinder of the iron
- Groove/shell: The clamp that holds the hair onto the barrel

In addition, electric irons have a swivel in the base of the handle so that the cord can turn and not become twisted while the iron is being manipulated.

HEAT SOURCES

Thermal irons come in two varieties: conventional, or stove-heated, and electric. The conventional versions are heated in a **stove**, (see image at right) which is basically a small electric heater with an opening to heat tools. Electric curling irons get their heat source from electricity. They have to incorporate a thermostat and heating element into the handle of the iron, which adds extra size to the tool.

Conventional irons come in a variety of sizes, and most stoves have an accompanying stand or holder for these different sizes. Many stylists, especially those who work with clients who have very curly hair, prefer the conventional iron because it is available in so many sizes, holds its heat better, and there is more freedom of movement.



THERMAL IRON PRACTICE

Using a curling iron effectively requires a bit of practice. First, make sure you are holding the iron in your dominant hand and in a comfortable position. Your three middle fingers should be on the back of the shell handle, your thumb in front of the shell handle and your pinky between the shell handle and the rod handle. However, you can also open and close the shell handle with your pinky and ring finger; choose whatever is most comfortable for you and allows you to fully manipulate the iron.

Before attempting technique with your curling iron, practice with a cold iron. First, practice opening and closing it until the movement feels natural. Next, practice turning the rod downward (toward you) and upward (away from you), as if you were curling the hair of a client. Open and close the clamp at regular intervals. Once you feel comfortable, you can practice your technique on a mannequin before using on clients.

BASE TO ENDS

Base to ends technique is used to create volume at the base along with consistent curl.

- Position the iron slightly away from the base.
- Next, turn the iron one-half turn toward the scalp. Then turn the iron a half turn away from the scalp in the same direction.
- Repeat turning the curling iron until the hair strand is completely in the iron.
- Place a heat-resistant comb between the curling iron and the scalp to prevent burning.

ENDS TO BASE

Curling ends to base creates a stronger curl pattern at the ends of the hair, with a weaker pattern near the base.

- For volume base control, position the iron beneath the hair strand. For indentation base control, position it on top of the hair strand.
- Place the iron at the end of the hair in the desired position.
- Twist the iron upward firmly until it rests at the base of the hair.
- Place a hard rubber comb between the iron and the head to protect the scalp.



END CURLS

End curls are a simple way to add texture to the ends of any hairstyle. Position the curling iron at the ends of the hair and roll in for a rolled-under wave, or flip up for an indentation effect.

TWO LOOP

This dynamic thermal curling style displays an S curl near the base and a spiral curl at the ends. By varying the tension, you can create curls that are tighter or looser. This curl is also known as the figure 8 or croquignole, and is best on long hair.

You will need:

- Marcel iron (electric or conventional)
- Fine-toothed hard rubber comb (a tailed comb can help to lift hair when needed)

Drape the client, and shampoo and condition hair. Towel dry and remove any tangles with the comb. Then, blowdry the hair until it is completely dry.

TWO LOOP PROCEDURE

- Lift a clean section of hair with the comb and insert it into the open iron and close.
- Pass the tail of the strand to the middle ring finger of the hand holding the iron.
- Flex the wrist upward to pass the tail between the iron and the head.
- Grasp the tail with the comb hand and bring it down in front of you.
- Loosen the shell and slide the strand nearer the end of the rod.
- Tighten the shell and push the rod forward.
- With the comb hand, carefully bring the tail of the strand around the end of the iron while rotating the iron inward. Make sure the iron stays off of the scalp.
- Without touching the scalp, click and rotate until the shell is positioned on top of the iron facing you. This is the figure 8 position.
- Start clicking the shell handle as you pull the iron toward you. Keep your speed and tension consistent.
- As you click, the strand may creep toward the handle, which will make clicking more difficult. Use the comb to gently push the strand toward the end of the rod as necessary.
- Click to the end of the strand.
- Repeat these steps with the rest of the hair.

SPIRAL

Also called ribbon curls, spiral curls are vertical curls with lots of movement.

- Position the curling iron, either at the ends of the hair.
- Turn the iron upward and at an angle so that the hair wraps in a spiral along the length of the barrel.
- Spiral curls can also be created by positioning the iron at the base of the hair. Then, turn the iron while feeding the hair into the barrel, continuing until the ends are in the barrel.



MARCEL

The curling iron is used to form alternating waves along the hair. Hair is never wrapped completely around the barrel of the curling iron -- rather, the hair is wrapped partially around it with a comb to form alternating patterns and then the iron is moved further down the length of the hair.

Start by combing a 'C' shaped curved into a section of hair. Then apply the curling iron to this section.

Once the initial part of the wave is established, move down the section of hair and repeat the process - but this time, alternating the direction by combing the 'C' shaped section in the opposite direction.

Continue this alternating pattern downward through the section. The result should appear similar to the image at right - an undulating wave pattern along the length of the section.



Thermal Safety

As with any hot styling tool, safety is an important consideration during a service. Follow these guidelines for safely operating thermal irons:

- Before placing an iron in a client's hair, test its temperature. Clamp the hot iron on a piece of tissue paper -- if it scorches or browns, the iron is too hot. Allow it to cool before curling.
- Always use a hard rubber comb between the iron and scalp to keep from burning the client.
- Do not use metal combs with thermal styling tools as they can become too hot.
- Marcel irons should be practiced with while they are cold before attempting to perform a service on a client.
- Fine, damaged, gray, and lightened hair should be curled with only moderate heat.
- Clamp the iron on a towel if it needs to be cooled.
- Never test an iron's heat by touching it. Instead, bring your hand near the barrel without touching.
- Keep your irons clean of dirt, debris, and product build-up. Always check the manufacturer's directions for cleaning, but one way to safely clean the iron is with a damp rag and a soapy solution with a few drops of ammonia. Conventional irons can be completely submerged in the soapy solution.
- Never clean your iron while it is still hot.

UNIT 8: HAIR PRESSING

Pressing hair with a hot comb can remove curl from coarse or very curly hair for a sleek, smooth look.

Introduction

Hair pressing or thermal hair straightening is a way to temporarily straighten coarse or extremely curly hair. In this procedure, a steel or brass comb is heated and pressed through the hair to remove the curl and create a lustrous straight look. A pressing lasts until it is shampooed; a permanent method of straightening the hair is discussed in the "Chemical Texturizing" unit.

While flat irons have become the pressing tool of choice for many women, hot comb pressing is still a popular service and many women with natural hair are returning to the procedure.

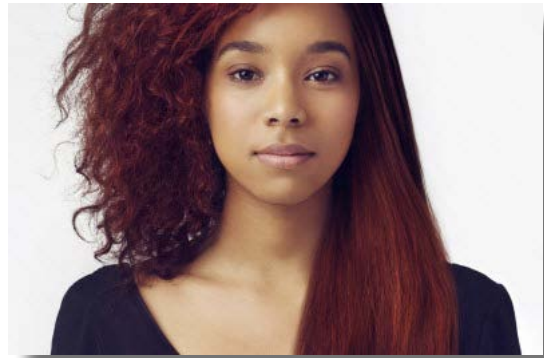
PRESSING TYPES

There are three types of hair pressing:

Soft press: The least smooth pressing, this removes about 60 to 75 percent of the curl from hair. A soft press only applies the comb once on each side of the hair. A soft press can be used for clients with extremely curly hair before curling in their ideal style.

Medium press: This press makes hair smoother than a soft press, removing about 60 to 75 percent of the curl. The technique is the same as in a soft press, but more pressure is applied to the comb.

Hard press: By applying the comb twice on each side of the hair, 100 percent of the curl can be removed. If a hot thermal iron is used first, it is called a **double press**.



HAIR AND SCALP ANALYSIS

Before performing a pressing service, you need to ensure that a client's hair and scalp are healthy. Remember to examine hair's texture, density, growth pattern, porosity, and elasticity.

Texture: Is the hair coarse, medium, or fine? Does it feel wiry or silky? The more fine and delicate the hair, the easier it is to press, but it also more easily damaged. To test for hair texture, take individual strand from four areas of the head -- nape, crown, hairline and temple -- and feel it between your thumb and forefinger. It will take some practice, but before long you will be able to tell the difference in fine, medium, and coarse textured hair.

Density: Is the hair thick, thin, or somewhere in between? The density will dictate how small or large you should section the hair when pressing. Keep in mind that density and texture are different concepts. A person with coarse hair texture may have low density, while a person with fine hair may have thick/dense density.

Hair texture will also determine how much heat and pressure to apply when pressing. Fine hair should be handled gently as it can break with excessive heat and pressure. Medium-textured curly hair is the least resistant to hair pressing so you will not need to make any adjustments. Coarse, extremely curly hair can be difficult to press and will require more heat and pressure than medium hair. Wiry hair feels stiff and hard, but it can be classified as fine, medium, or coarse. The texture of wiry hair is due to the compact construction of the hair cuticle, which also makes this hair type very resistant to pressing. You will need to apply more heat and pressure when pressing this type of hair.

Growth pattern: When hair grows at an angle to the scalp it forms a growth pattern that is typically factored into how to style that hair. You will want to account for the growth pattern to achieve the smoothest possible look.

Porosity: The hair cuticle's condition determines how porous hair is, or its resistance to moisture penetration. High porosity hair has already been damaged and will probably need conditioning treatments prior to pressing. To test hair strands for porosity, place clean hairs in water. If they

sink immediately, the hair has high porosity. Also, normal porosity hair will return to its natural wave pattern when wet.

Elasticity: To test hair for elasticity, take wet strands of hair from different areas of the head and hold them between the thumb and forefinger of each hand. Gently pull the ends apart. Hair with normal elasticity will stretch and return to its original length, while hair with low elasticity will break or not return to its original length. Healthy hair may stretch up to 50% of its original length, while dry hair may only stretch about 20%.

SCALP ANALYSIS

The condition of your client's scalp is also important to determine. Scalp condition can be classified as normal, tight, or flexible. A normal scalp requires no special considerations prior to pressing, but a tight scalp may benefit from a scalp massage, conditioning treatments, or thorough hair brushing. Flexible scalps may need more pressure applied for better pressing.

NEVER perform a pressing service on clients with an abrasion or injury to the scalp, a contagious scalp condition, or chemically damaged hair. Chemically relaxed hair should not be pressed, as it can be damaged.

PRESSING COMBS

The hot comb used in pressing dates back to the 1800s. Women in France used the comb to get the extremely sleek hair worn by Egyptian women, which was then the height of fashion. But it was an African-American entrepreneur named Annie Malone who patented the comb in the early 1900s, after years spent studying hair textures and straightening practices. Ms. Malone also developed a line of hair products for African-American women, and one of her saleswomen was Madam C.J. Walker, the first self-made female American millionaire.



Madam Walker improved upon Malone's design of the hot comb, but both women became millionaires due to their savvy development of beauty products and techniques we still use today.

Pressing combs are available in regular or electric. The metal part of the comb should be constructed of brass or high-quality stainless steel. The handles are usually wood, as it does not readily absorb heat. The spacing between the teeth dictate the smoothness of the pressing: the farther apart, the less smooth the press. Combs can be short or long; short combs are for pressing short hair, while long combs are for long hair.

Regular combs can be heated in an electric heater called a stove. These are often made of ceramic and can also be used to heat conventional Marcel irons.

A new comb needs to be **tempered** before use so that it heats evenly and consistently. To temper the comb, heat it until the comb is very hot. Next, apply a coating of pressing oil or petroleum. After the comb cools, runse it under hot water to remove the oil. Note that tempering also removes any polish on the comb from the manufacturer. If the comb is not tempered before use on a client, it may stick to the hair and cause damage.

HEATING THE COMB

If your comb is electric, it will either have an on/off switch or an attached thermostat that indicates how hot it is. A regular comb will need to be heated in an electric stove. After heating to the proper temperature, test the comb on a piece of light-colored paper. If the paper scorches, let the comb cool a bit before pressing.

CLEANING THE COMB

Pressing combs should be cleaned after each client. There is no need to disinfect these combs as their intense heat keep them sterilized. Wipe the comb of visible dirt and debris after every use. A nonelectric comb will need to have the carbon removed from the surface periodically. To do this, rub the comb's surface and between the teeth with steel wool or fine sandpaper. Afterwards, let the comb soak in a hot baking soda solution for an hour, then rinse and dry the comb thoroughly.

PREPPING THE HAIR

Products called pressing oil or pressing cream can be applied to the hair prior to pressing to provide heat protection and added shine, along with other benefits. Most pressing products contain petrolatum, a rich emollient obtained from petroleum, which most people know as petroleum jelly. Castor oil, coconut oil, or other oils are added to condition hair, while paraffin gives a pressed look some moisture resistance. Because of the rich nature of these products, avoid putting too much on the hair as they can attract dirt and make hair look greasy.

Before pressing, hair should be shampooed and towel-dried. Drape the client as for a thermal styling. You may apply pressing oil or cream to damp hair, but some stylists prefer to apply it once hair is completely dry. Thoroughly blowdry the hair (this can have the added benefit of helping to remove some of the curl from the hair).

PRESSING PROCEDURE

First, divide the hair into four sections and pin them up. Heat the pressing comb and then subdivide the four sections: Unpinning one section at a time, subdivide each section into 1-inch to 1 1/2-inch partings. Medium hair of average density should have partings of average size, while coarse hair with greater density should have smaller sections for more effective pressing. Thin or fine hair should have the largest partings.

Follow the procedure below to complete the pressing.



Heat the pressing comb in the heater if you have not already done so. Make sure to test the comb on a paper towel as previously discussed in this section.

Make a horizontal parting at the top of a back section and lift the hair of the parting up with a normal comb. Push the teeth of the pressing comb up into the hair just above its base until the metal core of the comb rests against the hair.



Twist the comb back slightly so that the hair is stretched partially around the hot core; this is the action that presses the hair. The hair will be fed around the core slowly from the base to the ends while holding the comb up to keep the hair tense against the core.



Continue to take partings and press them along the back section until you reach the bottom (this may need to be repeated once or twice for the hair of each parting, depending on the coarseness or the amount of curl of the hair).



Press the hair back and toward the center of the head along the front section if there is one; use diagonal partings to prevent the hair from flowing straight back.



Use the same procedure on both sides of the head.



After completing the sides you may continue forward to the hairline.



Upon completion of this stage, the hairstyle should appear as shown.

SAFETY TIPS

Your responsibility as a stylist is to recognize if a client's scalp or hair is not in good condition for a pressing. You must also follow procedures carefully to ensure a client's safety during pressing. Heat can cause damage to hair and skin if not used carefully. Here are some guidelines to keep in mind before and during the service:

- Always test your comb before pressing to make sure it's not too hot. Apply it to a light paper -- if it scorches, it's too hot.
- When pressing short, fine hair, take extra care at the hairline. Do not use a comb that is too hot in this area, as the hair can burn easily.
- Lightened, tinted, or gray hair also requires special care. You may need to apply conditioning treatments to color-treated or unpigmented hair prior to pressing if it has been damaged. Gray hair is often difficult to press effectively. To get the best results, use a moderately heated comb with light pressure to avoid discoloration or breakage of the hair.
- Avoid excessive heat or pressure near the scalp.
- Avoid overly frequent hair pressing. Clients who desire a more permanent straight look may wish to receive chemical texturizing.
- Never perform pressing on chemically relaxed hair.
- Never perform pressing on a client with a scalp condition, injury, or abrasion.
- Apply 1 percent gentian violet jelly to scalp burns immediately. This is an antibacterial ointment that will soothe the burn and help prevent infection and scarring.

UNIT 9: WET STYLING

Some hairstyling techniques involve shaping and styling hair while it is wet, setting it, and then drying it under a hair dryer or allowing it to dry naturally. This results in a longer-lasting hairstyle than thermal styling. This unit introduces the procedures for wet hair styling techniques.

INTRODUCTION

Some of the most popular wet styling methods include finger waving, pin curls, and roller sets. These techniques will allow you to create wave patterns in your clients' hair that has more staying power than styling with thermal tools.

Finger waving shapes hair into an “S” pattern. Finger-waving lotion is applied to the hair and the fingers and a comb are used to create the wavy shapes. The waving lotion used in this procedure is a type of hair gel that helps hold hair in place, but keeps it pliable for forming the waves. Traditionally waving lotion was made from karaya gum, which is taken from trees found in Africa and India. Some stylists prefer to use liquid styling gels instead of the karaya gum products.

One common but more complicated way to sculpt wet hair into its desired shape or volume is to use small curls known as pin curls to establish movement and add a variety of effects such as curls closely sculpted to the head or volume curls targeted at specific points in a hairstyle. Pin curls are typically set into finger wave hairstyles, but they have a different structure from other curls due to their unique movement.

Curl Basics

Let’s review what we know about curls. A **shaping** is a section of hair that is molded in a circular movement. It prepares the hair for the forming of a curl. Shapings can be open or closed-end.

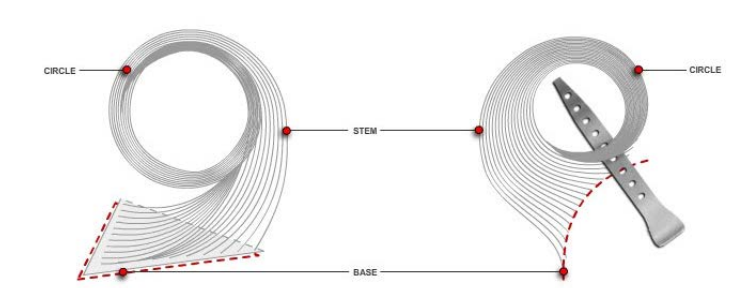
An open-center curl is one that has an opening in the center and a closed-center curl is one that is wound so tight there is no opening in the center. The open-center curl gives a smoother, more uniform wave and the closed-center curl produces a wave that is tighter towards the end.

The stem of a curl determines the direction and amount of movement, or **mobility**, of the curl.

No-stem curls are placed on base and result in tight, long-lasting curls without much mobility.

Half-stem curls are placed half off base and result in medium mobility. **Full-stem curls** are placed completely off base and give the greatest mobility.

COMPONENTS OF THE PINCURL

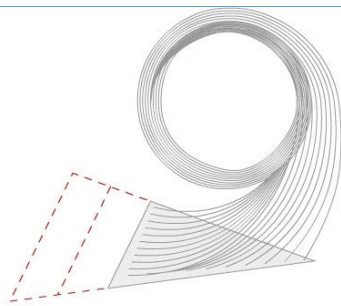


The base shapes of pincurls can be curved, crescent, triangular, or rectangular or square. This is because the pincurls do not rely directly on the dimensions of a curling tool for their size and shape. The base controls for pincurls are the same as with other curls; full-base curls are used

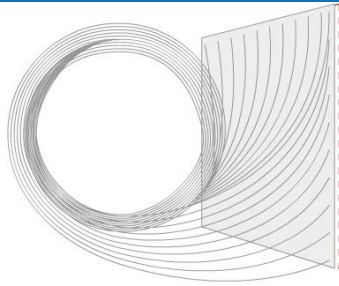
for a strong volume or curl effect, half-base curls are used for direction while maintaining some strength, and off-base curls are used in areas where direction is important but volume is less important.

PINCURL BASE SHAPES

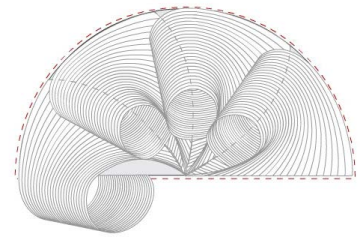
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TRIANGULAR BASE



SQUARE/RECTANGULAR BASE



CURVED/CRESCENT BASE

As seen above, pin curl bases include three major types: triangular, crescent/arched, and square/rectangular. Triangular base pin curls are great for framing the face because they allow portions of each curl to overlap so that there aren't any breaks when the hair is combed out. To avoid breaks with the square/rectangular bases, you must overlap or stagger the pin curls. Arc-shaped or crescent pin curls are the most common base that you will use. No matter what shape the base is, because the length of the stem is overstated, the hair near the base is flat and it gives the style a strong direction.

PREPARATION FOR WET STYLING

To effectively wet style hair, it must first be clean and wet. Drape the client for a shampoo service, then shampoo and condition the hair. Towel dry the hair and use a comb to remove any tangles. Next, part the hair at the natural part or elsewhere on the head if it better suits the finished design. To find the natural part, comb the hair back from the hairline, then push it forward. Now you are ready to proceed with wet styling.

FINGER WAVING

FINGER WAVING TECHNIQUE

STEP ONE

- With the hair wet, part and comb it so that it is distributed appropriately for the desired final style.
- Comb waving lotion through the hair of the first section with which you will be working. You will comb waving lotion through each successive section, but should wait until just before performing procedures so that the lotion does not dry.
- On the front right side of the head, comb a two-inch portion of hair back and to the right using an arc-shaped motion so that the hair flows back and then curves away from the centerline of the head. Continue in two-inch portions until the entire first section is combed.



STEP TWO

Begin Shaping the Ridge

Place your left hand on the client's head with your index finger pointing forward, positioned on the left edge of the first ridge that you will form. Begin shaping the ridge at the front hairline by placing the teeth of the comb underneath the index finger and pulling the hair under it an inch forward.



Lay the comb down onto the head – it should still be holding the hair in place - and shift the fingers of your left hand so that the middle finger rests on the left edge of the ridge that is being formed (where the index finger was) and the index finger rests to the right, on top of the comb's teeth.

Close your fingers so that they hold the ridge, but do not add pressure to the ridge in order to further mold it; increased height and volume are undesired and will produce irregular results.



Keeping the comb's teeth against the scalp, stand the comb up and draw it backward and to the right, using an arc-shaped motion. This completes the first S-shaped area of hair and forms the front of the first ridge and wave.



Continue backward in this manner along the first section of hair, keeping the first ridge and wave even. Fade the ridge away as it reaches the crown.

STEP THREE

- Beginning at the rear of the crown, behind the area where the first ridge fades, form the second ridge so that it joins and mirrors the first. This is done by placing your left hand on the crown of the client's head with your index finger pointing forward, positioned on the left edge of the second ridge that you will form (at the right of the wave formed by the first ridge). From here reverse the directions of step two above, pulling the hair underneath the index finger backward instead of forward and so on, until the second ridge reaches the front hairline.
- Continue creating ridges and waves along this side of the head, taking the third ridge all the way around to the back of the head (rather than fading it out at the crown). Begin the fourth ridge on the back of the head. Continue this pattern for the fifth and any additional ridges as needed until the right side of the head is complete.

STEP FOUR

- Mirror the procedures outlined in steps one and two above to complete the first ridge on the left side of the head. Once you reach the crown area you will be able to take the second ridge that was completed on the right side and continue it from the rear of the crown to the front of the left side of the head (make sure that the ridge and the wave maintain continuity around the head).
- Style in this manner for the left side of the head until the remaining ridges and waves are connected to the ridges and waves on the right side, all the while ensuring that they maintain continuity around the head.

STEP FIVE



Secure the style with pins and a hair net and then dry the hair.

The hair may be either brushed out for a softer appearance or simply left in place for a more dramatic look.

PINCURL TYPES

Pin curls can be used to create patterns, waves, lines, and volume in hair. There are a variety of techniques used to make pin curls, but one of the most important methods is called **ribboning**. Ribboning forces the hair between the thumb and the back of the comb to create tension.

Pin curls can be used to create waves, using different curling methods. A **carved** or **sculptured curl** is created when pin curls are formed without lifting the hair from the head. **Ridge curls** are used to form waves by placing the base curls directly beneath a ridge. **Skip waves** are similar, except there are two rows of ridge curls rather than one. These techniques place rows of pin curls clockwise and then counterclockwise in order to form a wave. **Barrel curls** produce the same added volume effect as stand-up pin curls. These curls have large center openings and a rectangular base.

FLAT PIN CURLS

Pincurls, as said before, are typically set into fingerwave styles. Flat pincurls are used in hairstyles to create interest while keeping the hair flat against the scalp. Follow the steps below to create a row of flat pincurls.



Mold a clockwise oblong shape with a comb. Begin in this case along the hairline between the right ear and the center front of the head. Take the hair of this section and channel it back from the head and then sharply toward the middle so that a clockwise semicircle pattern is formed.

Separate a subsection of hair at the concave end of the oblong shape from the rest of the shape with a tail comb and flatten the hair out until it is relatively smooth.



Form a flat base from the roots of the separated subsection.

Form a stem and begin to curve it around so that the direction of the curl is established.



Begin to form a circle according to the direction established by the stem. Wrap it around sharply so that it does not extend directly back to the base.



Secure the pincurl with a pin close to the ends of the hair of the subsection.



Continue in this way, separating subsections and creating pincurls until the entire oblong shape is completed.

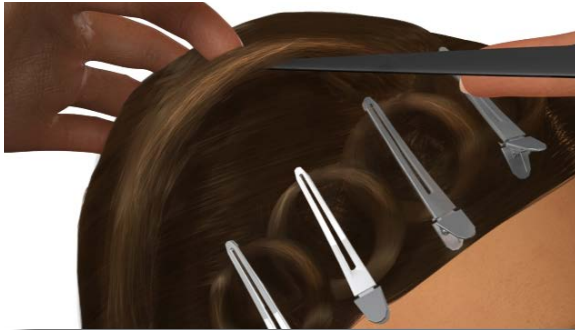


Completed Procedure

PINCURL VOLUME

Pin curls can be used to create volume or height in a hair design. One of the most effective techniques for volume is creating cascade or stand-up curls. These are fastened to the head in a standing position. The height is determined by the size of the curl.

VOLUME PIN CURL PROCEDURE



Mold a clockwise oblong shape with a comb. Begin in this case near the center of the top of the head and end the shape just behind the ear. Take the hair of this section and channel it back toward the rear of the head and then sharply downward toward the ear so that a clockwise semicircle pattern is formed.

Separate a subsection of hair at the convex end of the oblong shape from the rest of the shape with a tail comb and flatten the hair out until it is relatively smooth.



Begin to form the base and the stem from the subsection. Use the teeth of the tail comb to pull the base and stem upward so that volume is created. Form the stem so that it provides direction for the circle.



Form the circle, looping it down to the base and back up beside the stem until the entire length of the subsection is a part of the circle.



Secure the pincurl with a pin at the bottom where the circle rests near the base.



Continue in this way, separating subsections and creating pincurls until the entire oblong shape is completed.

INDENTATION PIN CURLS

Indentation pincurls add dimension to the form of a hairstyle by causing the hair to flare in a light, airy manner.

INDENTATION PIN CURL PROCEDURE



Mold a clockwise oblong shape with a comb. Begin in this case at the crown and extend the shape to the rear right side of the head. Take the hair of this section and channel it back toward the rear of the head and then sharply toward the middle so that a clockwise semicircle pattern is formed.

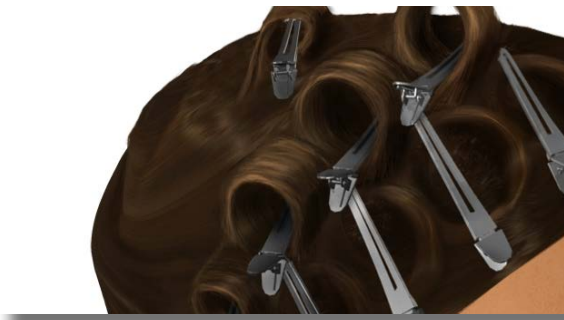
Separate a subsection of hair at the concave end of the oblong shape from the rest of the shape with a tail comb and flatten the hair out until it is relatively smooth.



Form a flat base from the roots of the separated subsection. Use the teeth of the tail comb to pull the stem up and curve it so that it provides direction for the circle.



Begin to form a circle according to the direction established by the stem. Wrap it around sharply so that it does not extend back down to the base.



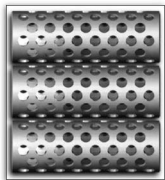
Secure the pincurl with a pin at the bottom of the circle.



Continue in this way, separating subsections and creating pincurls until the entire oblong shape is completed.

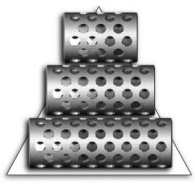
ROLLER CURLS

Rollers are another way to style wet hair. They are very similar to pin curls, but each roller holds more hair than a pin curl. Setting rollers is also much faster than setting pin curls, so it may be advantageous to use rollers instead.



Rectangular Base

The diameters of the rollers used dictate the amount of curl, as is the case with most roller tools, but the roller size itself may also be a factor of the shape of the section that is being worked on. In rectangular-shaped sections, the rollers are the same size across the section.



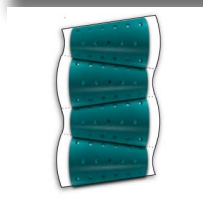
Triangular Base

For triangular-shaped sections, a smaller roller may be used at the point of the shape, with larger rollers being used as the shape widens. In either case, rectangular or triangular, the rollers are used to measure the size of the bases of the curls and these base sizes are used to determine the size and layout of the sections.



Circular Base

Curve-shaped sections may require tapered rollers, which are cone-shaped rollers that fit well into and help form curved shapes. In circular shapes the rollers are set next to each other as they radiate from a point with the diameter of the smaller end of the rollers determining their layout and distance from each other.



Oblong Base

In oblong shapes the diameter of the larger end of these rollers determines the base size for the curls and the rollers are placed in the oblong diagonally.

ROLLER WET STYLING

Wet styling can be done through a variety of rolling methods. Some may require molding into shapes before the actual rolling is done, and base types and roller placements will vary, but the basic procedure will generally remain the same.



Apply styling lotion and comb the hair in the direction that it will need to be in to be wrapped around the rollers.

Mold the hair into shapes if necessary for the specific procedure.



Part off a subsection along the hairline of the front section. It should be the length and width of the roller that will be used. Angle the hair off of the head according to the desired base type and comb it until it is smooth.



Take the hair of the section between your thumb and fingers and hold the hair taut. Put the roller below your thumb and roll the ends of the hair you're holding onto the roller until they are attached.



Take the roller between the thumb and forefinger of each hand and roll it downward, making sure to do so at the angle required by the desired base position and placing the roller appropriately in relation to the base and the parting.



Continue rolling downward to the scalp and pin or clip the roller to the hair.



Continue on in the same manner for the rest of the hair.



Afterward, place the client underneath a hood dryer. Once the drying is complete, let the hair cool and then take the hair out of the rollers.

Comb the hair out as previously outlined in this course and continue on with the desired styling procedure.

HAIR WRAPPING

Hair wrapping is a technique to set curly hair in a smooth, straight style with a slight bend. This method does not add volume to the hair, but curlers can be added at the hairline if more lift is desired.

You will need:

- Boar-bristle brush
- Bobby pins
- Comb
- Duckbill clips
- Hair gel
- Neck strip



UNIT 10: UPDOS

Updos are often requested for special occasions like weddings or proms. Once you have mastered a few classic techniques, you will have the ability to create almost any combination of styles to give your client a unique look she will love.

INTRODUCTION

Special occasions call for special hair. Updos lift hair up and off the shoulders via the use of bobby pins, elastics, hairpins, and stylist ingenuity. While many updos are best created on medium to long hair, some techniques can be used on short hair. Flowers, braids, barrettes, and other ornaments can be incorporated into an updo for more visual interest. Updos are a fantastic way to highlight both your technical skills and your artistry, as you blend techniques to create a unique look. Always consider the structure of the updo from every angle to ensure it is well-balanced.

Buns, tucks, twists, knots -- there are a variety of updo techniques that, once mastered, will enable you to create a variety of looks. Here are three classic techniques:

The **knot** or **chignon** is an iconic updo style that has its origins in ancient Greece. Athenian women commonly wore their hair in this style, and it was also common among married women in ancient China. The word “chignon” comes from the French *chignon du cou*, or nape of the neck. As this phrase implies, this style is worn at the nape or just above and is a simple but elegant style.



The **twist** is an updo technique where hair is gathered at the nape in a ponytail and twisted upward and inward. This creates a funnel shape at the back of the head. While a twist can be worn on formal occasions, a basic, messy version is great for everyday.

The **pleat** or classic French twist is a more severe version of the basic twist. This style is also called the French roll. In this updo, the hair is worn in a vertical roll at the back of the head and the sides are kept sleek and smooth.

CLASSIC FRENCH TWIST

THE FRENCH TWIST (FRONT)

The French twist can be basic or classic; the basic French twist is a good look for even the most formal occasions without being too complicated or large, but it does not have the glamour of the classic French twist. The classic is much more complicated to style as it makes ample use of sectioning and curling; it adds volume to the head and works to draw attention and set itself apart from other hairstyles as far as elegance is concerned.

THE FRENCH TWIST (REAR)

STEP ONE

- Set the hair with rollers if desired, and then comb out the hair.
- Section the sides of the hair and the crown area, leaving the back of the head as an entire section.

-
- Brush the hair in the back in small subsections, creating one vertical parting after another along the back of the head. Start from one side and work toward the other while taking the hair of each subsection and holding it in the same hand. Hair is distributed in this way to one side of the back of the head and the hair is held there with the hand.

STEP TWO

- Pin the hair in the middle of the nape; note that the hair will be pinned to one side of the head. Cross the pins over each other to interlock them. Continue up to the rear of the crown area that you sectioned off earlier.
- Bring the hair back over the section of pins and twist it inward and upward at the center of the nape in line with the pins so that it arcs outward and then back inward. Pin the hair on the seam where it meets the head, inside the shape so that the pins are hidden.
- Take the remaining ends of the hair and wrap them up into the funnel shape that begins to form, pinning them as you work.

STEP THREE

- Back-brush one of the side sections and twist the hair back across the parting between this section and the back section.
- Pin at the top, but leave the ends sticking out. Repeat for the other side section.
- Resection the top section into three horizontal sections.
- Take the rear third of the rear horizontal subsections.
- Loop it backwards around your fingers, pinning it at the scalp once the loop is completed. Do the same for the other two thirds of this section, securing each at the top of the twist or as near to it as possible.
- Do the same with the center top section.

STEP FOUR

- Finish each of the side sections by looping and pinning the ends of the hair near the top of the head.
- Style the front horizontal section at will, curling the hair and distributing it along the side of the head or letting it hang closer to the face. You may also pin it back as was done with the other two sections.

STANDARD FRENCH TWIST



Part the hair if necessary, then bring all of the hair back into the beginnings of a ponytail. Hold the hair with your left hand.



Bring your right hand over your left hand to grab the ponytail and hold it at an angle with your thumb pointed down toward the client's shoulder.



Twist the hair in toward the client's head, taking hold of it at the top with your left hand again and twisting the ends upward.



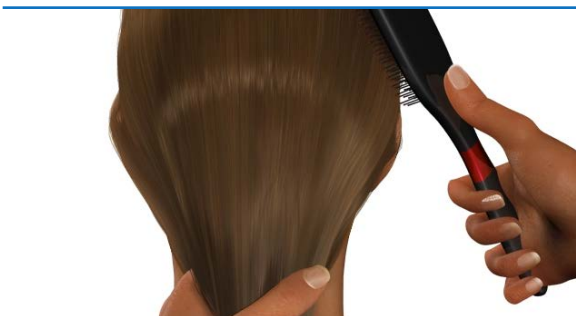
Pull the hair around into a funnel and insert pins to secure it. After insertion the pins should be hidden by the volume of the funnel.



Insert the ends of the hair into the funnel, either keeping them inside or twisting them out again in loops for added flare.

CHIGNON PROCEDURE

The chignon is an elegant style that starts with a ponytail that is wrapped into the back of the hair and then pinned. It is much simpler than a classic French twist. To offset the simplicity of a chignon the volume of hair at the back of the head can be used for an area of ornamentation.



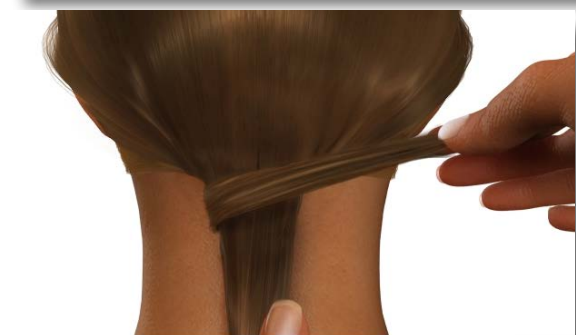
Set the hair with rollers if desired, and then comb out the hair. Part the hair where appropriate and brush it back into a vertical ponytail that extends from the nape.



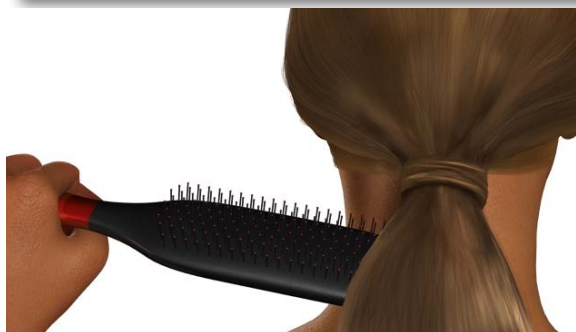
Attach two bobby pins to an elastic band.



Secure the ponytail with two interlocked bobby pins; attach the pins to elastic, stick one in each side of the ponytail, and lock them together. Alternately, simply secure the ponytail with an elastic band.



Take a small section of the hair from underneath the ponytail, wrap it around the elastic, and pin underneath.



Brush from underneath the ponytail to smooth the hair out and begin to form the hair into a flat layer.



Fold this underneath itself and roll it in until it touches the scalp.



Place a pin on one side underneath the roll and then the other side.



Fan the chignon roll out to the sides.



Finish securing the roll with pins and holding spray. Ornamentation may be added for extra effect.

UNIT 11: SAFETY AND INFECTION CONTROL

The primary safety issues covered in this module include proper handling of heated and electronic instruments.

INTRODUCTION

The primary safety concerns during hairstyling procedures involve the use of heated instruments. As with any tool in the salon, do not attempt to heat or operate any of these instruments until you have read the manufacturer's instructions.

TESTING THERMAL IRONS

Because thermal irons can damage hair and burn skin, the heat level should always be tested prior to use. Pressing the iron on a towel or sheet of tissue paper can reveal its temperature: if the iron makes the material turn brown or burn within five seconds, it is too hot and should be cooled prior to use. Gentle heat is recommended for clients with fine hair, lightened hair, or damaged hair, as they are more prone to heat damage.

THERMAL IRON SAFETY

- Never overheat the thermal iron. Doing so could negatively affect how the iron holds heat.
- Always test the heat of the thermal iron before using on a client.
- The client's hair should be clean and completely dry before performing a thermal service.
- Use a comb in between the client's scalp and the thermal iron to prevent burning the client.
- Hard rubber combs that are nonflammable and heat resistant should be utilized with heated instruments. Flammable plastic combs can melt against heated instruments, while metal combs may conduct their heat (and burn yourself or the client).
- All thermal irons and other equipment should be cleaned and disinfected after each use. Wet disinfection can damage electric tools, so their detachable pieces should be removed and cleaned separately.
- Do not place the handles of a conventional iron too close to the heater, or you could burn yourself. Also ensure that the iron is stable or balanced in the heater, or it could fall and hurt someone.
- Before storing heated instruments, they should be set aside in a safe place and allowed to cool.
- When not in use, electric tools should be turned off and appropriately stored.

FIRST AID

Even when the irons have been properly tested, they must be handled with care and kept at a safe distance from the client's skin. In the event of a minor burn, apply cold running water to the affected area, followed by a salve or burn ointment. Burns that blister require medical attention. See the Infection Control and First Aid module for detailed, burn-response protocol.

UNIT 12: CONCLUSION

Within the three main categories of hairstyling there are a great many hairstyling procedures, some of which were reviewed throughout this course. Given the amount of procedures there are and the amount of variation possible in each procedure it is important to understand the fundamentals of each hairstyling category in order to be able to perform each of them effectively. Once you fully understand hairstyling theory you will not only be more prepared to practice hairstyling; you will have a greater understanding of hair care services as a whole.

UNIT 13: GLOSSARY

AIR FORMING: styling hair while blow drying.

AIRFLOW CONCENTRATORS: allow styling of small sections of hair at a time.

AIRFLOW DIFFUSERS: spread hot air to allow the application of thermal styling techniques over wide areas.

BARREL/ROD: the heated cylinder of the curling iron.

BARREL CURL: a type of curl that produces added volume; these curls have large center openings and a rectangular base.

BASE CONTROL: the size of the base and the placement of the curl.

BASE POSITION: the placement of the curling tool in relation to the base and the partings.

BASE SIZE: determined by the size of the tool that is used.

BASES: workable areas of hair, divided by partings, which can be manipulated to create the form of the hairstyle.

BLOWDRYER: handheld electrical appliance that rapidly dries hair.

CARVED OR SCULPTURED CURL: a pin curl that is formed without lifting the hair from the head.

CASCADE OR STAND-UP CURL: type of curl that is fastened to the head in a standing position; the height is determined by the size of the curl.

CHIGNON: a common but elegant updo hairstyle that lifts hair up and off the shoulders.

CLOCKWISE RADIAL MOVEMENT: lines emanating in a radial pattern that are curved in a clockwise manner.

COMB-OUT: the final distribution of the hair and the finalization of the hairstyle.

COUNTER-CLOCKWISE PARALLEL MOVEMENT: curved lines that are either clockwise or counter-clockwise.

DIRECTION: the volume and shape of a hairstyle and how it affects facial structure.

DISTRIBUTION: leads the eyes to another point of the hairstyle.

DOUBLE PRESS: using a flat iron on hair prior to pressing with a hot comb.

FINGER STYLING: using your fingers to style and introduce texture to hair.

FINGER WAVES: created by alternating oblong shapes connected by ridges that join together to form S patterns.

FINISHING SPRAY: hairspray with the strongest hold that is used to fix a style into place. Many finishing sprays also include ingredients for extra shine.

FOAM MOUSSE: a light, whipped product best used on fine to medium textured hair that needs extra volume. Foams are typically massaged into damp hair before blowdry styling.

FRENCH BRAID: a long hairstyle in which the hair is weaved together.

FRENCH TWIST: a type of classic updo hairstyle in which the hair is rolled, tucked, and secured.

FULL-BASE CURLS: curls formed by holding hair in a roller tool at a 45 degree angle and rolling the hair to rest directly on top of the base between the parts.

GEL: a thick styling product that comes in a tube or bottle and creates a stronger hold than a mousse or glaze.

GROOVE/SHELL: the clamp that holds the hair onto the barrel of the curling iron.

HAIR WRAPPING: a technique to set curly hair in a smooth, straight style with a slight bend

HALF-BASE CURLS: curls formed by holding hair in a roller tool at a 90 degree angle and rolling the hair to rest directly on top of the parting at the bottom of the base.

HARD PRESS: a type of hair pressing that removes 100 percent of the curl by applying the comb twice on each side of the hair.

INDENTATION BASE POSITION: curls formed by rolling the hair upward (and out) rather than downward.

MEDIUM PRESS: a type of hair pressing that makes hair smoother than a soft press, removing about 60 to 75 percent of the curl.

MOLDING: forming of wet hair with a comb.

MOVEMENT: the way a hairstyle leads one's eyes throughout the form, causing facial features to be overlooked or embellished or adding emphasis to a certain aspect of the hairstyle itself.

OFF-BASE CURLS: curls formed by holding hair in a roller tool at a 45 degree angle and rolling the hair to rest below the parting at the bottom.

ON-BASE CURLS: curls formed by holding hair in a roller tool at a 45 degree angle and rolling the hair to rest directly on top of the base between the parts.

OVER-DIRECTED CURLS: curls formed by holding hair in a roller tool at a 45 degree angle and rolling the hair to rest at the upper edge of the base but not on top of the upper parting.

PARALLEL DISTRIBUTION: lines that travel next to each other in the same direction.

PARALLEL MOVEMENT: adjacent lines moving in the same direction.

PARTINGS: lines that are smaller than parts but that divide between sections of hair; they are used to control the hair while it is being sectioned into bases.

PIN CURLS: small curls that are typically set into finger wave hairstyles.

POMADES OR WAX: adds weight to the hair and give hair great manageability.

RADIAL DISTRIBUTION: lines that emanate from one point and travel outward in many directions.

RADIAL MOVEMENT: lines emanating from a central point in different directions.

RIBBONING: method of forcing the hair between the thumb and the back of the comb to create tension.

RIDGE CURLS: a wet-styling technique that utilizes pin curls beneath a ridge to create a wave.

ROD HANDLE: the part of the curling iron that is held in the hand.

SECTIONING: the precise subdivision of hair into various sections from which the final patterns and shapes will be formed.

SHAPING: a section of hair that is molded in a circular movement to prepare the hair for the forming of a curl; can be open or closed-end.

SHELL HANDLE: the part of the curling iron that the stylist can manipulate with the fingers to open and close the iron on the hair; the manipulation of the iron is called “clicking.”

SKIP WAVES: a wet-styling technique that utilizes two finger-waving ridges and pin curls to create waves.

SILICONE: a hair product that adds shine.

SOFT PRESS: a type of hair pressing that removes about 60 to 75 percent of the curl from hair; a soft press only applies the comb once on each side of the hair.

STOVE: a small electric heater with an opening used heat tools such as conventional thermal irons.

STRAIGHTENING GEL: used on damp hair that will be blown dry to counter frizz and create a smooth look.

STYLING SPRAY: hairspray that offers medium-level hold and can be used to add volume or texture.

THERMAL PROTECTANT: used on wet or dry hair to protect the hair from the heat of blow dryers and thermal styling tools.

THERMAL STYLING: various methods of styling that utilize heat.

UNDER-DIRECTED CURLS: curls that are formed by holding hair in a roller too at a 90 degree angle and rolling the hair to rest at the lower edge of the base but not on top of the lower parting.

UPDO: hairstyle in which long hair is secured off the shoulders, usually pinned close to the scalp.

VOLUME BASE CONTROL: curls formed by rolling the hair downward (and in) rather than upward.

VOLUMIZERS: products that can be sprayed or massaged into the base of damp hair to provide extra body.

WORKING SPRAY: hairspray that provides the least amount of hold, is non-sticky, and is typically used to “build” a style as the hair can be manipulated after it is used.