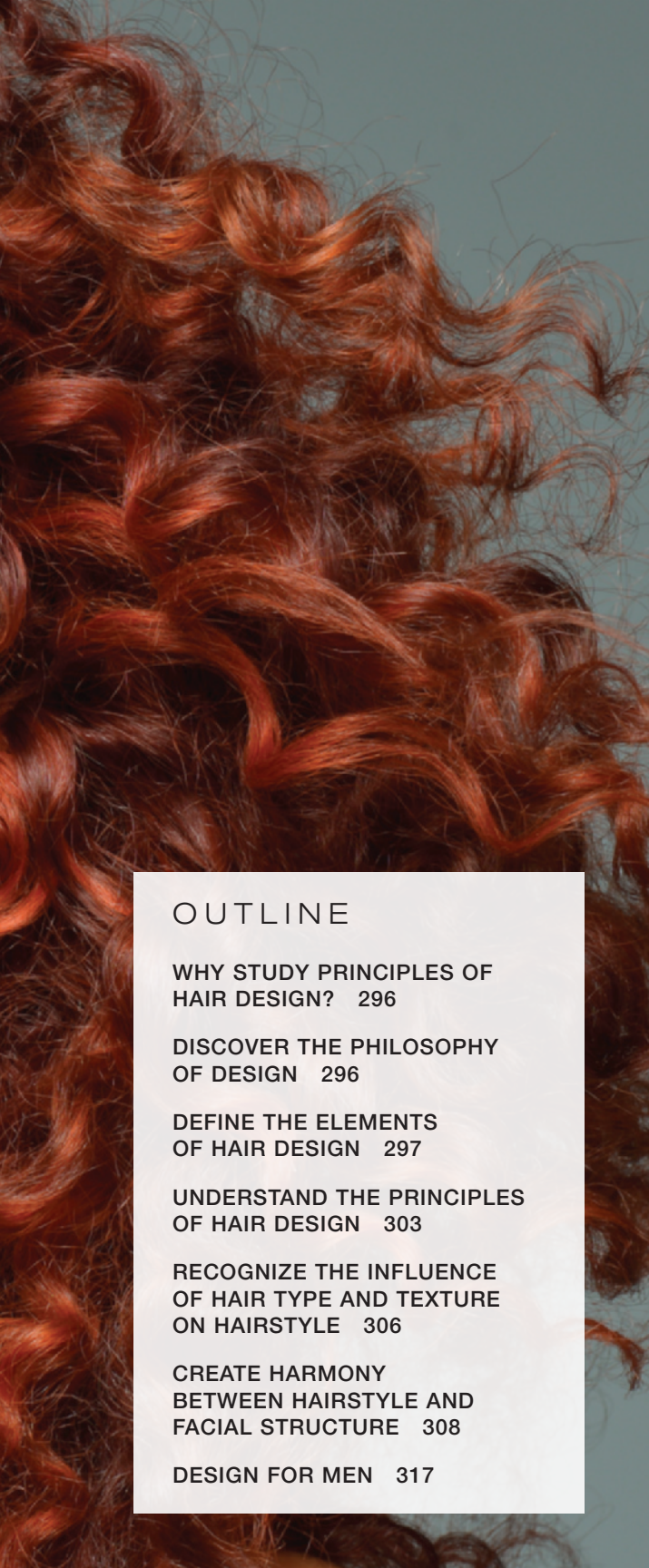




14

# PRINCIPLES OF HAIR DESIGN



## OUTLINE

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# LEARNING OBJECTIVES

After completing this chapter, you will be able to:

## LO 1

Describe sources of hair design inspiration.

## LO 2

List the five elements of hair design and how they relate to hairstyling.

## LO 3

Explain the five principles of hair design and recognize their specific contribution to a hairstyle.

## LO 4

Understand the influence of hair type and texture on design.

## LO 5

Identify the seven different facial shapes and design a beneficial hairstyle for each.

## LO 6

Explain two design considerations for men.

**D**esign is the foundation of all artistic applications. All artists—architects, fashion designers, and interior designers, among many others—have a strong visual eye. The odds are that you do too, since you have chosen to pursue a career in the beauty industry.

Do you want to be known as a good stylist or a great one? To add value to your career as a stylist, take the time to learn how to design the best hairstyle for your client. That process begins with analyzing the entire person by using the elements and principles of design to enhance positive features and minimize more challenging ones. An understanding of design and art principles will help you develop the artistic skill and judgment needed to create the best possible design for your client.

why study

## PRINCIPLES OF HAIR DESIGN?

**As a cosmetologist, you should study and have a thorough understanding of the principles of hair design because:**

- > You will be better able to understand why a particular hairstyle will or will not be the best choice for a client.
- > The principles of design will serve as helpful guidelines to assist you in achieving your styling vision.
- > You will be able to create haircuts and styles designed to help clients camouflage areas of concern while emphasizing their most attractive areas.

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

**LO 1** Describe sources of hair design inspiration.



**figure 14-1**  
Soft beauty from 1910

## Discover the Philosophy of Design

**Have a vision.** Inspiration can emerge from many sources: movies, TV, magazines, videos, even a person on the street—anything, anywhere—can spark the creative process. One of the best sources of inspiration can be found in nature. The rhythm and movement of ocean waves have inspired painters, poets, composers, and hairstylists. Historical and contemporary art forms provide a great source for visual creativity. At times, you may find yourself looking to the past for inspiration. A hairstyle from an earlier era might inspire you to reinvent it in a way that works for today (**figures 14-1** and **14-2**). Modern inspiration in fashion often starts as individual expression then moves to the streets as a phenomenon or trend.

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**Follow a plan.** A good designer always envisions the end result before beginning. For example, when an architect designs a building, he or she first visualizes the final product. Then the architect completes drawings and takes the necessary steps to create the design in a model. In hair design, the stylist first envisions changes in texture, form, and direction, and then creatively plans the end result.

**Work at the plan.** Once inspired, you will need to decide which tools and techniques are needed to achieve your design. Organize your thoughts so that the tools and products needed are available and ready for use. When working out the details and planning of a design, practice your technique and intended plan on a mannequin first. There is always the chance that your original concept will turn into something entirely different as you work through your design concept. There are no failures if the experience is a lesson learned. If you are open to change, the creative process will be exciting and satisfying.

**Try and try again.** As a designer, you will need to develop a visual understanding of which hairstyles work best on different face shapes and body types. It takes time and experience to train your eye to recognize the best design decision. Along with learning through study of the chapters in this text, it is best to practice over and over until you gain a working knowledge of the process. Don't get frustrated. The more you practice, the better you will become. All good stylists have made a significant number of design mistakes in the past—great stylists learn and grow from each experience. Having a strong design foundation will help make you a great stylist. Once you have these skills, your creative juices will kick in and you can move beyond the basics.

**Take calculated risks.** Having a strong foundation in technique along with practicing personal skills will allow you to take calculated risks. It is important in this field to take those risks and build your creativity. Often stylists limit positive risks and confine themselves to their current comfort zone. Sometimes comfort zones can translate into “dated and uninspiring.” Always explore new possibilities and customize your design to each client's individual needs and lifestyle. Great hairstylists find inspiration everywhere by keeping an eye out for what is new in the beauty industry and by dedicating themselves to their continuing education. You can keep growing by having your eyes and mind always open to learning.

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

**LO2** List the five elements of hair design and how they relate to hairstyling.



**figure 14-2**  
Updated version of soft beauty

## Define the Elements of Hair Design

To begin to understand the creative process involved in hairstyling, it is critical to learn the five basic elements of three-dimensional design. These elements are line, form, space, design texture, and color.



**figure 14-3**  
Horizontal lines create width in a hairstyle.



**figure 14-4**  
Vertical lines in a hairstyle



Photography by Tom Carson. Hair by Mike Pavlick, Jen Roskey, Holly Brown, & Jen Snyder for Ladies & Gentlemen Salon & Spa, Mentor, OH. Makeup by Amy Hoegler.

**figure 14-5**  
Diagonal lines can create interest in a hairstyle.



Photography by Tom Carson. Hair by Sandra Cairr for Sheer Professionals, Wooster, OH.

**figure 14-6**  
Curved lines can soften a hairstyle.



Photography by Tom Carson. Hair by Randy Currie for Currie Hair, Skin and Nails, Glen Mills, PA. Make up by Jessica Moss.

**figure 14-7**  
Wave

## Line

Line defines form and space. The presence of one line nearly always means that there are others involved. Lines create the shape, design, and movement of a hairstyle. Horizontal, vertical, diagonal, and curved lines can all interrelate and create illusions. The eye follows the lines in a design. They can be straight or curved. Lines are impactful in styling, but they also are obvious in haircutting and haircoloring. If understood correctly, they can effectively be used to promote the focal point of a style. There are four basic types of lines:

- **Horizontal lines** create width in hair design. They extend in the same direction and maintain a constant distance apart and are parallel from the floor and relative to the horizon (**figure 14-3**).
- **Vertical lines** create length and height in hair design. They make a hairstyle appear longer and narrower as the eye follows the lines up and down (**figure 14-4**).
- **Diagonal lines** are positioned between horizontal and vertical lines. They are often used to emphasize or minimize facial features. Diagonal lines are also used to create interest in hair design (**figure 14-5**).
- **Curved lines**, lines moving in a circular or semi-circular direction, soften a design. They can be large or small, a full circle, or just part of a circle (**figure 14-6**). Curved lines may move in a clockwise or counter-clockwise direction to create the illusion of movement. They can be placed horizontally, vertically, or diagonally. Curved lines repeating in opposite directions create a wave (**figure 14-7**).

### Designing with Lines

Hairstyles are created by the types of line, direction, or combination you choose. The overall look of the hair design can be established through various line placements.

- **Single lines** are used in the one-length hairstyle. These hairstyles are best for clients requiring the lowest maintenance when styling their hair (**figure 14-8**).



Courtesy of Scruples Professional Salon Products, Inc.

**figure 14-8**  
Single-line hairstyle



Photography by Tom Carson. Hair by Lauren Thompson for Kenneth Shuler School of Cosmetology.

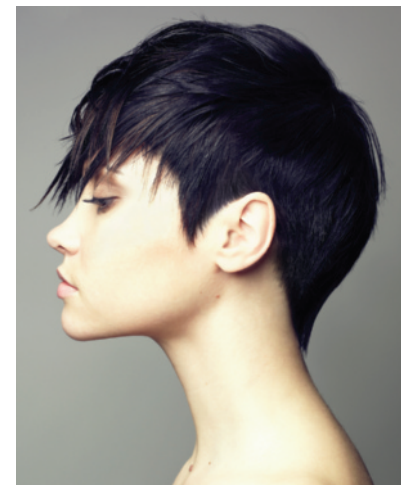
**figure 14-9**  
Repeating lines in a hairstyle



Photography by Tom Carson. Hair by Ashley Atwell for Savvy Salon & Spa.

**figure 14-10**  
Contrasting lines

- **Parallel lines** are repeating lines in a hairstyle. The lines can be straight or curved. The repetition of lines creates more interest in the design. Crimping hair or crinkle-wave is an example of a style using curved, parallel lines (figure 14-9).
- **Contrasting lines** are horizontal and vertical lines that meet at a 90-degree angle. These lines create a hard edge. Contrasting lines in a design usually create distinct looks and work best for clients able to carry off a strong style (figure 14-10).
- **Transitional lines** are usually curved lines that are used to blend and soften horizontal or vertical lines. These lines are used frequently when texturizing a haircut along with hair color placement and color blending (figure 14-11).
- **Directional lines** are lines with a definite forward or backward movement.



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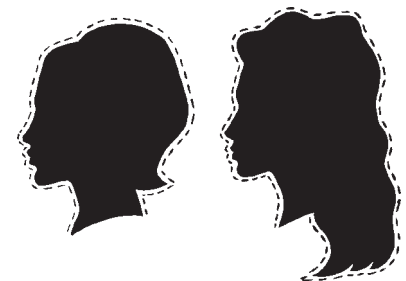
**figure 14-11**  
Transitional lines

## Form

**Form** is the mass or general outline of a hairstyle. It is three-dimensional and has length, width, and depth. Form may also be referred to as volume. Solid, smoother forms with minimal texture most often give a slimming appearance to the outline of the style, where more textured forms can add weight. The hair form should be in proportion to the shape of the head and face, the length and width of the neck, and the shoulder line (figure 14-12).

## Space

**Space** is the area surrounding the form or the area the hairstyle occupies. We are more aware of the (positive) form than the (negative) spaces. In hair design, with every movement the relationship of the form and space changes. A hairstylist must keep every angle in mind—not only of the forms being created, but of the spaces surrounding the forms as well. The space may contain curls, curves, waves, straight hair, or any combination.



**figure 14-12**  
The outline of the hairstyle is the form.



**figure 14-13**  
Straight hair



**figure 14-14**  
Wavy hair



**figure 14-15**  
Very curly hair

© michaeljung/Shutterstock.com



**figure 14-16**  
Wave patterns can be altered temporarily.

Photography by Tom Carson. Hair by Robin Cook for Tangies Salon, Wichita Falls, TX.



**figure 14-17**  
Finger waves and curls

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## Design Texture

**Design texture** refers to the directional wave patterns or illusion of motion in the hair. The design texture must be taken into consideration when creating a style for your client. All hair, whether straight, wavy, curly, or excessively curly has a unique directional pattern and its own movement. For example, straight hair reflects light better than other patterns; it also reflects the most light when it is cut to a single length (**figure 14-13**). Wavy hair can be combed directionally to create horizontal lines (**figure 14-14**). Curly hair is more coiled and often grows more compact together. Curly hair will reflect less light and can create a larger form than straight or wavy hair (**figure 14-15**).

### **Creating Design Texture with Styling Tools**

Texture can be created temporarily with the use of heat and/or wet styling techniques. Curling irons, hot rollers, or even flat irons can be used to create a wave or curl. Curly hair can be straightened using a flat brush, round brush, and the heat of a blow dryer or flat iron (**figure 14-16**).

Crimping irons are used to create interesting and unusual wave patterns, like zigzags. Hair can also be wet-set with rollers, wrapped with bobby pins or pincurled to create curls and waves. Finger waves, braids, and locs are other ways of creating temporary textured pattern changes (**figures 14-17** and **14-18**). You will learn more about styling techniques in subsequent chapters.

### **Changing Design Texture with Chemicals**

Chemically infused services that make changes in the natural texture, curl, or wave pattern in the hair are considered permanent and will never revert back to the original pattern. (**figure 14-19**). As the hair grows long enough to alter the texture or pattern, a re-touch chemical process will need to be done on the new growth to make the design pattern uniform. Curly hair can be straightened with relaxers, and straight hair can be curled with permanent waves.

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© Valua Vitally/Shutterstock.com



Photography by Tom Carson. Hair by Marissa Bender for The Ohio Academy Paul Mitchell Partner School, Columbus, OH.

**figure 14-18**  
Fine braids create temporary waves.



Photography by Tom Carson. Hair by Kim Lane for Ladies & Gentlemen Salon & Spa, Mentor, OH. Makeup by Jody Keeney.

**figure 14-19**  
Chemically altered hairstyle



Photography by Tom Carson. Hair by Sheer Professionals, Wooster, OH

**figure 14-20**  
Straight wave patterns are flattering on a round face.

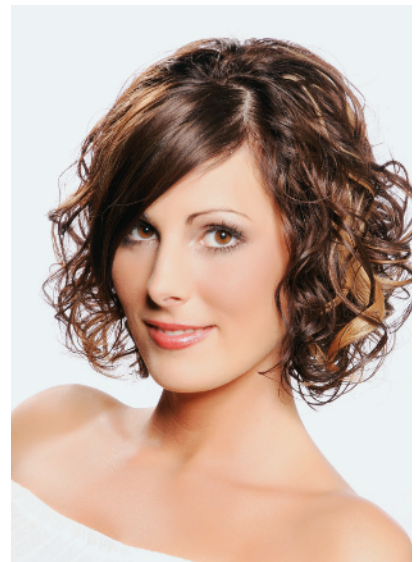
Keratin based chemical treatments used for smoothing or straightening the hair are also available in today's market. This process, however, is not completely permanent. Depending on the manufacturer, strength, timing, and application, the product results last 120 days on average. These techniques are covered in detail in Chapter 20, Chemical Texture Services.

### **Tips for Designing with Directional Wave Patterns**

- Use creative discretion when using multiple directional wave pattern combinations together in one design. This design is ideal for a client who wants to achieve a trendy multi-textured look with volume and unconstructed lines; however, may be less appropriate for more conservative professionals who wish for a smoother finished design.
- Smooth patterns accent the face and are particularly useful when you wish to narrow a round head shape (**figure 14-20**).
- Curly patterns take attention away from the face and can be used to soften square or rectangular features (**figure 14-21**).

## **Haircolor**

Haircolor plays an important role in hair design, both visually and psychologically. It can be used to help define texture and line in a design. Haircolor can work to your advantage in many ways, from covering gray to changing the all-over color of a client's hair. Color can make all or part of the design appear larger or smaller by adding or subtracting volume. Depending on placement, color can accent or de-emphasize a particular part of a style or client feature. Color is also known to have a positive impact on one's mood and or attitude, if done well. In Chapter 21, Haircoloring, you will learn more about enhancing hair design by using haircolor as an important element.



**figure 14-21**  
Curly wave patterns soften angular faces.

Photography by Tom Carson. Hair by Felicia Gonzales. Makeup by Cassie LaMountain for Attitudes A Salon, Toledo, OH.





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**figure 14-22**  
Light colors appear closer to the surface.



© Baltiskars/Shutterstock.com

**figure 14-23**  
Creating dimension with color



Photography by Tom Carson. Hair by Randy Currie. Makeup by Jess Moss for Currie Hair, Skin & Nail Salon, Glen Mills, PA.

**figure 14-24**  
Contrasting color accents the line.

### ***Dimension with Color***

The look of the hair design can change depending on the chosen colors, along with the pattern and placement. Light and warm colors create the illusion of volume. Dark, cool colors recede or move in toward the head, creating the illusion of less volume. The illusion of dimension, or depth, is created when lighter and warmer colors alternate with those that are darker and cooler (**figures 14-22** and **14-23**).

### ***Lines with Color***

Color acts as an illusion and helps to create lines of attention. Because the eye is drawn to the lightest color present, you can use a light color to draw a line in a hairstyle in the direction you want the eye to travel, as with highlights around the fringe or facial area. A single line of color, or a series of repeated lines of color, can create a bold, dramatic accent or work to enhance blunt lines around the perimeter of a style (**figure 14-24**).

### ***How Color Selection Can Influence a Design***

When choosing a color, it is important to map out and understand your design plan. Create a visual plan for placement and patterns of your color choices. With the colors selected to include in the design, consider how they weigh with the other variables. Consult with your client about their color objectives and/or what look or impact he or she is trying to achieve. For instance, if a client has a gold tone to her skin, warm haircolors are more flattering than cool haircolors. For a more conservative or natural look when using two or more colors, choose colors with similar tones within two levels of each other. When using high contrast colors in most salon situations, you should use one color sparingly. A strong contrast can create an attention-grabbing look and should only be used on clients who are trendy and can carry off a bold look (**figure 14-25**). These are all important factors when considering color and will give you more leverage to more predictable results.

You will learn more about haircolor and the proper tools for color selection in Chapter 21, Haircoloring.

**figure 14-25**  
Strong color contrast



Photography by Tom Carson. Hair by Lacye Geitgey for Sheer Professionals Salon & Spa.

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

- LO 3** Explain the five principles of hair design and recognize their specific contribution to a hairstyle.

# Understand the Principles of Hair Design

Five important principles in art and design—proportion, balance, rhythm, emphasis, and harmony—are also the basis of hair design. The better you understand these principles, the more confident you will feel about creating styles that are pleasing to the eye.

## Proportion

**Proportion** is the comparative relationship of one thing to another. For example, a 60-inch television set might be considered out of proportion or scale in a very small bedroom. Understanding facial and head proportion is important. A person with a very small chin and a very wide forehead might be said to have a head shape that is not in proportion. A well-chosen hairstyle could create the illusion of better proportion for such a client.

### Body Proportion

It is essential when designing a hairstyle that you take into account the client's body shape and size. As a cosmetologist, you will have the opportunity to assist in developing the total image of a client. It is important to gain a brief understanding of body proportion to create styles that best fit each individual client.

Challenges in body proportion become more obvious if the hair form is too small or too large. Though there are subtle differences between individuals, there is a fairly standard range of proportion between the head and the body. The measurement of the head is the distance from the top of the head to the chin. This unit of measurement is most often used to establish the proportions of the entire body. A general guide for classic proportion is that the hair should not be wider than the center of the shoulders, regardless of the body structure. Keep in mind that the best hairstyles are those that create harmony between the client's height and weight. Cropped to above shoulder-length styles with gentle wave patterns are usually best for shorter smaller frames, while taller fuller proportions should aim for a medium-length style, with softer curves. When choosing a style for a woman with large hips or broad shoulders, for instance, you would normally create a style with more volume (figure 14-26). But the same large hairstyle would appear out of proportion on a petite woman (figure 14-27).

## Balance

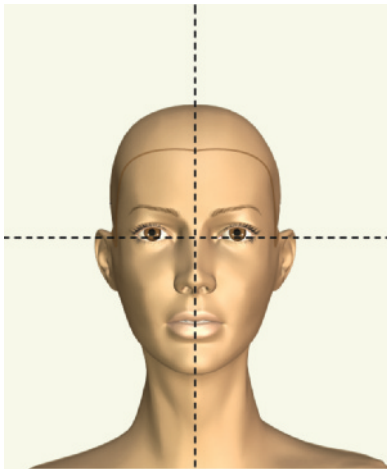
**Balance** is establishing equal or appropriate proportions to create symmetry. In hairstyling, it can be the proportion of height to width.



**figure 14-26**  
A large hairstyle balances a large body structure.



**figure 14-27**  
A large hairstyle makes a petite woman look smaller.



**figure 14-28**  
Measuring symmetry of the head



**figure 14-29**  
Both sides equidistant from center



**figure 14-30**  
Symmetry with different shapes,  
same volume

Balance can be symmetrical or asymmetrical. Often when you are dissatisfied with a finished hair design, it is because the style is out of balance.

To measure symmetry, divide the face into four equal parts. The lines cross at the central axis, the reference point for judging the balance of the hair design. You can then decide if the hairstyle looks pleasing to the eye and is in correct balance (**figure 14-28**).

**Symmetrical balance** (sih-MET-rih-kal BAL-antz) occurs when an imaginary line is drawn through the center of the face and the two resulting halves form a mirror image of one another. Both sides of the hairstyle are the same distance from the center, the same length, and have the same volume when viewed from the front (**figures 14-29** and **14-30**).

**Asymmetrical balance** (A-sym-et-ri-cal BAL-antz) is established when the two imaginary halves of a hairstyle have an equal visual weight, but are positioned unevenly. Opposite sides of the hairstyle are different lengths or have a different volume. Asymmetry can be horizontal or diagonal (**figures 14-31** and **14-32**).

## Rhythm

**Rhythm** is a regular pulsation or recurrent pattern of movement in a design. In music or dance, rhythm can be fast or slow. In hair design, a fast rhythm moves quickly; tight curls are an example. A slow rhythm can be seen in larger shapes or long waves (**figures 14-33** and **14-34**).

## Emphasis

The **emphasis**, also known as *focus*, in a design is what draws the eye first, before it travels to the rest of the design. A hairstyle may be well balanced, with good rhythm and harmony, and yet still be boring. Create interest with an area of emphasis or focus by using the following:

- Wave patterns (**figure 14-35**)
- Color (**figure 14-36**)



**figure 14-31**  
Horizontal asymmetry

Photography by Tom Carson. Hair by Carmen Cutrona for Carmen Carmen Salon e' Spa, Charlotte, NC.



**figure 14-32**  
Diagonal asymmetry

Photography by Tom Carson. Hair by Alishia West Steigerwald for The Ohio Academy Paul Mitchell Partner School, Twinsburg, OH.

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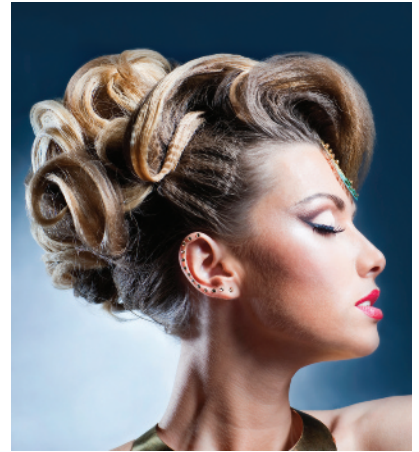
**figure 14-33**  
Fast rhythm

© javi\_indy/Shutterstock.com



**figure 14-34**  
Slow rhythm

Photography by Tom Carson. Hair by Pat Helmandollar. Makeup by Ashley Brown for Savvy Salon & Spa, Cornelius, NC.



**figure 14-35**  
Creating emphasis with various wave patterns

© Razoom Game/Shutterstock.com

- Change in form (**figure 14-37**)
- Ornamentation (**figure 14-38**)

Choose an area of the head or face that you want to emphasize. Keep the design simple so that it is easy for the eye to follow from the point of emphasis through to the rest of the style. You can have multiple points of emphasis as long as you do not use too many and as long as they are decreasing in size and importance. Remember, less is more.

## Harmony

**Harmony** is the creation of unity in a design and is the most important of the art principles. Harmony holds all the elements of the design together. When a hairstyle is harmonious it has the following elements:

- A form with interesting lines
- A pleasing color or combination of colors and textures
- A balance and rhythm that together strengthen the design



**figure 14-36**  
Creating emphasis with color

Photography by Tom Carson. Hair by Glynn Jones for Glynn Jones Salon, Alexandria, VA. Makeup by Christopher Wilson.



**figure 14-37**  
Creating emphasis with form and texture changes

© Vita Khorzhevskaya/Shutterstock.com



**figure 14-38**  
Ornament as focal point

© freya-photographer/Shutterstock.com

A harmonious design is never too busy and it is in proportion to the client's facial and body structure. A successful harmonious design includes an area of emphasis from which the eyes move to the rest of the style.

The principles of design may be used in modern hairstyling to guide you as you decide how best to achieve a beautiful appearance for your client. The best results are obtained when each of your client's facial features and profile is properly analyzed for its strengths and weaknesses. Your job is to accentuate a client's best features and to downplay features that do not add to the person's appearance. Every hairstyle you create for every client should be properly proportioned to body type and correctly balanced to the person's head, length of neck, and facial features. The hairstyle should attractively frame the client's face. An artistic and suitable hairstyle will take into account physical characteristics such as the following:

- Shape of the head, including the front view (face shape), profile, and back view
- Length of neck
- Facial features (perfect as well as imperfect features)
- Body shape and posture

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Keyword: *FutureCosPro*

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

**LO4** Understand the influence of hair type and texture on design.

## Recognize the Influence of Hair Type and Texture on Hairstyle

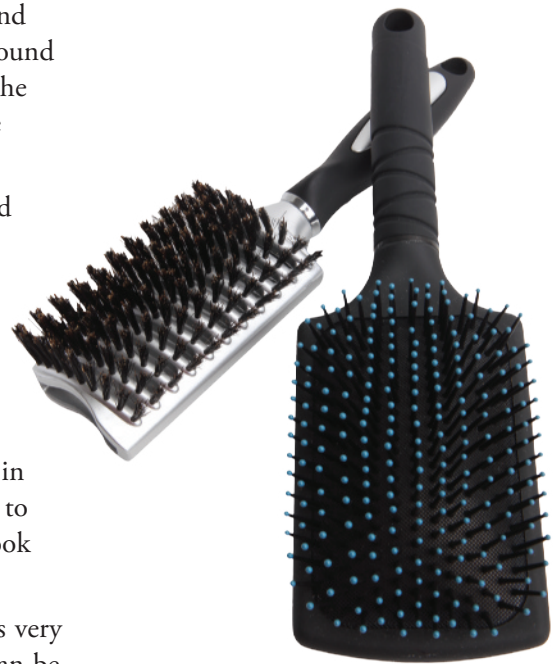
Your client's hair type is a major consideration in the selection of a hairstyle. Hair type is categorized by two defining characteristics: directional patterns and hair texture.

All hair has natural directional patterns, such as waves that must be taken into consideration when designing a style. These patterns are straight, wavy, curly, and extremely curly. Hair texture, density, and the relationship between the two are also important factors in choosing a style. The basic hair textures are: fine, medium, and coarse. Hair density, or hair per square inch, ranges from very thin to very thick.

Keep in mind the following guidelines for different types of hair:

- **Straight, fine hair.** This combination usually hugs the head shape due to the lack of body or volume, and marginal elasticity. The silhouette is small and narrow. If this is not appropriate for the client based on the facial features or body structure, think about what styling aids or chemical services can be recommended to achieve the most flattering style. Left natural, this hair type may not support many styling options.

- **Straight, medium hair.** This type of hair offers more versatility in styling. It responds well to blow drying with various sized brushes and has a good amount of movement. It will also respond well to rollers and thermal styling.
- **Straight, coarse hair.** This hair is hard to curl and carries more volume than the previous two types. It casts a slightly wider silhouette and responds well to thermal styling with flat tools. Take note that round brushing may increase the unwanted volume in this hair type. The hair is still quite resistant with a more compact cuticle, therefore chemical services may take a little longer to process.
- **Wavy, fine hair.** This type of hair can appear fuller when diffused with heat and the appropriate haircut and style. The cuticle is a bit more raised than straighter hair types, so subsequently may be prone to minimal frizz and may be considered a bit fragile. With layering, it can look fuller, and respond well to blow drying and chemical services appropriate for smoothing and straightening.
- **Wavy, medium hair.** This type of hair offers the most versatility in styling as it has the most uniformity of pattern. It responds well to heat and is easily diffused when dried from its natural state to look curly, or be easily straightened by blow drying.
- **Wavy, coarse hair.** This hair type can produce a silhouette that is very voluminous if it is not shaped properly. Although blow drying can be effective with this hair type, the process is often much easier for the stylist than for the client. Clients with this hair often feel that their hair is too wavy when straight, and not curly enough for a curly style. A soft perm could easily bring the client to a wash-and-wear curly style. A chemical relaxer or keratin-based chemical treatment used for smoothing or straightening may be a good alternative if the client prefers a straighter look. Perhaps simply removing some weight from the interior with texture shears would be a great option.
- **Curly, fine hair.** When this hair type is worn long, it often separates, revealing the client's scalp unless the hair is very dense. This hair type responds well to mild relaxers, keratin-based chemical treatments used for smoothing/straightening, and color services. Blow drying the hair straight may require a bit more attention, as it sometimes tends to tangle easily. Using a thermal protecting detangle product before blow drying could alleviate some of the work.
- **Curly, medium hair.** This hair type creates a silhouette with subliminal volume. When left natural, this type of hair gives a soft, romantic look. The silhouette should be in proportion to the client's body shape and not overwhelm it. When shaping the hair, keep in mind where the weight line of the haircut will fall. This hair responds well to relaxers, keratin-based chemical treatment, and color.
- **Curly, coarse hair.** This hair type usually represents a mixture of coiled to extremely coiled hair strands. It is usually very compacted and offers little to no movement. Because of its many twists and turns, this hair is prone to tangles and dryness. Products containing moisture should



be a focus when servicing clients with this hair type. Remember while cutting this hair type that the hair will shrink considerably when dry, making it appear much shorter; therefore it is suggested to cut dry.

- **Very curly, fine hair.** The most flattering shape for the client must be determined before you begin styling. For ease of styling, this hair type is generally best cut short. If the hair is long, the silhouette will be horizontally full and extremely voluminous. Chemical services and chemical smoothing services take well, but ensure that you follow all manufactures directions and recommended timing so that the hair's integrity is not compromised. Smoothing the hair using a blow dryer and thermal flat iron is also a great option. Remember to always use a protecting product when using any thermal appliance or tool.
- **Extremely curly, medium hair.** This silhouette can promote horizontal lines of volume, as it tends to widen as it grows longer because of the amount of curls. Chemical relaxers and chemical smoothers work very well to make the shape narrower. Pressing and thermal straighteners are also good options. If the hair is left in its natural state, cropping it close to the head in a flattering shape is great for ease of styling and low maintenance. This hair type offers versatility of styles that incorporate twists and braids, keeping the hair moisturized during styling for healthy looking results!
- **Extremely curly, coarse hair.** This silhouette will be extremely wide. Chemical relaxing is often recommended to make it more manageable and offer additional styling options. This hair type often appears quite dense and offers limited flexibility. If left in its natural state without chemicals, this hair type responds well to short, cropped layers along with braided, loc, or twisted styles which make the silhouette look more narrow while defining the curl pattern.

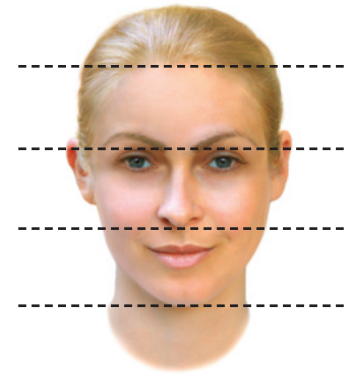
*After reading the next few sections, you will be able to:*

- LO 5** Identify the seven different facial shapes and design a beneficial hairstyle for each.

## Create Harmony between Hairstyle and Facial Structure

Perhaps one of the most challenging opportunities you will face as a stylist is speaking to your client about styles that will best accent their facial shape. Not every look that a client wants will work with their given facial shape. A client's facial shape is determined by the position and prominence of the facial bones. A good way to determine facial shape and to have the client understand what is possible is to pull all of the client's hair

completely off the face using a towel or hair band to better observe just the client's face. There are seven basic facial shapes: oval, round, square, triangle (pear-shaped), oblong, diamond, and inverted triangle (heart-shaped). To recognize each facial shape and to be able to style the hair in the most flattering design with that facial shape in mind, you should be acquainted with the characteristics of each. Remember, when designing a style for your client's facial type, you generally are trying to create the illusion of an oval shaped face. Incorporate this process into your consultation by sharing this information with the client and show him or her pictures of hairstyles that are best suited for each shape and also share reasons why certain facial shapes do not do well with some styles. To determine a facial shape, divide the face into three zones: forehead to eyebrows, eyebrows to end of nose, and end of nose to bottom of chin.



**figure 14-39**  
Ideal facial proportions

## Oval Facial Type

The contour and proportions of the oval face shape form the basis and ideals for evaluating and modifying all other facial types (**figure 14-39**).

**Facial contour:** The oval face is about one and a half times longer than its width across the brow. The forehead is slightly wider than the chin (**figure 14-40**). It visibly has no areas that dominate the others. A person with an oval face can wear any hairstyle unless there are other considerations, such as eyeglasses, length and shape of nose, or profile. (See the Special Considerations section later in this chapter.)



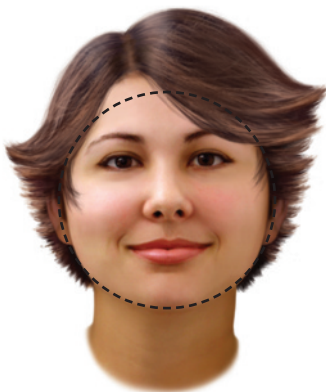
**figure 14-40**  
The oval face shape is considered ideal and works with any hairstyle.

## Round Facial Type

**Facial contour:** Round hairline and round chin line; wide face.

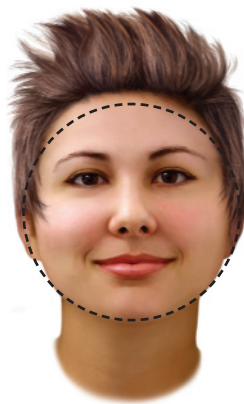
**Objective:** To create the illusion of length to the face, since this will make the face appear slimmer.

**Styling choice:** A hairstyle that has height or volume on top and closeness or no volume at the sides (**figures 14-41a** and **b**).



**figure 14-41a**

The round face shape is widest at the center of the face. A style like this one accentuates the width at the center of the face, so it is not a good choice.



**figure 14-41b**

This style helps the round face shape appear longer and more oval by using additional volume at the top of the head and decreasing volume at the temple.



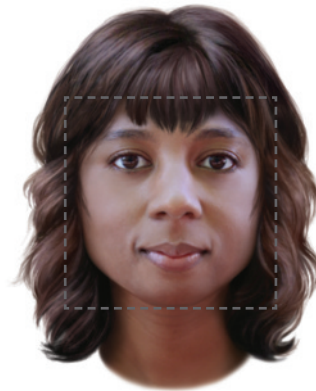


## WEB RESOURCES

Thanks to the wonders of modern computer technology, we can take a facial image and try many hairstyles or haircolors with just a click of a mouse. This is a great exercise for training your eye by seeing the effect of many different styles on the same face. Have fun and be creative—it is only cyber hair! Check out [dailymakeover.com](http://dailymakeover.com) for free virtual makeovers.



**figure 14-42a**  
The square face shape is accentuated with this hairstyle because the style has little volume and does not help to soften the squared edges of the face shape.



**figure 14-42b**  
With its soft waves, close-to-the-head bangs, and curls at the chin, this hairstyle has volume at the temple area. It is very flattering for the square face shape.

## Square Facial Type

**Facial contour:** Wide at the temples, narrow at the middle third of the face, and squared off at the jaw.

**Objective:** To offset or round out the square features.

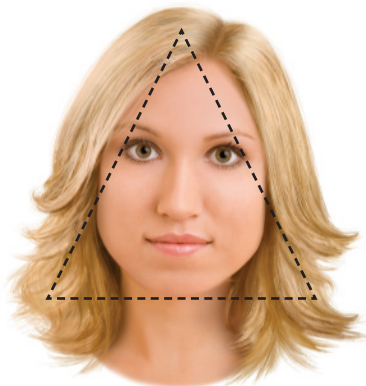
**Styling choice:** Soften the hair around the temples and jaw by bringing the shape or silhouette close to the head form. Create volume in the area between the temples and jaw by adding width around the ear area (**figures 14-42a and b**).

## Triangular (Pear-Shaped) Facial Type

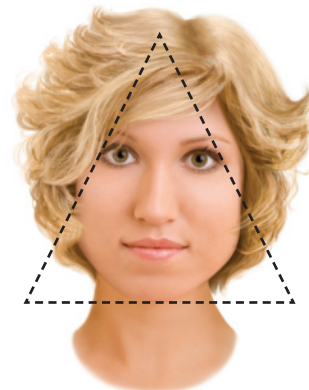
**Facial contour:** Narrow forehead, wide jaw and chin line.

**Objective:** To create the illusion of width in the forehead.

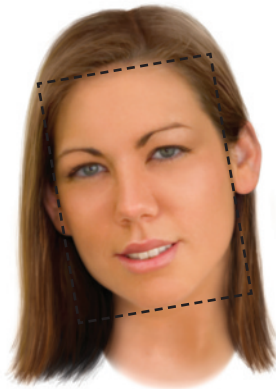
**Styling choice:** A hairstyle that has volume at the temples and some height at the top. You can disguise the narrowness of the forehead with a soft bang or fringe (**figures 14-43a and b**).



**figure 14-43a**  
This style—long, flat-on-top, and curly length—does nothing to soften the angles of a triangular face.



**figure 14-43b**  
A much more flattering look for the triangular face shape. This style adds fullness to the top half of the head balancing the chin area and making the overall look more proportionate.



**figure 14-44a**  
With no width at the center of the hairstyle, the oblong face shape is quite obvious.



**figure 14-44b**  
Adding volume to the temple and side areas creates the appearance of width and balance for this oblong face shape.

## Oblong Facial Type

**Facial contour:** Long, narrow face with hollow cheeks.

**Objective:** To make the face appear shorter and wider.

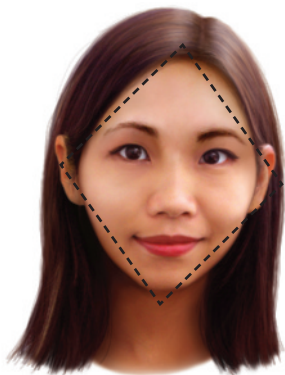
**Styling choice:** Keep the hair fairly close to the top of the head. Add volume on the sides to create the illusion of width. The hair should not be too long, as this will elongate the oblong shape of the face. Chin-length styles are most effective for this facial type (**figures 14-44a and b**).

## Diamond Facial Type

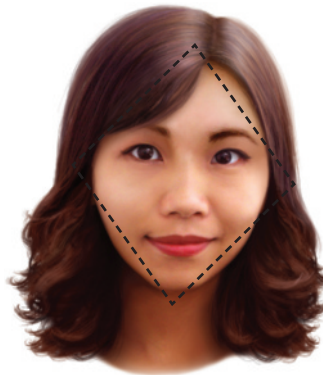
**Facial contour:** Narrow forehead, extreme width through the cheekbones, and narrow chin.

**Objective:** To reduce the width across the cheekbone line.

**Styling choice:** Increase the fullness across the jaw line and forehead while keeping the hair close to the head at the cheekbone line. Avoid hairstyles that lift away from the cheeks or move back from the hairline on the sides near the ear area (**figures 14-45a and b**).



**figure 14-45a**  
This hairstyle accentuates the diamond face shape by being close to the head and exposing the forehead, adding to the width of the face.



**figure 14-45b**  
To create the illusion of balance for a diamond face shape, keep the sides closer to the face and create volume at the top and chin area.

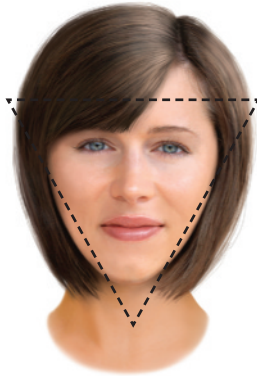


### ACTIVITY

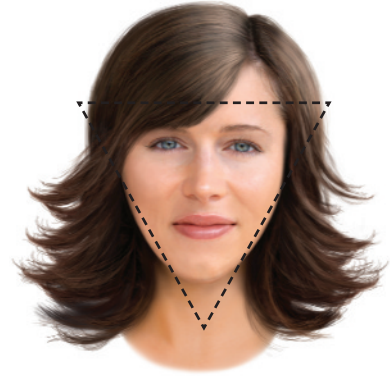
Partner up with a classmate. Using a standard tape measure, take turns measuring facial features.

1. Measure the forehead (across the forehead and above the eyebrows). Write down the number.
2. Using the middle of the ear as a guide, measure across the face from one ear to the other. Write down the number.
3. The last measurement should be from one side of the lower jaw bone to the other. Write down the number.

Check to see what proportions your measurements indicate and follow what you learned to determine your partner's facial shape and what hairstyle would work best on them. Discuss why this style would work best.



**figure 14-46a**  
The inverted triangle-shaped face, also called the heart-shaped face, is not flattered by a hairstyle whose lines mimic the face shape.



**figure 14-46b**  
The inverted triangle-shaped face looks best in a hairstyle that has curl and volume in the lower half of the face.

## Inverted Triangle (Heart-Shaped) Facial Type

**Facial contour:** Wide forehead and narrow chin line.

**Objective:** To decrease the width of the forehead and increase the width in the lower part of the face.

**Styling choice:** Style the hair close to the head with no volume. A bang or fringe is recommended. Gradually increase the width of the silhouette as you style the middle third of the shape in the cheekbone area and near the ears, and keep the silhouette at its widest at the jaw and neck area (figures 14-46a and b).

## Profiles

The **profile** is the outline of the face, head, or figure seen in a side view. There are three basic profiles: straight, convex, and concave.

The **straight profile** is considered the ideal. The face when viewed in profile is neither convex (curving outward) nor concave (curving inward); although even a straight profile has a very slight curvature. Generally, all hairstyles are flattering to the straight or ideal profile (figure 14-47).

The **convex profile** (kahn-VEKS PRO-fyl) has a receding forehead and chin. It calls for an arrangement of curls or bangs over the forehead. Keep the style close to the head at the nape and move hair forward in the chin area (figures 14-48 and 14-49).



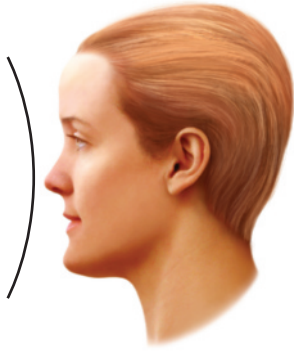
**figure 14-47**  
Straight profile



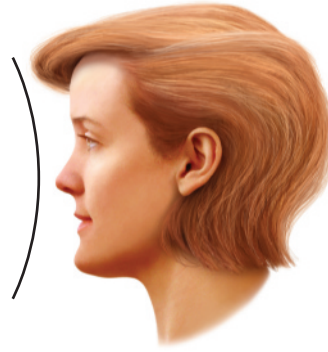
**figure 14-48**  
Convex profile



**figure 14-49**  
Styling for a convex profile



**figure 14-50**  
Concave profile



**figure 14-51**  
Styling for a concave profile

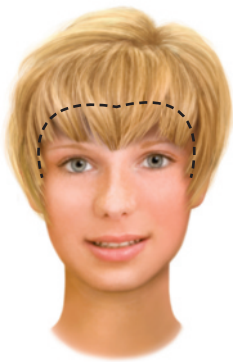
The **concave profile** (kahn-KAYV PRO-fyl) has a prominent forehead and chin, with other features receding inward. It should be accommodated by softly styling the hair at the nape with an upward movement. Do not build hair onto the forehead (**figures 14-50** and **14-51**).

## Special Considerations

An understanding of facial features and proportions will make it easier for you to analyze each client's face. You can then apply the design principles you have learned to help balance facial structural challenges. Dividing the face into three sections is one way to do this analysis.

### **Top Third of the Face**

- **Wide forehead:** Direct hair forward over the sides of the forehead (**figure 14-52**).
- **Narrow forehead:** Direct hair away from the face at the forehead. Lighter highlights may be used at the temples to create the illusion of width (**figure 14-53**).
- **Receding forehead:** Direct the bangs over the forehead with an outwardly directed volume (**figure 14-54**).
- **Large forehead:** Use bangs with little or no volume to cover the forehead (**figure 14-55**).



**figure 14-52**  
Wide forehead



**figure 14-53**  
Narrow forehead



**figure 14-54**  
Receding forehead



**figure 14-55**  
Large forehead



figure 14-56  
Close-set eyes



figure 14-57  
Wide-set eyes



figure 14-58  
Crooked nose

### Middle Third of the Face

- **Close-set eyes:** Usually found on long, narrow faces. Direct hair back and away from the face at the temples. A side movement from a diagonal back part with some height is advisable. A slight lightening of the hair at the corner of the eyes will give the illusion of width (figure 14-56).
- **Wide-set eyes:** Usually found on round or square faces. Use a higher half bang to create length in the face. This will give the face the illusion of being larger and will make the eyes appear more proportional. The hair should be slightly darker at the sides than the top (figure 14-57).
- **Crooked nose:** Asymmetrical, off-center styles are best, as they attract the eye away from the nose. Symmetrical styles will accentuate the fact that the face is not even (figure 14-58).
- **Wide, flat nose:** Draw the hair away from the face and use a center part to help elongate and narrow the nose (figure 14-59).
- **Long, narrow nose:** Stay away from styles that are tapered close to the head on the sides, with height on top. Middle parts or too much hair directed toward the face are also poor choices. These will only accentuate any long, narrow features on the face. Instead, select a style where the hair moves away from the face, creating the illusion of wider facial features (figure 14-60).
- **Small nose:** A small nose often gives a child-like look; therefore, it is best to design an age-appropriate hairstyle that would not be associated with children. Hair should be swept off the face, creating a line from nose to ear. The top hair should be moved off the forehead to give the illusion of length to the nose (figure 14-61).
- **Prominent nose:** To draw attention away from the nose, bring hair forward at the forehead with softness around the face (figure 14-62).

### Lower Third of the Face

- **Round jaw:** Use straight lines at the jaw line (figure 14-63).
- **Square jaw:** Use curved lines at the jaw line (figure 14-64).



figure 14-59  
Wide, flat nose



figure 14-60  
Long, narrow nose



figure 14-61  
Small nose



figure 14-62  
Prominent nose



figure 14-63  
Round jaw



figure 14-64  
Square jaw



figure 14-65  
Long jaw



figure 14-66  
Receding chin



figure 14-67  
Small chin



figure 14-68  
Large chin

- **Long jaw:** Hair should be full and fall below the jaw to direct attention away from it (figure 14-65).
- **Receding chin:** Hair should be directed forward in the chin area (figure 14-66).
- **Small chin:** Move the hair up and away from the face along the chin line (figure 14-67).
- **Large chin:** The hair should be either longer or shorter than the chin line so as to avoid drawing attention to the chin (figure 14-68).



figure 14-69  
Perfect oval

## Head Shape

Not all head shapes are round. It is important to evaluate the head shape before deciding on a hairstyle. Design the style with volume in areas that are flat or small while reducing the volume of the hair in areas that are large or prominent (figure 14-69).

## Styling for People Who Wear Glasses

Eyeglasses have become a fashion accessory and many people change their eyewear as often as their clothes. It is important for you to know whether your clients ever wear glasses so you can take that into account when designing the appropriate hairstyle. Keep in mind that when clients put on their glasses, the arms of the glasses (the part that rests on the ear) can push the hair at the ear and cause it to stick out.



figure 14-70  
Triangular part



figure 14-71  
Diagonal part in bangs



figure 14-72  
Curved part



figure 14-73  
Center part



figure 14-74  
Side part



figure 14-75  
Diagonal part



figure 14-76  
Zigzag part

If you are choosing a short haircut, you may want to reconsider the length of the hair around the ear, opting to either leave it a little longer or cut the hair above and around the ear. For styling purposes, choose a style in which there is enough hair covering the ear (fine hair may pop out at the ear), or direct the hair away from the face, so that the arms of the glasses are not an issue.

## Hair Partings

Hair partings can be the focal point of a hairstyle. Because the eye is drawn to a part, you must be careful in the placement. When possible, it is usually best to use a natural parting. You may, however, want to create a part according to your client's head shape or facial features, or for a desired hairstyle. It is often challenging to create a hairstyle working against the natural crown parting. For best results, you might try to incorporate the natural part into the finished style. The following are suggestions for hair partings that suit the various facial types.

### Partings for the Bang (Fringe)

The **bang area**, also known as *fringe area*, is the triangular section that begins at the apex, or high point of the head, and ends at the front corners. The bang is parted in three basic ways:

- A triangular parting is the basic parting for bang sections and gives a symmetrical balance to the features on the face (figure 14-70).
- A diagonal parting gives height to a round or square face and width to a long, thin face (figure 14-71).
- A curved part is used for a receding hairline or high forehead (figure 14-72).

### Style Partings

There are four other partings that can be used to highlight facial features:

- Center partings are classic. They are used for an oval face, but also give an oval illusion to wide and round faces. (figure 14-73).
- Side partings are used to direct hair across the top of the head. They help develop height on top and make thin hair appear fuller (figure 14-74).

- Diagonal back partings are used to create the illusion of width or height in a hairstyle (figure 14-75).
- Zigzag partings create a dramatic effect (figure 14-76).

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

**LO6** Explain two design considerations for men.

## Design for Men

All the design principles and elements you have just read about work for men's hairstyles as well as for women's. Men's styles have become more individualized since the early 1960s, when the Beatles hit the music and fashion scene and greatly revolutionized men's hairstyling. As trends continue, men's hairstyles are typically a bit longer, more tousled, and more disheveled than in past years. Men are also choosing layered texture for design and movement in their style. All hair lengths and forms such as spikes, mohawks, twists, and locs are now acceptable for men, giving them more choices than ever before (figure 14-77). Bald head options are also becoming more popular to promote a man's individual style.

As a professional, you should be able to recommend styles that are both flattering and appropriate for the client's lifestyle, career, and hair type. Men are concerned about their hair and grooming it properly, therefore you should also be able to suggest products that will work well with the style and be able to provide maintenance tips to use at home.

### Choosing Facial Hair Design

Mustaches, beards, and sideburns can be a great way for a male client to show his individual style. They can also be used to camouflage facial flaws. For example, if a man does not have a prominent chin when you look at his profile, a neatly trimmed full beard and mustache can be a good solution (figure 14-78). If a man has a wide face and full cheeks, a fairly close-trimmed or even faded beard and mustache would be very thinning to the overall appearance while also creating a more youthful and trendy look.

A man who is balding with closely trimmed hair could also look very good in a closely groomed beard and mustache. Sideburns, mustaches, and beard shapes are largely dictated by current trends and fashions. No matter what the trend is, it is important that the shapes appear well groomed and are flattering to the client. Facial hair can be groomed using a facial trimmer or a straight razor for closer more precise linings. It is suggested to always use a shaving cream product to ensure that the tool glides smoothly across the face, limiting the potential for skin punctures.



**figure 14-77**  
Twist style on naturally curly hair



**figure 14-78**  
Full beard and mustache with faded design line



## REVIEW QUESTIONS

- 1 What are possible sources a hair designer might use for inspiration?
- 2 List the five elements of hair design and give a brief definition of each.
- 3 List the five principles of hair design and describe one form that uses each principle.
- 4 What influence does hair type and texture have on hairstyle?
- 5 List and describe the seven facial shapes and explain how hair design can be used to highlight or camouflage facial features.
- 6 How do the elements and principles of hair design apply to men?

## 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 14 Quizzes!
- **Learn even more:** Look up in a dictionary or search the internet for the definitions of any additional terms you want to learn about.

## CHAPTER GLOSSARY

<b>asymmetrical balance</b> A-sym-et-ri-cal BAL-antz	p. 304	Is established when two imaginary halves of a hairstyle have an equal visual weight, but the two halves are positioned unevenly. Opposite sides of the hairstyle are different lengths or have a different volume. Asymmetry can be horizontal or diagonal.
<b>balance</b>	p. 303	Establishing equal or appropriate proportions to create symmetry. In hairstyling, it is the relationship of height to width.
<b>bang area</b>	p. 316	Also known as <i>fringe area</i> ; triangular section that begins at the apex, or high point of the head, and ends at the front corners.
<b>concave profile</b> kahn-KAYV PRO-fyl	p. 313	Curving inward; prominent forehead and chin, with other features receded inward.
<b>contrasting lines</b>	p. 299	Horizontal and vertical lines that meet at a 90-degree angle and create a hard edge.
<b>convex profile</b> kahn-VEKS PRO-fyl	p. 312	Curving outward; receding forehead and chin.
<b>curved lines</b>	p. 298	Lines moving in a circular or semi-circular direction; used to soften a design.

<b>design texture</b>	p. 300	Wave patterns that must be taken into consideration when designing a style.
<b>diagonal lines</b>	p. 298	Lines positioned between horizontal and vertical lines. They are often used to emphasize or minimize facial features.
<b>directional lines</b>	p. 299	Lines with a definite forward or backward movement.
<b>emphasis</b>	p. 304	Also known as <i>focus</i> ; the place in a hairstyle where the eye is drawn first before traveling to the rest of the design.
<b>form</b>	p. 299	The mass or general outline of a hairstyle. It is three-dimensional and has length, width, and depth.
<b>harmony</b>	p. 305	The creation of unity in a design; the most important of the art principles. Holds all the elements of the design together.
<b>horizontal lines</b>	p. 298	Lines parallel to the floor and relative to the horizon; create width in hair design.
<b>parallel lines</b>	p. 299	Repeating lines in a hairstyle; may be straight or curved.
<b>profile</b>	p. 312	Outline of the face, head, or figure seen in a side view.
<b>proportion</b>	p. 303	The comparative relationship of one thing to another; the harmonious relationship among parts or things.
<b>rhythm</b>	p. 304	A regular pulsation or recurrent pattern of movement in a design.
<b>single lines</b>	p. 298	A hairstyle with only one line, such as the one-length hairstyle.
<b>space</b>	p. 299	The area surrounding the form or the area the hairstyle occupies.
<b>straight profile</b>	p. 312	Neither convex nor concave; considered the ideal.
<b>symmetrical balance</b> Sym-et-ri-cal BAL-antz	p. 304	Two halves of a style; form a mirror image of one another.
<b>transitional lines</b>	p. 299	Usually curved lines that are used to blend and soften horizontal or vertical lines.
<b>vertical lines</b>	p. 298	Lines that are straight up and down; create length and height in hair design.