

Beauty

Hair colour as nature intended — only better



Jennifer Lawrence © AFP

FEBRUARY 26, 2016 by: **Lucie Muir**

Those clever tricksters otherwise known as make-up artists are adept at giving the illusion of a more defined cheek or brow. Now a growing number of experimental hairstylists are applying the same colour contouring technique to hair — layering subtle nuances of light and shade in a similar sleight of hand. From balayage, a popular hair-painting technique, to “sombre”, a softer version of the fadeout known as “ombre”, there’s an art to getting freestyle to work with the latest crop of sleek, polished cuts.

Seen first on the SS16 show scene — Dior, Acne and Victoria Beckham — new season hair is a far cry from the devil-may-care cuts, mussed-up bobs and pink rinses of

yesteryear. Instead, think French girl chic; shorter lengths and razor-sharp ends but above all, colour designed to look the way nature intended.

Jack Howard, technical director at the Knightsbridge salon Paul Edmonds, uses sponges to blend colours from roots to ends to avoid tell-tale lines. Meanwhile, at her eponymous Mayfair salon, Jo Hansford frames the face by daubing delicate flashes of colour such as red-on-red or gold-on-brown and refers to her technique as “contouring beams”.

Either way, change is good. “Women should adjust the tone of their hair colour seasonally in the same way they change their make-up and wardrobe,” says senior colourist Edita Robertson at the Mark Garrison salon in New York. “A new hair colour changes the vibe and energy of a person, and will put you in a better mood.”

So what are the key components of 2016’s colour looks?

Summer blondes

Super-bright top notes were seen on Kate Hudson and Jennifer Lawrence at January’s Golden Globes. Sibi Bolan, colour director at Daniel Hersheson, recommends “babylights” (lightening finer strands of hair) to get the look.

Next month, L’Oréal Professionel is launching Inoa Blonde Resist, a salon colour designed to offer eight weeks of brass-free blonde, while Josh Wood, creative

director of colour at Wella, will launch his Precious Blonde collection at Marks and Spencer in April. It neutralises brassiness with lapis lazuli, a semi-precious stone that gives products such as Precious Blonde Conditioning Treatment (£18) their indigo hue. Jo Hansford's Platinum Collection of sulphate and paraben-free shampoo (£16) and conditioner (£18) also has a violet tinge to counteract brassy tones.

Glowing skin, glowing locks



Inspired by the glossy tresses of health bloggers and wellbeing gurus such as Ella Woodward and Amelia Freer, healthy-looking hair is now something else to obsess over. “If you’ve got really shiny, well-groomed hair, it shows the world at large just how virtuous you are inside and out,” says Josh Wood.

Those following a vegan and gluten-free diet will appreciate the new batch of sulphate and paraben-free

products. The moon's natural cycles (yes, really) trigger the making of Munich-based Just Pure's Sallow Thorn Lemon shampoo (€36) and conditioner (€28). Chemical-free and made from cold-pressed essential oils and plant extracts, they smell almost as good as a cold-pressed juice. Pureology has also added Smooth Perfection shampoo (£15) and conditioner (£20) to its colour-protection range.

Selfie-perfect hair

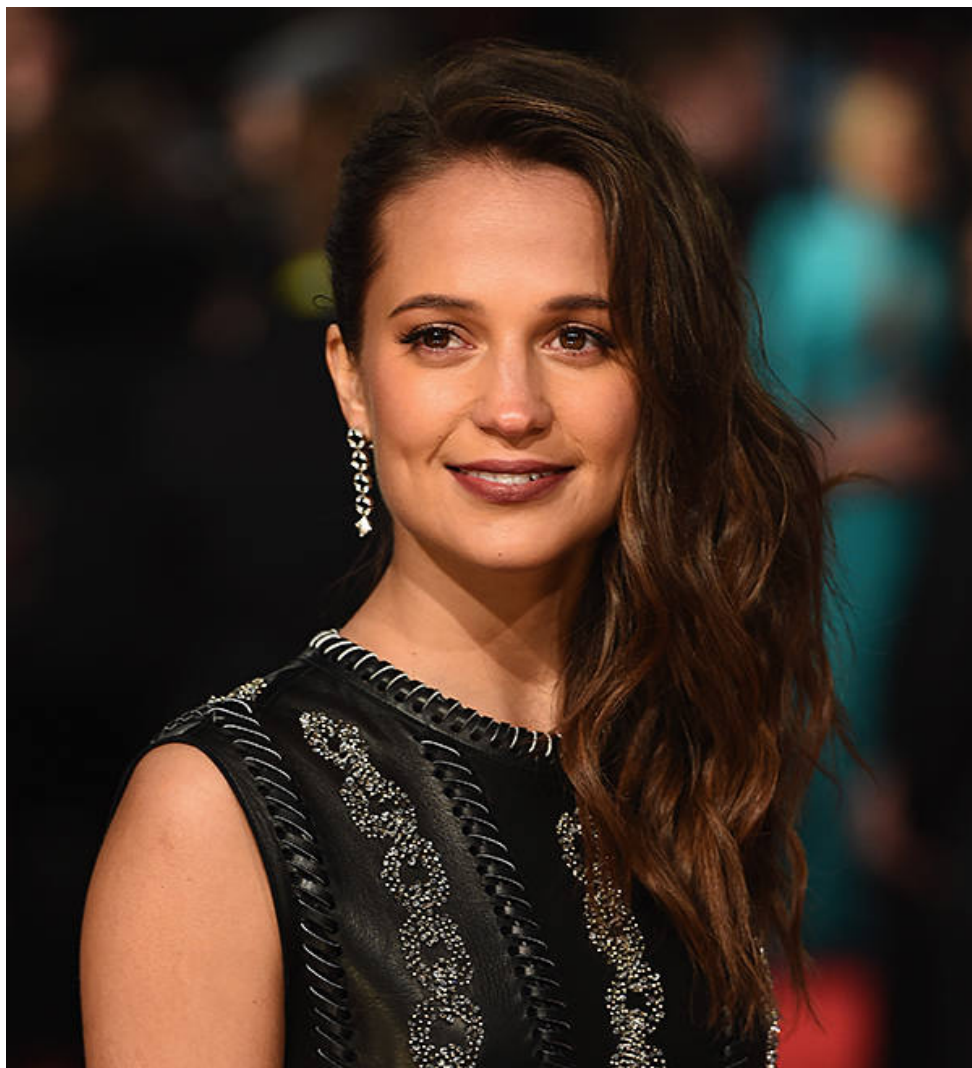


“Social media is driving colour trends in a big way,” says Taylor Taylor’s Michael Kelly, noting increasing numbers

of clients brandishing photos of lifestyle bloggers and self-proclaimed beauty experts and asking for the same look.

Victoria's Secret model Alessandra Ambrosio is an Instagram pin-up who also happens to be the face of L'Oréal Professionnel DIA Richesse Hi-Visibility. Launched earlier this month, this quick-fix salon formula boasts low, medium and high top notes to give a triple reflection on hair. According to the hype, it has been designed to make hair look good in selfies, avoiding the need for fiddly filters.

Brilliant brunettes



Alicia Vikander © Getty

Colourist Jack Howard would like more brunettes to take a cue from actress Alicia Vikander and add softer shades to their mahogany locks. “Rather than taking a one-colour-fits-all approach, we need to offer a more bespoke service to naturally darker hair which tends to end up looking too red,” says Howard, nodding to Paul Edmonds’ new Brunette Bar in association with L’Oréal Professionnel. Launching this year, it boasts Howard’s Tri-Colour initiative that gently enhances colour by half a shade, with a progression of darker at the back of the hair, through to lighter at the front.

Colourists at Taylor Taylor’s in Liberty are fine-tuning

darker hair with “ecaille”, where rich caramel tones are blended with golden top notes via superfine highlights and balayage.

Seasonal blues



© Catwalking

Things have moved on since last year’s granny greys and candy-coloured rinses. With designer denim making a comeback, some salons are adding blue to their dye charts. Adam Reed, of Percy & Reed, has devised a “denim” hair colour menu for his Shoreditch salon.

Clients can choose between stonewash, indigo and the blue-black tones of midnight ink, giving “double denim” a whole new meaning.

Damage control

“The lighter you go, the more damaging the process is likely to be,” warns London-based trichologist Philip Kingsley. “Similarly, if your hair is already dry and fragile, colouring it can make things worse and increase the likelihood of breakage and split and frayed ends.” Kingsley’s new PK Prep collection includes Plumping Cream (£18.50), formulated with a multivitamin complex.



Should disaster strike, there’s always “Olaplex”. This 20-minute treatment is said to re-bond hair damaged by the colouring process and is offered by a growing number of UK-wide salons, including Billi Currie and John Frieda. Here John Frieda’s creative colour director Nicola Clarke

says: “For us the biggest game-changer in colour is Olaplex. It is particularly useful when a client is looking to dramatically change their hair colour as it can make a huge difference to the quality and condition of their hair.”

However, as Jo Hansford notes, hairdressers should be careful how they market it. “We don’t actually damage hair when we apply colour — it depends on how the customer colours their hair and what they do with it afterwards!”

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