

Chapter 14: Principles of Hair Design

Cosmetologists should study and have a thorough understanding of hair design because **they will be better able to understand why a hairstyle will or will not work for a client, they will learn helpful guidelines to assist in creating a styling vision, and they will be able to create cuts and design that will camouflage unattractive features and emphasize attractive ones.**

Elements of Hair Design (p. 285-290)

The five elements of hair design are: line, form, space, texture, and color.

- **Line**-defines form and space
 - **Horizontal lines**- create width in a hair design; extend in the same direction and remain a constant distance apart
 - **Vertical lines**- create length and height in a hair design
 - **Diagonal lines**- positioned between horizontal and vertical; used to emphasize or minimize facial features; create interest
 - **Curved lines**- move in a circular or semi-circular direction; soften a design

Designing with Lines

- **Single lines**- an example is a one-length style; require low maintenance
 - **Parallel lines**- repeating lines in a hairstyle; creates interest; an example is a finger wave
 - **Contrasting lines**- horizontal and vertical lines that meet at 90 degree angle; creates a strong look
 - **Transitional lines**- curved lines used to blend or soften horizontal or vertical lines
 - **Directional lines**-lines with a definite forward or backward movement
- **Form**- the mass or general outline of a hairstyle; may also be called volume; form should be proportional to the shape of the head and face; simple forms are usually best and more pleasing to the eye
 - **Space**- the area surrounding a form or the area the hairstyle occupies; the space may contain curls, waves, curves, straight hair or any combination
 - **Design Texture**- refers to wave patterns that must be taken into consideration when designing a style

- **Crating design texture with styling tools-** texture can be temporarily created with the use of heat and/or wet styling techniques (curling irons, hot rollers, flat irons create texture)
- **Changing design texture with chemicals-** chemical patterns changes are considered permanent; last until new growth is long enough to alter the design
- **Tips for designing with wave patterns-** smooth patterns accentuate the face and are good for narrowing a round face; curly patterns take attention away from the face and are good for softening square or rectangular features
- **Haircolor-** can make all or part of a design seem larger or smaller; can help define texture and line; can ties design elements together
 - **Dimension with color-**light and dark colors create the illusion of volume; dark and cool colors move in toward the head creating the illusion of less volume; light and warm colors create the illusion of volume especially when alternated with dark and cool colors
 - **Lines with color-**use a light color to draw a line in the hairstyle in the direction you want the eye to travel
 - **Color selection-** be sure that the tone is compatible with the skin tone of the client; warm colors are more flattering than cool

PRINCIPLES OF HAIR DESIGN (p. 290-293)

The five important principles of hair design are: proportion, balance, rhythm, emphasis, and harmony.

- **Proportion-** comparative relationship of one thing to another
 - Body proportion-a general guide for classic proportion os that the hair should not be wider than the center of the shoulders, regardless of body structure
- **Balance-** establishing equal or appropriate proportions to create symmetry; balance can be symmetrical or asymmetrical
 - Symmetrical balance- occurs when an imaginary line is drawn through the center of the face and the two halves form a mirror image
 - Asymmetrical balcne- occurs when the two imaginary halves of a hairstyle have equal visual weight but are positioned unevenly

- **Rhythm**- the regular pulsation of recurrent pattern of movement in a design; ex: tight curls are a fast rhythm while long waves are a slow rhythm
- **Emphasis** (also known as focus)- what draws the eye first before it travels to the rest of the design
- **Harmony**- creating unity in a design; most important of the principles
 - A **harmonious design** has: a form with interesting lines, and balance and rhythm that strengthen the design

Influence of Hair Type on Hairstyle (p. 293-295)

Hair type is defined by two major characteristics: wave patterns and hair texture.

- **Fine, straight hair**- hugs the head; silhouette is small and narrow; left natural this hair type may not support many styling options
- **Straight, medium hair**- offers versatility; responds well to blowdrying with various sized brushes; good movement
- **Straight, coarse hair**-hard to curl; carries more volume than previous two; responds well to thermal styling; chemical services take longer to process
- **Wavy, fine hair**- can appear fuller with appropriate cut and style; can be fragile
- **Wavy, medium hair**- offers the most versatility in styling
- **Wavy, coarse hair**- can produce a very wide silhouette; may appear unruly
- **Curly, fine hair**- can separate and show scalp unless thick in density; responds well to mild relaxers and color services
- **Curly, medium hair**- wide silhouette, can have a soft, romantic look; responds well to relaxers and color
- **Coarse, curly hair**- needs heavy styling products to weigh it down; easy for it to overwhelm client; shrinks when dry, making it appear shorter
- **Very curly, fine hair**- best kept styled short; may be fragile
- **Extremely curly, medium hair**- silhouette can look very wide; chemical relaxers work well to narrow it; works well if cropped close to head in a flattering shape
- **Extremely curly, coarse hair**- silhouette is extremely wide; chemical relaxing is often recommended; often too thick to tie back in ponytail; short, cropped layers also narrow the silhouette

Creating Harmony between Hairstyle and Facial Structure (p. 295-302)

A client's facial shape is determined by the position and prominence of the facial bones. There are seven basic shapes: oval, round, square, triangle, oblong, diamond, and inverted triangle. When designing a style, you are trying to create the illusion of an oval face.

- **Oval face-** 1.5 times longer than its width across the brow; forehead slightly wider than the chin; can wear any hairstyle unless there are other considerations (glasses, profile, length of nose)



- **Round-** round hairline and round chin line; wide face; attempt to lengthen the face; choose a hairstyle that has height or volume on top and closeness at sides



- **Square-** wide at temples, narrow in middle third, squared off at jaw; attempt to round out the features; choose a hairstyle that softens hair around the temples and jaw by bringing the silhouette close to the head; add width around the ear area



- **Triangular (pear-shaped)**- narrow forehead, wide jaw and chin line; attempt to create the illusion of width in the forehead; choose a hairstyle with volume at the temples and some height at the top-you can disguise the narrowness of the forehead with bangs or fringe



- **Oblong**- long, narrow face with hollow cheeks; attempt to make the face appear shorter and wider; choose a hairstyle that keeps hair fairly close to the top of head to create the illusion of width; chin length styles are most effective



- **Diamond**- narrow forehead, extreme width through cheekbones, narrow chin; attempt to reduce the width across the cheekbone; choose a hairstyle that increases fullness across the jawline and forehead while keeping hair close to the head at the cheekbone line



- **Inverted Triangle (Heart-Shaped)**- wide forehead with narrow chin line; attempt to decrease width of forehead and increase width in lower part of the face; choose hairstyle that keeps hair close to the head with no volume increase width at cheekbone and make it widest at jawline

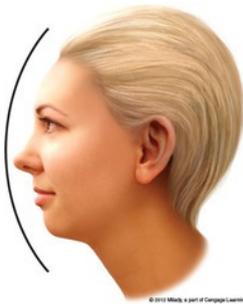


Profiles (p. 298-299)

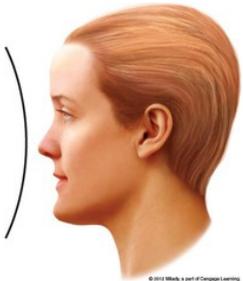
- **Profile**- the outline of the face, head, or figure seen in a side view. There are three basic profiles:
 - **Straight**- considered ideal; view is neither convex nor concave; generally all hairstyles are flattering to this profile



- **Convex**- receding forehead and chin; calls for curls or bangs over forehead; keep style close at the nape and move hair forward in the chin area



- **Concave**- prominent forehead and chin with other features receding inward; softly style hair at nape with an upward movement; do not build hair onto the forehead



SPECIAL CONSIDERATIONS (p. 299-302)

Top Third of the Face (p. 299)

- **Wide forehead-** direct hair forward over the sides of the forehead
- **Narrow forehead-** direct hair away from the face at the forehead; lighter highlights at the temple create the illusion of width
- **Receding forehead-** direct the bangs over the forehead with an outwardly directed volume
- **Large forehead-** use bangs with little or no volume to cover the forehead

Middle Third of the Face (p. 300)

- **Close-set eyes-** direct hair back and away from the face at the temples; a side movement from a diagonal back part with some height is advisable
- **Wide-set eyes-** use a higher half bang to create length in the face; hair should be slightly darker at the sides than the top
- **Crooked nose-** asymmetrical, off-center styles are best
- **Wide, flat nose-** draw hair away from the face; use a center part to elongate and narrow the nose
- **Long, narrow nose-** select style that moves hair away from the face, creating the illusion of wider facial features
- **Small nose-** hair swept off the face, creating a
- line from the nose to the ear; top hair should be moved off the forehead
- prominent nose- bring hair forward at the forehead with softness around the face

Lower Third of the Face (p. 301)

- **Round jaw-** use straight lines at the jaw line
- **Square jaw-** use curved lines at the jaw
- **Long jaw-** hair should be full and fall below the jaw
- **Receding chin-** hair should be directed forward toward the chin
- **Small chin-** move hair up and away from the face along the chin line
- **Large chin-** hair should either be longer or shorter than the chin

Head Shape (p. 301-302)

**It is important to evaluate the head shape before deciding on a hairstyle.*

Styling for People Who Wear Glasses

**Keep in mind that when clients put on glasses, the stems may push out the hair at the ear. You may want to leave the hair a little longer or cut it above and around the ear.*

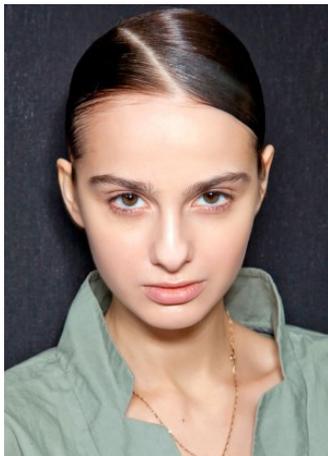
Hair Partings

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

- **Triangular-** basic parting for bang sections



- **Diagonal-** gives height to a round or square face and width to a long, thin face



- **Curved-** used for a receding hairline or high forehead



Four other partings used to highlight facial features:

- **Center-** classic; used for oval face but also to give an oval illusion to wide, round faces; avoid using on clients with prominent noses



- **Side-** help develop height on top; make thin hair appear fuller



- **Diagonal back-** create the illusion of width or height
- **Zigzag-** create dramatic effect



DESIGNING FOR MEN (p. 302)

**all the design principles and elements that work for women work for men's hairstyles as well*

Facial Hair

**largely influenced by fashion trends*

- Neatly trimmed, full beard and mustache can add prominence to a weak chin
- Neatly trimmed close beard and mustache thins wide face and full cheeks
- Balding man with closely trimmed hair can look good with closely trimmed beard and mustache