



***As It's Done in Hollywood:***

# A 4-Curl Formula

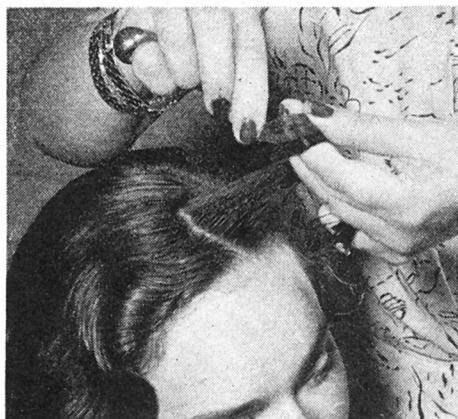
***To Fit Varied Styling Needs***

by CARMEN DIRIGO,  
Head Hairstylist, Universal Pictures

Posed by ANN BLYTH, Universal Pictures Star

Ann Blyth's moderately long bob falls in rippling waves, a favorite Hollywood coif of easy-to-do curls

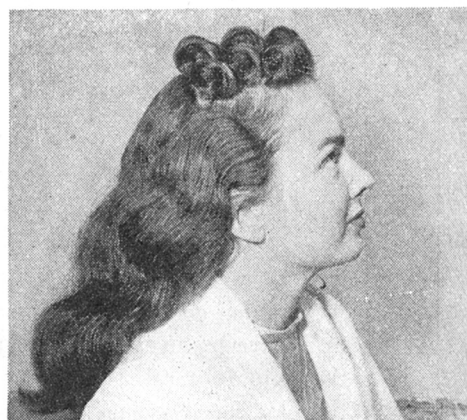
## 1: STAND-UP CURL



**1** Block a wide strand and wind it around two fingers. Comb stem up



**2** Wound curl is held in place with a bob pin at base, hairpin across top



**3** Position of the curls shows direction the wave will take

## 2: ROLL CURL



**4** A cylindrical form is used to shape the open-center roll curl



**5** Fewer curls are a reason for the popularity of this quick-drying method

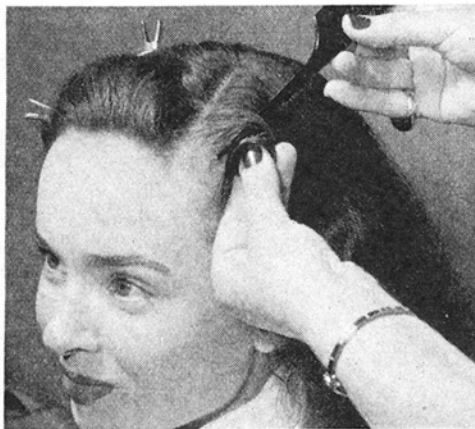
Time is a strict taskmaster in the hairdressing department of a Hollywood movie studio, where work must be dovetailed with rigid production schedules. That is why it is important to use the particular routine that is right and *speediest* for a particular job. Carmen Dirigo, who styles for the stars at Universal, now gives you a behind-the-scenes view of some of her studio techniques in these pictures.



### 3: PIN CURL



**6** Tip of the hair is wound around one finger only to make a firm pin curl



**7** Tail comb is inserted under stem of the curl to shape wave ridge close to head



**8** For curlier ends, "creep" up strand from the tip

### 4: FINGER CURL



**9** Rolling the hair over one finger gives a tight curl



**10** Bob pins are inserted in each open end of finger curl to hold curl near scalp



**11** Pattern shows stand-up curls in toplock, finger curls around head

■ Wide, flowing waves and soft, loose curls are major objectives when styling coiffures for motion pictures. Yet variations in the curl technique must be used in order to obtain variety of line and to achieve the wanted effect on different individuals and in different types of hair.

In styling a single coiffure, I will frequently use different curl techniques in order to produce certain effects in certain sections of the hair. For example, if I wish to give the forelock a lifted line, particularly when the head is somewhat flat on top, I may use a stand-up curl in this area. Then, if I wish the length of the hair to show wide, loose waves terminating in very softly turned ends, I may use a roll curl at the sides and back.

Four curl methods which have proved widely adaptable and which I use constantly in studio hairdressing are illustrated and explained in this article. Ann Blyth, a budding star at Universal and a popular girl on the lot, is my model here.

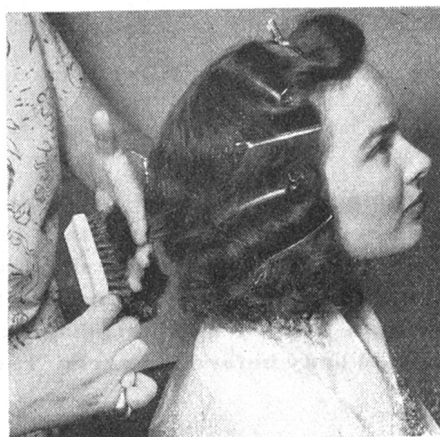
**The Stand-Up-Curl**—This type of

pin curl, which is placed so that it stands on edge with the open center clearly visible, is very popular in our studio hairdressing department because of its fast-drying advantages. This is always an important consideration with us because players must be turned out of the hairdressing department in the shortest possible order to meet their shooting schedules. Because the curl is placed so that it stands on edge with the open center clearly visible and with the bulk of the strand away from the head where it will get the full benefit of air and heat, it dries very rapidly.

The stand-up curl can produce either a waved effect or a fluffed effect, depending upon the manner in which it is formed. It is also adaptable to either short or long hair. On longer hair it will result in lovely waves. On shorter hair it will give a fluffy effect, or the short ends may be combed into individual curl patterns.

**Figure 1**—The stand-up curl is being used here to set the toplock, where a slightly lifted effect is desired in the waves

### COMBING OUT



**12** Clips secure deep waves while another section is being brushed

of the finished coiffure. A large blocking is used, and the strand thus sectioned off is combed straight upward and held so that its angles slightly toward the front of the head, as pictured. I wind the curl (Please turn to page 144)



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## • **Four-Curl Formula** •

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from the tip to the scalp. Whether the strand is carried around one or two fingers is determined by the effect desired. If a wave is the objective, I wind the strand around two fingers, but if I want a soft fluff I wind it around only one finger. In the illustration, the strand is being wound around two fingers to produce a waved effect. This technique is also very good when a pompadour is to be styled.

**Figure 2**—When the wind has been completed and the wound curl has reached the scalp, it is laid within the blocked area and held upright in the position illustrated. The curl is secured by placing one bob pin through the open center at the point where the curl circle touches the scalp, thus anchoring the base of the curl to the scalp hair. The curl is further held in place by a hairpin placed across the top of the circle formation, as illustrated. This pin goes over the back of the curl and through the front of the curl. It is important that the hairpin be placed so that it does not pinch the whole curl, as this will cause a separation in the waves when the curls are combed out. If the hair is short and a fluffed effect is desired, the pin may be placed through the top of the curl, rather than over and under as just described.

**Figure 3**—This shows a pattern of stand-up curls in the entire toplock section. These curls are wound so that they stem off the face in a straight line because they were placed with the idea of being combed out in an off-the-face wave. However, if you wish the hair to lie in a certain direction in the finished style, the curls may be faced in that direction as they are wound. For example, if you wish the wave to go to one side, the curls should be slanted to that side as they are formed.

If bangs are to be dressed from short toplock hair, the stand-up curl may be wound so that it stems toward the face, rather than away from it, as in these illustrations. It is easy to see how the adaptability of this curl technique makes it so very useful in studio work.

**The Roll Curl**—This is, in a sense, a variation of the stand-up curl just described, for it also is an open center curl which stands up from the head and is therefore very quick to dry, a distinct advantage from the studio standpoint. Other features which make this a popular curl technique are the rapidity with which the curl can be formed and placed, and the need for fewer curls, thus cutting down on winding time.

I use the roll curl particularly when I want to obtain wide, continuous waves. As in the case of the stand-up curl, the direction in which the roll curl is wound can be varied to produce different effects and different lines.

**Figure 4**—The curl can be rolled over any type of open-end cylindrical form. I use a roll of fairly large diameter as I want the hair to be wound on a large circumference. A wide blocking is used, so that the strand will be wide enough to go over all but the ends of the roll on which it is being wound. As the hair is wound from the ends toward the scalp, in the croquignole manner, I use the point of a tail comb to smooth the ends into the roll. This helps to prevent irregular formations on the ends of the hair when the curls are combed out.

**Figure 5**—When the strand has been rolled to the scalp, it is secured by inserting a bob pin through each open end of the roll at the base of the curl so that it is anchored to the scalp hair.

This photograph shows the pattern of roll curls in the toplock. As an illustration of the speed feature of this technique, note the few curls used here in comparison with the larger number used when winding the same toplock hair with the stand-up curl technique, *Figure 3*. However, the choice of a curl technique depends upon several factors, and each of these methods is equally important in our work.

This picture also shows a roll curl being formed in the side hair to illustrate how the direction of winding can be varied. Here the curl is being wound toward the face, whereas the curls

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## • **Four-Curl Formula** •

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shown in the toplock section were wound away from the face.

**The Pin Curl**—For a casual style, yet one where a distinct wave line that will hold its formation is desired, I use a pin curl technique which begins to shape the wave close to the scalp.

**Figure 6**—About a one-inch blocking is used for the curl strand. At the beginning of the wind, the hair is wound over two fingers—the index and middle fingers—which are placed across the center of the strand. After one or two turns of the lower portion of the strand over the two fingers, depending upon the length of the hair, the tip of the strand is wound around one fingertip only as illustrated. This gives a firmer curl on the tapered end.

**Figure 7**—The circles thus formed at the end of the strand are slipped together and held between the thumb and index finger of the left hand. The resultant curl is then rolled to the scalp, continuing to be held flat between the fingers. At the scalp, the tip of the tail comb is inserted under the curl stem to raise it slightly, thus shaping the wave ridge close to the head.

**Figure 8**—A variation of the above technique is used when a tight curl is desired at the ends of the strand and a looser formation toward the scalp. For this purpose, I let the curl “creep up” the strand, starting it with very small circles at the tip and allowing the circles to become larger as the curl is wound toward the scalp. This is accomplished by rolling the curl flat between the thumb and finger and permitting some slack in the strand as it is wound, as the illustration shows.

**The Finger Curl**—This is a quickly formed, quick to dry curl which I use when a fluffed effect with no wave formation is desired.

**Figure 9**—Using a wide strand, the hair is wound over one or two fingers, depending upon the degree of curl I wish to obtain. Two fingers will give a loose curl, one finger a tighter curl. Here

the strand is shown being wound over one finger with the aid of the tip of a tail comb which helps to achieve a curl which is flat and smooth.

**Figure 10**—When the curl has been wound to the scalp, it is held on the finger, as pictured, until the first bob pin has been inserted. One bob pin is placed through each open end of the curl, holding the curl close to the scalp.

The finger curls shown here are rolled upward. This type of curl can also be rolled under, however, to produce a reverse roll effect in the finished hairdress with the hair rolled smoothly outward from the head.

**Figure 11**—This shows Ann Blyth's hair set with a combination of stand-up curls and roll curls. A pattern of stand-up curls, formed as described in *Figures 1, 2 and 3*, is shown in the toplock. On each side, there are two vertical rows of finger curls, described in *Figures 9 and 10*, rolled upward. Three rows of finger curls rolled upward are also placed across the back of the head. This pattern of two types of curls produces the wide waved toplock and soft, fluffy sides and back which the younger actresses find is such a flattering and adaptable effect in their picture work.

**Combing Out**—The combing out is as important as the setting in any coiffure. There is far more to it than simply loosening the curls. The hair must be worked with until it shows a definite line.

**Figure 12**—I brush the hair out in sections, brushing until the line is formed and then placing the desired line, section by section. In the illustration, the waves in the toplock and at one side have been formed and are being held in place with clips while the back section is brushed and the line shaped. In this way, the line of the finished sections is strengthened while the rest of the hair is being combed out, and there is no disturbance of the completed areas.

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