OUR MISSION AT AVEDA IS TO CARE FOR THE WORLD WE LIVE IN, FROM THE PRODUCTS WE MAKE TO THE WAYS IN WHICH WE GIVE BACK TO SOCIETY. AT AVEDA, WE STRIVE TO SET AN EXAMPLE FOR ENVIRONMENTAL LEADERSHIP AND RESPONSIBILITY, NOT JUST IN THE WORLD OF BEAUTY, BUT AROUND THE WORLD.

HORST RECHELBACHER
FOUNDER
INTRODUCTION
Because men’s expectations are often different than women’s, it’s vital that male-specific design objectives, techniques and service philosophies are applied to meet or exceed each male guest’s expectations.

It’s important to develop a mindset and vocabulary that is in sync with his persona, to create clear consensus around design objectives and to execute them with strong technical strategy and skill. This approach to service, delivered in an atmosphere of care and comfort will help you build a healthy male clientele.

Aveda continues our commitment to bringing all relative technical knowledge to the industry by offering a comprehensive approach to serving the male guest.

AVEDA BELIEFS
1. We believe in treating ourselves, each other and the planet with care and respect.
2. We believe social responsibility is our responsibility.
3. We believe ecological and profit goals are mutually achievable.
4. We believe our authenticity and experience are our points of difference.
5. We believe in inspiring and educating people to integrate wellness and beauty in their lives.
6. We believe in the power of oneness, from our global image to a focused network.
7. We believe learning never ends.
8. We believe in encouraging innovation and empowered decision-making.
9. We believe our actions, products and services should always embody excellence.
10. We believe personal and organizational balance is the key to sustainable success.
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## Glossary of Terms

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CHAPTER 1: THE MODERN MALE GUEST

AS MEN FOCUS ON OPTIMIZING THEIR LOOK, THEY TURN TO SALON PROFESSIONALS FOR ELEVATED LEVELS OF DESIGN AND TECHNICAL EXPERTISE. AN UNDERSTANDING OF HOW TO ENSURE THAT YOUR MALE GUESTS HAVE POSITIVE SALON EXPERIENCES WILL LEAD TO SATISFIED GUESTS AND LASTING LOYAL RELATIONSHIPS.

IN THIS CHAPTER, YOU WILL LEARN TO:
1. CREATE A SALON ENVIRONMENT THAT IS COMFORTABLE FOR MEN
2. WORK WITHIN A SERVICE WHEEL THAT ACCOMMODATES THE GUEST FROM START TO FINISH
3. USE APPROPRIATE LANGUAGE TO EFFECTIVELY CONSULT WITH YOUR MALE GUEST AND CREATE DESIGN CONSENSUS

OVERVIEW
AS MEN FOCUS ON OPTIMIZING THEIR LOOK, THEY TURN TO SALON PROFESSIONALS FOR ELEVATED LEVELS OF DESIGN AND TECHNICAL EXPERTISE. AN UNDERSTANDING OF HOW TO ENSURE THAT YOUR MALE GUESTS HAVE POSITIVE SALON EXPERIENCES WILL LEAD TO SATISFIED GUESTS AND LASTING LOYAL RELATIONSHIPS.

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CHAPTER 1: THE MODERN MALE GUEST

OVERVIEW

As men focus on optimizing their look, they turn to salon professionals for elevated levels of design and technical expertise. An understanding of how to ensure that your male guests have positive salon experiences will lead to satisfied guests and lasting, loyal relationships.

OBJECTIVES

In this chapter, you will learn to:
1. Create a salon environment that is comfortable for men
2. Work within a service wheel that accommodates the guest from start to finish
3. Use appropriate language to effectively consult with your male guest and create design consensus
Creating a comfortable environment for men

Not all men are as comfortable as women in a salon environment to serve male guests well, it’s important to consider their masculine point of view and do what you can to make them feel welcome and at ease.

Humans are instinctive. When they enter a new environment, they are aware of a sense of space, color and tone that makes them feel comfortable—or not.

The most effective way to make sure a salon is comfortable for men is to visualize it through their eyes. Whenever possible, try to ensure your guest’s comfort by:

- Displaying photographs of men with great hair
- Having men’s periodicals available in the waiting and styling areas
- Carrying a line of products generally prescribed for men and making sure they are easy to locate and understand
- Identifying male-specific services on the menu
- Offering men t-shirts instead of gowns
- Offering privacy to men, if requested, while they receive chemical services
- Trying to include hours that accommodate early-morning guests
- Offering hours that accommodate men who prefer to come during the day
- Offering hours that accommodate men who prefer to come during the day

Creating a comfortable environment for men

The Service Wheel

From the moment your guest walks through the salon door until he pre-books his next appointment, you have a series of opportunities to build his trust and loyalty. Being conscious of the service wheel helps ensure that you are creating a comfortable experience for your guest from start to finish.

Once you and your guest agree on a design objective, the next step is to create a technical strategy, prescribe product and record these decisions on a service blueprint. With a firm technical strategy in hand, you can execute the hair cut with professional skill.

While you finish your guest’s hair, take time to educate them about styling products and finishing techniques they can use at home to enhance their look.

A product prescription and education, an invitation to pre-book the next appointment and a warm goodbye complete the service wheel. While saying goodbye to your guest, remember you are creating a lasting impression of the experience he’s had with you and your salon.

The Aveda Experience includes three areas of focus on our service wheel: Greeting, Treatment/Ritual, Goodbye.
Creating a Comfortable Environment for Men

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The Aveda Experience includes three areas of focus on our Service Wheel: Greeting, Treatment/Ritual, and Goodbye.
ADJUSTING YOUR VOCABULARY

When consulting with your male guest, your choice of words is very important. Words like “tendrils,” “wisps,” “flows” and “waves” are rarely the best choices. Instead, use direct words that are universally understood and avoid industry jargon like “buzz” or “tally” when consulting with men.

VOCABULARY TIPS

Avoid soft, more traditionally feminine words like:
- Wispy
- Trendy
- Swept
- Feathered
- Flowing
- Elegant
- Bouffant

Instead, speak in more traditional, male-friendly and design-based terms like:
- Proportion
- Current
- Structured
- Vertical
- Related
- Controlled
- Modern
- Horizontal
- Customized
- Matte
- Placement
- Strong
- Appropriate
- Composition
- Lean
- Coarse
- Narrow
- Defined
- Tall

When you put your male guests at ease and make them feel comfortable in the salon environment, most will open up and talk about their hair. They may even ask for styling and grooming suggestions. Develop a relaxed exchange and you will cultivate loyal guests.

CARE IS A VERB

Going into the consultation, make sure you are prepared to demonstrate that you care about your guest and you want him to look and feel great.

Care is a verb that requires action on your part. There are three primary components to care during a consultation:

1. ADJUST YOUR MINDSET

Make sure your mindset comes from a calm and positive place. It’s not about being right. Your goal is to offer design ideas that will work well for your guest and meet their expectations.

2. LISTEN

Ask questions that encourage dialogue and listen much more than you speak. Only after you have a good understanding of your guest’s wishes should you offer design concepts.

3. CREATE SOLUTIONS

Your guest will know you care when you help create design solutions that fulfill their expectations. The solutions you offer should combine the preferences of your guest with your knowledge and experience of what will work best for them.

CONSULTATION GUIDELINES

Here are some guidelines that will help you understand your guest’s desired outcome, position your design ideas and select the proper tools and techniques.

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ADJUSTING YOUR VOCABULARY

Consulting with male guests requires an adjusted vocabulary. They generally speak using simple, direct words and are more comfortable when a conversation carries that tone.

Choosing the right words is very important. Words like “tendrils,” “volume,” “fringe,” and “waves” are rarely the best choice. Instead, use direct words that are universally understood and avoid industry jargon like “buzz” or “taper” when consulting with men.

A DIFFERENT APPROACH

When consulting with your male guest, your choice of words is very important. Words like “tendrils,” “volume,” “fringe,” and “waves” are rarely the best choice. Instead, use direct words that are universally understood and avoid industry jargon like “buzz” or “taper” when consulting with men.

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Avoid soft, more traditionally feminine words like:

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- Trendy
- Swept
- Feathered
- Flowing
- Elegant
- Blonder

Instead, speak in more traditional, male-friendly and design-based terms like:

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- Current
- Structured
- Vertical
- Related
- Controlled
- Modern
- Horizontal
- Customized
- Marque

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BEGIN WITH THE END IN MIND

When you approach your guest for a consultation, remember that the goal is to create solutions and consensus. It’s not about either of you being right or wrong. It’s about coming to an understanding of what your guest desires, then using your knowledge to offer the proper tools and techniques.

The most important thing is to make sure your guest feels good during the consultation and throughout his experience with you in the salon. That’s how you cultivate trust and earn guest loyalty.

CONSULTATION GUIDELINES

Here are some guidelines that will help you understand your guest’s desired outcome, position your design ideas and select the proper tools and techniques.

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USE LEADING QUESTIONS
Leading questions encourage your guests to speak freely about hair length and comfort levels. They encourage an open discussion about their isminded and preferences and help you create design options. And they remind you that you intend to make them look good and feel comfortable.

WRONG WAY: What do you want today?

RIGHT WAY: Is there a length you're generally most comfortable wearing your hair?

While asking questions, let your interest show. Make it clear that you care about your guests, and want them to be comfortable and happy with their hair. Show that you're knowledgeable, interested, and can confidently offer design options and suggestions.

USE THE CONSULTATION TO LET YOUR GUESTS KNOW WHAT YOU KNOW

Has it been about six weeks since you had your hair cut?

It looks as though you generally wear your hair cut around the ears. Does that work well for you?

Your guest is sitting in your chair. Does your hair usually need a trim?

Your hair looks healthy, and looks like it would like you to act within your professional relationship.

LET YOUR CONVERSATION RELATE TO THE SALON EXPERIENCE

What was the problem today?

The consultation can also be a time to let your guests know, in a gentle way, what you expect from them. If they're late, for example, you might ask about traffic: or if they had trouble finding the salon. Another effective approach is to refer to another guest as a model example: for instance:

You like this look pretty well. It's always on time, cares in every six weeks and the product lines.

Your guest now knows how they would like them to act within your professional relationship.

TALK ONLY ABOUT WHAT AND WHY— NOT HOW

I'm going to remove some weight from the back and that's going to create less fullness and balance the shape of your head.

Remember that your guest cannot understand is how you intend to technically create design options and refer the greatest people. They only need to know the feature and benefit of your design idea or the product you are recommending. What they don't need to understand is how you intend to technically create design options. Examples:

I'm going to use a scissors cut it, rinse, style and finish.

Remember that your guest cannot minimize it?

The consultation can also be a time to let your guests know, in a gentle way, what you expect from them. If they're late, for example, you might ask about traffic: or if they had trouble finding the salon. Another effective approach is to refer to another guest as a model example: for instance:

You like this look pretty well. It's always on time, cares in every six weeks and the product lines.

Your guest now knows how they would like them to act within your professional relationship.

Questions that encourage dialogue:

Is there a length you generally prefer?

Is there anything you particularly like or don't like about your hair?

Do you sometimes get your picture with you today?

Do you currently care for your hair?

Clarification questions:

So you like your hair to fall slightly over your ears, then you comb it back?

So you're more comfortable with less curl put into your hair over 40?
Just a trim? (Not a leading question)

“Where do you work?”

“Do you have insights about what you like?”

“Why do you want today?”

“Is there a length you're generally happy with?”

“Do you have any pictures with you today?”

“Have you brought any pictures with you today?”

“Can I get you anything?”

“Have you been offered a cup of tea?”

“Did you get a reminder call?”

“Did you find the salon easy to find?”

“State your intention…"

“Were you on time, on schedule?”

“Did your guests know that you care about your guests?”

“Is your guest now comfortable?”

“Were your guests happy with their hair?”

“Do your guests feel comfortable.”

“Can your guests technically create the look.”

“Can your guests confidently offer design options and suggestions.”

“You're pretending to remove some weight from the back of the head and that's going to create less fullness and balance the shape of your head.”

“Remember that your guest cannot hear everything you say. This is an important point to keep in mind.”

“During the consultation, you can reinforce this image by asking questions or making statements that display your knowledge.”

“Consult your guests as a model example: for inspiration.”

“Let's take a look together… It's always an open question. So you like your hair to fall slightly over your ears, then you comb it back?”

“Let's imagine what you hear.”

“Along the way, listen and clarify the information you need to answer all your guests’ questions.”

“Consult your guests openly and allow you to gain conversations with male guests.”
PREVIEW PRODUCT AND MAINTENANCE
It’s very important that men know what’s involved with the care and maintenance of their look. Describe what product(s) and styling techniques they’ll need for home care and make sure they’re willing to support the look. When both of you are clear and comfortable with the design plan, move forward by creating a Service Blueprint and completing the service.

PRESENT AN OPTION AND STATE ITS FEATURES AND BENEFITS
Based on what your guest has told you and your own knowledge and skills, present the best design option and state its features and benefits. I can cut your hair to have a casual, textured look. It should grow out very well, but it may not be easy to duplicate exactly the next time you get it cut. Is that important to you?

CONSENSUS
Before moving forward, recap the design objective. Be sure to avoid stylist jargon. We’re going to cut the bottom short and create contour as we move up to the top. We’ll leave the top and front long so you can wear it several ways. Great. Let’s go to the shampoo bowl.

4. CIRCLE BACK
During the service, use affirmation or deviation statements to circle back with your guests and make sure they’re comfortable with the way things are progressing.

AFFIRMATION
I think this is working well. Does this look like what you were expecting?

DEVIATION
I know we talked about leaving it long in the nape but the growth pattern is very strong and I think we’ll get better control if we cut it shorter. Will you be comfortable with that?

Remember that when consulting with your guests they should feel informed, comfortable and well cared for throughout the service cycle.
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CONSOLIDATION
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We’re going to cut the bottom short and contour as we move up to the top. We’ll leave the top and front long so you can wear it several ways. Great. Let’s go to the shampoo bowl.

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Remember that when consulting with your guests they should feel informed, comfortable and well cared for throughout the service cycle.

tip:
When offering design solutions, it’s better to under-promise in order to over-deliver. Make sure you set reasonable expectations that you can meet or exceed.
Chapter 2: Design Assessment

The Canon is a measurement system developed to assess the proportions of the male head shape. An understanding of this set of proportions helps lead to design concepts that accentuate the guest's assets and customize his look.

In this chapter, you will gain an understanding of:
1. The importance of understanding proportion and studying design
2. The Canon and how it reflects baseline proportions for male head shapes
3. How the consultation and Canon relate to design assessment

Overview

Objectives
OVERVIEW

The Canon is a measurement system developed to assess the proportions of the male head shape. An understanding of this set of proportions helps lead to design concepts that accentuate the guest's assets and customize his look.

OBJECTIVES

In this chapter, you will gain an understanding of:

1. The importance of understanding proportion and studying design
2. The Canon and how it reflects baseline proportions for male head shapes
3. How the consultation and Canon relate to design assessment
PRINCIPLES OF DESIGN

In the discipline of hair cutting, it’s critical to balance creative design with technical expertise. Sound design concepts are the foundation of excellent results. They are supported by skillful execution.

**Proportion as a Foundation of Design**

Every artistic endeavor involves a combination of imagination and technical expertise. To a certain extent, all creative expression involves a proportion of both. While there are musicians who cannot read music and painters without formal training, it is universally accepted that a high level of technical proficiency supports creativity.

In the discipline of hair cutting, there are many people who are either technically proficient or have a more creative feel for their work. When cutting men’s hair, it’s critical to not only be technically proficient but also to develop expertise in seeing proportion and its relation to design. When you master both skills, you can create and execute design concepts that complement individual hair types, head shapes and overall physiology.

**The Study of Design and Hair Cutting Excellence**

In many disciplines like graphic design, architecture and painting, the study of design is foundational and involves a lifelong process of study, practice and skill evolution. It is also imperative to excellence in men’s hair cutting.

Over centuries of figure drawing, and particularly portrait drawing, certain proportions have emerged as close to the human ideal. Understanding these proportions allows a stylist to adjust the distribution of weight in a way that complements the guest’s bone structure. A well-conceived hair cut, poorly executed, is much better than one that is perfectly executed and poorly conceived. To truly excel as a men’s hair cutter, it’s vital to focus first on developing a keen sense of proportion and design, then support that skill with technical excellence.

**Proportions That Please the Human Eye**

Throughout history, there have always been proportions that are more pleasing to the human eye. They are patterned in nature, art architecture and human anatomy. From the escalating spirals found in a common seashell to the preferred dimensions of a picture frame, the human eye has a natural tendency to enjoy certain proportional dimensions.

**A Ratio Known as the Golden Mean**

A ratio known as the Golden Mean dates back thousands of years. It is a standard of proportion that ancient mathematicians and the human anatomy.

Certain proportions that are pleasing to the human eye have endured for more than 2500 years.

**The Golden Ratio**

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**The Human Eye**

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**Proportions that Please the Human Eye**

Throughout history, there have always been proportions that are more pleasing to the human eye. They are patterned in nature, art, architecture and human anatomy. From the spiraling shells found in a common seashell to the preferred dimensions of a picture frame, the human eye has a natural tendency to enjoy certain proportional dimensions. Certain proportions that are pleasing to the human eye have endured for more than 2500 years.

A ratio known as the Golden Mean dates back thousands of years. It is a standard of proportion, that is, architecture and the human anatomy.

**The Study of Design and Hair Cutting Excellence**

In many disciplines like graphic design, architecture and painting, the study of design is foundational and involves a lifelong process of study, practice and skill evolution. It is also imperative to excellence in men’s hair cutting.

Over centuries of figure drawing, particularly portrait drawing, certain proportions have emerged as close to the human ideal. Understanding these proportions allows a stylist to adjust the distribution of weight in a way that complements the guest’s bone structure. A well-conceived hair cut, poorly executed, is much better than one that is perfectly executed and poorly conceived. To truly excel as a men’s hair cutter, it’s vital to focus first on developing a keen sense of proportion and design, then support that skill with technical excellence.

**Proportion as a Foundation of Design**

Every artistic endeavor involves a combination of imagination and technical expertise. To a certain extent, all creative expression involves a proportion of both. While there are musicians who cannot read music and painters without formal training, it is universally accepted that a high level of technical proficiency supports creativity.

In the discipline of hair cutting, there are many people who are either technically proficient or have a more creative feel for their work. When cutting men’s hair, it’s critical not only to be technically proficient but also to develop expertise in seeing proportion and its relation to design. When you master both skills, you can create and execute design concepts that complement individual hair types, head shapes and overall physiology.

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**Principles of Design**

The principles of design are the foundation of all creative endeavors. They are size, shape, color, texture and value. These elements are the building blocks of all design and are critical to creating successful designs.
The concept of the Canon dates back to Marcus Vitruvius Pollio, a Roman writer, architect and engineer during the 1st century BC. He introduced the idea of the Vitruvian man, later made famous by a Leonardo da Vinci drawing that shows how the human anatomy fits into fundamental geometric patterns.

The same concept can be applied when viewing the male head shape and looking for variations in proportion that may be adjusted by the shape of the hair cut.
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The concept of the Canon is viewed primarily from the front and the side (profile). Both viewpoints are important to consider when creating a design objective.

The head shape is viewed primarily from the front and the side (profile). Both viewpoints are important to consider when creating a design objective.

HEAD SHAPE PROPORTIONS

THE HEAD SHAPE IS VIEWED PRIMARY FROM THE FRONT AND THE SIDE (PROFILE). BOTH VIEWPOINTS ARE IMPORTANT TO CONSIDER WHEN CREATING A DESIGN OBJECTIVE.

This same concept can be applied when viewing the male head shape and looking for variations in proportion that may be adjusted by the shape of the hair cut.
Head Shape Proportions from the Front

Most men’s hair cuts are short. That’s why it’s essential to understand the best possible balance between the head shape proportion and the chosen hair cut design.

1. Draw two lines that intersect at the center of the grid, one vertical and one horizontal.

2. Place the center of the grid directly between the guest’s eyes, on the bridge of the nose. This separates the head into the upper (cranial) half and the lower (facial) half.

3. Note the height to width relationship of the head shape. As a reference, most men have an equal amount of distance above and below and on either side of the center lines.

Every head shape has its own unique proportions. These head shapes have been drawn to reflect a 20% variance in width to height relationship.

Head Shapes and Design

As you can see from these three different head shapes, each would create a unique set of design considerations.

Professionals can benefit from customized hair cut design options.

3. As a reference, most men will have an approximately 50/50 relationship from in front of the ear to the front of the face and from in front of the ear to the back of the head.

Head Shape Proportions in Profile

When assessing the head shape from the side or profile, a 7 unit by 7 unit baseline is used.

Just as the “front on” proportional evaluation of head shape is an important design consideration, the profile evaluation is extremely valuable.

These three very different head shapes will benefit from customized hair cut design options.

See what a difference a 20% variance in width-height profile dimensions can make in head shape.

Head Shape Proportions note:

- Generally the jaw is between 3.5 and 4 units wide and the parietal ridge is 5.
- The origin of the ear is parallel to the pupil but the top of the ear is higher. The distance between the tip of the chin and the mouth is generally the same as from the hairline to the top of the head.

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men's hair design | design assessment | head shape proportions

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Design Principles for Men's Hair

Each guest is unique in head shape, hair type, lifestyle, personality and facial features. That's why a “one size fits one” approach is necessary by viewing each guest as an individual who requires a customized design. You’ll be able to maximize his look, gain trust and retain loyalty.

Proper Distribution of Weight

Cutting hair is based on designing the proper distribution of weight around the head shape. A few important observations will help you focus on creating optimal design options. Consider the answers to questions like:

1. Is there more mass above or below the center of the eyes when viewed from the front? (cranial versus facial)
   - If there is noticeably more mass above the center of the eyes you may want to consider a shape that is not too full or tall. Generally, a shape that is closer to the head will more effectively balance a pronounced forehead or a smaller jaw.
   - Conversely, a fuller shape may balance a strong jaw or a smaller cranium.

2. Does the head appear significantly narrower or wider than the 5 x 7 Canon when viewed from the front?
   - If a head shape is noticeably narrow from the front, you may want to focus on more width in the shape. A head shape that is wider and shorter is possibly better suited to a leaner, taller shape.

3. In profile, is there noticeably more mass in front of the ear or from the ear back?
   - Some head shapes protrude in the occipital area where others are relatively flat. Consider pronounced facial features as well. Traditionally, leaving more weight in the back of a head shape with a flat occipital area or pronounced facial features will balance the finished shape most effectively. Reducing as much weight as possible at the curve of a strong occipital bone can de-emphasize it in profile.

After assessing the overall proportions of your guest’s head shape and facial features, it’s important to define any unique considerations that will be reflected in your design. Every head shape and hair type will present design and technical considerations. Hair loss, varying hair textures, strong growth patterns and irregular contours of the bone structure may all influence the final design choice.
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Chapter 3: Tools and the Service Blueprint

Overview
The excellent execution of a great design plan requires selecting and properly using the right hair cutting tools. The service blueprint is an essential tool for outlining your design objectives and planning a technical strategy.

Objectives
In this chapter, you will learn to:
1. Identify the primary tools used to cut men’s hair
2. Demonstrate the proper use of each tool
3. Use the service blueprint as a planning tool

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The Service Blueprint

AFT ER CONSULTING WITH YOUR GUEST, ASSES SING HIS HEAD SHAPE AND HAIR TYPE, AND ESTABLISHING A DESIGN OBJECTIVE, TRANSLATE YOUR CONSULTATION INTO A SERVICE BLUEPRINT THAT OUTLINES YOUR TECHNICAL STRATEGY. This document is meant to help you create your design and develop a smart work plan. Because the majority of men’s hair tends to be short, it’s common for stylists to work randomly, cutting without a clearly outlined technical strategy. Creating a systematic approach to your work will help with consistency, accuracy and timing.

The Service Blueprint should be completed, along with head shape drawings, to identify:

- Design objectives
- Technical strategy, including the technique, product and tools to be used
- Sanitation and safety considerations according to state guidelines
- Check points you will use to make sure you’re on track
- Product prescription and home care recommendations

Tools of the Trade

When you set out to complete a manual task, what’s needed is the most effective and efficient tool for creating the desired result. The same is true when you execute a hair cut. Only when you know how to pick up the right tool, use it properly and keep it in good working order can you develop technical proficiency.

**Tools of the Trade**

To apply a classic approach in men’s hair cutting, scissors should be between 5.5 and 7.5 inches long. This provides enough surface for cutting and blending. The ends of the scissors should be ground to a fine point for detail work.

**Scissors**

Motor-driven clippers offer an advantage in that they will not bog down when cutting thick, heavy or wet hair. The clipper blades are interchangeable and cut varying degrees of length.

**Clippers**

Clippers are the primary tool for creating short cuts and tapered necklines.

**CLIPPERS – MOTOR-DRIVEN (INTERCHANGEABLE BLADE)**

Motor-driven clippers offer an advantage in that they will not bog down when cutting thick, heavy or wet hair. The clipper blades are interchangeable and cut varying degrees of length.

**CLIPPERS – MAGNETIC (ADJUSTABLE BLADE)**

Magnetic clippers offer the convenience of cutting a variety of lengths without having to change cutting blades. They work well as an all-purpose tool on hair that is not exceptionally coarse or demanding.

**CLIPPERS – EDGER**

Edger clippers work great as a finishing tool for detail work, especially along the hairline.

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**Number 0 size, which is 1/64 of an inch or 0.0005 mm**

Number 0.5 size, which is 1/32 of an inch or 0.03125 mm

Choose the correct blade depending on your design objective. Size 00000 cuts closest to the scalp while the Number 1.5 blade leaves hair longer.

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Four classic blade sizes used in men's cutting exist (these will vary by manufacturer):
- Size 0000, which is 0.1 mm or 0.1 inch
- Size 000, which is 0.5 mm or 0.16 inch
- Size 0, which is 1.6 mm or 0.06 inch
- Size 1, which is 3.2 mm or 0.12 inch

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TOOL TIP
Consult the manufacturer’s instructions for maintenance of electronic tools such as clippers.
BLENDING SCISSORS
The blending scissors can help to unify variations in hair texture, growth patterns, hair density and color variations.

FINISHING COMB
The finishing comb is tapered at the fine end. Finishing combs are finer in detail and are somewhat flexible. They are excellent tools for detail work on hairlines, over-comb tapering and finishing.

CLASSIC CLIPPER COMB
A classic clipper comb’s tooth size and width match the width of an electric clipper. The classic tool should have a fine tooth end as well as a coarse end for control in cutting and finishing techniques. This tool helps you cut the hair short, but not too short, with a clipper. It also helps avoid unwanted scalp exposure.

3. RAZORS
Hair generally responds differently to being cut with a razor than it does with a clipper or scissors. The razor offers an alternative approach for creating and controlling texture.

SANITIZATION AND MAINTENANCE
It’s very important that you take care of your tools, keep them in good working order and make sure they are clean and sanitized according to your state’s regulatory guidelines.

MEDIUM SIZED COMB
This general purpose comb is a basic necessity for any stylist. Medium combs serve well for sectioning and subsectioning as well as cutting over-combs.

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TIPS

Check your state’s regulations for the proper sanitization procedures for tools such as combs and scissors.
Chapter 4: Seeing and Cutting Shapes

An understanding of how weight distribution affects the shape of a guest's hair cut is fundamental to excellent execution.

In this chapter, you will learn to:

1. Understand the concept of movement in a hair cut
2. Section the hair properly for a hair cut
3. Demonstrate proper body posture for the stylist and guest
4. Understand how hand and head positions relate to developing shape in a hair cut
5. Execute the three basic cutting techniques for creating shapes
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Objectives:

Overview:

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STATIC VERSUS BIASED SHAPES

BIASED HAIR SHAPES ARE CUT TO HAVE MOVEMENT WHILE STATIC SHAPES REMAIN NATURALLY IN PLACE.

THE BASED SHAPE

There are two different relationships to consider when looking at the distribution of weight in a hair cut. The first is the horizontal relationship of short to long. This is the relationship that generally influences the movement of a hair cut.

The second consideration related to distribution of weight is the vertical relationship of short to long in a hair cut. This relationship influences the build-up of weight or the lack of weight in a shape. These hair cuts are referred to as “static” or without motion and the emphasis is on the build-up or reduction of weight rather than the overall movement of the hair cut.

If a shape is cut short in the back and long in the front it will generally move forward. However, if you cut hair short in the front and leave it long in the back it will most likely move backward. This is often called the “directional bias of a shape.”

Many familiar feminine shapes are cut with a directional bias. Any shape that is cut with a strong tendency to move is referred to as a “biased shape.”

THE STATIC SHAPE

Because the majority of men’s hair cutting is static, it generally allows the stylist to work around the head rather than standing in one place and cutting from short to long.

When a design objective is established, it’s important to consider these principles before creating a technical strategy.

THE DISTRIBUTION OF WEIGHT IN HAIR CUTTING

THE FUNDAMENTAL PRINCIPLE OF HAIR CUTTING IS A STRONG UNDERSTANDING OF THE DISTRIBUTION AND PLACEMENT OF WEIGHT. NOWHERE IS THIS MORE IMPORTANT THAN IN THE CREATION OF SHORTER HAIR CUTS THAT ARE ELUSIVE TO THE HAIR SHAPE.

Cutting vertically

Just as a lapidary carves facets into gem material to create a highly symmetrical shape with flat, planar surfaces, cutting hair in layers involves the distribution of weight to create angular shapes.

Biased Shape

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Building weight (contouring)

Instead, it involves cutting horizontal or vertical shapes that can alter the appearance of the head shape and create proportion. This is especially important when cutting men’s hair which is generally short and more apt to reveal the shape of the head.

Horizontal and vertical weight

When cutting men’s hair, be constantly aware of building weight, cutting vertically or reducing interior weight and extending the shape as you work.

Building Weight

The majority of men wear their hair in short to mid-length layers. The most important consideration is the interior shape of these layers. When cutting men’s hair, be constantly aware of building weight, cutting vertically or reducing interior weight and extending the shape as you work.

Three Basic Shapes

Although a hair cut may be based on one of these three shapes, most often they are combined and integrated to achieve a specific outcome.

Men’s hair cutting is similar to lapidary cutting systems that work from three basic techniques (one-length, graduated and layered), yet it works with more subtle distributions of weight.
**Static versus Biased Shapes**

Biased hair shapes are cut to have movement while static shapes remain naturally in place.

**THE BIASED SHAPE**

There are two different relationships to consider when looking at the distribution of weight in a hair cut. The first is the horizontal relationship of short to long. This is the relationship that generally influences the movement of a hair cut.

If a shape is cut short in the back and long in the front it will generally move forward. However, if you cut hair short in the front and leave it long in the back it will most likely move backward. This is often called the “directional bias of a shape.”

Many familiar feminine shapes are cut with a directional bias. Any shape that is cut with a strong tendency to move is referred to as a “biased shape.”

**THE STATIC SHAPE**

The second consideration related to distribution of weight is the vertical relationship of short to long. This relationship influences the build-up of weight or the lack of weight in a shape. These hair cuts are referred to as “static” or without motion and the emphasis is on the build-up or reduction of weight rather than the overall movement of the hair cut.

Because the majority of men’s hair cutting is static, it generally allows the stylist to work around the head rather than standing in one place and cutting from short to long.

When a design objective is established, it’s important to consider these principles before creating a technical strategy.

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**THE DISTRIBUTION OF WEIGHT IN HAIR CUTTING**

The fundamental principle of hair cutting is a strong understanding of the distribution and placement of weight. Where is this most important? In the creation of shorter hair cuts, that are close to the head shape.

**Cutting Facets**

Just as a lapidary carves facets into gem material to create a highly symmetrical shape with flat, planar surfaces, cutting hair is often referred to the distribution of weight to create angular shapes.

When gemstones are cut in facets to help balance and enhance interaction with light and improve brilliance and proportion, cutting in faceted layers is a practical technique that can alter the appearance of any shape. The majority of cuts are made one place and cutting from short to long.

Horizontal and vertical relationships to distribution of weight are critical when cutting men’s hair which is generally short in the front and long in the back. This is the relationship that generally influences the build-up of weight in a haircut. The first is the horizontal relationship of short to long. This is the relationship that generally influences the movement of a hair cut.

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**Static versus Biased Shapes**

Biased hair shapes are cut to have movement while static shapes remain naturally in place.
Sectioning Helps you Cut your Guest's Hair in a neat and precise pattern while you skillfully Form the shape you desire.

Creating Two Primary Sections

When cutting men's hair, the top of the head is divided from the bottom with a horseshoe-shaped part just above the parietal ridge.

There are five primary steps to executing a man's haircut and they relate to, and are enabled by, how the head is sectioned:

1. Cut the area below the parietal ridge
2. Cut the transition area above the parietal ridge
3. Cut the top
4. Cut the front
5. Detail and finish

This part can be adjusted to influence the final shape. Higher partings generally help create narrower shapes.

Subsections Below the Parietal Ridge

After defining the head shape into these two basic sections, the hair cut begins in the temple area. Work with ½ inch wide vertical subsections if the hair is long enough to hold comfortably between your fingers. If cutting over a comb, work with 1 inch wide panels.

Starting in the temple area, work from the right side of the head if you are right-handed or the left side if you are left-handed. This allows you to work from cut hair (the guide) into uncut hair as you move around the head.

Subsections on the Top of the Head

After blending the transition area using horizontal or vertical subsections, work in ½ inch vertical subsections pulled straight up from the top of the head, starting just behind the ears and moving to the front hairline.

There are several options for cutting the top of the head, depending on the design objective. Using vertical sections will help create narrower shapes and using horizontal subsections will help create more weight. Varying amounts of disconnection will create more extreme differences in the top lengths.

Note: The first vertical subsection cut near the temple is the "design section." The first two or three vertical subsections is called the "design panel." This design panel, which is based on your design objective, serves as a guide for the rest of the haircut.
SECTIONING TECHNIQUES

SECTIONING HELPS YOU CUT YOUR GUEST’S HAIR IN A NEAT AND PRECISE PATTERN WHILE YOU SKILLFULLY FORM THE SHAPE YOU DESIRE.

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Sectioning the Transition Area

After establishing the basic shape below the parietal ridge, transition into the top using the hair that has already been cut below it as a guide.

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4 BODY POSTURE FOR STYLIST AND GUEST
DURING EXECUTION OF THE HAIRCUT, IT’S IMPORTANT THAT YOU AND YOUR GUEST FOLLOW SOME BASIC BODY POSTURE GUIDELINES. THESE WILL DEPEND ON YOUR DESIGN STRATEGY AND DESIRED RESULT.

BODY POSTURE GUIDELINES

- Always work directly in front of the panel or section you are cutting.
- When working on the bottom half of the haircut, keep the top of the guest’s head between your mid sternum and collar bone (1st position).
- When working on the top of the hair cut, keep the top of the guest’s head between your mid sternum and solar plexus (2nd position).
- Always stand directly in front of the panel or section you are cutting.
- When cutting over a comb, face both of your palms toward the guest (palms out).
- When working on the bottom half of the hair cut, keep the top of the guest’s head between your mid sternum and collar bone (1st position).
- When working on the top of the hair cut, keep the top of the guest’s head between your mid sternum and solar plexus (2nd position).
- Always maintain fingertip rotational control of the comb.
- Tilt the guest’s head away to help build weight in the hair cut.
- Tilt the guest’s head toward you to help reduce weight and extend the length of a hair cut.
- Keep the head in a natural, upright position to create vertical interior shapes.
- Isolate the motion of your thumb when working scissors over comb.
- Isolate the motion of your thumb when working scissors over comb.
- Always maintain fingertip rotational control of the comb.
- When cutting over a comb, focus on bringing the comb up in a vertical plane, allowing the position of the head to help establish the shape.
- When working on the bottom half of the head over a comb, focus on bringing the comb up in a vertical plane, allowing the position of the head to help establish the shape.
- When building weight in a hair cut, focus on:
  1. Tilting the guest’s head away. The further the head is tilted, the more weight will naturally develop in the hair cut.
  2. When cutting the bottom half of the head, use vertical sections held between your fingers. Pull the sections parallel to the floor and point your fingers toward the ceiling in a vertical plane.

Building weight (Contour)

This technique for building weight (or contour) is essentially a taper or short graduation. It generally transitions from some amount of scalp showing to total scalp coverage. This shape helps to build shape or contour in flatter areas of the head and helps focus the eye on the height of the shape.

5 BUILDING WEIGHT

Building weight helps to cut a hair cut at the bottom to length as you move up the head. This shape is commonly found in classic men’s hair cut (1911 with varying lengths of tapering in the lower half of the head).

Proper body position and the correct use of the tools will lead to more accuracy, control and speed with less fatigue. Remember that working deliberately and methodically always produces the best result.
BODY POSTURE FOR STYLIST AND GUEST

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· Always stand directly in front of the panel or section you are cutting
· When cutting over a comb, face both of your palms toward the guest (palms out)
· When working on the bottom half of the hair cut, work with the fingers of the hand holding the hair pointing upward (palm-to-palm)
· When working on the top of the hair cut, work with your fingers pointing downward (over-hand)
· Tilt the guest’s head away to help build weight in the hair cut
· Tilt the guest’s head toward you to help reduce weight and extend the length of a hair cut

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1. Tilting the guest’s head away. The further the head is tilted, the more weight will naturally develop in the hair cut.
2. When cutting the bottom half of the head, use vertical sections held between your fingers. Pull the sections parallel to the floor and point your fingers toward the ceiling in a vertical plane.

When building weight in a hair cut, focus on:

3. When working on the bottom half of the head over a comb, focus on bringing the combs up in a vertical plane, allowing the proper position of the head to help establish the shape.

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Cutting Vertical Shapes

Vertical cutting is commonly used on the bottom half of the head. Cutting vertical interior shapes helps reduce bulk and create a "taller" feeling and look.

- Cutting vertically creating interior shapes that are vertical helps the shape grow out without excess weight or bulk. Transitioning from a build-up of weight around the edge of a haircut to a vertical interior is a classic approach to developing masculine form.

When cutting vertically, focus on:
1. Keeping your guest’s head in a natural upright position.
2. When cutting the bottom half of the head, using vertical sections held between the fingers, pull the subsections toward your body and keep your fingers pointed toward the ceiling on a vertical plane.
3. When working on the bottom half of the head over a comb, focus on bringing the comb up in a vertical plane, allowing the position of the head to help establish the shape.

Elongating the Shape

The "elongating shapes" technique is generally used to maintain length around the perimeter of a shape while reducing the weight of the interior.

- Extending length
  - When extending length, focus on:
    1. Tilt the guest’s head toward your body. The further the head is tilted, the more the shape will naturally extend.
    2. When cutting the bottom half of the head, keep your guest’s head tilted slightly toward you and, using vertical subsections pulled toward your body, keep your fingers pointed toward the ceiling in a vertical plane.
    3. When working on the bottom half of the head over a comb, focus on bringing the comb up in a vertical plane, allowing the position of the head to help establish the shape.
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ELONGATING THE SHAPE

The "elongating shapes" technique is generally used to maintain length around the perimeter of a shape while reducing the weight of the interior.

Some hairlines are conspicuously high or some ears protrude in a way that can be balanced nicely by extending the perimeter length. Head shapes that are wide in the mid-temple or occipital areas may take on a more vertical shape by utilizing this technique.
THE ONLY THING HAIR SHOULD BE COMBED OVER IS MORE HAIR.
-
Fran Liebowitz
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— Fran Lebowitz

Notes:

- The phrase 

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Chapter 5: The Faceted Layers Technique

The faceted layers technique is generally used to cut shapes that are mid-length (approximately 1.5 to 4 inches long). This technique can help balance the head shape. It is often associated with clean shapes and may have a slight tapered effect near the bottom edge and side hairlines.

In this chapter, you will gain an understanding of how to execute the faceted layers technique in three variations.
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THE FACETED LAYERS TECHNIQUE

This guest has an oval-shaped face structure with pronounced width through the jaw area. He feels his ears protrude and is much more comfortable with volume throughout his hair cut to balance his prominent jaw. The best solution for him is to cut a vertical shape below the parietal ridge with enough fullness to obscure his ears and to encourage the natural wave. We’ve also elected to leave an exaggerated amount of length through the top of the hair cut to further the fullness of the overall shape and add a classic feeling.

The design objective for this hair cut is to keep the front long with less bulk through the sides and back. We will connect the ears and make sure it’s easy to maintain.

The technical strategy is to cut the lower section vertically with the Faceted Layers Technique and disconnect the front to maintain additional length.

This hair cut will be done with a scissors and a styling comb, using an edger to refine and detail.

PRODUCT APPLICATION
1. Emulsify a small amount of styling product in your hands and apply it to your guest’s shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair’s moisture content.

SECTIONING INTO UPPER AND LOWER SECTIONS
5. Position your guest’s head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

CUT THE DESIGN PANEL
6. Create a ½ inch wide vertical subsection from the parietal ridge to the hairline directly above the sideburn area on the right side of the head. Start on the left side if you are left-handed. This will always allow you to work from your guide into the uncut hair.

7. Pull the subsection directly toward you, parallel to the floor. Keep the subsection vertical with the fingers pointing up on the hand holding the hair.

8. Use a scissors, 5.5 inches long, or longer, to cut the hair in a vertical line to the desired length.

9. When you have finished 3 or 4 vertical subsections, cross-check over your comb to ensure balance and consistency.

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8. Use a scissors, 5.5 inches long, or longer, to cut the hair in a vertical line to the desired length.

9. When you have finished 3 or 4 vertical subsections, cross-check over your comb to ensure balance and consistency.
1. Have your guest change into a T-shirt if one is available.
2. Shampoo and condition your guest’s hair.

THE FACETED LAYERS TECHNIQUE
This guest has an oval-shaped face structure with pronounced width through the jaw area. He feels his ears protrude and is much more comfortable with volume throughout his hair cut to balance his predominant jaw. The best solution for him is to cut a vertical shape below the parietal ridge with enough fullness to obscure his ears and to encourage the natural wave. We’ve also elected to leave an exaggerated amount of length through the top of the hair cut to further the fullness of the overall shape and add a classic feeling.

The design objective for this hair cut is to keep the front long with less bulk through the sides and back. We will conceal the ears and make sure it’s easy to maintain.

The technical strategy is to cut the lower section vertically with The Faceted Layers Technique and disconnect the front to maintain additional length.

The Faceted Layers Technique is a design panel that will serve as both a visual and technical guide for each subsection as you work around the head shape.

The Faceted Layers Technique note: These first few subsections create a design panel that will serve as both a visual and technical guide for each subsection as you work around the head shape.

Product Application
4. Emulsify a small amount of styling product in your hands and apply it to your guest’s shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair’s moisture content.

Sectioning into Upper and Lower Sections
5. Position your guest’s head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

Cut the Design Panel
6. Create a ½ inch wide vertical subsection from the parietal ridge to the hairline directly above the sideburn area on the right side of the head. Start on the left side if you are left-handed. This will always allow you to work from your guide into the uncut hair.

7. Pull the subsection directly toward you, parallel to the floor. Keep the subsection vertical with your fingers pointing up on the hand holding the hair.

8. Use a scissors, 5.5 inches long, or longer, to cut the hair in a vertical line to the desired length.

9. When you have finished 3 or 4 vertical subsections, cross-check over your comb to ensure balance and consistency.

Note: We recommend the stylist give every guest a Stress-Relieving Scalp Ritual. This allows the stylist to become familiar with the contours of the individual head shape, and provides a valuable, relaxing service for the guest.
Cut The Primary Shape
20. After establishing the shape in the design section, continue to work in ½ inch vertical subsections below the parietal section. Start at the transition area behind the ear, work from front to back, moving parallel directly off the occipital area.
21. Work around the head while creating and cutting in ½ inch vertical subsections. Continue this technique until you have cut the shape in the lower half of the design.

22. As you come to the left parietal area, make sure to position your guest's head back in the natural, upright position.

Cut The Transition Area
23. While standing on the right side, create a ½ inch horizontal subsection from the area behind the ear to the point where the hair meets the previously cut hair, just below the ear.
24. Pull the hair straight out and match the guide underneath to create the desired shape.
25. Continue working toward the center part while creating and cutting ½ inch horizontal subsections from the area behind the ear to the previously cut hair. Keep the subsections parallel to the floor.

Cut The Top
26. Stand directly behind the guest's head and create a ½ inch vertical subsection from parietal ridge to parietal ridge just behind the ear. This subsection produces a point at the top of the head.

Note: The length of the transition area and the amount of disconnection is determined by the density of your guest's hair and your overall design objective.

Note: As you continue to cut in this area, ensure that the lower section meets the previously cut hair below the parietal ridge, creating a transitional point at the bottom of the hair cut and not the interior of the hair cut.

Shampoo and Style
27. Shampoo your guest's hair, towel it dry, apply a styling product and comb it in place.

Color Service
For hair color, highlights were created to create a natural, sun-litened effect using the Partial Head foil application. To add dimension and shine, an Aveda formula was applied using a Shimmer Darkest application. Partial Head Foil Application

In foil packet
Full Spectrum® Protective Permanent Creme Hair Color
0% Vol/Light Intense Ash Blonde
9B/B Very Light Intense Ash Blonde
Creme Developer
30 Volume Color Catalyst™

Virgin Darkest Application
Full Spectrum® Deposit Only
Color Treatment
0% Colorless Treatment

Color Treatment Activator

Full Head Color with Slices Application (variation)
In foil packet
Full Spectrum® Protective Permanent Creme Hair Color
0% Vol/Light Intense Ash Blonde
9B/B Very Light Intense Ash Blonde
Creme Developer

Volume Color Catalyst™

Creme Developer

All-over color:
Full Spectrum® Deposit Only
Color Treatment
0% Colorless Treatment

Color Treatment Activator

Side Parting Variation 1
This guest has a well-proportioned head shape, but he has very fine hair. The design objectives are to build contour and roundness through the parietal area, to flatten out the occipital area and establish a more classic, tapered neckline. He feels that his hair gives him more versatility when it can be worn either down across his forehead or back off of his face. The best solution is to leave enough length on the top and across the front to provide him with the versatility he’s looking for.

Cut The Back
28. After completing the interior contour, create ½ inch diagonal subsections parallel to the front hairline. Create the design section for the front hairline and work on the interior on parallel subsections until you run out of hair.
29. Repeat this process on the left side, starting directly in front of your guest and take a ½ inch subsection to connect the front hairline. Cut your design objectives.

Detail and Finish
30. When the final shape is cut, clean up the perimeter with a scissors and an edger to articulate and add longevity to the hair cut.

Note: Remember that the more hair you take off on the top, the more weight you will distribute back into the interior of the hair cut.
30. After establishing the shape in the design section, continue to work in ½ inch vertical subsections below the parietal ridge. As you transition behind the ear, work from just above the parietal ridge to directly off the occipital area.
31. Work around the head shape while creating and cutting ½ inch vertical subsections. Continue this technique until you have cut the shape in the lower half of the head.
32. As you come to the left parietal area, make sure to position your guest’s head back in the natural, upright position.

**CUT THE PRIMARY SHAPE**

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**CUT THE TRANSITION AREA**

29. While standing on the right side, create a ½ inch horizontal subsection from the area behind the ear to the parietal ridge. This subsection should be parallel to the lower section created at the beginning of the technique.
30. Pull this subsection directly off the occipital area while creating and cutting ½ inch horizontal subsections, working from just above the parietal ridge to the top of the head.

---

**CUT THE BACK**

26. After establishing the interior shape, create ½ inch diagonal subsections parallel to the front hairline. Create the design section for the front hairline and work into the interior on parallel subsections until you run out of hair.
27. Repeat this process on the left side of the head.
28. Stand directly behind the guest’s head and create a ½ inch vertical subsection from parietal ridge to parietal ridge just behind the ears. This subsection produces a point at the top of the head.

---

**CUT THE TOP**

23. After completing the interior section, pull the hair straight out and match the guide underneath to create the desired shape.
24. Pull the hair straight out and match the guide underneath to create the desired shape.
25. From the top of the head, cut the hair in ½ inch subsections, moving toward the front hairline.
26. Continue working in ½ inch subsections, moving toward the front hairline.
27. Pull the hair straight out and match the guide underneath to create the desired shape.
28. Cut a line across this point to connect the right and left sections at the top.

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**COLOR SERVICE**

For hair color, highlights were created using a natural, sun-highlighted effect using the Partial Head foil application to add gloss and shine, an ÖN formula was applied using a Superior Darkest application. Partial Head Foil Application

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**SALON SERVICES**

26. When the final shape is cut, wash the guest’s hair, towel dry, apply a styling product and comb it in place.

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**SHAMPOO AND STYLE**

37. Shampoo the guest’s hair, towel dry, apply a styling product and comb it in place.

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**COLOR SERVICE**

Full Head Color with Slices Application

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**VARIATION 1**

This guest has a well-proportioned head shape, but he has very fine hair. The design objectives are to build contour and roundness through the parietal area, to flatten out the occipital area and establish a more classic, tapered neckline. This guest has a well-proportioned head shape, but he has very fine hair. The design objectives are to build contour and roundness through the parietal area, to flatten out the occipital area and establish a more classic, tapered neckline. He feels that his hair gives him more versatility when it can be worn either down across his forehead or back off of his face. The best solution is to leave enough length on the top and across the front to provide him with the versatility he’s looking for.

---

**COLOR SERVICE**

Full Head Color with Slices Application (variation)

---

**DETAIL AND FINISH**

26. When the final shape is cut, wash the guest’s hair, towel dry, apply a styling product and comb it in place.

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**SHAMPOO AND STYLE**

37. Shampoo the guest’s hair, towel dry, apply a styling product and comb it in place.

---

**COLOR SERVICE**

Full Head Color with Slices Application (variation)

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**VARIATION 2**

This guest has a well-proportioned head shape, but he has very fine hair. The design objectives are to build contour and roundness through the parietal area, to flatten out the occipital area and establish a more classic, tapered neckline. He feels that his hair gives him more versatility when it can be worn either down across his forehead or back off of his face. The best solution is to leave enough length on the top and across the front to provide him with the versatility he’s looking for.

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**COLOR SERVICE**

Full Head Color with Slices Application (variation)
VARIATION 2

This guest’s face shape is relatively oval and narrow. Fullness in his hair cut effectively balances his head shape and helps create a more modern feeling, which he enjoys. The best solution is to extend the length and remove weight from his very dense hair while leaving enough fullness to compensate for his narrow, oval features.

COLOR SERVICE

Virgin Darker Application

Full Spectrum™ Deposit-Only

Color Treatment:

ON Colorless Treatment
+ Color Treatment Activator
VARIATION 2

This guest’s face shape is relatively oval and narrow. Fullness in his hair cut effectively balances his head shape and helps create a more modern feeling, which he enjoys. The best solution is to extend the length and remove weight from his very dense hair while leaving enough fullness to compensate for his narrow, oval features.

Color Service
Virgin Darker Application

Full Spectrum™ Deposit Only
Color Treatment:
ON Colorless Treatment
+ Color Treatment Activator
Chapter 6: The Freehand and Over-Comb Technique

The Freehand and Over-Comb technique is generally used to cut shapes that are short and help balance and enhance the head shape. The scalp is often visible through the hair on the lower section of the head. This cutting technique results in hair that tapers from zero or minimal scalp coverage at the edge of the shape to more density in the interior.

Overview

Objective

In this chapter, you will gain an understanding of how to execute the Freehand and Over-Comb technique in three variations.
Chapter 6: The Freehand and Over-Comb Technique

The Freehand and Over-Comb Technique is generally used to cut shapes that are short and help balance and enhance the head shape. The scalp is often visible through the hair on the lower section of the head. This cutting technique results in hair that tapers from zero or minimal scalp coverage at the edge of the shape to more density in the interior.

In this chapter, you will gain an understanding of how to execute the Freehand and Over-Comb Technique in three variations.

Overview

Objective
1. **THE FREEHAND AND OVER-COMB TECHNIQUE**

The design objective for this guest is to cut the hair as short as possible without it looking shaved. Some length will be left for texture and movement.

The technical strategy is to combine the Freehand and Over-comb Techniques with a faceted shape above the parietal ridge.

Use a clipper, scissors and a combination of combs.

3. Apply a sanitary strip around the neck and then drape the guest according to your state regulations for sanitation and safety.

**PRODUCT APPLICATION**

4. Emulsify a small amount of styling product in your hands and apply it to your guest's shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair's moisture content.

**SECTIONING INTO UPPER AND LOWER SECTIONS**

5. Position your guest's head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

6. With your guest's head tilted slightly away, place the comb under the hair at the base of the sideburn on the right side. Pull the comb ½ inch off the head with the teeth pointing straight up and the hair at the bottom of the panel pulled straight toward you.

7. Combine the use of a freehand technique at the bottom of the design panel. While focusing on proper use of tools, move both the cutting tool and the comb upward in a straight, vertical motion.

8. Repeat this motion a second time to further refine the shape in your design panel. This panel will serve as both a visual and technical guide as you work around the head shape.

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**NOTE:** We recommend the stylist give every guest a Stress-Relieving Scalp Ritual. This allows the stylist to become familiar with the contours of the individual's head shape, and provides a valuable, relaxing service for the guest.

---

**GUEST COMFORT AND PROTECTION**

- Have your guest change into a T-shirt if one is available.
- Shampoo and condition his hair.

**NOTE:** Create a rhythm with the clipper and comb to effectively remove hair without congesting the clipper.

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**THE FREEHAND AND OVER-COMB TECHNIQUE**

The Canon shows that this guest has a very short forehead area and a pronounced jaw and facial features. Although he likes to wear his hair short, if it’s too short he feels conspicuous. His hair has a tendency to grow straight out on the sides which creates a triangular-shaped proportion. The best solution is to reduce the width through the parietal ridge and build contour with a vertical transition to the top of the head. The front hairline is cut very short to elongate the forehead, the top and crown are left longer to create more balance in the overall head shape.

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**PRODUCT**

- Emulsify a small amount of styling product in your hands and apply it to your guest's shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair's moisture content.

**SECTIONING INTO UPPER AND LOWER SECTIONS**

- Position your guest's head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

---

**GUEST COMFORT AND PROTECTION**

- Have your guest change into a T-shirt if one is available.
- Shampoo and condition his hair.

**NOTE:** We recommend the stylist give every guest a Stress-Relieving Scalp Ritual. This allows the stylist to become familiar with the contours of the individual's head shape, and provides a valuable, relaxing service for the guest.
The design objective for this guest is to cut the hair as short as possible without it looking shaved. Some length will be left for texture and movement. The technical strategy is to combine the Freehand and Over-comb Techniques with a faceted shape above the parietal ridge.

Use a clipper, scissors and a combination of combs.

3. Apply a sanitary strip around the neck and then drape the guest according to your state regulations for sanitation and safety.

4. Emulsify a small amount of styling product in your hands and apply it to your guest’s shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair’s moisture content.

Sectioning into upper and lower sections

5. Position your guest’s head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

6. With your guest’s head tilted slightly away, place the comb under the hair at the base of the sideburn on the right side. Pull the comb ½ inch off the head with the teeth pointing straight up and the hair at the bottom of the panel pulled straight toward you.

7. Combine the use of a freehand technique at the bottom of the design panel. While focusing on proper use of tools, move both the cutting tool and the comb upward in a straight, vertical motion.

8. Repeat this motion a second time to further refine the shape in your design panel. This panel will serve as both a visual and technical guide as you work around the head shape.

Guest comfort and protection
1. Have your guest change into a T-shirt if one is available.
2. Shampoo and condition his hair.

Note: We recommend the stylist give every guest a Stress-Relieving Scalp Ritual. This allows the stylist to become familiar with the contours of the individual’s head shape, and provides a valuable, relaxing service for the guest.

BLUEPRINT
The design objective for this guest is to cut the hair as short as possible without it looking shaved. Some length will be left for texture and movement. The technical strategy is to combine the Freehand and Over-comb Techniques with a faceted shape above the parietal ridge. Use a clipper, scissors and a combination of combs.

PRODUCT APPLICATION
4. Emulsify a small amount of styling product in your hands and apply it to your guest’s shampooed hair. This makes it easier to keep the hair organized as it is cut. It also helps mimic the look of the finished style and maintains the hair’s moisture content.

SECTIONING INTO UPPER AND LOWER SECTIONS
5. Position your guest’s head in a natural, upright position. Using a styling comb, create a horseshoe-shaped part that runs along the top of the parietal ridge and continues above the occipital bone in the back. If the hair is long enough, clip it in place on top. This divides the head into upper and lower sections.

6. With your guest’s head tilted slightly away, place the comb under the hair at the base of the sideburn on the right side. Pull the comb ½ inch off the head with the teeth pointing straight up and the hair at the bottom of the panel pulled straight toward you.

7. Combine the use of a freehand technique at the bottom of the design panel. While focusing on proper use of tools, move both the cutting tool and the comb upward in a straight, vertical motion.

8. Repeat this motion a second time to further refine the shape in your design panel. This panel will serve as both a visual and technical guide as you work around the head shape.

Guest comfort and protection
1. Have your guest change into a T-shirt if one is available.
2. Shampoo and condition his hair.

Note: We recommend the stylist give every guest a Stress-Relieving Scalp Ritual. This allows the stylist to become familiar with the contours of the individual’s head shape, and provides a valuable, relaxing service for the guest.

THE FREEHAND AND OVER-COMB TECHNIQUE

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CUT OVER-COMB IN THE LOWER SECTION
9. Move approximately 1 inch to the left and position the comb under the hair with the teeth pointed straight up, combining Frehand and Over-comb techniques.
10. Place the comb directly against the head and identify the previously cut hair coming through the teeth of the comb on the right side. Pull the comb straight toward you until you reach the base of the comb in line with the previously cut hair from the descen design.
11. While establishing a cadence, remove hair as you move up through the vertical panel. Repeat the same motion with the cutting comb and comb-as you move through this second panel. D12 WORKING FROM YOUR GUIDE, remove hair as you move around the head shape to the front hairline while using the vertical panels as a guide. Then redistribute the panels in the nap area while using a freeland clipper technique.
CUT FREHAND AT THE NAPE
13. After cutting the first vertical panel in the back, while using the previously cut panel as a guide, tilt your guest's head away and anchor the clipper at the bottom of the hairline. Then follow through with the same vertical motions used when over combing.
14. Continue working around the head shape to the front hairline while using the vertical panels as a guide. Then redistribute the panels in the nap area while using a freeland clipper technique.
CUT THE TRANSITION AREA
15. After cutting the front vertical panel in the back, while using the previously cut panel as a guide, tilt your guest's head away and anchor the clipper at the bottom of the hairline. Then follow through with the same vertical motions used when over combing.
16. Pull this subsection straight out from the head and cut a design section while using the previously cut hair as a guide. Then follow through with the same vertical motions used while cutting the vertical panel. Always be conscious of keeping your guest's head in line with the base of the clipper blade. Make sure to maintain vertical sections and when cutting around the vertical panel, keep your cutting edge always a combination of using the cutting edge of the clipper blade, your fingers, and your mirror to help you achieve a very straight vertical line.
Tip: As you work, use 2V comb to remove hair as you work and ½ inch horizontal subsections over the previously cut hair.
17. As you work, use 2V combs to remove hair as you work and ½ inch horizontal subsections over the previously cut hair.
Note: You will always have the previously cut hair as a visual guide between the tooth of your cutting tool and your cutting edge, which always maintain consistent as you work around the head shape.
Note: The Frehand Technique allows you to cut ½ inch or less volume. Always be conscious of where you will want to leave more volume.
18. After working from behind the right ear forward, stand directly in front of the guest's head and create a ½ inch vertical subsection from the center part to the parietal ridge, directly behind the left ear.
19. Continue working ½ inch vertical subsections, moving to the front hairline.
20. After completing the left side transition, work around the crown in ½ inch vertical panel subsections.
CUT THE TOP
21. Stand directly in front of the guest's head and create a ½ inch vertical subsection from the center part to the parietal ridge just behind the left ear.
22. Continue working ½ inch vertical subsections, moving to the front hairline.
23. Work forward to the front hairline while creating and cutting ½ inch vertical subsections, pulled straight out from the head.
CUT THE FRONT
24. Stand directly in front of your guest and take ½ inch horizontal subsections along the front hairline. Cut according to your design concept. For this guest, the front is cut very short to lengthen the look of his narrow forehead.
25. Cut a 1½ inch section to create and cut a vertical subsection from the center part to the parietal ridge directly behind the left ear.
26. From the center part to the parietal ridge directly behind the left ear. This subsection will produce a point at the top of the head.
27. Cut the previously cut hair below the hairline to create a ½ inch vertical subsection.
28. Stand directly in front of your guest and take ½ inch horizontal subsections along the front hairline. Cut according to your design concept. For this guest, the front is cut very short to lengthen the look of his narrow forehead.
CUT THE SIDE
29. Stand directly in front of your guest and cut ½ inch horizontal subsections around the side of the head.
Tip: Always work methodically, beginning in the center and working around the head shape, your mirror as a visual guide. To help you balance and refine your design, this page, this section of the head, will produce a point at the top of the head.
30. After completing the side transition, work around the nape in ½ inch vertical panel subsections.
DETAI AND FINISH
25. When the final shape is cut, clean up the perimeter with an edger to articulate and add longevity to the hair cut.
SHAMPOO AND STYLE
26. Shampoo the guest's hair, towel-dry, apply a styling product and comb it in place.
COLOR SERVICE
A Shiseido Application was used to accent the ends of the haircut and shape the hair cut. The base color is a mixture of Ash Blonde and Creme Developer.
CUT FREEHAND AT THE NAPE
19. After cutting the first vertical panel in the back, while using the previously cut panel as a guide, nuzzle your guest’s neck and anchor the clipper at the bottom of the hairline. Then follow through with the same vertical motion when using over comb.

20. Continue working around the head shape to the front hairline while using the vertical panels as an overcomb. Then reshape the neckline area while using a freestyle clipper technique.

CUT THE TRANSITION AREA
17. Using this design section as a guide, create and cut a vertical, side transition, working from the center crown in ½ inch vertical subsections, moving away from the hairline while creating and cutting vertical subsections from the center crown to the right ear forward, stand directly behind the guest’s head and create a ½ inch vertical subsection from the center part to the parietal ridge directly behind the left ear.

18. After working from behind the right ear forward, stand directly in front of the guest’s head and create a ½ inch vertical subsection from the center part to the parietal ridge directly behind the right ear.

19. Continue working in ½ inch vertical subsections, moving away from the head.

20. After completing the left side transition, work around the crown in ½ inch vertical panel subsections.

21. Work forward to the front hairline while creating and cutting ½ inch vertical subsections, pulled straight out from the head. Cut the top
22. Stand directly in front of your guest and take ½ inch horizontal subsections along the front hairline. Cut according to your design concept. For this guest, the front is cut very short to lengthen the look of his narrow forehead.

23. Work forward to the front hairline while cutting and cutting ½ inch vertical subsections, pulling straight out from the head.

24. Stand directly in front of your guest and take ½ inch horizontal subsections along the front hairline.

DETAIL AND FINISH
25. When the final shape is cut, clean up the perimeter with an edger to articulate and add longevity to the hair cut.

SHAMPOO AND STYLE
26. Shampoo the guest’s hair, towel dry, apply a styling product and comb it in place.

COLOR SERVICE
A Shiseido Application was used to assist the ends of the hair to balance the overall shape of the hair cut.

Shine Show Application
Full Spectrum™ Protective Permanent Creme Hair Color: 10/8 Lightener Ash Blonde + 1/1 Creme Developer
Shine Show Application
4/1 Volume Color Catalyst™ Creme Developer

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2

VARIATION 1

SINCE THIS GUEST HAS A STRONGER, ROUNDER AREA ABOVE THE PARIETAL RIDGE ON THE RIGHT SIDE AND A FLATTER AREA ABOVE THE PARIETAL RIDGE ON THE LEFT SIDE, HE REQUIRES A HAIR CUT THAT HELPS BALANCE THE INCISIONS MADE IN THE CURVATURE OF HIS HEAD. THE BEST SOLUTION IS TO CUT VERTICALLY AND CUSTOMIZE THE HEAD SHAPE BY LEAVING THE HAIR LENGTH ON THE LEFT SIDE WHILE REDUCING WEIGHT ON THE RIGHT SIDE. THIS CREATES A MORE PROPORTIONAL HEAD SHAPE.

COLOR SERVICE

Virgin Darker Application
Full Spectrum™ Deposit-Only Color Treatment
ON Colorless Treatment
+ Color Treatment Activator

3

VARIATION 2

THIS GUEST HAS AN EXCEPTIONALLY BALANCED HEAD SHAPE THOUGH HE HAS A STRONG WIDE JAW LINE. THE BEST SOLUTION IS TO USE THE FACETED LAYERS TECHNIQUE TO CUT A SLIGHTLY CONTOURED SHAPE AND LEAVE A MODERATE AMOUNT OF VOLUME THROUGH THE PARIETAL AREA. THEN USE AN OVER-COMBS TECHNIQUE TO PAPER THE NECKLINE. A HORIZONTAL TRANSITION AREA ACCENTUATES HEIGHT ON THE TOP.

COLOR SERVICE

Virgin Darker Application
"Soft Formula"
Full Spectrum™ Protective Permanent Creme Hair Color:
40 g 5BC Natural Medium Brown
+ 5H Dark Yellow Orange
+ 3D Volume Color CremeFIlm™
Creme Developer
VARIATION 1

Since this guest has a stronger, rounder area above the parietal ridge on the right side and a flatter area above the parietal ridge on the left side, he requires a hair cut that helps balance the incongruities in the contour of his head. The best solution is to cut vertically and customize the head shape by leaving the hair length on the left side while reducing weight on the right side. This creates a more proportional head shape.

COLOR SERVICE
Virgin Darker Application
Full Spectrum™ Deposit-Only Color Treatment:
- ON Colorless Treatment + Color Treatment Activator

VARIATION 2

This guest has an exceptionally balanced head shape though he has a strong, wide jawline. The best solution is to use the faceted layers technique to cut a slightly contoured shape and leave a moderate amount of volume through the parietal area. Then use an over-combing technique to taper the neckline. A horizontal transition area accentuates height on the top.

COLOR SERVICE
Virgin Darker Application
“Soft Formula”
Full Spectrum™ Protective Permanent Creme Hair Color:
40 g 3N Natural Medium Brown
+ Dark Yellow/Orange
+ 10 Volume Color Catalyst
Creme Developer
There has been a change in men's attitudes toward their clothes. Men are more aware of fashion, they're not afraid of it.

—Calvin Klein
THERE HAS BEEN A CHANGE IN MEN'S ATTITUDES TOWARD THEIR CLOTHES. MEN ARE MORE AWARE OF FASHION; THEY'RE NOT AFRAID OF IT.

–Calvin Klein
CHAPTER 7: COMPLETING THE SERVICE WHEEL

The end of the service wheel may well be the most important. It's your final chance to exceed your guest's expectations and make a lasting, positive impression.

In this chapter, you will learn to:
1. Execute the post-hair cut shampoo service.
2. Select styling product and finish the hair cut in a male-appropriate manner.
3. Finish the service cycle with a goodbye that creates a lasting, positive impression.
CHAPTER 7: COMPLETING THE SERVICE WHEEL

THE END OF THE SERVICE WHEEL MAY WELL BE THE MOST IMPORTANT. IT'S YOUR FINAL CHANCE TO EXCEED YOUR GUEST'S EXPECTATIONS AND MAKE A LASTING, POSITIVE IMPRESSION.

IN THIS CHAPTER, YOU WILL LEARN TO:
1. EXECUTE THE POST-HAIR CUT SHAMPOO SERVICE
2. SELECT STYLING PRODUCT AND FINISH THE HAIR CUT IN A MALE-APPROPRIATE MANNER
3. FINISH THE SERVICE CYCLE WITH A GOODBYE THAT CREATES A LASTING, POSITIVE IMPRESSION

OVERVIEW

OBJECTIVES
To assure your guest’s comfort after the hair cut is finished, take him to the shampoo bowl and shampoo and condition his hair a second time. Then towel dry and apply product. This extra attention to his needs is a clear example of “above and beyond” service.

Apply product to towel-dried hair (most men do not blow-dry their hair)
- Head shape, growth patterns and texture should be taken into consideration during product selection
- Combs are helpful tools to help create shape, direction and finish

**STYLING PRODUCT TYPES**

- **GROOMING CREAM**
  - Generally creates definition with a medium level of hold. It can also condition the hair and help elevate shine.

- **LIQUID POMADE**
  - Used for moderate hold when you want to maintain some natural movement. It can also help seal in moisture and elevate shine.

- **GROOMING CLAY**
  - Often used to add texture, thickness and definition. The hold is generally pliable yet strong.

- **POMADE**
  - Provides strong, pliable hold and control and definition.

Don’t forget the critical finish to the Service Wheel. A recap of the service and home care styling steps, a service interval recommendation, and an invitation to pre-book his next appointment will all demonstrate your professionalism.

Offer a reminder call for the next appointment, an item to call with any questions or concerns and end with a warm, friendly goodbye. That’s how you ensure a lasting impression that creates trust and loyalty.

When you create a branded look for your guest and help him learn how to style his own hair, you are showing you care. Demonstrating how much product to use, how dry the hair should be before application and simple combing instructions can be very helpful. After reviewing simple finishing techniques, you might want to ask your guest if he would like to try to duplicate the style himself.

Finish by writing a Product Prescription and helping him find the right products in the retail area.

If a guest is hesitant to pre-book, assure them that they’ll get a reminder call 2 hours in advance and can change the appointment if needed.

**FINISHING AND GOODBYE**

A POST-HAIR CUT SHAMPOO, PRODUCT APPLICATION AND PRESCRIPTION, HOME CARE EDUCATION, AN OFFER TO PRE-BOOK THE NEXT APPOINTMENT AND A WARM GOODBYE ALL HELP ASSURE GUEST SATISFACTION AND LOYALTY.

**POST-HAIR CUT SHAMPOO**

This is a unique, signature service that helps assure your male guest’s comfort and satisfaction. Because men’s hair is cut close to the head, hundreds of tiny hair strands can infiltrate your guest’s collar, ears and scalp. This can be itchy and uncomfortable.

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**PRODUCT APPLICATION AND STYLING**

Styling is a way for you to customize an individual look for your guest. Generally men will not spend much time styling their hair at home. However, they are usually interested in ideas and tips from a professional.

**CUSTOMIZATION, EDUCATION AND PRESCRIPTION**

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**STYLING PRODUCT TYPES**

- **GROOMING CREAM**
  - Generally creates definition with a medium level of hold. It can also condition the hair and help elevate shine.

- **LIQUID POMADE**
  - Used for moderate hold when you want to maintain some natural movement. It can also help seal in moisture and elevate shine.

- **GROOMING CLAY**
  - Often used to add texture, thickness and definition. The hold is generally pliable yet strong.

- **POMADE**
  - Provides strong, pliable hold and control and definition.

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POST-HAIR CUT SHAMPOO

This is a unique, signature service that helps assure your male guest’s comfort and satisfaction. Because men’s hair is cut close to the head, hundreds of tiny hair strands can infiltrate your guest’s collar, ears and scalp. This can be itchy and uncomfortable.

To assure your guest’s comfort after the hair cut is finished, take him to the shampoo bowl and shampoo and condition his hair a second time. Then towel dry and apply product. This extra attention to his needs is a clear example of “above and beyond” service.

PRODUCT APPLICATION AND STYLING

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STYLING PRODUCT TYPES

GROOMING CREAM

Grooming cream generally creates definition with a medium level of hold. It can also condition the hair and help elevate shine.

LIQUID POMADE

Liquid pomade is usually used for moderate hold when you want to maintain some natural movement. It can also help seal in moisture and elevate shine.

GROOMING CLAY

Grooming clay is often used to add texture, thickness and definition. The hold is generally pliable yet strong.

POMADE

Pomade generally provides strong, pliable hold and control and definition.

· Apply product to towel-dried hair (most men do not blow-dry their hair)
· Head shape, growth patterns and texture should be taken into consideration during product selection
· Combs are helpful tools to help create shape, direction and finish

CUSTOMIZATION, EDUCATION AND PRESCRIPTION

When you create a tailored look for your guest and help him learn how to style his own hair, you are showing you care. Demonstrating how much product to use, how dry the hair should be before application and simple combing instructions can be very helpful.

After reviewing simple finishing techniques, you might want to ask your guest if he would like to try to duplicate the style himself.

Finish by writing a Product Prescription and helping him find the right products in the retail area.

GOODBYE

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GLOSSARY OF TERMS

B
BASELINE: A standard of proportion from which you can compare a guest’s head shape to note variations and create design concepts.

BIASED SHAPE: If a shape is cut short in the back and long in the front it will generally move forward. If it is cut hair short in the front and left long in the back it will most likely move backward. This is often called the “directional bias of a shape.”

C
CANON: A measurement system developed to help assess the proportions of the male head shape.

CONTOURING: Tapering the hair from a small amount of scalp showing to total scalp coverage.

D
DESIGN PANEL: The first 3 or 4 vertical subsections in the temple area. This panel serves as a guide for the rest of the hair cut.

DESIGN SECTION: The first ½ inch vertical subsection cut in the temple area.

DISTRIBUTION OF WEIGHT: Cutting hair with varying amounts of weight left on different areas of the head in order to create the desired shapes.

F
FACETED LAYERS: An angular cutting technique for layering medium length hair.

FREEHAND: A technique for cutting hair without using a comb.

O
OCCIPITAL BONE: A curved, compound bone forming the back and part of the base of the skull.

OVER-COMB: A technique for cutting hair while first pulling a comb through it to help with precision, control and positioning.

P
PANEL: Subsections of hair created to help cut hair in a neat and precise pattern.

PARIETAL RIDGE: The area of the skull where the bones of the head begin to curve toward the top.

POINT OF DISTRIBUTION: The place in the back of the head where the growth pattern begins-sometimes referred to as the “crown.”

S
SERVICE BLUEPRINT: A document for recording the design objectives and technical strategy for a hair cut.

SERVICE WHEEL: Aveda’s unique graphic for displaying the service cycle from the moment a guest arrives until he walks out the door. It includes the Greeting, the Service and the Goodbye.

STATIC SHAPE: Hair cuts are referred to as “static” or without motion when the emphasis is on the build-up or reduction of weight rather than the overall movement of the hair cut.

T
TEMPLE AREA: The area of hair just above the eye along the front hairline.

TRANSITION AREA: The area of hair that transitions from the bottom to the top of the head shape.