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AH35

AH35.1

AH35.2

AH35.3

AH35.4



More information See Unit G7 Advise and consult with clients

See appendices for Electricity at Work Regulations (EKU AH35.4)

EKU statement

AH35 4) Your responsibilities under the Electricity at Work Regulations

Web chapter **two**

Hair patterns and designs

Design patterns in hair: quick overview

Unit title

AH35 Design and create patterns in hair

This is a **optional** unit for barbering at level 3, it is made up of four main outcomes

Main outcomes

AH35.1 Maintain effective and safe methods of working when cutting patterns in hair

AH35.2 Plan and agree hair pattern designs with your client

AH35.3 Create patterns in hair

AH35.4 Provide aftercare advice

What do I need to do for AH35.1?

- Make sure that the client is adequately covered and protected
- Make sure that the clients skin is kept free of excess hair
- Make sure that your working position is comfortable and safe
- Keep the work area clean and tidy and that waste materials are disposed of properly
- Identify factors that influence the service prior to starting
- Work without causing risks to you or your client's health and safety
- Work efficiently and effectively

What do I need to do for AH35.2?

- Research, create and maintain a portfolio of patterns for your client
- Use visual aids in the selection of suitable patterns and designs
- Recommend suitable options for the client
- Confirm likely costs and timescales
- Seek confirmation of the desired look before starting

Keywords

Freehand cutting

A method of cutting without holding hair between the fingers or below or above a comb

Scissor over comb

A technique of cutting hair with scissors, using the back of the comb as a guide, especially when the hair is at a length that cannot be held between the fingers

Clipper over comb

A technique of cutting hair with electric clippers, using the back of the comb as a guide, especially on very short hair and hairline profiles

Fading

A cutting term that refers to the smooth blending of two different hair lengths within a haircut or alternatively as a tapering technique where very short hair is faded out to the perimeter skin; for example at the nape area where clipped hair lengths are blended down to a length of grade 1.

Inversed clippering

A way of holding the clippers to produce outlines necklines and detail within a design

Tramliner

A specialist clipper with a tapered, narrow blade for detailing designs on hair

'T' liner

A type of clipper with a different blade type to standard clippers, enabling closer cut outlines around ears, necklines and facial hair shapes

What do I need to do for AH35.3?

- Position the pattern stencil accurately
- Adapt and scale the design accordingly
- Combine cutting techniques to achieve the desired outcome
- Check and consult with the client throughout the process
- Take actions to resolve problems that arise
- Confirm the finished outcome with the client

What do I need to do for AH35.4?

- Give the client accurate, constructive advice on how they can maintain the look themselves

What aspects do I need to cover for AH35.1, AH35.2, AH35.3 and AH35.4?

- A variety of cutting tools and equipment
- A range of factors that influence or limit the choice of styling
- 3D pictorial patterns, symmetrical effects and repeated designs
- Different types of cutting techniques that are used to create the effects

What aspects do I need to know for AH35.1, AH35.2, AH35.3 and AH35.4?

- Your salon's requirements for preparation, timings and standards of service
- How to work safely, effectively and hygienically when cutting facial hair
- Basic design principles of scale and proportion
- Factors about the client that affect design choice, suitability and durability
- The ways of methodically cutting hair to achieve the desired effects in 2D and 3D
- How to correct commonly occurring problems that can occur during the cutting
- The aftercare advice and recommendations that you should give to clients

Introduction

Hair design and scalp tattooing both have their origins in tribal and ethnic cultures. The ranges of effects achievable are only limited by the imagination and the subject matter for this work is international.

Hair design in the UK has only *scratched the surface*; it has been used historically, to differentiate between different ethnic groups. More recently it became a radical, anarchic statement of youth culture in the punk rock era and latterly in the USA it can differentiate between mobs and gangs. Again the main driver for its popularity is music and if in that it persists, then there will be huge requirement for this type of work in the future.

To prove its validity and support for this on a global scale, it has an international seal of approval, as it is used within one of the eight test projects for the biannual WorldSkills competitions.

Information covered in this chapter

- The tools and equipment used during cutting
- The preparations that you should make prior to cutting patterns and designs in hair
- The factors that influence hair cutting decisions
- The basic principles of design e.g. scaling, proportion, two and three dimensions
- Cutting and styling hair techniques
- The aftercare advice that you should give clients

AH35.1

Maintain effective and safe methods of working when cutting patterns in hair

Much of the preparations of materials, tools and clients needed for this service are similar to that elsewhere in the book. If you are not familiar with this aspect of the service then see Chapter 15 in the book Unit G22 Monitor procedures to safely control work operations.

For specific information on the following topics, review the pages specified.

Tools and client preparation

See Chapter 6, Unit GB7 Design and create a range of facial shapes pp. 131–139.

Hygiene and sterilisation

See Chapter 6, Unit GB7 Design and create a range of facial shapes p.132 and pp. 138–139.

EKU **AH35** 3) Your salon's and legal requirements for disposal of sharps and waste materials

EKU **AH35** 7) Why it is important to protect clients from hair cuttings

EKU **AH35** 10) Why it is important to check for infestation and avoid cross-infection

EKU **AH35** 12) Methods of sterilisation used in barber shops

EKU **AH35** 13) Methods of working safely and hygienically and which minimise the risk of cross-infection and cross-infestation

EKU **AH35** 16) The importance of personal hygiene

EKU statement

AH35 1) Your salon's requirements for client preparation

AH35 6) The range of protective equipment that should be available for clients

AH35 11) Why it is important to keep your work area clean and tidy

EKU statement

AH35 9) The safety considerations which must be taken into account when cutting patterns in hair

Remember**Disposal of sharp items**

Used razor blades and similar items should be placed into a safe container ('sharps box'). See Chapter 5 Disposal of wastes and sharps.

EKU statement

AH35 8) How the position of your client and yourself can affect the desired outcome and reduce fatigue and the risk of injury

AH35 15) Why it is important to position your cutting tools for ease of use

EKU statement

AH35 14) The correct use and maintenance of cutting tools

Cutting techniques

See Unit GH16 Creatively cut hair using a combination of cutting techniques.

Working position, comfort and safety

See Unit GB7 Design and create a range of facial shapes pp. 131–132.

Working effectively and efficiently

See Unit GB7 Design and create a range of facial shapes p. 132.

EKU **AH35** 2) Your salon's expected service times for cutting patterns in hair

What is your salon policy for the use of razors and the disposal of sharp items?

See Unit GB8 Creatively cut hair using a combination of barbering techniques p. 108 and Unit GB7 Design and create a range of facial shapes p. 133.

EKU **AH35** 5) Any limitations placed on your use of razors by your local bye-laws and legislation




Cutting tools

Scissors

For more information on scissors, types and maintenance see Unit GH16 Creatively cut hair using a combination of techniques pp. 84–85 and Unit GB8 creatively barbering.

Clippers

See Unit GB7, p. 1 and Unit GB8, p. 117.

Clipper type	Blade profile	Uses
Standard clipper	 <p>WAHL (UK) LTD</p>	Standard width clippers are a general 'catch-all' piece of equipment. Available in mains or rechargeable power options, they will comfortably manage the cutting of large amounts of hair very quickly. They can be fitted with a variety of grade attachments and are essential to men's barbering.
T liner/outliner	 <p>COURTESY OF BABYLISS PRO</p>	'T' liners/outliners are a more specialised clipper that has a T shaped blade. The fixed blade extends beyond the width of the clipper body enabling them to be used around the ears or facial hair shapes; providing a closer, (yet safe) cut finish than that of standard clippers.
Tramliner	 <p>COURTESY OF BABYLISS PRO</p>	A tramliner is a specialist narrow blade clipper, designed for intricate lining and detailing of hair. These types of clipper enable you to cut free-form designs without inverse etching techniques that you would need to use with the other types of clipper.

Creating a portfolio of work and examples

Design ideas or themes have to start somewhere and you can find sources in all sorts of things. Patterns and textures can occur in anything and you can start a comprehensive portfolio from very small beginnings. At a basic level you would do well to start with the patterns or textures that appear in nature. Everything from snowflakes to snail shells, or ripples on water to cloud formations, have been catalysts that eventually become the basis of good design.

In hairdressing the basic shapes, patterns and designs have clear roots in tribal, ethnic and historical cultures. In the past (and still to the present day) hair dressings and adornment are associated with social grouping and within those groupings; the different levels of status by those wearing the different effects. You can look into the historical origins yourself as there is plenty of research material available on the internet.

From a design point of view there are three distinct modes of fashions and knowing which one to use with a client will depend upon personal image, preference and motivation. You must get a clear indication of what is suitable for your client during your consultation.

The three different mode lines are:

- classic or traditional
- current fashion
- futuristic or avant garde.

Classic or traditional work could be defined as timeless. That is to say that the effects are neither in nor out of fashion. Classic themes were created at a time when the basic design rules were first established. Classic work tends to be quite different from the other two groups of styles as it has the following distinct qualities:

- the effects tend to be quite simple in their design construction
- their simplicity tends to make them look good – as in the saying ‘less is more’
- the effects are durable and last well.

Current fashion trends are changing all the time. These fashions are different to classic styling in that they are of the moment. They often start on the catwalks of fashion shows of London, Paris and New York, or on stages in arenas around the world, worn by music artists. Current fashion and the drivers that support it can easily be researched and found, as they appear on TV and fill printed media (and waste bins) everyday.

Future (avant garde) fashions try to push the boundaries of what is acceptable and what can be worn. The clients that warm to these emerging fashions are going to be confident at the very least, but are more likely to be outrageously extrovert in their individual appearances. These people want exclusivity, they don't want to share their look with others. They are more than happy to carve out their own individual look.

EKU statement

AH35 21) Suitable sources of information and design ideas and how to access them

EKU statement

AH35 23) How to hold a discussion with a client and assist your client to reach an informed decision on a pattern

AH35 24) How to present information and recommendations on patterns clearly to clients

EKU statement

AH35 25) Basic principles of design, scale and proportion

AH35 26) How to scale designs up and down to suit different head shapes

AH35 35) Techniques for achieving accurate repeated and symmetrical patterns

AH35 36) How to adapt your cutting techniques to create two-dimensional (2D) and three-dimensional patterns (3D)

Try to show breadth and depth in your portfolio of work; try to cover aspects that address all sorts of design modes, as this will indicate to others that you have the ability to adapt to/in any situation.

Working with designs

In looking for material to add to your portfolio, you are more likely to find aspects or elements of images that you want to use within larger designs or images. It is unlikely that you will find complete, finished compositions of work to show clients and without these finished effects; you can't expect a warm, enthusiastic response from clients.

Very few people have the artistic ability to be able to visualise a photograph of a finished look, let alone an element of a design or a pattern upon them. You need to find ways of:

- making the design or pattern larger
- incorporating the design into a finished effect.

**Activity*****Developing a portfolio of ideas***

When you find a pattern or a design that you want to add to your portfolio, you need to keep the original image or source and create your artwork from it as the design that you will use as a visual aid with clients. This will become both the source for themes and ideas for the client as well a tool to prompt discussion about the work.

You should have two physical components to the work:

- 1** The first is the original research or source item – this could be in the form of a photograph, magazine cuttings, internet downloads or sketches. These original compositions could be on paper, textiles and packaging or on digital media. How you keep them for your portfolio is up to you, but you will need to show your themes to assessors as part of a 'story board' of ideas. (A story board is a creative narrative that is composed of ideas leading to a finished, physical result.)
- 2** The second is the composition of finished effects – for usefulness, it is more likely that you will want to use this within a working environment and therefore the research material is superfluous in a portfolio that you want to share with clients. The journey that you take in finding sources of design material and turning them into finished works is a personal, learning activity. It is unlikely that the design roughs will be of much interest to the client, other than the fact that it is a topic for discussion; for example, 'So where did you get the idea for this design?' 'Well actually; it was a photograph of an airbrushed design on the fuel tank of a Harley Davidson motorbike, I saw on holiday.' The collections of finished works will probably be in an album, a visual aid that you can show and share with the client, compiled with individual pages and themes.

This is only an idea and depends on the extent of presentation media you have in the shop. For example, a tattooist will cover their walls with themes and examples of their work. A swish, up-to-the-minute, computer-minded barbers' may use projected slide-shows or compositions burned to DVD and run as a visual presentations as part of the in-shop entertainment. The way that you put your ideas together, work and develop them and finally present them is up to you.



Design ideas can come from all types of sources and you might find patterns and things that you could use in all sorts of improbable places. Ideas may come from textiles, fabrics, nature, or printed media and initially they can be quite detailed or small.

You need to take your original design drafts and scale them to a size on a medium that you can apply in a 'life-size' context. The original may be a photograph but the working template may need to be transparent, such as A4 transparent film. A material like this would be reusable, durable and detailed and, most important of all, it can be turned around to create a mirror image, ideal for creating symmetrical designs for either side of the head.

There are a number of ways that you can take a small design and turn it into a larger working template, i.e. a stencil and a lot depends on the resources and skills that you have.

If you are familiar with using a computer and have access to a scanner. You can import a photograph or illustration into a document (such as Microsoft Word, Open Office, Lotus Word Pro) by simply choosing File – Import – Picture and selecting the image that you want. Once the image is on the document, you can then centre it and then select it. It will then show an editable border which can be scaled or expanded to any size that you want.

When you have achieved the size that you want, you can modify the colours, the degree of transparency of the image or even reduce it to a black-and-white illustration. After saving the document you can then print it out later on paper, glossy photo quality paper or transparent film.

A word of advice: if you want to provide the client with more information than just an outline, print your design as a photograph and a working transparent film template. This way the client gets more of the idea of what you are doing, whilst you have the working design next to it. If you keep them in clear, folder sleeves, they can be kept in a ring binder together.

If you prefer to work with the originals in a more 'hands on' artistic way, you can use the traditional method of scaling designs. This is done by taking the original image and placing it on your work surface. Take two pieces of tracing paper or transparent film and mark out the sides in the following way. Take a ruler with say both centimeters and inches on it. Then, on the first piece, accurately mark out the sides at centimeter intervals, after marking the film, join up the marks with a fine-tipped felt tip pen to create a table or grid pattern. Do the same to the other piece of film but at inch intervals instead of centimeters (see the first two figures below).

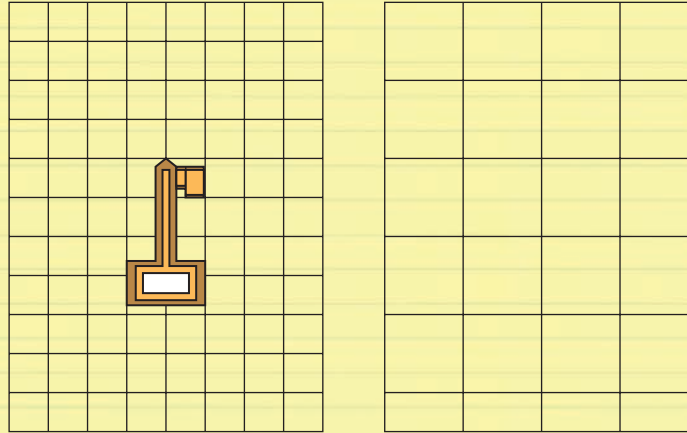
2. Table marked out with
inch intervals

[illegible][illegible]



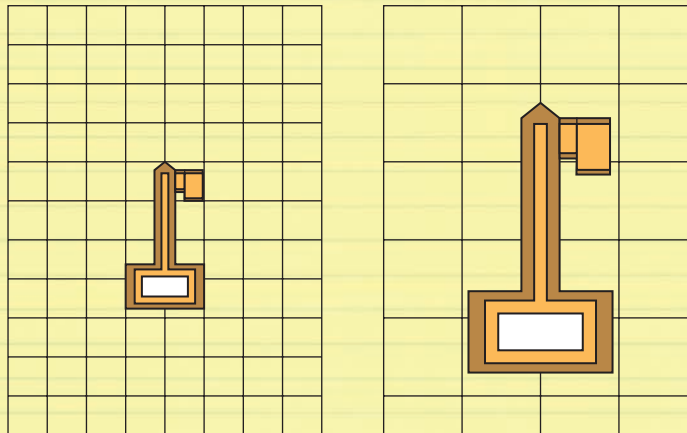
Then place your original source image underneath the grid with the smaller squares. (You can use masking tape if you want to make sure it stays securely in position.) Then, working from above and looking at the design below, trace off with a pencil (if you are using tracing paper) or with a washable, fine-tipped felt pen (if you are using plastic film) the outlines on to the grid (see the next two figures below).

Original artwork underneath transparent film



Then with your finished artwork marked out (and coloured in if necessary) you can use the positions on the squares where your design intersects, to provide a template for drawing and transposing the original image on to the larger grid. This scales up the drawing and provides you with a larger artwork. It is also worth remembering that you can scale down your designs by starting with the larger grid and working the detail into a smaller grid (see the next two figures).

Re-drawn artwork scaled up on larger grid



You now have a finished artwork that you can add to your design portfolio. The complexity, colours and sources for ideas are up to you.

Remember



Keep all the source material in your originating portfolio so that you can provide your assessor with a 'storyboard' of the elements that create your final designs.

Style aspects

Head and facial shape

The proportions, balance and distribution of weight in the design will be a frame for the head and face. Therefore you need to examine the head and face carefully. If you look at the outline of your client's face, you will see that it's either round, oval, square,

heart-shaped, oblong or triangular. Imagine what the head will look like with less hair; will it expose features that enhance the design plan, or will the factors work against your preliminary ideas?

Would the design benefit from more hair? Is the client's hair long enough to produce the 3D effect? These are the sorts of questions that you need to answer before embarking on some 'flashy' self-advertisement campaign.

Does the client's physical features present some form of styling limitations? These are issues that are critical to the achievement of a satisfactory result.

EKU statement

AH35 27) The design possibilities and limitations when working on hair

AH35 45) How their hair texture affects their pattern design possibilities

Hair design considerations

The perimeters and design outlines formed by the hair in relation to the shape of the face is the first thing people will see. It is this effect that people make decisions upon and comments about; for example, 'That's a great effect'; 'I think that really suits you.' The complete hair design is based upon suitability matched to personality or image aspects. How you 'fill in' the detail – the movement, direction, colour and patterning – is down to your interpretation and understanding of the client and what is suitable for them. Don't expect them to be the best at self-visualisation. If they produce ideas that seem off-beat or random; ask them if there is any particular reason why they would want to take that line.

Hair positioning, type, growth and tendency

Hair growth direction and distribution should be a major consideration for what is achievable within a hairstyle. You need to make allowances for strong movement, high or low hairlines, natural partings, hair whorls, cowlicks, widow's peaks and double crowns. Look for these before shampooing. The client cannot compensate for these themselves, so when the hair is in need of washing, they will be plain to see. After the hair is washed the degree and strength of the feature can be seen and then you can reconsider how you will tackle it.

Hair pattern suitability

Pattern suitability refers to the effect of the hair design in relation to the face and on the features of the head and body. From an aesthetic point of view, a hair design is suitable when it 'looks right'. But this is a difficult or certainly a subjective thing to quantify.

Aesthetically and artistically speaking, the client's 'hair will look right' when the designs do one of two things. It either:

- Harmonises, i.e. fits and works with the shape of the face and head – and therefore provides an enhancement to an overall image or
- Contrasts, i.e. it accentuates features of the face and head – by creating a prominent, strong or stark overall image.

For example, when working with harmonising aspects; the features and lines of the face and its underlying bone structure is accentuated when the linear (straight) lines and patterns within the hair design are continuous with it.

The opposite and contrast to linear effects occur when, hair designs are not continuous and cross at right angles against the lines and features of the face.

Remember



As a general rule linear, straight-lined effects and box-like shapes are visually harder and can appear more threatening or brutal than those designs incorporating curves, circles and ellipses.

Similarly, a softening effect is created when curves move away from the hairlines producing harmonising effects.

Basic principles of design

Balance

Balance is the effect produced by the proportions and distribution of detail throughout the style. The opposite, i.e. imbalance, is lack of those proportions. Symmetry or symmetrical even balance occurs when the effects are distributed equally as in a mirrored image through a vertical or horizontal plane. Asymmetry or asymmetric effects occur when the overall shape does not have the same distribution on either side.

However, both symmetrical and asymmetrical shapes can be balanced – see the illustration 'Aesthetic (offset) balance'. Here the aspect of perspective is brought into play where a visually larger component is counterbalanced by a smaller one further away.

Style line

Style lines are the directions in which the hair design is positioned or appears to flow. When a break occurs within this flow the eye is immediately drawn to it. A break can only happen for two reasons: either it's a style feature and accentuates what the observer is meant to see, otherwise, it's a mistake made by the inexperienced.

Partings and divisions

Partings or divisions in hair have a strong impact. Lines created upon the head will draw the attention of the eye and can be used to create flow and movement away from the face to the detail that lies beyond.

Movement

Movement refers to the variance of line direction within a hair design. The more variety in direction the more movement there will be. Sometimes this movement is because of natural tendency – to accommodate curls or waves – sometimes it is deliberately created by design shaping and placement.

Hard and soft effects

Hard and soft effects result from the balance or imbalance within a hair design or from the movement or lack of movement within it. Subtle lining will convey softer harmonising effects, whereas stronger lines produce contrasting effects, which work better in achieving more dramatic results.

Consultation

With most of the planning and preparations done, your main concern is establishing with the client exactly what is going to happen and gaining from them the confirmation that what you have selected as a design is both appropriate and satisfactory. If there is any hesitation or uncertainty, you need to either provide more information about

EKU statement

AH35 28) The factors that must be taken into consideration prior to cutting (including hair growth patterns, hair density, scarring etc.) and how they may limit or affect the achievement of patterns

AH35 39) The importance of considering the density, texture and working with the natural growth patterns of the hair

EKU statement

AH35 17) The importance of questioning clients to establish any contra-indications to the shaving service

AH35 18) Why it is important to record client responses to questions

AH35 19) The legal significance of client questioning and or recording the client's responses

AH35 20) The importance of keeping and maintaining client records

AH35 44) How lifestyle can influence the client's choice of style (e.g. active sports, career and job requirements)

what you intend to do, or re-look at the visuals from your portfolio to explore other options.

Look for contra-indications to hair design work

The request for a hair design or close cut patterning may be wanted by the client, but not every client will be able to have the service. Always look closely for signs to see if the service *can* be provided and ask the client if they have any reasons that they know of that would *not permit* the service to be conducted.

Do not provide this service when:

- there are signs of cuts, abrasions on the scalp
- there are signs of reddening from conditions like eczema or skin sensitivity or skin allergies
- there are any other adverse symptoms such as infections or infestations
- there are uneven skin conditions.

Pre-cutting

In order to work with manageable lengths of hair, you need to pre-cut the client's hair to a length that will enable you to transfer your designs to the head allowing for the longest parts of the 3D detail. Carefully, look at the length you are working with and make sure that you don't undercut the hair length that you need to complete the total effect.

Inaccurate detailing

The most common cutting problem is that of inaccurate detailing. It happens when clippers take too much hair away from the area you want to work with. There are two ways in which you can compensate for this mistake.

- 1 Make sure that you remove all loose clippings as you go along. Any cut hair left on the scalp will lead you into believing that there is still more to work with; keep brushing away the area that you are working with so that you clearly see where you are.
- 2 If you do take too much hair away in a particular area, you need to stop and see how much impact it will make on the overall design. You can then choose between modifying your patterning to incorporate a different detailing or re-working the design plan to accommodate another theme or effect.

Transferring a design to the head

With a collection of work done; your basic portfolio is complete. You now have designs covering a range of themes and along with this, you may have given a small description or brief on how you found the sources for your artworks.



Diversion The other aspects for consideration in general consultation relating to adverse or influencing factors are covered elsewhere in the book. Review Unit G21, Provide hairdressing consultation services for more information (see pp. 4–43).

Remember



If you have any doubts about symptoms and contra-indications; always ask a senior member of staff for their assistance. You may be putting the salon at risk from legal action or pursuance if you don't follow this process properly.

EKU statement

AH35 22) The importance of consulting with clients throughout the cutting process

AH35 32) Methods of preparing the hair prior to cutting patterns

AH35 33) The range of hair cuts which form a suitable foundation for cutting patterns into the hair

AH35 34) Methods of preparing the hair prior to cutting patterns

AH35 37) The importance of visually checking the cut

AH35 38) How to visually check the design, pattern and cut

AH35 40) The types of problems that can commonly arise when cutting patterns in hair and ways in which they can be resolved, if possible



Donna Leach representing the UK in WorldSkills 2007 Team UK Medals, Shizuoka, Japan

Remember



A kohl pencil or white pencil is sufficient to mark either dark or fair hair and any misdrawn areas can be removed during shampooing afterwards.

EKU statement

AH35 34) How and when to use clipper over comb, scissors over comb, fading, negative and positive imaging and freehand techniques when creating designs in hair

If the barber's in which you work do a lot of hair design and pattern work, they would probably have found a fast commercial way of transferring stencil design to the head, if it is a service that is 'few and far between' then a simpler process will suffice.

The hardest part of transferring designs from stencils to the head is the re-drawing stage. Here your stencil (or paper-based) design has to be positioned and redrawn with a dark eyeliner-type pencil (for fairer hair types) or white pencil (for darker hair). The accuracy and time afforded to this part of the process is directly related to the quality of the finished effect, so take your time to check the positioning and that the client is OK with the designs positioning before you start, as well as during the cutting.

Projection If your shop does a lot of design work, then a quick way of accurately transferring, positioning and transferring design would have been found. Projection from either an overhead projector or computer-based system is a very quick and accurate way of doing the design transfer to the head. A transparency, (acetate film) on an overhead projector (OHP) will display any design on dark or light hair with a very high and scaleable definition, on to any surface whether it be flat or in 3D.

The added benefit of a projection-based design transfer is that the client can get a clear idea of the design, pattern or textural effect in both outline or in a full colour effect before starting. Whether the financial outlay is worth the investment is up to the business manager.

Manual transfer In a manual transfer technique the transparency or traced image has to be positioned over the head and the outline and detail has to be carefully drawn onto the hair. The biggest problem is transferring a 2D design onto a 3D head; a lot of care, patience and accuracy are essential.



Activity

Complete the table below to show the processes that take place in each of the tasks. Keep a copy for future use within your portfolio.

Task	What takes place?
Consultation	
Pre-cutting	
Transfer a design to the head	
Create the designs	
Aftercare advice	

AH35.3 Create patterns in hair

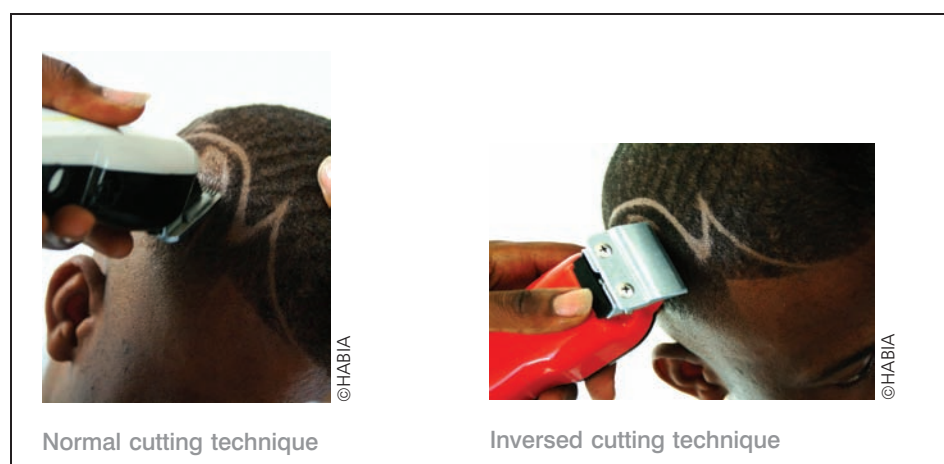
Clippers

Intricate design requires accurate cutting and having the correct tools to do the job is everything. Normal everyday clippers are fine for removing large amounts of hair very quickly; but when it comes to working the detail of smaller textures and designs, then the other varieties of smaller, narrower bladed clippers are essential.

General purpose, mains electric, clippers have a cutting blade width of approximately 3 cm. This is OK for linear etching and surface (lateral plane) hair removal. But for detailed work, you need to use lighter and narrower, rechargeable clippers that have blade widths down to less than 1 cm. These can be easily manipulated without having trailing leads in the way, so that you can create curves, raised or fielded planes in both 2D and 3D.

There are two ways of holding clippers for cutting purposes;

- 1 Fixed blade down – the normal way for removing hair and for using the different sized clipper grades.
- 2 Inversed, i.e. fixed blade up – this provides a lining tool for cutting outline perimeter shapes such as necklines, or as an etching tool for creating detail within a hairstyle.



Normal cutting technique

Inversed cutting technique

Clippers held for normal and inversed cutting techniques

Cutting a 2D pattern

With the outlines and detail drawn on to the pre-cut hair, you can carefully start etching away the unwanted hair using the correct size clippers in the inversed holding technique. As the clippers remove the hair and create the desired lines, make sure that you brush away the cut hair so that you can clearly see the patterning/lining that you are creating. Any cut hair left in position will mislead you into thinking that the area still needs work. Beware this is the simplest way for mistakes to be made.

Cutting a 3D design

The biggest problem for working and creating a design in 3D is transforming the 2D stencil into a three-dimension finished effect.

The position A and B represent two areas of hair that need to be faded together within this design. In order to re-create this on the client's head, the task is executed in two progressive steps:

- 1 The area of hair is first cut to the longest length of design.
- 2 The area of hair is then reworked to provide the detail and contour *within* the design which is faded down to the shortest length.

Remember



Clippers used in the inversed position are used for lining, neckline shapes and detailing so more care must be taken as the cutting edges are very close to the skin.

Remember



Machine clippers cut hair very quickly, so clear away any loose clippings so that you can see exactly where you are within the design. If you do make a mistake within the design by cutting too much hair away, you will need to adapt your overall design to compensate for the missing hair, possibly by making a design feature of the area.

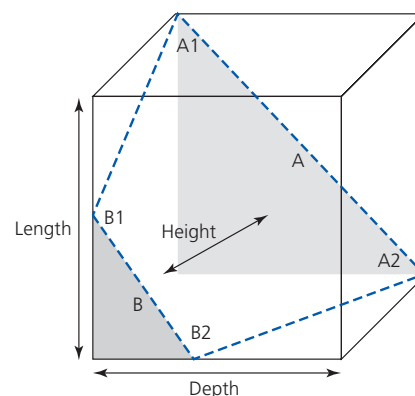
EKU statement

AH35 41) The recommended time interval between cuts and why they need to keep their hair cut regularly

EKU statement

AH35 43) The products suitable for home care and those to avoid and why

AH35 46) Grooming requirements



EKU statement

AH35 47) How to give effective advice and recommendations to clients

Remember

Always use the clippers carefully and safely at all times and make sure that you *always* level the clipper blades before using upon the client.

The hair within this part of the overall design is first cut to the length of A. (This is denoted by the line A1–A2.) As this defines the extent of the longest hair away from the scalp, you can quickly, but carefully remove any extra, unnecessary length with a wider blade pair of clippers.

When this has been done you can work on the interior of the area with smaller clippers to fade, grade or detail the area to the correct length. (This is shown as a graded area from line A1–A2 down to the shorter length at line B1–B2.) Don't try to rush this, consider each area in a similar way to the grid created for scaling the stencil. The total effect is recreated in a logical and sequenced process working from the longest hair areas – down to the shortest.

Any areas requiring further demarcation or augmentation by lining can be etched into the effect after the main contouring has been done, using inverse clipper cutting technique.

Step-by-steps



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Step 1 Client preparation for creating patterns in hair – ensure a thorough consultation is carried out first



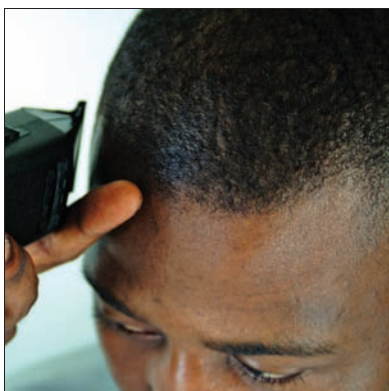
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Step 2 Clipper cut hair length to client's requirements



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Step 3 Comb against the growth pattern to check evenness of clipper cut and observe for critical influencing factors such as warts, moles or scars etc



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Step 4 For delicate designs, use extended fingers to steady clippers – always be aware that the client may move!



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Step 5 For delicate designs use extended fingers to steady clippers – always be aware that the client may move!



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Step 6 Check through mirror for accuracy of hairline width using your fingers as reference points



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Step 7 Begin the design keeping a sense of proportion. A good tip is to regularly step back to observe all the emerging pattern



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Step 8 Use the corners of the clippers to create curves – a powerful clipper is considered more advantageous than outliners at this stage



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Step 9 If required, hold head still with free hand



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Step 10 Clippers can be held at any angle



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Step 11 & 12 Shorten areas within the design to create a three dimensional effect



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Step 12 [As 11]



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Step 13 Note how the faded area contrasts with the lines and curves – this is sometimes termed creating 'light and shade'



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Step 14 and 15 Outliners are very useful for enhancing edges



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Step 15 [As 14]



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Step 16 Use a bristle brush to remove loose clippings and groom the hair



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Step 17 Using finishing products of your choice, apply with a pad to produce a gloss finish



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Step 18 Result – a professionally designed pattern

AH35.4 Provide aftercare advice



Diversion For more information covering general aftercare advice and the following essential knowledge (see Unit GH16 Creatively cut hair using a combination of techniques pp. 100–101 and Unit GB7 Design and create a range of facial shapes pp. 142–143).

EKU statement

AH35 29) The average rate of hair growth

AH35 30) The effects of continual close cutting on black skin (re. ingrowing hair)

AH35 31) The potential risk of ingrowing hair resulting from the continual close cutting

AH35 42) How often to shampoo and cleanse the hair according to hairstyle, hair and scalp condition and lifestyle

Design work and patterns created on close-cut hair need very little maintenance, the effects are long-lasting (in hair style terms) and easy to maintain. They will withstand frequent washing and normally need little more than a rub with a towel.

However, some design work involves colouring too and if different areas of hair have contrasting colour segments, you may need to provide your client with advice for which type of shampoos will work best by not causing the colours to fade or 'run' together. If the hair has had a permanent colour service then the effects should be less problematic.

Finally, tell your client how long the effects will last, as hair grows longer the impacts of lining lessen; this is particularly true where the lining and detail is created by showing the scalp. The contrasts created by showing skin as opposed to just hair are far more striking, so tell them how long the effect will last before they need to return.

Checkerboard

I understand the reasons for and methods of sterilising barbering equipment



I know and understand the principles of effective communication



I know how to and why the client should be protected from loose hair clippings



I always recognise the critical influencing factors when I carry out consultation



I can utilise a range of barbering techniques and know when to use them in my work



I know how the angle at which equipment is held and the hair is cut is critical to the finished effect



I always carry out working practices according to the salon's hygiene and safety policy



I know why I should keep the work area hygienic, safe and clean avoiding cross-infection and infestation



I always explain technical terms eliminating misunderstanding



I know how to achieve a variety of hair patterns by using clippers and other equipment



I understand the necessity of personal, hygiene and presentation



I know how to work with the natural hair textures, densities and growth patterns and how they influence the work



I know that my posture and the client's seated position is important for accuracy and health and safety aspects



I know the factors that affect the ways in which hair can be cut and shaped



I know how to create, scale and transfer designs accurately to the hair



I have built a portfolio of design work that I can use with clients to help them to get an idea of different patterned effects and what it will look like for them



Assessment of knowledge and understanding

Revision questions

Quick quiz: a selection of different types of questions to check your knowledge.

- Q1** Electric _____ cut hair by an upper oscillating blade, moving above a lower fixed blade. Fill in the blank
- Q2** A tramliner is an electric clipper with a T-shaped blade. True or false
- Q3** When creating hair designs for a client, which of the following are essential considerations? Multi selection
- Hair type ☐ 1
 - Hair colour ☐ 2
 - Hair growth ☐ 3
 - Hair tendency ☐ 4
 - Height ☐ 5
 - Weight ☐ 6
- Q4** Clippers generate quite a lot of heat. True or false
- Q5** Which of the following is not suitable for creating a squared neck outline shape? Multi selection
- T liner ☐ 1
 - Standard clipper ☐ 2
 - Tramliner ☐ 3
 - Scissors ☐ 4
- Q6** A harmonising design will accentuate the features of the face. True or false
- Q7** Which of the following are contra-indications for a client who wants to have a hair design? Multi selection
- Hair colour ☐ 1
 - Hair length ☐ 2
 - Cuts and abrasions on the scalp ☐ 3
 - Early signs of male pattern baldness ☐ 4
 - Skin sensitivity or allergies ☐ 5
 - Skin infections ☐ 6
- Q8** Always look closely to see if the service _____ be provided. Fill in the blank
- Q9** What do you need to do before you start to create your design? Multi choice
- Mark an outline for the design ☐ 1
 - Pre-cut the hair ☐ 2
 - Start clipping the design ☐ 3
 - Finish off the final shaping ☐ 4
- Q10** A 2D pattern could be the same as a 3D pattern. True or false