

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

"The Only Place Success Comes Before Hard Work Is In The Dictionary."  
Vidal Sassoon

**STUDENT NAME:** \_\_\_\_\_

**START DATE:** \_\_\_\_\_

**GROUP:** \_\_\_\_\_

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 1- DAY 1

Please bring all supplies and be seated by 10am- **\*NEW MANNEQUIN\***

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#### INSPIRE

10:00 – 11:45 a.m.

**Introduction & Distribution of Kits**

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11:45 – 12:00 p.m.

**Break**

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#### LECTURE

12:00 – 2:00p.m.

**Orientation and Course Overview**

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2:00 – 2:30 p.m.

**LUNCH**

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2:30 – 3:00p.m.

**Video Demo**

#### TECHNIQUE & WORKSHOP

3:00 – 4:30 p.m.

##### **Blunt/ One Length-**

This technique creates a blunt, even perimeter where all hair reaches the same perimeter length. There is no elevation, creating a true blunt shape. This is the foundation for most longer shapes and bobs.

##### **TOP LAYERS**

This technique gives the illusion of length and volume. By definition, layered hair is weightless, meaning as hair is arranged into layers, the top layers (those that grow nearer the crown) are cut shorter than the layers beneath. This allows the tips of the top layers to blend apparently seamlessly with layers beneath

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4:30 – 5:45 p.m.

**How to Write a Headsheet**

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5:45– 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 1- DAY 2

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:00 a.m.

#### The Greeting / Salon Iris

You never get a second chance to make a first impression.

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#### TECHNIQUE

(video demo)

11:00– 11:30 a.m.

#### Top Layers

This technique gives the illusion of length and volume. By definition, layered hair is weightless, meaning as hair is arranged into layers, the top layers (those that grow nearer the crown) are cut shorter than the layers beneath. This allows the tips of the top layers to blend apparently seamlessly with layers beneath.

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11:30-11:45am

#### Break

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#### WORKSHOP

11:45 – 2:00 p.m.

#### Top Layers / Front Layers –

This technique gives the illusion of length and volume. By definition, layered hair is weightless, meaning as hair is arranged into layers, the top layers (those that grow nearer the crown) are cut shorter than the layers beneath. This allows the tips of the top layers to blend apparently seamlessly with layers beneath.

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2:00 – 2:30 p.m.

#### LUNCH

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#### TECHNIQUE & WORKSHOP

2:30 – 5:45 p.m.

#### Top Layers Front Layers- POINT CUT and FINISH

Pointcutting allows more separation of layers, creating for more movement and texture.

Here we will use product and blow dry our cut smooth with a large round brush

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5:45– 6:00p.m.

#### Workshop

#### Recap & Clean Up

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 1- DAY 3

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:00 a.m.

#### The Consultation

Helping your client to get the hair they want is all in the dialogue

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#### TECHNIQUE

(video demo)

11:00– 11:30 a.m.

#### PREPPING FOR THE UPSTYLE- (Heidi Video Set)

Master this foundational curl set for many editorial applications

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11:30– 11:45 a.m.

#### Break

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#### WORKSHOP

11:45 – 2:00 p.m.

#### THE UPSTYLE- Heidi

Using simple ponytail techniques, hair can be move cleanly and securely into desired positions to accentuate face shapes and the neck.

#### Put Hair Up

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2:00 – 2:30 p.m.

#### LUNCH

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2:30 – 2:45 p.m.

#### Demo- Upstyle Video

#### TECHNIQUE & WORKSHOP

2:45– 5:45 p.m.

#### THE UPSTYLE- GWEN

Using simple ponytail techniques, hair can be move cleanly and securely into desired positions to accentuate face shapes and the neck.

#### Workshop

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5:45– 6:00p.m.

#### Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 2- DAY 1

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.      **Weekly Recap**

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#### BASICS

11:00 – 11:30 a.m.      **Reception / Salon Iris Review**  
You never get a second chance to make a first impression

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11:30-11:45am      **Break**

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11:45 – 12:30p.m.      **Lecture – the How's & Why's of great Highlights**

#### TECHNIQUE & WORKSHOP

#### HIGHLIGHTING- conditioner

Using simple placement techniques and systems, highlights can be applied quickly and efficiently, creating maximum coverage and desired accents in hair quickly.

12:30 – 2:00 p.m.      **Workshop Highlights**

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2:00 – 2:30 p.m.      **LUNCH**

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#### TECHNIQUE & WORKSHOP

#### HIGHLIGHTING- conditioner

Using simple placement techniques and systems, highlights can be applied quickly and efficiently, creating maximum coverage and desired accents in hair quickly.

2:30 – 5:45 p.m.      **Workshop Highlights**

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5:45– 6:00p.m.      **Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 2- DAY 2

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:30 a.m.

**Colour Theory – The Basics:** the hair strand, colour wheel & the level system

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11:30-11:45am

**Break**

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#### TECHNIQUE & WORKSHOP

11:45 – 2:00 p.m

#### **HIGHLIGHTING- Diagonal pivoting to symmetrical (w/ bleach)**

Using the same placement techniques, diagonal highlights can be applied quickly and efficiently, creating maximum coverage and desired accents in hair quickly. The diagonal application flows into the parting in a more natural, less stripey way

**Demo  
Workshop Foils**

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2:00 – 2:30 p.m.

**LUNCH**

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2:30 – 3:00 p.m.

**Video Demo**

#### TECHNIQUE & WORKSHOP

3:00 – 5:45 p.m.

#### **Square Layers**

This technique is excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a **deep layering** technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppy, edgy shapes. Not ideal for finer, straight hair.

**Workshop**

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5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 2- DAY 3

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:30 a.m.

**Colour Theory – The Basics:** Types of hair colour & developer and the International Number System

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11:30-11:45am

**Break**

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11:45 – 12:00p.m.

**Video Demo**

#### TECHNIQUE & WORKSHOP

#### Square Layers –

This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppy, edgy shapes. Not ideal for finer, straight hair.

12:00 – 2:00 p.m.

**Workshop**

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2:00 – 2:30 p.m.

**LUNCH**

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#### TECHNIQUE & WORKSHOP

#### Square Layers

This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppy, edgy shapes. Not ideal for finer, straight hair.

2:30 – 5:45 p.m.

**Workshop**

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5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 3- DAY 1

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

Weekly Recap

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#### BASICS

11:00 – 11:30 a.m.

CURL CONCEPTS

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11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

#### Square Layers

This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppy, edgy shapes. Not ideal for finer, straight hair.

11:45 – 2:00 p.m.

Workshop

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2:00 – 2:30 p.m.

LUNCH

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#### TECHNIQUE & WORKSHOP

#### Colour Application

Separate hair into quadrant-sections and work fast and clean for easy root applications and all over colours.

2:30 – 5:45 p.m.

Workshop Colour Application

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5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 3- DAY 2

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:30 a.m.

#### The Blow- Out- Denman and Flat Iron

Learn to direct your square layered cut with a Denman brush and finish with a flat iron

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11:30-11:45am

#### Break

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11:45-12:15p.m.

#### Blunt Cut (Long Bob) and Perfect Denman Blowdry

Some people say the hardest thing to achieve is a straight line. Here we learn how to keep it from rounding.

#### TECHNIQUE & WORKSHOP

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12:15– 2:00 p.m.

#### Workshop

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2:00 – 2:30 p.m.

#### LUNCH

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#### TECHNIQUE & WORKSHOP

2:30– 5:45 p.m.

#### Workshop

#### Blunt Cut (Long Bob) and Perfect Denman Blowdry

Some people say the hardest thing to achieve is a straight line. Here we learn how to keep it from rounding.

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5:45 – 6:00p.m.

#### Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 3- DAY 3

Please bring all supplies and be seated by 10am

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**BASICS**

10:00 – 11:30 a.m.

**Colour Questions**

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11:30-11:45am

**Break**

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**TECHNIQUE &  
WORKSHOP**

11:45 – 12:15 p.m.

**Graduation (Bobs)**

Graduation is the build-up of weight, by removing density from the bottom and placing it higher. Proper graduation always results in a area of one length hair at the top of the graduation, which is called the "weight line." Wedges and all other "stacked" shapes are graduated.

12:15 – 2:00 p.m.

**Video Demo****Workshop**

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2:00 – 2:30 p.m.

**LUNCH**

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**TECHNIQUE &  
WORKSHOP**

2:30 – 5:45 p.m.

**Graduation(Bobs)**

Graduation is the build-up of weight, by removing density from the bottom and placing it higher. Proper graduation always results in a area of one length hair at the top of the graduation, which is called the "weight line." Wedges and all other "stacked" shapes are graduated.

**Workshop**

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5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 4- DAY 1

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.      **Weekly Recap**

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#### BASICS

11:00– 12:00p.m.      **Retail**

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12:00 – 12:15p.m.      **Break**

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#### TECHNIQUE & WORKSHOP

#### **Graduation (Bobs)**

Graduation is the build-up of weight, by removing density from the bottom and placing it higher. Proper graduation always results in a area of one length hair at the top of the graduation, which is called the "weight line." Wedges and all other "stacked" shapes are graduated.

#### **Video Demo**

12:15 – 2:00 p.m.      **Workshop**

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2:00 – 2:30 p.m.      **LUNCH**

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#### TECHNIQUE & WORKSHOP

#### **Graduation**

2:30 – 5:45 p.m.      **Workshop**

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5:45 – 6:00p.m.      **Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 4- DAY 2

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:30 a.m.

#### The Blow- Out- Long Hair Round Brush

Create full, sexy, hair with lots of volume, movement and wave.

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11:30-11:45am

#### Break

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#### TECHNIQUE & WORKSHOP

#### Short Graduation (wedge and firefly)

This graduated shape creates weight from the top of the ear running down to the occipital bone and back up to the opposite ear. It is essentially the opposite of a graduated bob, and a classic Sassoon-type shape that always looks great when executed well.

11:45 – 12:15p.m.

#### Video Demo

12:15 – 2:00 p.m.

#### Workshop

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2:00 – 2:30 p.m.

#### LUNCH

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#### TECHNIQUE & WORKSHOP

#### Short Layered Women's Cut

The quintessential cropped cut can be pixie-ish if fringes are left soft and longer or more aggressive if fringes are cut blunter to the hairline.

#### Video Demo

2:30 – 5:45 p.m.

#### Workshop

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5:45 – 6:00p.m.

#### Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 4- DAY 3

Please bring all supplies and be seated by 10am

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#### BASICS

10:00 – 11:30 a.m.

#### The Blow- Out- Fast Curling Iron Finish

Create hot, sexy, messy, loose waves and curls with a curling iron.

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11:30-11:45am

#### Break

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#### TECHNIQUE & WORKSHOP

11:45 – 2:00 p.m.

#### Men's cuts

Classic men's cutting going from short to scissor over comb

#### Lecture & Demo

#### Workshop

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2:00 – 2:30 p.m.

#### LUNCH

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#### TECHNIQUE & WORKSHOP

2:30 – 5:00 p.m.

#### Men's cuts

Classic men's cutting going from short to scissor over comb

#### Workshop

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5:00 – 6:00p.m.

#### Review of Headsheets, Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 5- DAY 1

Please bring all supplies and be seated by 10am- \*NEW MANNEQUIN

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#### INSPIRE

10:00 – 11:00 a.m.

WEEKLY RECAP

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#### TECHNIQUE

Video Demo

#### TOP LAYERS / FRONT LAYERS-

This technique gives the illusion of length and volume. By definition, layered hair is weightless, meaning as hair is arranged into layers, the top layers (those that grow nearer the crown) are cut shorter than the layers beneath. This allows the tips of the top layers to blend apparently seamlessly with layers beneath.

11:00 – 11:30 a.m.

11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

#### TOP LAYERS- Point Cutting/ Chipping

This technique gives the illusion of length and volume. By definition, layered hair is weightless, meaning as hair is arranged into layers, the top layers (those that grow nearer the crown) are cut shorter than the layers beneath. This allows the tips of the top layers to blend apparently seamlessly with layers beneath.

11:45 – 2:00 p.m.

Workshop Long Layers and Finish with ROUND BRUSH

2:00 – 2:30 p.m.

LUNCH

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#### TECHNIQUE & WORKSHOP

#### HIGHLIGHTING- 1 2 1 2 111 Diagonal Pattern

Using simple placement techniques and systems, highlights can be applied quickly and efficiently, creating maximum coverage and desired accents in hair quickly.

2:30 – 5:45 p.m.

Workshop is 75 minutes for foils. Finish with Roundbrush.

5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 5- DAY 2

Please bring all supplies and be seated by 10am

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<b>TECHNIQUE &amp; WORKSHOP</b>	<b>EDITORIAL PONYTAIL –</b> Create a current, fast ponytailing technique that's hot enough for a night out at a club but casual enough for the gym
<b>10:00 – 10:45 a.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>EDITORIAL CURLING IRON SET</b> This is the main technique used by runway and editorial stylists to prep hair. First smooth hair with styling cream and a paddle brush, then curl on an iron and then roll it into place and pin it until it sets. Break it up or brush out for everything from a fingerwaved look to loose sexy curls.
<b>10:45 – 11:30 a.m.</b>	
<b>11:30-11:45am</b>	<b>Break</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>THE SEXY HALF-UPSTYLE/ LOOSE WAVES</b> Work on half up, half down styles for a romantic look, suitable for every occasion including weddings.
<b>11:45 – 2:00 p.m.</b>	<b>Workshop</b>
<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>UPSTYLE- FRENCH TWIST</b> This classic technique is smooth, head contouring and gives a flawless finish at the sides and back, allowing for many ideas at the front
<b>2:00 – 5:45 p.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>

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## COURSE AGENDA

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 5- DAY 3

Please bring all supplies and be seated by 10am

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<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Square Layers</b> This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppier, edgy shapes. Not ideal for finer, straight hair.
<b>10:00– 11:30 a.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>11:30-11:45am</b>	<b>Break</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Square Layers</b> This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppier, edgy shapes. Not ideal for finer, straight hair.
<b>11:45 – 2:00 p.m.</b>	<b>Workshop</b>
<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Square Layers</b> This technique excellent for removing bulk from the bottom areas of a shape. Density is minimized around the perimeter, and length may be left longer on the top if desired. It is a deep layering technique that works beautifully on wavy or curly hair and on thicker hair, as well as creating shags and choppier, edgy shapes. Not ideal for finer, straight hair.
<b>2:30 – 4:45 p.m.</b>	<b>Workshop &amp; Creative Style</b>
<b>4:45 p.m. – 5:00p.m.</b>	<b>Recap &amp; Clean Up</b>

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## COURSE AGENDA

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 6- DAY 1

Please bring all supplies and be seated by 10am

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<b>INSPIRE</b>	<b>THE ART OF THE SHAMPOO</b> If you can make them melt in the basin, there yours forever
<b>10:00 – 11:30 a.m.</b>	Lecture and practice – <b>Prepare to get your hair wet!</b>
<b>11:30 – 11:45 p.m.</b>	<b>Break</b>
<b>TECHNIQUE &amp; WORKSHOP</b> <b>11:45 – 1:00p.m.</b>	<b>The Colour Application –</b> Separate hair into quadrant-sections and work fast and clean for easy root applications and all over colours.
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Razored 1 Length Bob- Long (Arrojo Style)</b> This simple razor technique will allow you to create essentially a one-length bob without the thickness of a traditional bob. The razored edges allow for length to be maintained while creating a modern, softer result.
<b>1:00 – 2:00 p.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Razored 1 Length Bob- Shorter (Arrojo Style)</b> This simple razor technique will allow you to create essentially a one-length bob without the thickness of a traditional bob. The razored edges allow for length to be maintained while creating a modern, softer result.
<b>2:30 – 5:45 p.m.</b>	<b>Workshop</b>
<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 6- DAY 2

Please bring all supplies and be seated by 10am

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<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Graduation (Bobs)</b> Graduation is the build-up of weight, by removing density from the bottom and placing it higher. Proper graduation always results in a area of one length hair at the top of the graduation, which is called the "weight line." Wedges and all other "stacked" shapes are graduated.
<b>10:00 – 11:30 a.m.</b>	<b>Video Demo Workshop</b>
<b>11:30-11:45am</b>	<b>Break</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Workshop Graduation (Bobs)</b> Graduation is the build-up of weight, by removing density from the bottom and placing it higher. Proper graduation always results in a area of one length hair at the top of the graduation, which is called the "weight line." Wedges and all other "stacked" shapes are graduated.
<b>11:45 – 2:00 p.m.</b>	
<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Layering And Graduation (Bobs) –</b> Using Concave layering ideas and over-direction, we can open up our traditional G-Bobs with layers and texture without losing the graduated shape we worked so hard to put in. This is all about fine-tuning and customizing.
<b>2:30 – 3:45 p.m.</b>	
<b>4:00 – 5:45 p.m</b>	<b>Workshop</b>
	<b>Colour Theory Review, Colour Problem Solving Quiz</b>
<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 6- DAY 3

Please bring all supplies and be seated by 10am

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<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Peek-A-Boo Colours</b> Utilizing a veil of hair above the colour, we can create everything from subtle to aggressive panels of colour using back-to-back foils anywhere on the head
<b>10:00 – 11:30 a.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>11:30-11:45am</b>	<b>Break</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Razored Short Graduation (wedge/ firefly)</b> This graduated shape creates weight from the top of the ear running down to the occipital bone and back up to the opposite ear. It is essentially the opposite of a graduated bob, and a classic Sassoon-type shape that always looks great when executed well.
<b>11:45 – 2:00p.m.</b>	<b>Video Demo &amp; Workshop</b>
<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
<b>TECHNIQUE &amp; WORKSHOP</b>	<b>Short Layered Women's Cut</b> The quintessential cropped cut can be pixie-ish is fringes are left soft and longer or more aggressive if fringes are cut blunter to the hairline.
<b>2:30 – 5:45 p.m.</b>	<b>Demo &amp; Workshop</b>
<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 7- DAY 1

Please bring all supplies and be seated by 10am- \*NEW MANNEQUIN

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**INSPIRE**  
**10:00 – 11:00 a.m.**

**THE ART OF THE SHAMPOO**  
If you can make them melt in the basin, there yours forever

**Lecture and practice**

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**15 Minute Break**

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**TECHNIQUE &  
WORKSHOP**

**Men's cuts**  
Classic men's cutting going from short to scissor over comb

**11:15 – 2:00 p.m.**

**Video Demo & Workshop**

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**2:00 – 2:30 p.m.**

**LUNCH**

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**TECHNIQUE &  
WORKSHOP**

**Men's Clipper Cutting**  
Classic barbering with the clippers to create fades into length.

**Workshop**

**2:30 – 5:00 p.m.**

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**5:00 – 6:00p.m.**

**Headsheets, Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 7- DAY 2

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

**I'm Not Just a Hairdresser- Legends**

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**15 Minute Stretch and Bathroom Break**

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#### TECHNIQUE & WORKSHOP

#### **The Diamond- With Texture, No Bang (Round Layering Technique)**

This cut is edgy, fun and interesting when combined with an aggressive, hard fringe. It incorporates square layering and overdirection to create a thin, deeply layered perimeter at the back and a disconnected front.

11:15 – 11:30 p.m.

**Video Demo**

11:30 – 2:00 p.m.

**Workshop**

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2:00 – 2:30 p.m.

**LUNCH**

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#### TECHNIQUE & WORKSHOP

#### **Vertical Concave Layer (Long Sweepy Bang)**

This fast cut incorporates concave layers at the front and round over directed layers at the back to create a full, sexy, piecy layered look.

2:30 – 4:30 p.m.

**Workshop**

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4:30 – 6:00p.m.

**Review for tomorrow's test, Headsheets & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 7- DAY 3

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:30 a.m.

#### Written Exam

Let's find out if you've been listening

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#### 15 Minute Stretch and Bathroom Break

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#### TECHNIQUE & WORKSHOP

11:45 – 2:00p.m.

#### Vertical Concave Layer (Blunt Bang)

This fast cut incorporates concave layers at the front and round over directed layers at the back to create a full, sexy, piecy layered look.

#### Video Demo & Workshop

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2:00 – 2:30 p.m.

#### LUNCH

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#### TECHNIQUE & WORKSHOP

2:30 – 5:45 p.m.

#### The Twist- Asymmetric Square Layer

Disconnection and over-direction in square layering creates a soft, romantic look using asymmetry.

#### Workshop

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5:45 – 6:00p.m.

#### Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 8- DAY 1

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

Robert Cromeans- Style Download

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#### TECHNIQUE & WORKSHOP

11:00 – 11:30 a.m.

##### Foils- Express Pattern (conditioner)

Here we will learn how to quickly get the look of a full head of foils in 30 minutes. This is how you will make more money as a stylist- by upgrading cutting clients to colour clients. Say "YES" to everything and you will have a prosperous career.

**Workshop**

11:30-11:45am

**Break**

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#### TECHNIQUE & WORKSHOP

11:45 – 2:00 p.m.

##### Foils- Bold Pattern (with bleach)

In this session we will cover a 1 3 1 2 1 3 1 2 patter on the top of the head, creating bold panels of colour without the hair looking stripey. We will then lowlight by weaving foils a darker shade between the highlights AFTER they are applied, starting from the back of the Mohawk. When going lighter, you always start at the area you want lightest. When going darker you always approach it opposite of the way you applied the highlights.

**Workshop**

2:00 – 2:30 p.m.

**LUNCH**

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#### TECHNIQUE & WORKSHOP

2:30 – 5:45 p.m.

##### Ombre (with conditioner)

Using backcombing and painting, ombre is the opposite from traditional highlighting in that we start from the nape and work up, with the highest concentrations of colour being under the parietal ridge.

**Workshop**

5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 8- DAY 2

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

Robert Cromeans

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#### TECHNIQUE & WORKSHOP

11:00 – 11:30 a.m.

##### **Foils- Express Pattern (conditioner)**

Here we will learn how to quickly get the look of a full head of foils in 30 minutes. This is how you will make more money as a stylist- by upgrading cutting clients to colour clients. Say "YES" to everything and you will have a prosperous career.

**Workshop**

11:30-11:45am

**Break**

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#### TECHNIQUE & WORKSHOP

11:45 – 2:00 p.m.

##### **Ombre (with conditioner)**

Using backcombing and painting, ombre is the opposite from traditional highlighting in that we start from the nape and work up, with the highest concentrations of colour being under the parietal ridge.

**Workshop**

2:00 – 2:30 p.m.

**LUNCH**

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#### TECHNIQUE & WORKSHOP

2:30 – 5:45 p.m.

##### **Ombre (with bleach)**

Using backcombing and painting, ombre is the opposite from traditional highlighting in that we start from the nape and work up, with the highest concentrations of colour being under the parietal ridge.

**Workshop**

5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 8- DAY 3

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#### INSPIRE

10:00 – 11:00 a.m.

**I'm Not Just a Hairdresser – the Leading Ladies of Hair**

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#### LECTURE

11:00 – 11:30 a.m.

#### **Perming and Texture**

By Breaking the disulfide bonds, we can make hair take the shape of anything we wrap it around  
In this section, we discuss what is happening, what the limitations are, importance of timing and rinsing and dos and don'ts

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11:30-11:45am

**Break**

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#### **TECHNIQUE & WORKSHOP**

11:45 – 2:00 p.m.

#### **Perming and Texture**

By Breaking the disulfide bonds, we can make hair take the shape of anything we wrap it around

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2:00 – 2:30 p.m.

**LUNCH**

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#### **TECHNIQUE & WORKSHOP**

2:30 – 5:45 p.m.

#### **Perming and Texture**

By Breaking the disulfide bonds, we can make hair take the shape of anything we wrap it around

Workshop

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5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 9- DAY 1- New Mannequin

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

**Shampoo Each Other- Slow shampoo, slow conditioner**  
**Students review each other**

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#### TECHNIQUE & WORKSHOP

11:00 – 11:30 a.m.

**Finishing Drills on Each other**  
Product application, Rough Dry, Wrap Dry with paddle brush,  
Denman from the ears forward, Large Round Brush

11:30-11:45am

**Break**

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#### TECHNIQUE & WORKSHOP

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

**Finishing Drills- On Each other or on Mannequin**

**Round Brush**  
**Curling Iron Set**

2:00 – 2:30 p.m.

**LUNCH**

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#### COLOUR THEORY WORKSHOP

2:30 – 5:45 p.m.

**Finishing Drills- On Each other or on Mannequin**  
**Round Brush**  
**Flat Iron with slight Arc**

5:45 – 6:00p.m.

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 9- DAY 2

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.      Colour Theory

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#### TECHNIQUE & WORKSHOP

Top Layer & Finish

11:00 – 11:30 a.m.

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11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

Top Layer & Finish

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

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2:00 – 2:30 p.m.

LUNCH

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2:30-5:45pm

Vertical Concave Layer and Finish

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5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 9- DAY 3

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 11:00 a.m.

Sharon Blaine Vintage Waves Round Iron

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#### TECHNIQUE & WORKSHOP

11:00 – 11:30 a.m.

Sharon Blaine Vintage Waves Round Iron

11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

Sharon Blaine Vintage Waves Round Iron

2:00 – 2:30 p.m.

LUNCH

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#### COLOUR THEORY WORKSHOP

2:30 – 5:45 p.m.

Sharon Blaine Vintage Waves Round Iron

5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 10- DAY 1

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 10:30 a.m.

Michael Levine- It's More Than Just Hair- Vimeo

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#### TECHNIQUE & WORKSHOP

Sharon Blaine Vintage Waves Conical Iron

10:30 – 11:30 a.m.

11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

Sharon Blaine Vintage Waves Conical Iron

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

2:00 – 2:30 p.m.

LUNCH

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#### COLOUR THEORY WORKSHOP

Sharon Blaine Vintage Waves Conical Iron

2:30 – 5:45 p.m.

5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 10- DAY 2

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 10:30 a.m.      Michael Levine on Promoting Yourself

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#### TECHNIQUE & WORKSHOP

Quadrant Horizontal HighLights From Bottom- Ombre stye but woven and to the root, no backcomb (Conditioner)

10:30 – 11:30 a.m.

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11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

Quadrant Horizontal HighLights From Bottom- Ombre stye but woven and to the root, no backcomb (Bleach and Finish)

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

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2:00 – 2:30 p.m.

LUNCH

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#### COLOUR THEORY WORKSHOP

Sally Herschberger Messay Bun  
Copy the look first and then come up with your own idea.

2:30 – 5:45 p.m.

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5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 10- DAY 3

Please bring all supplies and be seated by 10am

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#### INSPIRE

10:00 – 10:30 a.m.

Michael Levine On Pre-Booking  
Role Play and Workshop it a Few Times

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#### TECHNIQUE & WORKSHOP

Vertical Concave Layer

10:30 – 11:30 a.m.

11:30-11:45am

Break

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#### TECHNIQUE & WORKSHOP

Vertical Concave Layer

11:45 – 12:30 p.m.

12:30 – 2:00 p.m.

2:00 – 2:30 p.m.

LUNCH

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#### COLOUR THEORY WORKSHOP

Color Theory- Test and Dialogue

2:30 – 5:45 p.m.

5:45 – 6:00p.m.

Recap & Clean Up

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 11- DAY 1

Please bring all supplies and be seated by 10am

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**INSPIRE**  
**10:00 – 10:30 a.m.**      **Michael Levine On Retail**

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**TECHNIQUE & WORKSHOP**      **Square Layer**  
**10:30 – 11:30 a.m.**

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**11:30-11:45am**      **Break**

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**TECHNIQUE & WORKSHOP**      **Square Layer**  
**11:45 – 12:30 p.m.**  
**12:30 – 2:00 p.m.**

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**2:00 – 2:30 p.m.**      **LUNCH**

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**COLOUR THEORY WORKSHOP**      **Graduated Bob**  
**2:30 – 5:45 p.m.**

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**5:45 – 6:00p.m.**      **Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 11- DAY 2

Please bring all supplies and be seated by 10am

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<b>INSPIRE</b> 10:00 – 10:30 a.m.	<b>Michael Levine On Saying Yes</b>
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<b>TECHNIQUE &amp; WORKSHOP</b> 10:30 – 11:30 a.m.	<b>Graduated Bob</b>
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<b>11:30-11:45am</b>	<b>Break</b>
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<b>TECHNIQUE &amp; WORKSHOP</b> 11:45 – 12:30 p.m. 12:30 – 2:00 p.m.	<b>Layered Grad Bob</b>
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<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
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<b>COLOUR THEORY WORKSHOP</b> 2:30 – 5:45 p.m.	<b>Freestyle Women's Cut Creation</b> <b>Do what you like and make it pretty or cool.</b>
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<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>
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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEK 11- DAY 3

Please bring all supplies and be seated by 10am

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<b>INSPIRE</b> 10:00 – 10:30 a.m.	<b>Michael Levine On Doing Your Job</b>
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<b>TECHNIQUE &amp; WORKSHOP</b> 10:30 – 11:30 a.m.	<b>The Client Process- What you will be expected to do now that you are on the floor, from greeting to consultation to shampoo to towel drying to brushing out. Make sure your client is taken care of.</b>
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<b>11:30-11:45am</b>	<b>Break</b>
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<b>TECHNIQUE &amp; WORKSHOP</b> 11:45 – 12:30 p.m. 12:30 – 2:00 p.m.	<b>Root Colour Application on mannequin- conditioner Must be finished within 10 minutes</b> <b>Full length Application Starting from back, don't paint on hand!</b> <b>Must Be finished in 10 minutes</b>
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<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
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<b>MEN'S WORKSHOP</b> 2:30 – 5:45 p.m.	<b>Cuts must be done in this order</b> <b>Men's Cut 10</b> <b>Men's Cut 6</b> <b>Men's Cut 4</b>
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<b>5:45 – 6:00p.m.</b>	<b>Recap &amp; Clean Up</b>
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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### WEEKS 12-25

Please bring all supplies and be seated by 10am

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#### BOOT CAMP

10:00 – 11:00 a.m.

#### SPEED DRILLS

You are going to get sick of foiling and styling, but you are going to be very fast and very good

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#### WORKSHOP

11:00 – 4:45 p.m.

#### PERFORMING SALON SERVICES ON PAYING GUESTS

You've had the intensive classroom training, now it's time to put it to practical use. Nothing teaches you to swim faster than by jumping in to the deep end of the pool. By the 24<sup>th</sup> week, you will be amazed at how good you've become.

#### 1 HOUR SALON COORDINATOR

11-2:30 & 2:30- 6:00

Each week, in one hour rotations, you will be in charge of all "front of house" reception duties, exactly as you would be in a real life situation at a working salon.

You will be responsible for all reception duties from answering the phone, checking in clients & booking appointments to cleaning and stock ordering.

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5:45 – 6:00p.m.

Recap & Clean Up

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**Important Dates and Agendas are Following This Page**

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

**As we determine throughout your course, we will give you dates and descriptions for special sessions.**

**All these weekly schedules are estimates and may**

**WEEK 6** – Written test

**WEEK 12-14** – Friends & Family receive 25% off color and cuts are free!

**WEEK 14-** Blowdry Bootcamp/ Junior Students' Hair – all day

**WEEK 15-** Bleach Out- 10-2

**WEEK 16-** Curl Workshop- 10-2 (Live Model Needed)

**WEEK 17-** Men's Workshop- 10-2 (Live Model Needed)

**PRE EXAM - 5 weeks** prior to graduation

**PHOTOSHOOT – 2 weeks** prior to graduation

**FINAL EXAM – 2 weeks** prior to graduation

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### PRE EXAM

Please bring all supplies and be seated by 10am- \*NEW MANNEQUIN

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<b>INSPIRATION</b> 10:00 – 10:30 a.m.	<b>Pep talk and lecture about what to expect</b>
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<b>WORKSHOP</b> 10:30 – 12:00p.m.	<b>Test on Perimeter &amp; Top Layer (60mins)</b>
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<b>12:00 - 12:15p.m</b>	<b>Break</b>
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<b>12:15 – 1:45p.m.</b>	<b>Test on Square Layer (60mins)</b>
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<b>1:45 – 3:15p.m</b>	<b>Test on Highlights, Standard Pattern (60 mins)</b>
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<b>3:15 – 4:15</b>	<b>Lunch / Colour Theory Test</b>
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<b>4:15 – 5:45p.m.</b>	<b>Test on Graduated Bob (60 mins)</b>
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<b>5:45 – 6:00p.m.</b>	<b>Clean Up</b>
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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### EDITORIAL PHOTOSHOOT

Please bring all supplies and be seated by 10am

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**INSPIRATION**  
**10:00 – 11:00 a.m.**

**Lecture on photoshoots and editorial styling**

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**11:00am- 1:00pm**

**Prepping your photo shoot models.**

Clothing, hair and makeup. Please have your ideas for makeup and hair ready so you can get right to work.

Models should be pre-coloured and cut at a convenient time in the week previous.

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**1:00pm- 5:30pm**

**Shooting Your Models**

You will have your work shot by a professional photographer as well as be given the opportunity to step behind the lens and take some frames of your own work.

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**5:30 – 6:00p.m.**

**Recap & Clean Up**

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### FINAL EXAM

Please bring all supplies and be seated by 10am- \*NEW MANNEQUIN

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<b>FINAL EXAM</b>	<b>Top Layer and Square Layer Exam</b>
<b>10:00 – 12:00 p.m.</b>	

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<b>FINAL EXAM</b>	<b>Highlighting Exam</b>
<b>12:15 – 1:00 p.m.</b>	

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<b>FINAL EXAM</b>	<b>Graduated Bob Exam</b>
<b>1:00- 2:00p.m.</b>	

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<b>2:00 – 2:30 p.m.</b>	<b>LUNCH</b>
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<b>FINAL EXAM</b>	<b>Written Colour Exam</b>
<b>2:30 – 4:45 p.m.</b>	

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# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### BASICS- GREETING

#### Greeting Customers Effectively

When greeting a customer, you only have 5 seconds to make a good first impression. Therefore, the way you approach your customer will have a lasting impact on them and can drive the direction of your relationship with them from that point forward.

Here are some tips to give you the advantage when greeting customers initially:

1. **Be positive.** Keep your conversation light yet professional. Maintaining a positive attitude while conducting business is a great way to begin a business relationship.
2. **Greet with their name.** Greet them using their name, and make sure you continue using it throughout the conversation. Don't overdo it, but using their name puts them at ease and helps them feel like you care about them personally and professionally.
3. **Keep good notes—keep it personal and professional.** Ask a few personal questions as "icebreakers", and then move into professional mode. Make sure you maintain your lighthearted attitude while getting down to business. Keep good notes of your conversation so that when you are finished with your client, you will have a good record of what was discussed.
4. **Keep focus on customer—not on self.** Especially if you are meeting your client for the first time, keep your focus on your client and their needs. Keep any conversation surrounding you to a minimum, and enable the customer to talk about themselves. Most people like to hear themselves talk, so training yourself to be an excellent listener will make the difference in building an effective business relationship with your customer.
5. **Ask specifically how you can help them.** Once you have a good idea of what they need, ask how they want you to help them. Be specific about the products and services you provide, and tell them which ones you believe would most effectively meet their needs.
6. **Smile. Keep smiling.** This helps keep things friendly and upbeat through the course of the business conversation.
7. **Shake hands properly.** Make sure you have a firm handshake. A firm handshake exudes confidence in yourself, your company, and in your ability to meet the clients' needs. Females should especially pay attention to this, as most males expect women to have a handshake that resembles a dead fish. Make sure that you have a firm handshake, grip the other individual's hand, and let go.
8. **Make steady eye contact.** Along with a strong handshake, steady eye contact is very important in making an excellent first impression. Throughout the conversation, make sure you look your client in the eyes as much as possible without seeming overbearing. This will help you to appear confident and will develop trust within your client as you continue working with them.

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### BASICS- ICE BREAKERS

**1. Ask questions that can't be answered in monosyllables**—unless the reply will lead to a follow-up you already have in mind. For example, a question like, "Have you always lived here?" can be responded to with a conversation-stopper like, "yes," or "no," but you can then easily move onto a more open-ended query like: "What do you like best about the neighborhood?" or "Where did you live before?"

**2. Talk about the weather only if it's unusual.** "Nice day, isn't it?" doesn't cut it, but, "How's your neighborhood after that big storm?" leads to all sorts of interesting things.

**3. Keep up with the news.** Make a point of knowing what's going on in the world and in your own city. You don't need to be an international policy expert—your clients will like being able to fill you in—but you do want to sound like an informed citizen of the world.

**4. Take a good look at the person in your chair and adjust your topic accordingly.** When trying to start a conversation, snap judgments can actually help. Look for clues (black nail polish or black cashmere?) and try to gauge your client's tastes before starting the conversation.

**5. There's a reason it's taboo.** Never talk religion or politics (those topics are riskier than ever.) Same goes for asking personal questions. It takes a lot of mutual good feeling to keep a client, but just one really tactless question to blow it.

**6. Leave your troubles behind.** No one comes to the salon to hear about *your* ex. However, they are probably eager to talk about the loser *THEY* just broke up with. Word to the wise: listen, be sympathetic, but avoid jumping into the dissing session. Otherwise, if and when they kiss-and-make-up, you're on record dissing the love of their life.

**7. Listen, don't talk.** Your job is to draw your client out and make him or her feel comfortable and enjoy their experience in the chair. For the majority, this means the chance to be in the company of a good listener. If they're looking for a monologue, they can go to a comedy club.

**8. Control your passions.** No matter how strongly you believe in chiropractic vegetarianism, UFOs, pre-emptive invasions, spinning or the power of astrology, keep a lid on it. If, on the other hand, the client wants to talk about *HER* passion, it's best to feign interest even if you're a non-believer. Responding to a question of, "What's your sign?" with "I'm a Gemini" works better than announcing, "Oh, I'm not stupid enough to believe all that."

**9. When tongues get tied, compliments tend to loosen them.** Everyone is pleased to know someone else likes their earrings, watch, shoes, tattoos or taste in literature. Not only are you showing you approve of their choices, you're also positioning yourself as someone who appreciates, and possibly shares their tastes.

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### **BASICS- THE SHAMPOO**

A recent survey showed that what clients liked best about their visit to the salon was the wonderful massage at the shampoo bowl. Unfortunately, stylist surveys show that what they *hate doing* the most is the massage at the shampoo bowl. Stylists know it's what their clients like the most, and yet maybe only one out of ten stylists can honestly say they give every single client a wonderful massage, every single time.

Stylists that are truly dedicated to making more money, and therefore are committed to quality customer service, will guarantee a two-minute, stress-relieving, relaxing massage and a deep, non-rushed massage while shampooing and conditioning every client. Remember, unbelievable customer service is not optional.

### **SUCCESSFUL SCALP MASSAGE AND SHAMPOO TECHNIQUES**

1. Apply a few drops of lightly scented essential oil in a sweet almond oil or jojoba oil base on their scalp while at the chair and give a 2 or 3 minute stress-relieving scalp treatment before shampooing.
2. Don't talk. Let the client relax. Use this time to enjoy a little silence for yourself as well. Answer questions the client may ask you but keep conversation to a minimum and don't encourage it at this point.
3. Make sure the water temperature is right for the client. Everyone is different.
4. Place a towel around their neck to keep them warm and dry.
5. Work your finger pads directly into their scalp. Avoid just rubbing your fingers in their hair. Go deep.
6. Have a routine that you repeat. It should be thorough and cover the entire scalp.
7. Really slow it down during conditioning. Slow, circular movements.
8. Make sure to rinse thoroughly after shampooing and conditioning. Nobody likes a blob of conditioner in their ear.
9. If the client doesn't say, "This is my favorite part." Or "Aww, I have to get up now?" or something along those lines, you are not trying hard enough.

# AVEDA INSTITUTE VANCOUVER

## COURSE AGENDA

### BASICS- CONSULTATIONS

The purpose of performing a client consultation is simply to help the client reach her/his hair goals by asking the proper questions and then listening to the answer.

So many problems in the salon happen because there wasn't a clear understanding of what the client wanted and what the stylist was going to do. This misunderstanding is always the stylists' fault, because it is our responsibility to find out what our client wants, whether they know what they want or not.

Ask any mediocre hairstylist what the most important part of a hair care service is and you'll get a variety of answers; the haircut, the blow-dry, the styling products and so on. But ask any successful hairstylist what the most important part of a hair care service is, and you'll always get the same answer: the consultation.

Consultations are essential when it comes to knowing exactly what the client wants. Yet many stylists will start a haircut without ever going through the consultation process.

Ideally, the consultation should be done as soon as the client is seated at the styling station. All too often stylists direct a client to the shampoo bowl before even taking a look at the hair. This is a mistake, in that hair appears completely different when it is wet, as compared to the way it looks when it is dry.

A consultation helps the stylist analyze the hair, and helps the stylist recommend the most flattering cut or style for your face shape. In addition, consultations establish communication between the stylist and client, which is the most important aspect of the beauty profession.. The stylist may give a perfect cut, but if its not what the client wants, then it's all a waste of time and money.

Communication is vital when it comes to customer satisfaction. You should be asking lots of questions, such as what kind of career your clients have, if they're a wash-and-wear kind of person or are willing to dedicate a certain amount of time to styling every day.

If you are perming or coloring, then you need to know about any and all previous chemicals the hair has been exposed to, such as permanent hair color, temporary hair color, chlorine, etc.

The consultation is by far the most important aspect of the service, in that if we understand the client's hair needs *according to the client* and solve any problems they may feel they have with their hair, we have made the client happy. Happy clients= \$\$\$ through referrals & loyalty. If the client trusts you, they are open to added services and retail recommendations.

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## COURSE AGENDA

### BASICS- CONSULTATIONS

#### Tips To Successful Consultations

- Have the client fill in a consultation form, and then READ and ABSORB the responses.
- Sit down with the client and make eye contact with them.
- Do not have the client changed into a gown or shampooed before consulting with them. It's important to meet them as they have done their hair and in their regular clothing.
- Connect, empathize and become involved in learning about who your client is and what they are looking to get out of their experience in the salon today.
- Ask when the last time they loved their hair was and why
- Ask what they love about their hair.
- Ask what they wish it was more like or what they dislike about it.
- Determine how much length they are wanting or willing to part with.
- Ask what they are doing with their fringe or bangs and what direction they wish to go with that area.
- LISTEN and don't finish their sentences.
- Give a thorough consultation to each and every client, whether you've been doing their hair for years. This way you will always be receptive to subtle changes in the client and can offer something new for them rather than the same old style you've always given them.
- Most clients want more shine, more fullness, more control over frizz or curl. Be aware of all the products and treatments your salon offers and the process of each so that you are able to turn a haircut client into a retail or gloss client.

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### **BASICS- RECEPTION**

#### **General Purpose**

Attend to visitors, clients and guests and deal with inquiries on the phone and face to face. Supply information regarding the organization to the general public, clients and customers.

#### **Main Job Tasks and Responsibilities**

- answer telephone, screen calls
- take and relay messages
- provide information to callers
- greet persons entering salon
- direct persons to correct destination
- deal with queries from the public and customers
- ensures knowledge of staff movements in and out of salon
- general administrative and clerical support
- receive and sort mail and deliveries
- schedule appointments
- maintain appointment book either manually or electronically
- tidy and maintain the reception area

#### **Education and Experience**

- knowledge of administrative and clerical procedures
- knowledge of computers and relevant software applications
- knowledge of customer service principles and practices
- keyboard skills

#### **Key Competencies**

- verbal and written communication skills
- professional personal presentation
- customer service orientation
- information management
- organizing and planning
- attention to detail
- initiative
- reliability
- **stress tolerance**

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## COURSE AGENDA

### BASICS- RECEPTION

#### 10 RULES OF RECEPTION

##### **Be a Host/Hostess:**

Greet guests by name and help them with anything cumbersome: coats, bags, kids. Offer refreshments, depending on your salon's menu. Let team members know as soon as their clients check in. When announcing arrivals, use names, not timeslots. No one wants to hear herself described over the salon intercom as "Nelson's 4:30." And make introductions. Once a client meets the nail tech, she might book a manicure.

##### **Assume Everyone Is A Regular:**

Asking a client if they've ever been to the salon before can be a major insult to someone who has been coming in every 4 weeks for the last 5 years. Instead of ASKING, "Have you ever been here before?" SAY, "You've been here before." This way, if the client is new, you can say they look familiar and then go through treating them like a new client. If the client is a regular, they will appreciate that you recognize them as valued regular client.

NOTE: This does not mean you treat a regular any differently or more casually. You still need to escort them properly, offer them a beverage or magazine etc. In fact, you need to treat regulars even more like the VIPs that they are.

##### **Know The Script:**

You're playing a role, so learn your lines. Your salon should have scripts that spell out the exact language for greeting guests, answering the phone, and more. And, it should be updated for holidays and special promotions. Simple queries like, "What products would you like to take home with you today?" can complete the service. And if you mention a promo to every customer, you will be loved by everyone, clients and employers.

##### **Know The Stylists:**

Know the team's passions, specialties, and personality quirks. And memorize or make note of their rates so you don't pair the bargain-shopping, just-a-trim walk-in with your most expensive cutter.

##### **Know The Retail Products:**

Clients see you as a storekeeper, so get merchant minded. You can profit from knowledge about those bottles of Goldwell Color and Highlights, especially if your salon offers a sales-based bonus. Plus, you won't end up sending a blonde home with a hue-preserving conditioner for red hair. And a shopper might be so grateful you recommended the new Paul Mitchell Spray Wax that she gives you a tip. Attend product knowledge classes and read the bottles on down-time. Check display shelves regularly to keep them clean and organized.

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### **Look Good:**

You are always onstage, and your appearance should show off what the salon can offer. Dress your best, sit up straight, and make eye contact. Coordinate clothes with the salon's mood, whatever it is. Take advantage of deeply discounted services and treatments you get as an employee.

### **Know The Services:**

Remember to brush up on services even if you never plan to try them. Be able to wax on about hair removal options if your salon offers them. If your salon is big on balayage, know how to pronounce and describe it to potential clients. Understand the reasoning behind each service, plus how long it takes, maintenance requirements, and retail products that support it. Study the salon menu.

### **Cross Market:**

You compliment a client on her manicure, and she confides that her hands are so dry she's almost embarrassed to show off the new shade. As you place a dollop of lotion in her palm, you suggest a paraffin treatment that just happens to be at a reduced rate that week. These are examples of cross marketing - offering services, gifts with purchase, and promotions beyond what the client has booked. And the opportunity to educate isn't limited to in-person encounters. If someone calls to ask the price of a full set or half head, make sure you let her know about any salon specials.

### **Be Cordial:**

Smile through tough situations. The best way to dispel anger is by listening. That's what most disgruntled clients - or co-workers - want most. So use the **LAST** technique: Listen, Agree, Support, Take Action. Skip this sequence, and it could be the last time you see a client. Try to establish a friendly feel at all times. Adjust your tone of voice, body language, and facial expression

### **Use Your Downtime:**

Messiness at the magazine rack, dropped smocks, and stray coffee cups: Keep the salon tidy at all times. Slower times are also a great time to learn and get caught up on confirmations and messages.

### **Pre-book Paying Clients And Then Confirm Their Appointments:**

Get in the habit of offering to book each and every client's next visit. Don't be pushy, just ask. If that client comes in 2 weeks earlier than she normally does for each visit, it could mean one extra visit per year, which is a 20% increase in revenue from her annually. Who needs to raise prices if you can get them in the door sooner? Make sure to confirm these appointments 2 days in advance though. Often, people forget appointments they made 6 weeks earlier.

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### **BASICS- CURL CONCEPTS**

#### **What Causes Curl?**

Hair is actually made of protein that contains sulfides (or sulfur atoms). Sulfur atoms that bond are called disulfide bonds.

If two sulfides on a protein atom are far away from each other, when they do come together to bond, the protein in between bends. This is what causes curls.

The cuticle of curly hair does not stay closed because of its shape. Consequently, the hair becomes dry and feather like. Curly hair is very delicate and more prone to damage from improper treatment because the molecular layer is constantly exposed.

#### **Keys to Success**

##### **Consultation**

The goal for most curl clients is to minimize the naturally occurring bulk and width without losing too much length. While straight hair falls into itself and each hair sits next to and directly on top of the rest of the hair, curl expands, creating airy volume. This dry shape can be misleading to an inexperienced stylist and can often result in the client being in tears.

Sit with the client and look at their hair dry and finished, as they've walked in the door. Most women with curl have a styling ritual that they almost never waver from. Listen to their styling ritual, and if their hair looks good and they are happy with the results they get, you have learned a valuable lesson that can be applied to other clients with similar curl.

##### **Cutting**

A stylist who specializes or is even just proficient in curly hair will know how to cut the hair to eliminate the bulk without necessarily eliminating the length, and lessening the width of the hair so the client doesn't end up with bell shaped or triangular hair.

To remove bulk and width and to cut shape into curly hair, you will utilize layering, graduation and texturizing.

**Layers-** Be cautious when layering the top of curly hair. The problem is that if you are layering the way you would on straight hair, you may end up with flat tiers of hair. On thicker curl, a

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### BASICS- CURL CONCEPTS CONT'D

square layer will remove the bulk occurring at the bottom of the shape and will maintain length on top and at the bottom, allowing movement, and volume.

**Graduation-** This is a great technique for some shorter and even longer shapes, as it allows curl to develop on top and in front while removing bulk and giving the illusion of more volume on top.

**Texturizing-** Good texturizing creates space for the curl to develop. Often, potentially beautiful hair will sit clumpy and thick. Texturizing allows us to remove bulk and create separation in areas that the curl isn't developing as it should. It can unlock the curl and allow it to bend in a more flattering way.

Most texturizing should happen in the first half of the hair length. This allows the majority of the strand to separate and develop away from the hair sitting next to it, creating a more corkscrewed shape.

*Thinning is not the same as texturizing. Any thinning of curly hair in a curly haircut may lead to unwanted frizz. There is a difference between thinning hair (as done with straight haired people who have thick hair) and eliminating bulk in a curly haircut.*

**Styling-** Curly hair needs to be styled from wet. This means spraying it down with water after the cut. We do this because if the hair has started to dry as we finish cutting, chances are it is drying frizzy. No amount of product can get rid of frizz once it's in the hair so we need to take it back to towel-dried and then apply our product.

Diffusing the hair into it's desired shape. If the hair is multi-textured (curlier or frizzier in different areas,) we need to address this with our product as well as our styling.

If the client desires more volume on the top where the curls is a bit more relaxed, the this area should be diffused first, upside down if possible.

If other areas need to be relaxed, apply leave-in conditioner and gently diffuse as the hair hangs in it's natural fall.

**GENERAL Does and Don'ts-** All of these rules can be broken once you have mastered curl. They are just good guides for the early part of your career.

**-DO the top/ front of the head last, and DON'T take too much off here because the curls are shortest and more fragile there.**

**-DO leave the hair too long. No curl client will be upset if you've left her curls too long.**

**-DON'T thin out fine curly hair. The gravity/weight of a strong curl is what gives hair definition.**

**-DON'T use a razor to cut curly hair. It can create badly frayed ends.**

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### BASICS- HAIR STATS

#### Fun Facts

Since every hair and head of hair are absolutely unique, these figures are of course only averages.

- 58 to 100 microns - the diameter of a single hair. However, since the cross section of a hair is elliptical, the term diameter is not totally accurate .  
A micron is one millionth of a metre, or one thousandth of a millimetre - it therefore takes 10 to 20 hairs "piled up" together to obtain a thickness of one millimetre.
- **120,000 to 150,000** - the number of individual hairs in a full head of hair.
- **250**, the number of hairs per square centimetre of scalp. This figure varies between 200 and 300 according to the area of scalp in question
- **30% of its own weight** , the percentage of weight in water that a hair in good condition can absorb. If it has been weakened, this percentage can reach 45%
- **1 cm per month**, the speed at which hair grows. This corresponds to a daily growth rate in excess of 0.3 mm per day and an annual growth of 12 centimetres per hair. By applying these figures to the entire head of hair, we see that it is produced at the rate of more than a 36 metres a day, some 1.1 kilometres per month, or more than 13 kilometres a year!

Since hair grows from its roots, the tip of a hair 12 cm long will be one year old. But as a single hair has on average a three year growth cycle, it is rare to see hair longer than one metre, which represents over eight years of growth. However, the world record for hair length stands at 4.2 metres. If this hair had grown at a normal rate, its tips would be 35 years old!

- **50 - 100**, the number of hair we naturally lose each day
- **100 grams**, the weight a single hair can withstand.  
A strand of 100 hairs would therefore be able to resist a weight of 10 kilos. And if the scalp were sufficiently resilient, an entire head of hair could support 12 tonnes!
- **50% of its initial length**, the percentage a hair can stretch before it severs. In other words, a hair 30 centimetres long could become 15 centimetres longer before breaking.
- **Three times a week**, the average frequency for washing hair in Europe. One quarter of the population shampoo their hair every day.
- **80%** of North Americans and 90% of Japanese wash their hair twice a day.

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### BASICS- HIGHLIGHTS

What is highlighting? Highlighting by definition means to emphasize or detail something of importance. In hair-colouring the highlight has been used to add light pieces to the hair in order to mimic the effects of the sun. Over the years this service has become one of the most popular services. Highlighting has evolved into many techniques and looks. It requires time, patience, and a specific skill - which is the ability to slice or weave fine pieces into the hair and placing them into a foil.

The goal in most highlights is to accentuate or emphasize the focal point of a client's haircut and/or overall look.

It is important not to over highlight your client. An overly highlighted client will eventually lead to low lighting which is putting back some of the original color. The object of the highlight is to create contrast and dimension.

Many clients who are overly highlighted will lose the contrast and resemble a single process blonde. In many cases corrective color lies ahead for this client whose hair becomes quite damaged and possesses an unflattering look.

It is your job to consult, suggest and offer creative services as well as to maintain these looks without them spiraling away from you. Often, less is more. Many looks are achieved using hidden and perimeter highlighting effects, eliminating the need to place 100+ foils into the client's hair.

#### PRODUCTS USED IN HIGHLIGHTING:

1. Colour
2. Bleach/lighteners
3. Products designed for specific highlighting needs-ie. Highlift colour
4. Demi permanent colors for toners and overlays

#### TOOLS USED IN HIGHLIGHTING:

1. Color bowls
2. Tint brushes
3. Metal tip tail combs
4. Long sectioning clips
5. Professional foil

**The Cap:** this requires little skill and cannot produce strategically placed effects of colour. This type of highlighting is limited in what it produces.

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### LET'S LOOK AT THE COMPONENTS OF THE HIGHLIGHTING SERVICE:

1. Client consultation.  
This includes the Natural Level, Amount of Grey, Existing colour Level and Tone, Target Shade and the amount and type of highlight desired.
2. Product selection. Based on the above gathered information, this will determine if you use a colour or lightener.
3. Decide how much and how thick or thin your client wants their highlights.
4. Discuss the focal point of the cut and illustrate where and what you want to emphasize.
5. Decide on the contrast zone (this is discussed in the next section)
6. Final formulations, prepare to do work.

### WHEN TO USE COLOUR, BLEACH OR HIGHLIFT

- **Colour** is best suited for highlighting subtle changes on virgin hair within 2 levels. Because of colour's lower ammonia content, it is not designed to lift hair very much, and will rarely if ever be able to lift through artificial colour
- **Highlift** is essentially colour designed to tone at a level of 9 or 10 only and generally has a much higher ammonia content, which is needed for added lifting of the hair. It can often be used to lift through old colour and is best suited for level 7, 8 and 9 clients wishing to go lighter. While most companies claim their highlift can lift 5 levels, often the end result on a level 5 or 6 client is too warm or not light enough.
- **Bleach** can lift through almost any current colour the client has and is best used when you need more 3 levels or more of true lift. The idea of bleaching is to get to and above your target level and then tone down or shift the tone with a demi-permanent colour. For any level 6 and below that wants to go blonde and for anyone with synthetic colour that wants to be lighter.

### Contrast

This is the most important part of the highlight. Contrast is the amount of light to dark and tonal variance you produce in the finished look.

It is a misconception that all highlights are done with bleach and lifted to the lightest level. Contrast is what you decide the level of the highlight should be in relation to the natural or base colour.

How much lift do you want?

The contrast of colours creates dimension in the look.

The technique or placement of the foil is the architecture of the highlight. This gives you the contrast and dimension of shape.

Your choice of product is based on the underlying pigment. Since most of your highlighting

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clients have colour in their hair you will need to use a lightener/bleach of some type to lift the hair to your desired level. A good general rule of thumb based on fashion aesthetics is to have your Contrast 1-3 levels lighter than the base colour whether the base is natural or colour treated.

### Suggested Contrast

<i>BASE LEVEL</i>	<i>HIGHLIGHT LEVEL</i>
1 BLACK	LEVEL 2-4
2 BROWN/BLACK	LEVEL 3-5
3 DARKEST BROWN	LEVEL 4-5
4 DARK BROWN	LEVEL 5-6
5 MEDIUM BROWN	LEVEL 6
6 LIGHT BROWN	LEVEL 7-9
7 DARK BLONDE	LEVEL 8-9 OR HIGHER
8 MEDIUM BLONDE	LEVEL 9-10 OR LOWLIGHTS

Once you achieve your desired Contrast you may need to finish your work by customizing the highlight with some sort of toner.

The creation of Contrast when using lighteners/bleach can leave a raw unfinished look. The underlying pigment is not always a finished result. Use your demi permanent colour to add a tonal quality to the hair if needed.

Now that we are familiar with highlighting theory we will begin to explore the physical skills required.

### TIP:

*When in doubt, it is always safer to go too blonde or light rather than not light enough. It is far easier and faster to tone down light hair than to re-highlight hair that wasn't lifted enough.*

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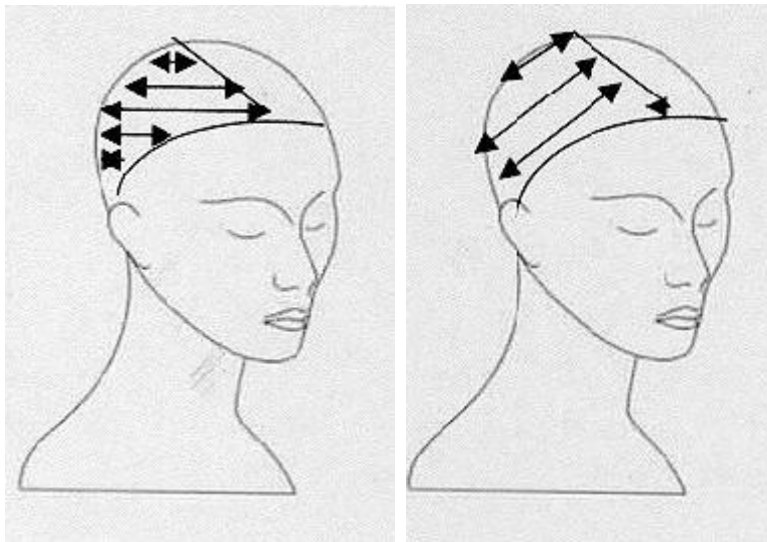
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*This rule also applies to highlights around the client's face. It is safer to place foils closer together at the front of the top of the hair line. This insures a more natural look and offers clients extra brightness around their face.*

### Horizontal vs Vertical

Horizontal will always produce a highlight that goes from side to side/across.

Vertical will always produce a highlight that is chunkier and that caters to the depth/interior of the hair.



Horizontal

Vertical/ Diagonal

Once you decide on the amount of sections you take, you must decide how heavy/how many highlights you want to produce.

Be cautious of horizontal slicing across area where the hair falls perpendicular to the slice, such as the crown or the sides. Slices must be very fine in order to avoid looking stripey or too chunky.

Generally a weave, chunk or diagonal/vertical slice works best in these areas.

### Rules

1. The more foil, the more highlights
2. The larger the space between foils the more pieced the look.

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3. The more hair in each foil the heavier the contrast.
4. The less hair in each foil the more natural/subtler the look.

The amount of foil used, amount of hair in each foil and the space between them determines the look.

You may either slice or weave or chunk. It is your choice.



Slice



Weave



Chunk

### **Bleeding**

Bleeding is when the foil slips or product is applied higher than the foil, causing product stains on areas not intended for highlights. It is not a very becoming thing and is a sign of an unsuccessful highlight.

Causes of bleeding:

1. Foil slippage
2. Product overlap
3. Improper foil placement
4. Product oozing out of top or sides of foil

To prevent bleeding:

1. Neat clean sections and subsections
2. Make sure foil is secured using proper folding

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3. Make sure your slice or weave is not too far from the scalp
4. Do not apply product at very top of foil, leave a minimal space
5. Fold your foil slightly higher than your placement point

### Low Lights

Lowlights are essentially highlights but are going darker than the base. You are strictly depositing colour or tone with a lowlight. They are used when someone is looking to break up the colour or if the hair has been overly blonded or is looking too monochromatic.

Lowlights must be executed cautiously, as they can look too dark and often stripey if they are not handled correctly.

We recommend stylists apply all their highlights first so that they can work quickly and focus on the look before applying lowlights. A hairdresser can generally work faster and with more intention.

Apply your highlights as usual and then mix your lowlight.

*Generally, lowlights are best processed with gold tones, are you are essentially trying to fill and deposit in one step. 6/3 and 7/3 tend to be good lowlight choices if the hair is very blonde or porous. 7/03 is a good lowlight choice if the hair still has some yellow in it or is at a level 9 and isn't too ashy.*

Start applying your lowlight between your highlight foils at the crown or in the back of your Mohawk section. Always use weaves unless you want to create a dark strip, which generally isn't suggested.

Weave hair between each foil starting from the back and working forward. After a few foils, go back and check the first one you applied to see how it looks. Sometimes going darker can take very quickly and process too ashy. So starting at the back allows you to adjust your formula before you get to the crucial areas towards the front. If you go too dark at the back, it isn't usually a big deal.

***If you go to dark at the front, you will have an angry client and need to rebleach, causing more damage to the hair and likely leaving the hair too warm.***

As you work towards the front, you may want to start lowlighting between every second section as opposed to every section. That is up to you and your client. Generally, people tend to like being brighter at the front, so we suggest you don't lowlight between the front 3 foils.

Then you can very quickly apply some lowlights to the sides and back if needed. But put them where they will have the most impact first in order to work efficiently.

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### The Need for Toners

A toner is meant to be used over bleach highlights as a way to shift or soften a tone. Generally they aren't used over highlift or colour, unless the result was unsatisfactory. Understand that a toner cannot help you if the colour is extremely yellow or orange in tone and the client wanted to be a blonde. This situation can only be help by re lightening the hair, **so make sure your colour is light enough before removing your foils.**

Toners are a great way to eliminate any bleeding that may occur. Check through the sections of the client's head and apply toner where a bleeding mark is present.

Using a semi or demi permanent colour you can produce any type of tone you and your client wish.

Pay attention to your client's skin tone, eye tone, base colour and life style to determine the best tonal finish.

Use appealing terminology for colours like cherry, chocolate, walnut, champagne, caramel etc. Delicious food descriptions generally invoke positive and emotional responses from you client and will help them connect with colour better than clinical technical terms.

### FINAL THOUGHTS

Highlighting is more than just stacking foils for the sake of putting in as many highlights as possible.

It involves the creative process as well as the practical moves in order to create a look.

Unfortunately, the most common highlighting practices involve too many foils and very over processed hair that loses all integrity.

We may need to offer lowlights in order to control the amount of lightened hair.

When looking at a client's hair ask yourself what parts need light and which parts need depth.

When in doubt, go too light, especially around the face.

Highlighting requires lots of time, study and practice. This guide serves as a foundation into the world of highlighting. Advanced classes and practical application is needed.

With practice you and continuing education you will be able to offer your clients an endless array of looks using many different techniques and placements.

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### BASICS- COLOUR THEORY

#### THE STRAND

- The outside “shell” of the hair is called the cuticle (transparent layer), This is made up of mostly keratin protein. This is also where 80% of the hairs strength comes from.
- Once you pass through the cuticle you reach the cortex. Inside the Cortex is natural melanin. There are two types of melanin found in the hair. Eumelanin and Pheomelanin, Eumelanin consists of darker pigments (level 1-5) and Pheomelanin consists of the lighter pigments (level 5-10)
- Once you get through the cortex you should arrive at the medulla, Now it is believed that the Medulla has no real purpose and has no role in hair colouring. In finer textures of hair it has been found that they have very small medullas, possibly even non-existent.
- **Melanin** is responsible for the natural colour of hair. Produced deep in the root by the melanocytes, it is then transmitted to the keratinocyte as the hair is formed. Meaning that hair is coloured right from the outset. The immense range of natural hair colour is absolutely astonishing. However, melanin only represents 1% of the total composition of the hair and only exists in the form of two pigments: **eumelanin**, dark, and **phaeomelanin**, lighter.

#### COLOUR

##### **Primary colours:**

Called primary colours because they are the purest colours and they cannot be made by any mixture of colors. For Example:

- Red – The brightest, absorbs as much light as it reflects.
- Blue – The darkest, absorbs most light.
- Yellow – The lightest, reflects most light.

By mixing these colors you can make any color in the rainbow, plus many more. These colours can also be classified as *WARM* and *COOL*. Red and Yellow are known as Warm Tones, and Blue is known as a Cool tone.

##### **Secondary colors:**

By mixing two primary colours in equal parts you create a secondary colour. For example:

- Orange: made of yellow and red and is the only warm secondary colour on the colour wheel.
- Violet: made from mixing red and blue in equal parts. (when you mix any color equally with blue it will become a cool tone, blue being the strongest it over powers warm primary colours)
- Green: made from yellow and blue mixed in equal parts.

On the Colour Wheel these secondary colours should sit *across* from a primary colour. These are known as complimentary colours.

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- Blue – Orange
- Yellow – Violet
- Red – Green

### **Tertiary Colours:**

When primary and secondary colours (neighboring on the colour wheel) are mixed in equal portions, tertiary colours are made. Below are examples of these split into *WARM* and *COOL* tones:

#### *Warm Colours:*

- Yellow + Orange = Yellow/Orange
- Red + Orange = Red/Orange
- Red + Violet = Red/Violet (can either be warm or cool)

#### *Cool Colours:*

- Blue + Violet = Blue/Violet
- Blue + Green = Blue/Green
- Yellow + Green = Yellow/Green

### **THE LEVEL SYSTEM & UNDERLYING PIGMENT**

A Level is a measurement of depth From Dark to Light. (Not to be confused with tone, Ranging from Warm to Cool)

Level 1 represents Black, 2=Brown/Black and you go lighter up the levels to Level 10, representing Palest Blonde.

Level	DESCRIPTION	RPC/ULP
10	PALEST BLONDE	YELLOW/WHITE
9	PALE BLONDE	PALE YELLOW
8	LIGHT BLONDE	YELLOW
7	MEDIUM BLONDE	YELLOW/ORANGE
6	DARK BLONDE	ORANGE
5	LIGHT BROWN	RED/ORANGE
4	MEDIUM BROWN	RED
3	DARK BROWN	RED/VIOLET (RED)
2	DARKEST BROWN	VIOLET (RED)
1	BLACK	BLUE (RED)

Also known as Remaining Pigment Contribution (RPC) or Natural Remaining Pigment (NRP), the underlying pigment is what is exposed when the hair is lifted in any way. When the hair goes through the lift cycle (bleaching for example) the blue primary is made transparent first, then the reds, and lastly yellows.

When colouring hair, **you must work with the ULP to achieve your final result.** For example, if you bleach your highlights to a yellow – if you would like to make your highlights a

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golden blonde you work with (around) the color wheel and find a toner with a yellow/golden base.

**Remember that the ULP will always dominate the artificial pigment.** This means if you are trying to neutralize a strong red at level 5, no matter what you put on the hair at level 5, the red will show through. You must either go darker or lighten the hair and then bring it back down to truly neutralize.

**Hint-** *Technically, the UP at levels 1-4 contain some degree of blue pigment. While this is true in fact, for the purposes of formulating color, treat all levels from 5 to 1 as having RED as the ULP.*

### INTERNATIONAL NUMBER SYSTEM

When you are to look at a box of colour it will have a number on it for example: **6/71**

- **6** is representative of the level.
- **7** is the Primary tone, this makes up for about 2/3 of the pigment in the tube of colour
- **1** is the Secondary tone, making up the other 1/3 of pigment in the tube.

When you are mixing colour, these numbers are what you want to pay attention to when you are thinking about whether or not you are *enhancing* or *neutralizing* the ULP of your client's hair.

Wella uses the following numbers to describe tones

0	Natural (Neutral)
1	Grey Ash
2	Matte (Green) – Very Ash
3	Gold (Yellow)
4	Red
5	Red-Violet
6	Violet (Strong Purple)
7	Brown (Red)
8	Pearl (Blue)
9	Cendre (Soft Violet)


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L'Oreal uses the following numbers to describe tones

0	Natural (Neutral)
1	Ash
2	Iridescent (violet)
3	Golden
4	Copper
5	Mahogany
6	Red
7	Matte (Green)
8	Mocha

Schwarzkopf uses the following numbers to describe tones

0	Natural (Neutral)
1	Cendre
2	Cendre (Plus)
3	Cendre (Plusser)
4	Beige
5	Gold
6	Chocolate
7	Copper
8	Red
9	Violet

Alternatively, if you're a dark brown (level 3) and you want to lighten up to a slightly golden brown (level 6). You'd need to consider that you're dealing with a very strong red-orange underlying pigment, so adding gold (orange based) color will amplify the orange and bring out the brass. Go for a neutral shade, or even slightly cool to mud out some, but not all of the orange.

So you see, each hair coloring process has it's own set of variables. If your hair is previously colored, the formula becomes slightly more complicated as you must take into account the artificial pigment already on the hair. In this case it's imperative you know that **color does not remove artificial pigment**, so if you want to lighten already colored hair...you're going to need bleach...and it will lighten slower than the natural regrowth.

Another option would be to use a hair color removal product, which only removes the artificial pigment. Also tricky, and more expensive, but in the long run, it can save you both dollars and further damage to your hair.

### **Types of Hair Colour:**

- **Temporary**
  - Lasts until next shampoo
  - Cannot lighten.
  - Only coats cuticle layer
  - Not mixed with developer
- **Semi-Permanent**
  - Lasts 6-8 shampoos, depending on product and application
  - Not mixed with developer
  - The colour it shows in the tube usually is the colour that will appear on the hair.
  - Large direct dyes (large molecules) that coat the cuticle.
  - Using heat can open the cuticle, and lodge the large molecules inside.

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### ➤ Demi-Permanent

- Requires developer (usually a low volume, 5-10 vol)
- Lasts 3-12 weeks depending on hair and colour used.
- Slightly penetrates the cortex
- Deposit only, no lifting abilities
- No ammonia
- Can blend grey
- Have large direct dyes which are a combination of large and medium molecules.

### ➤ Permanent

- Requires developer (10, 20, 30, 40 vol)
- Contains ammonia or something similar like MEA
- Causes a line of demarcation
- 100% grey coverage
- Fully penetrates cortex
- Permanently alters natural melanin
- Can lift hair up to 4 levels

<b>PEROXIDE VOLUME</b>	<b>DEMI or PERMANENT</b>	<b>LIFTING ABILITIES</b>	<b>TIMING</b>
1.5% - 5 VOLUME*	DEMI	NO LIFT, DEPOSIT ONLY	10-20 MINS
3% - 10 VOLUME	PERMANENT	TONE ON TONE (1 LEVEL MAX)	20-30 MINS
6% - 20 VOLUME	PERMANENT	1-2 LEVELS, MAX GREY COVERAGE	20-30 MINS 40-45 MINS FOR GREY
9% - 30 VOLUME	PERMANENT	2-3 LEVELS OF LIFT	30-45 MINS
12% - 40 VOLUME	PERMANENT	3-4 LEVELS	30-45 MINS

\* Please Note that developers, lift, and processing times are specific to each brand. Some details may change depending on the brand you are working with. Always use a colour line as directed.

### **HOW PERMANENT COLOUR WORKS**

Before any permanent colour can be deposited into the hair shaft, the cuticle, or outer layer, must be opened. The formula then reacts with the cortex, or middle layer, to deposit or remove the color. The color is available in a variety of forms; creams, gels or tubes, or shampoos. These will not permanently change the hair color until they are part of an oxidation chemical reaction.

The Oxidizing Agent or Developer is hydrogen peroxide in one of various forms and strengths. It is the catalyst or cause of the chemical reaction which allows the formula to permanently alter the hair's color. The strength of the developer used is determined by the desired results and the manufacturer's directions.

10 Volume - Color deposit with only slight lightening.

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20 Volume - Maximum color deposit as for gray or white hair with lightening Grey coverage  
\*(Hint- Always use 20 volume and mix 1:1 and time for 45 minutes when covering resistant or predominantly grey unless using double pigment

30 Volume - Strong lightening action with less color deposit.

40 Volume- Strongest lightening action with very subtle deposit.

### **Step One - Identify Natural Hair color Level**

An international system is used to identify the level of darkness of your hair, 1 being the darkest (black) and 10 being the lightest (blonde). Match your hair (just the regrowth if it's previously colored) to the hair color swatch below that most closely resembles the **darkness** of your hair color...not necessarily the **tone**, which could be warm(red), cool(ash), or neutral, but the degree of lightness or darkness.

### **Step Two - Identify Your *Underlying Pigment***

A hair coloring process that involves any amount of hydrogen peroxide (which can include some semi-permanent formulas) will bring out the natural underlying pigment of your hair.

The "natural looking" tone that's visible as your hair color is not the true tone when it comes to the chemistry of hair coloring.

Think of it as a surface layer that's stripped away, and laying in wait underneath are the bold and brassy tones of your underlying pigment.

The chart above clearly illustrates which color of underlying pigment corresponds with the natural level you identified in step one. So now you know what you're dealing with.

### **Step Three - Understand the Color Wheel**

The color wheel is a universal chart which shows how all colors are created from just three basic (primary) colors.

- 1) All hair color is comprised of different ratios of the primary colors (red, yellow, blue).
- 2) It clearly illustrates which colors neutralize which...find the *primary color* you want to tone away and look directly across the chart to the opposite *secondary colour for the correct tone to neutralize it.*

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### **FILLING**

Filling is the term we use to describe the process of replacing the underlying pigment (NRP) that has been removed from the hair do to artificial lightening or bleaching (though you would need to fill if a natural level 9 wanted to go to a level 4.) We would generally fill when a client with chemically achieved blonde ( level 8 and above) hair wants to go back to her natural or any shade more than 2 levels darker than her current shade.

In this process, our goal is to put the NRP back into the hair before we apply our target colour. The majority of the time you will use demi or semi-permanent colours to fill and then a demi-permanent colour for the target shade. (avoid permanent colour when going darker as the ammonia will add unnecessary stress to the hair and the final result will likely lack shine and depth.)

If you do not fill, the result will generally be "muddy," flat, too ashy, patchy, too light and will fade quickly. The only time you wouldn't fill is when lowlighting, though you would formulate your lowlight to include some of the NRP at the desired level (like /3 or /34)

### **RULES OF FILLING**

1. When the client is okay with some warmth in her hair, fill the hair with the colour of the NRP one level above the desired level. That means if the client wants to be a level 5 and doesn't mind warmth in her final shade, choose orange for your filler (/34).
2. If the same client wants a neutral or ash result, you will still need to fill but you will fill with the NRP two levels above the desired level. In this case you will use half /3 and half /34. This will allow the filled result to still have some warmth but not so much that it can't be toned out with the target shade.

In both cases you would then apply the desired shade to the hair *after the filler has been rinsed*, though you would likely use a neutral shade for situation 1, as there will be enough warmth in the hair from the filler that it will likely show through the final shade. Essentially, look at the hair with the filler removed and formulate your final shade based on what you see.

### **KEEP IN MIND**

- When lowlighting very light hair use gold shades like 6/3 or 7/3
- When filling, you will usually be using /3, /34, /43, /4
- If the client has natural roots, avoid applying filler to those roots. Keep it to the hair that needs it.
- Apply your filler, let it process at least 10 minutes, rinse, rough dry and apply your target shade.
- Sometimes filler results can be really dark and red or uneven. If you are worried, it's safest to formulate 2 levels too light or do a test strand.

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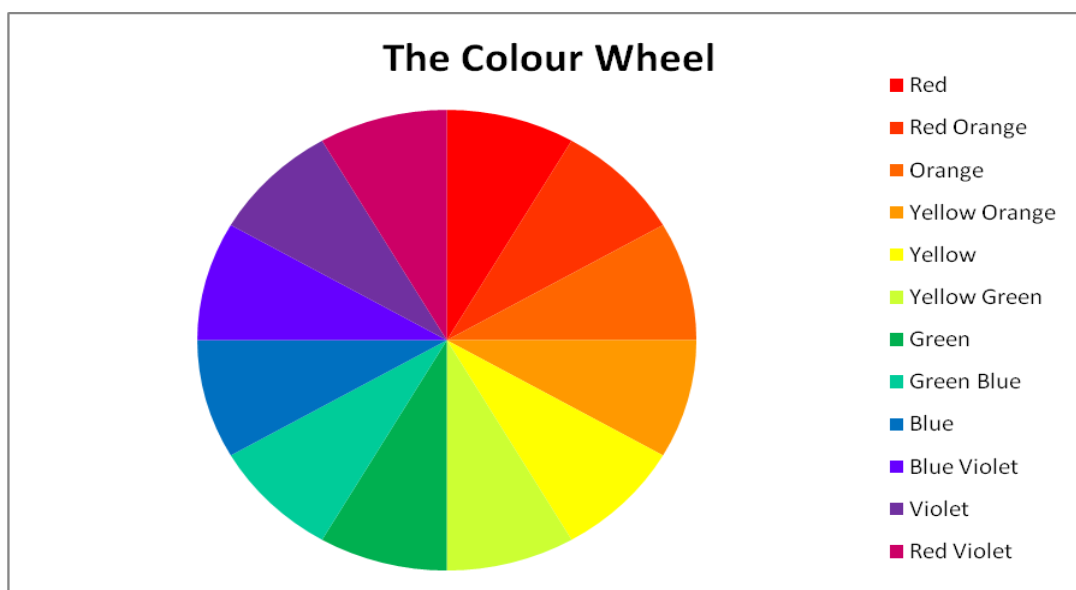
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### Practical chart for filling

Level	RPC/ULP
10	YELLOW/WHITE
9	PALE YELLOW
8	YELLOW
7	YELLOW/ORANGE
6	ORANGE
5	RED/ORANGE
4 and below	RED

### HOW TO USE THE COLOUR WHEEL

If you were to mix the primary colours in equal portions you would make a *neutral* brown. Natural hair contains all three primary colours. They are present in various amounts creating lighter to darker shades of hair colour.



If you are looking to *enhance or create* color, work **AROUND** the wheel i.e. if you have a YELLOW/ORANGE Highlight and you want to make it RED, You simply would pick a RED based toner.

If you are looking to *neutralize or refine*, work **ACROSS** the wheel i.e. if you want to cancel out YELLOW from your highlights you would use a VIOLET based toner.

Once you recognize what UP you have, simply find the complimentary colour on the colour wheel to cancel out the unwanted tone.

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**Mixing all three primary colors equally creates BROWN**  
**Creating a *neutral* tone is achieved by mudding out the underlying pigment using an *opposing* color.**

Underlying pigments are all reds, oranges, and yellows therefore you must consider that you are not beginning with a blank canvas...you're adding color to color, so the results will be a combination of all elements.

If you're a blonde (level 7), trying to go lighter, without the brassy tones, your underlying pigment is yellow. **You must use a purple based (ash) color to neutralize the underlying pigment.** Any darker than level 7 and the orange underlying pigment comes into play, for which you need blue based color, except blondes don't contain enough blue to tone out orange, so you'll need to pre-lighten to bring up the underlying pigment to a yellow (preferably pale yellow) tone, then apply a purple based (ash) hair toner (semi-permanent color).

**BASICS- SUCCESSFUL COLOURING**

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### IN A NUTSHELL

*Colour is really easy once you start understanding its limitations and tones. Don't get too concerned about it at first, just understand these key points and the rest will come to you as you gain experience:*

-You will rarely use semi-permanent colours unless you are doing pinks, greens or other neon shades. 99% of what you do in the salon is demi or permanent. If you are mixing two ingredients together (like a colour and an activator,) you are using either demi-permanent or permanent colour.

-When you want to go the same level or darker, achieve subtle grey-blending or add gloss, depth or tone to the hair, you will most likely use demi-permanent colour. It is damage-free, generally very shiny and safe to use in most situations. Remember, if you are putting a level 6 demi on top of level 6 hair, you will likely get a level 5 result, so if you want to stay tone on tone, go formulate on or two levels lighter than the level of the hair you are working with.

-When you want to cover grey, go lighter on *virgin hair* or subtly highlight virgin hair within 2-3 levels, you will use permanent colour. The lighter you want to go, the higher the developer (peroxide). Generally 10 volume will give around 1 level of lift, 20 will give up to 2, 30 gives up to 3 and 40 gives up to 4. It's easy to remember, just look at the first number of the developer and that's the maximum amount of lift you can get on VIRGIN hair.

**-Remember, the higher the developer or lift you are looking for, the less deposit you will get. Maximum deposit is achieved with 10 or 20 volume.**

**-All virgin hair will pull warm, so if you don't want any warmth, you will generally need to use the maximum ash tone the colour line you are using has. Don't worry too much about colour wheel if you are confused. If you are lifting the hair at all, you will be exposing the warm undertones so look straight at the ashes.**

-If your client doesn't mind warmth, use neutrals when lifting. Neutrals (0 or N series) will enhance and soften the warm undertones without actually neutralizing them.

-If your client wants warmth or reds, know that the undertone will already have warmth so you may not want to use the most vibrant shades in the book. Often gold/reds with a little neutral will work very nicely with the already warm undertones to achieve a beautiful vibrant result. If you do use a vibrant colour, you may end up with a translucent, too-bright shade as there won't be very much in the way of natural tones going into the hair. The same goes for putting vibrant shades on grey or white hair. If you want it to look even remotely natural, you will need to add some natural tones to your formula.

-If you are highlighting virgin roots and the natural level is 7 or above, it is safe to use highlift. It's essentially colour with added ammonia for extra lift and the tones are designed to tone hair at a level of 9 or 10. Anything under a level 7 as a starting point runs the risk of being too

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warm or not lifting enough. Some colour company's highlifts can work well on hair as low as a level 5, but generally if you want no warmth or lots of lightness in your highlight and the client is a natural level 6 or darker, it is safest to highlight with....

-Bleach. When using bleach for your highlights, the trick is to only overlap where the hair needs to be lighter. If it's already light enough, don't go over it again with new bleach, just stick to the regrowth. Damage isn't caused the first time you bleach or colour someone's hair, it's the overlapping of bleach that will cause hair to break.

-Always make sure you have lightened a little too much rather than not enough. You can't generally tone out yellow hair and still keep your highlights at a level 9 or 10. If it's actually still yellow, you will likely have to relighten. This is why you only remove your foils when you are sure they are light enough.

-When going darker from a bleachout or level 9 or 10, you will likely need to fill the hair. This is to put some of that natural warm tone back into the hair before putting your target colour on. The safest way to fill is to stick with yellow if your target is levels 6, 7 or 8 and orange if it is levels 1-5. This means if you have a client with white hair that wants to go to a level 6 neutral, you will need to fill with pure yellow or gold tone before applying your 6/0. Sometimes you can get away with using a 6/3 instead of filling, but get some help before making that decision.

-When doing lowlites on bleached hair, you can't fill so you need to add warmth to the tone, similar to the example of 6/3 above. When lowlighting, keep things a little too light and always weave so as to not have a dark, stripey effect. Make sure to not lowlight too heavily near the face so it stays nice and light. 6/3 happens to be a great lowlight choice on overly bleached hair.

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### **BASICS- COLOUR THEORY**

#### **THE DIFFERENCE BETWEEN SALON COLOUR AND DRUGSTORE COLOUR ACCORDING TO CHRIS THE LIMEY**

In response to this question on a professional hairstylists' internet forum, Chris had this to say:

A woman with naturally light hair does not need as strong a strength developer to go golden blonde, as someone with light brown hair. Similarly, fine porous hair does not need the same strength as thick resistant hair.

In a salon, your needs are diagnosed and the colours are blended to achieve the correct result with minimal damage.

When a hair color manufacturer makes a particular color, they don't have a clue who is going to pick it up and buy it, all they know is that it has to work on them. So what do they do? Up the levels of ammonia in the colour mixture, and up the strength of peroxide to the highest possible amount without destroying the pigment in the color mixture, so that if Betty wants her brown hair lightened, then it will work. But if Carol wants her mousy hair lightened, she has to use the same amounts of developer and ammonia as they are already packaged with the color.

The best analogy that I could give you, is that buying a home color is (for most people's hair) like buying a washing machine with only one cycle/program on it - boil wash!

Boil wash cleans everything, so why do you need to use any other program on the machine? It's because colors and woolens/delicates/synthetics don't need to be boil washed to get them clean. A boil wash WOULD clean them, but wreck the condition of the fabric at the same time. Does that give you any insight? Every day you diagnose which laundry will be washed on which cycle, and every day we diagnose which hair types need which hair color processes.

Effectively, you've just asked why you shouldn't throw a Versace silk Kimono in with your baby's diapers on a boil wash.

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### BASICS- BLEACH OUTS

#### Virgin Hair:

- Quadrant sectioning beginning at the top of the head.
- Begin applying bleach  $\frac{1}{4}$  -  $\frac{1}{2}$  inches away from the root all the way to ends – Do NOT apply to roots.
- If hair is lighter naturally on ends, and or porous, do not apply to the ends of the hair until later.
- Increase volume depending on speed. Most people are darker at the nape so formulate accordingly.
- Be aware of the consistency of your bleach. If it is too runny it is easier to overlap, if it is too thick it might dry up too quickly.

#### Root Application:

- Every 4 weeks or maximum of  $\frac{1}{2}$  inch is ideal.
- DO NOT overlap, this will cause breakage.
- If client waits longer than 6 weeks you may have banding and must therefore treat as a virgin application.
- Apply in quadrant sections, starting on top, Increase volume depending on speed.
- If you need to refresh ends do it every 2<sup>nd</sup> or 3<sup>rd</sup> time using a bleach shampoo.
- Check and watch your bleach outs frequently and do not leave for too long.
- Apply a cap so that bleach doesn't dry out and will keep heat in.
- Be very careful when putting under heat, can cause serious overlap and banding.
- The bleach out is ready when hair has lifted to a pale yellow. To check take a towel and remove a small section of bleach. If you're not sure if it's ready leave it for another 10 mins.

#### Previously colored hair:

- It is important to explain the outcome to the client.
- Bleach outs rarely look even and is more damaging, therefore highlights may be a better option.
- If you must do a bleach out on coloured hair apply on darkest part of hair first. When color has lifted to an orange/yellow you can then apply to the roots.
- Always try and do highlights instead – you will have much more control over the lifting process.

#### Toning:

- Make sure the bleach is thoroughly shampooed out of the hair –condition the hair to equalize porosity.
- Always apply to root first and start at nape.
- You can pull through on ends quickly once applied elsewhere to tone OR formulate differently.
- If there are several different colors in the hair formulate toners accordingly. Remember to consider porosity of hair when formulating.
- Always dry hair to get a true idea of the color – bleach outs look completely different wet to dry
- Be very careful when toning at a level 10/11 – the hair absorbs and processes much differently, keep a close eye on the color.

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### BASICS- PERMS

A perm is an alkaline or acid solution that softens and swells the hair, raising the cuticle, thereby permitting the solution to penetrate through the cuticle to the cortex where it will break the disulfide bonds and allow the hair to get ready to take on a new shape.

#### **PERM BASICS**

**Perming is a 2-step Process**

Step 1 is the physical change caused by wrapping the hair on the perm rods.

Step 2 is the chemical changes caused by the perm solution and the neutralizer.

**Neutralization:** The process of stopping the action of a perm solution and hardening the hair in its new form. It has two important functions -

1. Deactivates(neutralizes) any waving solution that remains in the hair
2. It rebuilds the disulfide bonds that were broken by the waving solution

**Coarse, resistant** hair often requires a solution which is highly alkaline (high pH).

**Porous, damaged** hair requires a less alkaline or acid (low pH) solution

**Different Solutions Perm Companies Generally Make**

- For normal and previously waved hair
- For every type of color-treated hair
- For extra firm curl on normal/resistant hair

#### **VARIATIONS ON HOW TO WRAP PERM RODS**

**On Base:** Hair is wrapped at an angle of 45 degrees beyond perpendicular to its base section

**Croquignole Perm:** Hair is wrapped from ends to the scalp

**Double Flatwrap** - 2 end papers, one under, one over ends

**Single Flatwrap** - Uses one paper

**Bookend Wrap** - One end folded in half

**Important points to remember:**

- **In order to create a curl, the hair must wrap around a rod at least twice**
- The size of the rod determines the size of the curl
- The wrap determines what you get, not the solution
- Wrap with uniform, even tension and keep the hair wet
- Too much tension especially in one spot can mark or break the hair
- Your sections and sub sections (base sections) depend on the length and width of the rod

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- Cut hair before perming. This insures even ends (no fishhooks) and stops unnecessary tension involved in cutting hair after a perm
- Tell your client to not shampoo for 72 hours after a perm
- Use picks to keep the rubber bands off of the hair. The band can cause a crease or even breakage in the hair.

***It is important to cut the hair before you perm for 2 reasons:***

- 1. A clean technically executed haircut makes wrapping the perm easier and creates a nicer result.***
- 2. Cutting after the perm puts unnecessary tension and stress on the hair.***

### **GLOSSARY**

**Perm:** The chemical and physical change within the structure of the hair

**Cuticle:** The outer layer of the hair which protects the hair from damage.

- It is not directly involved in the chemical texture service but must be able to penetrate through it in order to be effective

-

**Cortex:** The middle layer of the hair which is directly beneath the cuticle layer.

- The fibres and structure of the hair are formed by end bonds and side bonds
- They hold the hair in its natural wave pattern and are responsible for the strength and elasticity of human hair
- By breaking these bonds it is possible to change the natural wave pattern of the hair

**Peptide bonds (end bonds):** Join amino acids

- Should not be broken during any service
- Can weaken the hair

**Side Bonds (3 types):** By altering these 3 types of side bonds is how we make wet setting, thermal styling, permanent waving, soft curl permanents and chemical hair relaxing possible

#### **Disulfide bonds**

- Strongest bond but weaker than peptide bonds
- They make up 1/3 of the hairs structure
- Make perming and relaxing possible

#### **Salt bonds**

- Relatively weak and easily broken
- They make up 1/3 of the hairs strength

#### **Hydrogen bonds**

- Relatively weak and easily broken by water
- They make wet setting and thermal styling possible
- They also make up 1/3 of the hairs strength

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**End Papers:** Absorbent papers used to control the ends of the hair when wrapping the hair on the perm tool

- The paper should extend past the hair ends to keep smooth and straight
- They also prevent fishhook

### History

Historically, Caucasian women have wished to have wavy or curly hair which seemed more attractive than the more common straight hair. Attempts to curl hair by wetting and winding or tying it with paper produces only temporary effects. So called water- or finger- waving or setting can be produced by manipulating the wet hair with the fingers, using a viscous lotion (generally made with tragacanth gum) to hold it in place. Washing would immediately destroy the waving. High temperatures were known to be effective for waving hair but impractical unless applied to hair separated from the scalp, which is how wigs were made.

The first person to produce a practical thermal method was Marcel Grateau in 1872.<sup>[2]</sup> He devised a pair of specially manufactured tongs, in which one of the arms had a circular cross-section and the other a concave one, so that one fitted inside the other when the tongs were closed. The tongs were generally heated over a gas or alcohol flame and the correct temperature was achieved by testing the tongs on a newspaper – if the paper browned slightly it was about right. The waving itself was safe if care was taken to keep the tongs away from the scalp. The procedure was to comb a lock of hair towards the operator, moving the comb slowly with one hand to maintain some tension, while applying the tongs to the hair successively down the lock of hair towards the point. Each time the tongs were applied, they were move slightly in a direction normal to the lock of hair, thus producing a continuous flat or two-dimensional wave. Skill using the wrist could produce slight variations of the wave. Thus, Marcel waving produced a two-dimensional wave, by thermal means only and the change was produced by plastic flow of the hair, rather than by any chemical means. Because of the high temperature used, the process tended to degrade the hair. However, in spite of its drawbacks, forms of Marcel waving have persisted until today, when speedy results and low cost are important.<sup>[3]</sup>

As the demand for self-determination grew among women, hair was shortened so that it did not pass the lower end of the neck. This was not only a political gesture but a practical one, as women began to take over men's work due to the great shortage of labour during the First World War (see Suffragette). At the same time, electricity, which had been introduced mainly for lighting and industrial use, began to be used for heating and the application of the electric motor at the small business and domestic level. As shorter hair was improved in appearance by waving even more than long hair, it was only a matter of time before an improved form of waving appeared.

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Turn-of-the-century advertisement for Nessler's permanent wave machine.

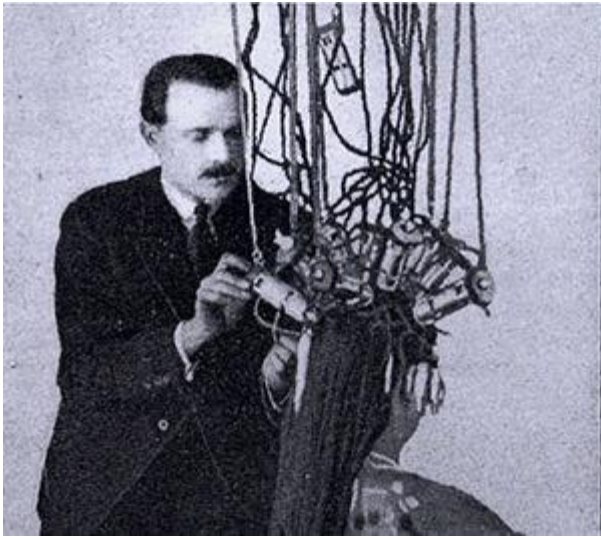
### Nessler

An early alternative method for curling hair that was suitable for use on people was invented in 1905 by German hairdresser Charles Nessler (1872–1951). He used a mixture of cow urine and water. The first public demonstration took place on October 8, 1905, but Nessler had been working on the idea since 1896. Previously, wigs had been set with caustic chemicals to form curls, but these recipes were too harsh to use next to human skin. His method, called the spiral heat method, was only useful for long hair. The hair was wrapped in a spiral around rods connected to a machine with an electric heating device. Sodium hydroxide, (caustic soda), was applied and the hair was heated (212°F; 100°C or more) for an extended period of time. The process used about twelve, two-pound brass rollers and took six hours to complete. These hot rollers were kept from touching the scalp by a complex system of countering weights which were suspended from an overhead chandelier and mounted on a stand. His first experiments were conducted on his wife, Katharina Laible. The first two attempts resulted in completely burning her hair off and some scalp burns, but the method was improved and his electric permanent wave machine was used in London in 1909 on the long hair of the time.

Nessler had moved to London in 1901, and during World War I, the British jailed Nessler because he was German and forced him to surrender his assets. He escaped to New York City in 1915, buying passage on a steamship under an assumed name. In New York, he found that hundreds of copies of his machine were in use, but most did not work well and were unreliable. Nessler opened a shop on East 49th St., and soon had salons in Chicago, Detroit, Palm Beach, Florida and Philadelphia. Nessler also developed a machine for home use that was sold for fifteen dollars. However, his machine made little impression in Europe and his first attempts were not even mentioned in the professional press, perhaps because they were too long-winded, cumbersome and dangerous.

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A rare photograph of Eugene Suter using early heaters designed by Isidoro Calvete. The heaters had two windings which heated the ends and roots separately.

### **Eugene Suter and Isidoro Calvete**

It is interesting that while many of the persons who were influential in the early and creative days of this technique were not British, but European, most of the seminal developments in the field seemed to have started and developed in the West End of London.

Eugene Suter was a Swiss immigrant who set up a fashionable ladies' salon in London's West End.



First permanent-waving heaters designed by Calvete in 1917

He claimed to have come from Paris, which in those days was the centre of fashion and style. He became aware of the possibilities of electrical permanent waving particularly now that shorter hair allowed the design of smaller equipment. The system had to be considered in two parts; one was the electric heater and the other was the system of winding and holding the hair on a former which was inserted each time into the heater. Suter tried to design a heater but was unsuccessful.

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Isidoro Calvete was a Spanish immigrant who in 1917 in the same area of London set up a workshop for the repair and manufacture of electrical equipment which were just coming into use, for the hairdressing and medical professions. Suter consulted him on the heater and Calvete designed a practical model consisting of two windings inserted into an aluminium tube. This ensured that when inserted over a root winding, the thicker hair nearer to the root became hotter than the thinner hair at the end. Suter patented the design in his own name and for the next 12 years ordered all his hairdressing equipment from Calvete but marketed under his commercial name, Eugene Ltd, which became synonymous with permanent waving throughout the world. At the same time, Calvete developed his own products which he manufactured under the name Icall, Ltd. The simultaneous manufacture of two competing lines would inevitably result in conflict.

From the onset, Eugene realised the importance of the United States market and made great inroads, challenging Nessler who had started up there. The former also sued the latter for infringing the patent which he had taken out based on Calvete's design, and won his case. Nessler was to retaliate some years later suing Eugene in the United Kingdom, over some curlers designed by Calvete which were similar to the Nessler ones.



Perm Machine made in 1923 by Icall for Eugene

### Development of the heaters

The first heaters as described above were tubular, and were inserted over the hair which had been previously wound on to a former or curler. To facilitate this, after a preliminary preparation of the hair, such as washing, cutting or tapering, the hair was combed into up to about 22 sections or locks, a process known as sectioning or squaring off. Each lock was then wound on to the curler which was basically a rod which stood upright from the head, starting at the bottom of the curler using the hair

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nearest the scalp; hence this method was known as root winding, and the hair was wound spirally up the curler. Considerable ingenuity was exercised in designing the curler to minimise the work entailed in winding. In early models, the heaters tended to flop on to the head, but with improved curlers, they tended to point outwards (see illustration).

A second type of curler was invented later, allegedly in 1924 by a Czech hairdresser called Josef Mayer. In this method, the hair was fed through a small clamp which after winding would hold the two ends of a roller. The ends of the hair were held on the roller which was until it reached the clamp into which it was inserted. For obvious reasons, this was called point-winding. Mayer attempted to claim a patent on this method of winding, which was challenged in a Federal lawsuit by the National Hairdressers' and Cosmetologists' Association. [\[4\]](#)

Calvete designed a new type of heater for this called a croquignole heater which fitted over the winding, rather like a bulldog clip. The trend was to replace some of the tubular heaters on the sides of the head with croquignole ones, to allow greater scope of styling.

### Development of the units



Hair wound ready for perming. Root winding on top to take tubular heaters, point winding on sides to take croquignole heaters. 1934

Apart from portable models which became available later, some system of support was necessary for the curlers. At first these were fixed to the ceiling, but these were soon replaced by a machine which was universally adopted. A vertical metal pipe held a circular unit, called a 'chandelier' from which the heaters were suspended. The bottom of the pipe was mounted on a base with wheels which enabled the device to be moved easily between clients or to one side of the salon. The chandelier took some of the weight of the heaters and kept them tidy; it also facilitated the electrical connection, and the cables to the heaters also took some of the weight of the curlers.

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Because of expense, the early models only had a few tubular heaters, and permanent-waving process took place in more than one stage. As the process became more popular and competitive, a whole head of hair could be processed in one go, using up to 22 heaters, some of which might be croquignole.

### **Development of the "reagents"**

Although heat was required for perming, it was soon realized that if an improvement had to be made over the Marcel method, other means were necessary to avoid overheating and to speed up the waving process. The use of water on its own was an obvious choice, particularly as the hair was already wet from washing, for no other reason than that it prevented overheating, and that steam seemed to improve the process (hence the expression 'steaming time'). It was not long before experiments were carried out by the use of additives, and it was soon apparent that alkaline ones helped.

Thus the profession started using what was called a 'reagent,' perhaps concocted by the hairdresser himself or sold commercially by the manufacturers of the machine. A common ingredient was borax or ammonia, which are mildly alkaline (and thus have a high pH) but are relatively harmless.

### **J.Bari-Woollss**

Until about 1930, most progress was empirical, that is, each hairdresser tended to use a method which he had found to be useful. By then, although some academic work had been carried on hair, Calvete felt that more research should be carried on the chemistry of hair and engaged a chemist who specialised in the subject, called Bari-Woollss. He carried out controlled experiments on known factors such as the effect of heat, water/steam and alkalinity and experimented on variations of the winding process, such as the type of hair, the tension or tightness of winding, the flatness of winding, the overlap and pitch. His practical lectures on the subject proved highly popular amongst hairdressing professionals, and he wrote a book on the subject.

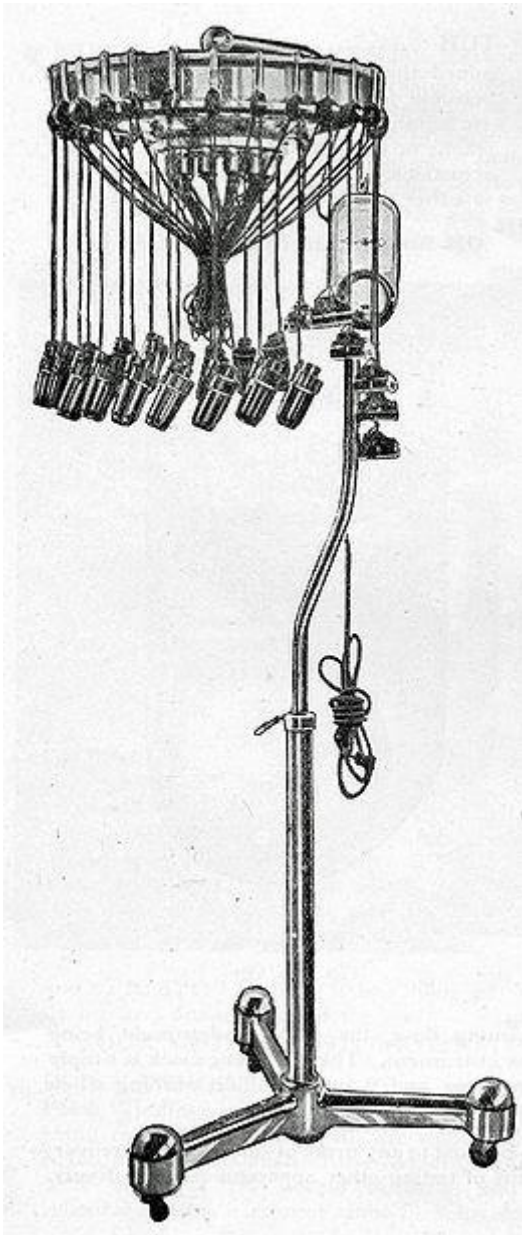
Certain basic factors he pointed out are still relevant today. A point winding, is almost two dimensional, rather like the spring of a watch spiral. A root winding is three-dimensional rather like a spiral staircase, more properly a helix. Thus point winding tends to produce more of a curl, but both produce waved hair when pulled slightly. Point produces a thicker winding and so heat takes longer to penetrate the core of the winding. Root winding is heated over a greater length and the thickness of the winding will depend on the overlap between turns.

Bari-Woollss was probably instrumental in introducing a new factor: reduction. In chemistry, this is the opposite of oxidation and can mean the removal of oxygen or, in this case, the addition of hydrogen, which by breaking the bonds of the keratin in the hair, allowed waving to take place more easily. This resulted in addition of a sulphite, bisulphite or metabisulphite to lcall reagents, sulphur dioxide, a reducing agent, being evolved on heating. The only alternative to sulphites at the time would have been mercaptans which are unpleasant to use. However, later alternatives were found which led to the

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development of cold-waving. Bari-Woolss left Icall in about 1934 to take over the editorship of an encyclopaedic volume on women's hairdressing.



☐ State-of-the-Art Machine made by Icall in 1934, fitted with Bakelite heaters and a timer which compensated for the type of hair and other factors. Even the wheels were designed to avoid pick-up of hair from the salon floor. The design incorporated 15 tubular heaters and 6 croquignole.

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### Developments after 1930

By 1930, the process of permanent-waving was well established and its importance can be gauged if one considers that the majority of middle-class women, at a rough estimate, had their hair set once a week and permed perhaps once every three months as new hair replaced the waved hair. Meanwhile, hairdressers sought to improve the process and reduce the work involved; this meant savings at the lower end of the market and yet more women getting their hair permed. This was also stimulated by pictures of the rich and famous, particularly film stars, who all had their hair permed.

This resulted in many copies of the original equipment being made by reputable firms in some cases with innovations of their own:

**Nestlé.** Nessler re-entered the British market under this name introducing the "Radione" system in which the hair was wound dry and inserted into hollow cellophane tubes sealed at both ends but contained moistened paper. Also introduced the "oleum" system in which water was replaced by oil.

**Macdonald.** A revolutionary system as it did not use direct electrical heating. Steam was generated in a separate kettle, or later in small individual kettles, the steam being led by tubes to each 'heater'. Arrangements had to be made to remove the water which was condensed, but there was no risk of over-heating nor of electric shock, but scalding was a risk.

**Gallia** originated by J. Metelski, is credited with first moistening the hair with a reagent. which gave better results but made winding more difficult. It was said to be a very fast system.

**Superma** originated by Sartory, was a machineless system which relied on the chemical reaction of the contents of a cotton pad, with water. Temperature control was rather more difficult but the method was popular in the United States perhaps because electricity was not used.

**Wella-Rapide** was a German system which used croquignole heaters exclusively. A chandelier was not used and for safety worked at a reduced voltage.

**Frigidine** was one of the few, apart from Icall, to use a timing mechanism and Bakelite heaters.

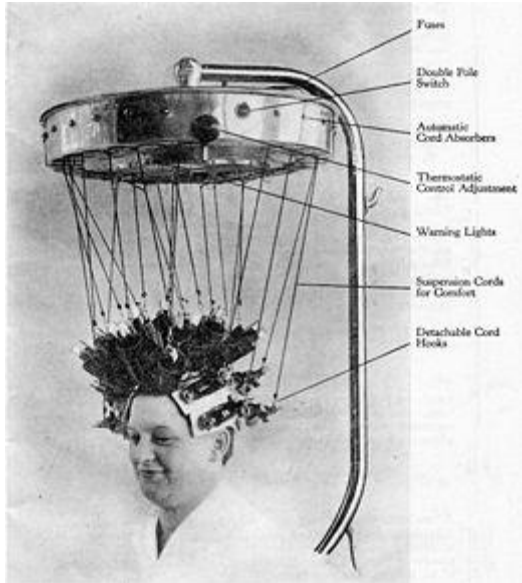
**Vapeur Marcel** was a French machine based on the same principles as the MacDonald.

The manner in which reagents worked when applied to the hair and heated, was not only due to the chemicals they contained, but also the effect of the water. Water not only played a part in 'steaming' the hair, but there was better heat control, because while there was water, the temperature hardly passed 100°C. However, this evaporated the water, and it was found that by wrapping the windings with aluminium foil, the hair stayed moist for longer, and also kept the windings upright, facilitating the addition of the heaters.

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A further advance was the use of so-called 'sachets', a misnomer because they were small absorbent pads containing certain chemicals, attached to foil or other waterproof material such as vegetable parchment. The sachets were placed in water and then wound rapidly round the curlers. These were popular with hairdressers as a labour-saving device, and with manufacturers, as they were only used once and some 20 would be used for a head of hair.



A Wireless Permanent-Waving Machine designed by Icall in 1934, in which the heaters were disconnected before applying to the head, known as the "falling-heat" method. The heaters were bulkier so as to store more heat, since they began to cool as soon as applied. The heat was controlled according to the type of hair by a thermostat control.

There were also changes in the equipment. Icall pioneered the use of plastics in hairdressing equipment, specifically a thermosetting plastic, Bakelite which was used not only because of its electrical properties in the windings of motors and heaters, but in the outer coverings of the heaters. They were less affected by corrosion and were less likely to burn the fingers of the hairdresser. Icall also used Bakelite for the outer casings of hand-held hair-dryers and also for the large linings of pedestal hair-dryers.

It can be imagined that at a time when electrical installations were not to today's standards and at one time were not even earthed, the application of electrical windings to wet hair resulted in enough accidents to worry women. Icall developed what was called the 'wireless' system, in which the electric lead to the heater was replaced by a cord which took the weight of the heater, and the heater was heated by plugging into a socket in the chandelier. Outwardly, the machine looked similar to the earlier model, but at no time was there an electric potential near the head.

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Also during this time, in the United States a machineless method that applied preheated clamps over the wrapped rods was invented, In 1931, at the Midwest Beauty Show in Chicago, Ralph L. Evans and Everett G. McDonough showed a heatless system for the first time. Their method used bi-sulfide solution and was often applied at the salon, left on while the client went home and removed the next day, leading it to be called the overnight wave.

With the outbreak of the Second World War in 1939, all production of such equipment stopped in Europe and hardly recovered afterwards, being replaced either by home heater kits or cold-waving methods.

### **Modern perms**

In 1938, Arnold F. Willatt invented the cold wave, the precursor to the modern perm. It used no machines and no heat. The hair was wrapped on rods and a reduction lotion containing ammonium thioglycolate was applied. This chemical breaks open the disulfide linkages between the polypeptide bonds in the keratin (the protein structure) in the hair. The disulfide bonds give hair its elasticity, and can be reformed with chemicals. Next, an oxidation lotion was applied, (hydrogen peroxide), to close the disulfide bridges again and the hair was reformed to the shape of the rod. The entire process took 6–8 hours at room temperature.

Perms today use this method with sodium thioglycolate instead of ammonium thioglycolate, at a pH of 8 to 9.5. This method takes only 15–30 minutes until the neutralizer is applied to bring down the pH and rebond the hair.

In the 1970s, acid perms were invented. These use glycerol monothioglycolate instead and contain no ammonia. They are sometimes called buffered waves. This perm is slower but gentler to the hair. Heat is usually added by placing the client under a dryer, after covering the wrapped head with a plastic cap. The reaction is endothermic and the additional heat causes the pH to rise from 6.9 to 7.2.

Other types of modern perms include exothermic perms, which are self timing and self heating; and neutral, or low pH, thioglycolate free perms.

The permanent relaxer straightens the hair instead of curling it. The same chemical methods can be used for this, but the hair is not wrapped around rods. This process is commonly used by those of African ancestry and others with naturally curly or kinky hair.

Digital perms were introduced in the 21st century and in use especially in modern Asian cultures. The process was patented and invented by a Japanese company, Paimore Ltd.

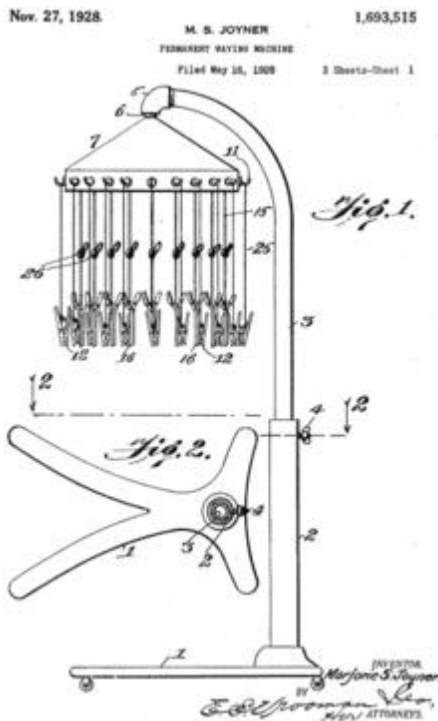
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### Technical considerations

There are two parts to a perm, the physical action of wrapping the hair, and the chemical phase. Both of these can affect the result. Important physical variables involved are what type of rod is used, how the hair is wrapped and how end papers are used. The two most common types of rods are straight and concave; each giving a different curl effect. The wrapping method is either spiral or croquinole, and various types and positionings of end papers can be used with any combination of the above. Generally, smaller rods will produce smaller, tighter curls and increase the appearance of shortening the hair.

The chemical solution used in the perming process is determined by the client's hair type and the pH of the solution. Classic alkaline perms are used for stronger, coarser hair. They work at room temperature and usually contain ammonium thioglycolate in the pH range of 9-10. Acid perms are used on more delicate or thinner hair. They require outside heat application and usually contain glycerol monothioglycolate in the pH range of 6.5-8.2.



Permanent wave machine invented in 1928 by Marjorie Joyner - The first African American woman to receive a patent

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### **Safety considerations**

Due to the harsh nature of the chemicals, it is important that contact with the skin be minimized. Modern chemicals are less irritating, but measures should still be taken to reduce contact with anything other than hair.

A poorly performed permanent wave will result in breakage of the disulfide bonds through chemical reduction, because it fails to fix the newly formed bonds. This results in hair that is no longer elastic and flexible, but brittle and fragile. At this point, even combing the hair will result in hair loss. The hair shafts will experience fracture where they exit the scalp. Because the bulb of hair has not been removed, though, the hair follicle is not damaged and the hair will regrow; however, the temporary hair loss may be distressing.

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### BASICS- RETAILING

Over 90% of all hair products bought in North America are bought over the counter in drugstores or grocery stores, meaning most salons are losing out on a MASSIVE amount of extra revenue. In other countries like Australia, for example, the vast majority of hair products are actually bought in-salon due to stylist and client education and stylists being seen as the hair care experts that they are. So why is this? The 2 most common reasons given for not trying to retail are:

**1:** We're hairdressers, not sales people.

**2:** My clients don't want to feel pressured.

These are not reasons; they're excuses and here's why:

**1:** You ARE a sales person. Every day you sell your skills and knowledge to your clients and prospective clients and this is why they trust you, because you know what you're doing. YOU are the trained expert and part of your job is to know what the client should be using on their hair.

If you can't sell a bottle of shampoo, you certainly can't sell a colour to a cutting client. You definitely can't promote yourself to potential clients or ask for referrals because all that involves selling yourself. If you can't sell yourself, you have no business being in the beauty business, and probably will die alone and unhappy because you never bothered to sell yourself to any potential life-partner or friend.

**2:** If it's done properly, it's not selling. If you think your client should have a few inches cut off and some highlights put in, would you say to them "I want to chop a couple of inches off and give you some highlights"? No, it's too abrupt and would probably scare your client away. But if you said, "I really think that we should take a little length around here, bring it in around your face, which would really compliment your face shape, and add a few highlights to give your overall colour some definition". Don't you think that sounds much more appealing? Give your client a reason for wanting what you suggest and they will want it. The same rule applies to retail products.

### IT'S ABOUT TRUST

Retail numbers are really a wonderful barometer of your skills and effectiveness as a hair stylist. Low retail numbers indicate one of 2 things happening (or not happening) during the clients' experience in your chair:

1. The client doesn't trust you or believe you to be an expert in hair. They simply don't see you as a professional.
2. You are not listening to your clients' needs regarding their hair, therefore it isn't your agenda to give them better results with their hair.

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### **BASICS- RETAILING CONT'D**

Either way, both scenarios don't look good for your future as a hair stylist.

Thankfully, to get back on track is pretty easy. It may be tough to change your approach with old clients who have gotten used to the way you operate behind the chair but if you practice these ideas with every new client, you'll find that behavior becomes part of your daily routine and begins to feel natural.

During the consultation, almost all clients will complain about the same two things: They either want more volume or more control. Establishing what the client wants is your job and often, picking the right products can make your job so much easier.

At the shampoo bowl, describe what you are using and why. Be brief, as you want the client to relax and be pampered during this part of the process. If the client comments on the aroma, discuss it. This is where education and product knowledge is so important.

When back at the chair, use a styling product right away, before cutting. This may be unique for the client and gives you an opportunity to explain what you are using and why. Make sure to bring any products you are using to your station and dispense and apply them in front of your client. Then put them down in front of the client with the label facing them.

Once the cut or colour is finished and you are about to style their hair, give the client a styling lesson. Explain why you're doing what you're doing and how they can do the same thing at home. Explain the finishing product selection and show the client exactly how to use that product.

After completing the service, put 3 products on the desk for the receptionist to complete the sale. When saying goodbye to the client, explain that you've left the most important products she needs for her at reception and that you will see her in X weeks.

That's it, that's all you have to do. It involves behaving like a professional hair expert for about 10 minutes of the one hour appointment and it will make all the difference to your career.

You see, if the client buys some of the things you've recommended, then that means they enjoyed your service and are happy with the result. If the client is happy, that means you've at least met and possibly exceeded her expectations. If you've done that, then the client is more likely to refer you to her friends, which means more clients for you to service more fully than you were previously. This equates to more money and more success, which actually does equal happiness.

If you want a fulfilling career, you need to be seen as a professional hair dresser. If your retail numbers aren't where they should be, you have a little more work to do.

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### BASICS- SKIN CONDITIONS

When you work in the hair industry it is important to remember that it is not just client's hair that you are dealing with, but with their scalp and skin as well. You may encounter different skin conditions while dealing with different clients. Just as each individual has a different hair type (coarse, fine, curly, etc.) they also have a different and unique skin type (dry, oily, etc.). It is beneficial to be familiar with these different skin types and conditions, and be able to recommend treatments for your client.

#### **DANDRUFF**

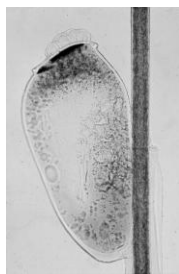
**What it is:** Dandruff is the abundance of dry, white flakes of skin that shed off of the scalp. It is not a hygienic issue, but is caused by the natural process of skin cells being grown and dying off. Some people may shed more skin cells per day than others causing an excess of them to fall off, also known as dandruff.

**What to do:** Recommend an anti-dandruff shampoo from your salon (if it carries one) or suggest that your client go to a pharmacy and pick up an over-the-counter treatment. If the client has not yet done so, suggest they talk to a doctor about their condition, as dandruff may also be a food allergy symptom.

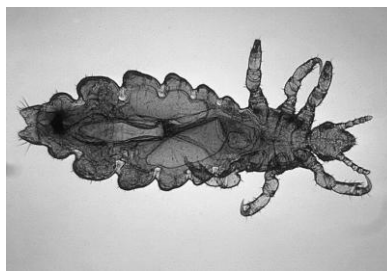
#### **HEAD LICE**

**What it is:** Head lice are parasites that feed off human blood, and live on the scalp. Although their bites are painless, the itch that comes after is quite severe. Itching of the scalp is the most common symptom of head lice. They are about the size of a sesame seed and quite visible, however their eggs (called nits) are more difficult to see.

**What to do:** If you notice someone has lice, DO NOT proceed with the hair service. Politely recommend the client an insecticidal shampoo from a pharmacy and to return once the problem has been treated. Head lice is highly contagious and it is not worth the risk of contaminating yourself or another client. If in fact you have already started your service, everything that has been in contact with the client must be properly cleaned. Any combs, scissors or clips must be soaked in hot, soapy water for at least 10 minutes and it is best to place them in barbicide as well. This barbicide should then be changed. Any towels or capes must be washed in hot, soapy water and dried in a hot dryer. If the client was at the shampoo basin it must be disinfected with bleach.



(Nit attached to a hair strand)



(Full-grown louse- sick!)

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### KEY POINTS- CONSULTATION & EXECUTION

#### THINGS TO REMEMBER IN CONSULTATIONS AND THEN EXECUTION

- Sit down with the client and speak with them face to face. Use this time to come up with ideas as to what might look more flattering on her around her face
- LISTEN!!!
- Determine the length that the client wants to maintain
- Establish whether she wants a blunt line (bob) or a shattered perimeter (shag)
- How short should the shortest layer around her face be?
- Does she want volume or taming?
- Use your mirror to show her the back and profile and show her what you are thinking of doing and the effect it will have. Use your hand to push the hair in where you might remove bulk etc.
- Give her an amazing shampoo experience
- Leave hair a little longer than you discussed. You can always cut a little more off after it's dry
- Leave hair a little lighter when colouring, particularly around her face when highlighting.
- **Nobody cries if their hair is left a little too long or a little too light. Play it safe.**

#### NOTES

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### KEY POINTS- PERMS

#### THINGS TO REMEMBER WHEN PERMING

- Direct all sections up so that they sit on base when wrapped
- Work with small, clean sections to ensure even tension, solution saturation, proper rinsing and a frizz-free result.
- Always rinse your perm solution for 10 minutes. Never less. You can never rinse long enough
- Pay attention to your neutralizing time. It has been said that perm damage often comes from neutralizer being left on the hair too long
- Make sure each section wraps around the rod at least twice. If the rod is too big for the hair, you will not get curl, you will get bend, and not good bend either. Don't try to speed things up with a larger rod.
- You cannot give someone a loose perm. It is the nature of this service that the hair be curly. It may settle down after a week or two, but you must make the hair curly in order for the perm to last. If the client is hesitant and not receptive to curl, then do not do the service.
- Don't perm heavily bleached hair. It is never worth the inevitable fried looking result
- Make sure all ends are straight in the end papers and not fish hooked.
- Try to always cut hair before a perm. Cutting after the perm puts unnecessary stress on the fresh curl
- Never try to take shortcuts or get lazy with your wrapping. Perming is a precision technique that works best if you do it properly

#### NOTES

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### KEY POINTS- TOP LAYERS

#### THINGS TO REMEMBER IN TOP LAYERED HAIRCUTS

- Over-direct to at least the high point of the head
- Ensure that you keep sliding your fingers up through the first section so that the desired amount of hair from the perimeter drops out naturally, guaranteeing you won't cut through your perimeter accidentally
- Work with clean sections so you always know where you are in the cut.
- Unless you are supposed to be over-directing, make sure you stay on base
- Use your mirror to see if you are elevating the hair straight up and that your fingers and section is being cut straight across
- Make sure all sections are pivoting off of the centre axis for the back half of the head. Think pie shapes.
- Stand so that you are addressing each section with the centre of your chest, and rotate or pivot your body with each section accordingly
- When cutting the front layers or fringe area, try to keep elevation to a minimum. Cut the hair in its natural fall line. That means cut it into the shape you want as it is laying the way the client will wear it.

#### NOTES

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### KEY POINTS- SQUARE LAYERS

#### THINGS TO REMEMBER IN SQUARE LAYERED HAIRCUTS

Allow the desired amount of perimeter to naturally fall out as you slide your fingers out along the section before making your first cut

Keep your hands vertical and on base

Work with clean sections so you always know where you are in the cut.

Keep the hair elevated out horizontally from the scalp. Low elevation= graduation. High elevation = too layered

Once you get near the sides of the hairline, start over-directing back to the last full section of hair. This insures the perimeter stays solid

Over direct the entire remaining haircut to this point

Make sure there are absolutely no corners anywhere on this haircut

After completing the cut, take a vertical section from the high point of the head to the occipital bone and check to see if there is any obvious hair that needs to be removed. Soften, thin or chip out the corner slightly at this time.

#### NOTES

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### KEY POINTS- GRADUATED BOBS

#### THINGS TO REMEMBER IN GRADUATED BOB

- The first section is the shortest section of the entire haircut, and is the only vertical section you will cut
- The elevation of your finger angle determines both the height of your graduation and the softness of your perimeter. The tighter to the head shape, the higher and softer your line. Low elevation +Sassoon. Extreme High elevation = Kate Gosselin/ Victoria Beckham
- Pivot off of that first section diagonally and make sure you over-direct the hair into the previous section.
- Comb each section back from the front of the head. This insures proper over-direction
- Keep your hands low to the head and knuckles tight to the nape on the left side and fingertips tight to the nape on the right side
- Always make sure you are over-directing too much rather than not enough
- Comb each cut section down and evaluate your work at every section. Catch mistakes before they take over your whole cut
- Make sure the back is great before moving on, and evaluate both sides of the back are even before you move on to the sides
- Over-direct the sides past your guideline to insure you have extra length to work with. You can always go back and cut it shorter later
- Don't spend too much time working on the hair when it's wet. It will change so much when it's dry you will have to almost completely re-cut it anyway later. Just make sure it looks reasonably even on both sides and the general shape is what you were looking for
- Don't layer the cut past the parietal ridge and keep layering to a minimum. Chip away at it slowly until you get what you want. Many people ruin their bobs by over texturizing and layering. You can always go shorter but you can't put it back.
- After completing the cut, take a vertical section from the high point of the head to the occipital bone and check to see if there is any obvious hair that needs to be removed. Soften, thin or chip out the corner slightly at this time.

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### KEY POINTS- HIGHLIGHTS

- The first section should be at least 1 millimeter from the hairline to allow for a backdrop to your first highlight
- Slice from the front and work your way back, making sure your slice goes all the way through and across your parting. This ensures the highlight will cover both sides of the parting, regardless of where the client parts any particular day
- Start with foils more densely packed together and gradually separate them as you work back. This mimics the sun's lightening of the front
- Foil sections should be angled appropriately to the fall of the hair
- If you wish for a thicker highlight, place 2 or even 3 foils back to back. Never take a thicker section
- Subtle highlights should not be achieved by placing foils farther apart than normal. This actually creates a more obvious effect as the contrast is exaggerated. Instead, use a weave or a more subtle contrast in tone
- The hair left out of foil is equally important to your result as the hair you foil. Highlights are about multiple tones and contrast, not a monochromatic result
- When doing regrowth, try to pick up your previous sections and do your best to not overlap colour. Overlapping is what causes breakage
- **Always take your highlights too light rather than not light enough. Toning down is much easier than re-lightening**

NOTES

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### KEY POINTS- COLOUR

- Always look at every colour like it's a colour correction
- Never emulsify the root formula through the rest of the hair unless it is the exact correct formula that will give those ends what they need
- Understand that tone-on-tone formulations always go darker
- Roots process faster and more translucent than mids and ends, so formulate accordingly, generally slightly darker and less warm
- When in doubt, go less red or warm with roots
- If ends are at the desired level but need gloss or tonal shifting, always formulate at least 2 levels lighter in the formulation
- Think about your colour wheel
- Demi-permanent is always glossier and richer than permanent. In many cases of 20% grey or less, you can use a demi permanent
- On men, keep tones neutral. Reds and warm tones generally look odd on men
- Always fill 1 or 2 levels lighter to the NRP of the target shade. This means if you are taking a level 10 to a 5, fill it to a 6 or 7 (orange instead of red) This will give you're your depth but not leave too much warmth in the undertone. Disregard if the client is going red in her target result
- Every blonde going back to natural will freak out and say her hair is black or too dark. Always suggest a few highlights in the front or top and take her hair at least 1 level lighter than her actual natural colour

#### NOTES

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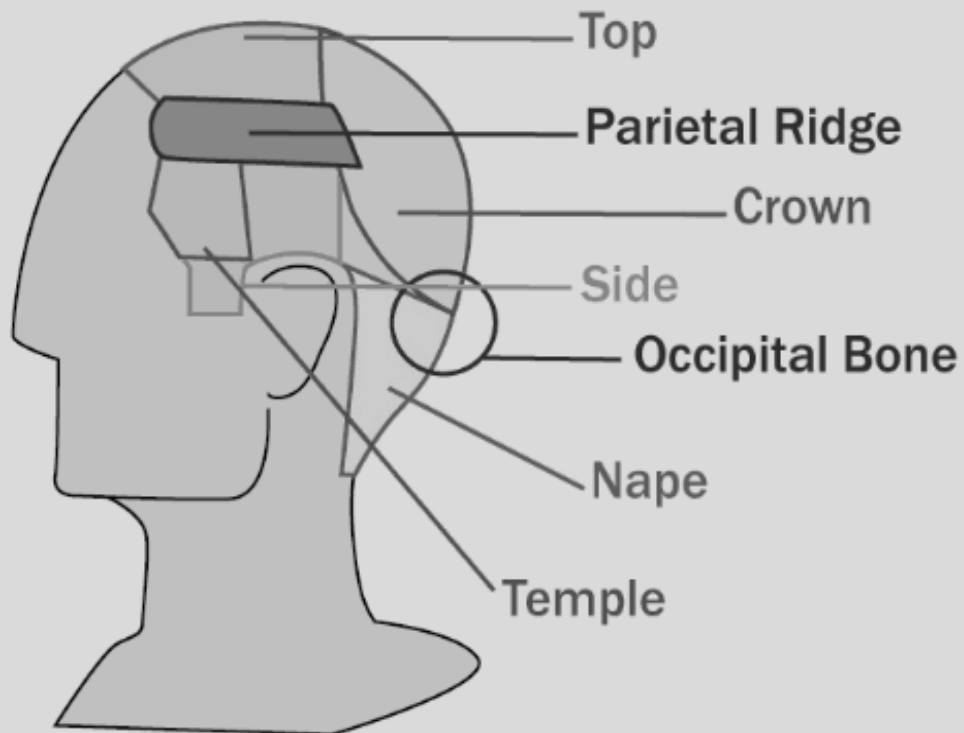
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### Anatomy of the Head



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### GLOSSARY OF TERMS

**Asymmetry:** A cut that does not match on either side — opposite to symmetrical.

**Bevel:** Small bend in the hair i.e. bevel the ends of your hair under or out to create a bob or flicks — created with hair dryer or irons or through light texture, graduation or layering.

**Bob:** The Bob was invented in the 1920s and became the classic look of the 50s and 60s. It continues to be a popular cut off screen and on, for example Uma Thurman had one in Pulp fiction. The style is short, blunt and generally one length to the chin and can be worn straight or curled.

**Bouffant:** Big, voluminous hair, personified by Amy Winehouse.

**Blunt or One Length:** All the hair has been cut to the same point using zero degrees of elevation.

**Chignon:** A chignon is a sophisticated, elegant up style, where long hair is twisted (either in a roll or knot) and pinned from the nape of neck. This style is synonymous with the Hollywood and the Oscars, without a single strand of hair out of place. Audrey Hepburn is most famous for wearing this do in Breakfast at Tiffany's.

**Cortex:** Inner part of the hair's structure.

**Crop:** Originally the word crop was used as an alternative to haircut, without any specific meaning to the style of the cut. However it has come to be a description of hair that is cut very short with the hair hugging the head, a style Twiggy became famous for.

**Cuticles** The hair cuticles form a protective layer which covers the shaft of hair. If your hair is coloured or bleached they can spread out, split or become bloated due to over processing. Which is why if you do process your hair, you've got to take special care and help its condition by using products.

**Diffuser:** An adapter you put on the end of your hair dryer; it's generally circular with a number of pins sticking out from it. The diffuser spreads out the air flow from your hair dryer so you don't get the full force of the air, meaning a gentler drying process.

**Demi-Permanent:** A gentler process of coloring the hair. Can only go tone-on-tone or darker. Contains 2 ingredients that must be mixed

**Dimension:** The contrast between light and dark when coloring hair

**Disconnection:** Any part of a haircut where the sections are deliberately not blending into each other through a common guideline.

**Follicles:** the tiny blub under your scalp from which the hair grows.

**Fringe:** The front section that creates a frame for your face — can be the most important part of a hair style.

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### GLOSSARY OF TERMS

**Graduation:** Hair is cut on an angle between 1 and 44 degrees of elevation from its base, thereby stacking it from shortest to longest creating the build-up of weight.

**High-Point-of-the-Head:** the apex or peak of the skull shape, usually in line with the top point of an ear-to ear "headphone" section. This point is often used as a reference point for layered cuts.

**Highlift:** Permanent colour with tone targeting levels 9 and 10, generally containing higher ammonia levels to achieve extra lift. Often labeled as a level 11 or 12. Designed to be mixed with 30 or 40 volume.

**Keratin:** The protein that your hair and nails are made up of.

**Layer:** The hair is lifted 45 to 90 degrees and cut. This process removes weight from the hair.

**Natural Fall:** Cutting hair as it lays into the position it naturally sits on, usually with little to no elevation or over-direction.

**Natural Level:** A person's natural hair colour determined on a scale of lightest to darkest.

**Non-oxidative:** a colour that comes out of the tube already developed into its' end tone, non-oxidative dyes typically sit on the surface of the hair and tend to fade fast. Used in Semi-permanent colours but often added to permanent and demi-permanent colours for added gloss, tone and depth.

**On Base:** Refers to taking a section of hair straight from its base with no over-direction.

**Overdirection:** Taking a section of hair and moving out of its' natural, on-base natural fall area. It creates extra length in the overdirected section. Shapes that seamlessly go from short to long usually have over-direction.

**Oxidative:** typically colourless, low molecular weight products. They can pass through the cuticle into the hair shaft, where they oxidise to generate a larger, coloured molecule trapped inside the hair. A permanent or long lasting result is achieved giving good grey coverage.

**Perimeter:** The established bottom length or outer edge of all areas of a haircut.

**Permanent Colour:** Hair color that permanently alters the colour of the hair. Generally only needed to lighten or cover grey hair. Contains ammonia or another catalyst.

**Rough Dry:** A Rough Blow Dry is just to remove the moisture from wet hair, i.e. just to dry the hair without styling. To try and style your hair whilst trying to blow it dry from wet can take ages, so rough blow dry your hair and then worry about the style.

**Scrunching:** A technique for drying your hair which creates a style at the same time. Using a diffuser on your hairdryer, put the dryer underneath and literally scrunch your hair with your free hand.

**Semi-Permanent:** A gentle, often conditioning process that stains the hair.

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**Texturize:** Using various techniques with shears, this creates texture in the hair. It is also useful for blending hard lines, thinning, creating movement and softening.

## GLOSSARY OF TERMS

**Undercut:** Removing the weight from underneath your hair (see Disconnection).

**Underlying Pigment or NRP:** The color or tone that is exposed when virgin hair is lightened with either bleach or colour

**Vidal Sassoon:** The man that started modern geometric haircutting in the 1960s

**Wedge:** A cut that Trevor Sorbie created in the 70's characterized by low graduation, causing the shape to jut out adding width to the sides.

**Wefts:** temporary hair extensions which are glued into your hair.

**USE THE SPACE BELOW TO ADD YOUR OWN TERMS AS YOU LEARN THEM**

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### JOB SEEKING AND KEEPING

#### HOW TO GET A JOB

Thankfully, so many people go wrong in applying for jobs in the beauty industry that it's easy to stand out.

#### First impressions- In Person

In many industries, all eyes go to reception when someone comes in with a resume. When an applicant reaches into their folder to withdraw a resume is the make or break moment for many people.

You will be judged on your appearance and dress, your eye contact, your mannerisms, your confidence, your shoes all before anyone even looks at your resume.

- **Clothing-** Wear fashionable but simple clothing. If you want to get a job in a certain salon, go there and get a service done. Look at how everyone is dressed and then dress in the same style only more "dressed" when you come back with a resume.
- **Speak clearly and confidently-** Smile, make eye contact, introduce yourself and tell reception why you are there. Then produce your resume and tell them where your contact info is or that you can be reached anytime on that number etc.
- **Leave a great impression-** Ask the receptionists name, shake their hand and thank them for their time and say, "Have a great day."

#### First impressions- In Print

How do you keep your resume from getting lost in the shuffle? Make it stand out.

The first thing you can do is offer a different type of paper for your presentation. The best resume I ever received was from a woman who presented matching copper paper for the cover letter, resume and envelope/ folder. A crowd gathered after she left the salon, and she had fans in everyone before she was even contacted.

The paper means you care about your presentation. That resume is you, and you care about how you are perceived by the employer. Spend the extra money to show you care. If you don't want a different colour, use a heavy stock or a textured paper.

Don't take your resume to Kinkos. Your home inkjet printer will do a much nicer, cleaner job and make your resume stand out. Often, copied resumes are slightly askew or something doesn't line up, or the paper in the machine is simply cheap, thin white paper.

#### The cover letter

Do your research to find out who makes the hiring decisions and have it written personally to the person in charge of hiring. Maybe write 2 letters in case, one to each person who makes the decisions.

Be clear about who you are and why that company should hire you. It shouldn't be "ME ME ME" it should make the employer feel compelled to want to interview you. Flatter them, and talk about what you can do for them.

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### **The Resume**

A good resume objective is one which is a powerful, strong and concise statement that can show the potential employer that you understand the needs of their business. It must show that you can bring added value to their business. The objective should relate the position that you are applying for, and it should try and persuade the employer into reading the rest of your resume in a positive light.

The Resume Objective answers an employer's question about "What can this person do for me and how can he benefit my company?" Present your skills and accomplishments as well as to communicate your potential to an employer. Once your resume gets into an employer's hands, it must provide answers to an employer's needs.

### **What to Do**

- Make it easy to read
- Include dates, locations and company names.
- Include a broad statement of your position and most importantly, what you achieved in that position.
- Make sure the resume has relevant keywords that match those in the job posting.

### **What to Avoid**

- Typos. Have someone else review your work before submitting your resume.

### **The Interview**

- Accept any time the employer offers- change your schedule to accommodate them
- Be 5 minutes early
- Look good
- Ask questions
- If you want the job, tell them you are willing and happy to do anything just to get a foot in the door.
- Be prepared to tell them how you will earn your salary

### **We're Not Hiring Right Now**

When companies say, 'We have not hiring,' what they are actually saying is either they are fully staffed at the moment or they don't have the business to support another employee. The other meaning is that they simply aren't interested in you based on what they've seen.

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If they are a busy salon, then they either have a need for you or they will have a need for you in the future. Hair salons have a notoriously high turnover, often around 25%. If they don't need someone today, they will likely need someone within a month.

If they haven't liked what they have seen, change your approach and come back again and ask to speak to the manager. Wait however long it takes to get that meeting just to get 5 minutes with them and then sell yourself. "Whatever, whenever," to get the job if it's the place you want to work.

### **What is something people should avoid during a job interview?**

Deciding in the interview whether they want the job. That's the last place to decide. You go into an interview, and you sell like your life depends on it. If the employer is telling you, 'I love you,' and you're not saying 'I love you too,' it's over with.

Do your research before applying so that you can sincerely sell yourself during the interview.

### **How about following up afterwards?**

If you really like the opportunity, don't go home and write thank you very much. Go back and write a letter that says, upon further reflection of what we were talking about, here's what I bring to the table, I would be honoured to join your team in any capacity you need.

### **NOW THAT YOU HAVE THE JOB, HOW ARE YOU GOING TO DO TO KEEP IT?**

Getting a job is hard enough but now you have to actually live up to the pitch you gave your new employer and perform. The best way you can do this is to constantly prove your value. Unfortunately for you, value is often proven through cleaning. Now you are likely saying to yourself "I didn't pay all this money to go to hairdressing school to clean a hair salon." Well, you are right, but what you did sign up for at the VHA was to learn how the real salon industry work, and in the beginning, you will likely do a lot of cleaning and very little hair. It's the way the hierarchy works, very much like the restaurant industry.

The hair industry revolves around doing hair in exchange for money. While the salon is busy, it's easy to keep yourself busy simply by keeping your eyes open and viewing the salon through the eyes of a client. Should the dirty coffee cup in the lobby be taken off the table, are the magazines tidy, are clients looking confused or like they have been taken care of, is the changing area full of fresh robes and the laundry bin empty? Are the change rooms tidy or are there old robes hanging in them. Is there are sink full of dirty colour bowls and coffee cups? Are the towel shelves full and if not, what's happening with the laundry? Is the salon floor free of hair and are there dirty brushes everywhere? Is the bathroom spotless?

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Once you've done all of these things, start right back at the beginning. In a busy salon on a busy day, within 5 minutes things will change from spotless to disaster and you can be kept very busy simply by rotating through these basic salon duties. The owner or manager will see that you are a hard worker, you have common sense and that you keep your eyes open for what needs to be done.

As previously written, working in a busy salon is easy. You are often asked to do a ton of different things and there is rarely time to do it all. In fact, you would have to be fairly lazy to not impress your new employer on a busy day. All you have to do is smile, move fast and be on top of the obvious stuff.

But what do you do on a slow day, when it seems like everything is done? Here is where you will shine. On slow days, your employer considers everyone not actually earning money on clients as not necessary. After a few slow weeks, he or she might start looking at people to lay off, as the salon only makes money when people are in getting services.

On slow days, you prove your value by aggressive cleaning and positive attitude. Unless you are given a specific task, you will likely be left on your own to work, and eyes will be on you. The best things to do on these day are to:

- rip down the retail shelves, wipe every bottle and clean every surface. Do it quickly but without dropping things. Work like you are on a mission, not like you are trying to kill time.
- Clean the washroom. Chances are it's rarely as clean as it could be. Ask the manager where the rubber gloves and rags are a go to town. Do it well and keep smiling.
- Wipe all the base boards and corners. This is a great one because everyone sees you do it and is always impressed, as it shows attention to detail.
- Ask questions that compliment. "Her colour/ cut/ styling was so pretty. How did you do that?" Don't be an obvious butt kisser but make sure to compliment people's work and ask in private if they mind if you stand back and watch what they are doing sometimes. This flatters the stylist and shows your passion.
- Never ask someone what you should be doing and **NEVER SAY YOU ARE BORED!** This is a big no-no and will often spread around the other staff very quickly. You will not survive long once you utter those words. If you can't find a reason for you to be employed, your new employer certainly won't try to find a reason to keep you.

Now that you've endeared yourself to your employer, how are you going to become a superstar?

If you are working in a salon with a huge walk-in clientele, then you will likely be kept fairly busy one you earn your chair. You will do a few people per day and you will use the consultation and technical skill we've taught you to relate to your client and help them get the

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most of your visit. But no matter what salon you work in, you will be expected to aggressively promote yourself to new clients.

Promoting yourself is the fastest way to get busy, and busy= money, improved skills, respect from your peers and the ability to take control of your future in the industry.

The easiest and most effective way of promoting yourself is to fearlessly go up to strangers and introduce yourself to them, ask them their name, compliment them in a sincere way and tell them why you'd love to do their hair. Not in an obnoxious, arrogant way. In an "I'd be honoured and I have some wonderful ideas for you" way. Don't diss the previous stylist, in fact compliment their work. It shows you have respect and class.

If you do this 50 times a week, no more than 7 times a day, it is an absolute guarantee that you will be fully booked within 6 months. It sounds really simple and easy, and in fact it is. The reason it is so effective is because so few people are able to let go of their fear and approach a stranger and strike up a conversation. So very few people actually do it, even though they know it is the fastest, most effective way of building a clientele.

The reason it's so effective is because everyone loves to talk about their hair once they find out you are a hairstylist. They will very likely ask your opinion and what you would do. Here is where it gets a little tricky: you need a good answer. Use food terminology to describe the colour you see for them: honey, caramel, milk chocolate, truffle. These things appeal to the potential client. Talk about subtle things that you would do. If someone is engaging you in this conversations, they are testing the waters with you. You see, a client is not looking for a haircut, she is looking for a haircut experience. This is what you are selling. Not a result, you are selling her an experience.

To make that sale, you will need to make sure you are looking fashionable but not intimidating. Look in the mirror: If you were a stranger, would you go out of your way to sit in your chair? Be objective.

Work this pitch everywhere you go. Every store you set foot in, every coffee shop you visit. Every club you go to. Every restaurant you eat in. You need to be classy, fun, and an expert on what's happening in hair in order to make the pitch not seem like a pitch. Don't push the conversation, when it's over it's over. Pass her your card and move on to the next person. Do this for a couple of hours at the beginning of the night and then move on to another club or bar to do your actual drinking. If you are drunkenly trying to pitch yourself, it's unlikely it will work.

The next trick to getting busy is to pre-book each and every client. Tell them when they are in that you will need to see them in X weeks for a retouch, trim roots etc. Explain what you will be doing next time. Now you have given them a plan, so when you go to the desk to say

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goodbye, say, "See you in 5 weeks. Mary will book your next appointment." What this does is plant the seed for that client to book her next visit. If she doesn't it's not a big deal because she eventually will once you start to get busier. You see pre-booking is a guaranteed way for you to retain clients. If you start planting the seed with all your clients that they will need to book their next visit, eventually you will become so busy that they will all have to prebook in order to get in to see you. It's about creating your reality. If you act like a hairdresser with a full book, you will become a hairdresser with a full book.

These two systems are not new and they are not unique. These are the two tried and true ways to get busy fast. And the reason they are so effective is because so few stylists are willing to let go of their fears and ask people for what they want, whether it's asking a stranger to be a client, asking a client to send in a friend or two or asking the client to pre-book their next visit. If you ask enough people, some people will say yes. It will start out as a small percentage but will eventually grow until you no longer need to ask. It's amazingly empowering when you take control of your life. Don't waste any time, and remember:

***If you do the things you are supposed to do when you are supposed to do them, you will be able to do the things you want to do when you want to do them.***

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### EDITORIAL WORKSHOP

#### PLANNING

You do not want to waste anyone's time so it is crucial that you plan in advance, and if done well, the shoot will be organized, efficient, and you will get a far better end result.

#### ARTISTIC DIRECTION

Start with a blank piece of paper or open a new Word document to get all your ideas down. Write down anything and everything that you want included in your shoot. If you are planning your first photoshoot, keep it simple. This *doesn't* mean making it dull, but try not to get too complicated by having models suspended from the ceiling, too many wardrobe changes or too many looks.

#### CREATING YOUR MOOD BOARD

1. **What is the theme for your shoot?**

Is it going to be simple or themed? Avant garde, abstract, modern, era, film noir, etc?

2. **How do you want the images to be interpreted by the viewer?**

Do you want the viewer to feel excited, happy, sad, etc? Think about how you might portray the emotion that you want to capture by using colours, styling, location, poses, makeup, hair, and lighting.

3. **Where would you like the shoot to be?**

In studio, a park, office, supermarket aisle, beach, parking lot?

4. **Will the clothes you have tie into your theme and the surroundings?**

Never lose sight of your theme! If you are going for a particular mood, make sure the wardrobe makes sense for the feeling of the shoot.

5. **What kind of hair, makeup and poses would suit my overall theme?**

Check out the internet or magazines, and look for any relevant hair and makeup styles and model poses. Ripping pages out of magazines with the looks you like is a good idea. These are great visual aids for assist your team in understanding what you want.

6. **Create your mood board.**

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Get a LARGE piece of heavy stock paper and take your torn sheets and stick them to it. If you find lips you like, a certain pose, a colour scheme, lighting or mood, wardrobe or any other inspiration, here is where you will put it. This will help keep you on track and force you to evaluate your total image and all aspects of it. Bring your mood board to your shoot.

### **THE TEAM/ TALENT**

There are a few different skill sets required in a photo shoot but not all are necessary. For example, you can do the wardrobe styling yourself and do the models' makeup, nails etc. But, if you are able to, pull together a makeup artist, and a wardrobe stylist.

Don't assume all will work for free, but often people will if you put together an interesting project that will be beneficial to all involved.

#### ***Photographer***

Obviously, the photographer is going to be important. Choose one with a style that you think would suit the look and theme that you want for your shoot. Some photographers love to take dark, dramatic photos that concentrate more on shadow than light while others love the bright, stunning and clear look with little fuss.

When you list a casting call for a photographer, request that they send a portfolio and CV when they apply. This will enable you to get a feel for their photography style, strengths and gauge the quality and calibre of their work.

If you are on a shoestring budget don't worry. Money isn't always an issue and a lot of photographers are willing to work unpaid if it is beneficial to their portfolio. Just so there is no confusion, always make sure that you state in your casting call if the shoot is paid or if you are offering portfolio building work.

Once a photographer is selected, make sure you have an agreement in place for how many edited images you will receive.

#### ***Model***

Finding an appropriate model can be one of the easiest or hardest parts of getting together a crew for you shoot. Firstly, choose a model who has the hair you want and will fit the clothes. Often you will need to use wigs if you want total creativity of the model's look, as most won't allow aggressive cuts or colours.

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You will find a range of diverse and stunning individuals on various sites like <http://www.modelmayhem.com> Again, money need not exchange hands as many models will be happy to offer their services to build their own portfolio.

- It's easier to shoot a thin model than a bigger one.
- Good skin is helpful and cuts down on retouching later, which can be costly.
- Just because someone is pretty doesn't mean they can take good pictures. Some people are hard to shoot. Ask to see pictures of the potential model.
- Attitude is a must. Grumpy, difficult models are no fun to work with. It's a long, stressful day so work with someone who has a good attitude.

### ***Makeup artists***

Makeup artists are invaluable and if you find a good one stick with them and never let them go! The makeup artist is literally the 'miracle worker' in your team and can transform everyday models into superstars. Some are pricey but most are negotiable and are quite reasonable if you work with them on a shoot and then arrange to work with them again.

### **THE SHOOT**

- Be early. Make sure you are there and set up before everyone else. It's your shoot and you want to be prepared and organized. Bring snacks, beverages and STRAWS to preserve lip colour.)
- Dress professionally, no excuses. If you want your team to see you as a pro, dress like it. No partying the night before a shoot. If you are positive and professional on shoot day, people will want to work with you again, and you can actually start building a reputation and a team.
- Bring nail polish and remover. If possible, arrange for the model to have nails done in advance. Too often poses are limited because the model can't show her hands due to bad nails.
- Bring false lashes in case the MUA needs them. Have a selection in your kit, along with lash glue.
- Have the model bring her own moisturizer, foundation and mascara. She should arrive with a clean face, or with only foundation
- Tweeze brows before you start the makeup.

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- Have release forms for the shoot. Everyone will need to sign these, as you need ownership of the images you are about to create. There are many versions available for free download on the internet. If you are shooting for a specific competition, you will need that organization's specific release forms.
- Make sure your equipment is working and you have everything you need. Too often shoots are delayed by forgetting something at home or by not being ready.
- On location the photographer, hair stylist and makeup artist will need time to set up and the model will need to have their hair and/or makeup done. This could take anywhere from an hour to 3 hours.
- Be prepared and make sure that you have all the clothes and 'looks' ready for the model before and between shots. You don't want to waste time deciding what to put the model in next so be proactive and get it sorted.
- Give a realistic time frame for when each person will be working. If you are taking 3 hours to do complicated hair, don't waste people's time by having makeup and photography being there at 9am unless they want to be.
- Stick next to the photographer during the shoot. Watch the images on screen if there is one and be involved. Fix hair that isn't right and make sure you get what you want. Just make sure you are polite and not too intrusive.

### **AFTER THE SHOOT**

Once the shoot is over, thank everyone involved for their time. Give everyone your card and tell them you look forward to working with them again, and if you can ever do anything for them, just call.

You will need to arrange to see your images. Ask for low res copies of all photos and the photographer will let you know when the images will be ready. Usually this turnaround time shouldn't be any longer than one week and most get the photographs back to you within a matter of days.

Select carefully and make sure you give detailed notes on what you need fixed during post production (blemishes, crops, fly away hair, exposed pins etc.). Initial communication is crucial, as it can be frustrating if you change your mind or keep going back and forth on what you would like edited.

### **IF ALL OF THIS SEEMS SO DAUNTING**

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Thankfully, today almost everyone knows someone with a high quality digital camera and basic Photoshop skills. Even cell phones now offer high quality images and editing apps. The best thing a new hairstylist can do is create work that they think is pretty and take pictures of it. There are no limitations anymore. The point is, have fun and just shoot your work. Eventually you will start to take bigger steps and work towards a more professional shoot, but there is no reason you can't start today. Get a cute friend, do their hair and makeup, use available light through a window and have fun.

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### OPERATION POLICIES

***Welcome to the Vancouver Hairdressing Academy and congratulations on beginning an exciting new career. Please take some time to review these policies and procedures.***

#### **MISSION STATEMENT**

*To provide our students with the most intensive professional hairdressing training possible, focusing on the technical, behavioral and service skills that will ensure our graduates are truly prepared to enter into any professional salon environment and have a prosperous, rewarding career in hairdressing.*

#### **Dispute Resolution Policy:**

Vancouver Hairdressing Academy provides an opportunity for students to resolve disputes of a serious nature and grades appeals in a fair and equitable manner.

The policy applies to all Vancouver Hairdressing Academy students who are currently enrolled or were enrolled 30 days prior to the submitting their concern to the Senior Educational Administrator.

Only grades received on mid-term or final assessments may be appealed. Grades received for assignments or weekly quizzes may not be appealed.

#### **Procedure for Student Disputes:**

1. When a concern arises, the student should address the concern with the staff member most directly involved. If the student is not satisfied with the outcome at this level, the student should put his/her concern in writing and deliver it to the Senior Educational Administrator.
2. The Senior Educational Administrator will arrange to meet with the student to discuss the concern and desired resolution within 5 school days of receiving the student's written concern, or as soon as practicable.
3. Following the meeting with the student, the Senior Educational Administrator will conduct whatever enquiries and/or investigations are necessary and appropriate to determine whether the student's concerns are substantiated in whole or in part. Those inquiries may involve further discussion(s) with the student either individually or with appropriate Vancouver Hairdressing Academy personnel.
4. The necessary enquiries and / or investigations shall be completed no later than 10 school days following the receipt of the student's written concerns. The Senior Educational Administrator will do one of the following within 10 days of receiving the student's written concerns:
  - a) Determine that the student's concerns are not substantiated; or
  - b) Determine that the student's concerns are substantiated in whole or in part;
  - c) Determine that the student's concerns are frivolous and vexatious

# AVEDA INSTITUTE VANCOUVER

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The student and the institution's personnel involved shall receive a written summary of the above determination. A copy of all documentation relating to every student's complaint should be signed by all parties. A copy shall be given to the student, a copy will be placed in the school's Student Conduct File, and the original will be placed in the student file.

5. If it has been determined that the Student's concerns are substantiated in whole or in part the Senior Educational Administrator shall include a proposed resolution of the substantiated concern(s).
6. If the student is not satisfied with the determination of the Senior Educational Administrator, the student must advise the Senior Educational Administrator within 48 hours of being informed of the determination. The Senior Educational Administrator will immediately refer the matter to the Owner of the Institution. The Owner of the institution will review the matter and meet with the student within 5 school days.
7. The Owner of the institution shall either confirm or vary the determination of the Senior Educational Administrator. At this point the School's Dispute Resolution Process will be considered exhausted.
8. If the issue is of a serious nature the Owner of the School may, in his/her sole discretion and cost, engage the services of a third party mediator to assist in the resolution of the dispute.

#### **Procedure for Grade Appeal:**

1. If a student is dissatisfied with the grade received for a mid-term or final course assessment and can provide evidence that a higher grade is warranted he/she should discuss with his/her instructor. The instructor will reconsider the grade and, if warranted, assign a different grade.
2. If the student is not satisfied with the outcome of his/her appeal to the instructor, he/she should submit a written appeal to the Senior Educational Administrator.
3. The Senior Educational Administrator will obtain a copy of the mid-term or final assessment from the instructor and will have the assessment re-marked by another instructor.
4. If the assessment achieves a higher grade on re-mark, the higher grade will be assigned to the student. If the assessment achieves a lower grade on re-mark, the original grade will be retained.
5. If a grade appeal is reviewed by the Senior Educational Administrator, the grade assigned following the re-mark and review will be final and cannot be appealed further.

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#### Student Attendance Policy:

Vancouver Hairdressing Academy recognizes that good attendance is directly related to student success in completing a program of study. The policy applies to all students who are currently enrolled or are enrolled at any future time. Students registered for full-time study are scheduled to attend classes for twenty hours each week.

Students are expected to attend classes as scheduled. Students who will be absent must contact the school either by telephone or email at 604.616.9179 or [info@vancouverhairacademy.com](mailto:info@vancouverhairacademy.com) before the time that they are scheduled to start class. The student is responsible for completing all assignments missed during the absence.

Absences for medical or emergency reasons are considered “excused” absences if the student provides documentary evidence of the reason for the absence such as a doctor’s note.

A student will only be allowed 3 “excused” absences before the student will have to complete an extra day of instruction for each day missed after those 3 “excused” days to make up the lost hours. Each additional day costs \$100.

Absences that are not “excused” are subject to the following:

- Students who are absent for 2 scheduled classes will receive an attendance warning letter.
- Students who are absent for more than 2 scheduled classes will be placed on probation and have to complete an extra day of instruction for each day missed to make up the lost hours. Each additional day costs \$100.
- Students who are absent for 4 of scheduled classes will be dismissed from study.
- Students who are absent for 3 consecutive scheduled school days without contacting the school will be dismissed from study.

Students having difficulty meeting these attendance requirements should contact the Senior Educational Administrator.

1. The Senior Educational Administrator prepares a class list for each instructor on Friday afternoons. These lists are distributed for use during the following school week.
2. Instructors take attendance at the beginning of each class noting students who are absent.
3. Completed weekly attendance sheets are returned to the Senior Educational Administrator on Friday afternoon. The Senior Educational Administrator enters each student’s attendance in the student’s personal attendance record. The completed weekly attendance sheets are filed in the Attendance Binder.
4. While entering attendance, the Senior Educational Administrator reviews the overall attendance for the students that are of concern with respect to attendance.
5. The Senior Educational Administrator issues an attendance warning letter to any student who has been absent for 2 scheduled classes.

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6. The Senior Educational Administrator meets with students who have been absent for 3 scheduled classes and places the student on probation and explains the necessity to complete the absent hours in order to graduate.
7. The Senior Educational Administrator meets with student who have been absent for 4 of scheduled classes and dismisses him/her from study.
8. The Senior Educational Administrator sends a dismissal letter via Canada Post to any student who has been absent for 3 consecutive scheduled school days without contacting the school.

#### **Punctuality:**

Students are expected to be on time. Tardiness is defined as signing in at least 5 minutes past scheduled starting time. Students should also notify the VHA when they know they may be late.

If a student is determined to be tardy more than 3 times, the student will be issued a written warning outlining the consequences of any subsequent tardiness, which will be to mark the student as absent and not admit the student in to the VHA on the day of the latest infraction. This will count as an “unexcused absence” and if a student is tardy a 5<sup>th</sup> time and each subsequent time, they will also be sent home, again, counting as unexcused absences.

At this point, the repercussions related to Student Attendance Policy regarding absenteeism will be applied.

#### **Admission Policy:**

VHA is committed to enrolling students who meet all of our program admission criteria and who are likely to succeed in meeting their education and career goals.

#### **Procedure:**

1. The institution’s receptionist refers all inquiries to the admission representative.
2. The admission representative meets with the prospective student to discuss the program of interest. If the student is undecided about a program of study, the admission representative gives the prospective student information about a number of programs so that the student can make a decision.
3. Once the student has decided on a program of study, the admission representative reviews the admission criteria for the program with the student to ensure that he/she meets all of the criteria.
4. The admission representative obtains evidence (e.g. transcript, proof of age, etc.) from the student that he/she meets all of the program’s admission criteria and places the evidence in the student file. **The admission criteria cannot be waived by either the school or the applicant.**
5. After receiving evidence that the prospective student meets all of the admission criteria, the admission representative prepares a Student Enrolment Contract and meets with the prospective student to review the policies that will affect the student during his/her completion of the program of study and to review the contract. If, after understanding their rights and responsibilities, the prospective student wishes to sign the contract, the admission representative arranges for the prospective student to meet with the Senior Education Administrator.

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### OPERATION POLICIES

6. The Senior Education Administrator meets with the prospective student to discuss his/her educational goals and commitment to completing the program of study. Financial arrangements for payment of tuition and other fees is also discussed.
7. If the Senior Education Administrator and the prospective student agree on a financial arrangement, they sign the contract and the school owner delivers a copy of the signed contract, along with a copy of all student policies to the student.

#### **Dismissal Policy:**

VHA expects students to meet and adhere to a code of conduct while completing a program of study. The list below outlines the code of conduct that all students are expected to follow. This list is not exhaustive and students should request clarification from the Senior Educational Administrator if they have any questions.

“Student” is defined as including prospective students as well as those currently registered or enrolled in any (institution) programs or activity.

#### **The Code of Conduct Students are expected to follow include:**

- **Attend school in accordance with the Attendance Policy.**
- **Treat all students and staff with respect.**
- **Refrain from any disruptive or offensive classroom behavior– this includes the over-use of cell phones during operating hours. Phones are to be used on specific break times and emergencies only.**
- **Dress according to the school’s dress code as outlined in the Student Handbook.**
- **Refrain from cheating or plagiarism in completing class assignments.**
- **Treat school property with respect.**
- **Refrain from bringing weapons of any kind (i.e. knives, guns) to school.**
- **Complete all assignments and examinations on the scheduled completion dates.**
- **Refrain from bringing any alcohol or any prohibited mood altering substances to the Institution.**
- **Refrain from making inappropriate remarks concerning another student or staff’s ethnicity, race, religion or sexual orientation.**
- **Any other conduct which is determined to be detrimental or damaging to the other students, staff members or the Institution.**

Any of the following, if substantiated, will result in immediate dismissal without a warning letter or probationary period:

- Sexual assault.
- Physical assault or other violent acts committed on or off campus against any student.
- Verbal abuse or threats.
- Vandalism of school property.
- Theft.

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**\*\* PLEASE NOTE: We here at the VHA rate conduct and attitude as highly as technical skill. Performance and effort all count towards the final, overall grade. Any and all issues relating to conduct will be noted on the student's permanent transcript. \*\***

### OPERATION POLICIES

Students who do not meet the expected code of conduct will be subject to the procedures outlined below which may include immediate dismissal from the institution depending on the severity of the misconduct.

Concerns related to a student's conduct shall be referred to the Senior Educational Administrator to process in accordance with this Policy.

#### **Procedure:**

- 1) All concerns relating to student misconduct shall be directed to the Senior Educational Administrator. Concerns may be brought by staff, students or the public.
- 2) The Senior Educational Administrator will arrange to meet with the student to discuss the concern(s) within 5 school days of receiving the complaint. If the alleged conduct is of such a serious nature that an immediate dismissal may be warranted the Senior Educational Administrator will meet with the student as soon as practicable.
- 3) Following the meeting with the student, the Senior Educational Administrator will conduct whatever further enquiry or investigation is necessary to determine whether the concerns are substantiated.
- 4) Any necessary inquiries or investigations shall be completed within 5 school days of the initial meeting with the student.
- 5) The Senior Educational Administrator will meet with the student and do one of the following:
  - (a) Determine that the concern(s) were not substantiated;
  - (b) Determine that the concern(s) were substantiated, in whole or in part, and either:
    - (i) Give the student a warning setting out the consequences of further misconduct;
    - (ii) Set a probationary period with appropriate conditions; or
    - (iii) Recommend that the student be dismissed from the Institution.
- 6) The Senior Educational Administrator will prepare a written summary of the determination. A copy shall be given to the student, a copy will be placed in the school's Student Conduct File, and the original will be placed in the student file.

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- 7) If the student is issued a warning or placed on probation, the Senior Education Administrator and the student both sign the written warning or probationary conditions and the student is given a copy. The original document is placed in the student's file.
- 8) If the recommendation is to dismiss the student, the Owner of the school will meet with the student to dismiss him/her from study at the school. The Owner of the school will deliver to the student a letter of dismissal and a

## OPERATION POLICIES

calculation of refund due or tuition owing, depending on the status of the student's financial account with the school.

- 9) If a refund is due to the student, the head of school will ensure that a cheque is forwarded to the student within 30 days of the dismissal.
- 10) If the student owes tuition or other fees to the school, the head of the school will undertake the collection of the amount owing.

### Privacy Policy:

VHA collects students' personal information for the following reasons:

- To maintain student records as required by PCTIA.
- To maintain student records as required by SABC (accredited schools.)
- To keep students/graduates informed of activities of the school.
- To issue T2202As in accordance with Canada Revenue Agency

Students' personal information is not used for any other purpose.

For all full career training programs:

VHA retains the full student file for a period of seven (7) years following the student's withdrawal, dismissal or graduation. After seven years, the full student record is destroyed using a secure destruction method.

VHA uploads a copy of the students' contract, transcripts and credential (if any) to an approved third-party vendor. These records are retained for a period of fifty-five (55) years by the third-party vendor.

### Procedure for maintaining student files:

1. Student personal information is collected throughout the student's attendance at the institution. All required information regarding the student is placed in the student file.
2. Student files containing personal information are safely stored in locking file cabinets and access to the student files is limited to the appropriate administrative staff, the Senior Education Administrator, and the School Owner.

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3. When a student leaves the school either by withdrawal, dismissal or graduation a transcript is prepared showing the marks achieved in the courses completed. If the student has completed all courses within the program of study, a program credential is also prepared. These documents are signed by the School Owner and copies of the signed documents are placed in the student file.

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### OPERATION POLICIES

4. Within 30 days of the student leaving school, copies of the Enrolment Contract, Transcript and Diploma for full career training programs are sent to the third-party vendor for long term storage.
5. After documents are sent for long term storage, the full student file is placed in “inactive” student storage for one year.
6. At the end of one year, the student file is placed in “closed” storage for a further six years.
7. At the end of the seven year period, the full student file may be destroyed using a secure destruction method.

#### **Procedure for student access to the information on file:**

1. Students wishing to access the information in the student file must make the request in writing.
2. The Senior Educational Administrator will meet with the student to review the file and will provide copies of any document the student requests.
3. The student will pay \$.25 per page for the documents copied for him/her.

#### **Procedure for authorizing release of information:**

1. If a student wishes to authorize a third party to access information in his/her student file, he/she must do so in writing.
2. The school will not release information to any person other than people authorized by the student to access information unless required to do so by legislation, a subpoena, court order or if release of information is necessary as part of an ongoing police investigation

#### **Refund Policy:**

A student may be entitled to a refund of tuition fees paid to an institution in the event that:

- a) The student provides written notice to the institution that he or she is withdrawing from the program;
  - b) The institution provides written notice to the student advising that the student has been dismissed from the program.
- 7) The written notice of withdrawal or dismissal may be delivered in any manner provided that a receipt or other verification is available that indicates the date on which the notice is delivered.
  - 8) The notice of withdrawal or dismissal is deemed to be effective from the date it is delivered.
  - 9) The refund entitlement to which a student is entitled is calculated on the total tuition fees due under the contract. Where total tuition fees have not been paid, the institution is not responsible for refunding more than has been collected to date and a student may be required to make up or monies due under the contract.

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10) If the institution has received fees in excess of the contract, the excess amounts must be refunded. The amount it is entitled to under the student

11) Refund policy for students:

a) Refunds before the program of study begins:

### OPERATION POLICIES

- i) If written notice of withdrawal is received by the institution less than 7 calendar days after the contract is made,
- ii) and before the commencement of the period of instruction specified in the contract, the
- iii) institution may retain the lesser of 10% of the total tuition and fees due under the contractor \$250.00.

ii) Subject to subsection 24. 11) a)i), if before the commencement of the period the institution 30 calendar days or more written notice of withdrawal is received by of instruction specified in the contract, the institution may retain the lesser of 10% of the total tuition and fees due under the contract, or \$750.00.

iii) Subject to subsection 24.11)a) i), if written notice of withdrawal is received by the institution less than 30 calendar days before the commencement of the period o inst

lesser of 2 ruction specified in the contract, the institution may retain the 0% of the total tuition and fees due under the contract, or \$1000.00.

b) Refunds after the program of study starts:

- i) If written notice of withdrawal is received by the institution or a student is dismissed before 10% of the period of instruction specified in the contract has elapsed, the institution may retain 30% of the tuition and fees due under the contract.
- ii) If written notice of withdrawal is received by the institution, or a student is dismissed, after 10% and before 30%of the period of instruction specified in the contract has elapsed, the institution may retain 50% of the tuition and fees due under the contract.



I, \_\_\_\_\_ have read and understand the policies of the Vancouver Hairdressing Academy and agree to uphold all the rules and regulations set forth by the VHA. I understand that in order for me as a student of the VHA to get the most out of the education and program I have enrolled in, the policies must be followed. I will do my best to be a good student and follow these operational guidelines, and I accept that there may be repercussions incurred by me for infractions of the rules at the VHA.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

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### HAIRCUT CHECKLIST

Name: \_\_\_\_\_ Group: \_\_\_\_\_

Top Layer

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Square Layer

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Grad Bob

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Women's Short Vertical

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Men's

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Firefly

- 1 2 3 4 5 date-
- 1 2 3 4 5 date-

Comments \_\_\_\_\_

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