

ENCYCLOPEDIA OF HAIR



electriceducation

**EXCITING
INNOVATIVE
BRITISH
INDEPENDENT
AUTHENTIC**

THE ELECTRIC PHILOSOPHY

Education is and always will be at the core of the Electric brand. Our Philosophy is centred around providing a world-class service to our clients while collaborating artistically within fashion, photography and art.

Our education is delivered by passionate industry experts who possess a true understanding of precision cutting, technical colour work, business ethic and session work. We teach techniques rather than haircuts, giving you the knowledge and confidence to take back to the salon and inspire your clients.

At Electric, we believe that a haircut should be tailor-made to each individual. A focus on the suitability to your client's bone structure, hair texture, condition and lifestyle are vital in ensuring your client leaves looking and feeling their best. Having the same stylist cutting, colouring and finishing ensures a client is taken on a journey. Our signature looks are always fashion-led, and we are active within London art and fashion scenes to ensure we are always trend aware.

Created to give you the confidence and technical excellence that directly link to your personal career success, our tailor-made courses are developed through decades of experience.

GLOSSARY

Perimeter - The outer-shape of the hair from the forehead, sides and to the nape of the neck.

Guideline - The guideline determines the length of the hair and guide the rest of the cut.

Nape - The back of a person's neck.

Occipital Bone - The bone which forms the back and base of the skull and encircles the spinal cord.

Forehead - The part of the face above the eyebrows.

Concave - Outline that curves inwards.

Convex - Outline that curves outwards.

Crown - The very top of the head.

Weight line - The longest layer of the haircut.

Apex - The highest point on the top of the head.

Club Cut - Blunt cutting in a straight line.

Point Cut - Cutting at a 45 degree angle to the weight line.

Cowlick - A section of hair that stands straight up or lies at an angle at odds with the style in which the rest of an individual's hair is worn.

A-Line Bob – An ascending forwards perimeter length.

YOUR FOUNDATION KIT BAG

Comb to take clean sections – it must have a tooth missing.

YS Park Clips – must have teeth

WT-1 Harrier Hairdryer

WT-2 Professional Straightening Iron

Denman Paddle Brush – can be purchased from the Electric website

Denman D3 – can be purchased from the Electric website

4 sizes of Denman Head Hugger brushes – can be purchased from the Electric website

Scissors of your choice

THE CONSULTATION

The client consultation is the defining part of a hair appointment. In order to achieve a great end result, it is important to get this right.

A poor consultation can be the result of a hairdresser not having the ability to listen and understand. You must give 100% concentration on the client's answers to your questions.

Below are a few ideas that will not only improve your consultations, they will empower you to build that relationship with the client through trust and consistency.

- Sit at the same eye level to your client when introducing yourself.
- Always carry out a consultation on a client without a gown, so you can get a true picture of the client's style.
- Always make sure you deliver a consultation in a calm manner, no matter how busy you are. First impressions are very important, and a client will not want to feel that you are time poor and under pressure.
- Keep your questions open, "how do you feel about your current style?" or "if I could change one thing about your hair today, what would that be?" Where possible, try to stay away from questions that a client can answer "yes" or "no" as you want the consultation to flow.
- Find as much as you can about the client's lifestyle. This includes, but is not exclusive to, their daily routines, how long they spend on their hair in the morning, what products they use, what they do at the weekend and what they do for work. This builds a relationship with your client while also giving you a full picture on how they will wear their hair day to day.

- Use a scale of change to understand a client's re-style desires. By making them rate out of ten how 'out there' they see their current hair, and how 'out there' they want their hair to be. This can be a great way to start a re-style conversation to establish a client's limits.
- Remember a client came to you for expertise, so be the expert. Offer your client bespoke ways to show off their features, explaining why you are doing this and the effect it will create.
- Make sure a client understands his/her hair texture. There are so many products which can change hair texture, but these must be paired with client's ability to maintain the look at home.
- Once the client returns from the backbar, give a second consultation. Go over what you agreed earlier to get full confirmation.
- Always get full agreement before you proceed and make sure the client understands the haircut you are delivering and if you are upgrading services, which you should be, then at what extra cost.

FACE SHAPES

Many clients make the mistake of thinking that their faces are 'round', missing some of the subtler angles completely. There six main face shapes, and each have their own identifying features and styles which suit best.

To determine a face shape, pull their hair back in a headband or ponytail and analyse what you both see in the mirror. The client's face should fall within one of six categories.

Oval - Forehead may be slightly wider than the chin, and the length of the face is about one and a half times the width.

An Oval-faced face shape may be the most forgiving of them all. For oval face shapes, go extreme. Long or short cuts. In between usually takes away from the symmetry. Although as a rule, most styles will be suitable for an oval face shape.

Round - Prominent, rounded cheeks with equal width and length of the face.

With a round face shape it is best to stay away from a bob or a cut that is all one length. The goal is to elongate the face — wear hair long and add soft textured bits around the face. Height is also important to elongate the face shape.

Square - Prominent jaw and square chin, with forehead and jawline roughly the same width.

With a square face shape, stay away from cuts that end at the jawline. Try to soften the corners of the face with texture rather than strong lines. If your client's hair is above the shoulders, add lots of movement with texture.

Oblong - *Often confused for the oval face, an oblong face will have a longer shape that is not as wide as oval — often with a narrow chin.*

Longer, narrow faces need haircuts that add width and some interest at the jawline. If the client has a long neck, it's always nice to frame it with layers. Avoid height, as this will elongate the face shape.

Heart - *Wider forehead and cheekbones with a narrow jawline and chin.*

The goal is to decrease the width of the forehead and increase the width of the lower part of the face. A long, side-swept fringe that shows off the forehead or layers around the cheekbones will provide length to the face. If possible, keep the length above the shoulders so that the hair is full around the jaw.

Diamond - *Narrow forehead and jawline with cheekbones at the widest point of the face.*

For a more angular, diamond face, a chin-length bob or shoulder-length style with wispy edges will reduce width at the cheekbones and shorten the overall length.

Understanding face shapes enables you to offer advice to your client on re-styling, ensuring the cut is suitable. However, face shape should not be the only thing taken into consideration when consulting your client: Lifestyle, texture and hair routine should also be considered.

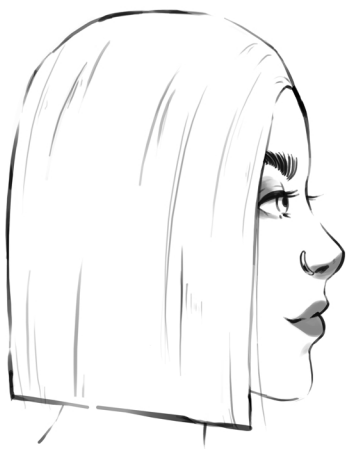
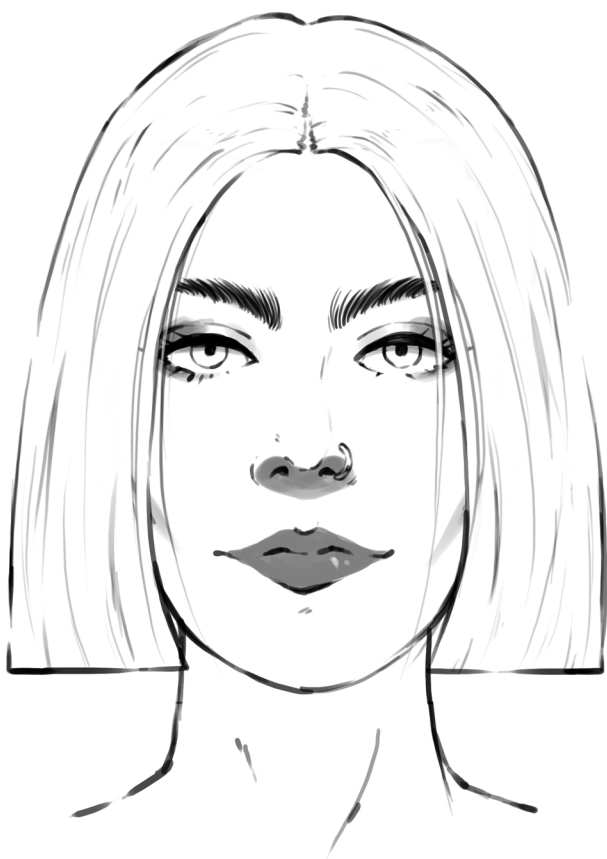
The perimeter of the haircut ensures suitability for clients face shape and bone structure. Different perimeter lines also depict certain trends through fashion progress and are therefore vital in ensuring hair not only suits your client but is trend-current.



SECTIONING

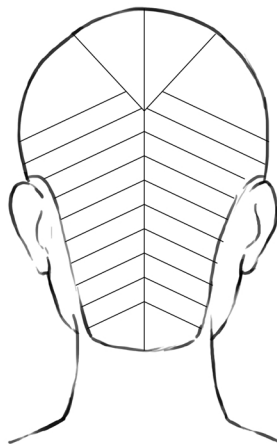
You should start every haircut by taking really clean sections with the end tooth of the comb. Make a centre parting from the forehead to the nape, sectioning off the radial section from the crown to behind the ears – this will section off the most-dense part of the hair.

Whenever working on this section, tilt the head forward 45 degrees. Take the section by putting the middle finger of your left hand where you want the section to end and the first tooth of the comb where you want the section to begin. Then confidently take one to the other to give yourself a clean line. Take time to comb the hair away from the parting, tightly tying this in a sectioned off ponytail knot, so that you get really exposed, clean lines for a clear working area.



ONE LENGTH ABOVE THE SHOULDER

Step 1 - The first section on a one-length bob is below the occipital bone. Starting from the nape, it needs to be in a V shape, with the centre point as the highest part (concave shape), and the edges sloping away at 45 degrees. When cutting, the client's head should also be tilted forward 45 degrees.



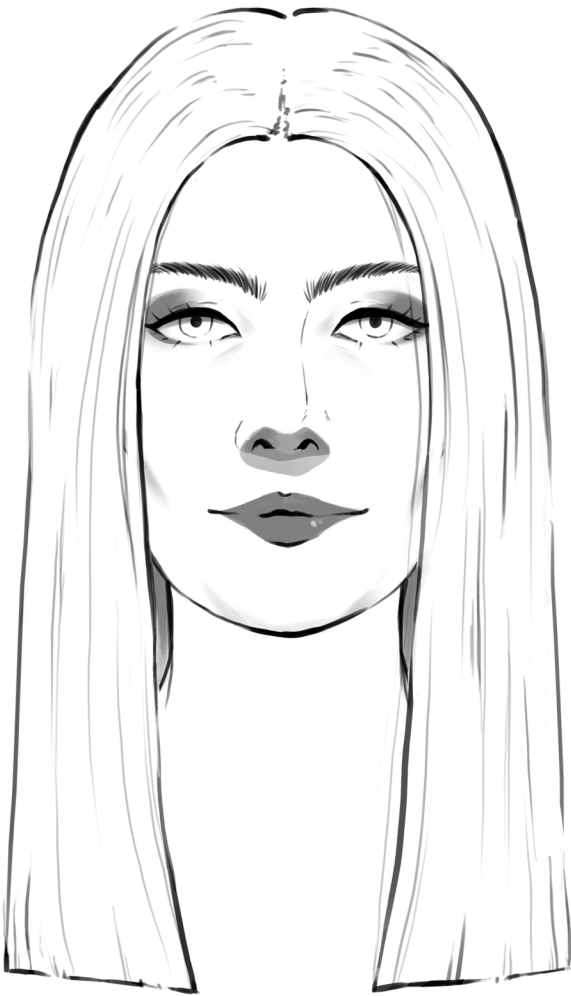
Step 2 - This section should run parallel to the line you are going to cut – giving you the guidance to cut the hair following that shape.

Step 3 - Cut the perimeter line against the skin with little tension. Always cut directly through your comb.

Step 4 - Cut this V shape into your perimeter guideline, then repeat the section taking it just past the occipital bone right up to the crown. Repeat the process with 8 or 9 sections.



Step 5 - Every section should fall a little bit longer than your guideline, which gives you a small reverse graduation, and therefore a perfect one length line when the head comes up.



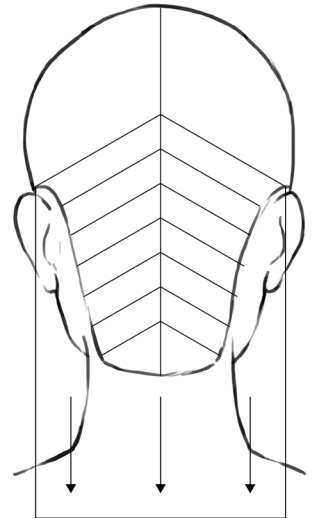
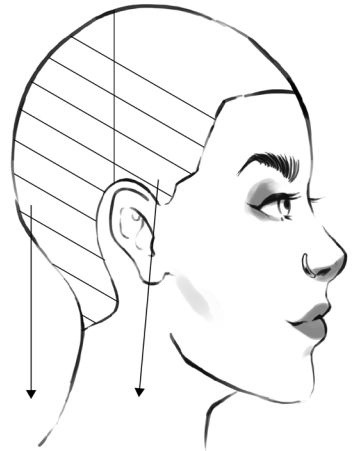
ONE LENGTH BELOW THE SHOULDER

Step 1 - Find a way of getting the hair as close to the skin as possible to avoid any graduation. Do not use a neck collar. Section as before, however, keep the head facing directly forward.

Step 2 - Cut this through your comb.

Step 3 - The Electric Fundamental Weight Line is one which can be used here to give fine hair a more substantial and thick finish. Place your finger in at the last minute, to give yourself 2cm of elevation. This is created from the depth of your finger. The elevation causes a little bit of graduation, but not enough to show as 'graduation'. This gives you a thicker line, so it is effective on fine hair.

Step 4 - Electric philosophy and Electric products are all aimed at making fine hair more substantial, and this tip helps create the illusion of weight.



GRADUATION

Graduation is the build-up of weight on the hair.

Each section becomes slightly shorter than the previous section, which results in a bevelled shape.

How do we create Graduation?

- The hair must be wet
- Tension
- Elevation
- Over direction



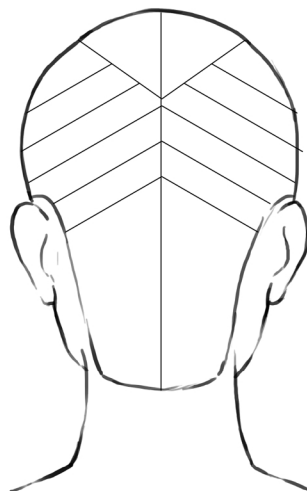
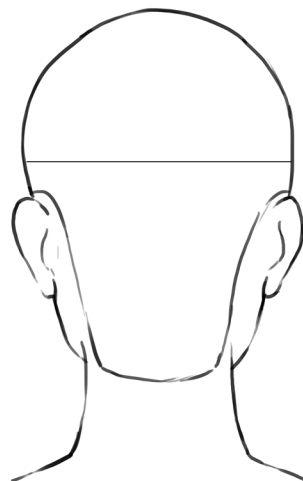
GRADUATED BOB

Step 1 – Sub-divide hair from just below the crown from ear to ear and divide equally into two sections.

Step 2 - Working with natural hairline shapes, divide diagonally from the nape up to the lower ears. This will give you diagonal up sectioning, mimicking the hairline. This first section only needs to be 2 finger-deep and will start the basis of the immediate shape.

Step 3 - Working with minimal tension, use a fine section of your comb and cut following the natural shape of the hairline. Repeat on the opposite side. This will give you a convex perimeter shape to progress from.

Step 4 - Take small concave sections and using the guide from previous perimeter shapes, work with a vertical graduation technique and adjust angles of section in relation to degree of shape required.



Step 5 - It is important to remember that on each section, marginal elevation is required to build up weight. Too much elevation will result in a layer if sections are elevated over 45 degrees from the head. We use the occipital bone as a guide to give the correct balance in accordance to the head shape.

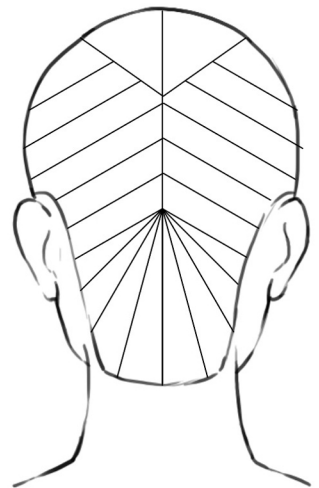
Step 6 - Repeat this process up to the crown section, maintaining an even tension throughout the process.

Step 7 - Working through the side sections, take a diagonal section forward that mimics the fall from back sections. With the wide part of your comb, use the guide from the back to create your base length. Take the hair over the ear to allow for a consistent perimeter shape.

Step 8 - Repeat up to parting, keeping tension consistent. Repeat on opposite side.

Step 9 - Apply °C-2 Smoothing Cream and °C-5 Volume Liquid Mist to generate control. Wrap dry with a Denman Paddle Brush and refine the finish with a large Denman Head Hugger Brush.

Step 10 - Refine shape with a point cutting technique, making sure you allow the head to move in all directions to reduce any graduation from your perimeter lines.



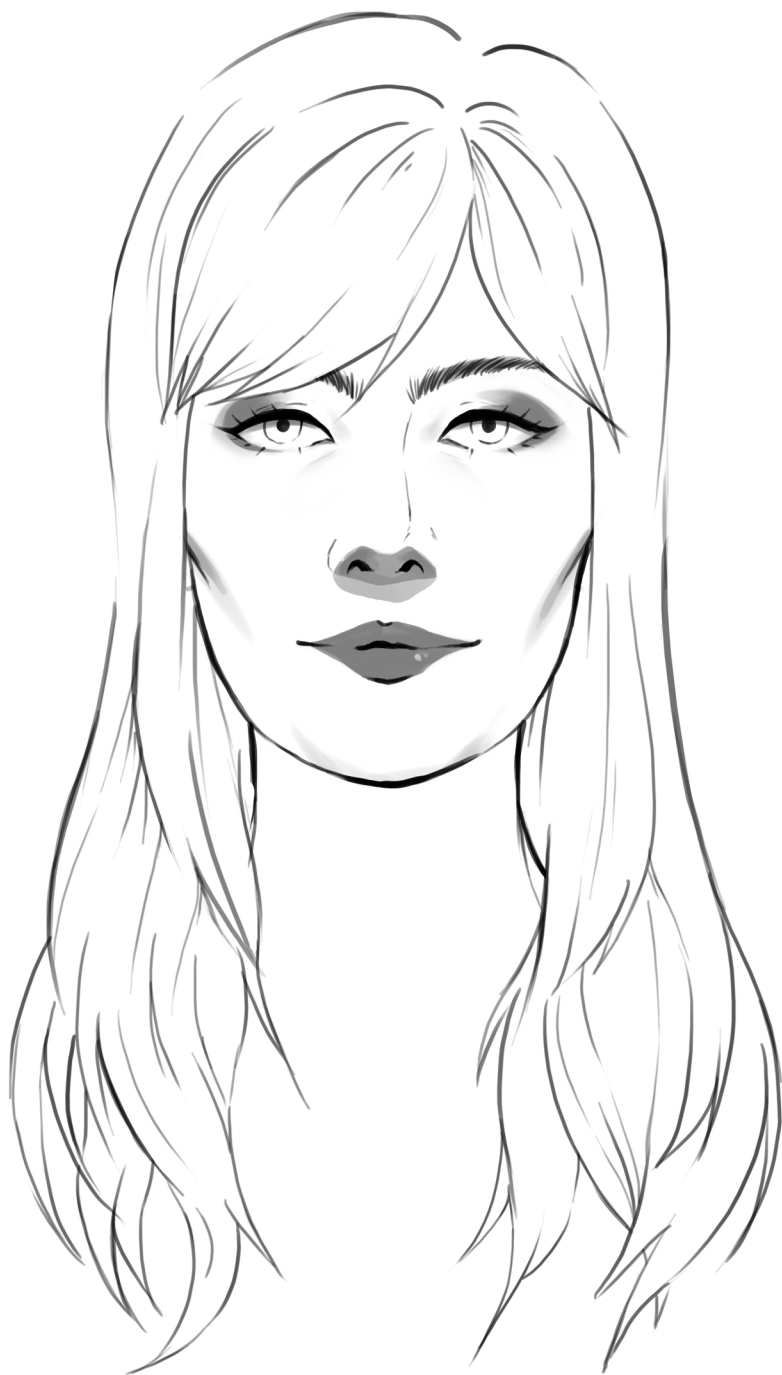
LAYERING

Layering is the removal of weight.

The effect of layering will create and enhance texture and movement. It is also useful to use layering to shape your clients face.

How is Layering created?

- Through internal sectioning patterns
- Elevation
- Over-direction



SQUARE LAYER

A square layer is a defined layer, used to stop hair becoming too voluminous towards the bottom of the hair.

Step 1 - Cut the perimeter line to the desired length.

Step 2 - Take your centre guideline from the apex to the nape in the centre of the head. Hold your section at 90 degrees from the apex of the head.

Step 3 - Travel in orange segment sections around the head, half an inch wide. Use your previous section as a guideline from the back of the head to the back of the ear.

Step 4 - Return back to your centre section and repeat the process on the other side.

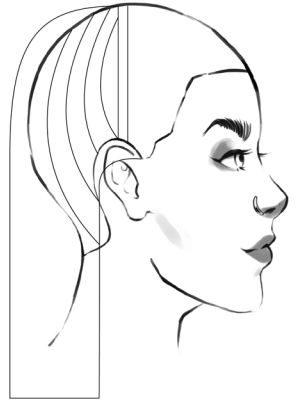
Step 5 - This ensures the layer is squared off and straight.



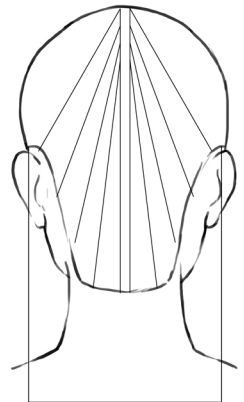
CONCAVE LAYER

A concave layer is a round layer, helping to reduce weight at the bottom the hair.

Step 1 - Take your first section from the apex to the nape on the centre of the head. Hold your section out at 90 degrees from the curvature of the head – anything that drops down from your length, leave.

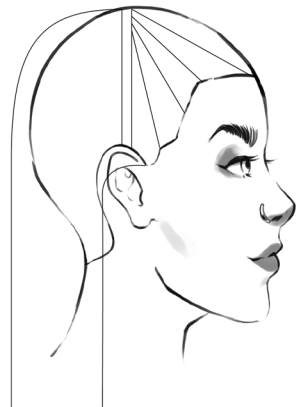


Step 2 - Travel in orange segment sections, half an inch wide, using your previous section as a guideline from the back of the head to the back of the ear.



Step 3 - Return back to your centre section and repeat the process on the other side.

Step 4 - Then take your profile section using the top of your first section from the back as a guideline to create a profile line from the apex to the forehead, which will create a guideline for the side sections.



Step 5 – From the back of the ear, using your previous section and your profile section, meet the two to connect the top.



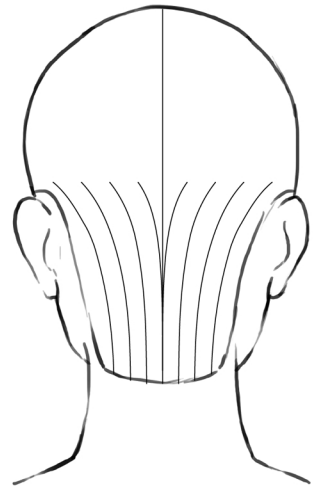
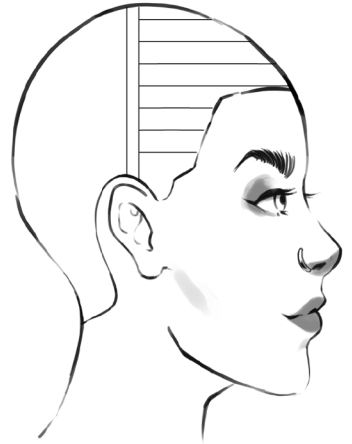
CONTEMPORARY CROP

Step 1 - Sub-divide hair into a V shape starting just below the round of occipital bone and meeting just below the crown. This will give the opportunity to enhance the crop in accordance to the head shape

Step 2 - Start with work on the side-sections, this will give you the opportunity to cross check where to place length in accordance to the client's cheeks bones and jaw line. Take fine, vertical sections from the hair line and cut a 90-degree layer.

Step 3 - Repeat this process until you reach the nape, and repeat on the opposite side, using the face shape and features as your guide.

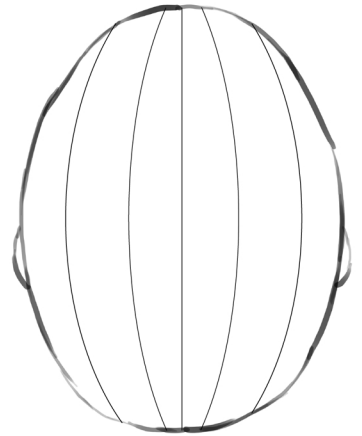
Step 4 - Working from above the crown from ear to ear, use the guide from the back section. Work towards the centre crown in orange segment sections and reduce weight in accordance to the head shape. Repeat on the opposite side.



Step 5 - Take a fine profile section running from the crown to the forehead. Using the guide from underneath, cut-over the round of the head finishing at the front hairline.

Step 6 - Work all the subsequent sections from the crown to the front hairline. Work towards centre section. Working in this manner will allow you mimic the shape of the head. Repeat this process on the opposite side.

Step 7 - Wrap dry with a Denman D3 and Electric °C-2 Smoothing Cream to add minimal shape and bevel to the hair. Personalise hairline with a scissor over comb technique and detail fringe area as required.

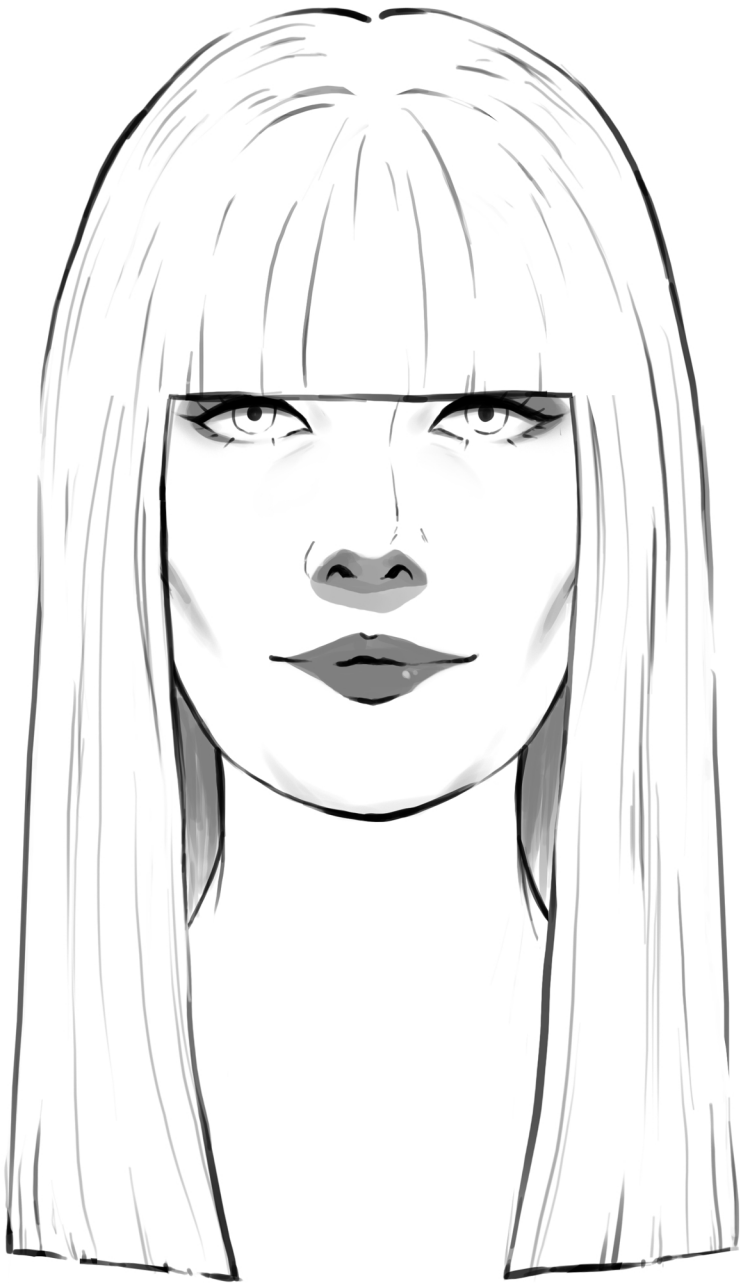


FRINGES

A fringe is a great way to add a focal point to any haircut, as well as drawing the eye to areas of a facial feature you would like to enhance.

It is important to discuss with the client how thick they would like the fringe to be, how long or short they want it to be and to identify any hair growth patterns, such as cowlicks, that might affect the way the fringe will sit. Their eyebrows are a helpful reference point for fringes as clients can determine whether they want the fringe above, below or just sitting on the eyebrows.

Cut a fringe on wet hair, however, always personalise and refine on dry hair. Dry a fringe into its natural form.



FULL FRINGE

Step 1 - To cut a classic full fringe, on wet hair, take a triangle section from the centre parting to high recession on either side of the head. The base of the triangle is the front hairline.

Step 2 - You will know how far back to take the top part of the triangle section by knowing how full the client wants their fringe. Ensure to clip the rest of the hair out of the way.

Step 3 - Divide your triangle horizontally in half and clip the top part out of the way. Tilt the head up in 45 degrees to help see the section and eliminate graduation.

Step 4 - Comb the hair down to cut from the middle of the forehead to one side of the head. Do not club cut, unless you are creating a very sharp fringe, but instead softly point cut up.

Step 5 - Repeat this on the other side of the fringe, to make the fringe symmetrical.

Step 6 - Take the second section down and repeat with this section as explained above. Be careful not to cut any hairs around the temple.

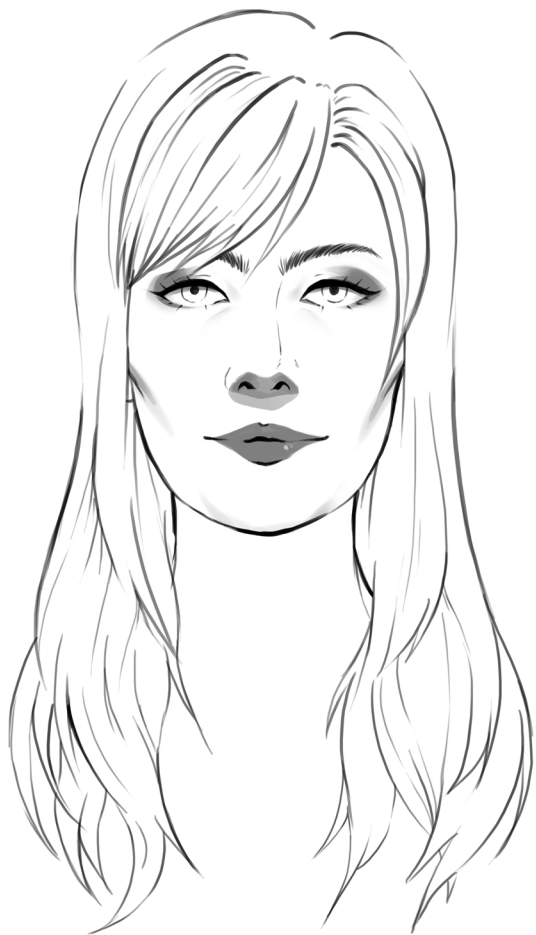


CONCAVE FRINGE

Step 1 - Follow steps 1 – 3 of a full fringe.

Step 2 - Divide the fringe in the middle, where you want the shortest part of the fringe to be.

Step 3 - Over direct the corners to the centre of the forehead and point cut, to ensure a symmetrical concave shape is achieved.



SWEEPING FRINGE

Step 1 - Complete steps 1 – 3 for a concave fringe.

Step 2 - Stand on the opposite side to the longest side of the fringe, take a small diagonal section.

Step 3 - Over direct towards you to the opposite side of the natural fall, taking off desired length.

Step 4 - The more that you over direct, the more graduation you will create, which gives a softer look.



BROKEN WEIGHT-LINE FRINGE

Step 1 - Follow steps for a full fringe or concave fringe, depending on the client's shape, but leave your perimeter line half a centimetre longer than desired.

Step 2 - To create the broken weight line, take small sections and point cut into the fringe base.

SCISSOR OVER COMB TECHNIQUE

- Always use this technique on dry hair. Wet hair is elastic, and therefore will give an uneven finish when dry. Always texturize and personalise on dry hair to avoid this.
- To prevent horizontal steps from forming in the haircut, it's imperative to perform this technique fairly quickly, especially with the opening and closing of the scissor blades, as hesitation could lead to an uneven cut.
- When cutting, it's better to open and close the blades fully to ensure that the cutting is completed with the centre portion of the blades. Cutting with the tips could lead to a choppy result, when what you're aiming for with the scissor over comb technique is blended consistency.
- At Electric, always use the scissor over comb technique over clippers. Clippers rub the hair off, rather than cut it. If you use clippers, hair will not grow perfectly evenly back.

PERSONALISING

Personalising is the techniques we use to finish and perfect your final look. Always use these techniques on dry hair. There are several different techniques available, but here we cover the essentials.

Point cutting – We use this to create a broken line and remove weight from the perimeter. Remove length by holding the scissors at a 45-degree angle and cut into your line, at no more depth than 1 - 2 cm. Move along the section held in your fingers to complete the line in this way.

Filtering – Filtering is the removal of weight from the ends of the hair using texturing scissors. Hold the section in your fingers and at a depth of around 1 cm close the thinning scissors completely and slide them out of the section through the ends.

Slide cutting – Take the scissors, holding them open slightly, and slide them along the length of the hair from the scalp to the ends using the heel. Squeeze the blades, but do not close them! This will give a lighter texture to longer hair styles.