

# EDUCATIONAL MATERIAL FOR THE TECHNICAL PART OF THE HAIRDRESSING TRADE



**TECHNIQUE**  
EDUCATION  
ANN P.

MATERIAL BY ANN PETTERSSON  
HAIRSTYLES: ANN PETTERSSON AND ULRICA HANSSON  
IN COLLABORATIONS WITH STUDENTS AT  
ANN PETTERSSON HAIRDESIGN SCHOOL  
PHOTO: LEIF WIKBERG

*Ann Pettersson*

# HOW TO BECOME A GREAT HAIRDRESSER

## WHAT CAN YOU DO TO BECOME A GREAT HAIRDRESSER?

- MAKE SURE THAT THE CUSTOMER IS IN FOCUS.

## WHY?

- IT IS OF IMPORTANCE TO SEE WHO THE CUSTOMER IS, HOW DO THEY LOOK, WHAT DO THEY HAVE FOR NEEDS AND DESIRES.

## WHAT SHOULD WE DO?

- WE WILL PRACTICE A LOT ON BOTH PRACTICAL AND THEORETICAL TASKS TO BE ABLE TO DO AS CORRECT AS WE CAN, IN THE PRESENCE OF THE CUSTOMERS VISIT AT THE SALON AND TO ACCOMMODATE ITS DESIRES.

## WHAT HAPPENS NEXT?

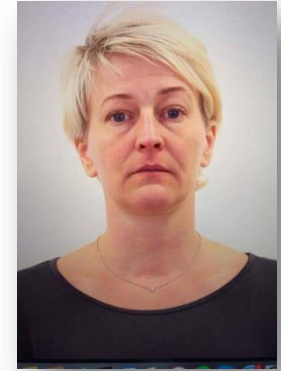
- MAKE SURE TO STAND, WALK AND SMILE AND DO EVERYTHING AS GOOD AS POSSIBLE FOR THE CUSTOMER AND PRACTICE EVEN MORE.

YOU WILL NEVER GET FULLY TRAINED IN A HANDCRAFT

THE CUSTOMER IS ALWAYS IN FOCUS

# VISIONS

BEFORE



AFTER



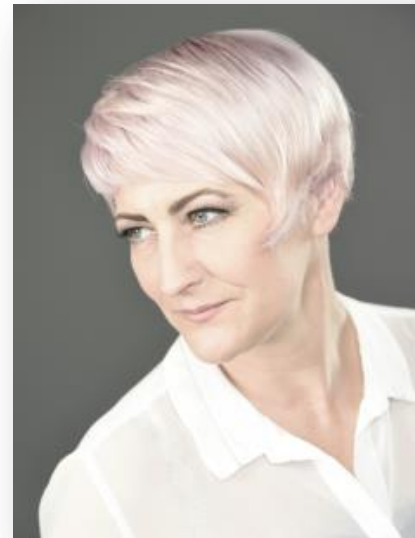
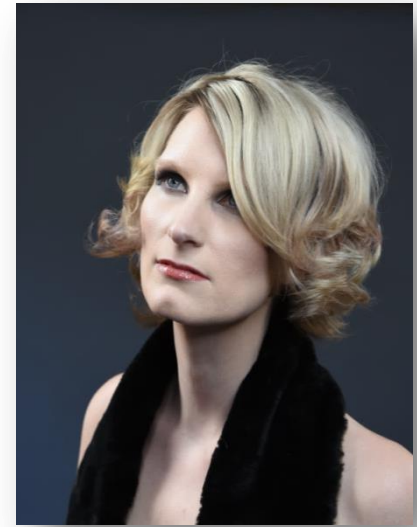
# CLASSIC PERM WIND ON BASE



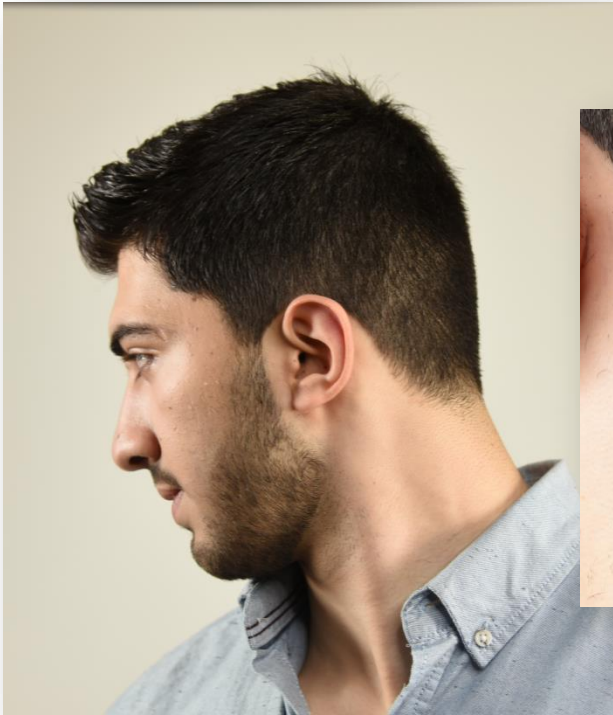
WINDING NOT ON BASE (CAN NOT BE DONE AT THE EXAM)



# BLOW MOLDING



# CLASSIC GENTS CUT INCLUDING GRADATION WITH FINISH



CREATING A LINE (EDGE) AT THE PERIMETER ( CAN NOT BE DONE AT THE EXAM)



# TERMINOLOGY

## WHAT IS IT?

IN THIS MATERIAL YOU WILL FIND EXPLANATIONS OF  
THE TERMINOLOGY YOU WILL LEARN AT THE BEAUTY SCHOOL  
AND SOMETIMES MAEBY DON'T UNDERSTAND

- ❑ THIS IS A LANGUAGE FOR HAIRDRESSERS
  - WHY DO WE NEED TO KNOW IT?
- ❑ SO THAT WE USE THE SAME LANGUAGE WHEN WE SHARE OUR CREATIVITY
  - WHO DECIDES WHAT IT SHOULD BE CALLED?
- ❑ THERE IS NO ONE DECIDING, THERE ARE NO LAWS OR REGULATIONS IN ART, CREATIVITY OR SERVICE  
WHAT IS MOST IMPORTANT TO KNOW, IS THAT THE CLIENT ALWAYS SHOULD BE IN FOCUS

THERE ARE SOME GREAT ENTERPRISES THAT HAVE MANAGE TO FIND THE GOLDEN RULE IN HOW TO  
EXPLAIN CREATIVITY AND TECHNICAL KNOWLEDGE AND HOW TO PERFORM IT.

PIVOT POINT IS DEFINITLY THE GREATEST EDUCATIONAL COMPANY IN THE WOLRD, THEREAFTER WE HAVE  
TONY&GUY, VIDAL SASSON AND OTHERS.

IN SCANDINAVIA THE PIVOT POINT SYSTEM HAS BEEN THE GREATEST SINCE THE MID 70s. IT IS GOOD IF ALL  
OF US IN THE NORDIC COUNTRIES USE THE SAME FOUNDATION AND TERMINOLOGY TO ELABORATE AN  
EVEN QUALITY OF EDUCATION.

IT DOES NOT MEAN THAT IT IS THE ONLY WAY OR THE MOST CORRECT. THE MOST IMPORTANT IS THAT  
YOU AS A HAIRDRESSER UNDERSTANDS

WHY? HOW? BECAUSE?

WHO IS THE CUSTOMER?

HOW DOES HIR LOOK?

HOW WILL YOU GO ABOUT?

LET YOUR HEART BE WITH YOU AND PRACTICE, PRACTICE AND PRACTICE AND YOU WILL GET SUCCESS

# TERMINOLOGY YOU SHOULD KNOW

## DESIGN ELEMENTS

- FORM, TEXTURE & COLOR

## DESIGN PRINCIPLES

- REPETITION, ALTERNATION, PROGRESSION, CONTRAST

## DESIGNING PROCEDURES

## EXTERNAL FORM & THE SHAPE WITHIN THE FORM

## STRUCTURE DRAWING

## SOLID FORM, GRADUATED FORM, INCREASE LAYERED FORM, UNIFORMLY LAYERED FORM

THE FOUR DIFFERENT STRUCTURES CAN ALSO BE EXPRESSED AS:

- STRAIGHT, HARD CUTS
- SOFT, ROUND OR OBLONG CUTS
- BOB
- LAYERED CUT

## PROPORTION, SIZE

## STARTING-POINT, DIRECTION, LINE, MOVEMENT

## HARMONY & BALANCE

## SCIENCE OF COLOUR

- PRIMARY, SECONDARY AND TERTIARY COLOURS



# ART & DESIGN

FORM  
TEXTURE  
COLOR



Artist: Rebecca Johannsson

# DESIGN\_ELEMENT

**FORM**



*TEXTURE*



**COLOR**



# DESIGN PRINCIPLES

REPETITION

**AL**TERNATION

PROGR**ESS**ION

**CON**TRAST



**BALANCE**

**HARMONY**

**PROPORTIONS**

**DIRECTION**

**LINE MOVEMENT**

**SIZE**

**SYMMETRY / ASYMMETRY**

# DESIGNELEMENTS

## THE THREE BASIC DESIGN ELEMENTS IN DESIGN

### **FORM**

THREE-DIMENSIONAL SILHOUETTE BASED ON THE HAIRSTYLES EXTERNAL FORM OR THE CUSTOMERS TOTAL LOOK

### *TEXTURE*

THE APPEARANCE OF THE SURFACE, UNACTIVATED / ACTIVATED OR COMBINED

### **COLOR**

EMPHASIZE THE FORM, TEXTURE OR COLOR

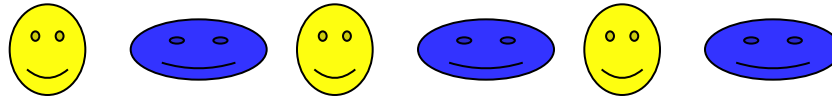
*CHOOSE ONE OF THESE DESIGN ELEMENTS TO DOMINATE*

# DESIGNPRINCIPLES

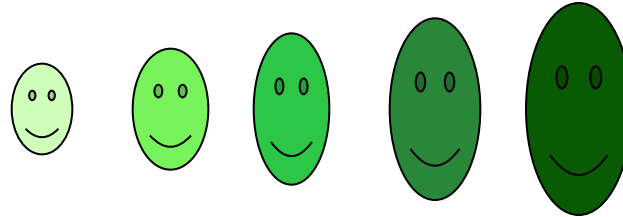
REPETITION



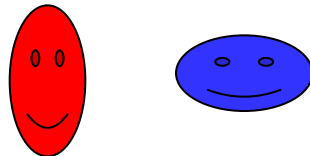
ALTERNATION



PROGRESSION

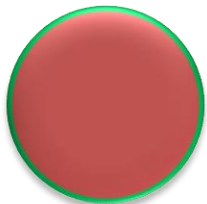
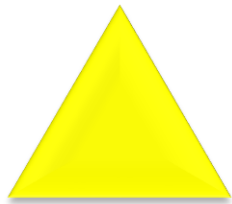


CONTRAST



# FORM, TEXTURE, COLOR



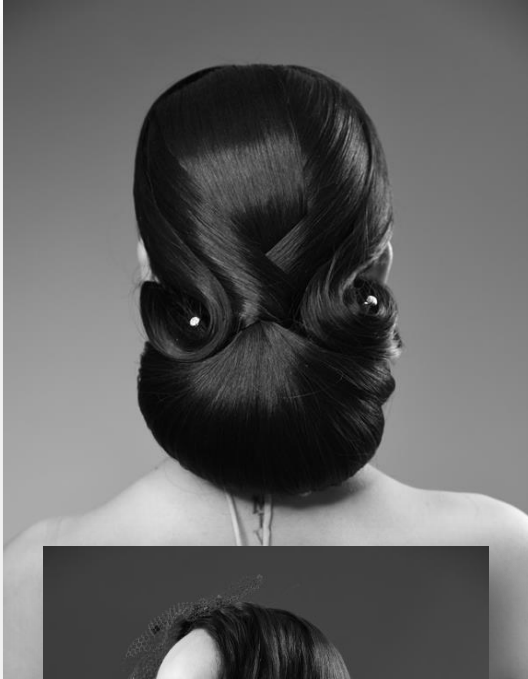


# FORM

THREE-DIMENSIONAL SILHOUETTE  
FORM OR SHAPE SHOWS THE HAIRSTYLES EXTERNAL  
FORM OR THE SHAPE WITHIN THE FORM

# TEXTURE

THE APPEARANCE OF THE SURFACE, UNACTIVATED /ACTIVATED OR COMBINE



UNACTIVATED



ACTIVATED



COMBINED



# COLOR

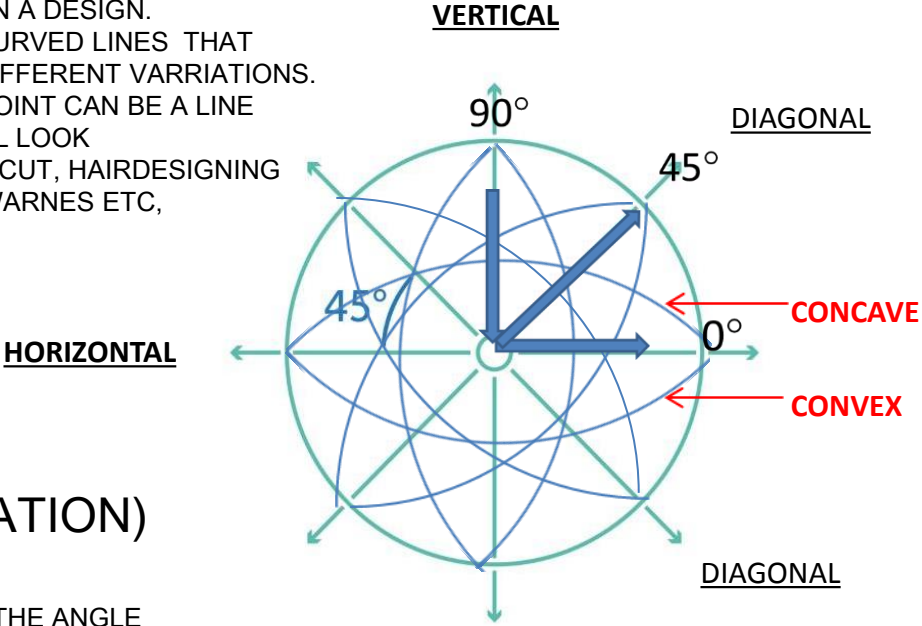
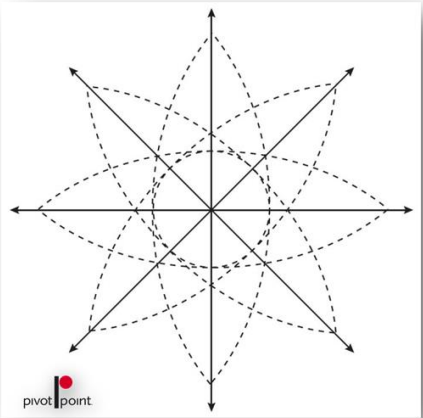
EMPHASIZE THE FORM, TEXTURE OR COLOR.



# CELESTIAL AXIS

## THE CELESTIAL AXIS

ALL LINES WE WORK WITHIN A DESIGN. THERE IS STRAIGHT AND CURVED LINES THAT WE CAN COMBIND IN ALL DIFFERENT VARRIATIONS. THE KNOWLEDGE HOW A POINT CAN BE A LINE AND A LINE CAN BE A TOTAL LOOK FOR EXAMPLE, IN THE HAIRCUT, HAIRDESIGNING LONGHAIR UPDO, FORM AWARNES ETC,



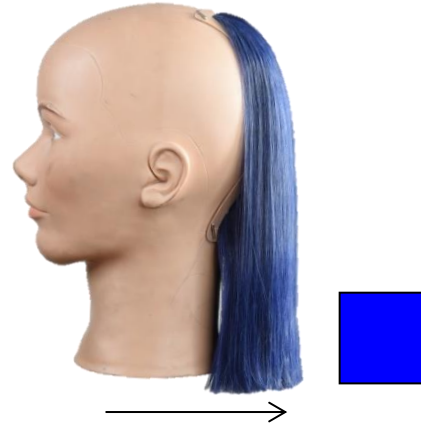
## RESULT ANGLE (LINE OF INCLINATION)

THE LINE OF INCLINATION IS THE ANGLE YOU SEE WHEN THE HAIR IS IN NATURAL FALL AGAINST THE HEAD, NECK OR SHOULDER.



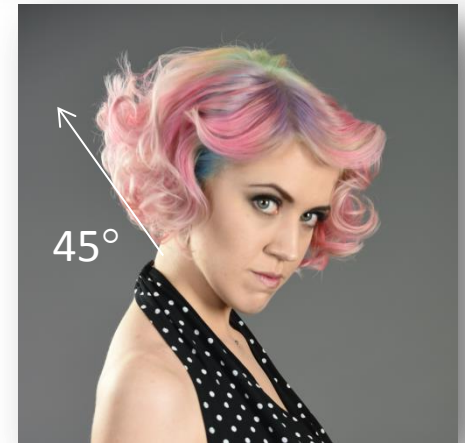
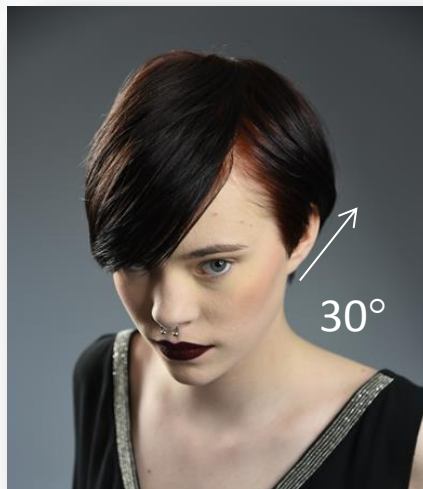
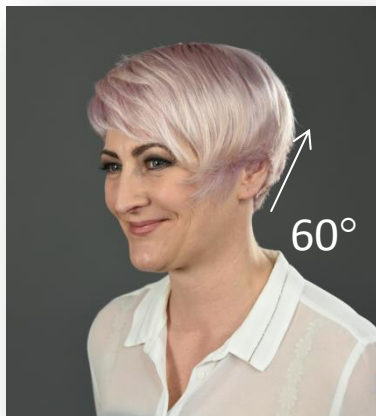


SOLID FORM  
RESULT ANGLE 0°  
(LINE OF INCLINATION)

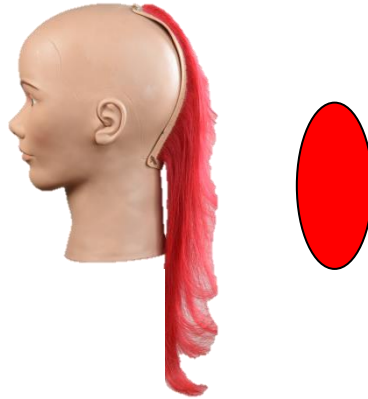


# GRADUATED FORM

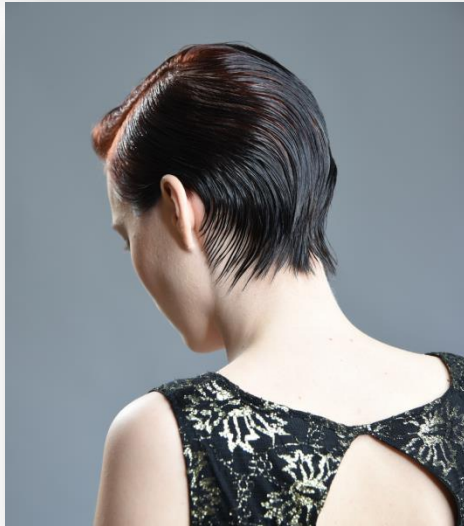
RESULTANGLE 30° 45° 60°  
(LINE OF INKLINATION)



# INCREASE LAYERED FORM ( SOFT OBLONG CUT ) (NO LINES OF INCLINATION)



# UNIFORM LAYERED FORMS ( ROUND AND SOFT FORMS) (NO LINES OF INCLINATION)



# TERMINOLOGY

## COMPOSITION OF THE DESIGNING PROCEDURE AND PROCESS OF CREATIVITY

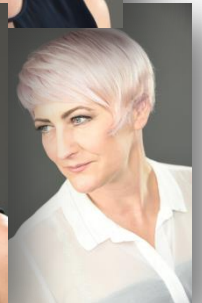
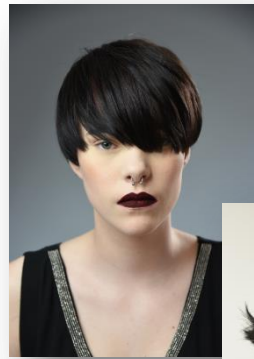
- ❑ **VISION**
- ❑ **SECTIONING**
- ❑ **HEAD POSITION**
- ❑ **PARTING**
- ❑ **DISTRIBUTION**
- ❑ **PROJECTION**
- ❑ **DESIGNLINE/GUIDE**
- ❑ **FINGER POSITION**
- ❑ **TOOL POSITION**
- ❑ **BODY POSITION**

# DESIGNING PROCEDURE VISION

BEFORE



AFTER



# DESIGNING PROCEDURE

## SECTIONING



### SECTIONING (EXAMPLE)

NECESSARY TO PLAN YOUR WORK.

CAN BE PERFORMED IN MANY DIFFERENT WAYS

IT IS NECESSARY TO IDENTIFY ON WHAT AREA OF THE HEAD

THE DIFFERENT LENGTH ARRANGEMENT OR

SCULPTING TECHNIQUES SHOULD BE USED.

APPLICATION OF COLOR, THE PLAN FOR PERM WINDING,

LONGHAIR UPDO ETC.





# DESIGNINGPROCEDURE HEADPOSITION



## UPRIGHT

THE HEAD IS STRAIGHT UP SEEN FROM ALL DIFFERENT ANGLES



## FORWARD

THE COSTUMERS HEAD IS TILTED FORWARD, THE NECK IS STRETCHED. OFTEN

NECESSARY TO USE TO BE ABLE TO REFINE THE DESIGN LINE OF THE PERIMETER



## TILTED

THE COSTUMER TILT THE HEAD TO THE SIDE

SOMETIMES USED TO CUT THE DESIGN LINE OF THE PERIMETER

# DESIGNINGPROCEDURE PARTING

## EXAMPLE FOR PARTING

PARTING IS NECESSARY TO CONTROL THE HAIR THAT YOU ARE WORKING WITH.

IT CAN BE PERFORMED IN MANY DIFFERENT WAYS.

SOMETIME YOU CREATE GREATER PARTINGS SOMETIMES SMALLER PARTINGS

IT IS USED FOR HAIRCUTTING,

APPLICATION OF COLOR, HAIRDESIGN,

THE PLAN FOR PERM WINDING ETC.



# DESIGNINGPROCEDURE DISTRIBUTIONS

(DIRECTION THE HAIR IS COMBED OR DISPERSED OVER THE CURVE OF THE HEAD)

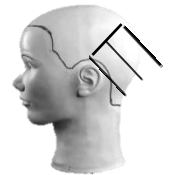
## NATURAL

THE HAIR IS COMBED STRAIGHT DOWN FROM ITS PARTING, THINK ABOUT THE GRAVITY OF THE EARTH



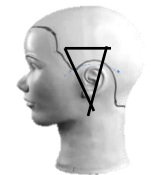
## PERPENDICULAR

THE WAY THE HAIR IS TRANSPORTED FROM ITS BASE. 90° ANGLE BETWEEN PARTING AND THE COMBING OF THE HAIR AND FINGER /TOOLS (CREATES THE LETTER T)



## SHIFTED DISTRIBUTION

IF YOU COMB ALL THE HAIR TOWARDS THE MIDDLE OR IF YOU MOVE EVERYTHING TO THE SIDE, IF YOU COMB THE HAIR IN A NON STRAIGHT WAY OR IF YOU TWIST THE HAIR OF A PARTING.

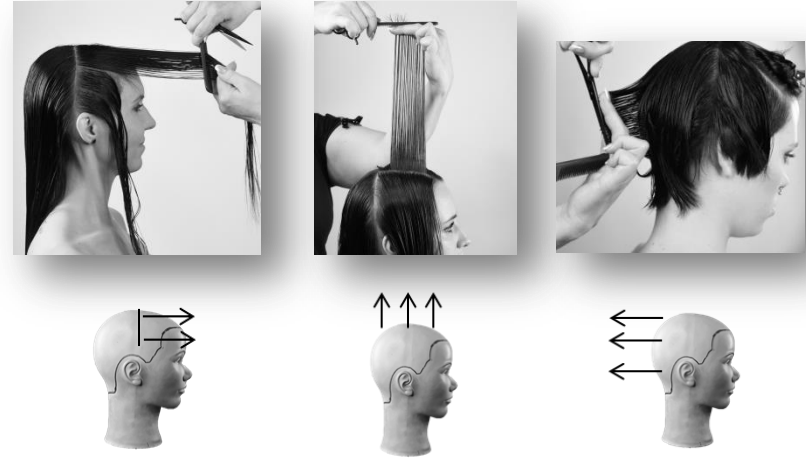


# DESIGNINGPROCEDURE DISTRIBUTIONS

(DIRECTION THE HAIR IS COMBED OR DISPERSED OVER THE CURVE OF THE HEAD)

## DIRECTIONAL

THIS IS AN IMPORTANT UNDERSTANDING, BECAUSE IT IS NOT ALWAYS EASY TO EXPLAIN THE PROJECTION OF THE HAIR DEPENDING ON THE ROUND SHAPE OF THE HEAD. YOU CAN EASILY EXPLAIN THE DISTRIBUTION OF THE HAIR IN RELATION TO THE SHAPE OF THE HEAD BY USING EXPRESSIONS SUCH AS VERTICAL, HORIZONTAL, DIAGONAL DISTRIBUTION IN RELATION TO THE SHAPE OF THE HEAD. USED TO CREATE A CLASSIC SQUARE SHAPE IN MEN'S CUTTING FOR AN EXAMPLE.



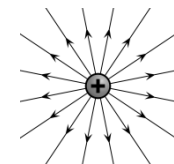
## PARALLEL

WHEN WE CREATE THE FINISH DESIGNS (STYLINGTECHNIQUES) AND USING DIFFERENT TOOLS, FOR EXAMPLE, BLOWDRYERS, IRONS, CURLERS, CLIPS ETC IF ALL HAIR STRANDS ARE DISTRIBUTED IN THE SAME DIRECTION IT IS CALLED PARALELL DISTRIBUTION.

DISTRIBUTIONS FOR  
STYLINGTECHNIQUES

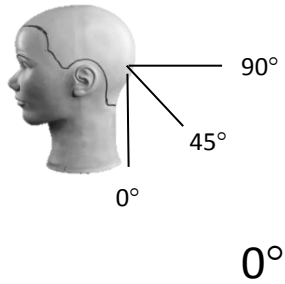
## RADIAL

WHEN ALL THE HAIR STRANDS ARE DIRECTED FROM ONE POINT OF ORIGIN THEN IT IS CALLED RADIAL DISTRIBUTION.



# DESIGNINGPROCEDURE PROJECTION

THE LIFT  
OF THE PARTING IN RELATION TO THE CURVE OF THE HEAD.



90°



30°



45°



60°

# DESIGNINGPROCEDURE DESIGNLINE/GUIDE



## MOBILE DESIGN LINE

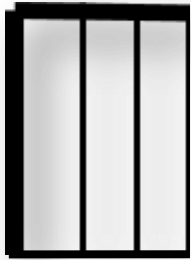
BY MOVING PREVIOUSLY  
SCULPTED PARTING TO USE AS A GUIDE TO SCULPT THE  
NEXT PARTING, A MOVEABLE GUIDE.



## STATIONARY DESIGN LINE

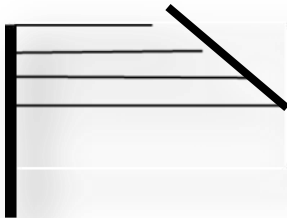
ALL OF THE HAIR IS DIRECTED TO ONE POINT,  
ONE STABLE GUIDE.

# DESIGNINGPROCEDURE FINGERPOSITION



## PARALLEL

THE FINGER POSITION IS THE SAME AS  
THE PARTING OR AS THE SHAPE OF THE HEAD



## NONPARALLEL FINGER POSITION

THE FINGER POSITION IS NOT THE SAME  
AS THE PARTING OR AS THE SHAPE OF THE HEAD

# DESIGNINGPROCEDURE TOOLPOSITION

## THE SCISSOR/RAZOR CUT SURFACE

IT IS IMPORTANT HOW WE HOLD OUR TOOL  
DEPENDING ON WHAT RESULT WE WISH TO  
CREATE.HOW THE TOOL IS DIRECTED  
WILL DETERMINE THE CUT SURFACE / EDGE



## THE COMB

THE DIRECTION OF THE COMB WILL BE USED  
AS A SUPPORT TO BE ABLE TO CREATE  
THE PLANNED RESULT.





# DESIGNINGPROCEDURE

## TOOLPOSITION



### THE SCISSOR/RAZOR CUT SURFACE

THIS IS THE TIME IT VISIBLE HOW WE HOLD OUR TOOLS, DEPENDING ON WHAT RESULT WE WISH TO CREATE. USING SCISSOR-OVER-COMB TECHNIQUE MAKES THAT VERY CLEAR. WOULD YOU LIKE TO CREATE A MASCULINE FORM IT SHOULD BE DIAGONAL FORWARD IN THE NAPE AND BE SURE OF THE FORM OF THE HEAD AND THE CURVE OF THE NECK.

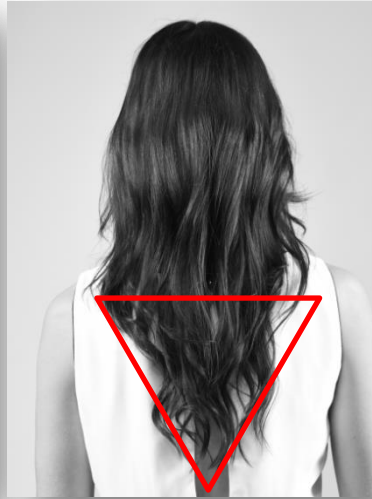
### CLIPPER/TRIMMER

IT IS IMPORTANT TO KEEP THE CORRECT DIRECTION ON BOTH THE TOOL AND THE BLADE.



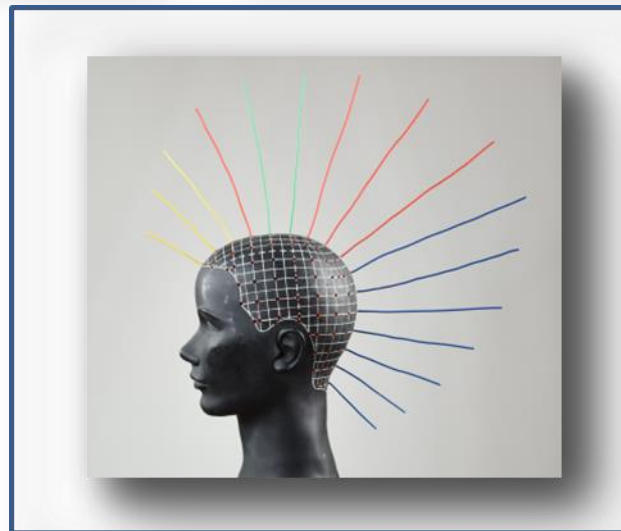
# EXTERNAL DESIGN LINE

THE EXTERNAL DESIGN LINE IS THE CONTOUR OF THE HAIR DESIGN THAT CAN BE VIEWED WHEN THE HAIR IS PLACED IN NATURAL FALL.



## INNER DESIGN LINE (STRUCTURE GRAPHIC)

THE INNER DESIGN LINE/ STRUCTURE ARE EXPOSED WHEN ALL OF THE HAIR IS POSITIONED STRAIGHT OUT (90° ANGLE) FROM THE SCALP, THE CURVE OF THE HEAD



# COLOR

- ❑ COLOR IS A VISUAL REFLECTION OF LIGHT
- ❑ COLOR IS A LIGHT PHENOMENON
- ❑ EVERY COLOR IS A GROUP OF ELECTROMAGNETIC WAVES, ALSO CALLED
- ❑ WAVELENGTHS, MOVING THROUGH SPACE.
- ❑ WAVELENGTHS CAN NOT BE SEEN IF THEY ARE NOT REFLECTED FROM A SURFACE

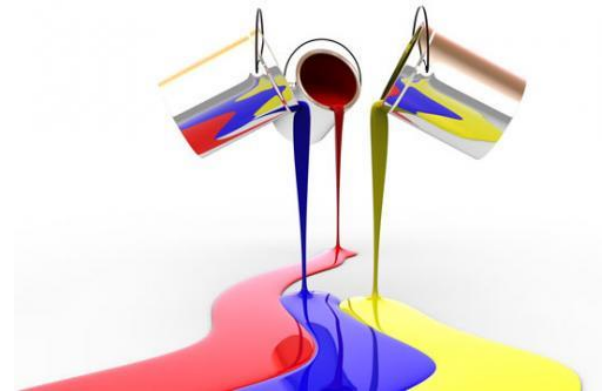
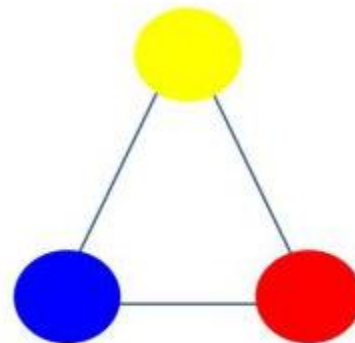


# COLOR KNOWLEDGE

## PRIMARY

- ❑ THERE ARE THREE "PRIMARY COLORS
- ❑ YELLOW, RED, BLUE
- ❑ THESE COLORS ARE PURE COLORS AND CAN NOT BE CREATED BY MIXING TOGETHER OTHER COLORS.
- ❑ PRIMARY COLORS

## PRIMARY



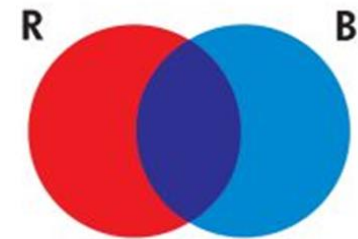
BRIGHTNESS ON COLORMAP

YELLOW	9
RED	5
BLUE	4

# COLOR KNOWLEDGE

## SECONDARY

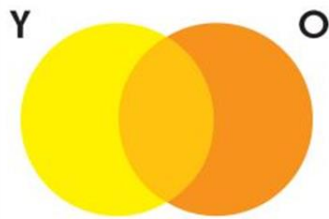
- ❑ WHEN MIXING TWO OUT OF THE THREE PRIMARY COLORS YOU WILL CREATE MIX
- ❑ COLORS "SECONDARY COLORS"
- ❑ ORANGE, GREEN, VIOLET



# COLOR KNOWLEDGE

## TERTIARY

- ❑ BY MIXING PRIMARY COLORS TOGETHER WITH THE CLOSEST SECONDARY COLOUR, YOU WILL CREATE NEW
- ❑ MIX COLORS "TERTIARY COLORS"
- ❑ YELLOW-ORANGE, RED-ORANGE, YELLOW-GREEN, BLUE-GREEN, RED-VIOLET, BLUE-VIOLET



Yellow-Orange



Red-Orange



Yellow-Green

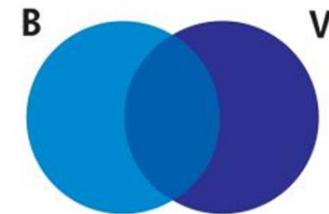


Blue-Green

pivot point

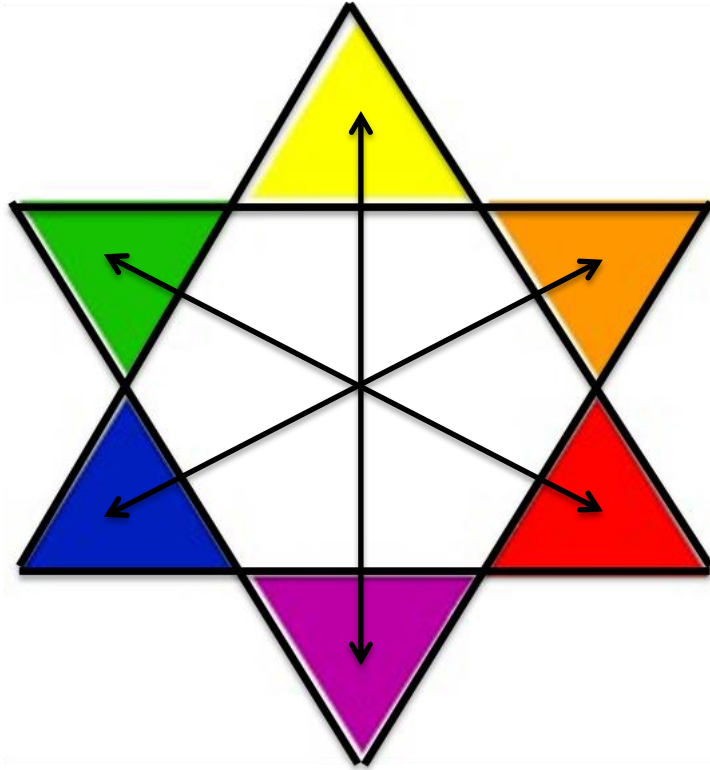


Red-Violet



Blue-Violet

## COLORSTAR



## COLORWHEEL



## COLOR KNOWLEDGE

SOME COMPANYS IS USING NUMBER SYSTEM  
SOME USE LETTER SYSTEM  
WHEN YOU START WORKING AT SALON  
ASK FOR EDUCATION IN THE  
COMPANYS COLORSYSTEM

YOU WILL ALSO NEED TO HAVE SOME OF THIS SKILLS  
BEFORE THE BIG EXAMINATION

## LONGHAIR UP DO

TWIN



BRAIDS



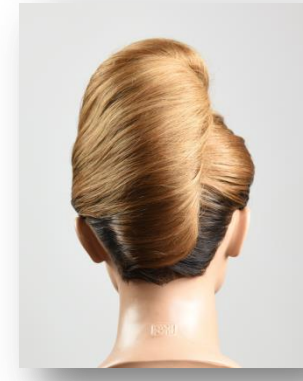
OWERLAPS



KNOT



LOOPS



ROLLS



# GOOD LUCK!

TECHNIQUE  
EDUCATION  
ANN P.

