

Scissors Over Comb Step by step guide



Scissors Over Comb: Step-by-Step Guide

Our model has a square face shape with a very strong front hairline.

He has flat even growth hairlines.

We are creating a strong, short haircut so it is important that we check for irregular hairlines and unbalanced features.

Whatever cut you are creating, when cutting men's hair there are a number of features you should bear in mind.

Neckline

Men's necklines - or nape lines - are usually less well defined than women's and need to be given an outline.

How you cut the neckline will depend on the look you are going for. A minimum of cutting will achieve a soft, natural look. The deeper you cut into the neckline, the harsher and sharper the look will become.

You can give the neckline various shapes - v-shaped, round, square, tapered, etc - by using razors, clippers or the points of your scissors to create the outline.

Fringe

Shaping the fringe area is a very important part of your hair cut. The wrong fringe can make or ruin your hairshape.

First, it is important to establish your client's hairline pattern at the front. In many men, the hairline recedes to some extent from baldness.

You should avoid making the fringe area too heavy but never take out too much weight either. This can make the hair look as if it is thinning.

Always try to strike a balance between all the elements of your haircuts.

Side burns

Side burns are men's side hairlines. They can be cut into various different shapes and lengths. But it is important that they fit with the rest of your hairstyle.

The shape and length of side burns change with fashion. For example, side burns were:

- long in the 1920s, 30s and 40s;
- clean and short in the 50s;
- long, thin and shaped in the 60s and 70s; and
- Gothic, angular and coloured in the 80s.

Since the 1990s, clean-cut looks have been more fashionable. And older men always tend to go for classic, short-cut side burns.

Ears

Many people's ears are not evenly balanced. They can be very large, very small or even different sizes. And some stick out at an angle from the head.

You need to watch for all these characteristics when you are cutting shorter hairstyles.

You also need to know if your client wears glasses or a hearing aid. Both these will affect the finished look of your cut, particularly if you are aiming for a short, sharp look.

Partings

Partings can be used to produce different effects in hairstyles. For example, a central parting can divide the hair evenly and help to make a heavy head or thick hair appear more balanced. Side partings can be used to draw the eye away from prominent features such as a large nose or uneven ears.

Fashion can also affect the way you use partings.

Some natural partings can be very well defined and it is often necessary to work with them rather than imposing new partings.

During your client consultation, before you start cutting, you should establish the pattern and strength of your client's natural parting. This may determine the finished look you are able to achieve.



Step By Step: 2 - Nape Area

Start at the nape. With your client's head facing downwards, place the small teeth of the comb flat against the nape and lift the hair.

Cut the hair straight across the ends with the tips of your scissors.

When you come to cut behind the ear, tilt the head slightly to the side as you work. This will allow you to get your scissors closer in to the head.

In this cut, you create a short, sharp look by keeping the comb flat against the headshape and using the small teeth of the cutting comb. This allows you to cut the hair shorter.

Remember that, when using the scissors-over-comb technique, you should keep your scissors and comb moving at all times. If you don't, you will make blunt steps in the cut.

Tip:

Keep the hair slightly wet as you cut. And remember to keep your scissors and comb moving together at all times, to avoid creating 'steps' in your haircut.



Step By Step: 3 - Building up weight / back area

At this point in your cut, it is important to assess the shape of your client's head around the occipital area.

For example, if your client has a flat headshape, you may want to build up more length in this area to disguise the shape.

Follow the natural headshape.

As you work up towards the bottom of the crown, the head should be in an upright position.

Angle your comb away from the headshape. This will allow you to create more length at the top of the section.

Tip:

This technique is like graduation. The hair is shorter at the nape and longer on the top. The width of your comb will determine the length.



Step By Step: 4 - Back Area

At this point, you should start to see the shape of your cut emerging. This will help you to decide how much length to create at the bottom of the crown. The length you create here will determine the way you approach the rest of your haircut.

When you start working at the back of the ear, you will notice that the headshape is flatter in this area. It is important that you use the same technique here as you use on the rest of the back area or you will get an uneven result.

Many people's ears are not evenly balanced. They can be very large, very small or even different sizes. And some stick out at an angle from the head.

You need to take this into account, too, when you are cutting shorter hairstyles.

Lean the client's head slightly over to the side. Angle your comb around the back of the ear and blend the back and ear areas together.

Tip:

Some people's ears are not evenly balanced. This is one of the characteristics you need to look for during your client consultation.



Step By Step: 5 - Temple Area

Our stylist is creating a short, sharp look at the side area and building up length at the top of the temple area.

The head should be in an upright position.

Using the small teeth of the comb, start at the side hairline and work up to the temple.

Angle your comb away from the headshape to build up length. Be careful to blend in the back area as you cut the temple area.

Repeat on the other side.

It is important to keep checking the shape and balance of your cut. If you are too close to your client, you won't be able to see the overall effect. Stand back as you work. This will allow you to get a good view of the shape you are creating.

And remember to keep your scissors and comb moving at all times.

Side burns

At this stage of the cut you need to take into account your client's side burns. You should have assessed these during your consultation.

Side burns can be cut into various different shapes and lengths. But it is important that they fit with the rest of your hairstyle.

Tip:

Keep an eye on the balance of your haircut, checking one side against the other.



Step By Step: 6 - Top Area

Take a guideline from the side area to create length at the top of the section.

Holding the hair parallel to the headshape, work forward across the top box section towards the front hairline. Blend in the top of the crown with the bottom of the crown, keeping your layers parallel to the head.

And keep on checking the balance and shape of your cut as you work.

Here, our stylist is point cutting the ends of the hair to create a soft, textured look.



Step By Step: 7 - Top Area

At this stage of the haircut, you should start to let the hair dry. This will allow you to see the shape of your cut and the texture you are creating.

Our stylist is using thinning scissors in the top area to create texture.

Thinning scissors

There are many different types of thinning scissors on the market. Some are serrated on both blades, others on only one blade. The size of the gaps in the serrated edge determines how much hair the scissors will remove. The bigger the gap, the more hair you will cut away.

Depending on which scissors and technique you use, you can thin hair by up to 90%. You can also use thinning scissors to add texture and reduce or build volume. Thinning scissors are used inside the hair lengths.

Holding your thinning scissors

Hold your thinning scissors in the same way as you hold your cutting scissors with your thumb through one handle and your third finger through the other.

Thinning technique

Thinning reduces the bulk of the hair. It shortens some of the hair in a section without reducing the overall length. Be careful not to take too much hair away or to cut too close to the roots of the hair. You may end up with stubble that will stick out.



Step By Step: 8 - Reducing the Internal Weight

Use thinning scissors to reduce the internal weight of the hair.

Start with your scissors in the middle of the section and work upwards to the ends of the hair. This will reduce the internal weight and give you a soft texture on the ends of the hair.

Work with one section at a time to make sure that you don't take out too much weight.

When you are reducing the internal weight of the hair, you should cut it when it is almost dry.

Practice this technique; it is a very effective way of reducing length and weight. It can look quite dramatic, though, so you should explain what you are doing to your client.

Tip:

When using thinning scissors, be aware of how much weight the scissors take out.



Step By Step: 9: Crown Area

Our stylist is reducing weight from the middle and ends of the section.

There are a number of other cutting techniques you can use to reduce the internal weight of the hair.

Channeling

Channeling creates movement and direction in a haircut by making channels which separate the hair. You will achieve best results with this technique if you use it on dry hair. Place two fingers on the client's scalp, one finger-width apart. Using your other hand, put your scissors flat on the scalp, between your two fingers, and cut.

Serrating

This technique is used to create layers and external shapes. It can be used on wet or dry hair. Hold your scissors at an angle and use the tips of your blades to cut into the hair. This will give the hair a serrated edge and help to soften the shape of the cut.

Slicing

Slicing reduces the weight of the hair internally and externally to add movement and texture. The technique is used on a finished haircut, which can be either wet or dry. Hold your scissors open (cutting freehand) and slide them down the shaft of the hair, slowly opening and closing the blades. (Be careful not to close your blades or you will cut off the whole section of hair) Slicing is a good way to take a lot of weight out of the hair - the more often you open and close your blades, the more hair you will remove.

Twist cutting

Twist cutting creates volume by removing weight from the hair. It also gives a lot of movement and is most effective when used on curly or wavy hair. Take a one inch section and twist the hair from the roots to the ends so that it stands straight up from the scalp. Hold the length of hair between your fingers and, with the blades open, move your scissors up the hair from the roots through to the ends. (Be careful not to close the blades or you will cut the section of hair off).



Step By Step: 10 - Application of Product

Here you can see that our model's clothing is covered with a gown and our stylist is wearing gloves to protect their hands.

We are using Wella accord mousse 5/0 light brown.



Step By Step: 11 - Colour Technique

Before applying the colour, we shampooed and towel-dried the hair.

Our stylist is using a wide-tooth comb to apply the product. This will help achieve an even distribution of colour through the hair.



Step By Step: 12 - Colour Technique

Apply the colour evenly through the hair. Do not rinse it out. The hair is now ready to be styled.



Step By Step: 13 - Finished!

Our model's hair has been blow-dried using a vent brush.

This is a lightweight, plastic brush. It is the easiest to use and the most popular with both men and women stylists. You use it to add volume to your haircuts.

A vent brush is easy to recognise. There are a few stiff bristles and some large holes in the head of the brush. It is called a vent brush because the spaces in the head allow hot air from the dryer to flow through. Vent brushes are also useful for detangling hair, both wet and dry.

We finished the look by using sculpting gel to give a clear, defined result at the front.



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