

artègo

*The Colorist's Choice*

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## Artègo It's Color Permanent Main Considerations

All color products are composed of three essential components:

- 1) Base carrier (cream, gel, oil, etc.)
- 2) Pigments
- 3) Alkalizing substances (ammonia, ethanolamine, etc.)

In this brief report Artègo's choices for the formulation of oxidized color It's Color permanent cream will be examined in greater detail.

**1) Base Carrier** for example It's Color, is a cream, a creamy emulsion composed of demineralized water, mineral oil, and coconut oil firmly held together with surfactants and emulsifiers that benefit from hydrophilic and lipophilic double polarity. The formula contains elements derived from vegetal, mineral, and particular synthetic molecules that:

- Assist in the rapid release (along with ammonia) of the maximum amount of hydrogen peroxide within the oxidized cream present in the color mix in order to obtain completed oxidation of pigments and their color (up to 99% of the total).
- Enhance the function of ammonia allowing it to be used in significantly smaller quantities than many competing products.
- Provide hair with hydrating, softening and structural protecting substances as some precursors of amino acids, purified lanolin, mineral oil, coconut oil and milk.
- Balance (with the intervention of an "Amphoteric" neutral molecule) in electro-chemical terms the full length of hair.

According to these choices we can affirm that It's Color ensures hair has great protection and beauty; the appearance of healthy and shiny hair with natural colorization results that are uniform from root to the end of each strand of hair. The choice of a fluid cream support carrier that easily penetrates into locks and tenaciously attaches to hair permits rapid preparation and precise application.

**2) Pigments** acquired from renown international companies and subject to continuous quality control:

- Precise and balanced formulations that optimize the function without waste and without overlapping that opacities the result of final color.
- Creation of balanced mixes composed of 8 to 15 different pigments for shades (the competition generally uses an average of only 4 to 8) that provide color with great character, depth and originality for a sunny and Mediterranean style.
- The precision with which mixes are prepared has allowed the creation of classic shades with unique and original highlights, very similar to each other and the natural classic series but with minor differences that provide colorists with an opportunity to offer valid alternatives in the most competitive sector of the color market; that of clients 'who want an original color without excessive changes'.
  - Minimal size pigment molecules before oxidation.
  - Total absence of greenish pigments in shade formulations (including ash) but only blue and purple.

Therefore, It's Color ensures accurate results and is always faithful to reference shades of the color palette with different highlights noticeable from the very lowest levels. The placement depth of the pigment allows maximum color duration while their complete oxidation (up to 99% of potential) during the exposure time does not cause subsequent toning and leads to accurate color results that are always identical. To better understand the mixing of color pigments and the possibilities of It's Color, all pigment types used in the formula have been grouped into three groups corresponding to the three primary colors >

IT'S COLOR CREAM  
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RED, YELLOW, and BLUE. The following indicates the various percentages present within the main series:

**NATURAL 0> N:** 50% RED - YELLOW 35% - 15% BLUE  
**NATURAL COLD 00> NN:** 50% RED - YELLOW 15% - 35% BLUE  
**LIGHT ASH 01> NA:** 40% RED - 30% YELLOW - 30% BLUE  
**ASH 1> A:** 25% RED - 25% YELLOW - 50% BLUE  
**GOLDEN 3> G:** 40% RED - 50% YELLOW - 10% BLUE  
**BROWN 7> M:** 60% RED - 30% YELLOW - 10% BLUE  
**COPPER 4> K:** 45% RED - 45% YELLOW - 10% BLUE  
**RED 6> A:** 75% RED - 15% YELLOW - 10% BLUE  
**MAHOGANY 5> RM:** 40% RED - 20% YELLOW - 40% BLUE  
**VIOLA 62> RV:** 50% RED - 15% YELLOW - 35% BLUE

All other ranges can be considered intermediary and complementary to those mentioned. Important considerations about the It's Color range:

- The natural range 0 or N and natural cold 00 or NN are those created for maximum coverage of white hair, while in all other fantasy ranges (gold, copper, red etc.) there has been more emphasis on highlights rather than coverage. Therefore in order to cover a high percentage of white hair the fantasy range should always be mixed with natural or natural cool range.
- The natural cool range 00 or NN and ash .1 or A have a greater total amount of pigments compared to all others and therefore at the same levels can be more intense than in other ranges. The natural cool range was conceived to obtain coverage of colder highlights or to cool any remaining warm highlights after lightening. The ash range must be considered to be a very reflective range in all respects (equal to gold, red, copper, etc.) and therefore with a very limited capacity of covering gray hair.
- The Neutro (color diluter) consist of only a base cream carrier (without pigments or ammonia). It dilutes the concentration of pigments in all the shades with which it is mixed.
- The Extra Blonding Cream shade consists of a base cream carrier and ammonia. It is capable of increasing the lightening capacity (even of one level) of all shades with which it is mixed.

**3) Ammonia** present in optimal doses is strictly necessary (30% less than the majority of the competition) and selected as an alkalizing element, essential in the coloring mixture due to its high volatility and therefore the ability to remain on the scalp no longer than necessary.

- Use pure product and not that from previous production cycles.
- Combination with oxygen O2 provides quick action during the preparation of the mixture.

It's Color can reach maximum efficiency even in a slightly alkaline environment (assured by the ammonia) with relatively low pH values (9/10), unlike many competitors, It's Color that it does not cause discomfort or irritation to the scalp of clients.

The technical characteristics of the product:

## Characteristics of the mix

During product preparation:

- Quick and easy mix ability. (Thanks to the choice of cream as a support)
- Precise and visible application

## During Processing time (35/40 minutes)

- Does not stick (for adhesion of the cream to hair)
- Does not burn and does not irritate (because of the low ammonia content)
- Less characteristic ammonia smell (because of the addition of a pleasant scent)

## At the end of exposure time

- Easy emulsion and rinsing (hydrophilic and cleaning substances present in the cream)
- Does not stain skin (contrast of values between skin pH/ mixture and oily substances of cream isolate the skin)

## Characteristics of final result

The high proportion and variety of pigments present, their small dimensions, the completion of all their oxidation during processing time and the presence of amphoteric molecules provides color results that:

- Are intense and full bodied in both natural tones and in fantasy highlights
- Provide excellent coverage of white hair.
- Remain at equidistant levels thereafter (4 is darker than 5 as much as 5 is darker than 6, etc.)
- Comply with the chromatic scale of highlights (primary colors, secondary, tertiary, etc.)
- Are uniform root to tip.
- Retain high levels of reflection and gloss over time.
- Have effective covering capacity even when diluted with oxygen at 30 volume.

In the case of “Salt and Pepper” hair (50% white) this property allows for both maximum coverage of white and lightens up to 3 levels at the same time.

## Characteristics of cosmetic result

Due to the high quantity of protective, moisturizing and lipid substances in the base cream combined with the presence of amino acids and mineral salts, at the end of the coloring treatment hair is left with a:

- Healthy and natural look
- Uniformity in diameter



# ! Peroxide O<sub>2</sub> !

Balance and refinement of the formula in its various components and the combination with its own specific oxygen O<sub>2</sub>, ensures the product has maximum efficiency and optimal performance. Oxygen O<sub>2</sub> was created specifically to be used in synergy with the It's Color Cream dye mixture and has a pH value of 2.5. It is mixed with normal shades in a 1:1 ratio (1 part cream + 1 part oxygen with 10 volume 3% or 20 volume 6% or 30 volume 9%) and with 900 series in a 1:2 ratio (1 part cream + 2 parts oxygen - 40 volume 12%). It is made up of two components: Base cream and oxidant.

**Base Cream** is emulsion formed by demineralized water and fatty/oily substances held together with dual polarity surfactants and emulsifiers. These elements include:

- 1) treatment substances that protect hair structure and help preserve softness and elasticity.
- 2) Stabilizer substances that maintain the percentage of hydrogen peroxide present in the original product so as to prevent evaporation. These substances trap oxygen molecules that remain inside of them in a chemically unstable state in order to be completely and effectively available even in a relatively low alkaline environment. For this reason in order to set in motion the coloring mechanism a lower percentage of ammonia is required in the mix.

**Oxidizing Substances** hydrogen peroxide in traditional percentages listed below with relevant instructions for use:  
3% = 10 volume for maximum application of color (ex. When darkening) up to one lightening tone higher of natural hair

6% = 20 volume optimal application of color from 2 to 2.5 lightening tones higher of natural hair, recommended for covering normal or subtle white.

9% = 30 volume for greater emphasis on fantasy highlights from 3 to 3.5 lightening tones higher of natural hair, recommended for covering large and thick coarse or white hair that is difficult to cover or even normal hair.

12% = 40 volume up to 4 lightening tones higher of natural hair, when used in double doses with super light bleaching up to 5 levels of tone, not recommended for the coverage of white hair.

0% = 0 volume the base cream only contains the treatment part of the product and is not capable of oxidizing. Diluted with other oxygen it attenuates the oxidizing force obtaining percentage values in intermediate volume.

## Conclusions

From day one the inspiration behind the It's Color Cream project has been:

- The technical requirements of hair stylists, simple to use, guaranteed quality results, high performance.
- Stylistic / fashion requirements precise and cutting edge shades with constant renewal, stylistic suggestions.
- Marketing aimed at clients recognizable differences, new service methods, communication materials.
- Commercial and economic requirements great results, excellent value for money.



O<sub>2</sub> PEROXIDE

## Introduction

Experience teaches us all that the first physical characteristic we note in an object, before even its shape and size, is It's Color.

When looking at a person, therefore, the color of that person's skin, eyes and in particular hair is of great importance, and is even capable of evoking feelings and expectations regarding that person's character and personality.

This is why a professional colorist is able, in just a few minutes, to change the color of the client's hair, and at the same time change the overall image of that client, helping to increase his or her internal security and stability, and bring out that personality in front of others.

Mr. Gianfranco Rosati, a technician of proven experience and one of the founders of the company, wanted to create a Color he wanted to call simply: IT'S COLOR: a safe, reliable, high performance permanent color, but above all with simple, straightforward rules for use. A product that allows all the salons that use it to provide qualified

professional coloring services, with an advantage and great success. Our job within the company mission will be constantly directed towards the professional stylist and their economic growth, especially and in particular all who attend our Artègo training program.

This Color manual is for the use of It's Color has been created by the technical service staff, with the assistance of the Artègo chemical laboratory and their staff. It includes useful hints provided by hairdressers and our Educators who have been using it in their salons for several years. It contains technical information for a better understanding of the way how permanent color works, the specific characteristics of our products, useful information and essential rules for proper use.

We all hope you enjoy reading this manual, and that it will help you to make your daily life at the salon more easy and profitable.

*Professional Services*



# STRUCTURE OF INVISIBLE AND VISIBLE PART OF THE HAIR

Hairs are fibrous formations made up for the most part of a protein called: KERATIN.

The other substances contained in the hair are:

Water

■ Carbohydrates

■ Lipids

■ Minerals

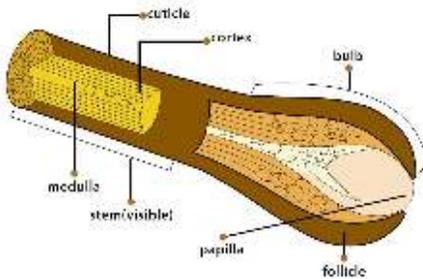
■ Vitamins

■ The shaft is the visible part of the hair that lies outside the scalp. It is roughly cylindrical in shape, and from the outside inwards it is conventionally divided into three layers:

■ Cuticle

■ Cortex

■ Medulla



## ■ The Cuticle

-This is the outermost layer that covers the whole length of the hair. It is made up of transparent, colorless scales and has a containing, protective function. Its main characteristics is its affinity with water, which makes it substantially hydrophilic (water friendly), and has the ability to expand

or contract as it absorbs or releases water.

## ■ The Cortex

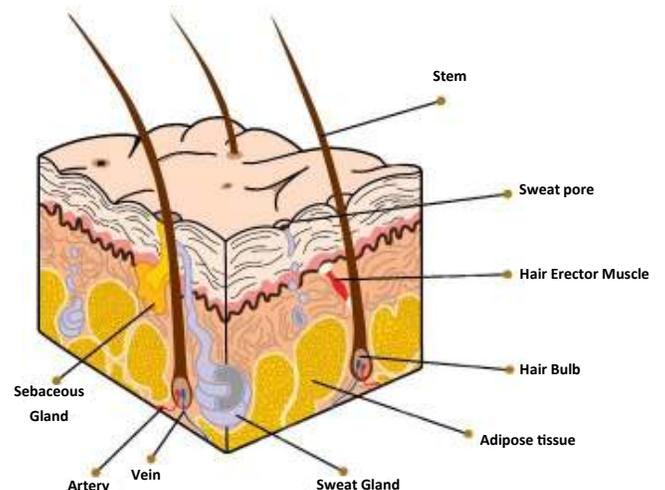
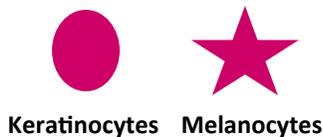
-Which is located immediately beneath the cuticle, represents approximately 85% of the hair's weight and is made up of keratin protein fibers organized in "alpha helix" chains that lie parallel to each other. The chain is made up of 19 amino acids generated by a combination of 5 main atoms; carbon, hydrogen, nitrogen, oxygen and sulfur. Many of these chains, joined together by chemical bonds known as "peptide" bonds, form the so-called "microfibers" that run along the whole length of the hair. Many microfibers joined together by chemical cross-bonds from Microfibers, which gradually organize themselves into a sort of large rope made up of many strands, which form most of the cortex. The bonds between keratin chains, depending on their nature, can be divided into: disulfide bonds—formed as a result of the strong attraction of two atoms of sulfur in the amino acid "cysteine". These are extremely strong chemical bonds that can only be broken by means of a reducer (extremely alkaline), hydrogen bonds—much weaker but in any case still significant for the hair structure, because

they are very frequent.

These bonds are easily dissolved by water and by traction exerted using tools like combs, brushes and rollers. During the process, the hydrogen bonds are broken reformed in positions that last for a relatively short period of time, as they always tend to return to their original positions (setting process), ionic bonds—they are called this because they are formed due to the mutual attraction exerted by positive (catatonic) and negative (anionic) charges. These bonds are fairly strong, but like hydrogen bonds they can be broken by water.

## ■ The Medulla

- This is the innermost part of the shaft that runs like a pipe along the whole length of the hair. In it can be found around the cells with no nucleus and many air bubbles. It appears to act as a heat regulator and to amplify shine. It may not be present even in perfectly normal hair.



The portion of the hair that lies inside the scalp is the invisible part of the hair. It contains the cells that are responsible for hair growth and also for the natural color into two large structures:

- Follicle
- Bulb

#### ■ The Follicle

-This is made up of a fold in the epidermis that represents the living part of the hair, with the so-called “germ” cells in direct contact with the blood vessels (dermal papilla), from which they take all the nourishment and energy required for development and growth of the hair.

#### ■ The Bulb

-This is contained inside the follicle, and in it the germ cells start to transform and specialize themselves, giving life to two main families of cells.

Keratinocytes: processing keratin, which as seen above is an important structural protein forming the framework of the hair melanocytes: producing a protein known as melanin which, as will be seen, is responsible for the hair’s natural color (pigments).

### ORIGIN OF NATURAL PIGMENTATION

“In all the world there are no two people with exactly the same natural hair color.” However incredible this may sound, it is actually true, and it

proves how the inexhaustible fantasy of us at birth with hair that has both particular characteristics and a unique color. The enormous variety can be understood if we analyze the mechanism by which natural pigments are formed in the hair. The natural color of hair depends on a protein, Melanin, which is produced by the melanocytes in the bulb by means of a complex biochemical process that causes an amino acid, tyrosine, to transform into two types of pigment:

- Eumelanin (black pigment)
- Pheomelanin (yellow/red pigment)

The pigments are stored within granules known as Melanosomes, which during the keratinization process and scaling of the germ cells are pushed towards the cortex of the shaft. In healthy hair there will always be a combination of the two types of pigment inserted between the keratin fibers. The external part of the cuticle, on the other hand, always remains transparent and colorless and is completely free from melanin granules.

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

As time goes by, for reasons that are not yet fully known but are connected with slow deterioration of the organ-

ism, there is an increasingly sharp drop in melanin production levels, and the first grey hairs begin to appear. There is no way of reversing this process naturally, but thanks to hair color processes it is possible to restore hair to its original splendor.



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## PHYSICAL FEATURES OF HAIR

Fundamental for good hair knowledge of hair is a knowledge of its physical characteristics.

Our visual and tactile experience allows us to identify at least 3 features of fundamental importance:

- Porosity
- Structure
- Tenacity

**Porosity**—this is the greater or lesser ability of the hair to absorb water and the substances capable of penetrating the cuticle. Grey hair is generally the least porous, whereas hair that has been sensitized, for example by prolonged exposure to sunlight, to excessive sources of direct heat (hairdryer, plates etc.) or subjected to inadequate chemical treatment is the most porous,.

Normally, the hair is less porous close to the scalp, where the hair is close to the scalp, where the hair is younger and in continual formation, and porosity gradually increases towards the ends where the hair has been subjected to the stress mentioned above for the longest time.

**Structure**— this represents the thickness, the diameter, the size of the hair, which may vary greatly according to the ethnic origins of the individual. Generally speaking, hair structure is conventionally divided into 3 subclasses:

- Fine
- Medium
- Thick

**Tenacity**—This is basically speaking the opposite of porosity, and indicates the difficulty encountered in swelling the horny layer of the cuticle and therefore how hard it is for substances to penetrate into the hair.



**Fine**



**Medium**



**Thick**



**Porous hair:**  
**Water and substances**  
**penetrate the cuticle.**



**Tenacious hair:**  
**Substances slide on the**  
**hair.**

# Principals of Colorimetry I

We owe the discovery of the present-day concept of colorimetry to the scientific experiments carried out by Isaac Newton in 1676. He observed that:

If sunlight is made to pass through a slot and then through a triangular prism, the ray of white is broken up into the colors in the spectrum.

On the contrary, if the beam of light irradiated is made to pass through a reserved triangular prism, it will merge and turn into white light again, from what we can deduce from Newton's experiment it is thus possible to formulate the following rules:

Additive colors are the ones that, when added together, produce white light.

Subtractive colors are the ones that, when added together, produce white light.

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

From Newton's experiments it was later possible to find the principals of colorimetry, to which artists, colorists... Etc. all refer in their work.

There are 3 primary colors (capable of sensitizing our sight receptors):

Primary Colors	
	Red
	Yellow
	Blue

When mixed together, the primary colors absorb all the colored frequencies of light and give a subtractive brown color.

When combined with each other two by two in equal parts, they create the secondary colors:

Secondary Colors				
	+		=	
Yellow		Red		Orange
	+		=	
Yellow		Blue		Green
	+		=	
Red		Blue		Purple

Secondary colors become brighter when set next to their opposite (or complementary) primary color when mixed, they produce a neutral color (brown)

When a secondary color and a primary color are mixed, intermediate colors known as tertiary colors are obtained, as illustrated.

## PERCEPTION OF COLOR

Tertiary Colors				
	+		=	
Yellow		Orange		Yellow Orange
	+		=	
Yellow		Green		Yellow Green
	+		=	
Red		Orange		Red Orange
	+		=	
Red		Purple		Red Purple
	+		=	
Blue		Purple		Blue Violet
	+		=	
Blue		Green		Blue Green

This sequence of colors is clearly shown in the "Oswald star" (named after the inventor): this is a graphic illustration (on next page) that makes the identification of primary, secondary and tertiary colors simple, and defines opposite, or complementary colors.

In our sector, the colors on the left hand side of the star are known as cool colors: blue, green and purple, which translated into our terms are the ash, beige and mahogany shades; whereas those appearing on the right hand side of the star are the warm colors: yellow, orange and red, corresponding to gold, copper and red hair colors.

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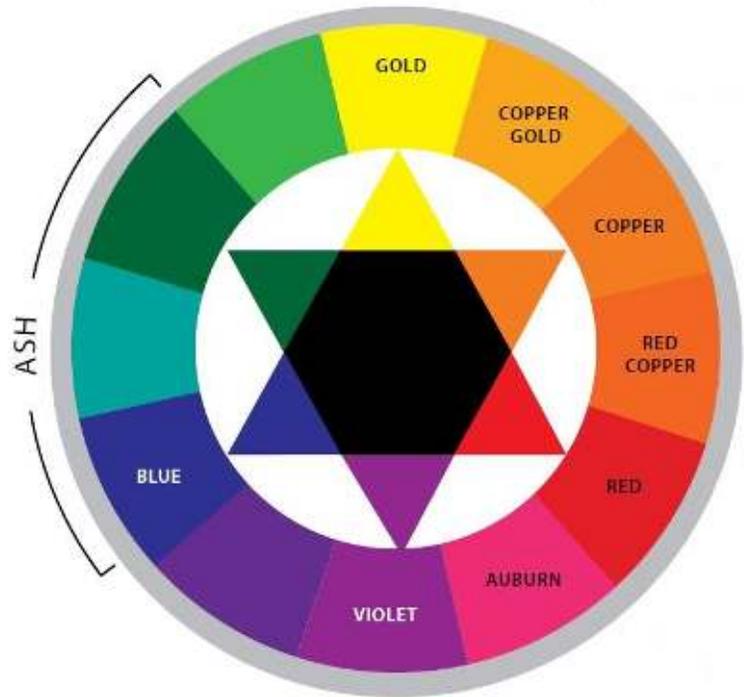


The colors on one side of the star are neutralized by the corresponding complementary colors on the other side (symmetrically opposite), and the central part represents neutral, ex. A balanced natural color.

The principals of colorimetry are fundamental, both when formulating color and when correcting with color. For example, if a customer's hair is too golden, it is possible to apply a purple based color of the same level to neutralize the excess of warm tones. The tone level is the same, because the intensity of the color we add will have a determinative influence on the result (the intensity of cosmetic colors is added together). In any case, remember that cool colors tend to darken and close, whereas warm colors brighten and open up.

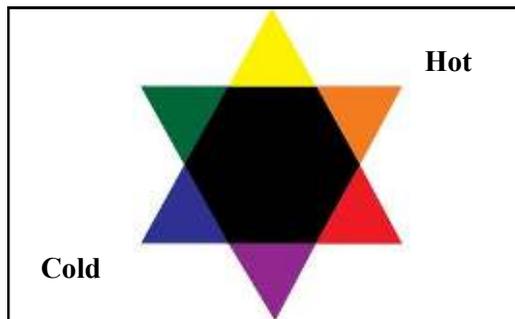
When coloring, cool tones tend to predominate, whereas during the bleaching process (when the natural pigments are dissolved) they are the first to be eliminated, starting with blue, then red and finally yellow. During the reverse process of darkening or re-pigmentation we have to go in the other direction, adding the missing pigment to restore the hair to ideal conditions.

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



### PH Scale

The PH is a value that expresses the degree of acidity or alkalinity of a solution. This value is measured using a reference scale, known as the pH scale, in which the values range from 0 to 14 and in which 7 represents neutral (pH of distilled water).



All other natural substances inevitably have either an acid pH with a value of between 0 and 6.9, or an alkaline PH with values of between 7.1 and 14.

From our point of view, we have to take into account the fact that the skin and hair have a pH of 5.5/6.5, that is to say slightly acid, know as the physiological PH.

Some professional hair care products, such as perms or colors using a

developer, have an alkaline PH in order to modify the hair structure (cuticle), opening up the scales and allowing substances to penetrate deeper into the hair itself. Products with an acid PH on the other hand, such as conditioners/creams or perm neutralizers, tend to close the cuticle scales, making hair shiny and easy to comb and restoring normal conditions.

Acid Substances	1
	2
	3
	4
	5
	6
Neutral Substances	7
Alkaline Substances	8
	9
	10
	11
	12
	13
	14

## THE VARIOUS TYPES OF HAIR

In recent years, the hair care industry has provided the hairdresser with a truly enormous range of products to create or restore a color particularly liked by customers, to cater for the creative needs of color technicians or to cover grey hair.

A number of terms are used to identify the various types of color, and for this reason a certain amount of confusion has resulted, particularly among customers, regarding the differences between one type of product and the other and the different features of each one. We will try to clarify this, by reducing color products to three categories:

- Temporary hair color to create new vibrant tones (in the Artègo range: Color Shine Mask)

This is also known as direct color because the pigments it contains (which are large and are already colored) are ready for use and do not need to be activated. They fix themselves to the surface of the cuticle.

- They do not lighten they are only able to mask the first signs of grey.
- they intensify the natural color or create delicate new highlights.
- they only last for 3-4 shampoos.

This type of color is recommended for younger customers who want to change color frequently, or to attract customers who are more fearful of

using hair color.

- Temporary hair color to create new reflexes ( in the Artègo range: My Color Reflex).

Like the previous one, this kind of hair color is also known as direct color because the pigments it contains are ready for use and do not need to be activated.

This type of color is recommended to attract customers who wish to obtain a resistant and visible color, without the restrictions imposed by permanent colors.

- Semi-permanent color with Energizer 1.8 in the Artègo range: You Up2 Semi-permanent Gel) and Energizer 3 for Demi Permanent color. It's pigments are initially colorless, and they require a specific activator in order to start the process. Because they are extremely small in size, they are able to penetrate into the cuticle.

-they do not give perceptible levels of lift, but will darken.

-they are able to cover even high percentages of grey

-they create more vibrant, stable tones that last for 6/8 weeks. Because of



You Up 2 Semi-permanent Gel

these characteristics it is generally well accepted both by more mature customers, who choose it to cover the first signs of grey hair, and by younger customers, who want flexibility in their color selection.



Color Shine Mask



IT'S COLOR CREAM PERMANENT

Permanent color Artègo: It's Color Permanent Cream.

This comprises the coloring crème in a wide range of colors and reflexes, and the developer which activates.

The coloring process and deposits the pigments deep into the fibers of the hair cortex.

-it covers up to 100% grey.

-the colors can be created and customized at will.

-it changes hair color permanently.

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

It allows the hairdresser to express his professional abilities and artistic talent to the full.

Let us take a closer look at the components of permanent hair color, and in general terms at the chemical mechanism involved.

All permanent hair color comprises two essential components: the color, and the developer

The color is divided up into: the base, which carries the pigments and other substances. This may be a gel, cream or oil. The pigments, which are the true coloring substances. These are initially very small and colorless. When activated by the developer, they take on a color and increase in volume, fixing themselves deep inside the hair.



The alkaline substances that have the job of opening the cuticle scales and eliminating the acid environment, thus encouraging oxygen development. Ammonium is the one most commonly used.

The treating substances, to restore softness and elasticity to the hair the developer is in turn made up of: the base, which carried the oxidizing substance is normally hydrogen peroxide. The presence of this substance is normally indicated as a percentage value or, more frequently, by volume: 3%=10 volume—6%= 20 volume—9% = 30 volume—12%= 40 volume.

The oxidizing substances: bond to the ammonium, causing it to evaporate, oxidize and reduce the natural pigment oxidize and color the artificial pigments, causing them to expand and become trapped between the fibers.

Just before use, the two components: Coloring crème and developer, must be mixed together in a non-metallic bowl and distributed over the hair. From the end of application it is necessary to respect a set processing time, so that the entire coloring process can take place properly. In effect: during the first 15 minutes: the ammonium in the mixture opens the hair scales, allowing the pigments to penetrate into the hair and insert themselves among the cortex microfibrils. Oxygen is freed, starting oxidation of the natural pigments, which are dissolved so that they can be replaced. The artificial pigments start to swell, and at the same time take on the required color.

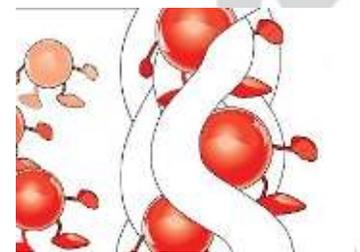
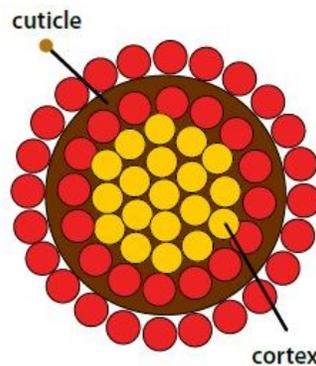
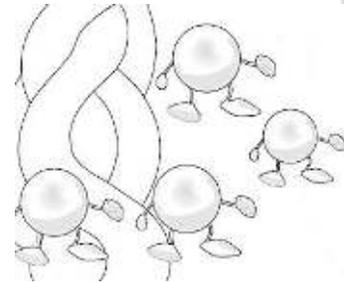
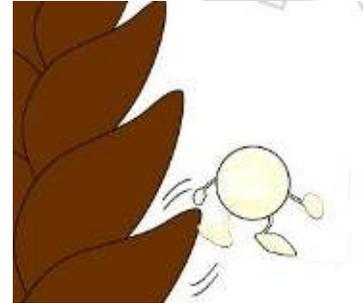
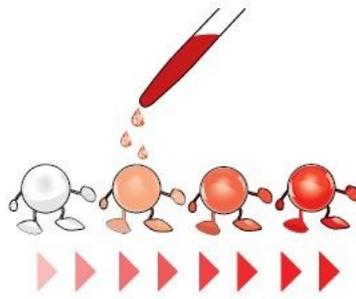
In the meantime, once it has done its job, the ammonium evaporates rapidly.

Between 15 and 30 minutes: the lightening and oxidizing activity is in full progress. The pigments take on the color desired and increase in volume, establishing chemical and physical bonds with the fibers and remaining permanently locked to them.

Between 30 and 40 minutes: The coloring action of the pigments is finally completed, and the pigments themselves reach maximum size.

A proper processing time allows complete development of the product is thus an essential condition in order to achieve the best possible color results, which mean:

- Maximum color duration
- Excellent grey coverage
- Maximum expression of highlights
- Extreme naturalness
- Shiny translucent



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## Lightening

To complete our view of the mechanisms behind the action of coloring products, let us now take a look at how lightening products work and what their aims are.

Lightening can generally be defined as a technical process that reduces and dissolves hair pigments and can be divided into two large categories.

- Bleaching
- Decoupage

### Bleaching

This is a service that consists in the progressive lightening of the NATURAL color. The lightening agent is more often than not in powder form, and must be mixed with developer at various volumes (from 10 to 40) according to the level of lift required and the dilution indicated by the manufacturer. It is normally able to produce between 2 and 6 levels of lift, and if greater levels of lift are required it is recommended that the operation be carried out in two successive applications. The chemical process that dissolves the natural pigments takes place by oxidation (as seen in the mechanism used for permanent color), so that the presence of oxidizing substances including not only oxygen but also per sulfates is extremely important.

The oxidizing capacity of their

substances may be speeded up by the presence of chemical additives, the most commonly used of which is ammonia.

Initially, the pigment is detached from the keratin structure and progressively dissolved until it has been totally eliminated. The “granular” pigments responsible for darker colors are oxidized first (as they are also the weakest from a chemical point of view), then the “diffused” pigments are dissolved, starting with the red range, then the oranges and finally the yellows, until reach the final result after approximately 45/60 minutes. Lightening thus means lifting the color in level with respect to the start, but it also inevitably results in different highlights.

### Decoupage

This is the process that is used to dissolve artificial pigments. It is used above all to eliminate undesirable highlights, or to totally eliminate the previous color and replace it with a new one. Decoupage uses the same substances required for lightening (powder bleach + developer), but unlike lightening processes it uses low volume developers (from 5 to 20) and requires a longer processing time (it is also possible to use water as an oxidant).

The pigments are always lifted

gradually (as in the case of lightening), passing through the phases of dark red, red, red orange, orange, yellow orange, yellow and so on. In order to understand the importance of this procedure, it must be remembered that “color does not reduce color” so decoupage is the only method that can be used to lighten color-treated hair.



After looking at the main general characteristics of a permanent color and after understanding its action in general terms, this chapter will look at the particular requirements and features of IT'S COLOR, Artègo's permanent color range.

There are two components in the coloring mechanism that act:

- the color crème
- the developer

In It's Color crème we can find the main components already listed above, with their special features:

### The Crème Base

The support base comprises a fluid crème that penetrates easily into the strands and fixes strongly to the hair, allowing fast preparation and precise application. The crème contains components of plant origin and mineralizing oils, and it is the vehicle that carries pigments and treatment substances to the hair. It contains an "amphoteric" molecule with a dual electrochemical valence (one pole has a positive charge and one negative charge) which has the job of helping to even out hair porosity throughout the length.

Also, the refined chemical elements found in the crème formula have considerable importance, as these, when they come into contact with the developer, help to make the maximum possible amount of oxygen available so as to ensure complete oxidation and coloring of the pigments (up to 99% of the total). This optimization of the oxidizing process also takes place in a gently alkaline environment, so that only a limited amount of ammonia is required.

### The Pigments

The pigments are sourced by the manufacturer on the international market, and before use they are subjected to quality testing by the Artègo laboratories. In their use in the production processes, their extremely small molecular size is taken into particular account. For each of the shades produced, between 10 and 15 different types of pigment are used, and these are balanced perfectly in exact formulas that optimize the coloring function without waste and overlap, which might make the final result opaque. Study and processing of the mixture provides



results that satisfy a sunny, Mediterranean taste in color. Optimization of the crème carrier function guarantees that the pigment will be positioned in depth, thus giving long-lasting color, while complete oxidation (up to 99% of potential) during the processing times does not result in changes in tone, and produces highlights that are precise, constant and always the same.

### The Alkalinizing Agent

The alkalizing agent is ammonia, which is present in the product formula in optimum and strictly limited amounts. The product is used pure and does not come from previous manufacturing cycles. The percentage of ammonia content for each shade increases gradually from the darkest (1) to the lightest (10) by a value that is always the same. A perfect combination with It's Color O2 developer gives fast product volatility, ensuring that it is eliminated all together as soon as it has carried out its task. It's Color reaches maximum efficiency in an environment with a pH of 10, relatively restricted, unlike most of the products offered by our competitors, which activate the coloring process at higher pH values (11-12). Also for this reason one of the main features of It's Color is that it does not cause irritation or other problems relating to the customer's skin.

### Treatment Substances

The treatment substances present comprise lipids, moisturizers and softening agents, and components to

preserve the structure:

- amino acid precursors
- synthetic lanolin
- mineralizing oils
- coconut milk and oil

to these are added moisturizing and detergent substances that assist rising and washing of the color, and the fragrance component that gives the mixture its characteristic smell.

### It's Color O2 Developer \*(30cc=1 oz. or 28 grams)

This has been specifically designed to act in synergism with It's Color cream to create the color mix. It has a pH value of 2.5. It must ALWAYS be mixed in equal amounts (1:1) with the crème: 30cc It's Color 7.3 + 30cc. O2 Developer at 20 volume= 60cc. (Coloring mix except in the case of high lift products, for which it must be diluted 1:2 only with 40 volume O2 Developer: 30cc. It's Color 900 + 60cc. O2 Developer at 40 vol. = 90cc. Of high lift mixture. In the It's Color O2 Developer we find the traditional components used in oxidizing products: a crème base containing: treatment substances: which protect the hair structure and help to preserve its softness and elasticity stabilizing substances: to keep the percentage hydrogen peroxide in the product unchanged and prevent it from evaporating preservatives that maintain the



Regular Series Mixing			
1:1 with O2 Peroxide from 10 to 40 vol.			
3.38 oz. of Mixture	=	1.69 oz. of O2 Peroxide 20 vol.	+ 1.69 oz. of It's Color 7.3
Super Lightening Mixing			
1:2 O2 Peroxide 20 vol.			
3.38 oz. of Super Lightening Mixture	=	1.69 oz. of O2 Peroxide 20 vol.	+ 1.69 oz. of It's Color 900

oxygen molecules in a chemically unstable state, so that they are made available faster and more effectively even in a relatively low alkaline environment (for this reason also, as we have seen, a lower percentage of ammonia is required to start the coloring mechanism) the oxidizing substance is hydrogen peroxide, in the traditional percentages indicated below along with their relevant indications for use:

3% = 10 volume for greater levels of color deposit (ex. when darkening) it is possible to achieve up to one level of lift.

6% = 20 volume excellent color deposit, it is possible to achieve up to

2 levels of lift recommended to cover normal or fine grey hair.

9% = 30 volume for greater enhancement of fantasy shades, it is possible to achieve up to 3 levels of lift recommended to cover thick, tenacious grey hair or normal hair that tends to be oily.

12% = 40 volume it is possible to achieve up to 4 levels of lift. When used in double doses with ultra blonde series it will lift up to 5 tone levels, not recommended to cover grey.

0% = 0 volume the base crème only contains the treatment part of the product, for this reason it is unable to oxidize.

When diluted with the other developers it reduces their oxidizing strength, so as to give intermediate volume values.

### The Swatch Chart

The range of It's Color shades have been collected in a professional swatch chart that is easy for the color technician to consult, and which can be used to identify the hair color desired by the customer. Once open, the chart gives a full view of all the colors, arranged in horizontal lines according to the level (with the darkest at the bottom and the lightest at the top) and in vertical lines indicating the

1	Black
2	Natural Black
3	Dark Brown
4	Medium Brown
5	Light Brown
6	Dark Brown
7	Medium Blonde
8	Light Blonde
9	Very Light Blonde
10	Lightest Blonde



## CREATE THE FORMULA WITH SIMPLICITY

sets of lights (natural, light ash, gold, etc). From the coolest tones on the left (after the natural series) to the warmest ones on the right (with a few inevitable exceptions). In order to consult the chart properly, it must be noted that the tone levels of the shades that appear on it corresponds to the result achieved when using It's Color cream on a base mix of level 4 with 50% grey. When the reference swatches from the chart are compared with the actual results obtained using It's Color you will agree that the colors are very faithful, both in terms of level and lights, to the swatch chart sample.

### The Tone Level and Highlights System

Each shade is identified using a series of numbers, in which the first figure before the comma indicates the base tone level. The first figure (or letter) after the comma indicates the main highlight, the second, if there is one, the secondary highlight, according to the following chart:

there is also a "neutral" shade with no level of highlight, and an extra blonding with no highlights that serve to increase the level of lift for each shade.

Example of reading:

7= Natural Blonde

7.3= Golden Blonde

7.43=Golden Copper Blonde

If the two figures after the comma are the same, this means the presence of the highlight is more intense example:

7.44= Intense Copper Blonde

When consulting the It's Color swatch chart you may note the sign > alongside the number described above, accompanied by another number which replaces the figures after the comma with letters that indicate the highlight. This numbering system is in use above all in the United States, in Germany and in a few other nations, so that it is good to realize it exists and understand its meaning. Example:

7.3>7G Golden Blonde

7.43>7KG Golden Copper Blonde

7.44>7KK Intense Copper Blonde

For proper comparison with colors produced by other manufacturers and with their respective swatch charts, it can also be said that:

It's Color colors are half a level/1 level darker or give more coverage than a L'Oreal type color, but generally have more intense, luminous highlights It's Color is one level lighter/brighter than Wella type color, and has more delicate highlights.

### Creating the Color Formula Simply

When we are preparing the color mix, which tube of color should we use to achieve the desired result? And what volume developer should we use? Should we use one or more shades?

Every time we start out to create a color we need to follow a

straightforward and unvaried line of thought that will enable us to achieve our desired goal.

There are four steps to be taken to achieve the color formula, and they are as simple to take as they are certain and valuable. So much so that we have called them: The four golden rules of It's Color:

- 1) Determine the level and natural base lights
- 2) Determine the color you want
- 3) Determine what you need to get there
- 4) Create the formula.

### 1-Determine the level and natural base lights.

Establishing the base color you are starting from is essential in order to select the right It's Color shade to use, so carefully diagnose the level and natural highlights of the customer's hair:

After combing out a strand (let us say at the center of the head) we compare the level in the regrowth area (from 0 to 2/3 cm from the scalp) with one of the natural shades from 1-10 provided in the It's Color swatch chart, until the corresponding level is found. The result is then checked in various points on the head (forehead and neck area) to ensure that the result is truthful. If the base colors are not the same level in the various parts of the head, or if the hair is found to be of an intermediate value somewhere between two adjacent swatches on the chart, the following



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evaluation method can be used:

consider the lighter of the two if you wish to darken

consider the darker of the two if you wish to lighten

After checking and determining the level, we move on to define the highlights, which can be marked as a natural highlight (natural) or one with a warmer (gold, copper, red) or cooler (beige, ash) tendency: this will be of great help when drawing up the proper color formula.

Recommendations:

Never trust initial evaluation from a distance, but always check with the strands of hair close up against the swatches (at least until you feel more sure of yourself)

Only refer to the It's Color swatch chart, and not to others. The parameters must be compared with those for the color you are going to use.

Never trust the suggestions made by the customer of reference to prior evaluations made by colleagues.

## **2– Determine the level required**

Using the second rule we compare the customer's expectations with the stylistic needs of the hairdresser, and with the possible coloring methods available.

After comparison with the chart compared with the natural base level of the customer we will easily be able to see whether to lift (and by how much) or lower level. Based on this, we will decide: the level of the shade to be used in the color mix (corresponding to the one chosen) the volumes of developer to be used in

the formula bearing in mind the following table:

3% - 10 volume O2 developer for tone on tone color—more deposit to obtain maximum one level of lift.

6% - 20 volumes O2 developer to deposit or lift from 1 to 2 levels

9% - 30 volume O2 developer to deposit or lift up to 3 levels.

12% - 40 volume O2 developer to lift up to 4 levels or up to 5 with ultra blonde series (we will use the O2 developer at 0 volumes to dilute with the others and obtain intermediate % - volume values)

It must be considered that as the levels increase from the lowest to the highest the lift capacity also increase, whereas as the levels lower from the highest deposit capacity increases.

It can also be seen that the lifting capacity of the developer may vary according to the base level (it is one thing trying to lighten a level 1 black and another trying to lighten a level 7 blonde). The concept of lift expressed in the previous chapter must, in fact, be taken into due account.

If we attempted to color pre-treated hair we must take into consideration that the required level cannot be lighter than the previous one, because we know that: "color does not lighten color". This means that at the most we can obtain tone-on-tone results or darker results (including the section of the hair that has already been colored).

## **3-Determine the lights required**

The next step towards definition of our color formula is determined by the choice of a finished result (ex. A shade) with a dominant highlight or a neutral note (natural). Before anything else we therefore have to establish whether the customer (assisted by our professional experience) prefers warm tones (golden, copper etc.), cool tones (beige, ash etc.) or neutrals (naturals). Based on these preferences we create our formula by selecting the shades (the level of which has already been selected) from the ones on the swatch chart with the preferred highlights.

We have to remember that according to the basic rules of colorimetry: cool highlights neutralize warm ones warm highlights neutralize cool ones and because the end result will always be a sum of the customer's natural color and the artificial color we add to the hair (also bearing in mind that the intensity of these two colors will also be added together), we have to remember that to obtain neutral/natural results we have to balance the hair's natural base highlights with those we select for the formulation.

Bearing in mind what has been said in the paragraph on bleaching, we have to consider that: when hair is bleached the "warm tones" remain and tend to come to the fore. This happens every time we use over 3 levels of lift, particularly when

starting from a very dark base. In these cases, in order to obtain natural results we need to remember to balance the formula with cool shades.

Finally, it is advisable to remember that, as regards highlights, the result on the shaft length may be influenced by previous color, and this must be taken into account when selecting the overall end mix.

#### 4-Create the formula

If the initial diagnosis has been performed well and the mental chart represented by the three steps previously examined has been followed, it will be easy to prepare the most appropriate formula to achieve the end result:

1st initial diagnosis

2nd selection of the level required  
selection of the volume O2 developer to be used according to the amount of lift or according to the amount of deposit

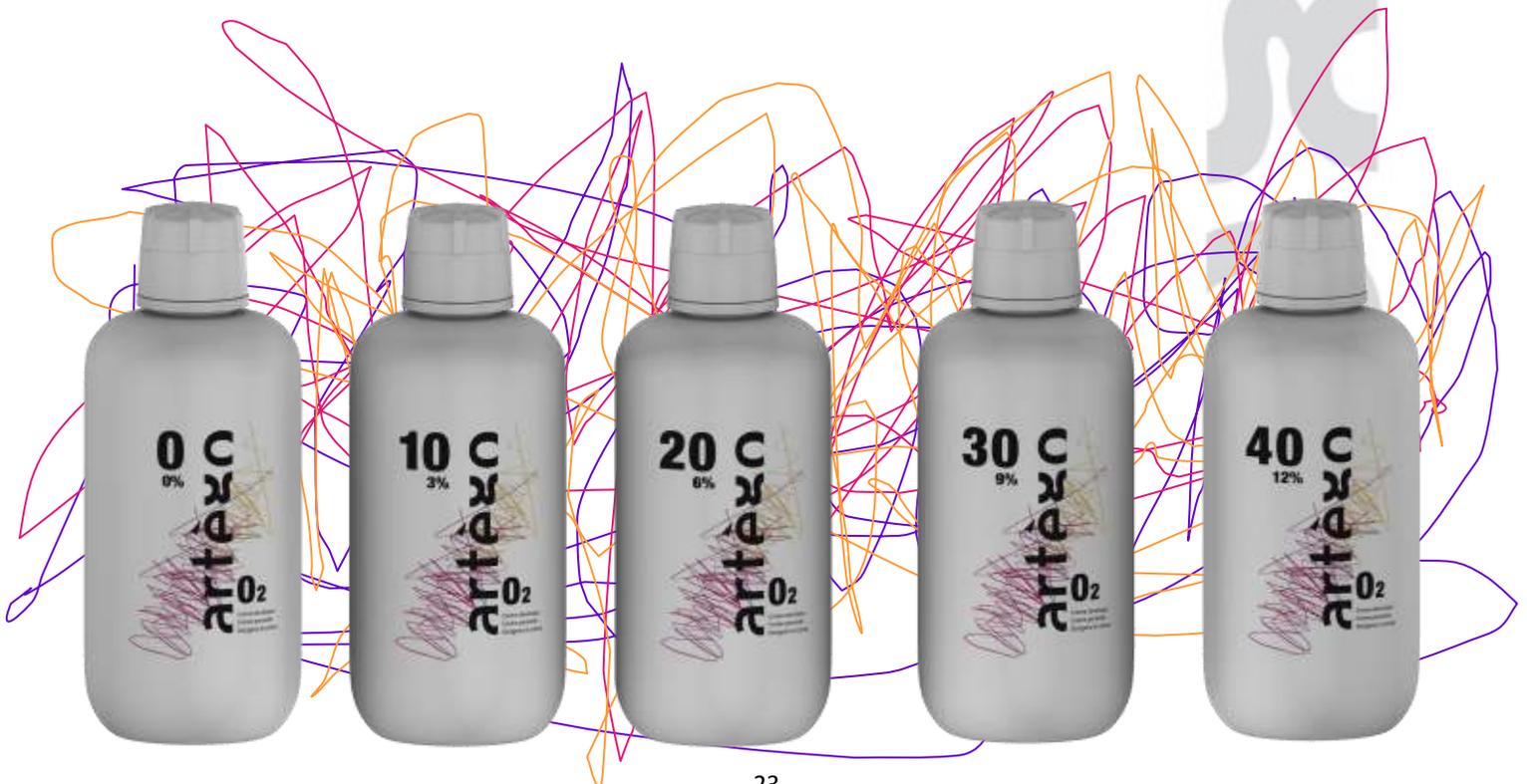
3rd choice of the lights required also to balance unwanted highlights

4th preparation of the formula.

<b>Step 1 Diagnosis</b>	<b>Step 2 Desired Level</b>	<b>Step 3 Desired Reflex</b>	<b>Step 4 Formula</b>
<b>Example of Lightening up to 2 Levels</b>			
<b>Level 6 Natural</b>	<b>Level 8 Lightening up to 2 levels O2 Peroxide 20 vol.</b>	<b>Natural, 0</b>	<b>1 part 8 + 1 part O2 perox- ide 20 vol.</b>
<b>Example of Color Depositing</b>			
<b>Level 7 Gold</b>	<b>Level 5 Color Depositing O2 Peroxide 10/20 vol.</b>	<b>Natural, 0</b>	<b>1 part 5/5.01 + 1 part O2 Peroxide 10/20 vol.</b>
<b>Example on Same Level</b>			
<b>Level 5 Natural</b>	<b>Level 5 Color Depositing O2 Peroxide 10/20 vol.</b>	<b>Gold, 3</b>	<b>1 part 5.3 + 1 part O2 Peroxide 10/20 vol.</b>
<b>Example of 3 Levels of Bleaching</b>			
<b>Level 4 Natural</b>	<b>Level 7 Lightening up to 3 levels O2 Peroxide 30 vol.</b>	<b>Gold, 3</b>	<b>1 part 7 + 1 part O2 Peroxide 30 vol.</b>
<b>Level 5 Natural</b>	<b>Lightening up to 3 levels O2 Peroxide 30 vol.</b>	<b>Natural, 0</b>	<b>2 parts 7 + 1 part 7.01 + 3 parts O2 Peroxide 30 vol.</b>
<b>Example of Reflex Changing</b>			
<b>Level 5 Natural</b>	<b>Level 7 Lightening up to 2 levels O2 Peroxide 20 vol.</b>	<b>Intense Red, 66</b>	<b>1 part 7.66 + 1 part O2 Peroxide 20/30 vol.</b>

## USE OF O<sub>2</sub> PEROXIDE

Volume	Result
3% - 10 volume O <sub>2</sub> Developer	Developer for tone-on-tone color– more deposit To obtain maximum one level lift
6% - 20 volume O <sub>2</sub> Developer	Developer to deposit or lift from 1 to 2 levels
9% - 30 volume O <sub>2</sub> Developer	To deposit or lift up 3 levels
12% - 40 volume O <sub>2</sub> Developer	To lift up to 4 levels or up to 5 with ultra blonde series



# MIXING

## Preparation

For proper preparation of the color service with It's Color and to allow it to develop properly it is best for the operator to stick to these simple rules whenever a service is to be carried out:

- A) Sensitivity Test—even though this test is greatly underestimated, it should always be carried out in accordance with the rules and instructions provided on It's Color packaging. The customer must feel protected.
- B) Technical Diagnosis—with customer participation ascertain the state of the hair and its characteristics (previous color, porosity, tenacity, structure). You should also compare the customer's wishes with the various options available.



- C) Choice of Color—formulate the mixture following the 4 golden rules of It's Color, to give the customer a safe, correct result, and lay the foundations for a continuing relationship.

- D) Preparing the Color Mix—always use a non-metal bowl and follow the dosages described above to It's Color (1:1 for shades in the normal series, 1:2 for ultra blonde series). Measuring by eye (the use of the scales is essential) might result in unforeseen problems such as tingling, reddening and undesired shades of color.
- E) Application—this must always be on dry, unwashed hair, and the head must be divided into the typical 4 sections. The mix must be applied to strands approximately 1 cm thick, in an even manner, depositing the color on the hair and avoiding prolonged or unnecessarily aggressive brushing. Always start from the neck, as the hair there is more resistant, or in the case of grey hair start from the area in which the percentage of grey is highest. Avoid the typical error of starting application around the face (particularly when using dark colors), as the presence of fine hair and more porous hair in this area might cause uneven results, stains and undesirable marking.

On untreated hair: apply the mixture obtained using higher value (30/40 volume) O2 developer to the tips and lengths first, then after processing for 20/25 minutes prepare the same mix again using lower value (10/20

volume) O2 developer and apply to the regrowth (first 2/3 cm from the scalp).

After processing for a further 20 minutes, remove the excess product and apply the remains of the mixture used for the regrowth area to the whole head (if possible massaging the strands of hair with your fingers), then leave to process for a further 10 minutes.

Touching up: when touching up the regrowth with the same formula the second (and subsequent ) times, start by applying the mixture to the roots, then after 20/25 minutes processing it can be extended (if necessary) to the lengths and tips (in this case assist distribution by massaging the strands of hair by hand or with a comb) and left for a further 10 minutes.

- F) Application times to achieve the desired results, the application times must be followed closely. As seen above, these vary between 35 and 40 minutes (with the exceptions already mentioned). Harmful “forcing”, such as the use of inopportune heat sources that



would alter the normal coloring processes, are to be avoided.

Remember that the final 5/10 minutes are extremely important, as it is in this period that the treating and restructuring substances come into action, giving the colored hair a healthy, natural appearance at the end of the color service.

G) Rinsing—once the processing time has passed, move to the sink and emulsify It's Color with a few drops of water, massaging both hair and scalp delicately. This operation helps to eliminate the residual coloring product efficiently. After this, rinse the color thoroughly until the water runs clear. Subsequent washing with Artègo Magical Color shampoo from the Easy Care line will eliminate residual color completely and help leave the color brighter (it is not always necessary to shampoo twice). The service should then be concluded using the Magical Color conditioner.

H) Maintenance— it is the job of the trained, professional hairdresser to explain to his or her customers what they need to do to keep their new hair color bright and intense, and to educate them in proper home use of specific products, such as the maintenance products from the Magical Color products Easy Care line from Artègo.

### Coloring Grey Hair Safely Characteristics of Grey Hair

In order to deal with coloring and coverage of grey hair in the best possible way, let us take a closer look at the characteristics of this type of hair.

Grey hair is usually thicker and less elastic than naturally colored hair. The surface cuticle is more resistant to penetration and absorption of substances and obviously there are no colored pigment molecules among the cortex fibers.

For the best possible coverage, it is necessary to recreate the normal store of pigments within the hair. As seen above, the pigments are of different kinds (shades) and concentrations (light or dark).

The covering series

Among the tone series offered by It's Color the one that has been designed to give the best level of grey coverage is the NATURAL series. Its cream contains different colored pigments in a perfect and stable balance. Once they have been carried into the hair and inserted among the cortex fibers these will simulate natural conditions perfectly. The series is available in all tone levels, from the darkest, 1 black, to the lightest, 10 platinum blonde, each of which is able to provide perfect coverage on a percentage of up to 50% - 70% grey.

When covering percentages of over 50% -70% it is recommended that the required shade be mixed in equal amounts with another of one level

lower (darker). The other tone series that gives very good grey coverage is the Gold Series (.3) which, like the natural series, can be mixed with the fantasy ranges (with very bright highlights) to obtain maximum coverage. The latter (copper, golden copper, red...etc.) as they contain a range of pigments that favors the stated highlight greatly, do not give good coverage. Each time we decide to use a fantasy shade in our covering color mix we need to add a larger amount of natural shade as the percentage of grey increases. For the sake of ease we can use the following table:

Gray Hairs	
From 0 to 30%	2 parts of fantasy shades + 1 part of natural shades
From 30% to 60%	1 parts of fantasy shades + 1 part of natural shades
From 60% to 100%	1 part of fantasy shades + 2 parts of natural shade

Recently a new covering series has been added to the It's Color range: the Cold Natural Nuances indicated with the number 00>NN.

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This new series which is characterized by a higher amount of pigments is able to achieve maximum grey coverage with cold tones.

The mixing ration to be followed in order to obtain maximum grey coverage (even when mixed with the fantasy series) is the same as the one illustrated before for the natural series.

**Choice of the Developer**

Normally speaking, when formulating a mixture suitable for grey coverage, because the deposit of pigments takes priority during the coloring process over the lightening phase, we need to use a developer not exceeding 20 volume.

However, in certain cases so as to react to the tenacity of grey hair and the problems in penetrating its cuticle (also taking into account the low ammonia content of It’s Color) it is advisable to use the O2 developer 30 volume.

**The 4 Golden Rules When Dealing with Grey**

Let us go over the 4 golden rules for It’s Color in our minds, but this time considering the presence of grey. At the end of the reasoning process we will thus have the formula best suited to create the required shade and give coverage at the same time.

Determine the level and natural base lights (diagnosis).

To the information obtained from careful professional diagnosis of the hair (as seen before) it is necessary to add any valuation regarding the percentage grey found. For proper interpretation let us say that so-called “salt and pepper” hair corresponds to a percentage of approximately 50% (it is hard to tell whether there are more grey hairs or colored hairs).

Step 1 Diagnosis	Step 2 Desired Level	Step 3 Desired Reflex	Step 4 Formula
Level 4 natural highlights gray 30%	Level 6 levels lift 2 20 vol. developer	Natural, 0	1 part 6 + 1 part 20 vol. developer
Level 4 Natural highlights gray 80%	Level 8 levels lift 2 20 vol. developer	Natural, 0	1 part 6 + 1 part 5+ 2 parts 20 vol. developer
Level 6 Natural Highlights gray 50%	Level 7 levels lift 1 20 vol. developer	Copper, 4	1 part 7.4 + 1 part 7+ 2 parts 20 vol. developer

If the grey is widespread throughout the hair with more or less the same intensity, we can give a single evaluation, for example 30%, whereas if there are sensitive areas on the head in which there is a higher percentage of grey, we will give different evaluations. (Example: forehead and frontal area 70% neck and rear portion 30% or temples 100% rest of the hair absent).

**Determine the Level Required (Choice of the Developer)**

Likewise in the second rule, the choice of developer to be used to achieve the required level will be influenced by the presence of grey:

if the choice has fallen on a tone-on-tone color, we will use 3%-10 volume O2 developer. If we have to darken we will use O2 developer from 3%-10 to 6%-20 volumes, according to the tenacity of the hair being treated. If we have to lighten we will use O2 at 20 volumes (general rule for normal or fine medium tenacity hair). If we have to obtain more pronounced levels of

lightening (particularly in the case of thick, tenacious hair) and, at the same time, coverage of a good level of grey, then it will be necessary to use O2 developer at 30 volumes. The choice of 30 volume becomes almost compulsory when it is necessary to cover percentages of grey that are equal to or nearly 100% on thick, tenacious hair. The use of

40 volume developer is definitely discouraged. Determine the lights required (choice of shade).

If the choice falls on a result with natural highlights there will be no need to use particular methods, because selection of the It’s Color shade will fall within the natural series, which gives the greatest level of coverage. The only care to be taken, when working on high levels of grey only, is to add a darker shade than required to the formula, following the table provided in the preceding paragraph (covering series).

If we select a result with warmer lights or with cooler lights we will have to mix the fantasy shade with the corresponding one from the natural series, according to the percentage grey to be covered. Follow the table provided on the previous page (covering series).

### Create the Formula (End Result)

As above, let us give some practical examples that will help train our mind to follow the method used to define the color formula best suited to achieve the required end result, even in the presence of grey hair:

When dealing with a head that has areas with different percentages of grey (something that is quite usual in day-to-day practice), the greatest possible care must be taken. It is necessary to formulate different mixtures for the various areas, according to the percentage grey present. Sometimes it is enough to change the developer, selecting different volumes. A typical and somewhat frequent example might be the first two cases shown in the table on the previous page. We have a customer with a natural level 4 with 30% grey on the forehead and to the median line from ear to ear, and with 80% at the back down to the nape.

We start application from the back (where there is the highest percentage

of grey) using the second formula on the table. Then proceed to the front using the first formula in the table.

### Pre-Pigmentation

It is sometimes possible to find a concentration of 100% grey in a small area only. In these cases, the hair in question is often found to be particularly tenacious, and often thicker than the colored hair alongside and more resistant to absorption. In these cases, a procedure that is known as pre-pigmentation can be used 10/15 minutes before application of the color. This is done using the color crème alone (without mixing it with developer), using a shade 1 or 2 levels lighter than the one selected, with a warm reflex (gold, copper gold if we are to color using a shade from level 5 up; copper gold and red copper from level 4 downward). After putting on a pair of gloves, apply the selected crème to the white hair, using your fingers and taking care not to touch the scalp, then apply the color mix normally without removing the crème. Prior contact between the hair and the pure colorant will ensure that the alkaline it contains helps to open the scales (mordenting), while the freely deposited pigments will tend to start coloring early.

### Covering and Lifting

When we color a head with a

percentage of around 50% grey, regularly scattered over the whole head, we might have to solve what is perhaps the most delicate of coverage problems, ex. That of lifting natural hair at the same time. In effect, due to a complex optical effect, only a perfect balance between the deposition and the lift will give optimum results. With traditional hair color, it is necessary to use up to 20 volume developer in order to obtain good coverage, so that lift is limited to 2 levels. This is often insufficient, and without doubt gives poor performance, with results that are optically dull and under tone. Thanks to the perfect balance between its pigment and ammonia content, It's Color can be used mixed with 30 volume developers, while retaining its ability to deposit. With It's Color we are thus able to achieve, on the same head, both grey coverage and at the same time up to 3 levels of lift on naturally colored hair, giving lively, bright results.



# COLORING PRE-COLORED HAIR

Up to this point we have looked at changing the color of natural hair, even in the presence of grey; however, in day-to-day practice we frequently have to deal with hair that has already been color treated, sometimes with color products we do not know. More specifically, we have to color the first 3 or 4cm of regrowth, to make it blend with the level and highlights present in the shafts/ends, over which we will extend the product during the last 10 minutes of processing so as to refresh the color.

In this case again, to prepare the best formula for the mixture, we need to follow our 4 golden rules:

## Determine the Level and Natural Base Lights

The evaluations made during diagnosis, with relevant care and attention that has already been recommended in previous chapters, will allow us to establish both the level and the highlights in the natural regrowth. To determine the level required in this case the level will not be the one actually required, but it will be determined by the level already existing on the shafts. The comparison (again using the It's Color swatch chart) will therefore be between the shades in the shades in the natural regrowth and those in the color treated shafts, so that we can decide: whether to remain at the same level or whether to darken or lighten the regrowth as a result of this. Then the volume of developer we need to

use needs to be determined.

Finally, we must reflect on the fact that, whereas we know we cannot obtain any color lift directly on pre-treated hair, we are able to darken it, so as to change the final target level, or even to lighten it first using a "decoupage" operation.

When evaluating the old shade on the lengths, we should never take the information provided to us by the customer (my previous hairdresser did this... did that...), we must always compare the existing shade with the It's Color swatch chart.

## Determine the Lights Required

The choice of the final highlights will obviously also be influenced by what is already present on the shafts. If we simply decide to make the base color highlights the same as those on the shafts (by refreshing them), we need to select one of the shades in the same tone series for our formula. If, on the contrary, we want to change it, we have to take into account the rules of colorimetry both for the regrowth area and for the shafts.

In any case, if we want to achieve an end result with a strong, dominant highlight, if there is a shade from the natural series present in the formula used on the regrowth (for example to optimize grey coverage) this must be excluded from the formula that is used to refresh the color on the shafts during the final 10 minutes.

## Preparation of the Formula

The fourth golden rule is the one that forces us to sum up the various questions discussed in the previous steps, and allows us to prepare the most suitable color formula to achieve the end result required. Very often we will have to prepare two different formulas, one for the regrowth area and one for the shafts. In these cases it is necessary to take into account the processing time and the application methods to be used for the various areas of the head.

## Re-Pigmentation

When we set out to color and need to darken natural hair, using It's Color we do not need to take particular precautions, with the exception of ensuring we select preferably warm tones, alone or mixed with natural tones, particularly when darkening by more than 2/3 levels. Obviously the choice changes if we have to counteract existing warm highlights in natural hair. In this case it is preferable to use shades from the series 01 (light ash) or 1 (ash).

It is frequently necessary to darken hair that has previously been colored with very pale colors, or that has been bleached or subjected to decoupage back to its original color, or to cancel out fully or in part previous sun-streaks. In these cases we are talking about hair that has already

lost most of the warm (red, copper and yellow) pigments (both artificial and natural) that make up the base of the natural color (see chapter bleaching decoupage). This means that it is necessary to carry out a process known as “re-pigmentation”, which will restore the basic pigments lost during bleaching to the hair, before coloring. A mixture is prepared using a shade 1 or 2 levels lighter than the one required, with warm highlights that will be selected based on the following table:

Tone Level to be Obtained	Highlight for Re-Pigmentation
1,2,3,4	.65 Red/ Mahogany
5,6	.4 Copper .43 Golden Copper
7,8	.3 & .33 Golden Yellow

Obviously it must be considered that the indications provided in the table are general ones, and that intermediate choices can be made based on the overall amount of lift and the final highlights required. The chosen shade must be diluted with double the amount of developer.

1 part It’s Color cream + 2 parts 10 vol. O2 developer if the hair to be treated is highly sensitized. The amount of developer must be increased  
1 part It’s Color cream + 3 parts 10 vol. O2 developer.

Once prepared, the re-pigmentation mix must be applied with a brush and with the aid of the hands over the entire bleached portion of the hair.

Leave to process for approximately 10 minutes. Remove the excess product from the hair with a paper towel and move on to apply the required shade without rinsing.

### Coloring Lighter

We have already seen that one of the basic rules of coloring is: **“color does not lift color”**. This means that using It’s Color crème will only be able to produce lift in natural hair. In the mix formula we use O2 developers from 10 to 40 volume. With the standard shades we will be able to obtain shades that are up to 4 levels lighter and up to 5 levels lighter if the shades from the ultra blonde series are mixed with double the dose of O2 developer at 40 volume.

The lightening process is influenced by various chemical and physical components, such as heat and hair tenacity, so that the lightening will be faster, closer to the scalp; where the heat radiated by the organism has a greater influence and where the cortex and cuticle are less keratinized, softer and more delicate than at the ends. For this reason, in order to obtain good, even lightening along the whole length of the hair it will always be necessary to start application from the shafts and ends.

In the It’s Color range there is a special shade: “extra blinding cream” which is capable of all the other shades by up to 1 level. Thus, if we want to increase, or at least be certain, of the lightening capacity of the formula

used, it is recommended that the extra blinding cream be diluted by up to one third with the color crème: 1 part standard shade + 2 parts extra blinding cream + 3 parts O2 developer at 20/30/40 volume.

When lightening it is also necessary to consider that the lower. The level from which you start to lift, the harder the process will be as the pigments present are more concentrated. When the final result to be achieved is neutral we must remember to use cool shades that contrast the residual warm highlights).

The series of It’s Color shades designed to give the most lift and at the same time highlights is the ultra blonde series which, as we have already seen, must always be mixed with double the amount of O2 developer at 40 volume and processed for 45 minutes. The ideal level from which to start to show the maximum potential of the high lift series is level 5 (light chestnut) up. It is thus important, when making your diagnosis, that you check the It’s Color swatch chart to ensure that this is the maximum starting level. The series is made up of 5 shades, each with its own highlights, capable of turning the end result cooler or warmer.

Dilution in the formula at a ratio of 1:2 with the extra blinding crème will increase the lift provided by the ultra blonde series by up to 1 level: 1 part ultra blonde series + 2 parts extra blinding crème + 6 parts 40 vol. O2 developer.



If we want to refresh the color on shafts and ends during the final 10/15 minutes of processing with the ultra blonde series, we must use a corresponding It's Color shade from the standard series (10.0-9.0-9.01-9.3 etc.) diluted with O2 developer at 10 volumes (frequently checking a reference strand), or if we want to use the same shade of ultra blonde it must be mixed with O2 developer at 10 vol. and with a Neutral shade according to the following formula:



1 part ultra blonde series + 1 part Neutral + 1 part 10 vol. O2 developer.



IT'S COLOR CREAM  
PERMANENT



## Creative Control Cream

### Definition

A special thickener for the color and bleach that ensures you have the required consistency and fluidity and allows applications involving precise, special methods. Allows the crème color to remain more compact at high temperatures when under a hood or during summer months.

### Features

Does not modify either lifting or deposit of color.

### Use

Used in doses of approximately 5% of the color mix.

### Format



# IT'S COLOR/YOU UP2 SYSTEM

## Coloring Method

When we look at the You Up2 swatch chart with care, we notice that, against the number that indicates many of the shades there are some tiny icons (or a colored bar). There indicate that the shade is also available in the You Up2 Semi-Permanent Gel range. This correspondence means it has been possible to draw up a new coloring system called: "IT'S COLOR/ YOU UP2 SYSTEM".

An innovative method, studied in the Artègo laboratories and tested in beauty salons by experienced professional colorists, enables you to offer customers a unique and original color service, capable of achieving appreciable color results with full respect for the health and integrity of hair.

The innovation consists in the fact that, on the same head and during the same service, it is possible to use: It's Color Permanent cream on the roots (giving lift if necessary) You Up2 Semi-Permanent Gel on shafts and ends.

In this way we can promise our customer that we will color her natural hair ONCE ONLY (with permanent color), while keeping it alive, bright and fresh FOREVER (with the Semi-Permanent color).

This is possible thanks to the harmonious way the shades It's Color and You Up2 blend, which is ensured by Artègo through the use of identical

coloring pigments that are simply prepared and treated in a different way.

For example, if we were to adopt the new "ITS COLOR SYSTEM" method for a customer who has been using permanent color for some time, we would proceed as follows:

We would use a shade of It's Color Permanent Crème mixed with O2 developer at the required volume on the regrowth, so that the new color is the same as the previous one. After processing for 15/20 minutes we would prepare the same shade of You Up2 Semi-permanent Gel (if we are treating thick, not very porous hair), or a shade 1 level lighter (if we are treating fine, very porous hair), diluted in double the amount of Energizer 1.8, obviously with the same highlights and would apply this strand by strand on shafts and ends. After processing for a total of 35/40 minutes at the sink we would amalgamate the whole by massaging delicately, and then rinsing. After this

we would proceed as usual.

We are certain that our local technical staff will be happy to illustrate this new method and all its possible variations to you when they next visit your salon.

The IT'S COLOR SYSTEM mixed coloring method will enable professional salons to enhance the value of their services, giving them not only stylistic importance, but also a respect for the integrity of the customers' hair. This establishes a recognizable difference from competitor salons and extending economic benefits in a satisfactory manner.



IT'S COLOR CREAM  
PERMANENT

# IT'S COLOR PERMANENT COLOR: BASIC APPLICATION METHOD

## PRELIMINARY SENSITIVITY TEST

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

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

### To perform a strand test

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

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

### Mixing and Application

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

### First-Time Application

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

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

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

### Retouching

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

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

### Rinsing

Emulsify the color using a small amount of water, massaging hair gently with circular movements. Rinse until the water runs perfectly clear. If any stains are left around the hairline, use a specific stain removal product. Use Artègo Magical Color Shampoo and Conditioner specific for color-treated hair.

# IT'S COLOR PERMANENT COLOR: TONE-ON-TONE SERIES

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

## Classification by Numbers

- The IT'S COLOR shades have been divided into numbered series, to make the choice of color easier.
- The first figure indicates the base level. The second figure after the comma indicates the dominant tone (blonde), the 4 represents the dominant tone of copper, the 3 determines the secondary highlights of gold.

Example: 7.43

- If the second figure is a zero followed by third figure, this indicates that the tone is only slightly present.

Example: 8.01: slightly ash light blonde.

- On the other hand, if the third figure is the same as the second, this indicates greater intensity in the tone.

Example: 8.44: intense light copper blonde.

- The base colors (Natural) range from number 1 to number 10.

- **Levels**

- 1 Black
- 2 Natural Black
- 3 Dark Brown
- 4 Medium Brown
- 5 Light Brown
- 6 Dark Blonde
- 7 Med. Blonde
- 8 Light Blonde
- 9 Very Light Blonde
- 10 Lightest Blonde

- **Tones**

- .1 Ash
- .2 Violet
- .3 Gold
- .4 Copper
- .5 Mahogany
- .6 Red

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

- **High Lift**

- 900 Ultra Natural Blonde
- 901 Ultra Ash Blonde
- 903 Ultra Golden Blonde
- 911 Ultra Violet Blonde
- 912 Ultra Pearl Blonde

- **Color Correctors**

Yellow, Red, Blue

- **Extra Blonding Cream**



IT'S COLOR CREAM  
PERMANENT



# Natural Series

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

On hair with a high percentage of grey (over 79%) the tone tends to take on a slightly cooler color.

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

All ten Natural shades always guarantee perfect grey coverage.

## Shades

- 1 **Black**
- 2 **Natural Black**
- 3 **Dark Brown**
- 4 **Medium Brown**
- 5 **Light Brown**
- 6 **Dark Blonde**
- 7 **Medium Blonde**
- 8 **Light Blonde**
- 9 **Very Light Blonde**
- 10 **Lightest Blonde**



# Soft Ash Series.01

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

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

The Natural Ash Series is particularly suited to neutralize undesired excessively warm highlights.

To give cool blonde tones on bleached hair of levels 9—10 it is recommended you mix the .01 series with 1 or 2 parts Neutral, adding double the dose of 10 volume O2 developer.

## **To Color Grey Hair**

From 0% to 40% - Tone-on-tone Series .01 alone

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

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

**Ex.** The result obtained will be very cool.

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

## **Natural Series .01 used to color hair with natural pigment.**

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

**Ex.** Use the 9.01 alone to tone level 8 highlights (golden or orange).

## **Shades**

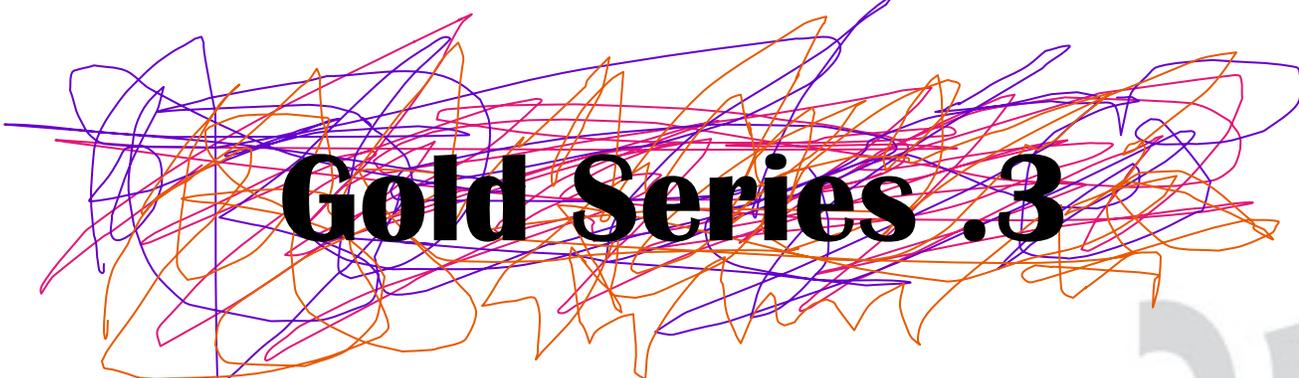
5.01 Light Soft Ash Brown

6.01 Dark Soft Ash Blonde

7.01 Medium Soft Ash Blonde

8.01 Light Soft Ash Blonde

9.01 Very Light Soft Ash Blonde



# Gold Series .3

This series is particularly suited to produce intense golden highlights on pigmented hair.

Coverage is perfect, with particularly warm lights, even in the presence of high percentages of grey.

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

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

## To Color Grey Hair

From 0% to 40% - Tone-on-Tone Series .3 alone

From 40% to 70% - 2 parts Tone-on-Tone Series .3 + 1 part Natural Series

From 70% to 100% - 1 part Tone-on-Tone Series .3 + 2 parts Natural Series

## Gold Series (.3) used to color hair with pigment.

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

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

Series .3 can also be used on color-treated hair to neutralize semi-cool tones (violet).

**Ex.** with ash tones, this combination results in slightly “warm beige” highlights.

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

**Ex.** To produce warm (golden) blondes of level 9-10, or to tone bleached hair or sun-streaks: use 9.3 mixed with Neutral, in the following proportions:

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

To: 4 parts Neutral + 1 part 9.3

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

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

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

## Shades

- 4.3 Medium Gold Brown
- 5.3 Light Gold Brown
- 6.3 Dark Gold Blonde
- 7.3 Medium Gold Blonde
- 8.3 Light Gold Blonde
- 9.3 Very Light Gold Blonde

# Copper Gold Series .43

This series is suited to give copper tones.

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

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

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

The Series .43 is recommended for re-pigmentation:

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

## To color Grey Hair

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

From 40% to 70% - 1 part Tone-on-tone Series .43 + 1 part Natural Series

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

## Series .43 used to color hair with natural pigment.

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

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

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

## Shades

5.43 Light Copper Gold Brown

6.43 Dark Copper Gold Blonde

7.43 Medium Copper Gold Blonde

8.43 Light Copper Gold Blonde



# Copper Series .4

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

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

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

## **To color grey hair**

From 0% to 40% - Tone-on-tone Series .4 alone

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

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

## **Series .4 used to color hair with natural pigment.**

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

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

Series .4 is also suitable to neutralize slightly ash colored reflexes in color treated hair.

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

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

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

From: 1 part 9.4 + 4 parts Neutral

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

Or: Mixing 9.4 with 9.3 + Neutral to give honey gold colors.

With 10 vol. Developer for greater deposit.

With 20 vol. Developer for greater luminosity.

## **Shades**

4.4 Medium Copper Brown

5.4 Light Copper Brown

6.4 Dark Copper Blonde

7.4 Medium Copper Blonde

8.4 Light Copper Blonde

9.4 Very Light Copper Blonde



# Rich Copper Series .44

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

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

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

## **To color grey hair**

From 0% to 40% - 2 parts Tone-on-tone Series .44 + 1 part Natural or Gold Series

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

From 70% to 100% - 1 part Tone-on-tone Series .44 + 2 parts Natural or Gold Series

## **Series .44 used to color hair with natural pigment.**

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

Series .44 is also recommended to neutralize ash reflexes in color treated hair.

**Ex.** When coloring hair with natural pigment (level 3-4-5-6) it is recommended you use the developer:

At 30 vol. for levels 5-6

At 40 vol. for levels 3-4-5

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

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

## **Shades**

7.44 Medium Rich Copper Blonde

8.44 Light Rich Copper Blonde

9.44 Very Light Rich Copper Blonde



# Red Series .6

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

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

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

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

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

## **To color grey hair**

From 0% to 40% - Tone-on-tone Series .6 alone

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

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

## **Red Series .6 used to color hair with natural pigment.**

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

At 30 vol. for levels 4-5-6

At 40 vol. for levels 3-4

**Ex.** Mix with the O2 developer most suited to obtain the result requires.

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

## **Shades**

4.6 Medium Red Brown

5.6 Light Red Brown

6.6 Dark Red Blonde

7.6 Medium Red Blonde



# Red Copper Series .64

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

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

Highly recommended for particularly vivid sun-streaks.

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

## **To color grey hair**

From 0% to 40% - Tone-on-tone Series .64 alone.

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

From 70% to 100% - 1 part Tone-on-tone Series .64 +2 parts Natural Gold Series.

## **The Copper Red Series (.64) used to color hair with natural pigment.**

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

To give copper red colors at levels of lift 3-4-5-6, it is recommended you use the developer:

At 30 vol. for levels 4-5-6

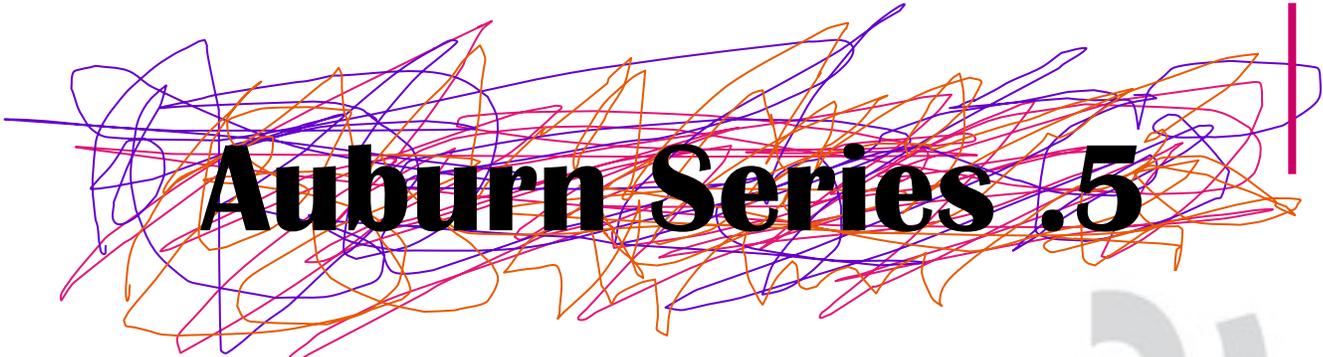
At 40 vol. for levels 3-4.

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

## **Shades**

6.64 Dark Red Copper Blonde

7.64 Medium Red Copper Blonde

The title 'Auburn Series .5' is centered and written in a large, bold, black sans-serif font. It is overlaid on a background of dense, overlapping scribbles in purple, orange, and blue. A vertical pink line is positioned to the right of the text.

# Auburn Series .5

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

## **To color grey hair**

From 0% to 40% - Tone-on-tone Series .5 alone

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

From 70% to 100% - 1 part Tone-on-tone Series .5 + 2 parts Natural Series (ex. 20 ml of 6.5 + 40 ml of 6)

**Ex.** It can also be used alone, with 30 vol. developer, to give mahogany shades with very intense reflexes.

## **The Mahogany Series .5 used to color hair with natural pigment.**

Use it to lift from 1 to 4 levels.

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

At 30 vol. for levels 4-5-6

At 40 vol. for levels 3-4.

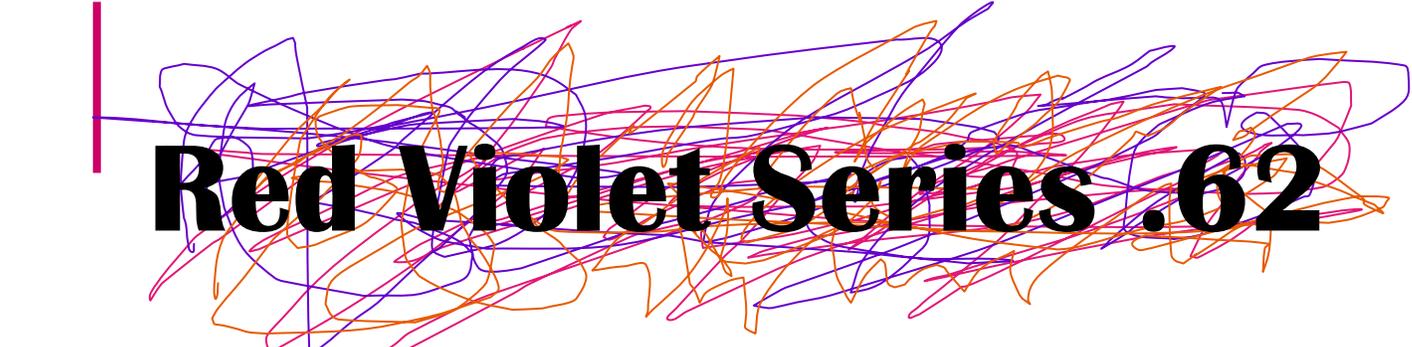
Mix with the O2 developer most suited to obtain the result required.

## **Shades**

4.5 Medium Auburn Brown

5.5 Light Auburn Brown

6.5 Dark Auburn Blonde



# Red Violet Series .62

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

When mixed with the 10 vol. developer, it can be used to customize the darker bases (2-3-4), giving particularly violet reflexes with red overtones, without altering the base color too much.

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

To obtain colors with violet/red reflexes on brown or dark chestnut bases it is recommended that you mix 1/2 part of 3.62 plus 2 - 3 parts of the Natural Series.

## **To color grey hair.**

From 0% to 40% - Tone-on-tone Series .62 alone

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

From 70% to 100% - 1 part Tone-on-tone Series .62 + 2 parts Natural (ex. 20 ml of .62 + 40 ml of 5)

## **The Violet Red Series (.62) used to color hair with natural pigment**

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

At levels 3-4-5 it is recommended you use the developer:

At 30 vol. for levels 4-5

At 40 vol. for levels 2-3.

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

## **Shades**

3.62 Dark Red Violet Brown

5.62 Light Red Violet Brown

# Special Maroons .7

Levels 3-6 Brown shade.

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

It is also suitable for hair with bleached highlights, because it can be used alone to tone even the most sensitive hair types, creating an even tone from scalp to ends.

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

## To color grey hair

From 0% to 50% - gives perfect coverage

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

**Ex.** It is recommended you use 20 vol. or 30 vol. O2 developer.

## Shades

3.7 Dark Chocolate Brown

4.7 Medium Brown Date

5.7 Light Brown Chestnut

6.7 Dark Blonde Tobacco Cuba

7.7 Medium Blonde Tobacco Virginia

## Virginia Tobacco 7.7

Level 7, with a warm, slightly beige tone.

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

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

It gives excellent coverage of grey hair.

On heavily sun-streaked hair it tones without the risk of darkening or unaesthetic color changes.

Perfect when mixed with any other series.

See Gold, Ash, Natural, Copper Gold.

## To color grey hair

From 0% to 50% - gives perfect coverage

From 50% to 100% - it is recommended that you use 1/2 Virginia Tobacco + 1/2 of 7.0



# Fashion Colors

## **Chocolate Series**

Level 3, Dark Chestnut Color

## **Prune Series**

Level 3, Violet Color

## **Chestnut Series**

Level 5, Slightly Chestnut Color

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

Perfect grey coverage.

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

### **To color grey hair**

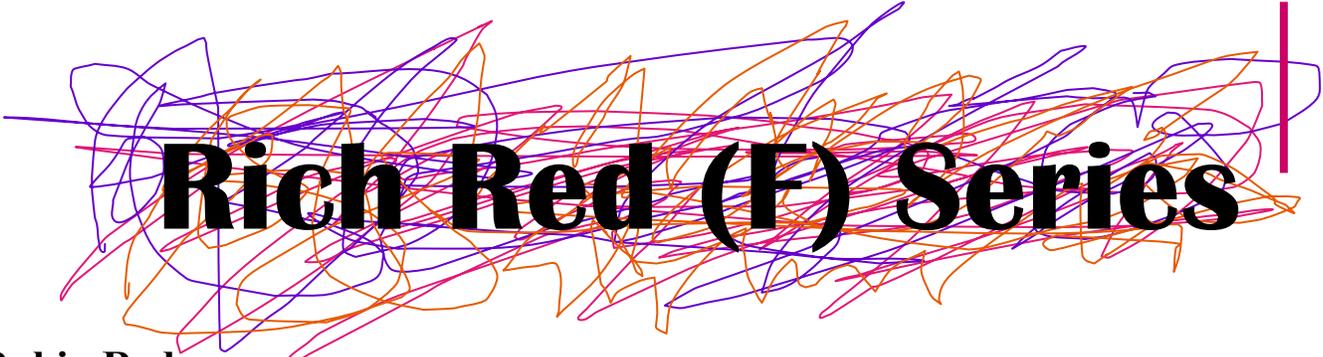
From 0% to 50% - use the fashion color alone

From 50% to 100% - it is recommended that you use 1/2 the fashion color required + 1/2 Natural or Gold Series of the same level.

**Ex.** 1/2 Chestnut + 1/2 Natural 5 or Gold 5.3.

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

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



# Rich Red (F) Series

## Rubin Red

Level 6F, bright Ruby Red color.

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

The choice of volume is particularly important: on bases up to Dark Chestnut (3) it is recommended that you use 30 vol. O2 developer.

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

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

Can be mixed with all the It's Color fantasy shades (Copper, Intense Copper, Red, Mahogany Red).

### To color grey hair

From 0% to 40% - gives perfect coverage

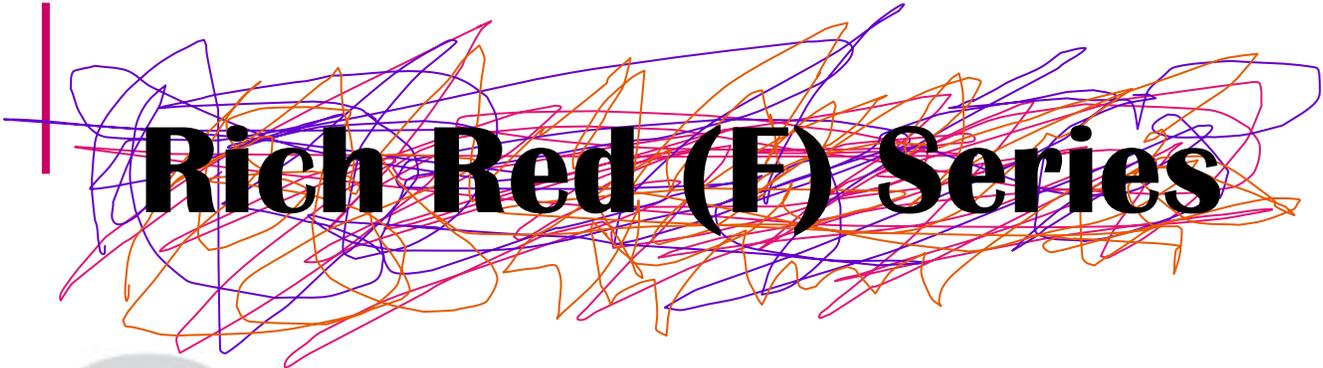
From 40% to 70% - 2 parts Ruby Red + 1 part 6 or 6.3

From 70% to 100% - 1/2 part Ruby Red + 1/2 6 or 6.3

It is very good to produce sun-streaks on natural hair, using foils and 20 or 30 vol. developer: see Natural Color.

Also ideal to tone down sun-streaks or bleached highlights.

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



# Rich Red (F) Series

## Flame Red

Level 7F, Light Red shade.

This is a bright, vivacious color, with a particularly high red pigment content.

Its chemical formula comprises special, state-of-the-art colorants.

It can be mixed with all the IT'S COLOR fantasy series (7.6-7.43-7.4-7.44).

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

The choice of volume is particularly important:

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

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

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

To increase the durability of this color and maintain all its vivacity, the ideal solution is to mix it with the IT'S COLOR Rich Red Series (1/2 Flame Red + 1/2 -7.6).

### To color grey hair

From 0% to 40% - 2 parts Flame Red + 1 part of 7 + 7.3 or Rubin Red

From 40% to 70% - 1/2 part Flame Red + 1/2 part of 6, 6.3 or Rubin Red

From 70% to 100% - 1 part Flame Red + 2 parts 6 or 6.3

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

It is greatly suited to produce very vivacious sun-streaks, and is perfect for re-pigmentation of very light, sensitized hair.

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

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

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

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



# Ultra Blonde Series

## 900-903-901-911-912

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

**Important: The High Lift Series must always be mixed with double the amount of 40 vol. O<sub>2</sub> Developer only.**

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

In the presence of particularly tenacious natural bases, lift can be improved by adding one part of Extra Blonding cream to the mixture (e.g. 45 ml of High Lift + 15 ml of Extra Blonding cream + 120ml of 40 vol. O<sub>2</sub> Developer).

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

### **To Color Grey Hair:**

From 0% to 100% not recommended.

### **High Lift Series used to color hair with natural pigment.**

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

Always mix with double the amount of 40 vol. O<sub>2</sub> Developer.

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

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

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

### **Shades**

- 900 Ultra Natural Blonde
- 901 Ultra Ash Blonde
- 903 Ultra Golden Blonde
- 911 Ultra Violet Blonde
- 912 Ultra Pearl Blonde

# Extra Blonding Cream

## Extra Blonding Cream

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

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

It can be used in various ways:

### 1-Alone

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

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

To prepare a lighter base, mix with double the amount of 10 vol. developer.

Processing time: 20-25 minutes, to give approximately 2 levels of lift.

### 3-For sun-streaks

This mixture can be used to give medium lift (3 or 4 levels), with an excellent golden tone: (10 ml yellow corrector + 30 ml Extra Blonding Cream)

Use with double the amount of O2 developer 20 vol. and with the addition of Yellow Corrector.

### 4-For light decoupage (alone)

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

### 5-For a medium action decoupage, more than 3 levels

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

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

### 6-For a medium action decoupage (mixed with powder bleaches)

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



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

#### **7-To reinforce lift in color**

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

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

Prepare a sufficient amount of color (It's Color) to cover grey hair. Simultaneously, prepare another bowl of color for the remaining part, plus 1/4 Extra Blonding Cream.

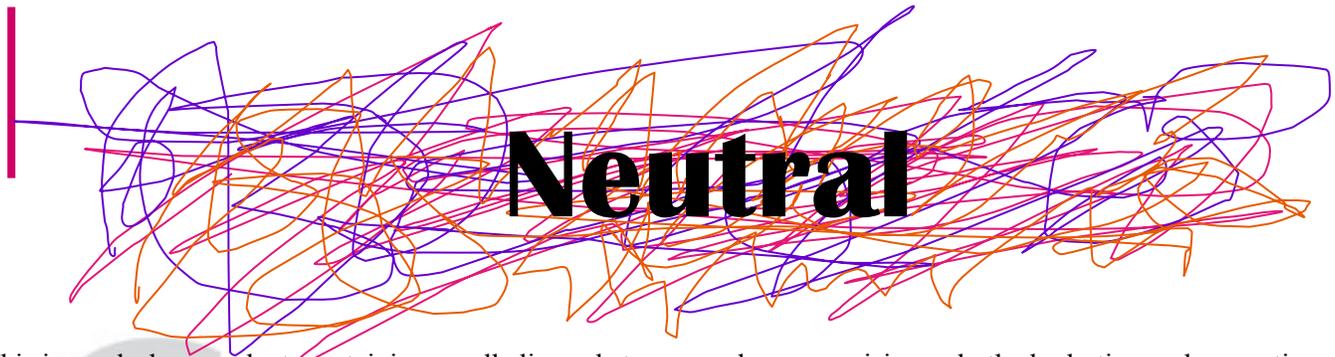
#### **8- Mixed with the High Lift Series**

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

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

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

Ex.) the Yellow No-Am and white bleach is normally used, but on particularly strong, tenacious hair it is possible to use the Blue X-Light White Bleach instead.



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

- When used alone, It gives shine to natural base tones.
- When mixed with the other It's Color shades, it can be used to dilute color 1/2 level or more lighter of the color (+1 level), should this be necessary.
- Although not indicated in the presence of grey hair, it is perfect when used with sun streaks, bleached highlights and Balayage.

### **Using Neutral**

#### **Alone**

- On natural hair, to increase the shine

30 ml of Neutral + 60 ml 5/10 vol. developer. This formula adds shine and body, without modifying the hair structure. Processing time: 15/20 minutes.

- On color treated hair

During the color treatment, if the shafts and ends are sensitized, with sun streaks or Balayage, after applying the color to the roots it is possible to add equal amounts of Neutral and 10 vol. O2 developer to the color that is remaining in the bowl.

Apply to shafts and ends during the last minutes of processing (see also the chapter on "Technical Diagnosis").

This operation lightens the color, giving excellent shine and toning of the whole head, without the risk of the final color darkening.

#### **When mixed with other colors on a bleached base**

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

#### **Examples:**

To tone golden honey colored bleached hair:

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

On extremely sensitive hair, it is recommended that you only use 10 vol. developer, in double quantities (ex. 3 parts Neutral + 1 part 9.3 + double amounts of 10 vol. developer).

On bleached bases, to give perfect toning in full safety

(ex. 30ml 9.01 + 30ml Neutral + 120 ml 10 vol. developer).

- For special operations it can be mixed with the powder bleaches to make them more compact (ex. 30ml Powder Bleach + 15ml Neutral + 60ml 10/20 or max. 30 vol. developer).
- Use as a buffer around the hair line.

## YOU UP2: SEMI-PERMANENT

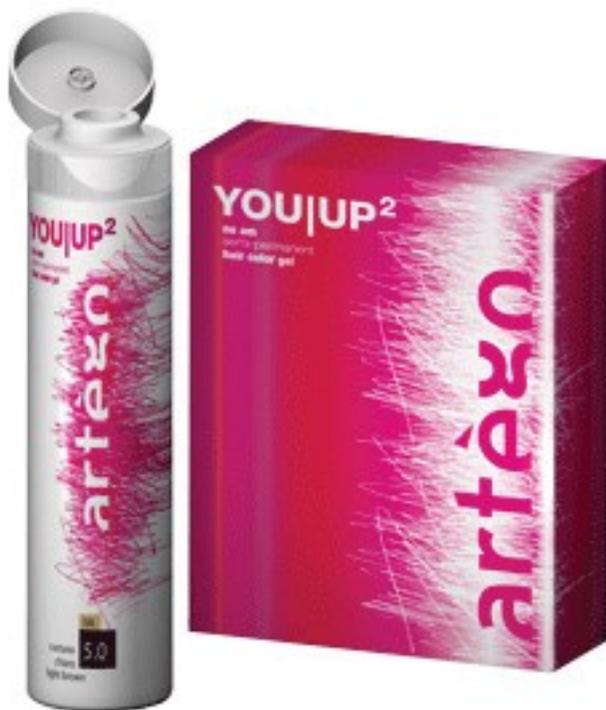
The hair toner created by Artègo to meet new requirements of salon clients who want a reliable color that helps avoid regrowth problems, a coloring action free from uncomfortable sensations, and less time spent in the salon. You Up2 Semi-permanent Gel is free from ammonia and its mechanism is located at the level of the inner layer of the hair cuticle, caught between the scales.

The new generation of small-sized pigments used must be activated by a specific Energizer that enables the beginning of the coloring procedure. The recommended application time is normally approx. 15/20 minutes and with hair that is particularly difficult and/or with a high percentage of grey hair, 5/10 minutes under the dryer (with cap) followed by 15/20 minutes at room temperature. The hair color lasts for 4-6 weeks.

One of the particular characteristics of this product is the natural composition (Bio Cosmetic Mix) which consists of derivatives of jojoba oil, avocado oil and linseed oil.

This makes the You Up2 ‘tone-on-tone’ color—which is free from ammonia, highly cosmetic and composed of 42 shades which can all be mixed with each other—capable of providing hair with an intense and uniform reflection and well suited to covering even a high percentage of grey hairs.

The  
each



bottles contain 3.4 oz. of product and sales package contains 3 bottles.

YOU UP2  
SEMI-PERMANENT



# ENERGIZER

Two types of activator act in synergy with the coloring gel, ensuring that the You Up2 Semi-Permanent Gel hair toner is a versatile product. The new formula, enriched with the main ingredients of calendula, scotch pine and the hair repairer panthenol, enables this product to offer high protection for hair, extreme shine and amazing softness. Both Energizers must be diluted in DOUBLE DOSE with the coloring gel; any other dilution will make the product difficult to use. Mix 1oz. of You Up2 Color Gel and 2 oz. of energizer. To measure weights, we recommend the use of a precision scale as those sold by Artègo.

## Energizer 1.8

(1.8% = 5,4 volumes)

Is recommended mainly for mixing with natural tones and it strictly respects the 'tone-on-tone' rule without any bleaching action. Recommended for toning streaks and highlights, and covering 'easier' grey hairs.

## Energizer 3

(3% = 10 volumes)

Ideal for mixing with fantasy tones and for increasing their reflections; also recommended for use on grey hairs that are particularly difficult or coarse. Maximum attention must be paid during use because it can lift natural hair up to one level.



## Some Practical Advice

- 1) This product must be used on clean and dry hair (it is also possible to use it on damp hair for softer results) virgin hair: apply from ends to 2/3cm from roots. After 5/10 minutes put the gel also on roots and leave for 15/20 more minutes. Hair that has already been colored with the gel: apply on roots and, after about 10 minutes, put on lengths and ends and leave for 10 more minutes.
- 2) We have seen how the absence of ammonia in the coloring Gel and the minimum quantity of low-volume peroxide in the Energizers (especially 1.8) do not allow the product to bleach the natural hair in a noticeable manner. Instead, it is possible to use the product for darkening both natural as well as colored or bleached hair, even if in a non-definitive manner.
- 3) Because of the nature of the product and the action mechanism of the coloring phase, it must be considered that the fantasy shades (Red, Copper, Golden, etc.) in order to best highlight their reflections, should preferably be applied by precisely respecting the 'tone-on-tone' rule (avoiding bases that are too dark) or, even better, by applying them to natural light or bleached bases.
- 4) To obtain maximum coverage of grey hairs, we exclusively recommended the use of Natural and Golden series. To obtain maximum coverage with more than 60% of grey hairs, apply a shade which is a level or half a level darker than desired. In some difficult cases, we recommend 5/10 minutes under the drier (with a cap) followed by 15 minutes at room temperature.  
In the presence of hair that is particularly difficult or coarse, we recommend the use of Energizer 3.
- 5) It is also possible to obtain perfect coverage of grey hairs with the fantasy series tones if they are mixed with the Natural or Golden series in a percentage that varies (from 50 to 60%) according to the quality of grey hair present.  
**Example:** 1 oz. shade 7 + 30cc. shade 7.4 + 120cc. Energizer 1.8/3  
Select Energizer 1.8 if coloring normal or fine hair with medium porosity.  
Select Energizer 3 if coloring difficult, coarse, low-porosity hair.
- 6) The neutral can be used in combination with all the shades on the board to tone down their reflections and achieve more delicate and less bright color tones. Dilution with neutral is particularly recommended when toning lengths and ends of high-porosity, bleached or highly streaked hair. It should never be used when grey hair is present
- 7) The pigment-free NEUTRAL shade formula contains the "Bio Cosmetic Mix" and all active substances whose properties produce an extremely glossy and shiny final result in the color. Based on this particular characteristic, it is also possible to introduce a new service in the salon—"TREATMENT AND SHINE" - for all clients who do not want to dye their hair but who want to ensure that their hair is shiny and silky for a long time.
- 8) RINSING: After the application time is completed, it is recommended that the coloring gel is emulsified with a little water and then rinsed out, followed by a light shampooing, especially if this has not been done before. The product does NOT stain the skin and also vanishes from clothes after a normal wash.

YOU UP2  
SEMI-PERMANENT



- 9) When carrying out technical processes (perms, highlights, etc.) on colored hair with ‘You Up2 Semi-Permanent Gel’, the hair should not be considered as colored, which means that it is necessary to choose techniques and products suitable for treating natural hair.
- 10) Thanks to the lack of ammonia, You Up2 is the most suitable coloring product to carry out REPIGMENTATION which is the technique used by the colorist to restore the amount of warm pigments within the hair that is initially lost during bleaching treatments.
- 11) The same procedure is recommended for coloring highly damaged or ill-treated hair, for example when covering old and repeated streaks. Normally, this type of hair does not accept color easily and tends to turn colors ash-green and to add metallic reflections. This is the reason why a re-pigmentation process is necessary.
- 12) TONING: It is known that for some time, one of the services most frequently carried out in salons has been ‘streaking’ and highlights in a variety of stylistic forms and techniques. Very frequently, after bleaching with a de-colorizer, the hair is subjected to a ‘mask’ of color (toning) which may serve to appropriately reflect the streaks or to tone down unwanted brassy reflections. We recommend that you carry out the toning service with one of the shades of You Up2 (according to your needs), mixed with energizer 1.8. This procedure creates shiny and reflective streaks and, if the service has been carried out on natural hair, we can be certain that we have not interfered with the level of the natural base. But that’s not all: clients with streaks, that normally come to the salon every 2/3 months to ‘refresh the streaks’, could be advised to have the toning service carried out at least every 30 days in order to keep their streaks shiny and reflective at all times.



## THE MIXED COLORING SYSTEM “IT’S COLOR/YOU UP2 SYSTEM”

This coloring system, developed at the Artègo laboratories and tested in beauty salons by professional colorists, enables salons to offer their clients a unique and original coloring service to achieve impressive chromatic results while also respecting the integrity and health of the client’s hair. This innovative method consists of using It’s Color Permanent cream on the roots (which also enables bleaching, if necessary) and You Up2 Semi-Permanent Gel on length and ends.

With this method, we can promise our clients that we only tint their natural hair ONCE (with the peroxide-based color) while keeping the hair alive, glossy and LASTINGLY fresh (with the semi-permanent color). This is possible thanks to the harmonious correspondence of the shades in the two (It’s Color and You Up2) color types, guaranteed by the company so that identical coloring pigments are used in various treatments and preparations.

To get more vibrant reflexes add My Color Reflex to any It’s Color or You Up2 color formula, following the tips and directions on the following pages.



YOU UP2  
SEMI-PERMANENT

# MY COLOR REFLEX

## Performance

The end of flat and dull natural color shades. The natural match for your color. Most natural and without a drop of ammonia or peroxide. With built in conditioning, Artègo My Color Reflex targets and stabilizes damaged structures within the hair, moisturizes and smoothes the hair's surface, thus reducing dullness. Only healthy-looking hair has such a velvety feel and silky color shine.

## Additional advantage points

- My Color Reflex does not stain the skin.
- It can be mixed with permanent and semi-permanent color whenever you want to intensify the pigment concentration.

## Characteristics

- Contains no ammonia and no other harsh developers.
- Can be used alone.
- Fades on tone after 6-8 shampoos.
- The hair looks extremely natural, healthy and shiny.
- All the shades can be mixed with each other.

## Services that can be provided using Artègo My Color Reflex

- Enhance highlights in natural or color-treated hair.
- Intensify the color shade of lowlights and highlights.
- Extend the intensity and life of permanent color.
- Gives shine and body to weak, dull hair.
- Use as a corrective Color and fix undesired reflexes quickly.
- Covers first gray hair with no need to apply permanent color.



**How to use:** The product is ready to use and does not need to be mixed with developers or activators of any kind. Apply directly to clean, damp hair, and distribute evenly with the aid of a comb. Leave for between 5-15 minutes at room temperature, then rinse as usual.

## How Does Artègo My Color Reflex Color work?

Artègo My Color Reflex is a temporary hair color depositing acidic dyes onto the outside of the hair shaft and consist of small pigment molecules that slip inside the hair shaft, using no peroxide at all. Shampooing will eventually dislodge any temporary hair color. My Color Reflex does not contain ammonia, meaning the hair shaft isn't opened up during processing and the hair's natural color is retained once the product washes out.

In other words, color pigments attach themselves to hair during application, only partially penetrating the hair's surface, because they do not contain oxidative additives. Color pigments are, therefore, rinsed out slowly and evenly over time-generally after about 6-8 shampoo's. In this way, your natural hair color can be changed as desired within a given spectrum.



MY COLOR REFLEX



It is important to remember, however, that any direct-acting colorations are not effective for lightening hair (i.e., achieving a tone lighter than one's natural color). Drastic color changes are likewise impossible. Instead Direct Color is suitable for softly enhancing or introducing a subtle nuance to your natural color. From your base color you can always go one level darker or one level lighter. Direct Color can even cover up some gray hair with more natural shades, but only to a limited degree.

**The end result will depend on the following:**

**Base on which the product is applied:** My Color Reflex fixes to the hair like a film of color, and does not give any lift, so the end result will be a combination of the two colors.

**Structure:** On the hair of the same level, the results will be more intense and long-lasting if the hair is more porous, whether it be natural, color-treated or bleached.

**Application time:** From 5 to 15 minutes at room temperature. The longer the application time, the more intense and long-lasting the final color.

**Residual humidity:** Any water left in the hair before application of My Color Reflex tends to dilute the color, giving a more controlled result.

**How to read the color chart:** The color chart shows the results when each shade is applied to two different bases: **the top swatch**, shows the result when the shade is applied to bleached hair (level 9/10), **bottom swatch directly under the first**, shows the result when the shade is applied to natural hair with the same level as the shade itself, in the swatch book it tells you the level the reflex is applied to in bold (for example: Ruby Red My Color Reflex on level 6).

This has been designed to provide hairdressers with a tool with which to present the possible end result to the customer, and to use personally in order to decide between the possible choices and options.

Given the number of influences to which a color type like My Color Reflex may be subject, it has been decided to design a color chart that takes into account at least two possible application bases, so as to give a wider and fuller view of the end results that are possible with that shade.

The My Color Reflex ranges is made up of 15 shades:

**3 Browns**—Dark Brown—Cool Brown—Warm Brown

**6 Fantasy Shades**—Ruby Red—Orange Copper—Copper Gold—Blue—Plum—Green

**3 Blondes**—Very Light Gold Blonde—Sand Blonde—Intense Gold Blonde

**3 Special Shades**—Violet—Silver—Neutral



### **Dark Brown (3)**

- Gives greater intensity to the color of any hair darker than dark brown, whether it be natural or color-treated.
- Covers first grey hair, giving a rather cool result.
- Not recommended for use on highly bleached, lightened or highlighted hair.

### **Cold Brown (4)**

- Gives greater intensity and a cool tone to hair that is darker than medium brown, whether color-treated or natural.
- Darkens and gives a cool reflex to hair that is lighter than medium brown, whether color-treated or natural.
- Covers first grey hair, giving a somewhat cool result.
- Not recommended for use on lightened or bleached hair, except when balancing undesirable warm reflexes. In these cases, consider diluting it with neutral.

### **Warm Brown (5)**

- Gives greater intensity and a slightly warm tone to hair that is darker than medium brown, whether color-treated or natural.
- Darkens and gives a warm reflex to hair that is lighter than medium brown, whether color-treated or natural.
- Covers first grey hair very well, giving a somewhat warm result.
- Can be used on lightened or bleached hair, and in this case (when the hair is very porous) it might be necessary to dilute with neutral.

### **Violet (5)**

- Gives greater intensity and a visible violet reflex (according to the level) any hair darker than dark brown, whether it be natural or color-treated.
- Darkens and adds an intense violet reflex to hair from medium brown to blonde. This reflex always brightens the hair, more so when used on hair, that is very light blonde, whether it be color-treated or natural.
- Covers first grey hair, giving an intense and decidedly lively pale violet result.
- The result on lightened or highlighted hair is very lively, and similar to that described for grey hair.
- For more moderate results, consider diluting with neutral (taking care not to end up with a watered-down violet).

### **Ruby Red (6)**

- Gives a lively ruby red reflex to hair from medium brown to blonde, whether color-treated or natural.
- Covers first grey hair. It is very lively pale ruby red result.
- The result on lightened or highlighted hair is very lively, and similar to that described for grey hair.
- For more moderate results, consider diluting with neutral (taking care not to end up with a watered-down pink).



## Blue

- Gives a deep blue reflex from light blonde to light brown, whether color-treated or natural.
- Neutralizes unwanted bright orange and yellow-orange tones.
- For more moderate results, consider diluting with neutral (taking care to not end up with a watered down blue).

## Green

- Provides a strong, bright green reflex to hair from blonde to light blonde.
- Neutralizes unwanted orange-red reflexes to deep red.
- For more moderate results, consider diluting with neutral.

## Plum

- On hair mid-level to medium-dark hair gives a visibly plum tone.
- Darkens, enriches and provides a plum reflection blonde to light blonde whether color-treated or natural. On blonde to light blonde hair it darkens & enriches. Adds a definitive plum tone whether on color treated or natural hair.
- Mask, white hair and a lively deep plum result.
- For more moderate results, consider diluting with neutral.

## Orange Copper (7)

- Adds a orange reflex to hair from medium brown to blonde. This reflex always brightens the hair, more so when used on hair from medium blonde to very light blonde, whether it be color-treated or natural.
- Covers first grey hair, giving a decidedly bright, lively pale orange result.
- The result on lightened or highlighted hair is lively, and similar to that described for grey hair.
- For more moderate results, consider diluting with neutral.

## Copper Gold (7)

- Adds an Golden Copper reflex to hair from medium brown to blonde. This reflex always brightens the hair, more so when used on hair from medium blonde to very light blonde, whether it be color-treated or natural.
- Covers first grey hair, giving a very bright, lively golden copper result.
- The result on lightened or highlighted hair is similar to that described for grey hair.
- For more moderate results, consider diluting with neutral.

## Sand Blonde (7)

- Adds a cool amber reflex to hair from dark blonde to light blonde, whether it be color-treated or natural. This reflex can also be used to counteract the presence of undesirable tones.
- Darkens slightly on levels above light blonde.
- Covers first grey hair, giving a fairly cool result.
- Can be used on lightened, bleached or highlighted hair to counteract the warm reflexes that remain after lightening. In these cases, consider the advisability of diluting with neutral.

### **Intense Gold Blonde (8)**

- Gives a lively golden yellow reflex to hair from medium brown to very light blonde, whether color-treated or natural.
- Covers first grey hair, giving a decidedly bright, lively, and similar to that described for grey hair.
- For more moderate results, consider diluting with neutral.

### **Very Light Gold Blonde (9)**

- Gives a warm golden reflex to hair from light brown to very light blonde, whether color-treated or natural.
- Covers first grey hair, giving a light golden blonde.
- Also recommended for use on highly bleached, lightened or highlighted hair to add delicate golden shades. In these cases, consider diluting it with neutral.

### **Silver (11)**

- Gives a delicate cool amber sheen to hair from medium brown to very light blonde, whether color-treated or natural. This reflex can be used to counteract any unwanted warm tones.
- It is ideal for grey hair, giving a silvery reflex that makes the hair shine. It counteracts the yellowish tones typical of this type of hair.
- Recommended on extremely lightened or bleached hair to neutralize the yellow/orange tones or to produce neutral tones at higher levels (almost white).

### **Neutral**

- Dilutes the direct pigments and therefore attenuates the coloring ability of all the shades with which it is mixed.
- When distributed over the hair alone like a mask and left to process for 8/10 minutes: It acts as an excellent keratin strengthener for the structure, adding strength and elasticity to the hair.
- It makes the surface of the cuticle smooth and compact, leaving the hair silky and shining.

In addition to what is recommended in the technical guide we could also suggest or stress to our colorist customers a more versatile use for My Color Reflex :

A genuine corrector for It's Color, and You Up 2 semi-permanent gels. To intensify the highlights in these colors or make them brighter, the product must be mixed directly in the bowl in which the color has been prepared. Add approx. 15 cc. of My Color Reflex to your formula. The same thing is not possible when mixing with powder bleach as this quickly dissolves and decays the pigments in My Color Reflex. It is for the same reason that when creating bleached highlights on hair treated with out highlighter we will have no difficulty lifting (unlike the case of certain rival products or semi-permanent color in general.) A practical and fast toner for meshes and highlights, both to cool them (Sand Blonde at lower levels or Silver at higher levels) and to warm them (Intense Gold Blonde in lower level blondes and Very Light Golden Blonde at higher levels) A genuine "color saver" to be used when washing. With extremely short processing times, to correct undesirable reflexes or to strengthen those that are too soft and timid in color treatments that have just been applied. The Neutral is an excellent restructuring and shine-enhancing product. Also (use alone or mixed with other shades in harmony with the base color) to give a touch of light and fun to dull, opaque hair, which will easily be appreciated by the customer.

MY COLOR REFLEX





*We at The Beecher Group, and Artègo appreciate your business, and the services you provide to make people feel beautiful!*

**artègo**  
hair professional



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