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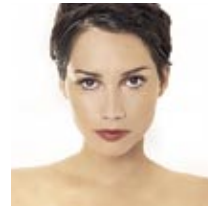
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IT'S
CO **LO** **OR**

COLOUR MANUAL.



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INDEX

Discovering colour	4
Hair structure	5
Origin of natural pigmentation	6
Perception of colour	7
Principles of colorimetry	9
pH scale	11
How colour products work	12
Temporary colour	12
Semi-permanent colour	13
Colouring with a developer	14
Technical diagnosis	16
Recommendations for proper colour service	17
Lightening	18
It's Color Semi-Permanent Gel	20
It's Color Permanent Colour	22
O2 specific developer	23
It's Color Permanent Colour : basic application method	25
It's Color Permanent Color: the Tone-on-Tone Series	26
Natural series	27
Natural Ash series	28
Gold series	29
Copper Gold series	30
Copper series	31
Intense Copper series	32
Red series	33
Mahogany Red series	34
Copper Red series	35
Mahogany series	36
Violet Red series	37
Cuban Tobacco	38
Virginia Tobacco	39
Fashion colours / Chocolate – Prune – Chestnut	40
Red Red / Ruby Red series	41
Red Red / Flame Red series	42
High Lift series	43
Neutral	44
Colour Correctors	45
Extra Blonding product	46
Bleaches	48
Treatment after colouring	49
Glossary	50





DISCOVERING COLOUR

Colour services have always been recognised as the prince of professional beauty salon treatments.

For both men and women, hair colour is a sign of personality, natural embellishment and facial beauty. Colour can adapt to our personality or help us create a new one, revealing new forms and ways of expressing ourselves. Whether it be rich, full-bodied, splendid, or delicate, soft and merely hinted at, colour gives new life to the hair and uncovers new facial characteristics, illuminating one feature or hiding another.

From a woman's point of view, colour is an extremely important service, generating increasingly high expectations, which are not always met. From market research carried out it has in fact emerged that many women are not satisfied with the colour service provided by their hairdresser.

The most common reasons for this are as follows:

- o The results obtained this time are not the same as the ones obtained last time;
- o The colour is not always even;
- o Duration is not satisfactory.

This search for an image on the part of many women has resulted in colour treatments being offered on the retail market, in outlets such as herbalists, chemists, perfumery shops and supermarkets, where a wide range of inviting packs are available at greatly reduced cost.

However, as we know, these market trends have been a determining factor in slowing the development of colour services in the salon, to the advantage of „do-it-yourself“ colour in the home, the results of which cannot be compared with those obtained with a professional application.

So let us talk about colour from the hairdresser's point of view.

As we understand it, colouring does not simply mean applying the traditional colour product, but above all knowing how to carry out both the simplest operations, such as colour enhancing or semi-permanent colouring, and more complex operations, such as mèches, sunstreaks and Balayage or lightening and bleaching.

From the above it can easily be seen that nowadays, as never before, professional choices must fall more and more on making the best possible use of colour products, transforming the service into a genuine beauty treatment for the hair.

At the same time, all professional hair colour manufacturers must make an effort to make the specific characteristics of their own technical products known to customers, illustrating the basic rules to be followed to ensure optimal results.

This manual has been designed to present It's Color colour products to hairdressers, illustrating their characteristics and use; at the same time, it also provides a series of basic technical information on hair structure, so as to improve the understanding of how professional hair colour works.

We hope you enjoy reading it, and wish you all the best in your job!



HAIR STRUCTURE

Hair is mainly made up of a protein, keratin. The other substances it contains are water, carbohydrates, lipids, minerals and vitamins.

A hair can be divided into three layers: the cuticle, the medulla and the cortex.

The cuticle - this is the outer part of the hair. Made up of transparent, colourless scales, it has a protective function. Its main characteristic is its affinity with water: the cuticle is essentially hydrophile (friendly to water), and has the ability to expand or contract as it absorbs or releases water.

The medulla - this is the most internal part of the hair, and is made up of round cells with no nucleus. The function of the medulla is not known. It is sometimes absent, even in hair that is otherwise perfectly normal

The cortex - this forms approximately 85% of the hair's weight, and it comprises numerous keratin fibres, which are positioned parallel to each other. The **keratin** protein contains approximately 19 amino acids, which in turn are made up of a combination of four main atoms: hydrogen, nitrogen, oxygen and sulphur.

The amino acids are connected to each other by **peptide bonds**, and form a helical chain known as a **polypeptide chain**, which runs along the whole length of the hair.

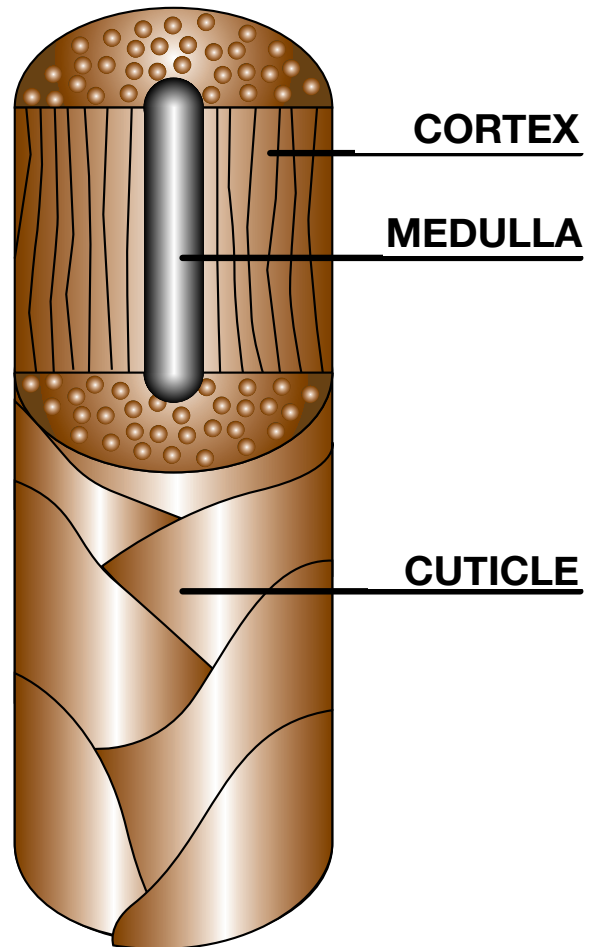
A number of these chains are joined to form a hair **microfibre**.

The polypeptide chains are also connected transversally by three types of bond: disulphide, hydrogen and ionic.

Disulphide bonds - these are formed by a strong attraction between two sulphur atoms in the amino acid cystine. These bonds are extremely strong, and can only be broken chemically, by means of a reducing agent.

Hydrogen bonds - these are much weaker than disulphide bonds, but are still significant for hair structure because they are present in large numbers. These bonds are easily broken by water and when the hair is treated using simple tools such as combs, brushes, hair dryers and rollers. During the drying process, the bonds are then reformed in new shapes, which have a relatively limited life span (setting).

Ionic bonds - so named because they contain positive or negative charges (ions), with which they are associated. These bonds are relatively strong but, like hydrogen bonds, they can be broken by water.





ORIGIN OF NATURAL PIGMENTATION

There are no two people in the world with exactly the same colour hair.

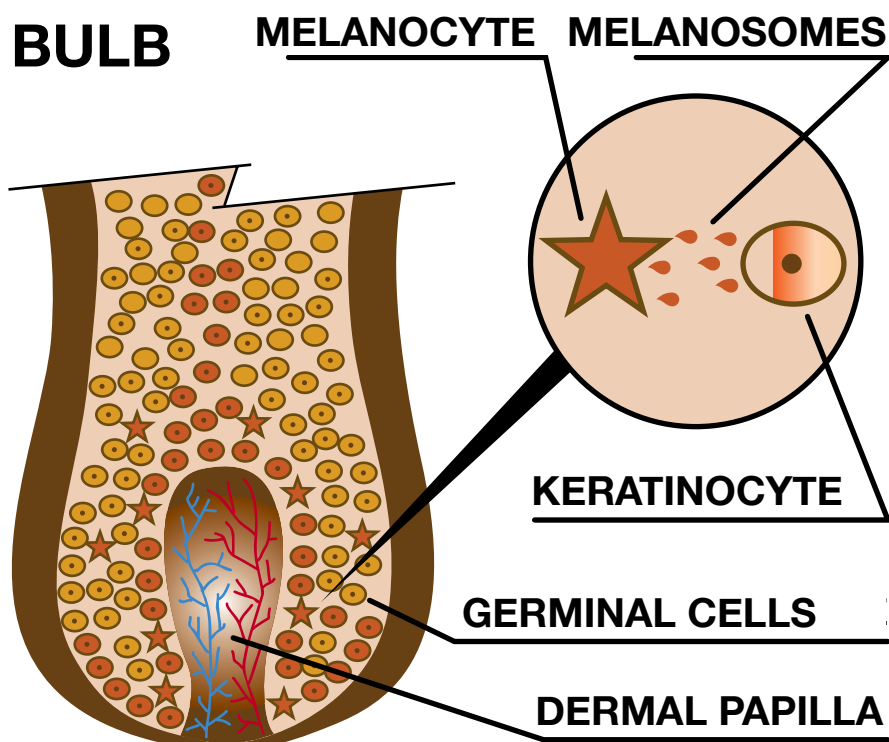
However incredible this may sound, it is actually true, and it proves how the inexhaustible fantasy of nature works on all of us, gifting us at birth with hair that has both particular characteristics and a unique colour.

But how does all this come about?

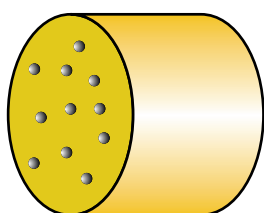
The colour of our hair is produced by Melanin, a substance that forms inside the hair follicle by means of a process called „tyrosinase”, a complex biochemical reaction involving the transformation of an amino acid: Tyrosine.

The Melanin created in this way is stored within a granule, known as a Melanosome, where it can be found in the form of Eumelanin (black pigment), Pheomelanin (red/yellow pigment) or a combination of both these types.

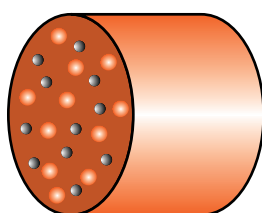
The granules containing these pigments deposit in the cortex within the hair, leaving the external part (Cuticle) free, so that it remains transparent.



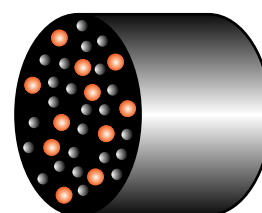
The quantity, distribution and shape of these granules, as well as the type of pigments they contain, all go to form the many natural shades of hair colour that can be encountered every day, and that the knowledgeable professional hairdresser attempts to recreate or even improve.



**BLONDE
HAIR**



**RED
HAIR**



**BLACK
HAIR**

When the chemical reaction decreases and there is a drop in Melanin production levels, the first grey hairs begin to appear. There is no way of reversing this process naturally, but thanks to hair colour processes it is possible to restore hair to its original splendour.



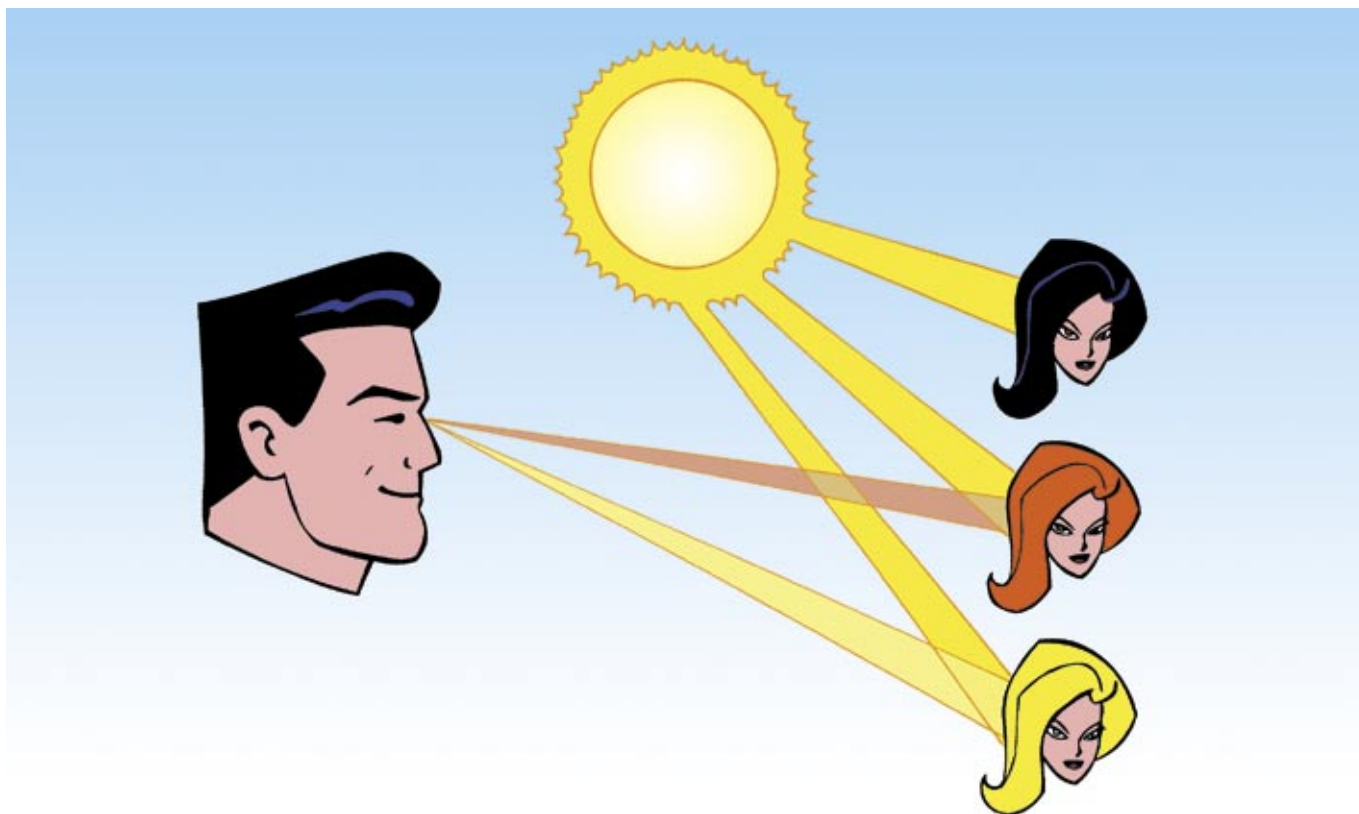
PERCEPTION OF COLOUR

We have seen how natural hair colour is formed.

But what makes it possible for us to see a specific type of colour?

Why is it that some hair looks redder or blonder?

To explain how this comes about, we will refer to the physics of vision.



Natural light and its frequencies

The sun, our most powerful natural light bulb, is undoubtedly a source of white light, but what we see is only a small part of the waves it contains: in fact, sunlight actually reaches us in the form of vibrations, the frequencies of which can be measured. Certain light frequencies correspond to colours, whereas others are invisible to our eyes, for example those of ultraviolet or infrared light. Every colour in the chromatic spectrum has its own wavelength, the shortest being that of violet light, and the longest that of red light.

Any object that is hit by sunlight retains all or part of the radiation transmitted, because its molecular composition allows certain frequencies to be absorbed and others not.

When all the light is absorbed by the object, it will appear black.

When all the light is reflected, it will appear white. If part of the light is reflected and part is absorbed, the reflected part will be seen as a colour. The colour of an object is thus the result of all the wavelengths that are not absorbed by that object. At this point it must also be said that the idea of colour is subjective: we all see the world around us by means of special nerve terminals in the eyes, known as **rod cells** and **cone cells**.

Cone cells react to strong light, and contain three different proteins, which make them sensitive to red, yellow and blue. Rod cells, on the other hand, are sensitive to weak light, and are therefore extremely useful for night vision.

The information perceived by these cells is transmitted to the brain, which processes it and recomposes it in a form that is acceptable to our senses. For this reason, it can be said that colour does not exist in itself, but only in the way our brain perceives it when processing the images received.



Our perception of colour is also influenced by experience and the habit we have of seeing things always in the same way. This is one of the reasons why the brain refuses to associate images and colours that are not usual for them..

We find it difficult to accept abnormal colours without instinctively trying to correct them.

Experience also has the merit of enabling us to see colours as the same even under different lights, because the eye and the brain compensate for variations. However, this is not true in certain conditions, for example under neon lights; this is because these lights do not contain the whole spectrum of colours, so that the results are falsified and the eye is prevented from perceiving the actual shade of colour.

For this reason, hairdressers are not recommended to use neon lights in the salon, particularly in areas dedicated to colour treatments.



PRINCIPLES OF COLORIMETRY

To check the existence of the chromatic spectrum personally, using a simple test, all we have to do is pass white sunlight through a triangular prism and observe how it is broken up into the colours in the spectrum.

This experiment was carried out scientifically for the first time by Newton in 1676, but it is extremely easy to experience this phenomenon, even merely by observing day-to-day things.

Who has not seen rainbow-coloured bands appear on day-to-day objects, such as cut glass ashtrays, when they are placed on a desk in the path of a ray of sunshine?

The opposite effect is not so easy to observe: should we wish to recompose the range of colours obtained in this way, we would have to pass them through a converging lens and, by addition, we would obtain white light again.

additive and subtractive colours...

The two experiments described above give us the following information:

colours are known as additive when, added together, they produce white light.

They are known as subtractive when they produce black or coloured light.

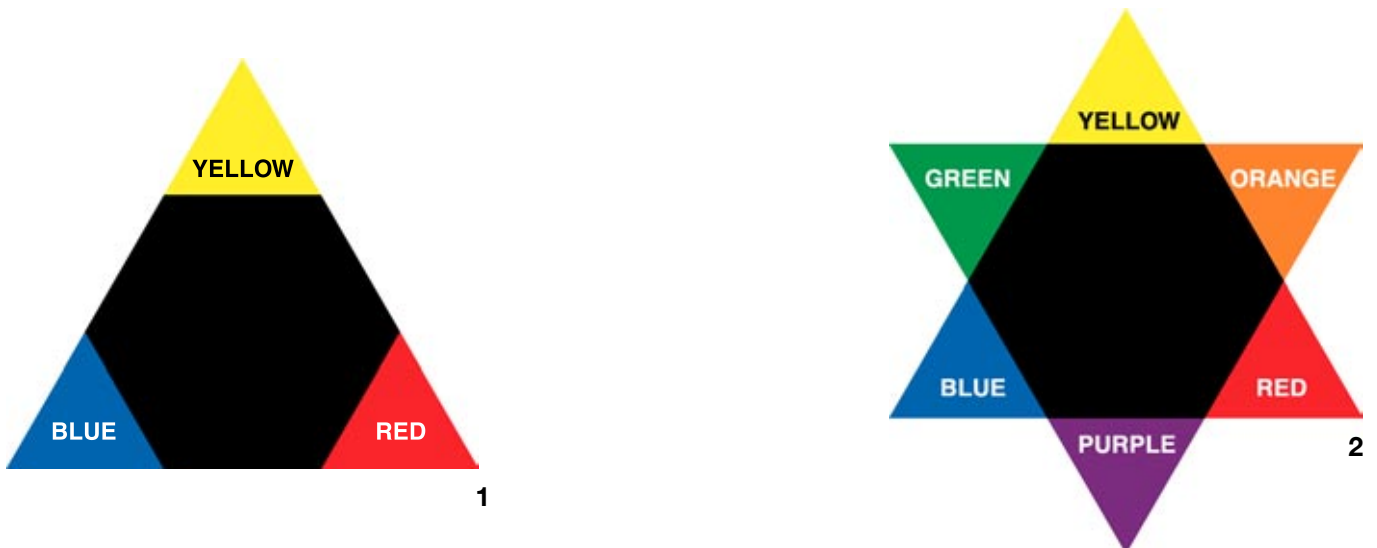
All the colours of objects are subtractive, because they absorb all light rays except the ones that correspond to their colour.

primary and secondary colours...

the colours used by artists and hairdressers are divided into primary, secondary and tertiary colours.

Primary colours are red, yellow and blue. These are pure colours, and cannot be reproduced.

When mixed together, the primary colours absorb all the coloured frequencies of light and give black. (Fig. 1)



When combined with each other two by two in equal parts, they create the secondary colours. orange, purple and green, as illustrated below:

blue + yellow = green

blue + red = purple

red + yellow = orange

(Fig. 2)

Secondary colours become brighter when set next to their opposite (or complementary) primary colour.

When mixed, they produce a neutral colour (brown).



When pairs of primary and secondary colours are mixed, tertiary colours are obtained, as follows:

blue + green = green-blue

blue + purple = purple-blue

red + orange = orange-red

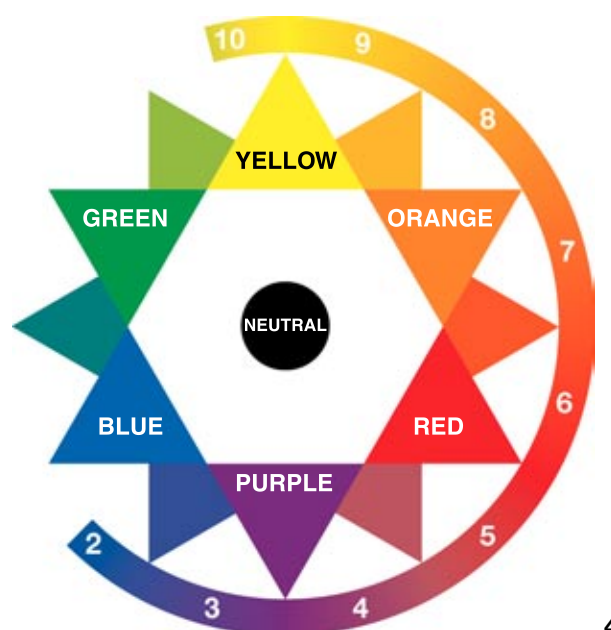
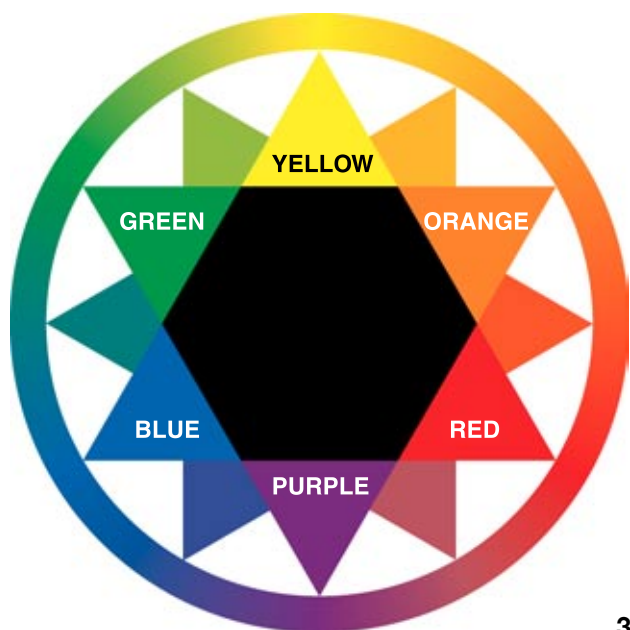
red + purple = purple-red

yellow + orange = orange-yellow

yellow + green = green-yellow

Tones of colour that neutralise each other, creating a neutral colour (brown) when mixed together, are known as opposite or complementary colours.

The „Oswald star” shown below is a graphic illustration that makes identification of primary and secondary colours simple, and defines opposite, or complementary colours. (Fig. 3)



warm and cool...

colours can also be seen as warm and cool, according to the visual sensations they inspire.

Red, yellow and orange are warm colours, and for the hairdresser the shades containing these colours, such as golds, coppers and reds, are likewise warm.

Blue, greens and purples are cool colours, as are shades such as ash, beige and mahogany.

However, every colour may change according to the shade used, becoming warm or cool. (Fig. 4)

Conclusions on use of colour in the salon

The principles of colorimetry are fundamental, both when formulating colour and when correcting with colour.

For example, if a customer's hair is too golden, it is possible to apply a purple based colour of the same level to neutralise the excess of warm tones.

When colouring, cool tones tend to predominate, whereas they are the first to be eliminated when bleaching. Cool colours tend to darken, whereas warm colours brighten.

Looking at the „Oswald star” also helps us to understand how colour changes during the bleaching process, passing from blue to colours that get gradually paler.

To do the opposite, that is to say to restore colour to hair that has been deprived of its natural pigment, we have to go in the other direction, adding the missing pigment to restore the hair to ideal conditions.

When reference is made to the principles of colorimetry, it is possible to create or correct any colour in complete safety. For this reason, any hairdresser wishing to become a top-class colourist must have a thorough knowledge of these principles, and know how to apply them in the various situations that may arise in the salon.





PH SCALE

The pH is a value that expresses the degree of acidity or alkalinity of a solution.

This value is measured using a reference scale, known as the pH scale, in which the values range from 0 to 14 and in which 7 represents neutral.

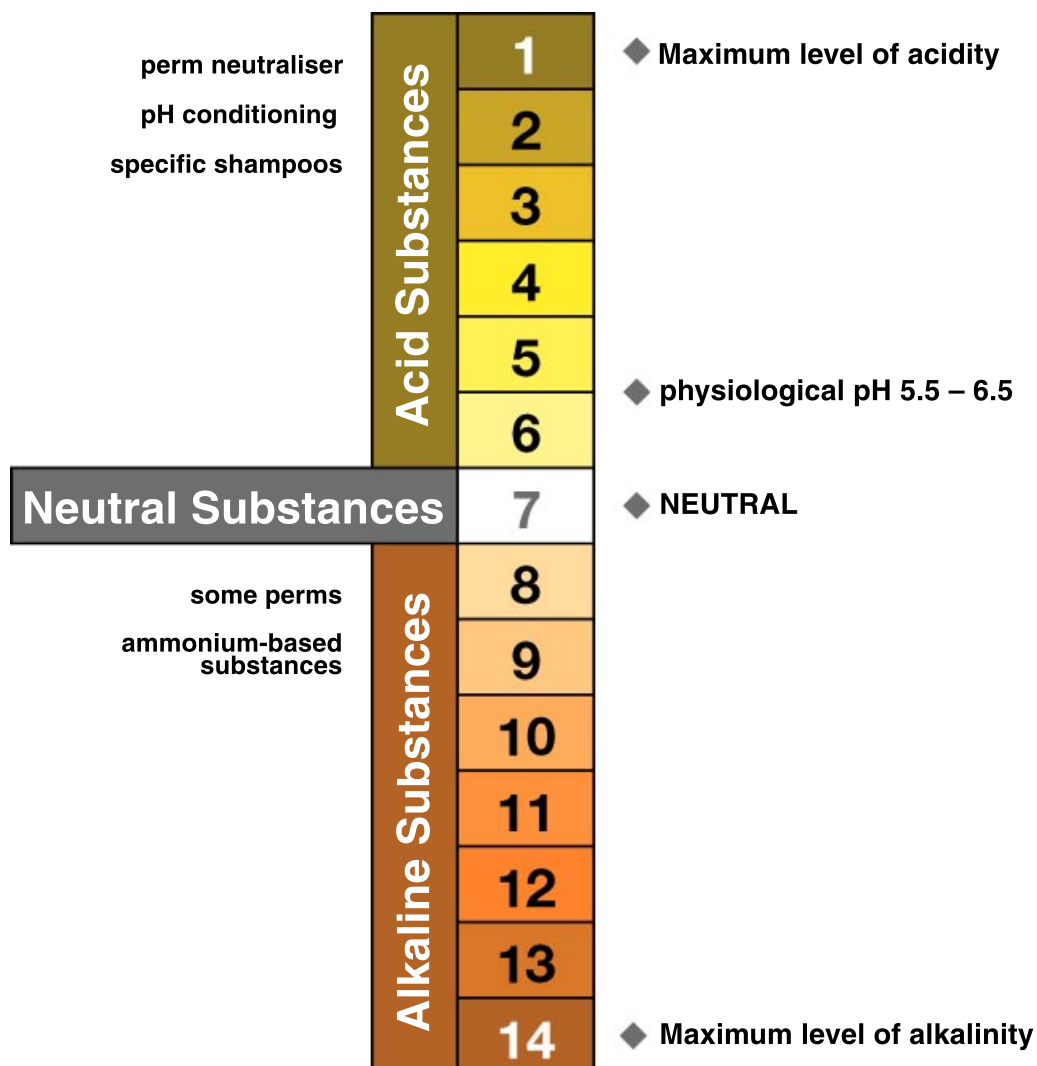
The only substance with a neutral pH is distilled water.

Skin and hair have a pH of 5.5/6.5, that is to say slightly acid, which provides added protection against aggression by external agents.

Some professional hair care products, such as perms or colours using a developer, have an alkaline pH in order to have a more decisive effect on the hair.

An alkaline pH actually modifies hair structure, opening up the scales and allowing substances to penetrate deeper into the hair itself.

Products with an acid pH, on the other hand, close the scales, making hair shiny and easy to comb and restoring normal conditions.





HOW COLOUR PRODUCTS WORK

As we have already mentioned, the hair care industry has provided the hairdresser with a truly enormous range of products to create or restore a colour particularly liked by customers, or to cover grey hair.

There are a number of application methods, but the types of colour are essentially three, all based on the principles of colorimetry.

temporary colour

semi-permanent colour

permanent colour, or colour using a developer

TEMPORARY COLOUR

This is the simplest method, excellent for customers who have doubts about using colour, or to attract younger customers who want professional advice on how to change their hair colour whenever they want, but without the restrictions imposed by permanent colour.

As the name suggests, temporary colour is short-lasting, approximately 4-5 shampoos, does not lighten, and does not cover grey, but will mask grey provided the percentage is low and it is evenly distributed.

It will create new reflexes or intensify natural colour, as it has a high affinity with keratin. Temporary colour is also known as direct colour, because the pigments it contains, which are large and are already coloured at the time of use (i.e. they do not need to be activated) are fixed directly onto the cuticle.

Because of its characteristics, temporary colour is applied on clean, towel-dried hair.

If the hair is particularly sensitive, or has been chemically treated (perm), the application time must be calculated with greater care, halving it to prevent excessive deposit that would make the results too intense.



SEMI-PERMANENT COLOUR

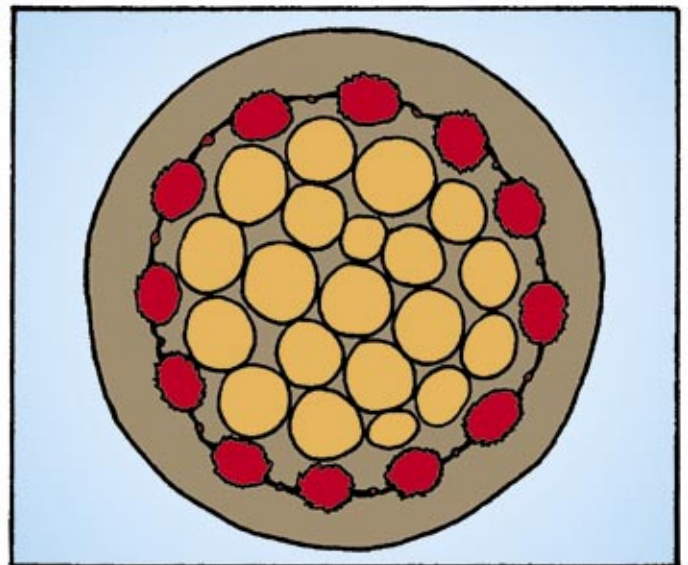
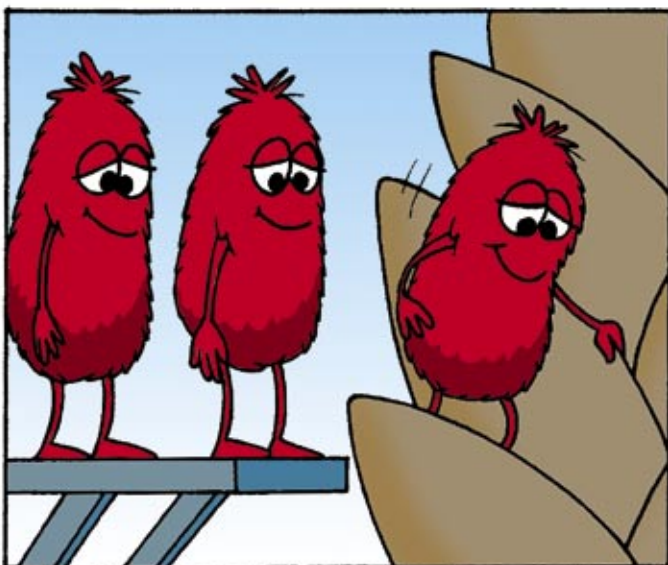
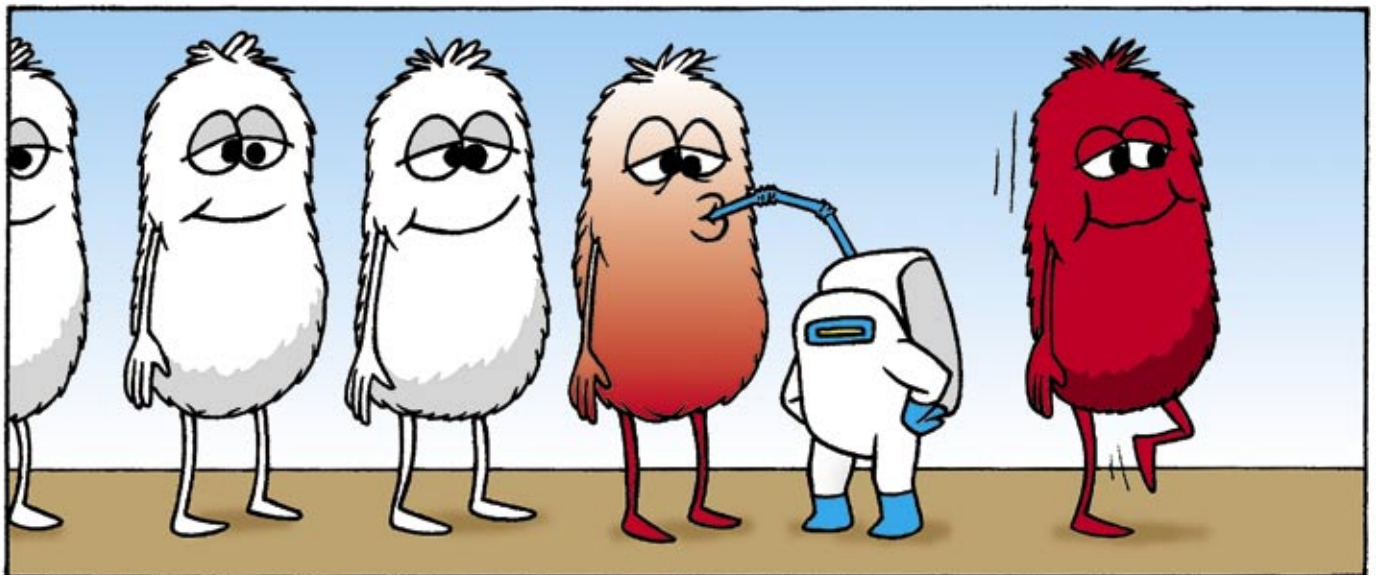
This type of colour has a longer life than temporary colour (6-8 shampoos) and, like the latter, does not lift, or at any rate only gives a minimum of lift. However, unlike temporary colour, the pigments are initially colourless, and require a specific activator in order to start the process. Once they have been mixed with the activator the pigments become active and, because they are extremely small in size, they penetrate into the cuticle. Semi-permanent colour gives longer-lasting colour and reflexes, it can be used to create new reflexes and to mask or cover even high percentages of grey hair.

Because of these characteristics it is generally well accepted both by more mature customers, who choose it to cover the first signs of grey hair, and by younger customers, who want the colour they select to last longer.

In this regard, the transition to semi-permanent colour is almost compulsory after temporary colour, to introduce the customer to increasingly specialised techniques, and at the same time increase fidelity.

For application the hair must be washed and dried under a heat source, to ensure that grease and styling products do not prevent proper penetration. Processing times are generally between 20 and 30 minutes, but can be reduced by half on fine and treated hair, to prevent excessive deposit.

At the end of the process it is also advisable to use a specific shampoo, to remove any residual product from the hair.





COLOURING WITH A DEVELOPER

So-called because its components alone have no power to colour, but have to be developed using an oxidation process.

This type of colour is capable of permanently changing hair colour, with an extremely wide range of colours and highlights that are ready to the colourists hand or can be created from existing shades; it is able to give up to 4 levels of lift when colouring, and provides excellent coverage on any percentage of grey hair.

This type of product is normally used by habitual customers, who come back to the salon periodically, and it may comprise both younger people who want to change their natural colour and more mature customers who wish to cover grey hair.

This type of colour product comprises two elements: the **colour** and the **developer**.

The colour is divided into:

base - which can be a gel, creme or oil, and carries the pigments.

pigments - colouring substances, which are initially very small and colourless. When activated by the developer, they increase in volume, take on a colour and, by fixing themselves to the hair structure, modify the natural colour of the hair. They can be divided into primaries, which give the tone level, and secondaries, which define highlights and hold.

alkaline substances - ammonium is normally used, to open the cuticle scales and eliminate the acid environment, thus encouraging oxygen development.

treating substances - restore softness and elasticity to the hair.

the developer is in turn made up of:

base - liquid, in gel or in creme, to facilitate application; carries the oxidising substances.

oxidising substances - normally hydrogen peroxide. The presence of this substance is normally indicated as a percentage value or, more frequently, by volume, according to the table given below:

3% = 10 vol. 6% = 20 vol. 9% = 30 vol. 12% = 40 vol.

The oxidising substances serve to evaporate the ammonium, creating an alkaline environment; they then lighten the natural pigment and oxidise the artificial pigments, causing them to expand and become trapped between the hair microfibrils.

stabilising substances - used to maintain a stable percentage of oxygen, preventing it from evaporating

treating substances - treat and restructure the hair, restoring softness and elasticity

How permanent colour works

Permanent colour acts on the innermost part of the hair, and requires an adequate processing time to allow its initial characteristics to undergo a radical change.

It is important that the processing time be sufficient to allow for action of the two parts: colour and developer, which are mixed together immediately before use.

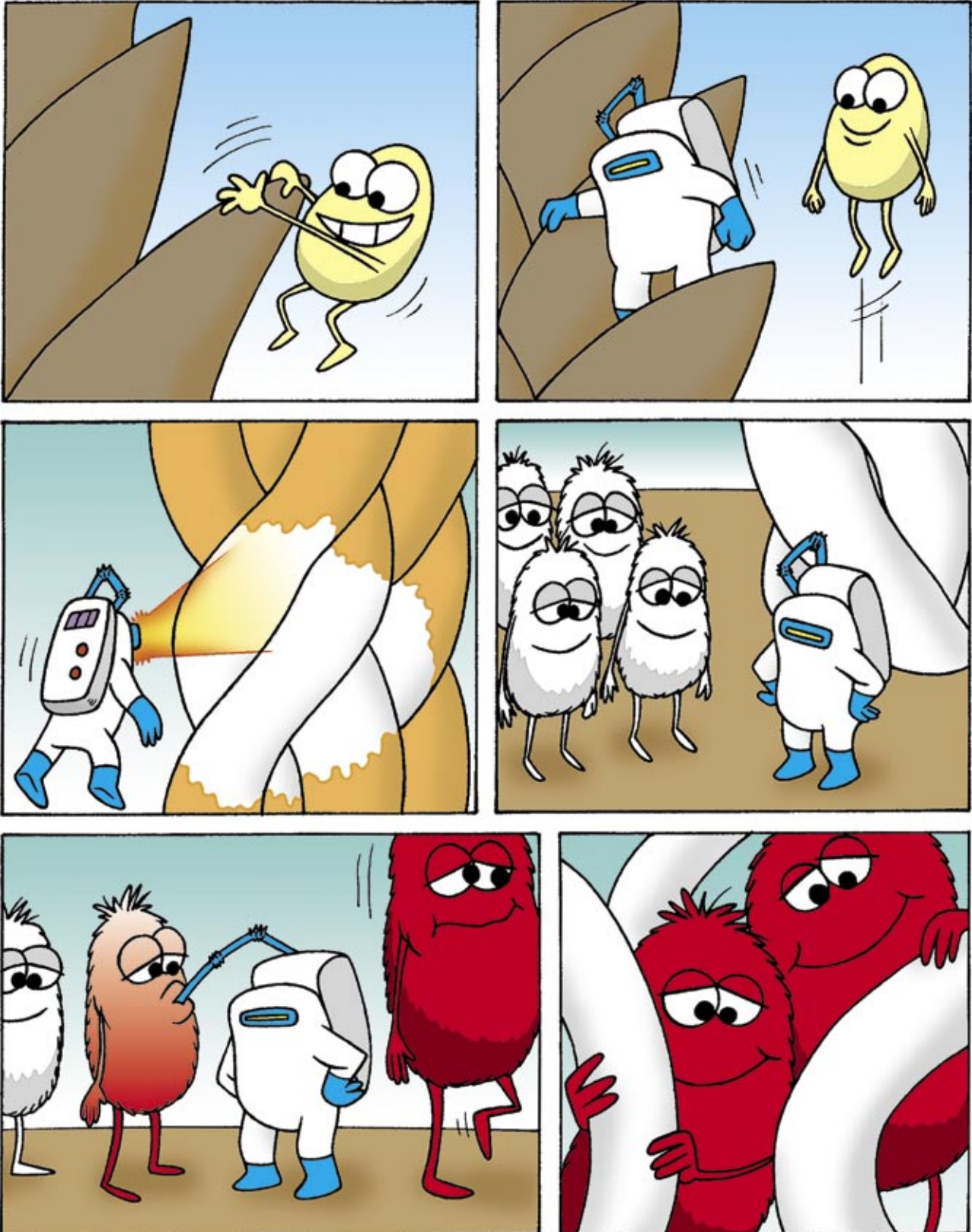
During the first 15 minutes, in fact, the ammonium opens the hair scales, allowing the pigment to penetrate. At the same time, the oxygen acts on the natural pigments to lighten them, dissolving them and allowing the artificial pigments, which are extremely small to begin with, to penetrate between the microfibrils.

Between 15 and 30 minutes this dual lightening and oxidising activity is in full progress. The pigments take on the colour desired and increase in volume, establishing chemical and physical bonds with the fibres and remaining permanently locked to them.





This is why this type of colour gives such excellent coverage (very large molecules of colour inside the fibre) and is so resistant to washing. Between 30 and 40 minutes the colouring action of the pigments is finally completed, and the pigments themselves reach maximum size, while at the same time the treatment part of the colour comes into action. Thus, a proper processing time means more successful colouring, in terms of tone and level, duration, grey coverage and from a point of view of cosmetic effect





TECHNICAL DIAGNOSIS


The results of the colouring process also depend on the physical characteristics of hair, which are:

Porosity – the hair's ability to absorb substances more or less easily.

Grey hair is the least porous, whereas sensitised and treated hair is the most receptive, but at the same time the result on the latter type of hair is not as long-lasting. Porosity is usually lower near to the scalp, where the hair is younger and is continually being formed, and higher towards the tips, where the hair has been subjected to more treatment. Chemical treatment with unsuitable substances, exposure to sunlight without protection, incorrect use of the hairdryer or excessively hot heat sources, are all factors that help make hair more sensitive, increasing porosity.

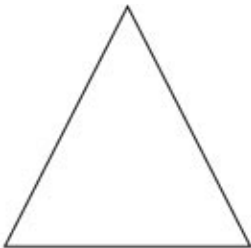
Structure – the thickness or diameter of hair. This is divided into fine – medium - thick

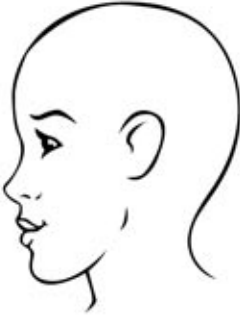

Tenacity – the opposite of porosity, that is to say how difficult it is for substances to penetrate the hair.



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TECHNICAL COLOUR DIAGNOSIS



Hair structure	Thin <input type="checkbox"/>	Medium <input type="checkbox"/>	Thick <input type="checkbox"/>
Hair state	Dry <input type="checkbox"/>	Normal <input type="checkbox"/>	Greasy <input type="checkbox"/>
Permed or natural		Permed <input type="checkbox"/>	Natural <input type="checkbox"/>
Percentage grey		
Level required		
Tone required		
Determine whether it is necessary to lift or deposit colour		
Formula to be used	10 vol. <input type="checkbox"/>	20 vol. <input type="checkbox"/>	30 vol. <input type="checkbox"/> 40 vol. <input type="checkbox"/>
Processing time	<input type="text"/>	<input type="text"/>	<input type="text"/> <input type="text"/>
	Total minutes	Roots	Shaft Ends
Result obtained		
Notes		
		
Maintenance products recommended		
		





RECOMMENDATIONS FOR PROPER COLOUR SERVICE

In particular for colour that uses a developer

It is always very important that the preparation phases be carried out carefully, because the results obtained depend on a whole series of operations. Before applying the colour, you should establish as accurately as possible:

- the basic starting level
- the basic level you wish to achieve
- the type of highlights you wish to see
- the percentage grey hair

The choice of colour and the method used to create it - these are important because, as well as guaranteeing that the final result is correct, it will lay the foundation to gaining a regular customer

Technical diagnosis - the hairdresser must ascertain the state of the hair, analysing porosity, structure and tenacity. The hairdresser must also talk to the customer to learn about her previous experience with colour and find out what she would like.

The sensitivity test - this is extremely important, although often not taken into due account; the customer has to feel protected

Preparazione del colore - follow the manufacturer's instructions carefully, to avoid any possible problems.

Application - always apply to dry, unwashed hair. The head should initially be divided into 4 sectors. The colour should be applied so that the strands of hair are thoroughly and evenly saturated, to ensure proper colour deposit. In the **presence of grey hair** (even in small amounts), application should always start from the front, otherwise it should start from the nape, as this is the area in which hair is most resistant. Avoid the typical error of starting application around the face, where the hair is more porous and there is a risk of uneven results.

When applying colour for **the first time, to virgin hair**, it should first be applied to shafts and ends, if necessary using a higher level of developer (30/40 volumes). Allow a processing time of approximately 20-25 minutes, then prepare the product again using a lower volume developer (20 volumes) and apply to the growth area (roots).

After approximately 20 minutes processing, apply the product remaining in the bowl to the whole head, after first removing the excess product deposited during the initial application. The final processing time should be measured from the second application to the roots, and will be approximately 40 minutes.

In short, in the case of first application to average length hair (20/25 cm), the overall processing time is approximately 70 minutes on shafts and ends, and approximately 40 minutes at the roots.

When **retouching**, apply to the roots first, and then decide on application to shafts and ends according to whether or not they have faded. The colour should be drawn out onto shafts and ends using the applicator brush and not a comb, unless expressly indicated.

Processing time - always follow the processing times indicated. We have already seen how proper development of the colour molecules takes place over a specific period of time, which cannot be forced. In this regard, it is also advisable to avoid the use of heat sources, unless specifically required.

Washing - before shampooing, emulsify the colour product by massaging it with a few drops of water. This operation helps eliminate residual colouring agents, and reduces the risk of skin irritation. Finally, the shampoo enables all the residual product to be eliminated, and adds brilliance to the colour.

Maintenance - it is the job of a modern, well-informed hairdresser to explain to her clients how to keep their new colour brilliant and intense using specific maintenance products for use at home. This is also the perfect time for some salon sales.





LIGHTENING

The lightening power of a bleach depends first of all on the alkalinity and processing time, and only to a lesser extent on the volume of peroxide used, which must be carefully chosen and properly used to avoid unnecessary sensitisation of the hair.

Lightening operations can be divided into:

lightening and decapage

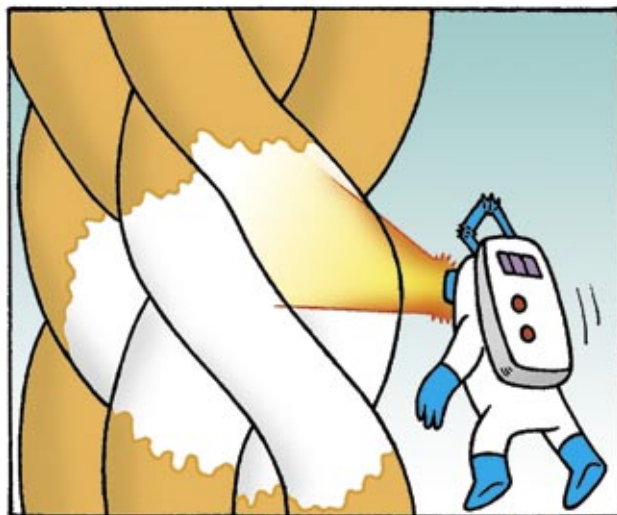
lightening is the process used to give progressive lighting colour. Lightening agents are able to produce between 2 and 3 shades lighter. It is recommended that the operation be carried out in two successive stages. Lightening is produced by dissolving the pigments.

To speed up the action of lightening products, additives such as peroxide are used to make it act faster.

Initially, the pigment is detached from the keratin structure and is eliminated. The process then continues progressively dissolved. This will be lighter than the original colour, but will have

Decapage, on the other hand, is the lightening of an artificial colour. In this case, the process progressively eliminates the melanin. This procedure is used above all to totally eliminate the previous colour. This is the only way to carry out this operation because, as you should know, „colour does not remove colour”.

The pigments are always lifted in the same progressive order, passing through the phases of dark red, red, orange red, orange, orange yellow, yellow. In order to reach the last phase it is necessary to leave a suitable lightening agent to process for the proper length of time. Decapage uses the same substances required for lightening, but unlike lightening processes it uses low volume developers and requires a longer processing time.



1

Pre-pigmentation

This process may be useful in the case of hair that is extremely stressed or damaged by the use of excessively aggressive products, such as repeated decapage or high levels of lightening. This type of hair does not accept colour, or absorbs it in a very irregular way, forming spots, stains and shadows.

However, by using pre-pigmentation it is possible to prevent colours from tending towards ash, obtain darker shades on light bases and make fragile colours more resistant.

Warm tones, such as reds, coppers or golds, must always be used for pre-pigmentation.

The process is very simple: simply take the colour (1 tone lighter if necessary) and, without mixing it with the developer, apply directly to shafts and ends. To encourage penetration of the product in these areas, which are normally the most impoverished, massage it with your fingers, always remembering to wear gloves. On completing this operation there is no need for any further processing time, and you can move on to apply the actual colour mixture.

Mordenting

Sometimes, when the hair is particularly thick, hard or with tightly closed scales (characteristics that are normally encountered in very dark hair), the colouring product is unable to penetrate sufficiently and, as a result, cannot act properly.

It may therefore be necessary to pre-prepare the hair using 20 volume peroxide, which should be distributed over the hair using a cotton-wool pad, without any particular precautions. After leaving to process for a short time, it will be possible to apply the colour. Alternatively, if considered advisable, use a hood for a few minutes before





applying the final colour, to make the mordenting action of the peroxide even more effective.

Application of a lightening agent

must always be on dry, unwashed hair, after dividing the head of hair into 4 sections.

Unlike permanent colour, application always commences from the nape (when lightening, it is obviously unnecessary to worry about the percentage grey) and the product is applied to shafts and ends.

After leaving to process for a certain time the product is applied again, this time to the roots as well, and then to the shafts and ends again. (The lightening action is faster at the roots, due to the heat produced by the scalp: for this reason application in this area takes place after that on the shafts and ends).

When retouching, apply to the roots only.

The processing time is generally defined according to the type of product and the hairdresser's experience, and the hair should be checked carefully throughout the set processing time in order to avoid undesirable results.

Lightening products have a maximum processing time, beyond which there is no further lightening action, but the aggressive effects on hair increase considerably.

For this reason it is pointless to continue with interminable processing because, quite apart from anything else, excessive or insufficient processing times, along with incorrect diagnosis and/or preparations, are among the most common causes of unsuccessful lightening.





IT'S COLOR GEL SEMI-PERMANENTE

The It's Color Semi-Permanent Gel line is made up of 33 shades, all of which can be mixed together. They are divided up as follows: eight Natural shades (1-3-4-5-6-7-9-10), three Gold shades (6.3 – 8.3 – 10.3), two Red shades (4.6 – 6.6), one Copper shade (7.4), three Light Ash shades (5.01 . 8.01 – 10.01), one Intense Copper shade (9.44), two Golden Copper shades (5.43 – 8.43), two Red Red shades (Flame Red – Ruby Red), one Violet Red shade (5.62), two Correctors (Yellow – Red), two Grey shades (Platinum Silver – Slate), one Neutral (Neutral) and five Fantasy shades (Prune – Chocolate – Chestnut – Cuba Tobacco – Virginia Tobacco).

Its special gel formula makes it very easy to apply, guaranteeing uniform colour and excellent grey coverage (see technical table for level and coverage on page. 21).



1 - The product is highly tolerated, because:

Ammonia-free

pH value: neutral tending to acid during processing

Contains sunflower seed oil and rape oil extracts – (obstruct the formation of free radicals in the keratin structures of the hair and skin, keeping them elastic and well moisturised)

2 - High natural grey coverage:

Results conform with the level and tone indicated on the swatch chart

Allows selection of the level to be used based on the percentage grey

Levels correspond with the It's Color Permanent Color shades

Perfect for grey hair in men

3 - Extremely simple transition from light levels to dark levels:

(e.g. customer level 8-9, level required 4-5, apply the same level)

4 - Hair coloured with It's Color Semi-permanent Gel is easy to lighten:

Use Artègo Bleaches mixed with O2 Developers at 10 or 20 vol. Processing time: up to 30 minutes

5 - The Natural Series is genuinely free from golden or red lights,

thus avoiding undesirable colour changes after subsequent washing

6 - The service is pleasant for the customer

because of the extreme fragrance of the product and the feeling of freshness it produces

7 - Enriched with Ceramide II

its composition is rich in lipids, saturated and unsaturated fats. A main component in lipids, it acts in the intercellular areas of the corneal layer. Vital in controlling hair bulb permeability. Fortifies the hair. Protects from external agents (impurities – heat – shampoo). Prevents damage to ends. Improves shine.

8 - Different activators

1.8% activator: recommended on natural tones only, respects „tone on tone” colouring without lift on natural hair, toning bleached sunstreaks and covering „easy” grey hair

3% activator: for Fantasy and Natural shades on particularly tenacious hair. On particularly difficult grey hair it is always recommended that you use the 3% activator

It's Color Semi-permanent Gel must always be used diluted in double the amount of its activators (e.g. 40 ml Gel + 80 ml Activator)

N.B. Amounts of activator other than the ones indicated might make the creme either too liquid or too dense. Always mix in the following proportions: 1 part It's Color Semi-Permanent Gel + 2 parts of the chosen Activator (1.8% or 3%)





IT'S COLOR SEMI-PERMANENT GEL				
CUSTOMER'S NATURAL LEVEL	LEVEL REQUIRED	APPLICATION ON GREY HAIR		
		0 - 20%	20 - 50%	50 - 100%
1	1	1	1	1
2	2	3/4 3 1/4 1	1/2 1 1/2 3	1/2 1 1/2 3
3	3	3	3	3
4	4	1/2 4 1/2 5	4	1/2 3 1/2 4 5 ml Red Corrector
5	5	1/2 5 1/2 6	5	1/2 4 1/2 5 5 ml Red Corrector
6	6	1/2 6 1/2 7	6	1/2 5 1/2 6,3
7	7	1/2 7 1/2 8	7	1/2 7 1/2 6,3 5 ml Yellow Corrector
8	8	1/2 8,3 1/2 9	1/2 7 1/2 9	1/2 7 1/2 8,3
9	9	35 ml 9 5 ml Yellow Corrector	3/4 9 1/4 8,3	1/2 8,3 1/2 9
10	10	1/2 9 1/2 Neutral	3/4 9 3/4 Neutral	9 5 ml Yellow Corrector

NB: To give excellent grey coverage on particularly tenacious hair, it is recommended you mix the Natural series or the Gold series with the Fantasy shades.

In the case of particularly difficult hair, with high levels of grey, it is recommended that you use the 3% activator.

How to use

It is recommended that It's Color Semi-Permanent Gel be applied on hair that has been washed and dried or towel-dried, particularly in the presence of grey hair.

The two cool shades, Platinum Silver and Slate, should be diluted with Neutral if they are to be applied to particularly porous, treated hair.

Optimum processing time: 20 minutes.

To cover grey, it is recommended that you process for 5 minutes under a drier hood with a cap and 15 minutes at room temperature (without cap or hood).

When processing has been completed, emulsify the Gel Creme using a few drops of water, then rinse carefully and wash with It's Color Shampoo for Colour-treated Hair.

It's Color Semi-permanent Gel does not stain clothing.





IT'S COLOR PERMANENT COLOUR

A creme hair colour, IT'S COLOR gives excellent grey coverage, leaving beautiful, luminous hair. Thanks to its cosmetic formula, IT'S COLOR respects hair structure and does not irritate the scalp. Its creamy base adheres perfectly, making it easy to position. Easy to remove, does not stain and does not leave shadowing on the skin and hair. Attractive fragrance. Each tube contains 150 ml of creme colour, thus providing the hairdresser with an excellent service yield and great convenience. It is mixed with the specific O2 developer, available in four different volume levels.

Characteristics

- Composition contains considerable amounts of moisturisers and lipids.
- Enriched with added amphoteric molecule.
- Very high percentage of coloured pigments.
- Division of levels and tones respects the chromatic scale.
- Very low percentage of ammonia: for this reason, it is recommended that the O2 developer be used at 30 vol. on thick, difficult and greasy hair, even when using the Natural shades and in the presence of large percentages of grey. (It is always recommended that the O2 Developer be used at 30 vol. with the Fantasy shades).
- Maintains a good level of moisturising and lipid protection even when mixed with O2 specific Developer, which lives in an acid environment (pH 2.5/3).

Benefits

- 1 - No irritation or burning, either with the high lift products or with the other tone-on-tone series (obviously provided the recommended creme colour + developer mixture is used).
- 2 - Long-lasting level and tone (the level does not lighten much, and highlights do not deteriorate into undesirable tones).
- 3 - Maintenance of cosmetic factors are encouraged, in terms of hair diameter thickness and tensile strength.
- 4 - The classical smell of ammonia is very limited, both during preparation of the colour and developer mix, and during processing.
- 5 - After It's Color colour treatment, it is always recommended that you treat hair with specific colour maintenance products, such as It's Color Shampoo for Colour-treated Hair, followed by application of It's Color Balm for Colour-treated Hair.



O2 SPECIFIC DEVELOPER

The It's Color tone-on-tone series must only be mixed with O2 specific developer of the required volume, in a ratio of 1 to 1 (equal doses), with the exception of the High Lift Series, which must always be mixed in double doses and only with O2 at 40 volumes.

The recommended processing time is between 30 and 40 minutes. For the high lift products the processing time is extended to 45 minutes.

Bearing in mind that It's Color is a 150 ml tube (approx. 3 applications), it is recommended that you use scales to ensure the mixture is correct.

O2 developers

O2 developers are available in 4 volume strengths:

- **10 vol. developer:** for maximum colour deposit on particularly fragile hair; to obtain approximately 1 level of lift or if you wish to lower the level.
- **20 vol. developer:** to lift approximately 2 levels with excellent colour deposit, in the presence of fragile, fine and normal natural hair; also gives effective grey coverage.
- **30 vol. developer:** this is the volume recommended to give approximately 3 levels of lift, for excellent grey coverage and in the presence of particularly difficult hair types (thick, tenacious) or natural hair that tends to be greasy. Also recommended for use with the Fantasy shades.
- **40 vol. developer:** to give approximately 4 levels of lift in the Natural Series. In the High Lift Series 900 – 901 – 903 it must be used in double quantities, to give approximately 5 levels of lift. Not recommended with high percentages of grey.

*

If it is necessary to carry out re-pigmentation of previously bleached hair, it is recommended that the **5 volume developer** be used.

(To obtain the 5 vol. developer, mix 10 vol. developer with equal amounts of distilled water).





With the It's Color Natural Series and the other Tone-on-Tone series, it is also possible to use 30 vol*. O2 Developer, particularly in the case of hair that is particularly difficult to cover.

The use of 30 vol. Developer will result in extremely vivid colour and lights at any level.

Even the darker levels of the tone-on-tone series, such as 4 or 5 (which, on the colour scale, cannot be particularly brightly coloured), are given added brightness and reflexes.

The 30 vol. developer also maintains a low pH that has greater respect for the hair and scalp, and produces perfect lift on naturally pigmented hair, further enhancing tones.

Colouring of grey hair is also facilitated by the characteristics of It's Color when mixed with the 30 vol. developer: the low ammonia content, high levels of colour pigments and high concentration of reflection enhancing agents combine to give excellent coverage.

* (This does not include particularly fragile hair and processes such as toning, re-pigmentation and colouring of very faded shafts)





IT'S COLOR PERMANENT COLOUR: BASIC APPLICATION METHOD

PRELIMINARY SENSITIVITY TEST

This should be carried out 48 hours before each application, following the instructions provided below:

- 1) Wash an area in the fold of the elbow joint or behind the ears with neutral soap and water. Dry carefully.
- 2) Dose a small amount of colour, making sure that you use the exact formula or mixture that you intend to apply. Add the required amount and volume of developer, and mix well.
- 3) Apply to the selected area and leave to dry. Do not cover or touch.
- 4) Examine the test area after 48 hours. If no reaction has occurred, you can go ahead with a full application. If the test results in irritation, reddening or other abnormal reactions, this means that the subject is sensitive to one or more of the product components: for this reason, DO NOT USE IT'S COLOR.

To perform a strand test

It is also recommended that you carry out a preliminary test on a strand of hair, to check the processing time required and the resulting colour. Please refer to the sensitivity test for instructions on mixing.

Caution: This product must not be used to colour eyebrows or eyelashes. Avoid contact with the eyes. Should the product come into contact with the eyes, rinse immediately and consult a doctor. Do not apply to moustaches. Always wear suitable gloves. Keep out of reach of children.

MIXING AND APPLICATION

IT'S COLOR must always be mixed with O2 specific developer. Immediately before application, dose out the amount of colour required into a non-metallic bowl and add the same amount of the required volume developer. Mix until a smooth creme is formed. IT'S COLOR is applied with a brush.

FIRST-TIME APPLICATION

To lighten the natural level: apply IT'S COLOR to shafts and ends, leaving a space of approximately 1 cm from the scalp. Leave to process for 15/20 minutes. Remove the excess creme using a paper towel. DO NOT RINSE. Mix the colour again and apply it to the roots, then draw it out over shafts and ends. Total processing time: 30/40 minutes.

To even out or darken the natural level: apply the colour from roots to ends. Process for 30/40 minutes.

Note: If the ends are porous, delay applying the colour in this area until the final minutes of the processing time, first making sure you add equal amounts of Neutral and 10 vol. Developer to the bowl containing the remaining product. Then draw out over the whole of the hair. This operation evens out the colour and gives a more shiny, longer-lasting result on shafts and ends, preventing the level and tone from becoming darker. Carry out a strand test to establish the correct processing time.

RETOUCHING

Apply IT'S COLOR to the regrowth area. Process for 30 minutes. Draw out over the shafts and ends, and continue processing for a further 5/10 minutes. Carry out a strand test to establish the correct processing time.

Note: Do not allow the colour to process for too long after drawing it out onto shafts and ends. This might result in excessive lightening or excessive colour deposit.

RINSING

Emulsify the colour using a small amount of warm water, massaging hair gently with circular movements. Rinse until the water runs perfectly clear. If any stains are left around the hairline, use a specific stain removal product. Use It's Color Shampoo specific for colour-treated hair, and condition with It's Color Balm.





IT'S COLOR PERMANENT COLOUR: THE TONE-ON-TONE SERIES

The range is made up of Natural, Ash, Gold, Fantasy tones, High Lift and a Special Series (Neutral, Extra Blonding and Colour correctors).

CLASSIFICATION BY NUMBERS

- The IT'S COLOR shades have been divided into numbered series, to make the choice of colour easier.
- The first figure indicates the base level. The second figure after the comma indicates the dominant tone. If there is a third figure, this indicates a secondary highlight. Example: 7,43. The 7 indicates the base level (blonde), the 4 represents the dominant tone (copper), the 3 determines the secondary highlights (gold).
- If the second figure is a zero followed by a third figure, this indicates that the tone is only slightly present. Example: 8,01: slightly ash light blonde.
- On the other hand, if the third figure is the same as the second, this indicates greater intensity in the tone. Example: 8,44: intense light copper blonde.
- The base colours (Natural) range from number 1 to number 10.

• Levels

- | | |
|----|-------------------|
| 1 | black |
| 2 | brown |
| 3 | dark chestnut |
| 4 | chestnut |
| 5 | light chestnut |
| 6 | dark blonde |
| 7 | blonde |
| 8 | light blonde |
| 9 | very light blonde |
| 10 | platinum |

• Tones

- | | |
|----|----------|
| ,1 | ash |
| ,2 | violet |
| ,3 | gold |
| ,4 | copper |
| ,5 | mahogany |
| ,6 | red |

- **The Neutral** has neither level nor tone, but when mixed with the other shades it adds cosmetic value and shine. When mixed in equal amounts with the creme colour, it raises the level of the colour itself by approximately one tone.

• HIGH LIFT

- 900 Natural Platinum Blonde
- 901 Slightly Ash Platinum Blonde
- 903 Slightly Golden Platinum Blonde

• COLOUR CORRECTORS

Yellow, Red and Blue.

• EXTRA BLONDING





Natural Series

This is a perfectly balanced series, designed to give a natural colour tending slightly towards brown, on naturally pigmented hair with approximately 50% grey.

On hair with a high percentage of grey (over 70%) the tone tends to take on a slightly cooler colour.

In these cases, to give a more natural colour, it is recommended that the Natural Series be mixed with the Gold Series, in a ratio of 3 parts Natural Series + 1 part Gold Series (e.g.: 45 ml of 7 + 15 ml of 7.3).

All ten natural shades always guarantee perfect grey coverage.

Shades

- | | |
|----|-------------------|
| 1 | Black |
| 2 | Brown |
| 3 | Dark Chestnut |
| 4 | Chestnut |
| 5 | Light Chestnut |
| 6 | Dark Blonde |
| 7 | Blonde |
| 8 | Light Blonde |
| 9 | Very Light Blonde |
| 10 | Platinum Blonde |





Natural Ash Series (.01)

This series is particularly suited to give a natural colour with slightly cool tones.

In the presence of grey (over 50%), it is recommended that you mix it with equal amounts of the Natural Series.

The Natural Ash Series is particularly suited to neutralise undesired excessively warm highlights. To give cool blonde tones on bleached hair of levels 9 – 10 it is recommended you mix the „.01” series with 1 or 2 parts Neutral, adding double the dose of 10 volume O2 Developer.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.01” alone

from 40% to 70% - 1/2 Tone-on-tone Series „.01” + 1/2 Natural Series

from 70% to 100% - 1 part Tone-on-tone Series „.01” + 3 parts Natural Series

N.B.: the result obtained will be very cool.

Mix with the developer best suited to obtain the result required.

Natural Series 0.1 used to colour hair with natural pigment.

To lift from 1 to 4 levels to give cool natural tones

N.B. Use the 9.01 alone to tone level 8 highlights (golden or orange).

Shades

- 4,01 Slightly Ash Chestnut
- 5,01 Slightly Ash Light Chestnut
- 6,01 Slightly Ash Dark Blonde
- 7,01 Slightly Ash Blonde
- 8,01 Slightly Ash Light Blonde
- 9,01 Slightly Ash Very Light Blonde





Gold Series (.3)

This series is particularly suited to produce intense golden highlights on pigmented hair. Coverage is perfect, with particularly warm lights, even in the presence of high percentages of grey.

The series is highly recommended for mixing with all the Fantasy Series, in the presence of grey, to guarantee coverage and enhance the chosen highlights.

Shades 7.3, 8.3 and 9.3, which are particularly rich in yellow pigments, produce golden highlights without colour changes, even when used on particularly sensitive hair types.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.3” alone

from 40% to 70% - 2 parts Tone-on-tone Series „.3” + 1 part Natural Series

from 70% to 100% - 1 part Tone-on-tone Series „.3” + 2 parts Natural Series

Gold Series (.3) used to colour hair with natural pigment.

To lift from 1 to 4 levels to give natural but not excessively warm golden tones.

For more intense golden tones, add approximately 5 ml of Yellow Corrector for every 60 ml of colour.

Series „.3” can also be used on colour-treated hair to neutralise semi-cool tones (violet).

N.B.: with ash tones, this combination results in slightly „warm beige” highlights.

Mix with the developer best suited to obtain the result required.

N.B.: to produce warm (golden) blondes of level 9 – 10, or to tone bleached hair or sunstreaks: use 9.3 mixed with Neutral, in the following proportions:

from: 1/2 part Neutral + 1/2 part 9.3

to: 4 parts Neutral + 1 part 9.3

The choice of amount to use will depend on the intensity required and the natural hair pigment involved.

These mixtures can also be used to warm up or neutralise cool blondes.

It is recommended they be used with double the amount of 10 vol. O2 Developer.

Shades

4,3	Golden Chestnut
5,3	Light Golden Chestnut
6,3	Dark Golden Blonde
7,3	Golden Blonde
8,3	Light Golden Blonde
9,3	Very Light Golden Blonde





Copper Gold Series (.43)

This series is suited to give a copper tones.

To attenuate the intensity of copper tones, it is recommended that you mix it with the Gold Series (.3).

On the other hand, if you wish to accentuate the highlight, mix it with one part of the Copper Series (.4).

When mixed with Series „.3” or with the Natural Series it guarantees excellent grey coverage.

The Series „.43” is recommended for re-pigmentation:

- Alone to give a base at levels 6 - 5.
- Mixed with the Series „.3” to give a base at levels 7 - 8.
- Mixed with the Series „.65” to give a base at levels 2 - 3 - 4.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.43” alone for all levels (except 8.43, which must be mixed with the Natural series as follows: 1 part Natural Series + 2 parts 8.43)

from 40% to 70% - 1 part Tone-on-tone Series „.43” + 1 part Natural Series

from 70% to 100% - 1 part Tone-on-tone Series „.43” + 2 parts Natural Series

Series „.43” used to colour hair with natural pigment.

Use it to give 2 - 3 - 4 levels of lift and to produce intense golden copper tones.

To decrease the intensity of the copper, mix with the Gold Series at a ratio of up to 2 parts „.3” + 1 part „.43”, basing the amounts to be used on how much the intensity is to be decreased.

To neutralise slightly ash reflexes in coloured hair, mix the series „.43” with the most suitable O2 Developer according to the result required. As this is a Fantasy Series, it is recommended that 30 vol. be used even in the presence of grey.

Shades

5,43	Copper Gold Light Chestnut
6,43	Dark Copper Gold Blonde
7,43	Copper Gold Blonde
8,43	Light Copper Gold Blonde





Copper Series (.4)

This is a particularly bright copper series, that produces decidedly coppery reflexes.

In the presence of grey it is recommended that it be used mixed with the Natural Series (at levels 6 – 7) and if necessary with the Gold Series at lighter levels (8 – 9).

In the presence of natural bases 5 or 6, to obtain levels 8 – 9 with particularly intense copper tones, it is recommended that you mix with Series „.44” (intense copper).

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.4” alone

from 40% to 70% - 2 parts Tone-on-tone Series „.4” + 1 part Natural Series

from 70% to 100% - 1 part Tone-on-tone Series „.4” + 2 parts Natural Series

Series „.4” used to colour hair with natural pigment.

Use it to lift from 1 to 4 levels and to give natural coppery tones.

To intensify the effect, mix with Series „.44” (at levels 8 – 9) or with Series „.64” (at levels 6-7).

Series „.4” is also suitable to neutralise slightly ash coloured reflexes in colour treated hair.

Mix with the O2 Developer most suited to obtain the result required.

(As this is a Fantasy Series, it is recommended that 30 vol. be used even in the presence of grey).

Shade 9.4 can be used to tone sunstreaks and bleached highlights, mixing as indicated below:

from: 1 part 9.4 + 4 parts Neutral

to: 1/2 part 9.4 + 1/2 part Neutral

or:

mixing 9.4 with 9.3 + Neutral to give honey gold colours.

With 10 vol. Developer for greater deposit.

With 20 vol. Developer for greater luminosity.

Shades

6,4 Dark Copper Blonde

7,4 Copper Blonde

8,4 Light Copper Blonde

9,4 Very Light Copper Blonde





Intense Copper Series (.44)

This is a particularly intense copper series, recommended to produce more decided, vibrant copper reflexes.

Even with high volumes (40 vol.) it is able to lift approximately 4 levels, while maintaining the intensity of the copper unchanged.

When used alone it gives good grey coverage; however, on high percentages it is recommended you mix it with the Gold Series or with the Natural Series.

To colour grey hair

from 40% to 70% - 2 parts Tone-on-tone Series „.44” + 1 part Natural or Gold Series

from 40% to 70% - 1/2 parts Tone-on-tone Series „.44” + 1/2 part Natural or Gold Series

from 40% to 70% - 1 part Tone-on-tone Series „.44” + 2 parts Natural or Gold Series

Series „.44” used to colour hair with natural pigment.

Use it to lift from 1 to 4 levels and to give intense copper tones.

Series „.44” is also recommended to neutralise ash reflexes in colour treated hair.

N.B.: when colouring hair with natural pigment (levels 3 - 4 - 5 - 6) it is recommended you use the Developer:

at 30 vol. for levels 5 - 6

at 40 vol. for levels 3 - 4 - 5.

Mix with the O2 Developer most suited to obtain the result required.

(As this is a Fantasy Series, it is recommended that 30 vol. be used even in the presence of grey).

Shades

7,44 Intense Copper Blonde

8,44 Intense Light Copper Blonde

9,44 Intense Very Light Copper Blonde





Red Series (.6)

This series is particularly rich in pigments, making the colour much more durable.

To further enhance its luminosity and liveliness, it can be mixed with one part of the Copper or Intense Copper series (e.g. 3 parts 7.6 + 1 part 8.44).

In the presence of over 40% grey, it is recommended that you mix it with the Gold Series (.3).

This Series is also particularly suited to be mixed with the Extra Blonding (2 parts Series „.6” + 1 part Extra Blonding), with the addition of 30 vol. Developer (only when there is no grey).

It is also recommended for intense red Balayage services on natural bases, particularly levels 2-3-4.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.6” alone

from 40% to 70% - 1/2 Tone-on-tone Series „.6” + 1/2 Natural Gold Series

from 40% to 70% - 2 parts Natural Series + 1 part Tone-on-tone Series (e.g. 40 ml 6 + 20 ml 6.6).

With colours 4.6 – 5.6 it is recommended that you mix 2 parts of the Tone-on-tone Series (4.6 – 5.6) with 1 part of the Natural Series (e.g. 40 ml of 5.6 + 20 ml of 5)

Red Series „.6” used to colour hair with natural pigment.

To give intense red tones on levels 3 – 4 – 5 – 6, it is recommended you use the Developer:

at 30 vol. for levels 4 - 5 - 6

at 40 vol. for levels 3 – 4

N.B. Mix with the O2 Developer most suited to obtain the result required.

On hair with level 7 pigment, you can use the 20 vol. Developer.

Shades

4,6 Red Chestnut

5,6 Light Red Chestnut

6,6 Dark Red Blonde

7,6 Red Blonde





Mahogany Red Series (.65)

This is a Mahogany Red Series designed to give a colour tending towards red, with slight violet reflexes.

When used alone, it gives perfect coverage of up to 40% grey hair.

Above this percentage, it is recommended you mix it with the Gold Series or preferably with the Natural Series.

As the pigment has a very intense tone, it is recommended you mix it with the 30 vol. Developer

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.65” alone

from 40% to 70% - 1/2 Tone-on-tone Series „.65” + 1/4 Natural Series (e.g. 40 ml of 6.65 + 20 ml of 6)

from 40% to 70% - 1/2 Tone-on-tone Series „.65” + 1/2 Natural Series

N.B. It can also be used alone to give cool red colours.

Series „.65” used to colour hair with natural pigment.

Use it to lift from 1 to 4 levels and to give natural cool red tones.

At levels 3 – 4 – 5 – 6 it is recommended you use the Developer:

at 30 vol. for levels 4 - 5 - 6

at 40 vol. for levels 3 – 4.

N.B. on hair with level 7 pigment, you can use the 20 vol. Developer.

Mix with the O2 Developer most suited to obtain the result required.

Shades

4,65 Mahogany Red Chestnut

5,65 Light Mahogany Red Chestnut

6,65 Dark Mahogany Red Blonde

7,65 Mahogany Red Blonde





Copper Red Series (.64)

This is a particularly vivacious tone-on-tone series with very intense pigmentation, thanks to which long-term colour durability is guaranteed.

In the presence of over 40% grey, it is recommended that you mix it with equal amounts of the Natural or Gold Series.

Highly recommended for particularly vivid sunstreaks.

To further enhance its characteristics, it is recommended that you use the 30 vol. Developer.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.64” alone.

from 40% to 70% - 1/2 Tone-on-tone Series „.64” + 1/2 Natural Series

from 70% to 100% - 1 part Tone-on-tone Series „.64” + 2 parts Natural or Gold Series

The Copper Red Series (.65) used to colour hair with natural pigment.

The Copper Red Series (.64) is recommended to neutralise ash reflexes in colour treated hair and to give between 1 and 4 levels of lift.

To give copper red colours at levels 3 – 4 – 5 – 6, it is recommended you use the Developer:

at 30 vol. for levels 4 - 5 - 6

at 40 vol. for levels 3 – 4.

Mix with the O2 Developer most suited to obtain the result required.

Shades

6,64 Dark Copper Red Blonde

7,64 Copper Red Blonde





Mahogany Series (.5)

This is a series in which the results are very true to its name. Thanks to its balanced composition, it produces mahogany reflexes in complete safety, even on sensitised hair, without any unaesthetic colour changes (metallic grey).

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.5” alone

from 40% to 70% - 1/2 Tone-on-tone Series „.5” + 1/2 Natural Series.

from 70% to 100% - 1 part Tone-on-tone Series „.5” + 2 parts Natural Series (e.g. 20 ml of 6.5 + 40 ml of 6)

N.B. It can also be used alone, with 30 vol. Developer, to give mahogany shades with very intense reflexes.

The Mahogany Series (.5) used to colour hair with natural pigment.

Use it to lift from 1 to 4 levels.

To give mahogany reflexes at levels 3 – 4 – 5 – 6, it is recommended you use the Developer:

at 30 vol. for levels 4 - 5 - 6

at 40 vol. for levels 3 – 4.

Mix with the O2 Developer most suited to obtain the result required.

Shades

4,5	Mahogany Chestnut
5,5	Light Mahogany Chestnut
6,5	Dark Mahogany Blonde
7,5	Mahogany Blonde





Violet Red Series (.62)

This is a series designed to give red reflexes that tend towards violet.

When mixed with the 10 vol. Developer, it can be used to customise the darker bases (2 – 3 – 4), giving particularly violet reflexes with red overtones, without altering the base colour too much.

In the presence of over 40% grey, it is recommended that you mix it with the Gold Series, using the Developer considered most suitable, either 20 or 30 volumes.

To obtain colours with violet red reflexes on brown or dark chestnut bases, it is recommended that you mix 1/2 part of 4.62 plus 2 – 3 parts of the Natural Series.

To colour grey hair

from 0% to 40% - Tone-on-tone Series „.62” alone

from 40% to 70% - 1/2 part Tone-on-tone Series „.62” + 1/2 part Natural Series.

from 70% to 100% - 1 part Tone-on-tone Series „.62” + 2 parts Natural (e.g. 20 ml of .62 + 40 ml of 5)

The Violet Red Series (.62) used to colour hair with natural pigment

Recommended to produce vibrant violet red tones and to lift from 1 to 4 levels.

At levels 3 – 4 – 5 it is recommended you use the Developer:

at 40 vol. for levels 4 - 5

at 40 vol. for levels 2 - 3.

Mix with the O2 Developer most suited to obtain the result required.

Shades

4,62 Violet Red Chestnut

5,62 Light Violet Red Chestnut





Cuban Tobacco

Level 5 1/2, medium brown shade.

This is a special colour, extremely suitable for customers who are looking for natural, chestnut-type tones.

It is also suitable for hair with bleached highlights, because it can be used alone to tone even the most sensitive hair types, without any risk of precipitation (dark or changed colour).

It gives excellent coverage in the presence of up to 50% grey. On high percentages of grey (from 50% to 100%), it is recommended that you mix it with equal amounts of a natural shade.

To colour grey hair

from 0% to 50% - gives perfect coverage

from 50% to 100% - 1/2 Cuban Tobacco + 1/2 Natural Series 6

N.B. It is recommended you use 20 vol. O2 Developer.





Virginia Tobacco

Level 7, with a warm, slightly beige tone.

This is a particularly versatile colour that, thanks to its innovative chemical formula, produces truly extraordinary results.

Ideal on level 3 and 4 bases to give beautiful lightening and toning effects.

It gives excellent coverage of grey hair.

On heavily sunstreaked hair it tones without the risk of darkening or unaesthetic colour changes.

Perfect when mixed with any other series.

See Gold, Ash, Natural, Copper Gold.

To colour grey hair

from 0% to 50% - gives perfect coverage

from 50% to 100% - it is recommended that you use 1/2 Virginia Tobacco + 1/2 7 - 7.3 - 7.01

During processing, the creme oxidises and takes on a warm grey colour; this effect, which is caused by its unique chemical formula, is absolutely normal and should not cause any worries.

It is recommended you use 20 - 30 vol. O2 Developer.





FASHION COLOURS

Chocolate Series

Level 3, dark chestnut colour.

Prune Series

Level 3, violet colour.

Chestnut Series

Level 5, slightly chestnut colour

Three fashion colours particularly suited to give intense colour, with warm chestnut or dark violet reflexes, hinting at autumn shades.

Perfect grey coverage.

On 100% grey it is recommended that they be mixed with the Natural or Gold Series to further enhance the reflexes.

To colour grey hair

from 0% to 50% - use the fashion colour required alone

from 50% to 100% - it is recommended that you use 1/2 the fashion colour required + 1/2

Natural or Gold Series of the same level.

Example: 1/2 Chestnut + 1/2 Natural 5 or Gold 5,3.

It is recommended you use 20 or 30 vol. O2 Developer.

To brighten up faded shafts and ends, prepare a mixture of the chosen colour with the addition of equal amounts of the Neutral and 20 vol. developer.





Red Red Series

Ruby Red

Level 6, bright Ruby Red colour.

This is a very bright colour with a decidedly high pigment content, giving an intense, rich tone.

The choice of volume is particularly important:

on dark bases up to Dark Chestnut (3) it is recommended that you use 30 vol. O2 Developer

On medium bases (4 - 5 - 6), on the other hand, it is preferable to use 20 vol. O2 Developer

On particularly light bases (6 - 7 - 8), use 10 vol. Developer.

Can be mixed with all the IT'S COLOR fantasy shades (Copper, Intense Copper, Red, Mahogany Red).

To colour grey hair

from 0% to 40% - gives perfect coverage

from 40% to 70% - 2 parts Ruby Red + 1 part 6 or 6,3

from 70% to 100% - 1/2 part Ruby Red + 1/2 part 6 or 6,3

It is very good to produce sunstreaks on natural hair, using foils and 20 or 30 vol. developer: see Natural Colour.

Also ideal to tone down sunstreaks or bleached highlights.

Finally, thanks to its formula, it rinses off very easily without leaving marks on the skin.





Red Red Series

Flame Red

Level 7 1/2, Light Red shade.

This is a bright, vivacious colour, with a particularly high red pigment content. Its chemical formula comprises special, state-of-the-art colorants.

It can be mixed with all the IT'S COLOR fantasy series (7,6-7,43-7,4-7,44).

In the presence of grey, it is recommended that you mix it with the Natural or Gold Series.

The choice of volume is particularly important:

on dark bases up to Dark Chestnut (3) it can be mixed with 30 vol. O2 Developer.

On medium bases (4 - 5) it is recommended that you use 20 vol. O2 Developer.

On light bases (6 - 7 - 8) It is recommended you use 10 vol. Developer.

To increase the durability of this colour and maintain all its vivacity, the ideal solution is to mix it with the IT'S COLOR Red Series (1/2 Flame Red + 1/2 - 7,6).

To colour grey hair

from 0% to 40% - 2 parts Flame Red + 1 part of 7 or 7,3 Ruby Red

from 40% to 70% - 1/2 part Flame Red + 1/2 part of 6 or 6,3 Ruby Red

from 70% to 100% - 1 part Flame Red + 2 parts 6 or 6,3

The choice of mix is important in determining the brightness of the Flame Red shade.

It is greatly suited to produce very vivacious sunstreaks, and is perfect for re-pigmentation of very light, sensitised hair.

Recommendations when applying for the first time on previously colour-treated hair.

On levels 7 - 8: it is recommended that you apply Flame Red on shafts and ends first, mixing with 30 vol. developer.

On completing the application, prepare the product again using 10 vol. Developer (see recommendations for natural bases) and apply to the natural regrowth area.

After processing for approximately 25 - 30 minutes, to increasing toning, pass the same mixture used on the regrowth area over the shafts and ends, and leave for a further 10 minutes, giving a total processing time of approximately 40 minutes.





High Lift Series 900-901-903

This is made up of three shades specifically designed to give high levels of lift (up to 5 levels) on natural hair.

Important: The High Lift Series must always be mixed with double the amount of 40 vol. O2 Developer only.

Even if this product is not recommended to cover grey, it is still possible to achieve excellent results with low percentages of grey hair (not more than 30%), particularly with shades 900-903. However, it is indicated for all sunstreaking, Balayage or bleached highlight techniques.

In the presence of particularly tenacious natural bases, lift can be improved by adding one part of Extra Blonding to the mixture (e.g. 45 ml of High Lift + 15 ml of Extra Blonding + 120 ml of 40 vol. Developer).

All three shades in the High Lift Series can be mixed with each other, to customise the results. However, it is not advisable to mix the High Lift Series with shades from the other Tone-on-tone series.

To colour grey hair

from 0% to 100% not recommended.

High Lift Series used to colour hair with natural pigment.

To lift up to 4 levels on natural bases 4 – 5 – 6 – 7.

Always mix with double the amount of 40 vol. O2 Developer.

To give from 1/2 to 1 additional level of lift, mix with Extra Blonding as follows:

45 ml of High Lift + 15 ml of Extra Blonding + 120 ml of 40 vol. Developer.

Processing time: 45 minutes. Do not use a heat source.

Shades

900 High Lift Natural

901 High Lift Ash

903 High Lift Gold





Neutral

This is a colourless product, containing no alkaline substances and comprising only the hydrating and cosmetic elements of It's Color plus a shine enhancing base.

- When used alone, it gives great shine to natural base tones.
- When mixed with the other It's Color shades, it can be used to decrease the intensity of the colour (+ 1 level), should this be necessary.
- Although not indicated in the presence of grey hair, it is perfect when used with sunstreaks, bleached highlights, Balayage.

USING NEUTRAL

Alone

- on natural hair, to increase shine
30 ml of Neutral + 5 ml of Corrector (preferably not the Blue Corrector) + 70 ml of 5/10 vol. Developer. This formula adds shine and body, without modifying the hair structure. Processing time: 15/20 minutes.
This mixture is also excellent for use on hair that has just been permed (use the 5 vol. Developer only) , because it moisturises the hair and adds body and shine.

- on colour-treated hair

During the colour treatment, if the shafts and ends are sensitised, with sunstreaks or balayage, after applying the colour to the roots it is possible to add equal amounts of Neutral and 10 vol. O2 Developer to the colour that remaining in the bowl.
Apply to shafts and ends during the last minutes of processing (see also the chapter on „Technical diagnosis“).
This operation lightens the colour, giving excellent shine and toning of the whole head, without the risk of the final colour darkening.

When mixed with other colours on a bleached base

- To tone bleached hair and bleached highlights of levels 9 - 10:
it should normally be used mixed with the following colours: 9N, 9.3, 9.4, 9.01

Examples:

To tone golden honey coloured bleached hair:

4 parts Neutral + 1 part 9.3 + 1/2 part 9.4, with 10 or 20 vol. Developer, according to the result required.

On extremely sensitive hair, it is recommended that you only use 10 vol. developer, in double quantities
(e.g. 3 parts Neutral + 1 part 9.01 + double amounts of 10 vol. Developer).

On bleached bases, to give perfect toning in full safety
(e.g. 30 ml 9.01 + 30 ml Neutral + 120 ml 10 vol. Developer).

- For special operations it can be mixed with the powder bleaches to make them more compact
(e.g. 30 ml Powder Bleach + 15 ml Neutral + 60 ml 10/20 or maximum 30 vol. Developer).





Colour Correctors

These are special shades that, although they have the same characteristics as the colour and use the same base, contain an extremely high concentration of the pigment that gives them their name.

The It's Color range includes three correctors: Red, Yellow and Blue.

Red Corrector (level 6)

To further intensify intense red shades.

The base level of the Red Corrector corresponds to a level 6 (Dark Blonde).

The recommended amount to be added to the colour is as follows:

50 ml of Creme Colour + max. 5 ml of Red Corrector diluted in equal amounts of 20, 30 or 40 vol. Developer

To be used at levels 4 – 5 – 6 – 7 of the following shades: Red, Mahogany Red, Mahogany, Violet Red.

Yellow Corrector (level 8)

To increase the intensity of golds and/or improve grey coverage.

Used with bleach, to give tone to the hair during the bleaching process.

Mixed with the colour (particularly with the Copper Reds) to increase luminosity.

It corresponds to a level 8.

To be used at levels 5 – 6 – 7 – 8 – 9 with the Natural, Gold, Copper, Red tones.

Blue Corrector (level 4)

Particularly suitable to neutralise warm reflexes in dark levels 2 – 3 – 4.

Incorrect use of the Blue Corrector may result in the colour being darker than required, because it has a base level of 4.

It can be mixed with the Bleach to neutralise undesirable copper reflexes.

(1 measure of Bleach + 5 ml of Blue Corrector + between 1 and 2 measures of Developer).

To be used at levels 1 – 2 – 3 – 4 - 5 of the following shades: Natural, Natural Ash.





EXTRA BLONDING

Extra Blonding Cream

This is a creme with a slight lightening action which, thanks to its treatment base (the same one used for It's Color) is also suitable to be applied against the skin. A particularly versatile product, it has a high moisturising and lipid action and a low ammonia content.

- It has an extremely even lightening effect, from shaft to ends.
- The creme is compact, malleable and paste-like.
- It does not rise or expand.
- On completing the service, the hair is in excellent condition, even after a number of applications.
- When mixed with the powder bleach, it is also an excellent product for decapage.

It can be used in various ways:

1 - Alone

Diluted with double the amount of 5 vol. O2 developer, to give slight lift (up to 1 level) on particularly dark natural bases, without depositing any type of pigment, but simply changing the natural colour slightly. Because it is so slow-acting, it avoids the appearance of warm reflexes.

2 - As a pre-lightener on dark bases (natural levels 2 – 3)

To prepare a lighter base, mix with double the amount of 10 vol. Developer.
Processing time: 20 - 25 minutes, to give approximately 2 levels of lift.

3 - For sunstreaks

This mixture can be used to give medium lift (3 or 4 levels), with an excellent golden tone: (10 ml Yellow Corrector + 30 ml Extra Blonding)
Use with double the amount of 20 vol. O2 Developer and with the addition of the Yellow Corrector.

4 - For a light decapage (alone)

To eliminate unaesthetic shadows or excessive colour deposits, making the hair more even and surprisingly shiny. Always mix with double the amount of 10 vol. O2 Developer, to give approximately 1 level of lift.

5 - For a heavier decapage, of more than 3 levels

it will be necessary to apply a first time using 10 vol. Developer and then a second time using 20 vol. Developer.

N.B.: the choice of 10 vol. for the first application serves to prevent further oxidation of the artificial pigments, which otherwise it would no longer be possible to lighten.

6 - For a medium action decapage (mixed with the powder bleaches)

When mixed with the X-Light White or No-Am White powder bleach and with 10/20 vol. Developer, the Extra Blonding Cream increases the lightening effect amazingly, managing to protect the structure of even the most delicate, treated hair, without decreasing speed and end lift.

The powder most frequently used for this type of service is No-Am White (yellow), as it is considered more delicate, but on strong, tenacious hair with a darker base level it is possible to use X Light White (blue).

7 - To reinforce lift in the colour

When mixed with the colours, the Extra Blonding Creme increases lift (by up to 1 level).

Highly recommended when mixed with the High Lift series to increase lightening by approximately one level. It is recommended you use 45 ml of High Lift + 15 ml of Extra Blonding + 120 ml of 40 volume O2 Developer, with a processing time of 45 minutes.





Prepare a sufficient amount of colour (It's Color) to cover grey hair. Simultaneously, prepare another bowl of colour for the remaining part, plus 1/4 Extra Blonding Creme diluted with the same volumes.

8 - Mixed with the High Lift Series

To increase lift by approximately 1 level (e.g. 45 ml High Lift + 15 ml Extra Blonding + 120 ml 40 vol. Developer).

9 - As a scalp-level bleach (mixed with the powder bleaches)

To produce medium and strong lightening with complete respect for the hair and scalp. 60 ml Extra Blonding + 120 ml 20 vol. Developer + 1 or 2 level measures of Artègo No-Amm Powder Bleach. Recommended processing time between 45 and 60 minutes.

N.B.: the Yellow No-Amm White bleach is normally used, but on particularly strong, tenacious hair it is possible to use the Blue X Light White Bleach instead.





BLEACHES

Ideal for every type of meches or sunstreaks, they ensure maximum hydration and respect for the hair. Simple to mix and apply, they do not form lumps, do not drip and do not expand. Non volatile, they can be used under a heat source to accelerate processing times and produce maximum lift.

Available in two types:

X LIGHT WHITE

Powder bleach suitable for all hair types, with the exception of fragile, stressed hair

Contains Panthenol to guarantee elasticity and vitality, and has a pleasant mint fragrance.



NO-AM WHITE

Ammonia-free powder bleach, particularly suited for fragile, sensitive and stressed hair

With a Milk Protein base and totally ammonia-free, it maintains, protects and moisturises the hair. Pleasant rose fragrance.



MIXING AND APPLICATION

Use the specific measuring beaker provided in the pack. Artègo bleaches must always be mixed with double doses of the specific creme developer (O2), at not more than 30 volumes. Stir thoroughly before use. Always mix in a glass or plastic bowl. Avoid contact with the customer's face, eyes, ears and neck.

Check frequently until the required level of lift has been obtained. When using under a heat source, protect the hair with a cap, unless using foils. Always carry out a strand test to establish the correct processing time: the gentle formula may mean that processing times have to be slightly longer than normal. Remember that heat will accelerate the process. Always reseal the pack after use.

WARNING:

Do not wash hair on the same day as bleaching. Allow 24 hours between one application and the next. Do not use on eyebrows and eyelashes. Do not apply on the scalp or on beards, moustaches or other body hair. Avoid contact with the eyes. Should the product come into contact with the eyes, rinse immediately and consult a doctor. Always wear suitable gloves. Keep out of reach of children.





TREATMENT AFTER COLOURING

The It's Color line includes two products, a shampoo and a conditioner, that are particularly suited for colour-treated hair, and can be used as home maintenance treatments.

They both work in synergy with It's Color colour products, to accentuate their qualities.

It's Color Shampoo for colour-treated hair

- 1 - acid pH 4
- 2 - Cationic product
- 3 - Delicate detergent action
- 4 - Maximum de-tangling and shine
- 5 - Maximum colour durability.

It's Color Balm (Conditioner)

- 1 - acid pH 4.
- 2 - Cationic product.
- 3 - Contains added cationic keratin substances.
- 4 - Adheres perfectly to the hair shaft, eliminating the alkaline substances found after permanent colour treatment and effectively closing up the Cuticle scales.
- 5 - Leaves the hair easy to comb and full of body, enabling the colour to last longer.

SPECIFIC PRODUCTS

Qualify Protein Lotion Leave-In

- 1 - pH 3,5.
- 2 - Based on Keratinic substances very similar to the organic compounds naturally present in the hair
- 3 - An excellent porosity equaliser.
- 4 - Can be applied prior to a technical service, so that the service itself is carried out on hair with a more even porosity (do not rinse).
- 5 - Can be applied before setting to give added shine and make the hair easier to comb.

Extractò Vials

This is an intensive, rinse-off treatment that acts on the innermost part of the hair.





GLOSSARY

Acid - having a pH level of less than 7.0. Any substance whose molecules release hydrogen ions into water. Acids always have a sharp taste, they turn red litmus paper blue, and combine with bases to form salts.

Alkaline - having a pH level of more than 7.0. A category of compounds that react with acids to form salts, that turn blue litmus paper red, and react with fats to form soap.

Amino acids - a large group of organic compounds; hair is made up of the protein keratin, which comprises 21 amino acids.

Ammonia - a colourless gas with a pungent odour. When mixed with hydrogen peroxide, it activates the melanin oxidation process, allowing it to lose colour. It opens the hair cuticle.

Amphoteric - molecule with positive (+) and negative (-) particles.

Corrective base - the opposite of a colour on the colour wheel. The two colours together (colour + opposite) neutralise each other, creating a tone that is neither warm nor cool.

Warm - a colour that has the tonal qualities of warmth. Red, yellow and orange are warm tones.

Resistant hair - non-porous hair with an extremely compact cuticle, that delays moisture from entering the hair.

Ash - in hair colour, a colour or tone that is lacking in warm pigments. Green, blue and violet are generally the base tones in ash colours.

Ceramide II - providing saturated and unsaturated fats. It is an intercellular lipid compound essential for the health of the hair and bulb.

Keratin - a resistant, water-soluble protein, found in the composition of nails and hair.

Natural colour - the actual original colour of the hair, without chemical additives or the action of environmental agents.

Bleach, bleaching - the action of removing colour or stains, and the product used to remove colour from the hair. Any alkaline compound that removes colour.

Density - this refers to characteristics such as: closed, filled, thick and compact.

Deposit - in the language of colour, the action of positioning pigments at an intermediate point in the hair shaft.

Energy - the basic active unit in the universe. The ability to carry out a job. Energy cannot be created or destroyed, but only transformed from one form to another.

Enzyme - a protein catalyst produced by a living organism, that speeds up specific chemical reactions.

Fibrilla - a thin fibre or filament, present in the formation of cells.

Cool - in the language of colour, all colours that do not contain warm or golden tones. Generally refers to colours with blue or violet-blue bases.

Level - in the language of colour, the measurement used to evaluate how light or dark hair colour is. Level 1, black, is the darkest, while level 10, blonde, is the lightest.

Level required - the final colour level required.

Melanin - the black, chestnut or reddish pigments present in the hair cortex, that create the natural colour.

Neutralise - to counterbalance an action or the effect of a colour.

Oxidise - to transfer oxygen to another substance.

pH - the chemical abbreviation indicating potential hydrogen. The percentage acid or alkaline present in a solution.

Pigmentation - deposit of pigment onto the hair.

Porosity - the hair's ability to absorb liquid.

Pre-lighten - removal of the natural or artificial colour in the hair before applying a different shade or level of colour.

Primary - fundamental or basic.

Saturation - in this manual, the level of colour available in a colouring product.

Lighten - the action of removing tone or colour from the hair using a bleaching agent.

Lift - the lightening or bleaching action typical of a chemical product.

Strand test - a test carried out before performing a colour treatment to check the processing time, colour results and ability of the hair to accept the chemical treatment.

Tone - the warmer or cooler level of a colour.

Volume - measurement indicating the level of oxygen found within a hydrogen peroxide solution.



