INSTRUCTOR NAME: _____________________  DATE TAUGHT: _____________________

SUBJECT: HAIR CARE

TOPIC: HAIRCUTTING: GENERAL PRINCIPLES

LESSON OBJECTIVES:
Upon completion of the lesson, the student will be able to:
1. Identify reference points on the head form and understand their role in haircutting.
2. Define angles, elevations, and guidelines.
3. List the factors involved in a successful client consultation.
4. Explain the use of the various tools of haircutting.
5. Name three things you can do to ensure good posture and body position while cutting hair.

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TEACHING AIDS (Audio/visual equipment, handouts, etc. used by Instructor):
1. Board
2. LCD Projector and Milady Standard Cosmetology Instructor Support Slides OR Overhead Projector and Transparencies
3. Milady Standard Cosmetology DVD Series and DVD player

FACILITY:  Theory Classroom

TIME ALLOTMENT:  2–4 hours (adjust based on school schedule and student activities/participation)

PRIOR STUDENT ASSIGNMENT:
1. Read Chapter 16, Milady Standard Cosmetology

EDUCATOR REFERENCES:
1. Milady Standard Cosmetology

Student Signatures

Student Signatures

(If more space is needed, use reverse side of form.)

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MILADY STANDARD COSMETOLOGY COURSE MANAGEMENT GUIDE
CLASS SIGN-IN SHEET 16.0

SUBJECT: HAIR CARE

TOPIC: HAIRCUTTING: GENERAL PRINCIPLES

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NOTES TO EDUCATOR:

1. Review chapter, entire lesson plan, and Milady Standard Cosmetology Instructor Support Slides prior to lesson.
2. NOTE: This lesson plan does not follow the entire chapter as it is sequenced. It covers all chapter content except haircuts procedures, which are found in LP 16.1 and 16.2.
3. Review Learning Reinforcement ideas/activities for this lesson and predetermine which are to be used.
4. Check the projector to ensure it is working properly.
5. Gather all materials and supplies needed for demonstrations prior to starting class.
6. Have students sign in for class and document attendance based on your school's procedure.
7. During the Instructor preparation time and while students are entering and getting settled for the class, have the first Milady Standard Cosmetology Instructor Support Slide containing the inspirational quote projected (or write it on the board or flip chart). This will help get instructors and students into the appropriate mind-set for learning and for the day.
8. The information found in this lesson correlates to the information found in LP 14.0 of the former Milady Standard Cosmetology Course Management Guide, 2008 edition.
9. Remember, it is sometimes helpful to practice a step-by-step demonstration prior to presenting the class. Better yet, use the Milady Standard Cosmetology DVD for the demonstration to ensure consistency for all students.

LEARNING MOTIVATION (WHY?)

Haircutting is the single most important service you must master as a professional cosmetologist. Why? Because a good haircut serves as the foundation of most every other service offered in the salon. Compare it to building your dream home. You envision the finished product. You imagine the style you will use to furnish it. You then hire an architect (the stylist) to create the floor plan. Then you contract with a builder (the stylist) to construct the home. Now, if the builder establishes a weak foundation made of sand or clay, the home will not stand. A solid foundation, however, like the haircut, will serve as the sound base for the beautifully created home (or hairstyle)!

In addition, every member of a family needs regular haircuts. Therefore, it is a tremendous source of revenue and repeat business. You will begin with the basics in haircutting. You will need to learn the purpose and safe use of each haircutting implement. There are some basics in the anatomy of the head that will impact your skills in haircutting as well. Also, a review of some of the basic elements of design, including form, balance, and wave pattern, will be beneficial as you design a haircut.

If a quality, well-blended haircut is not achieved, you will have difficulty in completing other services such as styling or chemical texture services. So it will serve you well to master your haircutting skills before entering the salon.

As with any other service, the client's desires, personality, and lifestyle will all impact the techniques used and the end result of the haircut.

Inspirational Thought for the Day:
“Although fate presents the circumstances, how you react depends on your character.”
—Anonymous
### I. PRINCIPLES OF HAIRCUTTING

You need to develop an understanding of the important steps of the haircutting process. Those principles include sectioning, combing, elevating the hair, and cutting the hair ends, all of which essentially represent the physics of hair (for every action or technique used, there will be an expected and predictable result).

#### A. ANATOMY OF THE SKULL

Reference points. See Figure 16–1 in the *Milady Standard Cosmetology* textbook.

1. **Reference points**
   - Understanding the reference points will help ensure balance within the design; they allow you to recreate the haircut again and again. They also allow you to know where and when to change a technique to make up for irregularities, such as a flat crown.

   a. **Parietal ridge**
      - The widest area of the head, starting at the temples and ending at the bottom of the crown; it is found by placing a comb flat on the head at the sides. Where the head starts to curve away from the comb is the parietal ridge. It is also referred to as the crest area. Figure 16–2.

   b. **Occipital bone**
      - The bone that protrudes at the base of the skull; it is found by feeling the skull or placing a comb flat against the nape area and observing where the comb leaves the head. See Figure 16–3.

   c. **Apex**
      - The highest point on the top of the head; it is located by placing a comb flat on the top of the head. It will rest on that highest point. See Figure 16–4.

   d. **Four corners**
      - Can be located in two ways
        1. Place two combs flat against the side and back, locating the back corner at the point where the two combs meet. See Figure 16–5.
        2. Make two diagonal lines crossing the apex of the head, pointing directly to the front and back corners. See Figure 16–6.

2. **Areas of the head**
   - These are determined by the reference points. They are the top, front, back, and side views. See Figure 16–7.

   a. **Top**
      - Locate it by parting the hair at the parietal ridge, continuing all the way around the head. The hair in the top area lies on the head, while hair everywhere else “hangs” due to gravity.

   b. **Front**
      - Locate it by parting from the apex to the back of the ear. The hair that falls in front of the ear is considered to be the front (some side hair will be included here).
c. Sides
Include all the hair from the back of the ear forward, and below the parietal ridge.

d. Crown
This is the area between the apex and the back of the parietal ridge.

e. Nape
This is the area at the back part of the neck and below the occipital bone. Locate it by taking a horizontal parting across the back of the head at the occipital bone.

f. Back
Locate it by parting from the apex to the back of the ear. The hair that falls naturally behind the ear is the back (located at the same time you locate the front section).

g. Fringe
Also called the bang area, it is a triangular section that begins at the apex and ends at the front corners. Locate it by placing a comb on top of the head so that the middle of the comb is balanced on the apex. See Figure 16–8. The spot at which the comb leaves the head in front of the apex is where the fringe begins. When combed into a natural falling position, it falls no farther than the outer corners of the eyes.

B. LINES AND ANGLES
1. Line
A thin continuous mark used as a guide

2. Angle
The space between lines or surfaces that intersect at a given point

3. Straight lines
There are three types of lines. See Figure 16–10.

a. Horizontal lines
These are parallel to the horizon or floor. They are level and the opposite of vertical. They direct the eye from one side to the other. They are used in one-length and low-elevation haircuts. They build weight. See Figure 16–11.

b. Vertical lines
These are up and down rather than left and right. They are perpendicular to the floor. They are used to create graduated or layered haircuts and are used with higher elevations. They remove weight. See Figure 16–12.

c. Diagonal lines
These are lines between horizontal and vertical. They have a slanting or sloping direction. They are used to create beveling (a technique for creating fullness by cutting the ends at a slight taper). They are also used to create stacking and to blend long layers to short layers. See Figure 16–13.

4. Beveling and stacking
These are techniques using diagonal lines to create angles by cutting ends of the hair with a slight
increase or decrease in length. Angles are important in creating a strong foundation and consistency in haircutting. See Figure 16–14.

C. ELEVATION

This represents the angle or degree at which a subsection of hair is held, or elevated, from the head when cutting. It creates graduation and layers and is usually described in degrees. The more you elevate the hair, the more graduation you create. Sometimes the term elevation is replaced with projection or simply lifting.

1. Sections
Uniform working areas

2. Subsections
Each section may be divided into smaller partings called subsections.

3. Graduation
Elevation creates graduation and layers and is usually described in degrees. See Figure 16–15.

4. Shrinkage
This occurs when hair contracts or lifts through the action of moisture loss or drying.

D. CUTTING LINE

This is the angle at which the fingers are held when cutting the line that creates the end shape. It’s also called finger angle, finger position, cutting position, and cutting angle. See Figures 16–16 through 16–18.

E. GUIDELINES
Also called a guide, this is the section of hair that determines the length the hair will be cut. It is located at either the perimeter (outer line) or the interior of the cut. It is usually the first section cut.

1. Stationary guide
This guide does not move. See Figure 16–19. All other sections are combed to this guide and are cut at the same angle or length. A blunt cut is an example. See Figures 16–20 and 16–21.

2. Traveling guide
Also called a movable guide, this guide moves as the haircut progresses. See Figure 16–22. When using this type of guide, you take a small slice of the previously cut section and move it to the next subsection where it becomes the new guide. It is used often in layered and graduated haircuts. See Figures 16–23 and 16–24.

F. ELEVATION EXAMPLES

1. Blunt/one-length cut
See Figures 16–25.

2. 90-degree elevation
See Figures 16–27.

3. 45-degree with 90-degree

G. OVERDIRECTION

Overdirection occurs when the hair is combed away from its natural falling position, rather than straight out from the head, toward a guide. It’s used in graduated and layered haircuts. See Figures 16–31 and 16–32.
## II. CLIENT CONSULTATION

This is a conversation between you and the client to find out what the client is looking for, offer suggestions and professional advice, and come to a decision about the most suitable haircut.

### A. THE DESIRED LOOK

1. What does client want?
2. Does she have time available for maintenance?
3. What is her lifestyle?
4. Is classic or trendy preferred?

### B. THE FACE SHAPE

1. Pull hair away with a clip. Or wrap with a towel
2. Note length and width.
3. Note the balance of features.

   a. Weight and volume
      - Draw attention to an area. See Figures 16–35 through 16–38.
   b. Profiles
      - Pull the hair away from the face and up from the neck. Look for features to emphasize or minimize such as a nice jaw line or prominent or receding chin. See Figures 16–40 and 16–41.

### C. HAIRLINES AND GROWTH PATTERNS

1. Hairline
   - This is the hair that grows along the outermost perimeter along the face, around the ears, and on the neck.
2. Growth pattern
   - This is the direction in which the hair grows from the scalp; it is also referred to as natural fall or natural falling position. Cowlicks, whorls, and other growth patterns affect where the hair ends up once it is dry. Less tension may be needed when cutting these areas to compensate for hair being pushed up when it dries.

### D. HAIR ANALYSIS

This was discussed in detail in Chapter 11.

1. Density
   - This is the number of individual hairs per square inch (square cm) on scalp. (Is the client’s hair thin, medium, or thick?)
2. Texture
   - The general quality and feel of the hair; it is based on the thickness or diameter of each hair strand. (Is the client’s hair fine, medium, or coarse?) See Table 16–1.
3. Wave pattern
   - This is the amount of movement in the hair strand. (Is the client’s hair straight, wavy, curly, or extremely curly?) Discuss the different looks created with the exact same haircut at the exact same length with different wave patterns. See Figures 16–39 through 16–41.

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III. TOOLS, BODY POSITION, SAFETY

A. HAIRCUTTING TOOLS

1. Haircutting shears
   Use superior implements properly and take good care of them.
   These are used to cut blunt or straight lines as well as other texturizing techniques. The terms shears and scissors may be used interchangeably. See Figure 16–42.

2. Texturizing shears
   These are used to remove bulk from the hair; they are sometimes referred to as texturizing shears, tapering shears, or notching shears.

3. Straight razor or razor shaper
   These are used when a softer effect is desired on the hair ends. They can be used for entire haircuts, to thin hair, and to texturize areas and can be used with or without guards. See Figures 16–43 and 16–44.

4. Clippers
   These are used for creating short tapers, short haircuts, fades, flat tops, or to shave hair off right to the scalp. See Figure 16–45.

5. Trimmers
   Also called edgers, these are a smaller version of clippers; they are mainly used to remove excess or unwanted hair at the neckline and around the ears.

6. Sectioning clips
   Come in two types: jaw or butterfly and duckbill clips

7. Wide-tooth comb
   This is mainly used to detangle hair; it is rarely used when cutting.

8. Tail comb
   This is mainly used to section and subsection the hair.

9. Barber comb
   This is used for close tapers in the nape and sides when using the shear-over-comb technique. The narrow end allows the shears to get very close to the head.

10. Styling or cutting comb
    This is also referred to as all-purpose comb. It can be from 6 to 8 inches (15 to 20 cm) in length and has fine teeth on one end and wider teeth on the other end. See Figure 16–46.

B. ALL ABOUT SHEARS

1. Steel shears
   One of the most important tools in your career
   Steel used to make professional shears is manufactured in Japan, Germany, and the United States.
   a. Hardness
   The hardness of the steel determines if the shear can hold a hard edge for an extended period of time.
   b. Gauge
   The gauge is called the Rockwell hardness and should be at least 56 or 57. If higher than 63, the shear will be too hard and brittle to work with.

2. Cast shears
   They are made by a process whereby molten steel is poured into a mold and cooled.

3. Forged shears
   These are made by a process of working metal to a finished shaped by hammering or pressing. The metal is heated to over 2,100 degrees. After the
hammering or pressing (shaping) is complete, the metal is cooled in water. The resulting metal is much denser and harder than cast metal.

C. PARTS OF THE SHEAR
   1. Cutting edge
      The part of the blade that does the cutting
   2. Pivot
      The pivot and the adjustment area are the parts that make the shears cut.
   3. Adjustment knob
      Pulls blades together at the correct tension
   4. Finger tang
      Contact point for the pinky finger; it allows for more control and a more relaxed grip.
   5. Ring finger hole
      Where you place the ring finger
   6. Thumb hole
      Is placed on the thumb just over the cuticle

D. SHEAR MAINTENANCE
   Shears should be cleaned and maintained regularly,
   1. Daily cleaning and lubrication
      Use cloth saturated with scissor oil and wipe the inside of the blades after every client. Lubricate the swivel joint as needed.
   2. Daily tension adjustment
      This is important for correct shear function and getting the best results.
   3. Weekly cleaning and lubrication
      Loosen the adjustment knob and push out hair particles and debris. Place one or two drops of scissor oil in the space between the blades.
   4. Disinfecting shears
      Disinfect the shears after each client by cleaning with soap and water and then using an EPA-registered disinfectant spray. Dry them thoroughly and relubricate.
   5. Sharpening shears
      Sharpen them only as needed. You should be able to go one year or longer. Use only factory-certified technicians for sharpening.

E. PURCHASING SHEARS
   Professionals must use shears designed for use by their dominant hand.
   1. Dominant hand
   2. Know how they are manufactured.
      Forged shears are more sound, last longer, and cost more.
   3. Learn about the steel quality.
      Look for a 440-A steel or higher.
   4. Decide on the right blade edge.
      A full convex edge will give the smoothest cut with the sharpest edge possible. See Figure 16–49.
   5. Select the best handle design.
      a. Opposing grip
         This forces the thumb underneath the ring finger and creates stress and pressure on the nerves and tendons of the hand.
      b. Offset grip
         This moves the thumb forward so it is resting below the ring and middle finger.
      c. Full offset or crane grip
         This is the most anatomically correct handle design. It positions the thumb grip under the index finger.
and releases pressure and stress put on the nerves and tendons of the hand and thumb. Consider purchasing a shear that comes with a finger-fitting system.

7. Hold the shears. Take the time to try many shears for fit. Purchase shears with a 30-day trial period so they can be exchanged.

8. Swivel thumb shear Provides great comfort and control

9. Learn about the service agreement. Can the company service them in a timely and convenient manner?

10. Ask about the warranty.

11. Analyze the cost of the shears. The cost of cast shears should not exceed $200. A high quality, forged shear should cost between $250 and $350.

12. Determine how many are needed. Two cutting shears and one blending shear are recommended.

F. CUSTOM-FITTED SHEARS Buying and using ergonomically correct and custom-fitted shears can help reduce musculoskeletal disorders.

G. FITTING SHEAR CORRECTLY
   1. Fitting the ring finger The hole rests between the first and second knuckle with only a bit of extra space around the finger.

   2. Fitting the thumb The hole rests slightly over the cuticle area of thumb.

   3. Relaxing grip A relaxed grip allows you to cut without any thumb pressure.

   4. Correct finger position and alignment This gives correct nerve and tendon alignment in the hand. Find a handle design that cradles your middle finger.

H. HOLDING YOUR TOOLS PROPERLY
   1. Gives most control and best results

   2. Avoids muscle strain in hands, arms, neck, and back

I. HOLDING SHEARS
   1. Open your dominant hand and place your ring finger in the finger grip of the still blade and your little finger in the finger brace (tang).

   2. Place your thumb in the finger grip of the moving blade.

   3. Practice opening and closing them. Concentrate on moving your thumb only. See Figure 16–59.
J. HOLDING SHEARS AND COMB

Learn to cut while holding the comb to save time. Your dominant hand does most of the work. It holds the shears, parts the hair, combs the hair, and cuts the hair. The holding hand simply “holds” the hair and the comb while cutting.

1. Palming the shears
   a. Remove your thumb from the finger grip, leaving your ring and little fingers in the grip and finger rest.
   b. Curl your fingers in to “palm” the shears to keep them closed while you comb or part the hair.
   c. While palming the shears, hold the comb between your thumb, index, and middle fingers.

2. Transferring the comb
   a. From the correct cutting position, transfer the comb by placing it between the thumb and index finger of the holding hand.

K. HOLDING THE RAZOR

This feels very different than holding shears.

1. Method A
   a. Open the razor so that the handle is higher than the shank. Place your thumb on the thumb grip and your index, middle, and ring fingers on the shank.
   b. Place your little finger in the tang, underneath the handle.
   c. When cutting, position the razor on top of the subsection (the part facing you), for maximum control.

2. Method B
   a. Open the razor so the handle and shank form a straight line.
   b. Place your thumb on the grip and wrap your fingers around the handle.

3. Palming the razor
   a. Curl in your ring finger and little finger to palm the razor.
   b. Hold the comb between your thumb and index and middle fingers.
### SUBJECT OUTLINE

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### IN-DEPTH NOTES

**Practice turning the comb in your hand while palming the shears.**

This is the amount of pressure applied when combing and holding a subsection, created by stretching or pulling the subsection. It ranges from minimum to maximum. Finer, closer teeth achieve more tension.

**Posture is how you stand and sit. Body position is how you hold your body when cutting hair. Good posture and body position will help avoid back problems in the future to ensure better haircutting results.**

### L. POSTURE AND BODY POSITION

1. Position the client.
   - Sitting straight
   - Legs not crossed
2. Center your weight.
   - Knees slightly bent, not locked
   - Bend one knee to lean slightly
3. Stand in front of the section being cut.

### M. HAND POSITIONS FOR DIFFERENT CUTTING ANGLES

1. Cutting over your fingers
   - This is used most often when cutting uniform or increasing layers. See Figure 16–67.
2. Cutting below your fingers
   - Or inside your knuckles; this is used for a blunt cut or bob. See Figure 16–68.
3. Cutting palm-to-palm
   - This is used when cutting a vertical cutting position or cutting line. It is the best way to maintain control of the subsection. See Figures 16–69 through 16–70.

### N. SAFETY IN HAIRCUTTING

1. Always palm the shears and razor when combing or parting hair.
   - This keeps the points closed and pointed away from the client. Palming shears also reduces strain on your index finger and thumb while combing hair.
2. Do not cut past your second knuckle.
   - NOTE: Conduct a discussion by asking senior students if they have cut the soft, fleshy skin between the fingers when they have cut past the second knuckle. They will make the point clearly.
3. Take extra care cutting around the ears.
4. Cutting bangs
   - When cutting bangs or any area close to skin, balance the shears by placing the tip of the index finger of the nondominant hand on the pivot screw and the knuckles of the nondominant hand against the skin. This procedure prevents the client from being accidentally poked due to a sudden move.
5. Always use a razor guard.

NOTE: Provide guidance based on the school’s policy as to whether the students can ever use a razor without a guard.

6. Dispose of razor blades carefully.

Wrap it in the original sleeve or a paper towel to protect anyone from getting cut.

IV. OTHER CUTTING TECHNIQUES

NOTE: It is at this point that the lesson plan departs from the sequence found in the chapter. Haircutting procedures are covered in subsequent lesson plans.

A. TIPS FOR CUTTING CURLY HAIR

1. Curly hair shrinks more than straight hair when it dries.

For every ¼ inch (.6 cm) you cut when the hair is wet, it will shrink up to 1 inch (2.5 cm) when dry.

2. Use minimal tension and/or wide teeth of the comb.

Too much tension will stretch the hair more and cause more shrinkage.

3. Curly hair naturally graduates itself.

If you want to create strong angles, you need to elevate less than when working with straight hair.

4. Curly hair expands more than straight hair.

Leave lengths longer, which ultimately helps weigh the hair down and keeps the shape form shrinking or ending up too short.

5. Don’t use a razor.

Doing so can weaken the cuticle and cause hair to frizz.

6. Select texturizing techniques.

Use point cutting and freehand notching to remove bulk and weight.

B. EXAMPLES OF BASIC CUTS ON CURLY HAIR

NOTE: Refer students to Figures 16–94 through 16–96 and discuss how the blunt technique appears stacked and how volume increases above the ears with curly hair.

C. CUTTING THE FRINGE (BANGS)

This is hair that lies between the two front corners (approximately between the outer corners of the eyes). See Figure 16–97.

1. Can cut using stationary guide

Elevate the hair to 90 degrees straight up from the head form to create the fringe. See Figures 16–98 and 16–99.

2. Short bangs

These make a strong statement. They can be combined with a shorter layered haircut. The line can be curved. Cut with a low elevation so that it remains more solid-looking and not too heavy. See Figures 16–100 and 16–101.

3. Long fringe cut with slide cutting

This creates a wispy effect that blends with long layers. See Figures 16–102 and 16–103.

4. Cutting a small portion of fringe area

This keeps hair out of the face; you might even use a razor. See Figures 16–104 and 16–105.

5. To blend or not to blend

If working with a blunt haircut, the bangs are usually one length. If working with layered or graduated shapes, the length of the fringe is usually blended into the sides and/or top. See Figures 16–106 and 16–107.
D. RAZOR CUTTING METHODS

1. Razor is held parallel to the subsection. See Figure 16–109.
2. Razor is held at 45-degree angle. See Figures 16–110 and 16–111.
4. Effective with blonde hair Which shows the cutting line more readily when shears are used

E. RAZOR CUTTING TIPS

1. Avoid using on coarse, wiry, curly, or damaged hair.
2. Always use a guard.
3. Always use a new blade. A dull blade is painful for the client and puts added stress on hair.
4. Keep the hair wet. If the hair is dry, it can be painful and frizz.
5. Work with the razor at an angle. Never force the razor through the hair.

F. SLIDE CUTTING

1. Method of cutting or thinning the hair Fingers and shears glide along the edge of the hair to remove length.
2. Blends shorter lengths to longer lengths
3. Useful in texturizing It is perfect for layering very long hair and keeping weight at the perimeter. Shears are kept partially open as you slide along the edge of the section.
4. Perform only on wet hair with very sharp shears.
5. Two methods See Figures 16–114 and 16–115 to review both methods.

G. SCISSOR-OVER-COMB

1. Hair is held in place with the comb. In most cases, you work from the nape up to longer lengths.
2. The tips of the shears remove length.
3. Used to create short tapers
4. Best on dry hair
5. Lift (elevate) hair with the comb and let the comb act as guide.
6. Do not hold the hair between your fingers.
7. Let the shears and comb move simultaneously up the head.
8. Strive for continual motion. See Figure 15–116.
H. SHEAR-OVER-COMB STEPS

1. Stand directly in front of the section. The area being cut should be at eye level.

2. Comb placement Place the comb into the hairline teeth first and then turn the comb so that the teeth are angled away from head.

3. Move the comb up the head. With the still blade parallel to the spine of the comb; continually open and close the thumb blade smoothly and quickly.

4. Angle the comb to blend with longer hair. As you reach the area you are blending, you will angle the comb farther and farther away from the head to avoid cutting the length (weight).

5. Shear-over-comb tips
   a. Work with small areas. No wider than the blade
   b. Start at the hairline and work up.
   c. Cross-check your work diagonally.
   d. Use a barber comb for close areas. For example such as sideburns and hairlines; switch to a regular cutting comb as you work up into the longer lengths.

I. TEXTURIZING

This is the process of removing excess bulk without shortening the length. It is used to cut for effect within the hair length, causing wispy or spiky effects. It can be used to add volume, remove volume, make hair “move,” and blend one area into another. It is also used to compensate for different densities that exist within the same head of hair. It can be done with cutting shears, thinning shears, or a razor.

J. TEXTURIZING WITH SHEARS

1. Point-cutting A technique performed on the ends of the hair using the tips, or points, of the shears.
   a. Can be done on wet or dry hair.
   b. Hold the hair 1 to 2 inches (2.5 to 5 cm) from ends.
   c. Point the tips into the ends with your palm facing away from you. A more vertical shears angle removes less hair. The more diagonal the shears angle, the more hair is removed and the chunkier the effect. See Figures 16–119 through 16–121.

2. Notching Another version of point cutting. More aggressive and creates a chunkier effect than point cutting.
   a. Hold the section about 3 inches (7.5 cm) from the ends.
   b. Place the tips about 2 inches (5 cm) from the ends.
c. Close the shears while moving quickly toward the ends.

If the hair is very thick, repeat the motion every \(\frac{1}{8}\) inch (.3 cm). On medium to fine hair, place your “notches” further apart. This also can be done on wet or dry hair. See Figure 16–122.

3. Free-hand notching
   a. Shears are not slid.
   b. Pieces are snipped out randomly.
   c. It works well on curly hair.

Also uses the tips of the shears.

Generally used throughout the interior, rather than at the ends

See Figure 16–123.

This is the process of thinning the hair to graduated lengths with shears. The hair strand is cut by a sliding movement of the shears, with the blade keep partially opened. It reduces volume and creates movement. See Figure 16–124.

Removes bulk and adds movement through the lengths of the hair

See Figures 16–125 through 16–128.

Creates a visual separation in the hair

See Figure 16–129.

Add texture and separation to the perimeter of a haircut by holding the ends of a small piece between your thumb and index finger and carving a surface of that piece. Begin carving 3 inches (7.5 cm) from ends toward your fingers.

Always use this on damp hair. See Figure 16–130.

Removing a thin “sheet” of hair from the area

This can be used throughout the section or at the ends and should be done on wet hair.
b. Hold with your fingers close to the ends.
c. With the razor tip, slide out pieces of hair.

The more vertical the movement, the less hair you remove. The more horizontal the movement, the more hair you remove. The technique releases weight, allowing the section to move more freely.

L. TEXTURIZING WITH THINNING SHEARS AND RAZOR

1. Removing bulk (thinning)
   a. Section as for a haircut.
   b. Comb the subsection out from the head.
   c. Cut 4 to 5 inches (10 to 12 cm) from the scalp.
   d. On coarse hair, stay farther from the scalp.

Or removing weight; see Figure 16–131

2. Removing weight from ends

This can be used on thin and thick hair. It helps taper the perimeter of both graduated and blunt haircuts. See Figure 16–132.

3. Thinning shear-over-comb

This is useful for blending weight lines on finer textures of hair. It can also be used on thick and coarse haircuts that are very short.

HELPFUL HINT: Practicing this technique with thinning shears is an effective way to master the shear-over-comb procedure.

4. Other thinning shears techniques

Any texturizing technique that can be done with shears can also be done with thinning shears.

5. Free-hand slicing with razor

This is used on hair ends to produce softer perimeter or create separation. See Figures 16–133 and 16–134.

6. Razor-over-comb

Both a comb and razor are used on the hair surface. This softens weight lines and causes the area to lie closer to the head. It is used mainly on shorter haircuts. Place the comb into the hair with the teeth pointing down, a few inches above the area you will be working on. Make small gentle strokes on the surface of the hair with the razor. Move the comb down as you move the razor down. See Figure 16–135.

7. Razor rotation

Similar to razor-over-comb; place the razor on the surface of the hair and make small circular motions. See Figure 16–135.
M. TEXTURIZED HAIRCUTS

Let's take a look at various basic haircuts that have been enhanced with texturizing techniques.

1. Blunt cut
   See Figures 16–137 and 16–138.
2. Graduated cut
   See Figures 16–139 and 16–140.
3. Uniform layered cut
   See Figures 16–141 and 16–142.

N. CLIPPERS AND TRIMMERS

Clippers can be electric or battery-operated. They cut hair by using two moving blades held in place by a metal plate with teeth. They are used for shorter haircuts and tapers.

O. CLIPPER USES

1. Without guards
   To remove hair completely or to clean up necklines and around the ears.
2. Also without guards
   To taper hairlines from short to longer lengths using the clipper-over-comb technique.
3. With guards
   Guards are attachments that fit over the blade plate and vary in size from $\frac{1}{8}$ inch to 1 inch (.3 to 2.5 cm).

P. TOOLS FOR CLIPPER CUTTING

1. Clippers
   They come in different sizes and shapes and are used with or without attachments.
2. Trimmers or edgers
   These are used to clean necklines and around the ears. Clean a clippers and edgers with a clipper brush after each use. Apply oil on top of the blades while the clipper is running. Disinfect after each use according to the manufacturer's instructions.
   a. Around ears
      Use both hands to hold edgers sideways. Use the outer edge on skin, and arc the edger up and around the ear. Use a comb to hold the hair in place. See Figures 16–144 and 16–145.
   b. At neckline
      Clean up hair that grows below the design line. These are used also to create more defined lines at the perimeter. See Figures 16–146 and 16–147.
3. Length guard attachments
   These allow cutting hair evenly to an exact length. They range in width from $\frac{1}{8}$ to 1 inch (.3 to 2.5 cm). Clipper cutting with attachments allows the creation of different shapes. Use a $\frac{1}{4}$-inch (.6 cm) guide on the nape and sides. Switch to a $\frac{1}{2}$-inch (1.25 cm) guard at the parietal area.
4. Haircutting shears
   Used for removing length and detailing the haircut.
5. Thinning shears
   These are used for removing excess bulk and for blending one area with another.
6. Combs
   Wider-spaced teeth are used for combing and cutting. Finer-spaced teeth are used for detailing, scissor-over-comb, and clipper-over-comb techniques. A classic barbering comb is used at the nape, sides, and around the ears.
<table>
<thead>
<tr>
<th>SUBJECT OUTLINE</th>
<th>IN-DEPTH NOTES</th>
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<tbody>
<tr>
<td>Q. CLIPPER-OVER-COMB TECHNIQUE AND TIPS</td>
<td>Clippers move across the comb. The angle of the comb determines the amount of hair that is removed.</td>
</tr>
<tr>
<td>1. Stand in front of the section being cut.</td>
<td>The area being cut should be at eye level.</td>
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<tr>
<td>2. Comb placement</td>
<td>Place the comb teeth-first into the hairline. Turn the comb so the teeth are angled slightly away from the head. Work against growth patterns and ensure that the hair is lifted away from the head.</td>
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<tr>
<td>3. Hold the comb stationary.</td>
<td>Cut length against the comb, moving the clippers from right to left (or left to right if left-handed).</td>
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<tr>
<td>4. Stop to cut.</td>
<td>Movements should be fluid, but stop to cut. Remove the comb from the hair and begin the motion again. Use a previously cut section as a guideline.</td>
</tr>
<tr>
<td>R. TIPS FOR CLIPPER CUTTING</td>
<td>The area should be no wider than 3 inches (7.5 cm).</td>
</tr>
<tr>
<td>1. Work against the natural growth pattern.</td>
<td></td>
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<tr>
<td>2. Work in small sections.</td>
<td></td>
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<tr>
<td>3. Determine the comb angle.</td>
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<tr>
<td>S. TRIMMING FACIAL HAIR</td>
<td>See Figure 16–148.</td>
</tr>
<tr>
<td>1. Use a tool-over-comb method.</td>
<td>An attachment can assist in achieving the desired beard length. See Figure 16–149. If using shears rather than clippers, use a less expensive pair since facial hair is very coarse and may dull shears.</td>
</tr>
<tr>
<td>2. Cut against the comb.</td>
<td></td>
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<tr>
<td>3. Use a length guard.</td>
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<tr>
<td>4. Discuss brow and ear hair.</td>
<td>Ask the client if he wants excess ear or eyebrow hair removed. If so, be very focused in these sensitive areas.</td>
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SUMMARY AND REVIEW

We have established how important it is to develop strong haircutting skills because a good haircut serves as the foundation for numerous other services. The more familiar you become with basic haircutting and shaping techniques and with haircutting implements, the more solid that foundation will be. We’ve also discussed the relevance of understanding the anatomy of the head, elevations, angles, and degrees. The requisite client consultation before every haircut service is very important, and understanding the client’s desires, needs, and lifestyle will impact the choices you make. In addition, the five characteristics of hair (density, texture, wave pattern, hairlines, and growth pattern) play an important role in your ability to create a quality haircut. As with any service, proper disinfection procedures for haircutting services are very important. There is much more to learning how to cut hair. In our next lesson, we will continue with basic haircutting procedures.

LET’S REVIEW:

1. What are reference points and what is their function?
   **Answer:** They are the ears, jawline, occipital bone or apex, and parietal ridge. Reference points help ensure balance within the design, so that both sides of the haircut will turn out the same. They also allows the stylist to recreate the same style again and again. In addition, they tell the stylist where and when it is necessary to change techniques in order to make up for irregularities in the head form.

2. What are angles, elevations, and guidelines?
   **Answer:** An angle is the space between two lines or surfaces that intersect at a given point; elevation is the angle or degree at which a subsection of hair is held, or lifted, from the head when cutting; and guidelines are sections of hair, located either at the perimeter or the interior of the cut, that determine the length the hair will be cut. A guideline is also referred to as a guide; it is usually the first section that is cut to create a shape.

3. What are important considerations to discuss with a client during a haircutting consultation?
   **Answer:** Discuss what the client wants; how much time is she/he willing to spend on hair styling; what is his/her lifestyle; is a classic or trendy style more appropriate; what is the client’s face shape; and what does hair analysis reveal.

4. What are a razor, haircutting shear, styling or cutting comb, and texturizing shear used for?
   **Answer:** Razors are used when a softer effect is desired on the ends of the hair. A styling or cutting comb is used to control the hair in haircutting procedures. Haircutting shears are used to cut blunt or straight lines into the hair. Texturizing shears are used to remove bulk from the hair.

5. What are three things you can do to ensure good posture and body position while cutting hair?
   **Answer:**
   - Position the client so she is sitting up straight and her legs are not crossed.
   - Center your weight, when standing keep your knees slightly bent, rather than locked, and instead of bending at the waist, try bending one knee if you need to lean slightly one way or the other.
   - Work in front of your section by standing or sitting directly in front of the area you are cutting to keep your body weight centered and move around the head during a haircut.

6. Name and describe the four basic types of haircuts.
   **Answer:**
   - The blunt haircut, also known as a one-length haircut, in which all the hair comes to a single hanging level, forming a weight line
   - The graduated haircut, which has a graduated shape or wedge, having an effect that results from cutting the hair with tension, low to medium elevation, or overdirection
   - The layered haircut, which has a graduated effect achieved by cutting the hair with elevation or overdirection. The hair is cut at higher elevations, usually 90 degrees and above. Layered haircuts generally have less weight than graduated haircuts.
7. Name and describe three different texturizing techniques performed with shears.

**Answer:**
- **Point cutting:** a technique performed on the ends of the hair using the tips, or points, of the shears.
- **Notching:** another version of point cutting that is more aggressive and creates a chunkier effect than point cutting.
- **Slicing:** removes bulk and adds movement through the lengths of the hair.
- **Slithering or effilating:** the process of thinning the hair to graduated lengths with shears. The hair strand is cut by a sliding movement of the shears, with the blade kept partially opened. It reduces volume and creates movement.
- **Carving:** creates a visual separation in the hair.
- **Carving the ends:** adds texture and separation to the perimeter of a haircut by holding the ends of a small piece and carving a surface of that piece.

8. What is a clipper cut?

**Answer:** A clipper cut is a haircut performed with a clipper where the hair is cropped close along the bottom and sides and becomes longer as you travel up the head. The distance between the comb and the scalp determines the amount of hair to be cut. The clipper can be positioned horizontally, vertically, or diagonally.

9. How is a trimmer used?

**Answer:** A trimmer is a smaller version of clippers, and is mainly used to remove excess or unwanted hair at the neckline and around the ears and create crisp outlines. Trimmers are mostly used on men’s haircuts and very short haircuts for women.

**LEARNING REINFORCEMENT IDEAS AND/OR ACTIVITY**

Refer to Learning Reinforcement ideas or activities found at the end of Lesson Plan 16.2, which concludes the unit of study on haircutting. The test found in that lesson plan includes questions pertaining to the material contained in this lesson.