



# 18

## BRAIDING AND BRAID EXTENSIONS



# LEARNING OBJECTIVES

After completing this chapter, you will be able to:

## LO 1

Know the general history of braiding.

## LO 2

Recognize braiding basics and the importance of a consultation.

## LO 3

Explain how to prepare the hair for braiding.

## LO 4

Describe six types of braiding techniques: rope, fishtail, halo, invisible, single, and single braids with extensions.

## LO 5

Demonstrate the procedure for cornrowing.

## LO 6

Explain the techniques for textured sets and styles.

## LO 7

Demonstrate the procedures for starting locks and lock grooming.

## OUTLINE

WHY STUDY BRAIDING AND  
BRAID EXTENSIONS? 529

UNDERSTAND THE BASICS  
OF BRAIDING 529

BRAID THE HAIR 535

CLASSIFY TEXTURED SETS  
AND STYLES 540

PERFORM PROCEDURES 544

After reading the next few sections, you will be able to:

**LO 1** Know the general history of braiding.

From its origins in Africa to its widespread use today, hair braiding has always played a significant role in grooming and beauty practices. In some African tribes, the statement made by a person's braided style went beyond mere appearance or fashion. Different styles of braiding signified a person's social status within the community. The more important a person's status, the more elaborate his or her braided style appeared. Today, braiding styles continue to communicate important signals about a person's self-esteem and self-image (**figure 18-1**).

Hair braiding reached its peak of social and esthetic significance in Africa, where it has always been regarded as an art form, handed down from generation to generation. This art form can require an enormous investment of time, with some elaborate styles taking up to an entire day to complete. Because braiding is so time consuming, it is regarded in many African cultures as an opportunity for women to socialize and form relationships. Historically, the first highly decorative braids were seen among African tribes. Many of these tribes, such as the Zulu, were and still are identified by their distinctive hairstyles. As early as 3000 BC, Egyptian women wore braids or plaits decorated with shells, sequins, and glass or gold beads. Ancient paintings from India show women with long, heavy braids. Additional evidence shows that the Anasazi (circa 100 AD), who populated what is now the American Southwest, also favored braids, as did later Native Americans.

The revival of cultural hairstyles in the 1960s and 1970s resulted in the banning of wearing braids in many professions and even high schools, which in turn led to lawsuits. Suppression was followed by acceptance and mainstream adaptation, and today, braids are as acceptable as any other hairstyle in most modern workplaces.

Braiding salons have sprung up in many areas in the United States. These salons practice what is commonly known as **natural hairstyling**, which uses no chemicals or dyes, and does not alter the natural curl or coil pattern of the hair. While the origins of natural hairstyling are rooted in African heritage, people of all ethnicities appreciate its beauty and versatility. In the twenty-first century, natural hairstyling has brought a diverse approach to hair care. Natural hairstyling can be elaborate, simple, traditional, or trendy. In all cases, offering your clients several different styles of braids can inspire your creativity as a hair artist and create a greater sense of client loyalty.

Some braided styles take many hours to complete. These more complex styles are not disposable hairdos to be casually brushed out. In fact, with proper care, a braided hair design can last up to three months, with six to eight weeks preferable. The investment in time and money is high for both the client and stylist. After you spend hours braiding a client's hair, the last thing you want is to have the client reject it and demand that all the braids be removed. Giving your clients a thorough and detailed consultation is the best way to avoid miscommunications



**figure 18-1**  
A contemporary braiding style

Courtesy of Preston Phillips.

and misunderstandings, and will ensure a happy ending to every natural-styling service. Always fill out a client intake form during the initial consultation and update it every time the client returns.

why study

# BRAIDING AND BRAID EXTENSIONS?

**Cosmetologists should study and have a thorough understanding of the importance of braiding and braid extensions because:**

- These services are very popular and consumers are interested in wearing styles specific to their hair texture.
- These techniques provide an opportunity for stylists to express their artistic abilities and to add another high-ticket service to their current service menu!
- All professional cosmetologists should be prepared to work with every type of hair texture and hairstyle trend.
- Working with braid extensions exposes cosmetologists to the fundamental techniques of adding hair extensions, which is another lucrative service for the stylist and the salon.

*After reading the next few sections, you will be able to:*

**LO 2** Recognize braiding basics and the importance of a consultation.

## Understand the Basics of Braiding

Before exploring the various braiding techniques, it is important to have a good grasp of braiding basics. During the consultation, you will analyze the condition of your client's hair and scalp, paying particular attention to the hair's type and texture, curl configuration, scalp abrasions, and hair thinning or balding (figure 18-2).

Every client is different. Some clients know exactly what they want in a new style when they come to the salon, others will have no idea of what changes or outcome they are trying to achieve. Performing a thorough client consultation is the best way to understand the needs of the client and provide him or her with the correct braiding services. The consultation is your opportunity to determine what a client wants and needs. As a cosmetologist, it is your duty to personalize every braiding and braiding extension service to enhance each client's individual beauty.



**figure 18-2**  
Wave pattern or  
coil configuration

## Braiding and Textured Hairstyling Consultation

The consultation will consist of the following analysis, test, and recommendations:

- Hair and scalp analysis
- Texture determination
- Elasticity and porosity test
- Style determination
- Product recommendations

### Hair And Scalp Analysis

In braiding and other natural hairstyling, texture refers to the following three qualities:

- **Diameter of the hair.** Is the hair coarse, medium, or fine?
- **Feel.** Does the hair feel oily, dry, hard, soft, smooth, coarse, or wiry?
- **Texture determination.** Establish the **wave pattern** or coil configuration. Is the hair straight, wavy, curly, or coiled? A coil is a very tight curl. It is spiral in formation and, when lengthened or stretched, resembles a series of loops. For the purposes of this chapter, the term **textured hair** refers to hair with a tight coil pattern.

In addition to texture, consider the following:

- **Density.** Look for areas where the hair is thin.
- **Condition.** Check for damage and breakage from previous braids or chemical services. Check the hairline for traction alopecia caused by excessive pulling, tight extension braids, or tightly sewn and braided-in weaves.
- **Length.** Make sure that the hair is physically long enough to execute the braiding style.
- **Style determination.** Once the hair and scalp analysis has been completed, it is time to determine which braid style will complement the client's lifestyle and is best for the client's hair texture. Point out braided hairstyles that are of interest to the client, whether it is single box braids, cornrows, or a combination of both braid styles.
- **Product recommendations.** Include instructions on how the client will maintain their hair between salon visits with shampoo, conditioners, and moisturizing regimens. Provide daily and weekly instructions for using sulfate-free and anti-bacterial shampoos, moisturizing leave-in conditioners, essential oil scalp treatments, botanical hair oils, and shine sprays.
- **Scalp health.** Check the condition of the scalp to ensure that it is healthy and properly cared for.
- **Porosity.** Testing the porosity and elasticity of the hair is very important when determining the strength of the hair and the density. Perform a strand test and select several sections of hair strands to test for the porosity and elasticity of the textured hair. To test for the porosity



## DID YOU KNOW?

Within the natural hairstyling and braiding world, hair is referred to as natural or virgin if it has never had any chemical treatments. Some people use these terms even more narrowly, adding “no exposure to thermal styling tools” to the definition. Techniques used in natural hairstyling include braiding of extensions; **twisting**, overlapping two strands to form a candy cane effect; **weaving**, sewing a weft of faux or natural hair onto a conrow braid; wrapping and locking to create what are called African locks or dreadlocks.

Some states have separate natural hairstyling licenses. Furthermore, state regulatory agencies may define the term natural hairstyling in different ways. Stylists who hold only braiding, natural hairstyling, or locktician (sometimes spelled loctician) licenses—as opposed to full cosmetology licenses—cannot perform chemical services, such as coloring, relaxing, or straightening the hair.

For African Americans, braided styles are a proud acknowledgment of their cultural heritage. However, their use is not limited to African Americans. People today borrow and enjoy styles and traditions from many different cultures.

level, select a small section of hair at the crown section of the head. Holding the hair at the root and at the tip of the hair strand, slide the hair down two to three times slowly and check the porosity of the hair.

- **Elasticity.** Now check for the elasticity of the hair. Select another section of the hair at the crown section of the head and several other sections if the hair texture varies on different sections of the head. Hold the hair with both hands and, using your fingers on the top and bottom of the strand, stretch the hair back and forth to check for the elasticity.

Carefully checking the hair and scalp is essential for a good outcome. If the hair has extremely thin areas, for instance, the braid thickness will be noticeably different in these areas. Check the scalp for any form of alopecia. Areas of the scalp with alopecia are handled differently when choosing the proper braiding technique. In addition, damaged hair should not be braided, since it will further stress the hair. Because everyone has thinner, finer hair around the hairline, you should never choose styles that place excessive tension in this area.

## Tools for Braiding

Artists are only as good as their tools, and this adage applies equally to cutting, coloring, and creating natural hairstyles. No matter what length and texture the hair might be, certain tools are essential in order to master various braiding techniques (figures 18-3 and 18-4).

- **Boar-bristle brush (natural hairbrush).** Best for stimulating the scalp, as well as removing dirt and lint from locks. Nylon-bristle brushes are not as durable and many snag the hair. However, soft nylon brushes may be an option for fine, soft hair around the hairline.



figure 18-3  
Combs and brushes used in braiding



**figure 18-4**  
Clips, blowdryer, diffuser concentrator,  
nozzle, and scissors

- **Square paddle brush.** This brush is good for releasing tangles, knots, and snarls in short, textured hair and long, straight hair. Square paddle brushes are pneumatic because they have a cushion of air in the head that makes the bristles collapse when they encounter too much resistance. This is key to preventing breakage in fragile textured hair.
- **Vent brush.** This brush has a single or double row of widely spaced pins with protective tips to prevent tearing and breaking the hair. Vent brushes are used to gently remove tangles on wet and wavy or dry and curly hair, as well as on human hair extensions. Always check the protective tips before using a vent brush on the hair. If even only one is missing, discard the brush.
- **Wide-tooth comb.** These are available in a variety of shapes and designs, and they glide through hair with little snarling. The teeth, which range in width from medium to large, have long rounded tips to avoid scratching the scalp. The distance between the teeth is the most important feature of this comb; larger spacing allows textured hair to move between the rows of teeth with ease.
- **Double-tooth comb (detangling comb).** This tool separates the hair as it combs, making it an excellent detangling comb for wet curly hair.
- **Locking/twist comb.** This tool is a #55 barber comb with a smaller angled tooth on one side and a large width on the other end. It allows textured hair to lock and coil easily with various sizes from small, medium, to larger width.
- **Tail comb.** A tail comb is excellent for design parting, sectioning large segments of hair, and opening and removing braids.
- **Finishing comb.** Usually 8 to 10 inches in length, finishing combs are used while cutting. They work well on fine or straight hair.
- **Cutting comb.** This tool is used for cutting small sections. It should be used only after the hair is softened and elongated with a blowdryer.
- **Pick with rounded teeth.** This tool is useful for lifting and separating textured hair. It has long, widely spaced teeth and is commonly made of metal, plastic, or wood.
- **Blowdryer with comb nozzle attachment.** A comb nozzle loosens the curl pattern in textured hair for braiding styles, and it dries, stretches, and softens textured hair. Use a hard plastic comb nozzle because metal attachments become too hot.
- **Diffuser.** Dries hair without disturbing the enhanced curl pattern and finishes the look without dehydrating the hair.
- **Five-inch scissors.** This tool is used for creating shapes and finished looks, and for trimming bangs (fringes) and excess extension material.
- **Long clips.** These clips are used for separating hair into large sections.
- **Butterfly and small clips.** These clips can be used to separate hair into large or small sections.

- **Hood dryer.** Use a hood dryer to remove excess moisture before blowdrying hair completely dry finished braided or locked and textured styles.
- **Steamer.** Use a steamer to deeply hydrate, moisturize, and condition the hair with water vapor. The steam vapor dryer infuses water hydration, opening the cuticle layer of the hair shaft and enabling nourishing, protein conditioners and botanical oils to penetrate deeply into the cortex layer.
- **Small rubber bands, clear elastic bands, or string.** Use these to secure the ends.

Implements and materials you will need for extensions are listed below:

- **Extension fibers.** These come in a variety of types: Kanekalon®, nylon, rayon, human hair, yarn, lin, and yak.
- **Hackle.** A hackle is a board of fine, upright nails through which human hair extensions are combed; they are used for detangling or blending colors and highlights.
- **Drawing board.** Drawing boards are flat leather pads with very close, fine teeth that sandwich human hair extensions. The pads are weighed down with books, allowing a specific amount of hair to be extracted without loosening and disturbing the rest of the hair during the process of braiding.

## Materials for Extensions

A wide variety of fibers are available for the purpose of extending hair. It is important to keep in mind that the fibers you use will largely determine how successful and durable the extension will be. Although it may seem like a good idea to buy the least expensive product, in the long run this may not prove to be the most economical solution—especially if you are buying hair fabric in large quantities. You may get stuck with a lot of material, for instance, that does not give you the results you desire. When buying a new product, buy in small quantities and test the fiber on a mannequin before using it on a client.

The following materials are most commonly used for hair extensions:

- **Human hair.** Human hair is the gold standard for hair extensions. Unfortunately, the human hair market can be a confusing and sometimes deceptive business. Most human hair is imported from Asia, with little information about how it was processed, or even if it is 100 percent human hair. This makes it very important to deal only with suppliers you know and trust ([figure 18-5](#)).
- **Kanekalon.** A manufactured, synthetic fiber of excellent quality, Kanekalon is made in a wide variety of types, with different names, colors, and textures. Many companies that offer synthetic hair goods use a line or brand made of Kanekalon. Some Kanekalon fibers are high-heat resistant, some are especially made for

**figure 18-5**  
Human hair is the gold standard for hair extensions.







**figure 18-6**  
Kanekalon is a top-of-the-line synthetic fiber used for hair extensions.

braided styles, and others mimic human hair as closely as possible. Durable, soft, and less inclined to tangle than many other synthetics, Kanekalon holds up to shampooing and styling. This durability is one of the reasons it is an extremely popular fiber for use in hair additions and extensions (**figure 18-6**).

- **Nylon or rayon synthetic.** This product is less expensive than many other synthetics and is available in varying qualities. It reflects light and leaves the hair very shiny. A drawback of nylon and rayon is that both of these fibers have been known to cut or break the surrounding natural hair. In addition, repeated shampooing will make these extensions less durable, and they may melt if high heat, such as that from a hot blowdryer, is applied.
- **Yarn.** Traditional yarn used to make sweaters and hats is now being used to adorn hair. It can be made of cotton or a nylon blend and is very inexpensive and easy to find. Yarn is light, soft, and detangles easily. It is available in many colors, does not reflect light, and gives the braid a matte finish. While yarn may expand when shampooing, it will not slip from the base, making it durable for braids. Be careful when you purchase yarn because some products may appear jet black in the store but actually show a blue or green tint in natural light.
- **Lin.** This beautiful wool fiber imported from Africa has a matte finish and comes only in black and brown. Lin comes on a roll and can be used in any length and size. Keep in mind that this cotton-like fabric is very flammable.
- **Yak.** This strong fiber comes from the domestic ox found in the mountains of Tibet and Central Asia. Yak hair is shaved and processed and used alone or blended with human hair. Mixing human hair with yak hair helps to remove the manufactured shine (**figure 18-7**).

*After reading the next few sections, you will be able to:*

**LO3** Explain how to prepare the hair for braiding.



**figure 18-7**  
Yak blends beautifully with human hair.

## Prepare the Hair for Braiding: Working with Wet or Dry Hair

In general, it is best to braid curly hair when it is dry. If curly hair is braided wet, it shrinks and recoils as it dries, which may create excess pulling and scalp tension. In turn, the tension can lead to breakage or hair loss from pulling or twisting. If you are using a style that requires your client's hair to be wet while you manipulate it, you must allow for shrinkage in order to avoid damage to the hair and scalp.

Straight, resistant hair is best braided slightly damp or very lightly coated with a wax or pomade to make it more pliable.

- After you shampoo the client's hair, towel blot the hair without rubbing or tension, using several towels if necessary.

- Apply a leave-in conditioner to make combing the hair easier.
- Begin combing at the ends of the hair strand and gently work out the tangles while moving upward toward the scalp. Use a wide-tooth or detangling comb for this purpose.
- Blowdry the hair.
- Wax, pomades, pastes, or lotions can be used to hold the hair in place for a finished look.
- Brush the hair with a large paddle brush, beginning at the ends, just as you did with the comb.

Textured hair presents certain challenges when styling. It is very fragile both wet and dry. Because most braiding styles require the hair to be dry, blowdrying is the most effective way to prepare the hair for the braiding service. Not only does blowdrying quickly dry the hair, it softens it in the process, making it more manageable for combing and sectioning. Blowdrying also loosens and elongates the wave pattern, while stretching the hair-shaft length. This is great for short hair, allowing for easier pick up and manipulation of the hair. Make sure to control the hair while blowdrying to prevent frizzing!

**P 18-1** Preparing Textured Hair for Braiding See page 544

After reading the next few sections, you will be able to:

- LO 4** Describe six types of braiding techniques: rope, fishtail, halo, invisible, single, and single braids with extensions.

## Braid the Hair

Braiding styles are broadly classified as visible and invisible. A **visible braid** is a three-strand braid that is created with an underhand technique. An **underhand technique**, also known as *plaiting*, is one in which the left section goes under the middle strand, then the right section goes under the middle strand. This technique is often used for cornrowing because many braiders believe it creates less tangling. Interestingly, the underhand technique has nothing to do with holding the palms up or down.

An **invisible braid**, also known as an *inverted braid* or *French braid*, is a three-strand braid that is produced with an **overhand technique**. In an overhand technique, the first side section goes over the middle one, then the other side section goes over the middle strand. You can start with either the right or left section; what is key is that the side sections go over the middle section (figure 18-8).

The following discussion and procedures will provide you with a basic overview of foundational braiding styles. These techniques are important to master because all of the more advanced and trendy braiding techniques build upon these. Once you have become proficient with these techniques,

Optional info on **Styling Textured Hair and Braiding** topics and tutorials can be found at [miladypro.com](http://miladypro.com) Keyword: *FutureCosPro*



**figure 18-8**  
Braided French twist



**figure 18-9**  
Rope braid



**figure 18-10**  
Fishtail braid



**figure 18-11**  
Stylish fishtail braid

Photography by Tom Carson. Hair: Lindsey Dean Pierce.  
Bella Capelli Sanctuario.

your creativity—along with additional training and practice—will allow you to create some of the most complex and beautiful styles you and your clients can imagine.

The procedures begin with the most basic and move on to more complex techniques, including braided extensions.

## Rope Braid

The **rope braid** is created with two strands that are twisted around each other. This braid can be done on hair that is all one length or on long, layered hair. Remember to pick up and add hair to both sides before you twist the right side over the left (**figure 18-9**).

## Fishtail Braid

The **fishtail braid** is a simple, two-strand braid in which hair is picked up from the sides and added to the strands as they are crossed over each other (**figure 18-10**). It is best done on non-layered hair that is at least shoulder length (**figure 18-11**).



**figure 18-12**  
Halo braid

## Halo Braids

The **halo braids** are two or three long, simple, inverted, thick cornrows created around the head. The extended long braids are then wrapped around the head and pinned. The top crown is left smooth and neat, while the cornrows are pinned around the head to create a halo effect (**figure 18-12**).

**P 18-2** Halo Braids See page 546

## Invisible Braid

The invisible braid uses an overhand pick-up technique. It can be done on or off the scalp and with or without extensions. This style is ideal for long

hair, but it can also be executed successfully on shorter hair with long layers. If you are dealing with straight, layered hair, apply a light coating of wax or pomade to the hair to help hold shorter strands in place (figure 18-13).

## Single Braids

**Single braids**, also known as *box braids* and *individual braids*, are free-hanging braids, with or without extensions, that can be executed using either an underhand or an overhand technique (figure 18-14). The procedure for medium-to-large single braids uses the underhand technique. Single braids can be used with all hair textures and in a variety of ways (figure 18-15). For instance, two or three single braids added to a ponytail or chignon can be a lovely evening look.

The partings or subsections for single braids can be diamond, square, triangular, or rectangular. The parting determines where the braid is placed, and how it moves. Single braids can move in any direction, so make sure to braid in the direction you want the hair to fall. As you braid, you are styling and shaping the finished look.

### Single Braids with Extensions

Extensions for single braids come in a wide range of sizes and lengths and are integrated into the natural hair using the three-strand underhand technique. Fibers for extensions can be selected from synthetic hair, yarn, or human hair; the selection is vital in determining the finished style. Braiding must be consistent and close together.

As part of the consultation step, open the package of extension fibers and show them to the client to verify that the color is correct. Remove the fibers from the package and, if necessary, cut them to the desired length. Place half the extension fibers in the bottom portion of the drawing board and sandwich them with the upper portion of board. To secure the hair extensions, place a heavy object on top of the board, such as a large book. This allows you to easily extract the appropriate amount



**figure 18-13**  
Invisible braid styled to the side across an invisible/inverted braid tucked under



**figure 18-14**  
Single braid



**figure 18-15**  
Single box braids

of fibers for the braids. Hair extensions can also be separated and dispensed by a free-hand method.

When performing single braids with extensions using the hair fibers of human hair, you can create a small invisible knot by looping a small strand of hair around the braid. Pull the hair strand through the loop to create an invisible knot. The alternative method is to just continue braiding down to the desired hair length. To create a bend on the ends of synthetic fibers, wrap the braid ends with a curling rod, then dip all the rodded ends into hot water for 10 to 15 minutes. This method will secure the ends as well as create a spiral curl at the ends of the braid. When braiding children's hair, small elastic bands can be used to hold the ends in place and they can be adorned with beads at the ends. Other optional finishes, such as singeing with a ceramic flat iron or hot gun (i.e. keratin glue hot tool used for fusion weaving), are considered advanced methods and require special training.

**P 18-3** Single Braids with Extensions *See page 549*

*After reading the next few sections, you will be able to:*

**LO5** Demonstrate the procedure for cornrowing.

## Cornrows

**Cornrows**, also known as *canerows*, are narrow rows of visible braids that lie close to the scalp and are created with a three-strand, on-the-scalp braiding technique (**figure 18-16**). Consistent and even partings are the foundation of beautiful cornrows. Learning to create these partings requires patience and practice. Using a mannequin to practice will help develop your speed, accuracy, and finger and wrist dexterity.

Cornrows are worn by men, women, and children, and can be braided on hair of various lengths and textures. For long, straight hair, large cornrows are a fashionable and elegant hairstyle. Designer cornrows have become increasingly popular, with elaborate designs that demonstrate the stylist's skill and creative expression. The flat, contoured styles can last several weeks when applied without extensions, and up to two months when applied with extensions.

Cornrows typically last for four to six weeks. To ensure healthy hair, cornrows should be removed, shampooed, and conditioned within this time frame. Cornrows with extensions last from six to eight weeks. Layered cornrows should receive touch-ups on individual rows to remain neat and tight, and they should be completely removed by eight weeks to prevent knotting, locking, or thinning hair.

### **Cornrows with Extensions (Feed-in Method)**

Extensions can be applied to cornrows or individual braids with the feed-in method. In this method, the braid is built up strand by strand with extension hair fibers. Excess amounts of extension material can place too much weight on the fragile areas of the hairline and will tighten and pull



**figure 18-16**  
Sculptured cornrows updo

the hair to leave an unrealistic finished look. By properly applying the correct tension when using the feed-in method, the braid stylist can avoid an artificial look and prevent breakage.

The traditional cornrow is flat, natural, and contoured to the scalp. The parting is important because it defines the finished style. The feed-in method creates a tapered or narrow base at the hairline. Small pieces or strips of extension hair are added to fill in the base, bringing the adjoining braids closer together. This technique takes longer to perform than traditional cornrowing. However, a cornrow achieved by the feed-in method will last longer and look more natural, without placing excessive tension on the hairline. There are several different ways to start a cornrow and feed in extension pieces.

During the cornrow process, when picking up hair at the base, the hair directly underneath the previous revolution must be incorporated into the braid. The hair that you pick up must never come from another panel or from a lower part of the braid. The same is true when executing any braid technique. Overextending or misplacing the beginning of the extension leaves the hair exposed and unsupported, which can lead to breakage and hair loss in that area. This is particularly true when adding extensions at the hairline. If the extension is not made secure by two or three revolutions before picking up, it may shift away from the point of entry. For a professional finish, always trim any ends that may stick up through the braid. Holding your scissors flat, move up the shaft as you trim, making sure that you avoid cutting into the braid.

**P 18-4 Basic Cornrows** See page 552



### ACTIVITY

Braids can be created in different lengths and styled into a variety of updos that suits your client's facial shape. Working with classmates, determine one another's facial shape, based on the following major types. Then experiment with artistic ways to create updos and interwoven braided styles that work with the different types of facial shapes.

- An oval face is egg-shaped and most any braided style suits this facial shape.
- The elongated face is a too-long oval and requires a style with more width at the sides.
- A round face is wide at the cheeks and will benefit from a style with height, such as one in which braids are gathered high on top and secured below the crown in back.
- A square face has a strong, square jawline, which is minimized by allowing longer braids to frame the face.
- Heart-shaped faces are wide at the forehead and narrow at the chin and jaw. Use bangs or sweep braids across the forehead.
- Pear-shaped faces are the opposite of heart-shaped: narrow at the forehead and wide at the chin and jaw. Do the opposite of what is recommended for heart-shaped faces by bringing at least some braids forward to create the illusion of a narrower chin line.

When styling braids for updos, you can coil them around the head, sweep up and intertwine some sections, and then secure them with a braid or band, and even create a side chignon to draw attention away from an elongated face. Use the head shape to guide your style choices, and secure groups of braids by wrapping two or three other braids around them. With some styles, your biggest challenge will be discovering ways to hold up heavy braids (**figure 18-17**).



### CAUTION

Excessive pulling and extremely tight braiding will cause thinning hairlines and alopecia.



**figure 18-17**  
Upswept braids elongate a slightly wide face shape.



**figure 18-18**  
Example of textured set and style



**figure 18-19**  
Bantu knots



**figure 18-20**  
Braid-out on coily/curly hair

### Tree Braids/Interlocking

Tree braiding is a newer way to add hair for a longer look. The client's hair is braided or cornrow braided along with hair extensions, but the finished look shows mostly faux hair. Braiders report that tree braids take about four hours, making them faster than some other techniques. Tree braiding techniques are still evolving and there are many ways to do them.

Some braiders add individual strands of hair that are braided along with the natural hair and tied in place about half an inch from the root area. In this technique, a few very short braids can be seen standing up along the front hairline, then the hair extension (long and unbraided) flows freely to create the look of naturally long, straight hair.

Adding long, loose pieces of hair to cornrows can also create tree braids. After a few sections are braided together, a small section of the extension hair is left out of the cornrow to hang free. This technique continues adding hair all along the cornrow. When the look is completed, the free-hanging sections of the extended hair completely conceal the cornrows, creating the look of naturally long, straight or wavy hair, depending on the texture of the extensions.

After reading the next few sections, you will be able to:

**LO6** Explain the techniques for textured sets and styles.

## Classify Textured Sets and Styles

There are several **textured set and styles** that are created on natural curly textured hair. Textured sets elongate the natural frizzy hair and produce a smooth, silky curly, wavy and zig-zag pattern when the hair is set wet or dry on natural curly or coily hair textures (**figure 18-18**).

- **Bantu knot or Nubian knots.** The hair is double-strand twisted or coil twisted and wrapped around itself to make a knot. Knots are secured by bobby pins or elastic bands (**figure 18-19**).
- **Bantu knot-out style.** Knots can be opened and released to create wavy and fuller loose curls.
- **Braid-out set.** This style involves braiding the hair when either wet or dry and then opening the braid to create a crimped texture-on-texture effect with added volume (**figure 18-20**).
- **Flat-twist.** The hair is parted in several rows on the entire head. Each section is then divided into two sub-sections and then twisted and interwoven to lie flat on the scalp. Flat-twist can be made in varying patterns with or without extensions.
- **Glamour waves.** Once the hair has a flat-twist set, it must completely dry or the style will appear frizzy. The flat-twist set is untwisted and opened to create a wavy texture.

© Nedjetti Harvey celebrity hair artist, owner of Hair By Nedjetti Salon and Soft Sheen-Carson educator based in Bloomfield, NJ & NYC www.Nedjetti.com and www.NaturalHairDvd.com (Twitter, Instagram & Youtube @HairByNedjetti)

© Khamit Kinks Inc. Photography by Keston Duke.

- **Spiral rod sets.** This set can be achieved with rods, flexi-rods, or curl reformers of all sizes. Hair is wrapped around a vertical rod, moving up the rod in a spiral movement. Hair must completely dry or the style will appear frizzy (figure 18-21).

## Coil Styles

- **Coils or comb twists.** Small sections of natural hair that are gelled and spiraled with fingers or a comb to create individual formations of tight, cylindrical coils. The Nubian coils comb technique is styled on naturally curly or textured hair. For this look, hair is curled into a cylindrical shape with a comb or fingers. The comb coil technique is also used to start locks.
- **Coil-out.** Once the hair has been comb coiled into individual coils and then dried completely, the coils are uncoiled or neatly unraveled (figure 18-22). This style is now fuller coils that lift up off the scalp to create a coily textured Afro (figure 18-23). The *Afro* is a style made popular in the 1960s and 1970s of wearing the hair natural, but having it perfectly shaped in mostly a round fashion.

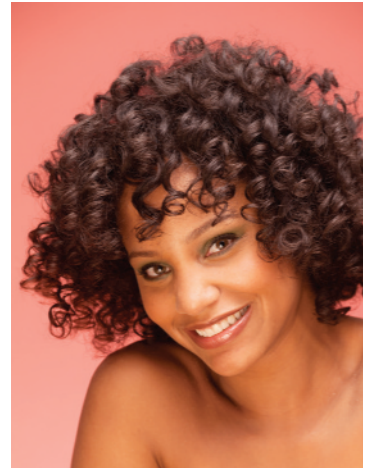


figure 18-21  
Spiral rod set

### P 18-5 Nubian Coils: Coil Comb Technique See page 555

## Twist Styles

Twist styles also known as *double-strand twist*, start with wet, gelled, or dry hair. The stylist divides the hair into two sections and then overlaps them to create a twisted rope effect (dry) or textured effect (wet). A twist set is a two-part set that can be done on natural hair, transitional hair, twists, extensions, weaves, wigs, and locks. Hair is double-strand twisted and then set on rods. Rods can be placed only at the end of the hair or loc. For a full set, rods can also be placed vertically all the way to the base of the hair. Twist curls on textured hair are achieved by using a double-twist technique. The twisting technique is executed on wet hair to define the textured curls and waves (figure 18-24).



figure 18-22  
Coil-out technique



figure 18-23  
Coil-out style



figure 18-24  
Two-strand twist



The **twist-out** style involves unraveling the twist to add fullness and a crimped effect. The twist-out's double-strand twists can be made in any size and length. Hair is wet and gel or hair cream is applied to set the textured hair. After hair is dried, twists are opened, finger combed, and styled to create a textured, voluminous Afro.

**P 18-6** **Twist** See page 558

After reading the next few sections, you will be able to:

**LO 7** Demonstrate the procedures for starting locks and lock grooming.



**figure 18-25**  
Locks

## Locks

**Locks**, also known as *dreadlocks* or *locs*, are separate networks of curly, textured hair that have been intertwined and meshed together. Hair locking is achieved without the use of chemicals. The hair locks in several slow phases, which can take from six months to a year depending on the length, density, and coil pattern of the hair (**figure 18-25** and **table 18-1**).

Locks are more than just a hairstyle; they are a cultural expression. There are several ways to cultivate locks, such as double twisting, wrapping with cord, coiling, palm rolling, and braiding. Locks will also form themselves in textured hair that is not combed or brushed out. As demonstrated by the Rastafarians of Jamaica, leaving coily hair to take its own natural course will cause it to intertwine and lock. Cultivated African locks have symmetry and balance.

Courtesy of Preston Phillips.

table 18-1

### DEVELOPMENTAL PHASES OF LOCKS

Phase	Characteristics
Phase 1 Beginner Locks	Hair is soft and is coiled into spiral configurations. The coil is smooth and the end is open. The coil has a shiny or a glossy texture.
Phase 2 Pre-Lock Stage	Hair begins to interlace and mesh. The separate units begin to puff up and expand in size. The units are no longer glossy or smooth.
Phase 3 Sprouting Stage	A bulb can be felt at the end of each lock. Interlacing continues.
Phase 4 Growing Stage	Hair begins to regain length. Lock may still be frizzy, but also solid in some areas.
Phase 5 Maturation Stage	Locks are closed at the ends, dense and dull, and do not reflect light. Locks are now much longer.

The four basic methods of locking are:

- **The coil comb technique.** Particularly effective during the early stages of locking while the coil is still open, this method involves placing the comb at the base of the scalp and, with a rotating motion, spiraling the hair into a coil. With each revolution, the comb moves down until it reaches the end of the hair shaft. It offers a tight coil and is excellent on short (1-inch to 3-inch) hair (figures 18-26 and 18-27).
- **The palm roll.** This method is the gentlest on the hair, and it works through all the natural stages of locking. Palm rolling takes advantage of the hair's natural ability to coil. This method involves applying gel to dampened subsections, placing the portion of hair between the palms of both hands, and rolling in a clockwise or counterclockwise direction (figure 18-28). With each revolution, as you move down the coil shaft, the entire coil is formed (figure 18-29). Partings can be directional, horizontal, vertical, or brick-layered. Decorative designs and sculpting patterns are some of the creative options you can choose.
- **Braids or extensions.** Another effective way to start locks involves sectioning the hair for the desired size of lock and single braiding the hair to the end. Synthetic hair fiber, human hair fiber, or yarn can be added to a single braid to form a lock. After several weeks, the braid will grow away from the scalp, at which time the palm roll method can be used to cultivate the new growth to form a lock.
- **Sisterlocks.** An interlocking method that instantly locks any textured hair whether straight, relaxed, wavy, curly, and coily or highly textured using a special tool to achieve the single lock.

Shaping or grooming dreadlocks takes patience and commitment on the part of clients. In the beginning, clients must have frequent professional hair shaping and grooming to ensure a good outcome.

**P 18-7** Starting Locks with Nubian Coils See page 563

**P 18-8** Cultivating and Grooming Locks See page 565



**figure 18-26**  
Spiral the hair with the comb.



**figure 18-27**  
Finished Lock for lock touch-up using comb coil technique for new growth.



**figure 18-28**  
Roll the hair/lock between the palms.



**figure 18-29**  
Roll down the lock shaft.

# PREPARING TEXTURED HAIR FOR BRAIDING

## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- |  |   |   |   |
|--|---|---|---|
| <input type="checkbox"/> Blowdry cream or lotion made with botanical, essential oils | <input type="checkbox"/> Butterfly clips                              | <input type="checkbox"/> part cream rinse or oil) in spray bottle | <input type="checkbox"/> Tail comb with large rounded teeth |
| <input type="checkbox"/> Blowdryer and comb nozzle attachment                        | <input type="checkbox"/> Conditioner (protein or moisturizing)        | <input type="checkbox"/> Neck strip                               | <input type="checkbox"/> Towels                             |
|  | <input type="checkbox"/> Detangling solution (four parts water to one | <input type="checkbox"/> Shampoo                                  |   |
|  |   | <input type="checkbox"/> Shampoo cape                             |   |

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure See page 340

## PROCEDURE



1 Drape the client for a shampoo. If necessary, comb and detangle the hair.

2 Shampoo, rinse, apply conditioner, and rinse thoroughly.

3 Gently towel dry the hair.



4 Part damp hair from ear to ear across crown and detangle with a tail comb. Use butterfly clips to separate front section from back section.

5 Part the back of head into four to six sections. For thick textured hair, make more sections to allow for increased ease and control. For thinner hair, use fewer sections. The front half of the head, where hair is less dense, can be sectioned in three or more sections. Separate the sections with clips.



⑥ Beginning on left section in the back, start combing the ends of the hair first, working your way up to the base of the scalp. As you go along, lightly spray each section with detangling solution if needed. The combing movement should be fast and rhythmic, without creating tension on the scalp. Use a picking motion to comb through the hair.



⑦ After combing thoroughly, divide the section into two equal parts and twist them together to the end to hold the section in place.

⑧ Continue with the other sections of the hair until the entire head is sectioned.

⑨ Place the client under a medium-heat hood dryer for 5 to 10 minutes to remove excess moisture.



⑩ Open one of the combed sections. Using fingers, apply blowdry cream to hair from scalp to ends.



⑪ Using a comb nozzle attachment on a blowdryer, hold hair down and away from the client's head as you begin drying. Use comb-out motion with the comb, always pointing the nozzle away from the client. As ends relax and stretch, continue to use the comb nozzle to comb through and smooth sections. Use moderate tension and direct air flow down the hair shaft to smooth and seal the cuticle. Blowing directly on the scalp can cause a burn or discomfort. When the blowout is completed, the hair is ready to braid.

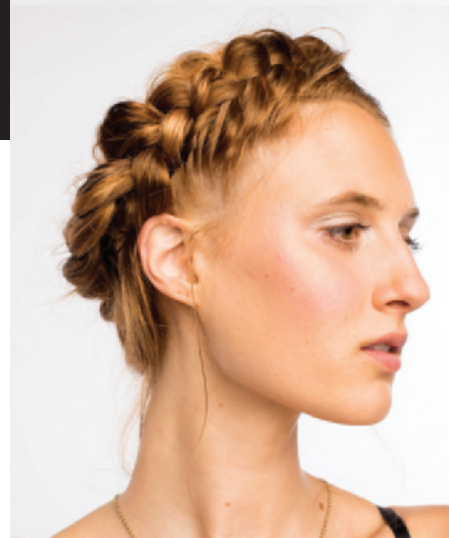


## POST-SERVICE

Complete:

⑨ P 15-2 Post-Service Procedure *See page 343*

# HALO BRAIDS



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Blowdry cream or lotion made with botanical/essential oil, shea butter or glycerin base
- Boar bristle brush
- Butterfly clips
- Conditioner (hydration/protein cocktail or moisturizing)
- Detangling solution in spray bottle
- Hair accessories or ornamentation (if desired)
- Neck strip
- Rubber bands, fabric-covered elastics, or other implements for securing the ends
- Shampoo
- Shampoo cape
- Styling and finishing products
- Tail comb with large rounded teeth
- Clear elastic bands
- Towels

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE

- 1 Drape the client for a shampoo. If necessary, comb and detangle the hair.
- 2 Shampoo, rinse, apply conditioner, and rinse thoroughly.
- 3 Gently towel dry the hair, then blowdry it completely.



- 4 Brush the hair with a boar bristle brush or smoothing brush from the center toward the entire hairline.

- 5 On straight hair, mist the hair with a water bottle to dampen the hair. Do not part the hair.



**6** Start at the ear. Gather three sections of hair into your hands, and begin an inverted braid.



**7** In your right hand, gather a section of hair between your thumb and index finger.

**8** Use the overhand technique. In your right hand, gather a section of hair between your thumb and index finger.



**9** The first side section crosses over the middle section. Then the left side section crosses over the middle strand, picking up hair from each side as you create the braid. Note: You can start with either the right or left section. The key is to have the side sections cross over the middle section.



**10** Continue the inverted braid around the entire head until you reach the ear.



**11** Continue braiding the hair until you reach the end of the entire strands.



**12** Secure with a clear elastic band.



13 Place the long braid around the head on top of the inverted braid.



14 Secure the braid with pins.

15 For a more whimsical look, loosen up the braids and pull out some strands of the braid around the head.



16 Finish off the style with hairspray for hold.

## POST-SERVICE

Complete:

P 15-2 Post-Service Procedure *See page 343*

# SINGLE BRAIDS WITH EXTENSIONS



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Blowdrying cream or lotion made with botanical/essential oil or glycerin base
- Bobby pins
- Butterfly clips
- Conditioner (hydration/protein cocktail or moisturizing)
- Detangling solution in spray bottle
- Drawing board or tray
- Extension fibers
- Hair accessories or ornamentation (if desired)
- Neck strip
- Oil sheen
- Rubber bands, fabric-covered elastics, or other implements for securing the ends
- Sulfate-free cleansing shampoo
- Shampoo cape
- Styling and finishing products
- Tail comb with large rounded teeth
- Shears
- Barrel curling iron
- Towels

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE



**1** Drape the client for a shampoo. If necessary, comb and detangle the hair before shampooing.

**2** Shampoo, condition, detangle and separate the hair into four sections, and then blowdry the hair completely.

**3** Prepare the extension fibers.



4 Apply a light essential oil to the scalp and massage the oil into the scalp and throughout the hair.

5 Part the hair across the crown from ear to ear. Clip away the front section.



6 Part a diagonal section in the back of the head, at about a 45-degree angle, from the ear to the nape of the neck. You may have to start your partings below the ears to the nape, if the hairline is extended. For a medium-size braid, this section can be from ¼-inch (0.6 centimeters) to 1-inch (2.5 centimeters) wide, depending on the texture and length of the client's hair.

7 Using vertical parts to separate the base into subsections, create a diamond-shaped base.



8 Select the appropriate amount of extension fibers from the drawing board or tray. The extension should always be proportional to the section that it is being applied to. For tapered ends, gently pull extension fibers at both sides so that the ends are uneven. Then fold the fibers in half.



9 Divide the natural hair into three equal sections. Place the folded extension on top of the natural hair, on the outside and center portions of the braid.



10 Once the extension is in place, begin the underhand braiding technique. Remember that the outer strands should cross under the center strand. Each time you pass an outer strand under the center strand, bring the center strand over tightly so that the outside strand stays securely in the center. As you move down the braid, keep your fingers close to the stitch so that the braid remains tight and straight.

11 Continue to braid to the desired length.

12 The next part is created above the previous section on a diagonal part, moving toward the ear.



13 After several sections have been completed, alternate the direction of the diagonal to start parting and braiding on the other side of the head. Sections are completed with bricklaying technique.

14 Once the back is finished, create a diagonal or horizontal parting above the ear in the front. As you get closer to the hairline, be aware of the amount of extension hair that is applied to the hairline. Do not add excessive amounts of fiber into a fragile hairline. The fiber should always be proportionate to the hair to which it is being applied.



15 Continue braiding on the opposite side of the head. When you reach the crown area, the partings will create a V-shape at the top of the crown. Continue diagonal partings on the crown of the head.

16 After the entire head has been braided, remove all loose hair ends from the braid shaft with shears.



17 If using human hair, spray hair ends with water to activate the wave in the extensions and/or curl with barrel curling iron to create bounce. The finished braids will look quite natural.

## POST-SERVICE

**Complete:**

**P 15-2** Post-Service  
Procedure *See page 343*

Clients should visit the salon for post services every two to three weeks to receive a shampoo and steam conditioning treatment and/or touch-ups on any loose hair extensions.

# BASIC CORNROWS



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Blowdrying cream or lotion made with botanical/essentials oil, shea butter or glycerin base
- Bobby pins
- Butterfly clips
- Conditioner (hydration/protein cocktail or moisturizing)
- Detangling solution in spray bottle
- Drawing board or tray
- Extension fibers
- Hair accessories or ornamentation (if desired)
- Neck strip
- Oil sheen
- Rubber bands, fabric-covered elastics, or other implements for securing the ends
- Sulfate-free cleansing shampoo
- Shampoo cape
- Styling and finishing products
- Tail comb with large rounded teeth
- Towels

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure See page 340

## PROCEDURE



**1** Drape the client for a shampoo. If necessary, comb and detangle the hair before shampooing.

**2** Shampoo, condition, detangle, part, and separate hair into 4 sections, and then blowdry the hair completely.



3 Depending on desired style, determine the correct size and direction of the cornrow base. With tail comb, part hair into 2 inch (5 centimeters) sections (or smaller, depending on the desired style) and apply a light essential oil to the scalp. Massage oil throughout scalp and hair.



4 Start by taking two even partings to form a neat row for the cornrow base. With a tail comb, part the hair into a panel; use butterfly clips to keep the other hair pinned to either side.



5 Divide the panel into three even strands. To ensure consistency, make sure that strands are the same size. Place fingers close to the base. Cross the left strand (1) under the center strand (2). The center strand is now on the left and the former left strand (1) is the new center.



6 Cross the right strand (3) under the center strand (1). Passing the outer strands under the center strand creates the underhand cornrow braid.



7 With each crossing under or revolution, pick up a new strand of equal size from the base of the panel and add it to the outer strand before crossing it under the center strand.



8 As you move along the braid panel, pick up a strand from the scalp with each revolution and add it to the outer strand before crossing it under alternating the side of the braid when you pick up the hair.

9 As new strands are added, the braid will become fuller. Braid to the end.



10 Simply braiding to the ends can finish the cornrow; small rubber bands can be used to hold the ends in place when styling for children. Other optional finishes, such as singeing with a flat iron when synthetic hair fibers are attached (heat sealing with a heat gun), are considered advanced methods and require special training.



12 Repeat until all the hair is braided and apply oil sheen for shine.

11 Braid the next panel in the same direction and in the same manner. Keep the partings clean and even.



13 Finished style.

### POST-SERVICE

**Complete:**

**P 15-2 Post-Service Procedure** See page 343

Basic cornrows last neatly for three weeks. Clients should visit the salon every three weeks for a complete shampoo, conditioning, and cornrow service.

# NUBIAN COILS: *COIL COMB TECHNIQUE*



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Four butterfly clips
- Hood dryer
- Natural botanical oil
- Wide-tooth comb
- Barber's comb
- Leave-in conditioner
- Shampoo cape
- Holding gel
- Long duckbill clips
- Sulfate-free moisturizing shampoo

## PREPARATION

Perform:

**P 15-1** Pre-Service  
Procedure See page 340

## PROCEDURE



**1** Drape the client for a shampoo. If necessary, comb and detangle the hair.

- 2** Cleanse with sulfate-free shampoo, then condition and rinse.
- 3** Spray on leave-in conditioner and detangle with a wide-tooth comb.
- 4** Apply natural botanical oil to the scalp and massage the oil into the scalp.



5 Detangle and divide hair into two sections. Clip for control. To create movement, start at the hairline and create a crescent-shape part with smaller end of comb. Apply gel to tip of the comb.

6 Comb through the entire parted section.



8 Using the comb, twirl hair and place coil end in the direction you would like the hair to lie.

7 At the base, start to rotate or roll-comb with a clockwise rotation, down the hair shaft to the end. The hair is curled toward the end, and the coil lies flat on the scalp.



10 The movement can be in multiple directions with dimension. For example, the entire back will move forward from the center back towards the front on both sides, while the top will move upward and forward. Positioning the comb and directing the hair upward will give a different directional movement to the top crown.

11 Once the right back to front section is complete, start on the right side twirling the comb toward the front of the head, in a counterclockwise rotation. The coil style has one continuous movement from front to back.

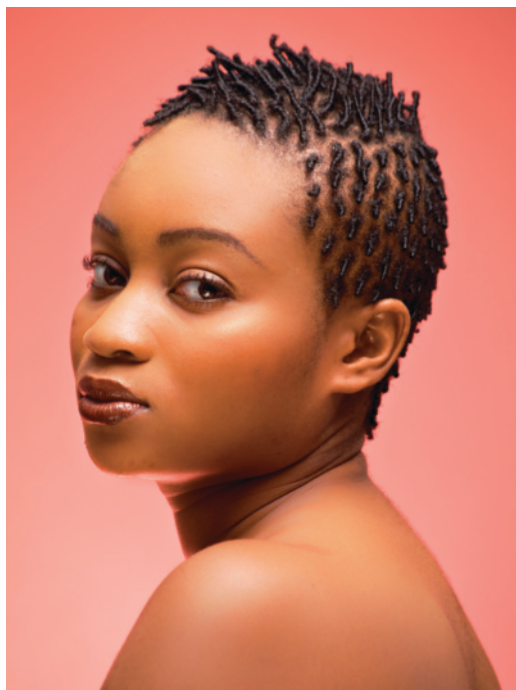
9 As you move up and around the head, create a sculpting movement which features the head contour.



12 Continue coil movement at crown, keeping contours and directions of coil uniform, directing from back to front in an upward and forward direction. The coils will lie flat and point upward.

13 While front coils are still damp, fine tune their direction and make a soft bang.

14 Place the client under the dryer. Add oil for more sheen.



15 Finished style.

## POST-SERVICE

**Complete:**

**P 15-2 Post-Service Procedure** See page 343

Coils and coil-out styles last for two to three weeks and can easily start locking the hair if it is not combed out before four weeks.

The hair should be shampooed, conditioned, combed, and detangled every two to three weeks. Comb out coils, shampoo, and use conditioning steam treatments to keep the hair and scalp healthy.

Cleansing the scalp with a tea tree oil solution between salon visits, once weekly, is highly recommended to maintain a healthy scalp.



# TWIST



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- |  |  |  |  |
|--|--|--|--|
| <input type="checkbox"/> Five butterfly clips                  | <input type="checkbox"/> Leave-in conditioner              | <input type="checkbox"/> Rods  | <input type="checkbox"/> Steamer                           |
| <input type="checkbox"/> Blowdryer with nozzle comb attachment | <input type="checkbox"/> Long duckbill clips               | <input type="checkbox"/> Shampoo cape  | <input type="checkbox"/> Sulfate-free moisturizing shampoo |
| <input type="checkbox"/> Holding gel                           | <input type="checkbox"/> Moisturizing curl-enhancing cream | <input type="checkbox"/> Spray bottle with moisturizing or detangling solution | <input type="checkbox"/> Tail comb                         |
| <input type="checkbox"/> Hood dryer                            | <input type="checkbox"/> Natural botanical oil             |  | <input type="checkbox"/> Wide-tooth comb                   |

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE

- 1 Drape the client for a shampoo. If necessary, comb and detangle the hair.
- 2 Cleanse with sulfate-free shampoo, then condition and rinse.
- 3 Spray on leave-in conditioner and detangle with a wide-tooth comb.
- 4 Apply natural botanical oil to the scalp and massage the oil into the scalp.



- 5 Detangle the hair and divide hair into three sections, clipping off the crown.



- 6 Clip all three sections for control.

7 Apply curl-enhancing cream to wet hair on entire head and smooth into hair. If the hair is very tight, blowdry lightly with nozzle comb attachment to stretch the curl pattern. Then, apply product.



8 Starting on the right side of the head, behind the ear to the nape of the neck, make a 45-degree, 1/2-inch (1.25 cm.) diagonal parting for small twist or 1-inch (2.5 cm.) sections for medium size twist.

9 Then part a subsection with 1/2-inch (1.25 cm.) sections for small or larger partings for a medium-size twist.

10



a. Divide the subsection into two equal parts. Overlap both sections to create a twisting movement—a rope-like effect. Apply holding gel to each individual section before you start the twist.



b. Continue twisting hair down the hair shaft.



c. Finish twisting with overlapping twisting movement until you reach the ends of the hair.

11



a. Repeat the twisting movement until you reach the end of the hair strands. Then twirl the ends of the hair with your index finger to create a curl. Clip hair off for control.



b. The twist will hang naturally with curls.



c. After you have created a few twist, clip off all twists to secure before moving on the next section.

12 Remember to make parts in a brick lay formation so the sections will become invisible when the hair lays in between each part.

13



**a.** Next, make another part of 45 degrees, 1/2-inch (1.27 centimeters) diagonal above the ear, from the hairline to the back left nape of the neck on the left side of the head.



**b.** Continue diagonal parts until a V-shape is created with the parts moving up the head. Mist the hair with the water bottle if hair starts drying out. The twist must be created on wet hair for long-lasting hold.



**c.** Create twists for the entire row and clip each twist off as you move along the row and parted section.



14 Continue these diagonal partings on the right side until you reach the crown area. Clip each row off as you move up the next parted section.

15



**a.** Now, move to the left side and continue with a 45-degree, 1/2-inch (1.27 centimeters) diagonal parting on the left side of the head. Repeat the same parts and sections as the right side.



**b.** Continue twisting entire left back area of the head.



16 Continue moving up the head until you reach the crown area. Notice that the partings will connect exactly with the right side partings to create a V-shape.



17 At the crown, make diagonal parts across the head connecting the parts on the right and left sides of the head.

18 Continue with subsections and twisting movement, directing the hair to the left or right side, as desired.



19 If the desired look is laying the hair to the back of the head, start horizontal parts at the back of the crown, and then continue horizontal parts with subsections towards the front hairline.

20 Once entire head is completed and there are straight hair ends, take a few individual twists and rod the ends with two to three rotations. This technique will create consistency and curly ends for the entire head.

21 Place under hood dryer for 30 to 40 minutes, or until entire head is completely dry. Remove the rods.



22 Apply light oil and finger style twist.



23 Finished style.

## ALTERNATIVE: TWIST-OUT STYLE

24 Create twist-out style using entire twisting method from Procedure 18-6, steps 1 through 21.



25 Once hair is completely dry, apply light oil and unravel twists one by one.



26 Stretch each section of the head by slightly pulling the hair downward and out with two hands to create free, loose, curly hair with more volume and movement.

27 To create more fullness and reduce any parts or lines, take a pick or wide-tooth comb. Place the comb right on the scalp and lift the hair up one inch from the scalp. Do not disturb the rest of the twist. Gently lift from the scalp for fullness.

28 Finger comb as desired.



29 Finished style.

## POST-SERVICE

Complete:

**P** 15-2 Post-Service Procedure *See page 343*

# STARTING LOCKS WITH NUBIAN COILS



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- |   |                                       |  |  |
|---|---------------------------------------|--|--|
| <input type="checkbox"/> Barber's comb        | <input type="checkbox"/> Holding gel  | <input type="checkbox"/> Long duckbill clips   | <input type="checkbox"/> Sulfate-free moisturizing shampoo |
| <input type="checkbox"/> Four butterfly clips | <input type="checkbox"/> Hood dryer   | <input type="checkbox"/> Natural botanical oil | <input type="checkbox"/> Wide-tooth comb                   |
| <input type="checkbox"/> Leave-in conditioner | <input type="checkbox"/> Shampoo cape |  |  |

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE



**1** Drape the client for a shampoo. If necessary, comb and detangle the hair.

- 2** Cleanse with sulfate-free shampoo, then condition and rinse.
- 3** Spray on leave-in conditioner and detangle with a wide-tooth comb.
- 4** Apply natural botanical oil to the scalp and massage the oil into the scalp.
- 5** Detangle and divide hair into two sections.
- 6** Clip for control.



**7** To create movement, start at the hairline and create a crescent-shaped part with the smaller end of the comb. Apply gel to the tip of the comb.



8 Comb the gel through the entire parted section. At the base, start to rotate or roll-comb with a clockwise rotation, down the hair shaft to the end. The hair is curled towards end and coil lies flat on the scalp.

9 Using the comb, twirl hair and place coil end in the direction you would like the hair to lie.



10 As you move up and around the head, create a sculpting movement which features the head contour.

11 The movement can be in multiple directions with dimension. For example, the entire back will move forward from the center back towards the front on both sides, while the top will move upward and forward. Positioning the comb and directing the hair upward will give a different directional movement to the top crown.

12 Once the right back section to front section is complete, start on the right side, twirling the comb toward the front of the head in a counterclockwise rotation.

13 The coil style has one continuous movement from front to back.



15 While front coils are still damp, fine-tune their direction and make a soft bang.

16 Place the client under the dryer. Add oil for more sheen.

14 Continue coil movement at the crown, keeping contours and directions of coil uniform, directing from back to front in an upward and forward direction. The coils will lie flat and point upward.



17 Finished style.

## POST-SERVICE

Complete:

P 15-2 Post-Service Procedure See page 343

# CULTIVATING AND GROOMING LOCKS



## IMPLEMENTS & MATERIALS

You will need all of the following implements, materials, and supplies:

- Box of small 2 pronged rollerclips
- Five butterfly clips
- Herbal rinse
- Hood dryer
- Natural botanical oil and light moisturizing conditioner
- Shampoo cape
- Steamer
- Sulfate-free shampoo
- Tapered barber's comb
- Water-soluble gel

## PREPARATION

Perform:

**P 15-1** Pre-Service Procedure *See page 340*

## PROCEDURE



1 Drape the client for a shampoo.

2 Cleanse the hair and scalp with a sulfate-free shampoo.

3 Add light moisturizing conditioner, steam and then rinse locks.

4 Apply oil to the scalp and entire length of lock, and massage the scalp.



5 Starting at the base of the neck, use the larger end of the barber's comb to square off new growth of locked hair, creating a clean part.





6 Apply gel to the smaller end of the comb Place a small amount of gel at the new growth base of each lock.



7 Pull down all the loose hair together into the lock with comb and gel. This will compact the loose hair and builds the lock base. Rotate the comb once.



8 Remove the comb and, using two fingers (index finger and thumb), push loose hair together and smooth and then roll hair between fingers.

9 Place the lock between palms of both hands. Pressing gently, rotate the lock in your palm with a back-and-forth motion.



10 Move down the entire length of the lock, palm rolling to smooth loose hair into the lock.



11 Clip off each section at the base if needed and along the length of the lock with a small or large duckbill clip, as you complete palm rolling locks.

12 Once you complete the entire back section, continue to the right and left sides of the head and save the crown section for last.

- 13 Place the client under hood dryer for 30 to 40 minutes until locks are completely dry.



- 14 For dimensional styling, gather several locks and braid hair to create crimped locks or after removal from dryer cornrow entire head of locks with 8 to 10 cornrows. Secure ends with elastic bands.



- 15 Then, take the braided locks and create a fishtail braid. Secure with elastic band and tuck fishtail under. Secure with hair pins.

- 16 Spray locks with oil shine.



- 17 Finished style.

## POST-SERVICE

Complete:

- P** 15-2 Post-Service Procedure *See page 343*



Check out [miladypro.com](http://miladypro.com) for additional resources and training to enhance your technical skills. Keyword: *FutureCosPro*

## REVIEW QUESTIONS

- 1 What is the most effective way to prepare hair for braiding?
- 2 What are the steps in creating basic cornrows?
- 3 List several types of braiding techniques.
- 4 Name and describe several textured sets and styles.
- 5 Name and describe the developmental stages of locks.

## STUDY TOOLS

- **Reinforce what you just learned:** Complete the activities and exercises in your Theory or Practical Workbook, or your Study Guide.
- **Expand your knowledge:** Search for websites about the topics in this chapter and make a list of additional resources.
- **Study and prepare for your quiz:** Take the chapter test in your Exam Review or your Milady U: Online Licensing Prep.
- **Re-Test your knowledge:** Take the Chapter 18 Quizzes!
- **Learn even more:** Look up in a dictionary or search the internet for the definitions for any additional terms you want to learn about.

## CHAPTER GLOSSARY

<b>Bantu knot or Nubian knots</b>	p. 540	The hair is double-strand twisted or coil twisted and wrapped around itself to make a knot. Knots are secured by bobby pins or elastic bands.
<b>Bantu knot-out style</b>	p. 540	Knots can be opened and released to create wavy and fuller loose curls.
<b>Braid-out set</b>	p. 540	This style involves braiding the hair when either wet or dry and then opening the braid to create a crimped texture-on-texture effect with added volume.
<b>coils</b>	p. 541	Also known as <i>comb twist</i> ; small sections of natural hair that are gelled and spiraled with fingers or a comb to create individual formations of tight, cylindrical coils.
<b>coil-out</b>	p. 541	Once hair is comb coiled into individual coils, then dried completely, they are uncoiled or neatly unraveled to create a fuller coily textured Afro style.
<b>coil comb technique</b>	p. 543	A technique with individual formations of cylindrical coils used to create coil styles or locks. This method involves placing the comb at the base of the scalp and, with a rotating motion, spiraling the hair into a coil. With each revolution, the comb moves down until it reaches the end of the hair shaft.
<b>cornrows</b>	p. 543	Also known as <i>canerows</i> ; narrow rows of visible braids that lie close to the scalp and are created with a three-strand, on-the-scalp braiding technique.
<b>flat-twist</b>	p. 540	Double-strand twists that are interwoven to lie flat on the scalp with various patterns with or without extensions.
<b>fishtail braid</b>	p. 540	Simple two-strand braid in which hair is picked up from the sides and added to the strands as they are crossed over each other.

<b>glamour waves</b>	p. 540	Flat-twist set is unraveled to make a loose, wavy texture on the entire head.
<b>halo braids</b>	p. 536	Two or three long, simple, inverted, thick cornrows created around the head. The extended braids are then wrapped and pinned to make a halo effect.
<b>invisible braid</b>	p. 535	Also known as <i>inverted braid</i> or <i>French braid</i> ; a three-strand braid that is produced with an overhand technique.
<b>locks</b>	p. 542	Also known as <i>dreadlocks</i> or <i>locs</i> ; separate networks of curly, textured hair that have been intertwined and meshed together.
<b>natural hairstyling</b>	p. 528	Hairstyling that uses no chemicals or dyes and does not alter the natural curl or coil pattern of the hair.
<b>nubian knots</b>	p. 540	Also known as <i>Bantu knots</i> ; hair is double-strand twisted or coil twisted and then wrapped around itself to create a knot and then secured with a pin or elastic band.
<b>overhand technique</b>	p. 535	A technique in which the first side section goes over the middle one, then the other side section goes over the middle strand.
<b>rope braid</b>	p. 536	Braid created with two strands that are twisted around each other.
<b>single braids</b>	p. 537	Also known as <i>box braids</i> or <i>individual braids</i> ; free-hanging braids, with or without extensions, that can be executed using either an underhand or an overhand technique.
<b>spiral rod set</b>	p. 541	This set can be done with rods, flexi-rods, or curl reformers of all sizes. Hair is wrapped around a vertical rod, moving up the rod in a spiral movement.
<b>steamer</b>	p. 533	Used to deeply hydrate, moisturize, and condition the hair with water vapor; infuses water hydration, opening the cuticle layer of the hair shaft and enabling nourishing protein conditioners and botanical oils to penetrate deeply into the cortex layer.
<b>textured set and style</b>	p. 540	Textured sets elongate the natural frizzy hair and make a smooth-silky curl, wavy or zig-zag pattern when the hair is set wet or dry on natural curly or coily hair textures.
<b>textured hair</b>	p. 530	Hair with a tight coil pattern.
<b>twisting</b>	p. 531	A rope effect on individual sections of hair made with a double stranded twist technique done by overlapping two strand sections of hair, to form a candy cane effect.
<b>twist-out</b>	p. 542	A double-stranded twist set is unravel and opened to create a spirally, full-crimped effect.
<b>underhand technique</b>	p. 535	Also known as plaiting; a technique in which the left section goes under the middle strand, then the right section goes under the middle strand.
<b>visible braid</b>	p. 535	Three-strand braid that is created using an underhand technique.
<b>wave pattern</b>	p. 530	The coil configuration, of textured hair.
<b>weaving</b>	p. 531	Hair extensions on a weft are sewn or bonded onto a cornrow base to make a longer, fuller head of a natural-looking hair. There are several methods of weaving from bonding, fusion, braid sew attachment, threading, and tubing.