

# COLOUR MANUAL 2018



# HAIR STRUCTURE **AND ITS CHARACTERITICS**



Achieving a beautiful colour is always influenced by many factures from the physical characteristics of the client's hair to it natural colour understanding the physical structure of the hair and the composition of natural hair colour will always ensure the best results.

### **HAIR STRUCTURE**

Each hair is formed with three layers - Imagine a pencil.

Cuticle = Outer Layer = Like the paint of the pencil

Cortex = Inside of the cuticle = Like the wood of the pencil

Medulla = Inside of the cortex = Like the lead of the pencil

### CUTICLE

Outer most layer of the hair

- It is composed of the hard, flattened keratin cells that overlap the hair
- The cuticles main function is to protect the cortex layer of the hair
- The cuticle is translucent and does not contain any colour

Maintaining the integrity of the cuticle is one of the key factors when ensuring long lasting colours. Chemical and physical effects can influence the state of the cuticle layer. Under different factors so it can be opened or closed.

### CORTEX

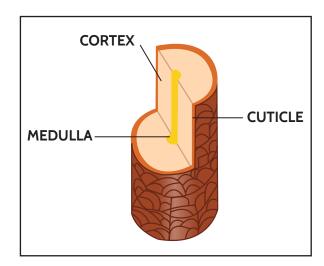
- The second layer of the hair and most important area of activities during colouring
- The area where the intermediate dyes pigment is deposited
- The cortex contains hair's natural underlying pigments = Melanin
- This spiral structure of amino acids (Proteins) will give the hair its strength and elasticity

Maintaining the integrity of the Cortex is one of the key factors when coloring hair. The cortex is the most important area of activities during hair colouring. Thickness of the cortex affects natural pigments content and colouring results

### **MEDULLA**

The inner most layer of the hair

- The medulla is located in the center of the cortex fiber
- This layer has no known function
- It is not present in all hair





### **HOW HAIR'S PHYSICAL FACTORS AFFECT COLOUR RESULTS**

The physical structure of each client's hair always affects the final results Hair color is always a combination of these factors:

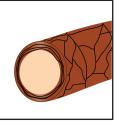
- Clients Hair Colour (Natural/ Tinted)
- Hair Type (Porosity, texture, formulation, length) = End Result
- Chosen Colour

### TEXTURE = THE DIAMETER OF AN INDIVIDUAL HAIR SHAFT

Texture can be divided into three primary classifications:

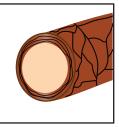
Texture affects hair because hair's natural melanin pigment is distributed differently in different types of textures.

Different diameters also have different resistance to the hair colour:



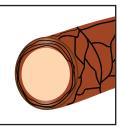
### **FINE HAIR**

- Smaller in diameter
- Lacks body
- Strength and resistance for chemical services may vary
- Colour results may appear slightly darker than in coarse hair



### **NORMAL HAIR**

- Medium in diameter
- · Bouncy with good body
- Ideal for all chemical services
- Recommended processing time usually apply



### **COARSE HAIR**

- · Larger in diameter
- Firm Body
- Usually more resistant to chemical services
- Colour results may appear slightly lighter in fine hair May require a longer processing time/low heat

### **POROSITY**

Porosity is the hair's ability to absorb and liquids and how much the cuticle resists penetration of a substance. Porosity indicates how much a cuticle layers are around the cortex and how tight or loose they are overlapped. This will affect how the hair colour products will react on the hair.

For effective colour penetration on resistant/non-porous hair, use the maximum processing time and/or low heat.

Grey hair usually resistant and often requires maximum timing as well as when working on high lifts.



# HOW HAIR'S PHYSICAL FACTORS AFFECT COLOUR RESULTS

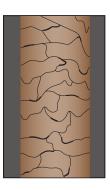
### **HOW HAIR'S PHYSICAL FACTORS AFFECT COLOUR RESULTS (CONTINUED)**

Different degrees of porosity can exist on the same head of the hair due to different chemical services, ranging from non-porous at the scalp area to very porous on the ends. This type of hair is called MULTI POROUS.



### **NON-POROUS/RESISTANT**

- Tight and compact cuticles layer
- Appears and feels glassy and shiny
- In resistant hair cuticle layers acts as a protective barrier to prevent the depletion of moisture, proteins and colour from the hair
- Non Porous/ resistant hair accepts colour molecules with a little more difficulty and therefore has a tendency to resist the colouring process. Low heat may be necessary
- Non porous/resistant hair holds colour very well



### **NORMAL POROSITY**

- Slightly raised cuticle layer
- Appears normal
- In normal porosity hair, the cuticle layer is ideal for color absorption
- Ideal for all types of colour services
- Accepts colour and holds it well



### **POROUS**

- Has more open cuticle layers
- Appears and feels dull and matte cuticle layer feel rough
- In porous hair, the individual layers of the cuticle become brittle, dry and can even separate from each other. This type of hair has lost some of its protective barrier
- Porous hair is easier to lighten and often accepts hair colour faster, especially cool tones. Porous hair can reject warm tones
- Porous hair has a tendency to fade faster, especially without proper home care (CYNOS Keratin Products creams and sprays)

### **HOW TO TEST POROSITY**

- Select a small section of hair
- Hold the ends and slide your thumb and forefinger of the opposite hand along the hair shaft toward the scalp
- The easier the hair backcombs/friction/feels rough = the greater porosity
- Hair that does not back comb/no friction/glides = usually more resistant

### **HOW TO EQUALIZE THE POROSITY?**

• Light mist the hair using a keratin mist and leave in keratin cream. Use of keratin shampoo and conditioner can also be used.

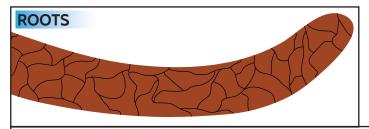


### HOW HAIR'S PHYSICAL FACTORS AFFECT COLOUR RESULTS (CONTINUED)

### Length = actual length measurement of the hair shaft

- Long hair may show multiple porosity due to the elements.
- In long hair, application procedure/timing may vary according to length.
- All above are influencing factors on application procedure, time and pricing.

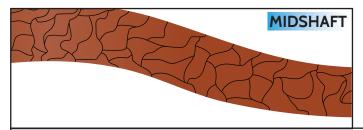
### **ANALYZE THE HAIR ALONG THE ENTIRE LENGTH, CONSIDERING THESE 3 AREAS:**



### **ROOTS**

Hair that extends from the scalp to about ½ to 1 inch (1-2c cm) out.

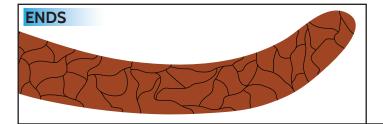
- Softness cuticle
- Moderate porosity
- Newly formed cuticle Natural and healthy state



### **MIDSHAFT**

The area of the hair that begins from 1/2 to 1 inch (1-2 cm) away from the scalp area and extends through the hair shaft excluding the ends

- Hardest cuticle
- More resistant
- Older Keratinized cuticle (cells have had more time flattened out and hardened)



### **ENDS**

The area from the midshaft all the way to the tips of the hair.

- Cuticle can be open
- More porous
- Oldest part of the hair (More exposure to sun, styling etc.) Color results can be unpredictable.



# **HOW HAIR'S PHYSICAL FACTORS AFFECT COLOUR RESULTS (CONTINUED)**

### **FORMATION = THE FORM OF THE HAIR**

- Straight
- Wavy
- Curly

### **STRAIGHT**

Provides maximum reflection of light due to the solid surface



### **WAVY**

- Provides moderate amount of reflection
- May absorb more colour than straight hair



# **CURLY**

- Provides the least amount of reflection
- Curly texture will always absorb more light
- Curly texture usually absorbs more colour than straight hair
- Heat is usually not necessary to process the colour







# COLOUR AND COLOUR THEORY



CH<sub>2</sub>

### **COLOUR THEORY WITH MOD/ GLAMOUR COLOUR PERMANENT SHINE COLOUR**

A basic rule of the hair colour is that cool tones neutralize warm tones and warm tones neutralize cool tones. It is easy to identify the warm and cool colours if you understand the principles of colour.

PRIMARY COLOURS - Independent Colorus, which cannot be achieved by mixing other colours.

All colours, both natural and artificial, are created with three primary colours.



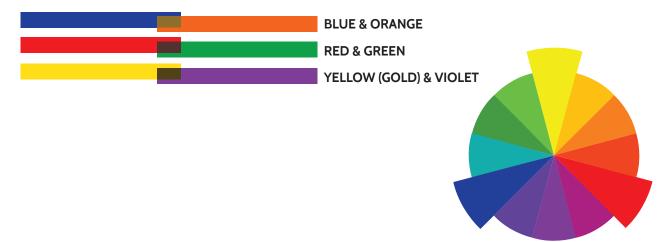
**SECONDARY COLOURS** - When mixing 2 primaries together, you will create a secondary colour.



**TERTIARY COLOUR** - When mixing 1 primary and 1 neighboring secondary colour together, you will create tertiary colours.



**OPPOSITE COLOURS** - Colours on the opposite sides of the color wheel will always neutralize = cancel each other, these are opposite colours.





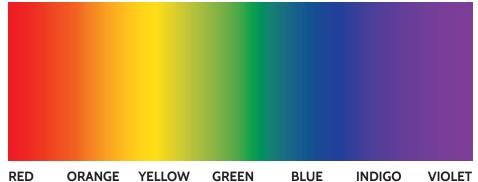
### **COLOUR THEORY VISIBLE SPECTRUM OF LIGHT**

Colour does many things, it provides information, it helps identify it can also evoke emotional and behavioral responses.

Every professional hair artist must develop a keen sense of colour perception and couple that with a thorough knowledge of colour theory. The majority of a hair artist's time is spent blending, matching, and mixing colours, so understanding colour is fundamental to good makeup design and application. Knowing how colour works allows you to choose the best colours not only for hair, but also for accessories, wardrobe, your home and the rest of your life.

There are seven colours of light that can be seen by the naked eye. They are referred to as the Visible Spectrum of light.





**THE SEVEN COLOURS ARE:** 

R RED

O ORANGE

Y YELLOW

G GREEN

B BLUE

I INDIGO

V VIOLET

White light is made up of all colours of the spectrum.

Black is the absence of all light/colour.

Grey is a neutral colour, a blend of all colours including black.



### **COLOUR MODELS**

There are a number of different colour models, which allow us to use the physics of light to create and combine colours in specific ways and for specific tasks.

# **ADDITIVE COLOUR (RGB)**

Additive colour is how coloured light is projected in theatrical lighting, such as concerts, nightclubs and plays. This is how colour is created on computer and television screens. In the additive colour model, we begin with black. As more colour is added the resulting colour is lighter, and with enough colour will eventually become white. The three primary colours of the additive colour system are red, green, and blue. Mixing all three together produces white.

### **SUBTRACTIVE COLOUR (CMYK)**

Subtractive colour is how we mix colours using paint, and in the colour printing process.

In the subtractive colour model, we begin with white. As more colour is added the resulting colour is darker, and with enough colour will eventually become black. The three primary colours of the subtractive colour model are cyan, magenta, and yellow. Mixing all three, together produces black, in theory. In actuality, it produces a muddy grey, so black is represented by K (for Key Black).

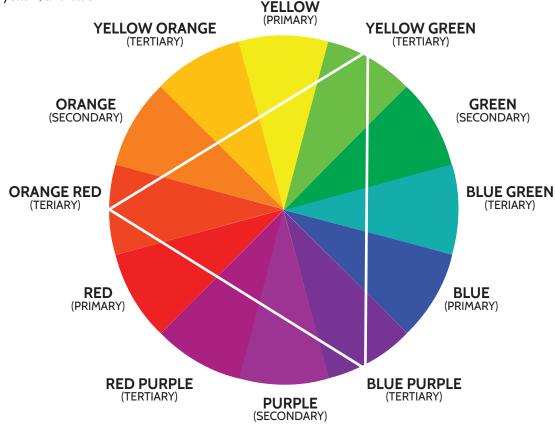
### **THE COLOUR WHEEL (RYB)**

For the purposes of creating and combining colours for makeup, fashion, painting and home decorating, we use a reference tool called the colour wheel.

The colour wheel is a visual representation of colour theory. It is a rainbow, the visible light spectrum, wrapped in a circle. Colour wheels provide an excellent way to see how colours work and how they work together.

On colour wheels the seven colours of the visible light spectrum are often reduced to three primary colours

- red, yellow, and blue.





### **PRIMARY COLOURS**

There are three primary colours: RED, YELLOW, and BLUE. On the colour wheel, all other colours are created from a combination of these three.

### **SECONDARY COLOURS**

There are three secondary colours: orange, purple and green. The secondary colours are created by mixing equal amounts of two primary colours:

YELLOW + BLUE = GREEN **BLUE + RED = PURPLE** RED + YELLOW = ORANGE

### TERTIARY COLOURS

There are six tertiary colours, created by mixing a primary colour and a secondary colour in equal amounts.

These are:

YELLOW + GREEN = YELLOW-GREEN GREEN + BLUE = BLUE-GREEN BLUE + PURPLE = BLUE-PURPLE PURPLE + RED = RED-PURPLE RED + ORANGE = ORANGE-RED ORANGE + YELLOW = YELLOW-ORANGE

### **HARMONIOUS COLOURS**

Colour theory states that any two colours opposite each other on the colour wheel will be harmonious. Similar harmonious combinations can be found with any three colours equally spaced around the wheel, forming a triangle (as in the illustration on page 3), or any four colours forming a rectangle (any two pairs of colours opposite each other on the wheel).

These groups of harmonious colours commonly referred to as "colour harmonies" or, more commonly, colour schemes.

### MONOCHROMATIC COLOURS

Monochromatic colours are variations of a single colour. Monochromatic colours go well together, and appear clean, elegant and soothing.

### **ANALAGOUS or RELATED COLOURS**

Analogous or related colours are similar colours that are adjacent to each other on the colour wheel; for example green and blue. Generally, one colour is used as a dominant colour, while others are used for enrichment or nuance.

### **COMPLEMENTARY COLOURS**

Complementary colours are opposite each other on the colour wheel; for example green and red. In the science of light and colour, complementary colours are any two colours that produce a neutral grey or white when mixed together. Most of the time, however, the term complementary refers to colours that are attractive and harmonious together.

When placed next to each other, complementary colours are highly contrasting. Optically, the colours make each other appear brighter.

### **NEUTRAL COLOURS**

Neutral colours are "non-colours", sometimes referred to as "earth tones". The true neutrals are colours such as black, white and grey, although beige and cream are often included. They are a combination of all the colours in the spectrum, and do not appear on the colour wheel. Neutral colours help to tone down colours that are too strong, and to shift the focus to other colours.

Neutral colours include black, grey, silver, brown, beige, ivory, and white.

In recent years the definition of neutral colours has been expanded to include very low intensity colours, and may now refer to the most muted versions of any colour on the colour wheel.

### WARM COLOURS

Warm colours are colours in the yellow-orange-red part of the spectrum, and contain large amounts of yellow. They are energetic colours, associated with fire and the sun, and have a warming effect psychologically. Optically, warm colours advance, and give the impression of being closer.

Warm colours include yellow, gold, orange, red, and pink. Black and brown, normally neutral, can have the attributes of warm colours.

### **COOL COLOURS**

Cool colours are in the green-blue-purple part of the spectrum, and contain large amounts of blue. They are calming, comforting colours, and have a relaxing effect psychologically. Optically, cool colours recede, and give the impression of being further away.

Cool colours include blue, green, and the neutral colours grey, silver, and white.

### MIXED WARM AND COOL COLOURS

Mixed warm and cool colours are colours with the attributes of both, and can both calm and excite. They are a mix of warm and cool colours, such as yellow and blue or blue and red.

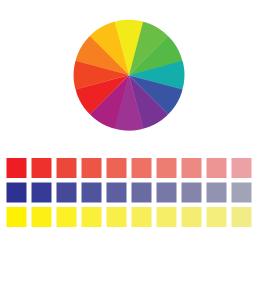
Mixed warm and cool colours include beige, green, turquoise, lavender, and purple.



### **COLOUR & COLOUR THEORY - COLOUR TERMS**

It is important to keep in mind that colour theory analyzes only the relationships of pure colours, the hue component. It does not take colour lightness and saturation into account. Colour schemes, particularly those in makeup, can use any tints, shades, and tones of colour.

Let us take a closer look at what those terms mean.



# HUE

Hue refers to colour as the eye perceives it. When we talk about the colour of things – an apple, a book, a dress – we are talking about hue. A hue is the colour on a colour wheel, a pure colour without any tint or shade Red, orange, yellow, green, blue and purple are colour hues.

### **VALUE**

Value refers to the lightness or darkness of a colour; it is synonymous with brightness. A high value describes a colour that is close to white, and a low value describes a colour that is close to black.



### **INTENSITY**

Intensity refers to the brightness or dullness of a colour. A bright blue has greater intensity than a pale blue.



### SHADE

Shade refers to a colour mixed with black, which is darker than its original hue.



### TINT

Tint refers to a colour mixed with white, which is lighter than its original hue.



### TONE

Tone refers to a colour that is mixed with grey.





### **COLOURS HAVE TEMPERATURE**

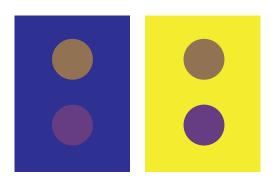
Colours are often classified as warm or cool. Some colours can be both, depending on their lightness or darkness, tint, tone and shade.

Colours can also be classified as winter, summer, autumn and spring. These classifications act as a guide for determining which colours combine and coordinate most harmoniously, although some unlikely colour combinations can be highly effective.



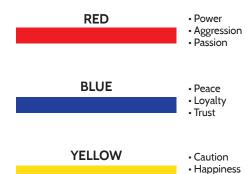
### **COLOURS CAN STEAL FROM OTHER COLOURS**

Generally, a brighter or darker colour will "steal" colour from a lighter shade of the same colour. Placing a bright green next to a light or pale green will make the pale colour appear less colourful. A person with blue eyes can make their eye colour appear more intense by wearing a lighter blue near their face, or they can wear a darker blue near their face to make their eye colour appear pale or lighter.



### **COLOURS AFFECT PERCEPTION**

The rule is: LIGHT EMPHASIZES, DARK MINIMIZES. Brighter colours make the area covered by the colour advance and appear closer/larger. Dark and dull colours will make the area covered recede and appear smaller/further away. A smaller person wearing a bright or light colour will appear larger.



Sunshine

### **EMOTIONAL ASSOCIATIONS OF COLOURS**

Colours often have deep subliminal meanings that can affect our behavior, emotions and thinking. The following list of colour associations is generally true for North America. Keep in mind that the "meaning" of colours can vary widely from country to country and culture to culture.



### **COLOURS AND THERE MEANING**



Red is a hot colour - strong, emotionally intense, and high energy. It is the colour of blood and fire and stimulates the appetite and the mind. Red is highly visible and commands attention, which is why it is so often used as a danger/warning colour for fire equipment, stop signs, and traffic lights. It is an excellent choice for accents that need to be noticed over other colours.

Red is associated with anger, bravery, danger, determination, energy, gaiety, joy, love, lust, passion, power, pride, rage, sex, strength, vitality, and war.

### PINK (



Pink is the colour connected to romance, femininity, and all things sweet. It symbolizes gentle emotions, emotional unions, and passiveness, and is known to have short-term calming effects. In Western society pink is commonly linked to young female children, and the fight against breast cancer.

Pink is associated with bisexuality, compassion, cuteness, fairies, friendship, glamour, harmony, love, purity, relaxation, and understanding.

### **ORANGE**



Orange is a bright, warm and vivid colour with high visibility. It is traditionally linked to fire, fun, sun, tropical images, and warmth, and in North America, to autumn, harvest, and Halloween. Like red, orange increases oxygen supply to the brain and stimulates mental activity, and it also invigorates and stimulates appetite. It is highly visible and commands attention, which is why it is commonly used for highlights and important design elements.

Orange is associated with alertness, attraction, autumn, boldness, creativity, encouragement, energy, enthusiasm, exuberance, fascination, happiness, joy, stimulation, sunshine, vigor, and vitality.

### YELLOW —



Yellow is the brightest colour to the human eye and is highly visible and highly energetic. It stimulates mental activity and generates muscle energy. Bright yellows are normally considered warm, cheerful attention-getting colours - hence their use for taxicabs. Yellow is seen before other colours when placed against black, which is why warning signs are so often black-on-yellow. Light yellow tends to disappear into white and requires a dark colour to act against as a highlight.

Yellow is associated with attraction, cheerfulness, confidence, energy, faith, freshness, fun, inspiration, intellect, joy, luck, optimism, playfulness, sunshine, wisdom, and youth.

Darker yellows can appear dingy and dull, and symbolize the unpleasantness of cowardice, decay, jealousy, and sickness.



Green is the easiest and most restful colour for the human eye to see and is considered a healing colour. It symbolizes health, nature, new growth, safety, and youthfulness. Darker, duller greens commonly suggest banking, finance, money, and the military.

Green is associated with comfort, employment, endurance, fertility, freshness, growth, harmony, health, money, nature, prosperity, relaxation, renewal, quietness, safety, and stability.

Aqua is associated with emotional healing and protection. Olive green is the traditional colour of peace.

### BLUE



Blue is the colour of the sea and sky, a cool, conservative and very popular colour that looks appealing in almost any shade. It has a calming, non-threatening effect on the psyche, and is a colour very popular with men. It is often used by airlines, hospitals, hotels and large corporations for these reasons.

Blue is associated with calm, cleanliness, confidence, creativity, depth, devotion, dignity, faith, harmony, healing, honour, intelligence, love, loyalty, peace, tranquility, trust, truth, and wisdom.

Dark blue is associated with integrity, knowledge, power, and stability. Light blue is associated with health, understanding, and softness.



### **COLOURS AND THERE MEANING**

### **PURPLE**



Purple stands for honour and wisdom and is a favorite colour of royalty and religion. It combines the energy of red with the stability of blue.

Purple is associated with ambition, creativity, dignity, healing, independence, judgment, luxury, magic, meditation, mystery, nobility, power, prestige, and wealth.

Light purple is associated with romance and nostalgia. Dark purple is associated with gloom and sadness. Violet, a shade of purple, is associated with imagination and romance.



Black is a mysterious and powerful colour. In the West it is often related to death, evil, and fear, but it is also commonly linked with elegance, power, and wealth. Black is a colour that can be used in almost any colour scheme to add contrast (particularly with bright colours), to make a strong statement, and to make the other colours stand out more. Optically, black gives the feeling of depth and perspective. A black outfit can make you look thinner.

Black is associated with aloofness, authority, banishment, depression, dignity, formality, grief, intimidation, mystery, prestige, strength, the unknown, and worldliness.

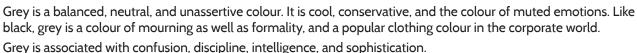


White is the colour of purity, innocence, goodness, and perfection. It helps to strengthen the powers of all the other colours. White is associated with calm, cleanliness, doctors, faith, freshness, healing, heaven, humility, naiveté, nurses, peace, protection, purity, safety, simplicity, sterility, youth, and virginity.



Brown is the colour of earth and commonly found in nature. It is a safe, comforting colour, and popular with men. Brown is associated with animals, atonement, intelligence, reassurance, reliability, sadness, solidity, stability, trust, and warmth. Light brown is associated with genuineness. Reddish browns are associated with autumn and harvest.

# GREY



Dark, charcoal grey shares some of the mystery and strength of black. Lighter greys are similar to white. Taupe, a greyish-brown neutral colour, is a conservative and warm shade of grey.





# PERMANENT COLOUR SYSTEMS



CH3

## **FORMULATING**

Formulating is just following these four easy steps. These steps are logical, step by step sequences, which will guide you to achieve your target colour with precise accuracy and predictability.

### **FOUR EASY STEPS FOR USING PERMANENT COLOUR**

STEP 1: Determine the Natural level you are starting from

STEP 2: determine the level you wish to achieve

STEP 3: Determine the Tone Desired

STEP 4: Determine the Volume of developer needed

### THE PERMANENT COLOUR LEVELS

Level System = Level Indicates the lightness or darkness of the and the amount of the pigments inside of the hair. Colour levels are simple and easy to understand.

It follows a level system of 1 through 12:

- 1 being the darkest and 12 being the lightest
- · Level is also referred as depth
- Darker hair contains more pigment
- Lighter hair contains less pigment

Each of the eleven levels of colour is appropriately named to indicate a specific degree of lightness or darkness.

Number 1 black is the darkest level, and 12 Extra Light Blonde is the Lightest level.

No matter which permanent colour series you are working with:

- The lower the number, the darker the colour
- The higher the number, the lighter the colour



### **TWELVE LEVELS**

AL COLOUR L NUMBER	DESCRIPTION OF NATURAL COLOUR LEVEL
12-0	LEVEL 12 ULTRA NATURUAL BLONDE
11-0	LEVEL 11 SPECIAL NATURAL BLONDE
10-0	LEVEL 10 VERY PALE BLONDE
9-0	LEVEL 9 VERY LIGHT BLONDE
8-0	LEVEL 8 LIGHT BLONDE
7-0	LEVEL 7 MEDIUM BLONDE
6-0	LEVEL 6 DARK BLONDE
5-0	LEVEL 5 LIGHT BROWN
4-0	LEVEL 4 MEDIUM BROWN
3-0	LEVEL 3 DARK BROWN
2-0	LEVEL 2 VERY DARK BROWN
1-0	LEVEL 1 BLACK
	12-0 11-0 10-0 9-0 8-0 7-0 6-0 5-0 4-0 3-0

### THE PERMANENT COLOUR SERIES

When describing Permanent Colour, the level light medium or dark is listed first followed by the tone. **TONE** - Indicates the amount of warmth or coolness inside of the hair shaft.

- Warm tones are: red, orange and yellow
- Cool tones are: Blue, Green and Violet

For example: Beige, red, gold, and ash are tones.

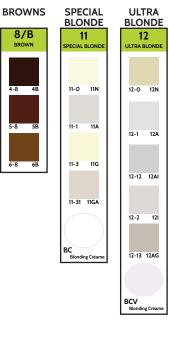
In permanent colour, a tonal series is a group of similar tones varying in levels from dark to light. Tones on the same level may appear lighter or darker depending on how much light they reflect.

- The warmer the colour is, the lighter it reflects and the lighter it appears
- The cooler the colour, the less light it reflects and darker it appears



### TO SIMPLIFY THE COLOUR CHOICE OF PERMANENT COLOUR

COOLS WARM/COOL WARMS REDS **NEUTRAL** 554/RRC 43/CG O/N NATURAL OO/NN INTENSE NATURAL 31/GA GOLDEN ASH 1/A 4-00 4NN 8-31 8GA 5-43 5CG 5-554 5RRC 5-00 5NN 4-1 4A 5-3 5G 2-O 2N 10-31 10GA 7-43 7CG 6-554 6RRC 556/RRV 6-00 6NN 6-3 6G 9-43 9CG 4/C COPPER 4-0 4N 7-00 7NN 6-1 6A 7-3 7G 9-4 9C 8-00 8NN 54/RC RED COPPER 8-4 80 9-3 6-0 6N 9-00 9NN 5-54 5RC 7-4 7C 10-3 10G 33/GG INTENSE GOLD 56/RV RED VIOLET 2/I IRIDESCENT 5-4 50 7-33 7GG 5-56 5RV 8-2 8 8-33 8GG 10-0 10N 44/IC NTENSE COPPER 6-56 6RV 6/V 9-33 9GG VIOLET GC 6-44 6CC 34/GC GOLD COPPER 3-6 3V 7-44 7CC 5-34 5GC 8-44 8CC 7/M MAHOGANY 45/CR COPPER RED 6-34 6GC 4-7 4M 8-34 8GC 6-45 6CR 7-45 7CR 47/CM COPPER MAHOGANY 5-47 5CM 7-47 7CM 55/RR INTENSE RED



8/B

4-8 4B

5-8 5B



### **COLOUR IDENTIFICATION**

Each permanent colour is identified by number and number but for cross referencing other colour systems there is a number with a letter.

- Number refer to the level of the colour
- Letter's refer to the tone of the colour

The colours in Permanent Colour can be easily identified by the number and letters.

- The number indicates the level
- The 1st Letter identifies the Primary tone
- The 2nd letter indicates the secondary tone

### **LIGHT RED COPPER**

### 5 RC = Light Red Copper

5	R	С
The level =	Primary Tone =	Secondary Tone
5 Medium Brown	Red	= Copper

### **INTENSE NATURAL SERIES**

The colours in the intense natural series can be easily identified by the double zero.

- The number "5" identifies that the series is formulated for hair over 50% grey
- The next number Identifies the level
- The next number identifies the Intense natural

### 5-00 = Intense Natural

5	0	0
	The Level Natural	Shine/Tone Intense Natural

### PERMANENT COLOUR SPECIAL BLONDE OR ULTRA-BLONDE SERIES

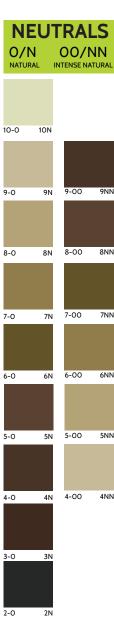
### Identification:

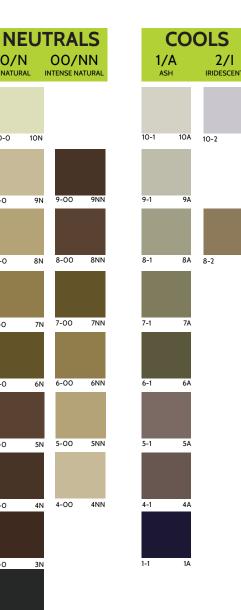
- Number 11 indicates the Special Blonde Series
- Number 12 indicates the Ultra-Blonde Series
- The 1st letter indicates primary tone
- The 2nd letter indicates the secondary tone

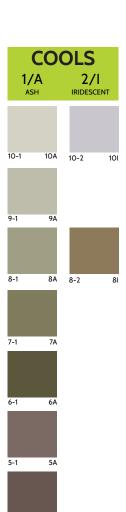
### 12AI = Ultra Ash Iridecsent Blonde

12	Α	I
The level =	Primary Tone =	Secondary Tone
12 Ultra Blonde	Ash	= Iridecsent

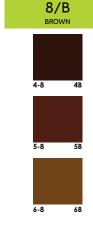


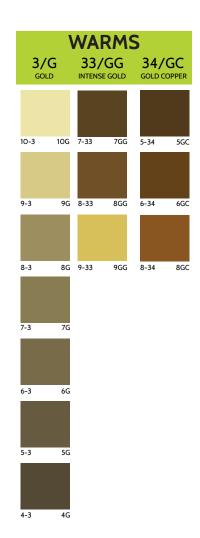












1-0

### **BLONDES REDS** 43/CG 44/CC 55/RR 54/RC 7/M 11 12 MAHOGANY COPPER GOLD INTENSE RED ULTRA BLONDE INTENSE COPPER RED COPPER SPECIAL BLONDE 5CG 6-44 6CC 7-55 5-43 5-54 5RC 11-0 11N 12-1 12A 7-43 7CG 7-44 7CC 6-54 6RC 6-7 11-1 11A 12AI 12-12 56/RV RED VIOLET 9-43 9CG 8-44 8CC 8-7 8M 11-3 11G 12-2 121 4/C 45/CR 554/RRC COPPER COPPER RED INTENSE RED COPPER 5-56 5RV 11-31 11GA 12AG 12-13 **BLONDING** 9C 6-45 6CR 5-554 5RRC 6-56 9-4 CREAM 6/V VIOLET 12-0 12N **BLONDING** 8-4 8C 7-45 7CR 6-554 6RRC BC **CREAM VIOLET** 3-6 47/CM 556/RRV 7-4 COPPER MAHOGANY INTENSE RED VIOLET BCV 6-4 5-47 5CM 3-556 3RRC 5-4 5C 7-47 7CM 4-556 4RRV GOLD COPPER VIOLET ASH RED BLUE MIX 4-4 4C INTENSIFER MIX-G MIX-C MIX-R MIX-V MIX-B MIX-A **TONER** FORTIFYING TONER

T-VA T-12

ASH

IRIDENSCENT

PEARL ASH

T-AI T-13

T-AG T-O1

BEIGE



T-NA T-82

NATURAL ASH CHAMPAGNE

T-BI T-8

SAND

T-B T-51

T-KG

COPPER GOLD

T-RA T-43

PINK

CHAMPAGNE



# FORMULATING FOUR EASY STEPS



### **FORMULATING**

The four easy steps are foundation and most important steps to ensuring that you achieve your target colour. These steps are applied with every single colour application with permanent colour from virgin to high lift application.

### **FOUR EASY STEPS FOR USING PERMANENT COLOUR**

STEP 1: Determine the Natural level you are starting from

STEP 2: determine the level you wish to achieve

STEP 3: Determine the Tone Desired

**STEP 4**: Determine the Volume of developer needed

### **STEP 1:** DETERMINE THE NATURAL LEVEL YOU ARE STARING FROM.

Determining your starting points is the foundation to effectively selecting your colour. This means accurately analyzing and identifying the natural levels of the client's hair. Permanent colour swatch charts offer a simple way to determine the natural level of your client's hair.

### **DETERMINING THE NATURAL LEVELS**

- Take a clean dry section of the hair hold it so it lifts away slightly from the scalp.
- Choose one of the swatches numbered 1 through 12 and place it so it matches the growth direction of the section
- Once you have found a match, you have identified the clients natural level
- · Always check in several areas: crown, nape and hair line, to get a true reading of the natural level

Note: If the clients natural level falls between two permanent colour levels, choose the following for formulation:

- Darker level if lifting
- Lighter level if depositing



### **FORMULATING** (CONTINUED)

### **STEP 2:** DETERMINE THE LEVEL YOU WISH TO ACHIEVE

The purpose of professional consultation is to identify and understand client's expectation of the colouring service. When deciding on levels, these are the 4 types of colour results that can be achieved with permanent colour.

- 1. You can lighten the natural hair up to 5 levels
- 2. You Can darken the hair
- 3. You can match the natural level
- 4. You can change the tone

### **STEP 3:** DETERMINE THE TONE DESIRED

The next step in colour selection is choosing the tone you wish to achieve. For example, does your client prefer cool or warm tones. Would beige or golden tones be more flattering to her eyes and skin complexion.

Permanent Colour is formulated for optimal results on natural hair. To neutralize the warm tones, which are found in the natural underlying pigment of the hair, permanent colour natural series has been developed with a cooler base to control the warmth and to provide true natural results.

Balancing warm tones and cool tones

- Cool (Ash) tones neutralize warm (red or gold tones)
- Warm tones neutralize cool tone

The cooler the tone, the more effectively it can eliminate warmth. Example: The effect of natural pigmentation on tonal results

Achieving beautiful colour results always requires an accurate selection of the right tone. Generally, the hair's natural underlying pigment is predominately red, red yellow, or yellow. During the oxidation process and especially when lifting, these warm tones are always expose.

*Remember*: When lifting, hair is always exposing warm tones, never cool them.



### **PERMANENT SHINE COLOUR NEUTRALIZATION CHART**

NATURA COLOUF LEVEL N	₹	DESCRIPTION OF NATURAL COLOUR LEVEL	NATURAL UNDERLYING PIGMENTATION	TO NEUTRALIZE USE
	12-0	LEVEL 12 ULTRA NATURUAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	11-0	LEVEL 11 SPECIAL NATURAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	10-0	LEVEL 10 VERY PALE BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	9-0	LEVEL 9 VERY LIGHT BLONDE	YELLOW	LIGHT ASH BLONDE
	8-0	LEVEL 8 LIGHT BLONDE	GOLD	MEDIUM ASH BLONDE
	7-0	LEVEL 7 MEDIUM BLONDE	LIGHT ORANGE	DARK ASH BLONDE
	6-0	LEVEL 6 DARK BLONDE	DARK ORANGE	LIGHT ASH BLONDE
	5-0	LEVEL 5 LIGHT BROWN	RED ORANGE	MEDIUM ASH BROWN
	4-0	LEVEL 4 MEDIUM BROWN	RED	DARK ASH BLONDE
	3-0	LEVEL 3 DARK BROWN	RED BROWN	DARK ASH BLONDE
	2-0	LEVEL 2 VERY DARK BROWN	DARK RED BROWN	DARK ASH BLONDE
	1-0	LEVEL 1 BLACK	DARK RED BROWN	DARK ASH BLONDE



### **FORMULATING STEP 3 (continued)**

### **STEP 3: DETERMINE THE TONE DESIRED**

The final hair colouring result is always a combination of the artificial colour molecules and the natural underlying pigmentation of the hair.

Remember: When lifting, hair is always exposing warm tones, never cool tones.

Hair Colour Tone	Underliying Pigment Contribution	Underliying Pigment Contribution	
WARM	WARM	WARM/WARM	
NEUTRAL	WARM	WARM	
COOL	WARM	NEUTRAL	
COOL/COLD	WARM	COOL	

The tones you select must either:

- Neutralize and cool the natural underlying pigmentation
- Enhance it and brighten it

### **STEP 4:** DETERMINE THE VOLUME OF DEVELOPER NEEDED

Once you have determined:

 Client's natural level (STEP 1) • The level you wish to achieve (STEP 2) • The tone you wish to achieve (STEP 3) • It is easy to determine the volume of the developer (STEP 4)

If you are lifting:

- Determine how many levels you want to lift: one, two, three or four.
- This will indicate which developer strength to use 10, 20, 30, 40 volume.

If you are depositing = staying on a same level or going darker:

• 10 Volume developer is always recommended to achieve maximum colour deposit. For every 10 volume of developer used, you will achieve up to one level of lifting action.



### **FORMULATING (CONTINUED)**

### **STEP 4:** DETERMINE THE VOLUME OF DEVELOPEER NEEDED

Developer Volume	Lifting Action
10 Volume	Up to 1 level & for depositing
20 Volume	Up to 2 Levels
30 Volume	Up to 3 levels
40 Volume	Up to 4- 5 Levels

Note: The ability of lift or deposit is different in every level of permanent colour

- Lighter colours have more lifting action
- Darker colours have less lifting and more depositing action

Therefore, lifting capacity will vary from level to level especially when mixed with higher volumes of Colour developer.



### **FORMULATING STEP 3 (continued)**

### **EXAMPLES OF LIFTING**

The final hair colouring result is always a combination of the artificial colour molecules and the natural underlying pigmentation of the hair.

Remember: When lifting, hair is always exposing warm tones, never cool tones.

STEP 1	Client's Natural Level	6 - Light Brown
STEP 2	Desired Level	9 – Light Blonde
STEP 3	Desired Tone	11- Blonde
STEP 4	Determine the volume of developer needed to lift 3 levels	30 Volume Colour Developer



- 11/2 Part 30 Volume Colour developer

(1:1 Ammonia)



STEP 1	Client's Natural Level	6 – Light Brown
STEP 2	Desired Level	5 - Medium Brown
STEP 3	Desired Tone	N-Natural
STEP 4	Determine the volume of developer needed to deposit going one level darker	10 Volume Colour Developer

You are going 1 level darker, therefore your formula would be: -1 part 5 N - Medium Brown

- 11/2 Part 10 Volume colour developer

(1:1 Ammonia)





# MIXING APPLYING AND TIMING



CH<sub>5</sub>

### **MIXING, APPLYING AND TIMING PERMANENT COLOUR**

Permanent colour creates confidence and professionalism for every colour application. The rich colour base mixes easily into a smooth and rich formula, ideal for professional brush application. Brush application surrounds every strand of hair in colour and ensures even colour results permanent colour base is formulated for smooth and easy application. It is economical and delivers rich, radiant hair colour with unparalleled shine and conditioning.

Colour Series	Mixing	Timing
NATURAL	1:1½ (Ammonia Free) (10,20, 30 or 40 volume)  1:1 (Ammonia)	ROOM TEMP.  Low heat timing can be used when lifting.
INTENSE NATURAL	1:1½ (Ammonia Free) (20 volume)  1:1 (Ammonia)	ROOM TEMP.  WITH LOW HEAT  15 Mirror Normal
SPECIAL BLONDES ULTRA BLONDES	1:1½ (Ammonia Free) (40 Volume)  1:1 (Ammonia)	ROOM TEMP.  WITH LOW HEAT  15 Mins Normal No

- Colour grey or exceptionally resistant hair with permanent colour may require up to 45 minutes and/or low heat.
- · Low heat is recommended for maximum lift.



### MIXING, APPLYING AND TIMING (continued)

### AMMONIA FREE COLOUR (1:1½ mixing ratio)

Permanent colour does not contain any ammonia, therefore a consistent PH is maintained during the whole colouring process. The ammonia has been replaced with a mild, yet effective alkaline called Monoethanolamine = MEA.

MEA will maintain consistent PH throughout the colour procedure therefore Permanent Colour is a Non Progressive Colour. Once the peroxide has released the oxygen, it becomes water and the permanent colour becomes colour conditioner. Extra processing time with ammonia free colour will not change the colour process level or tone

### **AMMONIA COLOURS**

- In conventional ammonia colour, consistent PH is impossible to maintain due to the uncontrol lable gas, created by ammonia and peroxide. This will keep oxidizing the dyes darker and darker if left for extra time.
- Permanent colour the PH does not alter. It will maintain even and consistent PH during the whole colour procedure.
- · This enables you to do the most with ammonia permanent colour application on virgin hair from scalp to ends, achieving even results and also lifting tint with tint.
- In conventional ammonia colour, PH cannot be controlled and therefore it will fluctuate creating uncontrollable and harmful gasses.

# PERMANENT AMMONIA COLOUR APPLICATION (1:1 mixing ratio)

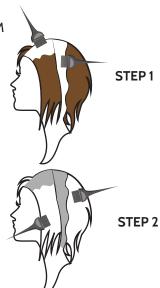
Permanent Ammonia colour has a creamy and smooth consistency is applied with colour brush.

Note: Always strand test to preview results. You should always do a preliminary strand test on your client at least 48 hours before each application to determine if your client is allergic or has developed an allergy to the formula you will be using. For direction, refer to the standard hair colour test in the appendix.

*Note:* Gloves should be worn when opening, mixing, applying or handling in anyway any colour products. Virgin application is a procedure when a colour product is applied on hair that has no previous colour services.

- Depositing = matching the natural base level or going darker 1 3 levels
- All Standard Series
- All Red Series CG, C, IC, CR, CM, RR, RRC, RRV, RC, RV, V & M
- Lifting 1 or 3 levels
- Tinting Back = going darker more than 3 levels
- **STEP 1** Divide the client's hair into four sections
  - Wearing gloves, apply a generous amount of colour to the root area by using 1/8 inch subsections.
  - Make sure all strands are covered.
- STEP 2 After completing the root area, immediately apply the same formula for midshaft and ends
  - Lift the hair to allow air circulation and even oxidation
  - Start the timing when application is completed
  - Wipe a strand clean to check the process

Due to ammonia free colour, colour will provide even results from roots to the ends on these virgin colour applications.



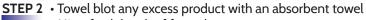


### LIFTING 4 - 5 LEVELS (low heat is recommended)

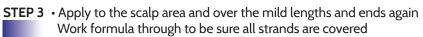
### STEP 1

- Divide the client's hair into four sections
- Wearing gloves, apply the permanent colour formula to the midshaft and ends first, starting ½ inch away from the root using 1/8 inch subsections

IMPORTANT: Time for 15 minutes or until you see a definite colour change.



• Mix a fresh batch of formula



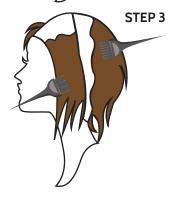
- Lift the hair to allow air circulation and even oxidation
- Start the timing when application is completed
- Wipe a strand clean to check the progress

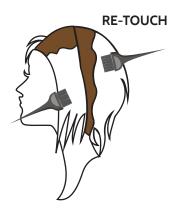
### **RE-TOUCH APPLICATIONS**

- Divide the client's hair into four sections
- Wearing gloves apply permanent colour only to the new growth area Avoid overlapping
- Lift the hair to allow air circulation and even oxidation
- Start the timing when the application is completed
- Wipe a strand clean to check the progress.











### **REFRESHING MID SHAFT AND ENDS:**

### **METHOD**

- For refreshing mid shaft and ends, mix a fresh batch of toner formula with 10 volume peroxide and apply to midshaft and ends wearing gloves.
- Time 10 -15 Minutes
- Wipe a strand clean to check progress

### **RINSING PERMANENT COLOUR**

Proper rinsing is always an important part to ensure longer lasting colour results. Emulsifying colour residue into the hair and gently massaging the hair will start to gradually remove any excess alkaline colour mixture from the hair. This procedure will ensure that all of the excess alkaline colour mixture will be removed from the hair. *Tip:* Colour removes colour when emulsifying.

### **RINSE**

- Gently massage colour mixture throughout the hair to emulsify
- Rinse thoroughly with warm water for at least 5 minutes
- Shampoo
- Gently towel dry the hair
- Apply treatment
- Rinse
- Sealant CYNOS (Acid Conditioner/Innovative Acid Colour Treatment)



### **HOME MAINTENANCE**

Proper homecare products are an essential part of maximizing the exceptional longevity with Permanent colour. As a professional hair colour artist, always recommend the correct professional homecare product.





# COLOURING GREY HAIR WITH CONFIDENCE



### **COLOURING GREY HAIR THE CONFIDENCE**

The Intense Natural Series are specifically designed for coverage of the hair that is more than 50% grey. This special series will give you more colour deposit and it also penetrates deeper into the cortex to exceed all your needs for exceptional coverage of grey.

Intense Natural Series has already been formulated for optimum colour balance so there is no need to adjust or add any colour additives.

- The colour in the Intense Natural Series can be easily identified by the number and the letter double "NN" or the double number "OO"
- The number "5" identifies the colour which is formulated for grey coverage
- The letter "N" identifies Natural Series
- The double letter or number identifies the Intense Natural Series

5	N	NN/00
Colour level (designed for over 50% grey hair)	Natural	Intense Natural

Whichever you choose, the Natural Series of permanent colour or the Intense Natural Series permanent colour follow the *FOUR EASY STEPS* when formulating.

Coverage and blending

- 1. Over 50% grey the Intense permanent colour is recommended
- 2. Blending and less than 50% grey natural series can be used.

Percentage of Grey	Colour Series Recommended
0-50%	N/O Natural
50 - 100%	NN/00 Intense Natural



As our population is growing older, colouring grey has become one of the requested salon services, permanent colour offers natural looking results while leaving grey hair healthy and shiny. The permanent Intense Natural Series provides coverage for clients with more than 50% grey hair. Additionally, Permanent Natural Series offer endless possibilities of levels and tones for custom-colouring grey hair.

GREY HAIR = INDICATES THE PERCENTAGE OF GREY OR WHITE HAIR

### **GREY HAIR**

- Hair that has lost a certain amount of pigment, but can still contain a small amount of natural pigment, mainly cool tones
- Usually more resistant and coarser
- Lacking natural pigment

### WHITE HAIR = ABSENCE OF ALL NATURAL PIGMENT

Coverage vs Blending - In order to give your clients their desire results, it is important to understand the difference between Coverage and blending of grey hair

Maximum Grey Coverage - Result that leaves every hair approximately with the same colour, with full blanket coverage Blending - Result in which the grey/white hair is less deeply coloured than the darker hair creating a more natural colour effect.

### **CHARACTERISTICS OF GREY HAIR**

CHARACTERISTIC	EFFECT	SOLUTION
Grey hair is more resistant to all chemical services	Harder to penetrate through the cuticle layer inside of the cortex for colour deposit	Natural colour has a higher PH to ensure maximum penetration evenly on the most resistant grey hair.
Grey hair is coarser and has less elasticity	Harder to penetrate to the cortex. Lack of moisture.	Has crèame for added moisture.
Lack of absence of natural pigment.	Requires more colour deposits to fill the empty cortex.	Intense Natural has double the pigment for natural grey and vibrant natural grey coverage.



### **REFRESHING THE MIDSHAFT AND ENDS**

### **METHOD 1**

- Mix a fresh colour formula with corresponding series 10 volume colour peroxide
- Applying colour to MID LENGTHS AND ENDS WEARING GLOVES as in page 33
- Timing for 10 15 minutes
- Wipe a strand clean to check progress

### **METHOD 2** (Intensifier)

- Mix colour intensifier in with colour formulation to amplify desired tones and
- Apply colour to MID LENGTHS AND ENDS WEARING GLOVES as in page 34

### **COLOUR INTENSIFIER FORMULA**

MIXING RATIO: ½ oz. Colour Intensifier 1.oz. permanent colour

1½ oz. 10 volume colour peroxide

- Timing for 20 30 minutes
- Wipe a strand clean to check progress



### **COLOURING GREY HAIR WITH NATURAL SERIES**

The permanent natural colour is specifically designed to work with naturally pigment hair and will give a more blended effect on grey hair. All the permanent colour is extremely well balanced and true to their levels and tones. When using a natural permanent colour on grey hair, no special adjustments are needed.

Follow the same FOUR EASY STEPS, MIXING, TIMING, APPLICATION AND RINSING PROCEDURES found on page 30. *Note:* To avoid brassiness and to achieve best blending of grey, do not attempt to lift more than 2 levels



### MIXING

- 1-part Natural Series permanent colour
- 1 ½ 20 volume colour developer (Ammonia Color 1:1)

### **VIRGIN APPLICATION AND TIMING**

- Follow the standard application procedure found in the last procedure page 33
- Timing 30 minutes for normal hair
- Timing 45 minutes for resistant

Colouring exceptional resistant grey hair with the Natural Series 20 minutes at room temperature

### **APPLICATION TIPS FOR GREY COVERAGE**

- Start the application where you have the highest percentage of grey hair (usually at the hair line)
- Apply colour mixture thoroughly and generously on both sides of the hair, pushing the mixture into the hair with your colour brush.

### **RE-TOUCHING WITH INTENSE NATURAL SERIES**

- Apply colour formula only to the new growth area
- Do not use 20 volume colour peroxide with Natural Series to refresh the midshaft and ends
- Follow the standard application procedure found on page 34

### **REFRESHING THE MID SHAFT AND ENDS**

Intense Natural Series are formulated with extra pigment to ensure maximum grey coverage with 20 volume colour peroxide. Therefore, Intense Natural Series are not recommended to refresh the midshaft and ends.

Use corresponding Natural Series to refresh the midshaft and ends For example:

### FORMULATION ON THE NEW GROWTH

• 5NN with 20 volume colour peroxide

### FORMULATION FOR THE MIDSHAFT AND ENDS

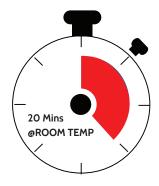
• 5N with 10 volume Colour Peroxide

### FORMULATION ON THE NEW GROWTH

• 8NN with 20 volume colour peroxide

### FORMULATION FOR THE MIDSHAFT AND ENDS

• 8N with 10 volume Colour Peroxide





# H 6 | Colouring Grey Hair With Confidence –

### **FOUR EASY STEPS FOR GREY COVERAGE**

### STEP 1

Determine the natural level you are starting from and the percentage of grey.

- a. 0 50%
- b. 50% 100%
- Use the swatch chart natural swatches to determine the natural level
- Use the 50% Grey Reference swatch to determine the percentage of grey
- Take into consideration the texture and porosity of the hair

### STEP 2

Determine the level you wish achieve.

Does the client want to?

- a. Stay at the same level
- b. Be darker
- c. Be lighter

### STEP 3

Determine the total value desired which the client wants?

- a. Neutral
- b. Ash
- c. Warm
- d. Red tones



### STEP 4

Determine the volume of developer needed.

The natural series is always recommended to be mixed with 20 volume colour peroxide.

Note: In some cases, such as working with very fine or porous grey hair,

10 volume colour peroxide is recommended. Use your professional judgement.

Natural Intense series and lifting

- Do not attempt to lift over two levels.
- This may result in a lack of coverage and will produce a blended effect with unwanted warm tones.

Note: A strand test is recommended. A standard preliminary test is required at least 48 hours before each application to determine if your client is allergic or has developed an allergy to hair colour products. Refer to "Colour Test" appendix.



### **BLENDING GREY HAIR AND NATURAL PERMANENT COLOUR**

Blending is a more natural colour effect for your clients who want to diminish the hair effect of the grey hair, while still depositing enough colour or camouflage the grey hair.

> • Result in which the grey/white hair is less deeply coloured than the darker hair creating a more natural colour effect.

Any of permanent colour can be used for blending the grey hair.

### **NATURAL BLENDING EFFECT WILL BE ACHIEVED WITH:**

Please refer to Chapter 3 Page 17

**NEUTRAL** Natural 1-12

**COOLS** ASH 1-1, 4-1, 5-1, 6-1, 7-1, 8-1, 9-1 & 10-1

I - IRIDESCENTS 8-2 & 10-2

WARMS

G- GOLD 4-3,5-3,6-3,7-3,8-3,9-3 & 10-3 IG - Intense Gold 7-33, 8-33 & 9-33 GC - Gold Copper 5-34,6-34 & 8-34

CG- Copper GOLD 5-43, 7-43 &9-43 C - Copper 4-4, 5-4,6-4, 7-4, 8-4 & 9-4 IC- Intense Cooper 6-44, 7- 44 & 8-44 CR - Cooper RED 6-45, 7-45 CM - Cooper Mahogany 5-47, 7-47

RR - Intense Red 7-55

RRC - Intense Red Cooper 5-554, 6-554

RRV - Intense RED VIOLET 3-556, 4-556

RC - red cooper 5-54, 6-54 RV - Red violet 5-56, 6-56 V - Violet 3-6,5-6 M - Mahogany 4-7,6-7, 8-7

**BROWNS** 

B - Browns 4-8, 5-8, 6-8

### **BLENDING MORE RESISTANT HAIR**

**MIXING RATIO:** 1 part desired permanent colour

11/2 part 20 volume colour developer

(Ammonia Colour 1:1)

Follow the same four easy steps, Timing, Application and Rinsing procedures

Mixing the permanent colours with other permanent colour will give you an unlimited palette of colours, allowing you to use your creatively for beautiful custom blended colours.

### MIXING

When mixing permanent colour with other permanent colour for maximum coverage, simply select both colours on the same level.

**Example:** Target Colour 5-43

MIXING RATIO: 1 oz. 5-43 Light Cooper Golden Brown

1 oz. Natural Coverage 5N Light Brown 3 oz. 20 Volume Colour Peroxide

(Ammonia 1:1)

### **COVERING VERY RESISTANT GREY HAIR**

Sometimes you may have very resistant and hard to cover grey hair. These 2 options are easy and a simple way to handle this types of hair.

**OPTION 1:** Mix more colour and less Colour peroxide.

**Example:** Target Colour 5V MIXING RATIO: 1½ part 5V

1 Part 20 volume peroxide

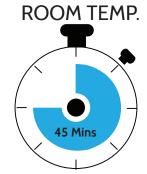
(Ammonia 1:1)

**OPTION 2** 

Example: Target colour 6N MIXING RATIO: 1 part 6-0 or 6N

1 part 20 volume peroxide

PROCESSING FOR RESISTANT GREY HAIR: 45 Minutes at room temperature.





TO CREATE DESIRE

PG 45



# CREATING BEAUTIFUL BLONDES WITH CONFIDENCE



CH7

### **CREATING BEAUTIFUL BLONDES WITH CONFIDENCE**

Permanent colour makes achieving glamorous blondes in a single step. The complete selection of blonde shade in Permanent colour from level 7 through 12 gives the complete palette to create the most amazing blondes. The result is unsurpassed for amazing lightness with complete tonal control.

100% ammonia free colour which is fortified with natural oils that will leave the hair in outstanding condition feeling soft and silky. Confidence to create amazing blondes to fulfill your clients dreams has never been easier.

### THE FOUR EASY STEPS FOR CREATING BEAUTIFUL BLONDES

STEP 1: Determine the natural level you are starting from

- It is important to determine the exact natural level from various places
- If the level falls between two levels, always choose the darker one
- Properly analyze the texture and porosity of the hair

STEP 2: Determine the levels you wish achieve

- Maximum lightening is 4 levels with permanent colour
- Lifting more than 2 levels will always expose natural warmth
- When lifting, hair is always exposing warm tones, never cool tones

STEP 3: Determine the Tonal value desired

• When lifting, remember that the final hair colouring results is a combination of the artificial colour molecules and the natural underlying pigmentation of the hair.

STEP 4: Determine the volume of developer needed

### **DEVELOPER VOLUME**

- •10 Volume
- 20 Volume
- 30 Volume
- 40 Volume



### **PERMANENT COLOUR NEUTRALIZATION CHART NATURAL HAIR COLOUR PIGMENTATION**

NATURA COLOUF LEVEL N	₹	DESCRIPTION OF NATURAL COLOUR LEVEL	NATURAL UNDERLYING PIGMENTATION	TO NEUTRALIZE USE
	12-0	LEVEL 12 ULTRA NATURUAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	11-0	LEVEL 11 SPECIAL NATURAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	10-0	LEVEL 10 VERY PALE BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	9-0	LEVEL 9 VERY LIGHT BLONDE	YELLOW	LIGHT ASH BLONDE
	8-0	LEVEL 8 LIGHT BLONDE	GOLD	MEDIUM ASH BLONDE
	7-0	LEVEL 7 MEDIUM BLONDE	LIGHT ORANGE	DARK ASH BLONDE
	6-0	LEVEL 6 DARK BLONDE	DARK ORANGE	LIGHT ASH BLONDE
	5-0	LEVEL 5 LIGHT BROWN	RED ORANGE	MEDIUM ASH BROWN
	4-0	LEVEL 4 MEDIUM BROWN	RED	DARK ASH BLONDE
	3-0	LEVEL 3 DARK BROWN	RED BROWN	DARK ASH BLONDE
	2-0	LEVEL 2 VERY DARK BROWN	DARK RED BROWN	DARK ASH BLONDE
	1-0	LEVEL 1 BLACK	DARK RED BROWN	DARK ASH BLONDE



### **VIRGIN APPLICATION OF THE SPECIAL BLONDE OR THE ULTRA-BLONDE**

- Divide the client's hair into four sections
- · Always wear gloves
- Start the application ½ 1 inch away from the scalp. Apply your mixture to mid lengths and ends first
- Timing 15 minutes or until you see a colour change
- Towel blot the excess formula
- Mix a fresh batch of the colour to your desired tone with 10, 20, 30 or 40 volume colour peroxide and apply to the root area and over the midshaft and ends
- Start the timing when finish with application

**NOTE:** lift the hair to allow air circulation and even oxidation and when working colour through the ends, do not pack hair tightly

### **RE-TOUCH APPLICATION**

- Divide the client's hair into four section
- Always wear gloves
- Apply the formula only to the new growth area avoiding over lapping.

  Do not use this formula with 40 volumes to refresh the midshaft and ends
- Lift the hair to allow air circulation and even oxidation
- Start the timing when finish with application



The ultra-light blonde is a special high lift providing up to 5 levels of lift, optimal results on level 6 and lighter It is specially formulated to provide the maximum lift and toning in a single step:

- · Do not apply on pre-lightened hair
- The processing time is between 60 to 75 minutes.
   However, must be process for 75 minutes for maximum lift
- To obtain up to an extra level of lift, you can substitute up to 50% of the shade by adding the blonding cream violet (BCV)

### MIXING RATIO: 1:2 (Ammonia 1:1)

- 1 part colour
- •11/2 part developer

**NOTE:** the texture and porosity of the hair will always influence your ability to achieve successful results when using Ultra- Light Blonde colours

The Ultra-Light Blonde is a special high lift series that has 2 special series. Both series will give you equal amount of lift.

### 12-12= ULTRA-BLONDE 11-1 = SPECIAL BLONDE

- Recommended for levels 6 and lighter
- · Ideal for fine texture and easy to lighten hair
- more cool tones = maximum lift

12-1 = ULTRA-LIGHT ASH 12-0 = ULTRA-LIGHT NATURAL 12-13= ULTRA-LIGHT BEIGE

### **SERIES IDENTIFICATION**

- The number indicates the ultra-blonde
- The letter indicates the colour
- The second letter indicates the tone

The special blonde and the ultra-blondes are mixed with 10, 20, 30 or 40 volume colour peroxide.

### MIXING RATIO: 1:2 (Ammonia 1:1)

- 1 part special blonde and the ultra-blonde
- 11/2 part of 10, 20, 30 or 40 volume colour peroxide

Timing is 45 minutes at room temperature.

Timing for maximum lift (4-5 levels) 30 minutes at room temperature.

**NOTE:** A strand test is recommended. A standard preliminary test is required at least 48 hours before each application to determine if your clients is allergic or has developed an allergy to hair colour products. Refer to hair colour test.







# CREATING RADIANT REDS WITH CONFIDENCE

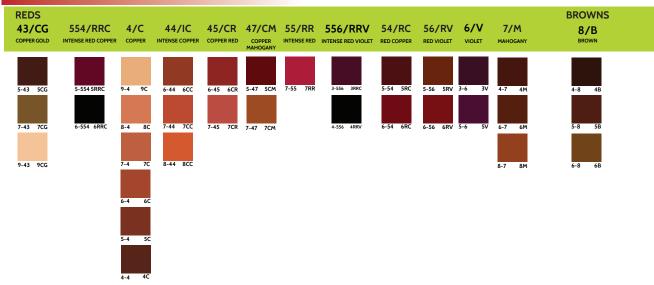


CH8

### **CREATING VIBRANT REDS**

Permanent colour offers incredible collection of beautiful red tones. These red tones vary from subtle to bold fashion statements. Permanent colour red gives you a wide palette of different shades to express your creativity.

### THE PERMANENT COLOUR VIBRANT RED



### **THE FOUR BASIC STEPS FOR CREATING RADIANT REDS**

STEP 1: Determine the natural levels you are starting from.

Analyze the texture, porosity of the hair and the percentage of grey hair.

**STEP 2:** Determine the level you wish to achieve.

- a) Lighter
- b) Darker
- c) Depositing = staying on a same level, just changing tone
- STEP 3: Determine the Tone desired

  Choose the Permanent Colour from the Vibrant Red Series
- STEP 4: Determine the Volume of developer Needed Choose the correct volume of colour peroxide needed to achieve the desired level of lift or deposit

### **MIXING, APPLICATION AND TIMING**

Apply permanent colour red formulas using the STANDARD APPLICATION PROCEDURE found on page 33.

MIXING RATIO: 1:1 1/2

1 Part Permanent Colour 1.5 part Developer

**TIMING:** • 30 Minutes at room temperature

• 45 Minutes for resistant hair





### REFRESHING MIDSHAFT AND ENDS

• Use STANDARD APPLICATION PROCEDURE found on page 33.

NOTE: Do not use high volumes 20, 30 and 40 Volume colour peroxide to refresh midshaft and ends.

A standard preliminary test is required at least 48 hours before each application to determine if your clients is allergic or has developed an allergy, to hair colour products. Refer to Colour Test

Formulating Tips for refreshing Porous Hair with Reds

- You can intensify your formulation when using Vibrant red series by adding Colour Intensifier on your existing/ fresh formula before applying colour to the midshaft and ends
- You can use up to 1/8 oz. of additive to every ounce of colour

### FOR EVERY 1 OZ. FORMULA: UP TO 1/8 OZ.

PERMANENT COLOUR	COLOUR INTENSIFIER	
7RR	RED	MIX-R
5RRC	COPPER	MIX-C
6RRC	RED	MIX-R
3RRC	RED	MIX-R
4RRV	VIOLET	MIX-V

For more suggestions on how to customize Permanent Colour formula such as ends which are faded more than 3 levels

- If the midshafts and ends are faded more than 3 levels, a different formula is required for this part of the hair
- Refer to section "Tinting Back"

### **CHANGING TO A RED TONE ON TINTED HAIR**

When Changing to a red tone on Coloured hair, you may have to:

- Remove previous colour first
- Lift Colour and deposit new tone





## COLOUR INTENSIFIERS



CH9

### **COLOUR INTENSIFIERS**

Refer to Removal of Colour on page 62.

- Always strand test
- Permanent Colour Intensifiers
- Colour Intensifiers

Permanent Colour Intensifiers are an incredible tool to customize your colour formulations and express creativity. Permanent Colour additives will expand your colour creativity with 6 beautiful colours that are easily mixed with colour. Permanent Colour intensifiers are pure colour dyes without the base colour.

### **COLOUR INTENSIFIERS CAN BE USED TO:**

- Create customized colour formulation
- Intensify your colour formulas
- Neutralize unwanted tones
- Control underlying pigment when lifting
- Adjust tones for porous, faded ends
- Corrective colour work

### TO INTENSIFY, NEUTRALIZE AND TO ADJUST COLOUR FORMULAS

PERMANENT COLOUR	COLOUR INTENSIFIER	COLOUR INTENSIFIER
BEIGE ASH	For lighter levels 6-10 (For Blondes)	To increase ash tones. To reduce gold and brassiness in blonde tones.
GOLD ORANGE RED	For medium Levels 4-8	To intensify red, copper and gold tones. To neutralize cool tones when tinting back.
VIOLET BLUE	For Darker 1 - 5	To increase ash tones on dark levels.

FOR MAXIMUM DEPOSITS: Up to 1-2 inches per ounce of colour

**EXAMPLE:** 

MIX RATIO: 2 oz. Permanent Colour

1/4 oz. Colour Intensifier 2 1/4 oz. Colour Developer

(Ammonia 1:1)



### **MIXING INSTRUCTIONS**

For maximum deposit: Up to 1-2 inches of additives can be used per ounce of colour without affecting the level of your formula.

MIXING RATIO: 2.oz Permanent Colour

Up to ¼ oz. Colour Intensifier 2 ¼ oz. Colour Developer

(Ammonia 1:1)

To Lighten Hair while increasing tonal deposit:

Always add extra developer to equal amount of colour intensifier when lifting.

MIXING RATIO: 2.oz Permanent Colour

Up to ¼ oz. Colour Intensifier 2 ¼ oz. Colour Developer

(Ammonia 1:1)

Using Colour Intensifier with Special Blonde or Ultra Blonde

• Only use fortifying toners, don't use Colour Intensifiers

• Remember to mix: 1-part colour with 10, 20, 30 or 40 volume

• Always add extra developer to equal amount of colour intensifier when lifting

IMPORTANT: Colour Intensifiers are formulated only to be used with Permanent Colour





# CORRECTING HAIR COLOUR WITH CONFIDENCE



CH10

The four easy steps with the simplicity and reliability of permanent colour creates a strong foundation and confidence not just for basic application, but also corrective colour work.

This section will help you identify different corrective colouring situations and implement the correct procedures for professional results with simplicity and reliability. Adjusting formulas for different types of porosities.

Sometimes we are faced with multi porous hair faded colour at the ends between the salon visits

Usually this is a direct result of increased porosity along the hair shaft

Lack of home care, harsh chemical services, chlorine over exposure to the environment and improper use of thermal styling tools can all cause increased porosity.

Healthy Hair	Porous Hair
Holds warm tones better (RED, COPPER & GOLD)	Holds ASH and COOL tones by absorbing
Needs ASH to neutralize WARM tones	Requires WARM tones to balance the colour Can reject WARM tones (RED, COPPER & GOLD)

When Colouring hair with porous ends, you need to take into consideration that using a formula without additives can lead to fading in the porous areas and to ash tones



- Always equalize the porosity prior to the application with a leave in treatment
- Lightly mist the hair with the leave in treatment do not rinse out
- Adjust your colour formulas by using colour intensifiers when working on over porous hair

If colouring with the following	Add 1-2 inches (1/8oz.) of the following Colour Intensifiers for every 1 oz. Permanent Colour
Natural, Warm, Gold Levels 1-12	GOLD
B Beige (T-13-T-AG)	VERY SMALL AMOUNTS OF GOLD
7-4/7C Medium Cooper Red Blonde	GOLD
8-4/8C Light Copper Blonde	COOPER
7-55/7RR Medium Intense Red Blonde	RED
6-56/6RV Dark Red Violet Blonde	RED

If the colour has faded on the porous ends more than 3 levels of the desired final result, toning procedure is required.



### **TINTING BACK**

Tinting Back is depositing colour, going from lighter colour to darker colour usually more than 3 levels

- Due to Ammonia Free Colour, pre-filling is not necessary
- You can mix your colour Intensifiers directly to your formula. This will eliminate pre-filling procedure and save you valuable time
- Gold and or orange Intensifiers are recommended on tint backs
- When the hair is not holding the desired hair colour and fades quickly
- When the coloured hair has faded over 3 levels
- When returning to the natural level or going darker more than 3 levels

The general rule is; you must replace the missing pigmentation with the Colour Intensifiers . Without using the Colour Intensifiers, the end result could appear dull, drab and muddy and could fade faster from the hair.

In order to insure even, balanced and durable colour the missing underlying pigment must be replaced with Colour Intensifiers

- **STEP 1:** Determine the Natural/Tinted level you are starting from.

  Identify the levels of colour that exist in the client's hair by using permanent colour swatches as guidelines.
- STEP 2: Determine the level you wish to achieve and the missing pigment.

  Determine the level of the desired result. Next, identify the natural underlying pigmentation that is missing in the lightened mid lengths by using the natural underlying pigmentation chart on the next page.
- STEP 3: Determine the desired tone.

  Determine the tone of the desired result.
- STEP 4: Determine the volume of developer needed.

  For all tint backs, 10 volume colour developer is used.



### **NATURAL HAIR COLOUR PIGMENTATION**

NATURAL COLOUR LEVEL NUMBER COLOUR LEVEL		DESCRIPTION OF NATURAL COLOUR LEVEL	NATURAL UNDERLYING PIGMENTATION	TO NEUTRALIZE USE
	12-0	LEVEL 12 ULTRA NATURUAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	11-0	LEVEL 11 SPECIAL NATURAL BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	10-0	LEVEL 10 VERY PALE BLONDE	PALE YELLOW	LIGHT ASH BLONDE
	9-0	LEVEL 9 VERY LIGHT BLONDE	YELLOW	LIGHT ASH BLONDE
	8-0	LEVEL 8 LIGHT BLONDE	GOLD	MEDIUM ASH BLONDE
	7-0	LEVEL 7 MEDIUM BLONDE	LIGHT ORANGE	DARK ASH BLONDE
	6-0	LEVEL 6 DARK BLONDE	DARK ORANGE	LIGHT ASH BLONDE
	5-0	LEVEL 5 LIGHT BROWN	RED ORANGE	MEDIUM ASH BROWN
	4-0	LEVEL 4 MEDIUM BROWN	RED	DARK ASH BLONDE
	3-0	LEVEL 3 DARK BROWN	RED BROWN	DARK ASH BLONDE
	2-0	LEVEL 2 VERY DARK BROWN	DARK RED BROWN	DARK ASH BLONDE
	1-0	LEVEL 1 BLACK	DARK RED BROWN	DARK ASH BLONDE

### TINTING BACK FROM PALE BLONDE TO NATURAL BROWN

Desired End Result	Choose Colour	Amount of Colour Intensifier per 1 oz. of colour
9N	9G	NO NEED FOR INTENSIFIER
8N	8G	NO NEED FOR INTENSIFIER
7N	7G	UP TO 1/2 - 1RIBBON INCH OF GOLD INTENSIFIER
6N	6G	UP TO 1/2 - 1RIBBON INCH OF GOLD INTENSIFIER
5N	5G	UP TO 1/2 - 1RIBBON INCH OF COPPER INTENSIFIER
4N	4G	UP TO 1/2 - 1RIBBON INCH OF COPPER INTENSIFIER

NOTE: When tinting back more than 5 levels, use your desired colour intensifier



### **TINTING BACK** (Continued)

The quantity of colour intensifiers is always approximate depending on the porosity of the hair. Always strand test prior.

### **EXAMPLE OF TINTING BACK:**

STEP 1	Client's natural level	10-0 Very Pale Blonde
STEP 2	Desired level & Missing pigment	5 Medium Brown Red Cooper
STEP 3	Desired Tone	N- Natural
STEP 4	Determine the volume of developer needed to tint back	10 volume colour peroxide

MIXING RATIO: 1 part of 5G

1 ribbon of cooper colour intensifiers per ounce of colour

1 part 10 volume colour peroxide

(Ammonia 1:1)

### **TINT BACK PROCEDURES**

- Determine the porosity factor of the hair. "porous" or "over porous/lightened)
- Lightly mist the midshafts and ends with leave in treatment
- Apply your formula generously to porous and lightened areas (if 2 formulas are used, apply the formula to the root area first) if the new growth is darker then the midshaft to ends
- Time for full 30 -45 minutes at room temperature

MIXING RATIO: 1-part colour

1½ -part 10 volume colour peroxide

(Ammonia 1:1)

### APPLICATION HINTS FOR TINTING BACK

- Apply colour mixture thoroughly and generously on both sides of the hair.
   Pushing the mixture into the hair with your colour brush
- Heat is not recommended when tinting back
- Bleach/ Hi-lifted hair is always more porous you should mist a leave in treatment prior to the colour application
- On very porous hair, mix more colour and less developer

Always inform your client on these facts prior to colour services.



When tinting from pale blonde to vibrant red shades CG, C, IC, CR,CM, RR, RRC, RRV, RC, RV, V&M (Red Series), G, IG, GC (gold series) is always recommended to be mixed with red shade.

G, IG & GC Series will create a base and a balance from the red shade and also improves the longevity. If the Red Series is used by itself, the colour will be translucent and with pinkish casting. Using N or G Series will not dilute the intensity and vibrancy or your red shade.

MIXING RATIO: 1-part G Series

2-part red Series (Ammonia 1:1)

**EXAMPLE:** 

STEP 1	Client's natural level	9 Very Light Blonde
STEP 2	Desired level & Missing pigment	6-44 Dark Intense Copper Blonde
STEP 3	Desired Tone	7-RR Medium Intense Red Blonde
STEP 4	Determine the volume of developer needed to tint back	10 volume colour peroxide

### **MIXING RATIO:**

1oz. 6-44 2oz. 7RR 3oz. of 10 volume colour peroxide (Ammonia 1:1)

To enhance the vibrancy on red shades you may add Copper or red colour Intensifiers up to 10% to your formula.

Target colour
 Target colour
 Target colour
 Target colour
 CG or C Copper Colour Intensifier
 RR or RV Red Colour Intensifiers

NOTE: When tinting back more than 5 levels, use your desired colour intensifier



### **TO LIFT TINT WITH TINT (TO LIFT COLOUR WITH COLOUR)**

Permanent Colour does not contain any ammonia, therefore a consistent PH is maintained during the whole colouring process which makes it possible to lift tint with tint. Hazardous ammonia with a mild yet highly effective alkaline called **MONOETHANOLAMIDE = MEA**.

### MAINTAINING A CONSISTENT PH MAKES IT POSSIBLE TO LIFT TINT WITH TINT

The revolutionary ability will give you a huge advantage to change the hair colour with every salon visit, without stripping the old colour first. That is something that your clients will appreciate and it is just one of the unique benefits of permanent colour performance. most of all, ability to lift with tint will give you a competitive edge against any other colour line in the world.

Ammonia Free Colour has the revolutionary ability to lift tint with tint.

- Up to 1-2 levels on darker bases
- Up to 3 levels on lighter bases
- You can lift tint with tint only if the entire hair has been previously coloured with the same permanent colour
- Remember it is always easier to lift tint with tint on lighter levels than on darker levels

**STEP 1:** Determine the natural;/ tinted level; you are starting from Identify the:

- Darkest tinted/coloured levels of colour that exist in the client's hair
- The quality and quantity of previous colour services

**NOTE:** If the hair has been previously coloured with coating colour, direct dyes, henna or metallic dyes. Do Not attempt to lift tint with tint.

STEP 2: Determine the level you wish achieve

- Up to 1-2 levels on dark bases
- Up to 3 levels on lighter bases

Remember that you can lift tint with tint only if the entire hair has been previously coloured with the same ammonia free permanent colour.

STEP 3: Determine the desired Tone

- Determine the tome of the desired result
- Remember when lifting, hair is always exposing warm tone, never cool tones
- Colour Intensifiers may be recommended if your target tone is cool or natural

STEP 4: Determine the volume of developer needed

• 10, 20, 30 or 40 volume colour developer



### **TO LIFT TINT WITH TINT (TO LIFT COLOUR WITH COLOUR)**

TO LIFT	COLOUR	COLOUR PEROXIDE	TIMING (with low heat)
1 Level (1:2) Ammonia (1:1)	1-part desired level	1-part 20 Volume	30 Mins ROOM TEMP
2 Levels (1:2) Ammonia (1:1)	1-part desired level	1-part 30 Volume	40 Mins ROOM TEMP
3 Levels (1:2) Ammonia (1:1)	1-part desired level	1-part 30 Volume	50 Mins ROOM TEMP

You may choose 1 - 2 levels lighter colour, than your target colour is when lifting tint with tint.

### HINTS WHEN LIFTING TINT WITH TINT

- Start the application where the colour is darkest
- · Apply colour mixture thoroughly and generously on both side of the hair, pushing the mixture into the hair with your colour brush
- You may also mix more Colour peroxide and less colour (1:2)
- To neutralize warm tones while lifting, use Ash Colour Intensifiers
- · Check the lifting action constantly

### **ALWAYS STRANDS TEST PRIOR**

- Take a small strand/slice of the hair wherever the hair is darkest (usually nape area)
- Using foil, apply your formula to the strand and process
- Check the lifting action and the condition of the hair constantly
- Rinse, shampoo and condition the hair
- Blow dry the strands and analyze the results always on completely dry hair



### **REMOVAL OF COLOUR**

Sometimes it may be necessary to remove previous artificial colour that is too dark to be lifted with Tint when clients request a lighter shade. To remove previous artificial colour, the hair must be lightened 1-3 levels or on the desired level.

Always be realistic and explain the procedure, including time, price and homecare to your client during the consultation.

### FOR SUCCESSFUL RESULTS, IT IS ALWAYS VITAL TO ANALYZE

- Type of previous colour services
- Quantity of colour services
- Porosity and the condition of the hair

### **ALWAYS STRANDS TEST PRIOR**

- Take a small/slice of the hair wherever the hair is darkest (usually nape area)
- Using foil, apply your formula to the strand and process
- Check the lifting action and the condition of the hair constantly
- Rinse, shampoo and condition the hair
- Blow dry the strand and analyze the results always on completely dry hair

For colour removal, use lightener (Crème or Powder) or faster and safer results use ColourFixx Remover for professional permanent hair colour. It is an ideal choice for all types of hair colour removal because it's fast, safe and leaves the hair in optimum condition for re-colouring. When used on permanent hair colour, lightener eliminates the previously applied colour. This procedure will always reveal the underlying pigmentation (warm tones).

*NOTE*: If the hair has been previously coloured with coating colours, direct dyes, henna or metallic dyes. **DO NOT ATTEMPT TO REMOVE COLOUR**.



When tinting from pale blonde to vibrant red shades CG, C, IC, CR,CM, RR, RRC, RRV, RC, RV, V&M (Red Series), G, IG, GC (gold series) is always recommended to be mixed with red shade.

G, IG & GC Series will create a base and a balance from the red shade and also improves the longevity. If the Red Series is used by itself, the colour will be translucent and with pinkish casting. Using N or G Series will not dilute the intensity and vibrancy or your red shade.

MIXING RATIO: 1-part G Series

2-part red Series

### **EXAMPLE:**

STEP 1	Client's natural level	9 Very Light Blonde
STEP 2	Desired level & Missing pigment	6-44 Dark Intense Cooper Blonde
STEP 3	Desired Tone	7-RR Medium Intense Red Blonde
STEP 4	Determine the volume of developer needed to tint back	10 volume colour peroxide

### **MIXING RATIO:**

1oz. 6-44

2oz. 7RR

3oz. of 10 volume colour peroxide

To enhance the vibrancy on red shades you may add Copper or red colour Intensifiers up to 10% to your formula.

Target colour

CG or C Copper Colour Intensifier

Target colour

RR or RV Red Colour Intensifiers

NOTE: When tinting back more than 5 levels, use your desired colour intensifier



## **COLOUR REMOVAL PROCEDURE**

Removal of colour can be done in in 2 easy ways with lightener or ColourFixx

Breaking the base or Colour removal procedure

Breaking the base will gently lighten the natural regrowth. It is an ideal single step procedure for fast and efficient mild colour adjustments and in most cases the hair needs no further colour deposit or toning

### **Colour Balancing**

- Fast service to correct and balance the colour
- For mild colour adjustments
- Lifts 1 to 2 levels

MIXING RATIO: 1-part permanent colour

11/2-part 10, 20, 30 or 40 colour peroxide

(Ammonia 1:1)

Rinsing: Standard procedure found on page 30

This procedure is done with lightener to remove old colour when desired results is 3-5 levels lighter than the coloured hair. Depending on the quantity and quality of the previous colours, it is always recommended to start the procedure with lower volumes (20 and 30 volume) and repeat the service if necessary, rather than trying to achieve it in a single step with higher developer (40 volume) Working with lower developer will also maintain the hair in excellent condition.

The hair should never be lightened lighter than your desired level. Always strand test prior to starting the application

- Take a small strand/slice of the hair wherever the hair is darkest (usually nape area)
- Using foil, apply your formula to the strand and process
- Check the lifting action and the condition of the hair constantly
- Rinse, shampoo and condition the hair
- Blow dry strand and analyze the results always on completely dry hair

## **COLOUR REMOVAL PROCEDURE IS ALWAYS A 2 STEP PROCEDURE**

- 1st removing the old colour
- 2nd achieving the desired tone and level with permanent colour

MIXING RATIO: 1-part lightener (Crème or powder)

11/2-part of 10, 20, 30, 40 colour developer

### **PROCEDURE**

After a careful analysis and a successful strand test

- Divide the client's hair into four sections
- Always wear gloves
- Start the application on the darkest part of the hair (usually the nape area and the midshafts of the hair)
- Apply your mixture generously to your section. Stay 1/8 inch away from the scalp at all times
- Check the lifting action constantly

Once the desired level of lift/removal of colour is achieved, rinse, shampoo and condition.

The hair should never be lightened lighter than your desired level.

Blow dry hair completely

Follow the 4 easy steps for colouring the hair to desired result

NOTE: Lift the hair thoroughly out processing to allow air circulation and even oxidation and when working through the ends. Do not pack hair tightly.



# **COLOUR REMOVAL** (continued)

COLOUR TO BE REMOVED	DESIRED RESULTS	TIME	PROCEDURE
Small excess of tint, unwanted tones or build up	Gentle colour removal	1-5 mins	Colour Balancing
Light Levels: Dark Blonde and up	Light to moderate removal: up to 1 level of lift	1-5 mins	Colour Balancing
Medium Levels: Light Brown to Dark Brown	Moderate colour removal; up to 2 levels of lift	1-5 mins	ColourFixx Procedure
	Moderate colour removal; up to 3 or 5 levels of lift	10-20 mins	ColourFixx Procedure
Dark Shades: Dark Brown to Black	Moderate colour removal; up to 3 or 5 levels of lift	10-20 mins	ColourFixx Procedure
	Moderate colour removal; up to 3 or 5 levels of lift	15-30 mins or longer	ColourFixx Procedure

<sup>\*</sup> Use your professional Judgement and strand test prior

To help maintain the longevity of the colour and moisture balance, always recommended the appropriate home support product.

## **ELIMINATING UNWANTED TONES (OFF TONES)**

Unwanted tones are result of the colour that has revealed itself through the lightening process. It can be a result of variety of conditions such as:

- Improper colour formulas selection creating too warm or to cool end results
- Colour that are too drab, ashy, resulting from applying ash tones through porous hair
- Environmental factors such as minerals or chlorine build up or excessive fading from too much sun
- Improper homecare: Too hot and non-ceramic styling tools and styling product build up. Nonprofessional homecare products

Carefully analyze the hair to determine the cause of the unwanted tone and the solution.

- Is the unwanted tone due to a previous colour application?
- Is the unwanted tone due to environmental influences?
- Is the unwanted tone due to improper homecare
- Does a colour removal service need to be performed to correct the unwanted-tone

**REMEMBER:** 

Ash (cool) tones will neutralize red and gold (warm) tones Red and gold (warm) tones will neutralize (ash) cool tones



PROBLEM	SOLUTION		
Brassy (yellow/cooper/red) or too much warmth due to fading from the sun	Select a permanent colour Beige/iridescent/Ash or one level lighter Your target colour Mix with 10 volume Colour Peroxide 1 : 2 (Ammonia 1 : 1) Process 15-20 minutes Beige = Least amount of cool tones Iridescent = medium amount of cool tones Ash = Highest amount of cool tones		
Greenish cast	For Blondes – level 7-12 G or CG series colour Process 10-20 minutes		





# PERMANENT COLOUR TECHNIQUES



### PERMANENT COLOUR TECHNIQUES

Every Client who walks through your salon door, whether male or female, is always a potential colour client. Sometimes a permanent colour can be too much for our client if they don't have the time and commitment for regular up-keep.

Colour Glazing delivers a beautiful colour blend in just minutes or less. It is a perfect service for first time colour clients to introduce them to the amazing possibilities of permanent colour.

With all these techniques, a standard preliminary test in required at least 48 hours before each application to determine if your clients are allergic or has developed an allergy to hair.

Colour products. Refer to Colour Test

## **PERMANENT COLOUR GLAZING**

Use Permanent colour glazing:

- Introduce your 1st time colour client to subtle hair colouring
- Improving the condition of the hair while increasing body and shine
- Blend small amounts of grey hair
- Toner on all levels
- · As pastel toner on bleach hair

MIXING RATIO: Colour Glaze basic formula

1 part Permanent colour

11/2 part 10 volume colour peroxide

(Ammonia 1:1)

### **APPLICATION AND TIMING**

- Identify the client's natural level. Staying within the same level or darker choose a permanent colour tone that will achieve the desired result
- · Mix your colour glaze mixture
- Wearing gloves, apply the colour glaze mixture quickly but thoroughly from roots to ends
- Time 5 to 15 minutes at room temperature in colour area or at the wash station

**Note:** Using a colour darker than the natural base can leave a small line of demarcation. When using the natural series, expect the colour to appear deeper.

### **HOW TO MAKE 5 VOLUME PEROXIDE**

### **MIXING RATIO:**

- 1-part 10 volume peroxide
- 1-part distilled water



# **PERMEANT COLOUR AS A BLUE/VIOLET TONER**

Permeant colour service can also be used for blue/violet toning on blonde hair. Blue/violet toning is a colour service which is done on blonde hair creating a more "Translucent" colour effect. Normally Blue/violet base colour tones are used to help neutralize unwanted yellow tones from blond hair

Suggested Colour Glaze Formulations for Blue/violet toning on light blonde hair

HAIR LEVEL (DEPTH)	NATURAL	COOL	WARM	REDISH/
	TONES	TONES	TONES	GOLDEN TONES
12-10 (Special Blonde) (Ultra- Blonde)	10N 12-AG	10A 11A	10G 11GA	1/4 8CC 3/49CG
9-8	9-8N	9-8A	9-8N	7CG
(Light-Medium Brown)	8A+8G	8A+8G	9A+8G	5RRC=6B
7	9-8N	9-8N	9-8N	5CG
(Dark Blonde)	8A+8G	8A+8G	8A+8G	5RRC=6B

If the colour has faded on the porous ends more than 3 levels of the desired final result, toning procedure is required.

# MIXING RATIO COLOUR GLAZE BASIC FORMULA:

- 1-Part Permanent colour
- 1 1/2-part 10 volume colour peroxide (Ammonia 1:1)

Application and timing: As on previous Colour Glaze Page 76

NOTE: On porous hair, lightly misty the hair with leave in treatment. Do not rinse out. Always perform a strand test.





# **APPENDIX**



# **PERMANENT COLOUR**

1. How do you convert to Permanent Colour from another brand of the hair colour?

When changing your client to Permanent Colour from another Permanent hair Colour brand, just follow the four easy steps and the Permanent Colour swatch chart. Also use the comparison chart.

STEP 1: Determine the natural level you are starting from

STEP 2: Determine the level you wish to achieve

STEP 3: Determine the toned desired

STEP 4: Determine the volume of developer needed

2. How can I measure Permanent Colour or colour intensifiers to your formula, squeeze the following measurement of colour into the bowl?

Inside on the bottom of the colour bowl you will find marked lines. Each line measures an inch. To measure, squeeze permanent colour out of the tube in a line to the length you need

5 inches of colour = 1/8 oz. 10 inches of colour = ¼ oz.

3. How can colour lift without ammonia?

Ammonia is not the lifting agent in hair colours: hydrogen peroxide is mainly in charge of lifting action. In conventional colour ammonia's function is to swell and harshly open the cuticle layer by creating a harmful gas, when mixed with hydrogen peroxide.

Ammonia free permanent colour uses a mild yet effective, alkaline called = monoethanolamine = MEA

### **INTENSE NATURAL SERIES**

- 1. How do I cover grey Hair?

  Intense Natural Series is designed for over 50% grey hair. Simple mix it with 20 volume colour peroxide (1:1 1/2)
- 2. Why is it not recommended to use Intense Natural Series to refresh the midshaft and ends? Natural Series Intense has a higher concentration of pigment and it is formulated to work with 20 volume colour peroxide on the ends. Mid shaft and ends, which are already coloured don't require 20 volumes. Higher developer can cause premature colour fading.

For toning the midshaft and ends mix a fresh corresponding natural series with 10 volumes and apply it at the wash station for the 10-15 minutes.

3. Can I use Intense Natural Series with 10 volume peroxide?

You may use it with 10 volumes on very fine and porous hair. Always strand test and use your professional judgement.



# **LIFTING TINT WITH TINT**

1. How is it possible to lift tint with tint?

Permanent colour has the revolutionary ability to lift tint with tint. This gives you a huge advantage as a hair colourist. It gives you the possibility to change the level and colour tone in one single easy step and most important. Permanent colour will respect the integrity of the hair.

Permanent colour does not contain any ammonia; therefore, a consistent PH is maintained during the whole colouring process The hazardous ammonia has been replace with a mild alkaline called **MEA = Monoethanolamine**Maintaining a consistent PH makes it possible to lift tint with tint. Hydrogen Peroxide is always mainly the lifting agent

in any hair colour.

2. Can I lift tint with tint if the hair is coloured with other manufactures colour?

If the hair has been previously coloured with coating colours, direct dyes, henna or metallic dyes do not attempt to lift tint with tint.

In some cases, ammonia free colour can lift through other manufacture's colours. In all cases, always strand test prior when attempting to lift tint with tint.

**3.** How many levels can I lift with tint?

Lifting tint with tint is possible only if the whole hair has been previously coloured with the same permanent colours Up to 1-2 levels on darker bases

Up to 3 levels on lighter bases

Remember it's always easier to lift tint with tint on lighter levels than on darker levels.

4. What should I do if I am not able to lift tint with tint and client wants to have a lighter colour result?

A lightening or ColourFIXX services is the first recommendation. It will gently remove old colours, colour build up, chemical build up (iron, well water, copper, calcium, silicones etc.) It is an ideal single step procedure for the fast and efficientIt is a fast service to correct and balance the colour for mild to intense colour adjustments. It will remove any type of buildup and can lift 1 to 5 levels.

MIXING RATIO: 1 part lightener

11/2 part 10, 20, 30 or 40 developer

(Ammonia 1:1)

**NOTE:** This procedure can be repeated 2-3 minutes depending on the build up.

### LIFTING TINT WITH TINT

1. How can I remove old colour from the hair?

For colour removal, we recommend lightener (crème or Powder) or ColourFixx. It is an ideal choice for all types of hair colour removal because it's fast, safe and ammonia free leaving the hair in optimum condition for re-colouring.

### FOR SUCCESSFUL RESULTS IT IS ALWAYS VITAL TO ANALYZE

- Type of previous colour services
- Quantity of colour services
- Porosity and the condition of the hair

MIXING RATIO: 1 part lightener (crème or powder)

11/2 part 10, 20, 30 or 40 volume colour peroxide

Mix- ColourFixx (please refer Colourfixx instructions)

(Ammonia 1:1)

Always strand test prior

**NOTE:** This procedure can be repeated 2-3 times depending on the build-up if the hair has been previously coloured with coating colours, direct dyes, henna or metallic dyes, do not attempt to remove colour.



# HIGH LIFT WITH SPECIAL BLONDE AND ULTRA-BLONDE SERIES

1. What is the difference between special blonde and ultra-blonde series?

Special blonde is formulated at level 11. It is recommended for level 6 and lighter. It is ideal for fine texture and easy lighten hair. It contains less cool tones therefore providing a maximum lift.

Ultra-Blonde is formulated at level 12. It is recommended for levels 5,6,7 & 8. It is ideal for fine texture and coarse hair. It contains more cool tones therefore providing more control with underlying pigment on dark levels. Both series are capable to lift up to 5 levels.

2. How do I tone the midshaft and ends when using special blonde and ultra-blonde series?

Special blonde and ultra-blonde series are special high lift colours to be used with 10, 20, 30 & 40 volume peroxide only in areas where the lift is required. Do not apply or overlap special blonde and ultra-blonde series with 40 volumes on previously lightened hair. For toning colour glaze procedure is recommended.

3. Can I do the virgin application from roots to ends when lifting with special blonde and ultra-blonde series

When lifting 1-3 levels: Yes When lifting 4-5 levels: No

Apply first to the midshaft and ends. Time 15 minutes or until you see a colour change. Towel blot the excess formula. Mix a fresh batch of the Special Blonde colour desired tone with 10, 20, 30 & 40 volume colour peroxide and apply to the root area and over the mid-lengths and ends and start the timing.

4. Can I add Colour intensifiers to special blonde and ultra-blonde series?

You can always customize your formulas by adding small amounts of beige and ash additive. Always add extra developer to keep the mixing ratio 1:1 ½ (Ammonia 1:1)

5. What do I need to consider when foiling with special blonde and ultra-blonde series?

When using the special blonde and ultra-blonde series with foil, follow the standard colour application procedure. Use enough product to cover the hair strand, but do not over saturate. In ammonia Free colour, there is hardly any expansion of the product.

## **COLOUR INTENSIFIERS**

- 1. When adding colour intensifiers to my colour mixture, should I also add more colour peroxide?

  Yes, always keep the mixing ratios 1:1 1/2 with natural series or with special blonde and ultra-blonde series 1: 1 1/2 (Ammonia 1:1)
- 2. How much colour intensifier can I add to my formula?
  Up to 1-2 inches per ounce of colour, keep in mind to use your professional judgement
- 3. Can I use colour intensifiers when lifting with natural series colour?

  Yes, colour intensifiers will help you to customize your colours, whether you want to enhance your formula or neutralize unwanted tones.
- 4. Do I have to prefill the hair when tinting back?

  Pre-filling is necessary when tinting back with permanent colour, keeping in mind to use your professional judgement.
- 5. How do I tint back from blonde to brown shades?

  Use (gold) series colour and add 1 ½ ribbon inches per ounce of colour to your colour formula and mix it with 10 volumes.

  Gold or Cooper colour intensifiers are recommended. Always lightly mist with leave in treatment prior to application and leave in.
- **6.** How do I tint back from pale blonde to red shades?

When tinting back from pale blonde to red use your G series with your desired Red Shade and mix with 10 volume. Example: 10z. Gold series

2oz. Red series (CG, C, IC, CR, CM, RR, RRC, RRV, RC, RV, V & M)

3oz. Colour peroxide 10 volume

Always lightly mist with leave in treatment prior to application and leave in.



# **RED SERIES**

1. Why does the Permanent Colour CG, C, IC, CR, CM, RR, RRC, RRV, RC, RV, V & M red colour series have a different cosmetic appearance?

Permanent Colour CG, C, IC, CR, CM, RR, RRC, RRV, RC, RV, V & M colour series have new fade resistant dyes called P5 which are specifically develop for red series.

# STANDARD HAIR COLOUR TESTS PRELIMINARY TEST

Even if your client has been colouring their hair for some time, sometimes allergies can suddenly develop or worsen. In some cases, the allergic reaction can be serious. In order to be safe, an allergy test must be performed 48 hours prior to each and every application, due to the fact that some people are allergic to hair colour products.

- 1. Wash a small area on the inside of your client's forearm with soap and water. Pat dry with absorbent cotton.
- 2. Mix 1 part of desired colour (or mixture of colours) with equal parts of appropriate colour peroxide. For special blonde and ultra-blonde series, mix 1-part of desired colour with 2-part of 40 volume colour peroxide.
- 3. Apply formula to the inside of forearm using cotton swab and let it dry.
- 4. Do not wash, do not cover or disturb for 48 hours.
- 5. Examine test are periodically over 48 hours. If no reaction occurs, proceed with hair colouring.

### IMPORTANT:

- a) Do not use hair colour if any of these warning signs appear at or around the test area or any place has come into contact with the skin at any time up to a few days after application: redness, burning, itching, swelling, skin abrasions, eruptions or irritation
- b) Immediate reaction: if any reaction occurs (including breathing problems, tightening of the chest, heart palpitations, light headedness, itching, flushing, bumps or swelling) away from the place the product has come into contact with the skin, during or shortly after application of the allergy test or while using the product, rinse immediately with lukewarm water. Discontinue use and obtain medical attention immediately. Alert the client not to use this or any other hair colour product again until after consulting a physician.

# **CAUTIONS**

- Please read the Colour manual thoroughly before attempting to use permanent colour.
- Do not use if scalp is irritated, abraded or injured in any way.
- Do not use if the hair shows any sign of breakage or damage.

## **ALWAYS STRAND TEST PRIOR TO ANY APPLICATION:**

- 1. Mix colour formula according to the series (Ammonia Free 1:11/2 or Ammonia 1:1)
- 2. Apply from the roots to ends on a strand large enough to view results.
- 3. Time for 30-40 minutes, rinse hair thoroughly and dry.
- 4. Analyze the results
  - **a)** If the strand test shows breakage or other signs of damage, do not use the products until the hair has been reconstructed and re-tested.
  - b) Always follow the formulation charts for predictable results.
  - c) Analyze the scalp, the hair structure and influencing factors.
  - d) Always use your professional judgement.
  - e) Do not use eyelashes or eyebrows. Doing so may cause blindness.
  - f) If product or mixture accidentally get into eyes, rinse promptly and repeatedly with cool water and seek medical attention.
  - g) If clients wear contact lenses, they should be removed before rinsing water.
  - h) Do not apply to children. Keep all hair colour products out of reach of children. Protective gloves must be worn at all times when opening, mixing, closing or handling in anyway permanent colour or colour peroxide.



## THE CHEMISTRY OF THE HAIR COLOUR- TYPES OF HAIR COLOURS

### **DIRECT DYES**

- · Pigment are already formed and coloured
- · Since no oxidation is needed, no mixing with peroxide is required
- These dyes adhere to the outside of the cuticle and penetrate slightly into the hair fiber
- Direct dyes are usually used in temporary colours such as shampoos, conditioners, styling products or semi-permanent colours
- · When formulated in a temporary type of colour product, this type of dye will wash out after shampooing
- When formulated in a semi-permanent type of colour product, this type of dye can last up to 6 or 8 shampoos

### **OXIDATION DYES = INTERMEDIATE DYES**

- Colour-less, synthetic dye molecule that need to be achieved by peroxide
- Due to their small size they are capable to penetrate through cuticle layer with alkaline
- When mixed with peroxide (H2O2) dyes will start to oxidize=forming its colour.
- The size and shape of the dyes is changing simultaneously to a larger size therefore are held in the hair's cortex
- These types of dyes are used in permanent hair colour and in deposit only/ Demi- Permanent hair colour
- The use of oxidation dyes provides long lasting hair colours

## **HAIR COLOUR CATEGORIES**

### **TEMPORARY HAIR COLOUR**

- Direct dyes
- Usually acidic PH
- Deposits outside the hair shaft
- Can only add more depth (darkness) and/or tone, therefore it cannot produce lighter results
- No need to mix with peroxide
- Wash out by shampooing (unless hair is porous)

### **SEMI-PERMANENT HAIR COLOUR**

- Direct dyes or combination of direct and oxidation dyes
- Acidic to Alkaline PH adjusted to the type of dyes used
- Slightly penetrates the outer part of the cortex layer
- Can only add more depth (darkness) and/or tone, therefore it cannot produce lighter results
- Can last up to 8 shampoos

### **DEMI-PERMANENT HAIR COLOUR**

- Oxidation dyes (can also contain direct dyes)
- PH can vary from acid to alkaline
- Mixed with peroxide to activate pigment formation from oxidation dyes
- Penetrates into the cortex
- · No lightening of Natural Colour
- Long Lasting colours (2-4 weeks)

### PERMANENT HAIR COLOUR

- Oxidation dyes = Intermediate dyes
- Alkaline PH
- Mixed with peroxide to activate pigment formation
- Penetrates into the cortex
- Lightens the natural hair colour and deposits a new colour at the same time
- Provides long lasting results and best coverage of grey



# **UNDERSTAND THE COLOURING PROCESS**

- Permanent colour is primarily composed of 3 parts
- Base of the colour (crème base)
- Alkaline agent (Monoethanolamine = MEA)
- Colour Molecules (dyes = Oxidation Intermediate dyes)

The hair colour is produced through chemical reaction inside of the hair fiber. When all of the 3 hair colour parts are mixed with hydrogen peroxide H2O2 (Colour Peroxide), the right environment with the right compounds is created for colour process to take place. Let's analyze these elements separately so we can see how they work together in permanent colour.

# **THE HAIR COLOUR BASE**

The base of colour combination of ingredients that support the intermediate dyes and the alkaline agent. It also creates the foundation for the form of the product.

Permanent colour with crème base has extra moisturizing crème base that provides ultimate conditioning and protects the hair during the colouring process. This unique crème base has self-adjusting properties. It will be attached more on the porous parts of the hair creating optimum conditioning and increasing the volume. The best part is that the crème is all natural ingredients with amazing properties. It will hold moisture and lock the colour inside of the hair.

Crème also provides unparalleled shine due to its triangle molecules structure which is reflecting to the whole colour array of dyes. The rich crème base has smooth and creamy consistency ideal for professional brush application. It saturates each strand of the hair in colour penetrating to the cortex where colour formed.

Permanent colour has an ideal viscosity for precise application staying where you apply it never running or dripping. This moisture rich formula gives you uniform lifting action and 100% even colour deposit.

A combination of ingredients which result in a formulation that better penetrates inside the cortex without harshly opening the cuticle layer. The deeper the colour penetrates the longer it will last.





# **GLOSSARY**



**ACCENT** = refers to the area of a design or colour that is highlighted, usually with intense colour tone (copper, red, violet) or refers to the concentrated liquid or crème colour that can be added to any oxidative colour to enrich, intensify or tone down a shade.

ACID = any substance containing water with a PH of below 7 contracts/seals cuticle

**Activator** = also known as a booster or accelerator or developer is an additive or can also be hydrogen peroxide base used with a lightener to increase the speed of decolourization process

ADDITIVE = is a concentrated colour product that can be added to hair colour to either intensify or tone down colour

ALKALINE= any substance containing water with a PH of above 7 open/raise the cuticle

**AMMONIA** = is a colourless gas containing hydrogen and nitrogen. Common alkaline material in colour use with peroxide to swell the cuticle very harshly. Ammonia does not have a consistent PH and therefore it can provide unpredictable colour results

AMMONIA FREE = a substance without ammonia

**ASH** = is a shade containing no red or gold tones. It is also a term interchangeable with cool or drab because of its blue, green or gray undertones

ASH BLONDE = is a cool or blonde with a Blue/Green base and no yellow, gold or red tones

**ASYMMETRICAL** = an uneven balance of shape

**BACKDROP** = base colour

BACK TO BACK FOILS = foils are placed back to back against each other with no hair left out between the foils

BARRIER CREME = used to avoid staining and to protect the client's skin; also used to protect hair to remain untreated

**BASE** = portion of the hair shaft, from the scalp 1 to 1 inch or 2.5 cm upward; the area of the strand where colour is most often applied during a retouch also known as the root area.

BLEACH = a decolourizer or lightener that comes in a crème, oil or powder from hydrogen peroxide and alkali

**BLEACH OUT** = the process of decolourizing or removing the natural pigment by altering and dispersing it. To bleach out generously involves lifting and toning, lightening hair to a pale yellow shade.

**BORDERING** = horizontal or diagonal strips of colour

**BREAKING THE BASE** = means base softening; slightly altering or lifting the natural colour a half or one level lighter to expose the undertone by processing for a fraction of the normal development timing. This technique is also used to soften the contrast between artificial tint/colour and natural level. Regrowth.

**BUFFERED** = usually a solution with a relatively constant acidity=alkalinity ratio, which is unaffected by the addition of comparatively large amounts of acid or alkali

**CATALYST** = is something that instigates a chemical reaction (such as an activator)

**DYE** = array of colour from colour spectrum

**COARSE** = the largest diameter of an individual's hair



**COLOUR** = a visual sensation created by the reflection of light wavelengths. Red is the strongest wavelength of light and violet the shortest.

**COLOUR BASE** = a combination of dyes which result in cool or warm hair tones or shades. An example is the mixing of brown and orange to achieve auburn.

**COLOUR WHEEL** = a tool in which the twelve colours are positioned in a circle.

**COMPLEMENTARY COLOURS** = colours that are opposite each other on the colour wheel. When mixed in equal proportions these colours produce neutral tones which bear no resemblance to the two components. When mixed in unequal proportions, the colour with the least proportion distinguishes the intensity or neutralizes the dominant colour.

**CONDITION** = Indicates the existing state of strength/protein and moisture content of the hair.

**CONTRASTING COLOUR** = using two different formulations with at least 3 levels of difference.

COOL = a term used to describe a colour with absence of warmth. Also described as ash or beige.

**CORTEX** = the inner protein core of the hair shaft which represents up to 90% of its total bulk and contains pigment which determines the hairs natural colour. The cortex gives hair its elasticity, strength, texture and wave pattern.

**CURLY** = indicates the formulation/fall of the hair.

**CUTICLE** = the outer, transparent protective layer of the hair shaft. It flat cells lie in overlapping formation on the surface of the hair like scales covering a fish.

**DAMAGED CONDITION** = Severe lack of moisture and protein loss of shine and elasticity.

**DECOLOURIZE** = the process of removing minerals such as copper and iron from the hair.

**DEMI-PERMANENT COLOUR** = deposit only, no lift hair. In between semi-permanent and permanent. It shampoos out in 24-28 shampoos.

**DENSITY** = the number of hair on an individual scalp per square inch/cm.

**DEPOSIT** = is the addition of colour molecules or depth to the hair.

**DEPTH** = also known as level which is the degree of darkness or deposit of a colour level

**DEVELOP** = the time frame required for colour products to achieve the intended result. Also referred to as processing time.

**DEVELOPER** = an oxidizing agent, usually hydrogen peroxide at an acidic PH can be measured in percentages from 1% to 12% and also in volumes from 5-40 and is mixed with oxidative hair colours, toners, and lighteners to develop colour, decolourize hair and create the porosity necessary for artificial hair resulting colouring results.

**DIAMOND** = a figure or object with radiating points

**DIMENSION** = in the hair colour, refers to multi-dimensional colour - various depths of colour on the same head. Attained by using various techniques to lighten or darken selected strands, such as cap, foils, painting or sectioning.

**DIPPING** = applying a lightener or a colour just to the tips of the hair



**DIRECT DYES** = Pre oxidized dyes that are not capable of penetrating the cuticle layer, therefore they only give temporary colours. Can only add depth and change tonal value. Made up of various size and shape molecules

**DOUBLE PROCESS** = a hair colouring service which requires two separate procedures. First the hair is pre lightened (bleached or decolourized) and then it is toned with a colour.

**EDTA** = (Disodium EDTA Disotate. EndrateVersenate. EdathamilDisdium EDTA Sodium EDETA) = a chelating agent used to reduce minerals in compounds and dissolves them in a water soluble base.

**ELASTICITY** = the ability of the hair to stretch and return to its normal state without breaking

**EMULSIFY** = adding a small amount of water to help remove colour during rinsing procedure

**ENDS** = the end measurements of the hair shaft

**EUMELANIN** = a natural pigment found predominantly in black or brown

**EXCITATION** = physical reaction that occurs when peroxide H2O2 is mixed with organic pigments. The organic pigments are then capable to neutralize opposite colours and enhance their own colours without any deposit in the hair

FILTERING = different colours that are lifter through a backdrop colour

FINE = the smallest diameter of an individual's hair

FOILING = a method of colouring using foil around specific strands/weaves/slices/block of the hair to be lightened or coloured

**FORMATION** = the form of an individual's hair

a) Straight

b) Wavy

c) Curly

FORMULATING = the process of analyzing influencing factors and then choosing and mixing the correct colour formulation

FUSING = overlapping of colours together to create seamless effects into the hair colour

**GRADUATED COLOUR** = a colour working from lighter to darker or darker to light

GREY HAIR = hair that has a lost certain percentage of natural pigmentation (melanin)

**HAIR COLOUR** = the artificially created colour for human hair. The term hair colour is also used to refer to the service itself using hair colour products

**HENNA** = coating colour derived from plant causes difficulties for permanent colour to penetrate cortex

HIGH LIFT TINT/COLOUR = colour with the ability to lift natural melanin 3-5 levels and deposit delicate tones; single process colour with a higher degree of lightening action and minimum amount of colour deposit

**HIGHLIGHT** = as a verb, is to strategically place hair colour that is lighter than the existing colour, decolourizer or brightener on selected strands of hair. As a noun, a highlight is a single piece of section of the hair that has been highlighted

HUE = is the tone or colour of the hair as it is measured through the scale from red to yellow, green to blue to violet

**INSIDE OUTSIDE = colour descending from outside to underneath** 



**INTENSIFIER** = undiluted colour that can be added to any oxidative colour to enrich, intensify or neutralizes unwanted tones

**INTENSITY** = the vividness or purity of a colour

**INTERMEDIATE DYES** = colourless synthetic dye molecule capable to penetrate through to the cortex with alkali when mixed with peroxide H2O2 starts to oxidize and forms its colour and increases in size making it stay in the cortex. This is what makes a colour permanent.

**LENGTH** = actual measurements of the hair shaft.

**LEVEL** = the term used to describe the level of lightness or darkness on a scale (*usually*) from 1-12 with black being 1 and lightest blonde 1:1 also referred to as depth

**LIFT** = lightening action of a natural hair colour

LIGHTENER = a product (peroxide plus and alkaline base) used to decolourize or remove pigment. It is sometimes called bleach

**LIGHTENING** = the process of changing hair's natural pigment to a lighter level (also known as lifting)

**LINE OF DEMARCATION** = a streak of colour caused by overlapping on previously tinted hair a visible line between new growth and old colour

**LOW LIGHTING** = is darkening the colour of selected strands of hair to achieve dimension in lighter hair usually accomplished by a foiling technique. As a noun, it is darker strands of hair.

MEDULLA = the innermost layer of the hair that has no known effect or function to the hair

**MELANIN** = the natural colour pigment in the hair and skin

**METALLIC DYES** = type of dye found in most home colours. Will stain and coat the hair making future colouring very difficult for the hair dresser. Also reacts to H2O2 so we always advise a strand test before any colour or perm service

MIDSHAFT = the middle measurement of the hair shaft.

MIXED MELANIN = is a blend of eumelanin and pheomelanin in the same melanin granule

**MOLECULE** = smallest unit of a chemical compound that can take part in chemical reaction

**MONOETHANOLAMINE** = MEA is a mild alkaline extracted from corn with consistent PH and does not produce any gases when mixed with hydrogen peroxide

**MULTI-POROUS** = uneven porosity of the hair due to chemical/physical conditions. Can cause uneven colour absorption and retention

NATURAL HAIR COLOUR = the natural colour of someone's hair

**NEUTRAL** = indicates PH scale of 7 in between acid and alkaline

**NEUTRAL COLOUR** = Hair colour without predominant cool or warm tones

**NEUTRALIZE** = to make something neutral or ineffective by counteracting with opposite force. In hair colour terms, it is eliminating unwanted tones



**NON-OXIDATIVE** = hair colour products are deposit only hair colours that do not oxidize and thus do not decolourize hairs natural pigment. Non-oxidative products do not contain ammonia or peroxide

NON PROGRESSIVE COLOURS = extra processing time will not result in the colour becoming darker

NORMAL CONDITION = Strength/protein and moisture are balanced

NORMAL POROSITY = slightly raised cuticle layer ideal for chemical service

NORMAL TEXTURE = medium/average diameter of an individual's hair

**OPPOSITE COLOUR** = Colours that are opposite each other on the colour wheel (will always neutralize each other)

**ORGANIC PIGMENTS** = strong concentration of colour pigments does not oxidize when mixed with peroxide H2O but the release of oxygen starts the process of excitation

**OVERLAPPING** = occurs when the application of a colour or lightener extends over previously treated hair. Can result in bands of colours or breakage depending on products used.

**OXIDATION** = in hair colouring it is the process wherein colour molecules are formed as dyes reacting with hydrogen peroxide

PARIETAL BONES = are bones at the side of the head

**PASTEL TONES** = normally blue/Violet base colour tones which are diluted with white to help neutralize unwanted yellow tones from blonde hair creating a more "translucent" colour effect

PATCH TEST = a skin test to determine individual's over sensitivity to certain chemicals

**PERMANENT COLOUR** = products react with a developer (hydrogen peroxide) to bleach out melanin, then deposit colours in the hair permanently

PHEOMELANIN = type of melanin with a red/yellow pigment. It creates natural red hair colour.

PH SCALE = indicates the acidity/alkalinity of any substance containing water from 1-14

**PIGMENT** = matter in the hair which gives it colour

**POOR POROSITY** = cuticle layers are damaged and can be opened or missing. Absorbs colour very fast, however colours tend to fade quicker

**POROSITY** = hair ability to absorb and hold moisture/liquids.

**PREFILL/PRE-PIGMENTATION** = can be done when tinting back to ensure better coverage. It is when you apply colour (intermediate dyes) without peroxide H2O2 or direct dyes (Tone and shine) to give extra fill of pure colour pigment and ensures proper balance of colour.

**PRE-SOFTEN** = method of preparing resistant hair for better colour penetration

PRIMARY COLOURS = Red, Yellow and Blue. Independent colours which cannot be created by mixing

PROCESSING TIME = the amount of time a colour/perm requires to work

PROGRESSIVE COLOUR = extra processing time will make the hair colour darker and off the tone



**RECTANGLE** = a section with four straight lines

**RESISTANT POROSITY =** cuticle very tight and compact; resistant usually to chemical services

**RE-TOUCH APPLICATION** = the application of a colour or lightener to the new growth of hair

**REVERSIBLE COLOUR** = hair which is coloured to expose more than two variations in its different movements

**ROOT** = the base measurements of the hair shaft

**ROOT TO ENDS APPLICATION** = the technique of applying a colour product from the roots throughout the ends; generally used during a virgin darker application

SECONDARY COLOURS = orange, green and violet. They are created by mixing two primary colours together

SECTION = is an area of the head such as the nape, crown and side isolating by a parting

**SEMI = permanent without peroxide colour =** is non=oxidative, non-permanent hair colour that is single component, no peroxide, deposit only, which washes out of the hair in 8-10 shampoos

**SEMI-PERMANENT WITH PEROXIDE COLOUR** = is mixed with low volumes of hydrogen peroxide which gives a longer lasting semi-permanent colour which will last 2-4 weeks

SHAPE OF THE HAIR SHAFT = dimension of hair in cross section a) Round b) Oval c) Flat

SINGLE PROCESS = a hair colouring service that lifts and deposits permanent tone in one application

**SLICE** = thick or thin continuing section which can be taken horizontally, diagonally or vertically. Refers to larger or bolder strands in a section that are entirely coloured creating solid yet soft dimensions

**SLICING** = a thin straight section of hair taken vertically, diagonally or horizontally

SMUDGING = painting lighteners directly over the top of the colour to lighten colour hair simultaneously

**STABILIZED** = a substance added to a product to give it body and to maintain a desired texture. For instance, the stabilizer alginic acid, which is added to cosmetics

**STAGES OF LIGHTENING** = traditional measurements of hair lightening, which states that hair passes through seven colours while in process of decolourizing from black to pale blonde

**STARTING LEVEL** = the natural/tinted level you are starting with

STRAIGHT = indicates the formation / fall of the hair.

**STRAND TEST** = a strand test performed prior to the application of a colour service to determine processing time and to accesses any stress to the hair or scalp

**SURFACE COLOUR** = to apply/paint colour lightener over surface area

**SWATCHES** = strands of hair which are tinted to help hairdressers/clients during colour consolations





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