

IT'S COLOR TECHNICAL GUIDE

IT'S COLOR

PERMANENT
HAIR COLOR CREAM

My Color Passion

artēzo
CARE FOR BEAUTY

INTRODUCING THE ART OF COLORING WITH IT'S COLOR

Welcome to the journey of the art of coloring and its precious secrets. Through this introductory manual we will discover how even the most generous creativity, in order to achieve excellence, must be guided by deep technical-professional knowledge and the discipline of chemical research.

Hair beauty care for us at Artègo is a path of research that is driven by passion and expands towards a global vision of personal, professional and social improvement.

The profession of hairdressing , like any craft, is expressed through the care of each gesture, so we at Artègo, as producers at the service of the Hairdresser, are aware that through your careful work you contribute to the well-being, gratification and self-esteem enhancement of your clients.

The It's Color project was inspired by precisely this opportunity, that you all have: being able to contribute to the care and well-being of the hair of clients who trust you, your art, knowledge and professional skills, built with attention, commitment, professionalism, dedication and passion.

Thanks to this passion that unites us, and with the aim of enhancing the value of the hairdressing profession, our scientific research has never stopped allowing us the continuous improvement of the reliability and performance of our It's Color: the hair color our customers love the most, safe in results and simple, to be used in every salon with its "Golden Rules".

And it is thanks to this passion of a Team of chemists, color and marketing professionals that new ideas, new research, new commitments are born, managing to transform concepts into solutions for the salon.

In our industry, it is the Art of Color that tells the DNA of the companies and professionals who consistently research, study, dream and finally realize new projects that crystallize and cherish a great value: love and dedication for the profession of Hairdressing.

Life is a wonderful journey, and choosing to travel together will give us the great privilege to grow, to improve, to mature talents that make us unique and can give great recognition to the power of this profession that combines art, culture, care, passion, beauty and well-being.

MAKE THE DIFFERENCE, WITH CARE

If our every gesture toward ourselves, people, nature, animals, and the earth is guided by the "CARE" motto then we will have a chance to be part of not only those who tell the story, but those who "MAKE A DIFFERENCE".

PROFESSIONAL SERVICES, CHEMICAL LABORATORIES AND MARKETING TEAM

IT'S COLOR

CHAPTER 1

Hair structure
Natural pigmentation: the origins
Hair physical features
Color perception
Colorimetry fundamentals
pH scale

CHAPTER 2

OXIDIZING PERMANENT COLORATION

IT'S COLOR: FEATURES AND BENEFITS

- Base cream
- Pigments
- The alkaline element
- Treating substances

IT'S COLOR CHART

- Series
- Unique
- Extra Blonding Creams
- Intensifiers
- Super & Ultra Blondes shades

CHAPTER 3

CREATING YOUR COLOR FORMULA: THE 4 GOLDEN RULES

- Determining the starting level and reflex
- Determining the desired level
- Determining the desired reflex
- Choosing the formula

CHAPTER 4

THE COLOR MIX

- Application
- Developing time
- Rinsing
- Maintenance

CHAPTER 5

COLORING GREY HAIR SAFELY

- Grey hair features
- Covering series
- How to follow the 4 golden rules
- Pre-coloration
- Covering and Highlifting

CHAPTER 6

COLORING COLORED HAIR

- Darkening while coloring: re-pigmentation
- Lifting while coloring
- Extra Blonding Creams
- Creative Control Cream
- Color System

THE HAIR STRUCTURE

THE HAIR STRUCTURE (VISIBLE AND INVISIBLE)

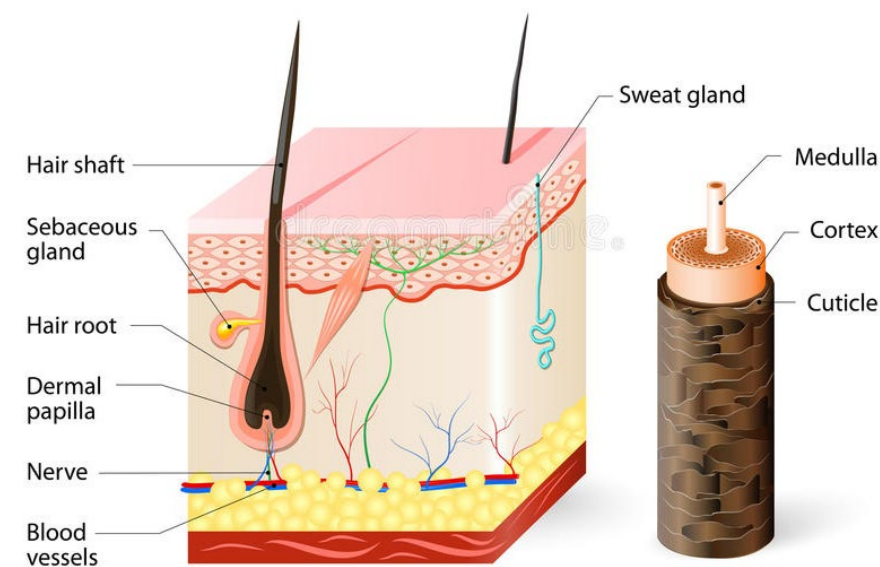
The hair is a fibrous formation mainly made up of a protein called keratin. Other elements contained in the capillary structure are:

- WATER
- CARBOHYDRATES
- LIPIDS
- MINERALS
- VITAMINS

A young and healthy person has an average quantity of 100.000 - 150.000 hair follicles. The shaft is **the visible section of the hair** that shows from the scalp; its shape, in a horizontal section, is more or less cylindrical.

Starting from the outside, we recognize 3 different layers:

- CUTICLE
- CORTEX
- MEDULLA



CUTICLE

The cuticle is the most external layer, surrounding the hair throughout its length. It is made of transparent scales which protect the structure of the hair shaft. The cuticle is made of between 3 and 14 overlapping thin layers of translucent keratinized cells.

The main feature of the cuticle is its affinity with water: it swells when absorbing (the hair thickens, gets heavier and longer) and shrinks when water is released.

CORTEX

The Cortex represents 85% of the hair and consists of keratin protein fibers. These keratin fibers are made up of polypeptide chains, which are similar in form to a spiral staircase whereby all chains are parallel. Each of the chains contains 20 defined amino acids.

Some of these chains, linked between them, make up the so called “microfibrils”, which run through the length of the hair. Some of them are bonded chemically, making up the so called “macrofibrils”, that are organized in a rope with multiple ends, making up the majority of the cortex.

On the basis of their chemical nature, the bonds between the keratin chains are differentiated into very stable bonds, which melt with difficulty, and softer bonds, which are easily broken even by means of water.

MEDULLA

It is the more internal part of the hair shaft, similar to a tube in the center of the hair. It is made up of rounded translucent cells, and many air bubbles. The Medulla is sometimes absent in finer hair types or is sometimes interrupted throughout the hair shaft. There is actually no real need for the Medulla for hairdressing services other than to acknowledge its existence.

The portion of the hair inside the scalp **is the invisible part of the hair**. This is where the cells responsible for hair growth and natural color live.

It can be divided into 2 large sections: the follicle and the bulb.

FOLLICLE

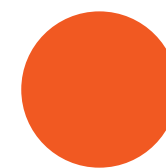
The follicle consists of a deep depression of the superficial epidermis, with a little opening towards the outside, where the visible stalk comes out. The bottom of said depression constitutes the ‘living part’ of the hair - the germinating cells (continuously dividing and growing) - directly in contact with the blood vessels (dermal papilla), from which they obtain nourishment and energy to develop and feed the hair.

BULB

The bulb represents the portion of the hair contained inside the follicle (the one you see at the bottom of the hair if you detach it from the scalp), and it is made by a jelly material (amino acids, fats, cell residues, etc.). Inside of it, the germinating cells start transforming and specializing, resulting into two big cell families:

KERATINOCYTES: “rounded shape”, they develop keratin which represents the structural protein constituting the “framework” of the hair

MELANOCYTES: “star shaped”, they produce a protein called melanin, which is responsible for the hair natural color



KERATINOCYTES



MELANOCYTES

NATURAL PIGMENTATION: THE ORIGIN

Melanin is responsible for the hair natural color. It is produced by the bulb's melanocytes and it can be of 2 types:

EUMELANIN (blue / dark pigment)

PHEOMELANIN (yellow / red pigment)

When the hair is healthy, there is always a combination of this two pigments nestled in the cortex keratin fibers. The external layer of the cuticle, instead, always appears colorless and lacking melanin granules. Hence is the quantity, distribution, shape, and melanin type that modifies the numerous hair shades, which professional colorists try to modify and or recreate on a daily basis.

The first grey hair appears when there is a decrease in melanin production. Therefore physical deterioration and the general passing of time are possible factors in the melanin reduction levels.

HAIR PHYSICAL FEATURES

It is fundamental to know the hair physical features; the tactile and visual experiences allow us to differentiate 3 main characteristics:

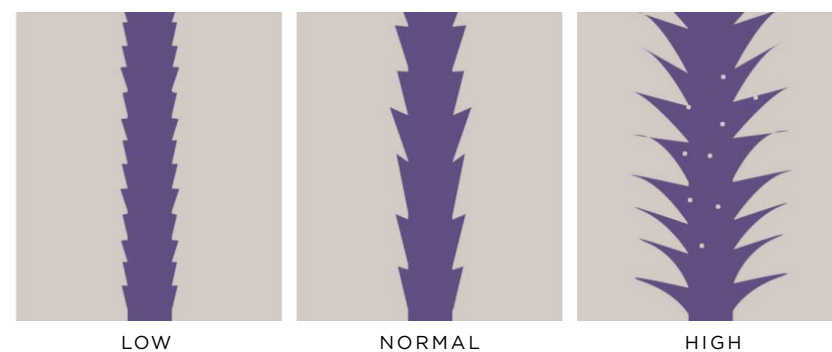
- POROSITY
- STRUCTURE
- TENACITY

POROSITY

- Porosity defines the capability of the hair in absorbing or resisting water and other substances which penetrate the cuticle, as well as color's cosmetic pigments.
- Grey hair is usually less porous, and has a tendency to be more resistant to chemical services.
- Sensitized hair (i.e. prolonged sun exposure; or use of aggressive heat sources; or inappropriate chemical treatments) is more porous.

As a general rule, the more porous the hair, the more it will retain cold cosmetic pigments, which are larger, and will release the warm pigments, which are smaller.

HAIR POROSITY TYPES

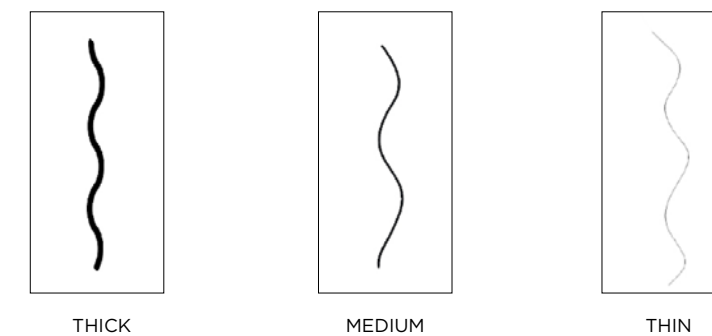


STRUCTURE

Structure represents the hair size, more or less thick. The diameter of the hair shaft can vary significantly also influenced by the individuals ethnicity. We generally divide the hair in 3 types, according to its structure:

- THICK
- MEDIUM
- FINE

HAIR STRUCTURE TYPE



TENACITY

It's the opposite of porosity; it suggests the difficulty in penetrating the cuticle layer for water and for hydro-soluble substances.

COLOR PERCEPTION

Color perception is less complex than what one may think; it depends on the following:

PRESENCE OF LIGHT

It is fundamental, since colors are almost indiscernible in the dark. Our main source of light is the sun.

REFLECTIVE CAPACITY OF A BODY

When the sunlight hits an object, depending on the molecular composition of the matter which constitutes it, it may happen that:

- The whole light is absorbed by the object, that looks as black;
- The whole light is reflected, and the object appears as white;
- The light goes through the object, that in that case looks transparent;
- A part of the light is reflected, and it determines the color of the object, and one part is absorbed.

We can define the color of a body as the sum of light that it does not absorb and that are instead reflected.

PERCEPTION OF OUR EYES

Let's now talk about the photoreceptors located in our retina, made by two kind of highly specialized cells: retinal rods and cone cells.

The visual information gathered by the above mentioned cells are transferred to the cerebral cortex that elaborates them (experience and habit), confronts them (using visual memory) and recreates them in an acceptable shape for our senses.

Conventionally we need to classify a color according to 3 parameters (i.e. Munsell color system):

- **BRIGHTNESS** (dark or bright)
- **SHADE OR REFLEX** (red, yellow, brown)
- **SATURATION** (purity, intensity, reflex profundity)

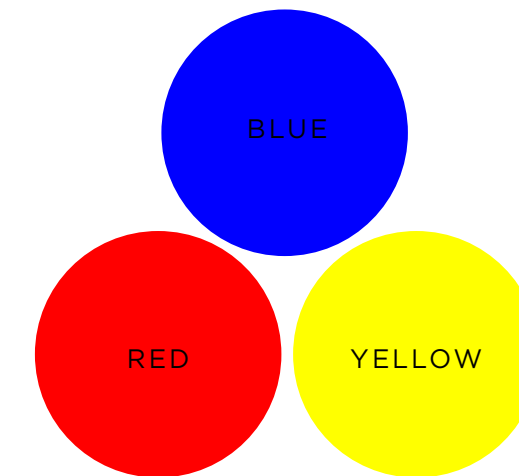
COLORIMETRY FUNDAMENTALS

Colorimetry is a science based on physical fundamentals, which help us understand color and coloring inner workings. Our current knowledge regarding colorimetry depends on Newton's experiments, dated 1863.

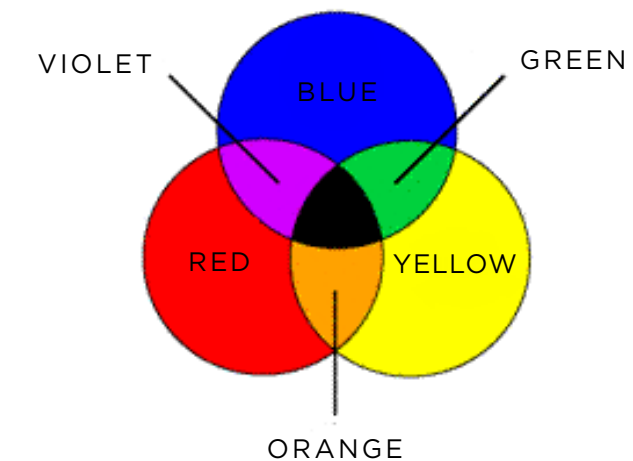
NEWTON OBSERVED THE FOLLOWING:

- THERE ARE 3 PRIMARY COLORS ABLE TO ALERT OUR VISUAL RECEPTORS, AND THOSE COLORS CANNOT BE REPRODUCED USING OTHER COLORS
- MIXED TOGETHER, THE 3 PRIMARY COLORS CREATE AN AVERAGE BROWN
- MIXED AMONG THEM, TWO BY TWO IN EQUAL PARTS, PRIMARY COLORS CREATE SECONDARY COLORS.

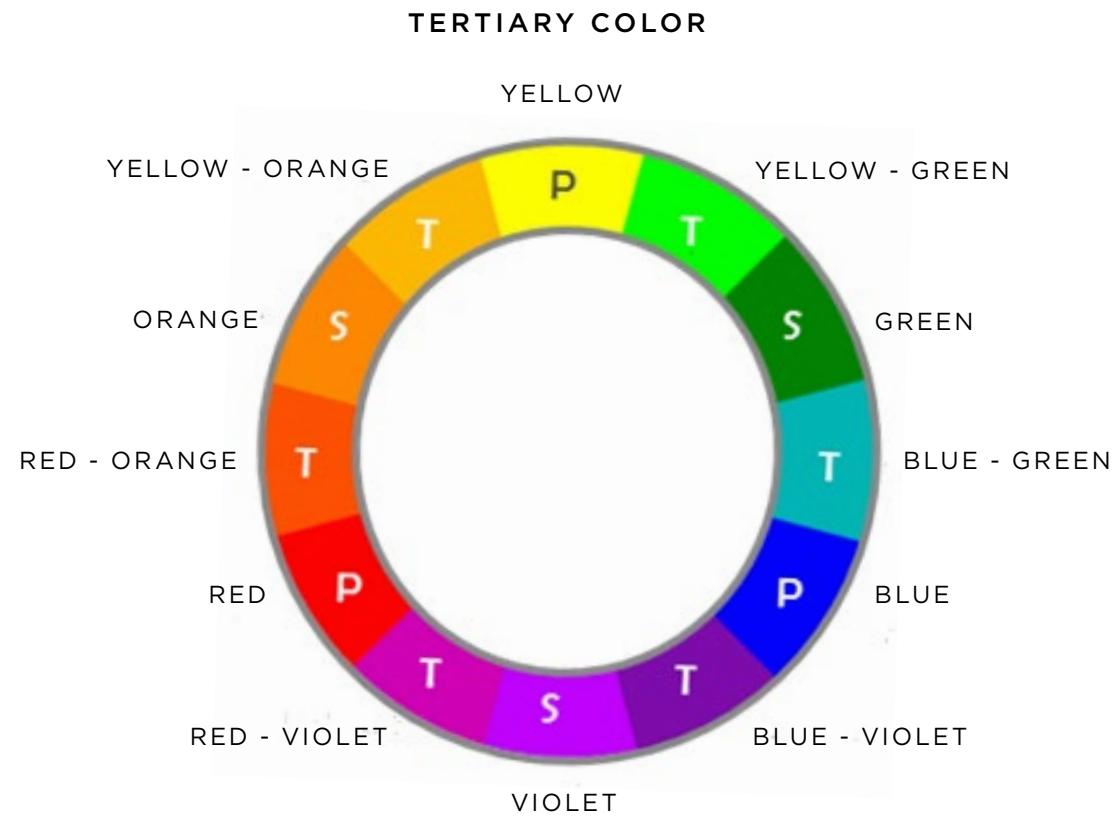
PRIMARY COLORS



SECONDARY COLORS



- MIXING A SECONDARY COLOR WITH A PRIMARY COLOR MEANS CREATING AN INTERMEDIATE COLOR (ALSO KNOWN AS TERTIARY COLOR), FOLLOWING THIS SCHEME:



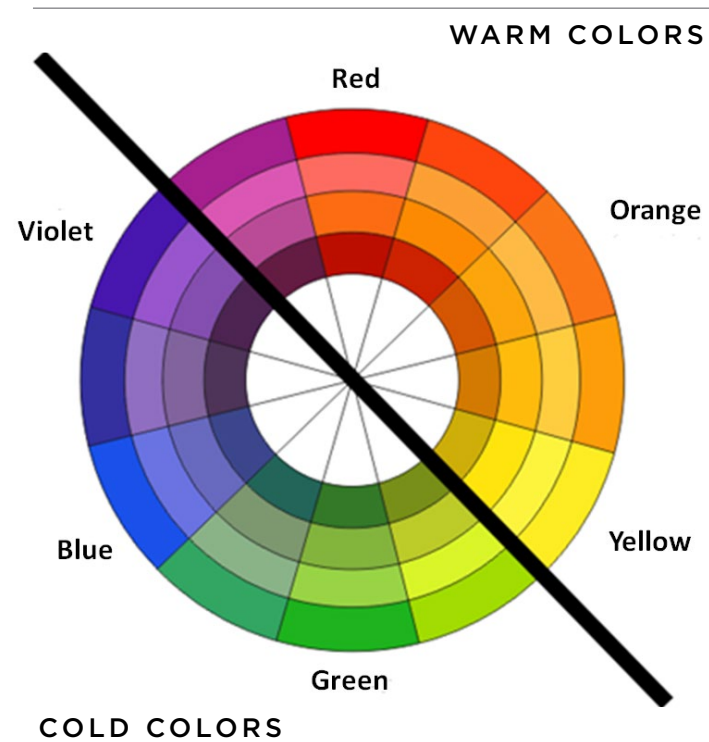
The color sequence achieved in the spectrum is well represented by the color wheel (derivation of the Oswald star): a graphic representation that identifies primary, secondary and tertiary colors immediately, also defining their opposite and complementary ones.

COLD COLORS take half of the wheel: blue, green and violet (translated into hairdresser's language mean ash, sand and violet).

The other half of the wheel is made by **WARM COLORS**: yellow, orange and red (which stand for gold, copper and red).

The colors on one half of the wheel are completely neutralized by the complementary shades (and symmetrically opposite) to the other half.

Colorimetry fundamentals are of the essence both for formulating the color mix that hairdressers apply in their salons, and for correcting possible unwanted reflexes.



pH SCALE

pH or potential Hydrogen is the chemical value that expresses the degree of acidity or alkalinity of a given substance.

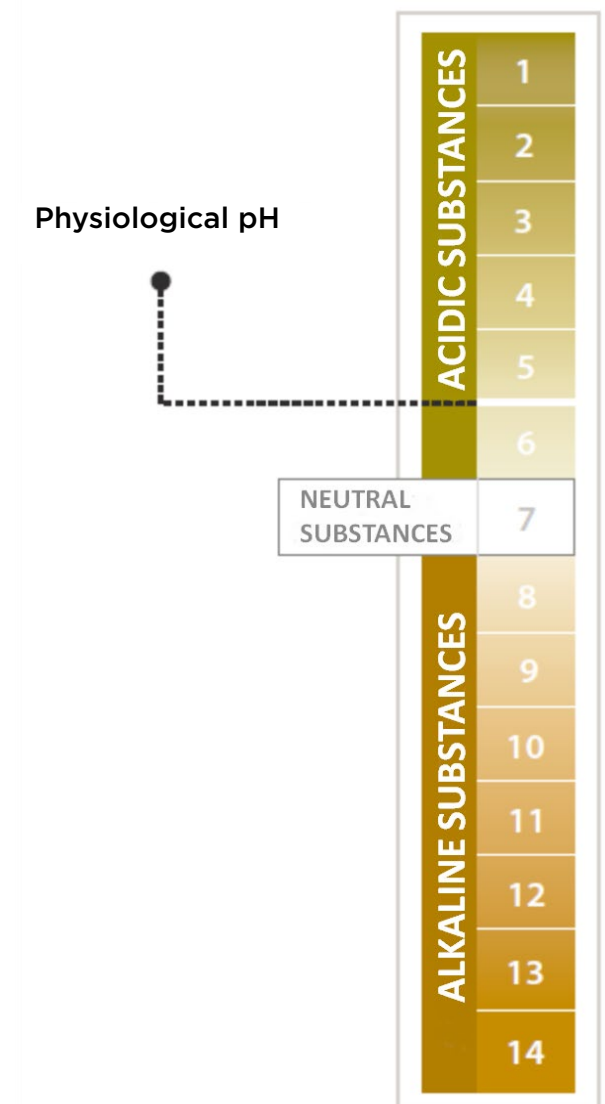
pH is measured according to a scale, the pH scale:

- pH scale ranges from 0 to 14
- Neutral pH is 7 (distilled water)
- All other substances in nature have an acidic pH ranging from 0 to 6.9 or
- An alkaline pH which ranges from 7.1 to 14

As hairdressers, we must consider that the Acid Mantle layer of the scalp and the hair have a pH ranging from 5.5 to 6.5 (slightly acidic, called physiological pH).

Some technical products, such as oxidizing coloration or bleaching, have a more alkaline pH than the physiological one, which in turn allows them to modify the hair structure (i.e. open the cuticle) penetrating deep into the hair, acting from within the hair shaft and changing the structure and colors.

In contrast products with an acidic pH, such as creams and conditioners, close and seal the cuticle's scales among them, making the hair shiny and combable because they re-establish its natural physiological conditions.



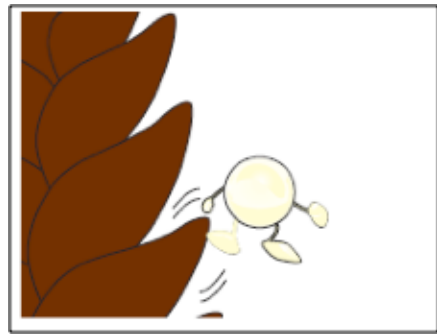
OXIDIZING PERMANENT COLORATION

OXIDIZING PERMANENT COLORATION IS MADE OF:

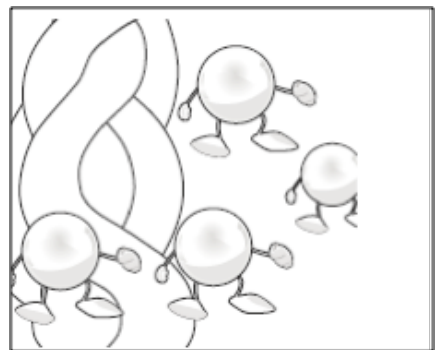
- Color cream, containing tiny pigment complexes, not oxidized or colored. It also contains an alkaline substance that makes the cuticle swell and deposits the pigments in depth, inside the hair cortex.
- Peroxide, which lightens the hair's natural melanin depending on the strength used, and develops the artificial color pigment, trapping them in the cortex of the hair.

Oxidizing coloration covers all levels and reflex shades. It can both darken, lighten, conceal grey hair or change its reflex permanently.

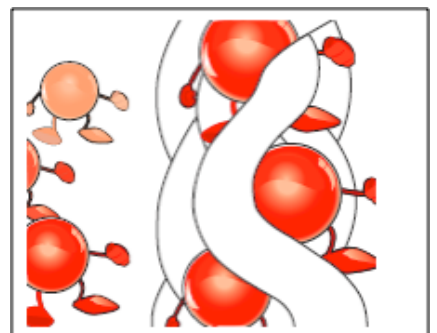
HOW OXIDIZING COLORATION WORKS



During the first 15 minutes the alkaline substance opens the hair cuticle scales, allowing the cosmetic pigments to penetrate.



At the same time, peroxide acts on natural melanin with a lifting action, and on artificial pigments coloring them. 15-30 minutes are needed for both lifting and oxidizing actions to take place.



From 30 to 40 minutes the coloring action on artificial pigments is completed, with maximum coverage and stability. This is the phase in which the treating and beauty components of the coloration kick in.

IT'S COLOR

PERMANENT
HAIR COLOR CREAM

My Color Passion

artēxo
CARE FOR BEAUTY

ARTÈGO OXIDIZING PERMANENT COLORATION: IT'S COLOR FEATURES AND BENEFITS

After considering the main and general features of an oxidizing coloration, let's analyze the qualities and special characteristics of It's Color. As we said, there are two main color components that act in the coloring mechanism:

- COLOR CREAM
- PEROXIDE

IN IT'S COLOR COLOR CREAM WE CAN FIND:

BASE CREAM

Creamy emulsion composed of demineralized water, mineral oils and coconut oils, kept firmly together by surfactants and emulsifiers thanks to their double polarity, hydrophilic and lipophilic. Furthermore, we find vegetable and mineral origin elements next to special synthesis molecules that:

- Contribute to release (together with ammonia) the maximum possible quantity of hydrogen peroxide from the developer inside the color mix, so that pigments are completely oxidized and colored (up to 99%).
- when compared to many competitors, the ammonia level is adequate enough in each level to oxidize the color molecule.
- Enrich the hair with hydrating, softening and structure preserving substances, such as some amino acids precursors, purified lanolin, mineral oils, milk and coconut oil.
- Balance the hair throughout its length from an electrochemical point of view (thanks to an **amphoteric molecule**).

Considering the ingredients that are used in the base cream formulation, we can state that It's Color ensures maximum protection and cosmeticity; it makes the hair healthy and shiny with natural and uniform color results, from root to tip. The choice of a fluid cream as vehiculating agent, easily penetrating the strand and firmly sticking to the hair, makes mixing and application easy.

PIGMENTS

Sourced from renowned international companies and subjected to constant quality control:

- Balanced and accurate formulations that maximize their function avoiding squandering and overlapping that may matte color's final result.
- Poised mix of 8/15 different pigments for each shade (while competitors use 4-8 on average), that give color personality, uniqueness and profundity, for a Mediterranean sunny color taste.
- The attention we use to prepare the pigment mix ensures us unique and original reflexes, really close among them and to the natural series, but different enough that the customer can tell them apart (alternative natural: bronze .41, special browns .7 and .71). This way the professional colorist can offer valid and diverse color proposals to those customers who want an innovative yet not eccentric color.
- Minimum dimension of the pigments molecule prior to oxidation.

For all these reasons It's Color ensures precise and accurate color results (when compared to the color chart), with significant reflexes right from lower levels (for instance, 3.7). Pigments penetrate in depth in the cortex and this ensures the best color durability, while their oxidation (up to 99%) during developing time makes color stable and accurate, loyal and identical over and over.

To better understand It's Color pigments mix and taste, let's divide all the pigments types in 3 groups, corresponding to the 3 primary colors: **red, yellow** and **blue**.

The following chart describes how, in percentage, the 3 colors vary in the main series – considering an intermediate color level.

SERIES	RED	YELLOW	BLUE
NATURAL SERIES 0 > N	50%	35%	15%
NATURAL COLD SERIES 00 > NN	50%	15%	35%
LIGHT ASH SERIES 01 > NA	40%	30%	30%
ASH SERIES 1 > A	25%	25%	50%
GOLD SERIES 3 > G	40%	50%	10%
MAROON SERIES 7 > M	60%	30%	10%
COPPER SERIES 4 > K	45%	45%	10%
MAHOGANY SERIES 5 > RM	40%	20%	40%
RED SERIES 6 > R	75%	15%	10%
VIOLET SERIES 62 > RV	50%	15%	35%

All the other series can be considered intermediate, and complementary to the above mentioned ones. Here are some essential considerations on some important It's Color series – more details will follow in the next pages anyways:

- NATURAL .0 > N, COLD NATURAL .00 > NN, .80 > CN MATTE and .08 > NC SOFT MATTE series are designated to the best grey hair coverage, while in the fashion shades (gold, copper, red, etc.) the reflex prevails over the coverage. Hence, to cover high grey hair percentages, it is recommended to mix fashion shades with natural or cold natural tones.
- COLD NATURAL .00 > NN and ASH .1 > A may appear to be more intense than the corresponding levels from other series.
- COLD NATURAL .00 > NN, .80 > CN MATTE and .08 > NC SOFT MATTE were formulated series to ensure a 'colder coverage' and cool down the highlifting residual warm reflexes.
- ASH .1 > A series must be considered as a reflexed series (as well as gold, red and copper series), and it has a limited grey hair coverage potential.
- The special NEUTRAL cream is made exclusively by Neutral base cream (without pigments or ammonia) and can dilute the pigments and the ammonia concentration of the shades it is mixed with. It is enriched with Decyl Oleate, extracted by coconut oil.
- The Extra Blonding Cream Neutral is made by base cream and ammonia. It enhances the lifting power of the shade it is mixed with.
- The Extra Blonding Cream Irisé, beyond enhancing the lifting power of the shade it is mixed with, can neutralize residual warm reflexes when during the highlifting phase.

More information and insights are detailed in the following "It's Color Series" section.

AMMONIA

It is used in the strictly needed percentage for every level (30% less than competitors), and it has been chosen as alkaline substance, essential in a color mix, thanks to its volatility (it stays on the hair as little time as possible). Some more information:

- We use a pure product, not a derivative of previous manufacturing cycles;
- The mixing with It's Color O2 peroxide ensures quick volatility right from the preparation step;
- It's Color works perfectly even in a slightly alkaline environment (pH 9/10);

It's Color oxidant is the creamy O2 peroxide, especially formulated to be mix perfectly with it's Color cream.

Its average pH value is around 2.5 and it is mixed:

- with standard shades in a 1:1 proportion (1 part of cream + 1 part of O2 at 10 Vol. / 3%, 20 Vol. / 6%, 30 Vol / 9%, 40 Vol. / 12%);
- with Super&Ultra Blonde shades in a 1:2 proportion only with O2 at 40 vol. / 12% (1 part of cream + 2 parts of 40 Vol. / 12 % O2).

It is formulated with 2 components: the base cream and the oxidant (hydrogen peroxide).

BASE CREAM

Emulsion made of demineralized water and fat substances/oils kept together by surfactants and emulsifiers with double polarity. Among the last ones, we remember:

- Treating substances that protect the hair structure preserving its softness and elasticity.
- Balancing substances, to keep the original hydrogen peroxide percentage unchanged, avoiding evaporation. These substances block the oxygen molecules in a chemically unstable state, so that they are more easily available in a low alkaline environment (that's why we use a lower ammonia percentage in the mix).

OXIDIZING ELEMENT

Hydrogen peroxide, in the most commonly used percentages - detailed below with the corresponding indications of use:

- 10 volumes = 3%** For the best color deposit (for example: when we want to darken).
Up to 1 level of lift on natural hair.
- 20 volumes = 6%** Good color deposit.
From 1 to 2 levels of lift on natural hair.
Recommended for fine/normal hair grey coverage.
- 30 volumes = 9%** To maximize the reflexes of fashion shades.
From 2 to 3 levels of lift on natural hair.
Recommended to cover thick resistant grey hair.
- 40 volumes = 12%** From 3 to 4 levels of lift on natural hair.
From 4 to 5 levels of lift mixed in double dose with Super & Ultra Blonde Shades.
- 0 volumes = 0%** The base cream only contains treating ingredients, then it can't oxidize. Mixed with other oxidants it dilutes their potential, creating intermediate volumes.

NORMAL SERIES MIXING			
1:1 with O2 from 10 to 40 volumes			
100g color mix	=	50g O2 20 volumes	+ 50g It's Color 7.3
SUPER&ULTRA BLONDES MIXING			
1:2 with O2 40 volumes			
150g color mix	=	100g O2 40 volumes	+ 50g It's Color 12.00

IT'S COLOR CHART

It's Color shades range is illustrated in a professional color chart, easy to refer to for the colorist and immediate to consult when choosing the perfect shade for the customer.

Once you open the chart, you have a complete overview of the color range; shades are arranged according to their level and their reflex.

LEVELS AND REFLEXES

Each shade is defined by a numerical series: the figure before the point indicates the level, the one (or the letter) after the point indicates the main reflex, the second figure (or letter) after the point, if any, represents the secondary reflex.

Reading examples
7 = medium blonde
7.3 = medium gold blonde
7.43 = medium copper gold blonde

Two equal figures (or letters) after the point indicate a more intense reflex.

Example
7.44 = medium rich copper blonde

When referring to the It's Color chart you will notice that, next to the numbering we just went through, there is a > sign and a second caption, a lettering, substituting the numbers after the point; those letters indicate the reflex, they are an alternative to numbers. This is for the stylist which prefers letter over numbers.

LEVELS	
BLACK	1
NATURAL BLACK	2
DARK BROWN	3
LIGHT BROWN	4
MEDIUM BROWN	5
DARK BLONDE	6
MEDIUM BLONDE	7
LIGHT BLONDE	8
VERY LIGHT BLONDE	9
LIGHTEST BLONDE	10

IT'S COLOR SERIES

.0 > N NATURAL

From level 1 to 10, it ensures a perfect grey hair coverage. It reflects the Mediterranean taste of what is "Made in Italy".

.00 > NN COLD NATURAL

From level 4 to 9, it expresses a richer and cold reflex, of Northern European taste. Great grey hair coverage.

.80 - .08 > CN - NC MATTE AND SOFT MATTE

In levels 4 to 7 and 8 to 10 express a natural cool green-based reflex. Excellent grey hair coverage.

.01 > NA SOFT ASH

From level 5 to 9, it gives a natural soft ash reflex able to counteract yellow - orange reflexes. Good grey hair coverage.

10 PEARL

It gives a natural ash reflex. When toning on NEUTRAL/NATURAL levels 9 and 10 it softens the light gold reflexes.

.1 > A ASH

From level 4 to 10, it gives an ash reflex able to counteract yellow and yellow—orange reflexes. Good grey hair coverage.

.11 > AA INTENSE ASH

In levels 8 and 10 they give an intense ash reflex and neutralize orange and orange-yellow unwanted tones. Good grey hair coverage.

.16 > AR ROSE ASH

In levels 7 and 9 it gives a red ash reflex. Good grey hair coverage.

S > SAND

From level 7 to 9, to obtain a beige reflex and weaken light gold reflexes. Good grey hair coverage.

.3 > G GOLD

From level 4 to 10, it gives a gold warm reflex. Good grey hair coverage.

.31 > GA BROWN NUT

In levels 5 and 7, it gives a gold and -slightly cold - reflex. Good grey hair coverage.

.34 > GK AMBER

In levels 6 and 8 it gives golden copper hues. Good grey hair coverage.

.7 > M SPECIAL MAROON

From level 3 to 7, it adds a brown warm reflex. Good grey hair coverage.

.71 > MA COLD MAROON

From level 4 to 7, it gives a brown cold reflex. Good grey hair coverage.

.72 > MV ALABASTER

In levels from 6 to 10 they give a brown irisé reflex. Good grey hair coverage.

.02 > NV IRISÉ

In levels from 6 to 10, it gives a natural irisé hue and it counteracts gold reflexes. Good grey hair coverage.

5.26 > 5VR SPECIAL VIOLET

Light violet brown red, it gives violet red reflexes. It expresses an intense vibration if there is grey and/or bleached hair beyond level 6.

3.62 > RV RED VIOLET

It gives a red violet reflex. Good grey hair coverage, beyond 60% grey hair it is advisable to mix with natural shades.

.6 > R RED

From level 4 to 6, it gives a red reflex. From 30% grey hair it is advisable to mix with naturals.

.5 - .56 > RM - RMR MAHOGANY

In levels from 5 to 7, they give a mahogany red reflex. Good grey hair coverage, beyond 60% grey hair it is advisable to mix with naturals.

IT'S COLOR SERIES

.46 > KR RED MAPLE

In levels 6 and 8, it gives a copper red reflex. Beyond 30% grey hair it is advisable to mix with natural shades.

.40 > KO CORAL

In levels 6 to 8 it gives deep orange hues. It expresses maximum vibrancy in grey and/or bleached hair. For grey hair coverage above 30 percent, mixing with the natural series is recommended.

.4 > K COPPER

From level 5 to 8, it gives a copper reflex. From 30% grey hair it is advisable to mix with natural shades.

.44 > KK RICH COPPER

In levels 7 and 9, it gives a richer copper reflex. From 30% grey hair it is advisable to mix with natural shades.

.43 > KG COPPER GOLD

From level 5 to 8, it gives copper gold reflexes. Good grey hair coverage, beyond 60% grey hair it is advisable to mix with natural shades.

.41 > KA BRONZE

From level 4 to 8, it gives a copper cold reflex. Good grey hair coverage.

9.24 > 9VK

It adds a copper irisé reflection. When toning on 9/10 neutral levels it gives rosy gold highlights.

UNIQUE

1B > 1B SPECIAL BLACK

Blue Black, on dark levels (from 1 to 3) it counteracts copper - red reflexes. Great grey hair coverage.

.66 > RR RICH RED

In level 6 it gives a rich red reflex. Good grey hair coverage, beyond 60% grey hair it is advisable to mix with naturals.

6F > 6F RUBY RED

intense red blonde, it gives trendy and intense red reflexes. It expresses its strongest vibration in presence of grey and/or bleached hair beyond level 6.

7F > 7F FLAME RED

light red blonde color, it gives trendy intense red - slightly orange - reflexes. It expresses its strongest vibration in presence of grey and / or bleached hair beyond level 7.

9.12 > 9AV

It adds an irisé ash hue and counteracts gold reflexes. Fair grey hair coverage.

EXTRA BLONDING CREAM

EXTRA BLONDING CREAM NEUTRAL

Mixed with other It's Color shades (including Super and Ultra Blondes) it increases their lifting power. Used alone it lifts up to 2 levels on colored hair and up to 3 levels on natural hair, according to the peroxide used.

EXTRA BLONDING CREAM IRISÉ

Mixed with other It's Color shades (including Super and Ultra Blondes) it increases their lifting power. Used alone it lifts up to 2 levels on colored hair and up to 3 levels on natural hair, according to the peroxide used. It neutralizes residual warm reflexes when highlifting.

INTENSIFIERS

GRAPHITE GREY INTENSIFIER

It enhances cold/grey reflexes on every shade, mostly on lighter levels. It counteracts orange - yellow reflexes. It can be mixed with other It's Color shades, including Super and Ultra Blondes.

VIOLET INTENSIFIER

It enhances cold/violet reflexes especially on high levels. It counteracts yellow reflexes. It can be mixed with other It's Color shades, including Super and Ultra Blondes.

THE SUPER & ULTRA BLONDES SHADES

- ON NATURAL HAIR THEY LIFT UP TO 4/5 LEVELS (ACCORDING TO THE HAIR STRUCTURE)
- THEY COUNTERACT RESIDUAL REFLEXES WHILE LIFTING
- THEY ARE NOT ADVISED TO COVER GREY HAIR

12.00 > 12NN SUPER BLONDE NATURAL

If there's no need to correct unwanted reflexes while highlifting

12.1 > 12A SUPER BLONDE ASH

It counteracts orange - yellow reflexes with a light grey reflex

12.11 > 12AA SUPER BLONDE INTENSE ASH

It counteracts red -orange reflexes with a cold blue reflex

12.111 > 12 AAA SUPER BLONDE STRONG ASH

It counteracts intense orange - yellow reflexes with a cold grey reflex

12.02 > 12NV SUPER BLONDE NATURAL BEIGE IRISÉ

It counteracts yellow reflexes with a cold - slightly violet - reflex

12.21 > 12VA SUPER BLONDE IRISÉ ASH

It counteracts yellow - orange reflexes with a cold violet - grey reflex

12.03 > 12NG SUPER BLONDE NATURAL GOLD

It gives warm brightness while lifting

13.00 > 13NN ULTRA BLONDE NATURAL PEARL

It gives a light natural ash reflex and it softens gold reflexes while lifting

13.01 > 13NA ULTRA BLONDE NATURAL ASH

It softens orange-yellow reflexes with a light cold grey reflex

CREATING YOUR COLOR FORMULA THE 4 GOLDEN RULES

When formulating a color, which shade has to be used to obtain the desired result?
Which developer should we choose? Do we need to use one shade or mix more than one together?
We should follow a method each and every time we start to prepare a color blend to be applied on natural hair with no grey, a constant line of thinking that will lead us to the established goal.

Let's check out the 4 simple yet precious steps to the color formula:

THE 4 IT'S COLOR GOLDEN RULES

1. DETERMINING THE STARTING LEVEL AND THE NATURAL REFLEX
2. DETERMINING THE DESIRED LEVEL (CHOOSING THE PEROXIDE)
3. DETERMINING THE DESIRED REFLEX
4. CHOOSING THE FORMULA

1) DETERMINING THE STARTING LEVEL AND THE NATURAL REFLEX

Diagnosing the base color is crucial to correctly select the It's Color shade to use. Throughout a careful diagnosis we will establish the client level and her natural hair reflex: identify a strand with a comb (at the center of head), then compare the level of the re-growth area (0 to 2/3 cm from the scalp) placing it near to one of the natural shades, from 1 to 10, in the It's Color chart.

To obtain a truthful result it is important to check different areas of the head (frontal and occipital area). If the base colors are not the same throughout the head, or if the color is an intermediate one, it is possible to choose according to one of the following evaluation:

- Consider the lighter level if we want to darken
- Consider the darker level if we want to lift

Once we checked and established the starting level, we can determine the reflex, that will be:

- natural (neutral)
- warmer (gold, copper, red)
- colder (beige, ash)

This will be very helpful to elaborate the color formula.

RECOMMENDATIONS:

- do not trust the visual evaluation from far away but always put the strands close one to another (at least until we are confident in this activity);
- exclusively refer to It's Color chart. Parameters must be confronted with the ones of the coloration we will use, not others;
- do not rely on client's suggestions nor on colleagues' prior evaluations.

2) DETERMINING THE DESIRED LEVEL

Thanks to the second rule the client expectation will be confronted to the hairdresser's stylistic needs and to the technical possibilities offered from the coloration.

Comparing the color customer desires to her natural base level will lead us to an easy decision, whether to lift (and how much), darken, or maintain the same level.

Based on this, we will then decide:

- The level we need in the color formula
- The volume of the peroxide O₂ (following the chart below)

% PEROXIDE VOLUMES	RESULT
10 VOLUMES - 3%	FOR TONE ON TONE COLORATION TO DARKEN TO LIFT UP 1 LEVEL
20 VOLUMES - 6%	TO DARKEN TO LIFT FROM 1 TO 2 LEVELS
30 VOLUMES - 9%	TO LIFT FROM 2 TO 3 LEVELS
40 VOLUMES - 12%	TO LIFT FROM 3 TO 4 LEVELS, UP TO 4/5 WHEN MIXED WITH SUPER & ULTRA BLONDES

The 0 volumes peroxide can be diluted with others to obtain intermediate volumes.

When formulating, it is necessary to consider that, as we go from lower to higher levels, the power to lift increases; from higher to lower levels, instead, the deposit potential increases. The lifting power of peroxide can vary depending on the starting level (it is different to lift a 1 black and a 7 blonde).

If we prepare to color on colored hair we must consider that the desired color level cannot be lighter than the existing one because we know that 'color does not lift color'. Therefore, we will either obtain same level results, we will darken (the portion of already colored hair) or we will modify the reflex.

3) DETERMINING THE DESIRED REFLEX

Next step is to finalize the color formula is defining a final result (a shade) with a dominant reflex or a neutral connotation (natural). First of all then we have to establish whether the client prefers a warm result (gold, copper, etc.), a cold one (beige, ash etc.) or a neutral one (natural). In line with these preferences, to formulate our color, we will now pick the desired reflex shade from the color chart (we chose the level already).

We need to remember that, according to the principles of colorimetry:

- Cold reflexes counteract warm reflexes
- Warm reflexes counteract cold reflexes

As the final result will always be the sum of the client's natural color and the artificial one we add on her hair, we need to remember that the hair natural reflexes need to be balanced with the ones chosen for the formula in order to get neutral/natural results.

We need to consider that, after lifting, the hair will always have residual 'warm tones', especially if we start from a dark level. If this is the case, remember to always balance the formula with cold shades.

Last but not least, it is appropriate to remember that also the reflex on the lengths can be affected from previous colors, and we need to consider it when formulating.

4) CHOOSING THE FORMULA

If the diagnosis is duly performed and the mental pattern represented by the three steps detailed below is followed, we will elaborate the perfect formula to achieve the final result:

1 DIAGNOSIS
+ 2 CHOICE OF THE DESIRED LEVEL AND OF THE O2 PEROXIDE (LIFT OR DEPOSIT)
+ 3 CHOICE OF THE DESIRED REFLEX (ALSO TO COUNTERACT UNDESIRED REFLEXES)
= CHOICE OF THE FORMULA

Let's consider some practical examples illustrated in the chart below:

Please remember that the rules and formulas detailed in this chapter refer to heads without grey hair.

STEP 1	STEP 2	STEP 3	STEP 4
DIAGNOSIS	DESIRED LEVEL	DESIRED REFLEX	FORMULA
EXAMPLE OF 2 LEVELS LIFT			
LEVEL 6 NATURAL REFLEX	LEVEL 8 2 LEVELS OF LIFT O2 20 VOL.	NATURAL REFLEX .0	1 PART 8 + 1 PART O2 20 VOL.
EXAMPLE OF COLOR DEPOSIT			
LEVEL 7 GOLD REFLEX	LEVEL 5 DEPOSIT O2 10/20 VOL.	NATURAL REFLEX .0	1 PART 5/5.01 + 1 PART O2 10/20 VOL.
SAME LEVEL EXAMPLE			
LEVEL 5 NATURAL REFLEX	LEVEL 5 DEPOSIT O2 10/20 VOL.	GOLD REFLEX .3	1 PART 5.3 + 1 PART O2 10/20 VOL.
EXAMPLE OF 3 LEVELS LIFT			
LEVEL 4 NATURAL REFLEX	LEVEL 7 3 LEVELS OF LIFT O2 30 VOL.	GOLD REFLEX .3	1 PART 7 + 1 PART O2 30 VOL.
LEVEL 4 NATURAL REFLEX	LEVEL 7 3 LEVELS OF LIFT O2 30 VOL.	NATURAL REFLEX .0	2 PARTS 7 + 1 PART 7.1 + 3 PARTS O2 30 VOL.
EXAMPLE OF REFLEX CHANGE			
LEVEL 6 NATURAL REFLEX	LEVEL 6 DEPOSIT O2 10/20 VOL.	INTENSE RED REFLEX .66	1 PART 6.66 + 1 PART O2 10/20 VOL.

THE COLOR MIX

For a correct preparation of the color service with It's Color and for a correct application, the operator must follow the simple rules illustrated below.

Skin sensitivity test - allergy test

A sensitivity test should always be performed following the instructions described in the color package. The client needs to feel safe.

Technical shared diagnosis

One must take into consideration the state of the hair and its characteristics (previous colorations, porosity, tenacity, structure). Moreover the client desires must be confronted with the actual colors that can be obtained.

MIXING PREPARATION

Always mix the products in a non-metallic bowl, following scrupulously the It's Color dosages that we detailed above (1:1 normal series shades, 1:2 Super & Ultra Blondes shades, 1:1 or 1:2 Extra Blending Creams). In case of incorrect dosage unpleasant problems like irritations, reddening and undesired tones may occur.

APPLICATION

We suggest application on dry hair dividing the head into the four classical sections. The mixture will be applied on 0,5 -1 cm strands uniformly, applying the color on the hair. Always start from the nape, where the hair is more resistant or, if there is grey hair, where its percentage is higher. Do not start the application around the face (especially with dark shades), where anomalies and color overlappings can happen.

- On virgin hair it is preferable to start the application on lengths and tips, and then on the roots, for a total developing time of 40 minutes.
- Retouch application: to color the hair re-growth with the same formula a second (and subsequent) time, it is necessary to start the application on the re-growing hair, then, after 20/25 minutes, it is possible to apply the mixture (if necessary) on lengths and ends, waiting 10 more minutes (for a total developing time of 30/40 minutes).

DEVELOPING TIME

For a good color result it is necessary to respect developing time, which is normally of 30/40 minutes (45 minutes for Super & Ultra Blondes). The use of any source of heat that will alter the normal coloration process and is discouraged. It is important to remember that the last 5/10 minutes are crucial, because that is when treating and reconstructing kick in, to give a healthy and natural look to colored hair.

RINSING

Once developing time is over, It's Color mixture must be emulsified with few water drop, gently massaging the scalp. This will help to eliminate the remains of color. It's now time to rinse the color away completely, until water runs clear. The following shampoo will eliminate the remains of coloration while the conditioner will help to give brilliance to the hair (a second shampoo is not always necessary).

MAINTENANCE

It is a professional hairdresser's duty to explain clients how to maintain the new hair colors brilliance and intensity, informing them on how to use specific Artèxo maintenance products correctly.

COVERING GREY HAIR

GREY HAIR CHARACTERISTICS

For grey hair coverage and coloration it is important to know its characteristics. Usually grey hair is more resistant and less elastic than natural hair. Their superficial cuticle is more resistant to penetration and absorption of substances. Obviously there are no melanin's among the cortex fibers.

COVERING SERIES

Among the It's Color series, the ones conceived to obtain the higher grey hair coverage are the NATURALS .0 > N, the COLD NATURALS .00 > NN, 80 > CN MATTE and .08 > NC SOFT MATTE. In their creams there are pigments with different color, in a perfect and stable balance; once these pigments get inside the hair among the cortex fibers, they will simulate the natural hair situation perfectly.

They are able to cover 100% grey hair effectively and reach the desired level. Every time we decide to use a reflex shade in our color covering formula (.4, .44, .5, .6 etc.), it is advisable to add more natural to the formula as the percentage of grey hair increases.

IT IS POSSIBLE TO FOLLOW THIS CHART:

0% - 30% GREY HAIR 2 parts of reflex + 1 part of natural shade + 3 parts O2 20/30 volumes
30% - 60% GREY HAIR 1 part of reflex + 1 part of natural shade + 2 parts O2 20/30 volumes
60% - 100% GREY HAIR 1 part of reflex + 2 parts of natural shade + 3 parts O2 20/30 volumes

CHOOSING THE PEROXIDE

When formulating a color aimed at covering grey hair, we need to use a peroxide that is not higher than 20 volumes, because what is needed is facilitating the deposit of pigments (to the detriment of the highlifting phase). In some cases, on 100% grey hair, it will be necessary to use a 30 Volumes peroxide, to make sure we oxidize and color all the cosmetic pigments and that color penetrates into the resistant cuticle, since grey hair is very resistant.

Let's go back now to the It's Color 4 golden rules, but considering the presence of grey hair. Thinking it through we will find the most suitable formula to reach the goal: desired shade and coverage.

Determining the starting level and the natural reflex (diagnosis)

In addition to a correct and professional diagnosis we also need to evaluate the percentage of grey hair. For a correct analysis let's say that the so called salt and pepper hair correspond to 50% (it is difficult to state if there is more grey hair or colored hair).

If grey hair is spread all over the head with the same intensity, we will only give one evaluation, for example 30%. On the contrary, if we find some areas with more grey hair, we will give different evaluations with different percentages (i.e. 70% forehead and anterior area, 30% occipital and posterior area or 100% temple area).

Determining the desired level (choosing the peroxide)

Also the second golden rule - the choice of the right peroxide to reach the desired level - will be influenced by the grey hair presence:

- In general, when we need to cover grey hair, the right peroxide is 20 volumes.
- If we want to get a more evident lift (especially on thick and resistant hair) and a good grey hair coverage at the same time, it will be necessary to use 30 volumes peroxide.
- The 30 volumes choice becomes essential when we need to cover high percentages of grey hair (close to 100% of resistant hair)

Determining the desired reflex (choosing the shade)

When the choice falls on a natural result we don't need particular precautions because the selection will be among the natural shades, that ensure a perfect coverage. If we choose, instead, a result with a stronger reflex we will need to mix the reflex shade with a natural one, depending on the grey hair percentage to cover (following the previous chart).

Choosing the formula (final result)

When we work on a head with different grey hair percentages (which often happens), it is necessary to pay attention. We will formulate different mixtures for different areas, according to the grey hair percentage. Sometimes it will be necessary to change the peroxide strength.

PRE-COLORATION

In rare cases there can be a 100% concentration of grey hair in a confined area and it is known that this hair is thicker and more resistant to absorption, so that it is difficult to obtain satisfactory and uniform covering results with standard procedures.

In these cases, 10/15 minutes before color application, it is possible to carry out a technique called pre-coloration: apply a shade 1 level lighter than the desired one, mixed with 5 volumes peroxide in equal dose (1:1); after 5/10 minutes developing time proceed with the coloration applying the desired shade. The 5 volumes peroxide is obtained by mixing equal doses of 0 volumes and 10 volumes peroxide.

COVERING AND LIFTING

When coloring a head with a 50% percentage of grey hair, uniformly spread, we could face a delicate problem: covering grey hair and lifting natural hair at the same time. With traditional colorations, to obtain a good coverage, we usually need to use peroxides up to 20 volumes, lifting then up to 2 levels, insufficiently and badly, with undertone results.

It's Color, with its perfect balance between pigments and ammonia, allows the use of 30 volumes peroxide to lift yet maintain its deposit potential.

Therefore, with it's Color, we can obtain on the same head -and at the same time - a great result: covering grey hair and lifting natural hair up to 3 levels.

COLORING COLORED HAIR

Until now we have studied how to change color to natural hair, possibly with grey hair. Very often, on a daily basis, we will color previously colored hair, sometimes with colorations that we may not know.

But also in this case we will follow the 4 golden rules to choose the most suitable formula:

DETERMINING THE NATURAL STARTING LEVEL AND REFLEX (DIAGNOSIS)

The evaluations that we get when we realize the diagnosis, with all the precautions and measures that we have already analyzed, will allow us to establish both the level and the reflex of the natural re-growth.

DETERMINING THE DESIRED LEVEL (CHOOSING THE PEROXIDE)

In this case the level won't be the actually desired one, whereas it will be determined by the existing level on the lengths. The comparison (always using It's Color chart) will be between the natural re-growth and the colored lengths, and will lead us to decide:

- If we need to remain on the same level
- If we need to darken or lift the re-growth
- Consequently, which peroxide to use

DETERMINING THE DESIRED REFLEX (CHOOSING THE SHADE)

Also the final choice of the reflex will be influenced by the reflex on the lengths. In this case we want to have a uniform reflex between the re-growth and the reflex on the lengths (possibly refreshing it) we need to choose a shade from the same series. If we want to change it instead, we need to consider the colorimetric rules, both for the re-growth and the lengths.

CHOOSING THE FORMULA

The fourth rule is the one that sums up all the reasoning of the previous steps and allows us to choose the most suitable color formula to achieve the final goal.

Quite often we will need to choose two different formulas, one for the re-growth and one for the lengths, when we do that we must be careful with the developing time and with the application procedures in the different areas of the head.

COLORING BY DARKENING: REPIGMENTATION

When we need to darken natural hair with It's Color, we won't use special tricks, except for the preferable use of warm shades, used alone or mixed with natural, especially if we want to darken more than 2/3 levels. We often need to darken:

- Hair previously colored with very light shades
- Faded colors
- Previous highlights (partial or total)

In this case we are talking about hair that lost most of the pigments (artificial or natural) that constitute the color base. It becomes necessary to re-pigment the hair; re-pigmentation will restore the underlying pigments lost during previous lifting processes to the hair.

We prepare a mix 1 level lighter than the desired one (same level if we want to darken more than 3 levels), with a warm reflex - natural if you want to get a colder result.

Mixing ratio is 1:1 with 5 volumes peroxide.

Developing time is around 5 minutes, then we remove the product in excess and, without rinsing, we apply the desired shade on the areas that we want to darken.

COLORING BY LIFTING

One basic rule of colorimetry is "color doesn't lift color". This means that It's Color permanent color cream can only lighten natural hair.

Using peroxides from 10 to 40 volumes with normal shades will allow us to lighten up to 3/4 levels; we reach up to 5 levels lifting instead if we use Super & Ultra Blondes shades with double dose of peroxide at 40 volumes.

Among It's Color shades there are two special ones:

Extra Blonding Cream Neutral and **Extra Blonding Cream Irisé**, able to enhance colored hair up to 2 levels, natural hair up to 3 levels and to enhance the lifting action of all the shades they are mixed with up to 1 level. When we want to increase, or at least be sure of the lifting potential of the formula, we recommend a dilution with Extra Blonding Creams following the chart below:

FROM 5 TO 25G EXTRA BLONDING CREAM
+
50G IT'S COLOR SHADE
1:1
WITH O2 AT 20-30-40 VOL.

Super & Ultra Blondes shades have been conceived to obtain the higher lifting results; these shades must always be mixed with double doses (1:2) of peroxide O2 at 40 volumes, with 45 minutes developing time. The series is composed by 9 shades, each one with its own reflex, strong enough to turn the final result towards warm or cold reflexes or able to neutralize undesired residual reflexes. The dilution in formula with Extra Blonding Creams increases the lifting by 1 level, also with Super & Ultra Blondes:

2 PARTS OF SUPER OR ULTRA BLONDE
+
1 PART EXTRA BLONDING CREAM
1:2
WITH O2 AT 40 VOL.

EXTRA BLONDING CREAMS

Extra Blonding Creams have particular and versatile characteristics.

Extra Blonding Creams can lift natural or colored hair:

- used alone, they lift natural hair up to 3 levels, and colored hair up to 2 levels;
- mixed with other It's Color shades (including Super & Ultra Blondes) they enhance their lifting power;
- the Extra Blonding Cream Irisé is effective to counteract warm residual reflexes during the lifting;
- they have an excellent stripping action.

APPLICATION ON NATURAL HAIR

On natural hair, Extra Blonding Creams can lift from 1 to 3 levels, if used alone.

- Extra Blonding Cream Neutral - 1:1/1:2 with O2 at 10-20-30 volumes
- Extra Blonding Cream Irisé - 1:1/1:2 with O2 at 10-20-30 volumes neutralizes warm reflexes during the lifting phase.

The mixing ratio choice (1:1 or 1:2) depends on the desired cream consistency (the 1:1 mixing ratio is recommended for foil techniques).

20-45 minutes developing time according to the peroxide and to the desired level of lift.

COLORED HAIR APPLICATION

On colored hair, Extra Blonding Creams can lift from 1 to 2 levels, if used alone.

- Extra Blonding Cream Neutral - 1:1/1:2 with O2 at 10-20-30 volumes
- Extra Blonding Cream Irisé - 1:1/1:2 with O2 at 10-20-30 volumes neutralizes red-orange reflexes while lifting. On porous hair or on streaks it is advised to mix with Extra Blonding Cream Neutral (or Neutral alone).

The mixing ratio choice (1:1 or 1:2) depends on the desired cream consistency (the 1:1 mixing ratio is for foil techniques).

20-45 minutes developing time according to peroxide volume and to the desired level of lift.

CREATIVE CONTROL CREAM



Creative Control Cream is a special thickening product we can use for the coloring mixture (and for the bleaching products); it ensures the desired consistency and fluidity allowing precise and particular application techniques. It does not modify the lifting action or the color deposit.

The Creative Control cream dose is 5% of the total coloring mix. The more we increase the quantity, the more the cream density increases.

COLOR SYSTEM

It is the mixed colorations system studied in Artēgo labs and tested by professional expert colorists in their salons. The Color System gives you the chance to offer clients a unique and one-of-a-kind color service, with beautiful chromatic result yet respectful of the health and structure of the hair.

We think of it as an “innovation” because it means using 2 different colorations on the same head:

1. IT'S COLOR, PERMANENT OXIDIZING COLORATION, TO COVER RE-GROWTHS (AND LIFT, IF NEEDED)

2. YOU|UP 2, SEMI-PERMANENT COLORATION, FOR LENGTHS AND TIPS

Client's natural hair will be only colored once with oxidizing coloration, while her color will be kept shiny and brilliant forever with semi-permanent one.

This is possible thanks to the synergy and correspondence of shades in both color families: color pigments are the same but they are treated and prepared differently according to the coloration.

When we apply You|Up 2 on lengths and tips we have to take into consideration that they have been colored before (at least once), and then they are more porous than the hair natural base, so that we will apply a lighter shade than the one we chose for the re-growth.

CONCLUDING REMARKS

It's Color formula ensures the best performances and the higher efficacy that represents the uniqueness of this product, given by the balance and refinement of all its ingredients and the combination with the specific O2 peroxide.

MIXTURE CHARACTERISTICS

- Easily and quickly mixable (thanks to the cream base)
- Precise and visible application (for its noticeable creaminess)

During the developing time

- It does not leak (thanks to the cream adherence to the hair)
- It limits irritations (due to the low ammonia concentration)
- Low ammonia smell (also because it contains a pleasant scent)

At the end of the developing time

- Easy emulsification and rinsing (in the cream there are cleansing and hydrophilic substances)
- It does not stain the scalp (the contrast between pH skin values/mixture and the oily substances isolate the scalp)

FINAL RESULT CHARACTERISTICS

The high percentage and the pigments variety, their small dimensions, the completion of their entire oxidation during developing time and the presence of the amphoteric molecule, allow color to be:

- Intense and brilliant, both on natural and fashion reflex shades
- Great grey hair coverage
- Equal in subsequent levels (4 is darker than 5 as much as 5 is darker than 6 and so on)
- Compliant to the reflex chromatic sequence (primary, secondary, tertiary colors)
- Uniformity from lengths to tips
- Long lasting in level, reflexes and brilliance
- Efficiently covering even if mixed with peroxide at 30 volumes. This characteristic allows, on “salt and pepper hair” (50 % grey hair), to obtain a great coverage while lifting up to 3 levels.

COSMETIC RESULT CHARACTERISTICS

Thanks to the considerable amount of protective, hydrating and lipid substances in the base cream and the presence of amino acids and quaternary mineral salts, at the end of the coloring service the hair will have:

- Healthy and natural look
- An intact structure especially in diameter and tensile strength.

PASSION IS ONE OF THE DEEPEST EMOTIONS; IT LIVES IN EVERY GREAT ARTIST AND DRAWS NOURISHMENT FROM KNOWLEDGE, WHICH NOURISHES IT IN TURN AND ENRICHES ITS INSPIRATION.

THIS MANUAL WAS DRAFTED WITH THE PURPOSE OF ADDING TO YOUR KNOWLEDGE OF THE ART OF COLORING, CULTIVATING YOUR PASSION FOR BEAUTY, AND CHERISHING YOUR INSPIRATION AS GREAT ARTISTS OF THE HAIR WORLD.

PASSION
is a state of heart, a state of mind

NOTES

NOTES



GREEN ENERGY

GENERATED BY RENEWABLE
ENERGY PLANTS



REDUCE REUSE RECYCLE

SMART ACCESSORIES - DECOR, DESIGN
DURABILITY AND REUSABILITY



PAPER

FSC PAPER SOURCED FROM
RESPONSIBLY MANAGED FORESTS

**MAKE THE DIFFERENCE
WITH CARE**

Always

artēxo

CARE FOR BEAUTY