

american looks

NCA's fall/winter 2001 collection
part one



Strength in
DIVERSITY

 NCA

Strength in DIVERSITY



The Diversity Collection was created by the NCA Fall/Winter 2001 Design Team. Team members include Women's Designer Kris Kutcher, Quincy, IL; and Jessica Ellis, South Weber, UT; Men's Designer Ken Washburn, Elgin, IL; Nail Designer, Debra Kasemen, Coal Township, PA; and Makeup Designer Rose Ann Acuazzo-Linkens, Lancaster, PA.



NCA's Strength in Diversity Collection takes a bold look at the booming demographic shifts noted in the recent census data and turns to the growing ethnic diversity of the U.S. for inspiration and cross-cultural ideas.

Fall/Winter 2001 is a season where diversity is absorbed into the fashion-of-the-moment mix of looks, resulting in a modern expression of form, color and texture.

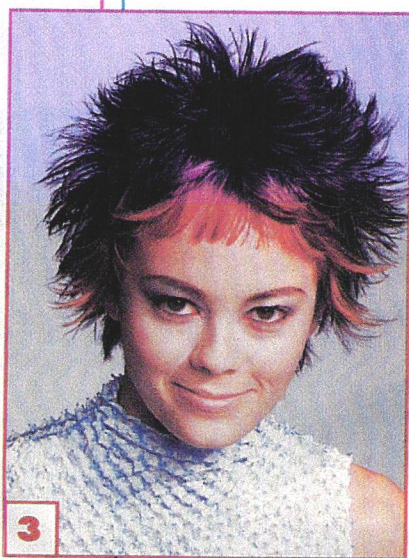
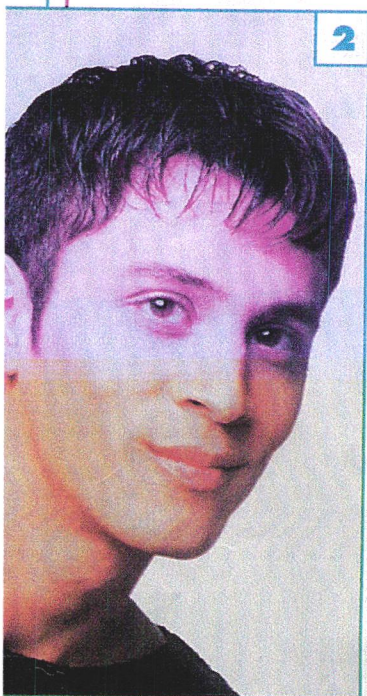
Shorter looks are definitely IN this Fall/Winter, a likely response to such hip trendsetters as Jennifer Aniston, Lara Flynn Boyle and Naomi Campbell. Look for the work of top fashion designers to continue to inspire texture and color as dominating elements in today's salon looks. Add perfectly designed makeup and nails as the perfect accessory to the perfect cut and style!



everyday diversity

THE NCA INCORPORATES HAIR, MAKEUP, AND FASHION TO REPRESENT THE FACES OF AMERICA.

Diversity, education, and collaboration are just some of the things that bond the 30,000 members of the National Cosmetology Association. The latest result of NCA's collaborative efforts, Strength in Diversity, the fall/winter collection for hair, face, and nails, was introduced last month during the 81st Annual NCA Convention and Education Conference in Louisville, KY. The most current NCA design team was co-sponsored by Clairol Professional, Sally Beauty Company, and the Joseph L. Weir Trust. The team included women's designers Kristopher Kutcher and Jessica Young; men's designer Kenneth Washburn, Jr.; nail designer Debra Kaseman; and makeup designer Rose Ann Acuazzo-Linkens. All were equally enthusiastic about the theme they chose to express. Citing the growing ethnicity of the U.S. population as inspiration, Strength in Diversity makes a statement about strong textural influences on color, cutting, and movement. Ultimately, the collection showcases cross-cultural ideas that are absorbed, mixed, and matched for an of-the-moment fashion statement.—M.A.S.



1 The team uses a channeling technique here. Blunt and pointed edges are blended to achieve the overall look. After blowdrying, the finished style is achieved using an iron to define curls.

2 This closely cropped style is reminiscent of the 1970s and 1980s with longer lengths on top framing the face. Texture is created using a razor and etching techniques. Natural demi-permanent color applied throughout is enhanced with liquid styling tools to add shine and control.

3 Again implementing the versatile channeling technique, the look is set apart for maximum impact with short blunt fringe. Color that frames the face adds warmth and softness.

4 Blunt yet jagged edges are created through strong texturing and channel cutting. Working with front and center sections to start, the shape is transformed by alternating smooth, blunt lines for defined perimeters, with point cutting for rough yet refined edges. Multitiered layers throughout the look create movement with precision.



Look for part two
of this collection in
next month's issue
of American Looks.



NATIONAL COSMETOLOGY ASSOCIATION

401 North Michigan Ave.
Chicago, IL 60611-4267

Membership Services:

312.527.6765

Fax: 312.464.6118

E-mail: NCA1@sba.com

Executive Director

Gordon Miller x15868

Office Manager

Kimberlee Schmahl x16759

Membership Services

Shahida Razvi x15924

Americas/CIDESCO

Lisa Szukala x15910

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Deanna Frazier x14828

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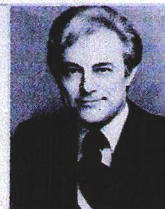
Michael Hill, Fayetteville, AR

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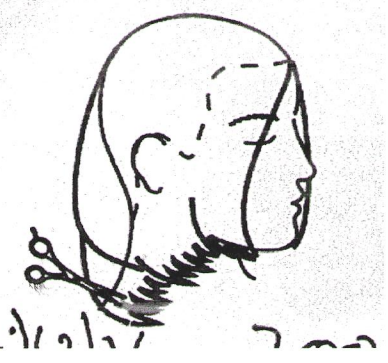
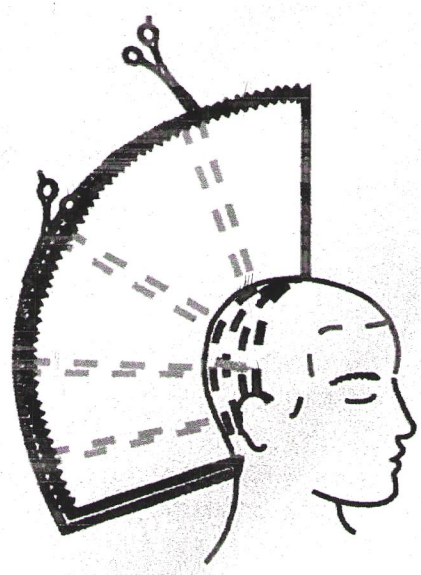
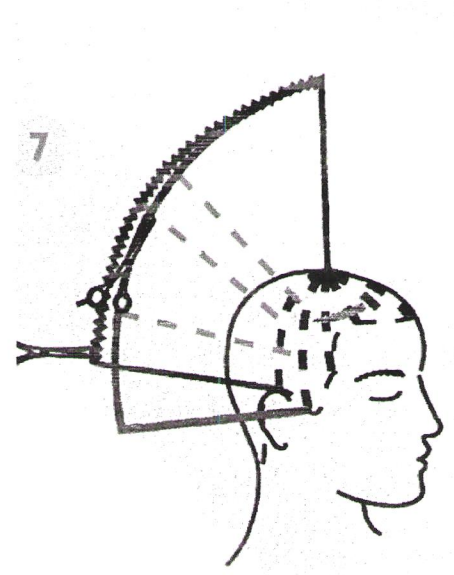
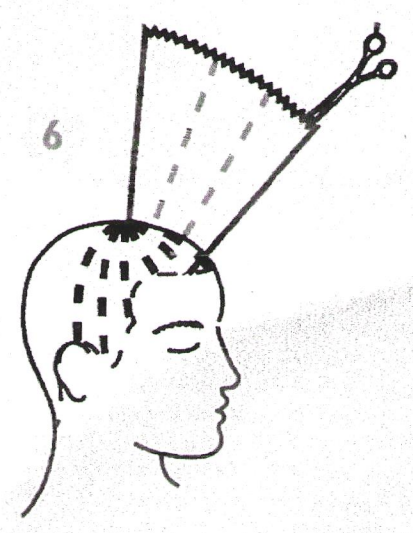
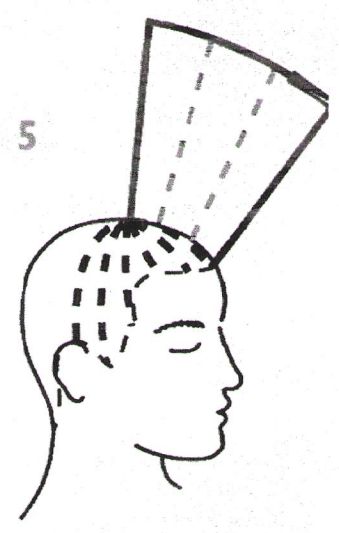
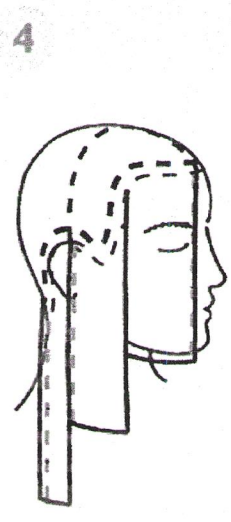
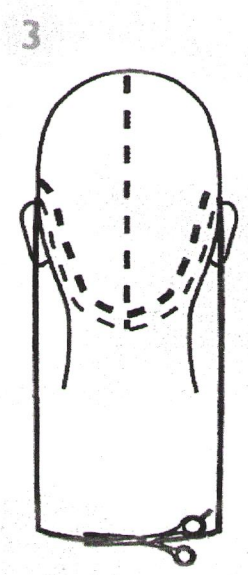
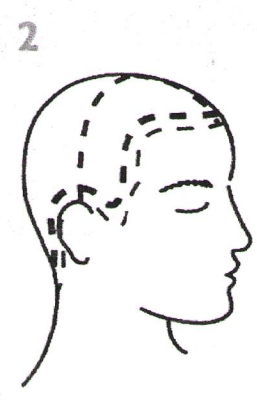
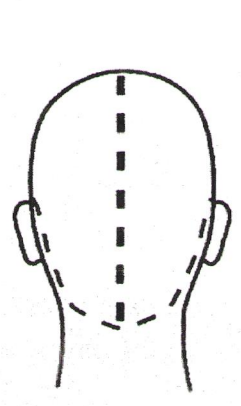
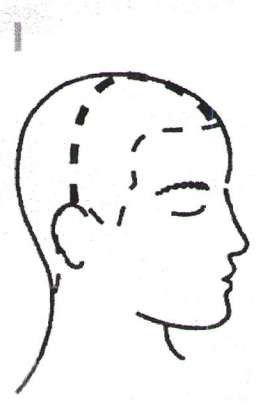
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Joseph L. Weir Trust

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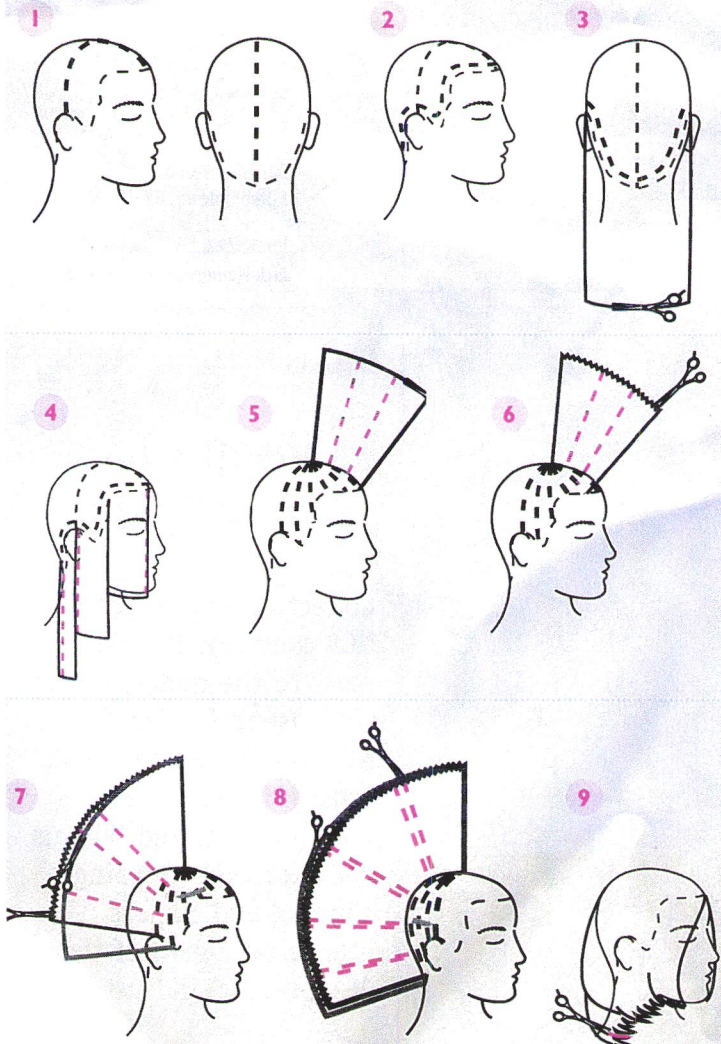




DIVERSITY in
lengths, shape
and color



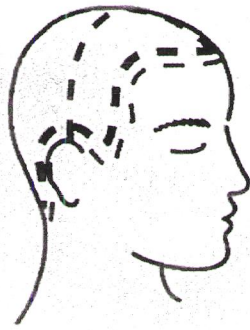
Longer



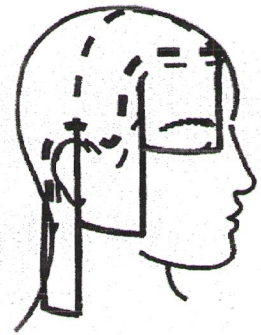
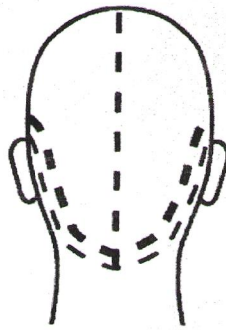
1. Section the hair into four quadrants - center forehead to center nape and top of ear to top of opposing ear.
2. Release a 1/2 inch subsection around the entire perimeter hairline.
3. Begin by cutting horizontally the first section in the nape area. Cut horizontally to the desired length (recommended longer than collar bone).
4. Cut the section at the side area and fringe area at the same distance from the hairline that the nape length was cut. Repeat on the other side.
5. Using pivotal partings in the two front quadrants, cut a blunt guide length from the forehead to the parting at the high point of the head. Using the perimeter hair as a guide, hold the hair out at 90 degrees from the curvature of the head and cut.
6. Using a traveling guide, cut the next section with a point cutting technique.
7. Using the channeling technique, alternate throughout the front quadrants using a traveling guide and cutting uniform 90 degrees to the curve of the head.
8. Work through the back area of the head using the same technique.
9. Detail around the outside perimeter edge, refine the interior needed.

TECH NOTE: THE CHANNELING TECHNIQUE IS A SERIES OF BLUNT ALTERNATING WITH POINT CUTTING TO ACHIEVE A STRONG TEXTURE IN THE DESIGN.

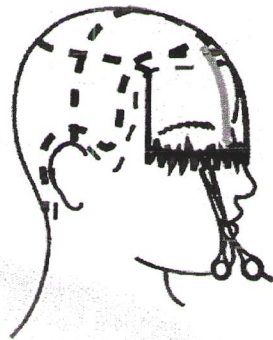
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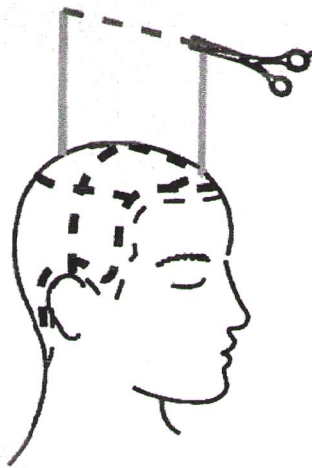
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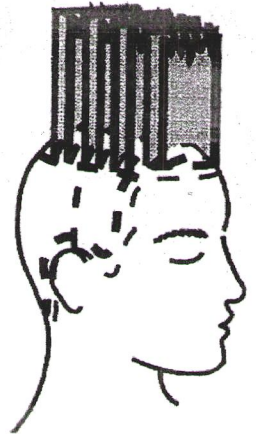
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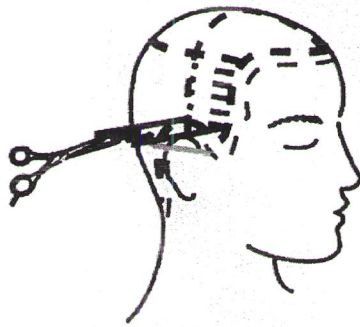
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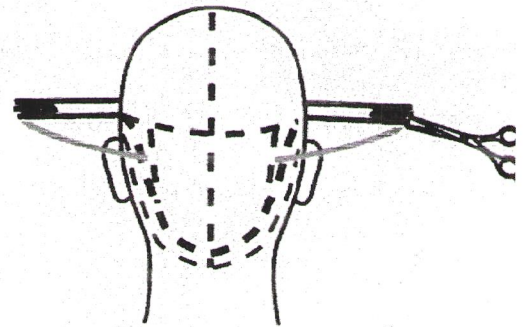
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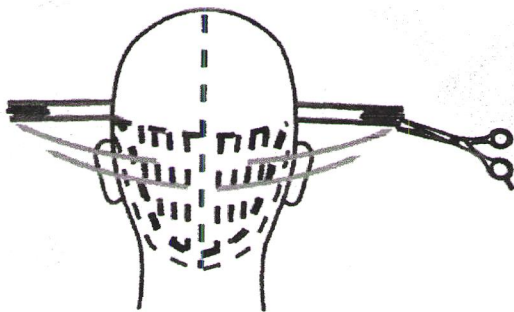
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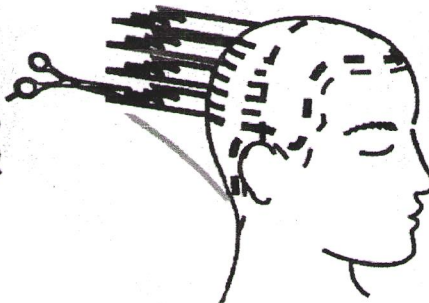
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DIVERSITY in texture and style

Midlength

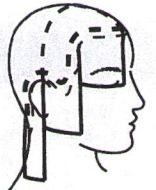
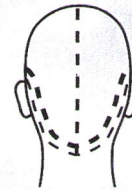


1. Section the hair into four quadrants - center forehead to center nape and from top of the ear and to top of opposing ear.
2. Release a perimeter hairline section and cut the three tiered areas as follows: to eye level at front; to lip line at sides; to collar length at back.
3. Release a 1/2 inch parting behind the fringe, comb down into natural fall around front hairline and point cut into the line (deep pointing) to blend fringe.
4. Release a thin sub section through center part. Direct lengths straight up and cut toward the crown using fringe length as guide length.
5. Using guide length established in #4, cut with a traveling guide using a channeling technique through the crown area.
6. At sides, release 1/2 inch parting and point cut using a traveling guide combing each section towards you.
7. Over direct the hair on both sides of the nape up to the stationary guide length of the sides and point cut.
8. Behind the ear area, use the same technique as through the sides. Direct lengths up and out along the same plane as previously sculpted at the side; use the side lengths as a traveling guide and cut. All lengths until the center back get shifted toward this area.
9. Comb hair up to occipital and point cut to blend using a travelling guide. Work through the center back and blend the center lengths to the sides.
10. Texturize around the edges as desired according to the length, texture, density, and desired results.

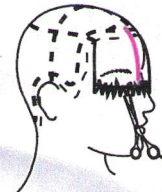
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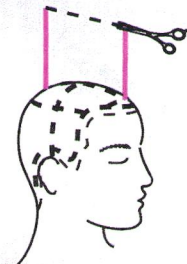
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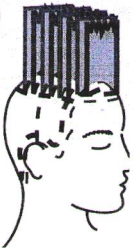
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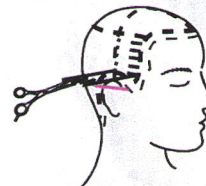
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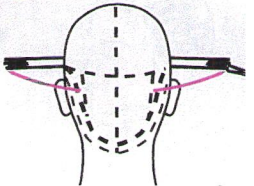
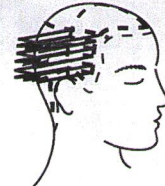
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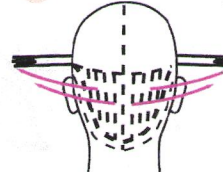
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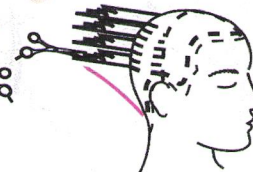
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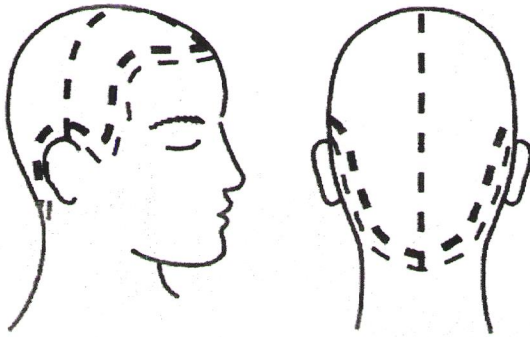
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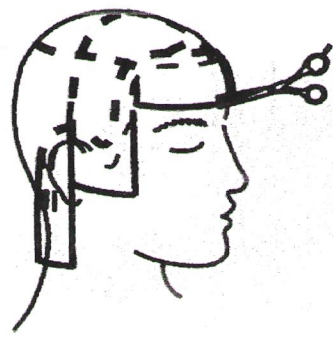
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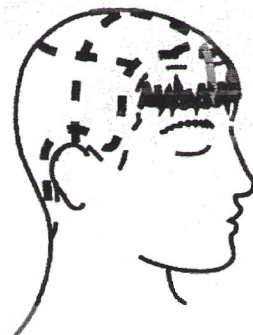
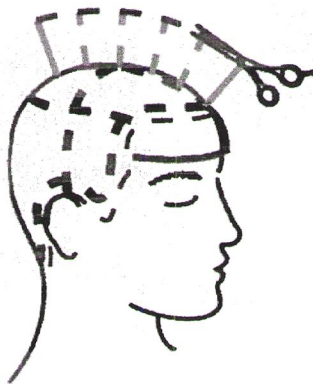
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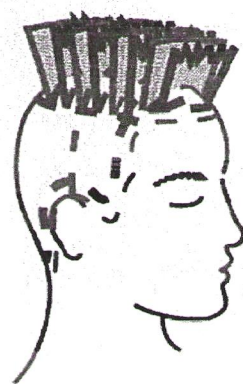
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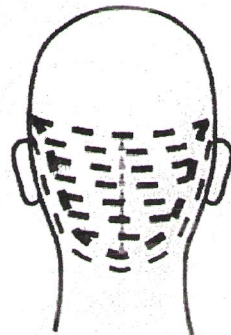
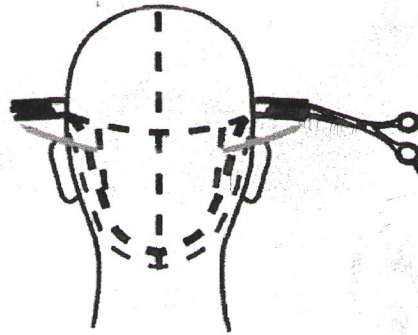
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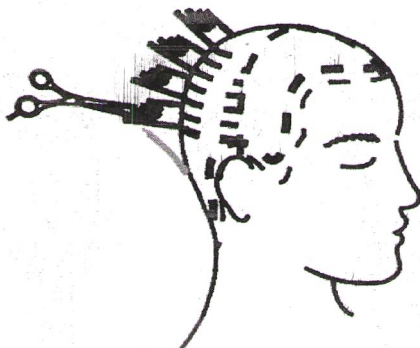
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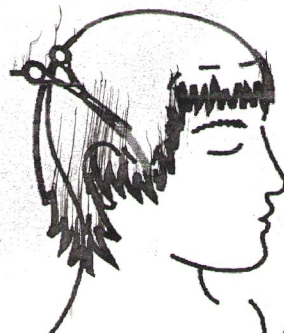
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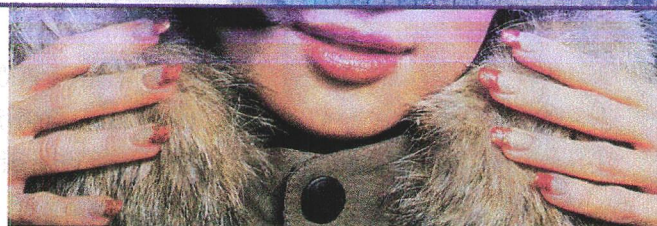
8



July-2001

american looks

NCA's fall/winter 2001 collection
part two



Strength in
DIVERSITY



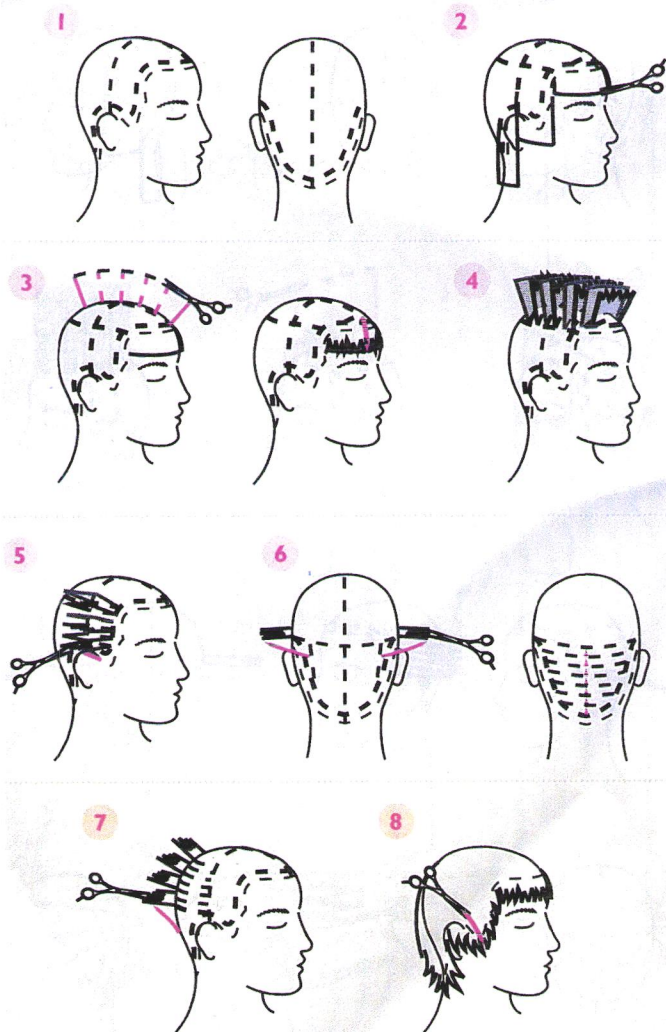
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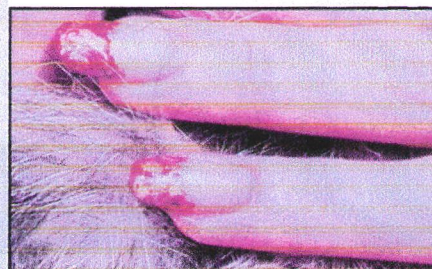
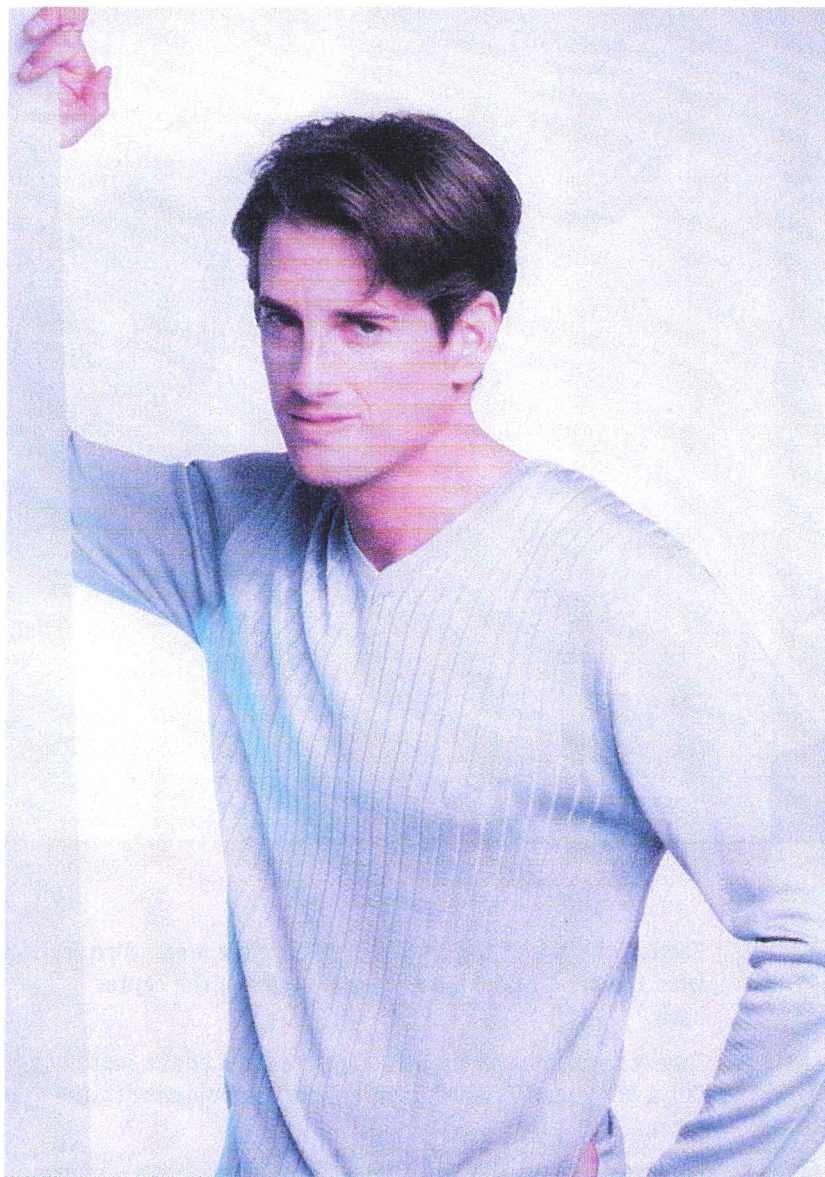
DIVERSITY in color and form



Short



1. Section the hair into four quadrants - center forehead to center nape and top of ear to top of opposing ear.
2. Release perimeter and cut to uniform lengths (horizontally to center of forehead or shorter) at front, sides, and back. Blend the front and side sections.
3. Section a thin vertical panel through the center top and cut this section 90 degrees out from the curve of the head, working back to the crown. Using short fringe as guide length blend with short fringe and cut blunt.
4. Work through the top using horizontal partings, direct length straight out from the curve of the head and cut - alternating point cutting and blunt cutting from one section to the next using the channel cutting technique.
5. At the sides, work upward with horizontal partings, bringing the lengths straight forward from the curve of the head. Point cut following a traveling guide from the perimeter.
6. Over direct hair at each side of the nape to the stationary length of sides and point cut. Work upward from the nape and using a travelling guide, point cut to blend with the area from in front of the ear. Distribute the hair 90 degrees out from the curve of the head and point cut.
7. Comb hair up to occipital and point cut to blend using a travelling point cutting method following. Work upward through the center back.
8. Texturize around the edges to create the desired finish.



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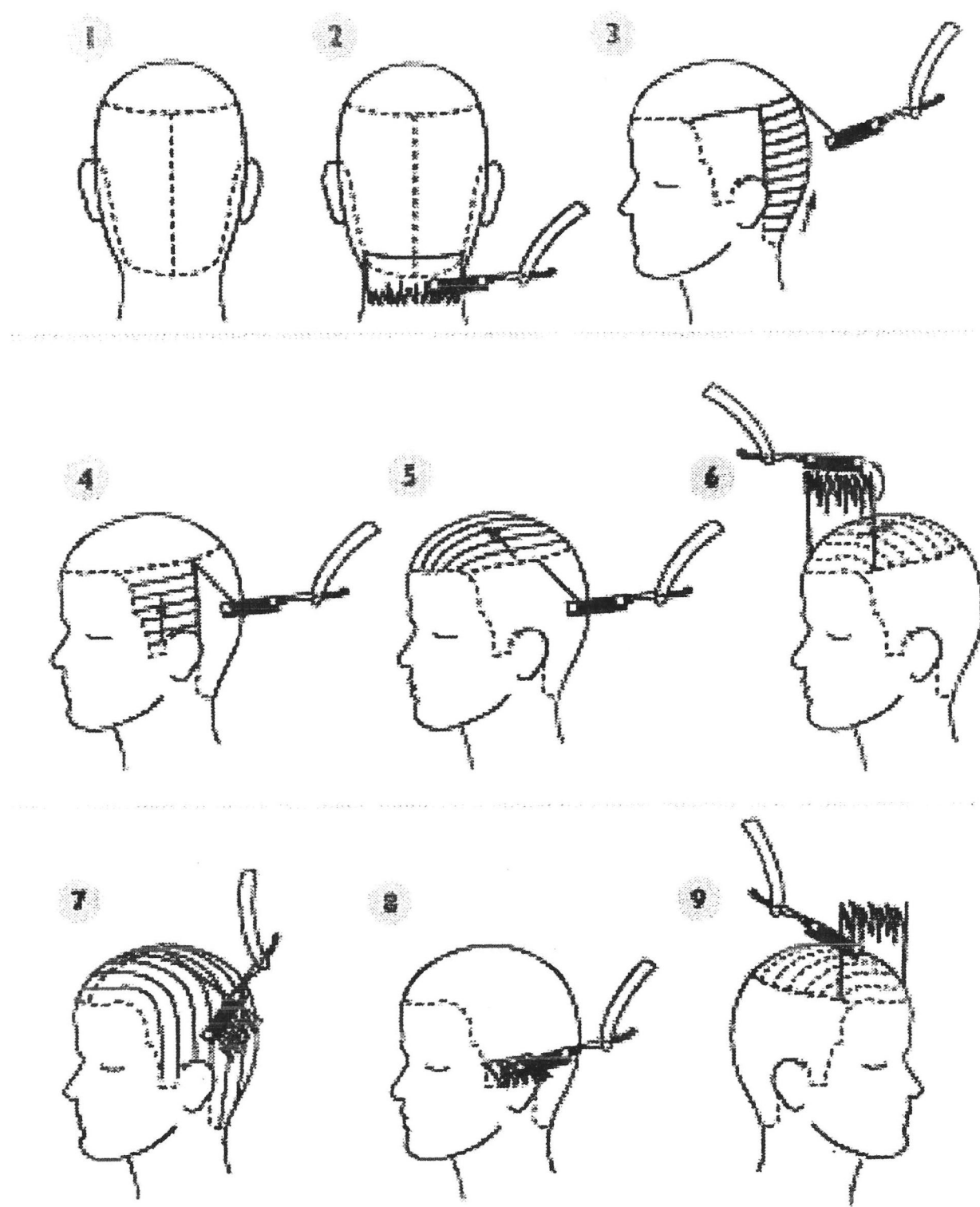
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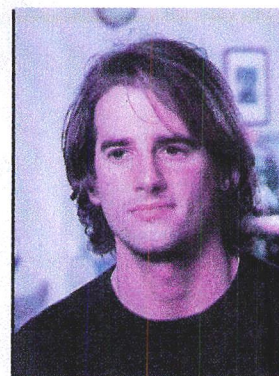
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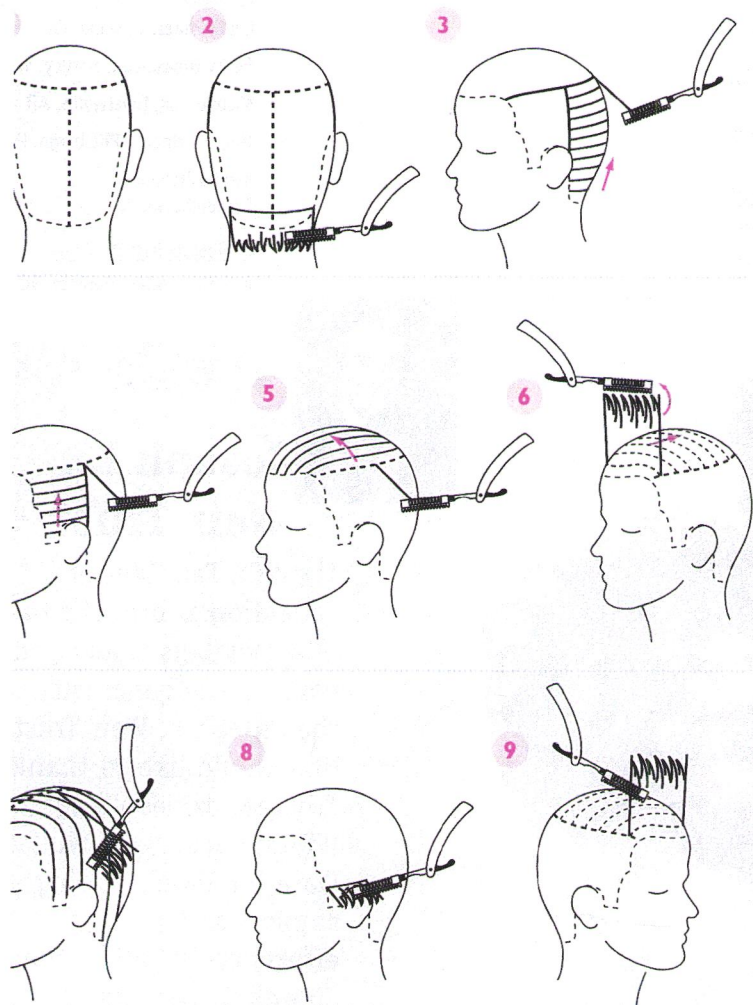




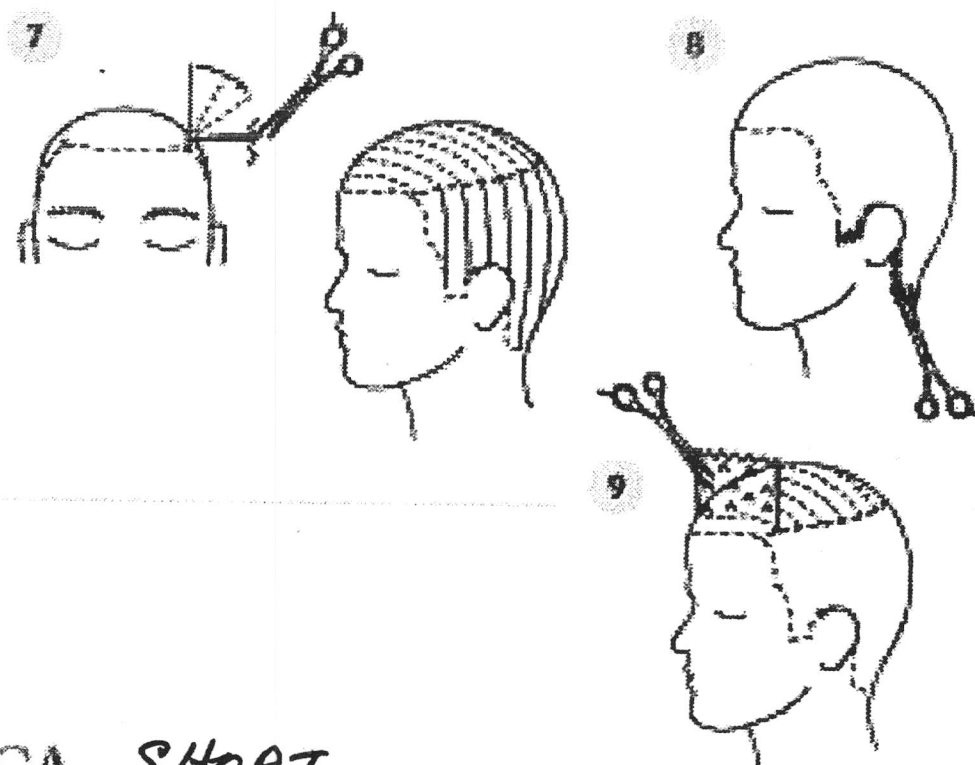
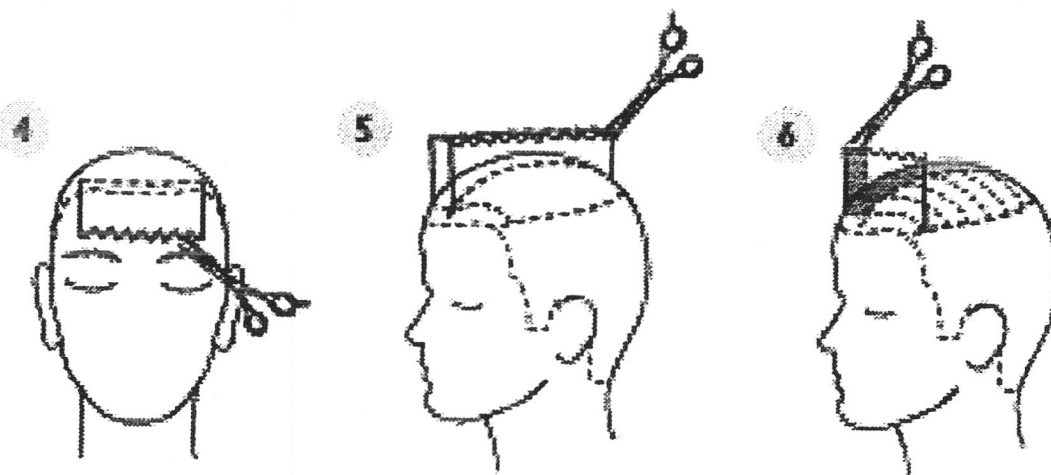
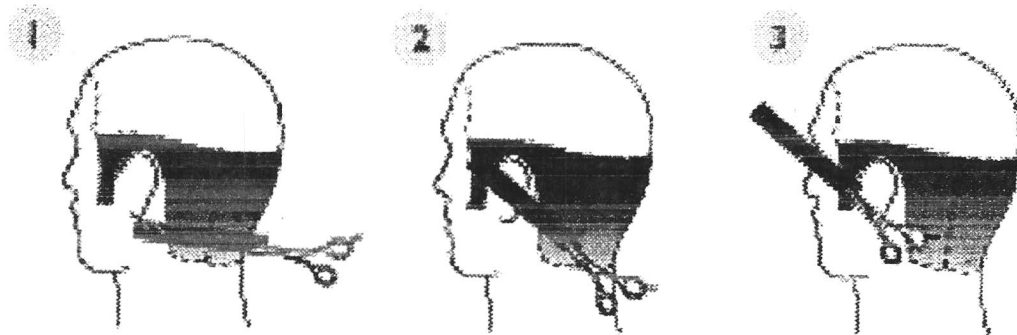
LONGER- NCA
MEN - 2001



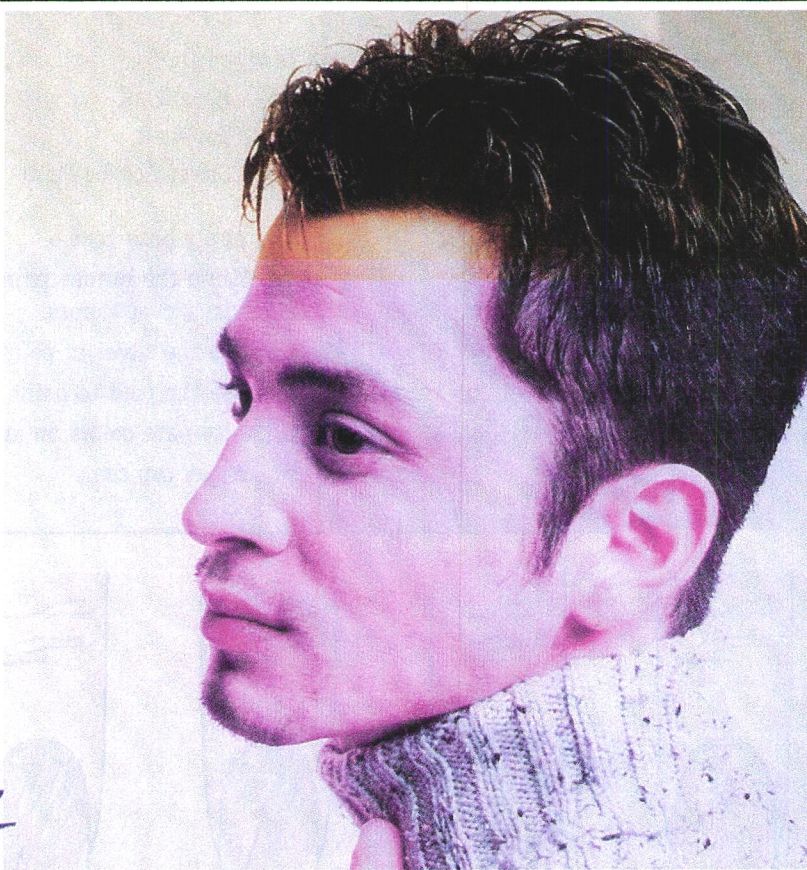
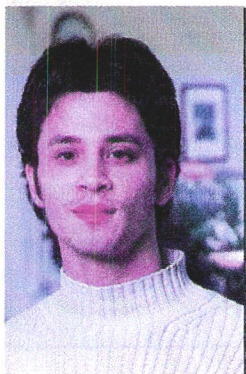
Longer



1. Section the top of the head off at the crest area. Also section from the crest to behind the ear, and down the center back.
2. Take a horizontal parting through the back at the hairline. Cut a horizontal line using an etching technique with the razor.
3. Continue upward through the back with horizontal partings, projecting hair at 45 degree angle to cut.
4. On the sides, use a guide from the back and follow the same technique.
5. When you reach the crest, take a side part and continue working through the top with 45 degree elevation and cut a horizontal line using a razor. Repeat on the other side.
6. Work through the top area of the head using horizontal partings to blend. Project the hair straight up and cut using a peeling technique, removing a small amount of the weight corner to create long layers over perimeter graduation. The peeling technique adds texture along the edges.
7. Cross check the perimeter form using vertical partings.
8. Define the perimeter with the razor by etching along the top surface of the hair to create the desired amount of texture.
9. Texturize internal lengths with the razor according to the clients needs and desires.



② NCA - SHORT
2001 - MEN



Short

Begin by sectioning the hair off at the crest line area. Using scissor over comb technique, work through the center nape area horizontally.

On the left side, use the comb on a diagonal and blend around the ear into the sides. Choose the comb according to the degree of tension desired on the hair as this affects the results. Use comb with closely spaced teeth for very close, precise results or spaced teeth to soften the edges and create subtle texture.

On the side, continue the same angle of the graduation established behind the ear. Use scissor and comb together as one unit, upward through the hair, with the moveable blade on top. Blend the sideburn at an angle.

Take a 1" section at the fringe area and hold the hair at a low projection angle. Use a notching technique to cut variegated texture to the desired length.

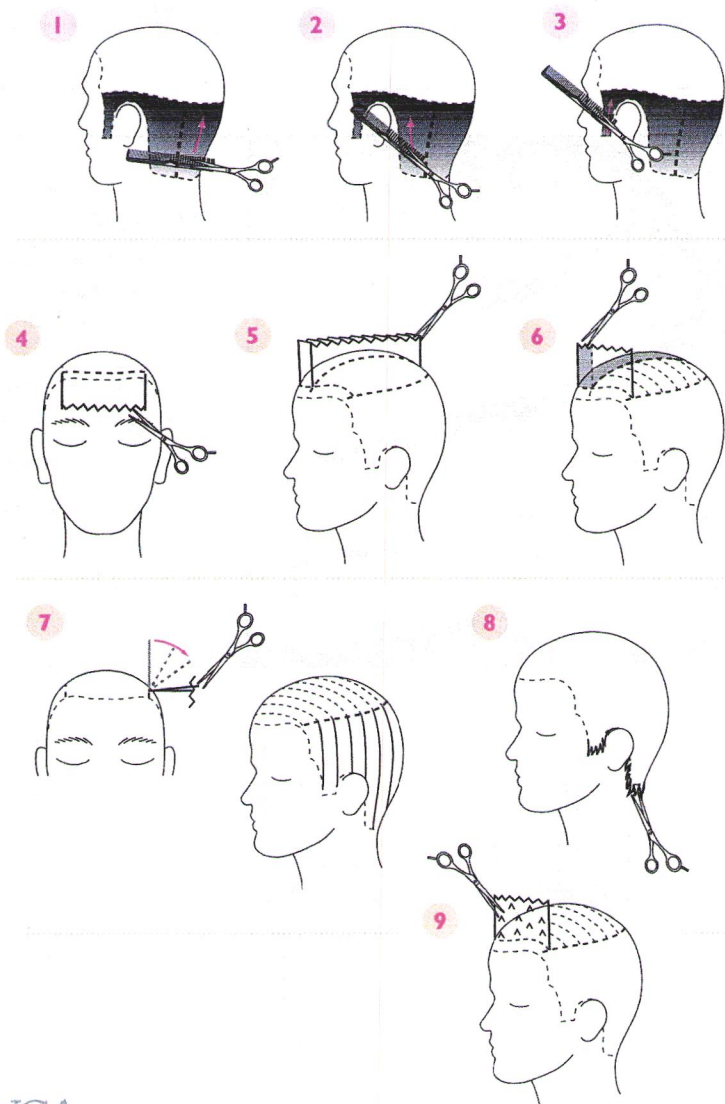
In the top, take a 1" vertical section through the center. Using the longest length of the fringe as your guide, comb the hair straight up and cut a horizontal line toward the center crown using the notching technique.

Next, work through the top area using a horizontal parting. Comb the hair up, using the previously cut center section as a length guide. Use a traveling guide and cut using notching technique.

Slightly blend the overlapping top length to the sides and back, using vertical partings as you work around the head.

Define the perimeter working with the tips of the scissors for control.

Use pointing technique through the entire interior lengths to accentuate textural movement (or texturize as needed with tool of your choice).





Makeup

The Fall/Winter seasons call for a variety of looks featuring monochromatic color palettes. The glow this season is from the inside out, created using pearlized underbases below the foundation and shimmer cream bases for the eyes. Finish the look by applying liquid or cream shimmer from the outside of the eye to just over the crest of the cheekbone.

The color palette required to create the "cool" looks for this season uses flesh and neutral tones to give a soft yet sculpted look to the face. Use larger brushes when applying color to create more texture and color changes that flow to create soft contours for the eyes. Use light and highlighting to accent the facial contours.

Accent colors are deep jewel tones. Create a halo around the eyes using a thicker application of color brushed out to create a highlighted effect. Eyeliner can be used inside the eye to create a more dramatic effect. Eyebrows are very defined using an eye shadow similar in color to that being applied to the eyes. Mascara is applied to upper lids only.

For the cheeks, apply light colors underneath the cheek bone area for a more rounded design under the already highlighted area. The highlighted area becomes the contouring agent, using flesh tones and light to create depth, as opposed to previous designs that used darker colors for this purpose.

Lips are soft, highlighted with only a hint of color. Lip liner can be used over lighter lipstick to deepen the color of the lips.

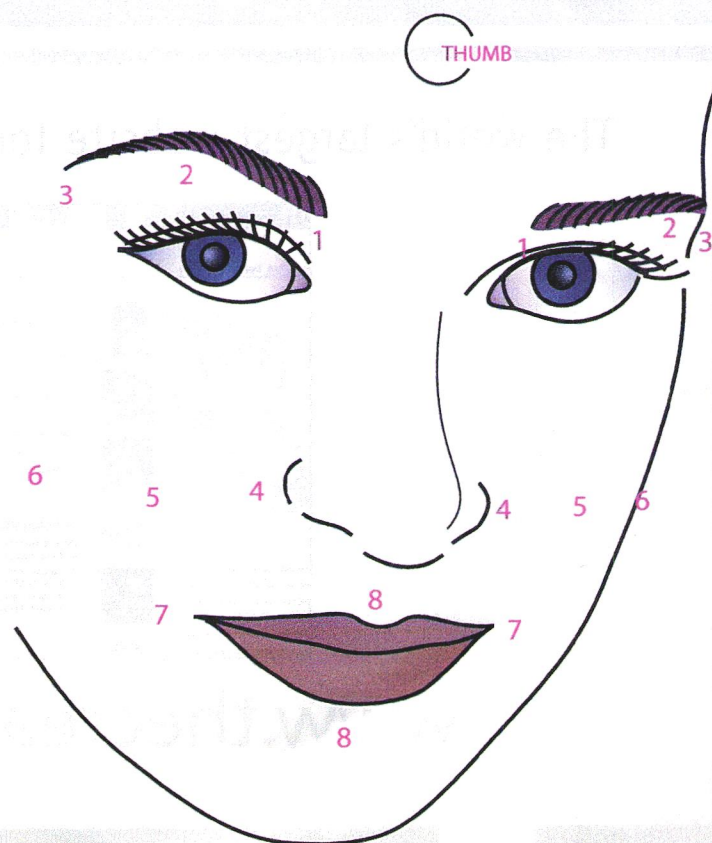


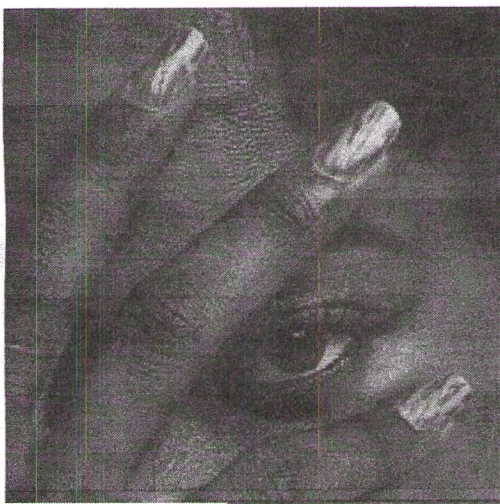
Acupressure Facelift Treatment



For an extra lift before a make-up application, perform an accupressure facelift treatment. Based on Oriental Meridian Therapy, this 5-minute pressure point massage will activate energy and give the skin a healthy, lifted glow. Follow these steps to complete the treatment:

1. With thumbs resting on center of forehead and the hair line, place middle fingers on either side of eyebrow and press for 3 seconds. Move middle finger to arch of eyebrow and press for 3 seconds. Move to end of eyebrow and press for 3 seconds.
2. Remove thumbs from forehead. Move middle fingers to either side of nose and press for three seconds. Under cheeks press 3 seconds. Move to bottom of ear and press for 3 seconds.
3. Move fingers to either side of mouth and press for 3 seconds. Place one finger above and below the center of mouth and press for 3 seconds.
4. Repeat 3 times.

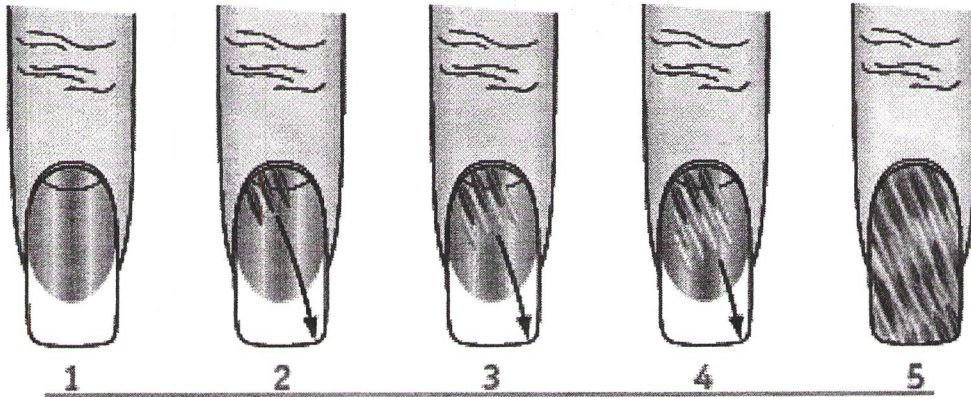




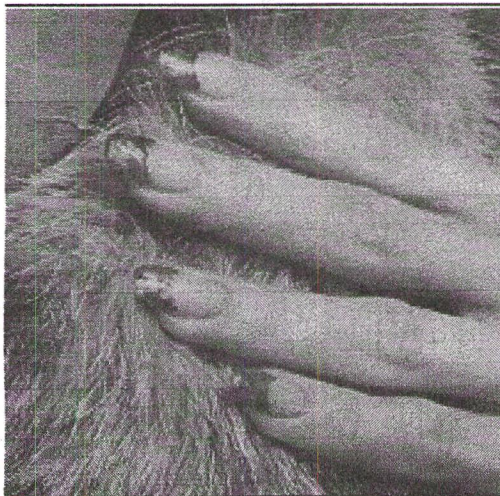
Materials:

- Base Coat
- Top Coat
- Silver Acrylic Paint
- Gold Acrylic Paint
- Bronze Acrylic Paint
- Brush Liner

1. Apply base coat.
2. Using the bronze paint, start in the left corner of the cuticle area. Paint 2 - 3 wisps/oval shapes.
3. Use the silver to paint 3 - 4 more wisps in the spaces between the first set.
4. Use the gold to paint 3 - 4 more wisps in the spaces between the second set.
5. Alternate colors on an angle until you reach the tip.
6. Apply top coat.



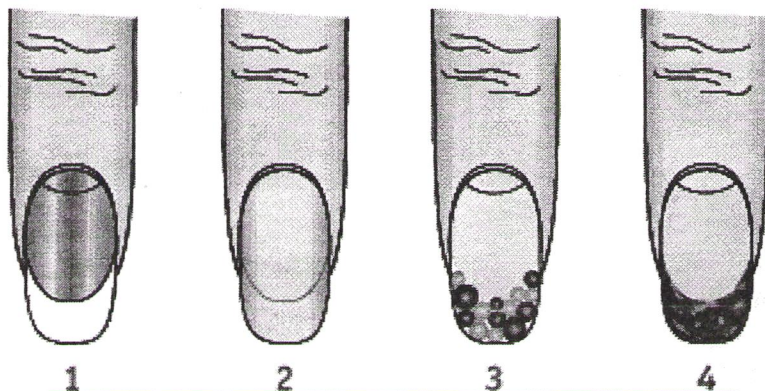
Feathers



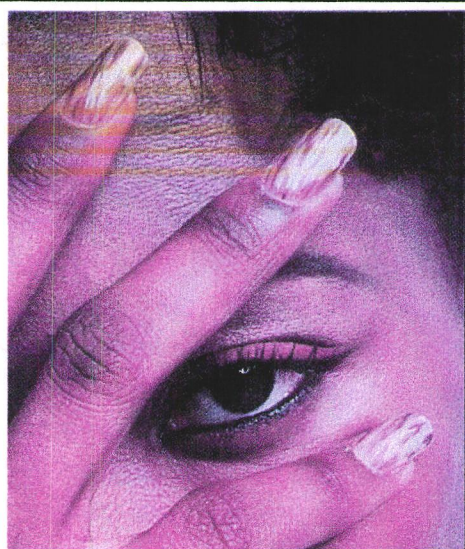
Materials:

- Burgundy Frost Polish
- Gold Polish
- Beige polish
- Base coat
- Top Coat
- Marbleizing Tool

1. Apply base coat.
2. Apply two coats of beige polish
3. Place several beads of each color on the tip.
4. Use the marbleizing tool to swirl the colors together creating a smile line and covering the free edge.
5. Apply top coat.



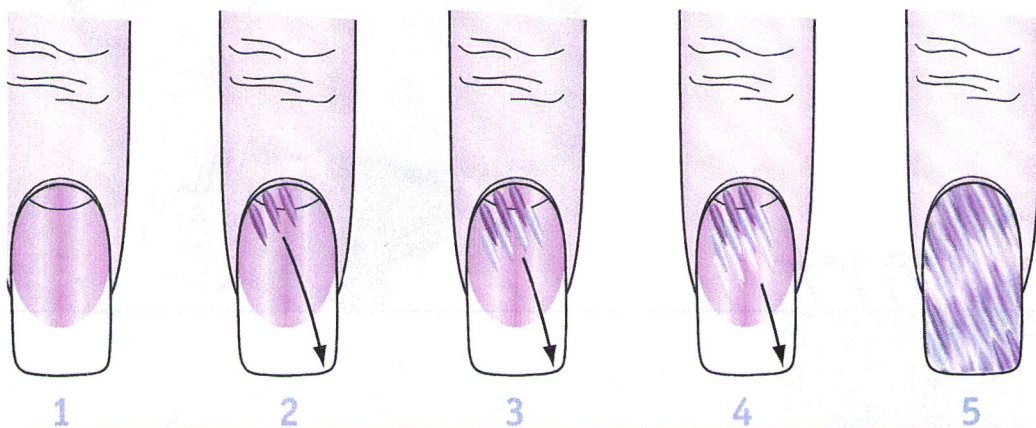
French Swirl



Materials:

- Base Coat
- Top Coat
- Silver Acrylic Paint
- Gold Acrylic Paint
- Bronze Acrylic Paint
- Brush Liner

1. Apply base coat.
2. Using the bronze paint, start in the left corner of the cuticle area. Paint 2 - 3 wisps/oval shapes.
3. Use the silver to paint 3 - 4 more wisps in the spaces between the first set.
4. Use the gold to paint 3 - 4 more wisps in the spaces between the second set.
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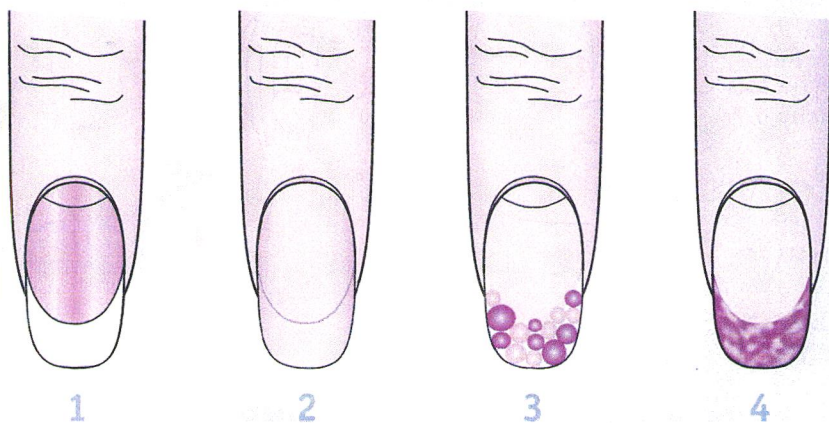
Feathers



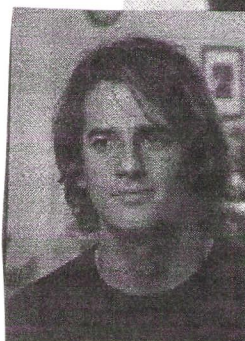
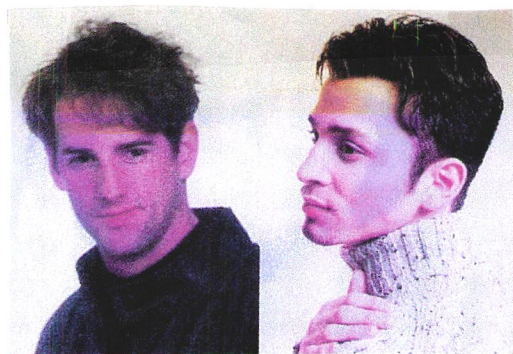
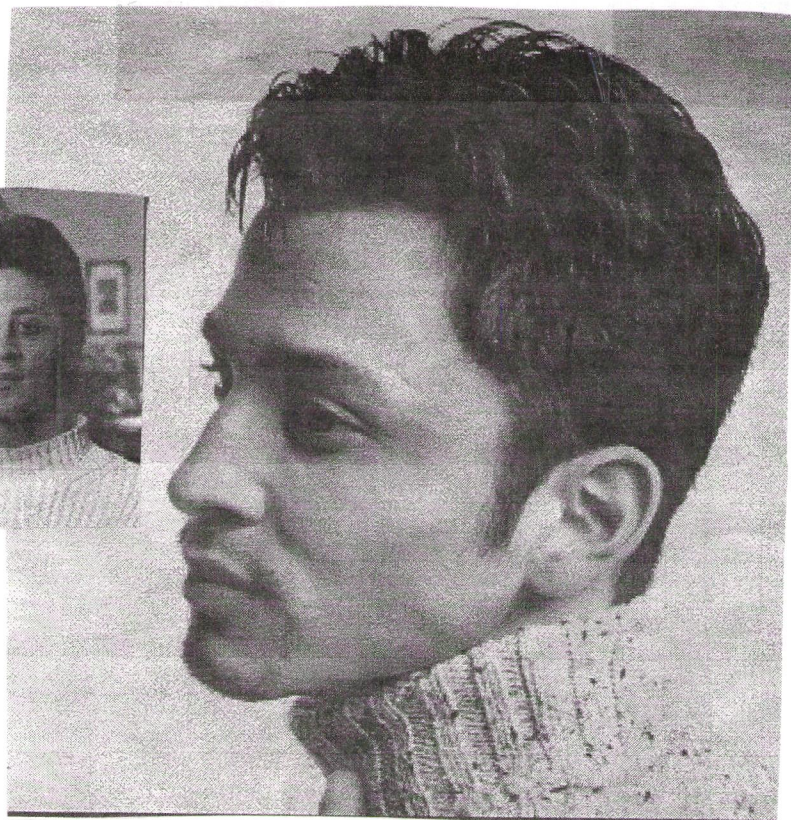
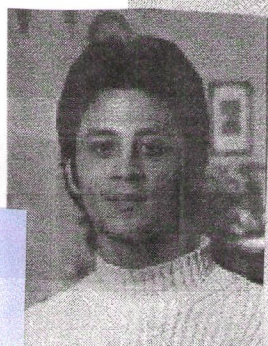
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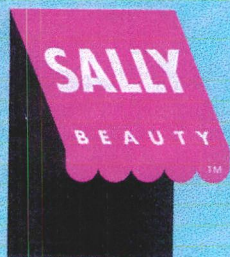
French Swirl



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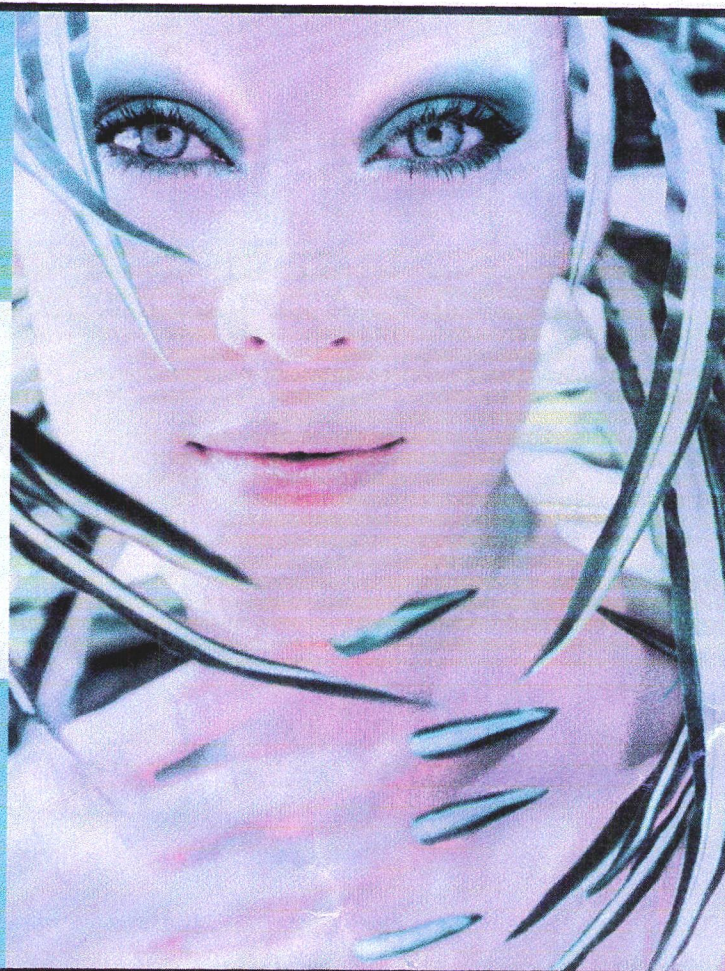
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Navratil*

Strength in DIVERSITY



The Diversity Collection was created by the NCA Fall/Winter 2001 Design Team. Team members include Women's Designer Kris Kutcher, Quincy, IL; and Jessica Ellis, South Weber, UT; Men's Designer Ken Washburn, Elgin, IL; Nail Designer, Debra Kasemen, Coal Township, PA; and Makeup Designer Rose Ann Acuazzo-Linkens, Lancaster, PA.



NCA's Strength in Diversity Collection takes a bold look at the booming demographic shifts noted in the recent census data and turns to the growing ethnic diversity of the U.S. for inspiration and cross-cultural ideas.

Fall/Winter 2001 is a season where diversity is absorbed into the fashion-of-the-moment mix of looks, resulting in a modern expression of form, color and texture.

Shorter looks are definitely IN this Fall/Winter, a likely response to such hip trendsetters as Jennifer Aniston, Lara Flynn Boyle and Naomi Campbell. Look for the work of top fashion designers to continue to inspire texture and color as dominating elements in today's salon looks. Add perfectly designed makeup and nails as the perfect accessory to the perfect cut and style!



american looks

NCA's fall/winter 2001 collection
part one



Strength in
DIVERSITY

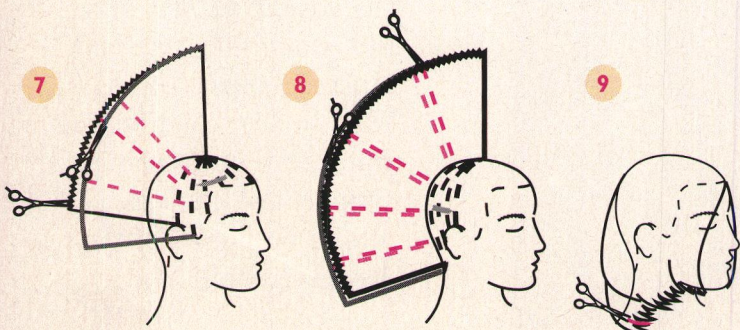
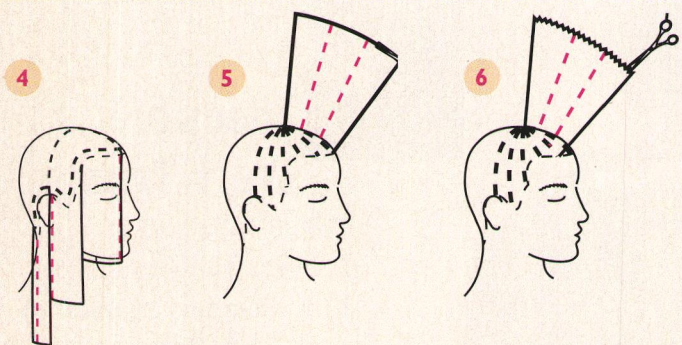
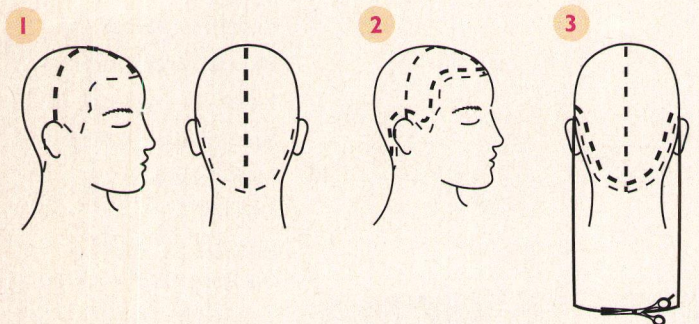




DIVERSITY in
lengths, shape
and color



Longer



1. Section the hair into four quadrants - center forehead to center nape and top of ear to top of opposing ear.
2. Release a 1/2 inch subsection around the entire perimeter hairline.
3. Begin by cutting horizontally the first section in the nape area. Cut horizontally to the desired length (recommended no longer than collar bone).
4. Cut the section at the side area and fringe area at the same distance from the hairline that the nape length was cut. Repeat on the other side.
5. Using pivotal partings in the two front quadrants, cut a blunt guide length from the forehead to the parting at the high point of the head. Using the perimeter hair as a guide, hold the hair out at 90 degrees from the curvature of the head and cut.
6. Using a traveling guide, cut the next section with a point cutting technique.
7. Using the channeling technique, alternate throughout the two front quadrants using a traveling guide and cutting uniform at 90 degrees to the curve of the head.
8. Work through the back area of the head using the same technique.
9. Detail around the outside perimeter edge, refine the interior as needed.

TECH NOTE: THE CHANNELING TECHNIQUE IS A SERIES OF BLUNT CUTS ALTERNATING WITH POINT CUTTING TO ACHIEVE A STRONG TEXTURE IN THE DESIGN.



Look for part two
of this collection in
next month's issue
of American Looks.



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Fax: 312.464.6118

E-mail: NCA1@sba.com

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DIVERSITY in texture and style

Midlength

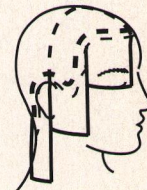
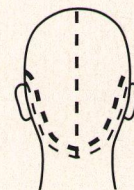


1. Section the hair into four quadrants - center forehead to center nape and from top of the ear and to top of opposing ear.
2. Release a perimeter hairline section and cut the three tiered areas as follows: to eye level at front; to lip line at sides; to collar length at back.
3. Release a 1/2 inch parting behind the fringe, comb down into natural fall around front hairline and point cut into the line (deep pointing) to blend fringe.
4. Release a thin sub section through center part. Direct lengths straight up and cut toward the crown using fringe length as guide length.
5. Using guide length established in #4, cut with a traveling guide using a channeling technique through the crown area.
6. At sides, release 1/2 inch parting and point cut using a traveling guide combing each section towards you.
7. Over direct the hair on both sides of the nape up to the stationary guide length of the sides and point cut.
8. Behind the ear area, use the same technique as through the sides. Direct lengths up and out along the same plane as previously sculpted at the side; use the side lengths as a traveling guide and cut. All lengths until the center back get shifted toward this area.
9. Comb hair up to occipital and point cut to blend using a travelling guide. Work through the center back and blend the center lengths to the sides.
10. Texturize around the edges as desired according to the length, texture, density, and desired results.

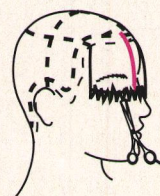
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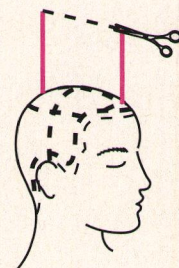
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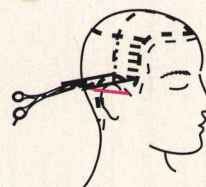
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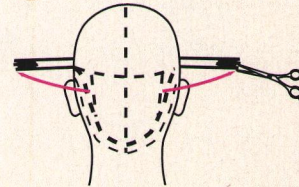
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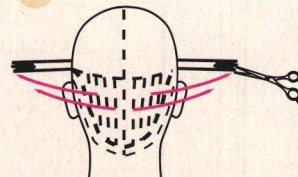
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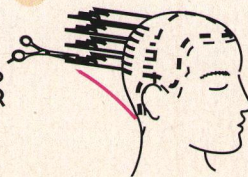
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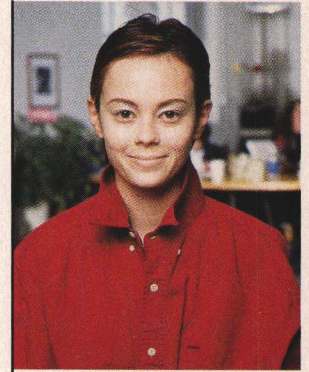


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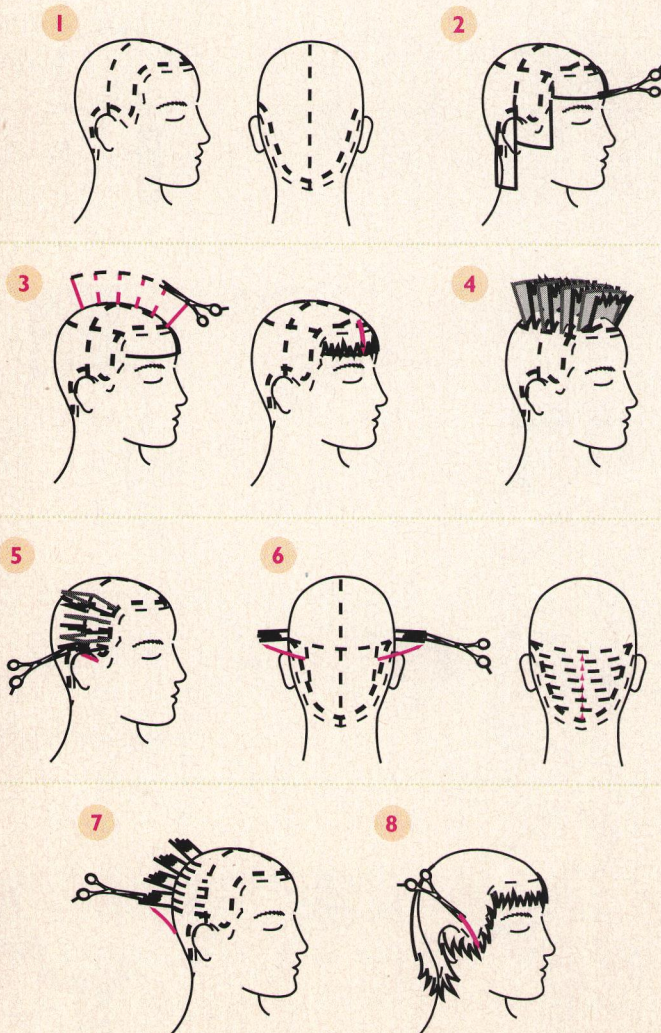




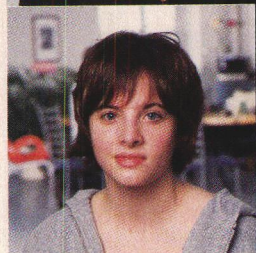
DIVERSITY in color and form



Short



1. Section the hair into four quadrants - center forehead to center nape and top of ear to top of opposing ear.
2. Release perimeter and cut to uniform lengths (horizontally to center of forehead or shorter) at front, sides, and back. Blend the front and side sections.
3. Section a thin vertical panel through the center top and cut this section 90 degrees out from the curve of the head, working back to the crown. Using short fringe as guide length, blend with short fringe and cut blunt.
4. Work through the top using horizontal partings, direct lengths straight out from the curve of the head and cut - alternating point cutting and blunt cutting from one section to the next using the channel cutting technique.
5. At the sides, work upward with horizontal partings, bringing the lengths straight forward from the curve of the head. Point cut following a traveling guide from the perimeter.
6. Over direct hair at each side of the nape to the stationary length of sides and point cut. Work upward from the nape and, using a travelling guide, point cut to blend with the area from in front of the ear. Distribute the hair 90 degrees out from the curve of the head and point cut.
7. Comb hair up to occipital and point cut to blend using a travelling point cutting method following. Work upward through the center back.
8. Texturize around the edges to create the desired finish.



Makeup

The Fall/Winter seasons call for a variety of looks featuring monochromatic color palettes. The glow this season is from the inside out, created using pearlized underbases below the foundation and shimmer cream bases for the eyes. Finish the look by applying liquid or cream shimmer from the outside of the eye to just over the crest of the cheekbone.

The color pallet required to create the "cool" looks for this season uses flesh and neutral tones to give a soft yet sculpted look to the face. Use large brushes when applying color to create more texture and color changes that flow to create soft contours for the eyes. Use light and highlighting to accent the facial contours.

Accent colors are deep jewel tones. Create a halo around the eyes using a thicker application of color brushed out to create a highlighted effect. Eyeliner can be used inside the eye to create a more dramatic effect. Eyebrows are very defined using an eye shadow similar in color to that being applied to the eyes. Mascara is applied to upper lids only.

For the cheeks, apply light colors underneath the cheek bone area in a more rounded design under the already highlighted area. The highlighted area becomes the contouring agent, using flesh tones and light to create depth, as opposed to previous designs that used darker colors for this purpose.

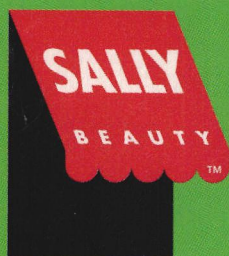
Lips are soft, highlighted with only a hint of color. Lip liner can be used over lighter lipstick to deepen the color of the lips.



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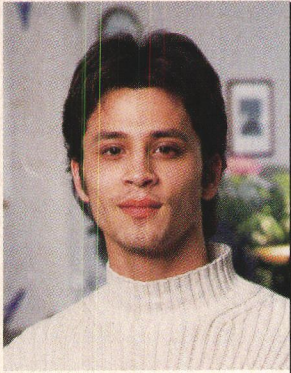


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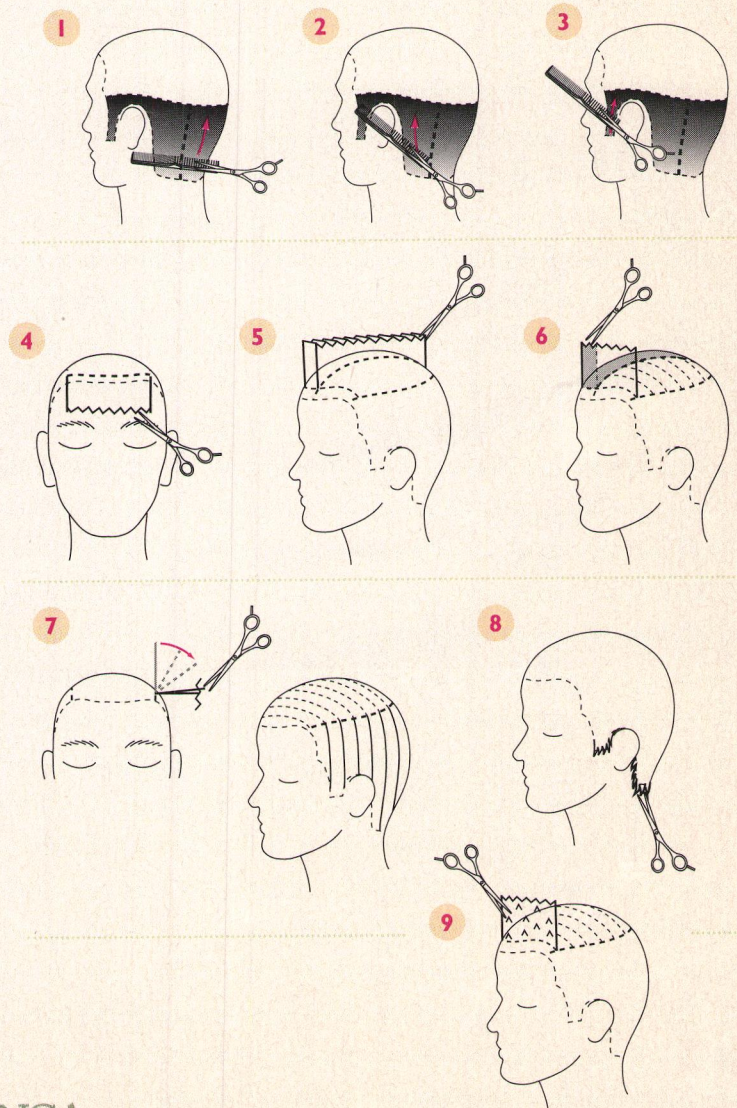
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Short



1. Begin by sectioning the hair off at the crest line area. Using scissor over comb technique, work through the center nape area horizontally.
2. On the left side, use the comb on a diagonal and blend around the ear into the sides. Choose the comb according to the degree of tension desired on the hair as this affects the results. Use comb with closely spaced teeth for very close, precise results or spaced teeth to soften the edges and create subtle texture.
3. On the side, continue the same angle of the graduation established behind the ear. Use scissor and comb together as one unit, upward through the hair, with the moveable blade on top. Blend the sideburn at an angle.
4. Take a 1" section at the fringe area and hold the hair at a low projection angle. Use a notching technique to cut variegated texture to the desired length.
5. In the top, take a 1" vertical section through the center. Using the longest length of the fringe as your guide, comb the hair straight up and cut a horizontal line toward the center crown using the notching technique.
6. Next, work through the top area using a horizontal parting. Comb the hair up, using the previously cut center section as a length guide. Use a traveling guide and cut using notching technique.
7. Slightly blend the overlapping top length to the sides and back, using vertical partings as you work around the head.
8. Define the perimeter working with the tips of the scissors for control.
9. Use pointing technique through the entire interior lengths to accentuate textural movement (or texturize as needed with tool of your choice).

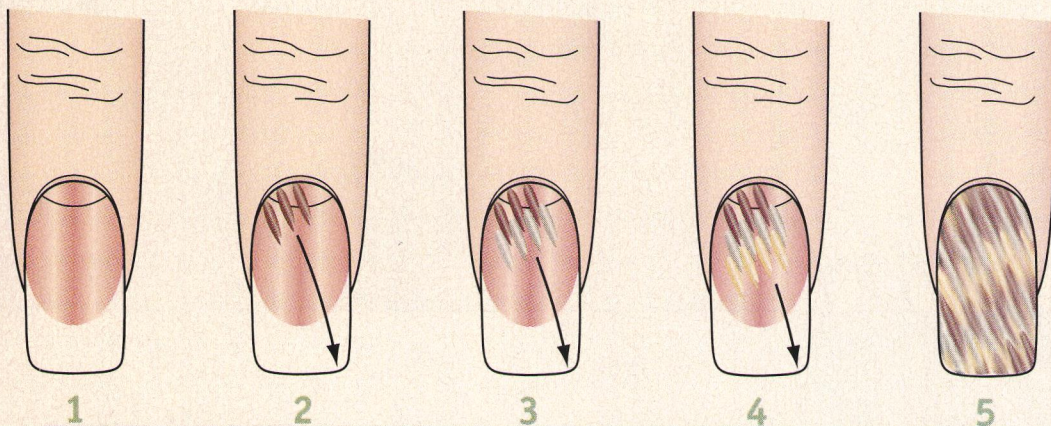




Materials:

- Base Coat
- Top Coat
- Silver Acrylic Paint
- Gold Acrylic Paint
- Bronze Acrylic Paint
- Brush Liner

1. Apply base coat.
2. Using the bronze paint, start in the left corner of the cuticle area. Paint 2 - 3 wisps/oval shapes.
3. Use the silver to paint 3 - 4 more wisps in the spaces between the first set.
4. Use the gold to paint 3 - 4 more wisps in the spaces between the second set.
5. Alternate colors on an angle until you reach the tip.
6. Apply top coat.



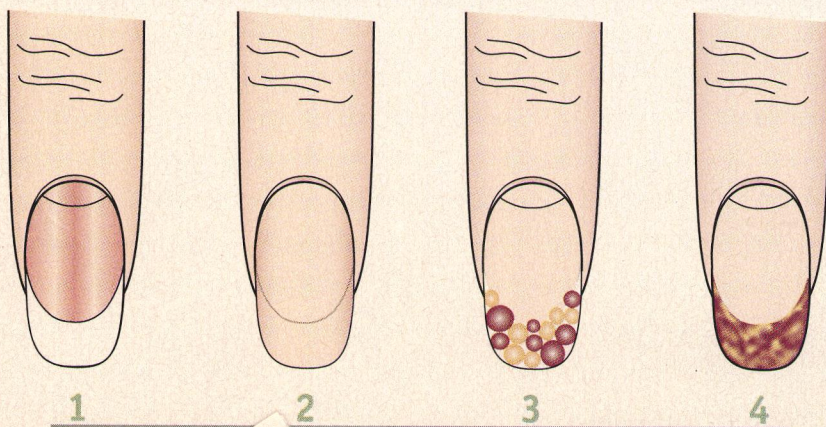
Feathers



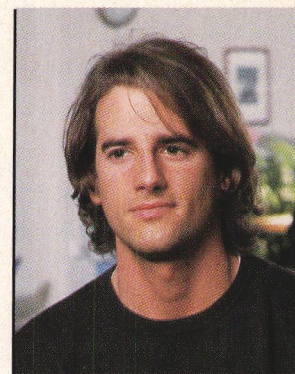
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- Burgundy Frost Polish
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- Beige polish
- Base coat
- Top Coat
- Marbleizing Tool

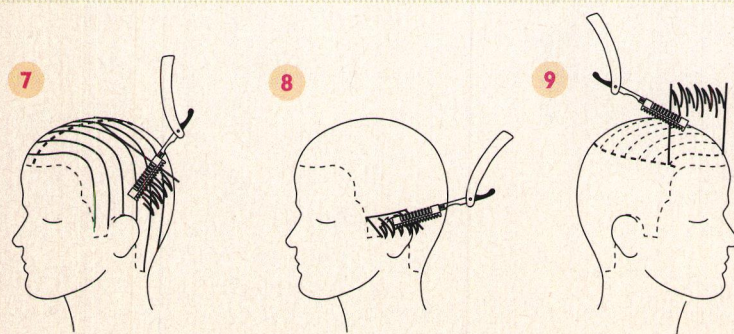
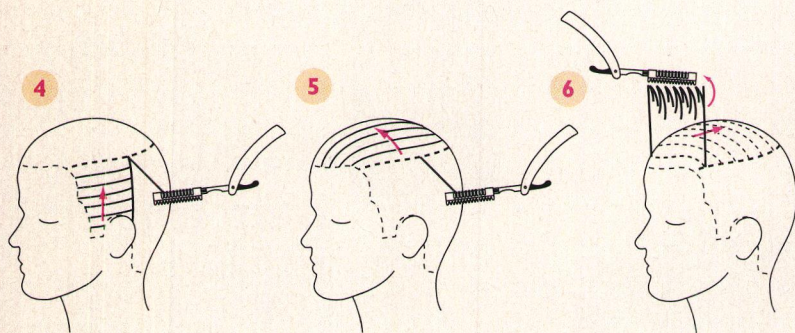
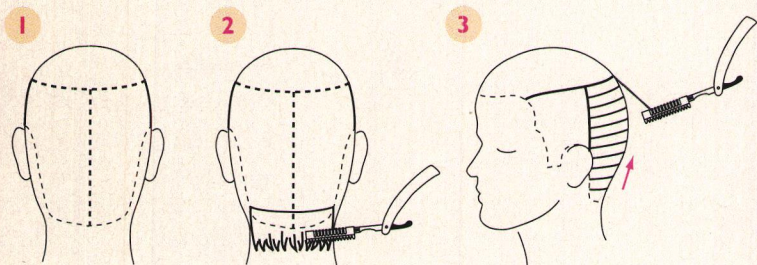
1. Apply base coat.
2. Apply two coats of beige polish
3. Place several beads of each color on the tip.
4. Use the marbleizing tool to swirl the colors together creating a smile line and covering the free edge.
5. Apply top coat.



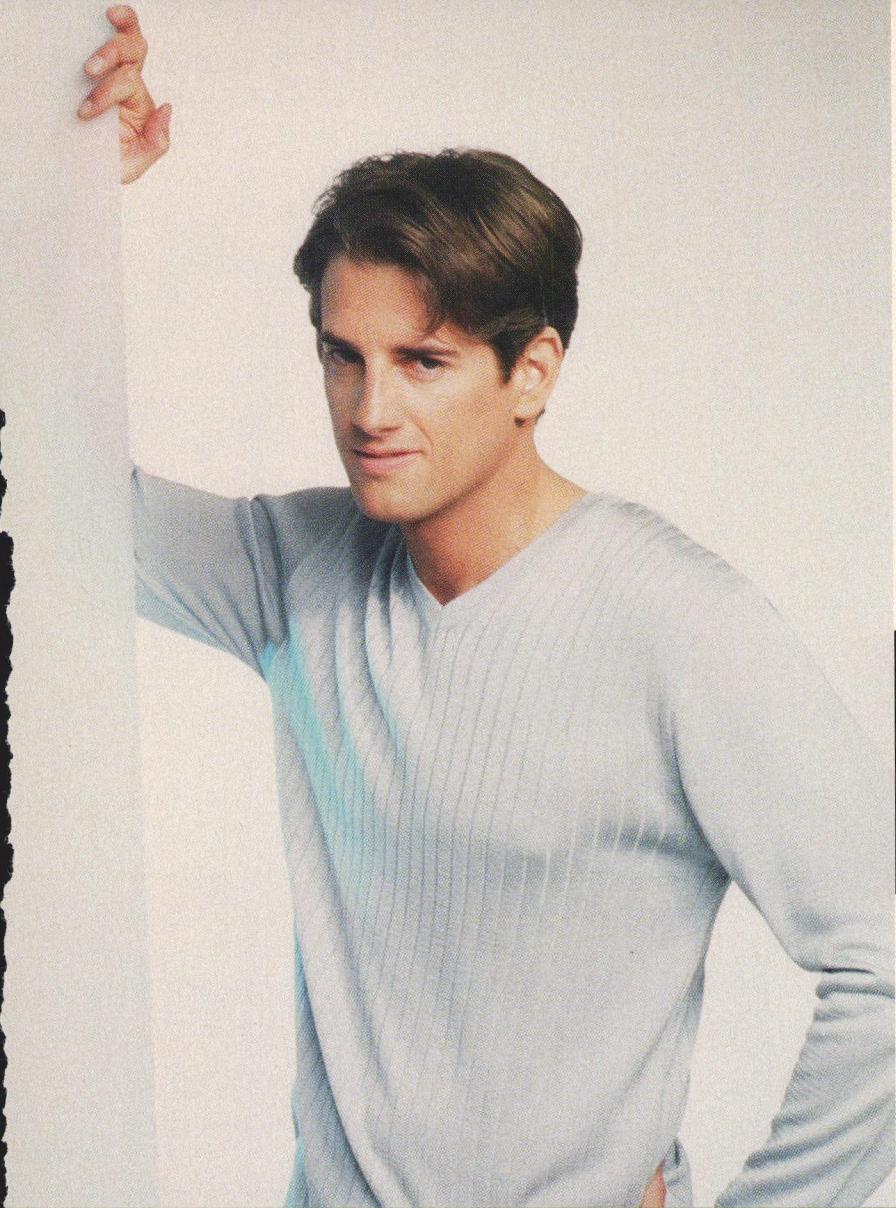
French Swirl



Longer



1. Section the top of the head off at the crest area. Also section from the crest to behind the ear, and down the center back.
2. Take a horizontal parting through the back at the hairline. Cut a horizontal line using an etching technique with the razor.
3. Continue upward through the back with horizontal partings, projecting hair at 45 degree angle to cut.
4. On the sides, use a guide from the back and follow the same technique.
5. When you reach the crest, take a side part and continue working through the top with 45 degree elevation and cut a horizontal line using a razor. Repeat on the other side.
6. Work through the top area of the head using horizontal partings to blend. Project the hair straight up and cut using a peeling technique, removing a small amount of the weight corner to create long layers over perimeter graduation. The peeling technique adds texture along the edges.
7. Cross check the perimeter form using vertical partings.
8. Define the perimeter with the razor by etching along the top surface of the hair to create the desired amount of texture.
9. Texturize internal lengths with the razor according to the clients needs and desires.



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401 North Michigan Ave.
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312.527.6765

Fax: 312.464.6118

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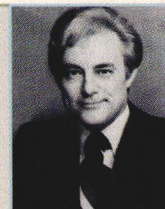
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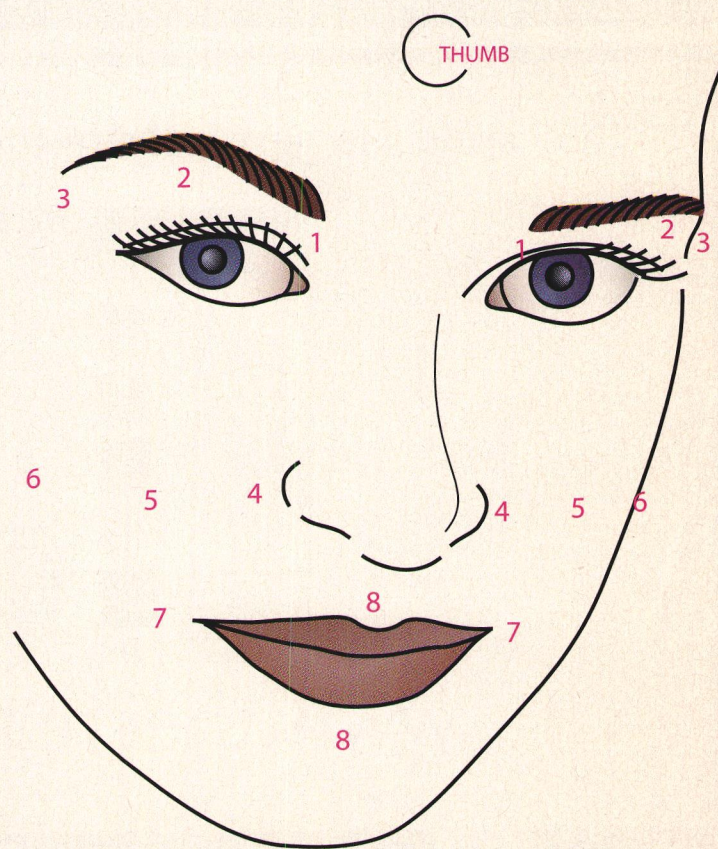
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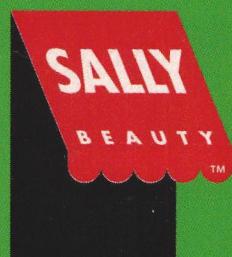
1. With thumbs resting on center of forehead and the hair line, place middle fingers on either side of eyebrow and press for 3 seconds. Move middle finger to arch of eyebrow and press for 3 seconds. Move to end of eyebrow and press for 3 seconds.
2. Remove thumbs from forehead. Move middle fingers to either side of nose and press for three seconds. Under cheeks press 3 seconds. Move to bottom of ear and press for 3 seconds.
3. Move fingers to either side of mouth and press for 3 seconds. Place one finger above and below the center of mouth and press for 3 seconds.
4. Repeat 3 times.



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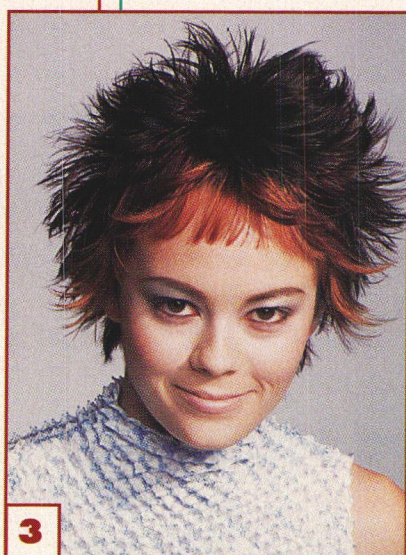
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everyday diversity

THE NCA INCORPORATES HAIR, MAKEUP, AND FASHION TO REPRESENT THE FACES OF AMERICA.

Diversity, education, and collaboration are just some of the things that bond the 30,000 members of the National Cosmetology Association. The latest result of NCA's collaborative efforts, Strength in Diversity, the fall/winter collection for hair, face, and nails, was introduced last month during the 81st Annual NCA Convention and Education Conference in Louisville, KY. The most current NCA design team was co-sponsored by Clairol Professional, Sally Beauty Company, and the Joseph L. Weir Trust. The team included women's designers Kristopher Kutcher and Jessica Young; men's designer Kenneth Washburn, Jr.; nail designer Debra Kaseman; and makeup designer Rose Ann Acuazzo-Linkens. All were

equally enthusiastic about the theme they chose to express. Citing the growing ethnicity of the U.S. population as inspiration, Strength in Diversity makes a statement about strong textural influences on color, cutting, and movement. Ultimately, the collection showcases cross-cultural ideas that are absorbed, mixed, and matched for an of-the-moment fashion statement.—M.A.S.



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I have many layers. Give me the edge.

Simple, I'm not. I love my complexity. It gives me an edge as a Stylist. I need an outlet to see my ideas come true. I want to work in a place founded and owned by a Stylist. I need to be where experts like Redken will train me. That way, I can enhance my techniques like cutting and coloring. I want to be rewarded for my individuality — both creatively and financially.

Me simple? No way.



Amy, Hair Cuttery Stylist

Careers for Stylists
www.haircutterycareers.com or 1-800-ASKJOB1

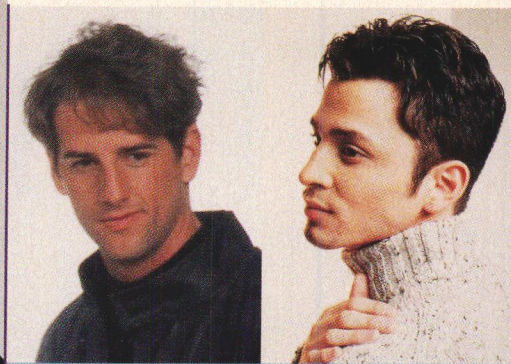
Over 800 locations internationally
An equal opportunity employer

Hair cuttery
USE YOUR HEAD

DIVERSITY



The Diversity Collection was created by the NCA Fall/Winter 2001 Design Team. Team members include Women's Designer Kris Kutcher, Quincy, IL and Jessica Ellis, South Weber, UT; Men's Designer Ken Washburn, Elgin, IL; Nail Designer, Debra Kasemen, Coal Township, PA; and Makeup Designer Rose Ann Acuazzo-Linkens, Lancaster, PA.

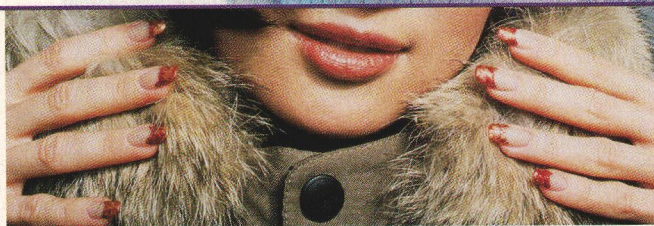


NCA's Strength in Diversity Collection takes a bold look at the booming demographic shifts noted in the recent census data and turns to the growing ethnic diversity of the U.S. for inspiration and cross-cultural ideas.

Fall/Winter 2001 is a season where diversity is absorbed into the fashion-of-the-moment mix of looks, resulting in a modern expression of form, color and texture.

Versatility is definitely IN this Fall/Winter, a likely response to such hip trendsetters as Brad Pitt, Ricky Martin and Matt Damon. For women, the work of top fashion designers continues to inspire texture and color as dominating elements in today's salon looks. Add perfectly designed makeup and nails as the perfect accessory to the perfect cut and style!





Strength in DIVERSITY



Co-sponsored by Sally Beauty and Clairol Professional.

american looks

NCA's fall/winter 2001 collection
part one



Strength in
DIVERSITY

 NCA.

Strength in DIVERSITY



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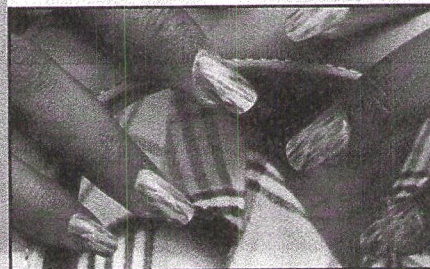
Fall/Winter 2001 is a season where diversity is absorbed into the fashion-of-the-moment mix of looks, resulting in a modern expression of form, color and texture.

Shorter looks are definitely IN this Fall/Winter, a likely response to such hip trendsetters as Jennifer Aniston, Lara Flynn Boyle and Naomi Campbell. Look for the work of top fashion designers to continue to inspire texture and color as dominating elements in today's salon looks. Add perfectly designed makeup and nails as the perfect accessory to the perfect cut and style!





Look for part two
of this collection in
next month's issue
of American Looks.



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401 North Michigan Ave.
Chicago, IL 60611-4267

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312.527.6765
Fax: 312.464.6118
E-mail: NCA1@sba.com

Executive Director

Gordon Miller x15868

Office Manager

Kimberlee Schmahl x16759

Membership Services

Shahida Razvi x15924

Americas/CIDESCO

Lisa Szukala x15910

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Joseph L. Weir Trust

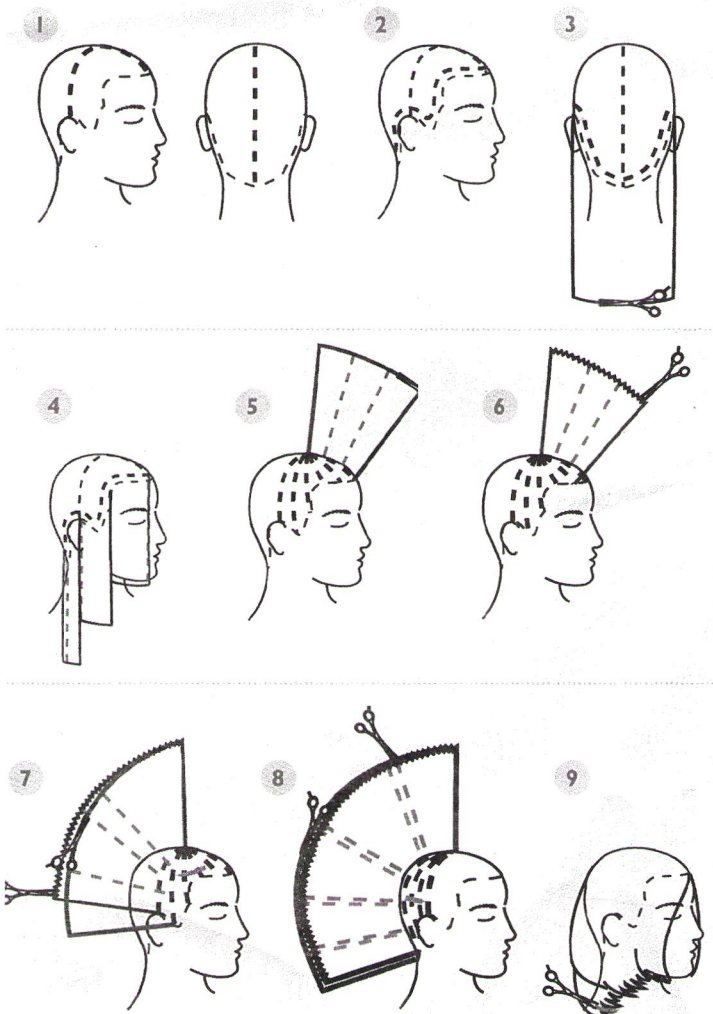
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DIVERSITY in
lengths, shape
and color



Longer



1. Section the hair into four quadrants - center forehead to center nape and top of ear to top of opposing ear.
2. Release a 1/2 inch subsection around the entire perimeter hairline.
3. Begin by cutting horizontally the first section in the nape area. Cut horizontally to the desired length (recommended longer than collar bone).
4. Cut the section at the side area and fringe area at the same distance from the hairline that the nape length was cut. Repeat on the other side.
5. Using pivotal partings in the two front quadrants, cut a blunt guide length from the forehead to the parting at the high point of the head. Using the perimeter hair as a guide, hold the hair out at 90 degrees from the curvature of the head and cut.
6. Using a traveling guide, cut the next section with a point cutting technique.
7. Using the channeling technique, alternate throughout the front quadrants using a traveling guide and cutting uniform 90 degrees to the curve of the head.
8. Work through the back area of the head using the same technique.
9. Detail around the outside perimeter edge, refine the interior needed.

TECH NOTE: THE CHANNELING TECHNIQUE IS A SERIES OF BLUNT ALTERNATING WITH POINT CUTTING TO ACHIEVE A STRONG TEXTURE IN THE DESIGN.

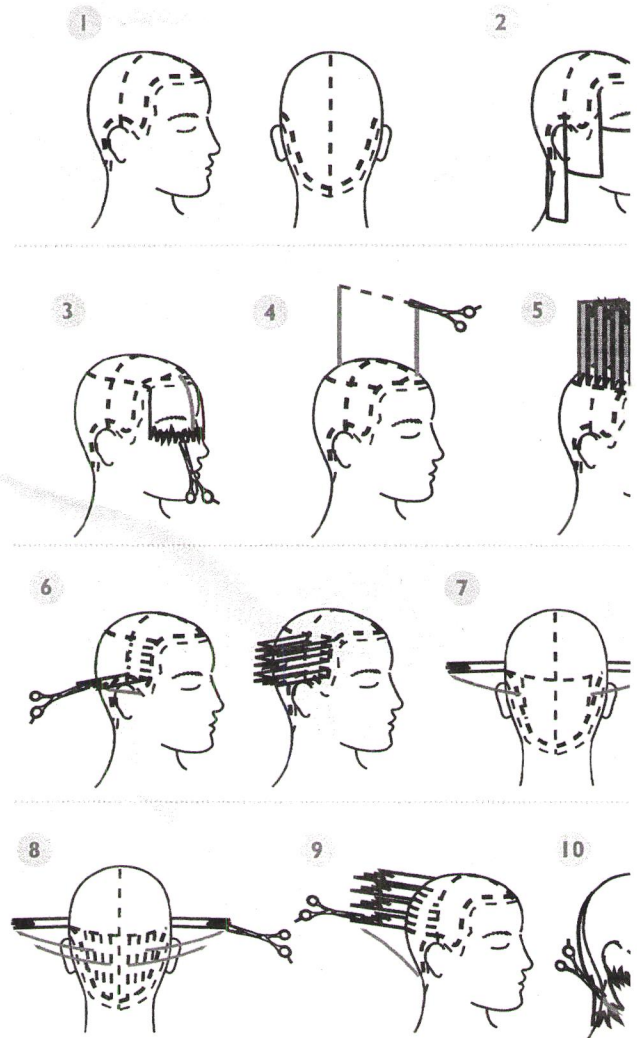


DIVERSITY in texture and style

Midlength

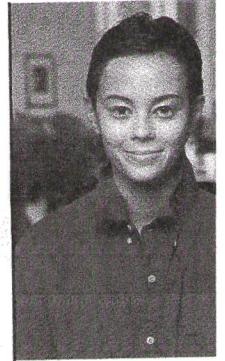


1. Section the hair into four quadrants - center forehead to center nape and from top of the ear and to top of opposing ear.
2. Release a perimeter hairline section and cut the three tiered areas as follows: to eye level at front; to lip line at sides; to collar length at back.
3. Release a 1/2 inch parting behind the fringe, comb down into natural fall around front hairline and point cut into the line (deep pointing) to blend fringe.
4. Release a thin sub section through center part. Direct lengths straight up and cut toward the crown using fringe length as guide length.
5. Using guide length established in #4, cut with a traveling guide using a channeling technique through the crown area.
6. At sides, release 1/2 inch parting and point cut using a traveling guide combing each section towards you.
7. Over direct the hair on both sides of the nape up to the stationary guide length of the sides and point cut.
8. Behind the ear area, use the same technique as through the sides. Direct lengths up and out along the same plane as previously sculpted at the side; use the side lengths as a traveling guide and cut. All lengths until the center back get shifted toward this area.
9. Comb hair up to occipital and point cut to blend using a travelling guide. Work through the center back and blend the center lengths to the sides.
10. Texturize around the edges as desired according to the length, texture, density, and desired results.

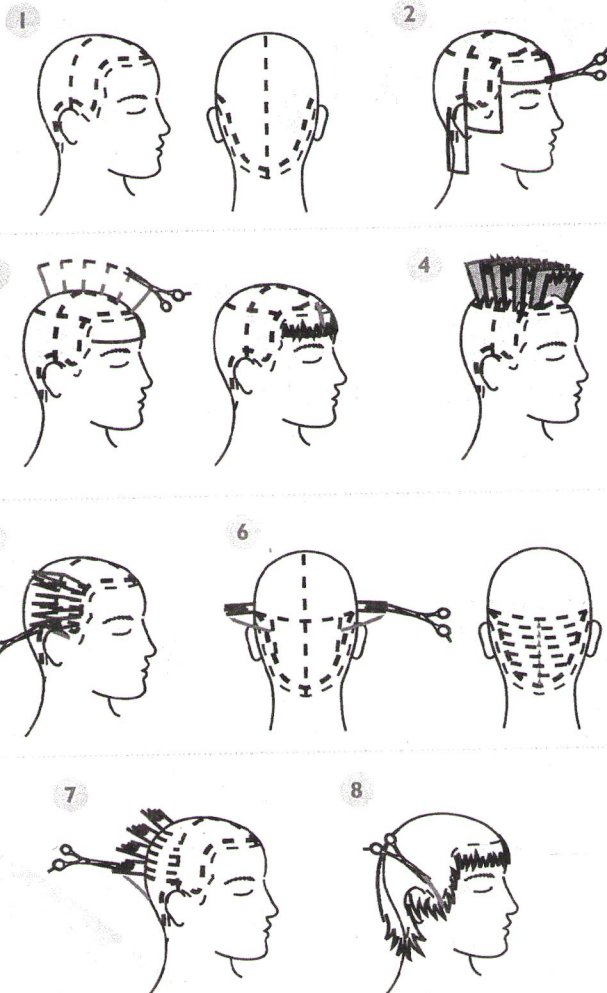




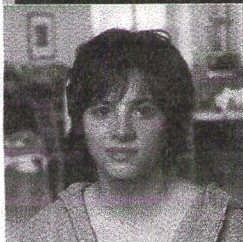
DIVERSITY in
color and form



Short



1. Section the hair into four quadrants - center forehead to nape and top of ear to top of opposing ear.
2. Release perimeter and cut to uniform lengths (horizontal center of forehead or shorter) at front, sides, and back. the front and side sections.
3. Section a thin vertical panel through the center top and this section 90 degrees out from the curve of the head, working back to the crown. Using short fringe as guide blend with short fringe and cut blunt.
4. Work through the top using horizontal partings, direct 1 straight out from the curve of the head and cut - altern point cutting and blunt cutting from one section to the using the channel cutting technique.
5. At the sides, work upward with horizontal partings, bring the lengths straight forward from the curve of the head cut following a traveling guide from the perimeter.
6. Over direct hair at each side of the nape to the station length of sides and point cut. Work upward from the nape using a travelling guide, point cut to blend with the area in front of the ear. Distribute the hair 90 degrees out from curve of the head and point cut.
7. Comb hair up to occipital and point cut to blend using travelling point cutting method following. Work upward through the center back.
8. Texturize around the edges to create the desired finish.



Makeup

The Fall/Winter seasons call for a variety of looks featuring monochromatic color palettes. The glow this season is from the inside out, created using pearlized underbases below the foundation and shimmer cream bases for the eyes. Finish the look by applying liquid or cream shimmer from the outside of the eye to just over the crest of the cheekbone.

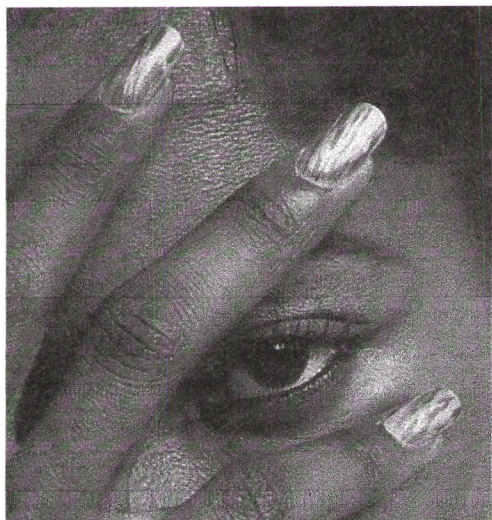
The color palette required to create the "cool" looks for this season uses flesh and neutral tones to give a soft yet sculpted look to the face. Use larger brushes when applying color to create more texture and color changes that flow to create soft contours for the eyes. Use light and highlighting to accent the facial contours.

Accent colors are deep jewel tones. Create a halo around the eyes using a thicker application of color brushed out to create a highlighted effect. Eyeliner can be used inside the eye to create a more dramatic effect. Eyebrows are very defined using an eye shadow similar in color to that being applied to the eyes. Mascara is applied to upper lids only.

For the cheeks, apply light colors underneath the cheek bone area in a more rounded design under the already highlighted area. The highlighted area becomes the contouring agent, using flesh tones and light to create depth, as opposed to previous designs that used darker colors for this purpose.

Lips are soft, highlighted with only a hint of color. Lip liner can be used over lighter lipstick to deepen the color of the lips.

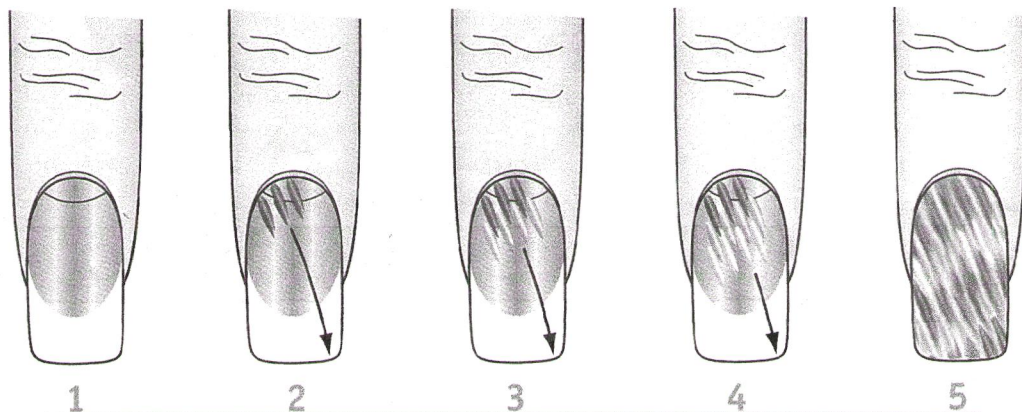




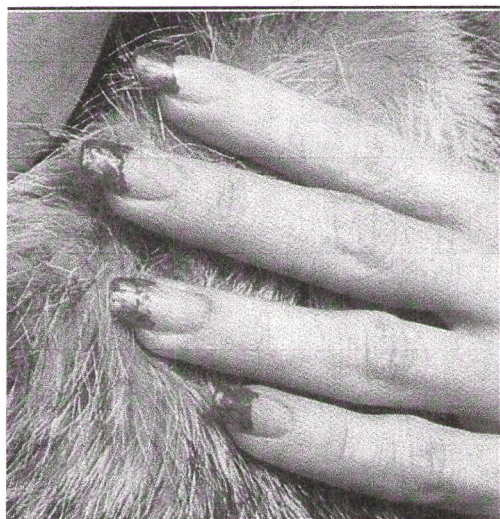
Materials:

- Base Coat
- Top Coat
- Silver Acrylic Paint
- Gold Acrylic Paint
- Bronze Acrylic Paint
- Brush Liner

1. Apply base coat.
2. Using the bronze paint, start in the left corner of the cuticle area. Paint 2 - 3 wisps/oval shapes.
3. Use the silver to paint 3 - 4 more wisps in the spaces between the first set.
4. Use the gold to paint 3 - 4 more wisps in the spaces between the second set.
5. Alternate colors on an angle until you reach the tip.
6. Apply top coat.



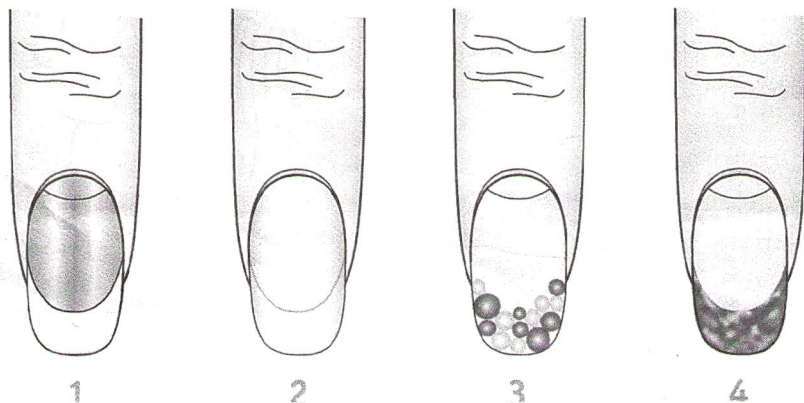
Feathers



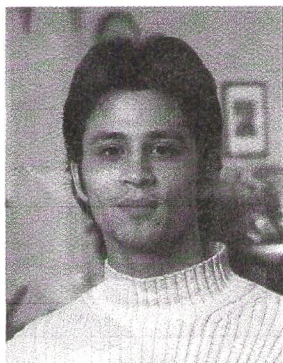
Materials:

- Burgundy Frost Polish
- Gold Polish
- Beige polish
- Base coat
- Top Coat
- Marbleizing Tool

1. Apply base coat.
2. Apply two coats of beige polish
3. Place several beads of each color on the tip.
4. Use the marbleizing tool to swirl the colors together creating a smile line and covering the free edge.
5. Apply top coat.

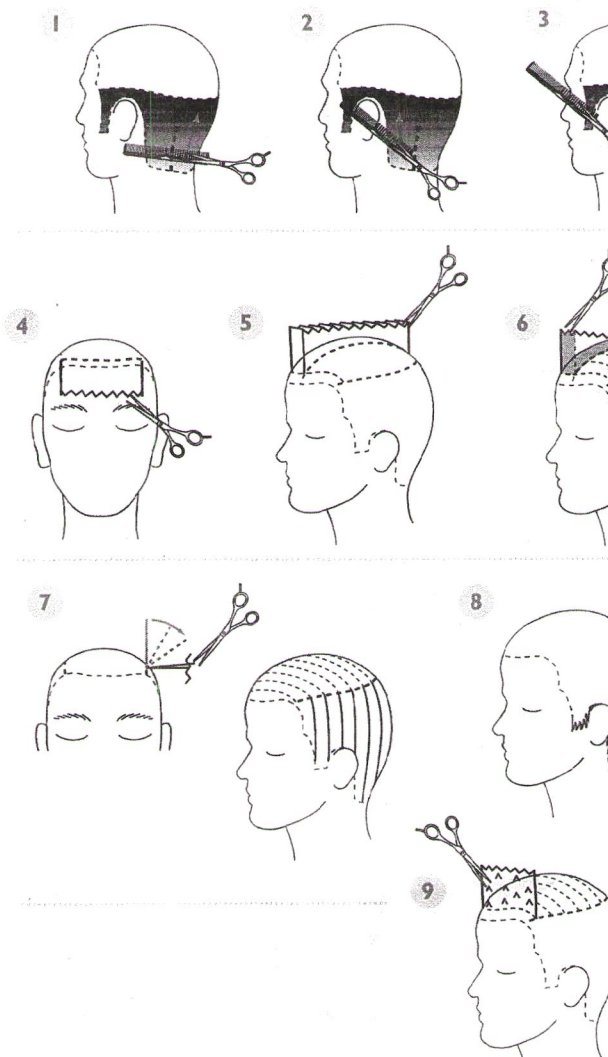


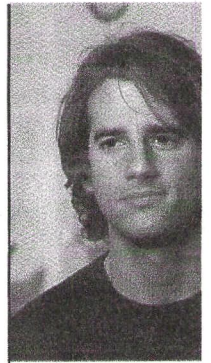
French Swirl



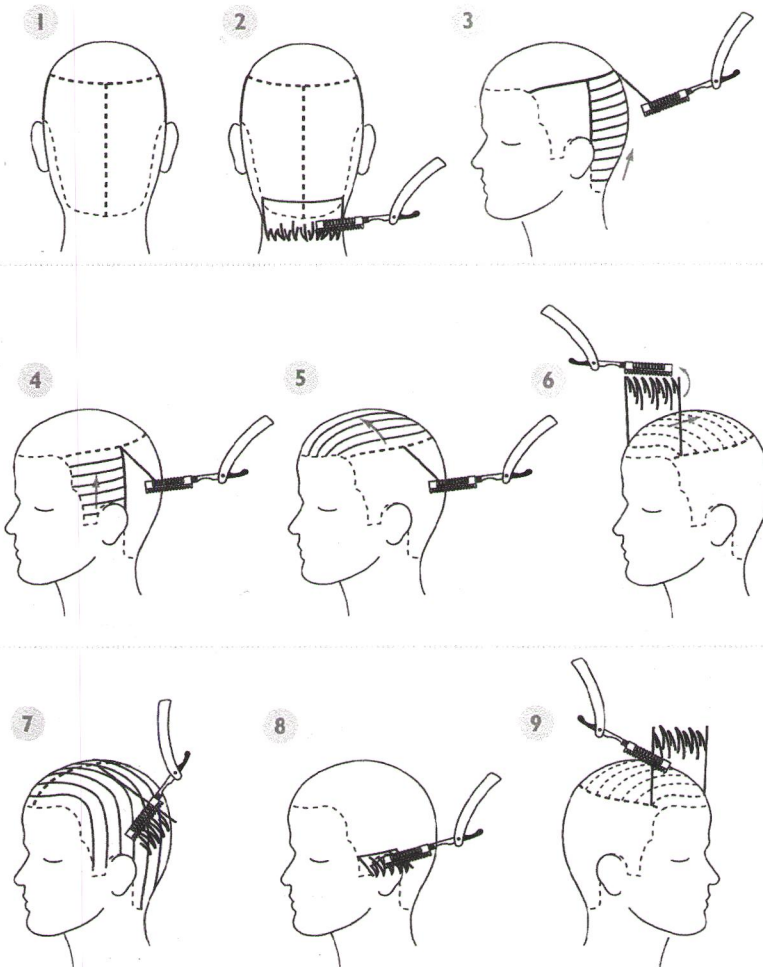
Short

1. Begin by sectioning the hair off at the crest line area. Using scissor over comb technique, work through the center nape area horizontally.
2. On the left side, use the comb on a diagonal and blend around the ear into the sides. Choose the comb according to the degree of tension desired on the hair as this affects the results. Use comb with closely spaced teeth for very close, precise results or spaced teeth to soften the edges and create subtle texture.
3. On the side, continue the same angle of the graduation established behind the ear. Use scissor and comb together as one unit, upward through the hair, with the moveable blade on top. Blend the sideburn at an angle.
4. Take a 1" section at the fringe area and hold the hair at a low projection angle. Use a notching technique to cut variegated texture to the desired length.
5. In the top, take a 1" vertical section through the center. Using the longest length of the fringe as your guide, comb the hair straight up and cut a horizontal line toward the center crown using the notching technique.
6. Next, work through the top area using a horizontal parting. Comb the hair up, using the previously cut center section as a length guide. Use a traveling guide and cut using notching technique.
7. Slightly blend the overlapping top length to the sides and back, using vertical partings as you work around the head.
8. Define the perimeter working with the tips of the scissors for control.
9. Use pointing technique through the entire interior lengths to accentuate textural movement (or texturize as needed with tool of your choice).

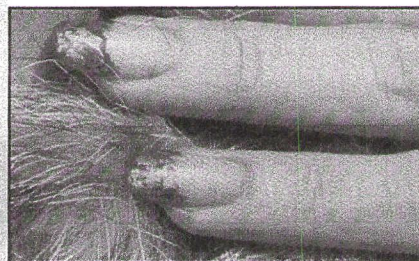
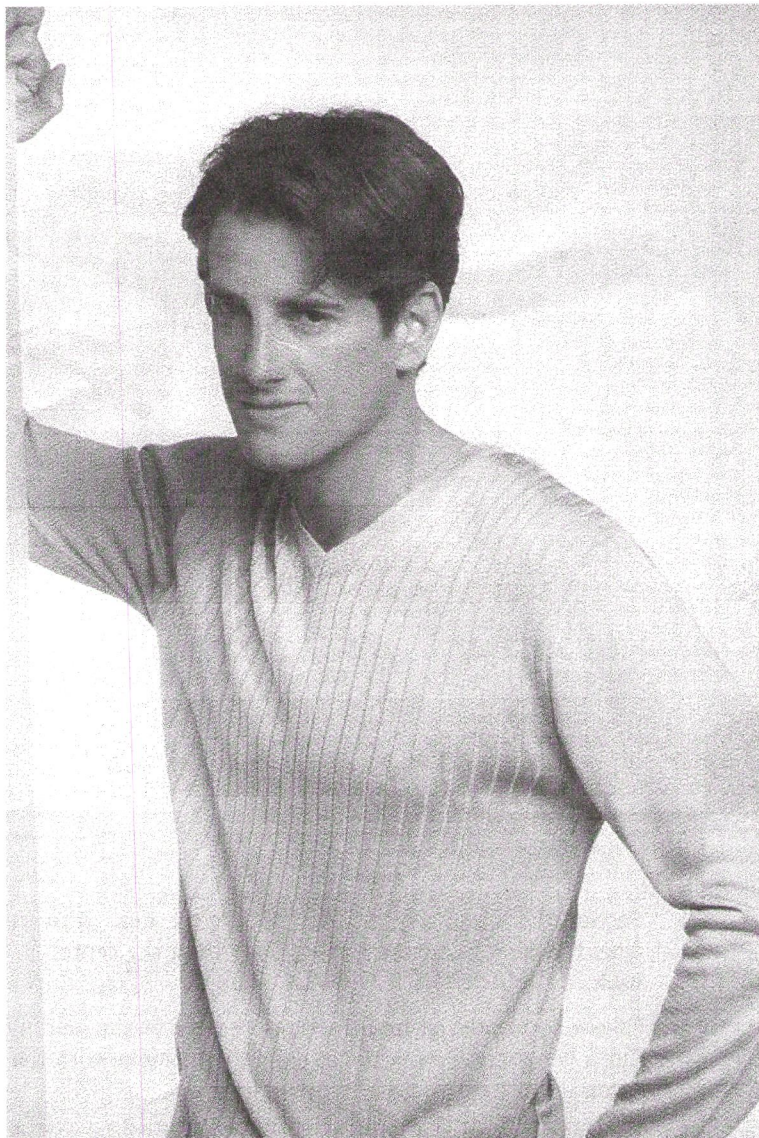




Longer



1. Section the top of the head off at the crest area. Also section from the crest to behind the ear, and down the center back.
2. Take a horizontal parting through the back at the hairline. Cut a horizontal line using an etching technique with the razor.
3. Continue upward through the back with horizontal partings projecting hair at 45 degree angle to cut.
4. On the sides, use a guide from the back and follow the technique.
5. When you reach the crest, take a side part and continue working through the top with 45 degree elevation and horizontal line using a razor. Repeat on the other side.
6. Work through the top area of the head using horizontal partings to blend. Project the hair straight up and cut using the peeling technique, removing a small amount of the weight corner to create long layers over perimeter graduation. The peeling technique adds texture along the edges.
7. Cross check the perimeter form using vertical partings.
8. Define the perimeter with the razor by etching along the surface of the hair to create the desired amount of texture.
9. Texturize internal lengths with the razor according to the client's needs and desires.



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401 North Michigan Ave.
Chicago, IL 60611-4267

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312.527.6765

Fax: 312.464.6118

E-mail: NCA1@sba.com

Executive Director

Gordon Miller x15868

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IN DIVERSITY



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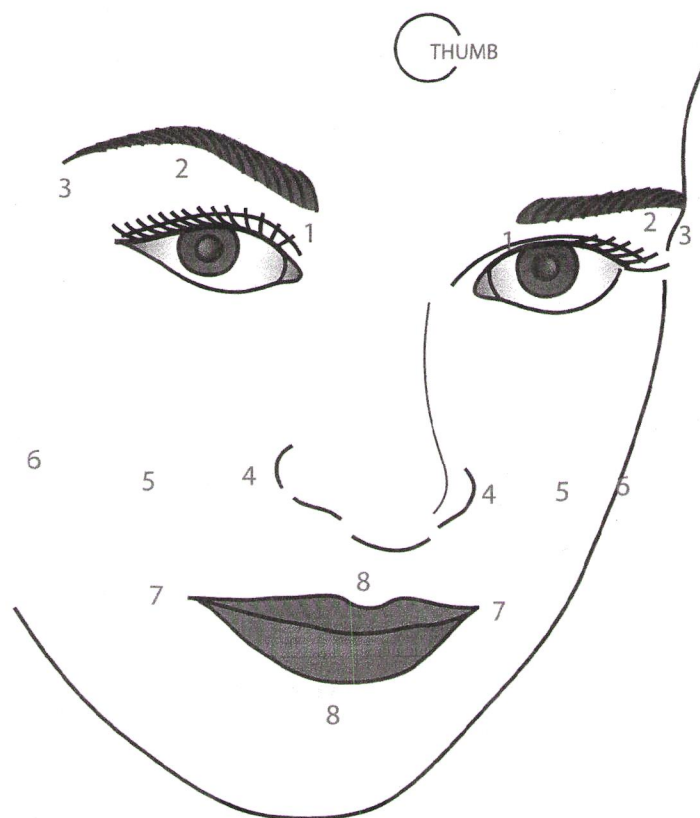


Acupressure Facelift Treatment



For an extra lift before a make-up application, perform an acupressure facelift treatment. Based on Oriental Meridian Therapy, this 5-minute pressure point massage will activate energy and give the skin a healthy, lifted glow. Follow these steps to complete the treatment:

1. With thumbs resting on center of forehead and the hair line, place middle fingers on either side of eyebrow and press for 3 seconds. Move middle finger to arch of eyebrow and press for 3 seconds. Move to end of eyebrow and press for 3 seconds.
2. Remove thumbs from forehead. Move middle fingers to either side of nose and press for three seconds. Under cheeks press 3 seconds. Move to bottom of ear and press for 3 seconds.
3. Move fingers to either side of mouth and press for 3 seconds. Place one finger above and below the center of mouth and press for 3 seconds.
4. Repeat 3 times.

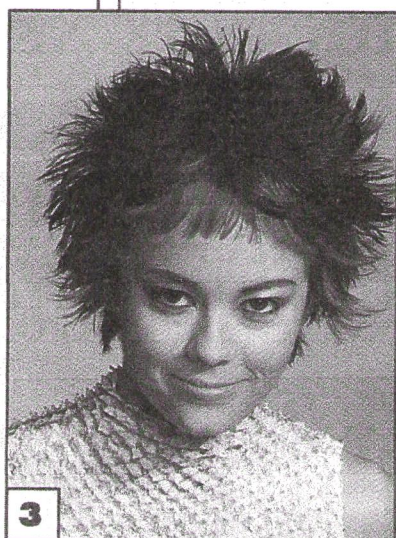


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