

**CLiC International®**



**HAIRCUTTING**

**haircutting**



# Introduction to Haircutting ...

**The art of precision haircutting is the foundation to all other hair services performed in the field of cosmetology.** It is a highly specialized combination of setting goals, developing technical skills and using creativity and artistic expression.

**Your approach to haircutting will be very similar to the architectural approach to designing a building.** The two-dimensional blue print of an artistic hair design has limited visual benefits. However, the finished hairdesign becomes an organized architectural structure in three-dimensional form.

**The laws of nature must be followed as you engineer the methodology for creating a great haircut, unique to the needs and interests of each individual client.** Shapes, proportions and visual relationships should all be considered as you create each haircut.

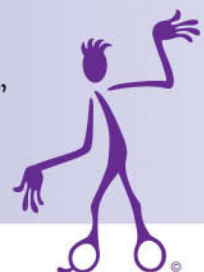


**Haircuts have many purposes and benefits, including:**

- to re-shape the fabric of hair
- to work easily with a client's lifestyle and activities
- to help create a social identity or status
- to make a fashion statement
- to create a physical expression of oneself

As a professional haircutting architect, you will create cuts that work well for each client, respond the ways in which they were intended, look great on the client and make an artistically pleasing presentation.

"Remember ... a haircut is only good when it's GREAT!"





# Table of Contents

## 1 TERMINOLOGY 13

### ▲ CHAPTER REVIEW QUESTIONS 28

## 2 HAIRCUTTING TOOLS 29

|                        |    |
|------------------------|----|
| Haircutting Combs      | 30 |
| Haircutting Scissors   | 34 |
| Haircutting Razors     | 42 |
| Clippers               | 46 |
| Airformers             | 50 |
| Airforming Brushes     | 54 |
| Clips and Clamps       | 56 |
| Cutting Accessories    | 57 |
| Liquid Tools           | 58 |
| Computer Tools         | 60 |
| Quick Reference Guides | 62 |

### ▲ CHAPTER REVIEW QUESTIONS 68

“For information about additional modules, check out the last page of this book.”



## 3 BIOLOGICAL POWERS 69

|                                  |    |
|----------------------------------|----|
| Anthropometry and Art            | 70 |
| Proportions and Symmetry         | 71 |
| Body Shape                       | 72 |
| Anatomy of the Head              | 74 |
| Zones of the Head                | 75 |
| Shapes of Hair                   | 76 |
| Hair Growth Patterns             | 78 |
| Hair Density Patterns            | 79 |
| Hair Loss                        | 80 |
| Shapes of the Face               | 82 |
| Counterbalances                  | 86 |
| Beards                           | 92 |
| Cutting Coordination and Control | 94 |

### ▲ CHAPTER REVIEW QUESTIONS 96

## 4 MATHEMATICS OF HAIRCUTTING 97

|                                  |     |
|----------------------------------|-----|
| Architectural Haircutting        | 98  |
| Principles of Lines Construction | 100 |
| Lines                            | 102 |
| Cutting Lines                    | 104 |
| Head Positions                   | 105 |
| Connecting Lines                 | 106 |
| Elevations                       | 108 |
| Degrees of Cutting               | 110 |
| Guide + Distance = Length        | 114 |
| Harmonic Progression             | 116 |
| Unbalanced Progression           | 117 |
| The Seven Steps of Haircutting   | 118 |
| Haircut Flow Chart               | 120 |
| Quick Reference Guides           | 122 |

### ▲ CHAPTER REVIEW QUESTIONS 128

## 5 SCIENCE OF HAIRCUTTING 129

|                                |     |
|--------------------------------|-----|
| Problem Solving                | 130 |
| The Circle                     | 132 |
| The Sphere                     | 133 |
| Clic Cutting Concept           | 134 |
| The Cutting Planes of the Head | 136 |
| Cutting Perfection             | 138 |
| Textures                       | 140 |
| Hair Art Textures Project      | 142 |
| Customizing Textures           | 144 |
| Customizing Textures Project   | 150 |

### ▲ CHAPTER REVIEW QUESTIONS 152

|                          |     |
|--------------------------|-----|
| A Passion for Perfection | 153 |
|--------------------------|-----|

## 6 THE ART OF HAIRCUTTING WOMEN'S CUTS 154

|                         |     |
|-------------------------|-----|
| A1 – Page Bob           | 156 |
| A2 – Speed Cut Bob      | 158 |
| A3 – Career Bob         | 160 |
| A4 – Windblown Bob      | 162 |
| A5 – Saváge             | 164 |
| B1 – Sliding Wedge      | 166 |
| B2 – Wedgette           | 168 |
| B3 – Brush Cut          | 170 |
| B4 – Fru Fru            | 172 |
| C1 – Speed Cut Saváge   | 174 |
| C2 – Forward Fringe Bob | 176 |
| C3 – Boxed Bob          | 178 |
| C4 – Disrupted Bob      | 180 |
| C5 – Asymmetrical       | 182 |
| C6 – Audace             | 184 |
| C7 – Clippette          | 186 |
| C8 – Creative Clipper   | 188 |

## 7 THE ART OF HAIRCUTTING MEN'S CUTS 190

|                                         |     |
|-----------------------------------------|-----|
| A1 – Renegade with Renegade Beard       | 192 |
| A2 – “L” Cut with Triangle Beard        | 194 |
| B1 – Men's Wedge with Square Beard      | 196 |
| B2 – Men's Brush Cut with Rounded Beard | 198 |
| C1 – Flat Top with Shadow Beard         | 200 |
| C2 – Crew Cut with Mustache             | 202 |

## 8 FINAL REVIEW 205

## 9 EXTRA CREDIT PORTFOLIO WOMEN'S CUTS 211

|                   |     |
|-------------------|-----|
| Female Head Sheet | 229 |
|-------------------|-----|

## 10 EXTRA CREDIT PORTFOLIO MEN'S CUTS 231

|                 |     |
|-----------------|-----|
| Male Head Sheet | 238 |
|-----------------|-----|

|                         |     |
|-------------------------|-----|
| INDEX                   | 240 |
| CONGRATULATIONS!        | 242 |
| CLIC CLASSMATES SIGN-IN | 243 |
| NATIONAL CERTIFICATION  | 244 |
| STICKER SHEET           |     |
| ADDITIONAL CLIC MODULES |     |



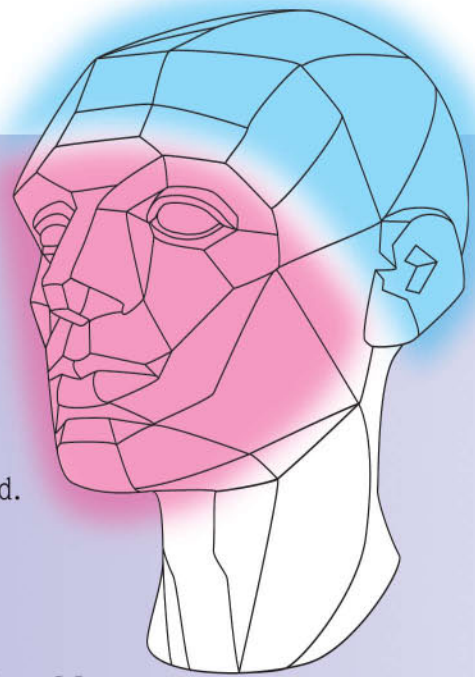
# Anatomy of the Head...

**In addition to** visualizing the entire body size, shape and proportions, a detailed examination of the head is a critical element to consider when formulating the most appropriate haircut for each client.

*The head consists of two major masses, called The Great Masses.*

 **THE CRANIAL MASS** – the ball shape of the top of the head.

 **THE FACE** – a tapered, cylindrical shape.



*The facial area consists of the following nine Secondary Masses:*

**1** The brow

**4** The eye socket

**7** The angle of the lower jaw, or jaw point

**2** The tapered wedge of the nose

**5** The barrel of the mouth

**8** The side arch of the cheek bone

**3** The cheek bone

**6** The box of the chin

**9** The shell of the ear

The shape and placement of the secondary masses of the head must be contemplated during the initial client consultation and evaluation. The general appearance of the client's face and head are directly influenced by the secondary masses.



“When viewing a client's profile, the cranial mass ends at the bridge of the nose under the brow.”





# Zones of the Head ...

**Control Axis**

**CONTROL ZONE**

**VOLUME ZONE**  
**RIM ZONE**

**INDENTATION ZONE**

**COUNTERBALANCE ZONES**

**The head** is categorized into zones, each with a distinct feature and relationship to the haircutting process. Knowledge of the zones will help provide a better understanding of how to create the haircut for the final form desired.



## **Control Axis**

The point at the top of the head from which the hair is distributed; directly aligned with the back of the ear.



## **Control Zone**

The area where a haircut begins or ends; the area where elevation angles are blended.



## **Volume Zone**

The upper mass area located above the rim area.



## **Rim Zone**

The widest portion of the head, where it curves.



## **Indentation Zone**

The lower mass area below the rim where hair can be cut closest to the head.



## **Counterbalance Zones**

The areas for adapting a hairstyle in harmony with the facial features and body proportions.

# Shapes of the Face...



**The following guidelines** will help you create balanced, visually pleasing hairstyles. Keep in mind that to correct and enhance any of the facial shapes, the primary objective is to use the hairstyle to create the illusion of an oval-shaped face.

## Round

The round face is wide with a rounded jaw line and hairline. Hairstyles should create an illusion of length in the face.

- Use minimal volume at the sides.
- Add height to the crown.

## Oblong

The oblong face is long and narrow. Hairstyles should shorten and widen the appearance of the face.

- Add volume to the sides, for width.
- Bangs can be used to help shorten the facial appearance.
- Keep the overall length short to moderate.

## Square

The forehead and jaw line of the square face are almost equal in width. Hairstyles should add softness to the facial contour.

- Use volume on the sides.
- Soften the facial frame by styling the hair toward the face.
- Asymmetrical styles can be used if the facial features are well-balanced.

## Diamond

The diamond face has a high, narrow forehead, wide cheekbones and a pointed chin. Hairstyles should reduce the width of the cheeks and soften the vertical length of the face.

- Add fullness to the forehead and chin areas.
- Keep hair close to the head at the sides.
- Do not lift the hair away from the sides at the cheekbone areas.

## Triangle/Pear

The triangle/pear face has a narrow forehead and a wide jaw line. Hairstyles should expand the width of the forehead and disguise the jaw area.

- Add width with volume in the forehead and crown areas.
- Use a soft bang to disguise the forehead.
- Style the hair toward the chin and jaw areas.

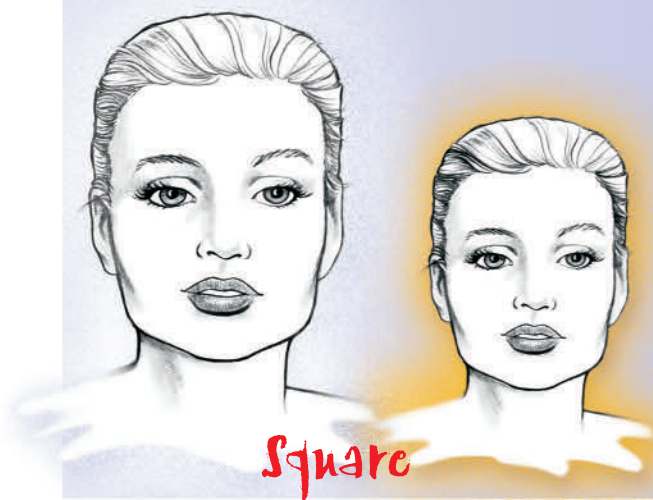
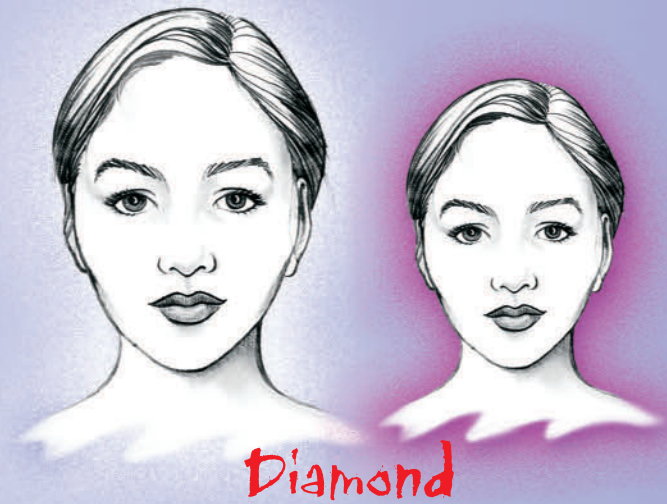
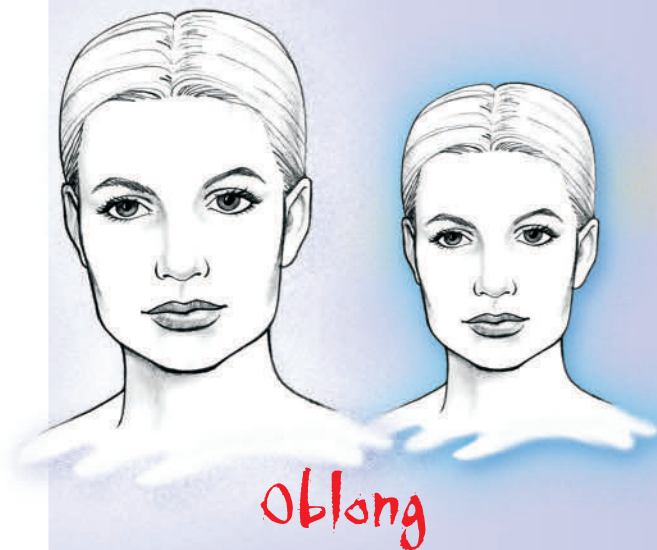
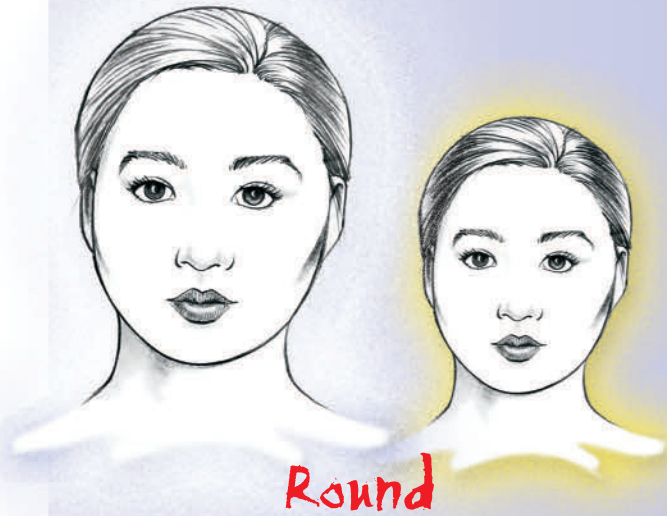
## Inverted Triangle/Heart

The inverted triangle/heart face has a wide forehead with a narrow jaw and chin area. Hairstyles should add volume to the jaw line and conceal the width of the forehead.

- Use a soft, partial fringe to offset the width of the forehead.
- Minimize volume in the forehead and crown areas.
- Use volume in the jaw and chin areas.



# Shapes of the Face ...





# CLiC Cutting Concept ...

## The Head is Like a Sphere

The **C.C.C. Theory of Haircutting** is built upon the many interesting principles of circles and spheres. Because the human head is essentially spherical in shape, many haircutting principles are based on the degrees of a circle.



# C.C.C.

CLiC Cutting Concept



## The Cutting Planes

Because the head is not perfectly round, **C.C.C. Theory** addresses the **flat planes** which are found throughout the curved surface of the head. By using the cutting planes, we can predict the results of the haircut.



The straight area between two points on the curved surface of the head is called a **cutting plane**. These small, straight areas are used as the boundary for cutting a curved surface. We can divide the head into cutting planes to follow during the haircutting procedure.



# Extreme Cuts ...





CLiC International®

HAIRCOLORING

haircoloring



# Introduction to Haircoloring ...

***Light from the sun illuminates our world in a brilliant spectrum of colors. People learned to create and develop these colors into various art forms. There are elements of art in everything we see, touch, and feel in our lives.***

***Studying historical art from the masters helps inspire the development of future trends in fashion. Haircoloring is just one artistic medium in the broad world of cosmetology and fashion.***



## **THE ARTISTRY ...**

Every artist, regardless of the medium in which he or she works, must begin by learning the necessary tools and techniques. Studying the work of artistic masters is also an important part of the learning process. Learning about haircoloring is much the same.

## **THE CHEMISTRY ...**

The journey to achieve superior artistry in haircoloring takes continual study and experimentation. You must understand the physical properties of the spectrum, as well as the chemical products used to create haircolor. It is a highly technical and sophisticated field of study, but mastering the scientific principles of haircoloring will yield the ability to create extraordinary works of haircolor art.

## **THE INSPIRATION ...**

Mastering any art form requires learning simple, intermediate and complex skills. This book will provide many visual examples to inspire your creativity and facilitate the learning process.



# Table of Contents...

"For information about additional modules, check out the last page of this book."



## 1 TERMINOLOGY 11

### ▲ CHAPTER REVIEW QUESTIONS 18

## 2 TOOLS OF HAIRCOLORING 19

|                           |    |
|---------------------------|----|
| Protecting Yourself       | 20 |
| Protecting Your Client    | 21 |
| Basic Tools of the Trade  | 22 |
| More Tools of the Trade   | 23 |
| Tools for Special Effects | 24 |
| Measuring pH              | 25 |
| The pH Scale              | 26 |
| Non-Oxidative Haircolor   | 27 |
| Oxidative Haircolor       | 29 |
| Haircolorants             | 30 |
| Alternative Haircolorants | 32 |
| Hydrogen Peroxide         | 33 |
| The Color Wheel           | 34 |
| Online Resources          | 35 |

### ▲ CHAPTER REVIEW QUESTIONS 36

## 3 THE SCIENCE OF HAIRCOLORING 37

|                     |    |
|---------------------|----|
| The Origin of Light | 38 |
| What is Light?      | 39 |
| Lighting Up Color   | 41 |
| $E=MC^2$            | 42 |
| Basic Chemistry     | 43 |
| The Law of Color    | 44 |

### ▲ CHAPTER REVIEW QUESTIONS 50

## 4 BIOLOGICAL POWERS 51

|                         |    |
|-------------------------|----|
| Anatomy                 | 53 |
| The Eye                 | 54 |
| The Mind                | 56 |
| The Senses              | 57 |
| The Hair                | 58 |
| The Pigments            | 60 |
| The Textures            | 61 |
| The Natural Levels      | 62 |
| The Cultural Textures   | 63 |
| Diversity               | 65 |
| Allergies and Reactions | 66 |

### ▲ CHAPTER REVIEW QUESTIONS 68

## 5 MATHEMATICS OF HAIRCOLORING 69

|                              |    |
|------------------------------|----|
| The 7 Steps of Haircoloring  | 70 |
| The Formula $N+L=S$          | 76 |
| The Color Chart              | 77 |
| $H_2O_2$ Dilution Table      | 80 |
| The Haircolor Proportions    | 78 |
| The Stages of Decolorization | 79 |
| Dimensional Haircoloring     | 82 |
| The Shade Divisions          | 83 |

### ▲ CHAPTER REVIEW QUESTIONS 84

## 6 THE ART OF HAIRCOLORING 85

|                                                    |     |
|----------------------------------------------------|-----|
| SIMPLE LAB PROJECT #1                              | 86  |
| Testing Hydrogen Peroxide ( $H_2O_2$ )             |     |
| SIMPLE LAB PROJECT #2                              | 87  |
| Predisposition Test                                |     |
| SIMPLE LAB PROJECT #3                              | 88  |
| Strand Test                                        |     |
| SIMPLE LAB PROJECT #4                              | 89  |
| Temporary Haircolor                                |     |
| SIMPLE LAB PROJECT #5                              | 90  |
| 1st Application: Non-Oxidative Haircolor           |     |
| SIMPLE LAB PROJECT #6                              | 91  |
| Retouch/Refresh: Non-Oxidative Haircolor           |     |
| INTERMEDIATE LAB PROJECT #1                        | 92  |
| Going Darker Oxidative Color: 1st Application      |     |
| INTERMEDIATE LAB PROJECT #2                        | 93  |
| Going Darker Oxidative Color: Retouch              |     |
| INTERMEDIATE LAB PROJECT #3                        | 94  |
| Going Lighter Oxidative Color: 1st Application     |     |
| INTERMEDIATE LAB PROJECT #4                        | 95  |
| Going Lighter Oxidative Color: Retouch             |     |
| INTERMEDIATE LAB PROJECT #5                        | 96  |
| Double Process Color: 1st Application              |     |
| INTERMEDIATE LAB PROJECT #6                        | 97  |
| Double Process Color: Retouch                      |     |
| COMPLEX LAB PROJECT #1                             | 98  |
| Color Correction                                   |     |
| COMPLEX LAB PROJECT #2                             | 99  |
| Cap & Hook: Highlights                             |     |
| COMPLEX LAB PROJECT #3                             | 100 |
| Foil: Lowlights                                    |     |
| COMPLEX LAB PROJECT #4                             | 101 |
| Foil Highlights                                    |     |
| COMPLEX LAB PROJECT #5                             | 102 |
| Foil: Ribbons of Color                             |     |
| COMPLEX LAB PROJECT #6                             | 103 |
| Dimensional Haircolor: Hand-Painting               |     |
| COMPLEX LAB PROJECT #7                             | 104 |
| Dimensional Haircolor: Butterscotching             |     |
| COMPLEX LAB PROJECT #8                             | 105 |
| Dimensional Haircolor: Zonal Coloring              |     |
| Create Your Own Recipes for Haircolor Formulations | 106 |

## 7 FINAL REVIEW 107

## 8 EXTRA CREDIT 113

|                     |     |
|---------------------|-----|
| Terminology Review  | 115 |
| Anatomy of Hair     | 116 |
| The Color Wheel     | 117 |
| Color Swatch Book   | 118 |
| Haircolor Portfolio | 120 |

|                            |     |
|----------------------------|-----|
| NATIONAL CERTIFICATION     | 128 |
| INDEX                      | 129 |
| NATIONAL COMPETITION COLOR | 130 |
| STICKER SHEET              |     |
| ADDITIONAL CLIC MODULES    |     |



# What is Light?



“Let me introduce you to an old friend, who will help you remember the colors in the visible spectrum. His name is Mr. Roy G. Biv!”

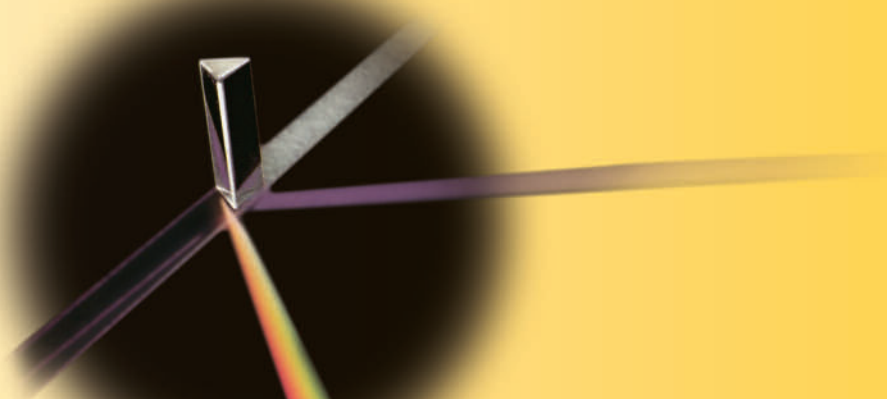
**R**ed  
**O**range  
**Y**ellow

**G**reen

**B**lue  
**I**ndigo  
**V**iolet

## LIGHT Energy

Light is a form of energy that travels in invisible waves, much like radio waves, x-rays, and microwaves. Light rays carry photons, which are little packets of energy that stimulate light-sensitive cells in our eyes so that we can see. Light waves travel very rapidly – at a rate of more than 186,000 miles per second – making them the fastest traveling waves in the universe!



## LIGHT Color

In 1676, Sir Isaac Newton discovered the connection between light and color during his famous prism experiment. Newton found that when light is projected through a prism, it splits into **The Visible Spectrum of Color: red, orange, yellow, green, blue, indigo and violet**. He also found that if those color beams are directed through another prism, they will recombine into their original form of white light! Therefore, light can be split into colors and recombined into white light over and over again!

The breathtaking beauty of a rainbow is created by exactly the same splitting of light that Newton discovered. Billions of miniature prisms are created by water droplets in the air. When sunlight is filtered through those water droplets, The Visible Spectrum of Color appears in the form of a rainbow.



# The Law of Color...

## Back to Basics

*The Law of Color tells us that the most basic colors are the primary colors of red, blue, and yellow. How does that relate to the haircoloring process? Let us look at some fundamental facts ...*



**BLUE**

Blue is a cool color. When adding blue to a haircolor mixture, you are adding darkness, cool tones, and depth.

In the hair shaft, blue pigments are located closest to the surface, and leave the hair first during permanent haircolor processing.



**RED**

Red is a warm color. When adding red to a haircolor mixture, you are adding warmth and richness.

Red pigments are located deep in the hair shaft, and are difficult to remove during permanent haircolor processing.



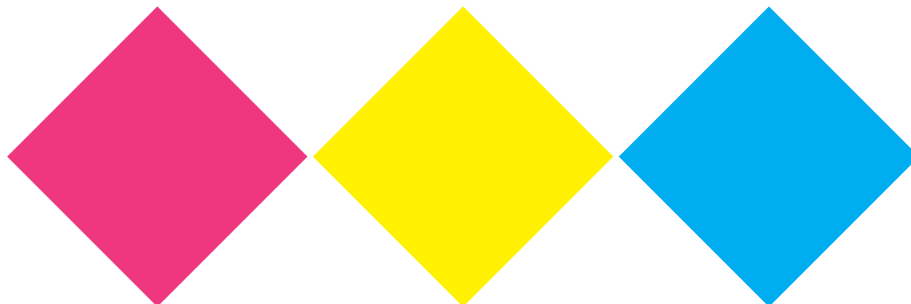
**YELLOW**

Yellow is also a warm color. When adding yellow to a haircolor mixture, you are adding light and brightness.

Yellow pigments are found deepest within the hair shaft, and are the most difficult to remove during permanent haircolor processing without significantly damaging the hair.



# PRIMARY COLORS

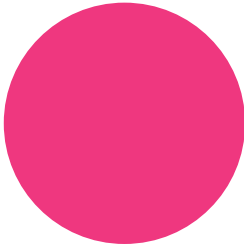
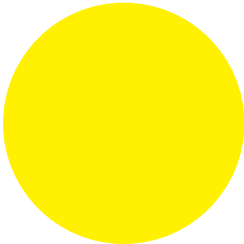
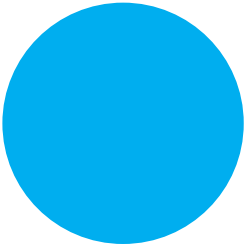
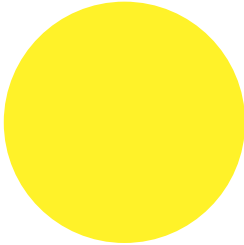
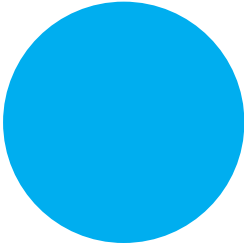
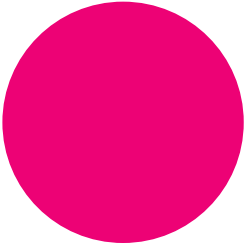
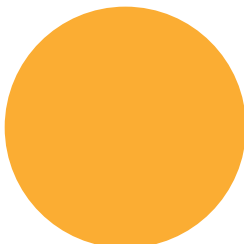
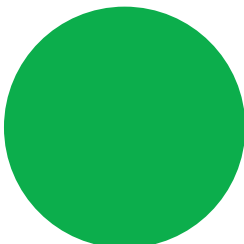
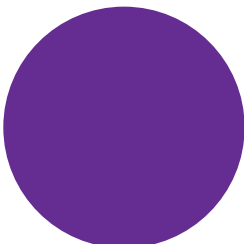


RED

YELLOW

BLUE

When one **PRIMARY COLOR (A)** is mixed with another **PRIMARY COLOR (B)**, they form **SECONDARY COLORS**.

|                              |                                                                                     |                                                                                      |                                                                                       |
|------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| <b>PRIMARY<br/>COLOR (A)</b> |   |   |   |
|                              | RED                                                                                 | YELLOW                                                                               | BLUE                                                                                  |
| <b>+</b>                     | <b>+</b>                                                                            | <b>+</b>                                                                             | <b>+</b>                                                                              |
| <b>PRIMARY<br/>COLOR (B)</b> |  |  |  |
|                              | YELLOW                                                                              | BLUE                                                                                 | RED                                                                                   |
| <b>=</b>                     | <b>=</b>                                                                            | <b>=</b>                                                                             | <b>=</b>                                                                              |
| <b>SECONDARY<br/>COLOR</b>   |  |  |  |
|                              | ORANGE                                                                              | GREEN                                                                                | VIOLET                                                                                |

# SECONDARY COLORS



# TERTIARY COLORS

**When  
SECONDARY  
COLORS  
are mixed with  
their neighboring  
PRIMARY  
COLORS,  
they form  
TERTIARY  
COLORS.**



ORANGE



VIOLET



GREEN



ORANGE



VIOLET



GREEN

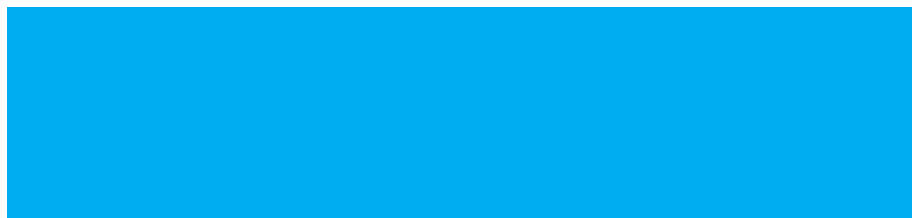
“When complementary colors are placed side-by-side, they intensify each other. But when complementary colors are mixed, they neutralize each other. Aren’t the laws of color amazing?”

## NEUTRALIZING UNDERTONES

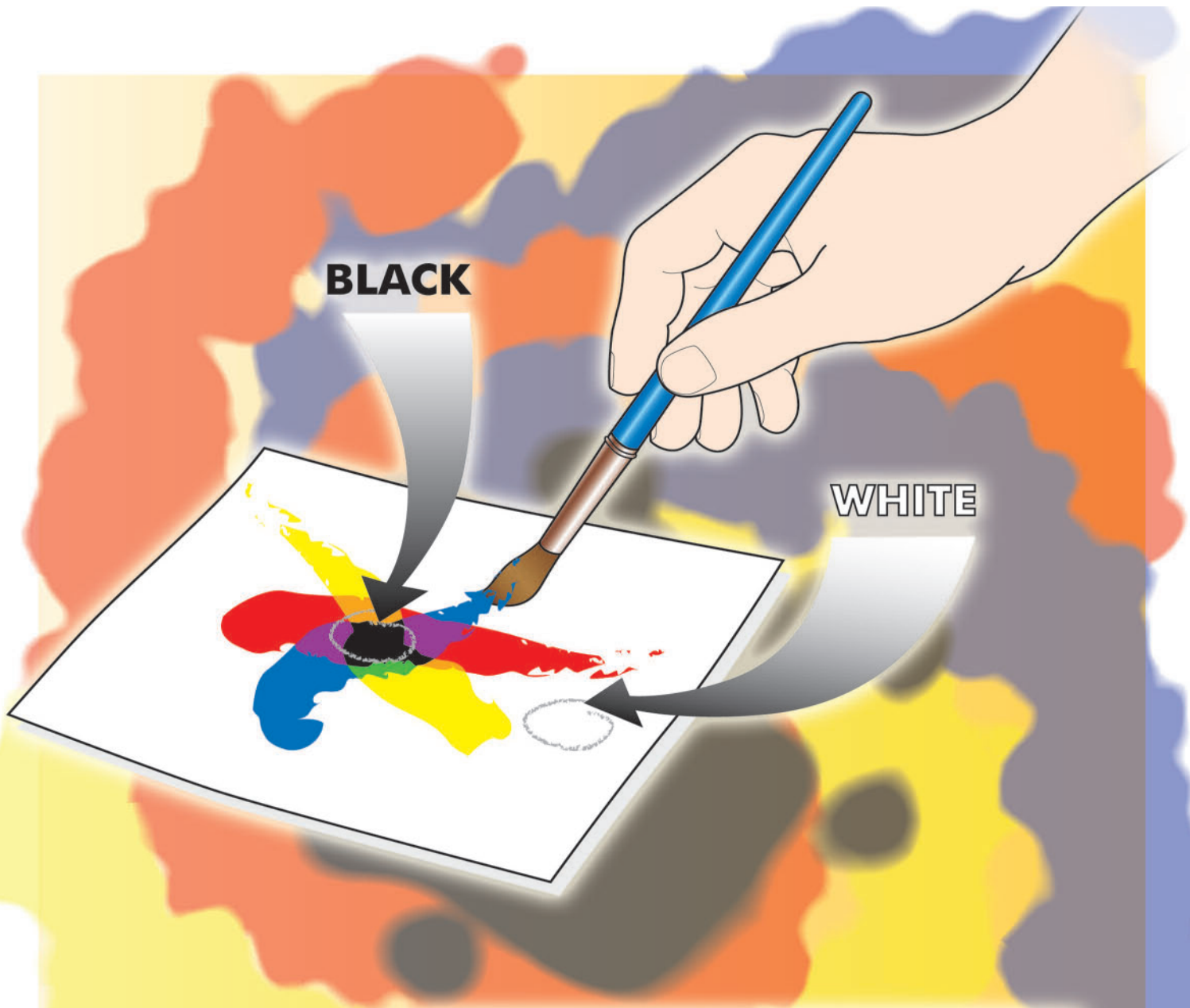
Complementary colors are used to remove undesirable hair colors and tones. The following color combinations neutralize each other:

Orange and Blue  
Green and Red  
Violet and Yellow

When combining complementary colors, each color must be of equal strength and value in order to achieve the desired end results. The transparency demonstrates how the end color result will vary if one of the colors is a reduced strength.



# The Law of Color...



Mixing the pigments of the three primary colors will result in the color black. White is the absence of pigments.

“Remember! Practice makes perfect. Your client’s natural hair pigments will always combine with the haircoloring products used to affect the end color result. Through practice and experimentation, you will learn this balance.”





# The Stages of Decolorization

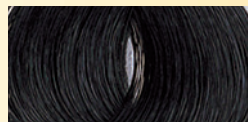
## DECOLORIZATION

### Decapping/Color Reduction

The purpose of a bleach or hair lightener is to diffuse the pigments in the hair. The word decapping is a professional term used to describe the bleaching process prior to creating a pastel blonde.

#### The 7 Stages of Decolorization

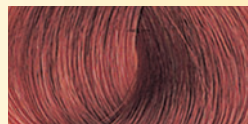
Hair progresses through seven basic stages of decolorization, as shown below.



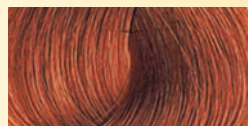
**STAGE #1**  
**BLACK**



**STAGE #2**  
**BROWN**



**STAGE #3**  
**RED**



**STAGE #4**  
**RED GOLD**



**STAGE #5**  
**GOLD**



**STAGE #6**  
**YELLOW**



**STAGE #7**  
**PALE YELLOW**



"Remember: the pigment density and porosity of the hair will determine how much time the decolorization process will take."



#### The 10 Steps of Color Separation

The bleach and lightener products available today provide additional steps in the color separation process. Understanding the natural underlying pigments that fall between the seven basic stages of decolorization will help you become a better color artist. Be careful not to decolorize farther than the desired level required to preserve the underlying pigment. The end color result will be a combination of the color applied and the underlying pigment.





# Competition Color ...



**Hair by Night**

**Bridal**

**Fashion  
Cut & Color**

**Avant Garde**

**Consumer Artistic**



CLiC International®

HAIRDESIGNING

hairdesigning



# Table of Contents ...

## BOOK 1

### TOTAL IMAGE HAIRDESIGNING

#### 1 TERMINOLOGY 15

##### ▲ CHAPTER REVIEW QUESTIONS 30

#### 2 HAIRDESIGNING TOOLS 31

|                   |    |
|-------------------|----|
| Introduction      | 32 |
| Client Protection | 33 |
| Combs             | 34 |
| Brushes           | 40 |
| Fasteners         | 46 |
| Rollers           | 48 |
| Airformers        | 52 |
| Heaters           | 56 |

|                    |    |
|--------------------|----|
| Conventional Irons | 58 |
| Electric Irons     | 62 |
| Pressing Combs     | 66 |
| Liquid Tools       | 68 |
| Educational Tools  | 72 |
| Accessories        | 73 |
| Sanitation         | 74 |
| Tool Maintenance   | 76 |

"For information about additional modules, check out the last page of this book."



|                            |    |
|----------------------------|----|
| In the Salon               | 78 |
| Business Tools             | 80 |
| Online Resources           | 83 |
| Quick Reference Guide      | 84 |
| ▲ CHAPTER REVIEW QUESTIONS | 88 |
| Hair Additions             | 89 |
| ▲ CHAPTER REVIEW QUESTIONS | 94 |

#### 3 BIOLOGICAL POWERS 95

|                      |     |
|----------------------|-----|
| Refining Your Senses | 96  |
| Personality          | 100 |
| Body (Casting)       | 104 |
| Body (Posture)       | 114 |

|                               |     |
|-------------------------------|-----|
| Face (Headshots)              | 116 |
| Zones (Ready for My Close-Up) | 120 |
| Divisions (Your Best Side)    | 126 |
| Hair (Leading Role)           | 130 |

|                                |     |
|--------------------------------|-----|
| Individual Considerations      | 136 |
| Your Stylist Image (Take Five) | 140 |
| Personality (Quiz)             | 143 |
| Quick Reference Guide          | 144 |
| ▲ CHAPTER REVIEW QUESTIONS     | 148 |

#### 4 MATHEMATICS OF HAIRDESIGNING 149

|                                  |     |
|----------------------------------|-----|
| The Mathematics of Design        | 150 |
| The Elements (Choreography)      | 156 |
| Triangles                        | 166 |
| Design Components (Arrangements) | 174 |

|              |     |
|--------------|-----|
| Planes       | 175 |
| Finger Waves | 176 |
| Pin Curls    | 178 |
| Roller Curls | 184 |

|                            |     |
|----------------------------|-----|
| Airforming                 | 188 |
| Iron Curls                 | 190 |
| Numbers Game               | 194 |
| Quick Reference Guide      | 196 |
| ▲ CHAPTER REVIEW QUESTIONS | 200 |

#### 5 SCIENCE OF HAIRDESIGNING 201

|                                             |     |
|---------------------------------------------|-----|
| Principles of Design (Principle Characters) | 202 |
| Proportion                                  | 204 |
| Balance                                     | 206 |
| Counterbalance                              | 208 |
| Principles of Design (In the Spotlight)     | 210 |
| Emphasis                                    | 210 |

|                                |     |
|--------------------------------|-----|
| Ornamentation                  | 215 |
| Theory of Motion               | 216 |
| Rotational Force               | 220 |
| International Combing Concepts | 224 |
| French Lacing Techniques       | 225 |
| Rhythm                         | 226 |

|                            |     |
|----------------------------|-----|
| Repetition                 | 228 |
| Harmony                    | 230 |
| History of Hairdesign      | 232 |
| Quick Reference Guide      | 240 |
| ▲ CHAPTER REVIEW QUESTIONS | 244 |



# Table of Contents

## BOOK 2

### LONG HAIRDESIGNING

6

#### ART OF LONG HAIRDESIGN 245

##### PART I

|                            |     |                                      |     |                       |     |
|----------------------------|-----|--------------------------------------|-----|-----------------------|-----|
| Two Strand Knot            | 252 | Two Strand Twist Braid               | 262 | Vertical Twisted Roll | 272 |
| Single Strand Twisted Knot | 254 | Three Strand Over Braid              | 264 | Halo Twist            | 274 |
| The Loop                   | 256 | Center-Positioned Three Strand Braid | 266 | Seven Strand Braid    | 276 |
| Roll Twist                 | 258 | Four Strand Braid                    | 268 | Nine Strand Braid     | 278 |
| Single Strand Coiled Bun   | 260 | Five Strand Braid                    | 270 | Circular Braid        | 280 |
|                            |     |                                      |     | Quick Reference Guide | 282 |

##### PART II

|                      |     |                                 |     |                                 |     |
|----------------------|-----|---------------------------------|-----|---------------------------------|-----|
| Classic Bow Design   | 284 | Cone-Shaped Chignon             | 292 | Upswept "S" Shape               | 300 |
| Figure 8 Chignon     | 286 | Divisinal Ponytail Barrel Curls | 294 | Twisted Cone Hair Filler Design | 302 |
| Shell-Shaped Bun     | 288 | Upswept Bow & Curl Design       | 296 | Twisted Knots & Curls           | 304 |
| Shell-Shaped Chignon | 290 | Fan Twist Style                 | 298 | Knot & Bow Design               | 306 |

## BOOK 3

### CREATIVE HAIRDESIGNING

7

#### ART OF FINISHING 309

|                   |     |           |     |                    |     |
|-------------------|-----|-----------|-----|--------------------|-----|
| Zones of the Head | 315 | Savage    | 322 | Forward Fringe Bob | 328 |
| Page Bob          | 316 | Wedgette  | 324 | Boxed Bob          | 330 |
| Career Bob        | 318 | Brush Cut | 326 | Audacé             | 332 |
| Windblown Bob     | 320 |           |     |                    |     |

8

#### THE ART OF DESIGN SCULPTING 335

|                                        |     |                      |     |                          |     |
|----------------------------------------|-----|----------------------|-----|--------------------------|-----|
| Design Wrap                            | 342 | Vertical Finger Wave | 350 | Asymmetrical Finger Wave | 358 |
| Quick Reference Guide                  | 345 | Diagonal Finger Wave | 352 | Push Waves               | 360 |
| Basic Side Part Horizontal Finger Wave | 346 | Thermal Pressing     | 354 | Undulating Wave          | 362 |
| Twisties Technique                     | 348 | Crimping Wave        | 356 | Cornrows                 | 364 |

## BOOK 4

### ADDITION/EXTENSION HAIRDESIGNING

9

#### ART OF HAIR ADDITIONS 367

|                                 |     |                            |     |                                  |     |
|---------------------------------|-----|----------------------------|-----|----------------------------------|-----|
| Home Maintenance                | 378 | Clip-In Extensions         | 386 | Strand Bonding with Hot Adhesive | 394 |
| Boxed Braid Hair Additions      | 380 | Hair Weaving               | 388 | Latch Hook Braids                | 396 |
| Cornrow with Hair Additions     | 382 | Wig Application            | 390 | Removal of Hair Additions        | 398 |
| Weft Bonding with Cold Adhesive | 384 | Hairpiece for Balding Male | 392 |                                  |     |

10

#### FINAL REVIEW 401

11

#### EXTRA CREDIT PORTFOLIO 407

|                         |     |
|-------------------------|-----|
| INDEX                   | 415 |
| CLIC CLASSMATES SIGN-IN | 419 |
| NATIONAL CERTIFICATION  | 420 |
| STICKER SHEET           |     |
| ADDITIONAL CLIC MODULES |     |





# Hair Additions...





# The Elements...

**The elements of hairdesign** along with the principles and concepts (which are addressed in the science chapter) are the instruments employed to create beautiful and artistic hairdesigns.

The basic styling elements utilized in hairdesigning are **space, color, texture, line** and **form**. As we introduce these elements one by one, look for ways to creatively combine and apply them to fit your client perfectly.

One of the **most important aspects of design** is visualizing the entire image before you choose the individual elements.

Each element of hairdesign **adds** to the total effect, but **cannot stand alone** and must work together with other elements to achieve total **harmony** in the finished look.

An example of this would be to presume that all people with square faces and short body stature must wear long hair to create the **illusion** of length in a vertical line. Only the element of length (**Line**) is given consideration. We have ignored the identification of other possible elements necessary to achieve the best hairdesign **balance** for our client's features. In this example, we also need to round out or soften the angular features of the square face.

**All design elements must be considered before selecting one to dominate a design plan.**



## Body to Hair Proportion Assessment Tool



**MESOMORPH**

**ENDOMORPH**

**ECTOMORPH**

The body is best proportioned when the hairdesign does not exceed  $\frac{1}{3}$  of the client's total body length (including the head), leaving  $\frac{2}{3}$  remaining to balance the body image.

Use this tool to help assess your client and the hairdesign that would best suit his/her body proportion. It will help you visualize the size and proportion of hairdesigns in relation to the three body types. Slide the tab inside the card to see how each hairdesign looks in proportion to the body types.





## Body to Hair Proportion Assessment Tool



**MESOMORPH**

**ENDOMORPH**

**ECTOMORPH**

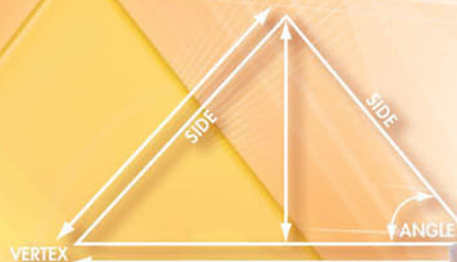
The body is best proportioned when the hairdesign does not exceed  $\frac{1}{3}$  of the client's total body length (including the head), leaving  $\frac{2}{3}$  remaining to balance the body image.

Use this tool to help assess your client and the hairdesign that would best suit his/her body proportion. It will help you visualize the size and proportion of hairdesigns in relation to the three body types. Slide the tab inside the card to see how each hairdesign looks in proportion to the body types.

# Triangles...



4



## The most perfect shape

in hairdesign is the triangle. It has a naturally strong design since the base is broad and supportive of its top. Of all the straight shapes, the triangle has the fewest number of sides and points. Hairstylists can use triangles to construct a variety of straight and curved shapes.

The degree or sharpness of the angles determines the shape and size of a triangle. The **vertex** is the point where the two sides come together.



"The same mathematical shapes previously used to identify facial contours in Chapter 3 can be used to FORM COMPONENTS in hairdesigns."



The ancient Greek mathematician Pythagoras discovered that combining two right triangles together formed a **square**.

Mathematicians later established that four right triangles formed a **rectangle**. In a rectangle, all four sides must be 90-degree angles. A square shape becomes a rectangle when elongated to the point where its sides are no longer considered even in length.

Therefore, the **straight shapes** consist of a square, a triangle, and combinations of these to form a rectangle.





# Triangles

*Any shape can be divided by using a triangle. It is the universal divider that the CLiC system uses to divide the geometric shapes of hairdesign.*

We have previously constructed the geometric shapes using our triangle. Now, the triangle will serve as a divider.

## EXERCISE

Using a tail comb, create the outer half-circle shape, and identify the control axis in the center. Subdivide the shape from the axis, creating four equal triangular partings. Now create a square shape, and divide the shape by using triangles.



“Due to the spherical shape of the head form, the triangle is the best shape to divide the head and create movement without interruption of motion.”



# Zones of the Head ...

**The head** is categorized into zones, each with a distinct feature and relationship to the hairdesigning process. For the final form, understand each zone to implement creative and innovative hairdesigns.

## Control Axis

The point at the top of the head from which the hair is distributed, directly aligned with the back of the ear.

## Control Zone

The area where a hairdesign begins or ends; the area where elevation angles are blended.

## Volume Zone

The upper mass area located above the rim zone.

## Rim Zone

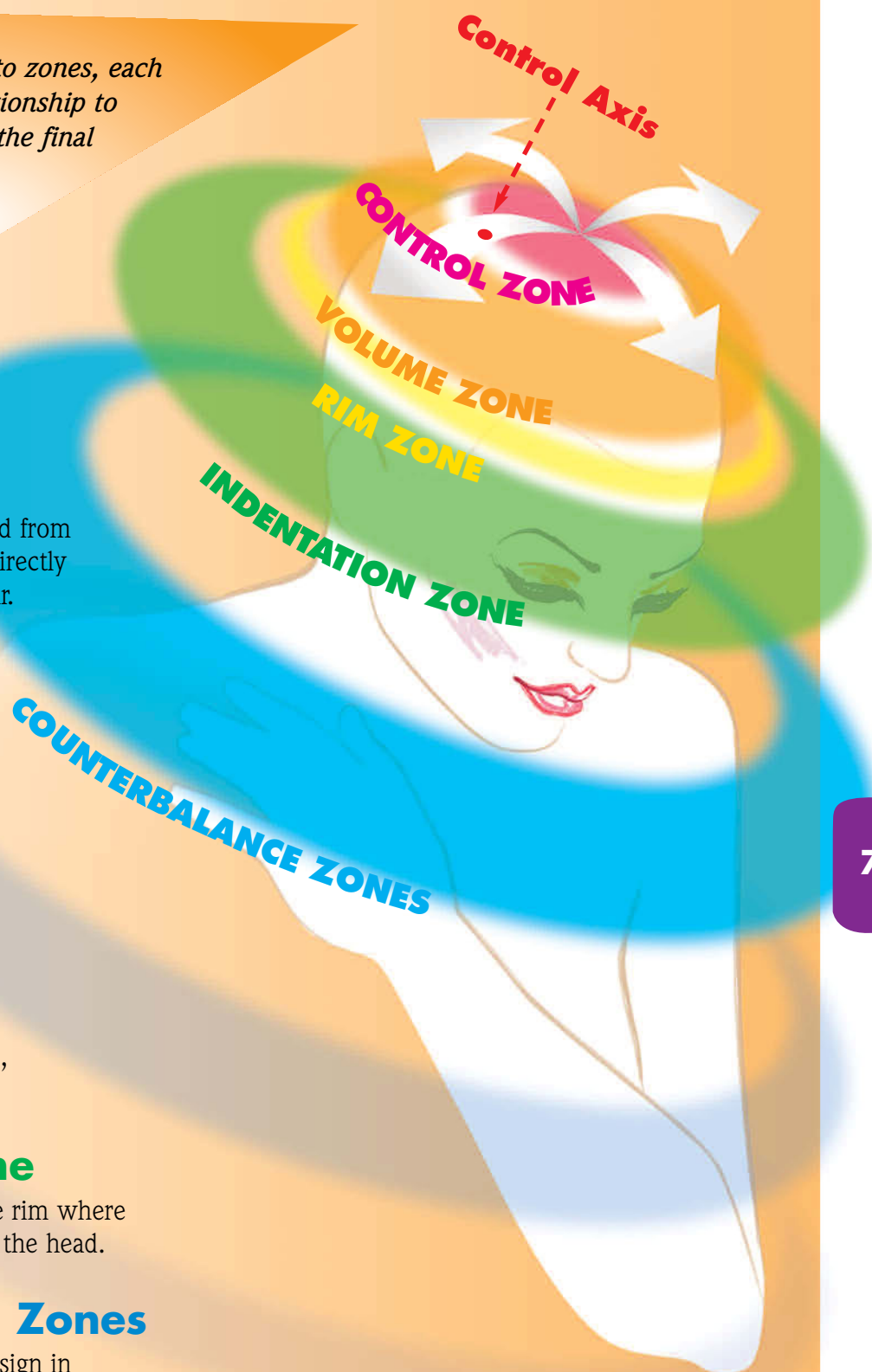
The widest portion of the head, where it curves.

## Indentation Zone

The lower mass area below the rim where hair can be designed closest to the head.

## Counterbalance Zones

The areas for adapting a hairdesign in harmony with the facial features and body proportions.





**CLiC International®**



**NAILS**  
nails

**NAIL TECHNICIAN**

# Table of Contents...

## 1 TERMINOLOGY 15

### ▲ CHAPTER REVIEW QUESTIONS 28

## 2 NAIL TOOLS 29

|                            |    |                          |  |
|----------------------------|----|--------------------------|--|
| Nail Tool Introduction     | 30 | Nail Polish Usage        |  |
| Professional Protection    | 34 | Nail Polish Dynamics     |  |
| Client Protection          | 36 | Liquid Nail Tools        |  |
| Basic Manicure Supplies    | 38 | Nail Finishing Tools     |  |
| Nail File Usage            | 40 | Sanitation               |  |
| Nail File Dynamics         | 41 | Basic Manicure Table     |  |
| Nail File Abrasives        | 42 | Liquid Tools for Feet    |  |
| Files, Buffers and Shiners | 44 | Spa Service Tools        |  |
| Cuticle Pusher Usage       | 46 | Sculpting Brush Usage    |  |
| Cuticle Pusher Dynamics    | 47 | Sculpting Brush Dynamics |  |
| Cuticle Nipper Usage       | 48 | Nail Sculpting Tools     |  |
| Cuticle Nipper Dynamics    | 49 | Liquid Sculpting Tools   |  |
| Nail Cutting Tools         | 50 | Electric File Usage      |  |

|    |                                  |     |
|----|----------------------------------|-----|
| 52 | Electric File Dynamics           | 77  |
| 53 | Electric Bits and Buffers        | 78  |
| 54 | Airbrush Usage                   | 80  |
| 58 | Airbrush Dynamics                | 81  |
| 61 | Airbrushing Equipment            | 82  |
| 62 | Nail Art Tools                   | 84  |
| 64 | Nail Trainers                    | 86  |
| 66 | Nail Fashion Printer             | 87  |
| 68 | Manicure Equipment and Furniture | 88  |
| 69 | Pedicure Equipment and Furniture | 91  |
| 70 | Nail Business Tools              | 92  |
| 72 | Nail Salon Image                 | 94  |
| 76 | OnLine Resources                 | 95  |
|    | Quick Reference Guide            | 96  |
| ▲  | CHAPTER REVIEW QUESTIONS         | 100 |

## 3 BIOLOGICAL POWERS 101

|                             |     |                             |  |
|-----------------------------|-----|-----------------------------|--|
| Four Senses                 | 102 | Pigment Changes of the Skin |  |
| Think Visually              | 104 | Cellular Structure          |  |
| Anatomy of the Nail         | 106 | Cell Metabolism and Tissues |  |
| Problem Causing             | 110 | Bodily Organs               |  |
| Infection                   | 114 | Bodily Systems              |  |
| Sanitation and Disinfection | 116 | Joint and Bones             |  |
| Blood Borne Pathogens       | 121 | Bones of Arm and Hand       |  |
| Discoloration of the Nails  | 123 | Nerves of Arm and Hand      |  |
| Disorders of the Nails      | 124 | Circulation of Arm and Hand |  |
| Diseases of the Nails       | 129 | Muscles of Arm and Hand     |  |
| Maintenance of Nails        | 132 | Bones of Leg and Foot       |  |
| Healthy Skin                | 134 | Nerves of Leg and Foot      |  |
| Conditions of the Skin      | 137 | Circulation of Leg and Foot |  |

|     |                            |     |
|-----|----------------------------|-----|
| 141 | Muscles of Leg and Foot    | 160 |
| 142 | Individual Considerations  | 162 |
| 143 | Work Injuries              | 164 |
| 144 | Massage                    | 166 |
| 145 | Aromatherapy               | 168 |
| 146 | Reflexology                | 174 |
| 148 | Quick Reference Guide      | 176 |
| 149 | ▲ CHAPTER REVIEW QUESTIONS | 182 |
| 152 |                            |     |
| 154 |                            |     |
| 156 |                            |     |
| 157 |                            |     |
| 158 |                            |     |

## 4 SCIENCE OF NAIL CARE 183

|                         |     |                          |  |
|-------------------------|-----|--------------------------|--|
| Science of Nails        | 184 | Color Families           |  |
| Principles of Chemistry | 186 | Color Chart              |  |
| Chemical Processes      | 190 | Nail Enhancement Systems |  |
| Chemistry of Removers   | 191 | Chemical Reaction        |  |
| Coatings and Polishes   | 192 | Molecule Sizes           |  |
| Science of Color        | 196 | Question and Answers     |  |
| Law of Color            | 198 | Problem Solving          |  |

|     |                           |     |
|-----|---------------------------|-----|
| 199 | Chemistry of Conditioners | 216 |
| 200 | pH                        | 218 |
| 201 | Safety Using Chemicals    | 220 |
| 208 | Air Quality Control       | 224 |
| 211 | Sanitation Chemicals      | 225 |
| 212 | Disinfection Chemicals    | 226 |
| 214 | Sterilization Chemicals   | 227 |
|     | History of Nail Care      | 228 |
|     | Quick Reference Guide     | 240 |
| ▲   | CHAPTER REVIEW QUESTIONS  | 246 |



# Table of Contents...

## 5 MATHEMATICS

247

|                         |     |
|-------------------------|-----|
| Mathematics of Nails    | 248 |
| Application of Design   | 252 |
| Elements of Nail Design | 253 |
| Elements                | 254 |
| Design Principles       | 264 |
| Acrylic Ratios          | 269 |
| Elevation               | 272 |

|                            |     |
|----------------------------|-----|
| Zones and Angles           | 274 |
| Design Principles          | 278 |
| Nail Extensions            | 282 |
| Nail Forms                 | 286 |
| Nail form Placement        | 287 |
| Design Principles          | 288 |
| Nail Design and Layout     | 293 |
| Quick Reference Guide      | 302 |
| ▲ CHAPTER REVIEW QUESTIONS | 308 |

## 6 ART OF NAIL CARE SERVICES

309

|                      |     |
|----------------------|-----|
| Basic Manicure       | 312 |
| Men's Manicure       | 314 |
| Warm Oil Manicure    | 316 |
| State Board Manicure | 318 |

|                              |     |
|------------------------------|-----|
| Basic Pedicure               | 320 |
| Hand and Arm Massage         | 322 |
| Types of Polish Applications | 324 |

## 7 ART OF SPA NAIL SERVICES

327

|                            |     |
|----------------------------|-----|
| Spa Manicure with Mask     | 330 |
| Spa Manicure with Paraffin | 332 |
| Spa Pedicure               | 334 |

|                            |     |
|----------------------------|-----|
| Spa Pedicure with Mask     | 336 |
| Spa Pedicure with Paraffin | 338 |
| Foot and Leg Massage       | 340 |

## 8 ART OF FABRIC NAIL WRAPS

343

|                      |     |
|----------------------|-----|
| Nail Tip Application | 346 |
| Fabric Wrap          | 348 |
| Fabric Wrap Refill   | 350 |

|                          |     |
|--------------------------|-----|
| Nail Repair with Fabric  | 352 |
| Tip with Acrylic Overlay | 354 |
| Acrylic Removal          | 356 |

## 9 ART OF SCULPTURED NAILS

359

|                            |     |
|----------------------------|-----|
| Nail Form Application      | 362 |
| Acrylic Nails or Free Form | 364 |
| Acrylic Refill             | 366 |
| Gel Nails                  | 368 |

|                                   |     |
|-----------------------------------|-----|
| Gel Refill                        | 370 |
| Acrylic Nails Using Electric File | 372 |
| Backfill Using Electric File      | 374 |

# Nail Fashion Printer ...

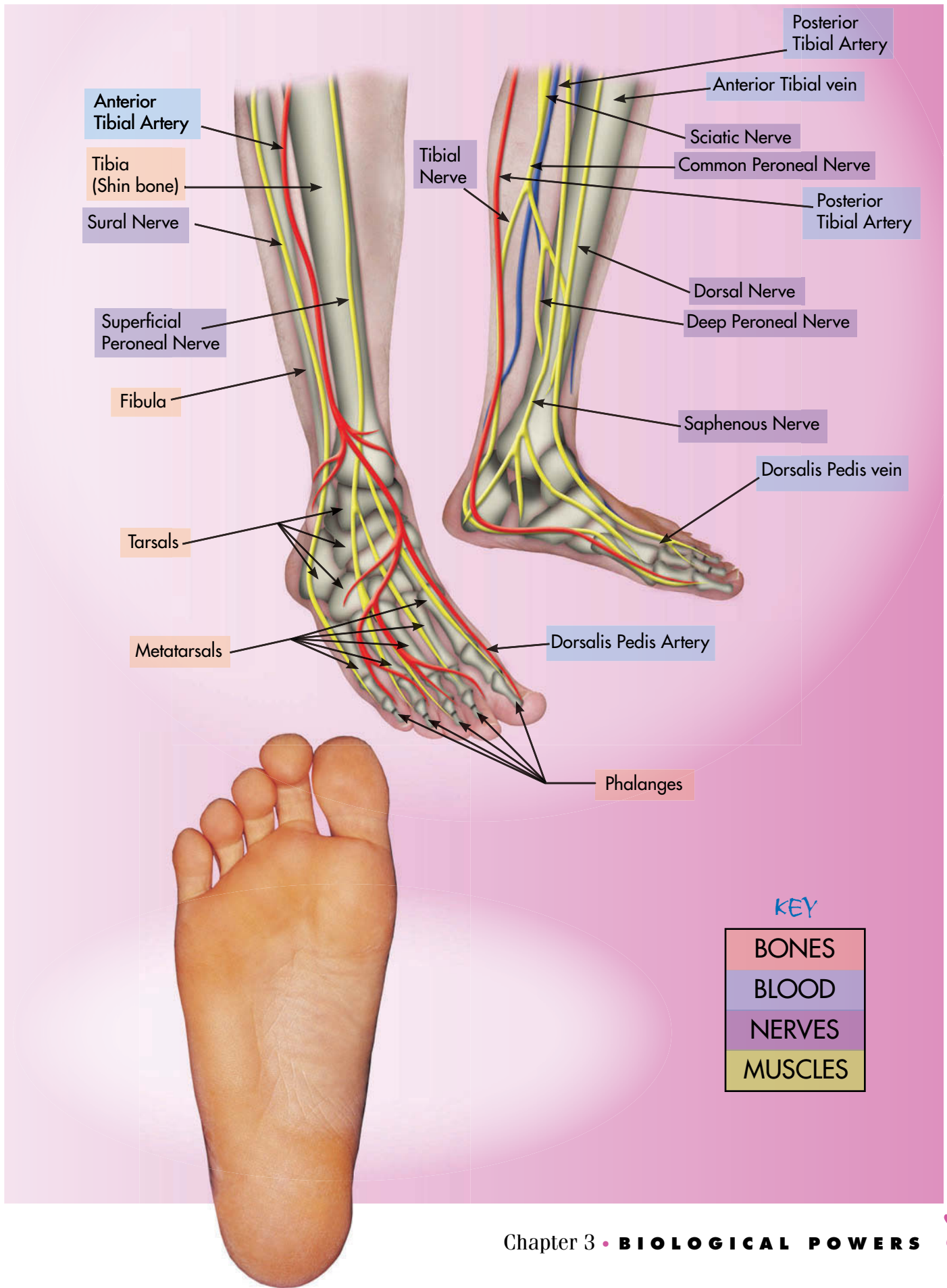


**Nail Fashion Printer** can place two-dimensional designs on your nails in a matter of minutes. This innovative technology is becoming a great marketing tool for the nail salon. The nail technician polishes the nails and the printer will apply the nail design in a clean and easy manner within minutes. Clients get two benefits in one treatment ... their valuable time is saved and they get the highly stylized look they desire.





# Muscles of Leg and Foot ...



## ELEMENT

1

**Color** is a visual sensation experienced when light of varying wavelengths reaches the eye. Color helps evoke an emotional response to a nail design. Using the element of color will help enhance your design by reinforcing other art principles.

Color can create **value, contrast, illusion, mood, emphasis** and **dimension**.



**Value** is the amount of **light or darkness** in the tone of a particular color.

**Contrast** occurs when two or more **differing colors** are placed close to each other within a nail design.

**Illusion** is a visual perception created by the strategic placement of color. Light shades **accentuate** elements and dark colors help them **recede**.

**Mood** transpires from the **tonal value** of color. Red-based colors create **warmth or vibrancy**. Blue-based colors evoke feelings of **coolness and depth**. Yellow-based colors add **visual lift** using lightness and brightness.

**Emphasis** of color gives **prominence** to a component or area of design.

**Dimension** is the use and placement of **contrasting elements** within the nail design. Light colors give the overall design the appearance of being **large, bright and open**. Dark colors give the effect of being **small, recess, dense and compact**.





ELEMENT

2

**T**exture is the visual and tactile quality of the nail plate. The look and feel of the nail's surface is influenced by the customer's hereditary, care of hands and feet and their lifestyle.

When offering a nail service or nail design, the technician will either utilize the natural nail to temporarily (**physical**) change the appearance of the nail or permanently (**chemical**) alter the nail's shape and length.

In a **temporary change of texture**, natural nails with ridges or yellowing are either buffed and/or polished to diminish the appearance of the wavy lines and discoloration.

In a **permanent change of texture**, the nail's shape and length can become longer and stronger by applying nail enhancements.

## Artificial textures

occur when rhinestones, tape or acrylic pieces of artwork complement a nail design for nail competition or daily wear.





# Design Principles ...

PRINCIPLE  
**2**

**Balance** is the visual comparison of weight used to offset or equalize proportion, which is achievable by arranging the elements of a nail design uniformly. It is also important in assuring that some design elements are not over emphasized. Develop your personal sense of balance in nail design by observing the arts, floral arrangements and fashion trends. Experimentation and practice will help round out your skills by studying the principle of balance in order to possess the ability to create a nail design with style and symmetry.

SYMMETRICAL

**The principle of balance will help in these areas of nails:**

- Symmetrical/Asymmetrical balance within the nail design
- Symmetrical/Asymmetrical balance of nail length with the fingers
- Symmetrical/Asymmetrical balance of design to outline of nail shape

ASYMMETRICAL

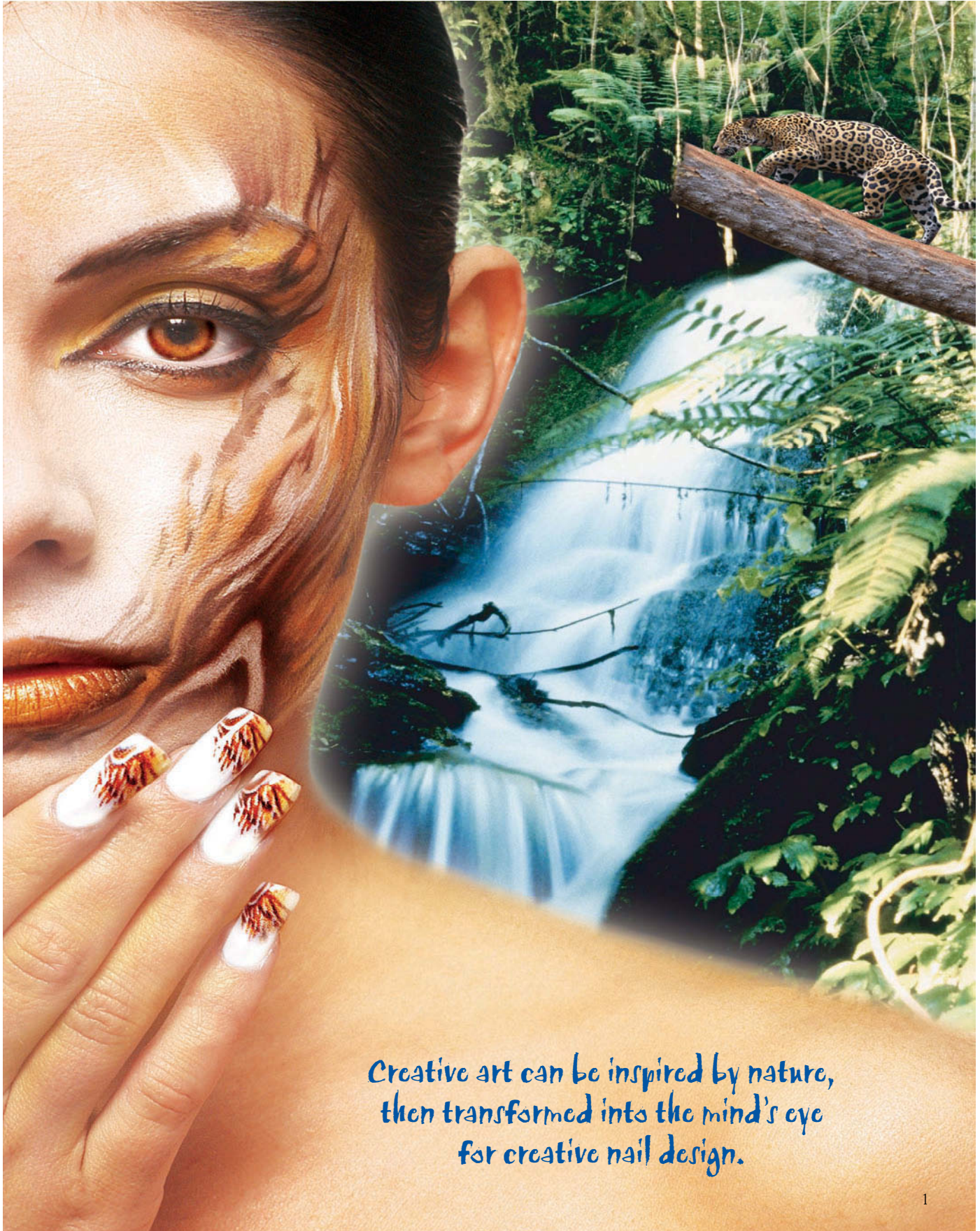
1

2

3



# Art of Sculptured Nails ...

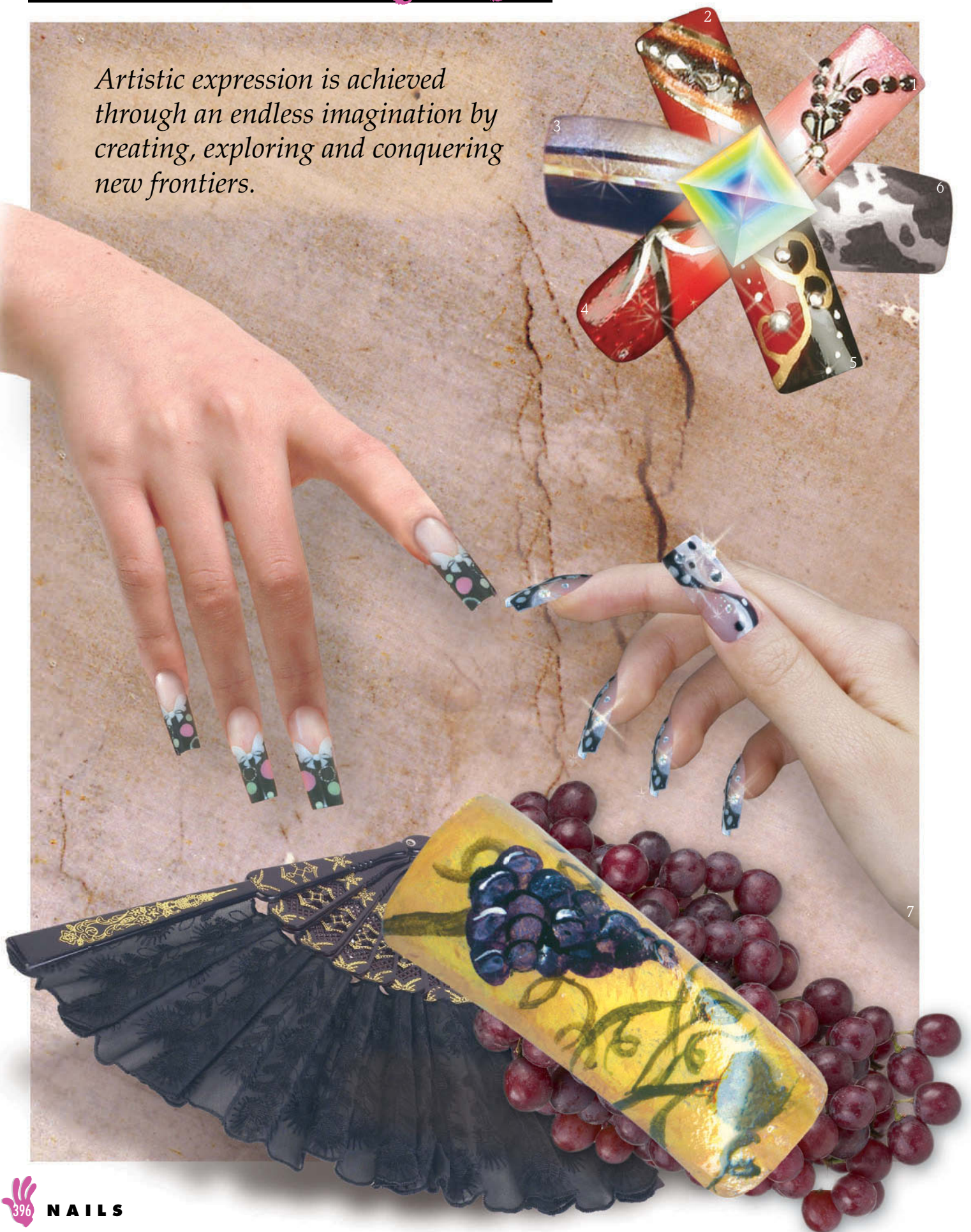


Creative art can be inspired by nature,  
then transformed into the mind's eye  
for creative nail design.



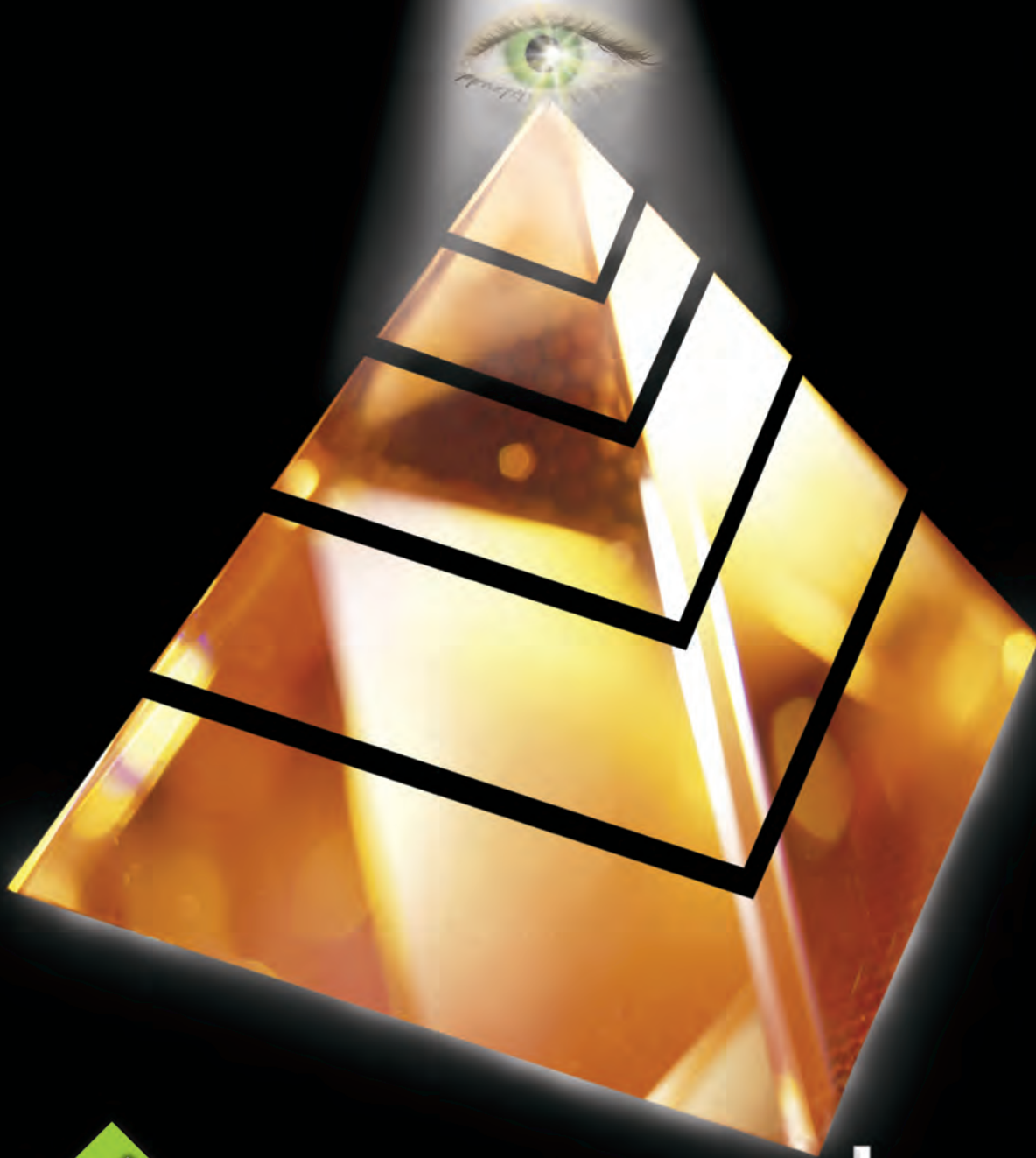
# Art of Nail Designing ...

*Artistic expression is achieved through an endless imagination by creating, exploring and conquering new frontiers.*





CLiC International®



SUCCESS DYNAMICS

success dynamics



# Table of Contents

## 1 TERMINOLOGY 13

## 2 COMMUNICATION TOOLS 17

|                         |    |
|-------------------------|----|
| Introduction            | 18 |
| Communication Basics    | 19 |
| Active Listening        | 20 |
| Dialogue                | 23 |
| Scripts                 | 24 |
| Verbal Communication    | 25 |
| Statements              | 26 |
| Questions               | 27 |
| Communicating Empathy   | 28 |
| Voice                   | 29 |
| Written Communication   | 30 |
| Nonverbal Communication | 31 |
| Body Language           | 33 |
| Fashion Choice          | 35 |
| The Total Package       | 36 |
| Advice                  | 37 |
| Expertise               | 38 |
| Assertiveness           | 39 |

“For information about additional modules, check out the last page of this book.”



|                            |    |
|----------------------------|----|
| Conflict Resolution        | 40 |
| Personal Workshop          | 42 |
| Success                    | 44 |
| ▲ CHAPTER REVIEW QUESTIONS | 45 |
| Recommended Reading        | 46 |

## 3 SCIENCE OF UNDERSTANDING PEOPLE 47

|                            |    |
|----------------------------|----|
| Introduction               | 48 |
| Attitudes                  | 49 |
| Happiness                  | 50 |
| Self-Esteem                | 51 |
| Emotional Intelligence     | 52 |
| Personal Message           | 53 |
| Hierarchy of Needs         | 54 |
| Client Cancellations       | 55 |
| Personality Traits         | 56 |
| The Big Five               | 57 |
| Type A/B Personalities     | 58 |
| Difficult Personalities    | 59 |
| Teamwork                   | 60 |
| Diversity                  | 61 |
| Personal Workshop          | 63 |
| Manners                    | 64 |
| ▲ CHAPTER REVIEW QUESTIONS | 65 |
| Recommended Reading        | 66 |

## 4 BIOLOGICAL POWERS 67

|                                |    |
|--------------------------------|----|
| Introduction                   | 68 |
| Five Basic Senses              | 69 |
| Your Client's Senses           | 70 |
| Focusing on Appearances        | 71 |
| The Workstation                | 72 |
| Neuro-Linguistic Programming   | 73 |
| Using NLP                      | 74 |
| Brain Specializations          | 75 |
| What is Stress                 | 76 |
| What Causes Stress             | 77 |
| The Problem Closet             | 78 |
| Coping with Stress             | 79 |
| Helping Stressed Clients Relax | 80 |
| Personal Workshop              | 81 |
| On-line Resources              | 82 |
| ▲ CHAPTER REVIEW QUESTIONS     | 83 |
| Recommended Reading            | 84 |

## 5 MATHEMATICS OF MARKETING 85

|                      |    |
|----------------------|----|
| Introduction         | 86 |
| The Marketing Plan   | 87 |
| Professionalism      | 88 |
| Building a Clientele | 89 |
| Targeting            | 90 |
| Networking           | 91 |
| Recruiting           | 92 |

|                               |     |
|-------------------------------|-----|
| Positioning                   | 93  |
| Exceeding Client Expectations | 94  |
| Client Retention              | 95  |
| Average Ticket Price          | 98  |
| Sales Strategies              | 99  |
| Customer Satisfaction         | 102 |
| A Master                      | 104 |
| Personal Workshop             | 105 |
| Becoming a Master             | 106 |
| ▲ CHAPTER REVIEW QUESTIONS    | 107 |
| Recommended Reading           | 108 |

## 6 THE ART OF SERVICE DELIVERY 109

|                                      |     |
|--------------------------------------|-----|
| Introduction                         | 110 |
| Delivering Great Service             | 111 |
| Service Delivery Model               | 112 |
| Personal Example                     | 113 |
| Know Your Client                     | 114 |
| The Greeting                         | 115 |
| The Power of a Handshake             | 116 |
| Impression Management                | 117 |
| Building Rapport                     | 118 |
| Consultation                         | 119 |
| Communication Strategies             | 121 |
| Service Delivery                     | 122 |
| Selling Additional Services/Products | 124 |
| Conversing With Clients              | 125 |
| Finishing                            | 128 |
| Final Closing Steps                  | 129 |
| Scripts                              | 130 |
| Personal Workshop                    | 132 |
| ▲ CHAPTER REVIEW QUESTIONS           | 133 |
| Recommended Reading                  | 134 |

## 7 FINAL REVIEW 135

## 8 EXTRA CREDIT 145

|                                 |     |
|---------------------------------|-----|
| The Journey Toward Success      | 146 |
| Fundamentals of Selling         | 147 |
| Time Management                 | 148 |
| Creating a Road Map for Success | 149 |
| Personal Goal Setting           | 150 |
| Extra Credit                    | 152 |
| References                      | 156 |

|                         |     |
|-------------------------|-----|
| INDEX                   | 157 |
| CONGRATULATIONS!        | 158 |
| CLIC CLASSMATES SIGN-IN | 159 |
| NATIONAL CERTIFICATION  | 160 |





The elements of successful communication and professional relationships can be remembered as follows:

## **S**ELF-AWARENESS

is learning about who you are and what stresses you, how you feel about yourself and how you come across to others.

## **U**NDERSTANDING

is the ability to use listening and communication skills to see another person's situation from that person's point of view.

## **C**OMPETENCE

is achieved when the skills and techniques in this book are mastered and have become a part of how you interact with others.

## **C**OMPASSION

is understanding the needs of others.

## **E**MOTIONAL HEALTH

is making sure that stress reduction and coping skills are part of your daily life.

## **S**TYLE

is your talents and personality combined with what you learn from your teachers and mentors.

## **S**ELF-CONFIDENCE

is a result of the ongoing experience of putting all these skills into practice and knowing that YOU CAN DO IT.

Printed with permission from Mildred Gordon, Ph.D.

# Hierarchy Of Needs...

**Maslow's (1970) Hierarchy of Needs** provides a framework to understand human behavior. According to Maslow, life is a journey to satisfy five types of needs. The ultimate need is self-actualization, which is the need to develop to your full potential. In other words, **self-actualization** is the desire to be all that you can be.

**1** Individuals must first satisfy basic **biological needs** for food, water and sleep.

**2** We are then motivated to satisfy **safety needs** including protection from harm.

**3** Next we are driven to satisfy the **need to love and feel a sense of belonging**.

**4** This is followed by **esteem needs** which include achieving goals, gaining approval and obtaining recognition.

**5** After all of these needs are met, the **need for self-actualization** takes over, which is striving to achieve your unique potential.

Maslow used a hierarchy, a model shaped like a pyramid, to show the relationship between basic survival needs and other higher level needs. He argued that you are first motivated to satisfy basic survival and safety needs. Once these needs are met, you can work your way toward self-actualization.

## Self-Actualization

The need to find out who you are and develop to your fullest potential





## APPEALING TO THE SENSES

| SENSE                                                                                           | STRATEGY                                                                                                                                                                                                                                                                               | DIALOGUE                                                                                                                                |
|-------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
|  <b>SEE</b>     | <ul style="list-style-type: none"> <li>After styling, show clients their hair from different angles (front, side and back) by using mirrors.</li> <li>Keep the salon immaculate. Make sure the bathroom is always clean and tidy. Make sure your station is clean.</li> </ul>          | <p><i>"Eighty percent of the time people are looking at you from an angle. Make sure you check your hairstyle from all angles."</i></p> |
|  <b>SMELL</b>  | <ul style="list-style-type: none"> <li>Point out the pleasant fragrance of products that you use.</li> <li>Before using a new product, ask the client if she likes the scent.</li> <li>When using different products, make sure that the fragrances complement one another.</li> </ul> | <p><i>"The minty scent of this shampoo will invigorate you and wake up your senses in the shower."</i></p>                              |
|  <b>HEAR</b>  | <ul style="list-style-type: none"> <li>Play enjoyable music that appeals to a variety of ages and musical tastes.</li> </ul>                                                                                                                                                           | <p><i>"Don't you love the beat of this music? It energizes me while I work."</i></p>                                                    |
|  <b>TASTE</b> | <ul style="list-style-type: none"> <li>Offer the client a drink or a snack.</li> </ul>                                                                                                                                                                                                 | <p><i>"Would you like something to drink while you relax under the dryer?"</i></p>                                                      |
|  <b>TOUCH</b> | <ul style="list-style-type: none"> <li>Pamper clients by giving them a scalp massage.</li> <li>Help clients become familiar with their hair texture.</li> </ul>                                                                                                                        | <p><i>"I want you to feel the dry ends of your hair. It could really benefit from a conditioning treatment."</i></p>                    |

# Using NLP...

**Three main modes of communication** are: visual (eyes), auditory (ears) and kinesthetic (body) (Robbins, 1986).

- 1 Visual** communicators tend to focus on what they see. Paraphrase their statements and include phrases such as *"I see what you mean"* or *"It is clear to me."*
- 2 Auditory** communicators listen and speak by relying mostly on their hearing. Capitalize on their mode of communication by using the phrase, *"It sounds like..."* or *"I hear you saying..."*
- 3 Kinesthetic** refers to the body and its movements. Kinesthetic clients use their sense of touch to communicate. Paraphrase by using the words *"feel"* or *"felt."*

## PARAPHRASE USING NLP

| Communication Mode                                                                                        | Client Dialogue                                                                                                                                | Stylist Response                                                                                                               |
|-----------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| <b>Visual</b><br>      | <i>"I really hate short bangs because my forehead appears too big for my face."</i>                                                            | <i>"I see what you mean. When your bangs are longer, the size of your forehead is in proportion to the rest of your face."</i> |
| <b>Auditory</b><br>    | <i>"I think I want to go for a younger hairstyle. When I was younger, my long hair just seemed to click. Maybe I should let my hair grow."</i> | <i>"It sounds like you are looking for a more youthful appearance."</i>                                                        |
| <b>Kinesthetic</b><br> | <i>"I really can't stand the way a new perm feels because the curls are so tight."</i>                                                         | <i>"It feels like that when you first get a perm. Mine felt that way too, but the curls relax after about two weeks."</i>      |

Adapted from Robbins (1986)

As the preceding examples illustrate, studying the words that people use reveals interesting clues about their mode of communication. Some individuals rely more on their sense of sight to communicate whereas others rely on their sense of hearing or touch.



# Brain Specializations

## Right Brain vs. Left Brain



### Besides communication preferences,

people also differ with respect to their brain specializations. Significant research in this area came from studying patients whose brains had been split in half as a treatment for severe epileptic seizures (Sperry, 1982).

During this radical “split-brain” surgery, fibers connecting both sides of the brain were severed. As a result, the two sides could no longer communicate. Studying “split-brain” patients provided doctors with important information about how the brain functions.

These interesting research findings have led communication experts to classify individuals as either **right-brained** or **left-brained** depending on which side is more dominant. When you identify your client's brain specializations, you'll be better able to explain beauty concepts and procedures to them.

## Which Side of the Brain Does Your Client Favor?

(Edwards, 1999)

### LEFT-BRAINED

**Strengths:** Verbal, analytical and logical abilities.

#### STYLIST APPROACH

**When Explaining Technical Information:** Use specific words to describe the procedure and the end result.

*“Adding this shade of highlights to your hair will add dimension, and will brighten your face.”*

### RIGHT-BRAINED

**Strengths:** Visual, spatial and creative abilities.

#### STYLIST APPROACH

**When Explaining Technical Information:** Provide a visual demonstration or show the client a picture.





**Using social settings** as an opportunity to meet potential customers is called **networking**. Each social group or event offers opportunities to expand your contacts. Use the four levels of marketing to increase your pool of potential clients.

## Four Levels of Marketing

(Troc, 2003)

### CORE

#### **Level One: The Core – Existing Customers**

Develop your marketing plan by starting with the core. Then, work from the inside to the outer levels.

### DIRECT CONTACTS

#### **Level Two: Direct Core Contacts – Friends and Family**

Ask for referrals. Satisfied clients are usually willing to refer their friends and family.

### COMMUNITY MARKETING

#### **Level Three: Community Marketing**

Hand out business cards.  
Compliment those around you.  
Participate in children's organizations.  
Be involved in community service organizations.

### MASS MARKETING

#### **Level Four: Mass Marketing**

Advertise via newspapers, commercials, billboards and flyers.  
For new businesses, awareness advertising lets potential customers know there is a new salon in town.



# Service Delivery Model...

**Beauty professionals provide** many services for the hair, skin and nails. Regardless of the type of service provided, service delivery can be summarized in five phases.

## **Five Phases of Service Delivery**

# SERVICE

1

### **KNOW**

By knowing your clients, you will be able to provide excellent service and conversation.

2

### **GREET**

The introduction tells clients what sets you apart from other beauty professionals. Your greeting makes you memorable.

3

### **CONSULT**

Use effective communication skills to discover what each client desires.

4

### **DELIVER**

This includes preparing for and delivering the service, selling additional services and products and conversing with clients.

5

### **FINISH**

This step begins with putting on the finishing touches and ends when the client leaves the salon.



*The service delivery steps can be summarized on an index card. Jot them down and practice them in order.*



# Fundamentals of Selling...

## Achieving success in any aspect of life

requires the ability to sell. Sales efforts are a major part of our relationships, personal happiness, and life successes. Great salespeople understand how to showcase themselves and their services.

The two major keys to selling are knowledge and understanding. You must know your craft and the tools you use. Practice talking about the services and products that you offer.



"Always have faith and confidence in who you are and what you do."

