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1. INTRODUCTION TO STYLING HAIR

Contents

History of Hair Styling
What Is Curl?
The Consultation
Facial Shapes
Profiles
Styling Overview
OBJECTIVES

After completing this lesson, you will be able to:

• Give a short history of hair styling
• Perform a hair styling consultation
• Determine a facial shape and profile
• Understand the concepts behind setting hair

OVERVIEW

This lesson prepares you for styling hair. After a short history of hair styling, this lesson provides an introduction to curl and some of the basic concepts needed to plan a hairstyle.

The single most important element in the art of hair styling is the communication between the hair stylist and client. The consultation is vital to creating a style that will please and flatter the client.

HISTORY OF HAIR STYLING

The history of hair styling is as ancient as the recorded history of humankind. Hairdressers were depicted on Egyptian frescoes, urns, and ceremonial coffins. Oils, pomades, waxes, and lotions were used in ancient Greece to give shine and an agreeable aroma to hair. In ancient Rome, women’s hairstyles were frequently waved or curled over the ears or styled in chignons or buns.

Tools such as curling papers, ribbons, and hair crimpers came into use during the Middle Ages.

In the 1870s, French hairdresser Marcel Grateau turned a curling iron upside down to create a stylish natural-looking wave. This became known as a “Marcel wave,” which remained popular for almost half a century and makes periodic comebacks to this day.
In the early 20th century, the electric permanent waving machine and heated pressing combs were first used to curl or straighten hair. At about this time, women’s beauty parlors were opened, becoming not only places to have their hair done, but also to socialize. Before that time, curling and straightening hair had been performed in the home.

By the late 20th century, chemical means for curling, straightening, conditioning, and coloring hair had been developed to a very sophisticated degree. Today’s tools and products give the professional stylist a vast array of means for styling the hair.

**What Is Curl?**

Curly hair grows up and away from the scalp, forming a curved shape that can range from slightly wavy to coils, spirals, or ringlets.

It is possible to alter the shape of hair using moisture, heat, or chemical means. A change in humidity can also cause the hair to curl, as water enters the hair fiber and acts on its protein structure.

Wrapping damp hair around a roller causes it to dry in the roller’s shape. Different types, sizes, and positions of rollers can be used to form an infinite variety of styles. With experience, you will become more familiar with possibilities; in the meantime, the lessons in this module will teach you the basics.
THE CONSULTATION

When performing the consultation, take into account the client’s facial shape and hair characteristics. Facial shape is discussed in the following pages; hair characteristics are covered in *Module 3, Lesson 1: What Is Hair?*

As you work with the client to determine the style to be created, ask questions such as:

- How often do you shampoo your hair?
- Do you want a daytime or an evening look?
- Do you want to be able to replicate the style at home?
- What amount of maintenance are you willing to do at home?

And so on. Use your portfolio or magazines for ideas and confirmation.

When you have reached agreement, show the client what you plan to do by moving the client’s hair around to demonstrate the planned style. Check how the hair looks on the client, and what the reaction is.

FACIAL SHAPES

Although the concept of an ideal facial shape and profile may be considered antiquated by some, many clients are interested in achieving the look of an oval shape and straight profile. Rarely will a day go by that a client does not inquire what style is best suited for him or her.

There are seven basic facial shapes:

- Oval
- Pear, also known as triangle
- Diamond
- Round
- Square
- Heart
- Oblong, also known as slender

Each of these is discussed in the following pages.
Pear Facial Shape

The pear shape is thicker across the jaw and has a close hairline at the temples.

A flattering option for this facial shape is to style the hair with height on top to compensate for the wider jaw line.

Diamond Facial Shape

The diamond shape is wide at the forehead and cheekbones and comes to a point at the jaw.

Hairstyles with bangs, or fringe, and length at the sides and back can be flattering for this facial shape.

Round Facial Shape

The round shape is wide through the center.

A becoming style for this shape is one that creates some height on top and length in the back.
Square Facial Shape

The square shape has a very strong, wide jaw line and a square hairline.

Hair that comes forward onto the face at the sides and has some length is often a flattering option for this shape.

Heart Facial Shape

The heart shape is wide at the hairline and cheekbone and comes to a slender or pointed chin. This facial shape often has a “widow’s peak” at the front hairline.

A pleasing look for this shape is bringing the hair forward onto the forehead and cut one-length in back, increasing the volume at the neck.

Oblong/Slender Facial Shape

An oblong or slender shape is longer and more slender than the oval facial shape, and may have a slender neck.

Flattering hairstyles for this shape often have width through the jaw line, and are not overly long. Fringe or bangs will also compliment a long, slender shape.

Combination Facial Shapes

If the face is divided into three horizontal areas, a client may have a combination of any of the seven major facial shapes.

The face may be divided at:

- Upper area (the forehead)
- Central area (the cheekbones)
- Lower area (the jaw line)

For example, a client may have an oval forehead and central area in combination with a square lower area.
Profiles

It is generally recognized that there are three basic profiles:
- Straight
- Convex
- Concave

These profiles may exist in combination with one another.

Changing the Appearance of a Profile

You can style the hair to change the appearance of a profile. For example, full bangs, or fringe, and hair moving forward on the sides toward the chin will make a convex profile appear straighter. To create a straighter profile effect from a concave profile, move the hair off the forehead, away from the cheeks, and leave it long in the back.
STYLING OVERVIEW

The following lessons will give instructions for setting hair with finger waves, pin curls, rollers, curling irons, round brushes, and more. No matter which tools you use, the set must be performed with an emphasis on design. Take into account the desired movement, areas of flatness and volume, and the degree of smoothness or irregularity in the final hairstyle.

If the client is a weekly maintenance client, ask whether and how often they comb through the set. This will tell you how firmly to perform back-combing, if it is used.

After setting the hair, brush it to relax the curls. This allows the hair to fall into natural waves.

• On short hair, begin brushing in the front.
• On long hair, it is better to begin in the nape.
• Brush permed or naturally wavy hair a bit more than straight or fine hair.

Combining movement in various ways creates a variety of styles. Cultivate artistry and a sense of design to create appropriate movement, volume, and aesthetic quality in your clients’ hairstyles.

SUMMARY

Understanding the basics of curl and hair styling will give you a good foundation for creating the best hairstyle for your client’s hair, facial shape, and lifestyle needs. Stylists who understand how to create hairstyles that flatter their clients and exceed their expectations have an extremely loyal clientele.
2. **Finger Waving Technique**

Contents

Horizontal Finger Waving Process

Variations
**OBJECTIVES**

After completing this lesson, you will be able to:

- Create a horizontal finger wave
- Create a vertical finger wave
- Create a diagonal finger wave (also known as an oblique finger wave)

**OVERVIEW**

Finger waving is the ultimate dexterity builder and foundation for hair styling. The ability to perform basic finger waving allows you to carry this technique into pin curling, roller setting, and marcel waving. The finger wave itself makes a fashion comeback every few years.

Finger waves can be horizontal, vertical, or diagonal to the hairline.

**PREPARATION**

For this lesson, you will need:

- Standard setup (see Module 3, Lesson 3: Preparing Your Station)
- Setting lotion
- Mannequin
**Horizontal Finger Waving Process**

This is the basic finger waving technique.

1. **Form the First Wave**

   1. Wet the hair and apply enough setting lotion to be evenly distributed throughout the hair. Pay special attention to the application at the scalp.

   2. Apply a side part. The side with the most hair is called the “heavy side.”

   ![Side parting for finger waves](image1)

   *Note:* These instructions assume that the part is on the left side of the head. Therefore, the heavy side is the right side. However, your client may desire a right side part.

   3. Distribute the hair evenly through the crown and the entire head. The hair should be positioned as it will be when the hair style is completed.

   4. Place the middle finger of your subordinate hand on the head above where the ridge is to be formed (#1 in the illustration). If right-handed, use your left middle finger and vice versa.

   5. Place large teeth of the comb just below (approximately ¼” below) the finger (not touching it), where the ridge is to be. Make sure that the teeth of the comb are touching the scalp and the comb is perpendicular to the scalp.

   6. Draw the comb approximately 1” toward the hairline (this will be the open end of the wave). The comb should remain parallel to the finger and perpendicular to the scalp.

   7. Lay the comb down flat against the head.

   8. Place your forefinger on top of the comb beneath the ridge to protect the ridge. The ridge is now between your forefinger and middle finger.

   ![Direction of waves in finger waving](image2)

   *Note:* Do not pinch the ridge between your fingers or push up into the ridge with the teeth of the comb.

   ![Parts of a finger wave](image3)
9. While still holding the hair in place with your subordinate hand, rotate the comb and comb down through the ends of the hair until all the hair below the ridge is smooth. You can switch to the fine teeth for more control.

2. **Form Additional Waves**

1. To place the second wave, move to the opposite side of the part, the "light side." Begin the second ridge just below the part by moving the hair towards the face, creating the open end (#2 in the illustration on the previous page). Then follow steps 3–9 above to form the wave.

2. Continue the same ridge all the way around the head, until the ridge is complete. When the second wave is complete, the closed end is formed.

3. To form the third wave, start on the side where you completed the previous wave, placing your finger approximately \( \frac{1}{4} \)" below that wave.

4. Repeat the procedure listed above, going in the opposite direction.

3. **Finish the Style**

1. Dry the hair using a hood drier.

2. Brush through to finish for a classic look, or apply a spray-on dressing for gloss and shine if waves are not to be combed out.
Variations

Common variations on the horizontal finger waving technique described earlier include the following:

- Pompadour (can be horizontal, vertical, or diagonal)
- Vertical finger waving
- Diagonal/oblique finger waving

You can use a combination of finger waving methods to create a style that meets your client’s needs.

Pompadour

A pompadour is a style that is not parted and is worn off the face. The set shown here has waves that become horizontal from a circular pattern in the crown.

To create this style, follow the procedure listed earlier, starting at the front hairline and working back. Remember to always start at the open end.
Vertical Finger Waving

Finger waving patterns can be created vertically as well as horizontally. The set described here has no part and has waves that flow vertically across the front and sides of the head, forming a pompadour. These waves will meet in back or may be set in a combination pattern.

To create this set, use the same procedure as for horizontal finger waving, except for the following:

• Stand behind the client.
• Comb hair straight back, off the client’s face.
• Begin on the left side, directing the wave to the left.
• Reverse the direction to form the next wave.
• The back of the finished set should fall into a horseshoe pattern.
Diagonal/Oblique Finger Waving

Diagonal (also known as oblique) finger waves are often combined with horizontal and vertical patterns. You can start with one pattern and shift to another as you work down the head.

For example, you can place your fingers and perform the same procedure diagonally, and then gradually work into a horizontal or vertical pattern.

Summary

In this lesson, you learned how to create finger waves and combine them into interesting styles. Your ability to create any design is now underway.

Terms to Remember

- Closed end
- Finger waving
- Open end
- Pompadour
- Ridge
- Trough
3. Curl Bases and Stems

Contents

Definitions

Other Factors
OBJECTIVES

After completing this lesson, you will be able to:

• Identify the four basic curls
• Understand when to use each type of curl to create a unique effect

OVERVIEW

How hair moves after it has been curled depends partly on the curl’s relationship to its base. This lesson presents the theory behind curl movement and tells you how to set curls to achieve the effects you and your client desire.

DEFINITIONS

The following terms are important to understand because all hair curling techniques are based on them.

Base

The base is the area of hair that is sectioned out to be curled. The size of the base is determined by the length and diameter of the tool being used to produce the curl.

Pick-Up Line

The pick-up line is a line running parallel to the top section parting that determines the thickness of the subsection.

Volume

Volume is the amount of fullness produced by a curl.
**Mobility**

Mobility is the ability of a curl to move away from its base (to fall this way and that).

**Stem**

The stem is the length of hair closest to the base that is not rolled around the roller or included in the pin curl. There are three types of stem curls:

- No-stem curls produce the strongest volume and least mobility. Comb the strand 135° from the base; the curl sits on the base.
- Half-stem curls produce medium volume and mobility. Comb the strand 90° from the base; the curl sits half on and half off the base.
- Full-stem curls (also known as long-stem curls) produce the least volume and most mobility. Comb the strand 45° from the base; the curl sits off the base.

The table on the next page shows a comparison of these three kinds of curls.

**Indentation Curl**

An indentation curl is a curl set in a reverse pattern that lies on its base. Indentation curls are often set from a base 1½ times thicker than average. This keeps the hair flatter and closer to the head. These curls are often placed on the side hairlines.
Other Factors

The terms defined in this lesson are some of the factors that determine how a style will look upon completion. Other aspects of a style include the following:

• Size of curl
• Size of base
• Direction of movement
• Tool used

Summary

In this lesson you learned that:

• The base and pick-up line are determined by the desired result.
• The relationship of a curl to its base produces more or less volume and more or less mobility.

Terms to Remember

• Base
• Full-stem (or long-stem) curl
• Half-stem curl
• Indentation curl
• Mobility
• No-stem curl
• Pick-up line
• Stem
• Volume
4. Pin Curls (Flat and Volume)

Contents

Introduction

Basic Pin Curl Set Procedure

Variations
OBJECTIVES

After completing this lesson, you will be able to:

• Create horizontally placed flat pin curls
• Perform a vertical pin curl set
• Create diagonal waves on the sides of the head
• Create flat pin curls from circular shapings
• Perform a volume/stand-up pin curl set

OVERVIEW

Pin curls are the next step in the basics of hairdressing. Finger waves introduced us to movement and S patterns. Now, pin curls follow the same concept, but add the element of creating volume.

Flat pin curls are created by forming subsections of hair into circles from fingerwave-like shapings and clipping them in place. The size of the finished curl is determined by the size of the circle you create. The circles of hair may lie flat against the scalp (flat pin curls) or move up, away from the head (volume, or stand-up, pin curls).

This technique builds on what you learned about creating finger waves. Compared to finger waves, pin curls will be:

• Stronger
• Fuller

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Styling aid
• Plastic tail comb
• Clippies
• Mannequin
**Introduction**

The amount of mobility created by different stem lengths in flat pin curls varies as follows:

- No-stem curls rest entirely above the pick-up line and create curls with minimum mobility.
- Half-stem curls, which rest half on and half off the pick-up line, create more mobility than no-stem curls.
- Full-stem curls (also known as long-stem curls) rest entirely below the pick-up line and create maximum mobility.

Movement is created by the placement of the pin curl. For example, to create a style that flows to the right, create a shaping and place the curls in that direction.
**Basic Pin Curl Set Procedure**

1. **Prepare the Hair**
   1. Start with hair that is damp or wet.
   2. Apply styling aid for control and distribute it evenly from the scalp to the ends.

2. **Create Horizontal Shapings**
   A shaping is a section of hair that has been formed into a C contour. Alternating C shapings form an S pattern. Follow these steps to form a shaping:
   1. Stand straight on to the section you are curling.
   2. Form a clockwise shaping by combing the hair to the 4 o'clock position.
   3. Holding the hair in place with your first two fingers, comb the same hair to the 8 o'clock position.
   4. Continue the 4 o'clock and 8 o'clock movement until the shaping is formed for the entire row.
3. **Form No-Stem On-Base Flat Curls**

Begin a row of pin curls at the open side of the C (the shaping’s open end).

**HINT:** Use a plastic tail comb to pick up the hair.

1. Beginning at the open end of the shaping, carve about a $\frac{3}{4}”$ section from the shaping. Slide the tail of the comb to the ends of the hair, while holding the shaping at the base.

2. Protecting the shaping with the index finger of your other hand, palm the comb.

3. Pick up the ends of the strand with the thumb and first two fingers of your dominant hand and use them to ribbon (stretch) the hair, without disturbing the shaping at the scalp. The pin curl section is approximately $\frac{3}{4}”$.

4. Mold the hair into a curl, with the hair ends inside the curl, and holding the hair close to the head. Do not lift or elevate the strand; keep it flat while performing the curl.

**NOTE:** If the hair is elevated, loose hairs will appear at the curl’s bottom and splits will be created in the set.

5. Place the curl inside the shaping and pin it with the clipprie prongs directed to the curl’s open end. Pin curls must fit within the curve (or C) of the shaping, not on top of the shaping.
6. Complete the row. When finished, all the clippies should be parallel to each other.

7. Continue with the next row. Start at the open end and reverse the shaping.

8. To finish the style, dry the hair, take out the clippies, and thoroughly brush the hair.

**Variations**

Common variations on this basic pin curl technique include the following:

- Horizontal pattern with side part
- Vertical pattern with no part
- Diagonal pattern
- Circular pattern (pompadour)
- Volume/stand-up pin curls
- Combination of flat and volume
Horizontal Pattern with Side Part

To create this set, use the same procedure as for the basic pin curl set, except for the following:

- Create a 3” L-shaped part on the left side.
- Create a counter-clockwise diagonal shaping from the front hairline to the back of the part. This is the only row that does not circle around the head. (See row 1 in bottom illustration.)
- Create a second shaping that will flow in a reverse (clockwise) direction around the head. (See row 2 in bottom illustration.)
Vertical Pattern with No Part (Pompadour)

Vertical waves can be created by placing pin curls in a horseshoe pattern around the front hairline and along both sides, until they meet in the back. The set described here is a pompadour (no part; worn back, off the face).

To create this set, use the same procedure as for the basic pin curl set, except for the following:

- Begin by creating a clockwise shaping at the front hairline to create a left-flowing wave. Next, create a right-flowing (reversing) wave on the right side of the head, at the open end.
- Continue reversing the waves in this S pattern until the entire front and both sides are waved. The waves should fall into a horseshoe pattern and meet in the back.
Diagonal Pattern

Diagonal waves can be used to create a pleasing profile. Create these waves by placing pin curls on the sides of the head, slanting upwards from the hairline.

To create this set, use the same procedure as for the basic pin curl set, except for the following:

- Form a diagonal S pattern shaping on the side of the head.
- Form a diagonal clockwise C shaping, and sculpt no-stem pin curls from the shaping.
Circular Pattern (Pompadour)

Circular shapings can be used to create waves that fall in a spherical motion. This technique is often used in the crown area, but may be applied anywhere on the head. The set described here is often called a pompadour.

Circular shapings are sometimes called arcs, pivots, or radials.

To create this set, use the same procedure as for the basic pin curl set, except for the following:

- Form an arc shaping across the front hairline.
- The pivot point of the front hairline's shaping originates from the “widow's peak”; subsequent shapings fan out from there.
- Begin at the open end.
- The pick-up lines follow the circular shapings.
Volume/Stand-Up Pin Curls

Volume pin curls, or stand-up pin curls, produce strong height and volume in a finished style. These curls are often used in the crown, where most clients prefer volume or lift. This type of setting is similar to roller setting; in effect, you are setting the hair on “invisible rollers.”

When creating volume pin curls, keep the following in mind:

- The base shape can be square, rectangular or (especially at the hairline) triangular. Triangular bases at the hairline camouflage separations or splits in the comb-out. They look like this:

- Depending on the desired results, the curls may be formed at 135°, 90°, 45°, or 0°, as with any volume curl.

- Create curls with an open center; the size of the center depends on the desired result. Clip each curl at the scalp with a clippie on the scalp, with the direction of the curl standing up and away from the scalp.

- This technique is most appropriate for straight hair or hair with moderate curl. Tight curls or hair with a high degree of texture should be set on rollers for a smooth result.

- The advantage of volume pin curls over roller curls is decreased drying time.

- Flat pin curls are often used on the sides of the head in combination with volume curls.
**Summary**

In this lesson, you learned how to create pin curls, both flat and standing off the scalp. You can combine these curls in different configurations to achieve many different style designs.

**Terms to Remember**

- Circular/horseshoe shaping
- Flat pin curls
- Full/long-stem curls
- Half-stem curls
- No-stem curls
- Open and closed ends
- Pompadour
- Ribboning
- Shaping
- Volume/stand-up pin curls
5. Roller Setting and Curl Variations

Contents

Introduction
Types of Rollers
Standard Roller Placement
Hot Rollers
Ragsetting Process
OBJECTIVES

After completing this lesson, you will be able to set curls rolled with the following:

• Standard rollers
• Electric rollers (also known as hot rollers)
• Ragset

OVERVIEW

Roller setting is closely related to setting with stand-up/volume pin curls, with the following advantages and disadvantages:

• **Advantage:** Curly hair can be stretched and smoothed more easily with rollers.

• **Disadvantage:** Separations between curls are more visible because rollers don’t conform to the contours of the head; therefore, careful placement of the rollers is necessary.

You can use electric rollers as a fast alternative to standard rollers, or use ragsetting as a quick, easy way to produce tight waves on long hair.

PREPARATION

For this lesson, you will need:

• Standard setup *(see Module 3, Lesson 3: Preparing Your Station)*
• Setting lotion
• Set of rollers
• Clippies
• Set of electric/hot rollers and fasteners
• Facial tissues, paper towels, or strips of fabric
• Tail comb
• End wraps
• Mannequin
INTRODUCTION

Roller sets are similar to volume/stand-up pin curls, but with the hair wrapped around the form of the rollers to support the shape of the curl. This lesson gives instructions for applying standard rollers, hot rollers, and rags.

In the 1940s, rollers were made of varnished paper and were only used to finish the bottom of “page-boy” looks.

TYPES OF ROLLERS

- Two lengths and several diameters of rollers are commonly available.
- Short rollers are often called “directional” because they can be used to create strong direction (moving the hair this way and that).
- Always select a roller whose diameter will allow the hair to wrap around it at least 1½ to 2 times. This will form a strong curl.
- Another type of curl, ragsetting, can be produced using tissues, paper towels, or strips of thin fabric.

When selecting a type of roller, consider the following:

- Standard rollers produce firm, volume curls.
- Electric rollers can be used for quick sets that produce medium firm curls with some volume.
- Ragsetting can be used to produce tousled, romantic looks.
**Standard Roller Placement**

Rollers are used where strong volume is desired. When rolling hair, position yourself so you are always rolling the hair towards you.

1. Begin with wet hair and apply a styling aid.

2. Section off a rectangular base whose length is \( \frac{1}{4} \)” less than the length of the roller you’re using.

3. Take a subsection from the base that is the same size as the diameter of the roller.

4. Holding the hair at 90°, wrap the hair on the roller from the ends to the scalp. When applied, the roller will rest half on and half off the base.

**Note:** When applying rollers to the bangs or fringe, you might use lower elevation.

5. Apply a clippie on the bottom of the roller to hold the hair in place and secure the roller. Secure the bottom of the clippie near the scalp. The top of the clippie slips inside the roller.

6. Continue placing rollers in a pattern determined by the style desired.

**Note:** In roller setting, separations are more visible because a straight roller doesn’t conform to the head. Setting rollers with a diagonal movement, or at a lower elevation, tends to lessen these separations.

7. Dry the hair, remove the rollers and clippies, and brush through, following the brush with the palm of your subordinate hand to control the hair. Shape the hair according to the setting pattern, and spray to finish.

**Note:** If the hair is not totally dry on the rollers, the set will relax too much. A set that is completely dry should last until the next shampoo.

Roller curls can be set in combination with pin curls, using the pin curls in areas where less volume is desired.
Hot Rollers

Hot rollers are applied much the same as standard rollers, except for the following:

- Begin with hair that is totally dry.
- Apply a spray styling product for hold and control.
- Fasteners are horseshoe shaped prongs that fasten around the rollers, from the back to the front with the flat end towards the scalp.
- Check to make sure the rollers are properly heated before applying them, and cool before removing them.

Ragsetting Process

Ragsetting is a different technique than applying standard or hot rollers.

Before you begin, prepare the wrapping material (10” x 1” strips of paper towels, tissue, or fabric). If you reuse fabric strips, they must be washed in hot water and kept sanitized.

1. Begin with damp hair, or dampen dry hair with a soft-hold styling aid.
2. Start at the nape for long hair or at the hairline for short hair. Create a section with a base that is about ¾”, smaller for tighter curls, or larger for looser curls.
3. Place the fabric on the ends of the hair and roll the hair around the fabric to the scalp.

**Hint:** For smoother ends, enclose them in a paper end wrap.

4. Tie the ends of the fabric over the curl to fasten the curl in place.
5. Place the curls directionally, the way the finished style will be worn. If you turn and twist the hair as you roll it, you’ll get more variation and texture.
6. Dry the hair under a hood dryer. When dry, arrange with your fingers or lightly brush through the style.
**SUMMARY**

In this lesson, you learned how to set hair using standard rollers, hot rollers, and rags or fabric. Along with finger waves and pin curls, you now have the basis for creating many different hair designs.

**TERMS TO REMEMBER**

- Ragsetting
6. **Back-Combing and Back-Brushing**

Contents

Introduction

Back-Combing and Back-Brushing

Completing the Comb-Out
OBJECTIVES

After completing this lesson, you will be able to brush, comb, and arrange the set or unset hair into the final style.

OVERVIEW

Styles are completed by the comb-out or arranging techniques. You relax a set and arrange the hair using brushing, back-combing, and back-brushing techniques. Mastery of these techniques is necessary regardless of styling trends.

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Hair spray
• Styling combs
• Brushes
• Mannequin
**Introduction**

When you create a set, whether with finger waves, pin curls, rollers, or other methods, your emphasis should be on the final style design. Determine the desired movement, areas of flatness, and volume required.

When finishing the set, keep the following results in mind:

- Blend the setting patterns, working the top into the sides, etc.
- To relax the set, break up the curls so that hair falls into a natural movement.
- Brush permed or naturally wavy hair a bit more than straight or fine hair, because it holds a stronger curl formation.
- If the client is a weekly maintenance client, ask when she combs through the set. This will tell you how firmly to perform back-combing, if appropriate.

**Back-Combing and Back-Brushing**

Back-combing and back-brushing are techniques in which you push hair down to the scalp to add support and volume.

- Back-combing is achieved by pushing short hair within the haircut down to the scalp to support the longer lengths. As a result, back-combing works well on layered and texturized hair, but not as well on one-length styles.
- Back-brushing is generally used for lighter cushioning than back-combing.
- Back-combing is used when firmer cushioning or a more bouffant (fuller) style is desired.
Begin by brushing out the set. The following directions are for back-combing; back-brushing is the same, only using a brush.

1. Begin in an area where the greatest support is desired. Firmly hold as much hair as you can control in your subordinate hand and use your dominant hand to control the comb.

2. Hold the hair at the proper elevation to create the desired volume. Holding the strand higher creates the greatest volume; holding it lower creates less volume. Back-comb at 0° elevation where flatness is desired, for example on the sides.

3. Starting 1" to 1½" away from the scalp, push the comb directly to the scalp with a circular motion. (The circular motion ensures that the spine of the comb is pressed against the hair’s cuticle.)

4. Once sufficient cushioning has been created near the scalp, move progressively further away from the scalp and repeat the process. Avoid concentrating in the middle of the strand. Add less cushioning in areas where less volume or support is desired.

5. Continue until the desired amount of cushioning has been created throughout the strand.
Completing the Comb-Out

The objective of the comb-out is to create a natural-looking finish with no exposed cushioning. Use your mirror constantly as you work.

1. Begin in the nape, or in the front on shorter hair, by smoothing over the hair.
2. Comb or brush over the surface lightly.
3. Spray each area of the style as it has been completed.
4. Continue smoothing the surface until the style is perfected.

Summary

Procedures for arranging hair can be explained, but there is no substitute for work experience. A variety of styles can be set and finished by being brushed through, or combed out with back-combing or back-brushing. You can use back-combing or back-brushing to add support or volume in various areas of the head; it is not always necessary to apply it to the entire head.

Terms to Remember

- Back-brushing
- Back-combing
- Bouffant
- Cushioning
7. **Half-Round Brush Air Forming Technique**

See DVD: Scene 4.1, Half-Round Brush

Contents

- Parts of the Half-Round Brush
- Half-Round Styling Technique
- Variation: Using a Paddle Brush
OBJECTIVES

After completing this lesson, you will be able to:

• Use a half-round brush to provide a smooth, beveled look to one-length or graduated hair
• Use a blow dryer to lay down the cuticle of the hair, creating a smooth and shiny look

OVERVIEW

A smooth, half-round finished style is a classic that is always in demand in the salon. This technique is achieved by:

• Drying hair smoothly, removing curl or wave.
• Sectioning the hair following the way it was sectioned during the cut.
• Locking in the base of the hair. This straightens and smooths the hair nearest the scalp. For example, relaxed hair with new growth can be straightened in the new growth area with this technique.
• Beveling the rest of the hair shaft and ends. This creates a curve through the strand, beveling the ends under.

Rarely will a day go by in the salon that you don’t use this important technique.

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Half-round brush
• Blow dryer and nozzle
• Mannequin
**Parts of the Half-Round Brush**

The half-round brush usually comes in two varieties: 7 rows of pins and 9 rows of pins.

**Half-Round Styling Technique**

1. **Pre-Dry and Section the Hair**
   
   1. Dry the hair to 80–90% dry by blowing it from side to side. If the hair isn't sufficiently dry, the hair will tangle in the brush.
   
   2. Section the hair either in a center part or in a side part to the crown and then continue down the center to the nape.
   
   3. Use the brush to subsection parallel to the perimeter, following the sectioning used in the haircut.
   
   4. Isolate the remaining hair.
2. **Lock in the Base**
   1. Stand to the left of the area that you are styling.
   2. Place the brush with the pins closest to the head resting at the part.
   3. Using your wrist only (not your arm), rotate the brush approximately 180° until the pins on the opposite side of the brush are at the part.

   **Note:** Take only as much hair into the brush as can be covered by the pins as you rotate the brush. Do not "dip" below that area.

   4. Rotate the brush back again, accumulating the hair in the pins across the pad of the brush. The brush should now be facing directly up. This will “lock” hair in the brush.

3. **Dry**
   1. Hold the blow dryer (with the nozzle attached) directly above the brush.
   2. Draw the brush down toward the end of the hair, following with the blow dryer and directing the air down the hair shaft. Keep the dryer and brush moving all the time and avoid getting too much heat on the client’s scalp.
   3. Drop the hair ends out of the brush before they become dry (they should simply fall out)—they will be beveled after the rest of the hair in that panel has been dried and, therefore, need to be damp.
   4. After drying the center panel, repeat the process of locking in the hair and dropping the ends on one side and then the other for the remaining panels in that section.
4. **Bevel the Hair**

1. Change your body position so that the panel of hair you are drying is directly in front of you.

2. Starting in the middle panel again, bring the brush under the hair with the pins facing up and the hair lying on the pad of the brush.

3. Using the brush, elevate the hair to approximately 45°, and then draw the brush down the hair shaft, bringing the elevation down to 0° as you approach the ends.

4. As you work the ends, use your wrist to rotate the brush several times, all the time directing the air of the blow dryer down from above.

5. **Continue with the Rest of the Hair**

Repeat the procedure for each subsection, following the sectioning of the haircut. You can take more subsections than you did for the haircut, but not fewer. Remember to lock in the upper shaft first, and then bevel the rest.

When you’re done, comb or brush the hair into place. It will look polished and shiny.
**Variation: Using a Paddle Brush**

See DVD: Scene 4.2, *Paddle Brush*

The paddle brush can be used to smooth and straighten hair. You can also use it to slightly bevel hair by rotating the brush under. If you do not want to create a bevel, draw the brush straight through the ends without rotating it.

A paddle brush can be more appropriate than a half-round brush if the client has long hair. The technique for using a paddle brush is the same as a half-round brush.

**Summary**

The importance of half-round drying cannot be over-emphasized. Perfecting this technique will provide the well-trained stylist with a useful service to offer a wide variety of clients. This technique is most often applied to one-length and graduated cuts and a variety of hair textures.

**Terms to Remember**

- Bevel
- Half-round brush
- Locking
- Paddle brush
8. **Round Brush Styling Technique**

See DVD: Scene 4.3, Round Brush

Contents

Choosing a Brush

Round Brush Technique

Variation: Flat Round Brush Curls
OBJECTIVES

After completing this lesson, you will be able to:

• Use the hard set round brush technique to create firmer curls
• Use the soft set round brush technique to create a soft curled look
• Determine which size of brush to select for the hair and the look desired
• Determine the elevation to use based on the volume desired

OVERVIEW

Round brush setting is a frequently performed technique in hair design. There are two variations:

• Hard set: This kind of set creates longer lasting curls. Weekly or biweekly clients are interested in this form of setting because it lasts until their next visit to the salon.
• Soft set: This set creates a looser, softer curl.

The procedure for each set is similar to the half round technique: first you dry the base, and then you form the curl. The procedure for securing the curl is the main difference between the hard and soft sets.

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Setting lotion or styling aid
• Hair spray
• Double prong clippies
• 3 sizes of round brushes
Choosing a Brush

Round brushes come in three basic sizes (as well as in other larger and smaller sizes). Choose the size of brush based on the desired size of curl and the length of the hair: larger brushes produce a larger curl/wave pattern, while smaller brushes produce a tighter pattern.

The correct brush should have hair wrap at least 1½ to 2 times around its diameter.

You may choose to use several brush sizes on a single client. If you’re in doubt, choose a slightly smaller brush rather than one that is too large. It is better to have too much curl than too little, especially on straighter hair. Also, if a client’s hair is short, you will have to use a smaller brush.

Round Brush Technique

1. Pre-Dry and Section the Hair

1. Apply styling aid and dry the hair to 80–90% dry by blowing it from side to side. If the hair isn’t sufficiently dry, brushes will tangle more easily.

2. Section the hair either in a center part or a side part to the crown and then continue down the center to the nape.

3. Optional: use a comb to subsection parallel to the perimeter, following the sectioning used in the haircut.

Note: If the client’s hair is mid-length to long, begin at the nape and work up to the front hairline. If the client’s hair is short, begin at the front hairline and work down to the nape. This lesson describes longer hair being styled.
2. **Dry the Base**
   1. Stand directly in front of the section you are styling and rotate the brush towards you.
   2. Pick up a panel of hair that is no wider and no longer than the length and diameter of the bristles of the brush.
   3. Lift the hair to the desired elevation, and place the brush at the scalp. The higher the elevation, the stronger the base of the curl, and the less mobility. Avoid directing heat at the scalp. Direct the air into the brush.

   **NOTE:** A standard elevation is 90° for more volume, and 45° for less volume.

   4. Keeping the hair at the correct elevation, dry the hair. Concentrate the heat at the base of the hair and avoid too much heat at the scalp. The nozzle can be added to the blow dryer for control.

3. **Form the Curl**

   **NOTE:** If you don't want any volume, you can use lower or no elevation at the base and just form curl at the ends.

   1. After the base is dried, slide the brush with some curvature toward the mid-shaft and dry the mid-shaft.
   2. Slide the brush through the hair ends and dry the ends.
   3. Curl the hair around the brush all the way from the ends to the scalp, while continuously drying and rotating the brush. Check to make sure that all the ends are curled smoothly into the brush, taking care to avoid fish-hooked ends. Unroll the hair and roll it again until the hair is dried evenly.

   The next step depends on whether you are doing a hard set or a soft set.
Forming the Hard Set

1. Release the brush from the hair.
2. Quickly re-form the curl using your hands.
3. Clip the curl as you would a volume pin curl.
4. Optional: Apply hair spray if you want a firmer set.
5. Continue with the rest of the hair, forming the curls in an alternating bricklaying pattern as shown in the illustration.
6. Once the hair has cooled and is dry, release the curls and brush through to finish.

Forming the Soft Set

1. With the hair rolled in the brush at the correct elevation, hold the blow dryer away from the hair for a few seconds to allow the hair to cool.

*Hint:* Some blow dryers have a “cool” setting, which you can use to help the hair cool down. This enhances the firmness of the curl.
2. Release the curl.
3. Repeat the procedure of drying in the base and forming the curl for the remainder of the hair.
4. To finish the set, brush through the hair.
**Variation: Flat Round Brush Curls**

Use flat round brush curls for areas of hair that you want to be very close to the head. These curls are very similar to indentation pin curls and can produce a similar look.

To create a flat round brush curl:

1. Dry in the base as described earlier, using a very low elevation and directing the brush opposite to the comb-out direction to create an indentation curl.
2. Pin the curl flat while it is warm and dry with a double-pronged clippie.
3. Repeat until the flat area is curled.

**Summary**

Because of its versatility, this is one of the most frequently performed salon finishing techniques. Select a soft or hard set depending on how strong a curl you want. Determine the elevation to use at each part of the head based on how much volume you want.

**Terms to Remember**

- Hard set
- Round brush
- Soft set
9. Finger Drying and Palm Drying

Contents

Introduction to Drying Techniques
Palm Drying
Diffusing
Scrubbing
Finger Drying
Combination Drying
OBJECTIVES

After completing this lesson, you will be able to style hair using only a blow dryer, with or without a diffuser, and your hands.

OVERVIEW

For clients who want a casual look, you must be able to style hair with a blow dryer and your hands. Variations of finger styling include:

• Palm drying (for a rough, textured look)
• Diffusing (for maintaining curl)
• Scrunching (for maintaining curl volume)
• Finger drying (to add curl lift or direction)

These techniques can be combined to achieve a finish with a variety of results.

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Water bottle
• Blow dryer/diffuser
• Mannequin
• Styling aid
INTRODUCTION TO DRYING TECHNIQUES

The technique or combination of techniques you use to dry a client’s hair using your hands depends on which of the following results are desired:

- More texture (palm drying)
- Maintaining existing curl (scrunching or diffusing)
- A casually finished style with a touch of direction and volume (finger drying)

PALM DRYING

Palm drying is a technique used to make the hair stand up with a sharp, pointed texture.

1. Apply an appropriate styling aid.

2. Use a blow dryer to dry the hair while “scrubbing” your palm in a circular pattern over the scalp. Continue the movement until the desired texture is achieved.

**Note:** Palming can be performed directionally (like a flat pin curl). For example, rotating the hair counterclockwise in one area and clockwise in another area will create random movement throughout the head.

3. Continue until all the hair is dry.
DIFFUSING

See DVD: Scene 4.5, Diffuser

When performing a naturally dried style, the hair will look frizzy if it is dried by blowing it around. Diffusers are used when drying with limited hair movement is desired. This maintains an existing curl. Some diffusers have “fingers” that stand up inside the cone; these are excellent tools for placing longer hair inside to create volume.

1. Apply a styling aid.

2. If there is excessive moisture, remove it using the blow dryer without the diffuser. In order to maintain curl at the hair ends, concentrate the heat only near the scalp when you do this.

3. Arrange the hair inside the diffuser. To create volume or curl definition in longer hair, lift the hair up and place it inside the diffuser. Adjust the client’s body posture as needed to do this.

4. Diffuse the hair without disturbing or breaking up the curls. Do not pick through the hair with your fingers.

SCRUNCHING

Scrumching, like diffusing, is a form of styling for preserving natural wave and curl. As with diffusing, the hair may be slightly pre-dried.

1. Gather the hair from the ends and hold it in the palm of your hand.

2. Working upwards from the nape, hold the hair firmly. Use the blow dryer without the nozzle attachment to direct the air into the hair held in your palm.

3. Continue until the entire head is dried.
Finger Drying

Finger drying creates a more defined movement that is similar to classic blow drying.

1. Pre-dry the hair until it is approximately 80–90% dry. This pre-drying can be somewhat directional: backward, forward, etc.

2. Do one or more of the following to create the desired look:
   • Elevate the hair away from the head with your fingers where volume is desired.
   • Work your fingers through hair ends to blow in a straighter look.
   • Create curls by holding the hair between your forefinger and center finger and turning your hand to create movement in the style.

3. Allow the hair to cool in place for strength.

Combination Drying

You can combine several of these techniques to create many different looks.

Summary

These casual styling techniques are very useful in the salon. Your awareness of every styling technique allows you to create the look you and your client desire. These techniques are very easy to teach to your clients.

Terms to Remember

• Diffuser
• Finger drying
• Palm drying
• Scrunching
10. THERMAL TECHNIQUES FOR CURLING

See DVD: Scene 4.4, Thermal Iron

Contents

Holding the Iron
Creating a Curl
Guidelines for Curling
Variation: Flat Curls
Oven-Heated Thermal (Bumper or Marcel) Irons
Objectives

After completing this lesson, you will be able to:

• Manipulate an electric and oven-heated thermal iron
• Determine the correct heat for the hair you’re curling
• Produce curls on various hair lengths using the correct thermal iron technique

Overview

Thermal styling is the technique of using heated tools on dry hair to form curls or waves or to smooth and straighten hair. There are several thermal tools that you will be learning to use. This lesson focuses on using thermal irons to create curls.

The thermal iron is a versatile tool that you will use daily. It can be used to curl, wave, and straighten hair. This lesson provides an introduction to using a thermal iron and gives you a step-by-step procedure for creating curls.

The curls you create with a thermal iron are closely related to those you create with rollers, volume pin curls, and the round brush.

Thermal irons can be either electric or oven heated (also known as bumper irons). Both are presented in this lesson.
**Preparation**

For this lesson, you will need:

- Standard setup (see Module 3, Lesson 3: Preparing Your Station)
- Electric thermal iron
- Oven-heated thermal irons
- Thermal oven
- Large, heat-resistant, styling comb
- Styling aid
- Tissue or end wraps
- Clippies
**Holding the Iron**

1. Hold the iron in the palm of your dominant hand.

2. Hold the iron with the tong on top and the small handle on the bottom. The large stationary handle should be above the small moving handle.

3. Position the large stationary handle at the base of your thumb, between the thumb and forefinger, as shown on the next page.

*Parts of the electric thermal iron*
Opening and Closing the Iron

When opening and closing the iron, hold the large handle stationary and move only the small handle. Moving the small handle causes the tong to open and close. Opening and closing the iron creates a “clicking” sound.

To open the iron, push out on the small handle with your little finger. To close it, pull up with your other three fingers (forefinger, middle finger, and ring finger).

Rotating the Iron

Once you become comfortable opening and closing the iron, learn how to rotate it for curling hair.

To rotate the iron:
1. Open the iron.
2. Place the hair over the barrel.
3. Close and turn the iron toward you.

Holding the Comb

When working with a thermal iron, use a large, heat-resistant comb.

The comb serves two purposes:
• To manipulate the hair. You rarely need to move the hair with your fingers when using a thermal iron.
• To protect the client’s scalp from the heat of the iron. When working near the scalp, hold the comb between the scalp and the iron.

**Hint:** It’s always best to use a comb made of heat-resistant material such as bone or hard rubber.

Hold the comb in your subordinate hand, using only your finger tips. This provides you with the control and flexibility you need for manipulating the hair and the comb.
Determining the Correct Heat

The temperature of the iron is crucial: too hot an iron can damage hair; too cool an iron will not be effective.

The correct heat setting depends on several factors, including the hair texture (whether it is fine or coarse) and how brittle it is as a result of chemical treatment.

The following kinds of hair need less heat:
- Chemically colored hair
- Chemically lightened hair
- White hair
- Fine hair (children and younger clients)

The following kinds of hair need more heat:
- Coarse hair
- Hair with more texture or curl

Checking for the Correct Heat

To check if an iron is too hot, place an end wrap or piece of white paper between the tong and barrel and hold it there for several seconds. If the paper is scorched, turn down the heat setting or hold the iron in a towel for a few seconds and check it again.

You'll know when an iron is too cool because the hair won't respond the way you want.

Creating a Curl

With a thermal iron, it is most effective to create the curl starting at the scalp and working to the end. This is a three-step process:
1. Form the base (also known as “rock in the base”).
2. Rotate the hair into the iron.
3. Clip or anchor to the base.
There are three kinds of curls we will be discussing:

- Croquignole curls, performed on shorter hair, are performed end to scalp
- Figure 6 curls, which are commonly created in short to mid-length hair
- Figure 8 curls, which are commonly created in long hair

All three kinds of curls use the same procedure for forming the base. The curling part of the process is slightly different for each type of curl, however.

**Forming the Base**

As with all curls, those you create with a thermal iron should have a strong base:

1. Make sure that the hair is 100% dry.

2. While holding the iron, pick up a section of the hair using the little finger of your dominant hand or section with a comb. The size of the base for a thermal iron curl is the diameter of the barrel and about 2½” long.

3. Place hair in comb (teeth up) at the desired elevation. Remember that the higher the elevation, the stronger the base and the less mobile the hair.

4. Apply the iron as close to the scalp as possible, taking care not to touch the scalp.

5. Keeping the tong of the iron slightly open, and using the comb to keep the hair in the iron, rotate the iron toward you gently. Closing the iron will create a “crimp” across the base of the curl. Make sure to keep the hair at the desired elevation as you work.

6. Without letting go of the hair, proceed to creating the curl.
Forming Croquignole Curls (for hair under 5” in length)

After forming the base, use this curling technique only on the shortest hair (5” or less in length). This curl is performed end to scalp.

1. Do the following all in one motion, immediately after rocking in the base:
   • Holding the curl at the correct elevation, pull out to the hair end. Do this by curving the iron with the tong and barrel close together.
   • With the comb held at the scalp, roll down to complete the curl.
2. Remove the curl from the iron by gently clicking the iron to the right and moving the hair with the comb.
3. Optional: Clip the curl in place for a firmer set.
4. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.

Forming Figure 6 Curls (for short to mid-length hair)

After forming the base, use this curling technique for hair that is 5–13” long.

1. Do the following all in one motion, immediately after rocking in the base:
   • Holding the curl at the correct elevation, move the iron away from the scalp.
   • Use the comb to move the hair along the barrel toward the handle, and then rotate the iron.
   • Place the comb under the curl, by the scalp, to protect the scalp.
2. Rotate the iron, opening and closing it so the hair rotates freely into a curl.
3. Continue rotating until the full length of the strand is curled around the barrel.
4. Remove the curl by gently clicking the iron to the right and moving the hair with the comb off of the barrel.
5. Optional: Clip the curl in place for a firmer set.
6. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.

**Forming Figure 8 Curls (for long hair)**

After forming the base, use this curling technique for hair that is 13" or longer.

1. Do the following all in one motion, immediately after rocking in the base:
   - Holding the hair at the correct elevation, move the iron away from the scalp to about mid-shaft.
   - Use the comb to move the hair along the barrel toward your hand, near the handle, and then rotate the iron.

   **Note:** At this point, the creation of a figure 8 curl is very similar to the creation of a figure 6 curl.
   - Then draw the strand to the opposite side of the curl and pull it over the top of the barrel (use your fingers or comb if necessary).
   - Place the comb under the curl, by the scalp, to protect the scalp.

2. Rotate the hair around the tong and barrel, clicking so the hair rotates freely into a curl.
3. Continue rotating until all the hair in the strand is curled around the barrel.
4. Remove the curl from the iron by gently clicking the iron and moving the hair with the comb off the barrel.
5. Optional: Clip the curl in place for a firmer curl.
6. When the hair cools, remove the clips (if you used them) and brush the hair through to finish, applying hair spray or other product as necessary.
**Guidelines for Curling**

On long hair, work from the bottom up beginning at the nape, and following the design of the cut.

For short hair, create the curls from the front hairline to the nape, again following the design of the cut.

**Variation: Flat Curls**

Using the thermal iron, you can create the same kind of pin curl patterns as described in Lesson 4: Pin Curls in this module. To do this:

1. Form the base as described earlier in this lesson.
2. Create curl using the indentation movement (movement opposite the direction to be combed out).
3. Quickly flatten the warm hair into flat pin curls.
4. Clip the curl as for a pin curl.

The resulting curl combs out flat to the head.

**Oven-Heated Thermal (Bumper or Marcel) Irons**

The general technique for using oven-heated thermal irons (also referred to as marcel irons and bumper irons) is the same as for electric thermal irons. One advantage of oven-heated irons is that you can get the irons quite hot (hotter than most electric irons) when necessary for strong resistant hair. Oven-heated thermal irons are available in many sizes and styles to create a variety of looks.
Following is a list of guidelines for choosing and using irons:

- Ovens or stoves may come with thermostatic controls (heat dials) or without. Stylists using ovens without these controls need to be more careful about the heat of the tools being used.
- Better tools are made of a mixture of metals that retain the heat more evenly and longer. A well-made iron will hold sufficient heat to perform three curls. Therefore, two irons may be used during the set, alternating so you always have a hot iron.
- Always test to make sure that the irons are not too hot by clamping an end wrap or paper neck strip within the heated irons. If the paper scorches, the iron is too hot; allow it to cool a few minutes outside the oven.

**Summary**

Thermal iron curling is a valuable technique that you will use constantly as a professional stylist. There are two parts to creating a curl: rocking in the base and forming the curl. There are three techniques for forming the curl: one for the shortest hair, one for short to mid-length hair, and one for long hair.

If you can use bumper irons heated appropriately for the type of hair, you’ll have the versatility necessary to be a successful stylist.

**Terms to Remember**

- Barrel
- Bumper iron
- Croquignole curl
- Figure 6 curl
- Figure 8 curl
- Marcel iron
- Thermal iron
- Tong
11. **Thermal Techniques for Creating Waves**

Contents

- Holding the Iron for Marcelling
- Marcel Waving Process
- Variation: Surface Marcel
- Variation: Vertical and Diagonal Waves
OBJECTIVES

After completing this lesson, you will be able to:

• Create a traditional marcel waved style
• Create a surface marcel style

OVERVIEW

Developed in the 1870s by the Parisian hairdresser Marcel Grateau, marcel waving is a truly classic style. A marcel is made up of deep regular S waves that lie close to the head.

The marcel wave closely resembles finger waves. However, to create marcel waves, you use a thermal iron and start with dry hair. You can create waves throughout the hair or only do a surface marcel. Each is explained in this lesson.

Before starting this lesson, make sure that you understand waves as explained in Lesson 2: Finger Waving Technique in this module. Also make sure that you understand the basics of using a thermal iron as explained in Lesson 10: Thermal Techniques for Curling also in this module.

PREPARATION

For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Two thermal irons
• Large, heat-resistant, styling comb
• Styling aid
HOLDING THE IRON FOR MARCELLING

1. Hold the iron in the palm of your dominant hand.
2. Hold the iron with the tong on the bottom and the small handle on top.
3. Hold forearm, comb, and iron parallel to the floor and to one another to ensure horizontal waves.

MARCEL WAVING PROCESS

1. Prepare the Hair

Before you start marcelling the hair, it is important to part and dry it.

1. Part the hair on the side from the recession to the crown and then vertically to the nape.
2. Dry the hair to 100%. It is preferable that the hair be dried straight.

2. Plan the Look

Before you start the marcel technique, it’s important to create a mental “blueprint” of what the final look will be. Equipped with a plan, your outcome will be assured.

- Determine whether you want a full marcel or a surface one. The full marcel will last longer, but the surface marcel will take less time to create.
- If you are going to do a surface marcel, determine where the first wave will start. If possible, the first wave should reflect the natural movement of the hair.
- Determine the direction of the first wave. This will determine the direction of all the other waves.
- Determine the desired distance between the ridges.
3. **Marcel the First Panel (Traditional Method)**

1. Starting at the nape, create a ½” to 1” subsection, depending on the density of the hair. Divide the subsection into two panels, each narrower than the length of the barrel.

   **NOTE:** Begin at the top of the panel and work down to the ends.

2. Standing directly in front of the panel being marcelled, use the little finger of your dominant hand to pick up the first panel to be waved.

3. Place the strand momentarily into the comb held in your subordinate hand (teeth are turned up).

4. Apply the iron to the top of the panel, approximately 1” from the scalp, and remove the comb. The hair is now lying between the barrel and the tong.

5. Using the teeth of the comb, move the hair to the right or left depending on which way you want to begin the wave.

6. While still holding the hair with the comb, close the iron.

7. Move the hair further in the desired direction (either left or right). This strengthens the ridge.

8. While still holding the hair in position with the comb, rotate the iron away from you, toward the head.

9. Rotate the iron back toward you and open the iron (still holding the hair in place with the comb).

10. Repeat steps 8 and 9 three times.

11. Slide the open iron lightly down the panel (gently moving the hair into an S pattern) until it reaches where you want the next ridge to be.

12. Repeat the procedure, moving the hair in the opposite direction. Do this until the entire panel is waved.
13. Once the first panel is completed, use the iron to create a bend at the ends. You will need to reverse the iron’s position, placing the large handle on top.

**NOTE:** Avoid pulling excessively on newly formed waves because ridges can be removed or distorted. Also, don’t comb through waves until the hair is thoroughly cooled.

4. **Marcel the Next Panel in the Subsection**

The process for marcelling the next panel is the same as the first. However, you must be careful to match up the waves so all the ridges and troughs line up with one another.

One way of matching up the waves is to place the barrel in the trough of an existing wave, and then move the barrel over to grasp the hair in the adjacent panel.

5. **Marcel the Rest of the Hair**

As you continue moving up the head and marcelling the hair, follow these steps:

1. Drop another entire subsection. The previously waved hair is your guide; check the previous direction before beginning the next wave.

2. Divide the subsection into as many panels as necessary. Each panel should be a little shorter than the length of the barrel.

**HINT:** To more easily match waves, take narrower subsections, especially in the back of the head.

**NOTE:** Make sure that the iron is still hot enough. If it isn’t, change to another iron.
3. Starting with the center panel, glide the iron lightly over the hair until it reaches the first ridge of this panel.

4. Hold the hair at an elevation close to the previously waved hair so it can be used to match waves, but high enough so that the iron does not touch the wave underneath.

5. Match the wave to the one below it and marcel in the same direction.

6. Continue the marcel procedure on adjacent panels.

7. Work subsection by subsection, until there is enough length at the top of a panel to require adding another wave (ridge). This means that there isn’t a wave underneath that part of the hair.

8. Add a wave as necessary, making sure that it goes in the reverse direction of the one directly below it.

9. When waving the sides of the client’s head, stand on the side.

10. When you finish, wait for the hair to cool thoroughly, and then lightly comb the hair.
**Variation: Surface Marcel**

A surface marcel is when only the top layer of the hair is waved. Follow the same procedure as the standard marcel, except as follows:

- Start at the “heavy” side of the part in front and wave the entire front panel.
- Then move around the head, matching up the ridges and troughs, and marcelling only the top layer of hair. Turn the ends under.

**Variation: Vertical and Diagonal Waves**

Although marcel waves are usually horizontal, you can create vertical and diagonal waves using the same technique as outlined in this lesson. Make sure to change your hand, comb, and iron positions to reflect the angle of the wave.
**Summary**

Marcel waving is a classic style that is a combination of these techniques:

- Finger waving and thermal iron use
- Creating ridges and troughs in a side-to-side direction using a comb
- Carefully matching previously waved hair to the one you’re waving now
- Determining where to add new waves as they become necessary

You now know how to perform a full, traditional marcel wave and a surface marcel. Both of these styles become popular every few years and the technique needs to be in every stylist’s repertoire.

**Terms to Remember**

- Marcel wave
- Ridge
- Surface marcel wave
- Trough
12. Thermal
Techniques for
Smoothing and
Straightening

Contents

Pick Attachment Technique
Pressing (Silking)
Other Tools for Smoothing and Straightening
OBJECTIVES

After completing this lesson, you will be able to:

• Determine the best tool to use for smoothing and straightening various hair textures.
• Correctly use a pick attachment to a blow dryer to dry and smooth highly textured hair.
• Correctly use a pressing comb to smooth and straighten hair.
• Correctly use a flat iron to smooth and straighten hair.

OVERVIEW

Professionally, you work with a variety of hair textures and curl configurations, from straight to tightly curled (highly textured). Tightly curled hair requires specific styling skills for manageability. Two fundamental design techniques for highly textured hair are:

• Blow pick/air forming
• Pressing/silking

In addition, you can use a flat iron or a thermal iron to straighten hair.

Straightening techniques are sometimes used as part of a “Press and Curl,” in which the hair is first straightened, and then it is curled. Usually, this is done on hair that hasn’t been chemically relaxed.
**PREPARATION**

For this lesson, you will need:

- Standard setup *(see Module 3, Lesson 3: Preparing Your Station)*
- Blow pick attachment (to a blow dryer)
- Pressing comb
- Thermal oven
- Large styling comb (heat resistant)
- Pomade
- Flat iron
- Thermal iron

**PICK ATTACHMENT TECHNIQUE**

The pick attachment to a blow dryer can be used to both dry and straighten highly textured hair, whether it has been chemically relaxed or not. It is sometimes used to prepare the hair for pressing.

To straighten hair using a blow dryer pick attachment:

1. Apply a light setting lotion to the hair.
2. Isolate ½” to 1” sections starting from the nape and working up the head.
3. Using moderate tension, hold the ends of a section with your subordinate hand for control.
4. Starting at the scalp, press the pick through the hair from above and dry from the scalp to the ends.
Pressing (Silking)

Pressing (also known as silking) is the process of running a thermal pressing comb through the hair to straighten and smooth it. This technique is sometimes followed by a thermal iron curling technique to create a curled style (press and curl).

There are two kinds of pressing:

- **Soft Press**: Only the underside of the hair is pressed.
- **Hard Press**: Each strand is pressed twice, on the top and the bottom.

The smoother the client wants his or her hair to be, or the more highly textured the hair, the more likely that you will need to perform a hard press.
Pressing Combs

History

The first heated pressing combs were used around 1900. Since then, they have been continuously used to provide a way of straightening highly textured hair without the use of chemicals. African-American hair stylist “Madame” C. J. Walker, the first self-made female millionaire in the United States, is credited with the development of the pressing comb.

Types of Combs

Pressing combs can be either oven heated or electric (thermostatically controlled). Most stylists prefer the oven heated variety because they can better control the heat.

Oven-heated pressing comb
with these tools. This lesson assumes that you are using oven-heated combs.

The oven-heated comb is constructed of brass and iron. The handle is heat resistant. However, do not set the handle in the oven.

**Pressing Comb Maintenance**

Pressing combs must be cleaned after every treatment.

- Remove pomade.
- Use fine steel wool with alcohol to sanitize the comb and remove carbon.
- Remove excessive buildup by soaking the comb in a hot baking soda and water solution.
Preparing to Press the Hair

Follow these guidelines before you begin pressing the hair:

• Do not press damaged hair, because it can break.

• Because pressing can be hard on the hair, recommend a deep conditioning treatment before or between pressing treatments.

• Check the comb for too much heat the same way as you check a thermal iron. Place an end wrap on the pressing comb. If the paper discolors or turns brown, allow the pressing comb to cool. Excessive heat will burn and weaken the hair shaft.

• Always work with two combs so that one can always be in the oven getting hot.
Soft Press Process

1. If needed for control, apply emollient pomade to hair.
2. Section the hair into four quadrants.
3. Stand behind the client.
4. Starting in the right quadrant and using a heat-resistant comb, take a horizontal subsection. The size of the subsection depends on the texture and density of the hair. Control the remaining hair with a clip, if necessary.
5. Using your subordinate hand, hold the hair toward you with tension.
6. Insert the teeth of the heated pressing comb from underneath into the hair with the teeth in a horizontal position. Rotate the teeth upward until the spine is close to the scalp, but not touching it.
7. Hold the hair down and toward you.
8. Slide the comb away from you, maintaining tension with your other hand.

**NOTE:** The teeth of the pressing comb only guide the hair; the spine does the straightening.

9. When one pressing comb cools, change to another. When changing to a second iron, remember to check with an end wrap for excessive heat.
Hard Press Process

1. Perform the soft press process.
2. Move to the front of the client and repeat the technique, pressing the top of the hair.

Other Tools for Smoothing and Straightening

Flat Iron or Thermal Iron

Use a flat iron or thermal iron to smooth and straighten or wave the hair. Flat irons may also be used to bevel and gently curl hair.

Note: Solid-body thermal irons are often used in this process because they get hotter than hollow body thermal irons.

To use a flat iron:

1. Section the hair from a side or center part to the crown, and then vertically to the nape.
2. Hold the hair with a heat-resistant comb in the subordinate hand.
3. Place the flat iron near the scalp, but not touching it. Keep the comb in the hair, too.
4. In a single motion, move down the hair with both the comb and the flat iron.
5. Repeat the process until the hair is smooth and silky.
SUMMARY

The technique you use to smooth or straighten hair depends on the texture of the hair and the effect you want.

For highly textured hair, you can use a pick attachment on the blow dryer to start the straightening process, continuing by pressing the hair with a thermal pressing comb.

In addition, you can use a combination of thermal curling, waving, and straightening techniques to develop the best look for your client.

TERMS TO REMEMBER

- Flat iron
- Pressing
- Silking
- Thermal pick
13. French Twist

Contents

French Twist Procedure
**OBJECTIVES**

After completing this lesson, you will be able to create a classic French Twist style, with variations.

**OVERVIEW**

The French Twist is a timeless upswept style. Important factors for creating this style include a vertical seam in the back of the head (the "twist"), and a smooth, clean finish that conceals the hair pins.

**PREPARATION**

For this lesson, you will need:

- Standard setup (see Module 3, Lesson 3: Preparing Your Station)
- Hair spray
- Styling aid
- Bobby pins
- Hair pins
- Styling comb
- Paddle brush
- Mannequin

**INTRODUCTION**

The French Twist is best performed on mid-length, lightly layered hair, although you can create variations on shorter and longer lengths by creating fullness around the ears, or using other styling options as desired.

Before applying this style, you can set the hair on electric rollers to add body, or add product to dry hair for control, if necessary.
French Twist Procedure

The directions that follow are for creating a twist that goes to the right. If you are creating a left-facing twist, or if you are left-handed, reverse the directions.

1. Prepare and Section the Hair

1. If the hair has body, start with dry hair, and apply hair spray for manageability and to control static electricity.

   If the hair is curly or wavy, smooth it by setting on electric rollers or wet it and then blow it dry with a paddle brush.

   If the hair is limp and straight, apply a spray styling product and set the hair in 4–6 large volume curls. Then dry. This quick set will add body and slight movement to the hair, making it more manageable for styling.

2. Create an ear-to-ear part in front of the ears to divide the front of the style from the back, or section a triangle at the front hairline. Clip the front section out of the way.

2. Brush and Cushion

1. Brush the hair. If needed for support, back-comb portions of the hair with a styling comb. Back-combing creates volume, and can be used as a tool for support or as a cushion in which to anchor the pins. Common areas for back-combing are the crown and down the middle of the back where the pins will be placed.

2. Tip the head forward and use the brush to smooth the hair inward and slightly upward from the nape, working up the back of the head and holding it with your subordinate hand. Once the bulk of the hair is up, apply hair spray for support and manageability. Apply the hair spray approximately 10" from the scalp. (If you spray it closer to the head, the hair will be too wet.)
3. **Place the Pins**

1. Hold the hair in position with the palm of your subordinate hand, with your thumb placed at the center, bottom of the nape.

2. Open a bobby pin: Holding it at the bottom, use a finger at the tip to pry it open.

**NOTE:** Do not use your teeth to open bobby pins.

3. Place the flat side of the bobby pin in the hair against the scalp at the nape. Slide the bobby pin in vertically and then hold it securely with the thumb of your subordinate hand on the bottom and the index finger of the same hand on the top of the bobby pin.

4. Place the next bobby pin so its bottom crosses the tip of the previous bobby pin, and the two pins are slightly criss-crossed but nearly vertical. Hold them in place as you did the previous bobby pin.

5. Continue placing bobby pins upwards to the crown in this interlocking pattern. At the crown, place one bobby pin in the reverse (downward-facing) direction to lock the row of bobby pins in place.

6. If the hair at the nape is loose, put a bobby pin over the first one at the nape as a reinforcement.

**Variation**

Without interlocking the bobby pins, place a staggered row of pins up the back of the head. Start in the nape and work up to the crown.
4. **Create the Twist**

1. Smooth the remaining hair on the left of the row of pins. Use a paddle brush and then a comb to prepare it for placing in the twist.

   **Note:** It is important to completely smooth and prepare the hair before pinning it in place. Once it has been pinned and sprayed, it is difficult to rearrange.

2. Direct the hair slightly upward and lightly apply hair spray.

3. Transfer the hair to your right hand. Hold it at about the middle of its length, straight out toward you with the fingers of your right hand pointed down and toward the nape.

4. Grasp the ends of the hair with your left hand and wrap them into a circle. Hold the circle with your right hand’s thumb and index finger, with your palm facing toward you.

5. To create the twist, turn the hair so your palm is toward the head, and continue to hold the hair with the thumb and finger as you twist the hair into a cone shape against the head. The twist of hair rests slightly over the line of bobby pins.

6. Hold the twist with your left hand as you use your right hand to place bobby pins down inside the center of the twist. Place three to four bobby pins close to the scalp near the original row of pins.

7. Add hair pins as necessary along the seam. Place the hair pins by catching the outer edge of the twist and then rotating them in against the scalp to secure.

   **Note:** If the bobby pins or hair pins show too much, you’ve caught too much hair. Remove the pins and place them again, catching less hair.

8. Spray the sides and the twist again with hair spray from a distance of approximately 10".
5. **Style the Front**

Style the front of the hair as needed to create the desired effect. For a classic pompadour look, sweep the front hair up from the ears and twist it around to fold it in to the top of the twist. Other options include creating bangs/fringe, adding a side part, or back-combing for volume.

**Summary**

The French Twist is a classic style for medium to long hair. The finish you create determines whether the effect is a sleek daytime or an evening look.

**Terms to Remember**

- French Twist
14. Draped Style

Contents

Draped Style Procedure
OBJECTIVES

After completing this lesson, you will be able to create a draped style.

OVERVIEW

This is a style on which you can use your creativity to create a unique look for your clients.

This draped style is a tousled, fun style that works especially well on curly hair, but can also be used on straight hair for an unstructured upswept look.

To create this style, gather the crown hair into a pony tail and then gather the portions of the hair around the hairline up to form a tousled mass at the top of the crown.

PREPARATION

For this lesson, you will need:

- Standard setup (see Module 3, Lesson 3: Preparing Your Station)
- Hair spray
- Wrapped rubber band
- Bobby pins
- Hair pins
- Blow dryer
- Mannequin
**Draped Style Procedure**

Before applying this style, you can set the hair on electric rollers to add body and curl, if necessary.

1. **Prepare and Section the Hair**
   
   1. Start with dry hair, and apply hair spray to control static electricity and make the hair more manageable.
   
   2. Create a section with your fingers, separating out the center portion of the hair about 2” from the hairline all around the head.

   **Note:** Using your fingers throughout this procedure leaves a more casual, less structured look.

2. **Create the Style**
   
   1. Place the sectioned hair into a pony tail, placing it wherever you want the most volume. Depending on the look you want, you can either pull the hair firmly or loosely into the pony tail.
   
   2. If the hair is long, create a loop and secure the end at the base of the pony tail with a bobby pin. Otherwise, let the ends dangle free.
   
   3. Take a section about 2” wide at the center of the nape. Pull the hair up and secure it with two criss-crossed bobby pins, leaving as much of the ends loose at the top as needed for the desired look. Use more or less tension, depending on the desired "draping" effect.
   
   4. Take the next section up to behind the ear, fastening it as you did with the first section. Continue fastening sections up both sides, draping and filling in around the previous sections.
   
   5. In the front, you can pull the hair straight back from the hairline, shift it one direction or another, or shift it forward to create volume.
   
   6. When all the hair is pinned up, gather all the exposed ends and arrange them as you like, using bobby pins or hairpins to secure them as needed.
**SUMMARY**

The draped style is a fun, informal style that can be varied for different hair textures and variations in design.

**TERMS TO REMEMBER**

- Draped style
15. Chignon

Contents

Chignon Style Procedure
Variation: Bow Chignon
OBJECTIVES

After completing this lesson, you will be able to create a classic chignon and several variations.

OVERVIEW

The chignon is a sleek, elegant design for long hair. This style creates an assertive fashion statement for bold day wear or very elegant evening designs.

Important factors of the chignon include a “knot” effect and a sleek finish that conceals band fasteners and pins.

For a basic chignon, the hair is made into a pony tail, secured in place, and pinned under. However, you can use variations to produce a less structured look.

Before applying this style, you can set the hair on electric rollers to add body, if necessary. If the hair is curly or wavy, you can choose to smooth it by wetting it first, and then blowing it dry with a paddle brush.

PREPARATION

For this lesson, you will need:

- Standard setup (see Module 3, Lesson 3: Preparing Your Station)
- Hair spray
- Combs
- Large and small wrapped rubber bands
- Bobby pins
- Hair pins
- Styling aids
- Round brushes
- Blow dryer
- Mannequin
Chignon Style Procedure

1. Prepare and Section the Hair

1. Start with dry hair, and then apply hair spray to control static electricity and make the hair more manageable.

2. Create an ear-to-ear part in front of the ears to divide the front of the style from the back. Clip the front section out of the way.

2. Create the Style

1. Brush the hair for a pony tail just below the occipital bone. Before wrapping the pony tail, be sure to smooth the hair. Add product for control as needed.

2. Bind the pony tail with a covered rubber band, keeping even tension and pulling the hair close to the scalp.

3. Back comb the hair on the underside of the pony tail to create a firm cushion that will not separate. Apply hair spray to the back-combed underside of the pony tail.

4. Use a styling comb to shape the hair, with your palm on the underside to assist. Apply hair spray lightly on the top for control.

5. Hold and smooth the hair at the elevation that the hair will be placed.

6. Gently pin the pony tail up and out of the way for the moment.

7. Put two bobby pins on opposite sides of a small covered rubber band.

8. Slide one of the bobby pins into the side of the hair about 1” above the existing band, holding on to the bobby pin. Pull the band over the hair, and secure the other bobby pin in the hair on the opposite side. Both bobby pins face inward. This creates a "seam" which hides the pony tail. A hair pin may be added over the band for added hold.

Note: If the hair is less dense, you can use just bobby pins to secure the hair rather than the small covered band.
9. Release the rest of the pony tail and gently pull this hair down and gather the ends together. Pinch the ends together and make a circle. Bobby pin this curl in under the base of the pony tail.

10. To finish, pull the sides of the chignon close to the head and secure with hair pins.

3. **Style the Front**

Style the front of the hair to create the style desired. You can create a part, draping the hair over the ears, or pull the hair straight back to a twist just over the top of the pony tail, and secure it there.

**Variation: Bow Chignon**

One of the options for finishing the chignon is a bow. Create the bow exactly the same as the classic chignon, except for the following:

- Wrap the pony tail base with a small strand of hair taken from underneath, and pin in place.
- Split the pony tail in two, and rotate the strands to each side rather than under.
- Pull a piece of hair out of the top of the pony tail and wrap it vertically between the two sides to form the middle of the bow (optional).
- Pin the middle and each half of the bow with bobby pins to secure the style.
**Summary**

The chignon adds an elegant fashion statement to your styling vocabulary. This is a versatile design that is adaptable to many age groups.

**Terms to Remember**

- Bow Chignon
- Chignon
16. Braids and Hair Extensions

Contents

French Braid
Corn Rows
Fishtail: Two-Strand Braid
Braids with Hair Extensions
OBJECTIVES
After completing this lesson, you will be able to perform:

• French braids
• Corn rows (inverted French braids in narrow sections)
• Fishtail braids (two-strand braids)
• Braids with hair extensions

OVERVIEW
This lesson covers the following types of braids:

• **French Braid**: Three strands worked together with unexposed knotting. A French braid lies on the scalp.
• **Corn Rows**: Inverted French braids created in narrow sections that sit up from the scalp.
• **Fishtails**: Two-strand braids made by working strands over and into the center.
• **Braids with Hair Extensions**: Braids that incorporate additional natural or synthetic hair.

PREPARATION
For this lesson, you will need:

• Standard setup (see Module 3, Lesson 3: Preparing Your Station)
• Styling aid
• Pomade
• Combs
• Covered rubber bands
• Mannequin with long hair
• Synthetic braiding hair
FRENCH BRAID

The French braid is a versatile way to keep long hair arranged and in place. Once you have learned this technique, you will have a good foundation for learning the other braids in this lesson.

If necessary, you can use styling lotion or pomade to prepare the hair.

1. **Create Sections and Subsections**

   Create a vertical panel. There will be 3 subsections across the front hairline, and 2 subsections in the rest of the sections.

2. **Create the Braid Foundation**

   As you braid the hair, follow these general guidelines:
   - Switch the hair from hand to hand: when you add on the left, hold the strands in your right hand, and vice versa.
   - Keep your hand close to the head shape.
   - Keep the tension consistent.
   - Follow the head shape.

   1. Divide the first subsection of hair into three parts, placing your index and middle finger between the sections.
   2. Bring the left side over the center strand and into the center.
   3. Bring the right strand over the new center strand and into the center.
   4. Once you have completed the first subsection, begin the second. Pull the hair from the next subsection on the left to the left strand, and bring the larger strand over and into the center.
   5. Continue braiding in this fashion until you reach the back hairline.
6. Once all the hair has been added in the nape, continue to braid the hair to the ends.

7. When you reach the ends, secure with a ribbon or tie.

**Corn Rows**

Corn rows are “inverted French braids.” They rest against the scalp, standing up from the head.

You create corn rows exactly the same as French braids, except that instead of carrying the hair in the outside subsections *over* as you bring them into the center, you bring them *under* the other sections.

**Fishtail: Two-Strand Braid**

**Learn to Create a Fishtail**

The easiest way to learn the fishtail is to start with a ponytail. (This is sometimes called a “Mexican braid,” if it is done low in the nape.)

1. Put the hair into a ponytail.

2. Divide the hair into two pieces, holding them in both hands with your palms up.

3. Use your index finger to separate and section off a small portion of hair from the outside edge of one side.

4. Pull the newly-created section over to the center of the hair on the other side (at the center).

5. Repeat on the opposite side, and continue this process to the end of the shaft.

6. Finish off with a ribbon or tie.
Create a Fishtail at the Hairline

Once you have learned how to do a basic fishtail, you are ready to start the braid at the top of the head.

1. Begin with a triangle section at the front hairline. Cross half the section’s hair over the rest.

2. Continue the braid as described earlier, always adding new hair from parallel sections on alternate sides. Create an ever-enlarging triangle by grasping strands on one side, and then the other.
**Braids with Hair Extensions**

Hair extensions are a good way to add length, thickness, and/or color to your client’s hair. Extensions may be made of synthetic hair or human hair.

1. Begin at the nape and progress to the top of the head. Take small, square sections of hair to braid.

2. Divide each section into three strands to braid away from the scalp (not like a French braid, which lies on the scalp).

3. Select two groups of hair from the hair extension. Hold one horizontally and drape the other vertically over the center of the horizontal one. You now have three pieces of hair extension to braid along with the client’s natural hair: the left and right sides of the horizontal group, and the vertical one.

4. Hold the hair extension securely on top of the section of the client’s natural hair that you will be braiding. Braid the extension hair into the natural hair:
   - The right side of the horizontal strand is braided with the right strand of the client’s hair.
   - The vertical strand is braided with the center strand of the client’s hair.
   - The left side of the horizontal strand is braided with the left strand of the client’s hair.

5. Continue braiding the client’s hair and the extension hair together, and finish as you would any other braid.
Hair Extension Variations

Pinch braid

A pinch braid is created when you braid an extension into natural hair, but braid only the hair near the scalp. If the client has straight hair, you will probably need to tie or knot the hair extension near the scalp to secure it; highly textured hair may hold well to human hair extensions without fastening. Synthetic straight hair will nearly always need to be tied with thread or fastened.

Full braid

If braided to the ends, a synthetic hair extension can be melted with a lighter to secure the end.

Summary

These braids are dexterity builders and valuable long hair design assets. They are quick, feminine, attractive styles for long hair.

Terms to Remember

- Corn rows
- Fishtail
- French braid
- Hair extension
- Pinch braid